



《波蘭 Puck 第 9 屆國際文化藝術交流營》 「無錢攪藝術」與「無暇攪藝術」

本書的作品之背景是 C & G (張嘉莉 及 鄭怡敏) 於 2009 年 9 月應邀到波蘭參與為期十三天的藝術交流計劃中，駐場創作之作品。是次駐場透過向不同地區的參與藝術家 (分別來自波蘭、俄羅斯、羅馬尼亞、保加利亞、白俄羅斯、法國及英國) 分享、講述 (sharing & present) 創作意念與過程，去達到互相交流的目的。C & G 藝術單位的藝術方向是回應社會、政治議題，與波蘭一直以來的主流批判式藝術發展方向不謀而合。所以 C & G 於是次交流活動的創作方向，都會是從批判角度出發。嘗試以香港人的目光，窺探和認知這片陌生的異國文化面貌。

波蘭藝術家總表示「無錢攪藝術」；而香港藝術家總表示「無暇攪藝術」。兩者都欠缺一些東西去成就藝術，而前者欠的是有形的、形而下的；而後者欠的是無形的、形而上的。這正正體現作為社會主義的社會 (曾經) 及資本主義的社會之間，互相欠缺的究竟是甚麼？而這個提問也就成為是次交流計劃的重要探討方向。

是次交流活動，大部份參與藝術家以平面繪畫藝術為主要創作媒介。而 C & G 則嘗試參考其過往駐場活動創作單格動畫的經驗，運用跨媒介的創作模式，透過繪畫、攝影、錄像，再製作成單格動畫，作為是次交流計劃的創作作品，讓是次以平面繪畫藝術為主要創作媒介的活動，加入一點新元素。

9th Annual International Artistic Meetings in Puck “No Time for Art” VS “No Money for Art”

The background for these animation pieces lies in the 13-day art camp (or what we usually call: artist-in-residency program) C & G (Clara Cheung and Gum Cheng) participated in Puck, Poland in September of 2009. Through artist sharing, presentations, on-site art-making and exhibitions, C & G had a fruitful experience of artistic and cultural exchanges with other 13 artists (from Poland, Russia, Romania, Bulgaria, White Russia, France and Britain) during the residency. The art direction of C & G has always been about important social and political issues, which is similar to the critical style of the major art trend in the contemporary Polish art scene. This time in Poland, C & G attempt to peek at and, further more, learn about the cultural scene of this strange piece of land with their Hongkonger's ways of seeing.

"No money for art" seems to happen a lot in Poland, while "no time for art" is always true for Hong Kong people. Both Poland and Hong Kong seem to be the third-world regions when it comes to contemporary art. And, both are lack of something for art: the previous being more practical, while the latter more invisible. Looking into artworks evolved from the above phenomena, perhaps one can find out what a socialist society (used to be) and a capitalist society need from each other. This is the question C & G had in mind during the art camp.

Most artist in the art camp used painting as their art medium. Applying their previous experience at other residency programs, C & G chose to make stop-motion animations, which involve both drawing and photography, in order to input some fresh elements into the camp.

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。在過去一年半，C & G 藝術單位共策劃了八個展覽，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」、「貪婪」及「心肺復甦法」。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，吸引了不少觀眾參觀和傳媒報導。相關展覽詳情可在 www.CandG-Artpartment.com 瀏覽。

Founded in 2007, C & G Artpartment is a local 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 year, C & G Artpartment has curated 8 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", "Greedy?" and "Cardiopulmonary Resuscitation (CPR)". All these exhibits attracted the media and many visitors. More information of the shows can be found over www.CandG-Artpartment.com.

C & G 簡歷 Bios

張嘉莉 (Clara) Cheung 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。在過去四年，任本港中學視覺藝術科主任、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。近期，以行為藝術為主要創作媒介，部分作品為澳門藝術博物館收藏。

Graduated at Rhodes College (TN, USA) with 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) at a local school, is an active member of the non-profit art group, Project226, and the founder of C & G Artpartment. Having had numerous solo and group exhibitions in Hong Kong and overseas, some of her works have been collected by Macau Art Museum and she now mainly focuses at exploring the media of performance art.

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鄭怡敏 (阿金) Cheng Yee Man(Gum)

香港出生。1998 年畢業於香港理工大學應用社會科學系，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。

Gum was born in Hong Kong. In 1998, Gum completed the social work programme at Hong Kong Polytechnic University. He graduated with distinction of Bachelor of Arts (Fine Art) in Drawing, at RMIT University in 2002. In 2007, Gum received M.A. in Comparative and Public History from the Chinese University of Hong Kong. From 2002 to 2008, he was the member of 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", 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.

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張嘉莉
CHEUNG Clara

(靈感來自一個波蘭的路牌)
行動目標: 在交通擠塞中
爭取時間 或
消磨時間
步驟:
1. 盯著路牌
2. 發白日發夢
3. 在腦袋中進行藝術創作

學 Bump

(Inspired by a Polish Street Sign)
Mission: To save some time OR
To kill some time
in the middle of traffic jam
Procedures:
1. Look at street signs
2. Daydream
3. Make artworks in the brain

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鄭怡敏 (阿金)
CHENG Yee Man(Gum)

素來不跳舞的阿金，於2009年9月份放下香港的超級繁重工作，與太太赴波蘭的Puck參與藝術交流營，以幾天的時間，做了一個有錢都不會做、有時間又未必會做、只有在極之輕鬆的情況下才有可能做的舉動。

在波蘭， 阿金都識跳舞 Gum Can Dance in Poland

Gum, who is never into dancing, left behind his busy schedule in Hong Kong during Sept 2009 and went to Puck, Poland with his wife for an art camp. He spends a few days there to do something that only is possible in an extremely relaxing situation. In fact, even if one has the money or the time, s/he may not be willing to do it.

鄭怡敏 (阿金)
CHENG Yee Man(Gum)

素來喜歡釣魚的阿金，未試過刻舟求竿。

Gum, who always loves fishing, has never tried to search for a fishing pole by engraving on a boat.

刻舟求竿 In Search Of The Fishing Pole

鄭怡敏 (阿金)
CHENG Yee Man(Gum)

自2009年9月份與太太赴波蘭的Puck參與藝術交流營後，了解到當地是一個重要的港口，面向波羅的海，幾近180度的水平線盡覽，加上夏季氣候溫和，發展成一個玩帆船及風帆等需頗高消費水上活動的熱點。素來喜歡水上活動的阿金，在忙得多年沒有玩水的情況下，眼見那些水，便想起為何自己多年沒有玩水？想來想去，答案原來是自己活在香港，為生活做著十分重複的耗時工作。於是，開始創作一系列有關「水」的單格動畫作品。同時亦回應其早前有關「山」的作品。

畫水思源 Restart With The Wate

During the art camp in Puck, Poland with my wife in Sept 2009, Gum learns that Puck is an important port, facing Baltic Sea. Having the fantastic horizon and the warm and nice weather in summer, Puck has developed into a popular spot for sailing, windsurfing and other high-ended water sports. Seeing this beautiful scene with water, Gum, who always loves all kinds of water sports, wonders why he has not 'played water' for years. After all, the answer lays behind the busy schedule with all the repeating tasks in Hong Kong. Therefore, he starts to make a series of stop-motion video works about "water," which are responding to one of his earlier series about "mountain" at the same time.



<http://www.youtube.com/watch?v=TDkzr50dTUY>



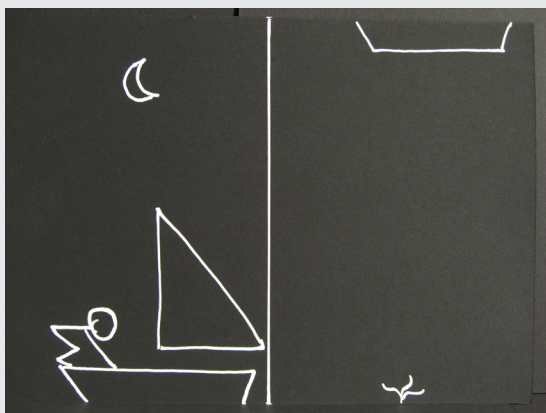
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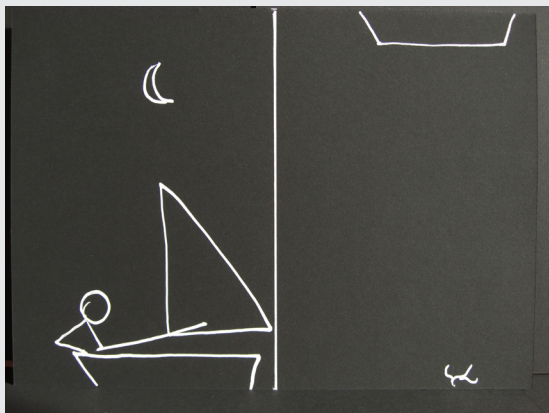
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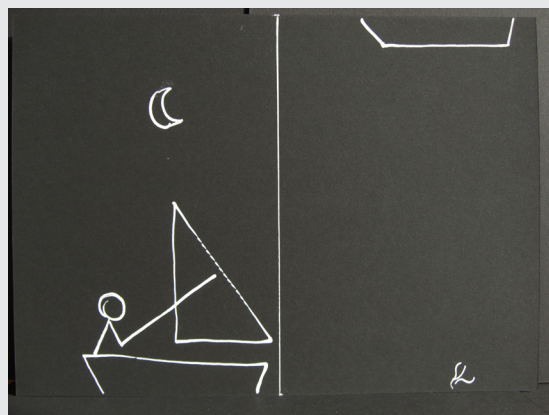


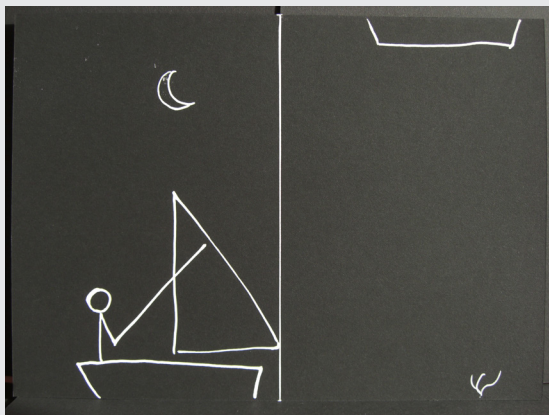
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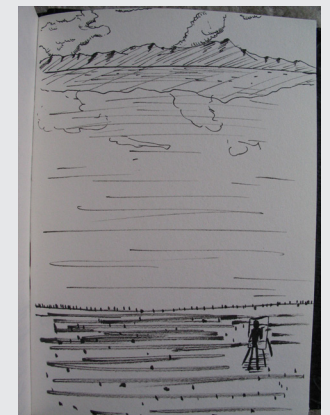
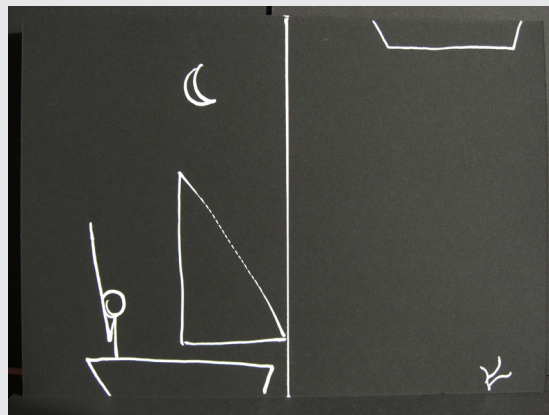


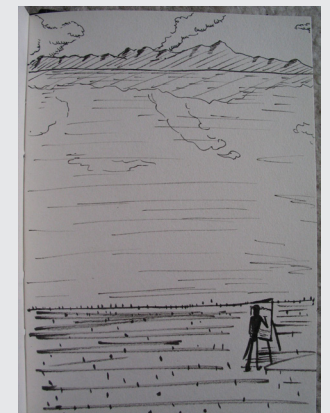
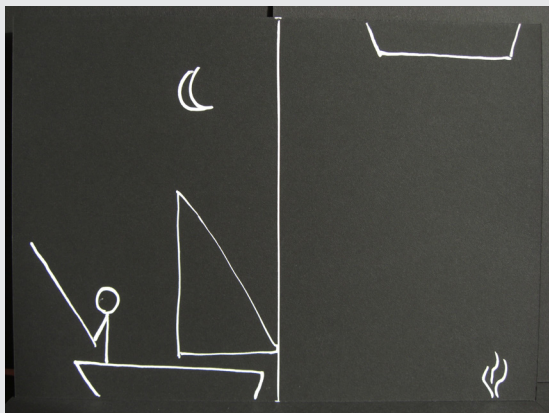
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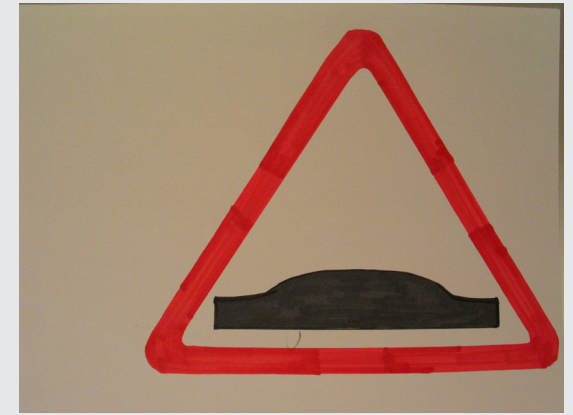
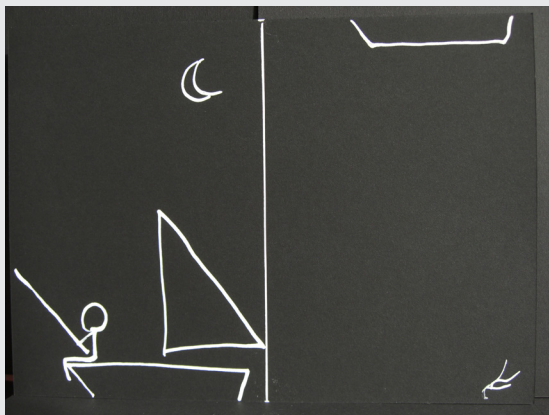


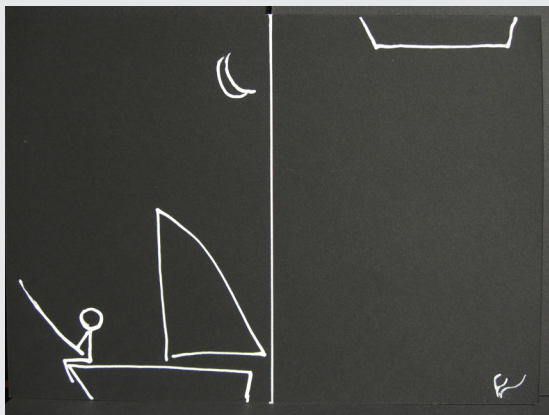


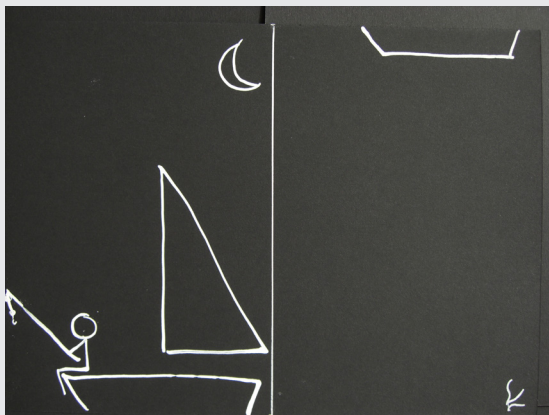


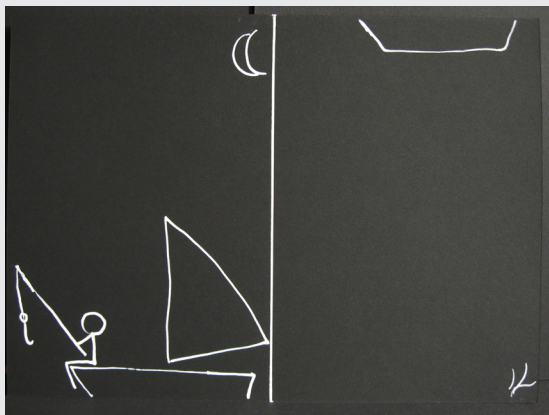
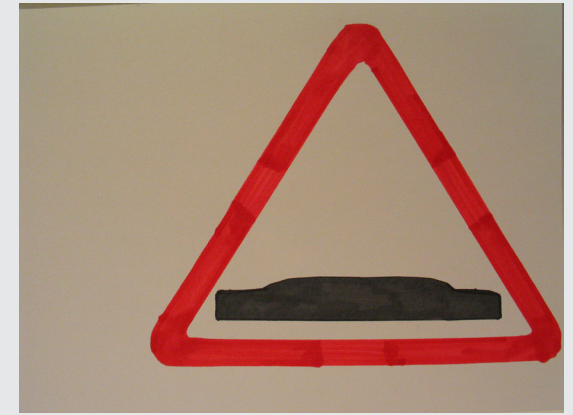


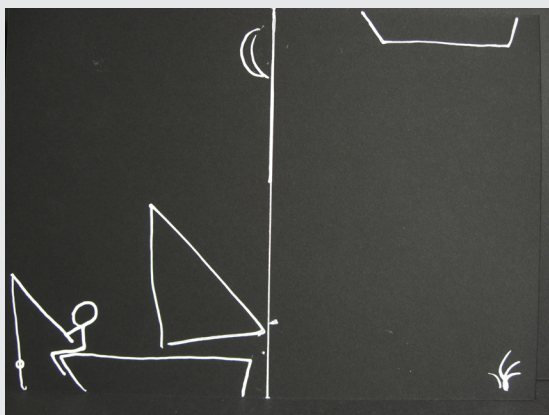
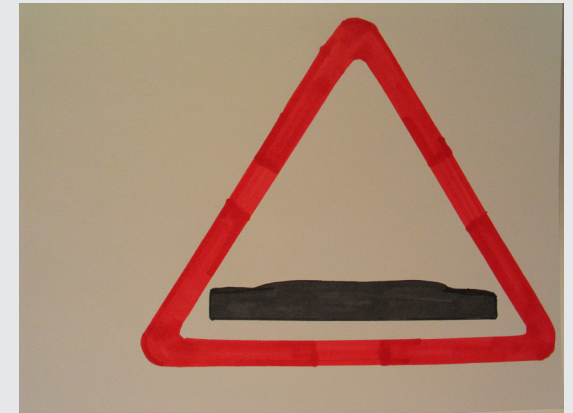


