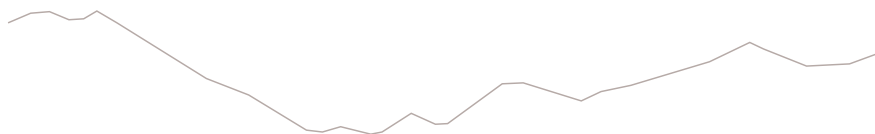




谷埔係間學校

Kuk Po is a School

管偉邦團隊展覽 | Koon Wai Bong's Team Exhibition



谷埔山脈 | KUK PO MOUNTAIN RANGE

藝術 | ART

文化 | CULTURE
歷史 | HISTORY

景致 | SCENERY

建築 | ARCHITECTURE
語言 | LANGUAGE
地圖 | MAP

飲食 | GASTRONOMY

教育 | EDUCATION

這是一本與名為《谷埔係間學校：管偉邦團隊展覽》相關的出版物
This publication is associated with the exhibition titled *Kuk Po is a School:
Koon Wai Bong's Team Exhibition*

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策展論述

Curatorial Statement





「𨮲𨮲」的谷埔 | Our Kuk Po

管偉邦 | Koon Wai Bong



昔日，香港有一村落，因「圍海造田」自闢耕地，故而繁華一時。今日，這村的居民逝的逝、走的走，田不復耕，房舍失修。然而，這裡的人情依舊；每逢節日，此地便從昔日的「聚腳地」化作今日的「重聚地」。其中的每一事一物，都既有人情，也有歷史。此村何名？谷埔是也。

《谷埔係間學校：管偉邦團隊展覽》由香港大學建築系主辦，並獲臺灣師範大學美術系支持。展覽旨在通過一眾「非谷埔人」藝術家的觀察與感受，重新尋回谷埔的客家文化與人情。地方的價值似乎不在於它的出產，而在於與人的連結。是次展覽地點為啓才學校，這正是一處人與地的連接點。這所學校不僅僅是一所小學或展覽場地，更是一處能讓昔日海外村民的後代回港尋根的地方。

本次展覽以「啓才學校」為中心，每位藝術家都以「書本」形式來創作自己的藝術作品。不論題材是客家文化、谷埔地志、圍海造田，還是村校課程，每當打開一本本書冊，讀者都將穿梭於谷埔的過去與現在、歷史與文化之間。無論作品呈現的是一幅圖畫還是一個文字，都希望大家能了解谷埔的故物與人情。

你也不是「谷埔人」嗎？不要緊。重要的是：「𨮲𨮲」(*en li*，客家語：「我們」)都生活在香港這個家。藉由這個「谷埔」展，讓𨮲𨮲一起

回想𨮲𨮲自身的文化根源吧！

In the past, there was a village in Hong Kong that flourished for a time due to its practice of “reclaiming land from the sea” to create farmland. Today, the residents of this village have either passed away or moved on, the fields are no longer cultivated and the houses are in a bad state of repair. However, the human connections remain. During festivals and special occasions, this place, once a “meeting place” of the past, suddenly transforms into a “reunion spot” of the present. Every object and story here carries both human warmth and history. Where is this place? It is Kuk Po.

The exhibition “Kuk Po is a School: Koon Wai Bong’s Team Exhibition” is organised by the Department of Architecture at The University of Hong Kong, with support from the Department of Fine Arts at National Taiwan Normal University. It aims to rediscover the Hakka culture and human connections of Kuk Po through the observations and feelings of artists who are not originally from Kuk Po. The value of a place seems not to lie in its production but in its connection with people. The venue for this exhibition, Kai Choi School, serves as one such connection point between people and the land. This school is not just a primary school or an exhibition venue; it is also a place where the next generation of the villagers living overseas once come back to Hong Kong to understand their roots.

Centred around “Kai Choi School,” each artist has created their work in the form of a “book.” Whether the subject matter is Hakka culture, the geography of Kuk Po, land reclamation or village school curricula, each time a book is opened, the reader will traverse through Kuk Po’s past and present, as well as its history and culture. The artworks, with their images and texts, invite everyone to learn about Kuk Po and its people.

Not a “Kuk Po person”? That’s okay. What matters is that *en li* (Hakkai, meaning “we”) all live in Hong Kong.

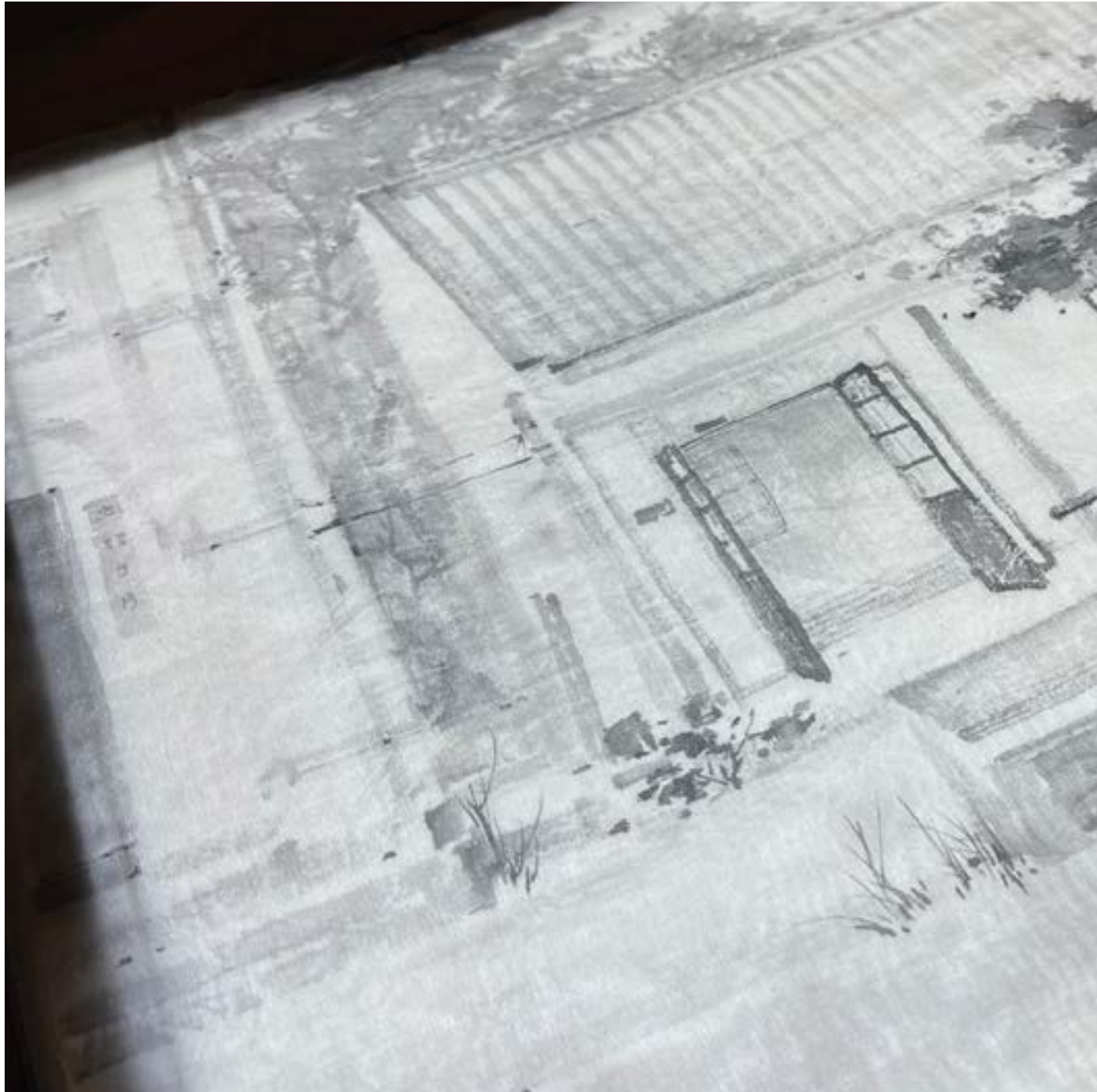
En li hope that this “Kuk Po” exhibition will encourage us to reflect on the roots of our own culture!



