Danny Yung:
TTXS - Soliloquies and Dialogues

「天天向上 - 自说自话」:
荣念曾漫画作品展
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Mr. Danny Ning-tsun YUNG is a multi-talented and internationally renowned Hong Kong artist, who was awarded, in February 2009, the prestigious Merit Cross of the Order of Merit of the Federal Republic of Germany. He is one of the most prominent and representative artists of Hong Kong/China whose works stimulate global engagement with Chinese art and culture.

Mr. Yung’s artistry and creativity defy traditional categorizations, as his works ingeniously cross genre and stylistic boundaries, and provocatively critique aesthetic traditions, political systems and social practices. Mr. Yung’s artistry draws from a wide variety of life experiences, academic disciplines, and expressive traditions. Born in Shanghai (1943), he grew up in Hong Kong (1948-1960), obtained his Bachelor’s degree in Architecture at the University of California at Berkeley (1967) and Master’s degree in Urban Design & Planning at Columbia University in New York (1969) before returning to Hong Kong to launch a spectacular career in the arts and arts administration.

The list of institutions that he has founded or directed is long, which include, for example, Basement Workshop in New York City (1971-1979); Zuni Icosahedron in Hong Kong (1982-present); Hong Kong University of Science and Technology Center for the Arts (1996-1999); Asian Arts Net (Twelve Asian Cities: 1997-present); the Asia Europe Cultural Network (2001-present); Hong Kong Institute of Contemporary Culture (1998 to present); the Ford Foundation-sponsored World Culture Forum Alliance (2001-present); and HKICC Lee Shau Kee School of Creativity (2006-present), the first high school for creative education in Hong Kong.
In addition to making experimental films and videos, drawing conceptual comics, and publishing books and essays on arts and culture, Mr. Yung has produced/directed, since 1970, more than 150 theatrical productions. These include, for example, his "Journey to the East" (1981-1999) "Two or Three Things" (1993-1995), and his "Four Grand Inventions" (2000; Hong Kong and Berlin). His latest international production is *The Tale of the Crested Ibis*, which he co-directs with the renowned Japanese theatre director Makoto Sato. Produced for the Japan Pavilion in the Shanghai Expo, the show tells the story of the joint effort of China and Japan in saving the endangered bird.

Mr. Yung is active as a spokesperson on cultural policies in Asia. Since 1987, he has initiated a series of public forums on the arts and cultural policies in Hong Kong. In 1990, he organized the Cultural Policy Study Group which has since published *In Search of Cultural Policy* (1991), *In Search of Cultural Policy* (1993), and other influential documents. In 2000, he was reappointed to the Hong Kong Arts Development Council, on which he first served as a founder member in 1993. In 2001, he co-organized the World Culture Forum, and became its vice-president in 2003. He is a former part-time member of Central Policy Unit, a Hong Kong Government think tank. In 2000, in partnership with the House of World Cultures in Berlin and the Goethe-Institut in Hong Kong, he organized an eleven-week “Festival of Vision,” a series of cross-cultural festivals and conferences in Berlin and Hong Kong involving over 1000 artists and cultural practitioners from 35 cities in Asia and Europe. As part of the series, a large-scale multi-disciplinary cultural exchange festival was held in Berlin in July-August 2000, and subsequently, a reciprocal festival was held at the Tamar Site in Hong Kong in November-December 2000. In 2001, with the support of Ford Foundation of New York, Mr. Yung directed the formation of a tri-yearly World Culture Forum Alliance, planning global cultural agenda. He is currently Member Consultant of the UN Common Consultant Roster, Chairperson of the World Cultural Forum Asia-Pacific Alliance, and the Convener of the Chinese Creative Industries Forum.

