


Leung Chi Wo 梁志和 Past-Future Tense 過去的未來

23.5.2023 - 1.7.2023



**Blindspot
Gallery**



“Past-Future Tense” is **Leung Chi Wo**’s third solo exhibition at the gallery, continuing his articulation of an unprescribed history of Hong Kong across time. Leung’s recent research into the colonial history of Hong Kong introduces a new anchor point set in the year 1982 when negotiations commenced between the Chinese and British governments with regards to the handover of Hong Kong, prompting an unpredictable future for the city.

《過去的未來》是梁志和在刺點畫廊的第三次個展，藝術家繼續闡述時光流逝中的非常規香港史。梁氏近來對香港殖民歷史研究聚焦於1982年，這一年中英政府就香港回歸開始談判，使得這座城市的未來變得波譎雲詭。

Leung explores the anonymities embedded within records of the past, facilitating the notion that anyone can become a part of history through reimagining a pre-dated future. In a historical encounter on September 22, 1982, previous British Prime Minister Margaret Thatcher made her first visit to China where she met with the former Chinese Communist Party Leader Deng Xiaoping to discuss the future of Hong Kong following the handover year of 1997. Officials reported that the meeting had failed to reach a verdict but two years after, the Sino-British Joint Declaration was signed.

Surfing through real historical events that read like fiction, Leung investigates the contesting narratives of history. Rather than solely focusing on factual accuracy, he employs a unique approach of “self-searching” which embraces side-tracking and deviating attention from history’s grand narrative. Disparate timelines converge in the handwritten notes of Margaret Thatcher (derived from National Archives, London), the first official photograph celebrating the birth of Prince William, and archival footages from TV news. The result is a constellation of past events seen in a new rendition, opening up new possibilities for the interpretation of history, an antidote to the saying: “history is written by the victors.”

梁氏審察歷史中隱匿、佚名的面向，建構出任何人都能在過去想像一個預定的未來而成為歷史一部分的命題。在1982年9月22日一次歷史性會面，英國首相戴卓爾夫人首次訪華，會晤國家主席鄧小平以談判香港1997回歸後的未來。官員指談判無法得出定案，但中英聯合聲明卻在兩年後簽署。

瀏覽著那些讀起來如同小說般的真實歷史事件，梁氏調查歷史裡具爭議性的敘事。藝術家不只專注在史實，在研究過程中利用獨特的「自我探索」方法，提倡改變主體、轉換焦點等手法。截然不同的時間線被拼湊在一起，挪用了戴卓爾夫人的手寫筆記（取材自英國國家檔案館）、威廉王子誕生後第一張官方發放的照片、以及電視新聞檔案片段。結果是重新排列的一系列往事開啟了詮釋歷史的新可能，成為對抗既定俗語「歷史是由勝利者書寫」的一劑良藥。







Excellent Mirror, Excellent Sun, Excellent Daily and *Excellent Star* are mixed media collages that stem from four different newspapers published on the same day – July 29, 1982. The cover of these newspapers unanimously feature the first royal family portrait marking the birth of William, Prince of Wales. The acrylic glass of the framed collages are engraved with Margaret Thatcher's handwritten remark 'excellent' which she wrote on an official document transcribing a conversation between several British officials and a Chinese ambassador on the matter of Hong Kong's handover. Thatcher's poignant remark 'excellent' was written on the same day as the royal announcement but the affair remained concealed beneath layers of celebratory news.

《卓越之鏡》、《卓越之陽》、《卓越天天》和《卓越之星》是四件混合媒介拼貼作品，用四份1982年7月29日同日刊登的不同報章創作而成。這些報章封面不約而同展示英國王室第一張家庭照以宣佈威廉王子誕生。作品框的亞加力膠片刻有戴卓爾夫人手書「非常好」，來自1982年同日所寫某份公文，作為中國大使和英方討論香港回歸的結論。而這事被隱藏在層層慶祝新聞之下。

Interwoven into these collages are different found objects. They include a set of stamps depicting the Chinese year of the dog, a booklet entitled *China Dairy* written by David Hockey after his visit to China, album covers of English new wave bands with the Sinophile names of Wang Chung (Yellow Bell) and China Crisis, and an Atari video game provocatively titled *China Syndrome*. Leung's collages bind together materials and cultural signifiers that embody his contemplation of a future re-imagined from the past.

一組在1982年製造或發佈的物品與這件藝術品交織。它們蘊藏建構而成的西方對華意識形態，以及集體渴慕一個臆測的社會，在那裡東西方能夠共存。這系列物品包括一套狗年生肖郵票、大衛·霍克尼在中國之行後撰寫的《中國日記》、英國新浪潮搖滾樂隊「黃鐘」和「中國危機」的專輯、以及大膽地名為「中國症狀」的雅達利電玩遊戲。各種材料和文化符號並置，體現出藝術家凝思從過去所感受到的未來。





