

# MAVCS

## FAREWELL



視覺文化研究  
Visual Culture Studies





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# Why it needs to be revived?

為什麼我們要恢復視覺文化研究專業？

It was a great pleasure to be director of this program since 2011, which was founded in 2007 by prof. Helen Grace and closed down in 2020. The testimonies in this book reflect on the life of this programme and the courses and extra-curricular events that are archived at <https://www.vcs.crs.cuhk.edu.hk/>

Helen Grace 教授在 2007 建立本專業。自 2011 年起我有幸成為課程主任。本專業在 2020 年停止。本書收錄的感言反映了本課程以及課外活動的生活，相關具體內容已存檔在：<https://www.vcs.crs.cuhk.edu.hk/>

MAVCS shaped many of us as critical scholars and artists in a way that can no longer be "turned back to normal". The programme was very popular indeed with the newer cohorts of "digital natives" and we are even becoming more in need of visual-digital creative communities in 2020 due to a global pandemic and economic slowdown. MAVCS has also been a functional crossroads and open-minded educational platform between China and Hong Kong. I thank all scholars young and old for bringing to this programme a great amount of rigor and imagination, for taking it seriously and for introducing sharp lectures and enriching heartfelt practices, for engaging in questions of social justice and showing tolerance towards others. If MAVCS will be back, it will take on a different identity again, we need to go forward and help each other, but we could shine ever more visually-brilliantly.

通過視覺文化研究專業課程的洗禮，我們作為學術評論者和藝術家再也不能「恢復正常」。隨著「數位原住民」的增長，這個課程變得十分受歡迎。在 2020 年的全球疫情以及經濟癱瘓的影響下，我們更加需要視覺 - 數字創作群體。視覺文化研究課程也已經成為一個處於中國大陸和香港之間非常實用的十字路口和開放的教育平台。我感謝為本課程帶來大量嚴謹與想像力的所有學者，感謝他們的認真付出，帶來敏銳的講堂，豐富心靈的實踐經驗，和對社會正義的質疑以及互相包容的態度。如果 MAVCS 可以回來，它會有不同的身份，我們需要繼續進步，互相幫助，而我們會更加光輝閃亮。

# The programme mission: What is Visual Culture Studies?

專業目標：什麼是視覺文化研究？

Visual Culture Studies has become an essential part of educational reform in broadening students' understanding of their everyday cultural experience. Visual Culture Studies is aimed at equipping students with the scholarly contexts and technical/creative tools for a more sophisticated understanding of technological changes in contemporary society.

It encourages and trains students to become acquainted with digital media and more fully understand the impact of digital technologies on art and culture. It is understood as perspectives on digital media as they affect every day experiences with visuality, audio-visual signals, virtual environments and media immersion, and digital media networks. It gives an introduction to technical and creative aspects to understanding these experiences, while focusing on how they are influenced by visual art, performing arts, and new media arts.

The program distinguished itself by introducing creative audio-visual practices as ways of analyzing scholarly perspectives, thus emphasizing a synergy between traditional academic thought and creative art and media practices.

視覺文化研究課程已成在教育改革中為擴大學生對他們日常文化經驗理解上的重要組成部分。它致力為學生提供學術環境與技術 / 創意工具，使他們可以對當代社會的科技轉變有更深刻的認識。

本課程培養和鼓勵學生們不斷熟悉數字媒體，並全面了解數字科技對藝術和文化的影響。我們檢視數字媒體，因為視覺形象、視聽信號、虛擬現實、沉浸式媒體以及數字媒體網絡深刻影響著我們的日常生活體驗。我們幫助學生從技術與創新層面理解這些體驗，並關注它們是如何受到視覺文化、表演藝術以及新媒體藝術的影響。

視覺文化研究的不同在於它用有創造力的視聽實踐方法來分析學術觀點，強調傳統學術思維、創作藝術與媒體實踐的協同作用。

Katrien Jacobs, director  
Tiecheng Li (TC), associate director



# MAVCS Courses

## 視覺文化研究課程設置

CULS5204 Cultural Studies in Film and Video  
CULS5301 Concepts of Contemporary Culture  
CULS5401 Contemporary Arts & Cultural Interactivity  
CULS5412 Visual Research Methods  
CULS5202 Modern Urbanscape and Asian Culture  
CULS5217 Digital Culture and Society  
CULS5402 New Media Research Project  
CULS5403 Comparative Studies of Asian Cinemas  
CULS5404 Fashion and Visuality  
CULS5405 Immersive Media  
CULS5406 Photomedia  
CULS5407 Visual Spectacle  
CULS5408 Mass Media and the Transformation of Modern Society  
CULS5409 Special Topics in Visual Culture Studies: Wandering Scholars  
CULS5410 Visual Culture Theory  
CULS5411 Documentary Media: From Pre-cinema to Multi-Media Web Communities  
CULS5413 User-Generated Content & Digital Culture  
CULS5414 Meaning in Motion: Visual Culture in Dance  
CULS5415 City Imaginaries and Cinema Poetics  
CULS5416 Twentieth Century Chinese Visual Arts

From 2012 to 2019, we held 8 annual MY KINO-EYE student documentary screenings. 自 2012 年到 2019 年，我們共舉辦了八屆「我的電影眼」學生紀錄片年度作品展。

# Selected MAVCS Extra-Curricular Events

## 視覺文化研究活動

### 2013

Pioneer Movie Talk Series-- Screening & Discussion:

先鋒電影論壇系列—電影放映及討論：

Film Screening & Discussion: Cheung King Wai's *One Nation Two Cities*

電影放映及討論：張經緯 《一國雙城》

Film Screening & Discussion: *Tammy Cheung's July*

電影放映及討論：張虹 《七月》

### 2014

Wu Wenguang's *Folk Memory Project* and the films

吳文光的《民間記憶計劃》及其影像

Film Screening & Discussion: Wang Wo's *The Dialogue*

電影放映及討論：王我《對話》

Festival and Symposium Wandering Scholars 漫遊學者

### 2015

The Umbrella Festival Cosponsored with MA in Cultural Management

與文化管理碩士課程合辦「雨傘節」

Lecture & Film Screening & Dance workshop: Rebuilding the Body Memory by Wen Hui

文慧講座 + 紀錄片放映 + 舞蹈工作坊：身體記憶重構

Lecture: Sound and Fury: Taiwanese Documentaries that Confront Political Power by Sylvia Feng

馮賢賢講座：聲音與憤怒：面對政治權力的台灣紀錄片

Lecture: Passion on Interactive Art and Technology: Story of the Finnish Game Industry by Annakaisa Kultima

Annakaisa Kultima 講座：交互藝術與技術的碰撞——芬蘭遊戲產業的故事

## 2015

Film Screening & Discussion: Social Engagement Shorts in Hong Kong

電影放映及討論：香港社會參與短片

Lecture & Film Screening: Rethinking Patriotism: Du Haibin's *A Young Patriot*

電影放映及討論：反思愛國主義：杜海濱《少年小趙》

## 2016

Lecture: Consent in the Dark: Good Sex, Universities and the State by Carole S. Vance

Carole S. Vance 講座：黑暗中的承諾：性愛，大學和國家

Lecture & Film Screening & Dance workshop: Wen Hui's Dancing with Grandmother

文慧講座 + 紀錄片放映 + 舞蹈工作坊：和三奶奶跳舞

Lecture: Chinese Opera and Contemporary Art by Ming Wong

Ming Wong 講座：中國戲曲與當代藝術

Lecture: Gate to Many Wonders: Audio-Visual Art in Dialogue with Life by Wu Chao

吳超講座：眾妙之門：以視聽藝術與生命對話

International Director & Producers' Talk: The Future of Chinese Cinema &

International Collaboration

國際名導演與製片座談系列：華語電影題材與國際合拍的新方向

The symposium Gender/Queer Sexualities and Digital Activism

性別 / 酷兒性學與性別運動專題研討會

Francesco Palmieri aka WARBEAR: Sex, Drugs and The Bear Who Danced

Francesco Palmieri aka WARBEAR 講座：性，毒品和跳舞度熊

Shelter From the Storm: Documentary Film Festival

遮風擋雨紀錄片節

## 2017

Intermedia Art Workshop: Immersed, Bewildered & Transfixed: A Journey To The Six

Senses of Beijing by Wong See-Yuen

黃思源跨媒體藝術工作坊：沈浸，迷惑與困惑——北京的六種感官之旅

Lecture: From Medicine to *Moonlight*: An Afternoon with Mr. Andrew Hevia

Andrew Hevia 講座：從醫學到《月光》

Film Screening & Discussion: Wang Jiuliang's *Beijing Besieged by Waste*

電影放映及討論：王久良《垃圾圍城》

Exhibition The Ghost of Sister Ping 《魅影蹤跡》展覽

A symposium on ghosts, sexuality and intellectual practice

鬼魂誘惑：學術中的藝術與性賦權 香港中文大學研討會

Lecture: Spirit Marriage & Phantom Heroines: From Chinese Literature to East Asian

Film & Media by Judith Zeitlin

《鬼魅誘惑：學術中的藝術與性賦權》研討會之 Judith Zeitlin 主題演講《鬼婚與魂旦：中國文學到東亞電影及媒體》

## 2018

Lecture & Film Screening: Representing Subaltern: Xu Tong's *Two Spades*

電影放映及討論：底層的再現：徐童《兩把鐵鍬》

Lecture & Film Screening: Practices and Reflections on Ethnographic: Gu Tao's *The*

*Last Moose of Aoluguya*

電影放映及討論：民族誌影像的實踐與思考：顧桃《犴達罕》

Film Screening & Discussion with Mr. Shu Kei: *Tracey*

《翠絲》電影放映 + 舒琪先生映後討論

Film Screening & Discussion: *The Other Shore*

《709 彼岸》紀錄片放映 + 討論會

## 2019

Film Screening & Discussion: Angie Chen's *I've Got the Blues*

電影放映 + 討論會：陳安琪《水底行走的人》

Public Lecture: The Everyday interval of Resistance by Trinh T. Minh-ha

Trinh T. Minh-ha 講座：每日抵抗的間隔

Symposium on East Asian Pornographies and Online Porn Cultures

東亞色情文學及在線色情文學專題討論會

Film Screening: *The Love Story of Lao An*, Followed by Post-screening Talk: Yang

Lina Dances with Video: from Actress to Director

電影放映：《老安》及映後講座：從演員到導演 - 楊荔鈞與影像共舞之路

## 2020

Dai Qin's Lecture: The Stories and Accidents of An Investigative Journalist

戴晴講座：一個體制內調查記者的故事與事故



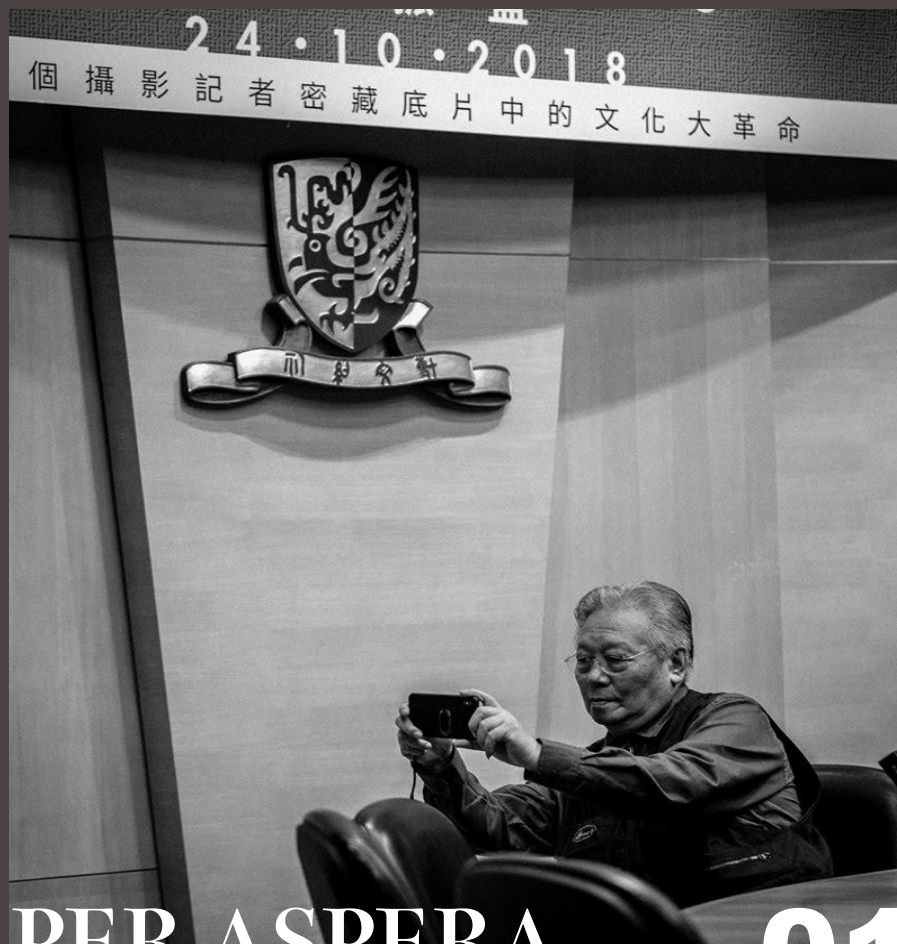
We thank all photographers and artists whose images we have used in this book.

Specifically thanks to Xiaonan Su for making the cover photo.

A big thank you to Hayley Zhao for designing this catalogue and the VCS logo.

Thanks to Billy Tong for revamping the website and translating some of the texts.

This project was coordinated by Bing C.



# PER ASPERA AD ASTRA 01

This man Li Zhensheng was the photojournalist who's famous for preserving his film about the Cultural Revolution beneath the floor.

## 循此苦旅，以達天際

Bill YANG | Alumnus

I went to his talk when he came to CUHK. Since artists are usually more sensitive to political persecution, it's very encouraging to see one visual artist with such great artistic inspiration who was able to live through the Cultural Revolution and maintain his optimism. He signed my picture album and said: "Art should be pursued from bitterness." What he said has a more well-known version in Latin: "Per aspera ad astra." Now I'm in Beijing, working as a photographer. Whenever difficulties strike me, I think of his words and carry on.

這位攝影記者是李振盛，他曾經把他在文化大革命中拍攝的照片埋在地下，因此成名。當他來到中大時我去聽了他的演講。藝術家通常都對政治壓迫很敏感，這樣一位富有靈感的視覺藝術家能在經歷文革後仍然保持樂觀，這對我很大的鼓舞。他給我的照片集簽名時說：「我們要在苦難中追求藝術。」拉丁文有一個更出名的說法：“Per aspera ad astra.”（循此苦旅，以達天際）如今我作為一個在北京的攝影師，每當我遇到困難，我就會想起他的話，繼續我的生活。



# The Other Eye

## 視角

### 02

瞿添添 Tiantian QU | 2019 Fall VSC Alumnus

"The scent of wind is so refreshing" just like icy melons in summer and Chinese peony's indoors. MAVCS 2019 not only adorned my life, but also awakened me, informing that there are countless ways of seeing the world.

Before joining MAVCS, I had spent 4 years in Hong Kong. I did not have any expectation apart from finishing the courses because Hong Kong is extremely short on happiness and friendliness. This is such an ill-fated year; riots and pandemic led to class suspension and its shadow was swept away by such groups of people. My hair was flying in the wind; leaves could not draw my attention no matter how green they are. The noise made by cicadas is not my business, except it symbolizes the coming of summer. Only until they asked me, "Can you smell it? This is the scent of wind." It smelt salty like the sea but with an aroma like royal Poinciana. From that moment, the wind in HK became special. It was so special that I always took a deep breath after leaving the library and Esther Lee Building at night. In a tea restaurant, the waitress tossed the plates to us in a rush and urged us to leave, but they thought that the waitress looked really cool. I once hardly tolerated the impatience of people, but in their eyes, impatience became stylish. After 2019 fall, I obtained a few more pairs of eyes. Hong Kong also has a new appearance. However, this year flew by so quickly. I once called Hong Kong a little tiny city and I couldn't wait for 2020 summer to come, but I wanted my pairs of eyes to stay here. This year, the blue sky makes me stay, makes this special identity remain as it was.

