

# 藝術旅人展覽系列三

# ArtTravellers Exhibition Series III

李美娟  
×  
楊沛鏗

CAROL LEE

TREVOR YEUNG

# 採綠遊蹤

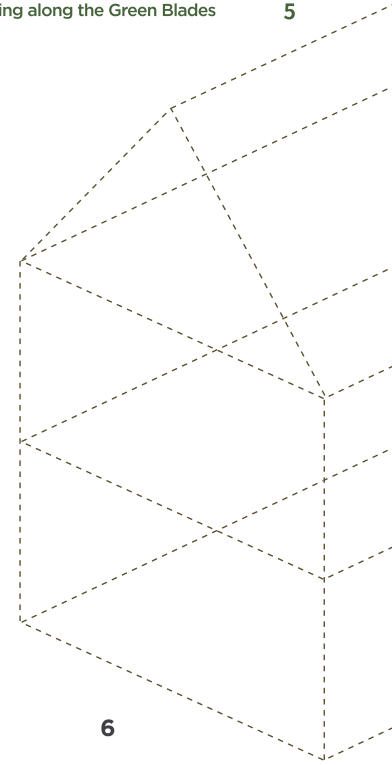
TRACING  
ALONG  
THE  
GREEN  
BLADES



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## 目錄

### Contents

前言 Foreword	6
藝術旅人的搜物遊記 The Collectibles of Art Travellers	8
野有蔓草 珍而重之 —— 李美娟的《植物風景》 Out on the Moor a Creeper Grows Cherish all that Nature Bestows —— Carol Lee Mei-kuen, <i>A Landscape of Green Journey</i>	14
觀綠遊園 跨域叢生 —— 楊沛鏗的《環球蝴蝶先生》、《白斑島》、《盆塔》 In a Garden of Swathing Green, Life Transcends Boundaries —— Trevor Yeung, <i>Mr Universal Butterflies, Variegated Island and Planter Tower</i>	28
藝術家簡歷 Artist Biographies	40

## 前言

### Foreword

劉鳳霞博士 Dr Lesley Lau  
藝術推廣辦事處總監 Head, Art Promotion Office

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」、「城市藝裳計劃：樂坐其中」及剛圓滿結束的「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」已於去年開始舉行了兩個展覽系列，分別是「異國符號」和「回憶探索」，我們繼續推出系列三「採綠遊蹤」，為大家展示另外兩位香港藝術家李美娟和楊沛鏗的創作。

李美娟和楊沛鏗在旅程中各自採綠遊覓，最終變化成今次展出的藝術作品。已故詩人也斯（原名：梁秉鈞，1949 – 2013）亦有詩名《採綠》，頌讚香港的鄉郊菜田，整天生活在都市的人們不妨跟隨藝術家來一次採綠遊蹤吧！

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", "City Dress Up: Seats · Together" and the recently concluded "Hi! Hill". Succeeding "#ArtTravellers Series I: Decoding Exotic Lands" and Series II, "Revisiting Memory Lane" held at the Trade and Industry Tower, in Series III "Tracing along the Green Blades", we continue to present the works of another two Hong Kong artists, Carol Lee Mei-kuen and Trevor Yeung.

The exhibition took shape from the magnificent botanical collections of Lee and Yeung, who are both avid travellers and plant collectors. The late Hong Kong poet, Ye Si (né Leung Ping-kwan, 1949 – 2013) had also written "Picking Green" to express his admiration of the natural greenery in Hong Kong. Urban dwellers let us travel and trace along the green blades!



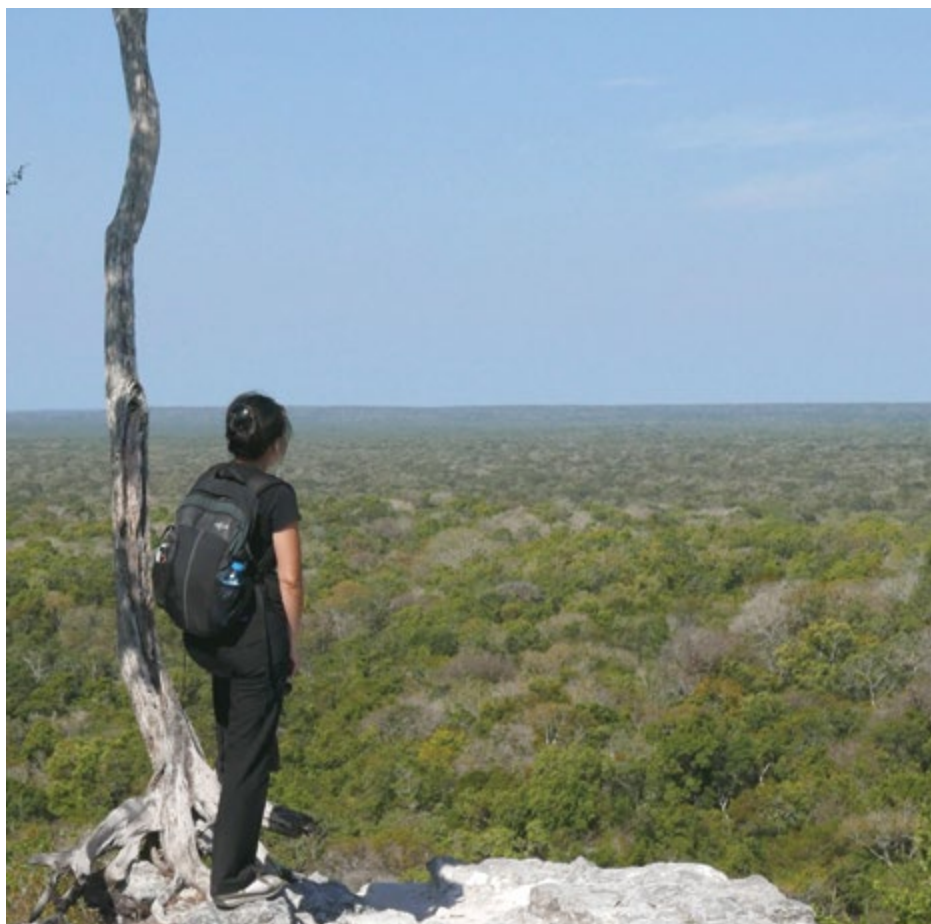
# 藝術旅人的 搜物遊記

## The Collectibles of Art Travellers

羅欣欣 Lo Yan-yan

藝術推廣辦事處館長 (公共藝術)

Curator (Public Art), Art Promotion Office



據說英國人是法國的第一批觀光客，他們藉旅行來印證歷史書上所敘述的世界，在旅途中一面吸收文化，一面蒐集珍品。<sup>1</sup> 旅行可說是認識世界歷史文化的最佳機會，在周遊列國的過程中，蒐集紀念品自然地成為旅途上不可或缺的部分。正如美國學者 Beverly Gordon 認為，這些物品能勾起旅程中特別的時刻和事件，而它的實體存在能將不一樣的體驗帶回日常生活中，所以幾乎每個人都會收藏紀念品；<sup>2</sup> 它無疑把本為無形的旅行記憶具體化，而這些異鄉的物件盛載著當地社會、歷史、文化等元素，能封存珍貴而短暫的旅行回憶，並成為我們在異地「此曾在」的證明。

以往的旅行紀念品一般是當地標性的擺設、印有當地觀光景點的匙扣、T 袖或特產。隨著網購日漸普及和全球化的影響下，我們現在能夠輕易購買世界各地的產品，故此我們旅行時會轉而收藏更獨特及個人化的物件。紀念品不但可以喚起旅遊體驗的記憶，而且還可以提供建構自我認同的獨特見解。<sup>3</sup> 最有價值的紀念品，除了能讓人霎時拾回旅行時的感動，最重要是能夠為我們敘述屬於個人的旅行故事，從收集和整理物件的過程中認識自己。只要主體賦予客體意義，那怕只是車票、餐廳餐巾、紅酒軟木塞或是石頭也可帶回家，藉著這些帶著視覺、嗅覺和觸覺的收集物來建構旅行、人生，以至心靈成長的獨特故事。



The English were allegedly the first cohort of tourists to visit France. They wanted to confirm what they had learnt about the world as described in the history books, taking in the culture and collecting beautiful objects or souvenirs along the way.<sup>1</sup> Travelling can be considered the best opportunity to learn about the history and culture of the world, and collecting souvenirs along the way has become an integral part of the experience. As American scholar Beverly Gordon remarked, "Almost everyone is, in one way or another, a collector of souvenirs. People like to be reminded of special moments and events, and a souvenir serves as such a reminder. As an actual object, it concretizes or makes tangible what was otherwise only an intangible state. Its physical presence helps locate, define, and freeze in time a fleeting, transitory experience, and bring back into ordinary experience something of the quality of an extraordinary experience."<sup>2</sup> Souvenirs can turn the intangible memories of one's travels into something concrete: these foreign items are embodiments of the social, historical and cultural elements of the places visited; they preserve precious yet transitory memories of the journey, and are proof of the visitor's "been there" experience.

