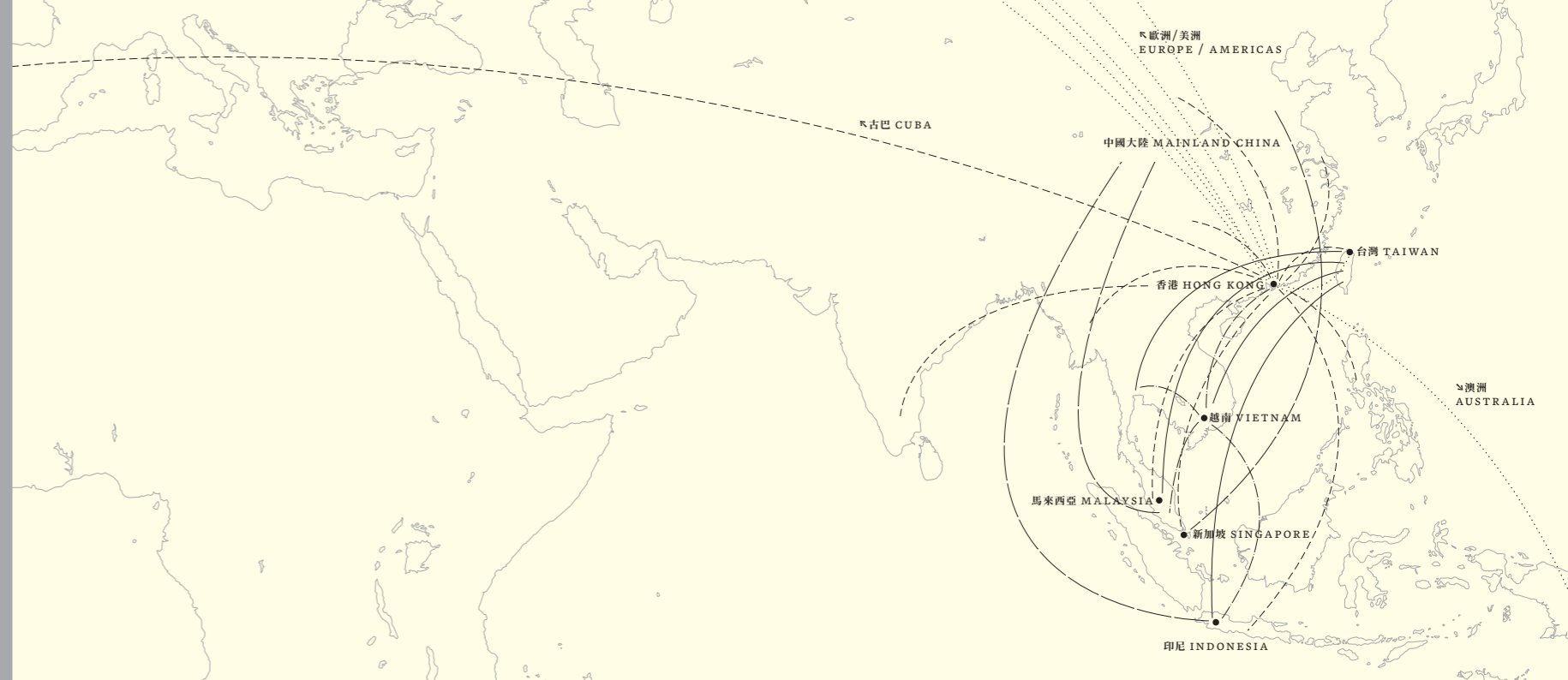


流忘 THE DRIFTS 羅玉梅 Law Yuk Mui 林羿綺 Lin Yichi 聯展 joint exhibition 28.07-28.08.2021 非常廟藝文空間



每個華人家族歷史中，或長或短都有一個流散的故事。 Every Chinese family has a story of diaspora.



近代中國人流散的歷史航道

The drifts of Chinese displacement in modern and contemporary histories

1 從中國到香港、南洋甚至古巴

→ 1851年太平天國起義，不少華南商人遷往香港逃避戰亂，導致香港人口由1851年的33,000多人增至1865年的12萬多人，當中有不少人從香港輾轉流離到印度、印尼甚至古巴。

→ 自1911辛亥革命到孫中山成立中華民國，廣東及鄰近一帶地方一直動盪不安。在1911年4月到5月期間，大批難民從廣東湧入香港。

→ 1937年爆發中日戰爭，接下來的十多年是東南亞國家，如印尼、馬來亞、緬甸及越南等地接連的獨立運動以及解殖時期，引發另一波的難民潮。

→ 上世紀30年代，國共內戰；1949年中華人民共和國成立，政局不穩導致內地難民

湧入香港。同一時間國民黨遷台，黨員及不同人被迫或自願移居台灣或東南亞國家如新加坡。

→ 60年代的文化大革命，令此後十年間不少人離開中國逃難到香港、台灣及南洋地區。

2 從香港到其他地方

→ 二十世紀前半期，不少人從中國逃到香港待過短時間，然後再轉往東南亞。

→ 1989年發生天安門六四事件，引致香港人對中國的不信任；加上1997年主權移交臨近，信心危機導致80年代及90年代的移民潮。加拿大及美國都是當時不少香港人移民的目的地。