「風的味道好好聞」像是夏日里的冰西瓜，房間內的芍藥。VCS 的 2019 對我來說除了點綴生活之外，更像是喚醒了我。原來對世界的理解可以是無限的。

在來到 VCS 之前我已在香港生活了四年。對我來說除了勉強度日完成學業外並沒有什麼值得期待的。像是幸福感、人情味，是香港極其缺少的事物。可就是這麼一個命途多舛的一年，暴動和疫情導致的停學的陰影被這樣一群人徹底沖刷掉了。原來的風刮亂了我的長髮；夏日的葉子有多綠也不會引起我的注意；蟬鳴聲除了預示著汗流浹背的夏日像是與我無關。但直到她們問我：你聞到了嗎？是風的味道。是夾雜著鹹鹹的海和鳳凰花香的味道。大概是那一刻開始，連香港的風也變得特殊了起來。特殊到讓我在出了大學圖書館時用力呼吸，晚上出了利黃瑤璧樓時也用力呼吸。茶餐廳裡行色匆匆飛著盤子來，急著催你離位的阿姨被她們認為是很酷很有個性。曾經讓我膈應接受不了的急躁在他們眼裡竟成了一個風格化的中性詞。好像走過了 19fall 這一年，我多長了好幾對眼睛。香港這個地方開始有了新的模樣。而這一年過得太快。在這個以前稱為彈丸之地的城市，五年前一直期待的 2020 的夏天，現在我好想把這幾對眼睛留下。把這年藍天下的我留下，把這個身份留下。





03

# The Obituary as an Expectation of Rebirth

"The City as a Walking Classroom" is a course stemming from an interdisciplinary symposium Wandering Scholars, focusing on acts of "walking" and "wandering" as strategies of thought and expression (<http://www.wanderingscholars.com.hk/2014-symposium>). It participated in the Mobile Democracy Classroom by organizing an activity called "Take a Walk, Hong Kong" (<http://www.wanderingscholars.com.hk/take-a-walk-hong-kong>). This course is an extended version of this activity and believes that the city is ambient and full of ideas. Hong Kong should be a cultural text where we can walk out cultural theory. In this sense, the city can be treated as a "walking classroom". We walk out beyond the traditional sense of classroom. In each "lecture", one idea or concept related to walking is introduced by taking a walk in one selected area in Hong Kong as guided by one invited speaker/walker. The focus of the course in each semester is different.

「城市漂流教室」這門課是從跨學科討論會「漫遊學者」發展出來，它以「行走」與「漫遊」作為思考和表達的策略（<http://www.wanderingscholars.com.hk/2014-symposium>）。「漫遊學者」為「流動民主課室」組織過「漫遊散步之都香港」活動（<http://www.wanderingscholars.com.hk/take-a-walk-hong-kong>）。這個科目是這個活動的延續版本，我們認為城市是充滿各種概念的。香港應該是一個文化文本，我們可以從中走出各種文化理論。從這意義來說，城市可以被當作「漂流教室」。我們從傳統意義的教室走出。在每堂課，一位受邀講者與我們在指定的地域漫遊，我們從行走中學習各種概念。每個學期，這堂課有不同的重點。

## 訃告：重生的期望

Ian FONG

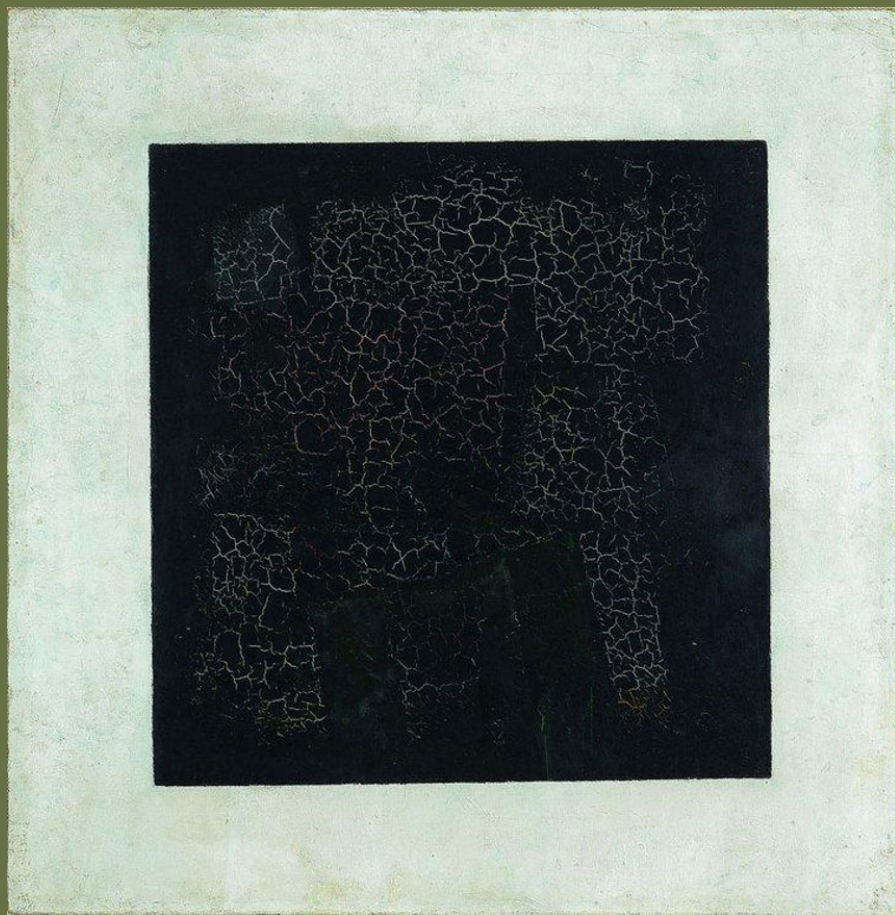
The picture above was taken during the walking lecture with Katrien Jacobs in Admiralty and Mongkok in 2016. After visiting the Lennon wall in Admiralty, we went to a fish ball stall in Mongkok, and came across a construction site at the other side of the road. An idea then cropped up in our minds. The yellow sticky memo notes that we brought back from Admiralty could become yellow "flowers" connected by the fish ball sticks. These "flower" were then "planted" into the unused construction materials laying on the sidewalk. Walter Benjamin enjoys "botanizing on the asphalt", so we in this walk enjoyed planting in the asphalt and hope that these "flowers" will blossom everywhere.

上面的這張照片是 2016 年拍的，那節課有 Katrien 和我們一起在金鐘和旺角漫遊。我們先去金鐘的連儂牆，然後去旺角的魚蛋舖，在路的另一邊有一個工地。我們就有了一個想法。我們從金鐘帶過來的黃色便箋可以變作黃色「花朵」插在魚蛋棍上。這些「花朵」就「種」在路邊工地的廢棄物料裡。華特·班雅明喜歡「在柏油路上採集植物」，我們在這次漫遊中則享受在柏油路上種花，並且希望這些「花朵」可以遍處開花。

Katrien encouraged me to open this course for the Visual Cultural Studies Program. This course could not have come into existence without this program. The course now witnesses its "death" in the time of this year's pandemic. This course does not believe that knowledge can be limited to the ivory tower. Although this walking course and, above all, the Visual Cultural Studies Program can no longer survive in the ivory tower, I do believe that it can be reborn in a city in a drifting manner. Long lives the Wandering Scholars!

Katrien 鼓勵我在視覺文化研究課程中教授這門課。沒有視覺文化研究專業，這門課就不會存在。本課在今年的疫情中目睹了自己的「死亡」。知識不應被困在象牙塔裡。儘管這個遊走課程以及視覺文化研究專業不再存活於象牙塔內，我相信他們會在一個城市裡重生。漫遊學者萬歲！

# The Energy from Visuals and VCS



圖片：  
Kazimir Malevich  
Black Square 1913

04

## 視覺藝術與 VCS 給我們的能量

彭麗君 Laikwan PANG

I remember that, during a discussion of the course Visual Art in Modern China last semester, a student pointed out that words are more important than visual art when facing social injustice. I understand her frustration. Words can reason and tell stories, they help us keep a cool head when we feel like we are being crushed by the time; as a tool for communication, words are much more efficient than visuals. However, visual arts provide more room for interpretation, and that ambiguity encourages us to keep interpreting the work, and we can thus further develop ourselves, and it gives us freedom, we can experience and ruminate changes in a stagnant society. We need this energy now more than ever. Let us be supportive for each other.

記得上學期在《中國現代視覺藝術》中某一課的末段討論中，有同學坦然提出，面對社會的不公義，文字比視覺藝術重要。我很明白她的懊惱。文字可以載道，可以言說，可以讓我們在被時代巨輪吞噬前保持清醒；作為溝通工具，文字要比圖像高效得多。可是，視覺藝術擁有更多元的解析空間，當中的含糊性鼓勵和誘惑我們不斷詮釋作品，從而延伸自己，也給我們自由，在固化的社會中經驗流動和思考轉變。今天，這是我們更需要的能量。麗君與各校友共勉。









Exhibition The Ghost of Sister Ping





# 在校園裡散步 才是正經事

沈喜裕 Xiyu SHEN | 2016 Fall VSC Alumnus

During my postgraduate year, from the professors' words and deeds, I learnt about knowledge and ways to embrace the world. The sweetest thing in MAVCS is that I could purely exercise my curiosity, without worrying about money. After graduation, I sometimes initiated reading groups with friends, but the plans were always disrupted by overtime work. At school, I felt authentically joyful not only because I could read, but also living an ideal life. I led an orderly life everyday: I usually woke up at eight, and then grabbed a milk tea at the canteen. After the breakfast, I picked the best seat in the library, reading books and having discussions with classmates. Then, we would walk along the mountain path to the classroom. I visited the urban district twice or thrice a week, joining MAVCS field trips, going to the cinema or chatting with local residents, with a hope to find out the solution to social problems. I felt comfortable, secure and free. After graduation, I worked with many MAVCS seniors, but still, I could not go back to the relaxing past.

研究生期間，教授們言傳身教，我學會了許多知識以及許多關於接納世界的方式，但當我回想起在 Visual Culture Studies 的時光，我最懷念的是那可以不思考生計、可以單純發展對世界的好奇心的輕鬆與快樂，尤其是在我工作後試圖與朋友組成學術小組，卻經常要被加班打亂計劃後更是感慨萬分。這份單純快樂並不是說我只會埋頭看書，而是指一種我熱愛的生活方式。唸書時，我的生活節奏很規律——早上八點起床，到學校茶餐廳叫個熱奶茶多奶，然後在圖書館挑選落地窗旁邊的位置，看書、和同學們狂熱討論小組作業，夠鐘上課，就從山間小路走到山腳，走到課室。一周大概 2-3 天出市區，參加 VSC 組織的探訪活動、看電影、與街坊吹水，試圖從紛紜複雜的社會問題裡找到一些頭緒。十分舒適、安全、自由自在。我畢業後，儘管我也跟了許多前輩學習，但這份輕鬆感，卻不再回來了。

## 05 Eat, Live and Learn

If there are so many conflicts in the world, why don't we look for answers from the rhythm of everyday life? People are forced to abandon their daily routine and they can no longer find the equilibrium.

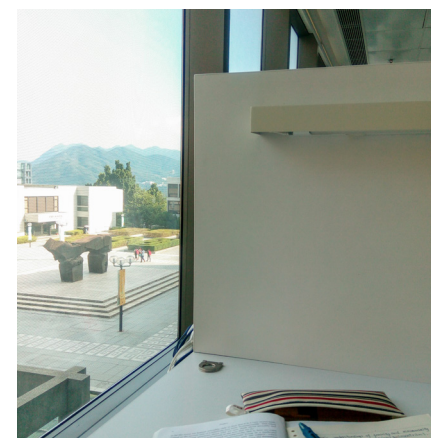
如果世界有紛爭，不妨從生活節奏中找到答案：人們被迫捨棄了自己的生活，人們無法再從日子裡找到平衡了。

图片从上至下：

1. 范克廉的早餐 必定會加許多番茄醬  
Breakfast at Franklin Canteen! I always add much ketchup to the noodles.

2. 大學圖書館最愛的座位 1  
My favorite seat 1 at University Library

3. 大學圖書館最愛的座位 2  
My favorite seat 2 at University Library



# The Film we watched together in those years

## 06

林松輝  
Song Hwee LIM

Those years, we didn't actually watch films together, nor did we discuss the film *You Are the Apple of My Eye*. But I'd like to begin with a photo related to the film and share with you how we can analyse more than the text of the film through the perspective of cultural studies.

This photo was taken in Pingxi. It was a manhole cover on the asphalt road. Pingxi was one of the settings in *You Are the Apple of My Eye*, the female and male characters were setting up the sky lantern on the railway track. After the film was released, many people came here. The tourism here flourished because of the film.

The customs of sky lanterns probably existed before the film was released; and because of the film and the business potential it brought, it is worthwhile to study the number of tourists, the sales of sky lanterns, the environmental impact of the sky lantern, the emotions invested in the lanterns by the tourists, etc.

Since 2014, I have been teaching a core course in VCS: CULS5204 Cultural Studies in Film and Video. I have been teaching this course for 5 years. The course content is categorised by keywords that begin with "I". With these keywords, we begin our itinerary to Pingxi, we explore the institution and industry brought by the film *You Are the Apple of My Eye* and the relation between setting sky lantern and the identity of tourists, as well as the impact of tourism on the environment and the ideology of local culture.

Storytelling may not come from life, but film plots can infiltrate the spaces in real life, and into the minds of the audience. It has meaning and influence on individuals and to places. Cinema has cultural values precisely because it can interact with the life of individuals and the life of places. Their livelihoods are intertwined.

The meaning of cinema is never limited to the text itself. With this, I share my thoughts with graduates of VCS.



## 那些年，我們一起看的電影

那些年，其實我們並沒有一起看電影，我們也沒有討論《那些年，我們一起追的女孩》這部電影。但我想藉由一張和該電影相關的照片，分享可以如何用文化研究的視角，來分析不只是電影的文本。

這張照片攝於平溪，拍的是柏油路面上的人孔蓋。平溪是《那些年》的拍攝場景之一，男女主角在火車軌道上放天燈；電影公映後許多人慕名而來，帶動了觀光旅遊業。

平溪放天燈的習俗，在此片出現以前已經存在了吧；因為電影而發酵的商機，放映前後的遊客人數、天燈的銷售量、天燈對環境的影響、遊客對放天燈所投注的情感，等等，都值得研究。

自 2014 年以來，我為 VCS 教授一門必修課 CULS5204 Cultural Studies in Film and Video，共教了五個學年。課程內容以英文字母 I 起首的關鍵詞歸類。借用這些關鍵詞，我們可以開啟造訪平溪的旅程 (itinerary)，探究《那些年》這部電影對於旅遊產業的效應 (institution and industry)、放天燈這個活動與遊客的身份認同 (identity) 之間的關係，以及這個旅遊產業對環境生態和地方文化的衝擊 (ideology)。

電影敘事不一定要取材於生活，電影情節卻可以滲透入真實的生活空間、觀眾的心靈空間，對個人、對地方，皆產生意義和影響。電影具有文化價值，正是因為它可以和人的生命、地方的生命互動連結，和它們休戚與共。

電影的意義，從來就不限於文本本身。且以此與 VCS 的畢業生共勉。

# Floating Weeds

## 07

曹逸涵 Yihan CAO | 2018 Fall VSC Alumnus

Sometimes, I recall the meaningful coincidences that occurred in MAVCS. On this night night, Ying Liang analyzed his own films in the independent film class; Prof. Chan Kin-Man gave his last lecture in CUHK. While our "male-god" Dr. "Bean" Cheung was teaching the last lecture of mass media course, Sir Run Run Shaw Hall screened a rarely seen movie *Summer Palace*. It's such a pity to miss any of these coincidental events. There are so many wonderful things that they also lead to many regrets and make people feel like time stands still. However, regret makes our memories more lively and concrete, and also allow them to fade away more slowly.

Once in a while, I also recall some eternal moments. Because I sat in Ian's Walking Classroom, I could read poems in Kowloon Park on a humid night, sitting next to the giant artworks in Tsim Sha Tsui and listening to local teachers who were telling the melancholic stories of Hong Kongers. In Tiecheng's classes, I studied the relocation of upstairs stores in Shanghai Street, finally witnessing the transformation of the urbanscape and understanding a common quote in Hong Kong films "here is nothing permanent, except change". At 7 a.m. on a usual day, I saw ripples and a rainbow in Learning Garden. I also followed our interviewees to explore Sai Kung at night under a gibbous moon. I documented the hustle and bustle of the big city in the documentary classes, and surely, hung around with friends at cinemas. This is a very lucky year for me, having a sweet dream of film, arts and Hong Kong. We saw the truth and then we walked out together from a fairyland in the visual world. That year, life was like crystal clear amber with a surreal halo.

