不是時裝店

人物專訪——裁縫世家
Fashion Talk: Celebrity in Town

自主造型——藝術家給你的10個啟發
Create Your Self Image: 10 Tips from Artists

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自主造型——
藝術家給你的
10個啟發
Create Your Self Image: 
10 Tips from Artists

怎樣的造型最適合你？
這些藝術家的實踐或許能為你帶來一些啟發。

What kind of image best represents you? Many artists have explored the idea of image in their works. Read on for some hints that may help.
Menswear? Women'swear? Or unisex?

Clothes frequently express the differences between the genders, but fashion trends also reflect the changes in how society views those differences. Shiah Kako, Wilson explores contemporary issues of identity and gender by creating seasonal outfits for the characters in his painting. Chok Chung-ho, meanwhile, highlights the gender myth by quoting lines from The ballad of Mulan.
02

Are you particularly fond of certain types of clothing?

The qipao holds a special meaning for Man Fung-yi, while Tso Suk-ting, Sara has a liking for casualwear. In addition to reflecting our personal styles, clothes also record the stories of our lives. Man thinks that clothes can present a person’s form, personality and soul. Clothes from different periods display different physical shapes and changes, while revealing the wearer’s inner thoughts. Tso seeks her everyday clothes in days to lock in sweet memories and her inner thoughts of the moment.
03

Is occasion everything?

People tend to dress according to the time, place and occasion. In free and expressive brushstrokes, master Ding Yanyong detailed the identities, time and place of his figures through their outfits in vivid and striking images.

04

Can the colours of your clothes reflect your mood and character?

Many people like to wear bright and colourful clothes to parties. Colours may have a deeper significance to artists. Lui Chi-fan felt that well-tuned colours could bring out the heights of natural beauty and appeal to the viewer. To him, colour was a rhetorical device. W znalaz, who was famous for bright colours and bold compositions, used colours to express his surging emotions in works that are also full of individuality.
05

你喜愛
中式穿著風格嗎？
Could Chinese style be your style?

每個民族的服裝都有一些獨特元素讓人著迷，中式風格
或會是大膽獨特的靈感來源、前衛潮流、復古、長衫、中
山裝……等，不拘於一衣一地。看看張嘉輝、黃麗安、
德天堡亞等如何應用及發揮這些元素？

All ethnic costumes have their own captivating elements.
The phrase "Chinese style" may bring to mind loose robes 
with broad sleeves, muck necks or cross-collar garments, the 
qipao, the cheongsam or the Chinese suit. It is not a concept 
that is restricted to a specific period or place. Similarly, an 
artist's inspiration can also run wild across time and space. 
See how Zhang Xiaogang, Wong Laiching, Fiona and 
Achille Davéna applied Chinese elements and brought them 
into play in their works.
Are you a dedicated follower of fashion? Do you keep up with the latest trends and styles?

The image of a character played by a film star or in a popular TV drama and the clothes they wear often become the talk of the town. By looking at the various roles played by Hong Kong's favourite actor Chow Yun-fat, Shih Ka-ho, Wilson examines how cultural trends affect identity issues. Western pop culture, Japanese fashion and more recently Korean trends have all made an impact on the way we dress. Fashion can give us an insight into the cultural trends of different eras. Do the clothes worn by the characters in the paintings by Shih Ka-ho, Wilson and Cho Hon-chung and the brands highlighted by To Sing-lai, Jansen bring back any memories?
Are you having a hard time conforming to today’s beauty standards and ideal body types?

The truth is that “standards” are by no means universal. They change across times and places. During the affluent Tang dynasty, people idealized the full-figure of the imperial consort Yang Guifei. A round and plump body stood for abundance, strength and satisfaction. Wu Guanzhong’s portrait of ladies in classical attire, Li Wei-han, Rosanna’s signature plump pottery figures and Tang pottery lady figures all reflect body types that have been extremely popular at one time or another.
Retro - is it cool?

Derived from the French word, "vintage" has come to refer to something classic that represents the best of its kind in a given period. Vintage clothes carry the heritage and historical interest of different eras. Vintage Chinese costumes feature striking elements that are specific to a certain period. The colors, graphics, motifs and designs contain a rich variety of implied meanings.
09

No chic look is complete without the right pair of shoes.

