

譚偉平

Tam Wai Ping

我的作品主要分為兩部份，一為對於「土地」的觀念，二為對「個人」定義的演繹，這兩者之間存在著基本的關係，他們相互影響著。人改變了土地的使用，土地亦改變了人的生存空間。

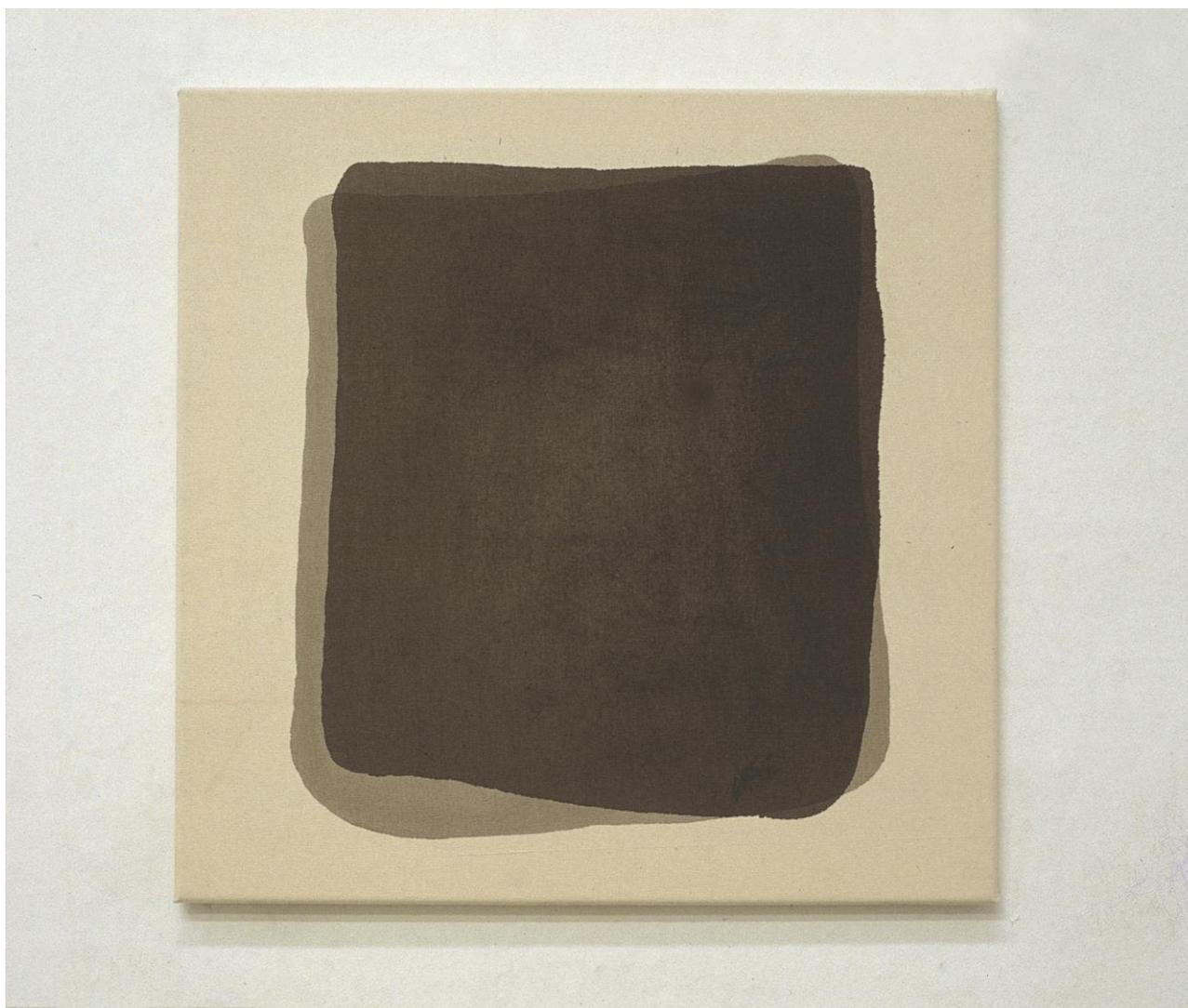
我希望在不同時間、地點、人物中經歷出不同的體驗，讓作品在不同層面中發揮出不同的意義。

There were two main themes in my works, the perception of land and the definition of “Individuality”. There is an underlying relationship between the two concepts and they are bound to each other yet affecting each other. Man change the use of land, land redefined the surviving space for man.

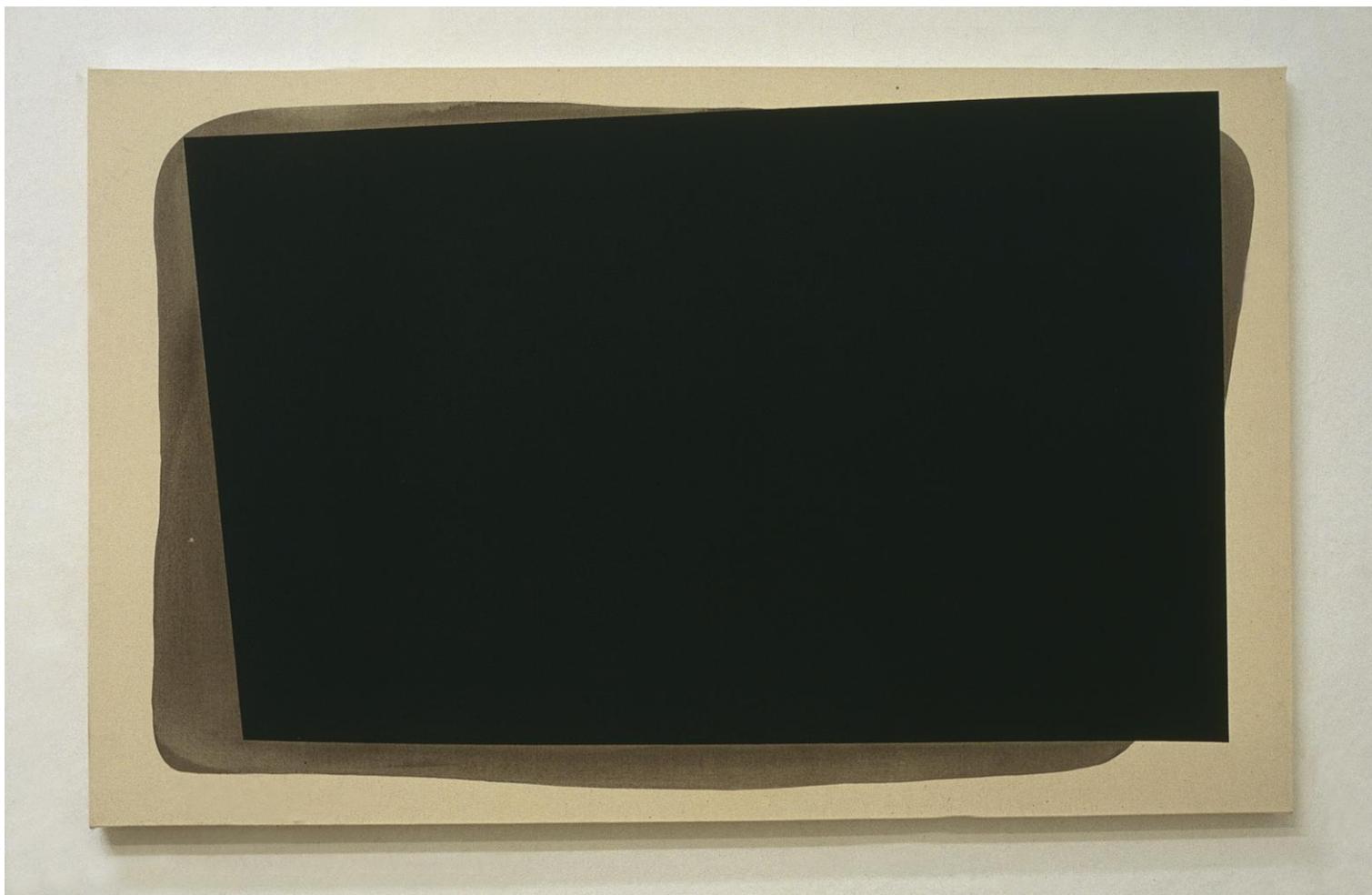
I want to experience new life horizons in various time, spaces and characters, and let the works stand out from different aspects with their own distinctive meanings.



地圖 06 / Map 06, Oil on canvas, 1990, 78 x 156 cm



黑 07 / Black 07, Acrylic on canvas, 1995, 56 x 56 cm



黑 03 / Black 03, Acrylic on canvas, 1995, 240 x 86 cm



系統 04 / System 04, Ink on paper, 2008, 460 x 120 cm

裝置作品 / Installation

展覽：遠想與微觀之間：藝術家對香港的十個看法
作品名稱：浮土
創作媒體/年份：冰與沙 / 1995 及 2007 年
規格：30 x 30 x 30 公分
溶解時間：30 小時
錄像長度：1 分 4 秒

Exhibition: Arrivals & Departures: New Art Perspectives in Hong Kong
Title of work: Floating Land
Medium / Date: Ice, Sand & Perspex Box / 1995 and 2007
Measurement: 30 x 30 x 30 cm
Melting time: 30 hours
Video documentation: 1 min 4 sec

白沙是從淺水灣(香港旅遊景點)收集回來的，然而淺水灣的白幼沙卻是中國大陸購入的進口品，因為原有的幼沙日漸流失，爲了保持旅遊業的吸引力，所以要從大陸進口「土地」。作品探討 97 年前後香港回歸大陸的改變。土地的改變一直影響著生活的空間及其生存的價值觀。

The white fine sand was collected from Repulse Bay Beach (a tourist attraction in Hong Kong), whereas the sand originally was bought from Mainland China to cover the lost of sand in Repulse Bay taken by the sea, keeping a beautiful scenery to continue the tourist industry. It is also to examine the transformation of land around the time of 1997 in Hong Kong. As same as the transformation from water freeze to ice and then melt back to water again by a natural condition. The alternation of the land continues to influence our living space and the value of being survival on it.



裝置作品 / Installation

展覽： 城市俚語 — 第一屆珠江三角洲當代藝術展
作品名稱： 之間
創作媒體/年份： 4 只電風扇與紙板 / 1995 及 2001 年
規格： 245 x 300 x 90 公分
錄像長度： 58 秒

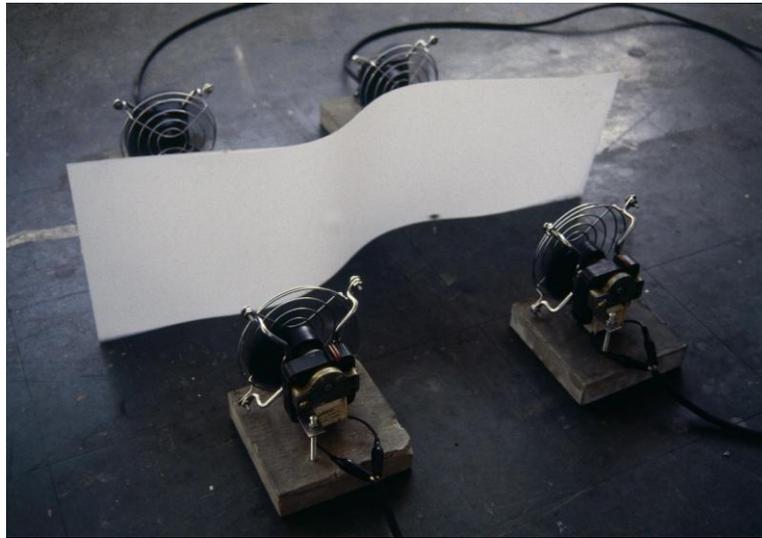
Exhibition: Citi-Slang - The First Annual Contemporary Art From Pearl River Delta
Title of work: In Between
Medium / Date: 4 Electric Fans and Board / 1995 & 2001
Measurement: 245 x 300 x 90 cm
Video documentation: 58 sec.

「之間」是從對立中尋找平衡的狀態。

「之間」這裝置設放於接近香港與大陸的邊境，從新界遠眺深圳的現代建築物。邊境就是兩者之間的地帶，它是事情分隔的座標，橫越一個區域而進入另一個範疇，從接近到遠離。

The work contains a kind of equilibrium in which is created by two opposite forces.

The work “In Between” was installed close to the broader between Hong Kong and Mainland. It is possible to glance over those modern buildings in Shenzhen from the New Territories. The definition of broader indicates the realm between two sides. It is also a locus point for separation, along with one can travel from one end to another, beginning from approaching reaches the far end.



裝置作品 / Installation

展覽： 高雄國際貨櫃藝術節
作品名稱： 鹽牆
媒體 / 年份： 海鹽、白色螢光劑、小型紫外光燈 / 2001 年
規格： (高) 2.4 x (闊) 2.5 x (長) 6 米

Exhibition: Kaoshiung International Container Arts Festival
Title of work: Salt Wall
Medium / Date: Salt & Florescent Paint / 2001
Measurement: (H 2.4 x (W) 2.5 x (L) 6 meter

「鹽」是人類文明進化以來，日常生活最不可或缺的必需品；以往它維繫著國家經濟的重脈，帶來民生的財富，也建構成一體龐大的貿易系統。作品的另一意念將透過作品本身的經濟表述，反映各國在物價指數下的生活狀況，透過以物易物的原始交易觀念，透露出藝術與經濟漸趨全球化的人類社會，不同的生活指標。

展覽現場將提供手提小型紫外光燈，做為一種驗證的工具，來驗證生活最基本的價值。「驗證」本是尋找真偽的行為，尋出不易看到的事物。

Salt has been one of the most indispensable necessities of everyday life since the coming of civilization. In the past salt was one of the mainstays of national economy, and enabled many to earn a livelihood. Another idea of this work is that its economic discourse can reflect different countries' living conditions under their various commodity price indices. The primitive concept of barter is used to express different standards of living in a human society where art and economics are gradually erasing boundaries. The commodity price index is essentially an expression of people's socioeconomic condition.

A small handheld ultraviolet lamp will be provided during the period of the exhibition as an inspection tool. Visitors will be invited to use this modern tool to inspect the most fundamental values of life. "Inspection" is basically a means of separating truth from falsehood, which is what we do when we judge whether goods are genuine or imitation, or when we judge the value of life.



（俄國）大龍蝦一隻 = 20
（香港）到羅省飛機票 = [REDACTED]
（俄羅斯）嫖妓 = 662 公斤
（荷蘭）鮮花 = 198
（西德）模特兒祕笈 = 35.5 公斤
（香港）1 支純黑羊胎素 = [REDACTED]
（加拿大）一對鴉片 = [REDACTED]

642
公斤鹽
公斤鹽
公斤鹽

裝置 / Installation

展覽： 防空洞藝術節
作品名稱： 廢屋系列 – 防空洞
媒介 / 年份： 螢光漆噴十九世紀牆紙圖案 / 2003 年
規格： (長) 3 x (闊) 2 x (高) 2 米
場景： 台灣高雄橋仔頭糖廠 – 防空洞

Exhibition: Bomb Shelter Art Festival
Title of work: Abandoned House series – Bomb Shelter
Medium / Date: 19th Century wall paper pattern spraided by Florescent Paint / 2003
Measurement: (L) 3 x (W) 2 x (D) 2 metre
Location: Bomb Shelter, Kaohsiang Sugar Land, Taiwan

在廢置空間的牆壁上，噴上具裝飾性的螢光牆紙圖案，那是十九世紀流行於英國的牆紙圖案，以仿中國特色的花紋圖案為設計，本是對異國文化愛好的表現，但當慾念產生後，卻變為具侵略性的行為。歷史是容易被遺忘的，很多地方、人及事物都被遺忘及遺棄了，那是一種無法尋回的「消失」。透過裝置作品的「再現」，強調那種形式上的美感，但往往所表現的卻是表面性和裝飾性的虛偽，虛浮的模仿並不能掩蓋沉重的真實。

On the walls of the abandoned bomb shelter, I sprayed decorative wall paper patterns in fluorescent colours. The patterns were derived from the traditional Chinese design and were very popular in Britain in the 19th Century. It bred from the exotic idea and evolved to a desire which resulted in invasive behaviour. History is passed into oblivion. Places, people and stories were forgotten and abandoned, the melancholy of the untraceable “disappearing”. The “re-presentation” through installation work always focuses on the aesthetic of the form which renders the message superficial and decorative. However, the hollow imitation cannot cover up the heaviness of truth.



