





## 前言

### Foreword

都會生活是這樣的——不分晝夜地身處在建築物之中，遊走於高空至地下的大小小空間，升降機及電梯變成了觀光列車，「車門」一開一合之間是時空轉移帶來的無限風光，而我們都成了時間遊人——時間與空間的遊人。

若果藝術是一個載體，我們希望把每天漫遊於香港這個城市中的時間遊人轉變成藝術旅人。藝術推廣辦事處過往的藝術載體包括「潮裝公園」、「藝遊鄰里計劃」、「悠遊藝術大樓」、「邂逅！老房子」、「樂坐其中」及「邂逅！山川人」等；而今次在啟德工業貿易大樓所舉行的「#藝術旅人展覽系列」由2017年開始舉行了三個系列分別是「異國符號」、「回憶探索」和「採綠遊蹤」，我們繼續推出系列四「地景對話」，為大家展示另外兩位香港藝術家張才生和鄧啟耀的創作。

張才生和鄧啟耀回潮及延伸在日本京丹後和其他異地的旅遊經驗，最終變成今次展出的藝術作品。二人首度聯合創作，善用展覽大堂的場域空間，在對方的經歷和創作中互相取材，訴說對於旅行的複雜感覺。展覽作品不只是一藝術家之間的討論成果，更希望邀請觀眾展開有關旅行文化的對話。

劉鳳霞博士  
藝術推廣辦事處總監

Urban living is like this – you are constantly within a building, shuttling between confined spaces big and small, up in the sky or below ground level. Lifts and escalators become sightseeing trains, capturing transitional glimpses of time and space every time a door opens and closes. And we are turned into time travellers, traversing time and space.

If art is a carrier, we hope to turn the inadvertent time travellers roaming the city of Hong Kong into art travellers. The Art Promotion Office has organised many projects pertaining to this function, such as Park Déco, Artists in the Neighbourhood Scheme, ARTivating Public Buildings, Hi! Houses, Seats - Together and Hi! Hill. Succeeding #ArtTravellers Series I: Decoding Exotic Lands, Series II, Revisiting Memory Lane and Series III, Tracing along the Green Blades, held at the Trade and Industry Tower, in Series IV Traversing the Horizon, we continue to feature another two Hong Kong artists, Samson Cheung and Frank Tang.

The displays are built along the two artists' impressions of Kyotango and their other travel experiences. Cheung and Tang present their first joint creation through an ingenious use of space in the foyer of the Trade and Industry Tower. They draw on each other's experiences and creations to relate their complex feelings about travelling. These works are not only the product of two artists putting their ideas together, but an invitation to viewers to start a dialogue about the culture of travel.

Dr Lesley Lau  
Head of Art Promotion Office



## 展覽導讀

身處陌生異地時，你是如何探路前往目的地呢？隨著電訊科技的進步和普及，相信不少旅人無論在城市漫步或是自駕遊都會選用電子地圖服務，只要輸入景點的名稱、目的地的地址或郵編，便可朝着規劃路線前往。紙本地圖對旅客來說亦可提供電子地圖欠缺的地方資料，我們在旅館或旅遊中心所取閱的導遊地圖，標示了名勝、博物館、食肆、商場等位置，有些大城市的地圖更把景點分類，方便遊客的不同需要。地圖的背頁或周邊更會有一些廣告宣傳及優惠，為旅客們提供「入門」資訊。無論電子或印刷地圖都能提供客觀的地理位置資料。當我們實地走訪一些街道、景點及店舖後，沿途所見的影像、參與過的活動，再融入個人的主觀感覺及對地方景觀的預設，一幅個性化的心智地圖便隨著對該地區的空間事物認知的增多而漸漸衍生於自身的記憶系統內。心理學家及行為地理學家指心智地圖就如一幅大環境的圖像，它是經個人感觀的組織及思維上的過濾而構成，因此它是主觀及個性化的，每個人意想同一地方的心智地圖都不盡相同。<sup>1</sup>

一向擅長以水墨描繪自然山水及城市風光的視覺藝術家鄧啟耀，享受到異邦遊覽的時刻，相對於熟悉的香港環境，陌生的土地和住民更能激發他敏銳的觀察力。他對樹木形態和山石造型特別留意，與其在地寫生，鄧啟耀更喜歡先以相機捕捉景物當下的光景，再透過與當地人的接觸互動，以第一身體驗和觀察深化對地方的意像和社會文化的認識，從而構想連繫當地的自家心智地圖。他的風景作品既是當刻的地方記錄，同時亦表現了他對地方的印象和情懷。鄧啟耀曾到日本京丹後作兩段短期藝術駐留，期間與當地藝術家及居民交流，對京丹後的文化歷史及風土人情有不一樣的感悟。他被這個人口只有數萬人的質樸小漁港所吸引，反思自己土生土長的香港，百多年前同樣也是一個漁村，居民的生計都是倚仗大海，然而兩個城市的發展卻有偌大差異。置身於擁有一望無際的海洋及天空的京丹後，鄧啟耀不期然思考兩地人民對大海態度有何不同、原因何在。「大海之於捕魚人，就像土地之於農民。」<sup>2</sup>鄧啟耀在京丹後的網野海邊看見多個地藏菩薩，深深體會到當地漁民對大海的敬畏和謙卑。那裡清勁的海風、樸實自然的環境、一代傳一代的傳說習俗及謙遜友善的當地人觸發他的創作靈感。

年少時曾夢想成為地理學家的多媒體藝術家張才生在 2017 年與鄧啟耀一同在京丹後作駐留藝術家，張對大海的感覺更為強烈。自小便喜歡在家裡遠眺海景，於張才生來說，汪洋大海讓他有熟悉、安靜及舒服自在的感覺。每次出外旅遊或工作時，總會查閱地圖了解哪裡可親近海洋，若到訪的城鎮不是沿岸地方，也會搜尋附近湖泊或河流的位置，並將之列入行程必到的地方。張才生鏡頭下的海多是寂靜無人，偶爾出現的路人也是形單隻影，「他」猶如村上春樹筆下的主角在私語：「一直只看海，就會想看人，看多了人，又會想看海。」<sup>3</sup>作品帶有一種孤寂的美感。除了搜尋視覺上的自然景觀，張才生外遊時亦喜歡發掘和收集聲音景觀<sup>4</sup>，並以速寫方式畫下聲音地圖，利用聲音這種媒介去表現及記錄一個地方，再慢慢演變成藝術作品，讓觀眾於另一層面思考尋常生活的不尋常和有趣之處。

1. Elspeth Graham. "What is a Mental Map?" Area, vol. 8, no. 4, 1976, published by The Royal Geographical Society (with the Institute of British Geographers), pp. 259–260. JSTOR, www.jstor.org/stable/20001137.

2. 三島由紀夫著，鄭秀美、龔志明譯：《潮騷》（臺北市：星光出版社，1994），頁 16。

3. 村上春樹著，賴明珠譯：《聽風的歌》（臺北市：時報文化，2009），頁 43。

4. 美國歷史學者 Emily Thompson 界定「聲音景觀」為一種聽覺的地景 (auditory or aural landscape); 她認為聲音景觀跟地景 (Landscape) 相同，它是一種物質的環境，更是一種理解環境的方式。洪芳怡著，《上海流行音樂 (1927-49) — 一種文化美學與聽覺現代性的建立》（臺北市：政大出版社，2015），頁 17。

藝術讓鄧啟耀和張才生踏上旅途，到訪日本關西的小半島——京丹後，兩人不約而同對這片地方有深刻體會。是次「# 藝術旅人」邀請二人以旅行為創作主題，他們一同從丹後市出發，希望借此機會讓工業貿易大樓內熙來攘往的路人停下急速步伐，引領觀眾張開眼睛、打開耳朵、敞開心扉，去欣賞、感受及思考旅遊的多角度。他們創作了五組作品，以跨界形式作藝術對話，展示二人旅行的所見、所感。他們分別以攝影和水墨兩種不同的媒介一起追溯京丹後的事物及日本海的景色，創作一組四件的《圍籬——日本海》，並將之懸在鏤刻了海波紋的圍籬上，同時隱喻城市人視旅遊作為出走的現象。鄧啟耀另一組作品《無題（京丹後）》參考日本當地小學用作教授京丹後地理的黑板地圖，把個人對丹後風景的記憶和印象繪在地圖上，並轉化成一幅地毯，讓觀眾跟著他的足跡遊走丹後。張才生小時候以為地圖的邊緣就是世界的盡頭，是次展覽他的其中一件作品《在世界盡頭觀看日常》便塑造了一座象徵守望著終極之地的「燈塔」裝置。大帽山是張才生最頻繁經歷的日常風景，「燈塔」由勾勒了大帽山山線的輕紗包圍，內裡裝設了一架鞦韆，觀眾可在鞦韆內一邊輕晃，一邊閉上眼睛，透過張創作的聲音裝置《旅途廣播》回憶和想像不同的旅程。旅人對行程或多或少也會有一定的期望，而旅途中總會有得着及錯過的東西，錯失的哪怕是一班火車或一頓美食，張才生作品《三萬呎高空的收穫》便結集了個人及其身邊友人在遊歷中有關錯失的不同故事，這些故事或許能勾起你昔日旅途上的不同片段，缺失了的圖塊有些可以尋回，有些則永遠懸空，其意義就只有當時人才知曉。

鄧啟耀和張才生跟不少喜歡旅行的人一樣，偶爾會反思為何喜歡旅行，或是說，為何需要旅行。英國著名文學家王爾德曾寫：「旅行很能增長見識，並且會消除一個人的一切成見。」<sup>5</sup>旅遊除了容許我們打破現實的局限，最重要是令我們獲得心靈的治癒，改變固有的世界觀。縱使離開後還需回來，然而不遠的將來又可再次出發，足跡在地圖上慢慢延伸。