Travel souvenirs in the past were generally trinkets featuring iconic landmarks, key rings and T-shirts printed with scenic tourist attractions, and local produce. Under globalisation and the prevalence of online shopping, all manner of merchandise from across the globe has now become easily accessible. The abundance of choices thus makes us drawn to more unique and personalised items. Not only can souvenirs evoke memory but also provide unique insights into the construction of self-identity.<sup>3</sup> Apart from invoking an instant recollection of the heightened emotions during the journey, the most valuable souvenirs should also narrate a personalised travel story which enables us to understand ourselves through the process of collection and compilation. As long as a primary object can generate a secondary meaning, be it a mere train ticket, a table napkin, a wine cork or a piece of rock, it can be taken home so that a unique story about travel, life, and even spiritual maturation can be constructed through these visual, olfactory and tactile items.

視覺藝術家楊沛鏗喜歡到世界各地的植物園參觀，研究植物的特性；並在旅程中蒐集一些有趣的植物品種回港，在本地搭建適合它們生長的環境，培育成療癒心靈的良藥。植物作為他與異地溝通的橋樑，亦在尋尋覓覓中使他找到熟悉的感覺。楊沛鏗每當遇到人際關係不如意時，便會借助植物舒解情緒，他能感受到植物的回應並使他從容放下煩惱。他在園藝世界中找到屬於自己的小天地，把自己從生活日常中抽離並自由地呼吸，而旅行亦像置身於這種抽離的狀態。對藝術家來說，各地植物有不同生長特性，就像做人的態度：有些如蝴蝶蘭般追求穩定安全，有些像藤蘿喜歡自由奔放，又有些像熱情果般永遠努力向上爬。楊沛鏗每次走進植物園總讓他讚嘆不已，溫室微妙地調節周遭環境來迎合品種繁多、姿態迥異的植物特性。作品《環球蝴蝶先生》及《白斑鳥》就是將展場模擬成一個微型的城市溫室，除了以植物為觀察目標，藝術家借植物作隱喻，探索人與一個受控空間的關係。楊沛鏗栽種著各國植物來塑造大觀園場景，既把各地的感性、熱情、幻想融會於此，亦展示他與自然如何相互感通，希望給觀眾一個在繁忙城市中舒解自癒的機會。來自異地的各類植物帶著不同的生長特性呈現出人生百態；在這個環球植物風情畫下，不同地域的植物為著生存也會對環境作出妥協。楊沛鏗的藝術創作就是通過雙手去塑造，植物成為他探索世界的媒介，既表達出對環境、社會的真摯感受，並以創作去瞭解一個地方。



Visual artist Trevor Yeung likes to visit botanic gardens across the globe to study the characteristics of plants, collecting along the way interesting species to bring home, where he builds a suitable habitat to nurture the plants into a panacea for the tired and wounded souls. As his way of communicating with foreign lands, plants have provided him with familiar feelings in the searching process. Whenever he is at loggerheads with people, he would go to his plants for purging. He can often feel that they are responding, and so his nerves are soothed. He finds a microcosmic existence in horticulture, one that is uniquely his own, through which he can extract himself from the daily grind for a breather. Travelling also approximates this state of extraction. To an artist, plants of different provenance have their own characteristics, just like attitudes people adopt: some go after stability and safety like the moth orchid, some are as carefree as vines, while others never stop striving to climb upwards like the passion fruit. Yeung is amazed with what he perceives every time he steps into a botanic garden. The greenhouse makes subtle adjustments to its environment to accommodate the different forms and natures of a wide variety of plant species. Yeung's artworks *Mr Universal Butterflies* and *Variiegated Island* transform the venue into a micro urban greenhouse: apart from being exhibits in their own right, the plants are used allegorically to explore the relationship between men and a controlled environment. He has crafted a greenhouse with plants from various countries, bringing together their emotions, passions and imagination while showing how he communicates with nature. The audience can soothe and heal themselves in a hectic city through the works. These plants exhibit different growth characteristics, mirroring all walks of life. In this botanic miniature of the globe, plants are shown to adapt to the environment as it is essential for existence. Using plants as a medium to explore the world, Yeung handcrafts artworks through which he understands a place and expresses his feelings for society and the environment.

同樣以雙手探究藝術可塑性的視覺藝術家李美娟，喜歡在旅行中自製明信片，題材多是來自沿途的一花一木或歷史圖案。她為旅途上所見的人和事製成剪影紙模板，然後把模板放在報章紙卡上。在陽光下，紙卡上漸漸地留下黃色的印痕。余光中曾說過：「旅行不僅是空間之變，也是時間之變……我們旅行的時候，常常會忘記今天是星期幾，而遺忘時間也就是忘憂。」<sup>4</sup> 旅行的時候，我們往往會忘記當下的時間，但時間卻是實實在在的在身邊溜過。同樣，時間藉陽光慢慢在這些明信片上為旅程留下一個時空印記。李美娟在明信片背面寫下她在旅途中的所思所想，然後把它們寄出，讓它們延續她的旅程，藉此自療忘憂。李美娟旅行時喜歡到博物館觀賞古代器物以瞭解當地的歷史，當中她尤愛研究文物上的植物圖案與當地文化的關係。此外，她亦會特意到訪當地的自然歷史博物館和植物園，從植物回溯當地環境、自然和時間的脈絡。植物也因此成為她的創作媒介，以不為人注視的角度去看大世界。她近年喜愛在旅行中採集堅毅生長的野花，並把它夾附在筆記簿內保存。經歷時間的沈澱，植物呈現出富有畫意的另類自然造型，並在時間中定格。其作品《植物風景》就像日本本草學家岩崎常正的《本草圖譜》，當中所展示的花朵標本等視覺紀錄就像時間拓印，詳細記錄著世界各地的花卉在大自然當下最獨有的形態。此外，她亦為這些標本進行底片及實物掃描，其微觀的影像使植物上原有組織表露無遺，引領我們以另一視角走進植物世界。她在這五年間已從十四個國家收集了多達五百種植物，在蒐集的過程中亦發現不同國家在同一經緯度上因有著相同的氣候而生長著同類的植物，正如她在日本鄉間重遇在德國看見的野花。另一幅以光影描繪的花畫，讓光和時間為作品留下逐漸模糊褪去的印記。她的蒐集不但記載著世界各地遊走的足跡，刻劃的時間流動亦呈現了一種雅致恬淡的思緒和情感。

Also adopting a craftsman's approach to art is visual artist Carol Lee Mei-kuen. While she travels, the artist likes to make postcards themed on plants or historical motifs. On her way, she makes stencils of things she encounters, and places them on newsprint. Under sunlight, a yellowish mark on the newsprint gradually appears. Poet and prose writer Yu Kwang-chung once remarked: Travel not only entails a change in space, but also in time... while we travel, we often forget the days of the week; forgetting time is forgetting our woes and cares.<sup>4</sup> When we travel, we often forget about time, while time is actually slipping past. With the help of sunlight, time leaves a temporal mark on these postcards. After writing down her thoughts on the back side, Lee would then mail the postcards out to extend her journey as a form of healing. When she travels, Lee likes to visit museums to look at ancient relics, learning about the history of the place. She is particularly curious about the relationship between plant motifs on relics and the local culture. Also, she would visit local museums of natural history and botanic gardens, tracing the relationship between local environment, nature and time through the native flora. Plants have therefore become the major medium of her art, through which the artist approaches the world with the most subtle perspective. Recently she has taken to collecting hardy wild flowers from her journeys, preserving them between the pages of her notebook. With the passage of time, the plants would yield a picturesque yet unconventional manifestation of nature, as if captured in frozen motion. Her work *A Landscape of Green Journey* reminds a Japanese botanist Iwasaki Tsunemasa's *Honzō Zufu*: her visual record of flower specimens are like stamps of time, detailing the most unique forms of nature's flora from all over the world. Besides, she also makes scans of the specimens and their negatives. These micro images show fully the original structures of the plants and take us into the world of plants from another perspective. Over the past five years, she has collected up to 500 species of wild plants from fourteen countries. During this process, she found that countries with the same latitudes nurture the same kinds of plant due to their similar climates. For instance, she encountered in Japan the same species of wild flowers that she had seen in Germany. She has another floral picture drawn with light and shadow, allowing light and time to mark what is fading gradually away. Not only does her collection contain her footprints from all over the world, the flow of time depicted also reflects moods and sentiments that are tranquil and elegant.

