

萍姐倩魂



THE GHOST OF SISTER PING

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Katrien Jacobs

The Ghost of Sister Ping is an art work and multi-media installation based on a reinterpretation of historical Chinese ghost fictions, filmed on location in Hong Kong's northeastern New Territories. The artwork presents the frustrated romance of a young academic lecturer, Sister Ping, as a looping montage of her life accompanied by a soundtrack of her powerfully ethereal and sexy voice. Visitors are welcome to join the love journey of Sister Ping, feeling her love affair more closely by touching her clothes and peeping into the bedroom of her ex-lover, who deserted her for a male lover and *homme fatale*, Fritz.

《萍姐倩魂》，一部建基於再現歷代中國鬼怪小說的作品與多媒體裝置藝術，影片在香港新界東北取景，講述年輕學術講師萍姐坎坷的愛情經歷。作品用循環蒙太奇的手法伴隨她輕柔而性感的聲音，以闡述她的一生。歡迎訪客加入萍姐的愛情旅途，透過觸摸她的衣物，更近距離的體味她的戀愛故事；訪客亦可窺探她前戀人的寢室，這人把她拋棄，更被揭破置身一段同性戀關係，被較他年輕許多的蛇蠍情人弗里茨(Fritz)壓在身下。

封面：萍姐
攝影：徐滋悅

Who is Sister Ping and who is Professor Moenen?

Ping is a lecturer at the Chinese University of Hong Kong who dies and becomes a ghost after she is abandoned by her lover, Professor Moenen. She is the doomed and sexualized character trope of traditional ghost stories who is here appropriated within a framework of women's erotic fantasies and queer bodily affect. The ghost is an unhinged entity who has died and wanders around in a post-human realm.

Her excessive sexual desires cannot be fulfilled by humans and certainly do not lead to reproduction. In order to give a twist to our story of Sister Ping, the artwork also borrows from a 16th century Flemish miracle play, *Marike van Nieumeghen*. This play was performed in Flemish community squares around the same time that China saw the heyday of its ghost stories in the Ming and early Ching Dynasty (1580-1700).

萍姐和莫尹(Moenen)教授 是誰？

萍是香港中文大學的講師，被愛人莫尹教授拋棄後死去並化成鬼魂。角色象徵傳統鬼怪故事中注定死亡和被性化的人物比喻，切合女性性幻想與酷兒身體影響的框架；鬼則是死後遊走於後人類地域、神智失常的實體。

她過多的性欲望既無法獲人類滿足，性事亦一定不會使她生兒育女。為使萍姐的故事有所變化，作品向十六世紀佛蘭芒奇蹟劇 *Marike van Nieumeghen* (英譯為 *Mary of Memmegen*) 借鏡。該劇在佛蘭芒公眾廣場表演時，中國正值明朝與清朝初期，差不多是鬼怪故事達全盛時期(1580-1700)的時間點。

Cover: Sister Ping
Photo by Xu Ziyue

Marike is a fragile woman who is seduced by an evil male force, Moenen, when he disguises himself as a scholar. In a moment of distress and anxiety, Moenen appears to her and promises to teach her all human languages and the seven "free art forms" --*retorica, musica, logica, grammatica, geometrica, aritmetica en astronomia*—while abstaining from the art of black magic. The devil is like a Chinese ghost who tries to convince the human to transgress and to walk away from traditional domains of knowledge. The fantastic tale continues to follow seven years of Marike and her lover, converging in a bleak conservative ending intended to hold a negative mirror to society. In our own story, we have adapted Chinese and Flemish folklore to suit modern queer sensibilities and erotic cravings.

The Phantom Heroine

In local Chinese history, ghost stories were often a vehicle to teach people moral values and fears, for instance, to warn young people about the dangers of love and sex. Joseph Bosco has given us some examples of this moralistic function of ghost stories in the context of the Chinese University of Hong Kong.

Marike這女性很脆弱，被偽裝成學者的邪惡男性力量Moenen誘惑。在她痛苦和不安之際，Moenen出現在她面前，承諾教導她所有人類語言及「自由七藝」——修辭、音樂、辯證、文法、幾何、算術與天文，同時應承戒絕黑魔法藝術。魔鬼可被喻作中國裡的鬼，鬼企圖說服人類違反準則、與傳統知識領域背道而馳。這個奇妙的故事講述Marike與情人往後的七年，最後以慘淡保守的結局告終，旨在像鏡子般折射社會的負面。在我們自己的故事裡，我們按當代對酷兒的理解及對情色的渴望，改編了中國和佛蘭芒民間傳說。

魂旦

中國史裡，神怪故事常用作教導道德價值與恐懼，如警戒年輕人愛與性的危險。林舟(Joseph Bosco)給我們列舉了些香港中文大學裡，鬼故事展現說教功能的例子(見下)。

However, there is also a sexualized and sex-positive history of ghosts and ghost representations, which we wanted to revive within a university setting. If we think of feminist readings of the ghost's power, as has been done by Judith Zeitlin, this opens up a path for showing femininity as a strong and artistic ability to control the desire for sex and love. Our lesson is that sexual women can no longer be at the service of, or in self-effacing harmony with, intellectual beings; they simply have their own mechanisms of power, pleasure and satisfaction.

The artwork thus interprets ideas from Judith Zeitlin's book, *The Phantom Heroine: Ghosts and Gender in 17th Century Chinese Literature* (2007), an in-depth feminist study of Ming Dynasty ghost literature. In her analysis, the ghost tale exemplifies the tendency of Chinese literati to displace their fear of death back onto a spectre, an abstract female figure whose exuberance and loneliness evokes complex feelings of lust, pity and tenderness. The figure represents an "upside down" to scholarly thought and ambition, as we can read in a poem by Gong Zizhen (龔自珍):

然而，鬼與呈現鬼的歷史中亦包含性慾和性積極，我們希望在大學中重提這些內容。倘若我們思考談及鬼力量的女性讀物，即蔡九迪 (Judith Zeitlin) 的研究領域，便可開拓一條嶄新的道路，顯示女性主義在控制性愛欲望上強力且優美的能力。我們的課題是，女性可以不再為男性效勞或謙卑地與知性男性生物和衷共濟，她們也有自己取得力量、愉悅與成功的一套方法。

作品詮釋蔡九迪《魂旦：十七世紀中國文學的鬼怪與性別》(2007) 這本書中的意念，該著作深入鑽研明朝鬼怪文學中的女性主義。按她分析，鬼故事是一範例，展現中國文人傾向將對死亡的畏懼轉移到一縷鬼魂、一個抽象的女性形象之上，其熱情和孤寂均喚起人貪戀、憐憫與關懷的複雜情緒。這個形象象徵學術思想與志向的「倒轉」面貌，我們可從龔自珍的一闕詩中看到：



¶ Sensuyt la Vie saint Abraham
hermite. Et comēce en latin. frates
mei Cupio. ⁊ cetera. chappitre. li.



