

HERE AND THERE: RE-IMAGINING HONG KONG LANDSCAPES

極目足下

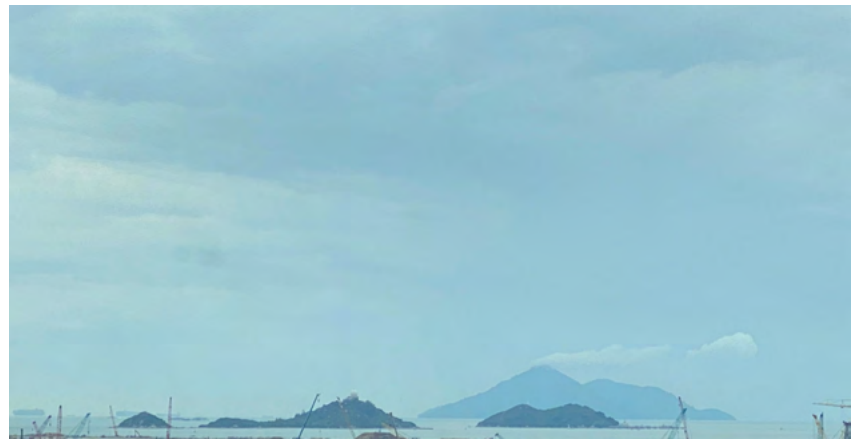
想・見香港風光



地方感： 重新想像與 再現香港地景 SENSE OF PLACE: RE-IMAGINING AND RE-PRESENTING HONG KONG LANDSCAPES

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圖一
香港一瞥。

2021年8月10日，我乘坐的航班降落香港，因全球疫情關係與家人長期分離的日子告一段落。第一眼看見的香港是一幅由飛機窗口框定的風景畫——眾多小島與山脈沿地平線延伸，景色優美。這個美麗的日常畫面觸發複雜的情感和家的感覺。圖一 美景以及我的情感反應讓人想起傑克遜（J. B. Jackson）的話：「唯有當我們開始在情感上參與一道風景時，它的獨特與美才會向我們展現。」¹我所見的風景與1953年出版的 *Hong Kong in Picture and Story* 首章「What One Sees First」所描繪者並無二致。²儘管自二十世紀上半葉香港成為旅遊熱點以來，數以百萬計遊客曾觀賞同樣的風景，然而我的複雜感受與歸家的感覺仍是獨一無二且屬於個人的，與我的回憶、歷史、故事、經驗交織在一起。這次獨特的經驗啟發我思考風景可以如何與我們溝通、互動，由地景引發的複雜身體與心靈經驗又如何形塑我們對地景的觀感、再現以至想像，以創造一種地方感。

近年全球疫情對人類流動性帶來前所未有的限制，旅遊禁令限制我們只能在清楚界定的範圍進行活動。隨着我們在社區散步或參觀附近的景點，這些限制協助我們培養對地方的覺察。這種變化為我們提供了時間和空間，讓我們以全新的專注來探索日常生活中熟悉而獨特的地點，對本地景點建立情感聯繫，從而反思我們與周遭環境的關係，乃至更普遍的人類與自然的關係。因此，《極目足下：想·見香港風光》展覽對香港地景的關注正正是對時代的回應。展覽邀請六位藝術家一起探索策展人選定的、積累豐富意義和價值的香港地方，藉藝術創作回應特定的地景、探索藝術形式的地理想像和地方感之間的關係。通過繪畫、陶瓷、雕塑、動態影像和聲音等媒介，這些作品不僅揭示藝術家個人的地景經驗與相遇，也表達了藝術家與香港地景之間的種種關係。

策展人丁穎茵運用英戈爾德 (Tim Ingold) 的「棲居視角」³，視地景為人類與環境之間持續的動態互動，以及歷史、記憶和地方、人類活動與環境敘事之交集點。⁴ 策展的作品從這個視角探討地景的相遇如何促成當代藝術實踐並激發對地方的想像。丁穎茵在她對香港地景的廣泛研究中選出六個地點，即太平山、薄扶林、九龍群山、元朗、離島和港島城市地景。這些地方長久以來被賦予歷史和文化價值，自十九世紀以來一直主導香港的旅遊論述。⁵ 為了擴展藝術家地景想像的空間和時間維度，丁穎茵還建立一個關於香港地景的檔案，並為藝術家提供檔案研究的支援。所選地點遍佈香港各地，是這個城市重要的視覺再現，也是埋藏在曾經或現在於香港生活的社群記憶和敘事。舉例來說，太平山是殖民敘事中東方之珠的象徵性標誌，而九龍群山中的獅子山是自1970年代以來象徵香港人勤奮精神的地標。因此，在專業策展的空間（包括實體展覽空間和畫冊的印刷空間）裏，將回應上述地點的六組藝術作品一起呈現，某程度上濃縮了這座城市多層次的歷史與文化，同時拆解並翻新對香港地景的複雜再現與想像，為反思地景和視覺藝術的多個層面提供動力和機會。

本文聚焦於藝術實踐與物理環境之間的互動，以及地景經驗、想像和再現的過程。儘管長久以來學者一直對視覺藝術和地景之間的關聯深感興趣，但中外學術討論大都集中於地景的視覺再現，而忽略再現的過程。這是相當可惜的，因為洞察此一過程對於促進我們對藝術家對其藝術媒介、物理環境、個人地景經驗和主觀地方感的理解十分有價值。本文從近期有關地景的理論研究得到啟發，審視環境的能動性，將人與地景的相遇視為對物理環境（無論是自然抑或城市環境）以及物理環境中的多感官身體經驗，並將地景視為具有複雜歷史的、蘊藏多層次的象徵和文化意義的社會產物。⁶ 這種豐富的地景概念將人與地景的相遇視為全身經驗，視地景不僅是一種文化象徵或社會權力的揭示，也是一種物質對象，以及個人和集體身份與地方感的體現。⁷

地景與地方感

本文所用的「地景 / 風景」(landscape) 一詞值得略作解釋。在歐洲傳統中，「地景 / 風景」指向真實的地方和各種媒介對這些地方的再現，涵蓋其歷史、時間、空間和美學面向。「地景 / 風景」一詞最早見於十六世紀的荷蘭（荷蘭語

為 *landschap*），當時作為一獨立類型的風景畫冒起。「地景 / 風景」一詞有形塑或形成土地的意思，反映的不單是天然的物理環境，也是人工的環境，即人類對土地的物質介入。⁸ 近年不同學科的學者均參與探討地景的概念，提出不同理論並採用各種方法和角度研究地景，促進我們對人類、歷史、文化和物理環境之間關係的理解。學者重視非物質和物質的能動性，將地景解讀為富有象徵意義的複雜社會建構和文化表達，具有展演性，並且是處於變動的過程。⁹ 這些對地景的研究和解讀方向深具啟發，為我們提供了理解藝術再現地景的新視角。如此，地景 / 風景既指呈現或再現的模式，同時也是被呈現或再現之物，包含和體現人對地方的看法和關係。¹⁰

不論在這個展覽還是在地景研究中，地方都是關鍵的組成部分，它指的是「一個開放但存有界限的界域，世間事物可以出現其中，事件可以『發生』其中。」¹¹ 段義孚認為，地方

有其歷史與意義。地方將一群人的經驗與抱負賦予形體。地方不僅是有待以更廣義的空間框架去解釋的事實，也是從賦予該地意義的人的視角去釐清和理解的真實。[...] 地方扎根過去，並成長為未來。¹²

我們的歷史、記憶和身份與我們居住的地方密不可分，兩者錯綜複雜地交纏。¹³ 故事和地標「銘刻」在地方上，令地方獲得「個性」，繼而定義聚居者的文化。¹⁴ 細看香港的歷史敘事，不難發現物理環境被人性化、融入人類故事的例子：荒石、東方海濱度假勝地、宋王臺、獅子山等。在這些地方當中，宋王臺是適切的示範，說明特定物理環境如何隨着時間推移而獲得意義和神聖特質。文獻記載宋王臺為宋朝末代皇帝的臨時宮殿。二十世紀初流亡香港的滿清遺老多次重遊宋王臺，對該地戀戀不捨，讚美該處的大石及周遭環境為城中最重要的歷史遺跡，並留下古典詩詞和繪畫加以頌揚。¹⁵ 這些活動和文本將該地的大石確立為「重新認識香港地方的象徵」，¹⁶ 並為該地點賦予價值、個性和「精神」。宋王臺遂成為在香港生活的中國菁英心中的聖地。同樣，是次展覽所呈現的地方承載着積累的歷史和經驗，也曾與不同社群相遇而被賦予了不同價值和情感的聯繫。

扎根於人本主義地理學領域的地方感，是指人類如何經驗、回應和感知地方。段義孚在討論人類對物理環境的依戀時指出，人類通過感官、直接或間接的經驗以及具體和抽象的知識，形成對一個地方的認知理解。在一段特定時間內，積累的經驗與個人記憶交織在一起，培養出個人的記憶地景和深刻的地方感。¹⁷ 在形成地方感的複雜過程中，空間和時間扮演關鍵角色。富有積累意義、獨特個性與精神的地方往往別具吸引力（尤其對藝術家、詩人和作家而言）。舉例來說，黃山在明清兩代孕育不少才華洋溢的畫家；康斯特勃（John Constable）的作品受到家鄉東英吉利亞地區的影響；太平山和宋王臺吸引了戰後許多南來的作家和藝術家的注意。這些畫家和作家以其藝術作品寄託其對地方的情感依戀和態度，描繪他們與這些特殊地方的個人關係，同時傳達其獨特氛圍與個性。時間是地方感的另一維度。我們對一個地方的觀感和聯繫隨着時間推移而改變，同時我們的經驗和知識在擴闊，環境也有所轉變。過去不斷在當下被重新詮釋、重新定義。例如太平山和薄扶林在殖民時代初期主導了香港的敘事和視覺文化。殖民地政府運用這些地方作為香港的代表形象，用以印證英國帶來的建設性發展和進步。近年獅子山取代太平山，成為香港的代表性地景標誌，象徵香港人所擁抱的價值觀。隨着時間推移，某些地方由於被賦予了新意義而變得比其他地方更重要。

是次展覽以地方為基礎，通過六位藝術家的視角去捕捉並傳達各人的地方感。這些作品提供一個思考地方感的切入點，邀請我們透過地景、地方和時間的視角，觀看香港地景。正如展覽英文標題 *Here and There* 所概括，展覽展開了地景的時空維度，其中「此處」指現在，所以它同時是空間和時間上的一點，而「彼處」即為當時，一個在時間上遙遠的物理地點，既指過去也指向未來。展覽中展示的地方是渴望、記憶和知識的場所；它們是藝術家、策展人和參觀者的特殊場所。通過在這些地方進行實地考察和閱讀策展人存檔的歷史文件，藝術家對這些地方有更深入的認識和感知，並與地方建立獨特的情感聯繫。因此，展覽中的藝術作品不僅是對這些地方的再現，更是藝術家的感知、多感官經驗和對這些地方及個人和集體記憶的感知與互動的表達和揭示，從而體現對香港地景的時間、歷史、社會文化和空間的觀點，喚起整全的地方感。



