

Amy Ching-Yan Lam & HaeAhn Woo Kwon

***Needing and Wanting*, 2023**

bathroom sink and cabinet, faucet, pond pump,
hose, bulkhead fittings, plastic buckets

林静昕與權惠顏合作

《需要和想要》，2023 年

衛生間洗手台和櫃、水龍頭、水泵、軟管、金屬
接頭、塑料桶

Me in the Future, 2023

digital print

I wrote this when I was eleven years old, in 1994, and put it into a time capsule. I was supposed to open the time capsule twenty years later, in 2014, at a class reunion. I never made it to that reunion, but my mom found this time capsule last year, as she was preparing to move out of our family home in Calgary, and gave it to me.

未來的我，2023年

電子版

這是在我 11 歲的時候寫的，也就是 1994 年，寫完我把它裝進了時間膠囊。我本應在 20 年後的 2014 年同學聚會上打開時間膠囊。但我沒能參加那次聚會。去年我母親在準備搬出我們在卡加利的家時發現了時間膠囊，就把它交给了我。

Womens' Rights Group Takes Over Continent of Europe, 2023

digital print

The left-most column was written by me, aged twelve, for this student newspaper, *The Student Voice*, that featured articles me and my classmates wrote about our future selves. The date at the top says June 27, 2015, but we actually made this newspaper in 1995.

**《女權組織接管歐洲大陸》，2023 年
數碼印刷**

最左邊的專欄是我十二歲時為學生報《學生之聲》(The Student Voice) 撰寫的，裡面刊登了我和我的同學們寫的關於我們未來的自己的文章。上面的日期显示 2015 年 6 月 27 日，其實我們是在 1995 年辦的這份報紙。

Stolen from the British Museum (Rosetta Stone USB Key), 2021

USB key, wood, paint

The Rosetta Stone is one of the most famous objects in the British Museum's collection, and is well-known for providing a key to Egyptian hieroglyphics, with text in both Greek and Egyptian. However, the original use of the stone was to announce a mass amnesty, for both debtors and prisoners, in 196 BCE. This means that both financial debts and criminal sentences were forgiven; everybody had access to a fresh start. These types of amnesties, also known as debt jubilees, were used in some ancient societies at critical times to ensure political stability, or on a cyclical basis.*

The actual Rosetta Stone is about 45 inches tall by 28 inches wide, a bit taller than this glass case.

I shoplifted this USB key from the souvenir store at the British Museum.

*David Graeber, *Debt: The First 5,000 Years* (New York: Melville House, 2011), 219.

《从大英博物館偷来之物 (羅塞塔石碑USB密鑰)》，2021 年

USB密鑰，木質，顏料

羅塞塔石碑是大英博物館藏品中最著名的物品之一，它為破譯埃及象形文字提供了關鍵信息，石碑上有希臘語和埃及語兩種文字。不过，早在公元前 196 年，這塊石頭是用來赦免欠債人和犯人的。也就是說，當時這塊石頭使一些人的经济債務和犯罪刑罰都被免除，人人都有機會重新開始。這類赦免，又稱為禧年，在一些古代社會的關鍵時刻或者周期性地被使用來確保政治穩定。

羅塞塔石碑的實際高度約為 45 英寸，寬 28 英寸，相當於這個玻璃罩子兩倍高，比玻璃罩子寬。

這個 USB 密鑰是我從大英博物館的紀念品商店顺手偷拿的。

Amy Ching-Yan Lam & HaeAhn Woo Kwon ***Oopsie Compound, 2023***

This is a model of a fantasy communal home, where HaeAhn and I imagine people of different generations living together. The structures reference residences in popular fables, like the woman who lived in a shoe, or the doctor who lived in a gourd. All of the models include toys from my childhood, and they are displayed on furniture from the family home that I grew up in.

