

**LEUNG CHI WO 梁志和**  
**SOMETHING THERE**  
**AND NEVER THERE**  
**那 是 有 又 沒 有**  
**23.1 ——— 10.3.2018**

## About the exhibition

“Something There and Never There” is the second solo exhibition of Leung Chi Wo at Blindspot Gallery. The exhibition is centred around the tumultuous year of 1967 in Hong Kong, featuring Leung’s recent works between 2015 and 2017. Linking his own biography to the history of the city, Leung constructs parallel worlds that connect vastly different events, characters and objects together. “There” and “never there”: this simple grammatical negation conveys a state of paradox deeply entrenched in the perceptual reality, caused by parallel gaps between history, collective memory and personal experience.

Civilian riots and vintage Volkswagen, student protests and Charlie Chaplin’s film, political propaganda and songs by The Beatles: they all crossed paths by coincidence without our knowledge or entering into official history. By using diverse media including photography, video, and installations comprising of music, found images and objects from 1967, Leung performs a deep engagement with a subjective history through archival research, conceptual intervention and poetic re-imagination. The artist demonstrates that history is full of ambivalence, absurdity and ambiguities, and that through re-enacting and reconstructing these episodes of 1967, one can as well reflect on the current socio-political situation in Hong Kong.

When the history of others becomes your own story, it becomes something there and never there.

## 關於展覽

“那是有又沒有”是梁志和在刺點畫廊的第二次個展。展覽以香港六七暴動為軸心，展出梁志和主要在2015年至2017年創作的作品。藝術家透過將個人歷史和社會歷史事件的連結，建構出匯合截然不同的事件、人物和物件的平行世界。展題中的「有」和「沒有」表達了潛藏在我們所感知的現實中的悖論。這種狀態由歷史、集體回憶及個人經驗之間的落差致使。

民間暴動和古董甲蟲車、學生示威和查理·卓別靈的電影、政治宣傳和披頭四的歌曲：它們各因機緣巧合而相互交錯，未被列入官方歷史，甚至名不經傳。藝術家混合不同的媒介，包括攝影、錄像、及由音樂和1967年的圖像和現成物組成的裝置，以概念化的邏輯思維及詩意式的想像介入檔案資料搜集的系統中，以建構一段段主觀歷史。藝術家引領我們反思歷史本身的矛盾、荒謬和含糊的本質之餘，亦藉著重新演繹和重構發生於1967年的事件，反照香港當前的社會狀態。