藝術理念 & 教育角

Artwork Concepts & Educational Corner





1 管偉邦 | Koon Wai Bong

谷中埔里 | The Village in the Valley

2025

裝置：廿開冊頁（水墨絹本）、光板 | Installation: 20-page album (ink on silk) and lightbox

32 × 44.5公分（每頁）| cm (each leaf)

於我而言，冊頁是一種時與空交錯的形式。在過去，谷埔有著深厚的歷史文化，從沿海的地景來說，谷埔碼頭是交通樞紐和繁榮市集的象徵，紅樹林與蘆葦田是「圍海造田」的成果，啓才學校是香港鄉村教育的見證。為了這個展覽，我從碼頭經過松記士多及谷埔堤壩，看到紅樹林與蘆葦田，又看到三面山嶺一面海的谷嶺，方到啓才學校。行程雖短，但不單是親身走過了谷埔的數個景點，更像是走進了谷埔的歷史文化……

是本冊頁是十頁繪畫與十二頁書法：繪畫是從碼頭寫至啓才學校的十個印象，都是我以「古法寫生」的方式來寫的山水。所謂「古法寫生」，是民初時由胡佩衡提出的寫生觀念，在寫生這追求視覺經驗的創作中，糅合古人的筆墨的一種表現手法，目的不再單單是再現眼前之「景」，而是呈現內心之「情」，也是「寫」出主觀眼中所看見的「生趣」；而「寫生」所謂的「生」，即是此意。至於文字，題字向來是書畫藝術的風尚。我在每頁的題字，是下一頁山水的觸發，寫過去歷史，讓讀者可走入谷埔的文化，再透過把絹本的質感都改變的那道光，去了解在一片片風景背後過去一百年間的意義。

To me, the album form represents a dynamic interplay of time and space. Historically, Kuk Po embodied a rich tapestry of cultural and historical heritage. From a coastal perspective, the Kuk Po Pier served as a bustling transportation hub and marketplace, while the mangroves and reed fields reflected efforts of the “land reclamation from the sea” project. The rural Kai Choi School stood as a testament to the area’s commitment to education and community. For this exhibition, I embarked on a journey from the pier, traversing the Song Kee Store and dike, and encountering mangroves and reed fields before reaching the valley landscape, framed by three mountain ridges on one side and the sea on the other. The journey concluded at Kai Choi School. Although brief, this passage was far more than a physical traversal of Kuk Po’s landmarks; it felt like stepping into the layered history and cultural essence of the place……

This album primarily comprises ten leaves of paintings and twelve leaves of calligraphic works. The paintings illustrate ten impressions, spanning the journey from the pier to Kai Choi School, created using what I refer to as the “ancient method of sketching.” This approach, introduced by Hu Peiheng during the early Republican period, integrates traditional brush-and-ink techniques with the visual immediacy of modern sketching. The aim transcends the mere replication of “scenery” before the eyes, seeking instead to convey (*xiě*) the “sentiment” within and the “vitality” perceived through a subjective gaze. This vitality (*shēng* in Chinese) embodies the fundamental essence of sketching (*xiě shēng*). The text complements the paintings, drawing on the long-cherished tradition of integrating inscriptions in painting and calligraphy. The inscription on each page serves as a gateway for the landscapes that follow, recounting past histories and guiding readers into the cultural fabric of Kuk Po. Through the light that transforms the texture of the silk leaves, they are invited to uncover the profound meanings behind each scene over the past century.



2

許開嬌 | Hui Hoi Kiu, Angel

風雨中的青蝶 | Blue Butterfly on a Rainy Day

2024

現成雨傘上刺繡 | Embroidery on ready-made umbrella

尺寸依空間而定 | Dimensions variable



2024年，夏，有雨，我到訪了谷埔啓才學校。啓才學校昔日是一所鄉村學校，學生都是左鄰右里，所以不難想象，這裡的學生都不用乘車坐船，只要繞過屋前的田地，下雨天時開開傘子，聽聽沿途的鳥聲雨聲，追追田間的蝴蝶蛙兒，不費半句鐘便返到校園了。

是作是這個聯想的創作。蝴蝶當然是田園鄉間的象徵，也是今天谷埔保育文化的重點之一。刺繡中出現的青蝶，嬌艷而柔弱，彷彿受不了風雨而與打傘者同行。今天，谷埔又不是經歷過時代的洗禮，而我們併肩同行嗎？

In the summer of 2024, on a rainy day, I visited Kai Choi School in Kuk Po. Once a village school, it served students primarily from the surrounding communities. It's easy to imagine that these students didn't need to take a bus or boat to school; they simply walked around the fields in front of their homes. On rainy days, they would open their umbrellas, listen to the sounds of birds and rain along the way, and chase butterflies and frogs through the fields. In less than half an hour, they would reach school.

This artwork is inspired by that imagery. The butterfly, a symbol of rural life, is also a key element of Kuk Po's conservation culture today. The embroidered blue butterfly, delicate and fragile, seems unable to withstand the wind and rain, accompanying the umbrella-holder on their journey. Today, Kuk Po has been shaped by the passage of time — are we still walking side by side with it?