地景藝術裝置 / Earth Art Installation

展覽：	2002 澎湖國際地景藝術節
作品名稱：	家
媒介 / 年份：	澎湖硧古石、舊瓦片 / 2002 年
規格：	房屋 (長) 4 x (闊) 3 x (高) 2.5 米 圓形水池 (長) 20 x (闊) 15 x (高) 0.4 米
場景：	台灣澎湖馬公市
Exhibition:	Peng-hu International Earth Art Festival 2002
Title of work:	Home
Medium / Date:	Peng-hu Sea Stone and old tiles / 2002
Measurement:	House (L) 4 x (W) 3 x (D) 2.5 metre Water Pool (L) 20 x (W) 15 x (D) 0.4 metre
Location:	Ma Kung City, Peng-hu Island, Taiwan

把一所廢掉的舊房子放置於四周環水的黑池，有如海洋中的一個孤島，只有房子的頂部外露，如下的部份好像隱藏於泥土下，又或房子漂浮於水中。我曾經居住於不同的島嶼，大如英國列島、小如現居的香港大嶼山，從經驗中發現「島」的生活可以是非常單一化的結構，相對於大陸每天不同來往的人潮，「島」沒有太大需要對外作經常性的接觸，這種單一化的經驗，讓我從新拾回人與人之間的認識，這是城市人所忽略的；這亦可從一個國際觀點去理解全球化的發展，島國因沒有邊界接連的問題，每每會以另一種方式處理國際事務，保存一種獨立自主的態度。

The work “Home” reconstructed an abandoned old Peng-hu traditional house which was placed in the middle of a black pool, as an isolated island surrounded by the ocean. The lower part of the house is hidden from soil probably, or maybe the house floating on water, it is only the upper part of the house could be visible. It contains a kind of concealing, uncertainty or a sense of being offended.

I have lived in many different islands, from the huge islands such as the Great Britain to the small islands such as Hong Kong’s Lantau Island. From my experience, life in an island can be very single-dimensioned, one can avoid the usual contact with the outside world which a city dweller is deemed to have. The single-dimension life gives me new understandings of human relationship that has been long forgotten by the city dwellers. This experience also provides me an international point of view to understand “Globalization”. The absence of frontiers between island- countries gives them a different mentality in diplomatic policy which ensures their independence and autonomy.







公眾藝術 • 裝置 / **Public Art Installation**

展覽： 第二屆廣州三年展 / 三角實驗室
作品名稱： 廟
媒介 / 年份： 白色 PVC 膠料氣球、氦氣 / 2005 年
規格： (長) 7 米 x (闊) 5.5 米 x (高) 6 米
場景： 台北霞海城隍廟
製造廠： 廣東花都市獅領鎮高思維廣告氣球廠

Exhibition: The Second Guangzhou Triennial / D-Lab, Xin Yi International Club
Title of work: Temple
Medium / Date: White PVC, Helium / 2005
Measurement: (L) 7 x (W) 5.5 x (H) 6 metre
Location: Taipei Xia-Hai Temple of the City God
Production : Shenzhen Factory, Shi Ling in Hua Dou, Guangdong.

「廟」

「廟」是一種人類文明的符號，這種符號的延續性是宗教、文化、藝術及生活習俗的結合，最為重要的是它有久遠的發展歷程，而其發展代表著一種「活」文化的象徵。「廟」的解讀性是多元化的，以台灣社會為例：「廟」不只是宗教信仰集聚的地方，更是地方社區建設的基礎，連繫著人與社區的關係，廟在社區的分佈數量非常高度密集(有如「七．十一」商店的分佈)。

約 2001 年開始這計劃的構想，2003 年於台北市作研究及場景調查(於台北國際藝術村駐村)，在台北市內及近郊尋找合適之廟宇(約十多二十座廟宇)。後到台北市大稻埕區作歷史考證，大稻埕沿近淡水河，而淡水河孕育台北早期之商貿發展，早於 1871 年(同治十年)已有記載大稻埕之經濟活動。於 1853 年發生「頂下郊拚」，下郊人(同安人)與泉州三邑頂郊人發生械鬥，敗陣的下郊人沿淡水河護著他們的神祇霞海城隍爺，逃至大稻埕定居。在研查過程中，發現大稻埕霞海城隍廟早於 1821 年道光元年由福建同安臨海門渡海到台(現還有跟大陸廈門后溪霞城城隍廟聯繫)；那種文化、歷史的遷移與本人的創作理念相同，霞海城隍廟雖然廟址不大，但為台灣重要之廟宇之一，霞海城隍廟現時不只香火頂盛，及其對社區之建設及推廣文化活動更是活躍。

中國文化的延續亦可從「廟」聯繫著中國大陸與台灣的关系，「廟」作為一個象徵物，在生活及文化上，它有久遠的發展歷史，它甚至凌駕中國近代政治發展的相對情況，它凝聚的是一種單純的觀念。台北霞海城隍廟雖然建造於台灣土壤上，但它本身是中原文化的支流發展，源於福建泉州之地，所以本質上它是一種移植文化的產物，這是其中原因以相對的手法處理，選擇台灣的「廟」於中國大陸複製塑料「廟」，(另外，從經濟上的考慮，體現大陸現為世界工廠之稱，製造費用比台灣便宜一倍)。

從藝術的角度考慮，兩所「廟」於同時間和同場景的呈現，代表著不同價值的關係，包括真實及模擬、歷史與現代、相同與不同之間的存異....等等，這些「相對」的觀念是本人一直關注的研究題目。

在製作研究上，塑料材料帶有現代感、大量生產、不正式(如吹氣玩具)的訊息。漂浮於空中是一種物理上的狀態，但同樣展現出仰望天空時所聯想到的宗教訊息；晚上展現的發光狀況更能強調一種「超現實」的場景。「廟」的場景裝置希望能超越其物理因素，令觀者產生觀念上的新體驗。

時間

2005年8月18日最終把計劃完成，歷時了約五年的工作安排，雖然只有三數小時的呈現，但這恰恰是對時間歷史的體會，人在時間歷史的流程裡顯得那麼的渺小。

這是一個關於時間的計劃，計劃完成後以倒序的方式來描述，這裡牽涉到兩個狀況：第一，事情發生前的假設。第二，歷史是沒有假設的。這是時間的定律，影響著我們持怎麼樣的態度面對歷史。歷史是一種必然的發展，帶有偶然的機遇。

歷史發生前不能知，歷史發生後不能改。

「廟」這計劃應該是對歷史價值的探討，不只本人用了約五年時間的創作，把兩座相隔一百八十四年的「廟」作出並列，而是藉著這兩「廟」的再現，怎樣作出對未來歷史的假設。

人

這也是一個關於人的計劃。現時中國人生活在一個平面化的空間裡，無論在生活的空間、或是思想的空間，都過著較被動的生活方式。我想像，以前的中國人也許也同樣活在這種宿命裡。

我無意將在這計劃中所接觸到的中國大陸和台灣的勞動階層的人民作比較，但那區別還是蠻明顯的。首先他們都不是所謂的知識份子，但對於生活的反應卻反而來得單純及直接。

在大陸工作的期間，最初的印象是服務的公司一定會給予相當的協助，但是基於生意的緣故，對金錢的要求是比較直接的；當相處一段時間後，他們體會到客戶(我)對貨品(藝術品)的要求，並作盡量的配合及協助，即使對工作細節有不明白之處，還是持有開放性的態度。這反映出他們對生存的適應力很高，且是現時中國社會裡普遍的社會現象。

在台灣人的感覺來得直接及有善，但同時帶有排外(主要針對對大陸有關的事情)及向內(島國文化)的心態。以作為台灣人而感到自豪，內分本土、外省、原住民、客家藉、南北之分，內部矛盾不少。對中國大陸的印象已是根深柢固的抗拒及帶有貶意，相信是政府宣傳工作的成功，因為他們缺少了對大陸的正常接觸，對大陸的認識有一點時空交錯的印象。

工廠

工廠位於廣東花都獅嶺鎮，花都區離開廣州市以北 22 公里，而獅嶺鎮離開花都區約大半小時車程。

每次到了獅嶺鎮還要坐車到軍田區，區內並沒有計程車，每次只能坐電單車尾到工廠。

工廠屬於中小型規模，約四十多個工人，跟廣東其他的工廠一樣，他們來自各個省份。非技術性的工人佔大多數，主要以女性為主，但他們的流動量較大，如他們覺得加班時間太長或有別的較高工資工作，便會離開。非技術性的工人沒有前景，只靠勞力盡量賺取較多的工資；技術性的工人年齡普遍較年輕，約在 25-35 歲之間，選擇範圍也較大，可在全國的大城市找到工作。他們對未來抱有期盼，對工作選擇會有計劃，至少設想三、五年後的安排。曾因多天的加班而令工人離開。他們的工作時間為一星期工作七天，由早上八時到中午十二時，午飯休息兩小時，六時下班。如加班由晚上七時至十時，有時直至深夜。

裝置過程

以台北大稻埕霞海城隍廟為藍本，按照原物大小製造 1:1 的塑料「廟」，於廣東氣球廠製造，於 8 月 11 日完成。

2005 年 8 月 16 日到達台灣，送往台北霞海城隍廟，於 8 月 17 日晚上 9 時開始進行裝置，將塑料「廟」注入氦氣升空，漂浮於城隍廟之上，呈現出雙重影像，一為原本的歷史物，一為複製之現代物。於晚上，塑料「廟」內置發光裝置，在黑夜的天空中發亮。

於 2005 年 8 月 18 日零晨 4 時 30 分順利完成，歷時了約 3、4 小時的飛行。

整個創作過程出現一種從沒有過忐忑的狀態，對於能否把計劃完成並沒有足夠的把握，甚至需要重新思考創作面對「失敗」的可能性。期間曾讀詩人北島的「失敗之書」，略有領悟，創作面對的是一種完成、永不完成、或許完成的另一種相對。

最後我在城隍爺、觀音、城隍夫人、忠勇八將面前誠心許願。

Temples

“Temple” is an anthropological symbol. The continuity of such a symbol is a combination of culture, art, and custom. Most importantly, it has a long history of development, and this development represents a symbol of “living” culture.

The reading of “Temple” is multitudinous. Take the Taiwan society as an example: “temple” is not only a place where religious believers gather, but is also the foundation upon which local communities are built, a connection between people and community. The density of temples within a community is extremely high (comparable to that of 7-elevens).

I began conceiving this plan in 2001. In 2003 I made my research and field study in Taipei (at the Taipei Artist Village), seeking out adequate temples within Taipei and its suburbs (some twenty temples).

Later, I went to the Taipei Da Dao Cheng District to conduct my historical research. Tai Dao Cheng is in the vicinity of Tam Shui river, a river from which early trade activities in Taipei were born. In as early as 1871, records of economic activities in Da Dao Cheng were already present. In 1853, the skirmish between the Xia Jiao and the Ding Jiao came to pass in Mongo. The Xia Jiao (people from Tong An) and the Ding Jiao (people from Quan Zhou) engaged in an armed skirmish. The beaten party, the Xia Jiao, escaped along the Dan Shui River, escorting their deity – the Xia Hai City God, and settled down at Da Dao Cheng.

During the course of my investigation, I discovered that the Xia Hai City God Temple of Da Dao Cheng was moved from Fujian Tong An to Taiwan in 1821. The cultural and historical shift was compatible with my creative ideals. While the Xia Hai City God Temple is by no means sizable, it is one of the more important temples in Taiwan. The temple is attended by many believers, and plays an active and important role in building the community and promoting cultural activities.

The continuity of the Chinese culture is also observed from the role “temples” play in the Taiwan-mainland relationship. As a symbol, “temple” has a long history of development in terms of culture and social life. It has even transcended recent political hostilities; it concentrates in itself a simple conception.

While the Taipei Xia Hai City God Temple is built on Taiwan soil, it is an offshoot of the cultural development of the Central State. Originating from Chuan Zhou, Fujian, it is by its nature a product of migrating cultures. This is one of the reasons why the project was handled in a relative manner – handpicking a Taiwan temple and reproducing it, in plastic, in mainland China. (On the other hand, the deed was done out of economic considerations. As the factory of the world, making the piece in mainland China half as cheap than doing it in Taiwan.)

From an artistic perspective, the presentation of the two “temples” at the same time and space represents the juxtaposition of different values, including real and simulacra, history and modernity, similarity and difference... etc. These

“relativities” are a topic that I, as a researcher, has always been concerned with.

In researching the actual production, I discovered that plastic material looked more modern, could be produced en masse, and carried an unauthentic (as a blow-up toy) message. Suspension in the air was a physical state, but also conveyed a religious message one often connects with sky-gazing. The glowing state of the object at night also punctuated a “surrealistic” scene. The “temple” installation aimed at, by going beyond its physical factors, imposing new conceptual experiences on its audiences.

Time

The project was completed at 4:30am on August 18, 2005. The flight lasted 3 to 4 hours. While 5 years of preparation work boiled down to a mere 3-hour presentation, it was precisely the experience that gave the impression of how insignificant we humans are in the flow of time and history.

This is a project about time. After the project is completed, a backward description of the project is made. Two situations are involved here: First, the presumptions made before the event, and second, history cannot be presumed. This is the law of time, and it affects how we perceive history. History is an inevitable development, a random opportunity.

We know not before history comes to be, just as we change not after history came to be.

The “Temple” project is intended as an investigation upon historical values. It is more than the five years of work spent on its creation to compare two temples that are separated from each other by 184 years, it is also the recreation of the two “temples” with an aim to investigate how we can make assumptions about future history.

People

This is also a project about people. Right now, the Chinese people is living in a 2-dimensional space. Both the space of life, and the space of time, are rather passive. I imagine that the Chinese people of the past are also confined by such a destiny.

I have compared the proletariat – from both mainland and Taiwan – whom I have come across in the course of my project; the difference is easily discernible. First, both of these two groups are not made up of the so-called intellectuals. Their attitude toward life is more natural and direct.

When I work on the mainland, my first impression was that the companies under my employment would be of good help, but to the extent that it would only be part of a business transaction. They would be rather upfront about demanding payment. After I got along with them for some time, they understood the client’s (me) demands for the goods (the art

piece), and made provisions and assistance where they could. Even if they were unclear about the details of the task, they would maintain an open attitude. This reflects that they are highly adaptable, which is a common phenomena in the Chinese society.

The Taiwan people are more direct and friendly, but at the same time have anti-foreign (primarily against the mainland) tendencies and an inwardly focused (a island culture) attitude. Proud of themselves as Taiwanese, they are comprised of locals, outsiders, natives, hakkas, and parted by the north-south divide – the conflicts are many. They have a deep-seated refusal towards mainland China, which may be attributed to the success of government propaganda. Because they are denied normal contact with mainland China, their perception of the mainland is somewhat chronologically misconstrued.

The Factory

The factory is located in the Town of Shi Ling in Hua Dou, Guangdong. The Hua Dou district is 22 km north of Guangzhou, and Shi Ling is about half an hour ride away from Hua Dou.

Every time when I came to Shi Ling, I had to get a ride to Jun Tian. There were no taxis in the area; every time I had to hitch a ride at the back of a bicycle.

The factory was of small to medium scale, with about 40 workers. Like many factories in Guangdong, the workers came from different provinces. They were mostly women; they come and go fast – if they didn't like the prolonged overtime periods or if a higher-paying job was available, they would leave. Non-technical workers had no career prospects, and could only earn their keep via manual labour. Technical workers were on average younger, around 25 to 35, and had a larger pick of jobs in cities around the nation. They had hope in the future, planned their career choices, and made provisions for life 3, or 5 years from now.

Many days of overtime had driven workers away. Their working hours were 7 days a week, 8 to 12 in the morning, two hours lunch break, and off at six. If overtime was required, they worked from 7 to 10 at night, sometimes till midnight.

In the whole process of creation I was confronted by a never-before experienced sensation of insecurity. I did not have enough confidence over whether I can complete the project; I even considered the possibility of “failure”. During that time I have read “The book of failure” from the poet Bei Dao, and gained some inspiration from it. In creation, I was faced with a different relativity of completion, non-completion, or the possibility of completion.

At last, I prayed sincerely in front of the City God, the Guanyin, the City Goddess, and the Eight Brave Warriors.