→ 2019年反送中運動及2020年北京在香

1 FROM CHINA TO HONG KONG, NANGYANG, AND EVEN CUBA → The rebellion of the Taiping Heavenly Kingdom in 1851 led to the influx of merchants from southern China into Hong Kong. Population of Hong Kong had risen from 33,000 in 1851 to 120,000 in 1865. Many among them had relocated to India, Indonesia, and even Cuba. → The struggle of 1911 Chinese Revolution culminated in the founding of the Republic of China by Sun Yat-sen. Due to the disturbances in Canton and its neighbouring areas, there was an influx of refugees into the colony during April and May 1911. → In the 1930s the Sino Japanese War in China followed by decades of independence movements and decolonisation in Southeast Asian countries, namely Indonesia, Malaya, Burma, and Vietnam resulted in another influx of refugees into Hong Kong. → From the Civil War in China in the 1930s to about a decade later the establishment of the PRC in 1949, refugees fled China to Hong Kong. And members of the Kuomintang and other people were forcefully or willigly relocated to Taiwan and other Asian countries, such as Singapore. → Mainlanders fled China to Hong Kong, Taiwan, and Nanyang during the Cultural Revolution in the 1960s and 1970s.

2 FROM HONG KONG TO OTHER PLACES → People from China fled to Southeast Asia through Hong Kong in the first half of the 20th century. → Distrust of China after the June forth massacre in 1989 and anxieties about the approaching of 1997 led to the first wave of migration of Hong Kong people to Canada,

港實行國安法，令香港再次出現移民潮，他們多選擇英國、台灣或德國等作為目的地。

3 從台灣到南洋一帶

→ 日本在30年代為了政治、經濟及軍事的擴張推行了南進政策，在日本殖民統治下，不少台灣人移居印尼、越南、泰國及馬來亞等作開荒及經商。

4 從越南到香港及東南亞各地

→ 從60年代到80年代，因著戰爭及國內不安造成越南難民潮的高峰期。

5 從南洋到中國

→ 從40年代到70年代，東南亞不少國家出現排華。在印尼、馬來亞等地方的中國人，

或因排華情緒又或被懷疑是共產黨員而被迫「回到」中國，縱使他們當中有不少是在東南亞出生。從南洋到中國的流散人口中，有些是自願回國。因為當時不少年輕一代對中華人民共和國的成立滿懷希望，於是回國希望為國家出力。

America, and other places in the 1980s and 1990s. → Hong Kong people are relocating to UK, Taiwan, and other places, such as Germany, after the anti China extradition protests in 2019 and the imposition of National Security Law by Beijing in 2020.

3 FROM TAIWAN TO NANYANG → Under the Southern Expansion Doctrine of Japan which was a policy for the end of political, economical, and military expansion of Japan in Southeast Asia, Taiwanese were relocated to Indonesia, Vietnam, Thailand, and Malaya, etc., during the Japanese colonial time in the 1930s.

4 FROM VIETNAM TO HONG KONG AND OTHER SOUTHEAST ASIAN COUNTRIES → The Vietnam War and the disturbances afterwards, from the 1960s to 1980s, led to a large number of refugees fled Vietnam to Hong Kong or Southeast Asian countries.

5 FROM NANYANG TO CHINA → From the 1940s to 1970s, with the anti-Sinitism in Southeast Asian countries, especially Indonesia and Malaya, Chinese (or suspected communists) were often forced to ‘return’ to China although they were born natively in Southeast Asia. Some of the Chinese displacements from Nanyang to China were willful choices, as the then younger generations had high hope for the Communist Party after decades of civil war in the Mainland; and they had been discriminated in the Southeast Asian countries. Therefore, they went to China hoping to contribute to the establishment of the new China.

關鍵字和詞彙表

Keywords and Glossary

流散 (Diaspora)

透過社群跨國家的人口移動體現，往往在歷史性的戰爭、地緣政治衝突、意識形態對峙以及後殖民的緊張局勢中發生，而移動過程以分散的形式進行。社群的概念常常受到例如出生地、居住地、種族、語言、傳統、中心地區、周邊地區以及文化等同質觀念束縛，而流散則挑戰了這種固有的社群概念。流散的人口流離失所，他們不注重社群外在的存在模式和種族傳統，反而更著眼作為社群的共同情感，保留著有關家鄉的記憶與傳說。

: is epitomised by transnational movement of community; it often occurs amidst historical rupture war, geopolitical conflict, ideological confrontation, and postcolonial tension. The movement takes the form of dispersal. Diaspora challenges the idea of community which is often bound with ideas of homogeneity, such as place of birth, habitation, ethnicity, language, tradition, centre, periphery, and culture. Diasporic population dwells in displacement and accentuates on shared sentimentality of being a community rather than the external forms of existence and ethnic inheritance; they maintain memory and myth about their original homeland.