Woodcuts of Flemish miracle play *Marike van Nieumeghen*.

佛蘭芒奇蹟劇 *Marike van Nieumeghen* 木刻畫



Manhua: *Peony Pavilion* by Xia Day Pavilion by Xia Da
漫畫《牡丹亭》作者：夏达

When our ancestors invented writing, ghosts wept in the night
古人制字鬼夜泣
When later people learned to read, their worries all arose
後人識字百憂集
I am not scared of ghosts, and I'm also worry-free
我不畏鬼復不憂
But at night as I amend the ancient text, my autumn lamp glows green.
靈文夜補秋燈碧

(Miscellaneous poem,
[已亥雜詩之六二], 1839)



View of Shenzhen in Kuk Po Village
從谷埔村遙望深圳

Photo by Xu Ziyue
拍攝：徐滋悅

This nocturnal light is further imagined as a willing seductress who represents the realm of qing (情), a state of deep passion and loving contact that makes its appearance and then vanishes. What we can note in these stories is an unfolding *ars erotica*, an imagined force of feminine survival that springs up out of nowhere and then goes away.

夜燈能引伸聯想成一位賣力誘人的女郎，她象徵着「情」的領域，一個充斥滿腔熱情、與愛人接觸的狀況，使之現形又隨後消失。我們可以在這些故事中意到的是其所呈現的色情藝術，那股想像女性存在卻在無處湧現後離去的力量。

According to Richard G. Wang, a similar trope can be found in the male-oriented erotic novellas of the Ming Dynasty(明朝色情中篇小說) in that they also functioned as manuals on the spiritual benefits of sexual contact. It was argued that frequent sexual activity could indeed lead to contact with ghosts, and could even lead to human immortality. Many of the erotic novellas presented the ideal of the erotic immortal, of immortality as the continuation of sex, and sex as the motivation behind spiritual enlightenment (Wang, 2011, 201). It was believed that a fiery "yang(陽)" force within the living male needed to be engulfed by the damp "yin(陰)" force of the female ghost, which could be seen as a super-yin(極陰). Zeitlin detects a similar dyadic play between yin and yang energies, as she further explains:

Thus a ghost occupies virtually all points along the symbolic axis of yin (associated with cold, dark, moisture, earth, lower, death, femininity, etc.) as defined against the symbolic axis of yang (associated with warmth, light, dryness, heaven, upper, life, masculinity, etc.) (Zeitlin, 2007, 16).

據學者王崗(Richard G. Wang)所述，在男性主導的明朝色情中篇小說中亦能找到相若比喻，這些小說同樣是用來說明性接觸對精神的裨益：頻繁性事實際上或能使人接觸鬼魂，甚至使人永生不朽。很多色情小說展示了色情不朽的理想：藉持續的性事達到永生，亦使性作為啟迪精神背後的動力(王崗，2011，201)。他相信，在生男性體內火一般激烈的陽力，需要女鬼那能被視為極陰、濕氣濛濛的陰力所包圍。蔡九迪教授在陰陽力量當中也發現類似的互動，她如此解釋：

所以鬼幾乎佔領象徵陰的全部軸線(與寒冷、黑暗、濕氣、地球、下方、死亡、女性等聯繫)，並象徵陽的軸線(與溫暖、光線、乾燥、天堂、上方、生命、男性等聯繫) (蔡九迪，2007，16)。

It was recommended in literature and in medical practice that a super-yin force was necessary for human well-being but needed to be properly balanced. In some tales and medical journals, doctors would prescribe exactly how many times per week male intercourse with ghosts or fox-spirits was allowed (Zeitlin, 2007, 14). It was believed people could sometimes be "possessed" by ghosts through sexual dreams, in which case the super-yin function would be fatal. But a good balance was necessary for a male to lead a healthy existence, and this could be established through contact with ghosts. A specific type of congestive disorder called "stasis" or "static congestion" was thought to be caused by lack of energy and a suppression of emotions of passion and lust, which could lead to depression and rage (Zeitlin, 2007, 21).

學者建議在文學與行醫方面，必需恰當平衡極陰之力，人類才可安康。一些軼事和醫學期刊中，醫生會明確列寫男患者每週可與女鬼或狐仙交合的次數(蔡九迪，2007，14)。她相信，有時人夢見性愛時，鬼能借夢境「支配」人類，此情況下，極陰的功用便可索命，良好的平衡對男性健康存活而言卻不可或缺，這可以藉由與鬼接觸達至。一種名為「靜止」(stasis)或「靜脈充血」(static congestion)的充血症候群曾被認為是因缺乏能量及抑壓情緒、激情和性慾所致，可觸發抑鬱和暴怒(蔡九迪，2007，21)。



Rouge by Stanley Kwan
《胭脂扣》關錦鵬導演

The period of Ming and Early Qing dynasties (1580-1700) are the high point of the literary ghost tradition. Firstly, there is Pu Songlin (蒲松齡)'s 1644-1715 collection, *Strange Tales from a Chinese Studio* or *Strange Tales of Liaozhai* (聊齋誌異), which is a collection of nearly five hundred mostly supernatural tales. Secondly, there is the play, *The Peony Pavilion* (牡丹亭) written by Tang Xianzu (湯顯祖), first performed in 1598 and focusing on a love story between a female ghost, Du Liniang (杜麗娘), and a young scholar, Liu Mengmei (柳夢梅). Du Liniang encounters the young scholar when she is still a human and has a powerful sexual dream. The dream initiates a torrid romance that takes place in her subconscious. She becomes obsessed with him, until an extreme state of lovesickness quickly consumes her and she dies. Du Liniang then returns to the earthly world and starts appearing to him in his dreams. After many complications he agrees to exhume her and she is brought back to life and finally allowed to marry him.