I would like to say thank you to the beloved MAVCS teachers, particularly Prof. Pang Laikwan, Prof. Cheung Likkwan, Prof. Tian Jia, Dr. Li Tiecheng. I really admire how knowledgeable and sincere they are. I am so grateful that MAVCS embraced me in a tolerant and compelling way.

Bye Bye. See you. There will be ample time, see you in future.

# 浮草

有時候會想到一些有意思的巧合，應亮導演來獨立電影課堂上點評自己電影的那個晚上，社會系陳健民教授上了在 CU 的最後一課。男神阿豆在上最後一堂 Mass Media 課程的同時，邵逸夫大禮堂里正在播放難得一見的《頤和園》。一個個巧合，錯過哪一個都是遺憾。在中文大學的日子里精彩的事好多，多到產生一個個遺憾，多到讓人誤以為時間是靜止的。那些遺憾讓回憶更加有稜有角，或許也能讓回憶溜得慢一點。

有時候也會想起那些在當下就成為永恆的瞬間。因為 sit in 了 Ian 的 Walking Classroom，才會在九龍公園潮濕的夜色中讀詩，在尖沙咀的巨型藝術品邊聽 local 老師論述關於香港人的哀愁。在鐵哥課上研究的上海街的幾個樓上鋪正面臨搬離的命運，看到真真切切走過的地標的易變，才更能明白港片中常常看到的那句「什麼都會變」的意義。還有在早上七點的進學園看到的晃動的水波和彩虹，跟著採訪對象走過的夜色西貢和不圓滿的月亮，紀錄片課拍過的喧囂街頭和電影院裡流連過的浮光。這一年，很是幸運，發過一場關於電影、關於藝術、關於香港的夢，見證過行出來的真理和影像中的醉境，像是一段琥珀中的日子，剔透晶瑩，帶著不真實的光量。

感謝 VCS 可愛的老師們，尤其是彭麗君老師，張歷君老師，譚佳老師和李鐵成老師，感謝你們的淵博學識以及知行合一的品質。感謝 VCS 專業用這麼包容這麼有趣的姿態擁抱過我，給了我很多很多的勇氣和力量。

拜拜，再會。來日方長，來日再見。



# Memories

黃雨頻 Yupin HUANG | 2016 Fall VSC Alumnus

Whenever I recall the days in CUHK, I would upturn the corners of my mouth.  
I remember we were once editing video at the university library overnight.  
After some hours, you took a nap  
and woke up, saying that I looked as determined as a warrior.  
I looked a bit ugly but charismatic;  
luckily, you added the word "but".

During spare time, we visited the No.1 at Cattle Depot Artists Village most frequently.  
We were two photography rookies doing documentary homework.  
Unlike the noisy city, you could hear the sound of leaves in Cattle Depot.  
Just like his artwork occupying the house, Wing Gor looked unpretentious but emotional.  
Family misfortune, ups and downs of life,  
Eventually became the line of a famous song  
*Longed for wealthy in the heart*

We didn't understand then.  
We don't understand now  
Maybe we will understand in the future.

We followed Wing Gor to hike.  
Followed Wing Gor to join the party of Community Arts Festival  
Followed Wing Gor to attend his classmate gathering  
We gradually realized that we were not documenting Wing Gor's life,  
but he was attracting us to his life little by little.

Our homework was finished.  
We graduated.  
I sometimes surf WeChat friend zone  
and still remember the days we and Wing Gor spent together.  
Cattle Depot, CUHK, Hong Kong, and the shiny old days  
I hope, in present and future,  
I can be equipped with courage and passion

It is my turn now, When will you go back?



08

## 時光膠囊

中大的日子是一段何時想起  
都能令人嘴角上揚的時光  
還記得那個通宵剪片的圖書館  
過了很久之後你跟我說  
當時的你謎了一會兒  
醒來後看見我堅定得像戰士一樣  
有點醜 但是有魅力  
幸好 後面還有個「但是」

牛棚 1 號成為了我們空閒時  
最常出沒的地點  
兩個攝影小白來完成  
她們艱鉅的紀錄片作業  
和外面大街小巷的喧鬧不同  
牛棚裡可以聽見沙沙的樹葉聲  
榮哥 和他滿屋子的藝術作品一樣  
看似樸實無華  
但卻承載著情感的重量  
家庭的變故 人生的起伏

最終都化作了歌裡那句  
「渴望是心中富有」

那時的我們不懂  
現在的我們也不是很懂  
可能未來的我們會更懂  
我們跟著榮哥去爬山  
跟著榮哥去參加社區藝術節的派對  
跟著榮哥參與同學聚會  
我們越來越發現 不是我們在記錄榮哥的生活  
而是他在逐漸把我們引入他的生活

作業完成了  
我們也畢業了  
偶爾翻翻過去的朋友圈  
還能想起和你 和榮哥一起經歷的點滴  
牛棚 中大 香港 還有那段閃閃發亮的時光  
希望現在以及往後的自己  
也能一直懷抱著當時的勇氣與熱情











# 祝好

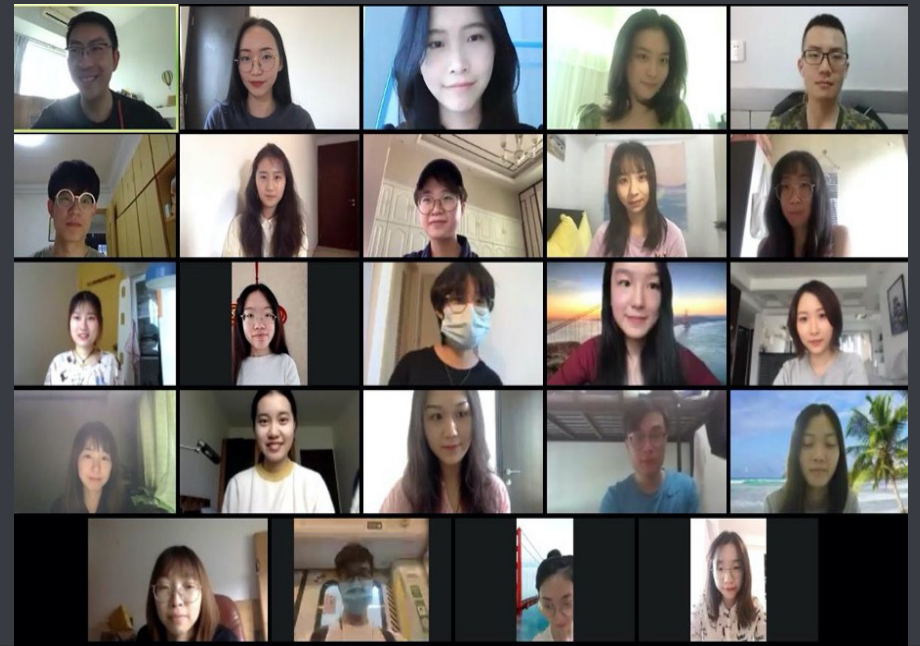
楊璐同 Lutong YANG | 2019 Fall VSC Alumnus

On May 5, 2020, in the course of Visual Research Methods, I made my last presentation as a student. Our team members got up very early and did one last rehearsal before the class. When I was looking at my classmates on the screen at home, I suddenly realized that there were some people I couldn't even name, but I also met some very close friends. We used to make fun of each other that we should call each other "comrade". This is the imprint that the era branded on us. What impressed me most was a song written by our team member, which was also came as a surprise. The lyrics and the melody are still fresh in my mind right up to this moment. Hong Kong, for us, is a city in which we have never arrived, and will never leave.

This year in VCS and CUHK seems like a dream to me. Now I wake up, my life still goes on, but I feel quiet inside. [All the best!!!]

2020年5月5日，我以學生的身份在 Visual Research Methods 課上做了最後的報告。我們隊隊友那天很早起床，上課前我們排練了一遍。我在家裡看見我的同學出現在屏幕上，突然發現有些人我連名字都不知道，但我也遇到了很好的朋友。我們以前習慣互相開玩笑，稱對方為「同志」，這是時代在我們身上的痕跡。我印象最深的是我們隊友編寫的一首歌，這也是他為我們準備的驚喜。歌詞和旋律現在還留在我腦海裡。對於我們來講，香港是一座從未到達，也從未離開的城市。

在中大和視覺文化研究課程的這一年就像夢一樣。現在我醒了，我的生活要繼續，但我內心很平靜。祝一切順利！



## 09

## ALL THE BEST

# Memory of Documentary

李鐵成 Tiecheng LI

## 10

I started teaching in VCS beginning in 2011. There are simply too many unforgettable experiences and memories. One of my most clear memories was from the course Documentary Media. In the class, we discussed until late at night, and we shared our thoughts freely when we dined at the tai pai tong in Fo Tan; there were laughter and tears during the exhibition of our work...it's not exaggerating to say that I remember all the characters, the plots, the details of filmmaking and the problems encountered during production of each group of the students. These characters include street artists, fortunetellers, farmers in the city, individuals from LGBT community, domestic helpers, a young missionary, the boss of secondhand vinyl store, a beekeeper from a mountain, students and artists from the Umbrella Movement.

The students didn't just watch documentaries from the perspectives of audience and film critics, we also, overcoming the difference of language and regions, went out to make documentaries and put what they learned in class into practice, communicating with the subjects of the films. From my students, I saw courage, perseverance, creativity and exuberant energy!

從 2011 年，我便開始講授視覺文化研究課程，實在有太多的經歷和瞬間讓人無法忘懷，記憶最清晰的便是歷屆《紀錄片媒介》課（Documentary Media）的一幕幕。我們一起課堂討論到深夜，火炭大排檔暢所欲言，作品匯報展映中的笑聲和淚水……毫不誇張地講，至今我仍記得每一組同學作品的人物，劇情，拍攝細節與遇到的問題。這些主人公包括街頭藝人，算命先生，都市農夫，LGBT 個體，本地外傭，年輕的傳教士，二手黑膠唱片店老闆，山中的養蜂人，雨傘運動中的學生和形形色色的藝術家等等。

大家不僅從觀眾和影評人的視角去讀解紀錄片，更克服語言和地域的障礙，身體力行地去動手拍攝，實踐所學，與被拍攝者直接交流。從同學們身上，我看到勇氣，毅力，創新和蓬勃的活力！

## 紀錄片的回憶

What impressed me the most was a group of three female students who were filming a person who was preparing for sexual reassignment surgery. Throughout the filmmaking they experienced excitement, confusion, depression and understanding. To present their feelings in more specific ways, they went from being onlookers to participants: they included their understanding of their subject and their own discussion in the film. As the filming went into depth, they realized that the main character was in the same situation as each one of them. They were all trying to change themselves to pursue the ideal, even though they felt feeble or helpless. In the end, they emphasized with the subject, they understood their subject, and they were willing to be tolerant, to listen, to help and to care.

Documentary helps us understand the lives of others, and at the same time we reflect upon ourselves; it fascinates us with its ability to present or reconstruct our lives, and it is a therapy for our souls. The work of students from different years inspired, and encouraged me. They were very touching. I respect the fearlessness and perseverance of the students, and I thank them for what they brought me.

印象最深的就是由三個女生組成的拍攝一個準備做變性手術個體的小組，她們拍攝全程經歷了興奮，困惑，苦悶和理解，為了更具體地呈現她們自己的感受，影片拍攝從旁觀式走向參與式——把她們自己對主人公的認識和作者之間的相互討論也穿插在影片中。隨著拍攝的深入，她們發現主人公的處境與她們每一人的生活處境是一樣的，在追尋某一種理想狀態中不斷改變自己，即便自己很弱小或無助。最終，她們找到了共情，也理解了主人公，更願意包容，聆聽和給予幫助和關愛。

紀錄片讓我們在深入他人生活時，更不斷反思自己；它的魅力就在於它是生活的呈現或再現，更是一種心靈的治癒。一屆屆同學的作品帶給我莫大的啟發，鼓舞和感動，很敬佩你們無畏與堅持，謝謝你們帶給我的所有！

# More Than Seeing 感官樂園

洪鈞潔 Kejie HONG | 2017 Fall VSC Alumnus

# 11

## (一)

有人問：VCS 學些什麼？

我回答：學習所有眼睛看到的東西，或者用眼睛去學習所有東西。

那個人又問：那麼 VCS 帶給你什麼變化呢？

太多。其中「敬畏」與「包容」，我想是 VCS 帶給我的很重要的變化。

Visual diary 的作業，讓我們把鏡頭對準自己，認識自我、反思自我的同時，懂得了敬畏「鏡頭」。後來的每一次拍攝中，當我們舉起相機對準拍攝對象時，會記得這是我們的工具，但同時也可能成為傷害對方的武器。

VCS 有多包容呢？

包容到我們會想到用聽覺、嗅覺甚至皮膚對溫度的感覺，去完成 Visual Research Method 課程作業。成果展示那天，邀請大家聽我們收集的露天街市的聲音，聞裝有不同氣味的密封袋，魚腥味、檸檬味、熟食味……

## (二)

關於 VCS 的記憶，是香港這座城市的 24 小時。

是通宵寫 paper 後跳上清晨 5 點擁擠的港鐵，是 6 點鐘在西貢海邊看到的粉色日出，是 13:00 後人頭攢動的眾志堂，是 18:30 趕著上晚課前地鐵口買的包子和蒸飯，是 21:50 下山時坡路兩邊昏黃的路燈；是 0 點依然喧鬧的陳根記與冰啤酒，是凌晨 1 點中環巴士窗外飄的雨點……

關於 VCS 的記憶，充斥在這座城市的角落。

是沿著鐵軌尋找 graffiti 時的驚喜，是第一次去 Art Basel 看展時受到的衝擊，是電影節在各大影院之間的輾轉，是在大埔逛傳統街市的新奇，是戴著頭盔提前參觀大館的興奮，是在太子拍攝 VR 短片偶遇金基德的後知後覺……

關於這些記憶的經歷，使我不斷地學習如何觀察城市這座巨大而鮮活的校園，並反思所觀察到的，看似理所當然的一切。

這會是延續在我未來生活中的習慣與經驗。

因此，我會一直懷念 VCS 的這段經歷，並感謝在這段短暫的時光中遇到的每一個人。

我想或許正是因為這些可愛的「人」，我們才會對 VCS 有這麼多難以割捨吧。關於這些人的故事，實在說不完，就留在心裏吧。

謹以短小粗淺的文字，送給親愛的 VCS，很幸运能够与你相遇，感谢你存在过的一切。

Someone asks: What can students learn from MAVCS program?

I answer: Learn everything we can see, or learn everything by seeing.

Someone asks again: Does MAVCS bring any changes to you?

I would say there are too many changes. "Respect" and "tolerance" are the most important things brought about by MAVCS.

The "Visual diary" assignment let us shoot ourselves with a camera, understand and reflect on ourselves; meanwhile, I have learnt to respect the camera. Later, during a shooting, when we targeted our interviewees, we remembered that the camera was our tool, but it could also be the weapon that harms people.

How tolerant is MAVCS?

It is so tolerant that we can finish Visual Research Method assignments with our hearing, smelling and feeling. On the day of the exhibition, we invited our fellow students to listen to the voices collected in a market, to smell the odors kept in a sealed bag, such as the smells of fishes, lemons and hot food.

When it comes to my memory of MAVCS, it is the 24 hours of Hong Kong.

I wrote a paper overnight and jumped onto an over-crowded train at 5am. I saw the sunrise at Sai Kung's coast at 6am and it was pink in color. Also, it was heavily packed on Chung Chi Tang after 1pm. It was the scene when I bought a bun and steamed rice at MTR station and rushed to the classroom at 6.30pm. It was the streetlights along the road when we walked down from the hill at 9.50 pm. After 12 midnight, Chan Kun Kee was still noisy, offering ice beers. After 1am, rain droplets hit on the glasses of the bus in Central...

My memory about MAVCS was dispersed across different corners of the city.