Excellent Sun

《卓越之陽》

2023

Found objects, mixed media collage, wooden frame

現成物、混合媒介拼貼、木框

46.8 x 39.8 x 4 cm



Excellent Mirror

《卓越之鏡》

2023

Found objects, mixed media collage, wooden frame

現成物、混合媒介拼貼、木框

46.8 x 39.8 x 4 cm



Excellent Daily

《天天卓越》

2023

Found objects, mixed media collage, wooden frame

現成物、混合媒介拼貼、木框

46.8 x 39.8 x 4 cm



Excellent Star

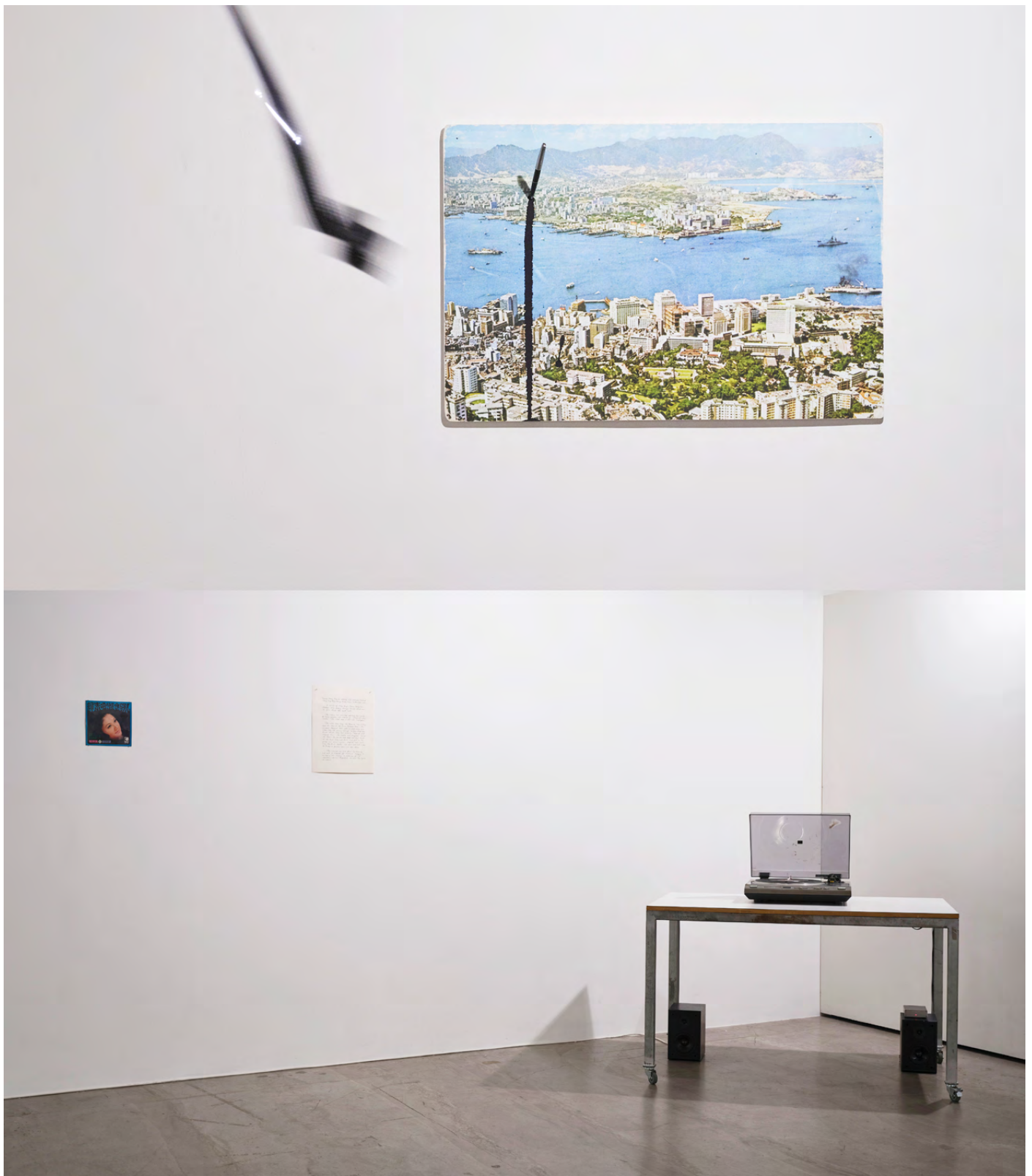
《卓越之星》

2023

Found objects, mixed media collage, wooden frame

現成物、混合媒介拼貼、木框

46.8 x 39.8 x 4 cm



One day too early...

《早了一天……》

2021

Inkjet print mounted on cardboard, ink, fountain pen, motor, black & white negative, vinyl record, turntable & speakers, feather, handwritten text in ink on paper

硬卡噴墨打印、墨水、鋼筆、摩打、黑白底片、黑膠唱片、唱盤和揚聲器、羽毛、手寫墨水紙本

Installation size variable 尺寸不定

“
November 11, 2020.

I came to Dundas Street as I thought a gang attacked a journalist for some reason on this date but 50 years ago. He worked for Express Daily, a newspaper nobody remembered. His name was Chan Wing, or Chan Lo Wing, a name not uncommon for a 47-year-old man in 1970 and even years later. It was reported that he was stabbed several times in his body. Apparently, it was a robbery as he lost his Rolex, a pair of Parker 61 and lots of cash.

I can easily understand the meaning of a Parker fountain pen for a journalist, but a Rolex and HK\$600? The money could be good enough for his salary. But it was not the end of the month...

A journalist was attacked. The police said it's under investigation. But there was no result for me.

I mistook the date: actually, he was attacked on November 12. I came one day too early. I missed to meet him.

We're now listening to "Come back, I miss you", a Mandarin cover version by Frances Yip, who made this recording also in 1970, early in her career. She sings, "...You taught me how to survive the days of turbulence... Where are you? Come back, come back!..."

I got no updated news about Chan Wing, but I suppose he didn't die of the attack.

Express Daily had no history and no future, simply forgot by all of us.

Frances moved on as one of the best remembered Canto-pop singers with fans in Hong Kong, China and Southeast Asia. Fluent in English, Mandarin and Cantonese, she is also a sought-after master of ceremonies. She was chosen as the co-presenter at the British Farewell Ceremony in 1997 when the sovereignty of Hong Kong was transferred to China.