明朝及清初時期(1580-1700)，鬼怪文學傳統達至頂峰：先有蒲松齡在1644-1715年的著作《聊齋誌異》，記有近五百個超自然軼事，亦有湯顯祖所撰的劇目《牡丹亭》，此劇於1598年首演，主要講述女鬼杜麗娘與青年書生柳夢梅的愛情故事。杜麗娘在生時邂逅年輕書生，她做了一個力量強大的有關性愛的夢，開展了一段在她潛意識發生的熾熱愛情，她極為迷戀柳夢梅，直到嚴重的相思病把其性命消耗殆盡。杜麗娘期後返回人間並開始在出現在他夢中，幾經波折，他同意掘墳取出她的屍身，杜麗娘復活，終下嫁柳夢梅。



Sister Ping
萍姐

Photo by Zhou Haotian
拍攝：周昊天



Sister Ping
萍姐

Photo by Zhou Haotian
拍攝：周昊天



Peony Pavilion by Xia Da
漫畫《牡丹亭》作者：夏達



Rouge by Stanley Kwan
《胭脂扣》關錦鵬導演

According to Zeitlin, the *Peony Pavilion* typifies the late Ming glorification of qing as heightened passion and a deeply melancholic love. This glorification of melancholic love was further developed in a large volume of poetry by women as "love-sick maidens (相思病)" who wrote about the death wish in the pursuit of impossible romance. In an article devoted to women's writings, Zeitlin explains that the popularity of *The Peony Pavilion* (牡丹亭) amongst women was enormous and stirred many commentaries as well as a genre of women's poetry. A few of those were later compiled and widely distributed in an anthology by writer Wu Wushan (吳吳山) as *The Three Wives Commentaries* (三婦合評). Supposedly each of his three wives had fallen in love with *The Peony Pavilion* (牡丹亭) and written a commentary, while Wu stimulated their creative talent. Not unlike Goethe's novel *The Young Werther*, the play and its commentaries also started off as a cult of young women using poetry as a way to praise the excesses of qing and the allure of death.

蔡九迪指，《牡丹亭》屬明朝後期把「情」讚頌成更大激情和深切沉鬱愛意的典型代表，大量女性所寫的詩作再把這種對沉鬱愛意的讚頌拓展為「相思病」，角色也為追求無法實現的浪漫尋死。在一篇圍繞討論女性著作的文章中，蔡九迪解釋《牡丹亭》在女性間深受歡迎，因而激發很多評論及女性詩作體裁，少數作品後被編入作家吳吳山的《三婦合評》精選集並獲廣泛流傳，他的三位妻妾大概均愛上了牡丹亭並寫下評論，吳則啟發了她們的創意才能。與歌德的小說《少年維特的煩惱》一樣，戲劇和相關評論亦在年輕女性間掀起一個潮流，激使她們借詩讚歎極緻情愛和死亡誘惑。

The female character in *The Peony Pavilion* became celebrated amongst female and male writers as a woman who dared to arrange her own ideal marriage while circumventing social constraints. The play was frequently censored for depicting a liberated woman, and because it contained frank depictions of female sexual passion and love. But even though the play itself praised libertarian values, the women who adored it promoted an extremely melancholic sensibility as a "phantom feminism" that could only be truly comprehended in death (Zeitlin, 1994 and 2007). In short, it stirred the romantic excesses or eccentricities of women, but could not be developed as a practical feminism that could be applied to their actual lives.

In order to reason beyond the dyadic gender template and moralistic structure of these tales, we have looked at the representation of queer eroticism as phantom feminism. Phantom feminism is a kind of force that does not transform but rather haunts and disrupts the heteronormative structure of traditional ghost fictions. The ghost-figure also presents a kind of post-humanism which has transcended a need for human reproduction and can revel in unbridled erotic delight.

《牡丹亭》的女性人物獲男女作家歌頌為敢於避過社會約束、替自己籌劃理想婚姻的女性。該戲曲常因描述鼓吹解放的女性並含對女性性慾與情愛赤裸裸描繪而遭到審查，雖說戲劇本身讚揚解放觀念，對其傾心的女性卻在推廣一種極憂鬱的感覺，原因是「魅影女性主義」只能在死亡中才能被真正理解(蔡九迪，1994及2007)。總括而言，所推崇的概念只揉合了女性對浪漫過度或反常的憧憬，卻不能發展成可應用在現實生活上的實際女性主義。

為了進一步解開這些故事中的二元性別範本和道德說教結構，我們把同性戀情色視作呈現魅影女性主義。魅影女性主義是不會轉化的力量，相反，這股力量會困擾並打亂傳統鬼怪小說的異性戀結構。這個框架下，鬼的形象代表一種後人類主義，該觀念提倡跨過人類的生育需要，亦認為人可以縱情於無限情慾歡愉之中。

Ghost Stories at the Chinese University of Hong Kong

The artwork also endeavors to contribute to popular ghost stories about scholars and students at the Chinese University of Hong Kong. Joseph Bosco's article "Young people's ghost stories in Hong Kong" collects five ghost stories from students about the Chinese University of Hong Kong and analyzes their psychosocial implications and the Confucian influenced environment in which the students grew up (Bosco, 2007). The problems encountered by students in the ghost stories include ghosts interfering with their studies or their experiences with violent and premature deaths. The ghost stories often touch on the dangers posed by the opposite sex, and thus the danger of sex. Four out of the five ghost stories collected in Bosco's research involve female ghosts, who represent repressed fears and frighten men. It is hinted that students should focus on their studies, and that the consequences would be dire if they go on dates or have premarital sex. The stories show that to be a good student and have interest in the opposite sex is a major dilemma facing students and scholars as they leave their homes and become independent at their universities, a theme that is explored in the *Ghost of Sister Ping*.