圖二

盧吉道寫生。
照片為黃進曦提供

多感官的地景經驗

認識地方不僅包括其物理層面，也是由賦予它個性和氛圍的視覺景象、聲音和氣味所組成，本節討論每位藝術家的多感官地景經驗，特別是如何透過不同感官經驗來主動感受這些地方，如步行、乘船、觀看、觸摸、嗅聞自然或人造的地景和空間，通過這些經驗來創造和傳達感覺與價值。是次展覽的重要組成部分包括藝術家在現場進行的實地考察，以及對藝術家的採訪，這些採訪深入探究他們的旅程，以及他們與這些地方相遇時產生的特殊經驗和想法，從中我們得以窺見藝術家身處標誌性地標以至離島、又由生活的地方到隔離酒店等實際地方的主觀經驗。

黃進曦和梁嘉賢同樣往盧吉道實地考察，分別與九龍群山和太平山相遇。然而，他們感知地方的方式各有不同，考察獲得的資料和記憶亦有所不同。黃進曦是堅定的室外寫生實踐者。他遵循歐洲風景畫傳統中的戶外寫生畫法，十年前開始踏足旅遊指南推薦的遠足徑，展開寫生之旅。黃氏沿着自己敬佩的康斯特勃等前輩的藝術道路，直接在真實風景中尋找靈感。此後，他遊歷香港多個遠足盛地，如馬鞍山、獅子山、大帽山、麥理浩徑、八仙嶺等，其中一部分屬於九龍群山，即分隔九龍半島和新界的天然地形邊界。在這展覽項目中，黃氏選擇以舊照片採用的標準視角來研究和體驗九龍群山：從太平山頂的盧吉道觀看山脈，而不是在九龍群山中漫步。從盧吉道眺望，可以從遠處捕捉九龍群山的全貌和全景。研究 1860 年代至 1950 年代的檔案圖片後，黃氏兩次走訪盧吉道，觀看目前的山景。像往常一樣，他手眼並用，勾勒盧吉道瞬息萬變的景色，以及九龍群山的概觀，記錄旅途中短暫的印象和引人注意的瞬間，展現吸引他注意的地景精髓。^{圖二} 雖然這些旅途上所作的速寫似乎與《九龍群山》主題無關，但它們作為私人筆記，記錄了旅行中黃進曦的身



圖三
盧吉道的野花。
照片為梁嘉賢提供

體運動和時空經驗，揭示藝術家對地景經驗的興趣。這些速寫呈現黃氏所見的峭壁、巨石、山峰和樹叢的輪廓，這與梁嘉賢對盧吉道的微觀看法不同(如下描述)。對黃進曦來說，觀看九龍群山喚起了他在大帽山、馬鞍山和獅子山遠足時沉浸其間的經驗。他從多個角度認識這些山脈，不僅從遠處觀看，還踏遍上下山脊，跟山峰與其輪廓所包覆的空間相遇。

梁嘉賢同樣到訪盧吉道，不過她的旅程帶來的啟發與印象與黃進曦大異其趣。她對花香和陌生人竊竊私語的聲音印象深刻。梁氏採用需時較長的路徑登上盧吉道，乘搭 15 號巴士從交易廣場登上山頂，得以窺見並記錄沿途連綿的舊建築等不斷改變的風光。她由內部看見山頂全貌，從圍繞山頂的物理背景到盧吉道不起眼的花草樹木。參與這個項目前，梁氏原本自覺與山頂格格不入，特別是因為想起遇上遊客商店的經歷，令她發覺此地是觀光區。她記起自己唯一與山頂相遇的途徑是在九龍經海底隧道往港島的巴士上。跟對九龍群山地形結構特別感興趣的黃進曦不同，梁嘉賢對太平山頂上的實物和歷史遺跡着迷，例如蜿蜒曲折的盧吉道的欄杆、破舊不堪的建築，還有她稱為該地歷史變遷「見證者」的野花。圖三 梁氏從太平山頂俯瞰維多利亞港，這個昔日的全景現在被高速城市化所遮擋。她在旅途中體驗的氣味、聲音和景象轉化成《太平的輪廓線》、《維多利亞的細碼束衣》和《盧吉你好》中的故事情節和天馬行空的形象，比如在天際線上漂浮的花朵和鼻子形狀的街燈裝飾底座；太平山和維多利亞港自殖民地時期以來一直是香港敘事中的標誌性地標，兩者在梁氏的敘述中化作女性化的主角。從藝術家多感官的身體體驗中，呈現這樣的畫面：山頂縮小成裝飾性的供石，被蜿蜒花哨的欄杆圍住，維多利亞港被密集的摩天大樓擠壓包圍。



圖四
船遊果洲群島。

如果說太平山和九龍群山在地理和意識形態上都被視為香港的中心，那麼在香港的藝術和文化話語中，外圍小島則長期受冷落。香港有 263 座島嶼，但大多數在官方文件中甚少被提及，也鮮有引起藝術家的注意。許多島嶼無人居住，在 Google 地圖上沒有命名，只用坐標來識別。然而，它們是城市最古老的物理環境，是超過一億年前形成的火山岩的所在地。管偉邦受到這份孤獨感以及島嶼之偏遠及不可達所帶來的獨特地質特徵影響。他組織了四次船遊，研究香港由東而西的五十五座島嶼，卻又刻意遠離島嶼。圖四 跟其他藝術家踏足考察地點不同，管氏通過乘坐小漁船沿着島嶼邊緣漂流來觀察地形特徵。耐人尋味的是，這種疏離和相關的推測令視覺成為場景傳達的最強感官，使藝術家能夠對島嶼產生新鮮而直接的審美觸覺。管氏用筆墨畫出的速寫是《山脊見記》的主要記憶，但他也追憶了在旅途上遇到的各種天氣、氣味和波濤，把充滿細微情感和感覺的時間和空間記憶化為視覺元素。藝術家在裝裱成冊的素絹上運用水墨，根據航海路線對風景進行排序，每一本畫冊都集中描繪一個特定的旅行和觀賞體驗。通過固定或變化的不同水平線和視野，管氏在作品中表達自己的個人遊歷，並通過畫冊的形式為風景注入時間深度，讓人想起胡塞爾（Edmund Husserl）所言：「每一種經驗都有自己的視野」。

與管偉邦一起乘船環島旅行的黃麗貞被純淨耀眼的海洋所吸引。在她題為《黑水》的作品中，這些乘船旅行與她到薄扶林水塘實地考察的感官體驗結合在一起。黃麗貞多次造訪薄扶林，並從不同的有利位置觀察該地。她還查閱相關的歷史檔案，並仔細研究引起她注意的歷史遺跡，如 1876 年至 1877 年間建於輸水管上方的花崗岩柱和小徑。她多次走過這些花崗岩小徑，並使用拓印（一種複製石碑的古老方法）複

圖五

薄扶林水塘花崗岩
小徑之拓片。

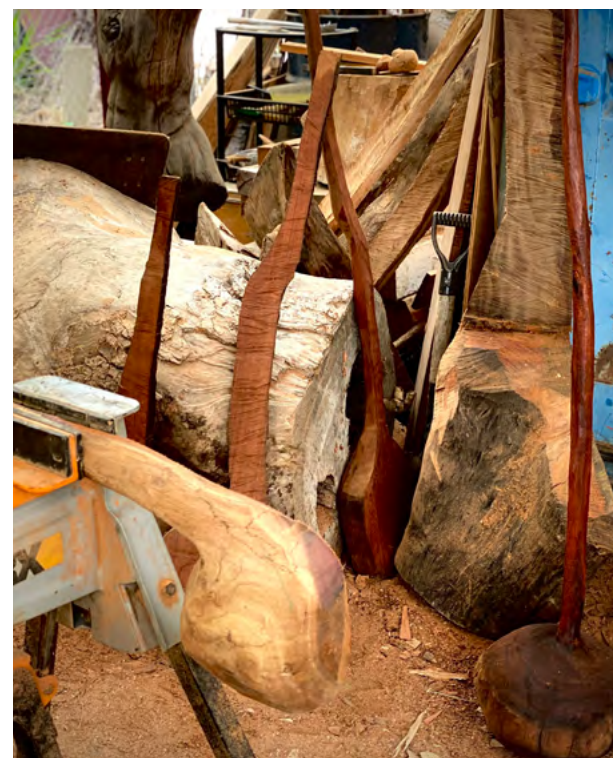


製花崗岩結構的表面。這些花崗岩結構是十九世紀的無名建造者雕鑿而成。**圖五** 黃氏運用石墨轉移花崗岩表面的紋理，拓印過程中，她彎下身軀，用手感受紋理。這些拓印就像書法一樣，揭示建設者開鑿花崗岩道路時的身體動作，昭示他們不為人知的故事，成為他們對香港所作貢獻的唯一證據。黃氏對歷史物品講述的故事非常着迷，受到這些花崗岩小徑觸動，並感到與凝結在拓片上的節奏有所連結。花崗岩表面的觸覺特質成為《黑水》隱含的地點的主要記憶，它們被有意識和無意識地轉移到作品中。觸覺是這次相遇的重要元素，對《黑水》尤為關鍵，體現了藝術家在地景體驗和陶瓷藝術對物理和物質之敏銳。

何遠良居於元朗農田，新界農田是其作品的主題。過去四年，他在私人農場生活，一直嘗試有機耕作，並在日常生活中探索藝術創作。他的作品可以視為他與農田親密相遇的體現。對何遠良來說，自然是藝術的一種進路、原始力量和靈感。通過與農田的廣泛而動態的互動，他得以體驗並觀察自然界的生命週期，見證蔬菜和植物如何在日常逆境中求存和生長。從概念到材料選擇到展覽，藝術家採用的創作策略都符合環保的原則，他的作品《植物相》運用從樹上修剪下來的樹枝和 2018 年颱風山竹帶來的樹木殘骸，用電鋸、鑿子、木槌和刀子粗略勾勒出有機的生動形態，為樹枝注入生

圖六

何遠良位於元朗的
工作空間。



氣，呈現他的藝術、自然、工作室和農田之間的親密連繫。

圖六 雕刻過程中產生可生物降解的木屑，落入泥土並與之融合，成為有機覆蓋物，以改善並滋養他種植蔬菜的土壤。如此一來，藝術家沒有打擾樹木的生命週期，而農田生產的食物可滋養他來作為回報。

