



香港教育大學

The Education University
of Hong Kong

**Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of
Education (Honours) (Visual Arts) Co-terminal Double Degree Programme**

Honours Project

**Project Title: Explore the taoism value by interpreting the culture of
Liu-Ren in forms of contemporary art**

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Double Degree Programme

Declaration

I, Lai Ka Po , declare that this research report represents my own work under the supervision Hung Keung of From, Explore the taoism value by interpreting the culture of Liu-Ren in forms of contemporary art ,and that it has not been submitted previously for examination to any tertiary institution.

Lai Ka Po (Type)

2021.04.12 (Date)

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Abstract

This research project explore the relationship between religions and art, then using contemporary art to interpret the taoism value of Liu-Ren. As the researcher is born in a deep religious belief family, this background enhanced her interest in discovering more topics about art and religion.

Researchers will first collect information on Liuren's cultural background, and then create a series of works using contemporary art, which will be exhibited to the public. Among them are the believers of Liuren, and the general public, whether they have religious beliefs or not can participate. After collecting opinions, it will be integrated into data and explore whether Liuren's Taoist spirit can be demonstrated through contemporary art.

1) Rationale of the project

I was born into a family with a strong religious background, so I often think about the significance and relevance of different beliefs and humanistic values. I found that every religion has its uniqueness and philosophical aesthetic standards.

In order to better express the religious spirit, those aesthetic standards become fixed, sacred and inviolable. I want to learn through contemporary arts and show their spirit in the way of contemporary art. Of course, the pre-interpretation of the art piece also holds high respect towards various religions. In view of this, I want to use my family's belief- Liu ren to make this as a topic reference.

1.1) Project Background

1.1.1) The relationship between religions and art.

Art and religion are closely linked. Many things that seem to belong to art activities today, such as singing, dancing, painting, movies, music, sculpture, architecture, etc were actually religious activities centuries ago, they were not pure aesthetic activities. Wang & Fang (2006) point out that primitive people's belief and worship of religion are the direct motives for the creation and development of primitive art. Religion is inseparable from art, and art is the best way to express religion. Aesthetic feelings, like religious feelings, are all detached from everyday life feelings, seeking spiritual pleasure rather than material satisfaction.

1.1.2) How contemporary art express a religion

Nowadays, pure religious art is difficult to obtain an independent artistic context, and it is commonly used as a symbol of faith. However people now call for an art that understands

religious belief itself, rather than a style characteristic of religious art. Not only do archeology in aesthetic style, but also to rebuild the relationship between religious art and the external environment, to rebuild contact with secular life, and to rebuild communication with the individual's heart. According to Lerner (2013) ,Contemporary art may serve as a bridge, with its open, flexible and diverse forms, and rich and intimate vivid language, reintegrating the marginal space into people's vision, and establishing faith in subtle daily interactions. In this way, religious art as classical art is not only a historical art style, but also has contemporary significance.

1.1.3) Using contemporary art to represent Liu-ren

The Liu-Ren (六壬神功) is a Taoist belief that achieves life and self-defense through religious ceremonies. It is a widespread belief among the people. When the disciples go out at home, they are protected by the patriarch at any time, men and women can learn, and there are no taboos. As it is a belief that promotes religious rituals, it involves many Taoist concepts and displays them. It is the starting point of this thesis to reinterpret the concepts in modern art.

1.2) Research purposes

The researcher will exhibit a series of contemporary art and ask the audience opinion by having questionnaires, which is first hand information. By referencing contemporary art pieces that present the religion spirit, will create a series of art based on the taoism belief of Liu-Ren.

1.3) Research Questions

Q1.How can the new form of art present the concept of the religions instead of traditional art?

Q2..Exploring the taoism value of Liu-Ren by contemporary art

Q3. How do I show my view towards Liu-Ren in the identity of a child born in a Liu-Ren master's family?

2) Literature review

2.1) Define the terms on the topic

2.1.1) The religion of Liu-ren

Liu-ren Shengong (六壬神功), also known as Liuren Xian Fa (六壬仙法), is a Chinese folk symbol. There is no record of Taoism, Taoism and history. May be created by the warlocks of Ming and Qing. Nearly this century ago, it spread from the coastal areas of mainland China to overseas and even Hong Kong. (Wu ,2015)



(Picture 2-1)

Altar in Liu-Ren

2.1.2) Unity of Nature and Man

According to Lee (2018) ,the unity of heaven and man is a philosophical thought in ancient China, and the three schools of Confucianism, Taoism, and Buddhism have expounded. The basic idea is that human physiological, ethical, and political social phenomena are a direct reflection of nature.

2.1.3) Taoism

Taoism is China's native religion, which can be traced back to the primitive society during the Chinese worship of heaven and ancestors. (Hui , 2010)

2.1.4) Talisman in religion

Talismans are objects used in religious ceremonies and a medium that transfers the power of the spirit world to the real world (Shiga, 2010). In the religion of Liu-Ren, there are various types of talisman used in the ceremonies, mostly yellow paper written in red words.



(Picture 2-2)

Paper talisman used in Liu-Ren

(From: <http://saamlawsungung.blogspot.com/2016/>)

2.1.5) The concept of Contemporary art

Contemporary art refers to the works of art created during the period from about 1860s to 1970s, and also includes the style and philosophy of the arts created in that era. This term is often associated with art.(Workman,2011)In modern art, based on the spirit of experimentation, abandoning the past traditions, trying to think about the nature of materials and the functions realized by art with new angles and ideas. It is the characteristic of modern art to shift from the traditional artistic means with narrative as the main expression to the trend presented in abstract form.

2.1.6) Bagua

Bagua is the basic concept of "I Ching"(易經), which can represent the dynamic and static of all natural phenomena (David J, 2018). "Gua" means "hanging", and it also means that various phenomena are erected as one of the eight hexagrams and marked one by one for easy observation, which is a common symbol will be used in Taoism.



(Figure 2-3)

&



(Figure 2-4)



(Figure 2-5)



(Figure 2-6)

The talisman of Liu Ren

The depiction of Allah

Religion tools of buddhism

2.3) Presenting religion belief by Contemporary art

As of modern times, many contemporary artists have interpreted different religious beliefs through contemporary art. Represent the abstract religious values through contemporary art.