香港中文大學的「鬼故」

作品同時竭力致使有關香港中文大學學者與學生的鬼故事更受歡迎。林舟的論文〈香港青年人的鬼故事〉收羅了五個學生口述、有關香港中文大學的鬼故事，並分析故事的社會心理暗示與受儒學影響的學生成長的环境(林舟, 2007)。故事中的學生碰到的問題包括：學習時被鬼干擾或遭受暴力甚至早亡、接觸到異性引來的危險，即性本身的危險。林舟研究所收集的五個鬼故事中，四個牽涉象徵抑壓恐懼和嚇怕男性的女鬼，提示學生應專注學業，假如他們外出約會或嘗試婚前性行為，可能會招致死亡。故事揭示學生與學者離開家庭、在大學獨立生活時，不少人也陷入當好學生與對異性產生興趣的兩難局面，這亦是《萍姐倩魂》探討的主題。

Single Braid Road

It was claimed by some people that a woman wearing a white shirt with a long braid could be seen walking alone in the road that connects **Hua Lien Tang, Ming Hua Tang and Ying Lin Tang**. During the 1970s, a girl with long braided hair crossed the border illegally from mainland China to Hong Kong. When her train crossed through the woods close to Chung Chi College, she jumped from the train. When she jumped, her braid was caught in the window frame, and the running train ripped off the hair from her scalp and part of her facial skin. She stumbled into the road and died. In the decades since, some people walking along this road at night claim to have seen a woman in a white shirt with a long braid. One night, a male student at the Chinese University of Hong Kong was walking on the Single Braid Road when he saw a girl standing there with her back to him. All he could see was that she was in a white shirt with a long braid. When he called out to her, she did not answer. He approached her and tapped on her shoulder. She turned around and the boy saw that her face had no eyes, ears, nose or mouth. Then she just disappeared into thin air. Since then, several sightings of the ghost have been reported. (Bosco, 2007, 787)

一條辮子路

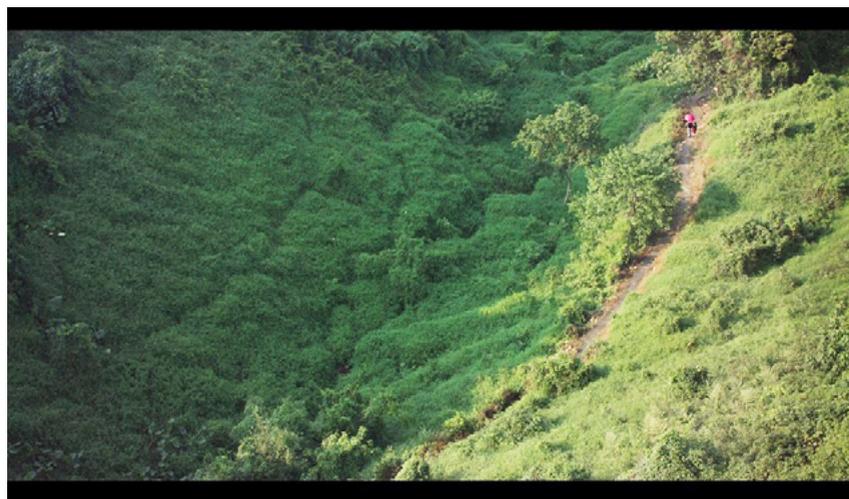
七十年代，一名梳著長長辮子的姑娘非法越過中國大陸的邊界偷渡到港。當乘坐的火車駛近靠着崇基學院的樹林時，她蹣跚從火車躍下，她的辮子卻被窗框卡住，正在前行的火車把她的頭髮從頭皮硬生生扯掉，更撕下她部分臉皮，她倒在路旁並死去。往後的數十年，有些人聲稱入夜走過連接**華連堂、明華堂與應林堂**的時候，看到一名身穿白衫、束長辮子的女人。

一晚，一名香港中文大學的男學生走在「一條辮子路」時，看見一女生背着他而站，他僅能看到她穿白衫和束長辮子。他大聲叫她，她沒有答話。他向前走近並拍了拍她的肩膀，她轉身，男生映入眼簾的，是她一張沒有眼耳口鼻的臉。接着，她便突然消失得無影無踪。自此，有人亦稱自己目擊到這隻女鬼。(林舟, 2007, 787)



Sister Ping and Professor Moenen in Pavilion of Harmony
萍姐與莫尹教授在合一亭

Film Still
電影劇照



Sister Ping and Prof. Moenen eloping
from the Chinese University of Hong Kong
萍姐與莫尹教授在中文大學私奔

Film Still
電影劇照

Oxtail Soup

A student couple studying medicine lived in the dormitories at United College. The girl lived in a room one floor above the boy's. They did not have much time to see each other due to their studies and the dormitory's limited visiting hours. Every night, the girl cooked soup for the boy and lowered it by a string, so that the boy could retrieve the soup hanging outside his window. During the exam period, they agreed not to see each other, but the girl continued to cook soup and lowered it down to the boy's window. After the exam, the boy went to see the girl only to find that she had died, but every night he still saw the soup lowered to him (Bosco, 2007, 787).

牛鞭湯

一對醫學院的小情人住在聯合書院的宿舍，女孩住在男孩房間的上一層，二人由於學業繁重和宿舍探訪時間有限而沒有太多見面時間。女孩每晚都為男孩煮牛鞭湯並用繩把湯吊下，男生便可以拿到懸吊在窗外的湯。考試期間，他們協議好不見面，但女孩繼續煮牛鞭湯和把湯吊下到男孩房間的窗外。考試結束後，男孩前去找女孩時卻只發現她已死了。然而，每晚他仍看見有熱湯從上吊下給他。(林舟，2007，787)

Room III

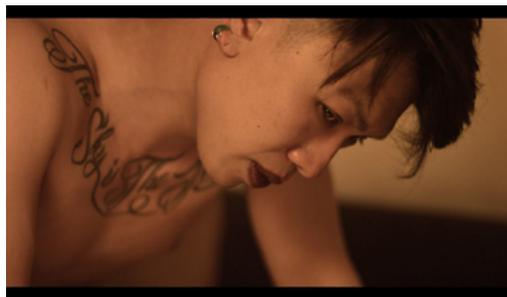
In Room III of Grace Tien Hall, a student decided to try a crazy experiment: he wanted to travel to another dimension of space. He used an electric wire to coil around his body, while the end of the wire was attached to an alarm clock. When the alarm rang, he died immediately of electric shock. His roommate, ignorant of the boy's death, saw a message left by him the night before which said, "I will come back soon" (Bosco, 2007, 789).

111號房

在志文樓111號房間裡，有一學生決定嘗試一個瘋狂的實驗：他想轉移至另一個空間。他用電線盤繞全身，線的尾端則與一個鬧鐘連接。鬧鐘響時，他立刻觸電死亡。室友並不知道他已死去，並在意外前一晚看到那名學生留下的訊息：「我很快就會回來的。」(林舟，2007，789)

Little Finger

A student often studied in the university library until it closed, then he would walk back to his dorm. Every night on his way back, he passed a small park where he saw a young girl sitting on a swing. Finally, one night, he decided to approach her and talked to her. From then on, he would talk to her every night before heading back to his dorm. Later when he told his friends about it, he learned that the girl looked like a teacher's daughter who died in a traffic accident. She had lost her little finger. The next night when he was on his way back to his dorm, he met the girl again. He asked to see the girl's hand and found out that she did not have a little finger. Scared, he fled back to his dormitory. Later when he passed the park at night, he did not see her again (Bosco, 2007, 788).