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If Mr. Yung’s many Zuni Icosahedron productions represent his grand and collaborative expressions, his conceptual comics are graphically and visually minimalist but culturally and verbally sharp; they theatrically force the viewers/readers to respond to what Yung has uttered. Scrolls 1 and 2, for example, first draw viewers/readers into the figures’ dialogues, and then immediately remind them of their spectatorship. Similarly, Scrolls 63 and 64 underscore Yung’s authorship and personhood, creating tensions between not only the figures but also between the author and the viewers/readers. One of the last pictogram asks: “Why are you so agitated?” People are agitated by perhaps the cultural, social, and political comments uttered?

The comics originated from the artist’s childhood scribbling in the 1950s. Throughout the years the scribbling gradually evolved into a series of conceptual comics, and the caricature has taken a minimalistic form of looking up with a finger pointing up. In the 70s, the artist returned to China, and he was surprised to find the phrase *Tian Tian Xiang Shang* (meaning make progress every day) written on the wall of every primary school, in bold and outrageous form. He was so intrigued by the expression, ironic, at the same time intellectually stimulating, that he borrowed it as the title for his cartoon works. Since 2007, the works have been shown in Paris, Shanghai, Singapore, Taipei and Beijing.
Mr. Yung’s conceptual comics are funny and provocative for cultural, linguistic, and political reasons. Readers who read Chinese will notice how words are forced into culturally and linguistically illogical connections and unspecified contexts, so that their intrinsic and associative meanings are highlighted and nuanced. The connection or lack of connection among “slang,” “semiotics,” and “#%*” in Scroll 4, for example, vividly underscore what and how educated Chinese would react to those words. However, the reverse can also be true: Scroll 12 has a mathematical logic among its captions, but the effect is shockingly blunt. Scroll 25 shows how Chinese people use words/phrases to alienate the self from the other. Scroll 44 hits home a basic question: besides politics and love, what else do people talk about all their lives?

Scroll 52 makes a fool out of those leaders who give long, long speeches—anyone who has experienced those “short” talks would smile. Scroll 57 is politically bold: with three simple pictograms, it questions the validity of recent Chinese policies: to develop the nation’s economy, to improve people’s lives, and Mao’s legacy.

Mr. Yung’s conceptual comics have their own visuality. Quite a few of the pictograms have no captions: the message is in the pictures. See, for example: Scrolls 16, 27, and 31. Some comics even have their aurality/audibility. In Scroll 45, the sounds of the single words uttered trigger the responses. The “hei/hey” in the first pictogram prompts the figure to think of the color “hei/black.” The “hua/wow” in the second pictogram elicit the response “mankou zhonghua /mouthful of Chinese words.” The “wei/hey” in the third pictogram leads the figure to think of “renyan kewei/people’s words can be scary.”

An artistic play of words, sights, and ideas, Mr. Yung’s TTXS-Solloqueies and Dialogues are gems of their genre from Hong Kong/China. I urge you to enjoy them by viewing them critically. They would help open our eyes and ears so that we can better listen/see all kinds of soliloquies and dialogues in our lives.

By Joseph S.C. Lam
Director, Confucius Institute at the University of Michigan
Professor of Musicology, University of Michigan School of Music, Theatre & Dance
被誉为“香港文化教父”的**荣念曾**先后毕业于美国加州大学柏克莱分校建筑系和哥伦比亚大学研究所，分别获得建筑学士与城市设计及城市规划硕士学位。回港后积极投入漫画、剧场、电影、视觉艺术、装置艺术等艺术创作，于1982年成立前卫剧团进念•二十面体。

荣念曾是香港最具影响力的艺术家之一。过去近三十年，参与编导的舞台作品超过150出，作品曾于柏林、慕尼黑、布鲁塞尔、奥斯陆、伦敦、纽约、新加坡、台北、东京、北京等多个场地上演。2000年与柏林的世界文化中心及香港的歌德学院合作，发起为期11周的Festival of Vision文化节，分别在柏林及香港举行一系列跨文化艺术节目及会议，共邀请到近1,000位来自35个欧、亚不同城市的艺术家及文化工作者参与。2008年凭《荒山泪》于International Theatre Institute Music Theatre NOW比赛中夺取殊荣。目前与著名日本导演佐藤信合作，排一出演绎中日文化融合的舞台剧在2010年上海世博会期间演出。