Offering protection for our feet, shoes also represent the heights of fashion in different periods. For nearly a thousand years, Chinese women had their feet bound into the ideal “lotus” shape just three inches long. Looking from a different perspective, Tuat Ngo, Miranda and Peng Wei have created works featuring shoes to express different sentiments.
10

How do you add finishing touch to your look?

Hairstyles and hair ornaments are essential for a perfect look. And they have been an important part of grooming rituals since ancient times when both men and women were meticulous about how they wore their hair. Throughout Chinese history, hair has usually been tied into knots or buns and secured with hairpins. The earliest hairpins were called jin, but by the Jin and Han dynasties, they were generally called zhe. Members of the nobility wore gold, silver, or jade hairpins, commoners could afford silver ones, while the poor wore bone hairpins. So the material of the hairpin reflected a person’s social class and status.

Take a look at these tricks for wearing your hair and find inspiration for a whole new look.
人物專訪——裁縫世家

Fashion Talk: Celebrity in Town
主编：不是時裝？

戴麗：超越世代的人

戴麗：我的祖母在清朝末年就已經是衣冠，並不是時裝。

當時全國各地都有衣冠，我穿過最多的是祖母的手工製作的旗袍，因為旗袍在當時和現代的女裝風格頗為相似，因此旗袍也是一個重要的文化現象。

主编：當您穿著旗袍時，是否會感受到其文化價值？

戴麗：旗袍的設計和製作都包含了濃厚的中國傳統文化元素，它不僅是一件衣服，更是一件文化的表現。

主编：在時裝業中，旗袍有什麼特色？

戴麗：旗袍的特色在於它的設計簡潔，線條優雅，色彩素雅，表現出中國傳統文化的精神。旗袍的製作工藝也豐富多樣，有手工縫製和機械縫製兩種方式。

主编：旗袍在當今時裝業中還有什麼影響？

戴麗：旗袍在當今時裝業中仍然有著不可小視的價值，它不僅是時尚的元素，更是一個文化的象徵。旗袍的設計和製作技術也在不斷地創新和發展，以符合當今時尚的潮流。
Editor: Thank you for joining us for this exclusive interview. I know you come from a family of professional tailors. Can you tell us something about your family history?

Tailer: Several generations of my ancestors were tailors back in the Qing dynasty. Tailors could be found in all parts of the country, but there were large numbers of them in Nanking. In some notes made by one of my forefathers, he mentions that he made uniforms for soldiers in Guangzhou. The clothes he made were similar to the ones worn by the lady in this portrait (1), which was painted in the 19th century when artists in Canton used to produce paintings in the Western style for export to cater to Western buyers.

These paintings included portraits of Chinese merchants and commissioned figure paintings. With her fine and smooth complexion, together with the textures of her costumes and jewellery, the noble lady here conveys an elegant and poised look, which is accentuated by sophisticated colouring and shading. These paintings are records of fashion from that era, and so we might say the lady is a "fashion icon," so to speak.

Editor: Yes, we can find many of the fashion codes of that period in this painting. Her outfit is very refined and luxurious. Can you tell us more about the features of her clothes?

Tailer: This graceful and elegant lady has the typical features of a Chinese beauty, especially with her delicate and pretty face. She is wearing a wide-sleeve jacket with buttons on the right and decorative borders around the collar and cuffs and so is very well dressed. The workmanship of the jacket is exquisite, especially the refined and concentrated edging.

Edgings were very fashionable in the mid and late Qing dynasty, and cuffs, collars, lapels, front openings and skirt and trousers were all richly adorned with decorative borders. Designs ranged from double edgings or double-embroidered borders with different widths to an extravagant style featuring 18 different edgings. The more concentrated the ornamentation, the more luxurious it was as a statement of wealth.

Editor: What kinds of outfits and designs would you recommend to women who like vintage styles today?

Tailer: The traditional Han women’s outfit was an ensemble made up of a top and a bottom. During the Qing dynasty, women followed the practice of previous periods and wore a robe over a skirt or trousers (23).