何遠良和林東鵬展示兩種南轅北轍的體驗地方的方式。何遠良的作品體現著其於農場耕作的經驗，林東鵬則在密封的隔離酒店房間裏與北角的城市地景相遇。自 2013 年推出《好奇匣》系列以來，林氏在遊客和本地人的雙重身份之間轉換，思考個人與家鄉的關係。《好奇匣》項目為期三年，分三期在紐約、三藩市和香港舉行。2015 年的《好奇匣・香港：作客家鄉》，林氏安排自己在灣仔的新都酒店暫住，用五星期時間住在為遊客度身訂做的空間裏，調整他對家鄉的內在觀點。2021 年秋天，林氏結束美國的短期旅行回到香港後，被迫在隔離酒店住了三個星期，在密封的酒店房間裏體驗這個城市。他發現隔離酒店的環境與新都酒店很相似，熟悉的氛圍讓他重新檢視 2015 年在新都酒店創作的錄像。林東鵬是本次展覽唯一一位困在酒店房間裏體驗城市的藝術家。受限於物理空間和隔離規定，他日夜從酒店房間的窗戶外望，觀看瑣碎的日常活動。酒店房間在五樓，在那裏他能夠耳聞目睹春秧街的喧囂，對面的住宅也呈現住客豐富多彩

圖七

隔離酒店一瞥。
照片為林東鵬提供



的故事。圖七 這種前所未有的體驗濃縮在《當下的禮物》中，它展示了藝術家與他所鍾愛的城市之間既近且遠的關係。這段錄像拍攝了藝術家的手指在分隔他與外界的玻璃窗戶上隨着情歌《我的心裏只有你沒有他》「起舞」。錄像的第一人稱視角表達因思鄉而帶來的強烈愛意。家，是這麼近那麼遠。

重新想像和再現

多感官體驗與個人歷史和喜好，以及藝術家在地考察、探索與地方的故事和歷史相結合，形塑了藝術家的想像和風景再現。凱西（Edward Casey）在討論藝術中的風景再現時指出，對一個地方的藝術再現是一個過程，通過這過程，藝術家創造出一件藝術品、一種物質形式，以及一個地方的標誌。這種再現是對地方和與地方關係的闡述，是「一個被感知的對象、一個本身就取代了其他物質的實物」。¹⁸ 凱西將藝術品本身的物質性帶回關於再現的討論中，強調藝術中再現的雙重概念：一幅畫既是一個「符號學實體」，指向被再現的內容和主體，也是一個被感知的物質對象，由觀者來體驗。¹⁹ 凱西創造了「topopoetry」（地方詩）一詞，以區分對某一地方的地形描述和藝術再現，後者將被再現的地方從「事實轉化為真理」，從「精確的肖像轉化為充滿想像力的畫」，將觀者帶入作品本身，邀請觀者思考、參與並識別這地方。²⁰ 在這方面，本次展覽展出的藝術作品是根據藝術家對主題和媒介的選擇，以各種物質形式對風景進行的地

方詩（topopoetic）再現。它們揭示了影響藝術家的符號、人物、場景和歷史材料。通過親身和歷史性地與場景相遇，藝術家與它們建立了情感聯繫。他們的作品不僅在視覺上再現了真實的地方；還體現了藝術家的個人或集體觀點。此外，在藝術家使用的視覺詞彙中，有些表達形式比其他形式顯示出更豐富的質素，表明藝術家在主題、媒介和風格方面最重視的是甚麼，並揭示他們如何在美學和情感上處理地景。在這方面，展覽空間（包括物理場地和展覽圖錄的空間）也是地方詩的再現，其中藝術作品以特定次序呈現，並在一個劃定界限、細心經營的策展空間展示，讓觀眾踏上多感官的旅程，探索和體驗被再現的地方和展覽本身的氛圍。

《極目足下》以太平山作開端，太平山是熱門旅遊景點，也是廣泛流傳的風景影像。梁嘉賢在《太平的輪廓線》、《維多利亞的細碼束衣》和《盧吉你好》中描繪了標誌性名勝太平山和維多利亞港。作為出色的敘述者，梁氏以異想天開的圖像和文字來描述這些地點。《太平的輪廓線》和《維多利亞的細碼束衣》的主角英文名稱均為 Victoria，但梁氏以中文「太平」和「維多利亞」為作品命名。《維多利亞的細碼束衣》將維多利亞描繪成一臉懷疑且人格分裂的年輕女孩。她既是維多亦是利亞，兩者對身體塑形持不同意見，正在與自己對話。她被螢幕般的天際線和乳酪圈、糖果等零食包圍。海港變成時尚緊身衣，形塑並擠壓女孩的軀幹，提醒大家在我們的社會中美麗究竟意味着甚麼。梁氏用瘦身的掙扎比喻填海，邀請觀者進入她的幻想世界，從主角的視角思考維多利亞港。自十九世紀末以來，維港兩岸一直進行填海，形塑其海岸線。藝術家的想像力受到海港的獨特歷史和她對該地的感官體驗所激發。梁氏以國畫題字立軸的形式，提供了異於典型的橫幅水平全景構圖的海港視覺呈現。題字詳細講述維多和利亞對瘦身的矛盾想法。梁氏運用多種材料，包括水墨、壓克力彩、彩色鉛筆和繪圖筆，描繪出一種和諧、放鬆卻尷尬的氣氛。她透過流暢優美的線條和清澈低調的色彩，創造出女性化的氣質和節奏。她以獨特的藝術語言將這標誌性的風景人性化，並賦予它們個性和氛圍。《維多利亞的細碼束衣》沒有描繪維多利亞港的地形特徵，而《太平的輪廓線》則保留了太平山頂可識別的特徵、輪廓和換喻符號，如盧吉道、山頂纜車路線和凌霄閣，儘管它們經過天馬行空的描繪轉化。雖然盧吉道沿路著名的欄杆多次拆除、翻新，道路的路線和形狀並沒有改變，這也形塑了梁氏

對此標誌性地點的看法。蜿蜒的小路由一條條分叉的頭髮和花圃的形狀表示。畫家以繽紛色彩描繪圓形小樹，點綴山頂的曲髮。圓形小樹令人聯想到繡球花，在二十世紀初被視為香港市花，它的存在曾是山頂的標誌。雖然梁氏到訪期間已經不能看到繡球花的蹤影，但她用如繡球花般的小樹將過去帶入現在。作品背景描繪了獅子山，它與山頂由一片美麗的草地相連，一頭獅子斜躺在草地上享受一杯珍珠奶茶。古典和現代的圖像傳統的使用加深了作品的時間維度。斜躺的獅子和維多利亞讓人聯想起歐洲傳統中的經典斜躺裸體，例如安格爾（Ingres）的《大宮女》（*Grande Odalisque*）；花圃的裝飾瓦片則呈現太平山的典型全景圖。隱藏在畫中的微小細節讓觀眾大為驚喜，其中如山頂上的蘑菇和躲在樹叢後修剪樹木的女孩細察一條小毛蟲。這樣的發現讓觀眾沉醉於畫家的幻想世界，並通過藝術家的眼睛來想像標誌性的地標，享受幻想的同時不覺時間流逝。

《九龍群山》提供從太平山頂俯瞰九龍群山的全景，以三聯畫捕捉單一、靜止視圖的時間流動。黃進曦以經典角度拍攝了一張九龍半島景觀的照片，印在三幅畫布上。黃氏的風景畫，往往透過重建空間和結構繪畫自己看過的風景。然而，《九龍群山》則是直接參照策展人提供的舊照片來繪成，其中一張攝於1864年，另一張攝於1950年代。風景照片就是德拉·朵拉（Veronica della Dora）所說的「移動地景物」，它們是地方的物質再現，有自己的社會傳記，隨着時間推移被流傳，成為集體地理想像中的流行標誌。²¹ 在創作過程中，黃氏無可避免透過照片回到過去，他的觀點被這些地景物形塑。有趣的是，他顛倒了過去和現在的順序，在印有2022年照片的畫布上畫上往昔景象，從而將過去移到前方。為了修復標誌性景觀的褪色風景，他用高彩度的顏色覆蓋當前的山脈景觀。明亮的藍色調刷新了舊照片上的景觀，同時也壓平了畫面，場景的簡化細節加強了作品的繪畫性，並暗示過去逐漸消逝、不可還原。這三幅畫描繪了九龍半島在急速城市化過程所經歷的變化。

實地考察經驗與包括歷史記錄和圖片的移動地景物相結合，激發黃麗貞對薄扶林水塘歷史的想像。水塘閃閃發亮的漣漪和浪花刻印在她的記憶中。黃氏表示這些景象讓人想起馬遠的《洞庭風細》。馬遠為南宋著名宮廷畫家，在其廣受推崇的作品《水圖》中，馬氏以簡單流暢的線條捕捉閃爍波

浪的精妙。薄扶林水塘收集的雨水為十九世紀的維多利亞城提供水源，至今仍繼續為城市服務。黃氏將這些陶泥製成的輸水管形容為貫穿維多利亞城以滋養大眾的「血管」。²² 黃氏擅長陶藝，選擇這種媒介製作對歷史遺跡的回應並不奇怪。《黑水》以日本細黑泥燒製而成，通過手握這種最古老的陶塑方法進行捏塑和紋理處理，同時體現輸水管和藝術品的物質能動性，透過這種製陶方法揭示藝術家的身體和陶泥之間，以及觸覺和視覺之間的親密關係。黃氏利用日本黑泥的幼細和堅硬的特性保留藝術家手藝的細節，並將薄扶林輸水管下想像的、看不見的流水轉化為長方形的陶板。她以寫實手法細心建造水層，同時細緻地表達她對考察地點的主觀情感。由歷史文件與歷史遺跡提煉出來的觸感與細膩隱含在水板表面有節奏的起伏中。從歷史文本選出的文字以銀箔低調地貼在灰黑色板塊表面，彷彿歷史就在水流與歷史遺跡中展現。黃氏將自己對水的易變形式和象徵意義的迷戀和想像，以及被薄扶林官方敘事所掩蓋、鮮為人知的輸水管歷史和建造者的故事注入《黑水》。他們卑微的貢獻照亮此城的歷史，猶如搖曳不定的光芒，在黑色陶瓷板精細拋光的表面散發。最重要的歷史文件，即1860年修建輸水管的招聘啟事，被轉化為保留歷史細節的陶瓷作品，將觀眾帶回1860年代。黃氏以陶泥將水在薄扶林輸水管流動的錯覺具體化，邀請觀眾通過觸摸陶板、閱讀文本和觀看陶瓷水的反射，從全新角度思考薄扶林。

由於正式歷史記錄甚少，偏遠島嶼唯有通過在史前早期形成的地質構造講述自身的故事。管偉邦將這些島嶼視為擁有獨特個性的個體，並強調地景之美，擁抱其偏遠和未受破壞的自然本色。《山脊見記》由八組島嶼景觀組成，共有五十九幅小景，將島嶼置於建構出來的空間，作品既作三維展示且有繪畫性，同時具備多種時空關係。圖像的次序創造出一種動態影像感，突出時間並呈現時間與空間感。舉例來說，「西貢小島」展示了十座小島，包括大洲、垃圾洲和洋洲，儘管它們位於熱門旅遊勝地西貢海，但長久以來一直受製圖員和旅行者忽視。題字註明這些島嶼的名稱，這些名稱大多源自中文，由藝術家從官方和非正式的歷史文件收集而來，同時提供每個島嶼的經緯度。藝術家利用坐標給予每個島嶼獨特的身份。例如，大洲在Google地圖上沒有記錄，坐標協助我們定位並識別它。經緯度告訴我們另一種空間關係：島嶼和觀眾之間的關係。命名是賦予人或物身份的一種