On Wed, 29th April 1970, British soldier Bob and his wife Maie sent a postcard to Mr. & Mrs. H. Sang of Scotland. ”

Leung Chi Wo

「
2020年11月11日。

我來到登打士街，因為我認為在50年前的這個日期，一伙流氓不知什麼原因襲擊了一名記者。他曾在《快訊日報》工作，這是一份無人記得的報紙。他的名字叫陳榮，或陳老榮，這個名字在1970年甚至多年後對於一個47歲的男人來說並不少見。據報導，他的身體被刺了幾刀。顯然，這是一宗搶劫案，因為他失了他的勞力士手錶、一對派克61鋼筆和大量現金。

派克鋼筆對於記者的意義我很容易理解，但是勞力士和600港元？這筆錢足以支付他的薪水。但這不是月底.....

一名記者遭到襲擊，警方表示正在調查中。但是我沒有得到結果。

我弄錯了日期：實際上他是在11月12日被襲擊的。我來得早了一天，我錯過了跟他相遇。

我們現在聽到葉麗儀翻唱的國語流行曲《歸來吧！懷念的人》。她是在1970年錄製這張唱片，正處於職業生涯的早期。她唱道，「.....你教我，熬過多少雨夕風晨.....你在何處歸來吧，歸來吧！」。

我沒有得到關於陳榮的最新消息，但我想他沒有死於襲擊。

快報沒有歷史也沒有未來，就是被我們所有人遺忘了。

葉麗儀成為最為人記得的粵語流行歌手之一，在香港、中國和東南亞都有歌迷。她精通英語、普通話和廣東話，也是一位極受歡迎的司儀。1997年香港主權移交中國時，她被選為英國告別儀式的聯合主持人。

1970年4月29日，星期三，英國士兵 Bob 和他的妻子 Maie 寄了一張明信片給蘇格蘭的H. Sang 夫婦。

」

梁志和



*Express Daily Reporter Stabbed and Critically Wounded
(Hong Kong Hing Shing Daily News, 13 December, 1970)*

A reporter of Hong Kong's Express Daily was attacked while passing through Dundas Street near Fa Yuen Street late last night.

The violence was committed reportedly by a group of angry gangsters who intended for robbery but were resisted. The actual cause is still under investigation.

The victim Chan Wing, also known as "Chan Lo Wing", aged 47, lives at 169 Prince Edward Road. The incident happened last night at about eleven p.m. When Chan was passing through Fa Yuen Street near Dundas Street, three men suddenly appeared and stopped him. He resisted and struggled. Turned into chaos, he was hit with hard and sharp objects at the head, body and hands, and fell to the ground with serious injuries. And his Rolex worth more than \$1,000 together with \$100 cash and a pair of Parker 61 fountain pens were also looted.

The injured was later found by passers-by and sent to hospital for treatment. Replying to an inquiry this morning, a spokesman for the Information Services Department described the injuries as critical.





Leung's latest video ***My Random Diary 0***, and its prequel ***My Random Diary*** (2020) are conceived in tandem with his photographic project ***Date Series*** (2017-ongoing). The project began with Leung revisiting the locations where bomb attacks took place during the Hong Kong Riots in 1967. Exactly fifty years later, on the same date and location, the artist turns his camera upward and captures images of the sky on black and white film. When naming the individual photographs within the *Date Series*, Leung draws parallels between civil and personal events that happened on the day of the riots, accentuating the coexistence of ephemeral yet notable timelines under the same sky.

梁志和最新錄像作品《我的混亂日記 0》以及前作《我的混亂日記》（2020），與長期創作計劃《日誌系列》由2017年至今同時期開始創作。《日誌系列》始自梁氏於五十年後重遊香港六七暴動炸彈襲擊現場。在五十年後同日同地，藝術家將鏡頭轉向天空以黑白底片拍攝。為《日誌系列》中的照片命名時，梁氏選擇了在暴動同日發生的民眾和私人事件，強調了同一片天空下並存著短暫而值得紀念的時間線。



遭十餘名大漢襲擊，三男均被利刀刺傷手和頭部

(film still 錄像截圖)

