



遊玩 · 四季

Travel and Leisure in Four Seasons



遊玩 · 四季

生活藝術特刊

TRAVEL AND LEISURE IN FOUR SEASONS

Art of Living Journal

目錄

前言	1
人與自然	5
自然與生活	9
一棵樹，一段緣	13
生活的藝術	19
藝術·欣賞	35
守望與持續	55
詩情畫意	61
鳴謝	63

CONTENT

Foreword	3
Human and Nature	5
Nature and Life	9
One Tree, One Story	13
The Art of Living	19
Art and Appreciation	35
Conservation and Sustainability	55
The Poetic Romance	61
Acknowledgement	63

一個原生而嶄新的生活藝術項目 《遊玩·四季》

前言

三位藝術家（林東鵬、鄭志剛、許劍龍）因為關注一棵原生細葉榕樹而結緣，舉辦《遊玩·四季》生活藝術項目，以嶄新概念展現大自然、人、藝術與生活之間的聯繫。

人與大自然的關係一直是各項藝術的主要創作題材或靈感來源。香港土生土長藝術家林東鵬一直深信自然觀是了解自身文化最基本的一個面向，他曾說：「樹木不單是過去，也是現在與將來人類生存的重要元素。」

文化企業家鄭志剛（Adrian）近年積極參與及支持本地及亞洲區的藝術發展，他相信人與生俱來就懂得追求藝術，通過教育及欣賞可以加深個人的藝術特質，他積極支持不同的項目，期望透過藝術啟迪香港市民的人生使之變得豐盛。

藝術項目總監許劍龍（Calvin）則認同嚮往藝術是生活的一種態度，他認為我們面前的城市、建築、藝術與生活彼此本來是可以很親近。

三位藝術家因元朗大道村上的一棵原生細葉榕品種的「守望樹」而走在一起。細葉榕屬香港原生物種，生命力極強，能抵禦惡劣的環境並茁壯成長，其頑強的生命力仿如香港人自強不息。鄭志剛早前提出關注元朗大道村周邊環境生態，原生當地的「守望樹」因而受到保護。Adrian 又邀請林東鵬參照「守望樹」創作出全新系列作品，並由 3812 當代藝術項目的藝術總監 Calvin 策劃這次《遊玩·四季》生活藝術項目，從關注城市發展對居住環境影響的角度出發，探討大自然、人、藝術與生活之間既微妙又美妙的關聯。

林東鵬個人作品展覽 《遊玩·四季》

作為香港土生土長、最具代表性的新生代藝術家之一的林東鵬，剛於二零一二年民政事務局局长嘉許計劃中，被表揚對文化藝術發展方面的卓越貢獻。東鵬曾為追逐夢想而四處闖蕩，遊走異地，但始終選擇香港作為他的「家」，二零零六年回港後繼續創作，正如原生細葉榕樹一樣，「源於此，長於斯」，而且適應力強，近年漸漸地在當代藝術舞台上備受關注。

多年以來，林東鵬在藝術創作中，經常坦率地流露出他對大自然、時間、人和生活之間關聯的所感所想，全新創作的系列名

為《遊玩·四季》，是參照在元朗大道村的一個發展項目當中保留下來的「守望樹」，結合他遊學時期領略的大自然四季與及近年的《遊玩》系列繪畫，創作出圍繞人、自然、時間三者關係的繪畫及立體創作。作品分別以春、夏、秋、冬景緻為主題，藝術家筆下的畫作，加上生活情景模型，彷彿記錄每一個人生活的點滴，表達人與大自然的關係，從人與大自然、藝術、生活作為「家」的想像，推崇生活上的精神富足。

於二零一三年三月一日舉行之林東鵬個人作品展覽《遊玩·四季》開幕當天，將同步推出一本同名的生活藝術特刊，與及首播全新製作的微電影《翠綠有時》。藝術項目總監 Calvin 說：「以林東鵬個人作品展為主軸，並透過文字寫作、微電影等不同媒介，分享一種生活態度，將藝術家的人文精神內涵注入都市生活裏。」

運用嶄新的概念展出林東鵬的作品，Adrian 和 Calvin 希望喚醒觀眾，原來大自然和藝術欣賞是觸手可及，藉此啟發大家多花一點心神親近大自然，關注周邊環境生態，以開闊的視野觀看城市的發展及新的景貌。

在不久的將來，《遊玩·四季》的概念得以延續，林東鵬的作品系列在「守望樹」下的一個生活公共空間內展出，把藝術品融入居停空間，實踐將大自然、人、藝術及生活融為一體的理念。

東鵬透過今次藝術項目分享他個人的生活觀。香港大部分藝術家跟他一樣，將藝術與生活放在同一視平線上，藝術創作的切入題正正就是從生活的角度出發。Adrian 與 Calvin 希望以這個《遊玩·四季》生活藝術項目作為起點，在城市發展、生活、藝術文化的平台之間築起一條橋樑，引領本地企業為推動香港文化持續發展提供更有效益的支援。

一棵原生細葉榕樹，四件藝術創作，令人記起曾經的情感，重拾那份冬暖夏涼的愜意。林東鵬、鄭志剛、許劍龍三位藝術家誠邀各位一同遊玩四季，並在原生「守望樹」下領略人與大自然、建築、生活及藝術之間既美妙又和諧的關係，冀盼為我們及下一代締造更優質的生活環境。

編輯部
二零一三年一月

Travel and Leisure in Four Seasons

An original and innovative art of living project

FOREWORD

Mr. Lam Tung Pang, Mr. Adrian Cheng and Mr. Calvin Hui share a common bond with a native Chinese Banyan tree; the art of living project 'Travel and Leisure in Four Seasons' is an innovative showcase of the connections between nature, humanity, art and living.

The relationship between humanity and nature has inspired various art forms throughout history; as an artist born and raised in Hong Kong, Mr. Lam Tung Pang has always believed that naturalism is a fundamental part of understanding culture; he once commented, "trees are an important element of human existence, not only in the past but also in the present and for the future".

Mr. Adrian Cheng is a cultural entrepreneur and an active advocate of arts development and education in Hong Kong and Asia; believing that art living is an inborn gift to everyone that should be nurtured and developed. He supports various projects that are aimed at enriching the lives of Hong Kong citizens through art.

For the project's artistic director Mr. Calvin Hui, pursuing art is an attitude towards living, and he sees that our city, the architecture, art and living are holding each other.

Lam Tung Pang, Adrian and Calvin have come together thanks to a Chinese Banyan tree; the 'Guardian Tree' in Tai Tao Tsuen, Yuen Long. The Chinese Banyan is a native tree in Hong Kong and it grows with great vitality even in the harshest conditions; it is a symbol of the hard work and perseverance of Hong Kong people. Adrian is eager to conserve the natural environment surrounding Tai Tao Tsuen, and thus the 'Guardian Tree' could be preserved; he also invited Lam Tung Pang to create a new series of artworks based upon the 'Guardian Tree'; while partnering with Calvin Hui, the founder and artistic director of 3812 Contemporary Art Projects who curates this Art of Living Project 'Travel and Leisure in Four Seasons'. The project commences with examining the impact of city development upon our living environment; further exploring the intricate and finely balanced connections between nature, humanity, art and living.

Lam Tung Pang's Solo Exhibition Travel and Leisure in Four Seasons

Hong Kong artist Lam Tung Pang stands out among the new generation of local artists; commended for his outstanding contributions for the development of arts and culture, Lam was recognised by the Secretary for Home Affairs Commendation Scheme in 2012. In his earlier years, Lam left in search of his dreams in foreign lands before returning home to Hong Kong in 2006 where he continued to create; growing and expanding, his works showed great versatility and came to the increasing attention of the contemporary art market in Hong Kong and around the world. Over the years, Lam has revealed his feeling for nature, time and the relationship between humanity and life in his art. In his

latest series 'Travel and Leisure in Four Seasons', Lam bases his creation on a Chinese Banyan tree that has been preserved in a development project in Tai Tao Tsuen, Yuen Long. Uniting his experiences of the four seasons from his overseas travel with his recent 'Travel and Leisure' series, Lam has created new paintings and installations reflecting the relationship between humans, nature and time. 'Travel and Leisure in Four Seasons' depicts the scenery of spring, summer, autumn and winter. The artist's brushstrokes, coupled with a scale model of everyday life, summarize the finer elements of our lives and our relationship with nature; they portray the imagination of humanity, nature, art and living as an embodiment of home.

On 1st March, 2013, Lam's solo exhibition 'Travel and Leisure in Four Seasons' will be unveiled along with an art of living journal of the same title and the micro-film 'Evergreen Foliage'. The project's artistic director Calvin says, "with Lam's solo exhibition as the focal point, the project is a sharing of the artist's attitude towards living, as it instills his spirit of humanity into city life through writing, micro-film and other artistic mediums".

With this innovative showcase of Lam's work, Adrian and Calvin hope to awaken the audience to the nature and art within their reach. The project also aims to inspire the audience to get closer to nature and raise public awareness of the surrounding environments and to open up broader perspectives on urban development and new cityscapes.

Later, Lam's works will also be shown at another exhibition to be held at a communal space under the 'Guardian Tree', a perfect example of the fusion of nature, humanity, art and living.

Lam shares his philosophy of living through this art project. In a similar vein, many Hong Kong artists envisage art and life on the same horizon where living is the entry point into artistic creation. Adrian and Calvin hope to present the art of living project 'Travel and Leisure in Four Seasons' as the starting point for building a shared platform for business, art and everyday living and through which to offer more effective support to the sustainable development of arts and culture among local corporations.

A Chinese Banyan tree has inspired four artworks of Lam Tung Pang, reminiscences of the seasons and our memories of the past. Lam Tung Pang, Adrian Cheng and Calvin Hui invite you to explore the wondrous and harmonious relationship between humans and nature, architecture, living and art under the 'Guardian Tree'.

The Editorial Team
January 2013

人與自然

Human and **Nature**

ABU DHABI

全球首個節能低碳城市

THE WORLD'S FIRST ENERGY SAVING AND LOW CARBON CITY

全球首個以無碳、無廢物及無汽車為概念的城市馬斯達爾城，將於二零二五年在阿布扎比誕生。該城的規劃面積只有六平方公里，可容納四萬居民，主要能源有八成來自太陽能，另外還有風力發電與綠色建築等元素。至於圍繞城市四周種植的棕櫚樹和紅樹，將成為製造生物能源原料；街道尺寸亦有所限制，以維持微氣候穩定及促進空氣流通。交通方面則會全城禁止汽車通行，並興建行人道及利用軌道或磁浮建立個人快速運輸系統。

The world's first zero-carbon, zero-waste and car-free city, Masdar City, will be completed in Abu Dhabi by 2025. According to its blueprint, the city is sized 6 km² with an expected population of forty thousand residents. Eighty percent of the city's energy supply will come from Solar energy, the rest will be generated by wind power and green architecture. The palm trees and mangroves surrounding the city will be used as raw materials for bioenergy production. Restrictions of street size aims to maintain the stability of the micro-climate and facilitate the air circulation of the city. Motor vehicles will be completely prohibited in the city, where travel will be accomplished by railways and Personal Rapid Transit (PRT). For shorter routes, walkways will be built to encourage travel by foot.



世界最大的樹屋酒店

THE WORLD'S LARGEST TREEHOUSE HOTEL

位於瑞典北部的哈拉斯城鎮內，有一間全球最大的樹屋酒店，由芬蘭建築師 Sami Rintala 設計。該酒店被固定在松樹上，內裡設有多間面積由 4 至 10 平方米大的獨立房間，均以原生生態作設計主題，而窗外就是呂勒河附近松林的美麗景致。由於酒店距離北極圈只有 60 公里，故在冬季可看到極光，夏季可體驗極晝。

The world's largest treehouse hotel is located in the town of Harads in northern Sweden. The treehouse hotel was designed by Finnish architect Sami Rintala. The hotel rooms are built on pine trees, providing rooms sized from 4 m² to 10 m², designed on the theme of original natural environment. Guests can enjoy the spectacular view of the pine forests alongside the Lule River by looking out of their windows. As the treehotel is located only 60 km away from the Arctic Circle, guests will be able to witness the amazing Aurora Borealis during the winter months; or experience the magnificent extended daylight during summer.

