



原始當代 · 三計劃系列
PRIMITIVE
CONTEMPORARY 3
SERIES



原始手動 · 當代機械
PRIMITIVE
CRAFTMENTSHIP
CONTEMPORARY
MECHANISM

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前言 // FOREWORD

背景

近年，政府與公眾對保育的意識不斷提高，對推土式高度城市化發展的必要性作出質疑；對保留歷史文化建築及生態抱較正面的反映，已非一面倒的清拆重建。例如十年前的牛棚藝術村、四年前的石硤尾賽馬會創意藝術中心，及最近「湧現」的中區警署建築群、荷李活道前已婚警察宿舍、灣仔藍屋等，都是改變原有物業用途為藝術空間的例子。這些例子，觸發保留原始歷史與發展當代未來的矛盾問題，也帶出「原始」的魅力如何能與「當代」的概念融合，相得益彰。

「原始」、「當代」的轉化

本計劃透過參與藝術家以「原始」、低技術(lo-tech)的創作形式(包括：繪畫、單格動畫、手動機械)，去進行創作，把高科技設施的投入減至最低，踏踏實實，去展現「當代」的社會文化題材。

文化歷史使命及象徵的轉化

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本計劃共有兩項獨立但具共同理念的展覽活動，每項展覽分別於兩個不同的藝術空間進行(包括：C & G藝術花園@大棠荔枝園及土瓜灣牛棚藝術村)。C & G藝術花園@大棠荔枝園是由一所千多平方尺田園村屋及數千尺草地轉化成的大自然另類藝術空間；牛棚藝術村由主宰生存死亡的屠宰場轉化成本地第一個官方承認的藝術村。兩個各具特色的藝術空間，體現其原始歷史使命隨時代變化，其變化經歷反映當代文化發展，反映藝術生態的生存模式與適應性，也正好讓藝術家反思：1.藝術與生活、2.藝術與生存，這兩個基本問題。透過本計劃，探討基本藝術形態的轉化。先是表現點、線、面的雕塑展覽；後是發展至立體、互動的手動機械藝術展覽。每項展覽都是以原始技術為基本創作條件，以低技術(lo-tech)展現高技巧(hi-skill)。

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《原始當代》計劃系列至今已第三回，第一、二回主題都是單格動畫，第三回主題是雕塑及機械。是次《原始當代·三》計劃系列之《原始手動·當代機械》立體藝術作品展覽，將於土瓜灣牛棚藝術村藝術公社舉行，共邀請到8位本地藝術家參與，藝術家將以機械形式，創作手動機械作品。預計8位藝術家將每人創作一件或一組有關《藝術與生存》的手動機械。鼓勵作品能達到互動，讓觀眾能參與。

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BACKGROUND

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At the end of 2007 and the beginning of 2009, the Development Bureau launched the revitalization projects for historic buildings through a partnership scheme. It definitely is the positive attempt of the government to have public education about heritage conservation. Long before then, the property usage of current Cattle Depot Artist Village and Jockey Club Creative Arts Center have been changed for the arts. Another recent example is Central Police Station Compound. The transformation of these architectures triggers concern over the dilemma between the conservation of the original history and the development of the contemporary, and also brings about the question of how to have a harmony of the "primitive" and "contemporary".

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THE TRANSFORMATION OF PRIMITIVE AND CONTEMPORARY

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The current project attempts to reveal the contemporary society and culture through a "primitive" fashion. Eliminating the involvement of high-end technology, participating artists will use various lo-tech art media (like painting, stop-motion animation, low-tech mechanics) to make their artworks, in order to be back to basics.

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**THE TRANSFORMATION OF THE MISSIONS AND
SYMBOLIC MEANINGS IN THE CULTURAL HISTORY**

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The current project involves two independent exhibition events with the same concepts. The two exhibitions will take place at two different art spaces: C&G Art Garden @ Tai Tong Lychee Valley, and Cattle Depot Artist Village in To Kwa Wan.

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C&G Art Garden is an independent art space transformed from a thousand-square-foot farmhouse and the nearby grassland. On the other hand, Cattle Depot Artist Village is the first officially recognized artist village transformed from a slaughterhouse that once dictated lives and deaths. Both venues have their uniqueness and have experienced the transformation of their functions and missions throughout the ages. The changes do not only reveal the development of the contemporary culture, but also the flexibility and survival tactics of the habitats within the local art ecology. These two unique venues help provide a nice opportunity for the artists to search for a critical response to the two basic issues in our art ecology: 1. art and living, and 2. art and survival. The current project attempts to look into the transformation of the basic art forms. The first exhibit in the series is about dots, lines and shapes in sculptures, while the second one is about interactive mechanics that are manually driven. Applying the primitive technology in the art forms, the two exhibitions will showcase “hi-skill” with “lo-tech.”

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This is in fact the third round of the “Primitive Contemporary” exhibition series. While the first and second rounds in the series focused mainly on stop-motion animation, the upcoming exhibition, “Primitive Craftsmanship — Contemporary Mechanism,” (the second show in Primitive Contemporary III) will be about mechanical sculptures. It is going to take place at Artist Commune in Cattle Depot Artist Village, with eight local artists using manual mechanism for their art creation. The artists will each present one set of artwork that responds to the theme, “Art and Survival.” Many of the pieces will be interactive and involve the participation of the audience.

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通往成功的階梯
STEPS ON THE STAIR
TO SUCCESS

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區家耀

AU KA YIU GARVIN

木製相機
WOOD CAMERA

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張震揚

CHEUNG CHUN YEUNG MARTIN

通往成功的階梯 ²⁰¹¹ STEPS ON THE STAIR TO SUCCESS ²⁰¹¹

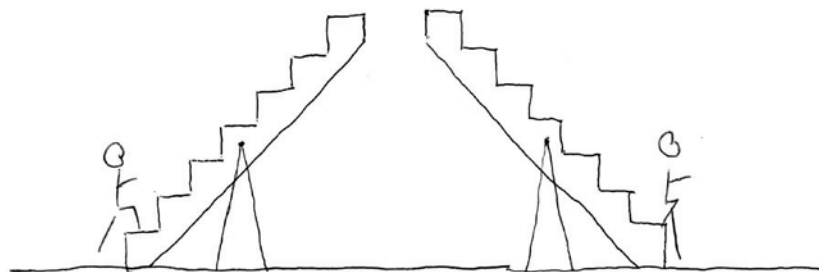
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區家耀
AU KA YIU GAVIN