2

許開嬌 | Hui Hoi Kiu, Angel

刺繡門神 | Embroidered Door Gods

2025

紅布上刺繡、現成雜誌 | Embroidery on red cloth and ready-made magazine

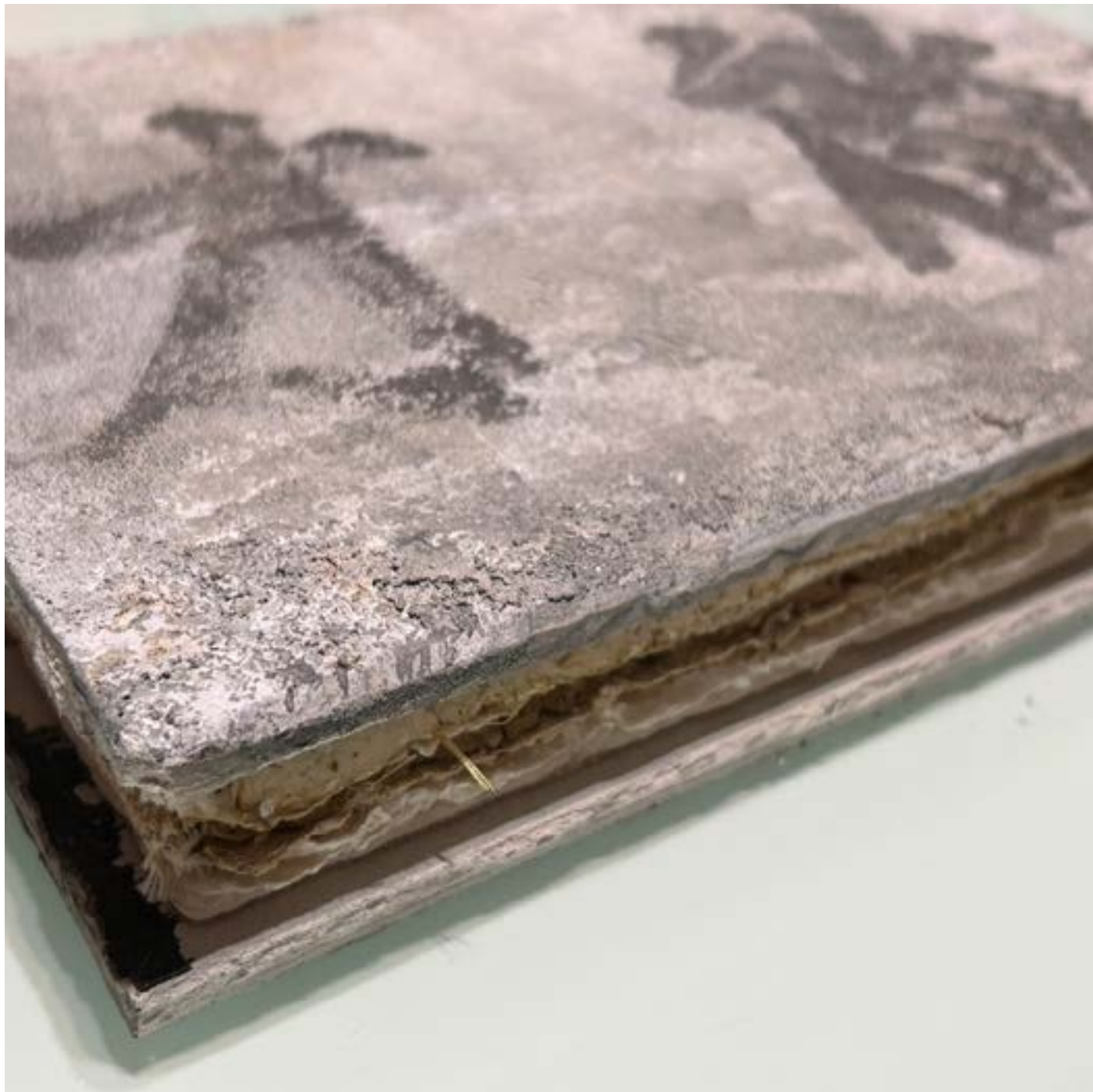
30 × 23 公分 (每頁) | cm (each leaf)

谷埔是一個典型香港客家文化中父系世社的縮影；可是，在我眼中，卻看到客家女性在田地工作和照顧家庭中不可或缺的角色。

是作中，一針一線的刺繡，微少而精細，且色彩斑駁，不僅是女性的審美，也是女性的世界觀。中國民間傳說中的門神，左神荼、右鬱壘，（傳說中還有左秦瓊右敬德、左蕭何右曹參、左關羽右張飛，）都能守護谷埔的每一門戶，叫鬼怪望風而逃，教魑魅魍魎都不敢禍害百姓。客家女性一方面相夫教子，照顧家庭；一方面落田耕種，維持生計，外剛內柔，這樣身分角色的差異，既衝突又協調，就像出現在一本女性雜誌封面的刺繡門神，衍生出客家文化有趣的一面。

Kuk Po serves as a microcosm of the patrilineal society intrinsic to Hong Kong's Hakka culture. Yet, through my perspective, it highlights the indispensable role of Hakka women, both in toiling the fields and tending to their families.

In this work, the embroidery — stitched thread by thread — is intricate and vibrant, its multicoloured patterns reflecting not only a woman's aesthetic sensibilities but also her worldview. In Chinese folklore, door gods such as Shen Tu on the left and Yu Lei on the right (iconic pairs also including Qin Qiong and Jing De, Xiao He and Cao Can, or Guan Yu and Zhang Fei) guard households, driving away malevolent spirits and protecting Kuk Po people from harm. Hakka women, on one hand, tend their family while managing household affairs; on the other, they labour in the fields to sustain their livelihoods. This duality of roles — combining external strength with inner softness — creates a dynamic that is both conflicting and harmonious. Much like the embroidered door gods gracing the cover of a women's magazine, this juxtaposition reveals an intriguing facet of Hakka culture.



3 吳上瑋 | Wu Shang-Wei

憶·谷埔 | Yi · Kuk Po

2024

冊頁：水墨手工紙本（紙漿混合蘆葦花、紅樹枝葉及牡蠣殼） | Album: Ink on handmade paper (paper pulp mixed with reed flower, mangrove branch and leaf, and oyster shell)

23 × 32 × 4公分 | cm



生命如同一本無字天書，永遠不曉得翻開下一頁會有什麼；另一方面，書也是人類傳承知識、交流感情的重要工具。此書冊的創作，其實是我對谷埔當地「情」與「景」的紀錄。對我而言，谷埔有四大印象：啓才學校、黃金蘆葦、紅樹林地景，以及蠔文化。以「啓才」二字作為封面，藉二字翻開此書，象徵著啓才學校開啓了谷埔人的一生。內頁的紙張分別由蘆葦花、紅樹林枝葉，以及蠔殼所製作而成，目的是將谷埔的地景揉成一張張的手造紙，繼而編製成書。

是次展覽，是透過藝術創造連結了我這台灣人和香港谷埔這地方，同時也成為我生命中一個深刻的「回憶」；由於國語中「藝」與「憶」同音，所以我命名此書為《憶·谷埔》，寓意記憶的再現。

Life is like a book without words, where one can never predict what the next page will reveal. At the same time, books are essential tools for humanity to transmit knowledge and share emotions. The creation of this book serves as my way of documenting the “sentiments” and “scenes” of Kuk Po. To me, Kuk Po is characterised by four distinct impressions: Kai Choi School, golden reeds, mangrove landscape and oyster culture. The cover features the two Chinese characters for “Kai Choi,” symbolising how the school has opened new chapters in the lives of Kuk Po’s residents. The inner pages are made from materials native to the local environment — reed flowers, mangrove branches and leaves and oyster shells — transforming Kuk Po’s landscapes into handmade paper, which is then bound into a book.