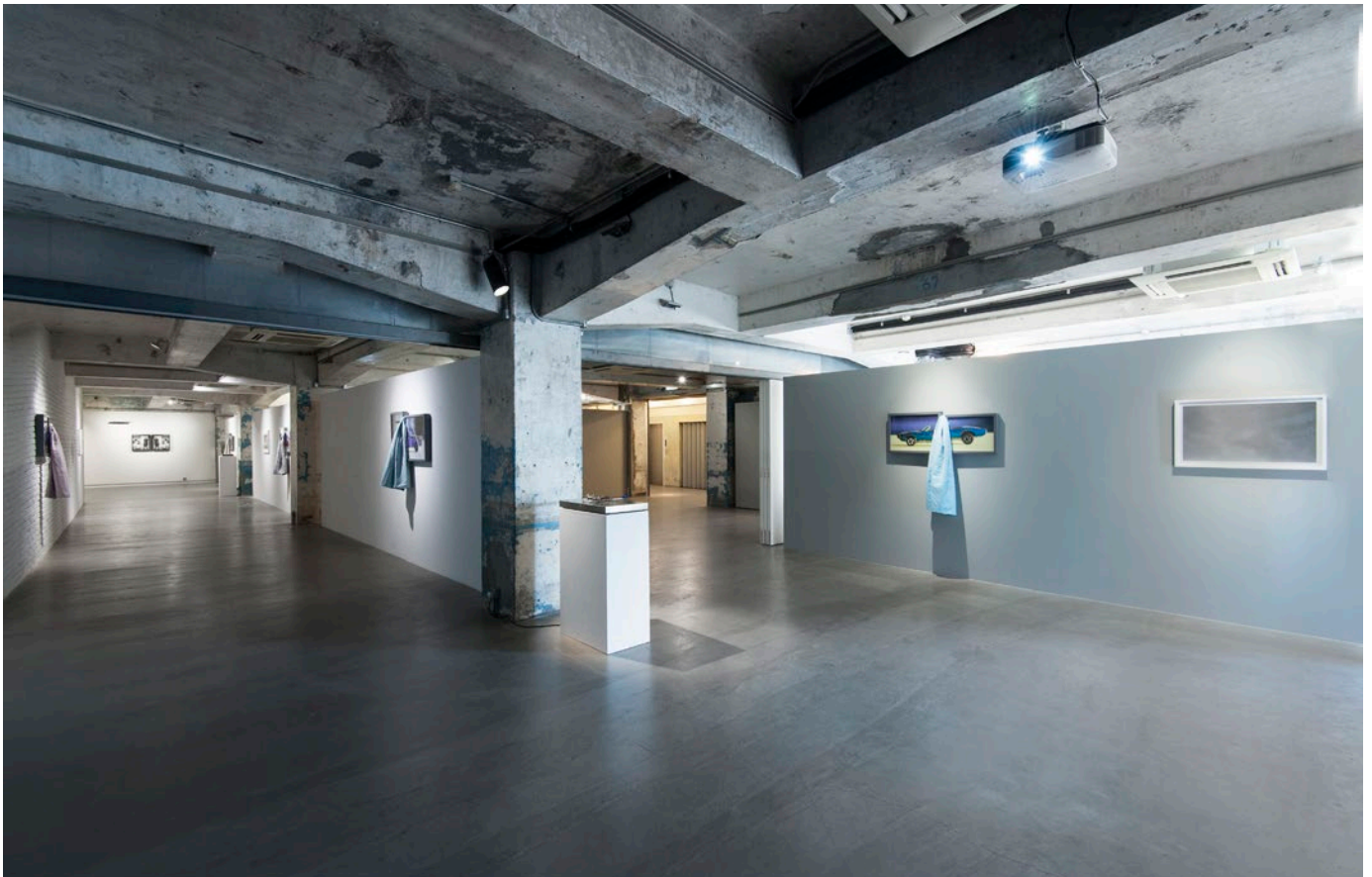
當別人的歷史成為了你的故事，那是有又沒有的經驗。

Installation shots 佈展圖



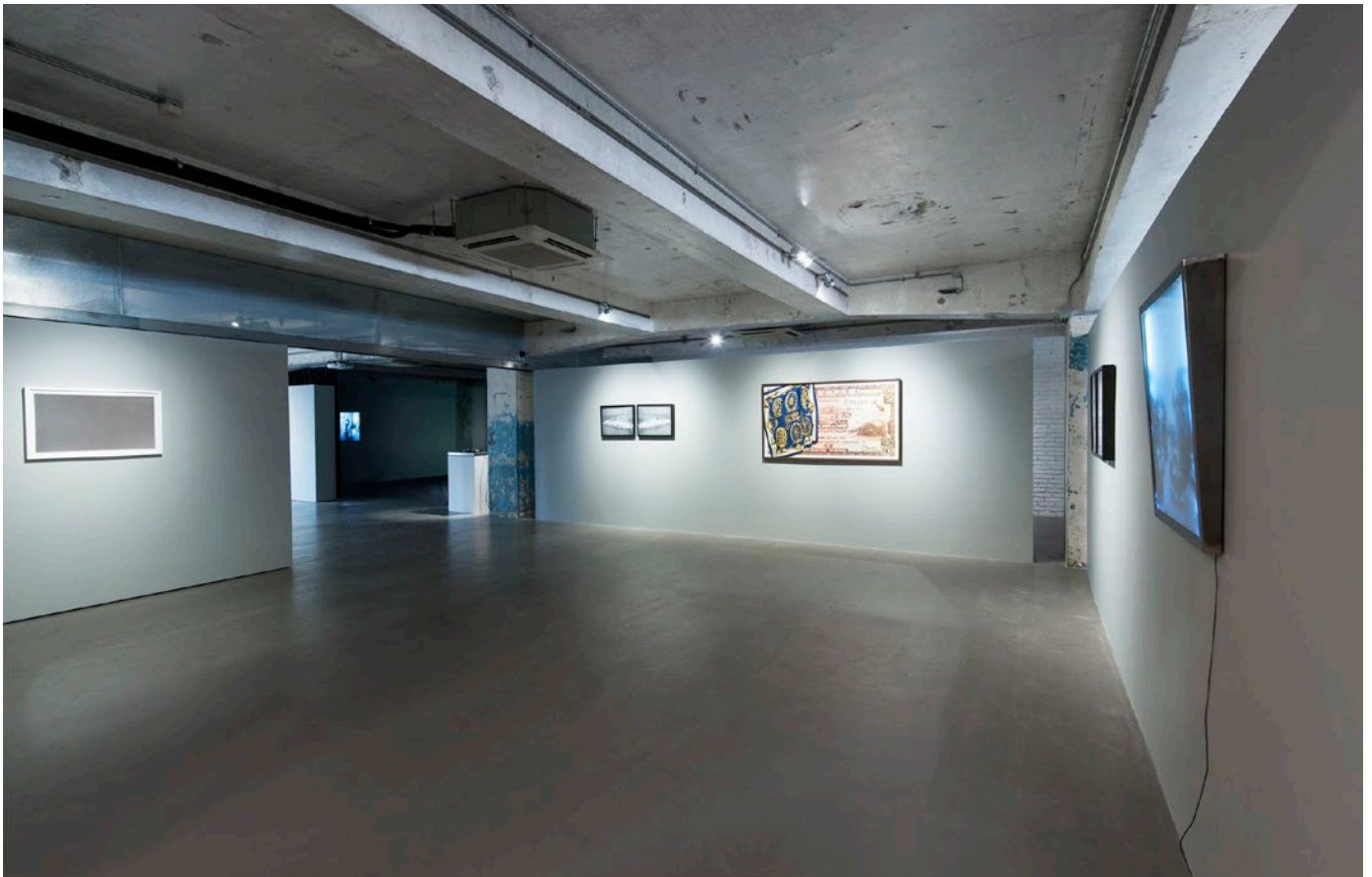


Installation shots 佈展圖





Installation shots 佈展圖



**Exhibited Works**  
**展出作品**

### ***Frater***

*Frater* is a sculptural installation comprising of a used Japanese-made Brother DB2-B755-3 sewing machine found in a second-hand shop on Tai Yau Street. The artist has manipulated the machine such that its power punching stroke is slowed down to one stroke per minute. Instead of sewing fabric, the machine pierces in very slow motion. A track of holes on a roll of exposed and developed black and white negative film with images of artificial roses. One cycle of this pierced film runs for about 10 hours, the usual length of a workday spent by the artist's father in the factory. The work is effectively turned into a timepiece.

Drawing from the artist's personal recollection, this model of sewing machine, the most popular during the golden age of the Hong Kong garment industry in the 1960s and 1970s, was the most valuable possession in his family, which allowed his mother to work at home for additional earnings while looking after her children. The artist's father also sewed with a machine of the same model in a large garment factory in Tai Yau Street in Kowloon, where, situated next to it was an artificial flower factory. It was the site of a major labour dispute that marked the beginning of a series of anti-colonial riots in 1967.

### **Featured in the following institutional exhibition:**

"Tracing some places: Leung Chi Wo", The Mills Gallery, Hong Kong, 2015

## 《弟兄》

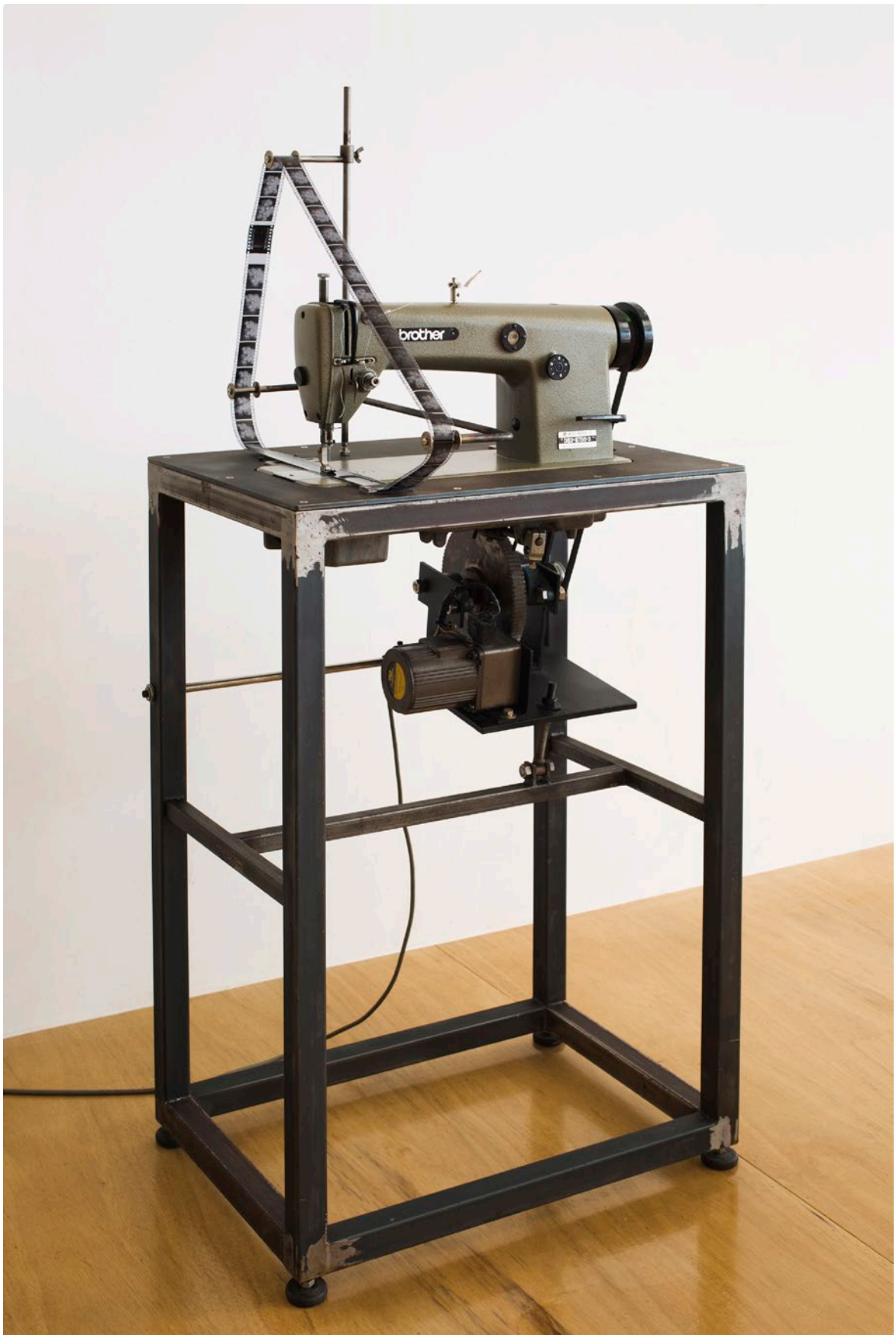
裝置作品中的衣車是Brother兄弟牌DB2-B755-3型號衣車,在新蒲崗大有街的一間二手店尋獲;經過改造,衣車的運轉速度慢得只及每轉一分鐘,沒有縫紉,只是一針一針刺在人造玫瑰花的黑白底片上。整卷底片行畢一轉若要十小時,大約是藝術家的父親當年一天的工時。作品頓時變成一個類似時計的裝置。

此型號衣車,曾經是1960至70年代香港製衣業黃金時期最普及的機器,也是藝術家兒時記憶所及,曾是家裏最貴重的資產,讓母親在家一面照顧孩子,一面縫衣幫補家計。而父親在大有街的製衣廠裡,也是開着同一型號的衣車。香港六七暴動,正始於大有街的塑膠花廠勞資糾紛,正是在父親上班的工廠旁邊。

作品曾於以下機構展覽展出:

