

擬人法的寓言練習  
Allegory Practice of Personification

程展緯 Luke Ching

觀看世界，從來不只是觀看事物本身，而是洞察自身與事物的關係，及其指涉所及之處。

在矚目登場系列作品之中，藝術家展示觀看和表述世界的方式，同時透過藝術實踐呈現日常中「真實」與「虛擬」之間的微妙關係。藝術家以尋常事作為創作素材，思考藝術創造和生活日常之間的真實性和表演性，反思藝術於當代語境中扮演的角色與闡述之界限，展現日常場域裡真與假的張力、顛覆力和重疊景觀，以此重新凝視藝術的本質和未知性。

Seeing the world is never simply looking at things themselves. It is about penetrating into their relationship with us, as well as having an insight into the denotations and connotations they entail.

In the series of works in performingART, the artists present the ways of seeing and describing the world by unveiling the delicate relationship between the 'real' and the 'unreal' in our daily life through artistic practices. The artists use ordinary matters as their creative sources to ponder over the authenticity and performativity of artistic creations. The process enables them to explore the boundaries of the role and discourse of art in the contemporary setting. The artworks unfold the tensions, subversive impacts and overlapping landscapes between the real and the unreal. The artists ultimately seek to contemplate the essence of art and its unrevealed nature.

作家伊塔羅·卡爾維諾曾說，  
因為壓抑，所以需要寓言。

According to the writer Italo Calvino,  
allegories are derived  
from suppressed feelings.



各位朋友：

《擬人法的寓言練習》開始了，正如所有寓言故事一樣，每個故事情境的開始都是一個謎，不知為何，不能也不須考究原因，放棄邏輯……然而每一個故事都總有結局，然後穿越時空，最後總能連接當下的現實生活。

如果這計劃要作一個開場白，我會說：

九七回歸前不足一個月，英國作家 J.K. 羅琳為現實世界帶來了伏地魔送給了香港，一般人不敢說這個名字，以「那個人」（You-Know-Who）、「那個不能說出名字的人」（He-Who-Must-Not-Be-Named）稱呼他。這角色的霸氣叫我親近，譚詠麟在 1989 年後有首《你知我知》。你知我知，香港由漁港開始進入製造業，然後金融服務業，最後成為一個生產寓言的城市，教科書最好這樣寫。

2007 年香港回歸十週年，我誤讀了法布爾的《昆蟲學回憶錄》，我以為這是一本寓言書，看了書中描述螢火蟲生吃蝸牛的方法，我寫了《曾蔭權是一隻只有消化系統的甲由》，也學會了科學實驗當中與現實對像那既近且遠的距離能產生寓意想像。同年我在香港視覺藝術中心駐場計劃中展出《二合一》作品展，那是一個把兩樣東西變成一件東西，又或是把一件拆成兩件的實驗，操作的模式是回應一國兩制的構想。

2017 年，香港回歸二十週年，這十年，真實生活在香港的人都會感到時空失常，1989 過了很久但還是揮之不去，2046 未到卻好像過了很久的年代。每個人都慨嘆社會撕裂的時候，我想再次走入寓言世界的探討練習，尤其是寓言當中常常用到的擬人法，在一個把人物化的社會中，把物當成人，把人當人。在錯亂魔幻的時空，以寓言驗證進化論，確保我們是文明的。

程展緯

Dear friends,

Welcome to 'Allegory Practice of Personification'! Like all allegories, the beginning of every story is a myth. There is no particular reason, nor is it possible or necessary to dig out why, we might as well just abandon the logic... However, every story has an ending, passing through time and space, finally finding its linking to the real world.

If I were to offer an opening statement to this project, I'd say the following:

Barely a month prior to the 1997 handover, British author J. K. Rowling brought Voldemort into existence as a gift to Hong Kong. People were too scared to voice out his name and mentioned him as 'You-Know-Who' or 'He-Who-Must-Not-Be-Named'. The overriding nature of this character was in fact quite dear to me. Shortly after 1989, pop singer Alan Tam produced a song titled 'You know I know'. You know and I know that Hong Kong evolved from a fishing village into an industrial city, and went on to become a financial centre. Eventually, it will become a city that churns out allegories. The school textbooks should write exactly that!

In 2007, during the 10th anniversary of the reunification of Hong Kong, I misread Jean-Henri Casimir Fabre's 'Souvenirs Entomologiques', thinking that it was an allegory. As I read how fireflies fed on snails in the book, I wrote this down: 'Donald Tsang is a cockroach only with digestive system.' I also learned that the ambiguous distance between scientific experiments and the objects in reality can induce allegory-like imagination. That same year I presented an artwork titled 'Two in One' at the Hong Kong Visual Arts Centre. It was an art piece that attempted to merge two things into one, or to try splitting one thing into two. The modes of operation were a response to the concept of 'One Country, Two Systems'.

2017 marks the 20th anniversary of the reunification of Hong Kong. In the past decade, most people living in Hong Kong have experienced a kind of temporal and spatial disorder. What happened in 1989 was long gone, but still hard to discard; 2046 is yet to come, but felt as if we have gone through it for some time. When everyone is grumbling over a society that is being torn apart, let us walk into the world of allegories again to practice, particularly on the usage of personification. In a society that tends to objectify people, let's treat objects as people and people as people. In such a chaotic and mythical world, we might try using allegories to testify evolution, in order to ensure that we are civilized beings.

Luke Ching



快樂王子的朋友：烏鴉  
Friend of Happy Prince: Crow







一輛載滿了錢的解款車和一輛空空的解款車  
An Armored Cash Carrying Vehicle Full of Money and  
An Empty Armored Cash Carrying Vehicle

矚目登場  
performingART

程展緯：擬人法的寓言練習  
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程展緯畢業自香港中文大學藝術碩士課程，多年來在創作人和城市觀察者這雙重角色之間遊走，透過藝術形式向公眾展示觀察者的發現，創作出超越形式和限制的作品，亦於過去二十年間參加多個海外展覽和駐場計劃。

Luke Ching graduated with a Master of Fine Arts degree from The Chinese University of Hong Kong. Over the years, he has been oscillating between the role of a creator and that of an observer. He shares his discoveries as an observer with the public through different artistic presentations and his artworks transcend forms and conventions. In the past 20 years, he has participated in various overseas exhibitions and artist-in-residence programmes.

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