

C & G 藝術單位
Artpartment

2007 - 2008

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前言

關於 C & G
本人是 C & G 藝術單位的創辦人之一阿金，全名鄭怡敏；另一創辦人是 Clara，中文名張嘉莉，是本人太太。C & G 藝術單位於 2007 年 6 月 10 日正式開幕，單位「分別以視覺藝術教育及畫廊雙線發展，目標是關注本地的藝術生態，回應社會時事，善用現址環境及空間，集中發展本地新晉藝術，協助培育本地藝術工作者，拓展觀眾，以填充本地藝術圈的灰色地帶和罅隙，期望成為具本地特色的藝術交流中心。」

C & G 即是 Clara(張嘉莉) 及 Gum(阿金) 的簡寫，C & G 藝術單位的創辦人，亦是主要工作人員，阿金及 Clara 是夫妻關係，育有一女，為 C & G 藝術單位的「行政總裁」，單位在營運及管理方面，都與一般機構或另類藝術空間不同。這有好處，也有壞處，當中分別可在本書找到。

在藝術推廣方面，至今我們已主導舉辦了八個藝術展覽，共邀請超過四十多位本地活躍的當代視覺藝術家參與。另不定期舉辦工作坊、講座及新書發布會等，至今共舉辦三項共十五節工作坊，講座六節，及兩次新書發布會。

承蒙各界支持，我們的活動都有不錯的捧場率，令我們有感安慰。

在藝術教育方面，我們有教授繪畫，及提供場地、工具予有興趣人士來自助畫畫。參與藝術教育課程的人士，八成為成人、二成為青少年及兒童。還有一些外展藝術活動，包括到中小學校、藝術院校、藝術中心、其他不同團體及機構等進行藝術課程、講座、工作坊、藝術展覽等；也為外地學校、團體組織本地藝遊團。

就是這樣，藝術推廣及發展與藝術教育兩方面，便成為 C & G 藝術單位的主要業務。

C & G 的前身
2002 年，Clara 於美國留學回港，在美國田納西州生活及唸書六年，大學期間主修純藝術及電腦科學，由於她在美唸書的大學 Rhodes College 是奉行博雅教育，故習慣宏觀地、人本地看事物。2002 年回港，希望在香港發展自己的藝術事業之外，也推動本地藝術發展，具遠大的目標。

阿金於 1998 年在香港理工大學完成社工課程，成為註冊社工，做了若干天社工，心感當時社工這行業與自己喜愛自由個性相距太遠，加上當年社福資助政策的變動，在縮皮情勢下推行「一筆過撥款」資助措施，蹂躪前線社工，因此毅然放棄這事業，於是在 2000 年修讀香港藝術學院(當年稱香港藝術中心課程部) 與澳洲皇家墨爾本理工大學(RMIT) 合辦的純藝術學士課程，主修素描，由此便正式踏入本港的藝術界。

C & G 的認識
2002 年在本地藝術家王純杰先生的帶領下，有機會與一班藝術朋友(就是之後的藝術團體「二二六工程」) 在沙田香港文化博物館參與題為《百花齊放》的藝術活動。當時我們扮鬼扮馬，去演繹《教育產品》這角色，並在活動開幕時大叫大嚷地在館內巡遊作行為藝術，以諷刺本港教育制度「大批工廠式生產」模式的教育問題。雖這非第一次「演出」但對我而言，已是一個極大的嘗試。無論怎樣，活動完結後，參與該展覽的藝術家及觀眾在地下多用途室舉行分享會，而當中其中一位觀眾就是 Clara。分享會結束後，我們開始在該室後的活動室換衫、落妝，未幾，有人拍門，而我還未得及換衫、落妝，就去應門，

這是我第一次見到 Clara。當時，她表示很認同我們剛才分享會上論及的意見(當時我們論及的意見大概是香港藝術界應把握內地當代藝術爆發的機遇等話題。不在此贅述)，之後她留下姓名及聯絡電話給另一位組員。未幾，我們又有其他藝術活動，於是便嘗試找 Clara 一同「玩」，就此，我和 Clara 的關係就開始了。

C & G 的命名
2003 年，我們開始拍拖，開始關心二人的關係，由於是二人，所以就會思考我們二人組合的可能性。當時想，如要成為組合，就需要有名稱，於是就簡單直接而且策略地考慮以自己的名字作為組合名稱，如 Gilbert & George、Dolce & Gabbana、Bang & Olufsen 等等。後來想來想去，參考 Dolce & Gabbana 的縮寫 D & G 不錯，我們可以稱為 C & G(Clara & Gum)，又幾順口，又簡單又直接，所以，由 2003 年始，我們就稱自己為 C & G。

C & G 藝術單位的選址、店名及標誌
2004-2007 年中，我們為部署成立屬於自己的藝術空間，曾經多次看港九不同地方的地鋪、樓上鋪、寫字樓，研究預算、經費、收支、收費、宣傳、行政、經營模式、場地裝修、藝術方向等等，2007 年初，計劃正進行得如火如荼，於是就開始鎖定地區、構思標誌及店名。

曾經有修讀商科的朋友告訴我，一個公司的成敗關鍵在於三個條件：1. 地點、2. 地點、3. 地點；中學時期曾有老師教導，為何做地產會發達？可分析壟斷的「壟」字的土部，即是只要有土地、有空間才有發展、發揮的潛力，才能做到壟斷；回顧本地的藝術空間都普遍存在地方偏遠問題。基於這三點，使我們明白到選址的重要性。於是，C & G 選太子就是基於它是交通樞紐，貼近未來

西九文化區，貼近民眾。由於自己資金有限，只能選擇樓上鋪，唐樓的地方也夠大，而且夠旺，所以就落戶太子。正因我們的位置在一唐樓住宅單位內，我們改變其住宅用途為藝術工作用途，於是順理成章稱為 C & G 藝術單位。

至於我們的標誌，是來自 C & G 其中一個最為人熟悉的藝術作品—2004 年七一遊行訂婚，標誌的圖案是取自我們當時遊行時的影像，再加上 Clara 手抱我們的 BB 的一家三口背影。原本想標誌是搶眼的紅色，但紅色容易引導人聯想政治、激進、危險……所以改以單調的黑白灰為 C & G 藝術單位的主色。

C & G 的原始方向
因為 Clara 留學美國，接觸西方的博雅、人本教育，吸收崇尚自由及習慣辯證的風氣；而阿金出身自社工，又曾連續六年任中學校董，這些背景及經驗都影響 C & G 對時事、社會、政府、教育議題較為敏感，造就 C & G 藝術單位的獨特定位，促使 C & G 關注本地的藝術生態，回應社會時事，以填充本地藝術圈的灰色地帶和罅隙。

阿金

15-4-2009

About C & G

I am one of the founders of C & G Artpartment: Gum, CHENG Yee Man. Another founder is my wife: Clara, CHEUNG Ka Lei. C & G Artpartment had its grand opening on 10th June 2007. It mainly has two portions: an art gallery and a visual art education unit. With a strong concern over the local art ecology, C & G attempts to help develop new flavors in the local art scene, to respond to social and cultural issues through art, and provide art education programs for the public. Its essential goal is to fill up the crack in the current art scene, and become an art space for idea exchanges.

C & G is the short form of Clara and Gum, who have got married and have a daughter. Actually, our daughter is the C.E.O. of C & G Artpartment. The mode of operation and management of this Artpartment is quite different from other art spaces. It certainly has its strengths and weaknesses, which can be found throughout this book.

Concerning the promotion of art, we so far have organized eight art exhibitions, with more than forty active local visual artists participating. On the other hand, we also have hosted art talks, workshops, book launches etc.: fifteen sessions of workshops on three different themes, six art talks and two book launch functions.

Thanks to everyone's support, our programs have had high participation.

Over art education, we teach painting and drawing, and also provide our space for DIY painting sessions.

About eighty percent of our students are adults, while the others are teens and children. We also provide various outreaching art programs, like art courses, talks, exhibitions and art tours etc. for local schools, overseas schools and different institutions.

Before C & G

'In 2002, Clara graduated and came back to Hong Kong from the US. Living and studying in Tennessee for around six years, she had double majors in Fine Art and Computer Science in college. As she went to a liberal art school (Rhodes College) for college, she was trained to have a broader mindset and strong humanistic concerns. When she came back in 2002, she intended to develop her own art career in Hong Kong and also wanted to help develop the local art scene.

In 1998, Gum completed the social work program at Polytechnic University, and registered as a social worker. After a few days working as a social worker, he realized the characteristics of this career were too different from what he needed: a career with more freedom. Due to the changes of the granting policy for social welfare services at that moment, Gum made the decision to give up on this career (Around 1998, the lump sum granting system was implemented. It did not only dramatically increased the workload of the front-tier social workers but also caused a lot of other problems) In 2000, he enrolled in the Fine Art degree program by Royal Melbourne Institute of Technology (RMIT) and Hong Kong Arts School, with Drawing as his major. Since then, he started his art career in Hong Kong.

When C met G

In 2002, led by the local artist WONG Shun Kit, I had a chance to participate in an art event, "Bai Hua Qi Fang," with a group of friends (this group was later named "Project 226") in Hong Kong Heritage Museum at Shatin. We had a performance titled "Education Project": everyone dressing up in a very dramatic fashion, parading and screaming around the museum at the opening. This piece attempted to criticize the "mass production style" of Hong Kong education system. Although this was not my first "performance," it certainly was a new experience to me. In the end of the performance, there was a sharing session in the multi-function room on the ground floor for the participating artists and audience. Amongst the audience was Clara. When we started to get changed in another activity room after the sharing session, I heard someone knocking on the door. I had not finished changing by then, but I went to answer the door. That was the first time I met Clara. She appeared to have the same viewpoints about the topics we discussed over the sharing session (we talked about how Hong Kong artists should take the opportunities of the expanding contemporary art scene in the mainland, and other art topics. I would just omit the details here.), and left her contacts to another group member for further collaborations. Later on, we had other art activities, and invited Clara to "play" together. That was how our relationship started.

Naming of C & G

In 2003, we started dating, and had more concern over different possibilities of our collaborative relationship in the arts. At that time, we thought

we needed a name, if we wanted to start a group of our own. The simplest way was to consider the combination of our names, like Gilbert & George \ Dolce & Gabbana \ Bang & Olufsen etc. The short form of Dolce & Gabbana, "D & G," sounded not so bad to us, so we named ourselves C & G (Clara & Gum), which was easy and simple. Therefore, starting from 2003, we had the group name: C & G.

The location, name and logo of C & G Artpartment Between 2004 and 2007, we planned to start an art space of our own, and visited many different possible places, like shops on the streets, shops on upper levels, offices, etc. We also looked into different issues carefully: the budget, operation fee, possible income, promotion methods, administration issues, operation models, interior design and artistic directions etc. At the beginning of 2007, we had a better idea of the district we liked, the a better idea of our logo and our space's name.

One of my friends who studied business once told me the key to the success of a company consisted of three important points: 1. location, 2. location, and 3. location. Besides, a teacher from my secondary school explained the critical point for the immense development of real estate could be found in one of the Chinese character that was pronounced as "Long" (which often used to mean "to monopolize"). At the bottom of "Long" is the Chinese character of land. It basically implies only if you have land and space, then you will have the potential power to develop and perhaps eventually have the ability to monopolize the market. Considering the above opinions and that many local art spaces are located in the more

remote areas, we decided to have the “location” as our first priority in setting up our space. Thus, C & G chose Prince Edward for it being a traffic hub, very close to the future West Kowloon Cultural area and also very close to the mass population. Due to our limited budget, we could only choose an apartment from the old buildings (Tong Lau), which usually would be cheaper and larger. We named this space “Art-partment,” because we changed an old apartment to be an art space,

The design of our logo is based on our art piece from 2004: Wedding Engagement at the Demonstration --- The series of The July 1st Couple.” The image of the logo is the shadows of ourselves in the demonstration, plus our little baby held by Clara. We thought of using red for the logo at the beginning, but were afraid that red would easily be associated with politics, being extremely progressive, in danger etc. In the end, we simply chose black and white.

The direction of C & G
The direction we are taking right now is more or less influenced by our background: the liberal arts education background of Clara, my background in the field of social services and also my experience of being a member of a school management committee etc. It explains why C & G is more sensitive to current and social issues, and would like to respond to these through art while attempting to fill up the crack in the current art scene.

Gum

15-4-2009

C & G 藝術單位的出現，其實反映本地藝術工作者對藝術前景抱有疑問，否則藝術界不會以「好搏」、「好大膽」、「睇下點」來形容它的出現。

C & G 藝術單位的立場很明確是回應社會時事、政治，這方向不是主流，加上回歸後更不容易在政治壓力下突圍。但 C & G 能夠在沒有其他資助下，自負盈虧地生存，其意義是在這資本主義社會，透視本地藝術工作者的另一些生存路徑，即是以非牟利團體身份申請資助去營運的模式以外的生存方法，說明白點，可稱為求生技巧 (說是求生技巧，即表示達到滿足基本生活，但仍無法名利雙收)。本書希望讀者能更深入了解 C & G 的新陳代謝及其對本地藝術界所帶來的啟示，也留為一個時代的見證。

另一方面，觀看世界藝術潮流，C & G 明白藝術必須靠強大資源「力捧」才能走紅，在香港，除非一.你已有強大資源，二.你有潛力賺到強大資源，否則走紅渺茫。正因 C & G 的特殊藝術方向，並不大路，短期內沒有強大資源，就要自強，於是透過出版此書，自己幫自己找資源，自己捧自己。其實這也是香港一直以來的實況，也十足掛齒。但有一點值得注意：

「藝術家全力支持藝術表達自由，官方並不反映藝術家意見。」

The appearance of C & G Artpartment actually is probing a question toward the art scene for local artists. Otherwise, C & G Artpartment would not get these responses from the art circle at the very beginning: “It’s like gambling!” “It is really risky!” “Well, will have to wait and see…”

To respond to social and current issues through art is one major direction of C & G Artpartment. This certainly does not help Artpartment to stand out in the mainstream and it is certainly difficult for C & G to run under different political pressures after the handover. The fact that C & G can run this space without any long-term funding can actually reveal another survival technique in this capitalist society for the local artists. This book would like to show its readers the living condition of C & G, and also functions as a testimony toward the local art scene.

On the other hand, looking at all the worldwide art trends, C & G understand that famous art must be “strongly promoted” by a lot of capital. In Hong Kong, unless 1. you have a large amount of money or 2. you have the potential to earn a lot of money, otherwise, it is not easy for you to be recognized. Since the artistic direction of C & G is not very popular, and C & G probably will not be able to earn a lot of money in a short period of time, C & G must enter this self-help program: to promote ourselves and find funding by ourselves through publishing this book. The last point to be noted is:

“Artists fully support freedom in artistic expression. The views and opinions expressed by the government do not represent the stand of the artists.”

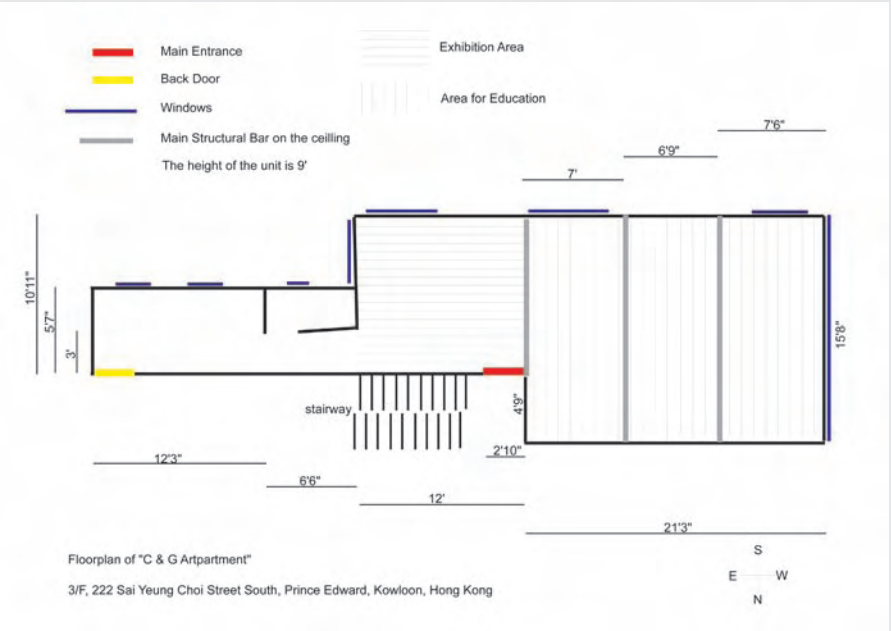
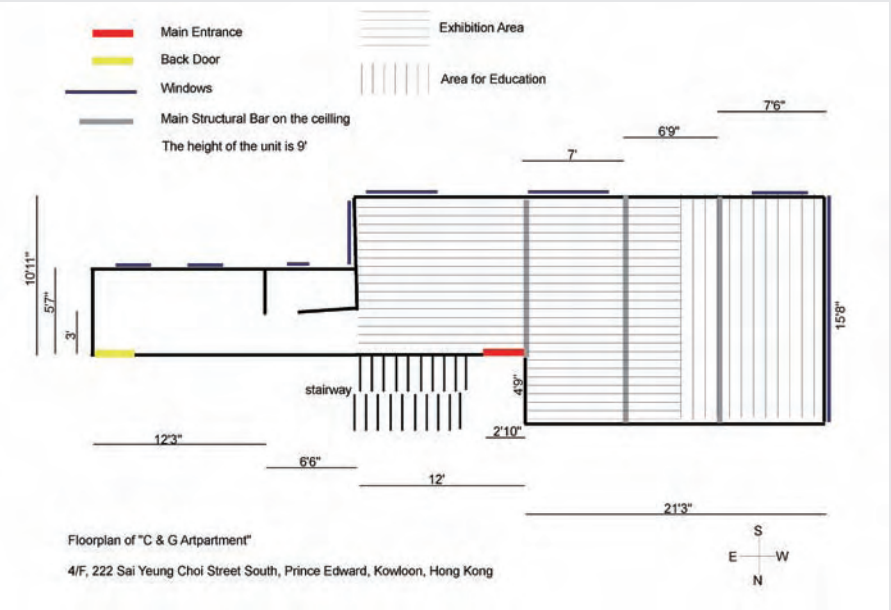
Introduction of C & G Artpartment

C
&
G
藝術單位介紹



C & G 藝術單位於 2007 年由張嘉莉及鄭怡敏 (阿金) 成立。分別以視覺藝術教育 及 畫廊雙線發展，目標為協助培育本地藝術工作者，拓展觀眾，以填充本地藝術圈的灰色地帶和罅隙，成為具本地特色的藝術交流中心。在過去兩年，C & G 藝術單位共策劃了七個展覽，包括「基本回歸」、「0771」、「致曾特首」、「西九新展場・預展」、「請病假」、「鳥巢之下」及「貪婪？」。這些展覽的主題均是關注本地的藝術生態及回應社會時事，吸引了不少觀察參觀和傳媒報導。

Founded in 2007, C & G Artpartment is art space with two portions: an art gallery and a visual art education unit. With a strong concern over the local art ecology, C & G helps develop new flavors in the local art scene, use art to respond to local current issues, and provide art education programs for the public. Its essential goal is to fill up the crack in the current art scene, and become an art space for idea exchanges. In the past two years, C & G Artpartment has curated 7 art exhibitions to respond to the social and cultural issues in Hong Kong, including "Back To The Basic," "0771," "To Tsang, C.E.," "The Preview of New West Kowloon Exhibition Venue," " Sick Leave," "Under The Bird's Nest" and "Greedy?". All these exhibits attracted the media and many visitors.



Introduction of C & G

C
&
G
介紹

張嘉莉

CHEUNG Ka Lei, Clara

張嘉莉 (Clara)

2002 年畢業於美國 Rhodes College，獲學士學位，主修純藝術和電腦科學。2003 年獲香港中文大學教育文憑，主修藝術教育。2007 年獲嶺南大學文化研究碩士學位。2003-07 年，任本港中學視覺藝術科科主任、現為非牟利藝術團體「二二六工程」要員、C & G 藝術單位創辦人，曾多次參與香港及海外聯展。部分作品為藝術博物館及私人收藏。

聯絡：clara@CandG-Artpartment.com

CHEUNG Ka Lei, Clara

Graduated at Rhodes College (TN, USA) with double majors in Fine Art and Computer Science in 2002, Clara Cheung studied for the Postgraduate Diploma in Education at the Chinese University of Hong Kong afterwards, and received a master degree of Cultural Studies at Lingnan University. She has been an art teacher(panel head) at a local school during 2003-07, is an active member of the non-profit art group, Project226, and the founder of C & G Artpartment. She has had numerous exhibitions in Hong Kong and overseas. Some of her works are collected by Art Museums and private collectors.

Contact: clara@CandG-Artpartment.com



Introduction of C & G

C
&
G
介紹

鄭怡敏 (阿金)
CHENG Yee Man, Gum

鄭怡敏 (阿金)

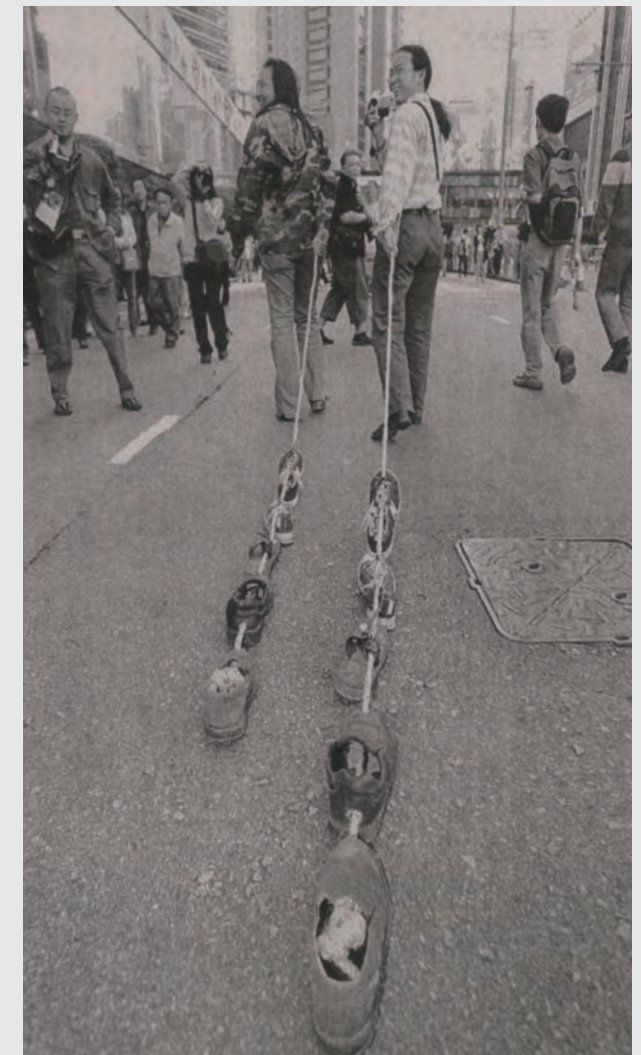
香港出生。2002 年獲 RMIT University 純藝術 (素描) 學士學位。2007 年獲香港中文大學比較及公共歷史碩士學位，2002 至 2008 年任下葵涌官立中學校董。現為註冊社工、藝術團體二二六工程會長、C & G 藝術單位創辦人。2002 至 2007 年，於牛棚藝術村藝術公社任行政及策劃工作。近年，於本地藝術設計學院、香港視覺藝術中心任教藝術課程，並為中學及社區團體策劃藝術講座、展覽、工作坊等活動。藝術創作範疇廣泛，包括：繪畫、行為藝術、攝影、錄像、裝置等。

聯絡： gum@CandG-Artpartment.com

CHENG Yee Man, Gum

Gum was born in Hong Kong, graduated with distinction of Bachelor of Arts (Fine Art) in Drawing, at RMIT University in 2002. In 2007, Gum received the M.A. in Comparative and Public History from the Chinese University of Hong Kong. From 2002 to 2008, he was the member of the School Management Committee of Ha Kwai Chung Government Secondary School. He is a registered social worker, chairman of a Hong Kong non-profit art group "Project 226", and the founder of C & G Artpartment. From 2002 to 2007, he had been the manager and curator in a Hong Kong renowned art body, Artist Commune, to plan and curate art activities. Recently, Gum gives art lectures in local design institutes and Hong Kong Visual Arts Centre. He also curates various art talks, exhibits and workshops for secondary schools and other organizations. His artworks explore various media, like painting, performance, photography, video and installation.

Contact: gum@CandG-Artpartment.com



C & G 合作的主要展覽及作品

Selected Art Projects and Shows by C & G in Collaboration

主要展覽及作品：

- 2008 《透明的背影》，於 2008 香港 7.1 遊行進行的行為藝術，香港
- 2008 《美麗旅程・美麗世界》，純粹獨立藝術家群 主辦之 《藝術貨櫃計劃》，香港
- 2008 《4 × 4》，AiR 主辦之 《國際藝術家工作坊（香港）2008》，香港
- 2008 《你願意和我結婚嗎？》，証大藝術館 主辦之 《介入：藝術生活 366 天》，上海
- 2007 《三人行》，於 2007 香港 7.1 遊行進行的行為藝術，香港
- 2007 《感性歲月・鏡像十年》，藝穗會，香港
- 2006 《行為藝術實習生 四》，牛棚藝術村藝術公社，香港
- 2006 《再三自讀》七一新人自畫像，牛棚藝術村 1a 空間，香港
- 2006 《「釣」西九》，於西九龍海濱長廊進行的行為藝術，香港
- 2005 《又又遊行》，於 2005 香港 7.1 遊行進行的行為藝術，香港
- 2005 《行為藝術實習生 三》，亞洲民眾戲劇節協會主辦之
《香港作動第二回之六月行動》，Kubrick 書店，香港
- 2005 《行為藝術實習生 一、二》，亞洲民眾戲劇節協會主辦之
《香港作動》，Para/Site 藝術空間，香港
- 2005 《牛棚婚禮》，牛棚藝術村藝術公社，香港
- 2004 《你願意和我結婚嗎？》，2004 光州雙年展外圍展，南韓
- 2004 《7.1 遊行訂婚》，於 2004 香港 7.1 遊行進行的行為藝術，香港
- 2003 《雙年展傳染性綜合症保健檢查》，第 50 屆威尼斯雙年展外圍展，意大利

Selected Art Projects and Shows:

- 2008 "Transparent Shadows," performance at 2008 July 1st demonstration, Hong Kong, China
- 2008 "The First Departure 2008: Beautiful Journey・Beautiful World," Art Container Project
(an art project by Mere Independent Artists), Hong Kong, China
- 2008 "4 × 4," Hong Kong International Artists' Workshop 2008 Project
(an art project by The AiR Association Limited), Hong Kong, China
- 2008 "Will You Marry Me?," Intrude: Art & Life 366 (an art project by ZenDai MOMA),
Shanghai, China
- 2007 "Three Walking Together," performance at 2007 July 1st demonstration, Hong Kong, China
- 2007 "Passage In The Mirror-A Sentimental Journey Before & After," Fringe Club, Hong Kong, China
- 2006 "Performance Art InternshipVI, Artist Commune," Cattle Depot Artist Village, Hong Kong, China
- 2006 "Re-re-presentation C & G's Self Portraits," 1a Space, Cattle Depot Artist Village, Hong Kong, China
- 2006 "Fush West Kowloon Cultural District," performance at West Kowloon Cultural District
Waterfront Promenade, Hong Kong, China
- 2005 "Again・Demonstration," performance at 2005 July 1st demonstration, Hong Kong, China
- 2005 "Performance Art Internship III, "at On The Move 2nd Event: June Art Action
(Asian People's Theatre Festival Society), Kubrick Book Shop, Hong Kong, China
- 2005 "Performance Art Internship I&II, at Hong Kong Performance Art On The Move Project
(Asian People's Theatre Festival Soc"iety), Para/Site, Hong Kong, China
- 2005 "Wedding At Cattle Depot," Artist Commune, Cattle Depot Artist Village, Hong Kong, China
- 2004 "Will You Marry Me?," outside performance at Gwangju Biennale, South Korea
- 2004 "Wedding Engagement at the JULY 1st Protest," performance at
2004 July 1st demonstration, Hong Kong, China
- 2003 "A Survey on the Contagious Biennales," outside performance at Venice Biennale, Venice, Italy

C & G 藝術單位展覽回顧

Review of C & G Artpartment's Exhibitions

基本回歸

第一章 總則	
第一條	香港特別行政區是中華人民共和國不可分離的部分。
第二條	全國人民代表大會授權香港特別行政區依照本法的規定實行高度自治，享有行政管理權、立法權、獨立的司法權和終審權。
第三條	香港特別行政區的行政機關和立法機關由香港永久居民依照本法有關規定組成。
第四條	香港特別行政區依法保障香港特別行政區居民和其他人的權利和自由。
第五條	香港特別行政區不實行社會主義制度和政策，保持原有的資本主義制度和生活方式，五十年不變。
第六條	香港特別行政區依法保護私有財產權。
第七條	香港特別行政區境內的土地和自然資源屬於國家所有，由香港特別行政區政府負責管理、使用、開發、出租或批給個人、法人或團體使用或開發，其收入全數歸政府支配。
第八條	香港原有法律，即普通法、衡平法、條例、附屬立法和習慣法，除同本法相抵觸或經香港特別行政區的立法機關作出修改者外，予以保留。
第九條	香港特別行政區的行政機關、立法機關和司法機關，除使用中文外，還可使用英文，英文也是正式語文。
第十條	香港特別行政區除懸掛中華人民共和國國旗和國徽外，還可使用香港特別行政區區旗和區徽。
	香港特別行政區的區旗是五星花蕊的紫荊花紅旗。
	香港特別行政區的區徽，中間是五星花蕊的紫荊花，周圍寫有“中華人民共和國香港特別行政區”和英文“香港”。
第十一條	根據中華人民共和國憲法第三十一條，香港特別行政區的制度和政策，包括社會、經濟制度，有關保障居民的基本權利和自由的制度，行政管理、立法和司法方面的制度，以及有關政策，均以本法的規定為依據。
	香港特別行政區立法機關制定的任何法律，均不得同本法相抵觸。

基本回歸
Back to the Basic

基本回歸

Back To The Basic

主辦及策劃	： C & G 藝術單位
參展藝術家	： 關尚智、梁寶山、潘星磊、張康生、C & G
展覽日期	： 二零零七年六月十日 (星期日) 至 七月九日 (星期一)
Presented & Curated by	： C & G Artpartment
Artists	： KWAN Sheung Chi, LEUNG Po Shan(Anthony), PAN Xing Lei, CHEUNG Hong Sang(Enoch), C & G
Exhibition Period	： (Sun) 10 June - (Mon) 9 July, 2007

基本法第五條註明香港特別行政區在九七後，保持原有的資本主義制度和生活方式，五十年不變。轉眼間，十年已逝，香港各界人人慶祝，急及不待地推出各式各樣的慶回歸活動，據政府統計，活動數目前前後後多達 460 項。

可是，又有多少人記得九七前後出現的藝術作品是如何探討當時的社會文化議題呢？在回歸十週年的前夕，除了歌舞昇平的慶祝活動，也許亦是時候「回歸基本」。

過去十年當中，有很多大事件都與《基本法》有直接或間接關係，如反二十三條立法、七一遊行、人大釋法等等。又如《基本法》保留了香港在世界貿易組織 (WTO) 的成員身份，促成本港舉行世貿會議，引起反世貿示威、《基本法》間接地鼓勵及容許大量內地孕婦來港產子等等。

是次展覽並非刻意解剖條文內容與現在實際社會的配合程度，來質疑《基本法》在當下的切合性。而是希望邀請藝術家透過他們自己對《基本法》的理解作為創作的根本，以藝術創作探討《基本法》的象徵意義，從基本概念の「理解」，到意義、形態上的「拆解」，到概念綜合の「調解」，到視覺藝術演繹の「講解」，把藝術家從回歸以來至今對《基本法》の愛恨纏綿，以藝術角度或理性或感性地展現。

參展藝術家中，有的於九七前，已利用藝術方式表達對回歸前後的身份問題；有的於九七期間，透過作品質疑回歸後香港處境的變化；有的於九七後，觀察並反思本港的藝術生態發展。他們的作品是蘊釀多年的生活經驗的結果。拋開對「打扁英女皇銅像の鼻子並向其淋紅油」の《紅色行動》、《好門能愛國》、《七・一新人遊行訂婚》等作品的先入為主的印象，以最基本的心情拭目以待。開幕當日，藝術家將作行為藝術演出，敬請留意。

基本上，《基本法》將會繼續主宰香港、主宰香港人、主宰其政治、經濟、司法，未來四十年「不變」。

According to the 5th article of the Basic Law, Hong Kong SAR's previous capitalist system and way of life should remain unchanged for 50 years after 1997. Ten years have past so far, and everyone in Hong Kong is ready to celebrate for this 10th anniversary of the establishment of HKSAR. At least 460 events can be found in Hong Kong for this anniversary throughout the year of 2007.

However, can anyone actually remember how the artworks from a decade ago brought up discussions over the cultural and social issues concerning 1997? Besides celebrations and parties, perhaps it is also the time to be "Back to the Basic."

The Basic Law has direct or indirect influence over many important events happened in the past decade in Hong Kong. For example, it was the 23rd article from the Basic Law that caused the July 1st march since 2003 and it was the interpretations of the Basic Law by the National People's Congress that rejected the 2007 universal suffrage. Also, the Basic Law allows Hong Kong to remain its "Hong Kong, China" status as one of the WTO member. It follows both the sixth WTO Ministerial Conference meeting and the anti-WTO protest took place in Hong Kong in 2005. Besides, the recent mainland baby boom in Hong Kong also is related to the Basic Law.

The current exhibition, by no means, intends to reexamine the articles in the Basic Law or to re-evaluate them. On the other hand, this exhibit attempts to invite artists to make artworks based on their own understanding on the Basic Law, to use art to investigate its symbolic meanings, and to emotionally or rationally reveal the complex relationships between the Basic Law and themselves ever since the handover.

Among the artists in this show, there are some who have made works concerning the identity crisis of Hongkongers before 1997, some who have questioned the changes of Hong Kong through their art pieces during the handover, and some who have artworks to explore the development of the Hong Kong art ecology after 1997. Viewers are invited to discard the preconception of the previous artworks by these artists, like "Red Action" in which the artist poured red paint toward the Queen Victoria statue, "Love the Fucking Country", "Wedding Engagement at the July 1st Protest" etc, and are welcome to appreciate the current exhibit with the most basic notion.

Basically, the Basic Law will continue to rule over Hong Kong and allow it to remain "unchanged" for another forty years.

Back To The Basic

基本回歸



關尚智 作品
By KWAN Sheung Chi



作品名稱：
中華人民共和國香港特別行政區成立十週年：

向李傑訂製一面中華人民共和國香港特別行政區區旗：
按照國家技術監督局發佈之中華人民共和國 國家標準
GB 16689-1996 規範手繪布料

她一起參與慶典：
黃慧妍幫忙把布縫成旗幟

謝謝爸爸和媽媽：
我家晾衣架上的升 / 降旗儀式

媒介：
噴墨列印相紙金屬框裝裱、手繪布縫製旗幟、竹杆、
彩色 PAL 製式數碼錄像 1 分 47 秒重複播放

年份：
2007



Title:
10th Anniversary of the Establishment of the Hong Kong Special
Administrative Region of the People's Republic of China:

Order a Regional Flag of the Hong Kong Special Administrative
Region of the People's Republic of China from Lee Kit:
Cloth hand-painted under the regulation of GB 16689-1996, the
State's Standards of the People's Republic of China, issued by the
State Authority of Technical Monitoring

She Joins the Celebrations:
Wong Wai Yin helped to sew the cloth to flag

Thanks Dad & Mum:
A Flags-Raising-Lowering Ceremony at my home's clothes drying
rack

Medium:
Inkjet print on photo paper in metal frame, hand-painted cloth
sewed as flag, bamboo, DV PAL color stereo 1min 47sec play
loop

Year:
2007

梁寶山 作品
By LEUNG Po Shan, Anthony



作品名稱 / Title:
「焚書」之《基本法》
Public act of private hearing "The Basic Law is Burning"

媒介 / Medium:
行為藝術作品
A performance art piece

年份 / Year:
2007

藝術家的話 / Artist Statement:
一起體現基本法的剩餘價值
To testify the residual of the Law

潘星磊 作品
By PAN Xing Lei



作品名稱 / Title:
基本法教材
The teaching material for the Basic Law

媒介 / Medium:
基本法檔配圖片
The Basic Law files and images

尺寸 / Size:
100 X 70cm

年份 / Year:
2007

藝術家的話 / Artist Statement:
此作為十二年前於香港藝穗會畫廊進行的集體行為中所使用的道具，它以簡單的方法將當年香港最流行的兩種印刷品打亂重組成為基本法學習班教材。名曰《香港未來》。
This is a piece of props from the collective performance at Hong Kong Fringe Club twelve years ago. It was simply made by juxtaposing the two most popular publications from Hong Kong at that time. It was turned into the teaching material for the Basic Law learning and is called "The Future of Hong Kong."

張康生 作品
By CHEUNG Hong Sang, Enoch



作品名稱 / Title:

康熙旨諭
Kangxi decree

媒介 / Medium:

混合媒介
Mixed media

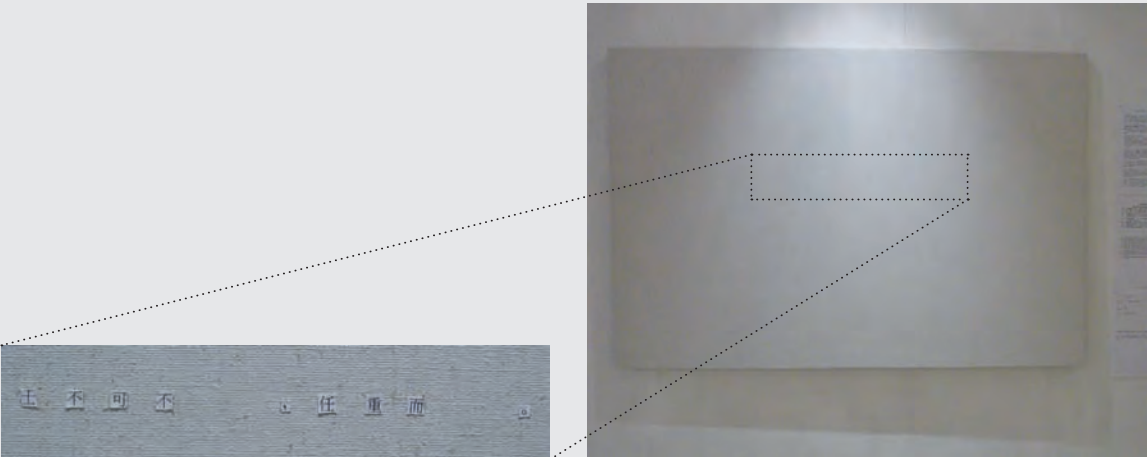
年份 / Year:

2007

藝術家的話 / Artist Statement:

我尊重權威。
我尊重「立法原意」。
我將基本法交給康熙去了。
I respect authority.
I respect 'Legislative intent'
I refer our Basic Law to the interpretation by
Kangxi Emperor.

C & G 作品
By C & G



作品名稱 / Title:

「士不可不弘毅，任重而道遠。」
"The scholar may not be without breadth of mind and vigorous endurance.
His burden is heavy and his course is long."

媒介 / Medium:

拼貼
Collage

尺寸 / Size:

150 X 100cm

年份 / Year:

2007

藝術家的話 / Artist Statement:

中國領導人向香港特區首長贈言，究竟此言可否透過基本法條文呈現？
作品中「士不可不弘毅，任重而道遠。」、「仁以為己任，不亦重乎？死而後已，不亦遠乎？」
兩段文字看似簡單，實則從《基本法》中剪出及組成，翻遍全本《基本法》，似乎……
Can the words from President Wu to Hong Kong Cheif Executive Donald Tsang be found in the Basic Law?

與藝術家關尚智訪談

Chatting with artists, KWAN Sheung Chi

C & G 藝術單位與其他藝術空間的比較

2009 年 2 月 10 日 (星期二)
晚上 8:55 - 9:15
C & G 藝術單位



你答應到 C & G 參展，你期望能獲得甚麼？

我沒想過這個問題。可否講我為甚麼會答應呢。其實是很榮幸的，能作為第一個展覽的其中一個藝術家。自與你們傾過，知道你們為何攬 C & G，知道你們 (在藝術圈) 的角色，我覺得你們認為、認定的意義，能做到與以前的 (藝術空間) 不同，態度及取向也明確，打從第一個展覽已與眾不同，所以有機會被邀請，而自己做的作品又吻合你們方向，便會參與。你問參展能得到甚麼，我都不知道，因 (那一次參與) 都是第一個展覽……在開張的第一個展覽參展，我想也叫得到些東西吧，那感覺是在「意義」上的。

到現在為止我都很喜歡你那件展品 (註：於《基本回歸》展覽中展出，題為《中華人民共和國香港特別行政區成立十週年》，是一組完整的錄像裝置作品)，賣了沒有？

無。有人問，錄影太奇 (註：於本港成立超過二十年，主要推動新媒體藝術的重要藝術團體) 問我借出該錄像，並給他們售價，但最後不了了

之，可能他們以為我給的價錢是美金，所以沒買下吧。

其實我們定下展覽題目，都期望藝術家能就著題目去創作。我們 (至今) 做過七個展覽，由《基本回歸》到《貪婪》，當中並非所有參展藝術家都能回應主題。所以我對一些能回應主題的作品特別有深印象。還有，你都表示明白我們做的東西與其他的 (藝術空間的) 方向不同，那至今，C & G 已成立一年半，究竟我們有沒有做到你心目中的「不同」？

如果你說展覽主題，其實都很貫徹，都明顯看到。而你們的特色是所有事情都由你們負責，你們親力親為，所以都是你們的優點，能做到你們想做的事。但這就令你們很忙碌。我並非每一次 (C & G 攬的) 展覽我都有出席，但我樂於見到這個空間除了展覽外，還有講座等其他事情在此發生。

在我們這些地方與官方的地方例如藝術館做展覽，有甚麼分別？如資源上、行政上、宣傳……

好似沒甚麼分別，但又不是沒有分別……

在藝術家酬金方面……我都沒做過甚麼展覽是有藝術家酬金，藝術館這次 (註：他之前參展香港藝術館主辦之《開放・對話》系列三之《尋找麥顯陽》藝術展覽) 會有，但仍未收到，不過應該會收到的。但自己參展的時間，又沒有考慮這些，就算沒有我都會做。當然亦希望會有，但對我來說，就算沒有，如果我覺得應該參展，我都會做。所以 (藝術家酬金) 這方面我覺得分別不大，就算在官方應該付的時候，但最終合理地付不了，我都會接受。所謂的另類空間，其實都不是很另類，很多時它們都同樣有展覽，都會有一些既定的制度存在，它們之間的分別不見得很大。例如在你們這裡展出，小事如借釘都由你們負責；而官方的藝術館就沒那麼方便，做不同事情要問不同人士，比較麻煩些，又例如一些較隨機的行為都不大容許做，因有時我都習慣了比較隨意。

另類藝術空間及官方展場之中，有甚麼因素直接影響創作？

其實我又不是很多經驗於藝術館展覽，之前於香港藝術雙年展，及這個《開放・對話》系列三。

照你所講，其實都差不多。它們都抱一個幾開放的態度 (去攬活動)。

我又沒有嘗試去試它們的底線，但若刻意去試，我都會想到會碰到不少麻煩。

但你時常都試別人的底線。

都不算，像這次《開放・對話》系列三，我要借鐵馬，數量不多，但都給我借了，我又沒苛求它們必須要借到多少，其實我都不想明知道問題所在，又刻意挖深該問題，我不想製造麻煩。這也挺奇怪，我的印象讓人感到好像想製造麻煩，事實上我不大想製造麻煩。是否和想像中不同？

是的

其實我不想 (製造麻煩) 成為一個效果，我心想為何做這類 (較觀念性的) 作品就是製造麻煩、就要製造效果。我不想這樣。就算做到麻煩，又如何呢。我不想自己作品無端多了個元素。如果我覺得做了某事能幫助到甚麼或能改變到某些事情的，我會去做，如果我覺得不足夠，

我會做多一點……這當然也是我自己創作上面對的問題。

你覺得我們 C & G 有沒有需要存在，並去做一些與其他藝術空間不同的活動？

我想可以從兩個方面看。一方面，對於你們兩個人，你們都需要找尋自己的生活方式；另一方面是別人怎樣看。我覺得只需要考慮第一方面已足夠。作為一個藝術家或藝術工作者，他們如何尋找及維持其生活方式去滿足自己想做的事，是一個示範也好……讓同業之間能觀察到這樣事情，我覺得很有趣。如果你們成功的話，我都會開心的。你們都嘗試建立另一種方式去在這個 (藝術) 圈裡生存，或者做自己想做的事情，這是有趣的，所以，你們能於上面多擴充一層，是令人很意外。

你現在的賺取收入方式 (註：於中環寫字樓工作，性質與商業藝術有關)，與你的創作是幾大分別，是分開的，你是否刻意這樣做？

最初心感不舒服，因實在太 (與藝術創作) 不同，加上工作經驗不多的時候，但都逼住要做，漸漸適應，過了真的很不舒服的時間之後，我便覺得沒問題，反而 (與自己的藝術創作方向) 有一個距離，雖然我的工作與藝術範疇有關，但確實都相差很遠，我覺得這兩者之間有一個距離是很有趣。如果要我在一個藝術空間中工作，反而可能更加不舒服，所以有個距離會好點。另外，自己知道自己不能只靠創作就可以維持生活，這是現實的因素；而當只是完全創作，或只生活在創作領域中，又好像很封閉、局促，所以如果上班的工作能帶來另一個空間，也是一件好事，能讓我見到其他東西，我覺得比較完整。或不需發夢要求自己一定要怎樣，一定要賣到作品……反而可以脫離 (發夢)，不用想得那麼辛苦。

你怎樣看你現在的生活？如果可以變，你會怎變？

我都不知可以怎變……我當然都想過變……其實我現在的狀態比較奇怪，我在創作方面已不算積極，加上我覺得沒有太多機會，即是要在藝術範疇方面發展的可能性不大，我所講的機會並非沒有做展覽的機會，而是沒有機會可以 (在事業上) 發展到甚麼。如果有興趣做的話，可以繼續做，或間中可以做到些自己覺得好的作品，這樣都是一個理由讓自己繼續做下去。如果想到另一些生

存方式的話，比如初畢業時，我找過便利店的工作，但薪金太低，太不可能（維持生活），所以我現在這個狀態都維持了一段時間，因我的工作時間不算長，工作也不算繁忙，所以我都算是找到自己的生活。

如果要你評分，由 0-10 分，0 是最差，10 是最好，整體來說，你會怎樣評價你現在的生活狀態。

都是看心情的，我開心時可能會答高一點分數……6-7 分吧。

如果你要我評我現在的生活，我都會說是 6-7 分。

其實我幾怕被訪問，我會覺得自己受訪完之後好像不知說了些甚麼。我會習慣之後才能想得清楚。例如今日討論過的問題，可能兩個月後才想通自己是怎樣想。

待本書出版後，你可看看自己講過甚麼……你有否想過自己攪一個藝術空間。

我時常希望自己可以成功攪到些甚麼，但我不想像自己一個去做，總想找一些志同道合的朋友去做，但每次開始傾的時候，都失敗。一來發現原本並不太志同道合，二來是各有各忙，自己有自己想做的事，第三我又不想把自己放大，如我先發起攪些東西，很大程度代表我個人想做甚麼，因我都怕自己會做錯事、走錯方向或無價值。

但你以前的作品都是將自己放大的。

我現在都沒有做那方向的作品，其實當時都知道的，而當時的策略是刻意做（自我放大），但後期的作品一路都看不見我的樣子，是刻意（在作品中）沒有我的樣子。

Doris（註：黃慧妍，關尚智女朋友）：我當時勁憎他，又話自己大師……

與藝術家關尚智訪談

Chatting with artists, KWAN Sheung Chi

Comparing C & G Artpartment and Other Art Spaces

10th February 2009 (Tuesday)
8:55pm – 9:15pm
C & G Artpartment

What did you expect to gain when you agreed to exhibit at C & G?

I didn't think about that question at the time. But, can I instead talk about why I agreed in the first place?

Actually, it was an honour to be one of the artists exhibiting in the first show held at C & G Artpartment. Since talking to both of you and knowing the reasons behind setting up C & G as well as your roles in the art field, I feel that you have great belief in creating an art space which can be very different from any other art space. You have clear objectives and direction, and the first show you did was unlike any other show. Being invited to exhibit, I felt there was a correlation with the theme of that exhibition, so I was happy to take part.