Fritz
弗里茨 Film Still
電影劇照

小尾指

有一學生常在大學圖書館溫習直至圖書館關門，然後步行回宿舍。每晚歸途中，他都會經過一個小公園，並看見一個小女孩坐在鞦韆上。終於有一晚，他決定走近她、跟她說話。此後，他每一晚都會和她聊上幾句才回宿舍。後來他向友人提及此事，才知道小女孩長得很像一位教師在交通意外中死去的女兒，那女孩在意外中失去了尾指。翌晚，他回宿舍途中再次碰到女孩。他問女孩自己可不可以看看她的手，然後發現她沒有尾指。大驚之下，他倉皇跑回宿舍。後來他在晚上經過公園時，卻再沒看到女孩了。(林舟，2007，788)



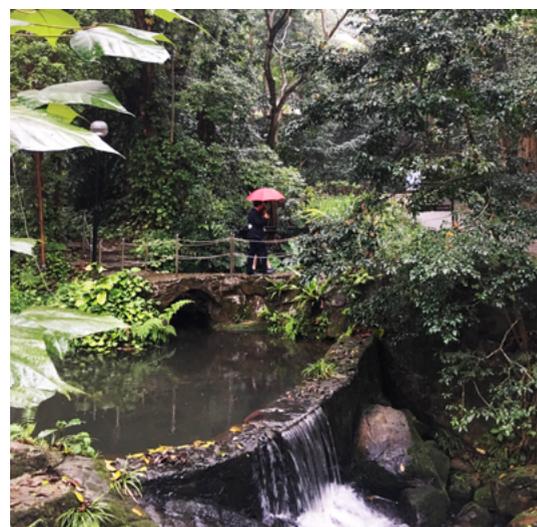
Prof. Moenen
莫尹教授 Film Still
電影劇照

Lotus Pond

A young couple decided to run away and get married. They would meet at the lotus pond at midnight to depart. The girl arrived on time and waited for the boy, but the boy did not show up. The girl was angry and thought that the boy broke their promise. She jumped into the pond and drowned. Later, when another couple decided to meet at the pond at night, the boy arrived early and waited for his girlfriend. He heard a female voice calling, "I asked you to meet me here at midnight, didn't I?" The boy answered, "No." The source of the voice pulled him into the pond. From then on, there's a rule: if you are near the pond at midnight and hear a girl's voice calling to you, do not answer any of her questions (Bosco, 2007, 788) (Chinese Urban Legends, 2015).

荷花池

一對年輕的戀人決定私奔成親，他們約定午夜在荷花池相見然後出走。女孩準時到達，苦苦等候，男孩卻沒出現。女孩很憤怒，認為男孩違背了諾言，她跳下荷花池，溺水身故。後來，另一對戀人相約午夜在荷花池見面，男孩早到了，等候女友時，他聽到一把女聲：「我叫你午夜來見我的，是嗎？」男孩回答：「不是。」聲音的來源即將他拽進池塘。那時開始便流傳着這樣一個規定：若在午夜走近荷花池並聽到一把少女的聲音喊你，切記不要回答她。(林舟，2007，788) (中國都市傳說，2015)



Sister Ping and Prof. Moenen
on the Chung Chi Trail
Photo by Morgana Ho
萍姐與莫尹教授在崇基徑
拍攝：何潤玲

Our Ghost in the North Eastern New Territories

The story of Sister Ping is set partially in abandoned villages of the northeastern New Territories, near the villages of Fung Hang (鳳坑) and Kuk Po (谷埔) amongst a scenery of lush meadows. Kuk Po Village is situated in the northeast of Hong Kong and across from the crude post-industrial landscape of the Yantian district of Shenzhen, China. The village is separated from Shenzhen by a "Frontier Closed Area (FCA)," established in 1951 to stop the increasing number of illegal immigrants, smugglers and spies entering Hong Kong from mainland China. In contrast to the monotonous high-rise buildings on the Shenzhen side of the border, the abandoned villages are picturesque and melancholic, isolated remnants of what rural Hong Kong looked like in the 1960s. An estimated one hundred villages were abandoned in the 1960s and 1970s when the trade in rice, fish and bamboo products dried up against competition from the mainland. Many people in the region migrated to European capital cities during a time when full UK residency was still available to Hong Kongers (Grundy, 2013). Standing testament to this great out-migration is the abandoned school at the entrance of Kuk Po, built on the model of the Guangzhou military academy in 1928 and used by the Hakka people until the early 1990s (Grundy, 2013).

我們在新界東北的鬼

萍姐的部分故事在新界東北的棄置村落拍攝，地點近着鳳坑和谷埔村莊，四周都是鬱鬱蔥蔥的草地。位於香港東北的谷埔村正對着中國深圳鹽田區那簡陋的後工業景觀，「香港邊境禁區」將村落與深圳分隔，這區域於1951年設立，旨在遏止由中國大陸進入香港的非法入境者、走私客及間諜人數繼續飆升。和深圳邊境盡是高樓的單調景觀不同，這些被棄置的村落古色古香，散發憂鬱的味道，恰如與世隔絕的遺址，記錄著六十年代香港的鄉土面貌。六、七十年代，面對國內競爭，白米、魚類和竹製品貿易凋零，估計期當時達一百個村落遭廢棄。區內很多人趁港人仍享有英國永久居留權，紛紛遷至歐洲首都城市。谷埔村入口的一所棄置學校見證了這場大規模遷出，該學校在1928年按廣州軍校的建築模式興建，九十年代早期以前仍為客家人所用(湯蘭迪，2013)。



Sister Ping in the wilderness of Kuk Po
身處谷埔的萍姐

Photo by Zhou Haotian
拍攝：周昊天



Protest banner of villagers in Kuk Po Village: "Shame on government trying to take our farmland. We need to protect our environment by closing down."
谷埔村

Photo by Gloria Furness
拍攝：林秋美

According to Mr. Sung Wong-Kwai, the 26th descendant of the Song family in Kuk Po, this village has a history of more than 370 years. Born in 1955, Mr. Sung recalled that there were around 500 to 600 people living in the village when he was five years old. Villagers grew rice, peanuts and other crops in different types of farmlands. He started primary school when he was six years old. During his free time outside of school, he cooked pork dishes, took his cattle to graze in the hills, or made some pocket money by catching fish. After he graduated from primary school in Kuk Po, he went onto secondary school in Fanling. In 1980, he traveled to the United Kingdom to study computer science, but he later returned to Hong Kong and started working in the city (Zhou, 2015).