SWEDEN



首個退耕還林森林公園

FIRST 'GRAIN FOR GREEN FOREST PARK'

二零零九年是中國政府實施退耕還林政策的十周年，當時在中國陝西省吳起縣興建了首個「退耕還林森林公園」，面積覆蓋 100 平方公里。園內設有 10 里森林長廊，並移植及栽種 6000 多畝合共 40 餘萬株大樹苗，集旅遊觀光、休閒度假、退耕還林展示等多功能於一身，成為可持續發展及改善生態的最好示範。據全國林業廳局長會議公佈，二零一二年中央林業的投資達 1400 億元人民幣，包括退耕還林等 16 項重大生態修復工程，堪稱世界之最。

2009 marked the 10th anniversary of the 'Grain for Green' project launched by the Chinese government. To commemorate this milestone, the authority built the first 'Grain for Green Forest Park' which covers an area of 100 km² in Wuqi County in Shannxi. The park features a ten mile forest promenade, and over four hundred thousand large seedlings have been planted in an area of over six thousand hectares in size. The park is an all-round destination for travel, leisure and 'Grain for Green' demonstration, as it exemplifies the sustainable development and ecological improvement. According to the announcement in the Director's Conference of State Forestry Administration, the investment value on national forestry reached the peak of 140 billion Yuan. Including the 'Grain for Green' project, there are totally sixteen significant eco-renovation engineering projects involved. This remarkable figure could be regarded as one of the highest accomplishments in the world.

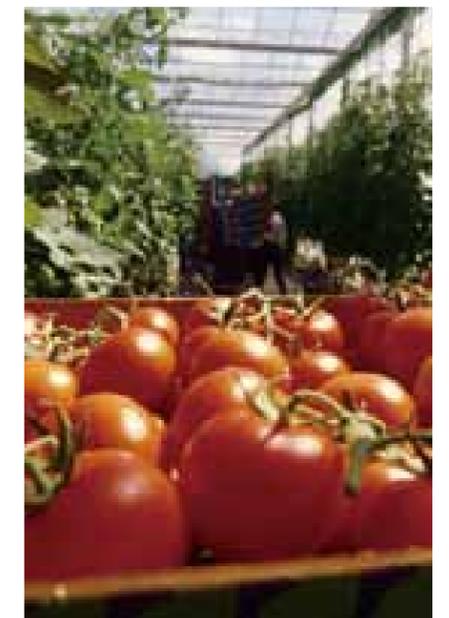
CHINA

沙漠中的溫室農場

GREENHOUSE FARM IN DESERT

一名前銀行家在乾旱的澳洲南部沙漠地帶，成功建成了一個名為 Sundrop 的溫室農場。該農場利用太陽能淡化海水灌溉，從而以較低成本種植出高質量的蔬果。由於其生產過程不會消耗淡水資源，故碳排放幾乎為零。目前更有投資者準備耗資 800 萬英鎊，新建一個面積達 20 英畝的溫室農場（是現有農場的 40 倍），一年將能生產 280 萬公斤蕃茄和 120 萬公斤胡椒。

A former banker built a greenhouse farm in the desert in South Australia, named 'Sundrop'. Solar energy has been used for desalinating seawater for irrigation, in order to provide high-quality products with relatively low costs. Since no freshwater is being used during the process, there is almost zero carbon emission. At present, there is a £8 million investment plan for building a new twenty hectares greenhouse farm, which is forty times bigger than the existing one. The new farm will produce an estimated 2.8 million kg of tomatoes and 1.2 million of capsicums annually.



AUSTRALIA

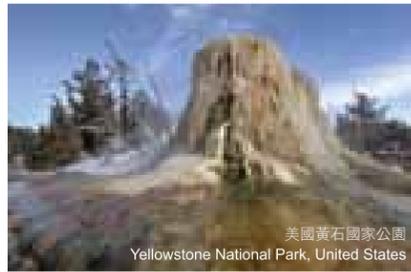
自然與生活
Nature and Life

走進心靈淨化之旅

城市生活節奏急速，令都市人的生活質量持續降低，透過綠色生活方式令身心與大自然結合，或許能重拾精神層面的滿足，讓生命回歸基本，從心靈上得到快樂和平靜。



丹麥哥本哈根
Copenhagen, Denmark



美國黃石國家公園
Yellowstone National Park, United States



瑞士琉森
Lucerne, Switzerland



南極半島
Antarctic Peninsula

追求心靈的平和境界，從今日看來，已變得愈是奢侈，而投入綠色生活，便儼如是一個新的出口。綠色生活是一種生活態度，提醒我們與大自然的原始關係，讓我們從生活平衡的角度去審視自然，從而得到心靈上的滿足。歸根究底，這其實亦是一種生活的選擇。

以單車代步 走進綠色旅程中

面對都市生活的重重壓力，不少人選擇展開綠色之旅，以關心環境、減少碳排量的方式旅行，未嘗不是一件人生樂事。在旅程中，應盡量採用最短行程距離和最環保的交通方式，因為交通運輸是產生最多二氧化碳排放的原點，如乘坐私家車，人均每百公里排碳約 13 千克，而乘坐火車則人均每百公里排碳約 1.1 千克，所以零碳排放的單車，確實是不錯的代步工具。

位於丹麥的哥本哈根，就是目前世界上唯一被國際單車聯盟授予「單車城」稱號的城市，目前有超過四成的哥本哈根居民每日皆會依靠騎單車代步。有數據指出，如果每天以單車代替駕車上班，按車程 5 公里計算，每人每年可減少 300 公斤二氧化碳排放量。往丹麥旅遊，既可體驗丹麥人在環保型生活方式中的投入程度，亦可了解當地的城市規劃和工業設計，如何令生活以可持續的方向繼續發展。

風光無限 感受大自然氣息

若想對旅途上的生態環境有更深入認識，可從國家公園著手，而成立於一八七二年的美國黃石國家公園，就被公認為最完美的生態旅遊管理成功案例之一。該公園除了擁有美麗的自然風光，亦根據地質特徵和生態景觀的區別，分成多個不同景區，遊客可採用不同交通工具，近距離感受大自然的奧妙和壯麗一面。談到自然生態，其實瑞士的雪山、湖泊皆是絕世美景，當中琉森更是世界著名的綠色旅遊勝地。琉森在二零零一年被聯合國教科文組織確定為生態圈保護區，在面積達 400 平方公里的風景區內，為遊客提供世界一流的綠色生活體驗。

面對全球氣候變暖，地球臭氧層出現空洞，這些都由城市生活中各種污染所帶來的生態災難。若想體驗人類和大自然之間的零距離接觸，到南極探索生態或許更能了解到綠色生活的迫切性。每年的十一月至翌年三月期間，都是往南極旅遊的最佳季節，如到訪被譽為南極最美地方之一的天堂灣，三面環繞著巨型的冰川，冰河一直由山頂端延伸到海邊，浮冰在陽光下呈現出獨特美態；位於南極半島尖端的一座活火山「迷幻島」，島上有一個令人嘖嘖稱奇的熱溫泉，在觀賞可愛的企鵝、慵懶的海豹和連綿不斷的冰川同時，更能真切感受到大自然的和諧與純樸。

綠色生活既是一種生活方式，因此亦可透過建構簡約的生活態度，如奉行「Be More with Less」意念的綠色消費，減少不必要的生活消耗品，並從各種生活細節入手，在慢慢適應的過程中，從心感受那份與大自然重新連繫起來的喜悅。

Green Living Leads to a Journey of Spiritual Purification

The fast pace of urban life continuously diminishes the quality of people's daily lives; 'Green Lifestyle' is perhaps a solution for satisfying our spiritual needs as we seek to return to the basic values of life; acquiring joy, peace and simplicity as we merge ourselves back with nature.

Eco-living may offer us a new path yet green living is an attitude; it reminds us of our basic relationship between human and nature; teaching us how to satisfy our spiritual needs through observing nature; it defines the balance of our lives; it is a choice of life.

Cycling for a Green Journey

We would all like to travel a greener journey; to ease some of the pressures of city life; concern for our environment and reducing our carbon dioxide emissions creates a sense of pride and enjoyment in our life; taking the shortest journey with the most eco-friendly transportation is desirable; the highest carbon dioxide emissions are caused by transportation with around thirteen kilograms of carbon dioxide emitted per person per one hundred kilometres by driving a car; this is substantially reduced to just 1.1 kilograms per person per one hundred kilometres by taking a train; cycling of course is the greenest, achieving zero carbon emission.

Copenhagen, Denmark, is named as the world's first 'Bike City' by the International Cycling Union, with over forty percent of the citizens travelling by bicycle everyday. Taking a distance of five kilometers as an example, statistics show that 300 kilograms of carbon dioxide per person per year can be reduced by commuting to work by cycling instead of driving. More than just experiencing this intensity, the Danish are fully enjoying an eco-friendly lifestyle, taking a walk in Denmark will also show you their urban planning and industrial design and development, leading the way towards a gateway to a sustainable eco friendly life.

Endless Vista - Feel the Nature Breeze

Around the world there are several examples of excellence relating to our ecological environment; we can all learn from these examples; founded in 1872, Yellowstone National Park in the United States of America is recognized as one of the most successful cases of eco-tourism management; Yellowstone National Park is divided into different sections according to the area's geological features and ecological landscape; visitors can appreciate the magnificent beauty of nature by different types of eco friendly transportation; Switzerland is renowned for its stunning natural sceneries such as snowy mountains and lakes; Lucerne is also one of the most popular eco-tourism spots worldwide; with over 400 km² scenic areas, Lucerne is classified as a biosphere by the United Nations Educational, Scientific and Cultural Organization in 2001, offering visitors the world's best eco-living experience.

The effects of global warming and damage to the ozone layer are ecological disasters which are solely caused by the pollutions created by human activities; to appreciate the close relationship between human and nature, Antarctica may provide us with more clues for the urgency of green living; the best time to travel to Antarctica is from November to March; Paradise Cove is one of the most beautiful places in Antarctica, it is surrounded by massive glaciers which extend from the top of the mountains to the sea; the beauty of the shimmering ice floes is reflected under the sun; there is an active volcano on 'Deception Island' at the bottom of the Antarctic Peninsula, where a hot spring is located; travelers can glance at the adorable penguins, lazy seals and immense glaciers; experiencing the harmony and simplicity of the nature.

Green living is an attitude towards life; we can take actions based on the concept of 'Be More with Less' by reducing unnecessary consumption; we will feel the enjoyment of reconnecting with nature and take pleasure in living a simple lifestyle with a greener attitude.

