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between : collaborative haiku and picture postcards 詩情畫意 : 遊走於俳句和明信片之間

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Recommended Citation

Archer, C., & Kelen, K. (Eds.) (2013). between : collaborative haiku and picture postcards = 詩情畫意 : 遊走於俳句和明信片之間. Hong Kong: Department of Visual Studies, Lingnan University.

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Christopher (Kit) Kelen is a well known Australian poet, scholar and visual artist, and Professor of English at the University of Macau, where he has taught Creative Writing and Literature for the last thirteen years. Volumes of his poetry have been published in Chinese, Portuguese, Italian, Swedish and Filipino. The most recent of Kit Kelen's dozen English language poetry books is *China Years – New and Selected Poems*. The most recent of Kelen's half dozen solo painting exhibitions – *Imagens de Nada*, was held in May-June, 2013 at the Galeria do Salao Medieval, Largo do Paco, Braga, Portugal. For the last several years Kelen has been facilitating the translation of Chinese poetry into English and Australian poets into Chinese, projects which have so far produced a dozen large scale bilingual anthologies. Kelen has published two scholarly volumes about poetry: *Poetry, Consciousness, Community* (Rodopi, 2009) and *City of Poets – Exploring Macao Poetry Today* (ASM, 2009). Kelen's theoretical study of national songs, *Anthem Quality* is forthcoming from Intellect Press in the UK. Kelen has won many poetry awards and residencies since the 1980s. His poem 'Celan' was shortlisted for the 2012 Blake Prize and 'Shed' won the local award for the 2013 Newcastle Poetry Prize. Kit Kelen is the Editor of the new cross-arts international on-line journal *the wonderbook* and is Literary Editor for *Postcolonial Text*.

Dr Carol Archer has lived in Hong Kong and Macao since 1998. Her solo and collaborative works have been exhibited in Australia, Macao, Hong Kong, China, Japan and Italy. Recent exhibitions include *placemarks* (Lingnan University Fong Sum Wood Library, Hong Kong, 2011), *Time with the Sky* (Artist Commune, Cattle Depot Artist Village, Hong Kong, 2010), *Out of Thin Air: collaborative and solo work* (Lingnan University Fong Sum Wood Library, Hong Kong, 2010), *Near and Far and Mostly Macao*, (S.W. Anthony Lau Exhibition Hall, University of Macau, Macao, 2009), *Reciprocal Interference* (Podspace, Newcastle, Australia, 2008) and *Knot, Touch, Trace* (CCI, Macao Museum of Art, Macao, 2007). Archer has been teaching since 1984 when she took up a post as an art teacher in a rural Australian secondary school. She has taught in the Visual Studies Department at Lingnan University since 2007. Her current research project is about contemporary collaborative painting, written from the point of view of a practitioner-researcher-teacher. Her solo and collaborative art practice is focused on the natural and constructed environment.

This is a gift you hold in your hands. You can't buy it in a shop. Holding this gift in your hands you're connecting with the hundred strong community of artists and writers who contributed, from either side of the Pearl River Delta, in order to make this book of haiku-postcard collaboration.

The haiku and the postcard each offers a perfect vehicle for the making of art on a minimal scale; in one case the art is of words, in the other case it is made with marks and pigments on paper. Haiku and postcards are highly portable and that makes them great models for creative practice. Each is designed to capture a moment and each makes the moment portable.

The haiku and postcards in this project each have multiple makers – people who have worked together to create an artwork, whether of word or of image. Haiku is an art of surprise; every next line should surprise the reader. And in the making of these postcards each artist surprised her collaborator. To make this book we started with the postcard collaboration at Lingnan University, then poets at the University of Macau worked together to write haiku responses to selected cards.

So this book is the result of several kinds of collaboration; it is a collaboration of collaborations. The pictures and the poems responding to them are works of mutual imagination. You can think of them as a kind of 'call and response' across artforms. And these works demand interpretation – that's to say, you can't respond until you've decided what the work you're responding to is about.

Let's take an example. The first postcard in the book shows a boy on a letterbox and paper aeroplanes flying all over a map of Hong Kong. The haiku in response is:

rose withered
fox gone
still expecting a card

To the poets reading the card at the University of Macau, the boy on the letterbox was none other than Antoine de St Exupéry's little prince, sad for company, but full of expectation. Was that the intention of the card's makers? It doesn't matter. The point is that there is a need to form an understanding of ideas and images in order to respond to them. So the conversation, in the form of art, is unpredictable, in just the ways that the work of art needs to be. Here's another, reflexive, example, of expectation being playfully overturned:

your cards from the stars
I write back when they come
because I'm a stamp collector

This book is a pedagogy-practice-theory package. That's to say it presents the practical results of a collaborative pedagogic plan – to bring Visual Studies and Creative Writing students into conversation through art practice. The essay which introduces the book situates the art and pedagogic practices at stake in its making.

But the work is better than the talk and so much of what's meant is between the lines. How far is it between the lines of a haiku? Let's leave the last word to the last poem in the book:

a sparrow leaps
ten thousand *li*
just one step on the map

between collaborative haiku and picture postcards



遊走於俳句和明信片之間
詩情畫意 between
collaborative haiku and picture postcards



Books of Poetry Translation by ASM

- 2007
Meng Jiao: Bird in an Empty City
Li Yu: Song of the Water Clock at Night
Nalanxingde: Tryst
Xin Qiji: Clear Echo in the Valley's Depth
When Fish Close Their Eyes (by Yao Feng)
Ke Yuan Wen Kan Ao Men (Kit Kelen's Macao)
- 2008
I Roll the Dice: Contemporary Macao Poetry
Pluck a Lotus for Pleasure: Women Poets of the Song Dynasty
As From the Living Page: one hundred poems for Yao Feng
John Mateer's Republic of the East
- 2009
Fire Rumoured About the City: Fourteen Australian Poets
Portuguese Poets of Macau
Fragrance of Damask: Women Poets of the Tang Dynasty
Shifting Borders: Macao Poems by Leung Ping-kwan
- 2010
In Brief: poems by Yao Feng
Amblings: selected poems by Leung Ping-kwan
China Years: selected and new poems by Kit Kelen
Wombats of Bundanon: Twenty Australian Poets
Strolling: poems by Song Zijiang
To the Single Man's Hut
Birthplace: ten poets from Guangdong
The Peacock Flies Southeast: an anthology of the Han Dynasty poetry
Shadows of Flowers Fall across Shutters: an anthology of the Yuan Dynasty poetry
Yu Xuanji: hard to find a loving man
Li Qingzhao: spring hides in the little room
- 2011
The Noise of Exchange: Twelve Australian Poets
Rae Desmond Jones: Decline and Fall
Anna Couani: Small Wonders
Philip Hammial: The Beast Should Comply
Alan Jefferies: Seem
Greg McLaren: After Han Shan
The Moment in China: Poems by Tsai Yim-pui
Estória da Primavera: Han Lili
Here: Sussana Un
Tricks in my Pocket: Kong Kong
- 2012
Mapa Refeito: Leung Ping-kwan
Stars among Stones in Water: Selected Poems of Liu Rushi
Best of Both Words: Classical Chinese Poetry in English Translation
A Goldfinch Instant: Poems by Paul Friedrich
None So Raw As This Our Land: Sixteen West Australian Poets
A Pond in the Sky: New and Selected Poems by Agnes Lam

between

collaborative haiku and picture postcards

created by students and teachers
at the University of Macau
and
Lingnan University

project co-ordinated and edited
by Carol Archer and Kit Kelen

between

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Cover Image by Chan Ka Ying (Stella) and Lwo Yuen Yu (Clara)

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Special thanks go to Connie Chan of Centre for Japanese Studies, George Watt and Goretti Chan of Pearl Jubilee College of University of Macau for their assistance and support of this project.

This publication is a joint project between staff and students of Lingnan University Department of Visual Studies, University of Macau Department of English Creative Writing Program and Pearl Jubilee College.



Published by ASM

General Post Office, PO Box 1507, Macao S.A.R.

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The artists, authors, and translators of these works assert their moral right.

ISBN 978-99965-42-60-2

The original text in this volume is the English
Indonesian translation by Chrysogonus Siddha Malilang
Portuguese translation by Gustavo Infante, Ana Cristina Ferreira de Almeida Rodrigues Alves
and Maria de Almeida Alves
French translation by Béatrice Machet
Japanese translation by Hiroko Izumi and Miho Ando (assisted by Connie Chan)
Chinese translation by the authors

Forty picture postcards

Collaborative works produced by students of Lingnan University Department of Visual Studies

Understanding Drawing class 2012

Irene Lam Kit Man, Ng Emily R, Chan Chak Hang, Jenny Lo Wing Yan, Stella Chan Ka Ying,
Karen Cheuk Ka Yiu, Jessie Cheung Kit Yi, Sarah Fung Ka Yan, Silvia Cheung Po Chi, Verna Kai Yuen,
Kam Wan Sze, Mercury Lai Cho Kiu, Ben Wong Sui Ting, Charlie So Wing Yi, Clara Lwo Yuen Yu,
Dora Lui Ka Yi, Jimmy Li Kam Fung, Jane Leung Hoi Kiu, Bamboo Kwan Mung Chuk, Grace Ip Chun Yan,
Gary Guo Yingzhe, Nancy Chu Wing Nam

Contemporary Drawing class 2013

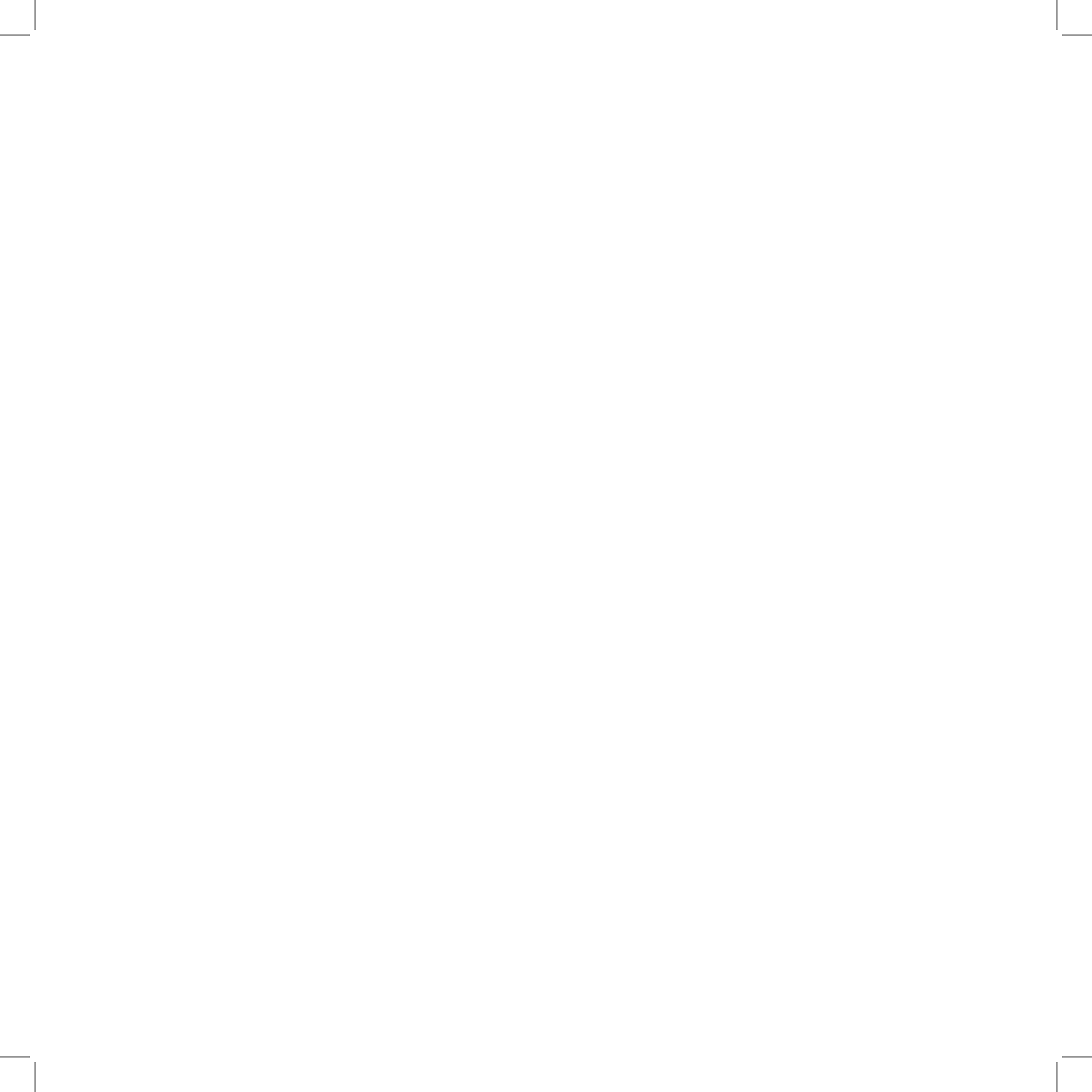
Becky Chan Hiu Tung, Yanyi Choi Yan Yi, Grace Ip Chun Yan, Cooby Lee Wing Tung, June Li Yuen Kwan,
Shan Ng Wing Shan, Sanny Tai Shan Ni, Hazel Xie Dongyu, Minnie Cheung Mei Ling, Water Kwong Ka Ming,
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Jenny Lo Wing Yan, Dora Lui Ka Yi, Frieda Luk Shao Shin, Chelsea Tse Man Wai, Marina Wu Shuk Wa,
Yanki Yeung Yan Ki, Cici Zhang Wenxi, William Seung Wai Lam

Forty haiku

Collaborative works composed by students of University of Macau Department of English

Creative Writing classes 2013

Nicholafei Chen, Echo Lin Jing, Mona Liu, Fish Zhang Yiru, Chrysogonus Siddha Malilang, Jordan Liu Xiaodong,
Penny Fang Xia, Camellia Wei Jing Ying, Melody Xie Yanjuan, Candy Tang Ting, Terry Yang Leifu,
Daisy Wang Haijuan, Simon Yung, Vivian Lam Hoi Weng, Leong Nga Wun, Abbie Sam Kin Cheng,
Lydia Li Di Ye, Calvin Lam Chi Meng, Johnson Day, Debrah Ao Ieong Sio Hong, Amy Leong Wai San,
Phoebe Leong Weng San, Alexiel Yang, Maria Liu Yueyang, Pingping Huang, Sherry Ziyun Qiu, Eileen Guan Ziyu,
Phoebe Feng Ruixue, Angel Yan Anqi, Iric Wei Lin Ou, Joe Xiangchen Zou, Vicky Chan I Lei, Angela Medeiros,
Alyse Fan, Bella Tam, Kelvin Chao, Vivian Sin Man Teng, Joyce Leong Un Hei, Blair Lam Choi Hong, Mandy Lam,
Arices Un, Angus Sou, Zephyr Chen, Jet Fu, Ann U, Fanta Lao, Winnie Lei, Andrew Ao



between

a little manifesto

The poet produces the beautiful by fixing his attention on something real. It is the same with the act of love.