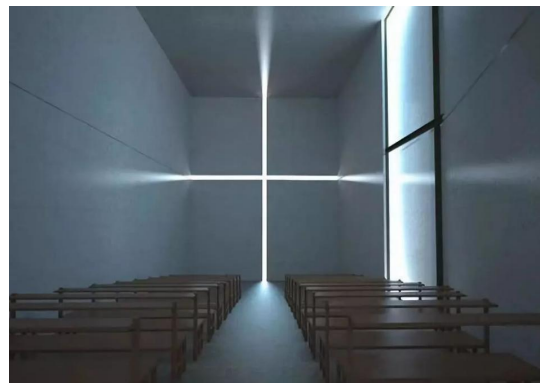
(Figure 2-7)

“Tv Buddhas” - Nam June Paik

With reference to figure 2-7, Buddha is watching TV, there is a camera behind the TV, so Buddha sees himself. This work also proves that it is not necessary to have something modern in order to

make a work. The cultural relics in the East can also be transformed into contemporary art, straight into the real, without boundaries.

Not only eastern buddhism, western religion like Christian also attracts artist using art to discover it more. In the example of figure 2-8 ,The whole church is dark, and only the cross opening on the wall leaks light. The protagonist in the space is the cross, the light, and God. Let the functionality of the church play with the value displayed in contemporary art.



(Figure 2-8)

“Church of Light” - Tadao Ando

One more work to look at, is the “Tao De Jing” of Bernhard Gwiggner. “Tao De Jing” is used as the main classic in Taoism. As of the differences in the interpreters' personal historical background, knowledge structure, and cultural accomplishments, it is only natural that the same text has different connotations (Li, 2014) . This is work by a foreigner try to interpret “Tao De Jing” by his understanding and inspiration, He drew a portrait of every sentence of Lao Tzu based on the picture in the daily newspaper, so that Lao Tzu's words were reactivated by different people at the moment.(Figure 2-9)



(Figure 2-9)

“Tao De Jing” - Bernhard Gwiggner

The unique creations of these artists are also inspiring for us to re-understand the contemporary significance of these classics religion today. Contemporary art practice actually seeks for the contemporary development of religious belief culture, transforms it into contemporary consciousness, and carries out active and innovative exploration. This dialogue contains many thoughts that span the past and the present, China and foreign countries, that is, across time and space.

3) The design of the research

3.1) Arts-related research

My research method is through art-related research. Constructing new experiences in the process of producing art is very similar to art-related research. (Savin Baden & Major, 2013)

Research goals related to art in creative art practice, by the experience of making art is a kind of experimental exploration, it can be any type of art but in this project will be concentrated in contemporary art. The exhibition would be held on mid-feb , during the process, the audience's opinion and view would be collected as part of the research to make it complete.

3.2) Study implementation process

Here is the table of implementation process (Refer to table 3-1)

July - Sep 2020	Exploration about the research and artwork
Oct - Dec 2020	Finish the first three chapter of the research
Jun - mar 2021	Exhibit the artwork
Mar - Apr 2021	Finalized the paper
May 2021	Submit the research paper

3.3) Present the the Talisman in Liu-Ren through contemporary art

One of the icon religion tools used in Liu-Ren is Taliman. According to my understanding and the experience of the master, there are some steps and procedures that cannot be wrong and cannot be changed, otherwise the law will not work. There are 3 kinds of stamps used in writing talisman (figure 3-1). Based on the interview of the Liu-Ren Master, each of the stamps has their own meaning , which I want to interpret by contemporary art, even the process of making the talisman itself contains religious belief and traditional culture value in it.



(figure 3-1)

Two of the stamp will be used in writing talisman

As the general public is familiar with the talisman, usually the public will think it is some unclear pattern, but it is not the case. The images are mostly signs of nature, gods and astronomical astrology, which is related with the belief of Taoism. I hope to interpret the meaning and connection of these signs through contemporary art.

4) Preparation of artwork

4.1) The theme of the exhibition

Regarding this exhibition, the core is the relationship between "Talismans" and the Taoist "Harmony of Man and Nature". I want to use contemporary art to interpret the iconic meaning represented in the "stamps". At the same time, the beauty of craftsmanship will be displayed in the works, and the perseverance and rigor of a worker will be felt.



(figure 4-1)

Theme planning mind map

When brainstorming the theme, I want to respond to the third topic I want to discuss from my work: How do I show my views and attitudes towards religion in my own home from my work? (Q3)

When I was born ,Liu-ren's altar was always with me in my childhood. And symbols and rituals were already commonplace in my eyes. Even the birthday party is held in front of the altar. Maybe because my family members in my eyes are stubborn people, the ceremonies are very rigorous. It must be done in accordance with the steps handed down in tradition, and there can be no mistakes. "Tradition, old school" is my impression of it. It just so happens that most of this believer is of my parents' generation. I haven't communicated with anyone my age, which makes me feel more old-fashioned.

According to Wong(2016), the reason why art is art is not to cater to the masses, but to convey oneself. Sometimes artists do not need to seek out external novelty and creativity too much in their creations, but more should seek inwardly and find their own inner mind. I want to show the connection between me and Liuren from my work. Of course, at the beginning, I must first find out the relationship between the two. As for what the relationship is, it is an interpretation from my personal point of view.



(figure 4-1)

My first birthday, behind me is the altar.

So I have been thinking about me and this religion, just like innovation and tradition. I have been exploring the possibility of this religion, (I once suggested that the master use a scientific brush to write symbols, but was rejected) , otherwise I always felt that I was far away from it. As everything does not have the feeling of blending with the younger generation, the ancient spells,

the old yellow paper and red ink, and even the pens used are very particular. Everything is so old and traditional.

So when I have the opportunity to create, I want to use innovative methods to interpret Liuren. Use contemporary language to project the possibility of this religion with the eyes of young people. As the wings of human civilization, art and technology should be able to coexist harmoniously (Suen, 2009). So I want to use technology and contemporary art to create, not printing, painting, techniques that have been passed down for a century. Contemporary art and new media has not passed a hundred years, and it is as young as I am positioning myself.

"I want to use creation to make Liuren younger and show more possibilities through new media. This process seems to allow me to find a connection with it."

