

JOURNEYS OF A HONG KONG POET

LEUNG PING KWAN (1949—2013)

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香港詩人梁秉鈞的旅程

1949—2013



展覽・誦詩・講座

EXHIBITION / POETRY READING / LITERARY TALK

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梁秉鈞(1949-2013)，香港著名詩人、小說家、散文家、學者、攝影師，筆名也斯。也，虛字，如之、乎、者、也，不帶字意；斯，亦為虛字，如斯、矣、兮、哉，同樣不帶意思。取名也斯，因為欣賞「也」、「斯」的特質，不受單一意義規範，也不受一種學說或任何預設的思想所限。

也斯對世界有一種童稚的好奇，對事物有平等的尊重，六零年代初開始創作，五十年來從沒間斷。第一本散文集《灰鴿早晨的話》(1972)收錄他16歲至21歲作品，內容清新睿智。其後出版多本詩集、小說集、散文集、文學理論集及文化研究論集。作品有英、法、德、葡、瑞典、日、韓文等多種語言譯本。他欣賞一切相異的聲音，多年來曾以詩創作與不同藝術媒體對話，亦從事其他藝術形式的創作，包括錄像和攝影。

1973年與小說家吳熙斌結婚，育一子（以文）一女（安文）。1978年夏赴美國加州大學聖地牙哥分校，研究中國新詩與西方現代主義的關係，獲比較文學哲學博士學位。返港後任教於香港大學英文系及比較文學系(1985-1997)，後擔任嶺南大學中文系比較文學講座教授，兼任人文及社會科學研究所所長，及人文學科研究中心主任(1997-2013)。

他畢生致力寫作、研究、教學。在他影響下，很多青年人成為優秀作家，青年學者亦在他帶領下致力香港文學與香港文化的研究。也斯於2013年1月5日上午於香港仁安醫院安然辭世。

**Leung Ping Kwan (1949-2013)** was a prominent poet, novelist, essayist, translator, scholar, photographer and cultural figure of Hong Kong. His pen name Yasi best describes the spirit behind his work: both Chinese characters Ya and Si are what could be described as discourse devices, without any specific meaning. They carry no ideological undertones, nor are they limited by any preconceived ideas or beliefs, much like Leung Ping Kwan the man himself.

He had a child-like curiosity about the world, and equal respect for all things around him. He began his writing career in the early 1960s. His first book of prose, *Grey Pigeon Mornings* (1972), a collection of essays he wrote between the ages of 16 and 21, displayed a wit and vision rare in a young person. His writing career spanned five decades and multiple genres, including poetry, prose, fiction, and critical essays; and his work was translated into English, French, German, Swedish, Portuguese, Japanese, and Korean, among others. Yasi appreciated all divergent voices in art. Throughout the years, he collaborated with many artists of different disciplines. He also tried his hand in other art forms, including photography and film.

In 1973, he married novelist Ng Hui Ben, and they had a son Yeeman and a daughter Anwen. In 1978, he began his studies at the University of California, San Diego, specializing in modern Chinese poetry and western modernism, and earned his doctorate degree in comparative literature in 1984. Upon return to Hong Kong, Yasi first taught in the Department of English and Comparative Literature at The University of Hong Kong (1985-1997) and then joined the Department of Chinese at Lingnan University as Chair Professor in Comparative Literature, and as Director of the Centre for Humanities Research under the Institute of Humanities and Social Sciences (1997-2013).

Yasi devoted his life to writing, research, and teaching. Under his guidance, many students became published writers and scholars of Hong Kong Literature and culture. Yasi passed away peacefully in the morning of 5 January 2013 at Hong Kong Union Hospital.



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一九七六年夏天初訪台灣，背着背囊，帶着地圖，還有就是讀台灣文學得來的各種印象，想老實踏上自己設計的文化之旅……

正是讀了加洛克的 (Jack Kerouac) 《在路上》 (On the Road) 而帶着那種熱情和對人的信任上路……我想通過旅行和書寫去了解世界、尋找某些素質，從台灣的旅行開始，一直到今天還未停止。

——《新果自然來》小序與後記，2002

Summer 1976. My first visit to Taiwan. With a rucksack on my back, a map in hand, and all the impressions I had gathered from reading Taiwanese literature, now I was setting out on this cultural journey I had always wanted to take, and had planned myself...

I had read Jack Kerouac's *On the Road* and was armed with that particular passion and trust in people. I set off, wishing to understand the world, and searching for the things I always admire through my travels and my writing. The journey started with that trip to Taiwan and has never ended.

—— Prologue and Epilogue,  
*New Fruits from Taiwan*, 2002



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## 前言 PREFACE

香港藝術推廣辦事處與香港藝穗會一直積極促進文化藝術交流及連繫。繼年初於香港舉辦的「回看，也斯(1949-2013)」展覽計劃後，藉參與這次「香港週2014」的機會，我們再次攜手，聯合籌劃「游——香港詩人梁秉鈞的旅程(1949-2013)」，將香港文學家也斯與香港及海外藝術家的創作帶到台灣。透過也斯的詩歌與不同的藝術媒介交合，這個融合詩歌、攝影、裝置、時裝設計、舞蹈、錄像等多媒體的展覽，以多方位與台灣的民眾分享這位香港文學家、創作人與當代藝術創作交接的豐碩成果。

這個展覽於本年初率先在香港展出，感謝當時的獨家贊助人徐莉女士的慷慨資助。同時，衷心感謝展覽策展人、策劃組、策劃及支持延伸文學活動的各機構及工作人員的努力，致力令香港文學及藝術得到香港以外各地更廣泛的關注；還有港台及海外藝術家熱誠的投入，讓觀眾可以回顧也斯對香港文學、藝術及文化所作的貢獻，並藉此更深入瞭解及關注香港當代文學與視藝創作，推動港台兩地的文化交流。

—— 藝術推廣辦事處 及 香港藝穗會

The Art Promotion Office and The Hong Kong Fringe Club strive to support art and culture – their creation, development and exchange. Following the exhibition 'Leung Ping Kwan (1949-2013), A Retrospective' held in Hong Kong earlier this year, the organisations now jointly present 'Journeys of a Hong Kong Poet, Leung Ping Kwan (1949-2013)' in Taipei, as part of Hong Kong Week 2014.

'Journeys' showcases the creative work of *littérateur* Leung Ping Kwan, as well as artworks by Hong Kong and overseas artists. The multimedia exhibition presents Leung's poetry alongside photography, installations, fashion design, dance, video and other artforms, thereby celebrating the multiple directions of his creative life.

The previous Retrospective was held in Hong Kong in early 2014, thanks to the generosity of the sole sponsor, Ms Tsui Li. We also thank the curatorial team and the many organisations and colleagues who have assisted with the exhibition and the literary events. Our gratitude also goes to the artists from Hong Kong, Taiwan and overseas, without whom visitors would not be able to fully experience the contributions Leung Ping Kwan made to literature, art and culture in Hong Kong and throughout the literary world. We are pleased to share Hong Kong's contemporary literature and visual art, and to be a part of this important cultural exchange with Taiwan.

—— Art Promotion Office & The Hong Kong Fringe Club

香港詩人也斯（梁秉鈞）是一位廣為香港文化界認識和敬重的詩人、學者和多元文化創作人。其作品以及文化研究，對香港文學、文化界影響之深遠，都廣為香港以至海外文化界所認同。

與也斯成為好友，始於九十年代初。那時候我們對政府和對公眾看待香港文化的冷漠和鄙視感到憤怒，因為受到香港獨特文化的吸引，我們覺得有需要擺脫殖民地的自卑心態，以不亢不卑的態度確認自己的文化身份。當時他在港大教書，我在藝術中心搞展覽，大家有時候合作、有時各自在自己領域研究、推動本土文化。不時只是吃飯閒聊，到認真合作的時刻，例如在策劃「香港六十年代——身份、文化認同與設計」展覽時，便找他負責展覽中巴西咖啡室的部份。

與也斯一起，很難不飲飲食食。除美食外，由於他在文化界交游廣闊，同檯往往包括中外不同界別的文化人，在香港能有此凝聚力的，相信只有也斯一人。他的輕鬆、活潑和包容，令這些胡言大會格外暢快，但當中不乏有意思的討論，亦催生了不少跨界別的創意活動，2012年香港中文大學與香港嶺南大學合作籌備的「鬼文化節」，便是在這種空間中走出來。當「鬼文化節」完滿結束後，我們便馬上計劃第二屆的「鬼文化節」。可惜此計劃因為他的離去而不能落實。

也斯患病時我們見面較多，那時候他開始希望策劃一個關於他自己的展覽。對我來說，感覺上有點壓力，倒是他的態度相當從容。每次見面或電郵溝通時，不時討論這展覽。他不喜歡規矩有序的回顧式展覽，反而喜歡有些錯亂，又混點詩意，虛構時又與現實世界，特別是與生活中的人與事、和朋友互相呼應的展覽。

討論中我們發現大家都喜歡土耳其作家奧爾罕·帕慕克的小說《純真博物館》，帕慕克在伊斯坦堡也真的有所「純真博物館」，展出與該小說相關的物件。吊詭的是帕慕克是先有藏品，然後才從藏品中塑造小說。我們喜歡這理念，但怎樣把它變成展覽，倒不知如何入手。2012年起也斯開始積極從友儕中搜羅與其創作相關的藝術品，有時候也連同其他朋友如祈大衛、黃惠霞一同討論。展覽的構思也在此刻逐步找出策展方向。

帕慕克的「純真博物館」是典型的「好奇櫃」。這流行於歐洲十六、七世紀的早期博物館，是歐洲航海探險擴張的產品，透過旅程人們發現歐洲以外另有奇妙

世界，「好奇櫃」就是收藏各地奇珍異物，來解釋這奇妙世界，當中不乏虛構想像物。構思中的也斯展覽，就是個「好奇櫃」，是充滿想像的既真且假的模擬旅程，從零碎現實事物中虛擬另一更複雜活潑的世界，正如帕慕克的「純真博物館」，從收藏中編織出情感複雜、虛擬卻又無比真切的世界。

這個也斯的「好奇櫃」，收藏及回看他的藝術歷程。我們曾經考慮過把他的詩作印在紙上，拋向天空，任由詩作落地後胡亂組合，再由也斯從中構思故事。但不幸地，作者離世，無人可編寫這旅程故事。

摯友親朋仍渴望並且覺得有責任完成這展覽。也斯作品多且複雜，如按原來的錯亂構思又沒原作者從中整合，展覽可能會相當混亂。最後決定懇請也斯太太選定多個也斯詩作的主題作為展覽基本架構，輔以相應藝術品作對照，當中包括部份重組的作品。也斯好玩兼且不斷尋找新嘗試，過去數十年有不少來自不同界別的創作伙伴，也有很多人在創作上呼應他的詩作，現有的展場實在沒有足夠空間可以全面展示也斯那充沛多姿的藝術生命。這展覽只能集中於也斯的詩作，他在文化上的其他顯赫建樹，例如香港電影等的學術研究，就無從細述。

這展覽於今年初在香港展出，希望透過有點凌亂的組合，與觀眾游走於也斯那活潑豐盛的藝術人生歷程。現在我們把這個展覽帶來台灣，希望與文藝氣氛濃郁的台灣讀者分享這位香港詩人的卓越成就。展覽亦加進了台灣藝術家對也斯詩作的回應，帶出一點兩地的文化對話。

也斯的藝術成就不局限於詩作，但場地所限，未能全面交待他在其他領域的工作和研究成果，也未能全面展示也斯的俏皮、親和但不乏對學術和創作有所堅持的性格。

這裏得感謝香港和台灣的工作團隊以及無數不辭勞苦的義工、也斯好友和藝術工作者的參與和支持。這展覽是個追思，也是個慶典，慶幸香港曾經擁有這麼優秀的詩人、學者，我們曾經認識這樣的好友，跟他游走過變化萬千卻無比豐盛的日子。對台灣觀眾而言，希望這個跟也斯游走的詩路歷程，令你們進一步認識這位重要的香港詩人。

### ——何慶基

「游——香港詩人梁秉鈞的旅程(1949-2013)」  
展覽策展人

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Yasi (Leung Ping Kwan) was a well-known and highly respected poet, scholar and artist in Hong Kong. His contributions to and influences on Hong Kong literature and cultural studies have been broadly recognised and appreciated by the local and international cultural community. During the early 1990s, Yasi and I became friends because of our shared concern in calling for recognition of the richness and uniqueness in Hong Kong culture. Through the years, we worked closely in co-organising and co-curating various cultural projects in nurturing a better awareness of a Hong Kong cultural identity.

The concept of this retrospective began in 2011, when Yasi invited me to curate an exhibition of his work. We communicated about the project over e-mail and whenever we met. Yasi disliked the idea of a structured retrospective. He wanted a poetic chaos, something that mixed fabrication with reality that he created or co-created with friends. From our conversations, we realised that we both loved *The Museum of Innocence*, the novel by Orhan Pamuk, who did build such a museum in Istanbul to display the objects mentioned in the novel — but the irony was that Pamuk built the collection first, and then wrote the novel. We liked this reverse approach, but did not know how to apply it to the exhibition.

Gradually, we had come to see Pamuk's Museum of Innocence as a classic example of the 'Cabinet of Curiosity', an early form of museum that emerged in Europe during the 16<sup>th</sup> and 17<sup>th</sup> centuries following the Age of Exploration, when Europeans discovered that there was another amazing world — outside of Europe. The Cabinet of Curiosity was more than a way to collect exotic objects from faraway lands — it also constructed an order out of a newly discovered world, even though it was also full of fabrication. Like Pamuk's Museum, the Cabinet is a personal journey, a world of imagination, emotion, and a reflection of the times.

By early 2012, the curatorial concept was beginning to take shape: the retrospective would also be a Cabinet of Curiosity, a collection and a recollection of Yasi's journeys. He started approaching his friends to identify pieces for the show, but by the time the exhibition was fully articulated, Yasi had passed away: the writer of the stories was no longer here. Yet, for those of us dear to him, the desire to create an retrospective remained.

Yasi was an active artist who worked prolifically with other artists. If we adhered to the arrangement of chaos that he preferred, the exhibition might have been unmanageable for us to mount, and for visitors to follow. It was Betty Ng, Yasi's widow, who shaped the main themes for the show, and identified pieces of art that interact with and elaborate Yasi's writings, or were created jointly with him. These dialogues and interactions with many artist-friends might be seen as tangents or interruptions or chaos, and this is fitting: Yasi was a complex artist/scholar whose achievements went beyond the literary world. The limited exhibition space makes it impossible to present the full breadth of his work or to present his generous, and playful, yet academically serious character that made him such a respected and loved person in the cultural world: Yasi's 'Cabinet' is massive.

This retrospective exhibition was held in Hong Kong in early 2014. The exhibition received enthusiastic responses and we decided to bring the exhibition to Taiwan, a place known for its outstanding literary tradition. In the Taiwanese version of the exhibition, we have invited several Taiwanese artists to create art pieces in response to Yasi's work, as an attempt to further activate cultural dialogue between the two places.

I would like to express my sincere gratitude to the organisers of the Festival, the hardworking creative team from Hong Kong and Taiwan, and to the artists and friends of Yasi who generously contributed to and support this retrospective. For our Taiwanese audience, we hope you find this journey of an important poet of Hong Kong fascinating and stimulating.

— Oscar Ho

Exhibition Curator, 'Journeys of a Hong Kong Poet, Leung Ping Kwan (1949-2013)'

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## 游——香港詩人梁秉鈞的旅程 (1949-2013)

JOURNEYS OF A HONG KONG POET, LEUNG PING KWAN (1949-2013)

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「游——香港詩人梁秉鈞的旅程(1949-2013)」以也斯對「游」的理解為展覽概念，組合詩與藝術品，從八個主題——〈形象香港〉、〈游詩〉、〈大地上的居所〉、〈蓮葉〉、〈食事風景〉、〈游於藝〉、〈問候〉及〈頌詩〉，展示詩人逾半世紀的行旅；年青台灣創作人也在〈台灣·游〉展區，以不同藝術媒介回應也斯一批書寫台灣的詩作。

‘Journeys of a Hong Kong Poet, Leung Ping Kwan (1949-2013)’ exhibition is conceptualised on Yasi’s interpretation of ‘Journeys’. Curated under eight themes — Images of Hong Kong, Journeys, Residence on Earth, Lotus Leaves, Foodscape, Art Poems, Greetings, and Odes — with a new section Taiwan · Journey featuring the work of emerging artists from Taiwan, this exhibition unfolds Yasi’s many dialogues with friends through various art forms during his journeys.



