

HERE AND THERE: RE-IMAGINING HONG KONG LANDSCAPES

極目足下

想·見香港風光



序言

PREFACE

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- Koon Wai Bong

地景為何物？

對一個藝術家來說，地景可視為造化的一個體現，也可視為創作的靈感來源。中國在二十世紀初有實境寫生的風尚，儘管不少畫作的景象與實境會有一段距離，但這多半是由於文人畫家糅合了他們對地方志等文本的理解和想像。近年來，我卻喜愛 W. J. T. Mitchell 的看法。他說：「…我們不把地景看作成一個眼見的物象，或者是一篇閱讀的文章；反而是一個過程，經過之後，會建立出社會與主觀身分 (social and subjective identities)。」¹ 是次展覽《極目足下：想•見香港風光》是以香港地景為主體，目的不單是藉著藝術創作來呈現地景的景象，也不單是透過與文本的結合而加強藝術家對地景的時空想像與藝術表現，而更希望通過香港不同的地景，在藝術家的演繹中透視出藝術家對「香港」這個地方的看法，或是對「香港人」這個身分的塑造。近來香港流行說「我好愛香港」²，我想，不如就從這地的地景開始說起。

誠然，《極目足下》始於2018年我在香港浸會大學一個名為「山水美學、香港景象與文化想像間的探索」的研究項目。³ 是項目幸得丁穎茵博士擔任整項研究的總負責人，從地質、歷史、文化與藝術方面研究香港多個地景，約於2020年年底完成並轉化成一個圖文並茂的電子研究檔案；及後，我們分享當中的研究材料與成果予一群香港藝術家，使之成為他們的創作靈感與素材，最終製作出這個結合學術研究的當代藝術展覽出來。在藝術家的選擇過程中，丁博士與我均以藝術家的履歷、創作媒介，以及與對文化地景 (cultural landscape) 的把握能力作為依歸，先後邀請了何遠良、林東鵬、梁嘉賢、黃進曦和黃麗貞五位在本地成長的藝術家參與是次展覽，擬透過對這些學術研究的理解，分別刺激起他們對元朗、港島北、太平山山頂、九龍群山，以及薄扶林的想像，以致融會於他們的木雕創作、影像藝術、敘事繪本、實景寫生與泥塑手藝之中。這實在感謝這五位藝術家於第一次會面時已欣然接受我們的邀請，並利用一年有多的時間來沉思與淨化，進而構思及製造多種類型的藝術作品，憑著他們個人對周遭事物的敏銳觀察，與對本地景的縱橫聯想，將學術研究與藝術創作共治一爐。與此同時，丁博士亦有感於展覽需要一位水墨藝術家的參與，故大膽地把我列入其中，及後以香港各島嶼作為研究對象進行創作。儘管這是自己的項目，但心裡亦既驚且喜。

是次項目得以順利完成，耑賴香港藝術中心與我們舉目堂聯合呈獻展覽及發行畫冊，並得到香港浸會大學視覺藝術院和知識轉移處，以及香港藝術發展局的鼎力支持，並有 Andy Pau 先生（愛要及時慈善基金）慷慨的贊助，又得李敦朗先生（亞洲藝術中心）、歐陽憲先生（嘉圖現代藝術）、Alvin Hui 先生（感味宮匠）、周翻洋大律師、呂世杰大律師、利張錫齡女士、Maggie Fung 女士、Anthony Choy 先生、Elaine Kwok 女士、Arthur De Villepin 先生無私的資助。此外，我們亦得到林子英先生悉心拍攝每件藝術作品，朱曉芳博士為各藝術家作曲以呼應藝術家們的創作，阮志博士主持講座，吉暝水女士撰寫訪問文章，劉啟雄先生為香港島嶼的觀察開船出航，楊翠怡女士作文字編輯，Mary King Bradley 女士、陳麗娟女士、葉梓誦先生、劉偉娟女士、言肇生女士繙譯文章，Studio MARY 同寅和張景亮先生設計及製作展覽畫冊、網頁、場地布置，以及錄像和各項的宣傳，以及梁詠珊女士（山下策展）於前期和余健雄、陳一寧（香港中文大學文化管理課程學生）為展覽管理社交媒體上的宣傳，謹此致以衷心謝意。

