

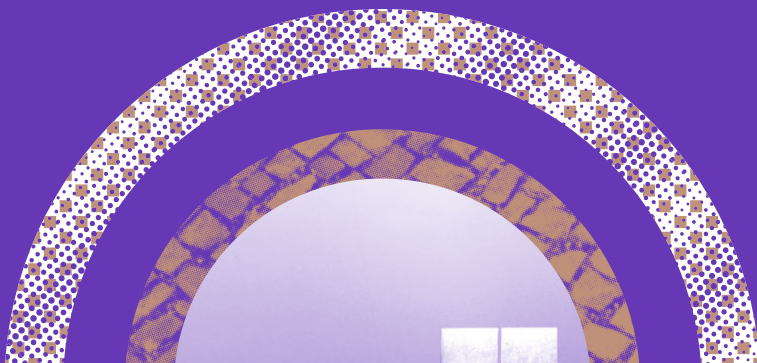


#藝術旅人展覽系列一
#ArtTravellers Exhibition Series I

鄭淑宜 × 馬琮珠
Eastman Cheng × Ivy Ma

異國符號

DECODING
EXOTIC
LANDS



鄭淑宜 × 馬琮珠
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DECODING
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目錄
Contents



06	前言 Foreword
08	展覽導讀 A Guide to the Exhibition
18	藝術家訪談（一） 縫繡的景觀—鄭淑宜的造物行誌 Artist's Q&A (I) Creating a Travelogue through Stitchery – Eastman Cheng's Soft Sculpture Art
34	藝術家訪談（二） 拭除的影像—馬琮珠的歷史微痕 Artist's Q&A (II) Erasable Images, Effaceable History - Ivy Ma's Transformative Vision
48	藝術家簡歷 Artists' Biographies

前言

6 都會生活是這樣的——不分晝夜的身處在建築物之中，遊走於高空至地下的大小空間，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「藝綻公園」、「潮裝公園」、「藝遊鄰里計劃」、「悠遊藝術大樓」及現正舉行的「邂逅！老房子」等；而今次在啓德工業貿易大樓所舉行的「#藝術旅人展覽系列一：異國符號」，我們為大家展示了香港兩位年青藝術家鄭淑宜和馬琮珠的作品。

已故詩人也斯（原名：梁秉鈞，1949-2013）喜歡「帶一枚苦瓜旅行」，電視節目叫觀眾「跟住矛盾去旅行」；那麼，我們不如跟住藝術去旅行吧！

劉鳳霞博士

| 藝術推廣辦事處總監

Foreword

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 'ArtAlive@Park', 'Park Déco', 'Artists in the Neighbourhood Scheme', 'ARTivating Public Buildings', and the currently running 'Hi! Houses'. In this '#ArtTravellers Series 1: Decoding Exotic Lands', held at the Trade and Industry Tower, we will be presenting the works of two young Hong Kong artists, Eastman Cheng and Ivy Ma.

The Hong Kong poet, Ye Si (né Leung Ping-kwan, 1949-2013), had written about 'travelling with a bitter melon'. There is a TV programme called 'Travel with Rivals'. Shall we travel with art then?

Dr Lesley Lau

| Head of Art Promotion Office

藝術旅人：異國符號

展覽導讀



8 你渴望去旅行嗎？對於身邊的朋友去旅行，你會羨慕又嫉妒嗎？香港人的外遊次數列居亞太區之首；旅遊指南是香港書展裡最暢銷的書籍；電視旅遊節目及旅遊博客多不勝數；社交媒體上有關旅遊經歷的帖文都被一貫讚好，旅行好像已經成為香港人生活中不可缺少的部份。根據不少調查，香港人近年熱愛旅遊的原因主要是減壓及放鬆身心，其次是體驗文化。2015年，一項信用卡公司公布的消費者購買傾向調查報告顯示，本地旅客外遊時最愛的是觀光，其次為購物和品嚐美食。¹可見隨著旅遊熱而來的，是龐大的海外購物需求，所以無論是十天暢遊歐洲八國、深度文化探秘遊、抑或是美食主題之旅，香港人的旅遊文化好像與「消費」二字不能分割。除了在每個景點消費、購買旅遊帶來的體驗外，香港人去旅行真正所追求的是什麼呢？

為了思考旅行的意義及可能性，藝術推廣辦事處在工業貿易大樓推出為期三年的展覽計劃，邀請不同媒介的藝術家就著香港人的旅行文化，去發掘旅行的多面性，透過他們的藝術作品，探討一般在旅程中未被注視的文化及生活軼事，讓觀眾以不一樣的角度去看待旅行。

由觀光客的凝視到藝術家的凝視

.....

一般來說，旅行是指人們暫時離開日常生活的地方，到另一個地方的旅程。相信旅行令人著迷的就是那種時空變換——脫離熟悉環境，進入異國空間。英國社會學家約翰·厄里(John Urry, 1946-2016)在1990年代初，把旅遊視為社會學的研究對象，提出了「觀光客的凝視」(Tourist Gaze)的理論。他認為人去異地旅行，就是希望通過觀看那些與自己日常完全不同的事物和風景，以得到愉快的旅遊體驗。為建構「觀光客的凝視」，旅客會四處找尋不同國家的特殊性，把遇到的每一件事都當成符號來消費。就如當旅客在巴黎看到戀人接吻，他們所捕捉到的是「巴黎永遠浪漫」；在英國見到一座小村莊時，所凝視的是「正宗古老英國」²。確實，我們去旅行時，或多或少都是帶著

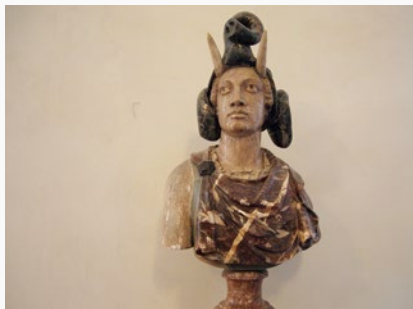


符號化的凝視，找尋及收集異國的視覺經驗，然後建構成對當地的印象。當我們在旅途中努力尋找異國奇特的符號時，有兩位女性藝術家卻在她們的旅程中不期然地凝視著平凡不顯眼的符號，發掘隱藏當中的獨特性，塑造跟我們心目中不一樣的異國風景。

對於視覺藝術家馬琮珠來說，旅行就是為了反思自己固有的思想和生活。近年她在旅行的時候，會特意去參觀戰爭歷史博物館，去「凝視」某段被封存在過去的人類殘酷歷史。她尤其喜歡在博物館內的歷史照片前駐足觀看，尋找照片中觸動她心靈的細節。如約翰·厄里所說，「凝視」不只是觀看，而是一整組行為，包括詮釋、評價、比較。而每次凝視都受到各種因素如文化風格、個人經驗和記憶、當地的影像和文本所制約。³有人說若要第一時間認識異地的歷史，便是到當地的博物館參觀，透過解讀博物館的文物、照片及文字來走進一地的歷史時空。但馬琮珠認為戰爭中那些恐怖的瞬間及其複雜的歷史在今天難以被正確地理解，她亦不太相信歷史照片被不斷解讀後還能充份反映歷史的真實。在眾多的戰爭照片中，她卻喜愛凝視那異常平靜的畫面，並再用相機拍下照片中不為人注意的歷史符號。是次展覽的一組四幅作品所呈現的局部景觀，皆取自她於2011至2012年期間參觀幾間戰爭博物館時所拍攝的圖像展品。她在照片上以金箔及水泥塑造的幾何及線性圖案，就像在歷史照片上再造另一個空間，使原有的時間及地方印記變得模糊難辨。藝術家希望留下經淨化的戰地風景影像，讓觀眾嘗試放下批判的態度進入那個異地國度。馬琮珠喜歡乘坐長途機，她覺得飛航的過程就像身處在淨化室般的真空狀態，與世界時空隔離。這組攝影與繪畫結合的作品，模糊了真實與想像、過去與現在之間的距離，呈現了她回憶參觀那些戰爭博物館經歷時出現的空白時刻，其詩般寂靜的畫面，相信就是她所形容在旅程中的真空狀態。