My Random Dairy

《我的混亂日記》

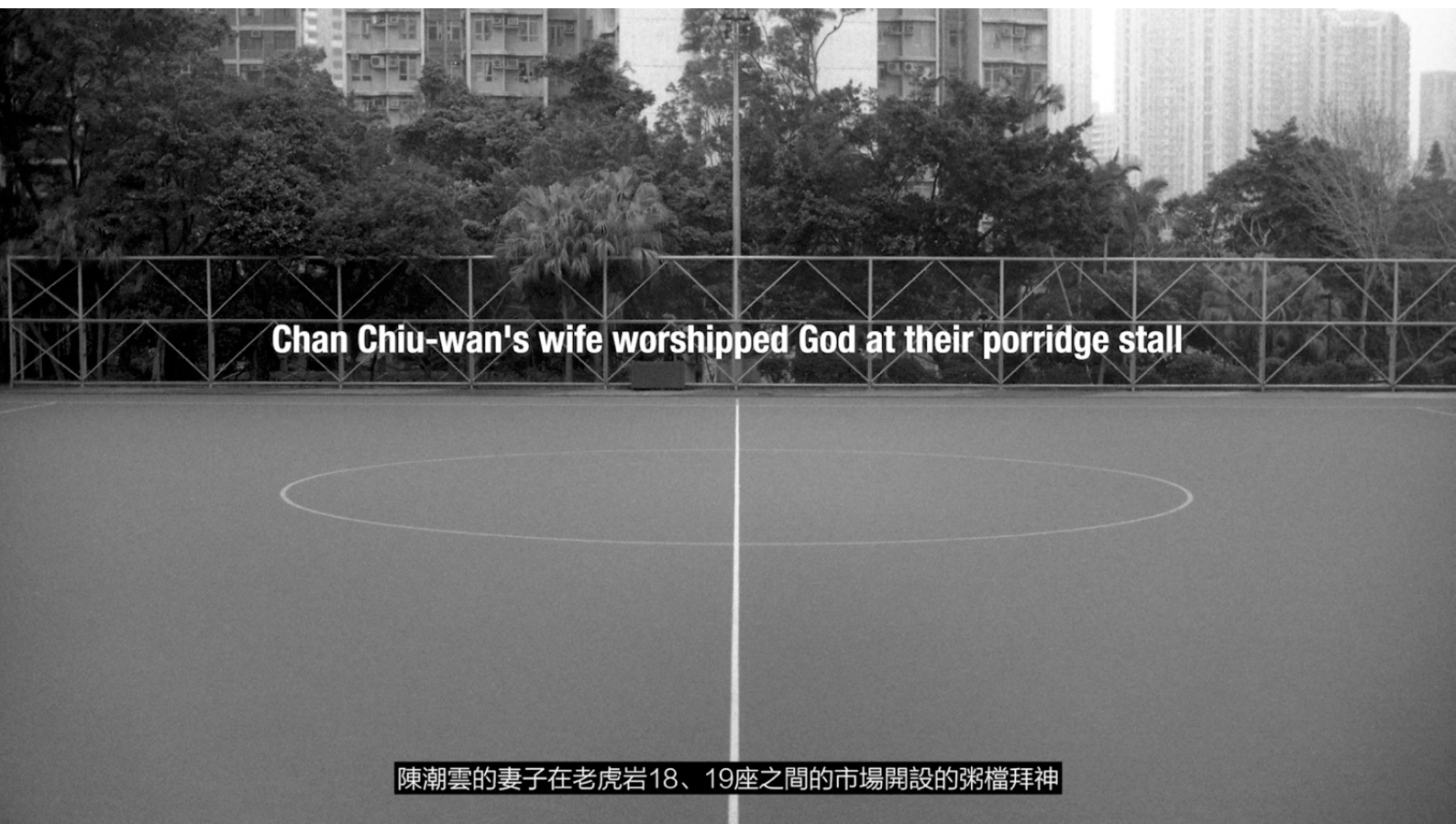
2020

Single channel video installation (black & white, sound, 4K)

單頻錄像裝置 (黑白色、有聲、4K)

18'05"

Edition 版本 : 5 + 2AP



(film still 錄像截圖)

My Random Dairy 0

《我的混亂日記 0》

2023

Single channel video installation (black & white, sound, 4K)

單頻錄像裝置 (黑白色、有聲、4K)

18'05"

Edition 版本 : 5 + 2AP



Date Series

《日誌系列》

2017-

Archival inkjet print

收藏級噴墨打印

52 x 82 cm each (image size)

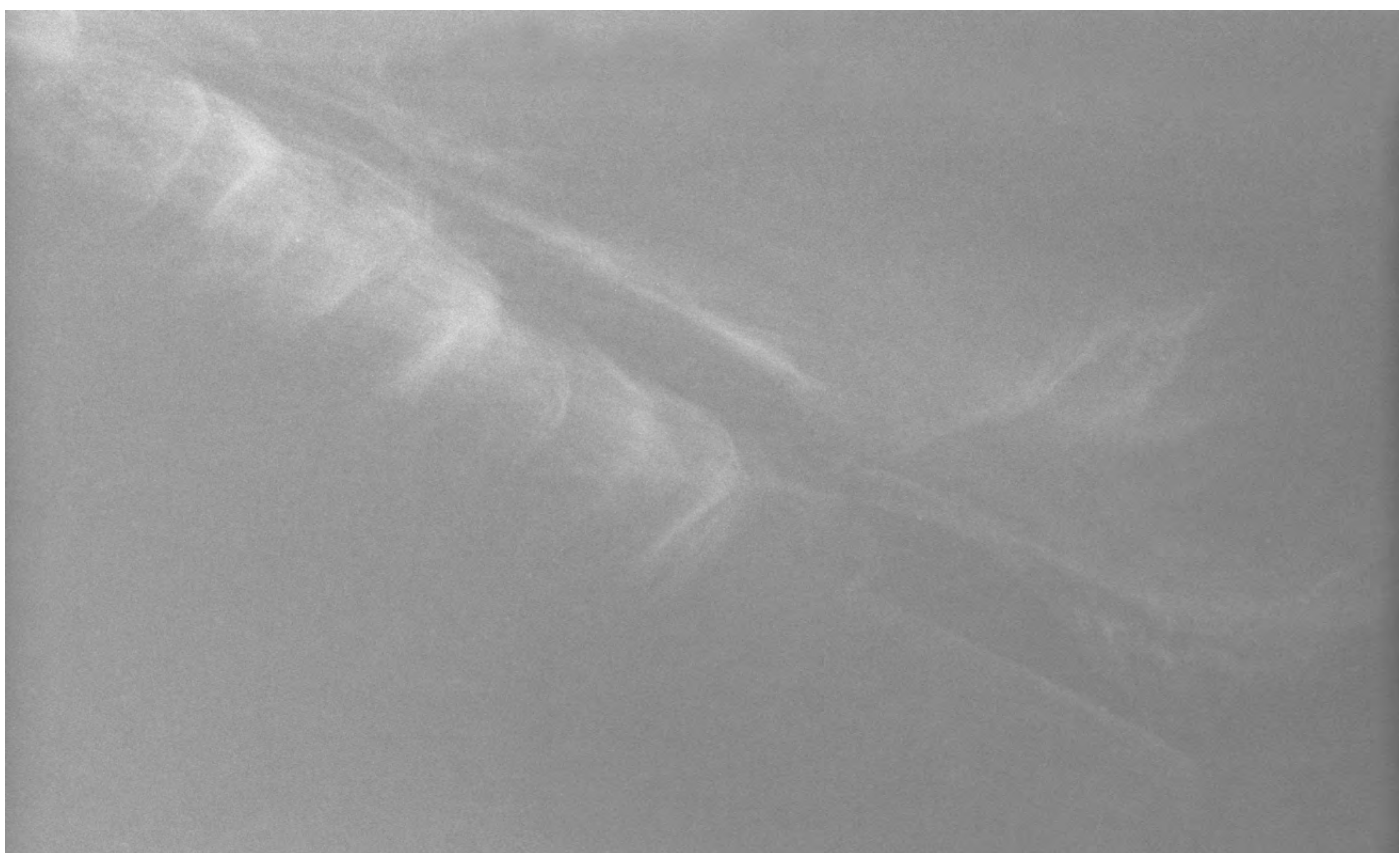
54.2 x 84.2 x 3.8 cm each (framed size)