區碧鴻

藝術推廣辦事處助理館長

5. 王爾德著，巴金譯：《快樂王子集》（香港：三聯書店（香港）有限公司，2001），頁 52。



## A Guide to the Exhibition

How do you find your way to destinations in an unfamiliar place? With advances in telecommunications technology and its proliferation, many travellers use electronic maps, whether they are strolling around in a city or touring by car. One needs only to enter the name of a scenic spot, the address or postcode of a destination to follow the planned routes. Paper maps, on the other hand, provide information that is lacking on electronic maps. The tour maps we pick up in hotels or tourist centres often indicate the locations of scenic spots, museums, eateries, shopping malls, and more. In major cities, some of the maps even categorise various points of interest to cater different tourist needs. Sometimes, advertisements and discount notices are featured on the back pages and margins of maps, providing practical information for travellers. While both electronic and printed maps provide objective geographical information, some maps are mental and personal. When we visit streets, scenic spots, and shops, the images we see on the way and activities we engage in merge with our subjective feelings and expectations of the landscape. This commingling of objective and subjective experiences gives rise to a personal mental map, which is generated in the system of our memory as we accumulate spatiality and events of the place. Psychologist and behavioural geographer, D. Stea, puts “‘mental map’ as an ‘image’ of the larger environment. This results apparently from the mental filtering and coding of sensory data and is something subjective, private, unique.”<sup>1</sup>

Visual artist Frank Tang, excelling at natural and urban landscape ink painting, enjoys his moments as a traveller in foreign places. Relative to his familiar environs of Hong Kong, foreign countries and their inhabitants are often more stimulating to his keen eye for observation. He is especially drawn to the shapes of vegetation and rock. Instead of painting the scenes and objects on location, he prefers to capture them on camera first. Through contact and interaction with the local people, he deepens his knowledge of the images and surrounding social culture, using first-hand experiences and observations to help construct his mental map of the place. Not only are his landscape works instant records of the places visited, they also reflect his impressions and sentiments towards the locality. Tang spent two short stints as an artist-in-residence in Kyotango, Japan, where he made exchanges with local artists and developed a special feeling for the culture, history, and customs of the place. Feeling captivated by this simple fishing port with a population of about fifty thousand, Tang juxtaposed it with his home, reflecting on the fact that Hong Kong too was a fishing port more than one hundred years ago. Both have relied on the sea for their livelihoods, yet their developments could not have been more different. In Kyotango, with a view of the boundless sea and sky before him, Tang naturally reflected on the cities’ different attitudes towards the sea and the reasons behind. The fisherman’s conception of the sea was close to that of the farmer for his land.<sup>2</sup> At the seaside in Amino, Kyotango, Tang saw many statues of Ksitigarbha (a Buddhist deity often depicted as a monk) and felt deeply the local fishers’ awe of the sea as well as their humility before it. The fresh gusts off the water, the simple and natural environment, the folklore and customs handed down through the generations, and the humility and hospitality of the locals have all inspired his artistic creations.

Samson Cheung, a visual artist whose childhood dream was to become a geographer, was also artist-in-residence in Kyotango together with Frank Tang in 2017. His feelings for the sea are even more intense. From a very young age, Cheung liked to gaze into the sea from his home, for it gave him a sense of familiarity, peacefulness, comfort, and ease. Every time he travels for leisure or for work, he seeks out the sea on maps; if his destination is not close to the sea, he looks for the locations with lakes and rivers and incorporates them into his itinerary without fail. The sea under his lens is often quiet, without human presence. The occasional pedestrian is invariably alone, as if to whisper like a character from Haruki Murakami’s novel: Looking at the ocean makes me miss people, and hanging out with people makes me miss the ocean.<sup>3</sup> Cheung’s works are imbued with the beauty of solitude. Apart from looking for visual stimulation among the natural landscapes, Cheung explores and collects soundscapes<sup>4</sup> during his travels. He sketches a sound map and uses sound as a medium to represent and record a place. He then slowly transforms it into a work of art, as such, the audience can contemplate different aspects of the extraordinary that can be teased out of the ordinary.

1. Elspeth Graham, “What is a Mental Map?” *Area*, vol. 8, no. 4, 1976, published by The Royal Geographical Society (with the Institute of British Geographers), pp. 259–260. JSTOR, [www.jstor.org/stable/20001137](http://www.jstor.org/stable/20001137).

2. Yukio Mishima, *The Sound of Waves*, trans. Meredith Weatherby (Rutland: Tuttle, 1956), p. 19.

3. Haruki Murakami, *Wind/ Pinball: Two novels*, trans. Ted Goossen (New York: Alfred A. Knopf, 2015), p. 22.

4. E. Thompson defines “the soundscape as an auditory or aural landscape. Like a landscape, a soundscape is simultaneously a physical environment and a way of perceiving that environment.” E. Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900–1933* (Cambridge: MIT Press, 2002), p. 1.

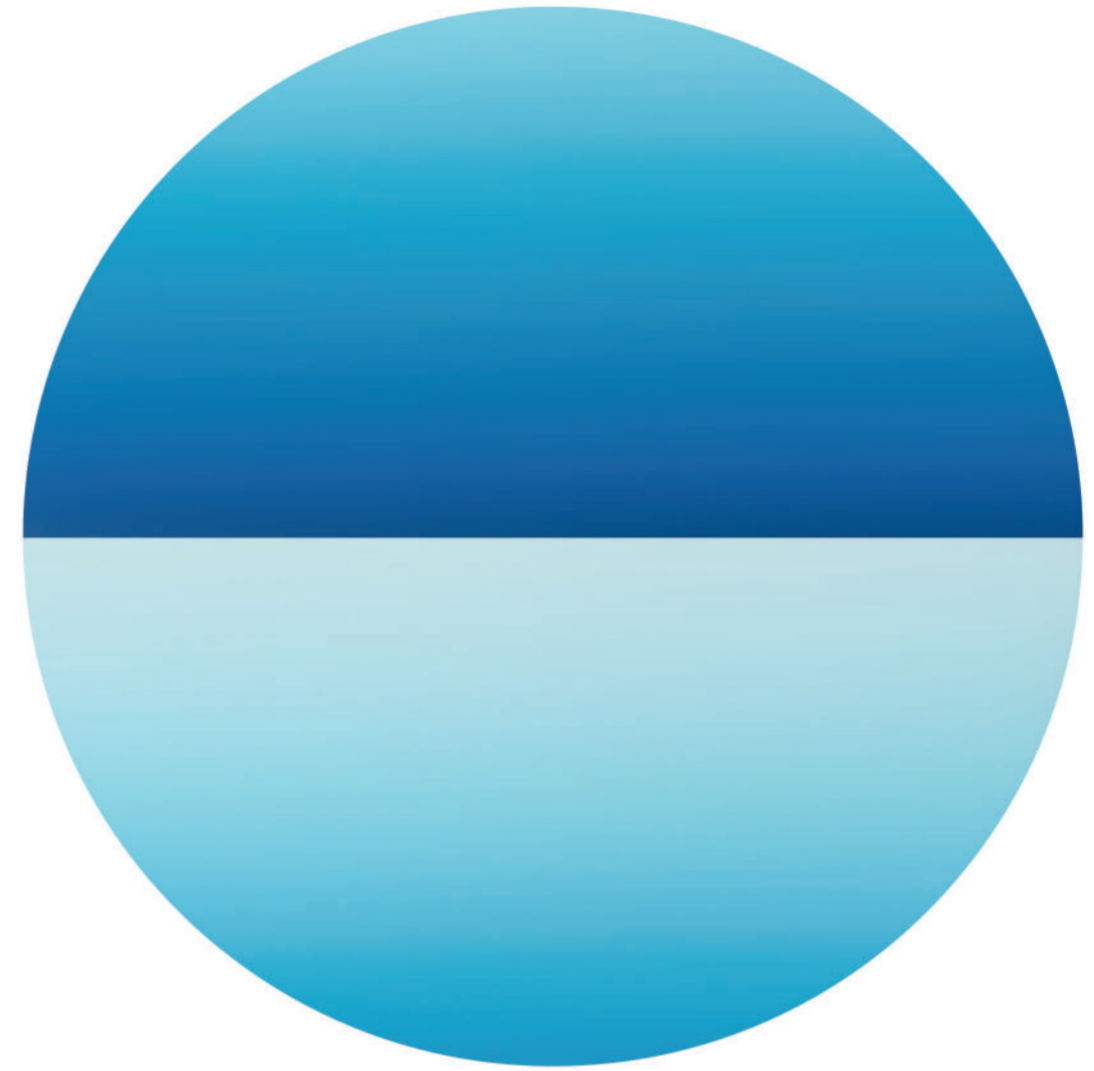
Art brought together Frank Tang and Samson Cheung on a journey to Kyotango, a peninsula in the Kansai region of Japan, where both developed an intense feeling for the place. This #ArtTravellers Exhibition Series invites the duo to create in the theme of travel. They both take their observations in Kyotango as a start to elaborate their travel experiences. The commuters in Trade and Industry Tower are encouraged to take a break from their hurried journey and pause a while to appreciate, feel and reflect on various aspects of travel by opening their eyes, ears and minds to the exhibits. To present what they saw and felt during their travels, the duo has created five groups of works and established a crossover in artistic creation. Tang and Cheung have used ink painting and photography respectively to revisit the things in Kyotango as well as the seascape of the Sea of Japan. Together they created a set of four works titled *Fences – Sea of Japan* hung on a trellis carved with wave-like patterns, evoking the sea but at the same time hinting at urbanites’ perception of travel as a form of escape. Another work by Frank Tang *Untitled (KyoTango)* takes reference to the map of Kyotango drawn on the blackboards of local primary schools for teaching the locality. Tang illustrates a map of Kyotango based on his personal memories and impressions on the land and transforms it into a carpet, leading the audience around the city in his footprints. Samson Cheung used to believe the edges of world map represent the very ends where lands and oceans can reach. Based on this childhood belief, he has created *Seeing Every Day at the Edge of the World*, a lighthouse installation that symbolises the standing guardian of the furthest piece of land. Inspired by Cheung’s frequent visits to Tai Mo Shan, the installation is wrapped in fabrics printed with the contours of Tai Mo Shan, representing the most seen scenery in his daily life. Inside the lighthouse is a swing, on which visitors can sway gently while reminiscing about or imagining different journeys, as they close their eyes and listen to the artist’s sound installation *Travel Boardcast*. Despite all the expectations held by travellers, a journey often includes both fulfilment and regrets whether it is a missed train or a skipped meal. Cheung’s work *Rewarded at 30000ft* is a collection of stories of regrets taken from his own travels as well as his friends’. These stories may recall some fragments from your journeys.

