

HERE AND THERE: RE-IMAGINING HONG KONG LANDSCAPES

極目足下

想・見香港風光

HO YUEN LEUNG — YUEN LONG

何遠良 — 元朗



屯門元朗 記憶點滴 MEMORIES OF TUEN MUN AND YUEN LONG

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定居屯門

上世紀 80 年代初，我移居香港，定居屯門。當時屯門還是小市鎮，沒有輕鐵西鐵、沒有屯門公路，更沒有大型商場。

記得一次到北角探望舅父，乘搭 52M 到荃灣碼頭，再乘船到中環，繼而轉乘巴士。在巴士上，我感到渾身不對勁：呼吸困難，接著作嘔，差點就吐出來，主要是當時我受不了市區的空氣。

現在身體經歷幾十年的「城市化」，早已麻木，哪來當年的敏銳！雖然如此，身體還是有其殘存的記憶，一直驅使我留在偏遠的郊區。

屯門市中心

屯門最矚目的地標應該是域多利戲院，後來旁邊陸續有仁愛堂社區中心、新墟街市，這幾處小小的地方，便是市中心區域範圍。

仁愛堂體育館是我常常留連的地方，通常是去打乒乓球和羽毛球。大樓內的滾軸溜冰場和保齡球場則較少光顧。

仁愛堂社區中心各樣設施非常光鮮，無可非議。唯獨一幅壁畫令我異常疑惑，當年的壁畫向著屯門公路的入口處，傳聞花了百萬元繪製，相當於當時在屯門區幾個房屋單位的價值。我疑惑傳聞是否屬實，作品出自哪位名家？為何要放在高速公路旁邊呢？！不知某年壁畫忽爾消失，請大家看看我拍攝的照片 [fig 1](#)，我一直以為是米羅（編按：Joan Miró，西班牙畫家及雕塑家）的作品，是否有些相似？



fig 1

留下最多汗水的地方

由小學到中學，最常流連的地方是位於新墟獅子會籃球場。如果沒有其他節目，那處是我和朋友放學後、週末、假期必到的地方，風雨不改。

當時球場對面是美沙酮戒毒中心，大門外每天有幾十人坐在地下輪候服務，一樣是風雨不改。

最怕遇見的事情

我曾在新墟一間私立小學讀書，校舍由別墅改裝而成，有主體建築和附設樓宇，也有種植大樹和果樹的花園，那裏的人參果非常甜美。另外，也設有學生宿舍和只為寄宿學生提供飲食的食堂。

授課方式只此一家，一、二年級同學共用一個課室，兩級同學分兩旁而坐，一位老師同時教兩級學生，老師教一年級時，二年級的同學就自修，大家都不能離開座位；老師教二年級時，一年級同學便做功課。不過，上課秩序非常良好。

每天我上學途經兩塊西洋菜田，小小的一塊田，沒有好好打理，不甚好看。再經過屠宰場，每次我都不想看、更不想聽；但畢竟還是看見和聽見了。想起那場景、那畫面，即使相隔 40 年，依然令我心寒。

屯門公路開通，往返市區的確方便得多，同時又產生令人怕怕的情況：塞車。有段很長的時期，屯門公路經常塞車，無論往九龍方向還是返屯門方向，遇上塞車就好幾小時，對心理和生理都是極大考驗。

元朗

元朗較近屯門，因此我也較常前往。在輕鐵投入服務之前，我踏單車沿著青山公路到元朗，路程順暢。我認識的元朗主要在教育路，哪裏有幾家體育用品店，因為記憶中屯門是沒有這類店鋪，當時如果要買較專門的乒乓球板、羽毛球拍、運動服裝、球鞋，又或為羽毛球拍拉線，教育路是必然的選擇。現在回想，也覺得奇怪，除了教育路之外，我對元朗近乎沒有概念。

SETTLING IN TUEN MUN

I moved to Hong Kong in the early 1980s and settled in Tuen Mun. At that time, Tuen Mun was still a small town with no Light Rail, no West Rail Line, no Tuen Mun Road and no major shopping malls.

I remember a visit to my uncle in North Point. I took 52M to Tsuen Wan Pier, a ferry to Central and then another bus. It was on this bus ride that I felt unwell. At first, I had difficulty in breathing and then nausea so strong I almost threw up. Perhaps I couldn't stand the urban air.

My body has now been numbed by decades of urbanisation. Gone are my sharp senses! However, the residual memory in my body still kept me in remote rural areas.

TUEN MUN TOWN CENTRE

The most eye-catching landmark had to be Victoria Theatre, and later the Yan Oi Tong Community Centre and San Hui Market. These small areas were considered the town centre.

Yan Oi Tong Sports Centre is also a regular haunt, where we usually go to play table tennis and badminton. The building also has a roller-skating rink and a bowling alley, but we did not go there often.