「一旦你開始收藏，物品就開始誘惑你，把你的熱情引導到這些物品上，帶領你到找到它的地方。」<sup>5</sup> 自物件被收藏後，個人與收藏品之間有了奇妙的連結，它會引領你走訪不同地方。楊沛鏗和李美娟自開始他們的芊芊蒐集後，心被植物牽動著，並展開一段與自然相遇的旅程。他們透過收集植物來療癒，以植物來託付個人對他人複雜的情感。在漫長的旅途上，蒐集各種植物就像收集了旅途上的美麗風景，並重演繹屬於他們個人的搜物遊記。楊沛鏗從異地帶回的植物種子在本地繼續栽種，有機地延續著旅行所感；而李美娟則把異地收集的鮮花在旅行當下一刻製成標本，把旅程中最美的瞬間凝住。觀者被帶進他們的芊芊世界，一起漫遊世界各地，感受他們如何藉蒐集自然來探索心靈。

Once you are launched on the course of collecting objects, then objects seem to call out seductively, leading on your passion for these objects, dragging you to places where they might be found.<sup>5</sup> Once an item is being collected, a special bond is created between the collector and it, leading him on to visit different places. Ever since Trevor Yeung and Carol Lee Meikuen started collecting plant specimens, their passion for plants has never stopped growing, leading them on to one journey after another into nature. They heal themselves through collecting plants, gaining cathartic relief from the latter in their complex relationships with other people. During their long journeys, collecting various plant specimens is akin to collecting beautiful scenery along the way, which also goes to construct and interpret their own personal collector's travelogue. While Yeung brings back seeds for cultivation in Hong Kong to extend organically his sentiments for travel, Lee turns her collected plants into specimens on the spot, freezing the fleeting moments of beauty. Entering the kaleidoscopic plant kingdom, the audience will follow the artists' footprints around the world, and feel their search for the inner self through their gleanings.

<sup>1</sup> 伊莉莎白·貝克著，吳緯疆譯：《旅行的異義——一趟揭開旅遊暗黑真相的環球之旅》，新北：八旗文化出版，2015，頁 58。  
Elizabeth Becker, *Overbooked: The Exploding Business of Travel and Tourism* (New York: Simon Schuster Paperbacks, 2013), p. 49.

<sup>2</sup> Beverly Gordon, 'The Souvenir: Messenger of the Extraordinary' in *Journal of Popular Culture* 20:3, Winter 1986, p. 135.

<sup>3</sup> Nigel Morgan and Annette Pritchard, 'On Souvenirs and Metonymy: Narratives of Memory, Metaphor and Materiality,' in *Tourist Studies* 5(1), p. 34.

<sup>4</sup> 余光中：《記憶像鐵軌一樣長》。台北：洪範書店，1996年（第七版），頁 188。  
Yu Kwang-chung, *Jiyi xiang tiegui yiyang chang [Memories as Long as Railway Tracks]*, 7th edition (Taipei: Hung-fan Bookstore, 1996), p. 188.

<sup>5</sup> 彼得·柯睿著，王宏仁譯：《消費社會學》。台北：群學出版有限公司，2013，頁 65。  
Peter Corrigan, *The Sociology of Consumption* (London: Sage Publications Ltd, 2013), p. 65.





「旅途中與不同植物相遇，  
它們就好像親身對我訴說著當地的文化和歷史。」

—— 李美娟

“When I come across  
the various plants on my travels,  
they seem to be telling me  
about the culture  
and history of their land.”

—— Carol Lee Mei-kuen





## 野有蔓草 珍而重之

— 李美娟的《植物風景》

**Out on the Moor a Creeper Grows  
Cherish all that Nature Bestows**

— Carol Lee Mei-kuen, *A Landscape of Green Journey*

劉偉妍 Cecilia Lau

藝術推廣辦事處助理館長

Assistant Curator, Art Promotion Office



一張張攤放桌上，李美娟逐一揭示過去的旅行拾獲——有圖紋拓印、有植物壓花，累積成疊疊獨一無二的異地圖鑑。她蒐集的方式需要慢慢經營，時而伏身拓印，時而彎腰撿拾。「前幾年旅遊時，我總會隨身帶備紙、筆，以拓印方法留下當地的浮雕、紋飾，完成品會收藏在信封內保存好。」李美娟喜歡到歷史悠久的地域旅遊，其中她便三度遊歷古國伊朗，並從那裡製作了二三百張拓印。她的拓本或來自當地的建築牆壁、地上渠蓋，甚至來自鳥兒在瀝青路留下的腳印。這些拓印圖紋的黑與白、正與負空間之中載著歷史意涵，同時散發著地道的生活氣息。

Spreading them out on the table and going through them one by one, Carol Lee Mei-kuen shows us her gleanings from her travels. Pattern rubbings and pressed plants pile up in stacks, forming a unique field guide to the foreign lands she has visited. Her method of collecting is a slow, labourious process. She might need to lie prone to make a rubbing, or bend down to do the picking. "During my travels a few years ago, I always brought charcoal and paper with me to make rubbings of the local motifs and reliefs. The finished pieces would be carefully kept and stored in envelopes." She likes travelling to places with long history. She has visited Iran three times, during which she made two to three hundred rubbings, with sources ranging from walls of the local buildings, manholes cover on the streets, and even bird tracks left on asphalt roads. The contrast of black and white as well as the positive and negative spaces of these pattern rubbings is rich with historical implications and exudes the vitality of the local way of life.

李美娟過去曾以拓印作為其中一種蒐集方法，捕捉在旅途之遇的印象。

Lee used to make rubbings as a way to collect and capture the images she encountered on her journeys.



李美娟於伊朗遇見在石縫中堅毅生長的野花。

Lee encountered the wild flora grown between the crevices of the barren rocks in Iran.

除了拓印，李美娟亦會在旅途中採集外地的花草，以壓花技術將收集回來的植物夾附在筆記本內，把它們的姿態定格。「植物在旅途中有著不可分割的部分，我無法想像沒有植物的景象。」只是在伊朗波斯波利斯的一個山坡上，李美娟便遇上了五十多種野花，帶刺的、厚身的、輕巧的、柔薄的，在沙漠氣候下的春天爭相盛放。野花野草的品種形態繁富無窮，有頑強的生命力，能排除萬難在貧瘠的石縫中生長，在她眼中這些都是可貴的。它們紮根土壤，吸收養分，在合適的氣候中靜默滋長，建構了當地的風景，亦是那地那時的最佳見證者。

Besides making rubbings, Lee also gathers exotic flora on her journeys, preserving their natural forms by pressing them between pages of her notebook. "Plants are an integral part of my journeys. I can't imagine a landscape without plants." On a single hillside in Persepolis, Iran, she came across more than 50 species of wildflowers in full bloom in the desert spring. There was a countless variety of wild vegetation, and they were so hardy and tenacious that they managed to grow between the crevices of the barren rocks. Such are the qualities that Lee treasures. They take roots in the soil, absorb nutrients, silently wait for the right climate to grow, and finally spread to form an indigenous landscape. They are the best testimony to that certain place and that moment in time.

身處異地總是充滿未知，李美娟視旅程的無法預計為旅行的魅力，未有刻意尋找和追求她的收集，而是全然付託於緣份，在種種不期而遇下，漸漸豐富了她的收藏。「旅行時看到的事物都是很片面的，作為過客必然無法飽覽地方的所有。儘管每一次旅程總會有錯過的部分，但也就成為再訪那個地方的理由。」李美娟在旅途中的拓印或壓花蒐集同樣只是擷取物件或風景的局部，她選擇從細微之處觀察地方、以片段式紀錄記事。她所蒐集的野地植物並非奇珍異草，相對耀眼的日出、浩瀚的海洋，這些小花小草在風景中更顯微不足道，只是不爭豔、不喧鬧地隨風搖曳，旁觀著都市幻變。

Being in a foreign land is often full of uncertainty. Lee sees the unpredictability of travelling as one of its charms and does not go out of her way to search for things to collect. Fully relying on serendipity and coincidence, she expands her collection gradually. "In our travels we only see things on the surface. It's impossible for us as passing travellers to take in everything a place has to offer. We're bound to miss out some things on every journey, but that's exactly the reason of revisiting." In the same vein, Lee is merely capturing parts of an object or of the landscape by making rubbings and pressed flowers. She focuses on the minutiae of a place and records things in fragments. The wild flora that she has collected seems small in the bigger landscape. Shying away from the spotlight, these wild floras discreetly look on as the city transforms.



