

#藝術旅人展覽系列二
#ArtTravellers Exhibition Series II

REVISITING MEMORY LANE

回憶 探索



劉學成 × 陳的

Hanison Lau × Chan Dick

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前言

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

若果藝術是一個載體，我們希望把每天漫遊於香港這個城市中的時間遊人轉變成藝術旅人。藝術推廣辦事處過往的藝術載體包括「藝綻公園」、「潮裝公園」、「藝遊鄰里計劃」、「悠遊藝術大樓」、「邂逅！老房子」及現正舉行的「樂坐其中」等；而今次在啟德工業貿易大樓所舉行的「#藝術旅人」已於早前舉行了第一個展覽系列「異國符號」，我們繼續推出系列二「回憶探索」，為大家展示香港兩位藝術家劉學成和陳的之作品。

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

劉鳳霞博士

藝術推廣辦事處總監

FOREWORD

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

If art is a carrier, we hope to turn the inadvertent time travellers roaming the city of Hong Kong into art travellers. The Art Promotion Office has organised many projects pertaining to this function, such as "ArtAlive@Park", "Park Déco", "Artists in the Neighbourhood Scheme", "ARTivating Public Buildings", "Hi! Houses" and the currently running "Seats Together". Succeeding "#ArtTravellers Exhibition Series I: Decoding Exotic Lands", held at the Trade and Industry Tower, in Series II, "Revisiting Memory Lane" we present the works of two Hong Kong artists, Hanison Lau and Chan Dick.

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

Dr Lesley Lau

Head of Art Promotion Office

「離開，是為了回來」，這句話你應該不會陌生。中國著名文學家梁實秋(1903－1987)曾說過：「在旅行中，少不了風吹雨打，然後倦飛知還……這樣便可以把不可容忍的家變成暫時可以容忍的了。下次忍耐不住的時候，再出去旅行一次。¹」他寫下這些話的年代，出門確實是件頗艱辛的事，若旅行能賦予人能再次擁抱自己的家的一種動力，「出走」似乎是一個辦法。

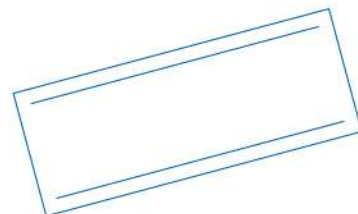
「留低是個選擇，離開亦未算放開一切壓抑」²，在這樣的心情展開旅程，人在他方，心思卻被回憶、過去的自己與曾遇到的人所纏繞，心裏的不安讓自己不期然地在陌生的環境中尋索熟悉的景物。就如文化地理研究學者詹姆斯·鄧肯(James Duncan)曾分析十九世紀的旅客雖遠渡重洋遨遊，卻在不斷追尋跟家鄉一樣的風景。有位旅客的家書寫著：「明明人在肯迪（位於斯里蘭卡），不管願不願意，思緒總飄回英格蘭湖區。³」這種身處異國卻對家鄉景致不斷追尋和回憶的依附狀態成為攝影師陳的創作的重要元素。對於陳的來說，旅行並不是讓他享受的事。他害怕在外地待得太久的感覺，在旅行中總惦記著要回到自己的城市。故此他在旅行時不熱衷為別國的風光留影，反而會嘗試以影像重塑他在家鄉的回憶。為了尋找舊日香港的記憶，他遠走台灣中部，尋找已荒廢的遊樂場，追憶小時候與爸爸在新蒲崗啟德遊樂場的印象。他拍攝這個廢棄樂園的影像記錄了他對故地、故人的思念，摩天輪、迴旋木馬與小火車，那些夢幻而荒涼的景象，在按下快門的一剎那彷彿將時間凝結，帶領我們進入了回憶與現實交錯的旅程，一同在異地穿梭早已消失卻又熟悉的時空。

香港文學家西西(1938－)在《我城》曾說過：「在這個城市裡，每天總有這些那些，和我們默然道別，漸漸隱去。⁴」看著這些逝去的回憶，心總有點酸溜溜。視覺藝術家劉學成從小時候開始，已不忍看見這個城市的點滴不斷流逝，他默默無言卻又鏗而不捨地去保存香港的舊物。如他小學時會儲起零用錢購買線裝書，中學時收藏舊租單，並嘗試尋上該住處去對照舊日與今天。他對於未能親眼目睹這城市的往昔充滿著遺憾，希望藉著收藏舊物去想像他那未曾經歷的過去。即使到外地遊覽，他仍舊喜歡逛當地的舊物店和古物市場，在浩瀚的異地文化歷史中尋覓那份「似曾相識」的感覺。除了收藏異地的古物外，他亦喜歡到訪當地人的舊居，去追尋這些生活器物曾如何在家中使用的故事。劉學成的旅行，就是為了尋找令他觸動自身回憶的印象。他把旅行中帶回來的異地舊物設置在本地收集的舊家具上，創作成為當代文玩小雕塑。當代作品與歷史舊物的並置，重構了如詩如畫般回憶的場景，讓我們遊走於陌生與熟悉之間，從想像和回憶的差距間流露著對歷史消逝的無奈。在不熟悉的國度中探索，劉學成期待每次旅程中與舊物相遇的緣份，箇中那份絲絲感動使他更抓緊對香港的情愫。

「倘若結束為了重新開始，旅途落泊能讓記憶穩固，偶然下雨懷念陽光可愛……失掉瑰寶為了尋找安慰」⁵。旅行，是為了回憶，亦為了重新開始。攝影作品和小雕塑都是滿載藝術家記憶的載體，當我們在觀看的同時，除了證明屬於它們的「那一刻」已成過去，在瞭解作品的過程中亦將它們被密封的回憶逐步揭開。兩位藝術家的作品均展示了他們在旅程中追溯他們、甚或是我們似曾相識的故地舊物，重現已消失的回憶片段。現在讓我們跟藝術家在異地走一趟回憶探索之旅，並在這裡重新開始。

羅欣欣

館長(公共藝術)
藝術推廣辦事處



One is probably familiar with the saying “to leave is to come back”. Distinguished Chinese writer Liang Shiqiu (1903 - 1987) once wrote, “When one travels, there is bound to be wind and rain; when feeling tired, one will want to go home. Thus, an intolerable home would become temporarily tolerable. Next time when one is pushed to the edge, one can travel again.”¹ In the era when he wrote these words, travelling was indeed an arduous affair; if travelling can energise a person to embrace his home again, “absconding” could be a viable option.