Skirts were an essential and versatile item in a Han lady’s wardrobe. Qiunqiang skirts adopted design elements from the Song and Ming dynasties and featured with multiple panels and pleats. These allowed women to walk larger strides, while the skirts flowed fluidly with the movement of the body. As a general rule, skirts worn at home had eight panels, while skirts worn outside had at least ten panels to create an eye-catching look. Pleated skirts required sophisticated needlework and craftsmanship, as the folds had to expand and contract. To prevent the pleats from spreading out, every fold needed to be stitched in place with fine thread so that it keeps its shape. Not a single thread can be loose when the skirt is made.

Skirts in the Qing dynasty started to combine different materials and refined details, so a variety of designs emerged. Let me show you two examples, a skirt with a look resembling fish scales and mamian—or horse face—skirt.

Editor: Let’s talk about the eye-catching Manchu costumes we often see in TV dramas. Do they have any signature features?

Tailer: Manchu men and women both wore long robes, which were called gifu or yiye in Manchu. The robes were long and slender with a flat silhouette and were also slightly more fitted than Han clothes. They had a round or square-shaped collar, buttons on the right and full-length hems. The collar, breast, side slits, hems, and cuffs were decorated with a variety of ornate edgings. Designs were somewhat simple in the early Qing, but became more sophisticated later.

Vests were also popular among men and women. They came in a variety of styles, such as the kuanji (little vest), the jishen (filled vest), major riding jacket or the banna (sleeveless garment) and were usually worn over a robe, keeping the warmer warm, but also embellishing the outfit. The design and layout of the buttons included the zipe or big flap style with buttons running from the top of the shoulder to the right underarm, the dujin or opposite flaps with buttons straight down the middle, the zipeqin or pipe flaps with the buttons running down the right side and resembling the pipe musical instrument (6), the yujin or yi character flap with a straight row of buttons across the chest (7) and the renwujin or ren character flap with buttons diagonally on either side.

Manchu women liked to wear scarves in the autumn and winter. Sometimes one end of the scarf would be threaded through the ornate buttons on the right opening with the other and looped around the neck to hang loosely at the front, which created a beautifully fashionable and intellectual look (B9).

The robe combined with a maguja jacket was an everyday outfit for Manchu men. The maguja or krangja jacket of the northern nomads was originally designed to be worn when riding horses. One refers to a jacket worn on top of a long robe. The maguaja has elbow-length sleeves or long sleeves that cover the hands and a hemline at the waist. Designs include magu, dujin, and maguqa. Dark or black jacquard is the main fabric used for men’s maguaja, which provides an elegant, sophisticated look (10,11).

Editor: Thank you for sharing these lovely recommendations, which have given us a much greater insight into these fashions. I am sure our readers will now be able to come up with their own vintage looks.
經典點翠髮飾
大玩懷舊風

Timeless Diancui
Hair Ornaments for the Perfect Vintage Look

一件精緻的點翠髮飾，有著點睛之筆的作用。2020年流行的髮飾以長髮為主角，相信風格會延續。今年為你推介幾款點翠的髮飾，令整體造型更為豐富。

A fine hair ornament provides the perfect finishing touch. Bold and chic hair ornaments were hot in 2020, and the trend is expected to continue this year. Take a look at these exquisite classic hair accessories. They will definitely add colour to your hairstyle.

點翠是中國一項傳統的金銀細工作工藝。翠，即翠鳥，翠鳥之翠毛。據說，翠鳥必須由活鳥身上拔取才可保鮮色澤鮮豔。這種髮飾的製作過程十分複雜，先用金銀絲做成特定形狀的髮飾，再把翠鳥羽斬斷貼在事先選好膠水的座上。點翠的色彩鮮豔，配上金飾或以寶石，形成一種華麗的裝飾效果。

髮飾與發飾都有用來裝飾髮飾或讓製作的，但髮飾的豐飾是一般，而髮飾則是精緻。明鏡子手工藝發行，髮飾的製作及火燥豐富。常見的製作方法有種種術，即雕製雕刻；另有鐵製法，雕出有下細緻的圖案法。

「步搖」是在簪、簪上加上動態纖細的飾物，因此走路時便隨着步伐而東遊，故稱「步搖」。

Diancui, or kingfisher feather inlay, is a traditional Chinese ornamentation technique for gold and silver jewellery. It is said that kingfisher feathers have to be taken from live birds so that the colours remain vivid. The process for making this type of hairpin is very complicated: a hairpin of a specific shape is crafted in gold and silver, and the substrate is then inlaid with colourful feathers and adorned with gold edges or precious stones to create a lavish decorative effect.