/

混合媒介 (一位參與者，
一份勇氣與一條樓梯)
Mixed media (One participant,
courage and a staircase)

/

尺寸可變
Dimensions variable



8

在香港當別人聽到你是從事藝術創作，他們大概都會說：做藝術是沒有出路的或說藝術家是要到死了才會成名的。

藝術家確實是需要死了才會成功；然而這種死我會看成是放下塵世的所有枷鎖，把生命的一切與熱情都全情投入進去藝術。當進入了這種狀態，自然便會離成功不遠。做任何事情都應先行出第一步，才會接近成功的。有時我們可能看不清前路，但只要敢於向前總有一天是會成功的。

階級，但當你爬上去後，整個結構重心都會因你的進入而改變，階梯的盡頭變成了通往彼岸的出口。

要成功便應先踏出去，才會看到出路。

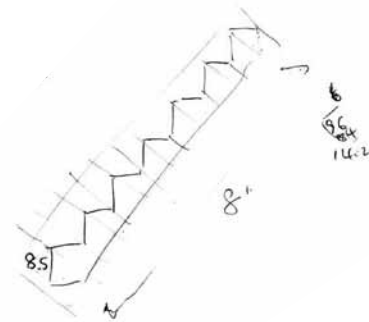
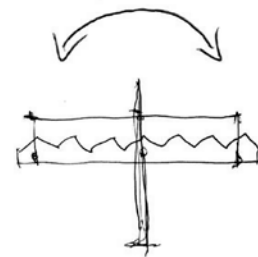
In Hong Kong, when people hear you are engaged in artistic creation, they probably will say 'There is no way to do art, or you will only become famous and success after you die.'

Artists really need to die in order to succeed; however, I perceive this death as a process to put down all the earthly chains, to throw in the passion and everything in life into art whole-heartedly. Under this state of mind, you will be essentially not far away from success. One should always make a move to accomplish anything, it will get us closer to the stage of success. Sometimes, we may not be able to see the path ahead clearly but as long as we have the courage to step forward, we will succeed one day.

Like this staircase leading to the opposite shore, there seems no way out but only upwards. But when you put your first

step on the stair, the entire structure and the center of gravity will change because of your intrusion. The other end of the staircase becomes the way out through to the destiny.

Want to succeed? Make a step forward and you'll see the path / way out.

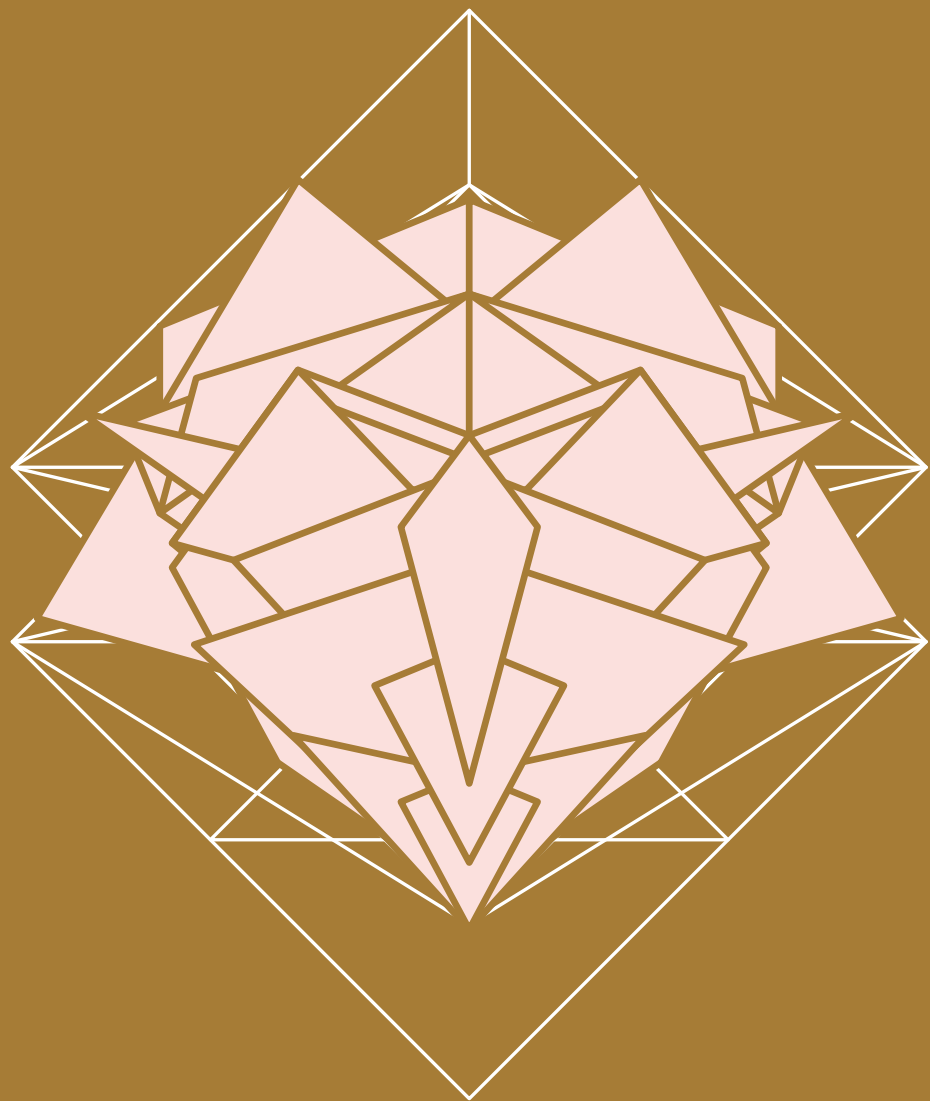


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自我呈現系統— 請賦予他生命
SELF-REALIZATION
PROGRAM— PLEASE HELP
GIVE IT A LIFE