一棵**樹**，一段緣
One Tree , One **Story**

一棵樹，一段緣

有道是，有榕樹的地方，就有人的故事。綠樹成蔭的大樹，為居民擋風擋雨，更成為生活聚腳地，如此秋去冬來，在歲月中逕自成長。獨木不成林，榕樹卻可以，並走進人的生活中。

位於元朗大道村的「守望樹」，其實是一棵樹齡超過 30 年的原生細葉榕。這棵接近 12 米高的細葉榕，在過去數十年來，一直守望著元朗區的居民。元朗位於新界西北一幅廣闊的沖積平原上，昔日為農村，其後過渡成衛星城市，再發展成今日集傳統及現代化於一身的新市鎮，目前人口接近 60 萬。時間可以改變一切，但一份對大自然的感情，對生活本質的追求，卻是恆久不變。

香港精神的象徵

細葉榕是常綠樹，終年保持常綠，亦是香港市面上最常見的樹木，目前香港有八成的樹木為榕樹，而其中又以細葉榕佔了大部分。由於經年常綠，就算到嚴冬，在一片光禿禿的樹叢中，惟獨細葉榕仍是翠綠盎然，為冬季帶來無限生機。細葉榕擁有廣闊而濃密的樹冠，樹葉茂密、單葉，成橢圓形，葉質光滑，但葉脈並不明顯。

細葉榕跟一般樹木的最大分別，是它長有氣根，從樹枝上長出來，一條一條地隨風飄揚，藉以吸收空氣中的水份；其生長速度雖然緩慢，卻可以長至過百歲，而且生命力頑強，能於任何環境或土壤上生長，甚至可以依附在石上或護土牆上；它亦能藉氣根形成新主幹，當氣根接觸泥土後，便能形成新樹幹，即使原來的母樹死去，亦能以空心樹的方式繼續生存。香港地小人多，因此細葉榕常在垂直的空隙上伸展。細葉榕最適合生長於亞熱帶氣候，因此成為了香港的原生樹，早在香港開埠以前，已經開始紮根，與香港人一起成長，在生命不斷更迭中，香港人亦本著一份不屈不撓的「香港精神」，開創全新局面。

守望生命的生生不息

人的生活，總離不開與大自然的相處關係。每逢大熱天時，大家習慣擔起椅子在樹下乘涼，小孩又會簇擁著大人講故事，這一刻，耀眼的陽光，穿過茂密的枝葉，投射在各人身上，形成斑駁影子，陪伴居民度過每個寒暑，一代一代，讓大樹見證生命的生生不息，與及城市景觀的變遷。對平凡人來說，眼前鬱鬱蒼蒼的大樹猶如一個家，那些踏著輕快腳步，臉上擠著歡愉笑容的青年人，就在大樹的庇蔭下開枝散葉，傳承後世。

那棵位於大道村的「守望樹」，其實一如其他分布於香港各地的細葉榕，以時間為紐帶，滲入每個人的生活層面中，由人的基本生活、大自然，以至藝術，影響著每一代香港人。

One Tree, One Story

It is said that Banyan trees are a cradle for human stories; where the trees bloom and offer shelter for people to gather and share stories about their lives; as the foliage grows through the seasons, the Banyan Tree thrives and becomes a part of people's lives.

Located in Tai Tao Tsuen, Yuen Long, the 'Guardian Tree' is an over thirty-year-old native Chinese Banyan; standing at twelve meters the tree has watched over Yuen Long residents for the past decades. Yuen Long was once a quiet farming village located in the northwest of the New Territories before evolving into the satellite town we know today; a thriving new modern city with a population of over six hundred thousand; everything changes with time, but for the Chinese Banyan a longing for nature lasts.

A Symbol of Hong Kong Spirit

The Chinese Banyan is an evergreen and the most common tree in Hong Kong; presently eighty percent of the trees in Hong Kong are Banyans; the most common being the Chinese Banyan. In the midst of winter the Chinese Banyan sparkle green and stand out among the barren branches of other trees, bringing a touch of life to this wintry season. The Chinese Banyan has a wide canopy adorned with healthy leaves; an unifoliate or single leaf tree, its leaves are oval shaped and shiny with very fine elegant veins.

The Chinese Banyan is renowned for its aerial roots which sprout from its branches and waver in the breeze as they absorb the moist humid air; whilst it grows slowly, the Chinese Banyan will live for over one hundred years. A tree of great vitality it can grow in almost any environment and on different soils and can often be seen clinging to retaining walls and stone walls in Hong Kong; the aerial roots of the Chinese Banyan can grow into new branches upon reaching the soil; even when the parent tree dies the tree can continue to grow, becoming a hollow bearing tree. In Hong Kong's crowded environment the Chinese Banyan can often be seen majestically standing in the most constricted of places; well suited to our urban surroundings and sub-tropical climate, the tree has become a native of Hong Kong. The Chinese Banyan is rooted in the history of Hong Kong and has grown with each generation of Hong Kong people who have taken refuge in their shade; like the people of Hong Kong, the Chinese Banyan is unique and resilient; it is the 'spirit of Hong Kong'.

The Guardian of Life

Human lives are entwined with nature; in the heat of summer people gather and sit beneath the shady umbrella of the Chinese Banyan tree; families gather to share stories while children play in the cool shadows; shielded from the summer sun that flickers through the leaves; as the seasons pass and winter's shadow lengthens the generations pass, one to the next; the Chinese Banyan witnesses these changes of human life and the encroaching cityscape. A home for each new generation, the smiling children playing under the ancient branches, unfolding lives under unfurling leaves.

The 'Guardian Tree' in Tai Tao Tsuen shares a similar story with other Chinese Banyan trees in Hong Kong, building a link between the tree and the people; a part of daily life, of nature and of art, the Chinese Banyan creates a memory for each generation of Hong Kong people.



林東鵬
Lam Tung Pang



鄭志剛
Adrian Cheng



許劍龍
Calvin Hui

生活的藝術
The **Art** of Living

林東鵬 Lam Tung Pang

選取一個生活角度 A Choice of Life



「我不會為自己的生活帶來太大壓力，
你要甚麼形式的生活，其實都是自己的選擇來的。」

“I won't put too much pressure on how I live.
Your way of life is only a matter of your own choice”.

早上九點正，我們走進林東鵬位於火炭的工作室，他施施然站在近窗處，灰藍色的陽光透進室內，只見窗外枝葉茂盛的大樹軀幹及一片遠景。他習慣地睜起雙眼，豁達地微微一笑，然後以眼前的木板畫為背景，開始細說近年的生活及藝術。

據說，近期很多火炭藝術家都已遷出這個「藝術村」，有些已經成了名，有些則作新的發展。我直接了當地問這位已在這裡盤踞了十年，而且幾乎年年搬遷的藝術家，為何仍留下來？他亦爽快回答：「因為這裡近我的家。」林東鵬是近年冒起得很快的本地藝術家，他擅以炭筆及木板作畫，一經接觸，發覺其人並不如其作品般沉重，何況他近期的作品亦流露出童真般的趣味，又將古今中外的山光水色化為己用，日漸成為今本地藝壇的中堅分子。二零零二年由香港中文大學藝術系畢業至今，整整十年的藝術路，積累成今日的創作及生活狀況，所有前因後果，其實早已在十多年前決定下來。他對生活的抉擇，帶來了今日的人生，對他而言，藝術及生活，兩者根本是分不開的。

對生活及理想的選擇

有人的地方，就有生活，藝術家當然亦要生活，何況他們比別人更加敏感。對生活的追求，他開宗名義地說，自己對生活的要求其實很簡單，而這種要求，自從畢業那天已經開始。「大學畢業後，我們一班同學都不想沿著一個既定的方向走，沒有立刻去找工做，大家只是聚在一起，平日做些兼職，以賺取微薄的薪水，然後湊錢在火炭租工作室。大家都只想去做一些自己想做，而且應該要去做的事，當中大部分都是關於創作的。」

在年青的歲月，理想成為生命成長的源動力，因此在生活物質上，就得盡量降低，以爭取時間及空間去做自己想做的事。「趁年青，便盡量去做。如是者，一直到現在。」他淡淡地說。他一直貫徹這種一切從簡的生活態度，他的信念是：「有就有，沒有就沒有。」萬事不能強求，因為他認為，很多東西都是沒有必要的。強求，只會帶來各種生活上的壓力。「我不會為自己的生活帶來太大壓力，你要甚麼形式的生活，其實都是自己的選擇來的。」語氣中更帶點豁達的態度。

所謂生活迫人，現實的生活，可以消磨人的意志及理想，林東鵬今日可以仍然理直氣壯地細說當年，他的可貴之處，是擁有堅定的信念，

以及一份執著，就算今日已成家立室，成為兩名子女的父親。「我從來不覺得有很大的家庭壓力。現時相對剛畢業時，生活環境是好了些，收入亦多了，於是便買了輛二手車，方便載著家人周圍去，但我的生活的要求仍是很簡單的。」他說自己早睡，每天清晨五時便起床，這習慣在少年時代已經養成，然後便前往火炭工作室，大約在傍晚六時離開回家，就算碰上一些畫展開幕，需要去應酬的日子，他都盡量推掉邀請。「偶然亦需要出席一些藝術活動，但我一般都是選擇回家吃飯居多。我比較關注的，仍是自己的生活狀態，與家人的關係，以及時間的分配問題。」

流動的藝術軌跡

對生活的無慾無求，反而為林東鵬帶來的跌宕不定的藝術路，像一道流動的風景，令他沿著似有既無的軌跡，走到今時今日。二零零三年獲香港藝術發展局的獎學金前往英國中央聖馬汀藝術設計學院攻讀藝術碩士，一年後畢業仍在當地逗留多兩年；在二零零七至二零零九年的兩年間，他又在北京及香港的工作室兩邊走，為的就是創作大型作品，直至二零零九年才正式回港安頓下來。他說在英國的三年，令他獲益良多，直至今日仍在消化那段時間所學習到的一切。「身處外地，令我可從第三個角度去回看自己的創作。我亦從中明白到，原來可以運用香港現有的資源，成為自己的創作靈感來源，於是我便開始畫樹、畫風景及山水。」

行到水窮處，坐看雲起時。藝術家對創作的堅持，令藝術生命的火種生生不息。香港藝術發展至今，這個火種，繼續熾烈地燃燒。「經常都有人在爭議，認為香港藝術缺乏重大議題的切入點，其實我們的切入點，正正是從生活的角度出發。香港藝術在以往是沒有市場的，亦沒有任何發展誘因，更沒有任何制度上的支持，所以當一些外國策展人來港時，都會驚訝於在如此情況下，仍然有人從事藝術活動。對我來說，創作藝術的動力根本很簡單，與平日的生活有很密切的關係；因為基於生活上的選擇，於是便創造了一些東西出來，那就是我們的切入點，亦是欣賞香港藝術的狀態。」

那些在火炭的夥伴，像白雙全、李傑、周俊輝等，現在都已成為今日香港藝壇的重要一員，林東鵬說：「我們是幸運的，是剛巧碰上了大環境，時間對上了。在我們老師成長的八、九十年代，那時就算有理想，亦沒有可能做到，而現在這個時代，卻是只要你想，便有機會做到。」

林東鵬

生於香港，畢業於中文大學藝術系及英國中央聖馬汀藝術設計學院（藝術碩士）。現於香港設立工作室生活及進行創作計劃。二零零一年自資於火炭與友人設立工作室並開放予公眾參觀。二零零三年以「火·炭」為題的作品入選香港藝術雙年展，為香港藝術館所收藏。同年獲香港藝術發展局獎學金，畢業後旅居倫敦創作。他的作品從思考個人到人文與社會之間的問題，風格不一，主要以混合媒介（木、沙、釘、水墨、炭筆、塑膠彩及油彩等）作平面處理。作品為英美及香港多間機構及私人收藏，包括德意志銀行、香港藝術館及香港立法會委約作品。二零零九年獲香港當代藝術雙年獎，二零一二年獲亞洲文化協會獎學金及香港民政事務局局長嘉許獎。



Upon arriving at Lam Tung Pang's Fotan studio at nine o'clock in a bright morning, we see Lam standing at ease against the windows. Rays of sunlight beaming through the window light up the room, outside a leafy tree erects against the backdrop of mountainous scenery. Lam squints, greeting us with a relaxed smile, before he begins telling his tale of life and art.

Many 'Fotanians' have reportedly moved out of Hong Kong's most famous artist village in recent years. Some have made their names, while others have moved to different places or even career paths; whereas Lam opts to remain. Over the past decade he has been producing his art in this artist's commune, despite having to move to a new studio almost every year. So why does he choose to stay, I ask? "It's close to my home", he says.

Lam, known for his acrylics and charcoal paintings on wood panels, is among the fastest rising stars of Hong Kong's booming art scene. His works display a sense of heaviness, but in person, he is much brighter than what his works convey. In fact, some of his recent works exhibit a childlike jollity, while others are his own interpretation of classic sceneries from east and west.

A decade on after graduating from studying fine art at the Chinese University of Hong Kong in 2002, what Lam has achieved artistically and the life he leads today are nothing but the results of the decisions he made back in those days; to Lam, art and life are inseparable.