4.2) Artwork one - Arrived

This is the first of four works. As the first work, I want to use the film to bring the audience to the ceremony. In conjunction with the excerpt from the "Inviting God spells" in Liuren, the process of inviting the gods will be told to the audience like a story. This article also discusses the most important one of the "stamps", the "Tai Shang Lao Jun." Lao Tzu, Taishang Laojun, is the Taoist ancestor in Taoism, and it can be seen in both amulets and mantras. As far as I know, Liuren's altar does not require a specific sculptural idol to exist, and what I want to say is that the existence of faith is based on the sacrificial behavior of people. There is no specific image immediately, and you can still feel the "Master" exist. This is the first of four works. As the first work, I want to use the film to bring the audience to the ceremony. In conjunction with the excerpt from the "Inviting God spells" in Liuren, the process of inviting the gods will be told to the audience like a story. This article also discusses the most important one of the "stamps", the

Lao Tzu, Taishang Laojun, is the Taoist ancestor in Taoism, and it can be seen in both amulets and mantras. As far as I know, Liuren's altar does not require a specific sculptural idol to exist, and what I want to say is that the existence of faith is based on the sacrificial behavior of people. There is no specific god image in front of the audience, and they can still feel the "Master" exists.

4.3) Artwork two - Backtracking

The second work represents the "four straight and five horizontal stamp." Unlike the four straight and five horizontal prints of ordinary Taoists, there are 13 more earthly branches, which are displayed in a ring. "Zi, Chou, Yin... etc.", but especially the last Hai was replaced by Daji and Dachang. I think this is very interesting, and the other twelve earthly branches also represent the twelve o'clock, so I have the idea of wanting to make a clock for the 13th o'clock exhibition. Behind the clock are the reports collected by the seniors about magic arts, as if watching the clock bring the audience back to the 1970s when relatively many people knew about magic arts. At that time, everyone's impression of magical skills was invulnerable, in fact it was just one of the ability to protect their lives. However these reports also accurately reflected society's one-sided perception of Liu-ren skills at that time.

4.4) Artwork three - Hexagram

The third one is a holographic projection that echoes the "Bagua stamp". The Bagua reveals all the world's images, constantly flowing, one after another, and the cycle is endless. And the changes in it are not tangible, untouchable. Therefore, the virtual and actual relationship of holographic projection is very suitable to describe the image of gossip, and everything is just the evolution of the image. So the content is a non-stop looping film, from different elements into

everything, into a beautiful nature and also into this noisy city. When the heartbeat stops, it gives birth to a new existence, and it repeats itself again and again. This is what the bagua stamp means.

This artwork I was inspired by “TV Buddha”, I like the TV Buddha, the relationship between truth and falsehood is presented very well. Because the existence of religion in fact always receives the above concepts first. And this work can not only show some concepts of Buddhism, but also give a space for discussion to discuss the evolution of the same religion in different eras. So I also want to use projection to explain the myriad changes in Bagua. In the projection, it is not real, just like the shadow. Whether it can definitely stay in the constant changes of nature, so it is also unreal.

4.5) Artwork Four - 246 seconds

The last one is to use the work to discuss the value of technology and craftsmanship. I photographed the process of writing a talisman (a relatively simple talisman), then recorded the time, and then photocopied the talisman with a photocopier. Finally put the handwritten symbols and the photocopied symbols on the wall. Will the value of the talisman survive after being photocopied? Or does it mean that value lies in the form of manufacturing?

I was inspired by the "Tao De Jing" for this work, to show its core ideas in a documentary way. The time recorded during the creation process is also part of the work. I think this method is unique because in the process of recording, the actions of participants will also become part of the work, and they will also invest themselves in the process of production. It also allows the audience to interpret the meaning and value of this behavior record.

5) Exhibition Affairs

5.1) Poster Design

In terms of poster design, I chose a theme with a burning paper effect, this is related to the traditional Chinese Huabao (化寶) culture. In conjunction with previous reports in old newspapers, and the title "Unveil the Mystery", the whole poster has a sense of mystery. At the same time, the wrinkled red paper is also matched with Liuren's theme color, making the whole style more coherent. The other yellow one is the first draft.

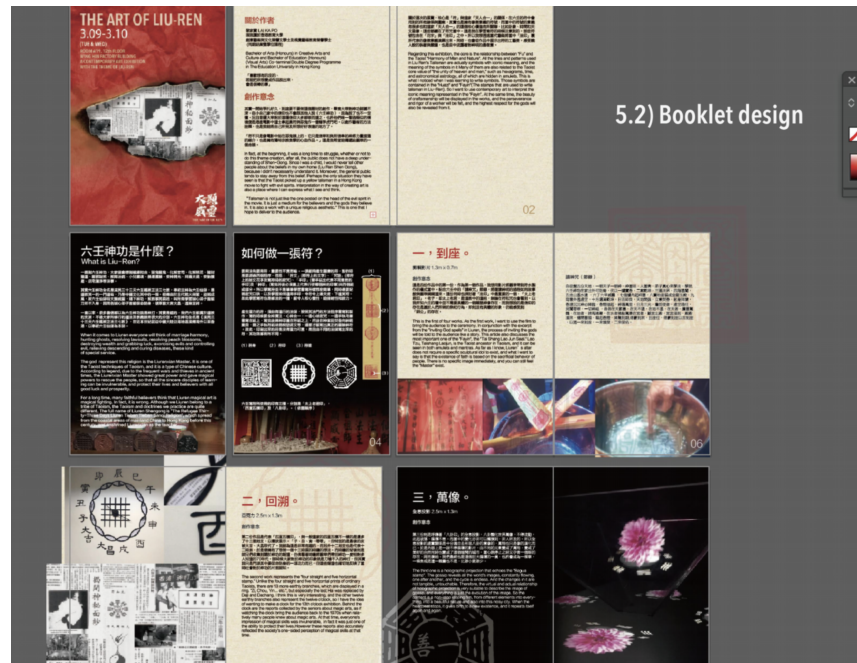


(figure 5-1)