Both chao and chen hairpins are hair accessories. The chao is a single-prong hairpin, while the chen has two prongs. In the Ming and Qing dynasties, when handicrafts had developed high levels of artisanship, a wide range of production methods and designs were available for chao hairpins. They were usually worn in three ways: the common horizontal method, where two hairpins are inserted into the bun in separate directions; the diagonal method; and the reverse method, where the hairpin is inserted pointing upwards and then twisted downwards to secure the hair.

The buyao is a type of ji or zan hairpin that has pendants attached to it. The name refers to the motion of the ornament as it sways with the wearer's movements.

點翠羽毛步搖，豔若朝霞煥春容。
——白居易《長恨歌》

"She has hair like ebony and a flowery appearance. Her gold hairpins swing with every movement. She spends the spring night in the comfort of a warm lotus tent.”

——The song of revolving sorrow by Bai Juyi
2021古着鞋履特集

A Must-read for Shoe Freaks: 2021 Selection of Granny Chic Shoes

Foot-binding dates back almost a thousand years in China. Chinese women started having their feet bound in the Song dynasty. To begin with, they only bound their feet tightly to make them straight and slender, and bones were not broken to create an arch. Foot-binding became more prevalent from the Ming dynasty onwards, when "lotus" feet no larger than three inches in length were regarded as the epitome of beauty especially by women of the middle and upper classes. Feet were bound to make them as small as possible and to create an arched shape like a bridge. This fashion gave rise to bow shoes. In the Qing dynasty, Han women inherited the fashion trends of the previous dynasty. During the Qianlong period, bow shoes for bound feet were redesigned in attractive styles. In the historical record of Yangzhou pleasure boat, bow shoes are described as sitting on high court prohibited from binding their feet. As a result, Manchu ladies let their feet grow naturally. Boat shoes were worn by common women, while nobles were platform shoes, which were also known as flower pot shoes or, given the horse-hoof shape, as matri. They were said to be influenced by the Han aesthetic standard of keeping the feet dainty, as these platform shoes could make broad feet look smaller. Manchu women usually matched their shoes with a twin-knot hairstyle and a long robe. Young ladies were six or seven-inch platform shoes. Older women wore oversized heels, but even these were at least two inches high. Apparently there are no age limits when it comes to the pursuit of beauty — even grannies want to look chic.

Notes of Yangzhou pleasure boat: bow shoes are described as sitting on high.
Successful fashion designers and artists have their own distinctive style. Are you looking to develop your personal image? Discover the journeys of exploration of the five artists featured here — they may give you some ideas!

In his discourse on the supreme and ultimate state of Dao in Daodejing, Laozi said: "Great music has the faintest notes; great form is beyond shape." Beyond shape does not mean abstract or unreal, but rather an aesthetic idea that celebrates naturalness. It is something you have to feel with your heart.

Works by masters such as Zao Wou-ki, Wu Guanzhong, Liu Guosong, Hon Chi-fun and Cheung Yee may seem abstract, yet they are inspired by concrete objects and actual experiences. Art and daily life are inseparable, which means you can find inspiration everywhere as long as you keep your mind open to it.

Zao Wou-ki incorporated splash ink and texture strokes of Chinese ink art into his oil paintings, blending concepts of Western abstract art with the Chinese freeshand technique. Adding colours to the canvas to define space, he established an artistic style all of his own and led the audience to a world that seems both intangible and tangible at the same time.
Drawing on Western abstract concepts, Liu Guosong blends them with the Chinese ink aesthetic of “combining fictitious and real images.” Using a variety of techniques, he pioneered a new artistic style in modern Chinese ink painting. This work was created using a technique known as paper rib blanking, supported by the texture of the paper, it combines brilliantly with ink blocks of different shades to produce an evocative image of mountains and clouds.