除艺术创作外，荣念曾多年来热心参与本地文化艺术事务及政策研究工作。1993年，荣念曾获政府委任为香港艺术发展局创始成员，同时担任其艺术教育小组创组主席。2008年获邀出任文化委员会成员其下文化交流委员会。2008年成为西九文化区管理局成员。2009年，荣念曾获颁德国“联邦十字丝带勋章”。


TTXS - Soliloquies and Dialogues

「天天向上 - 自说自话」
你一句我一句是啥？

是相声吧？

不对！
一格一格的...

是电影？

不对不对！没有声音的...

难道是...漫画？
• You say something; I say something; what would that be?

• Isn’t that crosstalk (xiangsheng)?

• No; it is one frame following another.

• That would be a movie, no?

• No! No! It does not have sound.

• Could that be cartoons?
我們鼻子相距多少？10 cm。

你的褲子拉鍊沒有拉上。

有沒有覺得有人在等著我們去談？
• Our noses are 3 cm apart.

• You haven't zipped up your pants.

• Do you feel someone is watching us?
你知道啥？
有人注视我們交流，
強迫我們
大約35cm....再過5秒
目光下移40cm！

亂講！

你知道啥？
那人說話語言詭秘，
我們反覆查看資料，
文字形式內容的文庫，
並不斷加以修飾！

瞎說！

你知道啥？
那人可能有些
對痛苦的抵抗，
因此呼籲你，不要
闖進你的腦海！

廢話！
Don’t you know? Someone will not like acting passive; he will give up watching us, and listening to you answer.

You are talking nonsense!

Don’t you know? Someone is observing us talking with one another. Their eyes are about 35 cm away from us. In five seconds, they will roll down their eyeballs.

You are being ridiculous!

Don’t you know? Someone is trying to critique our dialogue, its content, form, bodily gestures and poses; he will formulate his deep analysis and interpretations.

What are you saying?

Don’t you know? Someone will not like acting passive; he will give up watching us, and listening to you answer.

You are talking nonsense!
• #%*!!!
• Slang?

• #%*!!!!
• Semiotics?

• Semiotics!
• #%*!!!!
这些文字
放在这个位置
似是下面这个
人物在与人物
交谈的内容。

不是“似乎”
是“等同”。

上面一段空白
是否可以上面两个
人物有一段沉默
或两人间有矛盾。

不是“等同”
是“似乎”
• The words printed here appear to be what the figure on the right hand side of the cartoon is telling the figure on the left.
• It is not: “It appears to be”; it is “It equals to.”

• Nothing is printed in the cartoon above; does that mean the figures kept silent for a while; maybe they are contradicting one another?
• It is not: “It equals to”; it is: “It appears to be.”
- Black, grey, blue, red, green, white, purple, yellow…

- Colors, colors, colors.
- Colors are illusionary.
文字放在头顶上，有浮躁的现象。

双手放在口袋里，有手淫的嫌疑。

眼睛放在对方身上，有羡慕的倾向。
• Putting hands in one's pockets might invite suspicions of masturbatory acts.

• Putting words above one's head might make them look grand.

• Staring at someone's body might hint at violent intentions.
你要对全香港700万市民负责！

你要对全国13亿同胞负责！！

你要对我负责！！

我...可不是私人啊！！
• You have to be responsible to 700 million Hong Kong citizens.

• You have to be responsible to 13 billion Chinese compatriots.

• You have to be responsible to me.
  • I am nothing to do with your birth.
求求你别这样乾瞪着我。

馬上停車用这种眼光侵蝕我的精神領域。

你的眼睛生得好漂亮。
• Please, please don't stare at me like that.