You have asked what I gained from taking part, I don't know really. However, since that was the first show held at C & G after its opening, it's very meaningful to be part of it.

I still like the work you showed very much (entitled 'The Tenth Anniversary of Hong Kong Special Administrative Region of the People's Republic of China' – a complete set of video installations - shown in the 'Back to the Basic'

Exhibition at C & G), have you sold it yet?

No, though someone has asked -Videotage (established in HK over twenty years ago, an important art group promoting mainly new media art). They asked me to lend them the work and asked the selling price, but nothing happened in the end. Perhaps they thought the price was set in U.S. dollars instead of HK dollars!

In fact, we do hope artists can create works relating to the theme we set for each exhibition. So far, we have organised seven shows, from 'Back to the Basic' to 'Greedy', but not all participating artists have been able to respond to the themes. We therefore have greater feeling for those works that correspond to the themes.

You said you understood that the things we do and our direction are unlike other art spaces. C & G has been going for one and a half years now, so can you tell us whether we have achieved that kind of 'diverseness' as expected?

In terms of exhibition themes, they are very clear and carried through well.

The characteristics of your operation is that you are responsible for and do everything yourself. This is an advantage to have because it allows you to do what you want. But, this also necessitates you being very busy.

I don't attend every opening at C & G's, yet I'm pleased to see that apart from exhibitions, you also organise events such as talks.

What differences are there between C & G and other official places such as Hong Kong Museum of Art, in terms of resources, administration and publicity?

There doesn't seem to be much difference, yet they are not alike.

Regarding the aspect of receiving artist fees, actually I haven't really done many exhibitions that paid fees to artists. I would receive a fee from the show at Hong Kong Museum of Art (entitled 'Looking for Antonio Mak' - the third series of 'Open Dialogue' Exhibition). Though I haven't received it yet, I'm sure it will come. Actually, when I decided to take part in that show, I didn't think of the money matter. Even if I wasn't paid to do it, I would still take part. Of course, I would prefer to get paid. If I think a show is worth participating in, I would do it without any artist fees. So, there aren't many differences in terms of artist fees. Even though when a museum should pay artist fees but for whatever reasons it can't, I would still accept that.

The so-called alternative art space, in fact, is not so alternative. A lot of time they hold exhibitions, and they have their own systems to follow; so they aren't too different from each other. For example, showing at your place, you would take charge of every little thing including providing nails to artists if required. On the contrary, things like that won't be so convenient if you show in a museum because different departments are responsible for different aspects of the show. Also, you have to follow their rules and can't just act randomly as you like, yet I am prone to improvise sometimes.

How would alternative art space or exhibitions organised by the officials have direct impacts on your creativity?

Actually, I haven't had much experience of showing at Hong Kong Museum of Art. I've shown there for 'Hong Kong Art Biennial Exhibition' and the third series of 'Open Dialogue' Exhibition.

So, according to you they are in fact very similar. Their attitudes towards organising shows are quite open.

I haven't tried to test their limits. If I deliberately did so, I believe I will get into a lot of trouble.

But, you always test other people's limits.

Not really. Like the third series of the 'Open Dialogue' Exhibition, I wanted to borrow some 'iron horses' (a Cantonese name for police barriers made in metal), not too many, and the Hong Kong Museum of Art had borrowed them for me. I didn't say to them how many barriers I needed because I knew it would be difficult to collect the material. So I didn't make it more difficult for them. That's strange, it seems that the impression I give to people is trouble making. In fact, I don't like to cause trouble.

Am I different from what you've imagined?

Yes.

In fact, I don't want 'being difficult' to become an element to my work. I wonder why conceptual art is being labelled as something seeking troubles and attention. I don't work my work to be like that. Even these unintended effects are achieved, so what? I don't want my work to have an unwanted element attached to it. I think if doing a certain thing can help or change something, then I will do it. If I think my work is lacking something, I will work on it. Of course, they are the problems that I have to face in my own creativity.

Do you think there is a need for a space like C & G, doing something that is different from other art spaces?

I think there are two sides to the coin. On the one hand, you need to search for a way of life that suits both of you. On the other hand, it's how other people see you. I think you only need to consider the first aspect.

Being an artist or someone involved in the art world, how they search for and maintain their way of living to satisfy their needs, let say it's an exhibition, and letting other people in the art field see what can be achieved, that's good. If you succeed, I will be happy for you.

You try to find an alternative way to survive in art circles, or to do what you want to do, so I think that's good. It will be difficult to develop even further from what you have achieved to date.

What you do for a living (commercial art related office work in Central - a financial district) is quite different, quite separate, from your art. Did you mean to do it that way deliberately?

Not really. I didn't feel good about it to start with because they are so different. I didn't have much work experience then, so I didn't have much choice. Later on, I got used to the job gradually and didn't feel uncomfortable or see it as a problem anymore. However, this has made me feel more distant from my own art work. Though my work is art related to an extent, it's still very unlike my art. Having said that, I think it's good that there is a distance between the two. If I have to work in a purely art environment, I think I will feel even more uncomfortable. Having a distance is in a way better for me. Besides, I know I can't survive from just making art, that's reality. Engaging in creativity totally, or living for your art, seems too isolated and restrained to me. So if my job can provide me with another space, that's a good thing. Because it can make me realise a lot of things, and I feel more complete in this way. At least, I don't need to worry about I must be this or that, or I must sell my art work. I feel lighter because I don't need to think about things too hard all the time.

How do you see your life now? If you could, how would you change things?

I don't know what I could change, though I've thought about making changes. In fact, I am in a kind of 'strange' situation at the moment. I haven't been actively making art because I don't feel there are many opportunities. I don't mean not having the chance to show my work, I mean not having the prosperity to further my work as an artist. If I am interested in producing something, I will carry on because I may produce something that I'm pleased with along the way. This is also a reason for me to carry on making art. When I first graduated I worked in a convenient store, but the wages were too low to live. That was certainly another way of life. I've been in my current position for a period of time now because the working hours aren't too long and it isn't too busy at work. So, I think I've found my way of living.

If you have to grade your life, from 0 to 10 points (0 being the lowest and 10 being the highest) how would you grade it?

It depends on my mood at the time. But, I would say something between 6 and 7, when I am happy.

If you ask me the same question, I would also say something between 6 and 7.

In fact, I don't really like being interviewed because I always feel I don't know what I've said afterwards. I tend to think more clearly about the things I said later. For example, it may take me two months before I have a clear thought about the questions we've been discussing here.

After this book is published, you can read what you've said then. Have you thought about setting up an art space yourself?

I've always wanted to do something and be successful at it, but I don't want to do it alone. I've always wanted to find some like-minded friends to do it with, but it always fell through soon after we started discussing it. Firstly, I've realised that we are not so like-minded after all. Secondly, we are all busy doing our own things. Thirdly, I don't want to place too much self-importance on myself. I mean if I am the one who initiates something, to a large extent, it would be because that's the thing I want to do rather than what other people like to do. Besides, I am afraid to make mistakes, to go in the wrong direction and to find out it's not worth doing.

Back To The Basic

基本回歸

But your previous works were about self-importance.

I don't do that kind of work now. I had intentionally applied the strategy of self-importance to my work then, but my later work is the opposite. You don't see 'traces' of me and this is a deliberate act as well.

Note: Doris Wong (Kwan Sheung Chi's girlfriend) said: 'I hated him so much then, he was so egotistic and calling himself a master...')

Translated by Chris Cook

相關剪報

Selected Newsclip

PREVIEW



Back to the Basic

**C&G Artpartment
Ends Jul 9**

Running until early next month, this debut exhibition by C&G Artpartment marks the 10th anniversary of the handover. But it's not typical of the hundreds of other celebratory events.

"We're bored by those empty celebrations, and wonder why there's only one way to commemorate the anniversary," say Clara Cheung and Gum Cheng Yee-man, gallery owners and curators of the show. "They give the impression that Hong Kong has only 10 years' history and that things before 1997 don't count."

As its title suggests, Back to the Basic aims to dig beneath the surface of celebrations and focus on the theme of the Basic Law.

"The Basic Law has been ruling every aspect of society since the handover, and it won't be any exception in the future," says Cheung.

The exhibition showcases five works. The curators' piece explores the topic on a canvas; Enoch Cheung Hong-sang uses the Kangxi Dictionary and a piece of golden cloth to make fun of the authority embedded in the Basic Law; Anthony Leung Po-shan burned pages of the Law on the opening day in reference to the city's amnesia; and Pan Xinglei writes on a wall in red oil and inserts into the book *Deng Xiaoping on the Question of Hong Kong* obscene images to create a set of "teaching materials of the Basic Law".

Despite the serious topic, Kwan Sheung-chi's installation is humorous and sarcastic. His piece contains a two-minute video with the national anthem as background music, in which his parents are drying the flags of China, Britain and Hong Kong.

The Hong Kong flag (above) was painted by Kwan's artist friend Lee Kit and sewn by his girlfriend. Something formal and solemn is suddenly causal and fun, and our preconceptions of flags are challenged as they're hoisted horizontally in an everyday setting.

The video starts with the lowering of the Union Jack and the rise of the Chinese and Hong Kong flags – not a surprising symbol of the handover. But the sequence becomes messy and disorderly later in the video. "Not everything is solved, even if the Chinese flag has been raised in the city since 1997," says Kwan. "We still look back and feel confused about our identity, don't we?"

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Janice Leung

Thu-Mon, 2pm-8pm, 3/F, 222 Sai Yeung Choi St South, Prince Edward. Inquiries: 2390 9332

- 刊登於 2007 年 6 月 21 日的南華早報
- published on 21st October 2007 over South China Morning Post



0771

主辦及策劃	： C & G 藝術單位
參展藝術家	： 曾德平、又一山人、黃國才 及 廣大市民
展覽日期	： 二零零七年七月十五日 (星期日) 至 八月二十日 (星期一)
Presented & Curated by	： C & G Artpartment
Artists	： TSANG Tak Ping(Kith), Another mountainman, WONG Kwok Choi(Kacey) & all Hongkongers
Exhibition Period	： (Sun) 15 July - (Mon) 20 August, 2007

回歸十週年，城內有成千上萬的慶祝活動，當中有不少更是得到相關部門贊助的。「回歸十週年」被官方塑造成一個普世歡騰的日子，似乎相當正面。其實這十年間，本港雖然充滿「機會」，更存在不少「危難」。無疑，提供多不勝數的文化娛樂活動，實是一種政治手段，用以分散大家的注意力，使市民暫且忘記政府施政上的各種問題。大部分慶回歸活動都與香港本身沒大關係，既沒有讓公眾對過去的十年作批判反思，也沒有給他們機會去反映對現狀的意見。

有見及此，C & G 藝術單位在攝影展覽《0771》中，邀請對時事相當敏感及能作出迅速回應的三位本地藝術家：曾德平、又一山人和黃國才參與，透過攝影方式展示他們眼中的「回歸十週年」的真實片段。他們以參與者的角色於「回歸十週年」的不同時間空間進行歷史記錄，尋找問題去質疑既定答案。

除了展出三位藝術家的攝影作品，也同場展出數十位市民提交的攝影作品，讓公眾透過影象表達他們對7.1的看法，訴說他們個人的7.1故事。

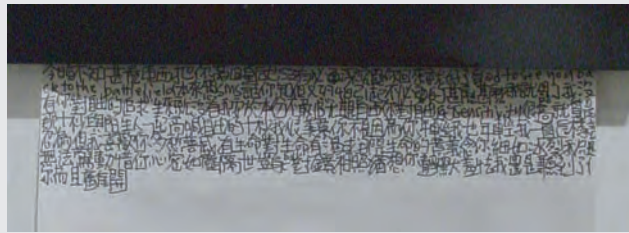
During the 10th anniversary of the handover, many celebration activities that are funded by the government take place in the city. The 10th anniversary is described as absolutely cheerful and positive. In fact, in the past decade, Hong Kong has gone through many "crises," though also has had certain "opportunities." It seems to be a political strategy to provide tons of entertainment programs in order to encourage the locals to forget the dissatisfaction of government. In fact, these celebration events seldom involve the public to critically review the past 10 years or to allow them to express their own opinions about the present moment.

As an alternative, the exhibit "0771" attempts to actively engage the public to express their views of 2007.7.1 through photographic images. Besides the exhibiting artists, TSANG Tak Ping (Kith), Another mountainman and WONG Kwok Choi (Kacey), C & G Artpartment invited the public to submit photographs taken on the July 1st for the exhibit, "0771." These images do not only give a good picture of how some Hongkongers choose to spend their July 1st of 2007, and also allow each photo-taker to tell his/her own story of 7.1.



曾德平 作品

By TSANG Tak Ping



作品名稱 / Title:
七一愛的故事
The stories of love on July 1

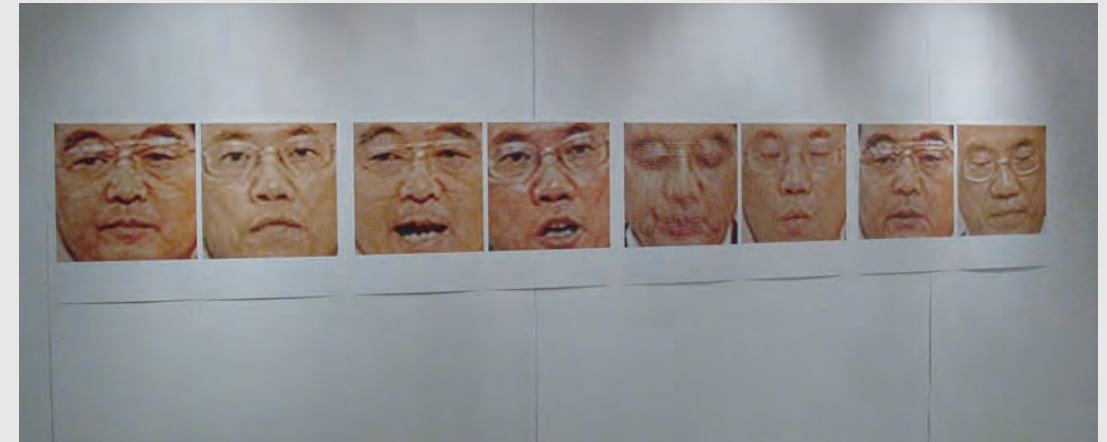
媒介 / Medium:
攝影、文字
Photography, text

尺寸 / Size:
17 × 25.5 cm × 5

年份 / Year:
2007

又一山人 作品

By Anothermountain



作品名稱 / Title:
胡與曾
Hu and Tsang

媒介 / Medium:
攝影
Photography

尺寸 / Size:
35 × 44.5cm × 8

年份 / Year:
2007

藝術家的話 / Artist Statement:
坐在上海金茂六零二三房中，看著電視直播胡主席和曾特首在二零零七年七月一日對香港未來的誠諾、勉勵和祝福。
Sitting in room 023 of Grand Hyatt hotel in Shanghai, watching the live speech of President Wu and Chief Executive Tsang about their promise, encouragement and good will for Hong Kong, on July 1st, 2007.

黃國才 作品

By WONG Kwok Choi, Kacey



作品名稱 / Title:

變化、消失、被遺忘

Transformation, Disappearance, Being forgotten

(鳴謝 / Thanks To: Man Chan & Ian Heung)

媒介 / Medium:

拼貼

Collage

尺寸 / Size:

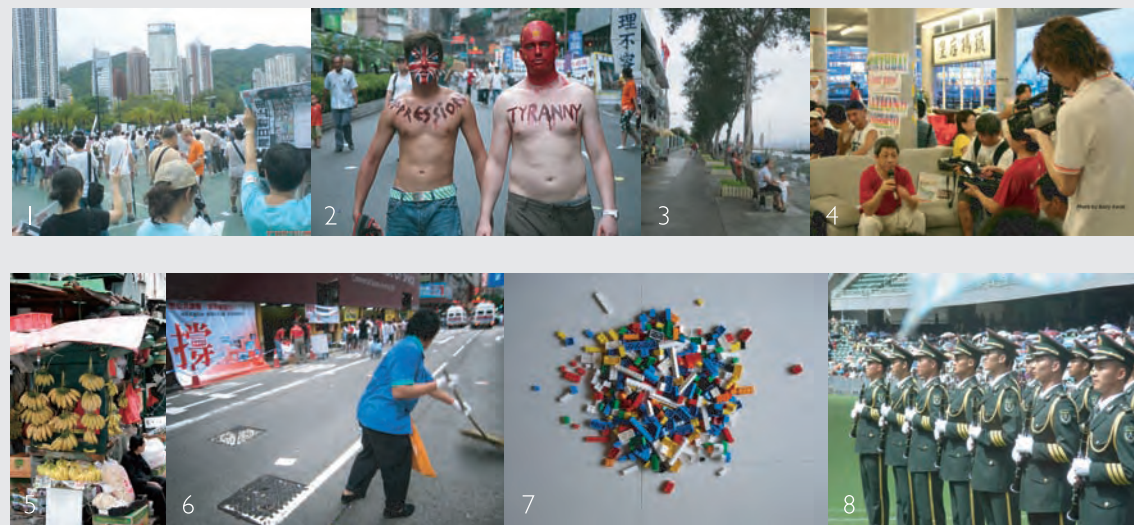
40 X 50cm

年份 / Year:

2007

公眾 作品

By The Public



1. 《七一相片》 譚尚懷 作品 "July 1st Photo" by TAM Sheung Wai

2. 《選擇你的毒藥》 Derrick CHANG 作品 "Choose your poison" By Derrick CHANG

3. 《很久以前》 Barry KWOK 作品 "Once upon a time" By Barry KWOK
- 這是 2007-7-1 在放煙花前攝於皇后碼頭
- Photo taken at Queen's Pier on 2007-7-1 before fireworks display

4. Miko CHAN 作品 By Miko CHAN

5. Winnie YU 作品 By Winnie YU

6. 朱迅 作品 By Birdy CHU

7. Piet Trantel 作品 By Piet Trantel
- 沒什麼特別目的。這卻看似世界上任何一個傾倒、散亂了的城市。不合適三歲以下的兒童，但對中華人民共和國的孩子來說，卻沒問題，因他已 10 歲了。
- I had no purpose, and it somehow looks like any city in the world scattered at any place. It is not recommended for children under 3 years, but no problem for the people's republic's baby. It is already 10 and may play with that city.

8. 陳燕俞 作品 By CHAN Yin Yu

公眾 作品

By The Public



9. Eric LAU 作品 By Eric LAU

10. 《黑與白的臉孔》WONG Wing Ho 作品 "B&W face" By WONG Wing Ho

11. 黃迪芬 作品 By Friendly WONG

7.1 對我地黎講，係一個假期，可以同屋企人，同朋友去玩，可以去遊行，可以係屋企休息。係回歸之前，人人都似懷著憂慮去倒數；回歸後，覺得越黎越多唔"啦更"既節目被編排係呢一日舉行。久而久之，呢一日會係仿似一個好重要既日子。

To us, July 1st is just another holiday when you can have fun with friends and family, you can go traveling, or you can just rest at home. Before the handover, everyone was worried when they counted down. After the handover, more and more "not so related" activities are scheduled on this day. Perhaps after a while, this day will be a very important day.

12. Daniel CHEUNG 作品 By Daniel CHEUNG

13. 袁小芹 作品 By Kay YUEN

14. Eric LAU 作品 By Eric LAU

15. 鍾歷文 作品 By CHUNG Nik Man



16. 黃思珩 作品 By Celia WONG

17. 彭慧心 作品 By Phoebe PANG

18. 《看煙花》 Gary 作品 "To watch fireworks" By Gary
這是尖沙咀大約下午 6:30 的時候，所有人都前往看煙花。
It was Tsimshatusi about 6:30 pm, all people went there for the fireworks

19. 黃碧鳳 作品 By WONG Pai Fung

20. 《他們能看見嗎?》Stanley NG 作品 "Can they see?" By Stanley NG
我希望透過這照片分享我對 2007 年 7 月 1 日的感覺。這是關於香港人與權力階層的關係。
I would like to share my feelings over 1 July 2007 with one photo. It is about the relationship between Hongkongers and hierarchy of authorities.

21. 鄭怡華 作品 By Zero CHENG

22. 阿晞 作品 By Ah Hei

23. 《他們能看見嗎?》Tina WANG 作品 "Who is smiling" By Tina WANG



24. Cusson LAU 作品 By Cusson LAU

這是我的第五年參與這個遊行，對我來說，人數不再是一個重要的關鍵詞，由第一年(2003)自己一個去行，到之後的幾年和同學一起去參與，彼此從同學轉化成朋友。有朋友跟我說，不明白為什麼一些與民主政制沒有相關的團體(如法輪功)，也來參與遊行？也不明白為什麼應要擺街站，買東西、募捐？我在想，在一個完全民主的社會，我們也有機會向其他人去表達訴求，普選特首、立法會固之然是一個重點訴求。但作為一個多元社會，我們可以容讓不同團體發聲，這十年期間，我們不難發現很多東西也在變，變得很窄，很單一，從媒體上看，法輪功也被人不斷地用間接的方式打壓，新聞自由不斷地減少，自我審查的次數也在提升。

而對於性、公共空間、持續發展的議題也不斷地被人遺忘。我在想，在經濟不斷向好的同時，是不是也代表社會其他的議題並不存在呢？也正是這個原因下，大家選擇同一日上街，表達大家的訴求，不是一定要名正言順「同一個地方、同一個目標」，步伐一致向前的同時，也可以多元表達訴求。社會不是單元，是可以容讓多種色彩同時出現的。
This is the fifth year for me to join this 7.1 march. In the last decade, it was not difficult to discover many things were changing, being not as diverse as before.

Discussions on sexuality, public space or sustainable development are being slowly forgotten. We choose to go onto the street on the same day, but can actually have different agendas.

25. Chi Wai YEONG 作品 By Chi Wai YEONG

26. 羅嘉欣 作品 By LAW Ka Yan

27. Lee Sau Yum 作品 By LEE Sau Yum

28. 丸仔 作品 By yuenjie

29. 顏銘亨 作品 By Andy NGAN

30. Kevyn CHENG 作品 By Kevyn CHENG

31. 江婉君 作品 By Jessica KONG

與藝術家黃國才訪談

Chatting with artists, WONG Kwok Chi, Kacey

香港的藝術教育

2009 年 2 月 18 日 (星期三)

下午 12:30 - 2:00

香港 鴨脷洲 利興街 10 號

海港工貿中心 303 室 黃國才工作室



我們想問你關於香港藝術教育的問題。據知你
在外國唸書，可否比較外國與香港教育的分別？
你又怎麼評價香港的藝術教育？它有甚麼失敗
之處？有甚麼可取之處？

我逐條問題回答吧，我在美國康乃爾大學完
成建築學士學位，之後在倫敦查爾斯藝術設
計學院取得藝術碩士學位，然後，2003 年，
在香港遙距修讀並完成澳洲皇家墨爾本理
工大學的純藝術博士課程。

籠統地比較，香港及外國的教育存在幾大
分別。其實我是在美國讀中學的，感到最大
分別在於老師如何鼓勵學生這方面。例如在
美國，自己親身經驗，老師給予學生的獎勵
及口頭讚美很多，在香港，我眼見的 (鼓勵
個案) 很少。在美國，假設你是一個成績不
是很好的學生，只要你成績有少少進步，你
都可能拿「進步獎」；在香港，就算你獲 99
分，你都沒獎，因為你還未拿得 100 分，就
是這個分別……這是關乎教育心理學。可
能有些老師本身不太懂得運用很簡單的獎賞
的概念。這可能是「中國人」的思想影響，
從父母身上都能看到，就是「不要讚啊，當
心讚壞呀」，

這令到小朋友很難去邁出一步，身為學生要
進步也困難，因為一進步，就要進步至完美，
就算超人都未必做得到，因此影響了學習氣
氛。再舉一個例子，我以前在美國有參加槍
會，射實彈，像奧林匹克點二二口徑射擊紙
靶那種，該會每年都有頒獎，基本上是有很
多獎，而那些獎又變為一實際的獎座，而且
是很大座的，其實 (當時) 如果不是 (表現)
太差，都會拿到獎，我都獲得不少獎。當我
回想，為何我對那段時光感到這麼開心？因
為得到教練的鼓勵，而那些鼓勵會變成實體
的東西 (一些獎座)，而不是處於一個長期
被人責備的境況，於是就渡過了一個開心快
樂的時光。我心想，如果老師要做到這個境
界，他本身要是一個非常細心的人，他要一
眼關七，根據教育心理學，如果要罰，罰的
時間也要拿捏準確，還要罰得清晰，要被罰
者知道因何受罰，還要重覆讓被罰者知道你
想他遵守的行為；獎賞也是同一道理。

香港教育的壞處在於形成了一種「不做不
錯」的風氣，學生，不作聲的。(他們以為)
不作聲，就是乖、就是好，所以普遍學生都
不作聲，因出聲有機會講錯話，又怕尷尬、
又怕被人笑。這也是外國學生與香港學生的
分別。

所以有時自己上課 (註：黃國才現為香港理
工大學設計學系助理教授) 時，好像攪「棟
篤笑」，學生又沒大反應，學生參與性往往
很低，心想是否我的錯？對，我可能有部分
錯，但最重要是 (大) 學生前期受了十多年
小學及中學的薰陶，我怎能在短時間內令他
們改正或刺激到他們……這樣學習態度，效
益低。

我教學時會盡量鼓勵，適當時候小休，又要
向學生發問，獎罰又要分明，其實都幾忙。

你現在都有用鼓勵的方式去教學嗎？

有，我剛才講述的方法，由零至一百歲都管
用，所以並非只針對小朋友。因為人是喜歡
別人讚美的，無人喜歡受罰，而體罰固然更
差。總括來說，外國學生的參與性較大，而
且是從小已被鼓勵參與；而香港的學生就不
作聲，「不做不錯」，令人教得很辛苦。香
港的學生是比較早熟，因為身處密集城市的
社會當中，香港傳媒陪伴學生長大，很「老
積」的，社會又複雜……香港學生到外國會
覺得外國學生思想天真，其實是自己蠱惑。
但宏觀外國的學生的視野，往往是比香港學
生遠大。教我心理學的老師曾經講過，表示
香港人是「不參與的旁觀者」，登時我覺得
他有料子，一語道破，又八卦、又不參與。
我們不應該這樣，我們應該做見到有火，立
即撲去救火的人，這樣的話，香港可能有救。
這是我的體會，不知你們是否同意。

對，自己一向沉默，慢慢才明白了解有些情
況是要出聲，例如參加座談會，會有問題想
問，自己最後都無提問，其實都會受到十多
年中、小學教育影響。

所以我覺得本土文化是很難抗衡的，到最後
，有勇氣的就成功，但也成功得很辛苦，付
出很多，而這個成功就有價值。

我覺得某程度上，文化是由傳媒製造出來。

傳媒的影響力很強，同時社會風氣也很強，
最後其實沒有對與錯……在文化角度、經
濟角度看，其實香港很成功，當有了這些金
錢的工具，就可以幫忙做很多事情，但如果
只單方面專注這方面的工具，精神就不能得
以提升。有時我會想，有錢人他們最終會買
些甚麼？我覺得最終都是買藝術品。為何買
藝術品？藝術品象徵很多，如文

化象徵、金錢象徵……但最重要都是作品本
身的意義，讓人可以見到、可以擁有到。香
港就是一個這樣的地方，充斥著很多上一代
的價值觀，而上一代就是走難來港的移民……
所以我覺得香港人就是穿得好的難民，如果
你要一個穿得好的難民的心態要提升得很高，
好像歐陸一些曾享有幾百年安逸的文化發展
般，我覺得要求太高。

你都說得對，我曾經想過，好像我們攪 C &
G，我們現在有兩層，如果我們放棄一層，
索性不攪展覽，起碼我可以不用支付該層租
金……因為 (攪 C & G 這類方向的展覽)
收益很低，光是付出……

這就是價值的問題，所有大城市包括香港都
有這個普遍現象，就是只有單一價值，就是
金錢上大小的價值，所以很多時如果你創作
了一件作品，人會問，能賣嗎？可以！能賣
多少錢呀？幾千元吧！只能賣幾千元？……
而不會有人問，那作品有沒有意義的？意義
是否夠高深呀？……

回想我以前在中大藝術系教書，我都珍惜當
時的學生，因為我知道他們是抗衡了社會大
風氣十多年，才來到我面前話讀藝術，因為
大部分父母都不大鼓勵 (讀藝術)，因為他
們會擔心其將來工作前途，並不會問將來工
作有沒有意義和能否從中得到精神的提升，
而是問能否賺錢。我差不多可以肯定，我以
前教過的藝術系學生，在中學時期已經是另
類、邊緣，個個也被同學笑過、玩過、沉默
過、變形過才來唸藝術。

藝術，在香港被視為極端，參與藝術差不多
等如參加反政府、成為恐怖份子，設計就相
對地沒那麼極端，但都不屬於正行，會認為
讀書不成者才修設計。但設計方面，現在好
多了，因良好設計有助生意發展，所以漸漸
被社會承認。

藝術在這個社會始終未被尊重及注視，最近
都是因為中國藝術品賣到天價，所以商家開
始以眼角看看能否從中獲利。

說回藝術教育，其實香港缺乏遠見，這就
是剛才所講的上一代留下來只求賺錢溫飽的
大氣候，是很難去抗衡的。我覺得不用去抗
衡它，反而接納它，當它是一種工具，是方
便人生的工具，但這並不是實現人生的工具。
有了 (錢) 這工具，人生就舒適點……

(對藝術發展方面) 政府沒有訂立一個長遠
的政策去作藝術品收藏，這令我覺得很憤怒。
政府會覺得等我們抓多點錢，有錢之後就甚
麼都能買……但我告訴你，是買不

到的，回想我們在藝術圈闖了這麼多年，見過多少好作品，如果（政府）由當時開始收藏作品，然後設一個香港（藝術）館，然後把由六十年代起至今收藏得的藝術品系統地展出，我相信世界上沒有一個館能夠取代，因為它是「地道」，是本土出品。所以從事藝術的，沒錢就要有志氣、有骨氣。我也不相信有錢就有好作品，這並非成正比，而是看你個人本身的感性……

而我們（香港人）不夠遠視也可算屬正常，因以前的殖民政府，要對市民洗腦，只顧抓錢就可以……而現在，過了九七之後，如何為我們的身份再定位？但九七之後是另一種殖民。我們就是最後一班經歷九七前後的瀕臨絕種動物，我記得當年（1997年7月1日）解放軍車駛進香港，我的心情很矛盾，因為這些坦克車好像在六四事件時見過，是它衝入去（北京天安門廣場）輾扁那些帳幕的，腦裡想到很多影像，它們來香港後會怎樣怎樣……

你覺得政府在將來收藏藝術品方面，會否做得好一點？

我覺得可以的。但一定不是硬件的問題，從來也不是硬件的問題，也不是金錢的問題，是視野的問題。試想想香港多有錢？其實政府是責無旁貸，它有責任帶領整個地區（精神上）提升。香港要製造有自己特色的藝術風氣，人人都穿同一件衫，你就變得無身份，更無奈是我們的身分已不是原創。

對我而言，香港藝術館是（藝術界的）一個疤痕，當然，我不是館中人，我也知他們有不少制肘，有不少建制。這都是殖民地政府所賜。

作為一個另類藝術空間，可以怎樣協助發展香港藝術教育？

我覺得官方辦的，和非官方辦的分別很大。我們時常怨政府、罵政府，當政府是父母，這個概念很錯。政府是由極多部門組成的一樣東西，我有時又想，中學是甚麼？中學就是把最蠢的人及最聰明的人放在一起，一些最高境界是入黑社會的學生在上課，一些最高境界是讀好書入港大的學生也一起在上課，中學就是這麼一會事。

作為一個另類藝術教育團體，很多方面都可以突

圍。香港藝術教育主要是考技巧、手藝，會考就出現考「畫棵菜」的情形。在藝術界，欠缺主題，無靈魂，只是空有手藝，都可以生存，但這不會是藝術的終極。所以又有手藝，又有靈魂……就會好點。

與藝術家黃國才訪談

Chatting with artists, WONG Kwok Chi, Kacey

Art Education in Hong Kong

18th February 2009 (Wednesday)

12.30pm – 2:00 pm

Kacey Wong's studio,

Room 303, Harbour Industry Centre,

10 Lee Hing Street, Ap Lei Chau, Hong Kong

We would like to ask you some questions about art education in Hong Kong. We understand that you have studied overseas; so can you tell us in terms of art education what are the differences between Hong Kong and overseas? And what are the pros and cons.

Ok, let me answer your questions one by one. I completed my degree in Architecture at Cornell University, the United States. Subsequently, I received my Master's Degree in Art from Chelsea School of Arts and Design, London. Then in 2003, through the distance learning course held in Hong Kong, I completed my Doctor of Fine Arts from Royal Melbourne Institute of Technology (RMIT), Australia.

In general, education in Hong Kong is very different from overseas. In fact, I went to middle school in the United States, and I feel the biggest difference is how teachers encourage students. Taking my personal experiences in the United States as an example, teachers there tended to give lots of rewards and praise to students, whereas in Hong Kong I don't see that happens very often. In the United States, supposing that you weren't an outstanding student, yet if you made an improvement in your studies, no matter how little, you might

still get an 'progress award'. In Hong Kong, even if you get 99 marks, you won't get any award because you haven't achieved 100 marks. This is where the difference lies. It is concerned with educational psychology.

Perhaps, some teachers simply don't know how to employ the concept of rewards, and this may be an influence of Chinese thinking. You can see it from parents: 'don't praise, in case he gets spoilt'. This makes it difficult for children to take strides forward. It is also hard for students to make progress because once they make some development they are expected to achieve perfection; and not even Superman can do that! Thus, this attitude adversely affects the learning atmosphere. Let me give you another example, I used to belong to a gun club in the United States, shooting live ammunition, a .22 calibre on paper targets like those in the Olympics. That club gave many prizes each year, and basically there were in abundance. Those awards were actual trophies and were quite big too. In fact, if your performance wasn't too bad you would get an award. I've received quite a few myself. When I recall why those were such happy times for me, I think it was because of the encouragement I received from my coach. Subsequently, all that encouragement turned into something concrete,

some trophies, instead of being told off over a long period of time. So, I had some happy times then. I thought if teachers want to reach into this realm, they have to be very attentive themselves. According to educational psychology, if you want to use punishment you have to get the timing right, to ensure it is clear, to let the recipient know the reasons behind it, and to repeatedly let the recipient know that your motivation is to make him or her to behave. The same goes for rewards.

The disadvantages of education in Hong Kong lie in the formation of this attitude of “if you don’t do anything, you won’t make any mistakes”. Students are therefore silent. They think being silent equates with being well behaved, and is a good thing. Students are therefore generally quiet because if you speak, there is a chance to make mistakes. Also, they are afraid of embarrassment, and being teased by others. These are the differences between Hong Kong students and foreign students.

Sometimes when I attend classes (Kacey Wong is an Assistant Professor at the Department of Design at the Hong Kong Polytechnic University), I’m often like a stand-up comedian in order to get some reaction from students. The students neither give much response nor are very participatory. I would wonder whether it is my fault, and yes, maybe I am in part responsible. But most importantly, it is largely due to the nurture the students received over a decade, while they were at primary and secondary schools. So how is it possible for me to correct or stimulate their learning attitude in such a short time? This attitude makes it difficult to increase educational development.

I always endeavour to encourage students during teaching. Apart from taking appropriate short breaks, I would also ask them appropriate questions, and would have a clear reward and punishment structure. So I am quite busy at work.

Do you use the means of encouragement in teaching?

Yes, I do. The methods described above can be applied to various ages, from the very young to the very old, and they don’t just target children. Because people like to be praised, and no one likes to be punished. Corporal punishment is even worse. To sum up, foreign students are more participatory and what’s more they are encouraged to participate from an early age. Yet, Hong Kong students are quiet because they have the attitude of ‘do nothing, make no mistakes’, so it’s really hard work to teach them.

Hong Kong students are comparatively precocious, due to the fact that they live in a densely populated society. They grow up with the Hong Kong media, and living in a complex society makes them act ‘older than their age’. When Hong Kong students go overseas, they often think foreign students are naïve, but actually is simply them who are being devious. However, foreign students have a much better overall vision than Hong Kong students.

My psychology tutor once said that Hong Kong people were ‘non-participating onlookers’, and immediately I knew he knew his stuff. Hong Kong people are not only nosy but also non-participatory. We shouldn’t be like that though. If we see a fire, we should immediately put it out. In that case, Hong Kong may be saved. This is my experience, I don’t know whether you agree or not.

You are right. I am fairly quiet myself. I gradually came to realise that you need to speak out on some occasions. In situations such as talks, I would have some questions to ask, but did not raise them in the end. In fact, this may be related to the influences I had during the years of education at primary and secondary schools.

So I think it’s very difficult to contend with the local culture. For someone who has the courage they will succeed in the end. But achieving it is not easy because you have to make a big effort. But it will be worthwhile in the end.

I think, to a certain extent, culture is created by the media.

Both influences from the media and the social climate are very strong. In fact, there is no right or wrong in the end. From the perspectives of culture and economy, Hong Kong is actually very successful. Having money, a useful tool, can help do many things. However, if one simply focuses on money, a unilateral device, one’s mind cannot be enhanced. Sometimes I would think what will the rich buy ultimately? I think they will buy art works ultimately. Why buy art? Art embraces many symbols, including the symbols of culture and money. Moreover, most importantly is the meaning of the work itself, which can be both seen and possessed. Hong Kong is a place filled with values that have been handed down by the previous generations. Yet, the previous generations were immigrants escaping to Hong Kong, I therefore think Hong Kong people are actually ‘well-dressed’ refugees. It is quite a demand however for these well-dressed refugees to raise their cultural mentality to a higher level, compared to how some European countries have enjoyed a more measured culture development over several hundred years.

You are right. I have considered the fact that we currently rent two floors for C & G, and if we give a floor up and don’t organise any exhibitions, at least we will not need to pay rent for that floor. There is hardly any profit made from doing exhibitions at C & G. On the contrary, there are only expenses.

This is a question of financial value. In all major cities including Hong Kong, value itself is the universal phenomenon. In other words, it is how much something is worth. So, if you create a piece of art work someone would ask if it’s saleable, and if so how much? A few thousands HK dollars you say. It can only sell for this much? No one would ask if there’s any meaning in the work or how deep is that meaning.

Thinking back to when I was teaching at the Department of Art at the Chinese University of Hong Kong, I used to cherish my students. Because I know they were always up against the odds of the social climate, for over ten years, before coming to me to study art. Most of their parents didn’t encourage them to study art because they were worried about the job prospects for their children. Rather than asking whether their jobs would be meaningful or whether they would enhance

the soul, they would ask how much money they could earn. I am pretty sure that those art students who I’ve taught were already quite different and were in the minority, even when they were at secondary school. All of them had been teased by other students, though had good times themselves, had spent time contemplating, and their mindset had been changed prior to studying art.

Art is regarded as somewhat extreme in Hong Kong. Participation in art is seen as akin to taking part in anti-government activities and becoming a terrorist. Though design is seen as relatively less extreme, it still isn’t considered to be a proper job. Because it’s believed that only people who fail academically would study design. However, the situation is much better nowadays because good design can help boost business development, so it’s been gradually accepted by society.

Art is yet to be respected and regarded as important in this society. Only because of some Chinese art works that have been sold for a phenomenal figure recently, businessmen start considering if profits can be made from it.

Back to art education, Hong Kong is in fact lacking vision. As I said earlier, it is this legacy of “make money to feed, clothe and keep warm” left by the previous generations which is very difficult to contend with. I think one has to accept you can’t go against the grain and that you have to find an accommodation with it. You have to treat money as a tool; a tool that is convenient to life rather than life itself. Because in having this tool, your life becomes more comfortable.

In terms of art development, I feel very angry that the Government hasn’t made any long-term policies to collect art works. The Government may think let’s make some more money first, because once you have money you can buy anything. But I can tell you that it will be too late then. Thinking back, we’ve been in the art circle for so many years and have indeed seen many good works, and if the Government had begun to collect art works from the beginning, followed by setting up a Hong Kong Art Museum to showcase works collected from the sixties to the present date systematically, I believe that no other museums in the world could match that, because of its authenticity – a local product. To be involved

in art, if you don't have the money then you need to have a great deal of integrity and determination. I don't believe having money necessarily means having good art works; there isn't a correlation between the two. It depends on your own sensibility.

It's not surprising that we, the Hong Kong people, don't have enough vision. It's due to the fact that the former colonial Government had been brainwashing the public, and was preoccupied solely with making money. And now, after 1997, how does our identity get re-positioned? After 1997 there has been another kind of colonisation. We are the last of an endangered species who experienced life before and after 1997. I still recall 1st July 1997 when the People's Liberation Army vehicles drove to Hong Kong; I had mixed feelings. Because those tanks were familiar to me, I had seen them in the 4th June Incident when they drove into Beijing's Tiananmen Square to run over the tents. Many images had come back to me, and I was wondering what they would do after coming to Hong Kong.

Do you think the Government will do better in terms of collecting art works?

I think it can. It's neither a question of how much it collects, which was never the issue, nor money. It is the issue of vision. Come to think about it, how rich Hong Kong is! In fact, the Government is duty-bound; it has the responsibility to enrich the spirit of the whole region. Hong Kong needs to create an art culture which has characteristics on its own. If everyone wears the same clothes, you will lose your identity. Moreover, we never had an original identity to start with.

For me, the Hong Kong Museum of Art is a running sore in the art world. Of course, I am not involved in the museum, but I know they face many constraints and organisational problems; thanks to the colonial Government.

Being an alternative art space, how can it help develop

art education in Hong Kong?

I think there is a big difference between the official-run and the non-official. We often blame and condemn the Government. We even see it as if it's our parents; this concept is completely wrong. The Government is composed of numerous departments. Sometimes I would think, what is middle school? It is a place where the stupidest and cleverest people are put together. In some extreme cases, you have students who are members of triads attending classes. While you may have others students who study hard and would go to universities attending the same classes. This is what middle school is about.

Being an alternative art education group, there are many aspects where you can make a real breakthrough. Art education in Hong Kong is mainly concerned with skill and craftsmanship. It has indeed happened that 'drawing vegetables' was a theme for an art examination (in Hong Kong Certificate of Education Examination). In the art world, if you are lacking a subject matter or a soul, you can still survive with just craftsmanship. But this won't be true art. So, if you can have both craftsmanship as well as soul, it would be better.

Translated by Chris Cook

- 刊登於 2007 年 7 月 27 日的 南華早報
- published on 27th July 2007 over South China Morning Post

相關剪報

Selected Newsclips



- 刊登於 2007 年 7 月 11 日的 AM 730
- published on 11th July 2007 over AM 730

To Tsang, C.E.

致曾特首



致曾特首
To Tsang, C.E.

主辦及策劃	： C & G 藝術單位
參展藝術家	： 區凱琳、林玉蓮、張志平、張嘉莉、鄭怡敏 (阿金)
展覽日期	： 二零零七年九月三十日 (星期日) 至 十一月五日 (星期一)
Presented & Curated by	： C & G Artpartment
Artists	： AU Hoi Lam, LAM Yuk Lin(Pauline), CHEONG Chi Ping, CHEUNG Ka Lei(Clara), CHENG Yee Man(Gum)
Exhibition Period	： (Sun) 30 September - (Mon) 5 November, 2007

To Tsang, C.E.

致曾特首

2005 至 07 年度，曾蔭權先生獲選為香港特別行政區行政首長，補替董建華先生的提早離任。這兩年，曾特首「送」了不少禮物給市民，作為（視覺）藝術界一份子，當然特別留意曾特首給我們的禮物是如何如何有助文化藝術的發展。

· 曾特首於 2005-07 年度任期內，由之前強烈堅持以單一招標去發展西九龍文娛藝術區，轉為把原來的西九計劃推倒重來。而有關博物館的構思將以「M+」（即大型綜合式多用途博物館）為基礎云云——雖然西九發展計劃至今仍只是一小撮專家們的會議議程，但今年 9 月 12 日的西九發展報告簡介會上，業界又有難得機會列席參與旁聽。

· 曾特首於 2005-07 年度任期內，支持教育改革，增加藝術教育在正規學習內的比重，令學生可以透過通識科，學習更多藝術知識，讓他們知道世上原來除了梵高及畢加索這兩位藝術家之外，還有第三個藝術家——九龍皇帝曾灶財。

· 2006 年初，政府罕有地把石硤尾工廠大廈的土地用途，更改為適合發展成創意藝術中心用途，為期五年。這對藝術界而言，也是一件喜訊，雖然該中心一再延遲入伙、裝修費近億、長遠發展視野模糊……

· 2006 年 7 月 25 日，曾特首低調到過土瓜灣牛棚藝術村視察。當日，牛棚內 4 個藝術團體趁機聯署一封關於改善牛棚發展的意向信，然後經由是次展覽策展人之一：阿金，親手交予曾特首。之後，2007 年初牛棚各租戶便收到遷移牛棚現有租戶的計劃，並構思將牛

棚「改建」成以表演藝術為主的藝術空間，牛棚租戶想到自己以 6 年時間辛苦建立、經營的成績，將可能一下子被「劫」去，自即便一直處於高度警戒狀態，人心惶惶。

曾特首於上屆在任期間，對本地藝術界的「支持」有目共睹，C & G 藝術單位希望能透過是次展覽，邀請五位本地藝術家，創作題為《致曾特首》的藝術作品，以表達對曾特首的感謝。題為《致曾特首》的藝術展覽活動，題目語帶雙關，質疑以曾蔭權為首的政府對文化藝術的所作所為。參展藝術家（區凱琳、林玉蓮、張志平、張嘉莉、鄭怡敏（阿金））都顯得很關注本土藝術生態的發展，當中的問題包括藝術家缺乏租金相宜的創作空間，而大家對西九的龐大「文化」工程、石硤尾藝術中心的成立都持觀望態度。在展覽作品中，區凱琳直接向曾特首表達「不要遺忘我（藝術家）」；而林玉蓮的《你還記得我嗎？——吃檸檬的西九天幕文件展》也諷刺地質疑西九計劃，而另一作品以香港教育學院的大學正名紀念碑去挑戰特首對藝術教育改革的決心；張志平把藝術家比喻為港府政策下的孤兒、又以多媒體的展示方式諷刺小心被「煲呔」跌倒；張嘉莉的機械藝術作品《A.O. 保育教材》具有互動性，觀眾可以輕易參與「重建」皇后碼頭；鄭怡敏（阿金）則以今年 7·1 與太太和小女兒遊行期間接受電視台簡短訪問為題，逐格重畫該訪問片段，把 7·1 的訴求畫給曾特首。最後，由於曾特首獲連任為 2007 至 2012 年度特首，相信他將忙足五年。所以我們會將是次參展藝術家履歷、作品資料與價錢整理好之後，直接「致曾特首」，讓其百忙中也能了解本地藝術、選購心頭好，及支持本地藝術。

From 2005 to 2007, Mr. Donald TSANG Yam-kuen was elected as the Chief Executive of the Hong Kong Special Administrative Region, in order to take over for TUNG Chee Hwa. In these two years, TSANG gave many “presents” to Hongkongers. Of course, visual artists, pay most of their attention the gifts presented for the cultural and art development.

· During TSANG’s term in office in 2005-07, government decided to discontinue the single development approach of the West Kowloon Cultural District Project, and started consultancy all over again. The idea of “M+,” a visual cultural complex, was then launched... Although the West Kowloon project has been just the agendas in meetings of a small group of professionals, the start of the Public Engagement Exercise in September seems to provide an opportunity for the public to have a better look of this project.

· During his term in office in 2005-07, Mr. TSANG supported education reform, which allows more art education elements in the liberal studies curriculum, in order to encourage Hong Kong students to discover that, other than Van Gogh and Picasso, there is an artist called “the King of Kowloon,” in this world.

· In the beginning of 2006, government changed the land-use of an abandoned factory building in Shek Kip Mei to be a creative art center for at least 5 years. It seems to be a good news for people in the visual art area, though the center

has been delayed to open, has spent almost a thousand million for renovation, and does not have a clear picture for long-term development.

· On the 25th of July, 2006, Mr.TSANG made an unofficial visit to the Cattle Depot Artist Village. On that day, 4 art organizations in the artist village co-signed a suggestion letter about further improvement for Cattle Depot Artist Village. The letter was then handed in to Mr.TSANG by Gum, who is one of the curators for the current exhibition. Afterwards, at the beginning of 2007, the tenants of this artist village were informed with a moving plan, which involved turning the current artist village to be an art space only focused on performing art, and invited the tenants to move out, despite all their hard-work in this village over the past 6 years.