地景藝術裝置 / Earth Art Installation

展覽：越後妻有藝術三年展，日本
作品名稱：梯間
媒介 / 年份：泥土 / 2006 年
規格：梯間 1 (上) (長) 8 x (闊) 1.2 x (高) 4 米
梯間 2 (下) (長) 20 x (闊) 15 x (高) 0.4 米
場景：梯間 1 (新潟縣十日町)
梯間 2 (鹽塩)

Exhibition: Echigo-Tsumari Art Triennial, Japan
Title of work: Stairs
Medium / Date: Soil / 2006
Measurement: Stair 1 (Up) (L) 8 x (W) 1.2 x (H) 4 meter
Stair 2 (Down) (L) 6.5 x (W) 1.2 x (D) 2.5 meter
Location: Stair 1 (Tokamachi City)
Stair 2 (Shionomata Village)

在山上的農村掘下一條梯間，把掘出的泥土運往城裡，建築起另一條向上的梯間。同樣的土壤，因人為的介入，改變了它的價值和用途。

A downward stair was dug in in a mountain village and then the soil was transported to an urbanized town and was used to build another upward stair.

The same soil was used to build up the stairs, but the value and usage of soil (land) has been changing even since because of the endless interference by human.





錄像作品 / Video Art

展覽： 策·擦·拆
作品名稱： 棲息
場景： 香港西貢海
媒體 / 年份： DVD / 2001 年
錄像長度： 3 分 14 秒

Exhibition: Un Double
Title of work: Habitat
Location: Sai Kung Sea, Hong Kong
Medium / Date: DVD / 2001
Duration: 3 min 14sec

把「我」放於一種條件性的生存空間，人往往就是在這種狀態中生存下去。

Placing “myself” in a conditional survival space is that human being is very often to live in this kind of state of being.



錄像作品 / Video Art

展覽： 策·擦·拆
作品名稱： 倒影
媒體 / 年份： 35 mm 影片 / 2003 年
錄像長度： 3 分 14 秒

Exhibition: Un Double
Title of work: Reflection
Medium / Date: 35 mm film / 2003
Duration: 3 min 14 sec

我慢慢地吸吮自己在水中的倒影，直至倒影消失。

I suck my reflection in a pool of water very slowly, until my reflection disappeared.



錄像作品 / Video Art

作品名稱： 後山
場景： 大嶼山貝澳坳
媒體 / 年份： DVD / 2011年
錄像長度： 4分46秒

Title of work: Back Mountain
Location: Pui O Au, Lantau Island
Medium / Date: DVD / 2011
Duration: 4min 46sec

作品名稱： 廢屋
場景： 粉嶺石湖新村
媒體 / 年份： DVD / 2011年
錄像長度： 4分46秒

Title of work: Abandoned House
Location: Shek Wu San Tsuen, Fan Ling
Medium / Date: DVD / 2011
Duration: 4 min 46sec

因為有了「你」與「我」
把一切一分為二
之後就有了「他」、「她」、「我們」、「你們」... ..
一切煩惱的開始
但人需要「他者」
無論是否喜惡
「他者」就是鏡中的自己
「你」、「我」本是同一位
歸真在於「覺」

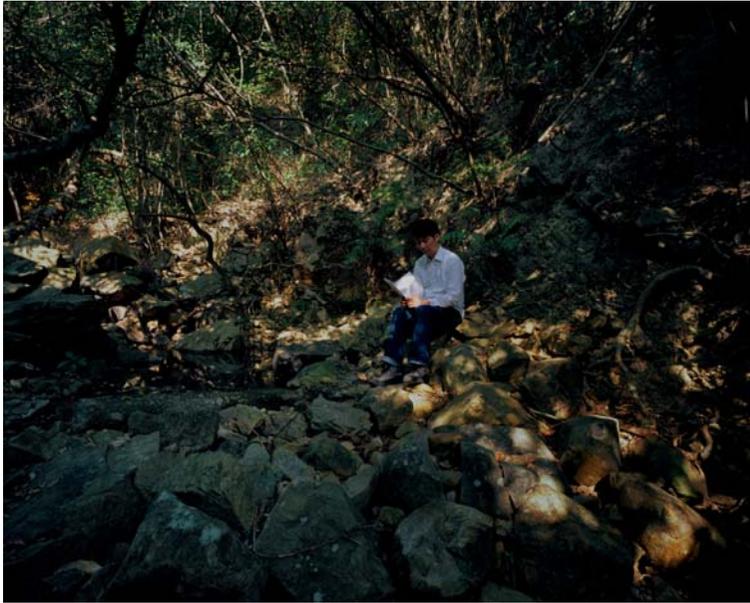
Since there are 'you' and 'I'
Everything is divided into two
Then there are 'he', 'she', 'we', 'they'...
It is the beginning of every trouble
Yet we need 'another one'
No matter we like it or not
'Another one' is in fact the self in the mirror
'You' and 'I' are basically the same person
The key is our consciousness

我旁觀著生活
我是生活的旁觀者
我為了生活遠離了你
你旁觀著我的離去
生活由誰來旁觀
沒有了旁觀者
生活只是生活
沒有生活的人
不需要旁觀者告訴他們沒有了生活
你有沒有生活

你旁觀著生活
你是生活的旁觀者
你為了生活遠離了我
我旁觀著你的離去
生活由誰來旁觀
沒有了旁觀者
生活只是生活
沒有生活的人
不需要旁觀者告訴他們沒有了生活
我有沒有生活

I am looking on life
I am the onlooker of life
For life I go on without you
You are looking on my going
Who looks on life?
Without onlookers
Life is merely life
Those without life
Need no onlookers to tell them they have had no life
Do you have life
You need no onlookers to tell you that

You are looking on life
You are the onlooker of life
For life you go on without me
I am looking on your going
Who looks on life?
Without onlookers
Life is merely life
Those without life
Need no onlookers to tell them they have had no life
Do I have life
I need no onlookers to tell me that

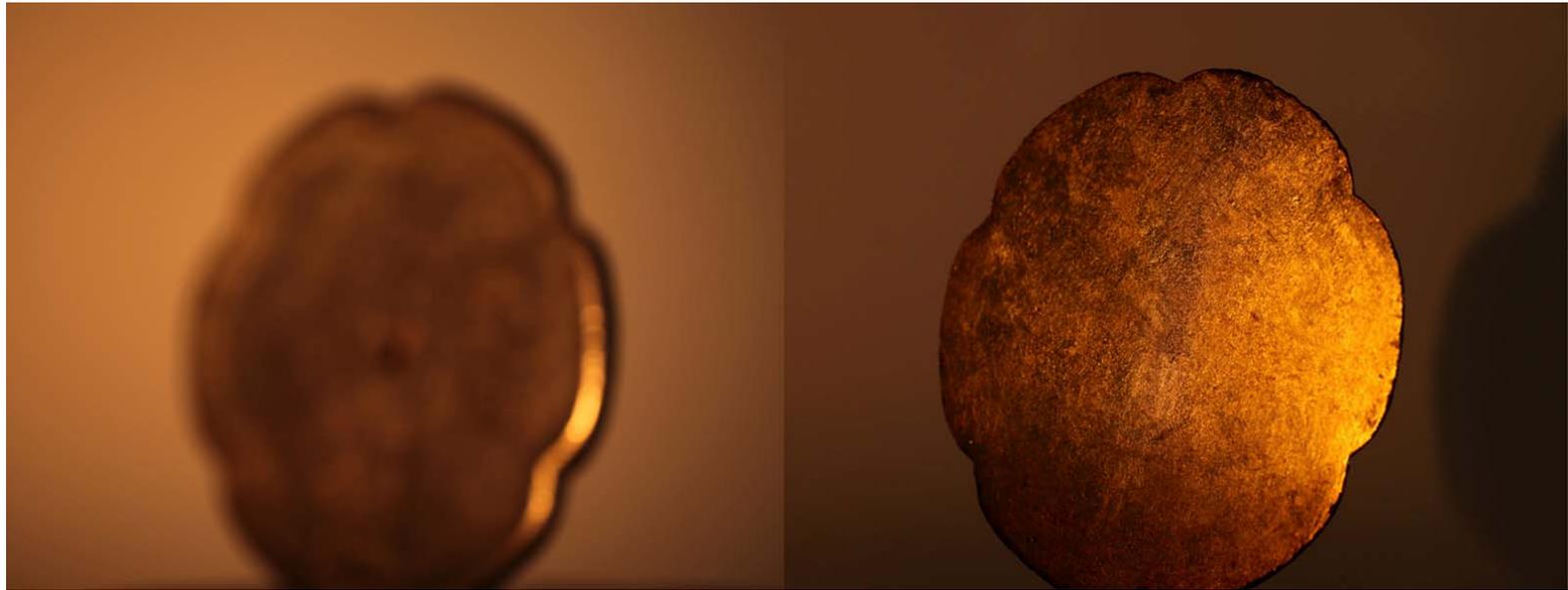


錄像作品 / Video Art

作品名稱： 一念一瞬間
媒體 / 年份： 單頻道錄像 / 2011年
錄像長度： 3分17秒

Title of work: A Momentary Thought
Medium / Date: Single Channel Video / 2011
Duration: 3 min 17 sec

一明一滅音塵絕縹緲混沌入雲不知處非似在人間亦非台幽人尋淨土無覓處幾人知



攝影 / Photography

作品名稱： 我的訪客 (我的真實生活系列)
媒介 / 年份： 攝影 / 2002 & 2003 年
規格： 115 x 105 公分

Title of work: My Visitor (My Real Life series)
Medium / Date: Photography / 2002 & 2003
Measurement: 115 x 105 cm

我覺得非常混亂，記憶都翻倒了。

我倒沒有發覺事情是這樣的發生，相片中的我來得並不真實，那是一種發生過後才意識到的東西，相片最初只是作為一種紀事的活動，並沒有所謂觀念性的藝術。我想，每個人所經歷的真實比模仿性的真實來得更直接，沒有修飾，沒有動機，複雜得非常隨意，隨意生活在混亂中，亂得分不清楚何謂真實。

I am very confused. My memories are shuffled along with my consciousness.

I have never noticed things happened that way. My “self” constructed in the photographs seems so unreal, and I can only sort out the feelings afterwards. Originally, photographs are for the documenting purpose, and it has nothing to do with so-called conceptual art. However, I think that the authenticity of individual experience is more straightforward than the “mimic authenticity”. No embellishment, no motivation. Relax, and live in chaos. Sometimes it is so chaotic that we can hardly know about the reality.



我的訪客 **My Visitor**

她對我說：「神經病！」掉頭便走了。我覺得我有一點過份，有點歉意，但來得太快了，不知怎樣應對，也不敢跟別人說，好像這樣對我們的形象都不好。算了吧！要做的都做了，多想也沒意思，但心裡還是沖出一種莫名的尷尬及被輕蔑的感覺。

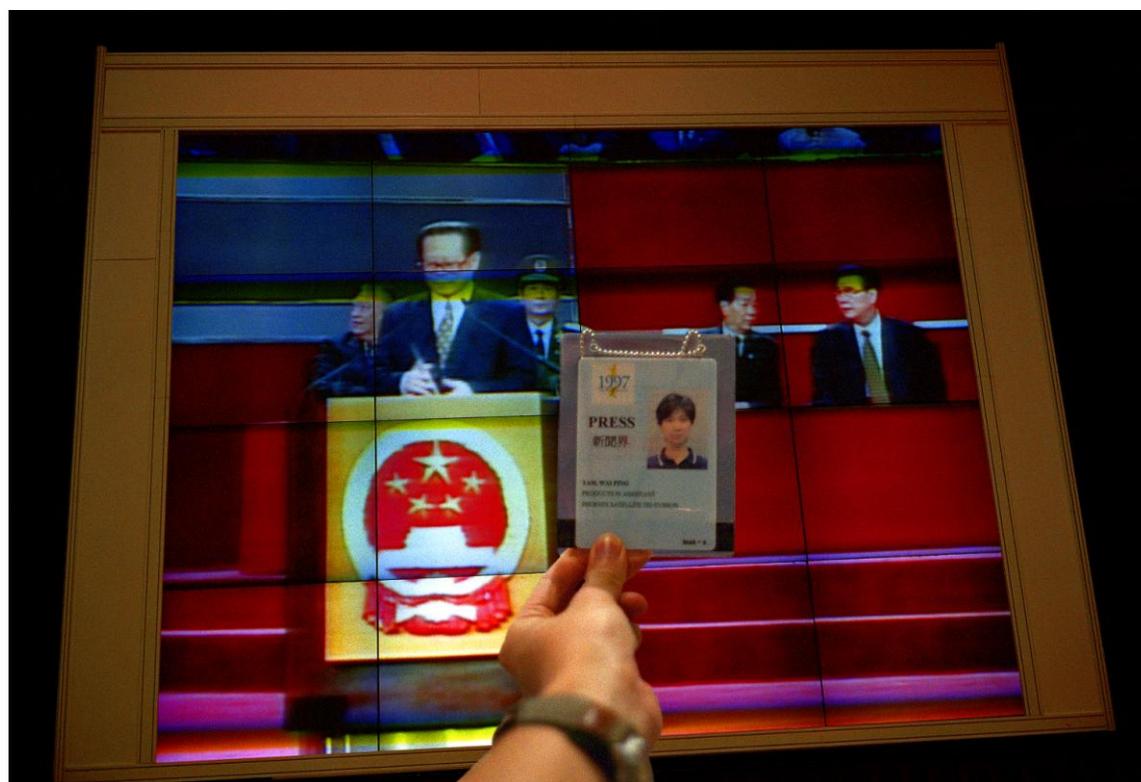
She said, "You nuts!" and then walked away. I felt uncomfortable because I thought I was a bit over the line. But it happened too fast that I didn't know how to react. It seemed not appropriate to talk about it with other people as it might do harm to our image, hers and mine. Bygones! It is no use thinking about it over and over again as I have tried my best. But deep down in my heart I feel something awkward and being treated with disdain.



我的演出 **My Acting**

她說：「不要。」我知道她想著別的男人。還好，這只是導演安排的情節。但生活中並沒有情節的安排，只有真實的事情。但戲還是繼續的演下去。

She said, "No." I knew that she was thinking of another man, I knew it. Thank god that it was only a fictional drama created by the director. But there is no fiction in life, and there are only real happenings. But the drama goes on.



我的記者證 My Press Pass

想起當天電視台女監製差點兒跟同事打架，都瘋了。外面各國的記者都齊集在大銀幕前觀看最要緊的時刻，已在這裡逗了幾天，大家都想趕快回家。在臨時影廠內，高級監製站在控制台的後排，偶爾跟身旁的人發表一下什麼的，前排的同事例行把按鈕及操控桿推拿一下，最歷史性的時刻便發放於波頻去。

That day, the female TV producer nearly had a fight with other colleagues. They were all very mad. Reporters from all over the world, standing in front of and looking at the big screen, were waiting outside for the important moment to come. They had been waiting in here for a couple of days and all they wanted is to go home soon. Inside the temporary studio, the senior producer was standing at the back of the control panel, occasionally uttered a word or two to others. Some colleagues sitting in front of the control panel were switching the buttons and sticks as usual, and then the historical moment was broadcast in the air.



我的訪問 **My Interview**

我在電視訪問中介紹其他藝術家的作品。「有些外國地方考慮政治的因素重些，有些地方則考慮人文的因素，有些地方則不同，純粹是藝術價值的發展。」我機械式的把介紹藝術台詞唸完。在藝術圈裡大家都唸著差不多的台詞，大家都似懂非懂。有台詞還好，戲才可演下去，看誰的比較好看。

I did an interview in a leading TV station in Hong Kong for promoting other artists' works. "Some countries give more weight to political considerations, and some other countries are more inclined to humanitarian concerns, while some other places have very different views. This is purely a development of the value of art," I mechanically finished my lines on introducing art. In the art circle, everyone is speaking more or less the same thing, and it is questionable whether the speaker completely understands what he is talking about. Anyway, it is good to have these standard lines that facilitate the drama to go on. Let's see whose drama is better.