也斯攝影，1987

Photography by Leung Ping Kwan, 1987



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游是空間的擴闊，時間的伸延……是從容的觀看，耐性的相處，反覆的省思。游是那發現的過程。

發現往往從漫游來。我們接觸一個地方，感動最深的，不是名勝古跡，而是花了一個黃昏在那兒漫步的一道小徑，或是環繞它走了一個早晨的廣闊的池。即使你站在那裏拍照留念，一幀硬照，還是沒法記下你來來回回、反覆從不同角度欣賞的所見……但游有發現的喜悅也往往有放逐的哀愁。一個人置身陌生的文化之中，自然會對時間和空間敏感，對文化和語言反省，對事物比較異同，一方面尖銳地感覺差距，一方面尋求是否有共通的規律……

而從詩的世界走到畫的世界，也是一種漫游。藝術的漫游，帶我們體會不同的空間和時間……人世的種種羈絆，具體見於時間和空間的分割；藝術的漫游，未必能令我們完全越過這些限制，但有時給予我們懷想的安慰，有時帶給我們開啟的新境……詩與畫是互相平行的，它們不一定具體描寫同樣的東西，但卻以種種不同的方式，互相呼應，互相補充。它們互相探索，漫游進入彼此的領域。它們的合作是友善的商量，互相啟發的對話，豐富了個別藝術，擴寬了個人風格，是對不同創作方式、不同媒介的藝術的尊重。

——《游詩》後記，1985

Journey is the expansion of space, the extension of time... It's leisurely observation, patient co-habitation, continuous reflection. Journey is the process of discovery.

Discovery usually comes from wanderings. When we come into contact with a place, what move us most are not landscapes or landmarks, but small lanes we spend a whole evening strolling through, or a vast lake we roam around in the morning. Even if you took pictures for souvenirs, you still couldn't register what you saw, back and forth, from different angles... Journeys carry the joy of discovery but also the sorrow of exile. When one is situated in a strange culture, he is naturally sensitive to time and space. He reflects on culture and language, comparing similarities and differences. On the one hand he acutely feels the discrepancies, while on the other, he looks for mutual disciplines...

And poetry may also wander into the realm of art. These poetic journeys into art allow us to comprehend different time and space... Most hurdles in the world are precipitated by the separation of time and space. Poetic journeys into art may not help us fully transcend these constraints, but sometimes they give us the consolation of thoughts, and sometimes they open up for us a brand new landscape... Poetry and paintings are parallel to each other. They don't necessarily portray the same things, but they are answering, complementing each other, exploring each other; they are slowly drifting into each other's realm. Their collaborations are friendly negotiations and inspiring dialogues, which enrich individual art forms and expand personal styles. It is a form of respect toward different manners of creation and different modes of artistic activity.

—— Epilogue, *Journey*, 1985

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## 形象香港 Images of Hong Kong

「我在七零年代初寫了一組香港的詩，是在沒有甚麼前例之下，嘗試摸索去寫我生活其中眼見它日漸變化的城市……問題是如何不斷調整新的角度，不讓新的觀看又再變成陳言。城市由許多事物構成，受眾多因素影響。它不僅是一個符號、一個影像、它是複雜喧鬧橫生枝節的文本。我們如何閱讀都市、書寫都市呢？」——〈形象香港〉，1995

也斯十三歲寫第一首詩，之後便沒有停止。他最早期的詩充滿幽默和年青的憤怒，他寫夢想飛翔的石頭、冒煙的輪軸、老去的殖民地建築、寫木屐的記憶、寫城市的歷史。他不斷觀看，希望找到一個新的角度，「捕捉那難以言說的剎那的模糊感受」——〈形象香港〉，1995，一種新的方法把握這個根深蒂固的世界。但面對不斷改變的政治及經濟狀況，面對九七回歸，及回歸後的疑慮、後殖民時代身份的混亂、東西文化的誤解，他是如何走出自己的路？而我們經歷了這麼多，可會更善待周圍的人？

明天，我將會再見到你嗎？  
經過了這一段炎夏的夢魘  
你我可會對彼此更加仁慈？  
——〈非典時期的情詩〉，2003

也斯很多香港詩作都是寫城市的歷史和個人的記憶，「我寫的詩，也不過是在劇變的世代裏，提出我對歷史的種種思考吧了：歷史是甚麼？我們從歷史裏看到甚麼可以幫助我們理解將來？個人的歷史跟大歷史有甚麼關係？」——〈歷史的反思〉，1995

而記憶總是由街道開始的，你穿過街道穿過記憶，記憶破碎了，聲音消失了，你會跟失去的東西相約，約他明朝再回來？——錄像《樓梯街》，李彥鐸作品，2013

“In the early 70s, I have written a series of poems about Hong Kong. Without previous examples to follow, I tried to explore and portray the city I live in, the city growing and transforming by the day... The key issue is to continuously adjust our perspectives, and prevent new observations from becoming dated clichés. The city is constituted of different things and incidences, and affected by various factors. It's not just a symbol, an image. It's a loud, complicated text branching out on all directions. How do we read a city and write about it?”  
—— Images of Hong Kong, 1995

Leung Ping Kwan wrote his first poem when he was 13 and never stopped. His early poems were tinged with humour, as well as teenage angst and rage. He wrote about stones that dream of flying, smoking car tires, aging colonial buildings, memories of the streets and history of the city. He was incessantly observing, hoping to find a new angle “to grasp that unspeakable and ambiguous feeling of the moment” — Images of Hong Kong, 1995, a new perspective to comprehend this obstinate world. But in the face of the ever-changing politico-economic situation, the '97 handover and the doubts and anxiety that followed, the confusion of postcolonial identities, and the misunderstanding between cultures, how did he find his own path? And, having gone through all the adversities, did we come out a better person?

Tomorrow, will I see you again?  
After the summer nightmare  
would we be kinder to each other?  
—— Love Poem in the Time of SARS, 2003

Many of Leung Ping Kwan's poems are about history of the city and personal memories. “The poems I write are but reflections on history in these rapidly changing times. What is history? What do we learn from history to help us comprehend the future? How is personal history related to national history?” — Reflections on History, 1995

And memories always start with the streets. You go through streets and you go through memories, but memories are shattered, all sounds are lost. Will you make an appointment with all things that have disappeared and ask them to come back for a visit tomorrow? — *Ladder Street*, video by Dexter Lee, 2013

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「《游詩》這名字最先曾用在1974年一組寫廣州和肇慶的詩前面，那其實不是狹義的旅遊詩，因為所見的已經令人沒有心情游山玩水，所以想透過城市和山水去寫一些永遠牽連人的問題。」——《游詩》後記，1985

之後他也有多次離開原來的環境和熟悉的生活方式，最長一次是1978年至1984年念博士時在加州聖地牙哥。他寫了很多詩。「一個人置身陌生的文化之中，自然會對時間和空間敏感，對文化和語言反省，對事事物物比較異同，一方面尖銳地感覺差距，一方面尋求是否有共通的規律。」——《游詩》後記，1985

「游……往往有放逐的哀愁也有發現的喜悅」——《游詩》後記，1985。他在美國寫的詩多帶着放逐的沉鬱和對異地的迷惘（〈雲游〉，1981、〈我們帶着許多東西旅行〉，1990），但也表現了一種寬闊的視野和思考（多首頌詩）。

柏林圍牆倒塌後他到德國探訪，開始跟歐洲有頻密的接觸，寫了很多探討東西文化的詩，亦因為距離，故能更細緻地觀察到一些潛在的狀況。他寫卡夫卡故居、木基督像、蘇黎世的栗子、萊茵河畔的兵馬俑，對當時、甚至對現在的處境，都有獨特的感悟：

從河邊吹來的和風  
可會熨貼你重重挫折的胸懷？  
心中陵墓重門扣藏的千年暴戾  
可會有一日在陽光下融化？  
——〈萊茵河畔的兵馬俑〉，2001

“The title ‘Journey’ was first used for a group of poems about Guangzhou and Shaoqing I wrote in 1974.

They are not travel poems in a narrow sense, for what met the eye already dampened our spirit for travel.

I want to write things forever related to men through cities and landscapes.” —— Epilogue, *Journey*, 1985

There were a few other times that he left his familiar surroundings for a longer period of time. The longest absence was when he was studying for his PhD at the University of California, San Diego between 1978 and 1984. He wrote many poems then. “When one is situated in a strange culture, he is naturally sensitive to time and space. He reflects on culture and language, comparing similarities and differences. On the one hand, he acutely feels the discrepancies, while on the other, he looks for mutual disciplines.” —— Epilogue, *Journey*, 1985

“Journeys... always carry the sorrow of exile and the joy of discovery” —— Epilogue, *Journey*, 1985. The poems he wrote in the States were imbued with the melancholy of exile and the confusion toward a foreign land (‘Cloud Travel,’ 1981; ‘We Travel with Lots of Stuff,’ 1990), but they also displayed a broad vision and intricate thinking (the Odes).

He visited Germany after the Berlin Wall fell, and started a close relationship with Europe. He wrote many poems that explored eastern and western cultures. And because of the distance, he could observe more astutely some hidden phenomena which might not be noticed when he was at home. He wrote about Kafka’s old house, a wooden Christ statue, a chestnut in Zurich, and the Terracotta Army. These poems have unique perspectives on religion, war and justice and some of them are even highly relevant to the political situation of Hong Kong today.

from the river then a gentle breeze  
will it console your broken dreams?  
a thousand years of hidden violence locked in the  
tombs of your heart  
will it one day melt in the sun?  
—— A Terracotta Army on the Rhine, 2001

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## 大地上的居所 REDSIDENCE ON EARTH

《大地上的居所》是也斯最喜歡的智利詩人聶魯達一本書的名字。首兩卷是聶魯達二十一至三十一歲寫的，那時他大部份時間在亞洲當領事。詩充滿了狂野的意境和超現實的想像，但面對亞洲的苦難和個人的憂傷，詩亦充滿了絕望和孤寂的感覺，及焦慮的躁動、血和死亡。大地上有安定的居所嗎？聶魯達最後死於1973年智利的政治動盪中，在血和死亡及炮火的隆隆聲中永久離開他深愛的土地。

也斯跟聶魯達同樣對世界的苦難敏感，他寫在政治動盪中受傷害的人們，在壓制下沉默地消失的羣眾，寫文革、寫天安門廣場、破碎的家、掩飾的家具、寫戰爭、寫柏林圍牆和圍牆倒下的憂慮，一切在變革中不易改變的東西。但他最關心的仍是人，在一切苦厄之後，當空氣中仍飄浮着灰黑的塵埃，人是如何如常的生活？

應該有一雙更大的手  
承載着委曲的殘骸？  
喻示經過災劫  
會找到新生的意義？  
——〈奧斯維茲集中營舊址〉，1992

人是如何可以「帶着去夏的希望連着挫折／在冷雨濕霧中顛危危站起，攀援抵達自己的位置」？——〈十四張椅子〉，2004，如何在頹敗中繼續——

在大地上尋找居所  
可以生活和工作的家  
……  
不僅是可以托庇的樹蔭  
還望有隨意舒展的天空  
——〈大地上的居所〉，1990

*Residence on Earth* is the title of a book by Leung Ping Kwan's favourite Chilean poet Pablo Neruda. Neruda wrote the first two (of the three) volumes between the ages of 21 and 31 when he was ambassador to the Orient most of the time. The poems were full of surrealist images and wild imaginings. But in the face of the sufferings of the East and his own sorrows, the poems were also filled with loneliness and desperation, anxiety and pain, blood and death. Is there any safe residence on earth? Neruda died in 1973 during the Chilean political upheavals, forever leaving his beloved land amidst blood and smoke, and the sound of gunfire.

Like Neruda, Leung Ping Kwan was also sensitive to the sufferings around him. He wrote about people who were hurt in political turbulences, those who silently disappeared under repression, about the Cultural Revolution, Tiananmen Square, the broken homes, the decorative furniture, about war, the fall of the Berlin Wall with the problems that came after, and all things that are difficult to change in drastic reforms. But what he cared about most were still the common folks. After all the adversities, when the air is still black with smoke and dust, how do people live their lives?

Shouldn't there be a greater pair of hands  
to hold the remains of bodies that have been  
wronged?  
to show that having suffered disaster  
a renewed meaning can be found?  
—— The Remains at Auschwitz, 1992

How do you “struggle to stand / In rain and fog,  
with last summer's setback and hope, to arrive at your  
rightful place” —— *Fourteen Chairs*, 2004, and continue  
searching among the ruins? ——

Looking for a residence on earth  
a home to live and work in  
...  
for trees to give them shade  
for a sky to roam free in big strides  
—— *Residence on Earth*, 1990



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「1983年我回到香港，夏天與畫家梁巨廷到青松觀看蓮，發覺都市邊緣蒙塵的蓮花，跟古典詩畫裏的蓮花，既有相通亦相去甚遠……那階段我經歷了很大的變化，不光是從西方回到東方，也是好似進入人生的另一階段，在起伏擊蕩中想尋找一種新的安頓的形式……來凝聚自己對藝術、感情、文化和歷史的反省。」——〈詩與格律〉，1995

蓮葉組詩是深沉的詩群，閔福德教授稱是「艱深、近乎形而上的組詩」，結構亦是較濃烈收斂，由外望轉向內省，也有在格律上的實驗，寫自中英簽署聯合聲明的1983年，約至1999年澳門回歸，寫邊緣的聲音、文化的偏頗、殖民語言的掙扎、父親的疲乏、人際間的感應以及感情的疑慮。但寫最多的仍是對強權的抗議：

請不要帶着君臨的神色俯身向着我們  
高唱激昂的雨曲，或是附和風傳的靡音  
邊緣的花葉有自己的姿態，你可留意？  
你會不會細讀？獨特的葉脈如街道縱橫

反駁你心中既定的藍圖，你有沒有細認？  
——〈邊葉〉，1986

但在浮動不安的蓮葉叢中，處處總有人的慰撫，是人的參與及藝術的凝聚給予游移的事物一種規律和反省。在裝置藝術《蓮河》中，河裏的文字如水流飄動，然後隨着人的步履組湓成詩，藝術由人的參與而成形。——互動裝置藝術《蓮河》，蔡志聰作品，2013

“I returned to Hong Kong in 1983, and went with artist Leung Kui Ting in summer to the Green Pine Buddhist Temple to look at lotus flowers. I found the dusty lotus flowers at the edge of the city much different from the lotus flowers in classical Chinese poetry and paintings despite certain similarities... At that time I was experiencing some upheavals in life, not just because I returned to the East from the West, but it seemed I had entered another stage of being. I tried hard to look for a new form to settle amidst all the turmoil... a new form to orchestrate my thoughts on my emotions, on art, culture and history.” —— Poetry and Form, 1995

The Lotus Leaves series is a solemn group of poems. Professor John Minford considered it “a difficult, almost metaphysical series”. Its structure is also more condensed, intricate, and its tone more reflective than his previous poems. There are also experiments with the poetic form. The series was written from 1983 (before the Sino-British Joint Declaration) to 1999 (after the Macao Handover), about the voice at the margins, prejudices between cultures, struggles of the colonised language, communications and doubts in human relationships, and a father’s fatigue. But mostly, it was about the protest against authority.

Please don’t make an imperial scene, or shout  
anthems to the down-pours;  
don’t pretend, with the breezes,  
to grant us our ditties.  
Have you ever noted a marginal leaf,  
observed the veins converging like noisy streets,  
  
that challenge your blueprints’ rectangles?  
—— Leaf on the Edge, 1986

But among the anxious, unsettled lotus leaves, there was always the consoling hand of man. It is the involvement of man and the crystallising power of art that give drifting objects discipline and order. In the interactive installation *Lotus River*, Chinese characters in the river drift along water currents, and then regroup into poems as viewers step in. Art is formed upon human engagement. —— *Lotus River*, interactive installation by Tomy Choi, 2013

也斯寫了很多食物的詩，「因為食物在日常生活裏不可少，具體又多采多姿，在種種人際關係和社會活動中都有它的位置，顯示了我們的美感和價值觀，連起偏執和慾望。」——〈食物·城市·文化〉，2000

1997年溫哥華舉辦了一個文化節，邀請也斯參加，他那時對香港政治及文化問題糾纏不清的爭論感到有點厭倦，便想不如以食物為主題，與攝影師李家昇合作做一個詩與影像的展覽，名「食事地域誌」，希望用食物的複雜性表達面對九七的混雜心情，從不同的角度去探討食物與世界及人的關係。「食事地域誌」後來加入了新的元素在不同城市和國家繼續它的旅程。

也斯喜歡食物，但不是美食家，他對食物的烹調沒有多大研究。令他感興趣的是食物的歷史與文化，遷徙和變遷。他寫了很多有關移民的食物詩，想表達那種逐漸離開中心的感覺、對將來的迷惘、種種抗拒與接受。他從食物中看到跨越文化的足跡，及數世紀來中西文化交流的複雜過程，混雜與歧生。食物會不會被殖民？遷徙後會不會保留自己的特質及原來的文化意蘊？

當然食物本身的形貌和性質也能令他產生美麗的想像，帶領他超越自己的邊界。

你是沒有橋墩的大橋  
音樂裏破碎的完整  
你借來小提琴的肩膀  
古堡裏偷望遠方的圓窗  
——〈黃色的辣椒〉，1998

他的詩中有食物，食物中也常看到詩，我們把鍋蓋子打開，小心傾聽，也會聽到詩的聲音。——裝置藝術《大排檔》，陳敏彥作品，2013

Leung Ping Kwan wrote many poems about food, “because it is indispensable in our daily lives, substantive, colourful and complex. It holds its unique place in human relations and social activities, expressing our aesthetics and values, linking our prejudices and desires.” —— Food, City, Culture, 2000

In 1997, Leung Ping Kwan was invited by the Vancouver Cultural Festival to speak on Hong Kong culture. Tired of the entangling discussions on Hong Kong politics and culture at the time, he mounted a joint exhibition of poetry and photography with photographer Lee Ka Sing about food in Hong Kong titled ‘Foodscape’ — he wanted to express the mixed feelings toward the 1997 Handover with the complexity of food, and explore the relations among food, people and the world from different perspectives. ‘Foodscape’ continued its journey through different cities and cultures with new elements.

