

賽馬會文化保育領袖計劃  
Jockey Club Cultural Heritage Leadership Project

現象錄 以目睹 Between Art & Other Worlds  
05|07  
31|08  
2017

成學劉 Hanison Lau  
覽展體媒多 Multimedia Exhibition

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## 藝術家語 | 劉學成

滄桑百年，藝穗會依舊屹立於中環鬧市中，靜觀浮生變遷。從藝十數年，有幸與此會有數次合作之緣，更在此建築內多次嘗到不思議之感，靈幻驚奇，如夢若真。

憑著這一點點前緣，造就了此次展覽，寫就了「目睹以外現象錄」。

清代文人袁枚曾在著作《子不語》中提及一位河南巡撫胡寶瑤，他是「眼碧色，自幼能見鬼」。我雖無碧眼，但自幼亦能見凡人不能見之異象。

人說我有異能，能見靈界之物，所見之象時而虛白朦朧，時而烏黑如墨，時而浮光掠影，時而形如活人！萬化千變，真假難辨。

《石頭記》中太虛幻境內的一聯「假作真時真亦假，無為有處有還無」，世間真真假假，無常變幻，令人難於捉摸，虛實真偽，又有誰人能辨呢！

活在人世間，你我存在於同一時空，我所見的而他人大多都不可見。眼所見為真？或是眼不見為真？但各自之感覺又不容否定，我只能如中介者般，用自身通過藝術媒介將想見與被見兩者連上，用視覺意象將我所見所感將之一一呈現，通過紅豆乩<sup>1</sup>來不是自身未來，占的是感同身受；門縫中的冰糖<sup>2</sup>，在眩光中記錄了七十多年前的驚喜；梯間的嫗靈，在觥籌交錯中遺恨……

藉著件件作品邀請不能見之觀眾參與其中，一同感受我的所見所感。

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1. 扶乩是中國民間宗教「天人交通」術的一種。由兩人或一人扶住乩架，在預先鋪沙的乩盤，以空懸的乩筆畫書寫文字或圖畫。凡與神仙的問答常用此法。

2. 文獻記錄了在二戰日軍剛投降後，牛奶公司員工在倉庫發現紅糖。是次展覽中，劉學成以冰糖結晶為喻，提醒我們昔日的驚喜故事。

## Artist Statement | Hanison, Lau Hok Shing

Through one hundred years of vicissitudes, the Fringe Club has stood firm in the heart of Central, witnessing the changes in our city. Having engaged in art for over ten years, I am honoured to have had several collaborations with the Fringe Club. Most surprisingly, in this building, I have had astounding experiences of the unimaginable sense of things. Spiritually astonished; like a dream-like reality. As a result, I conceived “Between Art & Other Worlds”.

In *What the Master Would Not Discuss*, Yuan Mei, a Qing Dynasty poet, mentioned a government official in Henan Province named Wu Bo Chuan, who had “bluish-green eyes and was able to see ghosts since his childhood”. I don’t have bluish-green eyes, but since my childhood I have been able to see things that others cannot see.

People say I have a special ability to see ghosts. What I see is sometimes white and blurry, sometimes as dark as ink, sometimes a glimpse of light, sometimes shaped like humans! It’s ever-changing, and I find it hard to be sure whether it’s reality.

In *Dream of the Red Chamber*, a couplet in the opening chapter reads: “Truth becomes fiction when the fiction is true; real becomes not-real where the unreal is real”. In this world, the real and the unreal are ever-changing, and always hard to fathom. Who can be absolutely certain either way?

Living in this world, you and I exist in the same time and space, but what I see is not seen by most people. Is seeing believing? Or is seeing not necessarily believing? These feelings are not mutually exclusive. I can only act as a medium, connecting “to see” and “be seen”. Through visual imagery, I present my version of reality. I do not use Red Bean Fu Ji<sup>1</sup> to predict people’s future – instead, I invite them to be touched by the Fringe Club’s past. Amid a dazzling glare, a piece of rock candy<sup>2</sup> at a slightly ajar door reminds us of a mystery that happened more than 70 years ago; a lady ghost at the top of the stairs is melancholic as she observes people’s revelries...

My works invite an invisible audience to feel what I feel, to perceive what I perceive.

English translation by Yan Pat To

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1. Fu Ji is a method of “planchette writing”, or “spirit writing”, in which one or two people hold a rack with a suspended stick that writes words or draws pictures in a tray of sand. Like a Ouija board, it is considered a way of communicating with the gods.

2. A documentation records that a worker of the Dairy Farm found brown sugar in a depot right after Japan’s surrender at the end of WWII. In this exhibition, Lau metaphorically turns pieces of rock candy into crystal to remind us of this sweet story.

## 藝術家簡歷

劉學成剛獲得香港藝術發展局頒發之香港藝術發展獎2016 - 藝術新秀獎（視覺藝術）。自2003年，劉氏積極參與多個本地聯展，至今在世界各地參與超過一百次個展與聯展，包括美國、澳大利亞、法國、韓國，中國大陸和香港等地。他並多次赴美國、韓國參與藝術家交流及駐場計劃。他擅長運用雕塑和日常生活中現成的材料表達其創作理念，探索與個人相關的主題。他醉心中國歷史和文學，尋求在創作中展現當代藝術中的詩意元素。

## Artist Biography

Hanison Lau won the Hong Kong Arts Development Awards 2016 - The Award for Young Artist (Visual Arts). Since 2003, he has exhibited his work in over 100 solo and group exhibitions, including in the USA, Australia, France, South Korea, mainland China and Hong Kong. He has also taken part in many overseas artist-in-residence projects, including in Portland, USA, in 2008 and South Korea in 2010, 2011, 2013 and 2014.

