



WOOFERTEN

AAIR II

社區 - 藝術 - 行動

ART - COMMUNITY - ACTIVISM

明天約滿 走守

點樣搞落去

住戶大會 (二)

合(3/4) 下午三時 下午茶味

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活化廳駐場計劃
ART/ACTIVIST IN RESIDENCE
2013-2015



藝術行動者駐場計劃
ART / ACTIVIST IN RESIDENCE



AAiR II

社區 - 藝術 - 行動

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活化廳駐場計劃

WOOFERTEN'S ART/ACTIVIST IN RESIDENCE

2013 — 2015

活化廳駐場計劃

WOOFERTEN'S ART / ACTIVIST IN RESIDENCE (AAiR)

「活化廳駐場計劃」期望促進亞洲各城市就社會／藝術行動與批判性藝術實踐的對話和交流。獲邀請的藝術家於油麻地社區駐留考察，然後以不同方式整合回應。是次計劃分別邀請到來自北京「家作坊」的何穎雅和 Fotini Lazaridou-Hatzigoga、吉隆坡的「茨廠街社區藝術計劃」、台灣藝術家高俊宏及本地藝術家盧樂謙和梁志剛。本計劃希望帶出兩個問題。其一，在新自由主義下，亞洲各地正面對什麼共同的處境？藉著跨地域的連結，我們是否可能尋找突破的出口？其二，隨著近年來本地藝術的發展，「藝術介入社區」的模式亦開始盛行，相對於一般以由上而下空降到社區進行短期而不持續的策劃方式外，民間組織及至獨立藝術家所推行的「社區藝術」，又應如何定位？

Wooferten's Art/ Activist-in-Residence (AAiR) aim to build up dialogue and network among artists and activists in Asia. Artists were invited to reside at Yau Ma Tei for study research, and response accordingly. In this edition, we invited Elaine W. Ho and Fotini Lazaridou-Hatzigoga from HomeShop, Beijing, Petaling Street Community Art Project from Kuala Lumpur, Kao Jun-Honn from Taipei, and local artists Him Lo as well as Michael Leung. This programme aims to discuss two major issues. The first one, what are the common situations Asian countries facing under Neo-Liberalism? By this inter-regional connections, is there a possibility for us to breakthrough? The second one, in regards to the common module of art intervention into community, in comparison to those top-to-bottom short-term community projects, how do we position community art carry out by independent artist and initiative?

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建立什麼？ 抵抗什麼？

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「活化廳繼續工作組」的成員與街坊於上海街視藝空間的最後一個展覽，「社區藝術 限日沽清——真係執笠文獻展」，2015年11月
The last exhibition of Woofertening Group + Kaifong Meeting, "When Everything Must Go — Closing Down for Real Archival Exhibition", 2015 Nov

攝影：柏齊 Photography: Pak Chai



假如「社區藝術」 都不是白幹一場

—— 有關社區、藝術與抗爭的幾點思考

文：李俊峰

當我在「活化廳」推動「藝術家駐場計劃」或一些海外交流時，很多時會遇上以下幾種批評：

批評一：社區裡本身已有很多有意思的事情，街坊也缺乏資源和平台去展示他們的創作，為什麼還在外面邀請藝術家來展示他們的藝術，而不是街坊本身的藝術？

批評二：香港社會本身的問題已夠多，為什麼不集中處理本地的事情，而去找外面的問題帶進來討論？

批評三：「社區藝術」需要的是持續建立，藝術家駐場只是短時間投入的空降計劃，若藝術家與社區之間沒有累積的脈絡關係就說來實驗些什麼，然後又跑去別的社區試驗另些事情，是否另一種新自由主義式的文化殖民？

首先說，這些批評，我其實很大程度些都認同。我認為當中觀點都準確點出藝術家在社區進行短暫的、實驗性的計劃時所需要面對的倫理問題。因此，其實「藝術家駐場」不是「活化廳」所關注的重點，這些計劃從來是旁枝。「深耕社區，落地生根」從來才應是「社區藝術」的重點。

不過，那又不是指「藝術家駐場」不值得做，只是不應是重點。與此同時，這計劃今天出版成書，還出版到第二冊，又有其獨特原因。首先，「社區藝術」，就我所理解，如批評一所指，很對，是應以在裡頭生活的街坊為先。但「活化廳」的實踐有點與一般的「社區藝術」不同，「活化廳」這事情，本來就有點空降，「活化廳」的藝術家本身不是生活在社區裡，而是帶著一些正在思考的問題，自發的弄了這空間，而且這是「藝發局」的官方資源，遇上我們這些已建立一定名聲，並被給予某種特權的藝術家，把這社區美學實驗帶進來。因此，藝術家的新嘗試，到社區碰撞出什麼故事、什麼點子與靈感？其實是此平台本身的一個特性。（但要注意的是「活化廳」同時也將很強烈的批判意識帶到日常的實踐，主線裡，街坊的權利仍是至關重要的。我們也將社區的問題帶到政治性的對立矛盾面，這才不致讓我們的存在，在社區裡變得太危險。這也就是以我理解許煜說我們「反藝術」¹的原因。）

一般的「社區藝術」，受眾的權利是重要的，無論作為藝術的對象，又或過程裡的參與者。但藝術家的自我，一定程度是被需要放低的，因此美學的獨特性如何在這框架內發揮？這是很難處理的問題。是應放下自我，還是隱藏在

