Self Not Whole, by its very title, implies a search for completion, for harmony. In fact, the title in Chinese that we have chosen for this project is indeed 'Search'( 等). Yet there is a presumption here that rings with an uncomfortable irony. It is that there can be, even should be, an end goal, a cultural place for the self.

For the purposes of this exhibition, we have selected artists who identify themselves as "Chinese" and who have a stake in such a self-definition. They have shown a commitment to the exploration of their cultural identity, and specifically to what it means to call oneself "Chinese" within a ubiquitously Western society. What they also have in common is an idea that this term Chinese is vague, floating, and perhaps undefine-able. They are certainly "Chinese," yet often there seems to be a missing aspect, whether it is fluency in certain languages or dialects, proper training in a particular culinary art, or knowledge of traditional rituals and myths. That they are "Chinese-Canadian" is irrefutable — yet again there are problems of definition, of what constitutes a "Chinese" or "Canadian" perspective. It is this act of redefinition, of continually reevaluating one's relationship to a cultural background that is assumed to be shared by many, which provides the impetus for this show.

In addition to an anthropographic space, we have also delineated a geographic one, requiring that the artists be connected to Vancouver as a home, as a major influence in their lives, and as a place or topics, as Hessel Chang suggests in his essay. With such significant "Chinese" population in this city, it should follow that there would exist a substantial base for a concerted social, political, and artistic activity. However, this has not been the case: art production emerging from the dispersed, fractured Chinese-Canadian communities has been sporadic and often caught up with the dichotomies:

TRADITIONAL = CHINESE
NONTRADITIONAL = WESTERN = FOREIGN

Ironically, "western" and "Chinese" become interchangeable in this formula. Hence, the artists in this exhibition can be considered western in that their work has been greatly influenced by the histories of the European and North American avant-garde. This is the predominant ideology within the contemporary art communities of the artist-run centres and institutions that they are a part of. But they are also Chinese and, in their work, consciously confront their sense of personal fragmentation resulting from being relegated to the liberal and undifferentiating term, person of colour. Their position within mainstream society is constantly shifting — the result is sometimes a ghettoization on both fronts.

To be Chinese is complex. It is not a simple matter of claiming that to be Chinese one sits outside of the dominant culture (often referred to as "white"). Nor is it to say that there is some common essential quality that makes all those who are Chinese the same, homogeneous. Besides the many Chinese-Canadians who consider themselves part of a mainstream Canadian culture, there are various "ethnic Chinese" from other parts of the world such as Southeast Asia, Latin America, Africa, etc., who claim a shared heritage. And of course, there are many with multi-racial backgrounds for whom restrictive categorizations are inappropriate.

The word "Chinese" here is not capitalized for a simple reason — for effect — for the same reason "white" is not capitalized. Chinese is to mean a myriad of experiences, of traditions, of values. Certainly there are annual festivities and rituals that are common, but the range of different peoples who call themselves Chinese, whose ancestors originated from parts of what is now the Peoples' Republic, cannot be placed within a single perspective.

************

Various exhibitions have focused on work by contemporary Chinese-Canadian visual artists in Vancouver. In the past decade, there has been Insight '83, organized by Tad Young at the Robson Square Media Centre; and Art Ensemble '86 and In Transition (1989), both organized by Sainfield Wong for the Chinese Cultural Centre. In general, their mandates were to showcase the talent of the local Chinese-Canadian visual arts scene to both the Chinese-Canadian community and to a general audience. The exhibitions ranged from traditional calligraphy and watercolours to some sculpture and photographic works. In Transition attempted to address the influence of one's heritage by providing an overview of both "traditional" and "nontraditional" artwork.

In a way, Self Not Whole continues this lineage, albeit with an altogether different set of agendas: one that it concentrates solely on "contemporary" (= western?) forms of art production. The "Chinese art" normally displayed at the Chinese Cultural Centre has been traditional not only in subject matter but also in its culturally signified form; that is, calligraphy, brush painting, and occasional anthropological depictions (usually through photography) of minority groups in Mainland China. Nontraditional work by Chinese-Canadian artists should thereby complicate the fixed notion of a valid "Chinese art."

The other agenda of Self Not Whole is its focus on issues of identity, heritage, and race. What better place to approach Chinese-Canadian audiences with works that question and provoke what it means to be Chinese, than a place that calls itself the Chinese Cultural Centre?