買手信，幾乎是旅行中必要的一環，旅客總愛買一些紀念品及當地特產送禮或自用。如果你去西歐旅行，但只可以帶回一份紀念品，你會選擇柏林圍牆石頭、威尼斯水晶擺設，還是什麼呢？若果不能從旅行中把想擁有的物品帶回來，你會感覺若有所失嗎？

9



10 對於視覺藝術家鄭淑宜來說，物品既是符號，亦是記錄的載體，它不單記錄了本身獨特的外貌及功用，更盛載了當中不可見的時間和社會思想，一件物品就是代表一種生活態度。因此鄭淑宜在旅行時會「凝視」當地的物品，藉此感受當地人的生活痕跡。她在旅行出發前會刻意避開接觸有關當地的資訊，極力保持神秘感，希望在旅程中有屬於其個人的發現，無論是交通燈、街燈、斑馬線、地上的渠蓋等，都會引發她無限的聯想。她喜歡把不同地方所觀看的物品或符號，重組成可放置在室內的風景傢俬作品。這些傢俬是以各種的布藝及軟性物料製成的軟雕塑，把不同的異國風貌結合一起，並以一針一線地繡上如代表英國的皇冠或象徵非洲的動物毛皮紋樣等圖案，來呈現她遊歷異國的印象。是次展覽展出的三組表面看來分別是陽台、餐桌和座地燈的風景傢俬，其實是中國、歐洲和非洲的風景縮影，造型雖奇異古怪，但卻讓人會心微笑。當異地的物品被凝視、記錄及重置後，往往可以發掘異地生活中的驚喜。鄭淑宜擅於將異國符號消化後置換，把中國方正的水泥店舖和刻上大字的名勝、歐洲古典博物館和精緻藏品、非洲的街頭小食和河岸的燈火，一一都轉化為可擁有的風景傢俬，既表達她對不同國家的感覺和體會，亦希望觀眾藉觀看這些風景來展開自己的旅程，從中再發現新的東西。

「#藝術旅人系列一：異國符號」展覽展示兩位年青女藝術家截然不同的旅遊心態及在異地中尋找迥異的印象，作品呈現的異國符號有輕鬆玩味的，亦有嚴肅注視的。不管你是懷著什麼心態去旅行，或者你期待在旅行中觀看到什麼，我們希望你可以嘗試跟藝術家一起去一趟不一樣的旅行吧！

羅欣欣

館長（公共藝術）
藝術推廣辦事處

#ArtTravellers: Decoding Exotic Lands — A Guide to the Exhibition



11 Do you have a passion for travel? When your friends go on a trip, are you filled with longing and green with envy? Hong Kong people top the list in the Asia-Pacific region for frequency of travel; travel guides are one of the best-sellers at the annual Hong Kong Book Fair; TV travel programmes and travel bloggers abound; posts about travelling experiences on social media invariably get 'likes'... Travel seems to have become an integral part of Hong Kong life. According to a number of surveys, the number one reason for the recent craze for travel in Hong Kong is to chill out and escape from the pressures of everyday life, with experiencing foreign cultures coming second. In 2015, a credit card company's survey on consumer purchasing trends revealed that local travellers value sight-seeing most when they travel, with shopping and gourmet food tasting coming second.¹ It goes without saying that along with the travelling fad is the huge market demand for overseas shopping. Whether it is a ten-day, eight-country European tour, an in-depth cultural tour, or a gourmet-themed trip, the Hong Kong travel culture seems to be inseparable from the word 'consumption'. Then, apart from spending at each scenic spot and purchasing touristic experiences during the trip, what else is the Hong Kong traveller really after?

In order to reflect on the meaning and possibilities of travel, the Art Promotion Office is organising this three-year exhibition project in the Trade and Industry Tower. With the travel culture of Hong Kong as premise, artists of different media are invited to explore the multifaceted nature of travel itself and represent them in their art anecdotes of vernacular culture and everyday life which may have escaped the eyes of the average tourist, so as to show viewers alternative angles to look at travel.



12 From tourist gaze to artist gaze

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In general, 'travel' means taking a trip outside the daily places of residence and work. The charm of travel is probably the change in space and time, leaving one's own familiar setting to enter an exotic space. British sociologist, John Urry (1946 – 2016), made travel a topic of sociological research in the 1990's, and proposed the 'tourist gaze' theory. He believed that people travel abroad with the expectation of achieving a pleasurable experience through viewing things and scenery that are totally different from what they are used to. To construct the 'tourist's gaze', travellers would look out for features which they think distinguish that particular country they are visiting, and whatever they encounter would be transformed into signs for consumption. When tourists see two people kissing in Paris, what they capture in the gaze is 'timeless romantic Paris'. When a small village in England is seen, what they gaze upon is the 'real olde England'.² Indeed, when we travel, our gaze would be constructed through signs, in one way or another. We look for and collect exotic visual experiences to form a stereotypical impression of that place. While we strive to seek unique exotic signs on our trips, two female artists are gazing at ordinary and prosaic signs, exploring the uniqueness hidden within, and constructing an exotic landscape or townscape very different from what we have in mind.

For visual artist **Ivy Ma**, the purpose of travel is to reflect on one's existing mindset and way of life. In her travels in recent years, she invariably included war museums on her itinerary. She wants to view a chosen piece of painful human history frozen in the past. She likes in particular to stand before historical photos in museums



and look for details that would touch her soul. As John Urry remarked, 'gazing' is not only viewing, but a series of actions which involves interpreting, evaluating and drawing comparisons. And every gaze is restricted by other factors such as cultural style, personal experience and memory, as well as local images and texts.³ Some believe that a fast track to knowledge about the history of a foreign land is to visit its museums, and enter its historical sphere by deciphering the artefacts, photos and literature therein. However, Ma thinks that it is difficult to comprehend those horrific moments of war and the complexity of its history from a contemporary angle, and she also does not believe that after so much deciphering, the historical photos can amply reflect true history. Among the numerous war photos, she likes to gaze at the unusually calm scenes, and take snapshots of historical signs of these photos which used not to catch the average eye. The partial landscapes in her a set of four works in this exhibition are all image exhibits derived from photos taken from various war museums between 2011 and 2012. She applies geometric and linear patterns with gold leaf, cement which creates another dimension on cropped photos, and gradually removes the historical signs in the process to blur out the marks of time and place. Her purpose is to leave only the most purified form of a war scene to help the viewers shed their critical mode and enter the exotic realm. Ma likes long-haul flights: she feels the process of flying is like being in a purifying vacuum where she is detached from time and space in the world. This series of works that fuses photography with painting blurs the line between reality and imagination and the distance between the past and the present. They are presentations of what she remembers as the vacuum when she visited the war museums. The quiet scenes verging on the poetic are probably what she describes as the vacuum in the journey.



