

邂逅!

山川人

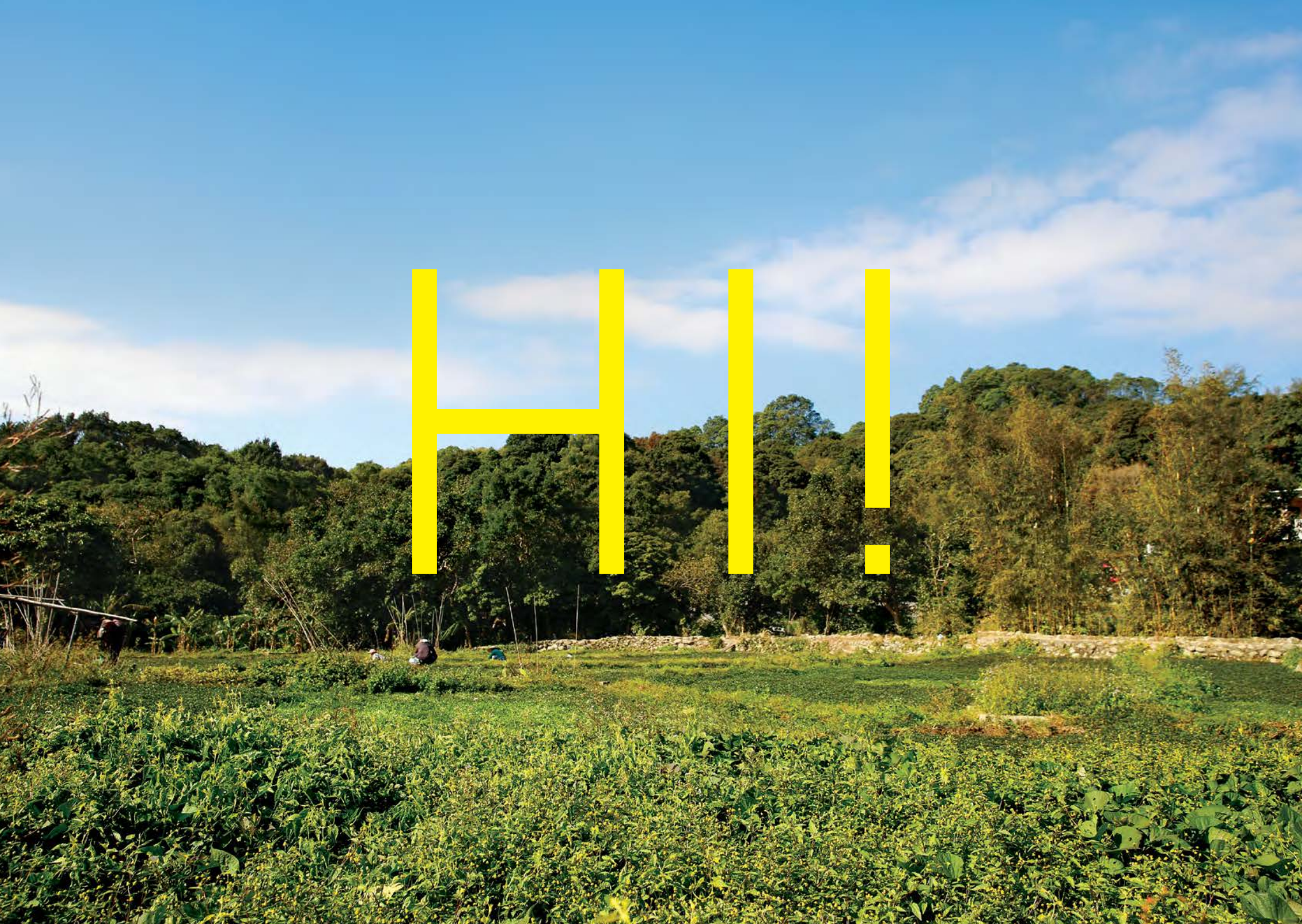
HI!

HILL

公共藝術計劃 Public Art Project

**當藝術遇見大地
會有怎樣的對白**

**IN DIALOGUE WITH
MOTHER EARTH**



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FOREWORD

劉鳳霞博士 Dr Lesley Lau

藝術推廣辦事處總監

Head of Art Promotion Office

**透過藝術遇見大地的
對話，我們希望城市人
重新發現良辰美景其實
就在身邊。**

**By providing this encounter,
this dialogue between land and
art, we hope that city-dwellers
will be able to rediscover the
beautiful landscape that is our
constant, but often neglected
neighbour.**

據說，現時城市居民的數量已超越鄉村，世界大部分人口住在大大小小的城市中，城市化生活狀態就是於垂直空間遊走；樓上是住宅或辦公室、商場或超市，地面及地下是交通運輸系統，路旁的大樹也可能像城市建築般按規劃而栽種，而香港就正正是這樣的一個城市，這種生活狀態令城市人漸漸對自然景觀變得陌生。然而，令人驚訝的是，香港大自然環境中的行山徑竟然被外國的傳媒及旅遊書選為全球最愛行山徑之一；你中午可能在中環商業區，下午卻在行山，而黃昏已可回家吃晚餐！在城市中的茫茫人海，我們每天擦肩而過許多人和事，而對漫漫大地上的山川，感覺熟悉，卻又不真切。也許，我們欠缺的是邂逅山川人的機會。

去年，藝術推廣辦事處籌劃了「邂逅！老房子」計劃，透過藝術的介入，讓公眾的目光重新聚焦於幾幢漸為人忽略的歷史建築。今年，我們「邂逅！山川人」，希望讓大家遇見大地，偶然相遇在荃灣川龍村。而那裡仍然是一個繁榮熱鬧的客家村落，曾經是著名的「西洋菜世界」，有培養了不只五個小孩¹的貫文學校，村口的茶樓除了叉燒包，還有山水豆腐花，亦是大帽山川龍家樂徑的起點。²

感謝是次參加計劃的十三組藝術家：梁志和、伍韶勁、鄧國騫、黃國才、翟偉良、陳思光、鍾惠恩及吳家俊、黎慧儀、李淑雅、李香蘭、黃振欽、楊秀卓、葉啟俊及歷史教育工作者朱耀光，以及設計伙伴余志光及林偉雄、項目攝影師馮建中、項目錄影劉德城與及是次在地藝術策劃伙伴創不同協作。同時，衷心感激川龍村的四位村代表：曾群輝先生、曾群生先生、曾偉強先生及曾榮球先生和熱心協助的村民對本計劃的鼎力支持。

透過藝術遇見大地的對話，我們希望城市人重新發現良辰美景其實就在身邊。

- 1 貫文學校曾是香港電影《五個小孩的校長》(2015)的拍攝場地，故事講述一名校長到村鄉幼稚園教授五個剩餘的學生。
- 2 川龍村曾經是幾套著名港產片的拍攝地點。

The last decade has seen the world's urban population exceed the rural population. The majority of people now live in cities. Urban living means plying one's way between vertical spaces, in which residential units, offices, malls and supermarkets occupy the upper floors, while transport systems run underground and at street level. Roadside plantations are diligently planted as if they are part of the urban design. We are becoming estranged from nature in a city like Hong Kong as we see less and less natural scenery in the cityscape. It may therefore come as a surprise to many that the hiking trails in Hong Kong are frequently hailed in international magazines and travelogues as among the best in the world. You can be in your office in Central at noon, but hiking on the trails in the afternoon and then already at home for dinner at sunset! Amid the bustling crowds in the city, we brush shoulders with so many people and encounter endless happenings every day. Why not visit our natural landscape for some closer encounters with art and Mother Earth?

Last year, the Art Promotion Office launched the 'Hi! Houses' project, in which artistic interventions were used to arouse public interest in several historic buildings that are falling into obscurity. This year, the 'Hi! Hill' project hopes to draw the public's attention to Mother Earth in an encounter in Tsuen Wan Chuen Lung Village. Once famous for its

watercress, it is still a lively Hakka village. The Koon Man School has nurtured generations of village children, while the local Chinese restaurants on the edge of the village serve delicious dim sum and tofu puddings. It is also the starting point of the Tai Mo Shan Chuen Lung Family Walk.

We would like to express our thanks to the 13 participating groups of artists, including Leung Chi-wo, Kingsley Ng, Tang Kwok-hin, Kacey Wong, Chak Wai-leung, Ray Chan See-kwong, Chung Wai-ian and Ng Ka-chun, Monti Lai Wai-yi, Agnes Lee, Rainbow Leung, Leo Wong Chun-yam, Ricky Yeung Sau-churk and Yip Kai-chun, as well as history educator Chu Yiu-kwong, our design partners Eddy Yu and Hung Lam, our project photographer John Fung, project videographer Lau Tak-shing and our Curatorial Partner (art in-situ), Make A Difference Institute. We also owe a debt of gratitude to the four village representatives, namely Mr Tsang Kwan-fai, Mr Tsang Kwan-sang, Mr Tsang Wai-keung Jonathan and Mr Tsang Wing-kau, and the helpful villagers of Chuen Lung Village for their wholehearted support for the project.

By providing this encounter, this dialogue between land and art, we hope that city-dwellers will be able to rediscover the beautiful landscape that is our constant, but often neglected neighbour.



邂逅川龍村

HI, CHUEN LUNG VILLAGE

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

**「邂逅！山川人」
以藝術之名走進大帽山上的
川龍村，讓城市人藉此邂逅
村鄉的人、生活和自然。**

**The ‘Hi! Hill’ team enters
Chuen Lung Village in Tai Mo Shan
in the name of art that enables
people in the city to encounter
the local people, their way of life
and nature in the country.**

從荖灣地鐵站出發，車子迂迴登上大帽山，窗外盡是蓊鬱蒼翠。到了大帽山川龍村，呼吸著淡薄的嵐氣，不知不覺耳鳴了。山川中的自然細節謐靜優美，那怕只有半天，也教人暫時忘記城市的繁囂。

這裡吹著舒適的風，吹起村子往日的記憶。據說澳洲有一個部族可以不斷敘述他們的神話故事，是由於村莊裡每一個景色都是傳說的線索；自然景色的細節為人提供共同的記憶，凝聚彼此，並保存了村落的歷史，因而村民能將時代久遠的故事娓娓道來。¹

「邂逅!山川人」以藝術邂逅川龍村，將藝術作品成為追尋歷史的線索，化作村民保存珍貴記憶的載體。藝術家走進村內不同的空間進行創作，親身感受村鄉生活及傳統，與村民一起尋找被遺忘的記憶。他們藉著藝術與大地聯繫，並更深體會川龍村的獨特面貌。設置於村校、村公所、茶樓、橋上、山路和田野，甚至村民家中的作品串連成尋寶地圖，讓我們隨著作品走訪川龍村的自然景色與富有回憶的地點，讓村民的故事繼續傳誦下去。

走進被遺忘的空間

學校就是青春的情愫，純淨自由而坦蕩蕩。雕塑家黃國才嚮往自由，作品常玩味地嘲諷城市人荒謬的生活空間。他走進川龍閒置了數十年的貫文公立學校，勾起了小時有喜有悲的學校記憶。他在學校操場上塑造了課室下沉的景象，桌椅高低跌宕的裝置，同時構成超現實的夢幻空間。桌面上刻劃了校園生活塗鴉；透過光影，拼湊出對學校的複雜情感。這組裝置像記憶的遺跡，如同這所被廢棄的村校，因完成了歷史責任而在記憶中逐漸淡出。然而人們眼中殘破閒棄的空間，仍是村民眼中最獨一無二的風景。

打開教員室的門，一陣濕漉漉的陳味撲面而至。概念藝術家梁志和喜歡透過拼合影像、文本和現成物來思考記憶和歷史之間的矛盾。貫文學校見證著川龍的變遷，是盛載著川龍人記憶的歷史現場。梁志和以住在川龍數十年的攝影師翟偉良為研究對象，並視他為一位在地最佳觀察者。梁志和將教員室窗戶變成相機的觀景器，在觀看翟偉良的攝影的同時再窺探今天的川龍，把觀看攝影的過程視為一種歷史探索。時間和記憶的風景錄像伴隨著他與翟偉良的對話，展現著對過去時光和人情的憶懷。

走進這所村校，就像打開了被遺忘的空間，讓人沉思。在元朗錦田圍村長大的裝置藝術家鄧國騫，常探索鄉村傳統與城市生活的矛盾、地方歷史與自身的關係。他以同為鄉村原居民的角度，收集川龍人對故鄉的記憶、感覺及想像。他藉著分享自己兒時在圍村生活的照片，翻開了村民已逐漸遺忘的川龍記憶。他訪問不同年齡的村民，攝錄他們對川龍過去、現在、未來的看法，從他們分享的家譜建構一個川龍集體記憶的空間。這空間內的家具都是用來盛載被埋藏了的記憶，等待我們一一尋找。

有人說水能夠記憶，若你將優美的風景放置在水前面，水的結晶會變得漂亮。在香港打開水龍頭，自來水中或多或少有來自東江的水，剛好東江上游的廣東龍川縣，就是川龍曾氏族人的原居地，東江水沿著流域，也會自然流淌到荖灣。跨媒體藝術家伍韶勁讓河流「流」進課室，再在水和牆上展現江水從龍川流到川龍所經過的日與夜。水上的流光，盛載遷徙的記憶，也觀照歷史和自然的時間。

「我們的記憶並不會永遠消失，只是這該死的迷霧，讓我們不小心忘了。」²大帽山重重的迷霧也許會不小心蓋過川龍人的記憶。廢棄的空間會被遺忘，記憶和遺忘之間的空隙，該用什麼填補呢？藝術家賦予舊空間新的情感記憶，既填滿了每個房間的空白，亦把這裡變成有溫度的空間。

細細品味自然的味道

身在大自然，就像回到真正的家，尋回在城市生活中漸漸丟失了的歸屬感。大自然總是給人們神秘的力量，從中學習深思、包容和放下。川龍，春天沐浴在霧氣正濃的山巒，初夏聆聽溪澗涓涓流水聲，深秋眼下面是嫩綠的西洋菜田，寒冬急為小草戴上霜雪帽子。在這裡，可以看得見季節的顏色，感受到山川的溫度。

站在小橋上，嗅著花香，看著山間的潺潺流水。攝影師翟偉良多年來以影像記錄川龍的好山好水，在他鏡頭下的村鄉更顯秀麗。他遊走山川之間，以相機捕捉了鳥語花香、蟲鳴蟬叫的一刻。這些大自然的微觀寫真描繪了川龍的生態景觀，讓人感受到自然活潑的生命氣息。凝住瞬間自然的照片整齊排列在橫龍村的橋上，在真實的山清水秀背景下，與流動的自然彼此映襯。這些照片又會製成明信片，讓我們可以把這裡的自然美景寄給城市的朋友。

大帽山的河水穿過溪澗和樹林，四季不竭地流淌著，從寧靜的村子流到繁華的城市。裝置藝術家鍾惠恩及吳家俊居於大帽山下另一邊的八鄉，與川龍同享一片山水，作品多探討城鄉關係。他們聽說川龍山澗旁長有石菖蒲草，使山水變得清甜，因而製作了一批石菖蒲草形狀的水龍頭以記念此傳說。這些銅水龍頭為川龍村而設，會預先鑲嵌在村民常聚腳的餐飲小店的餐桌上，期望村民在這裡閒話家常時漸漸喜歡上這藝術品，並把它帶回家換上使用，讓藝術走進他們的居住空間。

在山川間喝那杯水的清涼、品味那泡茶的香氣，令人難以忘懷。陶藝家陳思光愛鑽研不同個性的泥土在陶瓷燒製上的呈現，並加上在地歷史文化敘事，藉此更深認識一個地方。他走進川龍，以這地不同呈色的土壤製作出盛載著川龍水的小茶杯，杯上的流動釉彩仿如水的不同動態。他把茶杯放置在村內的茶樓供村民及遊人享用，一同細細品味川龍的自然。泥土影響著水的味道，由川龍獨有的泥土製造的茶杯，使茶的味道注入另一種層次。

藝術可以使某時某地的一種重要情緒流露出來，³藝術作品因而能夠觸及生命中的潛在情緒，具有讓人感動的能力。藝術家帶著我們感受這片土地，與自然深情對話，進一步微妙地連繫人與大地。

絲絲記起村鄉的回憶

初來川龍村的人沉醉於優美的自然景色，斷然不會聯想到此地曾有過意大利傳教士攀山來宣教、二戰時日軍無情的蹂躪；也不會留意其冬天嚴寒的氣候反而讓西洋菜苗在本地得以保存。不說不知，這裡是荖灣最古老的客家村落之一，隱然地見證著香港的村鄉歷史。

歷史教育工作者朱耀光走訪川龍進行在地歷史研究，藉訪問川龍人深入了解西洋菜和天主教的傳入對當地歷史產生重要的影響。川龍可說是最西洋化的本地鄉村，令我們詫異的是這些由外地而來的人、事物和思想可以在川龍被接納、融合及植根，並成為這裡最珍視的回憶。為村民撰寫的口述歷史會放置在滿載回憶的曾氏祠堂、西洋菜田讓我們靜靜地閱讀。

現職平面設計師的李淑雅是荃灣人，小時候每逢週末都會和爸爸到川龍喝茶，然後探索不同山徑步行回荃灣。她記起爸爸在茶樓喝茶會把剩食餵給在茶樓旁徘徊的村狗，而村狗便隨行一段山路，沿途盡是明媚風光。今天她以川龍山徑作為回憶的起點，逐步揭開她對父親的思念和川龍的記憶。她在沿路上放置狗型雕塑陪伴我們行山，亦希望我們藉行山經驗在川龍建立屬於自己的村鄉回憶。

平淡的生活顏色，卻有著不少幸福的影子。環境藝術家黎慧儀，定居於另一古老客家村——荔枝窩。她以耕種作為藝術媒介，讓觀眾積極參與並藉其作品觀照環境。她偶遇川龍，認識到客家人如何與土地共享自然、就地取材作食物，十分欣賞他們昔日的簡樸生活及傳統智慧。因此她把客家人熟識的農作物如芋麻、雞屎藤和艾草種植於一片已停耕的川龍農田，期望收成可製成傳統的客家食物。她與老村民一同協作，營造這個共享的種植空間，成為大家交流客家回憶的平台。

主修雕塑的黃振欽，總會為一些因追不上時代發展被淘汰的事物感到惋惜。他認為每個鄉村都有屬於自己的傳說故事，讓人不時回味。他從川龍村民的對話中，知道黃鳧、箭豬、穿山甲等動物曾經常出現在他們的童年歲月。然而，在城市長大的他，覺得這些都是匪夷所思的。因此他走到村子，與村民一起拾回及重塑他們疑幻似真的川龍動物記憶，並製作動物家具讓村民把「牠們」帶回家。這些已消失的動物回憶再次在川龍村出現，等待我們去發現。

「尋找有時，失落有時，保守有時，捨棄有時。」⁴ 上帝並沒有把永恆放在人間，但我們可以藉藝術再回想這些美好幸福的時刻。藝術像一個導引，既幫助我們尋找昨天的歷史印記，亦啟發我們如何留住今天的記憶及塑造將來的回憶。

擁抱溫暖的人情味

人與人能相遇，是一種緣份；而人與地方的邂逅，更是生命的注定。其實每個人心底裡總有一個角落預留給未遇見的人和地方，而這種邂逅往往能通向人的內心深處。

繪本畫家李香蘭在沙田下禾輦村長大，自小與自然和動物昆蟲為伴。她來到川龍，固然多一份熟悉，亦希望能邂逅這裡的人和事，為川龍畫傳記。她時而拿著木結他彈歌伴奏著村民的分享，時而拿起畫筆作人物速寫，記錄了川龍人的生活日常，亦使他們的真性情躍然紙上。這些畫像和介紹結合成川龍地圖全攻略，讓我們在村內繼續認識和發掘川龍人的故事。

川龍是個忘憂地，聲音藝術家葉啟俊渴望在這兒長住。他曾在川龍村露營，親身感受鄉村氣息，與村民共同生活。他透過參與村民喜歡的活動如搓麻將而建立感情，藉此學習日常客家用語。他亦在村公所門外建一個流動卡拉OK箱，邀請村民把經典的廣東流行曲改寫為客家歌詞，讓我們邊聽邊唱邊學客家話。這份真摯的交流，使藝術成為社區一部分。

