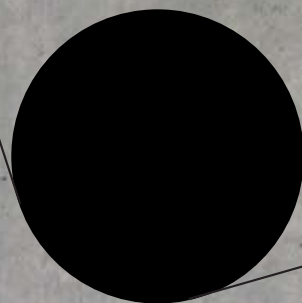


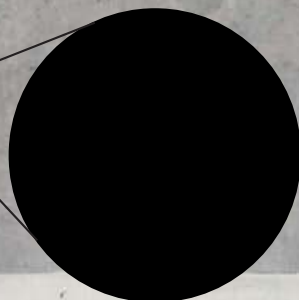
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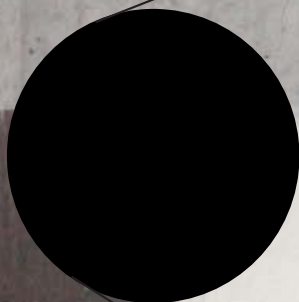
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郭瑛



楊陽



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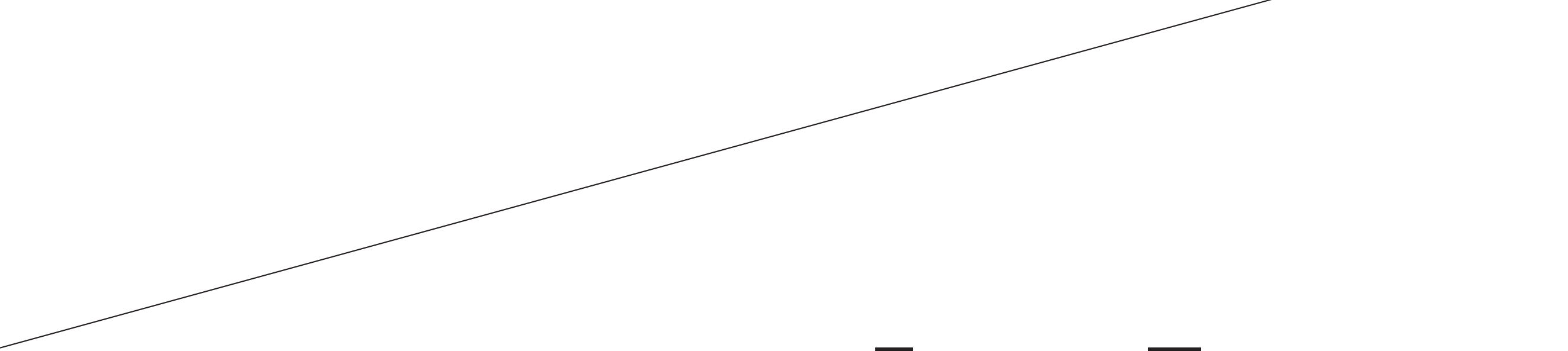


Art  
Appraisal  
Club

藝 評 香 港

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# 前言

## 不能妥協的價值觀

郭瑛

自二零一九年六月逃犯條例修訂草案開始，一連串的上街和抗爭活動接二連三發生。過去一年，我們經歷了不少。黃與藍的政見越來越極端化，大大小小，公開或私密的討論，甚至日常生活細節如行街睇戲食飯的選擇，形成強烈的兩極對立陣形。市民質疑警方有否使用過分武力，警民關係日趨惡化，衝突場面令不少香港人陷入失眠。然而，鎮壓愈大，反抗精神愈強，抗爭口號由「香港人加油！」演變成「香港人反抗！」直至現在也沒有人知道該如何和平地化解這場紛爭。我們就在這風雨飄搖的時勢下籌備《藝評香港》第四期。

我不禁想，藝術在動盪的社會中擔當甚麼角色？我們應如何回應當下的時局？在覺醒、社運及藝術之間，我們的工作該如何定位？

藝術工作者透過感性及美學去感知世界，在忠於自己的同時，亦希望藉著藝術感染他人。記錄社會、宣揚價值及信念，是藝術的基本精神。

過去五年，我們在香港以不同渠道推動藝術評論。放眼當前局勢，相信工作會更舉步維艱。感謝油街實現讓我們在他們的場地實現「藝評人駐場計劃」，這是對我們努力的肯定——除了提供寶貴的資源、討論及交流平台，更重要的是他們對藝術書寫的肯定。我們很榮幸能邀請著名香港藝評人查映嵐，為駐場計劃撰寫評論。〈拆牆工程進行中：談《藝評人@油街信箱》〉一文，旨在分析及闡述香港藝術評論的局限與矛盾。

# Preface

## The Non-negotiable Value

Ying Kwok

Millions of Hongkongers marched onto the streets against the proposed Extradition Bill in June 2019, and our city has become very different since then. We are divided into yellow and blue factions with polarized political views. As the division grows, it is not only reflected through various public or private debates but also seeped into our daily lives affecting our shopping and dining choices. Questions are being raised on police brutality and the gulf between the police and the citizens of Hong Kong keeps widening. The scenes of conflicts have given Hongkongers many sleepless nights. As suppression force increased, the spirit of the people grew even stronger. The slogan is no longer ‘Hongkongers, add oil!’, it had evolved to ‘Hongkongers, fight back!’. No one seems to have any ideas to resolve the crisis peacefully. *The Art Review HK Issue 4* has been prepared under this troubled times.

I cannot help thinking: what is the role of art in times of social unrest? How can we respond to the current situation? Where should our work sit between awareness-raising, activism and art?

People who work in art perceive the world with certain sensibility and aesthetics, stay true to oneself and try to influence others with an artistic manner. It is the fundamental spirit of art to preserve memories for society and make sure our values and beliefs can be seen.

Over the last five years, we have been using different channels to encourage art criticism in Hong Kong. It has been a tough journey in the scene we are currently in. But we would like to thank Oi! for recognising our hard work, allowing us to host our Writer in Residency there. Apart from providing valuable resources and a platform for discussions and exchange, most importantly they acknowledge the value of art writing. We are honoured to have invited Everlyn Char, acclaimed art writer based in Hong Kong to review the activities towards the end of the residency. Titled ‘Wall Demolition in Progress: On *Art Writers@Oi!*’, the piece aims to analyse and elaborate the limitations and dilemmas of art criticism in Hong Kong.

Technical and academic terms in art surely turn some people away. However, we also encourage a certain level of basic knowledge is essential for the reading of contemporary art. Jeff Leung Chin-fung’s article: ‘Toward a Programming Paradigm of Art Festivals in Rural Areas: A Case Study of the Fire Dragon Dance Ceremony in Ping Che’, tries to provide such an introductory step. The article touches upon professional terms of basic structures and foundations of art festivals taking place in public realms, using an actual example in Hong Kong to illustrate the concept.

Sometimes art critics spent years following an artist’s practice, visiting studio, exhibitions, and have conversations whenever possible. They then use writing as a tool to help understand the hidden agendas and emotions in an artist’s works. Yang Yeung’s essay, deciphers the shifting roles of ‘Children’ in Tang Kwok-hin’s works, helping us to understand the emotions and ideas passing through Tang’s mind, and hence his actions and response that he had channeled through his artworks.

Vivian Ting’s essay provides an honest review and analysis on a recent exhibition by Lee Kai-chung. She took on further research and exploration on the subject matter from Lee and extended to artists working on archival materials. We have seen a lot of artists using historical materials and archive in their practice. How should we view these works as artists are never the same as art historians who have spent years focusing on one aspect of research? While artists try to bring their artistic interpretation, linking facts to our emotions, memory and humanistic understandings through a creative process, is there another point of view which is not purely based on historical facts?

After five years, we believed we have started to gain some recognition, but we are still far from what we set out to do. Due to the structural deficiencies of the art industry, which focus on the countable output and attendance, the intangible work of art criticisms is still under-valued. Let us work together for a more diverse art scene!

說到藝評，技術性及學術術語有時的確會嚇怕讀者，但我們仍鼓勵大家掌握一定程度的基礎知識，以便閱讀當代藝術。梁展峰的〈鄉郊藝術節的節目範式——以坪輦舞火龍為例〉，正提供一個入門的方法。文章以香港的舞火龍作為實例，闡釋於公共場所舉行藝術節的基本結構、操作，和一些基礎專業用語。

有時候，藝評人得花上多年去追蹤藝術家的創作軌跡，包括探訪藝術家的工作室、展覽，並盡可能爭取對話，然後以文字作為工具，去理解作品中隱藏的議題及情感。楊陽的文章，以文字解碼，捕捉鄧國騫畫作裡的小孩，讓我們更深入了解藝術家的感性與思維，以及他透過作品傳遞出的行動與回應。

丁穎茵的文章，則為李繼忠最近的展覽作了一個坦誠的評論和分析，並進一步研究和探討當中的主題——除了李繼忠之外，更將討論伸延至「從歷史檔案出發」的藝術創作模式。藝術史學者一般花很長時間研究一個課題，不過以歷史材料創作的藝術家則不盡相同。我們該如何觀看這些作品？當藝術家竭力詮釋歷史，並透過創作連繫史事、情感、記憶與人文關懷，那麼會不會帶出另一個「忠於歷史」的角度？

Art Appraisal Club經過五年的努力，相信已得到業界一定程度的認可，但現在離我們的目標還有一段距離。基於藝術行業往往著眼於可見的產出數字與出席人數這結構性的不足，藝術評論的「成效」由於難以量化，故一直被低估。就讓我們一起努力，締造一個更多元的藝術圈吧！

（翻譯：陳麗娟）



## Wall Demolition in Progress: *On Art Writers@Oi!*

Evelyn Char

Before starting on this piece, I browsed the website of *Art Writers@Oi!*; and reading letter after letter in the mailbox, an image came to mind suddenly: A grand hall inside an old building in Europe, spectators form a circle, and in the middle are six dancers. The dancers change positions constantly, composing various body sculptures, while with language they connect the multiple realities from the ancient times to the future. I am referring to the work by choreographer Alexandra Pirici at *Skulptur Projekte Münster 2017*. At the end of the performance, the dancers line up in a row, transformed into a Google search engine in human flesh. Spectators are invited to suggest any keyword, with which they will then conduct a search, and pronounce aloud the search results.

## 拆牆工程進行中： 談《藝評人@油街信箱》

查映嵐



預備開筆之際，我打開《藝評人@油街信箱》的網站，一封一封的讀著來信，腦裡突然浮起一個畫面：一座古舊歐洲建築物中的大廳，許多觀眾圍成圈，中間是六位舞者，不斷轉換位置，拼貼成不同的身體雕塑，同時以言語連接遠古到未來的複數時空。我想起的是編舞家 Alexandra Pirici 在2017年《明斯特雕塑展》（Skulptur Projekte Munster）中的作品，在整場表演的結尾，舞者們排成一列，化身人肉谷歌搜尋器，邀請觀眾拋出任何字眼，他們便代為搜尋，然後大聲宣讀搜尋結果。

對我來說，《藝評人@油街信箱》的操作就像那個人肉搜尋器。雖然因為信箱的間隔而缺少即場發揮的成分，但是信箱兩端的提問與解答其實也是一種表演。畢竟在這個時代，只消打開手機用0.001秒就能搜尋到千萬結果，許多問題的答案只在彈指間，根本毋須通過一個寫信發問再等待回信解答的儀式去尋找答案。公眾來信中有好些問題，我看到馬上自動轉換成搜尋關鍵字，例如「香港有沒有行為藝術家」和「Graffiti 和 Street art 的定義」，都是可以通過鍵入「香港/ 行為藝術」「graffiti/ street art」輕易在網絡上找到答案的，但即使如此還是有不少人真的去使用信箱，實在令我訝異。我的問題是，為甚麼人們想要利用信箱這個如此慢速、充滿古早味，還十分考驗耐性的渠道？

《藝評人@油街信箱》特備活動  
「傾藝術、傾展覽，又同藝術家鄭波傾下偈」  
10.7.2019 18:00 – 20:00  
*Art Writers at Oi! Having a chat on art exhibitions,  
and with the artist Zheng Bo*  
10.7.2019 18:00 – 20:00

To me, the 'Art Writers@Oi!' mailbox operates just like that human Google search engine. Although the nature of the mailbox implies a lack of instantaneity, the questioning and answering on both sides of the mailbox can be seen as another performance. After all, in this era, with a smartphone, one can easily obtain tens of millions of search results within the split of 0.001 second. Most questions can be answered immediately, there is no longer the need to go through the entire ritual of writing a letter and waiting for an answer. Among the incoming letters there are a number of questions that I can immediately convert into search keywords, such as 'Are there any performance artists in Hong Kong' and 'What are the definitions of Graffiti and Street art' which can easily be answered by inputting 'Hong Kong/performance art' and 'graffiti/street art' into the internet search engine. Even so, I am surprised how many people still preferred to send the questions to the mailbox. My question is, why would people want to use the mailbox, a slow, ancient channel that is very much a test of patience?