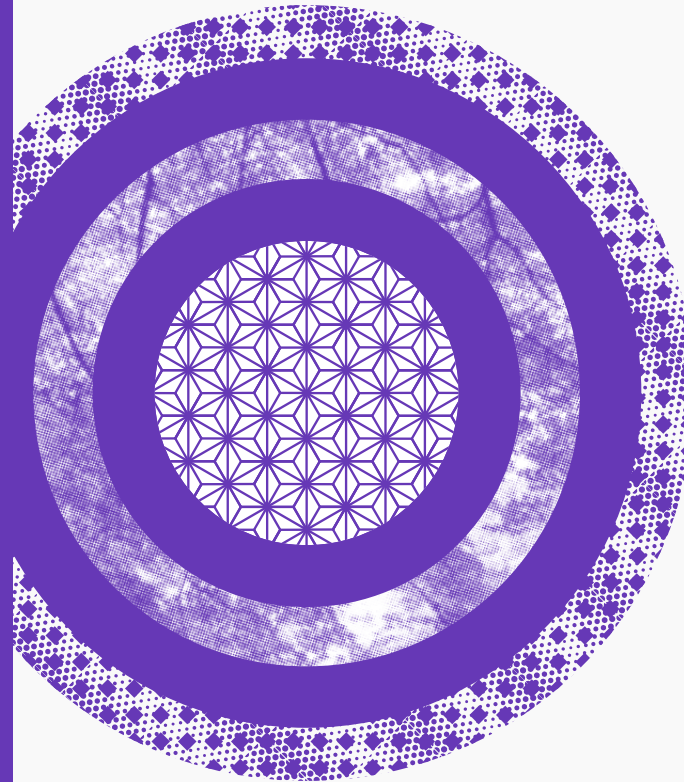
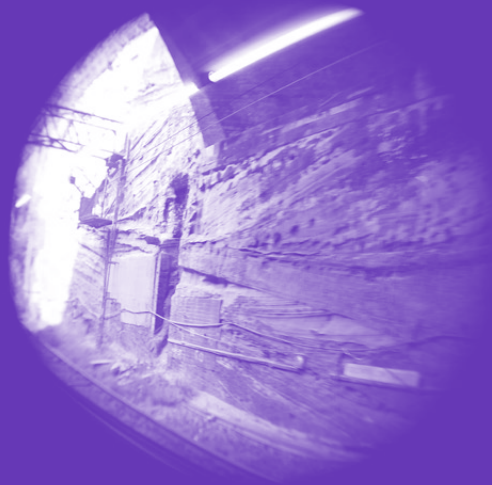
14 Buying gifts or souvenirs is almost a prescribed part of travel. Tourists find it inevitable to buy some souvenirs or local produce for gifting or for self-consumption. Now if you're travelling to Western Europe and can only bring back one souvenir, what would you choose - a stone from the Berlin Wall, a piece of Venetian glass, or some other stuff? If you cannot bring back what you want to have from a trip, would you feel at a loss? For visual artist **Eastman Cheng**, objects are signs and carriers of records. Not only do they carry their own unique outlook and functions, they also record invisible time and social mentality. To her, an object encapsulates an attitude to life. That is why while travelling, Cheng would 'gaze' at local objects to try to feel the traces of local life. She would intentionally avoid contact with information about her destination before she sets off, guarding the sense of mystery fiercely and hoping to make personal discoveries during the trip. Traffic lights, street lamps, zebra crossings, manhole covers..., they are all sources of her imagination. She likes to re-structure objects or signs seen in various places and render them into furniture décor for the interior. They consist of soft sculptures made from all kinds of fabrics and soft materials, reconstructed to fuse exotic features together. She would, for instance, stitch and embroider patterns such as the British Crown or African wildlife skin motifs as her impressions of her travels. Her three series for this exhibition may at first glance appear to be décor accessories for the balcony, the dining table and the floor lamps, but actually they are scenic microcosms of China, Europe and Africa. They may look bizarre in form, but they can bring a knowing smile to many faces. When foreign things are gazed at, recorded and re-installed, they become pleasant surprises from exotic lands. Cheng is skilful in re-structuring foreign signs: she has made furniture décor from images of a square Chinese cement shop and scenic spots etched with characters,



European classical museums and their exquisite collections, and African street food and lights along the river. These works on the one hand express her feelings and experience of different countries, and on the other inspire the viewers to embark on their own journeys after viewing her scenery to make new discoveries on their own. 15

The exhibition '#ArtTravellers Series 1: Decoding Exotic Lands' presents two young female artists' polaric attitudes towards travel and their respective search for different impressions in their travels. Some of the exotic signs in their works are refreshingly relaxed and delightful, while others are serious and focused. No matter what your attitude is towards your travels, or what you expect to see during your trips, we hope you would join our artists and begin a journey that is not the usual kind!

Lo Yan-yan
| Curator (Public Art)
| Art Promotion Office



- 1 〈MasterCard 調查指港人餐飲支出及旅遊次數位居亞太區首位〉。取自 MasterCard 新聞中心網站：
https://www.mastercard.com/hkc/consumer/_assets/press-center/HK-%20CPP_2H%202014_C_final.pdf，2015 年 2 月 26 日。

MasterCard, Hongkongers Top the Asia/Pacific Charts in Dining Spending and Travel Frequency: MasterCard Survey. News Release., 26 Feb. 2015. Web. <https://www.mastercard.com/hkc/consumer/_assets/press-center/HK-%20CPP_2H%202014_C_final.pdf

- 2 彼得·柯睿耿著，王宏仁譯：《消費社會學》台北：群學出版有限公司，2013，頁 195。
Corrigan Peter. *The Sociology of Consumption*. London: Sage Publications Ltd, 1997.
- 3 約翰·厄里、約拿斯·拉森著，黃苑瑜譯：《觀光客的凝視 3.0》，台北：書林出版有限公司，2016，頁 41。
Urry John, and Jonas Larsen. *The Tourist Gaze 3.0*. London: Sage Publications Ltd., 2011, P.8 - 9.



Cheng Shuk-ye, Eastman



「異國符號和當地的文化有著直接關係。當地人才最清楚他們的本土文化，外來者驟眼看來是難於理解的。」



“ ‘Exotic signs’ are related to the local cultures they belong. Local people know their own cultures best, and outsiders do not.”



藝術家訪談 (一)



縫繡的景觀— 鄭淑宜的造物行誌

Artist's Q&A (I)

22



Creating a Travelogue through Stitchery – Eastman Cheng's Soft Sculpture Art

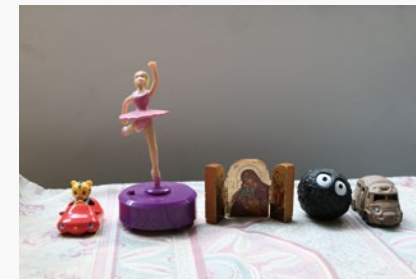
訪問 / 編輯：李浩祥
By Lee Ho-cheung

你認為旅行是甚麼？

旅行是一個心靈活動，無論快樂與否，都應該用雙腳去看世界，去認識不同的人，了解他方的生活和處世的痕跡。

What does travelling mean to you?

Travelling is a spiritual activity. Whether we are in a happy state or not, we should go to see the world, to get to know different people, and to understand the way they live and the tracks they have made in life.