生活是一種選擇，你想得到些什麼，便要放下些什麼。退休中學教師楊卓亭曾任教視覺藝術科十八年，以培育年青人為使命，選擇藉藝術教育表達對社會的關心。他走進川龍成立藝術教室，以工作坊形式帶領村內年青人創作與川龍有關的公共藝術——無論是茶樓旁小屋外牆的彩色鑲嵌畫，還是村公所外的川龍成長故事，都希望藉此增加他們對村的歸屬感。他亦邀請了一位曾出版詩集的西洋菜農夫，創作以「川龍」為題的對聯，掛在其西洋菜田附近的涼亭上，與村民共構川龍藝文沙龍。

藝術是將自己生活中所經驗的感覺傳達給他人，使他人也能受到感染。⁵ 這種感染驅使川龍村的村民無償地借出田地、道路、私人及公共空間，讓藝術家到社區自由創作，將村子變成美術館。那份人情味，相信是鄉間獨有。

讓藝術種子在地萌芽

城市人總是流露對鄉村生活的渴望，心繫於自然流瀉的山色。「邂逅!山川人」以藝術之名走進大帽山上的川龍村，讓城市人藉此邂逅村鄉的人、生活和自然。藝術的介入製造對話的機會，既讓鄉村生活的人能藉參與藝術而流露對家鄉的深厚情感，亦讓城市人親近純樸的環境、人際關係和認識地方歷史。

藝術創作擴闊我們對村鄉社區的想像，散置於各處的作品像導引地圖，讓人發現社區的不同面貌。我們盼望藝術種子在地萌芽，並在社區間繼續孕育，為村民保留在地的記憶和故事。雖然不是所有村民都明白何謂藝術，這次的邂逅讓他們藉此介紹自己地方的特色和引以為傲的傳統，也是件美事。

「感謝這個世界不夠完美，所以我們有藝術。」⁶ 藝術是能夠超越階級、年齡、種族和教育等傳統限制而聯繫人們，並以驚喜的方式進入公共空間。⁷ 我們深信藝術能成為人與人的連結，創造啟發，帶給世界一點改變。

閃爍的夕陽帶著永恆的詩意，淳樸的生活讓人感動。這份溫暖人情味，令我一定會回來。雖然是借來的時間，仍然想靜靜地回憶，給這地來個溫暖的擁抱。

- 1 凱文·林區著，胡家璇譯，《城市的意象》（台北：遠流出版公司，2014），頁197。
- 2 石黑一雄著，楊惠君譯，《被埋葬的記憶》（台北：商周出版，2015），頁55。《被埋葬的記憶》故事描述重重的迷霧使整個國家的人都遺忘了往日的記憶，一對恩愛的老夫婦在模糊記憶中尋找失散的兒子而踏上奇異旅程。
- 3 英國著名的藝術評論家羅傑·弗萊提出應用在藝術上的假設。引自赫伯特·里德著，梁錦鑒譯，《藝術的意義——美學思的關鍵課題》（台北：遠流出版公司，第二版，2014），頁78—79。
- 4 〈傳道書〉3章6節。引自《聖經—靈修版》（香港：國際聖經協會，2000），頁112。
- 5 托爾斯泰對於藝術創作過程的定義。引自赫伯特·里德著，梁錦鑒譯，《藝術的意義—美學思考的關鍵課題》（台北：遠流出版公司，第二版，2014），頁310-311。
- 6 曾麗華，《流過的季節》（台北：洪範書店，1987），頁33。
- 7 露易莎·巴克·丹尼爾·麥卡林，《給策展人、收藏家及藝術家的當代藝術委託指南》（倫敦：Thames & Hudson，2012），頁169。引述紐約創意時代前主席及藝術總監安妮·巴斯特納克對公共藝術的看法。



在這裡，可以看得見季節的顏色，感受到山川的溫度。
Here one can tell the colors of the seasons and feel the temperature of the hills and streams.

I start my Chuen Lung Village adventure from Tsuen Wan MTR station. As I drive up Tai Mo Shan, meandering all the way, I pass by lush vegetation. On arriving at Chuen Lung Village, I can breathe in the thin misty mountain air, and without realising it, my ears begin to ring. There is such serenity and beauty in the minutiae of nature in the mountain that even a half-day visit lifts one from the flurry of the city.

Here, a gentle, soothing breeze brings back the bygone days of the village. It is said that a tribe in Australia can tell their legendary stories time after time. It is because each scene of the village is a cue for some myth, and every detail of the countryside prompts the recollection of their common culture, bonding among each other and preservation of the history of the village, so that the villagers can retell the traditional tales from long ago.¹

'Hi! Hill' is a project that revisits Chuen Lung Village through art, using artworks as clues to its past and carriers of the local residents' precious memories. Artists have entered the various parts of the village to create artworks while experiencing village life and customs first-hand and tracing lost memories together with the people there. Through art, they have established a link with nature and gleaned more insights into the unique facets of the place. Artworks installed at the village school, village office, restaurants, bridges, hilly paths, fields, and even in villagers' houses, are like pieces of a treasure hunt map that direct visitors to the scenic spots and venues filled with memories, thus continuing the story of the villagers.

Enter the Dimension Lost in Oblivion

The school is the love of our youth, so pure, so free and so unreservedly. Sculptor Kacey Wong yearns for freedom, and his works often satirise the absurd living space of the urbanites. His visit to the long deserted Koon Man School in Chuen Lung brings back childhood memories of his own school, filled with laughter as well as tears. He sculpts a scene of a sinking classroom in the playground, with the desks and chairs at various heights creating a surreal and dreamy space. The surfaces of the desks are marked by graffiti recording titbits of school life, and through the effect of light and shadow, they form a collage of mixed feelings about the school. The installation is like relics of one's memories, in the same way this school is abandoned and consigned to oblivion after it has completed its mission. Yet, in the eyes of the villagers, this decrepit space is still the most unique spot of local scenery.

As you open the door to the staff room, a dank smell assaults the nostrils. Conceptual artist Leung Chi-wo likes to reflect on the contradictions between memory and history through images, texts and readymade objects. A testimony to the changes of Chuen Lung, Koon Man School is a historical site holding the memories of its villagers. Leung Chi-wo studies Chak Wai-leung, a decades-long resident and photographer of Chuen Lung whom Leung deems the best on-site observer. Leung transforms the window of the staff room into a camera's viewfinder. While looking at Chak's photos, he observes the current Chuen Lung at the same time, treating the process of studying the photography as a kind of historical exploration. Videos of the past and of memory accompany a dialogue between Leung and Chak, unfolding a nostalgia for bygone times and human warmth.

Entering this school is like opening a space that has been forgotten, and invites one to ruminate. Brought up in Kam Tin, Yuen Long, installation artist Tang Kwok-hin often explores the contradictions between rural traditions and urban life, and the relationship between himself and local history. From the perspective of a fellow villager, he collects the memories, feelings and visions of Chuen Lung villagers towards their native soil. Through sharing his childhood photos taken in the walled village, he unravels their memories that are fading. He interviews villagers of different ages, and records their outlook on the past, present and future of Chuen Lung, then puts together the collective memories of the village through their sharing on their family trees. The pieces of furniture all contain buried memories, waiting for us to discover them one by one.

Some people say that water has memories. If it is placed in front of magnificent scenery during crystallisation, the water crystals will be beautiful. When you turn on the tap, some of the running water probably comes from the Dong River. At the upper course of the River, the Longchuan County is where ancestors of the Tsang clan in Chuen Lung originated. Along the natural course, water from the Dong River eventually flows to Tsuen Wan. Interdisciplinary artist Kingsley lets a river 'flow' into the classroom, alongside with scenes of days and nights across the water's journey from Longchuan to Chuen Long. Adrift the floating lights are memories of migration, and also reflections on time in the tempo of history and nature.

'Our memories aren't gone for ever, just mislaid somewhere on account of this wretched mist.'² The layers of mist in Tai Mo Shan may have inadvertently clouded the memories of Chuen Lung villagers. Abandoned spaces can be easily forgotten; so how should the gap between memory and oblivion be filled? Artists endow old spaces with new emotion memories that fill the void in every room and gives warmth to the space.

Palating Nature

Being among nature is like being back home, where one finds a sense of belonging that is lost in city life. Nature is always a giver of a mystic energy. It is where we learn reflection, tolerance and letting go. In spring, Chuen Lung bathes in the thick mist in the verdant hills; in summer, it listens to the babbling of the brook; in late autumn, it feasts its eyes on the new watercress fields; and in winter, the grass would don a frosted hat. Here one can tell the colours of the seasons and feel the temperature of the hills and streams.

Standing on the little bridge, one can smell the sweet fragrance of flowers and watch the babbling stream. Photographer Chak Wai-leung has been recording the beautiful scenery of Chuen Lung with images for years. The village scenes look even more appealing through his lenses. He plies the hills and streams and captures the precious moments of rural flora and fauna with his camera. These zoomed-in portraits of nature depict the ecology and scenery of Chuen Lung, showing the vitality and dynamism of nature. These snapshots of nature line neatly along the bridge that leads to Wang Lung Village, painting a pretty picture against a moving background of beautiful hills and streams. They would be made into postcards so we can send this scenic beauty to our friends in the city.

The water of the stream in Tai Mo Shan flows through the forest non-stop, across the seasons, from the peaceful village to the vibrant city. Installation artists Chung Wai-ian and Ng Ka-chun live in Pat Heung on the other side of Tai Mo Shan and share the same piece of countryside with Chuen Lung. Their work explores city-rural relationships. Being told that grassleaf sweetflag growing along the stream in Chuen Lung can turn the water sweet, they have made a batch of water taps in the shape of this species to commemorate this legend. Made for Chuen Lung, these copper water taps will initially be installed on the bar table of a popular café in the village in the hope that the inhabitants would take a fancy to them while they chat there and take them home for use. Art would thus enter their living space.

The coolness of the water from the stream and the sweet fragrance of brewed tea make an unforgettable experience. Ceramic artist Ray Chan See-kwong likes to study how soil with different characteristics manifests itself when being fired. On-site narration of history and culture can also deepen understanding of a place. He goes to Chuen Lung, digs up the soil, and produces small teacups of different-colours to hold local water. The fluid patterns of the glaze on the cups resemble water moving in different directions. The teacups are placed in the village restaurants for use so villagers and visitors would appreciate the nature of Chuen Lung together. The earth gives a special taste to the water; teacups made from local soil inject another layer of taste to the tea.

Art is able to reveal the significant emotions of a particular time and space.³ Works of art can therefore reach out to the embedded emotions in life and touch people. Artists guide us along to feel the land and engage in a loving dialogue with nature, further linking man and nature in an intricate and wonderful way.

Traces of Memory of Rural Residences

First-time visitors to Chuen Lung are so immersed in its natural beauty that they would not associate it easily with an Italian missionary who climbed over mountains to spread his faith, the cruel rampage inflicted by the Japanese during World War II, and its severe winter that serendipitously preserves local watercress seedlings. It is also a little-known fact that this is one of the oldest Hakka villages in Tsuen Wan that has quietly witnessed the rural history of Hong Kong.

History educator Chu Yiu-kwong visits Chuen Lung to conduct an on-site historical study of the place. He interviews the villagers to delve into the impact of watercress and the Catholic faith on its local history. Chuen Lung is probably the most Westernised village in Hong Kong. What is more surprising is that these foreign people, things and ideas were accepted and assimilated, then took root and became the most cherished part of its collective memory. The compiled oral history of the villagers will be placed in the memory-filled Tsang clan ancestral hall and the watercress field for people's quiet perusal.

Graphic designer Agnes Lee comes from Tsuen Wan. She remembers going to tea to Chuen Lung with her father at the weekends when she was little. After the meal they would explore different hill paths on their way home. Her father would feed leftovers to village dogs lingering outside the restaurants. They would then accompany Agnes and her father for some distance along the way, where the scenery was a feast for the eyes. Today, she uses Chuen Lung hill path as a starting point to unfold her memories of her father as well as the place. She installs dog sculptures along the path to keep visitors company when they hike, and hopes they would create their own memories of this part of the countryside with this.

The colours of an uneventful life often come in shades of happy contentment. Environmental artist Monti Lai Wai-yi lives in Lai Chi Wo, another Hakka village. Her artistic medium is farming, which visitors can actively participate in her work to reflect on the environment. She encounters with Chuen Lung and learns how the Hakkas share resources with the land and get their food from their local habitat. She also admires the Hakkas' simple rustic life in the past and their traditional wisdoms. She plants ramie, fevervine and wormwood, all familiar to the Hakka people, in a field which is long abandoned, in the hope that the harvest can be made into Hakka food. She works alongside old villagers and forges this shared farming space which would become a platform for exchange of Hakka memories.

Sculpture major Leo Wong Chun-yam always feels a sense of pity for things that are rendered obsolete for not being able to keep up with the times. He believes every village has its own legends that intrigue us. From his conversation with Chuen Lung villagers, he learns that barking deer, pangolins and porcupines once lived among them in their childhood days. As one who has grown up in the city, he finds all this unbelievable. So he enters the village, and together with the villagers re-enact the memories of these elusive animals and create furniture in animal shapes for villagers to bring them home. The memory about these vanished animals unleashes in Chuen Lung Village again waiting for us to rediscover it.

'A time to seek, and a time to lose; a time to keep, and a time to cast away.'⁴ Eternity has not been given to humans in the existing world by God, but art is a means for us to reminisce about the beautiful memories in the past. Art is like a guide, which helps us to search for our footprints in history, as well as enlighten us to retain the memory of today and shape that of tomorrow.

Embracing the Warmth of Humanity

Fate determines encounters in life, particularly with an encounter between man and place. In fact there is always a corner at the bottom of one's heart which is reserved for a person or a place one has not met or seen. Often, such an encounter can reach deep to the bottom of one's heart.

Illustrator Rainbow Leung was brought up in Ha Wo Che Village in Shatin, and spent her childhood in the company of nature and its inhabitants such as animals and insects. No wonder she feels a sense of familiarity when she visits Chuen Lung. She hopes to have a close encounter with its people and things so she can compile a picture book for the village. At times she would be playing the guitar as accompaniment to the villagers' singing; other times she would be doing sketches for them to record their daily lives, capturing the essence of their being in her pictures. These pictures and introductions together form a comprehensive guide to Chuen Lung, which would help us continue to understand and explore the place and its people.

Chuen Lung is a place free of worries, and sound artist Yip Kai-chun wishes to live here permanently. He has camped out here, and lived among the villagers, therefore experiencing first-hand the ambiance of the countryside. Through participating in their favourite games like mahjong, he has bonded with the villagers and learned the basics of the Hakka dialect. He creates a mobile karaoke box outside the village office, and invited villagers to write Hakka lyrics for Cantopop classics, so that one can learn the dialect while singing and listening. This heartwarming exchange has brought art into the community.

In life, one has to make choices: one takes some and let go of some. Retired secondary school teacher Yeung Sau-cheuk has taught visual art for eighteen years, his mission being to nurture the young and his wish, to serve society with art education. He sets up an art workshop in Chuen Lung to guide young villagers in the creation of public art in-situ. Whether it is the coloured murals on the external wall next to the restaurant, or the story of growing up in Chuen Lung outside the village office, he hopes the workshops would enhance a sense of belonging. He invites a watercress farmer who has published a poetry book to write a couplet with 'Chuen Lung' as the theme to be hung on the pavilion close to the watercress field, thus creating a literary salon with Chuen Lung villagers.

Art is to hand on to others the feelings he has lived through, and that others are infected by these feelings and experience them.⁵ This infectious enthusiasm has led Chuen Lung villagers to lend out fields, roads, private and public open spaces at no cost for the artists to create freely in the community which has turned the village into an art museum. This kind of human warmth is probably only to be found in a rustic neighbourhood like this.

Let Seeds of Art Take Root Locally

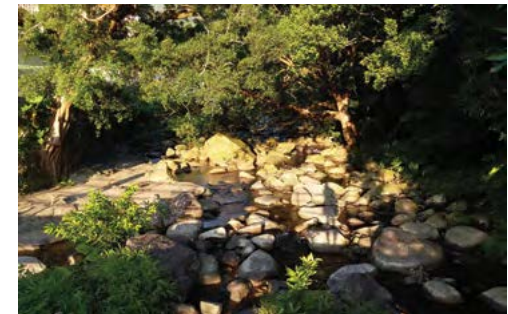
Urbanites often manifest a yearning for a rustic lifestyle and the lush greenery of the countryside. The 'Hi! Hill' team enters Chuen Lung Village in Tai Mo Shan in the name of art that enables people in the city to encounter the local people, their way of life and nature in the country. Art as a medium creates an opportunity for dialogue, while those living in the village can participate in the artistic process to express their deep affection for their home, those from the city can have a close encounter with people and surroundings of this rustic simplicity and get to know local history.

Artistic creation broadens our imagination of the rural neighbourhood. Artworks dispersed in various places work like a map which leads us to discover the multiple faces of the community. We hope for the seeds of art to take root and to continue to grow among the community so as to preserve local memories and stories for the villagers. Perhaps not all of the villagers understand what is art; but for them to be able to introduce their local characteristics and proud traditions through this encounter is a cause for celebration.

Thanks to the imperfectness of the world, so that we have art.⁶ Art is able to reach out to people beyond the traditional boundaries of class, age, race and education and to enter the public space in an unprecedented way.⁷ We believe that art can be a bridge between people, spark inspiration and bring little changes to the world.

The setting sun glows far off in an eternal idyll. Rural life touches my heart, and I vow to return for the humanistic warmth. Although this is borrowed time, I still wish to reminisce quietly and give this land a warm embrace.

- 1 Kevin Lynch, *The Image of the City* (Cambridge: MIT Press, 1960), 126 – 127.
- 2 Kazuo Ishiguro, *The Buried Giant* (London: Faber and Faber, 2015), 49. *The Buried Giant* narrates that a heavy mist envelops a country, causing the entire people to forget its past, and an elderly couple embark on a wondrous journey to find their son in their fading memory.
- 3 Herbert Read, *The Meaning of Art* (London: Faber and Faber, 1974), 74 – 75. A reference of the renowned British art critic, Roger Fry's assumptions of art.
- 4 Ecclesiastes 3:6, *The Bible*, English Standard Version.
- 5 Herbert Read, *The Meaning of Art*, 186. A reference of Leo Tolstoy's definition of art creation process.
- 6 Ceng Lihua, *Liuguo de jijie [The Seasons which Have Passed]* (Taipei: Hong Fan Publisher, 1987), 33.
- 7 Louisa Buck, Daniel McClean, *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists* (London: Thames & Hudson, 2012), 169. A quote about public art from Anne Pasternak, the former president and artistic director of Creative Time, New York.



大帽山的河水穿過溪澗和樹林，四季不竭地流淌著。
The water of the stream in Tai Mo Shan flows through the forest non-stop, across the seasons.



大紅花樹下采風——貫文學校

COLLECTING MEMORIES UNDER THE HIBISCUS TREE — KOON MAN SCHOOL

鄭佩汶 Iris Kwong

藝術推廣辦事處策展助理

Curatorial Assistant, Art Promotion Office

**「邂逅！山川人」
是一次機緣，讓村民和
舊師生帶領新鮮人透過藝術
為村校注入暖流，
讓冰封的記憶融解，
喚醒溫暖的人情。**

The ‘Hi! Hill’ public art project is an opportunity for villagers, former teachers and alumni to revisit the place, taking with them others to look at it with fresh eyes, to inject warmth into the grounds with art, thaw old memories and awaken the warmth of human relationships.