我的藝術

她交了一把手術刀給我，讓我在她赤裸的身上畫上一刀；我捉著她的手臂，狠狠的畫下一條軌跡，然後，給她看我手臂上同樣的傷痕。她讓我看見了傷害別人的痛楚，同時也傷害了自己。她在我的心上製造她的藝術，我在別人身上創造我的藝術。

事件藝術 **Event Art**

作品名稱：	二度現實
媒體 / 年份：	行為、攝影、錄像、裝置 / 2005 年
規格：	30 x 20 吋海報
數量 / 時間	3000 張海報 / 張貼兩星期由晚上 6 時至零時 3 時
場景：	裝置 (時鐘酒店) 海報 (沿彌敦道張貼，從佐敦、油麻地、旺角、太子) 錄像 (油麻地百老匯 Kurbick 書店)

我們往往不能在現實中尋獲滿足，變為慾念在第二度現實中尋找彌補，我們把這種缺陷變為虛假的完美，來一刻短暫的麻醉、一刻幻想，苦慰失去了的快樂。

人在熟悉的環境中會漸漸失去刺激的體驗，慣性變為常規，常規變為精神的苦澀，人在不知不覺間消磨掉自我的意識，溫暖舒適變為最好的麻醉劑，而「家」往往就是我們最熟悉的地方。時鐘酒店是對「家」這概念的另一演繹，時鐘酒店提供隱藏著第二層慾念與幻想的方便，挑撥起平時不能自在的行為，以私密的方式進行。

透過真實場景的運用，展示或揭示時鐘酒店的「私密」在黑夜的紅燈區裡，把這個世界一分為二，從白晝走進黑夜，從街道走進私房，從正常走向私密。以螢光圖案(註一)包含隱藏與再現的特性，把床變為慾望和私密的場域，而床單所掩蓋的是隱藏著的「二度現實」。

「二度現實」是存在而不能言的東西，意味不能走進枱面的東西，但這就是它的吸引之處，它提供正統以外的渠道，而世界的運作往往就在這種非正式的方式一直在進行。

(註一) 螢光圖案為十九世紀流行於英國的牆紙圖案，以仿中國特色的花紋圖案為設計，本是對異國文化愛好的表現，但當慾念產生後，卻變為具侵略性的行為。透過裝置作品的「再現」，強調那種形式上的美感，但往往所表現的卻是表面性和裝飾性的虛偽，虛浮的模仿並不能掩蓋沉重的真實。

藝術家自述

從樓梯轉上，聽到「啣」一聲後門便開了，是從閉路電視得知客人上門的。
先生是時租或過夜？帶你進去看看，99 號尾房是間大房，算你便宜的 500 元。
現在自由人客比較多，房間都不一定有的。
這間好不好？好的出去登記，這是間不錯的房間。

把門關好，進入了只有我和你的世界，倆人相對著幾乎把空氣凝固，那是一次進入泥沼的關係，是那種慢慢陷入而不能抽身的事情，無論前進或後退，總是步伐蹣跚，房間內就像無邊的泥沼，讓我無法找到自己的位置。

唯有把電視打開，尋找現實世界的依據，這已是一種慰藉的習慣，進入家門先把電視開上，不要讓空氣凝固。這房內帶著冬天陰寒的濕味，我把冷氣機當作暖氣機使用，好像改變了性別似的，排出機械性的熱風，斗室的空氣總是怎樣調教也感覺得不自然。放棄了，我們開始脫掉衣服，相信對方的體溫才是最自然的慰藉。我在那一刻是這樣想的。

我把房間內唯一的窗戶打開，外面風很柔和，陽光照拂著草地，很大很大的天地。我突然清醒，好像想起了什麼非常重要的事情，那是一次非常嚮往、深刻的經驗，好像很久以前曾經發生過，但總是記不起在那裡發生及和跟誰在一起，我只知道那次經驗對我非常的重要。而現在，我想尋回那消逝了的記憶。

窗不知在那時已關上，然後燈關上，腦裡還停留下一點殘光，終於熄滅了，進入了一個無夢的睡眠。

譚偉平

寫於 2005 年 1 月 22 日

Title of work: Second Reality
Medium / Date: Performance, Photography, Video, Installation Art / 2005
Measurement: Poster 30 x 20 inches
Quantity / Duration: Posting 3000 posters in 2 weeks from 6:00pm – 3:00am
Location: Installation (Lover Hotel)
Poster (Nathan Road – from Jordon, Yau Ma Tei, Mongkok, Prince Edward),
Video (Kurbick Bookshop, Broadway Cinema)

This is a transformation of our unsatisfied desires in daily life to lust looking for compensation in the Second Reality. We change the defect to an illusory perfection, for a temporary trance, a momentary hallucination, and a solace for our long lost happiness.

We lost our excitement in a familiar environment, habits become rules, rules become spiritual shackles, self-consciousness vanishes in time while warm and coziness become the best anesthetics. And yet the most familiar environment is “Home”. Hourly hotels give a new interpretation to the concept of “Home”, they provide a convenient space for the desires and imaginations of the Second Reality. They also provoke the secret behaviours that succumbed to daily life in reality.

Through the real setting to present and explore the “secretiveness” in the underground world of Red Night district, dividing the world of days and nights, from a street level goes into a private room. The obscure and re-presentation of the fluorescent patterns (1) change the bed into a domain for desires and secrets. Under the bedsheet is the Second Reality which exists there but intangible and un-presentable. This is precisely its attractiveness. It is the alternative channel that makes the world turning.

- (1) The patterns were derived from the traditional Chinese design and were very popular in Britain in the 19th Century. It bred from the exotic idea and evolved to a desire which resulted in invasive behaviour. History is passed into oblivion. The “re-presentation” through installation work always focuses on the aesthetic of the form which renders the message superficial and decorative. However, the hollow imitation cannot cover up the heaviness of truth.

Artist's statement

After a turn at the staircase and a “beep” sound, the door opened. They knew guests were coming from the closed-circuit TV.

Hourly rent or one-night-stay, Sir? I can show you the room if you like. No.99 is a big room at the end of the corridor. \$500 for a night, that's a good discount.

Now we have more guests than before, sometimes rooms are full.

How about this one? You can register for the room outside if you like. This is really a nice room.

Shut the door. Now, only you and me, face to face. The air was condensed and still. We were dragged in the relationship, the mucky relationship. We fell and fell and fell, until one day we could no longer walk out of it. No matter we advance or retreat, we dragged through it. The room was a vast morass where I could not find my position.

In the search for a basis for the reality, I reluctantly switched on the TV. Such had long been my habit of consolation – once I stepped in my apartment, I switch on the TV so as to switch on the air. The room was chilled with winter mist. I turned on the air conditioner as if it was a heater. Like changing sex, it began to exhaust warm air. No matter how I tried, I could never tune the temperature to make us easy. So, we started to take off our clothes, our body temperature became each other's only natural comfort. I did believe so at that moment.

I opened the only window in the room. The wind was gentle and sweet, the sun beamed down upon the restful grass, and I saw the infinite sky. Suddenly, I was awakened, like something important suddenly crossed my mind. That was an unforgettable and beautiful experience. It happened before, but I could not recall when or with whom. I only realized that it was something great in my life. And now, I wanted to go back to my lost memory.

With noticing, the window was closed once again, then, the lights were out. The only fading glow in my head disappeared, and I, fell into a dreamless sleep.





攝影裝置 / Photographic Installation

展覽： 陌生人
作品名稱： 大夢
媒介 / 年份： 正片及物件裝置 / 2007 年

Exhibition: Stranger
Title of work: Dream
Medium / Date: Slides and objects installation / 2007

夢是那種不清楚而想搞清楚的事，而現實是那種太清楚但搞不清楚的事……但真實是什麼呢？

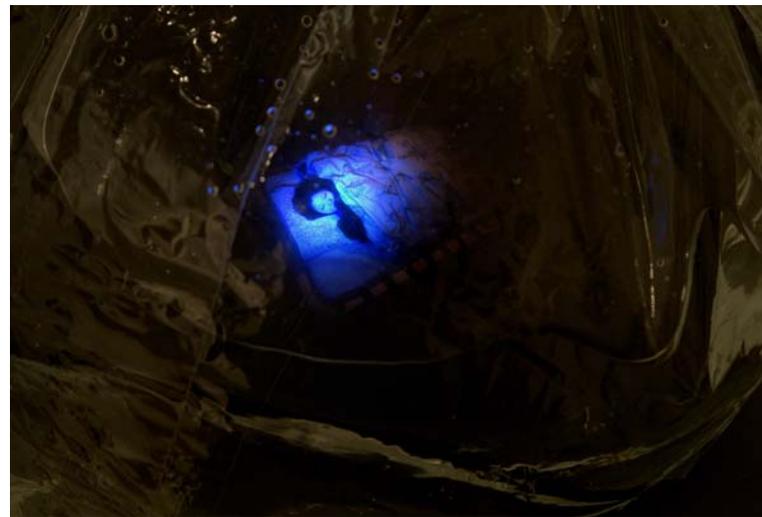
在網絡世界尋找，然後我走進了九個住宅，拍攝了十二個人的睡姿。

作為一個在東京的陌生人，在九個夜裡，我走進別人的夢，在別人的沉睡中，我看不見夢想和夢幻，亦沒見慾和求，只見每個人踏實的在呼睡。然後我明白到「人生浮萍數十載，見夢外大夢也」。

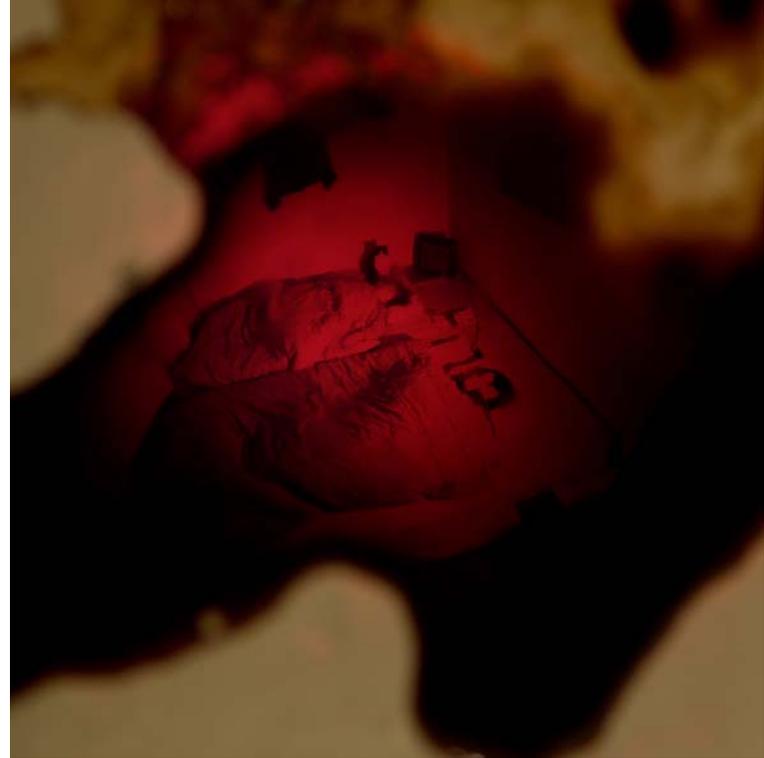
“Dream is something that not quite understandable but everyone want to find out what it is, whereas the reality is something too obvious that you don’t want to deal with it daily…… then what is the truth?”

Through the internet recruitment , I visited nine homes and photographed 12 peoples while they were sleeping.

I was in Tokyo as a stranger, then I went into someone’s dream while they were sleeping. In their deep sleep that I couldn’t see any dream, there was no fantasy, delusion or desire I found, only saw someone slept in a normal silence manner. Then I understood that man spends his/her life for the desire of dreams, but after all it is how to understand that life is just a “DREAM” rather than the dreams in daily life.











攝影 / Photography

作品名稱： 人無影

媒介 / 年份： 攝影 / 2005 & 2006 年

規格： 1200 x 120 公分

Title of work: Men without Shadow

Medium / Date: Photography / 2005 & 2006

Measurement: 1200 x 120 cm

影子消失了，距離亦變之模糊，大時代的訊息亦隨之而散。

2005 年開始圖文並茂「人無影」這作品，是對香港這片土地和人的記錄。地和人的關係是現實的、理想的、片段式的、不連貫的、錯置的、混亂的、安靜的、個人的、政治的、時空交錯的，呈現的只是某時某刻在某地出現過的原貌，一種更貼近現實生活，但卻只能意會的真實。

The shadow has gone, then the distance became vague, the testimony of a great epoch has also vanished.

Since 2005, I have been working on *Men without Shadow*, a work comprising both image and text to record of the city and its habitants. The relationship of the people and its land is realistic, idealistic, episodic, disconnected, displaced, chaotic, tranquil, personal, political, and goes back and forth in time. It represents what has happened in a particular time, at a particular place. It is closer to real life, a reality that dwells only in the realm of thoughts.





我想起 Icarus 的故事(註)，只是我們缺少了一對會飛的翅膀。攝於 2006 年 7.1 遊行，維多利亞公園。

I think about the story of Icarus (note), just that we do not have wings. Photograph taken during the July 1 Parade, Victoria Park.

註：「Icarus」為希臘神話裏的故事。Icarus 的父親 Daedalus，是位出色具創意的匠人，當時從希臘逃亡至克里特島，後因又得罪了該島的統治者 Minos，被迫再次逃亡。海路已被封鎖，天空是唯一的出路，Daedalus 用細繩和臘將羽毛編織成翅膀，吩咐兒子們在飛行時不要太接近海洋，不然海上的濕氣會令翅膀脫落，如飛太高太陽的熱力也會把臘溶化。但最年輕的 Icarus 沒法抵受高飛的誘惑，飛啊！飛啊！而最後翅膀脫落，掉進海裏淹死了。太陽代表著真理，年青人都希望追求理想，但追求真理是一件危險的事情，甚至要獻上保貴的生命，卻無阻一代一代的年青人，還會繼往開來追求那美麗的梦想。

我讀 Jan Morris 《香港 1840-1997 大英帝國殖民時代的終結》，內裡她寫到「這是吉慶圍的祖傳熟鐵鍛打的大門，吉慶圍是位於錦田的圍村。一八九八年這圍村的鄧族將這些鐵門獻給英國政府做為歸順表徵，當時的總督卜力爵士後來就把這些鐵門運回他自己愛爾蘭的家裡去了。」就在同一頁的註腳中，我讀到譯者黃芳田的譯按：「根據香港一般常見的記載，一八九九年四月英政府接管新界時，錦田居民不知英政府與滿清訂有租借條約，因此據守吉慶圍拒絕接管，雙方發生激戰，英軍以大砲轟擊，破村攻入之後拆除連環鐵門，做為戰利品運回英國。後經鄧族屢次請求，才於一九二四年歸還部分。」

I was reading Jan Morris's *Hong Kong: Epilogue to an Empire*: "These were the ancestral wrought-iron gates of Kat Hing Wai, the walled village at Kam Tin which we have earlier glimpsed. In 1898 they had been presented to the British Government by the Tang clan as a sign of submission to its authority, and whisked away to his home in Ireland by the Governor of the time, Sir Henry Blake." In the footnotes at the bottom of the page, 黃芳田Huang Fangtian remarks in her translator's note: in most local accounts, the Kam Tin residents were ignorant about the lease when the British took over the New Territories from the Qing court in April, 1899. Therefore, they resisted the handover and there was a violent confrontation. The British troops attacked with cannons; when they broke in they removed the villagers' iron gates and took them home as souvenirs. After repeated requests by the Tang clan, part of these was returned in 1924.

修頓球場沒有因為市區重建而消失，全因法例的保障而幸存。查看一份 1930 年「遊樂場地委員會報告書」，裡面建議保留更多的土地作興建康樂及體育場地，包括大型的馬球場、高爾夫球場、板球場、足球場，及小型的排球場、藍球場。修頓球場的出現，屬於小型空間的發展，爲了令區內的老人家及幼小學同得到一片活動的天空。而大型的康樂及體育空間主要爲英國人及其軍部而設。在報告的備忘錄裡，亦指出當時給中國人使用的康樂及體育場地只佔百分之十的比例。

Southorn Playground is untouched by the urban renewal scheme because it was protected by law. A report by the Playing Fields Committee raised in 1930 that more space should be allotted for leisure and sports, listing large-scale polo courts, golf courts, cricket fields, soccer fields, and small-scale volleyball courts and basketball courts as options. Southorn Playground was a small-scale development, giving room to the district's elderly and children. Large-scale leisure and sports facilities were mainly for the British and the army. In its memorandum, the report pointed out that Chinese only enjoyed access to 10% of the leisure and sports venues at that time.

在開往羅胡的火車上聽到兩個二、三十歲的女人的談話。

甲女：你點打 D 細路架？

乙女：冇，我哋倆公婆打交，後來 D 細路曳先打佢哋。

甲女：D 細路曳都係要打架啦，係咪打個大架？

乙女：佢哋倆兄妹打交，倆個都有打，個女都有打……

乙女：嗰時有個二十幾歲嘅男仔，咁細唔好，我都唔鐘意，見過個四十幾歲嘅都唔好。

甲女：倆個人最緊要傾倒心事，唔係唔得架。

甲女：睇你老公嗰時個樣老老實實，估唔到係咁嘅。

乙女：佢對我家姐、屋企人都唔好，又話用咗佢二、三萬銀，喺大陸都唔知幾多錢。

甲女：你話屋企人養到你咁大，點只幾多錢。我老公個人就係矇矇哋，不過對我都好好……

On a train to Lo Wu, two women, 20 or 30-something, were talking:

A: How do you beat your kids?

B: No...I only fight with my husband. I only beat the kids when they are naughty.