23

藝術家的旅行和普通人的旅行有沒有分別？你認為藝術家的旅行是怎樣的？

平常人去旅行或會手執一本旅遊指南，按圖索驥的遊走一個接一個山川名勝，每每因循別人的觀光經驗主導整個行程。而我只會去一些感興趣的，也可能只是隨心出發。藝術家的旅行應該對自己關心的議題或事物有更深的體會。例如一些藝術家對材質比較敏感，便會專注一些物料上的細節，也有關心社會歷史的藝術家會對當地歷史和在地文化感受至深。而我所關心的是物件和人的生活，異地旅行生活上的一點一滴都能激發我一些回響和感受。

Do you think there is a difference between an artist's travel and that of the average person? What is an artist's travel like?

The average travellers may take along a travel guide and ply the famous scenic spots 'by the book'. Their itineraries are often dictated by the touristic experiences of the others. But I only go where I take an interest, or I'd just go where my heart leads me. When artists travel, they should be garnering more insights into issues and matters that they feel concerned about. For instance,

if the artists have an eye on textures, they would focus on the details of the materials. If they are concerned about society and history, they would have observations that touch them to the core. For me, I am concerned about the lives of things and people, so every little detail I garnered in that land would reverberate in me.



利物浦 Liverpool · 2013



24

已遺忘的記憶和感覺是鄭淑宜多年來的收藏和創作靈感。
Memories and feelings that people have long forgotten are Cheng's inspirational archive.

成為藝術家之後，你的旅行有甚麼轉變？

我在 2009 年修讀藝術碩士的時候，在英國曼城那邊參與了三個月的藝術家駐留計劃。那次駐留令我覺得去一個地方是需要較長的時間和較慢的心情，雖然當時遊覽的地點不多，但長時間待在同一個地方令我更感安然。所以，與其是走馬看花

的短途行程，倒不如花一個月或兩三星期去體驗一次慢活的旅行。

How do your travel experiences change after you became an artist?

When I was studying for my Master's degree in Fine Arts in 2009, I joined an artist-in-residence programme in Manchester for three months. I realised from the stint that one needs to stay longer and proceed at a slower pace when visiting a place. Though I did not do a lot of sight-seeing, I felt more at ease staying at one place for a longer period, and instead of covering many places on a short trip, I'd prefer to spend a month, or a few weeks, to leisurely experience that trip in depth.



鄭淑宜對異地有著獨特的感覺和詮釋，透過一針一線繡上地方性的視覺符號，成為了她的創作風格。
Cheng's emotive reaction to, and interpretation of, foreign lands are idiosyncratically her own. Stitching and embroidering with signs of exotic lands become her unique style of creation.

《蘇格蘭》
SCOTLAND
刺繡、塑膠彩布本
Embroidery with Acrylic on Fabric and Canvas
2013

旅行的過程如何啟發你的創作？

我大多從事立體創作，尤其是與空間有關的裝置。裝置的場景多取材自我閒常外逛時看到的事物。旅行吸引之處在於可以在一個陌生的地方發現一些很有趣的東西，哪怕是街道上的燈柱和斑馬線，都跟香港殊不一樣，俯拾皆是觸發創作和想像的媒介。旅行生活的場景和印象成為我創作裝置或雕塑的靈感，堆砌成一個個風景傢俬。



25



突尼西亞 Tunisia · 2010

How does your travel experience inspire your art?

I do mostly three-dimensional art, especially installations that have to do with space. The installation set-ups often come from what I see when I stroll around. The appealing thing about travel is that you can always discover something interesting in a foreign land, like something as mundane as lampposts and

zebra crossings - they can be so different from those in Hong Kong. Everywhere I go, I can pick up elements that spark off my creative instinct. The landscapes and impressions from my travels are inspirations for my installations and sculptures. When put together, they form my furniture décor.



蘇格蘭 Scotland · 2013



鄭淑宜從觀察物品剖析生活百態，以「造物」記錄生活的感受，構思出荒誕而奇幻的造型。
Cheng studies the embedded humanism of objects and translates them into fantastic, grotesque forms, and feelings from life are documented by the palpable objects thus created.

《游泳池》
Swimming Pool
混合媒介裝置
Mixed-media Installation
2009

旅行前會有什麼特別準備嗎？

若不用考慮該地的安全性，我不會事先計劃行程。就如看電影般，如果我看了預告片，得其梗概，興趣就會大減，那這齣戲我便不用看了。我希望能保留一些新鮮感，默默期待意外驚喜。



Do you make any special preparations before you travel?

If there are no safety concerns, I will not plan an itinerary. Like going to movies: if I've seen the trailers to know what is going to happen, I would lose interest and don't want to see the movie anymore. I would like to preserve a sense of the unknown and hope for some pleasant surprises.



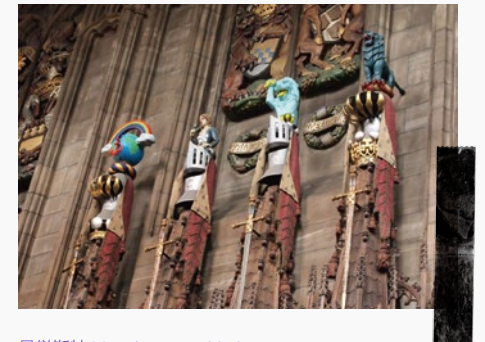
曼徹斯特 Manchester · 2010



《風起雲湧》
Growing
混合媒介(布料、海綿)
Mixed Media (Fabric, Sponge)
2009

What objects would leave a deep impression on you when you travel?

I like seeing traffic lights in different countries most. The little green and red figures are so different: they vary in size and height; some walk with good manners and some with wild gestures. For instance, East and West Germany are set apart by only one street, but the traffic light designs on both sides are totally different. The contrast between old and new buildings is also interesting. My friends do not share my interest, so I would just watch them quietly.



曼徹斯特 Manchester · 2010

旅行時有甚麼物件是令你印象深刻？

我最喜歡看不同國家的交通燈，每個國家的紅綠人像都不盡相同，它們或大或小，或高或矮，有些走得規矩，有些走得野性。在德國，東德和西德只是一街之隔，而東西兩邊的交通燈設計卻完全不同，當地建築物的新舊對比也甚有趣。朋友們都不以為然，唯有我自己在默默細看。

對於你來說旅行是調味品還是必需品？

剛畢業的時候，工作掙了些錢就很可能去旅行，看似是一個必需品。但到了這個年紀便覺得好像每個地方也相差無幾，因為全球化盛行，外地的生活習慣都很像香港，例如每個地方也有中國餐館，感覺會像回到香港，開始感到乏味，漸漸我也不太熱衷去旅行。有時候香港甚或比外國更容易發現好的創作題材，那為甚麼不在香港欣賞多些呢？



奧地利 Austria · 2013

Is travel for you a spice of life or a staple?

When I was a fresh graduate, I'd want to travel when I had gained some

money from work, as if it is a must. But now at this age, I feel every place is more or less the same because of globalisation, foreign ways of life are not very different from that of Hong Kong. For example, Chinese restaurants can be found everywhere in foreign places, and they make me feel like I am back in Hong Kong. Travelling somehow becomes insipid to me. Such in turn dampens my interest in travel. At times it is easier to discover better subject matters in Hong Kong than in foreign places, and when that happens, I would ask myself why I don't appreciate more of Hong Kong.