Lau uses sculptural form to present his ideas; his 3-dimensional pieces tell some of his personal stories, presenting different visual elements with ready-made materials. He usually employs history and literature, especially adapted from Chinese culture, as referential languages and properties to appropriate his works. He uses sculpture and drawing to represent the poetic elements vested in contemporary visual art form, and his works demonstrate a strong record of personal action.

## 部分個展

- 2017 「目睹以外現象錄－劉學成多媒體展覽」香港藝穗會
- 2014 「向你好說你好」安全口畫廊 香港
- 2013 「測不準定理」劉學成作品展 提藝廊 香港
- 2011 「求不得」劉學成混合媒體作品個展 藝術獨立論壇 泰達當代藝術博物館 中國天津
- 2006 「詩前想後」劉學成個人作品展 二樓原作

## 部分聯展

- 2016 「島敘可能：文學 x 視藝 展覽」香港文學生活館 la space
- 2016 「人間／天上－典亞藝博2016 香港雕塑雙年展」香港會議展覽中心
- 2015 「呂壽琨水墨傳奇四十年」香港藝術中心包氏畫廊
- 2015 「時間遊人」香港文化博物館
- 2015 「山外山－楊凱、劉學成雙個展」Lucie Chang Fine Arts 與香港藝穗會
- 2013 香港巴塞爾藝術展 安全口畫廊 香港會議展覽中心

## 部分國際藝術家交流及駐場計劃

- 2014 韓國 非軍事區國際戶外藝術展
- 2011 中國天津 泰達當代藝術博物館
- 2008 美國 波特蘭 Worksound 駐場藝術交流及創作

## 部分獎項

- 2017 香港藝術發展獎2016藝術新秀獎（視覺藝術），香港藝術發展局
- 2013 韓國太和江國際生態藝術節2013最受市民歡迎作品獎 TEAF，韓國
- 2007 被選為香港藝術推廣辦事署「藝遊鄰里計劃」的推介藝術家之一

### **Selected Solo Exhibitions**

- 2017 “Between Art & Other Worlds-Hanison Lau, Multimedia Exhibition”,  
Hong Kong Fringe Club
- 2014 “Say Hello to Hello”, Gallery EXIT, Hong Kong
- 2013 “Uncertainty Principle” by Lau Hok-shing, The A.lift Gallery, Hong Kong
- 2011 “Bittersweet”, a mixed-media solo exhibition by Hanison Lau Hok-shing,  
TEDA Contemporary Art Museum, Tianjin, China
- 2006 “Poem. Imagine”, Too Art Gallery, Hong Kong Arts Centre

### **Selected Group Exhibitions**

- 2016 “Islands’ Narrative: Literature X Visual Art Exhibition”, 1a space, Hong Kong
- 2016 “Fine Art Asia 2016-Heaven & World of Hong Kong Sculpture”,  
Hong Kong Convention and Exhibition Centre
- 2015 “A Legacy of Ink Lui Shou-kwan 40 Years On”, The Pao Galleries,  
Hong Kong Arts Centre
- 2015 “The Past is Continuing”, Hong Kong Heritage Museum
- 2015 “Double Vision: Yang Kai and Lau Hok Shing Hanison”, Hong Kong Fringe Club
- 2013 Hong Kong Art Basel 2013, Gallery EXIT,  
Hong Kong Convention and Exhibition Centre

### **Selected Artist-In-Residence Projects**

- 2014 International Outdoor Art Exhibition 2017 of Korea DMZ Art Festival 2014,  
DMZ Art Festival Organising Committee, DMZ, South Korea
- 2011 TEDA Contemporary Art Museum, Tianjin, CHINA
- 2008 Artist-in-residence project, Worksound, Portland, USA

### **Selected Awards**

- 2017 Hong Kong Arts Development Awards 2016 - Award for Young Artist (Visual Arts),  
Hong Kong Arts Development Council
- 2013 Taehwa River Eco Art Festival 2013 - most popular artist, chosen by citizens, TEAF,  
South Korea
- 2007 Selected as one of the highlighted artists by the Hong Kong Art Promotion Office  
for its “Artists in Neighbourhood scheme II 2008”

## 策展人語 | 謝俊興

劉學成於是次多媒體展覽，帶領觀眾跨進第四維度，感受他的所見所感。劉氏自言身懷異能，能見凡人不能見的異象。其所見所感難以用科學或理性方式驗證。劉氏作品呈現的靈界異象，需要充滿懷疑心的觀眾對其信任，放下成見，以開放的態度進入劉氏世界。

在此背景，第四維度非虛非實。異象與實境共生生存，時而實在，時而朦朧，時於感管異奇，時而低語呢喃。劉氏盡其所能，以視覺意象一一呈現其所知所感，通過不規則排序的三維藝術裝置，邀請不能見之觀眾參與其中。

劉學成表示他曾於藝穗會內的不同地位，嘗到不思議之感（藝穗會會址前身是冷藏庫，由舊牛奶公司於1913年建成）。他以是次展覽作品分享其奇異體驗。

位於展覽中央的作品是貌似帳蓬的結構，觀眾可在此處體驗不思議之感。作品名稱早已提示，觀眾在此仿繭空間，將與靈界之物來一場想像中的相遇。其他作品靈感來自太虛幻境的虛實真偽與無常變幻，喚起觀眾對「所見是為真」和時間痕跡的懷疑。展品物料，如白色顏料（牛奶替代物）和紅豆等，指向會址的前塵往事和當下狀態。

其他隱晦的主題是秘密及秘密空間。一件由變裝雨傘製成的隨身之物，形塑一個專屬藝術家與觀眾的私密空間。他倆可在眾目睽睽之中，在此裝置交心談密。然而，此空間屬公屬私，還看遊弋在旁的觀眾是否注目於此。於藝穗會的不同方位，劉氏已準備秘密空間，讓觀眾一探第四維度的異境。

中文翻譯：甄拔濤

## Curatorial Statement | Benny Chia

In this multimedia exhibition, Hanison proposes to explore the realm of sense-data by crossing over into the 4th dimension, to which he believes he has access through his paranormal sensibilities. These percepts and sensations are unanalyzable and unverifiable by scientific or rational means. The artist's own assertions can only be taken on trust, requiring skeptical audience members to suspend their belief systems in order to experience the incorporeal possibilities that inform Hanison's artworks.