• Stop immediately that evil staring at me, invading my spiritual being.

• Your eyes are really beautiful.
你怎可以站在那裡袖手旁觀？

喲...你在批評我們的讀者眼光？
• How can you stand there and show no concern?

• How can you stand there, just watching with your arms folded?

• How can you stand there and say nothing?
• Oh…Are you criticizing our readers?
天塌了！

天快要塌了！

老天马上要塌了！

狼来了！！！
• The sky is falling down.

• The sky is going to collapse.

• The sky will collapse right now.
  • A pack of lies.
鸡蛋生鸡。

鸡生鸡蛋！

鸡蛋生鸡。

鸡生鸡蛋！

鸡蛋鸡蛋生鸡！

鸡蛋生鸡蛋！

混沌的蛋！
• Chickens lay eggs.
• Eggs hatch into chickens.

• Chickens lay eggs, which hatch into chickens.
• Eggs hatch into chickens, which lay eggs.

• Hen…eggs…hens…eggs.
• I want to crack your egghead!
覺得這些
漫畫怎樣?

狗屁！！
沒得救了。
中了政治
的毒！！！

整體作風，
缺乏辯論思想，
沒有世界觀，
是要把智障
份子們當白癡。

覺得這些
漫畫怎樣?

我們不談政治。
• How do you find these cartoons?
• No meanings. Contaminated by formalist virus.

• Lacks vigorous and empiricist analysis, cosmological interpretations...phony intellectuals’ masturbation.

• How do you find these cartoons?
• Let's not talk politics.
我愛你！
我愛自己多些。

你愛我嗎？
你愛你自己嗎？

我愛我自己。
我愛你。
• I love you.
• I love myself more.

• Do you love me?
• Do you love yourself?

• I love myself.
• I love you.
女某-born, 演通
交流, 行政, 言語
文字, 閱讀, 演譯...

政治, 經済
教育, 社會, 法律,
環保, 文化...

形式, 內容,
外形, 式容, 式內,
形容, 塑式, 形容...
我們連咀己
頭銜上怎會
如此多廢話!!!
• Media, language, behavior, words, signs, formulae, syntax…

• Politics, economics, education, society, laws, environment, culture…

• Form, content, form, content, form, content, form…
• You don’t even have a mouth, but still say so many empty words.
我們到底在等待什麼？
What on earth are we waiting for?
我是个香港人。

我是只鸭。

我是个等待解放的中国人。

我是个五颜六色的资本家。

我正在寻找新的认同。

我正在寻找厕所。
• I am a Chinese waiting to be liberated.
• I am a capitalist.

• I am a Hongkonger.
• I am only a lameduck.

• I am a Chinese waiting to be liberated.
• I am a capitalist.

• I am searching for what I can newly identify with.
• I am looking for a toilet.
你說你堅定，
立場堅定...
看你能堅持多久。

好說好說。

你居然批評我
是個執迷不悟
僵化死硬派...
這結果你要承擔。

彼此彼此。

你啊...溝通技能差
領導精神弱
公民素質低...
看你還能混多久。

相煎何太急啊。
You dare to criticize me; you are a fossilized die-hard; you have to be responsible for the results.
You too, you too.

You, who have poor communication skills, little interest in physical education for the masses, and no understanding of civic duties…You are a vain cartoon figure.
Why torture me so much?

You said your position had been fixed. Let’s see how long you can persist.
Well-spoken, well-spoken.
這算不算是
精簡主義的
藝術？
• Does this count as minimalist art?
成名；
要趁早；
请投我一票。
• Becoming famous…

• …As soon as possible….

• Please, vote for me.
站在我左面
的是左派
站在我右面
的是右派...

对領導的
是報告...
對群眾的
是說話...

在我後面
的是我的前人...
在我前面
的是我的後人...
• Leftists stand on my left. Rightists on my right.

• To leaders, we report; to the masses, we pontificate.