方式。如果一個名字體現了一個地方的社會文化歷史，那麼它的地形外觀就定義了它的視覺和物理身份。面對陌生的風景，管氏忠實地描繪島嶼，同時將背景抹除，凸顯每一座島嶼的獨特性。藝術家為這些鮮為人知的島嶼保留了可供識別的地形外觀，從而賦予它們視覺身份。「蒲台群島」展示往返該地的旅程，包括蒲台、螺洲白排、螺洲、宋崗的珊瑚礁等十二個連續的視圖。藝術家採用古典的筆法描繪該地的地形紋理。例如以倪瓚簡練的筆法呈現螺洲白排，筆觸輕鬆而簡潔，展現傳統古代筆法如何與藝術家對地方的想像互動。通過調整地平線和題字的位置，以及為每一頁以墨色變化表現幻變的天空，藝術家將個人的旅行經歷視覺化和動畫化，邀請觀眾加入旅程，體驗複雜的地景。管氏透過他對多感官體驗的記憶、乘船旅行的寫生和照片，以及對蒲台島官方和非官方歷史的檔案研究，精神上多次重遊該地，以創造他對該島群的文字和圖像描述。題字採用遊記的風格書寫，解釋每個地方的名稱，描述地理特徵，並敘述歷史和相關的當地傳說，因而在風景的重新呈現和重新想像中扮演關鍵角色。藝術家將親身旅行經驗、散落的島嶼、時間和中國山水畫美學與他的個人印記以畫冊形式結合起來。這些畫冊安裝在桌子上，並散落在整個展覽空間中展示。作品具備製圖效果，讓觀眾通過四處走動來主動觀看每一幅作品。隨着冊頁翻動，風景會移動起來，將觀眾帶到一眾島嶼。

在展覽中與《山杳見記》一起展出的《植物相》是一組抽象曲線形式的木雕作品。在二十世紀上半葉的旅遊論述中，稻田是新界的標誌。然而，戰後，城市發展導致農田大幅減少，香港的水稻耕地面積在 1950 年代和 60 年代明顯減少。香港農田的歷史讓何遠良重新審視資本主義對食物供應鏈和食物選擇的操縱，這種操縱使我們與農田的關係變得疏離。在香港關注環境議題的藝術家當中，何遠良是少數在創作策略和生活中活出信念的人。他的作品探討城市化、生態、藝術和自然的複雜糾葛，提醒我們文化生產也可能對生態系統造成的破壞。何氏以自己的在地藝術和極簡木雕作為對環境問題的含蓄評論，鼓勵我們重新思考我們對生態和非人類環境的能動性的想像。在歐洲，雕塑長久以來都是為公共空間創作的，作為重要歷史人物或事件的紀念物。然而，何氏的作品卻在如魚塘等，沒有明顯政治或社會意義的公共空間展出。他尊重大自然的循環，熟悉各種木材的特質，特別是香港可提供的木材。舉例來說，他的雕塑主要材料是台

灣相思樹，這種樹生長迅速，但壽命為五十至六十年。大自然在他的創作過程中扮演突出角色，且行使能動性，決定他所使用的材料，甚至是雕塑的最終形狀。因此，他的雕塑作品以近似種子的形式為主並不足為奇。何氏認為，藝術家應該謙卑並順應自然，讓美從材料中有機地顯現。他的作品是藝術家和大自然的共同創作。隨着時間流逝，蟲子和風雨都持續雕刻木材，最終成品的顏色和材料不斷演變。因此，在展覽空間展示他的作品限制其創造力，他的創造力一直受益於藝術家、作品和自然環境之間動態而有機的互動。儘管如此，木雕還是散發淡淡的木材香味，透現大自然氣息，充盈整個展覽空間。《植物相》代表藝術家與稻田的關係，以及他對稻田的思考，並通過純熟雕刻抽象的形狀和線條，將生長過程視覺化。書法般有力的線條喚起了自然世界和香港精神的堅韌和力量。

從標誌性的地標和歷史遺跡到外圍島嶼和農田，一眾藝術家將他們的想像錨定於真實的地方，挪用過去和現在的地景經驗來激發藝術想像力。然而，《當下的禮物》可以解讀為藝術家與作為家園（而非特定地點）的香港之間關係的再現和想像。《當下的禮物》將三段錄像交織在一起，創造一個新的敘述，其中兩段錄像攝於 2015 年，一段攝於 2022 年。作品安裝在一個設置了錄像、巨型隔板和鋪上時間軸的房間裏。木製隔板上繪有一個巨人、文字和圖像草稿，呈現了藝術家的心思。隔板同時將展示空間一分為二，恍如是藝術家的私人內在世界與外在的現實世界。板上巨人胸口有一扇窗，藉此讓觀眾可窺探藝術家設定的私人空間。時間軸為展覽空間增添時間維度，為敘事提供語境。從 2022 年開始，回溯到 2015 年，參觀者通過 14 分鐘 11 秒的錄像和兩段若 10 秒的間隔來接觸藝術家的內心世界。不同年份被賦予不同的意義和重量。因此，這些數字對觀眾的意義是不同的。個人記憶和集體歷史與林東鵬創造的多層次圖像和敘事融合，形成一段全新的個人心靈旅程。在 2022 年觀看 2015 年的錄像會產生新的意義和詮釋。諷刺的是，林氏在 2015 年建構遊客視角，表達對故鄉的感受已經成為現實。自 2019 年以來，許多人離開了這座城市，成為離散的族群，令不少人感到這座城市已經不是從前的模樣。林氏將作品命名為《當下的禮物》，而英文為「當今如異邦（The Present is a Foreign Country）」，借用了大衛·羅溫索（David Lowenthal）的《昔日如異邦》，表達

其對家複雜的情感。作品提供了多層次的零碎、混合、變動、真實和捏造的旅行體驗，超越時間和空間。在這件作品中，聲音是藝術家的重要媒介，街道聲音和情歌增添多個時空層次。從漫步景點到跟隨羅格（Michael Rogge）攝於1949年的錄像並與之對話，從新都酒店和7月1日軒尼詩道的內外世界的視聽景觀到全球疫症大流行期間寫下的詩意情書，林氏邀請觀眾透過一個充滿來自他記憶和經歷的動態影像和聲音的建構空間，思考他們與香港、家園、記憶和身份的關係。時間是作品中的一個關鍵因素，它將記憶的變幻無常與過去、現在和未來連結起來。林氏的時空敘述創造了一個世界，在這個世界裏，呼應巴赫金（Mikhail Bakhtin）的時空型（chronotope）概念，「時間某程度上變厚了，就像獲得肉身，變得在藝術上可見；同樣地，空間也變得充滿活力，對時間、情節和歷史的運動有所回應。」²³

地方之愛

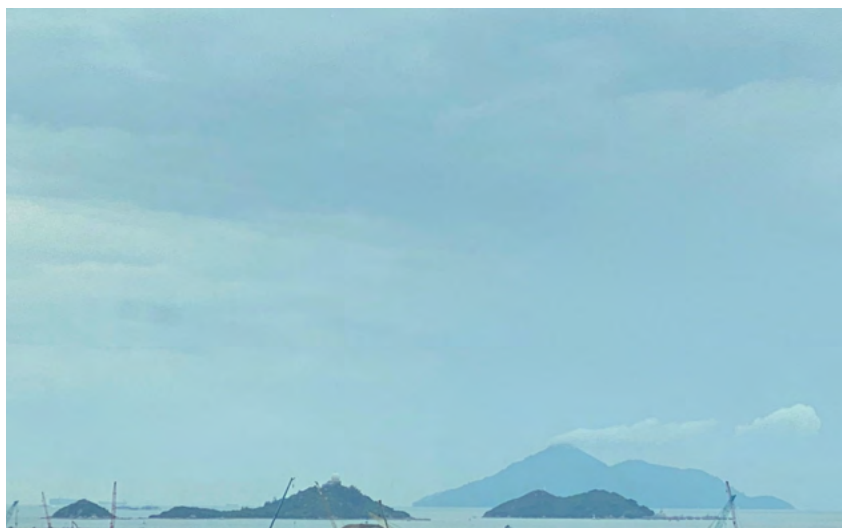
在其開創性的著作《戀地情結》（*Topophilia*，字面意思為對地方的愛），段義孚從人文地理學的角度探討人類與環境之間的關係，強調人（個人或集體）與他們所依附的地方之間的情感聯繫和情緒關係。²⁴《極目足下》讓我們有機會參與藝術家的旅程，重新審視作為豐富歷史和記憶檔案的香港地景，提出香港地景對我們的意義，以及共同或個人的地景經驗和對地方的過去、現在和未來的概念如何定義身份和創造地方感。深入研究藝術家與這些地方的親密經歷以及他們的創作過程，可以揭示他們對城市的依戀、情感錨定以及對城市的愛之間的深刻關係。如果歷史檔案保留了對香港過去的故事和歷史，是次展覽的藝術作品則承載了藝術家的情感、個人的地景感觀以及與這座城市的情感聯繫，引發我們對香港的地方詩式的想像。通過與展覽場地和本目錄展示的多感官藝術作品、空間和文本進行動態互動，我們得以感知並理解再現的風景，進而創造自己的個人地景體驗和記憶。展出的藝術作品有如時間隧道與動態載體，它們穿越時空，在不同空間和地點移動：藝術家的工作室、展覽場地、圖錄等等。對於觀眾和讀者而言，作品將彼方傳送到此處，過去轉移到當下。