HESSEL CHANG's essay calls into question the very idea of a cultural centre, or of any "centre" in general; it is a treatise on the notion of "community." He calls for a more expansive use of the term, cautioning against the complacency and the security with which it is used. What we should be concerned with, he argues, is not the self, but the social construction of "community." In the face of "multiculturalism" and the need to show solidarity, there exists an urgent need to reassess the idea of the mythical "we," along with the desire for a communal identity. That there is no "secure site of an ethnic community" provides a backdrop for the essays by Rosa Ho and Karin Lee, in which, at times, divergent perspectives are offered of each others' experiences.

As a Hong Kong Chinese who immigrated to Vancouver in the late 1960s, Rosa Ho asserts a particular Chinese "ethnicity":
her cultural context is fundamentally
different from that of the early pioneers,
or those from Taiwan, Mainland China,
and elsewhere. It is an affirmation of a
difference from “within,” that what she
knows and her ways of seeing are marked
by her particular social, political, and
historical conditions. She indicates a
need to stake out a cultural territory
against a totalized view of an undifferenti-
tated Chinese by developing a space to
resist, expanding upon a seldom-
documented Hong Kong Canadian
identity that is diverse and complex.

Karin Lee’s “Chinese—Chinese-
Canadian—Canadian” provides a
framework within which this and future
projects may be placed. She traces
cultural production from a community-
based perspective through exhibitions
such as Salutateur City, Gum San, and
Insight ‘83 which have been vital in
building local community awareness.
Historically, however, the systemic
racism towards Chinese-Canadians in
Vancouver has resulted in a self-
censuring and regression to ideals of a
traditional culture that do not necessarily
reflect experience within a North
American context. Eurocentric values
have placed nonwhite work and subject
matter into the category of “ethnic,” a
vague and over-determined marginal zone.
In a modest attempt to expand beyond
the usual parameters of both “Chinese”
and “Canadian” art audiences, we have
made this exhibition and catalogue
bilingual. This publication, with the
exception of Diana Li’s artist statement,
has been written in English, and
subsequently translated to Chinese. There
are obvious limitations in such an act —
limitations which no doubt will be seen
by Chinese-language readers as an
interpretation of the original. But as the
primary language of the artists and the
curators involved is English, this becomes
an indication of our acculturation in a
western society. Hopefully, providing a
Chinese-language version of this project
is somehow a gesture towards a broader
private public.

Ana Chang’s work employs language in
a very self-reflexive manner. Journey Into
the Centre (Beyond the Western World) is
a site-specific installation of an English text
which runs along the street-level glass
windows of the Chinese Cultural Centre.
Her subtle intervention envelops the
building complex, commenting on the
architectural as well as symbolic function
of such a locus of Chinese culture in
Vancouver. Her narrative is multilevelled,
shifting from public to private, formal to
personal. The investigation of structure
within Chinese tradition, be it a family or
an institution such as the C.C.C., has
been the primary focus of her work to date.
The mixed-media constructions and
paintings by Diana Li refer to the
paradoxes of a hybridized experience, as
evident in Communication—Hot Attraction.

MARY WONG has a background of com-
munity involvement within Chinatown
organizations, and her work shows an
ease in how she places her self in relation
to a marginalized reality. In her
installation Dong Nam Sai Buk, a reference
to the four winds is combined with a text
about the sense of safety she feels when
in the presence of her family. This implies
that, although she understands that her
self-identity is subject to prevailing
external forces, she has a firm base that
she calls her own, that she can take
refuge in.

Multimedia artist PAUL WONG has recently
begun investigating the constructs of race
and racism in his work. In 1990–91, he
curated the national tour of Yellow Peril:
Reconsidered in artist-run centres across
Canada, and brought together video,
film, and photo-based works by Asian-
Canadian artists. This was a landmark

Pender Street Sign, photo: Henry Tsang
contemporary experimental Canadian art scene, and promoted “Asian-Canadian sensibilities.” We have included his pivotal videotape *Ordinary Shadows, Chinese Shade*, from 1989, in which he traces his relationship with China and a family network. It is more than a document of travels to his mother’s village and southwestern China; it is an interrogation of the idea of homeland, heritage, and family. And in the process, he had come home—home to a land that would be otherwise foreign to any Chinese born outside of China.