家鄉 (Homeland)

與「國家」和「民族」的概念產生了矛盾的張力。對流散的人口來說，「家鄉」每每不同於「國籍」，而是一處讓社群誕生並孕育密切情感之所；它不是一種強加於人的人為歸屬感，而是一處地方所具備的共同價值觀和包容性等人文質素。
: renders paradoxical tension with the notions of state and nation. The idea of homeland, to diasporic population, is often not the same as nationality. It is a place wherein a community emerges and provides capacity for sentimental affinity. It is not an imposed and constructed notion of belongingness; rather, it is more of a humanistic quality such as shared value and inclusiveness that a place comprises.

根源 (Root)

是將社群和族裔血統結合並產生凝聚力的普遍觀念，它並非家和歸屬感的類比。根源只是一種強加於出生地和族裔血統之上的同質性地緣政治假設，而家則是對也許非我族裔血統的居住地所產生的情感依附和密切關係。根源的觀念已成為納粹主義和後殖民時期東南亞的反華等極權主義的操縱工具，以控制和維持統治的穩定性。
: is often the idea to bind and cohere community with the eth-

nic origin. It is not an analogy for home and sense of belonging. Root is a homogeneous-geopolitical supposition that is enforced merely on the birthplace and ethnic origin, while home is sentimental attachment and affinity to a dwelling where it may not be one’s ethnic origin. The notion has been made a manipulative tool for totalitarianism to control and maintain the stability of ruling, such as Nazism and anti-Sinitism in the postcolonial Southeast Asia.

家鄉 (Refugee)

指在動盪時期不得已的人口遷徙，不得已可能是基於安全理由的個人選擇或是被當局強制驅逐出國。然而，有一種情況是社群在自己家鄉成為了難民族群。庫德斯在二十和二十一世紀一直是充滿衝突的地區。在該地區緊張的政局中，庫德族人在家鄉淪為難民；而被迫離開庫德斯坦的庫德族人，則和家鄉及彼此之間進入了複雜且不斷變化的互動關係，並已將新興的庫德民族變成了跨國家實體。
: The unwilling human displacement during the time of turmoil. The unwillingness could be a personal choice for safety or forced deportation by authority. However, there is a case of a community which becomes a refugee group on

its homeland. Kurdistan has been a matter of contention throughout the 20th and 21st centuries; the Kurds are made refugees on their homeland amidst the political tensions in the region. Those who forced to leave Kurdistan enter into complex and changing interactions with the homeland and with each other, and have already transformed the emerging Kurdish nation into a transnational entity.

流亡 (Exile)

流亡與流散的主要區別在於意願，後者表明是根據個人考慮和意願所作的選擇，然而前者則是一項強制命題，即一個人在離開後無法重返家園。流亡經常涉及政治侵略和衝突；顛覆、革命或政治和社會的反對運動的失敗往往導致一個人流亡。
: The main featured difference between exile and diaspora lies in the willingness. The latter signals that the choice is made upon individual preference and willingness; the former, however, is a forced proposition that one is not able to return home after leaving. Exile often involves notion of political aggression and confrontation; failure in subversion, revolution, or opposition against political and social movement often result in one’s exile.

文化身份 (Cultural identity)

是一個不斷化成的概念，以種族身份為基礎，並隨著個人的經驗和信念而發展。文化身份不但沒有被生物遺傳、根源和地緣政治居住地的約束觀念永恆地束縛，反而更強調個人的重新定位，就是一個人如何看待自己。這是一個主觀概念，隨著個人與外界的接觸而不斷演變和發展。
: is a becoming notion; it is underpinned with the ethnic identity and evolved with individual’s experience and belief. Far from being eternally fixed with the binding notions of biological inheritance, the root, and the geopolitical dwelling, cultural identity stresses on the positioning of the individual, which is how one sees oneself. It is a subjective notion that is constantly transformed and evolved with one’s encounter with the outside world.

公民 (Cultural identity)

經常與「家」和「社群」的概念混淆。公民身份是在一個地方合法地居住的權利，它意味需要符合一套資格，例如居留時間、駕馭當地官方語言的能力等，是一項理性身份，反之「家」和「社群」則較強調對該地方的個人情感。
: is a becoming notion; it is underpinned with the ethnic iden-

tity and evolved with individual’s experience and belief. Far from being eternally fixed with the binding notions of biological inheritance, the root, and the geopolitical dwelling, cultural identity stresses on the positioning of the individual, which is how one sees oneself. It is a subjective notion that is constantly transformed and evolved with one’s encounter with the outside world.

