



**張三李四收藏展****Collections of Tom, Debbie and Harry**

短髮工作室呈獻

Presented by Short Hair Studio

張煒森、胡敏儀策展

Curated by Cheung Wai Sum, Eddie and

Wo Man Yee, Wendy

藝術家 Artists

趙慧儀(作之) Chiu Wai Yee, Caroline

鍾惠恩、吳家俊 Chung Wai Ian &amp; Ng Ka Chun

劉智聰 Lau Chi Chung

李繼忠 Lee Kai Chung

梁美萍 Leung Mee Ping

馬琮珠 Ma King Chu, Ivy

姚妙麗 Yiu Miu Lai, Joe

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**前言****大館當代美術館**

大館當代美術館很榮幸能舉辦兩個「香港公開徵展」：一個是《張三李四收藏展》，由短髮工作室呈獻，張煒森、胡敏儀策展；另一個叫《日常邊界》，由天台塾主辦，策展人是羅玉梅、嚴瑞芳和韋一空。兩個獨立展覽均從早前大館公開徵求的策展計劃中選出，反映了大館對藝術及對其他文化夥伴兼容並蓄的開明態度。

大館當代美術館是一家新的非牟利美術館，致力舉辦當代藝術展覽和項目，為香港、亞洲以及全世界不斷延伸的文化及藝術論述提供平台。美術館每年將與志同道合的機構及藝術團體合作，策劃並主辦六至八個展覽。這些機構和展覽均經過精心挑選，與大館當代美術館的藝術宗旨相符，以促進美術館與不同的本地和海外策展人合作。

香港藝術界在過去十餘年急速發展，商業畫廊和學術領域均十分活躍。不過，香港的藝術家及策展人仍可受惠於額外支援，包括財政、物流和基建上的協助，以便追求其藝術理想及策展願景。這正是大館當代美術館得以略盡綿力之處：獲選的策展計劃申請人，借助大館的資源，無論是所需的物流、基礎設施、展場管理和製作資金，以至大館藝術團隊的專業知識，實現他們提出的策展概念，為公眾呈獻這兩個精彩展覽。

策展計劃書由大館策展團隊按其理念、策展價值、申請藝術機構或團體的專業經驗，衡量評選，而建議也獲得大館藝術工作小組的支持。相關標準包括：計劃必須有一位香港藝術家參與，或由一個以香港為基地的藝術機構或團體提出；參展的藝術家不能同時作為該展覽的策展人；計劃書只限於由非牟利組織或團體提交。除以上限制外，在公開徵求的策展計劃中獲選的申請人，可以馳聘想像，自由地構思展覽。大館當代美術館衷心希望這次展覽，是所有參與人士都有所得益的一次學習經驗，能促進各人日後在藝術、策展及專業實踐方面更上層樓，確立香港作為亞洲當代藝術中心的領先地位。

我們萬分感謝短髮工作室和天台塾的策展人和藝術家，他們竭誠投入，堅持不懈，而且積極進取。今次有這兩個組織幫助，大館當代美術館更能不辱使命，為香港文化話語激發新意！

# Foreword

## Tai Kwun Contemporary

Tai Kwun Contemporary is proud to showcase two "Hong Kong Open Call" exhibitions: *Collections of Tom, Debbie and Harry*, presented by Short Hair Studio and curated by Cheung Wai Sum, Eddie, and Wo Man Yee, Wendy, and *Our Everyday—Our Borders*, presented by Rooftop Institute and curated by Law Yuk Mui, Yim Sui Fong, and Frank Vigneron. The two independent exhibitions are the result of an Open Call for curatorial proposals and reflects Tai Kwun's inclusive and generous approach to the arts and to cultural partners.

As a new non-profit art centre in Hong Kong, Tai Kwun Contemporary is dedicated to showcasing contemporary art exhibitions and programmes as platforms for a continually expanding cultural discourse—locally in Hong Kong as well as regionally and internationally. Every year, the art centre will host six to eight curated exhibitions, which are presented by like-minded institutions and art groups. These institutions and exhibitions are carefully selected to fit Tai Kwun Contemporary's artistic mission, and indeed encourages the art centre to work collaboratively with curators locally and around the world.

Hong Kong's art scene has, of course, grown prodigiously in the last dozen years, both in terms of the commercial gallery scene as well as the academic sectors. Hong Kong-based artists and curators, however, can still benefit from additional support—financial, logistical, and infrastructural—in order to pursue their artistic and curatorial vision. This is where Tai Kwun Contemporary has endeavoured to help: with Tai Kwun's resources for logistics, infrastructure, maintenance, and funds, as well as the expertise of the Tai Kwun Contemporary art team, the winning applicants were able to carry out their curatorial concepts and present two excellent exhibitions at Tai Kwun Contemporary.

The curatorial proposals had been selected according to their conceptual strength, artistic and curatorial merit, and the applicant(s)'s professional experience, with the selections supported by the Art Working Group. The pertinent criteria included the following: the proposals had to include a Hong Kong artist, or else was a proposal from a Hong Kong-based organisation or art group; the exhibiting artists could not be curators; and submissions were only entertained from not-for-profit organisations or groups. Otherwise, the winning applicants of the Open Call were free to conceive of their exhibition. Tai Kwun Contemporary sincerely hopes that it has been a fruitful learning experience for all sides and that this initiative will be able to further the artistic, curatorial, and professional practices of all involved, thereby affirming Hong Kong's position as a leading contemporary art hub in Asia.

We must thank the curators and artists of Short Hair Studio and Rooftop Institute for their dedication, perseverance, and initiative. Both organisations have certainly helped Tai Kwun Contemporary with its mission of contributing innovative to cultural discourse in Hong Kong!

# 前言

## 短髮工作室

短髮工作室於2017年7月展開《張三李四收藏展》這趟旅程，首先我們舉辦了一系列工作坊，社區內30多位長者各自帶來自己的寶物，述說了鮮為人知的回憶和往事，同時，他們學習製作二維碼，把其錄音放入相框內。這些錄音記錄由王偉健製作成《屋企珍藏有段故》流動裝置，在香港不同地方讓更多人聆聽，並藉此回應自己或家人收藏的故事。

「它（這個紀念花瓶）並不是古董，但在爸爸的人生旅程中是一個很深刻的回憶，那我便希望能將它一直保留。」——梁女士（工作坊參加者）

然後，計劃銜接嶺南大學服務研習，目的為促進跨代交流。21位學生以個人和二人一組從上述的錄音中挑選與他們合作的長者拍檔。透過幾回訪談，年青人與故事主人公從單一物件說到收藏品，從個人習慣說到家人情誼，最後寫成一篇人物專訪。

「家裡面擺放著不少過去年代的音樂和電影碟，他瞧了瞧，發現如今看這些碟已經是另一番的滋味了。」——丘詩靜（節錄自程先生的人物專訪）

今年年初，三位藝術家應邀參與計劃，他們先從閱讀人物專訪找出合作的長者拍檔，而他們提及的物件及故事就成為藝術家的創作原點。另一位藝術家選擇從三位收藏相同物件的藏家擷取創作元素，而另一組三位藝術家則以個人收藏品成為部份或全部之創作。故此，於大館當代美術館之聯展是層層遞進的——由個人情懷推至社區交流及藝術表達，從小康之家搬到去藝術展覽——就如一個物件，不論是刻意收藏或隨意保存，傳承至下一代子孫或藏家。

「個人的嗜好收集，是知識，是情感……（作品）回望過去也正為了等待新的感受。」——馬琮珠（參展藝術家）

此展覽手冊亦刊載了藝評人兼研究員黃小燕對「物」之理解和聯想，她的撰文及撮述闡釋了「收藏」和「物件」的文化背景與呈現。讀者／觀眾可藉間頁的關鍵詞作為觀賞展覽的切入點，同時亦可對應參展藝術家們的創作思路；拉頁的〈物件學：我的筆記〉亦可作為觀者的伸延思考。

## Foreword

By Short Hair Studio

Short Hair Studio embarked on the journey of *Collections of Tom, Debbie and Harry* in July 2017. We organised a series of workshop that attempted to solicit narratives of profound value on keepsakes owned by 30-odd senior citizens in the community. The workshop enabled the elders to reflect on their belongings and the inherent memories which have seldom been told. They also got to learn to make a QR code for their precious audio clip in the form of a framed photograph. "Tales of Private Collections", a portable device designed by Wong Wai Kin, Kenji will be on tour around the city for more to listen and respond to those stories.

The project then facilitated cross-generational conversations as a service-learning programme with Lingnan University. 21 students, in pair or individually, picked their elderly partners after listening to their audio clips. From a single object as a point of departure, they conducted several rounds of interviews to understand the sentiments and habits of keeping a collection of ordinary objects. In the end, each student completed a feature text about the protagonist.

Earlier this year, three artists were invited to study the articles written by the university students so as to choose their collaborating elderly partners whose collections became the source of inspiration. Another artist decided to work with three collectors sharing the same collection subject while another group of three artists made use of their own collections to be part of their artworks. This group exhibition at Tai Kwun Contemporary has gone through a progressive development—from personal interest to communal understanding to artistic expression, from ordinary homes to art exhibitions—as if an object, be it seriously collected or unintentionally kept, is handed down to future generations of family members or collectors.

This exhibition guidebook also includes interpretations and associations about "things", which was contributed by Wong Siu Yin, Phoebe. Her texts and quotations help contextualise collecting and objects in terms of cultural understanding and social phenomena. On these pages, the keywords offer an entry point for appreciating the works of art in the exhibition as well as understanding the practices of the artists. On the pullout page, Wong's "Objectology :: My Notes" would facilitate post-viewing contemplation and even discussion.

