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' T H E '
S U R V E Y
E X H I B I T I O N

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序 FOREWORD

執筆時，是 2019 年 12 月 1 日，與去年《「最」大展》開幕相距一整年時間。

《「最」大展》有好評，有負評，但最重要是《「最」大展》提供藝術創作者一個市面上極少有的自由創作平台，可不理市場反應、不理收藏家的觀感、不理觀眾接受程度，只做自己想做的創作。這是處於現時代作為香港策劃人、藝術空間管理人、藝術家所義不容辭去做的事情。

《「最」大展》共邀請了四十位香港藝術家參與，當中有一位由始至終沒有提供作品，他是關尚智；而有一位／組織自動請纓參展，他／他們是「黑馬騎士團」，即是最終展覽總共展出 40 件／組作品。展覽由 2018 年 12 月 1 日開幕，展至 12 月 23 日，共約 2,000 人參觀。相信這是近年少有的民間策劃的大型藝術展覽。在這序，我們不會談論個別作品，有關當時作品及現場情況，可在書中找到。

展覽期間，除了藝術討論會（附錄二）及導賞（附錄三）之外，我們做了另外三個動作：

- 1 是於展覽開放期間現場請觀眾做問卷調查，問他們對《「最」大展》的意見及選出最心水作品；
- 2 是於展覽最後一天舉行一拍賣會，以一元底價拍賣參展藝術家用以創作展品的相關工具及物品；
- 3 是邀請所有參展藝術家額外創作兩頁 A4 尺寸的紙上作品，預算那些 A4 創作會刊載於本書中。

（一）問卷調查

（請參看附錄五問卷 + QR code）

共印了 500 份，收回 297 份，當中因某些選項剔選多於一個答案／無剔選「心水」藝術家而成無效的有 90 份，有效問卷共 207 份。根據有效問卷統計，獲選最心水作品的藝術家是一組合：杜躍 × 黎振寧。他們於 2019 年 5 月在 C&G 藝術單位作一延伸性個展（附錄七）。問卷調查中，有些數據頗有趣：例如沒有提交任何作品展出的藝術家關尚智，卻有 3 人投票為最心水的作品；又例如無效問卷中，有近六成填寫多於一位最心水作品的藝術家；又又例如，40 (41) 位參與藝術家中，有 3 位是無被投票為最心水的作品。

（二）一蚊拍賣

（請參看附錄六）

拍賣於 2018 年 12 月 23 日進行，是平安夜前夕，亦是展覽最後一天。拍賣活動共 27 件拍賣品，全部拍出，總拍賣價值為一萬多港元，最低價為 \$20 港元，最高價為 \$1,300 港元。

（三）兩頁 A4 創作

原本希望這個額外創作，可讓藝術家再延伸其創作概念，並印刷於本書中，以突顯紙上談兵的可能性及延續性。經過一年時間，至截稿前，共收到約七成共 27 份兩頁 A4 創作。似乎不夠完整，付印出來效果難測，思前想後，決定抽起這部分。有關創作將歸還藝術家，但歸還之前看看如何更好利用那些創作。

C & G 藝術單位的運作模式與節奏，都有意無意地傾向跟隨社會氣氛與步伐，有時當然會有意識地反其道而行。自今年 6 月，香港政府擬推行的「送中」修例，所引發的「反送中」抗爭運動，令我們不斷反思藝術的「作為」。

當代藝術家作為知識份子，已確定我們無可避免要為社會做些甚麼。

It is 1 December 2019 when I write this foreword, a year away from the opening of 'THE' Survey Exhibition last year.

'THE' Survey Exhibition received both positive and negative reviews. Still, the most important thing was that the exhibition provided the artists with a rare and unrestrained creative platform where they could ignore market reaction, collectors' perception, and audience acceptance. Allowing artists to do whatever they want is what we strive incumbently as Hong Kong curators, art space managers, and artists.

'THE' Survey Exhibition invited a total of 40 Hong Kong artists. One of them did not submit any work throughout the exhibition period—he was KWAN Sheung Chi. Meanwhile, an organization named "Darkhorse Knight Riders" volunteered to take part in the exhibition. In the end, the show exhibited a total of 40 pieces/groups of works. Lasted from 1 to 23 December 2018, the exhibition received a total of about 2,000 visitors. I believe it was one of the rare cases of large-scale art exhibition curated by community groups in recent years. In this foreword, we are not going to talk about the works individually as they are covered in the later chapters.

In addition to art forums(Appendix 2) and guided tours(Appendix 3), we made three other attempts during the exhibition:

- 1 During the exhibition period, audiences were asked to reply to a questionnaire asking about their feedback towards the exhibition and their most favourite works;
- 2 An auction was held on the last day of the exhibition, in which the relevant tools and items used by the participating artists to create the exhibits were open for bidding at a base price of one HK dollar;
- 3 All the participating artists were invited to create a set of work with an approximate size of two pages of A4 paper. These works would be featured in this book.

1. Questionnaire

(Please refer to the Appendix 5 questionnaire + QR code)

Among the 500 copies of the questionnaire, 297 copies were completed and returned. 90 copies were invalid because none / more than one option were selected, and 207 copies were valid. According to the statistic, the audiences' most favourite artist was an art group, which was TO Yeuk x LAI Chun Ling. They put up an extended solo exhibition in the C&G Artpartment in May 2019(Appendix 7). Besides, the questionnaire also revealed some interesting facts: KWAN Sheung Chi, who did not submit any works for the exhibition, was selected by three people as their most favourite artist; amongst the invalid questionnaires, around 60% of audiences selected more than one artist as their most favourite art; three of the 40 (41) participating artists received zero vote as the most favorite artist.

2. One-dollar Auction

(Please refer to the Appendix 6)

The auction took place on 23 December 2018, the eve of Christmas Eve and the last day of the exhibition. In the auction, all of the 27 items in the auction were sold, accounting for a sales value of more than HK\$10,000. The item with the lowest price was sold for HK\$20 while the one with the highest price was sold for HK\$1,300.

3. A Creation of Two A4 pages

The aim of this associated creation was to allow the artists to extend their creative concepts and encapsulate them in this book to highlight the possibility and continuity of "empty talk". A year after, we received 27 works, which is about 70% of the participating artists/groups, by the time of the submission deadline. However, as the available works seemed to be incomplete, the printing result was highly unpredictable. After long deliberation, we have decided to withdraw the section. We will return to the creations to the artists. But before that, we will brainstorm on other possibilities to make the best use out of these paper-based creations.

The operating model and pattern of C&G Artpartment have intentionally or unintentionally inclined to the social atmosphere and pace, even though it consciously goes against them sometime. Since June this year, the anti-extradition bill movement sparked off by the proposal of the extradition bill by the Hong Kong government has led us to reflect on the "use" of art continuously.

Contemporary artists, as intellectuals, have to do something for society inevitably.

附錄一：《「最」大展》展覽開幕
APPENDIX 1: OPENING OF 'THE' SURVEY EXHIBITION



附錄二：《「最」大展》討論會
APPENDIX 2: 'THE' SURVEY EXHIBITION DISCUSSION FORUM



01/12/2018 @ 牛棚 Cattle Depot Artist Village

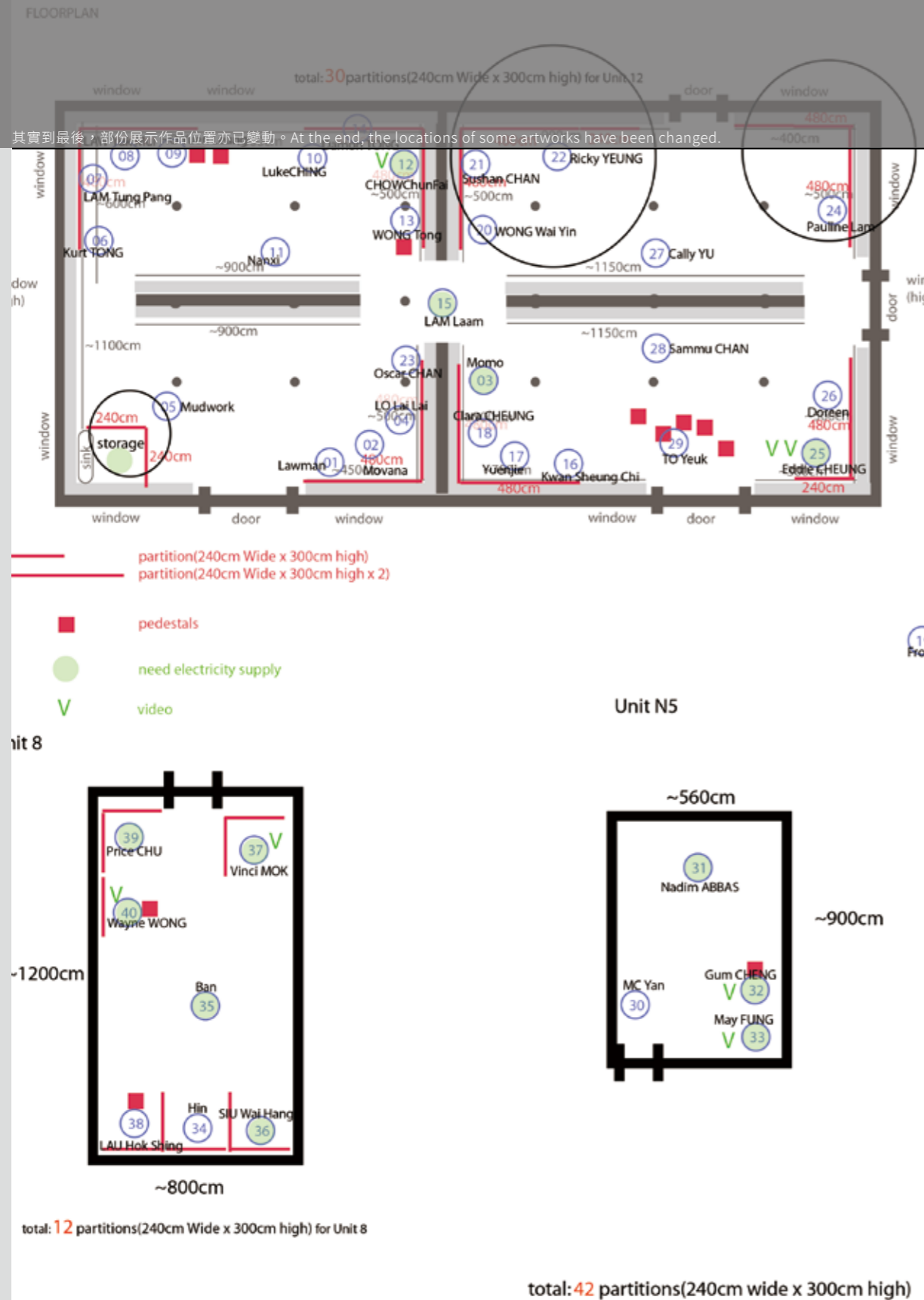


14/12/2018 @ C & G 藝術單位 C & G Artpartment

附錄三：《「最」大展》導賞團
Appendix 3: 'THE' Survey Exhibition Guided Tour



附錄四：《「最」大展》展覽平面圖
APPENDIX 4: 'THE' SURVEY EXHIBITION FLOORPLAN



附錄五：《「最」大展》問卷調查
APPENDIX 5: 'THE' SURVEY EXHIBITION QUESTIONNAIRE

請把此問卷投入設於 8 號單位的「問卷箱」
Please help fill out this questionnaire and return it to the box in Unit 8 of Cattle Depot Artist Village

《「最」大展》問卷調查 “THE” Survey Exhibition Questionnaire

請於□內✓選一個最適當答案 Please write a ✓ in the □ for the most appropriate answer.

填寫問卷日期 Date: _____ / _____ / 2018

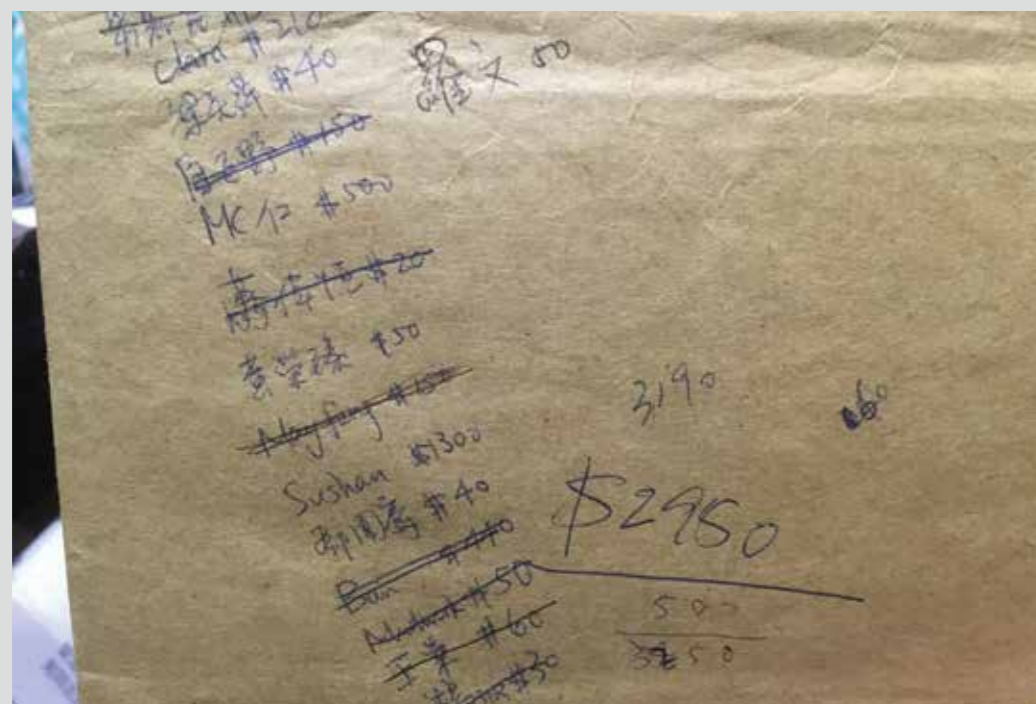
- 《「最」大展》的整體效果如何? What do you think of 'THE' Survey Exhibition over all?
極好 Excellent 好 Good 普通 Average 差 Bad 極差 Very bad
- 《「最」大展》的場地佈置如何? How is the exhibition design and setup?
極好 Excellent 好 Good 普通 Average 差 Bad 極差 Very bad
- 《「最」大展》的展出作品如何? How about the artworks in the exhibition?
極好 Excellent 好 Good 普通 Average 差 Bad 極差 Very bad
- 《「最」大展》全場中，有幾多成作品值得細心欣賞? How many percentages of the exhibited artworks worth your time and effort to carefully examine and appreciate?
≤10% 20% 30% 40% 50% 60% 70% 80% ≥90%
- 你會否向親戚朋友推介《「最」大展》? Will you recommend 'THE' Survey Exhibition to your friends and family?
強烈推介 Highly recommend 推介 Recommend 不推介 Not recommend
- 你花了多少時間去完成參觀《「最」大展》? How much time have you spent to check out this exhibition?
 _____ 天 day(s) _____ 小時 hour(s) _____ 分鐘 minute(s) _____ 秒 second(s)
- 請用最少的形容詞去形容《「最」大展》: Please use the least amount of adjectives to describe 'THE' Survey Exhibition

- 《「最」大展》中，你最心水的是以下那一位藝術家的作品? Which of the following artist's work within 'THE' Survey Exhibition is your most favorite?
陳式森(三木) Sanmu CHAN 楊秀卓 Ricky YEUNG 唐納天 Nadim ABBAS 陳素珊 Sushan CHAN 俞若玟 Cally YU MC 仁 MC Yan
羅文樂 LAW Man Lok 陳麗雲 Movana CHEN 郭孟浩(蛙王) KWOK Mang Ho (Frog King) 黃慧妍 WONG Wai Yin 林嵐 Lam Lamm
林玉蓮 Pauline LAM 關尚智 KWAN Sheung Chi 陳朗朗 Oscar CHAN 鄧國壽 TANG Kwok Hin 劉南茜 Nanxi LIU
杜耀 x 黎振寧 TO Yeuk X LAI Chun Ling 張雄森 Eddie CHEUNG 陳泳因 Doreen CHAN 勞麗麗 LO Lai Lai 梁美萍 LEUNG Mee Pin
朱耀雄 Price CHU 程展綽 Luke CHING 張志平 Ban CHEONG 劉學成 LAU Hok Shing 唐景鋒 Kurt TONG 蕭偉恒 SIU Wai Hang
自己野 (羅玉梅 x 蘇瓊琳 x 鄭永嘉) Selfish Wild (Law Yuk Mui X So Wai Lam X Kwong Wing Ka) 黃榮臻 Wayne WONG 馮美華 May FUNG
林東鵬 LAM Tung Pang 王永棠 WONG Tong 唐偉傑 Damon TONG 何遠良 HO Yuen Leung Mudwork
莫穎詩(共同創作: 盧樂謙 · Jesse Clockwork) Vinci MOK (co-operated with: Him Lo · Jesse Clockwork) 周俊輝 CHOW Chun Fai
袁堅樑(九仔) Yuenjie 張嘉莉 Clara CHEUNG 鄭怡敏(阿金) CHENG Yee Man (Gum)
- 咁，你最討厭以上那一位藝術家的作品? 請於□內打 X。
Which artwork do you dislike the most then? Please put a next to the artist name.
 點解呀? Why? _____
- 如有其他意見，歡迎寫於後頁。For other feedback or opinion, welcome to write at the back of this paper!

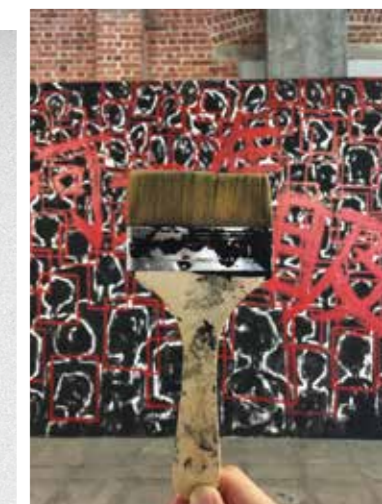
完 END

附錄六：一蚊拍賣
Appendix 6: One-dollar Auction

23/12/2018 @ 牛棚 Cattle Depot Artist Village



「《最》大展」—— 「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition —— 'S1 Auction'
Description and Confirmation of the Auction Item



藝術家名稱： Yeung Sau Churk _____
Artist(s) name: _____

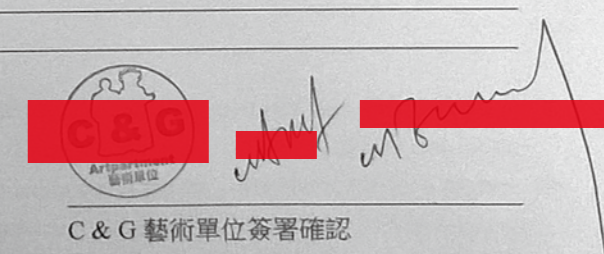
「《最》大展」之展出作品名稱：
The most horrible day is coming _____

The name of the exhibited artwork in 'THE' Survey Exhibition:

拍賣品資料說明(盡量詳細描述，如功能、物料、尺寸、形狀等)：
_The used brush _____

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
_The Fortune brush _____

Ricky Yeung
藝術家簽署確認
Signed & Confirmed by the artist


C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date : Dec 20 2018

日期 Date : 23-12-2018



「《最》大展」— 「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition— 'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱：
Artist(s) name: NADIM ABBAS

「《最》大展」之展出作品名稱：

The name of the exhibited artwork in 'THE' Survey Exhibition:

MOST: IRREVERENT / IRRELEVANT

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):

1/2 INCH BRAIDED PVC HOSE (60 FEET)

藝術家簽署確認
Signed & Confirmed by the artist

日期Date: 20.12.2018



C & G藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期Date: 23-12-2018



「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition— 'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱：
Artist(s) name: 陳素珊
Sushan Chan

「《最》大展」之展出作品名稱：

最十萬火急海報

The name of the exhibited artwork in 'THE' Survey Exhibition:

The Most Urgent Poster

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):

附有珍藏剪報的特別版海報一張

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):

Special edition poster (with news clippings collage)

藝術家簽署確認
Signed & Confirmed by the artist

日期Date: 20 Dec 2018



C & G藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期Date: 23-12-2018

「《最》大展」—「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition—'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱：MCF
Artist(s) name: _____

「《最》大展」之展出作品名稱：圖
The name of the exhibited artwork in 'THE' Survey Exhibition: _____

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等): 用剩棉條

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):

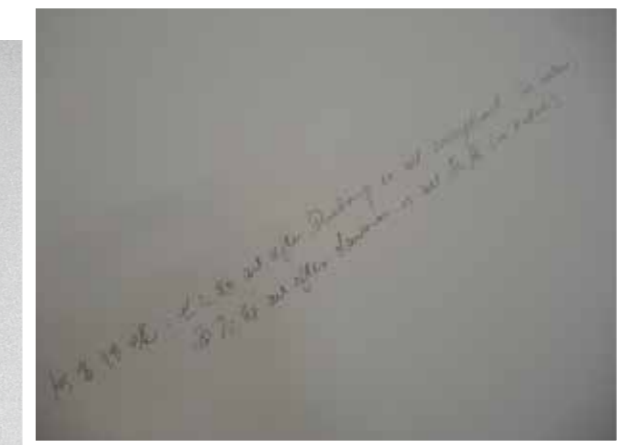


[Redacted Signature]
藝術家簽署確認
Signed & Confirmed by the artist

日期Date: 12/21/2018
[Redacted]

C & G藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期Date: 23-12-2018



「《最》大展」—「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition—'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱：羅文樂
Artist(s) name: LAW MAN LOK

「《最》大展」之展出作品名稱：後·索爾·勒維特「圖解(甲)」

The name of the exhibited artwork in 'THE' Survey Exhibition:
Diagram (A) after Sol LeWitt

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
我會跟據 展覽現場的 指示去繪畫「圖解(甲)」 (Diagram (A))

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
I would follow the instructions exhibited in the exhibition to draw Diagram (A)

[Redacted Signature]
藝術家簽署確認
Signed & Confirmed by the artist

日期Date: 19 Dec 18

[Redacted Signature]
C & G藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期Date: 23-12-2018



「《最》大展」——「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition —— 'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱：林玉蓮
Artist(s) name: Lam Yuk Lin

「《最》大展」之展出作品名稱：寓言十九烏鴉 (第二)
The name of the exhibited artwork in 'THE' Survey Exhibition: Allegory - 19 crows (Episode II)



拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
固定鉛鳥的釘, 同時亦是鉛鳥的眼

Description of the Auction Item (as details as possible, e.g. function, medium, size, form, shape, etc.):
The nail which fixing the bird made from lead, this nail also serves as the bird's eye

Lam Yuk Lin

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date: 20 Dec 2018



C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018



「《最》大展」——「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition —— 'S1 Auction'
Description and Confirmation of the Auction Item

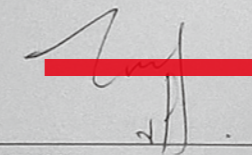
藝術家名稱：鄧國騫
Artist(s) name: Tang Kwok Hin

「《最》大展」之展出作品名稱：
紅與白

The name of the exhibited artwork in 'THE' Survey Exhibition:
Red and White


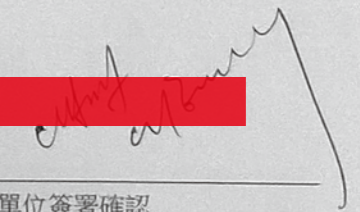
拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
煙灰缸、煙頭、煙灰、煙盒、脫氧核糖核酸
10 x 10 x 3 厘米

Description of the Auction Item (as details as possible, e.g. function, medium, size, form, shape, etc.):
An ashtray, cigarette butts, ash, cigarette packs, DNA
10 x 10 x 3 cm



藝術家簽署確認
Signed & Confirmed by the artist

日期 Date: 17-12-2018

C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018



「《最》大展」— 「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition— 'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱： To Yeuk x Lai Chun Ling

Artist(s) name:

「《最》大展」之展出作品名稱：最化學

The name of the exhibited artwork in 'THE' Survey Exhibition:

拍賣品資料說明(盡量詳細描述，如功能、物料、尺寸、形狀等)：

膨脹膠(小量)及玩具車一架。是我們製作“最化學”的作品後剩下的物資。希望有人有機會自己嘗試製作

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):

To Yeuk/Lai Chun Ling

藝術家簽署確認

Signed & Confirmed by the artist

日期 Date: 21/12/2018

C & G 藝術單位簽署確認

Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018



「《最》大展」— 「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition— 'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱： 張煒森

Artist(s) name: Cheung Wai Sum

「《最》大展」之展出作品名稱：

百物(最無風起浪的日常物)

The name of the exhibited artwork in 'THE' Survey Exhibition:

100 objects (the most unnecessary daily things that stir up controversy)

拍賣品資料說明(盡量詳細描述，如功能、物料、尺寸、形狀等)：

2015 年洋紫荊 1 文(百物之一) 功能：為提高交易效益，對一種媒介達成的共識、物料：金屬、尺寸：26mm (直徑)、形狀：圓形

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):

One dallar with pattern bauhinia, 2015. Function: in any form when in actual use or circulation as a medium of exchange, medium: metal, size: 26mm (diameter), shape: circular shape

Cheung wai sum

藝術家簽署確認

Signed & Confirmed by the artist

日期 Date: 20 Dec 2018



C & G 藝術單位簽署確認

Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018





「《最》大展」——
拍賣品資料說明
'THE' Survey Exhibition
Description and Confirmation

藝術家名稱： 陳泳因
Artist(s) name: Doreen Chan



「《最》大展」之展出作品名稱：
最疲累的作品, 2018

The name of the exhibited artwork in 'THE' Survey Exhibition:
Most exhausted work, 2018

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
油彩、畫布

咁大個女, 第一次畫油畫, 梗係畫風景啦。喺 C&G 學油畫, 有 Clara 同阿金合功教我, 好放心, yeah! 依幅緊係我第一幅油畫, 展出的是第二幅和第三幅。

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
Oil on canvas

My first oil painting ever, landscape should be the theme! Learning painting from Clara and Gum at C&G. I have disburdened myself! Yeah!

This is my first oil painting. The two paintings exhibiting are the second and third one of mine.

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date : 20/12/2018



C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date : 23-12-2018



「《最》大展」——
拍賣品資料說明
'THE' Survey Exhibition
Description and Confirmation

藝術家名稱： Lo Lai Lai Natalie 勞麗麗

Artist(s) name: _____

「《最》大展」之展出作品名稱：
最自得其樂日常希望遊戲

The name of the exhibited artwork in 'THE' Survey Exhibition:
The Most Delightful Daily Game of Hope

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):

- 1) 可獲藝術家以此套 Lenormand Cards 雷諾曼預言卡 在 C & G 藝術空間作一次解讀, 全程 20 分鐘, 牌陣由 2 至 5 張, 對方可獲相應的預言卡作留念。此卡簡單直接, 所謂靈感和直覺, 還是先攞在一邊, 察看詞彙與詞彙之間。收藏級噴墨打印 6 cm x 9.5cm。解讀時間將安排於 2019 年 1 月 31 日前進行。
- 2) 雙面玻璃標本相架 3 個 (無預言卡及任何標本), 每個 20cm x 25 cm 內框, 胡桃樹皮色。連百頁扣。

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):

- 1) Artist will do a card reading with the deck of Lenormand Cards at C & G Artpartment for 20 minute, the spread may contain 2 to 5 cards. The buyer could get the particular cards for a present. The cards are simple and direct. Please forget the inspiration and intuition. The meanings tied to the cards are fairly literal. Silkscreen, archival inkjet print, 6 cm x 9.5cm. The reading session will be scheduled by 31 Jan 2019;
- 2) 2-side glass specimen frame (without any cards and specimen), 20cmx25 cm each, colour of walnut bark with hinges



THE Survey Exhibition — 'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱： 梁美萍
Artist(s) name: Leung Mee ping

「《最》大展」之展出作品名稱：

旋轉光

The name of the exhibited artwork in 'THE' Survey Exhibition:
Rotated Light

拍賣品資料說明(盡量詳細描述，如功能、物料、尺寸、形狀等)：

火牛 (可能壞了的)

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):

Electric charge (may be out of function)

Leung Mee Ping

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date : 20 Dec 2018



[Signature]
Signed & Confirmed by C & G Artpartment

日期 Date : 23-12-2018



「《最》大展」—「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition—'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱： 張志平
Artist(s) name: Cheong Chi Ping

「《最》大展」之展出作品名稱：

吃了撒旦的甜

The name of the exhibited artwork in 'THE' Survey Exhibition:

拍賣品資料說明(盡量詳細描述，如功能、物料、尺寸、形狀等)：

亞加叻膠、6吋 Wx1吋 Hx1吋 D 糖果

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):

Ban-Lang

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date : 20/12/2018



[Signature]
Signed & Confirmed by C & G Artpartment

日期 Date : 23-12-2018





「《最》大展」—「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition— 'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱: 唐景鋒
Artist(s) name: Kurt Tong

「《最》大展」之展出作品名稱:
最邊緣的地平線 (2018)
The name of the exhibited artwork in 'THE' Survey Exhibition:
The Edgiest Horizon (2018)

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
Test print I did before having the image transferred onto Aluminium
Pigment Print on Matt Paper
33cm x 46.5cm



藝術家簽署確認
Signed & Confirmed by the artist

日期Date: 19/12/18



C & G藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期Date: 23-12-2018

中心(後) 3/F, 222 Sai Yeung Choi Street South, Prince Edward, Kowloon, Hong Kong (Behind Pioneer Centre)
傳真Fax: 23909332 info@candg-artpartment.com www.candg-artpartment.com



「《最》大展」—「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition— 'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱: 蕭偉恒
Artist(s) name: Siu Wai Hang

「《最》大展」之展出作品名稱:
第三度門
The name of the exhibited artwork in 'THE' Survey Exhibition:
The Third Door

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):

NOMINELL 一對扶手, 黑色
Width: 23 cm, Depth: 28 cm, Height: 29cm

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
NOMINELL Pair of armrests, black
Width: 23 cm, Depth: 28 cm, Height: 29cm



藝術家簽署確認
Signed & Confirmed by the artist

日期 Date: 18/12/2018



C & G藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018

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)
電話 Tel: 23909332 傳真 Fax: 23909332 info@candg-artpartment.com www.candg-artpartment.com






「《最》大展」——「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition——'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱：自己野 (羅玉梅 x 蘇瑋琳 x 鄺永嘉)
Artist(s) name: Selfish Wild (Law Yuk Mui X So Wai Lam X Kwong Wing Ka)

「《最》大展」之展出作品名稱：
香港鐵塔
The name of the exhibited artwork in 'THE' Survey Exhibition:
Tower Of Hong Kong

拍賣品資料說明(盡量詳細描述，如功能、物料、尺寸、形狀等)：
與「自己野」合照
Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
_take photo with Selfish Wild

藝術家簽署確認
Signed & Confirmed by the artist
日期 Date :
20-12-2018


C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment
日期 Date : 23-12-2018



「《最》大展」——「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition——'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱：黃榮臻
Artist(s) name: WONG WING CHUN

「《最》大展」之展出作品名稱：
最長氣@咁嘅
The name of the exhibited artwork in 'THE' Survey Exhibition:

拍賣品資料說明(盡量詳細描述，如功能、物料、尺寸、形狀等)：
手指 (USB + GIF檔案)

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
USB + GIF file

藝術家簽署確認
Signed & Confirmed by the artist
日期 Date : 23/12/2018


C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment
日期 Date : 23-12-2018





「《最》大展」——「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition——'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱： _____
Artist(s) name: May Fung

「《最》大展」之展出作品名稱： The Greenest
The name of the exhibited artwork in 'THE' Survey Exhibition: _____



拍賣品資料說明(盡量詳細描述，如功能、物料、
USB for the main video

Description of the Auction Item(as details as possible)

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date : 20 Dec 2018



C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date : 23-12-2018



「《最》大展」——
拍賣品資料說明
'THE' Survey Exhibition
Description and Confirmation of the Auction Item



藝術家名稱： 王永棠
Artist(s) name: Wong wing tong

「《最》大展」之展出作品名稱：
最多口水的作品

The name of the exhibited artwork in 'THE' Survey Exhibition: _____

拍賣品資料說明(盡量詳細描述，如功能、物料、尺寸、形狀等)：
木盒3個20x20x 8(h)cm

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):

精緻木製盒，可以放自己覺得珍貴物件於盒，送給朋友，聖誕送禮的最佳包裝。

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date :
19/12/2018



C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date : 23-12-2018



「一蚊拍賣」
拍賣品資料說明及確認書
Auction Item — 'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱： 何遠良
Artist(s) name: Ho Yuen Leung

「《最》大展」之展出作品名稱：
最不可逆轉的對話

The name of the exhibited artwork in 'THE' Survey Exhibition:
The most irreversible dialogues

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
木刨, 木和鋼構造, 小巧方便隨身攜帶, 23 厘米長, 直徑八毫米。

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
Wood planer, made of wood and steel, small and portable, 23cm in length, 8mm in diameter.

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date: 22 Dec 2018

C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018



「《最》大展」—— 「一」
拍賣品資料說明及確認書
'THE' Survey Exhibition —
Description and Confirmation of the Auction Item



藝術家名稱： Mudwork
Artist(s) name: Mudwork

「《最》大展」之展出作品名稱：
籃球場

The name of the exhibited artwork in 'THE' Survey Exhibition:
Basketball Court

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
1 沙包 (增加土地)

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
1 Sand Bag (Land Reclamation)

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date: 21 Dec 2018

C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018



「《最》大展」——「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition——'S1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱：周俊輝
Artist(s) name: Chow Chun Fai



「《最》大展」之展出作品名稱：
唐伯虎 KTV

The name of the exhibited artwork in 'THE' Survey Exhibition:
Flirtong Scholar KTV

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
錄製《唐伯虎 KTV》的樂器: 寫有「勾結官府」的小杯一隻、木筷一支

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
The instrument used for recording "Flirtong Scholar KTV": One cup with the words written "Hooked with the Government", and one chopstick

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date: 22/12/2018

C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018



「《最》大展」——「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition——
Description and Confirmation of t

藝術家名稱：丸仔
Artist(s) name: yuenjie MARU



「《最》大展」之展出作品名稱：
最近行為遺跡 聽心圖

The name of the exhibited artwork in 'THE' Survey Exhibition:
The most resent remains of my performance art: Hieroglyphs of listening to the hearts

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
作品本身以外僅有的三口螺絲釘, 絕無僅有, 彌足珍貴。沒有它們仨, 這個作品就無法於牆上展示, 它們不問出處, 默默支持, 在平凡之中見不平凡。

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
The only three screws outside the work itself are unique and precious. Without them, this work can't be displayed on the wall. They don't ask for the source, they support silently, and they see extraordinary things in the ordinary. (by google translation)

藝術家簽署確認
Signed & Confirmed by the artist

日期 Date: 20 Dec 2018

C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018



「《最》大展」——「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition —— 'S1 Auction'
Description and Confirmation of the Auction Item

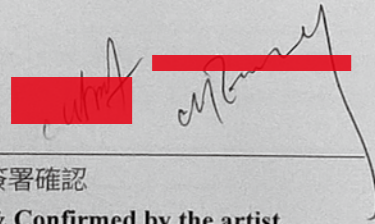
藝術家名稱：張嘉莉
Artist(s) name: Clara CHEUNG

「《最》大展」之展出作品名稱：
最想去未來問兩個女：「有無怪我無帶你離開香港？」

The name of the exhibited artwork in 'THE' Survey Exhibition:
The Question I wanna ask my daughters the MOST in the future: 'Do you blame me for not taking you out of Hong Kong back then?'