A Choice between Ideals and Life

Everyone faces choices in life. Lam says he only desires a simple way of living, which has been the case since graduating from university.

"Upon graduation, my fellow classmates and I did not want to stick to any conventional life course. We didn't look for jobs. We just got together, taking on part-time jobs for little money and chipping in to rent studios in Fotan. We focused on what we wanted to do, what we should do, and most of it was about making art".

Dreams became the motivation for Lam, who forsook the chase for material possessions in exchange for time and space to pursue his passion. "I seized my time to do what I could, and this has been the same, even today," he says.

Simplicity has been Lam's motto for life: he believes we are not entitled to all the things we desire, some of which are unnecessary and may cause strain to our everyday life if we chase them endlessly. "I won't put too much pressure on how I live. Your way of life is only a matter of your own choice," he says in a sanguine tone.

And over the years, Lam has stayed true to his course, living by his faith in and commitment to his art. Raising a family has not changed his way of living in the slightest. As a father of two, Lam remains a dedicated artist.

"I never felt I had a lot of pressure from my family. Compared to the times when I was a fresh graduate, my living conditions have improved. My income has gone up, and so I bought a second-hand car to drive my family around town. Other than that, my desire for life remains very simple".

Lam says he has been an early riser since his teens. He goes to bed early and gets up at five in the morning to go to his Fotan studio; then he returns home at around six in the evening. He declines most invitations to art openings and social events. "I only go to some art-related events now and then. Most of the time I'd rather go home for dinner. I'm more concerned about how I live, my relationship with my family and how I spend my time".

A Flowing Trail of Art

Lam's conviction in simplicity, however, is contrary to his colourful artistic path. In 2003, he furthered his study at London's prestigious Central Saint Martins College of Art and Design with a scholarship from the Hong Kong Arts Development Council. After earning a master of fine art one year later, Lam stayed in England for another two years. Between 2007 and 2009, he divided his time between Beijing and Hong Kong to create large-scale works, before returning to his hometown and settling in after those turbulent two years. Lam says the three years he spent in the UK are still influencing his art to this day. "Living overseas gave me another perspective on my works. It also made me realise that what Hong Kong has could serve as my inspiration. This was why I began painting trees and scenery".

The development of arts in Hong Kong continues, mostly owing to a group of artists who, regardless of their generation, have been dedicating their lives towards their beliefs. "Many argue that Hong Kong art lacks a major entry point. But our entry point is, in fact, our daily life. In the past, there was no market for Hong Kong art. Without any stimulus or institutional support, international curators are often surprised to find people making art whenever they visit. To me, the impetus for making art comes from everyday living. Our creations are based on the choices we make in our lives. And that is exactly the entry point to our art, and how people should appreciate Hong Kong art".

Fellow Fotanians like Pak Sheung Chuen, Lee Kit and Chow Chun Fai have become key figures of the Hong Kong art scene. Besides talent, Lam says there's another reason for their emergence. "We're fortunate to become artists at the right time. Circumstances were so much harder for our teachers back in their times in the 80s and 90s. But now, things have changed – you will always have the chance, only if you dare to act on it".

Lam Tung Pang

Hong Kong artist, Lam Tung Pang studied Fine Art at The Chinese University of Hong Kong before undertaking an MA at Central Saint Martins College of Art and Design in the United Kingdom. In 2001, Lam has set up a studio with fellows and opened for public visit. His artwork 'Fotan' was included in the Hong Kong Art Biennale 2003 and collected by Hong Kong Museum of Art. In the same year, he received the Arts Scholarship from Hong Kong Arts Development Council for pursuing a Master of Fine Arts in United Kingdom. After completing the degree, he stayed in London for creating artworks.

Lam's works are mostly related to specific situations or social contents and some of them are in monument scale by given a touch of sand, nails, ink, charcoal, acrylic and oil) to produce artworks. His works are collected by private collectors, local or international organizations such as Deutsche Bank, Hong Kong Museum of Art as well as creating commission work for Hong Kong Legislative Council. Lam was awarded Hong Kong Contemporary Art Biennial Awards in 2009 and received the Asian Cultural Council Fellowship in 2012. In the Secretary for Home Affairs Commendation Scheme 2012, Lam was commended for his outstanding contribution to the development of art and culture.



鄭志剛 Adrian Cheng

融和的生活藝術

Harmony of Art of Life

「我相信人與生俱來就懂得追求藝術，通過教育及欣賞可以加深個人的藝術特質，我積極支持不同的項目，期望透過藝術啟迪香港市民的人生使之變得豐盛。」

“I believe that **art living** is an inborn gift to everyone that should be nurtured and developed, I support various projects that aim to **enrich the lives** of Hong Kong citizens **through art**”.

人說這是個沒有英雄的時代，但在時代巨輪的驅動下，藉著一份對藝術的無比熱忱，鄭志剛沒有依循前人的路，卻憑創意開拓全新世界。路是人走出來的，他的世界，既有藝術、自然，亦有人文元素，並樂於建造橋樑，為社會大眾帶來不一樣的生活藝術體驗。

融和的藝術

香港的藝術市場，近年不斷蓬勃發展，令這個小城逐漸成為亞洲藝術中心，每個月皆舉行多個大小不一的藝術盛事，來自世界各地的藝術家、藝術評論家、策展人每日在機場出出入入，形成一道無形的藝術風景線，滋養著新一代香港人。自小便熱愛藝術的鄭志剛，自然亦不難在一些藝術活動中找到他的踪影。在金錢掛帥的香港商界，你很難找到一位事事與藝術掛勾的商界人士，而身為文化企業家的鄭志剛，肯定是那一小撮人之中的一位。

對於藝術，他的態度非常清晰，指出藝術在其生活中的重要性。「我熱衷於推廣藝術的可持續發展，因為藝術就是我生命中的重要部分。我同時深信，我們每個人自身都有藝術的因子，故此藝術及文化是屬於每個人的。」藝術及商業，並不是兩個迥然不同的世界，他相信兩者之間的融合功能。「藝術是由人所創，為人而創，所以藝術、生活及商業本身是可以融和發展的。因此我便希望透過不同項目，以鼓勵大家去觀察、思索及探尋藝術與我們之間的關係。」

開啟人生大門

對鄭志剛來說，藝術的種子，早已在他的生命中發芽，並且茁壯成長。「我從小已對音樂、藝術、歷史及文學產生濃厚興趣，尤其喜歡繪畫，就算在溫習時，亦會不自覺地在筆記簿上亂畫東西。」既出身富裕之家，成長路上的每一步都早作安排，為將來的事業發展鋪定後路，但他表示，慶幸自己仍可以自由地做回自己喜歡做的事。十三歲那年，他負笈美國升學，大學時考進哈佛大學主修東亞文學，完全是基於對文化及藝術的喜好。為此在離開哈佛後，再往京都深造一年，學習藝術及文化，期間寄住在當地的日本家庭中。在京都獨自留學的一年，對他來說，儼如是一次人生中難得的磨練機會，藉此擴闊眼界。

藝術是一種創造力，亦是一種生活及生存的態度，當你走進藝術殿堂，便可以從如恆河沙數的藝術作品中感受前人的智慧及獨特創見，將時代的觸覺連成一線，在華麗、荒涼、歡愉、虛無等各種表現形態中，感受藝術的澎湃力量。藝術為鄭志剛的人生開啟了一道又一道的大門。「藝術使我的思考方面變得更正面，更能接收不同意見。而能夠親身在外地生活，更讓我更深刻地體驗到當地不同的文化及風土人情，令我可以將不同文化的優點融會貫通，繼而應用到管理哲學上。」世界經濟不進則退，要迎難而上，惟有依靠推陳出新的創意，而繽紛的藝術世界，正好提供了豐富的養份。

建造橋樑

藝術與生活分不開，對於生活的要求，他說：「在生活上，我喜歡追求創新和美感，過程中藝術扮演了重要的指導角色——它帶來了創意、活力、歡樂及互動，因此亦可以說，我的生活跟藝術是不可分割的。藝術為我提供生活能量，它就像空氣，無處不在，為我帶來無窮無盡的新靈感和新思維，並為我的生活及工作注入更多新元素。」對藝術的喜好，亦成為了他的生活目標。「我的生活目標是將藝術、人文和自然完美結合到自身生活，並將這三大元素進行交流與融合，再透過不同的業務帶給大眾。我希望可以在藝術與生活之間建立一道橋樑，啟發大家展開尋覓創意之旅。」

基於對生活的信念，他一直都非常關心身處的社會，因此多年來皆積極支持香港各種保育項目，以及推動本土藝術發展，希望為香港土生土長的藝術家提供更多發展機會。「雖然有些人認為香港是文化沙漠，但是我在香港也遇到很多對藝術文化很有熱誠的人和機構，他們和我一樣，都致力提供平台和機會予香港的藝術家，讓他們發揮潛能和與世界知名的藝術家進行交流，同時培養香港市民對藝術的興趣。」

平衡保育及城市發展

人的精力及時間皆有限，成功者懂得善用時間，在生活中作出適當取捨，那亦是身為一名高級行政人員應具備的素質。說到底，那其實亦是一種生活態度。懂得生活，自然能夠追求理想人生。「每個人在每日擁有的時間都是一樣的，但各人使用時間的方式卻不同，於是便帶來完全不同的生活和人生。我會珍惜每一分每一秒，活在當下，不讓光陰白白虛耗掉。同時我亦追求生活平衡，工作時我會很投入，但無論有多忙，仍會花最少九小時在住所內，因此一個舒適安逸的居所，對我來說是非常重要的。此外，我亦定期需要一些獨處的時間，最好在一個遠離煩囂的地方，讓自己好好地放鬆下來。」

鄭志剛由衷表示自己對大自然的熱愛，並由欣賞角度，進而大力支持大自然的保育發展，如他早前便提出關注元朗大道村的周邊環境生態，令原生當地的一棵細葉榕得以受到保護，成為今日的「守望樹」。「自然環境能給我能量及靈感，為我忙碌的生活作適度調劑。人生活在自然當中，絕對有責任去保護自然，讓人類和各種生物都可以在自然中持續發展。香港是個彈丸之地，由從前一條小漁村發展成今日的國際大都會，過程中或多或少都會對自然生態造成一些破壞，所以現在我們更加需要保護香港現有的自然資源，在發展與保育之間取得平衡。」

桃李無言，下自成蹊。當你用心做事，自然產生一種向心力，眾志成城，邁向成功，如逕自成長的細葉榕，就算身處惡劣的生長環境，依然能茁壯生長，展示頑強的生命力，而香港人亦樂於以「香港精神」去形容之，亦是這份「香港精神」，令香港成就今日。「作為土生土長的香港人，我當然也承傳了這份精神。面對工作壓力，我會將之變成動力，並時刻保持一份樂觀正面的心態，在這方面，欣賞藝術成為了我的舒緩壓力途徑，有時更會靈機一動，好快讓自己調整過來。事實上，我一直深信，每個逆境都可以變成機遇，讓自己從中學習和成長，更上一層樓。」

鄭志剛

鄭志剛先生 (Adrian) 畢業於美國哈佛大學，獲榮譽文學學士學位。他自小醉心於視覺藝術、歌劇、音樂、文學及表演藝術，大學畢業後前往日本京都研習日本文化，在藝術領域上頗為博學。 Adrian 於二零一二年被邀請加入英國泰特美術館亞太收藏委員會 (TATE's Asia Pacific Acquisitions Committee)，肯定了他對推動藝術文化的努力。

Adrian 熱心參與及支持本地及亞洲區的藝術發展，他相信人與生俱來就懂得追求藝術，通過教育及欣賞可以加深個人的藝術特質，他積極支持不同的項目，期望透過藝術啟迪香港市民的人生使之變得豐盛。他積極推動不同類型的可持續發展社區計劃，包括藝術、運動、青年發展等項目，為香港社會及藝術界發展出力。 Adrian 與英國中央聖馬汀藝術設計學院合作，成立了專為香港或中國內地學生赴該校修讀的獎學金計劃。 Adrian 早前獲《世界經濟論壇》選為《全球青年領袖》之一，並獲美國《財富》雜誌選為二零一二全球 40 位 40 歲以下的商界精英之一，他希望在城市發展、生活、藝術文化的平台之間築起一條橋樑，引領本地企業為推動香港文化持續發展提供更有效益的支援。



In an age where heroic fanfare may be less prominent; some still find the passion and fervour to blaze their own trail; creating a new world away from the old; Mr. Adrian Cheng is such a man; driven by his passion for art, he is forging a new path; blending art, nature and humanity together in this new world; Adrian is building bridges to the community; offering citizens an amazing new experience — art of living.