All the facilities at the Yan Oi Tong Community Centre were dazzling, too impressive to be criticised. The only thing that puzzled me was a mural placed at the entrance to Tuen Mun Road. It was rumoured to have cost a million dollars to paint, equivalent to the value of several flats in Tuen Mun at the time. Firstly, I wondered whether the rumours were true and who the artist was. Why was it placed next to an expressway? The painting had disappeared, so please look at the photos I took fig A . I always thought it was by Miró, the Spanish artist. Does it look like it?



fig A

WHERE WE SWEATED MOST

I hung out mainly at the Lions Club basketball court in San Hui from primary to secondary school. If nothing else was planned, it was the favourite spot for my friends and me after school, on weekends and holidays, regardless of the weather.

Opposite the court was a Methadone clinic, where dozens of people sat outside on the floor waiting for service every day, regardless of the weather, just like us.

THE MOST DREADED THING

I studied in a private primary school in San Hui for a time. The campus was a converted villa with the main building, an annexe, and a garden with flowering fruit trees. The Pepino melons there were very sweet. There was also a dormitory and a student canteen, which only served boarding students.

They had a unique teaching system. Primary 1 and 2 students share two sides of a classroom, taught by one teacher. When the teacher teaches Primary 1 students, Primary 2 students study independently and cannot leave their seats; when the teacher teaches Primary 2, the Primary 1 students do their homework. Everything was in good order.

On my way to school were two watercress fields. They were small, unattended and did not look very good. Then I would pass by the slaughter-house. I never wanted to see or hear, but I saw and heard. The sight chills me, even after 40 years.

To someone living in Tuen Mun, the opening of Tuen Mun Road has made it much more convenient to travel to and from urban areas. But at the same time, there was something that I dreaded — traffic jams. There were frequent traffic jams on Tuen Mun Road for a long time, both in the direction of Kowloon and back to Tuen Mun. They lasted hours, posing tremendous challenges to the human body and mind.

YUEN LONG

Compared to other parts of Hong Kong, Yuen Long is closer to Tuen Mun and so I go there more often. Before the Light Rail came into service, a bicycle ride along Castle Peak Road to Yuen Long was very smooth. My impression of Yuen Long was mainly on Kau Yuk Road, where there were a few sports shops. There were none in Tuen Mun, so when I had to buy quality table tennis or badminton rackets, sportswear, shoes or had to restring my badminton racket, Kau Yuk Road was my go-to place. Now that I think of it, it seems strange that I have no idea of anywhere else in Yuen Long besides Kau Yuk Road.



有關創作及展覽的 一些想法 SOME THOUGHTS ON ART-MAKING AND EXHIBITIONS

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錦田農場

在偶然的機會下，我把工作室搬進農場，此舉令自己的生活變得貼地。以前不會關注食物從哪裏來、怎樣生產、不管食物營養標籤、成分，只管放入口，結果食出問題！

KAM TIN FARM

By chance, I moved my studio to a farm, which made me more attentive to everyday life. I was never concerned with where my food came from and how they were produced, and I did not care about nutrition labels and ingredients. I ate blindly and suffered from it!



作品造形

作品的立體感被壓縮得既扁且平，造型粗幼對比非常極端，在不穩定之中找到一點平衡，這些特質多少也與個人對空間和生活的體驗有關。看著自己的作品，彷彿看見人與物互相映照。

作品數量

因為疫情關係，沒有什麼地方可去，過去兩年的確更多留在工作室。正好將以往未做完的作品、儲存的材料，好好的重新整理。過往平均一年只做一兩件作品，這兩年大概完成接近十年作品數量的總和。

FORM OF ARTWORKS

The works are compressed thin and flat, creating an extreme contrast in thickness. There is a bit of balance amidst instability, a quality more or less related to individuals' experiences of space and life. Looking at my works, I can see people and objects mirroring one another.

QUANTITY OF ARTWORKS

Due to the pandemic, I had nowhere to go and spent much more time in the studio in the past two years. So it was an excellent time to reorganise unfinished works and stored materials. On average, I only made one or two pieces in a year, but in the past two years, I have made almost ten years' worth of work.



材料

這次展出的作品，材料來源都是本地收集回來的木材，多是颱風（如數年前的超強颱風山竹）吹倒的木材，其次是修樹得來。品種則有台灣相思、樟木、龍眼等，均是本土常見的樹木。

製作過程

以前做作品，會將一段大樹幹削去八九成，保留的只有小部分，去掉的當作垃圾。現在一段木材做幾件作品，削去的會留下來做堆肥或燒製生物炭，用來改善土質或過濾污水。

MATERIALS

The artworks displayed in this exhibition were all made from materials collected locally. Many were trees rooted by typhoons, such as Typhoon Mangkhut a few years ago, and some were trimmed branches. They are common species in Hong Kong, including Taiwan acacia, camphor, and longan.

MAKING PROCESS

In the past, when I made artworks, I used to cut and trash over 80% of the trunk, leaving only a tiny part. Now I create more works with one piece of wood and compost trimmed parts or turn them into biochar to improve soil or filter sewage.

《植物相》

ALL BEINGS OF SPROUTS

回收木 Recycled wood

一組十二件作品 A set of 12 works

尺寸不定 Dimension variable

2022