鳴謝：本文獲得香港中文大學文學院出版補助金支持，特此致謝。

1	John Brinkerhoff Jackson, <i>The Necessity for Ruins, and Other Topics</i> (Amherst: University of Massachusetts Press, 1980), 18.3 (2009): 334–354, 350.	13	Malpas, <i>The Place of Landscape</i> , 177.
2	John Stericker and Veronica Stericker, <i>Hong Kong in Picture and Story</i> (Hong Kong: Tai Wah Press, 1956).	14	Malpas, <i>The Place of Landscape</i> , 177–78, 186–87.
3	Tim Ingold, <i>The Perception of the Environment: Essays on Livelihood, Dwelling and Skill</i> . (London; New York: Routledge, 2000), 207.	15	Chia-cian Ko, “Song History in Kowloon and Loyalist Classical Poetry: Chen Botao, Sung Wong Toi, and Autumn Chants on the Terrace of the Song Emperors,” <i>Journal of Chinese Literature and Culture</i> 3, no. 2 (2016): 448–70.
4	見丁穎茵的策展論述	16	Ko, “Song History in Kowloon and Loyalist Classical Poetry,” 461.
5	關於考察地點之詳細歷史與文化價值，見丁穎茵的策展理念及其對每一藝術作品的創意回應。	17	Yi-Fu Tuan, “Sense of Place: What Does it Mean to be Human?” <i>American Journal of Theology & Philosophy</i> 18, no. 1 (1997): 47–58; Tuan, “Space and Place,” 387–427.
6	Tim Ingold, “The Temporality of the Landscape,” <i>World Archaeology</i> 25, no. 2 (1993): 152–74; John Wylie, <i>Landscape, Key Ideas in Geography</i> (London: Routledge, 2007); Edward S. Casey, <i>Representing Place: Landscape Painting and Maps</i> (Minneapolis: University of Minnesota Press, 2002); Jeff Malpas, ed. <i>The Place of Landscape: Concepts, Contexts, Studies</i> (Cambridge, MA: MIT Press, 2011); W. J. Thomas Mitchell, <i>Landscape and Power</i> , 2nd ed. (Chicago; London: University of Chicago Press, 2002).	18	Casey, <i>Representing Place</i> , 17.
7	Ingold, “Temporality of the Landscape,” 154.	19	Casey, <i>Representing Place</i> , 16–19.
8	Oxford English Dictionary	20	Casey, <i>Representing Place</i> , 20–30.
9	Noel Castree, Rob Kitchin, and Alisdair Rogers eds., “Sense of Place,” In <i>A Dictionary of Human Geography</i> , (Oxford: Oxford University Press, 2013).	21	Veronica della Dora, “Travelling Landscape-objects,” <i>Progress in Human Geography</i> 33, no. 3 (2009): 334–354, 350.
10	Malpas, <i>The Place of Landscape</i> , 5–10.	22	見藝術家黃麗貞的創作自述
11	Malpas, <i>The Place of Landscape</i> , 33, 18, 170.	23	M. M. Bakhtin and Michael Holquist, eds. <i>The Dialogic Imagination: Four Essays</i> (Austin: University of Texas Press, 1981), 84.
12	Yi-Fu Tuan, “Space and Place: Humanistic Perspective,” in <i>Philosophy in Geography</i> , ed. S. Gale and G. Olsson (Holland: D. Reidel Publishing Company, 1979), 387–88.	24	Yi-Fu Tuan, <i>Topophilia: A Study of Environmental Perception, Attitudes, and Values</i> (New York: Columbia University Press, 1990).

On 10 August 2021 my flight landed in Hong Kong, ending the long separation from my family imposed by the global pandemic. My first sighting of Hong Kong was a stunning vista of numerous small islands and mountains stretching along the horizon, a picturesque landscape painting framed by the plane's window. This beautiful yet ordinary landscape triggered complex sentiments and a tugging sense of home. ^{fig 1} Its beauty and my emotional response to it recalled the words of J. B. Jackson: "it is only when we begin to participate emotionally in a landscape that its uniqueness and beauty are revealed to us." ¹ The view I saw is unchanged from that described in "What One Sees First," the first chapter of *Hong Kong in Picture and Story* published in 1953. ² Although that view has been enjoyed by millions of travellers since Hong Kong became a tourist destination in the first half of the twentieth century, my mixed feelings and sense of homecoming were unique and individual, interwoven with my memories, history, stories, and experiences. This unique experience led me to contemplate how landscapes can interact and communicate with us, and how complex bodily and mental experiences of landscapes shape our perceptions, representations, and imaginations of landscapes to create a sense of place.

The recent global pandemic has placed unprecedented restrictions on human mobility, as travel bans have limited activities to within well-defined borders. However, these constraints have fostered the cultivation of place awareness as we walk around our neighbourhoods or visit nearby scenic locations. This change has offered us the time and space to explore with new attentiveness the familiar but unique sites that are part of our everyday life, to develop an affective bond with local scenic sites, and to reflect upon our



^{fig 1} A view of Hong Kong

relation to our physical environment and, more generally, the human relation to nature. The *Here and There: Re-imagining Hong Kong Landscapes* exhibition is therefore timely in its focus on Hong Kong landscapes. Featuring six artists who have engaged with landscape and place in their artistic practices, the exhibition explores the accumulated meanings and values attached to selected places in Hong Kong and the intimate relationships and emotive bonds between people, landscapes, artistic geographical imagination, and sense of place. Through various media, such as paintings, ceramics, sculpture, moving images, and sound, the artworks not only reveal the artists' personal landscape experiences and encounters but also express various relations between the artists and Hong Kong landscapes.

The exhibition curator, Ting Wing Yan, Vivian, adopts Tim Ingold's "dwelling perspective" ³ that treats landscape as a continuing and dynamic interaction between humans and the environment and as the intersection of histories, memories, and narratives of place, human activity, and the environment. ⁴ From this perspective, the curated works explore how landscape encounters enable contemporary artistic practice and elicit the imagination of places. From her extensive research on Hong Kong landscapes, Ting settled on six sites, namely, Victoria Peak, Pok Fu Lam, the Mountains of Kowloon, Yuen Long, the peripheral islands, and the Hong Kong Island cityscape, that have long been ascribed historical and cultural value and have dominated the travel discourse of Hong Kong since the nineteenth century. ⁵ To extend the spatial and temporal dimensions of the artists' landscape imagination, Ting also built an archive on Hong Kong landscapes and provided the artists with archival research support. The selected sites are from throughout Hong Kong and have all served as significant visual representations of the city, embedded in the memories and narratives of the communities that live or once lived in Hong Kong. For instance, Victoria Peak was a symbolic icon in the colonial narrative of the Pearl of the Orient, and the Lion Rock amidst the Mountains of Kowloon has been a landmark signifying the hardworking spirit of Hong Kong people since the 1970s. Therefore, presenting the six sets of artwork that respond to these sites together in expertly curated spaces, both the physical exhibition space and the printed space of the catalogue, is to condense to a certain extent the multilayered history and culture of the city while unravelling and refreshing the complex representations and imaginations of Hong Kong landscapes. It provides an impetus and opportunity for reflecting on the multiple dimensions of landscape and visual arts.

This essay deals with the interactions between artistic practice and the physical environment and with the process of landscape experience, imagination, and representation. Despite the long history of scholarly interest in the correlation between visual arts and landscape, in the West and in China, most of the academic discussion is focused on visual representations of landscapes rather than on the process of representation. This is unfortunate because insights into this process are valuable for advancing our understanding of artists' sensibilities towards their artistic media, the physical environment, and their personal landscape experiences and subjective sense of place. Drawing inspiration from recent theoretical works on landscapes, this paper acknowledges environmental agency and treats landscape encounters as multisensorial bodily experiences in and with a physical place, whether a natural or urban environment, and landscapes as social products with complex histories infused with multilayered symbolic and cultural meanings. ⁶ This rich conception of landscape considers geographical encounters whole-body experiences and treats landscape not merely as a cultural image or a revelation of social power but also as a material object and the embodiment of personal and collective identity and sense of place. ⁷

LANDSCAPE AND SENSE OF PLACE

The term "landscape" as used in this paper merits some explanation. In the European tradition, "landscape" refers to real places and the representation of those places in various media, encompassing their historical, temporal, spatial, and aesthetic aspects. The term "landscape" was first used in the Netherlands (*landschap* in Dutch) in the sixteenth century, when landscape painting emerged as an independent genre. The word carries the meaning of shaping or forming the earth, reflecting not only a given physical environment but also a created environment, the material intervention of humans in the land. ⁸ Recently, the idea of landscape has been explored by scholars from various disciplines and various theories have been devised and approaches adopted to advance our understanding of the relations between people, histories, cultures, and the physical environment. Acknowledging both intangibility and material agency, scholars have read landscapes as complex social constructions and cultural expressions that are embedded with symbolic meanings and as performative and in the process of becoming. ⁹ Landscape, thus refers to both a mode of presentation or representation and what is presented or represented, thus embodying a view of and a relationship to a place. ¹⁰ These inspiring approaches offer us new perspectives to understand representations of landscape in art.

Place is a key component in this exhibition and in the study of landscape, in which it refers to "an open and yet bounded realm within which the things of the world can appear and within which events can 'take place.'"

¹¹ Yi-Fu Tuan maintains that place

has a history and meaning. Place incarnates the experiences and aspirations of a people. Place is not only a fact to be explained in the broader frame of space, but it is also a reality to be clarified and understood from the perspectives of the people who have given it meaning. . . . Place [is] rooted in the past and growing into a future. ¹²

Our histories, memories, and identities are inseparable from and intricately tied to the places we live. ¹³ As stories and landmarks are "inscribed" on a place, it can acquire a "personality" and define the culture of the people who live there. ¹⁴ Looking closely at Hong Kong's historical narratives, it is not hard to find examples of physical environments being humanised and embedded in human stories: barren rock, *the Riviera of the Orient*, Sung Wong Tai (Terrace of the Song Emperor), Lion Rock, etc. Of these terms and places, Sung Wong Tai provides an especially good demonstration of how a particular physical environment acquires meaning and sacredness over time. Documented as the temporary palace of the last Song emperor, Sung Wong Tai was visited frequently by and formed an emotional bond with the Qing loyalists in exile in Hong Kong in the early twentieth century. They extolled the boulder and its surroundings as the most important historical site in the city, celebrating it in classical poetry and painting. ¹⁵ These activities and texts established the boulder at the site and its surroundings as "the symbol of the renewed recognition of Hong Kong's place" ¹⁶ and ascribed value, personality, and "spirit" to the site, which had become a sacred place for the Chinese elite living in Hong Kong. Similarly, the places presented in the exhibition carry accumulated histories and experiences and are imbued with the values and emotional weight of communities that have encountered Hong Kong landscapes and continue to shape and be shaped by them.

Sense of place, rooted in the field of humanistic geography, refers to how humans experience, respond to, and perceive places. In his discussion of the human attachment to the physical environment, Yi-Fu Tuan points out that humans develop cognitive understandings of a place through their senses, by direct or indirect experience, and through concrete and abstract knowledge. Over a certain period, the accumulated experiences are interwoven with

personal memories to cultivate personal landscapes of memory and a profound sense of place. ¹⁷ In the complex process of forming of sense of place, space and time play crucial roles. Places with accumulated meanings and a distinctive personality and spirit tend to carry a weight that attracts people, particularly artists, poets, and writers. For example, Mount Huang was a site for the cultivation of a considerable number of talented painters in the Ming and Qing dynasties; John Constable was affected by his native region of East Anglia; and Victoria Peak and Sung Wong Tai drew the attention of many of the writers and artists who fled to Hong Kong from mainland China in the post-war period. These painters and writers expressed their emotional attachment and attitudes toward the places that anchored their artistic works, portraying their personal relationship to these special places while conveying their distinctive ambience and character. Time is another dimension of sense of place. Our perceptions of and bonds with a place change over time, while our experience and knowledge expand and the environment is transformed. The past is continually reinterpreted and redefined in the present. Victoria Peak and Pok Fu Lam, for example, dominated the narrative and visual culture of Hong Kong in the early colonial period. Deployed by the colonial government as representative images of Hong Kong, these places were used to underpin the constructive development and progress brought by Britain. More recently, Lion Rock has replaced Victoria Peak as the representative landscape icon of Hong Kong, having been extolled as a symbol of the values embraced by the people. As time went by, certain places have gained prominence over others due to new meanings were generated and ascribed to them.