• My ancestors come before me; my descendants come after me…
难度高啊！

小程序
要功嘛!!

难度真高啊！

障眼法
变魔术而已

难度真的
真高啊!!!

漫画啊！！

漫画啊!!
- That is difficult. A piece of cake.
- It is my qigong force.

- This is really difficult.

- That is really difficult.
- It’s cartoon.
我認爲
我們講得太多
做得太少...

我認為
我們責任太小
權益太大...

我認為
我們答案太多
問題太少...

Hmm...
• I believe we have too many answers, too few questions.

• I believe we talk too much, do too little.

• I believe we have too little responsibilities but too many privileges.

• I believe we have too many answers, too few questions.
立足根据地。

應該是

井崗山吧。

下山之後

開始學

呼啦圈。

再之後...

就...拜拜。
• You are standing inside a circle, are you not?

• After you left school, you begin to operate within a circle, do you not?

• Then, you die and put a circle above your head, right?
• Interpretive…
有可能有真正的交流嗎？
有可能有真正的合作嗎？
有可能有真正的互動嗎？
有發展有持續邁向合作的交流
...接近真正的交流。
促进交流形成對話的合作
...接近真正的合作。
我倆對立在這些架構裡
互動的可能性大抵比較低。
• Is real exchange possible?
• Exchanges that are developmental, sustainable, and promote collaborations…come close to real exchanges.

• Is real collaboration possible?
• Collaborations that promote dialectic exchanges of form and content…come close to real collaborations.

• Is real interaction possible?
• We stand inside so many contradictory frameworks…interaction between us is probably unlikely.
- What is a wenti?
- A question.

- What is a problem?
- A wenti.

- What is a problematic question?
- A wenti with wenti.
沉默是金
• Keeping silence would really earn me gold?
嗨！你在等什麼？

你是誰？

啊啊！你在等果陀？

果陀是誰？

啊啊呀！你在等我！

我是誰？
• Hey! You... waiting for what?
• Who are you?

• Oh. You... waiting for Godot?
• Who is Godot?

• Ah! You... waiting for me?
• Who am I?
我們去吃啥子！
你想去哪兒？

隨便！
你想吃什麼？

隨便！
你想去哪兒？

隨便！
你想吃什麼？
• Let’s go to a restaurant. What would you like to eat?
• Whatever. What do you want to eat?

• Whatever. What would you like to eat?
• Whatever. Where do you want to go?

• Whatever? Where do you want to go?
• Whatever. What would you like to eat?
我最討厭詩人了。
詩人也有很多種類呢！有些詩人還是老師呢！

我最忍受不了尖銳了。
但是我們對動物是要有愛心的啊！

我想起作詩的尖銳就馬上要作嘍！
还好你我間有距離...你知道我是有潔癖的。
• I hate poets.
• There are different kinds of poets. Some are even teachers, don’t you know?

• I can’t stand barking scholars. But we have to love animals.

• Once I think of barking scholars who write poems, I want to barf.
• Good that there is some space between you and me…You know I am mysophobic.
是个低調人吧！！！
A low-key person.
这张图中有四幅对话框，每幅对话框中都有一个人物形象。以下是每幅对话框中的内容：

第一幅：
- 左侧：这是抄袭！
- 右侧：这是抄袭！

第二幅：
- 左侧：学得倒蛮像的。
- 右侧：学得倒蛮像的。

第三幅：
- 左侧：照镜子也不过如此。
- 右侧：照镜子也不过如此。

第四幅：
- 左侧：
- 右侧：
• This is plagiarism.
• This is plagiarism.

• It is not a bad copy.
• It is not a bad copy.

• Even a mirrored reflection can’t be more realistic.
• Even a mirrored reflection can’t be more realistic.
这批漫画
选择用中文
是否你反对
跨文化创作？

这批漫画
的文字写由左至右...
是否是默认有
左倾和右倾（倾向）？

这批漫画
张张都有框格...
是否你的思考
都有太多框框？
These cartoons choose to speak in Chinese. You reject cross-cultural creations, don’t you?