偶發時間的地緣詩學

(Geopoetics of co-incident time)

是一項有關流散的感性命題，並非機械性和主觀性地測量時間，而是一種像散居的社群多元而團結的感覺。
: is a sentimental proposition of diaspora, which tells not the mechanical and subjective measurement of time; rather, it is a notion of feeling as a community in dispersed dwellings, solidarity in diversity.

關於越洋之旅的散記 *Random Notes on Traveling across the Ocean*

林 羿綺 LIN Yi-Chi

1986年生，現居於臺灣臺北，國立臺北藝術大學美術研究所碩士，現就讀國立臺灣藝術大學電影研究所；受過當代藝術與電影製作訓練，主要創作以錄像、實驗電影和影像裝置為主。近年創作聚焦於歷史脈絡下的族群離散經驗與記憶和夢境的採集。將動態影像轉化為降靈媒介，重新編導出個體生命經驗在當代時空中的魅化樣態，以召喚邊緣敘事，進行對於國族、歷史和群眾記憶間的再生產。曾受邀參與2021韓國光州雙年展臺灣C-LAB主題館、2019印尼日惹雙年展臺灣館；參加多項國內外策展案、影展與駐村計劃；曾榮獲第16屆台新藝術獎年度決選、2019美國邁阿密PULSE Prize首獎、第40屆與42屆金穗獎學生實驗類首獎、2018高雄獎首獎、2018文化部MIT新人特區、2018臺北美術獎優選等殊榮。Born in 1986, Lin Yi-chi now lives and works in Taipei. Lin received her Master's degree in Fine Arts from the Taipei National University of the Arts, and is currently pursuing another Master's degree in Motion Picture at the National Taiwan University of Arts. With educational background in both contemporary art and film production, her works take the form of video art, experimental cinema, and video installation. In recent years, her practice centers on the diaspora experiences in specific historical contexts as well as the collection of memories and dreams rooted in personal identity. By employing images as the medium of necromancy, Lin reinterprets and re-enacts individual life experiences through enchanting scenarios in contemporary times; also, by summoning the marginal voices in certain regions through her practice, she is devoted to the reproduction of bonds among nation, history, and collective memories. Lin was recently invited to exhibit works in the 13th Gwangju Biennale - Taiwan C-LAB Pavilion, and the Biennale Jogja 2019 - Taiwan Pavilion; she has participated in numerous domestic and international curatorial projects, film festivals, and artist residencies. Meanwhile, she has been selected as a finalist of the 16th Taishin Arts Award and won several awards, including the first prize of the 42nd & 40th Golden Harvest Awards for Best Experimental Film (2020 & 2018), the winner of Miami Beach PULSE Prize (2019), the honorable mention of Taipei Arts Awards (2018), MIT (Made in Taiwan) New Artist Award given by the Ministry of Culture of Taiwan (2018), and the first prize of Kaohsiung Award (2018).

www.linyichi.com



近年創作聚焦於歷史脈絡下的族群離散經驗、與記憶和夢境的採集。
With educational backgrounds in both contemporary art and film production,
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標題 *Title*

羅 玉梅 Law Yuk-mui

羅玉梅為香港中文大學藝術碩士，是藝術家營運機構「天台塾」創辦人之一。創作以影像、聲音和裝置藝術為主要媒介。常以田野調查作為方法，介入城市空間及日常，捕捉歷史的物理痕跡、人的心理軌跡、時間的形跡與地緣政治的關係。她的作品曾於亞洲各地廣泛展出，包括「道草展」，日本水戶藝術館（2020）；印尼日惹雙年展（2019）；「那傳來浪潮的方向」，Para Site藝術空間展位，巴塞爾藝術展香港展會（2018）；「未來生活手冊」，紅專廠當代藝術館，中國廣州（2017-2018）；「維多利亞之東」，錄映太奇FUSE藝術駐場計畫，香港（2017）；「廿年回歸前後話」，1a空間，香港（2017），以及「釜山國際短片影展」，南韓（2017）。羅玉梅於2018年同時獲香港藝術發展局頒發藝術新秀獎（媒體藝術），以及第十五屆ifva獨立短片及影像媒體比賽（媒體藝術組）傑出作品獎。Law Yuk-mui graduated from The Chinese University of Hong Kong with a Master of Fine Arts (MFA). She is the co-founder of the artist-run organisation Rooftop Institute. Using image, sound, and installation as her media of preference, and adopting the methodology of field study and collecting, she often intervenes in the mundane space and daily life of the city and catches the physical traces of history, psychological pathways of human, the marks of time, and the political power in relation to geographic space. Her works have been extensively exhibited in Asia, including“Michikusa”, Art Tower Mito, Japan (2020); Jogja Biennale, Indonesia (2019); “From Whence the Waves Came”, Para Site’s booth, Art Basel, Hong Kong (2018); “Future Life Handbook”, Redtory Museum of Contemporary Art, Guangzhou, China (2017-2018); “Victoria East”, FUSE Artist Residency at Videotage, Hong Kong (2017); “Talkover/Handover 2.0”, 1a space, Hong Kong (2017), and the Busan International Short Film Festival, South Korea (2017). Law Yuk-mui received the Award for Young Artist (Media Art Category) of the Hong Kong Arts development Awards and the Excellence Award (Media Art Category) of the 23rd ifva Awards in 2018.