Simone Weil, Gravity and Grace

Let us work on in silence. It is the only way to make life bearable.

Voltaire, Candide

Haiku and postcards – what’s the connection? How do they fit? Why have we put collaborative haiku and collaborative drawing postcards together in this book? The answer is that we believe, for a number of reasons, that theirs is a marriage made in heaven. But perhaps a little explanation might be useful for those not so familiar with these particular art forms.

Haiku are little poems – the smallest popular poem form in the world. Postcards are a means of quick communication, a way of sending a spontaneous message. Both haiku and postcards are forms of personal expression surviving today from ages past. In other words, neither haiku nor postcards are products of today’s cutting edge communication technologies. Both of them carry some sense of nostalgia for old ways of relating. Perhaps paradoxically though each of these art forms is also of the moment; haiku and postcards are ways of recording, of remembering, of sharing, the fact of having been somewhere very particular in time and space.

The haiku and the postcard each also offers a perfect vehicle for the making of art on a minimal scale; in one case the art is of words, in the other case it is made with paper, marks, pigments. The haiku and postcards in this project each have multiple makers – people who have worked together to create an

artwork, whether of word or of image. Haiku and postcards are highly portable and therein lies their beauty as models for creative practice. Each makes the moment portable but each also makes the practice of art something portable for the apprentice artist/poet to bear in mind. Let's approach these art forms-as-learning-experiences one at a time.

Haiku

Why is making a haiku good training for making a poem more generally? Quite simply because although a haiku is very short it still has to do what every poem has to do; principally it has to take its reader somewhere s/he couldn't have expected to go when s/he started reading. And that journey needs to be worthwhile in some way, needs to involve some kind of discovery. A haiku has the impossible task of capturing and preserving the moment so that it becomes available to the reader as a moment s/he might have experienced. Might have but hadn't! Haiku aren't memorable merely as moments one might have experienced; they're memorable because they open our eyes to what we wouldn't have otherwise seen, even if it was staring us in the face!

Every haiku should be some kind of *satori* – a slap in the eye. It's for the experience of that slap in the eye – attention to presence, being in the here-and-now – that the reading and making of haiku is valuable.

A minimal definition then. A haiku is a three line poem, of some particular here-and-now, usually with some subtle seasonal reference, and it should involve two 'turns', such that from reading the first line we shouldn't have been able to guess where the second line was to take us, and from the second line we shouldn't have been able to guess where the third would go. It's hard to do all of this in three lines (and ideally in seventeen syllables) but if you can then you have learned to do what every poem essentially has to do.

Practice is always better than theory in the same way that making and being with art is always better than talking about it; and the beauty of learning to make haiku as a means of learning to make poems is this – once you understand how a haiku works, then a memorized haiku becomes a way for you to internalize what a haiku is and does. Memorize what is possibly the most famous of all haiku, Basho's 'frog-pond' haiku, and you will get the idea:

the old pond
a frog jumps in
plonk

Think about how and why these lines work as a poem and you will have learned a lot, not only about haiku, but about poetry more generally.

Postcards

Why is postcard art good training for the student of drawing? As with haiku-making, the deliberately small scale encourages the apprentice artist to focus her skills by engaging in a short making-event. Despite its small scale, a postcard-sized picture needs to ‘work’ – compositionally, aesthetically, and communicatively. This process entails making use of various materials and tools in order to deploy mark, line, tone, colour, and pictorial space to good effect. The postcard is constrained by the fact that it is work literally ‘on the way’ – it bears an address, and needs at least one postage stamp, because it is going somewhere. In the case of this project, the postcard is going to be received by a second party who will respond to the first party’s drawing by completing it. The making-event itself is thereby intrinsically relational, entailing gift-giving and reciprocation (which we discuss a little below).

As with haiku, the key to pedagogic efficacy here is the exercise of freedom within a set of constraints. The basic constraints are, initially, that students work on A5-sized pieces of heavyweight watercolour paper which need to be addressed and sent through the post to a collaborator¹. For the receiving collaborator, whose role it is to complete the card using drawing, painting and/or mixed media, an additional constraint has to do with the work already done. Apprentices share their skills, ideas and inspiration through this turn-taking procedure. They practise working together, but (paradoxically) work alone to do it. The stress of face-to-face collaboration is taken out of the encounter, so that each artist has her moment to work, with attention, with the moment given. In this set-up, artists work separately, each with time to reflect on the here-and-now of the art object they are collaboratively making.

The process appears to be a subversion of the ‘original idea’ of the postcard in this sense: postcards traditionally consist in the spontaneous capturing of one person’s present experience for the future benefit of the card’s recipient. The original nineteenth century idea of the postcard had something of the spirit of a gift about it, but the event it suggested – a person away from home writing to one at home – did not necessitate reciprocation. Sending a postcard originally only made sense if you were away.

Collaborative postcard drawing might in this light seem somewhat odd, a subversion for art’s sake of the postcard’s original practical intention, but what is at stake here is art as communication – the communication

of moments of creative engagement. The collaborative postcards in this exhibition posit three key moments – the moment of initiation, the moment of response, and the moment of the finished work's reception. In every case what delights is the magic of having playfully managed to fit these moments within the constrained format of the postcard. Upon further reflection, it is clear that this kind of play is actually close to the original spirit of the postcard, which in many cases could bear almost any kind of image on one side but only a strictly limited number of words on the other.

What does the student of drawing learn from the process of making postcard pictures through collaboration? From the particularity of practice within defined parameters the apprentice artist learns the valuable lesson that to the extent that there is such a thing as (perfect) freedom of expression, it will always be constrained by the materials and tools at one's disposal, by one's current level of proficiency with them, and by the various kinds of conceptual framing which make any art (including the art of haiku) possible.

A History of the Collaboration

Each of the separate activities which meet in this book (the making of the haiku and the making of the postcards) is independently a collaborative project. So this book represents the product of a process which is a collaboration of a higher order, that is, a collaboration between collaborations. We, the authors of this piece (Kit Kelen and Carol Archer) have our own history of collaboration, as makers of cross-media artworks, as teachers, as collaborative postcard makers, as designers of curriculum and of pedagogic practice, and as researchers. Our collaboration in creative pedagogy began more than twenty years ago, in Kyoto, when we started and ran a small language school together.

A few words about us and our creative collaborations to put the current pedagogic cooperation in context. We have been working together on art and poetry partnerships for more than ten years now, starting with *Tai Mo Shan/Big Hat Mountain* in 2000 and most recently with *Time with the Sky* in 2011.² These, and some of our other creative collaborations, have taken the form of exhibitions of drawings or mixed media works accompanied by poetry, published also as books that double as exhibition catalogues. In every case the most important thing has been the collaborative practice, a process that eventuates in books that constitute its 'trace', though perhaps not merely that. As Stephanie Springgay writes:

Too often works of art are considered to be the traces left from processes of meaning production, rendering art as a static object. Yet, the visual as a bodied process of knowing and communicating focuses our attention

and emphasizes the in-between and the un/expected spaces of meaning making, where art becomes an active encounter (9).

Whether you are with us here in this argument or further on in this book, reading what is pictured or picturing from what you read, art is embodied in the encounter. But the encounter in the here-and-now bears traces of those past meetings that have enabled it.

This book is the result of the interweaving of two long term collaborative projects – one at the University of Macau, making and translating little poems; the other at Lingnan University in Hong Kong³, making little pictures with the aid of the Hong Kong Post Office. What you hold in your hands now is the product of a collaboration between these existing collaborations. Lest this all seem a little confusing, let's quickly disentangle what's involved. In the 'between project'; and in the book entitled *between*, we witness the product of many layers and rounds of collaboration. These involve collaboration:

- between students in a class (students of Drawing, students of Creative Writing);
- between classes in an institution (Drawing classes at Lingnan University; Creative Writing classes at University of Macau);
- between students and staff connected with the University of Macau's residential Pearl Jubilee College and Creative Writing classes. Members of Pearl Jubilee College have been key players in the collaborative work of putting this book together;
- between authors and translators of works, who rotated hats to get the necessary tasks completed – that is, all the poets were also translators and vice versa;
- between Lingnan University and the University of Macau (universities on either side of the Pearl River Delta);
- between teachers, graduate students, and undergraduate students;
- between Poetry and Drawing (as complementary means of creative expression)

We think you can see why we have called this project *between*! It is the first of a series of democratically evolving collaborations to involve Lingnan University's Drawing students and the University of Macau's Creative Writing students. We join hands across the Pearl River Delta to produce works neither side could have made just by themselves. The encounter is productive and based on mutual respect for the creativity that we utilize, separately and collaboratively, to make art. In the case of this first published outcome in the series, it is University of Macau students who respond with poems to the finished collaborative postcards from Lingnan University students. In later iterations of the project the initiator-responder dynamic will be reversed, and reversed again.

We think it's important for the reader to bear in mind that what s/he sees in these pages is the result of a pedagogic collaboration, that's to say a collaboration in the design of a learning process. The results (drawings and poems) printed in these pages are evidence of collaboration that takes place inside and outside of the classroom. And, importantly, it is an open-ended, ongoing collaboration. So this book is by no means a 'finished work' or a 'summing up' of what went before; on the contrary, it is a convenient snapshot of work very much in progress.

Below we will explain a little of where each project came from, in terms of immediate antecedents. It's important to acknowledge now though that our ideas about collaboration didn't spring fully-formed out of thin air. They too have a history. Before we go to the nuts and bolts of what happened in and out of our classrooms, we want to present some alternative (though complementary) theoretical frameworks for the activities we describe.

Play, Gift, Perruque

In his 1938 classic *Homo Ludens*, Johann Huizinga argues that play, by no means a uniquely human attribute, is nevertheless definitive of human potentials. Psychologists and philosophers (from Plato to Dewey, Jung to Winnicott, Montessori to Vygotsky) have attested the value of play in learning and in creative processes, as have theorists of creativity. The presence of a coherent yet not overly rigid set of rules is an important way to stimulate 'meaningful play' and creativity. As David J. Getsy (2009) argues in his essay 'Pedagogy, Art, and the Rules of the Game':

Rules determine the direction of play but they should be open enough to allow for creative and strategic operations within the space of play bounded by them. That is, the rules of the game create the preconditions for engagement and creativity. They constrain the players but that constraint itself provides the opportunity for adaptive and innovative activity. In short the alternate or virtual zone of relationality that rules establish provides a means to focus creativity into problem solving, strategy, and identification within the game (130).

Just as the role of play has been well recognized, so there is a long and diverse lineage in educational theory (from Confucius and from Plato on) that suggests the efficacy of dialogic methods of apprenticeship (creative or otherwise). In more recent times, theorists as diverse as Dewey and Bakhtin and Buber, Levinas and Gadamer, Habermas and Gordon Wells have contributed to an understanding of the role of dialogue in the ethics of learning in and between cultures. Above all, the Critical Pedagogy of Paulo Freire has been instrumental in framing, for educational theory and practice, the liberatory possibilities of dialogue in

education. Freire imagined dialogue as a means of empowerment and as an escape from what he described in *The Pedagogy of the Oppressed* as the ‘banking’ model of education – that view which sees students as ‘empty vessels’ needing to be filled with the knowledge imparted by their teachers. Such harmful assumptions about learners and learning objectify the student and inhibit her creative power (77).

Freire’s critique of ‘empty vessel’ thinking has particular relevance to the learning context from which we are writing. Long before Freire, John Dewey criticized the anti-democratic regimentation of the traditional classrooms of his day. Classrooms in what has been described as the Confucian Heritage Culture world (that is, East Asian classrooms⁴) are almost always arranged in the neat rows which Dewey characterized a century ago as a design suitable for the sole purpose of individuals listening en masse, a learning environment which physically resembles an examination room (50-51). The massive proliferation of higher education in the Chinese world in recent years has by and large seen a proliferation of such settings. This observation by no means suggests that students in these contexts have been successfully indoctrinated as passive and conformist subjects. Far from it. We would argue that the expansion of higher education in Greater China today has massive liberatory potential, but that this potential is mostly exercised despite the prevalence of institutional norms and practices that reinforce the smug inertia of those who won’t think beyond teaching as they were taught.

Making postcards together and making haiku together are examples of learning that takes place through play. Both depend on the presence of individuals to a dialogue – a dialogue that has the genuine purpose of making something tangible together. The project in question right now, evidence of which you hold in your hands, has evolved from previous collaborative engagements; we intend further projects to evolve from it. In planning to make that a reality, we make the point that the collaboration is evolving; no project is the same as the one which preceded it. So what we witness here as participants and as designers in this ongoing collaborative process is not simply a case of fitting creative activity into an existing framework. Rather, it is the creative evolution of a means of making which is necessarily a means of learning. Making, learning, designing process – these things may be abstracted for the purposes of discussion – but in practice, in and out of the classroom, they are the one activity. What the principle of play suggests here is that the apparent repetition of creative activities – the form within which play takes place, for instance, in the one classroom, over weeks or semesters – is never simply that. The work evolves and works of art evolve, because we are together, in dialogue, at play.

Important also to both haiku and postcard projects is the notion of *The Gift*, as famously theorized by Marcel Mauss in his influential 1925 work of that title. In colloquial usage, the word ‘gift’ is used to suggest objects and exchanges that are extra-economic, and where normative conditions of value are transcended.

But in *The Gift*, Mauss demonstrates that gifts also entail obligations – to give, to receive and to reciprocate. According to Mauss, gift-giving results in gains in the prestige of the giver. If the accumulation of wealth is a characteristic feature of capitalist societies, expenditure and giving are the defining feature of societies of the gift. Gift economies are thus primarily relational, and all kinds of things, from people to services to favours, may be drawn into gift systems. Gift culture may be associated with pre-capitalist economies, but it has ongoing social significance within the societies of modern developed economies.⁵

The relevance of such theorizations of the gift for the projects discussed here is that the work exchanged between collaborators, and the finalized collaborative pieces may be better understood in terms of the mutual obligations of a gift economy than in the globally-imposed terms of a university's assessment scheme. Motivation in these projects has more to do with establishing peer-level interpersonal commitments that take the form of creative productivity, care and timely response, than it has to do with meeting institutional credentialing objectives. Further, these projects are purposed to distract students from obsessing about grades and teacher-measured performance, so as to keep them focused on the 'real' activity of making and understanding something together through drawing and through writing.