Like many travel aficionados, Frank Tang and Samson Cheung occasionally reflect on their enthusiasm on travelling, or more precisely, why there is a need to travel. English writer Oscar Wilde once wrote, “Travel improves the mind wonderfully, and does away with all one’s prejudices.”<sup>5</sup> Apart from encouraging us to break through the confines of reality, travel heals the heart and changes our initial world view. Although a return is inevitable, we can always set off again in the near future, gradually extending our footprints across the map.

Twiggy Au  
Assistant Curator of Art Promotion Office

5. Oscar Wilde, *The Complete Plays, Poems, Novels and Stories of Oscar Wilde* (London: Maggie Books, 1993), p. 311.







# 藝術，移動中 —— 藝術家與藝術駐留

## Art on the Move —— Artist and Artist Residency

不少藝術家的旅遊經驗源自外地的藝術駐留，藝術駐留亦是影響藝術家們創作歷程的重要一環。  
張才生和鄧啟耀同樣參與過大大小小的藝術駐留計劃，他們藉此暫時離開熟悉的環境，進入陌生的場域作實驗和創作。藝術駐留混合「旅遊」及「工作」，旅遊時他們得同時展開觸角，敏銳地偵測身邊事物，最後煉成創作，成為旅程的成果。

For many artists, participation in overseas artist residency programmes is often the gateway to the accumulation of travel experience as well as an important phase in their creative pursuit. Artists Samson Cheung and Frank Tang are no strangers to residency schemes, through which they take a break from the familiar to experiment and create in foreign premises. A great merge of travel and work, residency programmes enable artists to sharpen their senses and be mindful of their encounters throughout the journey, and thereby creating well-honed artworks.



張才生攝於芝加哥  
Photos taken by Cheung in Chicago  
2015

# 張才生 → 芝加哥 Samson Cheung → Chicago

2015年，張才生透過聲音掬腰包「藝術家支援計劃」到芝加哥 Experimental Sound Studio 展開其首個藝術駐留。他最初對美國的想像源自攝影師 Stephen Shore (1947-) 鏡頭下遼闊的美國景觀、日常平淡的大街，來到芝加哥，張才生亦嘗試仿效其攝影風格，捕捉荒蕪的城市面貌。他又收錄在地的聲音，搜集有關芝加哥的書和影像，慢慢建構和紀錄對這城市的印象。芝加哥表演藝術氣氛濃厚，張才生曾參與一些與肢體相關的工作坊，令他大開眼界，並啟發其嘗試在創作當中加入表演、空間介入等元素。

In 2015, through soundpocket's Artist Support Programme, Cheung began his first artist residency at the Experimental Sound Studio in Chicago. His first impressions of America had come from images by photographer Stephen Shore (b.1947), who captured the vast landscape of the United States and its average, desolate streets and avenues. When Cheung arrived in Chicago, he emulated Shore's photographic style and captured the forlorn ambiance of the city. He also made recordings of its sounds and collected books and images about Chicago, slowly constructing and recording his impressions of the city. Chicago has a vibrant performing arts culture. Cheung attended some eye-opening workshops on body movement, which further inspired him to experiment with performance and spatial elements in his works.



張才生在芝加哥藝術駐留時用聲音地圖記錄對當地不同聲音的感覺。  
During his artist residency in Chicago, Cheung recorded his feelings towards sounds in the city through sound mapping.

張才生由旅程開初的單向資料搜集，發展成與當地人相互溝通，從他們的感受和經驗以了解該地。他策劃了行為藝術創作《As I have Listened/ Please Chat with Me》作為是次旅程的總結，邀請觀眾根據他在手機發送的指示作出反應和互動，配合他製作的錄音聲帶和展示的相片、物件，重新演繹他作為異鄉人在芝加哥的經歷。張才生在此次駐留計劃將旅遊所感轉化成創作，受芝加哥成熟的表演藝術氛圍影響，實驗性地在創作中透過觀眾的參與形塑創作者及參與者雙方的感知，開啟其日後創作行為藝術的趨向。

As his time in residency progressed, Cheung gradually moved away from his unilateral data collection towards interaction with local residents, deepening his understanding of the place through their experiences and feelings. He organised his performance art creation *As I have Listened / Please Chat with Me* as the conclusion to his time in Chicago: by inviting the audience to interact with him based on the instructions sent via his mobile phone, along with his sound recordings, photos, and objects on display, Cheung reinterpreted his experience in Chicago as a foreigner. Transforming his residency into a work of art, he took influence from Chicago's dynamic performing arts scene and experimented with sculpting the feelings of the artist and other participants through audience participation, which set the trend for his later works in performance art.



張才生的行為藝術創作《As I have Listened/ Please Chat with Me》，作品需要觀眾的互動參與。  
Cheung's performance art creation *As I have Listened/ Please Chat with Me* required audience participation.

藝術駐留能給予我旅遊以外的經驗。  
駐留猶如在當地生活，有要為創作張羅的時候，  
然而又會有像下班時候的閒暇，我十分喜歡這日常的狀態。  
*Artist residency gives me experiences beyond what travel can achieve.  
Residency is akin to living within a new community.  
During my residency, there were times when I was poring over my work,  
but there were also 'off-duty' leisure hours when I could explore as a local would.  
I liked this normal day-to-day routine very much.*

張才生 Samson Cheung



## 鄧啟耀 → 蘇黎世 Frank Tang → Zürich

鄧啟耀 2014 年獲邀參與蘇黎世藝術大學為期半年的藝術家駐留計劃，在蘇黎世歷經春夏，悠長的逗留時間容許他投入當地的生活。鄧啟耀最初通過旅客地圖去認識蘇黎世，每天向著不同地標出發，後來發現這樣只會走馬看花，而且限制了他如何認識一個城市。其後他以寫生記錄城市的風景和物象，並在地圖上標記相應的區域，創造一張自己的蘇黎世地圖，靠著它來認路和認識這城市，成為《印象記錄》系列。

In 2014, the Zürich University of Arts invited Tang to be an artist-in-residence for six months. Spending the spring and summer in the city had allowed him ample time to immerse himself in local life. At first, Tang tried to learn about Zürich using a tourist map, embarking on daily journeys to different landmarks. He soon found this approach only allowed him to have a hurried skim of places, restricting how he came to understand a city. Later he painted on location, to record scenes as he witnessed, and marked the respective areas on a map, creating a much more personal map of Zürich in order to find his way and get to know the city. This work ultimately formed part of his *Impression Mapping* series.

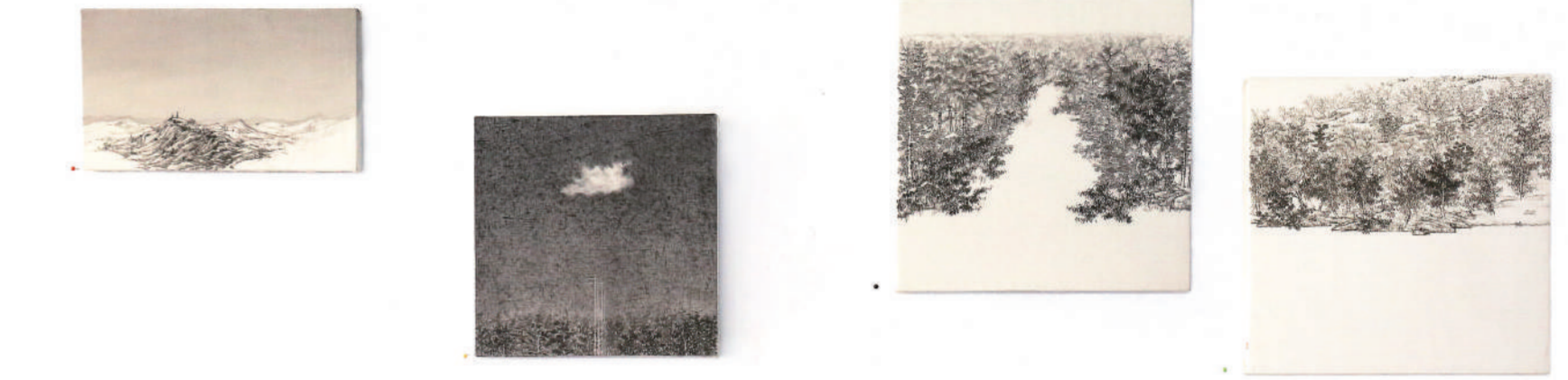
藝術駐留於我而言是一種休息，  
在香港參加展覽、準備藝博會時  
總是匆匆忙忙，很少時間靜下來思考。  
藝術駐留讓自己離開熟悉的地方，  
來到一個新的地方專注創作。

*Artist residency is, for me, a kind of solace.  
In Hong Kong, when I join an exhibition,  
preparation work is usually quite hectic;  
there is very little time for quiet reflection.  
Residency allows me to leave this familiar place,  
and concentrate on creative work in a new place.*

鄧啟耀 Frank Tang

「城市不會泄露自己的過去，只會把它像手紋一樣藏起來，它被寫在街巷的角落、窗格的護欄、樓梯的扶手、避雷的天線和旗桿上。」<sup>1</sup>在《印象記錄》創作中，鄧啟耀描繪了城市中自然環境和角落——樹木、湖泊及城市建設，這些非地標性的事物平凡無奇，卻在細節中見證了這座城市的歷史與發展，隱含着它的故事和記憶。鄧啟耀在駐留期間專注探索和了解這座城市，從依賴地圖的預設標記去認識這陌生境地，至熟悉該地並留意身邊瑣事，他發展出一種慢調式的記錄方法，捕捉他對蘇黎世的印象和當地的生活節奏。

“The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.”<sup>1</sup> In *Impression Mapping*, Tang depicted the natural environment and corners of the city – trees, lakes, and infrastructure. These prosaic objects can hardly be considered iconic, but their details bear witness to the history and development of Zürich and embody their stories and memories. During his residency, Tang focused on exploring and understanding the city – from relying on the symbols on map to familiarise himself with the local environment and happenings, Tang gradually developed a slow-paced recording method to capture his impressions of Zürich and the pace of local life.