香港教育司署一九七七至七九年度中學學位分配
SECONDARY SCHOOL PLACES ALLOCATION 1977/79, EDUCATION DEPARTMENT, HONG KONG.
小六學生證 IDENTIFICATION FORM (PRIMARY 6)

學生編號 PUPIL NO. 741551144 學生姓名 NAME OF PUPIL TSANG WAI KWONG
性別 SEX M 出生日期 DATE OF BIRTH (YEAR 年) (MONTH 月)

學校 SCHOOL KOON MAN SCHOOL

科目組別 SUBJECT GROUP	TEST PAPERS 測驗科目	
1 XX XX	文字推理 (中文) VERBAL REASONING (CHINESE)	數字推理 (中文) NUMERICAL REASONING (CHINESE)
	XXXXXX	XXXXXX
	XXXXXX	XXXXXX

TEST CENTRE 試場
TSUEN WAN CHIU CHOW PUBLIC SCHOOL AM

曾偉光
PUPIL'S SIGNATURE 學生簽署

TSUEN WAN CHIU CHOW PUBLIC SCHOOL AM
曾偉光
SCHOOL SEAL & SIGNATURE OF HEAD OF SCHOOL
(ACROSS THE PHOTOGRAPH)

SECONDARY SCHOOL PLACES ALLOCATION 1977/79 中學學位分配
ALLOCATION SLIP 派位證

學生編號 PUPIL NO. 741551144 學生姓名 NAME OF PUPIL TSANG WAI KWONG 性別 SEX M
派往學校 SCHOOL ALLOCATED 1942 SHAMSHUIPO CHAN SHU KUI MEM SCH F.1

此學生證亦將作為前往所派定的中學報到的證件。因此在未辦妥入學註冊手續之前，必須小心保存此證。
THIS FORM WILL ALSO BE USED FOR IDENTIFICATION WHEN YOU REPORT TO THE SECONDARY SCHOOL ALLOCATED. GOOD CARE MUST THEREFORE BE TAKEN OF THIS FORM UNTIL REGISTRATION FORMALITIES HAVE BEEN COMPLETED.

昔日的中學學位分配學生證上可見舊生學生照、貫文學校的校印和校長簽名。
The old Secondary School Places Allocation Identification Form shows a portrait of former student, the school stamp and the Principal's signature.

鄉村學校發展有別於公私立學校，往往帶有深厚的地緣及鄉情色彩。香港村校的源起可追溯至明朝或更早，源自傳統中國私塾概念。¹《禮記·學記》：「古之教者，家有塾，黨有庠，術有序，國有學。」先有家，後有塾。村，由數家組成，學校因有村民聚落而興建。

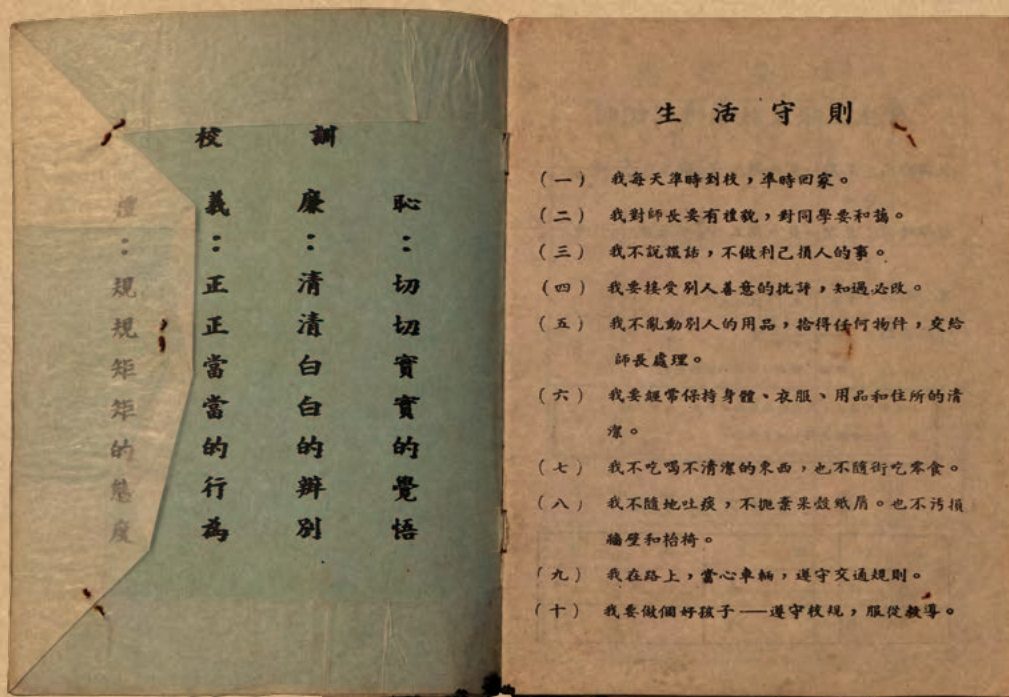
川龍本村為單姓曾氏客家村，明朝永樂年間（1403至1424年），曾氏祖籍南遷香港荃灣一帶聚居，其後先祖大璋公遷到大帽山腰定居，²定名為川龍。村民自發捐出土地，籌募經費在村內建校，以解決山村交通不便的問題。貫文學校於二次大戰前興建，為川龍村、光板田、下花山等鄰近鄉村學童提供教育機會。³三十年代末，村民收地建屋，清拆貫文學校後，莘莘學子便要由崎嶇山徑徒步到荃灣市區就讀公校。⁴

戰後，香港人口急增，為應付大量適齡學童，政府於五十年代推出《十年建校計劃》和《小學擴展七年計劃》，以增設學位，並向民間資助一半建校經費，鼓勵鄉村興建學校。⁵因此，於五、六十年代，本地村校發展如雨後春筍，同時也是重建貫文學校的契機。當時，川龍村民透過荃灣鄉紳，向理民府及教育司申請建立村校。在村民無私捐地及熱心籌款下，川龍貫文學校於1958年9月正式啟用。⁶

初時，因貫文學校的課室空間有限，只足夠開辦一至三年級，學校以全日制複式教學形式上課。⁷1965年，學校開設一至六年級，成為一間完整的津貼小學，入讀人數增至高峰，超過一百八十人，⁸可以說是貫文學校的黃金歲月。當時，學校分設上下午校，一至四



早年的貫文學校的舊址
The original location of the old Koon Man School



貫文學校的校訓和校規
School mottos and school rules of Koon Man School

年級以複式教學形式授課，五、六年級則以單式教學。直至八十年代，不少學童轉讀荃灣市區學校，導致貫文學校的學生人數遞減。村校最終於1988年停辦，完成提供鄉村教育的重要使命。

昔日村校師生人數不多，師生關係緊密，同學既是親人又是鄉里。校舍不僅是川龍村作育英才的地方，更是村民社交聚會場所。學校曾化身成為婚宴場地。每年秋祭，村民會在校內的炊頭煮鹹菜豬肉，在操場上分盆菜，然後帶回家中享用。當電視機還未普及時，學校曾是村民的娛樂空間，不時於晚上播放電影。⁹ 貫文學校不只是昔日師生的記憶場所，更是屬於所有村民的集體回憶。

在時代變遷的洪流下，上一代老去，下一代遷離，新校舍轉眼化成舊村校，剩下的記憶卻永遠印在村民和師生的腦海裡。記憶如水曾在心裡流動，當鎖上村校大門，在時代的軌跡及靜止的空間中，時空卻把回憶冰封著。「邂逅！山川人」

是一次機緣，讓村民和舊師生帶領新鮮人透過藝術為村校注入暖流，讓冰封的記憶融解，喚醒溫暖的人情，憶起老師對教育的熱忱，細說往日的破事兒。這所舊校舍是承載歷史和鄰里人情的載體，同時，它是藝術家創新的主體，並且連結山嶺、村鄉、新人舊人，使我們觀照自己、村鄉及城市在時代轉變中的關係。

- 1 羅慧燕，《藍天樹下：新界鄉村學校》（香港：三聯書店（香港）有限公司，2015），頁1。
- 2 根據古物古蹟辦事處撰寫的荃灣川龍曾氏家祠簡介。
- 3 早年的貫文學校位於現址的對面樓房。
- 4 其中一間學校為德聲學校。於1934年建校，當時它是荃灣第一所天主教小學。
- 5 同1，頁46-47。
- 6 許吉熈，「川龍公立學校簡介」，《川龍郵公所落成啟用紀念特刊》，1980年，頁15。
- 7 當時兩級學生在同一間課室內上課，例如當一年級同學做課堂練習時，老師會教導三年級生，然後老師再教導一年級同學，讓三年級生做功課。
- 8 同註6。
- 9 特別鳴謝前川龍貫文學校老師王玉玲女士、舊生曾劍文先生、曾彩文女士及曾偉光先生提供口述資料和珍貴照片。



Village schools, unlike public and private schools, often carry with them strong regional traits and rural sentiments. The history of village schools in Hong Kong can be traced back to the Ming dynasty or even earlier, stemming from the traditional practice of having a private school or tutoring at home.¹ *Xueji* of the *Book of Rites* describes the various levels of schooling in ancient China: according to the system of ancient teaching, for the families there was the private school at home; for a neighbourhood there was the school at county level; for the districts there was the larger school at province level; and in the capitals there was the college. When there was a cluster of families forming a village, a school was called for.

Chuen Lung is a Hakka village of the Tsang Family. During the reign of Emperor Yongle (1403–1424) in the Ming dynasty, the Tsang clan settled in the mountainside of Tai Mo Shan, later, Tsang Tai-cheung, a descendant of the Tsang clan named the village as 'Chuen Lung'.² Since Chuen Lung was difficult to access, the local residents there donated land voluntarily and raised funds to build a school. Koon Man School was founded before World War II, offering education opportunities to school-age children

in Chuen Lung Village, and those from nearby villages, such as, Kwong Pan Tin and Ha Fa Shan.³ Towards the end of the 1930s, the villagers claimed back the land to build houses and demolished the school. So the school children had to make their way via a rugged mountain path to attend a government school in the Tsuen Wan town.⁴

The Hong Kong population surged after the war. To cater for the great number of school-age children, the government launched the Ten-Year Plan and the Seven-Year Plan for Primary School Expansion in the 1950s to increase primary school places.⁵ These policies also granted subsidies to the public that amounted to half of the school construction costs to encourage villagers to establish schools. As a result, there was a sudden mushrooming increase of local village schools in the 1950s to



樹影下的舊校舍
The old school campus under the trees



1960年代貫文學校上課及放學時間表
The timetable of Koon Man School in the 1960s

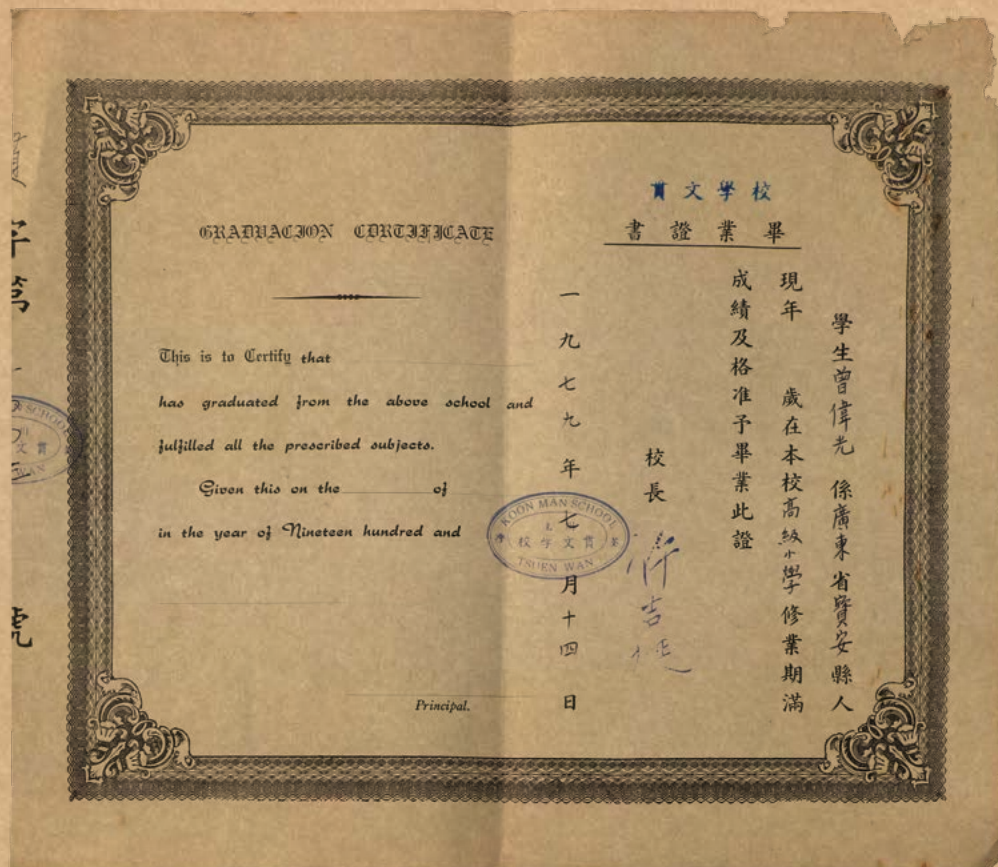
60s, and the Koon Man School was rebuilt seizing this opportunity. Via the channel of Tsuen Wan village elders, the villagers of Chuen Lung applied to the District Office and Education Department for the construction of a school. With the donation of land by villagers and their enthusiastic fundraising efforts, Koon Man School of Chuen Lung was officially opened in September 1958.⁶

At the beginning, the limited space of Koon Man School could only operate Primary 1 to 3, following a whole-day combined instruction teaching system.⁷ In 1965, the School expanded the curriculum to cover Primary 6, and became a subsidised primary school of full curriculum. At the height of its glory, the enrolment number was over 180.⁸ The School ran a morning and an afternoon session, where P.1 to P.4 pupils were taught in the combined instruction system while P.5 and P.6, the single instruction system. It was not until the 1980s that the enrolment number dwindled, when many families sent their children to the schools in Tsuen Wan town. This village school was closed in 1988, having completed its mission of providing education in rural areas.

In the old days, as the number of both staff and village students was rather small, the teacher-pupil relationship was a close one, and schoolmates were friends and relatives. The School campus was not only a place for learning, but also a meeting place for villagers to socialise. The School was once transformed into a venue for the wedding banquet. Every autumn, the time for mass ancestral worship, the villagers would cook pork with salted vegetable at the school kitchen stove, and distribute them in the form of *poon choi* (Chinese casserole) on the



王玉玲女士曾是貫文學校的老師。她婚禮當日遇上颱風，於是使用校舍為婚宴場地，留下珍貴回憶。
Ms Wong Yuk-ling was the teacher of Koon Man School. Due to the typhoon, her wedding banquet was held at the campus, creating precious memory of her.



貫文舊生曾偉光先生的小學畢業證書

Graduation certificate of Mr Tsang Wai-kwong, an alumnus of Koon Man School

playground for others to take back home. When television sets were still a rarity, the School was once an entertainment venue for the villagers, showing movies in the evening from time to time.⁹ Koon Man School is not only a theatre of memory for its teachers and pupils, but also a collective memory that belongs to all villagers.

As time rolled by, the older generation added on years, the younger generation moved out, and the new school building quickly became an old village school. Yet its bygone days were forever etched in the memory of its inhabitants, the teachers and the pupils. Memory as water once flowed freely in their hearts. It was frozen like an iceberg as the treasured past came to a standstill in time and space when the school gate was locked for the last time. The 'Hi! Hill' public art project is an opportunity for villagers, former teachers and alumni to revisit the place, taking with them others to look at it with fresh eyes, to inject warmth into the grounds with art, thaw old memories, awaken the warmth of human relationships, recall the enthusiasm of the teachers, and savour the trivia of long, long ago. The old school is an embodiment of history and the humanism of a

neighbourhood. At the same time, it also forms the corpus of the artists' innovation, connecting the hill, the village, and new and old people so we will reflect upon the relationship between ourselves, the countryside and the city in times of change.

- 1 Lo Wai-yin, *Lantian shuxia: xinjie xiangcun xuexiao* [Under the Blue Sky and Tree: Village School in the New Territories] (Hong Kong: Joint Publishing (HK) Ltd., 2015), 1.
- 2 With reference to the introduction of the Tsang Ancestral Hall in Chuen Lung, Tsuen Wan, by the Antiquities and Monuments Office.
- 3 The old Koon Man School was situated in a village house at the opposite of the current location.
- 4 One of the public schools was Tak Sing School. Founded in 1934. It was the first Catholic primary school in Tsuen Wan.
- 5 Lo, *Op. cit.*, 46 – 47.
- 6 Hui Kut-yin, *Chuanlong cungongsuo luocheng qiyong jinian tekan* [Commemorative Booklet for the Founding of Chuen Lung Village Office] (1980), 15.
- 7 Students of two grades had their lessons at the same classroom. For example, while P.1 students were doing classwork, the teacher was teaching P.3 students.
- 8 Hui, *Op. cit.*, 15.
- 9 We would like to extend our gratitude to Ms Wong Yuk-ling, the teacher of the former Koon Man School, and alumni, including Ms Tsang Choi-man, Mr Tsang Kim-man and Mr Tsang Wai-kwong, for their oral history materials and precious images.

黃國才 Kacey Wong

班房回憶錄

MEMOIRS OF A CLASSROOM



「走進川龍村校，在散落四周的課室桌椅中，透過植物及光影穿梭，一起在鏽漬斑斑的回憶中，回味童年的苦與樂。」

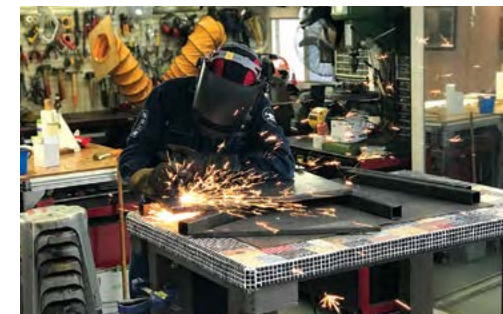
‘Entering the village school in Chuen Lung, one walks around the school desks and chairs strewn across the playground. Through the plants and the effect of sunlight streaming in, one is taken down a rusty memory lane to reminisce about the joys and hardships of childhood.’

記憶的烙印

黃國才的小學時代雖然已過去多年，但他對舊日在校園發生的往事，例如小息時的小遊戲及被老師體罰的經歷，仍然記憶猶新。他認為過往的一點一滴，拼湊出現在的自己。在認識貴文學校的過程中，他把自身的回憶投射於舊村校，憑直覺猜想校舍背後小斜坡上的空地曾出現馬騮架。果然，早年的校舍確實有此遊樂設施，他的直覺巧妙地讓他與舊村校建立聯繫。

舊村校是充滿歷史回憶之地，黃國才在操場上塑造一個似曾相識的小學課室。一高一低、半浮半沉的鋼鐵書桌和椅子，由校門散落至樓梯旁的一塊黑板，創造了一個充滿隱喻的空間。「每張書桌和椅子的

尺寸、高低都不一樣，就如浮沉的記憶，悲喜交集的校園生活一樣。」他希望從質感上塑造記憶遺跡的感覺，桌椅鏽蝕的表面帶著時間的痕跡，象徵這所村校春風化雨的時代已經逝去。「桌面以等離子切割的方式熱溶劃破鋼面，刻畫似曾相識的塗鴉。」這種強烈的製作方式如小學記憶深深地烙印在腦海裡，揮之不去。當你坐在被鏽蝕的桌椅上，凝視著地上不同塗鴉的光影，你會記起從前在校園的位置和角色嗎？今天的你還保留多少兒時的影子？



黃國才在鋼版上刻畫充滿兒時回憶的圖案，火光四射。
The sparks fly out when Kacey Wong engraves drawings from his childhood memory on the steel plate.

ETCHED IN MEMORY

Although it has been a long time since Kacey Wong left primary school, he still retains fresh memories of it: the games he played at recess, the teachers meting out corporal punishment and more. He believes the little titbits in the past make up what he is today. In the process of getting to know Koon Man School, he projected his own memories onto this old village school, and through intuition imagined a monkey bar at a slope behind the school. It turns out that there was indeed such a playground facility – his sixth sense connected him whimsically with the space.

The old village school is a place full of history and memories. Wong creates a familiar-looking primary school classroom on the playground. Steel desks and chairs at various heights are scattered across the ground between the school gate and a blackboard, creating a space full of embedded analogy. 'Every desk and chair has a different size and height.

They are like the rising and sinking memories, just like the bitter-sweet school days.' The rusty surface of the desks and chairs creates the feeling of fading memories through texture. This sense of traces of time suggests that the era of educating the village children by the school has passed. 'The steel surface of the desks has been etched with heat from a plasma cutter, and nostalgic graffiti is created.' This intense method of production is analogous to the etching of memories from primary school days in the mind. When you sit among the rusted desks and chairs, and stare at the silhouettes of the graffiti cast on the ground, do you still remember your place and role on the campus in the past? How much of your childhood persona still remains in the present 'you'?



小時候寫過的字帖重現在鏽蝕的桌面。

The Chinese copybook we used to write in the past reappears on the rusty desk.

