

# Storyboard

Exhibition : Untold Stories of Hong Kong

**Title of project** : 追光者 Light Chaser – The interplay of light and shadows in our modern world

**Purpose of project** : To convey the feelings of the modern metropolis and at the same time long-standing, traditional city Hong Kong in this day and age. Showing its lights – the hopes and future possibilities it brings for people – as well as its shadows – the hardships faced and difficulties arising from history and fast-paced changes of modernity.

**Names of group members:** CHAU Wing Yan (55210006) -- GE Jingyi (56195660) -- HO Sum Yee Sammi (54978068) -- KOO Jia Yin (56009660) -- MALZ Birte (56287498)

**Why were these people in the photos chosen** : As our purpose is to show the hardships faced and difficulties arising from history and fast-paced changes of modernity, workers who are working or worked in the old industry in Hong Kong can tell us stories. They witness the fast changes of Hong Kong through these years and they put great effort to adapt to different situations in this society, which match our title of chasing the lights.



**Character:** Wu Chi Kai, 1956 (64 years old), Male.

**Industry experience:** Neon sign maker, 33 years.

**Type of shot:** Medium Shot, Eye-level, Profile

**Sound:** The sound of parts when welding the neon light tube, light flashing sound

**Reason:** The lighting and the spirit of Mr Wu meets the theme. Also the Neon light is one of the sunset industries in Hong Kong. He is one of the few neon light makers in Hong Kong now.



2

**Character:** Azelle Choi Lai-Kwan, unknown (estimated 65 or above), Female.

**Industry experience:** bride's chaperone (Dai Kum Jie), 10 years

**Type of shot:** Middle shot, profile

**Sound:** The sound of Dai Kum Jie when she is singing the traditional song in Chinese-style wedding ceremony.

**Reason:** This can show the Dai Kum Jie's role and duty which is to guide the couple and the families through the traditional ceremony.



3

**Character:** Mr Lim, 1954 (66 years old), Male.

**Industry experience:** Watchmaker, 37 years.

**Type of shot:** Wide angle, full shot, eye-level

**Sound:** The sound of parts when repairing a watch

**Reason:** Watchmaker is an old industry in Hong Kong that once experienced a glorious time in Hong Kong, and now fewer and fewer young people choose this industry. In this photo, all the accessories in the shop are shown in the photo, which looks rich and colourful.



4

**Character:** Mr Ng, 1954 (66 years old), Male.

**Industry experience:** Restaurant Tea Master, 40 years.

**Type of shot:** Medium Shot, eye-level, full shot.

**Sound:** The sound of tableware collision, people talking

**Reason:** The atmosphere of the photo is harmony, not too crowded.

The photo just stops at the moment when the light shone on Mr Ng and he is smiling and talking happily with his customer.



5

**Character:** Law Kar Ying, 1946 (73 years old), Male.

**Industry experience:** Cantonese Opera Actor, 50 years.

**Type of shot:** Close-up, low angle, profile

**Sound:** A Cantonese Opera that he sang live will be recorded for audience experience.

**Reason:** First, the character's work is quite clear in the photo - a Cantonese opera actor. The actor's eyes are filled with perseverance which fulfils our theme.



6

**Character:** Alice Pang, 1923 (97 years old), Female.

**Industry experience:** Senior Model, 4 years.

**Type of shot:** Full shot, low angle shot

**Sound:** The sound of the camera and flash light in the studio

**Reason:** Alice is the oldest model in Hong Kong. She decided to become a model when she was 93 years old. Low angle shooting highlights Alice's unyielding spirit.

The photographs on display are ordered in the rising age of the protagonists in the picture as well as from more enlightened pictures towards darker ones. This arrangement was chosen to emphasise the length and history of the professions as well as how for several of the protagonists working in them it got more difficult ("darker") to work in them as time went on.

CATALOGUE IS ON THE NEXT PAGE...