## 張三李四收藏展

致親愛的，你曾經說過自己沒有任何收藏，但你可有想起過，你曾收起每天看過的報紙，說有天能拿來鋪墊枱面，直到有天你轉看網上新聞，報紙愈來愈變得罕見，還有你鎖在保險箱內的婚戒，不知多少年你沒戴在手上。這些收藏起來的物品，為的是生活所需，亦為個人紀念。是的，每人的收藏品都有歷史及個人意義，你亦很清楚，其實每個人總有一些收集物件的經驗與習慣，只是當中自愧收藏品的量與價值不如他人，也未有深思將收集回來的物品有系統地梳理、分類與保存，因而難冠以收藏之名。

你會怎樣理解你或別人的收藏？自那天要翻開你的收藏讓大家觀摩時，我才漸漸在物件中找回那段失落得差點遺忘的經驗與回憶，它既屬於你，同時亦屬於集體。每件物件於物主而言都有一個專屬的故事，我能從中理解及微觀一代人的家庭、個人與日常生活，側面呈現不同時代的社會生活面貌、歷史痕跡。你也許是素人收藏家的其中一位，收藏未必能成為具系統與龐大的方陣，但不論收藏的量是多是寡，我可以肯定的是，它同樣承載了歷史的痕跡與溫度，有的是陌生的，有些是熟悉的。

《張三李四收藏展》可算是一個沒有收藏品的收藏展，而是通過藝術家的想像、經驗與實踐再思這些收藏的意義。收藏在這裡都是現在式，可以是概念，也可以是借喻，當中沒有傷春與悲秋，也沒有懷舊之意。讓七位藝術家與組合翻開別人或自己的收藏重新創作，再次在今天聯繫過去的生活與種種，從收藏中的人、物、事，以及衍生的現象作回應。令這些被傳統博物館及藝術館拒諸門外的「收藏」得以成為另一種姿態呈現。讓零星成為眾聲，發掘及擴大民間收藏的意義並寄予敬重。在現今已被消費氣氛濃罩下的普及收藏文化中，這些零散的收集行為，卻有機地為收藏一詞提供有力的養份與支持，讓我們回眸收藏的初衷，使這些日常的、尋常的、瑣碎的收藏得到轉化與承傳。

你曾看過本港已故雕塑家唐景森的作品嗎？趙慧儀（作之）的《情天》再次展出唐景森的雕塑作品《Concept》，她提過作品座台上的鋼片原先能反映天空，使木雕作品與天空倒影相映成趣，惜作品當初展出時所反映的只有場館天花，因此作之以新繪制的大型彩墨紙本成為了一片天，將天空帶到室內的環境，兩人的作品連結在一起，使唐景森的作品終能以最佳的方式展現。作之與唐景森，兩人既是藝術家，也是連理。私密的情感與藝術家作品的公共性，教我一時分不清之間的情愫，也分不清作品與收藏之間的關係。

這種關係，令我記起藝術家鍾惠恩與吳家俊，這一代的藝術家已經很少著重工藝如何放置到藝術的脈絡中。你手上用來插花用的劍山，在花藝店不難找到，但你手中那個卻不一樣，那個劍山是區佩蓮父親生前鑄造的，聽說那一代人很多都藉著家庭式作業，憑著自己一門手藝

養活一家人。你看到地上數以百計的鉛鑄花盆，就像重組當年的劍山一樣。現在，區佩蓮不會鑄劍山，但當時鑄造的工序與技巧，卻使她在其他手工藝上得心應手。原來收藏品除了成為情感的歸宿外，也能盛載手藝，並藉此聯繫互不相識的你和我。

你以前的家中有沒有掛起一列的家庭生活照？形形色色的，有時一個大相架放滿不同種類的照片，結婚相、旅行照、全家福，應有盡有。我想那個時候大家也沒有太多動機將這些生活寫照予別人分享，而是私密的銘記。姚妙麗以視覺研究的方式，大量搜集胡先生所收藏家人的物品，重現了另類的全家福，讓物品建構一個人的故事；劉智聰營造了一個仿如舊家室的異空間，卻將新與舊、主觀與客觀混淆在一起，他翻閱了多年屬於別人的舊照片，窺看過去別人的生活之餘，卻主動再以攝影擾亂及重新詮釋舊照中的生活絮語。

或者你略嫌收藏的面向太私密？我想這是個「見山不是山」的思維問題。鍾婆婆把相機一直收藏好，直到李繼忠家訪以後，你卻毫不吝嗇地將珍藏的鏡頭與相片轉送給他。有時我也不太明白，你對這些收藏品是如此珍重，卻為何能願意霎那放手？而吸引李繼忠的，或許不是物件本身，而是聯繫著兩代人的時政環境。藝術家以聲音裝置借喻文革以後的時政空間與關係，錄音系統夾於兩部黑膠唱盤中間，卡式帶不斷記錄兩段輪流播放的黑膠聲帶，聲帶在此消彼長的情況下記錄下來，而你從來無法聽到卡式帶所錄制的聲帶，亦不知那聲帶是靜謐還是呼嘯。

那天跟馬琮珠談起，她想到起收藏報紙的人，又叫我翻閱一下E.M.齊奧朗的《眼淚與聖徒》。儲報紙的人往往都帶著不同的心思與慾望，而那些曾經是「新」的新聞與資訊，經歷多年的洗禮後會變成怎樣的模樣？你可以見到藝術家用了她慣用的繪畫，將報紙化成顏料般的存在物，藝術家站在可閱與不可閱之間的信息之間，將過去的種種、儲報紙的人的心思或報紙的功能都在畫面上磨平了，卻然後轉化成另一道歷史風景。

收藏是屬於過去的嗎？不，我想梁美萍一定這樣答你，收藏或收集從來都用來創作的可能上，它是現在或者將來式。我想起你曾經開過書店，不論生活還是工作，相信書籍跟你的關係還是相當密切。藝術家你這次聚焦在人生的速度，翻開那本書架上《一天擺脫舊關係》的書，我相信我得要花好幾天的時間才能閱畢這本教我一天擺脫舊關係的書。從那時起我萌生起追求急促節奏的慾望？

藝術家的視野、挑選、轉化與實踐，將線性的時間堆疊，成為了你我身處其中一的溫度，此刻我也要想想自己處身哪個時空。沒有彰顯骨幹般的框架中，我好奇你們鍾情於收藏物品的載體功能，由相片、書籍到報紙，也載滿了情感、訊息與歷史。你告訴我，從個人的收藏喜好中，看到的不是過去或記憶的眷戀，也不是物件的陳列與展現，而是對民間收藏或衍生現象反思與承傳。

## Collections of Tom, Debbie and Harry

My dearest: you had once said you had no collections of your own. And yet did you think of how you collected the newspapers you read every day, saying you would find some use for them some day, until one day you switched to reading news online? Or that wedding ring you locked up in the security deposit box: how long has it been since you last wore it? Such collected objects are the necessities of life, the commemoration of personal memories. Yes, every collected object has its historical and personal significance, and you know full well that everyone has the habit and experience of collecting things. It is just that we feel inadequate and view our collections as less valuable as those of others, and we have never seriously thought of systematically sorting through, categorising, and preserving the objects collected—hence we have trouble calling them “collections”.

How would you understand your own or someone else's collection? From that day when you opened up your collection for all to inspect, I came to realise that bits of almost-forgotten experiences and memories belong to you and to a shared community. Each object embodies a story for its owner, from which I could on a microscopic level gain an understanding of the individuals, families, and day-to-day lives of an entire generation, and on a broader sense the social landscape and historical traces of entirely different periods of time. Perhaps, as a casual, “outsider” collector, your collection may not have an imposing system and scale. Yet however large or small, I am sure that it shoulders the same ardour and historical traces—some distant, others familiar.

*Collections of Tom, Debbie and Harry* could be called a collection exhibition without collected objects, an exhibition that rethinks the meaning of these collections through the imagination, experiences, and practices of artists. “Collecting” here is in the present tense; it can be conceptual or metaphorical, without sadness, grief, or nostalgia. The exhibition allows seven artists and artist groups to approach the collections of their own or of others in order to create anew, again forging links between the present and the past, and responding to the diverse array of people, objects, events, and phenomena associated with the collections. This allows these “collections”—kept at bay by traditional museums and art institutions—to be presented in a different light, leaving room for the fragmentary to gain a collective voice; this excavates and broadens the significance of folk or popular collecting, and accords it a certain respect. In the prevalent culture of collecting today, shrouded as it is by consumerism, these fragmentary collecting practices could organically enrich and support “collecting”, permitting us to look back at our original intent in collecting, and thereby sparking something that transforms these ordinary, everyday, and fragmentary collections.

Have you ever seen artworks by the late Hong Kong artist Tong King Sum? Chiu Wai Yee, Caroline's work *The Sky for Concept* re-exhibits Tong's sculptural work *Concept*. She mentioned that the stainless steel surface on the latter's podium was reflective, playing the wood sculpture against the sky. Unfortunately, when the work was first exhibited, there was only the ceiling of the exhibition space above. So Chiu created drawings with Chinese ink on paper to visualise the skies indoors, linking the works of the two artists together and presenting Tong King Sum's work in the best way. Chiu and Tong were not only fellow artists but a couple. The private sentiments and the public nature of the artworks appear to disrupt intimate feelings and confuse the relationship between creation and collection.

This relationship reminds me of the artists Chung Wai Ian and Ng Ka Chun. This generation of artists rarely considers craftsmanship in the context of art. Even though flower frogs can be commonly seen at florists, the one you are holding is different—this was cast by Au Pui Lin's father. Many members of that generation apparently made a living running family workshops. The hundreds of cast-lead planting pots you see seem to reconstitute the flower frogs of the past. Although Au Pui Lin does not know how to cast flower frogs, the techniques she once learnt from her father has made her particularly adept in other crafts. Collected objects thus bear not only emotions but also legacies of craftsmanship, connecting the makers and the artists who may not have known each other.