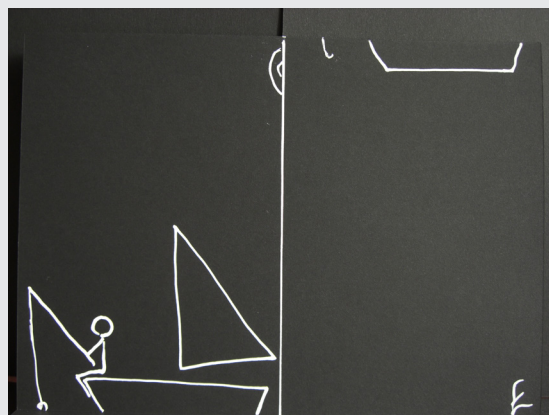


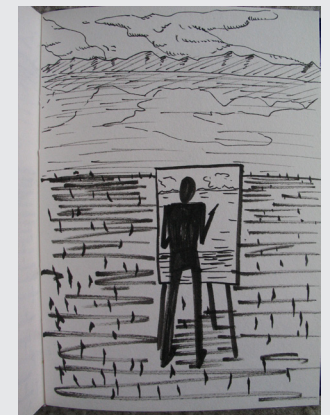
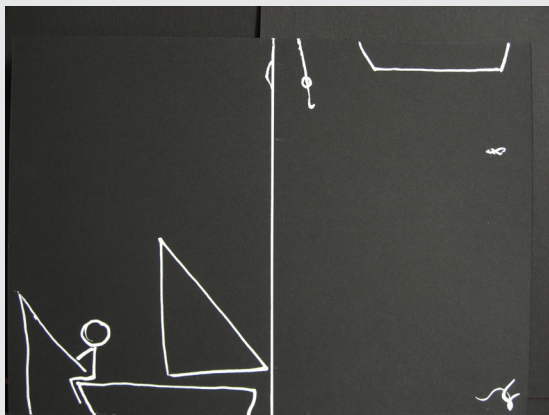
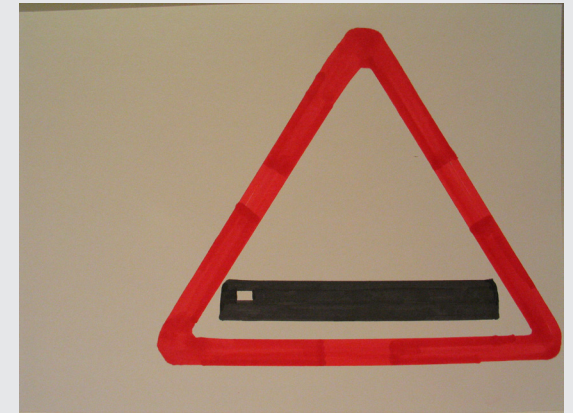


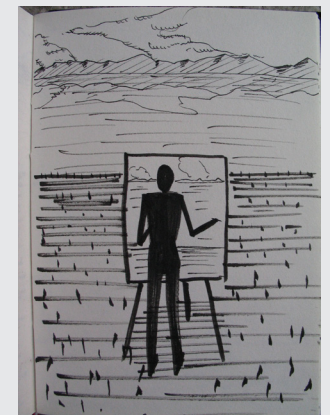
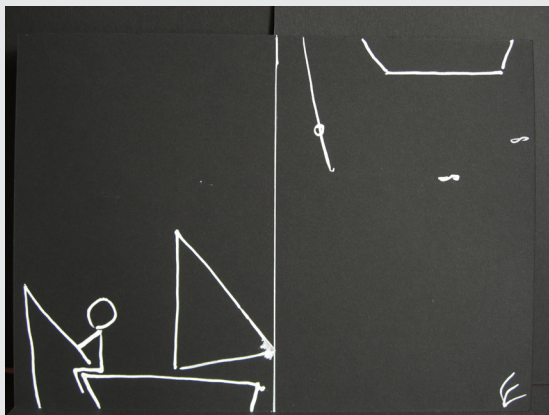
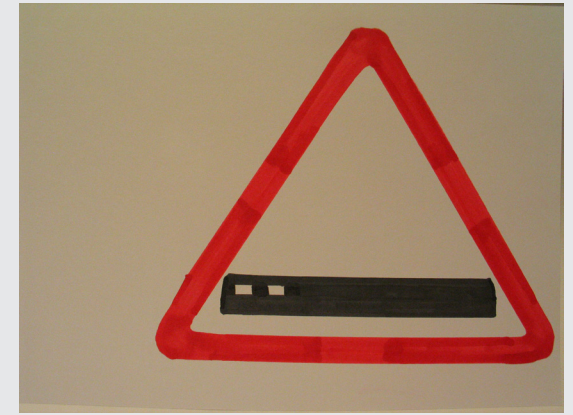


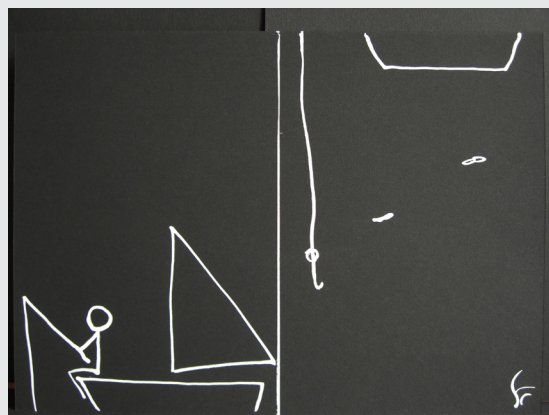
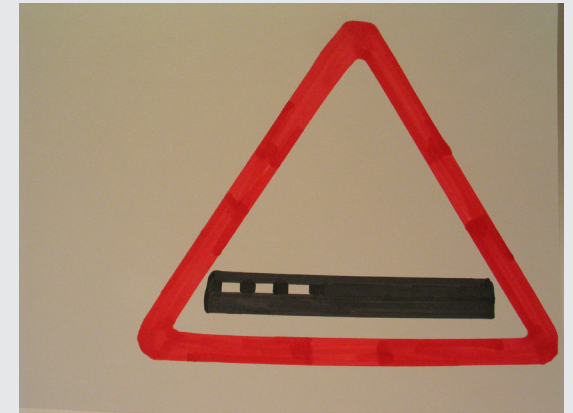


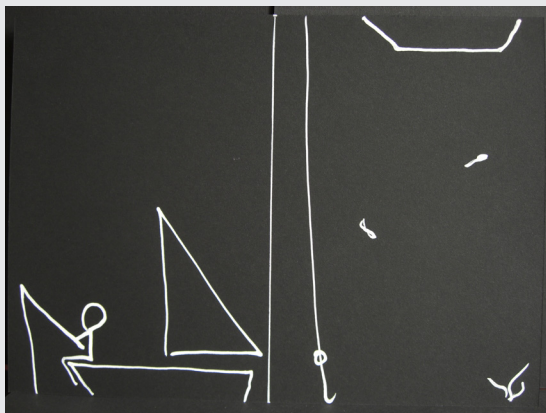
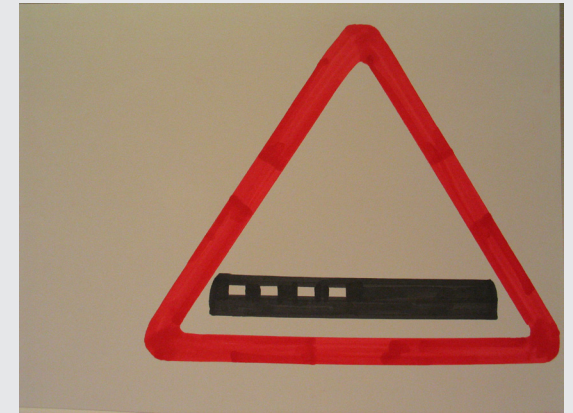


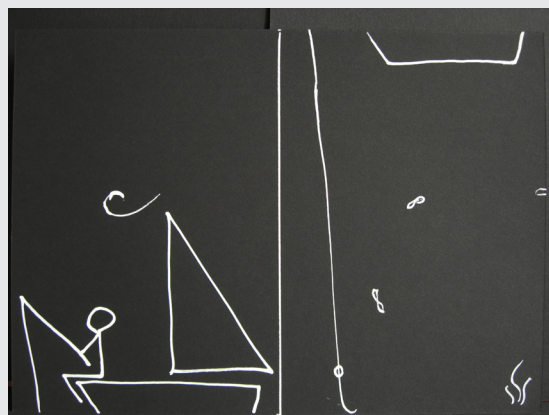
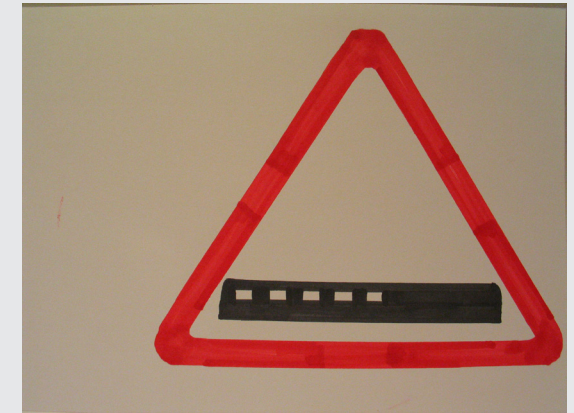


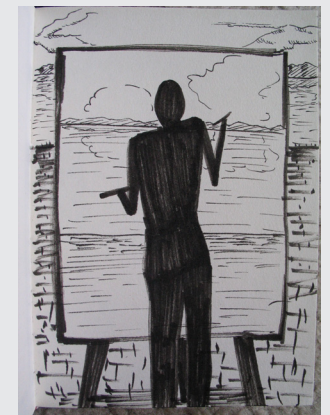
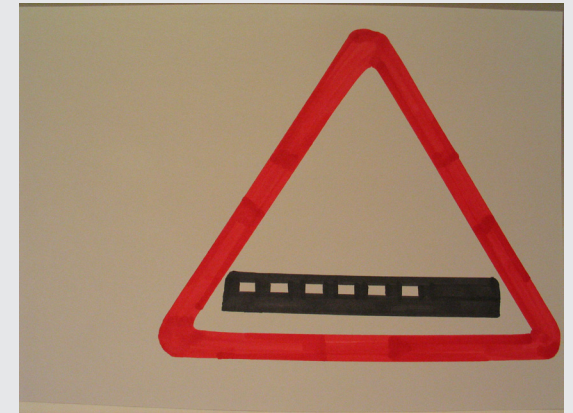
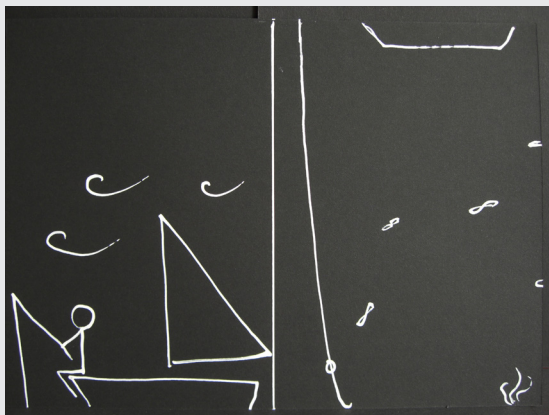


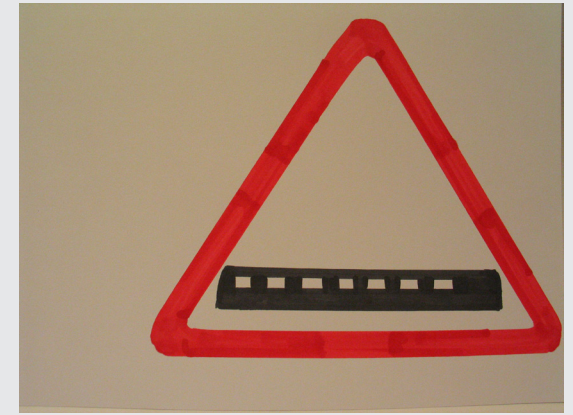
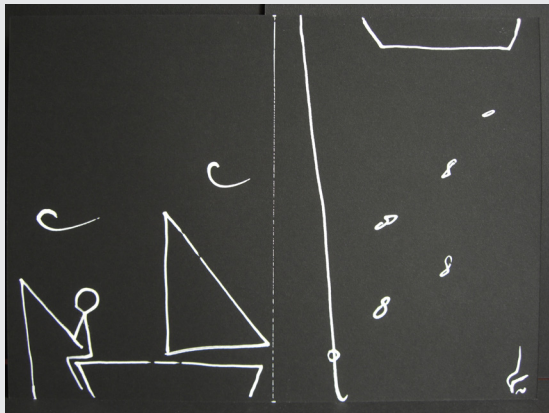


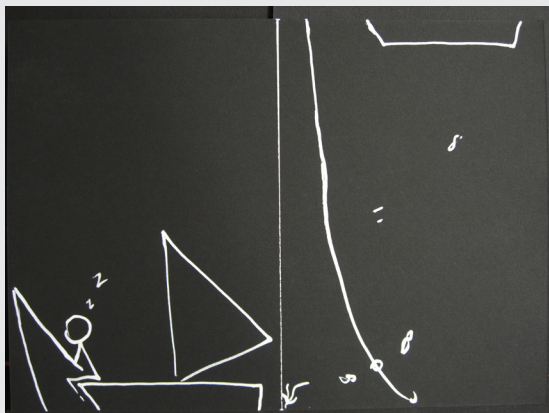
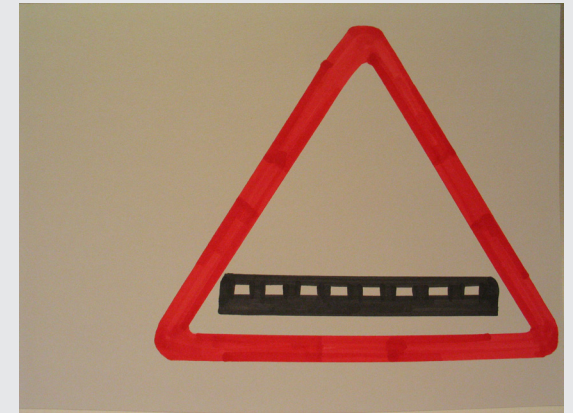


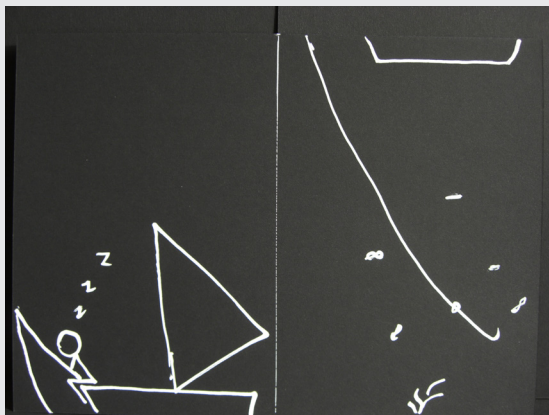
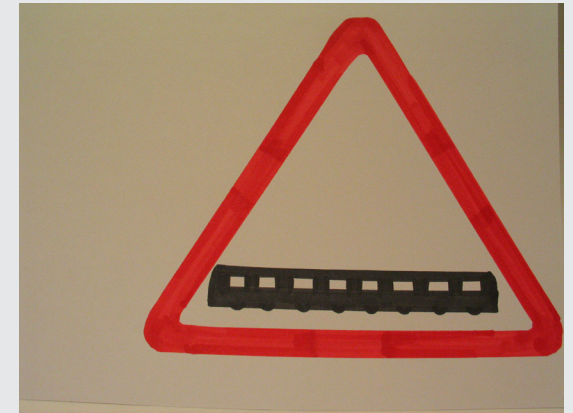


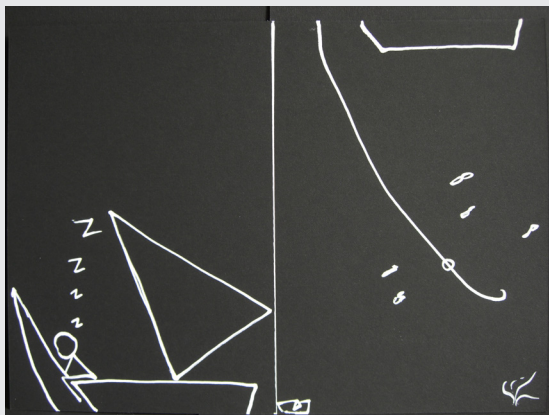
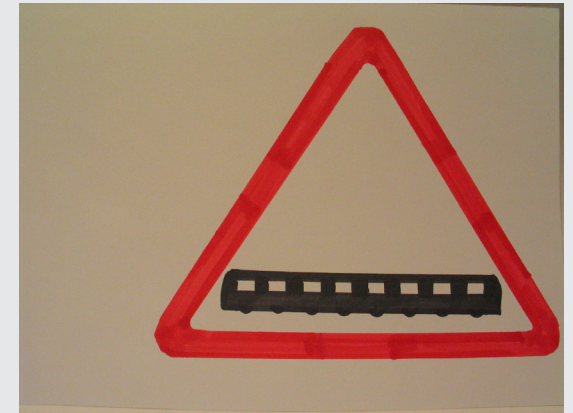


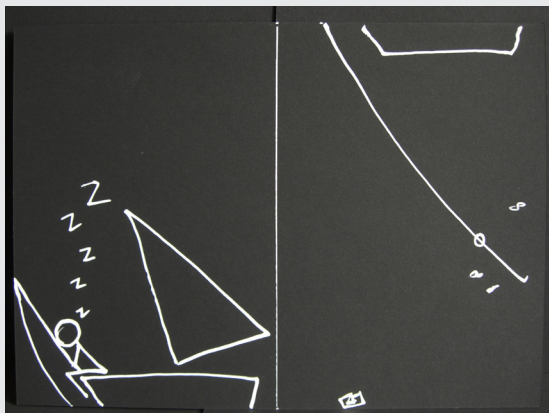
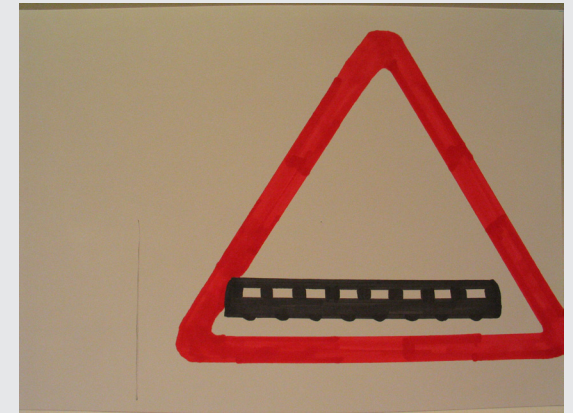
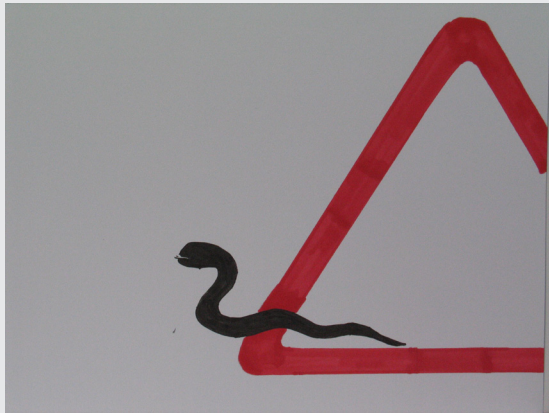