Exhibition's Poster design

5.2) Booklet Design

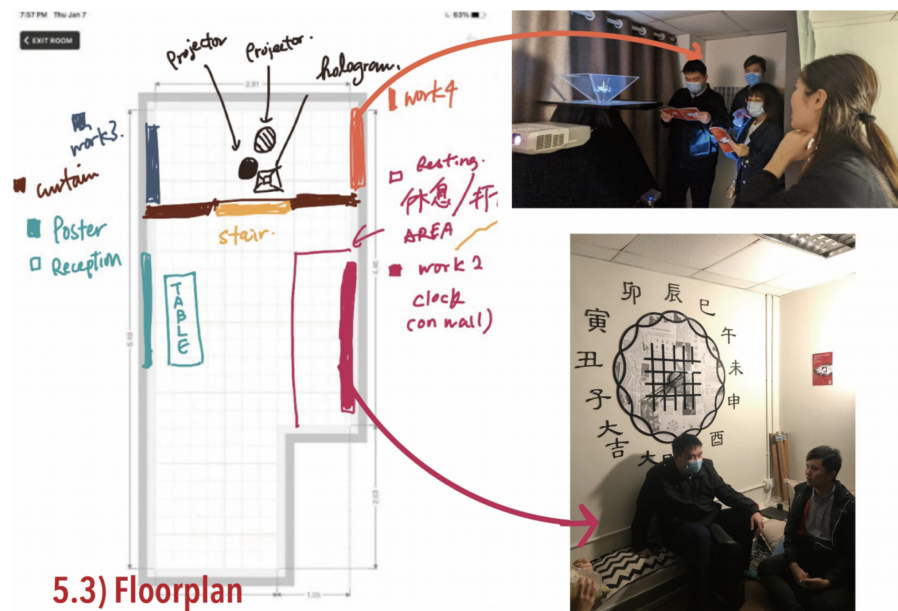
In addition, I also designed a brochure for the audience, because to understand the meaning of the work, we must first understand its cultural background. Therefore, the brochure can help the audience to understand my creative ideas, the background of my work and my description of each work more comprehensively. The theme uses four colors: black, white, red, and light brown. It is also extended in line with the color of the theme.



(figure 5-2)

Booklet Design

5.3) Floorplan



(figure 5-3)

Floor Plan Design

Due to the limited space of the venue, and most of my works also involve electronic equipment, the planning needs to be adjusted continuously to find the best display method. Since three works also require electronic projection, they need to be carried out in a dark environment. But because I wanted the reception and another work to be displayed in a well-lit place, I used a large piece of black cloth to divide the venue into two areas. In this way, the work can be displayed clearly in a dark environment, and the place outside the work can continue to be bright.

In addition, I set up a rest area under the works that I reviewed again, so that after viewing all the works, the audience can sit down and rest slowly to discuss their feelings about the works. It is very important for me to have such an area to express opinions and interact, so that I can know what the audience thinks about the work. What surprised me was that some viewers would treat this area as a photography zone and "check in" with the work. This was a great surprise to me. The outside audience also has their own methods for the use of space. Of course, this floor plan has not already been thought of as perfect, it also requires step-by-step experimentation and exploration to find out.

5.4) Presentation



(figure 5-4)

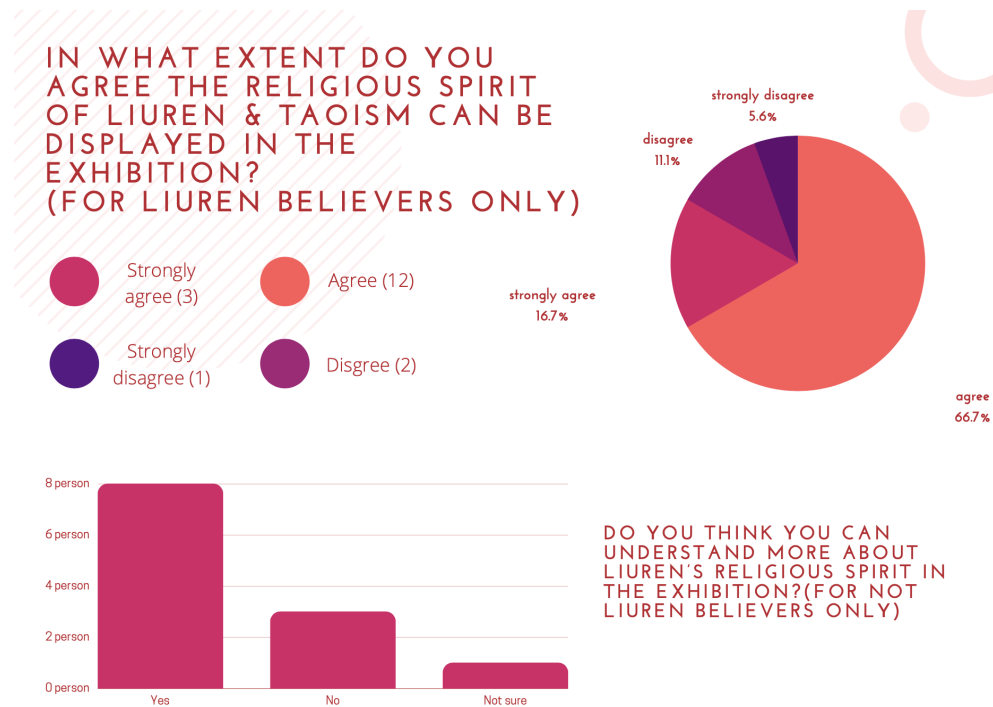
Method of presentation

I think how to record and display the work is very important, especially when the work is using electronic technology, there are more ways to preserve it. Due to the epidemic situation, there are not many people who can see the works in person and give opinions. This is also a unique challenge and restriction this year. In order to collect more audience's ideas, I was thinking about the methods to show this work and exhibition as much as possible. As there is a difference between seeing a work in person and viewing the work remotely. So I thought of using virtual reality to present the appearance of the exhibition.

For those who watched my work on the Internet, because I couldn't explain to them too much and couldn't discuss it on the spot, I made an extra feature video. Because in addition to the moment the work is presented, the process of how the work was born is also worth seeing. How

to construct the whole thing step by step, the ideas behind and the driving force, these information can also help the audience better understand my work.

6) Feedback and Findings



(figure 5-5)

Verbal data presented in chart

After the exhibition was completed, I collected verbal data from the audience and then integrated them. It is mainly divided into two groups, namely believers of Liuren and believers who are not Liuren. From the above data, it can be seen that most people who believe in Liuren believe that the work can show the spirit of Liuren and Taoism to a large extent, while those who disagree think that the presentation method is rather abstract and fail to match the value by the appearance of the work. Some people who agree with it think that it is difficult to understand the meaning behind the work without a description of the work.

In addition, most of the believers who are not Liuren think that they can deepen their understanding of this religion through works, and think that it is a very special experience not to know Liuren through works of art, because there is no chance to know about it in life. Those who disagree believe that the materials displayed in the exhibition are relatively one-sided, and they cannot understand the entire religion just because of these works.