The 4th dimension in this context does not exist independently or with its own constructs of realities; instead it feeds on and mirrors the material world, and manifests in the form or non-form of blurred images, abnormal sensations and the production of sub-vocal sounds. These sense-data are then rendered in a series of 3-dimensional assemblages in a non-defined sequence to produce in the viewer a textural and visceral response to the encounters in that realm.

Hanison indicates that he has been exposed to multiple paranormal phenomena at different sites within the Fringe Club (the building was previously an ice depot, construction of which was completed by the old Dairy Farm company in 1913). The artworks he has produced for this exhibition articulate these experiences.

The central piece on display is a tent-like structure, inside of which viewers are to be self-induced into an altered state of consciousness. The title of the work suggests an imagined encounter with the presence of a ghost in the cocoon-like space. Other works employ percepts that emanate from the in-between spaces to raise viewers' doubts about the certainty of their visual receptivity, and time's corroding effects on materials. Materials such as white pigment (in place of milk) and red beans are used to reference the past identity of the building and its present repurposed state.

Other themes that emerge in the subtext are secrets and secret spaces. A portable artwork made from a modified umbrella creates an intimate space for the artist and just one viewer at a time to exchange deep hidden secrets in full view of the public, however privacy and confidentiality are maintained by the indifference of an urban peripatetic crowd preoccupied with their own thoughts. At various sites on the Fringe Club premises, the artist locates secret spaces to explore the metaphorical 4th dimension in each viewer's emotional centre.

## 策展人簡歷

謝俊興為香港藝穗會創辦人及總監，於1983年創立香港藝穗節，經過三十五年的不斷努力，將瀕臨廢棄的舊牛奶公司中央倉庫活化及經營為開放的當代藝術平台。1999年他創辦乙城節，發起「焦點城市」計劃，與二十多個城市建立藝術家及文化領袖的交流平台，參與城市包括維也納、新加坡、胡志明市、檳城等。

謝氏亦曾參與策劃多個舞台劇場作品和藝術展覽，其中包括上海世博會爵士樂大樂隊演出，威尼斯雙年展香港館展覽等。他也是香港藝術發展局、香港國際電影節及香港藝術行政人員協會的創會成員，並獲香港特區政府銅紫荊星章、前港英政府榮譽勳章、香港藝術家聯盟藝術推廣年獎及Time Out 雜誌的「香港英雄」等榮譽。

## Curator Biography

Benny Chia is the founder and director of the Hong Kong Fringe Club. He founded the Hong Kong Fringe Festival in 1983, and has been revitalising the disused Old Dairy Farm Central Depot into a vibrant contemporary arts space for the past 35 years. In 1999 he launched the City Festival, and by initiating a programme called Spotlight City, he has built up exchange networks with artists and arts promoters in some 20 cities, such as Vienna, Singapore, Ho Chi Minh City and Penang.

He has directed and curated many stage productions and art exhibitions, including the Big Band Jazz performance at Hong Kong Week at the Shanghai Expo 2010, and the Hong Kong Pavilion at the Venice Biennale 2011. He is a founding member of the Hong Kong Arts Development Council, the Hong Kong International Film Festival and the Hong Kong Arts Administrators Association.

Honours he has won include the BBS from the HKSAR Government, Badge of Honour from the former Hong Kong Government, Best Arts Promoter from the Hong Kong Artists Guild, and “Hero of Hong Kong” from *Time Out Magazine*.

## 部分視覺藝術策展 | 聯合策展\*項目

- 2017 「目睹以外現象錄－劉學成多媒體展覽」香港藝穗會
- 2015 「風欲靜－杜可風X許靜聯展」香港藝穗會\*
- 2015 「山外山－楊凱、劉學成雙個展」香港藝穗會\*
- 2014 「新水墨展：有於上形於下」香港藝穗會\*
- 2013 「新水墨：古董也當代」香港藝穗會\*
- 2012 「第54屆威尼斯雙年展回應展－蛙托邦」香港藝穗會
- 2012 「滬港文化交流計劃－蛙托邦鴻港浩搞筆鴉2」證大朱家角藝術館 朱家角 中國\*
- 2011 「蛙托邦鴻港浩搞筆鴉」威尼斯雙年展香港館 意大利\*
- 2005 「挖冰窖·尋歷史」香港藝穗會
- 2003 「6個香港藝術家在漢城」SSamzieSpace 首爾 韓國
- 2000 「放膽發夢」香港大會堂
- 2000 「藍亦藍－當代藝術展覽」香港大會堂
- 1999 「死在香港」前油街藝術村停屍間 香港
- 1999 「黑色，圓體，性感－萬寶龍贊助攝影展」香港，新加坡，台北，東京
- 1997 「香港實驗－攝影及裝置展覽」香港大會堂
- 1996 「有限剖白－多媒體展覽」香港大會堂
- 1995 「文化易容：處變中的香港視覺藝術」香港大會堂\*
- 1995 「白恤衫之藝術變身－思捷贊助多媒體展覽」香港，倫敦，首爾，東京