To stay is a choice, and leaving may not mean relieving oneself of all those bottled up feelings.² To start a journey under this kind of mental state means that though we are in a foreign land, our hearts are still bound by memories, our past and people we have encountered; our restlessness leads us in a covet way to look for familiar scenes in an unfamiliar place. As has been pointed out by James Duncan in his study of cultural geography, although 19th century travellers may have been travelling miles away from home, they were nevertheless always trying to look for a landscape similar to their hometown. One traveller wrote in his letter home, “In Kandy (in Sri Lanka) whether one will or not, the mind will go back to the Lake region in England.”³ This dependent mindset of endless quest and reminiscence of the landscape at home while one is travelling abroad, constitutes a crucial element of photographer Chan Dick’s artistic work. For Chan, travelling is not something for him to enjoy. He dreads the feeling of staying too long in a foreign place; he constantly harbours the thought of going back to his own city. So when he is travelling, he is not keen on taking snapshots of foreign scenery; instead, he would reconstruct memories of his hometown with photographic images in pursuit of old memories of Hong Kong. Chan left for the midland of Taiwan to look for deserted amusement park to reminisce about memories of him and his father at the old Kai Tak Amusement Park in San Po Kong. By taking photographs of this deserted amusement park, he captures images which are a record of his fond memories of places and people that have passed. At the press of the shutter, the ferris wheel, merry-go-round and little train, and the dreamlike and forlorn landscape, seem to have captured time in a frame. They take us on a journey of crisscrossed memory and reality, shuttling in a foreign place in a time and space which is bygone and yet familiar.

Hong Kong writer Xi Xi (Ellen Cheung Yin, 1938 -) once wrote in *My City*: In this city, every day somehow some things are bound to say goodbye to us and fade into obscurity.⁴ Our hearts writhe at seeing these memories passing. Ever since he was very young, visual artist Hanison Lau has found it hard to bear to see bits of the city departing from us. Quietly and tenaciously, he has been on a crusade to preserve the old things of Hong Kong. When he was in primary school, he would save up his pocket-money to buy thread-bound books; in secondary school, he would collect old rental receipts, and even tried to visit those premises to juxtapose the past and the present. He rues not being able to see first-hand the old Hong Kong, and hopes to imagine the elusive past through collecting objects of yore. Even when he goes abroad, he still likes to browse at second-hand shops and antique markets, so as to seek the “familiar” feeling in the boundless world of foreign culture and history. Apart from collecting antiques abroad, he also likes to visit the locals’ old abodes, to find out about how everyday utensils were used in the household. Lau travels so he can find impressions that could fire his own imagination down memory lane. He creates installations by placing foreign old objects that he brought back from his travels on locally collected old furniture, and transforms them into small-sized contemporary sculptures. The juxtaposition of contemporary pieces and historical objects reconstructs a poetic context for reminiscence, allowing us to ply between the familiar and the unfamiliar, and to feel our sense of powerlessness over the passing of history from the disparity between imagination and memory. Lau anticipates eagerly serendipitous encounters with old things when exploring in an unfamiliar foreign land. The heart-warming moments strengthen further his sentiments for Hong Kong.

If to end is to begin anew, if hardships in travel can consolidate memories, and the occasion shower reminds one of sunshine... losing a treasure is to look for comfort.⁵ Travelling is for reminiscing as well as beginning anew. The photographic artworks and the small sculptures are artistic carriers of the artists’ memories. When viewing them, apart from witnessing that “their moments” have long lapsed, we also unravel their sealed memories layer after layer in the process of knowing them. Both artists have traced old objects from old places that are familiar to them or even us, and re-enacted slices of memory that have long disappeared. Now let us follow these artists to a foreign land on a memory exploration journey, and start anew from here.

Lo Yan-yan

Curator (Public Art)
Art Promotion Office

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- 2 林一峰，《離開是為了回來》（香港：香港華納唱片，2003）。
Chet Lam, *Likai shi weile huilai* [To Depart is to Return] (Hong Kong: Warner Music Hong Kong Ltd., 2003).
- 3 約翰·厄里、約拿斯·拉森著，黃苑瑜譯：《觀光客的凝視 3.0》（台北：書林出版有限公司，2016），頁226。
John Urry and Jonas Larsen, *The Tourist Gaze 3.0* (London: Sage Publication Ltd., 2011), 168.
- 4 西西，《我城》（台灣：洪範書店，2012），頁119。
Xi Xi, *Wo cheng* [My City] (Taiwan: Hung-fan Bookstore, 2012), 119.
- 5 同註 2。
Lam, *op. cit.*

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「我生於這個年代，卻錯過了這個地方數百年的歷史，我一生人也感受不到以前的社會氛圍，但憑藉舊物這個渠道，我得以在腦海中重組一段段歷史。」

—— 劉學成



“Born into this era, I have missed the several hundred years of history of this place. I will never be able to experience the social ethos of a bygone era. But through the channel of old things, I am able to reconstruct slices of history in my head.”

—— HANISON LAU

小疵不足損大器 — 劉學成的玩物養志

A Slight Blemish Mars Not Something Great — Hanison Lau: from Hobby to Dedication

撰寫：李浩祥
Text by Lee Ho-cheung



尋訪舊物是一段漫長的發現旅程，有時也需要一點緣份和運氣。從小就愛撿東西的劉學成，與生俱來一種蒐集的雅好，幼學之初便對古舊玩意情有獨鍾，欣然與舊物結緣，自此一頭栽進收藏的世界。

「我小時已養成收集的興趣，我住在西營盤，小學五、六年班時，放學後便會到摩羅街、擺花街的古董店，店門前有一個竹籬盛載出售的舊物，我便會去尋寶，小時候的錢便花在舊物身上。以前也曾在荷李活道收購了一整套線裝書籍，當時價格不高，現在卻已是天價了。」

Looking for old stuff is a long journey of discovery; it takes at times a bit of serendipity and luck. Born with a natural affinity for collecting things, Hanison Lau has nurtured a passion for old objects and articles ever since he was a child. He found a calling in such a collecting habit and has never turned back.

“By the time I was small, I had already nurtured an interest in collecting things. I was living in Sai Ying Poon then. When I was in primary five and six, I would visit the antique shops in Lascar Row and Lyndhurst Terrace. The shops had a bamboo basket at their front which contained old objects and articles for sale, where I would spend my pocket money in a treasure hunt. I once bought a whole set of thread-bound Chinese books on Hollywood Road. It cost very little at the time but now its market value has sky-rocketed.”

劉學成《陌生異地，收集回憶 - 梅印》

Collecting Memories in Foreign Lands - Plum Blossom by Hanison Lau 2017



攝於京都北野天滿宮市集

Photo taken in Kitano Tenmangu Market, Kyoto
2015

比起新簇簇的，劉學成自小便迷戀「二手」陳物殘留的生活痕跡，追求鑒古通今的樂趣，破銅爛鐵猶勝金石美玉，更堪回緬的是時光的味道。「同一款物件，我會選擇比較殘破的一件，其造型、工藝可能在這個世代已經失傳。我喜歡它蘊含的歷史感覺，活生生的記載著和人的生活接觸。」他在舊物身上體驗得到歷史溫度和生活品味的無形契合。歲月豈是無情物，劉學成相信物件在年月的磨蝕下，可以鐫上一道歷史的斑駁。

Lau preferred second-hand over brand new things for those interesting traces of past life. "Between two things of the same style, I would choose the crummy one as its form and craftsmanship may already be extinct in our times. I like the sense of history embedded in an old object, which is a vivid record of its contact with people in its life." Through old objects, he is able to experience the concurrence of historical climate and associated lifestyles.