鄧國騫 Tang Kwok-hin

肚子 BELLY



「在房間訪談，光從外流進它，入夜自它溜走。總有些人在前；有些人在後，前後的人延續了某種呼吸。」

‘During the interview in the room, light infuses into it from outside, and slips away at nightfall. There are always people in and out, at one time and another sustaining a kind of breathing on either end.’

故鄉就是故人

鄧國騫在錦田圍村出生和成長，他憶起十八歲那天第一次到中環，頓然發現都市與鄉村生活的落差，衝擊他對家的固有觀念及價值觀。「在圍村生活所有人都互相認識，我對家的界線有著不同的理解，對我來說回到村口的舖頭就仿如回到家。」他以圍村原居民的角度觀看另一個群落，代入又抽離川龍村民的身份去了解川龍事。

城市人或許理解故鄉為遙遠的地方，但對川龍人而言，故鄉就是川龍——他們出生之地。鄧國騫感覺這世代有著回溯故鄉的趨向，但在城市發展下，空間迅速改變，我們應如何尋根？「我希望透過川龍重新探索什麼是故鄉，若地方不存在，人可否代之成為尋找故鄉的條件？」他訪

問不同年齡的村民，從對話中收集他們對家過去的回憶與未來的想像。在貫文學校的課室裡，他把村民的影像從年老至年幼般排序，歸納成倒序的時間線。法國歷史學家皮埃爾·諾拉認為，從各人記憶攫取的回憶可以是不精細、混雜、特殊或不穩定的，卻有象徵性，¹⁰ 鄧國騫從中編織屬於川龍的集體記憶。或許故鄉不是特定空間，當我們記起那人那事，感到絲絲的人情味，故鄉或許就不遠。

10 皮埃爾·諾拉著，韓尚譯，〈歷史與記憶之間：記憶場〉，《文化記憶理論讀本》（北京：北京大學出版社，2012），頁95—96。



鄧國騫與王玉玲女士分享自己家庭和兒時的生活照片。
Tang Kwok-hin shares with Ms Wong Yuk-ling his family and childhood photos.

A PERSONIFICATION OF HOMETOWN

Tang Kwok-hin was born and bred in a walled village in Kam Tin. He remembers that when he first visited Central, he was struck by the disparity between 'city' and 'country', which challenged his long-held notions and values towards 'home'. 'In a village, everybody knows everybody else. I have a different understanding of the demarcation of "home". When I arrive at the shop on the village edge, I consider myself home already.' He observes another community with the perspective of a villager, and approaches the happenings in Chuen Lung with a dual mind set, as one of its own, and as an alien.

Urbanites may have the notion that 'hometown' is somewhere far, far away. But for Chuen Lung villagers, their hometown is Chuen Lung, the place where they were born. Tang feels that there is a growing trend among the current generation to retrace their origin, but with the rampant development of the city, space is changing all the time. How can we find our roots? 'I wish to explore what

constitutes a "hometown". If the place is gone, can the people become an embodiment of "hometown"? He interviewed villagers of different ages and collected their memories of home and imaginations of the future in the conversations. In a classroom at Koon Man School, he arranges the images by age, from old to young, forming a time line of flash backs with a voice-over envisaging 'hometown'. French historian Pierre Nora remarks that the memories obtained from various people may be crude, a mixture of sorts, idiosyncratic or unstable, but they are representative.¹⁰ In this way, Tang has woven such a collective memory of Chuen Lung Village. Perhaps 'hometown' is not a particular spatial entity; when we remember the people and the events, and feel traces of human warmth, it may not be too far away.

¹⁰ Pierre Nora, 'Between Memory and History: Les Lieux de Mémoire', *A Reader of Theories of Cultural Memory*, trans. Han Shang (Beijing: Peking University Press, 2012), 95 – 96.



鄧國騫透過光影投射，把平凡的物品構成獨特的風景影像。
Ordinary objects are pictured as a unique landscape through projection.

梁志和 Leung Chi-wo

攝影者的記憶 PHOTOGRAPHER'S MEMORY



「緣於對川龍居民和攝影家翟偉良先生在香港成長和攝影的興趣，就從一張老照片推展對情感、記憶和影像關連的沉思。」

‘Owing to my curiosity to the life and work of long-time-local resident and photographer Chak Wai-leung, I began to contemplate the links between sentiments, memories and images.’

觀察者的到訪

川龍不乏山川濃情故事，但梁志和對已荒廢的天主教堂、日戰時期的果樹和長居於川龍的外姓村民翟偉良先生最感興趣。「翟先生像個會行走的『歷史』人物」，歷史的意思未必與他的年紀有關，而是因為他對川龍瞭如指掌。每次翟先生領隊走訪川龍時，他就如一本活字典，為我們介紹川龍的自然生態和人脈關係。對梁志和而言，翟先生居住在鄰近川龍村的橫龍數十年，與位於川龍村邊緣的貫文學校一樣，是個似近還遠的觀察者見證著川龍歷史變改。

攝影是種觀察的藝術。梁志和展開與攝影師翟先生的對話，談起攝影和回憶，從翟先生拍下來的光影痕跡，重回過去，思憶舊日情誼。「我的作品和觀察有關。藉此提出如何去觀察一個空間，不論實體空間或是歷史空間。」走到村校的教員室，從窗上的觀景器裡可窺探屬於遙遠的影像，在舊校這歷史場所中探索另一段回憶，同時，觀察這記憶場所賦予獨有的故事。房間播放著時而交錯，時而平行的影像，錄音非線性地敘事，後門徐徐地開合，譜出一種懷舊的節奏。透過他創作的裝置、物件、影像和聲音，觀者獨立地觀看並感受這空間的一切，體驗何謂觀察。



梁志和跟隨攝影師兼川龍居民翟偉良先生的導賞團，在川龍記錄有趣的昆蟲。

Guided by Mr Chak Wai-leung, photographer and the long-time resident in Chuen Lung, Leung Chi-wo captures the interesting insects in Chuen Lung.

A VISIT FROM AN OBSERVER

There are many interesting stories about the village and the people in Chuen Lung, but Leung Chi-wo is most drawn to the deserted Catholic church, the fruit tree during the Japanese occupation, and the long-time non-native resident of the village, Mr Chak Wai-leung. 'Mr Chak is like a walking "historical" character', he says. By 'historical', he is not referring to his age, but the wealth of knowledge Chak has of Chuen Lung. Every time Chak leads a tour group round the village, he would be like a walking encyclopaedia, spelling out the ecology and social network of the place. For Leung, Mr Chak has lived in Wang Lung Village, a place near Chuen Lung Village, for several decades, and has witnessed the village's historical changes in the same way as Koon Man School, which is situated on the fringe of Chuen Lung Village. Leung therefore considers Chak and the School the observers who are close yet far.

Photography is an art of observation. Leung talked to Mr Chak, who is a photographer, sharing on photography and memories. They channelled back to the bygone moments through Chak's photos and recalled the old friendships. 'My work is about observation. In this project I raise the question of how to observe a space, whether physical or historical.' From the staff room of the village school, you can peek out the viewfinder on the window to see an image of the past, start an exploration on others' memories at this historic venue, at the same time, observe the unique stories of this theatre of memory. Images of which time and space sometimes coincides and criss-crosses are shown in the room, echoing with a recording which narrates stories in a non-linear approach. The back door slowly opens and shuts, composing a nostalgic rhythm. Through the installations, objects, images and sounds he has created, viewers can observe and sense the surroundings on their own to experience a process of observation.



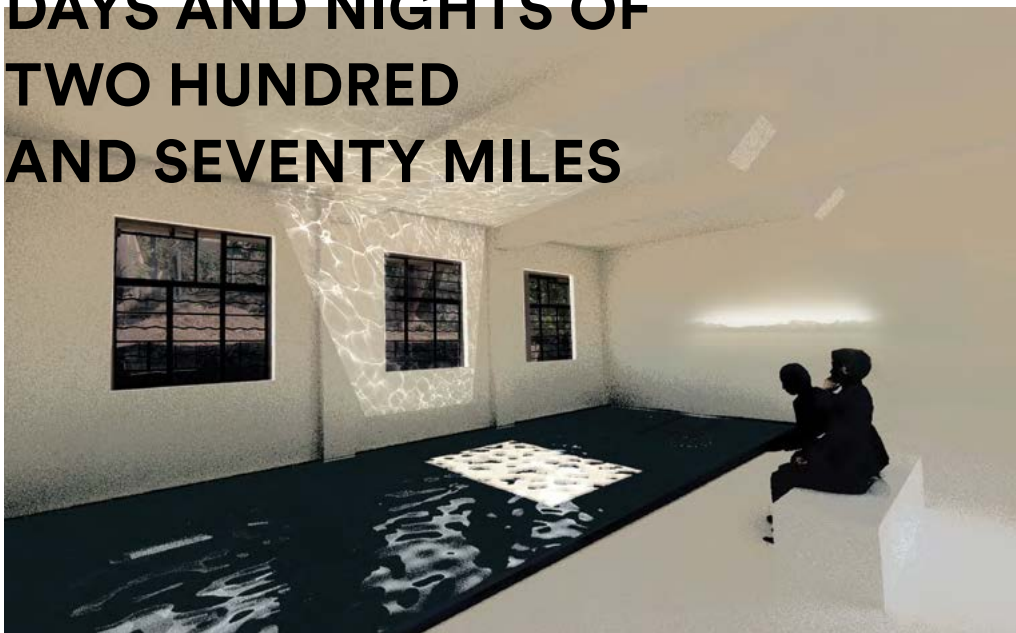
梁志和尋找翟偉良昔日拍攝的景觀。

Leung Chi-wo searched the view once captured by Chak Wai-leung.

伍韶勁 Kingsley Ng

八百八十里的晝夜

DAYS AND NIGHTS OF TWO HUNDRED AND SEVENTY MILES



「如果東江水沒有輸入管道，隨著自然河流，經過日與夜，也會來到香港，抵達荃灣——像曾氏的祖先一樣。」

'If the water is not directed into the pipelines, along the natural course, on daily ebbs and flows, it will also reach Hong Kong at Tsuen Wan, where the Tsangs once settled.'

從波光水影中回溯歷史

去年在連日大雨過後的一天，伍韶勁初次到訪貫文學校。校舍破舊的牆壁因大帽山濕潤的天氣而發霉，雨水從日久失修的天花一滴一滴的落下，在水灘上泛起漣漪。水與川龍的關係密不可分，清澈香甜的山水滋養川龍馳名的西洋菜，也孕育了世世代代的川龍人。在他的腦海中，川龍留下濕漉漉的印象，水引起他對水源的想像。他從村民口中得知，川龍村源於廣東龍川縣，他心心念念地走到於東江上游的龍川縣。水從那裡引到香港作自來水。

踏進伍韶勁塑造的空間，眼睛隨著房間的光暗調適，窗外的光線好像倒影映照在水面上，水波在光影投射下，像鏤紋般刻畫於四周。川龍曾氏的祖先在四百多年前遷徙到香港。沿自然流域，東江水流到荃灣，大概需要六天。當自來水不足一秒就從水龍頭流出來時，在這個時光放慢的空間，我們怎樣思考人類遷移與自然韻律的時間？



伍韶勁走到廣東龍川縣，尋找荃灣川龍村的根源。
Kingsley Ng travels to Longchuan County, Guangdong, to search for the root of Chuen Lung Village in Tsuen Wan.



東江流經龍川縣，相中的河流也許是我們自來水的源頭。

Dong River flows through Longchuan County. The stream in the picture is probably the origin of our tap water.

RETRACING THE PAST IN THE SHIMMERING WATER

Last year, Kingsley Ng visited Koon Man School for the first time after a few torrential downpours. The decrepit walls of the School were covered with mould due to high humidity in Tai Mo Shan, and rain was dripping from the leaking ceiling, making ripples in the puddles underneath. Water and Chuen Lung are inseparable; the clear and sweet water from the hill nourishes Chuen Lung's famous vegetable, watercress, and nurtures generations of villagers. Chuen Lung has imprinted an impression of watery atmosphere on Ng's mind, and has aroused his imagination of the source of water. He learned from the villagers that Chuen Lung originated from Longchuan County in Guangdong. Intrigued by the connection between the two places, he travelled to Longchuan at the upper Dong River, where fresh water of Hong Kong comes from.

As soon as you enter the space created by Kingsley Ng, the eyes adjust to the changes of light and dark. The old window frame, casting reflections of the water onto the walls as if they are engraved on the surroundings. Ancestors of the Tsang clan in Chuen Lung migrated to Hong Kong over 400 years ago. Along the Dong River, it takes around 6 days for water to flow from Longchuan to Chuen Lung. When running water flows from the tap in a split second, in this slowed down space, how do we reflect on the time of human migration and the rhythm of nature?

在地小記

NOTES IN-SITU

張慧婷 Stephanie Cheung

在地藝術策劃伙伴 創不同協作策劃人

Lead Curator, Make A Difference Institute

Curatorial Partner (art in-situ)

**我們一班外來的人，
如果要在這個地方
做藝術，怎樣才可以
貼近這種質感溫度？**

**How can we—
sojourners from outside—
make art in this place
with a comparable touch?
How should we approach
this encounter?**



藝術家初到川龍，王玉玲女士（波嫂）充當我們的嚮導，沿途介紹川龍的歷史風貌。

Ms Wong Yuk-ling (Auntie Bo) showed us around during our first site visit.

「為甚麼要在川龍做這個項目？」

2017年初，MaD收到藝術推廣辦事處的邀請，擔任「邂逅！山川人」的在地藝術策劃伙伴。展覽2018年3月開幕，8月結束。準備過程中，我們一直在思考這個問題。

從前，川龍或者是也斯〈採綠〉裡的西洋菜、馳名的酒家、電影的場景。第一次入村考察，我們發現在一間外牆黃色的房子上，掛了一幅實物大小的照片，相中是一隻感覺友善的狗。不久，這隻狗和兩隻長相相似的小伙伴跟我們碰上。跟其他地方的村狗很不同，遇到陌生人，牠們沒有吠，嘴角笑笑並擺尾。

後來，我們認識了十四歲的Adi，看到我們拍下了狗的照片，他說：「那是我的狗！」

然後，我們認識了Adi的姐姐BoBo。原來，狗照片本來是她的功課。

期間，我們也認識了他們的爸爸輝村長。某天下午，我們在村內走來走去，狗狗出來方便，輝村長為免我們踏個正著，親自出來清理。

黃色房子外的友善的狗，在陽光下曬了時間的顏色，好像承載了很多不能言喻的東西，有關人情，有關生活。

我們一班外來的人，如果要在這個地方做藝術，怎樣才可以貼近這種質感溫度？

究竟該怎樣走入這個機緣呢？帶着不確定，MaD Team川龍小隊（Ada、Taylor、Liv、Nicky和我）請來了十位同樣期待未知的藝術家——陳思光（Ray）、鍾惠恩（阿恩）、黎慧儀（Monti）、李淑雅（Agnes）、李香蘭（Rainbow）、吳家俊（阿喜）、黃振欽（Leo）、楊秀卓老師、葉啟俊（俊俊），以及幫忙鋪橋入村的翟偉良先生、歷史教育工作者朱耀光博士和他的團隊、拍攝紀錄的馮建中（John）和劉德城（阿城），還有幫忙製作和佈展的阮美寶、翁子健（阿健）和張穎欣（Rivian），一起走入川龍村。大家的共識是，展覽不是一個終結的展示，而是一次創作的緣起；藝術不是「展品」，會融入生活；展覽期間，作品會一直生長。

川龍村是「兄弟村」，村內大都是曾姓的親屬。問他們祖籍在哪裡？輝村長說：「我爸爸的爸爸的爸爸的爸爸也住在這裡。」土地跟血脈相連。跟一班好客的村長司理認識後不久，便是秋祭。我們很榮幸可以出席盆菜晚宴，近百張圓桌，遍佈祠堂前地、停車場甚至村民的天台。熱鍋冒出蒸氣，親朋戚友——還住在村裡的、已搬到外面的——聚首一堂。原來「吃盆菜」是這樣的味道。

藝術家的構思慢慢蘊釀。

俊俊是客家人，接受邀請參與這個項目時，已經想做些跟客家文化、客家話有關的事。秋祭那天，他結交了村內的老中青，喝着老村民私人珍藏的威士忌，開始第一節川龍客家話課。之後，從仁哥口中，我們第一次聽到「牛仔牌」，這傳統客家玩意跟麻雀相似，但保留了一些獨有的特色。對我們來說，幾乎是史前大發現，但原來，在元朗的文具店，仍然可以在貨架的暗角找到「牛仔牌」。

這樣的偶拾，是在川龍常有的經驗，很多我們「嘩」一聲的事，在村中似乎平常不過。走在山徑，Leo和阿城發現了一個地洞，探頭窺看，陰暗的洞穴裡好像有些木設施，我們想：會不會是戰時的防空洞？路邊有一塊動物的顎骨，現在，那裡可能是野豬的家。有天跟村長司理們提到，生村長說：「是啊！有野豬啊！」威司理翻出手機中野豬的片段，其他曾先生相繼分享珍藏，一班壯年叔叔興高采烈地說起兒時在山上遊玩的記憶，興奮的聲音中，我們穿越時空：男孩折下樹枝，黏上蜘蛛網，在田野間撲蝶……

「這裡原來不只有野豬、蟒蛇，曾經還有穿山甲、箭豬、鷹嘴龜、果子狸！」與村民聊天之際，Leo對川龍生物多樣性，不禁驚歎。資深攝影師翟生是川龍居民。早於1960年代，任職漁農署的他已走遍香港山野，當中也包括川龍；退休後，決定搬到這個好山好水的地方。幾十年來，他拍下了周遭的山山水水，還有各式的昆蟲——川龍特有的芋麻珍蝶、翅膀像露珠的金花蟲、一雙一對的龍眼雞……「你看這些昆蟲，多漂亮！很多設計都參考昆蟲的形態。我把他們拍下來，想讓人看到大自然多豐盛。」



好客的村長司理邀請藝術家和項目團隊一起參與秋祭的盆菜宴。（馮建中攝）



俊俊發現祠堂橫樑上有綠色的布，不知有甚麼意味。



山徑旁，Leo和阿城發現神秘的洞。



吉叔和文哥細看Ray的「川龍泥」陶器。（馮建中攝）

大自然的神奇，也流在川龍的水。水清見底的山坑是世世代代的遊樂場，清澈的水質孕育了豐富的物種，也滋養出馳名的西洋菜；山客遊人慕名而來，總是想吃一碗山水豆花；可以轉用自來水的村民，很多還是選擇喝山水。有說山水特別清甜，是因為溪水流經一種叫石菖蒲草的植物。時至今日，水坑依然沒有受到污染，可見村民保護川流的心意。阿喜和阿恩在清涼澄明的溪水中看到一種虔敬。

陶瓷藝術家 Ray 喜歡研究物料，想試試可不可以用川龍的泥土，製作可觀賞、也可使用的陶器。有天他搜集泥土，大鼻哥說可以幫忙鏟泥，我們以為他會帶泥鏟來，怎料他駛來了鏟泥車！Monti 也有類似的奇遇，現在於荔枝窩復耕的她，本來想讓住在其他地方的人，都試試種西洋菜。我們告訴村長司理時，權村長說：「我們支持，找塊地讓她耕種吧。」本來只是打算種種盆栽的 Monti，就突然得到了一塊田。（後來，事情還有進一步發展，另一位朋友再借出了另一塊田。）

慢慢，我們找到了具體的理由，在這個地方做藝術。我們也希望，這個地方的人，也可以和我們一起經歷這個發現、呈現——甚至創造——價值的過程。



攝氏八度的一天，威司理帶大家行田。（馮建中攝）

楊老師是大家都很尊敬的教育工作者，他希望在項目中，也可以做些有教育性的事情。本來想找來村內的年輕人，一起做「公共藝術」，不過要接觸這個年齡層，真的好不容易。煩惱之際，走入了羅生的農莊。在外面工作了幾十年的羅生，退休後回到橫龍（離川龍約五分鐘腳程）歸園田居；會作詩的農夫在農舍寫書法，一手行草像風中擺動的薑花。

最常走入村民家中的，算是 Rainbow。最初，她的構思是跟村民合作，在房子外牆畫上一幅幅類似「友善的狗」的小圖畫，在村內構成一張隨著遊人腳步層層開展的地圖。慢慢，我們發現村民雖然歡迎我們入村，但對會引來太多外人在家門前窺探，始終有所保留。尊重到他們的意願，Rainbow 的畫筆回到畫簿，每次與村民聊天，她都會即時寫生；言談間，發覺隱居山中的村民，也要面對種種生活上的問題和壓力，其實跟城市也差不多。

2018 年 1 月，大霧的一天，我們走在川龍的小路，碰到聲伯，他親切地問小隊的親善大使 Liv：「阿嵐，你不是說星期六來的嗎？今天是星期一啊！」隨後的 Taylor，用手機拍下了藝術家想借用的地點，準備跟村民和藝術推廣



羅生家門前的對聯，是 antiqu 詩規則寫成的，平仄對偶兼備。（馮建中攝）

辦事處的同事跟進。John 捕捉了藝術家和村民自然的互動，阿城準備在天氣晴朗的一天拍攝紀錄錄像。朱 Sir 和團隊搜羅到珍貴的歷史資料，梳理出有關川龍、也有關香港的年代故事。

大家的構思相繼成形：

俊俊開始在山上小住，在村公所「雀友芳名」的名單上，留下了名字和電話

Ray 會跟酒家和士多合作，讓客人用川龍泥造的小杯子喝川龍水

阿喜和阿恩打算為村內的山水喉，換上石菖蒲草形狀的水龍頭

楊老師獲得羅生答應，會跟他合作做一件有關西洋菜和地方歷史的作品

Monti 的田快要開墾了，希望可以種出個社區園圃，讓自然生長的苧麻，吸引芳踪杳杳的珍蝶

為免太大打擾村民生活，我們把展出場域延伸到村外，途中，由翟生的昆蟲大觀帶路 Leo 的「異獸小精靈」沿路接力，讓遊人野生捕獲村民記憶中的珍禽異獸

Rainbow 的畫簿一頁一頁地變厚，水彩在紙上記下村民鮮活的模樣



在 Rainbow 的畫簿中，有關村民舅父的筆記寫有「很多女朋友」。（馮建中攝）

創作不斷有機發展。Agnes 踏在從前爸爸帶她到川龍行山飲茶的路，重拾一個村外人對這個地方真實的情感記憶。下山路上，有八百六十六級樓梯，沿途不久便會有兩三張椅子，還有個叫「健康樂園」的休憩處。Agnes 說，這些都是行山人士搭建而來。為甚麼會在這個地方做這樣的事情呢？隱約地，我覺得我們的感受大概相像。

2018 年 1 月 6 日



Agnes 和 Taylor 在水坑，靜聽流水淙淙。（馮建中攝）

'Why are we doing this in Chuen Lung?'