I felt surprised when I followed the rail to search for graffiti. I felt extremely stunned when I first visited Art Basel. I wandered around different cinemas during film festivals and also looked for precious wonders in the traditional markets in Tai Po. Wearing a helmet, I was excited to have a pre-trip of Tai Kung. I shot a VR short film in Prince Edward and did not notice when Ki-duk Kim passed by.

Because of these experiences in my memory, I keep learning how to observe the city, which is a gigantic and energetic school campus. I reflect on what I observe, those things that are perceived as natural.

Such habits and experiences will affect my future life.

Therefore, I will always miss the journey I made at MAVCS, being grateful for whom I encountered in such a short period of time. I think it is because of these lovely "people", that it is so hard for me to forget MAVCS. The stories of these people are hard to tell, but it will long live in my heart.

I present this short and shallow article to my beloved MAVCS, I am so lucky to have met you. Thank you for being here.

# SEEING

譚佳 Jia TAN

I see  
umbrellas and rainbows  
I see  
mud and mist  
I see  
this year and that  
when rain and sweat have become blood and tears

How can I  
from intellectual pessimism  
turn to optimism of the will  
I repeat (to myself)  
the words of Xiao Hong  
This is our Golden Era

看見

我看見了  
雨傘和彩虹  
我看見了  
雨中的泥濘和潮濕  
我看見了  
這一年那一年  
雨與汗變成血與淚  
我如何能  
從理智的悲觀  
到達意志的樂觀  
我重複著  
蕭紅的話  
這就是我們的黃金時代

# 12







紀錄片「女也」劇照





# 女也

HERSTORY



紀錄片「女也」劇照





## Are We Fading Away?

Katrien JACOBS

Most of the time we do not realize when the world around us is about to fall apart. On that day, I had an inkling that I was experiencing a rare blissful moment in Hong Kong. It was mid-January 2020 and I was attending an exhibition of artbooks and zines called Booked at the Tai Kwun Contemporary. The exhibition was made up of a marvelous collection of artist-books and thousands of zines, many of which were devoted to political topics. I walked around and felt that like I was floating. It was a sign that Hong Kong was still a place where uncensored publications could be exhibited. There was even a large photoshopped poster of Hong Kong's Chief Executive Carrie Lam where she had merged with a kind of furry animal. On that weekend, there was surreal humor, frankness, pride. I ran into so many old friends whom I had not seen in ages. I bought a few small books about sex and politics from Siu Ding and her soft d press. I attended talks about the use of teargas in Hong Kong during the 2019 protests, a roundtable about the influence of psychedelic culture.

當周圍的世界在瓦解時，我們通常都沒有察覺到。那天我感覺我在香港享受著少有的無憂時光。那是 2020 年 1 月中旬，我在大館參加 Booked: 香港藝術書展。展覽有十分不錯的藝術書籍，過千的雜誌當中有不少涉及政治議題。我到處走動，覺得自己在漂浮。香港仍然是一個有出版自由的地方。展覽中有一張大型海報，上面是香港行政長官林鄭月娥和某種絨毛動物的 ps 合體。那個週末充滿了超現實的幽默，坦率，以及自豪感。我碰見很多許久未見的老朋友，從小丁的 Soft D Press 那裡買了一些涉及性與政治的書籍。我去了一個講座，那是關於 2019 年香港抗議當中催淚彈的使用，以及一個關於迷幻文化影響的圓桌會議。

In November and December 2019, the CUHK campus had been shut down after severe clashes between protesters and the riot police. We had emerged from this conflict and were ready to tackle a new semester. I knew that our students were craving to go on fieldtrips in Hong Kong. I talked to my TA Billy Tong and we set up a tentative schedule for weekend fieldtrips. I craved this kind of contact with students and the artworks we would see after weeks of lock-down. At the book fair I ran into a group of students who seemed happy. I remember watching them watching me and feeling a sense of rapport and accomplishment. I would like to remember the MAVCS program just like that--in its brief moment of splendor. Two weeks later, the university shut down again because of the Covid-19 outbreak. At the time of writing my memory in July 2020, the Hong Kong laws regulating freedom of expression have evaporated, these bold artistic expressions are coughing blood.

示威者與警察之間的衝突導致中大校園在 2019 年 11 月至 12 月內關閉。我們在此衝突後要繼續為下一個學期準備。我知道我們的學生很渴望在香港進行實地考察活動。我與教學助理 Billy Tong 商量後暫定一個行程表，安排實地考察活動。歷經幾個星期的封閉後，我很想要這種與學生和藝術品之間的互動和連結。在書展，我遇到了一群看起來很開心的學生。我記得，我看著他們看著我的時候，我覺得我們關係很密切，我很有成就感。我希望自己對視覺文化研究課程的記憶就像那樣——一剎那的輝煌。兩星期後，校園因新冠肺炎疫情再次關閉。在我書寫這些回憶的此刻，2020 年 7 月，香港關於言論自由的法律變了，這些大膽的藝術表達在苟延殘喘。

# Carpe Diem

以夢為馬 不負韶華

周昊天 Haotian ZHOU | 2016 Fall VSC Alumnus

# 14

When I worked on the first assignment for Tiecheng's documentary class, I said that I wanted to finish a film in Hong Kong. Through shooting video, I hoped to get familiar with the city and local culture. Time flies, I have graduated from MAVCS for three years, but still, I would re-watch my assignment sometimes. Every time I watch it, I wish that I could go back to the days when I shot video with friends every night.

To make the documentary, we travelled across Hong Kong, seeing the night view of Lan Kwai Fong and Causeway Bay at 4 am, exploring the drag queen and pole dance culture. Interacting with the protagonist, Leon, we gained a new understanding of pole dancing and its subculture.

Through the documentary, we really hope to subvert prejudices around minority groups. This was a precious experience for us because we could leave a unique mark on Hong Kong, in which we were strangers at the very beginning. During shooting, we were so lucky to be tutored by senior directors Ying Liang and Zhang Zanbo. From our daily conversation, we learned how to use images to convey our message.

Finally, I wish to say thank you to all MAVCS teachers, who led us to explore the unique culture of Hong Kong and understand how to utilize visual imagery to express ourselves.

紀錄片主人公 Leon 在蘭桂坊的變裝表演



我記得在鐵哥紀錄片課的第一次作業中，我說我希望能在香港完成一部影片，並通過拍攝這部影片慢慢熟悉這座城市，去了解這個城市的風土文化。轉眼現在畢業已經快三年，我仍然會偶爾再看一次當時拍攝的作品。每次看，都能把我帶回那段和小夥伴們天天熬夜拍片的時光。

為了拍攝這部紀錄片，我們足跡遍佈大半個香港，見證了凌晨四點的蘭桂坊和銅鑼灣，見識了之前從未瞭解過的變裝（DRAG QUEEN）和鋼管舞文化。通過與主人公 LEON 的交流，刷新了我們對於鋼管舞以及相關亞文化的認知，我們也想通過這部紀錄片去打破大家對於鋼管舞以及其他小眾文化群體的定見。這段經歷對我們來說非常珍貴，因為這部片子讓我們在香港，這座原本陌生的城市留下屬於我們自己獨特的印記。在紀錄片拍攝的過程中，我們也有幸接受了應亮導演、張贊波導演等等前輩老師的指導。在同他們的交流中，我們了解到如何去更好地用影像去向觀眾表達自己的想法。

最後要感謝 VCS 項目的所有老師，讓我們能夠領略到香港獨特的多元文化，並且讓我們了解到如何用視覺影像去表達自己的觀點。



# 15

## Learning to Talk on High Heels

周子魚 Ziyu ZHOU | 2013 Fall VSC Alumnus

I was added into a chat group of postgraduate students during the middle of the night, and a lot of memories came back to me. I accepted the fact that there are already students that have graduated from this programme after me in the year of 2020. I thought about hiking to the reservoir to work on my project; working all night long in the library for my paper; making an entrance to my presentation in class in my high-heels; the fact that I changed to my trainers after my class ended at 9:30pm to go up to the mountain, being with students who spoke different languages, just to join a talk in the open-air theatre; all this touched me very much.

I saw something written by alumni, and I'd like to share it, "The luxury about this university isn't that we have a mountain, but that on a night like this, film director Wei Te-Shen shared with us his experience about filmmaking and life at top of mountain. Mr. Bai came with the cast of *Peony Pavilion* to conclude the general education class of Kun Opera in mid-mountain. It was so good that a bunch of kids were laughing and crying at the characters; at the foot of the mountain senior students were working on their paper. It would have been a pity to miss any part of this, and I care about them too much to fall asleep every day. It was such an honour for me to have lived like that."

It was such an honour for me to have lived like that.

## 學會穿著高跟鞋演說

半夜被拉進研究生群，帶出一堆回憶殺。面對已有 2020 屆學妹學弟之事實，想起當年摸爬滾打去水庫拍項目、圖書館集體通宵為 paper、拎著高跟鞋去課堂氣勢 pre，還能夜間九點半放課後，換上球鞋爬上山頂，拉著說不同語言的同學，趕一場露天劇場的講座，就差激動地哭出來。

老早見校友寫下讀書時的一段話，忍不住再次分享出來：「這個學校的奢侈，不在我們有半座山，而在這樣的夜晚。山頂上魏德聖導演分享好電影好人生，半山腰白先生帶著牡丹亭班子來給昆曲通識課做結尾，精彩到一堆小朋友對著角兒又哭又笑，山腳下還有師兄在認真寫文章。錯過任何一 part 都覺得非常遺憾，每天都捨不得睡著。何其榮幸，我曾這樣生活過。」

何其榮幸，我曾這樣生活過。

(以下照片，來自我 2013 到 2014 年的 vcs 點滴回憶! )  
(The following photos are from my VCS life from 2013 to 2014.)



# My Time in Sprawling Ma Liu Shui

Elmo GONZAGA

## 我在馬料水的時光

My students sat in rows behind rectangular Formica tables that ascended up the cascading slope of the lecture hall facing a giant screen, which covered the wall behind the podium. After living in Singapore for seven years, it was my second and final year to teach the MAVCS program's required Visual Culture Theory course in the Chinese University of Hong Kong's sprawling Ma Liu Shui campus.

Exploring the implications of Laura Mulvey's theory of scopophilia beyond Western Europe and North America, my students and I viewed Kon Satoshi's anime thriller *Perfect Blue*, about the commodification and eroticization of a J-pop idol by the patriarchal Japanese entertainment industry. We spoke about how Rey Chow and Wendy Hui Kyong Chun's concepts of auto-ethnography and techno-orientalism unveiled the global misrecognition of Japan, the PRC, and South Korea as simultaneously advanced industrialized and technologically derivative.

Thinking about plural Asias, we analyzed the discrepant images of Abbas Kiarostami, Trinh T. Minh-ha, Apichatpong Weerasethakul, Midi Z, and Mona Hatoum, artists with transnational ties to Iran, Vietnam, Thailand, Myanmar, and Palestine, whose tactile immediacy unsettled the norms of knowledge production.

Instead of remaining dutiful spectators in the classroom, who repeated credos and clichés from online encyclopedias, my students enthusiastically contributed their own examples and insights on their favorite K-dramas and MMORPGs. When the semester concluded, it was their turn to stand behind the podium as they explained how they had applied theory to conceptualize their own imaginary art exhibitions about migrant workers and "leftover women". With curious, expectant faces, the multitude huddled together in the hall relished the opportunity to snap photos and ask questions before the lights ominously dimmed.

我的學生坐在長方形的 Formica 課桌後，書桌一排又一排在演講廳向上延伸。他們對著一個大銀幕，銀幕覆蓋了講台後的牆。在新加坡生活了 7 年後，我在蔓延於馬料水的中文大學校園度過在這裡的第二年，也是最後一年。我教授視覺文化研究課程的必修課 Visual Culture Theory。在課堂上，學生們和我一起探索 Laura Mulvey 的偷窺理論在西歐以及北美以外的影響，我們觀看今敏的驚悚動畫片《藍色恐懼》，探索在日本父權影響下的日本娛樂產業如何商品化以及色情化日本偶像。

我們一起討論，Rey Chow 與 Wendy Hui Kyong Chun 的自傳式民族誌概念和電子東方主義概念如何揭露全球誤解日本、中國與韓國為「先進工業化」和高科技產物。我們思考多個「亞洲」的概念，分析 Abbas Kiarostami、Trinh T. Minh-ha、Apichatpong Weerasethakul、Midi Z 與 Mona Hatoum 這些與伊朗、越南、泰國、緬甸和巴勒斯坦有淵源的藝術家，他們那些充滿矛盾的圖像對當下的觸摸如何顛覆我們對這個世界的認知。

我的學生沒有把自己限制在教室重複著網上百科全書的陳詞濫調，他們踴躍分享韓國電視劇和多人在线角色扮演遊戲的案例和他們的見解。學期結束時，他們站在講台上，分享他們想像中的藝術展覽，他們利用自己所學的理論去分析外勞與「剩女」的圖像。大家一臉好奇和期待在課堂上坐在一起，在燈光暗下來之前如獲至寶般地拍照和提問。





Exhibition The Ghost of Sister Ping





Exhibition The Ghost of Sister Ping



# Echo

鐘金秀 Jinxiu ZHONG | 2018 Fall VSC Alumnus

I planned to write out my memory in an emotional way, but this is MAVCS, I guess I should present our stories with images.

本來想寫一段煽情的回憶文，但是既然是 VCS，那就讓我們以圖片的形式去繪製過去的故事的軌跡吧～

## Chapter 1 Hi CUHK VCS

# 17



1. The first meeting of 2018 VCS fresh students ~ So many ladies.

開學初見 2018fallVCS 的新同學  
好多女生啊



2. Film and Video Culture Studies  
This is the field trip of Film and Video Culture Studies, organized by Prof. Tan Jia. We are in Tai Kwun and it looks like an old picture belonging to last century.

譚佳老師的 field trip，在大館的  
我們頗有上世紀老照片的感覺



3. We watch the film directed by Gu Tao.

The film screening shows the excellent networking of MAVCS. We sit in the middle of the hall, so we appear to be a large group of people.

一起欣賞顧桃的電影的我們。

展現 VCS 富有的人脈資源的就是電影活動了！坐中間顯得人很多哈哈～

4. *Tracey* has just been released, and we are so lucky to have a screening in our school. CUHK students are so lucky that we can watch the new films, chat with director and have an in-depth discussion on gender issues unbiasedly, equally and objectively, regardless of class difference and discrimination.

邀請了當時剛上映的《翠絲》電影來學校放映

在學校看最新上映的電影，和導演開見面會，一起無階級無歧視，平等而客觀深入地探討性別問題，成為 CUHK 學生真的幸福

回聲

## Chapter 2 LOVE YOU 3000

After graduation, I don't have the courage to watch the pictures of MAVCS because it is so sweet and dreamy. I am afraid I could not accept the cruelty of the present and question myself if I have let down my beautiful past.

畢業以後再也沒有勇氣去翻看在 VCS 日子裏的照片，太美好太甜蜜，怕自己無法接受殘酷的現在，也怕自己會質疑現在的自己是否辜負了曾經美麗的青春。



5. We Joined the great shopping mall Art Basel. 參加大型 shopping mall Art Basel 的我們 MAVCS is so super powerful. Tiecheng paid so much effort to get the tickets, making an unforgettable experience for us.  
VCS 真的超厲害，鐵哥辛苦為我們討來的珍貴的票，成就了我們一生難忘的經歷

6. Spending Dragon Boat Festival with Tiecheng. The Dragon Boat Festival is a school day, so Tiecheng brought us some snacks. Living in a foreign land, we feel so warm to have spent the festival with teachers and classmates.  
和鐵哥一起過端午。上課的當天是端午節，鐵哥給我們帶了零食。和同學老師一起過節，異鄉的我們都是被溫暖的濾鏡包圍的呀～



7. Always looking young, Laikwan perfectly mixed with the other students. She has one of the most knowledgeable and cleanest souls. CUHK is like a mountain, in which the immortals live.

21 世紀中國藝術史的最後一課 The last lecture of 21th century Chinese Arts History 混在學生堆裏面看不出差別，永遠少女感的麗君老師，有著最深的學識，保存著最乾淨的靈魂。中大這座山都是養神仙的吧～

8. The last lecture of MAVCS program. Tiecheng is staying with us.

This is the last presentation, from proposal to presentation, we have prepared for a month. This is the most heated debate we have ever had. We received very active responses. These types of equal, passionate and intense debates always reappeared in my mind. After that, we could hardly have a classroom that can accommodate our diversity and hunger to know about the world.