'Til it runs clear Bathhouse

found objects, colour pencil, toys from Amy's collection, ceramic, salt lamp, sea salt, plasticine, plastic bins, pond pump, hoses, acrylic sheet, tea

You don't have to die Library

dried gourds, LED lights, ceramics, found objects, toys from Amy's collection, epoxy clay, acrylic paint, fabric patch

Shared empty purse Theatre

modified LED screen, used dog blanket, toys from Amy's collection, silicone, selenite, found objects

Lost in the sauce Kitchen

bread with dirt, ceramics, bent metal utensils

At the edge of Sleephouse

flip flop, acrylic sheets, sand, sheepskin, toys from Amy's collection

林靜昕與權惠顏合作

《Oopsie公寓》，2023 年

這是一個理想中的世代同堂家園模型，惠顏和我想像不同世代的人共同居住在這裡。家園的佈局參考了一些喜聞樂見的寓言中的居所，例如住在鞋子裡的女人，或者住在葫蘆裡的醫生。每個模型裡都有我童年時期的玩具，擺放玩具的家具則來自我從小長大的家。

《“清水长流” 澡堂》

撿到的物品、彩色鉛筆、林靜昕的玩具、陶瓷、鹽燈、海鹽、橡皮泥、塑料桶、水泵、軟管、亞克力板、茶

《“你不用去死” 圖書館》

幹葫蘆、LED燈、陶瓷、撿到的物品、林靜昕的玩具、粘土、丙烯顏料、碎布

《“共享空錢包” 劇場》

改裝過的 LED 屏幕、舊的狗狗毯子、林靜昕的玩具、矽膠、透石膏、撿到的物品

《“迷失在醬里” 廚房》

沾了泥土的麵包、陶瓷、折彎的金屬廚具

《“睡夢的邊緣” 睡房》

人字拖、亞克力板、沙子、羊皮、林靜昕的玩具

Rejection Letter, 2022

digital print

The painting referenced in this letter, *Looty* by Friedrich Willem Keyl, depicts a cute, white and brown Pekingese dog named “Looty” sitting in front of a large vase. Looty was stolen from the Summer Palace near Beijing during the Second Opium War by British troops.

This letter documents the refusal of the Royal Collection—the collection owned by the royal family in England—to loan a portrait of Looty for inclusion in this exhibition.



《謝絕信》，2022 年

数码印刷

這封信中提到的畫《洛蒂》是弗里德里希·威廉·基爾 (Friedrich Willem Keyl) 的作品，畫的是一隻坐在一個大花瓶前名叫洛蒂的北京犬，她有着白色和棕色的毛髮，非常可愛。在第二次鴉片戰爭期間，洛蒂被英國軍隊從北京附近的頤和園偷走。

這封信記錄了英國皇家收藏館謝絕出借洛蒂的畫像參加本次展覽，皇家收藏館的藏品為英國王室所有。

Amy Ching-Yan Lam & Emerson Maxwell

Looty Goes to Heaven, 2022

4K animation

4 min. 30 sec., loop

Looty Goes to Heaven, 2022

book

108 pages, in English and Traditional Chinese

Looty was a Pekingese dog stolen from the Summer Palace near Beijing during the Second Opium War in 1860, gifted to Queen Victoria, and renamed "Looty," in reference to how she was obtained. The Opium Wars are also how Hong Kong, where I was born, became a British colony.

Looty was one of the very first Pekingese dogs to be brought to England from China. Her arrival coincided with the popularization of dog breeding and eugenics, and spurred Western fascination with the Chinese breed: the Pekingese became the most popular breed of toy dog in England, accompanying the growing market for Chinese art objects and antiques.

