



Colourless

Raymond Lam

## Introduction

Raymond Lam's first solo exhibition, "Colourless," is triggered by the duality of a life altering transformation in his personal circumstances in 2014 and the polarized political situation in Hong Kong. Growing up in the British colony of Hong Kong and experiencing first hand the transition of Hong Kong back to China as a Special Administrative Region, Lam is deeply troubled by the changes he sees.

The essence of Lam's creations is his unreserved love for his home, Hong Kong. Alongside this is the pain he feels as a result of the recent disturbing series of events that have alarmed and jolted the city.

"Colourless" includes a series of artworks inspired by the raw emotions of Lam, featuring the intriguing use of 'special' objects – flies, to search for an answer to: "What is the ultimate truth in life and in society?" Viewers of Lam's exhibition will hopefully find their own individual answers to this question.

Mark Joyce & Chin Chye Lee  
3rd March 2016

## 簡介

林曉光舉辦首次個人展覽緣由為2014年時藝術家本人於生活上發生的一連串改變，從而聯繫到香港社會的變化而進行藝術創作。藝術家的成長經歷了殖民地前後的香港，親身體驗到回歸中國前後到香港社會變化。由於香港社會由回歸到近年發生的劇烈變化，導致藝術家本人對香港社會產生大量疑問和反思。

作品的創作靈魂來自於藝術家本人對香港「家」的熱愛，而近期發生的一連串讓人震驚和不安事件令他感到痛心，從而令他將個人情感表達在作品上。

「色空」展覽中的一系列作品是藝術家對於本地社會的最原始情感投射和反應，作品更是以特殊材料 – 「蒼蠅」為主題創作而成。用不尋常的材料來探索人生及社會的答案彷彿在問「什麼是社會和人的最終答案」，觀眾將於展覽中尋找到他們自己的答案。

馬載思與李振才  
2016年3月3日

藝術家感言：

本次的展覽的題目叫「空色」(Colourless)，來取自佛教經典心經的其中一句「色即是空」。當然並非全然色即是空的意思，只是在一定程度上借用了它表面的意思。我想表達的只是一切看到的事物，本質上必然會帶著一層虛假的顏色，要理解本質，就必須去掉它表面上的顏色。

在2014年大約8月份的時候，我腦海中一直思考著的問題好像突然有了答案。那時候我正在經歷人生的重要變化，時常在腦海出現著，什麼是真實這種問題；可是我一直也想不到答案。到底什麼是人生和社會的真實，是有答案的嗎？

8月份是香港的夏天，雖然香港的衛生不錯，但是蒼蠅並不罕見，我想這種醜陋的生物，假如我把牠們噴上其他顏色，讓牠們變得好看，或許人們就會對牠們的印象改觀。有這種可能性嗎？在那一個時候，我好像找到了答案 - 我們的現實世界不就是這樣嗎？在這個講求外觀的世界，把平凡的東西用華麗的包裝裝裱、把骯髒的事情用漂亮的手段處理、把騙人的謊言用華麗的語言說出。說穿了大家都恍惚明白了，可惜的是我們每天仍然愉快地生活在這一切不真實中。

在此次的材料選擇上，我揀選蒼蠅的原因十分簡單，沒有深層次的理由。選料純粹是以牠的外觀與常見性為目的。我的用意只想要簡單的、直接的帶出醜和髒的感覺。

蒼蠅這種昆蟲有大約有三千多個不同的品種，而我選擇的品種是其中一種最為常見的品種：麗蠅。這種蒼蠅的特性是喜愛腐爛的味道，所以我們不難在腐爛的食物和動物的排泄物中找到其蹤影。在人性的醜陋面中我們也有同樣的癖好，各式各樣的毒品、金錢、權力、肉慾，難道不是我們的腐肉嗎？我無意為此進行道德批判和立論，我用蒼蠅作為作品的本體，純粹是想看到被包裝過醜和髒的東西會產生什麼樣的結果。

在當下現實中，什麼是「真實」是否仍然重要？

在我看來這一切已經變得模糊不清、界線恍惚已經蕩然無存。在這裡我們重視的是外觀的包裝，而不是實在的內容；看到的只有外表的美麗，內裡的本質是甚麼已經變得不那麼重要了。我們看不起這種虛偽外觀，但我們卻無別的選擇地生活在其中。在拋棄對真實的判斷後，人就恍惚像蒼蠅般圍著那腐爛的食物而起舞。

Artist Statement:

The theme of this exhibit is "Colorless", which comes from a line in the Buddhist classic the Heart Sutra, "that which is form is emptiness." (Note: the character translated as "form" in English also means color.) This is, of course, not to say that all form and color is empty. I have simply borrowed its surface level meaning to some extent. What I would like to express is simply that everything we see must include a layer of false color, and to understand its true nature, we must wipe this color from its surface.