Looking at the emerging KOL (Key Opinion Leaders) culture of the recent years, there is no lack of interactive operations, such as replying to audience's comments in live broadcasts, or calling on the audience to share experience on certain topics through private messages, which are then converted into public content on the platform. They all see a precedent in the letter to the editor. As stars no longer exist, KOL rises as a substitute, and the public follow these KOLs social media accounts, yearning for interaction with them, out of a craving for the object of desire and psychological projection. In Hong Kong, the KOL culture and art criticism are two entirely separate operations. Art critics seldom engage in strategic self-marketing; while they are visible to the public, they are merely names without a face or a body. The absence of 'image' means that they cannot become objects of desire. Despite that, I think that the establishment of the *Art Writers@ Oi!* mailbox is founded upon a desire: it may be the desire for meaning in the midst of incomprehension, or it may be the word 'art' itself, and to be closer to it permits the accumulation of cultural capital. Admission to art exhibitions in Hong Kong are mostly free of charge, they are easily accessible. However, a certain level of basic knowledge is required for the reading of contemporary art. Simply viewing does not bring people closer to art, but on the contrary the frustrating feeling of rejection may be the more common outcome. As a result, most people would readily admit their artistic illiteracy. Thus, for the many people who have no access to this knowledge, the chance to talk directly to professional art critics seems to be a precious opening for them to approach their object of desire.

近年興起的KOL（網紅）文化也有不少與觀眾互動的操作，比如在直播中即時回應觀眾留言，或是就一些主題徵求觀眾私訊分享經驗，再將這些來信轉化為平台的內容貼出，其實都是舊時報紙雜誌信箱專欄的變奏。有謂今天再無明星，而KOL正是作為明星的替代物乘時興起，大眾追蹤其社交媒體賬號，以至渴求和其互動，是因為渴望趨近欲望與投射自身認同的對象。在香港，KOL文化與藝術評論界幾乎沒有重疊之處，藝術評論人基本上不做策略性的自我行銷，即使存在於公眾的視野之中，也是一些沒有臉或身體的名字，既沒有所謂「形象」，也就難以成為欲望對象。話雖如此，我認為「藝評人信箱」之所以成立，仍然是建基於一種趨近的欲望：可能是在不解之中對於意義的渴盼，也可能是「藝術」二字本身即可欲之物，靠近即可累積更多文化資本。香港的藝術展覽絕大部分都是免費的，入場門檻低，然而閱聽當代藝術要求相當的知識基礎，單純的觀看往往不會令一般人感到靠近了藝術，碰壁的挫敗感反而可能更普遍，以至多數人會毫不猶豫地自認「藝術嘅嘢我識條鐵」。因此，對於許多不得其門而入的人來說，有機會與擁有專業知識的藝評人直接對話，就是一扇難得的窗戶，容許他們繞過高門檻趨近欲望對象。

另一方面，在機構（油街實現）與民間人士（丁穎茵、楊陽、梁展峰等）的層面，製造信箱這個讓公眾（／門外漢？）與藝評人（／專業人士？）直接對話的機制，可能源於一種對於「離地」的焦慮。當代藝術的呈現方式仍然以展覽為主，但近年從美術館到另類空間，都強調公眾參與，展覽一般都附帶公眾活動；同時社區／社群藝術需求甚殷，另類空間以至像油街實現這樣在康文署轄下的公營機構都著重耕耘這一版塊。香港的社區藝術至少可以上溯至梁以瑚的《越營藝穗》計劃，發展三十餘年，然而直到今天，許多藝術活動還是需要大寫「社區」、召喚「公眾」，正正反照出當代藝術大致上仍然存在於結界中，與一般人身處的現實世界並不重合，因此才有加大力度「落地」、「入區」的需要。近年在巴塞爾藝術展的帶動下，藝術界至少表面上歌舞昇平，一片繁盛氣象。可是當代藝術圈好比一座圍城，只要你有何身處圍城外的朋友，自然明白在許多人眼中城內蕭條如舊，除了一年一度巴塞爾期間的大資本慶典，在大眾眼中香港依然沒有藝術；而較之於藝術生產與展示，藝術評論更是面對雙重的困境。其一，藝術活動愈趨蓬勃之同時，藝術評論的園地卻弔詭地愈見萎縮。在所謂紙媒寒冬的現象下，報章雜誌的藝評版位持續減少；雖然有後起的網絡平台提供發表園地，但這些新的文化版位大多缺乏專業的專題策劃、組稿、審稿，觀後感書寫可能有所增加，對於推動和深化評論卻起不了甚麼作用。

On the other hand, in terms of the institution (Oi!) and the independent art writers (Vivian Ting, Yang Yeung, Jeff Leung Chin-fung, etc.), the creation of a mechanism, i.e. the mailbox, to enable dialogue between the public (outsiders?) and art critics (professionals?), may very well stem from an anxiety of the dangers of staying within the ivory tower. While the majority of contemporary art is still presented in the form of exhibition, in recent years, from art museums to alternative art spaces, there has been an emphasis on public participation, and exhibitions are generally accompanied by public programmes. At the same time, the strong demand for community art leads to the exploration of this particular area by alternative art spaces and even public institutions such as Oi! which is managed by the Leisure and Cultural Services Department. Community art in Hong Kong can be traced back to Evelyn Liang's *Art in the Camp* project, and for more than thirty years, many art activities continue to advertise 'Community' and summon 'the public', which is a reflection that contemporary art still exists within a certain sacred boundary, and does not coincide with the reality of ordinary people. Thus this emphasis of the necessity of 'being grounded' and 'going into the community'. In the past few years, prompted by *Art Basel Hong Kong*, the local art scene has enjoyed a seemingly prosperous time. However, contemporary art is like a besieged city. If you knew anyone from without the city, you would understand how many people still find the city in a state of depression. In the eyes of the public, there is no art in Hong Kong other than the annual art fair. Compared to the production and display of art, art criticism's difficulty is two-fold. Firstly, while artistic activities are thriving, strangely the field of art criticism is shrinking. During the so-called demise of printed media, there is a continued decrease of art review columns in newspapers and magazines. Although various online publication platforms have since emerged, these new cultural columns often lack professional editorial planning and execution; while there may be an increase of reviews, they do not play in role in promoting and complicating criticism itself.

The shrinking of the field results in the even lower visibility of the traditionally minor discipline of art criticism. The other difficulty faced by art criticism is illustrated in the first question of the second month: ‘Why are you (art critics) so difficult to understand?’ Interestingly, compared to other Chinese-speaking regions, Hong Kong’s art criticism is not particularly profound, which is to say, in general it tends not to interpret art in theoretical and philosophical terms. Take for example Art Appraisal Club’s discussion at Oi! on 10 July. Art critics Vivian Ting, Jeff Leung Chin-fung, Anthony Leung Po-shan, Yeung Yang engaged in an in-depth discussion on Leung Chi-wo’s work in *Once lost but now found* (Oil), from the utilisation of space, how the two narratives in image and language complement or interfere with each other, to ethics in creativity and the artist’s creative context, a discussion which was technical but not exclusive. The problem here is that when readers are too seldomly exposed to contemporary art and have little knowledge of the language, it is inevitable that it all sounds like Greek to them. Imagine if the object of discussion is Marvel movies: it would be favoured by the readers even when discussed in technical terms. It seems to me that the gap between contemporary art and the public is a structural issue related to the mechanism of art production, and cannot be solved by art criticism. Yet within the industry there is a prevalent view that in addition to professional analysis, criticism and questioning, art criticism must also take up the important responsibilities of promoting art and audience development. When people confuse the functions between criticism and promotional reportage, art writing falls into an embarrassing situation, where art critics are pressed to invent some magical device to fulfill all these demands, in order to conform to a Hong Kong-style utilitarianism.

園地萎縮導致本來已屬小眾的藝評更少被普羅大眾看見，而藝評面對的另一重困境可見於《藝評人@油街信箱》的2月第一問：「點解你哋（藝評人）講嘢咁難明？」有趣的是，我認為相較於其他華語地區，香港的藝術評論並不算高深，即普遍並不偏重於以理論和哲學概念來詮釋藝術。以 Art Appraisal Club 7月10日在油街舉辦的討論會為例，藝評人丁穎茵、梁展峰、梁寶山、楊陽特別就梁志和在《失去了又回來》（油街實現）中的作品有相當細緻的討論，從空間運用、影像和語言兩種敘事之間的互為補足或干擾，到創作倫理和藝術家的整體創作脈絡，算是帶技術性的討論，但也不至於專門到排拒行外人。問題是，如果讀者太少接觸當代藝術，對藝術語言幾近沒有認識，也就難免覺得藝評人都是講火星話的生物——試想像如果評論的對象是Marvel系列電影，即使是比較進深的技術性討論，相信也容易受讀者青睞吧。當代藝術與群眾的隔閡是一個關乎藝術生產機制的結構性問題，無法靠藝術評論處理；然而業界卻有一種聲音，認為藝術評論除了從專業角度提出分析、批評與疑問，還必須肩負推廣藝術、拓展觀眾群的重任。當人們混淆評論與推廣性質的報道、繕稿的作用，書寫者便落入一個尷尬境地，似乎必須費煞思量做出一次過滿足多個願望的出奇蛋，以符合一種很港式的效益主義。

我仍然堅持市場推廣不是評論的責任。與其勉強藝評取悅讀者、為藝術活動吸納觀眾，其實不如容許評論享有不避離地的權利，讓評論者以其專業知識為基礎，通過盡可能深入探詢生產公共意義。如果評論人自覺有空間拉近大眾與藝術的距離，像《藝評人@油街信箱》這樣不屬一般藝評書寫的方法可能是更好的選擇。這次的嘗試吸引到有不同程度藝術知識的發問者，既有比較貼近業界脈搏的觀察（「打卡現象是否有助宣傳藝術知識」、「為甚麼油街缺少女性創作的藝術」），也有出人意表的提問（「用藝術呈現愛的主題會是甚麼模樣」）。發問者得到他們尋找的答案，反過來藝評人也可以了解觀眾的真實想法與疑問。只是如果要持續發揮拆掉城牆的正面作用，首先這不能只是一個短期項目；其次有兩個問題必須解決：一是在知識的單向流動以外，如何延續討論，有沒有可能發展出更能容許有機交流的平台？二是這些面向大眾的知識在生產後如何傳播、怎樣普及，這可能需要熟諳社交媒體運作的專才協助。期待看到拆牆工程持續進行，直到有一天觀眾能夠接通他們曾經以為無法理解的離地藝術評論。

I still insist that marketing is not the responsibility of criticism. Instead of forcing art criticism to please the readers and attract audience, it would be better to allow criticism to stay in the ivory tower, and let critics produce their public meaning through in-depth inquiries based on professional knowledge. If the critics decide that they could bridge the gap between the public and art, unconventional writing such as the *Art Writers@ Oi!* mailbox might be a better option. This attempt has attracted inquirers with different levels of art knowledge: from the more informed observations (‘How does “check-in” help to promote art knowledge?’ ‘Why are there less women artists at Oi!’) to the more astonishing queries (‘How does one express love through art?’). While inquirers receive answers to their queries, art critics in turn also gain an understanding of the audience’s real thoughts and questions. But if we want to continue breaking through the city walls, first of all this cannot be a short-term project. Then we also have to solve two problems: Firstly, how do we continue the discussion in spite of the one-way flow of knowledge; is it possible to develop more organic sharing platforms? Secondly, how do we disseminate and popularise such public-oriented knowledge after its production? This might require assistance from professionals familiar with social media operations. I look forward to seeing the wall demolition continue, until the day comes when the audience can connect to the art criticism they once considered incomprehensible.

(Translated by Mary Lee Wan-ling)

# Toward a Programming Paradigm of Art Festivals in Rural Areas: A Case Study of the Fire Dragon Dance Ceremony in Ping Che

Jeff Leung Chin-fung

The Mid-Autumn Festival fire dragon dance is one of Hong Kong's traditional folk customs believed to drive away disease and bring peace. [1] In 2014, a group of Ping Yeung villagers formed a grassroots organisation, the 'Ta Kwu Ling Ping Che Protection Alliance', and held a fire dragon dance ceremony near the village as a peaceful means to protest against the government's decision to turn one of Ta Kwu Ling's unused farms into a live poultry inspection centre. The centre was devised to control the spread of bird flu at the time, but the government failed to raise the plan for consultation with the villagers, who were concerned about issues of noise and hygiene. One of the villagers, Wong Chi-keung, who used to live in Pok Fu Lam Village, is a master of making fire dragons, and so the idea of holding a fire dragon dance ceremony to combat disease — in this case, the arrangement brought about by the bird flu — was conceived. [2] In 2015, the first Ping Che fire dragon dance ceremony was held. Since then, it has become an annual occurrence and is part of a wider art festival, comprising fire dragon making workshops, music concerts, and elderly home visits, which revitalises the village and preserves its cultural heritage.