CATALOGUE FOR EXHIBITION:

*UNTOLD STORIES OF HONG KONG*

# 追光者

**LIGHT CHASER –**

*THE INTERPLAY OF LIGHT AND SHADOWS  
IN OUR MODERN WORLD*

## *INTRODUCTION*

*Within the dark shadows, 10 industrious seniors try to brighten their future with hope working in different long-established professions. They embrace their hardships and history and become the lights of their industries.*

*Curated by:*

*— CHAU Wing Yan — HO Sum Yee Sammi —*

*KOO Jia Yin — MALZ Birte — GE Jingyi*

## STORIES TO BE TOLD...

In a dark room in the back of the former now vacant State Theatre Building in Fortress Hill amidst shining self-made neon lights, a middle aged man is sitting. He is concentrating on his work changing the details of the neon light. As a professional neon sign maker all his work was still used for commercials a few decades ago. Nowadays, he is one of the last of his kind and most of his works go to tourists or young locals who want to experience. He loves what he is doing and loves being part of this heritage. Thus, the light is still shining for him – making it easier to get through the shadows the fast-paced change of the city might have brought. He is not the elderly only worker in Hong Kong striving for his light in the midst of changes, fast-pasteness, contradictions and unknown futures. Thereby the light of his dreams is countered by the dark that is a necessary part to the whole.

As psychoanalyst C. G. Jung put it in context with the ‘self’: “How can I be substantial if I do not cast a shadow? I must have a dark side also if I am to be whole.”<sup>7</sup> By portraying the shadows as much as the lights in the displayed photographs the dark side in the sense of Jung’s shadow-self (an essential part to the whole that often is purposefully covered) tries to be emphasized. Taking at least a peak at 10 individual stories of people working in the eclectic city of Hong Kong – as neon sign makers, chinese paper cutters, watchmakers, tanners, senior models, Cantonese Opera actors, restaurant tea masters, bride’s chaperones (Dai Kam Jie) and other industries undergoing change over the years – the zeitgeist and feeling of Hong Kong as a city between tradition, modernity and permanent change can be experienced.



1

## The LIGHT

When electromagnetic waves of a certain wave spectrum enter our eye (for most of us) that commences the visual perception of our surroundings. Hence, light enables us to see. It allows us to perceive the road before us, dangerous objects around us or the hand held out to us by a friend. Thereby it keeps us from falling.

Furthermore light holds a long standing philosophical symbolism – especially in the Age of Enlightenment (as the name might convey...) but also already for several of the Greek philosophers light symbolised finding the truth behind the world we are living in – the Enlightenment. In the Age

of Enlightenment finding the light through your own logical reasoning was the goal striven for.

With both of these meanings in mind – the light as a tool that enables us to see the road ahead of us as well as the light as insight into the truths behind the world – it is consistent to similize light with hope and dreams. As hopes and dreams make it able to see the path in front of us and keep us going without falling and they could be interpreted as the truth behind our current world – the truth worth trying to reach.

So in the exhibition 追光者 Light Chaser, the light represents the hope hard working, middle-aged people chase for their future – living in Hong Kong working in industries that undergo changes in a city always under and currently facing changes...

## The SHADOW

Shadows are absences of light – that would be the easiest definition. It is generally true: When somebody stands in a lightened environment they will block the light in some way and a shadow will appear. In this way the shadow emphasizes the lightened parts by showing the comparison how absence of light looks like.

As this counterpart to light shadows are often symbolizing the opposite of hope as well – they can represent fears and hopelessness. Although in the Age of Romance (which is in turn the counterpart to the Enlightenment in many ways) the shadows and darkness were believed to hold more truth than the light as they emphasize what we cannot see and thereby show the truth that there is a lot we cannot perceive. This view of shadows as an important part of a whole is hence connectable back to Jung's theory of the shadow-self.