「第一次的壓花來自德國的一片草地，那裡長滿雪絨花。後來，在日本又再次遇上這種花。」德國雪絨花和日本雪絨花的不謀而合，就如電影《兩生花》<sup>1</sup>中，兩個相同名字的女孩子，在兩個城市同時出生，有同樣的相貌和愛好，但卻從來沒有見過面。因為觀之如微，所以能察覺境遇之間的微妙異同。那次與雪絨花的重遇令李美娟對植物的生長有所感知。「雖然這些野花在不同的地方生長，卻擁有相同的面貌。在地球的經緯、海拔影響下，它們不經意地交疊相聯。」或許就是緣份的交錯，加上藝術家細膩的觀察和觸覺，點點滴滴聚集成創作的靈感。

"The first pressed flower came from an edelweiss-covered meadow in Germany. Later, I came upon this flower in Japan again." The chance likeness between the German edelweiss and the Japanese edelweiss reminds one of the two girls with the same name from the film, *The Double Life of Veronique*<sup>1</sup>. Born at the same time in two separate cities, the two share identical looks and tics, but have never been brought to meet in life. One can only decipher the subtle similarities and differences in their circumstances through careful observation. Lee's re-encounter with the flower gave her a new awareness of how plants grow. "These wildflowers may grow in different places, but they have the same appearance. The connection and overlapping is brought about by the latitude, longitude, and altitude of our Planet Earth." Perhaps it is such serendipitous crossovers, enhanced by the artist's insightful observations and awareness, that everything comes together to become her creative inspiration.





◀ 李美娟觀察到伊朗的建築物多以花卉植物作為裝飾題材。

In Iran, Lee observed that plant motifs are the main decorative elements in the local architecture.

在異地，旅人遊離的視線有些會被特色建築吸引，有些則著意風土人情，而李美娟旅行時的目光總是不期然地落在與花草有關之物上。「與植物的情意結可能是源自從小便接觸與植物有關的手工藝，中學一年級時，選擇了學習製作絲帶花，其後開始學習國畫。山水、花鳥是國畫的主要範疇，當時老師不只用臨摹的方法，還會帶我們出外寫生，要我們認識植物的結構、名稱及在詩詞歌賦中的意義，所以對植物有更加深入的研究和體會。」李美娟在學習國畫的過程中，細心觀察不同的植物，並將它們的結構、顏色及組合角度畫下作為國畫創作的參考草圖，這些訓練亦漸漸為她內置了對植物的敏銳觸覺。

When travelling in a foreign land, some travellers may have eyes for the characterful architecture, and others may focus more on the people and local customs. Lee's eyes always end up falling on flora-related matters. "My penchant for flora might have originated from making plant-related crafts since I was young. In my first year of secondary school, I took a class on making ribbon flowers. After that I took up Chinese painting. Landscapes, flowers and birds are the mainstream genres of Chinese painting. Our teacher not only asked us to copy master paintings, but also took us on sketching trips outdoors. This encouraged us to develop a closer study of plants." While she was learning Chinese painting, Lee made careful observations of different plants and drew sketches of their structures, colours and angles for future reference. These exercises gradually helped her develop an innate, keen sense for plants.

「旅途中與不同植物相遇，它們就好像親身對我訴說著當地的文化和歷史。」到過土耳其，李美娟發現家家戶戶都種有無花果樹，並把它們栽在家園近街道的位置，毫不吝惜與路人分享自己豐盛的果子。涉足伊朗，她觀察到由於宗教關係，當地的建築物大量使用植物花卉作為裝飾的主要內容。走進博物館及古蹟，她又會在文物的植物紋飾中探尋源遠流長的植物故事。芊芊百草，潤物無聲，大自然與一方文化早已根蒂相連。

"When I come across the various plants on my travels, they seem to be telling me about the culture and history of their land." In Turkey, Lee discovered that every household grows figs. They plant them in the garden near the streets to allow passers-by to pick some if they like. In Iran, she observed that, due to religious reasons, plant motifs and floral designs are the main and most heavily used decorative elements in the local architecture. At museums and historical monuments, she would look at the plant motifs decorating historical relics and search for the stories they tell of the long history of plants. The lush growths enrich the land, just like the rain that silently bedews all vegetation — nature and culture have their mysterious ways of becoming inextricably intertwined.



▲ 近年，李美娟收集了不少關於植物圖紋及寫生的古籍。她在京都古書店購藏了木刻印刷的《本草圖譜》<sup>2</sup>（左）及明治時期的紋飾參考月刊《美術海》（右）。

Lee has collected a number of old books that feature plant patterns and sketches in recent years. She bought woodblock printed *Honzō Zufu*<sup>2</sup> (left) and *Bijutsukai* (right), a monthly pattern magazine published during the Meiji period, from antique bookstores in Kyoto.

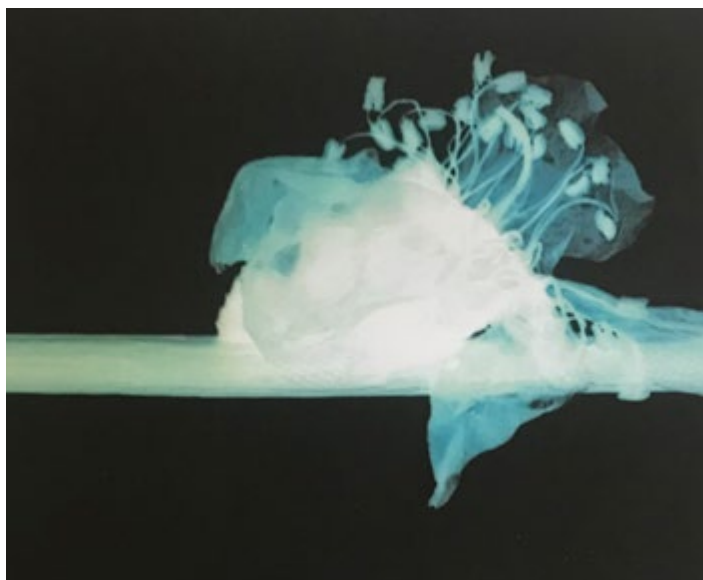
李美娟將植物標本放大微觀，發現它長滿非肉眼可見的絨毛。

Lee enlarged a plant specimen and discovered that it is covered with soft hairs that cannot be seen by the naked eye.



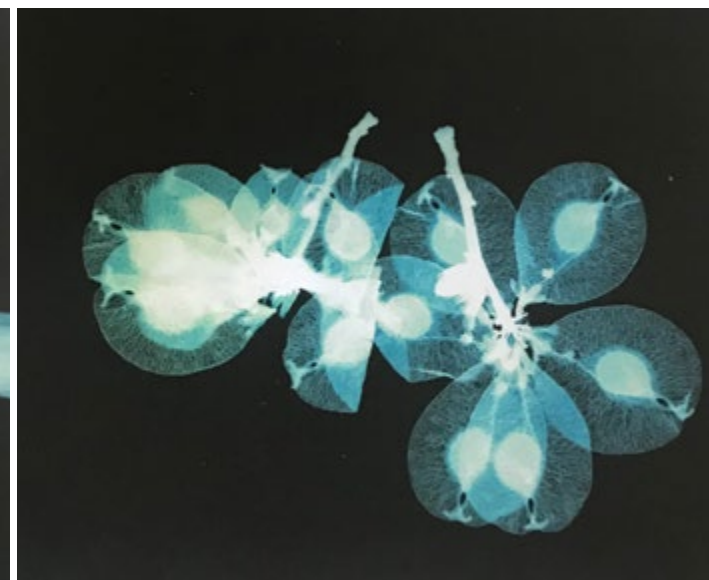
李美娟在此次展覽將以來自不同地域的壓花蒐集為題材，透過重組和整合植物標本，展示她在旅途上的觀察和發現。她的壓花蒐集始於2013年，至今已收藏了約五百多種植物，分別來自不同版圖：亞洲的中國、日本、伊朗、印度，歐洲的英國、意大利、德國，以及美洲的墨西哥、危地馬拉、洪都拉斯等地。除了收藏植物的「真身」，她亦會拍攝植物原本的所在地，記錄發現的日子、時間及其經緯位置。壓花是利用壓力將植物脫水處理成平面花材，起源於十六世紀的歐洲，以助當時的植物學家保存及研究植物。

In this exhibition, Lee will transform and integrate a collection of pressed flowers gathered from different parts of the world to reflect the observations and discoveries that she made on her travels. She first started making pressed flowers in 2013, and has now collected around 500 species of plants from different places around the world, including Asia (China, Japan, Iran and India), Europe (England, Italy and Germany) and the Americas (Mexico, Guatemala and Honduras). Besides collecting the actual plants, she also takes photos of the environment from which each plant came and documents the date and time of discovery, along with the latitude and longitude position. The craft of pressed flowers originated in Europe in the 16th century as a way for botanists to preserve and research plants, and involves drying and flattening flowers with pressure.