The words of these cartoons are written from the left to the right. There is a subconscious rightist tendency, isn’t there?

These cartoons are all framed. Your thoughts are shaped by too many frameworks, are they not?
什麼是創意？

那得問上帝。

哪裡才能找到上帝？

那得問祂的子民。

哪裡才能找到子民？

那得問...上帝知道的。
• Where can I find...heaven?
  • Only heaven would know. God knows!

• What is creativity?
  • That is a question...for the gods.

• Where can I find...the gods?
  • You have to ask their subjects.
畫這批漫畫
後面真的好煩
用了多少時間？

這批漫畫
校對真的還
你做了多少功課？

這批漫畫
校對真的
用什麼牌子的
原子筆？
• It takes a lot of effort to draw these cartoons.

• It takes a lot of effort to draw these cartoons. How many preparations have you done?

• It takes a lot of effort to draw these cartoons. Which brand of stamp have you used?
生日快乐！
長大一歲
責任大了。
我不快樂。
生日快樂！
長大一歲
人卻沒長高。
我不快樂。
生日快樂！
好也，好了。
彼此彼此。
- Happy Birthday!
- I am one year older and have more responsibilities! I am not happy.

- Happy Birthday!
- I am one year old, but have not grown taller. I am not happy.

- Happy Birthday!
- Ok! Ok! Same to you.
生日快乐!!

为什麼不能年年快乐?

生日快乐!!

为什麼不能慢慢地来?

生日快乐!!

為什麼要快速地来?

生日快乐!!

食了!!!

谢谢你。
• Happy Birthday!
• Why not happy birth month, or happy birth week?

• Happy Birthday!
• Why not be happy for more than one day?

• Happy Birthday!
• Forget it. Thank you, thank you.
我知道
你滿腦子
都是些什麼...

你看！你看！
一個跟着一個...
都浮現出來了...

原来是
空想...
• I know what fills up your head.

• See. See. They are emerging one after another.
• Ideals, ideals…

• They are completely empty thoughts.
你的眼角
好像高了...

你的視線
好像溼了...

但是...
你的遠見...
好像还没有。

因為...
你遮著我的視線啊。
• Your eyes’ viewing angle is low.

• Your viewing scope is not broad

• No need to say, you still have no vision.
• Because you are blocking my view.
我知道
你腦子裡面
那時變的詞...

你看，你看！
一個一個
浮現出來了...

空想沒用的啊！！！
• I know the fashionable words you are thinking.

• See. See. Every one of them is showing.
• Market, market…

• Abstract thought are useless.
• Market, market…
我們到底在等什麼？
What on earth are we waiting for?
我知道
你脑子裡面
肯定有意易...

你看！你看！
一个一个都
慢慢浮现
出来了...

坚持这些
意易，大概
也有些难度...

···
• I know you are harboring criticisms.

• See. See. They are slowly showing, one by one.

• Insisting on these criticisms is probably not that easy.
• Criticisms, criticisms.
放在头顶上
飘飘欲坠的
文字有些厌了。

我同意

文以载道的事
不能单靠煽情了
漫画去支撑。

言重了。

其实我们俩
这种站姿姿势
坚持这么久...也该累了吧！

就得也是。
• Putting endless words above my head is a nuisance.
• I agree.

• Words that carry the way cannot be bolstered by cartoons only.
• You are taking it too seriously.

• Really, shouldn’t we be tired for standing like this for so long?
• You got it right.
今日不談政治
只談風月。

好吧！今日
不談政治
只談風月。

好吧好吧。
今日不談政治
只談風月。

那還有
什麼好說！
• Today, we would not talk about politics, only about romances.

• Okay, okay! Today we would only talk about politics, no romances.