Hon Chi-fun’s works typically explore the philosophical propositions of life and death, nature and the universe. Some are based on poetry, but Hon’s great passion was for circular shapes, and he once stated that “round is me.” This simplistic abstract shape represents the anticipation of spiritual enlightenment and an insight into the self and the cosmos. Originating from Buddhism and Daoism, the East and the West, it became his personal code.
Cheong Yee found enlightenment in the art of the ancient Xia-Shang-Zhou civilisation. Attracted by the form and shape of the tortoise plastron and the rich variation of the cracks, he was inspired in particular by the tortoise shell rubbings used for oracle scripts. The tortoise shell itself is also full of religious implications. He developed his concept of tortoise art over many years and explored the use of stone, wood, cast coated paper and folded copper to create his works, which reflect his extensive knowledge of Chinese culture.

We Guanzhong pursued the fusion of Chinese and Western art. An expert in expressing sentiments with interwoven dots, lines and planes, he liked to portray natural objects with simple brushstrokes and in semi-abstract forms. His compositions are marked by a traditional Eastern charm, but feel totally modern. His original and typical “Wu-studio style” features a vivid artistic language.

These seemingly shapeless works of art created by five masters hover between the figurative and the abstract. They all have their own distinctive style. Can you find any meanings hidden within them?
送禮哲學——

Philosophy of Choosing a Heart-warming Gift

送禮重點在心意，今期為你推介兩款窩心小禮物——荷包與香囊。透過設計及剪裁的設計盡顯真摯的祝福。

We give gifts to convey our appreciation of the recipient. In this issue, we show you two types of gift to present to someone you care about — pouches and scent holders — and how you can use the pretty and auspicious motifs that decorate them to express your heartfelt wishes.

Let's look at the meaning of the different motifs, so you can choose the right design to express what you feel.

The brush positioned perpendicular to the gift represents the shape of the Chinese character zhang, which means “hitting the target,” and signifies that a candidate is certain to pass the imperial examinations. The combination of the lotus blossom and the mouth organ, which are homophones of a phrase meaning continuous promotion, expresses the wish that the candidate gets top marks and regularly rises in rank.

The upper part of this pouch features a combination of mandarin ducks, lotus leaves, and lotus flowers, which together signify a loving couple spending their whole lives harmoniously together. The lower part is decorated with the “lotus and boat” story of Han Shan and Shide, the two immortals who are inseparable friends. When they realize that they have fallen in love with the same girl, Han Shan decides to leave quietly. After Shide later discovers that Han Shan has become a monk in a monastery, he goes there to see his old friend and asks a lotus blossom on the way as a gift. When Han Shan learns that Shide has travelled such a long way to see him, he knows his friend will be hungry and he welcomes him with food in a bamboo box. On the pouch, the scene is adorned with nayu and wun patterns that stand for a loving relationship and the fulfillment of all one’s wishes.
A homophone of good fortune, fu, meaning bat, is often used to express bliss and happiness. A bat flying into the house means the arrival of good fortune.

Ahu or quan is a homophone of good fortune and prosperity. It has several auspicious meanings, including good fortune, peace and abundance.

A sweet-smelling object, butterfly, is a homophone of elderly and so implies longevity.

Scrolling flowers represent never-ending life and wealth. Together, they symbolise longevity and wealth or plenty of offspring and good fortune.

A Jade scented bouclier with floral motifs and butterfly design is openwork C17970120.

A Jade scented bouquet and butterfly design in openwork C17970150.

A Jade scented bouquet and butterfly design in openwork C17970135.

A Jade scented bouquet and butterfly design in openwork C17970170.

A Jade scented bouquet and butterfly design in openwork C17970115.

A scented holder with floral design in longhair feather work and filigree work C17970150.