鄧啟耀作品《印象記錄\_蘇黎世》  
*Impression Mapping\_Zürich by Tang*  
2014

旅行，是一種移動的方式。張才生及鄧啟耀透過藝術駐留的切實移動，感受空間、體驗距離、反省速度，在過程中慢慢過濾、沈澱、整頓、發掘感受。藝術家進入異地，對應當地環境而創作藝術，是一種內在自身與外在環境彼此的協調。新的事物改變他們的想像和看法，各種體驗都能應用於藝術上，影響他們往後的藝術之路。在藝術駐留中，藝術家離開熟悉的原點和秩序，投入創作，他們在新的時空，繼續發現，繼續移動。

Travel is a form of movement. Through the physical movement involved in artist-in-residence programmes, Cheung and Tang felt space, experienced distance, and reflected on speed. In the process, they slowly filtered, let settle, sorted out, and explored their own feelings. When artists enter a foreign land and create works in relation to the local environment, it is a kind of adjustment between the inner self and outer environment. New things and events change their expectations and perspectives, and all kinds of experiences can be applied to their art and create impact on their artistic paths thereafter. Throughout the residency, artists remove themselves from the familiar and routine, fully plunging into the creative process; they continue to discover, to move on, in brand new time and space.

1. 伊塔洛·卡爾維諾著，張宓譯：《看不見的城市》（南京：譯林出版社，2006），頁9。  
Italo Calvino, *Invisible Cities* (New York: Harcourt Brace Jovanovich, 1974), pp.10-11.



## 看海——海與京丹後

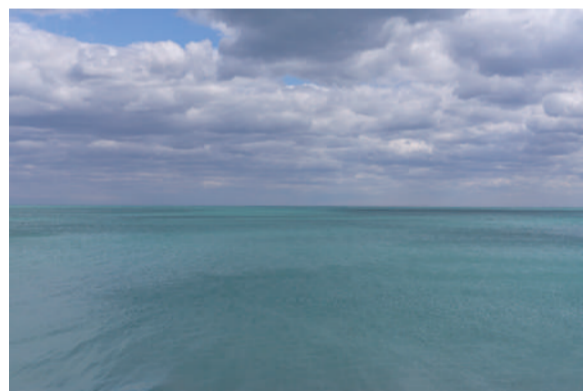
### Looking at the Sea— Kyotango and the Sea

有水的城市，有一種流動感。

張才生和鄧啟耀生活在與海為鄰的香港，同樣愛好水為城市帶來的流動感，對於海洋亦各有深刻的體會。張才生到異地旅遊總會走到大自然中，特別喜歡到海邊閒遊、放空，讓無盡的藍湧入眼簾；鄧啟耀的創作經常擷取自然景象，但在香港面向海景的樓房價格高企，享受海的風光成為一種奢侈，使他反思城市生活與大自然的關係。

A waterfront city has a sense of fluidity.

Both residents of the water-locked Hong Kong, Samson Cheung and Frank Tang share the love of the city's flow of fluidity as well as their deep experiences and understandings of the sea. When Cheung travels abroad, he immerses himself in nature and, in particular, spends leisurely hours by the sea, embracing the vast space and taking in the infinite blue before him. Tang's artistic creations are often inspired by natural scenery too, but the exorbitant prices of sea-view properties in Hong Kong make enjoying such views a luxury, leading him to reflect on the relationship between urban living and nature.



張才生攝於芝加哥密西根湖  
Photo taken by Cheung at Lake Michigan, Chicago  
2015



鄧啟耀攝於威尼斯  
Photo taken by Tang in Venice  
2015

望海時好像從哪個角度觀看它也是差不多的樣子，然而海洋又能展現一種時間性，當重複拍攝時可以在細微之間見證時間推移。

*The sea seems to remain unchanged  
no matter which angle one looks from,  
yet it also reveals temporal characteristics –  
when the same photos are taken repeatedly,  
one can see subtle movements over time.*

張才生 Samson Cheung

張才生和鄧啟耀曾一起經歷同一片海。

2017年，二人到訪日本京都丹後，參與由聲音掏腰包及ART CAMP TANGO合辦的駐留計劃「BEING THERE 2017」，期間聯同其他香港及日本藝術家於京丹後探索藝術、聲音、地方與空間，並進行裝置創作、現場表演及開放對話。張才生和鄧啟耀不只一次來臨京丹後，數次的重訪加深了他們對此地的印象。在駐留時，他們遊歷並認識這地，也與當地居民作交流分享。

京丹後位於日本京都府的最北部，地理上倚仗着日本海，與很多沿岸地區一樣，京丹後是一個靠海吃海的古老漁港，歷代居民多靠捕魚為生。除此之外，丹後自古以來便是紡織之鄉，擁有三百年的絲織品歷史與文化。藝術家來到此地，感受海風、探尋海邊的鳥居、聆聽來自四面八方的織布聲和為當地居民報時的鐘聲，打開五感認識這城市。

置身京丹後，張才生提起相機，攝下日本海的海平線，光影變化讓海洋呈現各種色彩，藉相片捕捉這壯美的體驗；鄧啟耀從居民拜祭神樹及建立向海的神像中體驗到當地人對大自然的敬仰，啟發其創作一系列關於這地景風貌的作品。

Samson Cheung and Frank Tang have experienced together the same stretch of sea.

In 2017, they visited Kyotango in Japan, where they participated in BEING THERE 2017, an artist-in-residence programme organised by soundpocket and ART CAMP TANGO. Along with other artists from Hong Kong and Japan, they explored art, sound, places, and spaces and created installations, gave live performances, and conducted open dialogues. But that was not their only visit to Kyotango; in fact they paid several visits before and afterwards, each trip had deepened their impressions of the place. During the artist-in-residence programme, they toured and familiarised themselves around the small city and shared their experiences with local residents.

Kyotango is situated in the northernmost part of Kyoto Prefecture, lying next to the Sea of Japan. Like other coastal regions, Kyotango relies on the sea for its livelihood, with generations of its residents working as fishers. Moreover, Kyotango has long been a silk centre, boasting three hundred years of history and culture in silk production. Arriving in the area, artists can feel the sea breeze as they explore the torii on its shores, and listen to the weaving sounds of the looms coming from all corners as the peals of bells tell the time – it takes all of the five senses to get to know this city.

Once he arrived in Kyotango, Cheung took photos of the horizon on the Sea of Japan. With changes in light and shadow, the sea assumed different colours as Cheung tried to capture these sublime moments. On the other hand, Tang experienced the immense respect towards nature paid by local residents by witnessing their worship of the sacred tree and the sculpting of seaward statues. Their reverence inspired him to create a series of works about the scenes and landscape.

張才生攝於日本京丹後  
Photos taken by Cheung in Kyotango  
2016





駐留期間，在海邊靜坐大半天也教他倆感到稱心充實。海時而抓狂，但時而送來使人舒坦的海風，海於他們而言是自由激情的象徵。二人反觀昔日同是漁港的香港，海洋成為都市發展的犧牲品，填海推改著天然的海岸線，奉祀海神媽祖的廟宇不再靠岸，香港人也不再容易看到廣闊的海。

「宏闊的思考常常需要壯觀的景觀，而新的觀點往往也產生於陌生的所在。」<sup>1</sup>京丹後生活貼近大自然，山與海的保護令丹後的生活一直風平浪靜。由繁忙都市走到安靜小鎮，京丹後旅程的實地體驗，讓參與藝術家切身感受在地的聲音、氣溫、濕度、氣味、人情等，組織成一種歷程，造就感悟。此經歷刺激並影響張才生和鄧啟耀二人的創作，他們分別在當地及回港後將旅途的所見、所感、所想化成不同的創作。

Through their residency, the artists found that even sitting quietly by the sea for a whole half-day was gratifying and rewarding. At once violent and soothing, with a gentle breeze, the sea for them was a symbol of freedom and passion. Both have contrasted these experiences with those in Hong Kong, which once was also a fishing port but has fallen victim to urban development: land reclamation has pushed back the natural coastline; the temples of Mazu, goddess of the sea, are no longer situated by the coast; and taking a glimpse at the vast sea has become a luxury for residents of Hong Kong.

“Large thoughts at times requiring large views, and new thoughts, new places.”<sup>1</sup> Life in Kyotango is tied closely to nature; the mountains and the sea have safeguarded its peace and tranquillity. From a bustling city like Hong Kong to a quiet town, the artist-in-residence programme in Kyotango allows participants to feel its sounds, temperatures, humidity, smells, and humanity first-hand, before assembling them into a spiritual journey of enlightenment. Cheung and Tang’s experiences stimulated their artistic pursuits as both have begun to create works based on what they saw, felt, and thought while in Kyotango and upon their return to Hong Kong.