A: Naught kids should be beaten. Do you beat the older one?

B: When they fight, I beat them both...

B: There was a boy, 20-something. Too young. I didn't like him. And I met a 40-something.
Not good either.

A: The most important thing is that you two can talk.

A: Your husband looks honest. Who knows...

B: He is never good to my sister and family, and complains about the 20 odd thousand. That's so much money in China!

A: It costs your family more to raise you up...My husband is dumb, but is very nice to me...

「歡迎乘搭迪士尼線，我哋即將帶你番到現代化嘅香港。」

“Welcome to the Disney Resort Line, we’re now bringing you back to the modern city of Hong Kong.”

攝影裝置 / Photographic Installation

展覽： 浮世 – 譚偉平個人作品展
作品名稱： 浮世
媒介 / 年份： 影像投射及 12 噸泥土 / 2005 - 2011 年
規格： 24 x 7 米

Exhibition: Life Pilgrimages – A solo exhibition of Tam Wai Ping
Title of work: Life Pilgrimages
Medium / Date: Slides with video projection & 12 tons of soil / 2005 – 2011
Measurement: 24 x 7 meter

現代人是否以片段式的影像去理解這個世界?無力深究而拼湊的影像到底說明了什麼?嘗試發掘影像與文字的互換性，先後以超過 7 年時間走訪斯里蘭卡、香港、日本、台灣及中國，以鏡頭捕捉亞洲各地人民的「步伐」，以文字拼湊亞洲的當代型態—如斯里蘭卡的殖民史如何影響到「恐怖主義」的出現；香港人在九七後如何失去了自己的「影子」；台灣的選舉如何反駁普世價值的民主意義；日本的傳統和革新兼容的精神，如何日夜兩面對峙；中國人在現代化的同時如何進行全民娛樂化。

人間世載浮載沉，塵俗的「土」應各條件因緣而生。不同的條件因素衍繹地方差異，成就了作品的源起。腳踏一方土，踩著亞洲的步伐，有快有慢，有輕有重，呈現「浮世」略影，所謂「浮世皆幻境，樂土真佳期。」眼看現世物慾橫流，拋開俗世所追，才能回到本源，回溯亞洲思想。

Do modern people comprehend the world in terms of episodic images? What are the meanings of these mystical and scraped images? Exploring the interchangeability between images and words. Through the camera captures the “footsteps” of Asian people, whereas the words narrate the modern story of Asian societies: How the colonial history of

Sri Lanka leads to terrorism? How Hong Kongers lost their own “shadows” after 1997? How the election in Taiwan retorts upon the universal values of democracy? Japan is a country embraces both notions of “traditional” and “innovation”. How the day and night manifest the contrasts metaphorically? How Chinese people find their entertainments during the development of modernization?

We live in a capricious world where our mother earth is fulfilled by conditions and causes. Different conditions and causes generate discrepancies between places. The spaces in between, the places people live. Feeling the soil underneath, Tam went beyond the pale with his camera. The Asian footsteps are both fast and slow, light and heavy.





浮世 - 中國

我走過邊界，從香港特區走進深圳特區，走到「世界之窗」主題公園，攀上艾菲爾鐵塔望向阿爾卑斯山，再過那邊就是埃及的金字塔，世界名勝都被囊括在這裡。「世界之窗」建造於上世紀九十年代，那時是中國複製別人的年代，複製並不存著惡意的侵佔，只是那一代人從農村走進城市，從城市認識世界，他們對世界沒有概念，他們在這之前生活於一個壓縮的時空，複製表現出無知的模仿而已。「世界之窗」代表深圳的想像，深圳代表中國向外接軌的希望；對那一代人來講「世界之窗」是追回中國跟國際脫軌的足跡，幻化著與世界接軌的縮影。現在「世界之窗」沒有什麼特別的講法，就是一個主題公園，提供娛樂，滿足國人的消費需要，正如宣傳所講：「您給我一天，我給您一個世界。」

幾年後我再走到深圳，走到相信是世界唯一用航空母艦作主題公園的地方。前蘇聯明斯克號航空母艦就在前面，沒有想像中的巨大，那天沒有風浪，很平靜的停泊在內港，旁邊是豪華公寓，而航母則住在一處不屬於它的地方。那天不是假日，遊人不多，走進船上第一個節目是講述人類發動戰爭的歷史，影片最後宣揚中國是熱愛和平的國家，倒像在看教育電視，或許這就是具中國特色的遊樂場。將娛樂與戰爭並置在一起，讓我想起阿城(註 1)所談論的中國文化，從中國歷史上理解「文化」是相對於「武化」的，人性本有動物性，「武化」就是動物性，而儒家所講的「禮」是基於對動物性的教育，本是一種合理的平衡，非一種壓制。但當統治者將儒家變為政治工具時，以制度鉗制人民，違反人性規律，久而久之分治「文化」與「武化」，失卻了應有的相對平衡。我在飛行甲板上看了幾個瘦弱少年進行步操表演，一群退休男女在導彈旁邊唱著革命歌曲，離開前買了冰淇淋欣賞小丑獻技，在歡愉中結束了這場軍事娛樂，但感覺錯位。

我坐在通往黃山的旅遊車上，身旁是公安，他告訴我到黃山是為了公幹開會，我不知怎樣應對只好報以微笑，反而他問我在笑什麼？在幹嘛？我沒有告訴他我抱著懷古之情登山，想感受中國文人卧游山水之境界。中國傳統知識份子的文人，既要考科舉上仕途，又要談文人雅士之風，矛盾之心只好寄意於詩、書、畫中；而於喪亂失意之時，逃逸於山林隱世，寄情於山水之淡薄。追尋與逃避是中國文人的特質，時至今天山水仍在，但文人精神已蕩然無存，更難懂得卧游那種超脫悟道之暢神，剩下的是提倡健康旅遊，遊山玩水身體好，然後排隊在景點前拍照，

再往餐廳大饒，這些都是遊客的指定動作。途上到處都是遊人，在懸崖峭壁中還要排隊，黃山這麼大，實在無處可逃。或許現今的中國人就是欠缺了精神馳騁的空間和想像，只是講求「遊」玩，不明白「游」所追求的精神往返。

從黃山到橫店影城不遠，我明知那裡是假的，還是想看真實的拍攝場景。我走進其中的秦皇宮，那天下大雨，人和出租的騾子都在城門下避雨，煙味混著動物的膻味好不難過，雨停了但天還黑，從外城門走到內城門有一定的距離，場景比想像中的宏大，再爬上天梯進入皇宮，宮殿裡我記得那黑色的水池，在《荊軻刺秦王》裡看過。橫店本是小鎮，現在擁有時空穿梭的距離，在影城內一會兒是北京胡同，再過去是江南水鄉，然後是北宋的虹橋，另一邊是似是而非的三十年代香港或上海，走進似曾經歷的電影中。現實比電影粗糙得多，假得很難看，但在橫店可看到中國的另一種真實，造假的真實，但人有時需要假的想像，不要真的現實。在現代化的過程中，人們需要希望，我以為電影、電視必然是大眾最喜愛的娛樂，而且聽說在兩年間電影院從八千間升至一萬間，但據最新統計排頭位的娛樂節目是上網。從前認為現實是真的，網絡是虛擬的，但在中國現實是假的，網絡是真的。社會在改變，或許人們想看更多真的事情，因為這個社會太多假話和假的希望。

時至今天娛樂走向淺薄的歡愉，那種膚淺並不是表面的低俗娛樂，而是經歷了百多年各樣洗劫後出現的怪異行徑，娛樂背後是本能、生存、慾望與逃避的反映。在盛世來臨之前，經濟利益掩蓋著政治，政治打壓著生活，生活的目的就是為了賺錢，生命的意義相當浮躁，娛樂好像是生活的麻醉劑和潤滑劑，尤其要在當今的中國社會生存，講正經、講道義，最後是白講；講玩就不一樣，玩什麼，怎樣玩，跟誰玩，誰玩得最潮才是道兒。我在幾年間走進了不同的場景，旁觀那現實之景象，那裡有娛樂的製造者和消費者，自覺與不自覺地享受著各自的快感。我對我的國家感到既熟識又陌生。不是因為生活在一個前殖民地的香港城市缺乏對大陸的了解，在香港反而能廣泛接收大陸的資訊，雖然大部份資訊夾雜著恐共及排共的意識型態，但還是比內地的消息流通。文革後有更多的小說、電影、傳記和政治資料巨細無暇地流出，再次讓人唏噓那人性黑暗的歲月，讓青年時的我更懷悲憫之心。在這之前我對中國的印象是相當不同的，小時候(七十年代)跟父母親回鄉探親，跟同代人都有差不多的經歷，在春節回鄉穿上多達七、八層厚重的衣服，脫下來給那時物資短缺的親戚，留下父母的親情所在。我還清楚記得和表兄弟妹在鄉間跑進田野的快樂，對一個城市長大的孩童留下對土地的珍貴回憶，那時覺得人們生活簡樸、正直、真誠和親切。這種感覺隨著改革開放漫漫變得陌生，回鄉次數也減少，幾年間聽母親講述鄉間親戚們開設磚泥廠、

造袋廠及玩具廠，生活改善了，但也變得複雜。隨著中國開放，社會的結構一層層被打開，再一層層被掩上，那複雜的人際關係令人似懂非懂，全中國各省各縣各市各鎮各區都出現不同的境況，人們無法掌握實況而感到無力。那種陌生感覺在於差異，不知是我的思想錯位，還是我跟不上他們的世界，或許我們生活在兩個不同的世界，只是在血緣上連繫著關係，更感迷惘。

寫於 2011 年 9 月 10 日

註 1：阿城，中國當代作家，所寫之《棋王》最為人知。

Life Pilgrimages - China

I crossed the border, left Hong Kong and entered the Shenzhen Special Administrative Region. I went to Window of the World, climbed its Eiffel Tower and looked at the Alps. Right next to it was an Egyptian pyramid. All the world's wonders were there. Window of the World was built in the 1990s. It was a time when China copied others. Copying was different from conquering, and it was not at all hostile. When farmers migrated to the city, they had no idea of the world. Previously, they lived in a compressed time and space. Copying was a sign of ignorant imitation. Window of the World represented Shenzhen's imagination. Shenzhen represented China's wish to connect to the outside. To that generation, Window of the World was a way to make up for China's disconnectedness with the world. It was a fantasy of reconnection. Now, Window of the World is nothing special. It is just a theme park, entertaining people, satisfying their craving for consumption. As the promotion slogan goes: "Give me a day, I give you the world."

A few years later, I was in Shenzhen again. I went to an aircraft carrier theme park - probably the only one in the world. Minsk, from the former Soviet Union, was right there. It was not as big as I imagined. There were no waves. It was anchored quietly in the harbour, next to luxury apartments, in a place where it did not belong. It was not a holiday and there were not too many visitors. The first programme on board was a video about the history of warfare. It ended by

promoting China as a peace-loving country. Like educational TV. Maybe typical of Chinese amusement parks. The merging of entertainment and war reminds me of what A Cheng¹ suggests about Chinese culture. Historically, *wenhua* (culture) has always been relative to *wuhua* (militarization). Humanity is intrinsically animalistic. *Wuhua* is bestial. *Li* (rites), according to Confucius, educates the beast in us. As opposed to repressing, the process was supposed to be a reasonable kind of balancing. However, when rulers use Confucianism as a political tool and muzzle people with systems, they disrupt the order of humanity. Eventually, *wenhua* and *wuhua* lose their balance. I watched a few skinny youths parading on the deck. A choir of retirees sang revolutionary songs next to a missile. Before I left, I bought an ice cream and enjoyed the performance of a clown. My sojourn in this place of militaristic entertainment ended merrily, but all felt so displaced.

I was on a tourist coach to Huangshan. Next to me was a policeman. He told me he was going there for a meeting. Not knowing what to say, I responded with a smile. He asked, “*why are you smiling? What are you doing there?*” I did not tell him my nostalgic fancy – I wished to immerse in the mountains like old-time literati. Traditionally, men of letters were split between the aspiration for public office and cultivated dandyism. They sublimated their inner conflicts in poetry, calligraphy and painting. When they suffered low times, they became hermits and found tranquillity in mountains and streams. Pursuing and escaping are characteristic of the Chinese literati. The mountains and streams are still there, but the literati spirit has long been lost, not to mention the freedom of enlightened transcendence. What is left is “well-being tourism” - touring nature is good for health. Standard routes start with long queues at scenic spots, move on to pictures in front of something picturesque, and ends with a big meal in a restaurant. Tourists are everywhere. People line up even by the steepest cliff. Huangshan is enormous, but still you cannot get away anywhere. Perhaps what Chinese people lack now is the space for liberating the mind. They travel for fun, but never roam nature in a spiritual way.

Huangshan is not far away from Hengdian Studios. Although I knew everything there was fake, I still wanted to look at a real movie set. I went to the Palace of the Qin Emperor. It rained heavily. People and donkeys for hire found shelter under the city gate. The place reeked of cigarette and animals. It stopped raining, but the sky was dark. It took a while to reach the inner gate. The set was larger than I thought. I climbed the heavenly steps and reached the palace, where I found the

black pool featured in *The Emperor and The Assassin*. Originally a little town, Hengdian now stretches across time and space. In the Studios, there were Beijing's *hutongs*, Jiangnan's canals, rainbow bridges of the Northern Song (a dynasty in China, dated 960–1127), and the cityscape of Hong Kong or Shanghai in the 1930s. It was like an experience of *déjà vu*. Reality was much coarser than film. The artificiality of the set looked bad. In Hengdian, one sees another kind of Chinese reality - a kind of faked reality. Sometimes, people need fake fantasy instead of real truths. In the process of modernization, people need hope. I thought film and cinema appealed to the masses. It was said that the number of cinemas has increased from 8,000 to 10,000 over two years. According to the latest statistics, the top entertainment now is the internet. We used to think that reality was real and the internet was virtual. Now, reality is fake in China, and the internet is real. Society is changing. Perhaps people want to find more truths. There are too many lies and false hopes around.

Entertainment is turning into shallow merry-making. That shallowness goes beyond superficial banality. It covers all kinds of strange reflexes, adversely conditioned by years and years of catastrophic oppression. Instinct, survival, desire and escapism lurk on the dark side of entertainment. When everyone is about to embrace prosperity, economic interests overtake politics, politics suppress life. One lives to make a living. Life is frivolous and vain. Entertainment is like an anaesthetic or a lubricant. In today's China, seriousness and ethics are not part of survival. Having fun is another matter. Playthings, playmates and playhouses command fashionable attention. Over the years, as a bystander in these scenes of entertainment, I have contemplated reality here and there. Entertainers and consumers, consciously or unconsciously overjoyed, are omnipresent.

I feel close to my country. At the same time, I feel like a stranger. Living in Hong Kong, a former colony, we do not lack understanding of China. There are many channels to learn about China. Even though a large part of our information is mixed with Communist-phobia or anti-Communist ideologies, we have much better access to news than people in the Mainland. After the Cultural Revolution, a stream of novels, films, biographies and political sources brought to light the depressingly dark times. In my youth I viewed all these with sorrow. Before that, my impression of China was very different. When I was a child in the 1970s, my parents took me back to their hometown. My generation probably share

the same experience: I had on me seven or eight layers of clothing - gifts of kinship to be left behind for my materially-deprived relatives. I still remember the joy of running with my cousins in the fields. To a kid growing up in the city, it was a cherished memory of earth. People were simple, righteous, genuine and nice. These feelings have been lost over the course of economic reform. Our homecoming trips became less frequent. Mother told me about the brick factory, bag factory and toy factory set up by our relatives. Life improved, but also got more complicated. As China opens, its social structure goes through phases of loosening and tightening. The complexity of social relationships is almost incomprehensible. In every province, every county, every city, every town, the situation is different. Incapable of grasping reality, people feel powerless. I feel like a stranger because of a feeling of difference. Are my thoughts displaced, or am I behind what is going on? Perhaps we live in two different worlds and are only tied by blood. I am confused.