This exhibition bridges me, a Taiwanese artist, with the land of Kuk Po in Hong Kong, forming a deeply significant “memory” in my life. Since the words for “art” (藝, yi) and “memory” (憶, yi) are homophones in Mandarin, I have titled this book *Yi · Kuk Po* — a manifestation of recreated memory.



4

周海斐 | Chau Hoi Fei

谷埔地圖集 | Kuk Po Atlas

2025

十五開冊頁：水墨紙本 | 15-page album: ink on paper

35 × 37公分 (每頁) | cm (each leaf)

撇開手機，你上一次看到紙本地圖是什麼時候？那麼，上一次使用印章又是何時？

印章與地圖，前者以精細的刻文傳遞訊息與美感，後者則以現實中轉化的象徵符號來承載豐富的地理資訊。表面上看來，二者似乎風馬牛不相及，但對我而言，卻存在著深層的聯繫，特別是在符號運用與訊息傳遞上，二者皆蘊含一定程度的文化與藝術意義。

《谷埔地圖集》是一套多張的手繪地圖，繪製了從碼頭到老圍、從啓才學校到李家大宅、從稻田到風水林的各條路徑。這輯地圖不僅記錄了谷埔的地理資訊，更承載了一代谷埔人的時代記憶，反映出當地生活的面貌與人文特色。另一方面，印章作為文化的重要載體，常刻有名字、格言或富有象徵意義的字句，具有身分認同與情感寄託的功能。然而，在此地圖集中，印章連同邊款，突破了傳統格局，以黃士陵「黟山派」的篆刻風格，把谷埔七個地標所見的字句，就是那些出現於對聯、橫額或石刻的吉言禱語，製成九方印章，並鈐於谷埔地圖的相應位置之上。如此一來，文字與地標的聯繫得以具體而微地呈現，賦予二者多一層的意義。

Putting aside your smartphone, when was the last time you looked at a paper map? And when was the last time you used a seal?

Seals and maps: the former conveys messages and aesthetic appeal through finely carved text, while the latter carries rich geographical information through symbolic signs transformed from reality. At first glance, the two seem to be worlds apart, but to me, they share a profound connection. Particularly in the use of symbols and the transmission of information, both embody significant cultural and artistic meaning.

The *Kuk Po Atlas* is a collection of hand-drawn maps illustrating various routes: from the pier to Lao Wai, from Kai Choi School to the Li family mansion and from rice paddies to Fengshui woods. These maps not only document the geographical features of Kuk Po but also preserve the collective memories of a generation, reflecting the warmth of local life and its unique cultural characteristics. On the other hand, seals, as vital carriers of culture, are often engraved with names, maxims or symbolic phrases, fulfilling roles of identity affirmation and emotional connection; however, in this atlas, the seals, along with the inscriptions, break away from traditional formats. Using Huang Shiling's "Yishan School" seal-carving style, the project transforms phrases found at seven landmarks in Kuk Po — those auspicious sayings appearing on couplets, horizontal plaques or stone carvings — into a set of nine seals, which are then stamped onto the corresponding locations on the map. In doing so, the relationship between text and landmark is vividly brought to life, imbuing both with an additional layer of meaning.



5 梁凱晴 | Leung Hoi Ching, Jasmine

楊婆婆的手提箱 | Grandma Yang's Suitcase

2024

複合媒材: 現成物、繪畫、書寫 | Mixed media: readymade objects, painting and writing

尺寸不定 | Dimensions variable

「離開啓才，等於離開香港，離開谷埔。」

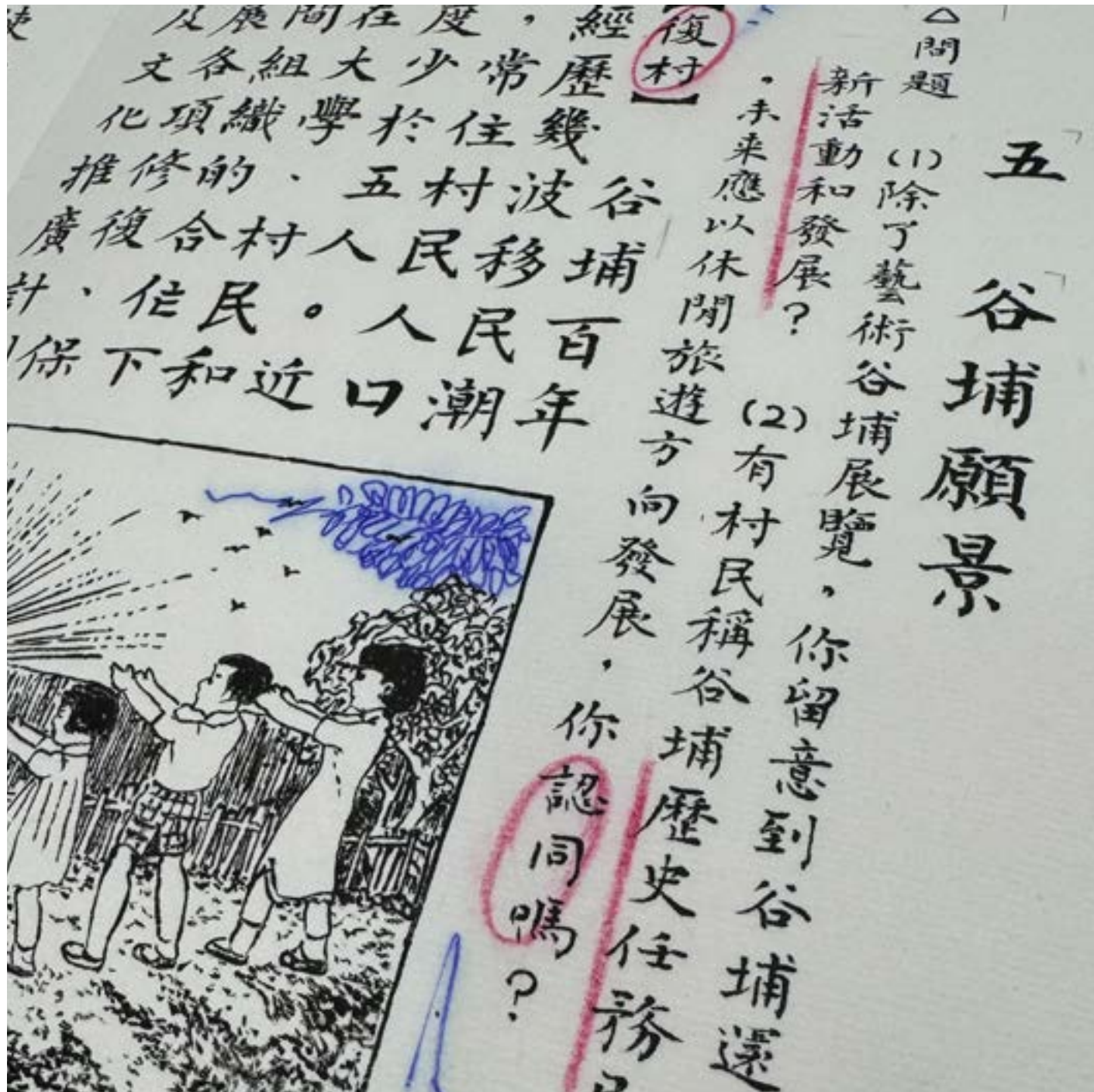
作品以谷埔的田野資料與口述歷史為創作藍本，藉由歷史物件與文本，講述楊婆婆（楊秀蘭）與青梅竹馬、兩小無猜的玩伴宋文之間的情感故事。