Roughly in August of 2014, I suddenly received the answer to a question I had been pondering for a long time. At that time I was going through a major change in my life, and questions like "what is truth?" were always appearing in my mind, but I could never come up with the answer. What is the ultimate truth in life and in society? Is there an answer?

August is summer in Hong Kong and despite the city's impeccable sanitation, flies are far from a rarity. I wondered if I painted ugly creatures like these a different color, made them look nice, perhaps people's impression of them would change. Could this be possible? At that moment I felt I had found the answer - isn't that exactly how the world we live in works? In this world obsessed with appearances, ordinary things are placed in beautiful settings, dirty things are handled with pretty tricks, and splendid words are used to articulate a con man's lies. When these things are spoken plainly, everyone seems to understand, but regrettably we still happily go on living every day in this world where nothing is real.

My reason for choosing flies as the medium in this case was very simple and had no deeper meaning. I chose them simply because of their appearance and because they are very common. In using them, I simply wanted to bring out a sense of ugliness and filthiness.

Roughly speaking, there are over three thousand different varieties of flies, and I chose one of the most common, the blowflies. What makes these flies special is their love of the scent of decay, for this reason we often see signs of them around rotting food and animal refuse. In the ugly side of human nature we find similar predilections for all kinds of drugs, money, power, carnal pleasures - aren't these just our rotting flesh? Without meaning to, I ended up engaged in theorizing and moral criticism. In choosing flies as the subjects of this work, I just wanted to know what effect ugly and dirty things have when packaged.

In our present reality, is the truth no longer important?

As far as I can see, these things have become unclear, with boundaries fading from view. What we value here is the external packaging, not what's really inside; we only see the beautiful exterior, the true nature of things, deep inside, has become unimportant. We despise this kind of hypocrisy and pretense, but we have no choice but to go on living surrounded by it. Once people give up on trying to judge what is true, they end up just like flies, dancing and whirling around rotting food.



Colourless  
by  
Raymond Lam

在本次展覽中作品的主要內容是以我成長的香港為主體。

見證著這幾年香港社會的劇烈變化，很難不對香港現狀產生深刻的思考。在面對現實中的種種變改，尤其隨著中國和香港的矛盾日益增加。我看到香港社會一道道的微細裂痕。從來香港人對於政治是冷漠的，但此刻對於香港政治有了180度轉變。

我在這種氣氛中回望香港的過去，在1842年清朝與英國簽下南京條約，正式將香港島割讓給英國，從此香港正式開始成為英國的殖民地。直到1997年7月1日英國政府將香港主權移交給中華人民共和國，香港開始了後殖民時代的一頁。

在過去這幾年間不少的遊行示威中，出現了一種奇特的現象 – 就是看到有部份示威者揮舞著英殖時期的香港旗。那些示威者一定是在緬懷過往的美好時光。在我看來那是一種無奈而悲哀的掙扎。在1997年後有好一段時光，香港人對於未來感到無比樂觀，對中央政府也存有高度的信任。後來在種種的事件影響下，對中央政府的信任日益下降，而對中國大陸的看法也越來越差。香港人是否對自己的將來擁有決定權，那面港英國旗似乎告訴了我們。我們表面上是回歸了祖國，但現實意義上來說香港還是殖民地，不過那個宗主國改成了中國而已。

The primary theme of the works in this exhibit is the Hong Kong I grew up in.

Having witnessed the intense changes in Hong Kong society over the past few years, it is very difficult not to find oneself pondering deeply the state of Hong Kong today. In the process of facing all the various changes happening now, especially the ever increasing contradictions between China and Hong Kong, I notice all the tiny cracks in Hong Kong society. Hong Kongers have never had much interest in politics, but at this moment their attitude to Hong Kong politics has done a complete 180.