## Visual Arts Projects – Curated | Co-curated\* Exhibitions & Projects

- 2017 “Between Art & Other Worlds – Hanison Lau, Multimedia Exhibition”,  
Hong Kong Fringe Club
- 2015 “Still Wind – Installation & Contemporary Ink”, Hong Kong Fringe Club\*
- 2015 “Double Vision – Installation & Contemporary Ink”, Hong Kong Fringe Club\*
- 2014 “As Above & So Below – Exhibition of Contemporary Ink Art”,  
Hong Kong Fringe Club\*
- 2013 “Now & Then – Contemporary Ink Vs Antiquities”, Hong Kong Fringe Club\*
- 2012 “Frogtopia – Hongkornucopia – The 54th Venice Biennale Response Exhibition”,  
Hong Kong Fringe Club
- 2012 “Frogtopia – Hongkornucopia – Mixed Media”, ZenDai Art Museum, Zhujiyajiao,  
China\*
- 2011 “Frogtopia – Hongkornucopia – Mixed Media”, Hong Kong Pavilion,  
Venice Biennale, Italy\*
- 2005 “The Excavation – Mixed Media”, Hong Kong Fringe Club
- 2003 “6HK ARTists to Seoul – Mixed Media”, SSamzieSpace, Seoul, Korea
- 2000 “Dare to Dream – Multimedia”, City Hall, Hong Kong
- 2000 “Blue is Blue – Contemporary Art Exhibition”, City Hall, Hong Kong
- 1999 “Death in Hong Kong – Mixed Media”, Oil Street Funeral Parlour, Hong Kong
- 1999 “Black, Round & Erotic with Montblanc – Photography Exhibition”,  
Hong Kong, Singapore, Taipei, Tokyo
- 1997 “Hong Kong Experiment, photography & installations”, City Hall, Hong Kong
- 1996 “Restricted Exposure – Multimedia Exhibition”, City Hall, Hong Kong
- 1995 “Ac.cul.tu.ra.tion Art in Time of Change – Multimedia Exhibition”, City Hall,  
Hong Kong\*
- 1995 “Shirt Art – Multimedia Exhibition” with Esprit in Hong Kong, London, Seoul  
and Tokyo



**紅豆**  
**Red Bean**

思念無蹤  
紅豆為媒  
如若扶乩問吉凶  
到最後  
占得感同身受  
一夢中

集合物 (紅豆、鐵、地毯、海綿、鏡、木、玻璃珠、燈光裝置)  
Assemblage (red bean, iron, carpet, sponge, mirror, wood, beaded glass, lighting device)

尺寸不定  
Dimensions variable

2017



**紅豆**  
**Red Bean**

思念無蹤  
紅豆為媒  
如若扶乩問吉凶  
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占得感同身受  
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集合物 (紅豆、鐵、地毯、海綿、鏡、木、玻璃珠、燈光裝置)  
Assemblage (red bean, iron, carpet, sponge, mirror, wood, beaded glass, lighting device)

尺寸不定  
Dimensions variable

2017



## 紅豆 Red Bean

思念無蹤  
紅豆為媒  
如若扶乩問吉凶  
到最後  
占得感同身受  
一夢中

集合物 (紅豆、鐵、地毯、海綿、鏡、木、玻璃珠、燈光裝置)  
Assemblage (red bean, iron, carpet, sponge, mirror, wood, beaded glass, lighting device)

尺寸不定  
Dimensions variable

2017



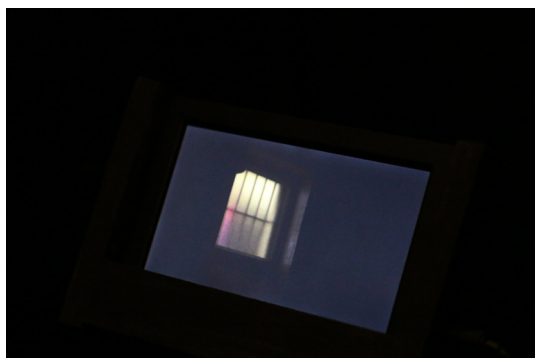
## 冰糖 Crystal Sugar

夾縫駐  
白駒過隙  
停住  
眩光中定格了七十多年前烽火後的一抹驚喜處  
到後尾  
成就了人間甜美

集合物 (舊木門、冰糖、膠片、燈光裝置)  
Assemblage (old wooden door, crystal sugar, plastic, lighting device)

尺寸不定  
Dimensions variable

2017



## 黑 Black

一夜的空間  
有聲若無聲  
無聲若有聲  
有畫若無畫  
無畫若有畫  
孰假  
孰真  
難分

混合媒介 (金屬、布料、舊木櫈、錄像裝置)  
Mixed media (metal, fabric, old wooden chair, video installation)

尺寸不定  
Dimensions variable

2017



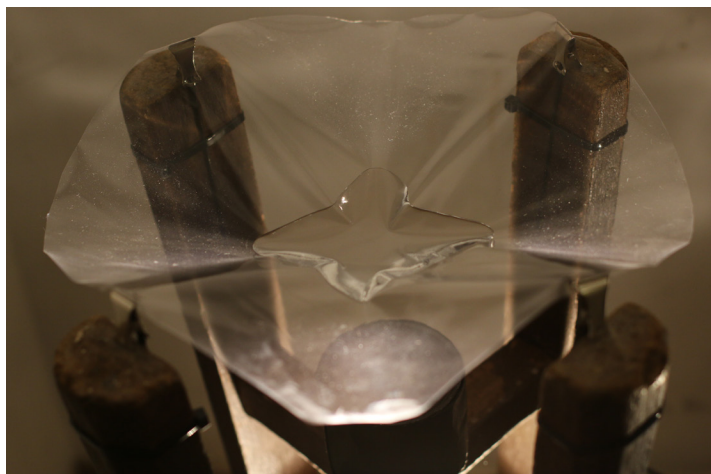
## 結 Conclusion

承載段段歷史  
如鐵  
是真是假  
怎能辨  
有誰能歸結

集合物 (舊儲物櫃、有關牛奶公司的舊物、磨沙膠貼)  
Assemblage (old locker, old stuff related to Dairy Farm, sandblasting tape)