The idea of home is also evident in Kiki Yee’s photo-based pieces. She interweaves family portraits spanning across generations with text that shifts from the personal to “objectively” anthropological. At times, the words are jarring, obviously written by someone outside of her culture; otherwise, her voice claims the images of the people around her. In turn, such representations become mirrors for her self. Her piece *Gai Wind*, which means “foreign (white) girl,” is what her relatives in Guangzhou called her during her first visit there. Although considered a legitimate family member, she was nevertheless seen as a stranger.

The images of head tax certificates in Sharyn Yuen’s *John Chinaman* installation are products of the anti-Chinese legislations that were in place from 1885 to 1947. Such a reference is poignant in light of the racist sentiments of recent local media and street-graffiti which arises whenever there is an influx of visible minorities—in this case, the Hong Kong and Taiwanese Chinese. This is an homage to those who paid the surcharge for entrance into Canada, and survived the hostility and discrimination of a racist anglo-supremacist society.

Another timely historical recontextualization is the *Pepper Guy Radio Collective* tapes in this exhibition. Barry Wong, one of the *Pepper Guy* Archive trustees, has compiled a selection of their provocative programs for playback. Fifteen years after it began broadcasting on CFRO-FM 102.7, Vancouver Co-operative Radio, and a decade after its dissolution, the issues they brought forth and their persistent call for the development of a Chinese-Canadian cultural perspective, are just as pertinent today. As well, their “Goals and Directions” mandate of 1980 has been included in this catalogue with their kind permission. This previously unavailable document carries a commitment to, and is in some sense an offering of a blueprint for, furthering community participation and activism.

There is a sense of validation in presenting this exhibition here. *Self Not Whole* is an attempt to position artists who are using the currency of the discourse surrounding race and identity to wedge open more space, to assert their subjectivity, and to remake “community” through their work. It is not to celebrate a common chineseness, but to compare and contrast, to ask why it is vital for these artists to explore their cultural background.

It is in the fracturing, the opening of more space in the search for a “community” that is the goal. Perhaps what may result is a reevaluation of the “communities” that the Chinese Cultural Centre consists of, and the “communities” that the artists are part of. Such territories require constant negotiation and redefinition, and perhaps *Self Not Whole*, as a work-in-progress, can contribute to this ongoing process.
覽：這尋一個文化核心

自章偉棟：張瑜英譯
Self Not Whole，這個題目本身包含了對完整、和諧性的追求。事實上，我們這項計劃的中文標題正是“観”。但是，這裏有一個帶著反諷的假設，叫人產生不安。這假設就是說，對於個人、可能甚至應該有一個文化上的“終極目標”。

筆者覺得，我們應該追溯到一些以“華裔”自稱的藝術家，他們在這個領域中扮演著十分重要的地

位。他們特別是因為他們的多樣性而表現得特別好，他們表現了一種承擔，就是去發掘他們的共性。在一個處處是西方社會的處境，他們特別是因為他們的“観”和“華裔”的意義所在。他們特別是因為他們的“華裔”這個詞彙是空洞的、壓抑不定的，或者也是不明不白的，他們極簡確認“華裔”，但顯

來他們是缺乏什麼，或者對某種語言或方言的掌握，或者是一些特殊氛圍的訓練，或者對於這個新種族和新的信仰的認知。

他們作為“華裔加拿大人”是不可或缺的，但我們又必須要認識到意義，不論是界定“華裔”或“加拿大人”的內涵，這裡

的展覽和評論，就來自於這個定義上的“觀”。

在溫哥華所舉辦的“華裔藝術家”展覽（Insight '83），已在溫哥華廣場展覽中心（Art Centre Media Centre）展出；

有過黃聖傑與溫哥華文化中區（Art Centre Media Centre）創作“86”和“華裔藝術家之蛻變”兩次展覽。大概來說，這些展覽的目的就是把華裔視覺藝術家的才能展示出來。在溫哥華君展示，也向主流社會展