All in all, the work can also reach the question that I wanted to discuss at the beginning, but the method of display can be studied again. How to convey the message to the audience more clearly through contemporary art. According to Chan (2018), The contemporary meaning of "being watched", that is, being seen by an unspecified and unpredictable audience, began to make sense only after the art field began to become autonomous. Therefore, I hope that in my future works, more space can be given to the audience to understand the work, instead of setting too many definitions beforehand.

7) Conclusion and Reflection

This exhibition is also a very special experience of self-disclosure. Compared with telling the audience my story directly, it seems to be more comfortable to understand me by watching the works.

I am also very grateful for the smooth antique exhibition. In addition to allowing me to experience the beauty of contemporary art, it also gave me the opportunity to communicate and connect with people around me through my works. The exhibition is not a person's business, and it is difficult for one person to complete it intact. I need the cooperation and support of partners to make up for my shortcomings. There will be a gap between the plan and the actual situation. This is inevitable. The layout of the venue is a big challenge for me. , We need to restore the entire venue within a limited time, and then set up exhibits. Unexpectedly, the site owner gave me a wrong planogram to put my scale budget wrong, and I needed to make adjustments immediately. So this time I learned to be ready for change at any time.



(figure 7-1)

Before and after setting venue

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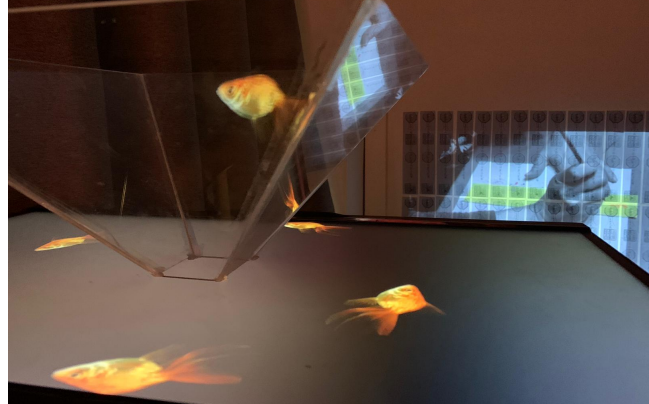
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Appendix I - Exhibition Set-up



Appendix II - Exhibition booklet

THE ART OF LIU-REN

3.09-3.10

(TUE & WED)

ROOM A19, 12th FLOOR
WING HIN FACTORY BUILDING
A CONTEMPORARY ART EXHIBITION
WITH THE THEME OF LIU-REN



THE ART OF LIUREN

特別感謝（排名不分先後）
伏英龍 黎法剛師傅及一眾師兄弟
指導教授 洪強
Hayden Yu
Scott Yu
支持著這個展覽的你

六壬神功是什麼？

What is Liu-Ren?

一提到六壬神功，大家便會想到姻緣和合、捉鬼驅鬼、化解官司、化解桃花、催財搶運、驅邪制煞、解降治病、小兒疳積、驅逐舊願、安神開光、拜攝太歲、安胎護產、店宅潔淨等法事。

其實六壬神功全名是流民三十三天六壬鐵板正法三七教，奉祀主神為六壬仙師，是道教真一的一門道派，乃是中國文化其中的一角。相傳由於古代戰火頻繁，盜賊成風，故六壬仙師特賜威靈，賜下神功，解救黎民百姓，則所有學識誠心弟子皆能刀斧不入身，因而各誠心弟子皆能保命防身，信眾皆大吉大昌，過臉呈祥。

一直以來，很多善信都以為六壬神功就是神打。其實是錯的，我們六壬雖屬於道教的支派，不過大家所修行的道法及教義就有很大的分別。六壬神功全名是《流民三十三天六壬鐵板正法三七教》，在近本世紀前從中國大陸沿海地區流傳海外以至香港，以奉祀六壬仙師為本師。

When it comes to Liuren everyone will think of marriage harmony, hunting ghosts, resolving lawsuits, resolving peach blossoms, destroying wealth and grabbing luck, exorcising evils and controlling evil, relieving descending and curing diseases, these kind of special service.

The god represent this religion is the Liurenxian Master. It is one of the Taoist techniques of Taoism, and it is a type of Chinese culture. According to legend, due to the frequent wars and thieves in ancient times, the Liurenxian Master showed great power and gave magical powers to rescue the people, so that all the sincere disciples of learning can be invulnerable, and protect their lives and believers with all good luck and prosperity.

For a long time, many faithful believers think that Liuren magical art is magical fighting. In fact, it is wrong. Although we Liuren belong to a tribe of Taoism, the Taoism and doctrines we practice are quite different. The full name of Liuren Shengong is "The Refugee Thirty-Three Days Liuren Tieban Tieban Sanqi Religion", which spread from the coastal areas of mainland China to Hong Kong before this century and enshrined Liurenxian as the teacher.



如何做一張符？

要用法先要用符，重要性不言而喻。一張能夠產生靈應的符，製作時是經過四個程序，包括：「符文」（即符上的文字）、「咒語」（即符上的符文及寫符時的密咒）、「手印」（即手印代表不同意思的手印）及「神印」（寫完符後必須蓋上代表行使那個神的印章）共四個組成部分。所以學寫符並不是單單學習書寫符樣那麼簡單，同時還要記誦密咒口訣，以及學習如何運用手印，令符令上通天庭、下達冥府。故此學書寫符也是修法的一種，能令人收心養性，鍛煉耐性和毅力。

產生靈力的符，須由有道行的法師，按照其法門的方法程序書寫和製作，寫的時候要全神貫注，心神合一，一邊心念密咒，一邊手執毛筆書寫在紙上，寫完後將神印蓋在符紙之上，然後在神案前焚香向神明稟告，隨之手執符紙唸誦咒語經文等，這樣才能寫出真正的靈驗神符。故此，印刷出來的符是沒有靈力可言，而且由不同的法師寫出來的符，其功效都有所不同。

(1) 符身 (2) 符印 (3) 符膽



六壬寫符所使用的印有三種，分別是「太上老君印」，「四直五橫印」及「八卦印」。(依圖順序)