鄧啟耀展示是次創作的草圖。  
Tang shows sketches of his creation for the current exhibition.

日本人十分尊敬海洋，神舍、神像和先人墓地建在海岸線的周邊，守護出海的漁民。相反香港的城市規劃改變了我們對海的重視，人與海的關係逐漸疏離。

*The Japanese hold the sea in awe. Shrines, statues of deities, and ancestral burial grounds are built along the shore, guarding seafaring fishers. In contrast, the urban planning of Hong Kong has changed our respect for the sea; humankind and the sea are gradually becoming alienated from each other.*

鄧啟耀 Frank Tang



鄧啟耀年作品《印象記錄\_丹後》  
Impression Mapping\_Tango by Tang  
2015

在「#藝術旅人展覽系列：地景對話」中，張才生和鄧啟耀二人再次聚首，並乘著「旅遊」這展覽主題，將共同在京丹後的重要經歷帶到工貿大樓。他們在展覽大堂的窗邊築起鏤刻海波紋的圍籬，在圍籬上懸掛由鄧啟耀的繪畫及張才生拍攝的相片合成的作品，重新建構對京丹後和日本海的印象，同時隱喻城市人視旅遊作為出走的現象。

In the #ArtTravellers Exhibition Series IV: Traversing the Horizon, Cheung and Tang have reunited again for the exhibition on the theme of travel. They have brought their significant experiences from Kyotango to the exhibition venue in the Trade and Industry Tower in Hong Kong. They have built a wave-patterned trellis next to the windows in the exhibition hall, on which hung a composite work consisting of Tang’s artwork and Cheung’s photos. It is a reconstruction of their impressions of Kyotango and the Sea of Japan, with a veiled reference to urbanites’ travels as a form of escapism.



鄧啟耀作品《日本海邊發夢》  
Daydreaming by Sea of Japan by Tang  
2017

京丹後的燈塔指引著漁民的航向，燈塔標誌著旅程的開展與結束，亦象徵旅人的離開與歸來。是次展覽，張才生創作了一座象徵「燈塔」的互動裝置，以鞦韆形態讓觀眾在當中輕晃靜坐，透過所設置的播放器細聽他人的旅遊故事廣播，勾起個人昔日旅途上的不同片段。「地景對話」中，二人的創作除了讓他們再次回溯及延續了京丹後之旅的點滴，同時將這片與世無爭的境地帶到香港，帶領我們從他方經驗回看我城。

A lighthouse guides all manner of departures and arrivals, marking the beginning and the end of a journey. In the current exhibition, Cheung has created an interactive installation to symbolise a lighthouse, where the audience can sit and swing lightly, quietly listening to other people’s travel stories through the installed speakers and let memories of past journeys sink in. In addition to allowing the artists to revisit and further reflect upon their Kyotango experiences, Cheung’s and Tang’s exhibits in Traversing the Horizon have brought a piece of pure and worry-free territory to Hong Kong, inspiring us to reflect upon our city through the travel experience on foreign lands.



有關京丹後駐留計劃的刊物及通行證。  
Publications and passes of the Kyotango artist residency.

1. 艾倫·狄波頓著·廖月娟譯：《旅行的藝術》（臺北市：先覺出版股份有限公司，2002），頁56。  
Alain de Botton, *The Art of Travel* (New York: Vintage International, 2004), p. 54.





張才生參與於丹後的一所前鄉村小學校舍舉行的展覽，作品《Balance / Imbalance》（上）及《ping pong · washitsu》（下）。相片由市川靖史拍攝。  
Cheung participated in a group exhibition held at a former village school in Kyotango. (Top) *Balance / Imbalance* and (Bottom) *ping pong · washitsu*.  
Image courtesy of Yasushi Ichikawa.

鄧啟耀在展覽「listening, seeing, being there」作品《A garden not produced by human action does not exist》（上、下）。相片由市川靖史拍攝。  
(Top and bottom) *A garden not produced by human action does not exist* by Tang showcased in the exhibition listening, seeing, being there.  
Image courtesy of Yasushi Ichikawa.



## 聲景地誌——耳朵散步，靈感漫遊

### Soundscape Travelogue— Ears Amble, Inspirations Roam

聲音比影像更有一種開放性，  
在創作中能與視覺經驗互補不足。

*Sound is more open than image; it complements  
the visual experience in a work of art.*

張才生 Samson Cheung

張才生《過渡》

2015年，張才生於台北水谷藝術駐村一個月，旅宿於南萬華區。張才生習慣以收集聲景來認識陌生的地方，來到萬華這舊區，他依舊「打開耳朵」，細心聆聽當地環境。2017年，他將此行的聲音經驗轉化為創作——《過渡》。《過渡》是一場聲音與場域表演，張才生藉演出對照土瓜灣及萬華這兩個面臨市區重建的舊區處境。萬華車站為台北市區鐵路最晚開發的車站，而土瓜灣是沙中綫興建中的其中一個車站，冗長工程讓兩地進入了一種「臨時性」和「過渡」的狀態。張才生以自身對這種新景像的盼望、擔憂等矛盾心情作為切入點，以生活器物造聲，呈現鐵路未抵達前萬華與土瓜灣原有混雜的生活聲音。張才生利用隱藏在日常生活的物件，再現兩地的聲景印象，透過聲音意象引導並進入多元的對話思域。

Samson Cheung – Transition

In 2015, Cheung was an artist-in-residence for a month at Waley Art in Taipei, taking up lodging in the South Wanhua District. Cheung habitually collects soundscapes to get to know a foreign place. So, when he arrived at the old district of Wanhua, he automatically pricked up his ears and listened intently to the local environment. In 2017, he transformed these sounds into his work, *Transition*, a site-specific art performance in which Cheung juxtaposed the circumstances of two old districts To Kwa Wan and Wanhua on the cusp of urban redevelopment.

Wanhua Station is the latest railway station to be opened in Taipei, and To Kwa Wan is one of the Mass Transit Railway (MTR) stations that is now under construction on Hong Kong's Shatin-Central Rail Link. Lengthy construction times have put the two districts in a state of transition and hence 'temporariness'. Using as a starting point his own ambivalent feelings of anticipation and worry towards these impending changes, Cheung used everyday objects to produce sounds that reconstructed the original, eclectic soundscapes of life in Wanhua and To Kwa Wan before the trains. Through objects embedded in everyday life, Cheung revisited the landscapes of both districts and, through the impressions evoked by sounds, visitors were led to multifaceted contemplation and dialogue.

我們認識一個城市，往往以視覺為先，快速地接收眼前景象以詮釋地區的特色文化。除了觀看風景，你曾欣賞過地方的「聲景」嗎？聲景由聲音和景觀兩字組成，指用聲音建構的空間印象，如同視覺地景，聲景正是空間中的聲音景觀。

旅遊時身處異地，我們每分每秒都被不同的聲響包圍著，只要有意識地賦予耳朵關注周遭的能力，聽覺就能連繫個體與環境，捕捉城市的獨有光景。張才生與鄧啟耀置身外地時，不忘帶著耳朵散步，他們在聲音上分別有不同的蒐集，透過紀錄或重新建構不同聲景，創作以聽覺閱讀城市的方式。

To get to know a city, people usually employ vision first among the senses, rapidly processing what is before their eyes to interpret the special culture of the locality. But instead of sightseeing, have you ever taken in the soundscape of a place? 'Soundscape', formed from 'sound' and 'landscape', refers to place-based impressions built on sound. Just as vision forms images of landscapes on the earth, hearing makes up landscapes in the air.

When we are travelling in a foreign land, we are surrounded by various sounds all the time. As long as we listen carefully, we can use our hearing to link up the individual with the environment and capture the unique scenes of a city. When Samson Cheung and Frank Tang travel abroad, they make a point of walking around with their ears pricked up. They collect different samples of sounds and, through recording or reconstructing different soundscapes, create auditory ways to understand a city.



(上) 2015年，張才生到台北水谷藝術作駐場藝術家。

(下) 張才生的場域表演《過渡》，2017。

(Top) Cheung became the artist-in-residence at Waley Art in Taipei, 2015.  
(Bottom) Cheung's site-specific art performance *Transition*, 2017.



鄧啟耀收集模仿動物聲音的玩具。

Tang collects toys that ape the sounds of animals.

鄧啟耀《口袋公園系列——硬膠自然聲景模型》

鄧啟耀沒有錄下地方聲音的習慣，他以另外一種方式「收集」來自各地的聲音。三年前，他開始在旅遊時尋找並收集一種玩具——模仿動物聲音的玩具，至今合共蒐集了五十多件，有模仿鳥叫、蟬鳴、蛙鳴……這些收藏來自香港、內地、台北、泰國、蘇黎世、京丹後等地，購自玩具店、市集、樂器店或戶外用品專門店，當中亦有不少是民間的工藝手作。在云云「動物聲」中，鄧啟耀發現儘管是模仿同一類的動物，這些玩具卻有不同的聲效，表現著當地動物聲音的特徵，就像不同地方的人類說話時發出不同的地道語調，充滿地緣特色。2018年，鄧啟耀與作曲家鄭展維策劃了一趟聲音表演——《口袋公園系列——硬膠自然聲景模型》，表演運用了其中十八件收藏作為演出樂器，並與一眾樂手在灣仔不足百尺的公園中演奏。灣仔是全港人均休憩空間最小的地區之一，口袋公園隨處可見。高密度城市發展犧牲了休憩空間，鄧啟耀用幾可亂真的動物聲音表演，填補車水馬龍下消失的公園之聲。

Frank Tang – Pocket Park Series – Plastic Diorama of a Natural Soundscape

Tang does not record the sounds of localities; he uses another approach to amass sounds from various places. Three years ago, he began collecting toys during his travels, toys that mimic animal sounds. To date, he has collected more than fifty such toys, which ape the sounds of birds, cicadas, frogs, etc. He has acquired his collection from toy shops, markets, musical instrument shops, and outdoor equipment stores in Hong Kong, the Mainland, Taipei, Thailand, Zürich, and Kyotango. Quite a few of the toys are folk handicrafts. Tang finds that although many of the toys are meant to mimic the same animal, the sounds they produce can be quite different, highlighting distinct characteristics of animals in different localities. These distinctions are analogous to the tonal differences in speech exhibited by people of different origins, which give them a local colour.