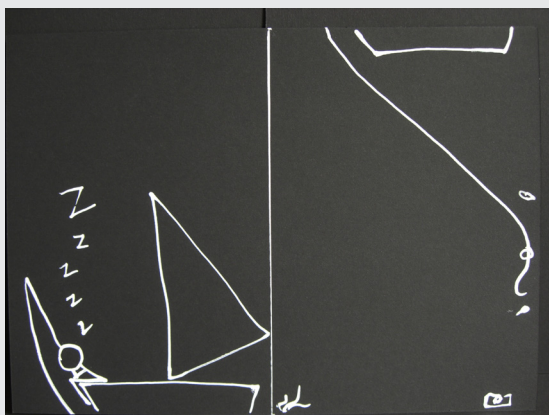
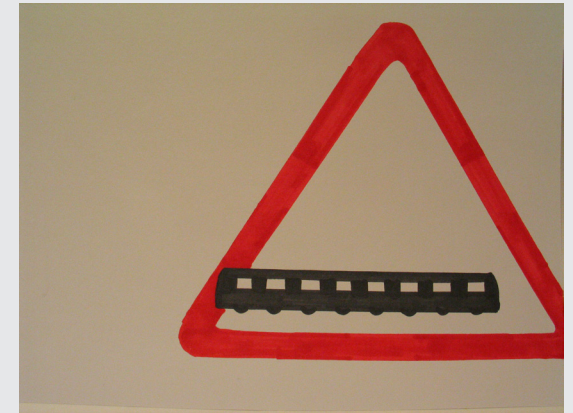
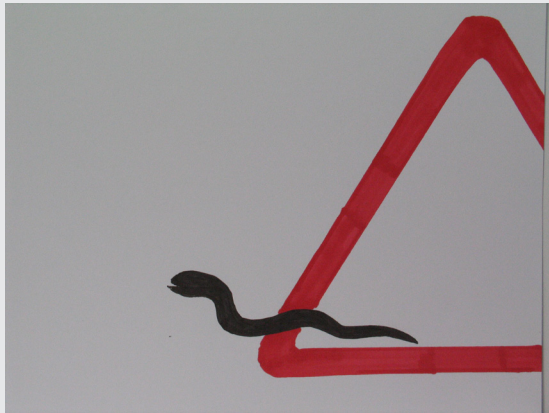


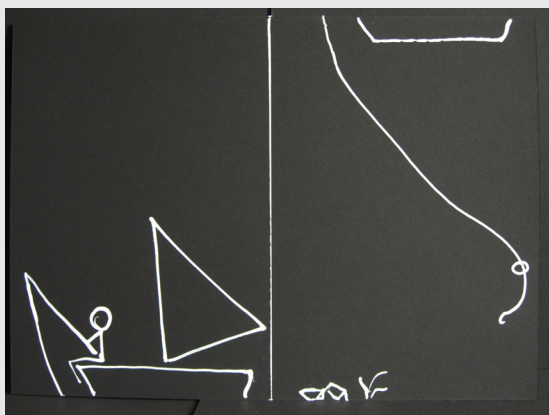
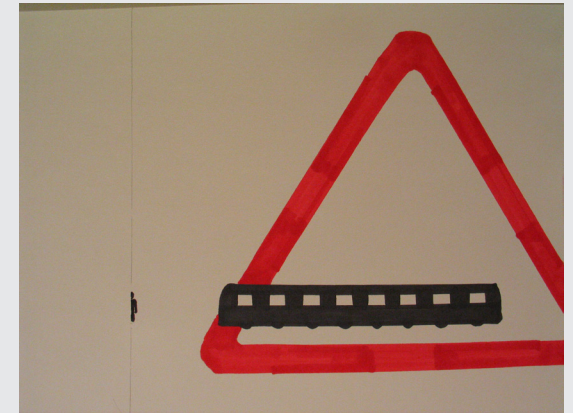
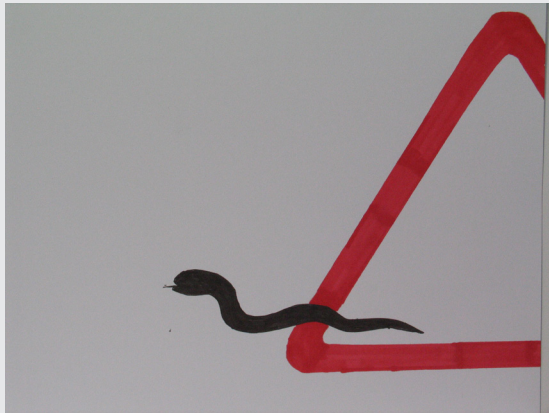


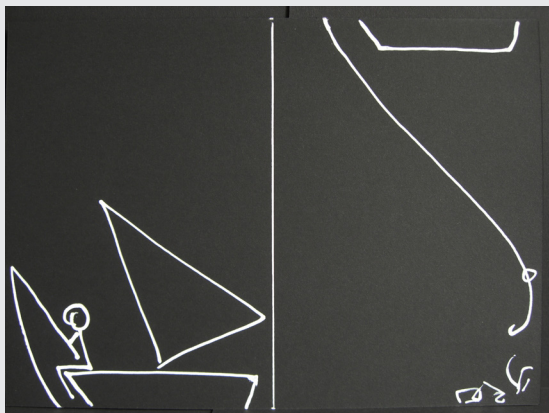
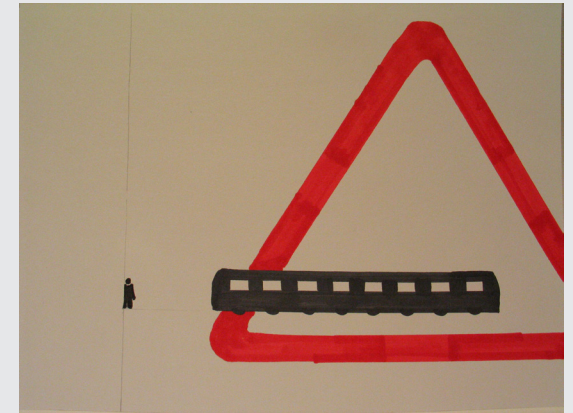
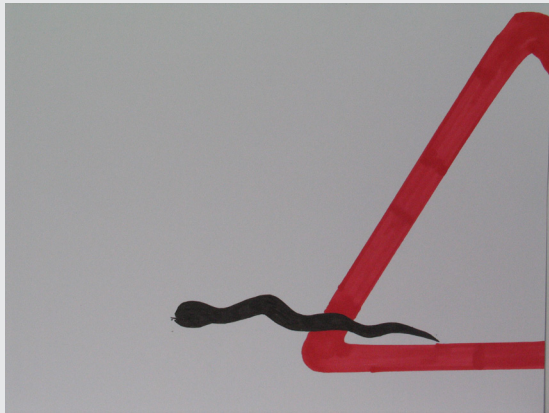


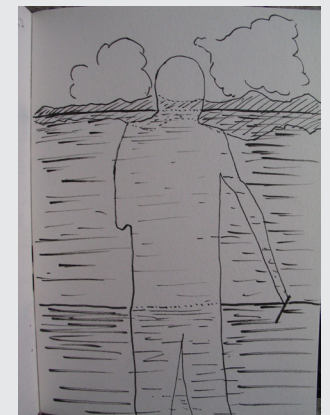
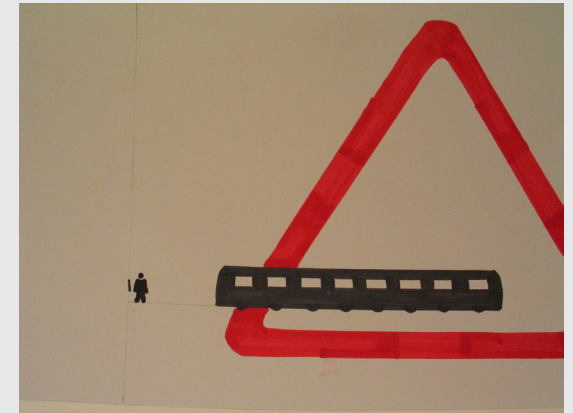
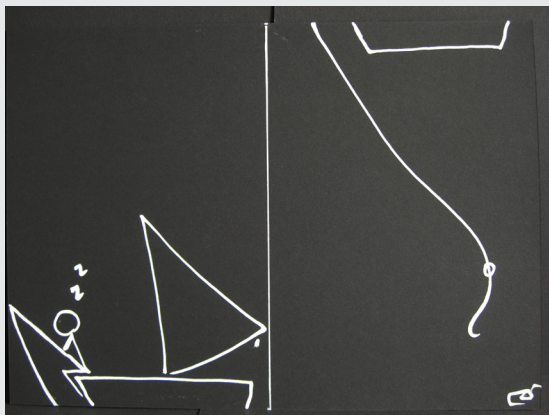
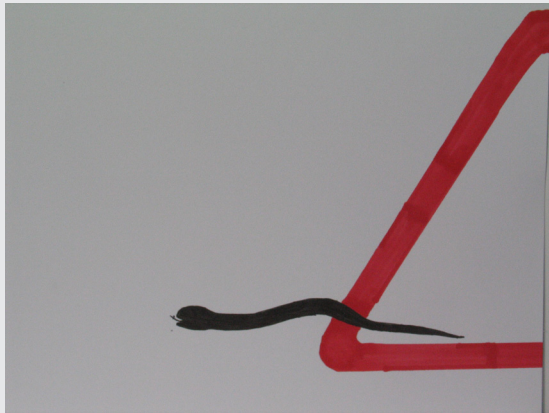


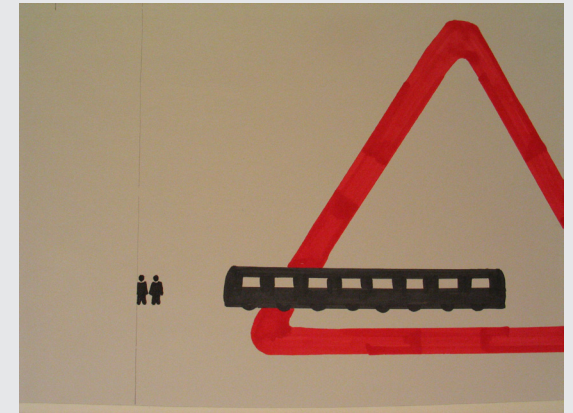
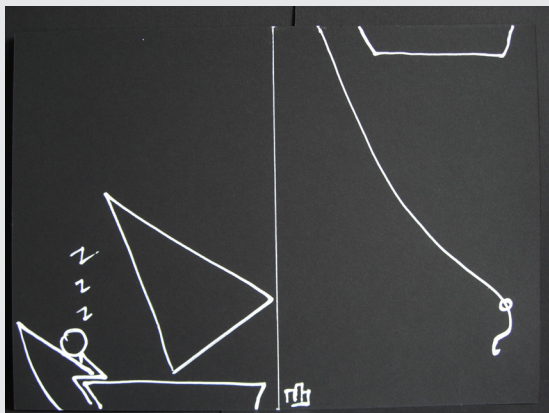


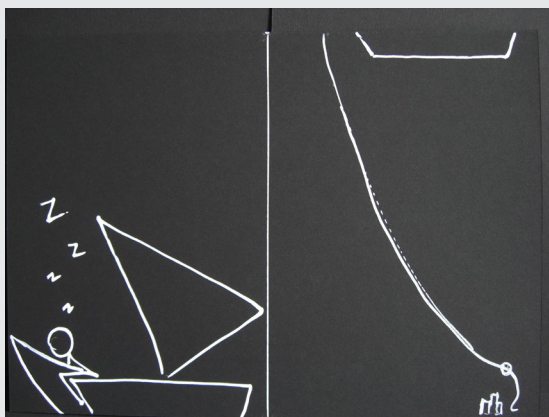
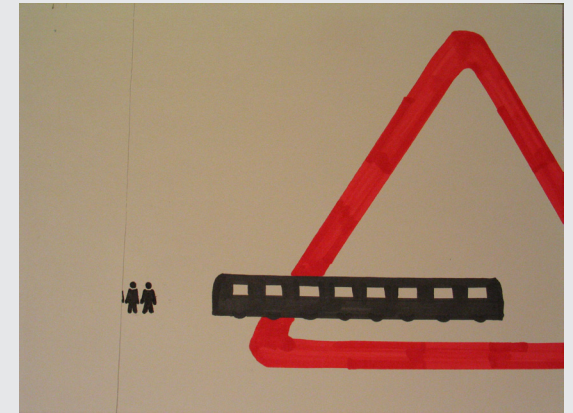
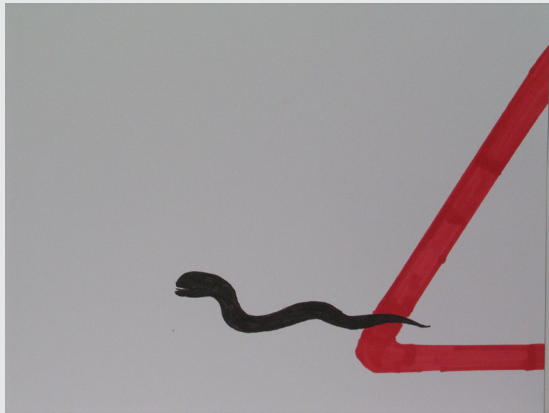


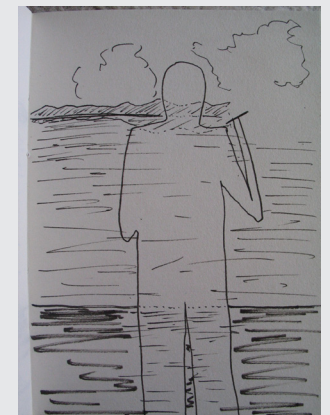
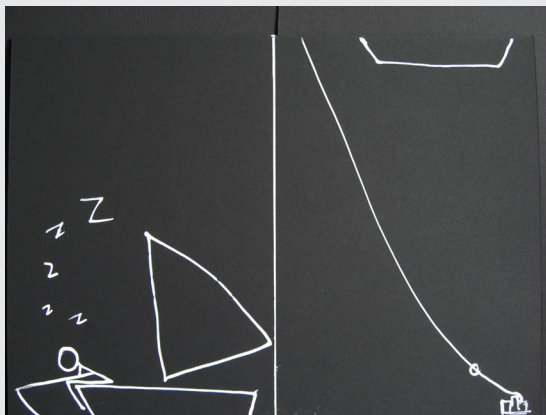
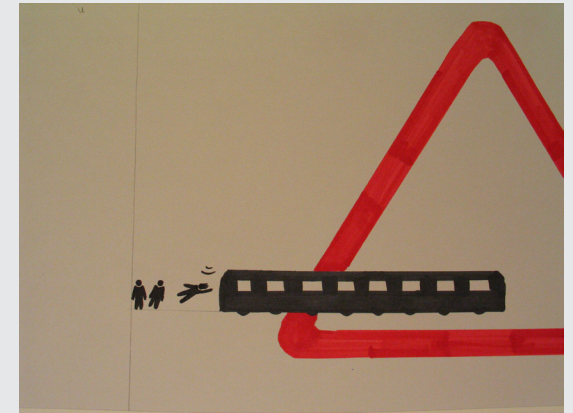
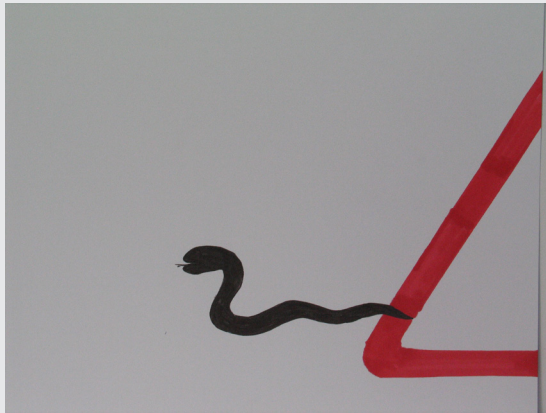


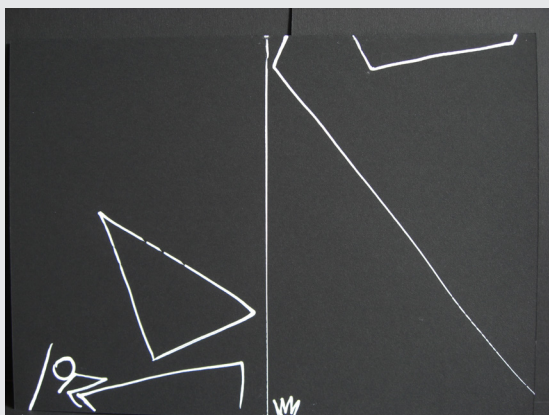
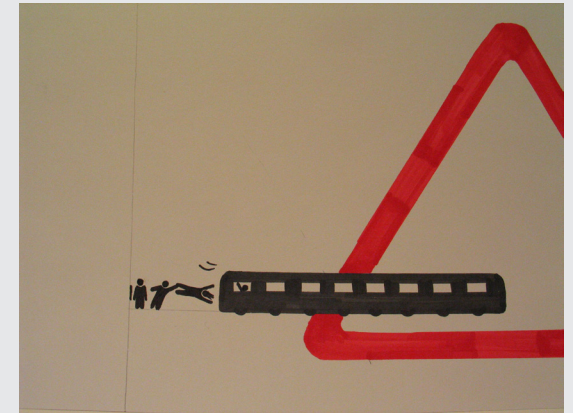


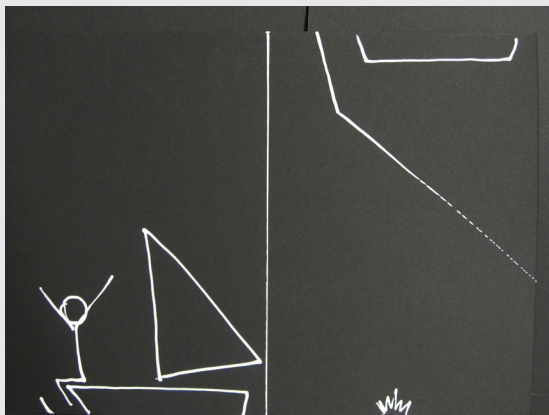
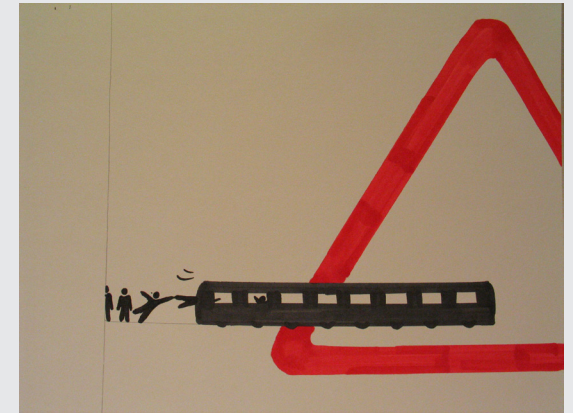
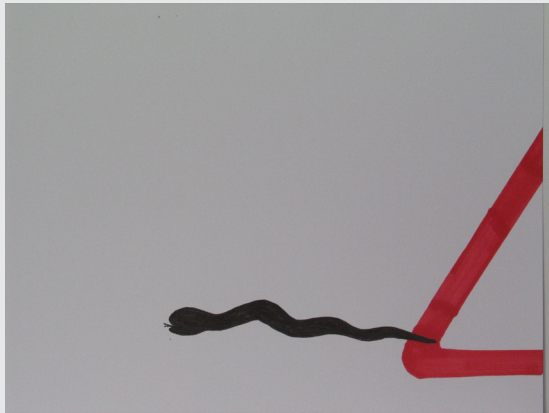