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一，到座。

剪輯影片 1.3m x 0.7m

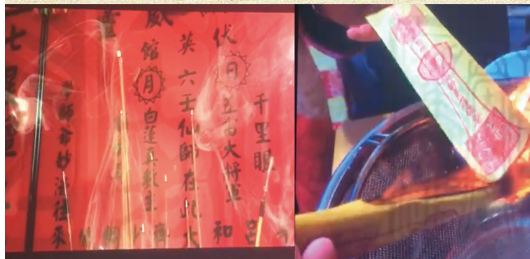
創作意念

這是四份作品中的第一份，作為第一個作品，我想用影片將觀眾帶到符水製作的儀式當中。配合六王中的「請神咒」節錄，將邀請神明的過程如同故事般與觀眾娓娓道來。這份同時也探討著「法印」中最重要的一個，「太上老君印」。老子，即太上老君，是道教中的始祖，無論在符和咒也會看到。以我所知六王的壇中並不需要具體的一個雕塑神像存在，而我想說的是信仰的存在是基於人們所做的祭祀行為，即刻沒有具體的形象，仍能感受到「師公」的存在。

This is the first of four works. As the first work, I want to use the film to bring the audience to the ceremony. In conjunction with the excerpt from the "Inviting God spells" in Liuren, the process of inviting the gods will be told to the audience like a story. This article also discusses the most important one of the "Fayin", the "Tai Shang Lao Jun Seal". Lao Tzu, Taishang Laojun, is the Taoist ancestor in Taoism, and it can be seen in both amulets and mantras. As far as I know, Liuren's altar does not require a specific sculptural idol to exist, and what I want to say is that the existence of faith is based on the sacrificial behavior of people. There is no specific image immediately, and you can still feel the "Master" exist.

請神咒（節錄）

自從盤古分天地，一朝天子一朝神，神當旺，人當興，弟子真心來學法，學就六王神功在家出外可防身，伏以一爐真香，二案乾坤，三通法界，四海逢聞，五念山遙水遠，六丁六甲威靈，七值爐內起祥雲，八寶怡座裝成全階玉殿，九霄雲外透虛空，十方遍滿乾坤，日吉時良，天地開張，立意焚香，躬身拜請，香煙沉沉神必降臨，香煙插起，神通萬里，日月三光，簾前使者，虛空過住，見聞等眾，一切神祇，各在天歡喜，在天不遠，在地不遠，在天者，騰雲駕鶴，在地者，跨馬搖鞭，在水者搖船駕槳在宮者，離宮出殿，宮宮須到，殿殿湏來，揭開雲頭，聊起香煙，降駕到期，得蒙到來，且座位，得蒙到座以吉到座，以過一來到座，一來領受，二來保佑。



二，回溯。

亞克力 2.5m x 1.3m

創作意念

第二份作品是代表「四直五橫印」，與一般道家的四直五橫不一樣的還是多了十二個地支，以環狀展示。「子、丑、寅...等等」，但特別的是最後的亥被大吉、大昌取代了。我認為這是非常有趣的，而另外十二地支也是代表十二時辰，於是便有了想做一個十二時辰的時鐘的想法。而時鐘的背後則是師兄們收集到關於神功的報道，彷彿看著時鐘將觀眾們帶回神功一度相對多人知道的70年代。那時候大家對於神功的印象就是刀槍不入的神打，但其實那只是門派其中要保命防身的一項功力而已，但這些報道也確切地反映了當時社會對於神功的片面認知。

The second work represents the "four straight and five horizontal prints of ordinary Taoists, there are 13 more earthly branches, which are displayed in a ring. "Zi, Chou, Yin... etc.", but especially the last Hai was replaced by Daji and Dachang. I think this is very interesting, and the other twelve earthly branches also represent the twelve o'clock, so I have the idea of wanting to make a clock for the 13th o'clock exhibition. Behind the clock are the reports collected by the seniors about magic arts, as if watching the clock bring the audience back to the 1970s when relatively many people knew about magic arts. At that time, everyone's impression of magical skills was invulnerable, in fact it was just one of the ability to protect their lives. However these reports also accurately reflected the society's one-sided perception of magical skills at that time.

08

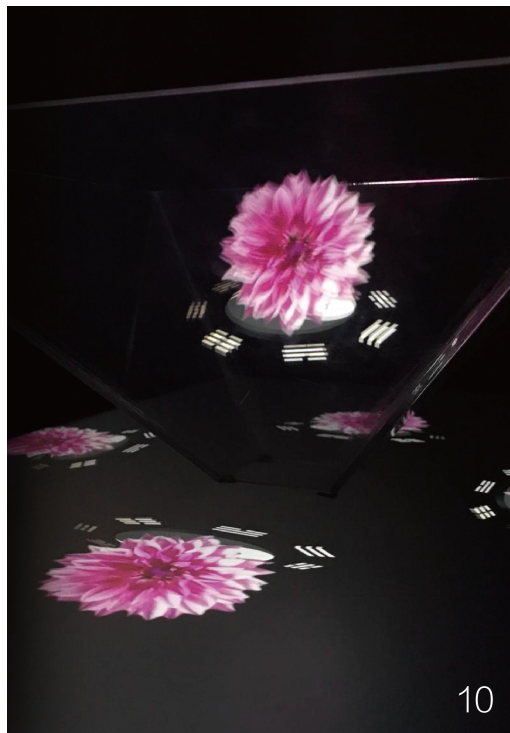
三，萬像。

全息投影 2.5m x 1.3m

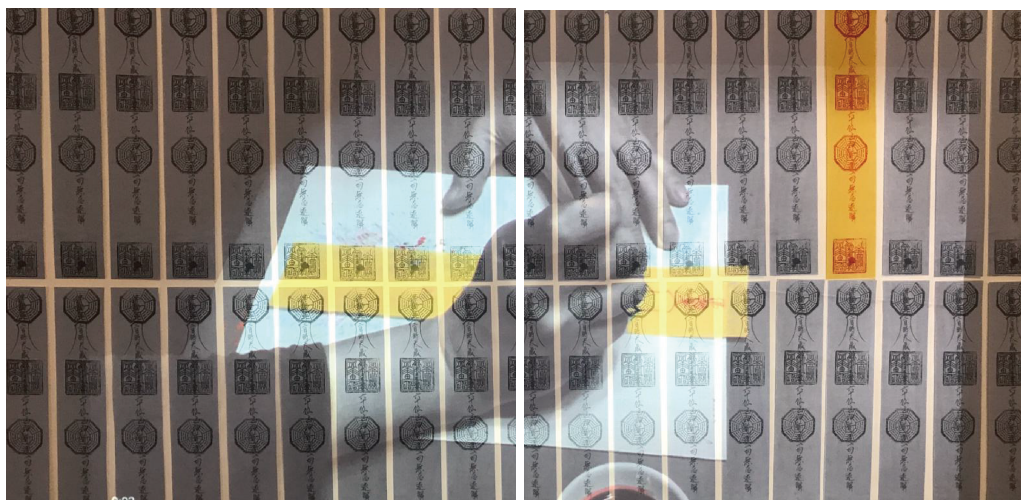
創作意念

第三份則是呼應著「八卦印」的全息投影，八卦變化世界萬像，不停流動，此起彼落，循環不息。而當中的變化亦非可以觸摸到，非人所及的。所以全息投影的虛實關係是十分適合去形容八卦的意象的，萬物也只是像的演化而已。於是內容上是一段不停循環的影片，由不同的元素變成了萬物，變成了美好的自然同時也變成了這個喧鬧的城市。當心臟停止之時又孕育一個新的存在，周而復始。我們最終也是這個巨大循環的一員，也許會成為一棵草，一條魚或是這一顆塵也不是，比渺小更渺少。