• Okay, okay. Today we talk neither politics nor romances.
• Then, what else is there for us to talk about?
喂！

喂！

喂！

喂！

不用满口污言啊！

人言倒是可畏的！
• Hey.
• You don’t need to look so awful.

• Wow.
• You don’t need to sound so Chinese.

• Wei.
• People’s words can be scary.
別開口不聞，
要多提意見。

你這位，
開口不聞，
是不是
心有餘悸？

嗯，
開口不聞朋友。
你在
說什麼吧。

你錯了。
我在扮啞子。
• Hi. My friend who is silent and saying nothing, are you acting deaf?

• You are wrong, I am acting mute.

• Don’t be silent, saying nothing; make some suggestions.

• You being silent and saying nothing be yourself, aren’t you worrying about something?
别怪声太响，要多多提意见。

你这个人，声太大响，是不是对我有意见？

你这个不肖，交心的话硬派十足没有立场，十足无能，反革命，反动反革命份子！！！
• You, an anti-revolutionary diehard who would not frankly tell me what you want, who has no integrity, and whose crimes can never be pardoned.

• Don’t be silent, saying nothing. Please make lots of suggestions.

• You, who are being silent and saying nothing, are you trying to criticize me?
別開會之先，
要多多意見。

別開會之先
要多多意見。

別開會之先
要多多意見啊。

“意見”
• Don’t be gloomy and say nothing; make some comments.

• Don’t be gloomy; make some comments, comments.

• Don’t be gloomy and say nothing; make some comments; make some comments.
• Come and mean?
你的問題
其實包含更多問題
包括問題的背景
以及問題的結構
歷史和構成因素。

你問得好。
其實將你的問題
放在不同時代和環境
放在不同情景和背景下
放在不同的情境和秘境
會不會造成另一類問題。

你問得好。
其實你問我的
問題正是你該
問自己的問題。
• Your question really evokes other questions, which include their structural issues, histories of the structures, and historical concerns…
• ?

• You have asked an excellent question. In fact, if you put it in different times, places, seasons, planets, and frames, it is still the same question.
• ?

• Your question is really well presented. In fact, the question you have asked is exactly the question I would like to ask you.
• ?
這些漫畫
很容易被神秘化
很容易被簡單化
這是你我的選擇嗎？

我們神秘嗎？
我們簡單嗎？
這是你我的選擇嗎？

任何事物，人物，
神秘化，簡單化，
就更能得人心，
就更能被消費。

可見你不是
知彼者！
• These cartoons can easily be made mysterious and simple. Is that our choice?

• Are we mystical? Are we simply? Is that our choice?

• Make things personal, mysterious, and simple, so that they become appealing, and be purchased and consumed.
• See you are no intellectual.
从实情来，这是谁的漫画？
有没有同谋？

从实情来，是谁将这些文字放在我的头顶上？

从实情来，是哪个集团用这种手法污染我们的思想？你真反骨。
• Confess what actually happened. Who drew these cartoons? Did they have any accomplices?

• Confess what actually happened. Who put these words above my head?

• Confess what actually happened. What organization facilitated this contamination of our minds?
• You make me sick.
我

簡單說兩句...

......

(半小時後)

我

簡單总结两句...

当个领导真简单!!!
• Let me summarize with a couple of words.
• It is not simple to talk like a leader.

• Listen to me, I will say a few simple words.

• Blah, blah, blah; (half an hour later).
請問
傳統在哪裡？
就在你
後面啊！

請問
現代在哪裡？
就在你
前面啊！

請問
現代和傳統在哪裡？
就在你
裡面啊！

請問
現代和傳統在哪裡？
就在你
裡面啊！
• May I ask where is tradition?
  • Behind you.

• May I ask where is modernity?
  • Ahead of you.

• May I ask where is the modernized tradition?
  • Outside where you are, really!
矢口，小神愤！

沉默因缘形左实右！

目光如豆袖平空观！

彼此彼此。
• Short and small, but sharp and capable.