李美娟的壓花沒有外加藥水把顏色留住，亦未施以其他方法加快烘乾，她將收集回來的植物夾在書頁之間，隔離光源和水份，純粹地由時間讓植物由立體變成平面，讓枝葉隨意重疊，成為新的形態和層次。李美娟用掃描器將植物標本掃描成電子圖檔，將其放大或以負像的方式檢閱。「若能帶著放大數百倍的眼睛去看植物，那植物世界定完全不同，面對自然，我學懂謙卑。」她觀察植物標本不像植物學家般將其鑒定、歸類，卻是從更多不同角度、更細微地呈現自然美的蹤跡，並在當中得到啟發和感悟。

Lee does not add any chemicals to preserve the colours of the plants, nor does she try to speed up the drying process; she simply presses them between the pages of a book to keep light and moisture out, and lets time do the work, turning them from 3D to 2D. The stems and leaves overlap in random, transforming into a new layered form. Lee converts the plant specimens into digital files with a scanner and looks at them enlarged or as negative images. "If I could magnify my eye several hundred times, the world of plants would look very different. When faced with nature, I learn to be humble." She doesn't identify and classify the specimens as a botanist would. Instead, she finds inspiration and enlightenment by observing them from different angles and finding ways to subtly express their natural beauty.



▲ 壓花的影像底片掃描讓植物的組織在負像效果下結構表露無遺。  
Negative film scans of pressed flowers reveal the makeup of plant tissues.



▲ 李美娟以往的作品大多留下色澤均勻的印痕（左），而她在此次展覽的創作（右）則會嘗試將紙張曝光在不同長度的時間及強弱的光線下。

The discolouration in most of Lee's past works (left) used to be even in tone. In this exhibition, she will try exposing paper to different duration and strengths of light (right).

時間一直是李美娟創作的概念與媒介，她從 2005 年起開始探索陽光在紙張上的自然反應，把物件的投影和線條雕成紙模版，套於新聞紙上，以日復日的陽光曬出褐黃痕跡，記下段段特定的時光。在此次展覽，時間命題除了可在乾燥的花卉上體驗，李美娟亦將蒐集標本轉化成新的「時間繪畫」作品。「異於過往以陽光均勻灑落在新聞紙上，這次作品將漸層式地吸收不同長度的日照，留下的印痕會深淺有致。當中顯現的反白花葉沒有清晰的輪廓，在背後浮動的泛黃色度則如無時無刻在律動的時間。」

Lee has always employed time as both the concept and the medium of her creation. Since 2005, she has been experimenting the natural effect sunlight has on paper. By cutting paper stencils of objects' outlines and placing them on newsprint over a period of time, Lee makes use of the sunlight to turn the paper yellow. Such distinctive style of creation records the passage of time and reveals an ephemeral beauty. In this exhibition, the idea of time can be experienced through the dried flowers. Lee also transforms her gathered specimens into a new "time-drawn" art piece. "Unlike the past when I would allow sunlight to evenly shine onto the newsprint, this time I would place the paper under the sun for different durations, resulting in various patterns in different intensities and layers. The imprints of the flora reversed in white will have undefined edges, and the sepia tones will flow behind them mimicking the perpetual motion of time."

採自不同時區的花草形象在紙上若隱若現，寸寸光陰以可見的方式在負空間填色，李美娟繪上象徵永恆的金色作為刻度，以線狀或粗或幼地劃分畫面，結構成一幅另類的時間圖譜。「近年我在思考時間鏈或並非一定是直線，而是可以迴旋的。」有人曾將時間比喻成旋轉門般沒有終始，過去與未來互相滲透和交換轉化。李美娟在創作路上一直嘗試以形式捕捉時間的流逝，追索時光的韻律。地球繞日公轉永不停歇，四季更迭，時光荏苒，花開花落，不斷繁衍更替的花草彷彿圍繞著歲月在跳輪舞。

The shape of the flora appears faintly on the paper; but time becomes visible by filling the negative space with colour. Lee draws lines of gold, a colour symbolising eternity, as calibration, dividing the space with thick or thin lines and constructing an unusual time log. "In recent years, I've been thinking about how the time chain is not necessarily linear, but circular." Someone once compared time to a revolving door, where there is no start and no end. Their past and future seep into one another, and transform through exchange. As an artist, Lee has always tried to capture the passage of time and trace its rhythm. The Earth continuously revolves around the Sun, the seasons change, time flies, flowers bloom and wilt; plants, constantly reproducing and replacing each other, seem to dance around time in a circle.



▲ 李美娟在《明信片計劃》中應用了時間繪畫技法，她從生活和旅途中選取物件創作明信片，寄給親友及陌生人。

In the *Postcard Project*, Lee employed a time-drawing technique and created postcards by picking objects from her daily life as well as from her travels. Then she would mail them to family, friends or even strangers.



◀ 李美娟攝於德國卡瑟爾  
Photo taken by Lee in Kassel, Germany 2017

旅人之所以喜歡沿途收集、紀錄，或者就是意識到世界萬物都具有稍縱即逝的性質。<sup>3</sup> 儘管舊地重遊同一片風景，曾經歷的客觀環境和主觀感受都無法複製。在藝術家清澈細膩的眼光中，隨處可見的植物雖微小卻難忘，儘管平凡普遍的一花一木亦可成為旅途上的吉光片羽。英國詩人布雷克在詩裡曾寫道：「一粒沙裡看出世界，一朵野花裡見天國，在你掌裡盛住無限，一時間裡便是永劫。」<sup>4</sup> 在自然景物的遞變和轉化間能瞥見時間流淌的軌跡，一葉知秋，縱使渺小的花草也可帶來永難忘懷的感動和領悟。李美娟的創作起點始於她的見微知著，作品擷取自不同經緯，又以無數須臾構成，將空間與時間交織成宏大的網絡，讓觀者在寧靜溫柔間看見自然的浩瀚，喚起謙卑的心，期待下一趟旅程。

Perhaps the reason why travellers like to collect and make records on their journeys is that they are aware of the fleeting nature of all things in life.<sup>3</sup> Even if you revisit the same place, it is impossible to replicate the circumstances and emotions that you have experienced before. In the limpid, insightful eyes of the artist, the common flora, as small as they may be, become memorable, and even the most ordinary plant can turn into a precious remnant of a journey. The English poet William Blake once wrote:

“To see a world in a grain of sand,  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand,  
And eternity in an hour.”<sup>4</sup>

It is possible to catch a glimpse of the movements of time in the changes and transformation of nature, and even something as minor as a flower can bring about an unforgettable, touching experience and inspire realisation. Lee's ability to see the minutiae of everyday life is what originally inspired her; she takes objects from different geographic locations and builds upon them with countless moments in time. This crisscross of space and time creates a vast network; it urges the audience to consider the vastness of nature in its quiet gentleness, reminding them of their own humility as they anticipate the next journey.



<sup>1</sup> 波蘭導演奇斯洛夫斯基於 1991 年拍攝的電影。  
A 1991 film by the Polish director, Krzysztof Kieslowski.

<sup>2</sup> 《本草圖譜》為日本本草學家岩崎常正於 1828 年所編著，全書 95 冊，記載了約 2000 種植物，作者親自至山野考察採集植物，按實物描繪，再以精細木刻五彩套版印刷而成。  
*Honzō Zufu* was written by the Japanese botanist, Iwasaki Tsunemasa, in 1828. It contains 95 volumes and records around 2000 varieties of plants. The author conducted research and collected specimens from the mountains, illustrating them from real life. The illustrations were then produced in detailed polychromatic woodblock prints.

<sup>3</sup> 胡晴舫，《旅人》，台北縣新店市：八旗文化，2009，頁 163。  
Hu Ching-fang, *Luren [The Traveller]*, (Taipei: Gusa Publishers, 2009), p. 163.

<sup>4</sup> 摘自布雷克的長詩《Auguries of Innocence》的首四句，周作人譯。  
The first four lines from William Blake's poem, *Auguries of Innocence*.

「我更習慣以『觀察』與該地產生聯繫。像觀察植物般，是有距離的，能先單向地嘗試了解那些人和事，大家可保持互不相干，避免產生尷尬。」

————— 楊沛鏗



“ I am more used to ‘observation’ as a means to establish a link with a place. Like observing plants, I maintain a distance, try to understand the people and events in a unilateral way, so that either party remains untouched to avoid embarrassment.”

————— Trevor Yeung

「在眾多植物當中，我特別喜愛蕨類植物。我不喜歡為花的綻放而作出期待，而蕨類植物不開花不結果，是一種簡單、穩定的植物。」蕨類植物在動盪常變的環境之中安然平靜地繁衍生長，其平穩性是楊沛鏗所追求的。踏上一趟旅程，被抽離一個熟悉的時空，旅人往往頓失所依，於楊沛鏗亦然。他自言自己不擅交際，外遊到陌生的境地更容易缺乏安全感，這時「觀察」便成為他消除不安的良方。

"Among the various plant species, I'm especially fond of ferns. I don't like anticipating the flowers to bloom. Ferns do not blossom nor bear fruit; they are simple and stable plants." Ferns can thrive and multiply quietly, undisturbed even in a tumultuous environment. Their stability is what Yeung seeks. A traveller who sets off on a journey is being extracted from a familiar environment, and he may feel suddenly at a loss. Yeung shares such a feeling: he describes himself as a withdrawn type not adept at socialising, so being away from home and in a strange environment further deepens this sense of insecurity. To dispel this, he observes things along the journeys and finds it the best cure.