Surrounded by this kind of atmosphere, I take a look back at the Hong Kong of the past. In 1842 the Qing Empire and Britain signed the Treaty of Nanking, formally separating Hong Kong Island and gave it to Britain. From then on, Hong Kong would officially be a British colony. This continued until the first of July, 1997, when the British government transferred sovereignty over Hong Kong to the People's Republic of China, opening the first page in Hong Kong's post-colonial history.

In a few of the protest marches that have taken place over the last few years, a strange phenomenon appeared. I saw a few protesters waving the flag of Hong Kong from the British colonial period. Those protesters must have been yearning for happier times gone by. To me that seems like a sad and futile struggle. For a while after 1997, people in Hong Kong were incredibly optimistic about their future, and highly trusting of the central government. Later, influenced by a range of different events, their trust in the central government steadily lessened, and their opinion of the mainland got steadily worse. Do Hong Kongers have the authority to decide their own future? That British Hong Kong flag may have given us the answer. On the surface we have returned to the motherland, but in reality Hong Kong is still a colony. All that has changed is now China is in charge.



*Hongkong Barcode*, 2016, Preserved flies, paint and acrylic on canvas, H1000 x W1500 mm  
香港條碼，2016，布面丙烯、防腐蒼蠅、油漆，長1000 x 寬1500 mm

In this work, *Hong Kong Barcode*, I used flies to make the shape of a barcode and numbers. Barcodes are generally used in the exchange of goods, and at that moment Hong Kong looked just like a product being traded between two countries. Since the people of Hong Kong cannot choose their own future, they have gradually formed the fractured Hong Kong society of today. As citizens of Hong Kong, we may have room to discuss our future, but the final decision does not rest in our hands.

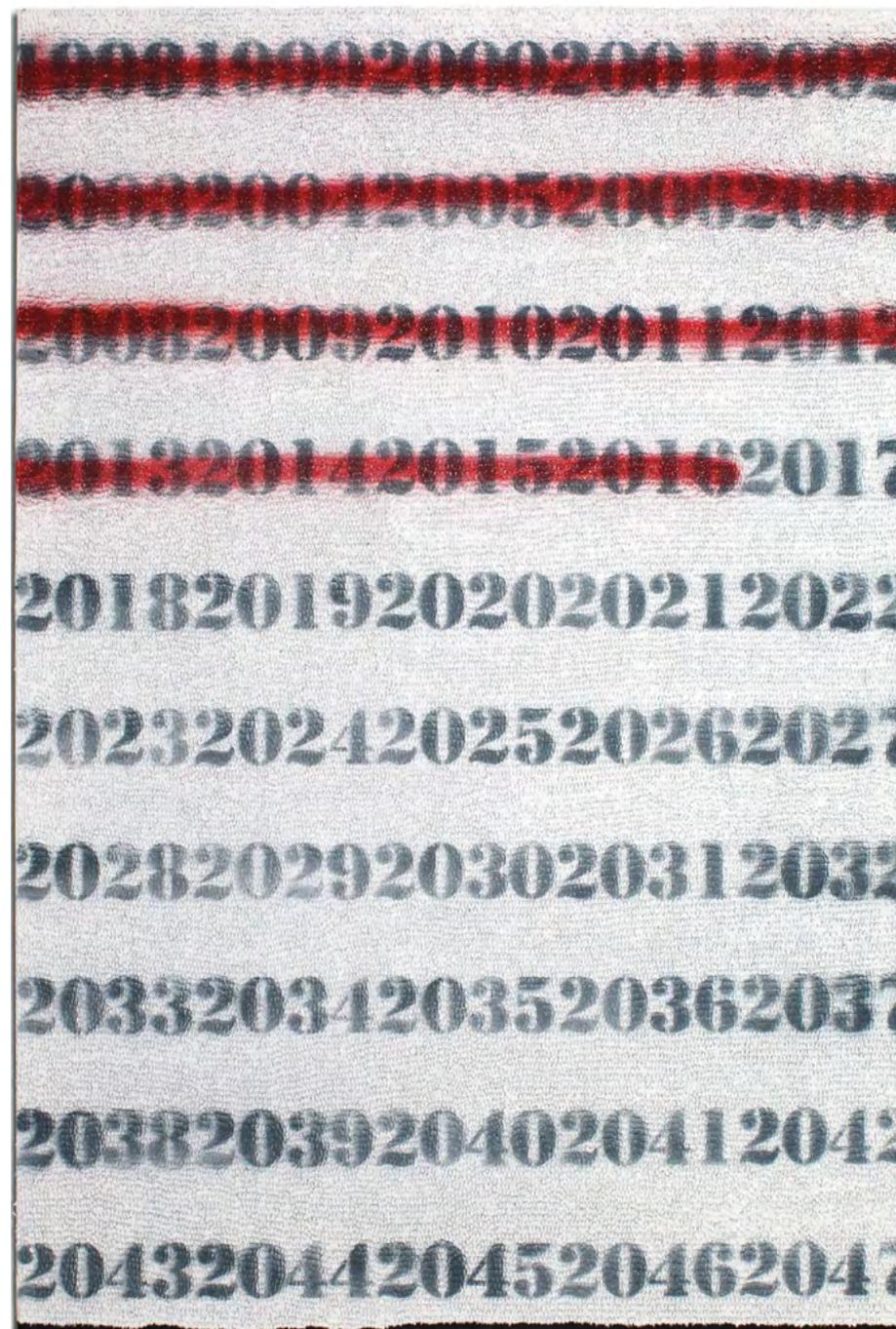
Powerless to alter the present situation, the only feeling Hong Kongers can have about the future is confusion. Returning from 1997 to the present day, there are still about 31 years left until 2047, but our initial optimism and enthusiasm has been replaced with frustration and anxiety. As we look back at the scenes from times gone by, with the chimes counting down, is Hong Konger a word with meaning, or will we be swept away with the tide of history?