劉學成早年在墨爾本攻讀設計，及後又在歐洲探索藝術，開始背包客生活。旅居他國的日子，也不忘將搜舊之好帶到地球的另一端，在地平線的緯度上擴張他的收藏版圖，開展了他的異國收集旅程。「澳洲有很多跳蚤市場，貨物價錢相宜，那時候購藏最多的是玻璃瓶，顏色紛陳，造型吸引，瓶身刻有文字和年份，我覺得很有歷史意義，那是我第一趟海外收集舊物之旅，也培養了我在外地行跳蚤市場的嗜好。」



攝於巴黎梵維斯跳蚤市場

Photo taken in Marché aux Puces de Vanves, Paris
2016

Lau studied design in Melbourne in his early years, and later explored art in Europe as a backpacker. While living abroad, he took with him his favourite pastime as collecting period pieces to other side of the world. "There were many flea markets in Australia and the items for sale were very affordable. I bought and collected mostly glass bottles of myriad colours and interesting shapes. Their bodies were etched with text and the year they were made. They struck me as having a strong sense of history. It was my first overseas search for things of yore, and it marked the beginning of my hobby of frequenting flea markets in other parts of the world."

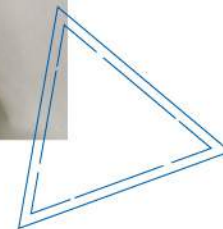


遊歷歐洲一年多，劉學成以異鄉人的身份開展另一段人生旅程。「當時在意大利都靈市住了一陣子，寄宿的家庭從事古物復修和建築，每天被古物包圍，經常談及藝術的保育傳承，開拓了我對藝術的認知，也發現歐洲的藝術世界是如此精彩。」在一個國際畫廊、世界級博物館林立的文化城市裡，劉學成聚焦的始終是眼前的人、事、物。異地文化氛圍下的生活日常，令劉學成體驗到藝術的遼闊天地。

During his tour of Europe for over a year, Lau began another life journey as an expatriate. "I was living in Turin then. My host family was in the business of restoration of antiquities and reconstruction. Surrounded by relics on a daily basis, we often discussed the preservation and passing down of art. It dawned on me that there was this brave new world out there in Europe." The everyday artistic ambiance of a foreign land and its culture thus initiated him into art.



劉學成《游山覽勝——靜看孤峰擁翠來》
A Glorious Scenery by Hanison Lau
2011



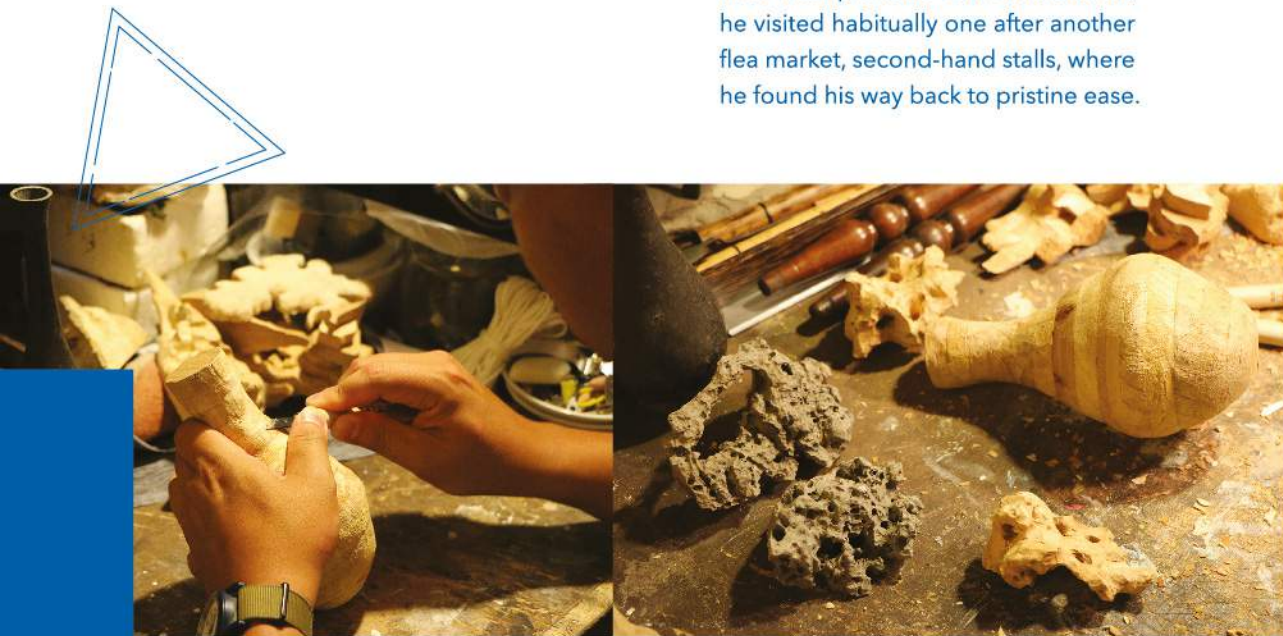
「住在城市的感覺太現代化，在韓國居住的那幾個月，我常嚷著要到朋友的父母家參訪。在地道的居家環境，我看見老一輩的生活習慣、所用的器物、家具、屋宇建築，這是一般旅客很少機會接觸的。」駐留韓國期間，劉學成暫別了流水作業式的城市生活，在陌生的國度重拾一份鄉土情懷。他放下了藝術的沉重，把眼光專注在民間的點滴，把感受留給最原始的風土人情。於是，他又是慣性地走訪一個個民間市集、二手攤販，回歸一份熟悉的純樸。

"I find life in a city too modernised. During the few months I was in Korea, I was asking all the time to visit the old houses of my friends' parents. There I was able to see local family homes and living conditions, how the older generation lived, the things they used, their utensils, furniture and architecture. This is something the average traveller does not get to see." During his stay in Korea, Lau was able to throw away the burdened feeling that comes with the onus of art, and focused on the titbits of life of ordinary people, such as folk customs and manners in their most primitive form. Without fail, he visited habitually one after another flea market, second-hand stalls, where he found his way back to pristine ease.