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
畫室場景必備之石膏像：奧利維亞

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
The must-have for the scene of an artist studio: Plaster Olivia



藝術家簽署確認
Signed & Confirmed by the artist

日期 Date: 23-12-2018



C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018



3/F, 222 Sai Yeung Choi Street South, Prince Edward, Kowloon, Hong Kong (Behind Pioneer Centre)
電話 Tel: 23909332 傳真 Fax: 23909332 info@candg-artpartment.com www.candg-artpartment.com




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藝術家名稱：鄭怡敏(阿金)
Artist(s) name: CHENG Yee Man(Gum)

「《最》大展」之展出作品名稱：
最療癒的作品
The name of the exhibited artwork in 'THE' Survey Exhibition:
The Most Therapeutic Artwork

拍賣品資料說明(盡量詳細描述, 如功能、物料、尺寸、形狀等):
拍賣品為整個錄像裝置作品中, 位於電視機上的透明亞加力膠座。本用作放置錄像片段中出現的靶紙, 該膠座底面全透明, 可放約 A5 尺寸的薄物料(如紙張、咭片等)。該膠座有藝術家 MARKER 簽署及日期。

Description of the Auction Item(as details as possible, e.g. function, medium, size, form, shape, etc.):
A5-size-acrylic stand with artist sign (Please see the Chinese version for more details)



藝術家簽署確認
Signed & Confirmed by the artist

日期 Date: 20-12-2018



C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date: 23-12-2018

香港九龍太子西洋菜南街 222 號三樓 (始創中心後) 3/F, 222 Sai Yeung Choi Street South, Prince Edward, Kowloon, Hong Kong (Behind Pioneer Centre)
電話 Tel: 23909332 傳真 Fax: 23909332 info@candg-artpartment.com www.candg-artpartment.com



「《最》大展」—— 「一蚊拍賣」
拍賣品資料說明及確認書
'THE' Survey Exhibition —— '\$1 Auction'
Description and Confirmation of the Auction Item

藝術家名稱： 唐偉傑
Artist(s) name: DAMON TONG

「《最》大展」之展出作品名稱：

The name of the exhibited artwork in 'THE' Survey Exhibition:

拍賣品資料說明(盡量詳細描述，如功能、特

Description of the Auction Item(as details as possible, including medium, size, form, shape, etc.):



藝術家簽署確認
Signed & Confirmed by the artist

日期 Date : _____

C & G 藝術單位簽署確認
Signed & Confirmed by C & G Artpartment

日期 Date : _____

附錄七：《「最」大展》之「最化學」個展
APPENDIX 7: "THE MOST CHEMICAL"
SOLO EXHIBITION FROM 'THE' SURVEY EXHIBITION

2018 年 12 月，C & G 藝術單位策劃了近年少有的高質素大型藝術聯展——《「最」大展》。《「最」大展》於土瓜灣牛棚藝術村舉行，共吸引接近二千人參觀欣賞，展覽過程中，我們透過問卷調查，收集觀眾對展覽及作品的意見。從大約二百份有效問卷結果得悉，除了顯示觀眾普遍超級喜歡《「最」大展》這展覽外，亦為我們投票選出當時「最心水」藝術家：杜躍 × 黎振寧。

「最心水」藝術家：杜躍 × 黎振寧於 2019 年 5 月應邀於太子 C & G 藝術單位進行名為《「最化學」個展》。「最化學」的概念是基於近些年來，香港的政策改革趨向擾民，摧毀民生原有生態，各種基建不但嚴重破壞了自然生態的平衡，承包商與政府的勾結更令所有基層質素失去了原有的標準。而作為市民的我們，所得到的卻是納米樓，通貨膨脹，言論自由空間的壓榨……日常生活和本土文化正迅速地被改變。但我們只能坐在這兒，看著這些日常被侵食，被代替，被理所當然……藝術是一種通過創作而呈現真實的一種語言，它為我們發出一種「一切並不是理所當然」的渠道。

「最化學」是很香港式的形容詞，形容一切易壞掉，滿心期望卻令人失望的東西。是次作品就是要表現出我們一心祝願的香港生活，都被當權政府一天一天侵犯，眼前就只有「最化學」的生活條件保障。「最化學」表達的是人民對理想生活的失落，也表現了日常生活像被化學物質侵蝕掉的。是次展覽除展出杜躍 × 黎振寧於《「最」大展》展出的部份作品外，亦分別有他們二人的經典及最新創作。

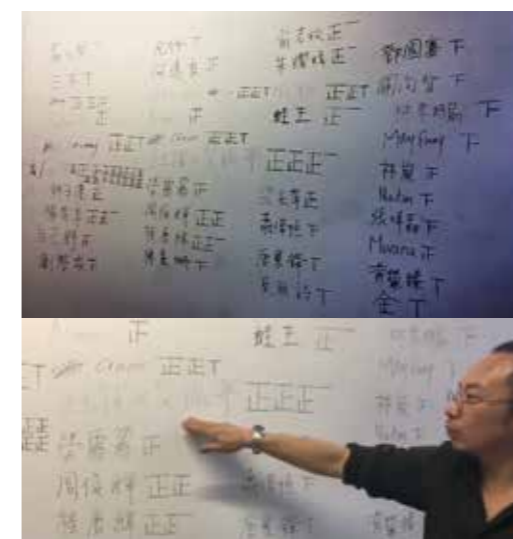
In December 2018, C&G Artpartment curated 'THE' Survey Exhibition that attracted more than 2000 visitors. During the exhibition, we invited the audience to fill out questionnaires and vote for their favorite artist. Besides learning that most visitors enjoyed the show, we also got the result of "My Most Favorite Artist": TO Yeuk × LAI Chun Ling.

C&G invited this artist group to have its solo exhibition at C&G Artpartment, Prince Edward from 4-27 May, 2019. This exhibition is named after the title of their art piece from 'THE' Survey Exhibition last year: "The Most Chemical." The following is the artist statement:

In recent years, Hong Kong's policy reforms have tended to disturb people living there and destroy the original ecology of the people's livelihood. Various infrastructures have not only seriously damaged the balance of natural ecology but also the collusion between contractors and the government has caused all grassroots to loose its original living standards. As citizens, what we get, are nano-stores, soaring stocks, the squeeze of free speech space... Daily life and local culture are rapidly changing and getting worse. But we can only stay here and watch these daily invaders. Being replaced, taken for granted... Art is a language that presents reality through creation. It gives us a channel of "everything is not taken for granted".

"The most chemical" is an adjective in Cantonese, in Hong Kong style. This describes that anything is getting broken easily or fragile. This makes people disappointed. Our work, "The most chemical", is presenting our hope for peaceful life in Hong Kong getting violated by authority with time. We are witnessing protection of our living conditions getting more "chemical". "The most chemical" is presenting disappointment on chasing our ideal life and also a chemical action from this work is a metaphor that our daily life eroded by authority's action.

The current exhibition showcased some of the artworks from the series "The Most Chemical" in last year's exhibition, along with new pieces.







新浪微博等社交媒體有網民披露，《新編學生字典》中竟然沒有“自由”一詞引發熱議。有分析說沒有“自由”，那就是奴役。

新編學生字典被網友發現在生字“自”的介紹中，出現“自慰”等詞彙，卻沒有“自由”一詞。

網民近日發現，大陸教育出版社的《新編學生字典》中，如果查找“自”一詞，字典中出現“自卑”、“自慰”、“自暴”、“自謙”、“自信”、“自願”、“自量”、“自尊”、“自得其樂”、“自欺欺人”、“自取滅亡”、“自作聰明”等詞彙，卻沒有“自由”。

為了證實，記者下載了《新編學生字典》電子版，並輸入“自”進行搜索，得到結果也是有詞組“自慰”等，而沒有“自由”。

“要問專家，自由那裡去了？”有網民留言稱，“自由大奢侈了。”

貴州大學前經濟學教授楊紹政12日表示，如果是正常社會，多半是被字典編輯人員疏忽，但是如果不正常社會，更可能是官方刻意要求。

“就是他們害怕自由，害怕人民，害怕學生知道自由的意義。”他說。

眾所周知，中共治下的國家就是個專制社會。網絡活躍人士“西域武僧”表示：“這個很正常，專制和自由向來是一對敵人，水火不相容。應該說，現在的專制比過去的更理應一些。國人要做好準備，進入一個更不自由的時代。”

“《新編學生字典》刪除‘自由’詞彙，也許是一個開始，社會沒有自由就會出現奴役。”“西域武僧”說，與自由相對的，就是奴役。

北京學生家長郭利認為，學生字典沒有“自由”詞彙很正常，因為“不管是編輯字典的，還是創造字的，記錄歷史的，絕大部分人都是逆來順受。他們習慣了這個制度和環境”。

這些人“一看到自由就害怕，就感覺這是反黨反國反人民。實際上這非常愚蠢，但是沒辦法。”郭利說。

在維新學字典對“奴役”的解釋是，把人當奴隸來差遣使喚，沒有人身自由的人。

有網民建議中共當局掩耳盜鈴，指出“自由兩字好比‘南無阿彌陀佛’，妖魔鬼怪聽到會全身不舒服”、“自由真廉價，都變成只是口號”、“自慰都敢提，不敢提自由”。

據聯合報披露，在2013年，這家出版社旗下出版的“新華字典”同樣刪去“自由”一詞，當時民間學者傅國清諷刺說：“刪沒了自由，但多了自慰，自得其樂，自欺欺人，自取滅亡。”

症患者也深有体会，但一般的常人却根本没有意识到它，因为它太恐怖了。它被掩盖了，掩盖在日复一日的固定活动中，掩盖在他于私人或社会关系中得到的肯定与认可中，掩盖在事业成功中，掩盖在任何一种分散过方面注意力的方式中，掩盖在“娱乐”、“社交”、“升迁”中。但在黑暗中呼喊并不能带来光明，孤独、恐惧及困惑依然存在。人再也支撑不住了，人们无法继续承受“摆脱束缚、获得幸福”带来的负担，他们必须全力逃避幸福，除非能化被动幸福为主观幸福。我们这个时代逃避自由的主要社会途径在法西斯国家里是屈服于一位领袖，在我们自己的民主政治里则是强制性的千篇一律。在我们探讨这两种逃避的社会方式之前，我必须请读者先与我一起讨论一下这些心理逃避机制的复杂性。我们在前面的章节里已涉及到这些机制，但为了充分认识法西斯主义的心理意义及现代民主中人的自动化趋势，就不但有必要从宏观上认识心理现象，而且有必要从微观上认识它们详尽而具体的功能。这似乎有点离题，但实际上却正是我们整个讨论的有机组成部分之一。正如只有在社会和文化背景下才能对当地



最 大 展

'THE' SURVEY EXHIBITION

《「最」大展》 'THE' SURVEY EXHIBITION

近年最勁、最多元化、最多前線活躍藝術家參與、最不可控制的藝術展覽—《「最」大展》。

《「最」大展》由 C & G 藝術單位策劃，本計劃名義是慶祝 C&G 藝術單位成立十一週年之藝術大展，同時更關注藝術空間的生存與發展、角色與定位、使命與責任、承傳與培育新晉等等。藝術空間是具前瞻性及實驗性藝術創作、展現模式、論述方法的試點，是藝術昇華的重要階梯。C&G 藝術單位在過去十一年都切實擔當這個角色。

《「最」大展》的初衷是：統計 C & G 藝術單位由開業至今，共策劃、主辦、主辦及策劃多少藝術活動，共邀請及與多少藝術家／藝術工作者合作過，有具體數據後，再於每項藝術活動中精選一位在該活動中創作了最「特別」的作品的藝術家參與是次計劃，共邀請 40 位。以輕鬆及接近遊戲方式，展現香港當代藝術最自以為是、最自圓其說、最自我自戀、最堅、最……的多元化面貌。

所謂「文無第一，武無第二」，我們相信藝術家是屬於文人，是謙虛的，要求他們認第一、認最乜最物，相信對藝術家而言也是一個挑戰。是次藝術展覽計劃，集中走主觀路線，讓參與藝術家自我營造屬於他／她／們的「最」。參展藝術家以「最」為題，創作一件／一組其認為是平生「最？？」的全新作品，配合可能性極高的主題，因此作品創作媒介不限。參展藝術家都捉實是次展覽主題中的「最」，以發揮最強創造力，務求創作出挑戰力度大、挑釁性夠強、雞蛋挑骨頭也好、挑那星也好，就是希望在現世代想像多些，就是比別人多一些。藝術家不怕被問「做乜諗嘢」，只怕被問「做乜唔諗嘢」。

《「最」大展》除展覽本身外，於開幕之後，延伸一系列配套活動，包括研討會、導賞、拍賣、心水藝術家選舉等。

'THE' survey exhibition is the most impressive, the most diverse, the most uncontrollable exhibition with the most active artists participating.

Curated by C&G Artpartment, in the name of the celebration for its 11th anniversary, 'THE' survey exhibition is also drawing our attention to the development of local art spaces. Some of the questions include: What are the roles and responsibilities of an art space in society? How can it position itself? How can it help nurture the young practitioners? C&G believe that an art space must have its strong vision. It should be a spot for experimental art practices, different exhibition models and discourse development. It should be one of the important ladders to the sublime. C&G Artpartment has confidently practiced as such in the past 11 years.

The selection of artists is based on a serious revision over all the exhibitions curated or organized by C&G Artpartment since its establishment. C&G reviewed all their curatorial works and select the most 'special' artwork from each of the previous projects. Thereafter, they invite totally 40 artists who had been the most 'special' at one point.

According to a Chinese idiom, there is no championship in the arts, while there is no first-runner up in martial arts. We do believe that artists are always humble. It certainly is a challenge to ask them to name themselves the number one or the most of such and such. 'THE' survey exhibition will provide an opportunity for different artists to show different outlooks of the most self-centered, the most self-contained, the most narcissistic or the most ...everything..

Besides 'The' exhibition, there were a series of parallel programs during the show, including discussion forums, guided tours, auction and voting etc.



《「最」大展》活動簡介

'THE' SURVEY EXHIBITION ACTIVITIES

《「最」大展》除展覽本身外，於開幕之後，延伸了一系列配套活動，包括研討會、導賞、拍賣、心水藝術家選舉等：

展覽共 23 天

開幕時間：2018 年 12 月 1 日 (星期六)，晚上 6:00-6:30
展覽時間：2018 年 12 月 2 日至 23 日，下午 12:30-7:30
地點：香港九龍土瓜灣馬頭角道 63 號
牛棚藝術村 12 號單位、8 號單位、N5 號單位

參展藝術家

陳式森 (三木)、楊秀卓、唐納天、陳素珊、俞若玫、MC 仁、羅文樂、陳麗雲、郭孟浩 (蛙王)、黃慧妍、林嵐、林玉蓮、關尚智、陳翊朗、鄧國騫、劉南茜、杜躍 × 黎振寧、張煒森、陳泳因、勞麗麗、梁美萍、朱耀煒、程展緯、張志平、劉學成、唐景鋒、蕭偉恒、自己野 (羅玉梅 × 蘇瑋琳 × 鄺永嘉)、黃榮臻、馮美華、林東鵬、王永棠、唐偉傑、何遠良、Mudwork、莫穎詩 (共同創作：盧樂謙、Jesse Clockwork)、周俊輝、袁堅樑 (九仔)、張嘉莉、鄭怡敏 (阿金)、黑馬騎士團

討論會，共 2 節

討論會 I

時間：2018 年 12 月 1 日 (星期六)，晚上 6:30-8:00
主題：《沒有最錯》
地點：香港九龍土瓜灣馬頭角道 63 號牛棚藝術村 12 號單位

討論會 II

時間：2018 年 12 月 14 日 (星期五)，晚上 7:30-9:30
主題：《只有更錯》
地點：香港九龍太子西洋菜南街 222 號三字樓 C & G 藝術單位

導賞，共 5 節

導賞 I (由梁展峰帶隊)

時間：2018 年 12 月 2 日 (星期日)，下午 3:30-5:00

導賞 II (由鄭怡敏 (阿金) 帶隊)

時間：2018 年 12 月 8 日 (星期六)，下午 3:30-5:00

導賞 III (由梁展峰帶隊)

時間：2018 年 12 月 9 日 (星期日)，下午 3:30-5:00

導賞 IV (由鄭怡敏 (阿金) 帶隊)

時間：2018 年 12 月 15 日 (星期六)，下午 3:30-5:00

導賞 V (由張嘉莉 (Clara) 帶隊)

時間：2018 年 12 月 22 日 (星期六)，下午 3:30-5:00

地點：九龍土瓜灣馬頭角道 63 號牛棚藝術村

心水藝術家選舉

展覽期間，讓現場觀眾參與投票，投選最心水作品，結果於展覽閉幕當日公報。最高票者會於 2019 年上半年在 C & G 藝術單位內進行為期一個月的小個展。小個展開幕當天將會是文獻圖錄發布之日。

拍賣 (拍賣官：袁永賢 @ 騷褲脾)

於閉幕當日進行參展作品「一蚊拍賣」，每件作品收益歸該作品創作的藝術家，以輕鬆的手法鼓勵收藏，同時亦是購買最特別聖誕禮物的機會。

'The' exhibition, there were a series of parallel programs during the show, including discussion forums, guided tours, auction and voting etc:

Exhibition with 23 days

Exhibition Period: 1st Dec (Sat) to 23rd Dec, 2018 (Sun)
Exhibition Time: 12:30-7:30pm
Exhibition Venue: Unit 12, 8 & N5, Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon, Hong Kong

Participating Artists

Sanmu CHAN, Ricky YEUNG Sau Churk, Nadim ABBAS, Sushan CHAN, Cally YU, MC Yan, LAW Man Lok, Movana CHEN, KWOK Mang Ho (Frog King), WONG Wai Yin, Lam Lamm, Pauline LAM Yuk Lin, KWAN Sheung Chi, Oscar CHAN Yik Long, TANG Kwok Hin, Nanxi LIU, TO Yeuk × LAI Chun Ling, Eddie CHEUNG Wai Sum, Doreen CHAN Wing Yan, LO Lai Lai, LEUNG Mee Ping, CHU Yiu Wai, CHING Chin Wai, Ban CHEONG Chi Ping, LAU Hok Shing, Kurt TONG, SIU Wai Hang, Selfish Wild (Law Yuk Mui × So Wai Lam × Kwong Wing Ka), Wayne WONG Wing Chun, May FUNG, LAM Tung Pang, WONG Wing Tong, Damon TONG, HO Yuen Leung, Mudwork, MOK Wing See(Vinci)(co-operated with: Him LO, Jesse Clockwork), CHOW Chun Fai, YUEN Kin Leung Maru (Yuenjie), Clara CHEUNG, CHENG Yee Man (Gum), Darkhorse Knight Riders

Discussion Forums, 2 rounds

Forum I

Time: 1st December, 2018(Sat), 6:30-8:00pm
Title: "The Worst Mistake Does Not Exist."
Venue: Unit 12, Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon, Hong Kong

Forum II

Time: 14th December, 2018 (Fri), 7:30-9:30pm
Title: "It Can Always Get Even Worse."
Venue: C & G Artpartment, 3/F, 222 Sai Yeung Choi St South, Prince Edward, Kowloon, Hong Kong

Guided Tours, 5 sessions

Tour I (led by Jeff LEUNG)

Time: 2nd December, 2018 (Sun), 3:30-5:00pm

Tour II (led by Gum CHENG)

Time: 8nd December, 2018 (Sat), 3:30-5:00pm

Tour III (led by Jeff LEUNG)

Time: 9th December, 2018 (Sun), 3:30-5:00pm

Tour IV (led by Clara CHEUNG)

Time: 15th December, 2018 (Sat), 3:30-5:00pm

Tour V (led by Gum CHENG)

Time: 22th December, 2018 (Sat), 3:30-5:00pm

Vote for my Favorite Artist

During the exhibition, audience is invited to vote for their favorite art piece. The result will be announced at the closing of the exhibition. The artist who win the most votes will be awarded a chance to have a small solo exhibition at C&G Artpartment in the first half year of 2019. The opening of the small solo exhibition will also be the launching day for 'The' exhibition catalogue.

Auction (Auctioneer: Thomas YUEN @ Sofoolbid's)

"\$1 auction" took place on the closing day of 'The' Survey Exhibition. All the revenue were returned to the artist of the sold piece. It was a relaxing moment to encourage art collection and also the most special moment to purchase for Christmas presents.

《「最」大展》作品介紹 'THE' SURVEY EXHIBITION ARTWORKS

註：個別參與藝術家並無提供個人簡歷／作品介紹。如讀者想進一步了解相關人士，請自行搜查。
(以他們在香港藝術界的深厚資歷，只要 google 他們的名字，必能搜到)

Note: Certain artists' biographies or work descriptions are not provided.
For readers who want to understand more their backgrounds, welcome to search online.
(And one must be able to find a lot of information about them at google.)



最恐怖的日子將會到臨 THE MOST HORRIBLE DAY IS COMING

楊秀卓
Ricky YEUNG Sau Churk

壁畫 Wall painting

15' × 10' | 2018



中國有二億個監控鏡頭散佈各個城市，藉此執行「社會信用評級」活動。這系統的目標旨在監控人民的一舉一動。這些天眼配備了人臉識別技術，身體素描和地點追蹤等功能，每一個人都在鏡頭下被注視，毫無私隱可言，今天已有超過千萬人被列入黑名單。這監控裝置，我相信不久就會來到香港，最恐怖的日子將會到臨。

Over 200 million CCTV surveillance cameras, with face identification, body scanning and location services functions etc., have been installed all over China under the omnipotent 'Social Credit' System to monitor the activities of its citizens. The Big Brother is watching you. Privacy is out of the question. Over tens of millions of people have been blacklisted so far. I believe that such surveillance facilities will soon invade Hong Kong, The MOST horrible day is coming.

藝術家簡介 _ 畢業於香港大學藝術系及比較文學系。曾是一位活躍於八、九十年代的藝術家。人到中年，辭去做了十八年的會計工作，浪遊歐洲十五個月。回港後一貧如洗，從返大學讀書，跟相差廿多年的同學一齊上課。畢業後，投身教育，一教又是十八年。相信藝術可以改變世界，相信藝術教育可以為學生充權。至今依然堅持這個信念，未來也會。

ARTIST BIOGRAPHY_Graduated at HKU Art Faculty and Comparative Literature Faculty. I was once an active artist in the 80's and 90's. At the age of 37, I quit the post as an accountant, and wandered around in Europe for 15 months. No money left when returned back HK, I decided to resume studies at University, and sat by the sides of the teenagers. After graduation, I devoted myself in teaching art for another 18 years. I believe in Art can change the world, and art education can empower young people. Until now, I still believe in this. In future, this belief will not be changed.

最：諷廁 MOST: IRREVERENT / IRRELEVANT

唐納天
Nadim ABBAS

灑水系統、水泥、聚氨酯
Sprinkler system, concrete, polyurethane

尺寸可變 Dimensions variable | 2018



又名：另一噴泉。

AKA: Another Fountain.

最「十萬火急」海報 THE MOST URGENT POSTER

陳素珊
Sushan CHAN So Shan

柯式印刷、書紙
Offset printing, woodfree paper

A1 (59.4 × 84.1 CM) | 2018



從新聞圖片聯想到一句聖經的話：
「你們要努力進窄門。」
—— 路加福音第十三章第二十四節

報紙常常有這樣的新聞，發生緊急意外後，救援人員合力將車輛或倒蹣物移正。看上去是一班有心人嘗試搶救、移正一些歪倒崩壞的事，還是在一窩蜂地「同心協力」、「建設家園」？總之是很多人想擠進去一個很窄的入口。通向哪裡呢？驟眼看來一片黑暗。因為仍是「努力」，所以還未絕望，儘管所有努力都可能是徒勞的……

A biblical quote from the news picture: " Strive to enter in at strait gate."
— Luke XIII, 24: Strike to enter in at strait gate. Luke XIII, 24

Newspapers often have such news. After an emergency, rescuers work together to move the vehicle or dumping objects. A group of people who are trying to rescue, relocate some of the collapses, or are they working together to build a home? In short, many people want to squeeze into a very narrow entrance. Where is it going? At first glance, it seems dark. Because it is still "effort", it is not desperate, although all efforts may be futile.

藝術家簡介 _ 陳素珊，生於香港，現居新界。2008年畢業於中文大學新亞書院藝術系。曾參與《貓》雜誌、《八鄉報》等出版工作。創作以繪畫為主，作品介乎新聞、海報、獨立出版物。2013年舉辦個人展覽《漫漶幽埋》。

ARTIST BIOGRAPHY_Sushan CHAN. 1986 born in Hong Kong, 2008 graduated at Fine Art Department of the Chinese University of Hong Kong. She had worked in publications including Muse Magazine and Pat Heung Post. Her works are usually drawings, in the form of poster, news column, or independent publication. In 2013 she held a solo exhibition Whelmed.

最一半半 THE MOST OF THE HALF

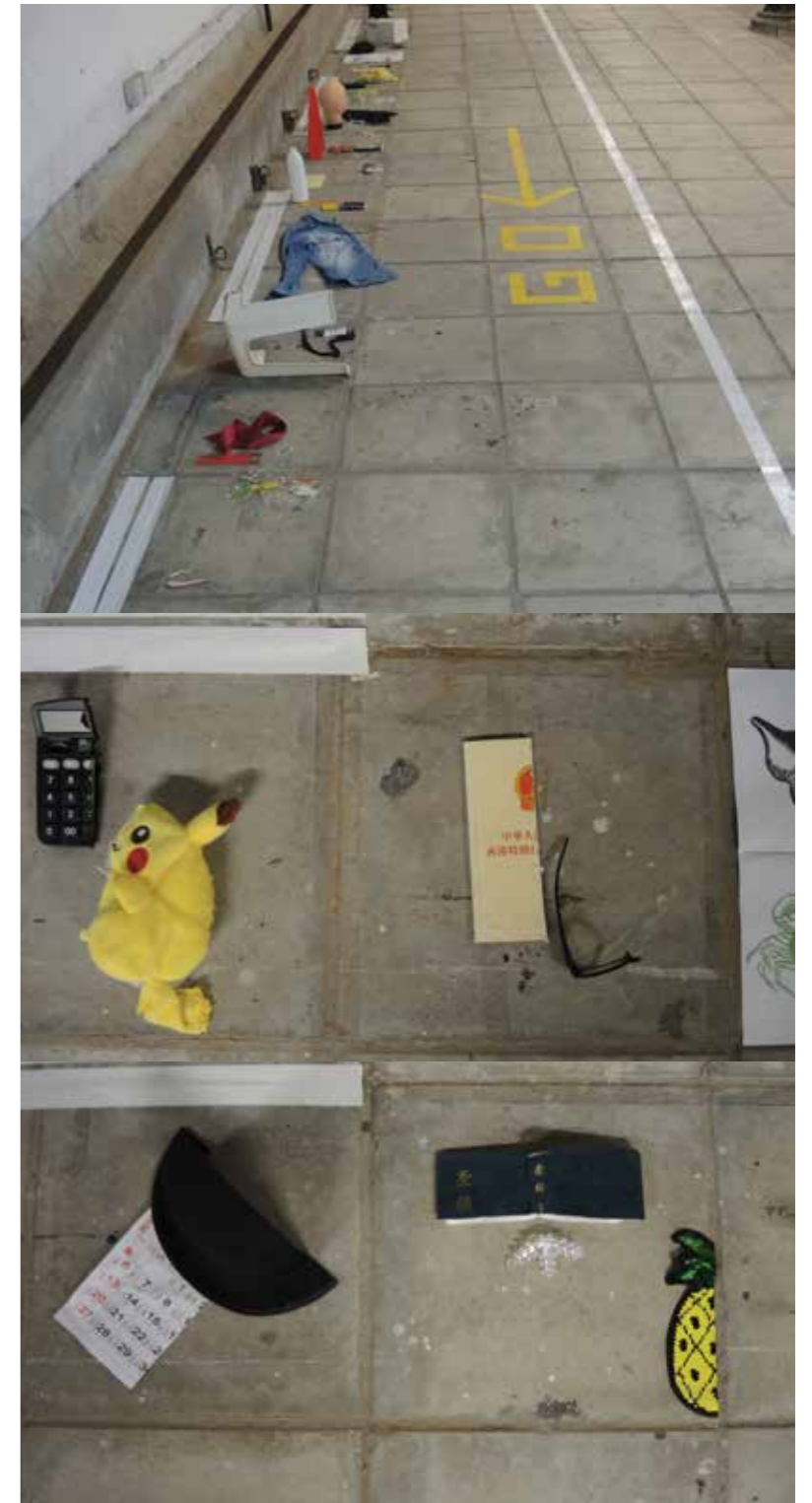
俞若玫
Cally YU Yeuk Mui

混合素材
Mixed Media

尺寸可變 Dimensions variable | 2018

藝術家簡介 _ 俞若玫，香港作家，從事小說、新詩、散文、評論及訪問寫作，已出版四本小說及一本訪問集；也從事概念及社區藝術創作，作品曾在本港及波蘭展出，同時策劃展覽及文化活動，如《啟德河是 / 不是一個譬喻》(2012, 1a space) 及「筆可能文學營之字在山水」(2010)，較近的創作有散文集《繁花千相—特行女子的另類踐行》(2011, 文化工房) 及前進「新文本戲劇節」的劇場文本《耳搖搖》(2013) 等等，繼續實驗文字的劇場性及文本跟舞蹈、音樂的有機對話。另外，2013年開始推廣 Creative Aging 社群藝術概念，成立《銀青乒乓》計劃，旨在以藝術動力建立銀髮及年青人對話平台，強化長者的主體及肯定銀髮的創作力及美感。近年也參加即興舞蹈及劇場演出，如「台灣藝穗節」(2012)、浙江「烏鎮藝術節」(2016) 等等。

ARTIST BIOGRAPHY_Cally YU Yeuk Mui, a Chinese writer with strong concern on Hong Kong cultural and social development, particular the quality of public space. She published four novels and one book collected interviews on the topic of "freedom" and "independent" with 12 women. She also produces poems, theatre text, short stories, art critics, interviews, columns and feature stories for local newspapers and magazines since 1997. First full length theatre production, The Trembling Ears (耳搖搖) was staged in 2013, presented by On and On Theatre Workshop. In 2012, she started the project Grey and Green Pong Pong to advocate the concept on creative aging and curated different workshops and exhibitions as a art platform for cross-age conversation.



陳廣仁 (MC 仁)
CHAN Kwong Yan (MC Yan)

衛生棉條、燒烤網
Tampons, BBQ net

40 × 60 × 5 CM | 2018



香港之最

The Most of Hong Kong

藝術家簡介 _ 香港出生，塗鴉被拉、說唱被禁，期望做出一生中最闊的藝術

ARTIST BIOGRAPHY_ Born in Hong Kong. Got caught for graffiti. Got censored for rap music. Hope to make the most fucking shitty artwork in my life.

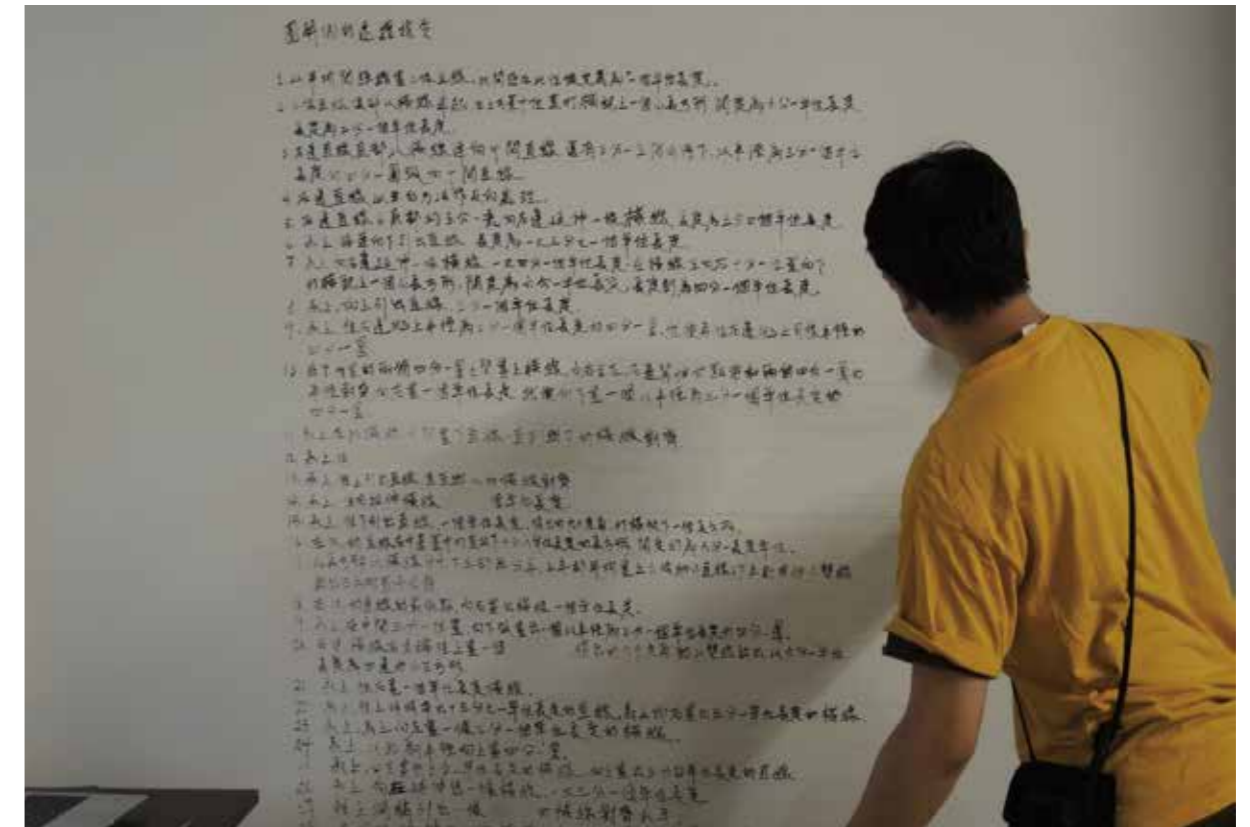
賣速繪花—最投機取巧作品 SELL OFF-PLAN SKETCH (SELL SKETCH FLOWER) – THE MOST SPECULATION

策展人按：最鳩屎 IN CURATOR'S WORD: The most "GAU SI" ARTWORK

羅文樂
LAW Man Lok

幾個速繪概念
Several Sketch Concepts

尺寸可變 Dimensions variable | 2018



承自 Sol LeWitt 的概念牆繪作品，配合港味濃的樓花買賣手法為參考作出超展開，羅式老翻 Sol LeWitt 便正式開賣。展覽期間只有簡單的速繪概念描述，速繪作品在拍賣和付款以後才會製作，買家無法預先得知作品完成的樣子，風險甚高。

By following Sol LeWitt's conceptual wall drawings, and twist the pilot by mix it with the buy-sell Off-Plan property method, which is a very Hong Kong way to buy and sell properties, Lawman intended to make a knock-off Sol LeWitt in his own way. During the exhibition period, buyers will only be provided several simple sketch concepts, the sketch will only be made after the auction and payment. The buyer will take a high risk for that they cannot know and control the appearance of the finished artworks.

藝術家簡介 _ 羅文樂 (羅文)：英國金匠學院藝術碩士 (2007)、香港中文大學文學士 (2001)。他受概念藝術和普普藝術影響，作品喜歡混合奇想與批判元素。主要靈感來源有：影像 / 意義 / 再現代化 / 普乃性 / 低傳真度。簡單來說，既搞藝術，也做動畫。(對，懶翻譯，把希望都賭在各位的英語能力上。謝謝！)

ARTIST BIOGRAPHY_ LAW Man Lok (a.k.a. Lawman) : MFA, Goldsmiths College, University of London (2007); BA, CUHK (2001). With the influence of Conceptual Art and Pop art genre, Law's works emphasize on the synergy of imagination and criticality. Key concerns of his individual practice: Image / Meaning / Remodernization / Popularity/ Lo-Fi. Except individual art practices, Law's concern on art and the public also led him to collaborate with different artists and art groups. In 2007, Law became the anchor of RTHK TV programme "Cultural Magazine" (2008) and was then continuously invited by media to discuss ideas of art & culture, including "Design Cities" of RTHK (2009). In 2009, he became a founding member of the artist collective Wooferten, which focused on community art and socio-political art experiments.

《「最」細閱的文字》
遊閱書架—文字心跳
TRAVELLING BOOKSHELF –
WORDS OF HEARTBEATS

陳麗雲
Movana CHEN
編織字典紙條
Knitted, shredded dictionaries
100 × 3.5 CM | 2018



Movana 閱讀和編織世界各地朋友的故事，探索記憶，學習新的文化和語言。當沒有互聯網，也沒有 Google 翻譯。人與人之間的溝通更簡單直接，透過畫符號和圖片來交換彼此的故事，從而建立更實在的關係。

Reading and weaving people's stories around the world, exploring memories, and learning about new cultures and languages. When there was no internet and no Google Translate, like the old times we drew symbols, exchanging stories through pictures. Movana attempts to initiate non-verbal conversations and hence establish relationship with those whom she meets in a microcosm of communication.