In 2018, Tang produced a sound performance with composer Charles Kwong, the *Pocket Park Series – Plastic Diorama of a Natural Soundscape*. Using eighteen items from the collection as instruments, they played original compositions with a band of musicians in Wanchai parks that were less than one hundred square feet in area. Wanchai is one of the districts in Hong Kong with the least public open space per capita. The development of high-density living has sacrificed open space, and pocket parks have become ubiquitous. Tang used artificial animal sounds that are vivid imitations of those in nature to make up for the sounds that have disappeared among the noise of non-stop traffic.

聲音能反映一個地方的性格，  
例如初次走到京丹後聽到此  
起彼落的織布聲，感覺到那  
裡的謙遜純粹，異於城市中  
聲音不停交集的喧囂。

*Sound reflects the character of a place.  
For instance, when I first arrived in  
Kyotango and heard the rhythmic  
weaving sounds coming from the  
city's many silk looms, I could feel the  
modesty and purity of the place, which  
is very different from the incessant  
cacophony of cities.*

鄧啟耀 Frank Tang

生活在嘈雜的城市，我們習慣了戴上耳機，以隔斷那喧囂。但是，當我們將自己「保護」起來的時候，可能也錯失了許多美麗的聲音。或許我們細心聆聽，就能如張才生與鄧啟耀般發現關於聲音和生活的另一番風景。

Living in a noise-filled city, we are used to wearing headphones to cut out the din. Yet, when we 'protect' ourselves in such a way, we may miss out on many beautiful sounds. Perhaps if we could listen with care, we would be able to discover, as Cheung and Tang have, an alternative scenery composed of sound and life.



# 旅·逃——地圖之外，離開以後

## Travel to Escape—

### Outside the Map, After the Departure

張才生 Samson Cheung

地圖，展現著江河與山陵，它是平面的，卻述說一個三維的世界。像張才生小時候般，我們或許都曾是「地平說」信奉者，攤開平面地圖認識世界，無知地以為世界有四角，地圖的邊緣是世界的盡頭。後來，我們了解到地球其實是圓的，像走在一個大球的表面上，不管往哪個方向走，板塊與板塊始終相連。

概念的憑證需要真實的體驗。當張才生乘飛機跨過「地圖的邊際」——北極時，他確切地經歷地球為圓的。為什麼旅行？儘管我們擁有知識，人類卻跳不出維度的局限，我們必須透過軀殼切實移動，才能實地感受高峰之高，透徹領悟世界之大。旅遊讓世界地圖變得真實立體，透過舟車勞頓，每樣事物都變得真實而有重量，在步伐中成就感悟，惟有在場，我們才能獲取一段真實的歷程。

地圖，是旅遊中不可或缺的工具，它為我們指引景點、建築物、路線和距離。我們藉它按圖索驥，辨認和尋找一個個地點。計劃一趟旅程，我們在目的地的地圖上標記心儀的餐廳、名勝，地標如願望清單的一個個項目，待我們逐一實現。

旅人是剪接師，我們將不重要的畫面刪剪，剩下難以忘懷或只是微不足道的旅途瑣事。鄧啟耀和別人分享旅程時，腦內自然浮出深刻的地點，忘記不重要的地方。他創作的《印象記錄》系列正正體驗了旅程的非連續性，一個鏡頭，一個畫面，一份感覺，消解及串連成個人的地圖。

A map shows geographical relief, defining features such as rivers and mountains. Although flat in structure, it depicts a three-dimensional world. Just like the younger Samson Cheung, perhaps we had all once believed that the world was flat. To understand it, we might have spread out a flat map before us and naïvely thought there were four corners in the world, and that the edges of the map were its very borders. Then we came to realise that the world is actually round. Imagine walking on the surface of a huge globe; no matter which way you turn, the tectonic plates are there, linked to one another.

To prove a concept true, one needs to test it against experience. When Cheung flew over the ‘edge of the map’ – crossing the North Pole – he ascertained via first-hand experience that the world is round. Why do we travel? In spite of our knowledge, man cannot breach the constraints of dimension. We need to move our bodies physically to feel the height of a high mountain or to fully appreciate the vastness of the world. Travelling makes a map real and three-dimensional; through the fatigue of travelling, everything becomes genuine and substantial, our very footsteps giving us enlightenment. It is only through ‘being there’ that we can experience an authentic journey.

A map is an indispensable tool for travelling. It indicates scenic spots, buildings, routes, and distances. We use it to find our way, and to identify and search for places. When we plan a journey, we mark on the map our preferred destinations – favourite restaurants, picturesque places, landmarks – as if ticking off the items on a wish list.

A traveller is a kind of editor: we discard unimportant scenes and keep what is memorable, cataloguing anecdotes along the journey. When sharing about his travels with others, Tang naturally recalls the places which had made an impression and omits those that were unimportant. His *Impression Mapping series* exemplifies the discontinuous nature of travel: a shot, a scene, or even a feeling is taken apart and reassembled to make a personal map.



張才生攝於北冰洋上空  
Photo taken by Cheung above the Arctic Ocean  
2015

鄧啟耀 Frank Tang

張才生 Samson Cheung

鄧啟耀 Frank Tang

鄧啟耀 Frank Tang

旅行時有些遺憾感覺是即時性的，有些則會延宕，要到達到某一刻當下才會發現那是一個缺失。我希望透過創作去整理和思考這些感覺。

*Sometimes the feeling of regret of a journey is instantaneous while in other times delayed, transpiring only when a certain moment arrives. I hope to sort out and reflect on these feelings through artistic creation.*

張才生 Samson Cheung

不似預期的天氣，或突如其來的罷工行動，都會使旅程的「願望清單」未能如期實現。這些錯過了的风景、美食、人物或交通使經歷彷彿未能圓滿。張才生觀察到人們旅遊往往展示「得到了」的東西，但旅程中錯過了的遺憾所帶來的失落感，於他而言同樣帶相當重量。為回應這些旅程的缺口，是次展覽張才生將收集自己和身邊的人旅途中錯過的經驗，作為填補及治癒。

當我們敘述到訪陌生城市的過程時，憶起的旅遊點滴往往是片段式的，如散落的地標點落在腦海中展開的個人地圖上。兩位藝術家在是次展覽將利用大堂地面空間，重新建構個人的遊歷地圖，呈現旅遊中的患得患失。二人將地圖作為旅程遺憾的載體，通過實地移動再次圓滿旅遊的經驗，細索旅遊的意義。

香港人熱愛旅行，旅行的願望支撐着許多香港人捱過日常機械生活。當有連續假期，我們首先想到的是離開。目的地或許不重要，重要的是離開。離開，或可以說是脫離，暫且逃脫制式的生活、呆板的身份和規則。然而，無論去到哪裡，眼睛看到的即使是新世界，卻還是舊世界的心靈在重複過去的詮釋。儘管兩位藝術家到過不同地方遊歷，在當中所獲得的經驗仍會對照到自己本來的所在地。法國作家夏多布里昂在《義大利之旅》中說道：「每個人身上都拖著一個世界，由他所見過、愛過的一切所組成的世界，那使他看起來像在另外一個不同的世界裡旅行、生活，但他仍然不斷地回到身上所背負的那個世界裡去。」<sup>1</sup>

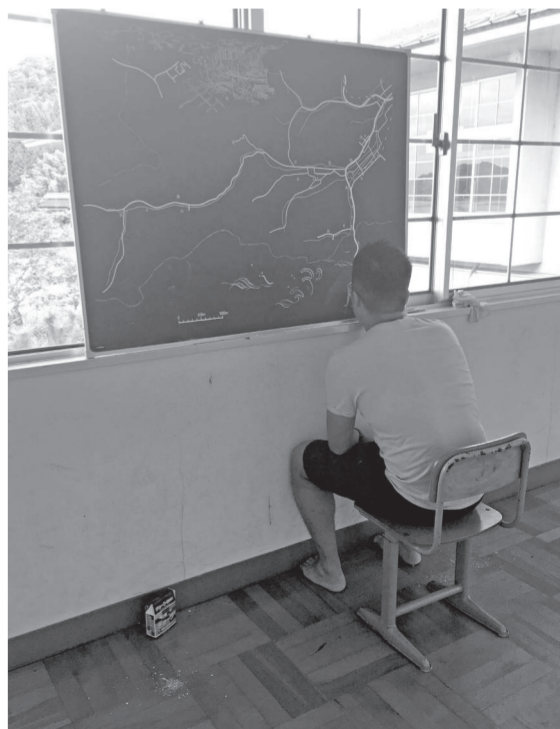
在已知的地方渴望一份抽離的感覺，在未知的世界卻建立一處熟悉的部分。畢竟，踏上旅途，我們衡量的是自己和原有世界的距離，情感與記憶存放在無形的背包，旅行意味出走，卻總會回到原點。

Unexpected weather conditions or a sudden strike could scupper the fulfilment of a traveller’s wish list. The scenery, good food, people, or ways to travel from place to place that we miss along the way render our journeys incomplete. Cheung has observed that people tend to show what they have ‘accomplished’ in their travels; for him, the missed opportunities and feelings of loss are equally weighty. To address and compensate for these imperfect journeys, Cheung is exhibiting here his collection of what he and his friends have missed in their travels as a kind of catharsis.