項目由研究，到展覽的構思與完成，當中需接洽不同的機構商討合作機會，並聯絡不同的藝術家且持續地給予學術和創作的支援，以及策劃展覽、編輯圖冊、設計和安排展覽宣傳、講座和活動，這實在有賴丁穎茵博士在研究項目之外，再承擔展覽策展人和畫冊編輯的工作，當中包括籌劃與安排展覽講座和戶外導賞團，以及加插樂曲以回應藝術作品，豐富展覽內容；在此，本人衷心致以萬分的感謝。另外，我亦十分感激陳蓓教授於百忙中賜教予是次研究項目，清晰和加強了我們的研究方向與內容，同時亦為展覽圖冊撰寫文章及管理展覽的社交媒體宣傳。我亦感謝計劃統籌沈君怡對整個項目的付出，當中牽涉不少煩瑣而重要事務的處理。最後，我再次感謝香港藝術中心，因為於 2022 年年初疫情的關係，容讓我們可以由原定四月初的展覽順延至同年十月舉辦，同時亦能成為香港藝術中心四十五週年誌慶的其中一個重點節目，實感榮幸。

極目遠望，有人會看「見」其足下美好的香港風光，有人會聯「想」到其背後的意義，我們則徘徊在一想與一見中，尋回我們心中的「香港」。

What is Landscapes?

Landscape, to an artist, can be seen as a physical manifestation of nature and an inspiration for art-making. There was a trend in the early twentieth century to paint actual scenes in China, but these landscape paintings often visually differ from reality. This is mainly because those literati painters, while painting, combined their understandings and imaginations of local gazetteers and other texts towards those places into their artworks. W. J. T. Mitchell once said, “... we think of landscape, not as an object to be seen or a text to be read, but as a process by which social and subjective identities are formed.”¹ and I started feeling his point these days. This exhibition “Here and There: Re-imagining Hong Kong Landscapes” focuses on local landscapes with an aim to present our place through art-making while magnifying the artists’ historical imaginations and artistic expressions by combining visual arts and texts. More importantly, this exhibition attempts to uncover artists’ views towards Hong Kong and how their Hong Kong identities are shaped through their interpretations of various local scenic sites. Recently, it is common to hear “I love Hong Kong so much” in Hong Kong.² Rather than just saying this, I think it is better if we start elaborating this love from the landscapes in our land.

The exhibition, *Here and There*, is actually based on my research project titled “An Exploration of Landscape Aesthetic, Hong Kong Scenic Sites and Cultural Imagination” at Hong Kong Baptist University in 2018.³ Dr Ting Wing Yan Vivian was the project’s Researcher-in-Chief, studying various landscapes in Hong Kong from geological, historical, cultural and artistic perspectives. Completed at the end of 2020, this research eventually turned into a virtual archive as the research outcome in both forms of text and picture. Later, we shared these research materials with a group of Hong Kong artists to inspire them in their processes of art-making, which finally led to this research-based exhibition of contemporary art. When Dr Ting and I chose whom we should invite to this exhibition, artists’ backgrounds as well as their media and understanding of cultural landscape were our major considerations. Accordingly, we have invited five local artists, Ho Yuen Leung, Lam Tung Pang, Leung Ka Yin Joey, Wong Chun Hei Stephen and Wong Lai Ching Fiona, to participate in this exhibition. It was hoped that our academic research results would spark their imaginations toward different scenic sites including Yuen Long, the north coast of Hong Kong Island, the Peak, Kowloon Mountain

Ranges and Pok Fu Lam, and then integrate all of these into a wide range of artworks such as wood sculptures, video installation, two-dimensional works, actual scene painting and ceramic works. We express our sincere gratitude to these five artists for accepting our invitation from our first meeting. They also spent more than a year pondering all research materials to develop and produce artworks. Their keen observations and creative sensibilities merged exquisitely well with their imaginations towards those landscapes, blending academic research and artistic practice. At the same time, Dr Ting felt the need for an ink artist to participate in the exhibition; so, I was included. This enabled me to carry out this creative project as an artist by studying the outlying islands in Hong Kong. Even though it was my project, I was surprised yet delighted.