最金的蛙王流動博物館 2018
THE MOST "GUM" FROG KING
MOBILE ART MUSEUM 2018

郭孟浩 (蛙王)
KWOK Mang Ho (Frog King)
混合媒材
Mixed Media
尺寸可變 Dimensions variable | 2018



最無法直視的圖像 THE IMAGE I DARE NOT STARE INTO

黃慧妍
WONG Wai Yin

典藏印刷、雷射刻印
Archival print and laser cut engraving

53 × 73 CM | 2018



我覺得國家民族這些觀念只是人發明來挑撥離間人類的產物，是我在藝術裡最想逃避的議題。

Nationalism is just a concept to isolate between human beings. It's a subject I keep avoid in my work.

藝術家簡介 _ 黃慧妍 2004 年於中文大學藝術系畢業，翌年於英國列斯大學修畢藝術碩士課程。她從事不同媒介創作，包括繪畫、雕塑、拼貼、裝置和攝影等，作品以自身經驗、個人記憶片斷以及對文字的玩味為切入點。近年個展包括「不要太努力讓事情發生。」(2016, Spring Workshop) 以及「如果沒有被你看見，這個地方根本不存在」(2017, 油街實現)。

ARTIST BIOGRAPHY_WONG Wai Yin graduated from the Chinese University of Hong Kong in 2004, and the University of Leeds, UK (Master of Fine Art) in 2005. Wong experiments with a variety of media, such as painting, sculpture, collage, installations and photography. Her work is about autobiographical experience, episodic memory and playful intervention with text. Recent solo projects included "Without Trying." (2016, Spring Workshop) and "A place never been seen is not a place." (2017, Oi!)

最優雅的頑石 _ 賈寶玉 MOST GRACEFUL ROCK_JIA BAOYU (FAKE JADE)

林嵐
Jaffa LAM Laam

混雜物料雕塑
Mixed Media Sculpture

約 around 10 × 15×20 CM | 2018



藝術家簡介 _ 林嵐畢業於香港中文大學藝術系、研究院及教育學院。主力創作大型混合媒介雕塑作品及裝置，採用的主要為回收再用的物料，包括木箱板、舊傢具、回收雨傘布料等。十五年來，她積極參與本土及海外不同的公共和社區藝術計劃，作品多以文化歷史、社會與時事為背景，創造出似夢如真的時空交錯現場裝置，似是現代人尋找精神寄托的避難所。

除了個人展覽以外，林嵐多次獲邀參加本地及國際展覽，以及世界各地的藝術家留駐計劃，包括日本、肯亞、台灣、孟加拉、中國、美國、法國和加拿大等。亞洲文化協會亦於 2006 年給予捷成漢僑獎助金以表獎賞。

ARTIST BIOGRAPHY_ Jaffa LAM Laam received her BFA, MFA and Postgraduate Diploma in Education at the Chinese University of Hong Kong.

She is a sculptor specialising in large-scale site-specific works of mixed-media sculptures and installations, which made with recycled materials such as crate wood, old furniture and umbrella fabric. In last 15 years, she involved in many public art and community projects in Hong Kong and overseas. Her works often explore issues related to local culture, history, society and current affairs. Her entire oeuvre imbued with the atmosphere of dreamlike scenery, seems like an alternative asylum/heaven for the contemporary audience.

Apart from solo exhibitions, Lam has been invited to take part in many local and international shows, as well as artist residency programmes in Japan, Kenya, Taiwan, Bangladesh, China, United States, France and Canada, etc. In 2006, she awarded the Asian Cultural Council's Desiree and Hans Michael Jebesen Fellowship.

最能回應地方歷史的作品 A PIECE THAT CAN RESPOND TO LOCAL HISTORY THE BEST

林玉蓮
Pauline LAM Yuk Lin

鉛、枯木、石墨及其他
Lead, wood, graphite and others

尺寸可變 Dimensions variable | 2018



寓言 – 十九烏鴉 (第二集)

2005年，林氏第一次以烏鴉借喻牛棚藝術村的生態，展出作品「寓言 – 十九烏鴉」。如今事隔十三年，同一藝術家，同一策展人、同一個藝術展覽空間展出的已是第二集。

第二集加了實時的元素，為上一集「寓言 – 十九烏鴉」寫下續篇，是藝術家歷經十三年後自己回應自己的作品，作品同時亦回應著牛棚這地方的歷史發展。

Allegory – 19 crows (Episode II)

In 2005, Lam used the crow to narrate the ecology of the Cattle Depot Artist Village and exhibited her work "Allegory – 19 crows".

Today, after 13 years, the same artist, the same curator and the same art exhibition space are the second episode.

The second episode adds real-time elements and writes a sequel to the previous episode "Allegory – 19 crows". It is the artist's own response to her work after thirteen years, and the work also responds to the historical development of the place.

藝術家簡介 _ 林氏畢業於香港中文大學藝術系，其後獲澳洲皇家墨爾本理工大學藝術碩士。現時任教於香港教育大學。林氏是一位多元媒介創作的藝術家，曾舉辦七次的個人裝置及雕塑展覽，包括於沙田大會堂展出的大型個展「山海經後傳—林玉蓮作品展」(2010)。林氏屢獲不同的知名品牌及機構，如：Chanel、時代廣場、香港賽馬會及康樂及文化事務署等邀請參加本地及國際聯展逾一百五十個；其中展出的地點包括法國、外蒙古、杜拜、立陶宛、中國、臺灣、日本、韓國、澳洲、馬來西亞等。林氏近年的作品多以大型場域特定 (Site-specific) 和概念化 (Conceptual) 的裝置或公共藝術為主。

ARTIST BIOGRAPHY _ Lam received her Bachelor's Degree from The Chinese University of Hong Kong and MFA Degree from RMIT University. Lam has held seven solo installation and sculpture exhibitions, including the large scale solo exhibition "The late version of Shanhaijing – works by Lam Yuk Lin" in 2010 and her artworks have been exhibited worldwide. She has been invited by the private and public sector such as Chanel, Times Square, Hong Kong Jockey Club and Leisure and Cultural Services Department (LCSD) to participate in more than 150 exhibitions in Hong Kong and internationally.

(欠交作品)
(DID NOT SUBMIT ARTWORK)

關尚智
KWAN Sheung Chi

最錯置的擔憂 THE MOST MISPLACED WORRY

陳翊朗
Oscar CHAN Yik Long

混合媒介
Mixed Media

9 × 6 × 2.5 CM | 2018



香煙被抽空了內裡的煙絲，但對它的恐懼卻依舊依附在那個軀殼上。恐懼來自對關係的不確定，來自對上天的厚待所感到的不安，但慢慢學會了懷疑、不安和憂慮的能量並沒有為這段關係帶來任何幫助。嘗試把錯置的擔憂抽空，學習相信當下。

The fear of cigarette is still staying even the tobacco has been extracted. The fear is coming from the uncertainty of our relationship, questioning the God why he is treating me so nice suddenly, but I slowly realise that the energy of doubt, worry and anxiety didn't serve the relationship at all. I try to extract the misplaced worry and learn to believe the power of now.

藝術家簡介 _ 陳翊朗 (1988年, 香港), 2011年畢業於香港浸會大學視覺藝術系。創作穿梭裝置及繪畫等不同媒介, 多與展覽場地互動。作品關注個體生存的狀態, 將自身的經歷轉化對個人、群體至社會關係的探討。陳氏近年的作品嘗試微觀地探討恐懼, 以自我剖白的方式加以轉化和創作, 參與展覽包括個展《自由落體》(咩事藝術空間, 香港, 2017), 《也許是魔鬼》(觀察社, 廣州, 2015); 群展《Divided We Stand》(釜山雙年展, 釜山, 2018)、《林中的樹倒下而沒有人》(上海當代藝術博物館, 上海, 2018)、《黯戀》(Para Site 藝術空間, 香港, 2018)、《山中美術館》(四方當代美術館, 南京, 2016)、《A Journal of the Plague Year》(Kadist Art Foundation and The Lab, 三藩市, 2015)。藝術家現於香港和巴黎定居及工作。

ARTIST BIOGRAPHY_Oscar CHAN Yik Long (b. 1988, HK) graduated from the AVA of HKBU in 2011. His practice focuses on personal experiences through different media including installation, drawing, painting most of which are site-specific. His works explore conditions of life, and how individuals associate themselves with others. The micro proposition of his work in recent years is fear, his artistic approach is distinguished by its confessional quality. Past exhibitions include solo exhibition "Soliquid" (Things That Can Happen, HK, 2017), "The Devil, Probably" (Observation Society, Guangzhou, 2015), and group exhibitions "Divided We Stand" (Busan Biennale, Busan, 2018), "A Tree Fell in the Forest and No One's There" (Power Station of Art, Shanghai, 2018), "Crush" (Para Site, HK, 2018), "Mountain Sites: View of Laoshan" (Sifang Art Museum, Nanjing, 2016) and "A Journal of the Plague Year" (Kadist Art Foundation and The Lab, San Francisco, 2015). The artist currently lives and works in Hong Kong and Paris.

[最近] [MOST RECENT] 紅與白 RED AND WHITE

鄧國騫
TANG Kwok Hin

舊報紙、新聞片段、蠟燭、香煙及其他
Old newspaper, news clips, a candle, cigarettes and other things

尺寸可變 Dimensions variable | 2018



最近, 是有關過去的。曾經最沉重的變得輕盈; 最刺痛的已沉澱出乏味。是心堅壯了, 抑或掏空了? 我感到有種美好遠去, 而時代與眾人滯留於一個過渡期, 或一個死局。

Recently, it is about the past. The heaviest has become light; the most painful has precipitated boredom. Is my mind stronger? Or is it hollow? I feel that certain greatness has gone. The times and the people are stranded in an interim, or at a dead end.

頭上一抹紅, 手握一把白, 刀刃縱在頭足間, 肉體卻依樣渴求邊緣線上的痛, 又猶恐溫度在掌心轉眼便退。我不害怕, 但我不知道。

A red is searing on the head and a white is being grasped in the hand. The blade edges the body closely but the body is still eager to step out for the pain on the border line. I am worried that it is going to lose its temperature in a blink. I am not afraid but I don't know.

藝術家簡介 _ 鄧國騫: 混合媒介藝術家、兼從事獨立策展及寫作, 1983年生於香港, 2008及06年分別取得香港中文大學藝術系藝術碩士及文學士。其創作路途始於對其原居民背景不間斷的追問, 繼而發展出對存在本義及親密式美學的探討, 緊扣其生命的進程與經歷。此思考體現於其作品, 他淡化藝術和生活的界線, 通過融和創作及人類種種矛盾意圖展現本質性、二元間的張力及感官節奏。他時常挪用和重構日常與個人文本以講述隱伏生活的故事, 如觸及成長、承傳、自由、資本主義、消費主義、自然、政治、規範等, 透露出對人事物的關懷。

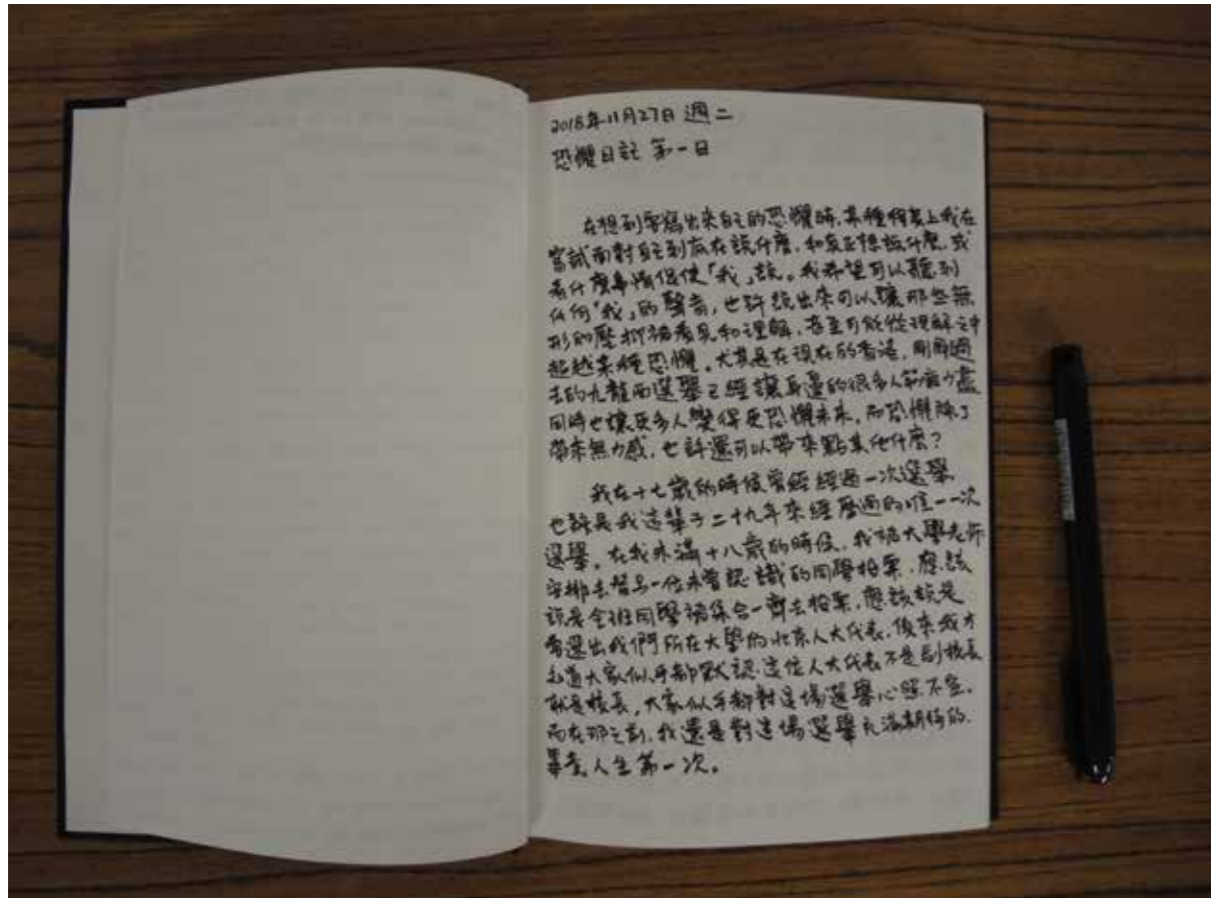
ARTIST BIOGRAPHY_TANG Kwok Hin, mixed media artist, independent curator and writer, was born in 1983 and raised in Hong Kong. He received his MFA from the CUHK in 2008 and BA (major in Fine Arts) in 2006. Tang starts the artistic path from continuous queries towards his native background; soon he has developed exploration towards origins of existence and intimate aesthetics, inseparably connecting to the course and experiences of his life. These concerns are reflected in his works. He blurs boundaries between art and living by integrating creation with conflicts of human kinds which reveals intrinsic values, tension of duality and rhythm of senses. He often appropriates and reconstructs daily and personal contexts to narrate hidden stories in life, dealing with growth, inheritance, freedom, capitalism, consumerism, nature, politics, norms, etc., to express concerns towards humans and surroundings.

最恐懼日記 A DIARY OF THE WORST FEARS

劉南茜
LIU Nanxi

寫作、互動裝置
Writing, Interactive Installation

尺寸可變 Dimensions variable | 2018



四年之後，當我再三回想雨傘運動之後發生的事情，同時也細數我生命中很多困難的時刻，發現自己一直都在遭遇恐懼，從新聞、社交媒體，到與家人、朋友的談話，到「在香港」和「在大陸」之間的似割裂又相連的生活與行動，以及深入到潛意識的夢裏……不知不覺，恐懼成為我想像這個世界的重要甚至唯一方式。

「我在說什麼」似乎更像是「我在恐懼什麼」？什麼最令我感到恐懼？某篇社會新聞、極權暴政、失去朋友、別人的一句話、惡夢、某個動作、身分證、一隻塑料飲管？任何事情都可能導向一種關於恐懼的想像 / 論述。而我們在說的話、表達的立場，是否背後更多來自於某種恐懼？這是一個暫定 30 天的恐懼日記，我會寫下 / 說出每一天的恐懼，那些見到的、聽到的、想到的恐懼，也許你也會願意參加，來敘述和分享你的恐懼。在恐懼日記 30 天結束前，我希望邀請各位參與分享恐懼的人們一齊來舉辦一場恐懼討論會，以任何各自的方式去講出自己的恐懼，聆聽他人的恐懼，也許藉此我們會進一步理解恐懼、自己和他人。

藝術家簡介 _ 1989 年出生於江西。大學學習漢語言文學，畢業後曾於北京從事媒體工作，2013 年 3 月於香港留學期間首次接觸行為藝術，之後開始嘗試創作。過去五年在香港工作，2015 年 8 月曾因種種原因，選擇離開香港，但之後兜兜轉轉又回到香港，近期投身行為藝術研究、策展工作。

Four years later, when I am reflecting again and again about what I have done after the Umbrella Movement, and also about all those difficult times in my life, I found myself always coping with some worst fears: generated from the news; social media; conversations with family and friends; to my life; and actions within conflicts and connections between being "in Hong Kong" and "in mainland China" — and then deep in the subconscious of my dreams... Unknowingly, fear becomes one of the most important, or even only way, for me to imagine this world.

"What I am saying" becomes more like "What am I afraid of?" What are my worst fears? Some news about society, totalitarianism, losing friends, some words from the other, nightmares, some kind of movement, an identity card, a plastic straw? Anything could be directed as a kind of imagination/discourse about fear. Meanwhile, do more and more of our statements or political positions actually come from our fear?

This is a temporary 30-day diary about the worst fears. I will write/speak out my everyday fear, what I have seen, heard, and imagined about my fear. Maybe you would also like to join me, share with me your fear, and write about it. Before the end of the 30-day diary, I invite anyone who wants to talk about their own fears for an open discussion. Speak out or share your fear in any way that you like. Also listen to other people's stories of fear, which may help us to further understand fear, the self and the other.

ARTIST BIOGRAPHY _ Born in 1989, Jiangxi, she studied Chinese Literature and Language in university and was working in media in Beijing. She started to make art since 2013 March, when she was a MA student in Hong Kong and got to know performance art for the very first time. She has been working on-and-off in Hong Kong in the past five years, and chose to leave Hong Kong in August 2015 for many different reasons. Anyhow, going round in circles, she came back to Hong Kong recently to work on research about performance art and curatorial work.

最化學 THE MOST "CHEMICAL"

杜躍 TO Yeuk
×
黎振寧 LAI Chun Ling

日常用品及化工原料
Daily life Objects/chemical
raw materials

尺寸可變 Dimensions variable | 2018



近些年來，香港的政策改革趨向擾民，摧毀民生原有生態，各種基建不但嚴重破壞了自然生態的平衡，承包商與政府的勾結更令所有基層質素失去了原有的標準。而作為市民的我們，所得到的是納米樓，通貨膨脹，言論自由空間的壓榨……日常生活和本土文化正迅速地被改變。但我們只能坐在這兒，看著這些日常被侵食，被代替，被理所當然……藝術是一種通過創作而呈現真實的一種語言，它為我們發出一種「一切並不是理所當然」的渠道。

「最化學」是很香港式的形容詞，形容一切易壞掉，滿心期望卻令人失望的東西。是次作品就是要表現出我們一心祝願的香港生活，都被當權政府一天一天侵犯，眼前就只有「最化學」的生活條件保障。最化學表達的是人民對理想生活的失落，也表現了日常生活像被化學物質侵蝕掉的。

藝術家簡介 杜躍 1997年畢業於大一藝術設計學院，其後投身於設計工作。1996年接觸藝術界的文化吊唁一系列行動及裝置。1998年開始創作行為作品及裝置作品，1999至2001年於北京做藝術交流，畫畫，及創作，參加北京第一屆「打開」國際行為藝術節。2002年至今，專注於設計工作。

黎振寧，1972年香港出生，2011年獲皇家墨爾本理工大學（香港藝術學院合辦）藝術學士，主修繪畫，並獲得澳洲墨爾本理工大學西門子獎學金。兼任正 / 側畫廊經理，與畫廊團隊著力推動本土藝術普及化。2014年曾應邀參與余偉聯個展「太快樂就跌一跤都有趣」的行為藝術表演。

In recent years, Hong Kong's policy reforms have tended to disturb people living there and destroy the original ecology of the people's livelihood. Various infrastructures have not only seriously damaged the balance of natural ecology but also the collusion between contractors and the government has caused all grassroots to lose its original living standards. As citizens, what we get, are nano-stores, soaring stocks, the squeeze of free speech space... Daily life and local culture are rapidly changing and getting worse. But we can only stay here and watch these daily invaders. Being replaced, taken for granted... Art is a language that presents reality through creation. It gives us a channel of "everything is not taken for granted".

"The most chemical" is an adjective in Cantonese, in Hong Kong style. This describes that anything is getting broken easily or fragile. This makes people disappointed. Our work, "The most chemical", is presenting our hope for peaceful life in Hong Kong getting violated by authority with time. We are witnessing protection of our living conditions getting more "chemical". "The most chemical" is presenting disappointment on chasing our ideal life and also a chemical action from this work is a metaphor that our daily life eroded by authority's action.

ARTIST BIOGRAPHY TO Yeuk, graduated from the First Institute of Art and Design in 1997, and worked in design field. She participated in the Arts and Cultural Condolence and created a series of actions and Installation art in 1996. She had created performance art and installation 1998, and presented her works in Beijing during 1999 to 2001, including performance in the 1st Open Art Platform Performance Art Festival. After that she has been working in design field from 2002 until Now.

LAI Chun Ling, 1972 born in Hong Kong, received his BA in Fine Art from RMIT University (a joint programme with Hong Kong Art School) in 2011, majoring in Painting. He was the recipient of RMIT Siemens Scholarship from RMIT University, Australia. He is working as the gallery manager of Front/Side Gallery. Together with the gallery's team, he dedicates himself to promoting local art to the general public. Lai was invited by Francis Yu (painter) as a guest performer in his solo exhibition Falling in 2014.

百物 100 OBJECTS

最無風起浪的日常物

THE MOST UNNECESSARY DAILY THINGS THAT
STIR UP CONTROVERSY

張煒森
Eddie CHEUNG Wai Sum

雙頻道錄像循環播放
Dual channel video on loop

循環播放 Loop playback | 2018



活在當下，就如處身潘朵拉盒子一樣，每日張開眼睛，接觸到各種不同生物死物動物植物屍體數像時間數據新聞舊聞喜怒哀樂家人朋友陌生人到微塵。作品使用手機的修圖軟件將這些細碎進行，從中探索與思考當中可被或不能歸類的，也有屬於個人或公共的記憶、思想與隱喻。

In the era of big data, we just like live in the Pandora's box. Huge amount of stuffs come into your mind, examples included both artificial and natural stuffs such as still life, living animals, insects, plants, corpses, pixels, time, data, news, old news, emotions, family, friends, strangers, even dusts. The work uses the mobile phone app to retouch these stuff images that were not easily categorised. Artist have created the conditions of distance between various objects and individual experiences, to reflect the individual and the collective memories, thoughts and metaphors.

藝術家簡介 _ 張煒森，2006年取得嶺南大學中文文學士學位，09年獲香港中文大學視覺文化研究碩士學位。張煒森關注當代藝術展覽與作品之間的關係，以及當中衍生的問題，藉此延伸展覽的詮釋空間。現專注藝評等藝術書寫工作，亦為藝術家和策展人，策展項目包括「張三李四收藏展」(大館，2018)。17年獲香港藝術發展局頒發「2016藝術新秀獎(藝術評論)」。

ARTIST BIOGRAPHY _ Eddie CHEUNG Wai Sum obtained his Bachelor of Arts in Chinese from The Chinese University of Hong Kong in 2006 and Master of Cultural Studies from Lingnan University in 2009. He concerns himself with the relationship between contemporary art exhibition and artwork, as well as the problems arising from it. His works allow for a broader scope of interpretation in the discussion of exhibition. Arts criticism is currently the focus of the professional practice of Cheung, who is also an artist and curator, including COLLECTIONS OF TOM, DEBBIE AND HARRY (Tai Kwun, 2018). He received The Award for Young Artist (Arts Criticism) of Hong Kong Arts Development Awards 2016 from Hong Kong Arts Development Council in 2017.

最疲累的作品 MOST EXHAUSTED WORK

陳詠因
Doreen CHAN Wing Yan

油彩布本
Oil on canvas

100 × 150 CM · 145 × 43 CM | 2018



2018，我創作了12組新作品，今次又要新作品，不行了，腦袋太累了。今次只用時間、手和眼畫下去，沒有具體概念，是什麼便什麼吧。

In 2018, I have created 18 series of artworks. It's exhausting. I draw without any concrete concept. Just let it be.

藝術家簡介 _ 陳詠因：1987年生於香港，大學時期主修視覺傳意，其後修讀攝影。日常生活及個人記憶是陳氏的主要興趣和創作題材。陳氏深信影像只是其創作的材料，喜愛透過影像與各種媒介融合以反映自己與身邊的各種事物連上關係。

ARTIST BIOGRAPHY _ Doreen CHAN Wing Yan was born in Hong Kong. Trained in Visual Communication and photography, Chan's daily life and personal memory are her main interest and inspirations. Chan believes Images are just the raw materials of her creations. She integrates images with various mediums to explore the relations between intricacies of surrounding environment and herself. Her solo exhibitions have been held at Lianzhou Foto Festival 2013, Kigoja, art space in Seoul, South Korea and Charbon, art space in Hong Kong. She has also exhibited her works in Beijing (China), Gwangju (South Korea), Macau, Hong Kong, New York (US) and several cities in the UK. Chan was one of finalists in Three Shadows Photography Award 2015. She currently lives in Hong Kong.

陳氏曾於連州國際攝影節2013年展，南韓首爾KIGOJA藝術空間及香港CHARBON藝術空間舉行個展，並於美國紐約、英國多個城市、南韓光州、中國北京、澳門及香港不同展覽展出其作品。其作品入選2015年三影堂攝影獎。現生活於香港。

最自得其樂日常希望遊戲
THE MOST DELIGHTFUL
DAILY GAME OF HOPE

勞麗麗
Natalie LO Lai Lai

絲印、收藏級噴墨打印
Silkscreen, archival inkjet print

9.5 × 6 CM each | 40 張 pieces |
2018



我本想說名之為最「自圓其說」、「自以為是」的，但回想一下，哪有一件藝術品不是如此？

近來朋友有「靈性失望」的症狀，我不打算查探根底，源於理想、恐懼，還是煩惱，是，也不是。找來最近學習的一套 Lenormand Cards 雷諾曼預言卡，據說 18 - 19 世紀當年歐洲流行一套以生活日常圖案為主的預言卡，以當時顯赫一時的女占卜師 Marie Anne Lenormand 為名。即使，其實 Lenormand 也沒有用過 Lenormand Cards。

男人、女人、小孩、錨、幸運草、騎士、房屋、太陽、月亮、星星、鐮刀……簡單直接，所謂靈感和直覺，還是先擱在一邊，察看詞彙與詞彙之間的微妙串聯。

Don't you believe that an artist is not justifying himself/herself in the artworks? They are opinionated, aren't they?

Recently, my friend felt disappointed about a spiritual issue. I am not trying to dig it up. Was it because we were too idealistic, frightened or puzzled? Yes, or no. I tried studying the fortune telling Lenormand Cards. Noticed that the cards illustrated with daily-life-patterns were popular in the 18-19 centuries in Europe. And they were named after the famous female fortune teller Marie Anne Lenormand. Marie Anne Lenormand never used the Lenormand.

Man, Woman, Child, Anchor, Clover, Rider, House, Sun, Moon, Star, Scythe... simple and direct. Please forget the inspiration and intuition. The meanings tied to the cards are fairly literal.

藝術家簡介 _ 退役旅遊記者，「半農半 X」生活方式半桶水都無實踐者。最新目標為：以經營耕種及藝術創作為自己及世界牟利。/ 來過植入式廣告，介紹返錦上路謝屋村生活館菜檔回歸，希望以永續農法耕種的蔬菜走入你屋企，歡迎買菜訂菜。植入式廣告（續），生活館有種電影節亦久休覆出，選擇多部來自世界各地的紀錄片，揭示泥土裡不同層次跟程度的躁動與矛盾，請有錢出錢有力出力。/ 近日個人展覽項目：欲壑難填（廣州本來畫廊），榮幸獲慢慢電視繼續駐場，播放讓人持續分神的烹調節目。

ARTIST BIOGRAPHY _ Natalie LO Lai Lai is a former travel journalist. She tried to practice the "half-farming, half x" lifestyle, yet it takes some more time. Her new life target is making a profit for herself and the world with farming and art practice. /Embedded advertising: Sangwoodgoon farmers market located at Tse Uk Tsuen, Kam Sheung Road is back. We sell vegetables grown in permaculture principle. At the same time, Sangwoodgoon Food and Farming Film Festival comes back again. Sangwoodgoon is inviting a series of international documentary films. But beneath this tranquil farming scenery, there lies within the soil a much more fierce and turbulent sense of restlessness. Donate whatever you can!/ Lai Lai presented her recent solo exhibition, "Down into the Abyss" in bonacon gallery, Guangzhou.

旋轉光 [「最」難以釋懷] ROTATED LIGHT [THE MOST UNFORGETTABLE]

梁美萍
LEUNG Mee Ping

裝置
Installation

19 × 3 × 6 CM | 2018



一個轉燈髮廊標誌燈懸掛起，這種轉燈長久纏繞著我，鑽進心裡，這種燈一直是我「最」難以釋懷……

One hanging hair salon sign lights. This kind of light have been wrapping around me, which is drill in my heart ever since. This light is my most hard to let go...

藝術家簡介 _ 研究面向視覺和物質文化於全球化和在地性的互動和流轉，探索城市景觀中的微觀視覺經濟和共同記憶的建立、轉換和體驗，當中包括傳統工藝的當代發展和物質形態可持續性研究。

她的創作涵蓋裝置藝術、多媒體藝術、公共藝術及社區藝術等。她以研究為基礎，在創作中將裝置、多媒體、社會空間等多種元素及平台進行實驗性融合，旨在拓展行為的可能性，這些都可被解讀為基於社會議題的創意。現為香港浸會大學視覺藝術院教授和視覺研究中心總策劃人。

1991年學士畢業於法國國家高等美術學院。2000年美國加州藝術學院取得藝術碩士。2009年香港中文大學哲學博士，文化研究範疇。

ARTIST BIOGRAPHY_LEUNG Mee Ping, Hong Kong based artist. Research included globalization and museum development of locality in Asia, public art, community art, creative industry and the intangible cultural preservation of Hong Kong traditional craft.

Her creative practice includes installation, mixed media, and public and community art etc. Her works integrate elements and platforms of installation, design, and multi-media and social spaces in order to extend performance or action; these can be read as issue-based creativity. Currently, she is professor at the Academy of Visual Arts, Hong Kong Baptist University, and Director of Visual Research Center.

She received her BFA from L'Ecole Nationale Supérieure des Beaux-Arts a Paris, France and her MFA from California Institute of the Arts, LA, U.S.A. and Ph.D at Chinese University of Hong Kong (Religious & Cultural Studies Department).

最唔想買的作品—週期 THE LEAST YOU WANT TO BUY – CYCLE

朱耀燁
Price CHU Yiu Wai

機械裝置
Mechanic Installation

77 × 55 × 7 CM | 2018



藝術與錢的關係影響著作品的面向。透過買賣這個簡單的行為，觀眾可以參與藝術創作。誰是作者？真正的作品在那裡？《週期》從發掘機械的美學，了解一些系統從零開始，一步步走到零運作。

The relationship between art and money is changing the context of art work. By a simple transaction, audience is deeply involved in the art creation. Who is the artist? Where is the real art piece?. "Cycle" is exploring the aesthetics of mechanism that starts from zero to reach zero step by step.

藝術家簡介 _ 朱耀燁 2007年畢業於香港理工大學專業進修學院，獲學士學位，主修應用及媒體藝術。現任香港知專設計學院兼職講師、非牟利藝術團體「二二六工程」要員、fishycraft 及直竹設計有限公司創作總監。自2002年始積極參與多個香港及海外藝術展覽，作品主要探索金錢社會與藝術家的關係。近年集中以行為及新媒體作為創作媒介，回應社會、生活與自己。部分作品為藝術館及私人收藏。

ARTIST BIOGRAPHY_Price CHU Yiu Wai graduated at The Hong Kong Polytechnic University SPEED with Bachelor of Arts in Apply and Media Art in 2007. Price Chu is a Part-time lecturer in Hong Kong Design Institute, an active member of the non-profit art group, Project226, and the creative director of A Stroke Design Limited and fishycraft. Since 2002, He has participated in many Hong Kong and oversea art exhibitions. His works is exploring the relationship between mammonist and artist. Recently, His artworks mainly explore in performance and new media art to response the society and cultural issues, including problems in the local art ecology. Some of his works have been collected by private collectors and art museum.