Have you ever hung up family photos at home? Of all kinds and variety, sometimes in a picture frame crammed with wedding photos, photos from trips, family portraits, you name it. I suppose most do not have any particular motive to share these photos with others; they are private, after all. With a visual research methodology, Yiu Miu Lai, Joe, gathers many family items belonging to Mr Wo and reconstructed a series of family portraits. Lau Chi Chung builds an alternative space resembling a room in an old family house. By mixing the old and the new, the objective and the subjective, he plays with old photographs that belonged to others, yet actively uses photography to disrupt and re-interpret the intricate connections of life.

Or perhaps you find the collections are too personal? This could be a matter of deceptive appearances. Having taken such good care of the camera, Grandma Chung unstintingly gave her lenses and photographs to Lee Kai Chung after his home visit. Sometimes I have a hard time understanding this: how could you be so willing to let go of the things you once kept so dearly? Yet what attracted Lee was not the object itself but rather the political climate which links the two generations. With a sound installation, the artist represents the political atmosphere after the Cultural Revolution. The cassette recording system sandwiched between two turntables ceaselessly records the sounds that take turns playing. It is uncertain whether the looping soundtrack is quiet or is whirring.

Chatting with Ma King Chu, Ivy, the other day, she asked me to read E. M. Cioran's *Tears and Saints* and told me how people who collect newspapers often have different mindsets and desires. When time goes by, what will happen to the news and information that had once been "new"? The artist transforms newspapers into a pigment-like material and lays them on the canvas. As information teeters between legibility and illegibility, the past, the thoughts of those who collected the papers, or even the newspapers' functionality are all deformed on the painting's surface—which turns into another historical landscape.

Does collecting belong to the past? Leung Mee Ping will say no, I believe. Collecting or gathering things has always served the possibility of creating—in the present and in the future. I remember that you once owned a bookstore; whether in life or at work, you always had this intimate tie with books. As an artist, you are interested in focusing on the pace of human life: picking up a book called *Get Rid of Old Relationships in a Day* from the bookshelf, I believe that I will take days to finish reading something that would teach me to shake off old relationships in a day. When did I start harbouring that desire to speed up the rhythm of life?

The vision, choices, transformations, and practices of these artists have overlaid linear time and transformed it into this intensity—at which point I wonder, too, where I am situated in time and space. Without showing the bones of the structures, I remark on how you are enamoured with the capability of collected objects: photographs, books, and newspapers are all laden with emotions, information, and history. You told me how in the individual preferences seen in collections one sees not a sentimentality towards the past, nor an orderly display of objects, but rather the reflection and inheritance of casual collecting and associated phenomena.

## 物 / 東西

天生萬物，物是天地間一切人事物的通稱。《列子·黃帝》云：「凡有貌像聲色者，皆物也。」狹義而言，物是相對於「我」的指涉，如：「物我兩忘」，物指稱人以外具體的東西。弔詭的是，更多時候，「人心之動，物使之然也。」《史記·卷二四·樂書》

「東西」一詞不見於唐、宋文獻。南宋時期有這樣的「東西」故事流傳下來。理學家朱熹拜訪他朋友盛溫如，正遇溫如提籃上街，說「去買東西」。朱奇怪，問：「買東西？難道不能買南北？」盛說：「東方為木，西方為金，金、木我籃都可裝；南方為火、北方為水，我籃那裡能裝得下？所以只能買東西，不能買南北。」而《辭源》說，「物產於四方，約言之曰東西，猶記四季而約言春秋。」民國時期學者陳望道解釋「東西」是借代修辭格，用部分代替全體。（見：<https://zh.wikipedia.org/wiki/東西>。）

香港詩人葉輝認為把英文的things譯作「東西」（相對於譯作「物」等）更有意思，更多想像空間。「那是一個『會意』詞或『指事』詞——『鮮』是『會意』字，『魚』和『羊』兩個『象形』字組成『會意』就是兩物構成的平行蒙太奇；『旦』是『指事』字，『旦』浮現於『一』（水平線），寓意一日之始（一年之始稱為『元旦』），乃時間蒙太奇。」據此，東西聚合一起而成蒐藏，不就是一種多重維度的蒙太奇嗎？

## On Things

Of the myriad things in the world, "thing" (物) is the general term of all in heaven and on earth. As "Huangdi" in *Liezi* has it, "Whatever has form, semblance, sound, and colour is a thing." More narrowly, "thing" or "object" signifies all that is relative to "me" or the "self" (我); hence the phrase "to forget the boundaries between 'object' and the 'self'" (物我兩忘). Paradoxically, more often it is said, "The various affections of the mind are produced by things external to it" (*Records of the Grand Historian*, volume 24, "Book of Music").

Another term for "thing" or "object" (東西, literally "east-west") does not appear in historical texts from the Tang and Song dynasties. One anecdote has come from the Southern Song dynasty about "object" ("east-west"). The Neo-Confucianist Zhu Xi visits his friend Sheng Wenru, who so happens to be out and about, carrying a basket and saying, "I'm off to buy something ('east-west', or 'thing')." Perplexed, Zhu asks, "Buying 'east-west'? Why not buy 'north-south'?" To this, Sheng answers, "The east is under the element of wood, the west by metal; metal and wood are indeed what my

basket can carry. But the south is under the element of fire, the north by water—now how, pray tell, can my basket carry those? Thus I can only buy 'east-west' and not 'north-south'." The dictionary *Ciyuan* cites: "Things are found in four directions, and thus one abbreviates them as 'east-west', just as the four seasons can be summed up as 'spring-and-autumn' (春秋)." The scholar from the Republican period Chen Wangdao explains that "east-west" ("thing") rhetorically employs synecdoche, taking parts to stand for the whole.

The Hong Kong poet Yip Fai believes "things" is more interestingly translated as "east-west" (東西) rather than "object" (物), leaving greater room for the imagination. As Yip puts it, "East-west" is a word that conjoins meaning, or signals iconically—just as the character '鮮' ('fresh') conjoins the two pictographs that mean 'fish' (魚) and 'sheep' (羊) in a parallel montage, or as the character '旦' ('dawn') iconically represents the 'sun' (日) hovering above the horizon (一) in a temporal montage." Accordingly, when "east-west" join to form a collection, is it not thus a multi-dimensional montage?

## 鍾惠恩、吳家俊

### 《劍山》

2018年

金屬、石膏

平台：240 厘米 (直徑) × 14 厘米 (高)

鳴謝：廖榮想師傅、區佩蓮女士

### 花的瀑布

爸爸十年來種勒杜鵑，樹長高了卻沒有開花；後來爸爸去世了，兒子改變方法繼續種植，花從地下的院子長到九層樓高，如同花的瀑布。

### 銅釘森林

爸爸以廚房作為他的小型工場，製作插花用的花座——劍山。父母煮鉛，在鐵模倒入熱漿，女兒在模具的圓窿放滿銅釘。

後來，賣布街裡的一塊襟針配件，女兒把製作劍山的手藝，轉成編織扣針花：在金屬片上的一個個圓窿，穿起水晶珠造出花瓣。

爸爸去世，女兒沒有再造「劍山」，「劍山」卻以另一種方式——編織扣針花，出現在區佩蓮婆婆的生活裡。就像新聞裡那個為爸爸種勒杜鵑的兒子一樣，花以不同形式，仍然生長。逾一百個小花盆，聚集在一起圍成一個圈，高處往下看，小花盆在地台上形成一個個小圓窿，就像等待插入銅釘的鉛座和製作劍山的鐵模具，還有那個扣針花托。作品嘗試從生活用具，連結「劍山」的形態和種植上的意義——從插花到種花，植物的生長不斷。



## Chung Wai Ian & Ng Ka Chun

### Flower Frog

2018  
Metal, plaster  
240 cm (dia.) × 14 cm (h)  
Courtesy: Master Liu Wing Sheung,  
Ms Au Pui Lin

### Waterfall of Flowers

The father had tried to grow bougainvillea for ten years. The tree grew taller but it never bloomed. After the father passed away, the son changed how he gardened and kept on at it. The flowers shot up from the garden to nine storeys high, like a waterfall of flowers.

### Forest of Copper Nails

Using the kitchen as a small factory, the father produced the metal bases used in floral arrangements—"flower frogs". The parents boiled lead, pouring the molten liquid into the steel mould. The daughter placed copper nails into holes in the mould. Later,

inspired by a brooch part she found in a shop, the daughter turned her skills at making "flower frogs" to floral brooches: each hole in the metal plate was fashioned with crystal pearls to render the flower petals.

After the father passed away, the daughter never made "flower frogs" again. Yet they lived on through the handmade floral brooches that appear in Ms Au Pui Lin's life. For the son who planted bougainvillea for his father and appeared in the news, the flowers grew—but in a different form. A hundred little planting pots gathered to form a circle. Peering from above, it seemed as though these pots on the platform were the holes in the steel mould used to make flower frogs, awaiting the copper nails to be inserted. It even resembled the base of the floral brooch. Focusing on an everyday object, the artwork tries to connect the form of the "flower frog" and its significance for planting—from floral arrangements to the planting of flowers, growth never ceases.