在 VCS 學年的最後一堂課，是與鐵哥一起的我們最後一場 presentation，從 proposal 到最後 present，我們準備了一整個月，比以往任何一場討論得都要激烈，響應得都要熱烈，那種平等、熱情和激烈的學術討論氛圍久久刻在我的腦海裏。至此再難有這樣的教室，容得下我們所有的不同，又承載得起我們對認識世界無盡的渴望。





# Journey, Illusion, Landscape

## 與景觀糾纏搏鬥的人類



章放歌 Fangge ZHANG | 2016 Fall VSC Alumnus

18

Visual Culture Studies has helped me gradually discover that phenomena cannot be understood only based on their outward appearance.

Nowadays, business and cultural visual landscapes often make people think that they are as brilliant as how the advertisements make them out to be. Capital and power obtain what they want to obtain, and they have created a lot of visual landscapes, which influence different people in different ways, and therefore various phenomena are predominant.

視覺文化的學習，讓我逐漸發現，對很多事情不應僅從表面理解。

如今的商業、文化、景觀中，有很多迷惑人眼睛的東西，讓人覺得它像廣告裡說的那樣燦爛。資本和權力去獲取它們要獲取的，創造出視覺景觀，不同人群的心理又被各種視覺景觀影響，生長出方方面面的現象。

Facing many types of phenomena, I can be angry, sad or joyful. However, the reasons behind things have even deeper reasons. Endless explorations cannot be finished. When the exploration can continue, the distorted world seems to be more lovely, without losing the potential for hope. People can go on exploring why we exist as humans and where it is we can go. Visual Culture Studies raised my awareness of social responsibility.

我可以為一個現象憤怒、信息、悲傷，但這現象的原因背後，總有著更深的原因，探索無止境。當探索還可以繼續，這扭曲的世界就顯得稍微可愛的一點，而不至於失去希望。人類還可以去探索，我們為什麼做人，我們還可以往何處去。視覺文化的學習，也啟蒙了我的社會責任心。

The studies have driven me to reflect on what my job has done for society, what logic my job may have, who I am serving, and who will benefit or be hurt. This process made me struggle and feel pain. I cannot be relaxed as the people who are comfortable in business can be. They can just learn how to work for money and get rewards from capital. My reflection doesn't exist for the reward of capital. But I feel lucky to have this thinking process, because it helps me to find out that pursuing truth, pursuing self-worth and serving the society can be creatively combined, and I can find a path which makes my subconscious happy. Therefore, my job changed from an editor serving art institutions to a freelancer who studies tarot, interviews artists, and creates artistic videos.

If you let me talk about my feelings 1 year ago, I may say it's a paradox of pain and pleasure. But now, I think I am a creative worker and a communicator. I sincerely hope that the students and graduates of the Department of Cultural and Religious Studies will find such a journey for themselves.

這種學習推動我常常檢閱我的工作為社會做了什麼，工作的背後有怎樣的邏輯，我在為誰服務，最終造福了誰、傷害了誰。這個檢閱過程是掙扎而痛苦的，它讓我不像安住於商業邏輯中的人們那樣輕鬆，他們只需跟著社會去學習如何運作就可以獲得資本的獎賞，而這個檢閱過程本身就不是為了得到資本的青睞而存在。但我不後悔，因為這個過程讓我能發現，追求真理、追求自身價值和服務社會這幾件事如何在現實社會中創造性地結合，以及我如何能找到一條讓潛意識感到真正喜悅的發展道路。於是，我漸漸從為藝術機構服務的編輯，漸漸轉變為研究塔羅牌、做藝術家訪談、做藝術創作的視頻的自由職業者。

如果在一年前，讓我說我的感受，我會說痛並快樂著。但現在，我覺得我是創意者和溝通者。願在接下來的日子裡，文化研究系的同學們，也會摸索出自己最適合的道路。

# Blue Hours

## 枯枝刺滿藍空

林翠羽 Cuiyu LIN | 2016 Fall VSC Alumnus

For me, the year in Hong Kong is still emitting an eternal blue. That year, I had unconsciously grown up and I felt that there were two forces expanding inside my body. Diffusing like blood, the first force followed the rhythm of everyday life and spurred me to think; thereby unfolding different layers of my spiritual self. Being contractive, another force acted like my bones, firmly supporting my life and intelligence.

於我而言，香港一年是一段直到如今都散發著幽藍之光的时间，它讓我真的經歷了「不期然而然的成長」，這在我身處其間時是沒有意識到的。回想那一年，我感覺到身體裡有兩種力在長，一種是自由擴散的，像血，可以遵循自己的節奏去生活思考，讓自己的精神和感官被層層打開；而另一種則是收縮的，像骨頭，不論是智識還是生命力，都一節節挺立起來，讓你感覺可以支撐自己。

My life is becoming dry now, but the days in Hong Kong are like an ocean current deep inside my heart. I always seek help from the sweet past, floating on my memories so I can temporarily escape. I recall when I shot the documentary *Wing Gor*. We sat at the garden of Cattle Depot Artists Village and chatted with each other. I also remember the days sitting on the same spot at the university library, under the orange light and listening to the rain while reading. I won't forget it was like wearing a thin layer of fog when leaving the university library at night; the air was humid but contained the floral scent of summer.

而在現在日漸乾涸的生活裡，香港時光像一片海潛流在心底。我常常會救助於它，讓回憶流淌起來，帶我短暫地逃向那片海。想到在拍攝紀錄片《榮哥》時，到了夜里和牛棚的大家坐在院子裡吹風聊天的感覺；想到大學圖書館裡常常坐的那個位置，打開橘燈，聽著雨聲翻書；想到夜裡從圖書館出來，身上彷彿披著夜霧，空氣潮潤還滲透著夏日草木的澀香……

However, I am afraid that the memory will flow away, after I have exhausted it. I remind myself I can't go back to the past, it is an experience that can't be replicated.

但又怕它流淌起來，過度損耗了它，提醒我那是不可再回去的時光，怕那是我難再有的生命體驗。

Anyway, I am so grateful that I could own that sweet past, having a chance to communicate with amazing things and people. I hope the eternal blue of that year can send the greatest blessings to me and my friends. No matter how long we swim, we are still in the ocean.

無論如何，我很感激自己能夠擁有那一段時光，能夠和一些人，一些事物發生真誠奇妙的對話。同時，也希望那一年的「幽藍時光」可以一直庇護我，庇護同樣受眷顧於那段時光的那些朋友，讓我們不論遊地多遠，始終是在那片海裡。

# 19





My relationship to the program amounts to little more than snippets of conversation and the occasional aside about the program straight from the mouth of the horse, namely the Director herself. I heard about student demographics, their backgrounds and interests, and most importantly the challenges involved in creating course content that satisfied everyone. I also heard about the endless sources of surprise, delight and frustration that the city's urban environment presented to teachers and students alike.

This snapshot captures what I think is one such opportunity—for reflection, retrospection, and possibly also action.

我與這個課程的關係其實就是不同對話的片段以及偶然出現的來自課程主任自己的旁白。我聽聞過學生的背景以及他們的興趣，當中最重要挑戰是設計出令所有人都滿意的課程內容。我也聽說過這座城市的環境給老師和同學帶來的驚奇、快樂與挫折。

這張照片捕捉了這樣的一刻：當中有倒影、回顧，或許還有行動。



## Snapshot For VCS VCS 快照

Giorgio BIANCOROSSO





Wen Hui's Workshop









Billy TONG

# 21 分水嶺 Watershed

In September 2019, I again joined the CUHK community and began a life-changing journey. Although I was minor in Cultural Studies, I first learned about MAVCS in the CUHK Library, in which I assisted the immersive media lectures given by Peichi and the documentary class taught by TC. They revealed another side of academia. I still remembered the mini exhibition 「2046+1」 by TC and VCS students. It was simply fabulous, and also melancholic. I also met with Yang Jing, former VCS teaching assistant and my close friend later on who introduced me to the world of digital games.

2019 年 9 月，我重投中大的懷抱，開展了一場改變往後人生旅程。雖然我是副修文化研究，但我到圖書館工作時，才認識 MAVCS。那時我幫忙打點一下佩琦老師的遊戲課和鐵成老師的紀錄片課，他們向我展示了學術世界的另一面。還記得那個由鐵成和 VCS 學生舉辦的「2046+1」期末展覽，真的很出色，還夾雜著幾分憂鬱。我也遇上了前 VCS 的助教楊靜，我們後來成為了好友，一起探索電子遊戲的世界。

And then I moved to HKU to pursue a Mphil degree, struggling with political science methods and feeling lost in my career. I felt so unsure of my future path, and then Yang Jing introduced me to Katrien Jacobs, who later became my boss and friend. I was so lucky to be offered a chance to work for MAVCS program, as a teaching assistant.

I have had a really decent year and I am always grateful for it. I have met with a lot of excellent scholars in the field of cultural studies, such as Katrien, Laikwan, Song Hwee, Jia, Elmo, who will definitely be my role models in the future. I make friends with my good colleagues and postgraduate students and I believe our friendship will be long lasting.

後來我轉到港大升讀哲學碩士，為學習政治學的研究方法感到吃力，我對前途感到無比迷失。當我在猶豫將來的路時，楊靜介紹 Katrien 給我認識，後來她成為我的老闆和朋友，我亦有幸可以當上 MAVCS 的助教。

我過了十分美好的一年，而我會想存感恩。我遇上很到一流的文化研究學者，例如 Katrien，麗君，林松輝，佳和 Elmo，他們都會成為我未來的工作榜樣。我結交了同事和研究生朋友，相信我們會友誼長存。

I will miss every lecture and intellectual debate I have participated in. I am so lucky to have met some outstanding students in the Greater China region, not only from MAVCS, but also ICS and CM. They are also my teachers in Chinese culture as I have learnt a lot from their film reviews, term papers as well as the random conversations on Wechat and at lunch gatherings. This is a very special year for all of us. We are situated in a time of immense uncertainty created by political struggles and the pandemic. To all the people I have met on this journey, I wish you all the best. At this moment, we are in different corners of the world, Beijing, Shanghai, Taipei, Hong Kong, London. I don't know where I am heading and I am sure some of you feel the same way. I hate saying goodbye as if you will not be in my life anymore. Instead, I'd like to say, I'm really glad I know you because you have helped become a better person.

我會懷念每一堂課和每一場知性上的辯論。我很慶幸遇上一班大中華區最出色的學生，不單止是 MAVCS 的同學，還有來自 ICS 和 CM 的。她們是中國文化的老師，從她們的影評，期末論文，以及在微信和午餐時漫不經意的討論，我獲益良多。這是非常特別的一年，政治鬥爭和瘟疫，我們正身處動盪不安的世代。致給我在這段旅途中遇上的人，祝君安好。這一刻，我們正相隔千里，北京、上海、台北、香港、倫敦……我不知將來何去何從，我相信當中亦有人如此迷惘。我不喜歡說再見，因為這像對方將會從我生命中消失一樣。取而代之，我想說一聲，真的很高興認識你，因為你令我成為更強的人。



# Only The Young

## 繁星流動，與你同路

喬源楨 Yuanzhen QIAO | 2019 Fall VSC Alumnus

This is the last day of the first week of my MAVCS journey. The weather is sunny, but not hot.

After finishing Elmo's class, we went to a mountain-view restaurant where we planned to try a stir-fried udon with XO sauce on the next visit, but it eventually became our last visit to Wu Yee Sun College. Our first week was as wonderful as this picture.

We visited different places in an excited mood. In the restaurants, we would change seats in order to find the best view; if we could not make up our mind, we would read the food guide given by Tiecheng and then take a photo in the pleasant afternoon.

After that, we only visited the same restaurants and we no longer took photos. It is always difficult to say goodbye and we are scattered in different places now. Wish all the stars floating here and there, I walk this road with you

開學第一周的最後一天，天氣晴，但不算太熱。

Elmo 的課下了以後，跟幾位 VCS 的同學決定一起去打卡山景餐廳，那時候的我們還想著約下一次來吃 XO 醬豬頸肉炒烏冬。這是我第一次也是最後一次去伍宜孫書院，開學的第一周就像這張圖片一樣美好。

我們興奮的打卡留念，會為了一個最佳觀景角度換好幾次桌子，會因為陌生不知道該點哪道菜而翻開鐵哥給的中大美食寶典，也會在這樣一個愜意的下午拍一張打卡照。

在今後的生活里，最常去的餐廳三隻手指都能掰得過來，這樣打卡的照片再也沒能擁有。每次離開都沒能好好告別，如今又分散在各地，願繁星流動，與你同路！

# 22

Time 時間：2019.09.06

PS: 【畫中人物（從左到右）任珂璇，張翼沐雪，劉齊，喬源楨】

(From left to right: Kris Ren, Carol Zhang, Tiffany Liu and Joe Qiao)



# Sweet Spot

鐘渥靈秀 Sheng Ling Xiu ZHONG | 2011 Fall VSC Alumnus



# 23

When I was a student, I often visited the Chung Chi Tang Student Canteen. This canteen is close to the MTR station, so it's always busy during meal times. I often ordered rice with barbeque or sour spice rice noodles. I occupied the seats outside the doors, even when it was summer and the mosquitos kept biting me, because I could see many different sceneries.

For example, CUHK is keen at protecting its eco environment. During meal times, there were usually sparrows patrolling and jumping around, waiting to snatch at the food left by people. They were aggressive and haughty, as if they were the real masters here. If we were lucky, we could see monkeys sizing up the passers-by.

讀書的時候經常光顧崇基食堂（眾志堂），這裡是距港鐵很近的一個食堂，所以飯點時間人總是很多。經常點一份燒味飯或者酸辣米線，霸佔推門之外直通天地的戶外座位，是哪怕夏日裡蚊蟲叮咬也要抖著腿不放棄的堅持。因為在這裡吃飯總能看到很多不一樣的景致。

比如中大的生態環境保護的很好，吃飯時經常看到不怕人的麻雀逡巡跳躍，一等食客離開便上前吃食，霸道猖狂，仿佛它們才是這裡真正的主人、而有時運氣好的話，還會看到探頭打量行人的猴子。



During the countless afternoons I discussed group projects with my classmates at that location, or when I was waiting to borrow DVD from United College Multimedia Library with a friend, or when it was a class break at around 6:30pm, and I was not feeling too hungry but felt like eating something. Butter toast and icy yuenyeung were the best choice. I remember it was the end of September in 2011, before the typhoon hit. The Signal 1 had been issued in previous night and changed to Signal 8 when I woke up, and a tree fell down near the East Rail Line. To avoid accidents, the MTR stopped service. Taozi and I only found out that all schools closed down in Hong Kong when we reached the campus. So, we sat outside the Chung Chi Tang and drank 3 yuenyeungs and ate a dozen toasts, and finished reading the books that were close to the return due dates. That was a wonderful afternoon.

After all these years I still missed the sceneries around the campus, and the 10-dollar toast and yuenyeung that I can't have any more.

無數個和同學聚集在此小組討論的下午，約了朋友去聯合書院多媒體館借 DVD 在這裡等候的時候，亦或是傍晚六點半的課前間隙，不太餓又覺得應該吃點什麼的時候，奶油多士加凍鴛鴦就是絕佳的選擇啦。還記得 11 年 9 月末，颱風來襲，前一晚掛了 1 號風球晨起已轉 8 號，東鐵線的一棵樹倒了，為避免輕度追尾地鐵也停了。而我和桃子兩人在到了學校才知道全港停課的消息，於是就在崇基食堂的戶外座位上，喝了三杯鴛鴦吃了一打多士，還把歸還期將至卻一直惰於讀完的書給看完了。那真是一個美妙的下午。

時隔多年依然很想念風景處處的校園，還有再也吃不到的十幾塊的多士配鴛鴦。





# 24 NOURISHING VCS

寶方 Fang DOU, Phillip | 2010 Fall VSC Alumnus

I obtained my bachelor degree from the Television School at the Communication University of China. During my undergraduate years, people said that I was a quick starter who always fizzled out. The learning experience in MAVCS enabled me to understand the visual phenomena in my daily life and workplace. Whenever I work in news media, digital marketing agencies or fin-tech firms, I would habitually think about the cultural impact of such visual expression on the public/market. Therefore, I could always demonstrate a "unique perspective" along my career path, and develop into a better me. That year, MAVCS was in transition, following the departure of Helen and the arrival of Katrien. Since they had demonstrated very different styles, I was so lucky to experience two distinct ways of visual thinking in one year.