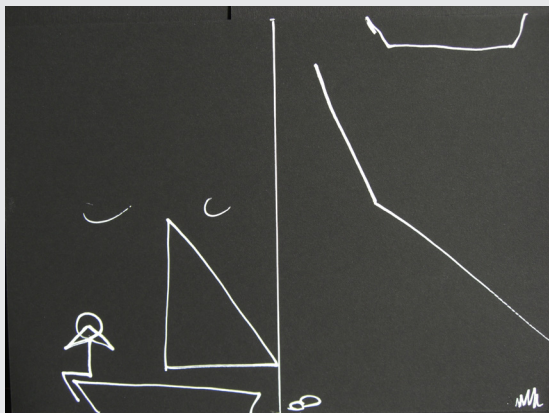
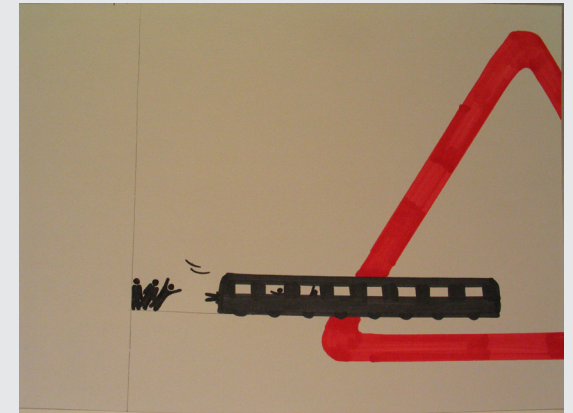
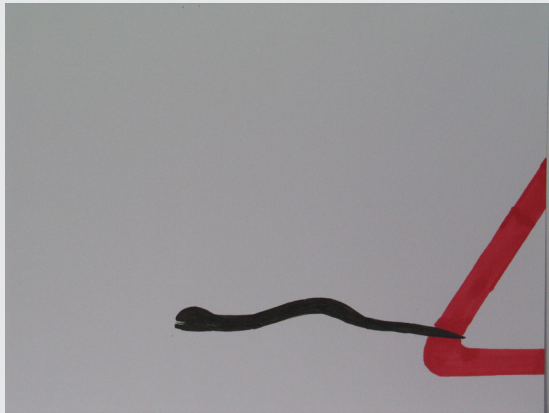


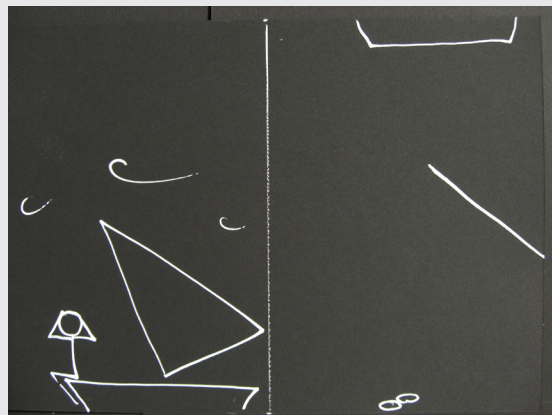
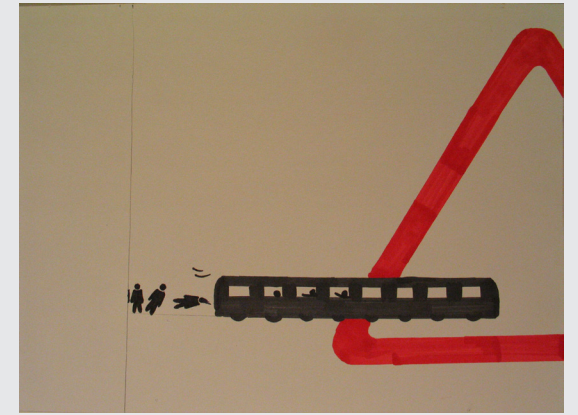
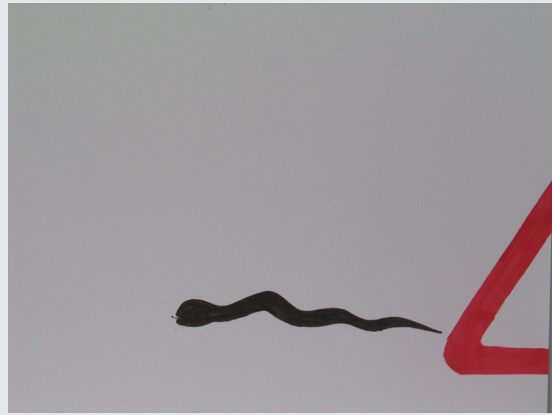


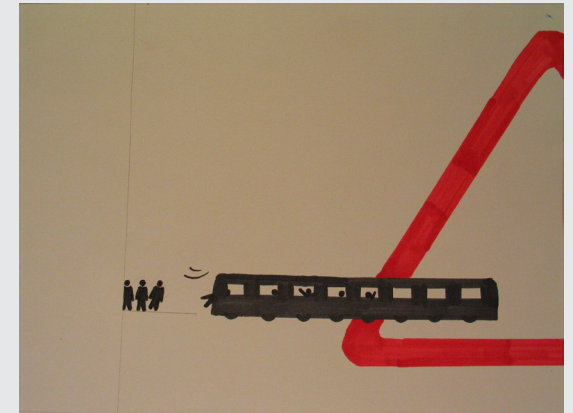
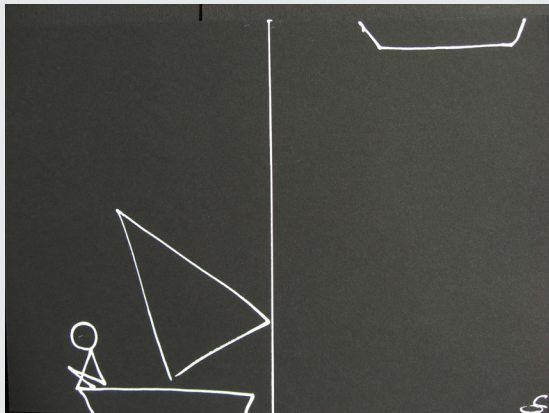
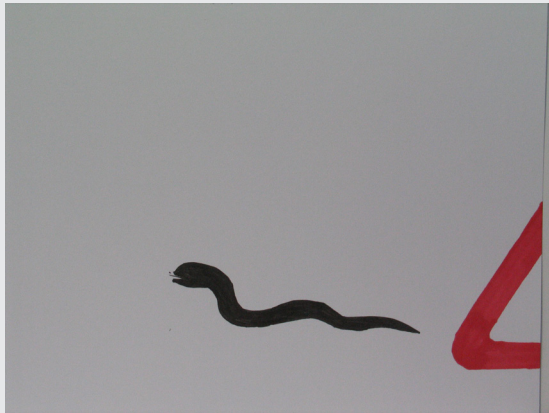


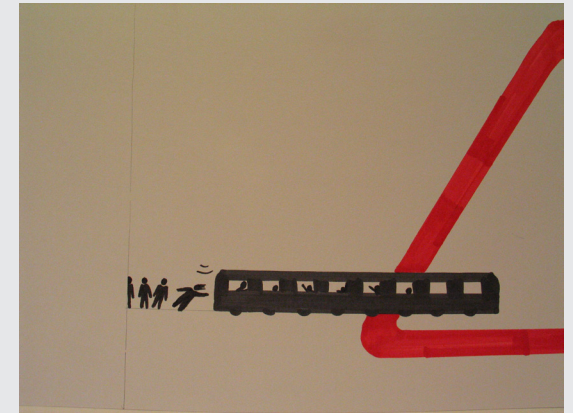
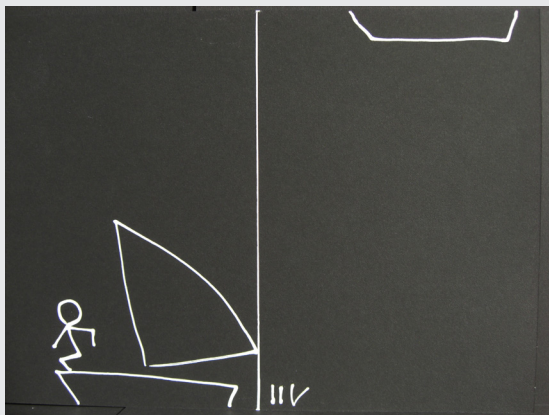


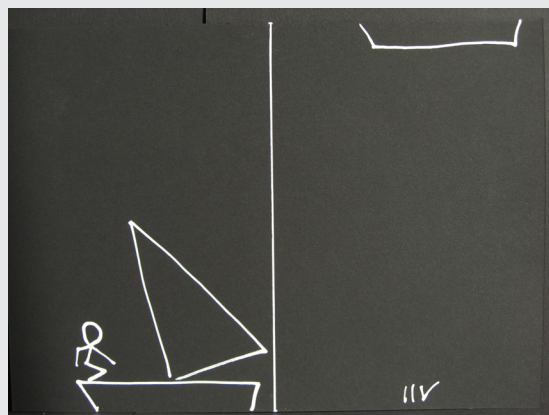
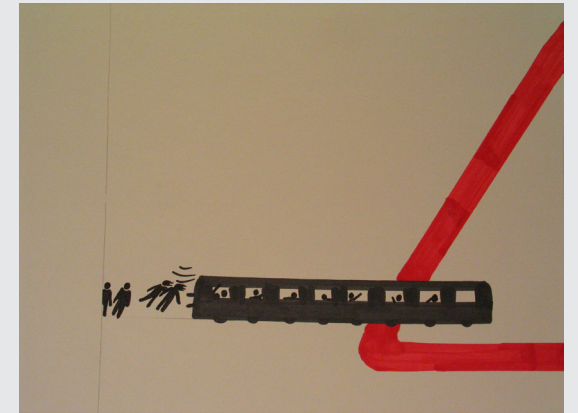


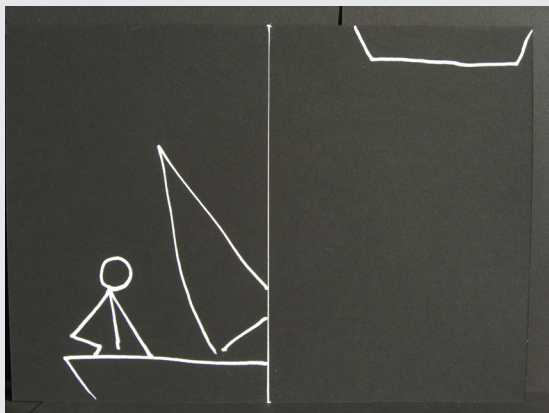
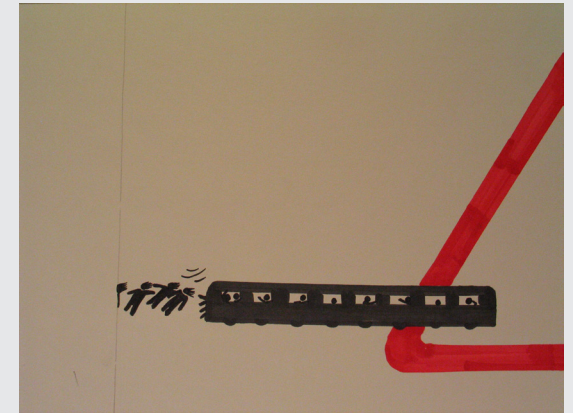
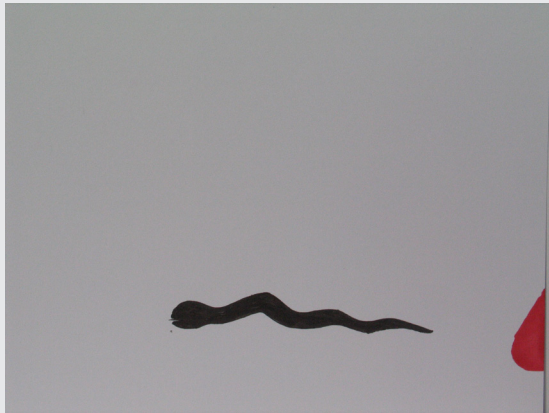


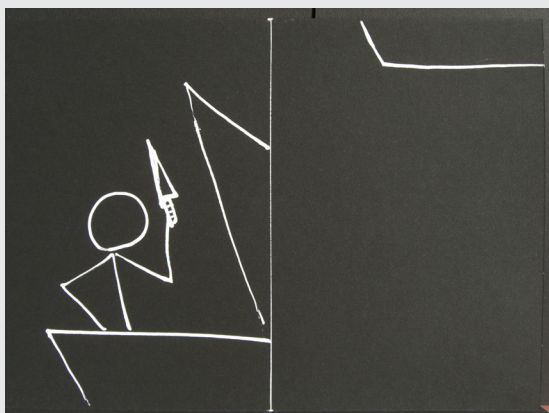
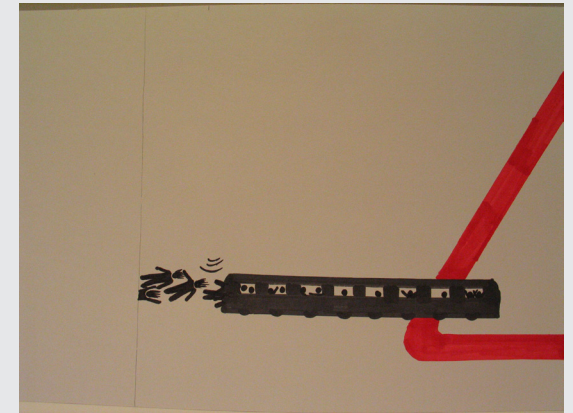


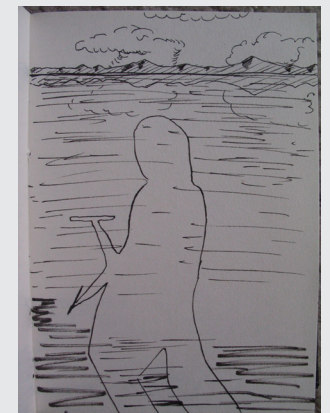
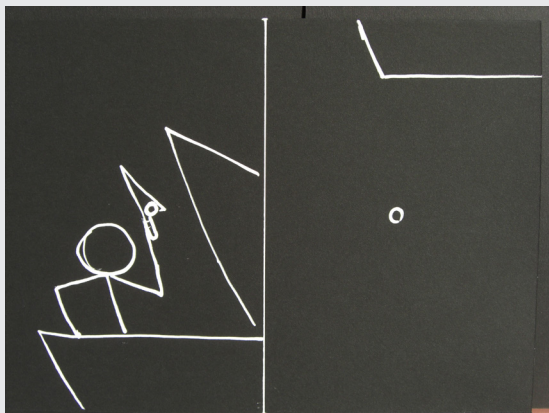
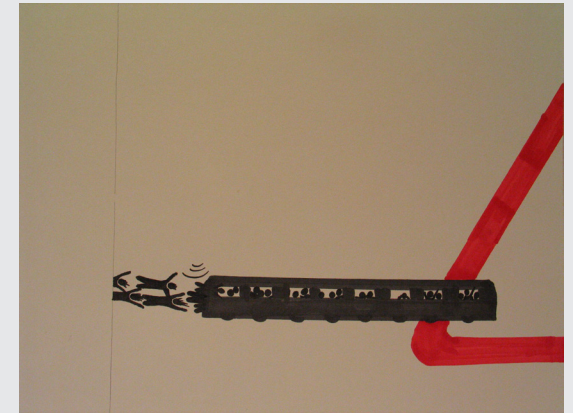


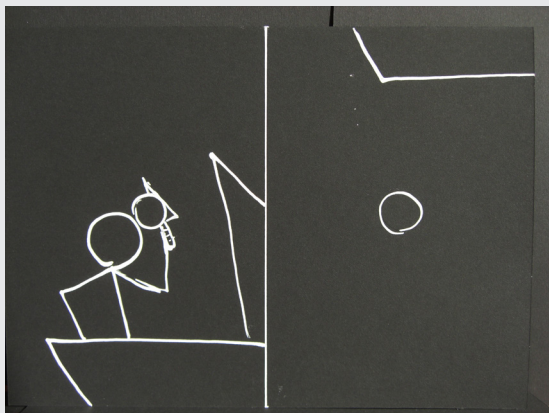
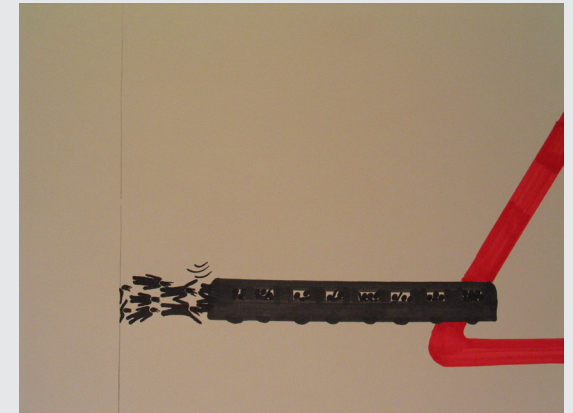


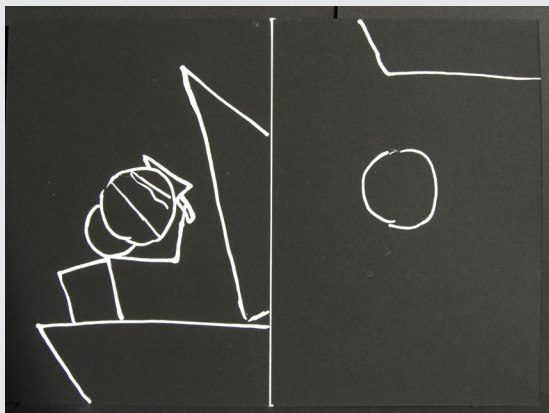
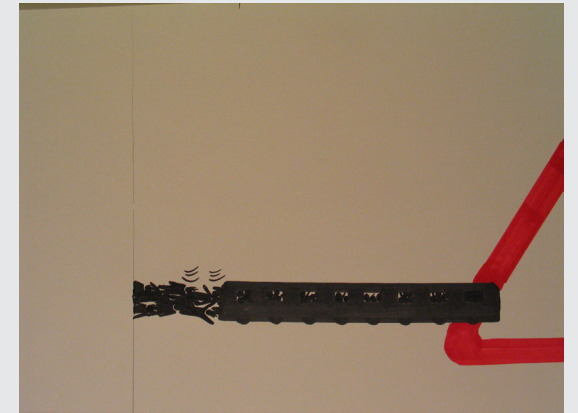


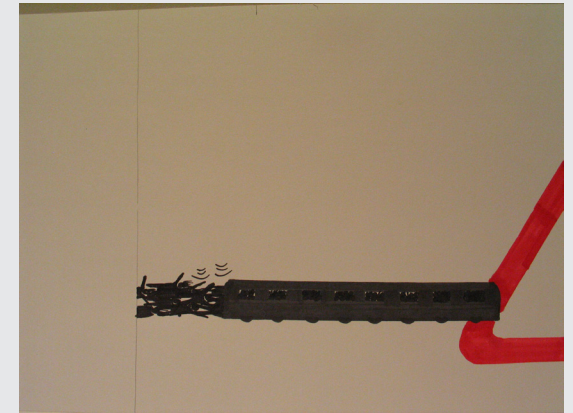
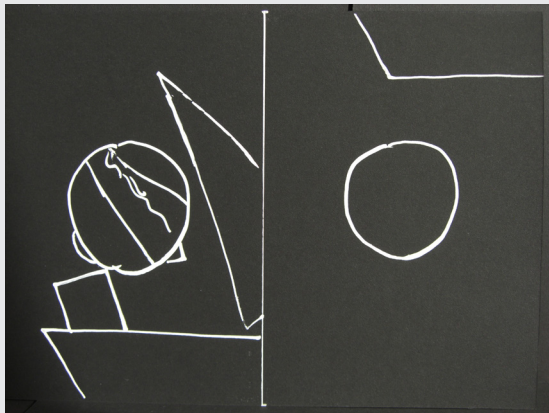