尺寸不定  
Dimensions variable

私人收藏 Private Collection  
張朝敦博士 Dr. Charlton Cheung  
胡兆昌先生 Mr. John Wu



**聲·影**  
**Sound · Shadow**

非聽  
用雙眼看聲  
似有若無  
靜待粼粼波光影

混合媒介 (舊椅、透明軟膠布、水、聲音裝置、燈光裝置)  
Mixed media (old wooden chair, plastic, water, sound installation, lighting device)

尺寸不定  
Dimensions variable

2017



## 白 White

蒸發了時光  
留下了一圈又一圈的不確定  
痕跡成形  
也無形  
輕盈

混合媒介 (玻璃杯、水、白色顏料)  
Mixed media (glass, water, acrylic)

尺寸不定  
Dimensions variable

2017



嫗  
**Old Lady**

梯間  
老嫗留影  
薰風處  
敲著杯邊  
驚醒  
記著觥籌遺恨聲

集合物 (舊單車喇叭、布料、竹、電風扇、聲音裝置、玻璃酒瓶)  
Assemblage (old bicycle horn, fabric, bamboo, electric fan, sound  
installation, wine bottle)

尺寸不定  
Dimensions variable

2017



## 衣 Clothes

膠衣衫  
焗得全身微升溫  
薄汗化煙塵  
恰似穿掛了別人身  
自身  
別人身  
附身  
難分

膠雨衣  
Rubber raincoat

尺寸不定  
Dimensions variable

2017





**幽**  
**Spirit**

余光中  
乍見團團如墨  
半空  
隨形若影  
如風

集合物 (木、金屬、布料、塑膠顏料)  
Assemblage (wood, metal, fabric, acrylic)

尺寸不定  
Dimensions variable

2017

# 「午夜學成說書」

## Hanison Lau's "Midnight Stories"

13.7.2017 (四Thu) | 9-10 pm | 陳麗玲畫廊 Anita Chan Lai-ling Gallery

百年建築留下的歷史不少，然而未紀錄的故事或許更多。劉學成延續展覽對物件與通靈的探討，穿起唐裝、手搖紙扇，任由時空錯置，帶領觀眾回到六、七十年代的香港，在天亮以前演說從各處收集回來的靈異故事與奇聞。故事當然不乏藝術家自身的經歷。

劉學成自言服裝和道具讓他更入戲，穿過了時光隧道，回到各種親歷的異境。他說起某個晚上在藝穗會內，目睹窗外飄浮一個人頭，有人說他遇上的是幾十年前舊牛奶公司的洋人大班，他自己卻認出是一名光頭的亞洲人。人頭的真實身份無從稽考，但那次經歷卻是實實在在的，體驗靈界獨有的交錯時空，跳進了另一個維度觸碰時間的痕跡。就如展覽一樣，說書徘徊在真與假之間，我們甚至不知道要降落在哪一個時空，而每個時代的說書人，留下的片言隻語注定不能寫進教課書，卻能在大歷史以外，讓時代和空間的記憶像鬼魂般回來。

展場內幾乎每一件展品都邀請參觀者觸摸互動，從而體驗異境的存在。劉學成的說書也鼓勵觀眾的參與，過程中隨便發問，甚至為故事添補各種資訊與細節，與這位榕樹頭的「講故佬」一起追尋這座城市的軼事，說書者並非以權威的姿態俯瞰歷史。或許每次說故事都是一次召魂，用口耳相傳的方式召回並記住散失於歷史迷霧的人與物，直至最後一位說故事的人。

Century-old buildings are loaded with stories, more left unrecorded than told. For this exhibition about objects and shamanism, Hanison Lau wore Chinese-style clothing, held a paper fan, and made himself comfortable in the mis-located time and space so that he could lead audience-members back to the Hong Kong of the 60s and 70s. Until dawn, he told ghost stories and anecdotes he had collected from many sources, and shared tales of his own personal encounters.

Hanison explained that the costume and props helped him get deeper into the play. He recalled one night at the Fringe Club when he saw a human head floating outside the window. Someone told him that the head was that of a Westerner, the chief of the then "Dairy Farm", but Hanison recognised it as that of a bald Asian. The characteristic shamanistic juxtaposition of time and space put him in another temporal dimension, and the story-telling lingered between the real and the fictitious.

Almost every artwork in the exhibition space reached out to the spectators' touch, giving them a taste of mysterious lands. Hanison encouraged people to participate in his story-telling and ask questions. He did not regard himself as the authoritative overseer of the bygone. People and objects lost in the mists of history were summoned and remembered, until they were told by the last storyteller.



# 赤裸對話之「何處可不見？」

## Naked Dialogue: “Making Visible the Invisible?”

藝術家劉學成 x 藝穗會創辦人及總監謝俊興

Artist, Hanison Lau x Fringe Club Founder & Director, Benny Chia

15.7.2017 (六 Sat) | 3:30-5 pm | 樓上劇場 Upstairs Theatre

「目睹以外現象錄」展覽中，各組展品除了重現劉學成的通靈體驗，也藏了不少歷史的密碼。藝術家與藝穗會創辦人兼本次展覽策展人謝俊興，在對談中解開參觀者的迷思。

劉學成說起展場內一盤一盤的紅豆，既埋藏了靈體的觸感，也是回應他從牛奶公司藏書中讀到的歷史故事。話說二戰後，員工在曾經被日軍佔據的倉庫內發現紅豆與冰糖，在戰後物資匱乏的情況下，紅豆曾是附近居民的救命草。藝術家讓一顆顆紅豆重回這個空間，空間則為展品重置了歷史的重量。無怪乎謝俊興嘆道劉學成的作品難以收藏，是一條捉不住的時間河流，欣賞者只能在展出當下經歷藝術品最好的狀態。劉學成笑說曾經擔心沒有人收藏他的展品，收入無以為計，但也灑脫認同作品的價值不在收藏，而是以視覺、聽覺、觸感，縱橫串連展覽場地，割開一道時空的裂縫，讓參觀者觸碰建築物背後的歷史。