楊婆婆生於1945年，成長於谷埔的啓才學校。1960年，她隨家人移民英格蘭。在資訊尚不發達的六十年代，移民意味著彼此的聯繫從此中斷。多年後，楊婆婆從英國重返谷埔，重新打開滿載成長回憶的手提箱，內藏物件與書信，試圖找回她與阿文約定的老地方，並尋覓阿文留下的訊息……

"Leaving Kai Choi School means leaving Hong Kong, leaving Kuk Po."

The artwork, Grandma Yang's Suitcase draws on field research and the rich oral history of Kuk Po, weaving historical artifacts and texts into a narrative that explores the poignant story of Grandma Yang (Yang Xiulan) and her childhood friend, Song Man.

Born in 1945, Grandma Yang spent her formative years attending Kai Choi School in Kuk Po. In 1960, she emigrated to England with her family. At a time when communication technology was rudimentary, emigration often signified the severance of ties with loved ones and familiar places. Decades later, Grandma Yang returned to Kuk Po, bringing with her a suitcase laden with the memories of her youth. Within it, she uncovered objects and letters that reignited her connection to the past, guiding her to the meeting place she and Song Man had promised to revisit and uncovering the traces of the messages he left behind.



6 洪文龍 | Hung Man Lung

新編谷埔常識課本 | The Newly Compiled General Knowledge Textbook of Kuk Po
2024

十六開冊頁(水墨紙本) | 16-page album (ink on paper)
23 x 34 公分(每頁) | cm (each leaf)

如果要以毛筆來寫一本關於家鄉的教科書，你會寫些什麼？

毛筆小楷，一點一劃都是漫長的書寫過程，啜筆弄墨也可看成莊嚴的儀式，讓我能在一分一秒中藉著一字一句傳遞谷埔的文化訊息；同時，楷書書體講求筆劃分明、結構嚴謹，讓我一如唐代抄經人，以恭敬和專注的態度，用一撇一捺與谷埔產生連結。

是冊《新編谷埔常識課本》，是一本手寫的書畫冊頁，內容以啓材學校這村校的課程教科書為藍本，藉「谷」外人的眼光觀察谷埔內裡的人文面貌。全冊共有五個章節，涵蓋歷史、建築、生態環境、學校，及未來願景，紀錄這個位於香港一隅的客家村落。紙質上，每個章節的物料均不盡相同，鈐印上不再是篆書行文，而是今日的二維碼，讓觀眾可利用手機掃描到與內容相應的網頁、影片，以及線上地圖等資訊。在形式上，是作糅合了古代蝴蝶裝冊頁、上世紀教科書筆記及現代電子化閱讀，以期豐富讀者的閱讀體驗，並在當代文字泛濫的洪流中，讓觀者感受到手寫文字的力量。

If you were to create a textbook about a hometown using a Chinese brush, what would you write?

Writing in small regular script with a brush is a deliberate and meditative process. The act of dipping the brush in ink and guiding each stroke becomes a solemn ritual, enabling me to convey the cultural essence of Kuk Po village, one word at a time, one moment at a time. Regular script, emphasizing clear strokes and precise structure, allows me to connect with Kuk Po in the same reverent and focused manner as Tang dynasty scribes transcribing sacred texts, forming a bond with the village through every brushstroke.

This work, *The Newly Compiled General Knowledge Textbook of Kuk Po*, is a handwritten collection of text and paintings modelled after the curriculum textbook of Kai Choi School, the village school. Through the lens of an “outsider,” it explores and documents the cultural landscape of Kuk Po. The collection consists of five chapters, covering the village’s history, architecture, ecological environment, school life and future aspirations, capturing the essence of this Hakka settlement tucked away in a corner of Hong Kong. Each chapter is crafted using distinct materials, and instead of traditional seals inscribed with archaic seal scripts, modern QR codes are employed. These codes allow viewers to scan and access supplementary content, such as webpages, videos and online maps, providing a multimedia extension to the handwritten work. Regarding its format, this album integrates the elegance of ancient butterfly binding, the nostalgic familiarity of mid-twentieth-century textbook notes and the convenience of modern digital reading. It enriches the reader’s experience, offering a tactile and reflective encounter with the written word. Amid the overwhelming torrent of contemporary text, this work aims to revive the enduring power and resonance of handwriting.



7 王聖華 | Wang Sheng-Hua

谷埔印記 | Seal Impression for Kuk Po
2025

三面屏風(水墨紙本)、免燒陶土 | 3-panel Folding screen (ink on paper) and unfired clay
21 x 27公分(每屏) | cm (each screen)



《谷埔印記》展現了谷埔村落的歷史和姓氏的遷移故事。谷埔曾經是九個姓氏居民的共同家園，作品中的封泥標記象徵他們的根源與身分，隨著現代化與社會變遷，村落的原貌逐漸被改變，居民分散四處。在此作中，封泥不僅標記出九個姓氏，還代表了這些姓氏與土地之間的歷史聯結——這種聯結既是地理的，也是情感與文化上的，因此封泥是一種具象化的「身分印記」。

是作總體上是一種對故鄉與離散、歷史與現代中的詩意的反思。我試圖將遺失的記憶與文化重新凝聚，透過視覺語言與物質符號，嘗試喚起觀者對自身文化根源與身分的再思考。

Seal Impression for Kuk Po reflects the history of Kuk Po village and the migration stories of its surnames. Kuk Po was once the shared home of nine surnames, and the seal imprints symbolise their roots and identities. With modernisation and social change, the village's original form has gradually transformed and its residents have dispersed. In this work, the seal impressions not only mark the nine surnames but also represent the historical connection between these families and the land — a bond that is geographic, emotional and cultural. Thus, the seals serve as a tangible "identity impression."