Leung Ping Kwan liked food, but he was no gourmet. He didn’t care much about culinary skills or fancy presentations. What interested him most were the history and culture of food, its relocation and modification. He had written many poems about immigrants and food. He wanted to express that mixed feeling of slowly leaving the centre toward the unknown, and the gradual adoption or rejection of a new land. From food, he saw the trails that crossed cultural boundaries, and the complicated process of eastern and western cultural exchanges, the confusion and diversities. Can food be colonised? After relocation, can food retain its own characteristics and original cultural context?

And of course, the looks and colours of food and its special attributes also piqued his imagination, leading him beyond his daily perceptions.

You are a big single-span bridge  
Music’s shattered completeness  
You borrow the violin’s shoulder  
To steal a long view from the castle’s round window  
—— Yellow Pepper, 1998

There is food in his poetry and poetry in food. If you lift the lid of the pots and listen, you can hear the sound of his poems. —— *Daipaidong*, installation by Millie Chen, 2013

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詩多被界定為時間的藝術，而畫是空間的藝術。「藝術的漫游，帶我們體會不同的空間和時間……人世的種種羈絆，具體見於時間和空間的分割；藝術的漫游，未必能令我們完全越過這些限制，但有時給予我們懷想的安慰，有時帶給我們開啟的新境。」——《游詩》後記，1985

也斯寫了很多關於藝術的詩，有些是受個別的雕塑、畫作或畫家啟發，有些是向這些藝術致意或是作為回應。他寫藝術的詩不會迴避人物和事件的題材，或原畫作中敘述的成份（〈可以想像我是某個明代的文人雅士？〉，2004、〈韓熙載夜宴圖〉，2008），而往往有全新的角度和視野。但大部份詩作是他對畫或畫家強烈感情的回應。他寫梵高在人羣中迷失因為深深感到他的迷亂和孤絕，寫梁思成、林徽因尋找西山古寺是想肯定他們那種罕有的美麗的質素：

許多東西在人們的忽略中沉睡了  
但在這一刻，你的目光從麻木中救出  
古老的線條，帶我們仰望斗拱和屋簷  
在千年的昏沉底下看出曾有過的智慧  
——〈林徽因梁思成尋見山西的古寺〉，1999

這些詩都是走向其他媒介的探索，是以時間的特色對空間的探索。「詩與畫是互相平行的。它們不一定具體描寫同樣的東西，但卻以種種不同的方式，互相呼應，互相補充，它們互相探索，漫游進入彼此的領域。」——《游詩》後記，1985

Poetry is often considered a temporal art and painting a spatial art. Poetic journeys into art “allow us to comprehend different time and space... Most hurdles in the world are precipitated by the separation of time and space. Journeys into art may not help us fully transcend these constraints, but sometimes they give us the consolation of thoughts, and sometimes they open up for us a brand new landscape.” —— Epilogue, *Journey*, 1985

There are many poems by Leung Ping Kwan on paintings and sculptures. Some of these art poems are inspired by individual artists or works, some are tributes and some are narratives. His art poems do not deflect from people and events, or the “narrative” of the original painting (‘Can I Imagine Myself a Scholar of the Ming Dynasty?’, 2004; ‘The Painting: *Han Xizai’s Night Banquet*’, 2008). And there is always a new perspective. But most of the poems are responses to the emotions he deeply felt. He wrote about Van Gogh in a crowd for he fully understood the anxiety and desperation. He wrote about Liang Sicheng and Lin Huiyin searching for an old temple for he wanted to affirm the values that are rarely found in the present day:

So much stuck in the sleep-land of human neglect,  
but at this instant, your vision rescued archaic lines  
from numbness, guided us to gaze up at eaves and  
brackets.  
After a dazed millennium, you detected the wisdom  
of the past,  
—— Lin Huiyin and Liang Sicheng in Search of an  
Ancient Shanxi Temple, 1999

These poems are explorations into another medium, an exploration into space with the element of time. “Poetry and paintings are parallel to each other. They don’t necessarily portray the same things, but they are answering, complementing each other, exploring each other; they are slowly drifting into each other’s realm.” —— Epilogue, *Journey*, 1985

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小說家門外總有鮮活的小河  
五湖四海的友人可以泛舟到來  
——〈江蘇雙溝酒〉，1987

也斯很喜歡朋友，他跟他們有很溫暖的關係。他很多小說都是寫朋友的（《記憶的城市·虛構的城市》，1993、《煩惱娃娃的旅程》，1996、《後殖民食物與愛情》，2009），寫他們生命中的散聚，日常裏的悲歡憂喜，在混亂中的摸索，在生活中如何面對種種變化，在逆境中如何走出自己的路。他喜歡跟他們吃飯聊天，但是，「吃甚麼還未必是最重要的，反而是跟誰在一起，看了甚麼戲，談了甚麼話，老叫人記憶……故友重逢的喜悅、陌生人偶有的好意、獨酌的沉思、有意思的交談，帶來疲累一日後的安慰。」——《人間滋味》，2011

他很喜歡跟朋友談詩，一邊喝酒：「你，荷蘭的朋友，在運河旁邊／一所小店裏，喝着咖啡和酒／與我討論一種寬鬆的韻腳，一種／更包容的詩藝」——〈萊頓的中國現代詩會〉，1995。這是他理想的生活：詩和朋友，咖啡和酒。他也給他們寫詩，有時是幽默的對話、哲學的冥思，有時是回憶和感慨，有時是責備，有時是維護，有時是對異地朋友的勸勉，有時是深深的感謝：

多少次我來到路的盡頭  
國家疆土的邊界，個人知識的邊界  
日常感情起伏的邊界，舉步猶豫……  
  
你手上好似總翻開大本的字典  
你是古典的廊柱，優雅地支持這個世界  
吹奏單簧管，撫慰並平衡我們的偏激  
——〈邊界〉，2006

On the novelist's stream, to his front door,  
may folks come from the Five Lakes and Four Seas  
of the World  
—— JIANGSU'S Double-Rivers Wine, 1987

Leung Ping Kwan had cordial relationships with his friends. Most of his novels are about them (*Cities of Memory*, *Cities of Fabrication*, 1993; *Journey of the Worry Dolls*, 1996; *Postcolonial Affairs of Food and the Heart*, 2009). He wrote about their departures and returns, their sadness and joy, their explorations in confused times, and their struggles to find their own paths in adversities. He liked dining and chatting with them, yet “what was eaten was not important, but with whom, what films we watched, what we talked about; that’s what made it memorable... The encounter with old friends, the occasional kindness of strangers, the meaningful conversations, bring solace to a tired day.”—— *Flavors of a Floating World*, 2011

He liked to talk to friends about poetry: “you, my friend from the Netherlands, sit with me beside the canal / in a small café, drinking coffee and Korenwijn / as we discuss a more inclusive kind of prosody, a poetic art / of greater tolerance”—— Conference on Modern Chinese Poetry at Leiden, 1995). And that was his ideal life: poetry and friends, wine and coffee. He also wrote them poems which sometimes were humorous conversations or philosophical meditations, sometimes reprimands or defences, sometimes advice for those in a foreign land, and sometimes they were deep gratitudes:

How often have I come to the end of the road  
the borders of countries and territories,  
the borders of my knowledge  
the borders of daily emotions, hesitating...

You always seem to have an  
enormous dictionary near at hand  
You are the classic pillar,  
elegantly supporting the world  
playing the clarinet, soothing,  
balancing our radical thoughts  
—— Limes, 2006



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「八零年代初我在美國念書時曾寫了一些頌詩。『頌』在中國當然是古已有之。風、雅、頌、賦、比、興，是詩之六義……頌是對當世素質的肯定，以及廣為傳揚的公眾性質。」——〈關於頌詩〉，1995

頌詩（Odes）是古希臘羅馬已有的文體，在慶節上宣讀，頌讚君主或勝利者。有些頌詩是內省的，是對生命的沉思。頌詩在浪漫主義時期也盛行，現代就逐漸減少了，現代主義詩人用這詩體，多半只作為反諷。到了後現代詩人如金斯堡、奧哈拉等，倒重新運用頌詩的形式，對美好的質素有所肯定。

「我在研究詩學之餘……在求學和生活中，在挫折與否定之餘，也追尋過不少我嘗試肯定的東西，所以一度也試寫頌詩。這些作品，或許可算是一個現代人，在明知頌詩逐漸變得不可能的時代，嘗試對美好的質素有所堅持吧。」——〈關於頌詩〉，1995。誠然，在這充滿惡嘲和謾罵的暴戾的都市，書寫頌詩是困難的事吧。

一千年那麼老  
鏡容池  
把所有的山  
納入懷裏  
——〈池〉，1978

也斯歌頌的多是尋常事物：慰藉的苦瓜、寬大的人、包容的池、廣闊的大地、堅持的詩人，一切逐漸消失的美好的質素。他欣賞寬大包容的人物，欣賞苦瓜開懷的特性，欣賞他們在「花蝶亂飛，野草雜生」的世代——〈給苦瓜的頌詩〉，1988，關心人們的愁苦，盡力為人們解決憂傷。

“I have written some odes in the 80s when I was studying in the States. ‘Odes’ naturally were around in China for thousands of years. Ballads, Hymns, Odes, Statements, Similes, Metaphors are the six tenets of poetry... Ode is the affirmation of positive values, the public attribute to be propagated.” —— On Odes, 1995

Odes were popular in ancient Greece and Rome, often read at festive events in praise of the emperor or winners of athletic games. Some odes were reflective, meditations on life. They still had a place in the Romanticist period, but became rare in modern times. Modernist poets mainly wrote Odes as parody. The post-modernist poets like Allen Ginsberg and Frank O’Hara on the contrary affirmed the positive values of life with Odes.

“Between the study of poetics and daily chores... between failures and rejections, I have also searched for the things I respect and tried to write Odes. Maybe this could be taken as the attempt of a modern man, in the face of an era when Odes have become impossible, to affirm the positive values of life.” —— On Odes, 1995. Indeed, in a society full of bitterness and hostility, mockery and anger, writing Odes is truly a difficult endeavour.

For a thousand years, that and longer,  
Mirror Lake  
has accepted all the hills  
in her face.  
—— Mirror Lake, 1978

Leung Ping Kwan’s Odes were usually to ordinary things: the encompassing lake, the consoling bittermelon, the compassionate man, the forgiving earth, a poet who held on to his beliefs, and all the beautiful things that were slowly disappearing. He respected generous, benevolent people, the silent giving nature of the bittermelon. He appreciated how, in “the worlds of confused bees and butterflies and a garden gone wild” —— Bittermelon, 1988, they tended to people’s sufferings, and tried to ease their pain.



(左起) 朱銘、也斯、吳煦斌、西西，1976 年攝於台灣  
(Left to right) Ju Ming, Leung Ping Kwan, Ng Hui Ben, XiXi, 1976 in Taiwan

### 致也斯，我和我的台灣浪味朋友們

翻讀也斯 1976 年收錄於詩集《雷聲與蟬鳴》的台灣十首，語言新鮮而致使場景穿越三十幾年的台灣，年輕如昨日，那時我和我這群朋友都未出世。

時光老去，詩還青春，我們彷彿渡見那時浪遊台灣的也斯，低低的帽緣，在黃昏的港邊與我們擦肩而過。而，我和我的這群大多混着點浪味的朋友，十分有默契地選擇了各自對話的詩作，擅以自己的媒介，與詩互文。

想像那時，家鄉澎湖，未出生的蔡宛璇，她的外公在潮汐中網羅海色，夜晚的水母群聚成梭子銀河，發光的澎湖灣，「在陽光下／棕色和灰色／曬成鹽白」——〈漁港〉，1976。她選擇以聲景尋線，物件憶人，沿着沙灘行走，縫補已然逝去的親情赤跡與童年鄉音。

在同樣的往南的高鐵列車中，張士飛正前往台南麻豆老家，縮時的返鄉交通中，不變的車廂氣味與坐墊，但窗外的台灣風景卻日日嬗變，他以黑白的數位光圈，記載細微的光塵。「是要尋找一個房間獨自寫作的……／為甚麼私人感情在公眾空間裏變了／其他的東西呢？」——〈往台南的高速火車上談阿倫雷奈的新片《公眾空間的私人恐懼》〉，2010。於是一片鐵皮屋簷，乍看為天空的菱鏡。窗景切割的稻田晨霧，配色着車廂內的人聲話語。

李彥志就算理了個大平頭，你依然聞見他在恆河浪遊半年的長髮氣味，半路從學機械的理工男變成素人

氣味濃厚的創作者，他擅長以黑白素描，抽象化眼中的世界，「我們旅行／沿着海岸線／隨時更改行程／轉進分歧的道路」——〈旅程〉，1976。一如他的畫作層層紋理，要帶領我們往哪邊走呢，你非常願意跟他一起不斷走向岔路。

一位排灣族朋友，她十分堅定她的身份必須加個括號：（人類學家界定的）排灣族為她的歸類身份，於是我們姑且也稱她為排灣族的朋友，Zepulj Kaluvung，漢名王雅蘭，她是我的新朋友，在城市長大的原民，近日回鄉屏東瑪家部落，實踐所學。「生命華美的鏤刻與破蝕／使人久久仰望」——〈排灣族的屋子〉，1976。以彩繪陰陽紋理，傳承祖先的木刻時光，我們期待她用本能的血液，在台灣偏鄉一隅，繪出如她笑顏般燦亮的光熱。

最後是我吳耿禎，在層層疊疊的書本紙張夾頁中，尋得一腹語術剪紙，「乘坐電梯的孩子／碰見了唐代的戲神」——〈偶戲館〉，2010。如果我翻找層層疊疊的抽屜也如搭電梯一般的話，剪紙所承載的民間光陰，使我渾然不知電梯身處哪個朝代。以刀覆刻，以手代偶，念讀這詩的腹語。

我和我這群有點浪味的朋友，以綜合裝置、攝影、素描、原民彩繪、剪紙，像端出一道道自己的家鄉料理，滋味着十分年輕的也斯台灣。

—— 吳耿禎  
2014 立秋

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## To Yasi, myself, and my wanderer friends in Taiwan

I once again read Yasi's ten Taiwan poems of 1976 collected in *The Thunderbolt and the Cicada Song*. The language is so fresh; though some thirty years have passed, it still feels as young as yesterday. And my friends and I were not yet born.

Time flies, but the poems remain young. We might have run into Yasi with his cap low wandering in Taiwan by the harbour at dusk. And my group of mostly wanderer friends and I, seem to have some sort of mutual understanding. We all choose poems that we can have a dialogue with, and we use our own medium to respond.

Imagine Penghu, the hometown of the not-yet-born Tsai Wan-Shuen, her grandfather's nets in the tidal sea, the jellyfish clustering like a galaxy, the glowing Penghu Bay: "in the sun / brown and gray / sundried into salty white" — Fishing Harbour, 1976. Tsai chooses to explore the trails with sound, and remember people through objects. Walking along the beach, she mends the faded family ties and the childhood dialect.

In the same southbound high-speed train, Chang Shih-Fei is heading home to Madou, Tainan in reduced travel time, while the constant smell of the compartments and seats rises along the ever-changing scenery outside the windows. Chang uses his black and white digital camera to record the subtle light-dust. "I was looking for a room that I could write in solitude... / why did private feelings in a public space change/ into other things?" — Talking about Alain Renais' new film *Private Fears in a Public Space* on a High Speed Train to Tainan, 2010. So a tin roof looks like the sky prism at first glance. Window-framed views of the rice paddy in the morning mist set off conversations in the compartments.