“那時那處”,南豐紗廠,香港,2015



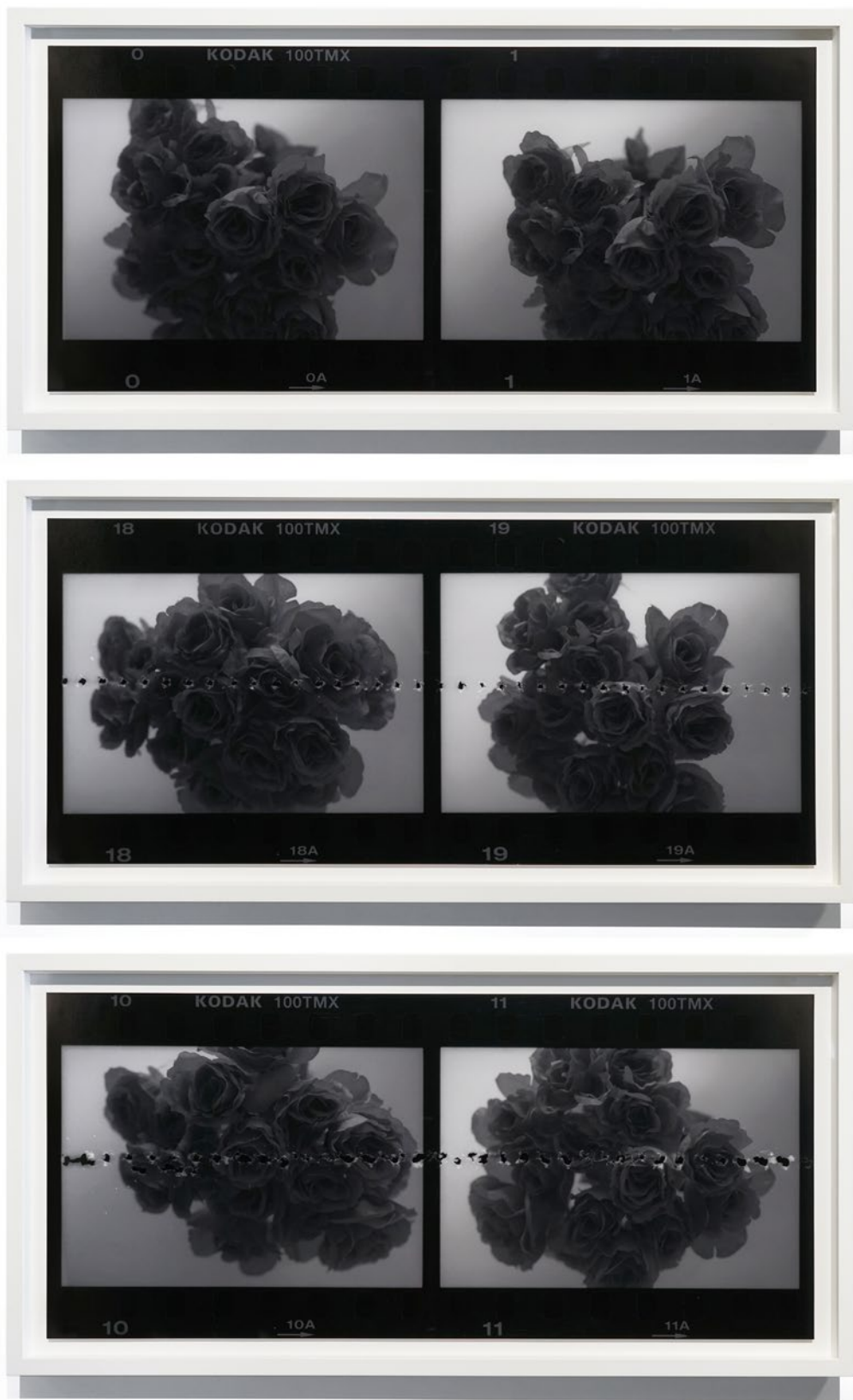


**Frater 《弟兄》**

2015, Sewing machine, black & white negative film, 1967 Hong Kong fifty-cent coins, motor and steel frame

衣車、黑白負片、1967年香港五毫硬幣、摩打、鋼支架

146.5 x 65 x 55 cm



Prints from the original negatives that run in the installation *Frater* (2015).

以裝置作品《弟兄》（2015年）中的黑白底片打印出來的照片。

*Untitled (Roses)* 《無題（玫瑰）》

2015, Archival inkjet print, set of 3 / 收藏級噴墨打印，一組三張

40.6 x 90 cm [each 每件], Edition 版本 : 3 + AP



A work from *He was lost yesterday and we found him today* in collaboration with Sara Wong, in which the artist re-enacted a character from a found press photo about the 1967 riots in Hong Kong.

與黃志恒聯合創作的《今天我們尋回昨天遺失的他》系列中的一幅作品，藝術家親身演繹重現在一幀有關香港六七暴動的新聞圖片中出現的角色。

**Photojournalist With Two Cameras** 《有兩部照相機的攝影記者》

2010, Archival inkjet print 收藏級噴墨打印

150 x 100 cm, Edition 版本：5 + 2AP





Flashback to 1967 - a man is arrested during the riots (left); a crowd shout revolutionary slogans outside Government House (above); and riot police use tear gas to break up a demonstration. Photos: Henry Mok, Robin Lam-Kil, Chan Kiu



# Return of the radicals

Recent angry protests are nothing new, write **Gary Cheung** and **Tanna Chong**

**H**undreds of angry young protesters are on the march - charging the central government's liaison office after a march for democracy on January 1 and



So Sau-chung

which their parents might tacitly agree. Months later, Hans Koo faced an even

appointed Commission of Inquiry into Kowloon Disturbances 1966 noted the discontent among some young people. It said there was evidence of a growing tendency among them to protest at situations with

and stepped up provision of recreational activities for young people in an attempt to ease their discontent. Moving on a few years on there was a small disturbance on Christmas Day of 1967. Once again, youngsters took part in rioting, which was sparked by a traffic accident in Central and 18 were arrested. Youth activism was renewed after the 1980 Tiananmen Square crackdowns, with

"We had a thorough discussion before the protest and what we did was basically non-violent. Nobody was injured during the incident." But he says the protest was organised and led by people who could put the situation under control if necessary. A few years later Tsui was back in the thick of the action as convener of the Civil Human Rights Front which organised the

the early 1990s were able to tell the public what they were fighting for. "But I can't see the activists who charged toward the liaison office on January 1 give a clear rationale for their actions. What is worrying is those activists appeared to be unorganised and nobody would be able to control the situation if things went wrong," Ma says. Some local media attributed the radical

that Hongkongers are under-represented in the political system. "The government only heeds the voice of the rich and powerful. It doesn't take public opinion seriously even when hundreds of thousands of people took to the streets several years ago," she says. "That's why I chose this method this time to express my views." Lawrence Tsui, a Form Seven student who joined Friday's protest against the proposed express rail link, disagrees that the actions of the activists are radical. "Young people should fight to get their

*Sunday Morning Post, January 10, 2010. (Museum of the Lost Collection N/2010/0054)*

In *Museum of the Lost*, the parallel project that inspired the photographic re-enactment series of *He was lost yesterday and we found him today*, the artists write anecdotes that speculate on the real-life identities and stories of the anonymous figures that feature in their collection of archival materials:

"On page 10 of the *Sunday Morning Post*, January 10, 2010, are images of the protests and riots in 1967 in Hong Kong, which started as labour disputes and spread out as full-scale anti-colonialist movements. In the main picture, a photojournalist stands at the far end witnessing a police arrest. He might not have received any formal training in either journalism or photography, and only joined the school camera club and took part in some photo contests. Having dropped out from secondary school, he started as a darkroom assistant of a local newspaper for a couple of years. Not long ago he was promoted as an assistant photographer but only until now he has his first real action. He is afraid and only manages to shoot from behind."

《星期日南華早報·2010年1月10日(《遺失博物館館藏》N/2010/0054)》

《今天我們尋回昨天遺失的他》的靈感源自藝術家同步進行的文獻收藏項目《遺失博物館》。藝術家為所收藏的文獻及存檔圖片中的不知名人物撰寫軼事，猜測他們現實中的身份和背後的故事：

「在2010年1月10日《星期日南華早報》的第10頁有幾幅攝於1967年有關香港示威和暴動情況的圖片。事情最初只是勞資糾紛，但很快便發展成大規模反殖民運動。在主圖的遠處有一攝影記者拍攝警察的拘捕行動。他或許沒有受過正規的新聞或攝影訓練，只是在中學時參加過攝影學會和一些比賽；他中途輟學，跑到報館當了兩年暗房助理，不久前才進升為助理攝影師，至此才是他遇到過的第一次真正考驗。他頗慌張，只能從背後來拍攝。」



### ***Music in 1967***

The lightboxes in *Music in 1967* series consist of two layers. In the background is a found image taken in 1967, showing recreational scenes in public spaces. Engraved on the matted acrylic in front of the lightbox are quotes from victims, justice or observers in the 1967 riots.

By juxtaposing the photographic portraiture of the leisure class to the commentary about the perpetrators and consequences of the events, the artist plays with the vast disparity of people's lived experiences during the riot months in Hong Kong.

### **《Music in 1967》**

《Music in 1967》系列的燈箱由兩個部份組成。背景是1967年中產階層在公共場所拍攝的佚名照片。而雕刻在亞加力膠片上的字句，則取自當時暴動中受害者、法官和觀察者對動亂的評語。

藝術家透過對比消閒圖片和對動亂涉事人的苛刻評語，刻畫出1967年不同個體的生活體驗的巨大差異。



Source Photograph: *On the Ferry* by anonymous photographer, November 1967

Source of Quote: A fifth-grade boy who lost his right eye in a "Communist bomb explosion" and did not know who did the damage to him, *Hong Kong Standard* (Nov 10, 1967)

圖片來源：《渡輪上》，佚名攝影，1967年11月

引言來源：《英文虎報》（1967年11月10日），一名小學五年級生遭「共產主義者炸彈」碎片擊中，失掉一眼，受訪問時說出對行兇者的感受。

*I hate him.* 《我恨他。》

2016, Duratrans, LED steel lightbox, engraving on acrylic 燈片、LED金屬燈箱、亞加力膠片雕刻

75.5 x 56 x 8.5 cm



Source Photograph: *Lugard Road* by anonymous photographer, November 1967

Source of Quote: Magistrate Van Rees' admonition to a 17-year-old girl who was found guilty of possession of a fake bomb and preferred to go to jail rather than pay a \$250 fine, *Hong Kong Standard* (Nov 3, 1967)