Edition 版本 : 5 + 2AP

[\[Click here to view each image with details \]](#)



The Naming of Kowloon Park, November 15, 1968
《1968年11月15日，九龍公園命名》，2018



My Birthday, January 6, 1970
《1970年1月6日，我的生日》，2020



Berlin

《柏林》

2023

Electric boiler, book, crystal, coin, postcard, stuffed toy, steel frame

電熱水爐、書籍、水晶、硬幣、明信片、毛絨玩具、鋼架

138.5 x 64 x 56 cm

Another component of the sculpture is an open book entitled *What Price Coexistence?* written by John Slessor, with a piece of crystal pierced through its pages. Slessor was a former British Royal Air Force marshal, and his book came to light during the Cold War. Slessor radically proposes in his book a Hong Kong that is administered under the United Nations trust, similar to Berlin, hence envisioning an alternative future for the city. Interlaced with these elements are various objet trouvés including a Hong Kong five cent coin from 1949, an artificial flower citing the 1967 Hong Kong Riots which erupted in a plastic flower factory due to labour disputes, a 1960s teddy bear from Berlin, and a postcard sent from Hilton Berlin to Charles Hurl, an American soldier who fought for the Allies in Europe in WWII. Leung articulates parallel worlds in this sculpture which hark back to the Date Series: some which are temporally synchronous yet spatially distant, others which are temporally distinct but spatially unified. The Berlin water heater is further modified by Leung to make a ticking sound, evoking the passages of time.

雕塑另一個主要部分是一部名為《共存何價》的書，頁面刺有水晶。此書由前空軍元帥約翰·斯萊瑟撰寫，在冷戰早期面世。斯萊瑟在書中提出激進政策，希望將香港如柏林般交由聯合國管治，建議未曾實現過的另類香港未來。圍繞主部件的是不同現成物，包括一個1949年香港五毫硬幣、一朵人造膠花作為1967年香港暴動的註腳，因為第一宗暴動衝突正因塑膠花工廠的勞工糾紛引發、一個60年代柏林的泰迪熊玩偶、和一張從柏林希爾頓酒店寄給查爾斯·荷爾的明信片，他是一名二戰時期在歐州為同盟國作戰的士兵。與《日誌系列》相似，梁氏呈現兩個平行世界，一個在同一時間卻分處異地，另一個在同一地點卻年代迥異。





The sculpture ***Gather the Tears*** stems from the artist's research into the colonial reports of Hong Kong from the National Archives in London, as well as the official memoir of Margaret Thatcher. Leung observes and conjectures that the future of Hong Kong was deemed by the then-British government as no more than a drop in the ocean. Every sentence referring to "Hong Kong" in the memoir are meticulously cut out forming a long continuous strip, piled atop the book. The sculpture is reminiscent of a head of hair. Stabbed into the pages of the memoir is a crown of aluminum alloy, fashioned with six craft knives and two levels of dangling glass teardrops.

雕塑《收集淚珠》來自於藝術家調查英國國家檔案館的香港殖民報告，以及戴卓爾夫人官方回憶錄。梁氏觀察並推測香港未來對英國統治者而言不過是滄海一粟。每一句寫及「香港」的句子被割成一串長條，堆在書本上如同滿頭嚇人的亂髮。鋁合金冠冕插在回憶錄書頁上，由六把美工刀與兩層晃動的淚滴形玻璃裝飾而成。