Even with a crew cut, you can still smell Li Yen-Zhi's long hair that he kept during his half-year journey along the Ganges River. A polytechnic student of mechanical engineering turned creative artist, Li specializes in black

and white sketches that present the world in abstract forms. "We travel / along the coast / changing our itinerary at will / turning into the divergent roads." — The Trip, 1976. Just as we follow the texture layers in his paintings, you would want to continue walking with him towards the divergent roads.

A friend from Paiwan, Zepulj Kaluvung is very assertive of her identity: she belongs to the Paiwan tribe (defined by anthropologists). So let's call her our Paiwanese friend, also named Wang Ya-lan in Chinese. Our new friend Zepulj is an aborigine who grew up in the city and returned home to the Machia tribe in Pingtung province to practice what she learned. "The magnificent engravings and dilapidations of life / make our gaze linger" — House of the Paiwan Tribe, 1976. She expresses her ancestral woodcut heritage with her painted yin and yang texture, and portrays through her instincts a shining image of the remote suburbs of Taiwan as bright as her smiles.

Finally it's me, Jam Wu. Searching among piles of books, papers and inserts, I found a ventriloquist paper cut-out, "The child who takes the elevator / runs into the Drama God of Tang Dynasty" — Marionette Theatre, 2010. If rummaging through stacks of drawers is like taking an elevator, and the paper cut-outs record the passing eras, I am totally unaware of which dynasty the elevator is in. With a carving knife, and my hands as puppets, I recite this ventriloquist poem.

My group of wanderer friends combines installation, photography, drawing, aboriginal painting, and paper cut-outs to create our own specialty dishes to treat the young Yasi in Taiwan.

— Jam Wu  
Autumn 2014

「游——香港詩人梁秉鈞的旅程 (1949-2013)」參展藝術家及作品

JOURNEYS OF A HONG KONG POET, LEUNG PING KWAN (1949-2013)

PARTICIPATING ARTISTS AND THEIR WORKS

又一山人 anothermountainman

84000 communications 創辦人。黃氏在藝術、攝影、設計及廣告等的作品屢獲香港及國際獎項五百多項。獲頒 2011 香港藝術發展獎及香港藝術館之香港當代藝術獎 2012。

Founder of 84000 Communications, Wong has won more than 500 awards in fine art, photography, graphic design and advertising at home and abroad. He was awarded the Artist of the Year 2011 (Visual Arts) and the Hong Kong Contemporary Art Awards 2012.

爛尾 48／絲路 02／敦煌  
Lanwei 48／Resort in Silk Road  
02／Dunhuang

彩色噴墨照片 Archival inkjet print  
2012

✕〈敦煌棄宅〉，2012  
Abandoned Houses in Dunhuang

王禾璧 Wong Wo Bik

美國譚賓大學純藝術碩士，曾從事大學講師、研究及藝術行政工作，近年為香港文化博物館、香港國際攝影節擔任策展。作品曾於首爾總體當代藝術館 (2013)、俄羅斯新西伯利亞國家藝術館 (2012) 展覽。

Wong received her MFA in photography from Temple University. A university lecturer and arts administrator, she curates for Hong Kong Heritage Museum and Hong Kong International Photo Festival. Her works were exhibited in South Korea's Total Museum of Contemporary Art, (2013) and Russia's Novosibirsk State Art Museum (2012).

寒夜・電車廠  
Tram Depot—Now Times Square

彩色噴墨照片 Colour inkjet print  
1984

✕〈寒夜・電車廠〉，1974  
Freezing Night・Tram Depot

老殖民地建築  
An Old Colonial Building—HKU Pool

彩色噴墨照片 Colour inkjet print  
2012

✕〈老殖民地建築〉，1986  
An Old Colonial Building

王無邪 Wucius Wong

1936 年生於廣東省。1998 年獲香港藝術發展局頒藝術成就獎。2006 年香港藝術館主辦其五十年回顧展。2007 年獲香港特區政府頒銅紫荊星章。現為香港中文大學藝術系兼任教授及康樂及文化事務署博物館專家顧問。

Wong was awarded the Hong Kong Arts Development Council's Emeritus Fellowship in 1998. The Hong Kong Museum of Art held his retrospective exhibition in 2006. The Hong Kong SAR Government presented him the Bronze Bauhinia Star Medal in 2007. He now teaches at The Chinese University of Hong Kong as an Adjunct Professor and is Museum Expert Adviser of the Leisure and Cultural Services Department.

斷岩  
Broken Rock

水墨設色紙本（複印）  
Ink and colours on paper (print copy)  
1973

✕〈景變集〉，1974  
Changing Scenes

王雅蘭 Zepulj Kaluvung

屏東縣瑪家部落人，1984 年生於台北。2012 年考取中原大學商業設計研究所在職專班，2013 年成立黑磚設計工作室，專於牆面彩繪、海報文宣設計、封面設計及排版設計。

Born in the Majia village in Pingtung county, Taiwan, Zepulj grew up in Taipei and received her MBA degree from Chung Yuan Christian University's Commercial Design Department in 2012. She launched the Black Brick design studio, focusing on graphic design, including wall painting, propaganda, poster design, and book design.

Umaq（家）  
Umaq (House)

牆面彩繪 Painting on wall  
2014

✕〈排灣族的屋子〉，1976  
House of the Paiwan Tribes

而風 Erfeng

畫家  
Painter

伊文思  
Joris Ivens

木顏色蠟彩紙本 Colour pencil, crayon on paper  
年份不詳 Undated

✕〈風的故事〉，1990  
The Wind's Story

法蘭奧哈拉  
Frank O'Hara

木顏色蠟彩紙本 Colour pencil, crayon on paper  
年份不詳 Undated

✕〈修理屋脊的頌詩〉，1982  
Ode to Roof Repair

吳興華  
Wu Xinghua

木顏色蠟彩紙本 Colour pencil, crayon on paper  
年份不詳 Undated

✕〈懷想一位詩人：吳興華〉，1983  
Thinking of a Poet: Wu Xinghua

西雅 Xiya

攝影師  
Photographer

裸街  
Naked Street

彩色噴墨照片 Colour inkjet print  
年份不詳 Undated

✕〈裸街〉，1967  
Naked Street

鳥籠  
Bird Cage

混合媒介裝置 Mixed media installation  
2013

✕〈雀仔街〉，1994  
Bird Street

馬蒂斯旺斯教堂  
Matisse-Vence Chapel

彩色噴墨膠片 Colour inkjet print on transparency  
年份不詳 Undated

✕〈馬蒂斯旺斯教堂〉，2012  
Matisse-Vence Chapel



何慶基 Oscar Ho

資深策展人及文化評論人，曾任香港藝術中心展覽總監、上海當代藝術館創館館長。現為香港中文大學文化管理學士及碩士課程副教授兼課程主任。

Ho was the Exhibition Director of the Hong Kong Arts Centre and founding Director of MoCA Shanghai. He is currently Director of the BA and MA Programme in Cultural Management at The Chinese University of Hong Kong.

也斯與本土文化的推動  
Yasi and the Promotion of Hong Kong Culture

混合媒介裝置 Mixed media installation  
2013

✕ 〈我的六〇年代〉，1994  
The 1960s for Me

李彥鐸 Dexter Lee

2013 年畢業於香港藝術學院，主修應用藝術，並得到年度最佳畢業作品獎。  
Lee graduated from the Hong Kong Art School in 2013. He majored in Applied Art, and won the best graduation work award.

樓梯街  
Ladder Street  
錄像 Video Projection  
2013

✕ 〈樓梯街〉，1990  
Ladder Street

李彥志 Li Yen-Zhi

生於桃園，畢業於成功大學機械工程學系，實踐大學時尚與媒體設計研究所。曾入選雲門舞集流浪者計劃，沿印度恆河流域流浪生活半年。以素描與攝影持續探索生活。

Born in Taiwan, Li graduated from National Cheng Kung University's Mechanical Engineering Department and Shih-Chien University's Institute of Fashion and Communications Design. He received the Cloud Gate's Wanderer Program grant in 2010. Li is passionate about sketching and photography.

無題素描 02, 03  
Untitled Drawing 02, 03

紙上綜合媒介（一組兩件） Mixed media on paper (a set of 2)  
2014

✕ 〈旅程〉，1976  
The Trip

李家昇 Lee Ka Sing

1954 年生於香港。作品以影像媒體為主。自八十年代起，曾與也斯合作多個創作計劃。李現居多倫多。

A photo-based artist, Lee collaborated with Leung Ping Kwan on various noted projects beginning in the eighties. Currently, he lives in Toronto, Canada.

在時間盡頭的城市  
City at the End of Time

彩色噴墨打印 Colour inkjet print  
1992

✕ 〈形象香港〉，1990  
Images of Hong Kong

An Unsent Letter to PK, About Locations

彩色噴墨打印 Colour inkjet print  
1995

✕ 〈重畫地圖〉，1994  
Remapping

虎豹別墅  
Tiger Balm Garden

黑白噴墨照片 Black-and-white inkjet print  
1993

✕ 〈虎豹別墅〉，1997  
Tiger Balm Garden

廣場  
The Square

彩色噴墨照片 Colour inkjet print  
1990

✕ 〈廣場〉，1989  
In the Great Square

回家途中。在航機艙中窗外遠眺  
（重讀也斯 25 年前寫的兩首詩——  
〈家破〉、〈家具〉）一及二  
On the Way Home. Looking out through  
window of the plane (Reading the two old  
poems written by Yasi some twenty years  
ago — ‘Broken Home’ and ‘Refurnishing’)  
Part 1 & Part 2

混合媒介 Mixed media  
2013

✕ 〈家破〉，1989  
Broken Home

✕ 〈家具〉，1989  
Refurnishings

萊比錫的巴哈  
Bach of Leipzig

黑白噴墨照片 Black-and-white inkjet print  
2012

✕ 〈萊比錫的巴哈〉，1990  
Bach of Leipzig

雙梨  
A Pair of Pears

彩色噴墨打印 Colour inkjet print  
1989

✕ 〈雙梨〉，1990  
A Pair of Pears

木瓜  
Papaya

彩色噴墨打印 Colour inkjet print  
1989

✕ 〈木瓜〉，1990  
Papaya

除夕盆菜  
Pun Choi on New Year's Eve

彩色噴墨打印 Colour inkjet print  
1997

✕ 〈除夕盆菜〉，1997  
Pun Choi on New Year's Eve

山頂舊景遠眺  
Looking out from the Old Watch Tower at the Peak

彩色噴墨打印 Colour inkjet print  
1997

✕ 〈青蜂與文化身份〉，1997  
Mussels in Brussels

在檀島咖啡室談兩性關係  
Discussing the Relations between the Sexes in Tan Dao Coffee Shop

彩色噴墨打印 Colour inkjet print  
1997

✕ 〈鴛鴦〉，1997  
Tea-coffee

帶一枚苦瓜旅行  
Traveling with a Bitter Melon

彩色噴墨打印 Colour inkjet print  
2002

✕ 〈帶一枚苦瓜旅行〉，1998  
Traveling with a Bitter Melon

「游——香港詩人梁秉鈞的旅程 (1949-2013)」參展藝術家及作品

JOURNEYS OF A HONG KONG POET, LEUNG PING KWAN (1949-2013)

PARTICIPATING ARTISTS AND THEIR WORKS

李錦輝 Li Kam Fai

從事插圖及平面設計工作。於八十年代，與同窗共同創立插圖社。作品包括木刻板畫及電腦多媒體創作。繪畫作品曾獲香港藝術館收藏。

Li specialises in illustrations and graphic design and co-founded Illustration Workshop in the 1980s. His works feature woodcuts and multimedia creations with the computer. His paintings are collected by the Hong Kong Museum of Art.

我們帶着許多東西旅行

We Travel with Lots of Stuff

錄像 Video  
2013

×〈我們帶着許多東西旅行〉，1990  
We Travel with Lots of Stuff

吳耿禎 Jam Wu

1979 年生於台南，畢業於台北實踐大學建築設計系、北京中央美術學院實驗藝術研究生。2006 年獲雲門舞集流浪者計劃獎助金。2010 年為誠品書店首位培植的新銳藝術家。曾獲 Louis Vuitton 藝術首獎及首位進駐 Espace Culturel Louis Vuitton 舉辦個展的台灣藝術家。

Born in Tainan, Taiwan in 1979, Wu is a graduate from Beijing's Central Academy of Fine Arts and Taipei's Shih Chien University's Architectural Design. He received the Cloud Gate's Wanderer Program grant and was selected by The Eslite Bookstore as the first Young Talent Artist to present a solo exhibition trilogy in 2010. He was the first Taiwanese artist to stage a solo exhibition in Espace Culturel Louis Vuitton.

腹語術練習

Ventriloquism

紙 Paper  
2009

×〈偶戲館〉，2010  
Marionette Theatre

周俊輝 Chow Chun Fai

於香港中文大學藝術系先後取得藝術學士及藝術碩士學位。現任「伏炭」藝術村董事會主席。2012 年以藝術家身份參選香港立法會「體育演藝文化及出版界」。近期展覽包括利物浦雙年展、薩奇畫廊等。曾獲獎項包括「香港藝術中心三十週年大獎」、「Sovereign 亞洲藝術獎」等。

Chairman of Potanian Artist Village, Chow graduated from The Chinese University of Hong Kong's Department of Fine Arts. In 2012 he ran the Hong Kong Legislative Council's election. His recent exhibitions include Liverpool Biennial and Saatchi Gallery, and his awards include "Hong Kong Arts Centre 30<sup>th</sup> Anniversary Award Grand Prize" and "Sovereign Asian Art Prize".

重組「香港——樂在此，愛在此！」

Reproducing “Hong Kong — Live it, Love it!”

塑膠彩布本及錄像 Acrylic on canvas and video  
2012

×〈電影城市〉，2012  
City of Films

祈大衛 David Clarke

1986 年起任教於香港大學藝術學系，撰寫大量中西方藝術與文化相關的文章。同時為攝影師、視覺藝術家。

Clarke is Professor of Fine Arts Department, The University of Hong Kong, where he has taught since 1986. He has written extensively on both Chinese and Western art and culture, and is also active as a photographer and visual artist.

Woman Picking Watercress,  
Chuen Lung Village

彩色噴墨照片 Colour inkjet print  
2012

×〈採綠〉，2012  
Picking Green

Poetry Reading by Martha Cheung,  
Translator of Yasi's Poem,  
John Batten Gallery, Central

彩色噴墨照片 Colour inkjet print  
2002

×〈有關翻譯的通信〉，2000  
Notes on Translation

高志強 Alfred Ko

1977 年回港後一直為自由攝影人。香港專業攝影師公會創會會員及兩屆主席，現為榮譽會員。最近為香港國際攝影節主席。

A photographer, Ko is the founding member of the Hong Kong Institute of Professional Photographers (Chairman (1989-1992) and now Honorable member). He is currently Chairman of Hong Kong International Photo Festival.

油麻地填海區

Reclamation, Kowloon

黑白噴墨照片 Black-and-white inkjet print  
1995

×〈新填海區〉，1997  
New Reclaimed Land

敖樹克 Gérard Henry

作家，藝評人，香港法國文化協會副總監及《東西譚》文化雜誌總編輯。著有「香港專欄」。曾展出個人素描畫展「內在風景」。

Henry is a writer, art critic, Alliance Française de Hong Kong's deputy director and *Paroles* cultural magazine's chief editor. Author of 'Chroniques Hongkongaises', he also practises drawing and sketching, and held a solo exhibition of his drawings entitled 'Interior Landscapes'.

蓮花宮後一位讀者肖像

Portrait of a Reader behind  
Lin Fa Kung Temple

素描紙本 Drawing on paper  
2011

×〈在巴黎「中國俱樂部」吃毛沙拉〉，2000  
Mao Salad at Paris China Club

張士飛 Chang Shih-Fei

1982 年生於台南，畢業於實踐大學空間設計學系。創作橫跨繪畫、雕塑、裝置、影像，擅長透過想像世界的操演來引發對現實生活的關注。自 2006 年起發表個人創作。

Born in Tainan, Taiwan in 1982, Chang graduated from Shih Chien University's Architecture Department. His practice includes painting, sculpture, installation and photography. He manipulates the imaginary world to evoke the curiosity of real life — he started to present his work to the public in 2006.

《8A + 12E》NO. 5 & 27

黑白噴墨照片（一組兩件）  
Black-and-white inkjet print (a set of 2)  
2013

× 〈往台南的高速火車上談阿倫雷奈的新片《公眾空間的私人恐懼》〉· 2010  
Talking about Alain Renais's New Film *Private Fears in a Public Space* on a High Speed Train to Tainan

梁小衛 Priscilla Leung

從事聲音創作和表演。作品結合東西方傳統至當代任何音樂元素與肢體，探索人聲作為表演藝術的種種可能性。

Leung specialises in sound creation and vocal performance. Her work combines elements of music from East and West, from classic to contemporary, and body movement, exploring the possibilities of using vocals in performance art.