Blending a Variety of Arts

The rapid growth of the art market in Hong Kong has seen the city described as an 'Asian Art Center'; a wide and diverse array of art events are held every month; artists, art critics and curators come from around the world to participate; enticing, educating and nourishing a new generation of Hong Kong people; Adrian Cheng has been a devoted patron of art since childhood; raised under the umbrella of the profit oriented commercial world he shares his devotion to business with his passion for art; earning him the accolade — cultural entrepreneur.

Adrian's crystal clear attitude towards art is reflected in his determination, "I am eager to promote sustainable development of art and I believe everyone is born with an innate gene of art. Art and culture belong to every single person. It is an indispensable part of our lives". For Adrian, art and commerce are not far apart from each other and can be fused together. "Art is for the people, by the people, hence there is definitely harmony among art, life and commerce. Through different projects, I would like to open the gate for people to explore, investigate and ponder over the relationship between art and humanity".

Opening the Gateways of Life

The seed of art has long been sewn in Adrian's life, growing enthusiastically since he was a little boy, "I have been very much interested in music, art, history and literature since I was young, particularly in drawing. I would sketch things on my notebook even when I was studying". Born into a prominent Hong Kong family, Adrian's early life was well planned and often pre-arranged by his family to facilitate his future development. Adrian, however, feels blessed that he has still been able to achieve his own goals. Educated in the United States from the age of thirteen, he majored in East Asian studies at Harvard University, a choice of subject faithful to his interest in art and culture. Continuing this enthusiasm he traveled to Kyoto, Japan for an additional year of study in art and culture after graduating from Harvard. Living with his Japanese host family, Adrian's year in Kyoto afforded him an invaluable opportunity to appreciate patience as he broadened his horizons.

Art is creation; it is also an attitude of life and living. When we walk into art museums we sense and experience the wisdom and individuality of those art pioneers; their works are still communicating with us, linking the artist's time to our own; the works of art capturing desolation or delight, all demonstrate the enduring power of art. Art has accompanied Adrian as he journeys through his own life. "Art always guides me in a positive way of thinking and makes me more open to different ideas. When I was living abroad, I could more profoundly experience their unique local culture and customs, allowing me to blend and digest the merits of different cultures and apply this to my philosophy of management". As the commercial world battles with economic turmoil, innovation is the only way to move forward; in the vibrant world of art, innovation comes in abundance.

Building Bridges

Art and life are inseparable; Adrian comments, "I enjoy pursuing innovations and aesthetics in life, where art plays a leading role within the process — it brings creation, vitality, pleasure and interaction; it is like air which is everywhere; it provides me with endless new ideas and thoughts, infusing new elements into my life and my work all the time". His interest towards art also grows with his aspirations, "my aim is to perfectly integrate and merge art, humanity and nature into my life, trying to blend these elements together into something that could be of inspiration to public for forging their own way of art creations. This is what I meant by building bridges between art and living".

Adrian's enthusiasm and strong beliefs are reflected in his concerns for the community; for many years he has been actively supporting conservation projects; fostering the development of local art and providing local artists with as many opportunities as possible. "Although many people describe Hong Kong as a 'cultural desert', there are actually many people and organizations which are passionate and keen on art and culture, like myself. We are devoted to offering platforms and opportunities for local artists to unleash their potential and exchange ideas and thoughts with other renowned artists from different corners of the world, at the same time fostering Hong Kong people's interest in art".



Striking a Balance between Conservation and Urban Development

Successful time management is an essential attribute of a senior management executive. Adrian comments, "we all have the same twenty four hours, no one has more; lives will be completely different if people manage their time differently. I won't let time slip away through my fingers so easily; instead I treasure every single second and live in the moment. Striking a balance in life is also important to me. I am fully concentrated when I work but no matter how busy I am, I still spend time at home; a comfortable home means a lot to me. More than that, a regular get away from the noisy urban city creates necessary private moments for me".

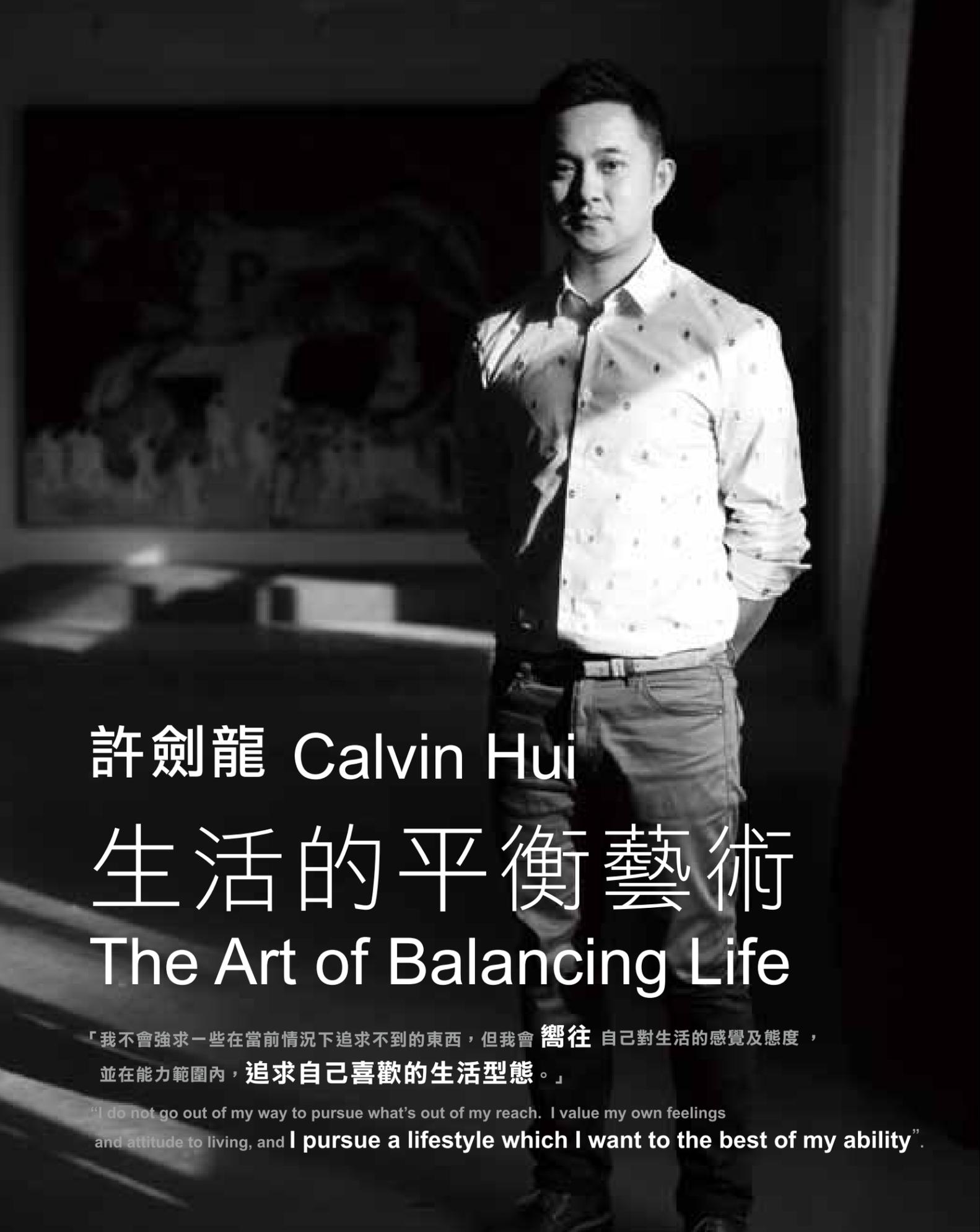
Adrian's fondness and appreciation for the natural environment is reflected in his great support towards environmental protection and conservation development. Adrian recently raised awareness for the eco-environment surrounding Tai Tao Tsuen, successfully preserving a native Chinese Banyan tree or the 'Guardian Tree' as it is now affectionately known. "The natural environment channels energy and inspiration to me. It enlivens my busy life. We are obligated to protect the environment and nature as we are consuming them. From a tiny fishing village to a cosmopolitan city today, Hong Kong has developed a lot, but inevitable harm has been done to the environment during the development process. This gives us a more incontrovertible reason to conserve and preserve what we still have and strike a balance between environmental conservation and urban development".

When you fully devote your heart to your work, success will walk towards you; there is no need to boast of your accomplishments since 'fame follows merit', the Chinese Banyan tree grows quietly on its own and is able to thrive under unfavourable conditions, demonstrating an indomitable strength. Hong Kong people are fond of the saying 'spirit of Hong Kong', which is used to describe the community; it is this spirit that makes Hong Kong people proud and has brought us the accomplishments we have today. "As a Hong Kong native who was born and raised here, I surely have inherited such a spirit too. I would turn pressure into motivation with a positive attitude to my work. Appreciating art can even enlighten me sometimes. I believe that adversity always brings opportunity. I will keep learning and growing, and keep improving myself everyday", said Adrian.

Adrian Cheng

Adrian Cheng is a graduate of Harvard University with a Bachelor of Arts (Cum Laude) honours degree. Adrian has been an avid lover of visual arts, opera, music, literature and performing arts since childhood. He studied Japanese culture in Kyoto after university graduation and was immersed in various artistic fields. In 2012, he was invited to join the TATE's Asia Pacific Acquisitions Committee, in recognition of his efforts in promoting arts and culture.

Adrian is a cultural entrepreneur and an active advocate for arts development and education in Hong Kong and Asia. He believes that art living is an inborn gift to everyone that should be nurtured and developed. He supports various projects that aim to enrich the lives of Hong Kong citizens through art. He is passionate about promoting the sustainable growth of the community including arts, sports and youth development, bringing support to the society and art circle in Hong Kong. He spearheaded the collaboration with Central Saint Martins College of Art and Design in the United Kingdom in setting up a scholarship programme for students from Hong Kong and Mainland China each year. In 2012, Adrian was honoured with the title 'Young Global Leader' by the World Economic Forum and was selected as one of the 2012 Fortune '40 under 40' global business stars by Fortune magazine. He hopes to build a shared platform for business, art and everyday living and through which to lead more effective support to the sustainable development of arts and culture among local corporations.



許劍龍 Calvin Hui

生活的平衡藝術

The Art of Balancing Life

「我不會強求一些在當前情況下追求不到的東西，但我會嚮往自己對生活的感覺及態度，並在能力範圍內，追求自己喜歡的生活型態。」

“I do not go out of my way to pursue what's out of my reach. I value my own feelings and attitude to living, and I pursue a lifestyle which I want to the best of my ability”.