In the piece, *50*, there is a flag of colonial Hong Kong and behind the Hong Kong flag are the years, from 1997 to 2047. This is the period of 50 years after Hong Kong's return to China during which the central government has promised to maintain Hong Kong's political independence. Sadly, in reality policy change is gradually becoming a kind of slogan. And that flag represents an irrepressible memory of the British colonial period in the hearts of Hong Kongers. I did not use flies to fill in the very bottom of this piece. I left a blank margin, but I still cannot see where that margin is.

作品《香港條碼》中我用蒼蠅做成條碼的形狀和數字。條碼通常用在貨品上的交易，而此時此刻的香港就正好像是兩國之間的交易貨品。因為香港人沒有能力選擇我們的未來，所以慢慢形成當下的撕裂的香港社會；也許香港市民有空間討論我們的將來，但是最終的選擇權到底也不在我們的手上。

面對無力改變的現實狀況，香港人對於將來唯一能產生的是迷茫。從1997年回歸到今天，距離2047年還剩下差不多31年的時間，我們從一開始的樂觀期待，變成當下的焦慮煩躁。我們在倒數的鐘聲裏面回望過去的風光，香港人是一個真實的稱呼，還是我們會隨著歷史的洪流而漸漸遠去。

在作品《50》上有一面香港旗殖民地時代的旗幟，在香港旗後面的年份，年份從1997年至到2047年，這是中央政府承諾保障香港回歸後能保持50年多政治獨立性，可惜的是在現實上我們的50年不變政策正在慢慢變成一種口號。而那面旗子就是在香港人心中對過去英國殖民時代的一種無奈的回憶。這作品的最下面的地方是沒有用蒼蠅填滿，留下了空白的一條底線，但我現在還沒有看到那條底線在哪裡。



50, 2016, Preserved flies, paint and acrylic on canvas, H1500 x W1000 mm  
50, 2016, 布面丙烯、防腐蒼蠅、油漆，長1500 x 寬1000 mm

面對香港現實上種種的變化時候和在香港人能確實認清前面的方向之前，此時此刻能看到的風光就只剩眼前的一道道裂痕。在回憶的片段和現實之間穿梭來回、在吵鬧和安靜之間安息，在當下的改變與未來的想像中嘆息。香港現在剩下的或許就是在裂縫之間掙扎。