圖片來源：《盧吉道》，佚名攝影，1967年11月

引言來源：《英文虎報》（1967年11月3日），17歲女被告被控擁有虛假炸彈罪成，拒絕罰款250元而寧可入獄時，雲里斯法官就此發出忠告。

***What you need is a little growing up.*** 《你要成熟一點。》

2016, Duratrans, LED steel lightbox, engraving on acrylic 燈片、LED金屬燈箱、亞加力膠片雕刻

75.5 x 56 x 8 cm



Source Photograph: *Repulse Bay* by anonymous photographer, November 1967

Source of Quote: The business news about the recovery of the Hong Kong stock market from the recent "political troubles", *The Economist* (Oct 7, 1967)

圖片來源：《淺水灣》，佚名攝影，1967年11月

引言來源：《經濟學人》（1967年10月7日），報道有關香港由當時「政治風波」中復甦的股市消息。

*Some life after despondency* 《沮喪過後的生活》

2016, Duratrans, LED steel lightbox, engraving on acrylic 燈片、LED金屬燈箱、亞加力膠片雕刻

80.5 x 80.5 x 9 cm



### ***Silent Music Plane 1967***

In this kinetic and sound installation, a paper plane was made of the magazine cover of *LIFE* (Jun 2, 1967), which ran a story on the escape of famous Chinese musician Ma Sitson from China. It flies on strings at varying speeds synced to the tempo and level of two songs: *Long Life Chairman Mao* (1966) and *Yesterday* (1965) by The Beatles. During the 1967 riots, jazz and western pop music, including those of The Beatles, were used to counteract communist propaganda.

The paper plane, inspired by a *Newsweek* cover story in 1967 that many people in Hong Kong anxiously prepared to leave, flies in an endless circle with no destination or free will, dancing subserviently to the music of Chairman Mao and The Beatles. In an ironic gesture, the playback music is barely audible, and the audience is forced to experience the difficulty and ambivalence in perceiving history.

### **Featured in the following institutional exhibitions:**

“ohne Start kein Ziel »reisenzeichnen«”, Kunsthaus Muerz, Mürzzuschlag, Austria, 2016

“Discordant Harmony”, Kuandu Museum of Fine Arts, Taipei, Taiwan, 2016

“That Has Been, and May Be Again”, Para Site, Hong Kong, 2016

“Bio-Creation & Peace”, International Symposium on Electronic Art, University of Caldas, Manizales, Colombia, 2017

## 《Silent Music Plane 1967》

這個機械及聲音裝置作品中的紙飛機，以1967年6月2日出版的美國《生活》雜誌封面摺成；該期封面故事有關知名小提琴家馬思聰逃離中國。飛機引綫飛行，速度與《萬歲毛主席》及披頭四的《Yesterday》的拍子和音量同步。六七暴動期間，爵士樂及西方流行音樂，包括披頭四的歌曲曾被香港政府用作抗衡共產主義的宣傳工具。

紙飛機無目的地盲從音樂而飛，意象來自一篇1967年《新聞周刊》的封面故事，報導香港很多人欲儘快離開。同時象徵其命運無休止地、漫無目的地迴旋，俯首帖耳地吹捧毛主席和披頭四的音樂。作品回放的音樂難以聽見聽懂，讓觀眾意會到認知歷史的困難和矛盾。

作品曾於以下機構展覽展出：

“ohne Start kein Ziel »reisenzeichnen«”，Kunsthaus Muerz，Mürzzuschlag，奧地利，2016

“失調的和諧”，關渡美術館，台北，台灣，2016

“世變”，Para Site藝術空間，香港，2016

“Bio—Creation & Peace”，International Symposium on Electronic Art，卡爾達斯大學，馬尼薩萊斯，哥倫比亞，2017



***Silent Music Plane 1967***

2016, *LIFE* magazine cover (2 Jun 1967), 1967 five-cent Hong Kong coins, sound recordings *Long Life Chairman Mao* (Central Ensemble of Songs and Dances, 1966) and *Yesterday* (The Beatles, 1965), motor, media player, earphones, electronic controller, tripod

美國《生活》雜誌封面（1967年6月2日）、1967年香港五仙硬幣、《萬歲毛主席》（1966年中央歌舞團）及《Yesterday》（1965年披頭四）歌曲錄音、摩打、媒體播放器、耳機、電子操控器、三腳架

178 x 132 x 132 cm, Edition 版本：2



(Detail 局部)



## ***Extremely Recalcitrant***

The words “Extremely Recalcitrant” came from a comment by Magistrate Enoch Light, describing the 14 Belilios schoolgirls who were charged for obstructing police officers or trespassing on school property during the 1967 riots in Hong Kong. The girls had been excluded from the court for being “unruly and disrespectful” (as reported in the *South China Morning Post*, Nov 18, 1967).

In the seminal book *On Photography* (1977), Susan Sontag also sees reality as “recalcitrant”. She writes, “Photographs are a way of imprisoning reality, understood as recalcitrant, inaccessible; of making it stand still.”

## **《極其反叛》**

「極其反叛」之原文 *Extremely Recalcitrant*，取自中央裁判處賴特法官責備 14 名被控阻差辦公或侵佔學校地方的庇利羅士女學生，批評她們面對法律「蠻橫無理」（1967 年 11 月 18 日《南華早報》），最終全體被告被帶離法庭作缺席審訊。

蘇珊宋妲在其《論攝影》（1977）一書中談到現實是頑強（*recalcitrant*）和難以掌握的，而照片可以是馴服現實的一種方法。



Source: A 1919 photograph of the hockey team of the King's School, Bruton, England.

Michael D. I. Gass, the acting Governor of Hong Kong during the Hong Kong riots in 1967, attended King's School, Bruton. Gass was responsible for the hawkish stance of the colonial government and masterminded the crackdown on the riots.

圖片來源：原照為1919年的英國布魯頓英皇學校曲棍球隊。

祈濟時（Michael D. I. Gass）是布萊頓英皇學校校友，六七暴動期間為署任港督，力主陣壓不妥協。

**Extremely Recalcitrant 《極其反叛》**

2016, Archival inkjet print in wooden frame, engraving on acrylic, set of 2 / 收藏級噴墨打印、木框裝裱、亞加力膠片雕刻、一組兩件  
30.4 x 45.7 x 3.5 cm (each 每件), Edition 版本 : 3 + AP



Source: *The HMS Hermes, one of Britain's newest aircraft carriers* by United Press International Photo, vintage silver print, 18 x 23 cm, 1961.

HMS Hermes entered the Royal Navy service in 1959, and subsequently, in the early morning of August 4, 1967, supported the Hong Kong government's raids on major bases of anti-colonial leftists.

圖片來源：《皇家海軍赫米斯號— 英國最新航空母艦之一》，合眾國際社圖片，原版銀鹽照片，18 x 23厘米，1961年。

英國皇家海軍赫米斯號於1959年開始服役，曾於1967年8月4日清晨參與支援香港政府打擊反殖民左派人士的主要基地。

***Extremely Recalcitrant II* 《極其反叛（二）》**

2018, Archival inkjet print in wooden frame, engraving on acrylic, set of 2 / 收藏級噴墨打印、木框裝裱、亞加力膠片雕刻、一組兩件

44 x 57.1 x 4.5 cm (each 每件), Edition 版本 : 3 + AP



Source: *Richard M. Nixon* by F. Clyde Wilkinson, vintage silver print, 20 x 25 cm, 1962.

Richard M. Nixon made his first visit to Hong Kong as US Vice-President in 1953. During the riots in 1967, he was spotted with Marianna Liu, a hostess at the Hong Kong Hilton Hotel, which unfolded an FBI investigation on suspicions of her being a spy for China. While there was no incriminating evidence that suggested Liu as an intelligence agent, the later unclassified FBI files reveal an intimate and romantic relationship between the two.

圖片來源：《尼克遜》，F·克萊德·威爾金森攝，原版銀鹽照片，20 x 25厘米，1962年。

1953年，尼克遜首次以美國副總統身份訪港。1967年暴動期間，尼克遜被發現跟一名廖姓女子同行，她時為希爾頓酒店的夜總會女招待，聯邦調查局懷疑廖女為大陸間諜展開調查。聯邦調查局最終找不到任何廖女作為間諜的證據，但解封的文件內洩露了他們的一段親密關係。

***Extremely Recalcitrant III* 《極其反叛（三）》**

2018, Archival inkjet print in wooden frame, engraving on acrylic, set of 2 / 收藏級噴墨打印、木框裝裱、亞加力膠片雕刻、一組兩件

64 x 49 x 6.3 cm (each 每件), Edition 版本 : 3 + AP





Source: still from *A Countess From Hong Kong* by staff photographer of Universal Studio, vintage silver print, 25 x 20 cm, 1966.

It shows a scene where stateless Russian countess Natascha (Sophia Loren) tried to escape from her humble life as a dancehall girl in Hong Kong by sneaking aboard a departing ship for America and hiding in the room of US diplomat Ogden Mears (Marlon Brando).