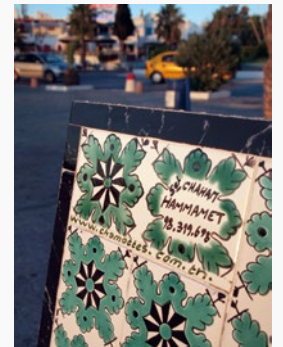
突尼西亞 Tunisia · 2010

去旅行是入世還是避世？

早年全職工作的時候總渴望去旅行，去幾天短程也好，總之就是不要留在香港，也許較傾向避世。但現在我去旅行變得踏故習常，便不是很熱切想走，只是覺得有機會就去一下吧，倒沒有以往那種不安於現狀的出走心理。而所謂的「入世」我覺得是困難的，若是很深入地去看一個國家，便要處理資料性的東西，要先認識當地歷史和文化。假如我真的有興趣，我寧可自己在當地嘗試了解，或在旅行完結後回來探究，可能就是我的「入世」方式。如果和我一起旅行的朋友是修讀歷史的便更加理想，沿途可以一直向他問個究竟。

Would you describe travelling as an act of humanistic involvement or escapism?

When I used to work full-time, I always had this urge to travel. Even if it was just a short trip of a few days, I wanted to be away from Hong Kong. You can call that the escapist in me. But now, travelling has become such an everyday affair for me, and there are places that I have visited many times, I am not so eager to get away. It is like: if something comes along, okay, I would go. That urge of 'getting away from it all' is gone. Now as



突尼西亞 Tunisia · 2010



《微型風景》

Miniature Landscape

塑膠皮革、中密度纖維板、布、海棉

Plastic Leather, MDF Board, Fabric and Sponge

2008

for what you call 'humanistic involvement', I don't think I can handle that well. If I want to see a country in depth, I need to go through the data-collecting process, like knowing more about the local history and local cultures. If I am really interested, I would rather try to learn locally, or find out more after I've returned from the trip. This is my way of becoming 'humanistically involved'. If my travelling companion has done history studies, it would be even better, because then I can consult him/her along the way.



《峇里 1973》
BALI 1973
刺繡、布、海棉及木材
Embroidery, Fabric, Sponge and Wood
2013

子。我其後才知道牠是一隻宣揚環保的動物。一些符號放在某個地方往往有特別意思，很視乎個人本身的閱歷。在我的創作裡，顏色會是一個區分，我會探討顏色和那個國家的關係。另外我會抽取一些有隱藏訊息的東西，如象徵那個國家的符號和花紋，例如我會以女皇頭像和皇冠代表英國；以動物毛皮的圖案代表非洲；以「很中國」的東西代表中國，又或者以當地的語言、文字來區分。我想以屬於自己的方法去演繹不同地方，令觀眾有一個新的旅程或重新再看那些地方。我的風景傢俬都是由室外的場景轉移到一个室內的空間，彷彿是一個濃縮版本，是我對那個國家的一些體會，是讓觀眾重新探索的另一段旅程。

鄭淑宜喜將旅遊的光景和事物轉化，反映一地文化和生活的關係，可以是一道人文風景，也可以是一個社區的縮影。

Cheng likes to transform the sights and things she collected from her travels to reflect the culture and way of life of a place, and the viewer may see them as a window on a cultural landscape, or the microcosmic world of a community.

你怎樣理解異地符號？你會從甚麼方向選取異地符號進行創作？

異國符號和當地的文化有著直接關係。當地人才最清楚他們的本土文化，外來者驟眼看來

是難於理解的。例如你不會知道每家每戶也會掛起某幀偉人的相片是誰，也不知道人民是出自內心的崇拜還是被迫的安排。在北非的時候，我時常在路上的迴旋處見到一隻長耳的老鼠，穿著衣服、好不快活的樣



《非洲》
AFRICA
刺繡、塑膠彩布本
Embroidery with Acrylic on Fabric and Canvas
2013

How would you interpret 'the semiotics of exoticism'? What kind of 'exotic signs' do you pick for your direction of artistic work?

'Exotic signs' are directly related to the local cultures they belong. Local people know their own cultures best, and outsiders do not. For instance, you would not know who the country's leader

is in the ubiquitous photo you see hanging in every house, neither would you know whether it is there out of people's true respect or just the result of coercion. When I was in North Africa, I often saw at roundabouts a happy long-eared mouse clad in clothes. I eventually find out that it was a mascot for environmental protection!



These signs often take on a special meaning when they are put in certain places, and that interaction depends on the viewer's knowledge and experience. In my work, colour is a distinguishing means – I would explore the relationship between colour and a particular country. Besides, I would extract some things that embed information, such as icons and patterns that symbolise a particular country. For example, I would use the Queen's head and the crown to represent Britain, animal skin patterns to represent Africa, 'things Chinese' to represent China, etc. Alternatively, I would distinguish them by their language, whether written or spoken. I would like to use my own methods to interpret these places so that the viewers can go on a new journey or look at those places from a new perspective. In fact, my furniture décor is a transposition of outdoor scenery to indoor spaces, like a condensed version. They are my experiences of those countries, and a journey of discovery for the viewers.



威爾斯 Wales · 2013



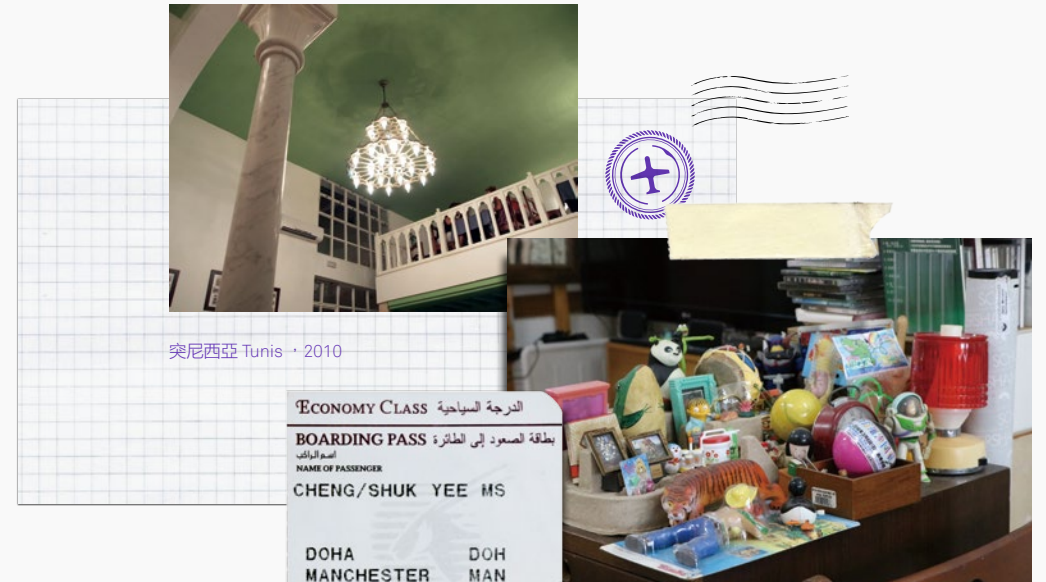
《七呎半時光收納箱》
7 1/2ft Time Capsule Works
裝置
Installation
2009

有沒有自己想去的地方？

我想去俄羅斯和北韓。尤其是北韓，因為政治的關係，她好像一個謎。我希望可以了解當地的人民生活，很想知道他們快樂與否，經濟發展又是如何。可能他們只會展示最美好的一面，但我知道實際上的情況。