In the last two years in office, it was obvious that Cheif Executive Donald TSANG did give the local art scene quite a lot of “support.” In the current art exhibition, “To Tsang, C.E.,” C&G Artpartment invites five local artists to present the tailor-made artworks for Mr. TSANG with thankfulness. Understanding that TSANG must have a very busy schedule, we will well organize all the related information and images, and present our art gifts to him in person afterwards, in the hope of providing an opportunity for Mr. TSANG to obtain a better understanding of local art, and perhaps also to show his support of local art by purchasing a piece of work from this exhibit.

To Tsang, C.E.

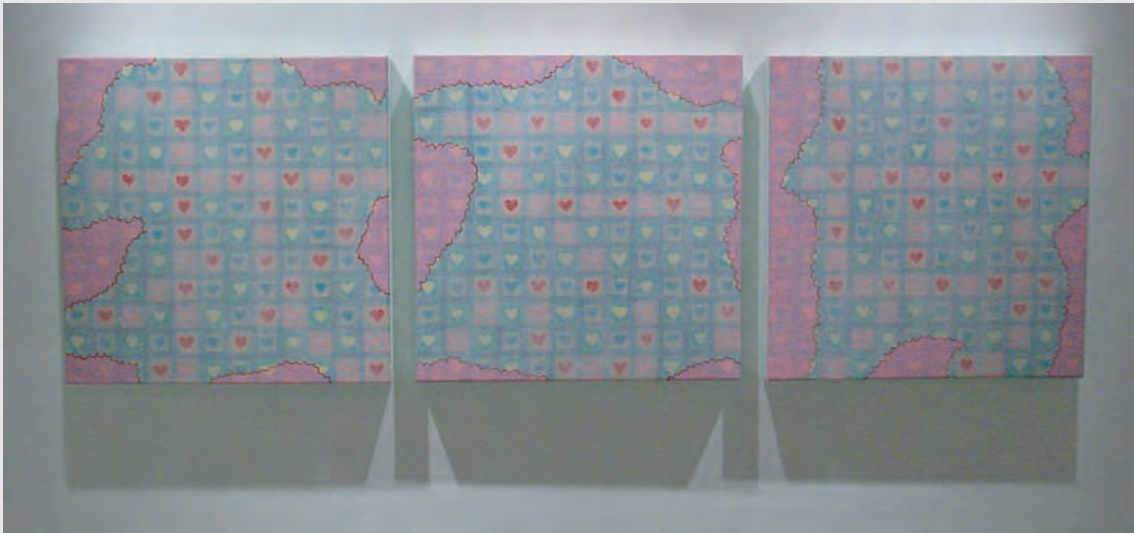
致曾特首



To Tsang, C.E.

致曾特首

區凱琳 作品
By AU Hoi Lam



作品名稱 / Title:
毋忘我 (三聯畫)
Forget-me-not (Triptych)

媒介 / Medium:
塑膠彩、帆布
Acrylic on Canvas

尺寸 / Size:
61 X 61 cm X 3

年份 / Year:
2007

藝術家的話 / Artist Statement:
《致曾特首》，我想到唯一要跟他說的話，就是：毋忘我。「毋忘我」，不只是情人或友人之間的願望。當我想到香港政策發展的時候，也很想曾先生看到這幅畫，想他知道有些人想憑自己的努力在香港這個地方繼續畫畫，也想讓他勿忘香港其實有不少從事藝術創作的人。
The words I want to give Tsang in “To Tsang, C.E.” is “Forget-me-not.” “Forget-me-not” is not only a wish for valentines or friends. When I think about the development of Hong Kong policy, I would like Mr. Tsang to see this painting, would like him to know there is someone who works hard to keep on painting in Hong Kong, and would like him not to forget Hong Kong has many people working in the art field.

林玉蓮 作品
By LAM Yuk Lin, Pauline



作品名稱 / Title:
致曾特首：正名紀念碑
To Chief Executive Donald Tsang:
Commemorative plaque of Retitling

媒介 / Medium:
攝影
Photography

尺寸 / Size:
92 X 69 cm

年份 / Year:
2007

作品名稱 / Title:
你還記得我嗎？—吃檸檬的西九天幕文件展
紀錄於 2005, 文件展於 2007)
Do you remember me? — Documentary of
“The Canopy is cramming with lemon” on 2005

媒介 / Medium:
攝影
Photography

尺寸 / Size:
92 X 69 cm

年份 / Year:
2007

To Tsang, C.E.

致曾特首

張志平 作品
By CHEONG Chi Ping, Ben



我名字叫張嘉莉，
長大後想當旅行家和畫家。
My name is Clara Cheung.
When I grow up,
I wanna be a traveler and an artist.

我名字叫張志平，
長大後想當藝術家。
My name is Ban Cheong.
When I grow up, I wanna be an artist.

我名字叫鄭怡敏，
長大後想當拳手和藝術家。
My name is Gum Cheng.
When I grow up,
I wanna be a boxer and an artist.

作品名稱 / Title:
小心地滑
CAUTION WET FLOOR

媒介 / Medium:
錄像
Video

尺寸 / Size:
尺寸可變 Dimensions variable

年份 / Year:
2007

作品名稱 / Title:
孤兒院 我的志願系列
Orphan center: The series of
“When I grow up, I wanna be”

媒介 / Medium:
攝影
Photography

尺寸 / Size:
30.5 × 46cm × 3

年份 / Year:
2007

To Tsang, C.E.

致曾特首

張嘉莉 作品
By CHEUNG Ka Lei, Clara



作品名稱 / Title:
A.O. 保育教材
Teaching Material for Government's Administrative Officers

媒介 / Medium:
混合媒介
Mixed Media

尺寸 / Size:
81 × 36.5 × 43 cm

年份 / Year:
2007

藝術家的話 / Artist Statement:
使用程序：
1. 按下白色鍵
2. 皇后碼頭得以重建
3. 放開白色鍵
4. 皇后碼頭即時倒塌



Usage Procedures:
1. Press the White Button
2. Queen's Pier will be rebuilt
3. Release the White Button
4. Queen's Pier will be torn down
特別鳴謝阿金及張家豪提供的技術支援！
Special thanks to Gum and Gavin Cheung for technical support!

鄭怡敏（阿金）作品
By CHENG Yee Man, Gum



作品名稱 / Title:
2007 年 7 月 1 日無線電視翡翠台六點半新聞
TVB Jade 6:30 News, 1 July 2007

媒介 / Medium:
油彩布本
Oil on canvas

尺寸 / Size:
25 × 20.5cm × 30

年份 / Year:
2007

藝術家的話 / Artist Statement:
這對夫婦一面推著嬰兒車 / 一面背著人形鏡子遊行 /
希望大家反思遊行的意義 / 反映現在香港的狀況是怎樣 /
透過這面鏡子 / 希望可以看清楚一點
Pushing their baby stroller, this couple carries a mirror with a human figure outline on their back during the demonstration. They hope everyone can reflect upon the meaning of the demonstration and they try to use their mirror to reveal the current condition of Hong Kong.

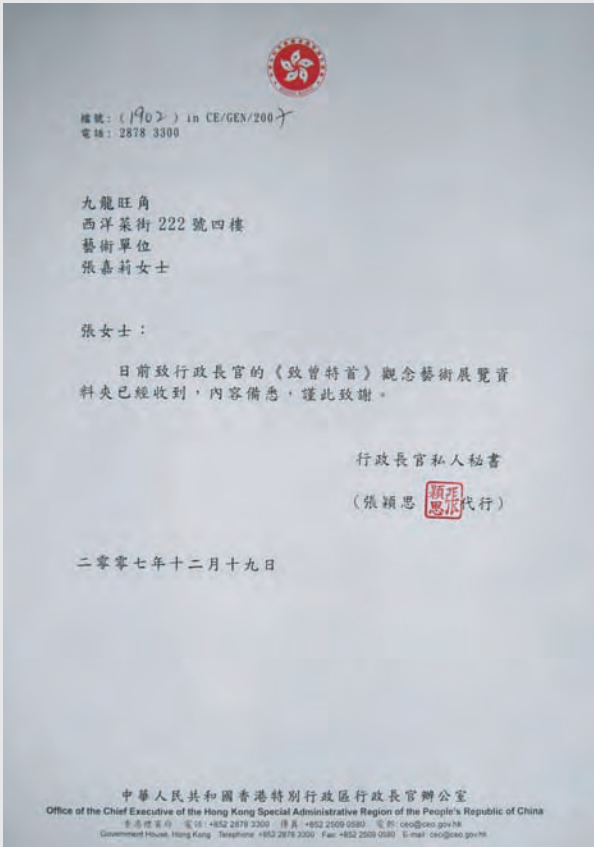
To Tsang, C.E.

致曾特首



阿金在 2007 年 12 月 6 日於香港中文大學學生畢業典禮中把《致曾特首》展覽的詳情及展出作品的附本贈送曾任權特首。可惜，在曾特首接收過程中，有旁邊的特工人員阻撓，故最後阿金也未能親手送上《致曾特首》資料夾予曾特首。其後，我們把資料夾以郵寄方式寄往曾特首的辦公室。

On 6th Dec 2007, Gum tried to give the folder of "To Tsang, C.E." exhibition to Mr. Donald Tsang during the graduation ceremony of Chinese University of Hong Kong. Unfortunately, though Mr. Tsang intended to recive the foler, security guards on the side prevented him to do so. In the end, Gum could not hand in the "To Tsang, C.E." folder in person, but only sent it to Mr. Tsang by mail.



這是 C & G 藝術單位寄贈《致曾特首》資料夾後收到的回覆。

C & G Artpartment received this letter from the secretary of Cheif Executive Donald Tsang, saying thanks and that they would keep the folder for reference in the future.

To Tsang, C.E.

致曾特首



當時(1997年之後)，香港的藝術環境是否不能令你滿足，所以你去台灣發展？

全對，香港不能滿足我。
我覺得香港在九七前後的藝術生態環境是最活躍，而當時香港政府正扮演不同角色，導致藝術環境方面，好似造就了很多當時感覺是對的事情。當時我覺得藝術都可能……不是職業……維持生計。但隨著大環境移動，(政治話題)開始降溫，當政治的意識形態在藝術上開始淡化時，藝術也降溫。在那時，自己好像被偷空了，好像突然間甚麼都沒有，好驚。
之後都繼續參加展覽，好像舉辦過一個個展……但那些活動已不再是站在九七前後的藝術文化、政治裡頭運作，所以既驚、又不開心，在這兩種情況下……也不算是選擇了台灣，當時也是很隨機性地買機票(欲離開香港)，旅行社說明天有一班機去高雄，問我去不去……這聽起來頗戲劇性，但也是事實，於是就登陸了台灣。

你去台灣是幾年？

是2000年。

與藝術家張志平訪談

Chatting with artists, CHEONG Chi Ping, Ban

比較台灣與香港的藝術生態

2009年2月12日(星期四)

下午12:12 - 1:00

香港 九龍 石硤尾 白田街30號
賽馬會創意藝術中心 L8-04B 張志平工作室

你當時與甚麼人同行？

自己，就拿兩個皮箱去。
登陸台灣時都幾新鮮。高雄我未去過，我去過一次台北，在台北都算認識些一面之交的藝術家朋友，(關係)很疏的，而我亦沒打算要去找他們。其實我決定這樣離開香港，是希望找一個烏托邦，暫時休息，有可能會放棄藝術……都想讓自己有一個停留的空間、一個喘息的機會。

你當時在台灣的發展歷程是怎樣？

整個歷程都幾好玩，帶給我幾多經驗。
台灣藝術家的藝術與我在香港做的藝術有很大分別。其實我先在高雄觀察了一年多的時間，去參觀展覽、聽講座，把自己本身作為藝術工作者的角色抽離，變回一個觀眾，我覺得這樣跳出來看(藝術)會清晰一點。用一年多的時間，認識了不少朋友，包括一些藝評人。因為我以觀眾的角色會比較容易介入(台灣藝術圈)，如果我以藝術工作者的身份，尤其在台灣南部，他們保護本土性的意識很強，基本上都不能讓「外族入侵」……所以不夠國際化，這有兩面意義，香港

就太過國際化，所以沒有本土意識文化……

話說回來，我以一年多時間，去觀察他們的藝術，發覺與香港很不同的，就是他們專業得多，專業的意思並非他們的藝術作品的形式，而是其內裡的投入感，及對藝術的真誠，是很真、很純的。當時我就自我反思，其實藝術是否就如此簡單。

我不能代表所有香港藝術家去講，但我覺得自己不夠專業，不專業並非展覽多寡的問題，而是投入感。因為之前(未去台灣前)自己有一份職業，做攝影，一方面要工作，一方面要創作，很辛苦，維持幾年都可以，都可能(創作到)有些見得人的作品，但不能持續。於是我繼續反思，如果你要從事藝術創作，就不應顧慮自己的生活狀態是怎樣，如果你顧慮生活，就一定不會做(藝術)，反而應該思考作為一個全職藝術家應有的是甚麼態度。於是自己一方面繼續反思，一方面參考在高雄的全職藝術家如何生活。而他們的作品很感人的，令我發掘到多一樣東西就是一件好的作品是能夠感動觀眾，當然感動人不一定是悲，亦都有喜。

所以我在高雄看到很多新事物，雖不能三言兩語道出。當時我每參觀一個展覽，我都與有關藝術工作者傾談一段時間，或許我是一個外來人，他們對我的接受程度會相對較高。

觀察了一年多之後，自己開始蠢蠢欲動，可以再試試(藝術創作)。這種「重生」很有趣，我當自己在香港從事藝術的時期已死亡，我去到某個地方重新開始，這個過程很精彩。在香港很難做到，除非你走去另一地方，再回來。後來開始想做些藝術創作，又對這個地方、文化、事物、社會有點感情，想發表些甚麼。

可是，自己一個人走去高雄，甚麼(工具、地方)也沒有，以前自己有工作室，隨手可找到材料創作，但這裡甚麼也沒有，又不可能花大量金錢去添置地方及工具，自己想創作，又沒有門路，又沒有朋友可協助……當時有個朋友就電郵了一個藝術家計劃給我，是台灣政府攬的。因當時陳水扁剛上台，他打算沿火車鐵路路線，在每一個大站設一個藝術村，是一個長遠的計劃，我心想這會否像是我生命的一種流動。於是就大膽嘗試申請。當時我在高雄，而從台北至高雄，高雄駁二藝術村是最尾一個站，我就覺得由這裡開始申請……都感覺幻得幻失，你都明啦，政府攬這類計劃，都難免「黑黑」的，我也不說是「灰」，灰已是很好了。我心想也不要緊吧，就算黑，都決心寫計劃書去申請。

當時我的計劃是針對其空間。在未交計劃書之前，他們

先開放該些藝術空間，讓藝術家參觀，讓他們看過環境後再選擇是否申請，我覺得這個做法是好的，起碼讓藝術工作者了解該空間，高雄其實比香港落後，但他們都有這種(讓申請者實地考察的)做法……我看過該地點後，覺得不錯，當時該地點還未動工改建，仍是一個倉庫，是以前日本統治台灣五十年時興建的日式倉庫，是防地震的，我想那裡約二萬平方尺左右，計劃作為一個展覽場地，對我來說，挑戰性很大，因為你申請時需要寫一個個人展覽計劃，而並非聯展計劃……

即是一個藝術家用一個大地方。那當時有多少藝術家可以申請到？

為期半年的計劃。分別有六個駐村藝術家，即每個(成功申請的)藝術家有一個月時間做一個展覽。
對我來說是一個挑戰，有幸當時在香港都攬過些裝置藝術，都叫作有少少經驗，當然不是雀仔籠……當我看過這個空間、寫計劃書、申請，彷彿好像有把聲音喚醒我，叫我做吧做吧，那種興奮程度就勝過任何事，於是集中精神去感受附近的空間、社區，想想作品如何與社區產生關係。最後我就大膽計劃以四部抽水機，因為該處十分之近海，我都未見過建築物會如此近海，於是就以工字鐵圍起該展場，再用四部抽水機把海水抽起，注到該二萬平方尺的展覽空間裡，形成一部(平放地面的)大電視，並邀請朋友在水上面跳舞。水位有一尺多深，我希望觀眾參觀時，不怕濕，進入水中欣賞作品，接觸到從高雄港中抽上來的那些水，親身感受。公共藝術就是這樣，你要放下一些(包袱或既定的常規)，去進入這個空間，對民眾而言也是一個挑戰。於是就寫了這個計劃。
(評審)他們看完該計劃後覺得都幾得意，因為高雄(人)傾向喜歡形式性的藝術，對於又觀念又裝置的，對於一些難以清楚介定是甚麼的藝術存在迷思。當時分兩次遴選，首輪由六十份申請選出三十份，其中一份是我的。進入第二輪，由三位分別藝評家、美術館館長及資深藝術家作面見評審。說到這裡我又想講講，香港(藝術資助的評審制度)是否都要有這種不同的角色在內？雖然這三個角色在評審制度內未必一定是對，但有不同身份人士能在評審機制內都會比較健康。說回來，當時是2001年，我的國語不靈光，雖經一年多的時間讓的學習，一般溝通還可以，但台灣南部主講台語的，加上自己國語「不咸不淡」，所以面見評審時比其他申請者都花更多時間……可能有樣東西感動到他們，就是我想重生……

To Tsang, C.E.

致曾特首

在香港，參與藝術的機會較隱藏性的，要經過很多渠道、轉轉接接，還要自己發掘，中間又出現王純杰呀（註：90年代，以王純杰為首成立的青年藝術家協會，乃當時最活躍的藝術組織之一，張志平為當時其中一位重要成員）……很轉接才有機會。台灣與香港不同，它有一個較健全的機制，有很多基金資助、活動、計劃可以申請，多到不得了，這些都是我以前沒接觸到的。適逢其時，我覺得這個（駁二）藝術村（駐村計劃）可以把我生命的流動性遷移，我亦對不同社區有不同的感覺，讓我在公共藝術議題的範疇上的感染力增強。可能因此感動了該三位評審，就有幸入選。入選的六位藝術家之中，一個是藝評人、一個策展人、一個從事表演藝術，只有三個是視覺藝術家。

藝評人也能用上二萬平方尺的空間？

他會寫文，其實是要好好利用該空間，他攪幾多活動，他主攻文化歷史，攪很多講座。我覺得要有兼容性，有視覺藝術，又有攪文化歷史的……講點題外話，例如石硤尾賽馬會創意藝術中心（JCCAC），為何不邀請以前在這裡工作的工人來講講這個空間，向藝術家分享以前的事，可能會刺激藝術家創作，又可能民眾都想聽聽以前這裡是怎樣的。可惜，真是可惜沒有做到這個工作。另一些例子是廣州的芳村及內地一些古蹟，我心想為何香港這樣落後，落後到不得了，內地的一些古蹟的牆上，都會圖文並茂介紹以前那裡做甚麼，做甚麼。

我在牛棚藝術公社工作時，都想過這樣做。

是呀，效果差很遠的，就算一幀照片也好……譬如我這個工作室以前是絲印廠，如能找到以前的照片更好，如能沖晒一幀放出來展示，我敢大膽地講，比（現在於JCCAC內公共空間中展示的）任何作品有意思。民眾進入這個（JCCAC）空間，往往想分享得到以前工廠那種感覺。話說回來，我在駁二駐村時，最得著的經驗是與他們（其他藝術家）溝通，通常發生在一個沒約定的時間與空間，互相交流，這種互動性是很頻密的，我當時才覺得藝術的生態環境可以這樣。這與香港有很大分別，當時要「衝」，不斷攪展

覽，要「衝」一班人出來……我也不覺得是一件壞事。不過，覺得總是與我在香港身處的藝術生態環境十分不同。自己開始慢慢由香港攪藝術那種拼搏的狀態改變過來，感覺幾好。之後就去了嘉義、高雄糖廠（繼續做駐村藝術家）……我試過有兩個藝術村同時接受我的申請，因時間重疊，所以只好二選一，於是就選擇了到嘉義當駐村藝術家，那裡地方更大，也是六位藝術家……

當時不用擔心生活，因為工作室是免租的、有一部單車、能免費上網、水電全包、兼有生活費，基本上生活不成問題，還有創作費及材料費。你說政府是否白養了六個廢物？我覺得不是，政府正是提供資源，讓藝術工作者去發揮其自己的能力，雖然很短暫，可能半年、一年，但這種流動性是很大的，對該社區也是好的，因避免有人佔著一個地方，不事生產，只是一年、半年時間，若不去創作就間接殺死自己的藝術生命，我並不表示你天天回來就等如勤力，因你的作品會反映出來。作品應是空間、人、社會互動的成果。我自己沒有到過西方的藝術村，但相比（香港）之下，我真正在台灣這些藝術村生活過，我覺得這樣是可以令藝術家在社區產生一些作用。經過嘉義等的駐村經驗，自己找到了自己的藝術方向，就是做公共藝術，我所講的並非公共雕塑。公共藝術是講求互動性，藝術作為一種橋樑供大家溝通。

你確實去了台灣多久？

有五年了。最後我寫的一個計劃書是關於南部的一個女性藝術家，我以男性藝術家的身份去與她互動，這並非展覽般簡單，這是一個維持一年多的計劃，有訪問、展覽、拍攝紀錄……有很多互動的事情發生，計劃的分界線是我是男你是女，我們如何將這條界線模糊……我自己的創作有一個盲點，就是永遠都沒有女性的特質，所以我的作品很男性，所以我想嘗試中和……

那你是否又覺得台灣的藝術發展都有問題，所以你回港發展？

有，政治方面。當我很不容易地慢慢融入南部的藝術圈子，就被

定了位，南北分界。北部藝術家不會南下，南部藝術家不會北上，這個分水嶺很清楚。當然他們偶爾有交流，不過好少。政治因素方面，因為陳水扁的資金收縮的話……導致剛才提及的有關女性藝術家的計劃就要擱置。當其時自己又錯過了另一新竹藝術家駐村計劃，結果要等半年才能再申請……而出現這個真空期，令人由高點跌落低點……因為我不能停下來，加上有很多計劃想做，又未能實現，心裡很忐忑不安，突然又想念香港，於是便回港。碰巧出現JCCAC，就到這裡試試。

你現在和台灣方面還有沒有關係？

有的，雖沒有跟甚麼計劃，但會邀請我回去攪些講座、展覽等……但始終不是香港九龍的距離，我不能過台灣只兩星期攪一個展覽，這是不可能，就算攪成，作品都不會觸動觀眾的心。

你在台灣有沒有受過排斥？

有，主要在座談會出現，當時個心都會不舒服。我的作品是具有強的政治色彩，有人說我的作品還具挑釁性及攻擊性。例如我有一件作品叫《與1001個台灣人發生關係》，單是這個作品的題目已夠驚嚇，都會令人不高興。這種挑釁性及攻擊性可能是社會上存在的一些問題，但沒有人挑戰及攻擊它，我就嘗試透過作品去作出討論。其實每個藝術家都有他自己的方向、走勢，是慢慢會清晰的，所以藝評人的角色很重要，他能將藝術家的本質原原本本地還原出來。如欠缺這個仲介角色，民眾真的看不明作品。

你在台灣的五年，你覺得自己那件作品最具影響力？

我覺得是《與1001個台灣人發生關係》，這是我第一件在台灣發表的作品，亦可說是我放了一個小炸彈在南部，他們對這類概念性、行為藝術、錄像、裝置作品感到陌生，但這作品也是我的本質。所以對身處台灣的我而言，是很重要的一步。而這件作品亦是令到台灣人認識我。我在南部能夠生存，是因為比較另類。而在駁二藝術村的經驗，讓我能連續每星期幾晚地跟策展人、藝評人、跳舞的一同交流，而那些是不熟悉的領域，交流間自己就像海綿般不斷吸收。讓我更能反思，

讓我更清晰。

根據你在台灣的經驗，可否為本地的另類藝術空間提供一些建議？

相信地方大小、空間，及經營者的心態是很重要關鍵。舉個例子，高雄的豆皮咖啡館（註：位於高雄的一個另類文化空間），該處保留原本格局，三分二空間保留做展覽等文化活動；三分一經裝修後作咖啡館。它有很高的包容性，可包容大師，也包容學生，一視同仁，報酬同是兩支館主自己釀製的酒。它讓人感到很有性格，其包容的眼光值得欣賞。而它的人流比香港少，以C & G作比較，C & G地處的人流密集性是一個優點，有利於推廣藝術。豆皮雖位於旺區，但只能與香港跑馬地的人流相比。如果一個地方具自己的特性，又夠人流，所以我覺得太子這地方，幾適合C & G。

早前立法會討論有關民政事務局與香港藝術發展局及商界籌備成立藝術發展基金，就你對台灣藝術基金的認知，基金會如何運作較有利香港藝術發展？

台灣有很多藝術基金，但我沒有申請過有關基金，因為只有台灣本土人才能申請，這也無可厚非。據我所知，需求很大的，有些全職藝術家一年做幾個展覽，這都會由基金資助，甚至創作費、物料費（都資助）。台灣有個方面做得幾好，就是基金的資助有清楚分類，你是那個級數的藝術工作者就申請相關級數的基金，不會越界，比如是學生，有適合學生的基金；比如是做實驗性的藝術創作，又有相關的資助可申請，分級很仔細。如果香港都分得那樣仔細多好，讓申請者有一個清晰的目標，這也可看成是藝術與社區共同成長的關係。

如果C & G要開分店，你會建議我們在哪裡開設？JCCAC可以嗎？

可以的，但我建議你以策展人身份進來，這就最好，因為你在牛棚都被認定你是一個好人，而這個好人亦是一個好的策展人，我覺得你以這個身份進來，會宏觀地看到誰有潛質，你能因而策劃不同展覽，這是能夠幫到（JCCAC的）藝術家。我覺得這裡的策展人不足，極其量有一位陳麗雲，當然她主要是攪商業的。所以你要以策展人的身份進來，而同時你也需要一個大點的空間，因為你將需要一個展覽空間，而且你的履歷都可以說服人，

To Tsang, C.E.

致曾特首

因你在牛棚策劃過不少展覽。反而我覺得你要擺脫藝術教育那種角色扮演，否則就被人質疑你已在太子攪得好端端，為何要進來。另一想法就是攪一個散貨場，專代理 JCCAC 的藝術家作品，就真是不得了。

與藝術家張志平訪談

Chatting with artists, CHEONG Chi Ping, Ban

Comparing the Art Ecology of Taiwan and Hong Kong

12th February 2009 (Thursday)

12:12pm – 1:00pm

L8-04B, Jockey Club Creative Arts Centre (JCCAC),
30 Pak Tin Street, Shek Kip Mei, Kowloon, Hong Kong.

You left for Taiwan after 1997, was it because you were not satisfied with what's going on in the art scene in Hong Kong at the time?

Absolutely right, Hong Kong couldn't satisfy me.

I feel art in Hong Kong was most active around 1997, and the Hong Kong Government was playing various roles at that time. As a result, in terms of art many things that were seemingly right to do at the time were achieved. I believed then it was possible to make art, not as a profession, and earn a living. However, with a shift of political focus, political topics became less talked about. When political ideology towards art became feeble, art became feeble too. At that time, I felt so emptied out as if I had lost everything, and it was very scary.

I continued to participate in exhibitions afterwards; however, those shows were no longer about taking a stance on art, culture, and politics, like how they were used to be around 1997. So I was both scared and unhappy. Under these circumstances, I didn't choose

to go to Taiwan as such. I simply wanted to leave Hong Kong, so I asked a travel agency randomly what air ticket was available and they told me there was a flight to Kaohsiung the next day and asked if I wanted to go. It sounds rather dramatic now, but in fact that was how I landed in Taiwan.

Which year did you go to Taiwan?

The year 2000.

Who did you go with?

No one. I went there on my own with two suitcases. I found Taiwan quite novel when I first arrived. I had never been to Kaohsiung but had been to Taipei once before. I knew some fellow artists in Taipei, but not very well. So I didn't intend to look them up. In fact, I decided to leave Hong Kong because I wanted to find a utopia, to rest temporarily. I even considered giving up art; because I simply wanted to have a resting space for myself, a breathing space.

What was the course of development for you in Taiwan?

The whole progress was quite fun and I've gained lots of experience too.

Art works by Taiwanese artists were very different from the work I did in Hong Kong. In fact, I initially stayed in Kaohsiung for over a year attending exhibitions and lectures. I tried to observe as an audience rather than as an artist. I felt observing art as an audience enabled me to see art more clearly. Within a year I had got to know many artist-friends including critics. Playing the role of an audience, I found it easier to mix into the art circle in Taiwan. Certainly it would almost be impossible to mix easily within their group as a 'foreign' artist, because they had a strong sense of protecting their territory, especially in southern Taiwan. Basically, they wouldn't let a 'foreign invasion' happen. That's why I think they weren't international enough. Yet, Hong Kong is too international and lacks its own culture.

Returning to the point, I used that time over the course of the year to observe their art, and discovered that theirs was very unlike Hong Kong's. Taiwanese artists were much more professional in terms of having a strong sense of involvement in art, rather than just achieving quality in the work. Their inner involvement in art was very sincere, true, and pure. Reflecting on these qualities, I wondered whether art could indeed be this straightforward.

I can't speak for all Hong Kong artists, but I feel I am not professional enough myself. To say not professional is not to talk about the number of exhibitions one has, it is to say how engaged you are. Prior to going to Taiwan, I had a job as a photographer. I worked, as well as making art, but found it very tough to keep both going. I thought I could only do it for a few years, and might create something that I was pleased with, but it couldn't last forever. So I pondered deeply over the matter; if I wanted to carry on doing art then I shouldn't worry about the condition of my living. On the other hand, if I really was concerned about earning a living, then I shouldn't do art. Subsequently, I started thinking about what kind of attitude I should have being a full-time artist. While I contemplated this matter, I carried on observing how artists in Kaohsiung lived as full time artists. Their works were very moving and they made me realise another thing; good art can move people. Of course,

moving people isn't always about tragedy; it can also be about happiness.

I've seen a lot of new things in Kaohsiung but simply can't express them in a few words. Every time I visited an exhibition, I would talk to the artists involved for some time. Maybe because I was an outsider, they were relatively happy to talk to me.

After observing the art scene there for over a year, I became restless and felt I was ready to make art again. This feeling of being reborn was very interesting - I had seen that my art career in Hong Kong was over, so I went to another place to start all over again; and the whole process was brilliant. This would be very difficult to achieve in Hong Kong unless you go to another place and then come back. Subsequently, I wanted to make some art. Also, I had feelings towards the place, culture, and the society; and I wanted to express something.

However, I went to Kaohsiung alone without any tools or a place to live. Unlike before, I had a studio and I could get instant access to any material for my work. Yet, I had nothing in Kaohsiung and didn't want to spend lots of money on accommodation or tools. Even if I wanted to start creating, I didn't have the opportunities to do so or have anyone there to help. At that time, a friend e-mailed me a scheme for artists organised by the Taiwanese Government. Because at that time, Chen Shui-bian had just came to power and he intended to build artist villages at each main train station along the main railway line, a long-term plan. I thought it would be a reflection of my own life in flux. So I plucked up my courage and applied for the scheme.

I was in Kaohsiung at the time. On the journey from Taipei to Kaohsiung, PIER-2 Art District in Kaohsiung was the last stop, so I thought I would apply for that space. Actually, I was quite worried about my application. As you know, schemes like this organised by the Government could be a bit 'murky' I thought, well, it didn't matter, so I made up my mind to submit my proposal.

My proposal was aimed at how to use the space quite specifically. Prior to the submission of proposals, the exhibition space was open to artists for viewing, so that they could decide whether or not they still wanted to go ahead with their applications after viewing the actual location. I thought

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this approach was good because it enabled artists to find out a bit more about the space beforehand. In fact, Kaohsiung was a bit backward compared with Hong Kong, yet they were one step ahead in terms of providing this ‘on-the-spot inspection’ approach, allowing artists to view the actual site. After viewing the place, I thought it wasn’t bad at all. At that time the site still hadn’t been fully restored. It was still a warehouse built during the fifty years of Japanese occupation. The warehouse was anti-seismic in construction, roughly about 20,000 square feet, and it was planned to be used as an exhibition space. So it was a great challenge for me to write a proposal for a solo show, instead of a group show.

So, it meant each artist had a big space to show. How many artists were successful in their applications?

It was a six-month scheme and there were six artists in the artist village, which means each successful applicant had one month to do a show.

Doing the residency was a challenge for me. It was a good job I’d had some experience of installation art in Hong Kong. After viewing the space, I started writing my proposal and application; and at the time I felt there was a voice telling me to go ahead with it. There was a real sense of excitement I really felt for this project. Subsequently, I tried to focus on getting a feeling about the place and the nearby environment, the community, and thought about how my work could have a relationship with the local community.

Finally, I came up with a bold idea of filling the 20,000 square feet exhibition space with water; extracted by four water pumps, from the port of Kaohsiung. The location was very close to the sea; indeed I’d never seen any building so close to the sea before. So the idea was to use H-piles to enclose the exhibition space which would then be filled with water to form a giant floor-level television. Visitors would be invited to dance in the water which was about 1 foot deep. I hoped when the audience came to visit the show they would go into the water to experience the work

first-hand, without worrying about getting wet, and to feel the water extracted from the port of Kaohsiung. That’s what public art is about; you need to put aside any worries or conventional rules and enter to the space. I thought this would be a challenge for the public too. So I wrote the proposal.

The judges thought that my proposal sounded rather interesting, because people in Kaohsiung tended to like art that has more tangible forms rather than something conceptual. Also, they were perplexed by art forms that were difficult to define. There were two rounds of judging. Selecting thirty applications out of sixty in the first round; and I was one of the successful applicants. When it came to the second round, I was assessed by three judges who were an art critic, a museum curator, and an established artist.

Here I would also like to talk about whether the art funding assessment system in Hong Kong should also include these various roles? Those three roles in the judging system might not always be the right combination; however, having people from different fields to evaluate the system would be healthier.

Back to the point, it was 2001 when I had the interview with the judges. My Mandarin was a bit rusty even though I’d been speaking Mandarin for about a year at the time. In terms of general communication I was alright, but in southern Taiwan they mainly spoke Taiwanese dialect, not Mandarin. Since my Mandarin was so-so, the interview took much longer than usual.

Perhaps, the judges were moved by something in me; and that was the fact that I wanted to be ‘reborn’. In Hong Kong, opportunities for participating in exhibitions seemed less accessible somehow, and you had to go through a lot of channels, make lots of connections, and explorations before you could get anywhere. In those days my opportunities came about through the assistance of others like Wong Shun Kit (chief person who helped establish Young Artists Association in the 90s – the most active art organisation at the time – Ban Cheong was one of the

key members). However, it’s so different in Taiwan. They had a healthier art system providing lots of funding, activities, and schemes, too many to count, which was something I hadn’t seen before. At the time, I felt the PIER-2 Art District residency programme could help move my life to a different place and level. Additionally, my feelings towards various communities have reinforced my understanding of public art further. Perhaps, the judges were moved by that, so I was fortunately enough to be chosen.

The six selected artists included an art critic, a curator, a performing artist, and three visual artists.

How could an art critic make use of the 20,000 square feet of space?

He can write, and has organised many activities and talks in that space focused mainly on culture and history. To make good use of the space, I think it’s important to include visual arts as well as culture and history. But let me say something off-topic, why doesn’t the Jockey Club Creative Arts Centre (JCCAC) in Shek Kip Mei invite former workers of the building to talk about the place, and to share their stories of the place with the artists there. This may do the artists some good and contribute something to their creativity. Maybe even the public would also like to know what this place was like before. It’s a real pity JCCAC doesn’t do that. Look at Fangcun in Guangzhou and other historical sites for example, so why does Hong Kong fall behind in this sense? In many historic buildings on the mainland images and texts, depicting what the building was used for, can often be found on the wall of the building.

When I was working at Artists Commune in Cattle Depot, I thought about doing such things.

Yeah, the overall effect would be quite different - even if it was only photo of the former place. For example, my studio used to be a silk-screen factory and it would be so good if we could have a photo of it. If the photo was reproduced and displayed, I dare say it would be more interesting and meaningful than any exhibits shown in JCCAC. When the public comes to JCCAC, they often want to feel what it was like when it was a factory.

Back to the main point, the most valuable experience I’ve

gained from my residency in PIER-2 Art District was the opportunity to communicate with other artists. Without a fixed a location or times, we interacted with each other quite spontaneously, and frequently. This made me realise that art could be exchanged or understood in this way. Unlike in Hong Kong, I used to forge ahead to do exhibitions all the time hoping to form a group of like-minded artists, which wasn’t a bad thing to do after all. However, the attitudes towards the arts in Taiwan were somewhat different from Hong Kong. Subsequently, I started changing the embedded ‘forge-ahead’ approach I’d adopted in Hong Kong, and I quite enjoyed the change.

Later on, I went to Chia-yi, and the sugar factory in Kaohsiung for residency programmes. It happened that two artist-villages (art residency programmes) accepted my applications simultaneously, so I had to chose which one to go to since the time frame for both residences overlapped. In the end, I chose Chia-yi Artist Village because it was bigger and also there were six artists in residency.

At that time, I didn’t need to worry about living costs because a studio, a bicycle, internet access, water and electricity were all provided free of charge. Besides, I also received some living allowance as well as artist and material fees. Basically, the cost of living wasn’t a problem. So, some may say why the Government fed these six parasites? I don’t think that’s fair. The Government supplied resource to enable artists to develop their artistic abilities further. Though the residency was short, half a year to one year, but the mobility was great and it was good for the local community. To avoid artists occupying a place without producing any work, the residency was between half a year and one year long. If you didn’t make any art works, in a way you were killing your own creativity. I am not saying that going to your studio everyday means you are hard working. Your work would simply reflect your efforts. Your art work should be an interaction among space, people and community.

I’ve never participated in any artist residency programme in the West. However, compared with Hong Kong, I’ve truly lived and worked in an ‘artist village’ in Taiwan; and I think this experience would enable any artist to have an impact in the community.

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After my residency in Chia-yi, I've found my direction in art, and that is public art. I am not talking about public sculpture here. Public art is about interaction, and art is a bridge to connect everyone.

Actually, how long did you stay in Taiwan?

Five years. The last proposal I wrote while I was there was based on a female artist in southern Taiwan. I wanted to interact with her as a male artist. That wasn't as simple as doing an exhibition. The project lasted for over a year, and it involved interviews, exhibitions, videos, and many other forms of interactions. The borderline of the project was about 'you are a woman and I am a man', and how we blurred this boundary. There was a blind spot in my work which was the lack of female sensuality. My work was very masculine, so I tried to approach it in a slightly different way.

Was it because you felt the development of art in Taiwan was also problematic; therefore you came back to Hong Kong?

Yes, in the aspect of the politics.

I gradually integrated, with difficulty, into the art circle in southern Taiwan, then I was 'tagged' as the from southern side, by the northerners.

Artists from the northern part seldom went to the south, and vice versa. This boundary was clearly marked. Of course, there were some occasional art exchanges, but not many.

In the aspect of the politics, due to Chen Shui-bian (the former president of Taiwan) having withdrawn funding for the arts; my project regarding the female artist in southern Taiwan had to be put aside. At that time, I also missed the 'Hsinchu Railway Art Village' artist residency programme. Consequently, I had to wait for half a year before I could re-apply. During those empty times I felt as if I had been dropped to the ground from upon high. I couldn't stop and wait;

besides, there were so many projects I wanted to do. Not having the opportunities to realise my plans, I felt very uneasy, and I was also missing Hong Kong at the time. That's why I decided to come back to Hong Kong. Coincidentally, with the emergence of JCCAC, I thought it would be a good time to give it a go.

Do you still have anything to do with Taiwan?

Yes. I am invited to give talks and do exhibitions sometimes, but nothing long-term as such.

Going to Taiwan isn't the same as travelling between Kowloon and Hong Kong, so it's impractical to go to Taiwan for two weeks to do an exhibition. It's simply unfeasible. Even though I manage to do an exhibition, the work won't be able to touch the audience.

Have you ever felt rejected in Taiwan?

Yes. It mainly happened in talks. I didn't feel good when it happened.

My work was very political in a sense. Some said my work was provocative and offensive. For example, I made a piece of work called 'Having Relations with 1001 Taiwanese'; the title alone was shocking, and could easily upset some people.

This provocative and offensiveness may be the existing problems in our society, but no one wanted to confront them. So I wanted to explore these issues through my work. In fact, every artist has their own directions and tendencies, and these aspects will become more visible in time. The role an art critic plays is therefore vital. As art critics can help interpret the essence of the artist's works. Without someone to play this role, the public will find it very difficult to understand the work.

You were in Taiwan for five years, in your opinion, which of your work is most influential?

I think it would be 'Having Relations with 1001 Taiwanese'. It was the first work I showed in Taiwan, and it can be said that I planted a small 'bomb' in the southern part of Taiwan. People there weren't familiar with conceptual art, performing art, video art or installation, but these were the nature of my work. They were important steps for me to take, at the time in Taiwan. Because of this work, I was known in Taiwan. My survival in the south as an artist was because my work was different.

The time I spent in PIER-2 Art District has given me the experience of communicating with curators, art critics, and dancers, and those weren't the areas that I was familiar with. I was absorbing knowledge like a sponge at that time. This has helped me to reflect and see more clearly.

Based on your experiences in Taiwan, can you give any suggestions to the alternative art spaces in Hong Kong?

I believe the size of the space, the space itself, and the attitudes of the organisers are the key. For example, the Dogpig Art Cafe (an alternative art space located in Kaohsiung) has retained its original layout and style. Two-thirds of the space is used to hold cultural events such as exhibitions, and one-third of the space has converted to a café, after refurbishment. It's highly compatible as it accommodates both well known artists as well as students. It treats every artist equally; an artist fee is two bottles of homemade wine by the owner of the cafe. That place has great character, and breadth of vision is admirable too.

However, Dogpig Art Cafe is located in an area where the flow of people is comparatively low compared with C & G. C & G is situated in an area with high density of people, which is an advantage because it's good for promoting art. Though Dogpig is located in a reasonably busy area, in terms of the flow of people it can perhaps be compared with Happy Valley in Hong Kong. A place with character as well as a steady flow of people would suit C & G well, so I find it appropriate that you are located in Prince Edward.

Recently, the Legislative Council has discussed the Arts Development Fund to be set up by the Home Affairs Bureau, the Hong Kong Arts Development Council and the business sector. According to your knowledge of art funding in Taiwan, how should the art fund be operated to help

develop art in Hong Kong?

Taiwan has a lot of art funds, but I've never applied for one because only native Taiwanese are eligible to apply, which is fair enough. As far as I know, it is in great demand. Some full-time artists are able to do several exhibitions a year because of the funding. Additionally, they even receive artist fees and materials fees.

Taiwan has done good things for art – their art fund has clear classifications. That is, different levels of artists apply for funds that correlate with their status, and it won't cross a certain boundary. For example, for students there are specific funds available for them; or for experimental art, there are relevant funds for that as well. Each category is clearly defined. It would be good if Hong Kong could follow suit. Clearly defining each category enables applicants to see what funding is available to them. This can also be seen as a relationship between artist and the community that develops together.

If C & G wants to open a branch, where would you suggest? Is JCCAC possible?

Yes. But I would suggest that you come in as a curator, which would be best. You've been known as the good guy at Cattle Depot, and this good guy is also a good curator. So if you come in to JCCAC as a curator, you can get a macro view of which artists have potential. Subsequently, you may curate very different shows, and this would be useful to the artists at JCCAC. I don't think we've got enough curators at JCCAC; at most there is Movana Chen. But of course she is mainly dealing with the commercial art, so you should come in as a curator. Also, you would need a bigger space to hold exhibitions. You have a persuasive CV because you've curated many shows at Cattle Depot. I think you need to be rid of the role you play in art education. Otherwise, people would wonder why you came to JCCAC if you are doing so well in Prince Edward. Or you could set up a shop to sell art works made by the artists in JCCAC, if so that would be great.

Translated by Chris Cook

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相關剪報

Selected Newsclips



- 刊登於 2007 年 10 月 2 日的 AM 730
- published on 2nd October 2007 over AM 730



- 刊登於 2007 年 10 月 10 日的蘋果日報
- published on 2nd October 2007 over Apple Daily



西九新展場 · 預展

The Preview of New West Kowloon Exhibition Venue

主辦及策劃	： C & G 藝術單位
參展藝術家	： 鄧凝姿、陳素儀、陳紹綿、李傑、謝健華、李慧嫻、馬琮珠、蔡海鷹、林嵐、黃志輝、何遠良、周俊輝、施德燕、劉學成、谷敏昭、胡浚諺、陳巧緣、張嘉莉、鄭怡敏 (阿金)
展覽日期	： 二零零七年十二月十五日 (星期六) 至 二零零八年一月二十七日 (星期日)
Presented & Curated by	： C & G Artpartment
Artists	： TANG Ying Chi(Stella), CHAN So Yee(Pauline), CHAN Siu Min, LEE Kit, TSE Kin Wah(Galen), Li Wei Han(Rosanne), MA King Chu(Ivy), CHOI Hoi Ying, LAM Laam(Jaffa), WONG Chi Fai, HO Yuen Leung, CHOW Chun Fai, SIY Tak Yin, LAU Hok Shing, KU Christopher,WU Chun Yin(Aries), CHAN Hau Yuen(Sugar), CHEUNG Ka Lei(Clara), CHENG Yee Man(Gum)
Exhibition Period	： (Sat) 15 December, 2007 - (Sun) 27 January, 2008

是次展覽題為《西九新展場・預展》。以此命題，並不表示我們贊成西九這填海地必然需要被發展成「文化藝術區」(為甚麼不可以作為大公園?)，但在特首曾蔭權高姿態宣布其十大發展項目「是硬道理」後，西九作為「文化區」可說已成為必然事實。

近日曾特首到北京中央述職，順道到當地著名藝術區--大山子 798 藝術區參觀。在發展西九事在必行的前提下，曾特首走訪內地 798 取經真是無可厚非，798 帶給曾特首甚麼啟發，仍有待他自己或官方解釋。但 798 是 50 年代的國營工廠區，現在能成為當地甚至世界著名的藝術區，並不是靠當代建築、大型商場、大型博物館，而很大程度是因為內裡自發性的、高適應性的、高自由度的藝術生態使然。其實香港多年前也出現過類似 798 的「北角油街藝術村」(原址是北角油街政府物料供應處)，同樣受到國際藝術界注意，當時 798 也未出現。然而原本自發性的、高適應性的、高自由度的「油街藝術村」受政府政策影響，只有一年壽命。未知政府在 798、油街及西九之間，和政策、場地、使用情況之間有沒有點點反思？

西九填海地既已作為文化特殊用途，視覺藝術展場亦將是其中必然的建築，作為視覺藝術工作者，我們很有意欲窺探這西九新展場，所以於今年 12 月至明年 1 月會在 C & G 藝術單位，作一個批判及窺探式的預展。與西九新展場史無前例的大相比，是次預展的展場是一個迷你版，面積約為 300 平方尺左右，適合全球能屈能伸的藝術家。

是次參展藝術家來自不同年代、不同背景，他

們的創作媒介也不同。鄧凝姿以繪畫表達對西九的公眾訴求；陳素儀展出混合媒介裝置作品，反映對將來西九的期盼；陳紹綿的六幀一組作品，以播種育苗道出藝術家對西九的心聲；李傑的作品記錄其和朋友在自己的繪畫作品上優閒地飲食的情況，不知此情景能否於將來西九發生；謝健華的攝影作品充滿個人的感性，抽象地思考西九；李慧嫻以白色大象 (white elephant) 的大而無當，和「黑貓白貓」：捉到老鼠就是好貓的兩種意義，讓人想想西九的好壞真面目；Ivy MA 以概念性的時事去回應西九的未來；蔡海鷹的水墨作品題為長流不息，究竟是講藝術精神，還是西九發展？林嵐的裝置作品，把西九的土壤和小野草移植到新展場，完全突出了是次展覽的主題；黃志輝的混合媒介作品幽默地反映藝術家與空間的關係；何遠良的一條小毛髮，反而道出其對西九的大期望；周俊輝重畫西九文化區的官方宣傳片，並製成錄像，相信這必定有助他了解西九；施德燕展出其「心血」裝置作品；劉學成的雕塑作品讓人思考西九的過去、現在和將來究竟是甚麼；谷敏昭的抽象繪畫，可能是女人以外最難明白的；胡浚諺剛從澳洲學成回港，其素描作品帶有強烈的西方色彩，正合心意；陳巧緣是 C & G 藝術單位最年幼的學生，四歲，有必要自小培養她成為將來西九的使用者；C & G 為是次展覽策劃人，他們作品分別為繪畫梵高名作，和繪畫他們於兩年前參與有關美化西九活動時，被記者訪問後刊登報紙的圖像。

應邀藝術家將就以下兩點進行創作：1) 認為將來必會在西九新展場展示的藝術作品，或 2) 創作一件你最希望將來在西九新展場展示的藝術作品。期望能引起點點反思。

The reason to entitle the current exhibition “The Preview of New West Kowloon Exhibition Venue” is not because we do believe the only possibility for the West Kowloon reclamation must be an “art and cultural district.” (For example, why can’t it be a huge park for the public?) However, after learning about the 10 major infrastructure projects in the Policy Address 2007-08 by Chief Executive Donald Tsang, we have a feeling that it is quite impossible for this West Kowloon area to be anything else but a “cultural district.”