在生活與藝術之間，許劍龍 (Calvin) 選擇了兩者兼之。他由心出發，在藝術道路上不斷向前邁進，直至二零零九年的冬天，攀上海拔 3812 米高的法國莎慕尼的白色山谷 (Vallée Blanche, Chamonix)，面對晴空萬里的廣闊視野，他突然下定決心，為自己開拓全新的藝術道路。開設藝術空間可以說是他作為亞洲當代藝術品收藏家身份的一個延續。從此，縱使每天仍遊走於理性與感性之間，但一切都看來更加順理成章。

探索中國藝術文化

Calvin 擁有多重身份於一身，既有商業上的業務，亦有藝術方面的發展，堪稱多面手。我認識他多年，最初藉著商業活動而認識，後來愈接觸得多，愈發覺大家的話題已逐漸傾向以藝術為主，我亦慢慢了解到他對藝術的那份熱情及執著。他經常忙過不停，但印象中的他，總會忙裡偷閒出訪藝術家的工作室，北京、上海、廣州等地，都滿佈他的足跡。「我發現了一個很有潛質的藝術家。」我曾不止一次聽他這麼說。他在說話時微微一笑，雙眼像發光似的，對行程充滿了期盼似的。

他是個資深藝術收藏家，他家中滿室都是藝術品，而且風格各異，證明主人家的多元藝術喜好。「以往我是比較喜歡西方表現手法濃烈的藝術品，到了現在，雖然這部分的喜好仍然沒變，但當我愈接觸得多時，便開始思考如何優化自己對藝術的認識，於是就開始進入中國傳統文化的範疇中。雖然目前仍在學習中，但已經明顯地感受到中國文化中的變化及其永恆性，並從傳統文化開始探索，了解到中國藝術為何呈現出一份真實的美。我更從中認識到，當以中國人的身份去欣賞這些藝術時，原來很多事情都跟自身的歷史文化攸關的。」

追求一種平衡狀態

人的生活模式，很多時都由自己創造。有道是種瓜得瓜，不同的生活態度，結果帶來不一樣的生活模式。對生活態度的取向，他說：「我不會強求一些在當前情況下追求不到的東西，但我會嚮往自己對生活的感覺及態度，並在能力範圍內，追求自己喜歡的生活型態。」他特別強調生活中的空間，工作上的，生活上的，最終達至一種平衡狀態。「我當然希望可以做到這種狀態，但身處香港，未必容易滿足到這個目標，惟有盡量去做，盡量去協調。」

懂得協調，亦即擁有平衡各種利害關係的強大手腕，在商場上自然是致勝武器，為何在藝術市場上亦一樣可以如魚得水？他指出，原因在於清楚自己的信念，以及認定自己的方向。「無論當我跟藝術家、商業機構或公共機構接觸時，他們都會很清楚我的角色及定位，他們是尊重我又好，或是不認同我又好，但大家的關係，都可以在這個基礎上建立起來。」協調的關鍵在於聆聽，以及了解自己，了解別人。「我會以客觀的角度，去傾聽他們的需求，理想是可以在進行調節同時，又不會動搖自己立場；我會找一個位置，既可以融合到大家，又可以方便展開工作，而且效果會更好的。」

生活的藝術 / The Art of Living

做生意需要權衡輕重，計算得失，但計算得多，就會變得事事計較，俗語說：「滿身都是銅臭味」。他笑稱，自己常計錯數的，如曾開過低的價目給客戶，結果惟有安慰自己賺少些。或許真正就是這份豁達，令他得以順利開展新的事業里程。那就是名為 3812 當代藝術項目的工作，3812 當代藝術項目的定位獨特，主要是為了培育新晉而富有潛質的藝術家，為市場帶來與別不同的藝術家及其作品。

一切從心出發

相對商業客戶，Calvin 認為，跟藝術家接觸，需要花更多時間去揣摩。「他們是很單純的人，動機亦簡單，就是為了創作藝術，所以我需要花長時間跟他們溝通，令對方很清楚我正在做甚麼，並藉此建立互信關係，在過程中沒有既定的 formula，只有順其自然，從心出發，憑感覺去做。」中國年青一代的藝術家多如繁星，如何獨具慧眼？他還是從心去選擇。「我傾向接觸一些自己喜歡及認同的藝術家，然後才去找他們。在如此情況下，我們便很容易投緣起來，甚至一見如故，藝術家亦會很快發現到，原來我確實對他們是有所認識的。」

生命影響生命，這原是人成長過程中的一個重要途徑。他亦坦言，歷年來經常接觸藝術家及藝術品的經歷，已不斷地豐富他的審美標準。「那令我更了解及更有能力去判斷自己的標準，那其實亦是一種自我醒覺來的，我同時又從這些藝術家身上感受到一份人文精神。從目前來說，我過去所接觸過的藝術家，大家在追求藝術時的心態都是很接近的，就算我仍然兼顧商業方面的工作，但我與他們仍然可以深交，並得到他們的信任。」

但你生活的理由？推動你不斷向前的原因？他思考片刻，徐徐說道：「我只是順著眼前的方向去行，然後走出了今日這條路。就如一棵大樹，你問它想長得幾高？它亦答不到你。它只是因應身處的環境，努力地成長，若果遇到大風大雨，便努力撐下去。最重要的，是我知道自己的路應該如何去行。」繁華過後，生命回歸最初，沒有堅持，如何能洗盡鉛華？對藝術的喜愛，Calvin 以一臉歡愉又單純的表情說道：「當我收到一幅自己喜歡的畫，那份喜悅真是難以言喻的。然後我將它放置在家中或辦公室，一有時間就欣賞它一會，每次都總會有種快樂的感覺，這份快樂來得很簡單，卻是千真萬確的。」

許劍龍

許劍龍先生 (Calvin) 一直以來熱心關注當代藝術市場的狀況及收藏亞洲當代藝術品，於二零零九年被委任為香港藝術中心監督團成員，亦曾於香港信報及其他媒體定期發表評論當代藝術市場的文章；二零一零年，Calvin 成立 3812 當代藝術項目，擔當藝術總監及策展人，期望透過 3812 定期舉辦不一樣主題的藝術展覽，進一步實踐支援及推動亞洲當代藝術發展的理念。而經常到海外各地參觀藝術展覽，Calvin 與畫廊及藝術家之間建立了良好的人脈關係。因為他身兼不同角色及積極投身於當代藝術市場，Calvin 經常接受傳媒訪問，例如 Hong Kong Tatler、bloomberg.com、Robb Report、CNBC、香港經濟日報、星島日報、鳳凰衛視等。



Calvin Hui embraces life and art; in the winter of 2009 on a skiing trip to France he experienced a life changing moment when skiing off piste for the very first time, at a height of 3812 metres as he descended in to the Vallee Blanche surrounded by the magic of the mountains, Calvin found the inspiration to commence a new journey in to the world of art; the opening of his gallery was a continuation of his previous role as a collector of contemporary Asian art and represents a new path in both his personal and professional life.

Exploration into Chinese Arts and Culture

Calvin's role as an entrepreneur and art collector reflects his diversity; I have had the pleasure to have known him for many years; as our friendship grew our conversation often revolved around art and I sensed personally his passion and commitment to Asian art especially; despite a frantic schedule Calvin finds the time to visit artist studios in Beijing, Shanghai, Chengdu, Guangzhou and beyond. "I've discovered artists with great potential", he says with a gleam while he smiles and talks excitedly about his forthcoming trips.

As a respected art collector, Calvin's personal collection reflects his passion for both Western and Eastern artists, "in the past I preferred Western art that's richly expressive, however as I have learnt to reflect on and draw inspiration from my understanding of art, I have discovered a passion for Chinese culture and art, this exploration of my own history has helped me to understand Chinese art and its relationship to our culture, as well as the development of contemporary art which draws upon our past traditions whilst embracing our new role in the world".

The Search for Balance

Lifestyle is of course a very personal choice with different living attitudes leading to different experiences of life, "I do not go out of my way to pursue what's out of my reach. I value my own feelings and attitude to living, and I pursue a lifestyle which I want to be the best of my ability". Calvin stresses the importance of space in one's everyday life, realising in our hectic urban lifestyle the need to balance work, "of course I hope to achieve this state of balance, but that's not easy in Hong Kong. I work on it and try my best to coordinate everything".

In business too, Calvin strives for balance; "balancing the pros and cons of any given situation is the key to success", translating this to the world of art, Calvin draws upon his own understanding of his personal mission and direction, "whether an artist, business corporate or public organisation they are all aware of my role and position. They may not always agree with my view, but I remain very clear about who I am and my commitment, I find this the best basis for building relationships". The crux of coordination lies in listening and understanding oneself as well as others. "I will listen to other people and their expectations from an objective point of view, ideally if I can coordinate different parties whilst remaining true to my own position places me in a role where we can all work together to everyone's benefit".

In business, the focus is always on profit and loss, however Calvin knows if you place too much emphasis on money, you will spend all your time haggling over every point; reminiscent of a time he once misquoted a price to a client, Calvin realised not to dwell on the matter but move on and develop the relationship; it is this optimism which drove him to open 3812 Contemporary Art Projects whose mission is to find and actively promote new and exciting artists.

Starting from the Heart

Calvin observes that it often takes longer to build relationships with artists, "they are often ingenious people and their motives are simple, which is to make art. It takes a lot longer to communicate with artists and especially to win their trust, there is no formula for this. I start with the heart and go with the flow". Choosing artists from the vast pool of Chinese artists is again a mission of the heart, "I always lean towards artists I like and can relate to; from the moment I first contact them I look for a way to bond; they must also feel this with me; if it happens it does not take long for a relationship to grow".

Calvin's connection and exposure to artists and artworks has enriched his aesthetic judgement over the years. "It has helped me better understand and gauge my own judgement. It's a kind of self-awakening, as I witness the spirit of humanity in the artists. So far, all the artists I've come across share a similar pursuit for art as I do, the artists trust me and we have become close friends".

Looking ahead, Calvin reflects, "I have always marched forward, as we all must do in order to grow. Can you ask a tree how tall it will grow? It has no answer, it grows where it does striving against wind and rain, adversity that it needs in order to live. I suppose the most important thing is that I know my own path". Persistence and passion underlines my love of art, "when I receive a new painting my joy is beyond words, whether I place this new art in my office or home, I will admire it whenever I have time, happiness will take over, perhaps a simple kind of happiness, but for me, the most real".

Calvin Hui

As a knowledgeable contemporary art collector, Calvin was appointed to the Board of Governors of Hong Kong Arts Center in 2009. He has written articles in major publications in Hong Kong such as Hong Kong Economic Journal. In 2010, Calvin founded 3812 Contemporary Art Projects and acted as Artistic Director. Through exhibitions and art projects, he hopes to promote and support the development of contemporary art in Asia. He constantly attends art exhibitions in various cities around the world and has developed a good relation with both artists and galleries. As a young entrepreneur and contemporary art enthusiast, Calvin has been interviewed by Hong Kong Tatler, bloomberg.com, Robb Reports, CNBC, Hong Kong Economic Time, Sing Tao Daily, Phoenix TV, etc.