## 馬琮珠

### 《女皇加冕, 史太林之死及廢除納妾等.....》

2018年  
印墨宣紙、塑膠彩於麻布  
200 厘米 × 143 厘米  
鳴謝: 梁經緯先生

### 《颱風》

2018年  
印墨宣紙、塑膠彩於麻布  
200 厘米 × 143 厘米  
鳴謝: 岑智明先生

### 《她的剪報》

2018年  
印墨宣紙、塑膠彩於麻布  
200 厘米 × 143 厘米  
鳴謝: 金培根女士

### 《無題》

2018年  
書、銅  
尺寸不定

馬琮珠近年作品均以繪畫介入影像。2017年,她試圖探尋新的創作路向,破開過去創作的框架,拋掉既有影像,純粹從物料出發展開實驗,誘發一系列抽象創作。她重投繪畫及純粹的物料實驗,開始抽象的創作。

是次在大館的作品,她有機會從三位舊報紙收集者得到報紙上的現成文字及圖像,並把它們大量運用到畫布上。最終這些歷史片刻,頓變成含糊的抽象塊面,看似混雜卻呈現了自成的秩序。三位收集者及收藏分別為現任天文台台長岑智明先生的風暴新聞報紙、居於順德金培根女士的多年來收藏的剪報、退休老師梁經緯先生的英女皇加冕新聞報紙。三種個人的嗜好收集,是知識,是情感。而在馬琮珠的作品,將會是歷史風景,可閱讀也不可閱讀,似曾相識。回望過去也正為了等待新的感受。



## Ma King Chu, Ivy

### *The Coronation of the Queen, the Death of Stalin and the Abolishment of Concubinage etc...*

2018  
Printed ink on rice paper and acrylic on linen  
200 cm x 143 cm  
Courtesy: Mr Leung King Wai

### *Typhoon*

2018  
Printed ink on rice paper and acrylic on linen  
200 cm x 143 cm  
Courtesy: Mr Shun Chi Ming

### *Her Newspaper Clippings*

2018  
Printed ink on rice paper and acrylic on linen  
200 cm x 143 cm  
Courtesy: Ms Jin Peigen

### *Untitled*

2018  
Book, steel  
Dimensions variable



Ma King Chu, Ivy's recent works intervene in images by way of painting. In 2017, in her search for a new creative direction, she broke down prior strictures and discarded existing imagery. Experimenting from the basis of the material itself, she sparked off a series of abstract work. She threw herself into painting and pure material experimentation, thus commencing her abstract work.

For this current exhibition at Tai Kwun, she was able to obtain ready-made texts and images from three collectors of old newspapers, and incorporate them onto the canvas. These historical fragments are immediately transformed into ambiguous, abstract blocks, a presentation of a seemingly chaotic and yet self-contained order. The three collectors and their respective collection include: Shun Chi Ming, the director of the Hong Kong Observatory, with his newspapers on storms; Jin Peigen, currently living in Shunde District, with her collection of newspaper clippings; the retired teacher Leung King Wai's newspapers on Queen Elizabeth's coronation. The owners' hobbies and interests take in both knowledge and emotions. Yet in Ma's work, they are transformed into historical landscapes, at once legible and illegible, familiar and unfamiliar. Such reflections on the past also serve to anticipate new emotional experiences.

## 收藏無物

「大家所具有的收藏衝動，部分來自我們置身於當今物慾橫流的富裕社會，內心所受的創傷；另一部分則因為很多人自身經歷坎坷，心靈受到傷害。收藏物品可能不是療癒創傷最直接的方法，不過也足以大派用場：能在事物中找到秩序，在悉心保存的藏品中體現美德、在不見經傳的事物中獲得知識，而最重要的是，能發現甚至創造價值。」

「大多數的收藏，究其本質，是為了擁有一個縮小的大千世界，小中見大。[...] 我在填滿、完成及主宰一個小天地時，體會到收藏家那種有限的喜悅。」

「品味、鑒別力和知識：這些都是收藏家的工具。報酬可能是一件驚世展品，是伸手可觸的慾望，還有他人對你的渴慕（或艷羨你所擁有的東西，好像他們能化身為你）。」

「在你的生活裡，可有一個空間，不管是壁櫥、牆壁或儲物櫃，專門用來放一堆物件，分看雖千姿百態，合觀卻彼此呼應，渾然一體？如果是這樣，那麼你就是某些物品的收藏家。而我則是零碎雜物的收藏家，這意味著我不能算在『某些物品的收藏家』這個收藏系列，很遺憾我不是你的同道中人，可是我也收藏，那些微不足道之物。」

「我收集一文不值的雜物，樂此不疲。」

「蒐集就是將過去、現在和未來聯繫起來的方式。過去的物件，現在搜羅起來加以保存，是為了未來之用。收藏是將現在加工處理，藉以闡明慾望的奧秘。人們想要什麼，不想要什麼，驅使收藏家想收集什麼，不收集什麼，同時預計未來的收藏家想收藏什麼，不想收藏什麼。連接起這些慾望方程式的數學公式，既神秘又費解，但所有收藏家都在進行這種精打細算。有用的東西有時會變得具有收藏價值，但具有收藏價值的東西很少變得有用。相反，有一個特殊領域會令物件擺脫使用價值，就像一匹退役的賽馬，偶爾給人拍拍照，又不時用來配配種。」

「收藏家都佔了一個概念空間，這空間是擴大了的自我，可這自我也會在此感到流離失所。」

「中產階級的生活本身就是一個藏品系列：配偶、房子、一對子女、一輛匹配的座駕、一份受人尊敬的職業、可愛的寵物、照片上堆滿滿臉的親戚、適合所有年齡及隨時玩耍的玩具、咖啡和咖啡壺、咖啡杯和咖啡匙、咖啡桌、咖啡桌上的書，其中內容盡是關於咖啡和咖啡桌。」

[來源：King, W. Davies. *Collections of Nothing*. Chicago: University of Chicago Press, 2008.]

## Collections of Nothing: Confession of a Compulsive Collector

"The widely shared impulse to collect comes partly from a wound we feel deep inside this richest, most materialistic of all societies, and partly from a wound that many of us feel in our personal histories. Collecting may not be the most direct means of healing those wounds, but it serves well enough. It finds order in things, virtue in preservation, knowledge in obscurity, and above all it discovers and even creates value."

"The essence of most collecting is to have the world in miniature. [...] I had the collector's limited joy in filling, completing, mastering a universe."

"Taste and discrimination and knowledge: these are the collector's tools. The reward might be a stupendous external display, a tangible consequence of desire, plus the return that comes of other people wanting you (or wanting what you have, as if they could be you)."

"Do you have a space in your life, a closet or wall or cabinet, that is dedicated to a multiplicity of objects explainable only by the fact that in relation to each other they define a unity? If so, then you are a collector of something. I am the collector of nothing, which means I am not in the collection of collectors of something, sadly not in your company, yet I collect. Nothing."

"I collect nothing – with a passion."

"Collecting is a way of linking past, present, and future. Objects from the past get collected in the present to preserve them for the future. Collecting processes presence, meanwhile articulating the mysteries of desire. What people wanted and did not want drives what collectors want and do not want in anticipation of what future collectors will want or will not want. The mathematical formula connecting these equations of desire is mysterious and difficult, but all collectors engage in such calculations. Usable things sometimes become collectible, but collectible things rarely become usable. Instead, there is a special field in which the object runs free of use value, like a retired racehorse, occasionally photographed, often bred."

"Collectors all occupy a conceptual space that is the enlarged but displaced sense of self."

"Middle-class life is itself a collection: a spouse, a house, a brace of children, a suitable car, a respectable career, cuddly pets, photos of grinning relatives, toys for all ages and hours, coffee and coffeepots, coffee cups and spoons, coffee tables and coffee table books about coffee and about coffee tables."

[Source: King, W. Davies. *Collections of Nothing*. Chicago: University of Chicago Press, 2008.]

## 李繼忠

### 《Can't Live With or Without You》

2018年  
黑膠唱盤、類比錄音系統與攝影裝置  
尺寸不定

中華人民共和國成立之前一年的1948年，十歲孩子的母親在香港啟德機場登上一架小飛機，機場在日佔時期曾為日本人佔據，並大規模擴建。孩子看著母親起飛前往上海，以為她是去完成黨交予的任務，幾天後便可返港。

1998年，一位女士即將退休。她在當地一個共產社團籌辦的業餘攝影社學習攝影。她用一部菲林攝影機紀錄了啟德機場最後的日子。

通過運用一則在《共產黨宣言》義大利文版序言中使用的拉丁文雋語——古羅馬詩人馬吉斯·瓦萊里烏斯·馬提亞爾（Marcus Valerius Martialis）的詩句「不能有你，亦不能沒有你」（*nec tecum possum vivere nec sine te*），作品探討物性和個人歷史與辯證唯物主義話語的關聯。本項目闡釋一個私人收藏，它歷經中國大陸和香港的重大社會運動，包括文化大革命、1967年左派暴亂以及雨傘運動。裝置將與一段摘取自文化大革命後最早的唯物辯證法教育樣例的演講錄音並置。



## Lee Kai Chung

### Can't Live With or Without You

2018

Installation with vinyl turntables, analogue audio recording system, photography  
Dimensions variable

In 1948, one year before the founding of People's Republic of China, a 10-year-old child's mother boarded a small jet at Hong Kong's Kai Tak Airport, which had been occupied by the Japanese during the war and significantly expanded. The child saw her mother flying off to Shanghai, thinking that she was on a mission assigned by the party and would return to Hong Kong in a few days.

In 1998, a lady was about to retire. She studied and learnt about photography from a local amateur photography club run by a communist social group. The lady documented the last days of Kai Tak Airport with a film camera.

With a Latin phrase from the Italian edition of the Introduction to the *Communist Manifesto*—the Latin phrase originally by the Roman poet Marcus Valerius Martialis, "Can't live with or without you" (*nec tecum possum vivere nec sine te*)—the artist draws attention to "objecthood" and the connections between personal history and the discourse of dialectical materialism. The project sheds light on a private collection that has survived important social movements in both Mainland China and Hong Kong—including the Cultural Revolution, the 1967 Leftist Riots, and the Umbrella Movement. The installation is juxtaposed with a lecture recording, extracted from one of the first education paradigms on Materialist Dialectics after the Cultural Revolution.