Recently, during his duty visit to Beijing, Chief Executive Donald Tsang also visited the 798 Art District, which is not composed of contemporary architectures, huge shopping malls, gigantic museums, but just many abandoned factory buildings from the 1950’s. Actually, Hong Kong used to have a similar artist village at North Point’s Oil Street in 1999, even before the appearance of 798. The Oil Street artist village was in a self-initiative, highly adaptive and flexible mode, which was also the characteristic for the 798 district. Unfortunately, due to the government policy back then, the Oil Street art space ran for one year only. It is an important question whether the Tsang government is willing to learn from the case of Oil Street and 798 for the policy making in the West Kowloon project.

If West Kowloon reclamation must be an art and cultural district, it follows there must also be an exhibition venue for visual arts in this area. As visual artists, we are very eager to take a peep at this new exhibition venue. Thus, C & G Artpartment is going to launch a preview exhibit of this future venue between 15th December, 2007 to 27th January, 2008. Compared to the West Kowloon showroom, the venue for this preview exhibit is a miniature with 300 square feet only.

The participating artists in this exhibition are from different generations, have different backgrounds, and work in various media. They are invited to use their artworks to respond to one of the followings: 1) What kind of art do you think the new West Kowloon exhibition venue will most likely display? or 2) Please make an art piece that you strongly wish to be displayed in the new West Kowloon exhibition venue. We hope this show can help one look at the West Kowloon project in a more creative and critical way!



鄧凝姿 作品
By TANG Ying Chi, Stella



作品名稱 / Title:
無題
Untitled

媒介 / Medium:
混合媒介布本
Mixed media on canvas

尺寸 / Size:
22 × 22cm

年份 / Year:
2007

藝術家的話 / Artist Statement:
西九龍是一個十分美麗的地方。由於人工的製造，把不可能的情況推至可能，填海造地把土地伸展，以致可以看到最多的沿岸景物，乃不完美中的完美處。這些美的景物如果還不能讓普眾欣賞，實在是不成理由的，因此西九龍的土地應該是屬於大眾的。藝術家的創作是日積月累的，作品是隨時已經預備好了的。這次展出的是每日創作的小成果。
West Kowloon is a beautiful place. It is not reasonable if the public cannot appreciate this scene. Therefore, this piece of land should belong to the public. Artists keep working hard everyday and have art pieces ready anytime. The current piece is just a result of my daily practice.

作品名稱 / Title:
釋放 II
Set Me Free II

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
20 × 20 × 170cm

年份 / Year:
2007

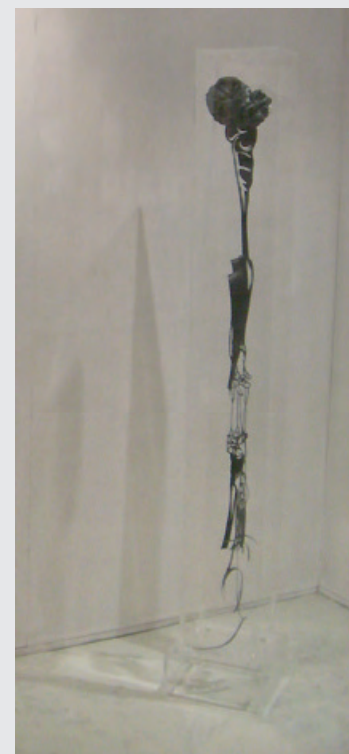
藝術家的話 / Artist Statement:
人類的皮膚對外界的事物最為敏銳，並且反映出生理上的需求；

皮膚對我而言更是一個媒介去紀錄每日所經歷的事情。

利用與皮膚質感和顏色近似的塑膠布料創作出身體各個不同的部位；

在肢體被扭曲的形象與重整中反映出個人置身於社會的經歷與感受。

陳素儀 作品
By CHAN So Yee, Pauline



The human skin as parts of our body reflects our inner physical situation. And the sensation on the skin is immediate and sharp. Through our skin we can recognize which get hurt in pain immediately. Skin is like a personal journal. It is one of the things through which we experience everyday life.

Texture of plastic fabric which look-alike of human skin. The use of skin-like colour and the white colour of plastic fabrics create the fragment of our body. The distortion and reconstruction of the body fragment shown as a personal journal of my own experience.

作品名稱 / Title:
播種 · 育苗 · 寄望將來
Seeding · Growing · Looking Into The
Future

媒介 / Medium:
塑膠彩布本
Acrylic on canvasa

尺寸 / Size:
30 × 180cm

年份 / Year:
2007

藝術家的話 / Artist Statement:
從培育做起
我畫畫和教畫幾十年了，期間對週遭
的環境寄予過期望，也生出過不少的
失望。不過，總是不停地畫，不停地
教，並且非常認真。這已成了我生命
的全部了。

我喜歡旅行，也曾定居加拿大幾年，
還擔任過溫哥華華人藝術家協會學術
委員，積極發展會務（攬參觀、攬展覽
… …），經過比較，還是較喜歡香港 -
我出生、成長的地方。這裡有很多創
作素材（我畫過很多香港風景、街景、
人物、《工地進行曲》專題展、《回
港日記六則》… …），有很大的創作自
由。但是要向專業發展卻存在障礙，
因為缺乏市場、缺乏專業藝評，花錢
出力攬展覽卻得不到回應，令人身心
俱疲，藝術圈內無凝聚力。

我極不贊成政府花大筆公帑攬宏偉的

文化藝術區，千萬不要只做門面功夫
攬政績工程。我認為香港的博物館、
藝術館應多選展本地畫家作品以資鼓
勵，並應增加展場的開放時間以適應
這繁忙大都會的繁忙市民。政府更應
從培養基層著手，廣泛深入展開藝術
教育，讓兒童、少年、青年及成年人
學創作、學欣賞。調節好教育政策，
均衡發展，德、智、體、群、美五育
並重。長遠持久，堅定不移地做下去，
數十年後，香港將面目一新。香港好，
祖國好！祖國好，香港好！

Should begin with education.
I have been painting and teaching art
for several decades. I have had much
anticipation of the surroundings and also
had disappointments. I have kept painting
and teaching very seriously though. This
has become all of my life.

I love traveling, and have lived and
participated in different art activities in
Vancouver, Canada. After all, I prefer to
stay in Hong kong, where I was born and
grew up. Hong Kong provides us many
nice ideas for art making, but is lack of
elements for professional development in
the arts.

I do not agree with engaging huge
expenditure in the cultural district. The
government should focus on art education
for the public. Just need to keep working
hard on it. In a long run, Hong Kong will
then have a completely new outlook.



陳紹綿 作品
By CHAN Siu Min

李傑 作品
By LEE Kit



作品名稱 / Title:
2007 年 9 月，我和朋友於北京在酒吧閒聊。
我帶著手繪布並用作桌布，沒有帶走。
I went for a drink with my friends during my short
stay in Beijing on September, 2007.
I bring along my hand-painted cloth to the bar and
used it. Then I left it at the bar.

媒介 / Medium:
攝影紀錄
Photo document

尺寸 / Size:
30 × 27cm

年份 / Year:
2007

謝健華 作品
By TSE Kin Wah, Galen



作品名稱 / Title:
遙望
Look into the distance

媒介 / Medium:
攝影
Digital C-type print

尺寸 / Size:
20 X 160cm

年份 / Year:
2007

藝術家的話 / Artist Statement:
我站在一處，遙望一處，聯想到另一處。
I stand on one side, looking over to the other side and also having association of the other side.

李慧嫻 作品
By LI Wei Han, Rosanne



作品名稱 / Title:
白象、白貓和黑貓
White Elephant, White Cat, and Black Cat

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
41 X 32.5 X 30cm

年份 / Year:
2007

馬琮珠 作品
By MA King Chu, Ivy



作品名稱 / Title:
無題
Untitled

媒介 / Medium:
電腦打印
Digital printout

尺寸 / Size:
30 × 100cm

年份 / Year:
2007

蔡海鷹 作品
By CHOI Hoi Ying



作品名稱 / Title:
長流不息
Everlasting

媒介 / Medium:
水墨、混合媒介
Ink, mixed media

尺寸 / Size:
40 × 120cm

年份 / Year:
2007

林嵐 作品
By LAM Laam, Jaffa



作品名稱 / Title:
2007 年時，西九上的野草
Weeds from the West Kowloon 2007

媒介 / Medium:
磚和來自 2007 年西九龍的野草與泥土
Brick; soil and the weeds from the West Kowloon 2007

尺寸 / Size:
磚 22 × 4.5 × 10 厘米；野草：大概 7 厘米高，不斷增長
Brick: 22 × 4.5cm × 10cm; Weeds: keep growing, around 7 cm high, 2007

年份 / Year:
2007

藝術家的話 / Artist Statement:
我希望在將來的西九龍文化區，看到野草、「野」藝術。
I wish could still see weeds and “wild” arts in new West Kowloon.

黃志輝 作品
By WONG Chi Fai



作品名稱 / Title:
一個盒
A Box

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
25 × 25 × 30cm

年份 / Year:
2007

何遠良 作品
By HO Yuen Leung



作品名稱 / Title:
毛
Hair

媒介 / Medium:
毛、膠水
Hair, glue

尺寸 / Size:
0.9cm

年份 / Year:
2007

藝術家的話 / Artist Statement:
是次展出毛一條，以回應「西九」計畫。
This time, just want to show a tiny hair to respond
to the West-Kowloon Project.

周俊輝 作品
By CHOW Chun Fai



作品名稱 / Title:
重畫《願望 今天實踐 西九文化區》
Repainting “A Cultural hub in the making West Kowloon Cultural District”

媒介 / Medium:
塑膠彩紙本 及 短片
Acrylic on paper and video

尺寸 / Size:
繪畫連框 paintings: 17.5 X 25cm X 42
繪畫 painting area: 12 X 16cm
短片 video: 1 min 20 sec

年份 / Year:
2007

施德燕 作品
By SIY Tak Yin



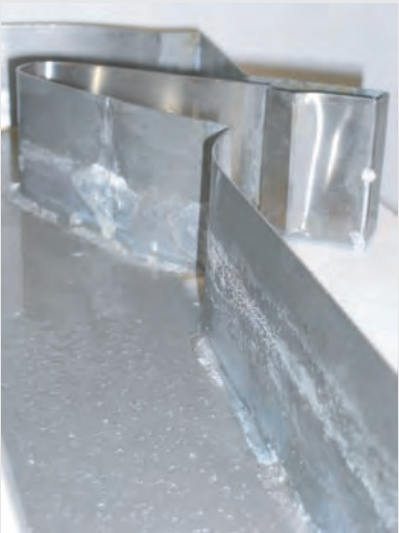
作品名稱 / Title:
心血
My Heart

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
50 × 50 × 240cm

年份 / Year:
2007

劉學成 作品
By LAU Hok Shing



作品名稱 / Title:
原是一片海
A Waterfront Reclaimed Land

媒介 / Medium:
金屬，維多利亞港的水
Metal and seawater of Victoria Harbour

尺寸 / Size:
40 × 15 × 5cm

年份 / Year:
2007

藝術家的話 / Artist Statement:
看 - 這片土地，這片充滿文化藝術氣色的土地，你可知從前這片土地原是甚麼嗎？請看深點，看真點，尋找事物的根本，認真深入看看這個文化藝術區應是甚麼。
Look!
Look at this piece of land that is filled with cultural atmosphere. Do you know what it was originally? Please look closer and observe. Look for its basic unit. Think about what the West Kowloon Cultural District should be.

谷敏昭 作品
By KU Christopher



作品名稱 / Title:
無題
Untitled

媒介 / Medium:
油彩紙本
Oil on paper

尺寸 / Size:
20 X 28cm

年份 / Year:
2000

藝術家的話 / Artist Statement:
谷氏以符號為主，研究其特徵與自然於畫面上之關係，建立科學及語言學在視覺藝術上之表達能力，及哲學論點與現代結構之組合。
Chris Ku investigates into the use of signs in pictorial space, establishes the expression of the science and linguistic structure in visual forms which represents part of the philosophical discourse in Post-modern age.

胡浚諺 作品
By WU Chun Yin, Aries



作品名稱 / Title:
深度 · 空間 I 及 II
Space I & II

媒介 / Medium:
合成炭枝、臘筆、壓縮纖維板
Conte, Chinagraph on MDF

尺寸 / Size:
20 X 15cm X 2

年份 / Year:
2007



藝術家的話 / Artist Statement:
繪畫是一個探索未知的過程。每當我繪畫時，常常不知道自己在尋找什麼，但是我相信，那最終的答案會給我驚喜。我這兩幅作品深度 · 空間 I 和深度 · 空間 II，是對縮小深度畫法的重新探索和檢視，同時用一種新的眼光再觀察一個簡單的姿勢和平常的事物。我不想刻意求新，因為我相信日光之下無新事，但我們卻可以在生活裡再發掘我們不曾發現的「新事物」。
Drawing is a process of searching. I don't know what I am searching for, but I am sure that the answer will surprise me. Space I and Space II are the works of reinvestigation of the pose of foreshortening. The pose is normal and the subject matter is common, but I love to observe it with new eye. I believe that the nature would not be changed, but we can renew the way we see things.

陳巧緣 作品
By CHAN Hau Yuen, Sugar



作品名稱 / Title:
陳巧緣
Chan Hau Yuen

媒介 / Medium:
塑膠彩及油粉彩布本
Acrylic and oil pastel on canvas

尺寸 / Size:
20 × 25.5cm

年份 / Year:
2007

藝術家的話 / Artist Statement:
我不明白什麼是西九，只是想吃波板糖。
I am not sure what the West Kowloon is about,
but just want to eat some candies.

張嘉莉 作品
By CHEUNG Ka Lei, Clara



作品名稱 / Title:
梵高的向日葵
Van Gogh's Sunflower

媒介 / Medium:
油彩布本
Oil on canvas

尺寸 / Size:
30 × 40cm

年份 / Year:
2007

藝術家的話 / Artist Statement:
希望將來的西九不只是有外國的著名藝術品。
Hope the West Kowloon exhibition venue has more
than just the famous foreign art pieces.

鄭怡敏 作品
By CHENG Yee Man, Gum



作品名稱 / Title:
2005 年 10 月 31 日蘋果日報
Apple Daily 31 October 2005

媒介 / Medium:
油彩布本
Oil on canvas

尺寸 / Size:
20 X 28cm

年份 / Year:
2000

藝術家的話 / Artist Statement:
去年 (2004 年) 穿著中國傳統婚禮服飾參加 7·1 大遊行的鄭氏夫婦，畫出遊行服飾，希望為爭議不休的西九項目「沖喜」。
The Cheng couple who wore Chinese traditional wedding dresses participating in the July 1st demonstration last year (2004), is painting their outfits in the demonstration in order to help add a little “joy” to this West Kowloon project.

西九新展場·巡迴展

The Traveling Exhibit of New West Kowloon Exhibition Venue



2008年5月，C & G 應邀參加「藝術貨櫃計劃」。這計劃在未來的西九龍文娛區之土地上進行。共有39個藝術家／單位參加，各在一個貨櫃(606cm X 257cm X 257cm)上繪畫。C & G 也藉此機會把「西九新展場·預展」的展覽情況，全面地、真實地移師到西九這片土地上重新展示，並希望作品及展覽能隨貨櫃和貨船周遊列國。一方面實踐《西九新展場·預展》的策展理念；另一方面，反映香港寸金尺土的環境，藝術工作者能屈能伸的高度靈活與適應性。

In May of 2008, C & G were invited by “Art Container Project” (organized by Mere Independent Artists) which took place on the piece of land for the future West Kowloon Cultural District. Each of the 39 invited art parties had one container (606cm X 257cm X 257cm) to paint onto. C & G took this opportunity to transform the surface of this cargo container to be a virtual version of the “The Preview of New West Kowloon Exhibition Venue” exhibit. On one hand, this can realize the curatorial idea behind the “Preview” exhibit: allowing “The Preview of New West Kowloon Exhibition Venue” to actually land in West Kowloon and then to travel around the world. On the other hand, it showed the strong adaptation ability to adapt of Hong Kong artists who often work with limited spaces.





你認為像我們這些「另類藝術空間」的存在意義是甚麼？

我一直都在想（有關藝術空間的事情）。其實香港在不同年代有不同組織的出現，我不肯定那一類最早，但較早期的應是師徒制，如畫國畫那種，又如張義從事雕塑時期，從而（透過師徒關係）凝聚一班人；跟著到畫會的年代，我都是聽甘志強（註：香港活躍裝置藝術家）講述才了解得較清楚，以前沒有（固定聚會）地方的時候，如何聚集到一班人呢？據甘志強所講，例如（一班朋友）讀完一個課程後，就此各走各路，似乎有點可惜，於是完成課程後就一起成立一個「會」，這個會可能沒有固定會址，或在攪活動時要不停遊牧，期間主要靠該會之名去維繫一班人；跟著，好像 C & G 般攪一個藝術空間，相信這是九十年代最興盛的模式，如 para/site、la（註：香港成立超過十年的藝術空間），它們是實實在在有一個展覽空間的。當你問我 C & G 作為一個藝術空間的時候，我會直接想起這些，加上阿金你以前於藝術公社工作……我想現在不算是藝術空間最旺盛的年代，因為實際上有其他類型的藝術空間出現，但我所

與藝術家周俊輝訪談

Chatting with artists, CHOW Chun Fai

藝術在政治中的角色

2009 年 2 月 10 日（星期二）
下午 4:35 - 4:40 / 4:43 - 5:10
香港 新界 火炭 華聯工業大廈 A 座
10 樓 23 室 周俊輝工作室

講的其他類型都未有一個很確切的形象，例如一個工作室的出現，可否做到（上述藝術空間的）那種力量及效能？現在仍未能確切評價。我覺得現在是一些新的、未確切的藝術組織蘊釀中的時候。為何我對以工作室作為一個單位去凝聚一班人的做法仍有保留呢，比方說，我現在火炭有工作室，火炭每年有工作室開放日，其實在最初起步（2002 年左右）的時候，我們（一班火炭工作室開放日統籌）都希望把它變得較具規模及較具組織，當時希望能成立籌委會，或攪些東西可以長年運作的，因為開放日一年只幾天。但最後可說是攪不成，或其實我反而覺得現在不應該那樣（較具規模及較具組織地）攪。因火炭最有趣的地方是「有機」，它不斷自然生長，如果有一個籌委會或一個特定的藝術空間在其中，我覺得反而帶來更大局限。

上星期明報那宗（批評石硤尾賽馬會創意藝術中心 JCCAC 使用率低的）新聞，很明顯指出以工作室作為藝術空間的問題，因大家對石硤尾（JCCAC）有期望。而尤其有石硤尾（JCCAC）的出現，我覺得火炭不應這樣做。石硤尾（JCCAC）的出現，它開宗明義是一定要與

社區有關係，這種與社區有關係，就正是一個藝術空間的任務，又或是一個功能。其實這個（藝術家面對社區的）要求也是過份的，如何要求零零散散的藝術家租用地方進行創作，同時又要兼顧社區性的功能，我覺得（JCCAC）暫時不能平衡，只能傾向某一邊，一是工作室，一是對外的、有社區功能的東西，我覺得兩者可以有重疊，但似乎只能容許其中一邊比較強。

那 C & G 的功能是甚麼？尤其當它並非處於藝術空間最興盛的年代時。

C & G 有藝術空間的功能，而同時它也是工作室，又有學生上課畫畫，這當然與其運作及經濟收支有關，而 C & G 又身處一個不平常的位置……我都在想，你如何能做到平衡工作室及藝術空間的角色。

因為我曾在藝術公社工作了很多年，我覺得所謂另類藝術空間，尤其受藝術發展局資助的藝術團體，其實是落伍於這個時代，它們的運作模式是靠一個（藝術發展局）資助，然後由一個董事局去傾（一年計劃），傾妥之後就……我覺得這種情況是稍為落後的。而自己就不希望再重覆它們。其實另類藝術空間已被標籤，一提起另類藝術空間，就令人意識到就是九十年代那種、那系列東西。而我寫 C & G 的宗旨時，我不會寫得像現存的另類藝術空間般，我覺得 C & G 好像不知是甚麼。我想自己的空間不受建制的規管，又想能從中賺錢去營運，所以就想去試試。其實至今已試了一年多，仍繼續試。其實我們都想把藝術空間、工作室、畫廊、教畫的地方作出平衡，並希望可創出甚麼，而我個人都未能清楚地為 C & G 定位，或能夠三言兩語向大眾解釋 C & G 是做甚麼。所以我們就想問你認為 C & G 的存在意義在那。

我想真的挺難有一個清晰的影像去描述這個面貌，甚至我覺得你們這些新的組織應該是不清晰，並一定是多功能。其實都幾矛盾，如果內容如此混雜、不明確，整體面貌不清晰，的確幾難發展。例如自己發展時會不知走甚麼方向，另一方面，如走到國際平台，的確難以短時間內讓人清楚明白究竟你在做甚麼。我又不發現週邊有很強的例子正在做著同樣的事情，我有想過會否像「維他命」（註：廣州著名前衛另類藝術空間），但事實上我也攪不

清維他命想做甚麼。倒過來看，在今時今日，會否就是這種運作模式反而發揮到其功能，因為這種並非之前提及的九十年代的藝術空間，又不光只是一個展覽場地，它很可能是靠營運者自己的人脈、聯繫、或其對藝術的認知去進行運作。尤其規模是不大的，所以就能夠憑幾個營運者的力量，甚至魅力，（更有效地）去推進及發展事情。

假設 C & G 與約十年前出現的藝術空間的走向不同，你可否大膽假設，我們需要多少時間才能令 C & G（整體面貌）清晰，還是一路都不需要清晰？為何我這樣假設，因為我不希望好像現存的藝團般，做十年都是這樣，十年前是一兩位員工，十年後又是一兩位員工，在（公司）規模上沒有擴大過，可能同時也受制於資助。一個機構，是慈善與否也好，為何運作十年仍只有一兩個員工呢。我十分不願意 C & G 會做到這個情況。

又或者倒過來，你覺得整個藝術圈多了些甚麼？又比如你覺得藝術圈欠缺甚麼，你會怎樣？以 C & G 這個組織去填這個空隙，或加一些原本沒有的東西進去（藝術圈）？

我們的宗旨其實是真的想填一些空隙，C & G 成立之初，覺得藝術圈減少了一些討論社會、政治或整個藝術生態的藝術組織，所以我們想走這條路。其實之前都有藝團會針對社會政治去攪活動，但慢慢減少。而我們之前每個展覽都有這些元素（討論社會、政治或整個藝術生態），可能自己背景有些不同，自己並非一開始就唸藝術，而自己最初唸社工，有一個社工的底，有時自己對一些（社會、政治的）事情是較敏感的，所以自己的興趣會在這方面，所以幾順理成章地去做。

可能是我個人覺得這是一條罅，但你又怎樣闡釋？可能好多人都不覺得這是一條罅，你無需要去填，又可能有很多其他罅，你為何又不填其他？……罅永遠都填不完的。

所以我都揀一條來填。

尤其由自己關心的事出發、去做，都好順理成章。

所以我們選擇這個藝術方向。你又怎樣看這個方向？究

竟有沒有意義？

其實，我自己都遇到這個問題。有時我都質疑自己，當我運用藝術的方法，去這樣做（討論社會、政治）的時候，相比於我作為一個普通人以普通的方法去做回應，兩者分別在那。說得學院派一點，就是政治藝術的有效性有多高。當然最後我仍未找到確切的答案。

即使撇開負擔，撇開藝術的功能有多強，我想當我進行藝術創作時，是否有需要和政治或我每天所關心的社會議題有關係呢，到現時為止我都認為有關係，雖然並非每次（每件藝術創作）都有關係，但相比於香港大部份藝術家，我都是比較直接（連繫政治、社會）。但我又不敢把自己的作品、把藝術說到很偉大，能夠很有效地發揮功能。

比如說七·一遊行，我會去遊行，但我不會把作品帶同去遊行，但你們會，你們會穿傳統中式結婚服飾去遊行……我都不知道這類做法有沒有效，其實遊行與該作品可以分開進行，但 C & G 就將其放在一起去做。政治和藝術也好，生活和藝術也好，把它們放在一起時，它未必真能比你純粹去做社區服務及直接遊行的效果更好。這真是一個永遠都解答不到的問題。

現在回想，究竟以藝術回應社會、政治，其影響到社會、影響到政府的運作的程度有多少，我覺得其實是很低很低，幾乎無影響。反而有可能影響到藝術家創作上的靈感，但有關作品是否能影響到社會層面？我覺得又不是。若我攪展覽時抱有如此大理念，可能又屬於另一種工作。假如攪一個展覽，有一批展出作品，可能要做另一工作，把作品整理到好像請願信般，再交給適當人士，還要他們具足夠欣賞能力去欣賞該作品，再等他們感受到那迫切性，然後去改變社會……其實我們未走到那麼遠。

但我又覺得不應要求一件藝術品、一個藝術活動去做到這個功能。所以我往往覺得政治性的藝術作品可以不需高質素，如你運用太專業的藝術詞彙，只小撮人明白。不論你（的藝術）有甚麼政治功能，它必須是淺白的。就是這點讓我覺得政治藝術是不生效的。就算自己的作品（自認為）具有強的本土意識、

回應社會政治的功能，最後都被（整個社會文化）消化掉。

你想不想你的作品具這種影響力？

做到當然好，但我不相信可以。到現時為止，我的作品已比我想像中（回應）來得多，當然當中涉及其他原因，包括一些八卦新聞的推波助瀾，如作品賣多少錢、誰的作品能賣、工作室租金多少等與金錢有關的話題。我就是想講，藝術的影響力是近著花邊新聞走，這與作品本身想帶出甚麼訊息沒有關係，而（該藝術事件被傳媒）所帶出來的東西，已被其他事件分散注意力。但又有人表示遊戲就是這樣玩。說到尾，我認為現在藝術圈的反應比五年前、十年前都大，但這始終不是藝術家們所發揮的（應有）影響力。

近十年香港所謂的「忽然藝術」正在「煲」起，我認為還要「煲」多五年，甚至更長些時間，才有可能成為氣候，如現在受到不知甚麼的打壓而停下來，我覺得會前功盡廢。

我最近都有一個想法，不知是否成立。之前五年為何坊間多了（對藝術的）反應，都會因為西九、大陸的藝術市場……而大陸的藝術市場帶動了香港的藝術市場，當中（的藝術品）未必是整個藝術圈裡最有價值的東西，但卻是最多談論的，因為它涉及錢，而之前五年和之後五年的分別是 2009 年的經濟下跌，我會期待這可能是一個時機，讓（香港）藝術圈去發展，因錢的注意力相對減低，當各人開始看香港藝術時，認為應該有一些新的東西能從中被帶出來，而該些東西未必與藝術市場有關係；而另一原因是（創作）成本相對下降，我們伙炭（註：代表於火炭工業區設藝術工作室的藝術工作者群）當時（註：約 2003-06 年，香港經濟急速下滑）都隨著類似的時機運作，令我們能長時間做到藝術家。我覺得未來五年可能是另一個時機，讓一些我們難以想像的面貌出現。

可否簡潔講講 C & G 的存在意義或功能是甚麼？我總覺得你們跟社區有關，唔，又未必是社區，是對藝術有興趣，但又不是藝術圈的人的一個入口。可能和你們與政治有關的宗旨有關係，而展

出的作品又並非藝術界中人才明白，你們又身處旺角……我也見過有人拿著藝術地圖登門造訪。

你覺得我們的藝術方向怎麼，會否太偏鋒？還是未夠？

你們不算激進，都沒看到你們的政治立場。但若有（政治立場）又未必是好事，如看到你們屬於某類政治立場，就很容易變成政治服務。

可否講講 C & G 的弱點，或你不喜歡的。

正如剛才提到政治與藝術（之間的有效性）那話題，是肯定（攪不清）的。你們穿裙褂遊行，李傑拿塊布（註：他的塑膠彩布本作品）遊行，我都看不到（原因）為何不只是遊行，可能這（行為）只會令人看多一眼，但能否對那件事（遊行）有幫助？我真不知道。因為整個 C & G 是把藝術與政治連繫一起的，所以都有這個問題。這也是整個政治藝術的問題。

我們討論藝術與政治有關係，但如果藝術不與政治發生關係，它都會與其他東西產生關係，若果如此，又會否沒那麼大問題？

如果不與政治有關，你們可能會不幹呢，如果不與政治有關，你們為何在旺角出現？

對，這（以藝術回應社會、政治）是前提，我們始終會堅持這個方向。其實最初我們（穿裙褂）遊行是 2004 年的事，當時是遊行訂婚，並拍結婚照，希望子孫能了解到我們這一代曾經為他們的未來努力爭取過；跟著 05 年已結婚，當時覺得我們的訴求未被滿足，所以背著 04 年遊行時的背影的人型板遊行，表示背著去年的期望與訴求，繼續爭取；06 年有 BB，沒有遊行，但靜下來反思我們為何遊行，社會怎看我們遊行，於是畫了一批關於 04-05 年傳媒訪問我們有關遊行的報導的油畫，在牛棚 1a 展覽；07 年 BB 已出生，我們帶著 BB，背著 04 年遊行時的背影的人型的鏡遊行，讓遊行人士透過那面鏡，反映當時情況，看看自己及其他人，究竟為甚麼遊行。08 年，我們和 BB 繼續遊行，背著 04 年遊行時的背影的人型的透明膠板遊行，質疑政府是否對我們多年的訴求透明，期望政府認真處理市民訴求。經過這六年（註：2003 年香港出現第一次七·一遊行，當時 C & G 拍拖遊行）的過程，令我感到一些事情需要

持續地去做，要慢慢地滲進去，即是要打持久戰。例如一次性的活動，完結後，沒有影響力的。我們做六年（遊行）都沒有影響力，何況（C & G 只）做一年。我覺得一件事、一個作品，或者（C & G 藝術）單位也是如此……C & G 攪的回應社會、政治的展覽，與展出作品之間的關係是否清楚？

其實態度是清楚，或每個展覽的概念是清楚，想做甚麼及回應甚麼都是清楚的。反而有時有些藝術家做的展品不清楚，這是藝術家本身的問題。很明顯的，因為展品與展覽主題根本沒有關係。攪回應社會、政治的藝術活動，究竟是藝術行先還是政治行先？如果藝術行先，你應該讓藝術家自由發揮。我作為創作就會有這個取向，但如活動宗旨是政治行先，我就會看展品、展覽所帶出的東西是否有效。

你覺得藝術創作回應或討論甚麼是最合適？

我覺得無，事實上是無的。記得以前你初認識我的時候，我的畫有甚麼東西要表達？沒有……但現在掉轉，現在我反而希望我的作品有深層意思。但這個說法就會與社區（普羅大眾）脫離，因這樣很難以簡明的訊息去被形容，但我又相信藝術品珍貴之處就是不能以三言兩語去將它形容。但，政治藝術又必須要清晰。其實 C & G 能否成為普羅大眾的一個入口？進入後讓其自由選擇藝術也好，政治也好。

你可否講講你不喜歡 C & G 些甚麼？

都是展出作品，真是有些作品不貼題……其實這也不關 C & G 事，藝術家都有責任……不是個個藝術家好像我那樣盡責。

哈哈哈，是的，是的。其實這與我個人的策展態度有關，我定一個主題或一個方向後，就開始選藝術家，我找藝術家是經過揀選的，非亂來的，而我對每一個邀請藝術家都有期望，但同時我又給予最大的自由度讓藝術家創作。

會否覺得不夠藝術家，難找藝術家參與？

會……

你有否想過做個展而非聯展？我覺得一定是個展比聯展好看。

有。但時機未到。其實 C & G 的位置攞個展應該很好玩，我們於去年底想過攞個展。可惜，一方面還未構思到合適的好的題目，另一方面我不想
在沒有充足資源提供下就請藝術家做個展，故經多方面考慮下，個展仍未出現。

與藝術家周俊輝訪談

Chatting with artists, CHOW Chun Fai

The Role of Art in Politics

10th February 2009 (Tuesday)

4:35pm – 5:10pm

Chun Fai's studio, Unit 23, Floor 10, Block A,
Wah Luen Industrial Building, Fo Tan, Sha Tin,
New Territories, Hong Kong.

What do you think is the meaning of existence for 'alternative' art spaces like ours?

I'm often thinking about things like that.

In fact, various organisations have emerged in different periods of time in Hong Kong, and I'm not sure which type was the earliest. However, master and apprentice was the kind of method used in the early days, such as in teaching traditional Chinese painting. Another example would be CHEUNG Yee (a sculptor) who gathered a group of people, in a teacher and student relationship, during his teaching era. Later on came the era of the formation of various societies for painting and drawing.

I've only found out a bit more after hearing from KUM Chi Keung (an active installation artist in Hong Kong) that there were no fixed locations for gatherings at that time, so how did a group of people get together? According to KUM Chi Keung, after a group of friends had completed their course, they would go their own way afterwards, which seemed to

be a real pity. A 'society' was therefore formed after the course ended. However, the group didn't have fixed locations for gatherings. They even had to roam like nomads for available venues, and the group mainly stuck together through loyalty to the group alone. When it comes to organising an art space, like C & G, I believe the 90s was the most prosperous time for setting up spaces of this kind, such as Para/Site Art Space, and 1a space (art spaces that have been established over ten years in Hong Kong). They literally have a concrete exhibition space for themselves.

When you asked me about C & G as an art space, I would immediately think of these, as well as the work you used to do at Artists Commune. I don't think now is the most exuberant time for art spaces, because there are other types of art spaces emerging. But the other types I've mentioned do not have a clear image about themselves. For example, can a new studio starting up have the kind of power and efficiency as the art spaces mentioned above? No one can tell for sure at the moment. Yet I feel now is the right time for some new, undefined art organisations.

Why do I have reservations about the practice of a studio, as a unit, to bring a group of people together? For instance, I have a studio in Fo Tan, and Fo Tan studios have open days every year. In fact, around 2002 when it was first started, we (the co-ordinators of Fo Tan Studio Open) all hoped to make it on a bigger scale, and more organised. At that time we also wanted to set up a committee to organise something more long-term; because there were only a few open days a year. But nothing happened in the end. In fact, I don't think it should necessarily be big scale and well organised. The most interesting thing about Fo Tan is being 'organic', in that it grows naturally and continuously. If there is a committee or a specific art space within in, I think it will lead to greater restrictions.

The news reported in Ming Pao Daily Newspaper last week regarding the low utility rate of Jockey Club Creative Arts Centre (JCCAC) in Shek Kip Mei, has clearly pointed out the problem of a studio being used as an art space. It's because people have expectations of JCCAC. Particularly with the emergence of JCCAC in Shek Kip Mei, I therefore don't think Fo Tan should follow suit.

The emergence of JCCAC in Shek Kip Mei has stated its purpose – having a relationship with the community - very clearly right from the beginning. Having this kind of relationship with the community is seen as the duty or function expected from an art space. In fact, I think this request for artists to interact with the community is a step too far. How do you expect individual artists to rent studios for their work, and at the same time bear responsibilities for community-based work. I don't think JCCAC has found the right balance yet; and that balance inevitably ends up being tipped in favour of one side over the other. It should either be used as studios or something that functions to serve the community. Though I think these two elements can be combined, you have to accept that the balance will tipped in favour of one role over the other.

So what should the function of C & G be? Especially, in this era where art spaces are not so prosperous as before?

C & G functions as an art space, and it is also a studio, as well as holding painting classes for students. Of course, this kind of operation has as much to do with earning an income as anything else. Besides, C & G is situated in an unusual location.

I was just thinking how you would achieve the right balance between a studio and an art space.

Since I had worked for Artists Commune for many years, I feel those so called alternative art spaces, especially those funded by the Arts Development Council, are outdated nowadays. Their modes of operation are to mainly rely on one sponsor, the Arts Development Council. A one-year proposal would normally be outlined by a committee, then once agreed they would submit the proposal for funding. I think this approach is a bit backward, and I don't want C & G to operate like that.

Actually, alternative art spaces have been identified and labelled. When one mentions an alternative art space, one would think of those established in the 90s, and the art works made at that time. When I wrote the objectives of C & G, I did not write about the common core objectives adopted by other alternative art spaces. I am still not too sure how to define what C & G is about.

I want to run my art space free from burdensome organisational regulations, and to be able to make some money out of it also. So I thought I would give it a go. In fact, C & G has been going for over a year so far, and we will keep it going. We hope to attain the right balance between an art space, a studio, a gallery, and a teaching establishment, and to be able to really achieve something. I personally am not sure how to define C & G, nor able to explain what C & G is, in a just few words to the public. We therefore asked your opinions about the meaning of the existence of C & G.

I think it's quite difficult to have a clear image to describe the outlook of C & G. I even think new organisations like yours shouldn't have a defined image, or be multi-functional. In fact, it's very contradictory. If C & G is so mixed, undefined, and its overall outlook is unclear, it is indeed very hard to develop. For example, you won't know what direction to take, to start with. If you want to launch an international platform, it would be hard for people to know clearly what you are about in a short space of time. I can't find any similar examples near me of someone who is doing the same thing as you; though I've thought about VitaminCreative Space (famous avant-garde alternative art space in Guangzhou). But actually, I don't know what they are trying to achieve. Let's look at it this

way; would this mode of operation function better nowadays? Because it is neither those alternative art spaces in the 90s mentioned earlier, nor is simply an exhibition space; and its operation is likely to rely on the operator's own networks, contacts, or their perceptions of art. They are particularly small scale, so they can lean on the strength and even the charm of the operator to promote or develop things more effectively.

Assuming that C & G takes a different direction from those art spaces that emerged about a decade ago, can you make any bold assumptions about how long it will take C & G to establish a clear overall image, or should it remain undefined all the way through?

I ask because I don't wish to be in the same position as other art groups. Having operated over a decade, they remain on the same scale and have not expanded – ten years ago they had one or two members of staff, which remains the same a decade later. Besides, they may be subject to limited funding. Whether it is charitable or not, how come an organisation only has only one or two members of staff throughout this period? I don't wish C & G to end up in this situation.

Let's look at it this way, what do you think are the elements that are added to the whole HK art circle? Or what is it lacking? What will you do to fill this gap as the C&G organisation, or add something that the art circle does not have?

Our aim is to fill the gaps. When C & G was first established, we felt that there had been a decrease in the number of art organisations that dealt with social and political issues, as well as the ecology of art in the art circle; we therefore wanted to go down this path. Actually, there had been some activities organised by art groups in the light of social and political issues; however, they have been in a steady decline.

Each exhibition we have organised at C & G contains elements of social and political issues, as well as the whole ecology of art. Perhaps it is due to my different

background; I didn't study art initially but was trained as a social worker. And sometimes I am quite sensitive to social and political issues. Knowing my interests lie in social issues, it seems reasonable enough for me to follow this direction.

I personally think there are plenty of gaps in the HK art circles, but what do you think? Many people probably think there aren't any cracks to be filled; or if there are other gaps to be filled, other than those related to social issues, why not tackle those?

Those cracks are never-ending; and you will never be able to fill them all.

So I would choose just one to fill.

It's logical to start with what concerns you most and deal with it.

So we have chosen this art direction. How do you view this direction? Is there any real meaning?

Actually, I've also come across this problem. Sometimes, I doubt myself when I use art as a means to express my social and political views. What are the differences between the two if I respond to those issues as an ordinary person using an ordinary method? To be more academic, what is the effectiveness of political art? I haven't found the answer myself yet.

Even if the burden and the functionality of art are put aside, when I produce artwork I would wonder whether it's necessary to relate it to politics or everyday social issues which I am concerned about. So far, I think there should be a connection between the two although not every single work of mine is related to those issues. However, in comparison with many other artists in Hong Kong, I think my work is associated with political and social issues more directly. Yet I dare not say my work is great, or that the art is 'noble', and even whether it is able to function very effectively. For example, I would take part in July 1st

demonstration but wouldn't take my art work with me, like you've done. Both of you would wear traditional Chinese wedding costumes for the demonstration, but I am not sure whether this practice had any effects. In fact, procession and artwork can be carried out separately; however, C & G would put both elements together.

Whether it's politics and art, or life and art, when you place them together they may not be more effective than if you simply serve the community, and take part in the demonstrations directly. This is an unanswerable question.

Looking back now with hindsight, I think using art to respond to social and political issues has an extremely low impact, almost none in fact, on society and the operation of the Government. Instead, it may have an influence over artists in terms of gaining inspiration for their works, and can those works have any effects at the social level? I do not think so. If I have this grand idea when organising exhibitions, I may possibly be dealing with something else altogether.

Provided that an exhibition is organised, with some exhibits on display, another task may be involved in the process such as collating the exhibits as if they were petition letters. Subsequently, they are submitted to the appropriate people. Yet, these people would need to have enough vision to appreciate the works, and be able to feel the urgency about the matter; and consequently to change society. In fact, we have yet to reach this far.

However, I don't think we should expect every piece of art work or every art activity to have this function. I always think political art doesn't need to be of a very high quality. If you use artistic vocabularies that are too professional, as a result only a handful of people would understand them. No matter what political function your art work has, it has to be fairly plain. Based on this very point, I believe political art is not that effective.

Even if I believe my own art work has a strong awareness of the local community, and has the function of responding to social and political issues, they are still dissolved by the entire social culture in the end.

Do you want your work to have this influence?

It would be great if it can be achieved but I'm not sure it's possible. Up till now my work has been receiving more attention than I expected. Of course, this has something to do with other factors, including the intervention of newspaper gossip. For example, how much the work is sold for; whose work is saleable, what the rent is for a studio, and anything related to money. What I want to say is that the functionality of the art follows is dictated by the newspaper gossip, and this has nothing to do with the message carried in the work. Subsequently, the message of the work, reported in the media, has been diverted. Nonetheless, some say this is the beast we deal with, all part of the game. Ultimately I think that nowadays attitudes towards art are better than five or even ten years ago, but artists still struggle to create the right impact.

Over the last decade, the so-called 'sudden enthusiasm of art' has been 'brewing' in Hong Kong, and I think it will take at least five years or even longer to achieve and to take it to a higher level. Yet, this movement has ground to a halt, because of whatever pressure it is under at the moment. I wonder of all those efforts were in vain.

Recently, I've also thought this, but am not sure whether it can be taken up again. The reason why there had been more reaction to art in the previous five years in Hong Kong was because of the West Kowloon Culture District Project, and the art market in mainland China which has subsequently promoted the art market in Hong Kong. The talked-about art work might not be the most valuable work in the entire art circle, but it was most discussed because it involved money. The difference between the first and second half of the last decade is ultimately the economic decline of 2009. I hope this will be an opportunity for the art circles in Hong Kong to develop. When the attention of money is less focused, people may start seeing something new in Hong Kong arts, rather than its relationship with the art market. Another reason is that the cost of making art will be reduced in correlation to the economic downturn. Around the time from 2003 to 2006, the economy in Hong Kong was in rapid decline, and we (the artist-representative group for art studios in Fo Tan Industrial areas) took a similar opportunity to operate which has enabled us to carry on being artists for a long time. So I feel the next

The Preview of New West Kowloon Exhibition Venue

西九新展場・預展

five years may be another possible opening for something as yet unforeseeable to happen.

Can you talk succinctly about the ‘meaning of existence’ for C & G, and what its function should be?

I always feel that you are associated with the community, well, not necessarily with the community. There is an interest in art, yet it isn’t an ‘entrance’ for artists in the art circle. Perhaps, it’s due to the relationship between your objectives and politics; your exhibits can be understood by people other than those from the art circle. Besides, you are located in Mong Kok, and I’ve seen people coming to visit C & G with an ‘art map’.

What do you think of our art direction? Is it too extreme, or not radical enough?

You are not so radical I think, because your political stance is still somewhat invisible. However, it may not be a good thing if you take too political a stance. If it is too evident to see what political stance you belong to, this may easily be hijacked in the service of politics.

Can you talk about the weaknesses of C & G, or anything you see that you don’t like?

It is about the effectiveness of political art, the topic we’ve discussed earlier. This area is certainly unclear.

You’ve worn traditional Chinese wedding costumes to participate in July 1st demonstration, similarly Lee Kit carried a piece of cloth (his art work done in acrylic on linen). I don’t see why you couldn’t simply take part in the demonstration. Perhaps this kind of act might make onlookers take a few looks at you, but did it really do any good to the procession? I really don’t know. Because C & G links art and politics together, so you have this problem. This is also a problem for political art as a whole.

We have discussed the relations between art and politics. However, if art does not have a relationship

with politics, it would still have a connection with something else. If so, would it not be such a big problem?

If it’s not associated with politics, you probably wouldn’t be doing it. If it’s not because of politics, why are you located in Mong Kok?

True. Using art to respond to social and political concerns is our premise, and we will insist on taking this direction.

In fact, the first time we wore traditional Chinese wedding costumes for July 1st demonstration was in 2004, when we had our engagement ceremony. We also had our wedding photo taken during the procession, hoping our offsprings will realise that we, this generation, once fought hard for their future. Subsequently, we got married in 2005 and felt that our demands had not been met; therefore we again went to the demonstration. Carrying a card-board image of our backs, a wedding photo taken in July 1st demonstration in 2004, we intended to express that we were carrying the unfulfilled expectations and demands of the previous year and would continue to fight for them.

In 2006, we were expecting a baby so we did not participate in the procession. However, we contemplated the reasons why we took part in the demonstrations previously, and how we were perceived by society. As a result we painted a series of oil paintings depicting the reportage made in 2004 and 2005 by the media regarding our performance at the two July 1st demonstrations. The works were then exhibited at 1a space in Cattle Depot.

By 2007, our baby had been born, so we went to the demonstration with the baby. Carrying a human-size mirror on our backs, made from the same photo taken in 2004 mentioned above, allowing demonstrators to view the mirror of what’s going on in the demonstration, as well as seeing themselves and other people through the mirror, in order to reflect

on the reasons why they took part in the procession.

By the time 2008 came round we decided to continue going to the demonstration with our baby. Carrying a transparent plastic board on our backs (‘transparent’ – also a Cantonese slang - being ‘invisible’ and ‘ignored by others’), made from the same image taken in 2004’s July 1st demonstration, we questioned why the Government had ignored our requests for so many years, and hoped the Government would deal with the public’s requests more seriously.

After these six years of processions (the first July 1st demonstration took place in 2003, when C & G first took part) I have realised that certain things require a longer period of time to achieve, and you need to be persistent, like fighting a long war. For example a one-off activity does not have much effect as soon as it is finished. We have been going to the demonstration for six years and still have not achieved any influence, let alone for C & G, which has only been going for a year. I feel this also applies to any matter; a piece of art work, or even C & G as an art space.

Do the art works exhibited in C & G respond well to the exhibition themes in light of social and political issues?

In fact, the attitude or the concept of each exhibition is quite lucid. What you try to do and respond to is also very clear too. Some displays are vague and this is the artist’s problem. It is all too obvious that those works are not associated with the themes of the exhibitions.

You need to choose what is more important when organising art activities when responding to social and political issues, whether art comes first or politics? If art comes first, then you should allow the participating artists to express themselves freely. Being an artist myself I would choose this route. However, if politics is the purpose of the activity and takes precedence, I would view the exhibits first and see how effective they are in getting the message across.

What do you think it is the most suitable subject for art to respond to or discuss?

None. I don’t think there’s any. Remember when you first knew me, was there anything I had

tried to express in my art? No. But now, I hope my art has a deeper meaning.

However, if it’s the case then art would become separated from the community and the public, because they would then be difficult to be described clearly and plainly. However, political art must be lucid.

Can C & G become a platform for the general public to choose freely between art and politics?

Can you talk about what you do not like about C & G?

That would be specifically some of the works on display that really have nothing to do with the themes. Actually, you can’t blame C & G for that because artists should take responsibilities. Not every one is like me, being so diligent!

Yes indeed!

In fact, this has something to do with my attitude towards curating. After I set a theme or a direction for an exhibition, I would then start looking for artists. I choose my artists carefully, following proper procedures, and do have expectations from each invited artist. Yet at the same time I try to give them maximum freedom to create their works.

Do you feel there are not enough artists around, and it’s hard to find suitable artists to participate?

Yes.

Have you thought about organising solo shows instead of group shows? I think one-person shows would be more enjoyable than group exhibitions.

Yes, we have thought about that. But we feel it is not the right time yet. Essentially, it would be quite fun to hold solo shows where C & G is. We have considered organising one last year. Unfortunately we were not able to come up with an appropriate theme; and also we did not want to invite artists to take part while we did not have sufficient resource to do so. Therefore having given this careful consideration we have no plans for solo exhibitions in the near future.