Gather The Tears

《收集淚珠》

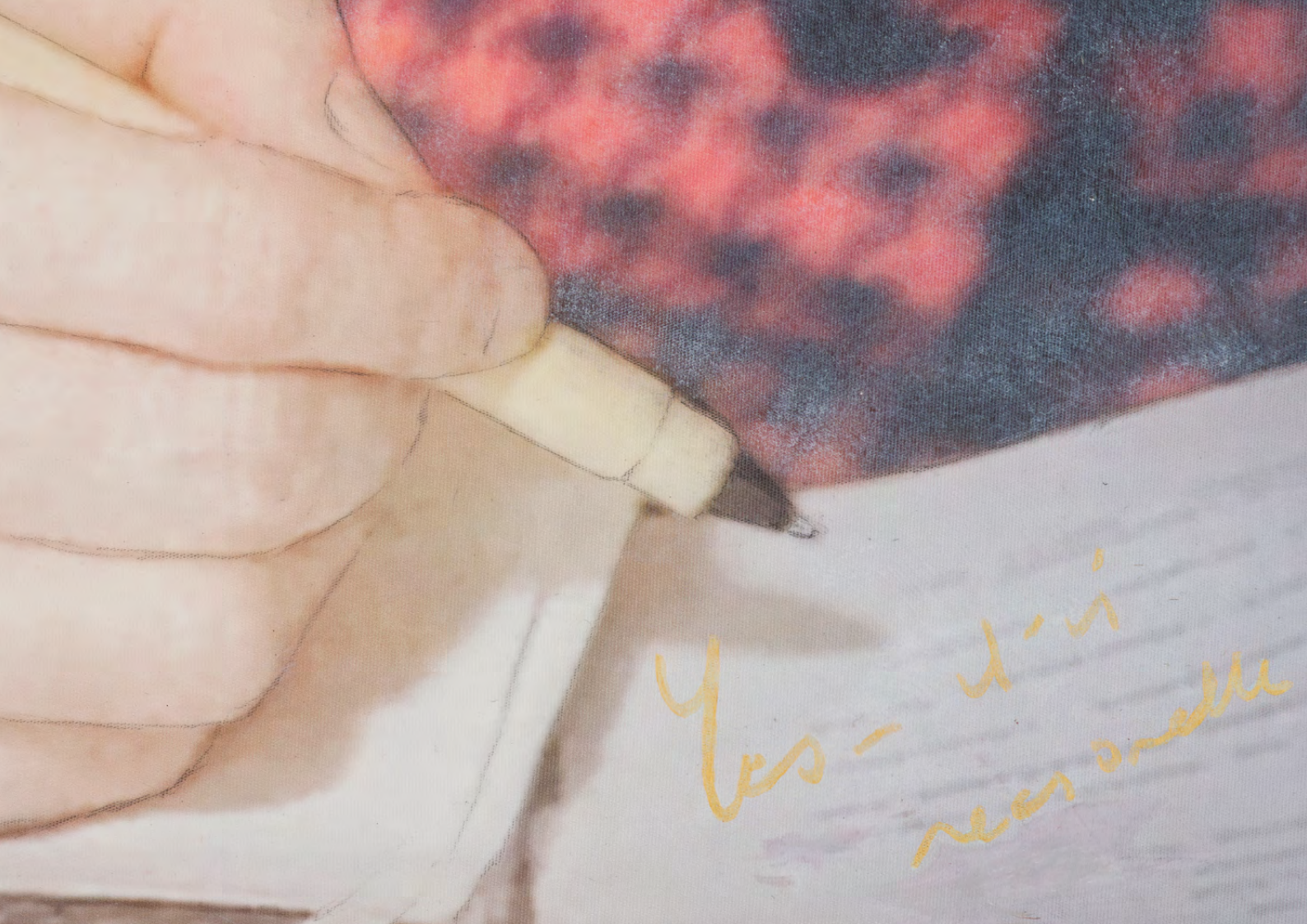
2023

Aluminum alloy frames, glass, craft
knives, book, music stand

鋁合金架、玻璃、美工刀、書籍、譜架

137 x 62 x 62 cm





Yes, It Is Reasonable and ***And if they are not obtainable?*** are two prints on canvas extracted from news footages, both featuring Margaret Thatcher's hand in a gesture of writing. On the bottom corners of each canvas, Thatcher's handwritten notes, derived from archival documents, are enlarged by laser-engraving, and then coloured in by the artist. Thatcher's remarks "Yes, it is reasonable" made in 1980, was a response to the reinforcement of military garrisons in Hong Kong. Her other comment "and if they are not obtainable?", made in 1982, exposes her scepticism towards the continuation of the British administration in Hong Kong following the handover year of 1997. These are both remarks made by Thatcher shortly before her meeting with Deng in China on September 22, 1982.

《好，有道理》和《那麼如果一無所得？》是兩件畫布作品，從檔案新聞片段節錄而成，並繪有戴卓爾夫人書寫姿態的手。作品底下角落是戴卓爾在殖民文件中的評論，原先保密，如今由藝術家以鐳射雕刻放大並著色。戴卓爾在1980年評論道「好，有道理」（"Yes, It is reasonable"）回應英軍駐港部隊增援，另一句1982年的評論「那麼如果一無所得？」（"and if they are not obtainable?"）揭示她對香港回歸後延續英國管治感到懷疑。作為戴卓爾在1982年9月22日訪華即將會晤鄧小平前的發言，兩番評論都引人注目。