10 September 2011

1 A Cheng is a Chinese author, *Qi wang* (The Chess Master) is his most famous novel.



浮世 - 台灣

2008年3月19日

台北中正紀念堂正上演著國民黨為總統大選所作的「造勢」大會，那是上午上班時間，來的大都是六、七十歲的老人家，順帶他們的孫兒到來，一些息影的影視界名人也來「站台」。華僑代表以美國僑民居多，還有來自歐洲、巴西、澳洲、南非、香港等地，他們像是從全世界而來，特地為國民黨來打氣，雖然有點誇張，但相當「國民黨式」。參與的老人們都穿著整潔，配合大會顯得井然有序，台上唱著「梅花」，像是敬老聯誼會，現場一片歡樂融和。

我想這些老人是懷念七十年代的，認定那是一個美好的年代，也是台灣起飛的年代。當年三、四十歲盛年的他們正享受經濟起飛的好處，物質生活改善，希望到來；當時也是國民黨最完滿的年代，老蔣退位，舊大陸政權終結。戰後國民黨第一代流離的心態，到了第二代已經將台灣視為國土，從「反攻大陸」轉移到「為台灣拼搏」。如果說國民黨對台灣也有本土意識，或許就是從那時開始。

對我這外人而言，這造勢大會的台灣，不是現在的台灣，像是七十年代香港電視上看到的國語片裡的台灣。電影裡不論有錢沒錢都穿得整齊清潔，說的是標準國語，進行的是公式般的劇情，這氣氛彷彿還有點七十年代柯達色彩的電影懷舊味兒。電影裡只有外省人的意識形態，沒有山地人的存在，不會有台語對白，那是經過選擇的影像和對白，代表著「國民黨式」的選擇。

選舉某程度上是選擇假象，製造美好的回憶和承諾幸福的將來，現今老一輩仍在掌權的國民黨人選擇回憶，脫離現實是現今國民黨的問題，是他們自己造成時空錯亂的境況。或許要等到第三代的國民黨人執政，才可放下從前包袱。

2008年3月20日

我來到高雄農十六廣場舉行的民進黨造勢晚會，造勢會夾雜著夜市進行。從遠處已聽見人聲鼎沸，人潮四方聚攏。來人右手拿著香腸，左手搖著謝長廷、蘇貞昌的旗幟，生活和政治已經是同一件事。

民進黨八年執政已令台灣民生破產，造勢會上他們還把民生和政治捆綁在一起，高喊「反對一中市場」，讓支持者相信開放「一個中國市場」等同於讓大陸人、大陸貨來搶走台灣人的飯碗，這等同是政治恐嚇。政治最擅長的就是製造對立面，尋找共同盟友和敵人，然而民主選舉可以靠「恐嚇」來實踐嗎？我們嘲諷這是台灣民主亂象，但在美國、德國、以色列、香港……看到政黨同樣利用政治恐嚇來增取選票，問題並非只在於政黨的選舉手段，奇怪的是支持者同樣樂意相信這種政治恐嚇，或許選舉能刺激人性中的非理性憎恨，但是如果所謂的「民主」建立於此，那便是非常可怕的事情，因為這樣與法西斯有何分別。

走進民進黨造勢晚會才明白政治「秀」的魅力，台上政治人物搬演著選舉的戲碼，台下群眾呼應著相同的吶喊，這樣維持兩個多小時的高昂情緒，不用劇本、重複劇情就可以造就高票房收視。這造「秀」的手法包括政治人物說到悲情時，電子琴音就會即時奏出煽情配樂，射燈、噴霧、大銀幕，「政治娛樂化」已成為台灣特有的政治特色。

完場後，幾位二十來歲的年輕人的工作人員收拾東西時還喊著「逆轉勝」的口號，熱情地相互鼓勵著同伴。我想只有他們真的相信民主理想，為理想而奮鬥。民主對他們來說是與生俱來的權利，不附帶任何交換條件，沒有利益上的設想，他們反而讓我看見「民主」最單純的一面。

2008年3月21日

我在高雄迎接女兒出生，出生的時間和地點是在兩個多月前就已經預定安排。現在靠著醫學科技就可計算嬰兒的健康狀況是否適合出生，還以物流方式輪序進入產房，兩個小時內就可完成生產程序。小女在精準時間預定下從產房推出，帶著甜甜的笑臉迎接人生的第一刻。

那笑容是答謝一切預定的安排？或是欣然接受無法改變的安排？我不清楚現代社會是讓人有更多的選擇機會？還是面對千絲萬縷的安排，我們只是跟著預設的程序而作出選擇？如果選擇太多會搞不清其意義何在，但沒選擇則令人反對抗議，要選擇什麼也令人傷透腦筋。

2008年3月22日

台灣總統大選日，國民黨馬英九當選。這是代表人民以選票支持國民黨？還是只是為了反對民進黨？到底是支持馬英九，或是不滿陳水扁？怎樣的結果都不能改變民主選舉在台灣已變為一種負力量，多於發揮正面的作用，投票是為了反對多於建設，這樣的民主意義又有何用？

雖然如此，相對於中國、北韓、越南、寮國、新加坡的一黨專政，台灣體驗了政黨輪替。人民透過選舉制度把有問題的總統拉下來，不用出現泰國人民示威暴亂失控的情況；台灣也沒有如菲律賓、緬甸的軍政府勢力干預總統選舉；黑金拉票已被壓抑，沒有日本、印尼的政界被商界、家族和黑道密切的操控。然亞洲的民主制度並不能反映民主理念，很多人知道民主代表自由、平等及每個人的生存權利，但為什麼這些理念轉化為實踐時總有太大的差距？

民主理念在亞洲是美麗的口號，被認同的普世價值，代表著一個現代性的指標，不可抗辯。大部份亞洲的民主理念是從外部引入的，非從內部演變，所以外界的影響和引導反而決定民主發展的步伐和方向。以美國作為一個外部的授權者為例，她影響著亞洲的民主方式，不單只從理念上，更實際上要亞洲國家須得到美國認同，才能保障出入口貿易的命脈，反之而言便會受到貿易制裁。大體的實踐方式是，美國先以軍事形勢來決定會否在一個國家推行民主制度，杜魯門提倡的骨牌理論(Domino Theory)是要圍剿共產國家，這國策從冷戰時代開始，擔心二戰後的弱國會受鄰國的共產主義影響變為赤化，有如骨牌效應，所以幫助那些弱國民主化是建立雕堡堵塞共產思維，從經濟上和軍事上給予支持，即使是腐化的政權。

這種矛盾的做法令民主理念扭曲，「民主」或「不民主」變為一種手段，只為達到政權者的目的。如同無政府主義者皮埃爾·約瑟夫·普魯東(Pierre-Joseph Proudhon)所說：「民主只不過是根基於一些假冒人民之名躲藏在幕後的人上。」如果把虛假的政治理念和制度拋開，去掉了種族、國家、黨派等意識形態之爭，重新理解平衡經濟發展的重要性，將複雜的社會模式變回簡單的生活方式，建基於小社區的自我營運模式。如普魯東所提倡的「互利共生」(Mutualism)，把中央政府的權力降至最低，維持低限度的法制、稅收、公共基建，減少政黨政治。面對現時台灣選舉制度繁複(註 1)，可把現時縣和市合併減少縣市數目，重點放回地方的「區」內，即將把鄉、鎮、里合併為「區」。「區長」負責地方的基本需要，如醫療、教育、福利… …，直接維繫民生所需。合併後的「縣

長」平衡地方的發展所要，負責縣與縣之間的網絡聯繫，互補所需，增強內需。台灣有基本條件發展「互利共生」，因為大城市與鄉鎮比例均衡，人口與土地比例寬鬆，農業生產豐富。人民享有普及教育、宗教自由、運輸基建尚可、科技應用發達。本身已有很強的「小區」生活，甚至有人放下大城市的生活，重回鄉間尋找另類生活方式，這裡面已不是經濟上的考慮，而是一種文化的內需。

台灣是因為政治把她搞複雜，回歸簡單就是最好的回應。亞洲的傳統也是建立於小農村經濟，農民本性敦厚淳樸，如能回歸本原，也是一種選擇。

寫於 2008 年 11 月 7 日

註 1：台灣民主選舉制度肇始於一九五〇年政府制訂「台灣省各縣市實施地方自治綱要」，開始民選村里長、鄉鎮長、縣市議員、地方縣市首長，進而於一九五六年開始民選台灣省議員。

Life Pilgrimages - Taiwan

19 March 2008

At the Chiang Kaishek Memorial Hall, there was a rally for the presidential election hosted by the Kuomintang party (KMT, 國民黨). Held on the morning of a working day, most participants are well into their sixties and seventies, accompanied by their grandchildren. Some entertainment celebrities from the past lent their support by appearing on the stage as well. The overseas Chinese mainly came from the United States, as well as areas such as Europe, Brazil, Australia, South Africa and Hong Kong. Coming from all corners of the world to be cheerleaders for KMT, they felt somewhat sensational, yet very much aligned with the KMT style. Dressed in their Sunday best, they matched the orderliness of the rally. Singing patriotic songs on stage, the rally was joyous, and felt more like a social gathering event for seniors.

I believe they felt nostalgic about the seventies era - anointing it the best of times when Taiwan soared. They were around 30 to 40 years old then, reaping the harvest of the blooming economy at the prime of their lives. With material living standards improved, there came hope. It was also when KMT was at its prime. With the elder Chiang stepping down, it marked the end of political powers from the mainland. The first generation of KMT may have felt like wayfarers. The second generation, however, have viewed Taiwan as motherland, subtly shifting from 'attack towards China' to 'strive for Taiwan'. If KMT had ever felt being indigenous to Taiwan, this might have been the beginning.

Elections, to a certain extent, are merely choices of different illusions - fabrications of fond memories and vows on promising futures. The older KMT leaders in power have chosen memories. The departure from reality is the biggest problem facing KMT today, a disorientation of time and space created by none other than themselves. Perhaps it will not be until the third generation of KMT leadership that the emotional baggage can be unburdened.

20 March 2008

I arrived at the rally night by the Democratic Progressive Party (DPP, 民進黨) held at the Nong 16 Square in Kaohsiung, alongside the night market. The chattering of the people can be heard from afar, with crowds forming like clouds. Holding sausage on one hand and banners for Frank Hsieh and Su Tseng Chang on the other hand, living and politics are but one and the same.

The eight years of DPP leadership had led to ruination of social livelihoods. Yet, the DPP leaders bound the topics of social livelihoods and politics together, chanting "Against One-China Market", leading the supporters to believe that the "One-China Market" will equate an assault of the mainland Chinese workforce and goods towards Taiwan. This is nothing short of a political blackmail. Politics are very prompt in creating oppositions, seeking allies and enemies. Yet, can a democratic election be realized by blackmailing? We ridiculed it as the travesty within Taiwan democracy. However, we saw identical political ploys used by parties in the United States, Germany, Israel, Hong Kong, etc. to garner votes. The paradox is not in the strategies used, but the fact that supporters are blindly obedient and trusting towards political blackmails. Perhaps, elections can stimulate the irrational hatred within human. Sadly speaking, if

democracy is to be established upon these tricks, then democracy is absolutely deplorable, rendering it no different from fascism.

Only by being in a DPP rally can one savour the charms of a political ‘show’. The political figures on stage re-enacted the election repertoires, with the audiences below chanting with equal fervour. Being held at emotional highs for more than two hours, the show will garner high number of votes with no need for scripts or schmaltzy plots. The show’s magic included melodramatic music from the electric keyboard during tragic soliloquies, spotlights, fogs, projector screens. The ‘political showbiz’ became a distinctive feature of Taiwan politics.

At the end of the show, several youths in their twenties were still chanting “Adversity into Victory!” while packing up, encouraging each other with genuine passion. I believe they may very well be the only ones believing in the ideals of democracy, and laboring for these ideals. Democracy, to them, is an inherent right. There ought to be no clauses for exchange in return, no deliberations on benefits. They let me witness the purest countenance of democracy.

21 March 2008

I welcome the birth of my daughter in Kaohsiung with the time and venue of the birth arranged two months ahead. With medical technology, we can compute whether the baby is healthy enough for delivery, and have expecting mothers logistically arranged into the delivery room, with the whole procedure finished in merely two hours. My daughter was carted out of the delivery room in clockwork precision, greeting the first moment of her life with a sweet smile.

Was the smile a sign of gratitude for all the pre-destined arrangements? Or to accept gracefully the inevitable planning? I am not so sure if modern society affords much choice for people. Or could it be that when faced with a chain of inter-related arrangements, we simply choose the pre-programmed sequence? Having too many choices is confusing, but having no choice is a repellant idea to us. Choices do tax our brains.

22 March 2008

On the day of Taiwan's presidential election, Ma Yingjeou of the KMT party won. Is this indicative of people's support towards KMT? Or simply to oppose DPP? Are people genuinely supportive of Ma? Or simply disgruntled with Chen Shuibian? Whatever the results are, democratic election in Taiwan had morphed into a form of negative energy instead of an affirmative action. If voting is simply done for the sake of opposing instead of establishing - then what good is democracy anyway?

Nevertheless, when compared to the one-party dictatorship in China, North Korea, Vietnam, Laos and Singapore, Taiwan did realize party alternation in power. The people are empowered to dismiss problematic presidents via the election system, and, in effect avoided demonstrations and riots like Thailand. Also, Taiwan does not have military interventions in presidential elections like the Philippines and Burma. Black-gold politics had been suppressed. And, unlike Japan and Indonesia, there were no puppeteering in politics by the tycoons, family clans or gangs.

Alas, the democracy in Asia cannot really reflect democratic values. Many people understand that democracy represents freedom, equality of rights and rights of living. Yet, when these noble ideas are to be realized, why do they stray so far? 'Democratic ideals' is a slogan pleasant enough, values acknowledged universally, and is a token representing modernity, simply indisputable. The majority of Asia's democratic ideals were introduced by external forces instead of being internalized changes. External forces and guidance dictate the pace and direction of the democratic movement. The United States, being an external power giver, influenced the forms of democracy in Asia not from the theoretical perspective but from a practical perspective; Asian countries needed to gain approval from the United States in order to protect the lifeline of exports, or face the consequence of trade sanctions. To put it into practice, the United States will assess, depending on the military stance, whether a country is carrying out democracy. The 'Domino Theory' as proposed by Truman was to target communist countries. This national policy introduced since the cold war concerns the possibility that the post war countries may be proselytized by its stronger neighbouring communist countries, just like dominoes falling. To democratize the weaker countries is to establish a fortress against communist values. And, economic and military support was provided even towards corrupt political powers.

This contradictory methodology distorted democratic ideals. To be democratic, or not, became a mere ploy for leaders to achieve their goals. Like the anarchist Pierre-Joseph Proudhon stated, “...*It (Democracy) merely rests upon numbers and hides behind the name of the people.*” We may ponder the possibility of discarding illusive political ideals and structures, and also of dismissing ideological conflicts such as racial, national, partisan differences. Also, we may re-interpret the importance of balanced economic development, and reduce the complicated social structures into simple living arrangements founded on self-sustaining communities. As the concept of mutualism proposed by Proudhon stated, the authority of the central government is to be minimized. It should maintain a low degree of legislation, taxation, building of public infrastructures, and partisan politics are to be reduced. Viewing the complexity that is the current Taiwan electoral system¹, we may consider merging counties and cities, and place the emphasis on the ‘districts’, which is the combination of townships and villages. The ‘district chief’ will be responsible for fundamental needs such as medical care, education and welfare, establishing a direct link with societal needs. The ‘county magistrates’ of the re-organized counties will balance the development needs of various areas, and be responsible for networking between various counties, complementing each other and strengthening oneself. Taiwan has the criteria to develop mutualism, due to a balanced ratio between big cities and townships, a comfortable ratio of population to land, and sizable agricultural output. People enjoy universal education, freedom in religion, passable transportation infrastructure and a vibrant use of technology. Already possessing a strongly developed ‘small-community’ living, there are people willing to forego urban living in search of an alternative lifestyle within the rural areas. This is not just based on economic consideration, but on a cultural demand.

Taiwan was brought down to its knees due to politics, and the best remedy is to return to simplicity. Asia’s traditions were established on rural economies, with dwellers being simple and honest in essence. The possibility of returning to the fundamentals - is probably a choice, too.

7 November 2008

1 The Taiwan democratic electoral system originated in the 1950 government established 'Autonomy Implementation Outline for all Cities and Counties in Taiwan Province'. It established the election system for chief of village, head of township, councillors of county and/or city, and magistrate of county and/or city. In 1956, there are elections on councilors of Taiwan provinces.