最關 C&G 事 THE MOST RELEVANT MATTER ABOUT C&G

程展緯
Luke CHING Chin Wai

公開信
An Open Letter

A4 x 100 份 A4 x 100 copies | 2018

香港藝術發展局，

傾下閣計

你好，我是你民間的夢幻夥伴程展緯，一直都想寫封傾下閣計的信比你，但又不知怎樣開始好，直至最近在電視看到消委會點名譴責凱詩美容集團，指對方涉及多種不良營銷手法的報導。這消息喚起了我的鬱結，並驅使我嗶嗶淋淋寫這信給你，希望你能耐心看完這信。

海鮮美容集團自 1985 年成立，至今已擁有 33 年歷史了，足足比香港藝術發展局多十年，然而今年竟被消委會點名批評不良營銷手法，這事卻叫我想起另一藝術團體 C & G，他們今年聲稱 11 周年了，是 seafood 美容集團的三分之一經營年資，今年他們還找死以兩公婆勇敵幾十個麻煩友策劃了一個什麼最大展，就是叫各參展的藝術家自訂一個最乜乜的主題作創作，這些創作時常都變，每天都變，你看看參展名單就知道那些人都不是善男信女，然而我相信當你看到無論多佻皮出軌的方案，你也能感受到每個方案對策展人來說都包含了信任和挑戰，也包括了 C & G 這十多年來和這圈內朋友建立的友誼。說實話，如果萬一 C & G 搞不成這展覽，ADC 請不要怪他們，因為那就是說香港就是沒有人能策劃這展覽了。

說說我和 C & G 的友誼，個人來說我先認識 C 後認識 G，C 是我的舊同學，在她課堂分享的資料上，讓我認識到英國的一個有趣的組織 spacehi jacker，他們的 project 影響了我其後我在星期日生活發表的一些以騎劫空間的手法介入社會時事的創作，透過 C 又認識了 G 早年的創作早已緊連扣社會時事，在這十多年中，大家也看到他們兩人創作了不少有意思又有趣的 project 回應社會議題，其後我籌劃活化廳理班時他們當然是不二之選，分別成為活化廳的紅戰士和金戰士。我記得第一次的活化廳申請 ADC 上海街視藝空間時，我們的計劃書也是在 C & G 藝術空間傾了一晚通宵趕出來的，作為創作人到訪 C & G 藝術空間是很自在的，除了因為那些紙包檸檬茶和嘩沙比味青豆外（他們最近都收起這些了），在那裏展出，沒有什麼限制與避忌，也沒有太多的程序，創作人就是把想法釋放就可以了。在這種空間，藝術家與策展人與空間管理人是合作夥伴的關係而非僱傭關係，你知道嗎？這就是另類藝術空間存在的價值。

ADC，話時話，你可知早前大館馬建風波嗎？你在那裏？你可記得你們第一信念就是藝術表達自由？為何這些事件中看不到你們的聲音？為何這個唯一有民選議席的公營機構不如平機會和消委會般在日常事務中為香港市民把關，彰顯價值公義？你會否公開點名譴責藝壇海鮮美容集團指對方涉及多種不良營銷手法？（拍着牌頭（如果你有））不要灰心，其

實每個個體都會軟弱，如我這些小鬼也好得不幾多，只是叫了幾聲後就無力持續了。然而如果我們看看 C & G 藝術空間，他們每天都透過實踐展現藝術表達自由的信念，十一年了，兩公婆加埋兩條女的生活押在這種堅持上，不是易事，無論 C & G 藝術空間多細也應支持，不是嗎？在這紛亂的香港，單單一間 c & G 是不夠的，ADC 應該重拾第一信念，營造更好有利於藝術創作自由的環境，那麼可以怎樣做呢？首先請你不要滿足如其他 funding body 般只成為別人眼中的一舊錢，賣你兩條橋換錢的地方。你們應視這些 funding 成為孕育創作自由的空間。所以我兩年前就在 fb 上寫了長長的文，建議在藝發局在撥款機制上加入約章，讓藝發局有限的資源可有效地推廣藝術自由表達的環境，但我今天發覺，我幾年前在 fb sent 左 friend request 比你，你一直沒有接受，然而你卻接受了雙全，Kacey，甚至周諾恆... 唔怪之得你可能看不到，容我在這信最後 copy & paste 附加比你看看，來年我希望能連結更多人來做這改革，ADC 是大家的。

講左咁耐，你一定想知我在這最大展的作品是什麼？老實說，我在 fb 曾經做過調查，問網友想我做什麼？不少友人都選了我的弱項，那就是最靠樣和最高科技的作品，我本想接受挑戰上去凱詩美容中心做翻個療程，先俾 \$98 去了解自己嘅皮膚同埋體驗嶄新而有效嘅美學療程！我想那個 LDM 嫩膚美肌療程會很適合我，opening 時一定神采飛揚... 然而好彩有消委會，如果沒有他們的開名聲明，藝發局的資助就會落在這些不良營銷手法的機構裏，你知道嗎 LDM 就是 laugh me die 的縮寫，逃過這劫後，我決定把那舊本來用來包裝自己的藝術家費和創作物料費變成種子，捐回給 c & G 藝術空間，作為開始招喚大家一起改革 ADC 撥款基制的聲音，這是最關 C & G 十一週年的作品，也期望更多讓藝術家自在創作，不須下下陰 D 陰 D 鬱結地擦邊球創作的空間，十一年了，為何 C & G 藝術空間實踐得到而其他不能？我想這是十一年的意義。

（ps：接受我的 friend request 好嗎？）

程展緯

2018 年 11 月 29 日

【附件】有關撥款作為營造良好藝術生態的策略

ADC 角色

藝術發展局的第一個信念是藝術表達自由，這個定位在眾多的撥款機構中是少見的是獨特的。亦因此 ADC 確實應該是一個須被重視、保護及支持的機構。

在今時今日香港如何捍衛藝術表達自由是最急切須要回應的議題，要改進藝發局必須審視及檢討藝發局就著這信念設定過什麼措施及工具，改善及擴展藝術表達自由的生態圈。

不少人都知藝發局在整個公共文化資源撥款中佔據少得不成比例的百份比，這些有限的資源主要以藝發局主導計劃和民間經審批獲資助計劃使用，以往的委員大多關顧前者的 ADC 主導計劃的內容及可能，而後者的分餅机制卻總少觸碰。我今次參選是要就這方向提出一些個人的想像。

背景

近這十年的香港，可能因為西九的帶動，有關文化藝術的資源增加了不少，商業場所的藝術因著資源充足，其實發展速度非常驚人和“成熟”，他們早已自發籌辦自己的藝術活動，以他們雄厚的資金聘請那些藝術工業上所須要的專材，以那年海港城的黃鴨和 M+ 的充氣展相比，我們可知道時代的轉變，簡單地說，這些大商家早已有興趣有能力去攬他們的「藝術」。然而大家都知這類型的創作生態是有限制的，藝術表達自由往往是不被重視，甚至乎他們的發展影響了我們對爭取藝術自由表達的信念，模糊了一些價值，在一個政治形勢急劇變化的香港，這危機叫人擔憂。

公約連結撥款機制

故此作為 ADC 三年後唔知邊個界別的候任委員，我在政綱中提出了藝術表達自由公約連結撥款機制的想像。那是什麼呢？就是所有申請撥款的計劃都須簽署尊重藝術自由的約章，尊重藝術工作者的自主，不可以接受其他附帶條件的捐款。這些約章內容當然還須討論，概念都是來自新聞界的立場新聞及明報職工會的新聞約章。

公約連結撥款機制的意義：

- (一) 確立藝發局對藝術表達自由信念及捍衛藝術創作自由角色及價值。
- (二) 把有限的資源去營造藝術表達自由環境，透過支助讓更多創作者可發展自主的創作，並期望引發另一種生態對抗資本家搞藝術的邏輯，讓更多空間明白搞藝術尊重藝術表達自由的重要，重建藝術家形像。最少最少，我們都可做到不把有限的資源溜入那些對表達自由有限制的活動上。如先前說，商界的搞法自己有自己的邏輯，他們大把錢，ADC 不須入股，佢地自己會發展。
- (三) 舒緩個體抗衡的壓力，不少以往有關藝術表達自由受挑戰的事件中，總是靠前線的藝術家或策展人孤獨面對的，他們的壓力應不少，有了公約，壓力不會集中在一個人身上，沒有一個人有權力去控制持份者的藝術表達權利，如有人嘗試侵權施壓，他們要回應的是共同契約！
- (四) 增加業界反思藝術表達自由的討論。約章的運作當然會遇上爭論的時候，但我們不應怕這些爭議，並應視這些為修正結合藝術表達自由的價值探討。ADC 如好多教育機構一樣只集中在一些活動行政操作上檢討，而缺乏藝術價值本質上的討論及反思，忙著發展欠缺養份。

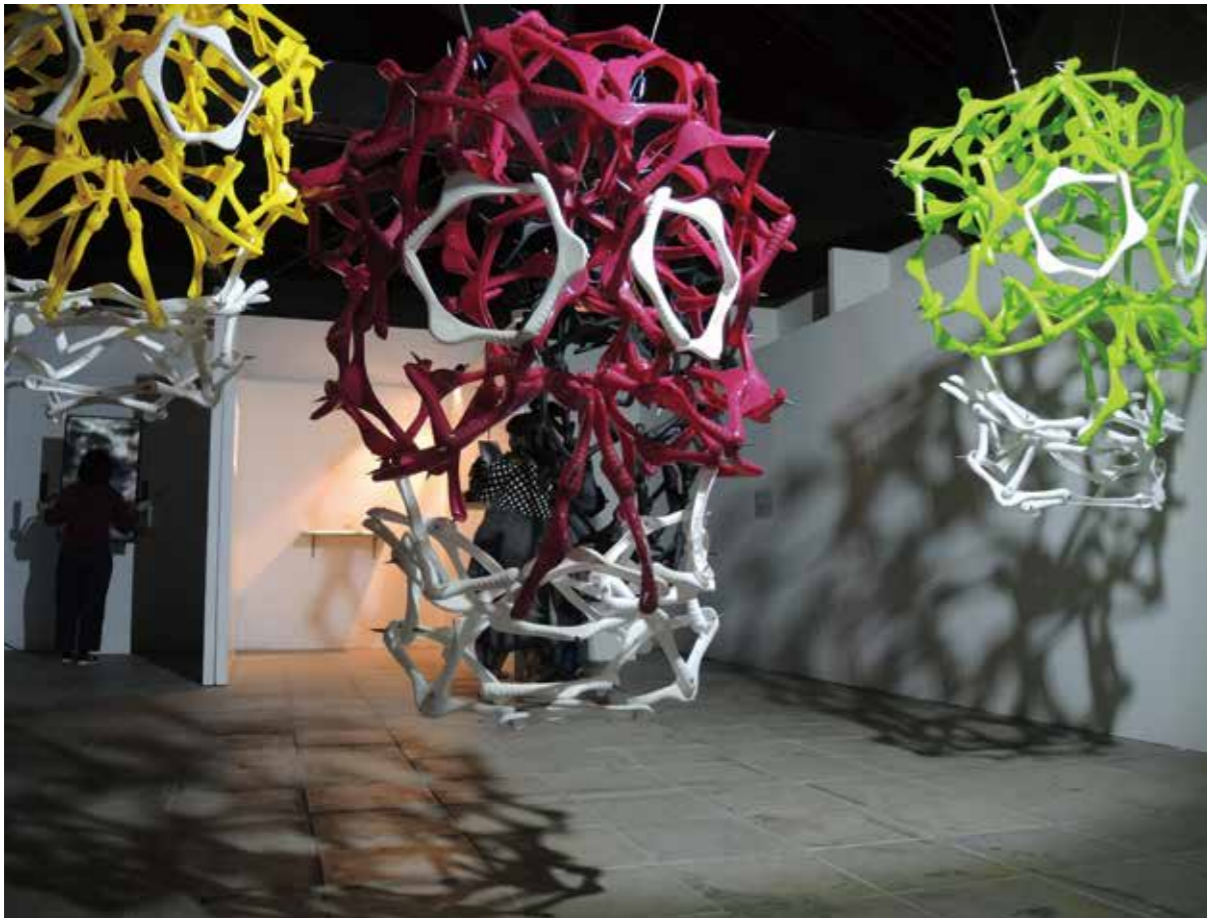
寫於 2016 年 11 月 4 日

最詩意
THE MOST POETIC

張志平
Ban CHEONG Chi Ping

塑膠、不銹鋼
Plastic, stainless steel

尺寸可變 Dimensions variable | 2018



OMG CANDY 吃了甜撒旦

上帝啊
我們吃了甜撒旦耶
怎麼辦

上帝啊
如果千年來所有人類的祈禱
您都無法拯救相助
任由人類靈性墜落
任由災難摧殘地球
任由結婚變成單親
任由愛情變成交易

那身為一個平凡渺小的人類
只能用吃來拯救自己的靈性
吃到美食
能滿足舌頭的味蕾
吃到美食
能填滿心胃的空虛
吃到美食
能讓頭腦安詳平靜
吃到美食
能讓心靈充滿喜樂
所以人類無需祈禱諾亞方舟
只要能夠用心做出極品美食
所以人類無需上帝愛的力量
只要美食當前就能拯救人類

撒旦給我們苦難恐懼與頹廢
但只要將撒旦弄成一塊糖
讓所有吃了糖的人們
啓發自身靈性
愛的力量
那就是人類創造自己的福音
享樂美食

就是一本生活真實的聖經

(只有中文版本 Chinese version only)

最不能創作時進行創作 — 並非必然可見
The Most Impossible Moment
for Art-Making –
Not necessarily visible

劉學成
Hanison LAU Hok Shing

雕塑(木、夜光劑、黑色油漆、
木玻璃罩)
Sculpture (wood, noctilucent, black
varnish, wooden glass cover)

16 × 16 × 26 CM | 2018



忽然
一縷烏黑如煙的幻影在眼前晃動
左右，左右，左右……
不變地晃動
需要視覺時沒有了視覺
只是看不清一部份而已
已經掉了立體與距離
最不能創作時還進行創作
一切……並非必然看見
一切……不是必然的

Suddenly
A stun of black smoke sways in front
of your eyes
Left and right, left and right, left and
right
Shaking constantly
No visual when you need vision
Just can't see a part of it.
Has lost stereo and distance
When I can't create the most, I still
create
Everything is not necessarily seen
Everything is not inevitable

藝術家簡介 _ 自 2003 年起，劉氏積極參與多個本地聯展；2006 及 2008 年曾於香港舉辦「規律 — 劉學成個人行動」，「詩前想後」，「乞泉齋內的水動山靈」，「測不準定理」及「向你好說你好」等多次個人展覽。2007 年被選為香港藝術推廣辦事署「藝遊鄰里計劃」的推介藝術家之一，2008 年於美國波特蘭參與駐場藝術創作，2010 至 2014 年多次於韓國參與藝術家進駐計劃。2011 於中國天津舉辦「求不得」混合媒体作品個人展覽。曾於 2004 及 2005 年兩度入選「夏利豪基金會藝術比賽」。2016 年獲香港藝術發展獎 — 藝術新秀獎 (視覺藝術)。

ARTIST BIOGRAPHY _ Hanison LAU uses sculptural form to present his ideas; his 3-dimensional pieces speak some of his personal stories, presenting different visual elements with ready-made materials. He usually employs history and literature, especially adapted from Chinese culture as referential languages and properties to appropriate his works. He used sculpture and drawing to represent the poetic elements vested in contemporary visual art form, and his works demonstrate a strong record of personal action. Lau has now been working as an independent artist and Lecturer at HK Baptist University. He received his BFA degree from the RMIT University in 2005 and MFA degree at RMIT in 2007. He was awarded the HK Arts Development Awards 2016 - Award for Young Artist (Visual Arts) in 2016.

最邊緣的日落 THE EDGIEST SUNSET

唐景鋒
Kurt TONG

攝影
Photography

50.8 × 76.2 CM · 50.8 × 40.7 CM |
2018



傳統上，人們認為攝影是記錄遙遠地方的媒介，記錄異國情調，美麗短暫時刻。隨著時間的推移，無論是對專業攝影者或業餘愛好者而言，捕捉日落成為了每個人所做的最大的陳腔濫調。我決定利用攝影媒介在最邊緣拍攝日落。

工作中的日落僅僅是對一卷處理過的攝影膠片的邊緣的掃描，這是在發展過程無意中產生的「偶然」日落。

藝術家簡介 _ 1977 年生於香港，在 2003 年始投身全職攝影師。他憑其首輯拍攝印度傷健兒童的專題相片奪得 Luis Valtuena International Humanitarian Photography Award。及後致力與不同的非政府組織合作，題材由女嬰殺害到國際交際舞比賽。他於 2006 年取得倫敦傳播學院紀實攝影碩士，並開始由其華裔及家族背景取得靈感，創作個人作品。「倘若天堂會下雨」探討中國紙紮祭品傳統，曾多次公開展出，包括在 Compton Verney 舉辦的個展。該作品被多個公共機構收藏，並由 Kehrer Verlag 於 2011 年結集出版。唐景鋒新近作品保留攝影的本質之餘，並探索裝置及雕塑，嘗試超越不同媒體的界限。目前他的作品由紐約 Jen Bekman Gallery 及倫敦 The Photographers' Gallery 代理。

Traditionally, people think of photography as a medium to record far flung places, to record the exotics, the beautiful fleeting moments. In time, capturing sunset became one of the biggest cliché that everyone does, from professional to amateur alike. For this work (the Most), I have decided to capture the sunset at the furthest edge of the photographic medium.

The sunset in the work is merely a scan of the very edge of a roll of processed photographic film, an 'accidental' sunset, created unintentionally during the development process.

ARTIST BIOGRAPHY _ Born in Hong Kong in 1977, Kurt became a full-time photographer in 2003. He was the winner of the Luis Valtuena International Humanitarian Photography Award with his first picture story documenting the treatment of disabled children in India. He worked for many other NGOs and covered stories from Female Infanticide to ballroom dancers. He gained his Masters in documentary photography at the LCC in 2006 and began working on much more personal projects exploring his Chinese roots and understanding of his motherland. 'In Case it Rains in Heaven', exploring the practice of Chinese funeral offerings, has been widely exhibited including a solo exhibition at Compton Verney and features in several public collections. A monograph of the work was published by Kehrer Verlag in 2011. He is represented by Jen Bekman Gallery in New York, The Photographer's Gallery in London.

「最」新作品：最唔知 WORK 唔 WORK THE MOST RECENT WORK: THE MOST UNCERTAIN FUNCTIONALITY 第三度門 THE THIRD DOOR

蕭偉恒
SIU Wai Hang

新攝影 (互動)
New Photography (interactive)

尺寸可變 Dimensions variable | 2018



曾幾何時一個攝影評論家提及過：「攝影是一個將在某時刻上的三維空間壓縮成二維圖像的工具。」，當中的轉化就是刪除空間中的 Z 軸（深度）。然而，失去深度演繹的攝影曾一度被真實主義者批評為失真的工具，是假造的。

而「第三度門」為探索「深度感知」或「第三維度」的攝影方式及觀賞經驗提出一個「新攝影」的可行性，試著打開通往現實的窗口。觀者可透過身體與影像互動，在設有深度空間的影像中行走。有別於現在盛行的立體影像，所指的「第三維度」是同一透視空間下仍未被壓縮成平面的影像，將過往攝影被稱為來自瞬間的影像，推展去某整個空間的傳釋。可是，帶深度空間訊息的攝影還可以稱作攝影嗎？抑或是不是攝影也不再重要？同時間，那走進真實的路，會否帶來新的迷茫？

A photography critic stated a comment about photography: Photography is a tool of compressing the three-dimensional world in certain moment into two dimensions visual. The depth space (known as Z axis) is eliminated during the processing of photography. Realist criticizes photography is far away from the reality as it neglects the sense of depth.

"The Third Door" is a photographic work which aimed to investigate the "Sensation of Depth" or "The Third Dimension" in the process of making picture and the way we see photography, which I would like to call it "New Photography". Viewers can explore an image with depth when triggering "The Third Door" by their body. "The Third Dimension" isn't the stereo images technology that we use today, but an image contains "Depth" in one single perspective which was compressed in "Old Photography", it turns an image from a moment into a new form of special experience in certain instant. However, can an image with "Depth" be recognized as the "photography" we know? Or there is no necessary to clarify it is photography or not. At the same time, will we get into another maze when enter the path to the real world?

藝術家簡介 _ 蕭偉恒一直從事攝影及多媒體創作，以媒體特性呈現對不同議題的關注。蕭氏分別於 2016 年及 2014 年獲得 WYNG 大師攝影獎及 2016 年榮獲第二十一屆 ifva 藝術家新秀獎。作品曾於中港台等地展出，作品為香港立法會、香港半島酒店及私人藏家收藏，現居香港，同亦致力於藝術教育，在各大專院校及機構教授藝術。

ARTIST BIOGRAPHY _ SIU Wai Hang is a multidiscipline artist and a photographer. Expressing different concerns by employing the characteristic of medium. He won the WYNG Masters Award In 2014 and 2016 separately and was awarded ifva Emerging Talent Award in 2016 .

His works were exhibited in various places (including Hong Kong, China and Taiwan), and also some of his works are collected by The Legislative Council of Hong Kong, The Peninsula Hotel Hong Kong and various private collections. Currently, lives and works in Hong Kong and teaches at various art institutes and universities.

香港鐵塔(最大笨象的工程) TOWER OF HONG KONG (THE MOST "WHITE ELEPHANT" CONSTRUCTION)

自己野 Selfish Wild
羅玉梅 × 蘇瑋琳 × 鄺永嘉
LAW Yuk Mui × SO Wai Lam ×
KWONG Wing Ka

攝影、錄像、現成物
Photograph, video, found objects

尺寸可變 Dimensions variable | 2018



「香港鐵塔」是一項最大笨象的工程，它是新香港的一個象徵性市標，寓意虛妄、純真、盼望、寂寞、理想、夢、假設、幻象、精神、聯結、守候、信念、回歸……

2018年11月24日我們相約了一班人在香港鐵塔下等。
然後，我們拍了一張紀念照後散去。

為什麼？我們不為什麼而走在一起？
是重拾溫暖？
是後雨傘的精神回歸？
是潮漲，是潮退？
是真？是假？
假使沒有任何理由，你還會再來嗎？

"Tower Of Hong Kong" is the most "White Elephant" constructional project ever, it is a symbol for New Hong Kong - symbolizing false, pureness, loneliness, hope, ideal, dream, hypothesis, illusion, spirit, connection, wait, handover...

We dated a group of people at the Tower of Hong Kong, on 24th, November, 2018.
After we took a photo for commemoration, we back to our own way.

For what we gather for no reason?
Is it for keeping ourselves warm again?
Is it the spiritual return of pro-Umbellar Movement?
Is it ebb or flow?
is it real? is it fake?
If there is no reason, will you come again?

藝術家簡介 _ 「自己野」是一個不定期聚在一起的三人組合，成立於2014年，合作作品有《對不起！今天我們不在》。每當其中一位成員，通常都是成員羅玉梅腦袋不靈或是遇到困難時，其他成員便會出手幫助。雖說組合成立的背景是起源於一個自私的壞習慣—三人經常於上班時間聚在一起討論藝術，忘情投入，時有忽略工作；作為一個無機的組織，「自己野」相信人的聚散出現在有意無意之間，他們總會因為不同的理由而走在一起。

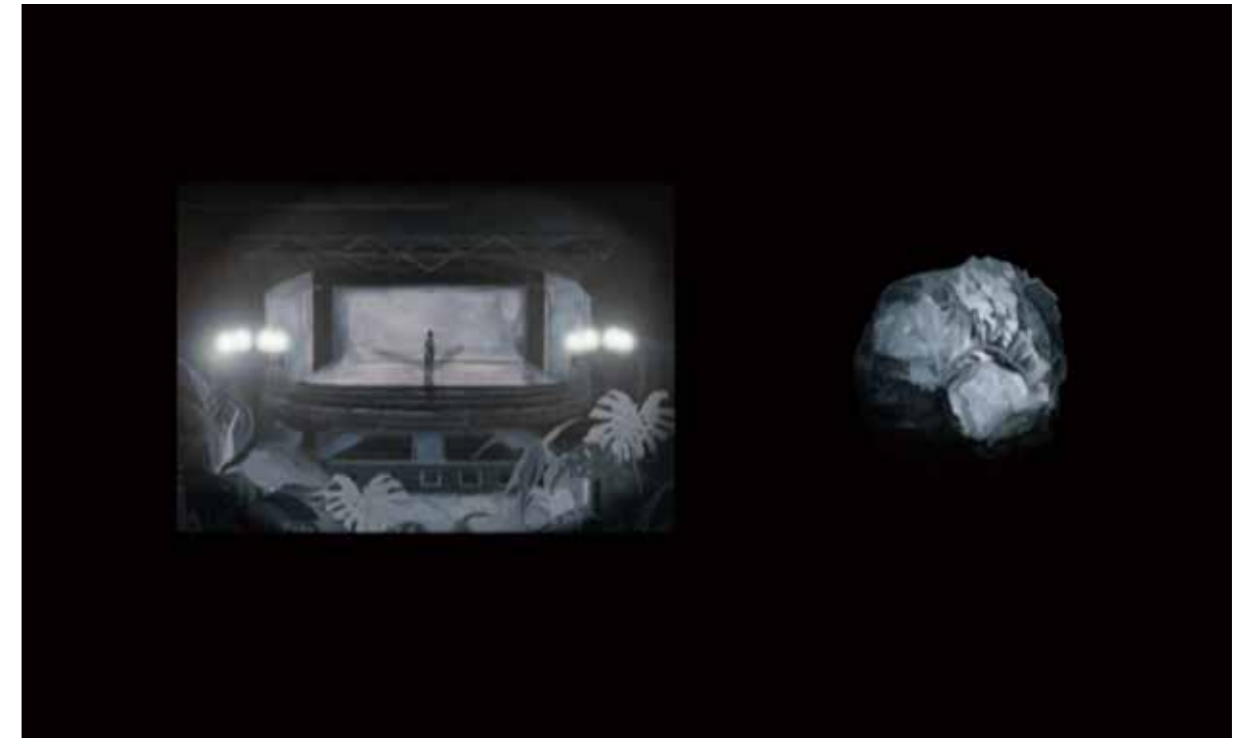
ARTIST BIOGRAPHY _ Established in 2014, "Selfish Wild" is a trio that gather together from time to time, works included "Sorry, we're not here today". Whenever one of the members, usually Law Yukmui's head need a break or facing difficulties, other members will help. The name, "Selfish Wild", is based on our selfish habit - three of us always discuss art during our working hours and forgot our duties. and as an inorganic group, Selfish Wild believes there is always a reason that we will gather together in the vast universe.

最長氣—喃呢 THE MOST LONG – WINDED

黃榮臻
WONG Wing Chun

色彩紙本，動態圖像
Acrylic on paper and moving images

GIF 檔，10 秒重覆影像 GIF file,
10 seconds repeat image | 2018



夜風輕盈
光 垂落天幕的隙
照亮了影子
頑石自個兒
閑蕩其中

The breeze at night
Light at the edge near the curtain of the sky
Shines on shadows
The rock. The self.
Wandering inside.

藝術家簡介 _ 黃榮臻，2014年浸會大學視覺藝術系碩士畢業和08年畢業於廣州美術學院，他的作品通過對特定場景和事件的感知，從時間中看似平淡，卻隱藏著奇異不安的生活里截取詩意。對他來說，藝術不但是是一個準確紀錄現實的詞，更是一種像「滋養」的精神狀態。

ARTIST BIOGRAPHY _ Wong received his Master of Visual Art in Hong Kong Baptist University in 2014 and graduated in Bachelor of Arts (Majoring in oil painting) in Guangzhou Academy of Fine Arts in 2008. His work explores hidden impulsive fragments of living through specific occasion, time and space, often touching on fact and fiction, historical and autobiographical events.

最綠 THE GREENEST

錄像藝術。膠的藝術。粗俗歌詞藝術。
人類滅亡藝術。

藝術家簡介 _ 1977 至 1985 年間馮美華曾創作十餘部獨立實驗短片。1986 年她開始從事錄像藝術創作，至今放映作品共二十餘部。其中作品曾於香港國際電影節和香港獨立短片展中放映，部份曾於海外放映。她並把錄像推展至裝置及劇場創作。她也關注數碼藝術的發展。1994 年她獲得亞洲文化協會頒發獎學金往紐約參研錄像藝術。1999 年她更獲香港藝術發展局頒發「藝術發展獎學金」(錄像裝置藝術)。她亦屢任香港獨立短片及錄像獎評判。馮美華現從事獨立錄像藝術創作／藝術行政／教育／策劃／評論工作，並且是民政事務局和香港藝術發展局顧問和評審員。她曾任職政府為管理人員廿餘年，並曾為進念二十面體的經理和香港藝術中心受薪顧問。

馮美華最新作品《She Said Why Me (2016)》是由像影太奇委約的錄像裝置，完成及展出於 2016 年。

馮美華
May FUNG

錄像
Video installation with sound

尺寸可變 Dimensions variable | 2018

It is art of video. It is art of plastic. It is art of a vulgar jingo. It is art of human extinction.

ARTIST BIOGRAPHY_ May made over 10 pieces of experimental short films from 1977 to 1985. She has started to create video art since 1986 and has made more than 20 pieces of video works. Some of them were presented in the Hong Kong International Film Festival and Hong Kong Independent Short Film Exhibitions and overseas. Moreover, she put video art in installations and theatre creations. And, she is concerned about the development of digital art. In 1994 she was awarded a fellowship by the Asia Art Council to study video art in the States. In 1999 she was awarded the "Art Development Fellowship" by the Hong Kong Art Development Council to research on video installation art. She acted as jurors for various kinds of short film and video art festivals/exhibitions. She is now an advisor and/or examiner to the Home Affairs Bureau and the Hong Kong Art Development Council. In her first career, she worked for over 20 years as a managerial grade staff in the government. And, she was once the Manager of Zuni Icosahedron and a paid consultant to the Hong Kong Art Centre.

May FUNG's newest work is "She Said Why Me (2016)" which was commissioned by Videotage as a video installation made and exhibited in 2016.



《最後的北極熊》草圖 SKETCH OF "THE LAST POLAR BEAR"

林東鵬
LAM Tung Pang

炭筆及塑膠彩紙本，
馬克筆及數碼打印
Charcoal and acrylic on paper,
marker on digital print

40 x 60 CM x 2 | 2018



要說最後的北極熊之前，先說一下最初的北極熊。

二零零六年，遊學倫敦三年的我回到香港。當時有些敞大的當代藝術展示空間，例如在觀塘工廈裡的奧沙畫廊，展覽大部份展示的是中國內地的當代藝術家，也有聽聞些策展人抱怨香港藝術家的作品都很個人，沒有些清晰的圖像或大論述可以去包裝。當時我心裡總不是味兒，因為不論藝術創作或是藝術的論述，是創造出來的，不是跟出來的。藝術有趣的地方是別人行了段路出來，你去跟，你就死在那條路上。

當時我向畫廊介紹一個展覽計劃書，說是計劃書，倒不如說是一份直覺書。內文沒有論述，沒有「後現代反思存在主義去殖」的用詞，只有兩個直覺：其一是一班自大學認識的人畢業了五六年，還是埋頭埋腦躲在工作室嫌不到生活又不出名，大家一定在幹些什麼真心喜歡的事，有這個，作品差得有限，其二是其實大家不用多說，幹，就狠狠地幹。關尚智、周俊輝、白雙全、李傑當時已做出各具面貌而且很有意思的東西，至於在展覽中拍攝記錄片播放的馬智恆，人如其名，一值是極有恆心的一位，用鏡頭去記錄世界，氣定神閒去觀察社會，十年後看到他的「岸上漁歌」就證明了他的性格。我依然故我，畫了一幅室內家居，一幅睡覺的人物木板畫，一幅雨景下的漁船，以及第一張北極熊，東湊西拼，看起來甚至以為不是同一個人畫的畫。但這種短暫的影像專注，卻非常切合去描述我在生活裡所觀察到的視覺現象……

如其說我畫的是北極熊，更準確一點是我在畫「處境」，動物的處境，人的處境。第一張的北極熊，被香港藝術館收藏去

了。之後陸續畫了些動物，又畫了些不同表情的北極熊，既找到題材，又好賣，何樂而不為？之後辦了幾次動物、北極熊的畫展，陸續有索畫者。當時我並沒有特別的高興，反而在想，你創作了什麼東西，那東西同時也在創造你往後的人生。我其實並不與北極熊為伍，我是與理解「處境」為伍，「處境」對我來說，是一個常變的詞，怎可能將北極熊圖騰化去代表一切？當時的觀眾認定這個是畫家，這個是畫北極熊的，畫反而製造了一個「處境」給我。

有了這個處境，我就想起了要逃離，這是非常直覺的反應。二零一一年四月，梁寶山跟我說要攞個活化工廈一週年「工廈藝術家關注組」傳媒發佈會暨「無工廈，無西九」午間遊藝會，看看我有什麼可以參與。工廈，我們成長的地方，在這裡的藝術家們，不就是畫中的北極熊嗎？我在網上看到一張北極熊的圖片，牠在玩耍，我卻將牠畫成「快死了」，這就是《最後的北極熊》藍本。在決定畫最後的北極熊之後，有索畫者想買北極熊的畫，我都說沒有了。雖然這張畫一直沒完成，但也真的沒有再新的一張北極熊。一種創作還未去到世界認知的高度，就死在腹中，是行業關心的事，不是我關心的事，觀眾認知這種風格期望畫家繼續畫出北極熊，這是觀眾的期望，不是我對自己的期望。於是，《最後的北極熊》就一直在半完成的狀態放在我的工作室，我也有希望完成它的一天，但正如時間只會向前走，你回不到原本的那個點，也沒有必要回到原本那個點。

Let's start with the first polar bear before talking about the last.

It was 2006, the year I returned the city after a three-year study tour in London. Some capacious venues for display of contemporary art, like Osage Gallery in Kwun Tong, presented works of mainland contemporary artists. At the same time, I found myself vexed by the grumbles from some curators, saying it was difficult to package works by local artists, which lacked either clear images or grand narratives. For me, both art and its narratives were created rather than directed. In fact, it may just be what makes art interesting – if one throws himself into a paved path instead of walking one of his own, he is bound to be ditched.

I was putting forward an exhibition proposal, or rather, one solely based on intuition, to art galleries then. There were in fact neither narratives nor jargons like "postmodernist reflective existentialistic decolonization", but two intuitions – first, if we were still just trying to make ends meet five to six years after graduation from university, without being famous at all, for sure we were working on what we were truly passionate about; and that alone would guarantee the quality of our works. Second, it went without saying among us – that we would throw ourselves into our practice - works by Kwan Sheung Chi, Chow Chun Fai, Pak Sheung Chuen, Lee Kit were particular and expressive then. For Ma Chi Hang, as his name tells, has always been the one with the strongest perseverance – from the documentary in the exhibition to Ballad On The Shore ten years on, he has all along filmed the community he delicately observed. As for me, I continued my own way and did a set – a woodprint of a sleeping figure, and three drawings: one on the interior of a flat, the other a fishing boat in the rain, and then the first polar bear. These did not even look coherent enough as works from the same artist. Yet, this temporary focus on images was the ideal media for the visuals I observed in life.

藝術家簡介 林東鵬：生於香港，現於香港設立工作室生活及進行創作計劃。他的作品大多與集體回憶、歷史及社會議題的特定情境相關，創作媒介包括流動影像、特定場域裝置及繪畫等，近期創作包括《好奇匣》，特定場域裝置及木板風景繪畫。

林氏作品為多間機構及私人收藏，包括香港藝術館、M+ 博物館、K11 基金會、白兔中國當代藝術收藏、Kadist Art Foundation 及德意志銀行。委約公共藝術作品見於大館開幕、香港地鐵黃埔站、香港立法會、新世界有限公司及香港藝術推廣辦事處等。林氏曾獲香港藝術發展局獎學金及亞洲文化協會獎學金，旅居倫敦及美國創作。2012 年獲香港民政事務局長嘉許獎，表揚他對文化及藝術發展的貢獻。

I was in fact depicting the "circumstances" animals and men alike are in, rather than polar bears. It started with Hong Kong Art Museum taking the first polar bear drawing into its collection. Then there came some more animal portraits, and polar bears with different facial expressions. Why not work on this common subject that sells? With more shows on animals and polar bear drawings came more requests for work. But I wasn't particularly happy about that. Rather, it occurred to me that what one creates in fact shapes one's life in return. My focus was in fact my understanding of the ever-changing "circumstances" rather than the polar bears, for polar bears could not be made a totem in representation of the changing world. The audience's impression of me as an artist drawing polar bears has, in return, put me into a specific "circumstance".

My immediate, intuitive response to this circumstance was to escape. It was April 2011 when Anthony Leung mentioned she would organize a press conference for Factory Artists Concern Group and a "No Factory Building, no West Kowloon" afternoon fair, and see if I could contribute. Aren't artists developing themselves in studios in factory buildings polar bears then? The draft of "The Last Polar Bear" originated from an online picture of a playing polar bear. Yet I deliberately portrayed it like a dying one. After the decision that it would be my last work on polar bears, I kept declining buyers coming for that. I neither managed to complete this piece, nor started a new one. It is an industry-wide concern when an idea dies down before it is realized and perceived by the public, but not mine; it is the audience's perception of style and expectation for more polar bear drawings from me, but not one I have for myself. That said, the partially finished "The Last Polar Bear" has its place in my studio. I still hope to have it completed someday. But as time passes, you couldn't return to the point where it all started, and you don't have to.

ARTIST BIOGRAPHY 林東鵬：Hong Kong born, and currently lives and works in Hong Kong. Lam's works are mostly related to collective memories, heritage and specific situations or social contents in the format of video, site-specific installations and painting, by given a touch of humanity. Recent projects include The Curiosity Box, site-specific installations and landscape painting on panels. Lam has works in throughout private and public collections including HK Museum of Art, M+ Museum, K11 Foundation, The White Rabbit Collection, Kadist Art Foundation and Deutsche Bank, as well as public art commission work found in the Grand Opening of Tai Kwun, Whampoa MTR Station, HKLegislative Council. He was awarded HK Arts Council Scholarship and the Asian Cultural Council Fellowship to live and work in London and New York respectively. In 2012, he was awarded Asian Cultural Council Fellowship and the outstanding contributions to the development of culture and arts by The Secretary for Home Affairs, Hong Kong.