In early 2017, the Art Promotion Office invited MaD to take part in 'Hi! Hill' as Curatorial Partner (art-in-situ). The exhibition will open in March 2018 and last till August. All the while, we have been asking ourselves this question.

Previously, our impression of Chuen Lung came from the late poet Yasi's 'Picking Green', its famous tea houses and movie scenes. On our first site visit, we found a life-size, die-cut photographic print of a friendly-looking dog on the wall of a yellow house. Soon afterwards, we met the dog and two of its kin. Unlike dogs in other villages, they did not bark at strangers. Instead, they wagged their tails and sniffed us with a cheerful grin.

Later, we got to know 14-year-old Adi. 'That's mine!' said the teenager when he saw our picture of the dog.

Then we got to know Adi's sister Bobo. The dog photograph was her school assignment.

At the same time, we also got to know their father Fai *chuen cheung* (village head). One afternoon, we were roaming around while the dogs were out for relief. To make sure that we did not step on anything accidentally, Fai *chuen cheung* came with a broomstick to sweep it clean.

The sun shines on the yellow house and tints the dog with the colour of time. So much seems to be embodied there. About human ties. About life.

How can we—sojourners from outside—make art in this place with a comparable touch? How should we approach this encounter?

Embracing a sense of unknowing, MaD Chuen Lung Team (Ada, Taylor, Liv, Nicky and me) ventured into Chuen Lung with nine like-minded artists—Ray Chan See-kwong, Chung Wai-ian (Ian), Monti Lai Wai-yi, Agnes Lee, Rainbow Leung, Ng Ka-chun (Hei), Leo Wong Chun-yam, Ricky Yeung Sau-churk (Yeung *lo see*, teacher), Yip Kai-chun (Chun Chun)—together with Mr Chak Wai-leung who opened doors to the village, history educator Dr Chu Yiu-kwong and his team, documentation photographer John Fung and videographer Lau Tak-shing (Shing), as well as Meipo Yuen, CK Yung and Rivian Cheung Wing-yan who assist in exhibition production and set-up. Our understanding is that the exhibition is not a showcase but a trigger for creation. Art is not conceived as exhibits. Rather, it merges with life and will keep growing throughout the project period.

Chuen Lung is a 'Brother Village'. Most villagers are relatives of the Tsang family. When I asked them where their native province was, Fai *chuen cheung* said, 'My father's father's father's father lived here.' Blood ties are linked to the land. Soon after meeting the hospitable *chuen cheungs* and *si leis*

(village managers, who take care of matters such as land and finance), it was the time of the village's annual autumn worship. We are honoured to be invited to join their *poon choi* feast (big bowl feast). Almost a hundred round tables were set up all over the village—in the square outside the ancestral shrine, in the carparks and even on rooftops. Relatives and friends, from close and afar, gathered convivially around the steaming pots. For many of us, this was our first experience of the true flavours of *poon choi*.

The artists' ideas fermented.

Chun Chun is of Hakka origin. When he got on board, he already intended to do something related to Hakkinese and its culture. On the day of the autumn worship, the approachable artist befriended villagers of all ages. Over whiskey shared by an elder, he had his first Hakkinese lesson in the village. Later, we learnt from Brother Yan the legendary 'Cow Boy Cards'. It is similar to mahjong, but has preserved some unique features. It was almost an archaeological find for us. However, eventually we discovered that the deck of cards could still be found in deep corners in stationery shops in Yuen Long.

Such discoveries were a memorable part of our Chuen Lung experience. What astonished us, however, was often hardly extraordinary to the villagers. Off the hiking trail, Leo and Shing noticed

a hole on the ground. They peeped inside, and saw some wooden structures. Was it a bunker during wartime? We pondered. Not far away, there was a weathered jaw. Perhaps the hole is now a wild boar den. When we mentioned this to the *chuen cheungs* and *si leis*, San *chuen cheung* immediately echoed, 'Yes! There are wild boars!' Wai *si lei* swiped his phone and retrieved pictures of boars; the others also shared their bestiary reminiscences. In their elated voices, we wandered back in time: hopping with a spider web-mounted twig, a ruddy boy catches butterflies...

'Besides wild boars and pythons, there were also pangolins, porcupines, big-headed turtles, civets!' Leo is amazed by the plethora of species he learnt over conversations with villagers. Veteran photographer Mr Chak is a resident in Chuen Lung. As early as the 1960s, as a member of the Agriculture and Fisheries Department he had trodden across rural Hong Kong. Chuen Lung is one of his favourite places, where he decided to settle after retirement. Over the past few decades, he has photographed the area's rich fauna and flora, and most remarkably, insects—yellow coster butterflies, tortoise beetles, lantern flies... 'Look at how beautiful these insects are! Many designs draw inspiration from them. I photograph them, so that people can marvel at the wonder of nature.'

The wonder of nature also manifests itself in Chuen Lung's water. The stream has been a natural



The welcoming *chuen cheungs* and *si leis* invited us to the *poon choi* feast during the village's annual autumn worship. (photo by John Fung)



Chun Chun discovered a piece of green cloth at the crossbeam of the ancestral shrine.



Off the hiking trail, Leo and Shin discovered a mysterious hole.



Uncle Kat and Brother Man examined Ray's Chuen Lung wares. (photo by John Fung)

playground for generations. The clean water is a source of biodiversity. It irrigates the well-known watercress. Hikers come all the way to the village, craving for a bowl of ‘mountain-water’ tofu dessert. Even though they can switch to tap water, many villagers still opt for water from the stream. The exceptional fragrance of ‘mountain water’ is attributed to the grassleaf sweet flag that grows along the course of streams. That the stream is clean as ever is a testimony to the villagers’ will to protect their endowment. In its clarity, Hei and Ian see piety.

Interested in exploring materials, Ray came up with the idea of using local clay for ceramic wares that are both functional and aesthetic. On the day when we collected clay, Brother Big Nose said he could help. We expected him to come with a spade, but he appeared in a shovel truck! Monti also had a similar surprise. The environmental artist who is now revitalising farmlands in Lai Chi Wo initially wanted to give people a taste of growing watercress. We told the *chuen cheungs* her intent. Kuen *chuen cheung* was encouraging as always, ‘We support this idea. Let’s get her a piece of land.’ The pot-planting plan thus grew into field tilling. (Subsequently, another generous friend lent us a further piece of land.)

Slowly, we found concrete reasons for making art in this place. We hope that people there can go through this process of discovery, recognition and creation together with us.

Yeung *lo see* is a respected teacher. Education is a key objective for him in this project. At first, he wanted to engage young people in the village to make public art together, but it turned out that this age group was really hard to reach. Feeling a bit stuck, we ran into Mr Law in his farm. The old farmer has returned to his home in Wang Lung (5-minute walk from Chuen Lung) after working outside for years. Now his rustic routine includes tending the fields, practising calligraphy and writing poetry in the classical Chinese style. His cursive script is animated like ginger lilies in the wind.

Among the artists, Rainbow is the most frequent visitor to the villagers’ homes. Her original idea was to collaborate with the villagers and put up panel paintings like the ‘friendly dog’ outside their houses, so that a ‘map’ would unfold as visitors walk through the place. However, as much as we felt welcome, we also sensed that the villagers were cautious about having strangers intruding their private space. Respecting their privacy, Rainbow’s brushes returned to her sketchbook. Every time she chatted with the villagers, she jotted down their stories beside sketches of their countenances. The more she listened to them, the more she understood the reality of the idyllic village. Not much different from the city, the pressure of all sorts of practical problems is an inevitable part of life.

On a foggy day in January 2018, we went up a winding path in Chuen Lung. En route, Uncle

Shing spotted Liv our ‘ambassador’, ‘Ah Laam! Aren’t you coming on Saturday? Today is Monday!’ Taylor, having recorded a potential artwork location for follow-up, caught up from behind. John has captured spontaneous interactions between the villagers and the artists. Shing was getting ready for video shooting on a fine day. Dr Chu and his team has gathered a wealth of historical materials, and woven them into a telling tale about not only Chuen Lung but also Hong Kong.

Art, in the way we make it, gradually got into shape:

Chun Chun started a short stay in the village. He left his name and phone number in the village office, on a list for mahjong players.

Partnering with the tea houses and stores, Ray will serve Chuen Lung water in Chuen Lung wares.

Yeung *lo see* teamed up with Mr Law. They will make a piece about watercress and the history of this place.

Monti is about to till the field. She hopes to sow the seeds of a community garden, and let ramie bring back the vanishing butterflies.

To avoid disturbing the villagers, we plan to guide visitors outwards. Mr Chak’s marvelous insects will lead the way.

Then there will be Leo’s Chuen Lung version of Pokémon Go, for visitors to catch fantastic creatures from memories.

Rainbow’s sketchbook thickens, with time spent with the villagers, and with brushwork of rapport.

As our work evolves, Agnes revisited the footsteps of her late father, who hiked to Chuen Lung almost every day. At the tea house, by the watercress fields, along the hiking trail... she recollected what the sojourner has experienced, felt and remembered. On the way downhill, at intervals along a long flight of steps, there are seats and a small garden, with plants, a ‘mountain-water’ tap, and traces of a name—‘Healthy Happy Land’. ‘These are set up by hikers,’ said Agnes. Why did they do this here? Faintly, I had the feeling that we felt the same.

6 January 2018



Wai *si lei* showed us the fields—in 8 degrees Celsius. (photo by John Fung)



The couplet outside Mr Law’s house follows classical metre and rhyme. (photo by John Fung)



In Rainbow’s sketchbook, the picture of Uncle is annotated with ‘many girlfriends’. (photo by John Fung)



Agnes and Taylor listened to running water at the stream.

幕後花絮

BEHIND THE SCENES

感謝川龍居民讓我們在他們的生活環境中創作。

—眾村長、司理大力支持，

為我們打開一道又一道的門——

務實的、讓我們認識這個地方的、

令彼此成為朋友的……

We are grateful for the residents of Chuen Lung for letting us make art in their living environment.

Special thanks go to the very supportive *chuen cheungs* and *si leis* who opened many doors — for practicalities, understanding, and friendship.





村長 x 川龍藝術項目
Ada, Cecilia, Chak, Iris, Liv, Meipo, Nicky, Ta...

Liv Tsim
今日見舊生文哥知道咗好多得意嘅貫文歷史，仲有得睇另一位舊生偉光嘅小學手冊、成績表(非常利害，有好多條A)，收穫豐富👏😊！感謝揸鑰人輝村長開門俾我哋又解答我哋好多疑問！ yeah 🗝️👤 3:30 PM

Yan
 3:31 PM

Yan


村長 x 川龍藝術項目
Ada, Cecilia, Chak, Iris, Liv, Meipo, Nicky, Ta...

 12:18 PM

今日朱Sir入左川龍同生哥做訪談~~~ 12:18 PM

輝村長
哇！
入左屋添👍👍 12:19 PM

Taylor
原來生哥都讀過貫文學校，以前扯過腐竹，又揸過豬籠車！🚲 12:20 PM

好精彩既故事啊！ 12:20 PM

Liv Tsim
👍👍







楊秀卓 Ricky Yeung Sau-churk

田間的故事

STORIES OF THE FIELDS



涼亭正對著對聯創作者羅國生先生的田和家。楊秀卓和羅先生興致勃勃地討論懸掛位置。

This pavilion is the site of a couplet penned by Mr Law Kwok-sang, whose field and home are at the exact opposite. The artist and the calligrapher talk about the hanging location on the spot.

川龍既是行山人的起步點，也是飲茶食包的熱點，除這兩「點」之外，川龍更深一層的故事，誰人知曉？是次夥拍歷史老師朱耀光，以羅海東先生的口述歷史重現川龍的前塵往事；簡化的歷史文字以木板刻字形式呈現，遊人閱讀西洋菜的來由，認識香港人的本土故事。同時，配上對面農莊羅國生先生筆下的「川龍」對聯，標誌田間的文人風骨。

Chuen Lung is a popular starting point for hikers, and a popular place for tea and dim sum. Besides coming to Chuen Lung for these activities, do people know its deeper stories? This engraved summary of oral history, told by Mr Law Hoi-tung, collected by history teacher Chu Yiu-kwong, tells a tale about watercress, as well as one about Hong Kong. The couplet beginning with 'Chuen' and 'Lung' was written by Mr Law Kwok-sang, whose farm on the other side of the road celebrates poetry of the fields.

葉啟俊 Yip Kai-chun

山查晃 OK HAKKAOKE



葉啟俊和年輕村民一起唱客家歌，齊齊學習愈來愈少人說的客家話。(馮建中攝)
Yip Kai-chun and young villagers learned Hakkanese while singing Hakka songs.
The language is less and less spoken in the village. (Photo by John Fung)

!@ \$ # ~ 慈來滄兆客假個 ~ % & * !

《山查晃 OK》收錄由不同年紀村民挑選、改編成客家話的粵語或國語名曲，以及數段山歌，全由村民親自演繹；親身上陣跟村民唱歌得，睇人表演兼助慶亦得。逐漸消失於川龍生活的客家話，以村民至愛之一的卡拉 OK 大聲霸主場！

!@ \$ # ~ chi loi chong siu hakka gor ~ % & * !

Hakkaoke is a collection of Hakka version of household-known Cantonese and Mandarin pop songs, together with a number of Hakka hill songs—sung by villagers across generations. Feel free to sing or clap along. Celebrate the language, now less and less spoken in the village, in the party for karaoke kings and queens!

黎慧儀 Monti Lai Wai-yi

苧麻公園 RAMIE GARDEN



重新開荒農田，物盡其用，稻草堆變成舒適的公共座椅。
While revitalising an idled lot, Monti and her team turn heaps of straw into public couches.

人說香港缺地，因此起初提議推廣陽台種西洋菜，把川龍名物帶到全港，但川龍人竟說何不覓地來種，大家最終落戶橫龍半山。八個月的社區實驗結合村地人，把後山小秘境變為大家愛去的新「hea 點」。與其創立的田邊藝術研究所成員彭灼楹及王嘉星合作，聯同社區設計師郭達麟，從客家人熟悉的苧麻、艾草和雞屎藤著手，建造村民和動植物喜愛的小園地。

The saying goes that there is a lack of land in Hong Kong. Initially, the idea was to promote Chuen Lung's watercress by inviting people in different districts to grow the vegetable in a pot. The villagers said, 'Why don't you grow it on land?' Eventually we settled in terraced fields in Wang Lung. Connecting villagers and the land, this eight-month community experiment aims to transform an idled lot into everyone's favourite idling spot. Together with Angel Pang and Wong Ka-sing, members of Farm Side Art Research Lab, and community designer Dylan Kwok, we invite villagers to sow the seeds of a lively garden, to be filled with traditional Hakka crops.

翟偉良 Chak Wai-leung

葉上的精靈

MUSES ON LEAVES



翟偉良帶著相機走遍川龍，鏡頭捕足了山明水秀和花鳥蟲魚。

Chak Wai-leung has captured the abundance of nature in Chuen Lung with his camera.

川龍村是位於大帽山山腰的一條小村莊，充滿樸素、原野和大自然的氣息。清澈的溪水，滿佈不同石塊；山頭遍佈昆蟲、花鳥，使人心曠神怡。當我年青時，已對川龍留下深刻印象。作為一名攝影愛好者，期望藉是次展覽，向遊人介紹川龍不同品種的昆蟲，讓人了解川龍的自然美。

In the middle of Tai Mo Shan, Chuen Lung Village is noted for its simple way of life and closeness to nature. All kinds of rocks sit at the bottom of a clear stream. The environment is populated with a refreshing plethora of insects, birds and plants. Chuen Lung has made an impression on me ever since I was young. As an avid photographer, I hope to show visitors the beauty of Chuen Lung through a collection of extraordinary insects.

陳思光 Ray Chan See-kwong

新新相續

NEW RE NEW



陳思光發現川龍泥土有意想不到的特性，可以快速倒模。「川龍泥」有機會成為本地製造的生產線。

Ray finds in local clay a surprising property that could speed up moulding.

'Chuen Lung clay' can possibly become a production line.

川龍這片泥土承載數百年的記憶，孕育生命，見證變遷。泥土含有的砂粒組合和比例獨特，具良好的疏水性，很適合用於量產型的陶藝注漿倒模。川龍泥製成的茶杯，融入當地的「飲茶」文化中，讓居民、遊客在品茗閒談之間，透過茶杯的質感和紋理，去細味川龍的點滴。這款茶杯更會送給已搬離川龍的新生代，將這份來自家的祝福一直延伸下去。希望川龍泥可持續發展出其他系列的陶藝品，成為當地藝術特產，向人展現川龍的簡樸自然。

Centuries-old memories have penetrated the soil of Chuen Lung, nurtured lives and witnessed changes. The soil here, with a unique sand concentration and high permeability, is suitable for moulding and mass production. Tea cups made of local clay blend into the local tea culture. Residents and tourists can have a taste of Chuen Lung while drinking tea in these textured cups. The cups, containing blessings from the family, will also be a gift for a younger generation who has moved out. Hope other ceramic wares will come out from this 'Chuen Lung clay' series and become local specialties to demonstrate the character of this place.

鍾惠恩及吳家俊 Chung Wai-ian & Ng Ka-chun

山水龍頭栓

TAP INTO THE MOUNTAIN



鍾惠恩和吳家俊想找一個山水龍頭栓集散地，剛好綠美果汁店需要一張戶外吧枱，具當地特式的裝置和功能性吧枱一拍即合。(馮建中攝)

Ian and Ka-chun were looking for a spot to give out the grassleaf sweetflag taps. It happens that Luk Mei Juice Shop is in need of an outdoor bar table. A site-specific installation/bar table comes into being. (Photo by John Fung)

幾百年來，川龍村民依水生活，從過去種稻到現在種西洋菜，從清茶到山水豆腐……山水穿過水管流進人家，水清澈得像信念。在山河邊，石菖蒲草生長在石塊之間；雕刻石菖蒲草模樣的水龍頭栓，標記山水流經的地方。

For hundreds of years, the water in Chuen Lung has played an important part in the villagers' lives. It irrigated paddy fields in the past, nourishes watercress in the present, and gives a special taste to tea and tofu dessert... Grassleaf sweetflag grows by the river. These taps mark the flow of mountain water.