楊沛鏗綠意盎然的工作室。  
Trevor Yeung's verdant studio.

## 觀綠遊園 跨域叢生

— 楊沛鏗的《環球蝴蝶先生》、《白斑島》、《盆塔》

**In a Garden of Swathing Green,  
Life Transcends Boundaries**

— Trevor Yeung, *Mr Universal Butterflies*, *Variogated Island* and *Planter Tower*

劉偉妍 Cecilia Lau

藝術推廣辦事處助理館長

Assistant Curator, Art Promotion Office

楊沛鏗是植物愛好者，擁有豐富的種植經驗，植物理所當然成為了他創作中最常出現的元素。異於松節油撲鼻或木屑飛揚的藝術家工作空間，進入楊沛鏗的工作室迎來的卻是一片綠。工作室的地面、桌上至層架高高低低擺滿不同品種的植物，有些沐浴在加濕霧氣中，有些舒展著豐厚巨葉，又有些向上延伸攀爬……這些植物盆栽的原生地或來自雨林，或來自沙漠，各自踏上過不同的旅途輾轉聚集於此。

Trevor Yeung is a plant lover with a good knowledge of horticulture. It is little wonder that plants become a recurrent feature in his artistic creations. Visitors to his studio would be welcomed by a swathe of green once they step inside — different plant species line the floor, tables and shelves high and low. These plants have their origin in rainforests and deserts in foreign lands, but have assembled here after coming from places far and wide.

楊沛鏗將蕨類植物種植在玻璃缸內，加入設備為他們提供光照及水分。

Yeung places these ferns inside a glass tank, with equipment installed to provide them with light and water.

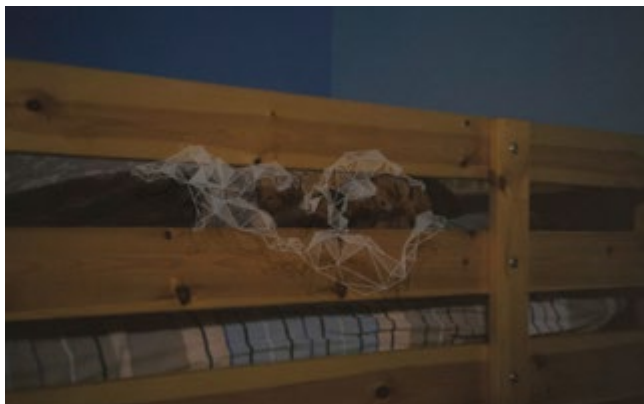






◀ 楊沛鏗外遊時對睡眠中的陌生人進行觀察，以攝影和繪畫的方式創作了《Sleepy Bed》系列作品。

Yeung's *Sleepy Bed* series is a collection of photographs and drawings using sleeping figures as subjects. The inspiration comes from sleeping strangers whom Yeung saw during his travels.



「性格使然，旅行時我很少主動與人交流。我更習慣以『觀察』與該地產生聯繫。像觀察植物般，是有距離的，能先單向地嘗試了解那些人和事，大家可保持互不相干，避免產生尷尬。」他觀察的習慣來自種植，由於植物不語，它們用一種緩慢、微妙的方式表達自己，需要透過細心的觀察才能理解其生長狀態及習性。走到異地，街邊的流浪漢、植物園的管理員都是楊沛鏗的觀察對象，這些獨立的個體就像沒有交流的花草，相對觀察群體中的互動，他更喜歡觀察人在空間獨處的時刻。

"Perhaps it's in my nature that I seldom take the initiative to conduct an exchange with others. I am more used to 'observation' as a means to establish a link with a place. Like observing plants, I maintain a distance, try to understand the people and events in a unilateral way, so that either party remains untouched to avoid embarrassment." Yeung's habit of observation comes from planting. Plants do not speak; they express themselves in a slow and subtle way, requiring careful observation to understand their growth process and character. When in a foreign land, be it the tramp in the street or the attendant of a botanical garden, anything and anyone can be a target of Yeung's observation. These unconnected individuals are like flora which is inert to communication. Relative to the observation of interaction within a group, Yeung is more into observing men in solitude within a space.

除了留意旁人，楊沛鏗在旅遊時也離不開對植物的觀察，他總會將參觀植物園編排到行程內。里約熱內盧植物園、比利時國家植物園、柏林植物園及新加坡濱海灣花園等他都一一遊走過，在觀賞植物的同時，他也會著意植物園的設備，從中察覺當地人對待植物的態度。「我喜歡觀察植物在人工環境下的狀態，植物作為觀察目標，而觀察到的是多於植物本身。生物在被受控的系統下作出反應，其實與人類社會有不少共通處。」在楊沛鏗的藝術實踐中，他將其對植物特性的觀察引伸出不同理解和聯想，在創作中轉化成對種種人際關係的隱喻。

Apart from looking at the people around him, Yeung is always engaged in the observation of plants in his travels. Botanical gardens are therefore "must-visits" in his itinerary. He has been to the Rio de Janeiro Botanical Garden, the Botanical Garden Meise in Belgium, the Berlin-Dahlem Botanical Garden and the Gardens by the Bay in Singapore. While observing the plants, he also pays attention to the equipment and facilities on-site to learn about the locals' attitude towards plants. "I like to observe the plants' condition in an artificial environment. The reactions of plants in a controlled environment are in many ways similar to human society." In his artistic experience, Yeung derives from his observation of the behaviour of plants, transforming different interpretations and associations into metaphors for human relationships.

楊沛鏗作品《百香果路》透過裝置牽制百香果向上的生長，隱喻人類徒然的慾望和追求。  
By curbing the upward growth of the passion fruit with an installation, Yeung hints at Man's futile desires and pursuits with his work *Maracujá Road*.



大部分的植物園都是按植物的種類劃分不同園區，提供相應的生長條件給各類品種，又建設溫室栽培需要特別保護的植物。「溫室能控制室內的溫度及濕度，打破季節和地域的限制，可容納本來不適合該地生長的外來品種，溫室活像保存異地拾獲的藏珍閣。」當哥倫布破浪出航的一天，全球性的物種大交換隨之開啟，植物可違反土壤的制約而移居到千里之外，更難馴的亦能在溫室中逆天生長。

「你給我一天，我給你一個世界」，深圳的主題公園「世界之窗」的宣傳口號如是說。公園按不同比例仿建世界各地的名勝景點，植物園亦同出一轍，把世界濃縮，讓我們一天內可飽覽來自不同產地的植物，遑論距離。植物園在每種植物的簡介裡都細心標明了其原生地，但當它們能茁壯地扎根在世界不同角落時，其原生地在它或在我們早已失去了重要性。今天我們可透過旅遊移動著，植物同樣既可屬於這裡，也可屬於他處，再深的根也可移植，隨著人類頻繁的交流不停移動。

楊沛鏗攝於泰國曼谷湯普生博物館

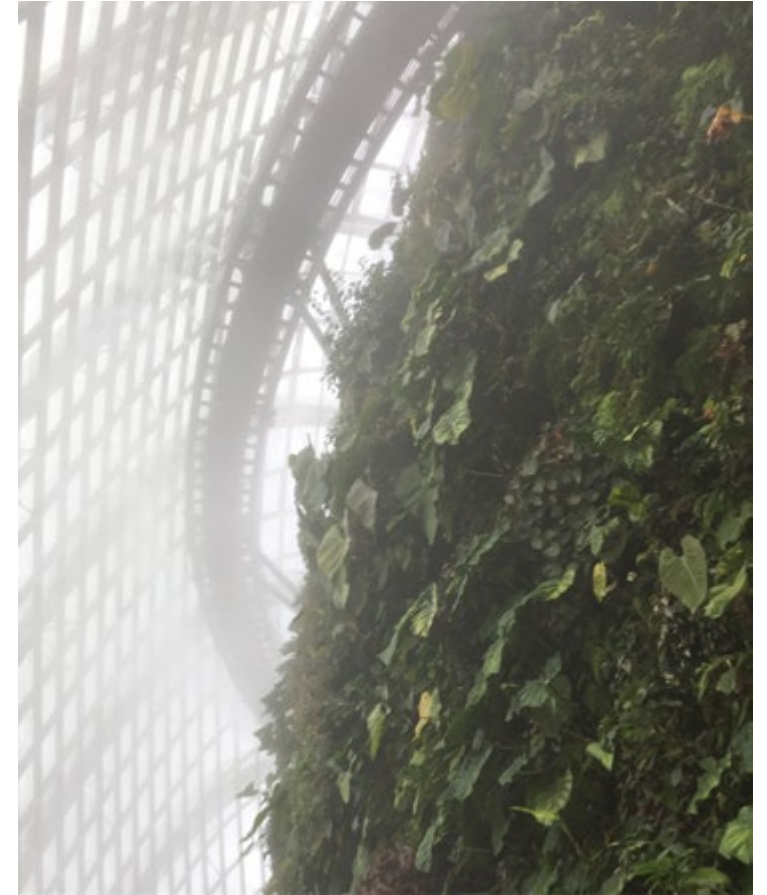
Photo taken by Yeung at the Jim Thompson House Museum in Bangkok, Thailand  
2017

Most botanical gardens are divided into zones according to plant types, thereby providing appropriate conditions for growth of various species. Greenhouses are also put in place for plants that require special care. "Greenhouses can control indoor temperatures and humidity, breaking seasonal and regional limits. Like a treasure trove that houses exotic acquisitions from overseas, accommodating foreign species that usually cannot thrive in a place." The day Columbus set sail, a huge global exchange of species was also set in motion. Plants have been able to break soil constraints and migrate to thousands of miles away, and the most stubborn species are shown to thrive against the odds in a greenhouse.