圖片來源：電影《香港女伯爵》劇照，環球影業攝，原版銀鹽照片，25 x 20厘米，1966年。

無國籍的俄羅斯女伯爵娜塔莎（蘇菲亞羅蘭飾演），為了逃避香港的坎坷生活和風塵女子的命運，潛入一艘開往美國的輪船，並躲進美國外交官奧登（馬龍白蘭度飾演）的房間裡。

***Extremely Recalcitrant IV* 《極其反叛（四）》**

2018, Archival inkjet print in wooden frame, engraving on acrylic, set of 2 / 收藏級噴墨打印、木框裝裱、亞加力膠片雕刻、一組兩件

57 x 45 x 4.5 cm (each 每件), Edition 版本 : 3 + AP



Source: *Hon. M. D. Irving Gass, C.M.G., Colonial Secretary in Hong Kong* by R. White, vintage silver print, 16.8 x 12 cm, 1967.

Michael D. I. Gass was the Acting Governor of Hong Kong during the Hong Kong riots in 1967 and the mastermind behind the crackdown on the riots. Born in 1916, he was educated in a famous public school and later graduated from both Cambridge University and Oxford University. He began his career in the Colonial Administrative Service, and later joined the army during WWII. After the war, he returned to his diplomatic work and was posted to various places across Africa and the Pacific until his retirement in 1973.

圖片來源：《祁濟時爵士，香港輔政司》，R·韋特攝，原作銀鹽照片，16.8 x 12厘米，1967年。

祁濟時於香港六七暴動期間為署任港督，力主陣壓不妥協。他生於1916年，就讀著名私立學校，畢業於劍橋大學及牛津大學。他最初加入殖民地部工作，後來參軍出戰二次世界大戰，戰後回到原來的的外交工作，被派駐非洲和太平洋不同地方，直至1973年退休為止。

***Extremely Recalcitrant V* 《極其反叛（五）》**

2018, Archival inkjet print in wooden frame, engraving on acrylic, set of 2 / 收藏級噴墨打印、木框裝裱、亞加力膠片雕刻、一組兩件

59 x 43.5 x 6.3 cm [each 每件], Edition 版本 : 3 + AP



*Public Schools* is a mixed media sculpture consisting of a cigarette card, the body of a Skipper doll made in Hong Kong in 1967, and an aluminium base with words "Universities" and "Army" engraved on it. The cigarette card comes from the second series of *Arms of Public Schools* (1934), featuring King's School, Bruton, England, the school Michael D.I. Gass attended.

《英國公學》是一個混合媒介雕塑，由香煙卡、1967年香港製造的Skipper公仔，和雕刻了“Universities”和“Army”二字的鋁板組成。香煙卡來自1934年第二套《英國私立學校校徽》系列，介紹英國布魯頓英皇學校，即祁濟時爵士曾就讀的學校。

#### **Public Schools 《英國公學》**

2016, Engraving on aluminium, Mattel plastic doll (1967), paper clip, Wills's Cigarette Card (1934)

雕刻鋁板、Mattel 塑膠洋娃娃（1967）、萬字夾、Wills's 香煙卡（1934）

17 x 22 x 11 cm

## ***A Countess From Hong Kong***

*A Countess from Hong Kong* (2016) is a kinetic installation showing the school uniform of the Belilios Public School in Hong Kong, a traditional elite grammar school founded by the British colonial government. The school uniform swings side to side to a spinning record silently playing *This is My Song*, a song written by Charlie Chaplin and recorded by Petula Clark. It is the theme song of "A Countess from Hong Kong", the last film directed by Chaplin in 1967. The juxtaposition of one of the jailed anti-colonial Belilios students, Janet Tsang, with the Countess (Sophia Loren) in Chaplin's film, who both left Hong Kong and emigrated to the West, threads together the parallel themes of statehood and belonging, life struggle and destiny.

During the 1967 riots in Hong Kong, the leftist movement spread to all levels of society, including students in local high schools. Janet Tsang, then a 16 year-old Belilios student, spearheaded a fundraising program for a fellow leftist-sympathising student whose scholarship was scrapped. As a result, the school did not allow students on site with any more than one HK dollar. Tsang was later arrested alongside 13 other students, when they attempted to block teachers from taking away the leftist student who was expelled from the school.

Janet Tsang later emigrated to England where she still lives. In 2005, she published a guide-manual in Chinese, titled *All Round Tactics To Get Into The Best British Schools*.

## **《香港女百爵》**

《香港女百爵》(2016)機械裝置主要由一套庇利羅士女子中學(英殖民政府創立的傳統名校)的校服,及一張《This is My Song》黑膠唱片組成。校服隨著黑膠唱片的轉動而左右搖擺。《This is My Song》由查理·卓別靈作曲填詞和佩圖拉克拉克(Petula Clark)主唱,並為卓別靈執導的最後一齣電影《香港女百爵》(1967)的主題曲。電影中的落難女伯爵(蘇菲亞羅蘭飾演)與其中一位被捕的反殖民庇利羅士女生,曾勵予的命運相似,由香港逃到西方。籍著兩位女主角的並列,國民身份與歸屬感、生活掙扎及人生命運等主題得以被串連。

1967年左派運動滲透至社會不同階層,包括本地中學。當時年僅16歲的曾勵予為被校方取消了獎學金的同學籌款,促使校方下令所有同學不可攜帶超過一元上學。後來,曾及13名同學因試圖阻止老師帶走被開除的同學,而被警察拘捕,控以阻差辦公。

曾勵予後來移民英國,並於2005年出版《晉身英國名校全攻略》。





***A Countess from Hong Kong* 《香港女百爵》**

2016, Belilios Public School uniform, clothes hanger, 1967 Hong Kong fifty-cent coins, vinyl record *This Is My Song* by Petula Clark (1967), motor  
庇理羅士女子中學校服、衣架、1967年香港伍毫硬幣、《This Is My Song》(佩圖拉克拉克, 1967) 黑膠唱片、摩打

134 x 68 x 19 cm



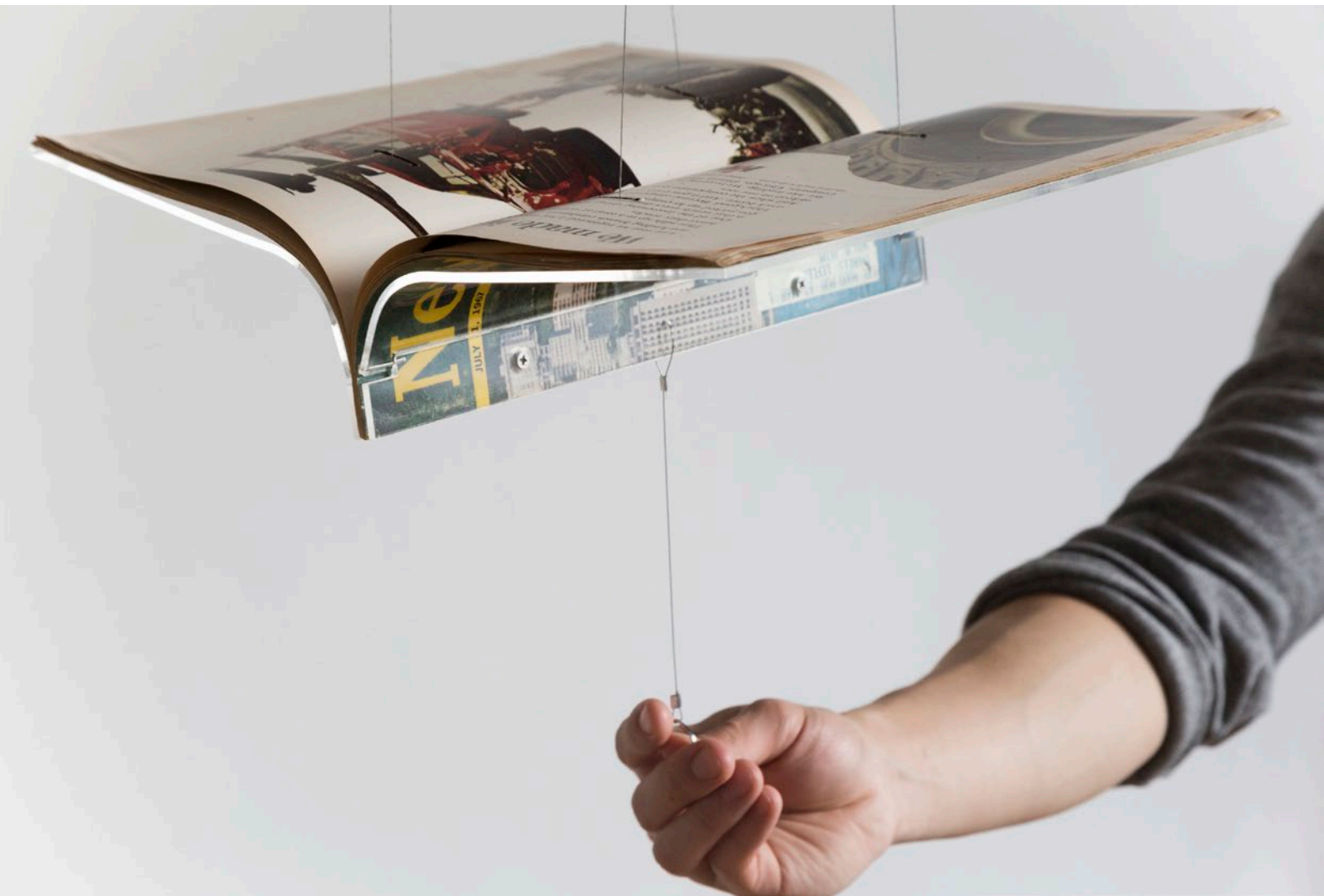
*So, love, this is my song...* is a mixed media installation consisting of a playing soundtrack and an audio cassette tape with an engraved case. This audio track is an excerpt from a YouTube video of Petula Clark's live performance of *This Is My Song* (theme song from *A Countess From Hong Kong*, 1967), presented by German radio channel NDR1, with the footage ending with a firework display. The lack of visual reference and the addition of the text "Day Free of Bomb Incidents" (headline of the *South China Morning Post*, Aug 27, 1967) etched onto the cassette case, opens up a different interpretation of the exploding sounds in the original soundtrack.