李香蘭 Rainbow Leung

川龍百態地圖

LIFESTYLES IN CHUEN LUNG



李香蘭筆下的村民，形神俱備。

Villagers beam with vitality in Rainbow's sketches.

經歷三個月在川龍村夢遊、搭嘢、飲茶和探險，將大堆故事收入法寶袋，當中有人的情緒、動物秘聞、檐蛇駭骨死因聆訊、老伯捉蛇記，仲有蔬菜試食結果等等！民間百態，引人入勝！

這顆好奇心在村中滾動，烙印出一幅有血有肉的地圖，更特約邀請村民 Bobo 畫上昆蟲點睛，Bosco 繪畫家中毛孩，學生阿珊一同體驗和創作，串連起來浮現山川路徑以外的脈絡。

After daydreaming, hanging out, drinking tea and exploring in Chuen Lung for three months, Rainbow puts a whole lot of stories into a magic bag: sentiments of people, secret lives of animals, the scary death of a gecko, the adventures of a snake catcher, sampling of vegetables... Here you can see fascinating faces of life in Chuen Lung.

Roving with curiosity, Rainbow came up with this lovely map. Special thanks: Bobo for animating the map with bugs, Bosco for portraying his furry kid, and Shan for going through this journey together, and for connecting the dots in this guide beyond roads and trails.

黃振欽 Leo Wong Chun-yam

家家有神獸 POKEMALS



回憶與實用性的合體，家家神獸育成中！（馮建中攝）

The legendary bestiary returns – as furniture and homely guardians. (Photo by John Fung)

因城市、環境和地貌的轉變，黃麋、穿山甲、箭豬、鷹嘴龜、果子狸、獨角仙等動物慢慢成為川龍長輩們口中的「想當年」。

是次計劃與村民合作，重塑這些過往活躍於川龍的動物或昆蟲，讓它們以另一形式和村民重遇。它們亦會變成書櫃、椅子和燈飾等，成為村民家裏的一份子，繼續守護著川龍。

神獸分身存在村內各處，請大家搜尋。（敬請尊重村民私隱）

Because of urbanisation and changes in the environment, barking deers, pangolins, porcupines, oyster turtles, civets, rhinoceros beetles, etc. have gradually become nostalgic legends.

Working together with villagers, this project brings to life animals and insects that were once active in Chuen Lung. Villagers will reunite with them in a different form of encounter. They will also find their way to the villagers' homes as bookshelves, chairs and lamps, etc, and keep guarding this place. Mini versions of the Pokemals are all over Chuen Lung. Please look for them! (Be conscientious – please respect the villagers' privacy.)

李淑雅 Agnes Lee

黑泥白石反光水 THE ROAD



李淑雅特意邀請了養狗的朋友，帶同狗狗陪她走一遍下山的路。狗狗模特兒在創作過程中擔大旗。

A friend of Agnes brings along her dogs to walk downhill with Agnes. The doggy models play an important part in the creative process.

山水清茶呷一口
呼吸青蔥濕度
淘氣狗兒作個伴
調皮山杖打葉兒啲啲響
撲面一絲微風
舔一下咀角淡淡鹹汗
眼底是煩塵市鎮
沾腳邊灰沙土
腿上酸酸心頭輕鬆

希望藉著作品陪伴觀眾一起走這段路，相信每個人都會看到不同風景，有著不同的感受。

Have a sip of the mountain in a cup of tea
Take a breath of the moisture of green fields
Find company in a spirited dog
Play percussions on leaves with a walking stick
A breeze touches the face
The sweat tastes slightly salty
The busy city in view
Mud under the soles
On fatigued legs, the heart relaxes

Hope the work would accompany visitors along the road. Everyone will see a different vista and bring home different memories.



歷史教育工作者朱耀光為是次口述歷史計劃的訪談員，他前往村民曾道生先生的家進行口述歷史訪談。(馮建中攝)
History educator Chu Yiu-kwong visits villager Tsang To-sang for an oral history research in Chuen Lung. (Photo by John Fung)

遊人離開、遊子歸來： **曾道生先生口述歷史**

LEAVING HOME, COMING BACK: **ORAL HISTORY RECOUNTED BY** **MR TSANG TO SANG**

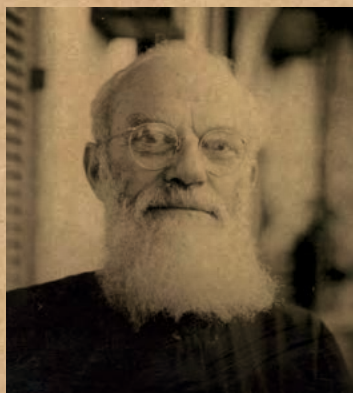
訪談日期：2017年11月2日及23日

訪談及整理：朱耀光博士

Interview dates: 2 and 23 November 2017

Interviewer and transcriber: Dr Chu Yiu-kwong

曾道生先生，客家人，1929年生於大帽山川龍，1932年於川龍村小教堂領洗，家中長子，有一弟一妹，曾道生先生曾在舊貫文學校及德聲學校讀書，八歲時母親離世，1941年，香港淪陷，他跟隨叔公叔婆於川龍以扯腐竹¹及割草為生，戰後(約1947年)經區鴻慈神父(Valva Diego D'Ayala)²介紹，到荃灣毛紡廠工作，並考獲駕駛執照。1958年，因工會宣傳建設新中國，遂到廣州冶金單位工作並結婚，後因廣州人口過多，糧食不足，於1962年申請回港，其妻子及女兒亦於1963年來港定居，之後再有四名子女在香港出生。曾道生先生回港後，適逢香港政府開放荃錦公路予民用，他亦成為職業司機，替荃灣的士多辦館送貨，以及接載大帽山不同村落的居民到荃灣工廠上班，直至退休。



區鴻慈神父

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- 1 根據鄭寶鴻：《默默向上游：香港五十年代社會影像》（香港：商務印書館，2014），頁208，每擔（一百斤）黃豆可製成腐竹五十斤，是對本對利（即50%利潤）的生意。
2. 1900年2月17日生於意大利拿坡里，1930年開始到荃灣傳教，後擔任荃灣的主任司鐸，1963年退休，1989年逝世。

黃佩佳先生在〈香港新界百詠〉(寫於1938年7月12日)中以川龍題詩,云:「寒林一谷蔭川龍,原有葛懷上古風;添得教堂稱壯麗,此鄉不與舊時同。」³川龍,是荃灣其中一條最古老的客家村莊,坐落大帽山的西南腰,村民過著簡樸自足的生活,以種禾及曬腐竹為生。二十世紀初,意大利傳教士開始得到村民的信任,川龍村民開始歸信天主教,直至30年代,在區鴻慈神父的努力下,川龍聖堂落成,村民領洗,根據1932年4月1日的《公教報》報道,聖堂祝聖典禮盛況空前:「是日晨六時,司徒神父⁴,穀祿神父⁵,親行聖洗,計當時受洗者,男女共有五十五人,六時半鐘,誦早課,七時半,主教親行祝聖聖堂典禮,並獻彌撒,彌撒中司徒神父宣講聖道,教友領主者百餘人,新領主者數十人,彌撒畢主教降福眾人,繼用早膳,時既十一句鐘矣。」黃佩佳先生於1938年指出,當時川龍的居民只有四十餘家,若受洗的五十五人皆是川龍居民的話,川龍可說是大帽山的天主教客家村莊了。曾道生先生就是當時的領洗者之一,當時三歲,由於年紀太小,已忘了當日的情形,但他純真的雙眼正見證著川龍村歸向天主教的新一頁。

口述歷史:

聽講我阿爺係過海做生意嘅,雖然我哋田就少啲,但係做生意都搵到多少,以前側邊最靚嗰三間屋⁶,就係我哋嘅,到我老竇嗰代呢,就成家人扯腐竹喇,川龍以前好多腐竹寮。我哋呢條村,每一個女人都要上山割草嘍,有啲養豬,養豬都幾好嘍,擔去荃灣賣。我細個嗰陣川龍唔多人,聽講男丁都係得三十零人。阿爺講,以前川龍有過瘟疫,令到啲人都有啲問題,走得人多,於是有人宣傳,不如信教嘍,唔好拜神嘍,就因咁樣我阿爺嗰代開始信天主教,我三歲領洗,我叔公同區神父啲感情特別好,區神父嚟到呢度就要搵和伯⁷。我記得區神父留鬚嘅,好後生,講客家講得好好。佢幫咗好多村民,有個同村兄弟,十零歲嗰陣,父母死咗,三兄妹無父無母,區神父就介紹咗佢去長沙灣天主教墳場做嘢,跟大師父做泥水,後來賺咗啲錢返嚟起屋,區神父又介紹佢個妹去咗寶血醫院度做嘢。

我七歲開始讀書,喺依家馬路邊嗰兩間屋嗰度,本來係間學校,好大間嘍,原本貫文⁸就喺嗰度,我喺嗰度讀書,有兩個女先生⁹,一個姓羅,一個姓陳,有十零個學生,呢度周圍都係山,以前冇乜嘢學校,蓮花山、光板田嘅人都行路嚟呢度讀書,我最記得第一篇課文,讀:日,日出。到我八、九歲嗰陣,區神父就介紹我同三個同村兄弟去德聲學校¹⁰讀書,我哋每日行山路落荃灣,一班得七個人,讀咗三年,日本仔就嚟喇。川龍本來有間聖堂¹¹,地基用磚,側邊係木板。區神父一個禮拜或者兩個禮拜就會嚟呢度做彌撒,我哋要去告解,有個女傳道人,成日嚟教聖經,後來日本仔嚟到,又打風,有啲人執聖堂啲木板當柴燒,又冇人修理,間聖堂就爛晒。

天主教會香港教區
CATHOLIC DIOCESE OF HONG KONG

領洗及堅振證書
CERTIFICATE OF BAPTISM
AND CONFIRMATION

堂區名稱: 聖保二聖堂區
Name of Parish: SS. COSMAS AND DAMIAN CHURCH 登記編號: 351

姓名及聖名: 蕭德生 PAULUS
Name and Christian Name: TSANG TO SANG

父親姓名: 蕭伯謙
Father's Name: 蕭伯謙

母親姓名: 蕭氏
Mother's Maiden Name: 蕭氏

出生: 日期: 1929年 地點: HONG KONG
Date: 13/9/1932 地點: 荃灣聖心堂
Place: 荃灣聖心堂

領洗: 日期: 13/9/1932 地點: 荃灣聖心堂
Date: 13/9/1932 地點: 荃灣聖心堂

主理者: P. R. BROOKES
Minister: P. R. BROOKES

代父者: 蕭玉梅
Sponsors: 蕭玉梅

堅振: 日期: 6/6/1948
Date: 6/6/1948 地點: SACRED HEART CHURCH
Place: SACRED HEART CHURCH

主理者: R. E. VALORTA
Minister: R. E. VALORTA

代父者: 蕭玉梅
Sponsors: 蕭玉梅

備註:
Remarks: 領洗地點: 川龍

日期: 21/7/2011
Date: 21/7/2011

Signed: 
區區長 / Parish Priest
區區長 / Rev. Henry Hg. Rankin

曾道生先生的領洗證書

- 3 黃佩佳著,沈思編校:《香港本地風光·附新界百詠》(香港:商務印書館,2017),頁359。
- 4 司徒廷昭神父(John Situ Teng-chiu)
- 5 穀祿師神父(Riccardo Brookes)
- 6 與曾道生先生相鄰的村屋,位於川龍教堂旁邊。
- 7 曾廷怡先生,亦稱和伯,曾道生先生的叔公。
- 8 現址的川龍真文學校,於1958年重建。
- 9 老師的尊稱
- 10 1934年開辦,位於三棟屋旁,為荃灣區第一所天主教小學。
- 11 根據1932年4月1日的《公教報》的描述,聖堂於1932年3月13日舉行祝聖典禮。

1941年12月，日軍侵略香港，是年聖誕，香港淪陷，曾道生先生約十二歲，他目睹了川龍在日治時期的沒落。李定先生於《川龍邨公所落成啟用紀念特刊》中如此說：「回溯第二次世界大戰，日本佔領香港將及四年，地方飽受摧殘，人民迭遭荼毒，蘆舍丘墟，居民捱餓，百業凋零，千瘡百孔。……本村是窮鄉僻壤貧瘠的山區，交通不便，覓食尤感艱難。……居民為求自力更生，以耕耘畜牧或經營腐竹業，每天在未露曙光之前，肩挑扛抬趕走市區集售，然後購回日用品及糧食，沿著崎嶇小徑的原路，爬山越嶺汗流夾背，氣喘如牛，其中辛苦滋味不足為外人道。」¹² 司馬龍先生亦指：「日治時期中，村民卻度過了較香港境內其他地區更艱苦的和淒慘的三年零八個月。因為當年的青壯村民均被日軍徵召，作為興建一條由荃灣通上大帽山山頂的軍事車路的苦工。」¹³ 山路，有走出來的，也有用雙手鋪平的。聆聽曾道生先生的回憶，更明白日佔時期川龍人走過的艱辛歲月。

口述歷史：

我八歲嗰年，老母走咗，到十一、二歲，日本仔嚟喇，佢哋嘅八鄉打過嚟，最先嚟呢度，半夜有個通譯走嚟，話日本皇軍就嚟到呢度喇，你哋最緊要講咩君王呀，總之宣傳啦，之後日本仔真係嚟咗，喺川龍住咗幾日，我哋全部走上坑頂匿埋，飲坑水呀，攞喇米上山煮呀，成條村冇晒人，有個親戚嚇到走入山吊頸死咗呀。嗰日本軍人又拆屋、又燒屋，有幾個後生嘅都畀日軍捉去擔嘢，香港嚟邊仲未投降嘛。日本仔嚟到，我書都有得讀，最慘有老母咁嘛，得老竇帶，老竇就後生咗，成日走走羅羅去做嘢，所以老竇未娶後母以前，我就跟叔公叔婆喺川龍種菜。叔公叔婆都好慘，我哋幾兄妹就跟著叔婆割草斬柴，有時擔去荃灣賣，有時喺呢度賣，呢度有腐竹寮咁嘛，賣畀自己兄弟都有，嗰陣柴都少呀，要燒草煮腐竹。我都試過扯腐竹，天未光，我哋幾個同村兄弟，互相關照，擔住咁腐竹行落荃灣，再搭貨車尾去深水埗碼頭，搭火船仔¹⁴ 過對面海西營盤賣腐竹。

日本仔嗰陣艱難嘛，叔公叔婆都過咗身，我哋幾兄弟姊妹擇洗喇，食都有問題，川龍死咗好多人，冇嘢食，要食麻枯¹⁵ 雜糧，有啲川龍嘅人要落荃灣幫人耕菜園。好彩我哋喺荃灣海壩有啲親戚，做三行嘅，環境就好啲，有間木屋，老竇就帶住我哋落去住。我去咗德士古道嗰頭做火頭¹⁶，同人扯風箱¹⁷，叫做賺食咁啦。嗰陣荃灣都好舉嘢，有咩人，總之生活好艱苦啦。我哋喺荃灣識咗個開舖仔嘅人，喺大陸嚟，相熟咗之後，佢同我老竇講，話送個女去大陸都得嘍，有人要嘍，帶上去賣畀人放生佢條命啦。嗰陣大陸有啲地方仲有人種禾咁嘛，

有田耕呢，生活就好啲嘅，咁老竇就送咗我阿妹返大陸，叫做放生佢條命，送畀人養生佢咁樣啦，好過喺呢度餓死，後尾先返番嚟。

12 資料取自《川龍邨公所落成啟用紀念特刊》（1980年9月22日），頁14。

13 司馬龍：《新界滄桑話鄉情》（香港：三聯書店，1990），頁247。

14 即蒸氣船

15 即麻糝，芝麻榨去油後的渣滓，肥料的一種。

16 替人做飯

17 曾道生先生後來解釋，德士古道華人永遠墳場的碑刻師傅經常要維修鑿石工具，曾先生便負責扯風箱，協助師傅把鋼材加熱。

日治後的川龍，百廢待興，其後數年，內地戰亂頻仍，大批難民遷居香港，促成了荃灣的發展和川龍的轉變。《荃灣二百年——歷史文化》如此說：「大批內地移民（特別是上海人）於1948年前後陸續湧來香港（如南海紗廠等），很多工業家帶著雄厚的資金和現代化的機器，來到香港重展拳腳，由於荃灣位處西九龍連接新界的要衝，交通方便，而且地價低廉，故很多工業家選擇了荃灣作為發展的基地，以致荃灣工業有很大的發展，並在1950年後的三數年間，一躍而成為香港紡織業中心。」¹⁸ 這些工廠吸引了大帽山一帶的農民到工廠打工，其中之一，有曾道生先生。

口述歷史：

我十五、六歲，和平喇，返咗川龍種菜，區神父都返番嚟，不過我叔公嗰輩人走咗，信教嘅都淡晒，間聖堂又冧咗，區神父都少嚟。直到十七、八歲，荃灣多咗好多紗廠同毛紡廠，南海紗廠呀、上海紗廠呀，區神父就幫我寫信，介紹我去其中一間毛紡廠做養成功¹⁹，五毫子一日，嗰陣時有宿舍，我好似都住過，之後搬返去川龍，每日行半個鐘山路落去荃灣返工，我哋行得好快嘍。我做咗三、四年養成功，都唔記得畢業未，間廠突然間執笠，我又返番嚟耕菜園，種吓菜心呀、白菜呀，耕到廿幾歲又去曹公潭中國染廠做。

我喺中國染廠做嗰陣，學車考咗個車牌，差唔多三十歲就轉揸車，入咗工會，毛澤東時代，宣傳好犀利，我1958年上大陸參加建設，派咗去廣州個單位做金屬、做礦。我諗住唔返嚟喇，識咗個老婆，喺廣州結婚，但係後來廣州人太多，唔夠食，要壓縮人口，有個幹部問我想唔想返去香港，話若果你想返香港，可以申請，若果你唔返香港，可以去農村、去礦山。唉，我諗，喺嗰度捱咗幾年都有乜嘢成果，不如返香港啦。咁呢，我就申請返香港。申請之後，仲要偷渡返嗰。點解要偷渡呢？若果喺澳門，一個禮拜就批准你返嚟，若果由深圳呢，要排隊一年。當時我老婆已經大肚，仲有一、兩個月就生，咁我就先偷渡去澳門，返嚟香港，後來再申請埋個老婆同女落嚟香港。

我62年返嚟香港，返嚟川龍住，川龍嗰人嘅生活都唔同咗，好多人去咗工廠做嘢，人多咗，變晒啦。我老竇娶咗後母，生咗兩個女，開咗間士多仔，耕菜園嗰人就嚟幫襯吓。我喺豬寮搭咗間馬屎泥屋，63年我老婆同個女都落埋嚟。嗰陣時嘅香港都唔係好好世界，搵嘢做

都好艱難，我有個車牌，咁就去揸車啦，走落去荃灣嘅士多、辦館，幫人揸車送埋貨。川龍嗰陣時有幾多巴士，好難等巴士²⁰，嗰廠要買啲貨車車人返工，我揸廠車嗰陣時，都未有葵涌道²¹，得一條青山公路，我要接三班人²²，都唔知幾多人搭我嘍車落荃灣。後來川龍村長向理民府申請咗開豬籠車²³，我就開始揸豬籠車，方便嗰人載菜去荃灣賣，川龍上車就五毫子，光板田上車就三毫，我都揸過小巴，直到六十五歲退休。

18 《荃灣二百年——歷史文化》（香港：荃灣區議會，1991），頁8。

19 學徒

20 九巴於1961年6月24日開辦26號巴士，從佐敦碼頭至元朗，途經川龍。

21 1968年通車

22 工廠三班輪更制

23 新界鄉村車

川龍前村代表曾昭榮先生於川龍村公所落成揭幕典禮（1980年）的開幕詞說：「今日川龍村環境幸有改善如水電、街燈、電話、交通有九龍巴士及其他車輛行走，經本村直通九龍元朗及新界等地，並有村車運輸方便，村民及旅遊人士往來，每逢星期日及假期旅遊人士有數千之眾，登山玩水，遠望香港新界海港。」²⁴ 當年，曾道生先生五十一歲，他就是其中一位接載村民及遊客往來川龍的司機之一。川龍的教堂在日治時期被毀，六零年代改建為三層石屎樓房，也沒有神父再到川龍舉行彌撒，在曾道生先生的家門前，在草叢深處，還隱約可見破落的腐竹寮。雖然如此，在曾道生先生的故事中，我們還依稀嗅到大帽山散發著煮腐竹的豆香，看到傳教士走山路到川龍傳教的痕跡，感到日軍鐵蹄踏踏入村帶來的恐懼，還有戰後社會動盪和遊子飄泊無定的不安，一條公路，帶來了受荃灣都市化影響的菜農，他們也帶來了日後在川龍發揚光大