最多口水的訪問 THE MOST BREATHABLE INTERVIEWS

王永棠
WONG Wing Tong

裝置藝術
Art installation

木盒二十個 20 wood boxes | 2018



作品回收街坊的物件及訪問，並用木盒儲藏牛棚附近大大小小不同的故事。
The boxes contain different objects and stories of the neighbors of cattle depot。

藝術家簡介 _ (b.1983, 香港) 2008 年畢業於澳洲皇家墨爾本理工大學 (與香港藝術學院合辦)，藝術系文學士 (主修繪畫)。王永棠跟隨香港先鋒藝術家郭孟浩「蛙王」學習多年，非常善於運用不同的媒材進行創作，從繪畫到立體作品，對媒材有著獨特感受的藝術家，2011 年擔任藝術家「蛙王」參加威尼斯雙年展 (香港館) 的藝術家助理，曾多次參予在香港和中國內地舉辦的聯展，過往亦曾經參予多個大型舞台裝置及壁畫等藝術計劃。現職社區藝術家，積極與本地居民、獨立藝術家和機構合作，推動本土文化藝術，把不同的藝術活動經驗分享於社區。

ARTIST BIOGRAPHY _ (b.1983, Hong Kong) graduated from RMIT University (co-presented with Hong Kong Art School) with a BFA in Fine Art (Painting) in 2008. Influenced by Hong Kong's renowned avant-garde Hong Kong artist KWOK Mang Ho, also known as Frog King as his mentor, Wong is always strongly and creatively expressive in applying a wide range of medium in art from paintings to sculpture, from installation to performance. He has a natural instinct and talent in using materials on top of his traditional well-trained techniques. In 2011 he was assisting Frog King as artist assistant at Venice Biennial, and gained valuable art practice experience. Wong has participated in many group exhibitions in Hong Kong and China. He has also participated in various stage installation and mural painting art projects in the past. Currently working as a community artist in Hong Kong, he collaborates with many local residents, independent artists and organizations, and contributes to local society, traditional crafts and culture. He is a passionate and devoted artist who has a strong sense of belonging to his home city.

最現在 PRESENT

唐偉傑
Damon TONG

板本貼紙拼貼
Stickers collage on panel

244 × 244 CM | 2018

這可能是最隨心的一件作品，完成品跟最早期的和主辦單位交代完全不一樣。感謝主辦單位給予高自由度及信任。

「最」作為一個命題觸發了我一些情緒，一個意味著激進態度和不再太激進的我 (至少我是這樣認為) 產生了一點不安。我把這種「不安」理解為思考過去及未來也是奢侈的，談「現在」才安心。

This is probably the most arbitrary way I have dealing with an exhibition, nothing came out the same as I first intended, many thanks for the organiser in giving such room and trust.

"Most" as a proposition triggered me. Such word implies some sort of radicalism, in juxtaposing a "not too radical me" (at least I think so) yielded a certain unease. I took this anxious feeling as it's too luxurious to even contemplate about the future or past, only speaking of "now" would give me peace of mind.



藝術家簡介 _ 唐偉傑在 2008 年取得澳洲皇家墨爾本理工大學藝術文學士 (與香港藝術學院合辦)，並於 2013 年取得香港浸會大學視覺藝術碩士學位。他也是「夾租團」成員之一，一個成立於 2009 年的藝術家組合，主要從事參與性的創作。唐氏近年主要集中於拼貼的創作方式，使用大量貼紙合拼出一系列的圖案及標語作品。唐氏現時在香港生活及工作。

ARTIST BIOGRAPHY _ Damon TONG received his Bachelor of Art degree in Fine Art from the Royal Melbourne Institute of Technology University (co-presented with the Hong Kong Art School) in 2008 and his Master of Visual Arts from the Hong Kong Baptist University in 2013. He is also a member of Rental United, an artist group established in 2009, which is known for their participatory practices. In recent years Tong has focused his practice mainly in collages, using a large amount of stickers to create various graphics and slogans. Tong currently lives and work in Hong Kong.

最不可逆轉的對話 THE MOST IRREVERSIBLE DIALOGUES

何遠良
HO Yuen Leung

一組三件木雕塑
A Set of 3 Wood Sculptures

尺寸可變 Dimensions variable | 2018



這次展出的雕塑是一組兩件的台灣相思作品

兩件作品同是始於 1999 年的創作

各自經歷了一段長時間的改造和再改造

每一次改造如同經歷一次自我對話

奇怪的是每一次對話的結果都是不可逆轉

The sculptures exhibited this time is a set of two pieces made of Acacia confuse

Both works were created in 1999

Each has undergone a long period of retouching and retouching process

Every retouching process is like going through a self-dialogue

The strange thing is that the result of every dialogue is irreversible.

藝術家簡介 _ 畢業於香港中文大學藝術系，主修雕塑。創作概念多源於生活文化、社會議題和氣候環境變化。喜歡大自然，享受戶外工作和創作。作品有戶外的環境裝置，順應四季時節，就地取材創作。作品多不能保存下來，隨著時間的遷移而消融在環境之中。也有從戶外收集被砍下的樹木帶回工作室做成簡簡單單的雕塑。作品帶有濃厚的偶然性，這類作品的出現全取決於藝術家有沒有遇上人家砍樹或者颱風吹下的塌樹。作品的造型多按照樹木的自然形態和展覽空間的特點而發展出來。隨著時間空間的轉移和個人思想的改變，很多作品都被重覆地改了又改，外貌上有些跟原來的模樣差不多，有些則面目全非。然而，兩者相同之處是不可逆轉。

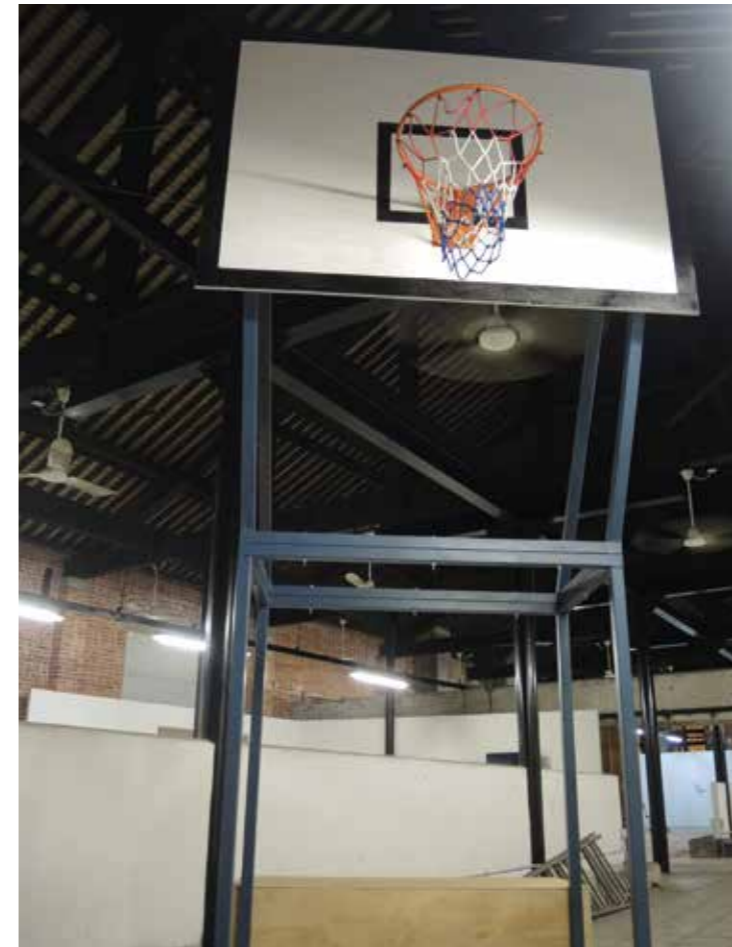
ARTIST BIOGRAPHY _ Graduated from the Department of Fine Arts, CUHK, majoring in sculpture. The concept of creation mostly comes from the ordinary life, local culture, social issues and climate change. Love nature, enjoy outdoor work and art making. The works include outdoor environmental installations, which created with hand on materials on the spot. Many of his works couldn't be preserved and been melted into the environment as time goes by. Mr Ho also has some studio made wooden sculptures that the materials are taken from local tree pruning. This type of works have a strong sense of contingency, and the appearance of such works depends on whether the artist has encountered a tree felled by tree pruning or a typhoon. The form of the wooden sculptures is developed according to the natural shape of the tree and the characteristics of the exhibition space. With the shift of time and space and the change of personal thoughts, many works have been repeatedly retouched again and again. Some of the appearances are similar to the original ones, and some are unrecognizable. But anyway, both are irreversible.

籃球場 (最有對話) BASKETBALL COURT (THE BEST DIALOGUE)

Mudwork

混合媒介
Mixed Media

尺寸可變 Dimensions variable | 2018



2018 年 11 月 30 日，牛棚藝術村 1a 空間創辦二十週年，舉辦《聽話！？》藝術展覽，探討獨立藝術空間的定位和態度。

2018 年 12 月 1 日，C & G 藝術單位成立十一週年，於牛棚藝術村舉辦《「最」大展》，繼續關注本地藝術空間的使命和實驗性創作發展。

在 1a 空間裝置一個籃球架，在 C & G 藝術單位展覽場地裝置一個籃球架，想像籃球場跨越磚牆，打籃球的人在兩個不同的展覽空間反覆來回。

On 30th November, 2018, 1a space at Cattle Depot Artist Village has its 20th anniversary and hosts 'Listen Up!?' art exhibition to investigate the position of independent art spaces.

On 1st December, 2018, C&G Artpartment has its 11th anniversary and hosts 'THE' Survey Exhibition to continue its mission to nurture experimental artistic practice.

We set up one basketball goal at 1a space, and one at the exhibition space of C&G Artpartment, to imagine the basketball court is situated across the brick walls. Basketball players need to run back and forth between the two exhibition spaces.

藝術家簡介 _ Mudwork，以造物作為方法，推動自主的生活文化。曾參與藝術項目包括藝術推廣辦事處「邂逅！山川人」、C&G 藝術空間「錦田、釜山藝術交流計劃—後桃花源記」、短髮工作室「張三李四收藏展」。2013 年由本地藝術家鍾惠恩及吳家俊成立。

ARTIST BIOGRAPHY _ Mudwork seeks to raise an alternative way of living through making objects. Mudwork has been invited to projects including Art Promotion Office's "Hi! Hill", C&G Artpartment "Art exchange project between Kam Tin and Busan - In Search Of Peachland", Short Hair Studio "Collections of Tom, Debbie and Harry". Founded by local artists CHUNG Wai Ian and NG Ka Chun in 2013.

醉後。最後 THE LATEST...AFTER DRUNK



莫穎詩 Vinci MOK Wing See
(共同創作 Co-operated with:
盧樂謙 Him LO, Jesse Clockwork)

影象、裝置、舞蹈
Video projection, installation, dance

尺寸可變 Dimensions variable | 2018

藝術家簡介 _ 莫穎詩，多元創作表演者，現主戰地境舞蹈演出及教學，追隨 50 年代日本舞蹈創始者土方巽那突破禁忌、超越劇場、舞蹈或行為與反映社會現實、弱勢的創作精神和態度，亦愛將表演跟音樂、裝置、繪畫、文字、影象磨合，尋找更驚喜的藝術出路，並期待藝術能有機會真正推廣到更多一般社區基層及超越於如象牙塔一樣的傳統舞台。莫也偶作其他舞蹈、行為藝術、戲劇、即興演唱、舞台裝置 / 服裝設計等發表；亦有藝術撰文及擔任跟肢體表演、空間或設計相關的國中 / 小、大學、藝術學院、身心障礙 / 社福機構的客席導師。

ARTIST BIOGRAPHY _ Vinci MOK Wing See, artistic director of Moving Arts, Hong Kong. A pluralistic creative performer. Recently active in performance and education for Land/ Scape Butoh Dance in Hong Kong & Taiwan. She loves to follow the attitude and spirit how the Butoh pioneer Hijikata Tatsumi breaking though the taboo, boundaries beyond the theatre/dance/performance art and how he creates his work that has more reflection or reaction to social condition & the weakness. And she would like to make her work have more uncertain experiment with the sparkle and surprise from different elements of visual, music, text.

看得到？還是看不清楚就在你前面的……
現在是輪流轉到你了
九十年代正藉香港紫醉金迷，因為……
我們根本還不懂，還未知道，繼續開心，繼續跳舞
2018 年，酒喝光了，但我們走在開口前，就是不願醒，
還是假裝繼續醉？
要你動手，還是你想放手、放棄？未來就是一直在
轉著、轉著，然後又回來，又離開？！
時間停頓了，時間如常，時間迴避著，時間消失了，
時間被偷走，時間慢行中，
時間錯配了……腳提起，要準備安份回歸，或是走得更遠……
我們明明醒了，卻假裝不知道……醉後，
卻不敢碰那最後……當下，我們就在互動
並相互影響著
你有權，我有意願，他不面對焦點，彼此尊重

You can see, or you cannot see what in front of you.
This will be your turn.
This is the golden period of Hong Kong during 90's,
because still don't know, we still not alert, and... that's
why we still happy and we still dance day and night and...
we still drinking for drunk in non-stop.
In 2018, wine bottles dried, before we step out the gate,
we just not want to be waken up? Or we just pretended to be drunk?
You are indeed to take action, or just want to hold on... or
just feel feeling secure... or just want to give up? Future
keep turning in or turning out, turning forward or turning
backward. You can choose to return, or you can choose to
leave?
Time stop; time keep normal; time skip and being avoid;
time disappear; time has been stolen; time getting slow
down; time go wrong... foot hold up, got to be back,
or escape
More further and far... we already being awoken, but
acting as we don't know...
After drunk, we scare to reach our latest. At the moment,
we are now interact... and interrupt
I have my right, you have your desire, he can choose not
focus on... we all respect each other...

唐伯虎 KTV (最諳熟這段數白欖的人) FLIRTONG SCHOLAR KTV (THE MOST SKILLED PERSON OF THIS RAP)



周俊輝
CHOW Chun Fai

卡拉 OK 錄像
Karaoke Video

兩分鐘 Two minutes | 2018

唐伯虎 KTV 是將周星馳電影《唐伯虎點秋香》數白欖一段改篇成卡拉 OK，然後練習，成為最諳熟這段數白欖的人。

Flirtong Scholar KTV is turning the rap segment of Stephen Chow's movie "Flirtong Scholar" into a karaoke. Practice and become the most skilled person of this rap.

藝術家簡介 _ 周俊輝於香港中文大學藝術系先後取得藝術學士 (BA) 及藝術碩士 (MFA)。2012 年以藝術家身份參選香港立法會「體育演藝文化及出版界」。近期曾參與展覽包括：《周俊輝》(2018 年紐約奕來畫廊)、《每個東西上都有一個有效期》(2016 年紐約凱尚畫廊)、《威尼斯集合點》(2015 年威尼斯雙年展)、《香港眼》(2012 年英國薩奇畫廊)、利物浦雙年展(2012 年)。曾獲獎項包括「香港藝術中心三十週年大獎」、「Sovereign 亞洲藝術獎」等。

ARTIST BIOGRAPHY _ CHOW Chun Fai Graduated from the Chinese University of Hong Kong, the Department of Fine Arts (BA and MFA). In 2012 he ran in the Hong Kong Legislative Council elections, for the Sports, Performing Arts, Culture and Publication constituency. Most recently his work has been featured in the exhibitions: Chow Chun Fai (Eli Klein Gallery New York 2018); Everything Comes With an Expiry Date (Klein Sun Gallery New York 2016); Venice Meeting Point (Venice Biennale 2015); Hong Kong Eye (Saatchi Gallery London 2012), the Liverpool Biennial (Liverpool 2012). Chow is the recipient of the Grand Prize of the Hong Kong Arts Centre 30th Anniversary Awards, and the Sovereign Asian Art Prize.

最近期行為遺跡 聽心圖
THE MOST RESENT REMAINS OF
MY PERFORMANCE ART :
HIEROGLYPHS OF LISTENING TO
THE HEARTS

袁堅樑 (丸仔)
YUEN Kin Leung
(yuenjie MARU)

墨水筆紙本、聽心器
Ink on Paper, Endostethoscope

尺寸可變 Dimensions variable | 2018



藝術家簡介 _ 丸仔為資深共融舞蹈工作坊導師、即興舞者及行為藝術家。現為香港社區文化發展中心「共生舞團」及廣州「共生不錯舞團」藝術總監，以 DanceAbility (舞動所能) 為基礎研創「共生舞蹈」，並在海內外推行。其工作坊貫徹藝術無障礙及平等參與的理念，適合任何人士參加。丸仔自 1998 年參與「接觸即興」；自 2005 年修習「舞動所能」；2007 年開展「共生舞蹈工作坊」；2012 年赴南美哥倫比亞修畢「舞動所能教師證書」課程；2013 年於台北及香港兩度隨接觸即興教母 Nancy Stark Smith 修習 The Underscore (潛動譜)；2015 年定立「共生舞譜」及赴美國加州 AXIS Dance Company 參加「與肢障舞者共舞」的導師培訓 (Physically Integrated Dance Teacher Training)；2016 年 1 月赴美國 Earthdance 參加 Nancy Stark Smith 的三星期密集工作坊，深入體會到「接觸即興」的發源和發展；2016 年末，丸仔與舞者梁嘉能及兩口米成立「CIHK 香港接觸即興」，致力建立接觸即興社群及與國際連結。

ARTIST BIOGRAPHY _ Yuenjie MARU is an inclusive dance facilitator, a dancer in improvisation and contact improvisation, a live performance artist and a dancing sketcher. He explores in different art media such as drawing, writing, theatre, dance, happenings, performance art and installation art.

His book "yuenjieMARULIVEARTenYearsPerformances1999-2009" has been published in June 2010. He currently is the artistic director of Make & Move, Danotcers, the Symbiotic Dance Troupe of Centre for Community Cultural Development in Hong Kong and the Mistakable Symbiotic Dance Troupe in Guangzhou, China. Based on the Dance Ability Method, he is developing the Symbiotic Dance and the Symbiotic Score.

邀請不同的人，用聽診器聽他們的心跳，也讓他們聽我的心跳，在這種互動交流下，受到不同的心跳節奏、頻率、強弱、變化影響，在紙上手繪出獨特的秘密圖文符碼。(2018 首屆夜郎谷現場藝術週丸仔作品)

Invite different people, listen to their heartbeats with a stethoscope, and also let them listen to my heartbeat. Under this kind of interaction, I am influenced by different rhythms, frequencies, strengths, and changes of the heartbeats, and I draw unique hieroglyphs at the same time. (Maru's work on 2018 The First Yelang Valley Live Art Week)

最想去未來問兩個女：
「有無怪我無帶你離開香港？」
THE QUESTION I WANNA ASK
MY DAUGHTERS THE MOST
IN THE FUTURE:
"DO YOU BLAME ME FOR NOT TAKING
YOU OUT OF HONG KONG BACK THEN?"

張嘉莉
Clara CHEUNG

油彩布本
Oil on canvas

150 × 100 CM | 2018



藝術家簡介 _ 曾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、「藝術到家」藝術總監，於本港大學兼職講師，主要講學範疇乃藝術展覽歷史和展覽策劃，積極策劃及參與不同的當代藝術項目。近年創作以行為藝術和混合媒材為主，回應當下之餘，也多從女兒的玩具及兒童科學書籍取得靈感。

ARTIST BIOGRAPHY _ She was once the panel head of the art department of at a high school, and later founded C&G Artpartment in 2007. She is currently an active member of non-profit art groups: Project226, art director of Art Together, and also a part-time lecturer at different universities in Hong Kong. Performance art is the medium she likes to explore recently and many of her works obtain inspiration from her daughters' toys and science books.

自己要留下。要死守下去。

I must stay here, until the end.

最多，同香港一齊死。

The worst scenario is to die with Hong Kong together.

唯有，盡力教好她們，讓她們日後有能力選擇走或不走。

The best I can do now is to prepare them the ability to choose if they want to leave or not in the near future.

我也曾跟今天的她們說過：「你們長大後便走吧，不要再留在這裡。」當然，八歲的孩子會說：「一起走吧！」

I've told them recently, "You should leave Hong Kong after you grow up." The 8-year-old of course would say, "Let's go together!"

長大後該有他想。

Most likely, she will have a different decision in the future.

最療癒的作品 THE MOST THERAPEUTIC ARTWORK

鄭怡敏 (阿金)
CHENG Yee Man(Gum)

錄像裝置、電視、亞加力膠座、
剪報、保護油
Video installation, TV, acrylic stand,
newspaper cut, varnish

錄像：1"、裝置尺寸可變
Duration: 1", Installation: Dimensions
variable | 2018



十七年前，曾有藝術家告訴我：「你的作品，感覺很灰、很黑色……如果你的作品是專門講負面，這未必是好事；或者，若你能透過你的創作過程，抒發或發洩你的負面情緒，就會較好……」現在，我可以大膽講句：我的創作不單平衡自己心理，還能給觀眾療癒的作用。

17 years ago, an artist told me, "Your artworks... so dark, so depressed... there is not good if your artworks mainly expressing negative energy. However, if you can give vent to your bad feeling through making artwork, that would be better..." Now I can tell you, my artworks not only can balance my sentimental feelings, but also have therapeutic effects.

藝術家簡介_ 鄭怡敏 (阿金)：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。曾任中學校董、現為註冊社工、兼任藝術學院講師、C & G 藝術單位創辦人之一、藝術團體二二六工程會長。自2000年始策展藝術展覽、教育、研討、交流等活動數以百項。策展理念以質疑政治、社會、民生議題及藝術制度為主。個人藝術創作範疇廣泛，包括：繪畫、素描、行為藝術、單格動畫、攝影、錄像、裝置等。

ARTIST BIOGRAPHY _ CHENG Yee Man(Gum) was born in Hong Kong. In 1998, he completed the social work programme at HK Polytechnic University. He graduated with distinction of BFA in Drawing, at RMIT University in 2002. In 2007, Gum received M.A. in Comparative and Public History from the CUHK. He was a member of School Management Committee. He is a registered social worker, part-time lecturer of the HK Art School, founder of C&G Artpartment, chairman of a HK non-profit art group "Project 226". Since 2000, he has curated more than 100 art exhibitions. His curatorial directions mainly criticize politics, social issues and art eco-system. His artworks explore various media, like painting, drawing, performance, stop-motion animation, photography, video and installation.

勁大力打壓言論自由獎 SUPREME SUPPRESSION OF FREEDOM OF SPEECH AWARD

黑馬騎士團
Darkhorse Knight Riders

金屬雕塑
Metal sculpture

自動請纓參與作品

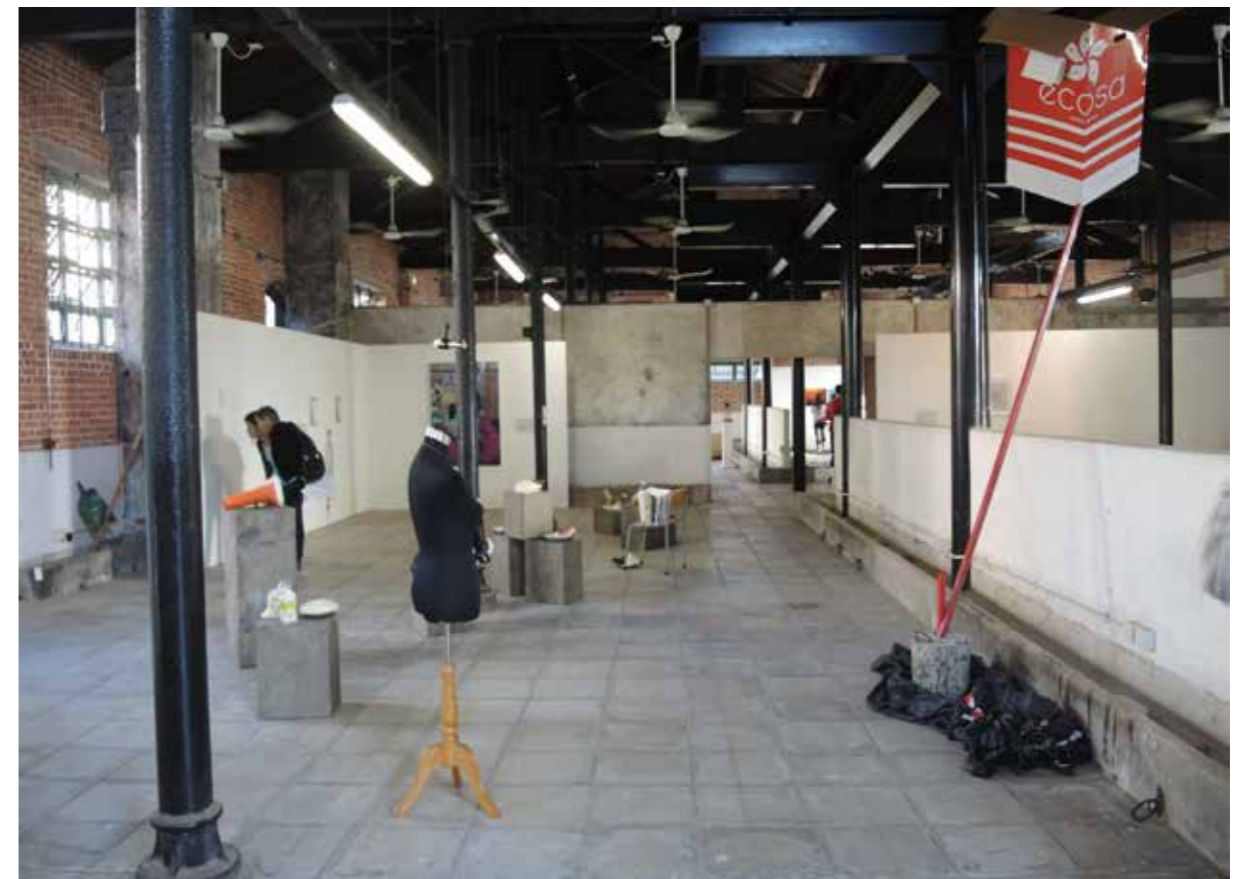
Volunteered to take part in 'THE' exhibition



如果香港有「打壓藝術表達及言論自由獎」的話，你猜一猜誰會是眾望所歸的大獎得主？「大館」？選舉主任？還是各大學的校長？候選名單仲有香港入境處，香港警務處同香港特別行政區政府。最後當然唔少得最勁的中國共產黨。

If Hong Kong have a "Suppression of Artistic Freedom and Freedom of Speech Award", guess who will be the winner? Tai Kwun? Electoral Officers? Universities' Presidents? The list of contestants include Hong Kong Immigration Department, the Hong Kong Police Force, and the HKSAR Government. The most possible awardee, would certainly be the Chinese Communist Party.

《「最」大展》展覽現場
IMAGES FROM 'THE' SURVEY EXHIBITION







文章 | 特邀 | 最

"THE" ARTICLES

「____」

（一）

「C & G」

「C & G」的獨立特行，在動筆此刻向我浮現的，正是只有佢地（Clara（張嘉莉）和Gum（阿金／鄭怡敏）仍會約我（這個關心政治遠多於藝術、到頭來卻學人耕起田來的過氣藝評）寫文章（而同時我亦未至於因某些立場而拒絕）。由於對C & G的新搞作已頗陌生，我曾想過從重整香港被去政治的藝術史的意義來談一下《床下底藝術常識問答比賽》，但後來到《最__大展》展覽登場，我被開幕當晚「沒有最錯」討論會弄得很火惱，¹但事件卻提醒了我，最道貌岸然談藝術單位在藝圈生態的時代角色和價值等討論，其實往往給定了被動於社會轉變的角色。

（一）

「C & G」的獨立特行，在動筆此刻向我浮現的，正是只有佢地（Clara（張嘉莉）和Gum（阿金／鄭怡敏）仍會約我（這個關心政治遠多於藝術、到頭來卻學人耕起田來的過氣藝評）寫文章（而同時我亦未至於因某些立場而拒絕）。由於對C & G的新搞作已頗陌生，我曾想過從重整香港被去政治的藝術史的意義來談一下《床下底藝術常識問答比賽》，但後來到《最__大展》展覽登場，我被開幕當晚「沒有最錯」討論會弄得很火惱，¹但事件卻提醒了我，最道貌岸然談藝術單位在藝圈生態的時代角色和價值等討論，其實往往給定了被動於社會轉變的角色。

（二）好大

《最__大展》的展題，多少有些刻意讓人（誤）讀成「最大展」，自誇「最」「大」而不慚，本身無疑很富C & G粗獷而豪邁的色彩，²與其很多展覽標題一樣，都總求先聲奪人，但同時它能成事又確乎展示出C & G做大事的真魄力。何況展覽英文所述的「survey show」，愈大規模的取樣就愈有反映全盤狀況的效能吧？

展覽本來 survey 的理路貌似很簡單，就是從C & G曾合作過表現最好的藝術家中抽取一個精選組合。精選除了回顧性，也以點往績保證來作招徠。可惜的是C & G並無（本可以容易地做到）在展覽中一併展示每個被選藝術家的入選背景／理由，使到展覽本藏著C & G眼中何謂好作品的評價品味無法被加以閱讀。以這個挑選框架來開展但到頭來沒有清晰交待，莫非其執行實被其它考量所干擾？（如怕得罪其他落選的藝術家而總得圓滑處事？）

至於展覽框架的透視維度，既橫切了C & G歷年來的活動，但參展的卻都是新作，那其survey反映的，究竟是那種歷史時間性向度，還是當下藝壇的面貌？大展這張舊雨新知的名單，其實更實際反映的，不就是C & G作為相當活躍勤快的私人藝術單位，其在十年多來交手（培育／伴陪成長／邀得合作）的藝術家，在今天藝壇所佔那頗舉足輕重的份量的一次大晒冷？一種人際網絡軟實力的展示？可在這星光熠熠的場合，關尚智的「缺席」卻或恰（因C & G對於邀請名單的某種執著而）使到不在場者仍足掛齒？

無論大展仍有多少本地代表性的藝術家成漏網之魚，與其說這是（近年已少見的大規模的）展覽規模仍是不足，那其實亦正見到C & G一直以來廣邀藝術家時所採的獨特策略，如參展的意外人選，往往正是C & G的展覽在政治化策展主題以外的另一大特色。這次展覽以「最好」為標竿，又有／能否把這也能反映出來？這種意外（邊緣性／被忽視／被排擠／新進／其他範疇的……）藝術家人選有多少進入了大展，似亦頗值細究。

劉建華

（三）

「最__」

（三）最???

「最__」

（三）最???

當不少本地藝術家的個展都愈見規模，大堆頭的聯展作為綽頭，墟口並隨的威和彩，就跟精緻、小即美的另一套時興美學手法大相徑庭，而後者強調對細節的關顧和完整性，伴隨還有策展需要更精確細緻討論（＝更專業發展的）暗示。那麼大展的氣勢來到今天，可未必定為主辦者／策展者／參展者帶來正面形象，反可能讓人預感大展難免充滿空泛或歧例漏洞的粗疏。幸而，C & G的幽默感對「大」一詞附帶的這重江湖老粗／土氣卻總像不太介意。

（三）最???

「最__」大展，雖非採某單一主題的策展場合／論述，開出等待不同藝術家各自來自我發揮的填充題，唯是宣傳說到藝術家五花八門的「最__」的「多元化面貌」，³又終都走不出策展豎立的遊戲規則。「最__」起題本身，仍有著脫不了的引導性／規範性，有著策展和參展者間的張力，然而這種似有還無的策展主題，在今天又仍被受落嗎？又或自由填充的框架已是足夠意味策展權力的自由開放（平衡／消解）？

《最__大展》

《最__大展》策展構思的妙處，也恰是在以「最」逞威的輕鬆自嘲中，引領本地藝術家思考「大家對『極端狀態』的想像」，置於一個需要去思考極端經驗的處境。⁴「最__」可說並不會是香港藝術家所特別鍾愛使用的字眼，這從展覽中一些藝術家的回應論述也可見一斑，包括一些意圖把「最」的極端性消滅的例子。展覽宣傳中扯到「平生『最???'』」⁵可說正是一種對日常（平常）狀況的背離，而靠近日常／生活，遠離極端，可說是「香港藝術」長久以來的一種品質（或說本地文化政治／藝術圈／藝術體制／藝術家／藝評／藝術史書寫者的意識形態／建構），其中一個對此意識化的時刻，正是殖民地要面對回歸的身份危機，並成為和大陸（常見的誇張過火／「最大主義」式的）藝術作區分的質地。⁶

可也正是在此「最__」的起題和「最」明顯不是香港本土藝術家所特別鍾愛使用的字眼這兩極中，我瞥見大展這種硬性的規定和自由的填充組合，其實也蠻具政治性。一如Survey既有問卷必要的預先設定，但要探討真像，無論如何也總需有承納現實的空間／胸懷。說C & G長期關心本地的社會政治，那可說僅是他們的個人旨趣，在策展的位置上要如何才能帶動藝圈全人的政治性反思，把表面關於政治變成真正的生產政治？比較於其它展覽起題的淺俗直接，「最__」大展策展設定有著一種啟蒙的兩難（介入的「暴力」）結構，這又反映出C & G在一個去政治化的環境和社群圈中，做著這樣吃力不討好的工作，所展現出的一種策展手腕／技倆。⁷

「最__」所扯到的極端經驗，確可無涉現實政治，但香港的政治亂象，使社會一再被形容已到了「臨界點」⁸，「佔領中環」提出「公民抗命」，且更爆發了更大規模的「雨傘運動」，與

更激烈的「魚蛋革命」。在這樣一種我城的現實面前，當有藝術家仍是不以為然，但也據說有不少藝術家本就以不同的方式參與了在社會運動其中，C & G在這方面更是不甘後人。在這樣的背景下把「最__」設題中的極端經驗聯扯到現實政治，也不該是過份的瞎想吧？

（四）

這些年來，本地文化圈已育有一種對於政治哲學思想家阿甘本（Giorgio Agamben）「裸命（bare life）」概念所涉及到的「緊急／例外狀態」的理論話語的關注，若「最__」的策展真有意回應，說來已有些晚。如陳素珊選以「最十萬火急」作標題，我有時疑癡非常是否早已成為了常態。管治機器當想人人照常運作，但就是有過我城政治運動產生的極端經驗的人，日子久了也得重新思考，如何改變日常以作為長期性抗爭的戰線？

臨場看展覽作品，一方面見不少藝術家想以不同方法擺脫這個「最」的咀咒，但同時也見到不少確乎對於社會政治持「激烈」姿態之作。作為一場C & G的搞作，藝術家當會明白，政治議題在這場合，比較起坊間其他機構及場地，自然都少要顧忌。但我在展場四圍逛的隨機觀賞中，藝術家給作品的說明文字，幫輕了我對閱讀作品欠缺的耐性。唐偉傑作品《最現在》（2018）的一段說明文字：「……最作為一個命題觸發了我一些情緒，一個意味著激進態度和不再太激進的我……」，更使我忽有所感。

（五）

我長久以來都說，我關心的藝術基本上祇是其前沿的前衛（Avant Garde）部份。唐偉傑這裡坦然承認自己「不再太激進」，斷然與我硬想從藝術／展覽找尋政治運動上的基進同伴想法逆道而行。雖我當然不會認同我們不該繼續（準備）革命，我甚至會認為，把「最__」簡化成「最」，而「最」就是「（太）激」，進而放棄了自主填充「__」當中的自由，（這種情緒）正是表癥這時代脈絡下，對基礎責任作逃避的思想症狀。但survey show 真正把藝術家的想法如道來（而當3月底其作品移師到了藝術銷展會被受一點注視時，我覺得這觀察更是饒有意思）。

（四）極端狀態引發的「情感」

若每個藝術家「最」的「__」演繹都承攜著一點實況的反映，個show 究竟有待誰來作survey？靠觀眾？兩次的討論會？反覆的導賞？在獨立卻未必會出現／這些早計劃了的邀約評論中？這次撰文要回應一個survey show，我反而想從survey的客觀性及光譜現象等的論述退下來，因比較於看作品的藝術心態，我看到了另一種通過接通政治的藝術現象，一種向來在我的評論中相當陌生的「情感」面向。我以下就打算只選阿金和Clara的作品，來試加討論他倆作品所都展示那種「後一雨傘」的「情感轉向」。⁹這樣的藝評進路，無疑更像是想透過談論作品，與他們兩人作次心靈對話。

先是阿金的《最療癒的作品》（2018），我不知當年（2001?）勸告阿金如何創作的藝術家是誰，真有這樣持久的影響力和權威否，但其把作品的好壞，跟作品是否感覺很灰扯上，以為講負面就不好，卻又矛盾地建議阿金藉創作來發洩負面情緒，竟真使到阿金「誤信」了這一套？或者，當刻的阿金真的很是需要（以創作來）平衡自己的心理也不定，才回想起那對話？我一直對阿金有好奇，大概是其有著正規藝術教育以外的背景，然而，這次對著政治人物新聞圖片放槍的作品，使藝術成了個不過幫忙出吸氣的藉口？有著社工背景的阿金，當真的相信其使用武器／借暴洩忿的作品給觀眾起的是療癒？若這是出於一種真心的感受，那它無疑是因政治而生的鬱

