

## ARTIST'S STATEMENT (2004)

Cheung Nga Yin, Lucia

### Mirrored Flowers and Moon in the Water (Earth Pin)

Nothing serves to dispel the summer heat like painting and reading. Here is a poem from the 9<sup>th</sup> century:

*"Buried in pillows behind crystal bead curtains, dreams are stirred by warm incense, covered by sheets decorated with paired mandarin ducks. Willow waft like smoke along the bank, and geese cross a sky of tethered moon. Colour of lotus-threads is pale in autumn, paper-cut figures hang unevenly. Across the fragrant red rests coils of hair; breeze drifts through its jade hair-pin."*

Wen Tingjun (812-866)

Crystal bead curtains are translucent, and the room is warm with incense. What kind of lady would be sleeping here? The view then shifts to willows along the river bank. The word "smoke" brings alive the swaying of willows and its faded colours. Spring is here and geese fly north under the moon. These two views double up like film montage, leading into the next view. "Lotus-threads" refers to woven fabric. "Paper-cut figures" refers to an old custom of women pinning on their hair strips of paper-cut or cloth-cut as decoration for certain festivals. Finally, with the "fragrant red" referring to flowers pinned to the hair coif, one can imagine all these waving together in the breeze: "jade hair-pin", flowers, paper-cut figures. The rhythm of subtle feelings and endless imagination bring freshness to life, they make every detail in the world, which revitalise the soul, worthy of attention. Hence I shall also turn up my hair, plant an old hair-pin, and dip into dreams of the past. I imagine a mysterious lady with a black silk face-mask when I think of Venice; but does she wear a jade hair-pin in her hair? Or perhaps a stainless steel pin is more refreshing for this vision? Trees standing in the breeze are the jade hair-pins of the earth. Sculptures on a piazza, hair-pins in a lady's hair, these may also be seen in the same fashion.

### 鏡花水月

在炎炎盛夏的日子，寫畫和讀書，是最佳的消暑良方。今天且來翻看詞一首。

水精簾裡頗黎枕，暖香惹夢鴛鴦錦。江上柳如煙，雁飛殘月天。  
藕絲秋色淺，人勝參差剪。雙鬢隔香紅，玉釵頭上風。

— 溫庭筠 (唐 A.D. 812-866)

水精造的簾，是那麼玲瓏晶瑩。房子是溫暖的，因為正焚香，還有軟綿綿的被褥。在這樣一個環境裡睡覺的女子，會是個什麼樣的人呢？接著句子忽然一轉，說江邊的楊柳如煙，「如煙」二字，形容得多美妙。煙令人聯想到柳枝輕柔擺動，也可形容是如煙般似有若無的顏色。春天來了，雁開始北飛，有一輪殘月作背景。

前面兩個句子，與後面的兩個句子，有如電影中的蒙太奇，畫面疊在一起，閉上眼睛細味，真是別有境界。

接著是：「藕絲秋色淺，人勝參差剪。」

「藕絲」是指纖細的絲織品，那「秋色」是什麼顏色？我想大概是類似葉子由青轉黃時的「淺金色」吧。「人勝」又是什麼呢？據書記載，中國古時有一風俗：「人日剪采為幡勝。」古人對新年開始是這樣計算的。初一「雞日」，初二「狗日」，初三「豬日」，初四「羊日」，初五「牛日」，初六「馬日」，初七「人日」。「人日」即眾人的生日，在「人日」婦女把五彩絲帛，剪裁做成幡勝(一片片長短不一的布條)，插戴在頭上，成隨風擺動的頭飾。

最後：「雙鬢隔香江，玉釵頭上風。」

紅是花的顏色，香是花的氣味。你可以想像花朵插在頭髮的中間，也可以是在髮髻的兩旁。女子頭上的「玉釵」、「花」和「幡」都隨著風而飄動。看，真是色、香、情與景俱備。

中國古典詩詞，是把中國語言文字運用得最精緻美好的。詞在開始時，本是文人寫給女子歌唱的曲詞。因此讀起來，有抑揚頓挫的音樂感，而內容大多環繞著男女愛情離合相思，較柔婉細膩。但是我以為，不是所有的文學作品都必需「言志載道」。詞能帶給人優美的韻律，細緻的感情，清雅的意境和無限的想像。這些對宇宙萬物的欣賞和關心，能使生命更豐富和有生趣、活潑和滋養人的心靈。

讓我也試把長髮盤起，插上一只古釵。發思古之情。

倘若「羅馬」令人想起武士，那「威尼斯」肯定令我想到一位穿著宮廷華服、瑰麗頭飾、面罩黑紗的神秘美人。這個美人頭上可會插上玉釵？還是不要玉或金銀，插上一枝用「不銹鋼」造的釵又如何，能否帶來另一番新景象？

園中迎風而立的樹木，是插在大地上的璧玉釵。廣場上的雕塑，美人頭上的釵，也可作如是觀。