



吳漢曦 TERRY NG HON HEI

邊界

BORDER

29.8-11.10.2015

### Carol Chow

In recent years, Hong Kong has seen a flourishing amount of artworks that theme on the border. Given the different forms of representations, their core invariably lies in the exploration of and reflection upon the identity issues triggered by the Hong Kong-Mainland China political and economic disputes. The *Border* series by Terry Ng Hon Hei is the artist's first attempt on the Hong Kong-Mainland relationship, followed by *Local Tourist* and *Interweave*. He started with portraying the places and people's life at the border in a documentary manner, while in the latter two series he has taken up action-led approaches. In *Local Tourist*, Ng disguised as a Shenzhen tourist and he joined a one-day trip to Hong Kong. Making use of this identity as "the Other," he experienced the city anew with a critical glance. In the last part of the trilogy, he applied GPS and computer technology to delineate his traverse through the border area, the outcome of which being a series maps demarcated with an abstract yet clear, solid line.



本地客 Local Tourist, 2015



交織 Interweave, 2015

Terry Ng's trilogy has proffered multiple possibilities in visually presenting and interpreting the border: from documentary approach to experiential exploration; from the perspective of a Hongkonger to paradoxically a local tourist, to further assuming one which could be any person passing through the various customs checkpoints either from Hong Kong to Mainland or vice versa; and from the microscopic documentation of the daily travail to the macroscopic topographic study. In terms of the Hong Kong-Mainland discourse, Ng has broken away from the rigid dichotomous logic circulating in the mainstream media, introducing rather an ambiguity and fluidity (of identity) derived from the mutually constitutive relationship between the border and the border-crossing action. While in terms of the relationship between photography and social practice, *Border*, *Local Tourist* and *Interweave* have shown photography as an objective representation of reality, as a subjective intervention into society, and furthermore as a derivative of the subjective actions, a complex product of photography's broad spectrum of possibilities.

As with any documentary work, beneath the objectivity there inevitably lies the photographer's own thinking on the subject matter. The *Border* series in this exhibition is no exception. Captured in pale tone are the symbolic icons, for instance, the empty border checkpoint, the cold separation wall, and the seashore line, as well as the different personas. There are people looking afar and those vis-à-vis the camera. What should be noted of are the localities in which these people are pictured. Those looking afar are coincidentally all by the waters, while those facing the camera full-front are seen at everyday life environs, such as biking trails in park, path between apartment buildings and swimming pool. The former settings are saturated with collective memories constituting the Hong Kong-Mainland identity, accumulated through generations of Hong Kong people's own experiences as well as Hong Kong media's portrayal. The same case as my own father, Ng's father also came to Hong Kong from Mainland as an illegal immigrant. It is here where they have given birth to our generation and undergone the economic boom, urbanization and modernization. As for us,

we both have been through the days of carrying red-white-blue sacs, huge and small, to visit relatives in Mainland crossing the Lo Wu Bridge, which on one is prosperity, progress and openness, and on the other barrenness, underdevelopment and poverty. The disparity between the two places has made the people of the same root separated into "Us" and "Others," and the Lo Wu Bridge is the very embodiment of such division. This division is political, as the same time cultural, ideological and psychological. After deciding to work on this project, Ng reminisced how he felt when he once again crossed the border, which he has passed since small in his homecoming trips with his parents. After stepping out of the Futian checkpoint in Shenzhen, he found himself surrounded by high rises and huge crowds. A strong feeling of strangeness surged up in his mind, which is likely to be seen as a reflection in the "no man's land" found in his *Border*. By the same token in the same series there are images capturing people gazing upon their counterpart's side, inadvertently implying that the two places are somehow, interconnected.