梅卓燕、梁小衛  
Mui Cheuk Yin, Priscilla Leung

流連歡  
lot · us

形體詩意劇場（錄像紀錄）  
Poetry · Dance Theatre (Video documentation)  
2004

× 蓮葉組詩 · 1983-1999  
The Lotus Leaves Series

梁巨廷 Leung Kui Ting

1964 年隨呂壽琨習畫。現為香港正形設計校董、康樂及文化事務署博物館專家顧問。個展有「游觀 + 數碼」（香港漢雅軒）。

Leung began studying painting with Lui Shou Kwan in 1964. He is currently Hong Kong Chingying Institute of Visual Arts' Principle and Director of Academic Affairs, and Museum Expert Adviser of the Leisure and Cultural Services Department. His recent solo exhibitions include 'Roaming Vision + Digital' (Hanart TZ Gallery, Hong Kong).

蓮  
Lotus

壓凸版畫（一組十八件）  
Relief print on paper (a set of 18)  
1983

× 蓮葉組詩 · 1983-1999  
The Lotus Leaves Series

梁安文 Anwen Leung

畢業於加拿大卑詩大學，主修物理與天文學；並於滿地可學院修音響工程。曾在心理健康中心作研究，以及在劇場負責音響設計及佈景製作。

With degrees in Physics and Astronomy, and in Sound Engineering, Anwen has worked in health care research, and in live theatre as sound designer and set builder in Canada.

對飲（也斯 40 年前用的杯子）  
Tea for Two (The Teacup PK Used 40 Years Ago)

彩色噴墨照片 Colour inkjet print  
2013

× 〈茶〉· 1973  
Tea

我們的池  
Lake Encompassing

彩色噴墨照片 Colour inkjet print  
2013

× 〈池〉· 1978  
Mirror Lake

四方（法國南道沙可慈修道院午餐廊道）  
Four Corners (Outdoor Dining Area of Saorge Monastery in Southern France)

彩色噴墨照片 Colour inkjet print  
2008

× 〈圍坐〉· 2005  
In a Circle

梁美萍 Leung Mee Ping

香港浸會大學視覺藝術學院助理教授。創作藝術包括裝置、多媒體、公共及社區。以研究為基礎，將戲劇、設計、商業空間及社會空間等元素作實驗性融合，拓展演出的可能性。

Leung's creative practice includes installation, mixed media, and public and community art. Her works integrate elements and platforms of theatre, design, and commercial and social spaces. Currently, she is an assistant professor at the Academy of Visual Arts, Hong Kong Baptist University.

鄉關何處  
Out of Place

錄像裝置 Video installation  
2005-2011

× 〈路上的浪蕩者〉· 2012  
On the Road, a Wanderer

梁家泰 Leong Ka Tai

從事專業攝影師工作超過 35 年，曾出版 22 本攝影集，作品刊登於歐美雜誌。2009 至 2013 曾任香港攝影文化協會會長。

Engaged in professional photography for over 35 years, Leong has published 22 photography titles. His work has been published in magazines in Europe and the United States. He was President of the Hong Kong Photographic Culture Association from 2009 to 2013.

都爹利街  
Duddell Street

黑白噴墨照片 Black-and-white inkjet print  
1994

× 〈中環〉· 1997  
Central

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梅卓燕 Mui Cheuk Yin

70 年代習舞，80 年代為全職舞者，90 年代起為獨立編舞、教師、舞者及藝術統籌。曾四獲香港舞蹈聯盟年獎，活躍國際舞壇，常作跨界創作，現為香港藝術發展局舞蹈範疇委員。

Started dancing in the 1970s. In 1980s she was a full-time dancer and since the 1990s an independent choreographer, teacher, dancer and arts programme coordinator. Four-time awardee of the Hong Kong Dance Alliance Dance Awards, she is now the Representative of Arts Interest (Dance) of the Hong Kong Arts Development Council.

履歷  
Kikikoko

舞蹈（錄像紀錄）  
Dance performance (Video documentation)  
1990 (Site version) / 1998 (Stage version)  
× 〈樓梯街〉，1990  
Ladder Street

梅卓燕、梁小衛  
Mui Cheuk Yin, Priscilla Leung

流連歡  
lot · us  
形體詩意劇場（錄像紀錄）  
Poetry · Dance Theatre (Video documentation)  
× 蓮葉組詩，1983-1999  
The Lotus Leaves Series

陳敏彥 Millie Chen

曾於南、北美洲、亞洲及歐洲各地展出其作品。陳氏為紐約州立大學水牛城分校藝術及科學學院副院長兼視覺藝術系教授。Chen has shown her work across North and South America, Asia and Europe. She is Professor in the Department of Visual Studies and Associate Dean of College of Arts and Science, University at Buffalo, The State University of New York, Buffalo.

大排檔  
Daipaidong (Foodstalls)  
多媒體裝置 Multimedia installation  
2004 / 2014  
× 食事風景組詩，1973-2008  
The Foodscape Series

陳偉民 Raymond Chan

80 年代赴法修讀紀實攝影，曾任攝影主任、圖片編輯、明報集團中國出版《明日風尚》及《明報周刊》攝影總監。1995-1996 年度香港攝影記者協會會長，曾任香港演藝學院及珠海學院新聞及傳播系講師。

Chan studied documentary photography in France in the 80s. Formerly director of photography and photo editor at various publications including *Ming Pao Weekly*, he was the Hong Kong Press Photographers Association's President from 1995 to 1996, and lectured at the Hong Kong Academy for Performing Arts and Chu Hai College of Higher Education.

莊士敦某照相館  
A Photographic Studio on Johnston Road

黑白噴墨照片 Black-and-white inkjet print  
1993  
× 〈灣仔〉，1997  
Wanchai

黃惠霞 Amy Wong

香港大學比較文學系及藝術學系畢業，研究山水畫及詩畫。於香港理工大學修讀紡織設計課程。2007 年開設時裝工作坊，從事以人為本的創意設計。兼任香港藝術館導賞員。

Graduated from the Departments of Fine Arts and Comparative Literature, The University of Hong Kong, Wong has a keen interest in landscape painting and poetry. Upon completion of the Textile and Design programme at the Hong Kong Polytechnic University, she opened her design studio in 2007 that specialises in human centric creative clothing design. She is also a docent at the Hong Kong Museum of Art.

再從蓮葉說起，送給也斯三件旗袍  
Remembering the Lotus Leaves,  
Three Qipaos for Yasi

混合物料（一組三件） Mixed media (a set of 3)  
2013  
× 蓮葉組詩，1983-1999  
The Lotus Leaves Series

黃勤帶 Wong Kan Tai

香港攝影師。1957 年出生於離島大嶼山大澳。  
Hong Kong photographer. Born in Tai O, Lantau Island in 1957.

開山劈石  
Digging the Land  
黑白噴墨照片 Black-and-white inkjet print  
1988

× 〈新界〉，1997  
New Territories

黃楚喬 Holly Lee

1980 年起從事攝影，曾參與多個聯展及舉辦個展。《娜移》攝影雜誌創辦人之一，推動香港攝影文化。1997 年移居加拿大，2000 年於多倫多成立畫廊。2006 年開始為 INDEXG 畫廊負責籌辦展覽。

Lee worked as a professional photographer since 1980s. She was one of the founders and editors of *Dislocation* magazine (1992-99). Residing in Canada since 1997, she helped to set up Lee Ka Sing gallery in 2000. Since 2006, she has been coordinating INDEXG's exhibition programmes.

依依尋港灣 幾度夕陽紅  
明信片、玻璃、木  
Glass encased archival postcard erected on wood  
2013  
× 〈香港歷史明信片〉，1994  
Postcards of Old Hong Kong

碗  
Bowl  
彩色噴墨照片 Colour inkjet print  
2013

× 〈靜物〉，1989  
Still Life

莊慶生  
Hudson Chong  
彩色噴墨照片 Colour inkjet print  
1973

× 〈五月二十八日在柴灣墳場〉，1973  
At Chai Wan Cemetery on May 28

<b>智海 Chihoi</b>
<p>畫漫畫，著有漫畫集《默示錄》、《大騎劫：漫畫香港文學》（江康泉合著）、《灰拍》（鴻鴻合著）等，作品譯有意、法及英文版。Draws comics. His works includes <i>Still Life (Solo)</i>, and <i>Hijacking: Comic Hong Kong Literature</i>, and <i>The Train</i>, among other collaborations. His works have been translated into Italian, French and English.</p>
<b>Wind</b>
鉛筆紙本 Pencil on paper 2009
<p>×〈雷聲與蟬鳴〉，1973 Thunderbolts and Cicada Chirps</p>

<b>畢提 Betty</b>
<p>作家</p> <p>Writer</p>

<b>1979 年袁可嘉在加州聖地牙哥 Yuan Kejia in San Diego, 1979</b>
黑白噴墨照片 Black-and-white inkjet print 1979
<p>×〈在聖地牙哥聽關於文革的演講〉，1979 Listening to a Talk about the Cultural Revolution in San Diego</p>

<b>1987 年與詩人顧城、謝燁夫婦 Gu Cheng and Xie Ye in 1987</b>
黑白噴墨照片 Black-and-white inkjet print 1987
<p>×〈柏林的地址：Storkwinkel 12〉，1998 A Berlin Address : Storkwinkel 12</p>

<b>尋找一位詩人 —— 辛笛， 1981 年於加州洛杉磯 Looking for a Poet, Xing Di in Los Angeles, California in 1981</b>
黑白噴墨照片 Black-and-white inkjet print 1981
<p>×〈尋找一位詩人〉，1981 Looking for a Poet</p>

<b>劉小康 Freeman Lau</b>
<p>畢業於香港理工學院，現為靳劉高創意策略合夥人。從事設計多年，獲獎逾 300 項。積極推動及投入設計的公益服務。獲「全港十大傑出青年」(1997) 和「銅紫荊星章」(2006)。</p> <p>A graduate of the Hong Kong Polytechnic, Lau is a partner of KL&amp;K Creative Strategics. In the past 30 years, he has won over 300 awards. He participates actively in various public services that promote design and was awarded “Ten Outstanding Young Persons” (1997) and “Bronze Bauhinia Star” (2006).</p>
<b>十四張椅子 Fourteen Chairs</b>
微型雕塑 Mini sculpture 2002
<p>×〈十四張椅子〉，2004 Fourteen Chairs</p>

<b>劉掬色 Gukzik Lau</b>
<p>先後於加拿大安大略藝術學院及英國皇家美術學院畢業。畫筆延伸至機器，把手繪形狀和書寫文字舞動影印，創出有天然軌跡的畫作。鼓吹簡吃，復歸自然的真善美。</p> <p>Lau graduated from the Ontario College of Art and Design in Canada and the Royal College of Art in the United Kingdom. She likes to use different machines in her free-hand drawing and painting to produce 2D work. Through art, she encourages people to return to a natural food culture that is real, kind, simple and beautiful.</p>

<b>盆菜，青瓜 Punchoi, Cucumber</b>
手繪及數碼打印 Drawing/painting with digital printing 2012
<p>×〈盆菜〉，2002 Pun Choi (Hong Kong Basin Feast)</p>

<b>歐嘉麗 Sonia Au</b>
<p>巴黎國立東方語言文化學院中國現代文學系博士，法國現代中國研究中心副研究員。從事文學研究、教學、翻譯及寫作。曾於香港及東京展出攝影作品。</p> <p>A literary scholar, writer and translator, Au received her doctorate in Modern Chinese Literature at the Institut National des Langues et Civilisations Orientales (Paris). She is an Associate Researcher at the French Centre for Research on Contemporary China. Her photographic images have been exhibited in Hong Kong and Tokyo.</p>
<b>巴黎的「中國俱樂部」 China Club in Paris</b>
彩色噴墨照片 Colour inkjet print 2013
<p>×〈在巴黎「中國俱樂部」吃毛沙拉〉，2000 Mao Salad at Paris China Club</p>

<b>蔡切姿 Choi Yan Chi</b>
<p>80 年代推動香港當代藝術思潮，協助香港浸會大學成立首間視覺藝術學院。香港藝術中心、香港大學藝術系、德國柏林世界藝術館及 Para/Site 藝術空間均曾出版其作品集。</p> <p>Choi has been promoting contemporary art in Hong Kong since the 1980s. She helped the Hong Kong Baptist University establish its first Academy of Visual Arts. Several books and catalogues on Choi’s art were published by Hong Kong Arts Centre, The University of Hong Kong Fine Arts Department, Haus der Kulturen der Welt and Para/Site Art Space.</p>

<b>青菜沙律 no.1 Salad Drawing</b>
影印拼貼紙本 Collage on tracing paper 1988
<p>×〈青菜沙律〉，1988 Green Salad</p>



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蔡志聰 Tomy Choi

多媒體及程式設計師。畢業於香港城市大學創意媒體學院新媒體及互動學。創辦 cccdi ltd. 專注數字媒體方案及計算設計。曾獲亞洲最具影響力設計獎、威比獎及 One show Interactive 獎。

Graduated from The School of Creative Media, The City University of Hong Kong, Choi is an integrated multimedia designer and computer programmer. He founded cccdi ltd, specialising in providing digital solution and computational design. He has received Design for Asia Awards, Webby Awards, and One show Interactive, among others.

蓮河

Lotus River

多媒體裝置 Multimedia installation  
2013

× 蓮葉組詩，1983-1999  
The Lotus Leaves Series

蔡宛璇 Tsai Wan-Shuen

澎湖成長，法國 Tours 高等藝術學院碩士，現居台北。創作從裝置、圖像、錄像和詩文着手。裝置作品具暫時性，並與空間構成特殊關係；錄像則呈現開放敘事或將風景變為內在的折射，時而與詩作結合。著有個人詩文集《潮汐》、《陌生的持有》。

Tsai grew up in the archipelago of Penghu, Taiwan. She earned her master's degree in arts from Tours, France, and lived there for several years before moving back to Taipei. Her artwork is shared between mixed-media installation, drawing, video and poetry.

造一艘船

He Built a Boat

錄像及混合媒介 Video and mixed media  
2014

× 〈漁港〉，1976  
Fishing Harbour

駱笑平 Donna Lok

生於 1952 年。曾做過這些那些，但總是不完全。但願是一位懂得說感謝的人。最終選擇成為一位耶和華見證人。

Born in 1952, Lok has attempted many different fields. She is now a Jehovah's Witness.

睡在沙灘上

Sleeping on the Beach

絲網印刷 Silkscreen print  
1978

× 〈睡在沙灘上〉，1973  
Sleeping on the Beach

中午在鯽魚涌

Midday, Quarry Bay

絲網印刷 Silkscreen print  
1978

× 〈中午在鯽魚涌〉，1974  
Midday, Quarry Bay

交易廣場的夸父

Kuafu at Exchange Square

絲網印刷 Silkscreen print  
1986

× 〈交易廣場的夸父〉，1985  
Kuafu at Exchange Square

高山上的小村

Small Village on the Mountain

絲網印刷 Silkscreen print  
1978

× 〈高山上的小村〉，1976  
Small Village on the Mountain

白日

White Sun

銅版畫 Copper plate etching on paper  
1985

× 〈白日〉，1978  
White Sun

樂海崖的月亮

The Moon in La Jolla

銅版畫 Copper plate etching on paper  
1985

× 〈樂海崖的月亮〉，1978  
The Moon in La Jolla

洋葱

Onion

銅版畫 Copper plate etching on paper  
1997

× 〈洋葱〉，1998  
Onion

大馬鎮的頌詩

Ode to a Daoist in Del Mar

銅版畫 Copper plate etching on paper  
1985

× 〈大馬鎮的頌詩〉，1983  
Ode to a Daoist in Del Mar

用左手的女人

The Left-handed Woman

銅版畫 Copper plate etching on paper  
1985

× 〈用左手的女人〉，1983  
The Left-handed Woman

太陽昇起的頌詩

Ode to the Sun Rising

銅版畫 Copper plate etching on paper  
1985

× 〈太陽昇起的頌詩〉，1984  
Ode to the Sun Rising

聶達 Neda

畫家

Painter

樹之槍枝

Guns of Trees

炭筆塑膠彩紙本 Charcoal, acrylic on paper  
年份不詳 Undated

× 〈樹之槍枝〉，1964  
Guns of Trees

峰景酒店

Hotel Bela Vista

水彩紙本 Watercolour on paper  
年份不詳 Undated

× 〈峰景酒店的一夜〉，1998  
A Night at the Bela Vista

關本良 Kwan Pun Leung

電影攝影師，紀錄片導演。先後獲香港電影金像獎、美國國家影評人協會及台北電影節最佳攝影。身兼導演及剪接之紀錄片有《乘着光影旅行》。

An award-winning cinematographer, Kwan started his career as a photographer in Hong Kong arts and culture scene. He has directed and edited documentary works, including *Let the Wind Carry Me*, with its unique vision and a great interest in the meaning of being.