//

張嘉莉
CHEUNG CLARA

自我呈現系統—請賦予他生命²⁰¹¹
SELF-REALIZATION
PROGRAM—PLEASE HELP
GIVE IT A LIFE²⁰¹¹



張嘉莉
CHEUNG CLARA

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木、線、螺絲
Mixed media

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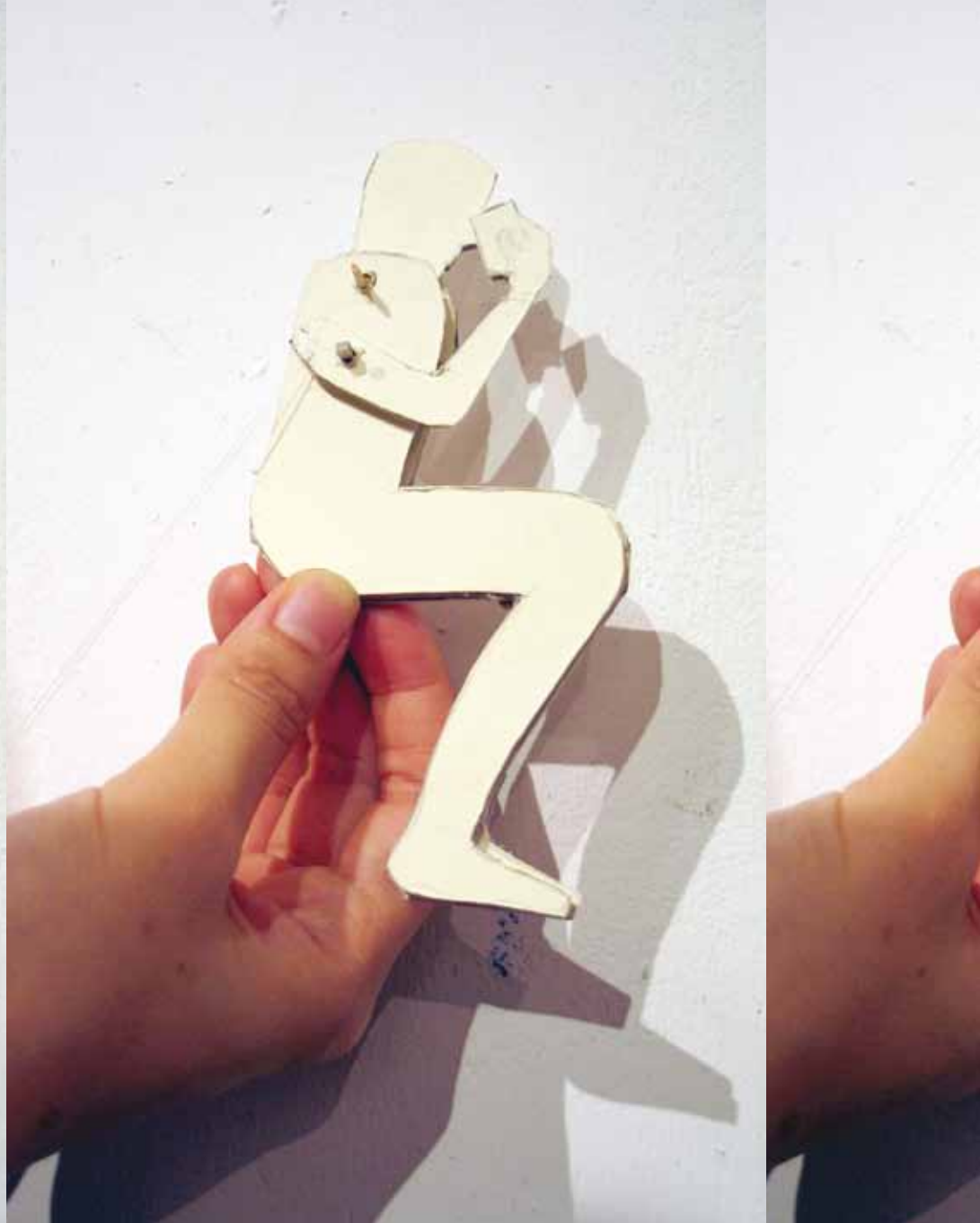
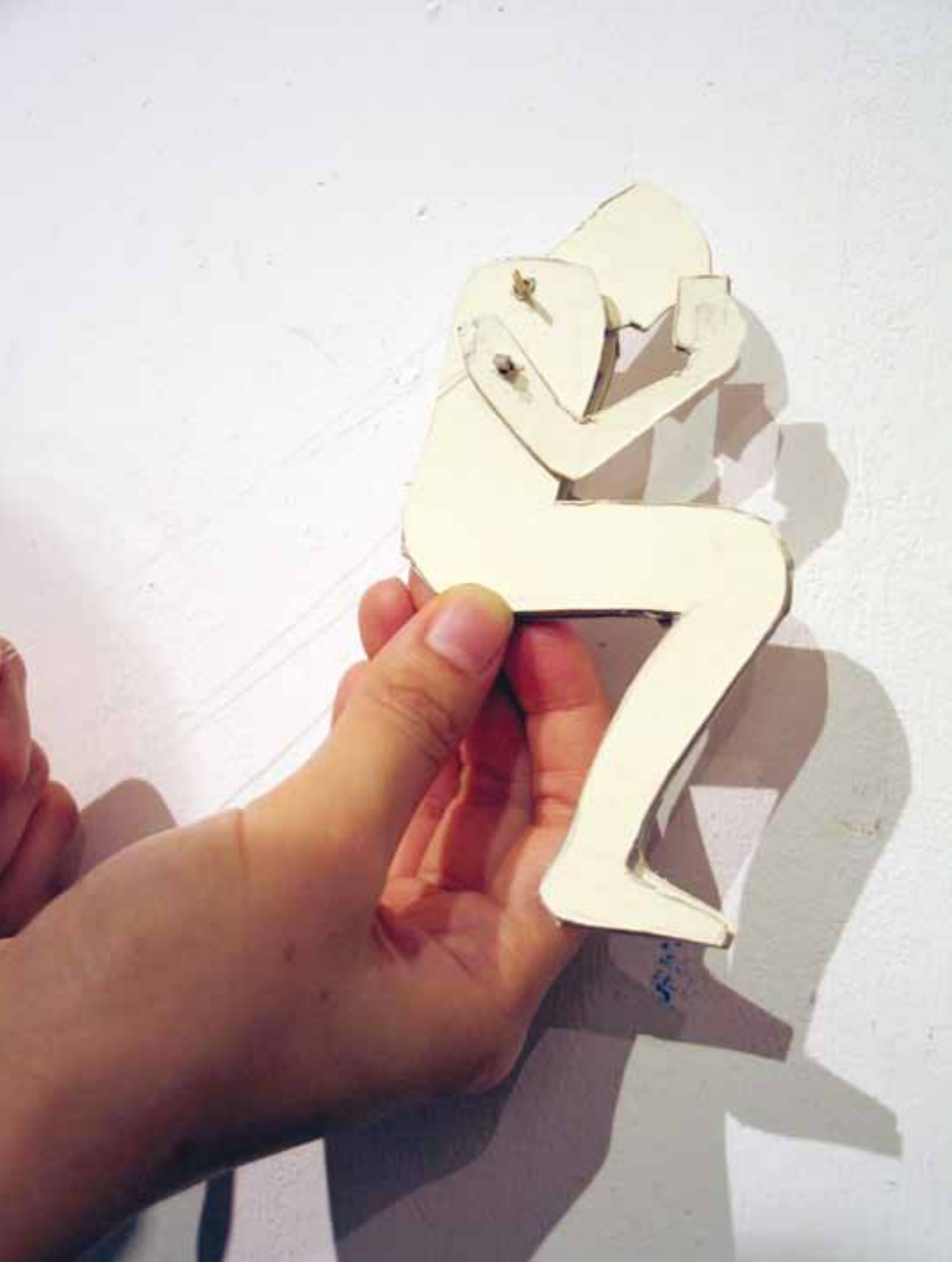
木、魚絲、釘、螺絲
Wood, fishing line, nails,
screws