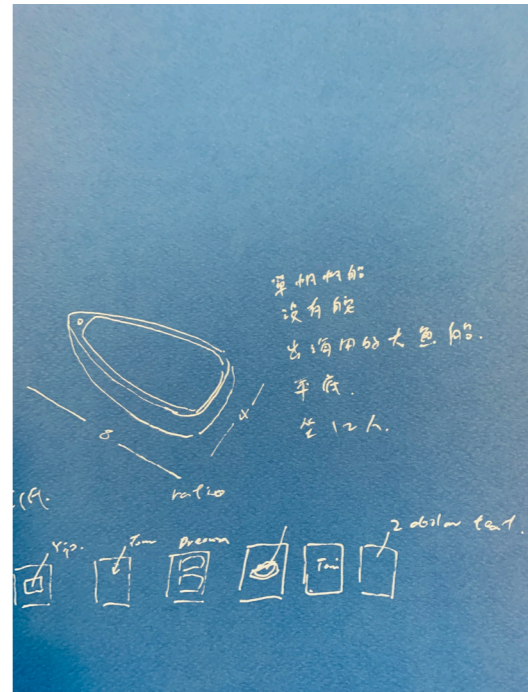
www.lawyukmui.com

夢四
二零二一年，農曆初二。
在奧林匹亞形平臺的位置，我看見一個很像爸爸的人在勞動。
我走近他問：「你是不是爸爸」。他眼神有點躲避說：「這裡很多人說我長得
像一個叫羅富的人。」我望著他，這一次他的皮膚白了，身軀高了，像一個1.5
倍爸爸。

夢一
第一次夢見爸爸在他過身後的幾天。爸爸
躺躺在床上問我他的「lotion」在哪裡？
「嗯！他的皮膚很乾，需要經常塗抹乳
液。」我在客廳裡找了許久，心裡有點焦
急。「找到了！」我衝入房間，他用明澄
的雙目看我。我問：「你好返了嗎？」他
不回答，只是微笑。

夢二
爸爸在客廳忙著收拾他的背包，衣服、鏟
子和水樽……我問：「你要去哪裡？會不
會回來？」他不回答，只是微笑，這一次
他的容貌年青了。

夢三
我與爸爸並肩坐在中大校巴左邊後排的二人
座。分不清是上山還是下行的路線，只
記得我們一直在聊天。我們的談話沒有
聲音，直至聊到媽媽時爸爸喊了一句：
「哎！你知道你阿媽㗎啦！」
我從這一句話中驚醒。清晨七時，我依然
盼望能重新入睡，在夢裡再一次聽見他的
聲音，感覺他的語氣。





她的名字叫葉。

中國人有一句話叫「落葉歸根」，我的母親名叫葉，不知道她覺得自己的根在那裡。

Her name is Yip – meaning ‘leaf’ in Chinese.

There is a Chinese saying that goes: ‘Falling leaves return to their roots’.

My mother is called ‘Yip’. Where does she think her root is?

2017年的夏天，我在胡志明市認識到Tom。初次見面Tom 告訴我他小時候是在香港的越南難民營長大。

他記憶中的香港，很美。這兩枚硬幣是我送給他的，是他記憶中那個呈花的型狀的香港硬幣。

In the summer of 2017, I met Tom in Ho Chi Minh City.

The first time I met Tom, he told me he grew up in a Vietnamese refugee camp in Hong Kong.

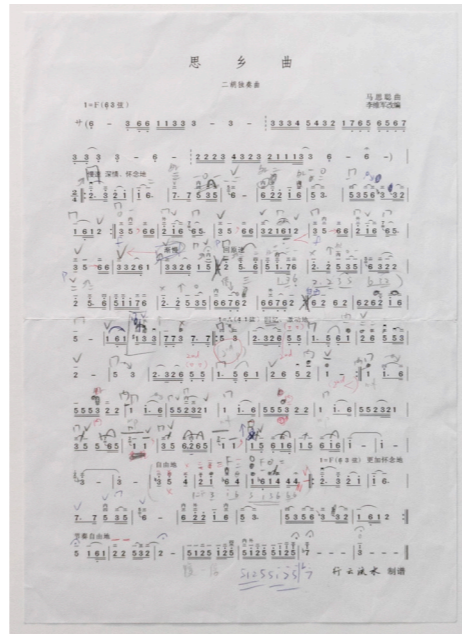
The Hong Kong he remembers was very beautiful. I gave him these two coins, just like the ones

in his memory: in the shape of a flower.