In this sense, axiological questions are to the fore in designing course task/assessment rubrics, and participation in the projects described may be understood institutionally in the terms Michel de Certeau (1988) has theorized for the *perruque*⁶ – a theft of time from official consciousness. The claim being made, through these theoretical connections, is not that we have re-invented a learning-fun-doing nexus in education, but rather that we are sneaking it up the ever more serious rungs of the academic ladder. The academy wants to accredit its good subjects, as individuals, primarily on the basis of their normatively-regulated competition with other individuals. In contrast, we want people to learn together by doing together, to be empowered in that process, and to make meaning in that process. We want them to express generosity and to receive each other's blessing in that process. We believe that the work of imagination is among the most fundamental of blessings. We want to build apprenticing processes that allow people at different stages and levels to experience and learn together through creative play-which-is-work. Along the way we will render to Caesar what must be rendered⁷ and we will keep in mind that that is what we are doing when we are doing it. All of this activity, we might add, is public-spirited: the academy needs its imaginative anathemae, reassurance that it might be saved from itself and thus allow genuine democratic learning – in the sense of dialogic play – to take place. Pedagogy too is an imaginative art.

It is interesting to think of haiku and postcards, both independently and concertedly, as thefts of time from official consciousness. They preserve not only the moments to which they refer, but here-and-now thinking

and ways of being. In this sense they are thefts of time from the outcomes-orientation that dominates their institutional contexts. Viewed another way, they may be seen as reclamations of presence from a world which seems bent on whisking the moment away from us so that we feel less and less as if we have lived it, so that we feel less and less as if we are actually living.

What does it mean to make art from the preservation of moments? In one sense, it is to fight the losing battle which is perhaps at the foundation of human consciousness and culture, to fight time's erosion of presence and memory and selfhood. This losing battle has inspired the most fundamental of technologies, writing and drawing being the most obvious examples. On the other hand the exercise of here-and-now consciousness is an art in its own right. Simone Weil suggests in *Gravity and Grace* that attention opens onto 'an apprenticeship in which the whole soul and body participate' (24). Attention finds its ideal form, for Weil, in prayer. For her, 'the virtue of humility is nothing more nor less than the power of attention' (128). Attention, in our view, is an important life skill, and one much against the grain of contemporary life with its noise and distractions. Attention, in the sense of presence to the moment – to the question, to another person's words and art and being, and to the task at hand – this is what pedagogic projects should facilitate.

We close this short excursus into theory with two little Deleuzian ideas – that of a 'minor art'⁸ and that of the 'rhizome'⁹. Shakespeare didn't write haiku. Picasso may have sent postcards but they're not what he's remembered for. Haiku and postcards are not central to the canon in their respective fields. In this book we have brought together two arts of relatively low 'cultural capital'.¹⁰ Their meeting here between these covers is a conjured serendipity, and the product of a long conversation. The story of these connections has nothing to do with a grand narrative involving disciplinary hierarchies or inter-institutional cooperation. There is no arboreal architecture for those on the ground to praise. The story of these connections has nothing to do with any grand narrative about inter-institutional cooperation. It is a grassroots event, the mechanics of which might need a little explaining. Imagine a tunnel under the Pearl River. It isn't there. That's why you have to imagine it.

The Idea of Apprenticeship – Induction into a Craft

Teaching is an art of facilitation. Dialogue, play, attention – do these things take place in a vacuum, without purpose, without guidance? Not at all. The collaboration described here is an instance of learning within and despite the institutional framework of the normative and norm-producing academy. It is offered as an instance of the expression of imaginative freedom. How is imagination expressed? In a context, through

media, with learned methods, within constraints. And because there is so much disincentive to creativity in the modern ‘developed’ world, and in the increasingly business-focused academy, we need to motivate people to work imaginatively so that they might begin to realize the creative expression of which they are capable. One of the ways we do this is to keep the emphasis on making – that is to have an agenda focused on imaginative production. In teaching Creative Writing and Drawing, motivation to make work is enhanced through an emphasis on publication, performance, exhibition and other forms of research expression. Doing these things in English in the non-English speaking context of the East Asian university has the added effect of providing the language learner with a real life task-based learning experience (as opposed to the often ‘pretend’ situations of the essay-focused academic classroom). So the dialogue and play and attention required by the projects we describe keep practical productive goals in mind, and they result in what some academic bureaucrats crassly term ‘deliverables’. We embrace the paradox that teaching which gives primacy to the learning process will be most effective when production goals are kept to the fore.

The genuine productive dialogue is an autonomous learning event; the conversation knows where it’s going because its aim is to make something. Skill is required to realize the making. Skills needed to express oneself are gained by doing things together with someone who knows how to do what needs to be done. At stake here are the autonomy of the apprentice maker and the authority of the craftsperson (the one who already has developed her skills). Think of the two at either end of a seesaw, on which the doing is interrupted now and then by necessary conversation. The seesaw isn’t simply stuck up or down; it’s mostly in a friendly mutually-agreed motion and with a fair bit of sliding around to keep the movement smooth, and to balance the weight of skill and energy on either side.

Expectation plays a large role in such processes. We learned to crawl and walk and talk in large part because it was expected of us. The simplest means by which a teacher succeeds in nurturing the abilities of students is to expect great things of them – by for instance expecting them to get on the seesaw of the conversation about how to learn to do art, by expecting them to make haiku and postcard pictures together. Teaching is an art of facilitation, and teaching creative practice is much less about telling people the truth they must know than it is about creating the productive conditions in which tacit learning can take place, so that students find their own truths.

So, now let us explain in outline how the haiku were made and how the postcards were made, prior to and during the collaboration documented here.

Making Haiku Together

In the gardens of Kagoshima Castle, in Kyushu, as it was reported to us on a visit long ago, guests would play a picnic game that entailed making haiku collaboratively at three different spots along a stream running through the gardens. The first group would make a first line and a little paper boat to carry it downstream. The second group of picnickers would watch out for the boat with the first line of the haiku, pluck it out of the water, discuss it and together create the second line of the poem. They had to agree together on a turn – a way of making sense of the first line in a way that could not have been predicted. Then, when they had their second line, they would add it to the first, put the paper back in the boat where it would sail on to the third group who were waiting to finish the poem.

Already in this pastime we have a model for the activity in this book – a collaboration of collaborations, balancing separate and collective work, allowing attention to shift from the moment of one party to the moment of another. Communication delayed in aid of art. In the classroom there are various ways the Kagoshima Castle Method can be simulated. Once students have the concept of what a haiku is and what it has to do (as introduced earlier in this essay), then we can begin to play at making.

Individuals make first lines and pass these on to neighbours in groups of three. Groups of three make first lines together which they pass on to a second group. The second group adds another line and passes the first two lines onto a third group who finish the haiku. Three, and its multiples, is the magic number for haiku-making activities in class. After several rounds of this activity (a process that entails groups of three re-forming in various ways), ideas for haiku and complete draft texts are presented to the class for editing on the whiteboard – an activity led by the poet/teacher. Along the way, students have had reinforced for them the essential criteria for haiku – the three lines, the two turns, the here-and-now-ness (being in and of the moment), seasonal reference where possible, the idea of satori, the need for surprise. But it is at this point, when the re-drafting process begins, that negative criteria come into play. Is a particular text a haiku? Is it working? Are there ways in which it could be better? Students learn probably at about this stage in the process that haiku have no titles, that they typically have no punctuation, they have no rhyme, no abstraction, no simile, and in principle no metaphor (though typically haiku involve a lot of associative, metonymic, play). There are many things haiku are not and don't do. The 'rules' in this sense are revealed only on a need-to-know basis, on the principle that, in the development of a skill, tacit knowledge should always be given priority, and explicit knowledge should be resorted to when a question arises or when a question is asked. This is a dialogic method of work which is play. The premise behind it is simple – we learn a great many fundamental skills in life in large part because, as already suggested, it is expected of

us. If learning to crawl, walk, talk are like this, then so is self-expression. So it's healthy to expect people to follow examples, gestures, attitudes that are offered by expert help with their interests in mind; and it's healthy, likewise, to engage a meta-discursive awareness of what's happening when the conversation brings us there. In the present instance, we can say however, the more time spent in the haiku (and learning from being there) the better.

Groups draft haiku in the classroom and the haiku are written on the board and edited on the board. A good first line is tried out with alternative second lines, then third lines. Many ideas and fragments and lines are discarded along the way in this process. The teacher leads in the process of judgement and explanation and the editing that follows from these. Students learn from judgements and edits in which the whole class participates. They are then able to apply this logic in their group attempts to make next haiku.

In the case of the current collaboration with Lingnan students, once they'd had 'basic training' in haiku making as described, University of Macau Creative Writing students responded to the postcards which they had viewed in a slideshow format in class. Running through the slides a first time, students were asked to make a 'one-word connection', of the stream of consciousness kind, with each card. Then on subsequent viewings they decided which card/s they wanted to focus their creative energies on. Students also had the slideshow sent to them as an email attachment which they could access at home at their own leisure. So they had the opportunity, as individuals, to spend time with the cards on which they were working.

And the process of proposing draft haiku and editing went on through the email group list as well. Here's an example of how one haiku progressed, with advice from the teacher, from draft to completion through the online process. Here was a first draft:

*Beautiful legs of a young lady,
a mosquito bites on it,
ouch*

The teacher's initial comment was:

two problems I think

*1 – you have a turn between the first and second lines but not between the
second and third ... i.e. it's not surprising that the mosquito of the
second line would cause something like pain in the third*

2 – ‘ouch’ is not really the right word for a mosquito bite in English –
‘ouch’ is more appropriate for when someone hits you

so — how to make things just a little more surprising? And can we make things more subtle? That is, can we suggest a story
here so that the reader has to do some work to find out what’s happening?

The next draft was:

*beautiful young lady’s legs
tiny wings are hovering
red spots itch tomorrow*

The teacher’s comment was:

*20 syllables now – so it’s a bit long
and the reader has to do some working things out (maybe too much)
but now we do have two turns*

let’s try to shorten and simplify – get down to essentials

*lovely young legs
tiny wings hover
red spots itch tomorrow*

*15 syllables now, so we have two syllables up our sleeve
if I could I would use them to make the mosquito beautiful*

*lovely young legs
wonderful wings beat the air
red spots itch tomorrow*

*now we have 17 syllables
what I like about this haiku we have now is that we have really surprising cumulative turns
i.e. – line 1 the reader thinks it’s a girl*

*after line 2 maybe the reader thinks of an angel
and only after line 3 will the reader think mosquito
so we have some genuine surprises here to make this a haiku!*

We think this one-haiku snapshot gives the observer an idea of how the process unfolded as play and as dialogue, and how the craftsperson-apprentice roles operated at the micro-text-making level. Once we had the whole set of forty haiku to accompany the postcards, the translation process began, with three classes of undergraduate and postgraduate students plus PhD students involved in the Chinese translations. French translation was done by Beatrice Machet, teacher of one of the sections of the 4th Year undergraduate Creative Writing class, Indonesian translation by PhD student, Chrysogonous Siddha Malilang, Portuguese translation by the Portuguese Department's Ana Cristina Ferreira de Almeida Rodrigues Alves, and Gustavo Infante, Japanese translation by the Centre for Japanese Studies' Hiroko Izumi and Miho Ando.

As a classroom activity there was as much value in the poetry apprenticeship from the collaborative translation exercise as from the collaborative haiku making. That's because making a new poem in a target language from an existing structure (in the form of a poem that works) will be one of the most effective forms of training a poet could have. The translation process also had the effect of spreading authority for the text to be published; so the apprentices in the piece got the benefit of witnessing the skill and inspiration of more craftspeople.

Making Postcards Together

A 'normal' postcard corresponds to a particular temporal pattern. It records three distinct moments – the act of writing, the proximate experience to which that writing refers (a holiday, a visit to a city or museum where the card was purchased). It records an 'institutional' moment in which the stamp is marked by hand or machine. These 'moments' may vary in duration – it may take more or less time to write the card, the experience it describes may be short or long. And while the postmarking itself will always be a quick event, it marks a point near the beginning of a journey, from postbox or post office to recipient, that may take days or weeks.

A two-person collaborative drawing postcard includes all of the above moments, repeated by each of two collaborators and both sets of temporal record/trace are compressed into one physical object. Do these moments coalesce as one? Their situation resembles Michel Foucault's notion of heterotopia, where locations may be considered 'internal relationships between points and elements ... mutually irreducible

and entirely unable to overlap each other' (176 ff.). In her article 'Navigating in Heterogeneity: Architectural Thinking in Art-Based Research', Catharina Dyrssen writes:

heterotopias are locations that carry a complexity by connection (direct, referential or conceptual) to other places. Such complexities may be difficult to grasp through logical thinking, but they may be investigated through the artistic modelling activity and, possibly, revealed in their richness of information and connections. (230)

In engaging the idea of the postcard with the idea of making drawings collaboratively students participate in a set of contradictions, for which the idea of heterotopia provides a key. The dialogue without words – through collaborative art-making – makes for its later reader a work of places and moments which are not one.

Prior to the present cross-arts inter-university collaboration, collaborative drawing postcard projects had been in progress at Lingnan University for two semesters. These projects complemented the 'official' curriculum of the 'Understanding Drawing' and 'Contemporary Drawing' classes.¹¹ These two courses differ. The first is introductory in nature, and aims to enhance students' appreciative, analytical and expressive skills in relation to the medium of drawing. Much of the content of this course was teacher-determined; it included still life arrangements, plaster objects and busts, the human figure, Hong Kong genre subjects, and canonical works of Western art. The postcard project, however gave students the chance to widen their sights. The subjects that students chose to depict included animals, people, bizarre contraptions, landscapes, town and cityscapes, interiors, carnival and circus scenes, outer space, and fanciful worlds. The 'Contemporary Drawing' course, on the other hand, aims to engage students – analytically, art-historically and experientially – with contemporary drawings from 1980's to the present. It is organized along theme-based lines, so that students engage with drawings that reflect on time, history, memory, place and home. In keeping with this curriculum, students chose a common theme to explore through their cards, and their collaborative postcard work was entitled 'Place and Home.'

The postcards of both classes were free in ways that the 'taught' curriculum was limited, and allowed kinds of learning that extended those happening elsewhere in each course. In both classes the range of materials, techniques and styles that students brought to the postcards was broad. They used watercolour, ink and acrylic paint, coloured pencils and pens, and collage in addition to the pencil and charcoal that were the main materials used in class. They brought to the postcard project the language of graphic design, book illustration and cartoons, of Chinese ink paintings of bamboo and of mountains and water (*shan shui*), as well as Modernist painting styles such as Surrealism, Post-impressionism, and Expressionism, and

approaches inspired by contemporary drawings. In working out the detail of their individual/collaborative subject matter, both groups of students made the curriculum their own – choosing to represent Hong Kong and Lingnan University, including its main plaza, rooms in the student hostel (which is where most students live during term time), familiar local scenes and other, real or imagined, places and situations.