16

它說：「我用電話，故我在。」

It says, "I use the phone; therefore, I am."









國家機器
NATIONAL MACHINE



程展緯
CHING CHIN WAI LUKE

階梯
STAIR



朱耀煒
CHU SIU WAI PRICE

立法會攞乜嘢！
WHAT THE LEGCO!



羅至傑
LO CHI KIT LOCK

階梯 2011
STAIR 2011

//
朱耀煒
CHU YIU WAI PRICE

/
混合媒介
Mixed media
/
尺寸可變
Dimensions variable

26

你在世界上有何意義？你現在做什麼，可能是一些虛空，無聊的事情。藝術便是虛空，無聊事情的代表。但，從這些虛空，無聊的事情中往往找到一些問題的線索。

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上上落落，高高低低。在不同的位置有著不同的風景。現在最美麗的風景在眼前，但也只是短暫的，因為不能永遠停留在一個位置。人們學習去預計下一個風景，但結果總是出人意表。上街落車，高買低賣。

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What is the significance of life? Having questions sometimes does not always mean that can be answered. So what you are doing now may not necessary imply meaning but emptiness. However, meaningless as it may be, it penetrates life to Art, which is pointlessness, empty and foolish, but I often find clues to unanswerable questions in the course of searching.

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Ups and downs, high and low. Beautiful scenery is transient, because people cannot stay in one place forever. They expect a better scenery is coming, but the result is always surprising. Abandon your house and join a march, buy high and sell low.

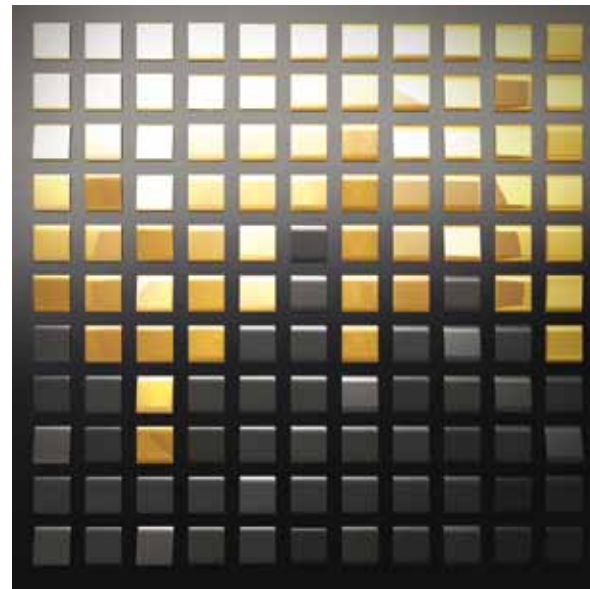
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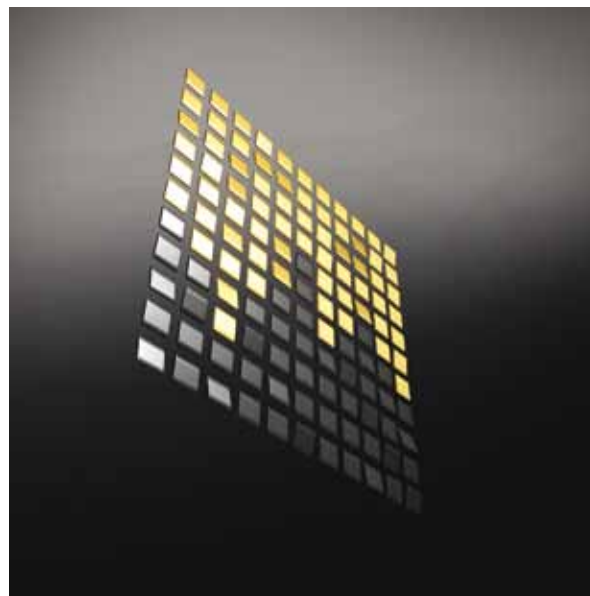
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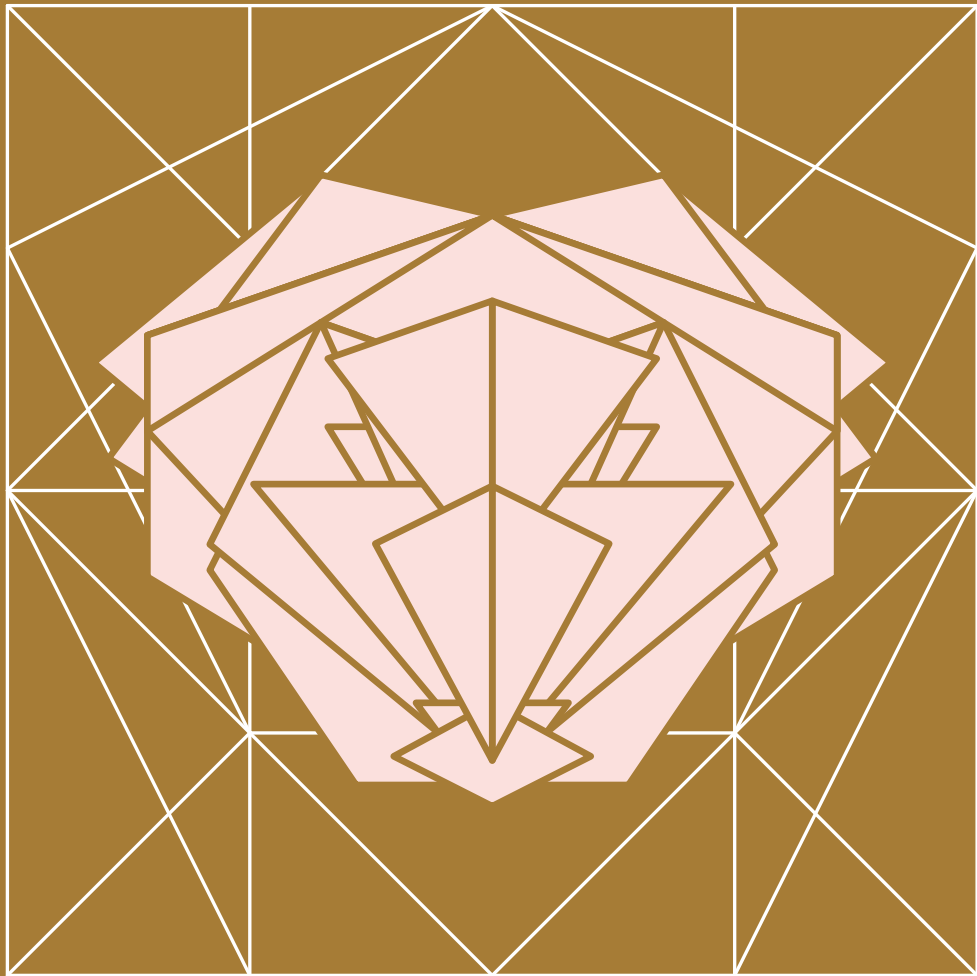
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夢遊號
SLEEPWALKER