This place-based exhibition captures and conveys senses of place through the perspectives of six artists. The artworks provide an entry point to contemplate the sense of place and invite us to look at Hong Kong landscapes through the lens of landscape, place, and time. As encapsulated in its title, *Here and There*, the exhibition unfolds the spatiotemporal dimension of landscape, in which “Here” is also now, so it is a point in both space and time, and “There” is also then, a physical place distant in time, both past and future. The places presented in the exhibition are sites of yearning, memory, and knowledge; they are special places for the artists, curator, and visitors. Through conducting fieldwork at the sites and reading the historical documents archived by the curator, the artists came to a better knowledge and sense of the places and developed special bonds. As such, the artworks featured in the exhibition are not mere representations of the sites but rather expressions and revelations of the artists’ perceptions, multisensory

experiences, and interactions with the sites and with personal and collective memories, thus embodying a temporal, historical, sociocultural, and spatial view of Hong Kong landscapes that evokes a full sense of place.

MULTISENSORIAL LANDSCAPE EXPERIENCE

Acknowledging that a place comprises not only its physical aspects but also the sights, sounds, and smells that endow it with personality and ambience, this section examines each artist’s multisensorial landscape experience, particularly how the places were actively felt through various sensuous experiences such as walking, boating, viewing, touching, smelling of the natural or man-made landscapes and spaces, through which sense and value were created and communicated. The fieldwork undertaken by the artists at the sites and the interviews of the artists that delved into their journeys and the particular experiences and thoughts that their encounters with these places yielded are important components of this exhibition. From this we can glimpse the artists’ subjective experiences in actual places, from iconic landmarks to peripheral islands, from lived places to quarantine hotel.

Excellent examples of how the artists sensed places differently, yielding different data and memories, are Wong Chun Hei, Stephen and Leung Ka Yin, Joey’s fieldwork at Lugard Road for encountering the Mountains of Kowloon and Victoria Peak. Following the conventional practice of open-air painting in the European landscape painting tradition, Wong Chun Hei, Stephen a committed and sustained practitioner of open-air sketching, began his sketching journey a decade ago by visiting hiking trails selected from guidebooks. Following the artistic path taken by his admired predecessors, such as John Constable, Wong sought inspiration directly from real landscapes. He has since visited many hiking destinations in Hong Kong, such as Ma On Shan, Lion Rock, Tai Mo Shan, the MacLehose Trail, Pat Sin Leng, etc., some of which are part of the Mountains of Kowloon, which are a natural topographical boundary separating the Kowloon peninsula from the New Territories. For this project, Wong chose to research and experience the mountains from the standard viewpoint adopted in old photographs by viewing the mountain ranges from Lugard Road on Victoria Peak rather than strolling among the Mountains of Kowloon. From Lugard Road, a comprehensive and panoramic view of the Mountains of Kowloon can be captured from a distance. Wong visited Lugard Road twice to see the current mountain views after studying archival images of the site dating from the 1860s to the 1950s. As usual, Wong’s eyes and hands worked together to sketch the ephemeral



fig 2 Making sketches at Lugard Road. Courtesy of Wong Chun Hei, Stephen

and changing views from Lugard Road, recording transient impressions and arresting moments from his journeys and revealing the distilled essence of the landscapes that caught his attention. **fig 2** Although the sketches from these trips seem irrelevant to the *Kowloon Mountain Ranges* as a subject, they serve as private notes that document the bodily movements and spatiotemporal experience of Wong's journeys, revealing the artist's interests with the landscape experience. The sketches show the contours of crags, boulders, peaks, and clumps of trees as seen by Wong, which differs from Leung Ka Yin, Joey's microscopic view of Lugard Road (described next). For Wong Chun Hei, Stephen, viewing the Mountains of Kowloon evoked memories of his immersive experiences on hiking trips to Tai Mo Shan, Ma On Shan, and Lion Rock. He knows the mountain ranges from numerous angles, having encountered the spaces encompassed by their silhouette not only from distant viewing but also from ascending and descending their ridges on foot.

Leung Ka Yin, Joey also visited Lugard Road, but her visits yielded very different inspirations and impressions. She was impressed by the floral fragrances and murmuring sounds of strangers' conversations. Leung took one of the slower ways to get up to Lugard Road, embarking on the Number 15 bus and ascending Victoria Peak from Exchange Square, which allowed her to glimpse and record the changing vistas along the route, such as the succession of old buildings. She saw a comprehensive view of the Peak from within, ranging from the physical context surrounding the Peak to the flora and plants humbly adorning Lugard Road. Having felt alienated from Victoria Peak before joining the project, particularly from her encounters with tourist shops reminding her that the place is for sightseeing, she remembered that the only way she had encountered the Peak was from a bus travelling from



fig 3 Wildflowers at Lugard Road. Courtesy of Leung Ka Yin, Joey

Kowloon to Hong Kong Island through the Cross-Harbour Tunnel. Unlike Wong Chun Hei, Stephen, who was drawn specifically to the topographical structure of landscape, Leung was fascinated by the material objects and historical remains on Victoria Peak, such as the balustrades along the winding Lugard Road, dilapidated building, and the wildflowers that she describes as "witnesses" of the place's history and changes. **fig 3** From Victoria Peak, Leung gazed down at Victoria Harbour, a formerly panoramic view now obscured by rapid urbanisation. The smells, sounds, and sights that she experienced on her journeys were translated into the storyline and fantastical images in *Outline of the Peak*, *Victoria's Small Size Girdle*, and *Hi Lugard*, such as flowers floating on the skyline and nose-shaped ornamental streetlamp bases, Victoria Peak and Victoria Harbour, iconic landmarks in the narrative of Hong Kong since the colonial period, became feminised protagonists in Leung's narration. From the artist's multisensorial bodily experience emerges images of a peak shrunk to a decorative scholar's rock fenced by sinuous and fancy balustrades and Victoria Harbour squeezed and flanked by a plethora of skyscrapers.

If Victoria Peak and the Mountains of Kowloon are deemed the centre of Hong Kong, both in terms of geography and ideology, the small islands at the periphery have long been overlooked in Hong Kong's artistic and cultural discourse. There are 263 islands in Hong Kong, but most are rarely mentioned in official documents and few have drawn the attention of artists. Many of the islands are uninhabited and are not named in Google Maps, only identified by their coordinates. However, they are a part of the oldest physical environs of the city and home to volcanic rock formed over one hundred million years ago. Koon Wai Bong was affected by the sense of loneliness and the unique geological character arising from the remoteness and inaccessibility of these



fig 4 Boat trip to Ninepin Group

islands. Deliberately remaining off the islands, Koon organised four boat trips to study fifty-five islands stretching from the east to the west of Hong Kong. **fig 4** Unlike the other artists, who trod on the sites, Koon viewed the topographical features by drifting around the islands on a small fishing boat. Intriguingly, this detachment and the related speculation caused vision to be the strongest sense through which the scene communicated, allowing the artist to obtain a fresh and immediate aesthetic response to the islands. Sketches made with brush and ink served as the primary memory for *From Here to Timbuktu*, but Koon also reminisced about the varied weather, smells, and chopiness encountered on his tours, turning temporal and spatial memories imbued with nuanced sentiment and feelings into visuals. Using monochrome ink on semi-transparent silks bound into albums, the artist sequenced the scenes according to the sea routes, with each album focusing on a particular travel and viewing experience. By varying vantage points and horizons, whether fixed or shifting, Koon recounts his personal experience in his work and animates the scenes with temporal depth through the format of the albums, calling to mind Husserl's statement that "every experience has its own horizon."

Joining Koon on his boat trips around the islands, Wong Lai Ching, Fiona was fascinated by the pristine and dazzling seas. These boat trips are wedded with the sensory experiences of her field trips to Pok Fu Lam Reservoir in her work titled *Undercurrent*. Wong visited Pok Fu Lam several times and viewed the site from various vantage points. She also consulted relevant historical archives and closely studied the historical remains that caught her attention, such as the granite columns and pathways built over the water conduits between 1876 and 1877. She walked the granite pathways many

fig 5 Rubbings of the granite structures of Pok Fu Lam



times and used the rubbing technique, an ancient method for reproducing engravings, to copy the surfaces of the granite structures that were produced and carved by anonymous builders in the nineteenth century. **fig 5** Using graphite to transfer the texture of the granite surfaces, Wong bent her body and used her hands to feel them while doing the rubbings. These rubbings, like calligraphy, reveal the bodily movements of the builders as they chiselled the granite paths, revealing their untold stories and serving as the only evidence of their contribution to Hong Kong. Fascinated by the stories told by historical objects, Wong was moved by the granite paths and felt connected to the rhythms crystalised in the rubbings. The tactile qualities of the granite surfaces became the primary memory of the site embedded in *Undercurrent*, to which they were consciously and unconsciously transferred. Tactility was an important element of the encounter and is essential to *Undercurrent*, exemplifying the artist's sensitivity to physicality and materiality in landscape experiences and ceramic art.

Ho Yuen Leung lives on the farmland in Yuen Long that is the subject of his work. While living on a private farm for the past four years, Ho has been experimenting with organic farming and exploring art creation in everyday life. His works can be regarded as the embodiment of his intimate encounters with the farmland. For Ho, nature is an approach, elemental force, and inspiration for the arts. Through extensive and dynamic interactions with the farmland, he has experienced and observed the life cycles of the natural world, witnessing how vegetables and plants grow and survive everyday adversities. Using a

fig 6 Ho Yuen Leung's studio in Yuen Long.



creative strategy that was environmentally friendly from the concept to the selection of materials and exhibition, the artist used branches pruned from trees and tree debris from the 2018 Typhoon Mangkhut for his work titled *All Beings of Sprouts*. He enlivened the branches by roughing out vivid and organic forms using a chainsaw, chisels, a mallet, and knives, revealing the intimate bonds between his art, nature, his studio, and his farmland. fig 6 The biodegradable wood chips generated from his carving fell on and merged with the earth to serve as organic mulch to improve and nourish the soil where he grows vegetables. Thus, the artist did not disturb the life cycle of the trees, and in return, the farmland produces food to nourish him.

Ho Yuen Leung and Lam Tung Pang demonstrate two extremely different ways of experiencing places. Whereas Ho's work was embedded in his experiences working the land at home on his farm, Lam encountered the cityscape of North Point from a sealed quarantine hotel room. Shifting between the dual identities of tourist and local, Lam Tung Pang has been contemplating his relationship with his identity since the launch of the *Curiosity Box Series* in 2013. The project lasted for three years and presented in three phases in New York, San Francisco and Hong Kong respectively. Entitled *Curiosity Box (Hong Kong): The Hometown Tourist*, the third phase was launched in Hong Kong in 2015. Lam staged himself in the New Capital City hotel in Wan Chai and spent five weeks adjusting his internal viewpoint on his hometown by lodging in a space tailor-made for tourists. After returning to Hong Kong from a short trip to the United States in the autumn of 2021, the

fig 7 A view of the quarantine hotel. Courtesy of Lam Tung Pang



artist was forced to stay in a quarantine hotel for three weeks and experienced the city from inside a sealed hotel room. Finding that the quarantine hotel setting resembled that of the New Capital City, the familiar atmosphere led Lam to revisit the travel videos that he created at the New Capital City in 2015. Lam is the only artist in the exhibition who experienced the city from the confines of a hotel room. Limited by the physical space and quarantine rules, he watched trivial everyday activities around the clock from the windows of his hotel room. Lam's room was on the fifth floor, from where he could see and hear the hustle and bustle of Chun Yueng Street, as well as the opposite residential buildings that stage colourful stories of the residents who live there. fig 7 This unprecedented experience is condensed into *The Present is a Foreign Country*, which shows the close yet distant relationship between the artist and his beloved city. The video captures the artist's fingers "dancing" to the love song *You are the Only One in My Heart* on the window that separates him from the outside world. The first-person perspective of the video expresses the intense love generated by homesickness. Home is so close yet so far.