The state of Hong Kong and Mainland being apart yet attached pictured by Ng Hon Hei is in fact very much in contrast with the real-life conflicting situation. The arguments erupted due to the discrepancies in political development, and the discontents brought about by the Mainland tourists' behaviour and parallel trading activities in Hong Kong are widening the mental gulf, though the geographical boundary is ironically narrowing and obscuring. It is in such a context that Ng conceived his project, aiming to respond to the prevailing social sentiments. In 2012, he found many of his friends, as if acting in concert, posting hostile messages targeting Mainlanders on social media platforms. To him, the problem should not merely be that of the people's but one corroborated by the system.

By exploring the Hong Kong-Mainland border issues, Ng tries to reconcile the differences between the two places. Inspired by the French artist JR's project *Face2Face*, he too aspires to use photographs of the people to break down the animosity. However, compared with the French artist's giant Israeli and Palestinian portraits, Ng's undoubtedly lacks the visual and intellectual impact of the former, though the very ambivalence of the identity of the people pictured in their daily lives is postulating pertinent questions to the Hong Kong-Mainland dichotomization. More importantly, through his frequent encounter with his subjects, the sense of "otherness" he once felt gradually diminished. In this light, the *Border* can no longer be simply construed as a documentary work, but one embodying the consciousness that the border is a social construction, a fluid social product of the interactions of human with all kinds of external forces. As sociologist Georg Simmel puts it, "The border is not a spatial fact with sociological effects, but a sociological act that is spatially formed."\* (Simmel 1908, pp. 623, cited in Stetter ed 2007, pp. 103) In his act of crossing the boundary, Ng has reconstructed the spatiality of the border as well as the ambiguity of identity emanated.

---

Carol Chow Pui Ha is a lecturer at the Chinese University of Hong Kong. She has been researching on media and Hong Kong identity since 2002, and is the co-author of the publication *Patriotism and Political Censorship* (in Chinese) with Ma Kit Wai. She is currently studying photography and exploring the different possibilities of visual sociology.

\* Simmel, Georg (1908) *Soziologie. Untersuchungen über die Formen der Vergesellschaftung*. Leipzig: Duncker & Humblot.  
Stetter Stephan (ed.) (2007) *Territorial conflicts in world society: Modern systems theory, international relations and conflict studies*. New York: Routledge.

## 藝術家自述

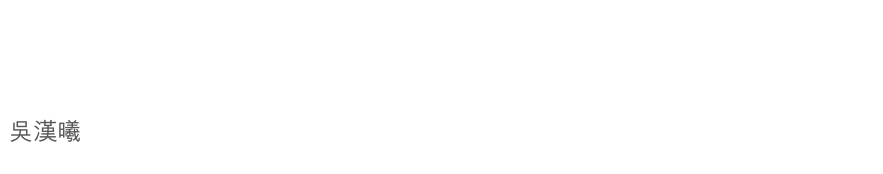
一則香港邊境禁區分段解封的新聞，重提了那一道劃分兩地的邊界原是遊移不定：從1951年設立邊境禁區，到1962年擴大範圍，輾轉到現今逐步縮減。通過簡便關卡，兩地以不同形式在頻密往來，彼此拉扯角力。箇中轉化，我們似乎總是無從掌握。

那則禁區解封的新聞，令我猜想也許事情的端倪，本就埋藏在那一道邊界之下，著跡於兩地邊境之間？

## ARTIST'S STATEMENT

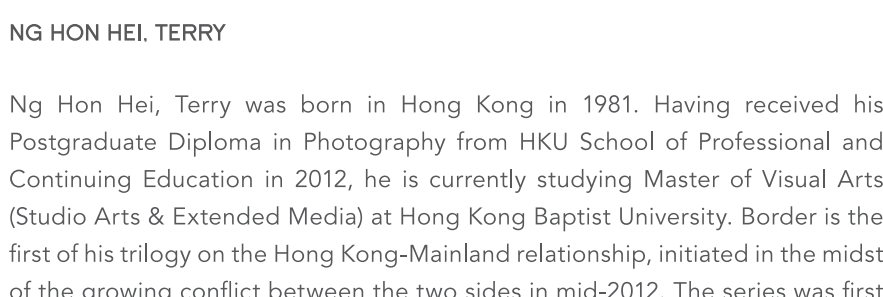
The Hong Kong-Mainland China border is permanently changing—a fact reiterated by the news announcing the large-scale reduction of the Frontier Closed Area in phases. Established in 1951, this closed zone was expanded once in 1962, now being shrunk and re-aligned again. While crossing the border has been made simple and easy, with the increase of cross-border activity, the tensions and frictions between the two sides have also burgeoned. Yet, all the while the transformations have gone beyond our grasp.