我本身是學習電視編導專業的，本科就讀於中國傳媒大學，當時未畢業其實就被打了一個「上手快，後勁不足」的標籤。是VCS的學習體驗，讓我後來的工作中、生活中，對於很多和視覺相關的事物，真正的知其然，並知其所以然。就比如，無論後續我的職業，是在新聞媒體、數字營銷、還是互聯網金融，這段學習經歷，讓我會習慣性的去思考：這種表達形式，能帶來公眾／市場上，怎樣的文化反饋？於是，我總是能帶著「獨到的見解」，在自己的職業道路上，持續成長。當時，我剛好經歷了專業 leader Helen 的退休和 Katrien 的履新，她們的風格完全不同，其實自己一直暗中感覺賺到，可以在一年時間內接觸到對視覺文化的兩種思考模式。

The instructors of MAVCS were really adorable, teaching us academic theories in understandable ways. They crystalized the theories into curriculums of rich diversity, accompanied with some well-chosen reading materials. It was simply amazing. My improvement was observable and I have been influenced by the instructors to strive for excellence and be an active learner. They are forever my teachers, and also friends.

而VCS不同課程的那些令人敬佩的授課老師，既給我帶來了專業的學術性理論，又能用最淺顯易懂的形式，將其轉化為多樣性內容的豐富課程，再搭配精準挑選的reading材料，一切都是那麼巧妙！我的成長是看得見的，而且我的努力都是這些導師們潛移默化的影響，就讓自己變得主動去進入學習狀態。他們後來既作爲了良師，也成爲了益友。

One year is really short, but I was still able to make a lot of good friends; we worked on projects together during semesters and had gatherings after graduation. We were at first first puzzled about visual industries in Hong Kong and now work in different sectors. However, MAVCS is still the bridge symbolizing and sustaining our friendship. I truly wish to repeat that year again. I believe what I learned that year is beneficial for a lifetime.

雖然一年時間很短，但在學習期間也結識了很多關係非常不錯的同學，從當時一起做項目，到畢業以後時不時的再聚首；從我們對香港視覺文化產業的迷惘，到現在分散到各行各業但都能繼續靠VCS這個暗號來建立起彼此溝通的橋梁。好想，再把這一年的美好時光重來一次，但我相信之後這一年的沉澱，將讓我的整个人生一直受用。











# 25

## 祝福的話

2017 年 11 月 29 日，最後一堂 Culture Studies in Film and Video 課。

到現在還忘不掉林松輝先生在 PPT 上為大家寫下「祝福的話」，他自豪又小心翼翼地分享木心的詩和羅智成，並且在自己的身份標籤裡貼上「文藝青年」四個字。

過了好久以後我都會覺得好像做了一場夢，每一個週三的晚上三個小時的課，我總會覺得像打開了新世界的大門，與文本里的案例共享著喜怒哀樂。無論那一日的心情狀況是如何的糟糕，總會因為 Song 在講台上神采飛揚和講到一個複雜概念的時候旁徵博引與一針見血而感受到知識的力量和思維上的醍醐灌頂。

那個時候我會覺得我在學習的事物是可以讓人感動、讓人陶醉的。快要三年過去了，我不知道還有沒有機會可以再聽到他的課，即使有，共享這個課堂的人也不似當年了吧。

November 29, 2017, the last lecture of Cultural Studies in Film and Video.

Up to the present, I still cannot forget the blessed words written by Prof. Lim Song-hwee on his PowerPoint. He shared the poems of Mu Xin and the work of Lo Chih Cheng proudly and carefully, labelling himself as a hipster.

After a while, I still feel like I was dreaming. Every Wednesday night, in the three-hour lectures, I seemingly opened the gate to a new world, sharing the emotions of the characters in these case studies. No matter how awful my mood was, I would suddenly feel refreshed and filled with wisdom when I saw Prof. Lim confidently giving his lecture and going straight to the point despite analyzing the complicated concepts.

At that time, I knew that learning can make one feel inspired and absorbed by the subject. It has been almost three years and I don't know if I will have the opportunity to attend his class again, if so, perhaps the attendees will look different from those in the past.



吳韻旋 Yunxuan WU | 2017 Fall VSC Alumnus

# Best Wish



# Garden Sparkles

何瑩 Ying HE, Ealing | 2017 Fall VSC Alumnus

26

## 花園的星星

This picture was made during the Taiwan trip when I went to have a look at the next building with my friends. After the rain, we arrived at our destination. The architecture of Tainan National University of the Arts was well preserved. We were relaxed, waiting for something to happen. We didn't know what's going on, but we could feel that it would be a lovely experience. Before the end of morning, we saw a PhD's exhibition titled "Stars".

We surrounded her photos of lips, tree shades and clouds. We realized that two "kids" had left four names and the word "CUHK" on the visitor's book. It seemed our world was connected although we only watched the exhibition together quietly. Akin to other MAVCS trips, this trip was full of visual images, like flashes of light. The images get tangled with each other, pleasing and surprising all of us, although I didn't understand most of them (= =) and I would need more time to digest the puzzles behind them.

這是近畢業台灣行程中的一幕，我和朋友跑到隔壁樓玩回來正好看到。雨後到達目的地，台南藝術大學的建築很溫存，視線輕松而透明，大家在等待某件事情開始，具體會發生的還未知，但心裡知道這件事令人喜歡。上午快結束時在樓中遇到一位 PHD 的個展，展名「星星」，大家的身影又團簇著出現在她拍下的嘴唇、樹蔭和雲影前面。沒注意到，有兩個小朋友在 visitor's book 上留了 CUHK 和四個名字（還有乖乖），似乎天南海北孕育出的被連在一起，又只是安靜地共同觀看而已。這和在 VCS 的許多 Trip 一樣，充滿了新鮮的圖景、靈光一現的交織、驚喜、愉悅，非常多的看不懂（= =），和需要用漫長時間去領悟的疑問。

It seems the joy released by MAVCS could only be channeled in multiple forms. I think watching "Stars" is a tremendous experience in my life. I wish all of us can also embrace the "Stars". To all the teachers and friends of 2017 Fall, thank you for the light you shine, with or without intention. You really light me up.

看來 VCS 散發的快樂以後要通過其他方式傳遞了。我想看到星星是人生很美妙的體驗，發現星星也是一種奇妙的能力，那祝大家都能擁抱星星～2017Fall 的老師和朋友們，謝謝每個人的小小光芒，有心或者無意的，真切地點亮著我。

PS. 記錄一些課堂聽來的話（记忆不完全准确請多包涵！）：

PS. Record some of the words in lecture (sorry if my memory is not accurate.)

"What is shaping the way you receive a message and image? The world is not naturally how it looks." 「什麼塑造了你獲取信息和圖像的方式？世界並非理所當然是眼前的樣子。」——Immersive media | Peichi

"People finally realize drawing is just drawing; it is not equivalent to what we really see." 「人們終於認識到繪畫只是繪畫，而不等於真正看到的景象。」——Contemporary Art | Elaine

"The passing of a master represents the end of a life-long technique. It is taken away forever. If people cannot see how the pearl shines, you shouldn't let it be dusted at least." 「一位大家的離開，代表了凝結在一身的技藝的終結，永遠地帶走了。如果人們看不到明珠發亮，至少你不應讓它蒙塵。」——Xiqu Performance Art | Sam



# Postgraduate Day

畢業日

于千 Qian YU | 2010 Fall VSC Alumnus

27

讀文化研究是最後的象牙塔生活，我們從爭論、反思和認同中形成了最終的世界觀，雖與世俗的觀念有著衝突，但隨閱歷的增長得以平衡。照片是 10FALL 的畢業禮，那之後內地生幾乎都陸續離港，這也成了結課後唯一一次團聚，但想不到的是，真正要說再見卻是十年之後。不過無論如何，每當私下和同學聊起那段時光時，便會發現 VCS、中大、香港早已成為一個烙印，刻在我們共同的青春記憶裡。

Studying in CRS was the last time I could live in the Ivory Tower. We constructed our worldview through debates, reflections and recognition. Although it might contradict with mainstream values, we were able to achieve a balance by accumulating experience. The photo I include shows the graduation ceremony of Fall 2010. After that, the Mainland students left Hong Kong, so it became our only gathering after finishing the classes. However, I didn't imagine that we would have to say the "real goodbye" after 10 years. Whenever talking about the good old days, we also agree that VCS, CUHK and Hong Kong have left a inerasable mark on our collective and youthful memories.



# Film Shooting with Ann

林彥杏 Yanxing LIN | 2019 Fall VSC Alumnus

I heard from senior students of 2018 fall that Tiecheng's documentary class is very popular, interesting and exhausting. The class only has a quota of 20 and it sounds so exciting. When the 2019 autumn semester began, I chose Tiecheng's class without hesitation. Even though Tiecheng kept persuading students about how difficult the class would be, I stayed without swerving. Finally, it is proven that this is the most interesting and happiest MAVCS class I have taken.

I and three other teammates hit it off quickly. We shot video from 12 to 4 in Tai Po. We also shot the chestnut store at the CUHK entrance, and most importantly, the story of Ann, a Filipino worker, in Tai Wai's Festival City.

Following Ann for more than a month, our team focused on her bonds with Hong Kong as well as her daughter in the Philippines. We visited her boss's home to understand her working environment. In order to enter their community even further, we went to the bridge where Filipino workers gathered on their day off. We also paid a visit to her church to know about her wishes. Just as Tiecheng had said in the beginning, it was so difficult and exhausting. However, when I was in the process, I truly enjoyed the fun of shooting. I never felt tired of hearing about Ann's story.

However, because of the social unrest in Hong Kong, our classes, shooting, and meeting with Ann were terminated in early November. It was like a music player that broke suddenly. I wanted to swing my body, but the music suddenly stopped and the ball was dismissed. At that moment, the most unsettling thing was that I had not finished the documentary class and the shooting of Ann's story. I still wanted to say and express a lot of things; it felt like a fishbone getting stuck in the throat and I didn't know how to get it out.

However, when I recall everything now, I feel so proud of being the last batch of MAVCS students. I will feel grateful and cherish the experience forever. Without such opportunity, an ordinary CUHK student wouldn't meet with a worker from the Philippines.

I don't know what MAVCS's future will be, same with that of Ann. I wish everyone the best, and I hope to meet you again in future.

## 与 Ann 的拍摄



聽 2018fall 的學姐說，鐵哥的紀錄片課很搶手，很有趣，很累人，而且只有二十個名額，聽起來太刺激了。2019 年秋季學期剛開始選課時，我就毫不猶豫選了這門課，即便鐵哥在第一節試聽課百般「勸退」同學們這將會有多辛苦，我絲毫不動搖。最後結果證明，這是我在 VCS 上的最開心、最有趣的一門課程。

我結識到了三位一拍即合的隊友，我們一起拍了十二點到四點的大埔，拍了中大門口的炒栗子攤，最重要的，還在大圍名城拍了來自菲律賓的工人姊姊 Ann。

我和我的組員以 Ann 與香港本地的聯繫，以及與遠在菲律賓的女兒的聯繫為主題，跟隨她拍攝一個多月。去了她的雇主家，拍攝她的工作環境；去了菲傭群體喜愛聚會的天橋，走進她們的族群；去了她做禮拜的教堂，嘗試了解她內心的祈願……一個多月雖然如鐵哥一開始「勸導」過的那樣，辛苦且耗費精力，但當我置身其中，享受拍攝的樂趣，閱讀 Ann 故事的時候，卻總感覺樂此不疲。

最後由於香港社會的動亂，在十一月初的時候不論是課程，還是拍攝，或是與 Ann 的會面，一切都戛然而止。像是突然被摔壞了播放器，肢體剛要隨著歌曲搖擺，音樂停止，舞會也散場的突然。那個時候最不甘心的就是最喜歡的紀錄片課還沒上完，最想完成的與 Ann 有關的拍攝還沒結束，想說的想表達的很多，最後卻都如鯁在喉，不知如何傾瀉。

現在回想起來一切都很有意義。很榮幸能成為 Visual Culture Studies 最後一屆的學生，我會一直心存感恩和珍惜。如果不是這次珍貴的機會，一個普普通通的香港中文大學的學生，不會遇見一個來自菲律賓的工人姊姊。

日後不知道 VCS 會如何，不知道 Ann 會如何，祝願大家都更好，希望未來能再遇。





Sister PING





# How I End Up Like This

從此不羈放縱愛自由

潘秋蓉 Qiurong PAN | 2016 Fall VSC Alumnus

I loved film so much, so I applied to MAVCS without hesitation, but I didn't expect that it would turn out to be a life changing experience. My parents are very conservative and they work for state owned enterprises, so I wasn't cultivated in an artistic environment. However, after the study in MAVCS, particularly Tiecheng's classes, I developed a strong interest in independent documentary and contemporary arts, which urged me to stay in Hong Kong even without a relevant job. I seize any single opportunity to watch documentary films, visit exhibitions and attend workshops. I withdrew the idea to study in Beijing or overseas.

I immersed myself into the arts scene, thereby getting to know performing artists, theatre and film practitioners. Interacting with them, I rethought the relationship between body and life and how we can liberate ourselves from social hierarchy and discursive power. I also started thinking about how arts can represent society; how arts and citizens interact with and relate to each other. Starting from zero, I also started my own documentary projects and curated an arts program. Before all of that, I had never thought that my life would overlap with art and I thought that artists always wore long hair, singing songs and drawing pictures at the workplace.

Thanks to MAVCS for giving me such an opportunity. I am so glad to be a CUHK alumnus, and that I experienced classes by teachers who had global insights and international spirit. Enlightened by MAVCS, I can therefore realize that our world is rich with diversity; there are numerous ways of living and kinds of artists exercising humanitarian values. Although MAVCS no longer exists, the teachers will stay and CUHK's spirit will prevail. I believe that many people will have a life changing experience like me in future.