In the 1960s, as Hong Kong's economy started to boom, many young people from the village moved to town centres because they wanted "cinemas, restaurants, and the busy city life" (Spollen, 2011). Quite a number of them then also migrated overseas chasing job opportunities. Nowadays, only a few elderly villagers remain in Kuk Po, while some of the abandoned houses are turned into temporary tourist accommodation (Spollen 2011).

谷埔村宋氏26世傳人宋煌貴先生稱，村落擁有逾370年歷史。宋先生在1955年出生，他憶述，五歲時村裡大概住有500到600人，村民在不同農地種植禾、花生和其他農作物；課餘時，他會做飯、燜豬肉、上山放牛，或捕魚來賺些零錢。從谷埔的小學畢業後，他進了粉嶺的一所中學，並在1980年赴英修讀電腦科學，並於同年返港，開始在市區工作(周丹，2015)。

他的人生歷程與其他很多村民相似。60年代，香港經濟開始蓬勃，大批年輕人為了「戲院、酒樓和繁忙的城市生活」離村並搬到市中心(史納森，2011)，不少人亦選擇移民海外尋找工作機會，現在僅有數名年長的村民留在谷埔村，部分棄置房屋也改為臨時旅館(史納森，2011)。

We conceptualized our art work to take place in this area as we were awed by its natural beauty and the deserted houses that are covered in moss and other types of plant life. But we also found out that the actuality of a being a villager in this region can be un-romantic and filled with contradictions. The Hong Kong SAR government is not in harmony with the inhabitants of Kuk Po Village. In February 2016, the Town Planning Board announced an Outline Zoning Plan (OZP) for Kuk Po, Fung Hang and Yung Shue Au, and this plan was partially rejected by the villagers. The plan has zoned 23 hectares of Kuk Po, Fung Hang and Yung Shue Au as "conservation areas" and 57 hectares as a "green belt" (Kao, 2016). One-fifth of the village border between Kuk Po and Fung Hang was zoned as a "conservation area", and two million square feet of Kuk Po's farmland were designated as part of the Plover Cove Country Park that surrounds it.

這地方的青苔和其他有生命的植物遠多於空置房屋，受這自然而「幽」美的環境所吸引，我們構思在此呈現我們的鬼故事。然而，這裡村民的實際生活可能毫不浪漫又充滿矛盾；香港特區政府也沒有竭力和谷埔村原居民和諧相處。2016年2月，城市規劃委員會公布谷埔、鳳坑和榕樹凹的分區計劃大綱圖，部分草擬內容被村民反對。這項計劃把谷埔、鳳坑和榕樹凹的23公頃劃作「保護區」，並把57公頃劃作「綠化地帶」(高歐特，2016)；谷埔村與鳳坑村交界的五分之一被劃為「保護區」，谷埔內圍繞船灣郊野公園的二百萬平方呎農地也被撥作公園的一部分。

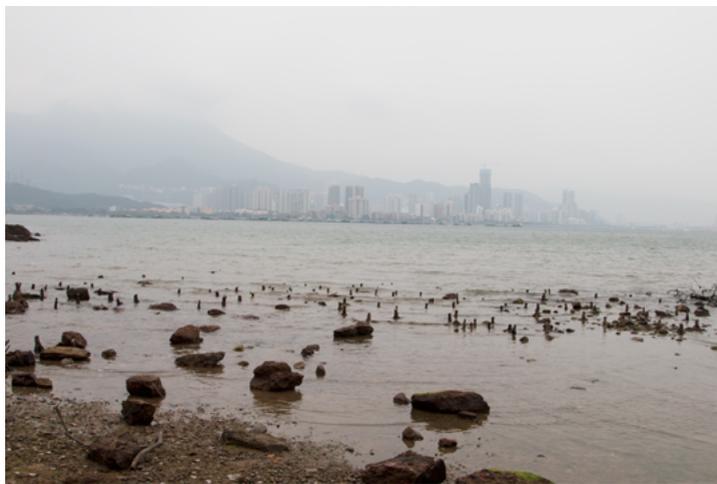


Kuk Po Village
谷埔村

Photo by Zhou Haotian
拍攝：周昊天

Even though this sounds like an ideal plan for the development of eco-tourism, the villagers were not consulted, and the government did not compensate owners of the farmland that was subject to the zoning plan. In response, the villagers demanded a working group to be formed for re-evaluation and re-planning (Zhou, 2015). In April 2016, they felled hundreds of trees across two Plover Cove Country Park enclaves in what some are describing as acts of angry “revenge” against a new government zoning plan for the area. Banners could be seen erected calling the government “shameless” and accuses it of “snatching away farmland” (Kao, 2016). But the Chief Executive Council already approved the draft *Kuk Po, Fung Hang and Yung Shue Au Outline Zoning Plan* in January 2017 (Government of Hong Kong SAR, 2017).

雖則項目聽起來仿似發展生態旅遊的理想計劃，事前卻沒有徵詢村民，民眾亦斷定政府不會就分區大綱中受影響的農地，向土地持有人作出賠償。村民回應要求成立工作小組，重新評估和規劃（周丹，2015）。2016年4月，他們在位於村內的兩塊船灣郊野公園屬地砍伐數百棵樹木，有人將此說成為反對該範圍的新政府分區大綱而做出的憤怒「報復」，周圍亦掛有橫額，直斥政府「無恥」和指責部門「奪走農地」（高歐特，2016）。儘管如此，行政長官會行政會議已在2017年1月批准谷埔、鳳坑和榕樹凹的分區計劃大綱圖（香港特別行政區政府，2017）。



Felled trees in Kuk Po Village
被砍伐的樹木 谷埔村
Photo by Zhou Haotian
拍攝：周昊天

Since our ghost story is based in a fantasy of a young scholar who suffers and goes astray, we did not document the details of this land dispute between villagers and the Chief Executive Council. But we tried to convey at least that this “scenic” area is a contested emotional landscape, profoundly polluted and also bordering a militarized high surveillance zone. Sister Ping experiences heightened feelings for a lost lover and seeks a pristine kind of Hong Kong, but it is nowhere to be found. Hence, she travels to another realm.