Translated by Chris Cook

相關剪報

Selected Newsclips



- 刊登於 2007 年 12 月 12 日的 AM 730
- published on 12th December 2007 over AM 730



- 刊登於 2007 年 12 月 18 日的南華早報
- published on 18th December 2007 over South China Morning Post

相關剪報
Selected Newsclips



- 刊登於 2008 年 5 月 14 日的南華早報
- published on 14th May 2008 over South China Morning Post

Sick Leave

請病假



請病假
Sick Leave

主辦及策劃	： C & G 藝術單位
參展藝術家	： 李碧慧、黃慧妍、蘇慶強、甘志強、張嘉莉、鄭怡敏 (阿金)
展覽日期	： 二零零八年四月十四日 (星期一) 至 二零零八年五月三十一日 (星期六)
Presented z	： C & G Artpartment
Artists	： LEE Pik Wai(Louise),WONG Wai Yin(Doris), SO Hing Keung, KUM Chi Keung, CHEUNG Ka Lei(Clara), CHENG Yee Man(Gum)
Exhibition Period	： (Mon) 14 April - (Sat) 31 May, 2008

請病假

現今世代，科技發達，但都市病、癌病、關節筋肌病、職業病、傳染病、精神病、甚至不知名的疾病反而更廣泛地在我們身邊不脛而走。科技在醫學上的主要功能究竟是「證實發現世紀新疾病」，還是「有效治療現有疾病」？

最近，為患病的家人找尋橘核作藥用（橘核有行氣散結止痛的功效），方驚覺原來自己經常吃的橙，不知從何年何月開始已不再有核。一種本對人體健康有幫助的東西，卻因現代人太忙，為了節省在吃橙時吐核的時間，而被基因改造，從此消失於現代都市。都市人往往為了一己方便，而不顧後果地改變甚至破壞自然生態，結果連自己病了也找不到最佳的自然良方，何苦？

香港近來大規模推行健康飲食、均衡飲食、有機飲食、環境保護的概念，雖反映市民對「健康」的關注有所提高，但這同時也反映，「市民身子弱，需要再教育」，甚麼健康、均衡、有機飲食、環境保護，似乎也是亡羊補牢。其實問題往往在於普遍許多人根本沒有足夠時間休息，因為休息是一般打工仔都玩不起的「奢侈品」。在沒有最底工時工資保障，在沒有「簽長約」的這個年頭，一般香港人都是「手停口停」，正所謂「得閒死唔得閒病」，誰敢輕言休息。

最理想的當然是，在未有疾病之前，已能夠有足夠時間及空間休息。不過，空間正正是香港人另一玩不起的「奢侈品」。在地價高企的這個城市，連原本該是公共空間的地方也往往被利用作商業用途，打工仔連喘息的機會都買少見少。這樣，最後只能透過「請病假」才可以休息，進行身體調節和修復，何苦？若真的「請病假」，建議請病假者可抽時間參觀藝術展覽、參與藝術活動，相信「有病可舒緩病情，無病可陶冶性情」。

是次展覽活動，邀請不同身份的藝術家參與，有老闆、教育工作者、藝術研究人員及全職藝術家。透過他們不同角色和身份，剖析「請病假」與他們的關係、「請病假」之前因後果的背後意義，以及怎樣通過「請病假」把自身短暫抽離體制化的生活。

展出作品的創作主題有來自患病經歷的投射反應，是由內而外的。有來自對現實體制的不滿而進行質疑和控訴，並嘗試以協調者的身份出手拯救。還有，以旁觀者的角度主觀探索病的抽象形態：

甘志強作品《一九八九》以裝置形式展示其於1989年因事入院而進行磁力共振檢查的燈片，那次入院影響他一生巧合地，那一年同樣影響著香港人一生的思想；

李碧慧以打出肚皮的自畫像《肚皮上的三粒星》告訴觀眾：「我失去了我的寶寶和左邊輸卵管及50%的懷孕能力，你呢？」他們不怕尷尬，無懼自揭私隱；

鄭怡敏（阿金）是天生工作狂，「得閒死唔得閒病」，他將每年5月13日定為「國際請病假日」，並呼籲市民於該日請病假休息一／多天，以「繪畫」可以陶冶性情的功能，讓患病者可以有機會進行心理、心智、性格、情緒治療，動手動腳出來戶外「寫生」繪畫，舒筋活絡。

黃慧妍作品《藝術業團結工會中醫義診》計劃，乃藝術業團結工會「常務支援藝術社群計劃」之一，首次得到黃慧碌藝術空間全力協辦，派出兩位註冊中醫師為有需要藝術工作者提供優質中醫醫療服務和保健，預防勝於治療；

張嘉莉與阿金的合作作品是他們於五年前，沙士疫潮期間，在第50屆威尼斯雙年展開幕當日，向在場藝術工作者進行題為《雙年展傳染性綜合症保健檢查》行為藝術作品的圖片及文獻紀錄，反思雙年展這種超級國際大展，在近二十年內迅速傳染全球，衝擊各地原有展覽體制；

張嘉莉另一作品《病假証明信》以人性化的常理角度，分析香港的當代藝術不成氣候的其中原因，是大家都沒閒暇去享受藝術；

蘇慶強以攝影手法記錄女性舊襪褲的扭曲「美態」，抽象的扭曲線條仿似人類內臟器官，是被蓄意扭曲？還是被抽象美化？總之，《她的功能壞了》。

Despite our advanced technology nowadays, more and more diseases appear, like various urban diseases, cancers, muscular diseases, occupation diseases, communicable diseases, metal illnesses and other unknown diseases. Is the function of technology to 'label' new diseases or to efficiently heal the existed ones?

Recently, I have been looking for orange seeds for my family member for medical use (orange seeds are a kind of Chinese herbal medicine that can help with the circulation of "chi" and pain relief). Then, I realize the oranges I eat everyday have had changes for quite a while. They simply do not have seeds inside anymore. Orange seeds, which are helpful to our health, disappear under genetic manipulation by human, because we nowadays are too busy for seed spill.

The concepts of healthy diet, balanced diet, organic

diet and being environmental friendly are more and more popular in Hong Kong recently. On one hand, this shows Hong Kong people care about their own health much more. On the other hand, it indicates Hong Kong people have neglected this issue for a long long time and need to be re-educated. The actual problem is that many people in this city do not have enough rest, since taking a rest is a "luxury" for the working class. Working without any wage protection and without any long-term contract, many Hongkongers cannot afford to stop working. In Cantonese, it is called "having the time to die but no time to be sick."

The ideal of course is to allow everyone to have enough time and space to take some rest before s/he is sick. However, space is another "luxury good" for Hong Kong people. Due to the amazingly high land price, even the public spaces in this city are often transformed to be commercial spaces. After all, having official "sick leaves" perhaps is the only way out. It allows one to have a break, and to have a chance for "rehab." It is suggested to take time for art exhibitions and activities during one's "sick leaves," since art probably can help a patient to recover, or just help a normal body to relax.

The current exhibit invites different artists, including a self-employer, an educator, an art researcher, and a full-time artist, to examine their relationships with "sick leaves," to look into how "sick leaves" allow one to take a break from the institutional living style, and to explore the meanings of the causes and consequences of "sick leaves."

Sick Leave

請
病
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C & G 藝術單位展覽回顧



Review of C & G Artpartment's Exhibitions

李碧慧 作品
By LEE Pik Wai, Louise



作品名稱 / Title:
肚皮上的三粒星
3 stars on my tummy

媒介 / Medium:
炭枝、自製底料、纖維板
Charcoal, Home made Gesso on MDF

尺寸 / Size:
124 × 183cm

年份 / Year:
2008

藝術家的話 / Artist Statement:
這是一個發生在我自己身上的故事。
去年夏天，感到身體出現一點毛病，小許痛楚。並不明顯，也無法說明。在這時候請病假，感覺自己像在詐病。都市的女性小小頭暈眼花，手腳冰冷，腰酸背痛，見怪不怪。只要仍然可以準時六時起床準備上班，仍能記著面對學生時要說什麼，放工後仍能照顧丈夫與孩子，小小不適，沒什麼大不了。

遲了兩天
"成日覺得倦？會唔會係有咗呀！有BB又唔係病，唔駛請假麻！驗過無？可能近排太忙，亂左啦。黎完就無事喇掛！"

今個月來了兩次
'左下腹隱隱作痛，但係仍然行得走得。經痛或者經期亂？有邊個女人未試過架！以前讀女校，"你黎咗未呀？"係一個常問問題。而且成日都有啲女同學，成日面青青，忽然間就響你身邊暈低架啦！'

第三次月經像血崩
相約了一位以前的老師喝下午茶，相討她出書的事宜。可能近來胖了點，一坐下便被問及何時生第二個孩子。仍然有點頭暈，可能天氣太熱有些微中暑。咕嚕咕嚕喝下一大杯果汁後，肚子忽然一下子變大了幾倍。好想去洗手間…坐下馬桶卻什麼也排不出。告訴老公肚子有點不妥，但說不出是什麼。晚上七時回到家，再嘗試如廁，才發現一褲子也染滿血。這已是今個月的第三次了。想起應該去問問做護士長的姐姐，她的反應是：「不得了，快到急症室，你不是有腫瘤便是宮外孕呀！」

我留不住我的寶寶還失去了左邊輸卵管
急症室裏的醫護人員為我做各樣測試，最終證實真的是宮外孕。而且在子宮外的胚胎已經破了，滿肚子也是血水。護士小姐說：「知不知宮外孕有可能導致血崩至休克，是有生命危險的！為什麼發現得那麼遲，你感覺不到痛楚嗎？現在我們不得不把你的胎兒及它黏附著的左邊輸卵管一拼切除。」到後來從一個有經驗的朋友口中得知，宮外孕是十分痛楚的，但我卻帶著我認為只是小許的痛楚和頭暈眼花如常地上班，帶孩子和做家務，維持了一個月。

我是一個不折不扣的病人了，放假不會感到不好意思奇怪地，老公後來告訴我，我知道真相後不知為什麼會

發出會心微笑。我只記得當時感到我終於是一個不折不扣的病人了！我終於可以全心全意的躺下來而不會感到不好意思。也可以推掉所有不情之請而不會感到有壓力。而且不是一天而是兩個星期。

興奮地放下手頭上的工作
將要進入手術室，我還在設法尋找一些適合人選去幫助只能逗留數天的老師和她將要出版的書。由私立醫院轉去公立醫院的救傷車旅程上，我打了數個電話。我真的要爭取時間了，因為一到了公立醫院，我便要進入手術室。

三個小疤痕的聯想
之後，我做了一個微創手術。只在肚皮上開了三個小孔，植入內窺鏡及微型手術刀。這樣便形成我肚皮上的三個小疤痕。它們像與港人身份證上的三粒星互相呼應。香港人無病時不正常休息，小病時也不敢隨便告假，大病時若還有點知覺，便想著要做一些平日無法做的事情。長期抑壓自身最基本需要，最後形成身體無法自我協調。在恐懼和壓力中生活，我們無法用真正的感受去認知自身的真正雖要，形成了今時今日的奇難雜症或各樣病態的生活習慣。我失去了我的寶寶和左邊輸卵管及50%的懷孕能力，你呢？

This is a story of my own...
At the last summer, I noticed that there's something wrong on my body, I experienced some on and off abdominal ache. However, it was not obvious and hard to comprehend the feeling. It was not convincing enough to apply for the sick leave at this stage; even I myself would feel so. As a female in the metropolitan, slight dizzy, having the cold hands and feet, bearing different kinds of ache are too common to claim of feeling sick. As long as I still make it to wake up on time (at 6 am), remember what to say in front of the students, take care of my kid and cook for my husband after work, Being slightly uncomfortable is not a big deal.

My period was late for 2 days
"Fatigues easily? Am I pregnant? Being pregnant is not a sickness. Sick leave is not applicable. I did the pregnancy test, and it showed a negative result. Maybe because I had been too busy recently and that disordered my period. It should be fine after it finished."

請病假

It has come twice this month

"I have on and off ache on the left bottom side of my tummy, however I still manage to move and work fast. Menstruation ache or disorder is so common to a female. At the time I was studying in the girl school, it was quite common to ask or being asked - has your M come yet? Sometimes some girls with pale face would suddenly faint next to me."

The third time has come like a flood

I had tea with my former lecturer to discuss about her coming publication. Maybe I had gained a little weight. She asked if I will bear another child. I still felt a little dizzy; it must be because of the very hot weather outside. I had finished a glass of fruit juice at once; hopefully I could be refreshed by then. Suddenly, my tummy was expanded a few times bigger than usual. I felt wanting to urinate but I couldn't when I sat down on the toilet bowl. I homed at 7p.m., tried to urinate again. I found that my pants had been stained with a lot of blood. This was the third time if this was a normal period. My wit suddenly came back to motivate me to enquire this thing to my sister who is a well-experienced nurse. She responded, "Come to the emergency room right now! I will meet you there. You must either have a tumor or ectopic pregnancy."

I lost my baby and my left fallopian tube

The doctor put me to different kind of tests, eventually it was affirmed that I've been suffering from ectopic pregnancy. The embryo that mistakenly adhered on my fallopian tube had been burst that caused me bleeding. The nurse queried, "Have you ever heard about ectopic pregnancy? It leads flooding and shock, it is life-threatening. How can you discovered it that late? Have you ever felt pain? Now there is no choice, your fallopian tube has to be removed." I learnt from a friend later that ectopic pregnancy could be extremely painful, but I have borne this unknown pain and little dizziness to go to work and take care of my family as usual for one whole month.

I am now an undeniable sick person who deserve a leave

Weird enough, later my husband told me that I carried a faint smile on my face in the emergency room. I remember I was celebrating from within that I was an undeniable sick person. I could wholeheartedly lay down without feeling guilty. Also, I could rest from any "tap on shoulder" demand without having any pressure in displeasing anyone. The most remarkable thing was about my sick leave; it lasted not only one day but 2 weeks. (Imagine a grin of victory on my face)

So exciting to pass my works over

Heading off to the operation room, I was still trying my best to find someone to replace my responsibility in helping my lecturer and her publication. I made a few phone calls in the ambulance(as I couldn't afford the operation charges and all other expenses of the private hospital, they transferred me to a government hospital)as I knew that I would be anesthetized as soon as I arrive the government hospital.

Imagination aroused from the 3 scars on my tummy

I have been through a minimally invasive surgery - an operation held with opening 3 little holes for the insertion of micro-lens and surgery tools. It left 3 little scares on my tummy. I named it 3 stars to echo to those on the HKID. Citizens in Hong Kong are best-known to be lacking of rest. We don't rest regularly when we are healthy. We don't take leave when we are suffering from the minor sickness. Even when we are really sick, as long as we are still conscious, we would try to do something we normally have no time to do. Our basic needs have been suppressed for a long time; our body can no longer to carry out normal adjustment itself. Living under fear and pressure, we can't rely on our own feeling to recognize our true needs. It turns out to be all different kinds of peculiar sicknesses and living habits. I have lost a baby and a fallopian tube already, what about you?

黃慧妍 作品

By WONG Wai Yin, Doris



作品名稱 / Title:

藝術業團結工會中醫義診

Free Chinese Medical Advice for Art Labours

媒介 / Medium:

行動，攝影紀錄

Happening, Photo Documentation

尺寸 / Size:

尺寸可變 Dimensions variable

年份 / Year:

2008

藝術家的話 / Artist Statement:

本計劃為藝術業團結工會《常務支援藝術社群計劃》之一，首次得到黃慧碌藝術空間全力協辦，派出兩位註冊中醫師為有需要藝術工作者提供優質中醫醫療服務和保健

The current project is part of the "Supportive Programs for Artists" by the Art Labours Party. Fully supported by Wong Wai Wheel Art Space, this project invites two registered Chinese medical doctors to give free health check-up for artists.

Sick Leave

請
病
假

蘇慶強 作品

By SO Hing Keung



作品名稱 / Title:
她的功能病了！
Her Functions are sick!

媒介 / Medium:
攝影
Photograph

尺寸 / Size:
31 × 51.5cm × 2

年份 / Year:
2008

作品名稱 / Title:
一九八九
1989

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
35 × 89cm

年份 / Year:
2008

藝術家的話 / Artist Statement:
一九八九年，是沉重的一年，沉重得令人
垂下頭，沉重得令人站不住。
1989 is a depressing year, so depressing that
you cannot look up, so depressing that you
cannot stand straight.

甘志強 作品

By KUM Chi Keung



請病假

作品名稱 / Title:

病假証明書

Sick Leave Certificate

媒介 / Medium:

紙，現成膠箱

Paper, ready-made plastic box

尺寸 / Size:

25 × 35 × 5cm

年份 / Year:

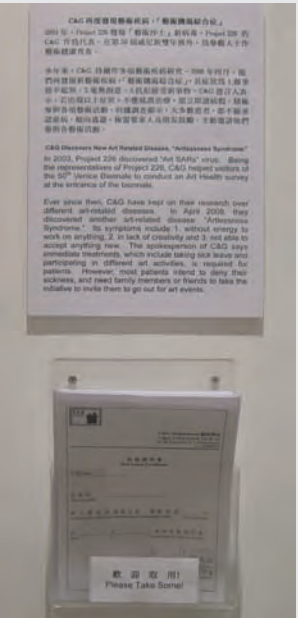
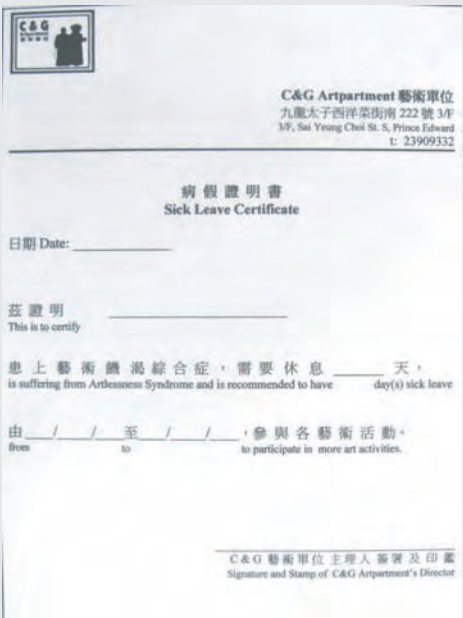
2008

藝術家的話 / Artist Statement:

C & G 再度發現藝術疾病：「藝術饑渴綜合症」
2003 年，二二六工程發現「藝術沙士」新病毒，
二二六工程的 C & G 作為代表，在第 50 屆威尼斯雙
年展外，為參觀人士作藝術健康普查。

多年來，C & G 持續作多項藝術疾病研究。2008 年四
月，他們再發現新藝術疾病：「藝術饑渴綜合症」，
其症狀為 1. 做事提不起勁、2. 毫無創意、3. 抗拒接受
新事物。C & G 發言人表示，若出現以上症狀，不應
延誤治療，須立即請病假，積極參與各項藝術活動。
但據調查顯示，大多數患者，都不願承認患病，傾向
逃避，極需要家人及朋友鼓勵，主動邀請他們參與各
藝術活動。

張嘉莉 作品
By CHEUNG Ka Lei, Clara



作品名稱 / Title:

國際請病假日

International SICK LEAVE Day

媒介 / Medium:

油彩布本，咭

Oil on canvas, cards

尺寸 / Size:

150 × 100cm & 9 × 5.4cm

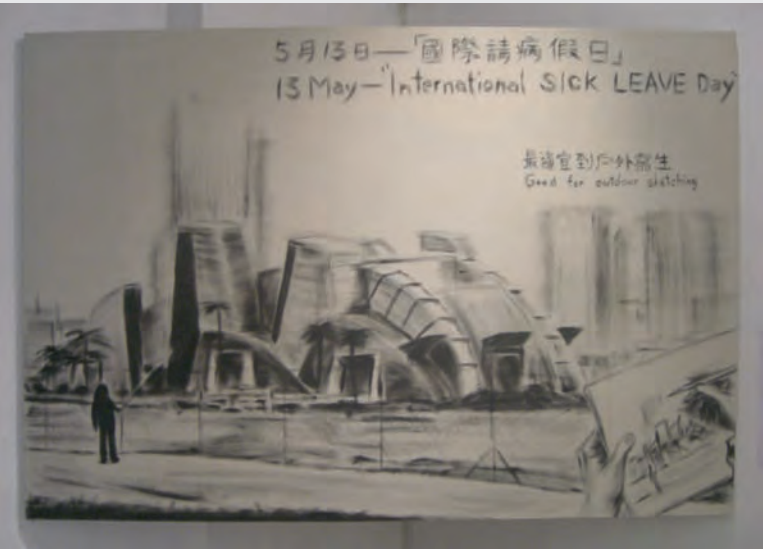
年份 / Year:

2008

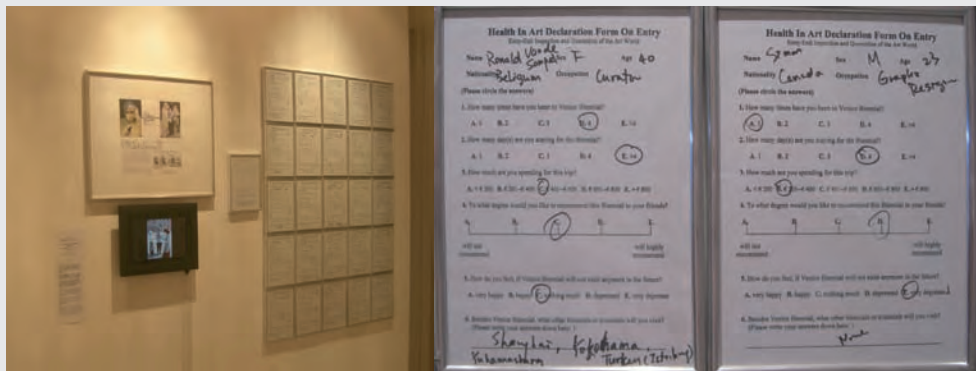
藝術家的話 / Artist Statement:

都市人「得閑死唔得閑病」，到有需要請病假時，病情往
往比自己想像嚴重。以「繪畫」可以陶冶性情的功能，讓
患病者可以有機會進行心理、心智、性格、情緒治療，動
手動腳出來戶外「寫生」繪畫，舒筋活絡。請各位支持「國
際請病假日」，於 5 月 13 日請病假休息一 / 多天。
Hong Kong people usually "have the time to die but no time to
get sick." When they know they are sick, they are mostly in very
bad condition already. "Sketching" can help purify one's spirit,
help patients to recover psychologically. Besides, one can also
exercise his/her arms and legs when doing outdoor "sketching."
Please support the "International Sick Leave Day" and take a sick
leave on the 13th May.

鄭怡敏(阿金) 作品
By CHENG Yee Man, Gum



C & G 作品
By C & G



作品名稱 / Title:
「雙年展傳染性綜合症保健檢查」之文獻紀錄
Documentation of "A Survey on the Contagious Biennales"

媒介 / Medium:
攝影，問卷
Photography, questionnaires

尺寸 / Size:
100 X 240cm

年份 / Year:
2008

藝術家的話 / Artist Statement:
2003 年「二二六工程」成員 ---Clara 與阿金 (C & G)，在第 50 屆威尼斯雙年展開幕期間，進行名為「雙年展傳染性綜合症保健檢查」的行為作品。這個藝術行為向人們提出對雙年展覽體制進行反思：
雙年展這種超級國際大展，在近二十年內迅速傳染全球，邊緣地區如：古巴、阿爾巴尼亞都已建立國際雙年展，衝擊各地原有展覽體制。可是，藝術作品的社會性是不能脫離特定人文、特定環境空間，是有「此時此地」、面對特定人群、世界各地區社會之豐富複雜、特殊具體的社會人文現象、和特殊議題。
Clara and Gum (C & G), from the Hong Kong art group, Project 226 carried out a performance piece, "A Survey on the Contagious Biennales" during the opening week of the Venice Biennale to probe a series of questions on the system of biennales:
The system of super international biennales rapidly infects the art world in the last few decades, including some outskirt areas like Cuba and Albania. It confronts the initial exhibition systems in different places. The social impact of an artwork cannot be alienated from its site-specific cultural environment, for it can only be generated at a specific moment in a specific space with a specific motif for a specific group of audience. The precision and criticalness of art is slowly dissolved under the geographical and cultural alienation.

2008 國際請病假日
2008 International Sick Leave Day



5 月 13 日，「國際請病假日」，最適宜到戶外寫生。

都市人「得閑死唔得閑病」，到有需要請病假時，病情往往比自己想像嚴重。發起人 C & G 藝術單位呼籲市民支持「國際請病假日」，於 5 月 13 日請病假休息一 / 多天。
以「繪畫」可以陶冶性情的功能，讓自己可以有機會進行心理、心智、性格、情緒治療，動手動腳出來戶外「寫生」繪畫，舒筋活絡。

日期：2008 年 5 月 13 日 (星期二)
時間：下午 2:00 - 6:00
地點：西九文化區 海濱長廊
活動：戶外寫生，相關裝備適隨尊便，以簡便為佳節

- 註：
- 該處屬公共空間
 - 該處有公眾洗手間，方便市民
 - 閣下可自攜小食飲料參與，惟必須保持環境清潔
 - 小童應由成人陪同前往，敬請各位注意安全



Announced by C & G Artpartment, 13 May is the "International Sick Leave Day". It is highly recommended to take a leave from work on that day and go outdoor sketching.

Hong Kong people usually "have the time to die but no time to get sick." When they know they are sick, they are mostly in very bad condition already. "Sketching" can help purify one's spirit, help patients to recover psychologically. Besides, one can also exercise his/her arms and legs when doing outdoor "sketching." Please support the "International Sick Leave Day" and take a sick leave on the 13th May.

Date: 13th May 2008 (Tue)
Time: 2:00 - 6:00pm
Place: the West Kowloon Waterfront Promenade
Activity: Outdoor Sketching (Any medium is fine, but as convenient as possible)

- Note:
- The site is public space.
 - There is public a washroom nearby the Promenade.
 - You can take some snacks and drinks with you, but have to keep the site clean.
 - Children should be escorted by adults.



你之前到過美國做交流活動，如果 C & G 也想攪交流活動，你可給予甚麼建議？

我覺得那裡都可以是好地方。
C & G 會關心一些社會性的議題……我去完美國之後去了沖繩，其實沖繩都幾得意，因為它是一個很複雜的地方，有點似香港。因為他們對自己身份有些不明確的地方，當地人會認為自己是沖繩人而非日本人，像香港人稱自己為香港人而非中國人。又因為該處有一個美軍基地，有時會不喜歡美國人，又會對身邊事敏感，又會關心社會，所以我覺得 C & G 可以……
它們的藝術活動不多，多是一些手作式例如染布等。沖繩人關心社會，但與藝術沒大關係，他們會於美軍基地附近紮營（示威），彷彿全職地示威抗議。他們表示如非全職長時間去做，日本政府不理會的。有人會捐錢給他們，而他們亦會捱著去示威。

如 C & G 攪交流展，是否都可以朝著自己的方向去做？我們時常都想攪一些交流活動，因這牽涉較多資金，所以我們需要審慎地構思，也不排除要寫計劃書去申請資助，如果你有任何建議，可

與藝術家黃慧妍訪談

Chatting with artists, WONG Wai Yin, Doris

藝術家駐場計劃的重要元素

2009 年 2 月 10 日（星期二）
晚上 9:24 - 10:00
C & G 藝術單位

讓我們一擊就中，就不用浪費時間。因為如果申請失敗，可能也要再等半年（才能再申請）。其實（雙方交流時）對方配合是否很重要？

上次（美國波特蘭《逆向・現實》藝術交流活動）的交流經驗幾得意，像 Selina（註：何翠芬，該活動策展人）所講，我們是開埠以來第一批香港藝術家去波特蘭交流。原來這地方從來沒有「藝術家駐場計劃」這類活動，當突然有四個香港人（註：參與《逆向・現實》藝術交流活動的香港藝術家共四位）到波特蘭，他們會感到奇怪。當地本身已很少外來藝術家，就算美國其他地方去的都少，（波特蘭）本地的就比較多，如果外來的可能是米羅等大師級，並非現今這一代人的藝術展覽，所以他們覺得很得意，而且好像很不同，想來想去都想不通波特蘭跟香港有甚麼關係。

你覺得對方能提供到多少資源有幾重要？例如住宿、工作室、工具、設備……

對我來說，我認為沒甚麼。這也關乎參與者的創作模式，如果你本身夠彈性，應沒太大要求，不做這可做那，但如你是畫畫的，當地又沒有提供

工作室，就會比較多限制。所以都要看自己……我去了兩次都有地方供創作及住宿，所以我覺得（工作室及住宿）都重要，如果沒有的話都幾惆悵，就算說是有彈性，但有時你想做一些創作，例如之前在沖繩住在策展人當地家中，如果以噴漆做創作，就似乎很麻煩了。

如果香港有一個「藝術家駐場計劃」你會否參加？

「藝術家駐場計劃」最好是可以認識到不同的人，因你會逗留一個地方較長時間，可讓你觀察不同地方，與當地人打交道。如果在香港參與「藝術家駐場計劃」好像不知怎的。

你認為參與一個具交流性的「藝術家駐場計劃」，由接到通知到起程一刻，需要給你多少時間作準備？

我想有全職工作的藝術家需要多些時間（準備），像我沒甚麼事幹就較易處理。

假設你完成一個「藝術家駐場計劃」，回港後，你認為需要舉辦些甚麼配套活動，才令整個計劃更完整？例如辦分享會、出版書刊、辦講座……

我覺得有是比較好，但我卻質疑大眾是否對我在外國做些甚麼感興趣，其吸引力有多大。根本上在香港，大眾時常看到自己的作品，都不用多介紹。有時會認為自己覺得得意的事物，其他人可能覺得很平常。

我估計（大眾）都會有興趣的，起碼我都想知道你們在外做過些甚麼。另外想到一個問題，你認為留幾長時間，才算藝術家「駐場」？

其實我都是去了兩次有關「藝術家駐場計劃」，第一次，只四個香港仔去（波特蘭），沒太大感覺，但第二次，有不同國家及日本人一同參與……在波特蘭時，我覺得逗留一個月好像還未夠，好像沒玩過，只顧著攪展覽；但在沖繩，就感到可能與時間長短未必有直接關係，反而與自己的投入程度有關，我去了沖繩一個半月，見到一個印尼藝術家，他不與日本人溝通，只自己封閉式創作，然後展出，我認為對他來說留多長時間也沒用。我覺得又不能全怪他，因他們的英語未必能與日本人的英語相溝通，所以便索性不交談。

如果去日本，其實真是語言不通的，那你怎麼樣處理？

那次「藝術家駐場計劃」是希望參與藝術家，到當地的舊市場的攤位中進行創作，那裡多數是老人家，他們見到我們年青人就很高興，他們日日與我閒聊，我都表示我不是日本人，但他們總是不記得，第二天照常和我閒聊。還會學點點日文，幸好還有些負責翻譯的義工協助互相溝通，否則不知怎的，因真是很少人能說英文……吃飯時（在餐牌上）亂指。
有時有些老人家與自己說話，為免令他失望，唯有扮明白。

那你與他們溝通時，都沒有談甚麼藝術，只談談生活事情，文化交流那種，對嗎？

是的。

這樣挺好玩。

我都覺得幾好。

你在日本做了甚麼作品。

當地有三個傳統的市場，我就在市場地面或牆身的罅隙上，種一些假草，而那些假草是模仿沖繩的植物。例如有道牆裂開，就種些假草在那。他們還表示我的作品很「日本」。還說我不單像日本人，更似沖繩人。其實在罅隙中生一些東西出來，對他們而言是正面的意思，所以他們會覺得我的作品很日本。

有時我們設的問題都幾怪，例如甚麼建議等等，的確幾難即時具體作出回應。
我問另一個問題吧，我們是一對，你們（黃慧妍與關尚智）是一對，我們一對就成立了這個所謂一個另類的藝術空間，那你們一對又有否想過攪類似的東西？
前幾個月，認識了一個廣州藝術家朋友，最近很初步地傾過希望在廣州攪一個藝術空間。其實我一直都有這樣想，但我認為在香港真是沒有可能，單是租金已很難應付。而那廣州朋友表示在廣州，一千元（人民幣 / 月租）已能租到幾大的地方，如果找到四個朋友分租，即是每人二百五十元，但現在其實只得我們二人在傾。我也想過他（關尚智），但我卻不敢開口，一方面我覺得他在現

階段好像對藝術沒大興趣，但我又覺得好的作品是對藝術沒大興趣的人做出來的，另一方面，他不喜歡大陸，所以我也不知道怎樣開口。其實都是很初步，最初只想我們(黃慧妍與廣州朋友)兩人攪攪展覽，慢慢想到可以攪一個空間，現在未有實質進展，雖有到過廣州物色場地，但若真的成事，可能最初會由我們二人負責，然後再加其他人，因我覺得人太多是無法開始的。我和關尚智的處事方式很不同，我沒他那樣深思熟慮，有時會亂來，我又不想因為攪這些而鬧交，會很不值。

那你現在會否找關尚智一同合作攪你的廣州藝術空間？

仍是不敢問他。

其實我們攪C & G都是經過反覆思量，想了很久，已計算過所有因素，包括成本、租金之類，然後才得出的結果。我們2004年結婚，2004年之前已經開始構思，至2007年才正式開始，即起碼有三四年時間都在想這個C & G，想就會想甚麼地方適合，最初已想到是一面教畫，一面攪展覽，因為這兩樣是我們的專長，所以就做回自己最熟悉的工作，然後再就著這兩樣，思考那裡的人流比較理想，那裡最方便自己生活，那裡的可利用程度最高……待綜合所有考慮因素後才選擇現址，所以是一個幾年計劃。

成立之初幾個月，我們生意額很低，需要自己墊錢，而這樣墊錢的情況是比我們預期來得多，我們沒有想到要墊幾個月，後來到第五個月左右，開始收支平衡，就比較放心。一年後，我們心感學生將陸續增加，我們便擴充樓上一層，即租多一層，展覽空間擴大，學生畫畫的地方也較大，怎料學生增加的數字，沒預期多。所以現在擴充了樓上，雖並非多了一個大的負擔，但就比預期中未能更有效利用該空間，可能又要多幾個月時間才好轉。這就是我們工作的流程。

為何我們要擴充？尤其在香港，自己沒有一個地方是無法經營的，所以我們一定要有一個自主的地方。剛才聽到你說廣州一千元月租，我想我們會(在廣州)開分店，可惜沒人手在廣州……假設我們以香港人去廣州攪展覽，做出來的一定與他們不同，一定會有其他東西出現。我想在廣州

(攪藝術空間)起碼要守半年以上，以慢慢滲入他們圈子……

你曾說廣州沒有甚麼藝術空間，據你的角度，何謂藝術空間？

廣州有畫廊，但沒甚麼另類的，像北京的……好像比較做實驗性藝術的空間就沒有，有維他命(藝術空間)……

我覺得廣州會有觀眾，因之前去過廣州一些實驗的電子音樂會，都有觀眾，因有些觀眾群會喜歡另類文化。

我們都曾想過先做一個預算，看看是否能接受，開始都預計會虧蝕，但都不會如香港般恐怖……

假設你們真的攪(一個另類藝術空間)，我們也替你高興……

其實我們為甚麼會想到這些問題，其實是希望從你們的角度，去講出我們想做的一些事情，如之前問林東鵬如何平衡藝術創作及照顧家庭，我想從他口中幫我們解答，因為我們都遇到這個問題，我會認為這個藝術家的處境與我們相似，所以就問他。

You have been to the United States to do an art exchange programme, so what suggestions would you give if C & G wanted to organise art exchange programmes too?

I think anywhere can be a good place for it.

Since C & G is concerned about social issues, I think C & G's programmes can be informed by this. After my time in the United States for the artist-in-residence programme I went on to another one in Okinawa. I found Okinawa rather interesting because it is a very complex place; a bit like Hong Kong. The local Japanese there don't have a clear identity about themselves. They see themselves as the people of Okinawa, not Japanese; and it's a bit like how people in Hong Kong would consider themselves as Hong Kong people rather than Chinese. Because there is a U.S. military base in Okinawa the local Japanese therefore dislike the Americans sometimes. They care about their society and are also very sensitive to what's happening around them. In Okinawa, there aren't many artistic activities going on, apart from such things as handicraft, such as dyeing for example.

People in Okinawa care about their society, but that has

Review of C & G Artpartment's Exhibitions

與藝術家黃慧妍訪談

Chatting with artists, WONG Wai Yin, Doris

The Important Elements in Artist-in-residency

10th February 2009 (Tuesday)

9:24pm – 10:00pm

C & G Artpartment

nothing to do with art. They would camp and protest outside the U.S. military base as if protesting was their full time job. They said if they weren't perseverant and didn't do it wholeheartedly; the Japanese Government would simply ignore them. Some people donate money to the demonstrators, and they still carry on protesting regardless.

If C & G wants to organise art exchange programmes, do you think we should just follow our own directions? We often consider holding some art exchange activities but we know we need to plan it very carefully because a lot of money will be required. We do not rule out the possibility of submitting proposals for funding. If you have any suggestions, do let us know, so that we can get it right first time and won't waste our time with re-applying. If our application fails, we may have to wait for another half a year before we can apply again.

In fact, how important is it for both sides to cooperate when running an exchange programme?

I had quite an interesting experience for the 'Reverse Reality' art exchange programme I did in Portland, USA. How Selina (curator of the show) put it, we were the first

group of Hong Kong artists ever to do a residency in Portland. Actually, Portland had never had any artist-in-residence programmes before. Out of the blue, there we were, four artists coming from Hong Kong (the number of artists participated in the residency programme for the exhibition of 'Reverse Reality') to make art in Portland, so the people there found it unusual. In addition, there aren't many foreign artists going there, not even artists from other parts of the U.S. Instead, there are quite a few local artists. In terms of exhibitions of foreign artists in Portland, it would be established masters such as Miro rather than contemporary artists. So, they found it quite interesting and different to see young foreign artists making art there, but they struggled to ascertain any real connection between Portland and Hong Kong.

How much financial resourcing, such as accommodation, studio or equipment, do you think is necessary?

For me, it's not the most important thing. Though it also depends on what kind of art work you do. If you are flexible enough, you don't really need much resourcing; if you can't do the work in one way, you can find another way to do it. Having said that, if you are a painter and a painting studio isn't provided, then you would be more restricted. So, it depends on what you do.

I've done two residencies where accommodation and studios were provided. So, I think having these resources are important. It would be very tricky if they weren't available no matter how flexible you were. For example, during my residency in Okinawa I was staying at the curator's flat. If my work required the use of spray, then it would be very difficult for me to do so under those conditions.

If there is an 'Artist-in-residence Scheme' in Hong Kong, would you take part?

An 'Artist-in-residence Scheme' should be an opportunity for artists to meet other artists. It allows

you to stay in a place for a period of time so that you can observe the different features in that place and mix in with the local people. Somehow, it would seem strange for me to do it in HK.

How much time do you need to prepare for an artist-in-residence programme, from the moment of the initial awarding to departure?

I think for artists with full time jobs, they would need more time. But, it would be easier and quicker for me because I am not tied by a full time job.

Assuming you have just returned back to Hong Kong after participating in an artist-in-residence programme, what kind of related activities, do you think, should be organised to make it more complete? Things such as artist talks, publication of books and lectures.

It would be good to have those things, but I doubt if the general public would be that interested to know what I was doing in a foreign place. In fact, I often exhibit in Hong Kong, so I don't feel I need to introduce my work to them any further. Also, what I find interesting may not be appealing to other people.

I think the public would be interested. At least, I personally would want to find out what artists do when they participate in residency programmes overseas. Another question for you: What is the length of time involved on such a programme before you consider it as a 'residency'?

Actually, I've only done two artist-in-residence programmes. The first one in Portland only involved four Hong Kong artists, so I didn't feel much about it, whereas the second one in Okinawa involved artists from various countries, and even local Japanese joined in. Staying only a month in Portland didn't seem to be long enough. I was busy doing exhibitions then and didn't seem to have much time left to do anything else or enjoy myself. When I was in Okinawa, I thought what mattered was how engaged you were rather than how long you stayed in one place. I went

to Okinawa for one and a half months, and there was an artist from Indonesia who didn't really mix with the Japanese there. He shut himself off making work for the exhibitions only, so I thought no matter how long he stayed there, it would be in vain. On the other hand, you couldn't really blame him because the English language the Japanese spoke might not be good enough to communicate with him, so maybe that's why he decided not to talk.

There is indeed a language barrier if you go to Japan, so how did you deal with the problem?

That residence programme was to let participating artists create works in the market stalls inside a traditional local market. There were many elderly Japanese there, and they were very happy to see so many young people. They chatted to me every day in Japanese even though I explained to them that I wasn't Japanese! But, they always forgot and talked to me in Japanese again the next day. Actually I had learnt a little bit of Japanese as a result. It was lucky that there were some volunteers who helped interpreting for us; otherwise it would have been rather difficult. In fact, very few Japanese could speak English there, and when it came to meal times we often ordered our food by pointing our fingers on the menus 'blindly'.

To avoid embarrassing the elderly Japanese, I would sometimes pretend I understood them when they chatted to me!

So, you only talked about daily lives with them instead of art and culture exchange programme, right?

That's right.

It sounded quite fun though.

Yeah, I thought so too.

What art work did you make in Japan?

There were three traditional local markets, so I 'planted' some replica grass on the cracks in the ground or the walls of the markets. That replica grass was an imitation of plants found in Okinawa. For example, if I found a wall with cracks, I would fill them with replica grass. The Japanese said my work was very

'Japanese'. They even said not only was I like the Japanese, but were even more so than the people of Okinawa. 'Growing' something from cracks had a positive meaning to them; they therefore felt my work was particularly 'Japanese'.

The questions we have asked, such as suggestions for art exchange programmes may seem quite strange to you, and may be quite hard for you to come up with anything concrete immediately. Let me ask you another question: we (Clara and I) are a couple, and you and Kwan Sheung Chi (artist) are also a couple. We have set up C & G as this alternative art space, so have you thought about doing something similar with him?

A few months ago I met an artist friend from Guangzhou; and very recently we've been discussing the initial setting up an art space there. In fact, I've always have this idea but thought it's simply unfeasible to do it in Hong Kong; because the rent alone would be too much to cope with. However, my friend said you could rent a fairly large place for RMB 1,000 a month in Guangzhou, so if it was shared among four people, each person would only need to pay RMB 250. But, at this stage it is only the two of us talking about it. I've thought about Kwan Sheung Chi's involvement but I daren't ask him to take part yet. Because, I don't think he's very interested in art at the moment yet I believe good art is made by people who aren't interested in art. Besides, he doesn't like the mainland much. So, I don't know how to bring the subject up with him.

In fact, our plan is still very preliminary. Initially my artist friend and I were just thinking about doing exhibitions in Guangzhou. We then gradually thought about setting up an art space. There isn't any concrete progression though we've been looking for some space in Guangzhou. If our plan is realised, my friend and I will be responsible for it solely, at the beginning, before involving other people. I think you can't start something with too many people involved.

The ways Kwan Sheung Chi and I deal with things are very different from each other. I am not as thoughtful as he and I don't always ponder over things. I don't want to strain our relationships because of setting up this art space, it's not worth it.

So will you eventually ask Kwan Sheung Chi to participate in setting up an art space in Guangzhou with you?

I still don't dare to ask him!

In fact, we have thought long and hard before setting up the C & G Artpartment. The realisation of C & G was the result of a careful planning of all factors such as the costs, and the rent. We had started planning for C & G even before we got married in 2004. We then set it up in 2007, so it took us at least three or four years to plan. Finding the right location was the issue we pondered the most. Also, teaching art and holding exhibitions were the two things we had anticipated doing right from the beginning, because we know we are good at them and that this is where our expertise lie. Subsequently, we started thinking about which area has a better flow of people, is busy enough, and how convenient the location would be for us, as well as the usability of the space itself. Considering all of these factors, we've finally chosen this current spot, so it was several years in the making.

During the first few months after C & G was opened, we had very little business. We even had to put our own money in to keep it going. We did not anticipate that this situation would last for few months, and it was much longer then expected. In the fifth month, things started to look up and we eventually started to break even, so we were somewhat relieved. A year later, we felt that the number of students would continue to increase, so we expanded to the upper floor as well. Thinking that having an extra floor would give us more space to hold exhibitions as well as providing more room for students to paint and draw; however, the number of students has not increased as much as predicted. Though renting an extra floor has not burdened us too much, the space is not used as effectively as we hoped. Perhaps, it may take another few months before things improve. This is how things are here.

Why did we expand C & G? Well, you cannot operate a business without having a proper base, particularly in Hong Kong; we therefore decided to have an independent place for ourselves. You have just said the rent in Guangzhou is RMB 1,000 per month, we

think we would open a branch there then, though it's a shame we don't have any staff to run it! Assuming we go to Guangzhou to do exhibitions as Hong Kong artists, I think the outcomes would be quite different from artists there, and something else may emerge from it as a result. I think if you want to set up an alternative art space in Guangzhou, you would need to stay there for at least half a year to gradually mix into the local art circles.

You have also said there are not many art spaces in Guangzhou, how do you define an 'art space'?

Guangzhou has art galleries but has no alternative art space like Beijing's VitaminCreativeSpace for experimental art.

I think there would be audience in Guangzhou. I have been to an experimental electronic music concert in Guangzhou, and there was an audience for it. So, I think some people would appreciate an alternative culture.

My artist friend and I have thought about coming up with a budget first, and then see if it's feasible to run an art space. We expect to lose money to start with, but perhaps it won't be as scary as if you are doing it in Hong Kong.

If you really go for it, we would certainly be happy for you.

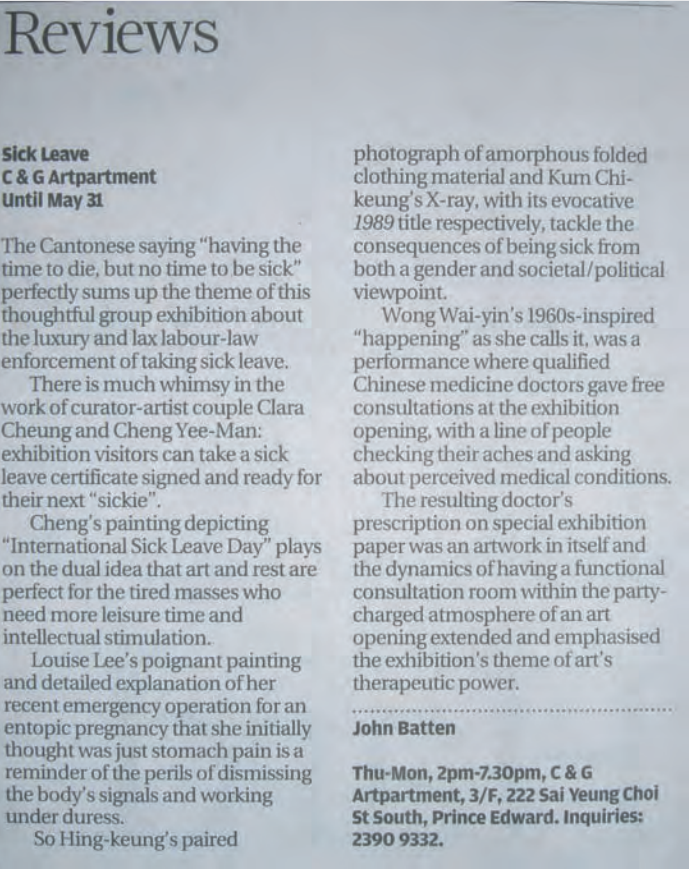
The reasons why we have thought about these questions are because we want the interviewed artists to talk about certain things that C & G want to do, from their point of view. For example, we asked Lam Tung Pang how to find the right balance between marking art and looking after family. I wanted to find answers from him because we have come across this problem ourselves. I feel his situation is very similar to ours, so I asked him.