浮世 - 斯里蘭卡

2006 年，我過了一個炎熱的冬日。

已近夕陽餘暉的時分，在斯里蘭卡首府科倫坡的十字路口，我逗留了一個多小時。那是個市場入口處，能看盡當地人生活百態的地方。來來往往吸引我注視的不是當地人的面容，而是他們的鞋子。

苦力是沒有鞋子穿的，他們黝黑的裸足，在熾熱的柏油路上慢慢走動，襯著磨得發白的腳底邊，顯得特別耀目。大部份人穿的是拖鞋，也有級別之分，最陽春的就是「人字拖」，最漂亮的是婦女穿上釘有珠片的小高跟鞋。斜陽把每人的影子拖得很長，平平的壓在地上。影子的分別不大，分不清來人是男、是女，是貴婦人、商販或是苦力。在這個佛教的國家(註 1)裡，我感受到一種合乎理性的信仰。

在科倫坡駐村期間，我有機會接觸到社會賢達和知識份子。在英式建築的文化中心的草地上，主辦單位設了一個小型的歡迎會，迎接我們一班從海外到來的藝術家。每個人都掛著一張有禮的微笑，我拿著漸暖的啤酒，跟一個經濟學者 Mahesh Pathirathna 談論到泰米爾之虎，我們的英文發音和說話速度都有所不同，但基本上理解到是種族鬥爭，僧伽羅人為較大的族群與定居東北部的泰米爾人之間的衝突。我開始以為是宗教上的原因，因為九一一之後整個世界的衝突都被連繫到宗教的原因上，但他分析是因為英人殖民之後，從印度南部引入更多的泰米爾人作為廉價勞工，損害了本地僧伽羅人的利益，這表面上不同種族、宗教、本地與外來人的衝突，其實是利益的考慮。這種把兩族分治的政策，其實是相互制衡的方法，而最終的利益落入第三者 - 英國人之手上。

英國在 1796 年從荷蘭人手上取得錫蘭(斯里蘭卡的舊稱)的水域控制權，當時英國的殖民政策是由英皇委任總督全權負責當地事宜，行政則向英國的國務大臣匯報，但真正的運作離不開東印度公司的操控。1798 年的總督 Frederick North 嘗試稅制改革，改變以往以農作物或社會服務作稅收的方式，因為這樣不會增加財富收入，North 要徵收土地收入的一成至四成，農民當然不滿，只想保留舊制。改革的失敗導致下任總督 Thomas Maitland 對農業政策有基本的改變，殖民政府由收稅者變為聘用工人的生產者，而耕作物亦由自給自足的食用農產變為可作貿易的農產品。本來本地人種植稻米、豆類植物和水果為主，還有蔗糖和棉花。殖民者到來之後，改種肉桂和胡椒來滿足歐

洲市場，後來又改種咖啡豆，但其生產規模和價格不及巴西的競爭，後被茶取而代之。土地的使用是跟著市場變動而變，農民雖然仍然在地耕種，但與土地的關係已是身不由己，耕種已不是為自家生活的事情。土地及農民被作為榨取資源的工具，這是殖民資本主義最現實的一面，從根本上把人和土地的關係分割，也是最悲哀的一面。從海邊科倫坡直驅山很多的古都康堤，再往更高的山上走，經過種茶的山腰，路變得越來越窄和崎嶇，僅夠一輛小貨車通過。經過半小時的行程，終於到達山腰，這海拔一千米以上的山上，是我暫居的茶園研究所。

清晨起來，空氣特別清爽，沿山漫走，四周都是茶樹。茶樹只有半腰高，見女工採茶都是摘取頂端的部份，然後放進以額頭頂著的巨大尼龍袋，最後這一袋袋將會運往加工場生產。知名的錫蘭紅茶是從十九世紀七十年代開始少量種植，漸取代失去市場的咖啡豆，到了二十世紀初茶葉已佔錫蘭出口貨品過半。種茶跟咖啡豆所需的土地不一樣，茶園要面積龐大才能從中獲利，一般農民的土地一般不會那麼大，農民不想放棄自己的土地耕作，離開家園到茶園工作，因此採茶業常常缺乏勞工。這種勞工的缺乏，致使英國人從南印度引入泰米爾人。斯里蘭卡東北部原住的泰米爾人與南印度引進的不同，南印的泰米爾人階層不是貧農就是印度社會裡的賤民，他們在社會上一直缺乏身份，要到二十世紀的六十年代才被賦予國民身份。我在山上所見的茶農都是皮膚黝黑，生活水平較低，一般家庭每月收入只有一百五十美金左右，我相信他們比一般農民的地位更低。

佔國民比例的大多數的農民，是主要的生產者，控制他們的教育水平和階級是當權者的管治手段，階級和種姓制度是要他們世代為奴，剝奪他們的教育，讓他們停留為沒有知識的文盲，不能反抗。這種壓迫直到英人統治時期才解除，雖然農民開始有機會接受基本教育(接受英語教育)，但還是有階級差異。東北部的泰米爾人能接受高等教育，給予做公務員的培訓，並給予經商上的方便，學好英語能讓他們的社會地位提升，令佔少數人口的泰米爾人牽制大多數的僧伽羅人。相反南泰米爾人的生活雖得到基本的改善，包括基礎教育和醫療，但卻不能脫離農民身份。種族分化，且已成為殖民者的慣性手段(註 2)，這是歷史的必然，農民一直都是社會上無聲的一群。

或許每個地方都存在著自身的矛盾，斯里蘭卡的近代史只是亞洲殖民政策的縮影，面對進入現代化的過程，人的生活與土地之間的情感無可避免地改變。

從前先求宗教的安心，再求生活安隱，然後布施幫助別人。現在變為先求生活富裕，再求做人不要吃虧，然後求

神拜佛彌補虧心之事。佛教禪明因果，不就是要我們明白這淺顯的道理嗎？正如經云：「欲得淨土。當淨其心。隨其心淨。即佛土淨。若心清淨。所在之處。皆為淨土。」(註 3)但人總是說時明白，做時卻不了了之。在山上住了兩星期便回城而去，轉了一圈，淨調身心。我能選擇短暫的旅遊，扮作出世的生活，體驗一下後又能「還俗」入世。能選擇不同地方旅遊、不同的生活方式是我們這代人的幸福，但很多遠在他方的人並無這種生活的選擇。

寫於 2008 年 10 月 21 日，香港。

(註 1) 斯里蘭卡宗教主要以佛教為主，還包括印度教、伊斯蘭教和基督教。

(註 2) 英屬時印度反英情緒高漲，英政府以宗教為由，將穆斯林信徒分治於現時的巴基斯坦，「印巴分治」是製造內鬨轉移排英情緒。法屬時的柬埔寨被安排世仇越南人作他們的行政管治者。南非白人的隔離政策並無隔離黑人族裔之間的相互殺戮。

(註 3) 摘自《維摩詰經》。

Life Pilgrimages - Sri Lanka

I spent a steamingly hot winter there in the year 2006.

As dusk descended slowly, I lingered for over an hour at the crossroads of Colombo, the capital of Sri Lanka. Being the entrance to the market, multitudes of lives were laid bare in front of me. What mesmerized me were not their countenances - but their footwear.

Labourers do not wear shoes. Trudging wearily on the hot asphalt grounds, their dark feet formed a stark contrast with the edges of their whitened, weathered soles. Most people wore sandals, with varied styles indicating their different standing in life, literally. The poorer ones wore flip-flops, and women wore sequined mini high heels. The mellowing sun

steamrolled everyone's shadows into long flat strips. Shadows resembled one another, be they from males, females, ladies, traders or labourers. In this Buddhist country¹, I can sense a well-reasoned faith permeating throughout.

During my times at Colombo, I had a chance to meet with the local elites and intellectuals. At the lawn of the colonial-style cultural center, a small reception was held by the organizing unit to greet our group of overseas artists. Greeting polite and friendly smiles everywhere, I discussed the Tamil Tigers with Mahesh Pathirathna, an economist, over my warming beer. Though the accent and tempo of our English differ, what I came to understand was that the war is racial in nature, due to conflicts between the larger Sinhalese communities and the Tamils from the Northeastern areas. I assumed it was a clash of their faiths, because all world conflicts post-September 11 seemed invariably faith-based. However, his analysis suggested otherwise. Under colonial ruling, Tamils were imported from South India as cheap labourers, threatening the welfares of the local Sinhalese. Apparently, the clash is due to ethnicities, faiths and foreign encroachment. At its core, the clash is due to financial gains. The policy of segregating the two ethnic groups is the perfect ploy for mutual restriction, with the third party, the British, reaping the harvest.

The British gained control of the coastal areas of Ceylon (the former name of Sri Lanka) from the Dutch in 1796. At the time, the British colonial policy dictated that overall local matters were to be managed by the King-appointed governor, whereas administrative matters should be reported to the Secretary of State for the Colonies. However, it was the East India Company that actually ran the whole show. In 1798, Governor Frederick North attempted tax reform. Instead of paying tax by agricultural produce and social services, which will not increase revenue, North demanded ten to forty percent of the land revenue. The farmers refused and wished to retain the original taxation scheme. The failure of the reform led the next governor, Thomas Maitland, to revamp the agricultural policy. Instead of taxing the workers, the colonial government hired them.

And, the produce was transformed from self-sustaining food crops into tradable cash crops. Originally, the locals primarily grew grains, beans and fruits, as well as sugar cane and cotton. After colonial rule, cinnamon and pepper were being grown to satisfy the European market. Subsequently, coffee beans were being grown. Yet, Ceylon's product scale

and price was no match for Brazil. Eventually, tea plants were grown instead. Land usage changed according to the market. While farmers continued to toil for the land, they were essentially detached from it. Farming was not for subsistence; both the land and farmers became mere tools for extraction of resources. This harsh reality of colonial capitalism dissociated the people and the land - perhaps the saddest aspect of the whole change.

Travelling from the coastal Colombo to mountainous Kandy, the car continued to climb upward. Passing the tea plantations, the road became increasingly narrow and rugged, barely wide enough for a small van. After half an hour, I arrived at the mid-levels of the mountain. Situated at this mountain, over 1km in height, is the tea research institute where I will be staying.

Strolling along and savouring the serene morning air, I noticed tea plants everywhere. They were pruned to waist height only. The female staff only plucked the leaves on the top of the plant, and placed them in the large nylon bag steadied by their foreheads. All these bags will be transported to the factory for processing.

The renowned Ceylon tea was produced in small quantities beginning in the 1870s. Intended to replace the non-marketable coffee crop, tea leaves comprised over half of Ceylon's exports at the beginning of the twentieth century. The land needed for a tea plantation differs from that required for a coffee bean plantation. A tea plantation needs to be large enough to garner a profit. As typical farmlands are not large enough, farmers were reluctant to abandon their own farmlands and their families just to work at tea plantations, leading to a constant labour shortage for the tea industry. As a solution, the British imported the Tamils from Southern India. The Tamils imported from Southern India were different from the aboriginal Tamils living in northeastern Sri Lanka. The Southern Indian Tamils were either destitute farmers or Dalits (people having the lowest status within the Indian caste system). Devoid of any status within society, they were only granted citizenship in the 1960s. The tea farmers in the mountains tend to be darker in skin tone with a lower standard of living. With monthly household income averaging around 150 USD, I believe their status to be lower than that of the common farmers.

Farmers constituted the majority of the country's population, and are the major group of producers. Control of their

education levels and status became the management strategy of those in power. Class and policies constrained them to remain labourers for generations. Unschooling, they remained uneducated illiterates and, in effect, defenseless. The suppression loosened somewhat under the British colonial rule. Though farmers had opportunities to receive elementary education (in English), social ranks still existed. Northeastern Tamils could receive higher education and training for being civil servants, as well as commercial advantages. Improved standard of English elevated the social status of the Tamils, enabling them to reign over the more populated Sinhalese. On the other hand, southern Tamils did improve their basic living standards including elementary education and medical care. However, they cannot escape their farmer identity. Segregation of clans and ethnicities became standard tactics² for colonialists. Almost like historical necessity, the farmers had always been the silent mass within society.

Perhaps each place has its own dilemma and predicament. The modern history of Sri Lanka is a microcosm of Asian colonial policy. Stepping into modernization, the bond between human living and the land underwent irreversible changes.

People used to primarily seek peace within their faith, then stability in their way of life, and subsequently help others out of compassion. Nowadays, we strive for luxurious living, and then make sure that we will not be disadvantaged. Finally, we pray half-heartedly to atone for our misdeeds. Buddhism revealed to us the truth of karma. Is it not for us to understand the simple truth? Like the Buddhist texts said, *“In order to have the pure land (of ultimate bliss), the purity of the heart is to be sought after. The purity of the land reflects the purity of one’s own heart. If the heart is pure, everywhere is pure land.”*³ It is always easier uttered and comprehended than done.

Living in the mountains for two weeks was a purifying experience. I can choose to travel briefly. Mimicking and savouring the monastic life, I resume my secular life. Being able to travel to different places and living different lifestyles - is indeed a blessing for modern people such as we. But, many people afar will not have the luxury of such choices.

21 October 2008

1 The major religions in Sri Lanka are Buddhism, and also Hinduism, Islam and Christianity.

2 When anti-British sentiments pervaded India, the British government used religion as an excuse and displaced the Muslims to the current Palestine. The “Partition of India” was formed to create internal strife and therefore distract Indians from anti-British sentiments. Cambodia was being ruled under its adversary, the Vietnamese, during French colonial rule. Apartheid did not eradicate the violence between different Black ethnic clans.

3 Extracted from “Vimalakirti Sutra”.



浮世 - 東京

在東京，「夜」是「日」所剩下的殘念，隨著月色的光芒，漸漸散發到地上。

涉谷車站前行人來來往往，有一穿著短裙的少女在等待，相約的人一直沒有出現，最後她離去了，剩下豎立在旁的忠犬八公雕像獨自在等待。這座忠犬八公雕像，是紀念二十世紀三十年代的一只義犬，在牠主人上野英三郎教授離世後，仍跟往常一樣走到涉谷站前，一日復一日的等待主人的回來。後來牠被送到遠方寄養，還是千方百計地逃回涉谷尋找主人，整日在街頭流連，至終變為一隻流浪犬。八公最後在一個冬夜達成了願望，到達另一世界再會牠的主人。

要懂得欣賞日本的凄美，是要經過「空寂」的等待和澀嘗永別的苦感，才能體會到追求完美所奉獻的一切，甚至為她獻上寶貴生命。日本人特別珍惜具忠誠的凄美，所以忠犬八公不能不死，也不能再被收養而結尾，不然那便失去了絕對的忠誠。三百年前元祿時代的「四十七義士」，也同樣顯示日本傳統價值裡對忠義的解釋，它被翻演成《忠臣藏》，不知在劇場和電影被演了多少次。四十七義士忍辱負重就為了替主人復仇，完成刺殺後還要集體切腹以示謝主。他們不怕死，最怕受到侮辱，為避免仇家發現報復的企圖，他們裝扮為浪人，假裝意氣沉，受到眾多的奚落，失去武士的尊嚴，比犧牲自己及親人的性命更難，但唯有嘗盡屈辱，才能顯示對主人最大的感恩。類似「義犬」的故事也有不少，這種從「忠義」到「忠誠」的價值觀，經過二百多年漸已褪色，人們對忠誠的信念也要求降低，到了現在只有在電影、電視中才能看到那種奮不顧身的忠義和悲情。如今日本人更喜歡在愛情片裡追逐剎那的感覺，「一定要幸福」是愛情的賭注，決不會以忠貞作為結局。現在，一切傳統價值已被看「輕」，這種「輕」是種漫長的減退，在不知不覺間慢慢流逝。

現實是殘酷的。中年人面對僵化的男權至上的社會標準，不能言明的倫理標準，綑綁著人與人之間的關係；年青人被迫接受要同化才能合群的生存規則，學習如何在圈子過著沒有「獨它性」的社會生活。或許這跟日本傳統社會小農村的結構有關，基本上是部落文化加上島國文化，細微、緊密的人際關係，害怕被排擠也強烈有著排外的心理。

日本有著特殊的文化底蘊，心跟身是互相抗拒與矛盾的。我所認識的日本朋友都希望生活在國外，但身處外地時又怕失去圈子的保護。我並不覺得日本人真的喜歡集體生活，而是迫於社會規範而已，相反他們是非常獨立的個體，喜歡像游牧民族一樣，年輕時追求自由，勇於闖蕩；回到日本時就要受到社會的鉗制而被迫妥協，當遇到挫折時只能陶醉於自憐的悲哀。

東京的冬夜帶著清澈的微寒，洗刷東京人在日間的精明。我總覺得日夜可把人的精神和肉體分開，在夜裡我不知道他們是追求肉體上的快樂？還是精神上的鬆弛？我感受到他們對慾望的追求，但並不覺得他們得到想要的幸福和快樂，或者那遺憾才是日本人要嚐的苦感。

寫於 2008 年 11 月 24 日，香港。

Life Pilgrimages - Japan

In Tokyo, 'Night' is the remnant memories lingered over from the 'Day', falling onto the ground like fairy mist, along with the soft glow of the moon.