The news of the border area opening up makes me wonder: what if the cause of it all has long been lying right beneath the border, lurking between the fences?



吳漢曦

吳漢曦於1981年生於香港，2012年獲香港大學專業進修學院攝影深造文憑，現於香港浸會大學修讀視覺藝術碩士課程（藝術創作與延伸媒體）。《邊界》系列為其探討中港關係三部曲之首，起始於2012年中，中港紛爭日趨激烈之時。經過2013中國連州國際攝影年展之「鴛鴦—香港當代七人展」，及2014年於香港中央圖書館的文憑畢業展「看·看·看」，是次為吳氏經歷三年時間的摸索、沉澱之後的成果，將更清晰地呈現作者個人對兩地邊界的觀感，同時作為其創作歷程上的一次回顧及整理。



NG HON HEI, TERRY

Ng Hon Hei, Terry was born in Hong Kong in 1981. Having received his Postgraduate Diploma in Photography from HKU School of Professional and Continuing Education in 2012, he is currently studying Master of Visual Arts (Studio Arts & Extended Media) at Hong Kong Baptist University. Border is the first of his trilogy on the Hong Kong-Mainland relationship, initiated in the midst of the growing conflict between the two sides in mid-2012. The series was first exhibited at the Lianzhou International Photography Festival 2013 as part of the group exhibition ‘Yuen Yeung - Contemporary Photography Exhibition by Seven Hong Kong Artists,’ and later at the postgraduate diploma graduate show ‘See-Saw-Seen’ at Hong Kong Central Library in 2014. Having ruminated over the implications of the border for three years, this exhibition conceivably is a more precise depiction of Ng's nuanced view of the border, while serving as well as a small retrospective of the young artist's endeavour.

www.terryng.net



上/Top：羅湖，香港，2013年  
Lo Wu, Hong Kong, 2013

下/Bottom：深圳灣，深圳，2013年  
Shenzhen Bay, Shenzhen, 2013

## 跨界·邊界



## 周佩霞

近年來，香港出現了愈來愈多以邊境為題材的作品。表現方式縱然不同，作品問題核心均離不開中港兩地政治、經濟問題所引起的身份探索及反思。吳漢曦的《邊界》攝影系列，是其有關中港議題攝影作品的第一組，其後兩組為《本地客》及《交織》。第一組作品以紀實方式，呈現香港與大陸邊境的人物景致；第二組及第三組乃是行動式創作，在《本地客》中，作者參加深圳出發的香港一日遊旅行團，並以遊客的他者身份，在流動的經驗中重新審視香港本土；至於第三組，作者結合GPS及電腦技術，把自身於兩地的穿梭，化為一幅幅在地圖上出現、既抽象卻又清晰具體的界線。從紀實到體驗式探索，從香港人到本土遊客的吊詭身份，再到適用於所有穿梭中港不同口岸的香港人或內地人，從微觀的日常生活風景到宏觀的地理圖景，吳漢曦的跨境三部曲，不單在視覺上提供了多種呈現及詮釋邊界的方式和可能性，在中港關係的論述上，亦跳出了充斥主流媒體的二元框架，取而代之的是邊界與跨境行動的互構關係中引發出來的（身份）曖昧與及浮動性；而就攝影與社會實踐的關係而言，《邊界》、《本地客》及《交織》更是展示了攝影作為客觀現實再現、到主觀的社會介入、甚至是由主體行動衍生出來的複合產品的寬闊系譜上的不同可能性。