小提琴家及作曲家馬思聰的名作《思鄉曲》曾經用作中央人民廣播電台對台灣和海外僑胞廣播的序曲。Violinist and composer Ma Si-Cong's masterpiece *Song of Nostalgia* was once adopted by China National Radio as the overture for the Chinese emigrants in Taiwan and overseas.

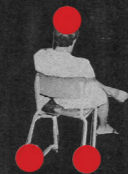
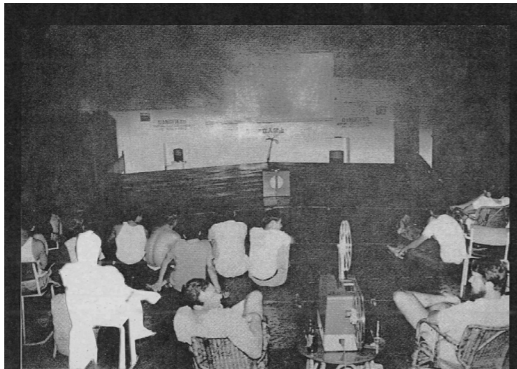
我的父親不會拉小提琴，他是一個二胡樂手，年輕時組織過一隊樂團。My father can't play the violin. He is an *Erhu* musician. He had been in an orchestra when he was young.



這些拼貼的影像是來自「渣華輪船公司」(Royal InterOcean Lines) 的員工月刊《RIL Post》。這家隸屬於荷蘭的船公司，在二次世界大戰後把亞洲的總部設於香港的北角。起初主要提供來往荷蘭與荷屬東印度(即今日的印尼/印度尼西亞)的客運服務。及後擴充多條航線，連接香港、印尼、馬來西亞、新加坡、印度、日本、澳州、南非、南美等地。爪哇的蔗糖、巴西的咖啡豆、送往泰國作軍用的澳州半野生馬匹、往玻利維亞熱帶雨林開墾的沖繩農民、擁抱著新中國夢的印尼華僑、由天主教會資助往巴西開展新生活的韓國中產階級，以及經香港前往悉尼的俄羅斯舊禮儀派信徒.....半個世紀，移民、商旅、海員、貨物和動物在跨越境界的海上公路流轉往復。在船靠岸的那一刻，看到的不是一個充滿摩天大廈的城市天際，而是一座名叫「駝背」的山，山上有一座「救世基督像」，這裡是里約熱內盧。Image from *RIL POST*, a monthly magazine for all personnel of Royal InterOcean Lines—a Dutch shipping company based in Hong Kong.



four Korean emigrants gaze across Guanabara Bay towards the statue of Christ the Redeemer on the Corcovada Mountain.



The improvised cinema has been constructed over Hatch No. 4.

《RIL Post》#03

熟悉的陌生人 *Familiar Strangers*

每個華人家族歷史中，或長或短都有一個流散的故事。

我跟父母一輩均在香港出生、成長及生活，可是我的外祖父卻是在廣東東莞出生，後來移居澳門最後在香港落地生根並且終老。然後，跟我有著相同背景的朋友，他們有的正在帶著下一代的香港人移居他方，成為散落各地的香港族群。今次展覽中兩位藝術家羅玉梅及林羿綺，從自身家族的流散故事——內地到香港及台灣到印尼——作為起點，側寫香港及台灣兩地有關流散歷史。關於華人的流散歷史最普遍的論述是離鄉謀生，「回家」是流散的主要特徵；在同一民族共居並強調文化及傳統的連貫性的基礎上，回家彷彿是流散人口最理所當然的渴望。可是，羅氏及林氏從家族歷史出發，以藝

術、語言及詩意叩問「流散」及「家園」的概念，以反思在當下的社會及地緣政治的張力下，「流散」跟「回家」或許是對過時的雙生兒。

歷史及人類學者詹姆斯·克里弗德（James Clifford）指出「流散」（diaspora）在當代語境下，更多是關於棲息在異地並維持社群聯繫，是場回鄉歸故土及移動棲息的辯證。在人口流徙的歷史中，「流散」並非單純指涉跨國家的人口移動，而是一種保守個體獨有的文化身份、也是建立及維持獨特社群的方式。於是「回家」當中「家鄉」變成曖昧的概念，「不回家」或者「回不了家」的流散狀態並不是忘本，而是多元文化族群的該有形態。亞洲近代史寫滿華人流徙的故事，不論是因為內戰、意識形態對峙、殖民主義

Every chinese family has a story of diaspora.

My parents and I are native Hong Kong; my grandfather, however, was born in Dongguan, Guangzhou. He first moved to Macau and finally settled for the rest of his life in Hong Kong. And now, friends of mine who share similar background are relocating to other places with their next generations and becoming part of Hong Kong diaspora. The reflections on histories of diaspora of Taiwan and Hong Kong in the exhibition begin with the family stories of the two participating artists, Lin Yichi and Law Yuk Mui. To make ends meet is often the assertion of early history of the Chinese diaspora, which features ‘homecoming’ as the ultimate. Homecoming seems to be the ostensible finality of diaspora with the ideas of ethnic co-habitation and coherence of culture and folklore. The inquiries of the concepts of diaspora and homeland of Li and Law anchor in their familial histories; their artworks are artistic, linguistic, and poetic renderings, which reflect homecoming is an obsolete feature of diaspora.