In reminiscing about a journey made to a foreign city, the tourist spots that we recall are usually fragmented segments, like landmarks scattered across a personal map in our mind’s eye. In this exhibition, the two artists make use of the floor to reconstruct their personal travel maps, revealing what was realised and what was not during their journeys. Each artist treats his map as an embodiment of the regrets of his journeys and, through physical movement, fulfils his travel experience once more and contemplating the meaning of travel.

Hong Kong people seem to share the wanderlust gene – their wish to travel and their anticipation of it pull them through the daily grind of the typical life lived on autopilot. When there is a long stretch of holidays, the first thing that often comes to mind is a getaway. The destination seems to matter little; what is important is to leave the city and go somewhere else. ‘To get away’ can be understood as ‘to exit’, a temporary exit from routines, boring identities, and rules. Yet wherever a person goes, even if his eyes see a brand new world, it is the heart of the old world that repeats the same interpretations on the past. Despite having travelled to many different places, the travel experiences of the two artists still mirror their bases of origin. French writer Chateaubriand remarked in his book *Voyage en Italie*, “Every man carries within himself a world made up of all that he has seen and loved; and it is to this world that he returns, incessantly, though he may pass through and seem to inhabit a world quite foreign to it.”<sup>1</sup>

One yearns for an exit from the known world but still builds a familiar space in parts unknown. After all, when we set off, we reckon the distance between us and our home, with our emotions and memories kept in an invisible knapsack. Travel implies an escape, but it always takes us back to where we began.



是次展覽，鄧啟耀參考了日本小學用作教授京丹後地理的黑板地圖進行創作。

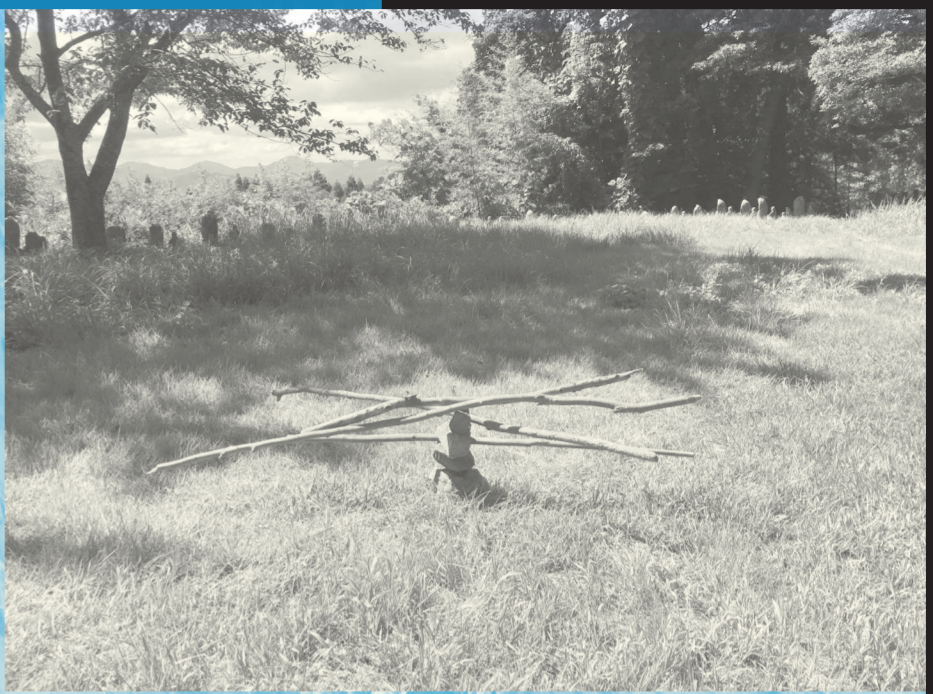
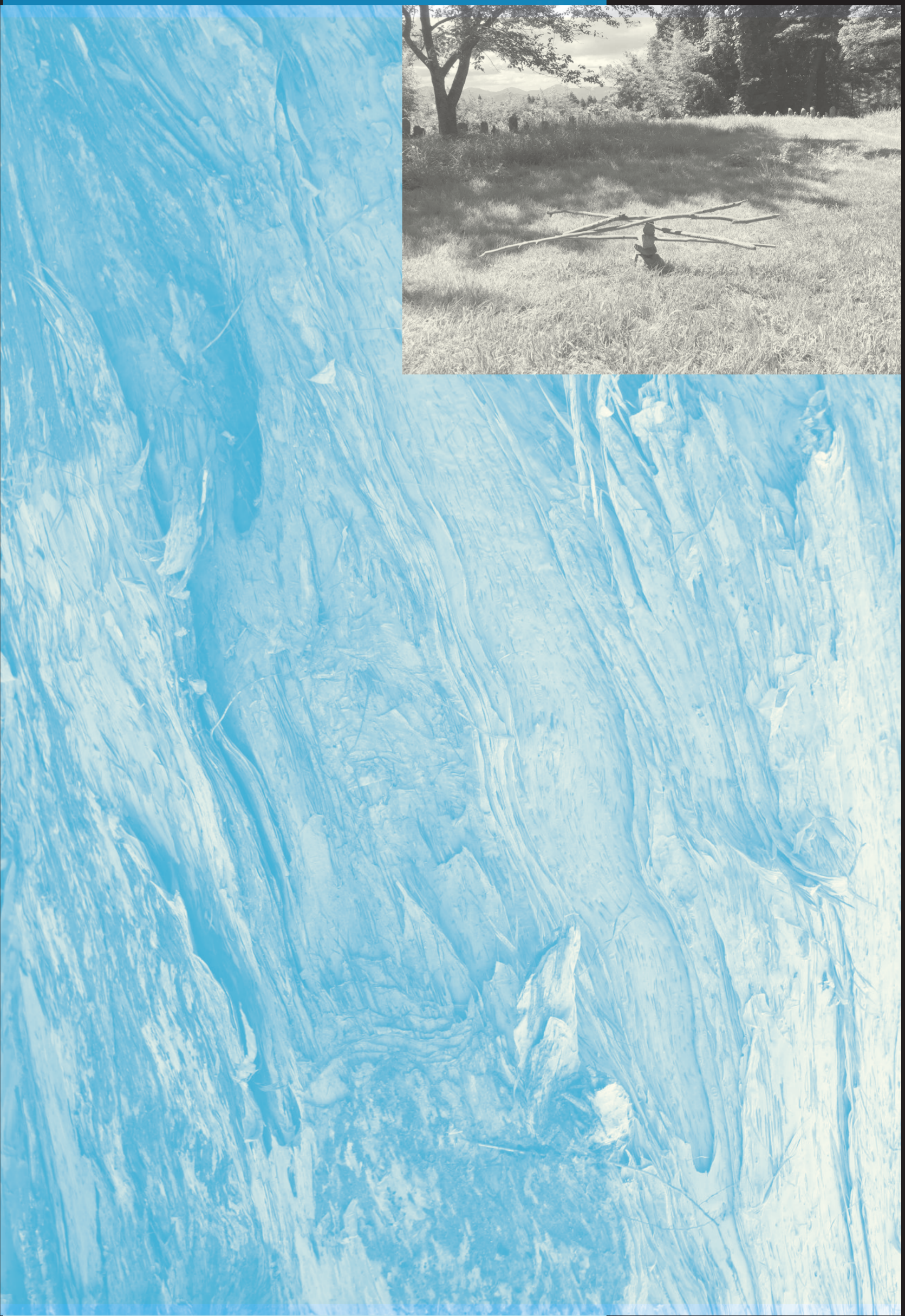
In the current exhibition, Tang takes reference to the map of Kyotango drawn on the blackboards of local primary schools for teaching the locality.

1. 列維·施特勞斯著·王志明譯：《憂鬱的熱帶》（北京：三聯書店，2000），頁39。  
Claude Lévi-Strauss. *Tristes Tropiques*. trans. John Russell. (New York: Atheneum, 1964), pp. 45-46













Which do you want to see? What do you want to listen to?

# 豊岡 Toyooka Art Season 2017

夏会期 Summer 6.27 - 10.1

**【飛行機で】**  
 羽田空港から乗り継ぎでコウノトリ但馬空港…約2時間  
 大阪空港からコウノトリ但馬空港…約35分

**【車で】**  
 大阪から豊岡駅…約2時間30分  
 京都から豊岡駅…約2時間10分  
 京都から豊岡駅…約2時間15分

**【バスで】**  
 阪(吹田JCT)から…約2時間20分  
 神戸(神戸三田IC)から…約2時間  
 近畿豊岡自動車道・日高神崎高原(IC)  
 郡(京都駅)から…約2時間30分  
 都府府自動車道・丹波(IC)

**【Airplane】**  
 From Haneda Air  
 (transfer at Osaka)  
 From Osaka International  
 to Kounotori Tai

**【Train】**  
 From Osaka to Toyooka  
 From Sannomiya  
 From Kyoto to Toyooka

**【Car】**  
 From Osaka (Sannomiya)  
 From Kobe (Kobe)  
 (Kitakinki Toyooka)  
 Hidaka Kannaba  
 From Kyoto: about 2 hours  
 (Kyoto Jukan Express)