藝術 · 欣賞

Art and **Appreciation**

遊玩 · 四季



倫敦泰晤士河旁，攝於二零零五年
Photo of the River Thames, London, 2005

自然環境是我創作中的一個重要題材，例如在學時期遊歷西安至敦煌戈壁沙漠，發思古之幽情，而出現的顏料混合沙石畫作。後期到倫敦遊學，在他方的城市感受那四季的變化，對我來說是莫大的一個「文化衝擊」。為什麼對自然的感受是來自於另一個城市，而不是一些更接近自然景觀的地方呢？倫敦四季分明，甚至一天出現四季景象的自然氣候，該處的樹葉與四季的變化總是表演得絲絲入扣，春暖花開（那怕是政府在市中心安插的鬱金香），秋時葉落，冬至樹禿，與我成長的香港那四季如一的常綠樹形成強烈的反差。

我曾經在英國牛津市郊偶爾在公園裡碰上一位年旬八十的老太太，她說她一生就是在畫樹，常常畫在一張偌大的紙，然後摺得細細放在袋裡。我想，她沒有發表過自己的作品，她只是日復日的從口袋裡拿出紙張畫著樹。

世上有千千萬萬棵樹，卻沒有一棵是長得一模一樣的，這就是自然與人工的分別，也許是自然給我們的一個啟示，我總是牢牢記得此行的經歷，儘管我並不知道這到底與我的創作有多大的關係。

在倫敦的歲月，我開始有意識地創作關於樹與自然景觀的作品，這一直延伸到零七年後我返回香港的日子。我在火炭的工作室拿起一張在倫敦拍攝，梅花落滿地的照片，重新將他畫回成一棵樹的模樣。當時我創作的樹，是沒有人的生活或者痕跡，那是借樹去表現四時四季，因為那是在自己成長的城市裡沒有的經驗 — 香港不論何時，總是翠綠依然。有一次我問了一位司級官員，他笑說，以前香港種常綠樹，是因為不用請人掃落葉。我想我們的城市，應該多一點浪漫，多一點幽默，當然，不是那種不用掃落葉的幽默吧。

回到香港這四季不大變化的環境，除了有時依然想起倫敦的樹木，我更注意到自然環境與人之間的關係。我從報紙雜誌或者網上得到的照片，創作了一系列以北極熊為主題的創作。那其實是一系列關於人類

處境的寫照，甚至對於我來說，是人類的自畫像。我們被迫存在於一個不屬於我們的空間環境？或者相反來說，在那個地方可以找到一個安身之所？安靜在於內心？什麼東西可以啟發這種內心的安靜？我脫離了北極熊，我以中國山水畫作為題材的轉變也許就是暫時的答案。

中國的山水畫，對於我來說，最吸引是那份平和及對外在的世界有一種距離感，還有每一吋畫面都彷彿是獨立的畫，在一張畫當中，你可以發現千萬個細小的畫面。當中可有有物活動，有樹林溪流。當然，在西方十七、八世紀的油畫裡也可發現這種題材，但整個畫面的色調與氣氛，還是中國畫裡的感覺最令我感到舒服。這就是我創作《遊玩系列》作品時上面放置人物玩具與木板質感色彩的其中一個參考來源。

《遊玩 · 四季》沿著這個創作的脈絡，當中的春遊，夏至，秋涼，冬休，是指涉四季，亦是人物的動態。這個樹與人物四季的活動設想，來自於參與本土農村壁畫活動當中的啟發。我在預備這個活動的過程中，透過其他義工整理的資料，發現一種與我對「家」這種概念不一樣的東西。我一直想像家是一個浮在空中的四面盒子，而他們認為家是由屋、可遮陰的樹、前園及水池組成，缺一不可，而且人物的活動與四季的關係亦息息相關。這是很簡單的一句說話，意義卻很深遠。

今次鄭志剛先生邀請我為元朗大道村上保存的一棵樹，作為我在此類創作的延伸，並將我對這樹、人、自然主題的探索與思考呈現於當中。我想，重新去理解我們對自然與人的關係，不單是環境的問題，更是反映了我們社會的文化與觀點的角度。

林東鵬
二零一二年冬，火炭工作室

TRAVEL AND LEISURE IN FOUR SEASONS

Nature has been an important subject in my artistic creations. I created a series of mixed media paintings using acrylics, sand and stones paying homage to the relics and their surrounding nature, which I experienced when I travelled to Xian and Dunhuang in the Gobi Desert during my school years. Living through the seasonal changes of London during my postgraduate studies gave me a profound culture shock. London is a city that offers four distinctive seasons, which are vividly illustrated in the city's foliage – flowers blooming (albeit planted by the government) at the dawn of spring, leaves fade and fall amid the autumn breeze, and the trees stand barren in the midst of winter. Sometimes these pictorial changes of seasons can all take place within just one day. I have wondered why my connection with nature stems from other places rather than the actual sceneries? I suppose these sceneries from abroad form a stark contrast to what I'm accustomed to in my hometown of Hong Kong, where most trees are evergreen.

Trees form an indispensable part of nature – none of them look alike, such is the gap between nature and artificiality, or the illumination of human nature. I strongly felt about this through my encounter with an old lady in Oxford. I met her in a country park; the eighty something year-old told me that she had been drawing trees all her life. She would draw the trees on a large piece of paper, then folding it into a small packet and put it into her pocket. She probably has never shown her works in public, and probably never will; but day after day, she took out a piece of paper from her pocket and drew her trees. The brief encounter has left a deep impact on me, even though I still can't describe to what extent it has affected my creative path.

Whilst I was living in London, I created a number of works revolving around trees and natural scenery, and this habit continued even after I returned to Hong Kong in 2007. Once in my studio in Fotan, I recreated a plum blossoms tree in a painting based on a photo of the flowers I took in London. My tree did not carry any traces of humanity or life experience. Rather, it was a manifestation of the changes of four seasons, a climate transformation that I had never experienced in the city I grew up.

It prompted me to ask a senior government official why only evergreen trees are planted in Hong Kong? In response he jokingly said that in the old days, the government wanted to save the cost of hiring workers to sweep shredded leaves. I thought our city deserves more romance and more humour – but not the sort of 'sense of humour' like cost saving from sweeping shredded leaves.

Upon my return to Hong Kong, a place where four seasons almost blend into one, I occasionally recall the trees in London. But besides that, I pay more attention to the relations between human and nature. Based on photos in publications and the Internet, I

created a series of works about polar bears. In fact, that series was a reflection of the conditions in the human world, or even humans' self-portraits: are we forced to live in an environment and space that don't belong to us? In other words, can we find ourselves a home in such an alien environment? Does peace come from within? And what inspires such inner peace?

My departure from painting polar bears and embracing Chinese scenery paintings is perhaps an answer for the time being. The tranquillity and distance from the outside world portrayed in Chinese scenery paintings are the greatest attraction. Every inch of a painting forms an individual painting in its own right. Thus in one painting, you can see thousands or even tens of thousands of small pictures, on which there could be human characters or lush woods and meandering rivers. Indeed one could find similar subject matters in Western oil paintings from the 17th and 18th century, but it is the tone of the colours and the vibe that traditional Chinese paintings exhibit I find the most comforting.

This forms a main source of inspiration for my 'Travel and Leisure' series, which features figurines and colours of wood. The creation of 'Travel and Leisure in Four Seasons' follows this trail of thoughts, in which 'Spring', 'Summer', 'Autumn' and 'Winter' refer to not only the distinctive four seasons, but also the presence of humans.

The imaginary depiction of trees and human through the four seasons is inspired by my participation in wall paintings in local farming villages. When I reviewed the materials sorted by volunteers during the preparation of this event, I discovered something that is different from my concept of 'home'. I have always envisaged home as a box floating in the air. The volunteers saw home as a composite of a house, trees that could provide shade, a front yard and a pond. Without any of these components, a home is no longer a home. Human activities also have an unbreakable bond with the four seasons. This is a simple statement with profound significance.

Thanks to the invitation of Mr. Adrian Cheng, I have adopted this tree in Tai Tao Tsuen, Yuen Long as an extension of my nature-themed works. My exploration on this tree, humans and nature are reflected. To me, re-examining the relations between nature and humans does not only illuminate our environment — it sheds light on the culture and perspectives in our society.

Lam Tung Pang
Winter 2012
Fotan Studio



櫻花繪畫，倫敦攝影，香港作畫，二零零七年
The Sakura painting, Photo of London, Painting in Hong Kong 2007

遊玩 · 四季

此四件作品結合藝術家多年來以樹及自然為題材的創作方式，從平面到立體，以及物料運用，從畫布到木板，並將創作的轉變與自然的變化呈現在《遊玩·四季》這個系列當中。

Travel and Leisure in Four Seasons

This series of four artworks embodies the artist's creation of using trees and nature as his subject material, a passion he has pursued for many years; from graphical to multi-dimensional with the use of materials from canvas to wood, this series 'Travel and Leisure in Four Seasons' illuminates the transformation of the seasons with his work.

春遊。

倫敦遊學時期的生活，啟發藝術家畫樹與四季的創作題材。這件作品選取了當年四處閒逛時拍下春天櫻花盛開的照片為參考，作為這個《遊玩·四季》的開端。



《遊玩·四季—春遊》局部
'Travel and Leisure in Four Seasons - Spring' detail

SPRING

The artist's experiences in London inspired him to use trees and seasons in his works; this artwork is based upon a photograph the artist took of the cherry blossoms during springtime as he wandered around London. Lam Tung Pang has made this an introductory to 'Travel and Leisure in Four Seasons'.



林東鵬《遊玩·四季—春遊》，塑膠彩布本，120cm x 200cm，二零一三年
Lam Tung Pang, 'Travel and Leisure in Four Seasons - Spring', Acrylics on canvas, 120cm x 200cm, 2013

夏至。

藝術家以近年運用模型玩具等創作形式結合季節及人物活動為主題，以遊玩的心態創作這件立體作品。當中包括大道村下的細葉榕樹為主體，將中國古畫當中人物在樹下活動與微細的運動人物並置，創作出橫跨時空及不依比例的超現實空間。



林東鵬《遊玩·四季—夏至》，塑膠彩、炭筆及模型木本，230cm x 21cm x 43cm，二零一三年
Lam Tung Pang, *Travel and Leisure in Four Seasons - Summer*, Acrylic, charcoal and scale model on plywood, 230cm x 21cm x 43cm, 2013



《遊玩·四季—夏至》局部
Travel and Leisure in Four Seasons - Summer detail

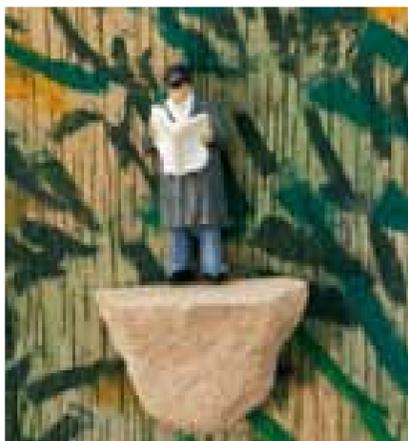


Recently the artist has incorporated intricate miniature figures and models, together with the theme of human activities and seasons into his artworks. The artist creates this artwork in a playful mood; featuring the Chinese Banyan tree that has been preserved at Tai Tao Tsuen as the main theme of his work and combining the intricate figures of characters gathered beneath the tree, the artist captures the essence of classical Chinese painting with a contemporary interpretation; creating a disproportional and surreal image that transcends time.

Summer

秋涼。

以秋季與夕陽作為比喻工作過後休養生息的狀態，此木板繪畫運用物料本身溫暖、平和的特點，結合大樹為主體的背景下，穿插神情輕鬆自若的微小模型人物。



《遊玩·四季—秋涼》局部
'Travel and Leisure in Four Seasons - Autumn' detail

Sunset and autumn reflect the restful period that follows the toil of hard work; this wood painting blends its warm and calm materials featuring the towering Chinese Banyan tree as it highlights the relaxed and carefree miniature human figures within.

Autumn



林東鵬《遊玩·四季—秋涼》，塑膠彩、炭筆、粉彩及模型木本，120cm x 160cm，二零一三年
Lam Tung Pang, *'Travel and Leisure in Four Seasons - Autumn'*, Acrylic, charcoal, pastel and scale model on plywood, 120cm x 160cm, 2013



林東鵬《遊玩·四季—冬休》，塑膠彩布本，200cm x 260cm，二零一三年
Lam Tung Pang, 'Travel and Leisure in Four Seasons - Winter', Acrylics on canvas, 200cm x 260cm, 2013

冬休。

這件作品描寫冬與夜的寂靜。藝術家根據造訪大道村的細葉榕時拍下的照片，結合自己兒時在鄉郊體驗夜月映照的印象，繪畫一棵在寂靜中發微光的細葉榕。



《遊玩·四季—冬休》局部
'Travel and Leisure in Four Seasons - Winter' detail

WINTER

Depicting the silence of a cold winter's night, this painting is based upon a photograph taken by the artist during a visit to the Chinese Banyan tree in Tai Tao Tsuen; remembering moonlit nights in the countryside from his own childhood, the artist visualised the great tree with a faint and transcendent aura glowing in the winter's darkness.