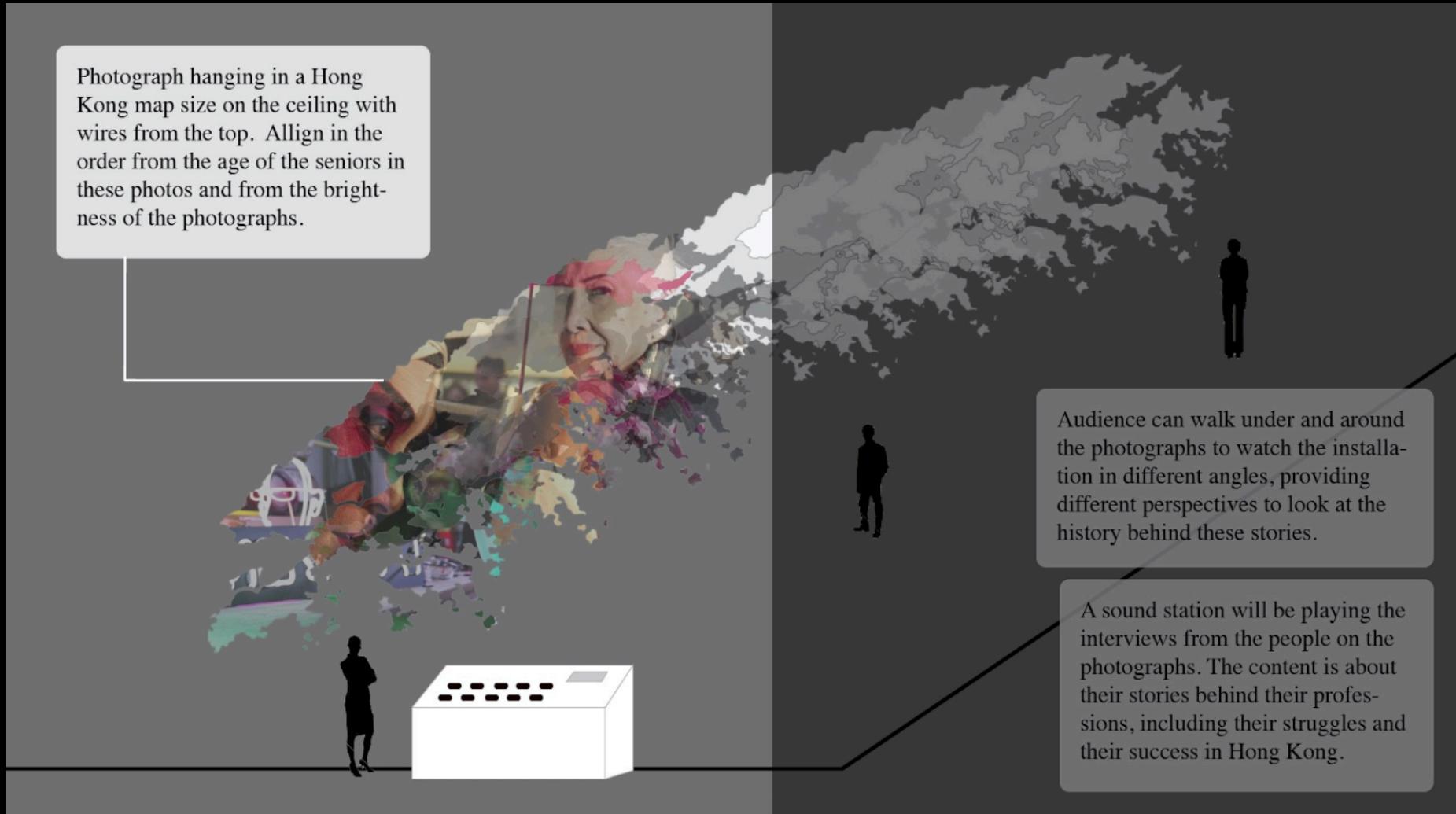
Within the stories told the meaning of shadows in the individuals experiences is mainly the one of fears and reasons for hopelessness. But it is still worth keeping in mind that these shadows only exist as counterparts to the lights – the hopes. You can only experience a lower demand of the product you are producing if you experienced a more flourishing time before, you can only experience the loss of freedom if you have a comparison of how freedom is like – you can generally only recognize the hopeful things (lights) when you experience the opposite (the shadows). Extensively saying, the industries they are working or worked in are also facing the changes of society. The way they strive to survive in this situation is also a presentation of experiencing shadows and chasing light.

## The INTERPLAY

In consideration of this interaction between lights and shadows we decided to choose its symbolism to represent the life of the (elderly) people living in Hong Kong and working in old and to some degree changing or dying professions. By displaying them and their workplace in a play of light and shadows we hope to convey the feeling of chasing their light in spite of the shadows. At the same time a certain calmness in their mimic is hopefully conveying a consistency and showing that handling lights and shadows is possible in a calm, content way.

Thus, this project tries to communicate the light elderly have to share from their experience living and working in Hong Kong for decades. And while the industries and the world are changing and there are shadows to tackle it hopefully also conveys that these shadows are conquerable and are making the lights shine brighter.

## EXHIBITION SETTING



## CREDITS

Exhibition: “Untold Stories of Hong Kong” held at City Art Zone, Harbourfront, Kowloon, Hong Kong: April 2020.

Curated by: - CHAU Wing Yan, GE Jingyi, HO Sum Yee Sammi, KOO Jia Yin, MALZ Birte

Consultants: - The Education and Arts Council and Tourist Bureau, *Ms Eve Smith (special thanks)*.

## REFERENCES

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<sup>2</sup> South China Morning Post. (2017, November 6). *Meet Azelle Choi, the bride's chaperone*大妗姐. <https://www.youtube.com/watch?v=cu1e4NiI-Yk&t=34s>

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