《So, love, this is my song...》是一個混合媒介裝置，由錄音和卡式帶連盒組成。該聲帶節錄自一段德國電台NDR1主辦的現場節目的錄影，佩圖拉克拉克主唱《This Is My Song》（《香港女伯爵》主題曲，1967年）之後，以放煙花為結束。卡式帶盒上刻有「Day Free of Bomb Incidents」（沒有炸彈的日子），原文為1967年8月27日《南華早報》頭條。去除了影像的聲道，加上卡式帶盒上的文字，開拓聽眾對聲帶中的爆炸聲的種種聯想。

***So, love, this is my song...***

2016, Soundtrack, audiocassette tape, tape case with engraving, tape player 聲道、卡式帶連盒附雕刻、播放器

Soundtrack 聲道：24", Audiocassette tape 卡式帶連盒：10.9 x 6.9 x 1.7 cm, Tape player 播放器：26.5 x 13.8 x 5.2 cm



The cover story of this “Hong Kong Under the Gun” issue (Jul 31, 1967) of *Newsweek* magazine opens with a remark that “...many of the rich and the middle class have had their airline tickets bought and paid for months, or even years.” With a simple contraption that invites the viewer’s pulling, the magazine cover moves by flapping its wings against the air, as if able to fly away from its surroundings.

The work title comes from Charlie Chaplin’s film *A Countess From Hong Kong* (1967), it is a line addressed to US diplomat Ogden Mears (Marlon Brando) by his friend upon their arrival in Hong Kong.

1967年7月31日出版的《新聞週刊》以「槍下的香港」為封面主題，內文指出「.....很多富裕和中產人士已經在多月、甚至年前訂購機票（離港）。」裝置設備互動機關，輕輕一拉，雜誌仿如翅膀拍動，暗示了逃離現狀的欲望。

作品題目來自查理·卓別靈執導的電影《香港女伯爵》（1967年）中的一幕。美國外交官奧登（馬龍白蘭度飾演）剛抵達香港時，其朋友對他說的話。

***Here we are, China, Hong Kong, and you're still trying to save the world.*** 《我們到了中國、香港！你仍想要拯救世界。》

2018, Vintage magazine, steel wire, laser-engraved acrylic sheet, aluminium tube 舊雜誌、鋼絲、亞克力膠片激光雕刻、鋁管

34 x 28 x 6 cm

### ***The Date Series***

In *The Date Series* (2017), Leung revisits the locations where bomb attacks took place during the 1967 riots. On the same date, at the same location, exactly fifty years later, the artist turns the camera skyward and captures images of the sky with black and white film.

In naming the images, Leung chose civil and personal events that happened on the day of the bombings, bringing to the forefront coexistences of ephemeral yet notable timelines referenced by the very same images. Through polysemy and polyphony, Leung systematises the contemplation and conception of two kinds of parallel worlds: one temporally synchronous but spatially distant, another temporally distinct yet spatially unified.

### **《The Date Series》**

梁氏回到多個六七暴動期間發生炸彈襲擊的地點。在五十年後的同一天，以黑白底片拍攝同一個地點的天空。

照片的命名源自在襲擊同一天發生的平民和私人事情，將短暫而值得紀念的時間線平行並列。通過多義和複調的手法，梁氏對「平行世界」的思考和概念系統化：兩個世界，一個同地異時，另一個則異地同時。





Photographed in black and white film on August 22, 2017 in front of the Cheung Kong Center, 2 Queen's Road Central, where the Hong Kong Hilton Hotel stood from 1963 to 1995.

On August 22, 1967, a bomb exploded at the lift of Hilton and a lift-serviceman was injured but nobody was found responsible for it.

以黑白底片攝於2017年8月22日皇后大道中2號長江中心前,此乃1963年至1995年香港希爾頓酒店舊址。

1967年8月22日,希爾頓酒店的升降機有炸彈爆炸,升降機服務員受傷,但兇徒仍然逍遙法外。

*The Date Series*

*Release of the English School Certificate Examination Results, August 22, 1967* 《1967年8月22日·香港英文中學會考放榜》

2017, Archival inkjet print 收藏級噴墨打印

52 x 82 cm, Edition 版本: 5 + 2AP





Photographed in black and white film on August 24, 2017 at Man Fuk Road, Kowloon.

On August 24, 1967, Commercial Radio broadcaster Lam Bun was killed in his car by a fire bomb upon leaving home in Man Fuk Road.

以黑白底片攝於2017年8月24日九龍文福道。

1967年8月24日，商業電台播音員林彬駕車離開位於文福道寓所時遭汽油彈襲擊身亡。

*The Date Series*

*100th Birthday of Sam So at the Ebenezer School and Home for the Blind, August 24, 1967* 《1967年8月24日·心光盲人院蘇姑娘百歲壽辰》

2017, Archival inkjet print 收藏級噴墨打印

52 x 82 cm, Edition 版本：5 + 2AP



Photographed in black and white film on September 3, 2017 in front of the Wan Chai Fire Station at Hennessy Road.

On September 3, 1967, Assistant Station Officer Aslam Khan was killed by a flying bomb fragment in the fire station.

以黑白底片攝於2017年9月3日軒尼詩道灣仔消防局前。

1967年9月3日，助理消防隊長簡文在消防局內遭受炸彈碎片擊中身亡。

*The Date Series*

*Arrival in Hong Kong of Australian Music Group The In People, September 3, 1967* 《1967年9月3日，澳洲樂隊The In People抵港》

2017, Archival inkjet print 收藏級噴墨打印

52 x 82 cm, Edition 版本：5 + 2AP



Photographed in black and white film on September 23, 2017 in front of the Sha Tsui Road Playground, Tsuen Wan.

On September 23, 1967, a bomb was found near the front gate of the Sha Tsui Road Playground and was detonated by a ballistic expert.

以黑白底片攝於2017年9月23日荃灣沙咀道運動場前。

1967年9月23日，在沙咀道運動場前門附近發現一枚炸彈，由拆彈專家引爆，無人受傷。

*The Date Series*

*Mother's Birthday, September 23, 1967* 《1967年9月23日，母親生辰》

2017, Archival inkjet print 收藏級噴墨打印

52 x 82 cm, Edition 版本：5 + 2AP

Photographed in black and white film on October 30, 2017 at 68 Johnston Road, Wan Chai.

On October 30, 1967, a bomb was found in front of 68 Johnston Road and was detonated by a ballistic expert, but a bystander was injured.

以黑白底片攝於2017年10月30日灣仔軒尼詩道68號。

1967年10月30日，在軒尼詩道68號門前發現一枚炸彈，由拆彈專家引爆，一名途人旁觀時受傷。


*The Date Series*

*Opening of Hong Kong Week, October 30, 1967* 《1967年10月30日·香港週開幕》

2017, Archival inkjet print 收藏級噴墨打印

52 x 82 cm, Edition 版本：5 + 2AP





Photographed in black and white film on November 14, 2017 in front of the Western Market, Sheung Wan.

On November 14, 1967, eleven bombs, two real, were found outside the Western Market in Morrison Street and Connaught Road Central.

以黑白底片攝於2017年11月14日西港城（舊上環街市）前。

1967年11月14日，在上環街市外，沿摩利臣街及干諾道中合共發現11枚炸彈，當中兩枚屬真彈。

*The Date Series*

*Opening of the Lion Rock Tunnel, November 14, 1967* 《1967年11月14日，獅子山隧道通車》

2017, Archival inkjet print 收藏級噴墨打印

52 x 82 cm, Edition 版本：5 + 2AP

## ***Hot Wheels***

*Hot Wheels* is a series of photographic installation, with embroidered fabrics draped between the two- part portraits of the eponymous automobiles. These are vintage toy cars from the original 1967 *Hot Wheels* series by Mattel, manufactured in Hong Kong. The fabric's pattern comes from garments commonly worn by working class women in the 1960s in Hong Kong, while embroidered on it is the advertisement of the luxury vehicle, "Humber Imperial". It was printed next to the newspaper banner in the front page of *South China Morning Post* on 25 August 1967.