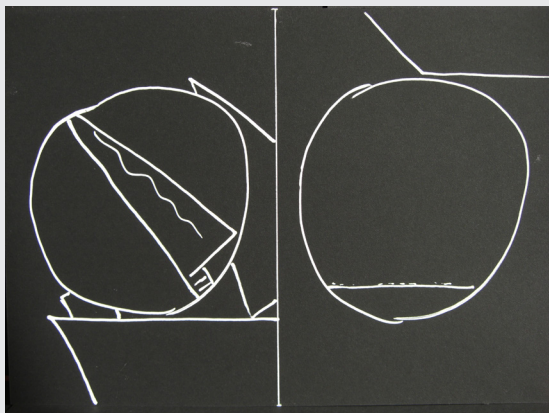
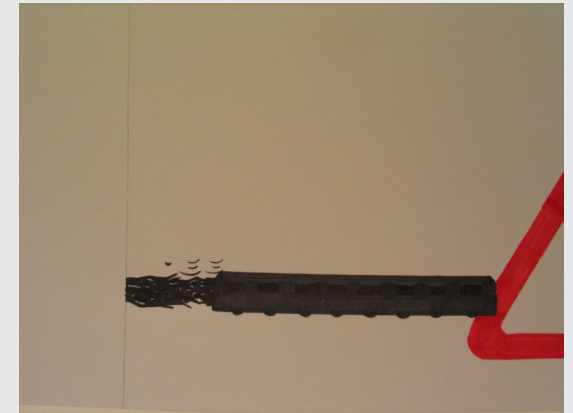
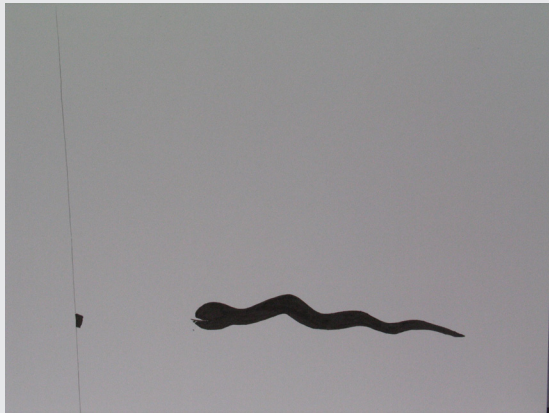


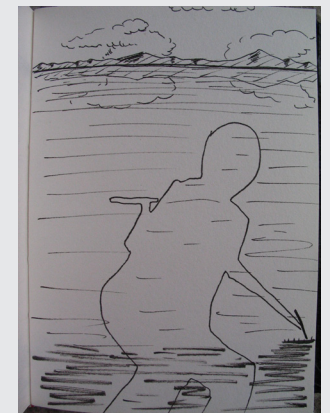
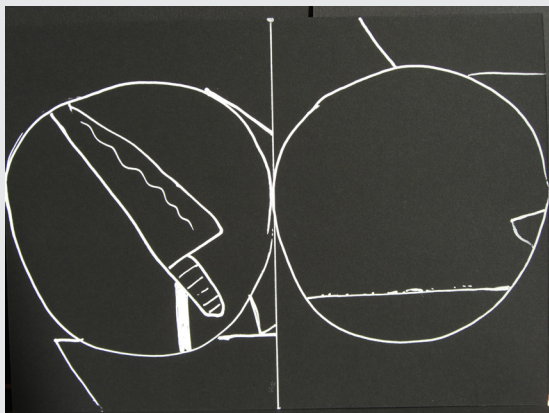
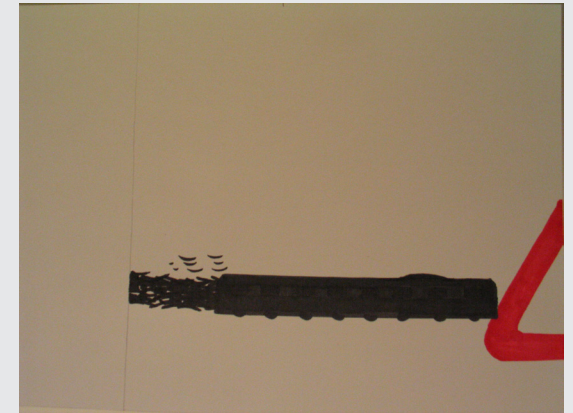


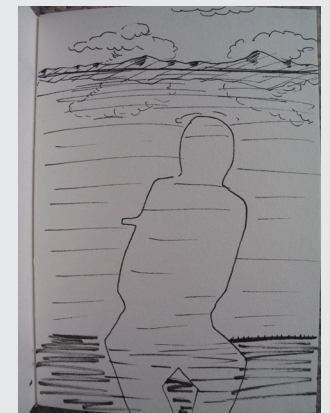
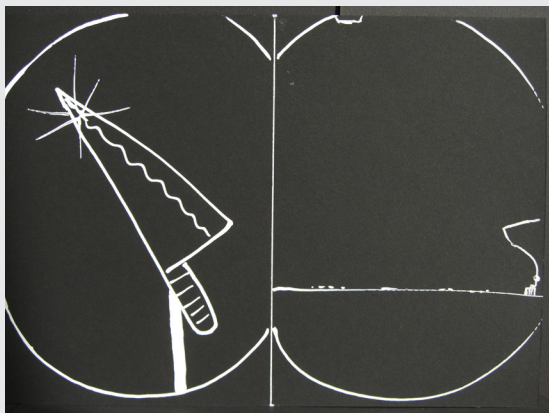
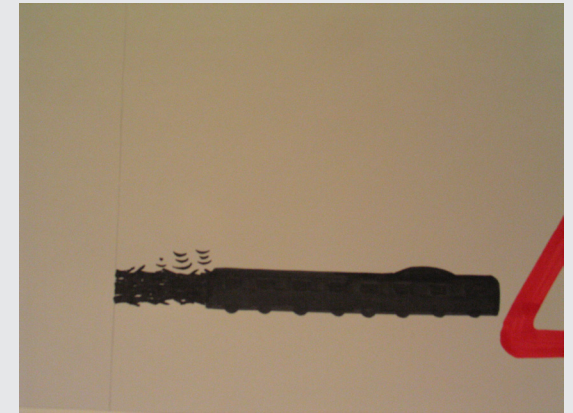
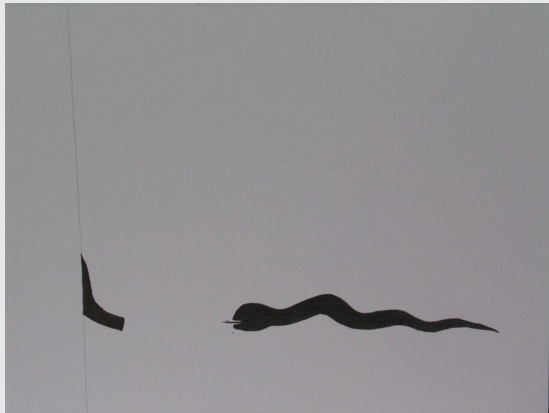


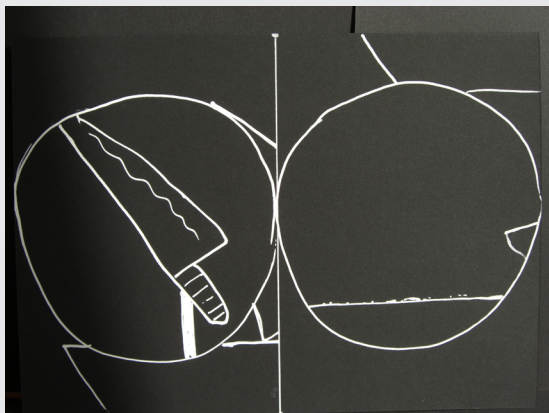
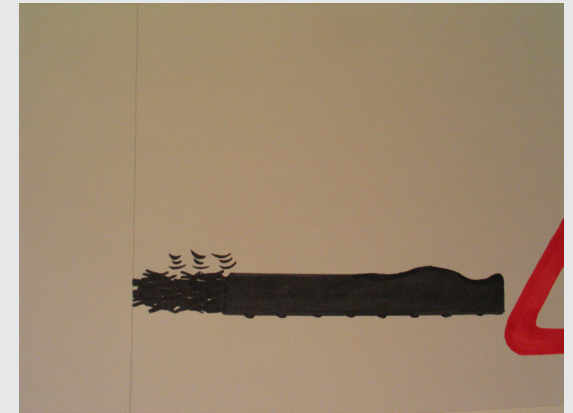
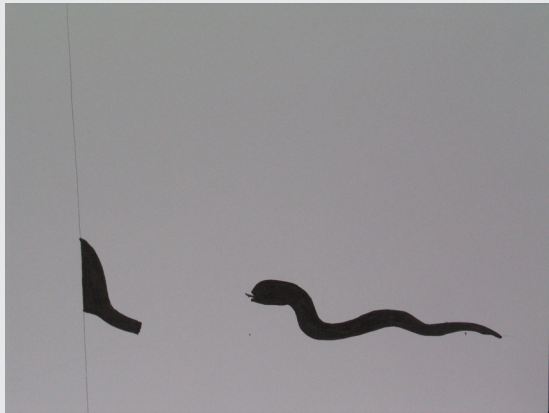


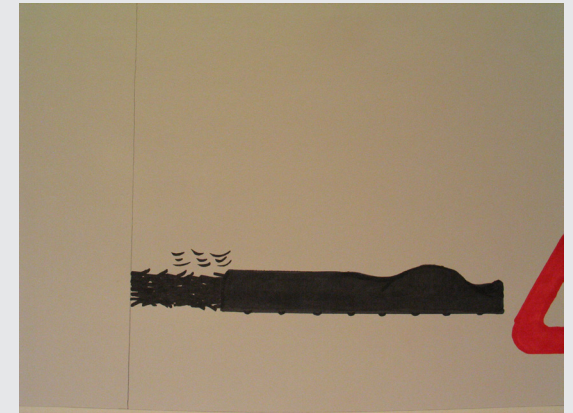
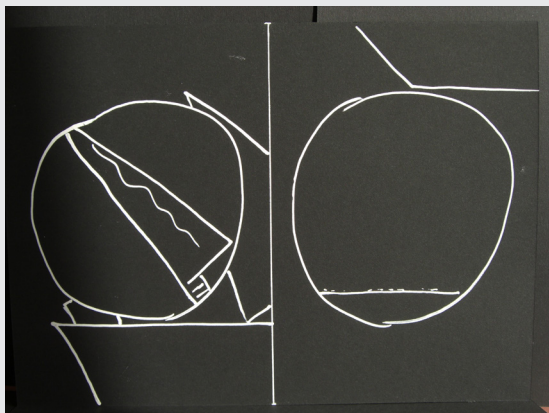
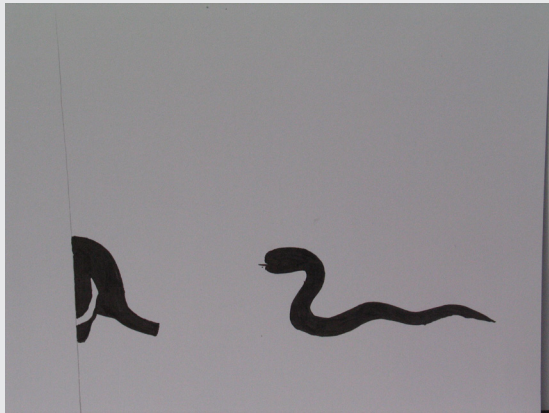


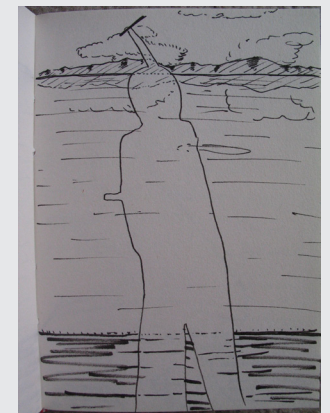
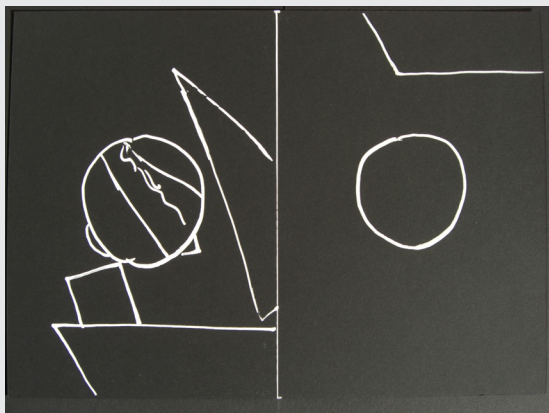
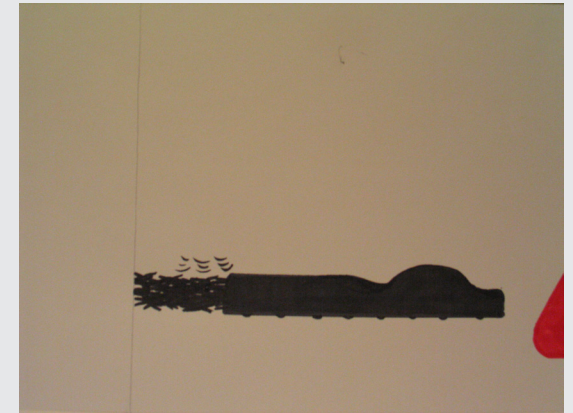


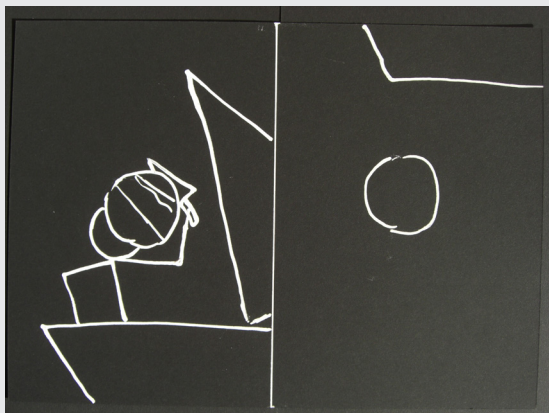
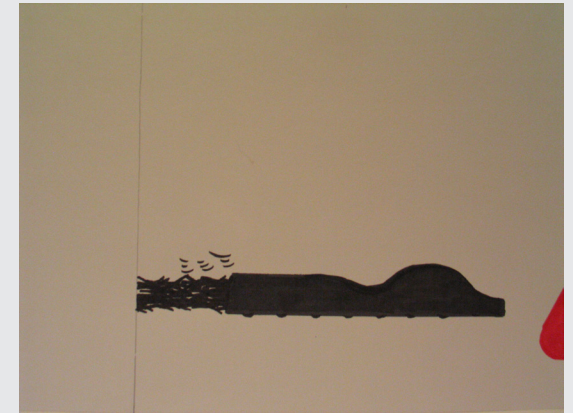
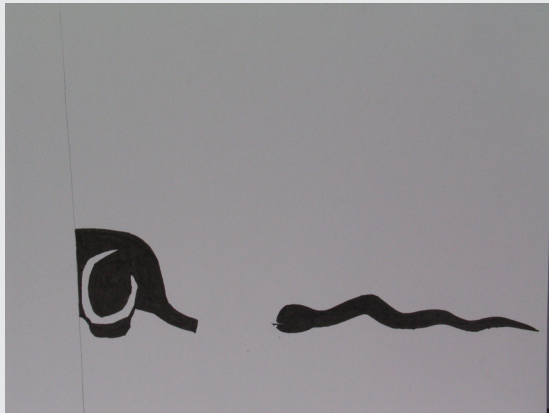


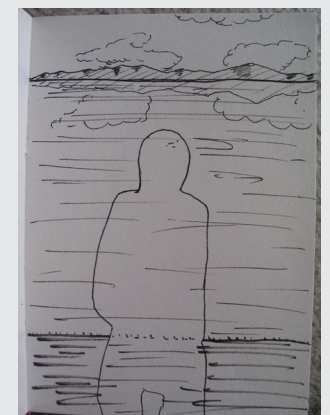
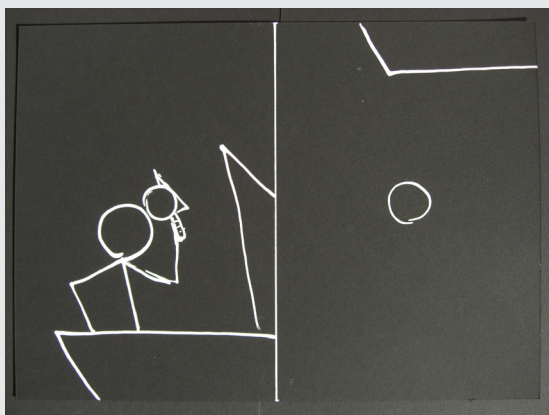
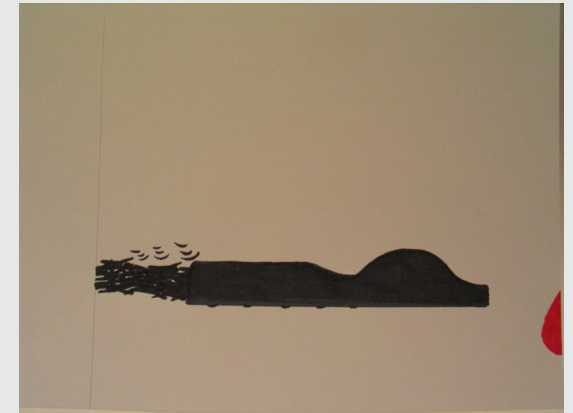
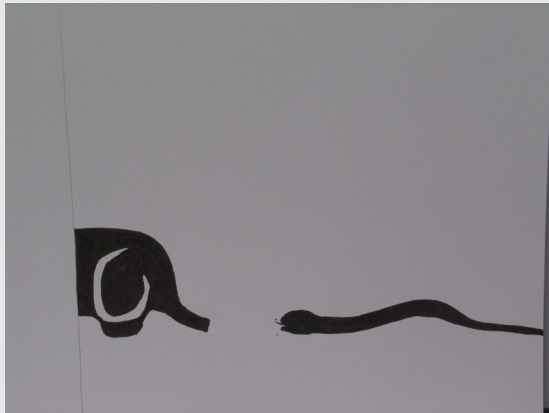