Botanical gardens enable us to feast our eyes on plant species from all over the world within the course of one day, defying distance. The origins of these plants are carefully labelled in the descriptions, but when they can grow robustly in all corners of the world, does it matter anymore where they originally came from? Nowadays, people move around the world when they travel. Similarly, plants can also belong anywhere. Even the deepest roots can be transplanted elsewhere, never stopping to move as the exchanges of humankind frequent.

楊沛鏗攝於新加坡濱海灣花園

Photo taken by Yeung at the Gardens by the Bay, Singapore  
2017



楊沛鏗在此次展覽的作品《環球蝴蝶先生》及《白斑島》，就是在如此的全球語境下而生。《環球蝴蝶先生》由多株散尾葵組成，它們排列成圈，團團圍著一把風扇，風扇三百六十度環迴轉動，逐一吹向每株散尾葵。散尾葵又名蝴蝶棕櫚樹，原生於非洲馬達加斯加，枝葉茂密細長而略下垂，株形婆娑優美，四季常青。散尾葵具有觀賞價值外，加上容易打理種植及具淨化空氣的效能，所以被廣泛引種到世界各地，用作綠化城鎮街道，亦成為常見的家居或辦公室植物。

Yeung's two installations, *Mr Universal Butterflies* and *Variegated Island*, have been conceived in such a global context. *Mr Universal Butterflies* is composed of butterfly palms arranged in a circle around a fan, which rotates 360 degrees and blows at every one of the palms in turn. Butterfly palms originally come from Madagascar. Apart from their aesthetic value, they have been planted in streets in towns and cities, or placed in offices and homes all over the world for their low maintenance requirements and air purifying feature.





▲ 楊沛鏗舊作《蝴蝶先生》亦曾運用了散尾葵作裝置，散尾葵隨電動底座旋轉，在旋轉到某一個角度時，枝葉會互相觸碰。

Trevor Yeung's past work, *Mr Butterflies*, has also used butterfly palms as an installation. The palms would rotate on electricity-driven bases, and at certain angles, the leaves and branches of the two palms would touch each other.

「《環球蝴蝶先生》通過散尾葵在世界各地的普及化去呈現一種全球性的狀態。作品中，葉子會隨風間歇性地擺動，就像世界上各種無以名狀的事情在不停地發生和運行。」《環球蝴蝶先生》中，散尾葵的葉被人造的風吹拂著，時而靜止，時而搖曳，像無始無終、循環不息的時區運轉。冰冷的辦公大樓，卻有熱帶植物叢生，驟眼看，靜態的植物竟規律地悄然搖擺，締造了衝突反差且撲朔迷離的意象，吸引著觀者在詫異和疑惑中駐足聯想與解讀。

"Mr Universal Butterflies installation represents a global phenomenon through the popularisation of the butterfly palm across the world. In this artwork, the leaves of the palms sway intermittently along with the air current, serving as a metaphor for the non-stop occurrence of indescribable events in this world." Their leaves are either swaying or at rest as they are blown by the artificial wind from the fan, not unlike the never-ending rotation of the time zones that have no beginning or end. With luxuriant tropical plants in a cold office block, one cursory look would give the impression that the static plants are quietly swaying on their own, creating an image that is contradictory and at the same time mind-boggling. The viewer, struck with surprise and wonder, would stop in his track to think, decode and imagine from there.

另一組作品《白斑島》同樣運用了植物作媒介，植物分別來自南美、泰國、馬來西亞等種地，被匯聚在一個大花盆中，構成一座無人「島嶼」。「島嶼」聚居了不同品種的雨林植物：黃金葛、龜背竹、觀音蓮等，葉色同樣是綠色中帶斑駁的白，蔓生成如披上白雪的株叢，但仔細觀察箇中的葉形卻又發現它們迥然不同。白斑紋的出現，源於植物細胞變異或缺乏葉綠素，以至葉子同時帶上綠與白。

「異於一般全綠的葉片，植物的白斑屬一種突變現象，具有觀賞價值。自然變異的白斑植物相對綠葉植物並不普遍，大多集中生長在熱帶雨林地區，但經人工引種栽培，現在已成為世界各地常見的園藝觀賞植物。」植物園按植物品種類聚展示，楊沛鏗在《白斑島》中則藉表相群分，把擁有相同特徵的植物湊合在一起。它們之間同中有異，異中見同，仿似失散的同道人於島上相認，繼而相生相依。

Another work by Trevor, *Variogated Island*, also uses plants as a medium. Hailing from South America, Thailand, and Malaysia, the plants are gathered in a large planter, creating a no man's "island". It is populated with different rainforest plant species such as devil's ivy, monstera, the African mask plant, etc. In a glance they look the same because all their leaves sport a white mottled pattern on green. But on closer examination, one can see that the leaves come in different shapes. The white mottled pattern is a result of mutation of the cells or a lack of chlorophyll.

"Unlike normal green leaves, the white mottled pattern on plants is a result of mutation and is valued for its aesthetic appeal. Plants that have mutated white patterns are relatively rare and are mostly concentrated in the tropical rainforests. But with artificial introduction and cultivation, they have become common ornamental plants in many parts of the world." While botanical gardens exhibit their plants according to species, Yeung in *Variogated Island* groups his plants according to appearance: plants with the same characteristics are put together. They are similar and yet different.



▲ 《白斑島》運用了帶白斑的植物作媒介。  
*Vareigated Island* uses plant with mutated white patterns as a medium.

除了遊覽植物園，楊沛鏗在異地亦會踴躍植物店去搜羅植物、盆器。花盆是他旅行時喜好的蒐集物之一，它們漂洋過海，得來不易。這些來自四方八面的花盆，作為植物的容身之所，同時亦載著楊沛鏗在異地旅遊時的經歷和故事。花盆笨重而佔空間，他為了不想錯過「心頭好」，曾不惜一邊抱著花盆一邊繼續奔波的旅程。他又試過因手提花盆登機，受盡關口安檢人員的白眼和刁難。在旁人眼裡，楊沛鏗蒐集而生的種種麻煩實屬自討苦吃，但這些難忘的旅程枝節卻令他的花盆變得更珍貴難得。

此次展覽，楊沛鏗將展出他所搜羅的花盆，把它們疊起，成為另一組作品——《盆塔》。他所蒐集的花盆沒有標誌性的圖案紋飾，也沒有精緻的貼花鏤空技藝，只屬原產地平實基本的款式，但他卻能察覺它們的微妙之處。在孟加拉的首都達卡，街上隨處可見的紅陶花盆，邊緣簡單的手捏波浪紋裝飾，於楊沛鏗而言卻蘊含著人文氣息及地道色彩；在上海，花店在植物出售前培植用的粗糙瓦盆，是店家碎了也不覺可惜的盆子，他卻欣賞其透氣透水的物理性，及其隨性且獨一無二的盆壁紋理。

《盆塔》中，花盆被除去盛載花卉的功能性，由植物的陪襯變為被觀賞的主體，每個花盆的疏水孔被串連成塔的軸心，層層疊疊彷彿如微縮版的巴別塔。「這份作品刻意迴避標籤花盆的來源，讓觀者更專注於花盆的本身和細節，希望他們能通過比較發現花盆各自的獨特性，而非由其所屬地出發設想這些花盆的特色。」人們出門遠行前，對異國的想像大多來自轉述，旅行時除了攜帶行李，還背著一整袋「預設」和「偏見」。楊沛鏗藉中斷公眾習以為常對各國文化詮釋的捷徑，釋放觀者禁錮在既定認知的眼睛，消解我們對奇風異俗的渴求，讓純粹的視覺美學作為一種通行語言。

Apart from touring botanical gardens, Yeung also likes to browse plant shops when he is abroad to look for plants and planters. One of his favourite purchases while travelling is flowerpots. As they tend to be bulky and heavy, he had once gone to great lengths to hand-carry a flowerpot throughout the journey simply because he did not want to forego this “much coveted” treasure. On another occasion, as he hand-carried his flowerpot on a flight, he was eyed with disdain by the border security personnel who made the checking process difficult for him. One may think Yeung asked for the trouble with his hobby of collecting flowerpots, but these unforgettable moments in the journeys have only added to the preciousness of his pots.