Overall, the artwork is a poetic reflection on themes of homeland and diaspora, history and modernity. I seek to reconstruct lost memories and culture, using visual language and material symbols to evoke a reconsideration.



8 陳媛婷 | Chan Clarin

啓才的第一人稱 | The First-Person Perspective of Kai Choi School
2024

冊頁：水墨設色絹本及水墨紙本 | Album: Ink and colour on silk and ink on paper
25 × 40 公分(每頁) | cm (each leaf)

遊覽谷埔時，您是用雙眼，還是透過相機記錄下這片美景呢？啓才學校則以自己的方式靜靜地書寫谷埔的故事——透過每一扇窗，彷彿它們是學校的雙眼，細細觀察這片土地。窗框的顏色為英國經典的「賽車綠」，窗花的線條曲直交錯，於谷埔的華人傳統文化之中，增添了獨特的西式建築風味。這裡的每一扇窗，不僅是文化的烙印，更承載著谷嶺與村落百年的歷史，默默見證著時代的滄桑變遷。

是作以啓才學校的第一人稱視角審視谷埔，像是我的眼睛般，細看這裡的每一棵樹、每一塊石，再以筆墨重新探索另一種欣賞這片瑰麗土地的角度。

願遊人開啓這扇窗時，能細味谷埔的自然與人文之美，感受延綿至今的中西文化交融；願谷埔人開啓這扇窗時，能以全新的眼光重新認識自己的家園，當看見畫中熟悉的紅樹林與群山時，心中不禁會心一笑。

When visiting Kuk Po, do you rely on your eyes or a camera to capture its breathtaking scenery? Kai Choi School, however, quietly records Kuk Po from its own perspective — through its windows, as though each one was an eye observing the landscape. Painted in the classic "British Racing Green," the window frames, adorned with intricate grilles of intertwining straight and curved lines, infuse a distinctive Western architectural charm into the Chinese cultural traditions of Kuk Po. Each window here stands not only as a cultural imprint but also as a silent witness to the century-old history of these valleys and villages, quietly observing the passage of time.

This reflection adopts the perspective of Kai Choi School as narrator, as though it were my own eyes, observing every tree and hill in this land. Through brush and ink, I seek to rediscover and reframe the beauty of this cherished terrain.

May visitors, as they open these windows, immerse themselves in the natural and cultural splendour of Kuk Po, tracing the enduring interplay between Chinese and Western influences. And may the people of Kuk Po, as they open these windows, view their homeland with renewed clarity, smiling knowingly at the familiar mangroves and mountains that grace both the landscape and these paintings.



9 霍嘉穎 | Fok Ka Wing

食埔 | Kuk Po Food Compendium

2024

冊頁：水墨設色絹本 | Album: Ink and colour on silk

16 × 16公分(每頁) | cm (each leaf)

每份料理烹調的方式、食材的選取，或飲品的儲存不僅是體現某個地方獨有的飲食文化，𣪗鍋邊、李家黃酒雞、山水公仔麵、蕃薯飯及可口可樂等菜餚或飲料還代表了當下獨有的時間性，例如村民在勞動後選擇的簡單餐點反映了當下果腹的需要，節慶佳餚則展示了谷埔村民對團聚的重視，把餘下的可樂寄存在街邊的士多更呈現了客家節儉的街坊文化。

「飲食」從來都不單止是為了生存，更是一種生活享受和文化。此冊糅合了日曆上翻的方式，讓人在一頁頁翻看昔日谷埔飲食之時，可以回想當時人們對食物的珍惜，一窺那時樸實的生活文化。縱然這些料理飲料已經過了「享用的時間」——不再是主流社會的料理——但願透過筆下恬淡的色彩能留下幾種逝去的味道。

The methods of cooking, the selection of ingredients and the storage of beverages not only showcase the unique culinary culture of a place but also capture significant moments. Various dishes and drinks, including Leikui Hotpot, Li's Yellow Wine Chicken, Instant Noodles with Mountain Water, Sweet Potato Rice and Coca-Cola, signify these distinctive periods of time. For instance, the simple meals chosen by villagers after labour reflect the need for basic sustenance at the time, while festive dishes highlight the importance placed on family reunions by the Kuk Po villagers. Additionally, leaving leftover coke at the corner convenience store exemplifies the Hakka community's frugal neighbourhood culture.

"Food and drink" have never been solely about survival; they are also a form of life's enjoyment and cultural expression. The flipping design of this food compendium aims to mirror the turning of calendar pages, inviting viewers to recall how former villagers cherished food by turning each page. This provides a glimpse into the simplicity of life in the past. Even though these dishes and drink may have surpassed their "expiration dates"——no longer part of mainstream cuisine——it is hoped that the use of tint colours captured in the paintings will preserve some flavours of the bygone era.



黃曉珺 | Aretta Wong

「𠵼」在這埗看谷埔(ngai coi ngia tang kon guk bu) | Viewing Kuk Po from Here
教育角 | Educational Corner



客家話「𠵼」意為「我」，讀音為 *ngai*，第一眼看到可能以為是異體字，但卻是客語中重要的一個詞彙，因為它代表了客家人的自我認同。

谷埔是客家村，建村開初，客家話當然是主要語言；谷埔的啓才學校辦校之始，客家話也用作教學語言。根據2021年香港人口普查，香港只有3.1%的人使用客家話；由於香港越來越少人能操客家話，谷埔村民亦越來越趨向以廣東話交流，所以啓才學校才慢慢改以廣東話為教學語言。客家話是谷埔這一村落的重要一部份，故誠邀各位參觀者在這教育角體驗學習客家話的樂趣，希望能帶你認識一點點客家方言。

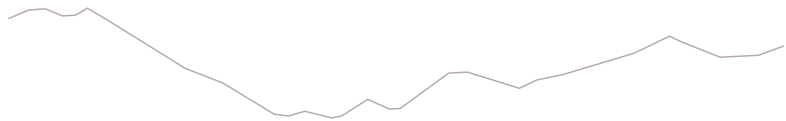
In Hakka, the term “𠵼” means “I” and is pronounced as *ngai*. At first glance, it might appear to be a variant Chinese character, but it is actually a significant word in Hakka, as it represents the Hakka people's sense of self-identity.