## 姚妙麗

### 《胡家肖像：回憶重拾與重溯》

2018年

裝置

一組六件，各 80 厘米 (闊) × 120 厘米 (高) × 25 厘米 (深)

《環遊世界八十天》，1956 © 位佳多媒體股份有限公司

鳴謝：胡氏一家、林池先生、錢忠興先生

年已七十一的胡先生肩負「照顧」家中老少所有物的使命。他在退休後對父母、妻子和女兒用過或擁有過的種種物品加以整理、歸類、標記和展示。這些物品作為視覺文獻，記載了他們在生命中不同時刻

的體驗。對父親畫作的保存，亦是希望珍貴的家族寶物能夠得以留存。此種情感驅使他擔起家族記憶收藏者和家族歷史保育者的角色。與此同時，他的收藏活動又將他的家變成家族記憶的一份視覺索引，家中每個角落都訴說著真實的故事。在這件作品中，透過共同經歷和收藏物品，每個家族成員都從不同視角得到刻畫。作為家族的一個連接點，胡先生得以讓每一個家族成員參與到物品回顧、搜尋和記憶重溫的過程。作品成為胡先生家族的一次跨世代會面，讓他們一同促成一幅幅記憶構建的肖像。



## Yiu Miu Lai, Joe

### Wo's Family Portrait: Reconnecting Memories, Recollecting Family

2018

Installation

A set of 6, 80 cm (w) × 120 cm (h) ×  
25 cm (d) each

Around the World in 80 Days, 1956.

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Courtesy: the Wo family, Mr Lam Che,  
Mr Mark Chin

Mr Wo, a 71-year-old man, made himself the "caretaker" of objects that belonged to his family members from different generations. He spent his time after retirement organising, classifying, labelling, and displaying a wide variety of objects used or owned by his parents, wife, and daughters. These objects served as visual records of their experiences at different points of their lives. Mr Wo also kept

his father's paintings in the hopes of preserving valuable family treasures. This sensitivity spurred him to take on the role of the collector of family memories, the preserver of family history. His collecting, meanwhile, turned his home into a visual index of his family memories, a place where valuable stories could be found amid the different corners of his home.

In this work, each family member was portrayed in a different perspective through their shared experiences and the objects collected. Being the connecting point of his entire family, Mr Wo made it possible for every member to participate in this process of revisiting and searching for objects and of reconnecting memories. The work served to connect the different generations of the Wo family, forging together a portrait constructed from memories.



## 珍奇櫃及布包

流行於16–17世紀歐洲的「珍奇櫃」(cabinet of curiosities, 德語是 *Wunderkammer*)，是收藏家用於陳列所蒐藏的稀奇物件和珍貴文物的地方，可以是一間屋子或是一個展示櫃。最初的時候，只有統治者和貴族能夠擁有「珍奇櫃」，是國力的宣揚，象徵性的陳列顯示帝國的輝煌，並會隆重開放給到訪的外交官和貴族。及後，當珍奇櫃在商人、旅行者或科學家之間流行，標誌私人收藏風潮的壯大和普及。珍奇櫃用百科全書式的收藏方法，蒐羅當時「不能被歸類」的東西，如畸形的骷髏、奇怪的生物、動物標本、化石、歷史遺物、藝術畫作等等，真實的和虛構的共治一爐。它們彷彿是世界的縮影，更多時候，是世界的想像，包含他者想像的世界。

從珍奇櫃到現代自然歷史博物館的演變過程是知識權威建立的過程。歐洲自然科學的分類體系，就是由珍奇櫃逐漸遞變出來。個人的知識、記憶轉變為了公共的知識、記憶；而系統知識的確立，有意無意間消滅了想像。

真奇怪，珍奇櫃竟讓我想到風馬牛不相及的 *bottari*。韓國藝術家金守子的作品，圓鼓鼓、顏色鮮明的韓國布包 (*bottari*)，收納行囊的大包袱。金守子長期處於離散的生活狀態，這些布包凸顯了她對家的懷想、記憶和認同。正如她說：「布包成了隱喻，它是內心的記憶、思想，以至暗語。」

## Cabinet of Curiosities and Bottari

Popular in sixteenth- and seventeenth-century Europe, "cabinets of curiosities" (*Wunderkammer* in German) served to allow collectors to display rare objects and precious artefacts they gathered. This could be in the form of a room or a display cabinet. In the beginning, only royalty or the nobility possessed cabinets of curiosities; as displays of sovereign power, they symbolised imperial glory and were shown off to visiting diplomats and aristocrats. Thereafter, as cabinets of curiosities became a fashion amongst merchants, explorers, and scientists, they marked the growth and popularisation of private collections. In their encyclopaedic approach to collecting, cabinets of curiosities brought together objects that were not easily categorised — examples included deformed skeletons, outlandish organisms, animal specimens, fossils, historical relics, paintings, among others, commingling the real and the fictive. They were a microcosm of the world, or even an imagination of the world that encompassed the imagination of others.

The evolution from cabinets of curiosities to the modern natural history museum was a process whereby systems of knowledge and authority were constructed. The taxonomy in the natural sciences in Europe grew out of such cabinets of curiosities. Individual knowledge and memory became public knowledge and memory; as systematic knowledge asserted itself, the imagination was both consciously and inadvertently wiped out.

Strangely, the cabinet of curiosities reminds me of *bottari*, which is of a seemingly irrelevant category. In the Korean artist Kimsooja's work, the round and colourful Korean *bottari* wrapping cloth is a large bundle serving also as a travel sack. For Kimsooja, who has long taken on a nomadic, dispersed way of living, these *bottaris* project her sense of yearning, her memory of and identifications with home. As she says: "In metaphorical meaning, it is the mind, thoughts, or jokes in the heart."

## 梁美萍

### 《日誌》

2018年

裝置

尺寸不定

鳴謝：奧沙畫廊、Hing、Laura 及 Cissy

香港政府為了縮短出入境流動的時間，設置新的過境閘，讓原本使用30秒就能過閘特快減至15秒。我在思量，省下來的這15秒可以做什麼呢？各種對速度的欲望其實已經在世界各地實踐，亞洲如是、歐洲如是、上電梯如是、學位如是。且看現實生活硬件上縮時的各樣指導就感到它已無處不在，因為我營運一間小書店，搜書是我的工作和喜好，同時生活於香港——

一個被公認為全球最繁忙的城市，以速度來餵食生活；幾年前我開始搜羅和收集有關速食的書類，例如《三分鐘信基督》、《一天擺脫舊關係》、《兩星期年輕十年》……同時，我也收集以慢和延長為主題的書：《如何延活到一百歲》、《如何延長性高潮》。

如此的人生，究竟是面向甚麼的內容和意義？與書籍相比，對話還有意義嗎？

我喜歡從物件透釋某些感悟，許多時候直覺收集第一個，聚合多了就發展成創作的可能。



## Leung Mee Ping

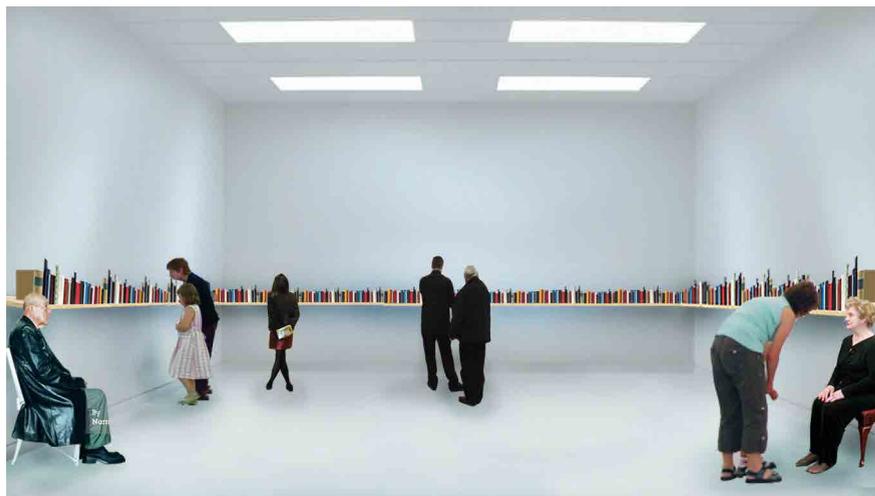
### Log

2018  
Installation  
Dimensions variable  
Courtesy: Osage Gallery, Hing, Laura and Cissy

In order to expedite border flows at the airport the Hong Kong government set up new gates that shrank an already-short 30 seconds to 15 seconds. I started wondering what those 15 seconds saved could achieve? In fact, the desire for speed has been realised all over the world, whether in Asia or in Europe, from going up an elevator to obtaining a diploma. In daily life, guides for quickening the pace and saving time in the "hardware of life" abound. Since I manage a bookstore, the search for books is both my job and hobby; meanwhile, I also live in Hong Kong, a city

universally acknowledged to be the busiest in the world, where speed directly feeds life itself. A few years ago, I started gathering and collecting books on speed, such as *Convert to Christianity in Three Minutes*, *Get Rid of Old Relationships in a Day*, and *Younger by Ten Years in Two Weeks*, amongst others. At the same time, I collected books about slowing down and prolonging time, such as *How to Live a Hundred Years*, *How to Prolong Your Orgasm*, and so on. What kind of meanings and directions does such a life hold? Relative to books, do dialogues and conversations produce meaning?

I like to interpret objects and be inspired by them. Oftentimes, intuition tells me which object to start off with. The more I accumulate, the greater the possibility there is to creating artworks.