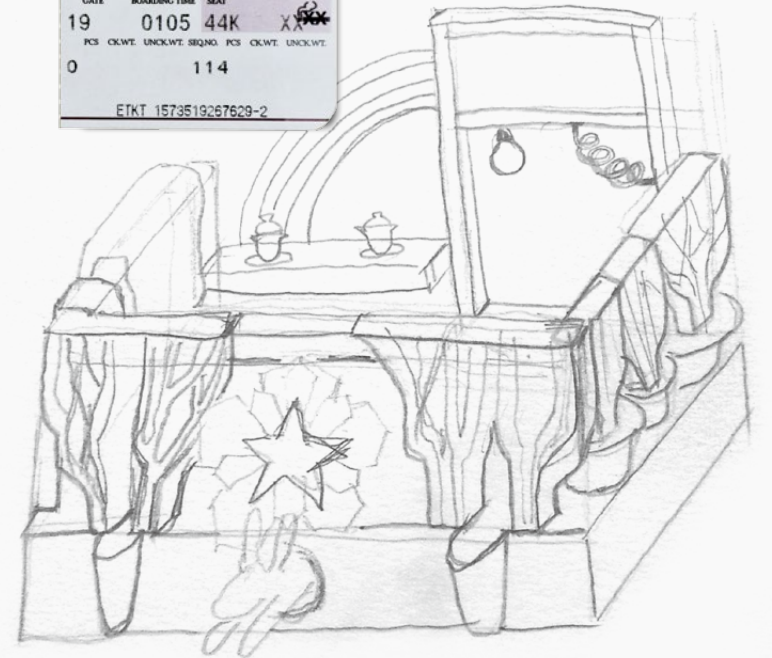
Are there any places where you want to go in particular?

I'd like to visit Russia and North Korea – North Korea, perhaps, in particular. I think it is a country shrouded in mystery because of its political stance. I would like to know more about the people there – how they live, whether they are happy, and how the economic development there is. Maybe they would only put their best foot forward, but I do want to know the real North Korea.



突尼西亞 Tunisia · 2010

ECONOMY CLASS الدرجة السياحية	
BOARDING PASS بطاقة الصعود إلى الطائرة	
اسم الراكب NAME OF PASSENGER CHENG/SHUK YEE MS	
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EKT 1573519267629-2	



照片鳴謝：鄭淑宜
Photos courtesy: Eastman Cheng

馬
琮
珠



Ma King-chu, Ivy



「我很喜歡看相片內的人，
好像能夠和那些不存在的人相遇，
感覺十分奇妙。」



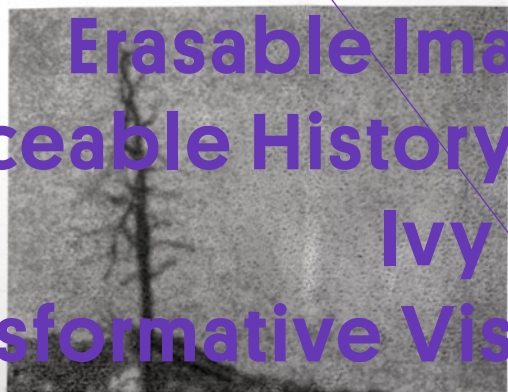
“ I like to look at the people
in the photos, as if I am encountering
people who no longer exist.
It is a magical experience.”



拭除的影像— 馬琮珠的歷史微痕

Artist's Q&A (II)

Erasable Images, Effaceable History— Ivy Ma's Transformative Vision



38

旅行的意義是什麼？

我對旅行的意義沒有一個詮釋，但我會想起傑克·凱魯亞克 (Jack Kerouac) 的小說《旅途上》(On The Road)，和一部改編自真實人真事的電影《浪蕩天涯》(Into the Wild)。故事主角的流浪傳奇示範了最浪漫及最反叛的旅行模式，啟發了我對旅行的認知，其不只是一個行程，而是對一些生命價值和固有生活模式的反思。



What is the meaning of travel?

I don't have a specific interpretation for the meaning of travel, but if I will look at Jack Kerouac's novel, *On the Road*, and the movie, *Into the Wild*, which was adapted from a real life story, the protagonists' roving adventures are examples of the most romantic and rebellious modes of travel. These stories make me realise that travel is not just taking a trip; it is more about ruminating the values in life and the existing way of life.

訪問 / 編輯：李浩祥
By Lee Ho-cheung



39

馬琮珠以清除的方法重新處理一輯戰爭屠殺的影像，拭去了歷史的敘事內容，重新審視個人與歷史之間的位置。

Ma's art is a re-presentation of the war and massacre through paring down and elimination. By erasing the narrative contents of the past, she re-examines the distance between the self and history.

《數字靜止》

Numbers Standing Still

攝自柬埔寨 / 吐斯廉屠殺博物館

Tuol Sleng Genocide Museum, Cambodia
2012

你去旅行是如何決定去什麼地方的呢？

以往外遊，都不是源於單一的理由，我比較喜歡隨緣一點。記得大學畢業不久，我曾跟隨侯孝賢執導的電影原聲碟附送的一張台灣和澎湖的地圖，走訪了四、五個電影取景地，例如《戀戀風塵》裡的台北九份和十份車站，和《風櫃來的人》裡的澎湖風櫃漁村。

How do you decide where to go for travel?

I usually don't have any particular reason for visiting a place. I prefer to do it the serendipitous way. I remember the time when I was a fresh graduate out of university, I followed a map featuring Taiwan and the Penghu Islands which came with original soundtracks of Hou Hsiao-Hsien's movies, and visited four to five of his shooting locations, such as Jiufen and Shifen railway stations in Taipei in *Dust in the Wind*, and the Fengkuei fishing village in *The Boys from Fengkuei*.



你覺得藝術家的旅行有什麼特別之處？

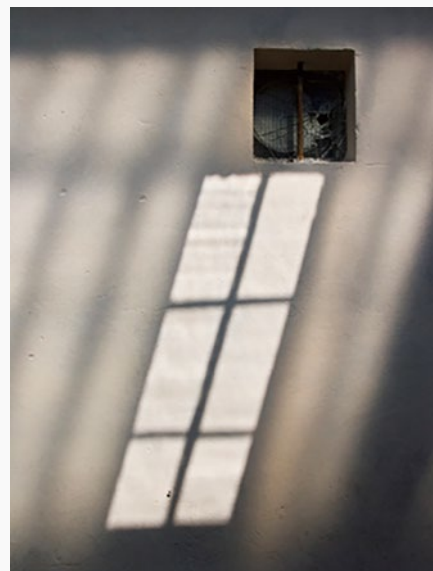
修讀藝術後，我開始留意世界各地舉行的展覽，尤其是現代藝術的展覽，而參加藝術家駐留計劃更讓我到訪不同國家。駐留期間的創作，沒有展覽負擔，更為自由。在我而言，作品不必做到很清晰、完整，也不一定富有啟發性。每次駐留完結後，我會留在當地到附近的城市旅行，進行生活層面的體驗，有時只時隨意到處溜躑，而一些特意展示給旅客、很異國風情的事物，我習慣倒不會留意。

Do you think there are special elements in the travels of artists?

Since choosing Fine Arts as my field of study, I have come to pay more attention to what exhibitions are being held around the world, in particular modern art exhibitions.