示。展覽內容從傳統書畫、水彩畫至聖像和攝影都有，“華裔藝術家之蛻變”展覽則試圖通過“傳統”和“非傳統”的

展覽以探索文化根源對藝術家的影響。

在某方面來說，“觀”展覽繼續這個脈絡，儘管它的程序跟以前大相徑庭：其一是它完全集中在“華裔”－“西方的”？

藝術作品。通常，在華裔文學中展出的“華裔”藝術家在東西藝術中也是重要的。不但傳統和藝術

的形成，形式也是重要的。包括書法、中國畫和書法所代表的中國少數民族的人類學作品（通常以攝影形式）。因此，華裔

加拿大藝術家未在傳統作品中找到自己獲得的華裔藝術。溫哥華藝術家之藝

異和“華裔”和“加拿大”藝術觀

和他們的社會所不存在的，我們把這次展覽和展覽目錄都作為中文雙語版本。這本出版物，除了對李愛明的介紹外，也是先有英文，然後譯成中文的。這個做

的形成和传统之間的矛盾－－中文部分肯定會把它或至少是對英文原文的翻譯。

由於不萊藝術家和展覽主持人的第一語言都是英語，

這種中文對照的做法顯示了我們在一個西

方社會中的文化異化。我們希望，提供一個

中文版本可以表示出我們尋求接觸更廣

泛的世界觀

張照慶的“文化中心”－－是任何一般性的“中心”－－的意見提了出来。

是一項討論“華裔”觀念的論文。他提出要對這個名詞加以廣泛的應用，但對於不認

為華裔的或過份自信的應用，他提出了警告。他又說，我們要獲取的不是個人，而是“華裔”的社會建築，面對著“多

元文化”和表現的數量需要。現在有一個急切課題，要重新評估這個名詞所說的

的“我們”，而要衡量社會認同感的感

受。“華裔社區沒有安全感”這個命題

為何偉和李愛明的文章提了一個問

題，而張照慶的文章則對這個問

題提出了觀點。作

為一個六十年代後期移民溫哥華的香

港華文人，何偉對堅持一種特殊的“華

民族性”：他的文化環境經異龍那些早期

移民，或那些來自台灣、中國其他地區的

華人移民，他的認知和他所閱讀到

的社會、政治、歷史的時期和背景，

ることがある。また、中国語の能力は、特に

日本人の場合、非常に重要である。
李愛明的多媒體攝影和繪畫所表達的一些矛盾，一些來自混血經驗的矛盾，例如作品“Hot Air”。一方面，在一種文化中視之尋常的，在另一種文化中卻不流行。另一方面，“Hot Air”（熱氣）對華人（和其他一些人）來說有特殊意義——就是體內的“氣”需要改正以求取平衡。因此，她的作品中所顯現的“Cooling Tea”（涼茶）就作爲媒介而提出來。對於“苦”來說，卻沒有相近似的概念。這是，一個生理經驗就成為文化主義性的一種象徵。

黃瑞福在台灣居住中對社區參與的背現。她的作品呈現出她如何從容地處理她自已自己的個別化現象的關係。在她的攝影作品“Dong Nam Sai Buk”（東南西北）中，四個方向是一個題材和一篇文章在一樣，那篇文章表達了她和家人一起時所感受到的安全感。這突如其來的，雖然她明白到她的個別化感受受到各種現存的外力所影響，可是她有一個可以稱為專屬於自己的社區基礎，在其中她得到庇護。

在這裡提供這個展覽是適當的。有這麼一群藝術家，他們運用當前傳統和技術的聯想的討論，開創更多的空間，重申他們的看法，以及在作品中把“社區”再建造出來。“ حد展”展覽的目的就是要這些藝術家放在適當的位置。它不是為了某種共同的藝術性質而 semaine 事的，而是要比較和對照，提出為什麼發展文化背景下對這些藝術家這樣重要。

這是根據兩個截然不同的領域綜合在一起的結果。兩個領域是：一、當代文化中心的觀點；二、運用當代西方方式的藝術家的作品。把兩者連接起來，有關於“共同”傳統這個題材，和對當代藝術家經歷的質疑。對當代的現代、後殖民地社會的多變和混亂的認同感。這個展覽是自覺性的探索。

展覽的目標是在探尋“社區”問題上容納不同意見，擴展更多空間。結果可能是重新評估當代文化中心所包含的社區，加上藝術家自己所屬的社區。這些領域需要持久的協商和再定義。"疊"作爲一項進行中的工作，或者有助於這個持續性的過程。