林靜昕與艾默生·麥克斯爾合作

《洛蒂上天堂》，2022年
4K動畫，4分30秒，循環播放

《洛蒂上天堂》，2022年
小說
共108頁，英文和繁體中文

洛蒂是一隻在1860年第二次鴉片戰爭期間從北京城附近的頤和園被偷走的北京犬。她被進獻給維多利亞女王，改名“洛蒂”，以表明她是如何得來的。鴉片戰爭使我出生的香港淪為英國的殖民地。

洛蒂是最早從中國帶到英國的北京犬之一。她的到來恰逢養犬和優生學的普及，因此激發了西方對中國犬種的迷戀。隨著中國藝術品和古董市場的不斷擴大，北京犬成為英國最受歡迎的玩具犬品種。

F. Dundas Todd, "Taking a break at Imperial Cannery," 1913

photograph copy print

City of Richmond Archives,

Photograph #1978 34 21

This photo comes from the Collection of the City of Richmond Archives, which is located near the Richmond Art Gallery in the Richmond Cultural Centre. It depicts two workers at the Imperial Cannery in Steveston, in 1913. At this time, Chinese people made up the majority of cannery workers, butchering salmon, alongside Indigenous and Japanese workers.

When I first saw this photo, I wondered if the person on the right was smoking opium from their pipe. In 1908, The Opium Act was passed, imposing heavy punishments on anyone who imported, manufactured, or sold opium. This photo was taken five years after the first laws in Canada that criminalize drug use were passed. These laws primarily impacted Chinese-Canadian men, and were brought about, in part, by the anti-Asian riots of 1907, when White settlers assaulted people and property in Vancouver's Chinatown. Opium was associated with working-class Chinese people, and was regulated in a similar way to immigration. Prohibition of drugs, to this day, is seen as a way to control the populations who use them.

Even though use of opium did continue, illicitly, after the Act, the pipe in the photo is not an opium pipe, and the person is most likely smoking tobacco.

“帝國罐頭廠，工間小憩”，F.鄧達斯·托德拍攝於1913年

照片翻印

列治文市檔案館，照片编号 #1978 34 21

這張照片來自列治文美術館隔壁的列治文市檔案館。拍攝的是 1913 年史蒂夫斯頓帝國罐頭廠的兩名工人。那時，罐頭廠的工人大都是中國人，他們的工作是宰殺鮭魚，和他們一起做工的還有原住民和日本人。

第一次看到這張照片，我就猜想右邊的人是否在吸鴉片烟。1908 年通过的《禁煙法》對任何進口、製造或銷售鴉片的人實施嚴厲懲罰。這張照片拍攝於加拿大有史以來首次將毒品犯罪定性為刑事犯罪五年之後。《禁烟法》最主要影響的是華裔加拿大人，並且立法的部分原因是1907 年发生的反亞裔騷亂，當時有白人襲擊了溫哥華唐人街的中國人並造成財產損失。該法案把鴉片和劳动階層的中國人相提並論，對其進行嚴厲管制，這與對移民的嚴管如出一轍。時至今日，禁毒仍被視為控制毒品使用者数量的一種方式。

儘管《禁烟法》通過之後，吸鴉片的行為仍然在非法的繼續，但照片中的煙斗不是鴉片煙斗。這人很有可能只是在抽煙。

Amy Ching-Yan Lam & HaeAhn Woo Kwon *The World Inside a Pillow*, 2023

ceramics, found object

HaeAhn and I modeled these ceramic pillows after the well-known Tang Dynasty Chinese story, *The World Inside a Pillow*, by Shen Jiji. In this story, a man who is unhappy with his life meets a Daoist monk. The man complains that he is not rich, and has no prestige. The monk gives him a ceramic pillow, and that evening, the man falls asleep on it. He then has a dream where he lives an entire lifetime, all the way to his death, this one full of wealth and glamour, but still unhappy. When he wakes up, only one night has passed, even though he feels like he has experienced another life.