其實，是次展出的《邊界》系列，就如其他紀實作品一樣，客觀背後，必然滲透著攝影師對主題的一套想法。淡淡的色調下浮現的除了空洞無人的邊境關卡、冰冷的籬牆及海岸線等標誌性符號外，還有不同的人物角色，當中有的看著彼方；有的面向鏡頭。重要的是這些人物身處的場景：看著彼方的，恰巧都是靠水的；面向鏡頭的則是公園、單車路、屋苑小徑、游泳池等日常生活空間。這些場景，前者滲透著一份由上一代親身經歷與香港媒體共同譜寫的中港身份的集體記憶。正如我的父親一樣，吳的父親也是早年由內地偷渡來港，然後生下我們這一代，再經歷香港經濟起飛、城市化、現代化等進程。我們又都經歷過帶著大包小包的紅白藍袋，穿越羅湖橋回鄉探親的日子。橋的一邊，繁榮、進步、開放，另一邊卻是荒涼、落後、貧窮。兩地的差異，終把同出一轍的我們，分成我們與他者，而羅湖橋就是劃分我們與他者的邊界。這邊界既是政治邊界，也是文化、意識形態和心理上的。正如吳憶述他決定做這個攝影項目後第一次跨境時的心情說，雖然小時候也曾跟父母回鄉，但是當他踏出深圳福田口岸，看到密麻麻的樓宇及喧鬧的人群時，強烈的陌生感隨即湧現。《邊界》系列中的無人地帶，大概就是這種陌生感的心理反射；而兩地望向彼方的人，卻又不經意地流露出了兩地之間的某種連結。

吳漢曦的作品對中港邊界既分隔又連結的呈現，與現實生活中激烈的中港矛盾大相徑庭。事實上，政制發展的分歧以及自由行、水貨客引伸出來的種種問題，吊詭的在那條愈來愈模糊的中港地理邊界上，造成愈來愈大的心理鴻溝。吳展開《邊界》系列，起始正是為了回應這種社會情緒。吳表示，2012年時他發現身邊很多朋友，不約而同在社交網絡上張貼排斥內地人的言論。他想，這不應該純然是人，而是制度的問題。於是，他一邊用攝影探索中港界線，一邊企圖以攝影縫合那道縫隙。受到法國藝術家JR的《Face2Face》啟發，吳漢曦希望以肖像照片淡化兩地人民的敵對關係。無疑，相對於JR在以巴邊境並列以巴族裔的巨幅肖像，吳漢曦《邊界》系列中的人物肖像無論是內容和展示形式上都欠缺前者在視覺和知性上的衝擊力。但是，那些欠缺明晰身份、出現在日常生活情境中的人物，卻是對二元對立的中港框架想法的一個問號。更重要的是，在接觸被攝人物的過程中，作者對他者的陌生感逐漸減退。在跨境經驗以及作者的創作意圖的交互作用下，《邊界》系列不單不能只以紀實作品觀之，它更體現了邊界乃是人與各種外在力量相互構成、具浮動性的社會產物。正如社會學家Georg Simmel所說：「邊界不是帶有社會後果的空間事實，而是透過空間塑造出來的社會事實。」<sup>[註]</sup>在跨境的移動中，吳的《邊界》亦重塑了中港界線的空間性和與之相關的身份曖昧性。

周佩霞，香港中文大學新聞與傳播學院講師。2002年起，開始研究大眾媒體與香港身份認同問題，與馬傑偉合著《愛國政治審查》。近年開始涉足攝影，並探討視覺社會學的不同可能性。

<sup>[註]</sup> Simmel, Georg (1908) Soziologie. Untersuchungen über die Formen der Vergesellschaftung. Leipzig: Duncker & Humblot. Stette Stephan (ed.) (2007) Territorial conflicts in world society: Modern systems theory, international relations and conflict studies, New York: Routledge.