結，已使到個人墮入了一種（政治／藝術上）自我能力和目標皆被矮化的心理層次，僅求極表面的象徵性宣洩，這可連阿金以往寫信到政府的自我發聲／介入現實的行動層面也欠奉，阿Q精神的療癒可說完全治標不治本。這莫非就是在一個對民意充耳不聞的政權之下，一個勇武的恐怖份子是如何逐步煉成的悲劇寓言？

（六）

記得陳育強在《回歸十年前後話》（2007）中的作品也包括有一把長槍，被人說很剛陽味，這次阿金所用的槍雖只見於錄像，卻因真的放槍而攜藏暴力，甚至比陳育強作品少了扯白旗的矛盾信息，阿金這個武裝暴力升級的創作舉動／位置／意識／標題／自我解說，無疑讓我感到某種不安多於療癒。

（七）

其實Clara也同使我有過類似的這種擔憂，尤其為《擲一千隻雞蛋：替下一代對自己的無能擲雞蛋》（2015）的行為曾向記者直說，「我需要一個宣洩，讓我不要鬱結到要入青山」。¹⁰但我的擔憂，不單是對其個人的精神健康，也是對於藝術（作品／之名）被如此心理化運用／理解的擔憂，尤這種因政治而起的心理需要而作的藝術會否和「政治藝術」被混為一談，雖然所有這些在藝術之名下或都真能為創作人／行為者提供一定的心理釋懷，但卻可能強化人們對政治化從事藝術者那無能和悲慘收場的觀感。

（八）

通過報導得知，Clara和女兒因作品而開展了對話，無疑使人安慰，但藝術是否必要產生對話的引子？「替下一代……」的說法，有時可能只是一種一廂情願，一如作品中種種的符號及詮釋（如雞蛋和高牆，雞蛋和母親……及至擲自己、一千隻……），不過由於選擇的場合（特首施政報告）、地點（立法會）……是政治不過的真實時空。當代藝術可滿足於藝術家就現成物／時空的選擇，但無奈無能中的自責心理，無疑才是非如此不可的動機。

（九）

Clara這次參展的畫作《最想去未來問兩個女：「有無怪我無帶你離開香港？」》（2018），其實一如擲蛋，是作為母親感到其對女兒有所虧欠而來。畫面雖然平靜，卻欠喘氣空間，窗景只有對街的玻璃幕牆反照，作為對未來的一種思絮投射，就彷見兩名看不到前路的少女被困於室。Clara在作品的補充說明中寫道其對女兒們說過：「你們長大後便走吧，不要再留在這裡。」這不期然令我憶起當年回歸前陸恭蕙的一番話：「你們怎可以叫我走，香港也是我的家呢。」¹¹不同的是，今天叫人走的，正是自己打算抗爭下去的家長，若不是因為家長這重身份，這不是一種洩了氣的抗爭者的話？其實否定了自身留下來抗爭的意義與價值？

這種去留的問題，不但有人可能指責只是某階層的人才有資格談，亦也有人認為這更是一種失敗的教育（只會培育逃避的性格？）。難道抗戰的意義只有被認定的犧牲？只繫於一代的成敗？幸而Clara作為父母的疑惑，當中有自己的堅持，為下一代作的替補方案，以及更重要那相信成長會帶來的變數，讓女兒們的未來起碼仍是藉由問號而開放著。說到底，抗爭總得由年青一代在自由選擇前題下加入，不能勉強，但把子女如何教育，可是家長可逃避的麼？

可對於Clara，以死的決心來守護一個地方又是什麼一回事？有什麼是真要死的事業（政治／政治藝術／藝術）？談死值得稱頌，還是輕視生命的一種政治暴力？一個地方（就是土生土長），真值得人如此死心塌命？還是那是為了民族的轉機，抑或普世公義的在地見證？母親（祖先）對地方身份的深情，不正是在感染孩子對於此／那地的情感連繫？

(五) C & G 一個_單位

家長對孩子負有的責任，與孩子作為政治個體，永遠有著成年未成年間的權力不衡，而《最__大展》策展人給藝術家拋出「最__」之命題，正就如同是家長給孩子帶到世界來的既定前提，活在香港這水深火熱的城市，但當中留有給予孩子的平臺空間（包括讓你有填充的自由和能力的體現），問題就看，藝術家是否真有這份能力，你又覺得你的能力想要來做什麼，回應這個極端的生存環境。

過去，C & G 就由一對新人參加七一變到帶著女兒們遊行，在 Clara 這新作畫中，卻祇獨見兩姊妹在 C & G 髹上了「風雨中抱緊自由」的窗戶旁眺望樓下的街道。父母是否正在街頭？藝術單位是保護她們的溫室？還是監護之名的囚室？畫面中被開了一線的窗，是給觀眾催淚的自由的新鮮空氣？我個人一直都著意思考後傘的抗爭如何為繼，到這裡才發現這（偉大的家長）守護子女，望其能免役於政治抗爭／災害的要求，是我無法加以指指點點。我會否能對孩子們說出「一起來吧！」，讓我們面對生於的亂世，學習承擔起我們的責任？或者，正是我們的抗戰心理已遠離了快樂抗爭，沾上了政治的暴力，讓我們已不能再帶同孩子同行抗爭？

自由是怎樣的一種要爭取的抽象價值，抑或是有待活出的態度？

2019 年 6 月 30 日 *

按：文章在展覽後動手，大抵到 2019 年 3 月底就攔住了。後來香港因「反送中」牽起的政治事態發展出人意料，卻同也發生了使人神傷的悲劇。在 6 月底，我決定保留文章這個未全完成的狀態，不作重大修訂 / 重寫，以求更忠實反映《最__大展》出現時的社會氣候，並作為藝評當刻必須緘默以作為在失掉的生命面前一點尊敬的表示。

¹ 我當晚惱怒的原因，關乎梁展峰談論我對程展綸的參展作品「最關 C & G 事」《公開信》(2018) 中藝術自由「約章」運動的立場時那些說話及說話的方式。我相信真要打破該運動的瓶頸，就是要靠圈中人們明白一己聯署作為運動承擔者的重要性，而當中某種代價，既是必要，卻實是站於不義體系的利益既得陣方的功利化角度而言，變相窒礙從自由願景而來的補償。試問有什麼被認不清問題本身的討論更錯？

² 參筆者：〈粗生 / 美學與政治 / 沙石〉，收《C & G 藝術單位 2007-2008》（香港：C & G 藝術單位，2009），頁 253-256。

³ C & G《最__大展》facebook 專頁中的「詳情」說明部份：<https://www.facebook.com/events/517576328745216/>

⁴ C & G facebook 2018 年 11 月 29 日貼圖文字說明：<https://www.facebook.com/CandGArtpartment/photos/a.438948236166180/2106048946122759/?type=3&permPage=1>。

⁵ 同上。

⁶ C & G 的揭幕展《基本回歸》(2007)，所促成了梁寬與潘星磊的對話文本，可說是自 97 回歸前香港藝團對於潘星磊維園作品的反應後，一次中港關係於藝術上出現新態度的其一一典範性事件，可說是我會數為 C & G 的一個重要貢獻。C & G 如何理解中港關係的社運態度，是我總有興趣留意 Clara 在 Facebook 上對陳雲貼文的追蹤和反應。

⁷ 參筆者：〈自策，一場生命政治的辯證〉，收《策你老毛—阿金藝術計劃 2013-2015》（香港：C & G 藝術單位，2016），頁 4-12。

⁸ 參筆者：〈藝術連結社運的香港「行動」臨界點〉，《藝術觀點》第 47 期 (2011/7)，頁 62-75。

⁹ 當代藝術的「情感轉向」(affect turn) 其實已出現多時，其中阿金在為香港藝術搜索頻度在威尼斯香港館給李傑作的訪問，我當時即留意到，可說是紀錄了香港當代藝術情感（及對應策展模式）轉向的一個重要見證，而李傑回港後的第二部展覽加入「叮嚀仔」環節，更是普及地把情緒與政治掛勾來詮釋。至於「後一雨傘」也使社運論述關注到「情感轉向」，其中一重要的文本，是許寶強在 2018 年 10 月出版的《情感政治》（香港：天窗，2018）。（按：天窗繼後（在 2019 年 5 月）還出版了黃國鉅就本地政治情勢論「pathos」的另一論著。）

¹⁰ 勞顯亮：〈擲蛋藝術家 掙自己力量更大〉，《星島日報》2015 年 1 月 21 日，頁 A19。

¹¹ 參作者的〈本土與當代—後後九七的香港社會與藝術行動〉，原刊於上海當代美術館《地軸轉移—香港藝術家對香港回歸十周年的回想》(2007) 展覽場刊，現見於：<https://www.inmediahk.net/node/256521>。

“ ”

(I)

The eccentricity of "C&G" comes to my mind at the moment when I am writing this article because the duo (Clara and Gum) are the only persons who still invite me (who cares about politics more than art and is an outdated art critic learning to become a farmer) to write a critique (and I did not refuse in spite of my attitudes). Since I'm no longer familiar with C&G's latest works, I thought about reconstructing the depoliticised art history of Hong Kong by discussing the "Not as Trivial as You Think: Hong Kong Art Quiz". However, as 'THE' Survey Exhibition came on, I was annoyed in the "The Worst Mistake Does Not Exist" Opening Discussion Forum.¹ But it did remind me that the most eloquent discussion about the role and value of art units in the art circle is often given a passive role in responding to social changes.

(II) The Enormous

The Chinese title of 'THE' Survey Exhibition, which literally means "the most significant exhibition", is somewhat deliberately leading people to misread it as the largest exhibition. Being "the most significant" exhibition without being embarrassed reveals the straightforward and uninhibited style of C&G.² It tried to steal the thunder with the title as its many other exhibitions. The success of the shows indeed proved the real strength of C&G in accomplishing great things, not to mention the exhibition's English title — 'THE' Survey Exhibition — reflects that the larger the sampling, the more effective for it to reflect the overall situation?

The rationale behind 'THE' Survey Exhibition appeared to be very simple, which was a selection of the best artists that C&G had worked with. It could be seen as a promotion through the achievements in the past in addition to a retrospective aspect. It is a pity that C&G did not present the background/reasons of each selected artists in the exhibition (although it could have been done easily), resulting in the absence of C&G's criteria on good artworks. Did the undisclosed selection framework imply that its implementation was interrupted by other considerations (such as worried about offending other artists)?

As for the perspective dimension of the exhibition framework, although 'THE' exhibition cut across C&G's activities over the years, the exhibits were all new artworks. Did this "survey" reflect a historical timeline or the situation of the current art circle? The artists on the

Jaspar LAU Kin Wah

list of 'THE' Survey Exhibition are all artists that C&G, as a rather industrious art group, has worked with (cultivated/ accompanied growing/ invited for collaboration) over the decade. Was 'THE' exhibition a show hand of the rather influential artists in the local art scene today? Was it a demonstration of interpersonal network as a soft power? Meanwhile, on this star-studded occasion, did the absent of KWAN Sheung Chi's make the absent person still important (due to C&G's persistence on its invitation list)?

No matter how many representational local artists were missing in the show, rather than saying that the scale of 'THE' exhibition (despite it was one of the rare large scale exhibitions in recent years) was inadequate, in fact it revealed C&G's unique strategy in inviting so many unexpected artists. This is another feature of C&G's exhibitions on top of their political themes and curation. This exhibition took "the best" as its benchmark, but could/ did it reflect such standard? And how many unexpected (marginal/neglected/excluded/emerging/other categories...) artists were selected into 'THE' exhibition? These are all worthy questions to investigate.

As many solo exhibitions of local artists have become more substantial and significant, grandeur group exhibitions have become nothing more than a gimmick. Grabbing the limelight is just different from the exquisite, "small is beautiful" trending aesthetics that emphasizes the attentiveness and completeness of the details. Moreover, the latter even implies the need for a more precise (which means more professional) discussion on the curation. Therefore, although the momentum of 'THE' exhibition might not necessarily bring a positive image to the organisers/ curators/ exhibitors, it might reveal to people that the exhibition was inevitably full of vulnerabilities. Fortunately, C&G, with its sense of humour, didn't mind the roughness/provinciality associated with the "big" word.

(III) The ???

'THE' Survey Exhibition was not a curation/ narration of a single theme nor an open-end question for the artists to fill in the blank. In fact, its promotional campaigns, which advertised "THE_" as diverse aspects³ of the artists, evinced that the exhibition, in the end, still couldn't get rid of the rules set by the curators. The superlative title of the exhibition signals an irreducible attribute of directive/norm and the tension between curators and exhibitors. However, is this kind of exhibition with faintly discernible themes still accepted today? Or is the free-

filling framework enough to implicate the freedom of (to balance/ disperse) curatorial power?

Amidst the most unparalleled grace in self-mockery, 'THE' Survey Exhibition stimulated "the imagination towards extreme conditions" amongst local artists by putting them into a position where they had to contemplate on extreme experiences. This is an amazing curatorial idea.⁴ Coining an artwork as something "THE_" is probably not preferable word among Hong Kong artists. This is easily observed in the responses from some participating artists. For example, some tried to reduce the use of superlative words. "The.....in life?" was mentioned in the publicity of the exhibition.⁵ It can be said that it is a betrayal from daily (ordinary) conditions, as being close to daily life and distant to extremes can be said to be a long-standing quality of "Hong Kong art" (or local cultural politics/art circle/art system/ artists/ art critiques/ideology or construction of art historians). One of the moments of this consciousness was before the handover when the colonists had to face the identity crisis and distinguish their art with those of the Mainland China (commonly exaggerated / "THE"-ism).⁶

However, it was through the poles of having "THE_" as the exhibition title and "THE_" as local artists' least favour expression, I glimpsed that the coexistence of the binding regulation and autonomous elaboration in 'THE' Survey Exhibition was in fact rather political. Similar to a survey, a preset questionnaire together with space/mind that accepts the reality are mandatory to explore the actual image. If one says that C&G has long been caring for local socio-politics, one is probably describing their personal interest. How can a curator lead the art circle to a political reflection and turn the superficial caring about politics into real politics? Compared to the simple and straightforward themes of other exhibitions, the curatorial strategy of 'THE' Survey Exhibition presented an enlightenment dilemma (the violence of intervention), which in turn reflected C&G's dexterity/ manipulation in doing such an intricate work under the depoliticised environment.⁷

The extreme experiences brought about in the 'THE' Survey Exhibition might not necessarily involve politics. However, the political chaos in Hong Kong has repeatedly pushed the society to the so-called "critical point".⁸ Since "civil disobedience" was proposed in the "Occupy Central", a more significant "umbrella movement" and a fiercer "fish-ball revolution" broke out. Although some artists seem to be unpalatable to the reality in Hong Kong, many are said to have participated in social movements through different means, and C&G is even more enthusiastic in this aspect. In this context, it should not be unrealistic to link the extreme experiences in the 'THE' Survey Exhibition to politics.

Over the years, the local culture circle has cultivated a concern over the theoretical discourse of "emergency/ exception" related to the concept of "bare life" developed by Giorgio Agamben, a political philosopher. If the curators of 'THE' Survey Exhibition did have the intention to respond to it, then they were definitely a bit late. Similarly, if Sushan CHAN had chosen "The Most Urgent" as the title, I would wonder whether "urgence" had become a norm.

The governance machine wants everyone to operate as usual. However, those who have experienced the extremes of the political movement in our city must rethink about it over time: How can we change our ordinary life to a long-term struggle?

When I was viewing the exhibit, I saw many artists had tried to get rid of the curse of "THE_" in different ways on the one hand, while many others had a "fierce" attitude towards social politics on the other hand. As a show organized by C&G, the artists would undoubtedly understand that "radical" political statements would be less a concern compared to other institutions and venues. Although the captions of the works helped me to soothe my impatience in interpreting the works when I was roaming around the exhibition, the work description of Damon TONG Wai Kit's Most present (2018) aroused my thoughts and feelings. It wrote, "...Being the theme of my work, Most Present has evoked some of my inner emotions; it represents my radical attitude and my no longer too aggressive self..."

I have been saying for a long time that the kind of art I care about lies basically on the frontier of Avant-Garde. TONG Wai Kit frankly admitted that he was "no longer too aggressive", this flatly opposed my idea of searching for radical fellows in the political movement from the art circle/ exhibitions. Although I'm certainly not at all convinced that we should stop (preparing for) the revolution, for that I even think of simplifying "THE_" into 'THE'. Because the latter represents the (too) extreme, it means to give up the autonomy and freedom of filling in the blank. This (emotion) is the ideological symptom of evading the fundamental responsibility in the context of the current era. But 'THE' Survey Exhibition was bringing TONG Wai Kit's idea to life (and when his work was moved to the art sales and received a little attention at the end of March, I found my observation became even more interesting).

(IV) "Emotions" triggered by Extreme Conditions

If each artist reflected a bit of the reality in their interpretation for the exhibition, who would take the responsibility to survey the show? The audience? The two seminars? The repeated guided tours? The independent critics who had been invited early on but might not show up? Although this article is to respond to the survey exhibition, I prefer to retreat from the objectivity and spectral phenomena of a survey. As opposed to the appreciative mentality, I saw an artistic phenomenon that is connected to politics—an "emotional" aspect that has always been foreign to my critique. In the following, I intend to choose only the works of Gum and Clara to discuss the "emotional turn" of the "Post-Umbrella Movement" represented in both of their artworks.⁹ Such an approach to art criticism is undoubtedly more equivalent to having a spiritual conversation with the duo by talking about their works.

The first is Gum's The Most Healing Works (2018). I don't know who the artist that advised Gum on art creation was back then (2001?) or whether he/she really had such a long-lasting influence and authority? However, by linking the

quality of his work with its discouragement, Gum's advisor contradictorily suggested Gum to give vent to his negative emotions through creative practice although he thought negative emotion is not good. Did Gum's advisor drive him to "mistrust" this idea or did Gum really need to balance his heart (by creation) at that moment so that he recalled this conversation? I have always been curious about Gum, probably because of his personal background other than formal art education. However, in his current work which he put guns on news images, did he make art as an excuse to give vent to his anger? With his social work background, did Gum really believe that his work has a healing power to the audience by expressing anger through weapons/ violence?

If his work really represented his sincere feeling, then it is undoubtedly a political depression. And such depression has led him to fall into a psychological level which (political/ artistic) self-ability and goals are dwarfed and seek only for superficially symbolic expression. Gum's The Most Healing Works does not even possess the self-voicing nature/ intervention to reality as found in his previous letters written to the government. Its Ah Q spirit-liked healing power cures only the symptoms but the disease. Could this be a tragic allegory of a brave terrorist under a regime that turns a deaf ear to the opinions of the public?

I remember that CHAN Yuk-keung, Kurt also included a rifle in his work exhibited in "Talkover/Handover 10" (2007), and the work was considered masculine. However, Gum's work was said to be violent due to the gun appeared in the video. Compared to Kurt's work, Gum's work did not even have contradictory message of hoisting the white flag. Undoubtedly, Gum's action/ movement/ position/ consciousness/ title/ self-explanation in escalating armed violence made me feel more uneasy than healing.

In fact, Clara caused me similar concerns, especially when she told the journalists "I need to vent so that I would not be sent to Castle Peak Hospital due to depression" for her work Throwing Eggs to our incompetence for the next generation(2015).¹⁰ However, my worry is not only about her mental health but also the psychological use/ understanding of art (as a work/as the mean), especially on whether art for psychological needs due to politics will be mixed up with "political art". Although all of these may really provide some emotional relief for creators/ actors in the name of art, it may also strengthen people's perception of the incompetence and miserable end of politicised artists.

It is reported that Clara and her daughters had a dialogue based on this work, which is undoubtedly comforting, but is it necessary for art to trigger a conversation? The expression "for the next generation" may somehow be just wishful thinking similar to the symbols and expressions in the work (such as eggs and high walls, eggs and mothers... and throwing yourself, a thousand...). However, on the chosen occasion (Chief Executive's policy address), place (the legislative council), so on so forth, the expression is thus situated in a genuinely politicised time and space. Contemporary art can be satisfied with the artist's choice of ready-made objects/time and space, but the self-blame

due to helplessness and incompetence is undoubtedly the inevitable motive.

Clara's painting in this exhibition, *The Question I wanna ask my daughters the MOST in the future: "Do you blame me for not taking you out of Hong Kong back then?"* (2018), is comparable to his egg-throwing act as both works are originated from the mother's guilt to her daughters. Although the scene is calm, the pictorial surface offers no space for breathing. Through the apartment's window, the reflection from the glass wall of the opposite building projects a thought toward the future. The two little girls in the painting appear trapped inside a locked room with an unforeseeable future. Clara wrote in a supplementary note of for her work for her daughters, "Don't stay here, leave when you have grown up." It made me recall Loh Kung Wai's words before the handover in 1997, "How can you ask me to leave? Hong Kong is my home."¹¹ But the difference in Clara's case is that she is a parent who has decided to stay behind to resist and tell others to leave. If the message is not said by a parent, doesn't it sound like the words by a discouraged protester who has denied the meaning and value of staying back and fight?

To stay or leave? Somebody criticises it as a choice only available for people from certain classes; some even condemn it as the failure of education (perhaps because it has cultivated escapism?). Is scarification the only the meaning of resistance? And is it only related to the successfulness of a generation? Fortunately, there is also persistence in Clara's doubts as a parent. By devising replacement plans for the next generation, and, more importantly, believing that growth will bring about differences, Clara has left the options for her daughters to choose from in the future. After all, the younger generations have the freedom to choose whether or not to join the resistance; one cannot force them to follow. By contrast, the education of the children is an inevitable responsibility of the parents.

To Clara, what does it mean to risk her life to fight the place she calls home? What career is worth one's life (politics/ political art/art)? Is talking about death worth praising, or is it political violence that despises lives? Is a place (where one is rooted in) worth one risking his/her life? Or is the change to a nation, or the fight for the universal justice worth risking one's life? Isn't mothers' (ancestors') affection for the identity of a place exactly what fasten children's emotional connection to this/that place?

(IV) C&G—a _ unit

Parents have a responsibility to their children; children are political individuals who bare an imbalance of power between adulthood and childhood. The naming scheme of "THE_" proposed to the artists at 'THE' Survey Exhibition is analogy to presuppositions which parents give their children when bringing them to the world. Even living in a desperate city like Hong Kong, one can still offer an open platform for children (including the embodiment of freedom and ability to fill in the blank). The main concern lies in whether an artist has the capabilities. So, what do you like

to do with your abilities to respond to the current extreme living environment?

Over the years, C&G has transformed from a couple marching on 1 July protest to parents taking their daughters to demonstrations. However, in Clara's new painting, one can only see the sisters looking down to the streets through the window painted with "To embrace freedom in wind and rain" at C&G Artpartment. Are their parents on the street? Is the Artpartment a greenhouse protecting them or a cell trapping them in the name of guardianship? The window is opened with a gap in the picture, is it intended to allow the audiences to breathe in a fresh breath of tear-jerking free air? Personally, I have always been interested in how resistance would carry on after the "Umbrella Movement". It was until this exhibition when I realised I am not in a position to point my finger to those (the great parents) who guard their children and wish them be exempted from political resistance/ disasters. Will I call out to their children, "Come on! Let's face the troubled times here and now and learn to take our responsibilities"? Or is it because our resistant mentality has moved away from happy struggles and aligned with political violence so that we can no longer fight with our children?

Is freedom a kind of abstract value which we are fighting for, or is it an attitude to live out?

30 June 2019*

Writer's notes: This article was written after the exhibition, and it has been on hold since the end of March 2019. Later, the situation in Hong Kong exceeded everyone's expectations, and some tragedies occurred. At the end of June, I decided not to make much editing and rewriting and to keep this article incomplete so to reflect the social atmosphere at the time when 'THE' Survey Exhibition was on. As an art critic, I must keep silence to show my respect to the lost lives.

¹ I was irritated that night because of Jeff LEUNG Chin Fung's words and way in describing my position on the "Freedom of Artistic Expression Charter" movement in Luke CHING Chin Wai's exhibit "The Most Relevent Matter About C & G" Open Letter (公開信) (2018). I believe that if we want a bottleneck breakthrough in that movement, we must rely on the recognition of the people in the art circle people that a petition is a crucial way in bearing the responsibility of the movement. It incurs certain necessary costs, but this merely represents the injustice, utilitarian view of the vested interests. This perception, therefore, hinders the reparation for those with a liberated vision. Is there anything "wronger" than this wrongly identifying the question?

² Author, "Coarse/aesthetics & political/Gravel", in "C & G Artpartment 2007-2008" (Hong Kong: C&G Artpartment, 2016), p.257-260.

³ C&G - 'THE' Survey Exhibition Facebook page has description in "detail": <https://www.facebook.com/events/517576328745216/>

⁴ The caption of C&G when posting a poster on 29 November 2018: <https://www.facebook.com/CandGArtpartment/photos/a.438948236166180/2106048946122759/?type=3&permPage=1>.

⁵ Ibid.

⁶ C&G's inaugural exhibition "Back To The Basic" (2007) contributed to the dialogue text between LEUNG Po Shan and PAN Xinglei. After the Hong Kong art circle showed their attitude towards Pan's works in Victoria Park before the handover in 1997, the dialogue served as a typical example of opening up a new relationship between China and Hong Kong in the art field, which I would count as an important contribution of C&G. How C&G perceives the social movement's attitude towards China-Hong Kong relation keeps me interested in Clara's reactions and responses to Wan CHIN's post on Facebook.

⁷ Author, "Curator of the Self (An Artist Self-Technology as a Demonstration of Self-Rule, Self-Governance, Self-Determination)", "Curate No More" Gum's Art Project (2013-2015) (Hong Kong: C&G Artpartment, 2016), p.4-12.

⁸ Author, "Tipping Over: Of Politics of Aesthetics, as Hong Kong Demands Our Art Activism", Art Critique of Taiwan Issue 47 (2011/7), p.62-75.

⁹ "Affect turn" has appeared for a long time in contemporary art. In Gum's interview of Lee Kit for Hong Kong Arts Discovery Channel during the Venice Biennale, I noticed that he had probably captured the crucial "affect turn" (and the corresponding curatorial model) of Hong Kong contemporary art emotion. After Lee Kit had returned to Hong Kong, he added the section of "To cook sausages in a microwave", a popular interpretation of emotion and politics, in the second phrase exhibition. As for the "Post-Umbrella", the socialist discourse also focused on "emotional turn". One of the essential texts was "Emotional Politics" published by Prof. HUI Po-keung in October 2018 (Hong Kong: Skylight, 2018). (Writer's notes: Enrich publishing (in May 2019) also published another work by Dr.WONG Kwok Kui on the local political situation "pathos".)

¹⁰ William Lo, "Artists throwing eggs, throwing oneself can be more powerful (擲蛋藝術家 掙自己力量更大)", Singtao Daily, 21 January 2015, P. A19.

¹¹ Author, "Local Action" and the Contemporaneity of Art in Post-Post 97 Hong Kong, post on the exhibition booklet of Reversing Horizons: Artists Reflections of The Hong Kong Handover 10th Anniversary(2007) at Museum Of Contemporary Art, Shanghai. Can be retrieved at: <https://www.inmediahk.net/node/256521>。

藝術常識不尋常？ 「床下底」藝術常識問答比賽的疑惑

丁穎茵

盛事的藝術·藝術的盛事

香港是盛事之都，就連知識的流播也興辦起五花八門的問答比賽。一問一答之間，「一帶一路」、《基本法》、通識理財以至心理健康常識統統收輯在聊聊幾個選項，世態人情彷彿一目了然，再也毋庸爭辯。誰不愛看參賽者你爭我奪的展演，順道掂量一下自己的能耐？誰又不愛追看一道比一道難的問題，再由司儀娓娓道出箇中玄機？

對於藝術組合 C&G 而言，問答比賽毋寧是炫目又熱鬧的展演。主辦方、參賽團隊與觀眾投入問答、按鍵與掌聲之中，將答案烘染成支撐世界運轉的「常識」。在獎盃獎狀與銜頭的鼓舞下，比賽塑造了大眾必須珍而重之的「常識」，更使得「常識」再三於公眾平台流轉。究竟什麼稱得上不可或缺的「常識」？作為藝壇一份子，C&G 有意探究何謂業界必備的「常識」。

一洗問答比賽的正經八百，C&G 組合穿上筆挺的西裝，也邀請參賽團隊著意打扮，以華麗的派頭演出一場前所未見的藝壇盛事—「床下底」藝術常識問答比賽。開宗名義，『「床下底」藝術常識』來自政府文書檔案、口述訪談、學術論著又或江湖傳聞，但卻隱沒於時間暗流、不復為人所記憶。聽到這些稀奇古怪的問題，有的觀眾瞠目結舌，反問「有啲咁既事」；有的皺著眉、搖搖頭，輕嘆「往事如煙記不清」；也有人存心打聽八卦佚事而大呼「過癮」。觀眾各式各樣的反應正揭示這些「藝術常識」並不尋常。為什麼 C&G 熱衷於與人分享這些不甚尋常的「藝術常識」？假若這些「藝術常識」不曾普及，業界同寅何必掌握這些資訊？

「藝術常識」的挑戰

何謂「藝術常識」？除了參賽者外，誰又必須掌握「藝術常識」？以下抽取幾道『「床下底」藝術常識』問答題，讓我們一起考究這些「常識」投射出一個什麼模樣的藝術世界（註：答案見於文末）。

問題一

周俊輝在中文大學藝術系的《師生回憶錄》中撰文，憶述一位老師的教誨：「經常要在別人展覽出現…… 即使自己心裡一時沒有創作可做，都應該經常在系內出沒，有事幫忙，無事吹水(閒聊)……」。請問該位老師是誰？

- | | |
|--------|--------|
| A. 呂振光 | B. 陳育強 |
| C. 韋一空 | D. 羅冠樵 |

你認識選項所列舉的前輩嗎？即使你並不知曉答案，這也不打緊。這道問題無意勾勒學院的師生關係，其用意在於揭示「有情藝術圈」的現象。藝術世界的運作不僅建基於金錢價值與市場取態，藝術家必須以不拘一格的

創意、剖析理念的辯才、經營展演空間的執行力，創造作品的價值與意義。唯其標準難以觸摸，年輕從業員有賴參與佈展、開幕又或論壇等活動，乘機累積經驗、汲取八卦行情，藉由同行的認可爭取工作機遇。耐人尋味的是，C&G 的提問僅立足於一家之言，並未有闡釋社交網絡如何影響藝術家的個人發展。究竟人際交誼是否屬於藝術家工作的一部份？藝術家又該如何與策展人、畫廊等業界同寅打交道？觀眾大可追蹤不同藝術家的活動軌跡，從而檢視業界的運作方式。

問題二

以下那一位藝術家從沒加入任何畫會，自稱為「畫壇的獨行俠」？

- | | |
|--------|--------|
| A. 江啟明 | B. 趙海天 |
| C. 徐子雄 | D. 郭樵亮 |

取材自文潔華《香港視覺藝術家（1970-1980）—新水墨運動後的實驗與挪移》，這道問題呈現了藝術世界紛繁的現象。過去有指畫會成員只求圍爐取暖互相支持，有藝術家因而不屑加入任何藝術團體，堅持以一己之力開拓其創作之路。歸根究底，畫會因何而成？畫會成員的聚合促成什麼活動？這些活動又反映什麼樣的藝術生態？顯然，C&G 無意一槌定音訂立標準答案，其問題反倒著意從不同藝術家的抉擇描畫業界同寅各適其適的互動取態。觀眾不得不追問藝術圈是什麼一回事。什麼又是業界所樂見的互動方式？

問題三

1986 至 1987 年間，獨立藝術雜誌《外邊：藝術評論》共出版 13 期。當時雜誌有幾位成員擔當編輯及出版工作？

- | | |
|-------|-------|
| A. 一位 | B. 三位 |
| C. 五位 | D. 十位 |

今天我們只消在手機左撥右劃就已經取得各式各樣的藝術資訊，C&G 竟然提起 30 多年前的本藝術雜誌。當代藝術一直求新奇求貼近時代，一本已然停刊的雜誌又能告訴我們什麼？說來諷刺，過去香港被視為「文化沙漠」，業界尚且零星斷續的刊行大大小小的藝術雜誌。今天這座城市已是全球第三大藝術市場，獨立藝術雜誌幾乎無影無蹤，而藝術活動的報導已轉換為潮流品味、「週末好去處」的宣傳文稿。藝評文章少之有少。業界缺乏的，不單是對眼下藝術展演的思考，更是對過去創作實踐的回顧，遑論對未來文化發展的前瞻討論。問答比賽以《外邊》為題，無疑喚起觀眾關注藝術出版及評論的困境。籌辦一本藝術雜誌需要多少人手？現實上，《外邊》又能爭取到多少資源？為什麼這本雜誌無而為繼？沒有資源？其編輯方向無法切合讀者的需求？抑或根本就沒有足夠的作者供稿？

問題四

從下圖找出兩位並非藝術家的相中人。請說出其名字及其相片位置。



巴塞爾藝術博覽會是本地藝壇一年一度的盛事。全球藝術新聞也聚焦香港，報導各地畫廊驕人的銷售業績、亞洲收藏家搜購藝術的跨文化視野，以及從柴灣尾到香港仔大大小小的藝術活動。適逢其會，這也是香港藝術爭得幾分關注的時刻。問答比賽中，C&G 借《號外》封面所拋出的問題「誰在搞香港藝術」，討論誰是「藝術圈中人」。「藝術圈」可視為藝術創作、展演與流播的運作體制。當中個人（如藝術家、策展人、記者及收藏家）、團體（包括另類藝術空間、博物館、畫廊、學院及撥款機構等）彼此協力創造屬於這一時代的藝術。他們分別擔當不同的工作—藝術創作、籌辦展覽及相關活動、進行研究與文獻紀錄、出版、收藏、教育及撥款資助等，以求推動業界精益求精，並將藝術所探討的課題加以拓展。近年巴塞爾藝術博覽會帶動藝術市場的興旺、也觸發社會對藝術的幻想，我們發現收藏家往往身兼不同角色，如藝博會創辦人、私人藝術基金會主席、博物館董事局成員、推廣顧問等。這現象如何左右藝術圈的互動、如何影響我們對當代藝術的理解？回到《號外》的封面，我們不得不問：為什麼「搞香港藝術」的同寅沒有另類空間的主事者，也不見藝評人及記者？

問題五

2016 年，市區更新基金撥出多少錢予非政府機構於重建地區進行社區藝術計劃？

- A. 多於港幣六百萬元 B. 多於港幣七百八十萬元
C. 多於港幣一千三百萬元 D. 多於港幣二千八百萬元

藝術發展局、賽馬會、藝術推廣辦事處、太古基金等都是大眾所熟知的機構提供資助支持形形色式的藝術創作及展演活動。原來市區重建局也撥款於其重建項目注入文化藝術元素。參考《2017/18 藝術發展局年報》，局方的社區藝術計劃—「上海街視藝空間策展及管理計劃」全年資助額約港幣 60 萬。按上列選項而言，市建區的撥款少則可以支持 10 個社區藝術空間一整年的營運，多則提供 40 多個藝術團體紮根社區服務社群。其款額之鉅意味著主事者對社區藝術期望之殷切。然而，社區藝術不僅僅止於走入社群與小朋友畫壁畫、與老人家夾 BAND 玩音樂。藝術參與社區更旨在建設公共平台，與大眾一起回應城市發展的課題、投入人人安居的規劃。當市建局以「發展」之名割斷舊社區的生活脈絡，社區早已崩離破碎，社區藝術談不一樣的生活想像未免矯飾偽善。這一道「常識題」引申的是一連串藝術資源分配的問題：業界同寅所策劃的項目如何回應撥款機構以至社區大眾的想像？社區

藝術如何免於淪落為粉飾太平的「蛇齋餅糶」？藝術又可以為社區帶來什麼？

問答第一 · 比賽第二

日常生活中，常識主宰著我們的一舉一動。常識告訴我們日蝕是太陽、月球與地球運行軌道交錯所致，與天狗無攸，不必敲鑼打鼓驅除黑暗。在本地藝術圈，「藝術常識」關乎業界運作的方式及其衍生的現象，也左右著同寅對藝術如何牽連到公共事務的理解。可是，我們鮮有研究整理，也甚少公開討論，「常識」竟然鑽到「床下底」變成人人莫知其所以然的零碎資料。

C&G 舉辦的問答比賽正好架起一展演舞台把這些「常識」帶回鎂光燈下，讓眾人一同檢視何謂「業界常識」、「常識」又意味業界面對什麼機遇與挑戰。藝術沒有齊一的標準，更沒有正確的單一答案。不同選項背後，問答比賽其實無意解答任何疑惑，反倒提出更多問題。「常識」究竟旨在支撐著專業倫理守則，抑或隱藏著見不得光的利益瓜葛？「常識」所建構的藝術生態是否符合整體文化發展的需要，又或將業界引向無從自主、行政管理萬歲的陷阱？

答案

- 問題一： A
問題二： A
問題三： A
問題四： 第二行圖片的中間位置
鄭志剛(左)、許劍龍(右)
問題五： C

後記：你答對了多少道題目？假若你掌握所有正確答案，恭喜你榮升為藝術常識達人！你如何將自己所知與業界朋友分享？又有沒有什麼好辦法整理相關資料，進一步研究香港藝術發展的需要？若你未能盡數答對，切勿灰心。請仔細想想平日你從什麼途徑獲取藝術常識？有沒有其他心儀的資訊平台可以發布相關訊息、促進更豐富多元的討論？

Is General Knowledge in Art as Trivial as You Think? Queries about "Not as Trivial as You Think: Hong Kong Art Quiz"

The Art of Grand Events · The Grand Events of Art

Hong Kong is a city of events, so much so that even general knowledge is disseminated through omnifarious forms of quiz show. From the "Belt and Road", "Basic Law" to common knowledge about finance, mental health, it seems that everything can be concluded in several options, through which all the enigma in the world is deciphered and no argument is needed. At the end of the day, who doesn't love watching the drama of others scrambling while testing the knowledge of oneself? And who doesn't enjoy anticipating the next most challenging question as well as the revelation of the answer and trick of it in the end?