「我獨個兒在跳蚤市場上隨心走逛，動輒可以花上四、五小時。地方市集就像一個民間博物館，不同國家對舊物的整理、呈現的面貌都不同，歐洲的像尋寶發掘，日本的像一個展示館。最令我印象深刻的是日本大阪的四天王寺市集，還有京都東寺市集、北野天滿宮市集，尤其京都是歷史悠久的地方，蘊含著精彩的文化內容，市集的木工器具、文玩、編織物以至現成品都教我眼界大開。有一次我在日本看見了一個梅花形的銅座，上方有一個托子，店主也不知道是甚麼，於是我先後去了這個地方五次，那東西依然尚在，令我很在意，結果第六次再遇上它的時候，我便決心買下了。到現在也不肯定這是甚麼，後來有位朋友猜測這是一個放雪茄用的菸座，我也覺得很合理。」



"I could browse alone for up to four or five hours wherever my heart led me in the flea markets. Local markets are like a folk museum: different countries have their own ways of compiling and sorting old things, and the way they are presented. I am most impressed with the Shitennoji Temple market in Osaka, the Toji Temple market and the Kitano Tenmangu market in Kyoto. Once I saw a plum-blossom-shaped copper stand with a tray on top. Even the shopkeeper did not know what it was for. I went there on five occasions and it was still there, which drew my attention, so on the sixth visit, I decided to purchase it. Even now I am not sure what it is. A friend of mine later speculated it could be an ashtray for cigars – a reasonable guess I would say."



說到在跳蚤市場的所見所聞，經歷種種，劉學成都能侃侃而談。明治的西陣織、京友禪、大韓的柴燒茶器……一派古今中外的風光筵席，在回憶中依然擲地有聲，信手拈來都可以湊成一部文青尋寶攻略。劉學成相信與舊物的緣份，自有一套收藏的哲學——「我相信舊物會尋求自己的主人，有時候不需要刻意尋找，因緣際會，通過不同渠道，總會遇上。」與其刻意追求，不如託付邂逅的運氣，遇上了既是天意，收歸已有都是命中注定，有時無心插柳也會開花結果。

「物件本身已是一個故事，只要你不斷發掘，又會衍生更多有趣的故事。舊物有趣之處在於要尋找它的前世今生，經過一層層抽絲剝的分析、引證，一件器物涵蓋面可以很闊。」

對劉學成而言，每件物件都有著獨特的身世，就像一件等待被發掘的寶藏，任時間淘洗，也刷不走率直的時代價值。又或，他對舊物有一種故態的執著，享受從蛛絲馬跡上撇清來龍去脈。劉學成尤其眷顧無法定義的物品，面對無窮的可能性，卻能返璞歸真，回歸一個物件賴以為物的狀態，更是賞心悅目。

Lau believes in serendipity when it comes to collecting things of a bygone era, and has fostered a philosophy regarding collecting. "I believe old things would find their keepers. Sometimes we don't have to look for them on purpose. Destiny will direct them through various channels to cross our paths." Instead of setting out to find them, it might be more fruitful to leave it to luck. If something is destined for us to keep, it will appear at our doorstep. At times a chance encounter can lead to fruitful results.

"An object is a story in itself. As long as you keep digging, more interesting stories will surface. What piques us is the stories, past and present, of these objects; after layers upon layers of analyses and cross-referencing, an object may prove to have very wide relevance."

For Lau, every object has its own unique story to tell, or perhaps it is thanks to Lau's tenacity in interpreting old things and the gratification he derives from unravelling the ins and outs of a complex story based on subtle clues.



劉學成《案上園——玉階寒》
Tabletop Garden - Jade Step by Hanison Lau
2008

「近年創作研究的議題都是以中國文化傳統為本位，經常觸及自然與人的關係，我的作品都是小件形式，參考古人臥遊山水的觀念，在案頭的方寸之間看見一個世界，我希望觀眾可以透過我的作品聯想到這樣一個宏闊的空間。」

談到創作，劉學成叩問的是中國自然山水以至傳統宇宙觀的大命題。他以現代人的眼光凝視古代人的世界，專注發掘不同材質之美，如何將新與舊、剛與柔並行不悖，互相滋養的同時，拿捏一種微妙的落差感，又不流於突兀的呈現，是他一直鑽研的學問。

"The subject matter of my recent creative and research work is all based on traditional Chinese culture, which often touches upon the relationship between human and nature. My works are all small in size, borrowing from the ancient concept of landscape journey where the world is viewed in a microcosm on top of the writing desk. I hope audience can imagine such a huge wide space through my works."

Regarding his artistic pursuit, Lau explores such vast topics as Chinese natural landscape and even traditional views of the universe. He gazes at the ancient world from a modern man's perspective, concentrating on the discovery of beauty in different materials and textures; and how to harmonise old and new, and strength and gentleness in a complimentary mode and come to grips with a subtle discrepancy which is not obtrusive. This is the philosophy that he has been pursuing.



劉學成《陌生異地，收集回憶 - 嶼嶼》
Collecting Memories in Foreign Lands - Antler by Hanison Lau
2017

「在此次展覽中，我將會尋找不同款式的舊家具作為作品的一部分，如大木桌、高腳櫈、木牀、小櫃子等，在展場模擬一個古物市集的陳設，並創作多組雕塑作品來回應從異地旅行收集的舊物，拼湊起來，就成了故事。」

物品的陳列和敘述是劉學成是次創作的課題，舊物不僅是一件具歷史感的擺設，亦是一個物化時間和空間的媒介。藝術家擔當起連接新與舊的中介角色，啟發觀眾對舊物的興趣，在當代語境的觀照下，進一步延續它的價值。劉學成的裝置創作摻雜現成品、日用器具和工藝作品，透過系統性的整理，讓不同時代的物件交疊，為過去的痕跡、今天的想像牽上紅線，重新編織一個似曾相識的回憶旅程。

“In this exhibition, I will find old furniture of various styles to form part of the exhibits, such as big wooden tables, high stools, wooden beds, small cabinets etc. and simulate the display of an antiques market in the exhibition space. I will also create several sets of sculptures to echo the old things collected abroad, which will tell a story when pieced together.”

The display and narrative of the objects constitutes the main topic of this piece of work. Old objects are not only display items infused with history; they are also a medium that crystallises time and space. The artist serves as the mediator that links old and new, inspires the visitors' interest in old things, and extends their value further in a contemporary context. Lau's art installation blends found objects, everyday utensils and crafts, and through systematic curation, superimposes objects from different eras, linking past traces and current imagination to construct a journey down memory lane which is familiar.