這樁土地紛爭的細節不會使這個有關飽經苦楚並走上歪路的青年學者鬼魂的故事更精彩，卻反映了包含競爭的情感鄉間有多複雜：一個風景如畫的環境越美麗，便越受邊境的軍事高端監察儀污染。萍姐走遍這地帶，深深細味丟失戀人的滋味，追尋香港的質樸時刻，儘管這已無處可尋了。繼而，她穿越至另一界域，追求自己的欲望。



Sister Ping wandering in Kuk Po Village
萍姐在谷埔村遊蕩

Film Still
電影劇照



Sister Ping wandering in Kuk Po
萍姐在谷埔遊蕩

Photo by Morgana Ho
拍攝：何潤玲

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Katrien Jacobs

Writer and Director

" I wrote the script for this ghost story about a decade ago when my sexual memories and desires were quite strong. I could not reconnect with these feelings very easily but then started working through them on a different level. The second aspect that kept changing the tone of this project is that I was dealing with illness and death very closely and in a less romantic fashion. Altogether, this project provided a huge kind of relief that I hope the audience will somehow experience as well."

Katrien Jacobs is a scholar and artist who works as an associate professor at the Chinese University of Hong Kong. She has lectured and published widely about sexuality and media, contemporary arts, media activism, and artistic/visual research methods. She moved to Hong Kong in 2005 and has since then devoted most of her research to contemporary Chinese, Japanese and trans-Asian arts and media platforms. Her book *People's Pornography: Sex and Surveillance on the Chinese Internet* (Intellect Books, 2012) investigates mainland China's immersion in new trends in sexually explicit media. It was widely commented on in academia and the news media as a pioneering study of China's unwieldy sex entertainment and surveillance society. Her most recent book, *The Afterglow of Women's Pornography in Post-Digital China* (Palgrave Macmillan, 2015), focuses on feminist and queer media cultures, including Boys' Love erotica and ghost fictions. Her work can be found at www.katrienjacobson.com

Parts of this article have previously appeared in the author's book *The Afterglow of Women's Pornography in Post-Digital China* (Palgrave MacMillan:2015).



Photo by Xu Ziyue
拍攝：徐滋悦



Photo by Xu Ziyue
拍攝：徐滋悦



Photo by Gloria Furness
拍攝：林秋美



Photo by Gloria Furness

拍攝：林秋美

Popo Fan 范坡坡

Guest Director

" On the one hand, directing a sex scene is never a challenge for me, as sex is just one of the regular things that we do in our life, just like eating, walking, and sleeping. On the other hand, it was such a challenge, as everyone has different understandings about sex as it connected with their lives, loves and careers. We were so lucky to find Mel and Subtember. Their attitude about the body and sex and their understanding about the story was amazing! They inspired me so much by suggesting a relationship between director and performers that will benefit me for the rest of my life."

Fan Popo is a leading filmmaker and activist based in Beijing who is outspoken about LGBTQ rights in the field of media production and distribution. Popo graduated from the prestigious Beijing Film Academy, and he is the author of the book *Happy Together: Complete Record of a Hundred Queer Films* (Beifang Wenyi Press, 2007), the first book published in mainland China on queer films. His films have been shown widely in international film festivals and have been circulating domestically via the Internet as well as at community screenings. His films feature topics such as same sex marriage (*New Beijing, New Marriage*), transgenders (*Be A Woman*), and feminism (*The VaChina Monologues*). His trilogy *Chinese Closet, Mama Rainbow, Papa Rainbow* and his focus on LGBTQ families in China has made strong impact on Chinese society. His tireless work on LGBTQ visibility also includes serving as organizer for the Beijing Queer Film Festival for more than a decade, as well as being the founder of the Queer University Video Training Camp.

Li Tiecheng 李鐵成

Director of Photography

"This is not a traditional Chinese ghost story, but more like a romantic and sentimental visual poem."

Li Tiecheng received his Ph.D. in Cultural Studies from the Chinese University of Hong Kong. His dissertation focuses on the ecologies and institutionalization of Chinese independent films. Dr. Li's current research interests include international independent film studies, documentary studies, and film education in mainland China, Hong Kong and Taiwan. He finished his postdoctoral research project on "Film/Video-making Labour and Professionalism in Hong Kong" in 2013. In 2014, he obtained a grant to research the influence of Ogawa Shinsuke on the development of independent documentary in China and Hong Kong, and in 2016 he obtained a grant for the project "Rebuilding Historical Narrative in Chinese Independent Documentary Filmmaking." The courses he teaches involve cultural studies in film and video, film criticism writing and theory and practice in documentaries. Dr. Li is also a filmmaker; his documentary work *My Film* and *Brother Wah* was screened in the 15th IFVA and the 6th Chinese Documentary Festival.



Photo by Xu Ziyue
拍攝：徐滋悦

Evangelo Costadimas

Camera Operator & Editor

"From the very start of the project, I was fascinated by the story and the chance to collaborate with a great cast and crew. There were challenging days on the shoot, such as the long hike to the abandoned village, or shooting from a rooftop in the pouring rain, but I am so happy with the resulting images that I can say it was well worth it!"

Evangelo Costadimas was born and raised in Addis Abeba, Ethiopia with a Greek and Italian heritage. He later moved to Canada and became a citizen. He originally studied engineering (associate degrees in telecommunications and computer technology). While he worked as an engineer, he continued his photography-based fine art practice. Since 1990, he has held six solo exhibitions and participated in more than thirty group shows. In 2006, he left engineering and went back to school earning a master of fine arts degree as well as getting professionally certified as an art curator. Since 2009, he has been working as a cinematographer and has focused his career in filmmaking. He lectures regularly at the Hong Kong Art School and has taught film-related courses at SCAD University and at the International Academy of Film and Television. He has lived in, worked or travelled through more than thirty countries.



Photo by Xu Ziyue
拍攝：徐滋悦

Gloria Furness 林秋美

Producer

"It would be easy to write off Ping as naïve for losing herself over a brief affair, but what woman has never been a ghost? Faded into the landscape, a spectre testament to a humanity that regards her sex as a plaything to be tossed aside. All body or no body, a pendulum swing between consumption by desire or despair. A hole to be filled with fury or fantasy in a wild thirst for agency. Perhaps Ping was naïve, but this world was built for women to become ghosts."

Gloria Furness is a project manager and teaching assistant for the M.A. in Visual Culture Studies programme at CUHK, whose many responsibilities include coordinating film productions, screenings, artist residencies, exhibitions and public lecture programming. A sometimes filmmaker and martial arts enthusiast with a background in diplomacy, translation and arts management, she has been a resident of China and Hong Kong for eight years. Gloria is currently doing independent study on migration, metageography, and institutional whistleblowing practices.