## 29

當我因為喜歡電影而執著專一地申請了中大視覺文化研究項目的時候從來沒想過這個項目會如此改變我人生的選擇和取向。我的父母是很傳統的國企員工，我們的生活鮮有藝術的薰陶。在經過 VCS 的學習，尤其是李鐵成老師的課之後我個人對獨立紀錄片和現代藝術的強烈興趣引導我即使從事了與此相差甚遠的工作也竭盡全力留在了香港，找機會看紀錄片，看展，參加工作坊。放棄了立刻回北京和去國外讀書的想法。

長久浸泡在各種地方也因此認識了一些本地的行為藝術家、話劇從業者、影視從業者等等。與他們越來越多的交流迫使我重新思考身體與生活的關係，怎樣從社會的權力關係和話語體系覆蓋下解放自己的身體。藝術是否可以介入社會，藝術如何表達社會，藝術與居民的關係和互動等等。甚至從來沒有藝術創作經驗的我也開始拍攝自己的紀錄片和參與策展人發起的藝術項目。我從來沒有想過自己的人生會和藝術沾上關係，曾經以為藝術家都是留著長頭髮在工作時唱唱歌畫畫。

感謝 VCS 提供的這樣的機會，讓我有幸成為中大校友，有幸接受具備國際視野以及獨立精神的老師的授課，因為有了 VCS 的啟蒙我才得以見識到世界上原來有這樣豐富多彩的生活方式，有各式各樣的善良的踐行著人文關懷的藝術家。雖然 VCS 不再開設下去，但是因為這些老師並沒有離開，中大的精神依然，相信未來仍然可能會有很多人像我這樣因這裡而改變了自己對生活的看法。

# The Enduring Allure of VCS Field Trips

VCS 實地考察的魅力 Hanna Zhang | Alumnus

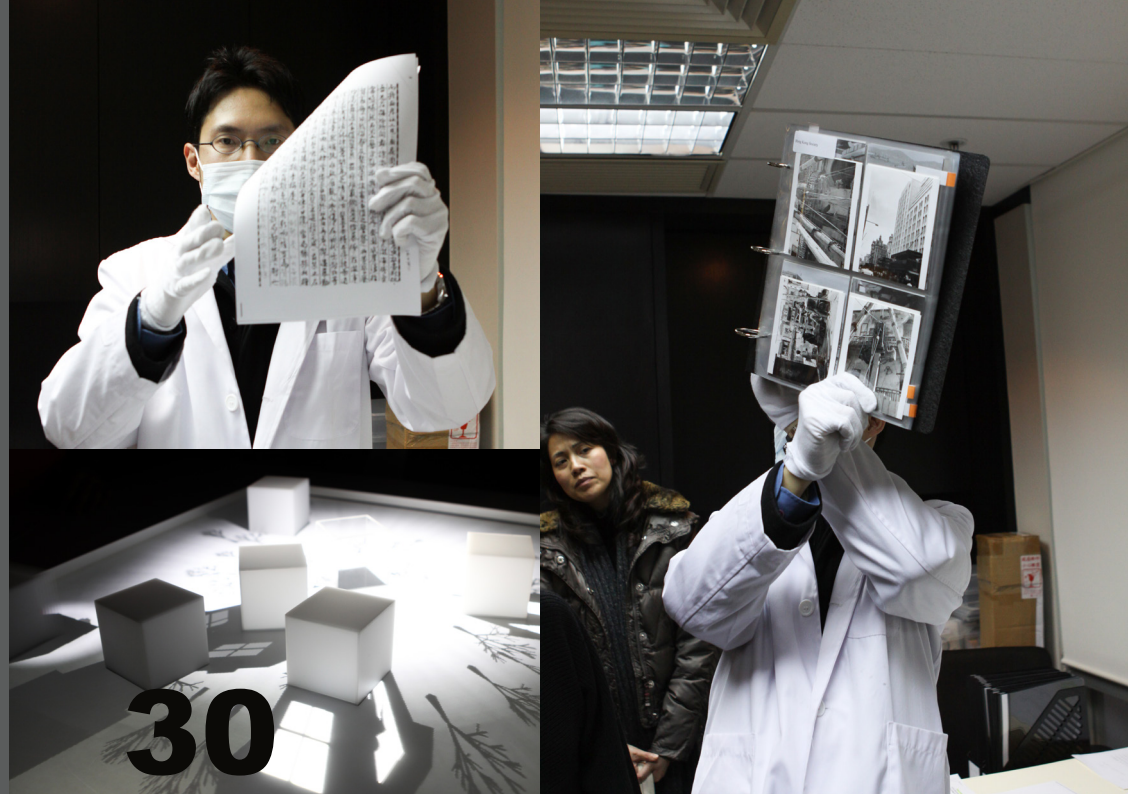
Everyone of my VCS memories is delicate, exquisite and dainty. As an early graduate student of VCS, I still preserve a multitude of reading materials, course PPTs, essays and photos. The glimpses of these 10-year-old archives have recently been haunting me, which impels me to think more frequently and profoundly of the link between the VCS course values and the highlights in our careers and daily lives.

關於視覺文化研究課程的記憶是細緻又優雅的。作為視覺文化研究課程早期的畢業生，我仍然保留著大量的閱讀材料，課堂演講資料，論文以及照片。這些有十年歷史的檔案最近縈繞在我腦海裡，令我更加頻繁地又深刻地想到視覺文化研究課程的價值以及我們生活中工作中的焦點之間的聯繫。

The impressive Field Trips of VCS courses possessed special qualities, from which, our awareness of visual surveys, the exploration of cultural interactivity among phenomena, or how the structure of a society contributes to the formation of cultural heritage and practical operations were greatly cultivated.

視覺文化研究課程的實地考察令人印象深刻，當中的特點栽培了我們用視覺考察的意識，我們學習到從各種現象中探索文化交流，社會的結構如何影響文化承傳，以及如何在不同國際視野中實際操作。

Observing my city in one day in the course field trip for Visual Culture Theory taught me how to present a better soft promotion of my own or any other city. Art exhibition trips from Contemporary Arts & Cultural Interactivity broadened my vision when I was subsequently doing my gallery business. The movie-watching trips to the HK International Film Festival enhanced my sensibilities in appreciating those art forms. Art exhibitions, museum tours, onsite studies on restoration and repair of cultural relics, face-to-face exchange with professionals in cultural administration industry... What's more, the trip to Hong Kong Public Records Building exactly foresaw and constructed a conceptual foundation for what I am doing right now as a librarian in a public library.



在 Visual Culture Theory 課堂的實地考察中，我用一日觀察了城市，這個經歷使我學到在如今的工作中如何更好地推廣一個地方；Contemporary Arts & Cultural Interactivity 的藝術展之旅擴展了我的視野，令我之後的畫廊事業從中受益；香港國際電影節的觀影增加了我對不同藝術形式的鑑賞力；藝術展覽、博物館遊覽、文化遺跡復修的在地考察、與文化管理產業從業者面對面交流……還有，去香港歷史檔案大樓的那次行程奠定了日後我作為公共圖書館圖書館員的概念基礎。

The diverse courses of VCS -present both scientific and avant-garde wisdom of its designers and teachers. The cancellation of VCS will be definitely a great loss to the potential numerous young successors on the CUHK campus. The enduring allure of VCS field trips was, is and will be always embedded in my mind. It is an inexhaustible and irresistible spiritual treasure for all the VCS students!

視覺文化研究課程各種各樣的課程以及其跨學科的特色向我們展現了課程設計以及老師們的科學以及前衛的知識。視覺文化研究課程的取消對於中大校園的學生是一個損失。視覺文化研究課程實地考察的魅力曾經是，並且一直都會深深地留在我的腦海裡。對於視覺文化研究課程的學生來說，它是一個無窮無盡又富有魅力的精神財富。



## 儘管如此， 依然想說出的話 Words Still

閔騫 Qian YAN | 2017 Fall VCS Alumnus

In June 2018, I ended my studies in HK and went back home. During the flight, I wrote a long passage in a notebook. I have put aside the book for a while, but I can still "investigate" those emotions. I can "investigate" my experience since graduation, investigating the intention of thing in itself. Although it is destined to be illogical, I still want to investigate and write out my memories.

2018 年六月，我結束香港的學業回到家鄉，在飛機上寫下很長的一段話如今早在某個筆記本裡涼透，而情緒可「考」，可於從那個節點起至如今的遭遇中「考」，於開始探尋物自體的動機中「考」，於儘管註定語無倫次卻依然要為那份記憶寫出這些話的決定中「考」。

One confirmed fact is that my life has been cut into half by Hong Kong (Although this conclusion is crazily static, it will be overthrown someday; but I wish it can be forever). My life was divided into two like Hong Kong Island and Kowloon which are separated by Victoria Harbour; "I before MAVCS" and "I after MAVCS" always struggle with each other in this non-linear life. That's the way the memory faded away, but strong affection still exists. It is Hong Kong, in particularly MAVCS, that showed me the contradiction of our world, letting me

realize the importance of learning to think. That year, I was immersed into the beauty, enormity and melancholy of uncertainty.

首先能確定的是，我的生命是被香港斬成兩段的（這是個瘋狂的靜止的等待被推翻又期待成為永恆的結論）——像是香江隔開的九龍與港島，「來香港前」之我與「離開香港後」之我，在非線性的生命裡充滿博弈，這大概是記憶解體但情緒保持活性的主要原因：是香港（又或者是 VCS 的教育）給我世界的矛盾，令我發覺「學會思考」是非常重要的。在香港求學的一年，我迫切汲取著未知之美、之浩大、之沉痛，也通過閱讀、觀看、感受去求證這些美好意識的存在。

Meanwhile, I tried to read, watch and feel in order to prove the beautiful existence of subjectivity. Such a process became a battle in my memory and I was alone in the battlefield. A few years later, when I read the notebook again, I realized that the battlefield was so small but cozy; the smoke from guns was actually the fume from kitchen. Later, no matter what places I would visit, I would bring along the smoke and the battlefield; they are transformed into something else, laying on a coast, a cloud or dirt, becoming my option or something else. I think this is the meaning of "memory is confused; but emotion can be apprehended."

這個過程在記憶中形成一場戰鬥，遠古的硝煙中只有我一個人。幾年後再翻出來才發覺那戰場小而愜意，而硝煙不過是一戶尋常人家廚間瀰漫的鍋氣。後來我去哪裡都帶著戰場和硝煙，它們化成另一種形態伏在岸邊、雲上和土中，成為我的選擇或是別的什麼——「記憶紊亂，而情緒可考」大抵就是這個意思。

2020 is a year of disorder, it is a very bad year. Realizing MAVCS is closing, I feel that world is worse than I thought. However, sorrow is not renunciation; MAVCS will live in the time, in my battlefield as well as in your memory. Then, MAVCS comes back to life again, whenever I think about that MAVCS, it comes back to life again. So... how should I conclude this passage? It is like the night Alejandra Pizarnik said farewell to the world. I say goodbye to MAVCS in such an illogical way, say goodbye to "me on two coasts". And also say goodbye to the memory containers. After that, I will hold a spear, being brave and honest to what's going on.

2020 是秩序喪失的一年，糟透了。悉聞 VCS 將不復存在，發覺世界好像更糟了一些。而「傷悲絕不是棄絕」，VCS 留在了時間裡，留在了我的戰場裡，留在了能看到這段話的每一個人的記憶裡。然後它又存在了。每想到此處，它便又存在一次。那麼，這段話該如何結尾呢？就像是皮扎尼克決定與世界告別的夜晚，也用以上這些語無倫次的話向 VCS 告別，向「兩岸的我」告別，向所有盛放著記憶的載體告別——從此我擁有戈矛，可以更勇敢、更真誠地面對一切了。

# Serendipity

Anita Yan | Alumnus

The best memories I had with VCS in CUHK are the unexpected experiences, the feeling of freshness and amazing chemistry came later.

"It must be the most interesting major I've ever known, and interestingly enough, a lot of ideas that I applied to my work later on actually came from some crazy ideas I came up with in CUHK", I said frequently to my colleagues and friends in recent couple years.

There were some breakthroughs that I made. I shot my first documentary here, starting from a theme selection to the final version, from interviews to the film-editing, TC led us to do brainstorm and challenge ourselves all the way. Eventually when our video appeared on the film screen, I sort of felt like that's the baby – our new baby was surrounded by a crowd, with a lot of praises and blessings.

There are so many genuine people I came across there, thanks to VCS that I got the chance to stumble across those awesome teachers and fellows. Those pure and shiny people made me excited and made me cry. When we were in Prof. Lim's class, I and other 2 local classmates were touched deeply by his words, his wisdom gave us tears in our eyes a lot of times. After I graduated, I sometimes would email Prof. Lik Kwan, updated him about my life and talked about literature, about films and etc, or asked his opinions about some life choice. He also took it seriously and replied to me with a kind email which revived me. Even at this moment, I think about his words, still feel pretty touched about his encouragement and that he was affirmative to me during my toughest days.

I will definitely wear every piece of memory of VCS in my heart's core. About those sincere and lovable memories, they are surely valuable. I will make the winds of serendipity fly in my rye field forever.

## 遇到 VCS, 我的幸運

# 32

最好的記憶點都來源於未知的體驗，新鮮感和奇妙的化學反應全部後知後覺——我對於在中大，在 VCS 的生活既是如此。

「這門專業一定是有聽過最有趣的專業了，」我畢業後經常這樣給我的同事和朋友介紹，「我工作後的很多靈感，包括我的一些機會，甚至都來自於那個時候在中大讀書的一些思考。」

在 VCS 的經驗都是新嘗試——拍攝紀錄片。我們第一次從選材到成形，從人物採訪，到後期剪輯，鐵成老師帶著我們一步一步地頭腦風暴突破自己，最後看到成片在公映會的放映的時候，仿佛大家都在欣喜地看著屬於我們的、一個襁褓中的可人的嬰兒。

在 VCS 的人都是真性情——我十分感激 VCS 讓我邂逅這裡的老師和同學。這些像珍珠一樣純淨和璀璨的人，時而讓我興奮讚歎，也讓我感動落淚。在林松輝老師的課上，我和兩個 local 同學坐在第二排，經常教授講課聽到熱淚盈眶。畢業之後，我還會給張歷君發郵件，跟他 update 一次生活狀態，談文學作品，談電影，說天說地，或者關於人生抉擇征詢他的意見——他也會認真地回復我的郵件。我至今想到那些在我最難的日子給與我的肯定和鼓勵，還是非常感動。

對於 VCS 的懷念，我們會永遠珍藏；這些真誠和愛，彌足珍貴。那些靈感的風，我想會在我的麥田一路飛揚。









紀錄片「Leon」劇照



# 33

## 見 Seeing

張小喬 Xiaoqiao ZHANG | 2014 Fall VSC Alumnus



People are meant to grow up, and the way we grow up is immensely important. I was lucky and grateful that I grew up here, shaping my 25-year-old self.

I graduated from the China Central Academy of Fine Arts (art history and cultural heritage major), and I was lucky to have been admitted to MAVCS. What I gained this year wasn't something I dared to expect when I received the offer. Here, I met classmates from different backgrounds, humble and tolerant senior students, a rightful academic atmosphere. What I gained was more than just knowledge and a certificate.

人是注定一路成長的，而成長方式尤為重要。很慶幸與感恩，我曾在这里長大過，將 25 歲的自己塑形。

本科畢業於中央美術學院（藝術史與文化遺產專業），有幸申請到 VCS 的 MA 課程。

這一年的收穫，是剛拿到 offer 時的自己不曾敢渴求的。在這裡，遇到了多元背景的同學、謙和包容的師長、學風很正的校園氛圍，我所收穫的，不只是知識儲備量和學歷證書。

On the one hand, because of the course on documentary, I started making videos and it helped me get a chance to do internship in TV station during summer job period, and thus helped me stay in Hong Kong. It helped me open the door to society and let me depend on my knowledge and live independently.

On the other hand, during my study, I didn't just form the ability to perceive visuals, but also I gained new perspectives on my daily life. I gradually understood more about life, and I tried to understand the logics behind customs and set up my own system, my own world view. Such a cultivation of insightful thinking was why I loved VCS – I used my own eyes to see the world, and I learned about tolerance and acceptance. First of all, you know that you love your life and your world; secondly, you understand why you love it; then, you think about how to make it better.

一方面，通過紀錄片課程，開始嘗試步入影像製作的領域，讓自己擁有一技之長，才能有機會在 summer job 期間申請進入電視台實習，進而順利留港工作，一步步打開邁進社會的大門，能夠靠自己的專業能力在社會上獨立生存。

另一方面，通過專業課程的學習，不僅是形成一種視覺上的感知力，還打開了自己看待日常的方式，逐漸建立起對生活的認知，試圖思索慣常背後的发展脈絡，建立對世界的思維體系。這樣對思維、眼力的培養，是我愛上這個專業的原因——用自己的眼睛看世界，同時充滿包容與接納。首先，你知道自己熱愛生活、熱愛這個世界；其次，你明白自己為何愛它；進而，思考如何使其變得更加美好。

When I think about my younger days when there was trial and error, though this year passed by quickly, though there was mess, though I always thought I could do better, I am still grateful for the time I spent here. Although I was not the best in class, I like all the growing up it afforded me. Now I am turning 30, and like how I grow into the program, I learn how to be deeply fond of myself. Such satisfaction and identification can help me get through the difficulties to come in life with courage and confidence.

回想當時青澀、跌跌撞撞的自己，回想這一年，儘管匆匆而過，儘管手忙腳亂，儘管總是恨自己不夠用盡全力，依然感恩這段時光。儘管我不是課堂裡面最優秀的，但我喜歡在這裡有所成長。如今三十而立，我很喜歡在這裡成長後的自己，深深地喜歡。這種滿足與認同，對於後來的自己，面對人生中各種跌宕，能夠充滿勇氣和底氣。

# Moments of Bliss in VCS

## 關於 VCS 的幸福回憶

Peichi CHUNG



# 34

**「 I will still say,  
"See you soon again!" 」**

It has been such a pleasure to be part of the Visual Cultural Studies in CRS. I still remember how the course of Immersive Media brought me joy during each class. Every day after teaching, I was always filled with inspiration from the young minds of our students.

Now we have achieved a big milestone. All the projects in the class still remain vivid in my memory. From web to virtual reality, we fulfilled our creator's dream together. With good memories and warm wishes, we will retain our lovely spirit and miss each other deeply.

I will still say, "See you soon again!"