大角嘴填海區  
Reclaimed Land in Tai Kok Tsui  
黑白噴墨照片 Black-and-white inkjet print  
1997  
×〈大角嘴填海區〉，1994  
Reclaimed Land in Tai Kok Tsui

蘇慶強 So Hing Keung

香港理工大學攝影設計（榮譽）學士。專業攝影師，並於香港中文大學藝術系及香港藝術學院任客座講師。作品曾在歐美及香港展出。

Graduated with First-class Honours from the Hong Kong Polytechnic University's Photographic Design. He is now a professional photographer and part-time lecturer at the Department of Fine Arts, The Chinese University of Hong Kong and the Hong Kong Art School. His works have been exhibited in Paris, Berlin, New York, Toronto and Hong Kong since the 1980s.

Reincarnation No.1  
彩色噴墨照片 Colour inkjet print  
2005  
×〈冥鐘〉，2011  
Ghost Money

Laura Barrón

攝影及錄像藝術家，現居多倫多，於安大略藝術與設計學院任教，曾多次於墨西哥及加拿大獲獎助金，作品探討景觀的意義，及其與記憶的關係。

A Mexican-Canadian photo- and video-based artist, Barrón teaches at Ontario College of Art and Design University. She has received several grants and awards. Her work explores the meanings of the landscape and its relationship with memory.

雲游  
Cloud Travel  
彩色微噴打印 Archival pigment print  
2011  
×〈雲游〉，1981  
Cloud Travel

Gary Michael Dault

加拿大作家、畫家、評論家兼博客。曾與也斯在多倫多的藝術畫廊享受閱讀詩歌的喜悅，自始不忘。最新詩集 *The Hebdomeros Suite* 由 Exile Editions 於 2011 出版。

Canadian writer, painter, critic and blogger. He once read his poetry with Yasi in a Toronto art gallery and never forgot the joy of that experience. His latest book of poems is *The Hebdomeros Suite*, published by Exile Editions in 2011.

形狀、鬼魅、天使、飛機、飛蛾、雪花、給也斯的一杯咖啡  
A Figure, Ghost, Angel, Airplane, Moth, Snowflake, Cup of Coffee for P.K.

塑膠彩布本 Acrylic on canvas  
2011  
×〈見雪〉，1990  
Seeing Snow

Larry Eisenstein

視覺藝術家，對於點畫線條和記號，有著近乎強迫性的沉迷。現居多倫多，有時是教師、藝術總監、插畫家和作家。

Visual artist obsessed with making marks. He is compulsively driven to exploit line in his work. Eisenstein lives and works in Toronto where he is a sometimes teacher, art director, illustrator and writer.

在卡夫卡故居  
In Kafka's Old House  
水墨紙本作品照片  
Photography of original ink on paper  
2011  
×〈在卡夫卡故居〉，1990  
In Kafka's Old House

Paul Magendie

法國畫家，生於 1978 年，教授繪畫及美學，出版《藝術創作之實証哲學》。

Born in 1978, Magendie is a French painter and a professor of Art and Aesthetics. He also authored a book entitled *Philosophy of the Proof of Artistic Creation*.

雅枝竹  
Artichoke  
油畫布本作品照片  
Photography of original oil on canvas  
2008  
×〈雅芝竹〉，2008  
Artichoke

「游——香港詩人梁秉鈞的旅程 (1949-2013)」參展藝術家及作品

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PARTICIPATING ARTISTS AND THEIR WORKS

Milena Roglic

畫家，駐多倫多安大略省。2004 年取得加拿大魁北克省協和大學藝術學士學位。2014 年獲約克大學藝術碩士學位。

Roglic is a painter currently based in Toronto, Ontario. She obtained her MFA from York University in 2014 and her BFA from Concordia University in 2004.

一個尋常的雨天

An Ordinary Rainy Day

塑膠彩布本作品照片  
Photography of original acrylic on canvas  
2011

× 〈一個尋常的雨天〉，1980  
An Ordinary Rainy Day

Leslie Thompson

視覺藝術家和獨立策展人。班芙藝術中心及蘇格蘭 Fotofies 駐院藝術家。曾於美加、意大利和日本展覽，部分作品獲博物館收藏。

A photo-based visual artist and independent curator, Thompson has been a resident artist at the Banff Centre for the Arts, and Scotland's Fotofies. She has held exhibitions across Canada, the United States, Italy and Japan. Her works were featured in *Carte Blanche*, *erase me* and *Chthonic Light*.

My Local

銀鹽膠片沖印

Silver gelation print on resin coated paper

2012

× 〈太陽昇起的頌詩〉，1984  
Ode to the Sun Rising

Michael Wolf

攝影藝術家。德國出生。2004 年起定居香港。

Wolf is a German-born photographer who has lived in Hong Kong since 2004.

Back Door #07

彩色噴墨照片 Colour inkjet print

2005

× 〈城市的窄巷〉，2011  
The City's Alleys

Z'otz\* Collective

2004 年由 Nahúm Flores, Erik Jerezano 和 Ilyana Martínez 成立。三人每周見面創作多媒體作品，包括素描、繪畫、拼貼、雕塑和在地繪圖裝置。描繪圖騰神秘生物和雜交，描述複雜和超現實的故事。

Nahúm Flores, Erik Jerezano, and Ilyana Martínez formed Z'otz\* Collective in 2004 and meet weekly to collaborate on multi-media works, which include drawing, painting, collage, sculpture, and site-specific drawing installations. Their stories depict totemic mystical creatures and hybrid beasts that tell complex and surrealistic tales.

家用器皿

Household Articles

混合媒介、平面牆上裝置作品照片

Photography of original mixed media

installation on wall

2011

× 〈家用器皿〉，1991  
Household Articles

亞洲藝術家 Asian artists

靳埭強 Kan Tai Keung, 劉小康 Freeman Lau (香港 Hong Kong) ; Irvan A.Noë'man, Hadhi Siswanto, Artli Ali (印尼 Indonesia) ; Maylene Seah, Ken Seet (新加坡 Singapore) ; Siam Attariya, Chalit Nakpawan (泰國 Thailand) ; Pius Eugene, Trần Thanh Xuân (越南 Vietnam) ; Praseuth Banchongphakdy, Kongphat Luangrath (永珍 Vientiane) ; Yuri Aizawa, Ena Hadzir, William Harald Wong, Chen Vai (日本 Japan)

亞洲的滋味

Taste of Asia

彩色噴墨照片 Colour inkjet print  
2002

× 〈亞洲的滋味〉，2002、2004  
Taste of Asia

佚名 Anonymous

煩惱娃娃

Worry Dolls

籐、布及纖維及彩色照片

Rattan, cloth and iron wire and colour print

年份不詳 Undated

× 〈煩惱娃娃〉，1983  
Worry Dolls

自廢墟來

From the Ruins

木雕（一組四件） Wood sculpture (a set of 4)

年份不詳 Undated

× 〈大地上的居所〉，1990  
Residence on Earth

## Leung Ping Kwan's Photographic Works

## Old City Space

×〈舊市空間〉, 1997  
Old City Space

## Love Poem in the Time of SARS

× 〈非典時期的情詩〉，2003  
Love Poem in the Time of SARS

## Cityscape

×〈城市風景〉，2004  
Cityscape

Winter Scene from Tai Mei Tuk

× 〈大尾篤冬景〉, 2012  
Winter Scene from Tai Mei Tuk

Old City (Guangzhou)

×〈舊城〉，1974  
Old City

## Morning in Chengdu

✕ 〈成都早晨〉, 1987  
Morning in Chengdu

## On the Road to Le Shan

× 〈往樂山的路〉, 1987  
On the Road to Le Shan

## Christ in Wood

× 〈木基督像〉, 1991  
Christ in Wood

## Europe after the Rain

× 〈雨後的歐洲〉，1992  
Europe after the Rain

Warsaw Military Museum

×〈華沙軍事博物館〉，1992  
Warsaw Military Museum

## First Snow in Berlin

× 〈柏林初雪〉, 1998  
First Snow in Berlin

## Chestnut of Zurich

× 〈蘇黎世的栗子〉，1998  
Roast Chestnuts in Zurich

## A Haunted House in Berlin

× 〈柏林的鬼屋〉，2000  
A Haunted House in Berlin

## A Terracotta Army on the Rhine

×〈萊茵河畔的兵馬俑〉，2001  
A Terracotta Army on the Rhine

## July

×〈七月〉, 2008  
July

## Morning in Romania

✕ 〈羅馬尼亞的早晨〉，2012  
Morning in Romania

## Story of the Wall

× 〈牆的故事〉, 1990  
Story of the Wall

## A Wall Crumbles and

×〈牆倒了又生出一扇牆〉，1990  
A Wall Crumbles and Another Wall Comes up

## Polish Embroidery

×〈克拉科夫歷史博物館〉，1992  
Krakow History Museum

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小城萊頓

Small Town Leiden

黑白噴墨照片 Black-and-white inkjet print

1995

✕ 〈萊頓的中國現代詩會〉, 1995

Conference on Modern Chinese Poetry at Leiden

海德桂以族的精神  
(比利·里德雕塑——溫哥華機場)

Spirit of Haida Gwaii  
(Bill Reid Sculpture at Vancouver Airport)

彩色噴墨照片 Colour inkjet print

1998

✕ 〈渡葉〉, 1998

Leaf of Passage

素羹野菜

Wild Vegetables

彩色噴墨照片 Colour inkjet print

1997

✕ 〈罍鼎〉, 1996

Cauldron

黃色的辣椒

Yellow Pepper

彩色噴墨照片 Colour inkjet print

2004

✕ 〈黃色的辣椒〉, 1998

Yellow Pepper

釀田螺

Stuffed Snails in Ginger Leaves

彩色噴墨照片 Colour inkjet print

2002

✕ 〈釀田螺〉, 2002

Stuffed Snails in Ginger Leaves

豆腐

Beancurd

彩色噴墨照片 Colour inkjet print

2004

✕ 〈湯豆腐〉, 2004

Boiled Beancurd

顧彬

Wolfgang Kubin

彩色噴墨照片 Colour inkjet print

2000

✕ 〈維也納的愛與死〉, 2000

Love and Death in Vienna

閔福德和麗曹

John Minford and Rachel

彩色噴墨照片 Colour inkjet print

2012

✕ 〈山谷裏的房子〉, 2006

House in the Valley

詩人評論家葉輝

Poet and Critic Yip Fai

彩色噴墨照片 Colour inkjet print

2008

✕ 〈為朋友的食經寫序〉, 2006

On Yip Fai's Book of Food

沒有 Gerard Morgenroth 的空屋

Empty House without Gerard Morgenroth

彩色噴墨照片 Colour inkjet print

2006

✕ 〈邊界〉, 2006

Limes

李家昇在吉石大道 50 號

Lee Ka Sing at 50 Gladstone Avenue

彩色噴墨照片 Colour inkjet print

2006

✕ 〈吉石大道五十號〉, 2006

50 Gladstone Avenue

Sandrine & Merlin

彩色噴墨照片 Colour inkjet print

2010

✕ 〈喜歡魚的孩子〉, 2010

A Child Who Likes Fishes

漢學家馬悅然

Sinologist Göran Malmqvist

彩色噴墨照片 Colour inkjet print

年份不詳 Undated

✕ 〈漢學家馬悅然〉, 1995

Sinologist Göran Malmqvist

現代小說家劉以鬯

Liu Yichang, a Modern Novelist

彩色噴墨照片 Colour inkjet print

年份不詳 Undated

✕ 〈現代小說家劉以鬯先生〉, 1992

Liu Yichang, a Modern Novelist

狐狸先生李歐梵

Mr Fox — Leo Lee Ou-fan

彩色噴墨照片 Colour inkjet print

年份不詳 Undated

✕ 〈狐狸先生李歐梵〉, 1994

Mr Fox — Leo Lee Ou-fan

藝評家何慶基與盧亭

Art Critic Oscar Ho and Lo Ting

彩色噴墨照片 Colour inkjet print

1997

✕ 〈藝評家何慶基與盧亭〉, 1997

Art Critic Oscar Ho and Lo Ting

給苦瓜的頌詩

Bittermelon

彩色噴墨照片 Colour inkjet print

2002

✕ 〈給苦瓜的頌詩〉, 1988

Bittermelon



也斯回應藝術作品的文字創作  
Leung Ping Kwan's Response Poems to  
Artworks

✕ 〈在梵谷大展場外想念文生〉· 1981  
Thinking of Vincent  
at Van Gogh's Exhibition  
文生 · 梵高 Vincent van Gogh  
Self-portrait without Beard, 1889

✕ 〈在文化研究所看王履《華山圖》〉· 1988  
Journey into the Painting *Hua Shan*  
王履 Wang Lu  
華山圖 —— 龍神祠 明代  
Hua Shan Tu — Long Seng Temple,  
Ming Dynasty

✕ 〈青銅雙像〉· 1986  
Two Bronze Statues  
亨利 · 摩爾 Henry Moore  
King and Queen, 1957

✕ 〈秋林〉· 1973  
Autumn Forests  
吳凡 Wu Fan  
秋林 Autumn Forests, 1961

✕ 〈可以想像我是某個明代的文人  
雅士？〉· 2004  
Can I Imagine Myself a Scholar of  
the Ming Dynasty?  
杜堇 Du Jin  
十八學士圖屏 明代  
Shiba Xueshi Tu, Ming Dynasty

✕ 〈廢墟中的對話〉· 1994  
Conversation among the Ruins  
喬治 · 德 · 基里科 Giorgio de Chirico  
廢墟中的對話 Conversation among the Ruins,  
1927

✕ 〈潘天壽六六年畫《梅月圖》〉· 2012  
潘天壽 Pan Tianshou  
梅月圖 Plum Blossoms by the Moonlight,  
1966

✕ 〈羅聘《鬼趣圖》〉· 2009  
Luo Ping's Ghost Amusement  
羅聘 Luo Ping  
鬼趣圖卷 Ghost Amusement, 1797

✕ 〈韓熙載夜宴圖〉· 2008  
The Painting Han Xizai's  
Night Banquet  
顧闳中 Gu Hongzhong  
韓熙載夜宴圖 宋代摹本  
The Night Revels of Han Xizai, Song Dynasty  
reproduction

✕ 〈林徽因梁思成尋見山西的古寺〉· 1999  
Lin Huiyin and Liang Sicheng in Search  
of an Ancient Shanxi Temple  
敦煌莫高窟 Mogao Cave, Dunhuang  
五台山圖 —— 大佛光寺 五代  
Wu Tai Mountain — Foguang Temple,  
Five Dynasties

✕ 〈絲綢之路〉· 1999  
The Silk Road  
敦煌莫高窟 Mogao Cave, Dunhuang  
張騫出使西域 初唐  
Zhang Qian's Mission to the West,  
Early Tang Dynasty