對於古物的收藏和傳承，劉學成的抱負是謙遜的，「擁有而不佔有」體現了他的收藏之道，所謂「不在乎天長地久」的老調子到今天依然浪漫。劉學成看重舊物未來的角色，物件不被過去網綁，才能夠發揮大用。「多年前我收到一箱清代打齋的舊物，是一整輯道光年間的經籍和符錄書，我將之整理、拍攝、掃描，打算捐給道教研究的學院，予以共享，引起其他人的興趣和接觸，這是一個暫託人應該做的事。」保存舊物，託管它的前世今生是收藏家的天職。劉學成惜物如金，卻不憚為舊物作嫁衣裳，既是來自一份善於珍惜、懂得捨棄的胸懷，也是基於一份對文化的尊重和眷念。

物件不語，只鑿下了時間的痕跡，與我們一起老去。玩物尚可存志，劉學成對舊物有豁然的雅量，只容不下時光的辜負，其惜物拾遺的初心並沒有匍匐在歲月面前，卻隨年月添上幾分世故和風骨，在褐色的鐵鏽上自在呼吸。

Lau puts great store on the future roles of old things. They can only come to good use when unshackled from the past.

"Many years ago, I received a box of old stuff for Taoist funeral rituals - an entire set of Taoist scriptures and charms. I compiled, photographed, and scanned them and planned to donate them to a Taoist institution so we can share them with the public and rouse their interest in the subject. This is what a trustee should do." Lau treasures his "things", but does not hesitate to give them away. It comes from his generous spirit of knowing when to keep and cherish and when to give away, as well as his love and respect for culture.

Things cannot speak for themselves; they are only etched with the marks of time and would age with us. Enjoying trifles does not necessary weaken one's sight for greatness. Lau's appetite for old things is prodigious that he cannot tolerate the abandonment of time. His early interest in cherishing and keeping them has not waned in the face of time, but has rather taken on a certain streetwiseness and pride, breathing effortlessly beside the rust.

「我只是一個古物暫託人，希望盡量留著一些東西。每件器物都有其適當的時候去彰顯它的功能，他朝一日去了別處，可能會發揮更大的功用。」

"I am only a temporary trustee of old things with a fervent wish to keep as many as possible. Every object has an optimal moment to highlight its function. One day it may find even a better use somewhere else."





回憶



陳的攝於廣州
Photo taken by Chan Dick in Guangzhou
2010

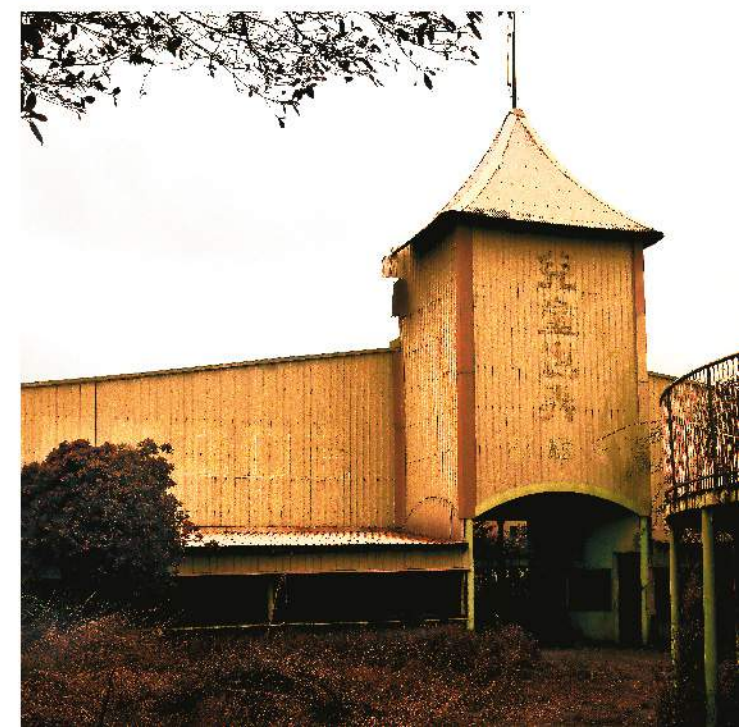
「當我去到一個地方，自然會有一些感覺，
會發生一些事，便會拍到一些相。」

—— 陳的

“When I visit a place,
feelings would naturally
come to me,
something would happen,
and I would be able to
take some pictures.”

—— Chan Dick

陳的《我的天堂》
Re-enter by Chan Dick
2014





浮光掠影此曾在 —— 陳的鏡頭下的褪色樂園

Fleeting Images of Yore — Paradise Lost Captured in Chan Dick's Lens

撰寫：李浩祥
Text by Lee Ho-cheung

陳的攝於日本直島
Photo taken by Chan Dick in Naoshima, Japan
2016



現代旅行總離不開相機的介入，拍攝成為了無愧良辰美景的指定動作，面對異國的名山勝水、風情小鎮、古堡史蹟，又怎能按捺得住快門的躁動？旅遊拍攝成為了二十一世紀的生活潮流，攝影師陳的對旅行卻沒有這份執著，他坦言：「我不是瘋狂渴望去旅行的人，去旅行時也不太喜歡拍攝，如果我抱著一個影相的心態去旅行，便會像出差一樣。」大街小巷的旅遊隨攝，對從事商業攝影多年的陳的來說似乎是一個包袱，攝影師的身份令他難以卸下職業的沉重，異地光影並沒有優先得到鏡頭的寵幸。

Travelling today cannot do without the camera, it seems. Taking photos has become a prescribed activity to capture memorable moments and stunning scenery. When faced with famous spots, spectacular sights, quaint little towns, ancient castles and historical relics of a foreign land, who can resist not clicking on the shutter? The travel photo log has become a lifestyle trend of the 21st century, but not so for photographer Chan Dick. He admits frankly, "I don't belong to the wanderlust set. When I travel, I don't really like taking photos, because if I have that in mind, I'd feel like I'm going on an assignment duty". Taking snapshots of foreign street scenes is almost a burden for Chan who has been in commercial photography for many years. Being a photographer seems an onus for him that cannot be lifted, and those exotic sights of a foreign land are not a priority for his camera lens.

「我在2000年第一次旅行，地方是東京，當時尤其喜歡逛東急手創館，現在去旅行我多會選一些富文化色彩的地方，人們到大阪旅行都會去和歌山，上年我卻專程到六甲山參加了一個國際攝影節，發現這個地方也不錯。那次旅程雖然算不上是公幹，但比起自己以往的旅行倒更開心。」提起旅行的點滴，陳的直言日本是他最難以忘懷的地方，從百貨市區走到郊外高原，他的步伐漸漸遠離人群。旅行是要走自己的路，落腳何處對陳的來說並不重要，更在乎的是旅程的價值和目的。