能夠成為 CRS 視覺文化研究的一份子是我的榮幸。我依然記得 Immersive Media 科目帶給我的樂趣。每講完一節課，我都從 VCS 的年輕人當中得到啟發。

現在我們有了一個里程碑。課堂上所有的項目都深深地留在我腦海裡。從網絡到虛擬現實，我們一起實現了創作夢想。有了這些良好的記憶和祝願，我們懷著美好的精神想念對方。

我依舊會說：「我們很快會再見！」





## March 2011, @ CUHK 2011 年 3 月，人 @ 中大

Roy TSAI | 2011 Fall VSC Alumnus

MARCH 2011

@ Chung Chi College, Lingnan Stadium, CUHK.

With Ray Leung, James Chu and Morgana Ho.

In my memory it was a warm, breezy afternoon.

We had a lot of discussion and the project started here.

Although it was a bit late, this was my moment of enlightenment.

2011 年 3 月

@ 香港中文大學嶺南運動場崇基學院

與 Ray Leung, James Chu 以及 Morgana Ho 在一起。

在我的記憶中，那是一個有微風的暖洋洋的下午。  
我們有很多討論，很多項目要做，都從這裏開始。  
雖然有點晚，但那是我得到啟蒙的時刻。



# The Year in VCS

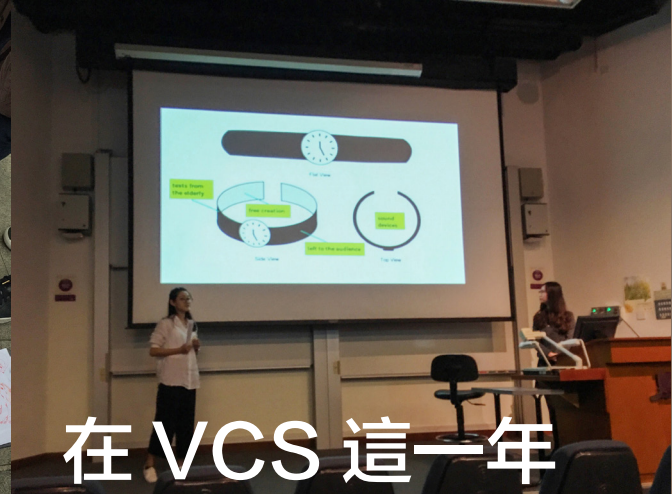
曹潔琮 Jieqiong Cao | 2016 Fall VSC Alumnus

I define the year in MAVCS as the starting point for me to re-understand the world. Practically speaking, I cannot apply the knowledge acquired from MAVCS to my career, but the knowledge and learning process made me more self-aware, destroying conventional values and inertia previously rooted in my mind, letting me respect diversity and review everyday life with a new type of empathy.

我把在 VCS 求學的這一年，定義為重新打開認知的一年。實際來說，在 VCS 學習的內容並沒有運用在之後的工作中，但我獲取到的知識，學習的過程，打開了自我認知。把身上原來根深蒂固的教育痕跡、傳統理念、慣性等完全剝離，用新的態度去尊重差異，去看待生活，產生共情。

↓ I attended Art Basel, exploring excellent artworks across the globe.

# 36



## 在VCS這一年

↑ I participated in an extra program of Hong Kong Art Festival, meditating in Kowloon Park. We drew the sound in the park and we had different ideas on how to visualize it.

↑ Our team planned an exhibition related to time. I was doing presentation.

I still remember how excited I felt about Joel's installation class every week, looking forward to any new ideas she came up with. She always shared the adventure of her curatorial projects undertaken around the world, for instance, how curators use different forms, spaces and elements to express emotion. Since then, whenever I visit any city, I go to the exhibitions.

我記得每週都會期待 Joel 老師的有關裝置展覽課(時間太過久遠,不記得具體課名了),期待她帶來的新鮮事物,主題不受限。分享她在世界各地策展時的奇遇和經歷,策展人用不同的形式、不同的空間,不同的元素等,去傳遞不一樣的感情。學習不再是枯燥的文本學習,記默背誦,而是去看、實際去體驗,調動自己的全身細胞,去感受藝術裝置傳遞的力量和想法。我常常發出感慨:啊,原來情感可以這樣被表達。直到現在,也養成了到一個城市,去看看當地展覽的習慣。

In that year, I kept learning and reconstructing my worldview. I gradually understood why I should understand life through various perspectives, tolerating different opinions and points of view. Whatever I feel, I should live in the present and try to experience whatever I come across. This is how MAVCS empowered me.

回想在 VCS 的這一年,不斷在重新學習、重建的視角。如今我慢慢有點理解生活的不同角度,去接受不同觀點、不同的變化、任何一種情緒的產生,都是當下的體驗。這是 VCS 帶給我的力量。





# Oasis

李辰 Chen LI | 2015 Fall VSC Alumnus

37

Imagine this: a young lady in her early 20s comes to an unfamiliar city and every day starts a new life, reading, visiting exhibitions and attending seminars. How was that experience? Studying in MAVCS is one of the most fantastic moments of my life, reading difficult English articles, and discussing some "abstract and useless" philosophical-artistic topics. We treated literary criticism seriously, just like an internet troll. Life was vivid every weekend because films and exhibitions were everywhere.

That year, I was narcissistic and capricious, but also vivacious and innocent. I am a little soul who does not know the immensity of heaven and earth. I thank all the teachers who loved me in their hearts. I was like a forest, breathing really deeply, and felt complicated yet admirable when I saw Li Tiecheng screening documentaries in class, Cheung Likkwan teaching Ways of Seeing, Leo Oufan giving his Wednesday lecture, Katrien Jacobs offering her unique feminist-artistic perspective.

What is Visual Culture Studies? In the beginning, I felt puzzled when I explained it to people. Finally, I understood that a research graduate should not just focus on academic research while a self-financed graduate should not just sit and buy a degree. It is really difficult to learn to have aesthetic judgements, an actual practice, deep reflections and acute insights. Thank you MAVCS for making me a well-rounded person. Theoretically speaking, the ability to make aesthetic judgements will benefit me for a lifetime, letting me appreciate and also professionally analyze visual imagery. Practically speaking, the practical knowledge of photography and curatorship class has facilitated my career.

I wish to give MAVCS and all teachers a big and heartfelt thanks. Thank you CUHK, for being part of my youth, making it shiny and glamorous. The most precious thing is our youth and I am so glad to have spent that year in MAVCS, sharing the curiosity deep from my heart.

Best wishes. Good luck.

## 是綠洲呀

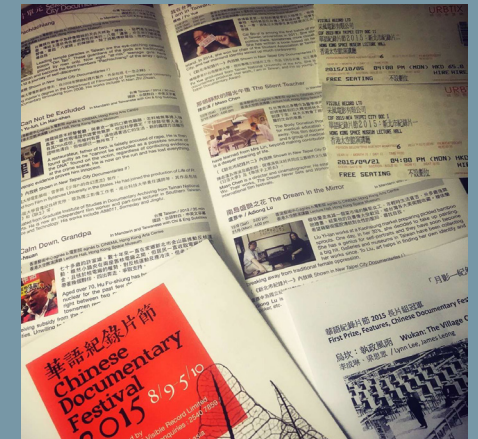
能在 20 出頭的年紀，不背負任何壓力變換城市地緣，體驗新生活，每天讀書閱片看展聽各式神仙講座，是一種什麼體驗？在 VCS 上學可能是我個人化的唯一答案。和它的相處記錄著我最好的時光，大閱讀量，嘗試難啃的英文 Reading，討論在工作後可能會被噴「虛無縹緲沒啥價值」的哲學藝術命題，對待文藝批評嚴肅認真像個槓精，每一個元氣滿滿的周末，都有一幕戲或是一個展在等待遇見。真好。

那一年我自戀又任性，是活潑鮮嫩又不知天高地厚的小靈魂，感謝系裡老師們的愛。鐵哥在講台上放紀錄片的身影，歷君老師教會的 Ways of seeing，李歐梵老師每週三的大課堂，KJ 別具一格的藝術家視角和女性意識洞見，都讓我像來到密林一樣，大口深呼吸氧氣，眼花繚亂又新鮮熱愛。

視覺文化研究到底是什麼呢？其實每次向人解釋這個「小眾專業」，一開始我也困惑過，但是答案真的讓人驚喜。我理解研究生不只是一要純學術研究，授課式也不只是聽講就走混個學歷。要有審美，有實操，有沉浸，有洞見，其實很難。感謝這個專業伸出的八面觸角，讓我們能一一探索到。抽象來說，保持熱愛影像內容的時候能有更專業的抓手切口，一生的審美體驗都受用；現實來說，拍攝作業和策劃作業都是實實在在的經歷，工作裡我也因此受益。

給 VCS 和各位老師筆芯一個，港中文這座小山丘，因你們在我的青春里熠熠發光。文化研究的脈絡和影視作品的個人表達，總在各種派系和現實論爭中角力、變化、發展、迭代。珍貴難移的是年輕的我們，很開心在短短一年內，與 VCS 分享的這段寶貴的好奇心。

祝好，珍重呀。



# Beautiful Days in CUHK

念念中大

王抒玉 Shuyu WANG | 2013 Fall VSC Alumnus

## 38

Early June, 2013, was the first time I visited the CUHK campus and the starting point of my emotional bond with Hong Kong. Time flies, but I still clearly remember every single day of my postgraduate studies in CUHK Cultural Studies.

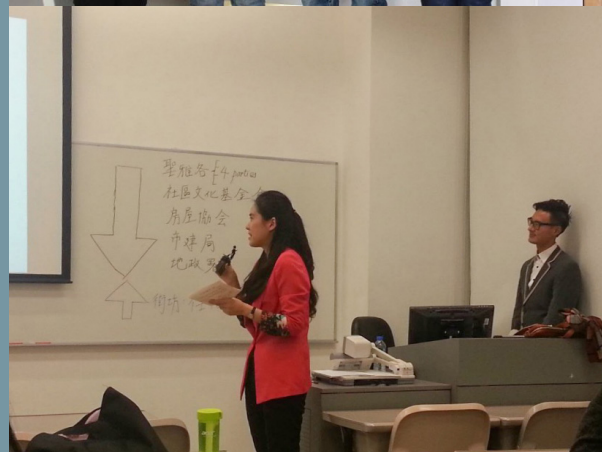
2013 年的 6 月初，是我第一次踏足香港中文大學的校園的日子，我與香港這座城市相結緣的第一個原點。時光飛逝，在文化研究系學習深造的每一天，如今回想起來，依舊歷歷在目。



During Ocamp activities, I volunteered to sing a song by Twins on the stage. Ocamp 迎新活動，我自告奮勇地站在舞台上唱了一首 Twins 的《下一站天后》



The group photo with my teammates at the Blue House in Wan Chai 和團隊小組成員合影於灣仔藍屋



The first time to present in Cantonese 第一次用粵語做的一個小組報告



I remember the days when I was working my heart out with different students on presentations in CRS. Those days taught me how to be tolerant and acceptant to different voices and cultures.

I remember a lecture on urban space culture, given by Dr. Chan Kaming. I, along with my groupmates, wanted to collect some firsthand information about the revitalization of Hong Kong cultural heritage. We studied the example of Blue House, for which we interviewed the social workers of St. James' Settlement, a community organization near Blue House. We conducted in-depth interviews with many residents. I could not speak fluent Cantonese at that time, but with the encouragement from my teammates, I managed to overcome the psychological barrier and speak with the residents. It was really exhausting to finish the project, but I learned about the meaning of growing up; it is about self-transcendence and experience.

我記得在文化研究系瘋狂做 presentation 和不同組員們一同並肩作戰的日子，那段時光教會我學會包容和接納不同的聲音和文化。

記得在修嘉銘老師的一堂 Urban space culture 課上，因為想要獲得香港文物古蹟建築活化狀況的一手資料，我們組研究的建築是香港的藍屋，為此我們還專程前往了當時位於灣仔藍屋附近的聖雅閣福群會去採訪社區的工作人員，我們也到街頭做深入的訪問，當時的我粵語說得還不夠地道流利，但還是跨越了內心的巨大障礙，也在團隊成員的幫助和鼓勵下去大膽地和他們聊天，Project 熬下來雖然挺辛苦，但我後來總結出了一個道理，當你每克服一個來自內心的恐懼，發現能力長在了自己身上的時候，那一刻收穫的是成長。

I also remember our graduation ceremony: everyone put on a glamorous smile. I feel so proud and honored to be a student in CRS and a CUHKer who would always remember the school motto "Through learning and temperance to virtue". In the future, I hope that I can be a person who CUHK would be proud of, as Winston Churchill once said, "I have nothing to offer but blood, toil, tears and sweat."

我也記得畢業那會，我們每個人的臉上所洋溢著的燦爛微笑，我為畢生能夠成為一名文化研究系的學子，博文約禮的中大人而感到無尚驕傲與光榮。期待著在未來的某一天，自己也能夠成長為母校的驕傲，如丘吉爾所說的，「我能盡心奉獻的別無他物，只有熱血，辛勞，眼淚和汗水。」

I open and look out of the window, missing the picturesque view of Lake Ad Excellentiam, recalling the humane world constructed of symphony, dance, poetry, cinema, literature and every tree and bush. I sit quietly, gazing at the past, and a sense of wellbeing coming out of my heart.

This feeling lasts for a lifetime.

My best wishes to my alma mater, and Department of Cultural and Religious Studies.

打開窗戶，向外探出頭去，回想起在山城校園的未圓湖畔，那個由交響樂，舞蹈，詩篇，電影，古典文學，一草一木所構成的人文世界，我在一個小小的角落裡靜靜地駐足著，凝視著，一股純粹的幸福從我的心裡漫溢出來。

這份感覺，是一輩子的。

祝福我的母校，中大文宗系大家庭越來越好。



# Never Forget: Let's Collaborate!

永不忘記：我們合作吧！

林國偉 Kok Wai LIM, Benny

This photo highlights one of Visual Culture Studies (VCS) program's recent involvements in the arts festival organized by the Cultural Management (CM) program.

Undeniably, the VCS program is an important part of CM's annual arts festival. Since I started in the festival in 2014, VCS has been a regular collaborator and supporter.

2015 was a special year as VCS joined in the festival as one of the co-organizers. I still remember the media conference we put together for the Umbrella Festival.

For the first time then, I came to realize that we are not just colleagues serving different programs under the Cultural Studies Division, but as a collective whole.

We are artists in our own right, who strongly believe in the role of the arts in addressing socio-political issues.

We are pracademics, who integrate practice and research in the creation of outputs that serve as new knowledge to field.

We are cultural mediators, who seek to bring the arts to underserved communities in Hong Kong and beyond.

Sadly, the VCS program is no more. But it's okay.

You are still here!

We will continue to create more socio-political artworks.

We will continue to educate the university about the importance of practice-as-research and research-led practice.

We will continue to ensure that the arts is accessible to all.

I believe we will continue to "blossom everywhere" and create more memories together.

(Let's work on an "Erotic Arts Festival" soon...)



這張圖片展示了 VCS 最近在 CM 組織的藝術節中的參與項目。

不可否認的是，VCS 是 CM 週年藝術節的重要部份。自從我在 2014 年舉辦這個藝術節，VCS 一直都是很重要的合作與支持夥伴。

2015 年是特殊的一年，VCS 成為藝術節的組織者之一。我仍然記得我們一起為雨傘節舉辦的媒體招待會。

那時候我第一次意識到，我們不僅僅是來自 VCS 不同課程的同事，我們是一體的。

我們自己本身是藝術家，我們堅定地相信藝術要響應社會政治問題。

我們是學術實踐者，我們結合實踐與研究，並這當中創造出新的知識。

我們是文化的中間人，在香港以及其他地方，我們希望將藝術帶入到少人理會的社區。

可惜，視覺文化研究課程不復存在。但是沒關係。

這裏還有你！

我們會繼續創作與社會政治相關的藝術作品。

我們會繼續在大學教授以實踐作為研究和研究主導實踐的重要性。

我們會繼續努力，確保藝術向所有人開放。

我相信我們會繼續「遍地開花」，一起創造更多的回憶。

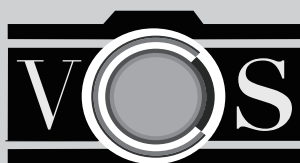
（我們快策劃一個「色情藝術節」吧……）





視覺文化研究  
Visual Culture Studies





視覺文化研究  
Visual Culture Studies

「 "See you soon again" 」