林靜昕與權惠顏合作

《枕中記》，2023年

陶瓷，撿到的物品

陶瓷枕頭是惠顏和我根據唐代文學家沈既濟写的传奇故事《枕中記》製作的。故事里，一個不快樂的人遇到了一個道士。這人抱怨說他既無錢也無名。于是道士給了他一個青瓷枕頭。晚上這人枕着它睡著了。他做了一個夢，夢裡他活了一輩子，直到死去，他的一生飛黃騰達，享盡榮華富貴，而他依然不快樂。夢醒時，雖然只過了一個晚上，他却覺得自己過完了另一個人生。

Far Left:

Amy Ching-Yan Lam & Bessie Lam

Probability of Winning the Lottery, 2023

envelope, ink

This is the mathematical proof for one's chances at winning the Lotto 6/49, as solved by my sister.

Left:

Time Capsule (1994), 2023

最左邊：

林靜昕與林靜怡

《中彩票的概率》，2023年

信封、墨水

這是買樂透 6/49 中獎的概率，由我妹妹用數學的方法計算得出。

左：

《时间胶囊，1994》，2023年

Property Calendar, 2023

risograph on newsprint, acrylic binding

396 pages

I started keeping a journal about property at the end of 2021 and stopped at the end of 2022. The original idea was to write down every time the topics of real estate, property, and housing came up in conversation. Also during this period, my parents, in their late-sixties, retired from working. Their retirement included a plan to sell the family house in Calgary that they had lived in for close to thirty years, that me and my sister had grown up in, and to move in with my sister in Toronto.

《財物日誌》，2023 年

新聞紙印刷，亞克力板

共396 頁

我從 2021 年底開始寫這本財物日誌，直到 2022 年底。最初的想法就是聊天時聊到了房地產、財物和住房的話題都記錄下來。期間，我父母在將近七十歲時退休了。他們的退休計劃包括賣掉在卡加利居住了近三十年的房子搬到多倫多和我妹妹一起住。我和妹妹在那所房子裡長大。

My Private Garden..., 2023

photograph

Future-Friendly, 2023

photograph

These are photos of the Richmond Centre condo marketing materials and showroom model.

This perspective on the architectural model is from where the Gallery is located, which is represented by the empty green space in the lower-left corner.

The title *Future-Friendly* comes from a euphemism that the Richmond Centre's marketing material uses to denote wheelchair accessibility in individual condo units. Instead of being described as "wheelchair accessible," the units are denoted as "future-friendly."

The placement of plants around this window was suggested in a feng shui reading for the exhibition by Sherman Tai.

《我的私家花園.....》, 2023年

照片

《面向未來》, 2023年

照片

這些是列治文中心公寓宣傳銷售材料和售樓處沙盤模型的照片，拍攝的角度來自列治文美術館，就是沙盤模型左下角那一片空的綠地。

《面向未來》的標題則是列治文中心宣傳銷售材料裡用於部分公寓單元的輪椅無障礙設施的委婉說法。用“面向未來”一詞替代“適合輪椅進出”來標註這些公寓單元。

這扇窗戶周圍的植物是根據玄學大師戴添祥的風水佈局擺放的。

Couch Clock, 2023

couches

During my research for this exhibition, I learned about how the standardization of time was promoted by the Scottish-Canadian industrialist Sandford Fleming in the late 1800s. It's due to Fleming that the world operates according to Coordinated Universal Time (formerly known as Greenwich Mean Time) where time zones are marked by longitudinal lines.

The adoption of the standardized time system proposed by Fleming centred the movement of the planet in colonial Britain, with the prime meridian (0°) located at Greenwich, England. This system helped to facilitate the frictionless movement of money. When it was first debated, though, at the 1884 Prime Meridian Conference, delegates from all over the world resisted the idea, arguing that time could not be made a universal constant, and that it had unique qualities and social significance in each locale. It took over thirty years for the system to finally be adopted by all of the nations.*

Notably, Sandford Fleming was also an engineer of the Canadian Pacific Railway (CPR) and is present in the famous photographs of "The Last Spike," taken at the completion of the CPR in B.C. There are no Chinese labourers present in any of the photos, despite their essential role in building the railway.