的菜種——西洋菜。生於憂患，搵食艱難，在風雨飄搖的時代，人像落葉一樣隨風而去，但風雨過後，飄泊半生，最後還是在川龍落葉歸根。川龍，於遊人而言，是大帽山的一個景點，但於曾道生先生而言，卻是唯一的家鄉。遊人會離開，遊子卻要歸來。

鳴謝：王玉玲女士、天主教香港教區檔案處及夏其龍神父

延伸閱讀：

- 1 〈川流不息：歷史中的川龍〉。作者：李浩暉
- 2 〈羅海東先生口述歷史〉。訪談及整理：朱耀光博士

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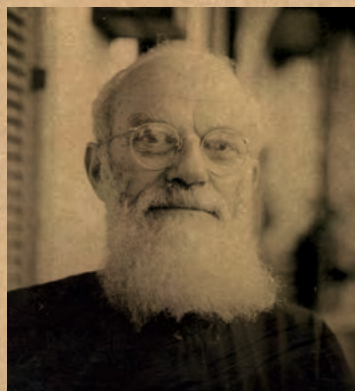
www.lcsd.gov.hk/CE/Museum/APO/zh_TW/web/apo/hi_hill.html



24 資料取自《川龍郵公所落成啟用紀念特刊》（1980年9月22日），頁13。

Tsang To-sang was born in Chuen Lung Village at Tai Mo Shan in 1929. He was of Hakka descent and was baptised at the Chuen Lung Village Chapel in 1932. The eldest among his siblings, he has one younger brother and one younger sister. Tsang used to go to the former Koon Man School in the village and Tak Sing Primary School in Tsuen Wan. His mother passed away when he was eight. As the Japanese occupation of Hong Kong began in 1941, he started to earn his living by making tofu skin¹ and cutting weeds in the village with his granduncle and grandaunt. After the war (around 1947), thanks to the help of Reverend Father Valva Diego D'Ayala², he started working at a textile mill in Tsuen Wan and obtained a driving license. In 1958, he volunteered to work in Guangzhou as a metallurgy worker in response to the communist trade unions' call to construct a 'new China', and got married there. Eventually, because of overpopulation in Guangzhou and a shortage of food, Tsang applied to return to Hong Kong in 1962. He came back alone that year, and his wife and eldest daughter followed in 1963. After settling in Hong Kong, four more children were born. By the time he came back to Hong Kong, Route Twisk, a road linking Tsuen Wan and Pat Heung, was opened for civilian

use by the Hong Kong government. As a professional driver, he delivered goods to grocery stores in Tsuen Wan and drove factory workers across Tai Mo Shan to work in the new town, throughout the years until he retired.



Reverend Father Valva Diego D'Ayala
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- 1 Cheng Po-hung, *Momo xiangshang you: Xianggang wushi niandai shehui yingxiang* [The Anonymous Heroes: Hong Kong Images from the 1950s] (Hong Kong: The Commercial Press, 2014), 208. According to this book, 50 catties of tofu skin can be made from one picul (100 catties) of soy beans. It is a business with a profit margin of 50%.
- 2 Rev. Fr. D'Ayala was born on 17 February 1900 in Naples, Italy. He started his missionary work in Tsuen Wan in 1930. Later, he was appointed the rector of Tsuen Wan District. Rev. Fr. D'Ayala retired from his official duties in 1963. He passed away in 1989.

A CATHOLIC HAKKA VILLAGE

On 12 July 1938, a poem about Chuen Lung by Mr Wong Pui-kai was published in his newspaper column *100 Vignettes of the New Territories*: 'Here in Chuen Lung, in the valley's shade, / life has long been one of simple joys. / Now a chapel stands here proud and tall, / and the village is forever changed.'³ Sitting on the southwestern hillside of Tai Mo Shan, Chuen Lung is one of the oldest Hakka villages in Tsuen Wan. Villagers lived a simple and self-sufficient life: rice farming and tofu skin production were their main sources of income. In the early 20th century, Italian missionaries established a trustful relationship with Chuen Lung villagers, which led to an increasing number of villagers being baptised. By the 1930s, Chuen Lung Village Chapel was founded with the help of Reverend Father Valva Diego D'Ayala. According to the 1 April 1932 issue of *Kung Kao Po*, a weekly newspaper of the Catholic Hong Kong Diocese, the consecration ceremony of the chapel was attended by many: 'At 6am, a baptism ceremony was performed by Reverend Father Situ⁴ and Reverend Father Brookes⁵. Around 55 people were baptised at the ceremony. At 6:30am, the entrance hymn was sung. At 7:30am, the bishop officiated at the consecration ceremony and Mass. During the Mass, Reverend Father Situ delivered a sermon to more than 100 church members and several dozen newly baptised candidates. After Mass, the bishop imparted blessing to the attendees. Breakfast was served until 11am.' As Wong

Pui-kai wrote in 1938, there were only around 40 households living in Chuen Lung at that time. If all the 55 baptismal candidates were from Chuen Lung, then we can regard it as a Catholic Hakka village. As a three-year-old child, Tsang To-sang was one of those being baptised at the ceremony. He cannot recall what happened on that very special day, but the wide-eyed village boy certainly witnessed a new chapter of Chuen Lung's conversion to Catholicism.

天主教會香港總教區
CATHOLIC DIOCESE OF HONG KONG

領洗及堅振證書
CERTIFICATE OF BAPTISM
AND CONFIRMATION

堂區名稱: 聖保二聖堂區
Name of Parish: SS. COSMAS AND DAMIAN CHURCH 登記編號: 351

姓名及聖名: 蕭德生 PAULUS
Name and Christian Name: TSANG TO SANG

父親姓名: 蕭伯謙
Father's Name: 蕭伯謙

母親姓名: 蕭氏
Mother's Maiden Name: 蕭氏

出生: 日期: 1929年 地點: HONG KONG
Date: Place:

領洗: 日期: 13/9/1932
Baptism: Date: 地點: 聖彌撒心堂
Place:

主理者: P. R. BROOKES
Minister: 蕭伯謙

代父者: 蕭玉雄
Sponsors: 蕭玉雄

堅振: 日期: 6/6/1948
Confirmation: Date: 地點: SACRED HEART CHURCH
Place:

主理者: A. E. VALORTA
Minister: 蕭玉雄

代父者: 蕭玉雄
Sponsors: 蕭玉雄

備註: 領洗地點: 川流
Remarks: 領洗地點: 川流

日期: 21/7/2011
Date: Signed: 區主教 / Parish Priest
區主教 / Rev. Henry Ng Ka-chiu

Baptism certificate of Mr Tsang To-sang

Oral History

I heard that my grandpa used to do business on the Hong Kong side. We didn't own many fields, but we did fine because of his business. Those three nice houses over there⁶, they belonged to us. My dad's generation was all about making tofu skin. The whole family was in the trade. There were so many huts here for making tofu skin. In our village, all the women had to go up the hill and cut weeds. Some of them kept pigs. It was good business. You could sell them in Tsuen Wan. When I was a kid, there weren't many people living in Chuen Lung. Only around 30 men or so. Granddad said there was a plague in Chuen Lung and many people left. So some said, 'Don't worship the deities any more. Let's go to church.' That's how my family converted at grandpa's times. I was baptised when I was three. My granduncle was a good friend of Father D'Ayala. Whenever he came here, he always asked for *Wo Bak*⁷. I remember Father D'Ayala as a young man with a beard. And he could speak Hakka very well. He helped a lot of people in the village. There was this guy who lost his parents when he was still young. He wasn't even 20, and he still had a brother and a sister to feed. So Father D'Ayala referred him to Cheung Sha Wan Catholic Cemetery as an apprentice cement mason. Later he came back with some money and built a new house. Father D'Ayala also referred his sister to Precious Blood Hospital.

I started school when I was seven. You see those two houses across the road? There used to be a school there. It was big! That's where Koon Man School⁸ used to be. I went to school there. We had two female teachers at the school – one of them was Ms Law, another one Ms Chan. And there were more than ten pupils. There were all mountains here and you rarely

saw any schools. The pupils from Lin Fa Shan and Kwong Pan Tin came here on foot. I still remember the very first chapter I learned – it was about the sun and sunrise. When I turned eight or nine, Father D'Ayala helped get me and three other boys in the village into Tak Sing Primary School⁹. Every day we walked down the mountain to Tsuen Wan, and there were only seven pupils in the class. We went to that school for three years, then the Japanese came. There used to be a chapel¹⁰ in Chuen Lung. They built the foundation with bricks and covered it with wooden boards. Father D'Ayala came here once a week or every other week. He would host Masses, and we had to go there for confessions. There was also a female missionary who often came here to study the Bible with us. But then the Japanese came. And there were typhoons. Some people even took away the wood for burning and nobody cared about repairing the walls. So it basically turned into ruins.

3 Wong Pui-kai, *Xianggang bendi fengguang: fu xinjie baiyong [Anecdotes about Hong Kong and 100 Vignettes of the New Territories]*, edited by Shum Si. (Hong Kong: The Commercial Press, 2017), 359.

4 Reverend Father John Situ Teng-Chiu

5 Reverend Father Riccardo Brookes

6 Village houses next to Tsang To-sang's home and Chuen Lung Village Chapel

7 Tsang Teng-yi, also known as *Wo Bak* (Uncle Wo), was the granduncle of Tsang To-sang.

8 Chuen Lung Koon Man School at the present location was rebuilt in 1958.

9 Founded in 1934 and located next to Sam Tung Uk, it was the first Catholic primary school in Tsuen Wan.

10 According to the 1 April 1932 issue of *Kung Kao Po*, the consecration ceremony of the chapel was held on 13 March 1932.

In December 1941, the Japanese forces invaded Hong Kong. Tsang was around 12 years old that Christmas. He saw with his own eyes the decline of Chuen Lung during the Japanese occupation. In the *Commemorative Booklet for the Founding of Chuen Lung Village Office*, Mr Lee Ting wrote, 'During the Second World War, Hong Kong was occupied by Japan for almost four years. It was shattered by war and our people were gravely tortured. Homes were abandoned, people starved, and the whole city was in a state of economic depression and decay.... Our village was a poor, remote one in a barren mountain area. It was such an inconvenient location that made survival even harder.... Villagers strived to provide for themselves by farming or producing tofu skin. Every day before dawn, they carried the produce with them and hurried to the town markets. Afterwards, they spent what they earned that day on necessities and food, then climbed up the same mountain path back home. One just cannot imagine how exhausting it was to cross the mountains and be soaked in sweat every single day.'¹¹ Mr Sima Lung also mentioned in his writings that 'during the Japanese occupation that spanned three years and eight months, villagers suffered even more than people who lived in other areas. Young men were forced into slave labour and built a military road going from Tsuen Wan up to the peak of Tai Mo Shan.'¹² Some paths were made by walking, some others were paved with bare hands –

Tsang To-sang's life story testifies to the hardship Chuen Lung people went through during the Japanese occupation.

Oral History

My mum died when I was eight. When I was 11 or 12, the Japanese attack began. They stormed in from Pat Heung and this was their first conquered spot. An interpreter came in the middle of the night, saying, 'The Imperial Japanese Army is coming! Respect the Emperor and say something nice!' And the Japanese indeed arrived at the village and stayed for several days. We were so scared that we all went up to the ditch and survived on the water there. We even brought some rice up there for cooking. The whole village was empty. One relative even hanged himself deep in the mountain! The Japanese soldiers tore down our houses and burned them down. A few young lads were taken by the army to do hard work. Hong Kong Island hadn't surrendered yet you know. I couldn't go to school any more when the Japanese were here. But the worst thing was, my mum was gone. Only my dad was there to take care of me. He was still young and he worked here and there. So, before he married my stepmom, I stayed in Chuen Lung and helped my granduncle and grandaunt grow vegetables. Their life wasn't easy either. My brother, my sister and I helped grandaunt cut weeds and chop wood. Sometimes we toted the stuff away to Tsuen Wan and sold it there. Sometimes we sold it here though – there were some tofu skin huts in the village that could use the weeds as fuel. We even sold it to our brothers. We didn't have enough wood at that time, so the tofu skin makers had to use weeds as fuel. I've tried making tofu skin myself. I carried it to Tsuen Wan with a few buddies before dawn, then travelled on the back of an open truck to Sham Shui Po Pier. From there we took a steamboat to Sai Ying Pun and sold the tofu skin there.

It was tough during the Japanese times. When granduncle and grandaunt passed away, we panicked. We had nothing to eat. Many people

in Chuen Lung died. There was nothing to eat, so we had to eat *maa fu*¹³ and rough grains. Some people from the village had to work in a vegetable field in Tsuen Wan. Luckily, we had some relatives who lived in Hoi Pa in Tsuen Wan. They were in the construction business, so they were better off than us and had a wooden hut. Dad brought us there and stayed there for a while. I started working as a cook at Texaco Road and helped operate fire bellows¹⁴. And we managed to survive. But Tsuen Wan was a mess back then. There weren't many people left and life was really hard. We got to know a mainlander who owned a store. After some time, we befriended one another and that person told my dad, 'You can send your daughter to China. Somebody will adopt her. Bring her there, sell her to someone and let her live!' Back then there were still some paddies in mainland where you could make a living. Life was a little better than here. My dad decided to send my sister to the Mainland to 'set her free', so that somebody would give her food and shelter. Better than to let her starve, eh? She only came back after the war.

11 *Chuanlong cungongsuo luocheng qiyong jinian tekan* [Commemorative Booklet for the Founding of Chuen Lung Village Office](1980), 14.

12 Sima Lung, *Xinjie cangsang hua xiangqing* [History and Culture of the New Territories] (Hong Kong: The Commercial Press, 1990), 247.

13 Sesame seed meal, the by-product of oil extraction which was used as fertiliser.

14 Tsang To-sang later explained that the stone carvers at the Tsuen Wan Chinese Permanent Cemetery on Texaco Road needed to constantly maintain their tools. Tsang helped them operate fire bellows to heat up the steel tools.

After the Japanese occupation, the city was struggling to recover from the wounds of war. In the years that followed, the Chinese Civil War led to the arrival of countless refugees, who contributed to the changes in Tsuen Wan and Chuen Lung. In *Tsuen Wan – 200 years of History and Culture*, it says, 'Around 1948, mainland Chinese immigrants, especially those from Shanghai, flocked into Hong Kong. (They included the founder of South Sea Textile Manufacturing Company.) Industrialists who brought with them abundant capital and advanced technology were attracted by the good traffic connections and reasonable property prices of Tsuen Wan, a strategic location linking West Kowloon and the New Territories. Many of them chose to set up their base in Tsuen Wan. This contributed to the booming textile industry of Hong Kong right after 1950.'¹⁵ Those factories attracted farmers from Tai Mo Shan to become factory workers – Tsang To-sang was one of them.

Oral History

When I was 15 or 16, the war was over. I came back to Chuen Lung again to do some vegetable farming. Father D'Ayala was back, too. But most people of my granduncle's generation were gone. And people weren't as devoted as before. The chapel tumbled down. Even Father D'Ayala didn't come as often anymore. When I was 17 or 18, there were many new cotton mills and spinning mills popping up in Tsuen Wan, like South Sea Textile and Shanghai Textiles. Father D'Ayala wrote a referral letter for me, so that I could work as an apprentice at one of the spinning mills. I got 50 cents a day and I remember I stayed at the dorm for some time. And then I moved back to Chuen Lung. Every day I walked half an hour downhill to work. We were fast walkers! I worked as an apprentice for about three to four years. I don't remember whether I finished the apprenticeship, but the factory suddenly closed down. So I was back in the village again, growing vegetables. Eventually I left again to work at China Dyeing in Tso Kung Tam.

I got a driving license when I was still working at China Dyeing. So I became a driver at almost 30. I joined the trade unions, too. The propaganda was everywhere in Mao's times. In 1958, I took part in infrastructure projects in China. I was assigned to a work unit in Guangzhou as a metallurgy worker, and to work in the mines. I didn't think about coming back at all. I met a woman there and got married. But soon there were too many people in Guangzhou. There was not enough food for everybody. So they had to control the population. One cadre asked me if I would like to go back to Hong Kong. I could apply if I wanted to. If not, then I could go to the rural area or to the mines. Well, I

told myself, I've worked so hard here for almost nothing. Why not go back to Hong Kong? So I filed the application. But I had to come back illegally. Why? If you were in Macau, they let you come back in a week. But if you went through Shenzhen, you gotta line up for a year. My wife was seven, eight months pregnant. That was why I first smuggled myself into Macau to come back to Hong Kong, and then applied for a permit for my wife and daughter.

When I came back to Hong Kong and Chuen Lung in 1962, life here had changed so much. Many people were working in factories. It was more crowded than before. How things have changed! My dad remarried and had two daughters. They opened a tiny grocery store for the vegetable farmers. I built a hut with asbestos-cement at the pigsty. Then my wife and daughter were here too in 1963. Living in Hong Kong wasn't easy either. It was hard to find a job. I had a driving license, so I became a driver. I drove down to the grocery stores in Tsuen Wan and helped them on deliveries. Back then, there were so few buses going to Chuen Lung. It was hard to get one¹⁶. The factories bought some lorries as shuttle buses. When I was a shuttle bus driver, Kwai Chung Road¹⁷ wasn't even built yet. Castle Peak Road was the only road. I had to drive three groups of workers to Tsuen Wan every day.¹⁸ They were all my passengers! Later, the village head of Chuen Lung applied for a village vehicle permit from the district office. Then I drove a village truck to deliver vegetables to Tsuen Wan. If you board the lorry at Chuen Lung, the fare was 50 cents. At Kwong Pan Tin, it's 30 cents. I used to be a mini-bus driver, too, until I retired at 65.

15 *Quanwan erbai nian – Lishi wenhua [Tsuen Wan – 200 Years of History and Culture]*. (Hong Kong: Tsuen Wan District Council, 1991), 8.

16 The Kowloon Motor Bus Company started to operate route 26 on 24 June 1961. It went from Jordan Ferry Pier to Yuen Long via Chuen Lung.

17 Kwai Chung Road was opened for use in 1968.

18 The factories adopted a three-shift system.

Mr Tsang Chiu-wing, the former representative of Chuen Lung Village, delivered an opening speech at the founding ceremony of Chuen Lung Village Office in 1980: 'Today, the living conditions of Chuen Lung Village have improved. We have water, electricity, street lamps and telephone cables. In terms of transport, the Kowloon Buses and other kinds of vehicles provide service to this area. There are routes going to Kowloon, Yuen Long and other areas in the New Territories. And now we operate village trucks for the convenience of villagers and tourists. On Sundays and during public holidays, thousands of tourists and hikers come to enjoy nature and the vista of the distant harbour.'¹⁹ That year, Tsang To-sang was 51 years old, and he was one of the drivers helping villagers and tourists travel back and forth. The village chapel was destroyed during the Japanese occupation; in the 1960s, it was renovated into a three-storey concrete house – that marked the end of an era when Catholic priests held Masses in Chuen Lung. Deep in the long grass in front of Tsang's home, you can still see half-hidden remnants of tofu skin huts. After reading Tsang To-sang's life story, perhaps we can imagine the fragrance of soy milk wafting in the air, the mountain journeys of

missionaries, the fear brought by the approaching Japanese army, and the social instability and insecure lives in post-war Hong Kong. A new highway brought into Chuen Lung vegetable farmers affected by urbanisation, as well as the famed agriculture of watercress. Tsang To-sang was born in a difficult, turbulent time when people were like leaves falling from a tree. But after the storm, fallen leaves return to their roots. To many people, Chuen Lung is just a tourist attraction at Tai Mo Shan, but to Tsang, it is his one and only home. Tourists come and go, but a native like him is always drawn to his roots.