Translated by Chris Cook

相關新聞
Selected Newsclips



- 刊登於 2008 年 4 月 15 日的 AM 730
- published on 15th April 2008 over AM 730



- 刊登於 2008 年 4 月 29 日的南華早報
- published on 29th April 2008 over South China Morning Post



- 刊登於 2008 年 5 月 8 日的南華早報
- published on 8th May 2008 over South China Morning Post

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- 刊登於 2008 年 5 月 9 日的 HK Magazine
- published on 9th May 2008 over HK Magazine



- 刊登於 2008 年 5 月 26 日的南華早報
- published on 26th May 2008 over South China Morning Post

Under The Bird's Nest

鳥巢之下



鳥巢之下
Under The Bird's Nest

主辦及策劃	: C & G 藝術單位
邀請藝術家	: 趙顯才、周俊輝、郭孟浩 (蛙王)、林東鵬、李鵬、莫偉康、沈嘉豪
展覽日期	: 二零零八年七月二十八日 (星期一) 至 二零零八年九月二十一日 (星期日)
Presented & Curated by	: C & G Artpartment
Artists	: CHO Hyun Jae, CHOW Chun Fai, KWOK Mang Ho(Frog King), LAM Tung Pang, LI Pang, MOK Wai Hong, SHAM Ka Ho(Bobby)
Exhibition Period	: (Mon) 28 July - (Sun) 21 September, 2008

鳥巢之下

中國舉辦奧運，香港協辦奧運。中國建造鳥巢，香港改造馬場。香港跟隨中國走已十一年了。越走越順，也越走越似。

鳥巢，載著中國人及至所有華人的夢想，養育一群又一群夢想振翅高飛、跨越世界的人民。他們除要面對同一家人、同一族人互相之間的明爭暗鬥，亦要面對外來挑戰。

鳥巢，是有競爭資格的人的戰場，鳥巢之上充滿競爭，鳥巢之下堆積野心。鳥巢下的政治角力，國與國之間的虎視及斜視，民工的苦力，人民的努力及盼望，經濟的付出，文化的融和及適應等等的政治、社會、經濟、文化的運動都微縮在鳥巢這地標下，成為近來世界的新焦點。

「良禽擇木而棲」，鳥巢築於北京帶來甚麼啟示？本地藝術家的巢除了築在香港，還可築在甚麼地方？2008 北京奧運年，究竟給世界帶來多少機會？及甚麼程度的影響？「奧運」本身未必會成為當代藝術家的創作題材，但奧運背後、鳥巢底下將有可能引起其窺探的興趣。本展覽邀請七位於北京擴展野心的本地藝術家，展示他們對築巢於北京的動機、感覺、追求、理想、衝擊、協調、生活、藝術等等心理生理及感情的變化與體會。

周俊輝、林東鵬及沈嘉豪於2007年進駐北京，設工作室，繪畫、攝影、交流；郭孟浩（蛙王）及趙顯才同於2007年進駐北京，以其活潑的行為藝術方式，繼續與眾同樂；李鵬及莫偉康於多年前已到北京中央美術學院就學，更早了解內地藝術狀況，強化其藝術事業發展。

展覽於2008年7月27日（星期日）開幕，至9月21日（星期日），展出作品以繪畫為主，並有攝影、裝置及錄像等不同媒介。另外，C & G 藝術單位將於同日舉行擴張誌慶，歡迎各界人士參觀，免費入場。

特別鳴謝：亞洲藝術文獻庫借出 DVD 影碟作非牟利播放用途

China hosts Olympics, while Hong Kong hosts the Olympic equestrian events. China builds the Bird's Nest, while Hong Kong renovates the racecourse. Following the path of China for more than 11 years, Hong Kong is being more and more "Chinese" than ever.

The Bird's Nest is full of the dreams of many Chinese people, who are eager to fly up high in the sky and become international citizens. Besides handling the differences and disputes amongst themselves, they also have to face many challenges from the outside.

The Bird's Nest is a battlefield for whoever is capable to fight. It is a place full of competitions and ambitions. Under the Nest, it is full of politics, jealousy, cash flow, cultural issues, sweat and hope of the people. All these have become the hot topics in the world recently.

There is an old Chinese saying: "Smart birds would make selection of a tree to nestle in." The Bird's Nest built in Beijing perhaps have some significant meanings. Besides building their nests in Hong Kong, where else can local artists go? How much opportunity can 2008 Olympics give to the world? "Olympics" itself may not be the focus of the contemporary artists, but whatever behind the Olympic scene and under the Nest may arouse the interest of the artists. The current exhibition invites 7 Hong Kong artists who have been building their nests with ambitions in Beijing to show their motives, feelings, dreams, cultural clashes, livings, arts and other psychological or biological changes they have in Beijing.

CHOW Chun Fai, LAM Tung Pang, and SHAM Ka Ho(Bobby) set up their studios in Beijing in 2007 to work on their paintings and photography. KWOK Mang Ho(Frog King) and CHO Hyun Jae also went to Beijing last year and continue with their creative performance art. LI Pang and MOK Wai Hong both studied in to Central Academy of Fine Arts in Beijing many years ago, and learnt more about the art scene in the mainland much earlier.

The exhibition will have its opening reception on July 27 (Sun) and runs till September 21(Sun). With mostly paintings, the current exhibit also will have photography, installation, video and other media. Besides, C & G Artpartment will have its expansion celebration party on July 27. The exhibit is free for entry.Welcome to join us!

Special thanks to Asia Art Archive for leading documentary videos for non-profit usage.

Under The Bird's Nest

鳥巢之下



C & G 藝術單位展覽回顧



Review of C & G Artpartment's Exhibitions

164

作品名稱 / Title:
無題 2007-3
Untitled 2007-3

媒介 / Medium:
攝影
Photography

尺寸 / Size:
124 × 69cm

年份 / Year:
2007

作品名稱 / Title:
無題 2007-4
Untitled 2007-4

媒介 / Medium:
攝影
Photography

尺寸 / Size:
109 × 73cm

年份 / Year:
2007



趙顯才 作品
By CHO Hyun Jae



作品名稱 / Title:
新龍門客棧 - 「來為這個沒名沒姓的年頭乾一杯」
Dragon Inn, "Let's cheers for this nameless world"

媒介 / Medium:
磁漆布本
Enamel paint on canvas

尺寸 / Size:
150 × 100cm

年份 / Year:
2007



作品名稱 / Title:
無間道 - 「我想要回身份」
Infernal Affairs, "I want my identity back"

媒介 / Medium:
磁漆布本
Enamel paint on canvas

尺寸 / Size:
150 × 100cm

年份 / Year:
2007

郭孟浩(蛙王) 作品
By KWOK Mang Ho(Frog King)



作品名稱 / Title:
蛙玩 #5、6、7、8、9、10、11
Frog Fun #5, 6, 7, 8, 9, 10, 11

媒介 / Medium:
混合媒介布本
Mixed media on canvas

尺寸 / Size:
30.5 × 40.5cm × 7

年份 / Year:
2008



作品名稱 / Title:
蛙玩 #1、2、3、4
Frog Fun #1, 2, 3, 4

媒介 / Medium:
混合媒介布本
Mixed media on canvas

尺寸 / Size:
91 × 122cm
99.5 × 99.5cm
50 × 60cm
50 × 60cm

年份 / Year:
2008

林東鵬 作品
By LAM Tung Pang



作品名稱 / Title:
解圍
Erase the boundaries

媒介 / Medium:
炭枝木板
Charcoal on wood panels

尺寸 / Size:
200 × 200cm

年份 / Year:
2008

Under The Bird's Nest

鳥巢之下

作品名稱 / Title:
愚公移山計劃草圖及照片
Sketch for Faith moves
Mountain with documentary
photos

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
112 × 63cm

年份 / Year:
2008



藝術家的話 / Artist Statement:

二零零八年一月二日，我從香港到達北京的工作室。除了到附近買食物及創作所需物料外，其餘時間都在工作室裡渡過，每天約廿二小時。這隔絕的二十天裡，在工作室可容納的長度內（約八點二米）的板面上畫山的形象，之後用橡皮擦去，最後將擦拭過程的痕跡及橡皮屑及塵埃等封住在板上。

零七年我四次來到北京預備工作室，最初這個計劃的念頭源自於表達我將「創作的信念帶到北京」這一行徑。計劃中，山的形象應該被橡皮擦去大部份而餘下微弱的痕跡。不過到最後發現，在整個「行為」完成後，封存痕跡的光油將餘下的炭粉深深地沉入木板之中，山的形象被柔軟的橡皮「擦去」後仍剩餘清晰的輪廓，移山者，愚公也？

林東鵬 作品

By LAM Tung Pang

作品名稱 / Title:
詩境
Poeticized

媒介 / Medium:
水墨及塑膠彩紙本
Ink and acrylic on rice paper

尺寸 / Size:
200 × 140cm

年份 / Year:
2008

藝術家的話 / Artist Statement:

東方的藝術，精致而優雅，表現人類最高尚的一面。我選擇了古代中國畫的形式，因它具有某種理想主義的特徵。我對這種圖式作了一些處理，使之適應於我感興趣的主題。近來的創作證明這是一個相對有效的述方式，雖然這種情感是沮喪的，絕望的，強迫性的，自戀的……或是某種宗教情結。

畫面上的人物，其意義隨著我在不同階段的觀點和感受的改變而改變，因而我也不能夠常規性地陳述我的感受或概念並強調它們與作品中某些形式的聯繫——因藝術家的內心，藝術的形式手段和外部世界三者之間的關係遠比我們想象中複雜，因而今日的年輕人並不視某種特定的方法論理所當然，而正因這樣藝術的工作變得比以往更加有趣。

此外，我的工作方式，具體來說，就是把我所有的沮喪，絕望和惡夢，統統丟棄到一個被棄了的空間，而畫面中的人物，將會帶著永世的絕望與孤獨，自足地遊蕩在那裏。

Oriental art, has been delicate and elegant, representing aspects of nobleness of man. I had chosen the form of ancient Chinese
Review of C & G Artpartment's Exhibitions

李鵬 作品

By LI Pang



painting because of its quality of idealism. I transformed the pattern so that it can be adapted to the themes I interested. Recently it had been proved which a comparatively effective means in telling my own story, though the emotions are frustrated, desperate, compulsory, narcissism……or may be a sort of religious complex.

The meanings of those figures on the plane are often changing as well as transferring of my views and feelings in different stages. Therefore I could not conventionally state my feelings or concepts and emphasized its connection to particular forms of my works – relationship among exterior world and artists mind and art forms are at first far more complicated than the one we imagined, and that is why youngsters do not take any particular methodology for granted and that is why our artistic work becomes more interesting than ever.

Additionally, and to be specific, my means, is throwing all my frustration, desperation and nightmare into an abandoned place. And the figures of the plane, will live forever with endless loneliness and desperation, and will be self-satisfied.



作品名稱 / Title:
薛君攪怪圖
Funny Xue Jun

媒介 / Medium:
水墨木板
Ink on wooden panels

尺寸 / Size:
75 × 101cm

年份 / Year:
2008



作品名稱 / Title:
向梵高致敬
Hail of Van Gogh

媒介 / Medium:
丹倍拉 (蛋彩) 布本
Tempera on canvas

尺寸 / Size:
46 × 61cm

年份 / Year:
2008

莫偉康 作品

By MOK Wai Hong

作品名稱 / Title:

當單車 (羣) 駛過的時候...北京

When the bicycle(s) passing by...Beijing

媒介 / Medium:

大片幅攝影 (限 20 套)

Large format lens photography (20 editions)

尺寸 / Size:

61 × 27cm × 10

年份 / Year:

2007 - 08

藝術家的話 / Artist Statement:

這不是一輯講述單車故事的照片，而是有關它 (們) 駛過的一剎那所發生的事情...

像大多數遊人一樣，當我在 2006 年 9 月到達這個大城市的時候，我大部份的時間都花在遊 商業區、酒吧區和旅遊勝地，一切都是新鮮和富啟發性的。我不需要太多睡眠，我每天很早便起牀到外面遊蕩，像塊乾的海綿般「吸收」著任何新鮮的事物。

北京的街道又長又闊卻塞滿各種交通工具，我理解北京人怎可能不靠這些交通工具生活，因為這個城市實在太大了。

北京人的生活是怎樣的？當我在街上行著卻被他們以奇異的目光望著的時候 (雖然我是中國人，在他們心目中卻被介定為外國人)，我腦裏出現了一個這樣的問題。他們有趣的眼神與面部表情是很有啟發性的，好像有很多故事要告訴我，我開始架起照相機跟他們一起講故事。

經過一段時間的試驗，我發展出一種攝影遊戲，我把攝影機放在路上一個不起眼的位置，那些行人及騎單車的人在遠處是很難看見我的，直至到達我面前的時候他們突然看見我的照相機並作出好奇的反應，我就是把這些自然反應一一捉住。

由於騎單車的人要專心駕駛，他們都很快地把自己的視線放回前面，我實在十分享受那一刻的眼神接觸充滿著無限的想像與演譯空間。

Review of C & G Artpartment's Exhibitions

沈嘉豪 作品

By SHAM Ka Ho, Bobby



These photos are not talking about bicycles but the moment when they passing by...

Like most of the tourists, I spent most of my time walking around the commercial area, bar streets and the tourist spots when I first arriving this big city in September 2006. Everything was fresh and inspiring, I didn't need to sleep too much, I woke up early every morning and went outside to 'absorb' anything new like a piece of dry sponge.

The streets of this city are wide and long but full of vehicles, I could imagine that people should earn/enjoy life by those vehicles coz the city is really so big.

What is 'life' in this city? This question raised in my mind when I was walking on the streets and being looked by the local people. (Although I'm also a Chinese but seems Beijing people can easily identify that I'm not a local people. I'm classified as foreigner; same as European but not 'Chinese'). Their eye sights and facial expressions were inspiring. It seemed that they wanted to tell me their stories. I started to set up my camera and catch them passing by.

After a period time of trial, I developed a kind of photo-game with the street people. I set up my camera at a road corner where people or people on the vehicles (mainly bicycles or tricycles) couldn't see me in a long distance. When they came close, they suddenly realized my camera set up (I believed that my 8x10 big camera could attract their attention) and showed their instance reaction. I captured the moments with their unique facial expressions immediately.

Since they had to concentrate on controlling their vehicles, they couldn't look at me/ my camera too long and had to turn back to their forward direction. I enjoyed very much the short moments of contact with those people. It seems that there's unlimited imagination at that moment of human contact.

沈嘉豪 作品

By SHAM Ka Ho, Bobby



為何選擇在自己三十歲左右結婚？及，從事藝術工作與兼顧家庭兩方面如何平衡？

這真是一個很大的問題，應該我反訪問你們才對。於三十歲左右結婚真是隨緣的，事緣我很久前已認識我太太，於中學時期認識，在大學時期拍拖，之後我去了幾年英國，回港後不久便結婚，都算順其自然，我都沒有清楚計劃何時結婚或較明確地計劃三十歲前結婚。但在結婚後，就想早點有小朋友，其實現在太太已懷孕，預計今年中會出世。

呀，我們有些嬰兒用品，可能你合用。

是嗎，我現在還未添置嬰兒用品，但我家姐都有小朋友，我很多有關問題都會問她。其實現在決定生小朋友，是比自己預期中早了點，但太太跟自己年齡相若，希望太太早點生小朋友，不想她高齡懷孕，所以生小朋友是經過較清楚計劃。對我而言，兼顧藝術工作與家庭兩方面的確很難平衡，在現階段（太太懷孕）已很難適應。

現在還未適應嗎？

與藝術家林東鵬訪談

Chatting with artists, LAM Tung Pang

藝術事業與家庭的平衡

2009年2月10日（星期二）

下午 3:05 - 3:50

香港 新界 火炭 環球工業大廈

10樓 01室 林東鵬工作室

未，因為很疲憊，我不知之前你們如何，但她一直都因懷孕而身體不適，時常頭痛、作嘔等。

她 (Clara) 倒沒有嘔。

這要視乎個人體質的，我太太在首三個月嘔得特別厲害，其後更加連一般孕婦會出現的不舒服症狀都出現，加上天氣轉變，她又出濕疹，導致身體痕癢，所以近來壓力真的很大。

所以，這段期間你都沒有離開香港？（註：林東鵬於北京設有工作室）

無，可能真是機緣巧合，原本計劃去年10月去北京進行創作，卻又因她家裡有事而延期，飛機票亦已延後一星期，後來想來想去，可否於香港進行像北京般與外隔絕的創作形式。於是……其實頗攪笑，當時我已準備好宿營用品、食品，連電話號碼也更換了，只有我太太一人知道該號碼，預計沒其他人能聯絡我，於是便獨自入營（工作室）創作，才第一天，太太就致電給我，表示身體很不舒服，很辛苦，於是便出營陪她看醫生，檢查後就知道太太懷孕了。所以就沒有去北京，盡量都留想在香港。我覺得都是很巧合。

那你現在不能長時間通宵在工作室進行創作，要投放多點時間在家？

其實我本身很少通宵工作，多數早上開始工作，晚上休息。而主要問題是在家庭、家人方面，這些方面對我創作上都帶來頗大影響，因為……比如我身處北京或倫敦時，我覺得是較自由，而這刻在香港，一切都變得更規律。

可否用「困身」來形容呢？

「困身」就似乎負面了點，雖然我有類似感覺……我覺得要就著自己是一個怎樣的人而從中找到平衡，自己都要了解自己是一個怎樣的人，其實自己現在仍學習如何找到平衡。我不知你們怎樣想，你又有小朋友，又有家庭。我個人就是這樣想。

幸好我們兩人都是從事藝術創作，所以我們都會明白雙方的創作過程是怎樣，加上現在我們一起工作，就會好點。

最近，我都會設法增加和太太的相處時間，我會嘗試改變去適應。

我都有一段時間適應不來，如結婚初期，Clara就是教書，而我在牛棚藝術公社上班，下午至晚上工作。每天我起來時，她已上班，我晚上下班回家，飯後，她都已睡。這導致我們相處時間不多，所以，當有小朋友後，就不適合再在藝術公社工作。

家庭及有小朋友都會影響創作及思想，我會先考慮家庭，再想家庭以外有甚麼可以攬，過往在倫敦及北京，都是想做甚麼就做甚麼，沒甚麼顧慮。現在都有思考家庭能給予我創作上甚麼靈感，但現階段的影響並不明顯。我曾做過一系列作品是關於家的，是在不同地方拍攝一些照片，再以繪畫方式呈現，當把這些畫同時展示，就會發現不能分辨不同的畫是展示甚麼地方，就好像你身處過的不同地方都好像自己家一樣。我不知這種思路是否源自於對家庭的關注點增大了。所以有時在創作題材上，都受到自己對家庭的看法所影響。

但要取得上述的平衡，是需要長時間的適應，亦是困難的。

你現在可否算是未能平衡，而傾向家庭那邊？

是，我現在是傾向家庭那邊，但不知怎形容這狀況。

你認為家庭能否給你創作靈感？

可以的，因為當你的處境轉變，即整個外在環境都影響你，令你轉變。(對創作而言)相信都要一段幾長的時間才能改變到我的作品，因為我在創作方面比較慢的。其實所謂的平衡……我都不知怎說。有時可能是藉口，推說兼顧家庭太多，而導致自己甚麼事也做不了；相反可能自己沒甚麼事想做，所以注意力就移到家庭上。之前陣子自己畫畫，到去年年尾就停了下來，接下來兩個月時間，我無法進行創作，於是就把精力投放到搬工作室上，讓自己在上兩個月有點事忙，都不知與創作有沒有關係，但就有一些時間可讓我想其他事情。

你有沒有幻想小朋友出世後，你的生活有多少轉變？

你又有甚麼轉變呢？

我們的小朋友初期吃母乳的，(為有更多時間照顧太太及小朋友)在小朋友出世後我便請假一個月，方便照顧家庭。該月內，只顧家庭，創作當然沒有啦。約過三個月後，待小朋友成功「戒夜奶」，我就慢慢回復如以前的生活。我想首三個月，有九成時間會投放在家庭。

我想是太太懷孕初三個月及小朋友出世首三個月，丈夫要特別照顧太太，都會非常辛苦。

其實這樣做是較理想的，因為(在那些時候)太太不能較彈性自主地運用時間，所以兩夫婦互相扶持、互相幫助是十分重要。因小朋友每幾小時就要起來吃奶，父母想連續睡八小時是不大可能。

我現在好像已沒有連續睡八小時，因為我太太真

的很辛苦，就上星期，(因身體不舒服)她整個星期都無法上班，幾乎一星期兩天都辛苦得不能上班，而我就會負責家中一切事務，的確幾辛苦，不過我想這都是維持短時間吧。我倒沒想到小朋友剛出世時的情況，反而有想過當他大一點時我會帶他回工作室玩甚麼，會想過當我創作時，他在旁玩，整這整那，所以現在都要把地方執得整潔。而這種(執得整潔)習慣是改變了的，以前自己工作室都是較零亂，現在就會加倍注意。

你們在事業及家庭上會否難以平衡？對我而言是會的，例如，和我同輩的藝術家、朋友中，沒有人是爸爸身份，好像雙全、馬仔、Gordon等，甚至是丈夫身份也沒有，所以我在圈內的活動模式都改變了，以前習慣晚上外出，去參加展覽開幕，之後又會去食飯、聊天。我覺得那些時間很珍貴的，因可以難得與朋友及其他藝術工作者傾談。一般較難刻意製造或安排這種場合。現在也較少出席展覽開幕，朋友也相對較少見面，當然，較少外出未必與家庭有關，有時可能自己不願意外出。

在藝術圈，約三十歲左右就結婚的人不多。我反而覺得三十歲左右就結婚生孩子是最「潮」的。

如果把藝術工作當為一個行業來看，這個行業都會影響人的心智，影響其家人、家庭，也會影響到你如何決定組織家庭的。陳生(註：陳育強，香港中文大學藝術系副教授，曾是林東鵬老師)都表示，結婚後，家庭只佔你一個百分比，你有100元可能佔你50%，你有200元都是佔你50%，這是金錢上的考慮。但有時都很難說怎樣考慮。如你問我有否感到壓力，我告訴你是有的，壓力未必全來自家庭，尤其當你把藝術創作作為你的事業時，很多東西會挑戰你，好像，有人對我說道德不能當飯吃，好像時刻有人挑戰你的底線。但該些壓力並非來自畫廊及藝術館，而是來自其他藝術家。另外當你有家庭時，都會面對一些很現實的問題，以前自己可以說為興趣而創作而不斤斤計較，但現在就會想到回報。我想我現在的尷尬位是我現在沒有意欲去做其他工作去支持自己藝術創作，例如去當教師，我仍然想在藝術圈內找自己的事業。

我想你都算是一個幾成功的例子。

我都不敢評價自己是否成功，其實自己也碰到不少難題，回顧自己條路，都算好好彩可以做到自己想做的事(藝術

創作)，同時又可以有收入。

我覺得你都很有耐力及韌力。

都算是吧，2002年畢業到現在，回想當年幾乎港幣800元的租金也付不起，可能當時由一無所有開始，所以訓練到耐力吧。我不覺得有很好的物質條件後，就必定是好。

和你同屆畢業的(香港中文大學)藝術系學生，有多少仍活躍於藝圈？

其實都算幾多，當年一班約廿人，現仍有五個以上活躍，我覺得已算不錯。當時一夥人沒多少後顧之憂，埋首做自己喜歡的藝術創作，但現在自己就不像以前的無顧慮。以前有以前好，現在所得到的亦是以前所沒有的。

你會否意識到你自己對家庭的看法，與你的一班藝術圈朋友具明顯不同？

可能吧，起碼自己已結婚，他們還未。其實我是很傳統的，當然你也可說是最前衛。但我那班朋友可能想得(有關建立家庭)比我更深入的。我是一個會盡量爭取絕對自由去行事的人，但當有些事情牽涉到身邊的(家)人時，相反地，我會盡量按家庭的規矩去處事。這些自由與不自由，對我而言是構成衝突。但如自己不顧一切做自己想做的事，就似乎太極端，我會較正面地看，家庭其實不斷提醒我一些事情。這些都是「推」「拉」的關係。其實我太太和我是兩個極端的人，她一定追求安穩、多點待在家中，多點陪家人等。我覺得這種分別能起互相補充作用。

我覺得拍拖幾浪費時間。我覺得兩個人的力量大過一個人，所以兩個人走在一起所做到的事會比我一個人多。當然，如果我的另一半不是從事藝術工作，我都未必會有這個(結婚)考慮，但當我和太太都有共同理念時，我選擇早點結婚。

但我太太與藝術圈沒有關係的，而我反而會問她一些自己遇到的藝術問題，結果她通常都能成為第三者的眼睛，能解決自己當局者迷的問題，對我而言是正面的。

記得約2004年左右，我還在藝術公社工作，前藝術館總館長朱錦鸞到來，言談間她表示「阿金，不論做甚麼，最後都是家最重要。」當時其實我不大明白箇中意思，

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但卻提醒了我，我頓悟到為何這樣盲目辛苦地做，時常令我退一步看，想想家庭，令人清醒。

我在想當代藝術對藝術工作者的包容度是如何，如果當代藝術只能容納一些了無顧慮的人參與其中，這個圈只能極細，很容易無以為繼。

與藝術家林東鵬訪談

Chatting with artists, LAM Tung Pang

The Balance Between the Art Career and Family

10th February 2009 (Tuesday)

3:05pm – 3:50pm

Lam Tung Pang's studio, Unit 1, Floor

10,Worldwide Industrial Building, Fo Tan,Sha Tin,

New Territories, Hong Kong.

Why did you to choose to get married around the age of thirty? And, how do you achieve the right balance between various aspects of making art and family life?

This is a big question, perhaps I should ask you instead (Ah Gum and Clara are husband and wife).

Getting married around the age of thirty seemed a natural thing to do at the time. I had known my wife for a long time; we knew each other while we were at middle school and started going out when we were at university. I then headed for the UK for a few years, then soon after I got back we got married, so it happened quite naturally. I didn't have a clear plan of when to get married, not even to specifically get married before I was thirty. However, when we did get married I wanted to have children as soon as possible. In fact, my wife is now pregnant and the baby will be due this year.

Oh, we've got some baby products that you may find useful.

Really? I haven't bought any baby stuff yet. My elder sister has got a child and I will need to pick her brains on these matters.

Deciding to have children now is actually earlier than I had planned. Since my wife is a similar age to me, I think it better for her to have a baby now rather than later. We have therefore thought through the issue carefully.

Balancing art and family life is tricky, and I have already found it difficult to adapt to this stage - my wife's pregnancy I mean.

Have you not adapted to the change then?

Not yet, because it is exhausting. I don't know what it was like with you, but my wife has been feeling sick and getting regular headaches and even being sick now she is pregnant.

Clara wasn't being sick much during pregnancy.

I suppose it depends on the individual. My wife has vomited a lot, particularly in the first three months of pregnancy, and she also suffers from other common pregnancy symptoms. In addition, the change of the weather has caused her eczema to come back making her itchy all over. So, I do feel under pressure recently.

So, you did not leave Hong Kong during this time? (Lam Tung Pang has a studio in Beijing)

No. A coincidence perhaps. I had originally planned to go to Beijing last October to do some work, but the plan was deterred due to a family matter. My flight had to be delayed for a week because of that. I thought long and hard afterwards to see whether it was possible to create some work in Hong Kong, as though I were doing it in Beijing with that kind of 'isolation'.

It was quite funny really; I had prepared camping materials, food, and even changed my mobile number, which I only gave to my wife. Expecting no one could contact me, I set off to my studio (in HK) to work. After a day 'camping' there, my wife phoned me to say she was feeling very ill. I therefore left my studio and accompanied her to the doctor. After she was examined, we were told she was pregnant. Therefore, I didn't go to Beijing because I wanted to stay in Hong Kong as much as possible. So, I thought it was a coincidence that I couldn't go to Beijing.

So does it mean you are no longer able to work overnight in your studio, and that you need to spend more time with your family instead?

Actually, I seldom work overnight. I usually start work in the morning and rest at night. There is an inevitable issue of putting family first and there is a large impact on my creativity. Put it this way, I felt freer when I was in Beijing or London. Being in Hong Kong right now, everything becomes more of a routine.

Would you use the word 'bound' to describe how you feel?

To use the word 'bound' seems a bit negative, although I do have this kind of sensation to an extent. I think you need to find a balance according to what type of person you are, and you must understand what kind of person you are. In fact, I am still learning how to find that balance. I am not sure what you think; since you have a family and a child. That's what I feel anyway.

Fortunately, both of us are artists, so we comprehend what is involved in the creative process for each other. Besides, we now work together and this has made things easier.

Recently, I have been trying to spend more time with my wife, and I will try to make changes to adapt to the new situation.

For a period of time, I found it hard to settle. For example, when we first got married Clara had a teaching job, while I worked from afternoon to night at Artist Commune in the Cattle Depot Artist Village. Every morning when I got up, she had already left for work. When I got home from work and had my dinner, she had already gone to bed. We did not have much time for each other because of that. After our child was born, I thought it was not right for me to carry on working at Artist Commune anymore.

Family and children do have an influence on your creativity and thoughts. I consider my family and their needs when thinking about what work I might do. When I was in London and Beijing, I had the freedom to do what I wanted to do without any worries. Now, I will ponder what inspirations I can gain from my family, but the influences haven't been very obvious at this stage.

I have made a series of works about home – different photos taken from various places; they were then painted as paintings. When they were displayed together it is hard to distinguish the various places shown in them. It is like all the places that you have been are like your own home. I don't know whether this train of thought originated from the increasing concern that I have for my family. The topics of my work can sometimes be shaped by how I view the family. To achieve that kind of balance as mentioned above will take a long time to adapt to, and I suspect it won't be easy.

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Would you say that you still haven't found the right balance, and tend to tip that balance towards family?

Yes. I tip the balance in favour of my family, but it's not easy to fully describe this situation.

So you think you can gain inspiration for your work from your family?

I think I can because when your situation has changed, in other words when the external environment affects you, it will force you to change too. In terms of creativity I suppose it will take a long period before it has any impact on my work. I am a slow worker.

I don't really know how to explain this so-called balance. I think it may be an excuse to make sometimes, by saying that you need to give considerations to your family so that you can't do anything else. Although it may be due to the fact that you don't have much to do yourself, so you shift your focus to your family.

I was still doing paintings a while back but have stopped since late last year. For the following two months I couldn't create any work, so I put my energy into moving studio to give myself something to do. It might not have been directly art related but it gave me a breathing space to think about other things.

Can you picture how much of your life will be changed after the baby is born?

Well how about you? What were the changes for you?

Our child was breast-fed in the early stages. To spend more time to look after my wife and baby, I took a month off from work after the baby was born. During that month, I spent most of time looking after them, and inevitably had to leave art aside for a while. Three months later when feeding the baby at night was no longer required I was able to resume my normal life gradually. I suppose for the first three months of a baby's life,

you would spend about 90 percent of your time looking after your family.

I assume in the first three months after your wife's pregnancy is confirmed, and the first three months after a baby is born, a husband should particularly provide great care to his wife, and it's quite tough.

It is better this way because a new mother may find the use of her time is somewhat inflexible, therefore giving support and helping each other is vital. Also a baby needs to be fed every few hours, and it is almost impossible for parents to get eight hours sleep a night.

Nowadays I don't seem to get eight hours sleep a night as my wife has been very poorly. Only last week she was too ill to go to work, and almost two days a week on average she feels too ill to go to work. In this case, I would do whatever needs doing at home but find it quite tough. Having said that, I think this is only temporary.

I haven't envisaged what it will be like when the baby is born. But I have thought about taking the child to my studio when he or she is a bit older, and imagine the child playing around in the studio while I work. I would therefore probably need to tidy up my studio a bit, and that will be a major change in my habits. My studio being a rather messy place, I would have to pay more attention to keeping it neat.

Do both of you find it difficult to balance career and family? I do myself. For example, of my artist peers and friends, such as Sheung Chuen, Machi and Gordon, none of them are married let alone parents. Subsequently, my activity patterns in art circles have changed. I used to go to exhibition openings in the evening, eating out and catching up with friends afterwards. Those were precious times as it is often difficult to meet up with friends and talk to other artists. Generally it is more difficult to arrange such gatherings.

Today I attend fewer openings and see less of my

friends. Of course, going out less may not have anything to do with my family. It may be that I don't necessarily have the inclination to go out sometimes.

There are not many people who have got married around the age of thirty in the art circles in Hong Kong. Getting married around this age and having children are cool things to do, I think.

If you see making art as a profession, then this will influence your thought processes, your family members and your decision regarding starting a family yourself. Chan Yuk Cheung (Associate Professor, Department of Fine Arts, The Chinese University of Hong Kong, who has taught Lam Tung Pang) has said after getting married, your family would account for a certain percentage of you – if you had HK\$100, your family might account for 50 percent of that money; and if you had HK\$200, your family would still account for 50 percent of that money. These were money matters to think over.

Sometimes it is very hard to say what needs to be considered really. If you ask me whether I feel under pressure, I can tell you that I am. The pressure, however, does not entirely come from my family. When you pursue art as a career, you are challenged by many things. For example, someone once said to me that you cannot just live on morals, as though people constantly challenge you. Those pressures do not only come from galleries or museums, but from other artists too. In addition, when you have a family, you are confronted with various practical problems too. Before, I could say that I made art out of what interested me, and I was not so calculating. But now, I might consider what I will get in return.

I think I am in an awkward position; I do not have the desire to have a job, such as teaching, to support my art. I still want to make a career from my art.

I think you are a successful example

I don't want to judge whether I am successful or not. In fact, I have encountered many difficulties. Reflecting on my career path, I think I am very lucky because I can make money out of what I really enjoy doing.

I think you have great stamina and resilience.

You could say that. I graduated in 2002, and I remember I could hardly afford the HK\$800 to pay my studio rent. To have nothing to start with has, perhaps, helped develop my stamina. I do not think having good material things would necessarily make things better.

How many of the art students that graduated at the same time as you, from Chinese University of Hong Kong (CUHK), are still active in the art circles?

Actually there are quite a lot. It was a group of approximately twenty students then, and there are five people or more are still active, which isn't bad I think. We didn't have much to worry about then; we concentrated in doing our work, which we enjoyed. However, it is quite different now. It was good before, but what I've got now is something that I didn't have then.

Do you feel your views on family are clearly different from other artists you know?

Possibly. To start with, I am married and they are not. In fact, I am quite traditional but you could also say I am forward-looking. My friends might think much deeper than me in terms of having families.

I am someone who endeavours to fight for absolute freedom for my art. Yet, if there's a family matter to be dealt with, I would do my best to deal with the problem. There are inevitable tensions between freedom and constraint. Nonetheless, if I merely do my own thing regardless, it seems a bit too extreme. I would tend to look at the positive side of things because my family has made me realise many things. This is a 'push' and 'pull' relationship. In reality, my wife and I are two very different people. She likes a stable life and likes to stay at home and to spend more time with family members. I think our differences can complement each other.

I think courtship is a bit of waste of time. I believe the strength of two people is greater than one; thus two people together can achieve more than one person.

If my wife was not involved in the art field, I might not have

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considered getting married. However, since both of us share common values and ideals, I therefore chose to get married early.

My wife isn't involved in the art world but I would ask her questions that I have encountered in creating art. Seeing my work as a third person, she very often is more objective than me. This is positive and can help objectify my own subjectivity.

I remember around the year 2004 when I was still working at Artist Commune; Christina Chu (former Chief Curator, Hong Kong Museum of Art) came to visit the place. During our conversations she said: 'Ah Gum, no matter what you do, your family is the most important thing to you after all.' Although I did not quite understand what she had meant then, her comment has made me realise something – why work so hard and so blindly, for what? This has subsequently made me take a step back, every now and then, to think about my family and to have a clear mind.

I wonder how much contemporary art can accommodate such artists. If contemporary art can only accommodate those artists who don't have such family ties, then this art circle would be extremely small and become unsustainable.

Translated by Chris Cook

相關剪報 Selected Newsclips



- 刊登於 2008 年 7 月 14 日 AM 730
- published on 14th July 2008 over AM 730



- 刊登於 2008 年 7 月 26 日明報周刊 2072 期
- published on 26th July 2008 over Ming Pao Weekly 2072

相關剪報
Selected Newsclips



- 刊登於 2008 年 7 月 28 日的南華早報
- published on 28th July 2008 over South China Morning Post



- 刊登於 2008 年 8 月 2 日的文匯報
- published on 2nd August 2008 over Wen Wei Po



- 刊登於 2008 年 8 月 8 日的 HK Magazine
- published on 8th August 2008 over HK Magazine



- 刊登於 2008 年 8 月 14 日的明報
- published on 14th August 2008 over Ming Pao

相關剪報
Selected Newsclips



- 刊登於 2008 年 8 月 24 日的明報
- published on 24th August 2008 over Ming Pao



- 刊登於 2008 年 9 月 1 日的南華早報
- published on 1st September 2008 over South China Morning Post



- 刊登於 2008 年 10 月 31 日的 HK Magazine
- published on 31st October 2008 over HK Magazine

Under The Bird's Nest @ ArtTUBE

鳥巢之下 @ 藝術管道



鳥巢之下@藝術管道
Under The Bird's Nest @ ArtTUBE

策劃	: C & G 藝術單位
邀請藝術家	: 趙顯才、周俊輝、郭孟浩 (蛙王)、林東鵬、李鵬、莫偉康、沈嘉豪
展覽日期	: 二零零八年十月八日 (星期三) 至 二零零八年十一月五日 (星期三)
Curated by	: C & G Artpartment
Artists	: CHO Hyun Jae, CHOW Chun Fai, KWOK Mang Ho(Frog King), LAM Tung Pang, LI Pang, MOK Wai Hong, SHAM Ka Ho(Bobby)
Exhibition Period	: (Wed) 8 October - (Wed) 5 November, 2008



Greedy ?

貪婪？



貪婪？
Greedy ?

策劃	: C & G 藝術單位
邀請藝術家	: 陳麗雲、劉建華、李鴻輝、梁展峰、張嘉莉 及 鄭怡敏 (阿金)
展覽日期	: 二零零八年十一月二十九日 (星期六) 至 二零零九年一月二十三日 (星期五)
Curated by	: C & G Artpartment
Artists	: CHEN Li Yun(Movana), LAU Kin Wah(Jaspar), LEE Hong Hwee(Michael), LEUNG Chin Fung(Jeff), CHEUNG Ka Lei(Clara), CHENG Yee Man(Gum)
Exhibition Period	: (Sat) 29 November, 2008 - (Fri) 23 January, 2009

Greedy ?

貪婪？

美國《時代週刊》曾發表認為「金融海瀾之出現與參與有關市場人士太『貪婪』所致」的文章，表示投資者因貪婪自食其果，招致損失，影響全球金融秩序。中國的毒奶事件，牽連甚廣，最初以為是奶農在攪鬼，後來發現整個生產過程中很多個工序都有人出蠱惑，致令毒害無辜，事件經廣泛報導，罪魁禍首都是「貪婪」。

如果資本主義社會是製造「貪婪」的大工廠，那奉行社會主義、主張共產的中國，與「貪婪」又有何直接關係。貪婪乃人的天性，存在於任何社會，把最近金融海嘯及內地毒奶事件等全球性關注的問題，歸咎於人與生俱來的天性所致，未免太簡單化了。有人認為把最近全球性的問題歸咎於「貪婪」是製造問題的始作俑者轉移「追究」視線的招數，目的是把矛頭分散，避免成為眾矢之的而受世人唾罵，企圖以瞞天過海的迂迴方法滿足人另一種「貪婪」。其實「為甚麼要貪婪」才是問題癥結，並值得認真探討。個人理想與目標、文化基礎、制度的漏洞、社會道德價值等等個人及客觀誘因，都影響人「貪婪」的程度、表現、破壞力及影響力。

在香港，作為一個藝術家普遍身兼多職，廣義來看是十分「貪婪」。撇開其賴以為生的工作不談，單以從事藝術有關的工作看，由藝術品創作、展覽宣傳、設計、網頁製作、記錄、布展、物流等，甚至策劃展覽、寫計劃、寫報告、公關、評論、回顧等屬於另一專業範疇的工作也貪心染指。但

本地藝術家這類「貪婪」行為已維持數十年，卻不能令其大富大貴，名成利就，那他們為甚麼要如此默默貪婪？本展覽將展示「貪婪」的他們對個人的、社會的或全球性的「貪婪」所作出的藝術回應。

本展覽邀請六位一身兼多職的本地藝術家參展，是次展出作品媒介廣泛，包括攝影、裝置、雕塑、繪畫、錄像、文獻紀錄等。陳麗雲作品展示從到銀行索取投資章程，到碎紙，到包裹，嘗試以私人的行為進入公眾行為；劉建華作品極富實驗及實踐性，透過回應不同的貪婪事件及回應同場展出作品，去辯證自己對貪婪行為的假設；李鴻輝作品由私人領域談到哲學領域，以探討人迂迴的貪婪歷程；梁展峰企圖突破展覽與展覽之間關係割裂的情況，把多年來精選的展覽資料累積再展出，實踐「藝術支持藝術」；張嘉莉作品從大眾貪婪行為獲得啟發，審視個人不斷的貪婪，其實始於渴望在慾海中得到救生水泡的安全感；鄭怡敏（阿金）作品題為《給貪婪的藝術團體》把個人遇到本地藝團不專業、不尊重地對待藝術家的例子公諸於世，揭示藝術背後鮮為人知的貪婪。開幕日期為2008年11月28日，藝術家講座日期為2008年12月13日（星期六），展期至2009年1月23日，開幕當晚暨李鴻輝新書Foundations:The Consolations of Museology發布會，還有即興行為藝術演出，費用全免，歡迎各界人士參觀。

Responding to the current financial tsunami, Time magazine has published several articles addressing how “greed” plays a significant role in this crisis. On the other hand, the melamine issue in China has affected many infants and adults. At the beginning, the milk farmers were thought to bare the main responsibility. Later on, it is discovered actually the whole manufacturing and examination process consist of many problems. After all, many consider “greed” to be the major cause of all these.

If capitalism is a factory producing “greed,” then what does “greed” have anything to do with the pro-communism country, China? Perhaps greed is really in the gene of human beings, existing in any society. However, claiming greed is the only cause for the financial tsunami and melamine crisis probably simplifies the problem too much. Some argue it is the real problem-makers in behind who want to blame “greed” as the cause for the globalized crisis, and, therefore, try to run away from being caught. Of course, if so, it is just another greedy way in using the term “greed” for self-protection and self-satisfaction. Working out the answer to “why greedy” should be more essential then. There are many subjective and objective elements (like personal vision, self-esteem, system flaws, moral values and cultures in society) involved in affecting how “greedy” a being can turn to be, and how much destruction this “greedy being” can create.

In Hong Kong, many artists work many different jobs. Broadly speaking, these artists are very “greedy.” Considering only the art-related jobs, many artists do not only make their own artworks, but also work on exhibit promotion, different designing jobs, web sites, documentations, logistics services etc. Some even curate art exhibits, write proposals and reports, be PR agents and art critics, doing jobs in a different profession. Unfortunately, being so “greedy” for several decades already, local artists don’t seem to gain much fame or money out of it. Then, why being greedy?

The current exhibition invites six different artists who work many different jobs. They all are active in the art scene: teaching art, making artworks, curating shows, writing about art, writing proposals, doing PR jobs and being quite “greedy” in fact. This exhibit is going to show how these “greedy” artists respond to the “greed” phenomenon over the individual, social or globalized level. This show opens on Nov 28, 2008 at C & G Artpartment. The exhibit is free for entry. Welcome to join us!

Greedy ?

貪婪
？



C & G 藝術單位展覽回顧



Review of C & G Artpartment's Exhibitions

Greedy ?

貪婪
？

陳麗雲 作品
By CHEN Li Yun, Movana



作品名稱 / Title:
身體驅殼 \$\$
Body Container-\$\$

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
200 × 200 × 175cm

年份 / Year:
2008

藝術家的話 / Artist Statement:
人體是帶有一種裝載和將社會具體化的象徵意義的，它也是一種將我們的身體輪廓變成表達我們的思想和行為，從社會跨越個體地影響個人的特性。我期望觀者能以不同的眼光和角度去看事物，可以發掘和挑戰更多的自我。
There is a symbol of containment and embodiment of the society within the human form. It is a message that contours our body into a statement and representation of our thinking and behavior represents individuality from a personal span to the society. My developments are to invite audience to look at things from a different different angle; to discover; to challenge, and to be individual.

劉建華 作品
By LAU Kin Wah, Jaspar



作品名稱 / Title:
[開放 . 對話] 尋找 (獨立) 策展人 ?
[Open Dialogue] Looking for (independent) curator(s)?

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
尺寸可變 Dimensions variable

年份 / Year:
2008

作品名稱 / Title:
給「貪婪？」藝術展覽 (一) 及 (二)
For “Greedy?” Exhibition (1) & (2)

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
尺寸可變 Dimensions variable

年份 / Year:
2008

Greedy ?

貪婪？

作品名稱 / Title:

「貪婪？」計劃 (第一版)
“Greedy?” project (1st cut)

媒介 / Medium:

錄像
Video

10 分 45 秒

10 min. 45 sec

年份 / Year:

2008

藝術家的話 / Artist Statement:

接受展覽的邀請，多少是出自種貪婪。

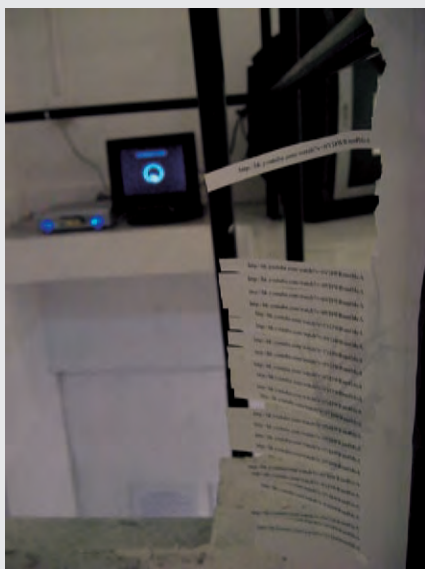
若果，展覽，是向別人說話的平臺。我該是有說話想講吧。（若果，實際是沒有說話想向別人說呢？那這種貪婪還需要否一種戲劇性去再現？）但是講什麼好，什麼才是最值得借此平臺說出的話題？對於於貪婪，我最想說什麼呢？我要如何述說關於貪婪呢？在藝術作品與主題之間，如何講，才算得上有藝術性？

我雖不太信靠，但也得信靠——觀念藝術。一門什麼都可能可以是藝術的藝術。

對於這次展覽，我目前仍打算全方位的為此次展覽尋找一個滿意方案。我希望，我的展出作品不僅僅是對於「貪婪？」主題某一面相的一次展示，一次關於貪婪的完整式句子，而是更符合作為問題的那種開放性，讓自己也從中有所得著的…

劉建華 作品

By LAU Kin Wah, Jaspar



Accepting the invitation to exhibit, is perhaps already an act out of greediness.

If exhibition is a platform to speak to others, I do have something to say, or have I? (If I don't, this is probably a kind of greed good enough for to exhibit?) What is best for me to say on this platform, for this occasion? Upon greed, what do I most want to say? How am I to express it? How does an art work discuss about a theme?

Despite I have doubt, I do have to count on what counts as Conceptual Art. An art that everything could be (named) art. For this exhibition, I will continue to seek for the best option what to do upon this occasion. I do hope, my exhibit will not be a finished statement of mine upon the theme of “Greedy?”, but more in line with its question mark, that begs to open up, and via that I could truly gain something from the process …

<http://www.youtube.com/watch?gl=HK&hl=zh-TW&v=0VDWRxdMcA>

李鴻輝 作品

By LEE Hong Hwee, Michael



作品名稱 / Title:

《失意者的聖地》
(《世界十大悲情慰藉館》系列之第五本)
A Loser's Respite (Book V of X from
The Consolations of Museology)

媒介 / Medium:

紙
Paper

尺寸 / Size:

35 X 25 X 15cm

年份 / Year:

2008

鳴謝 / Credits:

Brendan Goh (平面設計)
TANG Kwok Hin (紙藝工程)
Michael LEE Hong Hwee with contributions
by Brendan Goh (Graphic Design) and
TANG Kwok Hin (Paper Engineering)



Greedy ?

貪婪
?