陳的《我的天堂》
Re-enter by Chan Dick
2014

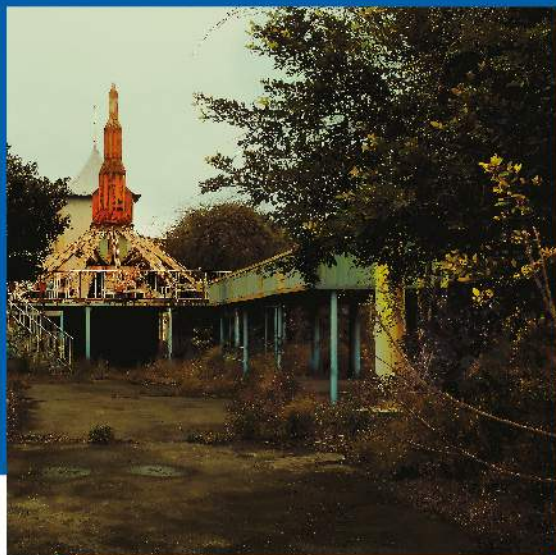


“My first travel experience was in 2000, destination Tokyo. My favourite haunt then was Tokyu Hands. Now when I travel, I would pick mostly places that are rich in culture. Other people would visit Wakayama when they go to Osaka, but last year I made a special trip to Mt. Rokko to take part in an international photography festival and I found I rather liked the place. Though that was not exactly a business trip, it somehow pleased me more than my other personal travels.” Talking about the titbits of his travels, Chan cites Japan as the most memorable place among his destinations. Leaving the bustling shopping districts for the rural highlands, he found himself going further and



「我特別喜歡台灣的人，當你錯過了一班公車，要候車一小時，台灣人會邀請你入店內涼著休息，送你一杯飲料，世界突然美好得令人不敢相信。」常言道「台灣最美的風景是人」，陳的切身感受到台灣的人情味，熱情和好客構成了台灣獨特的人文景觀，比起大城市的風光，陳的更著眼於與小人物的互動。「旅行對我吸引之處並不在地方，而是認識一些意想不到的人，尤其現今透過社交媒體，大家都可以繼續知道對方的生活，感覺距離拉近了，聯絡也變得容易。」遇上志同道合的人是陳的在旅行中最大的收穫，再美的風景或隨年月淡去，但人情卻可以一直維繫，如細水長流，何不美哉。

further away from the common herd. Travelling is to take one's own roads, and where to stopover is not an issue for him. What is more important is the value and objective of the journey. “I like the Taiwanese in particular: when you have missed a bus and have to wait another hour, the locals would invite you to cool off in their shops, and offer you a drink... the world suddenly becomes so incredibly beautiful.” It is often said that “the best scenery in Taiwan is its people”. Chan has had that firsthand experience of the Taiwanese people's warmth and hospitality, which have shaped a unique humanistic landscape of the place. Rather than the glamour of big cities, Chan is attracted more by his interaction with the man-in-the-street. “To me, the allure of travel lies not in the places but in getting to meet people you don't expect to see. With the widespread use of social media nowadays, we can always update on how one another is doing, feel closer, and communicate more easily.” Meeting people of the same calling is one of Chan's best finds in his travels. Landscape, however fantastic, may fade with time, but the human touch can be nurtured forever, like a brook that never runs dry.



陳的《我的天堂》
Re-enter by Chan Dick
2014

"I've always loved amusement parks. Before I often went to Japan just for the parks. I visited Fuji-Q Highland in the Tokyo suburbs purely for the fun. Once on a trip to mainland China, I rented a car just to cover the various amusement parks. Even though I dare not take those rides now, I still want to go." Chan has cherished amusement parks since he was a child, and enjoy-it-while-you-can is his travel philosophy. He dreads the ferris wheel for its swaying motion in mid-air, but enjoys the lightning whoosh of the roller-coasters. The amusement park's sweet air of laughter and fun has become a time capsule for Chan in his wild days of youth.

For this exhibition, Chan has selected a series of four photos taken in a deserted amusement park in central Taiwan. "I got a photo from my girlfriend of a deserted amusement park. I had to know more about it, and after a lot of searching, I finally found from a chat group of ruins aficionados that it was located in the suburbs between Taipei and central Taiwan. It so happened that I was going on a trip to Taiwan, so out of curiosity, I took along the photo and set off on my adventure. It was in the middle of nowhere, only accessible by a long train journey followed by a ride in a

「我從小到大都喜歡遊樂場，以前時常到日本就只為去遊樂場，來到東京富士急，很純粹的為了玩。有一次去中國內地，特意租了一輛車走遍不同遊樂場。就算現在不敢玩，也會想去。」陳的自小與遊樂場結緣，及時行樂是他的旅行哲學。他怯步摩天輪的半空搖曳，卻享受過山車的風馳電掣，遊樂場裡快活的空氣讓陳的永遠停留在年少輕狂的日子。

談到是次展覽，陳的挑選了一組四幀在台灣中部的荒棄遊樂場的攝影作品。「我從女朋友手上得到一張廢棄樂園的照片，幾番查問之下，終於在一個廢墟愛好者群組得知這個地方的位置是在台北與台中之間的近郊。恰巧我正會到台灣旅行，好奇心推動下，我便拿著這張照片很冒險地去找這個地方。那兒交通

偏僻，要坐很久的火車，再轉乘私家車，附近都是魚塘，需要跨過鐵網，像潛入去探險，那兒地方很大，卻是一片美景。」緣於一張照片，陳的在一次台灣旅行中尋訪了一個廢棄樂園。長途跋涉的拍攝行程並不像他的行事作風，但這個遊樂場卻是例外。「它令我聯想小時候與爸爸一起去的新蒲崗啟德遊樂場，那兒和我印象中的畫面是一模一樣的，卻已不能在香港找到……當時沒打算一定要拍到一些很好的相片，只覺得既然對這個地方有感覺，最起碼一定要親身體驗，只透過別人拍的相片，那個環境不一定是你所想這樣，當你走到那個地方，你便會有另外的想法。」與其說是相遇，不如說是一

private car. There were fish ponds all around and I had to climb over fences like a trespasser. It was a huge open space with beautiful scenery." So, what started as a photograph turned out to be a discovery of a deserted amusement park for Chan Dick on that Taiwan trip. It was out of his character to make such a long way just to take photographs, but this amusement park is an exception. "It makes me recall going to Kai Tak Amusement Park in San Po Kong with my father when I was little. This place looks exactly like the Kai Tak Park in my memory, only it cannot be found in Hong Kong anymore.... I was not thinking of shooting some salon-type photos back then. I only felt that since I had feelings for this place, I needed



次久別重逢，舊樂園的一景一物令陳的想起兒時與父親同遊的點點滴滴。陳的跟隨回憶的步伐，親自為消逝的童年留下日暮的情影。摩天輪、迴旋木馬、動感快車都停頓在沉重的空氣中，徒添一份荒涼的淒清，令這段歡樂的回憶更煞風景。「啟德遊樂場是我最喜歡而且經常去的遊樂場，晚上的氣氛比日間更開心，所有燈都亮起來，我還記得波子機的聲音。」陳的到埗拍攝這輯照片時正好是傍晚，鏡頭在回憶與現實之間游移，滲雜了物是人非的唏噓。這四幀照片恰如其分地重塑了回憶的起承轉合，紀錄了陳的當下的情緒和視點，引領觀者攀上另一個感官高度。