Acknowledgments:

Ms Wong Yuk-ling, Hong Kong Catholic Diocesan Archives and Father Louis Ha

Read more:

- 1 'River of Time: Chuen Lung in History'. Author: Li Ho-fai
- 2 'Oral History: Mr Law Hoi-tung'. Interviewer and transcriber: Dr Chu Yiu-kwong

Webpage link:

www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/hi_hill.html





高樓退下 蜿蜒而上
會遇見靜卧山腰的蟠龍
以不歇甘泉滋養潤戶
使年年採綠 沖出芳茶
苧麻珍蝶翩翩 停在昔日校舍
藝術家來「做麼介」？(客家話：做甚麼)
邂逅村鄉日月 活躍山川脈搏

Meandering the hill, high-rises recede
One may see a coiled dragon lying at ease
Everlasting stream nourishes houses by the brook
Harvests of watercress it yields;
fine fragrant tea it brews
The school of yore is where
Yellow Costers dance and rest
'What're the artists doing here?'
Hakka villagers ask
Greeting the village, its days, its nights
Making the rhythmic pulses of landscape beat

參與藝術家

PARTICIPATING ARTISTS

前川龍貫文公立學校

FORMER CHUEN LUNG KOON MAN SCHOOL

梁志和

獲香港中文大學藝術碩士學位。他的創作涉及多種媒介，從攝影、錄像到文字、表演至裝置製作。他的作品睿智而幽默，善於將文本、地域、歷史的思考和研究拆解及隱藏在作品之中。閒置多年的前川龍貫文公立學校見證著川龍的演變，他將運用校舍內的空間和設備，結合影像、聲音及文字裝置，訴說關於此地的故事。

Leung Chi-wo

Leung obtained his Master of Fine Arts from the Chinese University of Hong Kong. Using a variety of media, photography, video, text, performance and installation, his textual, regional and historical exploration and researches are embedded and hidden in his works which are of wit and humour. Discarded for decades, the former Chuen Lung Koon Man School, has witnessed the changes of Chuen Lung. Leung manipulates the space and physical properties of the school and combines with visual images, sound and textual installation to tell the stories of the village.



伍韶勁

跨媒體藝術家，多從事場域特定的創作，以光影、聲音等非物質媒介，讓觀眾注意到每每被忽略的事物。近期作品包括以暗室原理，讓觀眾在改裝的電車上觀照對倒的城市流光，以及將地底蓄

洪池轉化成成熟想城市發展的空間。這次機緣下，他踏上往來龍川與川龍的旅程。

Kingsley Ng

Ng is an interdisciplinary artist specialising in site-and context-specific works. He uses intangible media, such as light and sound, to cast light on what is usually overlooked. His recent works include turning a moving tram into a camera obscura for passengers to see the city in reverse, and a contemplative urban sanctuary in an underground stormwater storage tank. On this occasion, he reflects on a journey from Longchuan County to Chuen Lung.



鄧國燾

於香港中文大學藝術系藝術碩士畢業。作品常以拼貼手法重組日常，透露出對人、物及事的種種情懷。他自小在錦田圍村長大，直至十八歲甫踏足中環，發現傳統村落和城市的落差，開始透過藝術探索箇中矛盾的關係。他與川龍村村民經歷類同的獨特群落生活，藉接觸不同年紀的村民，收集一道倒敘的時間線訴說當下如何回憶過去與想像未來。它既屬川龍的，也屬每一個生而為人的。

Tang Kwok-hin

Tang's art is often characterised by the use of collage to reconstruct daily life as an expression of his sentiments on people, things and happenings. Having grown up in a walled village in Kam Tin, the New Territories, Tang only set foot in Central for the first time when he was eighteen. Struck by the disparities between traditional villages and the city,

he began to explore the conflicting relationship between the two through art. As someone who has experienced the unique communal way of life, through contact with villagers of Chuen Lung Village of different ages, he puts together a timeline of flashbacks to narrate how he recalls the past and envisages the future. This narrative belongs as much to Chuen Lung Village as to every one of us.



黃國才

曾任職建築設計公司及大學任教藝術設計，現為全職藝術家。作品流露黑色幽默，間中會把摩天大廈穿上身遊走不同城市，亦曾駕駛《漂流家室》在維港上漂浮。作品探討人與其生活空間的社會性意義。今次他走進川龍村校，在散落四周的課室桌椅中，透過植物及光影穿梭，與觀眾一起在鏽漬斑斑的回憶中，回味童年的苦與樂。

Kacey Wong

Wong worked in the architectural and interior design industries and taught art and design in the university before devoting full time to art. His art projects ooze with black humour: he would ply the city dressed as a skyscraper, and has once set his house-boat *Paddling Home* to float in the Victoria Harbour. His art explores the social significance of Man and his living space. In this project, he makes his presence in the school of Chuen Lung Village. Among the desks and chairs strewn across the classroom, and through the plants and the effect of sunlight streaming in, he takes the visitors down a rusty memory lane to reminisce about the joys and hardships of childhood.



川龍村

CHUEN LUNG VILLAGE

翟偉良

攝影藝術家，愛好寫實沙龍攝影，居於川龍數十載，平日清晨在山間小徑穿插漫步，也會在春夏時，昆蟲繁殖的季節，帶備相機給他們造像。在雨天時，他穿梭川龍山澗中；當野果開滿山時，鳥語充耳，他更認為這更是一個最佳的拍攝時刻。

Chak Wai-leung

Chak specialises in realistic photography. As a Chuen Lung resident for decades, he likes to take a leisurely walk in the early morning along the winding, hilly paths. During the insect mating season, he captures their life cycle with his camera. On rainy days, he meanders along the streams. To him, the best photo moments are the time when mountains are abundant with wild fruits and chirping birds.



陳思光

畢業於英國劍橋大學及香港藝術學院，是一位陶藝家，更準確應該稱為泥土實驗家。他喜歡用多角度探索陶泥的特性，滲入歷史、文化，甚至日常生活的元素，並嘗試用超越常規的方法，塑造出概念多變的藝術品，以挑戰人對陶藝創作的固有思維。走進川龍，他會用地道的泥土做不同的實驗，找出其獨特性，並嘗試製作出盛載著川龍故事的器具。

Ray Chan See-kgong

Chan is a graduate of the University of Cambridge and Hong Kong Art School. The ceramic artist regards himself as a 'clay experimentalist' who enjoys exploring the characteristics of clay from various perspectives. His eclectic works are imbued with historical, cultural and everyday elements; he is keen to challenge the status quo of ceramic art through unconventional methods. To understand the unique qualities of clays, he has been experimenting with different clays in Chuen Lung and creating pottery objects that tell the stories of the village.



鍾蕙恩及吳家俊

畢業於香港浸會大學視覺藝術院，從事雕塑創作，於大帽山下八鄉生活，與另一邊山腰的川龍村分享同一份山水，用於日常及菜田耕作；他們工作室前的一個小魚塘，與川龍村種出西洋菜的一片土地，山水相連。

Chung Wai-ian and Ng Ka-chun

Chung and Ng both graduated from the Academy of Visual Arts of the Hong Kong Baptist University. The

sculptors live in Pat Heung, a rural area at the foot of Tai Mo Shan. The water they use everyday comes from the same spring that runs to Chuen Lung on the other side of the mountain. The little fish pond in front of their studio shares the same water source with the watercress fields in Chuen Lung.



黎慧儀

又名蘑菇，於芬蘭阿爾託大學畢業，主修環境藝術。經常出沒於有三百多年歷史的荔枝窩，視耕種為修行和創作養分，愛觀察作物成長，但不時歉收。偶遇川龍，同樣是幾百年歷史的客家村，風景與荔枝窩不同，卻有相同的人文情懷，觸動她的牽頭，從客家人熟識的苧麻、雞屎藤和艾草出發，在閒置空間築起小園地，把村、地、人、情再次聯繫起來。

Monti Lai Wai-yi

Lai, aka Mushroom, received her Master of Arts degree in environmental art from Aalto University in Finland. She spends quite a bit of time in Lai Chi Wo, a 300-year-old Hakka village. Farming, to the land artist, is a form of practice and a source of artistic inspirations. She enjoys observing her plants as they grow, but usually they do not end up in big harvests. Like Lai Chi Wo, Chuen Lung is also a Hakka settlement dating back hundreds of years. The environments of the two villages are different, but they share the cultural ambience. In Chuen Lung, she has been building a community garden on an idle lot, where ramie, fevervine and wormwood, plants central to the Hakka culture, will grow to reconnect people with their village and their land.



李淑雅

荃灣人，碩士畢業於香港浸會大學視覺藝術院，現職平面設計師。往川龍喝茶，然後步行回荃灣，這是她小時候和爸爸的週末活動。今天川龍的路是載體，承載著的是她的思念和回憶。走進川龍，她希望跟大家分享關於這裡的「黑泥白石反光水」。

Agnes Lee

Lee lives in Tsuen Wan. She obtained her master's degree from the Academy of Visual Arts of the Hong Kong Baptist University and works as a graphic designer. When she was small, she often went to Chuen Lung on weekends with her father to *yum cha* and then took a hike back to Tsuen Wan. Today, the winding paths of Chuen Lung have become a time capsule of her memories. Going back to the village, she would like to share with visitors what she has learnt from treading the trails: 'If it looks dark, it's earth; if it looks white, it's rocks; if it gleams and shines, it's water.'



李香蘭

臨床畫家，擅長和被畫對象埋身肉搏。畢業於香港城市大學創意媒體學院，主修電影。於下禾輦鄉村長大，自小與貓狗昆蟲結盟，在《上·下禾輦》繪出大自然與人和諧共處的願景；其後創作《尋人啟事上·下冊》，高舉老百姓的故事，讚揚每個生命的獨一無二。於2016年成立「李香蘭生活研究房」，實踐藝術教育抱負。首次踏進川龍，驚嘆這裡老人孩子安居樂業，活像陶淵明的〈桃花源記〉。她預備了畫本和時間，展開一次未知的旅程，以足印拼湊地圖。

Rainbow Leung

Leung is a 'clinical painter' specialising in intimate interaction with her painted subjects. She graduated from the School of Creative Media, City University of Hong Kong, majoring in film. She grew up in Ha Wo Che Village together with animals and bugs. Her vision for the harmonious coexistence of nature and people is illustrated in *Sha Ha Wo Che Village*. A later work, the two-part *Hong Kong Citizen Dictionary*, tells the stories of ordinary people and celebrates the uniqueness of everyone. In 2016, with commitment to art education, she founded Rainbow's Life Discovery Garden. When she first set foot in Chuen Lung, she was amazed by the contentment of the elders and children, which feels like Tao Yuanming's *The Peach Blossom Spring*. Bringing with her a sketchbook and generously reserved time, she has embarked on an unknown journey and ventured to paint a map with her footsteps.



黃振欽

於香港浸會大學視覺藝術院碩士畢業，主修雕塑，平日的創作一直圍繞著人、物、空間，探索彼此間互相牽動的關係。他從村民對話中，聽到黃麩、穿山甲、箭豬等小動物經常穿梭於他們童年的生活當中，對於城市長大的他，這一切都是新奇、夢幻般的，所以是次創作他希望和村民一起塑造他們兒時記憶中的神獸，重新聯繫回憶中的牠。

Leo Wong Chun-yam

Wong received his Master of Visual Arts degree from the Hong Kong Baptist University, majoring in sculpture. His work explores the connection between people, places and things and how they interact with one another. In Chuen Lung, he got to know villagers and learned about their memories. Animals like barking deers, pangolins and porcupines have been an important part of their childhood. To an urban kid like him, all these are magical encounters. Wong works with the villagers to bring these memorable creatures back to life.



楊秀卓

畢業於香港大學，喜歡到圖書館閱讀報紙雜誌，想跟貼本地和世界正在發生的事。夏天游水是他的至愛。偶爾會邀請一兩名舊生朋友來家煮飯聊天，對談中認識多點新事物。讀書寫文少不了。他會跟川龍兩位姓羅的西洋菜農夫合作：一位羅先生寫行草書法的藝術高超，另一位羅先生道出了西洋菜的故事。楊秀卓會將前者的對聯及後者的口述歷史刻在木板上，於公眾地方展出，讓多些遊人看到，進一步了解川龍。

Ricky Yeung Sau-churk

Yeung graduated from the University of Hong Kong. He is an avid newspaper reader and is keen to keep up with what is happening locally and around the world. His favourite summer activity is swimming. Sometimes, he invites one or two former students and good friends for a casual house party, where they cook and have a good conversation. Reading and writing are an indispensable part of his life. In Chuen Lung, he collaborates with two Mr Law's—both of them are watercress farmers; one is an exquisite calligrapher, the other is the narrator of a telling tale about watercress. Yeung turns a couplet of the former and the oral account of the latter into engraving on wood. The work is shown in public space to show visitors the depth of Chuen Lung.



葉啟俊

畢業於香港城市大學創意媒體學院，以不同媒介如聲音、錄像創作，曾創作有關客家話的作品《崖 hea 響槓言》。他不時記錄與人相聚的聲音為靈感來源，今次來到川龍和川龍人交流，融入村民喜歡的活動，從中學習客家話。

Yip Kai-chun

Yip graduated from the School of Creative Media at the City University of Hong Kong. He works with a range of media, such as sound and video. Earlier works such as *Voice from the Root*, tap into his own Hakka background. He often draws inspirations from sound recordings he takes while spending time with others. In Chuen Lung, he tries to join villagers in their favourite pastime, and learns Hakkinese from them.



朱耀光博士

歷史教師，平日在林村新塘的一葉農莊與學生一起觀察四時、不時不植，學習與自然共生之道，亦會遊走大、中、小學，與學生分享鄉土故事。他在川龍與村民訪談，從天主教到西洋菜，從客家到戰後難民，共構川龍的山村回憶。

Dr Chu Yiu-kwong

Chu is a history teacher. At Leaf Cottage, he guides students to observe the seasons, grow seasonal crops and learn to cultivate a symbiotic relationship with nature. Apart from farming, he also shares stories of village life at universities, secondary schools and primary schools. In Chuen Lung, he has interviewed villagers and put together their memories, with topics spanning from Catholic missionaries to watercress, Hakka life and war refugees.



在地藝術策劃伙伴

CURATORIAL PARTNER (ART IN-SITU)

創不同協作

創不同協作 (MADi) 以香港為根據地，是民間發起的非牟利非政府文化教育組織。MADi 策動跨界合作平台 MaD (Make a Difference)，鼓勵運用創意及創新方法解決時代挑戰，促進亞洲正面改變；也提倡富同理心及合乎道德的合作方式，推動永續發展、多元共融，致力締造創意公民社會。

創不同協作的川龍小隊聯同十位入村的藝術家、歷史研究員以及紀錄拍攝團隊，以這次展覽為機緣，在川龍實驗融入生活、有機生長的藝術。

Make A Difference Institute

Make A Difference Institute is a Hong Kong-based non-profit, non-government and community-initiated organisation that inspires creative responses to our time's challenges. Dedicated to nurturing a creative civil society, it steers MaD (Make a Difference), a collaborative platform that works at the intersection of creativity, entrepreneurship, discovery and innovation to bring about positive changes in Asia.

Together with ten artists working in the village, history researchers and the project documentation team, MaD Chuen Lung Team takes this exhibition as an opportunity to experiment on art that merges with life and grows with time.



設計伙伴

DESIGN PARTNERS

余志光及林偉雄 (@CoLAB)

余志光和林偉雄於2003年初合作創立CoDesign，主要業務包括品牌及機構形象、環境圖像設計及包裝設計。兩人在2011年再共創CoLAB平臺，通過創意及設計，開發及參與社會性專案，並致力平衡當中的社會、環境及商業目標，推動社會正面發展。「邂逅!山川人」的主平面形象概念設計以「山川人」最基本的漢字形體結構而成，突顯強烈的幾何元素和獨特的空間結構。簡約的黃色線條各自遊走於村內、展覽場地和村民之間，藝術家和參加者置身其中，與大地和藝術邂逅、對話，然後重新發現。

Eddy Yu and Hung Lam (@CoLAB)

CoDesign Ltd was co-founded by Eddy Yu and Hung Lam in 2003. The company specialises in visual branding, corporate image, graphic design and packaging. In 2011, Eddy and Hung established CoLAB aiming to promote social betterment through creativity and design, developing and engaging in social projects, in which striving a balance among social, environmental and business goals. The visual identity of 'Hi! Hill' is formed by the simple Chinese characters of the project title. The design highlights strong but basic geometric feature and unique spatial structure, to create a clean, bold, and direct visual language. The ubiquity of the yellow stroke is around the village, exhibition venues and among the villagers. Artists and visitors meet an unnoticed land and artworks, start the dialogue with them and discover something entirely new.



項目攝影

PROJECT PHOTOGRAPHER

馮建中

出生於非洲馬達加斯加島，在青年時期便意外地愛上攝影。在人生的學習過程中，他不斷思考攝影的種種可塑性，同時亦一直沒有放下完成幾個拍攝實驗項目的希望。在川龍，他拍攝多位藝術家與川龍村民進行互動的在地創作過程，希望為大家呈現這次有生機、有奇趣及有關懷溫度的互動過程。

John Fung

Born in Madagascar, Fung discovered his passion for photography when he was a young man. As he gains more experiences in life, he keeps exploring different potentials of photography, and has been working continuously on several experimental projects. In Chuen Lung, he has photographed the interactions between artists and villagers as they created works on the spot. He hopes to present to visitors the liveliness, fun and warmth of this interactive process.



項目錄影

PROJECT VIDEOGRAPHER

劉德城

土生土長荃灣街坊，從事文化、藝術相關的錄像拍攝。平時愛到未去過的社區閒逛。喜歡荃灣是個「舊」地方，充滿著一代代人的經歷與變遷。今年有幸遇上川龍，他希望其紀錄片能記下村民與藝術相遇的片刻，為地區歷史添一些細節。

Lau Tak-shing

Born and raised in Tsuen Wan, Lau is a videographer specialising in art and culture. He loves to stroll around places where he has never explored. He likes Tsuen Wan as it is an 'old' place where stories of the young and old unfold. Shing is delighted to join the Chuen Lung project this year. He hopes his documentaries can capture artists' encounters with villagers and add a footnote to the history of Chuen Lung.



項目策劃

PROJECT MANAGEMENT

藝術推廣辦事處

藝術推廣辦事處經常與不同藝術工作者結為策略性的合作夥伴，把不同領域的視覺藝術形式向大眾推介，從而連結社群與藝術，讓藝術融入生活。最近舉辦的公共藝術計劃包括「邂逅!老房子」及「城市藝裳計劃：樂坐其中」等。藝術推廣辦事處藉「邂逅!山川人」將藝術帶到荒廢村校及川龍村，讓公眾認識本地的鄉村文化歷史。辦事處亦將與越後妻有大地藝術祭合辦「越後妻有大地藝術祭2018 — 香港部屋」，在日本津南町建立屬於香港的藝術小陣地，並展示香港藝術家的作品，以藝術連結兩地的人文風景。

Art Promotion Office

The Art Promotion Office (APO) often works as strategic partners with various art practitioners and organisations who are dedicated to art promotion. To cope with the needs of the society and the

people, we introduce different scopes of visual art forms to the public, so as to connect art with people and communities and to embrace art in our daily life. Our latest public art projects include 'Hi! Houses', 'City Dress Up: Seats · Together' and more. Through 'Hi! Hill', the APO brings art into the old village school and Chuen Lung Village, to allow the public to understand more about our local village culture and history. The APO will collaborate with the Echigo-Tsumari Art Triennale for 'Hong Kong House at Echigo-Tsumari Art Triennale 2018'. A small art hub of Hong Kong with the objective of connecting the peoples and cultures of both places through art will be constructed in the town of Tsunan, Japan, to feature the works of Hong Kong artists.



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工作小組

PRODUCTION TEAM

項目策劃

Project Management

藝術推廣辦事處	Art Promotion Office
劉鳳霞博士	Dr Lesley Lau
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在地藝術策劃伙伴

Curatorial Partner (art-in-situ)

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張慧婷	Stephanie Cheung
李詠茵	Ada Li
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Design Partners

余志光及林偉雄
Eddy Yu and Hung Lam (@CoLAB)

展覽詳情

EXHIBITION DETAILS

邂逅! 山川人 Hi! Hill

11.3 – 12.8.2018

荃灣前川龍貫文公立學校

Former Chuen Lung Koon Man School,

Tsuen Wan

荃灣川龍村

Chuen Lung Village, Tsuen Wan

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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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