James Clifford, an anthropologic historian, asserts that diaspora in the contemporary context signifies residing in foreign countries while maintaining communication with one’s community; it concerns returning home the least. Thus, the notion of diaspora is a dialectics between homecomings and dwelling in displacement. In the history of human displacement, diaspora is not a mere transnational movement; rather, it is a signifier of unique localness and special ways of establishing and maintaining a community. In this sense, the idea of

及冷戰等各種因素，華人在亞洲地區中的流徙多從海路；因此，展覽以「海」作為一種象徵，其變化流動揭示了身份、民族及家鄉的概念並非永恆的同質凝聚體。

林羿綺在奶奶的抽屜中翻到印尼親戚寄來的信，信中訴說思念家鄉台灣之情；來到了叔父輩，台灣對他們來說只是「想像中的家」。林氏在錄像作品《信使：返向漂流與南洋彼岸》中，以在台灣土生土長的第三代，根據奶奶的信到南洋尋找家族流散的歷史。水流、主觀行車的視角以及語言的轉換，會隨著個人的經歷而轉變。林氏的作品穿越日治台灣時期的南進政策和四十年代末及五十年代大陸外省人遷台時兩段歷史。海也是羅玉梅作品《那傳來浪潮的方向》中重要隱喻，「海」扣連了羅氏父母及越南籍男

「流·忘：林羿綺、羅玉梅聯展」策展論述

Curatorial statement of ‘The Drifts: Lin Yichi and Law Yuk Mui joint exhibition’

童Tom的流散故事。羅氏的父母在 1979年以自製的帆船從中國汕尾逃往香港；Tom在八十年代末隨家人逃難到香港並入住越南船民羈留營，後來被遣返越南。在途中的海浪、靠近香港海岸的風光以及羈留營外的一片海交織及並置不同時代的政治事件中，反思香港作為離留的迴旋。

無論移居、流徙甚至是流亡，在新環境的適應過程中總包括外來的灌輸教導（indoctrination）。林羿綺新作《越洋練習》以及羅玉梅的《殖物》，是一場關於灌輸、教導及植入的辯證。林氏的作品是語言作為文化身份重要象徵的反思。羅氏的《殖物》道出香港市花洋紫荊不能落地生根、只能折枝繁殖的本質，呼應著這個沿岸城市的前世今生。兩位藝術家的作品是以藝術手

homeland becomes ambiguous in ‘homecoming’. Not returning home (or not able to do so) but remains in diaspora is not negligence of one’s origin; rather, it supposes a multiple existence of ethnic groups. For the reasons of civil wars, ideological confrontation, colonialism and Cold War, the histories of modern Asia are histories of Chinese displacement, which often took seaway and dispersed in the region. The drift is, therefore, a metaphor in the exhibition. It reveals the identity, nationality, and homeland are fleeting concepts, which contest hegemonic coherence and unity invalid.

Lin Yichi discovered letters from her relatives in Indonesia in her grandmother’s drawer; the letters are filled with nostalgic sentiments to home: Taiwan. The idea of Taiwan as home to the generation of Li’s father, however, becomes a symbolic supposition. In her work *Nanyang Express: Trans-drifting* and *South Sea Crossing*, Lin mediates herself as a messenger and travels to Nanyang to search for her familial histories of diaspora. The ocean currents, the subjective perspective, and the linguistic shifts in the work suggest individual experience as the constant cultural modifier. Lin’s work is an ambiguous reflection on the histories of Southern Expansion Doctrine during the Japanese-colonised Taiwan and the migrations of mainlanders to Taiwan after the Second World War. Drift is also a significant metaphor in *From Whence the Waves Came* of Law Yuk Mui. It connects the fleeing experiences of Law’s parents and Tom, the young Vietnamese refugee to Hong Kong. Law’s parents left Shanwei, China, for Hong

法再現固定不變及單純以種族及語言劃分身份的悖論，也回應著文化研究理論家史釗域·霍爾 (Stuart Hall) 所提出文化身份是不斷化成 (becoming) 的過程，它是在同一性上 —— 即出生地、種族、集體回憶及傳統等 —— 再加以不同個體的差別性的不斷演化過程。個體的差別性就是不同人的經驗，每個人的閱歷及遭遇也不一樣，因此在構成文化身份及家的概念時，重點並非回溯歷史及尋根這些永恆固定的單一想像，而是強調在文化、個體經驗及歷史張力之間的不斷重新定位 (positioning)。霍爾作為牙買加裔的英國學者，從五十年代到英國求學開始，以至成為英國文化研究的重要人物直到2014在英國過身，他都沒有「回家」或「回去」牙買加的想法。霍爾畢生都是一名處於離