The third one is a holographic projection that echoes the "Bagua stamp". The gossip reveals all the world's images, constantly flowing, one after another, and the cycle is endless. And the changes in it are not tangible, untouchable. Therefore, the virtual and actual relationship of holographic projection is very suitable to describe the image of gossip, and everything is just the evolution of the image. So the content is a non-stop looping film, from different elements into everything, into a beautiful nature and also into this noisy city. When the heartbeats stop, it gives birth to a new existence, and it repeats itself again and again.



10



四，246秒。

影片／紙本 1.5m x 0.7m

創作意念

最後一份是想用作品討論一下科技與手藝的價值。我將寫一張符的過程拍攝下來（相對比較簡單的一張符），然後記錄下時間，再將符用影印機影印。最後將手寫的符和影印了的符一同放到牆上。兩者的價值對等嗎？至少就時間而言，是的。符的價值是什麼影印了之後還在嗎？還是說價值在於製造的形式當中？

The last one is to use the work to discuss the value of technology and craftsmanship. I photographed the process of writing a talisman (a relatively simple talisman), then recorded the time, and then photocopied the talisman with a photocopier. Finally put the handwritten symbols and the photocopied symbols on the wall. Will the value of the talisman survive after being photocopied? Or does it mean that value lies in the form of manufacturing?