郭慶傑、陳瑞芬
客座主持人
CULTURAL IDENTITY & CHINESE-CANADIAN ARTISTS IN VANCOUVER

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THE CHINESE CULTURAL CENTRE
VANCOUVER, 1991

SELF NOT WHOLE
藝術家

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及各項目表演之義工致謝。

黃瑞卿

* 創刊內之觀點乃作家之個人意見

黃柏武

黃柏武、李愛明，「片打街」

李愛明

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阮秀梅

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余英琪

Larissa Lai, Corinne Lee, Jamila Ismael

藝術表演

長子樂隊，李淑芬
河水，楊國偉

阮秀梅

特別節目

星期六下午二時正

11月2日 展覽開幕
11月9日 參展者展覽介紹
及研討
文藝教育工作者


11月16日

文學朗誦

11月30日

藝術表演

（舞劇、音樂）

週末： 專家展覽介紹

黃瑞卿

承蒙前述人士令本展覽順利展出，並向
下列各位致謝：
林均平、中華文化中心義工及多位義工，
並各參與展出之藝術家。

Garrett Chong, Sheila West, Lance Lim, David Laulainen, Larry Chu, Ron Mah, Haruko Okano,
Donna Clerk, Stephen Forth, Wendy Jang, Keith Wallace, Or Gallery,
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CULTURAL IDENTITY & CHINESE-CANADIAN ARTISTS IN VANCOUVER
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PENDER GUY

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EXHIBITION INSTALLATION:
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OPINIONS EXPRESSED BY THE ARTISTS AND WRITERS DO NOT NECESSARILY REPRESENT THOSE OF THE CHINESE CULTURAL CENTRE

SCHEDULE OF EVENTS

NOVEMBER 2 - 30, 1991

ART EXHIBITIONS:
Ana Chang, Diana Li, Pender Guy, Mary So-Yee Wong, Paul Wong, Kiki Yee, Sharyn Yuen

LITERARY READING:

PERFORMANCES:
Number One Son, Lee So-Fan, River Sue, Sebastian Yeung

SPECIAL EVENTS:

Nov. 2:
Opening Reception
Nov. 9:
Artists' Tour and Panel Discussion
Art Educators' Workshop
Nov. 16:
Readings
(Diction, prose, poetry, storytelling)

Nov. 30:
Performances
(Dance, performance art, music)

WEEKENDS: Guided Tours

THANKS:

IN ADDITION TO THE ABOVE, WE WOULD LIKE TO THANK ALL THE ARTISTS WHO WOULD NOT HAVE BEEN POSSIBLE, WE WOULD LIKE TO THANK THE FOLLOWING:

James Lim and staff at the C.C.C., Karin Lee, Garrett Chong, Sheila West, Lance Lim, David Lallianen, Larry Chu, Ron Mann, Harko Okang, Donna Clark, Stephen Forte, Celine So, Wendy Jiang, Keith Wallace, OR Gallery, Western Front, Artica, Del, Sun Yat-Sen Classical Garden, Ron Koosho, Sky Lee, Jim Wong-Chi, Barry Wong, P. Peck, Keith Martin, Carole Williams, Earhart Smith, the many other volunteers, and of course, the artists.


HENRY TSANG & LORRAINE CHAN,
GUEST CURATORS

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陳燕娜

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* 文化中心在此謹向參與協助這次展覽
及各項表演之義工致謝。

* 刊物內之觀點乃作家之個人意見

黃瑞儀

1991年11月2日至30日
藝術作品展覽

黃柏武

陳燕娜、李愛明、「片打街」
黃瑞儀、黃柏武、余美琪
阮秀嫦

文學朗誦

李國英、王永光

余美琪

Larissa Lai, Corinne Lee,
Jamila Ismael

藝術表演

長子樂隊、李淑菲
河氺、楊國倫

阮秀嫦

特別節目

星期六下午二時正

11月2日 展覽開幕
11月9日 參展者展覽介紹
及研討
文藝教育者工作坊
（上午9:30）
11月16日 文學朗誦
（小說、散文、
詩歌、故事）
11月30日 藝術表演
（舞蹈、音樂）
週末：專人展覽介紹