## ● 主な会場 Venues

- 豊岡市民会館**  
 豊岡市立野町20-34 TEL 0796-23-0255 火曜休館  
 Toyooka Citizens' Hall  
 34 Tachino-cho, Toyooka City  
 TEL: +81-796-23-0255 / closed on Tue.  
 mail: shiminakank@city.toyooka.lg.jp
- 豊岡市民プラザ**  
 豊岡市大手町4-5 アイティ7F  
 TEL 0796-24-3000 火曜休館  
 Toyooka Creative Community Plaza  
 4-5 Otemachi, Toyooka City  
 TEL: +81-796-24-3000 / closed on Tue.  
 mail: info@plaza-npo.com
- 城崎国際アートセンター**  
 豊岡市城崎町湯島1062  
 TEL 0796-32-3888 火曜休館  
 nosaki International Arts Center  
 62 Yushima, Kinokuni-cho, Toyooka City  
 TEL: +81-796-32-3888 / closed on Tue.  
 mail: info@kiac.jp
- 出石文化会館**  
 豊岡市出石町水上318  
 TEL 0796-52-6227  
 Izushi Cultural Hall (H)  
 318 Munagai, Izushi-cho  
 TEL: +81-796-52-6227 /  
 E-mail: hiboko@city.toyooka.lg.jp
- 出石永楽館**  
 豊岡市出石町榎17-2  
 TEL 0796-52-5309  
 Izushi Eirakukan  
 17-2, Yanagi, Izushi-cho  
 TEL: +81-796-52-5309 /
- 豊岡市立美術館**  
 豊岡市出石町内町98  
 TEL 0796-52-5458  
 Toyooka City Museum  
 -Itochi Kiyonaga Memorial  
 98 Uchiyama, Izushi-cho  
 TEL: +81-796-52-5458 /

## どれ観たい

開催期間: 2017年6月27日[火]~10月1日[日] (4ヶ月)  
 会場: 豊岡市民会館、豊岡市民プラザ、城崎国際アートセンター、出石永楽館  
 問合せ先: Toyooka Art Season 2017事務局 兵庫県豊岡市中央町2-4番  
 Duration: June 27th - October 1st, 2017 (Winter: November 2017 - February 2018)  
 Organized by Toyooka City Supported by Toyooka City Culture Promotion Division, 2-4 Chuo-cho, Toyooka City



**【飛行機で】**  
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## ART CAMP TANGO 2017

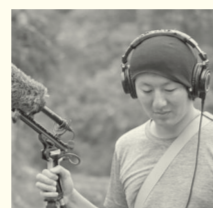
参加アーティスト | Artists  
 大城 真 | Makoto Oshiro  
 小川 智彦 | Tomohiko Ogawa

芸の音  
 術の心  
 Listening, seeing, being there



## 藝術家簡歷 Artist Biographies

張才生 2012 年獲香港專業進修學院攝影深造文憑，2013 年受咖啡漬的啟發開始探索聲音藝術。張氏為聲音掏腰包「2014-15 年度藝術家支援計劃」獲選年青藝術家。2015 年，他分別到芝加哥和台北參與藝術家駐留計劃，嘗試以表演、介入空間、裝置等方式將自我與參與者設置於各種場景之中。近年曾參與多個本地和海外的展覽及藝術項目，並舉辦個展「從觀看說起……」。



Samson Cheung received his Postgraduate Diploma in Photography from HKU School of Professional and Continuing Education in 2012. Inspired by coffee stains, he has started exploring sound media since 2013. Cheung was awarded in soundpocket's Artists' Support Programme 2014-15. After his artist-in-residence in Chicago and Taipei in 2015, he has begun to execute his ideas through performances and spatial interventions which place himself and the participants into certain scenarios. Cheung has recently participated in various exhibitions locally and internationally, and has held his solo exhibition Start from Seeing.

鄧啟耀 2010 年畢業於香港浸會大學視覺藝術院，2012 年分別獲得「麥羅武中國繪畫獎」和「美思堂文教基金」獎學金。2014 年，他獲邀參與蘇黎世藝術大學為期半年的藝術家駐留計劃。鄧氏的創作圍繞現代生活的語境，發掘日常生活、城市和自然中的微妙關係。其作品曾在德國、瑞士、日本、中國、台灣和香港的藝術館、藝術機構和畫廊展出。



Frank Tang graduated from the Academy of Visual Arts of the Hong Kong Baptist University in 2010. In 2012, he won Louis Mak Chinese Painting Award and received a scholarship from Muses Foundation for Culture and Education Limited. In 2014, he was invited to artist-in-residence at the Zurich University of the Arts. Tang creates works within the context of modern life and unearthed the subtle relationships between daily lives, city and nature. His artworks have been exhibited in museums, art organisations and galleries in Germany, Switzerland, Japan, China, Taiwan and Hong Kong.

## 設計伙伴 Design Partner

伍啟豪 2010 年畢業於香港浸會大學視覺藝術院，其後於 2013 年成立 noonhappyhour 工作室，主力平面設計與攝影創作，以超現實和非邏輯的手法揭示社會的荒誕現象。伍氏曾奪得多個獎項，包括香港設計師協會環球設計大獎、香港國際海報三年展金獎及由香港設計中心頒發之 DFA 香港青年設計才俊獎等殊榮。



Rogerger Ng graduated from the Academy of Visual Arts at the Hong Kong Baptist University in 2010. In 2013, he established his own creative studio noonhappyhour, specialising on design and photography. His works reveal a surreal and absurd approach that draws especially on the twisted phenomena of contemporary society. Rogerger has received various awards, including HKDA Global Design Awards, the Gold Award at the Hong Kong International Poster Triennial and the Hong Kong Young Design Talent Award presented by the Hong Kong Design Centre and more.

## 項目策劃 Project Management

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## 設計伙伴 Design Partner

伍啟豪 Rogerger Ng

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## 展覽詳情 Exhibition Details

24.5.2019 - 29.2.2020  
# 藝術旅人展覽系列四：地景對話  
九龍協調道 3 號工業貿易大樓一樓大堂  
# ArtTravellers Exhibition Series IV: Traversing the Horizon  
1/F Lobby, Trade and Industry Tower (TI Tower)  
3 Concorde Road, Kowloon, Hong Kong

此小冊子配合「# 藝術旅人展覽系列四：地景對話」出版  
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Aniro

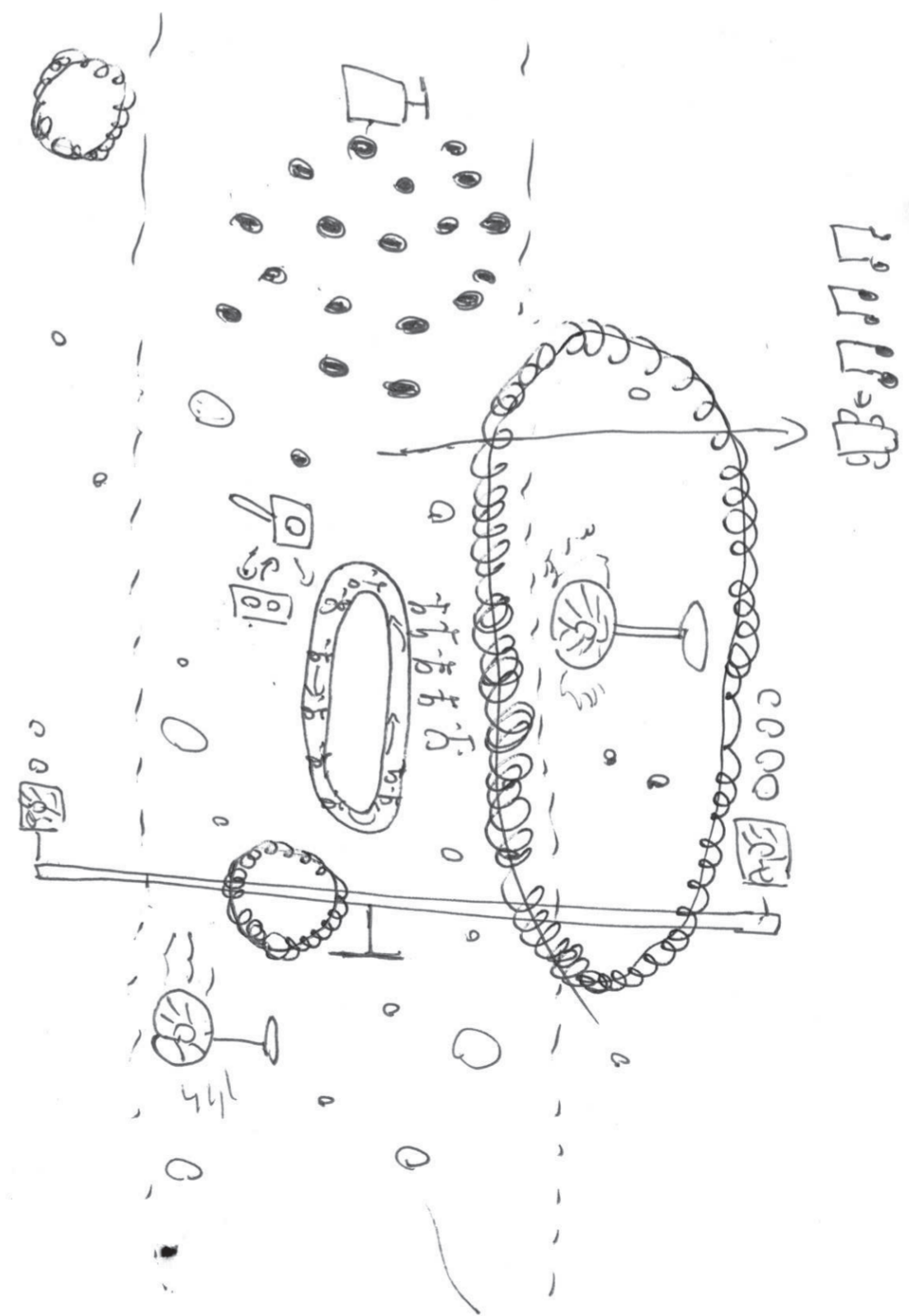
Tokooky



Handwritten notes in a cursive script, possibly a local dialect or a specific form of shorthand. The text is difficult to decipher but appears to be a series of connected characters and words.



Situational Composition Two Channel  
A B Orchestra







2014.03.19. Zurich



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