《分裂》系列裡我一共創作了8張作品，每兩張為一個組合；分別為分裂1至4。我選擇了4種不同的圖案，以表達香港在回歸以後面對的變化和分裂。創作以凹凸手法表達，我用凹的方法表達過去：我用蒼蠅在畫布上黏貼出圖案的邊框外型，圖案的本身就變成一個凹下去的空間。在回歸後的圖案則用上凸的方式來表達，我直接用蒼蠅在畫布上黏貼出圖案的形狀。作品被磨砂亞加力膠框包圍著，那是包圍著香港的一個困境。

符號以對立的方法呈現，配上凹凸的手法表達殖民地時代離我們遠去和97後進入的香港的事物。香港以往熟悉的符號，現在是否正慢慢離我們遠去，慢慢變成我們腦海中的一種記憶。看著新的符號逐漸包圍著我們，覆蓋在舊有的歷史上。

Facing all the various changes that are happening, before the people of Hong Kong get a clear understanding of the direction ahead of them, in this moment the only scene left that I can see is the cracks before my eyes. Shuttling back and forth between fragmented memories and reality, breathing peacefully between chaos and silence, sighing between the changes of today and the imagination of tomorrow, perhaps all Hong Kongers have left is to struggle between the cracks.

For the series *Split* I created eight works in total, two to a pair, making up Split one through four. I selected four different patterns to represent the changes and divisions in Hong Kong since the return. I created a counter-relief effect, representing the past with depressions. I attached flies to the canvas around the pattern of the design to create it, turning the whole design into a depressed space. In the designs representing the post-return period I used an additive technique, directly adhering the flies to the canvas to create the pattern. The works are surrounded by frosted acrylic, like the predicament surrounding Hong Kong.

The symbolism appears through conflict, pairing the use of rises and depressions to express the colonial period moving farther away and the things that have come into Hong Kong since 97. Symbols once familiar to Hong Kong may now be gradually leaving us, gradually becoming just a memory floating in our minds. We see new symbols slowly beginning to surround us, and cover up the old history.



*Split 1 - 4*, 2016, Preserved flies, paint and acrylic on canvas with acrylic frame, H640 x W450 mm

分裂1-4，2016，布面丙烯、防腐蒼蠅、油漆，亞加力外框，長640 x 寬450 mm



*Split 1.1*, 2016, Preserved flies, paint and acrylic on canvas, H228 x W228 mm  
分裂1.1，2016，布面丙烯、防腐蒼蠅、油漆，長228 x 寬228 mm



*Split 1.2*, 2016, Preserved flies, paint and acrylic on canvas, H228 x W228 mm  
分裂1.2，2016，布面丙烯、防腐蒼蠅、油漆，長228 x 寬228 mm

《分裂1.1》：用的圖為回歸前香港旗裡的龍和獅子，而《分裂1.2》：用的圖案為回歸後特區旗裡的洋紫荊裡面的圖案。

*Split 1.1*: the design used is that of the dragon and lion in the old pre-return flag of Hong Kong, while *Split 1.2* uses the pattern inside the Hong Kong orchid on the post-return flag of the SAR.



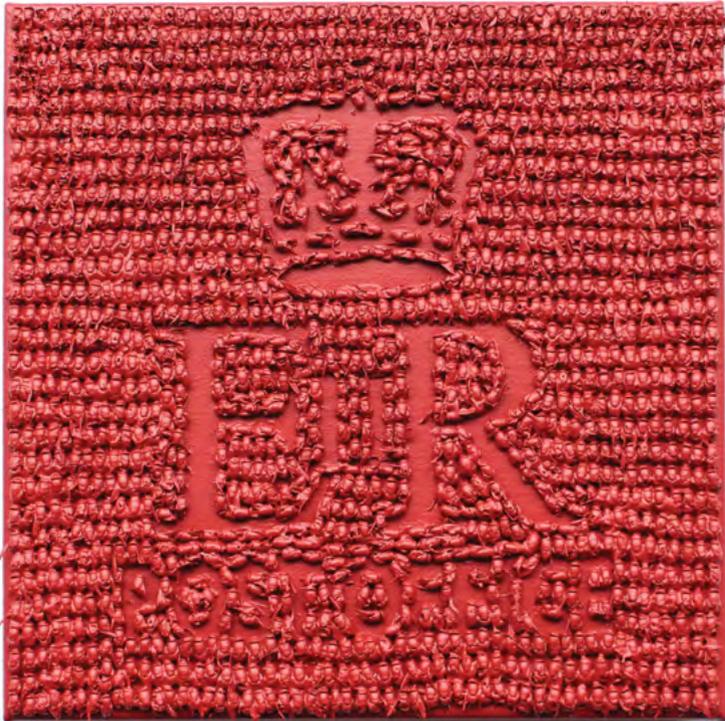
*Split 2.1*, 2016, Preserved flies, paint and acrylic on canvas, H228 x W228 mm  
分裂2.1，2016，布面丙烯、防腐蒼蠅、油漆，長228 x 寬228 mm