This arrangement of couches from my family home is inspired by the shape of a sundial: shadows cast change over the course of the day. A sundial makes visible the fact that "time exists because of the movement of the earth."*

You are welcome to sit on these couches.

*Adam Barrows, *The Cosmic Time of Empire: Modern Britain and World Literature* (Berkeley: University of California Press, 2011), 31, 36-46.

《沙發鐘》，2023 年

一組沙發

在為這次展覽收集資料的過程中，我了解到 1800 年後期蘇格蘭裔加拿大實業家桑福德·弗萊明 (Sandford Fleming) 推動標準化時間的故事。正是由於弗萊明，全球才按照世界标准时间（以前稱為格林威治標準時間）運行，時區由纬线標記。

採用弗萊明提出的標準化時間系統事實上使我們居住的星球以殖民時期的英國為中心運轉，即本初子午線（0°）位於英國格林威治。該系統的通用促進了貨幣的順暢流動。然而，當它在 1884 年的本初子午線會議上首次被提交討論時，却遭到了世界各地代表的抵制，理由是時間不能成為一個普世的常量，它在每個地方都有獨特的品質和社會意義。最終，經過三十多年該系統才被所有國家採用。*

值得注意的是，桑福德·弗萊明也是加拿大太平洋鐵路的一名工程師，他出現在著名的“太平洋鐵路最后一顆鐵釘”的照片中。該照片拍攝於卑詩省建設太平洋鐵路完工之時。儘管中國勞工在鐵路建設中發揮了極其重要的作用，他們却没有出現在任何照片中。

這組遵照我父母家的方式擺放的沙發是受到日晷形狀的啟發：太陽投射的影子在一天中不斷變化。日晷使得“時間因地球運動而存在”這一事實變得肉眼可見。

歡迎您在沙發入座小憩。

Amy Ching-Yan Lam & HaeAhn Woo Kwon *The World Inside a Pillow*, 2023

ceramic, found object

HaeAhn and I modeled this ceramic pillow after the well-known Tang Dynasty Chinese story, *The World Inside a Pillow*, by Shen Jiji. In this story, a man who is unhappy with his life meets a Daoist monk. The man complains that he is not rich, and has no prestige. The monk gives him a ceramic pillow, and that evening, the man falls asleep on it. He then has a dream where he lives an entire lifetime, all the way to his death, this one full of wealth and glamour, but still unhappy. When he wakes up, only one night has passed, even though he feels like he has experienced another life.

林靜昕與權惠顏合作

《枕中記》，2023年

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這個陶瓷枕頭是惠顏和我根據唐代文學家沈既濟写的传奇故事《枕中記》製作的。故事里，一個不快樂的人遇到了一個道士。這人抱怨說他既無錢也無名。于是道士給了他一個青瓷枕頭。晚上這人枕着它睡著了。他做了一個夢，夢裡他活了一輩子，直到死去，他的一生飛黃騰達，享盡榮華富貴，而他依然不快樂。夢醒時，雖然只過了一個晚上，他却覺得自己過完了另一個人生。

Amy Ching-Yan Lam & HaeAhn Woo Kwon

Oopsie Altar, 2023

soapstone

This altar is inspired by a granite table sculpture by the artist Yiso Bahc (1956-2004) titled *The Weight of Cézanne* (1995). According to Yiso's sketch of this work, rice, sugar, and salt are to be placed into the negative spaces of the cylinder, cone, and sphere, representing "three conditions of (Western) artmaking: energy, concept, and visuals." HaeAhn introduced me to his works, when we were sharing influences that are important to us—the ones that get imprinted both spiritually and physically.