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黃國才
WONG KWOK CHOI KACEY







電的合理運用
A PROPER USE OF
ELECTRICITY

//

黃慧妍

WONG WAI SIN DORIS

電的合理運用²⁰¹¹ A PROPER USE OF ELECTRICITY²⁰¹¹

//

黃慧妍

WONG WAI YIN DORIS

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混合媒介
Mixed media

/

尺寸可變
Dimensions variable

48

從維基百科藝術家的話是指藝術家以文字為作品解釋、辯護、延伸或賦予其脈絡。欠缺和懷疑這意圖，正正是我創作中最大的折磨和關注。

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這件作品旨在連接但延緩或拒絕展覽場地的電力流動。

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From Wikipedia the artist statement is a text composed by an artist and intended to explain, justify, extend, and/or contextualize his or her body of work. The lack and suspicion of this intention remains the main struggle and concern throughout my practice.

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This work aims at linking but declining or rejecting the electric flow inside the exhibition venue.

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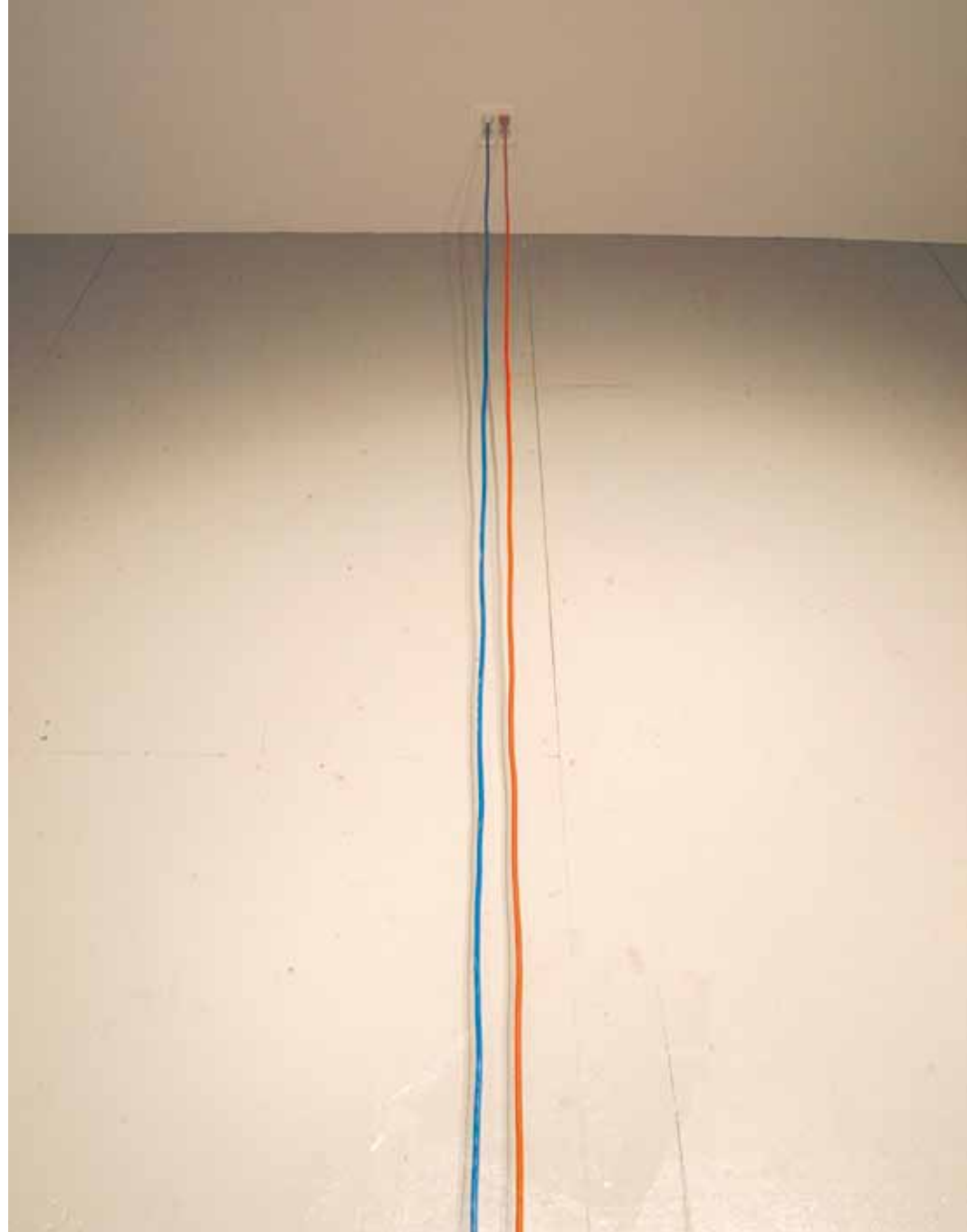
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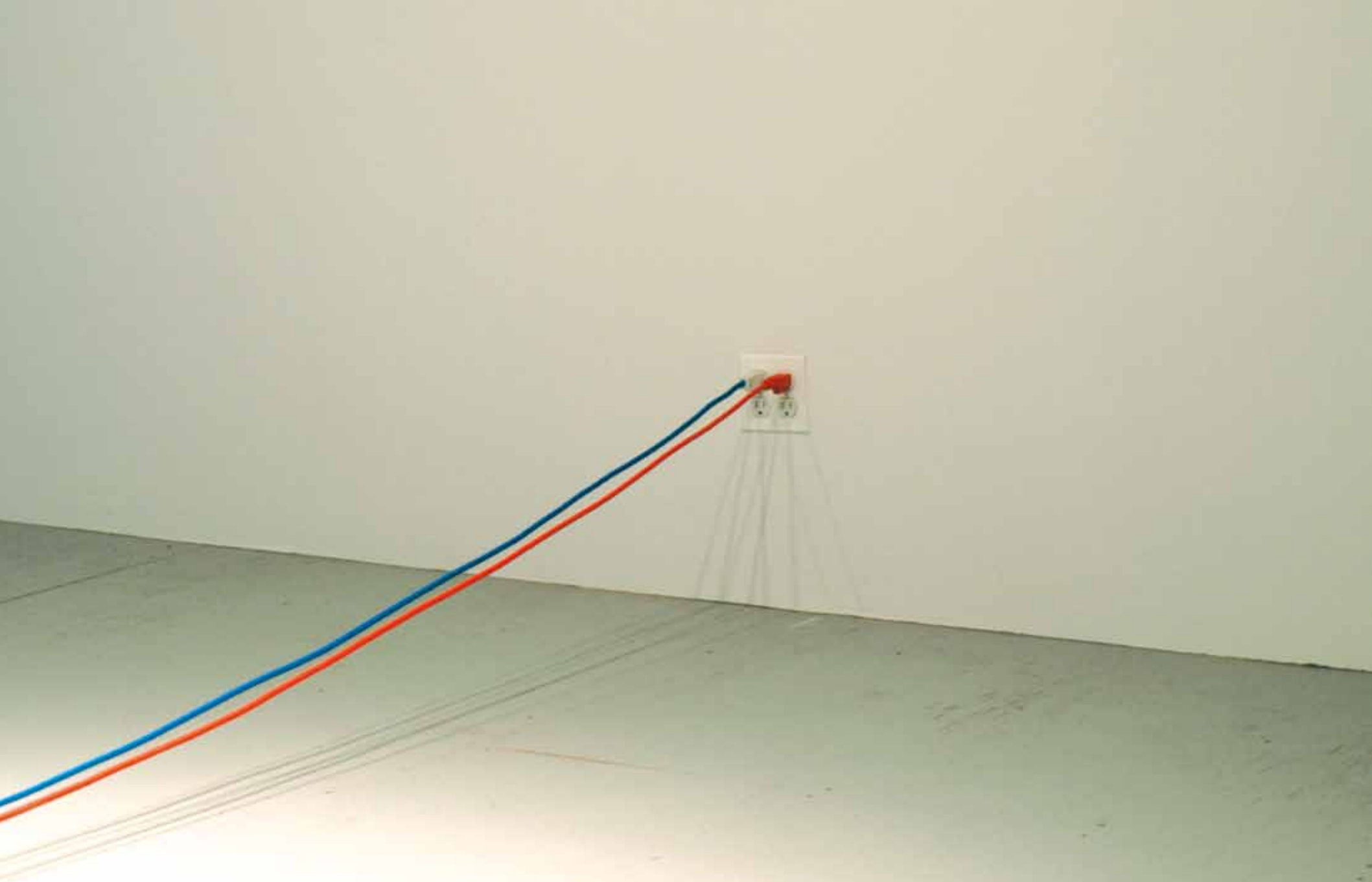
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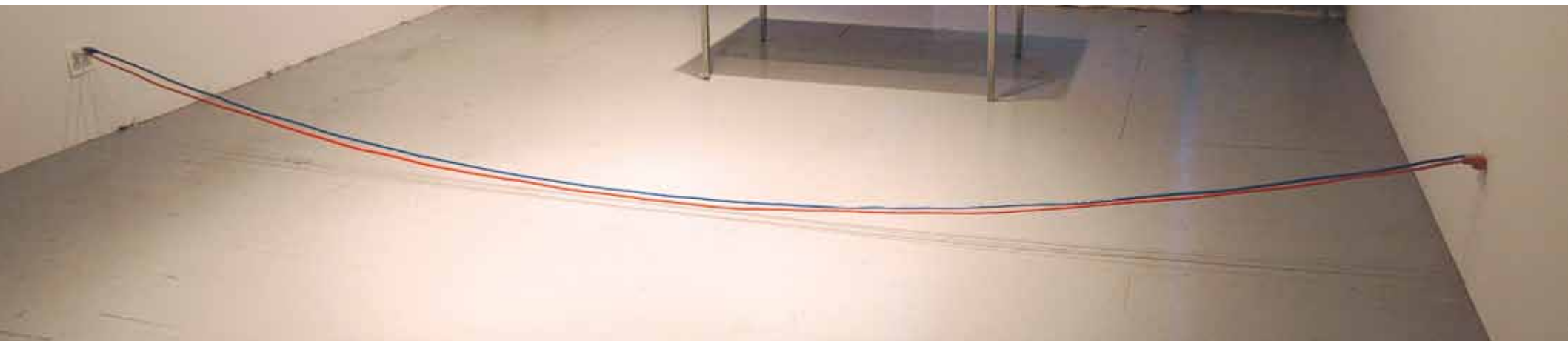
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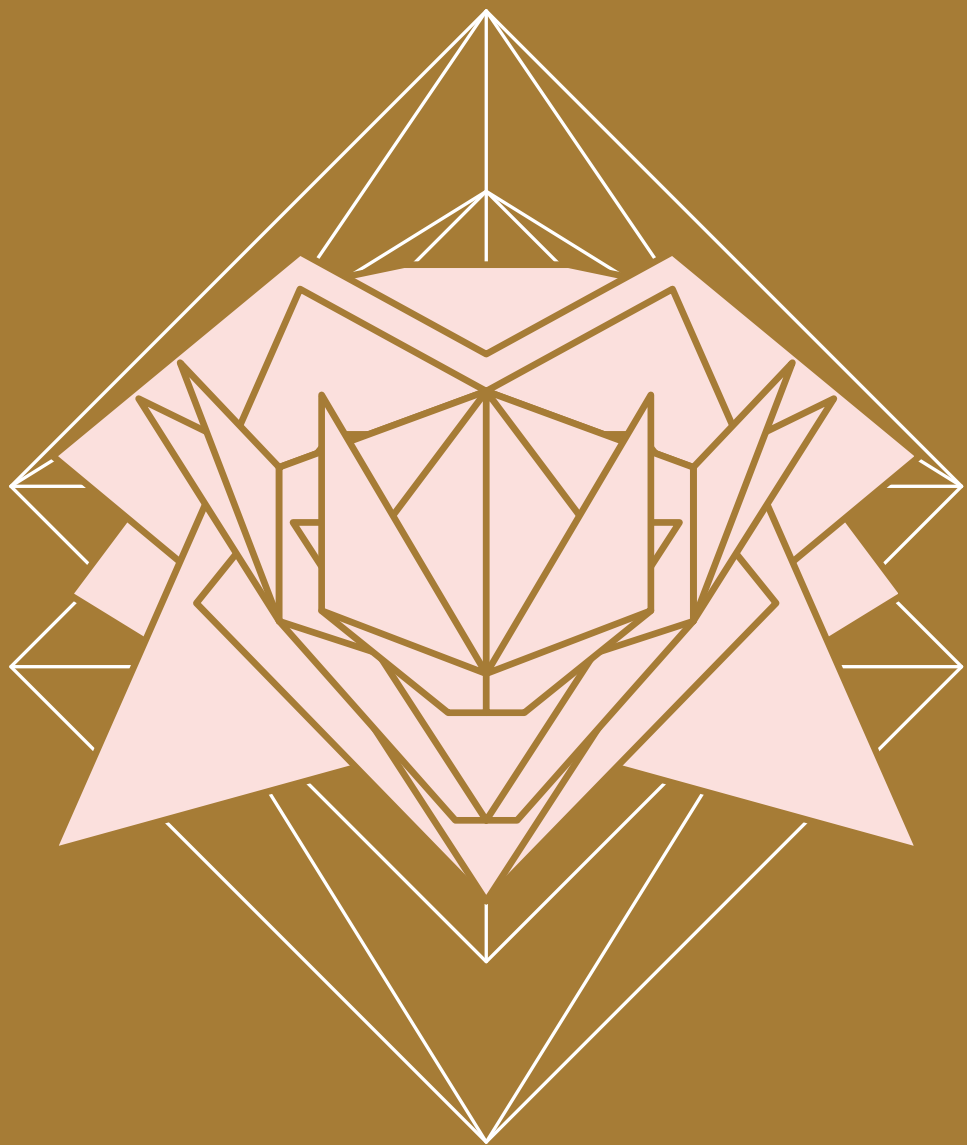
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藝術家簡歷 ARTISTS' BIO