作品名稱 / Title:
《基：世界十大悲情慰藉館》
Foundations:
The Consolations of Museology

媒介 / Medium:
印刷品
Offset print, 4C+4C

尺寸 / Size:
23 × 15.2 × 1.5cm

年份 / Year:
2008

鳴謝 / Credits:
Nadim Abbas (編輯)
Lilian Chee (評論)
Brendan Goh (平面設計)
han (攝影)
Willie Koh (錄像)
TANG Kwok Hin (紙藝工程)
Michael LEE Hong Hwee with contributions by Nadim Abbas (Editor), Lilian Chee (Criticism), Brendan Goh (Graphic Design), han (Photography), Willie Koh (Film) and TANG Kwok Hin (Paper Engineering)

李鴻輝 作品
By LEE Hong Hwee, Michael



作品名稱 / Title:
《腹地：世界十大悲情慰藉館》
Hinterlands:
The Consolations of Museology

媒介 / Medium:
錄像
Video

16 分鐘 16mins

年份 / Year:
2008

鳴謝 / Credits:
Nicolas Escoffier (配樂)
han (攝影)
Willie Koh (錄像)
Michael LEE Hong Hwee in collaboration with
Nicolas Escoffier (Music), han (Photography) and Willie Koh (Film)

藝術家的話 / Artist Statement:
三件作品具有自傳式，甚至可能具有自貶傾向去回應「貪婪」這個主題。作品窺探貪婪的藝術家在雕刻跨學術創作背後的體驗。《世界十大悲情慰藉館》The Consolations of Museology 是一系列十本的手造書，講述貪婪的藝術家對博物館學、建築設計、書籍藝術與日常問題的互相配對後研究所得出的結論。每本書都假設為一個能慰藉人類失意的博物館，包括慰藉：不受歡迎、不夠錢、遇到挫折、不夠班、悲傷、遇到難題、愚蠢、醜陋、亂糟糟及懦弱。是次展出作品《失意者的聖地》A Loser's Respite 是《世界十大悲情慰藉館》系列的第五本，當中「博物館」被刻劃出以荒涼的大峽谷去安慰一個悲傷的人。《世界十大悲情慰藉館》計劃之錄像作品《腹地》Hinterlands(與 Nicolas Escoffier、han 及 Willie Koh 合作完成)，是悄悄地展示一對戀人在分手邊緣的對話。第三件作品《基》Foundations(鳴謝 Nadim Abbas、Lilian Chee、Brendan Goh、han、Willie Koh 及 TANG Kwok Hin 的協助)，是將有關本計劃的製作人員的創作概念透過文字表達，然後集結成書。三件作品提供一個切入點去反思有關「如何快樂」這老掉牙的問題，並透過批判與自嘲，去探索和給予心靈上的慰藉。
The three pieces shown here provide an autobiographical, if self-depreciative, slant to the theme of ‘greed’ among artists who play different roles in the art circuit.They take



a peek at what goes on behind a busy artist struggling to carve a ‘multidisciplinary’ creative practice.They are variants to the installation, The Consolations of Museology, which explores everyday problems in relation to discussions on museum studies, architectural design and book art.That project proposes 10 hypothetical museums, realised as 10 handmade books, each attempting to provide solace for a commonly perceived human failure: unpopularity, not having enough money, frustration, inadequacy, a broken heart, difficulty, stupidity, ugliness, messiness and cowardice. For this exhibition, A Loser's Respite, book v of x from The Consolations of Museology, depicts a museum set in a remote valley of Grand Canyon, providing solace for a heartbroken person.The project’s companion film Hinterlands (made in collaboration with Nicolas Escoffier, han and Willie Koh) eavesdrops into the conversation of a couple on the verge of a breakup. Finally, its companion publication Foundations (made with contributions by Nadim Abbas, Lilian Chee, Brendan Goh, han, Willie Koh and TANG Kwok Hin) provides contextual reflections on the topic by each member of the project team. These three pieces provide entry points to reflect on the age-old questions of happiness. They seek and provide consolations by way of critical reflection and self-mocking humour.

Greedy ?

貪婪？

梁展峰 作品
By LEUNG Chin Fung, Jeff

作品名稱 / Title:
出售藝術家的藝術作品闡釋權
(一年期合約)
The Sale for the Artist's Patent for
Interpretation (Contract for 1 year)

媒介 / Medium:
A4 紙
A4Paper

尺寸 / Size:
21 × 29.7cm

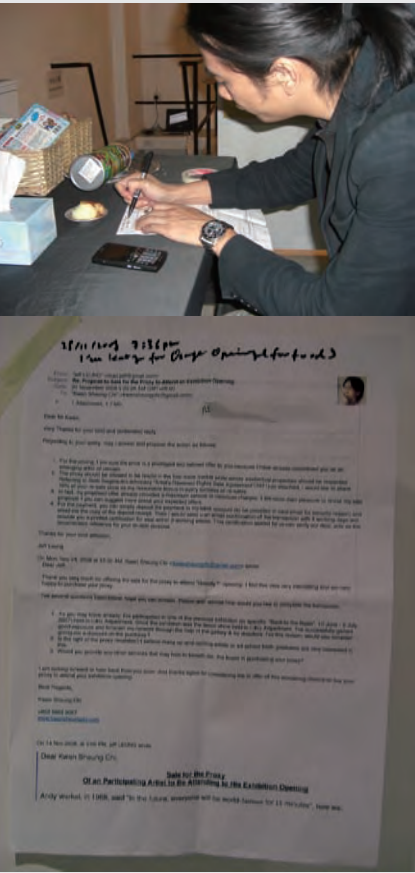
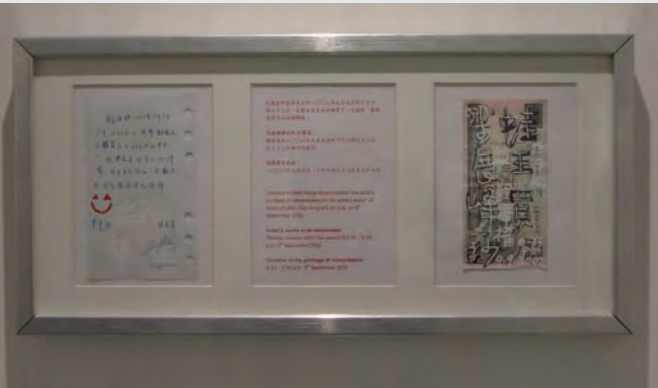
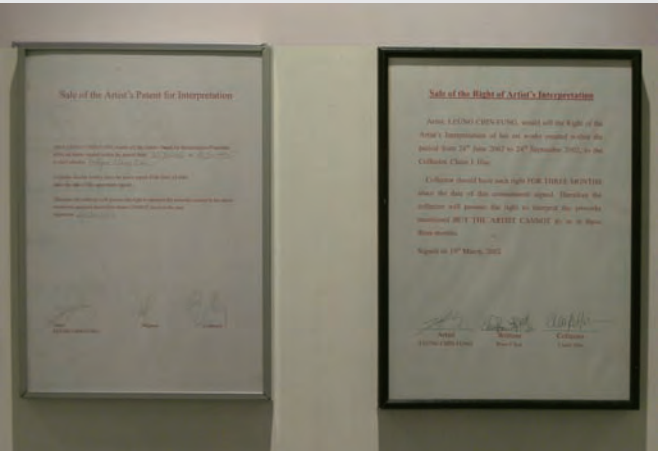
年份 / Year:
2002

作品名稱 / Title:
出售藝術家的藝術作品闡釋權 (蛙王)
The Sale for the Artist's Patent for
Interpretation (Frog King)

媒介 / Medium:
紙
Paper

尺寸 / Size:
52 × 25.5cm

年份 / Year:
2002



作品名稱 / Title:
藝術支持藝術
ART supports ART

媒介 / Medium:
混合媒介
Mixed media

尺寸 / Size:
47 × 47 × 81cm

年份 / Year:
2002 - 2008



Greedy ?

貪婪
？

張嘉莉 作品
By CHEUNG Ka Lei, Clara



作品名稱 / Title:
自造像 - 尋找安全感
Self Portrait -
in search of the sense of security

媒介 / Medium:
木
Wood

尺寸 / Size:
30 x 20 x 140cm

年份 / Year:
2008

鳴謝 / Credits:
鄭怡敏（阿金）（技術支援）
CHENG Yee Man, Gum (Technical Support)

藝術家的話 / Artist Statement:
製作初期，認為自己是在回應普羅大眾的行為狀況。
後來發覺原來是在自我描述。
At the beginning, I intended to use this piece to respond to the
behaviour of the public.
Later on, I realize it is a self-description process.

鄭怡敏(阿金) 作品
By CHENG Yee Man, Gum



作品名稱 / Title:
給貪婪的藝術團體
To a Greedy Art Organization

媒介 / Medium:
油彩布本
Oil on canvas

尺寸 / Size:
300 X 150cm

年份 / Year:
2008

藝術家的話 / Artist Statement:
「『一萬元的支票』」是一個香港的藝術團體（藝術公社）給我的，因為我幫他們搞活動（視藝掇英 07/08 - 《當代共融》立體及裝置藝術展），活動由頭到尾起碼花費了半年時間，活動完後我就收到一張支票。而那個藝團（藝術公社內個別人士）卻表示這張支票表面上是給我的，但事實上應該將其交給藝術團（藝術公社）。」此次展覽的策展人阿金如是說。「最後我將支票交給了他們（其實我並沒交還支票，只是把它撕開兩截），滿足他們的貪婪，一個貪婪的藝術團體（藝術公社）是如此對待一個藝術家的。」而此支票成為了此次展覽的 Invitation Card……
節錄自 2008 年 11 月 22 日（星期六）文匯報 B9 版
最後，我決定取回我應得的

“A cheque of HKD\$10,000” was given to me by an art organization (Artist Commune). It’s because I helped them managing an half-year-long event(Visual Arts Thematic Exhibition 07/08: “HarmoNow” 3D & Installation Art Exhibition). After that I received a cheque. The organization(some members of Artist Commune) said the cheque was given to you seemingly, you should give it back(to Artist Commune).’ The curator of this “Greedy” exhibition, Gum said. ‘Eventually, I gave the cheque back to the organization(actually, I didn’t give it back, but I tore it into 2 parts) to satisfy their greedy. A greedy art organization(Artist Commune) treated an artist like that.’ The image of the cheque is on the Invitation Card of this Greedy Exhibition.
An excerpt of B9, Wen Wei Po, (Sat) 22 Nov, 2008
And, I decide to retrieve it.

Greedy ?

貪婪？

藝術講座

Artist Talk



「自由文化與自由社會：西方我們可以兼得？」

C & G 藝術單位主辦《貪婪？》觀念藝術展覽「藝術家」講座*

劉建華主講，邀得羅文樂作回應講者，並設有公眾討論時段

“Free Culture and Free Society: Can the West Love Both?”

- An “artist’s” lecture* upon the occasion of the “Greedy?” Conceptual Art Exhibition presented by C&G Artpartment, to be delivered by Jaspar Lau Kin Wah, and followed with a discussion session between Jaspar Lau and respondant Law Man Lok and then an open Q & A session

日期 /date：13-12-2008

時間 /time：1800 – 2000

地點 /place：C & G 藝術單位 / C & G Artpartment

* (除特殊情況，講座將以廣東話進行 / unless due to special circumstances, the talk will be presented in Cantonese, English speakers however are welcome, for the powerpoint presentation should be mostly in English)

在十月廿四日，香港大港請來了「共享創意」(Creative Commons) 的始創人 Lawrence Lessig 給了一個題為「自由文化與自由社會：西方可以兼得？」的講座。由於羅文樂當日臨時事忙，我替以去了聽講。我雖一直對於「共享創意」和現今有關版權的社會議題感興趣，但最後一次聯策的展覽（《斷估唔拉》）嘗試帶出這方面關注的嘗試近乎徹底失敗。十月中，我在未知 Lessig 會來的情況下，在阿麥書房買了 Lessig 的 (中文版) 著作《誰綁架了文化創意》來讀。而在我閱讀該書期間，又收到了 C & G 藝術單位就《貪婪？》展覽的參展邀約。《貪婪？》的意念使我在閱讀該書時蘊釀出一些特殊對於「共享創意」的睇法，使我有興趣以同樣一個講座的方式，來把這些想法，向大家呈示。我在講座會重溫一些 Lessig 提過的故事及一些論點，但以展覽的脈絡，提出我的一點另樣想法，並求教於大家。

On Oct 24, 2008, HKU has invited professor Lawrence Lessig, founder of Creative Commons to give the inaugural L.S.P/L.W.H Distinguished Lecture in Digital Media with the title of “Free Culture and Free Society: Can the West Love Both?” I was there for Law Man Lok, who had registered but could not make it there that day. I was interested in Creative Commons and the different problematic issues surrounding copyright in our present society, but my effort to try and bring out this topic in my last co-curated exhibition (Chiel) seemed to have failed completely. Without knowledge of Lessig coming to town, I brought the Chinese version of Lessig’s Free Culture – How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity in mid Oct from Mackie Study and in the process of reading through it, I have been asked by C & G to participant in the Exhibition of Greedy?. The invitation inspired me to give a talk over the topic upon the occassion, as the idea of greed help shaped a particulate angle I looked at the issue. In this talk of mine, I will repeat some of Lessig’s stories and argument, but by relating it to the exhibition context, I will try to come up with a different stance, and wish to discuss this tentative idea of mine with everyone.

Greedy ?

貪婪？



你覺得 C & G 應否轉為一個純商業的藝術機構？或轉為一個有董事會的非牟利團體，以方便尋求外界資助？

C & G 與純商業是完全兩回事，因為你的地點位於太子，本身的營運模式是一方面教畫、設自助畫室，以作營運收入，從而支持你們去攪一些另類的藝術展覽，而你們的展覽又與別不同，展覽空間不算大，又不像一般商業畫廊般有豪華精緻裝修，反而像一個家庭式作業的另類空間，所以你們做的畫廊也比其他的（畫廊）不同，你能夠做一些即興、即時（回應時事、社會）的展覽活動，我們做商業畫廊的，最少要計劃好半年以後的展覽活動，但你們 C & G 不需要。另外，有否需要成立一個有董事會的非牟利團體，以方便尋求外界資助去支持 C & G 一兩年？其實這樣也令你們的經營模式改變。你要申請資助，你的策展模式及方向都要改變，並有限制，到時，你很難再《致曾特首》或攪一些題材敏感的藝術活動，但如果你們因此不攪這類展覽，與其他畫廊又有何分別？如果你做一些另類的活動，藝術家都會特別支持，因他們知道 C & G 可以做一些觀念性的藝術活動，又不需考慮作品是否能賣，

與藝術家陳麗雲訪談

Chatting with artists, CHEN Li Yun, Movana

給 C & G 藝術單位行政及策劃上的意見

2009 年 2 月 18 日（星期三）

下午 5:11 - 6:00

香港 九龍 石硤尾 白田街 30 號

賽馬會創意藝術中心 L5-12 陳麗雲工作室

而且你們也能彈性地舉辦藝術講座、分享會。C & G 不同於商業畫廊般多限制，（商業畫廊）攪一個展覽，找藝術家、定主題前，你要考慮作品是否能賣，考慮收藏者的口味，還要包裝得漂亮，所以分別很大。假設 C & G 轉到另一地方，比如中環、灣仔等等，不教畫、沒有自助畫室，整個模式改變的話，都可以……但你們現在於太子，我覺得不適合。你們經營了一年多，我覺得都是一個幾獨特的地方，如果做一些（沒有獨特主題方向）像商業畫廊般的展覽，似乎沒甚麼意思……如果你為了獲得一些資助……它會控制你，可能限制你做一些你想做的事……但相信你都會遇到經營困難，因你這個地點是頗難賣東西，所以有教育方面。都幾難平衡。

是的，因我們的格局讓人感到不似賣藝術品的。

我工作的畫廊就較你們明顯不同，畫廊最緊要能賣，所以在構思展覽主題方面，都不能夠太觀念性，可能一年有一次較特別的、另類的展覽，其他都不可以了，一般都是展出畫之類的平面作品，如裝置、錄像作品就很難賣了。但

你們 C & G 就做甚麼都可以嘛。

為何我們問你這些問題，因為我們考慮到現時所謂經濟差，如果學生因此不學畫畫，我們怎麼辦？碰巧，最近香港藝術發展局推出「一年資助」計劃（註：可參考 www.hkadc.org.hk），於是我們便作出這個考慮。

如果你申請時，可否計劃做一些你想做的（回應社會、政治議題的活動），而不用每個活動都已清楚鋪排？

據我的經驗所知，未必可以，因為這樣較難說服藝術發展局給予資助。因為不能光寫一系列計劃是按不同時間、事件去做活動，而沒有具體活動內容描述。

這樣就可能變成類似（藝術）公社般，因為它獲得資助，做的展覽都有所限制，所以除了租場予其他藝術團體攪活動外，它舉辦的展覽都是平常見慣的，都會覺得有點悶呢。

我會覺得這樣會來不及回應時事。加上（申請上述「一年資助」計劃）需要一個五人或以上的董事會。

是的，這樣事情就變得複雜，因為人多了。你們現在兩個人，然後有第三個、第四個人加入，如果他們不喜歡現時你們做的藝術方向的展覽，你會否接受？又如果他們喜歡青年學生繪畫比賽，又如何？我覺得會十分不配合。有些又攪社區活動，又有些攪普及藝術的……到時意見就太多、太不同了。

所以最後我們都決定不申請（申請上述「一年資助」計劃），起碼暫時都未打算再申請，維持現在兩個人的精簡架構。

難得你們可以這樣做到你們喜歡做的事情，你們都算做出自己的藝術方向，如果這時候出現改變，我覺得比較可惜。

所以我們都會繼續朝自己方向走，嘗試發掘更多議題。

其實我們 C & G 主要分兩部分，一是藝術教育，如教畫及攪自助畫室；另一是攪回應社會、政治議題的活動，這是我們最基本的運作模式。而你又參與過我們的活動，你如何評價我們這個營運模式。

如果可以有一個清楚分野，即是就你們現有的地方來說，你們現在有上下兩層，要精簡些、清晰些、整齊些，令人感到進入了一個展覽的空間，可以選擇把教畫的地方搬到樓上，因始終主要出入口都在樓下……其實樓下一層都已經夠地方攪小型展覽，這樣就能清晰讓觀眾進入展覽空間，而樓上就是教畫、自助畫室的教育部分，儲物房也可成為私人辦公室，這樣就清晰了。開幕時是沒問題的（因沒有學生同時上課），但平時觀眾上來參觀，就會覺得混淆，樓下一方面有展覽，一方面又同時有學生上課，而樓上又有展覽時，你們的室內樓梯（在上落時）有點難度，女孩子更困難……

如果你說擴充，增加多一個空間，可能你們在資金調度上會有困難，會幾難經營，所以如果你們把現址（在功能上）分清楚，可能會較好。否則，觀眾會覺得不知怎的，會問究竟是畫廊還是畫室？有某些展覽會適合這種情況，例如，好像尋寶般，要觀眾到處找那種，就比較合適，但是如果配合主題，展出作品又要極簡的，你場地的其他東西可能會干擾到展覽，即是展覽期間有人畫畫、又放置一些三腳畫架，可能令人誤會那些是展覽作品的一部分。這是我出席開幕及於其他展覽時間參觀後比較的感覺。

其實最初我們這樣安排，都擔心學生可能不情願多上一層；另一方面，我們又擔心來參觀展覽的觀眾已走了三層樓，還要多上一層。其實都是擔心他們走得辛苦，都幾矛盾。其實你覺得怎樣，如果要觀眾走三層進來，未有展覽，還要多上一層？

都可以的。

Greedy ?

貪婪？

因為我們安排一進入 C & G 左邊的小展覽空間是一個緩衝區，可讓人舒舒氣後再到樓上。其實我們都在摸索中，短期之內未必能改變，但我們都認同你的講法，都想（把藝術展覽及教育）分清楚點。在展覽開幕的時候，情況會不同，因為沒有學生及繪畫工具都會執拾好……所以藝術展覽及教育互相搔擾的情況，是值得再思考。

對於我這種時常出入展覽空間、畫廊的人士來說，我會明白當中情況，但好像我先生，他並非時常看展覽，他來 C & G 走多幾層樓梯已感疲累，所以感到不喜歡。因此，不同人有不同感覺及反應，對一些喜歡到處逛的人來說，可以上多一層，可能會更有趣。

如果 C & G 可以擴充，就當然理想，但並不容易呢。

是的，現在經濟環境轉差……
你們的學生都在九龍嗎？

不是，港、九、新界都有。
假設，假設 C & G 真是要擴充，並單一做一種工作，你會建議甚麼地方？JCCAC 可以嗎？

不可以，我都為你們想過這裡是否可行，我都想過你們為甚麼不申請進來 (JCCAC) 呢，但當我自己進駐這裡後，再考慮你們現在的經營模式，不需要在這裡，（這裡的運作模式與 C & G）是不同的。就算是教育方面或展覽方面，都不適合（在 JCCAC）。教畫畫方面，學生主要是跟老師的，你們都已教了一段時間，有一批固定學生，所以如果有其他選擇，不需要選 JCCAC，這裡 (JCCAC) 才剛開始，定位等各方面都未太清晰，你們又做生意，同時又工作室，會比較混淆所以我覺得不是太適合；畫廊方面……這裡比較靜了點。

如果牛棚又如何？（註：牛棚位於九龍土瓜灣，前身是馬頭角大型牲畜檢疫站，於 2001 年開始成為牛棚藝術村，供藝術家及藝術團體租用）

不可以，地點太偏遠。反而灣仔可以，因為地點幾好。

剛才為甚麼我問你們的學生主要來自那一區，因為比如石硤尾區，這區比較平民化……但灣仔區相對就比較好，交通又較方便，雖然是舊區，但都算接近中環的畫廊集中區。因為如果你做畫廊、做展覽，你都會希望吸引其他人去參觀，而不止於藝術圈中人，所以港島區尤其近中區，就會好點，較易獲得效益。如果在灣仔，租兩層唐樓，月租可能一萬多元，經營上比較可行。老實說，有些展覽地點都令我不願去，例如牛棚、火炭等，但如果港島區，始終會比較近便，就算九龍人都可能會願意去。

如果 C & G 在火炭開分店又如何？

不能夠。不能夠。如果 C & G 搬去火炭的話，就寧可留在太子，不要走。

之前，我們都曾經以現在 C & G 的營運模式及結構，去申請 JCCAC，當時他們表示接納，並提供一個近似你這個工作室大小（約 300 平方尺）的單位給我們，但是我們沒有接納。一方面 300 平方尺地方實在太細，另一方面，時間不配合，JCCAC 遲了開幕，比 C & G 正式開始運作遲了一年……

這裡還有一個管理架構，你要適應其運作。

所以我們之前攪 C & G，都想撇除所有可能的限制去經營，JCCAC 的管理架構對我們而言並非十分理想。

所以你們攪的活動，都不想有其他不必要的介入。

你會建議 C & G 可以到香港以外甚麼地方作交流？又其實有沒有這個需要？

當然需要，外國都會攪很多交流活動到處去，但這些機會在香港不常見，現在香港與外地的交流不夠。譬如白雙全（本地活躍年青藝術家，曾參與多項國際性大展），有去廣州、美國等地作展覽、交流，但這些都是個人的，而且多數都會是某些藝術家（出國交流），但也較少機會集體交流，所以你們這些團體，可以做到攪交流活動的角色。

而且也不一定需要向藝術發展局尋求資助，C & G 可以寫計劃書找一些私人機構合作或贊助，如果拿到五萬……都算幾多了……起碼可以讓多些藝術家參與，可以去北京、上海、英國、韓國、日本……很多地方都可以，比如一些日本藝術家，他們願意自付旅費來交流的，他們也多數並非全職藝術家，都有自己的工作，但他們有意欲到外地交流及見識，而並非封閉地自己創作及只在自己認識的地方展覽，相反香港就相對較少。如果 C & G 可以作為一個試點去計劃些交流活動，連繫到世界其他地方的網絡，都會非常好。比如，我之前從韓國（攪交流活動）回來，都連繫到當地一些網絡；另我又曾策展一些活動，認識了一些美國藝術家，然後就可以建立關係。但就算有關係，有網絡，也需要資金、時間安排等因素配合才能成事。

對。你講的我們都想做。

有時申請政府的資源，的確比較困難，有時時間又不配合，所以可嘗試尋求其他途徑幫助。好像我將會做的計劃，我不遲疑了，自己申請私人機構支持，向航空公司申請資源，都可以實行自己的計劃，實現自己想做的創作。如果要申請官方的，好像藝術發展局的資助，它一年只有一筆固定的數，那麼多人申請，幾時輪到我？而且交了計劃書後等半年多，如果申請失敗，很令人失意，整件事都降溫了，都不熱心再攪了。但如果申請資助時不是單一申請藝術發局，還有其他資助申請，那計劃還可以繼續做。當然，作為藝術家，都要作多手準備，而且要主動些，並非時常有畫廊會找上門的，以 JCCAC 為例，就算有人找上門，這裡那麼多藝術工作者，幾時才找到你？

你會否走藝術教育路線？

我不會走藝術教育路線。兼教都不會，因為自己不適合（教書）。但一些一次性的例如：講座、分享會等都可以。但教育真是很難的，自己知自己不適合。

那我們的訪問都差不多了。

你們都還有很多後期工作要做。單是把訪問錄音再寫出來變成文字，都已經是一個大計劃了。

對，所以 C & G 藝術單位的展覽將會再推遲一點。

你們這樣才夠彈性，如果你獲得某些資助，你每年要做一定數目的展覽，又要向某某交代……所以你們是不同的。

Greedy ?

貪婪？

與藝術家陳麗雲訪談

Chatting with artists, CHEN Li Yun, Movana

Opinions on the Administration and
Curatorial Direction of C & G Artpartment

18th February 2009 (Wednesday)

5:11pm – 6:00pm

Movana's studio 'fineOne2', L5-L2,
Jockey Club Creative Arts Centre (JCCAC),
30 Pak Tin Street, Shek Kip Mei, Kowloon, Hong Kong

Do you think C & G should be converted to a purely commercial organisation, or a non-profit making organisation with a board of directors, to facilitate accessing external funding?

C & G and other purely commercial ventures are a completely different kettle of fish, because you are located in Prince Edward to start with. Your modes of operation are teaching painting, and providing 'DIY art studios' in order to generate income to support organising other 'alternative' art exhibitions. And your exhibitions are very different from the others. Furthermore, your exhibition space is neither very big, nor is as elaborately decorated as other commercial galleries. Yours is more like a 'home-run' alternative art space, quite unlike other galleries. Besides, you have the freedom to do some impromptu exhibitions to respond to current and social affairs. While commercial galleries have to plan their exhibition programmes at least six months in advance, C & G doesn't.

Is it necessary to set up as a non-profit making organisation, with a board of directors, to facilitate

accessing external funding to support C & G for a year or two? In fact, this would change the means of your operation. If you want to apply for funding, you will have to change your methods of operation as well as your curatorial direction. Besides, you will be subject to restrictions; and at that time you will find it very difficult to organise art activities that deal with sensitive topics such as 'To Tsang, C.E.' (the title of an exhibition rhymes with 'to hate the chief executive'). But, if you turn away from doing exhibitions like that as a result, then what's the difference between you and other galleries? If you do alternative art activities, other artists in particular will lend their support. Because they know that C & G has room to accommodate conceptual art activities, and doesn't need to worry about whether the exhibits can sell or not. In addition, you are flexible enough to hold art seminars and talks.

Unlike commercial galleries, C & G doesn't need to deal with many constraints. Prior to holding an exhibition, a commercial gallery will first consider whether the exhibits are saleable or not, as well as

the taste of the collector; before seeking artists or deciding on a theme. Furthermore, a 'nice' presentation of the exhibits has to be taken into consideration; so there is a big difference between the two. Assuming that C & G moves to another location, such as Central or Wan Chai, and doesn't involve itself in teaching or providing 'DIY art studios', as well as changing the entire pattern of operation, then there might be a possibility of going commercial. However, since you are based in Prince Edward, I don't think it's appropriate.

You've been running C & G for more than a year, and I think the place has its own unique character. If you follow the line taken by commercial galleries, and don't have your own unique direction and themes, it will be meaningless.

If the reason for going commercial is due to a desire to access funding, you'll be totally under the sway of the restrictions. Apart from being subject to limitations to do what you want, you may still face financial difficulties in running the place, because where you are based is quite difficult to sell art works. And, that's why you accommodate the aspect of art education. It is quite hard to achieve the right balance.

Indeed, our style does not give people the impression that we actually sell art works.

The gallery where I work is clearly very different from yours. Its main concern is to sell, so in light of exhibition themes they can't be too conceptual. There may be one relatively unusual or 'alternative' art exhibition a year, and for the rest we can't afford to do that. Our exhibits are generally two dimensional. Works like installations or videos are really hard to sell. However, C & G can do whatever they want.

Let's consider why we asked you these questions. We take into account the apparent decline in the economy. So what if our students stop coming to us as a result, and if so what should we do? Coincidentally, Hong Kong Arts Development Council has recently launched a 'One-year Grant' scheme (visit www.hkadc.org.hk for reference), so we have considered giving it a go.

If you go ahead with your application, can you propose to do

activities that you want to do, such as those dealing with social and political issues, without having to outline each plan, clearly, for each event?

As far as I am aware, that may not be possible. It would be more difficult to persuade the Arts Development Council to give funding in this sense. Because you cannot simply write a proposal based on a series of activities that are to be taking place at different times or based on various matters, without drawing any concrete content and descriptions of the activities.

In this case, it may become something like Artists Commune which receives funding. Consequently, the exhibitions they hold are subject to restrictions. Apart from renting the place out to other art groups to hold activities, the exhibitions shown there are very ordinary, and a bit dull.

I think this will not allow us time to respond to current affairs in time. Furthermore, a board of directors, of at least five people, is required for the application of the 'One-year Grant' scheme mentioned above.

Yes, things will start getting more complicated if there are many other people involved.

So far there are only two of you running the place. If there is a third, followed by a fourth person joining in, and if they don't like the art direction you take for your exhibitions, will you be able to take that? Or if they are keen to organise drawing competitions for young students, what will you do? I think it will be inappropriate. While some may want to organise community-based activities, others will want to make art more accessible, at that time there will be too many different opinions.

That's why we have decided not to go ahead with the application for the 'One-year Grant' scheme in the end. At least, we are not considering re-applying for the time being, and will keep C & G's current succinct structure, a two-person team.

It's rare that you can do what you enjoy doing, and I think it's fair to say you're making your own direction in art. It would be a pity, if changes are made at this point.

Greedy ?

貪婪？

We will therefore continue to follow our own path, and will attempt to explore more agendas for examination.

In fact, C & G consists of two main elements. One deals with art education such as teaching painting and providing DIY art studios; and the other deals with activities responding to social and political agendas. They are the basic modes of our operation. Since you have participated in our activities, how would you evaluate our means of operation?

It would be better if there was a clear distinction between the use of space for the lower and upper levels (connected by a steep interior staircase) of your current place. They should be kept simpler, clearer, and neater, and should give people the impression that they are entering an exhibition space. Since the main entrance is located on the lower level, you can choose to move to the upper floor for teaching. In fact, the lower floor is big enough to hold small-scale exhibitions. This would give a clearer image of it being an exhibition space when the audience come in. The space upstairs can be used as the art education section for teaching and DIY art studios, and its storage room can also be converted into an office, so that the space would be more defined. It isn't such a big problem when it comes to openings, because there aren't students attending classes simultaneously. However, when the audience come to visit during normal opening hours, they may find it confusing. While there's an exhibition being shown on the downstairs space, there are also some students attending classes at the same time. If the upstairs space happens to hold an exhibition, it can be quite tricky to get up there, especially for girls wearing skirts!

If you want to expand and to have extra space, you may be faced with difficulties in dealing with funding allocation. It will be difficult to operate. So, if you can define your place more clearly, in terms of its function, that would probably help. Otherwise, the audience may find it somewhat ambiguous, and may question whether it is a gallery or a studio. The

current structure of your place may be appropriate for certain exhibitions. For instance, those that require the audience to 'look for' the art works like a kind of 'treasure hunting' would be more appropriate. However, if the exhibition has a specific theme and the exhibits are fairly minimal, then any other materials on site may interfere with the exhibition. That's to say during the exhibition period, if there are also students working away, and the easels are also visible, people may mistake them as part of the exhibition. This is how I felt after attending to some of your openings and other exhibitions during normal opening hours.

The fact that we have such an arrangement is because on one hand we are concerned that the students might be reluctant to climb another flight of stairs to the upper floor. On the other hand, we are also worried that the visitors, having climbed three flights of stairs to reach us, have yet to climb another floor to see an exhibition. Actually, we are worried that they may find it hard work to climb all those flights of stairs, so I'm in two minds about it.

How do you feel about the fact that the audience will find out that there is still one more flight to climb to see an exhibition, having already climbed several flights of stairs to reach us?

I think it shouldn't be a problem.

We have arranged the small exhibition space on the left hand side, soon after you enter to C & G, to act as a 'buffer zone', to let people to take a rest before going to the upstairs space. We still struggle to find the right solution, so things may not get changed in the short term. However, we do agree with your points, and would also like to have a clearer division for art exhibitions and education.

When we put on an opening the situation is different, because there are no students working and the painting materials are put away. However, it's worth noting that there are mutual disturbances caused to both art exhibitions and the educational art classes.

For me, I am used to going to various exhibition spaces and galleries so I would understand the situation. But if it's someone like my husband who doesn't go to see art exhibitions often, and after climbing several flights of stairs to visit C & G, he got tired already and didn't like it. Different people therefore have different feelings and reactions towards it. For someone who enjoys strolling around, they may find it more interesting to go one more floor.

Of course, if C & G could expand, it would be ideal, but it is not so easy.

Yes, the current economic situation is one of decline.

Are your students based in Kowloon?

Not all of them. They come from Hong Kong, Kowloon and New Territories.

If, and only if, C & G wanted to expand and fulfil only one type of role, where would you recommend? Would JCCAC be possible?

No, not really. I've considered whether it is feasible for you to be located here (JCCAC), and have also thought about why you didn't apply to come in to JCCAC. However, since I've moved here, and also having considered your modes of operation, I don't think you should locate here. Because the modes of JCCAC's operation is dissimilar to C & G's. Whether it's at the forefront of art education or exhibitions, this place is not suitable for you.

In terms of teaching painting, students would normally follow their teachers. You've been teaching for a while, so you would have a fixed number of students. You don't need to choose JCCAC, as it has just got underway. In addition, its position and other aspects are still unclear. C & G runs a business as well as being a studio at the same time, and that is a bit confusing. So I don't think JCCAC is appropriate for you. In terms of running a gallery, here is comparatively quite for that.

How about Cattle Depot? (Cattle Depot is located in To Kwa Wan, Kowloon, and is formerly known as the Ma Tau Kok quarantine station for large-scale livestock. Since 2001, it

has become Cattle Depot Artist Village providing studios and exhibition spaces for artists and art groups to rent)

No, the location is too remote. Wan Chai would be better; it is a good location.

The reason why I asked you which areas your students come from is because, for instance, the area of Shek Kip Mei, a relatively a grassroots area, would be unsuitable for running an art space. But, Wan Chai District would be better in comparison because the transport is more convenient. Though it's an old area, it's fairly close to the gallery district in Central. If you run a gallery and hold exhibitions, you would want to attract more people, other than those from the art circle, to visit your place. So, somewhere on Hong Kong Island, particularly near Central District, would be better; and it would have other beneficial effects too. Supposing that you rent a two-storey tenement building in Wan Chai, paying a rent of approximately over ten thousand HK dollars per month, you may still find it feasible to operate.

To be honest, there are some venues that I am reluctant to go to, such as Cattle Depot, and Fo Tan. Yet, if the venues are on Hong Kong Island, it would be more convenient. Even for people who live in Kowloon, they are more willing to make an effort to attend.

What if C & G opens a branch in Fo Tan?

That won't be a good idea. If C & G moves to Fo Tan, you might as well stay in Prince Edward.

We once submitted an application for space at JCCAC, with our current C & G mode of operation and structure, and our application was accepted. However, we declined the offer because the unit given to us was a similar size to yours, approximately 300 square feet.

For one thing, 300 square feet was far too small. And also, the timing was not right; JCCAC opened one year after C & G had begun its operations.

Also, JCCAC has its own management structure and you would have to adapt to it.

Greedy ?

貪婪？

When we first set up C & G we had in mind that we wanted to operate without any possible restrictions imposed on us. So the management structure of JCCAC is hardly ideal for us.

You don't want to have any other unnecessary interventions for the activities you do.

Which places, outside Hong Kong, would you recommend C & G to do art exchange programmes? Or is there really such a need?

Of course there is a need. In the West, lots of exchange activities are organised for visiting other places. But you don't see these opportunities very often in Hong Kong. Currently, there isn't enough art exchange between Hong Kong and foreign countries. For instance, Pak Sheung Chun (a local active young artist who has participated in many big international exhibitions) has taken part in exhibitions and art exchanges in places like Guangzhou, and the United States, but he's partaken in those as an individual. Moreover, there are certain artists who would participate in exchange programmes overseas, but they seldom do it as a group. An organisation like yours can, therefore, play a role in organising exchange activities.

It isn't always necessary to seek funding from the Arts Development Council. C & G can write proposals to seek sponsorships from, or cooperate with, some private sectors. If you can receive HK\$50,000, a relatively large sum, it will at least allow you to invite more artists to participate. Places that you can go to including Beijing, Shanghai, Britain, South Korea, and Japan. There are some Japanese artists who are willing to pay their own travel expenses in order to participate in art exchanges because most of them aren't full-time artists. They often have a full time job, so are self-funding. They have the aspirations to take part in art exchanges abroad, and to enrich their experiences, rather than just shut themselves in, making art and only exhibiting in places that they are familiar with. In contrast, there aren't many cases like this in Hong Kong.

It would be great if C & G could be regarded as a pilot scheme to organise exchange activities, and to connect other different networks in the world. For example, after I came back from a Korean exchange scheme, I was able to make some contacts with the local network there. I've also curated some activities, and consequently got to know some American artists, so that a relationship can be built on from there.

But even if you've built up relationships and a network, you still require money, the right timing and other factors in order to accomplish anything.

OK. What you've said is in line with what we want to do.

Sometimes, it's quite difficult to apply for Government resources; because the timing for applications may not always fit in with your plans. You should therefore consider seeking for help in other ways. For example, I've got a plan for an upcoming project. I plan to apply for sponsorships from the private sector, including an airline, in order to realise my plan. For example, applying for funding from official bodies such as the Arts Development Council can be difficult, since they only have an annual fixed budget. Since there are so many applications, it may be a long time before it gets to be my turn. Furthermore, there is at least a six month wait to be notified following your submission, and it would therefore be incredibly frustrating if the application is knocked back. Subsequently, you may feel somewhat 'cold' about the project and perhaps lose some enthusiasm for it. However, if you apply for sponsorships from bodies other than the Arts Development Council, your chances to realise your plans will increase.

Of course, being an artist you must always be prepared and show some initiative, because galleries don't always come to your door step. Take JCCAC as an example, even if someone comes here, there are so many artists already here, and when will it be your turn?

Will you take the route of art education?

I won't take the route of art education, not even part-time teaching, because I am not really suitable for that kind of job. However, I'll accept doing some one-off activities such as seminars, or talks.

But education is difficult, and I know myself that I am not really suitable.

Well, I think that's about it for our interview.

You do have a lot of work to do afterwards. Simply writing out the interview from tape is a big project in its own right.

Indeed. So, there will be a little delay in C & G Artpartment launching any new exhibitions.

It's good that you have the flexibility in how you do things. If you receive certain funding, you have to do a certain amount of exhibitions each year. Besides, you need to give a proper account of what you do. That's why you are different.

Translated by Chris Cook

Greedy ?

貪婪？

相關剪報

Selected Newsclips



- 刊登於 2008 年 11 月 22 日的文匯報
- published on 22nd November 2008 over Wen Wei Po



- 刊登於 2008 年 11 月 24 日的 AM 730
- published on 24th November 2008 over AM 730



- 刊登於 2008 年 11 月 24 日的香港商報
- published on 24th November 2008 over HK Commercial Daily



- 刊登於 2008 年 11 月 28 日的 HK Magazine
- published on 28th November 2008 over HK Magazine

Greedy ?

貪婪？

相關剪報

Selected Newsclips



- 刊登於 2008 年 11 月 30 日的南華早報
- published on 30th November 2008 over South China Morning Post



- 刊登於 2008 年 12 月 6 日的文匯報
- published on 6th December 2008 over Wen Wei Po



- 刊登於 2008 年 12 月份的瞄雜誌
- published on December 2008 over Muse Magazine



- 刊登於 2009 年 1 月 2 日的 HK Magazine
- published on 2nd January 2009 over HK Magazine



- 刊登於 2008 年 12 月份的部屋 2U 雜誌
- published on December 2008 over Interiors2U Magazine

藝術課程

Art Course

藝術教育理念

成功的藝術作品必須包含屬於藝術家本身強而有力的創作理念。故此，C & G 的藝術課程著重幫助學員突破他們現有對藝術認知的框架，讓他們有充分的空間及自由度去發掘他們喜歡的題材及演繹方法，去表達自我。導師的角色是提供不同的工具：視覺藝術語言的運用方法、不同視藝媒介的創作技巧、批判思維方式等，讓學員能就自己所選的主題以藝術這方式作深入探究。

Education Philosophy

We believe a successful artwork must be able to reveal a strong concept of the artist.

Therefore, the teaching philosophy of C & G is to free the students from the original boundaries they are entrapped in, and allow them to have freedom to choose the themes they would like to explore artistically, and the way they would like to present themselves. The role of the instructors is to provide various tools, like the usage of the visual art language, various art-making techniques, critical thinking skills etc., to help students develop unique artworks that can reveal their own concepts.



藝術教育

[illegible]

藝術攪作
ArtMIX



相關剪報
Selected Newsclips



- 刊登於 2009 年 2 月 7 日的星島日報
- published on 7th February 2009 over Shing Tao Daily



- 刊登於 2009 年 3 月 21 日的星島日報
- published on 21st March 2009 over Shing Tao Daily

藝術外展 Art Outreaching



為了希望能透過藝術教育把更多香港當代藝術家的名字及作品介紹給下一代，加他們對本土當代藝術的認識及欣賞能力，C & G 藝術單位也積極為不同的中、小學以及大專院校，舉辦有關香港當代藝術的工作坊和講座。

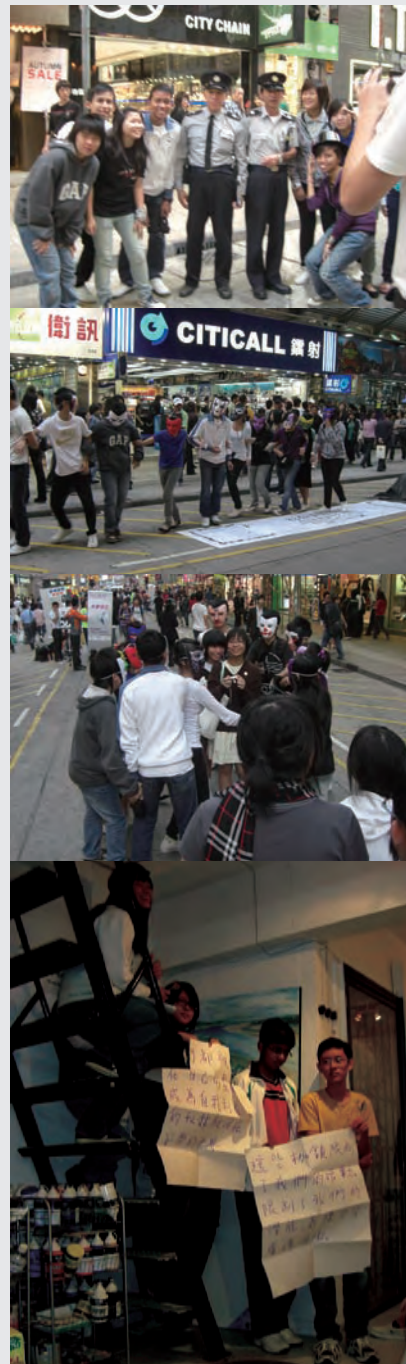


In order to encourage the younger generation to know more about contemporary art and artists in Hong Kong, C & G Artpartment often visit different schools to conduct various art workshops and talks on Hong Kong contemporary art.

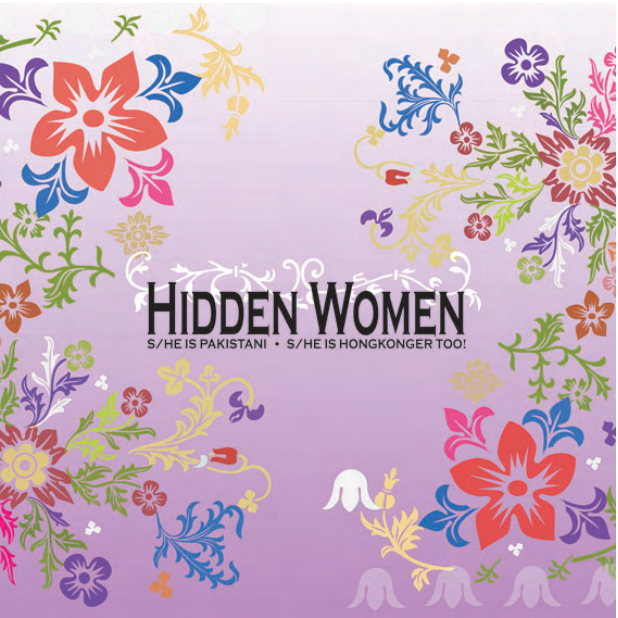
藝術遊學團 Art Tour

2008 年 11 月 17 日至 19 日，有 35 位新加坡中學生訪港遊學。C & G 在那幾天為他們安排了一連串藝術行程，除了參觀荷李活道及賽馬會創意藝術中心的藝廊、藝術空間及藝術家工作室之外，也為他們設計了一天的行為藝術工作坊，讓他們在西洋菜街的行人專用區演出自己的行為藝術作品。他們都十分投入創作，並與不同的路人互動。

From 17th to 19th November 2008, 35 Singapore secondary school students (from Raffles Girl's School, Raffles Institution and Yusof Ishak Secondary School) visited Hong Kong and had an art tour here. Besides visiting different art galleries, art spaces and artist studios on Hollywood Road and in Jockey Club Creative Arts Center, they also conducted their own performance art pieces in the pedestrian area of Sai Yeung Choi Street in an art workshop led by C & G. All of them enjoyed very much in their performances and had different interactive acts with other Hong Kong passersby.



藝術文化工作坊
Art & Culture Workshop



「看不見的女人工藝坊」手繪

C & G 藝術單位的展覽空間在 2008 年 10 月及 11 月，邀請到巴基斯坦婦女小組「看不見的女人工藝坊」於週末到來為愛美的女士們作南亞傳統手繪（以一種天然草本材料繪畫）。並開設課程，讓婦女小教授傳統手繪繪畫技法。讓大眾可欣賞及分享她們的傳統手藝，並與她們作文化交流。

有關「看不見的女人工藝坊」：

看不見的女人是一個由天主教香港教區勞工牧民中心（九龍）支持組成的本地巴基斯坦婦女自僱小組，小組成員由居住於新蒲崗區、觀塘區、油麻地區、佐敦區、深水埗區等九龍區域，她們定居香港的時間由幾個月至超過十年。她們大部份均是家庭主婦，沒有受薪的工作。她們的學歷也不盡相同：有擁有大學學位的、也有文盲的。看不見的女人是由一位前組員命名的，她說意思是香港人甚少明白到本地巴基斯坦婦女的需要。地點：香港 九龍 太子 西洋菜南街 222 號 三字樓 C & G 藝術單位（始創中心後）

主辦：天主教香港教區勞工牧民中心（九龍）及 C & G 藝術單位
協辦：藝術到家



In October & November 2008, **"Hidden Women Art Craft Studio"** (a group formed by local Pakistani Women) stationed at C & G Artpartment over Saturday and Sunday afternoons to help ladies paint traditional Henna (a plant product traditionally used by Pakistani ladies for body painting). Short courses on Henna painting were also conducted by the members of "Hidden Women" for the public, so that other Hongkongers could have a glimpse of this traditional art form and had chances for cultural exchanges with this Pakistani group.

About "Hidden Women Art Craft Studio":

Hidden Women Art Craft Studio is a self-employed group of local Pakistani women, supported by Catholic Diocese of HK Diocesan Pastoral Centre for Workers (Kowloon) The group members are residing in San Po Kong, Kwun Tong, Yau Ma Tei, Jordan, Sham Shui Po districts on the Kowloon side. They have resided in here Hong Kong from 4 months to over 10 years. Most of them are unemployed and are housewives at home. There education levels are varied, from University graduated to no education received. The group name HIDDEN WOMEN is named under a previous group member and she explained the Pakistani needs are HIDDEN from the concerns and understanding of Hong Kong society.

Presented by: Catholic Diocese of HK Diocesan Pastoral Centre for Workers (Kowloon) and C & G Artpartment
Supported by: Art Together

藝術文化工作坊
Art & Culture Workshop



2008 年 11 至 12 月，波 蘭 藝 術 家 Karolina Matea 來港在「藝 鵠」作 藝 術 家駐場計劃。除了進行創作外，她還抽空到 C & G 藝術單位舉行首飾工作坊，與大家分享她的另一專長：首飾設計，促成更多不同的文化交流。

Polish artist Karolina Matea travelled to Hong Kong in November and December of 2008 to have her artist-in-residence project in ACO, Wanchai. Besides working on her own art pieces, in order to encourage more opportunities for cultural exchanges, she shared her expertise on jewellery design in different jewellery workshops for the public at C & G Artpartment.

相關剪報
Selected Newsclips



藝術文化工作坊 Art & Culture Workshop

2008 年的 1 至 3 月間，C & G 到天水圍的 YMCA 青年中心教授一實驗裝置藝術工作坊，除讓學員對裝置藝術有初步掌握，更帶領他們在中心創作裝置藝術。他們最後的創作運用了許多色彩繽紛的扭蛋殼在中心作一個大型裝置，而且還邀請了中心的其他成員把自己的理想寫在紙條並放入這些扭蛋殼中。

From January to March in 2008, C & G conducted an installation art workshop at the YMCA youth center in Tin Shui Wan. Besides studying different installation artworks by other artists, the participants also made their own installation piece at the center. They invited different members of the center to write down their dreams on paper slips and to insert these dreams in many containers of capsule toys. In the end, they built a large way installation piece with these colorful containers that held everyone's dreams.