In Hong Kong, art festivals are often planned with the aim of revitalising old areas. In order to promote the values of their village and to emphasise the importance of its existence, [3] villagers refashioned Ping Che with murals and organised the annual Ping Che fire dragon dance ceremony. [4] In addition to the ceremony, the festival program includes fire dragon making workshops, parades,

## 鄉郊藝術節的節目範式——以坪輦舞火龍為例

梁展峰



中秋舞火龍是香港傳統節慶文化之一，旨在驅瘟疫求平安。[1] 2014年由坪洋村部分村民組成的地區組織「打鼓嶺坪輦保衛家園聯盟」，在村附近舉行舞火龍祭，以軟性手法表達對政府某些政策的不滿。故事源於2014年政府為遏止禽流感傳播，將打鼓嶺一空置農場改建為活雞分流中心。事前沒有諮詢附近村民，中心的運作亦為村民帶來噪音及衛生問題。因為從薄扶林村遷來的坪洋村非原居民黃志強懂紮火龍，於是催生聯盟舉行火龍抗疫（禽流感）的念頭。[2] 首屆坪輦舞火龍在2015年舉辦，每年舉行持續至今，漸漸變成了慶典，當中加入紮火龍工坊、音樂會和巡遊老人中心。一個新興的傳統慶典，記載村民的故事，亦構成一個活化鄉村的藝文活動。

在香港，以藝文活動活化地區已很普遍。坪洋村村民希望用藝文活動，提高該村的存在價值，並藉以讓大眾了解村的情況。[3] 他們除了把坪洋村打造成「壁畫村」，[4]「坪輦舞火龍祭」更成了每年一度的藝文活動。這個火龍祭，包含了紮作坊、巡遊和音樂會。紮作坊招募村外義工和學生來認識紮火龍的方法，並紮作各自的火龍；巡遊的地方包括附近的村落，亦走入老人中心，為住院長者帶來活動和祝福；在舞火龍的祭禮後舉行音樂會。嚴格來說，這個火龍祭是村民為表達訴求和當下需要而建構的一個新的文化傳統。它歡迎村外者、女士參與，突破舞火龍祭只由村內男丁參與的傳統。它的持續舉行，促成一些村外人士成為村民的好友，其中聲音設計師史嘉茵和攝影師蔡旭威，漸漸由義務協助者變成核心統籌。

and music concerts, creating opportunities for the wider community to get acquainted with the village. The fire dragon making workshops encourage volunteers and students to learn about the traditional craft while the parades pass through neighboring villages and elderly homes, providing entertainment for residents. The music concert, taking place after the fire dragon dance ceremony, concludes the series of events. Strictly speaking, the newly established tradition of the fire dragon dance ceremony was conceived as a way for villagers to assert their demands. However, by inviting women and people from outside the village to participate in the festivities, the fire dragon dance ceremony also signifies a step forward from when only male villagers were allowed to partake in the ritual. Over time, the festival has created a community and friendship between villagers and visitors, like in the cases of sound designer Sze Ka-yan and photographer John Choy, who started out as participants and are now two of the programme's core organisers.

Rural art festivals may be seen as a sort of cultural tourism initiative aiming to improve the areas in which they are held by attracting visitors, an example of which is the Echigo-Tsumari Art Triennale in Japan. Cultural programmes and communities, like those organised in Bishan Village in Anhui province in China, also reconfigure the social ecosystems of villages and places. The case of Ping Yeung Village seems to fall in the middle of the spectrum. The murals have become attractions, generating visitor traffic while the fire dragon dance ceremony tells





of the village's plight and its progressiveness in adopting a new custom. It is only natural, perhaps, for relationships to form among villagers, visitors, and collaborators when given the chance. From a cultural management perspective, however, it might be useful to analyse these relationships in the context of programming. Can these relationships be interpreted and facilitated under the administrative framework of planning, programme management, and deliverables? Using the Stakeholder Salience Model (SSM), I assess the mutual relations of proximity and needs among the three stakeholders in Ping Che's fire dragon dance ceremony, they include residents in the village (villagers and organisers), participants (event-goers from outside the village and students) and collaborators (creators and event volunteers), to arrive at a paradigm of arts programming.

SSM identifies stakeholder relationships based on three parameters: 1. the stakeholder's power or influence in the organisation and on the project outcomes; 2. the legitimacy of the stakeholder's claims; and 3. the urgency of their claims. Unlike two-dimensional grid models of stakeholder classification, SSM attributes an equal importance to the urgency of a claim and the power and legitimacy

在鄉郊舉行藝術節，可以被理解為以文化旅遊吸引村外人口來解決村內問題，日本越後妻有藝術祭是經典案例；文化活動和社群亦可以促成一個村落的社區生態，大陸安徽省的碧山村是另一個經典案例。坪洋村的故事，在這兩個經典案例之間。壁畫成為村內觀光地標，帶動人流，促成了來自村外的義工和參加者走進村內。舞火龍祭成為村內故事和訴求的載體，並轉化成村內的新興傳統習俗。這個習俗因持續舉行，亦連結起村內和村外的人。也許外來者、協助者和村民的聯繫都是有機地建立起來，但如果以「以規劃和管理促成預計成果」的行政原則來看，這些聯繫是否不能通過活動規劃而催生呢？筆者嘗試以分析活動中持份者關聯的模組「Stakeholder Salience Model (SSM)」來理解舞火龍祭中三個持份者：1. 活動場地的在地社群（村民、主辦單位）、2. 參加者（外來觀眾和學生）和3. 協作者（創作人、活動義工）的相鄰度（Proximity）和需求的關聯，以推論適當的節目範式。

SSM以三個份額特質——分別為持份者的權力（Power）、持份者及其需求的合法性（Legitimacy）和持份者的需求的急切性（Urgency）作維度，來識別持份者份額的關係。<sup>[5]</sup> 相比二元的持份者分析模組，SSM突出了關乎時效性的急切性跟權力和合法

性同樣重要，同時提出持份者的份額具動態性質，且各持份者之間的相鄰度影響著份額的變動。在坪輦舞火龍祭中，村民（核心持份者）的急切需求不是人流和促進村內經濟的誘因，而是以藝文活動來建立該村的社會和文化資本，以提高該村的存在價值。舞火龍祭，一方面滿足村民表達訴求的急切性；另一方面促進部分持份者的合法性的變化，為他們的鄰近度和需求提供了兩個成效：

#### 1) 同時滿足多個持份者

舞火龍祭包含紮作坊和巡遊老人中心，一方面符合村外人對參與文化活動的期望；另一方面表達村民對村附近的長者的關懷，整個祭典則構成村內的文化傳統。

#### 2) 拉近各持份者之間的距離

舞火龍祭每年舉行，協作者持續參與，參與度逐漸增加，亦提升了其持份的份額。他們與主持者更接近，促成彼此更多相近的需求。

從文化管理者的角度計劃節慶時，我們可以按以上分析，以拉近不同持份者的鄰近度和需求為原則，為一個鄉郊文藝節計劃一些範式節目。這些節目可以是為期一段時間的活動（如工作坊），讓參加者的合法性

of a stakeholder. It also acknowledges the possibility of stakeholders transitioning from one classification to the other, which is affected by the proximity between different stakeholder types. <sup>[5]</sup> In Ping Che's fire dragon dance ceremony, the urgent needs of the villagers (core stakeholders) have nothing to do with attracting traffic or economic gain, but to invest in the village's social and cultural capital through art programmes, thus increasing the importance of the village's existence. Not only did the fire dragon dance ceremony provide a platform for villagers to urgently express their concerns, it also further legitimised the claims of certain stakeholders and led to two favourable results:

#### 1) It satisfied the needs of stakeholders within and outside of the village

The fire dragon making workshops and elderly home visits fulfilled the expectations visitors have for participating in cultural events and allowed villagers to extend care to the elderly living in the area. The festival also embodies the cultural tradition of the village.

#### 2) It fostered closer relationships among stakeholders

As the fire dragon dance ceremony happens annually, it has encouraged continual and higher involvement among its collaborators, allowing them to build closer relationships with the core organisers such that their interests align over time.

As the above analysis shows, when programming rural art festivals in the context of cultural management, organisers should, as a guiding principle, align the interests and proximity of different stakeholders. The programmes may last over a period of time (for instance, workshops) to increase the legitimacy, or involvement, of the participants. Alternatively, the events may also sustain continuous interaction between core organisers and stakeholders, as in the cases of residencies and regular gatherings, so that they will share a stronger affiliation and more similar needs.

In contrast to the fire dragon dance ceremony, *Hi! Hill*, organised by the Art Promotion Office in Chuen Lung Village, is an exemplary art programme planned in a rural setting by a cultural institute. It effectively connected participating artists (collaborators) with the villagers (local residents) via a series of art events enjoyed by villagers, artists, and visitors. With over a year of programming and facilitation by MaD, the programme's curatorial partner (event collaborator), some of the featured artists took part in residencies for artistic research and participated in different village events, while some artists were residents of the village itself, such as photographer Chak Wai-leung.<sup>[6]</sup> In conclusion, in order to strengthen stakeholder affiliation and satisfy their respective needs, residencies and regular gatherings should be paradigmatic programmes for art festivals.

(Translated by Jacqueline Leung)

成分更高。另外，它亦可以是讓不同持份者長時間或持續與主持者接觸的活動，例如駐留計劃、定期聚會，可以拉近協作者和主持者的距離，促成相近的份額和需求。

相比舞火龍祭，由藝術推廣辦事處在川龍村主辦的《邂逅！山川人》是由行政機構規劃出來、在鄉郊舉行的藝術節的例子。它有效在聯繫參與藝術家（協作者）和村民（在地社群），以籌劃出一個同時滿足村民、藝術家和觀眾的藝術項目。經過項目裡的在地藝術策劃伙伴MaD（承辦活動的協作者）歷時一年的策劃和促成下，有的藝術家駐留在村作創作前的考察、有的藝術家則來自該村（村居民兼攝影師翟偉良先生），亦讓藝術家們參與了村民的其他活動。<sup>[6]</sup> 由此可見，如果以拉近持份者份額的原則來規劃節慶活動，以滿足各持份者的需求，駐留計劃、定期聚會應該是節慶中的節目範式之一。

\*承蒙「藝術到家」惠賜圖片，特此致謝。

註

[1] 香港有兩個地方仍保留這種廣東傳統習俗。  
詳見：[www.hkmemory.org/hkfestival/text/index.php?p=home&catId=101](http://www.hkmemory.org/hkfestival/text/index.php?p=home&catId=101)

[2] 〈坪嶺中秋火龍起舞 女將上陣顛覆傳統〉，《明報》網上版，2018年9月22日。  
<https://ol.mingpao.com/ldy/cultureleisure/culture/20180922/1537554420750/坪嶺中秋火龍起舞-女將上陣顛覆傳統>

[3] 組織曾找來攝影師和畫家，以展覽和活動（《新界東北Style——生活可以是這樣的》（2013）和《原地●踏步——新界東北藝術展》（2014）），展現東北區的文化面貌和當下生活，以喚起大眾關注東北區的發展，明白「城鄉共生」的可能。另見報道〈「坪嶺半日」中港邊境導賞 拆村危機面前 村民以藝術說故事〉，《香港01》網上版，2019年7月5日。  
[www.hk01.com/社區專題/348669/坪嶺半日-中港邊境導賞-拆村危機面前-村民以藝術說故事](http://www.hk01.com/社區專題/348669/坪嶺半日-中港邊境導賞-拆村危機面前-村民以藝術說故事)

[4] 50多歲村民KK招募義工為部分村屋作壁畫和藝術裝置。這些活動吸引了村外各方人士參與，包括國際義工服務組織「義遊」。

[5] Mitchell, Ronald K., et al. Toward a Theory of Stakeholder Identification and Salience: Defining the Principle of Who and What Really Counts. *The Academy of Management Review*, vol.22, no.4 (1997): 853-886.

[6] 〈《邂逅！山川人》荃灣川龍展覽 生長中的藝術地圖〉，《香港01》網上版，2018年4月16日。  
[www.hk01.com/好生活/169926/lcsd特約-邂逅-山-川-人-荃灣川龍展覽-生長中的藝術地圖](http://www.hk01.com/好生活/169926/lcsd特約-邂逅-山-川-人-荃灣川龍展覽-生長中的藝術地圖)

\*Photo courtesy: Art Together

Notes

[1] There are two places in Hong Kong in which the Guangdong custom of the fire dragon dance ceremony is still upheld. Details: [www.hkmemory.org/hkfestival/text/index.php?p=home&catId=101](http://www.hkmemory.org/hkfestival/text/index.php?p=home&catId=101)

[2] 'Breaking Tradition: Ping Che's Mid-Autumn Fire Dragon Dance Sees Female Successor,' *Ming Pao*, September 22, 2018.  
<https://ol.mingpao.com/ldy/cultureleisure/culture/20180922/1537554420750/坪嶺中秋火龍起舞-女將上陣顛覆傳統>

[3] Village communities have enlisted photographers and artists to organise events and exhibitions about life in the northeast New Territories, its development, and the co-existence of urban and rural areas. Past events include *Northeast Territories Style: All That Life Can Be in 2013 and Dances with the Green: An Art Exhibition on the Northeastern New Territories* in 2014. Also see "'Half-Day in Ping Che': Villagers Relate Stories of Border Village amidst Fears of Eviction,' *HK01*, July 5, 2019, [www.hk01.com/社區專題/348669/坪嶺半日-中港邊境導賞-拆村危機面前-村民以藝術說故事](http://www.hk01.com/社區專題/348669/坪嶺半日-中港邊境導賞-拆村危機面前-村民以藝術說故事)

[4] KK, a villager his fifties, called for volunteers to draw murals and make art installations for village houses. Many from outside the village participated in the movement, including the international voluntary organisation VolTra.