## 趙慧儀 (作之)

### 《情天》

2018年  
水墨設色紙本  
244 厘米 × 488 厘米

我選擇先夫唐景森的雕塑《Concept》作為展覽配對作品。它由 4 件雕塑及光面不鏽鋼組成。當年他完成這件作品後，特意將作品放置於可以倒照出藍天白雲的不鏽鋼板上，並拍下照片。雲倒影在鋼片上，頃刻之間將天空的飄逸氣質融入作品中。後來作品展出時，鋼片反映的是場館天花，雕塑就像站在冰冷灰黑的畫面上，有點無奈。

今次構思作品時，我想或許可以用畫與《Concept》結合，再次給它一片天。畫的面積不少，要由數張畫紙組成，究竟怎樣拼合呢？思考這個問題時是 4 月 1 日，景森的生日。忽然想起他有一件寶貝手織籐魚簍，是他小時候在醫院留醫時的手工作品。它給我靈感，畫作採取編織手法，由多條長條畫布織成，織成一片感性的天空給他，也給我。

畫像簾篷一樣倒掛安裝，畫面將反映在鋼片上，與雕塑結合。這組作品沒有特定的最佳欣賞角度。觀眾欣賞作品時，可沿著作品走動，尋尋覓覓找最適合自己的視點。



## Chiu Wai Yee, Caroline

### *The Sky for Concept*

2018  
Ink and colour on rice paper  
244 cm × 488 cm

I chose to pair my work with the sculpture *Concept* by my late husband, Tong King Sum, whose work is composed of four sculptures and a reflective stainless steel surface. When he finished the work, he deliberately placed it on a stainless steel panel that could reflect the sky and the clouds, and then took a photograph. When the clouds reflected onto the stainless steel surface, that ethereal radiance of the sky was momentarily incorporated into the work. Later, when the work was shown, the steel panel reflected the ceiling of exhibition spaces. It felt as though the sculpture stood on a cold, grey surface, rather helplessly.



In thinking about my work, I thought I perhaps would be able to combine a painting with *Concept* and offer it a bit of the sky again. I painted quite a bit, and it had to be joined up with multiple sheets of paper. How would I piece it together? This question happened to have come up on 1 April—King Sum's birthday. I suddenly remembered a precious wicker basket King Sum hand-wove during a stay at the hospital when he was a child. I was then inspired to weave the paintings together with long strips of paper, offering an affective piece of the sky for him—and for me.

Installed like a hanging screen, upside-down, the painting will reflect on the steel, becoming one with the sculpture. There is no ideal viewing angle for this set of works. Viewers can walk alongside the work and look out for a suitable point of view.

## 詠物學

1968年，劉以鬯寫「六七」\*，由物的視點，見證大時代的街頭動亂。文章每一段，是一物的自述，都稱「我」：吃角子老虎、石頭、汽水瓶、垃圾箱、計程車、報紙、電車、郵筒、水喉鐵、催淚彈、炸彈、街燈、刀和屍體，十四樣東西構成多重的視點，目擊街頭上演的暴力，回眸人世間的瘋狂。

見物如晤（「晤」，古同「悟」）。「物感說」是藝術中「詠物」——不論是詩歌或繪畫——的理論基礎。「物感說」，顧名思義，是以「物」感「心」，指客觀事物對創作者心靈的刺激、感通，使之情感波動。中國詠物詩是托物言志、寄予情感的詩歌。作者在詩中或流露人生态度、或寄寓願望、或包涵人生哲理，或俯拾生活趣味。據統計，僅《全唐詩》就有超過六千首詠物詩。異曲同工的中國詠物畫，是山水正宗以外的抒情小品。

劉以鬯的「詠物」旨趣讓人從不安中體認人自身的惡。「物感說」當然不是中國古典美學所獨有。法國的馬塞爾·普里斯特在其夾敘夾議的極長篇小說《追憶逝水年華》(1913–27年)中，那味道的回憶是「物感說」的通透示範：嚐一口浸泡在「那些殘花枯葉的熱騰騰的椴花茶」（大抵是法國的感冒茶吧）之後的瑪德蓮貝殼形狀小蛋糕，一瞬間引發連串不可收拾的兒時記憶。

## Objectology

In 1968, Liu Yichang wrote about the 1967 riots from the perspective of objects, with the upheaval on the street marking epochal changes. Every passage in the text is an object's self-narration, each calling itself "I": a slot machine, a rock, a soda bottle, a rubbish bin, a taxi cab, a newspaper, a tram, a postal box, a water pipe, a tear bomb, a street lamp, a knife, and a dead body. Fourteen things made up a complex myriad of perspectives witnessing the violence on show in the streets, and looking back at the folly of the human world.

Liu Yichang's "objectology" seeks to render us aware of one's own evil amidst distress. Seeing objects is akin to understanding. The theory of object-sensation (物感說) is the theoretical grounding for any "object-portrayal" (詠物) in art — whether in poetry or in painting; "object-sensation", as the name suggests, is to affect the "heart" (心) through "things" or "objects" (物),

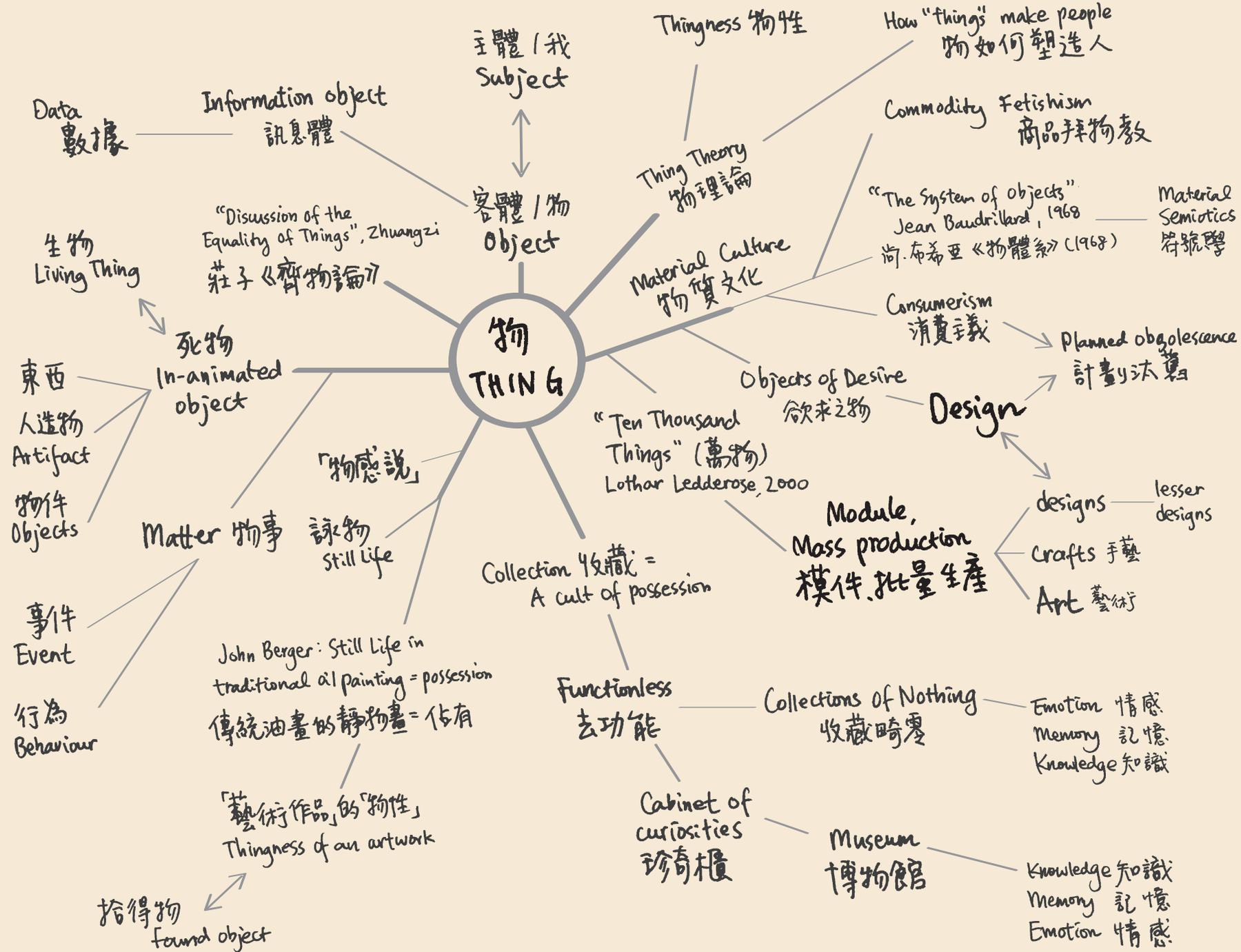
referring to the stimulation and sensation of objective things and events on the soul of the creator. Chinese poetry portraying objects relies on the object to utter the mind's intent and to express emotions. The poet might reveal attitudes towards life, utter wishes and hopes, weave together philosophies of life, or simply convey a delight in life. Statistically, the *Complete Tang Poems* alone amount to over 6000 poems portraying objects. Along the same lines, paintings portraying objects constitute lyrical sketches about the orthodoxy of landscape painting.

The idea of objects having affective impact is certainly not unique to classical Chinese aesthetics. In the roman-fleuve *In Search of Lost Time* by the French novelist Marcel Proust, the remembrance of taste is one such direct demonstration: one mere bite of a madeleine steeped in lime-blossom tea triggered an extraordinary, uncontrollable series of childhood memories.

\* 劉以鬯，〈動亂〉(1968)，載《香港短篇小說選：六十年代》，1998年。

Liu Yichang, "Riot" (1968), in *Hong Kong Short Stories Anthology: 1960s*, 1998.