Yes, it is reasonable

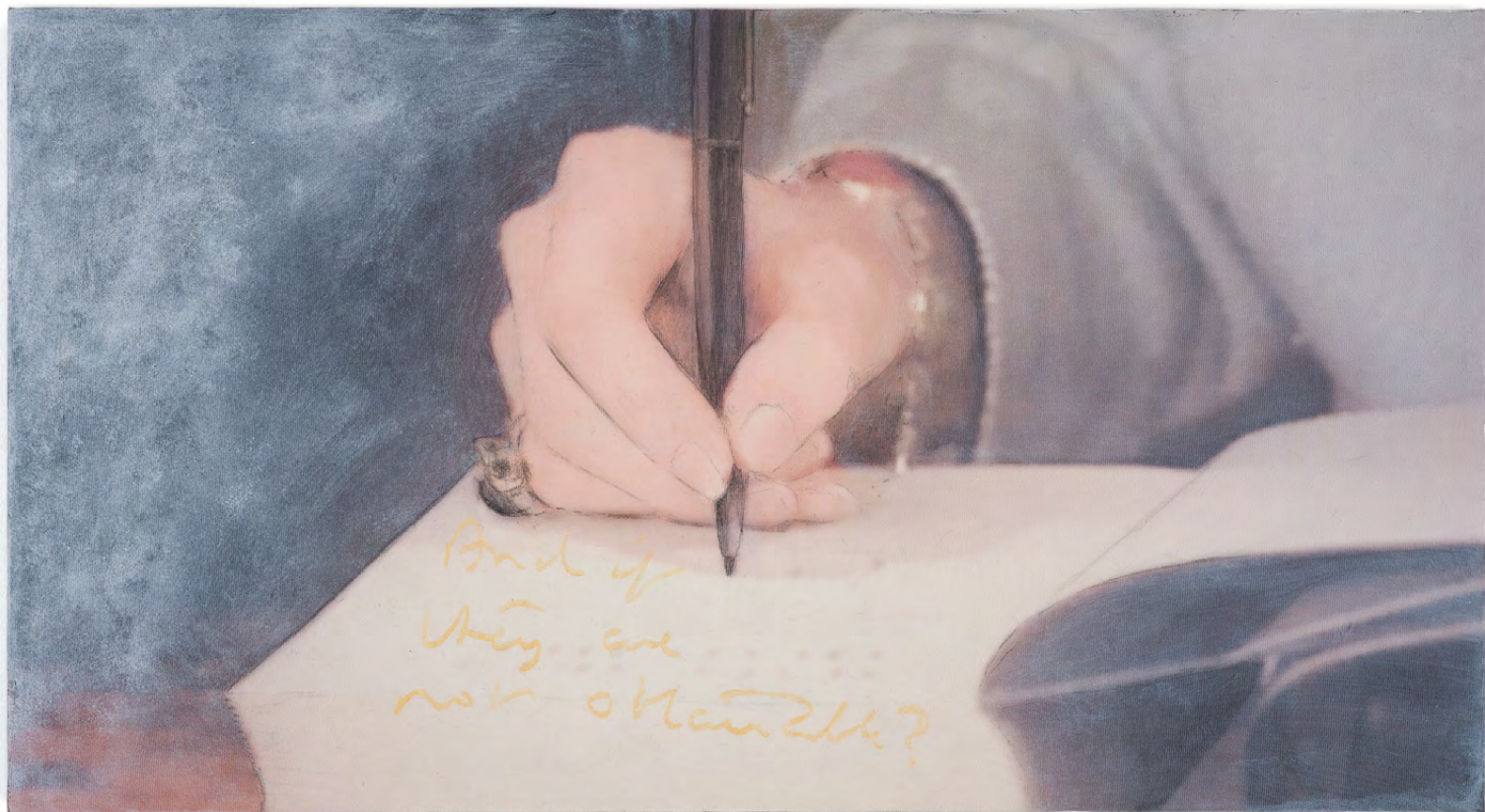
《好，有道理》

2023

Laser engraving, pencil, acrylic, inkjet print on canvas

激光雕刻、鉛筆、塑膠彩、噴墨打印布本

32.5 x 59.8 x 2 cm



And if they are not obtainable?

《那麼如果一無所得？》

2023

Laser engraving, pencil, acrylic, inkjet print on canvas

激光雕刻、鉛筆、塑膠彩、噴墨打印布本

32.5 x 59.8 x 2 cm



Portrait of a Young Man

《年輕男子的畫像》

2023

Graphite on paper

鉛筆紙本

30 x 24 cm (paper size)

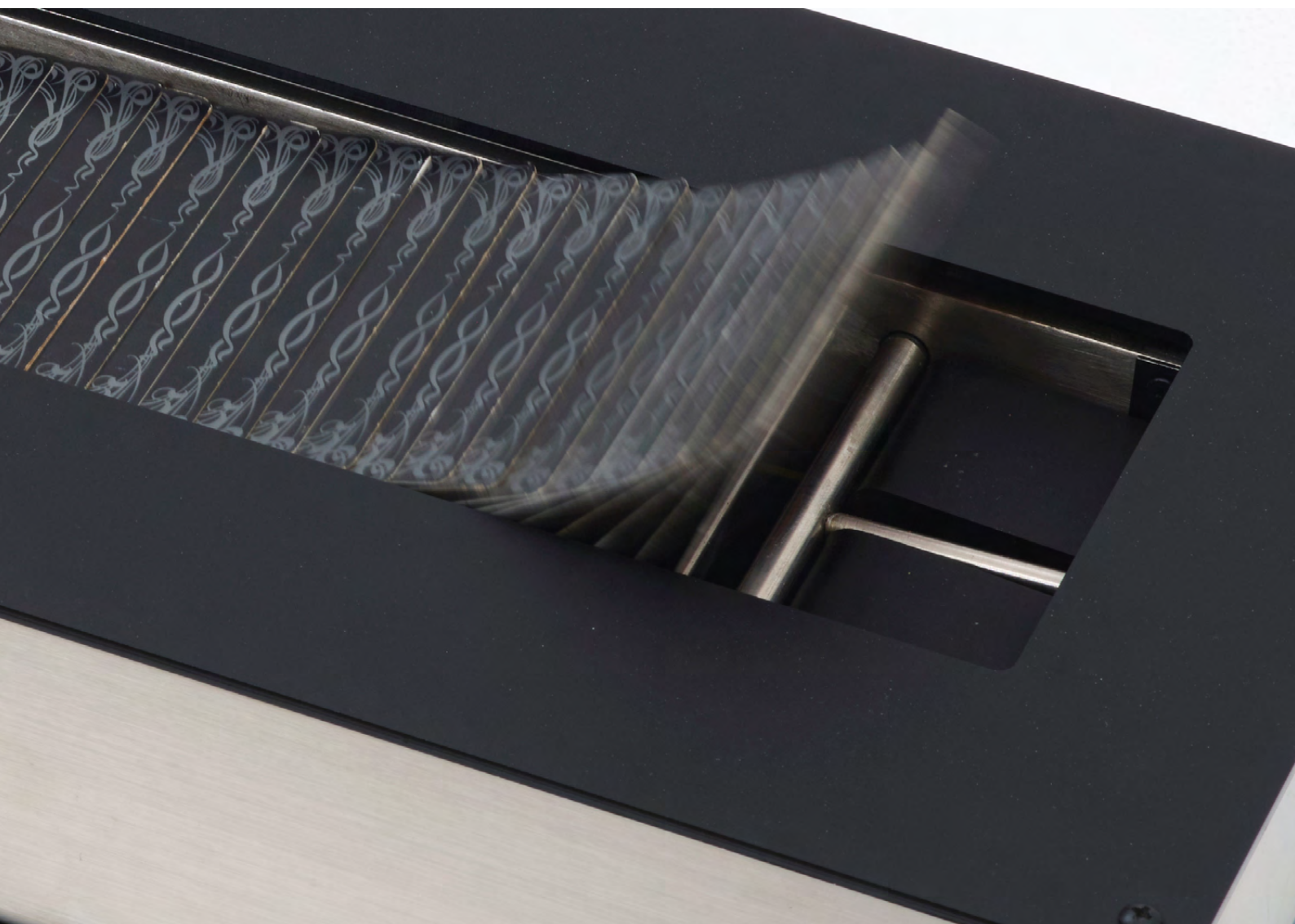
43 x 37.1 x 4 cm (framed size)

“I was unaware of the “Battle Spirits” card game until my conversation with TK, although I have heard of the high value of some collectable cards among kids for many years. There have always been sought-after toys in different generations. They provide a sense of engagement and connection for children and become objects of attachment and memory for some when they are grown up. “Battle Spirits” was released in 2008. I got this set from a young man who looked in his late teens or early twenties. I didn’t ask for how long he had kept them.”