林静昕與權惠顏合作

《*Oopsie 祭壇*》，2023 年
滑石

這個祭壇的靈感來自藝術家朴異素 (Yiso Bahc, 1956-2004) 的花崗岩雕塑《塞尚的重量》

(*The Weight of Cézanne*) (1995)。根據草圖，朴異素把大米、糖和鹽放在圓柱體、圓錐體和球體的空白處，代表“(西方)藝術創作的三個條件：能量、概念和視覺”。惠顏向我介紹了朴異素的作品，當時我們正彼此分享一些對我們產生重大影響的人和事，那些在我們的精神和身體上都留下印記的影響。

Richmond Public Library's Dr. Kwok-Chu Lee Collection

On display in this exhibition is a small selection of art books and sculptures from the Richmond Public Library's (RPL) Dr. Kwok-Chu Lee Collection. Dr. Lee was a book lover and a good friend of RPL. Between 1995 and 2011, Dr. Lee donated over 45,000 Chinese language books and objects to the Library from his personal collection. Some of the books are available for general circulation, while more rare books and objects are kept in a special collection.

Born in Guangdong, China in 1931, Dr. Lee pursued studies in literature, classics, history, philosophy, fortune-telling, Chinese painting, and calligraphy. The help and encouragement he received from librarians in China convinced him of the important role that public libraries play in promoting and supporting self-education.

Dr. Lee was a businessman, author, editor, calligrapher, painter, and art scholar. He established a literary magazine called *The Literati* and the Southern Book Company in Hong Kong. Writing under the pen names of Master Lam Chun and Lam Chun, his books and articles on fortune-telling, literature, calligraphy, and painting were, and continue to be, widely read by people from Hong Kong and Canada. Dr. Lee participated in more than 30 calligraphy and painting exhibitions worldwide.

Dr. Lee was also an internationally renowned Grand Master of feng shui and physiognomy. Taught by Chinese and Japanese masters, Dr. Lee combined his learning from both schools to form his own approach. In 1952, he started fortune-telling radio programs in Hong Kong and Macao. In the 1970s, he hosted a program on Commercial Radio Hong Kong that made him a household name. He also offered fortune-telling classes in Hong Kong and Vancouver.

列治文公共圖書館 李國柱博士收藏

本次展覽包含了列治文公共圖書館（RPL）李國柱博士收藏中的一小部分藝術書籍和雕塑。李博士是一位書迷，也是RPL的好朋友。1995年至2011年間，李博士向圖書館捐贈了其個人收藏中的四萬五千多本中文書籍和物品。其中一些書籍供一般流通，稀有書籍、物品則保存在一個特殊收藏中。

1931年出生於中國廣東，李博士熱衷文學、經學、歷史、哲學、命理、國畫和書法。在中國時，他從圖書管理員那裡得到的幫助和鼓勵使他深信公共圖書館在促進和支持自我教育方面的重要作用。

李博士是一位商人、作家、編輯、書法家、畫家和藝術學者。他在香港創辦了文學雜誌《文人》和南方書局。他以林真大師和林真為筆名撰寫的有關命理、文學、書法和繪畫的書籍和文章持續為香港和加拿大的讀者廣泛閱讀。李博士曾在世界各地參加過三十余場書畫展覽。

李博士也是一名享譽國際的風水命理大師。師從中國和日本的風水命理大師，李博士將其所學融會貫通開創了自己的流派。1952年，他分別在香港、澳門開設自己的命理廣播節目。上世紀七十年代，香港商業電台一檔由他主持的命理節目使他在香港家喻戶曉。李博士也曾在香港和溫哥華教授命理課程。

Zodiac sculptures

Chinese Zodiac series (selection), date unknown

ceramic

These sculptures of animals from the Chinese zodiac—the rabbit, dog, boar, and ox—are from the Dr. Kwok-Chu Lee Collection of the Richmond Public Library. It is currently the Year of the Rabbit, and I was born in the Year of the Boar, while HaeAhn is an ox.