RE-IMAGINATION AND REPRESENTATION

Multisensory experiences wedded with personal histories and preferences and the stories and histories of the places they visited and observed shaped the artists' imaginations and geographical representations. In his discussion of the representation of landscape in art, Edward Casey maintains that the artistic representation of a place is a process through which the artist creates an artwork, a material form, and a sign of place. This representation is an

articulation of the place and of the artist's relationship to it and "a perceived object, a material object in its own right that has taken the place of something else material". ¹⁸ Bringing the materiality of the artwork itself back into the discussion of representation, Casey underscores the double conception of representation in art: a painting is both a "semiological entity" signifying the represented content and subject and a perceived material object to be experienced by the beholder. ¹⁹ He coined the term "topopoetry" (the poetry of place) to distinguish a topographic depiction of a place from its artistic representation, which transforms the represented place from "fact into truth" and from "accurate portrait into imaginative painting," bringing the viewer into the work itself and inviting the viewer to contemplate, participate, imagine and identify with the place. ²⁰ In this regard, the artworks presented in this exhibition are topopoetic representations of the locations in various material forms according to the artists' choices of primary themes, subjects, and media. They reveal the symbols, characters, scenes, and historical materials that triggered the artists' imagination. By encountering the places physically and historically, the artists established emotional connections to them. Their works not only visually represent real places; they also embody the artists' personal or collective points of view as well as emotive bonds. Furthermore, some forms of expression in the visual vocabularies used by the artists show a greater richness in quality than others, suggesting what they consider most important in terms of subject, medium, and style, and revealing how they engaged aesthetically and emotionally with the landscapes. In this regard, the exhibition spaces, both the physical venue and the printed space of the catalogue, are also topopoetic representations in which the artworks are presented in a particular order and displayed in a bound and well-curated space, enabling viewers to embark on a multisensory journey to explore, experience and imagine the ambience of the represented places and the exhibition itself.

Here and There begins with Victoria Peak, a popular tourist destination and widely circulated landscape image. Leung Ka Yin, Joey portrays the iconic landmarks of Victoria Peak and Victoria Harbour in *Victoria's Small Size Girdle*, *Outline of the Peak* and *Hi Lugard*. An extraordinary narrator, Leung fantasticated the sites in her images and texts. Although the protagonists in *Victoria's Small Size Girdle* and *Outline of the [Victoria] Peak* are both named Victoria in English, Leung titled the works using the different Chinese version, *Taiping* and *Weidoliya*. *Victoria's Small Size Girdle* depicts Victor as a young girl with a cynical face and a split personality in conversation with herself, named Ria, and surrounded by screen-like skylines and snacks, such

as cheese rings and candies. As indicated from the names Victor and Ria, they embrace different views on Victoria's body shape. The harbour forms a fashionable corset that shapes and squeezes the girl's torso and serves as a reminder of what it means to be beautiful in our society. Using the struggles of body slimming as a metaphor for land reclamation, Leung invites the viewer to enter her fantastical world and to contemplate Victoria Harbour from the protagonist's perspective. Land reclamation has been carried out along the coasts of Victoria Harbour since the late nineteenth century, shaping its coastline. The artist's imagination was fuelled by the harbour's unique history and her sensory experience of the site. Framed in a Chinese-style vertical scroll with an inscription, Leung proffers an exceptional vertical composition and representation of the harbour that differs from the stereotypical horizontal panoramic views of it. The inscription details Victoria's conflicting views on body slimming. Leung used a wide variety of materials, including Chinese ink, acrylic colour, coloured pencils, and drawing pens, to portray a harmonious and relaxing yet awkward atmosphere. Femininity and rhythms are created by fluid and graceful lines and transparent and subtle colouring. Through her unique artistic language, the places are humanised and bestowed with personality and ambience. Whereas *Victoria's Small Size Girdle* portrays no topographic features of Victoria Harbour, *Outline of the Peak* retains the recognisable features of Victoria Peak, its silhouette, and metonymic signs, such as Lugard Road, the Peak Tram route, and Peak Tower, although they are twisted in her fantastical depiction. Although the renowned balustrades along Lugard Road have been dismantled and renewed many times, the route and shape of the road remains unchanged, which shaped Leung's perception of the iconic site. The sinuous path is represented by the lines of parted hair and the shape of a flowerbed. Colourful round shape trees are painted to decorate the curvy hair of the peak. The vivid nuanced colours of the leaves suggest changes over the seasons. The shape and colours of the trees evoke the hydrangeas which used to be seen on and a distinguishing feature of the peak, being recognised as the city flower of Hong Kong in the early twentieth century. Although Leung could not have seen the flowers during her visit, her use of hydrangea-like trees brings the past into the present. Lion Rock is depicted in the background and connected to Victoria Peak by a beautiful meadow where a reclining lion is enjoying a cup of bubble tea. The interplay between the classical and modern iconographic traditions deepens the temporal dimensions of the landscape. The reclining lion and Victoria recall the classic reclining nudes in the European tradition, such as Ingres's *Grande Odalisque*, while the decorative tile of the flowerbed presents the stereotypical

panoramic view of Victoria Peak. The viewer would be surprised and amazed by the minute details hidden in the painting, such as the mushroom on the top of the Peak and a girl hidden behind the trees trimming and shaping the trees while scrutinising a tiny caterpillar. Making such discoveries allows the viewer to immerse in the fantasy and to imagine the iconic landmark through the artist's eyes and enjoy the fantasy without noticing the passing of time.

Kowloon Mountain Ranges offers a panoramic view of the Mountains of Kowloon from Victoria Peak and captures the temporal flow of a single and static view in a triptych. Wong Chun Hei, Stephen took a photograph of the classic view of the Kowloon Peninsula and printed it on three canvases. Differing from his previous works, in which the artist reconstructed the space and structure of places that he had visited, *Kowloon Mountain Ranges* was painted by referring directly to old photographs provided by the curator, one taken in 1864 and another in the 1950s. The photographs are what Veronica della Dora calls “travelling landscape-objects,” material representations of places that have their own social biography, having been circulated over time and being popular icons in the collective geographic imagination. ²¹ In the creation process, Wong was inevitably transported to the past through the photographs and his viewpoint was shaped by these travelling landscape-objects. Interestingly, he reversed the order of past and present, bringing the past forward by painting it on a canvas printed with the 2022 photo. To restore the faded scenes of the iconic view, he used high chromatic colours to cover the current view of the mountain ranges. The bright blueish palette refreshes the old photographic views while flattening the rendition, and the abbreviated details of the scenes reinforce the painterly nature of the work and suggest the unrestorable and fading past. The three paintings portray the transformation of the Kowloon peninsula through rapid urbanisation.

Travelling landscape-objects, including historical records and pictures, combined with field experience aroused Wong Lai Ching, Fiona's imagination regarding the history of Pok Fu Lam Reservoir. Imprinted in her memory were the glittering ripples and waves of the reservoir, which Wong says conjured Ma Yuan's “Light Breeze at Dongting Lake.” Ma, a leading artist at the Southern Song court, used simple flowing lines to capture the delicacy of glittering waves in his acclaimed work *Water Studies*. The rainwater collected in the Reservoir supplied Victoria City in the nineteenth century and continues to serve the city. Wong describes the water conduits, made of clay, as “blood vessels” running through Victoria City to nourish the public. ²²

It is not surprising that the artist chose clay, a medium she excels in, to craft a response to the historical site. *Undercurrent*, made of Japanese fine black clay, was pinched and textured by handbuilding, the oldest pottery method, manifesting the material agency of both the water conduits and the artwork, through which the intimate relationships between the artist's body and the clay and between tactility and vision are revealed. Wong harnessed the beauty and character of Japanese black clay, which is refined to retain details of the artists' hand gestures, and transformed the imagined and invisible water running underneath the Pok Fu Lam water conduits into a long rectangular pottery slab. She carefully built the ceramic slab in a realistic manner while expressing her subjective sense of the site in the details. The tactility and delicacy distilled from the historical documents and vestiges of the historical site are embedded in the rhythmic rise and fall of the water slab's surfaces. Selected quotations from historical texts printed with silver foil adhere humbly on the surfaces of the greyish black slab, as if history were embodied in and through the water and historical site. Wong imbued *Undercurrent* with her fascination with and imagination of the mutable form and symbolic meaning of water as well as the little-known history of the water conduits and stories of the builders, which have been overshadowed by the official narrative of Pok Fu Lam. Their humble contributions illuminate the city's history as a flickering light radiating from the finely polished surface of the black ceramic slab. The most important of the historical documents, an 1860 recruitment notice for the construction of the water conduit, has been transformed into a ceramic work retaining the historical details and transporting the viewer to the 1860s. Wong has materialised her imagining of the water flowing underneath the Pok Fu Lam water conduit in clay, inviting viewers to ponder the place from a novel perspective by touching the clay slab, reading the texts, viewing the reflections of the ceramic water, and imagining the undercurrent.