12

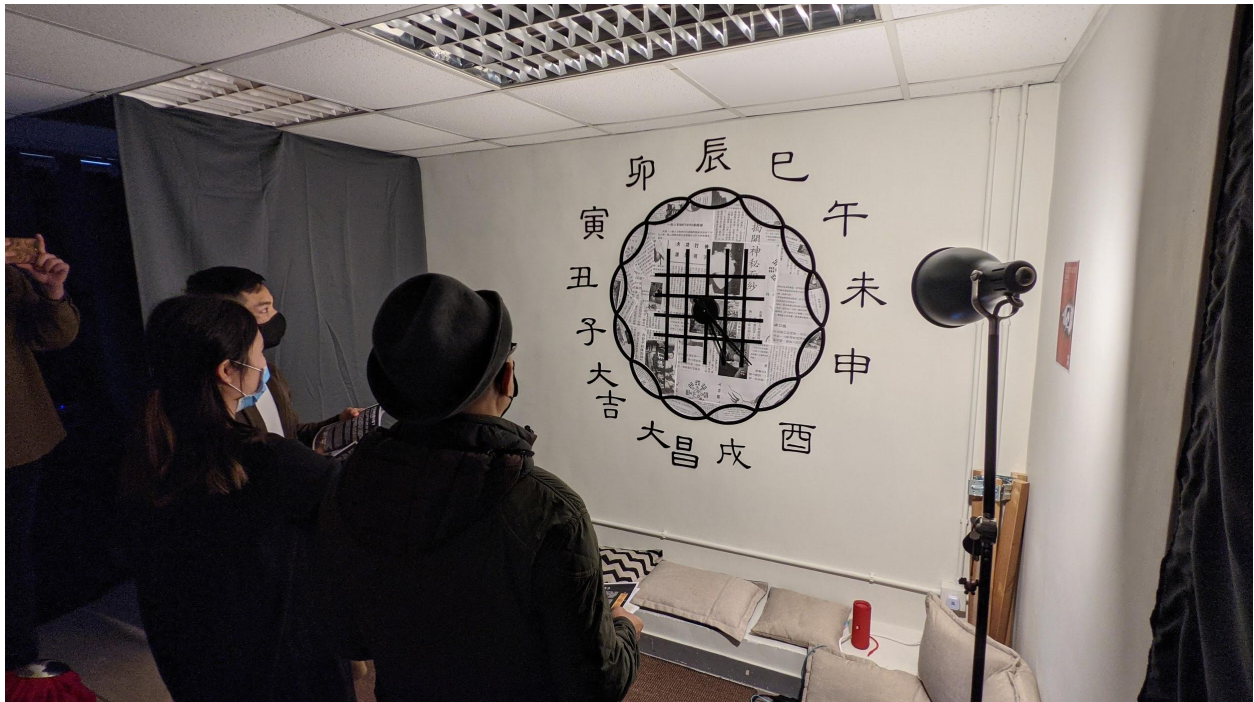
Appendix III - Artwork

Work one : Arrived

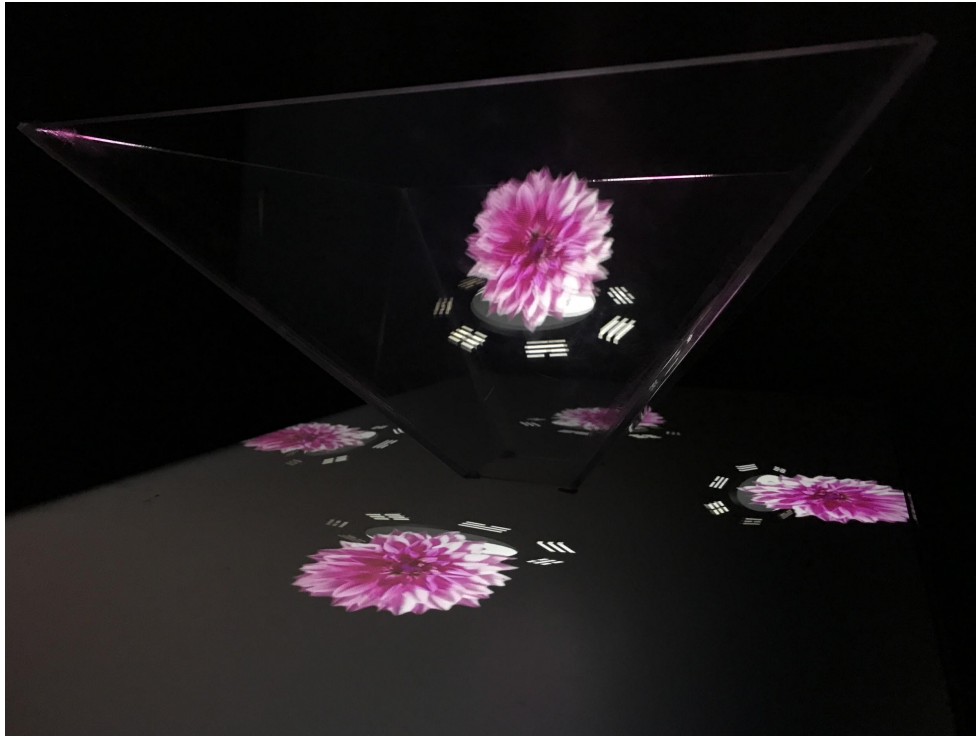


<https://drive.google.com/file/d/1iD5DTBEIL1Heu5Z9ekB3nKQe8cIrMsZm/view?usp=sharing>

Work two : Backtracking

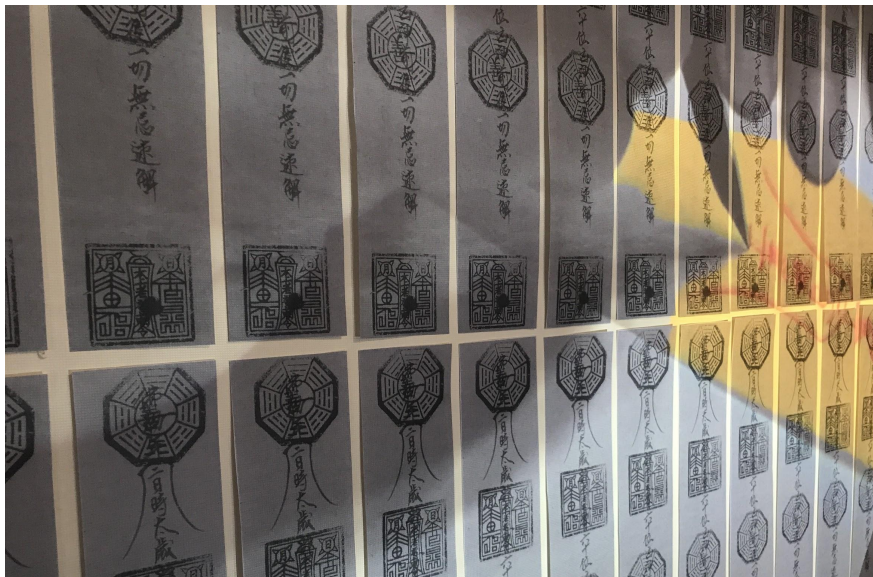


Work three : Hexagram



https://drive.google.com/file/d/1Ibx7kOtMWPkUPfLjW5bgM_LT01vCDHpY/view?usp=sharing

Work Four : 246 seconds



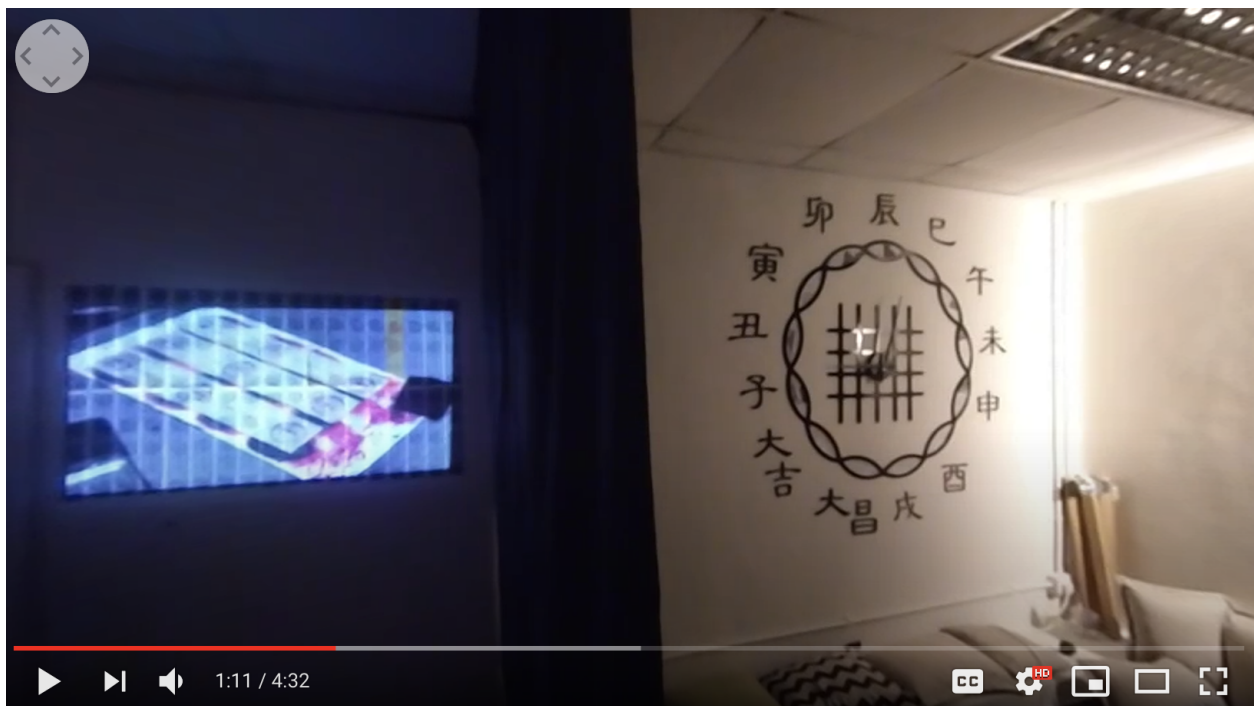
<https://drive.google.com/file/d/1GBeRgpNPGaF316X91b-qZ6-H30NRdKsm/view?usp=sharing>

Contemporary Art Exhibition: The Art of Liu - Production Highlights:



<https://youtu.be/ewxHZKETV8o>

The Art of Liu-Ren 2021 :Contemporary art exhibition from all angles 1440p



https://youtu.be/_p85defqBbY