# OBJECTOLOGY :: MY NOTES 物件學 :: 我的筆記



## 劉智聰

### 《見照如晤》

2018年  
幻燈片投影設備、照片、相架、傢俬  
尺寸不定

舊物是能夠穿越時空的導體  
影像是一瞬間故事的載體

收集舊照片是一種不用攝影機的攝影行為。「生活照」是一種生命線的描述，而我所遇上的相中主角都是緣份走到盡頭的故事。被選取的照片中有素人抓拍或紀念性的、屬於私人的或是代表友誼長存的真摯標記，甚至瀰漫於肖像之中有種

不祥的味道，當我處理這些似曾相識的共同經歷時，偶一不留神還會被回憶的碎片割傷。

我嘗試借用別人失落的回憶，把剛獲自由的影像再加以編輯，猶如加上了我主觀的時間軸和維度空間，重新引導故事的走向與我人生旅程相互纏繞，新近拍攝的照片隱藏了我的私密感情，編排新舊照片並置甚至組合連體，散現於或似家居的空間，嘗試製造時空不明，在虛構的邏輯敘事交叉詰問，這些充滿微妙張力的生活細節，象徵缺席主角的影像經過編輯撞擊出來的後設觀點，當作品完成後賦予了新的來龍去脈同時也延長了照片的生命線。



## Lau Chi Chung

### Go with the flow

2018

Slide projection device, photo, photo frame, furniture

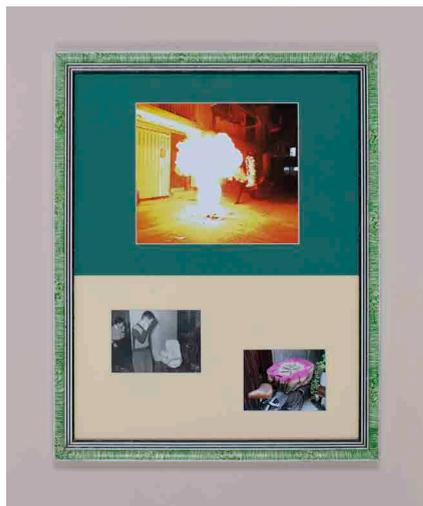
Dimensions variable

Old objects are conductors that can traverse space and time. Images are vessels for instantaneous storytelling.

Collecting old photographs is a photographic practice without the need for a camera. While "photos of everyday life" portray the trajectory of life, the protagonists whom I coincidentally encounter tell fateful stories of destiny. The selected photos range from candid images shot by strangers, commemorative photos, purely personal snapshots, sincere emblems of eternal friendship, among which an indescribable ominous feeling still

lingers. Sorting through these seemingly familiar experiences, if I'm not careful, I might even be hurt by these fragments of memories.

I try to borrow the lost memories of others, re-editing images that had just obtained their freedom—as though the addition of my subjective axes of space and time could bind as one the flow of the narrative and my own journey. Recent photos disguise my intimate feelings. Juxtaposing or even combining old and new photographs and dispersing them within a space that appears to be a living area, I attempt to create a temporally ambiguous space, mixing and interrogating the logic of fictive narratives. Marked by subtle tension, these details of life represent the subjective viewpoints created by editing images without protagonists. After the work is completed, it is given a new context, extending the photographs' life.



## 藝術家簡歷

### 趙慧儀(作之)

1958年在香港出生，柏立基教育學院畢業。自1980年起，隨著名畫家周綠雲學習繪畫。1984年，在香港藝術中心舉行首次個展，並於1985年獲邀參加蒙地卡羅第19屆當代藝術國際評審獎，並獲邀於菲律賓亞耶拉藝術館舉行個展。此後，趙慧儀多次參加在本港、中國大陸、南韓、馬來西亞、加拿大及法國的當地及國際展覽。2014年作品入選由中國文化部與海外交流協會主辦首屆「慶祝中華人民共和國成立65周年全球華人書畫展」。她的作品屬於具有創造性和鮮明色彩的水墨畫，風格獨特，近期作品則包括混合媒體及裝置。她的作品廣被阿耶拉藝術館、亞洲發展銀行及多個公共及私人機構所收藏。

### 鍾惠恩、吳家俊

吳家俊及鍾惠恩分別於2008及2009年畢業於香港浸會大學視覺藝術學院。鍾惠恩透過作品探索事物的本質，近年試圖以微建築進行雕塑創作。她曾參與藝術項目包括啟德「土炮遊樂場」、藝術推廣辦事處「公共藝術計劃2015」、香港奧沙畫廊「這麼近那麼遠—香港和英國之間的某處」、印度孟買藝術家駐留計劃「[en]counters 2013: powerPLAY」。

吳家俊的作品多以雕塑或裝置的方法呈現，除日常物件的重塑再造，也進入到一些社會場景，探討城市發展、自然環境等議題。此外，近年他參與了多個公共/社區藝術計劃，包括「坪輦村校展演藝術節」、「港鐵·藝術」、「M+ Rover」計劃等。二人均曾參與C&G藝術空間「錦田·釜山藝術交流計劃——後桃花園記」，並現為1a空間策展小組成員。

### 劉智聰

畢業於英國薩里藝術與設計學院室內設計系學士，先後任職電視廣告美術指導及多媒體製作總監，曾自資出版個人攝影集《永遠的一天》和《對望》，現為本地視覺藝術家，並曾於多個國際展覽展出，當中包括英國利物浦國際攝影節（2017年）、阿根廷國際攝影節（2016年）、香港國際攝影節（2017年）等等。作品被博物館和私人收藏家收藏，當中攝影作品《山水文明》系列（2013年）獲得連州國際攝影節新攝影年度藝術家獎。

近年劉智聰將其蒐集多年的舊課本、舊校園物品等珍藏在社交平台公諸同好，獲廣大網民支持。2015至2017年間，他在灣仔富德樓創辦了為期兩年半的「舊課本展示館」，運用民間博物館形式嘗試和大眾分享香港的珍貴舊故事，出版著作，並創作舊課本插畫風格的設計品。

## 李繼忠

李繼忠的創作主要關注歷史事件、政治體制和意識形態。他尤其關注香港政府管理歷史檔案上之善足陳情況，以及其拒絕成立〈檔案法〉；故透過一系列藝術行動、紀錄和裝置來回應固有的歷史陳述和編纂方式。

在其長期研究項目《人人檔案》，李繼忠跟不同的政府機構展開對話與協商，以探討歷史檔案在社會政治架構上的狀況；他於2016年正式成立獨立團體《人人檔案》(Archive of the People)，把歷史和檔案議題的創作延伸到合作企劃、教育與出版。

李繼忠於2018年獲香港藝術發展局頒發「2017年藝術新秀獎(視覺藝術)」。近年展覽包括「Seoul Mediacity Biennale 2018」、「上海雙年展2018：禹步—面向歷史矛盾性的藝術」、「造動：2015年亞洲藝術雙年展」。

## 梁美萍

創作以研究為主，涉及劇場、設計、商業及社區空間等元素及形式，透過經驗和互動開拓表演或行為藝術，並能夠以事件式創作閱讀。梁美萍的作品關注道德、社區、民生記憶，與其對視覺文化和全球化的研究環環相扣。

- 現實 + 日常物件 / 人物
- 情景 + 人類學 + 收集 + 文獻 + 記憶
- 相似性 + 相異性 / 複性 + 單一性

梁美萍先後於法國、美國及香港接受藝術教育，現為香港浸會大學視覺藝術院副教授。近期策劃展包括「土炮遊樂場」(2017年)、「展銷場：深圳製造」油麻地展銷街舖 (2015年)。

## 馬琮珠

從事繪畫、攝影及裝置藝術。在香港和英國接受教育，曾在香港舉辦六個個展，亦參與過中、港、台、巴基斯坦和澳洲等地的聯展。2007年，取得亞洲文化協會利希慎基金獎助金。2012年，榮獲香港當代藝術獎，青年藝術家獎。

## 姚妙麗

2011年畢業於香港中文大學藝術文學碩士課程。姚妙麗沒有特定創作媒介，對傳意系統中文字與圖像的作用尤感興趣，並喜歡探討城市中的荒謬狀態，藉作品帶給觀眾不同的視點。她曾參與不同本地及海外展覽，包括「四不像——兩岸四地藝術交流計劃」、「火花！新藝術實現」、「ClockenFlap」等。曾參與策劃、出版及工作坊的項目包括「垃圾變寶：系統升級再造」、「社區藝術地圖」、「在很久很久以前...」及「度身訂造」等。其作品被香港文化博物館及私人收藏。現為民間博物館計劃成員。

# Artists' Biographies

## Chiu Wai Yee, Caroline

Chiu was born in Hong Kong in 1958. Since 1980, she studied painting under the renowned ink artist Irene Chou. In 1984, she had her first solo exhibition at the Hong Kong Arts Centre. Her work was selected for the 19<sup>th</sup> International Prix of Contemporary Art Exhibition of Monte Carlo in Monaco in 1985, and was invited to hold a solo exhibition at Ayala Museum in the Philippines. Since then, she has participated in many important local and international exhibitions in Hong Kong, Mainland China, Korea, Malaysia, Canada, and France. In 2014, her works were selected in "World's Chinese Calligraphy and Painting Exhibition in Celebration of the 65<sup>th</sup> Anniversary of the Founding of the People's Republic of China", organised by the Chinese Overseas Exchanges Association and Ministry of Culture. Many of her works are innovative and intriguing Chinese watercolours while she has created mixed media and installation works more recently. Her works are in the collection of Ayala Museum, Asian Development Bank as well as public and private collections.

## Chung Wai Ian & Ng Ka Chun

Ng and Chung received their BA degrees in Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University in 2008 and 2009 respectively. Chung's works are concerned with the essence of a thing. Recently, she has sought to practise sculpture by constructing micro-architecture. She has been invited to projects including Kai Tak's "Play Depot", Art Promotion Office's "Public Art Scheme 2015", Osage Hong Kong's "Both Sides Now—Somewhere between Hong Kong and the UK", Mumbai Artist-in-Residency's "[en]counters 2013: powerPLAY".

Ng's art practice unsettles city dwellers' relationship with nature. In many of his works, he puts a spin on ready-made objects, presenting an alternative perspective that challenges a commonly accepted way of life. He also responds to social issues concerning the fast-paced development in the city and preservation with interventional installations. In recent years, he has participated in several public/community art projects including "Grounded: Ping Yeung School of Art", Art in MTR, M+ Rover, etc. Both participated in C&G Artpartment "Art Exchange Project between Kam Tin and Busan—In Search of Peachland" and are currently members of the curatorial panel of 1a space.