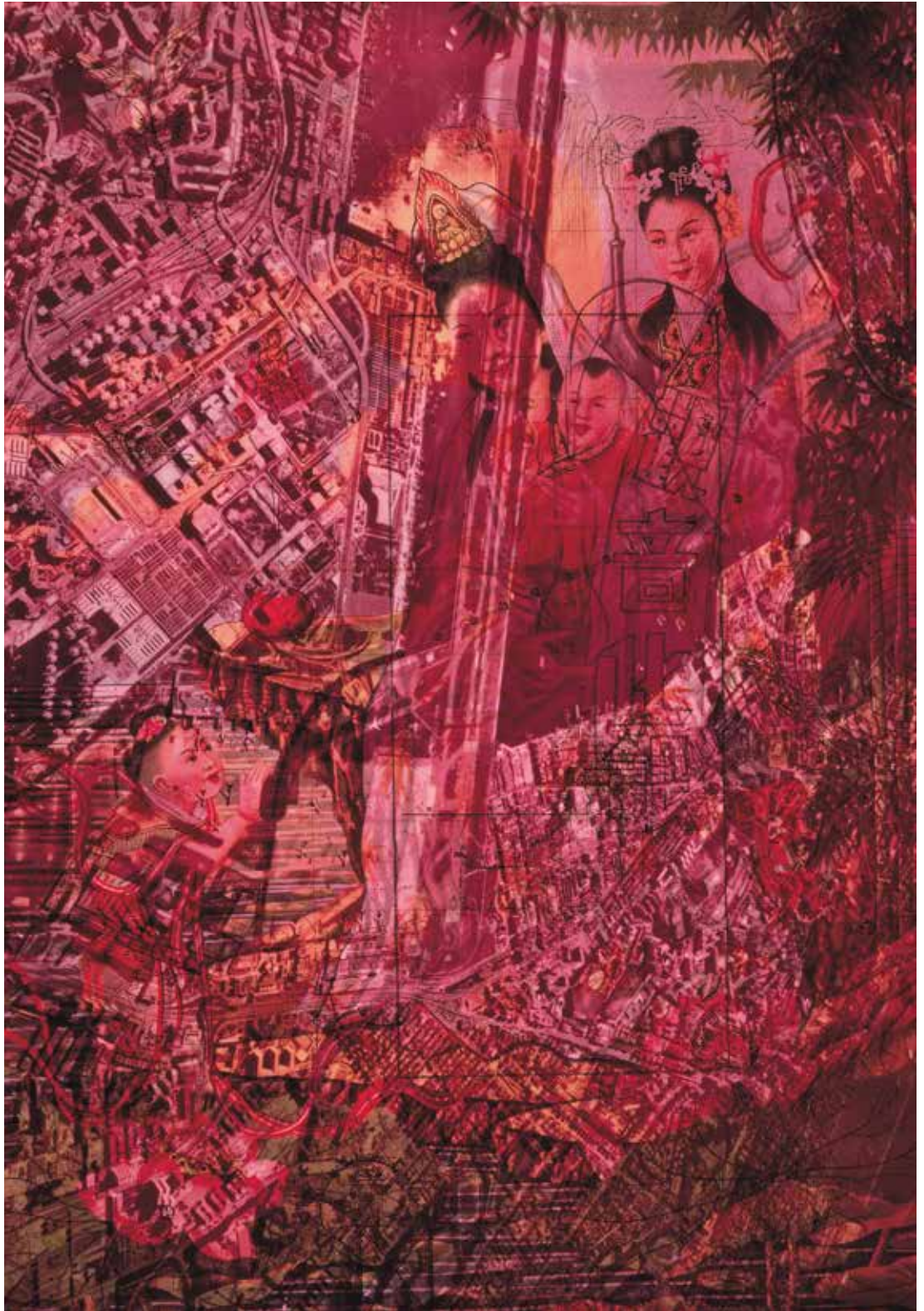
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李家昇  
Lee Ka Sing

在時間盡頭的城市  
City at the End of Time

彩色噴墨照片  
Colour inkjet print

1992  
東京都寫真美術館藏  
Tokyo Metropolitan Museum of Photography Collection



## 形象香港

我在尋找一個不同的角度  
去看視覺的問題。  
這幀舊照片，原來是在  
彌敦道的光光攝影院拍攝的。  
今天有誰還着色呢？  
我抬頭，看見銀幕上的半山區。  
她來自上海，忘不了昔日的繁華、  
霞飛路上的白俄咖啡店。小提琴  
音樂。究竟是甚麼一回事？  
雙妹嘜花露水。瓶子摔在地上碎了。  
叫賣的人把飛機欖擲入後現代高樓。  
我同意她說每個人有不同的想像。  
他在法國研究安那其主義，回來  
在花花公子、然後在資本雜誌工作。  
我們眺望月亮，我們一起從不同的角度  
眺望月亮。尖沙嘴的鐘樓、  
香港仔的日落。他們打算重新佈置  
這房間。皇后餐廳。中國會所。  
伸出手按鈕，無盡的畫面  
太多時尚的挑逗，令你無法專心。  
太多瑣碎的事務，不同的場合  
不斷轉變的身份，我們甚麼時候——  
他是報告文學的好手，他擅寫  
資本主義社會裏的狗和色情雜誌。  
甚麼時候坐下來談談？  
複製的歌星映象和歌聲，轉移了注意力。  
慾望被擴張的熒幕重新界定。  
伸手出去，觸及了甚麼？  
歷史是一連串形象  
塑造的材料可以是紙箔、塑膠、纖維  
鐳射影碟的按鈕……我們抬頭  
眺望月亮，今夜的月亮  
在時間的盡頭還是開端？  
她是來自台灣的小說家，以為自己  
是張愛玲，寫香港傳奇，霓虹倒影  
天星小輪泊岸的浪花，舊火車站  
不斷複印的淺水灣酒店  
異國情調描繪給遠方的觀眾。  
我們在尋找一個不同的角度  
不增添也不刪減  
永遠在邊緣永遠在過渡  
我們用不同顏色的筆書寫  
這些東西也很容易變得表面  
歷史就是這樣建構出來的嗎？  
至於他，他擅寫東方色彩的間諜小說——  
雜在別人的話中  
為甚麼有些話無法言說？  
他們打算重新佈置這房間。  
我們抬頭，尋找——

1990

## Images of Hong Kong

I need a new angle  
for strictly visual matters.  
Here's an old portrait shot originally  
in Guangguang's studio in Nathan Road;  
They don't paint on them like this any more.  
For no reason of mine, Midlevels scenes are on the television.  
She'd come from unforgettable Shanghai, from glamorous  
Jaffe Road, with its White Russian coffee shops, violins  
playing into the night. How does it add up?  
A bottle of lotion, Two Sisters, smashed forever on the floor.  
Imagine the old venders throwing olives up into a postmodern tower.  
Even the lady who knows only we're all different has a point.  
Here's a man who studied anarchism in France and came home  
to work for *Playboy*, then *Capital*.  
The tiniest angles divide our views of the moon  
when we look up. The Star Ferry clock-tower,  
sunsets in Aberdeen: too familiar. Only now somebody plans to redo  
everything. Queen's Cafe. China Club  
One has only to push buttons to change pictures  
to get in on so many trends one can't even think,  
too much trivia and so many places and stories  
one can't switch identities fast enough. When can we —?  
And here's the Beijing journalist who became  
an expert on pets and pornography under capitalism.  
When can we just sit down and talk?  
Our attentions get lost in factories of images and songs;  
appetites are whetted in the hungers of the tiny screen.  
Reach out and touch — what?  
History, too, is a montage of images,  
of paper, collectibles, plastic, fibres,  
laser discs, buttons. We find ourselves looking up  
at the distant moon; tonight's moon —  
does it come at the beginning or the end of time?  
Here's another from Taiwan, who thinks  
she's Eileen Chang writing Hong Kong romances, with neon  
dancing in the back-churning waters of the Star Ferry, on the old depot,  
with Repulse Bay Hotel rendezvous produced on cue.  
All this exotic stuff, of course, is for export.  
We need a fresh angle,  
nothing added, nothing taken away,  
always at the edge of things and between places.  
Write with a different color for each voice;  
OK, but how trivial can you get?  
Could a whole history have been concocted like this?  
Why are there so many good at Oriental spy novels?  
Entangled in the words of others  
Why are there so many things that can't be said?  
So now, once again, they say it's time to remodel  
and each of us finds himself looking around for — what?

1990

Translated by Leung Ping Kwan and Gordon T. Osing

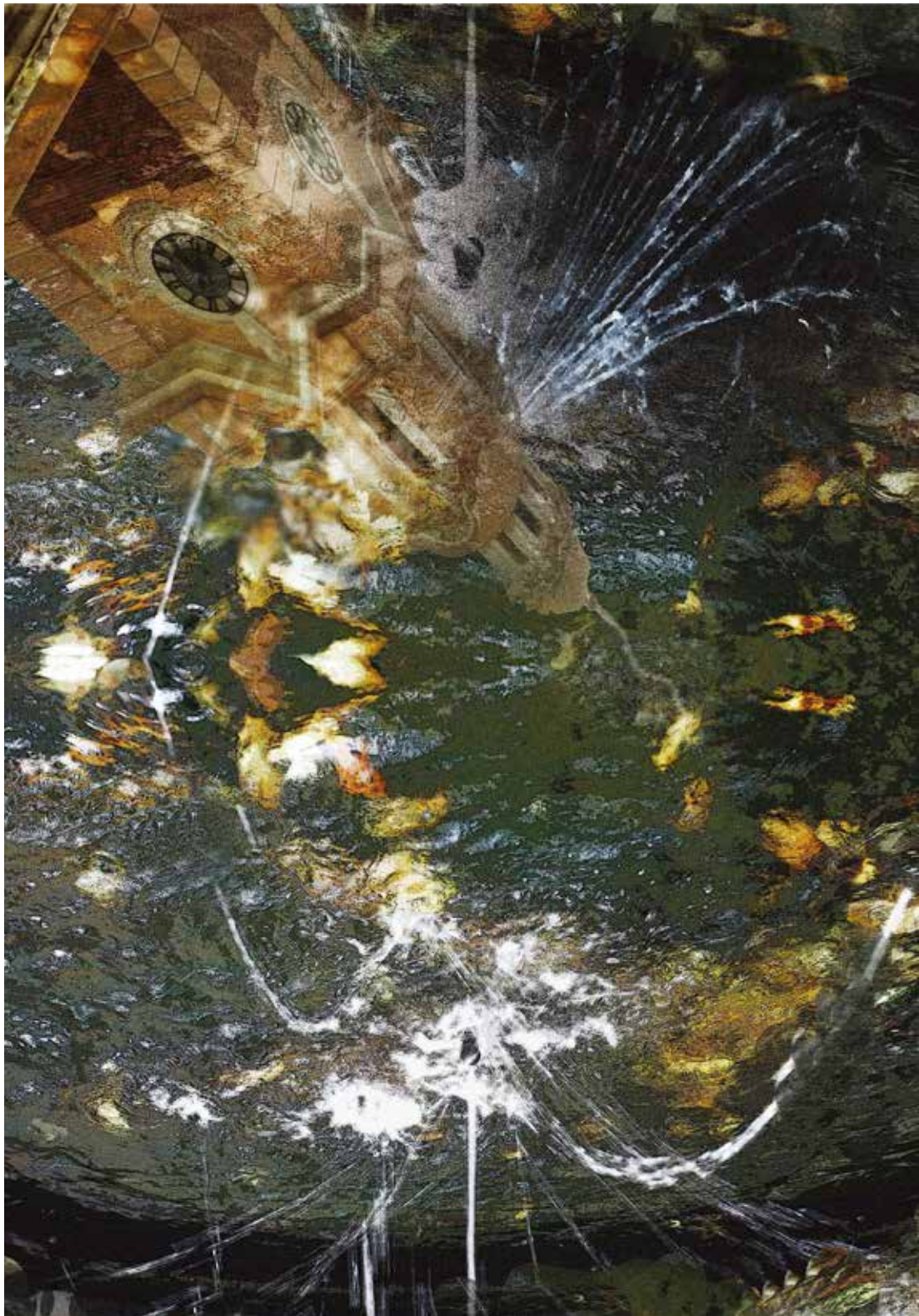


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王禾璧  
Wong Wo Bik

老殖民地建築  
An Old Colonial Building - HKU Pool

彩色噴墨照片  
Colour inkjet print  
2012



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## 老殖民地建築

這麼多的灰塵揚起在陽光和  
陰影之間到處搭起棚架圍上  
木板圍攔古老的殖民地建築  
彷彿要把一磚一木拆去也許  
到頭來基本的形態仍然保留  
也許翻出泥土中深藏的酸苦  
神氣的圓頂和寬敞的走廊仍  
對着堵塞的牆壁也許劈開拆毀  
梯級也許通向更多尋常的屋宇

我走過廊道有時開放得燦爛  
有時收藏起來的盆花走下去  
影印論文看一眼荷花池歪曲  
的倒影尖塔的圓窗漂成浮萍  
經過早晚淘洗不再是無知的  
清白可能已經混濁天真的金魚  
四處碰撞探索垂死根枝仍然  
僵纏橙紅色的鱗片時暗時亮  
微張的鰓葉在窗格那兒呼吸

把廢墟的意象重新組合可否  
併成新的建築頭像是荒謬的  
權力總那麼可笑相遇在走廊  
偶然看一眼荷花池在變化中  
思考不避波動也不隨風輕折  
我知你不信旗幟或滿天煙花  
我給你文字破碎不自稱寫實  
不是高樓圍繞的中心只是一池  
鄰鄰的水聚散着游動的符號

1986

## An Old Colonial Building

Through sunlight and shadow dust swirls,  
through the scaffolding raised-up around  
the colonial edifice, over the wooden planks  
men live on to tear it brick by brick, the imperial  
image of it persisting right down, sometimes,  
to the bitter soil in the foundation, sometimes finding, too,  
the noble height of a rotunda, the wide, hollow corridors  
leading sometimes to blocked places, which, sometimes,  
knocked open, are stairs down to ordinary streets.

Down familiar alcoves sometimes brimming  
with blooms sometimes barren I go to Xerox  
glancing at the images caught in the circular pond,  
now showing the round window in the cupola as duckweed drifting,  
day and night caught in the surface, no longer textbook  
clean, but murky, the naive goldfish searching  
mindlessly around in it, shaking the pliant lotus stems  
and the roots feeling for earth, swirling orange and white,  
gills opening and leeching, in and out of the high window bars.

Might all the pieces of ruins put together present  
yet another architecture? Ridiculous the great heads on money,  
laughable the straight faces running things. We pass in this corridor  
in the changing surface of the pond by chance  
our reflections rippling a little. We'd rather not bend;  
neither of us is in love with flags or fireworks.  
So what's left are these fragmentary, unrepresentative words,  
not uttered amidst the buildings of chrome and glass, but beside  
a circular pond riddled with patterns of moving signs.

1986

*Translated by Leung Ping Kwan and Gordon T. Osing*



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也斯  
Leung Ping Kwan

給苦瓜的頌詩  
Bittermelon

彩色噴墨照片  
Colour inkjet print  
2002



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### 給苦瓜的頌詩

等你從反覆的天氣裏恢復過來  
其他都不重要了  
人家不喜歡你皺眉的樣子  
我卻不會從你臉上尋找平坦的風景  
度過的歲月都摺疊起來  
並沒有消失  
老去的瓜  
我知道你心裏也有  
柔軟鮮明的事物

疲倦地垂下  
也許不過是暫時憩息  
不一定高歌才是慷慨  
把苦澀藏在心中  
是因為看到太多虛假的陽光  
太多雷電的傷害  
太多陰晴未定的日子？  
我佩服你的沉默  
把苦味留給自己

在田畦甜膩的合唱裏  
堅持另一種口味  
你想為人間消除邪熱  
解脫勞乏，你的言語是晦澀的  
卻令我們清心明目  
重新細細咀嚼這個世界  
在這些不安定的日子裏還有誰呢？  
不隨風擺動，不討好的瓜沉默面對  
這個蜂蝶亂飛，花草雜生的世界

1988

### Bittermelon

Wait until this moody weather is over —  
that's all that matters.  
Some can't stand your lined face  
but I don't look for an empty landscape there.  
All the past gathers in your furrows;  
nothing ever really goes away.  
Old Bittermelon, inside  
I know your heart,  
the tender, gamboges fruit.

You're not worn-out or beaten-down,  
you're just resting.  
The loudest song's not necessarily passionate;  
the bitterest pain stays in the heart.  
Is it because you've seen lots of false sunlight,  
too much thunder and lightening, hurt and hurting,  
too many indifferent and temperamental days?  
Your silence is much to be admired;  
you keep the bitter taste to yourself.

In the rows of flowery, tiresome singing  
you persist in your own key.  
You'd like to heal this bad fever of a world.  
Your haunting song would like to soothe our weariness,  
open the heart and freshen the eye,  
give us the world to chew on again.  
In these shaken times, who more than you holds  
in the wind, our bittermelon, steadily facing  
worlds of confused bees and butterflies and a garden gone wild.

1988

*Translated by Leung Ping Kwan and Gordon T. Osing*

延伸文學活動 OTHER LITERARY EVENTS

〈懷想一位詩人〉  
——詠誦也斯

也斯說過閱讀詩，可以令我們更好地感受生活的細節。乘着展覽開幕之際，來自香港和台灣的作家、學者和也斯的一眾好友，聚首一堂，詠誦也詩。

日期，時間／  
二零一四年十月十八日（六）  
下午四時至六時

地點／  
華山1914文化創意產業園區東2館B

朗讀者／  
李瑞騰（台灣國立中央大學中國文學系教授）  
梁文道（文化評論人、兩岸三地作家）  
陳國偉（台灣中興大學文學與跨國文化研究所副教授）  
袁兆昌（香港作家）  
須文蔚（台灣國立東華大學華文文學系教授兼系主任）  
歐嘉麗（香港理工大學中國文化學系講師、法國現代中國研究中心副研究員）

〈喝一杯鴛鴦〉  
——也斯與香港文化身份  
座談會

來自香港和台灣的評論家和學者，從文化的角度探討也斯的文學作品如何帶出香港的文化身份。

日期，時間／  
二零一四年十月十九日（日）  
下午二時至四時

地點／  
紀州庵新館三樓，台北市中正區同安街107號（古亭捷運站2號出口）

講者／  
李瑞騰（台灣國立中央大學中國文學系教授）  
陳建忠（台灣國立清華大學台灣文學所副教授）  
梁文道（文化評論人、兩岸三地作家）  
須文蔚（台灣國立東華大學華文文學系教授兼系主任）  
歐嘉麗（香港理工大學中國文化學系講師、法國現代中國研究中心副研究員）

〈我們帶着許多東西旅行〉  
——也斯的越界藝術實驗  
座談會

也斯是一個對生活充滿好奇和熱情的旅人，他的旅程不光是在地理上，更多是在藝術上。透過文字，電影、攝影、時裝等不同形式的跨媒介藝術合作，讓我們看見每一段旅程也可以是一道精彩的風景。同場，將會率先放映也斯紀錄片片段。

日期，時間／  
二零一四年十月二十六日（日）  
下午三時至五時

地點／  
誠品書店信義館三樓 The Forum  
台北市信義區松高路11號（市政府捷運站2號出口）

講者／  
翁文嫻（台灣國立成功大學中國文學系副教授）  
陳智德（香港教育學院文學及文化學系助理教授）  
黃勁輝（作家、編劇、導演）  
蕭欣浩（香港嶺南大學中文系講師）

上述文學活動由香港嶺南大學中文系副教授、人文學科研究中心主任黃淑嫻主持。

‘THINKING OF A POET’:  
RECITAL

‘Poetry can help us appreciate better the details of life.’ Yasi said. Poets, artists and writers from Hong Kong and Taiwan gather for an afternoon in memory of Leung Ping Kwan and celebrate poetry.