Also, being an artist-in-residence allows me to visit different places and continue with my creative work without the onus of holding exhibitions. I feel freer in the creative process, and I don't think what comes out of that has to be ship-shape, clearly spelt out, or inspiring. After every stint, I would stay a little longer, and travel around the vicinity to experience local life first hand. I would just stroll along, with no specific purpose in mind. I would not look for the so-called 'exotic things' that are

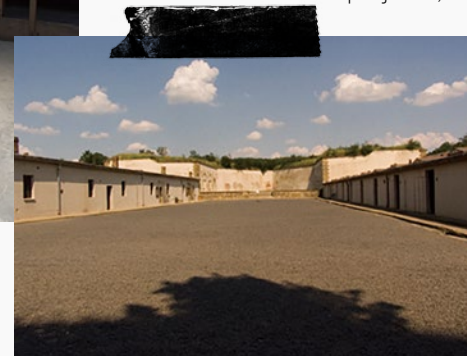
designed to tout tourists' attention. It has become my habit not to look out for them.



布拉格 Prague



布拉格 Prague



你以一個藝術家的

身份旅行時會不會特別刻意去找尋什麼？

在這五、六年間我常到訪有關戰爭的博物館，它們並不是藝術家駐留計劃的一部份，而是我自己安排的行程。這不是為了看當地的文化，而是去回望某段歷史。另外，一個地方的空間感對我的創作尤其重要。每次居住過的空間，我也會有很深刻的印象，一些微不足道的生活痕跡，如窗外的陽光，是怎樣照進來的，都會深深吸引著我。



紀念碑谷
Monument Valley
2009

As an artist-traveller, would you set out to look for something?

In the past five to six years, I visited war museums quite frequently. They were not part of the artist-in-residence projects, but something I deliberately

put into my itinerary to see for myself. I didn't go there for local culture. I went there to revisit a piece of history. Besides, the space of a place is very important for my artistic work. I have a deep impression

of the spaces where I lived during my travels. For instance, I would remember how the sun shone into the room. Those segments are etched in my mind and enthrall me.



馬琮珠到芬蘭赫爾辛基作藝術家駐留，以攝影結合行為藝術，赤身躺在行李箱內，作為這趟旅程的紀錄。
During her artist-in-residence commission in Helsinki, Finland, Ma laid inside a suitcase in the nude and took selfies capturing her performance as a record of this journey.

《知覺無聲》
Perception of Phenomenal Soundlessness I
攝自芬蘭 / 赫爾辛基
Helsinki, Finland
2006



三藩市 San Francisco

你參加藝術家駐留計劃時，除了相機，還有甚麼東西是不可不帶的？

有一次遠赴北歐的小島，行裝打算輕便一點，於是只帶了一卷紙、一些鉛筆和針筆，就待在那邊六個星期。另一次，在冬天的赫爾辛基，天氣很冷，我帶著相機隻身走在雪地上。那是我第一次踏足雪地，冷峻的色調，寒冬的氣溫對我來說甚是吸引。隨意踱步的時候，我忽發奇想，嘗試在沒有任何藝術物料之下做一件作品，於是拿來一個原本壞了而正要棄掉的行李箱放在雪地上，把自己的身體當作一個物料擠進去，自拍了幾幀照片，也體驗一下身體在極端氣溫下的感覺。我發現那輯照片正好回應我五、六年前在英國回港後一段很抑鬱的日子。我覺得有時候人在不同的時間，不同的地點，加上自己的個人經驗，是能夠畫出一些連結的線。



三藩市 San Francisco

trudged through the snow. As it was my first time in a snow-clad land, its hues and temperature piqued my imagination. I was strolling freely when I suddenly felt like creating something. But I had no art material on hand. So I took out a broken suitcase which I was going to throw away, put it on the snow, put myself inside like I was the material, and took some selfies. I wanted to feel what it was like to be in that kind of temperature. I discovered that the batch of photos were apt reminders of a period of depression which I experienced five to six years ago on returning to Hong Kong from Britain. I feel that some connecting lines can be created out of different times and different places when injected with personal experiences.



When you are on an artist-in-residence commission, what other things would you consider as indispensable apart from your camera?

I went to a small island in Scandinavia once. I wanted to travel light, so I just took a roll of paper, some pencils and some technical pens – those were all I needed for the whole six weeks. And another time, it was very cold in Helsinki. I took my camera and

在尋找一些被封存的歷史和異國符號的過程中，哪個國家的博物館特別觸動你？

在外地觀看別人的歷史，我不會永遠都附註著他是甚麼國家的人，假如廣義一些，他們都是「人」的歷史或「人」發生了的事情。歷史標示著「人」所做出的極端事情，一些超越我們日常的想像，我對「極端」抱有一種好奇。然而沒有一個國家的歷史特別吸引到我，我很喜歡看相片內的人，好像能夠和那些不存在的人相遇，感覺十分奇妙。雖然他們永遠無法和我的時間重疊，但我彷彿和他們有一個連繫。他們就像在另一個世界，卻又很真實。當然，這種「溝通」永遠只存在於攝影的影像上。如果說得極端一點，我和這個年代的人反而沒有這樣「溝通」得來。

44



馬琼珠擷取的影像專注於微不足道的鴻毛細處，在難民歷史的視野上將花草靜物定格、聚焦在不著痕跡的細節，作為其觀察異地歷史的春秋筆法。

The images Ma captures focus on minutiae: against the grand scheme of immigration history, she chooses to zoom in on the still life images of flowers, plants, and other small objects. With this shift in focus, she makes implicit comments on the histories of foreign lands.

Running Past Flowers

攝自日本 / 沖繩縣平和祈念資料館
Okinawa Prefectural Peace Memorial Museum,
Japan
2012

No 23032



While you were looking for pieces of frozen history and exotic symbols, are there any countries whose museums have moved you in particular?

When I view other peoples' histories on location, I do not tag them according to the country they belong to. In broader terms, they are 'human' histories or events that happened to 'humankind'. I am looking at some of the extreme things some 'people' do, so extreme that they are beyond what we can imagine in our everyday life. And I am curious about 'extreme' things. I would not say which country's history interests me more. I like to look at the people in the photos, as if I am encountering people who no longer exist. It is a magical experience. Although their time frame and mine can never overlap, I somehow feel there is a link between us. They belong to another world, yet they are very real. Of

廣島 Hiroshima

course, this kind of 'communication' can only exist on the level of photographic images. Ironically, to put it in more extreme terms, I tend not to be able to 'communicate' with my contemporaries.



45



馬琮珠翻拍南京大屠殺的攝像，加以色塊重繪和覆蓋，意圖埋藏歷史真相的痕跡，讓這些影像回到當下。
Ma takes snapshots of the Nanjing Massacre and brings such images back in time by overlying and drawing, intending to uncover the traces of historical truth.