### Lau Chi Chung

Lau received his BFA in interior design from the Surrey Institute of Art & Design. He worked as an art director in the advertising industry and as a multimedia production director before committing his time as a visual artist in recent years. He self-published two photobooks—*The Only Day* and *Double Gaze*. Lau has participated a number of international exhibitions such as the Liverpool International Photography Festival (2017), Argentina International Photography Festival (2016), Hong Kong International Photo Festival (2016), etc. Lau's work is being collected by museums and private collectors and his photography series *Landscaped Artifacts* (2013) has earned him the New Photography Artist of the Year award from Lianzhou Foto Festival 2013.

Lau is the founder of Old Textbooks project where he shared his passion on collecting old Hong Kong textbooks on social media platforms. Between 2015 and 2017, Lau set up the Old Textbooks Showroom where people could reminisce on how Hong Kong once was.

### Lee Kai Chung

Lee performs research on historical events, political systems, and ideology. His work addresses the lack of proper governance over archival records and the pending legislation for the Archives Law. Through performance, documentation, and installation, Lee considers the individual gesture as a form of political and artistic transgression, which resonates with existing narratives of history.

Lee's ongoing research project "Archive of the People" addresses the political standing of documents and archives in a social setting. In 2016, Lee established the collective "Archive of the People", which serves as an extension of his personal research to collaborative projects, education, and publications.

Lee received the Award for Young Artist (Visual Arts) of Hong Kong Arts Development Awards 2017 from Hong Kong Arts Development Council in 2018. Recent exhibitions and projects include the Seoul Mediacity Biennale 2018, the 12<sup>th</sup> Shanghai Biennale: Proregress—Art in an Age of Historical Ambivalence, and Artist Making Movement—Asian Art Biennial 2015.

### Leung Mee Ping

Through a research-based practice progressing to experimental interaction and integration, Leung's works can integrate elements and platforms of theatre, design, commercial and social space, in order to extend performance or action; those can be read as issue-based creativity. Her works concern ethics, community, and memories of human living situations which closely intertwine with her ongoing research in visual culture and globalisation.

- Reality + daily objects / persons
- Situation + anthropology + collection + archive + memories
- Similarity + difference / repetition + uniqueness

Leung studied in France, America, and then in Hong Kong. She is associate professor of art creativity at the Academy of Visual Arts, Hong Kong Baptist University. Recent solo exhibitions include "Play Depot—Community Practice Art Project—Making Place through Making Space Hong Kong" (2017) and "Display Distribute: Made in Shenzhen Street—Booth Display Distribute" (2015).

### Ma King Chu, Ivy

Ma focuses on drawings, paintings, photography, and mixed-media installations. Having studied in Hong Kong and the United Kingdom, she has held six solo exhibitions in Hong Kong and participated in group exhibitions in Hong Kong, Mainland China, Taiwan, Pakistan and Australia. She was an Asian Cultural Council grantee in 2007 and she received Hong Kong Contemporary Art Awards, Young Artist Award in 2012.

### Yiu Miu Lai, Joe

Yiu completed a Master of Arts in Fine Arts at the Chinese University of Hong Kong in 2011. Not conforming to a particular medium in her art practice, Yiu is fond of exploring the roles of text and images in our communication system. She also attempts to explore and reveal ridiculous phenomena in Hong Kong, and aims to provide the audience critical perspectives about the city. She has participated in various local and overseas exhibitions including "It Takes Four Sorts: Cross-Strait-Four-Region Artistic Exchange Project", "Sparkle! Art for the Future", and "ClockenFlap". Projects involving exhibitions, publications, and workshops, including "From Trash to Treasure: Design Upcycling Systems", "Community Arts Maps", "Once upon a Time." and "Tailor Made". Her works have been collected by Hong Kong Heritage Museum and private collectors. She is a member of the Community Museum Project.

## 策展人簡歷

### 張煒森

2006年取得嶺南大學中文系學士學位，2009年獲香港中文大學視覺文化研究碩士學位。

張煒森關注當代藝術展覽與作品之間的關係，以及當中衍生的問題，藉此延伸展覽的詮釋空間。現專注藝評等藝術書寫工作，亦為藝術家和策展人。2017年獲香港藝術發展局頒發「2016藝術新秀獎（藝術評論）」。

### 胡敏儀

畢業於香港浸會大學翻譯系文學學士及視覺藝術碩士（藝術行政）。胡敏儀從事廣告及市場推廣逾十年後，於2013年轉向藝術及文化行政領域發展，期望將市場推廣的經驗擴展至藝術發展。她專長創意寫作、翻譯、藝術推廣及項目策劃；曾參與香港藝術發展局2014年台北當代藝術館實習計劃，並不時於網誌、藝術雜誌或網媒撰文分享觀展後感。她創辦短髮工作室，主力籌劃新界西文化藝術空間「清山塾」的整體方針及營運，並為藝術團隊L sub成員之一。

## 研究員簡歷

### 黃小燕

黃小燕，讀設計及文化人類學，搞香港設計、藝術和視覺文化研究。2002年—2011年間，任職亞洲藝術文獻庫研究部。先後成立的民間組織有：「唔知做乜嘅設計聯想會」、「民間博物館計劃」和The AiR。現為自由撰稿人，文化苦力上身，在思考與勞動的辯證之間，詰問可以為文化做什麼。評論文章見於《art plus》、《Yishu: Journal of Contemporary Chinese Art》、亞洲藝術文獻庫網站、國際藝評人協會香港分會 (AICAHK) 網站等。2013年加入錄映太奇董事局。

## Curators' Biographies

### Cheung Wai Sum, Eddie

Cheung obtained his Bachelor of Arts in Chinese from Lingnan University in 2006 and Master of Visual Culture Studies from The Chinese University of Hong Kong in 2009. He concerns himself with the relationship between contemporary art exhibitions and artworks, as well as the problems arising from this. His works allow for a broader scope of interpretation in the discussion of exhibitions. Art criticism is currently the focus of the professional practice of Cheung, who is also an artist and curator. He received the Award for Young Artist (Arts Criticism) of the Hong Kong Arts Development Awards 2016 from the Hong Kong Arts Development Council in 2017.

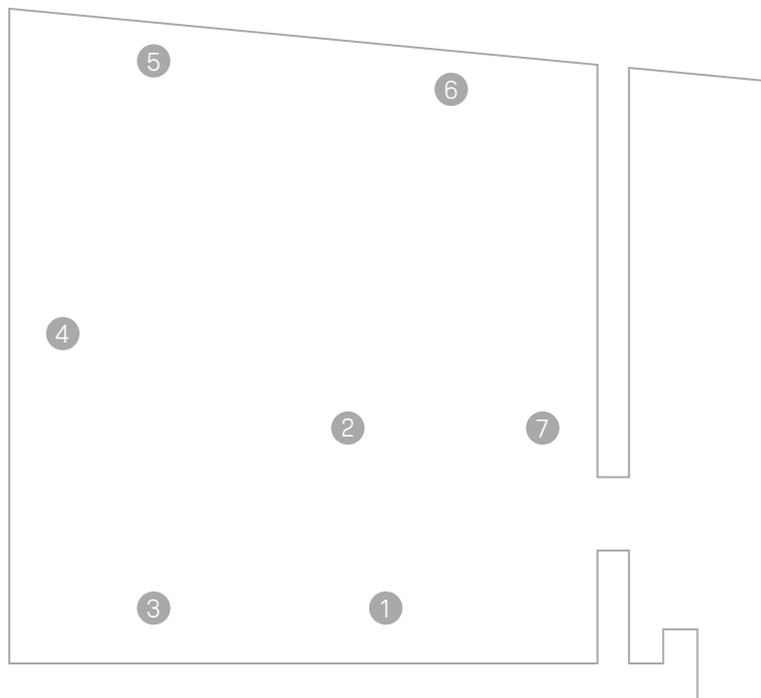
### Wo Man Yee, Wendy

Graduated with a Bachelor's degree of Arts in Translation and a Master's degree in Visual Art (Art Administration) at Hong Kong Baptist University, Wo has been working in the advertising and marketing industries for over a decade. She made a career shift to art administration in 2013, and has been involved in various projects and exhibitions. Her expertise lies in copywriting, translation, project management, and art marketing. She co-founded Short Hair Studio which operates the cultural programming at Casphalt, a self-initiated cultural space in a suburb of Hong Kong, and operates its overall programme and operation. She is also a member of the artist collective L sub.

## Researcher's Biography

### Wong Siu Yin, Phoebe

Wong has a background in design and anthropology. She is a cultural worker with a special interest in contemporary art, design, and visual media. She was Head of Research at the Asia Art Archive before becoming an independent researcher and writer in 2012. She is a co-founder of DYDK Association, the AiR, and the Community Museum Project, a research and curatorial collective dedicated to reevaluating indigenous creativity and the under-represented histories and practices of the everyday. She is currently a member of the International Association of Art Critics, Hong Kong (AICAHK). Her writings have been published in *art plus*, *Yishu: Journal of Contemporary Chinese Art*, and the AICAHK website, amongst others. Wong joined Videotage as a Board Director in 2013.



1 趙慧儀(作之) Chiu Wai Yee,  
Caroline  
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2 鍾惠恩、吳家俊 Chung Wai Ian &  
Ng Ka Chun  
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3 李繼忠 Lee Kai Chung  
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4 梁美萍 Leung Mee Ping  
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5 馬琮珠 Ma King Chu, Ivy  
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6 劉智聰 Lau Chi Chung  
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7 姚妙麗 Yiu Miu Lai, Joe  
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大館當代美術館 (以英文姓氏排序)

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