1. 玉雕香盒插花式焚香爐香囊
2. 玉雕香盒插花式焚香爐香囊
3. 玉雕香盒插花式焚香爐香囊
4. 玉雕香盒插花式焚香爐香囊

Traditional scented holders were made of silk, but other materials were also common. A filled gold scented holder is made of silk, gift bronze, gift silver or other metal. The metal pendant produces a sweet ringing sound as the wearer walks.
Quotes

Fashion Dialogue: Quotes from Artists

"I think an outstanding work of art, irrespective of the school, must contain illusion. After all, art has value only if it stimulates imagination." — Luis Chan

"Creativity and imagination are awe-inspiring. It is vital for artists to stick to their beliefs." — Zao Wou-Ki

"Art is not for living, it is for creating." — Andy Warhol

"Modelling is important in Chinese figure paintings. For example, in The book of Qing paintings, painters used their rich imagination to portray the immortals and the fine details of their costumes." — Shek Ka-ho, Wilson

"Fashion is not about living longer, it is to create something that will." — Andy Warhol

"I like the Hong Kong lifestyle. When I start my creation, I usually pay attention to current events or phenomena and try to pick the ones that I find most interesting or want to discuss with other people. I take my inspiration from these things. It will be the same in the future." — Li Weihan, Rosanna

"Painting is the process of transcribing something that is in your head into something that is real." — Zao Wou-Ki

"Fashionable" — Wculow

"If you don't have enough knowledge about these things, there is nothing you can do about it." — Zao Wou-Ki

"Some say abstract paintings are scribbles. That's impossible. In both abstract and figurative paintings, you have to address issues of space, structure, light and colour. The painting would be a scribble if you don't have enough knowledge about these things." — Zao Wou-Ki

"Fashion is not just about what you see, it's about what you feel." — Andy Warhol

"I think innovation is not limited to the revival of traditional things. It also applies to us. We should come up with new ideas when we get up every morning to paint." — Wu Guanzhong

"I think fashion is not just about what you see, it's about what you feel." — Andy Warhol

"In the words of a famous poet: 'Art is not for living, it is for creating.'" — Andy Warhol

"Fashion is not about living longer, it is to create something that will." — Andy Warhol

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"Wu Guanzhong"
Space out on Sundays: Ming Fay’s Garden

Ming Fay has created a calligraphic floating forest of leaves, branches and monkey pots in Floating Needs. The colourful monkey pots hanging from the branches are inspired from an edible Amazonian tree fruit that often becomes stuck on the heads of monkeys as they gorge themselves on the delectable seeds inside. In his own words, they are "a metaphor for getting caught up in our own desires." Ming’s sculpture comments on the botanical world and its relationship to humans.
你偶尔会迷路在梦幻与现实之间？
梦境是很奇妙的体验，带你逃离浅薄的世界。
在探索自己内心的奇幻森林中，你会发现自己是一个无名的“梦幻天地”的探险者；
你可以放飞想象，加入虚幻和真实世界，穿梭于梦境与现实之间。

Are there times when you confuse dreams with reality?
Dreams are incredible experiences that go beyond the boundaries of real life.
Using their rich imagination, Lam Yan-kit, Keith and Fung Lek-yam, Kevin have created a wonderland on the ground level of NOT a fashion store!
Step inside this incredible space and let your imagination run wild as you move between dream and reality.

你平时喜欢朋友圈打卡，把照片送达屏幕与友人分享吗？让你口袋里的相片随你飞翔在画中，打造自己的天空。

How often do you check in and share your photos in the cloud? Here, you can “see” how the colours of your photos are transmitted to the cloud.
Step up and create your own piece of sky!
你最想在遊樂場玩甚麼？
滑梯？盪鞦韆？跳跳傘？
滑梯總是滿滿的！來感受一下在遊樂場度過的時光！
What is your favourite piece of playground equipment?
The swings, the monkey bars, maybe the spring riders?
We all have sweet childhood memories. Come and relive some happy times in this playground.

上上落落，兜兜轉轉

有沒有想過遊樂場本身就是一個訓練場，各式各樣的設施是為了要訓練更多的基本能力？
花那麼多時間在遊樂場滑滑梯，最後都是回到起點的水平。

以為攀爬架只是挑戰，其實是華麗出場，原來沒有輸贏的

滑滑梯就像人生、老老落落；

但難道難道難道難道難道難道難道難道難道難道難道

當你在短短幾個月裡玩時，卻總是

覺得排在前的人又多了；

……

人生不就是在遊樂場裡？

Playgrounds are there to prepare us for what life offers...
What goes up must come down.
You are going nowhere, just bouncing up and down in the same spot.
You can’t swing high unless someone pushes you from behind.
While you are waiting in line to go up the ladder, there will always be someone climbing up the slide.

—— Fung Lik yan, Kevin

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