作品 Artworks



林東鵬《遊玩風景二號》
 塑膠彩、炭筆及模型玩具木本
 123cm x 195.5cm
 二零一二年



《遊玩風景二號》局部
 'Landscape of Travel and Leisure No.2' detail

Lam Tung Pang, 'Landscape of Travel and Leisure No.2'
 Acrylics, charcoal and plastic models on plywood
 123cm x 195.5cm
 2012



林東鵬《北極熊(十一)》
 塑膠彩、炭筆及火燒痕跡布本
 180cm x 150cm
 二零零九年

Lam Tung Pang, 'The Polar Bear XI'
 Acrylics, charcoal and burnt marks on canvas
 180cm x 150cm
 2009

守望與**持續**

Conservation and Sustainability



人與樹的和平共融

樹木說得上是地球上最長壽的生物，亦有助淨化空氣、平衡生態環境，與及具備降溫和調節水土的功能，同時又肩負著為人類護蔭及滋養生命的重任。在地球這個偌大的生物圈內，人與樹木唇齒相依，在守望與持續發展中，見證著時代的變遷，生命的更迭。

為社區帶來凝聚力

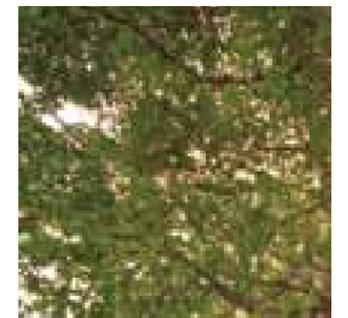
在香港，榕樹是最常見的常綠樹之一，其中尤以細葉榕最為普遍，其樹幹強壯、氣根茂盛，建構成香港其中一道著名的風景線。由於細葉榕的樹冠大而廣闊，在炎炎夏日，其樹蔭便有如自然空調，成為了都市人遮蔭乘涼的好地方。由於很多鄉村地方均種有細葉榕，不少人都喜歡待在大樹下閒話家常，令「榕樹頭」成了鄰里間聯誼聚腳的好去處，從而令整個社區變得更和諧融洽。植物與人的生活，藉著綠樹成蔭的細葉榕，令兩者的關係更加緊密起來。

國際樹木學會中國地區分會會長歐永森認為，在生活圈附近種植了細葉榕，有助心境平和及令社區更團結，並為人與人之間帶來更多共同話題。他說：「過往曾有研究調查顯示，都市人在看見樹木時都會有一種開心與寧靜的感覺，從而得到心靈上的滿足。」他續稱：「細葉榕適合在亞熱帶潮濕天氣生長，由於其生命力強頑，即使在極惡劣的環境中，依然能茁壯成長，與石屎、鋼筋並存，因而成為城市奇觀，亦是最能夠代表香港的樹木。細葉榕不但完善了道路綠化的景致，更成了綠色與都市生活的橋樑。」即使面對嚴重空氣污染問題，細葉榕還是一直默默地綠化城市，為都市人提供清新空氣。過往曾有研究顯示，如果要抵銷每名香港人每年所排出的約 7 噸二氧化碳，便需要種植近四千萬棵同樣高大的樹木。

守護樹木 從心出發

樹木作為重要的公共財產，在城市的發展過程中，樹木被砍伐及損害的情況卻時常出現，歐永森表示，都市人對樹木的保育意識仍要繼續加強。「都市人未必對樹木有很深入的認識，在保育樹木方面的知識亦有不足，若然他們明白到，樹木由最初的小樹苗，然後長成大樹的整個生長過程，其實是一點也不容易後，才能理解到保育樹木的重要性。」目前香港約有 11 萬公頃土地，其中 24 個郊野公園佔地約 37%，在城市急速發展同時，香港慶幸仍保留了大片原生狀態的綠化和郊野土地，配合今日社會大眾的保育意識日漸抬頭，令城市的綠化及持續發展，不再淪為空話。

要保育樹木，就要了解到，其實樹和人都會一樣生病的。「樹木生長不良，便要找樹藝師作出診斷，樹藝師是擔當樹木醫生 (Tree Doctor) 和樹木偵探 (Tree Detective) 的角色，城市中的樹木風險很少是由大自然自我產生的，只有透過樹藝師的栽種、日常養護監察和工地樹木保護等工作，樹木才能健康生長。」對香港樹木的未來持續發展，他仍感樂觀，說道：「其實都市人若想守護樹木，只需簡單地從心出發，今天起開始多關心身邊的樹木，學習珍惜由砍伐樹木所製造出來的紙張，讓人和樹和平共存。」



Congenial Relationship between Human and Tree

Trees can be claimed as the most longevous living things on the earth, they help purify the air and balance the biological environment, cooling down and adjusting the temperature of water and soil. They also shoulder the great responsibility for protecting and nurturing human life; trees and humans are closely connected; each one witnessing the changes of time within our lives.



Bringing Cohesion to the Community

The Banyan tree is an evergreen and the most common tree in Hong Kong; the most popular variety being the Chinese Banyan; renowned for its thick trunk and healthy aerial roots, its wide canopy offers a good gathering place and a cool escape area from the hot summer sun; villagers have used the protection of the Chinese Banyan tree for gatherings for generations; the Chinese Banyan is often the focal point of the neighborhood, the centre of a harmonious community; forging a close relationship between humans and trees.

Mr. Sammy Au, President of International Society of Arboriculture (China) believes planting Chinese Banyan trees around creates a living circle, which can help people maintain a peaceful heart and social unity. "There is a research showing that people will feel happy and peaceful when they see trees" he says. With great vitality, Banyan trees can grow in almost any environment and can often be seen clinging to concrete walls in Hong Kong; the Chinese Banyan are well suited to a sub-tropical climate and it has become a native of Hong Kong. Sammy says "Chinese Banyan embellishes the environment and it builds a link between green life and city life". Even facing severe air pollution, the Chinese Banyan continues to green the city and provide fresh air to the people. Research shows that nearly forty million trees need to be cultivated in order to absorb seven tons of carbon dioxide emissions by each Hong Kong person annually.

Protecting the Trees, Starting from Your Heart

Though trees are public assets, they are often cut and damaged during city development; Sammy reminds us that we need to strengthen our awareness of conservation in our city. "People in the city may not have sufficient knowledge on trees and tree conservation. If they understand the difficulties on growing a tree, they will realize the importance of tree conservation". There are one hundred and ten thousand hectares of land in Hong Kong; thirty-seven percent of the land is occupied by twenty-four country parks; it is grateful that a large area of the original natural land mass and rural land have been preserved under the rapid development of the city; together with the increasing awareness towards conservation of the community, the accomplishment of city conservation and sustainability is no longer just a dream.

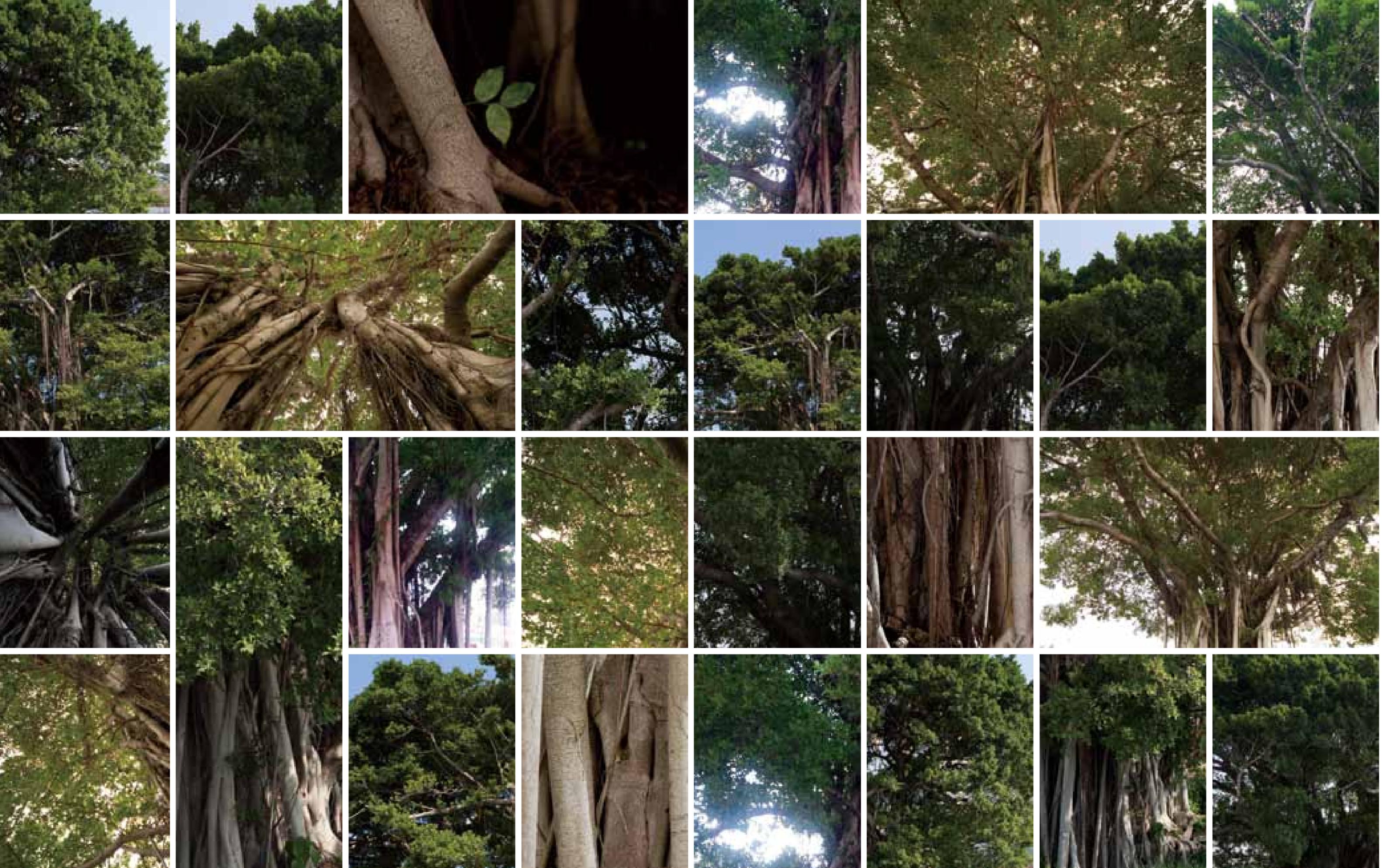
To conserve trees, we should be aware of the fact that they also get sick, just like humans. "If the trees are not growing healthily, we need to seek advice from a certified arborist who takes the role of 'Tree Doctor' and 'Tree Detective'. Threats on urban trees are seldom brought by nature itself; these urban trees can only grow vigorously through careful cultivation, regular supervision and protection of trees in construction sites by the certified arborists". Sammy says. He is still optimistic towards the future sustainable development of trees in Hong Kong. "If people really want to make an effort on tree conservations, they can start with caring more about the trees around their society, and learn to cherish papers that are made from trees; with a whole heart devotion, I believe trees and humans could definitely live together peacefully".

「空山不見人，**但聞人語響。**
返景入深林，復照青苔上。」

【鹿柴】王維

Empty the hills, no man in sight,
Yet voices echo here;
Deep in the woods slanting sunlight,
Falls on the jade-green moss.

'The Deer Enclosure' Wang Wei





鳴謝

創意執行總監	鄭志剛
藝術項目總監	許劍龍
藝術家	林東鵬
微電影導演	梁柏豪
文	許思源 Mark Peaker
攝影	談成斌
設計	鄭小慧
特別鳴謝	歐永森

ACKNOWLEDGEMENT

Executive Creative Director	Adrian Cheng
Art Project Director	Calvin Hui
Artist	Lam Tung Pang
Micro-film Director	Leung Pak Ho
Contributing Writer	Jerry Hui Mark Peaker
Photographer	Ben Tam
Designer	Xenia Cheng
Special thanks	Sammy Au



www.nwd.com.hk

3A/F, New World Tower 2, 18 Queen's Road Central, Hong Kong

T. | +852 3111 3888

F. | +852 3111 8111



www.3812cap.com

10/F, 12 Wong Chuk Hang Road, Hong Kong

T. | +852 2153 3812

F. | +852 2520 5230