散狀態 (diasporic) 的學者，無論在牙買加或英國他都是「熟悉的陌生人」 (familiar stranger)。

兩位藝術家的作品及當中指涉的「華人」、「家鄉」、「回家」及「尋根」等概念，就如霍爾提出的不斷化成身份 (becoming identity)，讓整個展覽成為反思「華人」異質性及差異的場域。

鄭秀慧
策展人
2021年7月

Kong in a self-constructed sailboat in 1979; Tom and his parents who arrived in Hong Kong by boat from Vietnam in the late 1980s as refugees were later repatriated after having spent many years in a detention centre. The waves, coastal landscape of Hong Kong, and the spanning sea outside of the detention centre's windows are intertwinements and juxtapositions of political incidents of various times; they mediate Hong Kong as a transitional rotation.

Indoctrination is often a means to adapt to a new environment, be it migration, diaspora, or exile. Lin's new work on practicing languages and Law's *Pastiche* are dialectics of implantation, education, and colonisation. Lin's work is a reflection of language as culturally essential for one's identity; while Law's *Pastiche* tells the story of the unrooted nature of *Bauhinia blakeana*, the floral emblem of Hong Kong. *Bauhinia blakeana* flower does not bear fruit; its propagation can only be done via grafting. The story finds its reverberation in the fate of Hong Kong. The works of the two artists artistically suggest the intactness and homogeneity as the parameters to define one's identity a paradox; they echo Stuart Hall's concept of becoming identity. Hall asserts that the notion of identity entails two positions: it comprises the oneness (the shared tradition and ethnicity) and multiplicity (the individual differences and experiences); identity is a constant process of becoming as individual experiences are always in progress, which has no identicalness and finality. Thus the constructions of the concepts of cultural identity and home do not signal the stable and hege-

monic ideas of historical recollection and searching for root; rather, it prevails constant positioning amidst the tension of histories, culture, and subjectivity. As a Jamaica-born British scholar, Hall went to England for study and has become an influential British scholar of cultural studies. He spent almost all of his life in England without regarding returning to Jamaica as homecoming. He is a diasporic scholar, a familiar stranger in both Jamaica and England.

Appropriating Hall's concept of becoming identity, Lin's and Law's artworks propose Chinese, homeland, homecoming, and root are dubious notions; the entire exhibition is thus turned into a reflective dimension for the notions.

Vennes Cheng, SauWai
Curator
July 2021

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Acknowledgements & Work Team

鄭 秀慧 Vennes Cheng, Sau-wai

鄭秀慧是香港學者、研究員、作者及獨立策展人。鄭氏是香港中文大學藝術史博士，研究範圍包括中國及香港的現、當代藝術、藝術文獻、檔案藝術、歷史及記憶的偶然性。鄭氏的論文曾被選在不同的國際學術會議發表，其文章亦於《香港研究》、《Yishu》、《亞洲視覺藝術檔案》及《方圓》中刊登。鄭氏是2018年Seoul Mediacity雙年展中關於香港當代藝術文獻工作坊的講者之一，並獲香港獨立藝術機構Para Site選為 2018年新銳藝術專業人士之一，亦是2021年度德國卡塞爾文件展檔案研究學人。鄭氏於2015年獲頒志奮領留英獎學金，並在倫敦大學金匠學院完成文化研究碩士課程，此前於香港大學比較文學系取得學士學位。鄭氏是香港電台電視部前高級編導，曾參予製作各類型文化藝術節目，包括《藝坊》(The Works) 及《好想藝術》。 A Hong Kong-based scholar, researcher, writer, and independent curator, Vennes Cheng, Sau Wai received a Ph.D. of Art History from The Chinese University of Hong Kong. Cheng's research areas include modern and contemporary art of Hong Kong and China, artist archive, archival art practices, and historical and mnemonic contingency. Cheng's papers were selected to present in various academic conferences and workshops. Her articles on Hong Kong and Chinese contemporary art were published in *Visual Art Archive in Asia*, *Yishu*, *Hong Kong Studies*, *The Museum Worlds* and *O-Square*. Cheng gave a talk on archive of Hong Kong contemporary art at Seoul Mediacity Biennale 2018. She was one of the selected emerging art professionals of Para Site in 2018 and is selected for the fellowship of doucmenta archive in 2021. Cheng was an awardee of UK Chevening Scholarship in 2015/2016 and she received an M.A. in Cultural Studies from Goldsmiths, University of London. She obtained her B.A. in Comparative Literature from The University of Hong Kong. Before her incarnation into an art scholar, Cheng was Senior Television Producer of art and culture programmes, including *The Works* and *Artspiration* (好想藝術) of Radio Television Hong Kong, the sole public broadcaster of the city.