I would like to say a big thank you to Hong Kong Arts Centre to co-present this exhibition along with Jumu Tang, and publish the exhibition catalogue. My gratitude also goes to the Academy of Visual Arts and the Knowledge Transfer Office of Hong Kong Baptist University as well as Hong Kong Arts Development Council to support this exhibition. We have received generous sponsorships from Mr. Andy Pau (Love On Time Charity), Mr Thomas Lee (Asia Art Center), Mr Au Yeung Hin (Grotto Fine Art), Mr Alvin Hui (sensory ZERO), Mr Val Chow, Mr Mike S K Lui, Ms Nancy Maria Lee Chang, Ms Maggie Fung, Mr Anthony Choy, Ms Elaine Kwok, and Mr Arthur De Villepin. I really appreciate those who have contributed to this exhibition for their great deal of time and efforts including Mr Lam Chi Ying Eddie for photographing the artworks, Dr Priscila Chu for composing music for each artist to echo their creative works, Dr Yuen Chi for conducting a public lecture, Ms Grace Gut for writing an interview article, Mr Lau Kai Hung for sailing his boat for our field trips to the islands in Hong Kong, Ms Yeung Chui Yee for copy editing, the translators Ms Mary King Bradley, Ms Chan Lai Kuen, Mr Ernest Ip, Ms Lau Wai Kuen Caddie and Ms Yin Siu Sung for translating articles, Studio MARY and Mr Moon Cheung for the design and production of the catalogue, the website and the videos, and the exhibition set-up, and Ms Ivy Leung (Mediators Rock) in the early stage of planning as well as Yu Kin Hung and Chan Yat Ning (students of Cultural Management Programme, Chinese University of Hong Kong) for managing the promotional campaign on the social media.

From researching to conceptualising and launching the exhibition, the project involved contacting institutions for opportunities of collaboration. It also involved liaising with various artists and sustainably providing them

with academic and creative supports. It also required curatorial planning, catalogue editing, promotion management, and affiliate lectures and activities. I would like to express my sincere gratitude to Dr Vivian Ting for her hard work as the Curator and the Editor of the catalogue, apart from being the Researcher-in-Chief beforehand. She meticulously planned and arranged the exhibition lectures and guided tours, and invited the composer in response to the artworks, enriching the exhibition. I am also grateful to Prof Chan Pui Pedith for her advice on this research project to clarify and strengthen the direction and the content of our research. She also wrote an essay for the exhibition catalogue and managed the social media promotion. I would also like to thank our Project Coordinator Shum Kwan Yi for her dedication to the project to deal with a lot of tedious and essential works. Finally, I would like to thank Hong Kong Arts Centre again for allowing us to postpone the exhibition from April to October of the same year due to the epidemic in early 2022 and for the honour to be one of the highlights of the Hong Kong Arts Centre's 45th anniversary celebration.

All in all, no matter where you are — here and there you go — I invite you to join us to imagine and re-imagine our Hong Kong through these landscapes.

1 原句是“... we think of landscape, not as an object to be seen or a text to be read, but as a process by which social and subjective identities are formed.” 見 W. J. T. Mitchell, ed. *Landscape and Power* (Chicago: University of Chicago Press, 1994), 1.

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2 此句有不同的表達字眼，自 2010 年代末流行於香港社會。This phrase has different expressions and has been popular in Hong Kong since the late 2010s.

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