Kuk Po is a Hakka village, and naturally, Hakka was the primary language when the village was first established. At the beginning of Kai Choi School's founding in Kuk Po, Hakka was also used as the medium of instruction. However, according to the 2021 Hong Kong Census, only 3.1% of Hong Kong's population speaks Hakka. As fewer people in Hong Kong are able to speak Hakka, the villagers of Kuk Po have increasingly turned to Cantonese for communication. As a result, Kai Choi School gradually transitioned to using Cantonese as the language of instruction.

Hakka is an essential part of Kuk Po's cultural heritage, and I warmly invite visitors to experience the joy of learning Hakka in this Educational Corner. We hope this will offer you a glimpse into the charm of this unique dialect.



個人簡介 | Biographies



管偉邦 | Koon Wai Bong

管偉邦，港台水墨藝術家，現為臺師大美術學系副教授。其作品探索山水及水墨美學，嘗試將歷史、現代人對地景的觀看和感知融入水墨藝術。管氏分別於2013及2017年在英國及台灣有個展《TRANSpore》及《清風徐來》，於2017年參展《似重若輕》和《圖繪香港》，2019年參展《島嶼·他方》和《港水韓山》，以及2023年參展《極目足下》。

Koon Wai Bong is an ink artist based in Hong Kong and Taiwan, serving as an associate professor in the Department of Fine Arts, NTNU. Koon's artwork focuses on landscape painting and the aesthetics of ink painting, encompassing history, modern viewing experiences and perceptions of landscapes in ink art. His solo exhibitions include "TRANSpore" in the UK in 2013 and "In the Breeze" in Taiwan in 2017. He participated in exhibitions including "The Weight of Lightless" and "Picturing Hong Kong" in 2017, "The Islands and Other Places" and "Hong Kong Waters and Korean Mountains" in 2019 and "Here & There" in 2023.

許開嬌 | Hui Hoi Kiu, Angel

許開嬌，香港藝術家，其作品是從日常物品中重新發現古典藝術的價值，如在紙巾上繪畫傳統青花瓷的圖案，以表現工筆畫的美學。許氏於2011年獲「第十屆L&XF杯全國時裝畫藝術大賽優秀獎」，2014年入選「香港當代藝術獎」，2015年獲「新藝潮國際藝術家銀獎」，2015/16和2016/17年度獲「中國教育發展基金會獎學金」、以及2019年獲「新藝潮國際藝術家優異獎」。其作品於2019年參展《香港駐北京辦事處邀請聯展》，2020年參展巴黎《新發現聯展》，及2022受香港藝術館委托於該館展出大型裝置。

Hui Hoi Kiu, Angel, a Hong Kong artist, re-discovers the value of classical art in everyday objects through her works, such as painting traditional blue and white porcelain patterns on tissues to showcase the aesthetics of meticulous gongbi painting. Angel received the "tenth 'L&XF' China Fashion Illustration Competition" in 2011, was selected for the "Hong Kong Contemporary Art Award" in 2014, won the "Silver Award" of "New Art Wave International Artist" in 2015, and received the scholarship from "China Education Development Foundation" for

the 2015/16 and 2016/17 years. In 2019, she won the "Excellence Award" of "Art Next Expo International Artist Award." Her works were exhibited at the exhibition organised by The Office of the Government HKSAR in Beijing in 2019, the "Exposition Collective de Découverte" in Paris in 2020, and in 2022, she was commissioned by the Hong Kong Museum of Art to exhibit a large-scale installation at the museum.

吳上瑋 | Wu Shang-Wei

吳上瑋，臺灣藝術家，現為臺師大美術學系博士研究生。作品充滿自然的意象，跳脫出當代的时间軸，找尋人類自古以來與自然之間的共感與連結。吳氏於2016年獲「永添文創藝術新秀扶植計劃藝術」「新星獎」及「彩墨新人賞新人獎」，2017年入選台灣《全國美術展》、獲「劉國松現代水墨畫獎學金」「首獎」和參加「藝術新秀扶植計劃」，並於2019年獲「中山青年藝術獎」。2020年有個展《點寂成杉》，並於2018年參展《台南藝術博覽會》。

Wu Shang-wei is a Taiwanese artist currently pursuing a doctorate in Fine Arts, NTNU. His works are filled with natural imagery, aiming to transcend the contemporary timeline and seek the empathy and connection between humans and nature that have existed since ancient times. In 2016, he received the "Art Rising Star Award" in the "Yongtian Cultural and Creative Arts Newcomer Support Program" and the "Color Ink Newcomer Award." In 2017, he was selected for Taiwan's "National Art Exhibition," won the "First Prize" of the "Liu Guosong Modern Ink Painting Scholarship" and participated in the "Art Newcomer Support Program." Additionally, Wu received the "Sun Yat-sen Youth Art Award" in 2019. In 2020, he held a solo exhibition titled "Silence Becomes a Fir" and joined the "Tainan Art Fair" in 2018.

周海斐 | Chau Hoi Fei

周海斐，香港藝術家，專注於治印與書畫創作，現為臺師大美術學系碩士研究生。作品以香港飲食文化為主，表達出疫情中隻身赴臺，卻因港臺往返困難而產生的思鄉之情，並企圖在食物中探討身分認同的問題。周氏於2023年參展香港篆刻展覽《浮生》，並於2024年在「全國大專院校篆刻比賽」獲「榮譽提名」和入選「海峽兩岸中青年篆刻大賽」。

Chau Hoi Fei is a Hong Kong artist who focuses on seal-engraving, as well as Chinese painting and calligraphy. He is currently a master's student in the Department of Fine Arts, NTNU. His works primarily focus on Hong Kong's food culture, expressing his homesickness during the pandemic as he moved to Taiwan and faced difficulties traveling between Hong Kong and Taiwan. Through food, he explores issues of identity. In 2023, Chau participated in the Hong Kong seal carving exhibition "Floating Life." In 2024, he received an "Honourable Mention" in the "National College Seal Carving Competition" and was selected for the "Cross-Strait Youth Seal Carving Competition."

梁凱晴 | Leung Hoi Ching, Jasmine

梁凱晴，香港藝術家，於香港大學建築系園境學取得文學學位，現為臺師大美術學系碩士研究生。創作以平面圖像與複合媒材結合的裝置為主，從個人心理到全球宏觀的多重面向與緯度中，以詩意的方式探討人文、文化、地域與土地歷史。梁氏於2023

年參展台北《身景成像》及《海上游牧》，2024年台北個展《存在與消逝》，同年於香港參與《栽種和平藝術項目 —— 隱現之間》公共藝術計劃，及於台北參展《栽種和平藝術項目 —— 城市的夢》。

Leung Hoi Ching, Jasmine is a Hong Kong artist who graduated with a Bachelor of Arts in Landscape Architecture from the University of Hong Kong. She is currently a master’s student in the Department of Fine Arts, NTNU. Her work primarily involves installations that combine two-dimensional images with mixed media, exploring multiple perspectives and dimensions from personal psychology to global view. She poetically examines themes of humanity, culture, geography and land history. In 2023, Leung participated in the exhibitions “Beyond the Transcendent Body and Landscape” and “Ocean Nomad “in Taipei. In 2024, she had a solo exhibition titled “Existence and Vanishing” in Taipei, participated in the public art project “Amid Revelation Exhibition, Cultivating Peace Art Project” in Hong Kong, and was involved in the “Poor People’s Taipei — Dream of the City” exhibition in Taipei.