For the art duo C&G, a quiz show is undoubtedly a dazzling and lively performance. Through the enthusiastic engagement, responses, and cheering from the organiser, the participating teams, and the audiences, the answers are propounded as the "general knowledge" that keeps the world running. Heartened by trophies, awards, and titles, the contest shapes "general knowledge" into something the public must cherish and value, and widely circulated among public platforms. But, what can be called the indispensable "general knowledge"? As a part of the art world, C&G deliberately explores what kinds of general knowledge are necessary in the art field.

Just like the Quiz Show, the C&G duo puts on suits, invite the participating teams to dress up, and hosts an unprecedented grandeur art event — "Not as Trivial as You Think" Hong Kong Art Quiz. To live up to its name, they make reference to government documents, oral interviews, academic papers or rumours which are hidden in the undercurrent of time and no longer remembered. Hearing these eccentric questions, some audiences are jaw dropped, wondering whether the answers are really the truth; some frown, shake their heads, and sigh, "the ages faded like smoke on the wind"; while some find it interesting to learn about the gossips in the past. The varying reactions from the audiences indicate the "general knowledge in art" is not trivial at all. Why is C&G keen to share uncommon "general knowledge in art"? And if the "general knowledge in art" is not predominant, why should the practitioners in the art circle bear it in mind?

The Challenge against "General Knowledge in Art"

What is "general knowledge in art"? Who should master it except for the quiz contestants? Let us take a few questions

Vivian TING

from "Not as Trivial as You Think" Hong Kong Art Quiz and examine how the art world is projected by this "general knowledge". (Note: The answers are at the end of the article).

Question one:

In *Memoirs of Teachers and Students* published by the Department of Art of the Chinese University of Hong Kong, CHOW Chun-fai recalled a teacher's saying in his article, "You should often show up in others' exhibitions... Even if you don't have any creative idea to work on, you should always show up at the department. You can simply help others or have some chitchat...". Who is this teacher?

- A. LUI Chun Kwong B. CHAN Yuk-keung Kurt
C. Frank VIGNERON D. LO Koon-chiu

Do you know all the renowned artists listed above? It doesn't matter if you don't. This question is not intended to portray the teacher-student relationship at the University. Instead, it means to reveal the phenomenon of "friendly art circle." The art world is not built on money and market orientation. Artists should create meanings and values in their works through eclectic creativity, analytical and critical discussion, and the executive power of running an exhibition space. However, as the standard is difficult to fathom, young practitioners should rely on participating in exhibitions, openings, or forums to accumulate experiences, learn about the market, and strive for job opportunities through peer recognition. Intriguingly, C&G's question is based on a single statement without explaining how social network affects an artist's personal development. Is interpersonal relationship a part of an artist's commitment? How should artists deal with colleagues such as curators and gallerists? Audiences can keep track of an artist's activities to observe how the industry works.

Question two:

Which of the following artists has never joined a painting association and regard himself a loner?

- A. KONG Kai-ming B. CHAO Hai-tien
C. CHUI Tze-hung D. KWOK Chiu-leung

With reference to Hong Kong Visual Artists (1970–1980): *Experiments and Shiftings After the Ink Movement* by MAN Kit-wah, this question presented a complicated phenomenon in the art world. In the past, some artists

joined painting associations solely for seeking alliance and supports from the fellow members. Some artists, therefore, disdained to join any art group and insisted on exploring their creative paths with their own efforts. After all, what is the original intention of establishing a painting association? What activities do the alliance help to materialise? What kind of art world ecology do these activities reflect? Obviously, C&G has no intention to set a model answer. Instead, it is keen to describe the attitudes of the practitioners within the art circle through the choices they made. This leads the audience impossible not to ask what is going on in the art circle and what is the ideal interactive model for the industry?

Question three:

From 1986 to 1987, an independent art magazine Art Currents published 13 issues. How many staff were responsible for editing and publishing?

- A. One
- B. Three
- C. Five
- D. Ten

Contemporary art always pursues novelty and cutting-edge innovation. Today, we can simply swipe our phone to get all kinds of information about art. It is quite bewildering that C&G mentions an art magazine from more than 30 years ago. What can this discontinued magazine inform us? Ironically, Hong Kong was regarded as a "cultural desert" in the past even though the industry intermittently published art magazines of different scales. Today, the city has become the third-largest art market in the world, while independent art magazines have almost disappeared. Art reviews are hardly seen, and reports on art events have been transformed into advertorials promoting trendy lifestyle and "good weekend getaways". What the industry lacks are not only thoughts about current art and performances but also reviews of the creative practice in the past, not to mention an insightful discussion of future cultural development. The quiz takes Art Currents as an example to arouse the audience's attention to the plight of art publishing and criticism. How much manpower is needed for publishing an art magazine? How many resources did Art Currents have? Why was the magazine discontinued? Was it because the lack of fund? Did its editorial direction fail to meet the needs of the readers? Were there not enough contributors?

Question four:

From the picture, find out the two people who are not artists. Name their names and locate them in the photo.



Art Basel is a major annual art event in Hong Kong. It attracts global art news coverage, featuring the impressive sales performance of galleries from around the globe, the cross-cultural perspective of Asian collectors on the art market, as well as the art events, big or small, from Chai Wan to Aberdeen. It is also the time when Hong Kong art is grabbing a bit of attention. In the quiz, C&G borrows the question "Who is working on Hong Kong art?" from the cover of City Magazine to discuss "who is in the art circle". The "art circle" can be regarded as a system of operation of artistic creation, performances, exhibitions, and circulation. Individuals (such as artists, curators, journalists, and collectors) and groups (including alternative art spaces, museums, galleries, colleges, and funding agencies, etc.) work together to create art that belongs to this era. To promote the pursuit of excellence and to expand the topics discussed in art circle, individuals and groups are responsible for different tasks ranging from artistic creation, organising exhibitions and related activities, conducting research and documentation, publishing, collecting, education, and granting fund, etc. In recent years, the Art Basel has improved the prosperity of the art market and triggered social fantasies about art. We find that art collectors often play a variety of roles, such as founders of art fairs, chairmen of private art foundations, members of museum boards, and promotion consultants. How does this phenomenon influence the interaction within the art circle and our understanding of contemporary art? Getting back to the cover of City Magazine, we can't help but ask, "Why aren't there anyone from the alternative art spaces working on Hong Kong art? Why don't we see critics or reporters on the cover?"

Question five:

In 2016, how much did the Urban Renewal Fund allocate to non-governmental organizations to carry out community art projects in redevelopment areas?

- A. More than HK \$ 6 million
- B. More than HK \$ 7.8 million
- C. More than HK \$ 13 million
- D. More than HK \$ 28 million

The Arts Development Council, the Jockey Club, the Art Promotion Office, and Swire Trust are all well-known organizations that provide funding to support art creations and performances. Unexpectedly, the Urban Renewal Authority (URA) also allocates funds to inject cultural and artistic elements into its reconstruction projects. Concerning the "2017/18 Annual Report of the Arts Development Council", the Council's community art project, "Shanghai Street Artspace Exhibition Hall", was granted an annual funding of approximately HK\$ 600,000. Dividing the figures from options listed above by this amount, the funding from URA can support at least the annual operation of 10 community art spaces or up to 40 or so art groups to take root in the community. The massive fund means that the URA has ardent expectations for community art. However, community art is not just about walking into the neighbourhood, painting murals with children, and playing music with the elderly, but

building public platforms, working with the neighbour, responding to urban development issues, and taking part in planning for the well-being of everyone. When the URA cuts off the social networks in old communities in the name of "development", the community would have fallen apart early on. It seems hypocritical community art to talk about alternative lives under the narration of community art. And this question about "general knowledge" brings about even more enquiries about the allocation of art resources: How do art practitioners respond to the imagination of granters or even the community? How should we prevent community art from being degraded to "bread and circuses" that whitewashes the issues? What can art bring to the community?

Q & A first. Competition second

In our daily life, general knowledge governs our each and every move. It informs us that the solar eclipse occurs when the Sun, the Moon and the Earth are aligned; it has nothing to do with the apocalypse, and no ritual is needed. In the local art circle, "general knowledge in art" is related to the way the industry operates and the phenomena it derives. It also influences the practitioners' understanding of how art is involved in public affairs. However, we rarely compile and study it in detail nor discuss it openly. "General knowledge" is now hidden "under the bed" and has become trivial information for everyone.

The quiz organised by C&G has set up a stage to bring "general knowledge" back in the spotlight and encouraged everyone to rethink what "general knowledge" means to the art circle as well as what opportunities and challenges the industry are facing. There is not a universal standard for art, nor there is a unique answer to every single question. The quiz is not intended to resolve any doubts with the options but to ask more questions. Does "general knowledge" serve to support the professional ethics of the industry, or does it conceal benefits and advantages behind closed doors? Does the art ecology constructed by "general knowledge" meet the needs of overall cultural development, or does it lead the industry to the trap of losing autonomy and turning the administration into the boss?

Answers

- Question 1: A
- Question 2: A
- Question 2: A
- Question 4: Cheng Chi Kong (left) and Calvin Hui (right) in the middle of the second row
- Question 5: C

Postscript: How many questions did you answer correctly? Congratulations if you have them all correct! You are an expert in the general knowledge of Hong Kong Art. How will you share what you know with your colleagues? Do you have any effective methods in sorting the relevant information for a more in-depth study on the need of art development in Hong Kong? If you fail to get all the answers right, don't be frustrated. Please think carefully about how you obtain knowledge in art usually. Are there other favourable platforms that one can publish relevant information and promote a more diverse discussion?

藝術是家的伸延—— C&G 藝術單位田調觀察

梁寶山

暑假將盡的一個早上，我到了與 C&G 藝術單位在同一條街上的家。按鈴開門，迎來的是 C 熟悉的笑容。五百來呎的三房單位，跟旺角的街道一樣密集。客廳窗前一張迷你沙發，不到五呎的正對面，是個一應俱全的組合櫃——電話、電視、組合音響、打印機、時鐘、成人和兒童書籍、玩具、家庭照與証件相，還有小朋友的美術作品。舊式方型電視雖然佔去了算當可觀的空間，卻很少用得着。除了原有的間格，G 還用「僭建」出直到天花板的層架。一塊可收納在櫃側的木板，只有 A4 大小，用來供手提電腦接駁打印機。飯桌是可以摺合的蝴蝶桌，擺在廚房門前。兩個女兒各有獨立的房間，碌架床向高發展，巧妙地避開了柱位和牆角，底下就是做功課和玩耍的小天地，甚至還能容得下一架鋼琴。廚房和廁所幾乎沒有白牆。因為樓高與座向，在這個舊區的小康之家中雖然並不寬敞，感覺卻是明亮與溫馨。



C&G 是一個藝術家組合，也是一個異性戀家庭組合。C 是女方張嘉莉 Clara 的縮寫，G 則是鄭怡敏的綽號阿金 (Gum) 的縮寫。2004 年 C&G 高調地在七一大遊行中定婚，再於 2004 年年尾結婚。二人的藝術事業並沒有因此停滯不前。從家居到「公司」，不過十分鐘路程，街頭街尾平衡發展。亦正因為那是一對平衡線，才得以一直伸延，並已走過十多個寒暑。

家庭式經營

從藝術家到組織者，二人在 2007 年成立 C&G 藝術單位前本來各有其職。鄭是藝術公社的惟一員工，工作時間由下午二時到晚上八時；行政、策劃、看場、公關一手包辦。張則在中學任教美術，薪高糧準，朝七晚四。雖然行政與教育都與藝術相關，但二人卻因此失去相處時間。2007 年大女兒卻即將出世。凡事有危就有機——C&G 想到，與其跟着別人的步伐，不如自己創業，開設畫室。

香港的另類空間，一向偏愛邊緣——九十年代中曇花一現的「工作室」、Quart Society 和 OP Gallery，均位於上環一帶唐樓。延續至今的 Para/Site，則以「寄生」自居。以社區為本的「環境現代藝術館」，則選址元朗錦田。至於「油街藝術村」中的 1a 空間、Z+、(第二代) 藝術公社及錄影太奇等，土地用途的過渡性質使之無以為繼。藝術空間的另類選址，除了是城市更替的經濟現象，還有這些地點的文化因素（例如選址停屍間的二代藝術公社）。在這個大勢之中，C&G 反其道而行，走入鬧市心臟，全因阿金聽信了修讀工商管理台灣實習生說，營商之道就是「location、location、location！」加上在牛棚看場，深刻體會「拍烏蠅」之苦，C&G 遂效法二樓書店，更上一層樓。「地利」因此也成為這個二人組合核心的經營邏輯。

C&G 打從一開始便是向稅局登記的商業機構，雖然也會向藝術發展局申請資助個別項目，卻從來沒有接受過恆常資助，而是以教畫收入維持基本運作。C&G 除了見證另類空間在香港的轉型，也親歷畫室行業的改變。C&G 營辦初期，這一段的菜街還有三、四間私人畫室。這些教授素描、水彩和油畫等的畫室，多為集體教授，循序漸進，着重寫實技巧。千禧初期，香港吹來一片「art jam」風氣，無論成人或兒童，皆要「發揮創意」。C&G 的藝術課程，亦以協作 (facilitation) 為主。沒有劃一主題或進度，在指定時段內，由阿金逐個指導；學費包括空間使用和物料，甚至連飲料。C&G 開業首半年幾乎在交空租。要在眾多琴行畫室和才藝班中脫穎而出，二人試過在街上派傳單。後來朋友教路，才懂在家長的網上討論區宣傳，穩住了第一批客源。

亂中有序的城市空間

旺角是香港用途最為混雜的地區之一，居住人口約為 21 萬，非常密集。彌敦道以東、太子道以南，是為本地人和遊客的購物區。彌敦道以西(除新填海地段外)，則保留各種工業器材物料專門店。旺角東站開始，漸漸變為住戶人口較少的文教康樂與豪宅地帶。由 C&G 家居到公司的一段西洋菜街，以商住樓宇為主。此外，旺角之所以日夜車水馬龍，還因為它是交通要塞，從地底的鐵路，到廿四小時的士、紅 Van 與泥鯎的，接通全港九新界是九龍以至新界。同一塊土地，地底與地面、街舖和樓上、日間與夜晚，用途和業權各有不同，難以單一劃分。

這種密集而多用途的特性，亦見於 C&G 這個不足一千呎的商住兩用單位。這幢建於五十多年前前的唐樓，正是組成旺角地景的典型。從牛仔褲專門店轉入梯間，就是直達九層天台樓梯。一梯兩伙共十六個單位，沒有看更、沒有電梯，路人與訪客均可隨時拾級而上。C&G 以下的均是商店與低調的賓館，包括「毒男」最愛光顧的波衫專門店，和自由行賓館。四樓以上，才是尋常住家。前面臨街後面對巷的戰後唐樓，只有一面光猛大窗。單位上手租戶是婚紗影樓，C&G 進駐後只需略為裝修。窗前留作教學區，近門約二百呎用木板間開，牆身鋪上木板，剛好就是個方正的白盒子，供展覽和製作之用。至於原來的廚房，則成為迷你辦公室和儲物間。每周只佔幾個小時的畫班長時間佔據空間的展品，把單位可運作的時數最大化。

十一時許，G 先下樓到郵局寄信和處理公務；C 則繼續在蝴蝶桌上回覆學校電郵，同時催促女兒練琴和更衣。12 時許，我便跟着她們一行三人下樓。女兒拉着媽媽的臂灣，嚷着要吃西餐，於是便到公司附近的一家中價餐廳開飯。從雜扒到海南雞、串燒到焗飯，小朋友口中的「西餐」亦正如旺角一般的混雜。因為是暑假，鄰座也坐了一批在日常少見的親子顧客。點餐之後，「藝術到家」的兩名全職員工曾兆熙和王妙允也來搭枱，談話於是便夾雜着家事與公務。平均 60 元左右的一客午飯，四人家需二百多元埋單。

女兒還小的時候 C&G 也曾聘用女傭，甚至還有一架私家車。現在女兒稍長，遂進化成「無飯家庭」。精打細算的 G 說，開銷合起來其實與聘用傭工差不多。要是二人晚上同時需要工作，會把女兒交由父母照顧。而這種便利，也只有家居、公司、學校和家人都在十五分鐘步程之內，才能配合得天衣無縫，讓 C&G 無時無刻都可全情投入家庭與工作生活。約二時許，C 先離開到學校開會。我則隨眾人返回不到百步之遙的公司繼續這天的日程。因為晚上需要到港島某社區會堂主持工作坊，G 遂從單位不同角落翻出各色畫紙、膠紙、剪刀和顏色筆等。大女兒坐在窗下的小沙發用手機觀看劇集；小女兒則邊玩邊幫忙。美術用品雖是消耗性的，卻往往又不是一次過能夠用完，有效的管理，才可以開源節流。C&G 也曾把這些與創意無關的雜務交由兼職代勞，卻發現「講得黎都做咗」。有城市研究指出，這種亂中有序的狀況，是亞洲高密度城市的持之有效的運作方式。秩序與無序、正式與非正式、合法與非法、本土與全球，都在同一個角落地無間發生。亦正是因為其混亂，才能讓經濟競爭力較弱的社群，也能在城市核心佔一席位。而這種親力親為的小規模經濟，正是家庭式企業精神的溫床。¹



事實上，只要環顧今日的 C&G，便會發覺它微妙的改變。經過十年累積，物資和圖書有增無減，除了近門的空間仍勉強維持方盒子佈局，整個單位跟家居一樣佈滿儲物架，就連廚房辦公室也不例外，僅餘雪櫃旁邊一個約 A4 大小的工作間。C&G 的所有計劃書，都是在這個密集而專注的空

間中完成。2010 年左右，另類空間在香港汰弱留強、政府規劃的場地相繼落實；加上工廈工作室熱潮，和像雨後春筍的商業畫廊，當代藝術已不愁沒有展出場地。場內展覽數目，從 2007 及 2008 年平均每年四個，減至近年幾近於零。代之而起的，是各外展活動，例如《最大展》(牛棚)、《r:ead #5「駐村·東亞·對話」之《神話·歷史·身份》》(藝術留駐)，和家傳戶曉的《床下底》影像分享會和常識問答比賽。無獨有偶，這種走出白盒子的社會轉向，與「好戲量」在菜街另一端的即興演出雙映成趣。就像女人街用來供排檔存放貨品的閣樓一樣，C&G 已從提供空間轉型成提供活動支援的基地。事實上，由於二人形像鮮明，處理委約項目工作已佔去大部份時間，畫班規模越來越小，而家計則主要靠在大專的兼職來維持。²



橫向移植 開枝散葉

問 C&G 對五年之後的期望，二人亦自覺這種合作無間、不用決策過程的工作方式，根本無法複製，亦容不下「第三者」介入。故未來只會繼續以靈活多變的方式細水長流。不知不覺間，C 與 G 近年與其他合作伙伴已相繼組成「藝術到家」、二二六工程和時差等五個更有針對性的組織，既把自己的經驗橫向移植，亦擴闊二人的知識和人脈局限。當中較有規模較的是「藝術到家」，成員包括 G、吳狄殷、翁志孝、曾劍華和梁詠珊等，兩名全職員工則利用部份原來的教學區作為辦公室。

打點好物資之後，G 於大約四點帶着女兒和部份物資先行離開，剩下 D 與 M 繼續工作。我亦先行出外晚飯，再於九時許到會堂觀察工作坊的尾聲。約十個家庭帶着孩子，在偌大的禮堂裡跑跑跳跳，除員工、C&G 一家外，還包括協助工作訪的藝術家 L 及其女兒。已完成的膠紙畫早已貼在壁佈上，參與者亦正準備收拾物資離開。而環觀整個現場，參與者與主持人打成一片，工作與家庭生活亦難以區分。所有的小朋友，亦視收拾過程為遊戲的一部份。約二十分鐘之後，所有物資都已執拾好，眾家庭陸續離開，只餘員工與藝術家一同在門外等待貨車搬走大型的物資。從早上九時開始工作的 C，雖然還沒吃晚飯，卻依然顯得活力充沛。送走物資後，我隨 C&G 一家走到附近巴士站。回到太子，二人帶着女兒吃了甜品，於十一時半終於回到家裡。待兩個女兒上床後，二人約有一、兩個小時可以專心工作。再待翌日睡醒後，繼續忙碌的一天。



藝術就是家的伸延

作為藝術組織，C&G 的案例真是非常獨特，難以複製。它的穩定結構來自二人作為伴侶的親密、默契、互相替補、缺一不可的依存關係。現代社會把人們的工作和生活、公共和私人區分成各不相干的領域，以空間來對人們的複合身份加以切割。C&G 選擇了旺角作為他／她們的社區，混亂的城市秩序，正好把被制度加以區分的各種功能重新整合在一起。藝術的曖昧性，使得藝術成為了平衡親職的良方妙策；同時，它的私人和商業性質，亦竟讓藝術組織獲得制度以外的彈性和自由。回顧歷史，家庭式的藝術作坊通常都由男性主導，並且以父之名出產作品。沒有各司其職，C&G 卻成功打破家庭和工作崗位性別化。

然而，構成這種雙得益彰的局面的條件，也是一時一地的因緣和合。C&G 的租金之所以能維持在可負擔水平，全因業主把它看成對未來的投資。而旺角之所以遲遲未被重建，並非因為它位處邊鄙，缺乏人流和配套，而是因為它已全面飽和，人口和發展地積比率缺乏進一步發展的空間。這種由於過度發展而造成的滯後，竟然變成了小商戶的生存空間。不過，由於單位數目少，這幢戰後唐樓早已是「艇仔」（即專事收購的小型地產商）的囊中之物，只候市區重建局正式開啟重建。即使沒有選中這一幢，亦勢將徹底改變旺角的「混亂」城市秩序。³

¹ Manish Chalana, and Jeffrey Hou. "Untangling the 'Messy' Asian City, in 'Messy Urbanism: Understanding the 'Other' Cities of Asia. Aberdeen: Hong Kong University Press, 2016, pp.1-22.

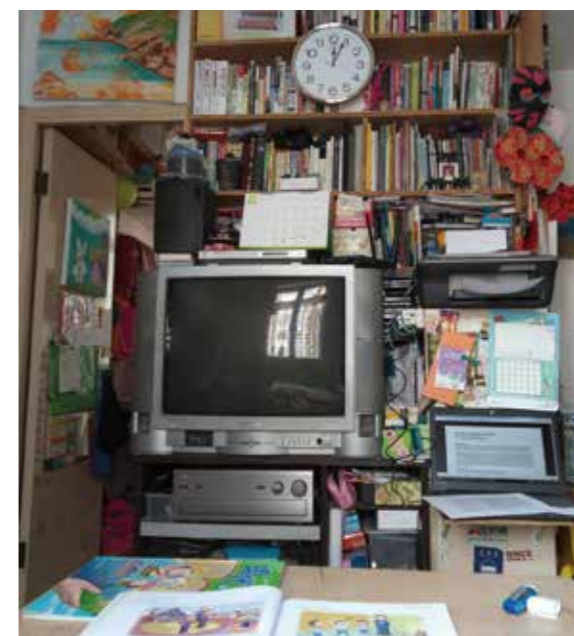
² 詳見 Yip, Ngai Ming. "The Struggle to Create Alternative Urban Spaces: An Attempt by a Theatre Group in Hong Kong." In *Cities in Asia by and for the People*, edited by Cabannes Yves, Douglass Mike, and Padawangi Rita, 127-50. Amsterdam: Amsterdam University Press, 2018. doi:10.2307/j.ctv7xbs0b.8.

³ 市建局表示油麻地及旺角樓宇雖然老化，但當中 850 幢已用盡甚至超過許可地積比，即重建亦不能再提高密度，無利可圖。〈【重建油旺】總成本 6,000 億 市建局擬設地下街〉，《蘋果日報》，2018 年 9 月 16 日。而《油旺地區規劃研究》，亦將於短期內展開。

Art is the Extension of Home: A Field Observation of C&G Artpartment

Anthony LEUNG Po Shan

On a morning by the end of the summer holiday, I arrived at C and G's home on the same street as the C&G Artpartment. I rang the doorbell and was greeted by C's familiar smile. The three-bedroom apartment, measuring about 500 square foot, is as dense as the streets of Mongkok. A mini sofa is placed by the window in the living room. Less than five-foot from it set a combination cabinet that is filled with a telephone, a TV, a stereo unit, a printer, books, toys, passport and family photos, as well as some children's artworks. Despite the old-fashioned CRT TV takes up substantial space on the cabinet, it is rarely used. In addition to the primal compartment of the apartment, G even "erected" a shelving unit reaching the ceiling. On the side of the cabinet installed a contractible wood board that is merely the size of an A4 paper. It serves as a temporary stand for connecting the laptop to the printer. In front of the kitchen placed a dining table, which is as also contractible. Each of C and G's two daughters has her own bedroom. A bunk bed is set in either of their rooms: the upper level serves as the sleeping space, while the lower level is the daughter's own little world. Through an ingenious arrangement, the lower level space can even fit a piano despite the four poles and the protruding wall corners. On the wall in the kitchen and toilet, there is almost no blank space. Although C and G's flat is not particularly spacious compared to homes of those well-off families in the same district, their home is brighter and more heartwarming owing to the apartment's ceiling height and orientation.



C&G is not only an art duo but also a heterosexual family. C is the initial of the mother, Clara, while G is the abbreviation of Cheng Yee Man's nickname Gum. C and G got a high profile engagement during the "Hong Kong 1 July Protest" in 2004. They were then married in late 2004. However, the marriage didn't stagnate the career of the two. Their "company" is merely a ten-minute walk from their home, which has allowed the two to attain a work-life balance. For that, C&G have thrived along the way over more than a dozen of summers and winters.

A Family Business Model

Prior to the shift from artists to organisers, C and G had their respective roles before the establishment of C&G Artpartment in 2007. G was the only employee of the Artist Commune; he worked from 2pm to 8pm, overseeing everything from administration, curation, site management to public relations. By contrast, C taught fine art in a secondary school; she worked from 7am to 4pm and earned a stable, appreciable salary. Despite the two both worked in art-related roles, they had to give up the time together due to the dissimilar working hours. Then in 2006, there came a sharp turn. The Art Commune was on the verge of closure while C and G's elder daughter was expected to born soon in the coming year. But, they spot the silver lining amid G's career insecurity. C and G thought that rather than working for others, it might be better to start their own business and establish a studio.

The alternative art spaces in Hong Kong have always favoured off-centre locations. Take the fleeting "studios", Quart Society, and OP Gallery in the mid-'90s as examples, all were located in tenement buildings in Sheung Wan. Up to this day, Para/Site still subsists on the top floor of an industrial building in Quarry Bay, and the community-based Museum of Site is based in Kam Tin, Yuen Long. As for 1a Space, Z+, Art Commune (second generation), and Viedotage in the Oil Street Art Village, they were forced to relocate due to the transitional land use of the site. The alternative locations of art spaces are not only the economic consequences of urban development but also the indication of the cultural background of the places (for example, the second-generation Art Commune was located in a morgue). Despite the prevalent trend, C&G went against the tide and took root in the urban centre. This bold attempt originated from the advice G received from a Taiwanese intern with a business administration background as he said, "location is the key for business". Besides, G knows the desolateness at the Cattle Depot Artist Village as he had been working

there. As a result, C&G pursued the model of "upstairs bookstores", and this decision has brought them to the next level. "Geographical advantage", therefore, has become the core business principle of the duo.

Since the beginning, C&G has been registered as a business company through the Inland Revenue Department. Although it has applied for individual project grants from the Hong Kong Arts Development Council every now and then, the company has never received any regular funding. It has to maintain its day-to-day operation through income from art courses. Apart from witnessing the transformation of alternative art spaces in Hong Kong, C&G has also gained a first-hand experience in the changes of painting courses. In the early years of C&G's operation, there were three or four studios offering painting classes on the same street as it. Most of these studios adopted group teaching approach; they put a particular focus on painting technique, and hence offered drawing, watercolour, and oil painting classes in various levels. After the turn of the Millennium, "art jamming" was in vogue in Hong Kong. Regardless of adults or kids, everyone sought to exert their creativity. The art courses offered by C&G focused on facilitation. The classes didn't have a consistent theme or timeline; Gum would guide each of the attendees individually during a designated period. Besides, the tuition even included the space rental fee, material fee, as well as drinks. The duo also handed out promotional leaflets on the street to compete with the painting or talent classes alike. However, C&G hardly admitted any students. Later, thanks to the tips from their friends, C&G learned to advertise on parents' online forum. They, then, managed to secure their first group of customers.

An Orderly Disorder Urban Space

Mong Kok is one of the areas with the most mixed land use in Hong Kong. The district is also densely populated, with about 210,000 resident population. To the east of Nathan Road and the south of Prince Edward Road is the shopping area for locals and tourists, while a variety of industrial equipment and material stores remain in the streets on the west of Nathan Road (except for the recently reclaimed area). To the east of Mong Kok East Station, the area gradually becomes low-density luxury residences as well as a cultural, educational, and recreational facilities. C & G's home and office are located in the section of Sai Yeung Choi Street that is mainly occupied by commercial and residential buildings. What makes Mong Kok crowded around the clock is its convenience in transportation. From the underground mass transit railway to taxis, mini-vans, and group-hired cabs, the district serves as the hub connecting Kowloon with Hong Kong Island and New Territories. In the district, the land use and ownership of the basement, the ground level, and the upper levels of every single lot are different. To complicate the matter further, every property may serve a different usage at day and night. Hence, it is impossible to give a singular definition to the area.

The characteristic of the intensive and diversified land use in Mong Kok is also traceable within the 1000 square foot, commercial/residential use unit of

C&G Artpartment. The tenement building, where C&G Artpartment is located in, was built more than 50 years ago. This kind of architectures forms the archetype cityscape of Mong Kok. Turning into the stairway hidden next to the jeans store on its ground level, one will find a staircase leading all the way to the building's rooftop. With two flats on each floor, the nine-storey building has a total of 16 units. There isn't a security guard nor a lift in the building, passersby and visitors can walk up the stairs at any time. Below C&G Artpartment are shops and low-end guest houses, including homebodies' favourite jerseys shops and inns targeting mainland travellers. On and above the fourth floor onwards are residential units. The front side of this post-war building faces Sai Yeung Choi Street, while the backside faces the alley. Flats on both sides all have only one large window. As the unit of C&G Artpartment used to be a wedding photography studio. C and G only needed to touch up the flat a bit when they moved in. In front of the window is the teaching area. Next to the unit's front door is a space partitioned with wood boards, measuring about 200 square foot. Wood boards are also installed on the permanent wall in this space. As its four walls are painted in white, this partitioned space serves as a white cube for exhibitions or productions. As for the original kitchen, it has been turned into a mini-office and storage room. The art classes, which engage a few hours a week, and the exhibits, which occupy the exhibition space for a prolonged period, have both contributed to a significant number of operating hours of the apartment.

At about eleven that morning, G went to the post office to send letters and handle routine works, while Clara continued replying school emails as well as urging her daughters to practise the piano and to change their clothes. Soon after twelve o'clock, I followed C and her two daughters out for lunch. Her daughter took her arm, yearning for a "western-style" meal, and we eventually went for lunch at a mid-tier restaurant not far from the office. From mixed grills, Hainanese chicken, skewers to risotto, the definition of "western" cuisine in the two children's mind is as blended as the land use in Mong Kok. Because it was still in the summer holiday, we sat next to a group of parents and children who are rarely seen during school days. After we had ordered, TSANG Siu Hei and WONG Miu Wan, two full-time employees at Art Together, joined us. For that, our conversation was jumping between family and business matters. The lunch cost about 60 dollars per head, hence a lunch for a family of four would easily exceed 200 dollars.

C&G used to hire a domestic helper and even own a saloon when their two daughters were still infants. But as their daughters have grown slightly older, they have eventually evolved into the typical "dine out family". Being a thrifty husband, G pointed out that dining out everyday cost approximately the same as hiring a domestic helper. If the two have to work at night, they can even ask their mother and father to take care of the children. In fact, one can enjoy such degree of convenience only if one's home, office, kids' school, and family members are all located within a 15-minute walk. This unmatched accessibility does empower C and G to devote themselves to both their work and family all the time. At around two o'clock, C left

for a school meeting. I then followed the others back to the office less than a hundred steps away to continue the rest of the day. Because G had to host a workshop that evening in a community hall in Hong Kong Island, he pulled out various coloured papers, adhesive tapes, scissors, and colour pencils from every corner of the apartment. His elder daughter was sitting on the sofa by the window, watching TV dramas with her mobile phone, while his younger daughter was helping him at one point and messing about at another point. Although art supplies are consumable, they are seldom used up in one go. Therefore, effective management can reduce waste and expenditure tremendously. C and G used to outsource this sort of miscellaneous tasks to a part-timer. But then, they realised that they could have completed the tasks soon before instructing others.

Some urban studies have pointed out that an orderly disorder operation model is the most effective and suitable way of keeping densely populated Asian cities running. Order and disorder, formality and informality, legitimacy and illegitimacy, locality and globality all occur in the same site simultaneously. By virtue of chaos, communities with weaker economic competitiveness are permitted to gain their foothold in the city. This hands-on approach practised by small-scale economy operations is indeed the hotbed of family entrepreneurship.¹



In reality, if one looks into the C&G Artpartment today, one will notice its subtle changes. After more than ten years of operations, its supplies and reference books have increased without a halt. Excepting the white cube next to the front door, the entire unit, inclusive of the office and kitchen, has been filled with storage racks. The unoccupied surface next to the refrigerator, which is just slightly bigger than an A4 paper, is the only remaining working area. Every proposal of C&G is written in this tight squeeze yet highly concentrated space. In around 2010, several government-planned venues were put into construction. Coupled with an upsurge of studio units in industrial buildings as well as a spring up of commercial galleries, there wasn't a shortage of exhibition space for contemporary art. Due to the abundance of art venues, the alternative art spaces in Hong Kong underwent a mass elimination. The average number of on-site exhibitions at C&G Artpartment has also decreased from four per year in 2007 and 2008 to almost zero in recent years. In substitution, C&G has organised numerous outreach activities, such as "THE" Survey Exhibition in

Cattle Depot Artist Village, read #5 – Residency • East-Asia • Dialogue on "Myth • History • Identity" (residency programme), as well as the well-known "Under The Bed" screenings and "Not as trivial as you think: Hong Kong Art Quiz". Coincidentally, their move of turning away from the white cube towards community echoed perfectly with the impromptu performances of FM Theatre Power on the other end of Sai Yeung Choi Street.