十二生肖瓷塑

十二生肖系列（部分），日期不詳

陶瓷

這四座兔、狗、豬、牛的生肖瓷塑來自列治文公共圖書館的李國柱博士收藏。今年是兔年，我屬豬，惠顏屬牛。

Richmond Public Library's Dr. Kwok-Chu Lee Collection

On display in this exhibition is a small selection of art books and sculptures from the Richmond Public Library's (RPL) Dr. Kwok-Chu Lee Collection. Dr. Lee was a book lover and a good friend of RPL. Between 1995 and 2011, Dr. Lee donated over 45,000 Chinese language books and objects to the Library from his personal collection. Some of the books are available for general circulation, while more rare books and objects are kept in a special collection.

Born in Guangdong, China in 1931, Dr. Lee pursued studies in literature, classics, history, philosophy, fortune-telling, Chinese painting, and calligraphy. The help and encouragement he received from librarians in China convinced him of the important role that public libraries play in promoting and supporting self-education.

Dr. Lee was a businessman, author, editor, calligrapher, painter, and art scholar. He established a literary magazine called *The Literati* and the Southern Book Company in Hong Kong. Writing under the pen names of Master Lam Chun and Lam Chun, his books and articles on fortune-telling, literature, calligraphy, and painting were, and continue to be, widely read by people from Hong Kong and Canada. Dr. Lee participated in more than 30 calligraphy and painting exhibitions worldwide.

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文章寫道：

未來的我

15歲：我上高中了，10年級。我參加了戲劇社和學生會（或許還是學生會主席）。我有很多朋友，是個受歡迎的人。希望我的成績還OK。男朋友？可能吧。

20歲：我有個認真交往的男友。我上大學三年級了，學的是化學和醫藥專業。我希望個子長得比現在高得多。

25歲：我結婚了，還有一份工作，教演講的老師或者化學家。我會有間舒適的小屋，或許還有隻狗。

30歲：我有了一個女兒，但還會繼續工作。孩子爸照看女兒，或者他去上班，我照看女兒。我會把她打扮得漂漂亮亮。總之，我的人生還不錯。

文章寫道：

學生之聲

女權組織接管歐洲

（歐洲）— 世界女權組織目前全面接管了歐洲國家。這一組織的領導人是31歲活潑迷人的林靜昕。她帶領來自世界各地的女性參加了向英國倫敦議會大廈進軍的遊行。林靜昕與伊麗莎白女王本人會談。女王陛下准予林靜昕接管英格蘭和英國政府所屬的土地及資產，條件是林靜昕必須向聖經宣誓，其組織絕不允許腐敗更不允許暴力的存在。

歐洲其他國家聽聞此舉，隨即表示將在同樣條件下向女性移交權力。我們採訪了一位男性路人的看法，他說，“嗯，這是遲早的事兒。”但也有人持不同觀點。另一位男性發表的言論就不宜見報。

我們請林靜昕講一句話，她說：“我走到今天，是受父母和我最好的朋友Tanya Brooks的影響。當然，這也要歸功於全世界的女性。我最早對女性權利產生興趣是在六年級的時候。男孩子們總是認為他們是最棒的。但我暗自發誓，要讓他們看看我們也同樣優秀。現在我做到了。女性朋友們，請記住，我們是世界的領導者！”的確如此。

信的內容如下：

2022年4月22日

尊敬的戴西先生，

回复：借展申請：林靜昕：洛蒂上天堂

列治文美術館：2023年1月28日至3月26日

感謝您來信申請借展弗里德里希·威廉·基爾的作品：洛蒂。我們的藏品保存技術人員對作品進行了評估，很遺憾地告知您，女王陛下此次無法出借這幅作品。考慮到顏料的穩定性，我們擔心國際長途運輸可能對作品造成不必要的損害。

我們對您的申請進行了慎重考慮。很抱歉，英國皇家收藏館此次無法對您提供幫助。我們相信您的展覽非常有意義，並且會給大家帶來很多思考。

此致，

安娜·雷諾茲 (Anna Reynolds)

女王藝術品鑑定評估代表