With little official history, the remote islands tell their own story through geological structures formed in the early prehistoric period. Koon Wai Bong treats the islands as individuals with unique personalities and accentuates the beauty of the landscapes, celebrating its remoteness and untouched naturalness. *From Here to Timbuktu* comprises eight sets of islandscapes with fifty-nine scenes that place the islands in constructed spaces, both painterly and three-dimensional, with various spatiotemporal relations. The sequence of images creates a sense of moving images that foreground time and provide a sense of time and space. “Sai Kung Islets,” for example, presents ten small islands, including Tai Chau, Lap Sap Chau, and Yeung Chau, that have long

been overlooked by cartographers and travellers despite being situated on the Sai Kung Sea, which is a popular boating destination. Inscriptions provide the names of these islands, mostly of Chinese origin and collected from official and informal historical documents by the artist, alongside the latitude and longitude of each. The artist uses the coordinates to confer on each island a unique identity. Tai Chau, for instance, is not recorded on Google Maps but the coordinates help us to locate and identify it. The latitude and longitude inform us of another spatial relationship: that between the islands and the viewer. Naming is a way to confer identity on a person or object. If a name embodies the sociocultural history of a place, its topographical appearance defines its visual and physical identity. Confronting the unfamiliar scenery, Koon delineates the islands faithfully but mutes the background to bring the each island to the fore. The artist retains the recognisable topographical appearances of the little-known islands to bestow visual identities on them. “Po Toi Islands” presents a round trip of the site, with twelve continuous views of Po Toi, Castle Rock, Beaufort Island, Sung Kong’s Reefs, and more. Allusive brushwork has been used to depict the topographic textures of the sites. For instance, Castle Rock is rendered in Ni Zan’s sketchy manner, with dry and abbreviated brushstrokes, revealing how the tradition of alluding ancient master’s painting style interacts with the artist’s imagination of places. By adjusting the horizon and the position of the inscription and varying the ink-wash of the changing sky on each page, the artist has visualised and animated his travel experience, inviting the viewer to join the trip and experience the complex landscape. Koon mentally revisited the site several times through his memories of the multisensory travel experience, the sketches and photographs from his boating trips, and the archival research on the official and unofficial histories of the Po Toi Islands to create his textual and pictorial depictions of the island group. The inscriptions, written in the style of a travelogue, explain the names, describe the geographical features, and recount the history and pertinent local lore of each place, thus playing a crucial role in the re-presentation and re-imagination of the scenes. The artist combines physical travels, scattered islands, times and Chinese landscape aesthetic with his personal imprint in an album format. The albums were installed on tables, and displayed throughout the exhibition space, and the work has a cartographical effect that allows the audience to actively view the pieces by wandering around. As the pages are turned, the scenes are animated and the viewer is transported to the islands.

Displayed along with *From Here to Timbuktu* in the exhibition space, *All Beings of Sprouts* presents a set of wood sculptures in abstract curvilinear

forms. Rice paddy fields were a metronomic sign of the New Territories in the travel discourse of the first half of the twentieth century. In the post-war period, however, urban development caused a huge loss of farmland, and the acreage of cultivated paddy fields in Hong Kong significantly decreased in the 1950s and 1960s. The history of Hong Kong farmland allows Ho to reckon with the manipulation of the food supply chain and food choices by capitalism, which distances us from our relationship with farmland. Among Hong Kong’s environmentally engaged artists, Ho Yuen Leung is one of the few who has reified his beliefs in his creative strategies and life. His works explore the complex entanglements of urbanisation, ecology, art, and nature, reminding us that cultural production can also have a devastating impact on ecosystems. Using his *art-in-situ* and minimal wood sculptures as a subtle commentary on environmental issues, Ho encourages us to rethink our imagination of ecology and nonhuman environmental agency. In Europe, sculpture has long been created for public spaces to serve as monuments to significant historical figures or events. Ho’s works, however, have been shown in public spaces without obvious political or social significance, such as a fishpond. Respecting the cycles of nature, he is familiar with the nature of various woods, particularly those available from trees in Hong Kong. For instance, the major material for his sculptures is Taiwanese Acacia, a species that grows rapidly but lives fifty to sixty years. Nature plays a prominent role in and exercises agency in his creative process, dictating the material used and even the final shapes of his sculptures. Therefore, it is not surprising that his sculpture repertoire is dominated by a seed-like form. Ho believes that artists should humble themselves, follow nature, and let beauty reveal itself organically from the material. His works are a coproduction of artist and nature. Bugs, wind, and rain have sculpted the wood over time, and the colour and material of the final work continues to evolve. Accordingly, showcasing his works in an exhibition space confines his creativity, which has always benefited from the dynamic and organic interactions between the artist, the work, and the natural environment. Nonetheless, a light woody fragrance radiates the aura of nature from the wooden sculptures which fills the exhibition space. *All Beings of Sprouts* represents the artist’s relation to and thoughts on the rice paddy field and visualises the process of growth with skilfully carved abstract shapes and lines. The calligraphy-like forceful lines evoke the resilience and strength of the natural world and the Hong Kong spirit.

From iconic landmarks and historic sites to peripheral islands and farmland, the artists have anchored their imagination to real places, appropriating past and present landscape experiences to fuel their artistic

imaginations. *The Present is a Foreign Country*, however, could be read as a representation and imagination of the relationship between the artist and Hong Kong as home rather than a specific site. Weaving together three videos, two from 2015 and one from 2022, to fabricate a new narrative, *The Present is a Foreign Country* is installed in a room marked with a timeline and set with a screen and a wooden partition. The partition painted with a giant figure and fragmented images and texts which reveals the artist's thoughts on the work. The partition divides the exhibition space into the inner and outer worlds. The viewer would be able to gaze the artist's private space through a small window located at the chest of the giant figure. The timeline adds a temporal dimension to the exhibition space, contextualising the narrative. Starting in 2022 and going back to 2015, visitors encounter the artist's inner world through about 14 minutes 11 seconds of video with 10-second intervals. Each year carries a different meaning and weight for each viewer. Thus, these numbers mean differently to the viewer. Personal memories and collective history are blended with the multilayered images and narrative created by Lam Tung Pang to form a new and individual spiritual journey. Viewing the 2015 videos in 2022 generates new meanings and interpretations. Ironically, Lam's feeling towards his hometown generated by his constructed tourist perspective of 2015 has become real. Since 2019, many people have left the city and joined the diaspora, leaving many to claim that the city is not what it used to be. The artist names the work *The Present is a Foreign Country*, a word play and idea borrowed from David Lowenthal's *The Past is a Foreign Country*, which reveals his mixed emotions about his hometown. *The Present is a Foreign Country* offers multiple layers of fragmentary, blending, shifting, real, and fabricated travel experiences that transcend time and space. Sound is a crucial medium for the artist in this work, with layers of space and time added through street sounds and a love song. From wandering to scenic spots to following and dialoguing with Michael Rogge's 1949 video and from an audio-visualscape of the inner and outer worlds of the New Capital City Hotel on the Hennessy Road on July 1 to a poetic love letter composed during a global pandemic, Lam invites the viewer to contemplate their relationship with Hong Kong, home, memory, and identity through a constructed space filled with moving images and sounds from his memories and experiences. Time is a crucial element in the work, connecting the vagaries of memory with the past, present, and future. Lam's narration of time and space creates a world in which, to echo Mikhail Bakhtin's notion of the chronotope, "time thickens, as it were, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot, and history." ²³

THE LOVE OF PLACE

In his seminal book *Topophilia* (literally, the love of place), Yi-Fu Tuan explores the relationship between human beings and the environment from a humanistic geography perspective, emphasising the affective ties and emotional relationships between people, individually or collectively, and the places to which they are attached. ²⁴ *Here and There* offers us the opportunity to participate in the artists' journeys to revisit Hong Kong landscapes which serve as archives of its rich history and memories, raising the questions of what Hong Kong landscapes mean to us, and how shared or personal landscape experiences and notions of the past, the present and the future of the place define identity and create sense of place. Delving into the artists' personal perceptions and intimate experiences with these places as well as their creation processes reveals the deep relationships in their attachments to, emotional anchorage in, and love of the city. While historical documents preserve relevant facts and stories of Hong Kong, the artworks presented in this exhibition express the artists' sentiment, personal landscape perceptions, and emotive bonds towards the city, eliciting topopoetic imaginings of the place. Through dynamic interactions with the multisensory artworks, spaces, and texts presented in the exhibition venue and in this catalogue, we can sense and gain a sense of the represented places and create our own personal landscape experiences and memories. The artworks are like time portals and dynamic vehicles that transcend space and time as they move in different spaces and places: the artists' studio, the exhibition venue, the catalogue, and so on. For viewers and readers, they transport there to here and then to now.

Acknowledgements:

This essay was supported by the Publication Subvention Fund, Faculty of Arts, The Chinese University of Hong Kong.

1	John Brinckerhoff Jackson, <i>The Necessity for Ruins, and Other Topics</i> (Amherst: University of Massachusetts Press, 1980), 18.3 (2009): 334–354, 350.	12	Yi-Fu Tuan, “Space and Place: Humanistic Perspective,” in <i>Philosophy in Geography</i> , ed. S. Gale and G. Olsson (Holland: D. Reidel Publishing Company, 1979), 387–88.
2	John Stericker and Veronica Stericker, <i>Hong Kong in Picture and Story</i> (Hong Kong: Tai Wah Press, 1956).	13	Malpas, <i>The Place of Landscape</i> , 177.
3	Tim Ingold, <i>The Perception of the Environment: Essays on Livelihood, Dwelling and Skill</i> . (London; New York: Routledge, 2000), 207.	14	Malpas, <i>The Place of Landscape</i> , 177–78, 186–87.
4	See Ting Wing Yan, Vivian, “Curatorial Statement.”	15	Chia-cian Ko, “Song History in Kowloon and Loyalist Classical Poetry: Chen Botao, Sung Wong Toi, and Autumn Chants on the Terrace of the Song Emperors,” <i>Journal of Chinese Literature and Culture</i> 3, no. 2 (2016): 448–70.
5	For detailed historical and cultural values of the sites, see Ting Wing Yan, Vivian’s curatorial statements and creative responses to each artwork.	16	Ko, “Song History in Kowloon and Loyalist Classical Poetry,” 461.
6	Tim Ingold, “The Temporality of the Landscape,” <i>World Archaeology</i> 25, no. 2 (1993): 152–74; John Wylie, <i>Landscape, Key Ideas in Geography</i> (London: Routledge, 2007); Edward S. Casey, <i>Representing Place: Landscape Painting and Maps</i> (Minneapolis: University of Minnesota Press, 2002); Jeff Malpas, ed. <i>The Place of Landscape: Concepts, Contexts, Studies</i> (Cambridge, MA: MIT Press, 2011); W. J. Thomas Mitchell, <i>Landscape and Power</i> , 2nd ed. (Chicago; London: University of Chicago Press, 2002).	17	Yi-Fu Tuan, “Sense of Place: What Does it Mean to be Human?” <i>American Journal of Theology & Philosophy</i> 18, no. 1 (1997): 47–58; Tuan, “Space and Place,” 387–427.
7	Ingold, “Temporality of the Landscape,” 154.	18	Casey, <i>Representing Place</i> , 17.
8	Oxford English Dictionary	19	Casey, <i>Representing Place</i> , 16–19.
9	Noel Castree, Rob Kitchin, and Alisdair Rogers eds., “Sense of Place,” In <i>A Dictionary of Human Geography</i> , (Oxford: Oxford University Press, 2013).	20	Casey, <i>Representing Place</i> , 20–30.
10	Malpas, <i>The Place of Landscape</i> , 5–10.	21	Veronica della Dora, “Travelling Landscape-objects,” <i>Progress in Human Geography</i> 33, no. 3 (2009): 334–354, 350.
11	Malpas, <i>The Place of Landscape</i> , 33, 18, 170.	22	See Wong’s artist’s statement.
		23	M. M. Bakhtin and Michael Holquist, eds. <i>The Dialogic Imagination: Four Essays</i> (Austin: University of Texas Press, 1981), 84.
		24	Yi-Fu Tuan, <i>Topophilia: A Study of Environmental Perception, Attitudes, and Values</i> (New York: Columbia University Press, 1990).

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