Not unlike the stalls in the Ladies' Market which store goods at the lofts on the buildings behind them, C&G has transformed from an art venue to a base for events support. In fact, ascribed to the prominence of the art duo, taking charge of commissioned projects has already occupied most of the time of C and G. As the size of their art classes has shrunk gradually, their part-time jobs at tertiary institutions have become their main source of income to sustain the household expenditure.²



Thrive with Horizontal Knowledge Transfer

When asked about their expectation in the next five years, **C and G reckoned that their seamless cooperation and the decision-making-free work approach could never be replicated by others. In other words, C&G has no place for the intervention of any "third party"**. Therefore, they will continue to embrace a flexible and adaptive working approach in the long run. Besides, C and G, together with a few partners, have imperceptibly found "Art Together", "Project 226", and "STRA" in recent years. These more refined organisations are founded with more definite goals. At these organisations, **the duo not only can transfer their experiences horizontally but also expand their knowledge and connections.** Among these organisations, "Art Together" is the largest in scale. Its members include G, Nora NG, Edwood YUNG, TSANG Kim Wa, and Topaz LEUNG. The two full-time employees of the organisation now use a

part of the teaching area in C&G Artpartment as their office.

After the preparation of the art supplies, G left with her daughters and parts of the supplies at around four o'clock. As D and M had to continue on their remaining works in hand, I also left for dinner before heading to the community hall at around nine o'clock to observe the final part of the workshop. About ten pairs of parents were running up and down with their children in the spacious community hall. L, the artist responsible for the workshop, and his daughter were also there along with C&G's family and staff. The tape paintings produced by the families had already been posted on the wall panels, and the participants were packing, preparing to leave. Looking around the entire site, I saw the hosts getting exceptionally well along with the participants. I could hardly tell whether it was the work or family life of C and G. All the children considered the packing process as a part of their game, so all the art supplies had been packed in merely 20 minutes. The families were leaving one after the other. Only the staff and the artist were still waiting outside the hall for the truck to collect the bulk materials. C had been working since nine that morning, but she still appeared to be energetic even though she hadn't had dinner yet. I followed C and G to a bus stop nearby after the remaining supplies were sent off. Once we returned to Prince Edward, C and G took their daughters for dessert. At around 11:30, they were finally home. The duo could now concentrate on their works for one or two hours right after their daughters went to bed, and a new busy day was awaiting them early in the next morning.



Art is the Extension of Home

C&G is truly a unique, iart organisation. Its robust structure is rooted in the intimacy, rapport, mutual supports, and indispensable interdependence of the two as a couple. In contemporary society, people's work and life, as well as the public and private sphere, are divided into separated fields, segregating the multiple identities of a person into various spaces. By choosing Mong Kok as their belonging community, the chaotic urban order has granted C&G the opportunity to reintegrate the different functions separated by the system. The ambiguous nature of art makes art the right tool to balance parenthood. At the same time, its personal and commercial qualities also allow it to gain flexibility and freedom outside the system. Looking back at history, family art studios were often dominated by

men, and the produced works were always named after the paternal figures. Although C&G didn't confront these preconceive roles, the organisation has still succeeded in overthrowing the gender roles at family and at work.

Nevertheless, this mutually beneficial circumstance relies entirely on the perfect harmony of the favourable moment, locality, and persons. The rental rate of C&G Artpartment has maintained at an affordable level only because the landlord sees it as an investment for the future. Furthermore, the reason why Mong Kok has yet been reconstructed is not that its location is marginal, nor it lacks the flow of people and infrastructure. The actual reason is that the area is fully saturated, and there is no room for further development in terms of the population and plot ration. To everyone's surprise, the overdevelopment of Mong Kok has caused a lag to its future growth, leaving a crack for small businesses to survive. However, given the small number of available units, this post-war tenement building has long been the possession of a small-scale real-estate developer specialised in acquisitions. It is only a matter of time for the Urban Renewal Authority to officially commence the reconstruction. Even if this tenement building is not selected, the urban renewal programme is bound to overturn the "chaotic" order in Mong Kok.³

¹Manish Chalana, and Jeffrey Hou. "Untangling the 'Messy' Asian City, in "Messy Urbanism: Understanding the "Other" Cities of Asia. Aberdeen: Hong Kong University Press, 2016, pp.1-22.

²Yip, Ngai Ming. "The Struggle to Create Alternative Urban Spaces: An Attempt by a Theatre Group in Hong Kong." In *Cities in Asia by and for the People*, edited by Cabannes Yves, Douglass Mike, and Padawangi Rita, 127-50. Amsterdam: Amsterdam University Press, 2018. doi:10.2307/j.ctv7xbs0b.8.

³The Urban Renewal Authority states that among the decaying buildings in Yau Ma Tei and Mong Kok, 850 of them have already maximised the plot ratio. Reconstructing these buildings are non-profitable as developers cannot increase the building density. "[Reconstruct Yau Mong] URA plans to build underground streets, total cost soars to 600 billion", Apple Daily, September 16, 2018. And the "Yau Mong District Study" will be launched shortly.

目 取 表

'THE' CHART

就是根據此表找「最」藝術家 According to this CHART, we found 'THE' artists

註：此表顯示 2007-2017 年藝術活動，乃精選，非全部
Note: This CHART demonstrates selected art activities from 2007 - 2017.

由 C&G 藝術單位主辦 及 策劃之活動 (主場) Art activities presented and curated by C&G (on site)

2013 – now	C & G 藝術單位 C & G Artpartment	《床下底》放映會 "Under The Bed" Screening	影像分享會 Screening & sharing
應邀 / 參與藝術家 Participating Artist 鄧國騫 TANG Kwok Hin 關尚智 KWAN Sheung Chi 馮美華 May FUNG 林嵐 Jaffa LAM Laam 黃榮臻 Wayne WONG 5.5SENSES 朱迅 Birdy CHU 羅玉梅 LAW Yuk Mui 楊秀卓 Ricky YEUNG Sau Churk 馬琮珠 Ivy MA 魂游 wenyau 李慧嫻 Rosanna LI 羅文樂 LAW Man Lok Ivannov + Chan 杜煥 TO Wun 三木 Sanmu# 梁寶山 Anthony LEUNG Po Shan 楊陽 YEUNG Yang Jesse Clockwork 馬智恆 MA Chi Hang 李天倫 Otto LI Rokko 劉學成 Hanison LAU Hok Shing 周博賢 Adrian CHOW 黃小燕 + 蕭競聰 Phoebe WONG + SIU King Chung 馮敏兒 FUNG Man Yee 梁御東 Ocean LEUNG 韓偉康 Josh HON			
2012	C & G 藝術單位 C & G Artpartment	《官員再培訓計劃》觀念藝術展覽 "Official Retraining Scheme" Conceptual Art Exhibition	觀念藝術展覽 Conceptual Art Exhibition
應邀 / 參與藝術家 Participating Artist 區華欣 AU Wah Yan# 陳發枝 CHAN Fat Chi 蔡芷筠 Ger CHOI Tsz Kwan# 周順強 CHOW Shun Keung 朱耀輝 Price CHU Yiu Wai 姜志名 Jimmy KEUNG Chi Ming 林謐 LAM Mau 劉家成 Simon LAU 文晶瑩 Phoebe MAN Ching Ying # 楊秀卓 Ricky YEUNG Sau Churk# 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum)			
2011	C & G 藝術單位 C & G Artpartment	"6,000" 觀念藝術計劃書展覽 "6,000" Conceptual Art Proposal Exhibition	觀念藝術展覽 Conceptual Art Exhibition
應邀 / 參與藝術家 Participating Artist 唐納天 Nadim ABBAS# 李天倫 Otto LI Tin Lun# 白雙全 Tozer PAK Sheung Chuen# 唐偉傑 Damon TONG 謝柏齊 TSE Pak Tsai 袁堅樑 (九仔) YUEN Kin Leung (yuenjie MARU) 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man (Gum)			
2010	C & G 藝術單位 C & G Artpartment	《西九文化「大革命」區》觀念藝術展覽 "West Kowloon Cultural 'Revolution' District" Conceptual Art Exhibition"	觀念藝術展覽 Conceptual Art Exhibition
應邀 / 參與藝術家 Participating Artist 陳素珊 CHAN Sushan# Chris COOK 鄧國騫 TANG Kwok Hin 謝淑婷 Sara TSE# 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man (Gum)			
2010	C & G 藝術單位 C & G Artpartment	致曾特首 · 二《發展是硬道理》觀念藝術展覽 To Tsang, C.E. · 2 "Nothing But Development" Conceptual Art Exhibition"	觀念藝術展覽 Conceptual Art Exhibition
應邀 / 參與藝術家 Participating Artist 李俊峰 LEE Chun Fung + 葉浩麟 Roland IP Ho Lun# 高學長 SCOLARI Jean-Christophe 俞若玫 Cally YU# 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man (Gum)			
2009	C & G 藝術單位 C & G Artpartment	原始當代系列：《無錢攞藝術 與 無暇攞藝術》單格動畫藝術展覽 Primitive Contemporary Series: "No Money for Art VS. No Time for Art" Stop-Motion Video Art Exhibition	觀念藝術展覽 Conceptual Art Exhibition
應邀 / 參與藝術家 Participating Artist 香港 HK: syan aka MC Yan# 張震揚 Martin CHEUNG 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum) 波蘭 Poland: Karolina Matea Natalia Turczynska Ewa Graniak-Wosinek			

2009	C & G 藝術單位 C & G Artpartment	《心肺復甦法》觀念藝術展覽 "Cardiopulmonary Resuscitation (CPR)" Conceptual Art Exhibition	觀念藝術展覽 Conceptual Art Exhibition
應邀 / 參與藝術家 Participating Artist 羅文樂 LAW Man Lok# 魂游 wenyau 羅至傑 Lock LO Chi Kit# 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum)			
2008	C & G 藝術單位 C & G Artpartment	《貪婪?》觀念藝術展覽 'Greedy?' Conceptual Art Exhibition	觀念藝術展覽 Conceptual Art Exhibition
應邀 / 參與藝術家 Participating Artist 陳麗雲 Movana CHEN# 劉建華 Jasper LAU Kin Wah 李鴻輝 Michael LEE Hong Hwee 梁展峰 Jeff LEUNG Chin Fung 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man (Gum)			
2008	C & G 藝術單位 C & G Artpartment	《鳥巢之下》藝術展覽 "Under The Bird's Nest" Art Exhibition	藝術展覽 Art Exhibition
應邀 / 參與藝術家 Participating Artist 趙顯才 CHO Hyun Jae 周俊輝 CHOW Chun Fai 郭孟浩 (蛙王) KWOK Mang Ho (Frog King)# 林東鵬 LAM Tung Pang 李鵬 LI Pang 莫偉康 MOK Wai Hong 沈嘉豪 Bobby SHAM Ka Ho			
2008	C & G 藝術單位 C & G Artpartment	《請病假》觀念藝術展覽 "Sick Leaves" Conceptual Art Exhibition	觀念藝術展覽 Conceptual Art Exhibition
應邀 / 參與藝術家 Participating Artist 甘志強 KUM Chi Keung 李碧慧 Louise LEE Pik Wai 蘇慶強 SO Hing Keung# 黃慧妍 Doris WONG Wai Yin# 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum)			
2007	C & G 藝術單位 C & G Artpartment	《西九新展場·預展》藝術展覽 "The Preview of New West Kowloon Exhibition Venue" Art Exhibition	藝術展覽 Art Exhibition
應邀 / 參與藝術家 Participating Artist 鄧凝姿 TANG Ying Chi 陳素儀 CHAN So Yee 陳紹綿 CHAN Siu Min 李傑 LEE Kit 謝健華 Galen TSE 李慧嫻 Rosanna LI Wei Han 馬琮珠 Ivy MA 蔡海鷹 CHOI Hoi Ying 林嵐 Jaffa LAM Laam# 黃志輝 WONG Chi Fai 何遠良 HO Yuen Leung 周俊輝 CHOW Chun Fai 施德燕 SIY Tak Yin 劉學成 Hanison LAU Hok Shing 谷敏昭 KU Christopher 胡浚諺 Aries WU Chun Yin 陳巧緣 Sugar CHAN Hau Yuen 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum)			
2007	C & G 藝術單位 C & G Artpartment	《致曾特首》觀念藝術展覽 "To Tsang, C.E." Conceptual Art Exhibition	觀念藝術展覽 Conceptual Art Exhibition
應邀 / 參與藝術家 Participating Artist 區凱琳 AU Hoi Lam# 林玉蓮 Pauline LAM Yuk Lin# 張志平 Ban CHEONG Chi Ping 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum)			
2007	C & G 藝術單位 C & G Artpartment	《0771》藝術攝影展覽 "0771" Photography Art Exhibition	藝術攝影展覽 Photography Art Exhibition
應邀 / 參與藝術家 Participating Artist 曾德平 Kith TSANG 又一山人 Anothermountainman 黃國才 Kacey WONG# & 廣大市民 all Hongkongers			
2007	C & G 藝術單位 C & G Artpartment	《基本回歸》藝術展覽 "Back To The Basic" Art Exhibition	藝術展覽 Art Exhibition
應邀 / 參與藝術家 Participating Artist 潘星磊 PAN Xing Lei# 梁寶山 Anthony LEUNG Po Shan# 關尚智 KWAN Sheung Chi# 張康生 Enoch CHEUNG Hong Sang C&G			

初選 First round# 已選 Selected#

由 C&G 藝術單位主辦 及 策劃之活動(非主場) Art activities presented and curated by C&G (off site)

2017	香港 Hong Kong	r:ead #5 「駐村・東亞・對話」之《神話・歷史・身份》 r:ead #5 "Residency・East-Asia・Dialogue on Myth・History・Identity"	東亞區文化交流計劃 East Asia Cultural Exchange Programme
鄭怡敏 (阿金) CHENG Yee Man(Gum) 張嘉莉 Clara CHEUNG 竹川宣彰 TAKEKAWA Nobuaki 趙純惠 CHO Sunhe 金東圭 KIM Dongkyu 賴依欣 Nicole LAI 吳其育 WU Chi Yu 沈森森 SHEN Sum-Sum 致穎 Musquiqui Chihying 何明桂 HO Ming Hui 陳伯義 CHEN Po I 破空間 The Post Theatre 田添 かおり Kaori Tazoe 小嫩豬 Sexy Little Young Pig 曾伯豪 Tseng Po Hao 黃彥穎 Huang Yen Ying 瞿暢 QU Chang HK Farm 及參與者 HK Farm and Contributors 勞麗麗 LO Lai Lai Map Office 鄧國騫 TANG Kwok Hin# 文 楊沛鏗 Trevor YEUNG 陳翊朗 Oscar CHAN Yik Long# 玄宇民 HYUN Woomin 崔允 Yun CHO 蕭競聰 SIU King Chung 丁穎茵 Vivian TING 金真 JIN Zhen 李將旭 LEE Jangwook 黃乃忠 WONG Lai Chung 杜煥 TO Wun 羅偉珊 Susi LAW 張碧霄 Frankie ZHANG 陳冠彰 CHEN Guan-Jhang			
2017	香港西九龍區公共空間及 C & G 藝術單位 Public space, West Kowloon District, Hong Kong and C & G Artpartment	《西九化談實錄》觀念藝術創作實行及文獻紀錄展系列— 燒數簿 2017 "Decongestants for West-Kowloonization" On-site Conceptual Art Performing & Documentary Exhibition Series - On Fire 2017	現場觀念藝術創作實行 On-site Conceptual Art Performing
嚴瑞芳 YIM Sui Fong# 梁御東 Ocean LEUNG# 葉啟俊 YIP Kai Chun# 朱耀輝 Price CHU Yiu Wai 劉南茜 Nanxi LIU# 余榮基 Rik YU Wing Kei 馮捲雪 Michelle FUNG 梁展峰 Jeff LEUNG Chin Fung 李碧琪 Peggy LEE 鄧廣榮 TANG Kwong San 周嫻祐 Intuon CHAU C&G 廖韜 LIU To			
2016	香港西九龍區公共空間及 C & G 藝術單位 Public space, West Kowloon District, Hong Kong and C & G Artpartment	《西九化談實錄》觀念藝術創作實行及文獻紀錄展系列— 濕九麗 "Decongestants for West-Kowloonization" On-site Conceptual Art Performing & Documentary Exhibition Series – We Wet	現場觀念藝術創作實行 On-site Conceptual Art Performing
雁兒 AU Suzanne + 淳 Kane Four 鄭怡敏 (阿金) CHENG Yee Man(Gum) + 張嘉莉 Clara CHEUNG 張嘉莉 Clara CHEUNG + 鄭瑤璋 Mac CHENG 張蓉 CHEUNG Yung# + 陳焯南 Jerry CHAN 詹志豪 CHIM Chi Ho# + 王濼 WONG Wai 馮正權 FUNG Loix# + 陳朝駿 Macro CHAN 梁展峰 Jeff LEUNG Chin Fung + 阿棠 ahtong 杜躍 TO Yeuk# + 杜樂 Grace TO 余榮基 Rik YU Wing Kei + 鄧詠詩 TANG Wing Sze + 楊兆麟 Benny YEUNG			
2016	香港西九龍區公共空間及 C & G 藝術單位 Public space, West Kowloon District, Hong Kong and C & G Artpartment	《西九化談實錄》觀念藝術創作實行及文獻紀錄展系列— 燒數簿 2016 "Decongestants for West-Kowloonization" On-site Conceptual Art Performing & Documentary Exhibition Series - On Fire 2016	現場觀念藝術創作實行 On-site Conceptual Art Performing
陳煒彤 Jessica CHAN Wai Tung 張凱琳 CHEUNG Hoi Lam 張煒森 Eddie CHEUNG Wai Sum# 劉學成 Hanison LAU Hok Shing + 余琦琦 YU Kei Kei# 蘇港鴻 Scotty SO 謝斐 Jaffe TSE 余榮基 Rik YU Wing Kei C&G			
2016	香港西九龍區公共空間及 C & G 藝術單位 Public space, West Kowloon District, Hong Kong and C & G Artpartment	《西九化談實錄》觀念藝術創作實行及文獻紀錄展系列— 落泥玩 "Decongestants for West-Kowloonization" On-site Conceptual Art Performing & Documentary Exhibition Series – Soil Play"	現場觀念藝術創作實行 On-site Conceptual Art Performing
陳佩玲 Peggy CHAN Pui Leng + 翁志孝 Edwood YUNG Chi Hau 余榮基 Rik YU Wing Kei# + 鄧詠詩 Cindy TANG Wing Sze 張才生 Samson CHEUNG Choi Sung# + 謝振聲 TSE Chun Sing + 姚偉之 Brian YIU 文美桃 MAN Mei To# + 王鎮海 WONG Chun Hoi 陳泳茵 Doreen CHAN# + 張智樂 CHEUNG Chi Lock			
2015	C & G 藝術單位(香港)及 Open Space Bae(韓國) C & G Artpartment(HK) & Open Space Bae(South Korea)	《後桃花源記》錦田 — 釜山藝術交流計劃 "In Search of the Peachland" Art Exchange Project between Kam Tin (Hong Kong) and Busan(Korea)"	香港 韓國雙邊藝術 交流計劃 Art Exchange Project between Hong Kong and Korea
香港 / HK : 陳素珊 CHAN Sushan# 張景威 Reds CHEUNG King Wai# 鍾惠恩 CHUNG Wai Ian 勞麗麗 Natalie LO Lai Lai# 吳家俊 NG Ka Chun 鄧國騫 TANG Kwok Hin 韓國 / Korea : 金大洪 KIM Dae Hong 金美英 KIM Mi Young			

2013-2015	香港 Hong Kong	《策你老毛》阿金藝術計劃之雕塑 "Curate No More" Gum's Art Project (2013-2015) — Sculpture	2 年藝術計劃 2-Year Art Project
鄭怡敏 (阿金) CHENG Yee Man(Gum) 張震揚 Martin CHEUNG Chun Yeung#			
2013	印度 孟買 Art Oxygen Art Oxygen, Mumbai, India	《印度孟買文化藝術交流 2013》"PowerPLAY" [en]counter 2013 "PowerPLAY"	香港印度藝術交流計劃 Art Exchange Project between Hong Kong and India
梁美萍 LEUNG Mee Ping# 鍾惠恩 CHUNG Wai Ian 羅至傑 Lock LO Chi Kit 李俊峰 LEE Chun Fung 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum)			
2012	牛棚藝術村 藝術公社 Artist Commune, CDAV	《特首造像・香港製造》觀念藝術展覽 "Head of HKSAR・Made in Hong Kong" Conceptual Art Exhibition"	觀念藝術展覽 Conceptual Art Exhibition
王純杰 WONG Shun Kit# 巢錫雄 CHAU Shik Hung 陸潤成 LUK Yan Shing 林旭輝 LAM Yuk Fai 陳紹綿 CHAN Siu Min 周俊輝 CHOW Chun Fai 陳佩玲 Peggy CHAN Pui Leng 朱耀輝 Price CHU Yiu Wai 張震揚 Martin CHEUNG Chun Yeung 羅至傑 Lock LO Chi Kit 魂游 wenyau 王艷麗 WANG Yanny 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum) 劉展鴻 LAU Chin Hung 虞光祥 Joey YU 王正銓 WONG Ching Chuen 黃健偉 Leo WONG			
2012	西九龍海濱長廊 West Kowloon Waterfront Promenade	香港當代視覺藝術界慶祝西九文化區 百花齊放大匯展 2 — 西九推車黨 Hong Kong Contemporary Visual Artists Celebrating the BLOOMSOM of West Kowloon Cultural District 2 — The Wheel Party at West Kowloon"	現場觀念藝術創作實行 On-site Conceptual Art Performing
陳佩玲 Peggy CHAN Pui Leng 劉學成 Hanison LAU Hok Shing 朱耀輝 Price CHU Yiu Wai# 王永棠 WONG Wing Tong 羅至傑 Lock LO Chi Kit 黃思珩 Celia WONG 曾劍華 TSANG Kim Wah 袁堅樑 (九仔) YUEN Kin Leung (yuenjie MARU)# 俞若玟 Cally YU# 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum)			
2011	牛棚藝術村・藝術公社 Artist Commune, CDAV	《原始當代》系列：《原始手動・當代機械》 立體藝術作品展覽 Primitive Contemporary III series — PRIMITIVE CRAFTSMANSHIP・ CONTEMPORARY MECHANISM Art Exhibition	立體藝術作品展覽 Installation Art Exhibition
區家耀 Gavin AU Ka Yiu 張震揚 Martin CHEUNG Chun Yeung 張嘉莉 Clara CHEUNG 程展緯 Luke CHING Chin Wai# 朱耀輝 Price CHU Yiu Wai 羅至傑 Lock LO Chi Kit 黃國才 Kacey WONG Kwok Choi 黃慧妍 Doris WONG Wai Yin			
2011	元朗大棠 C & G 藝術花園 C & G Art Garden, Tai Tong, Yuen Long	《原始當代》系列：《原始刻劃・當代雕塑》 立體藝術作品展覽 Primitive Contemporary III series — PRIMITIVE CRAFTSMANSHIP・ CONTEMPORARY SCULPTURE Art Exhibition	立體藝術作品展覽 Installation Art Exhibition
陳國文 Bill CHAN Kwok Man 張志平 Ban CHEONG Chi Ping# Chris COOK 何遠良 HO Yuen Leung# 劉學成 Hanison LAU Hok Shing# 鄧國騫 TANG Kwok Hin			
2010	西九龍海濱長廊 West Kowloon Waterfront Promenade	《香港當代視覺藝術界慶祝西九文化區百花齊放大匯展》 Hong Kong Contemporary Visual Artists Celebrating the BLOOMSOM of West Kowloon Cultural District	現場觀念藝術創作實行 On-site Conceptual Art Performing
俞若玟 Cally YU 黃榮臻 Wayne WONG 鄧國騫 TANG Kwok Hin 羅至傑 Lock LO Chi Kit + 吳詠欣 Idy NG 黃思珩 Celia WONG + 朋友 Friends 梁澤軒 LEUNG Chak Hin 王永棠 WONG Wing Tong# 何遠良 HO Yuen Leung 劉學成 Hanison LAU Hok Shing# 張震揚 Martin CHEUNG Chun Yeung + Topaz LEUNG 曾劍華 TSANG Kim Wah 袁堅樑 (九仔) YUEN Kin Leung (yuenjie MARU) + Manson 羅文樂 LAW Man Lok 楊美青 Circle YEUNG 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum)			

由 C&G 藝術單位策劃之活動 Art activities curated by C&G

2017	香港動漫基地 Comix Home Base, Hong Kong	《動》WYNG 大師攝影獎作品展 "Mobility" WYNG Masters Award Exhibition	攝影展覽 Photography Exhibition
鍾偉倫 CHONG Wei Lun Billy H.C. Kwok 林亦非 LAM Yik Fei 李泳麒 LEE Wing Ki 鄭瑋玲 TAY Wei Ling 唐景鋒 Kurt TONG#			
2016	香港中央圖書館 Hong Kong Central Library	《我們是誰》WYNG 大師攝影獎作品展 "Identity" WYNG Masters Award Exhibition	攝影展覽 Photography Exhibition
蕭偉恒 SIU Wai Hang# 甄祖倫 Johnny GIN 夏志明 Remmus HA 梁志和 LEUNG Chi Wo + 黃志恆 Sara WONG 李典宇 Dinu LI Emmanuel Serna			
2015	香港大會堂 Hong Kong City Hall	《廢 / 棄》WYNG 大師攝影獎作品展 "WASTE" WYNG Masters Award Exhibition	攝影展覽 Photography Exhibition
歐鳳雯 Abby AU Albert Bonsfills 又一山人 anothermountainman 夏志明 Remmus HA 林愷倩 LAM Hoi Sin# Mandy Barker 鄧鉅榮 Ringo TANG			
2014	印度 孟買 Art Oxygen Art Oxygen, Mumbai, India	《印度孟買文化藝術交流 2014》愛在空氣慢遊 [en]counter 2014 "Is There Love in This Air?"	香港 印度藝術交流計劃 Art Exchange Project between Hong Kong and India
香港 / Hong Kong: 黎朗生 Sunday LAI 羅至傑 Lock LO Chi Kit 梁美萍 LEUNG Mee Ping 謝振聲 TSE Chun Sing# 羅玉梅 LAW Yuk Mui# 新加坡 / Singapore: 李嘉昇 Jason LEE 印度孟買 / Mumbai, India: Hema UPADHYAY Reena Saini KALLAT Pradeep L. MISHRA			
2013-2015	香港 油街實現 Oil, Hong Kong	《一百之後》藝術計劃 "After 100" Art Project	2 年藝術計劃 2-Year Art Project
陳佩玲 Peggy CHAN Pui Leng 莫穎詩 Vinci MOK 魂游 wenyau 朱耀輝 Price CHU Yiu Wai 黃榮臻 Wayne WONG# 袁進鈇 Ivy Yuen 盧可兒 Connie LO			
2014	香港 會議展覽中心 Hong Kong Convention and Exhibition Centre	《香港「床下底」藝術常識問答比賽》 "Not as Trivial as You Think: HK Art Quiz"	問答比賽 Art Quiz
羅文樂 LAW Man Lok 鄧心怡 Dora TANG 黃欣賢 Rachel WONG 勞嘉怡 yuki Lovey 麥影彤 MAK Ying Tung# 查映嵐 Evelyn CHAR 葉禕 IP Yi 張震揚 Martin CHEUNG Chun Yeung 梁美萍 LEUNG Mee Ping 蕭競聰 SIU King Chung 張慧婷 Stephanie CHEUNG 馮美華 May FUNG# 黃國才 Kacey WONG 張景威 Reds CHEUNG King Wai 鄭哈雷 Halley CHENG# 劉學成 Hanison LAU Hok Shing# 李嘉傑 Mickey LEE 黃小燕 Phoebe WONG 楊天帥 G YEUNG 王濞兒 Crystal WONG 黃嘉瀛 KY WONG# 忻慧妍 Winnie YAN			
2014	香港 Hong Kong	見家長 Meet The Parents	訪問 70,80 年代生藝術家家長 Interview with parents of 70-80's-born-artists
鄧國騫 TANG Kwok Hin 方韻芝 Vangi FONG 黃慧妍 Doris WONG Wai Yin# 關尚智 KWAN Sheung Chi 魂游 wenyau 石家豪 SHEK Ka Ho# 林嵐 Jaffa LAM Laam# 林東鵬 LAM Tung Pang# 黃照達 Justin WONG# 楊嘉輝 Samson YOUNG#			
2013	香港九龍城太子匯卡拉 OK Karaoke, Prince Ritz, Kowloon City, Hong Kong	全港視藝界破天荒首個 K 歌之王之后大賽 1 st Groundbreaking Hong Kong Contemporary Visual Artists Karaoke Singing Contest	卡拉 OK 歌唱比賽 Karaoke Singing Contest
魂游 wenyau 林謐 LAM Mau 余榮基 Rik YU Wing Kei 陳佩玲 Peggy CHAN Pui Leng 麥影彤 MAK Ying Tung 朱耀輝 Price CHU Yiu Wai 陳世樂 CHAN Sai Lok Clarisse YEUNG 李天倫 Otto LI 翁志孝 Edwood YUNG Chi Hau 黃榮臻 Wayne WONG 唐納天 Nadim ABBAS Kobe 翁子健 Anthony YUNG Judy Christina LI 羅至傑 Lock LO Chi Kit 王永棠 WONG Wing Tong#			

2012	波蘭 索波特 藝術海灣 Zatoka Sztuki MCKA, Sopot, Poland"	《打邊爐》香港波蘭藝術文化交流計劃 "Art Hotpot" an art exchange program between visual artists from Sopot and Hong Kong	香港波蘭雙邊藝術交流計劃 an art exchange program between visual artists from Poland and Hong Kong
香港 / Hong Kong: 俞若玫 Cally YU# 羅文樂 LAW Man Lok# 羅至傑 Lock LO Chi Kit# 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man(Gum) 波蘭 / Poland: Jarek Czarnecki Kamila Chomicz Maciek Salamon Natalia Turczynska-Schmidt Karolina Matea			
2010	香港藝穗會、賽馬會創意藝術中心 中國廣州屏藝廊 Fringe Club, JCCAC, Hong Kong Fei Gallery, Guangzhou, China	《行路上省城》粵港聯展 "Walking to The City" Guangzhou and Hong Kong Art Exhibition	粵港雙邊藝術聯展 an art exchange program between Guangzhou and Hong Kong
區華欣 AU Wah Yan 陳正文 Man CHAN 張嘉莉 Clara CHEUNG 張震揚 Martin CHEUNG Chun Yeung 鍾惠恩 CHUNG Wai lan 朱耀輝 Price CHU Yiu Wai 方韻芝 Vangi FONG 黎卓華 LAI Cheuk Wah# 羅文樂 LAW Man Lok 李俊峰 LEE Chun Fung + 梁御東 Ocean LEUNG 羅至傑 Lock LO Chi Kit 老慧行 LO Wai Hang 鄧國騫 TANG Kwok Hin 唐偉傑 Damon TONG# 王永棠 WONG Wing Tong			
2009	香港 中環周生生珠寶金行旗艦店 Flagshop of Chow Sang Sang Jewellery Shop, Central, Hong Kong	《生生不息》藝術展覽 "Endless" Art Exhibition	商業藝術展覽 Commercial Art Exhibition
劉星雨 Alan LAU# 曾翠薇 TSANG Chui Mei# 何遠良 HO Yuen Leung# 陳麗雲 Movana CHEN# 黃岳東 Antonio WONG 周凱兒 Cristie CHOW 鍾曉華 Rosita CHUNG			
由 C&G 藝術單位統籌之藝術活動 Art activities organized by C&G			
2016	香港藝術館藝術廣場 Art Square, Hong Kong Museum of Art, Hong Kong	《藝術館與文化景觀》之「工作坊」 Museums and Cultural Landscapes – Workshop	工作坊 Workshop
張震揚 Martin CHEUNG Chun Yeung 張嘉莉 Clara CHEUNG 鍾惠恩 CHUNG Wai lan + 吳家俊 NG Ka Chun (Mudwork)#			
2015	香港藝術館藝術廣場 Art Square, Hong Kong Museum of Art, Hong Kong	《無牆唱談》展覽加料節目《藝術太空間 2.0》之 「坐喺度對畫」 Art Space 2.0 – Dialogue x sketching – Wall-less Chit-ChaNt Exhibition Fringe Programme	現場觀念藝術創作實行 On-site Conceptual Art Performing
莫穎詩 Vinci MOK# 謝斐 Jaffe TSE			
2013	香港藝術館 Hong Kong Museum of Art	夏日藝術活動 2013 (為少數族裔兒童而設) Summer Art Cadets 2013 (for children with ethnic minority background)	藝術教育計劃 Art Education Programme
黃思珩 Celia WONG# 何遠良 HO Yuen Leung 吳家俊 NG Ka Chun 鄭怡敏 (阿金) CHENG Yee Man (Gum)			
2012	香港藝術館 Hong Kong Museum of Art	夏日藝術活動 2012 (為視障兒童而設) Summer Art Cadets 2012 (for visually impaired children)	藝術教育計劃 Art Education Programme
袁堅樑 (九仔) YUEN Kin Leung (yuenjie MARU)# 謝健華 Galen TSE 張嘉莉 Clara CHEUNG 鄭怡敏 (阿金) CHENG Yee Man (Gum)			
2011	香港藝術館 Hong Kong Museum of Art	夏日藝術活動 2011 (為破碎家庭兒童而設) Summer Art Cadets 2011 (for children from single-parent families)	藝術教育計劃 Art Education Programme
謝健華 Galen TSE# 張震揚 Martin CHEUNG Chun Yeung 羅文樂 LAW Man Lok 羅至傑 Lock LO Chi Kit 鄭怡敏 (阿金) CHENG Yee Man (Gum)			

初選 First round# 已選 Selected#

C&G 藝術單位簡介

About C&G Artpartment

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。過去十二年，C & G 藝術單位共策劃超過 80 項藝術展覽，當中與超過 100 位本地前線活躍藝術家合作，共同回應香港的社會及文化議題。

C&G (Clara 及 阿金) 是藝術組合，他們一貫以嬉笑怒罵的方式進行廣泛類型的藝術創作及活動策劃，並透過與不同單位協作，以探討當代香港的藝術生態及社會、政治時事。

C&G 了解到香港的藝術生態是傾斜而不健全，在資本主義社會藝術似乎不是一種消費，就是被消費。這確實不利香港藝術有效發展。

在藝術成為消費與被消費之間的灰色地帶裡，應被藝術歷史、藝術評論、藝術教育、藝術創作、藝術政治等去作填充，並將之進入深化而持續的討論，從而制定長遠而具策略的藝術政策，以發揮藝術的權力。

C&G (Clara CHEUNG & Gum CHENG) are two Hong Kong artists who have founded the art space: C&G Artpartment in Hong Kong, in 2007. With a strong concern over the local art ecology, C&G use their art to respond to social and cultural issues. Their essential goal is to fill up the crack in the current art scene, and allow C&G Artpartment becomes an art space for idea exchanges. In the past 12 years, C&G Artpartment has curated more than 80 art exhibitions that included more than 100 local artists to respond to the social and cultural issues in Hong Kong.

The practice of the Hong Kong-based artist group C&G (Clara and Gum) is humorous and challenging at the same time. The activities that C&G organise are often collective and participatory in nature, with a focus on issues surrounding the art ecology of Hong Kong as well as current events.

C&G believe that the art ecology of Hong Kong is lopsided – seemingly dependent on a desire to consume and be consumed – whether it is to make a living out of the art market, or to consume art as entertainment and a lifestyle. This seems a logical development in Hong Kong's hyper-capitalist society, but C&G find this situation less than ideal.

Between the states of consuming and being consumed, there exists grey areas and gaps that can be filled by art history, art criticism, art education, and discussions around issues such as contexts of artistic production, long term development strategies for art ecology, and the politics of art. Practitioners should feel that they can pursue something other than what merely fits into the model of consumption.

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編輯 Editorial Team

鄭怡敏 (阿金) | 張嘉莉
CHENG Yee Man(Gum) | CHEUNG Clara

校對 Proof Reading

鄭怡敏 (阿金) | 張嘉莉
CHENG Yee Man(Gum) | CHEUNG Clara

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2390 9332 / info@candg-artpartment.com / www.candg-artpartment.com

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