[5] Mitchell, Ronald K., et al. Toward a Theory of Stakeholder Identification and Salience: Defining the Principle of Who and What Really Counts. *The Academy of Management Review*, vol.22, no.4 (1997): 853-886.

[6] *Hi! Hill* Public Art Project in Tsuen Wan Traces Life in Chuen Lung Village,' *HK01*, April 16, 2018. [www.hk01.com/好生活/169926/lcsd特約-邂逅-山-川-人-荃灣川龍展覽-生長中的藝術地圖](http://www.hk01.com/好生活/169926/lcsd特約-邂逅-山-川-人-荃灣川龍展覽-生長中的藝術地圖)

## 鄧國騫近作裡的小孩

楊陽

在《手勢》（2016）的創作自述中，鄧國騫寫道：「遠行的時候數算隨行俗物；此地衰敗的時候數算僅餘的價值與胸襟。」鄧國騫常透過伴隨作品的文字，捕捉創作時的心靈狀態。它們不一定有解說作品的功用，卻可以作為文字作品而獨立存在。鄧國騫並非首次利用創作自述去表達自己掌握不到現狀、自身受到挑戰，並須在這無法操控的情況下梳理出人生意義。鄧國騫近期的創作強調這股從內在需求而來的拉扯：尋找歸屬感、來自外在社會現實的要求，以及追尋與某時刻的聯繫。

我透過這篇文章，提出鄧國騫近期作品中小孩的形象，是他作為與當下聯繫的方法。這些作品不是關於兒童們或大家的童年；反之，這一小孩以及其不同的存在狀態，是創作者在瞬息萬變的當下，自身與世界保持一種不確定性聯繫的關鍵。在作品中小孩所呈現出來的不一致，正凸顯出問題的複雜性。面對不確定的情況，人們可能被恐懼與絕望淹沒，又或者以冷漠、犬儒或對立的態度應對。但鄧國騫卻以此生出了希望，這種希望並非如廣告及商業媒體中常見，由傳統與過時價值所包裝的一種樂觀兒童愉快形象，以供成年人消費；他所希望的是「開放性」本身——出自小孩本身，而且不論我們如何努力嘗試，亦無法從中窺視出小孩的未來將如何開展——而並沒有提出所希望的確實目標。他的希望是從時間裡產生的不斷變化與生命共生，共同指向未來。<sup>[1]</sup>

## The Child in Tang Kwok-hin's Recent Works

Yang Yeung

In the artist statement of the project *Offhand-over* (2016), Tang Kwok-hin says, 'To count every single belonging during a journey; to count what remains of values and magnanimity during the decline of an era.' In Tang's practice, words that accompany works often capture a state of heart and mind that he is in during the process of making. They do not necessarily illustrate the works, but stand alone as textual compositions in their own right. This particular artist statement is not the only time in his practice when he expresses how the present is out of grasp, his being challenged by it and his need to make sense of the purpose of life in face of circumstances not up to him. The push and pull of demands from within – seeking belonging, and the demand from outer social realities – seeking connection with the times, have been underscoring his recent practice.

In this essay, I propose that the figure of the child in Tang's recent works has become his method of access to the present. These works are not about children or childhood. Instead, the child, in her varying states of being, is a key with which the artist maintains an indeterminacy in the changing present, particularly in the relation between himself and the world. The incongruences in how the child appears address the complexity of the question. In face of indeterminacy, one might drown in fear and despair, or react with apathy, cynicism, or

antagonism. Tang, instead, produces hope. This kind of hope is not the hope frequently circulated in commercial practices like advertising, where images of jolly children configure an optimism packaged in established and past values for adults' consumption. Tang's kind of hope is open as produced by the child, for no one, however hard one tries, could foreclose how a child's life would unfold. Without suggesting what is hoped for, or a particular object of hope, Tang's hope is produced in time, co-extensive of life in its constant transformation, directed to the future.<sup>[1]</sup>

### 1. *Child* – the child becoming social

*Child* (2018) is a mixed media installation using found objects, photographs and sound.<sup>[2]</sup> On the walls are ten mirror plates inscribed with select phrases from the Hong Kong Chief Executives' Policy Addresses since the 1997 sovereignty changeover. The plates are common objects in local commercial culture – given as gifts to a newly opened restaurant or a doctor's clinic to congratulate their inauguration. The epigraphs are often idioms that carry wishes of success. In Tang's installation, some phrases are rallying cries articulated as imperatives, like 'Welcome New Challenges'<sup>[3]</sup> and 'Collectively Strategise to Invent New Skies'.<sup>[4]</sup> Other phrases could be read as both descriptive and prescriptive, eg. 'Observe the rule of law; Grasp opportunities and

### 1. 小孩——孩子的社教化

《孩子》（2018）是一個由現成物、照片與聲音組成的混合媒體裝置。<sup>[2]</sup> 牆上掛著十個鏡框，上面刻有自1997年主權移交以來，從各份香港特別行政區行政長官施政報告中選出的片言隻字。這些鏡框是本地商業文化的一部分，常作為送給新開張餐廳或診所的開業誌慶禮物，因此鏡框上的題詞通常是祝願成功的成語。而在鄧國騫的作品裡，部分文句是表達當務之急的口號，如「迎接新挑戰」、「群策新天地」。而其他文句則既是描述性，亦有指令意味，如「重法治，掌機遇，作抉擇」。這些鏡框上都刻有「香港市民惠存」。

在這些鏡框前有一個講壇；講壇前有一張面向它的長凳；而長凳背後又有另一些鏡框，令人想起禮拜場所的親切和莊嚴。而在作品另一端的牆角上，有三幅男孩的黑白照片。這些從互聯網找來的照片，是香港特區三名特首的兒時照。<sup>[3]</sup> 它們的擺放方式，類似香港人家中放置祖先照片以作紀念的做法。我們可以想像，這幾個男人以官腔節奏與語調讀出這些文句，但視覺上卻以孩子的形象出現。而這個聲畫不協調的場景，進一步被一把七歲女孩的聲音插進來。她與創作者對談的聲帶，正透過講壇裡的錄音機播放出來。



憑著女孩說話的內容與方式，我認為她的聲音定義了這個空間。對話內容是以她的學校生活開始，進而談到跨境來往中港邊界，以及學習普通話的經歷。鄧國騫問她一些如「你怎樣用普通話說『去上學』？」，又或者「『父親』與『母親』普通話怎麼說？」之類的問題。而女孩則以輕鬆而隨意的語氣回答，中間夾雜著笑聲。在創作者設計的這些問題中，女孩的注意力時而集中，時而分散。結合作品中的其他元素，這段對話凸顯女孩在學校的社教化過程。然而，她直率的說話方式，始終令整段對話保持開放性——我們無法預測她的答覆，她亦隨時令整場對話離題。她的聲音在畫廊的空氣中飄移，同時又被講壇及其親密感所保護。歷史變化的脈絡及其縮影，與孩童自身的個人敘事，編織出一個操控政策的大敘事。與成年人相比，女孩的聲音沒那麼保留與造作，因此這些題辭與政客油腔滑調的演說的意識形態內容被壓制，繼而並置於一個屬於女孩及政客孩童時的理想世界。

encounters; Make a choice’.[5] All of the plates share a line, ‘For the safe-keeping of the people of Hong Kong’.[6]

An altar is in front of the mirrors. A bench faces the altar and the mirrors behind it. They evoke the intimacy and solemnity of spaces of worship. At the opposite end of the installation, on the upper corner of the wall, are three black and white photographs of three boys. They are found photographs on the internet of the three men who had been the Chief Executive of HKSAR since 1997. [7] The way they are placed is analogous to the way ancestors of a Hong Kong family are commemorated at home. One could imagine the men voicing out the phrases in the formality of rhythm and tone, while visually they are present as children. Sight and sound are out-of-sync, and is interjected by the voice of a seven-year-old girl in conversation with the artist, played back as an audio recording from the altar.

I find the voice of the girl giving definition to the space by way of what she says and how she says it. The content of the conversation itself begins from the girl’s school life. It then moves into her experience of crossing the border into China, and learning Putonghua. Tang would ask a question, eg. ‘How do you say “going to school” in Putonghua?’ or ‘How do you say “father” and “mother” in Putonghua?’ The girl would respond with a tone of lightness, a manner of spontaneity, and between giggles, with her attention moving in and out of the line of conversation that

the artist carves out. In relation to the other elements in the installation, the conversation makes the process of the girl’s socialisation by schooling apparent. And yet, the carefree attitude in the way she speaks keeps the conversation open-ended – her responses are unpredictable and can therefore rupture its contours at any moment. Her voice, by moving in the gallery space while also partly sheltered by the altar and its intimacy, weaves together the grand narratives of deliberate policies in the context of historical change and the miniature and the individual narrative from the child self. The voice, with less inhibition and pretension compared to the adults’, suspends the ideological content of the epigraphs and the well-oiled politicians’ speeches, equalising them, in an idealised world of the children that belongs to the girl and the politicians as children.

## 2. *The Spine Passerby* – child selves shared

Tang’s interest in the child’s process of learning could be discerned in the earlier work *The Spine Passerby* (2011). The project makes it possible for multiple child selves in both children and adults to learn from each other. The project was first conceived when Tang was invited to make public art in Shatin Park (known as ‘Spine Park’ in ‘ancient times’ according to the artist). In response, he sought help from artist Stephanie Sin to put on the costume of an ape and play the role of one in the park to interact with the park users. Tang was the videographer. The ape spent four hours a day, five days a week

## 2. 《棘園過客》——分享著小孩的多重自我

從鄧國騫舊作《棘園過客》（2011）中，可見到他對小孩的學習過程感興趣。作品營造兒童與成人互相學習的情景，令小孩產生出多重的自我。計劃始於鄧國騫獲邀請在沙田公園（他聲稱該處在「古代」稱「棘園」）創作公共藝術，他再邀請藝術家洗朗兒穿上猿猴服，裝扮成駐園的猿人並與公園遊人互動，而他本人則擔當攝影師。在十個星期裡，猿人每周五天；每天四個小時逗留在公園。從經剪接的錄像紀錄中，我們看到猿人透過與公園路人互動而學習的過程，例如孩童給予她雨傘之類的東西把玩；在觀察其他人用紙皮建屋後，猿人懂得用報紙遮住自己；猿人學會唱歌，並最終以「我」說出了她的身份，告訴孩子她是「猿人」而不是「大猩猩」等等。到了第八周，她開始畫畫與讀報紙，並坐在輪椅上被人於公園內推來推去。而成年人亦令自己「相信」兒童更擅長與猿人互動。



《棘園過客》(2011)  
*The Spine Passerby* (2011)

在最後一天，猿人與一位每天都帶著香蕉到公園見她的叔叔聊天。「我今年80歲，但活得像是八歲一般。」叔叔說：「找一天我會帶你去餐廳。」這是歷久彌新的認同和友誼的一刻。鄧國騫還訪問了一對父女，問他們在公園見過猿人多少次，而過後會否想念她。該父親說：「會。」鄧國騫正在探討的問題是：藝術家在甚麼時候成為猿人？而猿人又在甚麼時候成為藝術家？她／他如何影響其他人？而影響他人的又是甚麼？

for ten weeks in the park. The edited summary documentation of the project shows the ape learning from her interaction with strangers in the park, eg. children giving her such objects as an umbrella to play with, the ape covering herself up with newspaper after observing others making shelters out of cardboards, the ape learning to sing, eventually speaking about her identity with the 'I', telling a child she is an 'ape' and not a 'gorilla', etc. In the eighth week, she began drawing. She also read the newspaper and sat on a wheelchair to be pushed around the park. Adults activated their capacity to 'make-believe' that children are best at to interact with the ape.