Feedback collected at the end of each semester provided valuable insights into the pedagogic efficacy of collaboratively drawing postcards. Students enjoyed the novelty of the project, the pleasure of receiving a card in the mail, and the surprise that inevitably accompanied receiving their own postcard ‘start’ back after it was completed by the collaborating artist. Observing the progress of the project, it was clear that the student-participants were strongly motivated not simply by their enhanced role in the course curriculum, but by the efforts of their peers. Students challenged each other to work in new ways, adopt new styles, techniques and subject matter, and ultimately to achieve more impressively than prior performance would have suggested.

Anticipation and excitement highlighted by project participants were important motivating factors. Each posted card took time to reach the hands of the student who would finish it, and after its completion, there was a further delay as it re-entered the postal system and made its way back to its ‘starter.’ As the students’ feedback made clear, the wait for postcards was felt to be enjoyable and exciting since what they received was so often a welcome departure from their expectations. The project might thus be described as an instance (drawing an analogy with the ‘slow food’ movement) of ‘slow art’. It is ‘slow’ not simply because it takes longer to prepare, but because it demands a greater degree of personal awareness at each stage of its development than does its faster counterpart. In cognitive psychology, anticipation is described as an ‘activity consisting of evaluating the future state of a dynamic process, determining the type and timing of actions to undertake on the basis of a representation of the process in the future, and, finally, mentally evaluating the possibilities of these actions’ (Cellier, 35). Planned processes always involve anticipation since

...planning consists of building a simplified schematic representation of a task, breaking it down into sub-goals, the aim of this being both to save cognitive resources and to be action-oriented: planning is teleonomic, i.e. it is directly linked to the achievement of a predefined end (Lini et. al., 5).

The converse, however, is not the case. It is possible to anticipate something without having a plan or a conception of what that ‘something’ will be.

Both kinds of anticipation played an important role in the collaborative postcard project. Students found the project exciting because the mental predictions that they made about cards they had started were so

often proved wrong. This ‘surprise factor’ was built into the project, since its rules precluded conversation about – and therefore postcard starters’ verbal influence on – works-in-progress. On the other hand, it was clearly not the case that postcard starters’ anticipation was directed towards an entirely unexpected end-result.

Each postcard ‘start’ made a substantial contribution to the overall result, and often entailed a speculative form of planning with regard to the postcard’s successful completion. To take one example, Lwo Yuen Yu (Clara) drew ‘a road with many moving cars’ expecting that her collaborative partner Ip Chun Yan (Grace) ‘would just draw some buildings at the sides of it.’¹² Grace’s addition of a waterfall delighted Clara because it was so unexpected and because it ‘brought out a contrast between a waterfall and a road,’ making use of an approach she wouldn’t have thought could have complemented her own. While ‘the hatching and watercolour seem not to match each other,’ Clara wrote, ‘when put on this postcard, they created an interesting impact’. Looking at this card from the point of view of its finisher underlines the limited extent to which the qualities of the started card influence the final outcome. Grace wrote of this card:

I was very surprised to see such a beautiful detailed drawing [and] spent a lot of time thinking of how to add things to it. In order not to steal the focus, I put watercolours in a simple way beside the street. There is an interesting contrast.

Having awaited Grace’s response with a certain outcome in mind, the surprise of Grace’s response led Clara to examine certain assumptions (regarding the compatibility of different styles, approaches and materials) that had been implicit in the result she had anticipated.



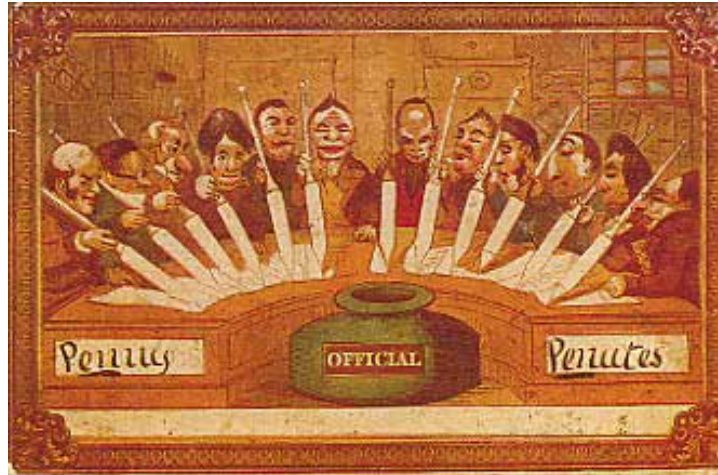
Through attention to the collaborative creative process at its various stages, students formed judgements about what made the postcards successful or not, and were able to articulate these in the feedback survey. These are judgements gained through sustained experience – successes as well as failures – of a mode of art-making which both utilized, and extended, students’ existing creative and inter-personal skills. In the absence of a presupposed or ‘model’ outcome for their efforts, students started and completed a succession of cards, reflecting on what did and didn’t work, and trying new approaches and experiments in successive cards. These postcard projects functioned for students as a zone of play somewhat removed from the official ‘judgement machine’ through which students’ work is routinely processed and quantified in the academy. The externally-oriented motivation of the assessment outcome was replaced by a stronger form of motivation associated with doing one’s best in order to ‘meet’ one’s peers.

So this is how the cards were made. The haiku appearing with them in this volume are poetic responses to these particular picture cards (as per the procedure described in the section above on haiku making). In the next round, planned for 2014, the procedure will be reversed; that’s to say the students at Lingnan University will be making collaborative postcards in response to the collaboratively made poems they receive from the University of Macau.

On Form and Subversion, Authority and Autonomy

How seriously should we take the creative business we have been describing? After all, we were only ever playing. We make no claims these are the greatest pictures ever painted, the best haiku ever written. On the contrary, everything in this book should be taken as a snapshot of ‘work on the way’ – work in pedagogy, in the process of collaboration at various levels, in the creative apprenticeship of the individual. Earlier we wrote that these efforts had no high art pretensions; in fact we have deliberately chosen humble ‘non-precious’ forms for our pedagogic purposes. Still, there is no such thing as a ‘canon-proof’ art form; that is to say, there are no formal constraints or structures in poetry or in visual art which would exclude elitist attitudes on the part of those who have them and feel the need to express them. There are famous haiku and long-canonic haiku such as the Basho one we used as an example at the beginning of this article. But with its long emphasis on group writing (and so on process/activity orientation), haiku are perhaps as close as we can conveniently come to a form in poetry which is inclusive, collaborative, welcoming, and in which we clearly get nowhere unless we can delay the potential negative effects of judgement until little ideas (images for the most part) have been allowed to resonate, protected, in the minds and hearts of the makers¹³.

With postcard making it is a similar story. The earliest ever recorded postcard, from 1840, has slightly mysterious origins, associated with the incunabula of philately. The card bore a ‘penny black’ stamp¹⁴. It was addressed to a writer in London by the name of Theodore Hook and it seems likely it was created and posted by the author to himself (BBC News). The picture on the card (see over) caricatures post office workers, so it seems likely the world’s first postcard was actually a practical joke played on the state that provided the service.



From these idiosyncratic origins it might be argued that postcards, like haiku, are an almost naturally subversive form. At least we can say that both haiku and postcards are light forms – they seem to have been dashed off, perhaps they are a little tongue in cheek. One way or another, they have trouble taking themselves seriously. For those who use them, they are what we could call minor arts, and they encourage a minoritarian attitude towards art as a participatory activity.

If the haiku challenges canonic ideas of what the art of poetry is or can be about, the drawing postcard challenges not only conventional ideas of value in art but also the relationship between the state, as the official carrier of communications, and those private citizens who choose to communicate in quirky ways, for instance by communicating through the practice of art. And the collaborative art postcard paints the state into the (perhaps uncomfortable) ironic corner of the vandal. A Post Office worker must bash the work with an inked stamp and thus obliterate part of the art. We leave it to the reader to speculate on how this might relate to the routine and unseen violence state institutions sometimes do to their citizen subjects when those subjects dare to exercise their imaginations. Likewise one might speculate on the possibility that a postal worker could experience such cards as an invitation to participate in a collaborative art-making process. In either case, these are forms full of play; they are forms that demand attention, thought and discussion, and it is for this reason that they facilitate learning.

Learning is, for Gilles Deleuze, an infinite task; ‘apprenticeship falls rather on the side of the rat in the

maze' (166). The apprentice, for Deleuze, is the one who 'attempts to give birth to that second power which grasps that which can only be sensed' (165). Such a birth involves neither knowledge nor learning per se but is what Deleuze refers to as the education of the senses. It is such that:

We never know in advance how someone will learn: by means of what loves someone becomes good at Latin, what encounters make them a philosopher, or in what dictionaries they learn to think. The limits of the faculties are encased one in the other in the broken shape of that which bears and transmits difference. There is no more a method for learning than there is for finding treasures, but a violent training, a culture or *paideia* which affects the entire individual... Method is the means of that knowledge which regulates the collaboration of all of the faculties. (165)

We learn and we grow through playing together and through the purposive conversation in which we work out how to play.

Concluding her book *Just Playing – The Role and Status of Play in Early Childhood Education*, Janet Moyles draws attention to a contradiction expressed as follows: 'the ultimate difference between children's and adults' play is neatly summed up in one final thought: Children play to encounter reality: adults play to avoid it!' (171). Teaching (re-teaching?) young adults to play together for specific creative purposes takes us to the core of this contradiction. Play is a life skill. Where the imaginative potential of play is denied, the quality of life is lessened. We live – survive, somehow – in a sea of distraction, hailed every whichway, told, in many ways and by many means, what to do and who to be. For most of us, it takes a lot of make-believe to find a way through the noise and bad information. This work of the imagination need not be confined to the passive activity of watching a video screen. It is work we can do ourselves and together and it is sometimes helped along by talking about what it is we're doing. To these ends, it's good to have an object and a project and goals in mind, however playful these may be. As Simone Weil tells us:

The authentic and pure values – truth, beauty and goodness – in the activity of a human being are the result of one and the same act, a certain application of the full attention to the object. Teaching should have no aim but to prepare, by training the attention, for the possibility of such an act. (120)

Play is paradoxically the means by which we find ourselves and find each other beyond the noise of distraction. How important is this? Learning to play creatively together is a skill of survival with significance on a planetary scale. The conversation transcends itself in art; and the object transcends itself in the ongoing productive engagement of the apprentice who is still becoming an artist because her self-apprenticeship is lifelong. This is in the nature of 'vocation'. This is where art comes from, in practice. Truth is not told

to us in a classroom; truth is in the work and is in doing the work. In the work which is art there is a truth superior to anything we might wish to say about it.

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Notes:

1. More specifically, the paper is 300gm² hot or cold-pressed watercolour paper. Deltiologists (postcard fanciers of the official variety) may, if they like, recoil at the crudity of the hand-crafted postcard.

2. Carol Archer and Christopher (Kit) Kelen were recipients of Hong Kong Arts Development Council project grants for the *Time with the Sky* 《與天度日》 exhibition and publication (2010), the *New Territories* publication (2003), the *Sleep to Dream / Shui yi Meng* installation and publication (2001) and the *Tai Mo Shan/ Big Hat Mountain* installation and publication (2000).

3. Carol Archer acknowledges the Research Grants Council of the Hong Kong Special Administrative Region, China, for its ongoing support of her research project 'Modes of Contemporary Collaborative Painting and Drawing' [2011-2014, Project No. LU340010].

4. For extensive discussions of the CHC context and defenses of East Asian learning arrangements, see Watkins and Biggs' 1996 volume *The Chinese Learner*.

5. In her study on the role of gifts in sixteenth-century France, Natalie Davis claims that despite differences in the styles and prevalence of gift exchange across cultures and in particular historical eras, it has remained a significant 'relational mode' (2000, 9).

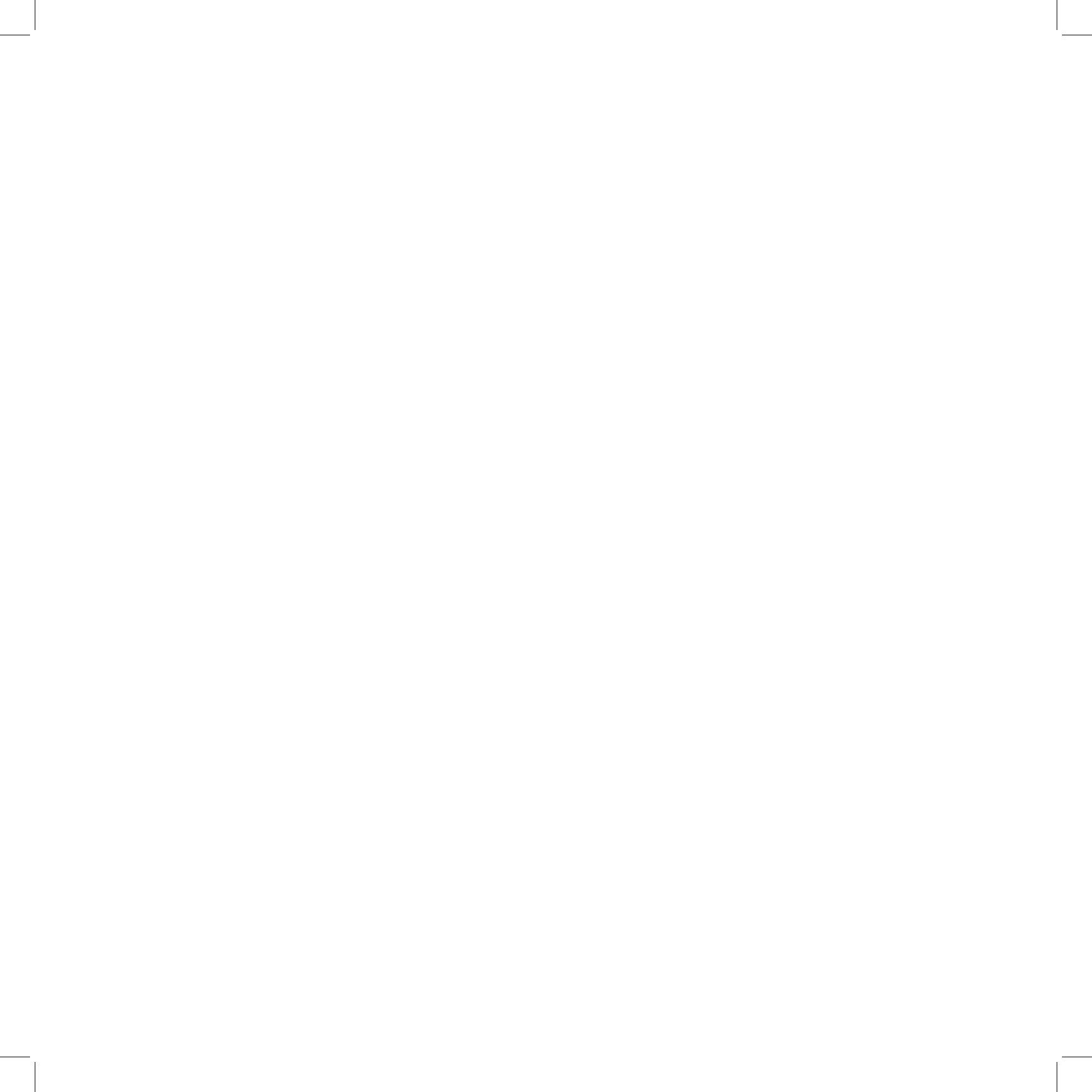
6. For de Certeau:

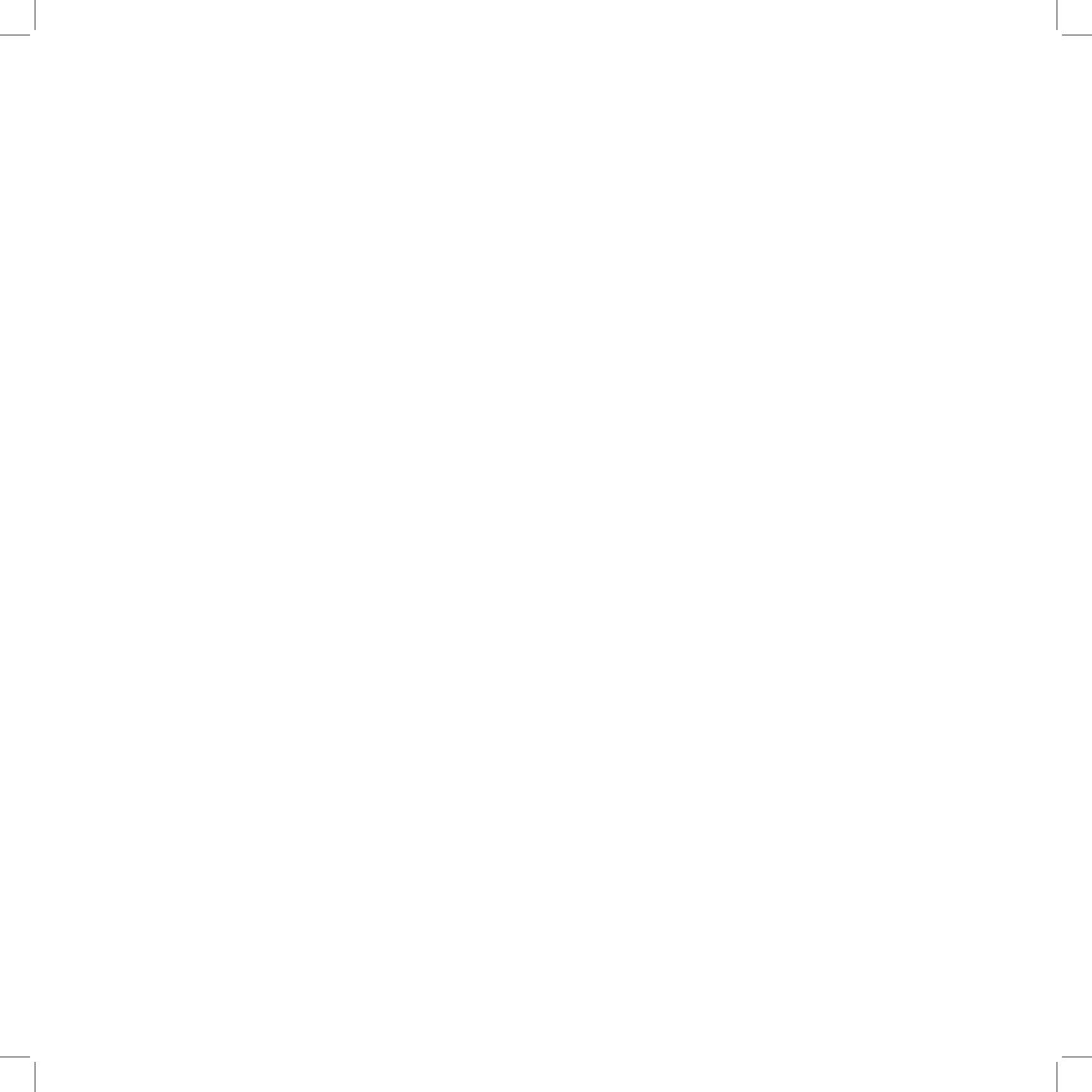
La perruque is the worker's own work disguised as work for his employer.

It differs from pilfering in that nothing of value is stolen. It differs from absenteeism in that the worker is officially on the job. *La perruque* may be as simple a matter as a secretary's writing a love letter on 'company time' or as complex as a cabinet maker's 'borrowing' a lathe to make a piece of furniture for his living room. (25)

De Certeau's *perruque* diverts time 'from the factory for work that is free, creative, and precisely not directed toward profit' (25). Its pleasure is in the cunning creation of gratuitous products, the purpose of which, in signifying the worker's capabilities, is to 'confirm his solidarity with other workers or his family.' 'With the complicity of other workers... he succeeds in "putting one over" on the established order on its home ground' (26). In de Certeau's estimation it is in popular tactics that order is 'tricked by art'. The *perruque* is work which is foreign by virtue of having no dwelling but time stolen from official consciousness. It is the opposite of *homework*, a homeless-work, a kind of reclamation, of something irretrievable, stolen by an agency (that of *official* culture) which has so well covered its tracks that we cannot remember the theft, and believe rather that is we who have transgressed, who are transgressing.

7. For instance by producing normatively-distributed grades that correspond to evidence that demonstrates that predicted and measurable assessment outcomes have been met.
8. The ‘minoritarian’ in this sense is an idea expounded in the essay, ‘Kafka – Towards a Minor Literature’ (originally published in French in 1975). Becoming minoritarian is an assertion of multiplicity against majoritarian (for instance state) machinery; it is an ethical action along the way to becoming not-a-fascist. A minoritarian literature sets out to summon people who are missing.
9. The ‘rhizome’ is a botanical metaphor for the apprehension of multiplicities, the idea first expounded in any essay of that title in 1976, published in revised form in *Milles Plateaux* in 1987. A rhizome may be connected to any other; broken, it starts up again, along old lines or along new lines.
10. We use the term ‘cultural capital’ in the sense that it is used by Pierre Bourdieu. See for instance *The Field of Cultural Production* (1993).
11. In both courses students engage with the medium of drawing in two ways. On the one hand, they discuss and analyze drawings in relation to art-historical, psychological, aesthetic and sociological considerations and, on the other, they make their own drawings. As with other courses in which students engage in making as well as studying art, this approach does not fit neatly into a theory/practice opposition. It is for this reason it is described as ‘research expression through art practice’, a nomenclature that recognizes its difference from, as well as its similarity to, traditional academic methods.
12. All student feedback included in this essay was elicited through surveys and/or direct email communication with participating students, and has been reproduced here with their express permission.
13. As in the figure used in Jungian psychoanalysis, the creative energies need the protection of the alchemist’s hermetic vessel, a sealed space in which inspiration may incubate, protected from the noise of the world.
14. The only known use of a penny black on a postcard (BBC News).







Tai Shan Ni (Sanny) and Lui Ka Yi (Dora)

rose withered
fox gone
still expecting a card

玫瑰枯萎
狐狸匿跡
仍盼望那張明信片

薔薇がしぼみ
きつねが去っても
まだカードを待っている

a rosa murchou
a raposa partiu
aguarda ainda por um postal

rose flétrie
renard parti
j'attends toujours des nouvelles

mawar melayu
rubah menghilang
masih menanti kabarmu



Cheung Po Chi (Silvia) and Li Kam Fung (Jimmy)

rain falls up, cloud
swallows, wind blows
just one leaf remains

狂風暴雨
雲詭波譎
只剩一片葉

雨が降りやみ、雲が飲み込み
風が吹き
たった1枚の葉だけ残る


a chuva sobe, a nuvem
engravidada, o vento sopra
só uma folha permanece

pluie ascendante, nuée
avale, ciel soufflé
seule une feuille reste

hujan turun, awan
memayung, angin bertiup
satu daun tetap tinggal



Chan Ka Ying (Stella) and Wong Sui Ting (Ben)



ice cream sticky on the desk
a regiment of ants attend
their coming struggle with the fan

雪糕桌上沾
螞蟻結伴來
奮力與風拉鋸

机の上のべとべとのアイスクリーム
蟻の一軍
扇風機との戦いにいどむ

o gelado peganhento na secretária
um batalhão de formigas prepara-se
para combater a ventoinha

crème glacée
l'avancée des fourmis
contre la rafale du ventillo

sis es krim di meja
dihampir sebaris semut
berjuang lawan kipas angin



Chan Ka Ying
(Stella) and
So Wing Yi
(Charlie)

you laugh
when they point their pistols
happy hours by the pool

他們舉起手槍
你大笑
泳池邊的快樂時光

あなたは笑った
ピストルを突きつけられたとき
プールサイドの楽しい時間


ris
quando apontam as pistolas
momentos felizes junto à piscina

vous riez
quand ils pointent leurs pétards
jours heureux à la piscine

kau tertawa
ketika pistol teracung
saat indah di kolam



Chan Ka Ying (Stella) and Lwo Yuen Yu (Clara)



beautiful dress
cut to pieces by mother
the children's new year clothes

漂亮裙子
媽媽剪剪拼拼
孩子過年有新衣

きれいなドレス
母に小さく切られ
子供の新年の服に


vestido belo
o retalhado é um presente da mãe
para as crianças no Ano Novo

de jolies robes
dépecées par la mère
habits en étrennes

gaun anggun
dipotong ibu
demi baju lebaran putra



Kwong Ka Ming (Water) and Ip Chun Yan (Grace)



the queen takes a call
from a good old comrade
‘chi fan le ma?’ she says

女皇接起了
老同志的電話，說
「吃飯了嗎？」

女王が電話をとる
良き昔の同志から
「吃飯了嗎？」と彼女は言う

a rainha recebe uma chamada
dum velho camarada
‘chi fan le ma?’, pergunta ela

la reine décroche
au vieux camarade elle dit:
« chi fan le ma ? »

ratu bertelepon
dengan sobat lama
“makan apa?” tanyanya



Kwong Ka Ming
(Water) and
Cheng Mei Ling
(Minnie)

they're building a bridge
faster than a ferry
next stop is Macao!

有座橋，正在造
坐車快過乘船到
下一站，澳門！

橋が造られる
フェリーよりも速く
次に止まるのはマカオ

construindo vão uma ponte
mais rápida do que o jetfoil
próxima paragem – Macau!

ils bâtissent un pont
mieux que le ferry
prochain arrêt Macao !

mereka membangun jembatan
lebih cepat dari ferry
singgah di Macao!



Kwong Ka Ming
(Water) and
Cheng Mei Ling
(Minnie)

I must be the scariest
sheep in the world
no one dares come near my cave

世界上
我是一隻最嚇人的羊
沒人敢來我家做客

私は世界でいちばん怖い
羊かも
誰も私の穴に近寄ろうとしない

devo ser a ovelha
mais perigosa do mundo
ninguém se chega ao meu covil

suis le plus affreux
des lamas du monde
nul n'ose approcher ma grotte

aku pasti domba
paling menakutkan
tak ada yang berani datang ke guaku



Kwong Ka Ming
(Water) and
Li Ka Ching
(Venus) and
Lui Ka Yi (Dora)

they know the bus
will come on time
hearts already parted

他們知道
巴士會準時
心早已分離

バスは定刻に来ると
知りながら
心はすでに引き裂かれてる

eles sabem
o autocarro chegará a horas
os corações já se despediram

ils savent que le bus
partira à l'heure
leurs cœurs déjà séparés

mereka tahu bus
datang pada waktunya
hati telah berpisah

no more lovely dresses for me
O witch take back the curse
please

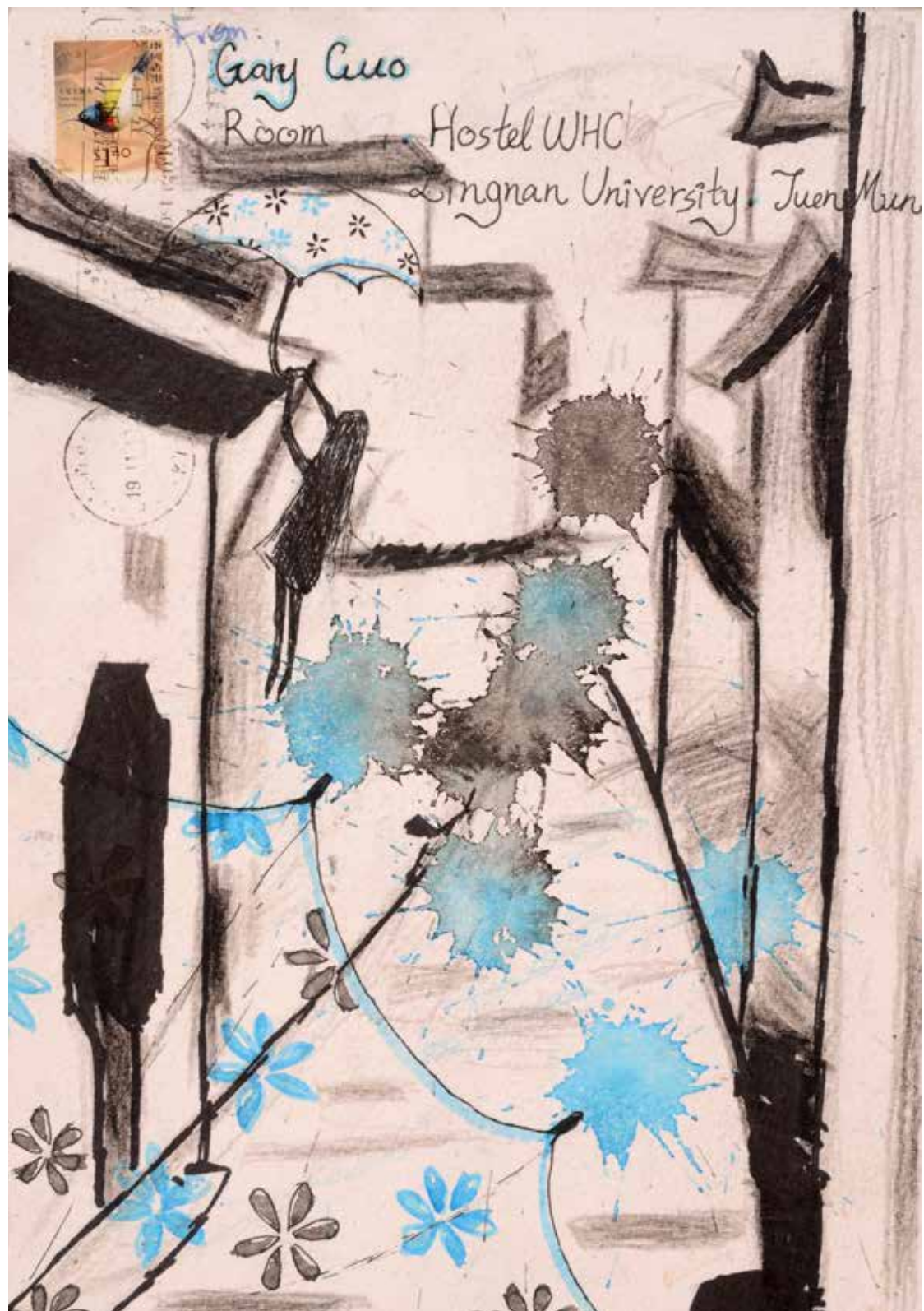
再無秀麗衣裙可穿
噢 女巫收回魔咒
求求你

かわいい服はもう似合わない
ああ、魔女さま、のろいを解いて
お願い

acabaram-se os vestidos bonitos
ó bruxa, livra-me desta maldição
por favor

ne plus m'offrir de robes
retire ta malédiction
Ô sorcière

tiada lagi baju cantik
tariklah kutukanmu
tolong



Kwan Mung
Chuk
(Bamboo) and
Guo Yingzhe
(Gary)