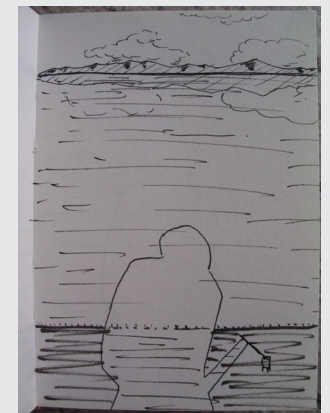
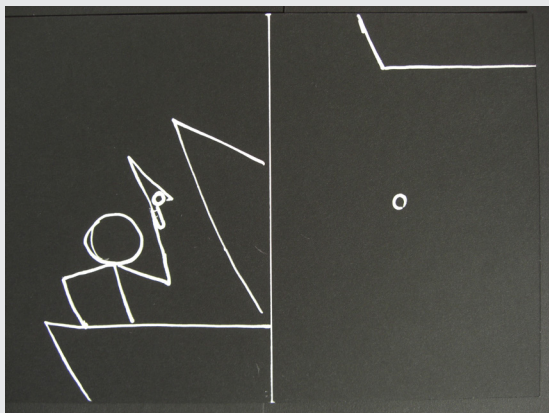
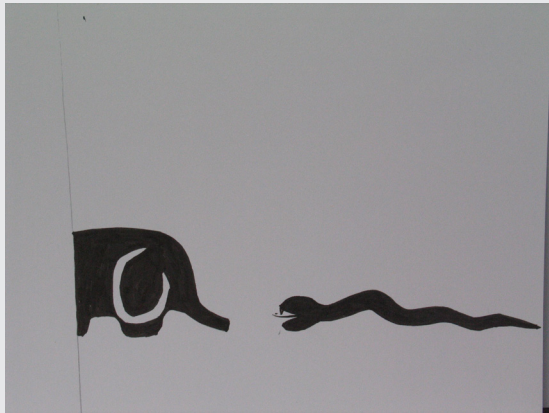


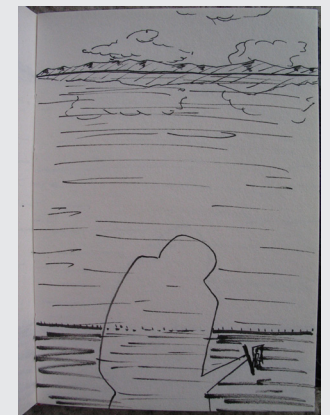
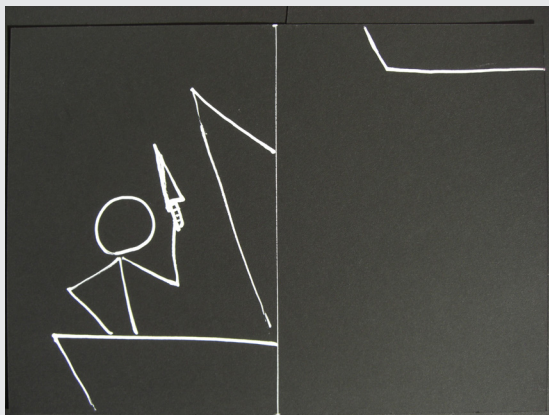
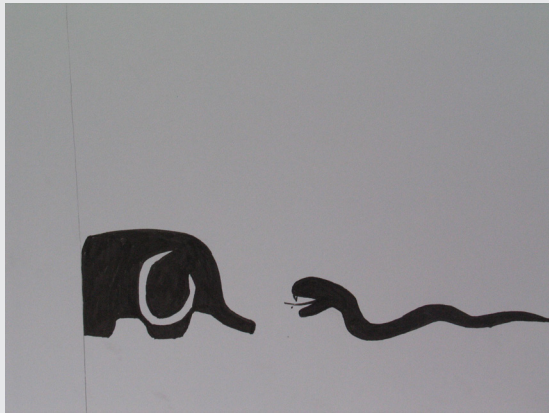


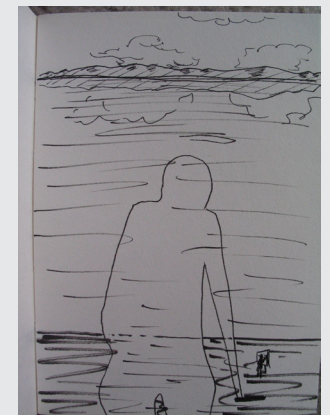
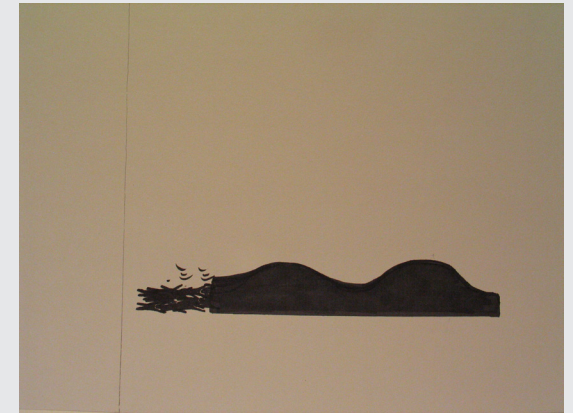
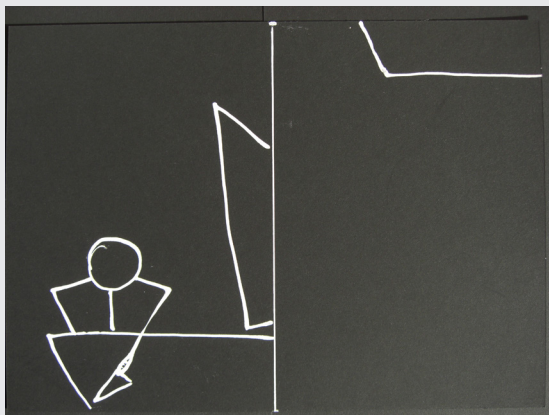
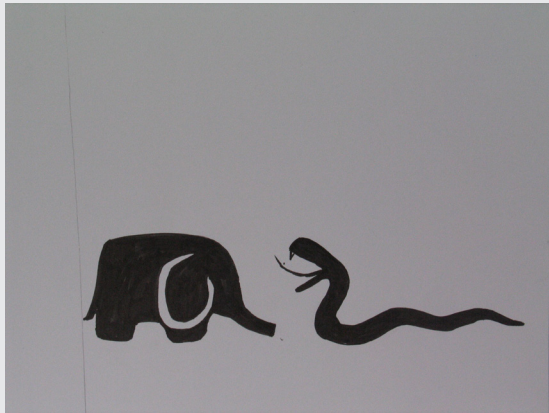


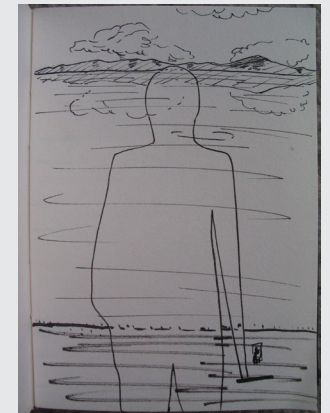
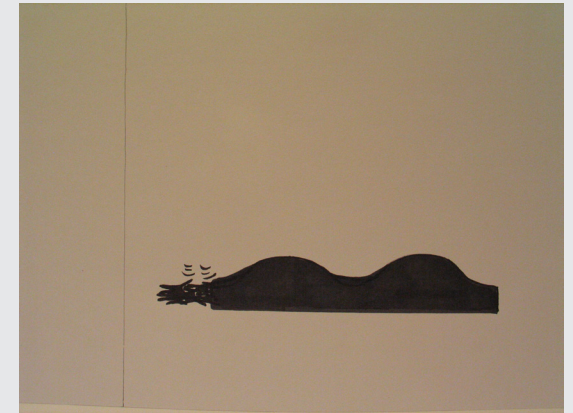
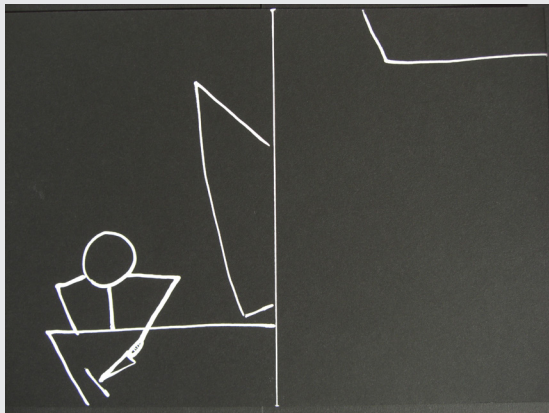
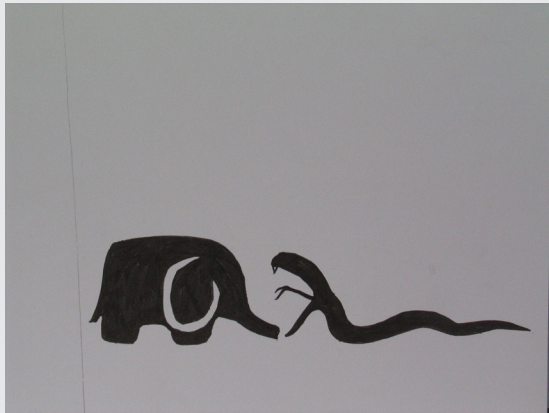


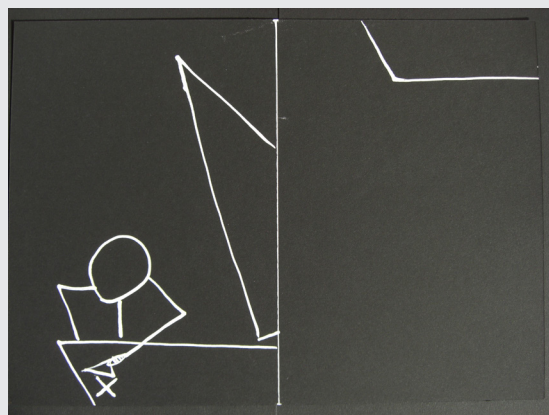
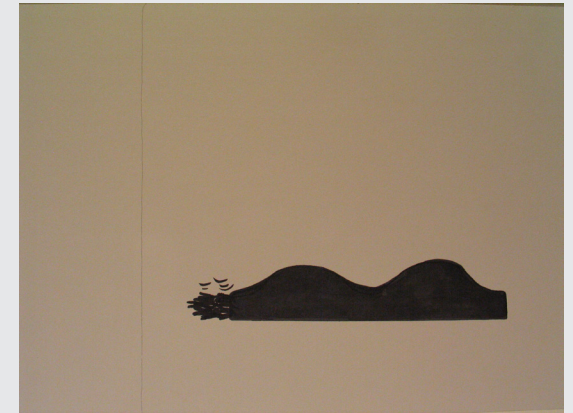
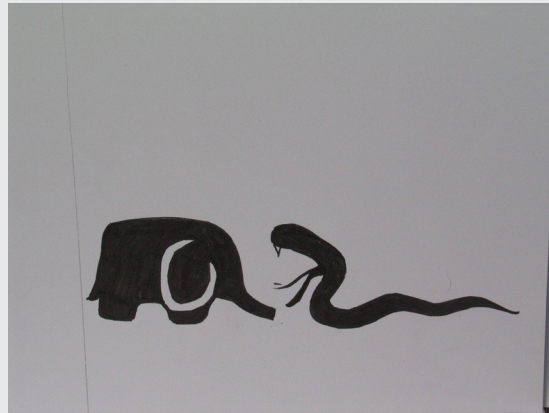


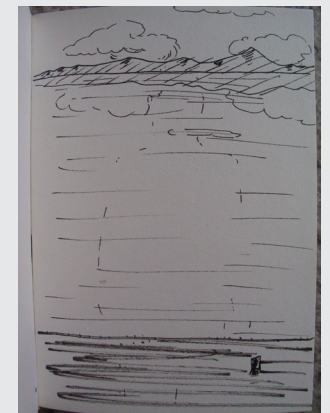
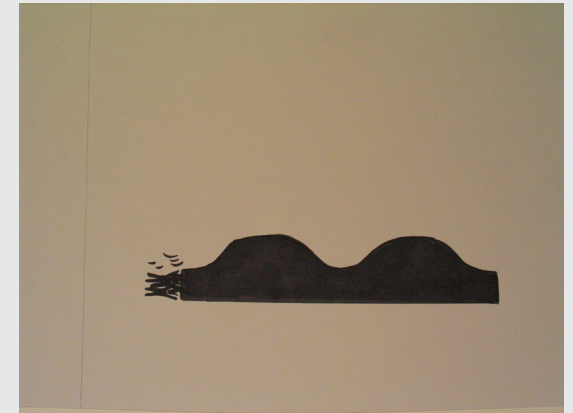
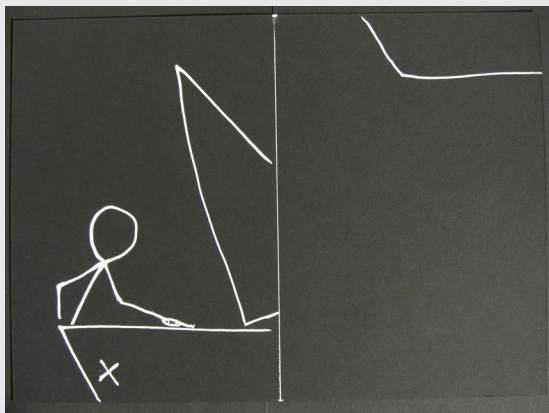
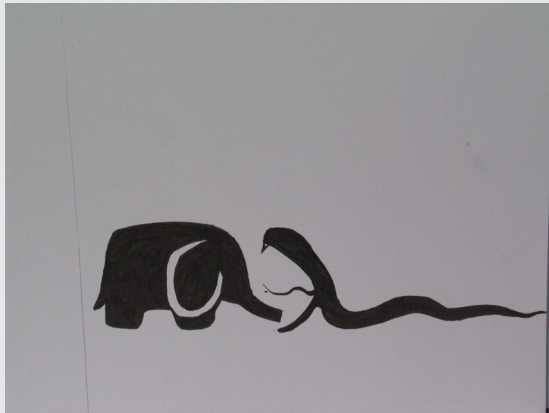


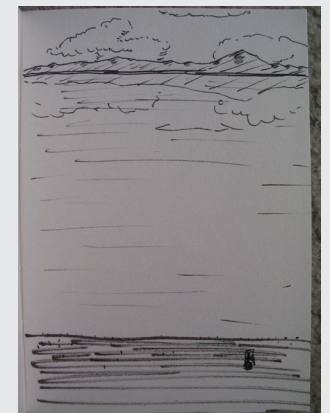
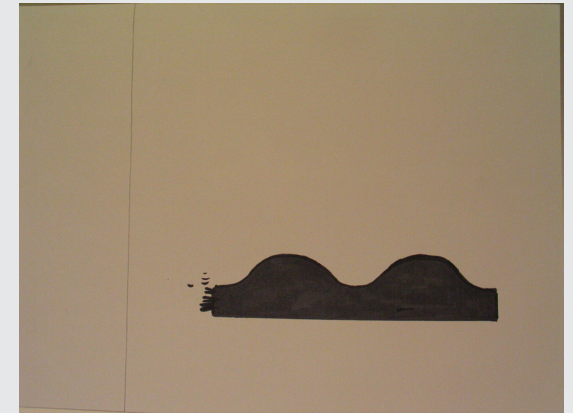
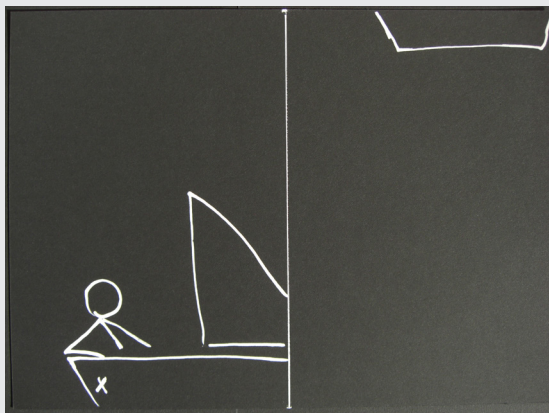
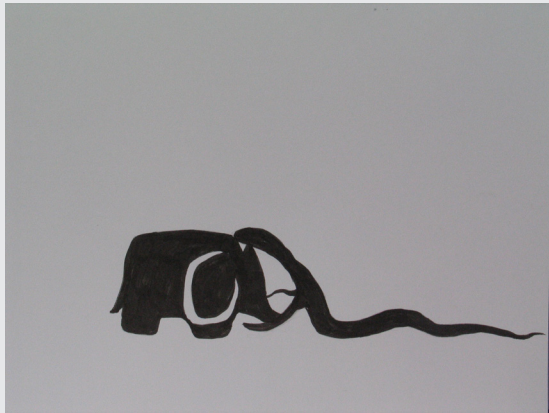


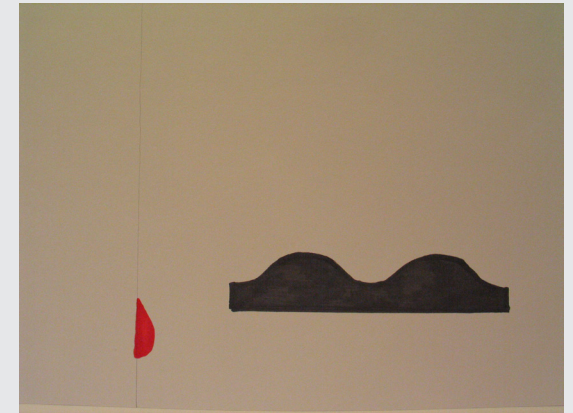
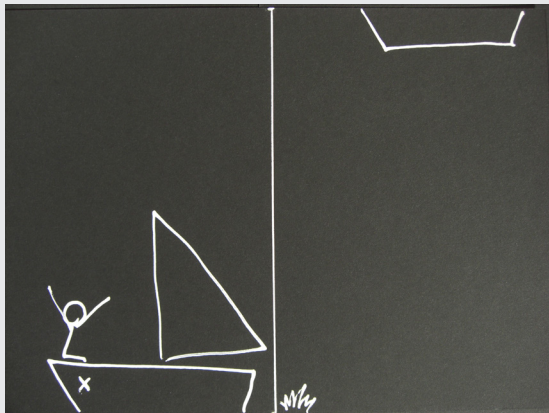
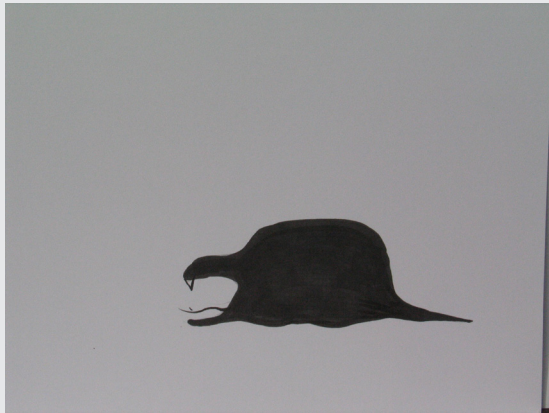