藝穗會會址落成於1892年，目睹不同時代的命運，歷史的重量讓藝術家聯想到生死命題。其中一組作品要觀看者蹲下來觸摸紅豆，靈感來自日本的茶庵。茶庵低矮的門眉讓進入者謙卑地俯身，劉學成的作品則請欣賞者鞠躬撫摸兩塊墓碑，是藝術家對歷史以及逝世親人的思念。

但說到靈異事件，謝俊興自言創辦藝穗會三十多年，從未在會址看過靈體，但擁有通靈體質與收集舊物嗜好的劉學成卻難以「不見」。這次展覽是一個契機，以不同作品重現時間長河中隱沒了，或別人不可見的意義。

In “Between Art and Other Worlds”, the artworks re-presented Hanison’s shamanistic experience, and embedded secret historical codes within themselves. The artist and Benny Chia, founder of the Fringe Club and curator of the exhibition, engaged in a conversation to answer participants’ questions.

Hanison said that buried in the bowls of red beans in the exhibition area were his impressions of how he felt touching the spirits, and his response to the history of the space. Apparently, after WWII, the staff found red beans and rock sugar in the warehouse that was once occupied by Japanese soldiers. Resources were scarce, and red beans were life-saving supplies for nearby residents. Hanison brought thousands of beans into this very space. No wonder Benny Chia lamented that it had been almost impossible to collect Hanison’s artworks. It was the sight, the hearing and the touch that enabled the audience to get in touch with the history of the building.

The existing Fringe Club building was built in 1982, and has stood witness to fate. The weight of history reminded the artist of life and death. Spectators had to crouch to touch the red beans, just as visitors to Japanese tea rooms must bend low to enter, humbly. The artworks asked the spectators to bow down to touch two tombstones, the artist’s remembrance of history and his deceased family members.

Benny Chia commented that in the 30+ years since he had founded the Fringe Club, he had never seen any spirits there. But for Hanison, who has shamanistic abilities and had developed a habit of collecting used objects, it’s hard “not to see”. This exhibition was an opportunity for the meaning hidden in history, invisible to many, to be presented again through the artworks.



# 「傘底秘語」 “Umbrella Secrets”

20.7.2017 (四 Thu) | 7-9 pm | 藝穗會 Fringe Club

「目睹以外現象錄」以歷史、記憶、靈界來拓展展覽空間的潛力與可能性；從舊牛奶公司到藝穗會，本身亦標誌著空間用途的改變。於是劉學成想到在場外搬演自己一個探討公共與私人空間界線的作品，讓市民主動加入，拉闊空間的想像。

現代人只要拿起智能手機，便可隨時隨地在公共空間進入私人世界，卻與身邊的陌生人或當下的空間隔離，更別說互動。劉學成曾在本地及國外多個城市舉行「傘底秘語」，同樣在公眾地方圍起一個私人空間，邀請陌生人走進傘下，在當下隔著黑色的薄紗互相分享最私密的記憶或秘密。

所謂私人空間，其實只是黑傘圍著的一道黑簾，過程卻讓傘內人更在意地感受外部由聲音、氣味、有限視覺架構的公共空間，一如展覽中各種感官提示。站在傘內，傘外的世界彷彿放大了。一些平日走在路上未必能發現的城市細節，變得更清楚、更真實，不少參加者表示需要一點時間習慣。

藝術家讓參加者在人來人往的中環街道上，重新思考「公共」的意涵。有趣的是，這並非透過忽略身邊事物來構築私密空間，而是通過陌生人的萍水相逢與信任改變空間，像靈體獨立於公共場域。對傘外的人來說，傘內人像圍繞古老建築遊蕩的黑色幽靈。唯有交出自己的記憶與秘密，才能進入那個當下建立的空間互通。

“Between Art and Other Worlds” expanded the potential and the possibilities of the exhibition space with history, memories and the spiritual world. From the Dairy Farm to the Fringe Club, the purpose of the space had changed. This inspired Hanison to come up with the idea of presenting one of his artworks – a piece that examined the modern boundary between public and private spaces – outside of the venue.

He encouraged people to participate actively so as to open up their imagination. Our contemporaries move from public to private world anytime and anywhere they want, as long as they pick up their smart phones. Yet they connect neither with the strangers nearby nor with the immediate space they are in.

Hanison has presented “Umbrella Secrets” locally and in many cities overseas. In each venue, he constructed a private space under an umbrella, into which he welcomed strangers. Separated by a thin black veil, he and each visitor shared their most intimate memories and secrets.

The so-called private space was in essence a black veil circling the umbrella. Yet under the umbrella, people were more perceptive to the sounds and smells outside, and the world outside seemed much bigger. Details of the city unnoticed during regular walks became clearer and truer. Many participants said it had taken them some time to get accustomed to this.

The artist invited participants to re-consider the meaning of “public” on a busy Central street. In creating the private space, he took its surroundings into account. It was the unexpected encounter and trust between strangers that changed the space, like spirits existing independently of the public space. Interestingly, to those outside, the people under the umbrella seemed like black spirits loitering around the old buildings. Only by surrendering their memories and secrets could people connect to the space that had been built.