《分裂2.1》：用的圖案為英女皇頭像，而《分裂2.2》：用的圖案為共產黨黨徽。



*Split 2.2*, 2016, Preserved flies, paint and acrylic on canvas, H228 x W228 mm  
分裂2.2，2016，布面丙烯、防腐蒼蠅、油漆，長228 x 寬228 mm

*Split 2.1*: uses a design based on the British Queen's image, while *Split 2.2* uses the emblem of the Communist Party.



*Split 3.1*, 2016, Preserved flies, paint and acrylic on canvas, H228 x W228 mm  
分裂3.1，2016，布面丙烯、防腐蒼蠅、油漆，長228 x 寬228 mm



*Split 3.2*, 2016, Preserved flies, paint and acrylic on canvas, H228 x W228 mm  
分裂3.2，2016，布面丙烯、防腐蒼蠅、油漆，長228 x 寬228 mm

《分裂3.1》：用的圖案為香港殖民地時代的郵筒上的皇冠標誌，而《分裂3.2》：用的圖案是為香港殖民地時代的郵筒上的塗上新顏色的皇冠。

*Split 3.1*: uses the crown symbol that appeared on post boxes in Hong Kong during the colonial period, while *Split 3.2* uses the crown symbol from a colonial period post box painted in a new color.

Split 4.1: uses the letters HK, the English abbreviation for Hong Kong, while Split 4.2 uses XG, the first letter of each syllable in the Mandarin name for Hong Kong.

《分裂4.1》：用的圖案為HK（香港英文簡稱），而《分裂4.2》：用的圖案是XG，香港普通話拼音。



*Split 3.1*, 2016, Preserved flies, paint and acrylic on canvas, H228 x W228 mm  
分裂3.1，2016，布面丙烯、防腐蒼蠅、油漆，長228 x 寬228 mm



Split 3.2, 2016, Preserved flies, paint and acrylic on canvas, H228 x W228 mm  
分裂3.2，2016，布面丙烯、防腐蒼蠅、油漆，長228 x 寬228 mm

In this time permeated with change and conflict, we see the old familiar atmosphere slowly leave us. In our hearts we cannot help but feel a sighing that we cannot express. One can hardly avoid asking "Is it all over for Hong Kong, or is new hope waiting for us just around the corner?" These works express my view in the form of contrasts. In the time from the return until today, society has become increasingly polarized. Everywhere you look there are scenes of conflict. I wonder as I watch the familiar Hong Kong getting farther and farther away, will there be a day when we are no longer "Hong Kong", just a Chinese city called "Xiang Gang."

在這段充滿變化與紛爭的時間裡，看著舊有熟悉的氣息逐漸離我們遠去。心裏面有著說不出的無奈與唏噓，難不免自己在心裡問：香港是否已經到了盡頭，還是新的希望正在轉角等待我們？作品中以對比的方法表達著我的看法。在這回歸到現在的時間裡社會慢慢步入兩極化，到處是充滿對立的局面。在看著慢慢離我遠去的熟悉的香港，會不會有一天我們不再是HONG KONG，而是中國其中一個叫XIANG GANG 的城市。

## Notes

Hong Kong society is experiencing gradual change and a trend towards division. The dragon and lion are long gone, and the new flag should be the floral emblem of Hong Kong, the Hong Kong orchid. After the return, Article X of the Basic Law addressed the question of Hong Kong's official flag and emblem with the following explanation: "The regional flag of the Hong Kong Special Administrative Region is a red flag with a Bauhinia highlighted by five star-tipped stamens." However, the Chinese text refers not to the Hong Kong orchid (*Bauhinia × blakeana* Dunn), but to the Chinese Redbud (*Cercis chinensis*), a completely different flower. The first is a species discovered in 1880 by a British botanist, while the Chinese Redbud (*Cercis chinensis*) is endemic to China. The English version of the Basic Law uses Bauhinia (Hong Kong orchid). I don't know what reason there could be for this, but in my view that's when the things that made Hong Kong unique started to fade away.