區家耀
AU KA YIU GAVIN

張震揚
CHEUNG CHUN YEUNG MARTIN

張嘉莉
CHEUNG CLARA

程展緯
CHING CHIN WAI LUKE

朱耀煒
CHU YIU WAI PRICE

羅至傑
LO CHI KIT LOCK

黃國才
WONG KWOK CHOI KACEY

黃慧妍
WONG WAI YIN DORIS

區家耀

//

AU KA YIU GAVIN

區家耀，1982年生於中國香港。2006年獲皇家墨爾本理工大學藝術系學士學位。同年入選夏利豪基金會藝術比賽及美國Serbin國際攝影比賽，2007年獲香港專業攝影師公會亞洲攝影年獎金獎；其作品曾登上中國著名攝影雜誌-《中國攝影》的封面。2010年被香港版畫工作室選為住留藝術家 及獲美國ipa國際攝影比賽榮譽獎。近年積極參與多個本地及海外展覽，作品亦為香港文化藝術館及私人收藏。區氏相信作為一個藝術家應該使用屬於自己的器具來創作藝術。

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區氏的創作理念是從新經歷一次攝影的進程，從自製數碼相機至傳統濕版攝影中探索不同媒介，尋找攝影不被發現的可能性。區氏認為我們現今所使用的攝影術都是建基在前人的足跡之下，傳統方式無形地影響著我們日後的創作，只有親身經歷才能發現新的方向。

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Gavin Au Ka Yiu is a Hong Kong-based artist. He graduated from the Royal Melbourne Institute of Technology in 2006 and received the Gold Winner in the Asia Photo Awards 07 presented by the Hong Kong Institute of Professional Photographers Ltd. His works have been chosen as the cover of the Chinese photography magazine "Chinese Photography", entered Philippe Charriol Foundation Art Competition 2006 and Serbin International Photography Contest 2006 respectively. In 2010, he was awarded the Artist - In - Residency by the Hong Kong Open Printshop and received the honorable mention in IPA international photography awards. His works were collected by The Hong Kong Heritage Museum and different private collectors. In recent years, his works have been presented in various local and international exhibitions and events.