## **《風火輪》**

《風火輪》(2018)系列攝影裝置中的金屬玩具車是在香港製造的1967年版Mattel《風火輪》(Hot Wheels)系列。夾在兩個相框之間的布料，則參考1960年代香港勞動階層女士流行的圖案款式。繡於布上的是豪華汽車Humber Imperial的廣告，曾於1967年8月25日《南華早報》版頭刊登。



On 24 August 1967, a leftist death squad delivered a firebomb and burnt alive vocal anti-leftist radio commentator Lam Bun inside his Volkswagen, the same model as the toy "Beetle" car in the picture.

反左派電台播音員林彬於1967年8月24日被左派人士以汽油彈襲擊，活活車內燒死。該汽車與圖中玩具甲蟲車乃同型號。

*Hot Wheels*

*Blue Volkswagen*

2018, Archival inkjet prints in wooden frames, embroidery on fabric 收藏級噴墨打印照片、木框裝裱、刺繡布本

100 x 93 x 25 cm



*Hot Wheels*

*Gold T Bird*

2018, Archival inkjet prints in wooden frames, embroidery on fabric 收藏級噴墨打印照片、木框裝裱、刺繡布本

90 x 112 x 25 cm





*Hot Wheels*

*Red Mustang*

2018, Archival inkjet prints in wooden frames, embroidery on fabric 收藏級噴墨打印照片、木框裝裱、刺繡布本

100 x 115.5 x 25 cm



*Hot Wheels*

*Blue Camaro*

2018, Archival inkjet prints in wooden frames, embroidery on fabric 收藏級噴墨打印照片、木框裝裱、刺繡布本

115.5 x 100 x 25 cm



*Hot Wheels*

*Blue Firebird*

2018, Archival inkjet prints in wooden frames, embroidery on fabric 收藏級噴墨打印照片、木框裝裱、刺繡布本

113.5 x 100 x 25 cm





*Hot Wheels*

*Purple Fleetside*

2018, Archival inkjet prints in wooden frames, embroidery on fabric 收藏級噴墨打印照片、木框裝裱、刺繡布本

93 x 116 x 25 cm



### ***People's Flower***

In *People's Flower*, the artist further develops the historical co-occurrences of the Lam Bun attack by combining "Volks" (people), the first half of a 1967 vintage Volkswagen metal script which came from the rear side of the "Beetle", and a J. Corelli acrylic Water Lily manufactured in Hong Kong in 1967. The *People's Flower* becomes at once a fabricated fiction that was artificially imagined and combined by the artist, and an archival object brought together by history and fate.

### **《人民之花》**

《人民之花》延續林彬遇擊事件為主題，以大眾汽車車後的金屬招牌的前半段Volks（即指「大眾／人民」），配上1967年在香港製造的J. Corelli古董亞加力膠花組合而成。這些互不相關的現成物在藝術家的介入下被放置一起，頓時建構出一件既真實又虛構的歷史文物。



**People's Flower 《人民之花》**

2018, Vintage acrylic flower, synthetic leather-mounted cushion, vintage signage, automotive paint on stainless steel plinth

古董亞加力膠花、人造皮革軟墊、古董招牌、汽車漆油塗製不銹鋼座

116 x 40.3 x 40.3 cm

### ***Goin' Out Of My Mind***

In the kinetic sculpture *Goin' Out of My Mind*, the vintage vinyl record spins forward and backward when it is triggered by turns of a toy Volkswagen car or a 1967 Hong Kong fifty-cent coin. The artist materialises a cyclical and non-linear notion of time, anchored in a fixed space. Past and present events are analogies that coexist in parallel planes where time is elastic; happenings sometimes coincide and crisscross, and sometimes run away.

Australian band The In People first came to Hong Kong in 1967 as a resident band at the basement club of the Hilton Hotel. Peter Nelson joined The In People in Hong Kong later, and released his first solo EP *Goin' Out Of My Mind*. Side 2 of the record plays the song *Goin' Out Of My Mind*, a cover from an original song by Australian group Easybeats. Side 1 of the album plays *Skye Boat Song*, a Scottish folk song written in the late 19th Century on a historical rebellion of the Scots.

### **《Goin' Out Of My Mind》**

在作品《Goin' Out of My Mind》機械裝置裡，黑膠唱片因碰撞到玩具甲蟲車或1967年香港伍毫硬幣，而向前或向後轉動。作品在固定空間中體現了的周期性及非線性的時間觀。過去與現在，它們共存於彈性的平行時空內，時而相遇，時而分離，循環週而復此。

澳洲樂隊The In People於1967年來港，長駐香港希爾頓酒店的地庫夜總會。紐西蘭歌手Peter Nelson隨後到港加入The In People，並發行他在香港的首張個人細碟《Goin' Out of My Mind》。唱片的第二面播放的歌曲《Goin' Out of My Mind》是將澳洲組合Easybeats的原作重唱；而唱片的第一面播放的《Skye Boat Song》則是一首十九世紀末的蘇格蘭民謠，內容有關蘇格蘭人歷史上一重要叛亂事件。



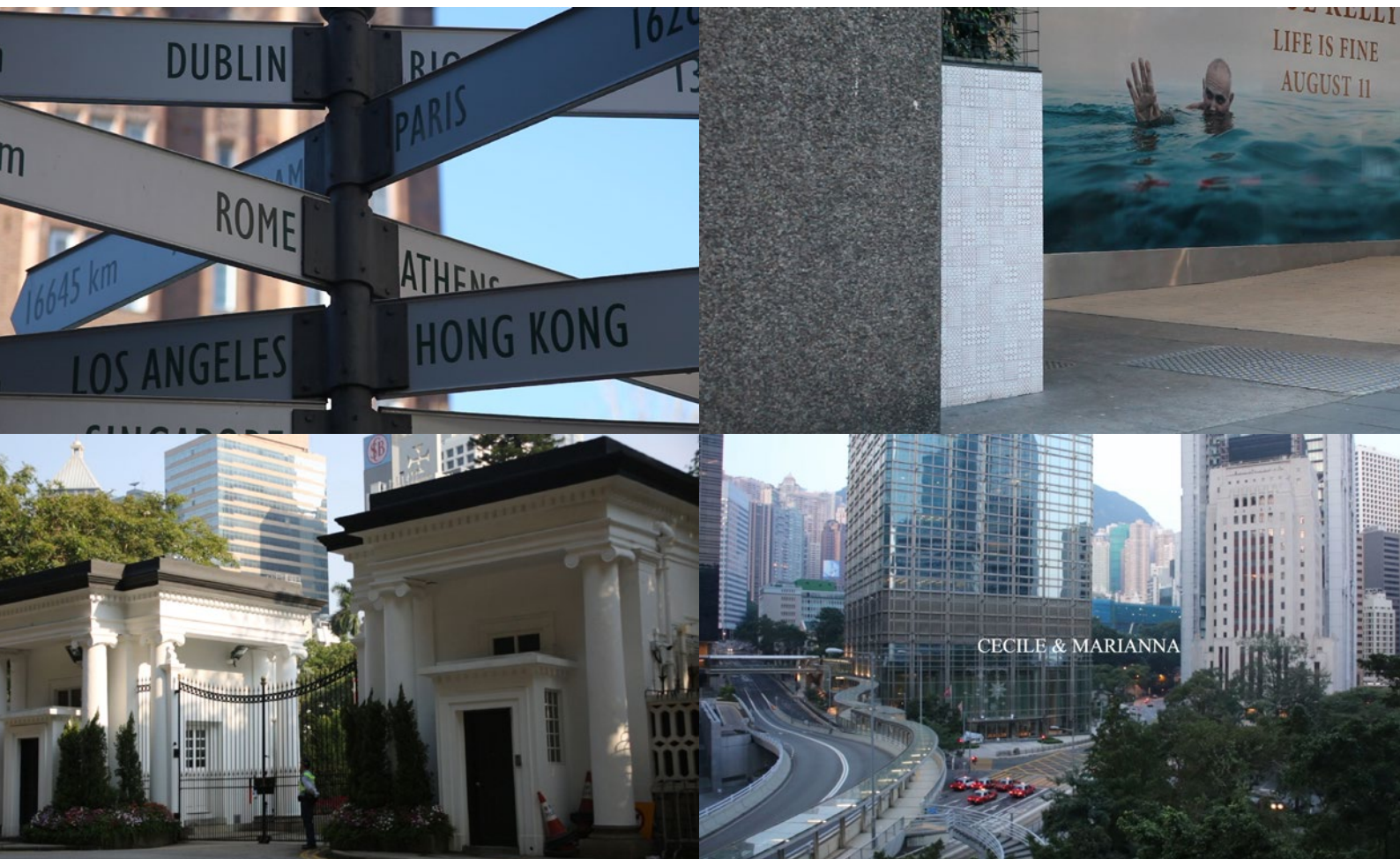
***Goin' Out of My Mind***

2018, Vinyl record, *Goin' Out of My Mind* by Peter Nelson [1967], 1967 Hot Wheels tin toy car, 1967 Hong Kong fifty-cent coin, motor, steel base

《Goin' Out of My Mind》黑膠唱片（Peter Nelson · 1967）、1967年版《風火輪》系列金屬玩具車、1967年香港伍毫硬幣、摩打、鋼座

36.7 x 63.5 x 10.5 cm





(Film stills 截圖)

*Cecile & Marianna* is a video that traces the parallel narratives of two unrelated women, French Cecile Arnaud-Hartmann in Sydney and Chinese Marianna Liu in Hong Kong, who were suspected of being spies for the Soviets and the Chinese respectively, against the backdrop of the Vietnam War and the Cold War. Their stories were linked together by the artist's search for the traces of Australian music group The In People, who moved from Sydney to Hong Kong to take over The Den, the basement club at the Hilton Hotel, Hong Kong.