On the last day, the ape had a chat with an uncle who had been in the park to see her every day, and who brought her small bananas. 'I am 80 years old, but I am like an eight-year-old,' the uncle said. 'I will take you to the restaurant one day.' It is a moment of recognition and friendship, to endure in time. Tang also interviewed a father and daughter about how many times they saw the ape in the park and if they might miss her after the day. 'Yes,' the father said. The problems Tang has been grappling with emerge: When does the artist become the ape,

and when does the ape become an artist? How does she/he affect others? What is it that affects others?

In a specific video named *Gossip* taken in the course of the project, which the artist posted on Facebook, a girl rocks on a bouncy metallic rider in the park. The ape rocks on another one about ten feet away from her. The video was labelled '10th week: Leisure accrues?' The two-minute video records a chat between them. It is the girl doing the talking mostly. The audio is not very clear but she could be heard talking about getting a plane ticket to go somewhere. The ape mostly responds by nodding and making an 'hmm' sound that signifies agreement or acknowledgement. It is not clear if the ape is learning from the girl or vice versa. The artist has left a message on Facebook that says he finds the child not so different from the animal in this incident. For me, it is more interesting how both are in control and not in control of the situation, affecting and are affected by each other. It is this performativity that conjures an indeterminacy for the moment. There is no certainty as to what will come up next in the conversation, but the ape empathises with the girl, as if she, too, were a child.

創作者的作品進行時拍攝了一段名為《流言》的影像，並在Facebook上發布。片段中，一位小女孩騎在一個金屬彈簧椅上晃動，而猿人則騎在另一個約在十呎外的彈簧椅。該影像被標記為「第十周：製造餘暇？」，兩分鐘長的片段記錄了他們聊天的情況。說話的主要是女孩，雖然聲音不太清晰，但聽得到她說要買飛機票去甚麼地方；而猿人則主要以點頭或發出「嗯」的聲音來表示同意或認可。我們不清楚究竟是猿人從女孩身上學習，還是相反。創作者在Facebook留言說，在這情境下，他覺得孩子與動物的分別其實不是這麼大。對我來說，更有趣的是兩者如何控制或不能控制當時的情況？如何影響對方和受對方影響？正是這表演性帶出當時的一種不確定性，無人能預料對話的下一句會是甚麼，但同時猿人正對女孩感同身受，猶如猿人自己也是個小孩子。

### 3. 《肚子》——在睡眠和活動之間的小孩

鄧國騫在《肚子》（2018）中，透過純熟的藝術語言，表達人們被多少社會價值加諸於身上的議題。這件裝置作品橫跨兩個位處川龍村一所空置村校校舍的房間。<sup>[4]</sup> 在較裡面的房間中，一整面牆上投映著一個小孩睡覺的影像，並掛著一塊與小孩肚子大小相若的玻璃，為影像賦予質感。小孩正在呼吸，隨著節奏，當她靜下來的時候，也就只她靜靜的一人。在投映前的地上，是一張嵌在地台木地板上的床褥，我們不清楚這是供觀眾稍息還是迎接挑戰的空間。如果在床褥坐下或躺下來，那就是休息；但亦可以是置身於選擇嬰兒還是成人的拉鋸關係之中。成人——透過另一邊牆上的七部電視展現，七位村民正談論著他們的生活。因此，這亦是對未來還是過去的選擇。而在外面通向展場入口的房間中，有一個大約一呎乘一呎的魚缸，裡面有一塊磚。磚頭是從創作者家中牆上掉下來，再被他撿到這裡的。透過把光投射到水面，他希望營造一個山與川的情景，而這正是川龍村給他的印象：「反射、光線、波浪、水、綠色等。」<sup>[5]</sup> 磚頭上長出來的綠色苔蘚雖不在他預計之內，但他說很喜歡。<sup>[6]</sup> 魚缸旁的牆壁靠著一排高至天花板的衣櫃，裡面掛滿了衣服與關上的抽屜。

### 3. *Belly* – the child between sleep and activity

Tang's reflection on how much societal values impose themselves on the human acquires a level of sophistication in the artistic language in the project *Belly* (2018), a mixed-media installation at an old and unused school at Chuen Lung Village. <sup>[8]</sup> The installation spans over two rooms. In the inner room is a video of a child sleeping. The projection takes up the entire wall. A piece of glass the size of the child's belly is placed on the wall – it gives texture to the image. The child is present in her breath. Follow the rhythm, and one is in her calm, one's calm. In front of the projection, on the ground, is a bed mattress embedded in an elevated wooden floor. It is not clear if it is a zone of comfort or a challenge, for sitting or lying there could be a way to rest, but also to be immersed in the tension between choosing the baby or the adult, presented as seven videos of villagers of Chuen Lung speaking about their lives on the opposite wall. It is also a choice between future-present and the past. In the outer room opening up to the entrance of the gallery is a roughly one-foot-by-one-foot installation of a fish tank with a brick inside. The artist picked up this brick that fell from a wall of his home. His intention was to create a mountain and a river through the projection of light upon the water, as a response to the impressions Chuen Lung village made on him: 'reflections, light, wave, water, green, etc.'<sup>[9]</sup> The layer of green moss growing on the brick was not the plan, he said, but he loved that. <sup>[10]</sup> The wall near the fish tank is lined up with wall-to-ceiling wardrobes full of hanging clothes and closed drawers.

The pre-linguistic child here, her breathing, gives ambiguous and multiple meanings to the space. In relation to the interviews of the adults, the sleeping child is apathetic: her world inaccessible to them, their worlds at a distance from her. In relation to the brick in the fish tank, the child becomes a presence on the line of life the artist is drawing in the space: the presence of nature generating life that precedes the human. Both suggest rupture – the child may suddenly wake up and cry, which is a more abrupt and violent kind of rupture compared to that of the speaking girl in *Child*. The force of nature breaking out from the brick on an infinitesimal scale may also be read as a kind of rupture. Without the baby, the installation would have easily become nostalgia for a past. It is the child's breath that allows the artist to access the village as it is now, and as it may be in the future.

I find this iteration of the child more powerful and enduring than that in previous works for several reasons. First, it is less dependent on language, but more on involuntary body movements, with the potential to communicate more than what can be put into words. Second, it is less polemical and contextualised in specific political topics – where contentions limit, nature cracks open. Third, the child becomes a vehicle through which the questioning of history and the humanly-devised could be asked – and it is through questioning that the artist seeks his place in relation to the world, keeping it unresolved.

這個未曾說話的小孩，以及她的呼吸，賦予這空間曖昧而多重的意義。與那些成年人的採訪片段並排，顯得熟睡的小孩事不關己——成人無法進入小孩的世界，而成年人世界亦離她很遠。而相對缸中的磚塊而言，小孩成為創作者在這空間繪畫的生命線上的一環：自然衍生出比人類更早的生命。以上兩者皆指向撕裂——小孩可能突然醒來哭鬧，與在《孩子》中說話的女孩相比，小孩的哭鬧是更為突然與暴力的撕裂。而從磚頭裡破繭而出的微小自然力量，亦可被視作一種撕裂。如果沒有嬰兒的存在，這個裝置似乎只是一個關於懷舊的作品，正是小孩的呼吸，使創作者可以接觸到當下的這條村落，並觸碰到它未來的可能性。

我認為是次作品中出現的小孩，比起在創作者前作中出現的，更為有力與意味深長，原因如下：首先，它不太依賴語言，而是透過身體的非自發性動作，顯示出比文字更大的潛在溝通能力。此外，它較少涉及特定的政治議題爭論，當爭吵被限制了，自然就隨之而來。最後，小孩成為一個媒介，通過她進行對歷史與人類舉措的質詢；而通過這場質詢，創作者追尋自身於世界的位置，並任由這問題懸疑未決。



#### 4. 《我喚妳作楠詩》——缺席的小孩

最後，我想以《我喚妳作楠詩》（2012）及《楠詩》（2012-17）完結本文。此項目以一位缺席的小孩為中心。這項目包含一件錄像作品，內容關於創作者與他沒有出世的妹妹——他稱呼她為「楠詩」（Nancy）——的虛構敘事。影像沒有聲音，只拍攝著他母親的手，逐頁翻著相簿。相簿中的，是鄧國騫從網上以「Nancy」一字搜尋到的一些女性照片。創作自述揭露她因為墮胎而沒有出世，透過她的母親，鄧國騫連繫到他的妹妹；而通過他想像的妹妹，他亦連繫到母親。這是一件很個人的作品：它賦予創作者一個途徑，通往一個不只是關於傷感的現在，也通往一個妹妹缺席了的未來。而這件作品也是社會性的：它創造了一個世界，將他與世上的陌生人聯繫在一起，陌生的變為熟悉的。死亡是絕對的，但記憶卻可以永恆地保留在延續與永久的開放狀態——任何人都可以成為楠詩，這個世界總會有更多楠詩的。

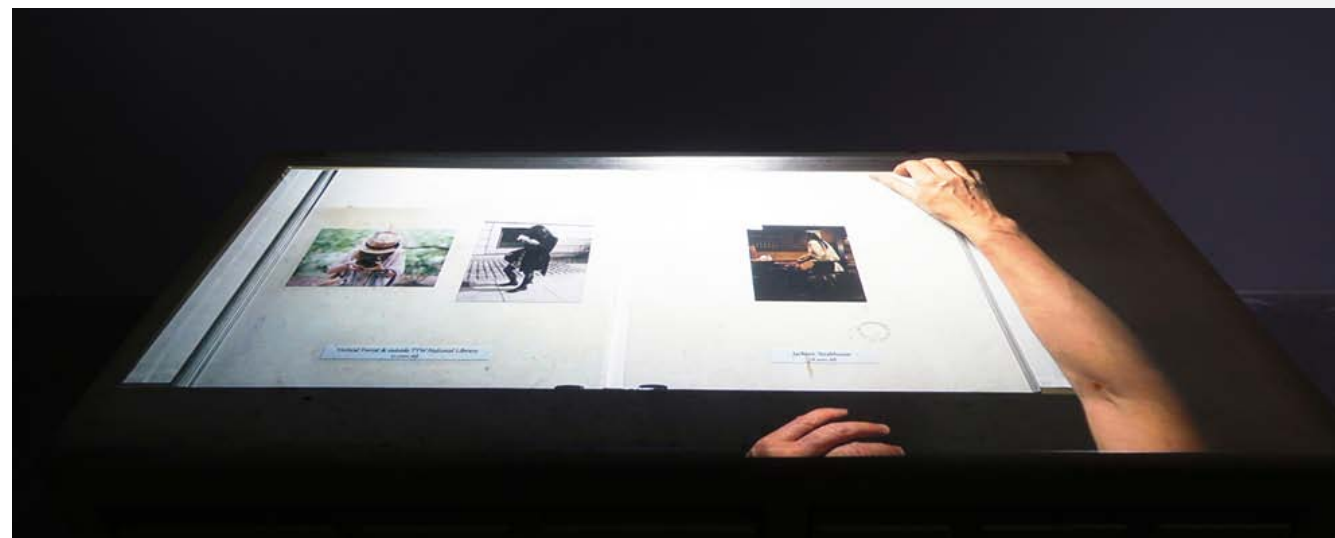
#### 4. *I Call You Nancy* – the absentee child

I would like to end with *I Call You Nancy* (2012) and *Nancy* (2012-17), in which an absentee child is configured. This project consists of a video work that builds a fictive narrative about the artist's unborn younger sister, whom he calls by the name of 'Nancy'. The video is silent. It frames his mother's hand flipping over a photo album made of images of women by the name of Nancy that Tang found on the internet. The artist statement reveals that an abortion causes the loss. Through his mother, Tang reaches out to his sister; and through his imagined sister, he reaches out to his mother. The piece is personal: it gives the artist a way to access the present as not only emotional loss, but a future without his sister. The piece is also social: it produces a world that connects his life with strangers in the world – strange made familiar. Death determines absolutely, but memory is immortalised, retained and perpetuated to be infinitely open – anyone could be a Nancy; there would always be more Nancy's.



《我喚妳作楠詩》（2012）  
*I Call You Nancy* (2012)

《楠詩》（2012-17）  
*Nancy* (2012-17)



5

When it comes to hope, there tends to be an emphasis on what is hoped for. In Tang's figuring of the child, it is more the indeterminacy in the structure of hope that is maintained. Hope becomes possible precisely because disappointment or failure is possible. In the way the child appears in his work, consistently but unevenly, hope is distributed in such a way that activates each and every individual's capacity to perceive and preserve indeterminacy as the structure of hope itself. [11]

Tang's artistic language does not seek dialectical deliberation, but rather, shows where moments of aliveness are. In this latency, his art lives; art lives.