water colours
pitter patter
my umbrella blossoms

五彩水滴
啪嗒啪嗒
雨傘開花

水彩画
ポツンポツン
傘の花が咲く

água colorida plic
salpicos d'aguarela ploc
o meu guarda-chuva floresce

peinture à l'eau
plic-ploc-plac-pluc
mon parapluie fleurit

warna dan air
tip tap
payungku bersemi



Chan Hiu Tung (Becky) and Lee Wing Tung (Cooby) and Wu Shuk Wa (Marina)

an expecting queen
has to wonder
'is it a prince or a princess?'

待産的王后
猜想
「是王子？ 是公主？」

身重の女王様
考えずにはいられない
「王子かしら？ 王女かしら？」


uma rainha de esperanças
deve perguntar-se
“será príncipe ou princesa?”

une reine attend
doit se demander
« est-ce prince ou princesse ? »

permaisuri hamil
bertanya
“pangeran atau putri?”



Chan Hiu Tung (Becky) and Choi Yan Yi and Ip Chun Yan (Grace)



gingerbread dwelling
the hungry boy comes
holding a cloud of sugar

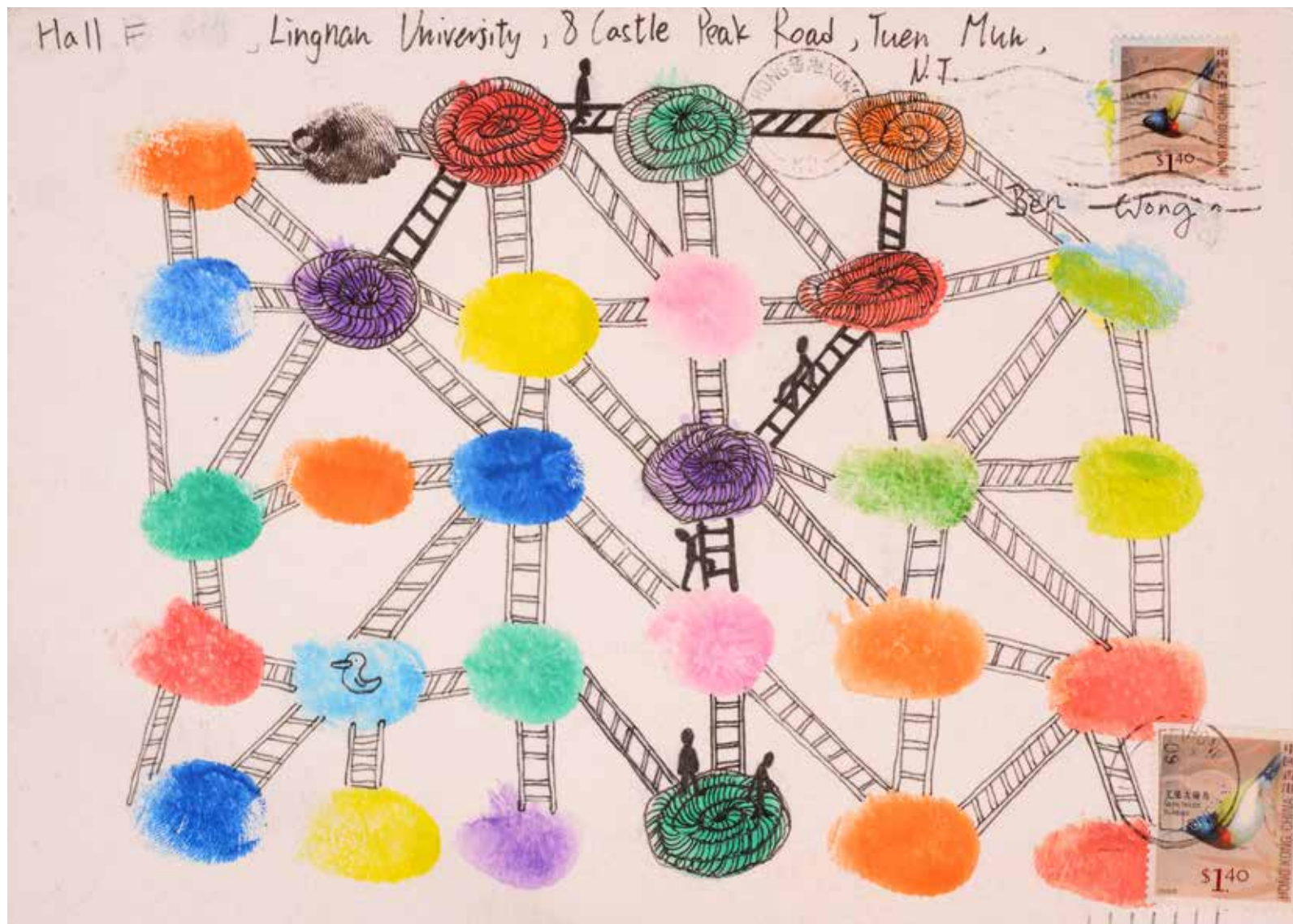
ジンジャーブレッドの家
おなかをすかせた男の子が
砂糖の雲を持ってやってくる

maison de pain d'épices
un garçon affamé
offre un nuage sucré

薑餅屋
飢餓男孩來到
舉著一朵白雲糖

casa bolo de gengibre
faminto aí vem o rapaz
na mão o algodão-doce

rumah roti jahe
dihampir bocah lapar
dengan gulali di tangan



Wong Sui Ting (Ben) and Cheung Kit Yi (Jessie)

go left, go right
go up, go down
I always bump into you

轉左轉右
向前向後
我總撞見你

左に行っても、右に行っても
上に行っても、下に行っても
いつもあなたにばったり会う

para a esquerda, para a direita
para cima, para baixo
tropeço sempre em ti

à gauche, à droite
en haut, en bas
je tombe toujours sur toi

kiri, kanan
atas, bawah
selalu jumpa kamu



Tse Man Wai
(Chelsea) and
Kwong Ka Ming
(Water) and
Luk Shao Shin
(Frieda)

wedding veil
worn by the wrong girl
terrible screams from the dungeon

喜帕下
不是那個她
如聞來自地牢慘叫

ウェディングベール
間違った女の子につけられて
地下牢からすごい叫び声

véu nupcial
envergado pela noiva errada
gritos horríveis da masmorra

voile de mariée
erreur sur la fille
hurlements depuis le donjon

tudung pengantin
pada wanita yang salah
jeritan dari bawah tanah



Li Hoi Ching and
Lam Yun Ying
(Editha)

summer sale
long face
a man has just been robbed

夏日特價
愁眉苦臉
老兄剛被洗劫

夏のセール
浮かない顔
男は強盗に遭った


saldos de verão
carrancudo
um homem acaba de ser roubado

soldes d'été
triste figure
un homme vient d'être volé

diskon besar
wajah sedih
seseorang dirampok



Lwo Yuen Yu (Clara) and Wong Sui Ting (Ben) and Seung Wai Lam (William)



Pandora sends
a postcard home
'things really happening here'

潘多拉來信
明信片到家
「一言難盡」

パンドラが家に送った
ポストカード
「いろんなことが起こってるよ」

Pandora envia
um postal para casa
“aqui dentro acontece de tudo”

Pandore envoie
une carte postale
« il se passe des choses ici »

Pandora mengirim
kabar ke rumah,
“Semuanya benar terjadi!”



Lwo Yuen Yu
(Clara) and
Ip Chun Yan
(Grace)

cars speed down the freeway
I don't steal the scene
I add water, colour, trees

高速公路上車飛馳
我不願喧賓奪主
只添上水，彩，樹

車が高速道路でスピードをゆるめる
私は景色を盗んでない
水と色と木を加えただけ


carros aceleram estrada abaixo
não roubo à paisagem
junto-lhe água, cor, árvores

trafic intense
ne pas voler la vedette
ajouter eau, couleurs, arbres

mobil melaju di tol
tak kukuri perhatian
hanya tambah air, warna, pohon



Lwo Yuen Yu (Clara) and Leung Hoi Kiu (Jane)



wonderful orchard
hand comes from the sky
to catch a falling apple

纍纍果園
神來之手
只爲落果

すばらしい果樹園
空から伸びる手
落ちるりんごを受けようとして


pomar maravilhoso
desce uma mão do céu
a agarrar a maçã em queda

merveilleux verger
une main céleste
attrape une pomme tombée

kebun anggur indah
tangan dari langit
menangkap apel yang jatuh



Lwo Yuen Yu (Clara) and Cheuk Ka Yiu (Karen)



looking for lost goslings
she tears at strangers' pants
her liver served tonight

尋覓著鵝寶寶
她撕破了人衣
只好賠上肝

いなくなったガチョウを探す
知らない人のパンツを破く
今晚、食卓に出される肝臓

procura gansinhos perdidos
desfaz as calças aos desconhecidos
o seu fígado será servido esta noite

cherchant ses oisons
elle pleure dans un giron
son foie au dîner

mencari anak yang hilang
ia menyerang celana turis
hatinya terhidang nanti malam



Lee Wing Tung
(Cooby) and
Kwong Ka Ming
(Water)

people are gone
chairs chat on
meetings never end

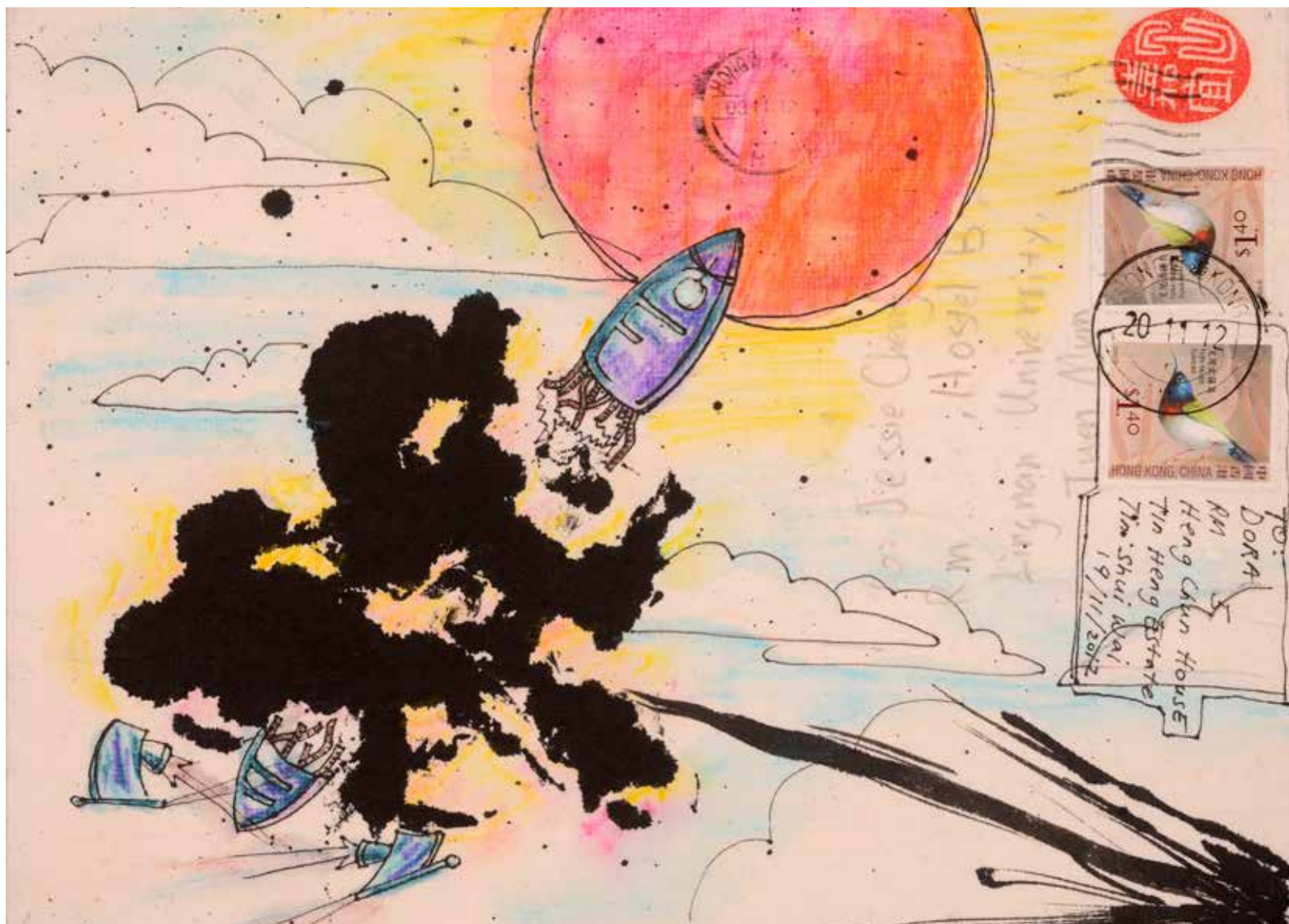
人已散
椅子繼續講
會議還很長，很長

人々は帰った
椅子たちのおしゃべりが始まる
会議は終わらない


partiram as pessoas
deixando as cadeiras a falar
as reuniões nunca vão acabar

les gens sont partis
les chaises bavardent
les réunions s'éternisent

sepeninggal orang
kursi bercakap dalam
rapat abadi



Lui Ka Yi (Dora) and Cheung Kit Yi (Jessie)



bound for the stars
but fallen to Earth
back to the drawing board

飛向恒星
隕落地球
一切從頭來

星へ向かう途中
地球に落下
さあ、画板へ戻ろう


destinado às estrelas
caiu na terra
regressando à prancheta criadora

lancée vers le ciel
retombée sur la Terre
reprendre à zéro

merindu bintang
tapi jatuh ke bumi
kembali ke perencanaan



Ng Emily and Wong Sui Ting (Ben)



the rabbit and the mouse
and the bird on the stamp
discuss whose dreams are sweeter