Date / Time ——

Oct 18, Sat, 4-6pm

Venue ——

2B, Huashan1914 Creative Park

Readers ——

Sonia Au (Lecturer, Department of Chinese Culture, Hong Kong Polytechnic University; Associate Researcher, The French Centre for Research on Contemporary China, Hong Kong)

Chen Kuo-Wei (Associate Professor, Institute of Taiwan Literature and Transnational Cultural Studies, National Chung-Hsing University, Taiwan)

Leung Man Tao (Cultural Critic, Writer)

Li Re-Teng (Professor, Department of Chinese Literary, National Central University, Taiwan)

Shiu Wen-Wei (Professor, Department of Sinophone Literatures of National Dong Hwa University, Taiwan)

Yuen Siu Cheong (Writer, Hong Kong)

‘TEA-COFFEE’: A LITERARY  
TALK ON LEUNG PING KWAN  
AND THE CULTURAL IDENTITY  
OF HONG KONG

Writers and scholars from Hong Kong and Taiwan discuss Yasi’s contributions to the cultural identity of Hong Kong through his writing and visual art.

Date / Time ——

Oct 19, Sun, 2-4pm

Venue ——

3/F, Kishu An Forest of Literature. No. 107, Tong’an Street, Zhongzheng District, Taipei (Guting MRT Station Exit 2)

Speakers ——

Sonia Au (Lecturer, Department of Chinese Culture, Hong Kong Polytechnic University; Associate Researcher, The French Centre for Research on Contemporary China, Hong Kong)

Chen Chien-Chung (Associate Professor, Institute of Taiwan Literature, National Tsing Hua University, Taiwan)

Leung Man Tao (Cultural Critic, Writer)

Li Re-Teng (Professor, Department of Chinese Literary, National Central University, Taiwan),

Shiu Wen-Wei (Professor, Department of Sinophone Literatures of National Dong Hwa University, Taiwan)

‘WE TRAVEL WITH LOTS OF  
STUFF’: A LITERARY TALK  
ON LEUNG PING KWAN’S  
EXPERIMENTAL AND CROSS-  
DISCIPLINARY ART

Yasi was a curious and passionate traveler, writer, artist and educator. This literary talk discusses Yasi’s alternative perspectives on life through his writing, photography, films and cross-disciplinary art. A trailer of the documentary film on Yasi will be screened.

Date / Time ——

Oct 26, Sun, 3-5pm

Venue ——

The Forum, 3rd Floor, Eslite Xinyi Branch. No. 11, Songgao Road, Xinyi District, Taipei (City Hall MRT Station Exit 2)

Speakers ——

Chan Chi Tak (Associate Professor, Department of Literature and Cultural Studies, The Hong Kong Institute of Education)

Siu Yan Ho (Lecturer, Department of Chinese, Lingnan University, Hong Kong)

Ben Wong (Writer, Playwright, Film Director)

Yung Man Han (Associate Professor, Department of Chinese Literature, National Cheng Kung University, Taiwan)

The above events will be moderated by Mary Wong, Associate Professor, Department of Chinese, Lingnan University, Hong Kong; Director of Centre for Humanities Research, Hong Kong.

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## 工作團隊及鳴謝 PROJECT TEAM & ACKNOWLEDGEMENTS

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### 聯合籌劃機構 Co-Organisers

#### 藝術推廣辦事處 Art Promotion Office

劉鳳霞 Lesley Lau  
連美嬌 Ivy Lin  
俞俏 Leona Yu  
馬佩婷 Prudence Ma  
吳家輝 Ng Ka Fai  
凌思敏 Simmy Ling

#### 香港藝穗會 The Hong Kong Fringe Club

謝俊興 Benny Chia  
劉錦綾 Catherine Lau  
楊雯蕊 Connie Yeung  
曾芷珊 Yvonne Tsang

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### 策展團隊 Curatorial Team

何慶基 Oscar Ho  
謝俊興 Benny Chia  
黃淑嫻 Mary Wong  
陳麗珊 Mary Chan

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### 展覽榮譽顧問 Exhibition Honorary Advisor

吳煦斌 Betty Ng

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### 展覽團隊 Exhibition Team

策展人 Curator	何慶基 Oscar Ho
展覽經理 Exhibition Manager	顏淑芬 Irene Ngan
展覽統籌 Exhibition Coordinator	湯映彤 Yentl Tong
技術主管 Technical Supervisor	Sawbing Cheung
展覽助理 Exhibition Assistants	盧穎珊 Winnie Lo 呂佩珊 Acid Lu 打權 Dakuen Leung
展覽導賞員 Docents	邱靖雯 Ciou Jing-Wun 林芯亦 Lin Sin-Yi 涂芝瑄 Tu Chih-Hsuan 劉映吾 Liu Ying-Wu 謝采璇 Hsieh Tsai-Hsuan 謝雪浩 Tse Suet-Ho

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### 展覽製作 Exhibition Production

鑽石糖創意行銷有限公司 Diamond Sugar Creative Marketing Ltd.

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### 計劃統籌 Project Planning & Management

#### MCCM Creations / STORY

項目統籌 Project Coordinators	江卓姿 Jessica Kong 陳穎華 Wing Chan
文字編輯（中） Chinese Editor	郭尉尉 Euginie Kwok
文字編輯（英） English Editor	思樂維 Madeleine Slavick
資料搜集及撰稿 Researchers & Copywriters	陳穎華 Wing Chan 吳風 Wu Feng

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### 設計團隊 Design Team

CoDesign Ltd.





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團體 Organisations —— 油街實現 Oi!、香港大學文學院 Faculty of Arts, The University of Hong Kong、香港公共圖書館 Hong Kong Public Libraries、香港藝術館 Hong Kong Museum of Art、鄭國鈞博士工作室 Office of Dr. Raymond Cheng、嶺南大學人文學科研究中心 Centre for Humanities Research, Lingnan University、cccdi ltd. Digital Solutions & Computational Design、MCCM Creations、STORY、The Henry Moore Foundation

個人 Individuals —— 阮志雄 Yuen Chi Hung、李家昇 Lee Ka Sing、李歐梵 Leo Lee、余江河 River Yu、周俊輝 Chow Chun Fai、吳兆朋 Shiu-Pang Almberg、吳嘉妍 Diana Ng、林樂騫 Isabella Lam、胡倩雯 Cynthia Woo、胡敏儀 Wendy Wo、梁寶山 Leung Po Shan、梁文道 Leung Man Tao、袁兆昌 Yuen Siu Cheong、陳智德 Chan Chi Tak、莫韻兒 Esther Mok、區芷文 Carmen Au、梅卓燕 Mui Cheuk Yin、馮美瑩 Sabrina Fung、黃惠霞 Amy Wong、黃勁輝 Ben Wong、智海 Chihoi、斯仲達 Glen Steinman、葉鳳珍 Sharon Ip、鄭政恆 Cheng Ching Hang、蔡仞姿 Choi Yan Chi、蔡世豪 Choi Sai Ho、蔡明俊 Choi Ming Chung、歐嘉麗 Sonia Au、鄧樹榮 Tang Shu Wing、蕭欣浩 Siu Yan Ho、羅貴祥 Lo Kwai Cheung、譚美兒 Eve Tam、龔志成 Kung Chi Shing、littletittle

這次也斯展覽計劃得以在台灣延續，特別鳴謝紀州庵文學森林、讀冊生活及誠品書店，於籌備延伸文學活動過程中提供的各種協助；亦有賴台灣的朋友和機構熱心幫忙，包括蔣慧仙、楊佳嫻、李瑞騰、吳耿禎、胡朝聖、翁文嫻、夏宇、陳國偉、陳建忠、陳藝堂、須文蔚、鴻鴻、小小書房、予豪彩色印刷股份有限公司、信鴿法國書店、遠流出版公司及舊香居。

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Our sincere thanks to friends and organisations in Taiwan —— special mention goes to Sophie Chiang, Yang Chia-Hsien, Kishu An Forest of Literature, TAAZE, and The Eslite Bookstore for their unconditional support in literary events; as well as Chen Chien-Chung, Etang Chen, Chen Kuo-Wei, Sean Hu, Hung Hung, Li Re-Teng, Shiu Wen-Wei, Jam Wu, Xia-Yu, Yung Man Han; Le Pigeonnier, Rare Books, Small Small Idea Co. Ltd, Yeehaa Printing Company, and Yuan-Liou Publishing Co Ltd for their active assistance in the project.

Last but not least, we thank all the participating artists and friends who have supported the making of the project in one way or another.

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### 藝術推廣辦事處

藝術推廣辦事處於2001年成立，旨在提高香港市民大眾對藝術創作和欣賞的興趣，讓大家體驗藝術的樂趣。辦事處着力提供高質素及多元化的視藝活動和服務。透過不同層面，我們經常與不同藝術工作者及有心推廣香港藝術發展的機構、團體及單位，結為策略性的合作夥伴，配合市民的需要，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。

### ART PROMOTION OFFICE

Established in 2001, the Art Promotion Office (APO) aims to raise the public's interest in art creation and appreciation, and let everyone experience the fun of art in Hong Kong. APO focuses on providing visual art activities and services of high quality and diversity. In different dimensions, we often work as strategic partners with various art practitioners and organisations, groups or parties who are dedicated to promote Hong Kong art. 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 the community and to embrace art in our daily life.

### 香港藝穗會

香港藝穗會會址是一幢歷史建築物，坐落於香港最繁盛的中區。自1984至今，藝穗會已被改造及經營成開放的藝術平台，為本地及外來藝術工作者發表作品、展覽和表演及文化交流之用。2001年，藝穗會獲香港政府頒發香港文物獎，並於2009年被評為一級歷史建築。

藝穗會擁有2個小劇場、2個畫廊、售票系統、酒吧和餐廳。在過去30年，共製作了28個藝術節，主導24個製作、主持了90次藝術從業人員駐場計劃、舉辦了1,450個展覽、8,200場舞台演出、2,100場音樂會、3,300次社區外展活動，以及在17個城市進行了65次外地文化交流，包括於上海世博2010演出、策展2011年第五十四屆威尼斯雙年展香港館、台北香港週2012及2014照亮香港在檳城。

### THE HONG KONG FRINGE CLUB

The Hong Kong Fringe Club is housed in an old colonial building in the heart of the city's Central district. Founded in 1984, the Fringe Club has become renowned as a vibrant contemporary arts space for innovation, experimentation, cultural exchange and networking, not only within but also outside of Hong Kong. Every year until 2011, the Fringe Club presented the City Festival (formerly known as the Hong Kong Fringe Festival), an urban cultural festival covering not just the performing and visual arts but also cultural exchange projects, heritage and living history programmes, workshops about urban studies and design, and much more.

The Fringe Club has two theatres, two galleries, a bar, a café and a box office. Over the past 30 years, it has presented 28 festivals and 24 productions. It has hosted 90 international residencies and held 1,450 exhibitions, 8,200 stage performances, 2,100 live-music shows and 3,300 community outreach events. It has arranged 65 tours and numerous overseas presentations in 17 cities, most recently at the Shanghai Expo 2010, the Venice Biennale 2011, Taipei Hong Kong Week 2012 and 2014 Spotlight Hong Kong in Penang.

# 香港中西薈萃 文化體驗予人驚喜 是藝術家自由創作的舞台



香港蘊藏着豐富多元的文化，兼享表達自由，環宇藝術在這裡繽紛綻放。城中的文化藝術節目排得密密麻麻，由中國傳統國粹、大型當代藝術活動，到享譽國際的本地電影等，異彩紛呈，觀眾各適其適。獨特的香港傳統，結合共治一爐的中西文化，迸發無窮活力，為香港的創意工業孕育了良好的發展條件。多樣化的配套設施、節慶及文藝項目，凝聚了本地及全球藝術愛好者。香港將繼續致力培育本地藝術精英，並會把西九龍海濱40公頃的黃金地段發展成為世界級文化區，既有表演藝術場地，也有博物館，為香港這個亞洲文化樞紐再添新動力。

**香港**  
亞洲國際都會

**香港經濟貿易文化辦事處**

更多關於香港的資料，請瀏覽香港經濟貿易文化辦事處網站：[www.hketco.hk](http://www.hketco.hk)

香港經濟貿易文化辦事處於2012年5月在台北正式開幕，致力推動香港和台灣兩地的經貿合作和文化交流，增進彼此多元了解。

但願你還在這兒，溫和地微笑  
回答我無盡的問題  
關於人生中各種飄浮的字辭。

——〈邊界〉，2006

I hope you are still here, smiling gently  
answering my countless questions  
about all the drifting words in life

—— Limes, 2006

游——香港詩人梁秉鈞的旅程(1949-2013)

展期／二零一四年十月十七日（五），下午二時至晚上七時  
二零一四年十月十八日至十一月二日，星期一至日  
上午十時至晚上七時

地點／華山1914文化創意產業園區東2館B  
台北市中正區八德路一段一號

免費入場

週末展覽導賞

日期・時間／逢星期六、日，下午三時（十月十八日除外）  
集合地點／華山1914文化創意產業園區東2館B，展覽接待處  
名額／20位  
國語主講，每節四十五分鐘  
毋須預約，先到先得

JOURNEYS OF A HONG KONG POET  
LEUNG PING KWAN (1949-2013)

Exhibition Period——Oct 17, Fri, 2pm-7pm  
Oct 18 to Nov 2, Mon to Sun, 10am-7pm

Venue——2B, Huashan1914 Creative Park  
No.1, Section 1 Bade Road, Zhongzheng District, Taipei

Free admission

PUBLIC DOCENT TOURS

Date / Time——3pm on Saturdays & Sundays (except Oct 18)  
Meeting Point——Exhibition Reception  
2B, Huashan1914 Creative Park  
A maximum of 20 participants, first come, first served  
45 minutes per session, in Mandarin  
No registration needed

「游——香港詩人梁秉鈞的旅程 (1949-2013)」是一個關注香港作家、香港文學和詩學的計劃。  
‘Journeys of a Hong Kong Poet, Leung Ping Kwan (1949-2013)’ celebrates Yasi and Hong Kong culture  
and recognizes his immense contribution.

參與藝術家 Participating Artists

又一山人anothermountainman、王禾璧Wong Wo Bik、王無邪Wucius Wong、王雅蘭Zepulj Kaluvung、而風Erfeng、西雅Xiya、何慶基Oscar Ho、李彥錚Dexter Lee、李彥志Li Yen-Zhi、李家昇Lee Ka Sing、李錦輝Li Kam Fai、吳耿禎Jam Wu、周俊輝Chow Chun Fai、祈大衛David Clarke、高志強Alfred Ko、敖樹克Gérard Henry、張士飛Chang Shih-Fei、梁小衛Priscilla Leung、梁巨廷Leung Kui Ting、梁安文Anwen Leung、梁美萍Leung Mee Ping、梁家泰Leong Ka Tai、梅卓燕Mui Cheuk Yin、陳敏彥Millie Chen、陳偉民Raymond Chan、黃惠霞Amy Wong、黃勤帶Wong Kan Tai、黃楚喬Holly Lee、智海Chihoi、劉小康Freeman Lau、劉掬色Gukzik Lau、歐嘉麗Sonia Au、蔡仞姿Choi Yan Chi、蔡志聰Tomy Choi、蔡宛璇Tsai Wan-Shuen、駱笑平Donna Lok、聶達Neda、關本良Kwan Pun Leung、蘇慶強So Hing Keung、Laura Barrón、Gary Michael Dault、Larry Eisenstein、Paul Magendie、Milena Roglic、Leslie Thompson、Michael Wolf、Z’otz\* Collective

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