藝術講座

Art Talk

三城
另類藝術社群 敘事當代藝術
香港 / 北京 / 新加坡
謝燕舞
此出版計劃由藝術發展局資助、藍天圖書出版

2008 年 2 月 7 日新書發布會 / 茶聚討論，引發大家對香港藝術社群產生很多不同的討論焦點；
2008 年 2 月 20 日，將從廣角對此主題繼續展開更深入的探討：香港當代藝術發展中的另類藝術空間

對談嘉賓：
何慶基
(現為香港中文大學文化及宗教研究系文化管理課程主任，〈國際藝評人協會香港分會〉創辦人及主席。)

蔡仞姿
(本地知名藝術家，Ia 空間創辦人之一及現任副主席，現為香港浸會大學視覺藝術院助理教授)

主持： 謝燕舞
(《三城》作者，同名資料及圖片展策劃人，藝術推廣機構 APP(Art Products Promotion) 創辦人)

是次，策劃人專誠邀來何慶基先生與蔡仞姿女士對談。兩者同樣對香港藝術發展貢獻良多，見證香港當代藝術起始及蛻變，並積極參與未來香港藝術文化發展方向的決策。他們如何從整體看及評價香港的藝術文化生態及其缺失與限制，以及另類藝術空間在香港當代藝術發展過程中的存在價值和未來發展方向呢？

協辦：C & G 藝術單位



**A Study of Hong Kong Alternative Art Community
(Parallel with Beijing/Singapore)**

By TSE Yin Mo

The publication project is sponsored by HKADC,
published by Blue Sky Publishing

The Book Launching / Tea Forum held on 7th February, 2008 induced enthusiastic discussion focusing on the theme of art community in HK. To go deeper into the discussion, a broader perspective will be carried out on 20th February, 2008 by the following topic:
The Alternative Art Spaces in the Hong Kong contemporary art’s development

Dialogue speakers:

Mr. Oscar HO

(He is now the Professional Consultant of Cultural Management Division in the Department of Cultural & Religious Studies, CUHK. And he is the Founder and President of the Hong Kong chapter of the International Art Critics Association.)

Ms CHOI Yan Chi

(She is a local famous artist, one of the founders of I a Space and its current vice chairperson. She is now an assistant professor in the Academy of Visual Arts, BUHK.)

Host: TSE Yin Mo

(Author of the captioned book, curator of the Documentary Exhibition, starter of APP, a new art promotion organization)

Mr. Oscar HO and Ms. CHOI Yan-chi are cordially invited to conduct this dialogue. The two honorable guests both contribute a lot to the development of Hong Kong art, witness the debut and the molt of the Hong Kong contemporary art, as well as participate actively into the policy decisions regarding the future direction of Hong Kong art culture. What will they see and comment on the art ecology and culture in Hong Kong and its gaps and limitations from a holistic view, as well as the value of existence and the future direction of alternative art spaces in the course of the Hong Kong contemporary art’s development?

Co-presenter: C & G Artpartment



藝術講座 Art Talk

波蘭當代藝術 講座

講者為波蘭藝術家 Karolina Matea，她於 2008 年 11-12 月期間，在灣仔「藝鵠」作藝術家駐場計劃。

講座內容為介紹 1989 年之後，波蘭的藝術生態發展。及至 2000 年後，轉變為以流行文化為主流的經過。

日期及時間：2008 年 12 月 3 日（星期五），下午 7:00 - 8:00

語言：英語

主辦：C & G 藝術單位

Artist Talk on contemporary art scene in Poland

Introduction:

Polish artist Karolina Matea is traveling to Hong Kong in Nov and Dec to have her artist-in-residence project in ACO, Wan Chai. Besides working on her own art pieces, in order to encourage more opportunities for cultural exchanges, she would like to show a glimpse of the recent contemporary art scene in Poland to Hongkongers in a talk, and share her expertise on jewellery design in different courses for the public.

About the Talk:

In this talk, Karolia will show us a glimpse of the recent contemporary art scene in Poland. In fact, the Contemporary art in Poland is quite interesting, especially after 1989. On that year Poland stopped to be a communist country with omnipresent censorship. New democracy gave artists freedom of speech. In 1990s the strongest trend was the Critical Art-critical descriptions of reality and to comment on contemporary life. Polish art after year 2000 turned toward the iconosphere of popular culture. Art began increasingly to simulate popular culture, changing in terms of its form, (with younger artists more willingly employing painting), and in terms of the weight of the problems it explored.

Date & Time: (Wed) 3 December, 2008, 7:00 - 8:00pm

Language: English

Presented by: C & G Artpartment

About the Artist Karolina Matea:

Working with many different media, Karolina Matea recently focuses on jewellery design, installations, and different projects in public space. One of her recent works is 'Hong Kong Poems,' a graphic project that was inspired by her trip to Hong Kong in 2006 and was awarded with Talens Prize on National Drawing Exhibition in Torun, Poland.

Karolina earned a scholarship in International Summer Academy of Fine Arts in Salzburg, Austria and graduated from Academy of Fine Arts in Lodz, Poland in jewellery design in 2004. She then graduated from Academy of Fine Arts in Poznan, Poland with her master degree in art education in 2007. Besides, she is the founder of Puck's Cultural Society, which is actively promoting art, integrating local community through art, organizing exhibitions and workshops in Puck, Poland.



藝術講座
Art Talk

藝術家分享會 -- 青年藝術家出走個案

講員：黃慧妍、劉學成、彭倩輜、馬浩賢
回應嘉賓：林嵐、梁志和
主持：何翠芬
日期：2009 年 2 月 21 日
時間：下午 3:30-4:50

Reverse Reality (逆向 · 現實) 是由策展人何翠芬與四名香港青年視覺藝術家彭倩輜、黃慧妍、劉學成、馬浩賢一起合作，在 08 年九月首次出走美國另類文化活躍地波特蘭 (Portland) 作藝術交流之旅。他們各自以不同媒介演繹，表達個人與不同時空、文化相遇時的經驗和回應。這四名青年藝術家將分享是次出走波特蘭的經驗和心得，兩位曾獲亞洲文化協會獎助赴美進行藝術交流的資深藝術家林嵐、梁志和，屆時會出席作回應嘉賓。

協辦：C & G 藝術單位

Artist talk-A Detour of Life in Portland,America

Speakers: Doris WONG, Hanison LAU, Beatrix PANG, Florian MA
Guest respondents: Jaffa LAM, Warren LEUNG
Moderator: Selina HO
Date: 21st February 2009 (Sat) 3:30 - 4:50pm

'Reverse Reality' is an exhibition curated by Selina HO for four leading HK young artists to showcase their new works conceived by their experiences in Portland, US. During their one-month residency in Portland in Sept 2008, the artists have used a variety of on-site materials and medium to address how they work across cultural borders and negotiate spaces and ideas from a distance. In this artist talk, the four artists will share their experience and reflection from the residency in Portland. Jaffa LAM and Warren LEUNG, who had received Asia Cultural Council Fellowship for art exchange in US, will come to share their comment and give feedback to this group of young artists.

Co-presenter: C & G Artpartment



劉建華

粗生／美學與政治／沙石

Coarse/aesthetics & political/Gravel By LAU Kin Wah, Jasper

：但我們仍希望有朝一日能以這類藝術方向殺出一條血路。_子

自從個人的關注，愈發轉向政治藝術

後，委約文章少了。這次受邀寫關於「C & G」，照理可以盡情去觸碰其展覽鮮明提出如回歸、七一、西九等的重要社會政治、文化藝術議題，本應是一件樂差；但我對此差事一直卻感到猶疑不決。「C & G」將藝術與政治交疊的搞作持續進行了多年，我雖是「器重」其立心，但或者正是有感「C & G」既有自己的姿態立場，兼而行動實踐了出來，就用不著我來「複述」。_丑。而若要我超越「複述」，全面認真審視「C & G」，這裡又恐怕未是個提供足夠條件的平臺。_寅

如沒記錯，直到我受邀寫關於2008年的「Art Walk」、或2009年主動談論及「香港藝術搜索頻度」前，我一直都沒有在動筆的評論中，重點談論過「C & G」或他們藝術單位的展覽。我不肯定這僅是巧合，或是因大家在政治藝術（甚至其是否會將搞作歸於政治藝術）的理解、策略上有所不同（其實也可以是大相似之故？）；又或，不過是彼此在藝術品味上平常不過的分歧，卻很難在公開平臺長篇幅地討論？在這階段，我覺得幾者似乎皆有一點，然而我可並不著急於在本文梳理出結論。反正，政治藝術同樣更需要多元化的嘗試，「不同」也可以是優點，而無必要被視為什麼問題。

治搞作上尤其進取，保留著稜角。

「C & G」也自覺其「攪的展覽都是幾實驗性及概念性，作品形式多數『奇特』，難以讓買家收藏」_辰；但縱或不是在香港，「實驗性及概念性」甚或政治性的當代藝術，其實一樣很可有其市場的。使我給「C & G」想像為藝術空間而非其自我定性為的「商業畫廊」_巳，反是其未足夠讓我把其定位成經營畫廊陪隨的那份細膩（雖當然，藝術空間也可以很細膩）。從要為前衛藝術打出市場、以前衛藝術促立未來的健康藝術市場的角度來看，「細膩」於這裡反似是我牢固化了藝術空間和畫廊間的區分、畫廊只可能是什麼樣……雖然我的意思不是這樣，唯望下文能簡單釐清。

就在與「C & G」的電郵往來中，「C & G」提出了我以為很有趣的兩點（而我也放了在展出作品中）。一是「C & G」提出希望「改變收藏家的口味」〔接納實驗性及概念性藝術品〕；二是讓參展藝術家「自動自覺展出較精緻的藝術品」_午。這兩點可說是嘗試互相接通、建立起一種藝術市場生態的想像。

回看最早是怎樣知道關於「C & G」，我也不知該算從2003年於威尼斯回來

後在編《os》特刊時才聽到「二二六工程」在當地的搞作；或還是2004年「七·一」出現的一對新人參與遊行的新聞；又或還是慢慢留意到「藝術公社」出現一批社會性主題的展覽活動，進而知悉背後有個叫「阿金」的人物。若說「C & G」僅是指他們位處旺角太子的「藝術單位」，則從揭幕的《基本回歸》起的七個展覽，除了首五個之餘，最晚近的一個展覽《貪婪？》，更是有自己的份兒。

也是因為受邀參加《貪婪？》的機會，多了一些與「C & G」的接觸溝通。我處處通過為難的請求一再測試「C & G」開出的可能性和包容的底線，算是認識多了點「C & G」的理念及其空間的運作模式。同時，箇中經驗實更也讓我認識多了點自己。本文就打算祇圍繞個人在參與《貪婪？》而已想到的一些主要想法，在此集中地「複述」一番，構而成文，卻不打算視為什麼系統性的論述。

印象中，就在「C & G」成立前，曾有過個階段，香港的藝術空間發展動

力好像出現了凝滯，我於是嚷著說我們這一代應建立起自己的藝術空間。

但（在我常找不到我的同代人情況下）這結果一直沒有出現過，相反我們遇見到的是藝術空間的建制化轉向和（起碼在藝發局資助上的）飽和。反而在那幾年之間，香港斷續出現了不少的小型畫廊。我說的這批小型畫廊，可不是傳統的商業性畫廊，而是和藝圈相對親和（卻不易於硬性界定）的一些小畫廊；其中好些，也不見得能全靠作品的銷售來維持。但雖說「和藝圈相對親和」，由於實驗性的策展和政治性的內容往往從缺，只能應合某種類型的藝術生產和品味。我於是一直籠稱這向畫廊靠攏的香港藝術發展作「收編」。_卯

我不是想在這裡準確整理出一幅藝術發展的時代圖像，我想說的，是「C & G」藝術單位在這氣暈下給予我的感覺，一直是一所藝術空間（只是它非以藝發局的資助維持）多於一間畫廊。這當然或僅是我的錯覺，但究其原因，大概正在於我感到「C & G」從策展主題到展品形式的表現，在質地上都似難被妥貼「收編」，而在政

不過對我而言，真正的實驗性及概念性藝術品的支持者，往往也不是那些求精緻作品的收藏家（雖然實驗性及概念性藝術品同可以很精緻）。而要令收藏家的口味改變（接受實驗性及概念性藝術品），我以為直接靠在高檔次畫廊向收藏家推銷，可能會更有效益。

在現實裡，為當代藝術找市場，當然還有不同的策略組合和可能性^未，我僅為駁辯而駁辯的理由，其實不過是在雞蛋裡挑骨頭。看穿「C & G」在旺角區唐樓開一商業畫廊，來嘗試推動實驗性及概念性藝術和改變收藏家文化的種種表面錯配之下，其實「C & G」不正是在摸索著一種無甚前科的本土藝術可能性？其此定位，根本用不著我作什麼的建議，這本正是「C & G」的強項（與政治）：向自己負責的獨立性。我有興趣在這文章續談下去的，反而是從當代藝術的「精緻」性討論，切入回到政治藝術與「細膩」感的個人品味問題，及「C & G」長期在這方面給我的挑戰。

以藝術品的「精緻」性望求換取可賣性，於我而言，其實態度有欠實驗性。祇少一種說法會以為，當實驗性及概念性藝術品需要考量太多的市場可賣性，便可能拖累了其藝術性，反損害其市場價值。但使問題更有趣的，是《貪婪？》展覽中，李鴻輝的新出版著作中，有鄧國騫這樣一個轉述：「李鴻輝曾怨嘆(lamented)當代藝術圈中大部份的概念藝術家應用上的都是

在《貪婪？》展覽裡，我就不祇一次要成為了鄭怡敏展出那幅繪畫背後那支票的典故的解說（詮釋）者，而這經驗使我發現，畫作不也迂迴地在另一重口耳相傳的維度那裡找到了自己的政治形式／生命？

「C & G」在作品／觀眾互相接通、形式／內容和藝術／政治上，於我初看雖貌似不同，但與其草率作出點評，我在對其長期堅持搞作的「器重」下，更願意把「C & G」藝術單位在我眼裡的「沙沙石石」，想像為是對自己、對香港藝術、組織面對被收編下，所表現出（比政治藝術題目更挑戰性、更逼真）的稜角和抵抗。^亥

^子 摘自筆者與C & G藝術單位的往來電郵滾存的答覆（2008-11-22）。

^丑 提出「覆述」，其實是為說明「騎劫」（政治性議題的加插發揮）在這裡用不上。如在ParaSite的十二周年出版物寫關於它所欠缺的政治面相而拿它的稿費，這或才是我的政治藝術（文章發揮作用——使缺席的政治顯現——的場所）。至於我在該文章提出的其一疑問，正是政治藝術所要求的，

『太容易、太方便』的技術。」（筆者譯）^申 李鴻輝作品所需不太容易、不太方便的技術，是否「C & G」選他參展的其一理由，這我不得而知；但對我而言，以最「恆水恆力」（近乎「奧坎的剃刀」(Occam's razor) 原則) 的方法執行作品，正是當代概念藝術上其中一重要的概念成果，同樣有自己一套（尋求推陳出新）的「技術」。相反，很多所謂技術，卻往往正是以金錢、時間、勞動力（甚至可以外判的工序）等元素來抽空藝術的技術概念。故對我而言，它們才是真的「太容易、太方便」。

「C & G」提到的精緻性，雖不一定是李鴻輝談的作品技術，但同指向作品，然而我上文提到的「細膩（感）」，基本上是指向藝術空間／畫廊的一種營運上表現的美學品質。而「細膩（感）」的微調，對於呈示（／包裝）精緻性的作品又或奇特的實驗性作品，同該有效。但「C & G」長期給我的感覺，並不是走（尤其高檔）畫廊傾向的「細膩」路線，相反以「粗生」^酉 感來形容也未必為過。

把步上「C & G」樓梯間的牆身宣傳與外牆那手繪招牌的粗樸圖飾，和在其「藝術攪作」常出現那些（庸俗地）據說體現了表現力的粗野筆觸連在一起想像的話，似乎可見這種風格與「C & G」經營生存之手段或有一定關係。但譬如鄭怡敏長期以來重畫報章報導的畫作，又真的需要這麼

或已非藝評在藝術上的評價。

^寅 藝發局對於出版的資助並不包括委約作者的稿費，無疑是個不合理的政策，阻礙著藝圈與評論人的深化長進。如此的政策被長期接受下來其實說明，人們普遍對於文章的要求不高，未願撥出資源給予撰文者投入研究工夫。

^卯 除了個人過往提出「收編」論述的文章，最近有關本地藝術與商業關係的討論，可參附有曾德平騎劫、羅文樂搭咀、朗天留言的 <http://mnikasparblogspot.com/2008/07/am-post-70.html>。

^辰 同註子。

^巳 同註子。

^午 同註子。

^未 若真的要簡析當代前衛藝術的生產／消費條件，在歐洲似乎很多都是公共資助性質的，美國則主靠市場中頂尖的畫廊，而偶則兩者也有一些不同的私人基金會支撐。以香港根本沒有成熟的藝術圈與公民社會去供前衛藝術推動，故在此沒法相比的情

粗糙的畫布與落筆的風格嗎？它們又如何符合「C & G」期望藝術家作品達到的精緻性？

就在這本應談論美學的地方，請容我先換一個角度來看。政治藝術，總要找個藝術形式出發／落腳，但它總有必須非此不可的藝術形式嗎？在政治藝術裡，形式也是政治，形式也有本身的政治（甚至比內容述說的政治更政治）。而一幅畫如何能成為政治藝術？就是透過它的政治內容指涉而變得政治？正如透過它利用了藝術媒介、參與了展覽而順理成章變得藝術一樣？一個展覽又如何成為一個政治藝術的展覽？僅僅一個通過表面設定的政治策展議題足夠嗎？

若果我到「C & G」展出（連同上次在畫廊策展的經驗），使我發覺到自己真是個在以藝術空間搞實驗藝術時代所模型出來的人板，對於「C & G」的畫廊定位不甚理解；那在我真的不知「粗生」是否「C & G」（執行上）唯一可行的（使之生存／合乎成本效益）方案同時，我反而見到的，是我個人過往往學院訓練所殘留、一種對「細膩」感應（美學）的（形式／政治）偏見。一如我雖參加了《貪婪？》，然而還是對於展覽標題的單刀直接有所恐懼，作品最終也還是採了迂迴的方法來回應。^戌

但我真的與「C & G」在藝術與政治關連的設想上有著不同、甚至扞格的想法嗎？記得

沉下，合適本土先鋒藝術走的路，無疑還是必須要摸索，但其實當代先鋒藝術在上述這些進路以外，還有更多進不了國際藝術舞臺視野，卻與「C & G」可能更吻合的在地實驗。我們對於全球不同的另類在地方案的參照相對很少，大概是我們從來也太追英趕美，幻想自己為國際大都會。實情卻當然是，我們愈發淪成鄭怡敏在《十年回歸前後話》對談中所謂的「中國化」。

^甲 摘自Foundations - The Consolations of Museology，頁170。

^酉 「粗生」是想嘗試同時多面地去處理相對於細膩的粗糙感，在粗劣和野生的生命力量間，帶出一種拒絕脫離不成熟，達致確立自主的想像。

^戌 真正單刀直入回應《貪婪？》題旨的個人作品方案（以購入特價礦泉水取代投資匯控），其實結果反沒有在展場展出，至今亦並未完結／發表。

^亥 把「沙石」作正面轉化的靈感，大概來自於朱凱迪在羅文樂為「獨立媒體」拍的短片訪問中所說，就是要在生態中「梗」在那裡的生動比喻。

劉建華 粗生 / 美學與政治 / 沙石

Coarse/aesthetics & political/Gravel By LAU Kin Wah, Jaspar

Since I shifted my interest towards local politics, there were much less commissions for essay coming from the arts circle. Writing on C & G, seemingly, should be a great opportunity for me to comment on topics of my concern. Yet, I felt quite hesitate if I like to write upon C & G in such an approach. For I prefer to write such topics more, when such act could insert the political into the apolitical, while lending the resource thereof. But since the Handover, 1st July demonstrations, and West Kowloon Cultural and Entertainment District were already explicit themes of exhibitions held by C & G, I rather turn and discuss C & G’s handling of aesthetics and its politics. As the resource here could no really support me to go into research and real depth, I will address only to the main thoughts about C & G that I have came to notice and tried coming to term with so far.¹

If my memory is right, I have not written on C & G until my comissioned piece upon 2008 ArtWalk, and then on the state of arts reportage for AICA in 2009. I am not sure if the reason I haven’t write about C & G’s shows before was just a coincident, or if it might owe

to some disparate understanding of “political art” (or even if such is an apt understanding) between me and them? (Or perhaps too much similarity?) I am however not that eager to resolve that at this stage, for difference in opinions could be positive, and diversity is as much needed in advancing local political art.

Looking back at how I came to know C & G, it was quite gradual, and of different natures. In 2003, I first heard of Project 226 performances at Venice from other Para/Site Venice Biennial Collective members. Then in 2004, the news about the couple in traditional wedding gowns marching in the 1st July demonstration came through the media. I then came to know of “Ah Gum,” the man behind the social relevant shows that started appearing in Artist Commune. If C & G is limited to just the present space (artpartment) they run in Mongkok/Prince Edward, I have been attending their shows from the very beginning (missing just one), while actually involved in the last. Being invited to show in “Greedy?”, I have a chance to know C & G better, particularly via the queries I posted along the working process.²

In my impression, before the founding of C & G, there was a period when the momentum of local art spaces seemed stale, and I kept yelling that our generation needed our own space. But it never occurred, not just because the grant from ADC seemed to have reached its capacity, but for often, I have trouble locating “my generation.” Instead, we then witnessed the shift of the direction of artists-run spaces, aspiring towards professional face-lift and institutionalization. Yet within those years, there were a few smaller galleries entering the scene. They were not particularly commercial, but neither were experimental art (both curating and artwork wise) their cup of tea. The art circle was testing new ground, but it was also very much art of the tamed, mostly apolitical, of market friendly taste.

I am not determined to give an accurate picture of the scene, but just enough background to explain why I feel from the very beginning, that C & G was more an art space than any “commercial gallery” as they self-proclaim.³ This might ofcourse be my misjudgment and the source of uncomprehension of some of their strategies, but with the art that they attended to (rather than say, judge by their financial mode etc.), I constantly felt the untamedness from what they did, and especially appreciate the political edginess.

Despite C & G stated themselves as a commercial gallery, they do sure know their exhibitions tend to be experimental and conceptual, and “weird” works that are difficult to find a collector.⁴ Perhaps not in Hong Kong, but experimental and conceptual art, even political art, surely have their market. What leads me to think of C & G not as a commercial gallery is perhaps that it was not selling me a sense of subtle sophistication that commercial gallery usually wrap themselves in. (Art Space, of course, could have it own sophistication as well, but often a different breed.) If one thinks from the angle of opening up the market for experimental art, or in hope of a gallery as fit for experimental art and suceed in the market, then one might consider that I am drawing a line too clear between art space and commercial gallery here. I am not sure I could explain thoroughly via the points below, but that’s not what I think either.

In between our corresponding emails for “Greedy?”, C & G

raised two points that are particularly interesting to me (that actually led me to addresse them into my work).⁵ One was that C & G hoped that they could change the taste of the collectors, so as to accept more experimental and conceptual artworks. Secondly, they hoped that exhibiting artists could self-consciously supply works that are more “delicate.” These two wishes, could seem to be a good matching strategy for the coming about of a new market, as each side moves a bit towards the another. Yet for me, the supporter (if not collector?) for expeimental and conceptual artworks are often not the bunch of collectors that appreciate delicate artworks. As for the huge effort needed for changing the appetite of the collectors, I think it could simply be much more effective to sell these works at any high-end gallery to their list of loyal customers (say, for diversifying their investment).

There could of course be millions different strategies and combos in finding market for contemporary art, but the local context is always important. My problem with the strategy of C & G, is that I felt their contradictions to be fundamental. Consider setting up a 3rd floor gallery in an old building at Mongkok/Prince Edward district, claiming to both be a commercial gallery, while aiming to promote experimental and conceptual art? C & G artpartment, itself, is perhaps the true experimental and conceptual art, that challenges (educates) collectors and hence in need of something beyond the usual gallery promotion. Their combo strategy, however, needs probably not my dampening queries nor any positive suggestions, for their independence and self-responsibility for their own actions are always their largest merit (assets, and also politics). What I will rather move on to discuss, will be focusing on the issue of delicateness in comtemporary art, as well as its relation to political art, on the level of personal taste, that C & G continually forced me to come to term with.

Using delicateness to trade for salability, to me, is already a strategy without much experimentalism. There is at least a claim that, when there is too much concern over marketableness, it could be detrimental towards the artistic concern, and hence be negative towards its salability in the end. Of course there could be many twists and turns to this argument, but the interesting thing I like to focus here, is something relevant to

the “Greedy?” exhibition.

Upon the “Greedy?” exhibition, Michael LEE Hong Hwee did a book launch of his new book titled Foundations. And in it, there is a quote of his, in report speech by TANG Kwok Hing: ‘LEE once lamented that the majority of conceptual artists in the contemporary art scene employ techniques that are “too easy, too convenient.”’⁶ I am not sure if LEE got chosen by C & G, for his technique which is not that “easy” or “convenient,” but to me, the criteria of easiest and most convenient, has a kind of beauty (efficiency, even a ring of truth) as that of the Occam’s razor principle. It is as much a demanding technique that is much associated with conceptual art, that contemporary art inherited for an extensive range of reasons (oftenly related to its democratic potency). Contrarily, much so-called techniques are often simply time consuming, or labour intensive procedures, that some artists further accept hiring some other people to do it for them. This instead, is a void concept of technqie, which is truly something too easy, too convenient to me.

The delicateness that C & G mentioned, might not necessary be equated to the technique that Michael is talking about, but they both pointed a certain request towards the artwork. The subtleness that I talked above is, however, more a kind of aesthetic quality directed basically towards the space (artspace/gallery), in particularly the way it runs. Such subtleness, I believe, as a presentation atmosphere (or unavoidably packaging device), this should be as functionable for delicate works as for weird, experimental works. (White cube is often an easy way to attain it, but other than larger institutions, oftenly too, only commercial galleries could afford to install a truly white cube and maintaining one.) The set up of C & G, in my eyes, has never fit in this quest for the subtle. On the contrarily, it often carries a pretty coarse quality and crude character.⁷

This characteristic of crudeness first came to me when I saw the rough execution of the grattiti / advertisements that C & G put on to the sides of

the stairway up to their studio. Then it reappears in the broad brushstrokes (that supposedly/vulgarly symbolizing expressiveness) that constantly appeared again and again in the paintings executing there in art lessons or art jamming sessions. They both lead me to think of this crudeness having something to do with C & G’s means of survival, close to an aesthetic of necessity perhaps. But then, I ponder on whether the paintings done by Ah Gum, repainting different media coverage of the arts, truly need canvas of such rough texture, and brushworks of such broad magnitude? How do they match with the kind of delicateness that C & G hope their invited artists could supply them with?

Here where I should start to ponder upon aesthetics, please allow me to shift the angle for a brief moment. Political art, so too, need a form, to start with, or to embed in. But is the form really a form of necessity? In political art, form too has its own politics (sometimes even more cruical than the merely political content). So, if form is undoubtedly politics, how then could a painting be political art? Just by loading it with political messages? Just as by lending the artistic medium, exhibiting in an exhibition, something achieved the status of art? How then is a show a political one? Just owe to the fact that it has set itself a political theme?

One of the things that came to me gradually during my working with C & G for “Greedy?”, is that I am the kind of generation, that work best probably, under the context of an art space, in advancing experimental art. C & G self-positioning as a commercial gallery is already beyond my understanding. But while I might still be puzzled by whether their crudeness is really a choice of necessity (of matter of survival), what is more clear to me, is that I am still very much carrying a bias (of form) over subtleness, sophistication in art presentation that I must have picked up over the years, in particularly during my academic formation years. My discomfort with the straightforwardness of the title of “Greedy?” led, for example, to my final detour in tackling this critical theme, revealed exactly the political consequence of such personal aesthetics taste.

But does this mean that C & G and I has really some different, even contradictory configuration over politics and art? To reply this, I remember how for more than once, I have to be the interpretor of the painting that Ah Gum painted and exhibited in “Greedy?” (as the artist is not around), retelling people the story behind the cheque (the motive of the painting). This seemingly gossiping experience somehow forced me to contemplate again on the form of the work, seeing how it actually moved already away from painting into another life (with me as one of the vessel), constantly seeking the right form for further executing its political life. Its execution form/style, in my opinion, thus seems more adhere to effectiveness and efficiency, than that of delicateness.

From the way C & G like to bridge the gap between the work and collector, to how one settle the artistic and political, form and content, despite I begged to different here, I like to draw no hastily conclusion here. (For again, maybe because we are too similar, often under the same category that has not yet been fully developed locally, to make each of us be distinguished.) In my appreciation of C & G’s robustness against all odds, in a society as extreme as Hong Kong, I could rather see all the crude-ness in them as a stylistic form of political art. I could also imagine the untamed character of C & G be a kind of hard-fought resistance towards not just the complicity of the art scene, but also people like me, making it something as real as (or even more base than) the challenge that political art might have posed.⁸

¹This is a note, in complain of the unreasonable policy of the subsidy of Hong Kong Arts Development Council on publication which however refuse to include any writer’s fee.

²Please allow me to express my gratitude to C & G here, for the patience bearing my inquisitive practice under the name of art. Thanks also to Luke Ching for making me rethink hard, my potential as an artist, a political artist, to be precise.

³From the accumulated emails back and fro between me and C & G in preparation for the Greedy? show, last dated 2008 - 11 - 22.

⁴Ibid.

⁵Ibid.

⁶See TANG Kwok Hin, “Encounters,” in Foundations – The Consolations of Museology (2008), p.170.

⁷Both “coarse” or “crude” are almost interchangeable qualities that I could associate with C & G in this article, though the Chinese version has also a dimension close to “feral” as well. It echoes somehow also with the Gombrowicz’s concept that Eric Wear once addressed, that “autonomy is only possible through a denial of social and conceptual structures ... a refusal to leave immaturity.”

⁸Over the idea of seeing the “gravel” as a positive symbol of resistance, in line with the saying of the pebble in our shoes, I like to thanks LAW Man Lok and CHU Hoi Dick.

劉建華

怎樣地通過 誰的生態圈——記 ArtWalk 2008
Sustainable Communities? - On ArtWalk 2008 By LAU Kin Wah, Jasper

雖然我也算為藝圈中人，還是因受邀寫本文才首次參與 ArtWalk。遲遲沒有參與過，卻大概也正因我算為藝圈中人。正如 ArtWalk 的小冊子說：「ArtWalk 是每年一度，但尋找好藝術可以全年進行！」這對於我既是顯理，也是 ArtWalk 活動的內在矛盾。畫廊對於我來說最好的地方，是它們長期對外開放、來者不拒。ArtWalk 偏偏是個相反性質的活動，要購票才能進入平常不用付錢便能到的場所。若我不去問藝術在這活動裡是擔什麼的位置和角色，並了解到購票是為了它的宣傳，在這社交節目與場合提供的食物、酒水云云，也是為了籌款，這是否會更能說清楚 ArtWalk 的性質？

通過藝術，讓一幫人（及贊助商）付錢，讓（未能參與這活動的）另一幫人受惠；這也有問題嗎？我不肯定，但走進 Shone 藝廊，你會碰到籌款受惠單位香港社區組織協會（SoCO）展示的一些籠屋的影象（／裝置），這有助參與者理解受惠單位的工作、關心籠屋的現象和其生活階層嗎？或還是，這不單是種社會議題的美學化，更是對「美學」的「感知的分配」（distribution of the sensible）政治（politics of aesthetics）的一種不以為然？此畫廊與整活動之間氣氛的轉換（若幸有的話），立即使我想到這又是多重目的活動想達到的那種協同作用（synergy）在作祟，但各方又有否同時想過這樣直接的拉合，會因場境的階級性、美學化而得出什麼樣的正面效果？

我無意批評一宗有心人的好事，祇是把

（single-channel）放映，作品在今時今日，其實還是同要看其展出的場境，從而作出對作品活生生的多重解讀，這種層次的功夫運用得當，時常都比原來抽空了脈絡的好些創作，更能把批判力推得到位。

因為事忙，當天僅能從灣仔起步，走訪了幾處後再從中環走到上環，若非與人同行，其實還是只挑進平常會進的畫廊居多。（平常見到眾多以作品上沾中國政治、又不是作政治藝術的大陸藝術家作招徠的畫廊，諒我從都只會望門輕嘆、過門而不入。）幸好在途中，也在街頭遇上黃頌恩的表演組、梁志和的「亞洲國際都會」橫額搞作，另而再加上 huiaboo 這次展出包括了好些香港年青藝術家有機地發展出來的群體 BeetoBee Net，其實不正好展示了香港藝術所能提供別一樣（如微小個體卻多元參與、非公式化而走位變化多端）的藝術（藝術政治）可能性示範？在 ArtWalk 繼續加插入這些搞作當然同也是好事，並也或能吸引來像我般的藝圈中人；雖不單我（對 ArtWalk 與畫廊的基本保留）並無藝圈中人的代表性，這其實也怕會再為 ArtWalk 這活動增添更多一重的內在矛盾。

（英文原寫於 2008 年四月份；中文版譯寫於 2009 年四月份）

社協（SoCO）放置成蘇豪區（SOHO）一部份實在需要不單一字母的跳躍，而是一種劫富濟貧式的羅賓漢想像。其實像 ArtWalk 本已集中在蘇豪區、荷里活道地段，更吻合地方想像的受惠對象，何不選擇如嘉咸街街市的保育運動或組織？不過話說回來，雖然這或在表面共處的地區上顯得更為關係密切，但實際上，這可能是把矛盾進一步加深與更尖銳化。愈來愈多的畫廊及其他生活潮流店舖和高檔食肆的遷入，取代服務舊街坊的老舖，其實正是「三十間」面臨的蘇豪化（SOHO-ization）危機，使舊有該社區本來特色的文化生活形態和生態逐點逐點的被破壞。

它既不是擺放在公共空間，但人們卻只可以在公共街道的空間隔著櫥窗觀看作品（也卻只可「觀看」這本有音效的作品）。而另一方面它又可以被視為是一種帶藝術「下區」的搞作（當時周俊輝正也在香港藝術館同期的《香港製造》展出），把原來要在（大部份日子收費、並在下午六時就準時關門的）香港藝術館才能觀看到的一件作品，帶給沒法進藝術館觀賞的街坊大眾。再而，這安排還像是示範了一間臨街的畫廊（或單單一面櫥窗）其實總還可以為城市做多一點什麼（雖然這多一點未必等同於就是好事，就像本來的宣傳本身）。尤其當三十間、荷里活道一帶愈來愈多這些畫廊進駐，把該區租金變得昂貴而逐走了原來店舖後，它們在日（營業）間和夜（非營業）間，分別又為街道、社區擔當了什麼角色、為那一類的社群供獻了什麼？

C & G 的這計劃的反思解讀，還可以在於它通過選取周俊輝的展出作品，把西九文娛區引發的「忽然文化」熱、創意產業話語的那討論元素，插貼在 ArtWalk 的場境，成為介入其中的後設註腳。這股「忽然文化」熱所帶動的藝術市場和其產生的畫廊潮兩者之間的關係，不正似周俊輝的錄像作品取之於政府的宣傳片的那種「食住條水」的關係？相比於作品的「單槍」

劉建華 怎樣地通過 誰的生態圈 — 記 ArtWalk 2008

Sustainable Communities? - On ArtWalk 2008 By LAU Kin Wah, Jaspar

Despite I am sort of an insider of the local art scene, I never attended Art Walk before. Replacing the word “Despite” with “Since” might be a way to explain why. As an insider, I simply do not see myself as being the target audience for Art Walk.

It has, I believe, less to do with the fact that the “local art scene” and the gallery scene here have been quite (reasonably? oddly?) separated, or that I confess that I personally always prefer to focus on the former¹. The best excuse is perhaps a quote from the Art Walk brochure: “Art Walk is once a year, but searching for good art can be done throughout the year!” For this short article, I could like to see Art Walk more in this light, its “inner contradiction” if one may say so.

The best thing about an art gallery, to me, is that its door is constantly open to everyone. Yet Art Walk as an event seemed to have turned its head exactly against it. At Art Walk, you have to buy a ticket to get inside, for what you originally need to pay nothing! Okay, you have the food and drinks, an arty activity accompanying a nice social occasion, plus a charity

clause. But it is still an event for a certain class of people (or eventually the sponsors) affordable to pay, for to benefit the excluded? I am not deliberately trying to give Art Walk a hard time, but the alert out of Jacques Ranciere’s Politics of Aesthetics talking about “the distribution of the sensible” just got me triggered here.

Encountering the “Cage Home” images featured in Schonei Art Gallery heightened also this “sensation”. What came to mind could only be something beyond aesthetics or curatorial judgement, on whether this is the “right” occasion (say, compare with the format of their exhibiting corner inside the Architecture Biennale at Central Police Station earlier), for Society for Community Organization (SoCO) to present their meaningful work. The sudden shift of ethos, just seemed to be a very straight forward way to attempt a synergy tactics, trying to attain the multi-goals of Art Walk.

I am certainly not criticizing the (rather crude?) insertion of fund-raising for a good cause. It might just

be SoCO appearing in SOHO being a bit too far off, a kind of robin hood imagination. For the context of Art Walk, the saving Graham Street Market campaign might seem to have more immediate ties (or again deeper contradiction?). The most site-relevant, socially pressing questions that I like to raise towards Art Walk and the blooming gallery scene, is undoubtedly that of the “SOHO-ization” (gentrification) endangering the micro-ecology of many existing communities.

Diversity is often the wisdom for any ecology to sustain. While seeing so much of the Mainland artists constantly address politics in their work (trying to be political art?), the exhibition at “hulaloop” by the BeetoBee Net artists experimenting the idea of a collective (and thus touches on the politics of making art), undoubtedly reveal delightfully another kind of organic community in its youthful formation.

Compare with the works shown in the galleries, which one could hardly see during Art Walk, and most that which could be seen off Art Walk, I was certainly more interested in the few special “Extra” events. LEUNG Chi Wo’s banners, Magdalen Wong & Students performance and Joe Lui’s project, all done in the public streets, certainly reminded me of Michael Wolf exhibiting his photos in the back alley, the most remarkable incident about previous Art Walks that I regret having missed.

Most fitting to the topic here is however the C & G Artpartment curated project showcasing artist CHOW Chun Fai. Though I was never persuaded by this series of works from CHOW repainting government’s TV ads, by playing the video on a monitor screen in the shop window of a closed storefront in Hollywood Road, C & G actually realized a highly reflective contextual intervention.

While it was not something done in the public space, one could only view the piece in the public space. It could be seen literally as a kind of outreach, for a work that is being shown in Hong Kong Museum of Art, but which closed after six p.m.. More importantly, it seems a telling example of what a gallery on the street level could do for (arguably harm, or more generally engage with) a city. As old stores along Hollywood Road and similar areas are closing down because of rising rent,

who are these new tenants actually serving day in and day out, building what sort of a community?

C & G’s project is being reflective for a second reason. It is taping Art Walk into the “sudden culture” craze, creative industries talk, addressing the interest, if not the money, pouring in to the arts field owe to the project of West Kowloon Cultural and Entertainment District. And while the field is being fed, living off it literally, in a “single-channel” manner as that of CHOW’s work, the criticality depends much on not just the works alone, but on their contextual presentation / readings nowadays. If more projects take on Art Walk as an event, that could perhaps bring back more insiders to the event, but that might already be introducing another kind of contradiction.

¹This is an issue way originally too big to touch upon here, but to extend my confessions: I studied fine arts in a period where there is almost no market for local contemporary art. Seldom did I even bother to visit (commercial) galleries, which rarely showcase local contemporary art anyway. I only started to feel more at ease with galleries a few years ago, after having heard from a gallerist (one that happens to focus solely on Hong Kong art) that a gallery actually welcomes different sorts of people, not just potential customers. (And that was in a talk held at HK Arts Centre.) Since then, I have also tried my hands writing catalogue essay for a gallery in Central and curated a show for a newly setup gallery in Fotan. But the whole recent blooming gallery scene is such a mixed phenomenon (the syerngy phenomenon that stirred my mixed feelings), that I am still figuring my proper response to it.

(written in Apr 2008; slightly revised here)

C & G 藝術單位 · 吸一口清新

C&G Artpartment - A Breath of Fresh Air By Anna Bisazza

我住港島，每日大部份時間留連於中環及 SOHO 區，與很多香港人一樣，鮮有接觸攝影影像以外的藝術。而且，荷李活道一帶的商業畫廊幾乎不是展出有關大陸文化大革命的記憶殘像，就是展出大陸藝術學院畢業的年青一代對急速發展與消費主義的自我揣摩作品。所以，對我這類外地移民兼屬半個藝術愛好者而言，第一次進入 C & G 藝術單位就立即讓我感覺到：「如此清新！」

正值中國當代藝術於世界各地拍賣會中售出天價，香港藝術家應該可以享受到這衍生的週邊利益，但 C & G 藝術單位卻似乎不在此列。其實很多畫廊老闆都放棄投資或開發香港藝術，因為香港本土藝術品欠缺市場、又沒有足夠宣傳、更有被評為不夠水準。C & G 藝術單位的展覽作品的確欠缺市場、而且又沒有足夠宣傳，但第三點：作品不夠水準就不能算到他們頭上。有一點值得討論，就是香港藝術家的創作常被誤解為缺乏強的個人身份感覺，及流於表面而不夠深入，可是，自 2007 年 C & G 藝術單位策劃的展覽都衝著本地的社會、文化事件進行探討，如《基本回歸》就利用基本法去審視十年回歸；《請病假》探討香港人「得閒死唔得閒病」的壞風氣；有的更諷刺香港欠缺展覽地方讓藝術家發表作品，可觀性很高。

有說開設畫廊是一個高風險投資，其實成為藝術家何嘗不是一個高風險投資，又要看收藏家口味、又要顧及作品的可閱讀性、又要吸引傳媒報導宣傳、又難找展覽空間……為何還要當藝術家？對 C & G 藝術單位的 Clara 及阿金而言，他們就是喜歡攪藝術，而且還希望香港藝術有更好發展。他們曾接受南華早報訪問，阿金表示「希望推廣藝術，並把藝術進入社會，增加共鳴。」目的都是鼓勵民眾能夠與藝術產生對話。而曾任視藝科老師的 Clara 還體會到現時視藝教育仍是大比重地教授技巧，卻甚少談藝術。

上面也述及 Clara 及阿金就是喜歡攪藝術，他們不單是藝術家，也是策展人，攪過不少具創意、觸發思考的藝術展覽，每次都回應時事，提出疑問，也要求參展藝術家就其指出的疑問，以藝術形式作出回應，因此，他們的展覽作品媒介通常不止於平面繪畫，而是透過觀念藝術、行為藝術、混合媒介等多元化的形式，往往能透過展示及鋪排奇特的作品反映藝術家的絃外之音。

在香港這資本主義、物質主義社會，藝術可以是甚麼？除商業價值外，還有何意義？像 C & G 藝術單位這種另類藝術空間，更感難能可貴。在香港，就是缺乏空間，缺乏優質的空間；在香港，官方就是缺乏一個收藏本地藝術作品的完善系統，更沒有一個博物館是專為本地藝術發展而設，這樣如何讓外界了解本地藝術？期望將來的西九文化區、地標博物館 M+ 可以為本地藝術生態帶來轉變。根據官方網上公佈資料，未來，西九文化區內有關發展視覺藝術的用地，將增加百分之五十二，M+ 亦以發展本地當代藝術為其中一個主要任務。這些發展，都呈現一個正面的願景。

願景歸願景，事實上，離西九的落成起碼還有十年時間，各人都對此寄予厚望，Clara 還表示：「希望西九文化區不只是一個『轉口港』，只讓藝術在香港作中轉性的短暫停留，我們希望藝術能在此新鮮的空間落地生根。」

在願望未成真前，欲窺探一下真正的本地藝術，我會選擇乘十四分鐘地鐵去 C & G 藝術單位，了解、了解。

C & G 藝術單位 · 吸一口清新
C&G Artpartment - A Breath of Fresh Air By Anna Bisazza

“How refreshing!” It’s the first reaction upon entering C & G Artpartment, particularly if one happens to be an expat, amateur art lover such as myself. Living on Hong Kong Island, and spending most of my time in Central and Soho, it’s quite rare to come across art, other than photographs, that speaks to Hong Kongers. Instead, art galleries on Hollywood Road generally feature mainland Chinese artists who either depict memories from Cultural Revolution times or young art academy graduates who, through abstract strokes, capture the consumerism of fast-changing China.

With contemporary Chinese art selling like hotcakes at astronomical prices in world-wide auctions, it’s natural to assume that local Hong Kong artists are enjoying the wave of good fortune, but that’s not the case. Many art gallery owners have given up for now and say it’s a risky business to invest in local Hong Kong art for different reasons: there isn’t a demand for it, there is not enough promotion of it, and sadly, some even think it’s not good enough.

If the first two points can be applicable to the artwork displayed at C & G Artpartment, not being good enough is certainly not one of its problems. There is a predominant criticism that local artists

lack a strong sense of identity, and that most artists just express their frustrations without digging deeper; but in fact, every one of the exhibitions at C & G Artpartment, since opening in June 2007, has tackled burning Hong Kong social and cultural issues. The Basic Law’s fallbacks ten years after the Handover, the “sick leave” phenomenon of people needing rest because they work too hard and don’t spend enough time enriching their souls, as well as the constant lack of space for local artists to show their works.

If it’s a risky business for art gallery owners, it’s even trickier for the artists themselves. With hardly any collectors to support them, with only a minority of individuals interested in what they have to say, with little criticism and promotion from the media and hardly any public space to show, what drives local artists to keep on going?

For Gum CHENG and Clara CHEUNG, at C & G Artpartment, it’s to love what they do and to believe in a better Hong Kong. They’ve set up a space where, as Gum said in an interview with South China Morning Post, “We aim to promote art in an everyday setting, to show that art can be down to earth.” They want to encourage a dialogue between art and individuals

which is essential because as Clara, a former art teacher, said in the same article, “[in schools] students are taught to paint and draw but not to talk about art.”

In addition, both Gum and Clara, as artists and as curators, have done an incredible job grouping together peer artists to create visually and intellectually stimulating exhibitions. For each show, Gum and Clara have raised questions on current issues, asking the invited artists to express their opinions through their preferred artistic medium. As a result exhibitions at C & G Artpartment are always diverse with mixed media canvases, highly conceptual installation or performance art giving varied views of present social-cultural issues, often distinguished by a touch of quirkiness and irony.

Sometimes it feels like the whole point of art has been lost in this city which is too well known is for its materialism. The only aspect that seems to matter is art’s commercial value, making spaces like C & G Artpartment, with its focus on dialogue, a real gem.

Indeed the most critical adversity local artists encounter is lack of space. To this date, no Hong Kong museum has a permanent collection that narrates the development of local art, making it very difficult for anyone to understand the local art scene. However with the Government’s development of the West Kowloon Cultural District and Hong Kong’s own museum brand, the M+, many things could change.

According to Government documents on its website, the space reserved for visual arts will be increased by 52% of the current available space, and together with the new museum’s mission to expand coverage of contemporary local art there is a positive outlook for many artists.

It will be at least 10 years before this space becomes available and although artists such as Clara have high hopes, they are realistic about how things have been done in Hong Kong in the past. “We hope the WKCD won’t just be an entry port for international artists to pass by before going somewhere else. We hope that art can be born, here in Hong Kong, and be in display in the new venues,” she said.

In the meantime, to get a glimpse of local art, it only takes 14 minutes to get to C & G Artpartment by MTR from Central; it’s not that far at all.

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劉建華 LAU Kin Wah, Jaspar

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黃國才 WONG Kwok Choi, Kacey

陳麗雲 CHEN Li Yun, Movana

張志平 CHEONG Chi Ping

關尚智 KWAN Sheung Chi

黃慧妍 WONG Wai Yin, Doris

朱耀煒 CHU Yiu Wai, price

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劉建華
張嘉莉
鄭怡敏
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CHENG Yee Man
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香港 九龍 太子 西洋菜南街 222 號三字樓(始創中心後)
3/F, 222 Sai Yeung Choi Street South, Prince Edward,
Kowloon, Hong Kong (behind Pioneer Centre)
T：23909332
F：23909332
E：info@CandG-Artpartment.com
W：www.CandG-Artpartment.com