• Taciturn and stubborn; leftist form but rightist content.

• Shortsighted and non-committal.
  • Same to you.
是个圆套吧。

是双规吧。

再加两个圈，就是200多拉。
• It is a circle/ trap.

• It is a double circle/ trap.

• With two more circles, it makes 2008.
这圈圈
可够小啊！

这可是在混圈圈啊

这个圈圈...
太神化了！
• Your circle is really small.

• Are you playing hula-hoop?

• This circle…is too mysterious.
发展經濟 促进民生 是首要。 没有科技支援，就没有经济发展。

促进社会 关注科研 及教育 更重要。 没有真正公民教育 就没有和谐社会。

培养有远见 有理想 有承担 的智能型公民 最最重要。 没有毛主席 就没有新中国。
• Nurturing citizens who idealistically aim high and intellectually take responsibilities is most important.
• No chairman Mao, no new China.
了解...

观察...

超越。
我們離...這境界...還差呢。
• To understand.

• To keep an eye on things.

• To transcend.
• We are far from that goal.
認命吧！
你只是個
漫畫人物！
你不也一樣！

認命吧！
你的標籤屬於
精英階層！
我可以不跟你
標籤！

認命吧！
你來去只不过是
知識分子的
消費品！

真是自說自話！
• Admit it. Whatever you do, you are nothing but the intellectuals’ consumer goods.
• Aren’t you the same?

• Admit it. Your label is elitist.
• I don’t believe in labels.

• Admit it. Whatever you do, you are nothing but the intellectuals’ consumer goods.
• That is speaking by and to oneself.
諸法因緣生
諸法因緣滅。

諸行無常
是生滅法...

生滅滅已
寂滅為樂。
• The world is born as destiny dictates, and it perishes as destiny dictates.

• The world has no permanence, whether it is being born or being destroyed.

• Birth, death, eradication of the self. Being alone is happiness.
我是个边缘人。
我不断旅行。

你喜欢评论吗？
你喜欢讲道理吗？

我相依文化的关系。
我相依交流的文化。
I believe in cultural exchanges.
I believe in exchanged cultures.

I am a marginal figure.
I travel continuously.

Do you like discussions?
Do you like debates?

I believe in cultural exchanges.
I believe in exchanged cultures.
你对材料了如指掌。
我对沟通没有信心。

我对你的表达有保留。
你对自我认知不足。

你对我的世界一无所知。
我对你的方向距离五十年不变。
• You’re prejudiced against poets.
• I have reservations about what you have expressed.
• You do not have sufficient understanding of your own self.
• You know nothing about my world.
• I have no confidence communicating with you.
• I would not change my understanding of your direction for 50 years. I will also keep my distance from you.
「快招！」
幕后黑手是誰？

別裝蒜！
馬上招出來！
漫畫作者是誰？

誰是葉懸僧？
葉懸僧是誰？
什麼家庭背景？
出身成份是什麼？

「葉懸僧」
幹嘛這麼凶！
Who is Danny Yung, Danny Yung is what? What kind of family background he has? What kind of social class he comes from?

I am not he. Why are you so agitated?

Don’t act dumb! Confess immediately! Who wrote these words?

Danny Yung.

Confess right now. Who is the culprit behind this?

Who is Danny Yung, Danny Yung is what? What kind of family background he has? What kind of social class he comes from?

I am not he. Why are you so agitated?
三个格子
不构成的漫画...
三字经的影响吧？

两个对等
对等的
漫画人物...
是二分法吧？

六十四张
三格漫画
的精髓...
难怪有些八卦？

 plumber
Sixty-four scrolls of three cartoons pictures.

No wonder it is somewhat frivolous.

- Cartoons made up of three pictures.
- An influence from classical scripts of three word phrases.

- Two equal but oppositional cartoon figures.
- Binary thoughts?

- Sixty-four scrolls of three cartoons pictures.
- No wonder it is somewhat frivolous.
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