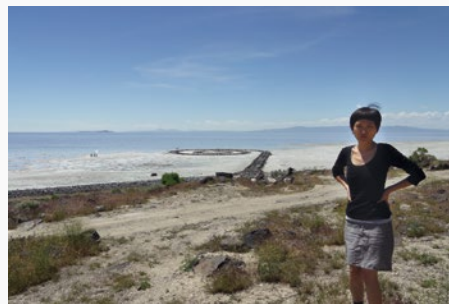
Hand 01
攝自南京 / 侵華日軍南京大屠殺遇難同胞紀念館
Nanjing Massacre Memorial Hall, China
2012

那些戰爭博物館的照片如何影響你的創作？

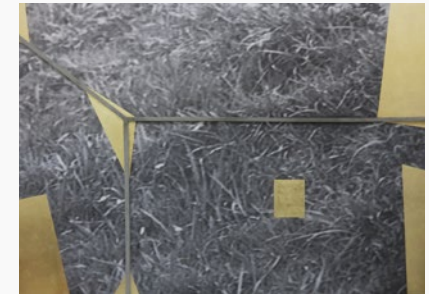
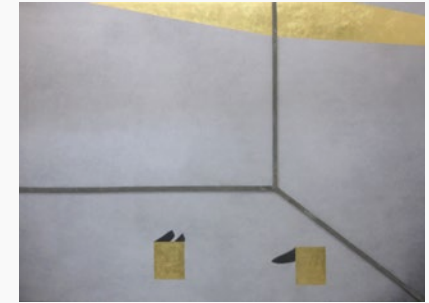
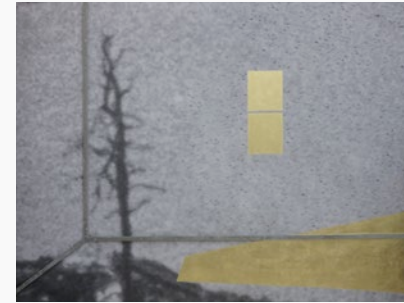
照片上「人」和「空間」在我眼中是等同的，我把圖像上的符號拆解之後，就可以拉近那個空間，讓我可以進入去裡面的世界。我很享受看圖像放大後的微粒，有時我會嘗試把它們切割，例如只擷取手的部份再作整理。我的作品就是經過我的選擇後的整理，然後再進入那個空間後的結果。

How do those photos from war museums influence your creativity?

I place equal importance on 'human' and 'space'. After I have deconstructed the symbols in the images, the parts can be zoomed in for me to enter the world within. I enjoy immensely the graininess of images after magnification. At times I would try to divide them - for example, I would extract the part of hands and rearrange it. My work constitutes the end product of what I have selected and treated, the portal through which I can enter that space.



造訪羅伯特·史密生的螺旋形防波堤
Visit Robert Smithson Spiral Jetty
2009



《那景，及溜進室內的光》

Landscape and Illumination
金箔、水泥、塑膠彩、炭粉於打印帆布
Gold Leaf, Cement, Acrylic, Charcoal Powder
on Printed Canvas
2016-17

你希望觀眾對你的作品有什麼感受。

我想重新創做一個景觀出來。影像本身可以是很強烈、富情感的東西。但我偏向把東西拆得很細小，只留下一些很純粹淨化的部分。我沿用在戰爭博物館重拍的相片，讓觀眾看到一個戰地的風景，但它在哪裡拍、哪時拍已經無關重要。我採用一個景觀式的場景，希望邀請觀眾去進入這個時空，逆反一般的認知，投射一個觀照多於批判的目光。

What do you think will be the viewers' reaction to your works?

I have not given it much thought really. What I am doing is to re-create a scenario. The image itself can be very strong and emotional. Yet I tend to take things apart and reduce them drastically to something extremely pure, or purified. I would use the photos I took of the war photos to show the viewers war scenes. When and where they were taken is of no import. The approach is to adopt a scene for pure viewing and invite the viewers to enter that space and time, subverting normal cognition processes and the critical faculty in favour of pure viewing and reflection.

照片鳴謝：馬琮珠
Photos courtesy: Ivy Ma

藝術家簡歷 Artists' Biographies



鄭淑宜
Cheng Shuk-ye, Eastman

鄭淑宜於 2000 年畢業於香港中文大學藝術系及於 2009 年取得藝術研究碩士學位，並在 2010 年於英國曼城華人藝術中心完成三個月的藝術家駐留計劃。鄭氏曾於多個藝術中心、畫廊、公共空間等舉辦個人展覽；亦於香港藝術館以及香港國際機場舉辦聯展，其作品曾於 Hong Kong Eye 當代藝術展及 Hong Kong Artists – 20 Portraits 刊登發表。鄭氏於 2004 年入選《傑出亞洲藝術獎》，作品為香港收藏家及機構私人收藏。

Eastman Cheng graduated with Master of Fine Arts and Bachelor of Arts from The Chinese University of Hong Kong in 2009 and 2000 respectively. She was chosen to participate in the Breathe Residency Programme of Chinese Arts Centre in Manchester for three months in 2010. Her solo exhibitions have been diversely distributed in art centres, art galleries and public spaces throughout Hong Kong. She also took part in group exhibitions of different institutions such as Hong Kong Museum of Art and Hong Kong International Airport. She has been featured in publications such as 'Hong Kong Eye: Hong Kong Contemporary Art' and 'Hong Kong Artists – 20 Portraits'. Cheng's work has been collected by local collectors and private foundations. She also won the 'Sovereign Annual Contemporary Asian Art Competition' in 2004.



馬琮珠
Ma King-chu, Ivy

馬琮珠是一位混合媒介的視覺藝術家及香港藝術學院的講師。她於 2001 年獲澳洲皇家墨爾本理工大學及香港藝術學院藝術學士學位，並於 2002 年於英國列斯大學取得碩士學位，曾在美國及芬蘭旅居及創作。自 2002 年，馬琮珠先後於多個國家作駐場藝術家，近年亦參與多個展覽項目，包括 2011 年藝術推廣辦事處舉辦的藝遊鄰里計劃。馬氏於 2007 年獲亞洲文化協會獎學金，於 2012 年獲香港藝術館頒發香港當代藝術獎 – 青年藝術家獎。

Ivy Ma is a visual artist specialising in mixed-media works and a lecturer at the Hong Kong Art School. She attained her Bachelor of Arts in Fine Art from the Royal Melbourne Institute of Technology University, Australia, and the Hong Kong Art School in 2001. She received a Master Degree in Feminist Theory and Practice from the Visual Art University of Leeds, UK in 2002. She then lived in the US and Finland, working on creating art. Since 2002, she has participated in various artist residency programmes worldwide. She took part in joining different exhibition project such as 'Artists in the Neighbourhood Scheme' organised by the Art Promotion Office in 2011. Ma was an Asian Cultural Council grantee in 2007. In 2012, Ma won the Young Artist Award category of the Hong Kong Contemporary Art Award from Hong Kong Museum of Art.

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#藝術旅人展覽系列一：異國符號

#ArtTravellers Exhibition Series I: Decoding Exotic Lands

工業貿易大樓一樓大堂

1/F Lobby, Trade and Industry Tower

此小冊子配合「#藝術旅人展覽系列一：異國符號」展覽出版

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黃嘉遜，香港平面設計師。創立了設計工作室 Good Morning Design，專注於視覺形象、印刷物和出版設計。黃氏積極參與設計展覽、工作坊及講座分享。作品曾入選本地及國際設計比賽，包括德國設計獎、東京字體俱樂部年鑑、台灣金點設計獎、亞洲最具影響力設計大獎等，亦多次受邀刊登於國際設計雜誌及出版物。

Jim Wong is a Hong Kong based graphic designer. He cofounded the independent design studio Good Morning Design that specialises in visual identity, prints and publication. Jim has been actively participated in various exhibitions, workshops and sharing. His works have been selected for numerous international design awards including German Design Award, Tokyo Type Director Club Annual, Taiwan Golden Pin Design Award, DFA Design for Asia Award, and published in design magazines and publications internationally.

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