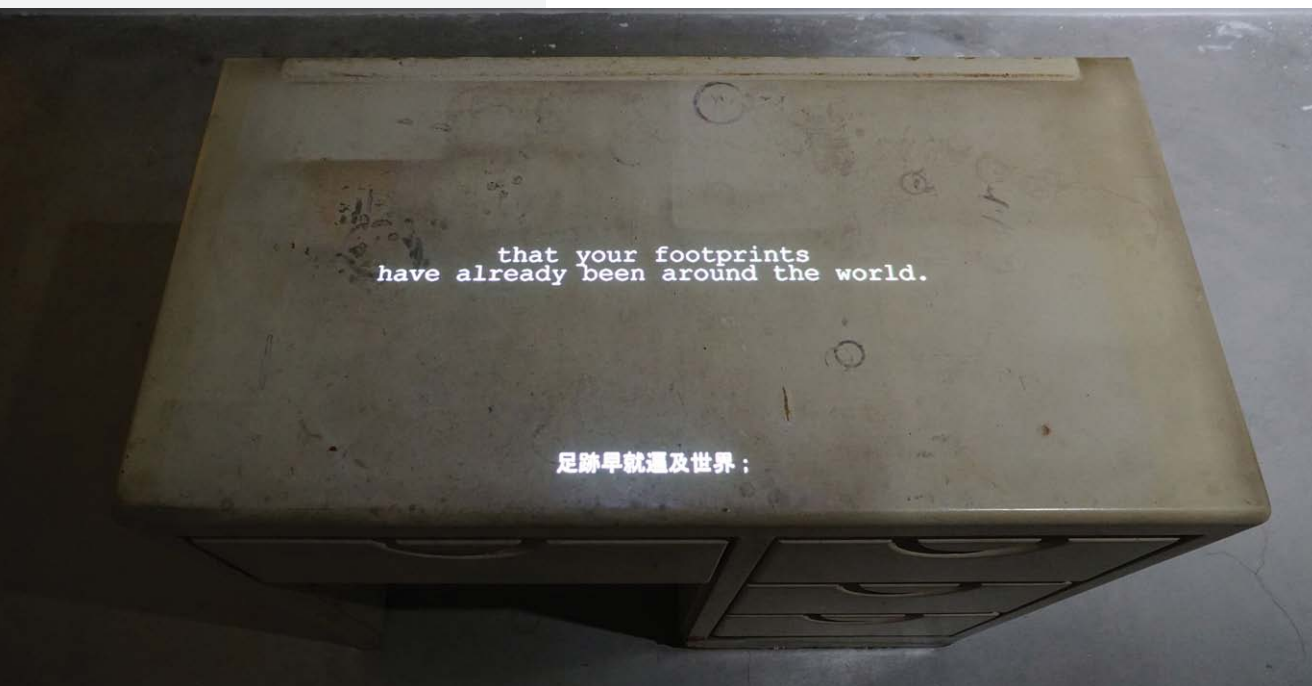
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談到希望，人們通常強調所希望的是甚麼。而鄧國騫所塑造的小孩形象，卻是關於在希望的結構中所維持的不確定性。之所以有希望，正正因為我們知道失望或失敗是無可避免的。希望，以持續但非一致的形式，出現在鄧國騫作品的小孩形象裡，激發每個人的能力，把不確定性理解與保留為希望結構的一部分。[7]

鄧國騫的藝術語言並非要進行辯證式的討論，而是呈現我們活著的時刻及位置。就在這樣的等待中，他的藝術得到生命——藝術的生命。

（翻譯：何禹旂）

《楠詩》（2012-17）  
Nancy (2012-17)



## Notes

[1] I am inspired by anthropologist Hikokazu Miyazaki's analysis of the idea of hope as method in Fijians' negotiation with their government in *The Method of Hope: Anthropology, Philosophy, and Fijian Knowledge* (2004). While the goal of the Fijians is to achieve indeterminacy by producing hope in their interaction with government officials, in Tang, the indeterminacy is achieved by configuring the child.

[2] The first iteration of *Child* was in 2016, as a solo show, in 100ft Park. The 2018 iteration was a part of the group show *Kotodama* presented at Parasite Art Space.

[3] In Cantonese, this phrase is pronounced 'jing4 zip3 san1 tiu1 zin3' (迎接新挑戰).

[4] In Cantonese, this phrase is pronounced 'kwan4 caak3 san1 tin1 dei6' (群策新天地)

[5] In Cantonese, this phrase is pronounced 'zung6 faat3 ci4, zoeng2 geil jyu6, zok3 kyut3 zaak6' (重法治，掌機遇，作扶擇)

[6] In Cantonese, this phrase is pronounced 'hoeng1 gong2 si5 man4 wai6 cyun4' (香港市民惠存)

[7] The first Chief Executive Officer of Hong Kong Special Administrative Region was Tung Chee-hwa (1997-2005). The second one was Donald Tsang Yam-kuen (2005-2012). The third one was Leung Chun-ying (2012-2017).

[8] *Hi Hill!* is an Art Promotion Office of the HKSAR project. Site-specific works were made in the village of Chuen Lung to last for five months. Tang's is one among thirteen groups of artists who presented their works there.

[9] Author's interview with the artist, September 23, 2019.

[10] As Note 9.

[11] As Note 1.

## 註

[1] 我受到人類學家宮崎廣和（Hikokazu Miyazaki）的啟發。在《The Method of Hope: Anthropology, Philosophy, and Fijian Knowledge》（2004）中，他分析斐濟人以「希望」作為與政府談判的方法。不過，斐濟人是通過與政府官員互動的過程中產生希望來實現不確定性，而鄧國騫則透過塑造小孩的形象來實現。

[2] 《孩子》，第一次是於2016年在百呎公園舉行的個展中展出；2018年展出的版本，則是在 Parasite藝術空間，為群展《言靈》的一部分。

[3] 香港特別行政區首任行政長官是董建華（1997-2005）；第二位是曾蔭權（2005-2012）；第三位是梁振英（2012-2017）。

[4] 《邂逅！山川人》是香港特別行政區藝術推廣辦事處的一項藝術計劃。在五個月的時間裡，藝術家於川龍村創作了一系列定點作品。鄧國騫是參與該計劃的13位藝術家之一。

[5] 作者與創作者的訪問，2019年9月23日。

[6] 同註5

[7] 同註1

Melancholy and Wishfulness  
in Historical Records:  
Lee Kai-chung's solo exhibition  
*I Could Not Recall How I Got Here*

Vivian Ting

‘Beauty does not last long. Before you realise,  
it is gone.’<sup>[1]</sup>

Hong Kong is a city of amnesia. People would let historical monuments be pushed away by urban development because what they care most about is making a living, resulting in the destruction of relationships and communities built over time. Due to the lack of an archives law, the Hong Kong government has destroyed documents that would have been more than 130,000 metres long if they were lined up. Departments responsible for preserving memories, like the Government Records Service, always show a reluctant attitude towards any requests for archival records because of the official order, trying to draw a veil over their work. If all documents regarding Hong Kong vanish bit by bit, will we be able to recognise ourselves and remember what made Hong Kong the way it is today? What historic events can the archival records tell us about?

The word ‘archive’ connotes all kinds of ‘historic evidence’, including commercial contracts, legal papers, maps, building plans, oral historical records, news videos, three-dimensional architectural models and many more. In archival studies, ‘data’ of various materials and different kinds are sorted, organised and categorised to preserve the memories frozen in time. The collection, cataloguing and documentation of data must comply with the regulations on work of the institutions they belong to and follow the logic of their academic fields. The attempt to get hold of the past in a disorderly myriad of things could show us the direction that we seem to understand and feel comfortable to move in.

歷史檔案的惆悵與想望——  
李繼忠個展  
《無法憶起我怎樣到達這裡》

丁穎茵

絢麗的都不長久  
連察覺的時間也欠奉<sup>[1]</sup>

香港是一座失憶的城市。大夥兒為求搵食，任由城市發展推倒古蹟，也順帶推倒時間所凝聚的人情與社區。政府不設《檔案法》，得以肆意銷毀13多萬米的文件，而官方號令所及，檔案處等記憶機關更板著一副諱莫如深、拒人千里的冷面。假若有關香港的檔案資料一一散佚，我們還認得出自己的面貌、還得以記取香港——何以為香港嗎？檔案資料可以告訴我們甚麼香港經歷？

「檔案」包羅了形形色色的「歷史證據」，如商業合同、法案文件、地圖與圖則、口述歷史檔案、新聞錄像，又或立體建築模型等。「檔案學」更將不同媒介材質、不同類別的「資料」分類、整理、歸納，使之凝止於時間流動之中，保留過去確確實實的記憶。檔案的搜集、編目與記錄必須恪守所屬機構的工作規章以及學術領域的邏輯，試圖從無序的萬事萬象中掌握過去，彷彿也就找到了知其所以又心安理得的依歸。

可是，不少檔案學學者均指出文獻徵集、整理檔案分類，以及保存檔案紀錄的過程，參與者無法保持客觀的立場，檔案保留的決非毋庸置疑的「史實」、「事實」。近年檔案學更關注大眾如何使用檔案，檔案室

如何演化成知識及意義產生的場域。畢竟保存檔案資料，卻又任由它束之高閣，我們所保留的只是了無意義的零散資料，不痛不癢卻又無從探究的記憶。

一頭栽進文獻資料堆，藝術家李繼忠研究檔案文獻，試圖連結不同時空的人與事，發掘過去之於當下、之於我們的意義。與歷史學者職志相近，藝術家的研究旨在理解過去與現在的聯繫，重塑我們對於某一歷史事件的論述。可是，李繼忠的研究不同於歷史學的考據。歷史學者試圖接近真象、理解世事變與不變的脈絡；藝術家追尋的卻是時間的幽幽微光——那些藏匿於時間縫隙、游離於記憶與遺忘邊緣、看不清摸不透卻又隱然透著七情六慾的生命之聲。歸根究柢，李繼忠想要捕捉過去的吉光片羽，以其藝術語言訴說平凡小人物浮游於時間之流掙扎求存的故事。其個展《無法憶起我怎樣到達這裡》，對照40年代日軍忠靈塔與英女王銅像的不同命運，重拾戰地香港的悲歡離合，反思人如何面對時代、面對制度崩壞與失常。

However, a number of archivists point out that during the process of collecting documents, organising and cataloguing information and preserving records, it is not possible for the participants to take an objective stand, and therefore the records that are kept are definitely not conclusive ‘historical facts’ or simply ‘facts’. In recent years, there has been increasing concern about how the general public use the records in archival studies and about how archives have evolved into places dedicated to the production of knowledge and meanings. At the end of the day, if we just store materials and leave them in archives, what we keep is nothing more than meaningless disjointed information and all we have are merely superficially unrelated memories that we cannot probe into.

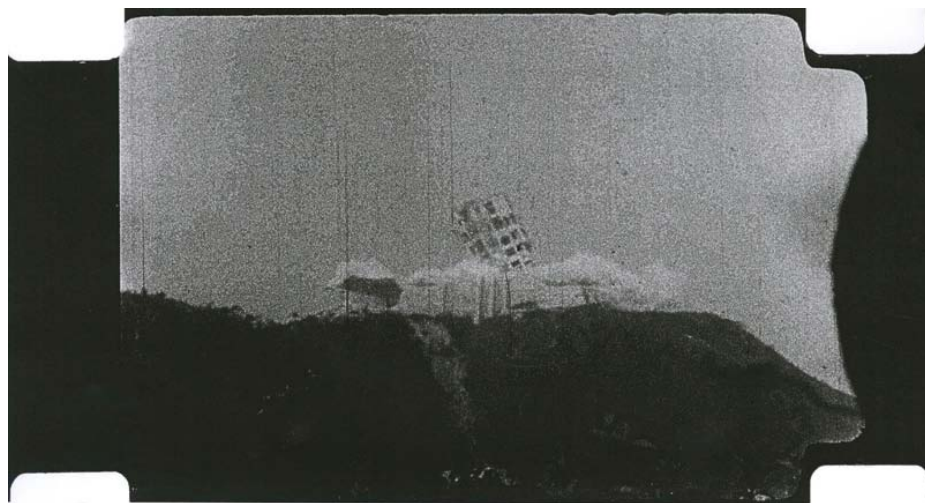
Lee Kai-chung thrust his head into piles of documents and studied them in an attempt to connect people and stories of different eras and to find out what the past means to us in the present. Sharing a similar aspiration as the historians, the artist aims to understand the linkage between the past and the present through his study and reshape the narrative around a certain historical event. Nonetheless, he does not follow the practice of historians, who try to get close to the ‘historical truth’ to comprehend the context of things that have changed and of those that have remained the same. The artist is in pursuit of the feeble glimmer of time — the sounds of life, hidden in the gap of time, flowing around the edge between memory and oblivion, unclear and puzzling, and yet implicitly expressing emotions and desires. After all has been said and done, he tries to capture fragments of the old times, recounting in his own artistic language the stories of ordinary people who struggled to survive through times of distress. His solo exhibition *I Could Not Recall How I Got Here* recollects the vicissitudes of life in wartime Hong Kong by comparing and contrasting the different fates of the Japanese War Memorial and the bronze statues of Queen Victoria in the 1940s, sharing his reflections on how to deal with the times and the collapse and malfunctioning of the system.