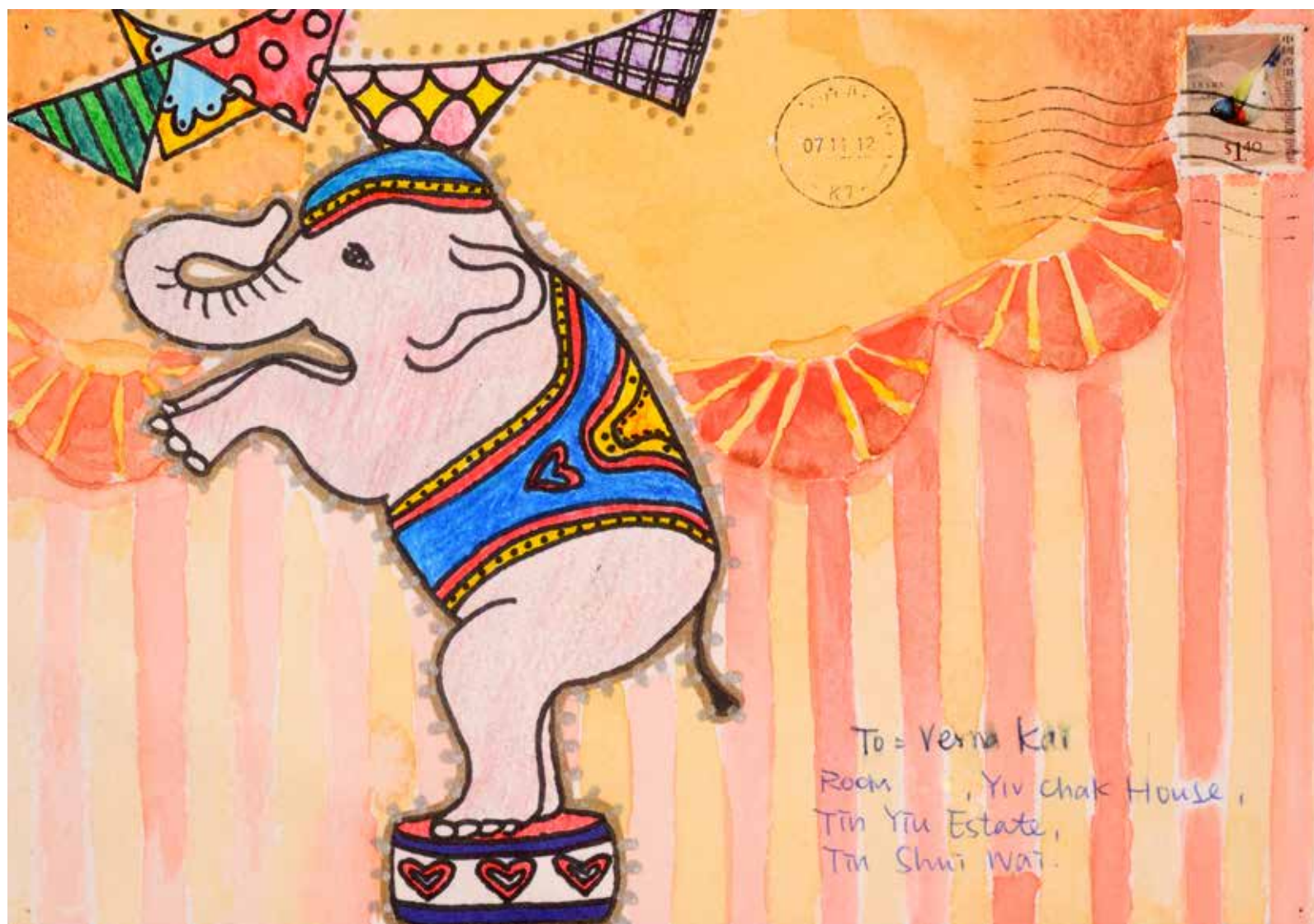
兔子和老鼠
以及郵票上的小鳥
討論誰的夢更醉人

うさぎとマウス
そして切手の小鳥が
甘い夢を語り合う


o coelho e o rato
e o pássaro do selo
comparam a doçura dos seus sonhos

Souris et Lapin
l'oiseau sur le timbre
présent la douceur des rêves

kelinci dan tikus
dan burung perangko bercakap
mimpi siapa lebih indah



Ng Emily and Kai Yuen (Verna)



clown's day off
the elephant juggles
what a long long face

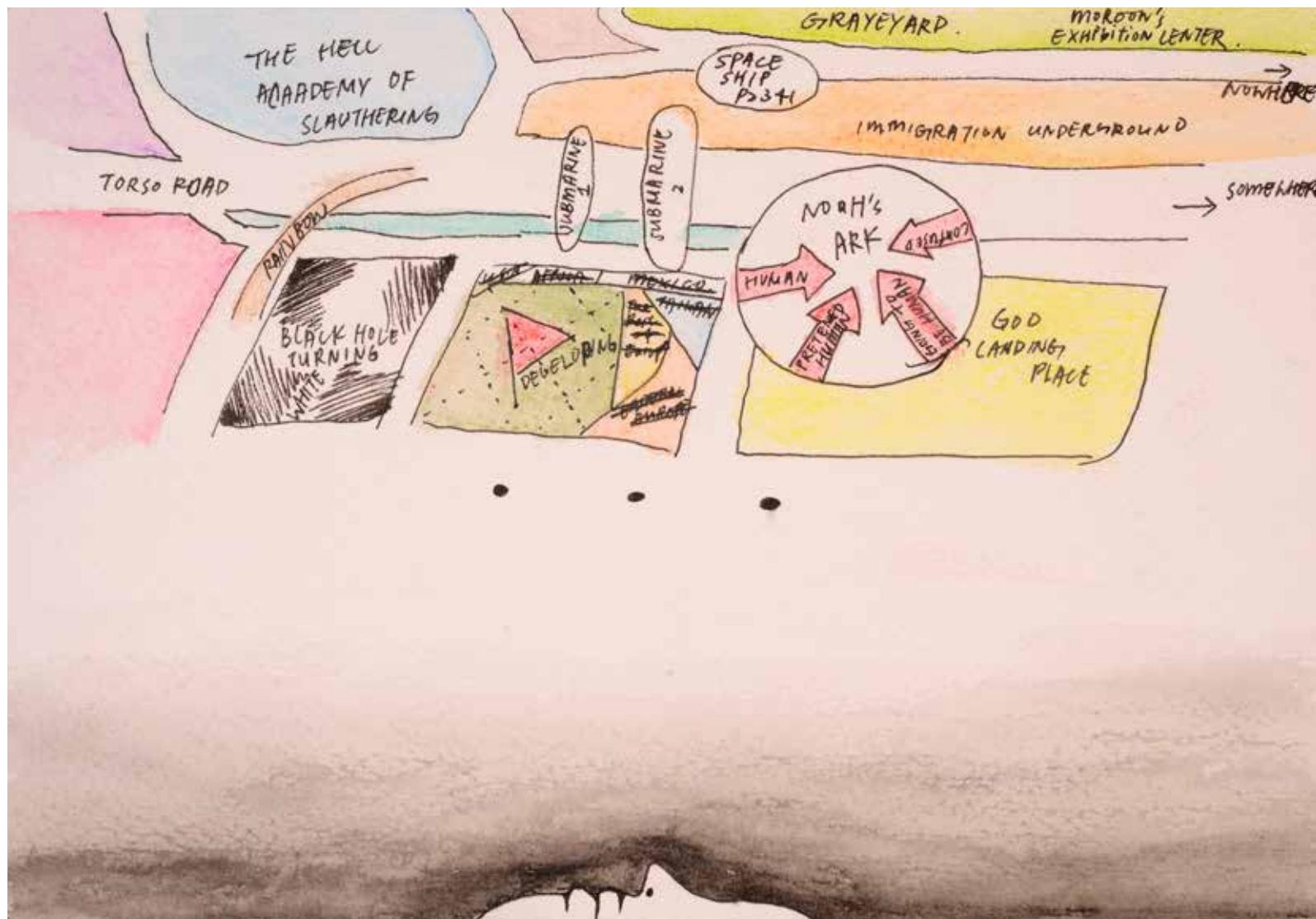
ピエロはお休み
代わりに象が曲芸
なんとうかない顔

clown en congé
l'éléphant jongle
quelle triste figure


小丑放假
大象玩雜耍
一副苦瓜臉

dia de folga do palhaço
o elefante faz malabarismos
trombudo, muito trombudo é o seu rosto

badut libur
gajah beraksi
berwajah sangat sedih



Luk Shao Shin (Frieda) and Tai Shan Ni (Sanny)



the stream is a conversation with itself
wonders why it goes
the way it does

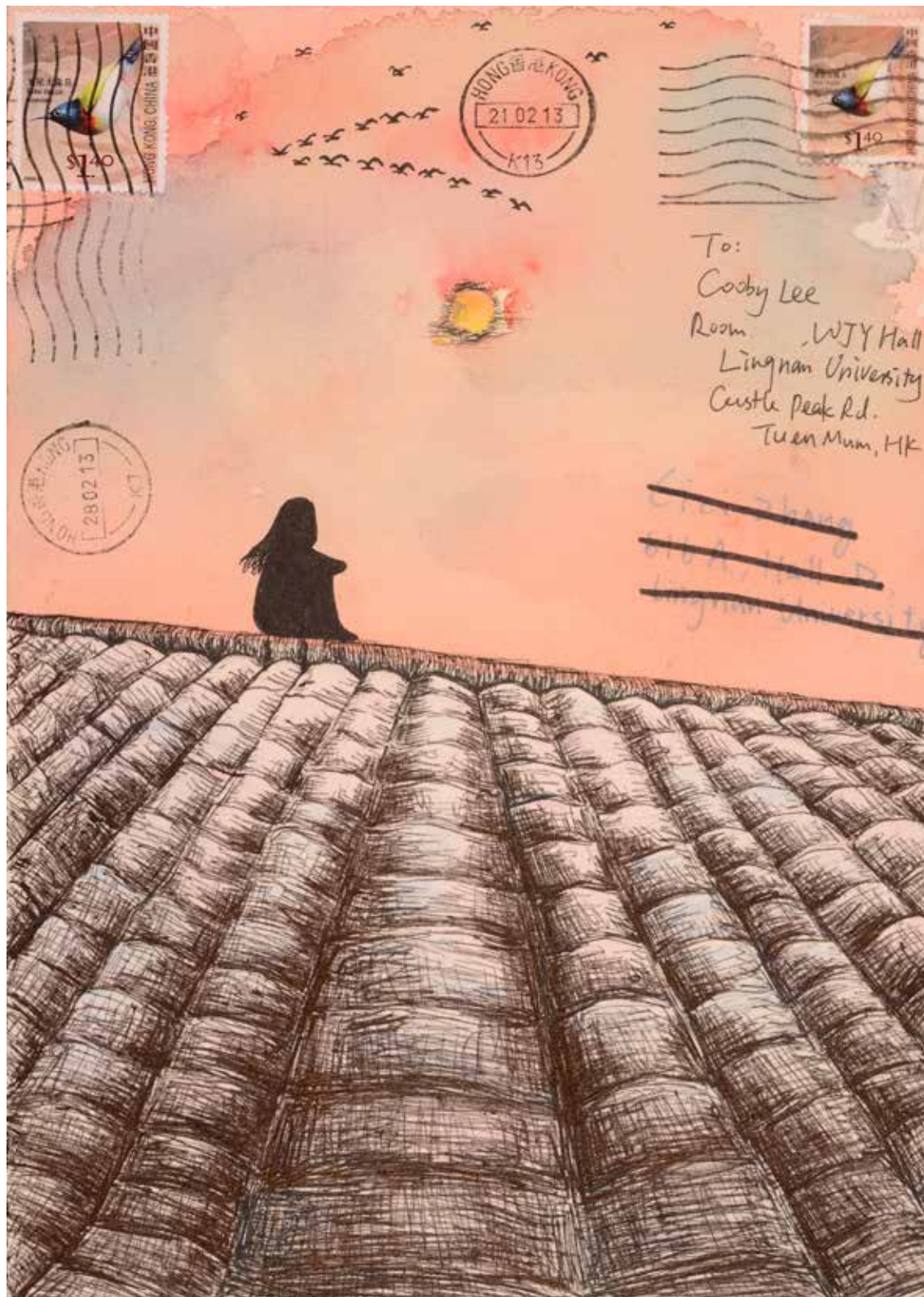
小溪自言自語
好奇它的流向
總是順流而下

小川のひとり言
なぜ流れるの
だってこっちに流れているから

a corrente em conversa consigo própria
questiona-se por que vai
como vai

le courant converse avec lui-même
se demande pourquoi il va
comme il va

sungai adalah bertanya sendiri
mengapa mengalir
di jalurnya



Ip Chun Yan
(Grace) and
Zhang Wenxi
(Cici) and
Lee Wing Tung
(Cooby)