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Gavin believes artist should create his own tool for art creation. Gavin has a belief: "What I learnt about photography was delivered by the former people, footprints of the past, so I have to travel through into the photographic history and experience the process by myself." Photography is an adventure to explore the possibility and transformation in his own way.

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張震揚

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CHEUNG CHUN YEUNG MARTIN

78年香港生，修攝影藝術，喜暗箱作業，愛廣東燒味。

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2001年畢業於澳洲維多利亞藝術學院，榮譽學士畢業，主修純藝術攝影系。

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張氏最為人津津樂道的針孔作品，是將燒鴨轉化為針孔相機，於墨爾本唐人街所拍下的概念性作品 — Duck Cam - Melbourne (2001)。該作更為美國「針孔資源中心」收藏品之一。

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Born in HK 1978, graduated in Fine Arts Photography, works with Camera Obscura, loves Cantonese Barbecue.

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Graduated in Bachelor of Fine Arts (Honors) at the Victorian College of the Arts in Melbourne Australia in 2001.

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Cheung's best known work is Duck Cam - Melbourne (2001), a conceptual photographic work which he converted a Roast Duck into a Pinhole camera, photographing Melbourne's Chinatown. The work is collected by Pinhole Resource.

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張嘉莉

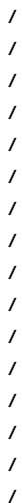


CHEUNG CLARA

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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程展緯

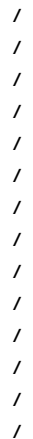


CHING CHIN WAI LUKE

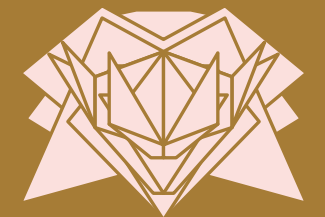
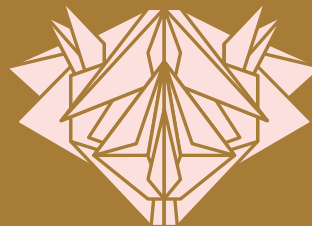
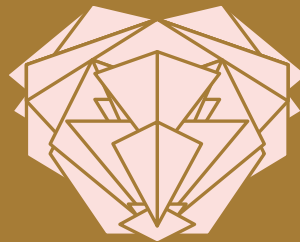
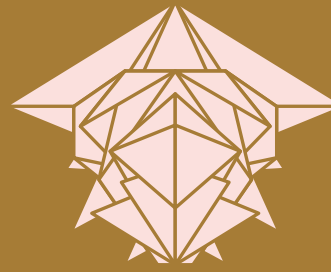
1972年生於香港，並於香港中文大學獲取碩士學位。他對於所生活的城市有深刻的觀察和體會，在作品之中對城市作解構、觀察，再重新建構出一個介乎於真實與藝術修飾的城市。近年作品包括「民間藝術系列：」、「Easy to Learn Cantonese, Chapter 1-6」、「針孔房間」、「Public Sculpture: Dog Footprint」及「油漆未乾：彩虹」等。程展緯曾參與不少本地及國際性的展覽，亦於2006年在美国佛蒙特藝術中心及日本福岡亞洲美術館參與藝術家留駐計劃。



Luke, Chin Wai CHING was born in Hong Kong in 1972. He received a MA degree from the Chinese University of Hong Kong. He sees himself as a spontaneous observer of the city. He deconstructs the city, observes it, and then rebuilds a city which is in-between the real life city and a conceptual city, by his works of art. His major works recently include Folk Art Series: Cockroach, a work concerning the city life and craftsmanship, Easy to Learn Cantonese, Chapter 1-6, concerning language learning process, and Public Sculpture: Dog Footprint, Wet Print: Rainbow, and Room as Pin-hole Camera, close examinations of public space. In 2006, he joined two artist-in-residence programs in Vermont Studio Center, US and Fukuoka Asian Art Museum, Japan, respectively.



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黃慧妍



WONG WAI YIN DORIS

1981年生於香港。她是一位主婦、藝術家、藝術家助理。



Born 1981, Hong Kong. She is a housewife, an artist and an artist assistant.

原始當代 • 三 計劃系列 一
原始手動 • 當代機械 立體藝術作品展覽
PRIMITIVE CONTEMPORARY 3
SERIES —
PRIMITIVE CRAFTMENTSHIP ·
CONTEMPORARY MECHANISM

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- 區家耀 / AU KA YIU GAVIN
- 張震揚 / CHEUNG CHUN YEUNG MARTIN
- 張嘉莉 / CHEUNG CLARA
- 程展緯 / CHING CHIN WAI LUKE
- 朱耀輝 / CHU YIU WAI PRICE
- 羅至傑 / LO CHI KIT LOCK
- 黃國才 / WONG KWOK CHOI KACEY
- 黃慧妍 / WONG WAI YIN DORIS

開幕時間 / OPENING

4:00pm, 09/10/2011 (日 Sun)

展覽日期 / EXHIBITION PERIOD

11/10/2011 (二 Tue) - 20/10/2011 (四 Thu)

展覽時間 / EXHIBITION TIME

12:00noon - 8:00pm (二 Tue - 日 Sun)

地點 / EXHIBITION VENUE

藝術公社
香港九龍土瓜灣馬頭角道63號
牛棚藝術村12號單位

ARTIST COMMUNE

Unit 12, Cattle Depot Artist Village,
63 Ma Tau Kok Road, Tokwawan, Kowloon,
Hong Kong

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藝術家分享會

ARTIST TALK

分享會時間 / ARTIST TALK

4:45 - 6:00pm, 09/10/2011 (日 Sun)

題目 / THEME

「手動有幾巴閉？」
"What is so great about manual mechanism?"

分享會地點 / VENUE

藝術公社
香港九龍土瓜灣馬頭角道63號
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出版 / PUBLISHER

C&G藝術單位 / C&G Artpartment

/

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時差 / Stra

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/

設計 / DESIGN

Muuute

www.muuute.com

/

/

印刷數量 / PRINT RUN

1,000 本 / copies

/

出版日期 / PUBLISHING DATE

2011年10月 / October 2011

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ISBN: 978-988-99959-7-3

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「香港藝術發展局全力支持藝術表達自由，本計畫內容並不反映本局意見。」

“Hong Kong Arts Development Council fully supports freedom of artistic expression.

The views and opinions expressed in this project do not represent the stand of the Council.”

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VENUE



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