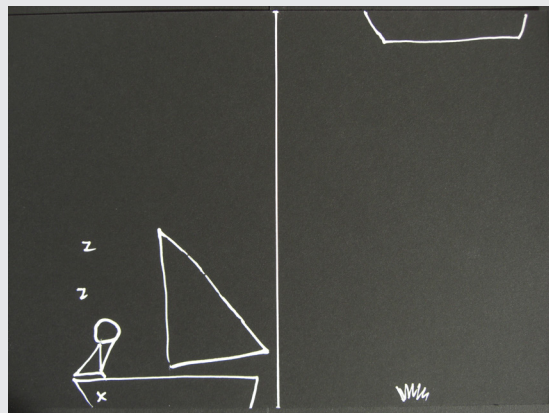
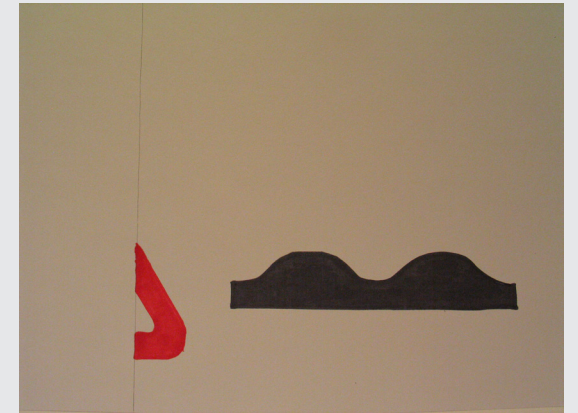
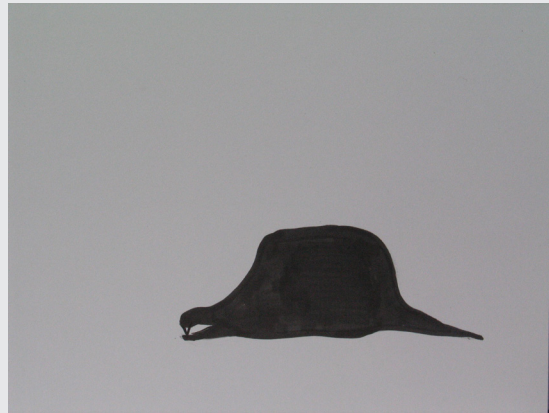


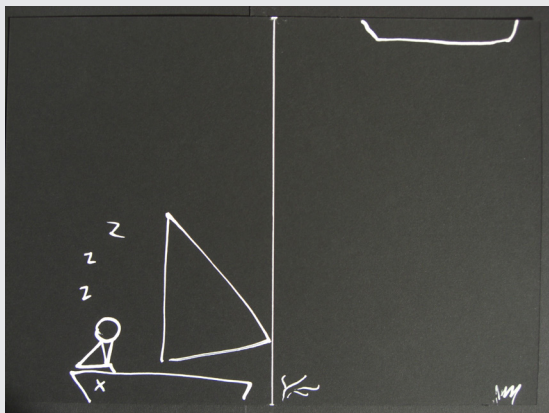
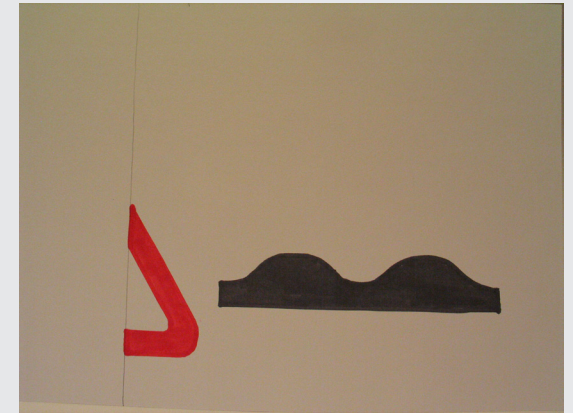
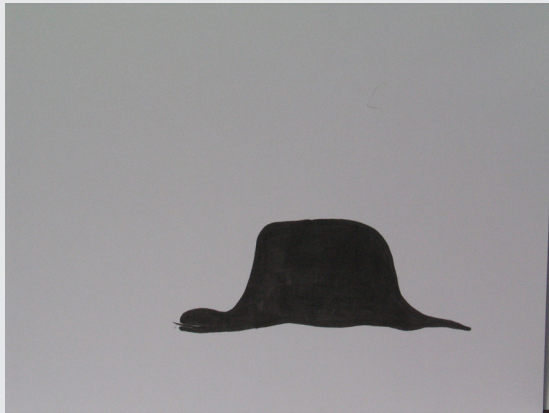


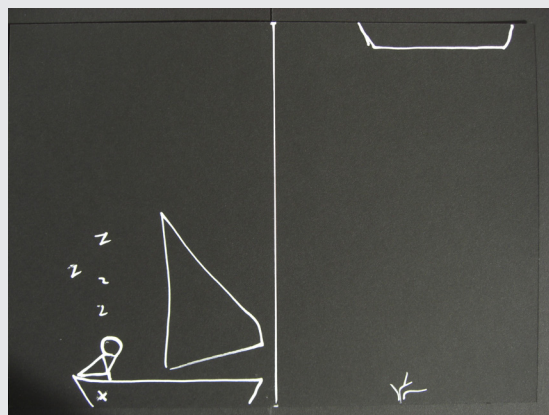
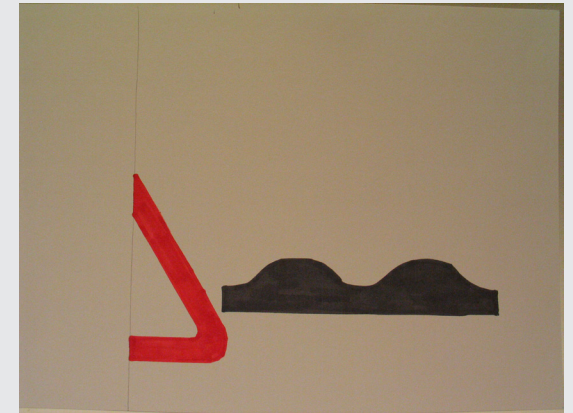


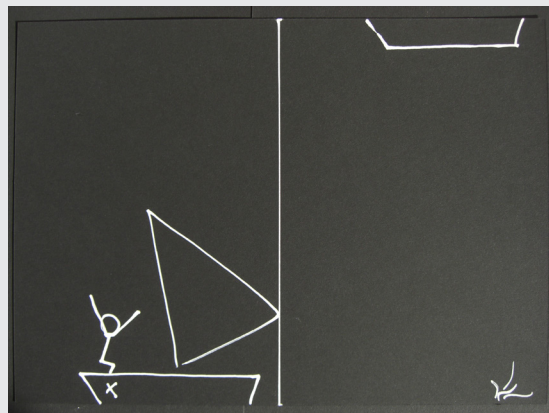
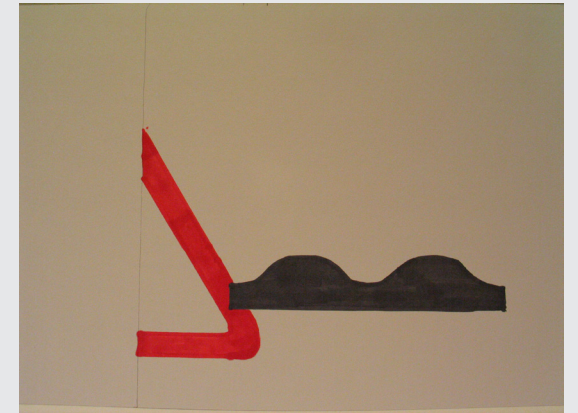


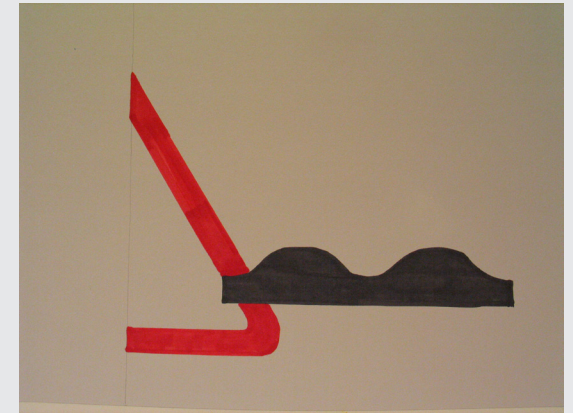
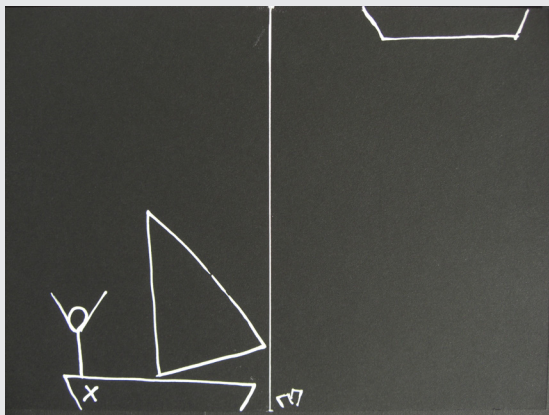


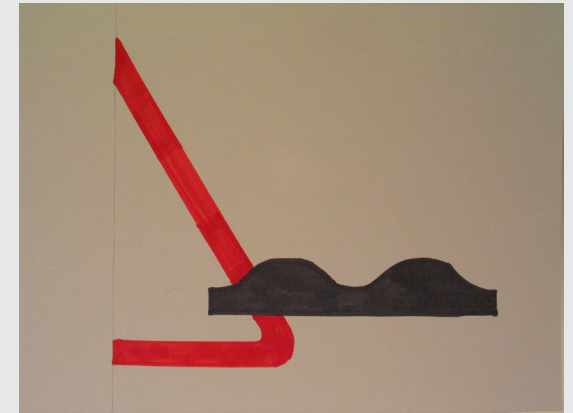
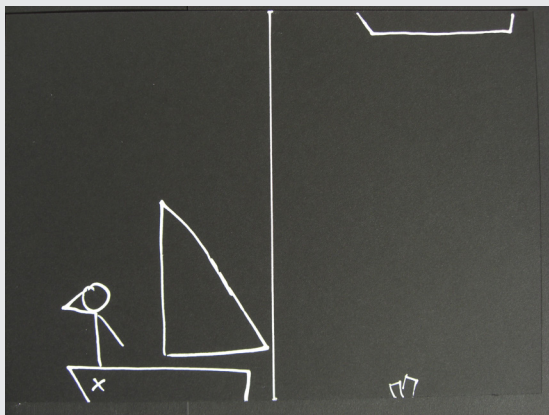


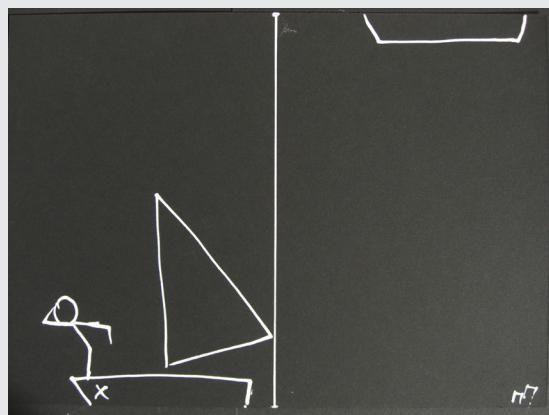
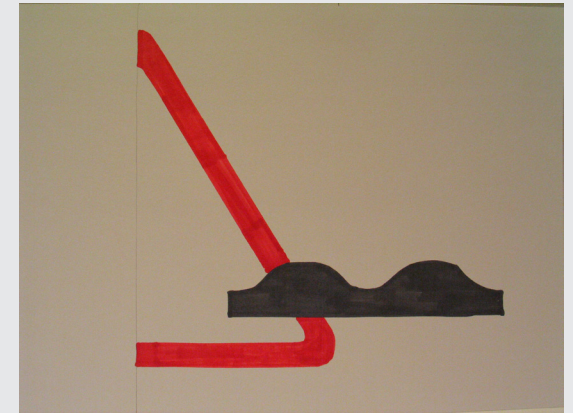
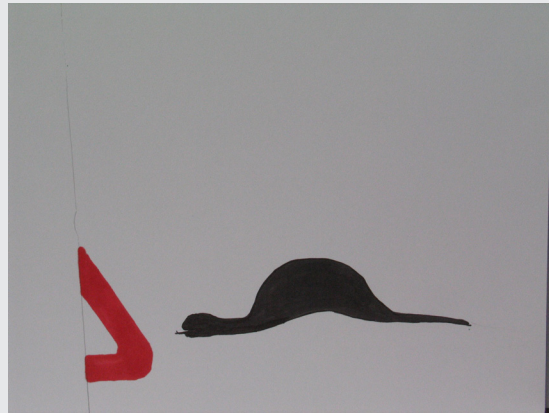


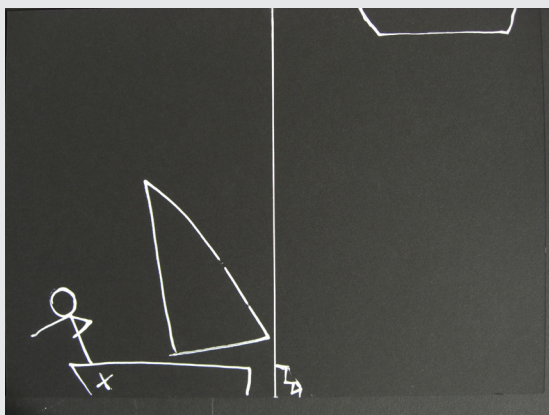
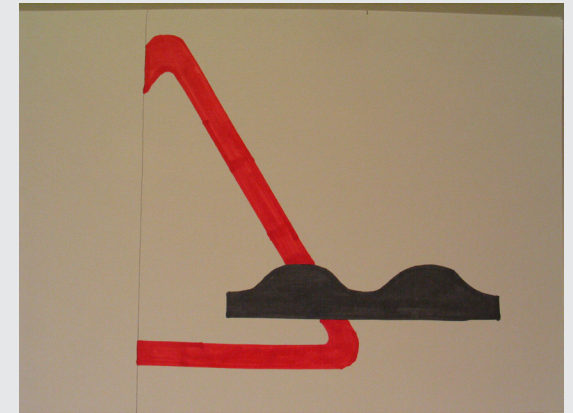
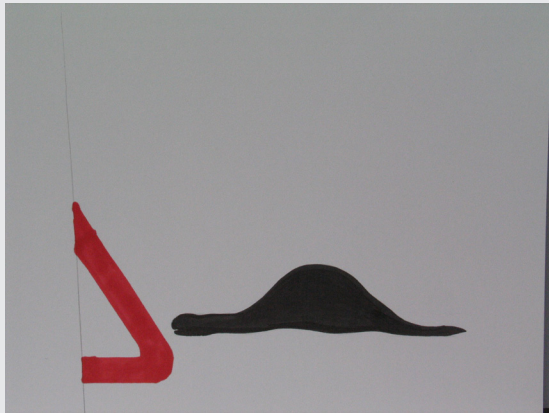


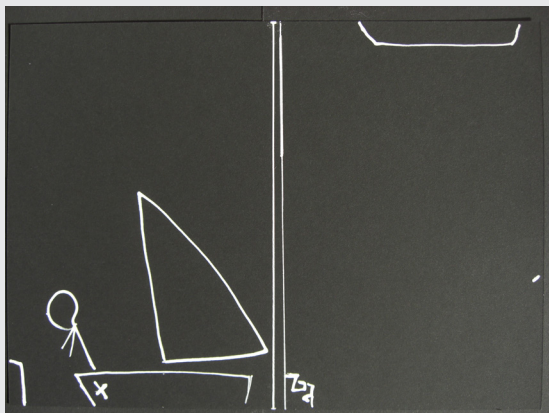
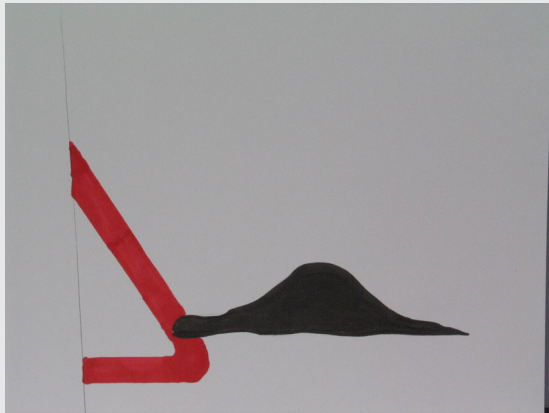


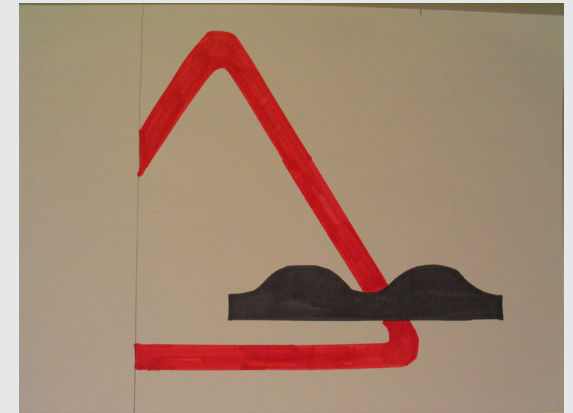
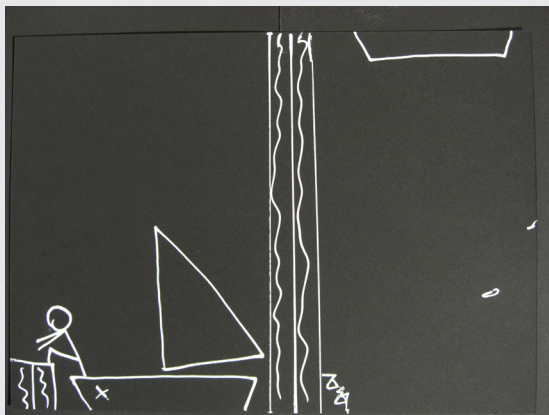
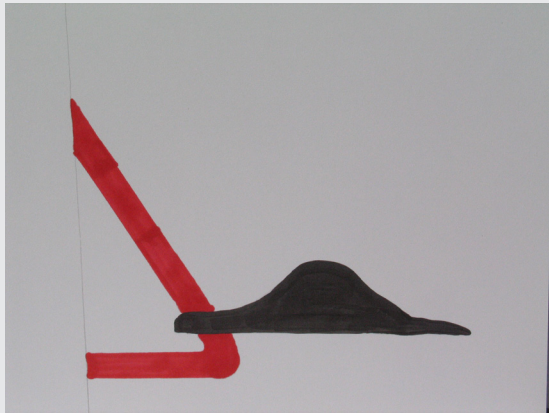


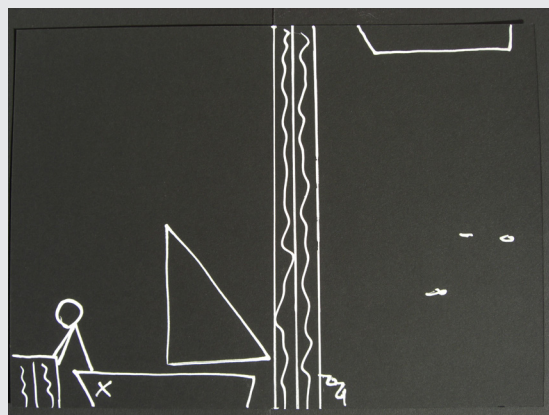
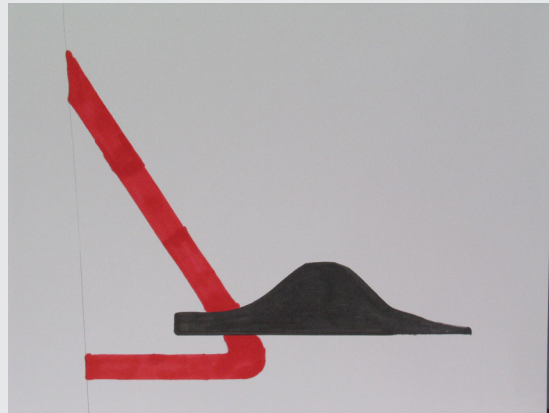