In this exhibition, Yeung has created another work called *Planter Tower* by piling up the flowerpots from his collection. These flowerpots do not have iconic patterns or decorations, nor do they boast exquisite appliqué or open work. While they are just basic and honest styles produced in their places of origin, Yeung can fully appreciate their subtle value. In Dhaka, Bangladesh, the common clay flowerpot with pinched wavy rim decorations is for Yeung an object rich in local colour and illustrative of the local people. In Shanghai, coarse pottery planters used to cultivate plants for sale have little value for their owners, but Yeung cherishes them for their porosity and the random but unique patterns on the walls of the pots.

In *Planter Tower*, the planters are stripped of their function as containers for flowers. They proceed from playing a supporting role to being the corpus for appreciation. Their drain holes are linked up to form the central axis of the tower, with the layers forming a mini version of the Tower of Babel. “This piece avoids intentionally tagging the origin of the pots, so that the viewers can concentrate on the flowerpots themselves and their details. It is hoped that they will appreciate the flowerpots’ respective uniqueness through comparison, and not from the perspective of where they come from.” Before one sets off on a journey, imaginations of the foreign land are usually based on indirect accounts, so apart from baggage, the traveller also takes with him a bagful of “presuppositions” and “prejudices”. Yeung breaks this shortcut via which the public get to interpret foreign cultures, frees their eyes which have been locked in pre-existing cognitions, dissipates their thirst for the exotic, and upholds the pure visual aesthetic as the lingua franca.

於大部分人而言，旅行屬心靈的休假，到處觀光吃喝，是放鬆舒適的時刻。作為一位藝術家，楊沛鏗在旅遊時則毫不鬆懈，乃因他的生活往往與創作密不可分。「旅行是為了觀察。」踏進陌生境地，楊沛鏗持續啟動敏銳的視覺四處觀察和學習，憑其敏感的特質從人與事物中找到啟發。他由托物寄喻的主觀角度出發，自成一套符號系統，創作由實入虛，喚起觀眾想像力。

《環球蝴蝶先生》在詭譎詩意的氣氛中，藉本為固著生長的植物演繹了關於移動和距離的故事；《白班島》跨域引進不同品種的變葉植物，在多樣性中發現共通性，模糊異同的界線；《盆塔》帶觀者撇去分野聚焦日常，根據親身體驗重新定義事物。展覽場地工貿大樓大堂有偌大的玻璃窗戶，宛如一所溫室。人們從各地而至這「溫室」中，形同交雜的草木，除了繼續在系統及體制下常規工作，希望同時能在楊沛鏗的作品中得到一些感悟。

楊沛鏗從不同地方蒐集的花盆。  
Planters of different provenance collected by Yeung.



For most people, travel is respite for the heart and a time for relaxation. But as an artist, Yeung has no time for relaxation when he travels, because his life is inextricably tied up with artistic creation. “The purpose of travel is to observe”. When he lands in a foreign place, Yeung continues to use his alert visual sense to observe and learn, finding inspiration from people and events through his sensitivities. Using objects as metaphors, he assumes a subjective perspective to construct a system of symbols. His work begins with the tangible and ends with the abstract, arousing the viewer’s imagination.

Amid an oddly poetic aura, *Mr Universal Butterflies* derives from originally grounded plants a story about movement and distance; *Variogated Island* introduces mutated plants from different regions to discover a common trait within variation, and the fuzzy line between sameness and differentiation. *Planter Tower* takes the viewers to a new vantage point to ignore differences and focus on the quotidian, and to define matters anew according to first-hand experience. The exhibition venue which is the Trade and Industry Tower with its expansive glass windows may well be a huge greenhouse itself. When people come from all directions to this “greenhouse”, they are akin to plants that grow in a mix. Apart from continuing to their routine work under the system, it is hoped that they will be inspired by Trevor Yeung’s works.

## 藝術家簡歷

### Artist Biographies

#### 李美娟

#### Carol Lee Mei-kuen

李美娟 1983 年起學習中國繪畫，2001 年於澳洲皇家墨爾本理工大學（課程與香港藝術學院合辦）獲取文學士（純藝術），2007 年完成該校之藝術碩士課程，並獲校外評審頒發碩士傑出成就獎。李氏多次在本地及海外舉辦展覽，作品為國際藝術機構包括香港文化博物館、M+ 博物館、烏克蘭 Lviv 玻璃博物館及私人所收藏。

Carol Lee Mei-kuen started her studies of Chinese painting in 1983. She received a Bachelor of Arts (Fine Art) in 2001 and a Master Degree in Fine Art with Outstanding MFA Achievement Award at RMIT University (programme co-presented with Hong Kong Art School) in 2007. Lee has participated in numerous exhibitions locally and internationally. Her works are collected by international art institutions including Hong Kong Heritage Museum, M+ Museum, Lviv Glass Museum in Ukraine and other private collectors.



#### 楊沛鏗

#### Trevor Yeung

楊沛鏗 2010 年畢業於香港浸會大學視覺藝術學院，曾參與多個本地和海外的展覽及藝術項目。楊氏在創作中使用自然物和系統作為媒介，描述人類社會的各種進程和關係。他利用生物替代品來激發情感和聯想，並以動植物的自有邏輯創造一個不受干預的世界，在當中施予規則，藉之反映個人的社會經驗。

Graduated from the Academy of Visual Arts at the Hong Kong Baptist University in 2010, Trevor Yeung has participated in numerous exhibitions locally and internationally. Using materials and systems in their natural states as a pretext to describe various processes and relations in the human society, Yeung provokes emotional thoughts and intellectual scenarios through biological substitutes in his works. The self-regulating animal and botanical kingdoms allow the creation of an undisturbed world, where new rules are introduced to reflect the artist's personal life experience.



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藝術推廣辦事處 Art Promotion Office

劉鳳霞 Lesley Lau、羅欣欣 Lo Yan-yan、區碧鴻 Twiggy Au、  
鄧穗欣 Sandee Tang、劉偉妍 Cecilia Lau、洪飛鳴 Fei Hung

設計伙伴 Design Partner

鄭智禮 Chilai Howard Cheng

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**7.9.2018 – 23.3.2019**

**#藝術旅人展覽系列三：採綠遊蹤**

**#ArtTravellers Exhibition Series III: Tracing along the Green Blades**

九龍協調道 3 號工業貿易大樓一樓大堂  
1/F Lobby, Trade and Industry Tower (TI Tower)  
3 Concorde Road, Kowloon, Hong Kong

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藝術推廣辦事處編製

Produced by Art Promotion Office

香港北角油街 12 號

12 Oil Street, North Point, Hong Kong

電話 Tel | (852) 2512 3000

傳真 Fax | (852) 2512 3022

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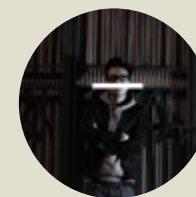
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**鄭智禮 Chilai Howard Cheng**

設計伙伴 Design Partner

鄭智禮 (生於 1986) 為混合媒體藝術工作者，畢業於香港城市大學創意媒體學院 (批判性跨媒體實驗室) 及香港科技大學 (創意傳播)，熱愛研究、探索及體驗不同的藝術媒介，並專注於實驗影像創作及混合媒體裝置藝術。作品曾於德國 ZKM | Center for Art and Media Karlsruhe、倫敦泰特現代美術館、台北當代藝術館等地展出。他於 2010 年創立了 N7 COMMUNICATION./ NNNNNNN 設計公司，專注於平面、空間及展覽設計。

Chilai Howard Cheng (b. 1986) is a Hong Kong mixed media art worker graduated at the School of Creative Media, City University of Hong Kong (Critical Intermedia Laboratory) and Hong Kong University of Science and Technology (Creative Communication). Cheng loves to explore speculative affairs and experiences, different artistic mediums, focusing on moving images and mixed media installation. Cheng's works have been exhibited in various international galleries, including Museum of Contemporary Art, Taipei, ZKM | Center for Art and Media Karlsruhe, Germany, TATE Modern, London. He founded N7 COMMUNICATION./ NNNNNNN design companies in 2010, specialising in graphic arts, spatial and exhibition design.



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