## 藝術家分享會－「藝穗會內外我見」

### Artist's Sharing:

### “My Normal & Paranormal Sightings In & Around the Fringe”

22.7.2017 (六 Sat) | 3:30-4:30 pm | 冰窖 Fringe Vault

昔日儲存冰塊的冰窖，現已變成餐室。為了避免影響食客，劉學成放置在餐室的作品都低調地融入環境，不至阻礙市民休息用餐。最後一個活動「藝術家分享會」就安排在舒適的餐室內，讓藝術家與公眾更接近、更平等地分享各自對展覽和建築的想法。

分享會中大家都十分關心作品的源起，即劉學成看見靈體的能力。劉亦分享許多關於通靈的體驗與想法，包括看見飛行飄蕩的鬼魂而重新思考世界的「必然性」，人或生物不一定腳踏實地，也可以天馬行空飛翔。這成為他日後創作藝術的出發點，更在今次的作品駁通他的靈異世界。

劉學成又在會上透露，由於他本來對歷史就有濃厚興趣，而這次展覽又有關藝穗會的歷史建築和空間，故此他在創作前期花了許多時間尋根究底，為作品加入大量歷史元素。謝俊興作為策展人卻提醒他不要過分陷入歷史細節，讓劉學成重新思考，在作品中放入更多感情，以及他在第四空間的體驗，更著重觀賞者的參與和感受。

既是平等分享，不少市民亦在席上分享對展覽和活動的感想，談到作品美學、地區歷史，與城市保育等話題；甚至有市民受分享會的題目吸引而來，因而接觸展覽。更有一位曾在附近讀書的老街坊，在分享會後激動地與藝術家和策展人交換自己與這座建築的記憶。分享會讓展覽多了一個面向，不只是藝術家的抒發，也帶動市民再次審視這座充滿歷史的建築與這個城市的關係。

The space that was once an ice vault is now a café. In order not to disturb the patrons, Hanison's artworks were integrated into the environment in a low-key way. The final event, "Artist's Sharing", held in the café, brought the artist and the public together for a sharing of views about the exhibition and architecture.

Many participants wanted to know about Hanison's ability to see spirits, so he spoke about his shamanistic experiences and his idea of "inevitability", which he developed after seeing floating spirits. People and living objects did not have to have their feet on the ground, and could fly freely, he said. This thinking was the departure point for his artworks, connecting him to the spiritual world in this exhibition.

Hanison also revealed that he has always had a keen interest in history, and in the early stages of the creative process he spent a huge amount of time on historical research. However Benny Chia, the exhibition's curator, advised him not to get overly entangled in the nuts and bolts of history. The artist therefore reconsidered his creative approach, shifting to a greater emphasis on emotions and his experience in the 4th dimension, and the spectators' participation and perceptions.

The sharing was intended to be reciprocal, and many people willingly shared their thoughts about the exhibition and the events, the aesthetics of the artworks, the history of the area, city conservation... One long-time resident of the neighbourhood excitedly shared her memories of the building. All of this opened up new perspectives on the exhibition – it became more than just the artist's expression, but was also an invitation for people to re-examine the relationship between the city and a building full of history.



## 賽馬會文化保育領袖計劃

2016年，在香港賽馬會慈善信託基金的捐助下，藝穗會啟動第十一次翻新的第二期工程，重點修葺建築物外牆，同時亦推出「賽馬會文化保育領袖計劃」，宣揚物質文化遺產及非物質文化遺產保育是同樣重要。藉此計劃，我們一方面向市民介紹藝穗會三十五年的保育成果（2001年獲頒發香港特區政府「文物古蹟保護獎」、2009年會址獲評定為一級歷史建築）。「學·玩·導」（Learn·Play·Lead）是整個計劃的宗旨。

## 什麼是LPL？

LPL是學·玩·導（Learn·Play·Lead）。我們向活出不凡的人學習，我們向自己學習；我們玩樂人生，玩得有創意；我們領導自己，領導他人。

學·玩·導是「賽馬會文化保育領袖計劃」的宗旨。這項計劃由香港賽馬會慈善信託基金捐助。

我們深信，文化遺產並不限於一磚一瓦的實體建築物之保育與紀錄，也關乎在此生活的人們的文化記憶和生活經驗。文化遺產，正是構築我城的精髓。

我們認為，文化遺產的精華正在於人的生命故事。我們的故事便是香港的故事。有很多故事正待我們發掘、聆聽和理解，有的主人翁充滿人生經歷，有的在其專業領域成就甚豐，更多的是無名英雄，在其崗位繼續默默工作。

## 計劃的核心價值：

**分享** – 我們相信即使文化和信仰不同，在這個地球上，人與人是緊緊相扣，彼此應當分享看法。

**自由** – 我們相信自由是與生俱來。我們有選擇生活方式的自由，以及思考的自由想自己所想。人人皆是。

**溝通** – 我們相信溝通是打破隔膜的不二法門。

**啟發** – 我們相信生活充滿奇蹟，讓我們的靈感源源不絕。

**愛** – 我們相信這愛是宇宙的原動力，它令一切變得美好，讓我們不再懼怕。

## The Jockey Club Cultural Heritage Leadership Project

In 2016, funded by the Hong Kong Jockey Club Charities Trust, the Fringe Club started the second phase of the 11th renovation. This phase focuses on refurbishing the external walls of the building. At the same time, the Club launched “The Jockey Club Cultural Heritage Leadership Project”, promoting the conservation of tangible and intangible cultural heritage.

The core of the project is the tripartite concept of “Learn. Play. Lead” (LPL).

### What is LPL?

LPL is **Learn • Play • Lead**. We learn from remarkable people and from our own. We play to be creative. We lead ourselves and then other people.

We believe cultural heritage is more than brick and mortar. It's the sum total of our memories and experiences. It's the spirit that shapes our City.

People are the true custodians of cultural heritage. Our stories are the stories of Hong Kong.

There are many stories waiting to be told. By people who are remarkable in their own ways. Some of them are already famous in what they do. Some are heroes unsung.