one silhouette at dusk
seeks another
lonely breeze at dawn

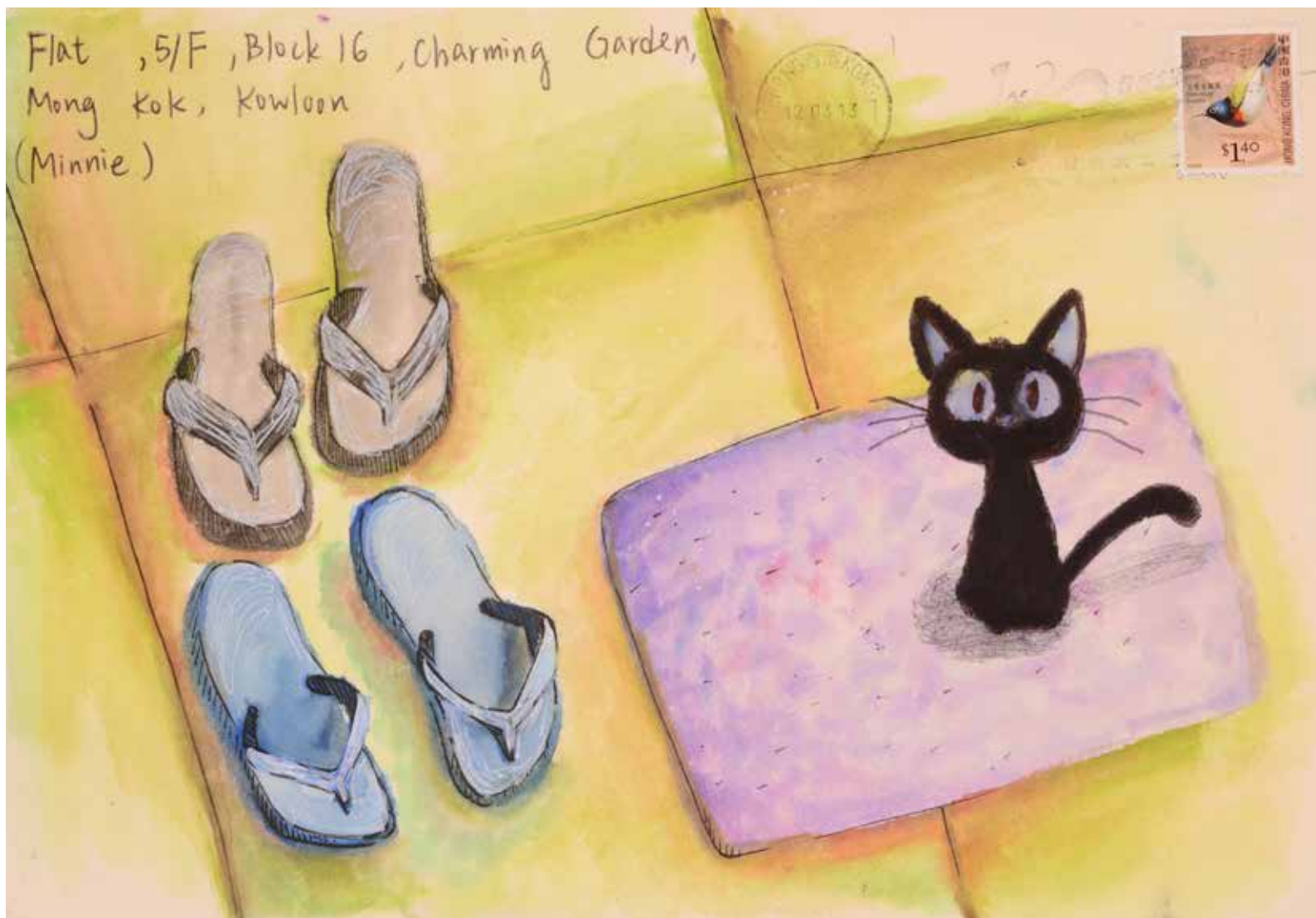
黃昏中的背影
尋尋覓覓
黎明孤獨的風

夕暮れのシルエット
夜明けに探す
もうひとつのさびしい風

uma silhueta ao anoitecer
em busca de outra
brisa solitária ao amanhecer

silhouette du soir
en quête d'une autre
brise solitaire à l'aube

bayang saat senja
mencari
angin sepi saat subuh



Ip Chun Yan (Grace) and Cheng Mei Ling (Minnie)

I am the *genkan* cat
I took the job
because I have so little nose

我是看管玄關的貓
我接受這份工作
因為我鼻子不靈

わたしは玄関猫
仕事を見つけたよ
だって小さいお鼻があるからさ

sou o gato genkan
tenho pouco nariz
por isso aceitei o trabalho

je suis le chat du *genkan*
n'ayant pas de nez
je fais ce boulot

akulah kucing *genkan*
yang bekerja
karena tak berhidung



Ip Chun Yan (Grace) and Li Ka Ching (Venus) and Lui Ka Yi (Dora)

heaven-sized snowflakes
and buttons pour down
it has to be Christmas somewhere

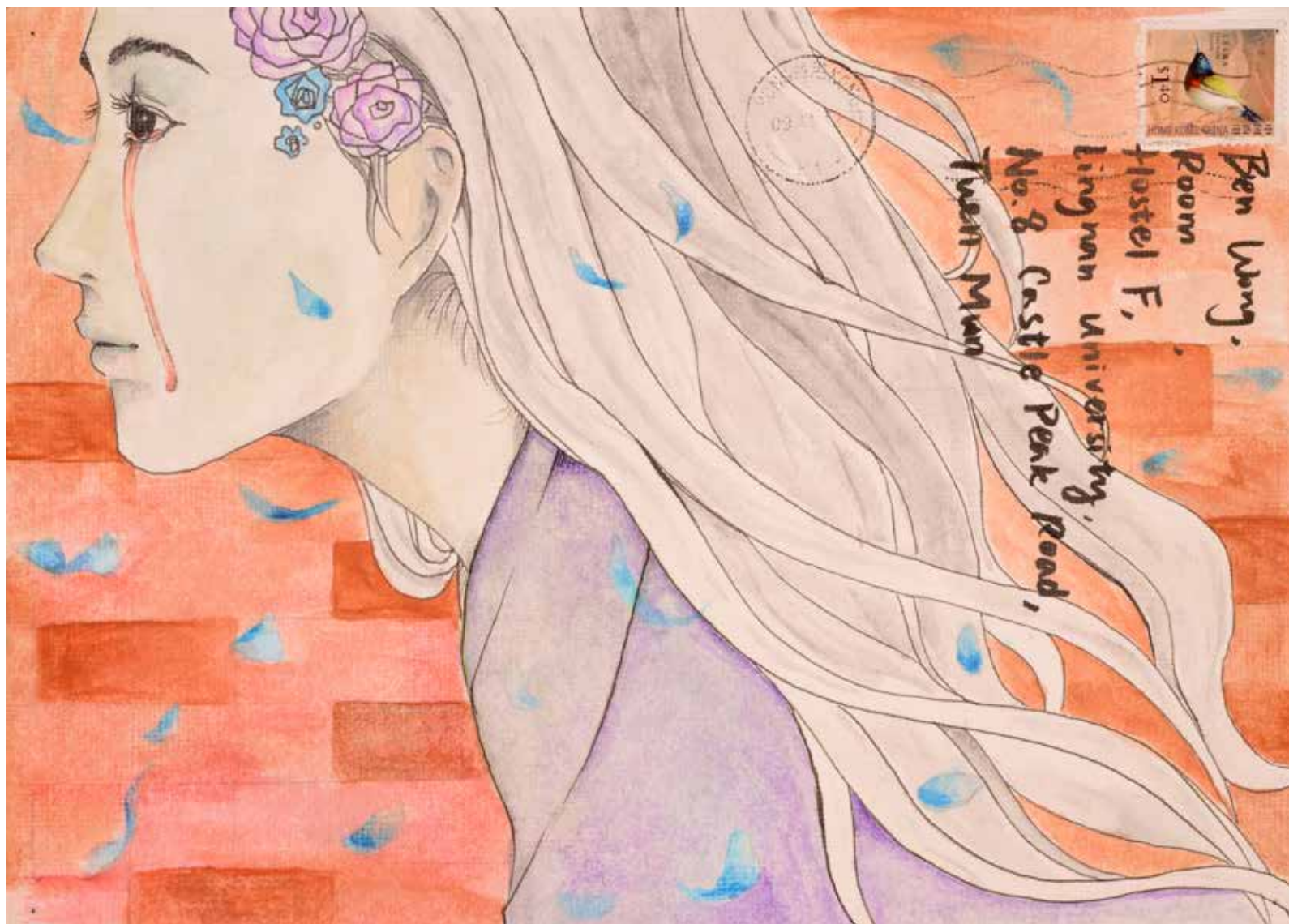
天堂般的雪花
和鈕釦落下
某處一定是聖誕節

天国サイズの雪とボタンが
降ってきた
どこかでクリスマスのお祝いをしなれば


caem flocos de neve
e botões do tamanho do céu
deve ser Natal algures

des flocons paradis
et boutons pleuvent
Noël quelque part

hujan salju surgawi
dan kancing
pastilah Natal nun di sana



Ip Chun Yan (Grace) and Wong Sui Ting (Ben)



delicate face
loud crazy laughter
tears trickling down

精緻臉龐
被無情笑聲
劃下血淚痕

繊細な表情
大きな笑い声
こぼれる涙


face delicada
riso sonoro louco
lágrimas correndo

visage délicat
éclats de rire fous
lente coulée de larmes

wajah lembut
tawa gila
air mata menitik turun



Chan Chak Hang and Leung Hoi Kiu (Jane)



O horse! O rabbit!
witness all!
our love is forbidden

駿馬！雪兔！
各位見證
我們禁忌的愛

馬よ！うさぎよ！
すべてを告白しよう
私たちの禁断の愛


Ó cavalo! Ó coelho!
presenceiem todos
o nosso amor proibido

Ô chevall, Ô lapin!
tous témoins!
notre amour est interdit

o kuda! o kelinci!
saksikanlah
cinta kami yang terlarang



Leung Hoi Kiu (Jane) and Cheuk Ka Ying (Karen)



the city snail
greets the smiling sun
the moon makes a silver trail

城市蝸牛
向笑陽問好
月亮留下銀徑

都会のかたつむり
ニコニコ太陽にごあいさつ
月が残す銀色の跡

o caracol citadino
saúda o sol sorridente
a lua deixa um rasto prateado

la ville escargot
salue le soleil
la lune argente la trace

siput kota
menyapa mentari
bulan meninggalkan tapak perak



Leung Hoi Kiu (Jane) and Cheung Po Chi (Silvia)

put your head in my mouth
the monster says
which animal am I?

若你將頭放進我嘴裡
惡魔問
那麼我是誰？

君の頭をばくの口にくっつけて
モンスターは言うよ
ぼくは何の動物？


põe tua cabeça na minha boca
diz o monstro
que animal sou eu?

mets ta tête dans ma gueule
dit le monstre
quel animal suis-je ?

letakkan kepalamu di mulutku
kata monster
binatang apakah aku?



Lo Wing Yan (Jenny) and Lui Ka Yi (Dora) and Kwong Ka Ming (Water)



Lingnan cats are little lions
a thousand years dreaming
and the jungle comes back

嶺南貓兒本是獅
沉睡千載
叢林歸

リンナンの猫は小さいライオン
千年も夢をみる
そして、ジャングルが蘇る


os gatos de Lingnan são leõezinhos
sonhando há mil anos
com a selva que regressa

les petits lions de Lingnan
ayant rêvé mille ans
la jungle leur revient

kucing Lingnan adalah singa kecil
bermimpi seribu tahun
hingga kembalinya rimba



Lo Wing Yan (Jenny) and Fung Ka Yan (Sarah)



lovely young legs
wonderful wings beat the air
red spots itch tomorrow

修長美腿
薄翼輕拍
明日紅點癢

可愛らしい若い足
やつは素晴らしい羽根をばたつかせる
赤くなったところは明日かゆいだろう

jovens pernas encantadoras
batem asas maravilhosas no ar
amanhã as manchas vermelhas da comichão

jambes jeunes et belles
ailes battant l'air
démangeaisons pour demain

paha muda indah
kepak sayap di udara
bintik merah akan gatal besok



Cheung Kit Yi
(Jessie) and Kai
Yuen (Verna)

in the snow filled clearing
one deer looks after the other
'haven't we met before?'

皚皚白雪中
鹿兒各回眸
「我們可曾相遇？」

雪の空き地
一頭の鹿がもう一頭の鹿を気にかける
「まえに会いませんでしたか？」

na clareira nevada
um veado procura outro
“não nos conhecemos?”

clairière enneigée
un cerf toise l'autre
« nous sommes nous déjà rencontrés ? »

di padang salju
dua rusa bertatap
“pernahkah kita bertemu?”



Li Yuen Kwan (June) and Luk Shao Shin (Frieda)

summer day
in an old book
wild goose brings me your letter

夏日
古書裡
大雁帶來你的信

夏の日
古い本の中で
野生のガチョウがあなたの手紙を持ってくる


dia de verão
num velho livro
um ganso selvagem traz-me a tua carta

jour d'été
dans un vieux livre
l'oie sauvage me remet ta lettre

musim panas
di buku tua
angsa liar mengantar suratmu



Cheuk Ka Ying (Karen) and Chan Chak Hang



mad old moon
lost its way
stuck up past the branches

發瘋的老月亮
迷失了方向
困在樹林上空

怒った古い月
道に迷って
枝にひっかかる


velha lua louca
presa passados os ramos
perdeu-se

vieille lune folle
perd son chemin
reste accrochée aux branches

candra tua sinting
tersesat
tersangkut di ranting



Cheuk Ka Yiu (Karen) and Leung Hoi Kiu (Jane)



your cards from the stars
I write back when they come
because I'm a stamp collector

你的卡片來自星空
我都熱忱忱地回覆
因為我是郵票收藏者

星からあなたへのカード
手紙が来たら、返事を書きます
なぜならわたしは切手コレクター

aos teus cartões das estrelas
respondo quando me chegam
porque sou um coleccionador de selos

à tes cartes du ciel
j'ai répondu
en bon collectionneur de timbres

kartumu dari bintang
kubalas saat datang
demi koleksi perangku



Jenny Lo:

To: Karen Cheuk ka Yin,
Room , Hostel C,
Lingnan University, Tuen Mun.



Post early
for \$1.40



Cheuk Ka Yiu
(Karen) and
Lo Wing Yan
(Jenny)

deep in the river
dragon brooding
soon her time will come

河流深處
蛟龍沉思
出頭日將至

川の底
龍がじっと考える
まもなく彼女の時間がやって来る

chocando a fêmea dragão
nas profundezas do rio
aguarda a sua hora

profond dans la rivière
un dragon couve
son temps viendra bientôt

di dasar sungai
naga melingkar
waktunya segera tiba



Wu Shuk Wa
(Marina) and
LoWing Yan
(Jenny) and
Xie Dongyu
(Hazel)

a sparrow leaps
ten thousand *li*
just one step on the map

麻雀一躍
萬八千里
圖上一小步

スズメが跳ねる
一万里
地図の上ではほんの一步

o pardal salta
dez mil li
um pulinho no mapa

un moineau bondit
dix mille *li*
un seul pas sur la carte

sang pipit melompat
sepuluh ribu *li*
selangkah di peta