‘Eventually we learn to forget.  
Being evil doesn’t need a reason.’

When the audience set foot in the gallery, what they see is a projector creaking, and slides of grunge and damaged images pop up: A house stands at the peak. The room is crowded with beautifully dressed people, who are joking with each other. Bricks and tiles crumble to the ground, sending a plume of smoke and ash into the air. On the right side of the projection, the four black-and-white photographs capture the key moments of the video – under a grey sky a crowd is watching the tower fall..... The white space left behind creates nothing but emptiness (Fig. 1).

The artwork *The Retrieval, Restoration and Predicament (Japanese War Memorial)* presents a history of post-war Hong Kong – a painful memory of blood and sweat. In 1941, when the Japanese troops occupied Hong Kong, they intended to erect a tall tower representing the fallen soldiers. With its prominent location at the hilltop, the Hong Kong people would succumb to their ferocity and would be unable to lift up their heads again. To match the mightiness of the Japanese, the tower made of granite was 80 metres tall and weighed 900 tonnes according to the design plan. The Japanese army threatened the local people into supporting the building financially and used forced labour to transport and dig out stones in order to expedite the grand project. Apart from commemorating the loyal soldiers who died for the country, the tower



## 要忘記的時候忘記， 人要作惡毋須理由

甫一踏進展場，一架投映機正吱吱嘎嘎低語，叨叨碎唸之間，吐出一幀又一幀磨蝕得灰敗的影像。一幢樓房聳立於山頂。衣冠簇擁，人人談笑風生。煙塵迸射，一磚一瓦頹然剝落潰崩。投映片段的右側，四幅黑白分明的圖片截取了影片的關鍵時刻——漫天灰茫茫、人群圍觀、大樓倒下……獨留一抹白，刷得畫面空空洞洞（圖一）。

藝術作品《復還、繕修與進退維谷（忠靈塔）》重現了一段戰後香港史——一段血與汗的痛苦回憶。1941年，日軍佔領香港，本擬矗立一座雄偉的忠靈塔，以居高臨下的氣勢壓得香港人再也抬不起頭。在設計師的構想中，塔身高80米，重約900噸，由大麻石砌成，方才配得起大和民族的威武。為求早日完成這一浩大工程，日軍脅迫香港人捐獻籌建資金，又強徵勞工沒日沒夜的運石拉石鑿石。忠靈塔紀念為國捐軀的忠誠，也宣示殺戮與勞役所漬染的帝國榮耀。1947

圖一：  
李繼忠運用定格攝影的方式重現忠靈塔被炸的片段，質疑抹殺戰爭的記憶是否有助香港重建戰後新秩序。\*

Fig.1:  
Lee Kai-chung shows a video clip of the demolition of the Japanese War Memorial with stop-motion photography, questioning whether wiping out the wartime memories was helpful in rebuilding a new order in Hong Kong after the Second Sino-Japanese War.\*

年2月，忠靈塔倒下，意味著港英政府以毀壞消解侵略者的威權，也順帶抹去香港被征服被壓迫的創痛。抹去記憶，香港就從此走出戰爭的陰霾？誰又可以決定我們記得甚麼、忘卻甚麼？

這段往事藏於檔案處某一不為人知的錄像菲林。不知怎地，錄像竟然再也沒法放映。李繼忠以定格攝影重現過去，似要挽回這段屬於香港的回憶。不過，作品所呈現的歷史片段畫質粗劣含糊，彷彿卡在記憶與遺忘的縫隙，往事的因果由來盡皆七零八落。與其說藝術家意在召喚歷史的記憶，倒不如說他更著意讓觀眾看見過去即將散失的黯然無聲。親歷過去的人總得讓路給對歷史不甚了了的人，我們就任由一切煙消雲散？

was a manifestation of imperial glory built up by killing and forced labour. In February 1947, the Japanese War Memorial fell as a result of a British decision. This means that the British Administration destroyed the invader's authority and wiped out the trauma of domination and oppression. Can Hong Kong step out from the shadows of the war by erasing its memory? Who can decide what to remember and what to forget?

The account of the above event is recorded on a roll of film known to very few and kept in an archival repository, but the video can no longer be played somehow. Presenting to the audience the past event with stop-motion photography, Lee seems to want to preserve this Hong Kong memory. The video clip shown in his work, however, is blurry and has coarse grain, as if it were trapped in the gap between memory and oblivion, as causal relationships of the past have always been confusing and fragmentary. The artist is not so much calling up historical memories as showing the audience the quiescence resulting when a piece of the past is lost. People who have experienced the past are destined to make way for those who do not understand history, but should we just let everything vanish from our lives?

‘He is my every-present. But what is my past?’

The demolition of the Japanese War Memorial happened to take place when the bronze statues of Queen Victoria returned to Hong Kong. The former praised and glorified death while the latter sang praises to the colonial ruler. Although the two things seem to have no connection with each other, Lee reveals that they are both — in essence monuments, based on their intertwined fates. Was the glory of the Queen not built on killing, forced labour, state-tolerated violence and rapaciousness? Were the British people not thinking about the ‘relative merits of their civilisation’ when they forced their beliefs, language, lifestyle and cultural values on Hong Kong?

In the gallery, the artist did not reproduce a familiar sculpture in classical European style, instead he cast nine pieces of fragments of the bronze statues (Fig. 2). The replica of the bronze lion appears to be so tiny and tame without the elaborate decorations. The crown, once above all others, is now placed below eye level and has lost its royal solemnity. As the Queen is not in sight, there is no way to see the charm of such a political leader with what is left of the statue — a bronze arm that has been badly scratched. Apparently, Lee has no intention of restoring the authority of the Queen’s statue when it was standing in the City of Victoria. Despite the many years that have passed, the artist cares more about the damages and repairs the statue has gone through so as to examine the rise and fall of colonial power. The first colonial ruler left Hong Kong during the Japanese occupation and another colonial ruler took over. In response to the copper collection campaign in Japan, the bronze statues of the Queen were seized, waiting to be recast for military use. After the Japanese surrender, the allied army found the fragmentary pieces of the statues in an arsenal known to very few people and shipped them back to Hong Kong.

我的現在是他，  
而過去是甚麼？

忠靈塔遭炸毀時，恰巧也是維多利亞女王銅像重返香港之際。前者推崇死亡的榮耀，後者則對當權者歌功頌德。兩者看似毫無關連，李繼忠卻從其命運的交集，揭露出彼此俱為紀念碑的本質。女王的榮耀何嘗不是建基於殺戮與勞役、放任暴力與貪婪橫行？又何嘗不是自恃一套「文明優劣論」，強行將自己的信仰、語言、生活方式與文化價值加諸於香港？

展場上，藝術家所複製的不是一尊我們熟見的歐式古典雕像，而是九件支離破碎的銅像殘件（圖二）。剝去其他華麗的裝飾，複製銅獅看來細小又馴良；就連向來傲視萬民的王冠也置於視平線之下，失去了王權的莊嚴。女王不見了，剩下一截刮得破損的銅臂，根本無從辨識政治領袖的魅力。顯然，李繼忠無意重現女王銅像屹立於維多利亞城的威儀。在銅像所經歷的悠久歲月，藝術家更著意其損毀與修繕的過程，從中考察權力的榮枯盛衰。日治時代，原來的殖民者走了，另一殖民者又進駐香港。響應日本國內的獻銅運動，女王銅像被掠走，有待重新鑄成軍方物資。然而，日軍戰敗投降，盟軍從某一不見天日的兵器廠發現殘缺不全的銅像，遂將之運回香港。

圖二：  
李繼忠修復了銅像殘件，令人回想日治時代香港的滄桑經歷，反思香港與殖民者的關係。\*

Fig.2:  
Lee Kai-chung ‘restored’ the fragments of the bronze statues to remind people of the wretched experience of life in Hong Kong during the Japanese occupation, contemplating the relationship between Hong Kong and the colonial rulers.\*



鑽研當年的修繕清單，李繼忠糅合3D合成與傳統製銅技藝，重新修復銅像殘缺的部件，也試圖補完戰後銅像失而復得的歷史。殖民者維多利亞一直佔據著香港的公共空間，究竟從未踏足此地的女王對我們有何影響？我們對於殖民地政府如何行使權力、如何分配資源又有多少認識？藝術家的修復工程不在乎考究銅像殘件本來面貌，而在於呈現歷史詮述的失落——檔案資料的闕如、我們對於殖民統治的過去所知甚少、政府對本地史與本地人身份的改造又再刪去所餘無幾的往事。放諸今天，香港如何遊走於過去與未來、發展與保育、全球與本土之間，講述屬於自己的故事？

After having studied the statues’ list of repairs and maintenance work, Lee combined 3D sculpting and the traditional craft of bronze casting to repair the missing parts of the statues, while also attempting to preserve the story of the recovery of the statues after the war. Once a colonial ruler, Queen Victoria has always occupied a spot in Hong Kong’s public spaces. What influence did the Queen, who had never set foot on this soil, have on us? How much do we know about the colonial government in terms of exercising its power and distributing resources? The artist’s restoration project does not focus on rectifying the fragmentary statues to their original appearance but on presenting how much history fails to mention — the absence of certain archival records, our limited knowledge of the colonial rule in the past, the reshaping of local history and identity by the current government, and the obliteration of historical stories that are already few and far between. And so, looking back today, how should Hong Kong tell its own stories while finding a balance between the past and the future, between development and conservation, and between global and local dimensions?



‘If we stay too long with corpses and deadly spirits, we will gradually lose the ability to tell stories. Now that the reading fills up our imaginations, and perhaps solace to our future.’

Who do Hong Kong archival records belong to? They certainly do not belong solely to experts, academics or researchers, but to anyone who wants to learn about Hong Kong. Some of these people were born and bred here, some are enthusiastic about the past and the present of this former British colony, and others probe into the intricate history out of astonishment at this city’s strong vitality. Lee’s creation reclaims control over the interpretation of archival documents with his own artistic language, capturing a wider imagination of documents and the history of Hong Kong. He says,

“The “people” from history have disappeared, but the traces they have left behind on the “things” can feed the creative process, because they are the best evidence we have for the existence, speech, and behaviour of the “people”.

Perhaps stories of ordinary people do not matter enough to be written down in history, but the artist believes that everyone’s experience can reflect different aspects of the times and debunks the myths that we have about the past, shaping the established narratives of history. By sorting out documents like historical photos, military papers and posters, he made a three-channel video to look back on how people overcame turmoil and how they understood the times they lived in, through the eyes of a military general from the British garrison in Hong Kong, a Japanese soldier’s wife and a tomb keeper of the Japanese War Memorial (Fig. 3). His artwork, developed on the basis of negligible personal feelings and expanding to collective emotions of society, walks the fine line between fiction and reality as it provides alternative ‘historical text’ to discuss the dark age of Hong Kong, which is gradually disappearing into oblivion yet we dare not forget.

面對屍體與靈魂，  
人會慢慢失去講故事的能力。  
現在加入想像，  
算是給自己一些慰藉

香港歷史檔案屬於誰？答案當然並不僅僅屬於專家、學者，又或研究人員，而是任何想要認識這座城市的人。這些人有的生於斯長於斯，有的熱愛此地想要明瞭其前世今生，也有的驚訝於這座城市的旺盛生命力，有意探究其曲折經歷。李繼忠的創作以其藝術語言重新掌握檔案文獻的詮釋，開拓我們對於檔案文獻、對於香港史的想像。他說：

「歷史當中的『人』已逝去，但留在『物』身上的蛛絲馬跡，卻可以是創作的養分，因為它是追溯『人』的存在、說話與行為最佳的憑據。」

或許平凡小人物的故事並不足以載入史冊，但藝術家卻相信每個人的經歷都反映了時代的不同面貌，藉以戳破我們對過去的迷思，重塑歷史的既定論述。爬梳歷史圖片、軍隊文書、宣傳海報等文獻資料，他創作了一段三頻錄像投影，以駐港英軍、日軍妻子及忠靈塔守墓人的眼睛，回看人如何活於亂世、如何理解自己所處的時代（圖三）。遊走於虛構與現實之間，作品從個人微不足道的感情擴展至社會集體的情緒感受，提供了另類「歷史文本」討論一段日漸失落卻未敢忘懷的黑暗時光。

作品由一封英軍將領的私人信件展開，講述有關女王銅像失落日本的情報與坊間報道有所出入，幾番催促軍方調查不果，不得不任憑真相湮沒。面對時代



圖三：  
李繼忠的三頻錄像投影，以平凡人物的經歷串連起看似互不相干的戰事回憶，交織出人於時代載浮載沉的悲哀。\*  
Fig.3:  
Lee Kai-chung’s three-channel video projection pieces together the seemingly unrelated wartime memories by drawing from ordinary people’s experiences, expressing the sorrow of them floating up and down on the tempestuous ocean of time.\*

The artwork starts with a private letter written by a British army officer. The letter tells of how the secret information of the loss of the Queen’s statues in Japan did not match the local news report. The general had urged the military to open an investigation into the missing statues again and again, but yielded no results and had to let the truth descend into nothing. Indeed, only very few people can call the shots when facing the currents of time. A Japanese soldier’s wife who came to Hong Kong to visit her husband, just had to watch apathetically as her people were gripped by the fever of militarism while surmising the visible and yet unattainable distance to her husband. Left all by herself, she gradually learned to enjoy the cruelty of her surroundings. She would rather be ‘engulfed by the charcoal darkness, and it brought along a sense of intimacy with the fear.’ The keeper of the Japanese War Memorial, who was also living in the darkness, tried to convince himself that time is something that needs to be rapidly depleted. There is nothing wrong with being caught by the Japanese army and forced to perform hard labour; his labour served as proof of his usefulness. Nevertheless, he had no clue about what was worth safeguarding in the tower and could not understand the point of this violence and destruction.