A girl wearing a mini skirt is waiting for someone amid the bustling and hustle and bustle of the Shibuya station. That certain someone never appeared, and she left eventually. The lone figure waiting could be the statue of Chuken Hachiko erected near where she just stood. This statue of Chuken Hachiko commemorates a loyal dog in the 1930s. With the death of its master, Professor Ueno Hidesaburō, Hachiko waited for its master at the Shibuya station, day after day, with steadfastness. Being taken to another home far away, it routinely escaped and returned to the Shibuya station, in search of its master. Waiting on the street day in and day out, Hachiko became a stray. In one winter night, Hachiko had its wish granted and was reunited with its master in another world.

To fully appreciate the melancholic beauty of Japan, one will have to experience the waiting of 'Wabi', the void and tranquil, as well as the bitter agony of eternal parting. Only can people subsequently embrace the pursuit of perfection by giving up all things worthy, even one's own precious life. Japanese treasure especially the melancholic beauty suffused with loyalty. That was why Chuken Hachiko was destined to die, instead of being adopted. Otherwise, its absolute trust would have been blemished. In the historical event 'Forty-seven Ronins' in the Genroku period three hundred years ago, the same Japanese mores towards loyalty apply. The incident was fictionalized as 'Chushingura', and was re-enacted within theatre and movies on countless occasions. The forty seven ronins underwent ordeals in order to avenge their master, and even committed seppuku (ritual suicide by disembowelment) en masse after the assassination to express their loyalty. Insults were more stinging to them than death. In order to hide their intentions for revenge from the enemy, they dispersed, feigned to be lethargic, and were ridiculed by many. Losing the honour of a samurai is perhaps a worse fate than sacrificing oneself and one's loved ones. However, it was only through the greatest trials and tribulations that loyalty towards the master can ring true.

Stories akin to the Hachiko one are abundant. And, such values placed on loyalty waned and withered after two hundred odd years. Ideals towards loyalty lessened, with the relentless pursuit for such honours appearing only in movies and television. The Japanese nowadays prefer those ephemeral feelings that imbue romance movies. With the determined quest for happiness at stake in love and relationships, outcomes are rarely guaranteed by loyalty and faithfulness. Nowadays, all traditional values are slackening. This being a gradual process, values keep on disappearing with the passage of time.

Reality is cruel indeed. With the middle-aged population facing the numbing social norms of androcentrism (a male-dominated society) and a pervasive code of ethics, interpersonal relationships are bounded and constrained. The younger generation is being coerced into the process of assimilation just to survive within a group setting, learning a social life devoid of individuality. This phenomenon may be related to the rural social structure within the Japanese tradition. At its core, the island culture added to the tribal culture resulted in rigorous and compressed interpersonal relationships, coupled with both an acute fear of being ostracized and a tendency to ostracize outsiders.

Japan has a unique cultural essence, with the body and soul constantly at odds with each other. My Japanese acquaintances wish to live abroad. Yet, they are wary of the loss of security while living in foreign lands. I do not feel a genuine affection for communal living within the Japanese - it is more a submission to societal constraints. The Japanese are, in fact, very much individual entities, craving for nomadic lives while still young. Upon their return to Japan, they are forced to compromise with society's expectations. When faced with setbacks, they can only wallow in self-pity.

The winter nights of Tokyo carry a crystalline light chill, cleansing the daytime astuteness of the city dwellers. I often sense that the day and night can disassociate the soul from the body of a person. During the night time, I wonder what is it that they crave for: the joy of the flesh? Or the repose of the spirit? I do sense their urgent quests towards desire, yet the supposed attainment of joy and happiness is highly doubtful. Perhaps, this particular regret is indeed the bitterness Japanese are inclined to go through.

24 November 2008



攝影 / Photography

展覽： 他方- 譚偉平攝影展
作品名稱： 迷海 / 迷路 / 迷城
媒介 / 年份： Lambda 輸出 / 2008 年
規格： 120 x 96 公分

Exhibition: Elsewhere? – Photo exhibition by Lukas Tam
Title of work: Misty Sea / Misty Land / Misty City
Medium / Date: Lambda print / 2008
Measurement: 120 x 96 cm

大霧迷茫無覓處，一葉孤舟半浮沈。

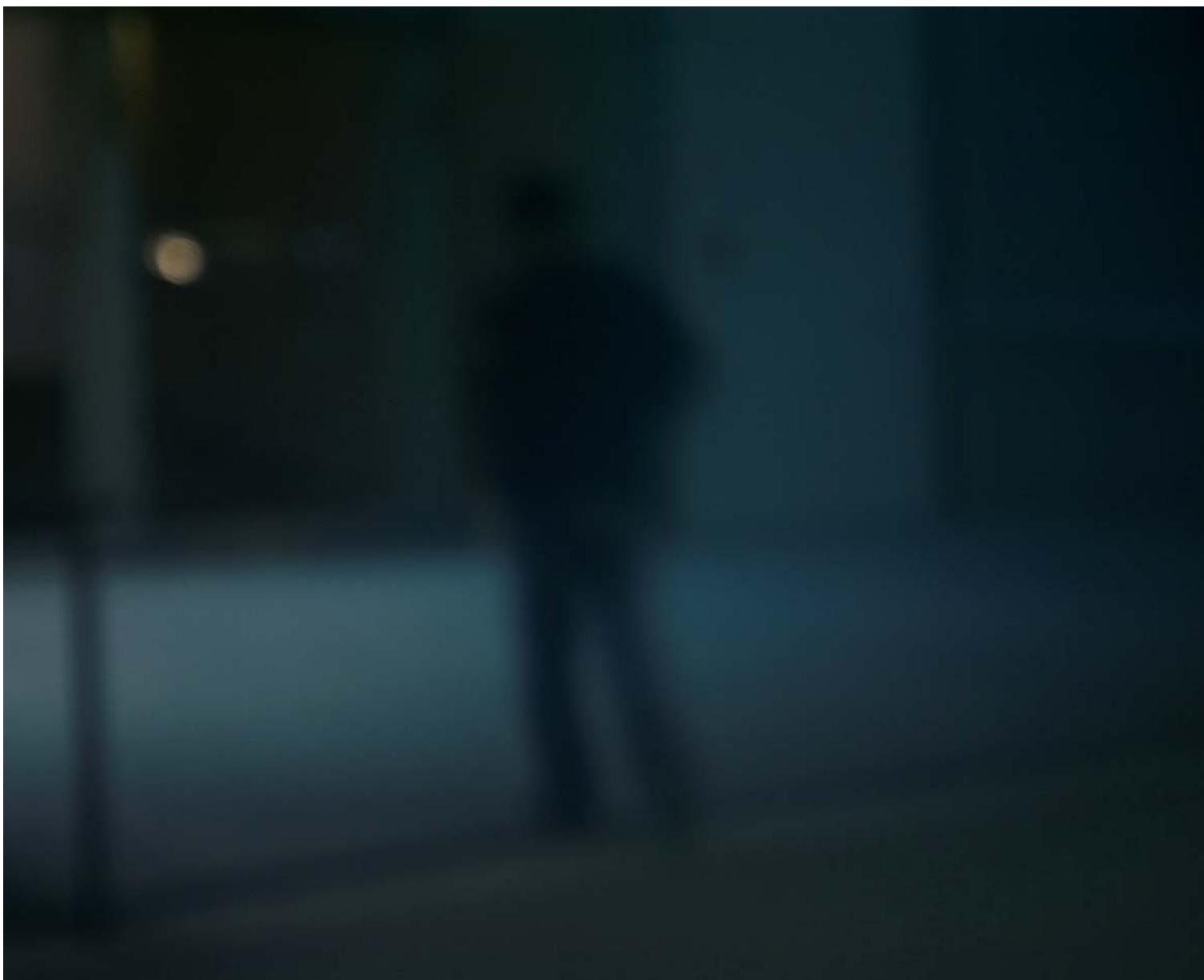
Floating nowhere, searching in the misty sea...

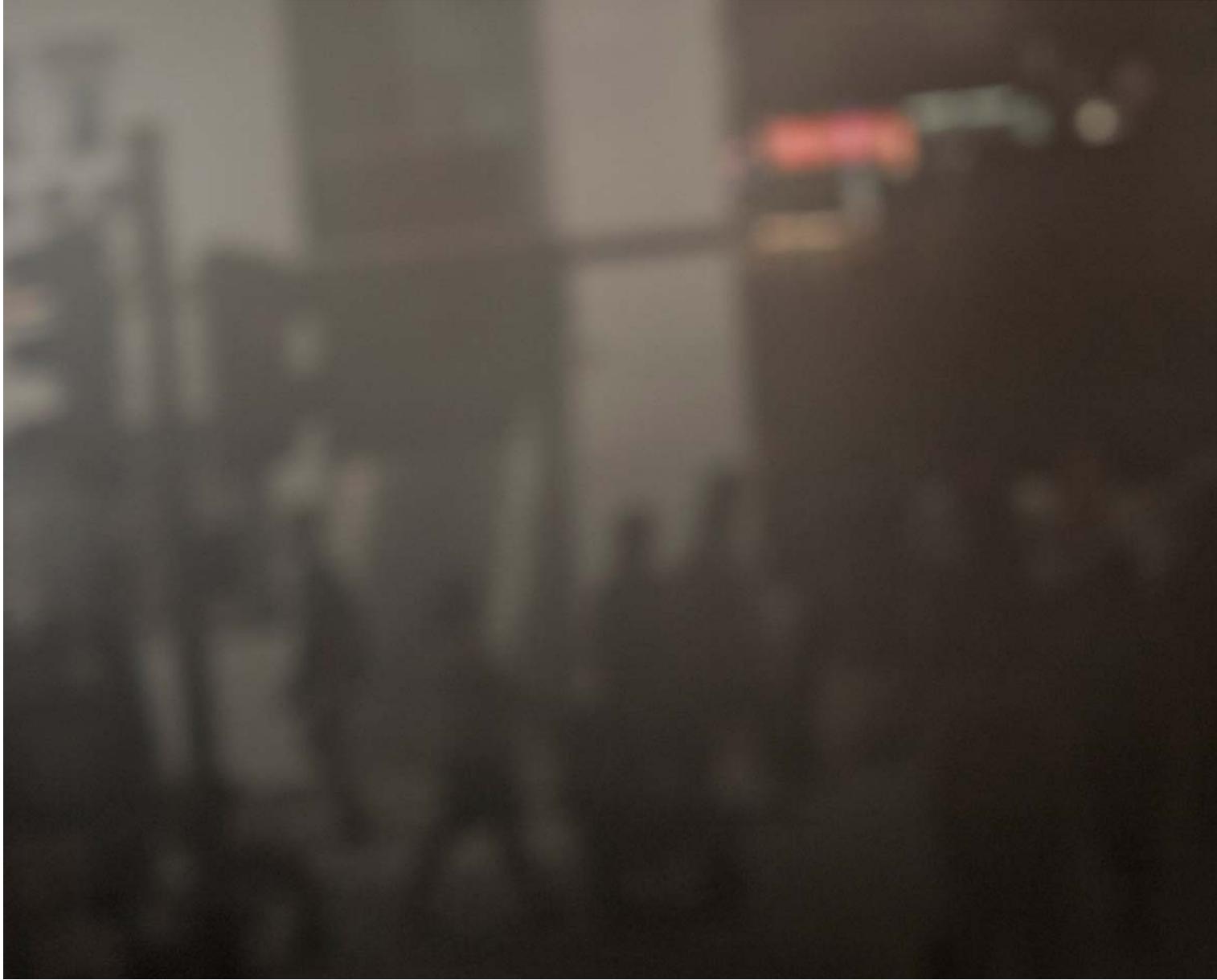












從「迷霧」走向「他方」

米蘭·昆德拉(Milan Kundera)在《生命中不能承受的輕》寫下人生的飄泊，在無奈的生命中追尋精神與肉體的慰藉，分不出生命的輕重。讀後，剩下是忘言的失落；然後被他另一著作《生活在他方》所吸引……。《生活在他方》的書名引自法國詩人阿爾圖·蘭波（Arthur Rimbaud）的詩句，十九歲前完成了所有作品，就此輟筆，逃離法國，餘生飄泊於異地……。

昆德拉和蘭波都是生命的流浪者，昆德拉選擇在流亡時繼續尋找生命的義意，而蘭波則是尋找了生命意義後選擇了逃亡。我想每個人心中都有「生活在他方」的想法，只是「他方」出現於生命不同時刻，代表著不同意義而已。

我對「他方」的感覺在幾年前出現，那是一種對生活看不透、摸不著的感覺，並不可怕，只是失却了輕重的分辨，變得空白。在生命中段出現的空白或能讓我得到解脫，重新進入一個新的世界，希望還有選擇「他方」的自由。那幾年生活於大海邊旁，見海中一石隨潮汐漲退浮沈，觀海潮如看世事變幻，相對海石有如太古之不變。心中的「海石」是彼岸的「他方」，可見而不可及，並無覓處。

住在島上每每乘坐渡輪往返，幾年間選擇在白霧的日子拍攝海上所見，大霧倒反減去了不必要的東西，剩下的就是那份迷茫。

島上還有「後路」經橋連接市區，是一條多彎的單行道，或因考慮安全問題和將來島上開發的可能，所以需要開鑿一條雙線的新路，工程在兩、三年間已把不少山頭移走，遠見新路把山腰橫行一刀，從此很多事情便要分道揚鑣，一去不返。新取締舊已是發展的定律，方便得到了，但並不知道將要失去的是什麼？

人從鄉間走進城市，在城裡所見的人是疏離的，不是人過著疏離的生活，而是內在的疏離感。因為城市人選擇疏離，免於接觸，省卻彼此關係，這已是一種事實。

現實的「他方」是讓人能夠實踐的理想，「他方」代表某個目標，人將以不同方法達至目的，就是想要把那空白的位置填滿，但並不知道為何而做？為何而生？所為何物？

寫於 2010 年 3 月 1 日

重讀 - 譚偉平作品展

我的記憶回到一九八七年的冬天，那年二十歲，在英國北部南約克郡的小山區，山下飄著毛毛細雨，山上是一片銀白雪影，一人獨行於山脊，藏進濃霧之中，見不到兩尺之外，白朦朧的天地，萬籟俱寂。那裡無雨無雪無風無聲無人，如入雲，不知處。是一生難忘之境遇。

二零一二年春，於中文大學山上，望窗外灰白山巒，回眸書架一角，正在想著什麼，意念一剎間就消散了，還未弄清忘記了什麼，剩下只有徬徨獨坐。時年四十有四。

人，上半輩子在追尋經歷，到回憶之時，已走進下半輩子的路上。下半輩子變為上半輩子的回憶，人生可就完了？或是，我們在經歷的同時也在忘記，只留下印象，從回憶中尋找那模糊的意識，重讀使意識成為意義，清楚後，意識又漸散，重回忘記的狀態，忘記了，把生命的記憶放下，分不清前前後後，回到生命的混沌。記憶就在回憶與忘記之間徘徊。

在回憶之後，未到忘記之前，在這一念之間，重讀生命的時刻到了。輕按著記憶，深處的朦朧將之浮現。

(譚偉平展出由 1995 年至 2012 年之選取作品，重讀一位藝術家的線性發展，在真實、現實、夢境、回憶之間徘徊。)

Re-read - Tam Wai Ping Solo Exhibition

My memory turns back to the winter of 1987, I was twenty. While it drizzled at the foot of the rolling hills of South Yorkshire in the North of England, a shadow of silvery snow enveloped the surroundings as altitude increased. I walked alone along the mountain ridge, immersed in the thickest of fogs, where visibility was no more than two feet. All things fell silent in that white, hazy world - there was no rain, snow, wind, sounds or people. I lost my bearings in the clouds. It was an encounter that would take a lifetime to forget.

Spring of 2012, I found myself gazing out at the grey white mountains from a window at the Chinese University of Hong Kong. I glanced back at the book shelves, conjuring up a thought of some sort. The thought dispersed before I even figured out what I had forgotten. Now a man forty four years of age, I sat alone in my anxiety.

Human beings spend the first half of their lives pursuing experiences. The latter half has begun by the time one reminisces. When our remaining breathing moments become the memory of what preceded, has life itself not already ended? Or maybe, we experience and forget simultaneously, leaving behind only the impression of events. In our acts of reminiscence we search for a certain blurry consciousness, which we then re-read to make sense of. After a brief moment of clarity, such consciousness dissolves back into its former forgotten state. The chronologies of events drift and mingle to resume its archaic form of chaos; and memory hovers between the acts of reminiscing and forgetting.

The moment of re-reading life occurs after reminiscence and before forgetting. I gently press onto memory, and wait for a certain consciousness to surface from the depths.

(Through the display of his selected works from 1995 to 2012, artist Tam Wai Ping re-reads his linear development, lingering between the Real, reality, dreams and memories)