Sandy Liu Honam 廖浩嵐

Sister Ping

"It seems that Sister Ping committed suicide, physically losing her life because of the unrequited love she gave. However, I had second thoughts after playing the character: she was not really dead after she was heart-broken; she was just released from her pain as time passed by. The revenge on the professor may just be her imagination; the ghost of Sister Ping may just be the representation of her mind or her dark side, not the actual ghost as we see it."

Sandy Liu is a graduate from Global Studies at the Chinese University of Hong Kong, as well as a freelance actress whose work mainly involves art films, micro film and music video. She is a trained stage actress and a physical trainer at Tang Shu-wing Theatre Studio. She also works as a host, MC and model.

Mel K. F. Lau 劉劍峰

Prof. Moenen

"The Ghost of Sister Ping is such a progressive, but yet aggressive project. The role of Professor Moenen also reflects a dark side inside every one of us and for humankind."

Mel Lau has a rather short history of stage performance and acting. He has taken part in musical plays, local dramas, voice acting and short film in recent years. A major achievement has been serving as the Assistant Stage Manager of Chung Ying Theatre for one year. Mel has had no formal performing arts training, but his life experiences serve as the best guide to his work. Mel's motto is "I will leave my footprints on this planet earth before it is too late....."

Subtember Ho 賀志鏘

Fritz

"My character is an energetic young man who believes in his charm very much. He is irresponsible and way too wilful in his relationships. He wants whatever he wants, and never is concerned with what the other one needs. In the sex scene, there could be much more feeling and personal concern involved, but you just can't let the personal issues disturb you during filming. I was worried before I shot the sex scene, but when the shooting started, the positives and negatives of my emotions sunk into it. At that moment, I was my character; nothing worried me anymore."

Subtember Ho has been a live performer for five years, mainly working for theme parks. Being a live performer, it requires a lot of energy and the ability for immediate responses. The experience as a live performer helps me a lot for my performance in other fields, like short films.

Bing Czeng

Research Assistant, Designer of the catalogue & Actress

"The poignancy exudes from Sister Ping's exile of herself in the wilderness: however beautiful it is, it mirrors the outcast wilderness in north-eastern Hong Kong. What is released from Sister Ping parallels the thinly veiled scenery from across the sea, ghostly and looming. The reality is ghostly when desires consume mortal beings."

Bing Czeng is a cinephile who takes interest in filmmaking and enjoys various cinematic experiences, and is currently working as research assistant for this project.

Ho Yun Ling Morgana 何潤玲

Research Assistant, Photographer & Actress

Morgana is an enthusiastic museum-goer, who has visited almost every single museum in Hong Kong and also many world leading museums in West Europe. She finds museums the only place to contemplate and feel calm. She is fascinated by the artefacts in the museum, because of the human nature to pursue beauty and being curious about the history of ancestors. Her passion towards museums has driven her to explore and learn more about this world. Since completing the MA in Visual Culture Studies, she has curated small exhibitions to reflect her understanding of this world.
<https://www.facebook.com/theblackstore>

Robert Iolini

Composer

"The poignancy and anguish which saturates the Sister Ping narrative resonates with an inexplicably pervasive melancholia I felt as I wandered around Hong Kong alone for the better part of 2007. As a result of this peculiar resonance, the music for this project came forth with relative ease."

Robert(o) Iolini is a prolific artist, filmmaker, composer and radio producer. His creative experience incorporates twenty years of producing innovative and meaningful time-based media works that are stylistically diverse, and united by a philosophical approach. Robert makes work about humans and how we behave in contemporary cultural environments. His artworks embrace music, cinema, poetry, anthropology, video art, sound art and documentary. His ongoing transmedia work The Hong Kong Agent is representative of his multiform approach: It exists as video art series, short film, gallery installation, radio feature, online interactive and Augmented Reality. Robert is also an internationally recognised composer whose work encompasses a wide range of musical idioms and is constantly evolving in new directions. He has written for chamber ensembles and theatre and has composed numerous large-scale acousmatic works for radio. www.iolini.com

Cyrus Tang 鄧學麟 @NoisyMiner

Ricky Yip 葉俊豪 @NoisyMiner

Sound Design

"The more you concentrate on the interaction between the visual and aural sensations, the more fun you will experience."

Noisy Miner is a sound design group based in Hong Kong. It explores possibilities on sound and listening experiences in an image-oriented society. <https://www.facebook.com/NoisyMiner.HK/>

Zhou Haotian 周昊天

Photographer

"All of us may find ourselves in Sister Ping in some ways. From my point of view, the constant walking of the ghost can be construed as a process of being freed from pain or making peace to herself."

Zhou Haotian is a film editor who is currently working in Beijing. He has a strong passion for capturing photos and videos because he likes to express personal feelings through these images.

Xu Ziyue 徐滋悦

Make-up/Props /Photographer

Ciccy Xu is a script writer, actress, exhibition curator and has experiences with directing dramas about Chinese traditional cultures. She does research about traditional Chinese costumes and make-up and enjoys collecting vintage clothes.



Photo by Xu Ziyue
拍攝：徐滋悦

THE GHOST OF SISTER PING

Exhibition Time & Venue:

27 October 2017 - 17 November 2017, 12 pm - 7pm, Mon - Sat
@ Videotage, Cattle Depot, To Kwa Wan

Schedule of Events

The Ghost of Sister Ping Exhibition Opening

Friday 27 October 2017

7-9pm @ Videotage, Cattle Depot, To Kwa Wan
(Shuttle buses will be arranged from CUHK)

Symposium: "Ghostly Temptations:

Artistic and Sexual Empowerment in Academia"

Monday 30 October 2017

3pm-5pm @ G24 Fung King Hey Building, CUHK

Roundtable Discussion on "Rebirth of The Artistic Academy"*: an open dialogue
between local artists and artist-scholars

7pm-9pm @ Swire Hall LT1, Fung King Hey Building, CUHK

Keynote Lecture by Prof. Judith Zeitlin

Enquiries: gloriaf@cuhk.edu.hk

Registration for exhibition opening and symposium activities is required.

* limited seating

For more information, please visit:

<https://www.vcs.crs.cuhk.edu.hk/ghosts>

<http://www.katrienjacobs.com>



THE GHOST OF SISTER PING

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