In the past when we read about Hong Kong under Japanese occupation, almost only generalised descriptions like 'devastation' and 'people were living in misery' were used in the books to describe this dark gloomy period lasting three years and eight months. We still remember Japanese troops slaughtering thousands of civilians, people eating corpses and practising cannibalism due to severe famine. Forests were also cut down and copperware at home was seized as a result of the lack of supplies..... And yet the artist chose to depict thoroughly unimportant people who were unable to defy time, contemplating how a single person could find a place in this abnormal world and live a 'normal' life despite the collapse of the system. The protagonists in their stories want to seek the truth, or yearn for a loving intimate relationship, or merely get hold of evidence to prove their usefulness. These humble wishes are just normal desires that make humans human, but in tough times they seem impossible and unrealistic. The three stories show the considerable impact society has on an individual's experience, and it is hard to define what each individual experiences — loss of balance, helplessness, oppression, coldness, confusion and unease — all these cannot be explained by rationality and yet express the individual's and even community's emotions of life.

After all, works of art are different from historical accounts. Lee Kai-chung's work can be taken as a modern-day fable, apart from being seen as an alternative kind of document. Scenes of a stopped clock, of the vast and boundless ocean and of overlapping shadows of flowers flash by in the video and imply that the perception of time varies wildly between individuals (Fig. 4). During the passage of time, how are we supposed to make sense of our times?

不過，藝術作品終究不同於歷史論著。李繼忠的創作既可視為貼近時代脈搏的另類文獻，也可看成是警世的當代寓言。影片不時掠過停頓的時鐘、浩瀚無邊的汪洋，又或重重疊疊的花枝亂影，暗示著時間予人的不同觀感（圖四）。在時間流動中，我們如何理解自身所處的時代？



圖四：  
三頻投映錄像中，花枝亂影的影像不時閃現，伴隨著幽幽的聲音獨白，渲染著朝生暮死的感嘆。\*  
Fig.4:  
The images of flower branches flash past erratically in the three-channel video, together with the quiet monologue, filling the air with the lamentations of the transience of life.\*

戰爭迫著日軍妻子適應生活的困頓，也擾亂了她與丈夫的二人世界。她委託鏡師把丈夫的形象鑄於鏡面，好教他的臉時時活現眼前。但夫妻的隔閡日深，她只得不斷拭抹鏡子，妄圖從鏡像尋回曾經彼此靠近的溫暖。當鏡像取代真實，她看到只是自己所投射的幻想，再也無力回到現實、認清現實境況。她的狹小世界尚未開展，彷彿已然走到盡頭。一如她說：「一直以為花是慢慢地枯萎，但原來可以一瞬間就枯萎了。」

耐人尋味的是，守墓人為求打發時間，天天大聲誦讀幾份尚能出版的報紙，冷眼看著各國互相攻伐。對著死去的人、看著活生生的野蠻暴力，他赫然發現「系統崩壞之後，變得沒有好壞之分」。一旦抹去是非對錯的判別，一切文明秩序皆了無意義。或許他受不了的，不是戰爭，也非孤獨，而是生命荒蕪又漫長，世上再沒有甚麼東西值得爭取。

從英軍的無奈、守墓人的麻木以及日軍妻子的落寞，李繼忠的錄像作品以個人零碎的觀感編修日治時代的強權暴力，以及個人流離無所依的惘然。當中不同人物的獨白看似散亂無章，卻又以個人聲音穿透國族大義、世界局勢等宏大論述，映照出有關日治時代香港歷史論述的單調。加入藝術的想像，作品以今天的經歷回想昨日的五味紛陳，故事的情節以及反覆出現的影像也可看成是意味深長的寓言，由得觀眾按著自己對於時代、對於檔案資料的運用而歸結出其當代意義。或許這就是藝術家所給予我們的慰藉。好的壞的終會過去，但我們能否堅持自己所相信的價值，回應時代的挑戰？其實，戰事早已結束，但當中所衍生的糾結——如何面對強權壓迫、如何理解暴力所觸發的絕望與反抗，仍然有待疏解。

The war made the Japanese soldier's wife adapt to difficulties and disrupted the tender moments she had with her husband. She asked a mirror maker to engrave her husband's likeness on a mirror so that she could always see his face. However, the soldier had become estranged from her, and she could only wipe her mirror again and again, trying desperately to find the warmth that she used to feel when they were physically close to each other. As the reflection in the mirror replaced reality, what she saw was just an illusion. She no longer had the strength to return to reality and recognise the real situation. It seems that she had walked to the end of her small world even before it began. Just as she said, 'I thought that flowers wilt slowly. And now I realise, they can die in an instant.'

The intriguing thing is that the tomb keeper read out aloud the newspapers that were still in print to pass his time, coldly watching the violent conflicts between countries. He had been confronted with dead people, seen the brutality and violence happening before him, and suddenly figured out that 'when a system collapses, there will not be any difference between the good and the bad.' Once the distinction between right and wrong is eliminated, the immanent order of a civilisation will become meaningless. Perhaps what he could not stand was neither the war nor the loneliness, but the long bleak life in which nothing was worth fighting for.

From the helplessness of the British military officer to the numbness of the tomb keeper and the desolation of the Japanese soldier's wife, Lee's video work collects fragments of autocratic violence during the Japanese occupation and of the perplexity of displaced people from his personal disjointed perspective. The monologues of the characters appear to be a chaotic mess, but they reflect the tedious monotone of the historical narratives on Hong Kong under Japanese rule with simple individual voices that penetrate grand narratives of

national interests or the global politics. With the use of artistic imagination, the video recollects memories from the past with today's experiences. So long as the story plots and recurrent scenes can be regarded as allegorical fables, the audience are free to assign contemporary meanings to the work based on how they understand the times and how they use archival materials. Perhaps this is the comfort the artist gives us. Time will pass, whether it is good or bad, but can we stand up for the values we believe in and respond to the challenges of our times? Although the war has been over for a long time, the tangle it created - how to deal with authoritarian oppression and how to comprehend the despair and resistance triggered by violence - is yet to be untied.

‘It just meant to justify one’s existential self.’

To meet the challenges of postmodernism, archival studies gradually shifted from work focusing on searching information to contemplating how to turn archives into sites for producing knowledge and meaning. What is the future for archival studies? Canadian archivist and scholar Terry Cook states:

‘Postmodernism requires a new openness, a new visibility, a willingness to question and be questioned, a commitment to self-reflection and accountability. Postmodernism requires archivists to accept their own historicity, to recognise their own role in the process of creating archives, and to reveal their own biases. Postmodernism sees value in stories more than structures, the margins as much as the centres, the diverse and ambiguous as much as the certain and universal.’ [2]

The academic profession of archivists has emphasised the systematic collection and organisation of knowledge. In the postmodern era, special attention has been given to reflecting on the logic of the system, different narratives formed based on the data, and even dialogues with communities from different times.

## 只不過想要證明自己的存在

面對後現代思潮的挑戰，檔案學漸而由以資料檢索為重心的工作，轉向思考檔案如何演化成知識及意義產生的場域。檔案學的未來是甚麼？學者Terry Cook指出：

「後現代思潮提倡全新的開放態度、全新的工作視野、不懼於發問又或被質疑的精神，以及敢於反思與承擔的專業操守。後現代思潮也要求檔案專業人員接受本科的歷史建構、理解自己如何左右檔案內容，以及揭露自身的偏頗。後現代思潮看到故事的價值多於資料編排的結構、關注邊緣與中心、樂於保持檔案的多元混雜，又承認其普世公認又確實的一面。」 [2]

檔案學著力有系統地收集、整理知識系譜；而後現代的檔案學更重視對其系統邏輯的省思，以及資料如何建構不同的論述，甚至與時代、與不同社群對話。

檔案學是屬於社群的。而文獻檔案帶來的「想像」不單在於檔案的建構是否能包容不同的參與者、其建構過程能否開拓思考的空間，更在乎文獻資料所涵蓋的內容如何協助讀者發掘文明的理智與感性，並且不斷隨著時間之流而加添上新詮釋。李繼忠以檔案文獻作為創作手法，不但記錄了日治時代的故事，卻也投射了其對未來的期許——發掘文獻的多元聲音；拓展我們對香港、對自身過去的想像。大抵搜尋任何與過去攸關的資料不過為了尋找自我、尋找我們對自己所為的肯定。就在腥風血雨的當下，香港人如何收集自己的過去？如何詮釋自己的過去，尋找改變局面的動力？

\*承蒙藝術家李繼忠惠賜圖片，特此致謝。

## 註

[1]是次展覽，藝術家李繼忠採用一段三頻錄像投映，從不同的人物的角度敘述日治時代的香港。其敘述既屬於平凡小人物的個人經歷，亦延展了藝術家對於時代、對於閱讀歷史以至檔案與公眾關係的想法。本文的標題借用作品的敘述，試圖進一步詮釋其引申的想像，從而討論作品，兼且略論有關歷史與檔案應用等課題。

[2]Terry Cook and Joan M. Schwartz. Archives, Records, and Power: From (Postmodern) Theory to (Archival) Performance. *Archival Science* 2 (2002): 182.

Nevertheless, archival studies belong to communities. The ‘imagination’ that comes with archival records is not just about whether the building of archives involves different participants. Whether the building process can shed light on our thoughts depends more on how the contents of archival records assist readers in discovering the sense and sensibility of civilisations, and on the new interpretations added over time. Lee Kai-chung’s approach of using archival records does not only record stories of Japanese occupation, but also makes known his wishes for the future: searching for diverse voices of historical documents and stretching the imagination of Hong Kong and ourselves in the past. We look for information from the past, most likely because we want to find ourselves and recognition of what we have done. Thrown into a reign of terror, how should Hong Kong people recollect the past? How do we interpret our past to seek motivation to change the present?

(Translated by Caddie Lau)

\*Photo courtesy: Lee Kai-chung

## Notes

[1] In this exhibition, Lee Kai-chung presented to the audience Hong Kong’s life under Japanese occupation from the perspectives of different people with the projection of a three-channel video, which featured personal experiences of ordinary people and provided an insight into his views on the past, the way of reading history, and the interactions between archival records and wider society. Borrowing from the narration of the how artist created his artwork, as rendered in the subtitles, this article aims to further interpret the imagination inspired by his work while at the same time discussing it and dealing briefly with topics such as the application of history and archives.

[2] Terry Cook and Joan M. Schwartz. Archives, Records, and Power: From (Postmodern) Theory to (Archival) Performance. *Archival Science* 2 (2002): 182.

## 作者簡介

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**梁展峰** Art Appraisal Club成員；現為獨立策展人及大學兼任講師，先後於各藝術機構負責策展及行政工作；並不時撰寫評論和擔任導賞員工作，以推廣香港藝術及展覽。

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**楊陽** Art Appraisal Club成員；從事教育、文字及策展工作，分別成立藝術組織「聲音掏腰包」（2008）及「A Walk with A3」（2015）；現任職香港中文大學通識教育基礎課程講師。

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## Art Appraisal Club

鑑於香港近年展覽活動數量有增無減，但深度評論平台卻每況愈下，阿三、梁寶山、梁展峰、丁穎茵、楊陽及郭瑛遂於2014年組成「Art Appraisal Club」，希望刺激討論氣氛。除每月展評外，Art Appraisal Club還會整理展覽清單、出版《藝評香港》及舉行即時討論活動。

In view of the lack of art discussions and critical writing in Hong Kong, which limits the development of artists and local art scene, Art Appraisal Club was founded in 2014 by a group of art professionals, namely CHAN Sai-lok, Anthony LEUNG Po-shan, Jeff LEUNG Chin-fung, Yang YEUNG and Ying KWOK, to promote the development of arts. In the past five years, the group has been publishing exhibition hot picks and monthly reviews, printed journals *Art Review Hong Kong*, hosting and facilitating live discussion sessions.

Facebook: Art Appraisal Club

Website: [www.artappraisalclub.com](http://www.artappraisalclub.com)



## 《藝評香港》

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