During the British colonial period Hong Kong was not required to study British history or show loyalty to British government education. We still studied Chinese history and received Chinese education. The release of the Moral and National Education Curriculum Guide (primary school years 1-6) on 5 May 2011 incited a wave of protests against national education. The main reason was "The sponsoring organizations believe that the moral and national education curriculum places emphasis on instilling feelings of nationalism [1][2], and requires students to be proud of their status as citizens of the People's Republic of China; furthermore the text, China Model National Conditions Teaching Manual, published with financial support from the Hong Kong Education Bureau, is biased, avoids recent topics that are sensitive on the mainland (such as the 1989 democracy movement, the 2009 arrest of Zhao Lianhai, Liu Xiaobo's 2010 Nobel Peace Prize, and Chen Guangcheng's 2012 visit to the United States), places inordinate focus on the establishment of the People's Republic of China by the Chinese Communist Party and the development and economic growth that followed, and requires teachers to evaluate students based on their 'patriotism.'" These various controversies lead to serious repercussions in Hong Kong society. Many people believed that this curriculum included an element of brain washing. According to a survey conducted for Apple Daily by Hong Kong University, 52% of respondents wanted it withdrawn, while only 12% supported the curriculum [3]. [1] The conflict ultimately resulted in the 29 July 2012 march to protest the national education curriculum and the non-implementation of the national education curriculum. There can be no argument that the people of Hong Kong should be familiar with Chinese history and national conditions in China, but why did it turn into a course in nationalism and singing the party's praises? Maybe we really don't understand the party's greatness?

According to statistics, Hong Kong still has 59 post boxes remaining from the British colonial period, bearing the British Royal insignia. In September 2015, Hong Kong Postmaster General Jessie Ting Yip Yin-mei, believing that the royal insignia on the post boxes could confuse citizens, decided to have them covered with iron panels and paint over them with the Hong Kong Post Office's white humming bird logo so the post boxes are clearly recognizable. In addition to covering up the royal ciphers on the post boxes, the Post Office also plans to move some of the old post boxes still in use and place them next to historical buildings for cultural and aesthetic value. [2] The government of Hong Kong is choosing self-castration, covering up local history and bringing politics into their work. This leaves us hurting as we watch, wide-eyed, as our city disappears.

Recently five people disappeared from Causeway Books, a book store publishing and selling books banned in China. Those missing include one of the store's shareholders, members of staff, and the manager. The first four people all went missing outside of Hong Kong's borders, while the last, Lee Bo, disappeared while in Hong Kong. It was ultimately confirmed that Lee Bo had been taken to mainland China. There is still no clear and detailed account of what happened, but the events certainly had a profound influence on Hong Kong's one-country-two-systems arrangement. The Chinese government can now enforce the law in Hong Kong however it pleases. Within this uncertain political climate, how confident can the people of Hong Kong be of their future?

Reference 1: [https://en.wikipedia.org/wiki/Moral\\_and\\_national\\_education](https://en.wikipedia.org/wiki/Moral_and_national_education)

Reference 2: <http://www.scmp.com/news/hong-kong/economy/article/1864182/hongkong-post-cover-royal-insignia-old-boxes-conservationist?page=all>

Reference 3: [https://en.wikipedia.org/wiki/Causeway\\_Bay\\_Books\\_disappearances](https://en.wikipedia.org/wiki/Causeway_Bay_Books_disappearances)