開幕酒會 OPENING RECEPTION

29.8.2015 (六 SAT) 3 - 5 PM

藝術家分享會 ARTIST'S TALK

12.9.2015 (六 SAT) 3 - 4.30 PM



光影作坊 LUMENVISUM

九龍石硤尾白田街三十號賽馬會創意藝術中心二樓十室

L2-10, JCCAC, 30 Pak Tin Street, Shek Kip Mei, Kowloon

開放時間 Opening Hours

星期二至日 Tuesdays to Sundays | 11am-1pm | 2pm-6pm

逢星期一及公眾假期休館 Closed on Mondays and Public Holidays

展覽設團體導賞，歡迎查詢

Docent-guided visits available for groups.

Please contact us for details.

## 「攝影作為社會介入」工作坊

'PHOTOGRAPHY AS SOCIAL INTERVENTION' WORKSHOP

12.9.2015 (六 Sat) 4.45 - 6.45 pm

攝影除了是一種藝術形式，也是一種社會實踐；以攝影作為社會研究與介入，也是一種致力尋找瞭解社會的方法。學習以攝影作筆記，將需要引起社會大眾注意的社會現象與問題，以當代藝術的觀念與形式，呈現給社會大眾，再經大眾深化討論，實踐文化反省或社會參與，或可有助釐清當前香港社會的矛盾、衝突與複雜性。

本工作坊為有志於以攝影關注社會之人士而設，參加者需於工作坊中分享其所感興趣的社會議題或現象的攝影創作構思，然後藝術家將引領學員共同討論可行方案，此外亦會把紀實攝影結合當代藝術的觀念與語彙之方法，作一簡略介紹。

## 邊界攝影旅程

'JOURNEY TO THE BORDER' PHOTO FIELD TRIP

20.9.2015 (日 Sun) 2 - 5 pm

相較於早期紀實攝影講求客觀角度的拍攝方式，當今的攝影創作更著重個人主觀的想法與詮釋。是次「邊界旅程」，吳漢曦將帶領參加者到邊界遊走，參加者除可親身體驗邊界，更可實地領略他過去三年的創作經驗，及藝術上的思考與詮釋。或許會藉此產生不一樣的觀感立場，捕捉到不一樣的景象呈現？

名額：10人

費用：全免

報名： 2777 8766 | jack@lumenvisum.org

All activities conducted in Cantonese.

Please contact us if you have any special language needs.



# 邊界 BORDER

流浮山，香港，2013年  
Lau Fau Shan, Hong Kong, 2013

封面/Cover image：深圳灣，深圳，2014年  
Shenzhen Bay, Shenzhen, 2014

翻譯：盧術賓 | 校對：江勵賢 | 設計：兔比

Translation: Kaya Lo | Copyediting: Priscilla Kong | Design: Toby Tam

## 光影作坊 LUMENVISUM

光影作坊是香港註冊之非牟利慈善文化團體。自2007年成立以來，致力推動香港攝影文化發展，為本地唯一集教育、交流、推廣及資源分享次之攝影平台。我們定期舉辦不同主題的攝影展覽、講座、攝影課程和各種交流活動，位於賽馬會創意藝術中心的會址除展覽廳外，還設有一圖書館暨書店。

Lumenvisum is a registered charitable arts organization established in 2007. Dedicated to promoting the photographic art in Hong Kong, it regularly organises photo exhibitions, artist talks, photography courses as well as a wide range of exchange and educational activities. Apart from an art space, at its centre at JCCAC it also runs a library and a bookstore.

查詢 Enquiry

☎ (852) 3177 9159 ☎ (852) 3177 9172 🌐 lumenvisum.hk

✉ info@lumenvisum.org 🌐 www.lumenvisum.org

光·影·作·坊  
lumenvisum

 香港藝術發展局  
Hong Kong Arts Development Council  
光影作坊為藝發局資助團體  
Lumenvisum is financially supported by the ADC.