Leung Chi Wo

「與TK對談之前，我不知道有Battle Spirits遊戲卡，雖然曾聽聞類似的遊戲卡，在青少年圈子中有很高的價值。不同年代都有其炙手可熱的遊戲，給予小朋友參與和聯繫的感覺，並在他們長大成人後成為懷念和回憶的對象。Battle Spirits於2008年發行，這套遊戲咁是我從一位十多廿歲的年輕人手上得到的，我沒有問他收藏了多久。」

梁志和





Battle Spirits

2020

Kinetic system, vintage game cards, stainless steel, acrylic frame

動力裝置、二手遊戲卡、不鏽鋼和亞加力外殼

48.5 x 20 x 8.5 cm



“ Hong Kong Disneyland opened in 2005 as a government initiative in Hong Kong to boost the economy devastated by SARS in 2003. But the history of Disney in Hong Kong can be traced back to long before that. Many of Disney’s licensed toys were made in Hong Kong in the 1960s. Many of my generations grew up with the weekly tele-broadcast of The Wonderful World of Disney in the 1970s. However, this one was licensed in 1998 and made in China. It belonged to a young woman who had it as a gift for more than 10 years, but she gave it up when clearing her home. ”

Leung Chi Wo

「香港迪士尼樂園於2005年開幕，是2003年非典型肺炎重創經濟後，政府其中一個振興經濟的項目。但迪士尼在香港的歷史遠早於此。60年代，許多迪士尼玩具都是香港製造。70年代的人每周都在看迪士尼《彩色世界》電視節目中長大。這個米奇洋娃娃是1998年在中國製造，原屬於一位年輕女士，是十多年前的禮物，但在整理家居時不要了。」

梁志和





Mickey

《米奇》

2020

Stainless steel, vintage stuffed toy

不銹鋼、二手毛絨布偶

18 x 18 x 20 cm

About Leung Chi Wo (b. 1968, Hong Kong)

Leung Chi Wo (b. 1968, Hong Kong) uses photography, texts, found objects, performance, and installation to combine historical exploration with conceptual inquiry, to reinforce our doubts about memory, power systems and the ambivalence of history. By synthesizing and collecting vintage objects, archival materials and images, Leung juxtaposes quotidian events with parallel moments of political instability. His research-based practice often addresses the fissures and ambiguities existent within historiography, and proposes that history is written by those in power. His recent research has focused on the colonial history and postcolonial reality of Hong Kong.

In 2001, Leung Chi Wo together with his long-time collaborator Sara Wong represented Hong Kong for its inaugural participation in the Venice Biennale. Leung had his survey exhibition at OCT Contemporary Art Terminal in Shenzhen, China in 2015. His works have been exhibited at international museums and institutions including NRW Forum (Dusseldorf, 2015), the International Studio & Curatorial Program (New York, 2013), Tate Modern (London, 2010), Museu da Imagem e do Som (São Paulo, 2008) and Queens Museum (New York, 2000). Leung has also participated in the Bi-City Biennale of Urbanism\Architecture in Shenzhen (Shenzhen, 2017), Asia Triennial Manchester (Manchester, 2014), Marrakech Biennale (Marrakech, 2012), Guangzhou Triennial (Guangzhou, 2008), Shanghai Biennale (Shanghai, 2000).

Leung is also the co-founder of Para Site, one of Hong Kong's longest standing independent art institutions founded in 1996. He currently lives and works in Hong Kong.

[\[Click here to view Artist CV \]](#)

關於梁志和（1968年生於香港）

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。他還收保和拼合現成舊物、檔案資料和影像，從而將微不足道的日常事件與政治事件並列和對照。他的研究式創作時常關注歷史編纂學中的裂隙與曖昧性。對梁氏來說，歷史總是有權力的掌握者所書寫的。他近期的研究和創作以香港殖民歷史及後殖民現實為重點。

2001年，梁志和與他的長期拍檔黃志恆代表香港參加威尼斯雙年展，此為香港館於威尼斯雙年展的首次呈現。梁志和於2015年在中國深圳OCT當代藝術中心舉辦回顧展“請按鈕……膽前顧後—梁志和個展”。他的作品曾於多間主要國際博物館及機構展出，包括德國杜塞爾多夫NRW Forum（2015）、美國紐約國際工作室及策展計劃（ISCP）（2013）、英國倫敦泰特現代美術館（2010）、巴西聖保羅影像聲音博物館（2008）、及美國皇后區藝術博物館（2000）。他亦曾參與其他年展包括深港城市\建築雙城雙年展（2017）、以及英國曼徹斯特亞洲藝術三年展（2014）、馬拉喀什雙年展（2012）、上海雙年展（2020）、廣州三年展（2008）。

此外，梁氏亦於1996年參與創立了香港存在時間最長的獨立藝術機構Para Site。他現於香港居住和工作。

[\[按此查閱藝術家履歷 \]](#)



www.blindspotgallery.com

+852 2517 6238 | info@blindspotgallery.com

15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong

Opening hours: Tue - Sat, 10:30am - 6:30pm; closed on public holidays