補充：

香港社會正經歷著慢慢的變化而趨向分裂的狀態，旗幟中的龍和獅子早已遠去，而新旗幟裡的本應是香港市花洋紫荊。回歸後基本法第十條，提及了香港的區旗及區徽卻有以下的說明：「香港特別行政區的區旗是五星花蕊的紫荊花紅旗。(The regional flag of the Hong Kong Special Administrative Region is a red flag with a bauhinia highlighted by five star-tipped stamens.)」在中文版中提到的卻不是洋紫荊 (*Bauhinia blakeana* Dunn) 而是紫荊花 (*Cercis chinensis*)，而這卻是兩種不同的花朵，前者是1880年時英國人在港發現的品種，而紫荊花 (*Cercis chinensis*) 卻是中國的特有植物。在基本法英文版中仍然用bauhinia (洋紫荊)。我不知道箇中原因為何，但是在我看來香港的特色從那時開始已經慢慢在褪色。

在英殖時代香港沒有被要求學習英國歷史和要忠誠於英國政府的教育，我們還是學了中國的歷史教育。在2011年5月5日：《德育及國民教育科課程指引(小一至中六)諮詢稿》出台，引起一波反國民教育的抗議，主要原因是「發起組織認為德育及國民教育科着重民族主義的情感灌輸[1][2]，要求學生對身為中華人民共和國國民身分而感到自豪；加上由香港教育局資助出版的《中國模式國情專題教學手冊》內容偏頗，避開近代中國內地的敏感事件（如八九民運、2009年趙連海被拘捕事件、劉曉波獲2010年諾貝爾和平獎及2012年陳光誠訪美事件等），偏重於中華人民共和國成立及中國共產黨建國以來的崛起及經濟成就，及要求教師對學生「是否愛國」進行評估。如此種種爭議在香港社會引起了強烈反響，不少人認為此科目有洗腦的成份。根據《蘋果日報》委託香港大學進行的調查顯示，52%受訪者要求撤回，而支持此科的佔12%[3]。」註1。最終引發在2012年7月29日發生的遊行抗議國民教育科的成立，而國民教育最終沒有成科。香港人認識中國歷史和中國國情本應是無可非議的事，但最後為什麼變成一個民族主義和歌頌黨的教育，也許我們真的不了解黨的偉大。

據統計現在香港還剩下59個英殖時代遺留下來的舊郵筒，那些郵筒鑄有英國皇室的徽章。在2015年9月香港郵政署長丁葉燕薇認為郵筒上的皇冠圖案會引起市民混亂，決定用鐵板把標記覆蓋，再劃一標示香港郵政的白色蜂鳥標誌，令郵筒可清楚識別。除了把郵筒君主標記覆蓋外，郵政署正計劃移走部份現役舊郵筒，將其放置在歷史建築旁，作為文物予公眾觀賞。「註2」香港政府以自我閹割的方法將本土歷史掩埋，以政治任務為工作目的，這讓我們眼巴巴看著自己的城市迷失而感到痛心。

最近香港一家以出版及銷售中國禁書的書局「銅鑼灣書局」發生5人失蹤事件，該5人包括該店的股東、員工及出版社的業務經理。首4名人士均在香港境外失蹤，而最後失蹤的李波更是在香港境內失蹤，最終證實李波被帶往中國境內。事件到現在還是沒有清晰和詳細交代，但事件卻嚴重影響香港一國兩制下獨立性，中國政府能隨意在香港執法「註3」。在這種不明朗的政治氣氛下，香港人能對未來還能有多少的信心。

註1：<https://zh.wikipedia.org/wiki/全民行動>，反對洗腦，7月29日，萬人大遊行

註2：<http://hk.apple.nextmedia.com/news/art/20151005/19321169>

註3：<https://zh.wikipedia.org/wiki/銅鑼灣書店股東及員工失蹤事件>

## BIOGRAPHY

1983 born in China, grow up and live in Hong Kong.

### Education

2003-2005 Diploma of Visual Communication, University of Technology, Sydney

2005-2008 Bachelor of Fine Arts, University of New South Wales

### Group Exhibition

2004 "Hold Your Bowls" Lan Franchis, Sydney, Australia

2007 "COFA Annual Exhibition, College of Fine Arts, Sydney, Australia

### 簡歷

1983年生於中國，成長及生活與香港

### 教育

2003 - 2005 視覺傳理文憑，澳洲悉尼科技大學

2005 - 2008 純藝術學士，澳洲新南威爾斯大學

### 聯展

2004 "Hold Your Bowls" Lan Franchis, 澳洲悉尼

2007 藝術學院年展，新南威爾斯大學，澳洲悉尼

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