洪文龍 | Hung Man Lung

洪文龍，香港書法創作人，現為臺師大美術學系碩士研究生。洪氏的創作以傳統為本，並糅合設計與當代藝術的表現手法而突顯書法的情、意、美。洪氏在2019年參展《字在 —— 畫字作品展覽》、2020年參展《字獄·字癰 —— 手寫創作聯展》，以及2021年參展《九鼎書法會第六屆會員作品展》。

Hung Man Lung is a Hong Kong calligrapher currently pursuing a master’s degree in the Department of Fine Arts, NTNU. Hung’s artworks are rooted in tradition, blending design and contemporary art concept to highlight the sentiment, concept and form of calligraphy. Hung’s works have been exhibited at the “Word Is — Draword Calligraphy Exhibition” in 2019, the “Words Can be Medicine, They Can Also be Poison — Handwriting Joint Exhibition” in 2020, and the “Sixth Calligraphy Exhibition of the Members of Prime Power Society for Chinese Calligraphy” in 2021.

王聖華 | Wang Sheng-Hua

王聖華，臺灣藝術家，專長水墨及篆刻創作，現為臺師大美術學系碩士研究生。王氏作品於2022年獲《苗栗美展雙年展》「第三名」，同年參加《STAART亞洲插畫藝術博覽會》，於2023在「萬印樓當代國際篆刻精英收藏工程」獲「精英獎」，同年參展《藝術新聲》，並於2024年獲「臺灣美術新貌獎」，同年參展《渝臺青年新銳藝術聯展》。

Wang Sheng-hua is a Taiwanese artist specialising in ink painting and seal carving. He is currently a master’s student in the Department of Fine Arts, NTNU. Wang’s works won the “Third Place” at the “Miaoli Art Exhibition Biennial” in 2022. In the same year, he participated in the “STAART Asia Illustration Art Expo.” In 2023, he received the “Elite Award” in the “Wan Yin Lou Contemporary International Seal Engraving Elite Collection Project.” He also exhibited at “Art New Voices” that year. In 2024, he was awarded the “Taiwan New Art Award” and exhibited at “Chongqing-Taipei Youth Cutting-Edge Art.”

陳媛婷 | Clarin Chan

陳媛婷，香港藝術家，現為香港中文大學藝術系學士生。創作主要探索傳統水墨的可塑性，借用水與墨於紙上滲化之不可預料，以及工筆微妙而細膩之變化，嘗試揭示自然界瞬息萬變的本質。陳氏於2022年參展中大藝術新生展《趕路》及2023年參展《寫生·生命·留影》。

Clarin Chan is a Hong Kong artist currently pursuing a bachelor’s degree in the Department of Fine Arts at the Chinese University of Hong Kong. Her work mainly explores the possibility of traditional Chinese painting. She hopes to reveal the ever-changing nature of the natural world by employing the unpredictability of ink and water diffusion on paper, as well as the subtle and delicate changes of meticulous brushwork. In 2022, Chan participated in the CUHK Freshmen Art Exhibition “Miles to Go,” and in 2023, she took part in the exhibition “Life Sketching: Capturing Moment.”

霍嘉穎 | Fok Ka Wing

霍嘉穎，香港藝術家，現為香港中文大學藝術系學士生，創作以工筆及山水墨為主，作品不單單是單純視覺感知的記錄，而注重視覺以外而不為人所動的感知，尤其專注寫生，探索中國與西方藝術表現的差異。霍氏於2024年參展中大藝術系展《這個家好像是一個家但又不是家》及2022年參展中大藝術新生展《趕路》。

Fok Ka Wing is a Hong Kong artist currently pursuing a bachelor’s degree in the Department of Fine Arts at the Chinese University of Hong Kong. Her work primarily focuses on meticulous brushwork and Chinese landscape painting. Her artworks are not merely records of visual representation but also emphasise the overlooked non-visual senses. She is particularly fascinated by life sketching, exploring the differences between Chinese and Western artistic expressions. In 2024, Fok participated in the Annual Exhibition of the Art of CUHK titled “This Home Seems Like a Home but Isn’t” and in 2022, she took part in the Freshmen Art Exhibition of the Art of CUHK titled “Miles to Go.”

黃曉珩 | Aretta Wong

黃曉珩負責此次展覽的教育角設計工作。目前，她於香港中文大學（中大）修讀文化管理主修及人類學副修課程，並透過中大參與了城市當代舞蹈團及臺灣師範大學的實習，積累了豐富經驗。熱愛文化推廣的她，平時喜歡參觀各類型的展覽，並帶領導賞團，分享文化之美。

Aretta Wong is the designer of the educational corner in this exhibition. Currently pursuing a major in Cultural Management with a minor in Anthropology at The Chinese University of Hong Kong (CUHK), she has gained valuable experience through internships with the City Contemporary Dance Company and National Taiwan Normal University. Passionate about cultural engagement, Aretta enjoys exploring diverse exhibitions and leading docent tours in her leisure time.



我謹代表參展藝術家和教育角設計師, 向香港大學建築系的王維仁教授表示衷心的感謝。感謝他熱情邀請我們參與這一意義深遠的展覽計劃。他的遠見和奉獻精神為我們提供了一個獨特的平臺, 使我們得以在這一合作事業中貢獻力量並積極參與!

此外, 亦誠摯感謝鄉郊保育資助計劃、鄉郊保育辦公室、香港藝術發展局, 以及臺灣師範大學美術學系對本次展覽項目的鼎力支持與贊助!

I, on behalf of the participating artists and the designer of the educational corner, would like to express our heartfelt gratitude to Professor Wang Wei-jen from the Department of Architecture at The University of Hong Kong for his kind invitation to participate in this meaningful exhibition project. His vision and dedication have provided us with a unique platform to contribute and engage in this collaborative endeavour!

Furthermore, my sincere thanks go to the Countryside Conservation Funding Scheme, the Countryside Conservation Office, the Hong Kong Arts Development Council and the Department of Fine Arts, NTNU, for their generous sponsorship and invaluable support of this project!

管偉邦 | Koon Wai Bong

展覽 | Exhibition

策展人 | Curator

管偉邦 | Koon Wai Bong

藝術家 | Artists

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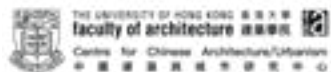
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