陳的《我的天堂》
Re-enter by Chan Dick
2014



at least to experience it firsthand. If it were seen through the lens of other photographers, the ambiance would not be what I'd make it out to be. When you are physically there, you may have different ideas about it." It was not so much a chance encounter than it was a reunion after a long separation. The scene at the amusement park reminded Chan of the days when he and his father visited their park. Chan followed the pace of his memories and took snapshots of a bygone childhood at sunset. The ferris wheel, merry-go-round, and roller coaster had all stopped in a lead-laden atmosphere, exuding an air of poignant forlornness, and dampening further the supposedly happy memories. "Kai Tak Amusement Park back then was one of my favourite and frequent haunts. It was even more festive in the evening than in the daytime, when the lights came on. I can still remember the sound of the pinball machines back then." When Chan arrived at the site and began taking photos, it was almost evening. The lens plied between memory and reality, tinged with the poignancy of bygone people and times. These four photographs have aptly reconstructed the journey down memory lane by recording Chan's emotions and viewpoints at that moment of time, taking the viewers to a new level of sensory perception.

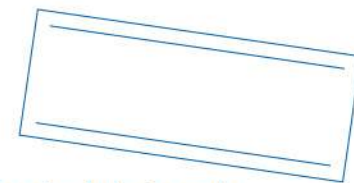
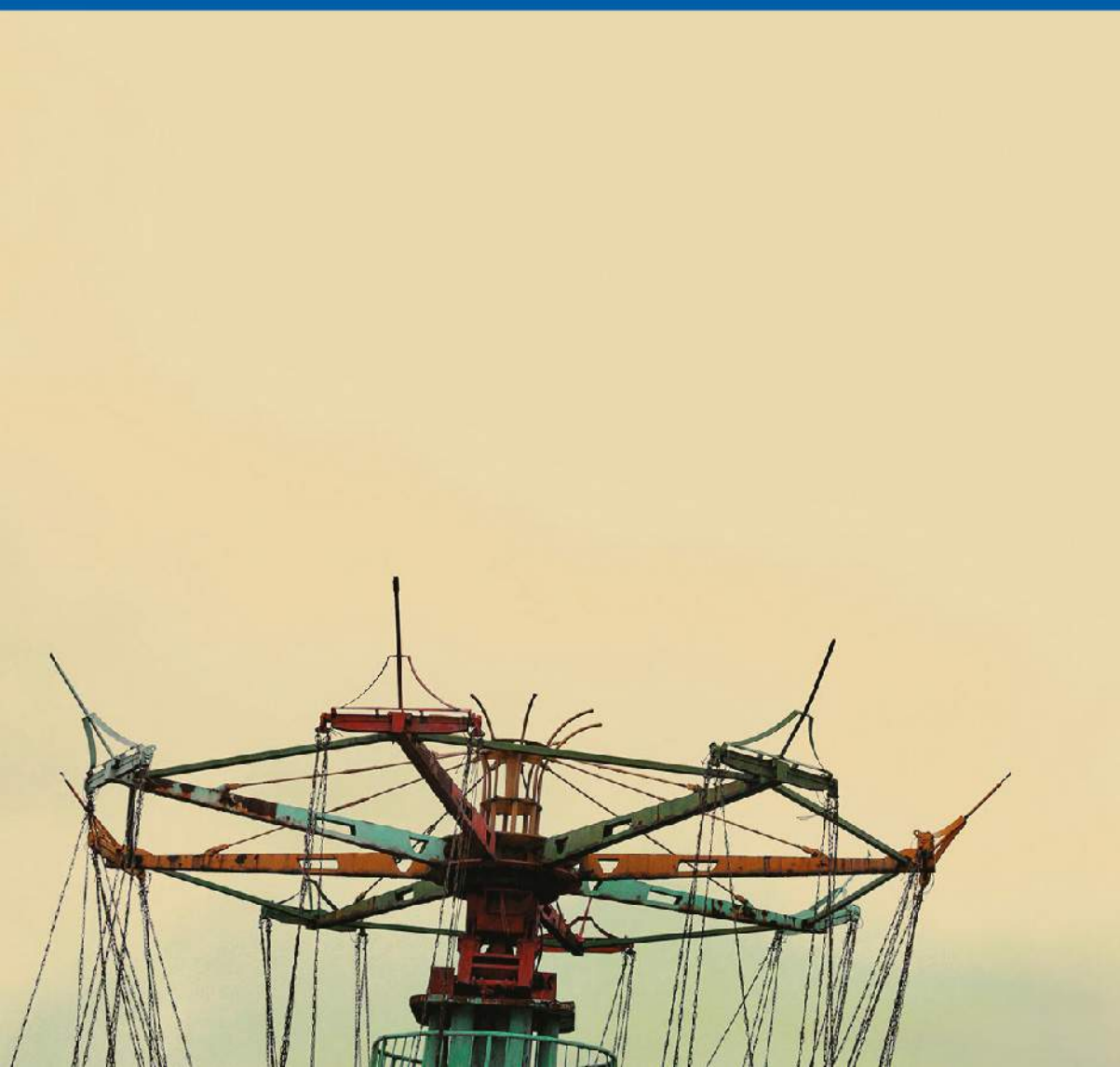


陳的《迴光》
Afterglow by Chan Dick
2016

攝影或多或少也是一種影像的歷史，參照羅蘭·巴特 (1915–1980) 在《明室·攝影札記》所述：「我絕不能否認相片中有個東西曾在那兒，且已包含兩個相結的立場：真實與過去……攝影的所思便叫做：『此曾在』(that-has-been)。¹」攝影是凍結時間的媒介，從凝固的影像中可以看到回憶的痕跡，其紀實性的本質，建基於過去的時間維度上。往事的陳述和再現也是陳的是次作品的議題，他節錄的風景放大了一段童年回憶，同時揭示現實的痕跡，樂園的「此曾在」跨疊兩地時空，指涉的不只是一個舊地重遊的片段，同時蘊涵著拍攝者和觀者對過去回憶、自身經驗的消解，讓照片從扁平變得立體。

Photography is more or less a history of images. Roland Barthes (1915 – 1980) wrote in *Camera Lucida: Reflections on Photography*, "I can never deny that the thing has been there. There is a super imposition here: of reality and of the past.... The name of Photography's noeme will therefore be: 'That-has-been'." ¹ Photography is a medium for freezing time, which enables us to see traces of our memories through the frozen images. Its documentary nature is based on the temporal dimension of the past. The narration and re-enactment of past events is also a theme of Chan's current pieces: the captured scenery magnifies a piece of childhood memory, and at the same time reveals traces of reality. The "that-has-been" of the amusement park straddles two spaces and times. What is involved is not only snapshots of revisiting a place, but both the photographer and viewer's interpretation of their memory and experience, which gives the two-dimensional photographs a three-dimensionality.