《Cecile & Marianna》為一段關於兩位毫無關係的女子的錄像。在越戰和冷戰的年代，旅澳法裔女子Cecile Arnaud-Hartmann和居港華人Marianna Liu，分別成為間諜疑案的主角。這個平行敘事巧合因為藝術家在雪梨紅燈區Kings Cross和香港中環尋找1960年代知名澳洲樂隊The In People從澳來港，駐演中環希爾頓酒店夜總會The Den的足跡，而被串連起來。

***Cecile & Marianna* 《思思與瑪麗安娜》**

2018, HD Video 高清錄像

17'00", Edition 版本 : 5





*Hermès & Hermès* is an enlarged print of a Hong Kong five dollars note issued on July 31, 1967. On the same day, British aircraft carrier HMS Hermes arrived in Hong Kong to take part in the crackdown on leftists' sites. Pinned on the bottom right of the print is a vintage HMS Hermes sweetheart pendant made of enamel and metal, while a vintage Hermès scarf "Roues de Canon" from 1967 is draped on the left-hand side.

1967年7月31日發行的香港伍圓紙幣放大版。同一天英國皇家海軍赫米斯號(HMS Hermes)訪港，參與港府陣壓左派分子行動。垂吊在右下方的是原裝赫米斯號紀念吊墜徽章，由琺瑯和金屬製成；掛在左手邊的則是原版1967年法國品牌愛馬仕(Hermès)大炮木輪圖案(Roues de Canon)絲巾。

**Hermès & Hermès 《赫米斯愛馬仕》**

2018, Archival inkjet print in wooden frame, 1967 Hermès scarf "Roues de Canon", vintage enael and metal pendant  
收藏級噴墨打印、木框裝裱，1967年原版愛馬仕絲巾、古董琺瑯金屬項鍊吊墜

93 x 169 x 5 cm

## **Leung Chi Wo**

Born in 1968 in Hong Kong, Leung Chi Wo studied culture of photography at Centro di Ricerca e Archiviazione della Fotografia in Italy in 1991 and obtained a Master of Fine Arts from the Chinese University of Hong Kong in 1997. Using photography, texts, found objects, performance and installation, Leung Chi Wo combines historical exploration with conceptual inquiry, to reinforce our doubts about memory, power system and the ambivalence of history. Focusing on the 1967 anti-colonial riots in Hong Kong, Leung continues to research different social, cultural and political incidents that took place in that year. By synthesizing and collecting vintage objects, archival materials and images, Leung juxtaposes quotidian events against parallel moments of political instability.

His works have been exhibited at major international museums and institutions including Tate Modern in London, NRW Forum in Dusseldorf, Museu da Imagem e do Som in São Paulo, The International Studio & Curatorial Program (ISCP) and Queens Museum in New York. In collaboration with Sara Wong, he represented Hong Kong for its first-time participation in Venice Biennale in 2001. He also participated in other biennials and triennials, such as Shanghai Biennale in China, Bi-City Biennale of Urbanism\Architecture in Shenzhen, China, Marrakech Biennale in Morocco, the Guangzhou Triennial in China, and Asia Triennial Manchester in the United Kingdom. He had his first survey exhibition at OCT Contemporary Art Terminal in Shenzhen, China in 2015.

Leung Chi Wo is the co-founder of Para Site. Leung is currently Associate Professor at the School of Creative Media of the City University of Hong Kong.

## Artist Statement

I was born in January 1968 when peace had more or less resumed, but I had been conceived when news of the protests, struggles and violence was being reported daily. This violence was something quite rare for the city, which had always provided shelter for people from nearby countries escaping their own national conflicts. It is an amazing fact that I was physically close to this historical moment but actually have no memory nor experience of it at all. Even my parents did not witness any of the events in person — the closest incident to either of them was my father's proximity at work to a nearby factory in which one of the first serious labour disputes broke out. In the following days bus drivers went on strike to show support — my father was not political and continued to go to work as usual, except that this time he went on foot.

History before my birth appears as a remote combination of events and judgements. It seems there is no flesh but only pieces of information that are reduced to data for analysis. Historical figures only hold meaning for history, nothing else. My father's uneventful recollection is, for me, the greatest subversion of all the historical depictions that I came across during my research. Perhaps we crave an authentic history, which unfortunately is not necessarily reality. Or, to be fair, we never achieve a full picture of reality, which is often presented or interpreted in fragments, or sections.

When I was unearthing all these fragments of Hong Kong's history in 1967, it became a means to contemplate their hidden relationship with other elements from the same time; a way to consider my links to this secular world while I was still in my mother's womb. It was like a journey in search of something that was barely prescribed. But there were narratives popping up during my search, which I found to be a way to understand the larger narrative. I was amazed that pop music was used to fight revolutionary songs; that young leftist students condemned the restrictive colonialist "manners" they learnt at school whilst they embraced the greatest UK pop songs of the year... But then I know I am no historian or researcher. I will be lost and will never establish any conclusion.

Leung Chi Wo



## 梁志和

1968年生於香港，梁志和於1991年在意大利攝影研究及檔案中心修讀攝影文化課程，並於1997年獲香港中文大學藝術碩士學位。梁志和透過攝影、文字、現成物、行為及裝置，融合歷史資料搜集及概念化的探究，驅使我們對記憶、權力體系和歷史矛盾產生懷疑。以香港六七暴動為軸心，梁志和持續發掘當年發生的社會、文化和政治事件。他透過收集和拼合現成舊物、檔案資料和影像，從而拼合和對比生活日常及政治事件。

梁志和的作品曾於多間主要國際博物館及機構展出，包括英國倫敦泰特現代美術館、德國杜塞爾多夫 NRW Forum、巴西聖保羅影像聲音博物館、美國紐約國際工作室及策展計劃 (ISCP) 及美國皇后區藝術博物館。梁志和與黃志恆的聯合創作項目，於2001年代表香港首次參加威尼斯雙年展。他亦曾參與其他年展，包括上海雙年展、深港城市\建築雙城雙年展、馬拉喀什雙年展、廣州三年展，以及英國曼徹斯特亞洲藝術三年展。於2015年，梁志和在中國深圳OCT當代藝術中心舉辦回顧展“請按鈕……瞻前顧後——梁志和個展”。

梁志和是Para Site創辦成員，他現為香港城市大學創意媒體學院副教授，於香港居住和工作。

## 藝術家陳述

我生於1968年1月，那時香港社會大致回復平靜，但當我還是孕育於母親的腹腔，示威、抗爭與暴力事件的新聞卻似是沒完沒了。這種社會狀態在一向作為鄰國人民避難所香港，甚為罕見。我妙想雖然跟這個歷史時刻那麼近，怎麼沒有任何經驗和記憶。就算是我的父母，也沒有親歷那些場景。最接近他們的經驗，是我父親於首個爆發工潮衝突的工廠附近上班。隨後的日子，巴士司機加入罷工以示支持抗爭的工人。不關心政治的他如常工作，分別只是在於他步行上班。

我出生以前的歷史，看來是一連串遙不可及的事件和判斷的混合體，沒有質感和溫度，只有一堆堆供人分析的資料；歷史人物只對歷史有意義，沒有更多。對我來說，父親平淡的回憶敘事，正顛覆了我研究所得的歷史描述。或許我們都渴望掌握最真確的歷史，但不幸這不一定就是現實。或換句話說，我們永遠不能得到現實的全部，因為它常被以段落的方式呈現或演繹。

發掘1967年香港歷史的片段，過程成為了一種方法，助我深入思考它與其他同時期歷史元素的隱密關係；讓我思考還在娘胎時的我與這個俗世的聯繫。這就像一趟幾乎沒有既定目標的旅程，但在尋覓的旅途中，一些不同的故事陸續浮現，令我了解更寬闊的敘述。我驚歎流行音樂曾用作對抗革命歌曲；年青左派學生痛恨殖民地禮儀規範的同時，又可擁抱當年最流行的英國流行音樂……但我深知我不是歷史學家或研究員；我會迷失，並且永遠得不到任何結論。

梁志和



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