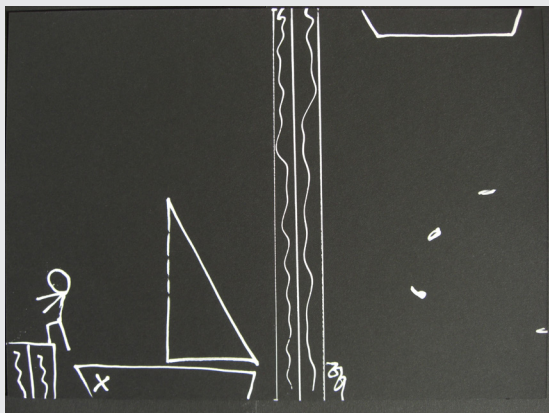
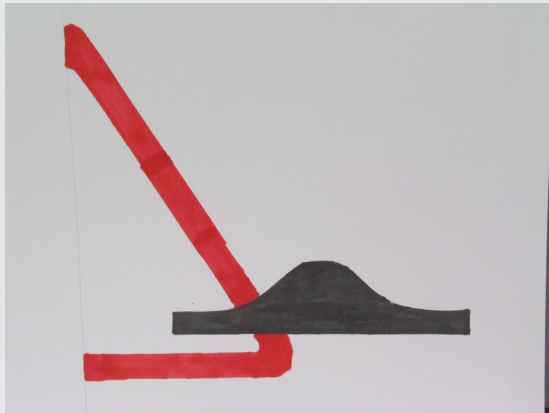


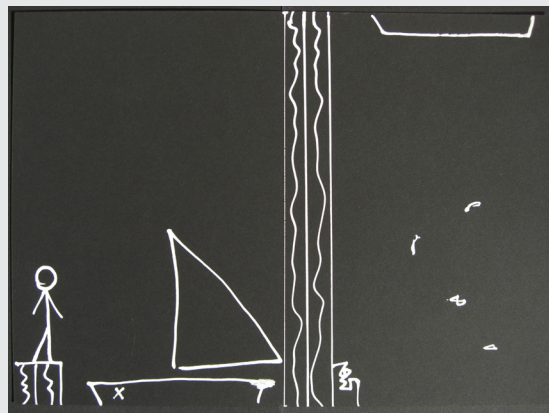
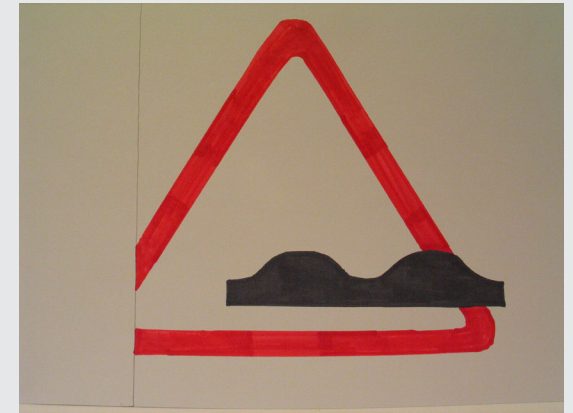
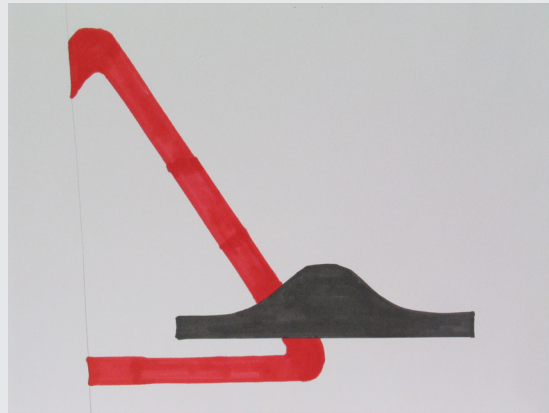


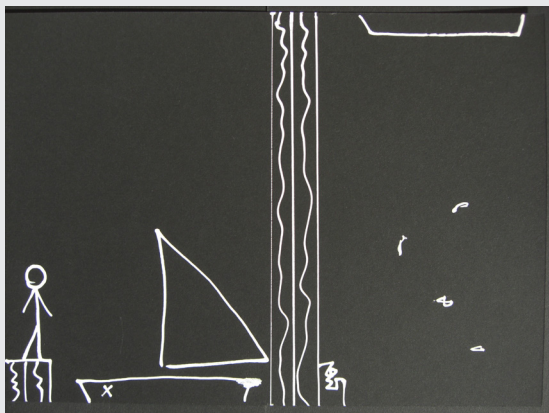
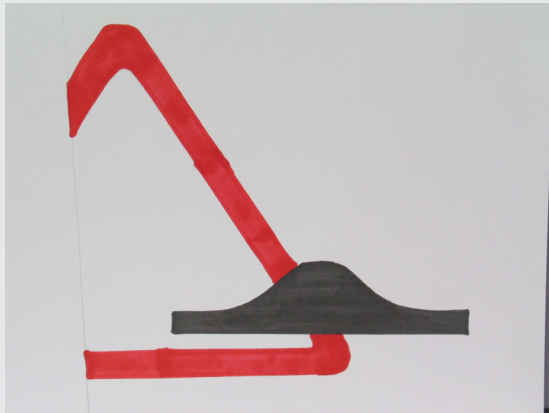


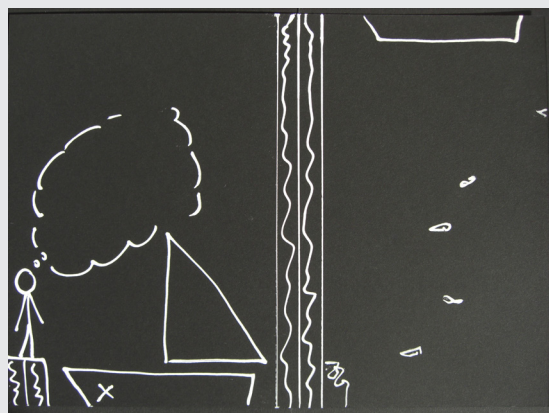
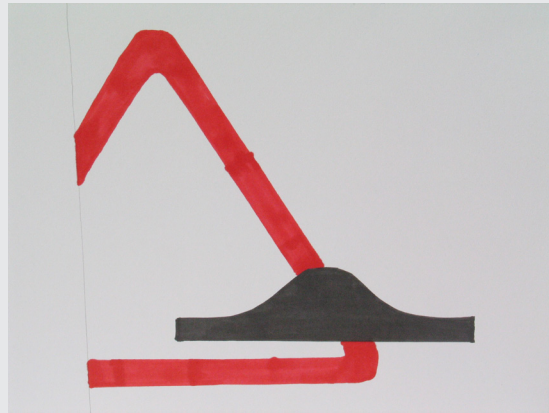


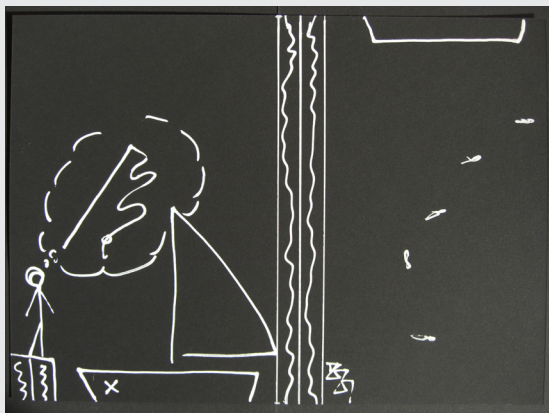
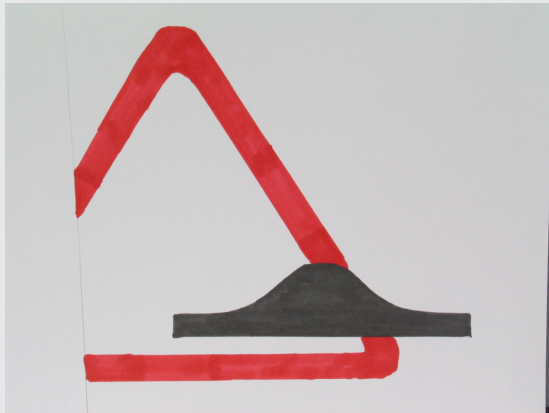


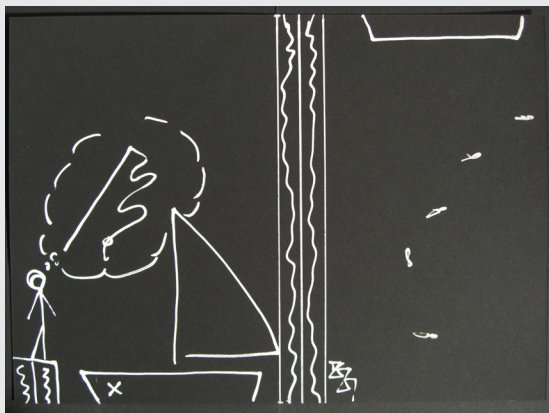
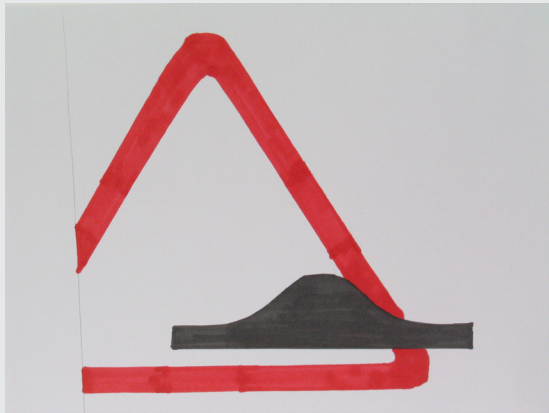


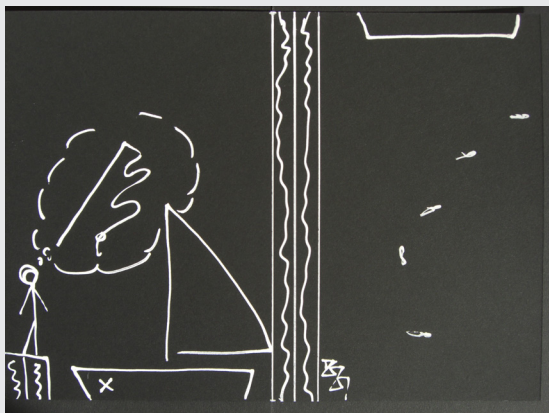


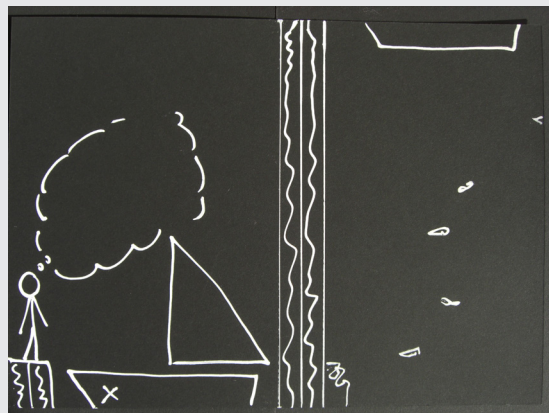


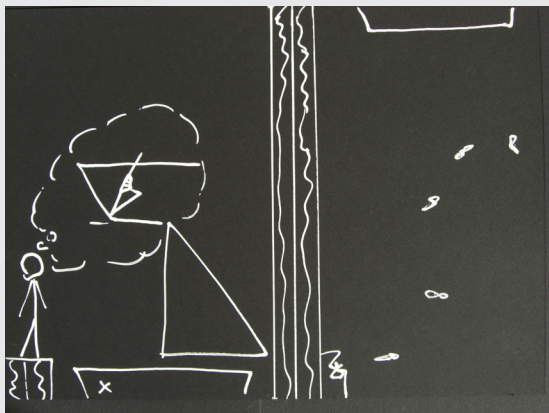
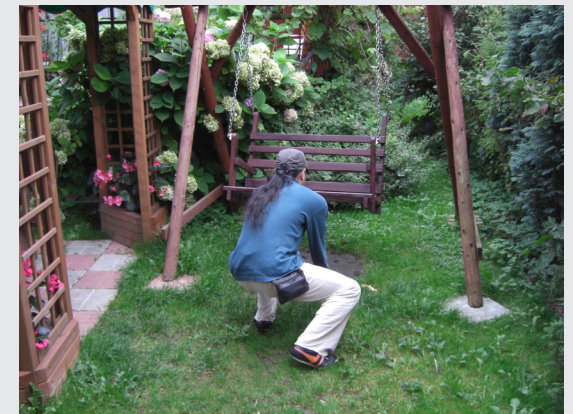


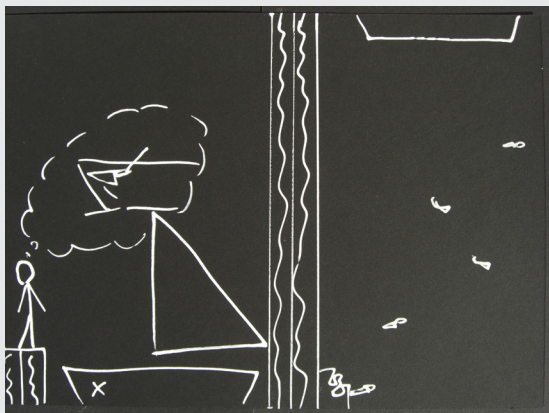


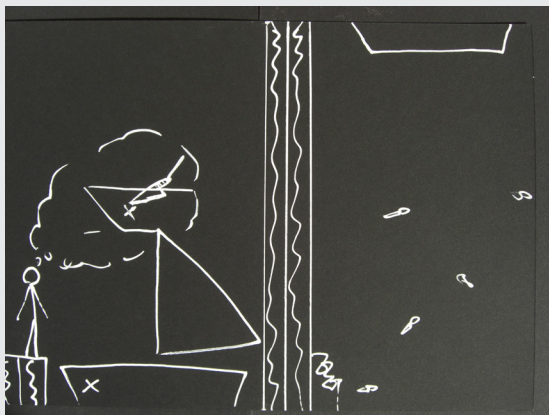


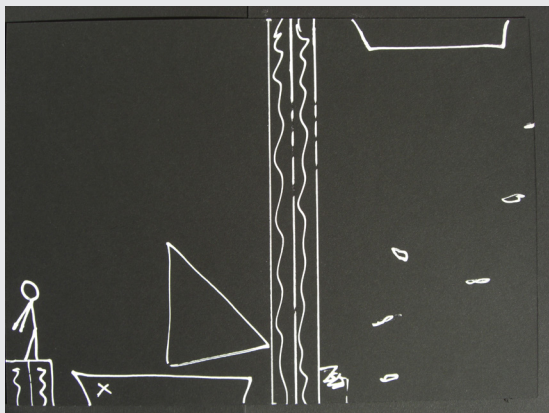


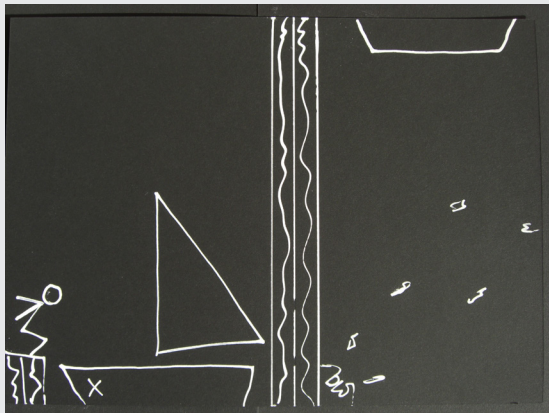


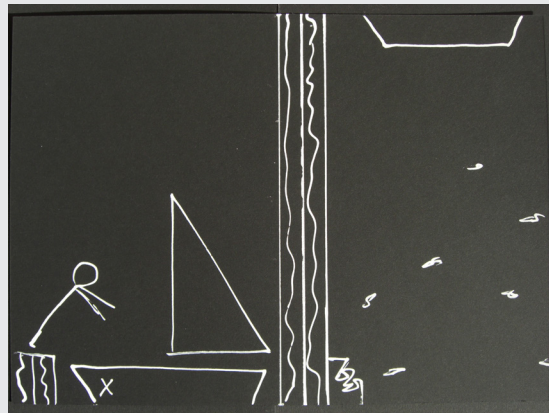


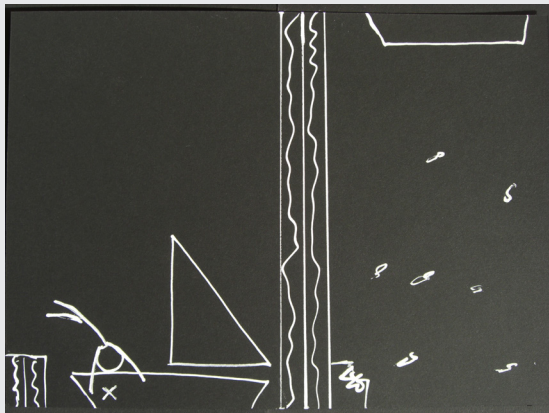


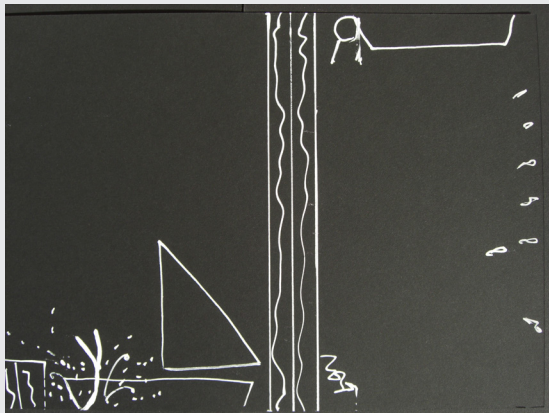


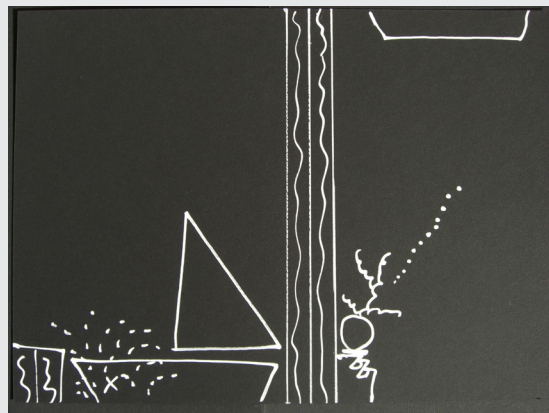


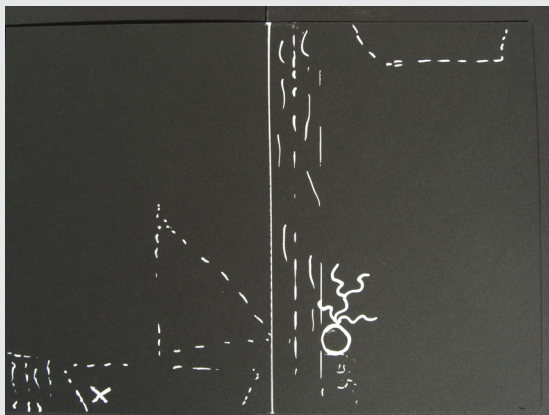


























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