### Our Core Values:

**SHARE** - We believe we are all interconnected despite different cultures and beliefs.

**FREE** - We believe we are born to be free in the way we live, think of ourselves, and allow others to be.

**COMMUNICATION** - We believe it can break down barriers of all kinds.

**INSPIRE** - We believe Life is an act of miracle and never cease to be inspired by it.

**LOVE** - We believe it is what drives the Universe, makes everything look beautiful and us unafraid.

## 這項計劃是從兩大部分察看藝穗會這個文化基地：

### 1.讓藝穗會自說自話

藝穗會前身是前牛奶公司儲存冰塊的倉庫，建造至今已有超過一百年的歷史。自1984年，藝穗會逐步轉型為充滿活力的當代藝術中心。此後，藝穗會精心修復會址，讓此歷史建築物重添活力，向這座見證香港劃時代變遷的一級歷史古跡致敬。我們有幸得到一批保育人士和建築師為是次翻新工程出謀獻策，他們不但提供專業意見，也連結歷史建築修復、地方歷史與文化記憶三者的關係。

### 2.學•玩•導

「學•玩•導」是這個計劃的核心。透過「學」，我們認識傑出人物的處事哲學和人生智慧，了解他們如何活出不凡；透過「玩」，我們跳脫既定的思考框框，用創意和玩樂人生的態度閱讀和解決生活上的問題；透過「導」，我們以他山之石及自身經驗作導航，學習領導自己，領導他人。

## **This project is divided into two parts:**

### **1. Restoration of the Fringe Club building**

It's built originally as an ice depot by old Dairy Farm more than 100 years ago. From 1984, by stages, the Fringe Club has converted it into a vibrant award-winning contemporary arts space.

For the first time, after witnessing epochal changes of Hong Kong, we're going to restore the historical details as well as light up the facade as a tribute to this very special Grade 1 heritage building.

A team of conservationists and architects is to give advice for the capital works. At the same time, they act as a bridge between the actual heritage building restoration and the so-called intangible cultural heritage that brings us to the 2nd part of our programme.

### **2. Learn • Play • Lead**

In this tripartite concept we want to **Learn** from the People we consider Remarkable in what they do, how they think and live their lives. In order not to let rigid, formal and timid kind of thinking box us in, we propose to **Play** as a way to be creative and finding solutions in the workplace and everyday life. In the process, we learn to **Lead** by example and experience.

## 藝穗會宣言 Manifesto of The Fringe Club

我們相信藝術的力量可以  
治療心靈  
鼓舞人心  
讓人開闢天地

We believe in the powers of the arts  
to create our own realities  
Heal the heart  
Make us get up and dance.

我們相信人人都是藝術家  
生活本是藝術品  
泡一杯咖啡，也是藝術

We believe we are all free beings and can be who we are.

We believe we are all artists.  
Our lives can be a work of art  
the making of a cup of coffee can be an art.

在藝穗會的你和我  
可以成為舞台的主角  
或觀眾

The Fringe is a place for you to step into spotlight  
take centre-stage  
or take a backseat.

藝穗會的一磚一瓦  
滿載我們的記憶和體驗

The Fringe is more than brick and mortar.  
It's the sum total of our memories and experiences.

加入藝穗會  
享受你的藝術體驗

Own your experience @the Fringe now!

## 關於藝穗會

藝穗會會址是一幢具有新古典主義風格的一級歷史建築，座落在香港最繁盛的中區。這幢建築曾經是牛奶公司的中央倉庫，始建於1890年，後於1913年的聖誕節完成第一次大規模擴建。七十年後，藝穗會於1983年聖誕節前夕進駐於此，開展它的第二生命，至今已三十五年。順應時代步伐，藝穗會一直演變，將這座百年建築物活化成開放的藝術平台，向創新和實驗性表演藝術提供演出場地、推動文化交流，連結本地及海外網絡。

## About The Fringe Club

The Fringe Club is based in a Neo-Classical-style Grade 1 heritage building in the heart of Central, the CBD of Hong Kong. Built in 1890, the building was originally the Dairy Farm Depot, and the first large-scale expansion was completed at Christmas time in 1913.

Seventy years later, on Christmas Eve 1983, the Fringe Club took over the building, and has given the building its second life for nearly 35 years. The Fringe Club has continued to evolve in line with the changes over time, and has been revitalised into an open platform for various art forms, offering space for innovation, experimentation, cultural exchanges and the development of local and overseas networks.

## 管理及執行 Management & Execution

創辦人及總監 Founder & Director	謝俊興 Benny Chia
行政主管 Administrator	劉錦綾 Catherine Lau
辦公室經理 Office Manager	曾芷珊 Yvonne Tsang
項目總監 Project Director	廖淑敏 Catherine Liu
項目經理 Project Manager	林翠麗 Erica Lam
項目統籌 Project Coordinator	陳詩婷 C Ting Chan
項目統籌 Project Coordinator	黃雨晴 Sunny Huang
節目經理 Programme Manager	陳燕冰 Ice Chen
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## 「學·玩·導」領袖 LPL Leaders

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陳珮珊 Chan Pui Shan, Viola	簡嘉麗 Khan Carina	成建熹 Shing Kin Hei, Harry
陳淑美 Chan Shuk Mei, May	林秀穎 Lam Sau Wing, Ava	童月 Tong Yue, Lunar
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張慧喬 Cheung Wai Kiu, Michelle	李淑嫻 Lee Suk Han, Angela	黃凱瑩 Wong Hoi Ying, Iczza
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蔡雨田 Choy Yu Tin, Martin	盧嘉程 Lo Ka Ching, Carina	
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**藝術家 Artist**

劉學成 Hanison, Lau Hok Shing

**策展人 Curator**

謝俊興 Benny Chia

**展覽地點 Exhibition Venues**

Anita Chan Lai-ling Gallery & Other Venues, The Fringe Club

藝穗會陳麗玲畫廊及其他場地

2 Lower Albert Road, Central, Hong Kong

香港中環下亞厘畢道二號

**展覽期間 Exhibition Period**

05|07 - 31|08|2017

**開放時間 Opening Hours**

10am-10pm

(Except Sundays & Public Holidays)

**查詢 Enquiry**

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