陳的《我的天堂》
Re-enter by Chan Dick
2014



羅蘭·巴特曾對攝影下了這樣的註腳：「攝影本質上可以說只是偶然、單一、奇遇。²」相比起一切就緒的商業攝影模式，藝術攝影多了一份隨性的浪漫。「我拍攝時有一個很奇怪的習慣，心情比較急，像一個短跑過程，要一鼓作氣完成，那頃刻的感覺，過了就沒有。」有人說攝影是一種慢性的偷窺，陳的鏡頭下卻容不下半點遲疑，要在彈指間捕風捉影，依仗的決不是商業攝影的眼光，而是藝術家那無可言喻的敏銳觸覺。

「看著自己拍下的相片，就像一扇門，可以去到一個你想去的世界。不同時間看不同時代的相片，你會有不同的想法，心情是複雜的。」對陳的來說，攝影是一種視覺敘事的語言，相片或隨時代變遷、觀者也隨年齡變化和生命歷程而對相片衍生不同心境。陳的享受靜態照片帶來那變幻莫測的張力，認為「靜止的畫面才有幻想空間，像尋寶一樣。」

Barthes once described photography as “essentially only contingency, singularity, risk.”² In contrast to commercial photography which is meticulously planned and all set up, artistic photography has an added dimension of spontaneous romanticism. “I have an odd habit when taking photos - like in a sprint event. I have the urge that I should hurry and finish it quickly, otherwise the feel of the moment would be lost.” Some say photography is a chronic peeping, but Chan’s lens has no time for hesitation. To catch the image of a fleeting moment, it takes the acute sensitivity of the artist rather than the savvy of a commercial photographer.

“Looking at the photos that I have taken is like opening a door that transports me to a world where I want to go. You think and feel differently when you look at photographs taken in different eras - the emotions are mixed.” For Chan, photography is a visual narrative language. The photos may change with the times, and the viewers may generate different emotions with a change in age and life experience. Chan savours the ever-changing and unpredictable dynamism of stills. He believes “only stills offer room for imagination, just like a treasure hunt.”

回憶是沒有距離的旅程，法國小說家德梅斯特（1763–1852）於《在自己的房間旅行》中，藉著聯想和回憶啟程了一個「斗室之旅」，一室之隘也能雲遊四海。陳的並不熱衷遠遊，比起離開，他更期待回來，旅行像一場遷徙，距離會磨蝕安全感；比起遺忘，他更擅長回憶，他的相片留住了當下，也回到了過去，像一條時間的鑰匙，通往一個更廣更遠的世界，恣意馳騁。

Memory is a journey without distance, as the French novelist Xavier de Maistre (1763 - 1852) describes in *A Journey around My Room*. He embarked on a journey in his room based on imagination and memory, where he could travel to the corners of the world within the confines of a small room. Chan Dick is not keen on long-haul trips, and longs to return rather than to leave. Travel is like migration, the distance erodes one's sense of security. He is better at reminiscing than forgetting. His photographs capture the current moment and take him back to the past, like a "time" key that opens out to a much wider world farther afield, where he can gallop freely.

「看著自己拍下的相片，就像一扇門，可以去到一個你想去的世界。不同時間看不同時代的相片，你會有不同的想法，心情是複雜的。」

"Looking at the photos that I have taken is like opening a door that transports me to a world where I want to go. You think and feel differently when you look at photographs taken in different eras – the emotions are mixed."



¹ 羅蘭·巴特著，許綺玲譯：《明室·攝影札記》（台北：台灣攝影工作室，1991），頁217。
Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Farrar, Straus and Giroux, 1981), 76-77.

² 同上，頁20。
Ibid., 20.

探索



劉學成

HANISON LAU



劉學成2005年於墨爾本皇家理工大學取得文學士(純藝術)，2007年完成該校之藝術碩士學位。2003年起積極參與多個本地聯展，並參加美國及韓國等地的藝術家駐留計劃，作品於2004及2005年兩度入選夏利豪基金會藝術比賽，並獲2016香港藝術發展獎藝術新秀獎(視覺藝術)。

Hanison Lau received his Bachelor Degree of Arts (Fine Art) and Master Degree in Fine Art at RMIT University in 2005 and 2007 respectively. He has been actively participating various local joint exhibitions and artist-in-residency programmes in the United States of America and Korea since 2003. His works were selected in the Philippe Charriol Foundation Art Competition in both 2004 and 2005. He received Award for Young Artist (Visual Arts) from the Hong Kong Arts Development Awards in 2016.

陳的
CHAN DICK

香港攝影師，先後四度舉行個人展覽。其《柴灣消防局》系列作品分別獲得2015香港攝影集比賽冠軍及2016東京國際攝影大賽的專業藝術攝影集首獎。2017年，這系列作品在日本的 Mirage Gallery 作其個人展覽。在此之前，亦被 Invisible Photographer Asia 邀請於吳哥窟攝影節展出，及於日本六甲山國際攝影節展出。

Both a commercial and fine-art photographer, Chan Dick is best known for the award-winning series *Chai Wan Fire Station*, which earned him the first prize at the Hong Kong Photo Book Awards in 2015 and the Tokyo International Foto Awards in 2016. A solo exhibition on this series was held in Mirage Gallery in Japan in 2017. This series has also been selected by Invisible Photographer Asia for showcasing at the Angkor Photo Festival and presented at Mount Rokko International Festival. Chan has held 4 solo exhibitions.

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設計及製作 Design and Production

王文匯 Sunny Wong

展覽詳情 Exhibition Details

22/9/2017 – 14/4/2018

#藝術旅人展覽系列二：回憶探索

九龍協調道3號 工業貿易大樓一樓大堂

#ArtTravellers Exhibition Series II: Revisiting Memory Lane”

1/F Lobby, Trade and Industry Tower (TI Tower)

3 Concorde Road, Kowloon, Hong Kong

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Sunny Wong is a Hong Kong based graphic designer and the founder of studiowmw, His designs cover branding, packaging and events. Wong strives to create true design. His working partners include both commercial corporations as well as art and culture units. Sunny has received various awards or nominations, including Tokyo TDC Annual Awards, Taiwan Golden Pin Design Award, HKDA Global Design Awards, DFA Design for Asia Awards, Japan Good Design Award and Macao Design Biennial, etc.

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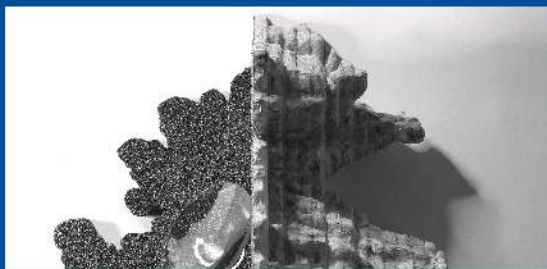
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