過程中？有沒有介乎兩者之間？就如和街坊在社區裡畫壁畫，建制政黨或無政府主義者都可運用這方法，但所建立的意識就要不一樣。街坊作為主體，抑或是讓藝術家完成其自我？還是藝術家與街坊都有平等對話、分享的可能？（活化廳所思考的所謂互為活化的關係）平等對話，而又尊重彼此，讓社區裡有藝術，藝術裡有社區，這其實是我們都很需要學習的事。

批評二，所指的是我們應否集中精力，先去處理本地的問題？這點我亦十分認同。香港的社會問題的確已夠多，若論先後，無疑我認為確應本土優先，但又是否要完全將自己社區以外，又或香港以外的問題都不納入我們的視野？我覺得保持開放去接受新事物，這種認知的態度仍是重要的。這也可能是其中一種讓運動有辦法持續、保持活力的方法。就像若行動者只聚焦在香港的社會問題，我們很快就會因這城的種種困境而患上「抗爭近視」，偶爾向外參照，一方面是經驗對照，思考別的可能性，另也可建立對外連結。有時突破一時一地的問題，就靠外來延伸的一些影響，如八九民運有影響到東歐，太陽花學運又影響到雨傘運動，都在互相呼應吧。再者，放大一點看，本土問題很多時並不太本土，香港是國際金融中心，非完全封閉極權，卻又不全然開放民主，貧富極為不均為世界數一數二，而政府卻幾乎面對零壓力去干預制衡，簡單說就是新自由主義的天堂，全球資本帝國的最前端。所以，今天我們的遭遇，既是本土的，也是全球的，既是當下的，也是歷史的。這地的抵抗不止是香港人的故事，也為其他可能面對相近處境的地方樹立參照。此視野其實也是一種回饋，說到底香港有四千億的海外投資，不斷地參與到削其他地區的底層民眾，而我們都是共犯呢。

批評三，指向的是「社區藝術」的最關鍵問題——「持續的累積」。持續，不但是「社區

藝術」的意義討論，也是對應著今天新自由主義的藝術生產邏輯下，必要問自己的一個倫理問題。

若沒有持續，為什麼仍做？好心，善心其實並不足夠呢。近年，香港的「社區藝術」與社區運動正發展得熱烘烘，一方面是城市發展的急速且劇烈，及至接連發生的社區保育運動，雨傘運動後又說要「傘落社區創新天」²。但與此同時，愈來愈多的地產商，企業在這藝術產業化的年代投放更大規模的資本，很多的基金贊助，很多的展出平台，人流如鯽的觀眾，連帶提升了周邊地產與產業的價值種種。因此，我們需在這些「機會」前思考一下，面對這些藝術資本的來臨，我們可如何從這些文化生產的體制中定位到自主的可能？還是借這些平台，提供某些資源，去促發另些更持續的事情發生？或我們應持更激進的態度，杯葛這類收編治理？

當中的倫理需要我們認真討論。當藝術家走進社區時，可以建立到的會是什麼？應持一怎樣的態度才能確保我們做的「社區藝術」，最終不是白做一場，或更差勁地是還被吸納到成為我們本來要抵抗的敵人？拿人家資源時，持守的底線是什麼？

◎ 「社區藝術」，一個含混模糊的字眼

就有關「社區藝術」，首先，我還是不得不提，這詞差不多是個空洞的能指。若不連繫到地方的脈絡背景，這字眼指涉的範圍實在很大。若就香港的脈絡背景，首先我們應如何理解「社區」？

「社區」的英譯「Community」的詞源是拉丁文的 Communis，意即伴侶或共同關係

1. “活化廳是我所知的唯一能夠真正與社區展開互動的藝術組織，也是唯一一個在仕紳化猖獗的城市裡有意識地反美學的團體。” 參見：許煜〈為甚麼我（們）要支持活化廳〉，香港獨立媒體，<http://www.inmediahk.net/node/1019808>，2013-12-17

2. “過去建築著現在與未來，所以問題是，如何去蕪存菁？發揚什麼去除什麼？新建的又是什麼？以什麼價值準則，去建立新的東西？目標不同，找的人會不同，做的事不同，須時也不同，僅此共勉” 詳細請參考：李維怡，〈傘落社區創新天〉，《中大學生報》，2015年3月號

和感情³，跟溝通(Communicate)和共同(Common)同源。Community也可譯作，社群或共同體，所以，Community art裡，「共同」和「溝通」的對象是誰？是藝術家？還是社區裡的街坊？還是藝術家與街坊也可能面對的共同處境？「共同」的基礎是什麼？能彼此「溝通」對話的又是什麼？

廣東話裡的街坊，就正近於由英語的Community與Neighborhood兩者結合的一個在地的概念。街是街道，坊是人們生活和工作的場所，街坊就是人與生活空間裡組成的網絡，彼此有互相依存、信賴、在街頭巷尾守望相助的可能。但街坊的關係亦是自主、自發形成的（比如我們類比香港早期的「街坊福利會」是一種殖民時期，由民眾自發組織起來，提供低下層社會福利的組織），所以我們理解，街坊的生活是人情味、人性化、滿有溫情的，而這都往往是香港的「社區藝術」實踐所關注和展現出來的一面。

不過，「社區網絡不是溫暖牌」⁴，因為每位街坊實際上都來自不同的背景，才性與價值觀都可以十分迥異。但若能遵循主流社會那層級分明，由金錢建立起共同發奮目標的體制，正正是我們今天面對的問題所在，那街坊們可如何放低差異，生活在一起？社區工作裡，很多時遇上的不是溫馨浪漫，而是人與人的沖突、矛盾和意見紛陳，但把大家捆「在一起」的會是什麼？那就是究竟「社區藝術」能經營什麼？建立什麼？意識到壓迫的源頭，其實就是找出對立面的意義。

“那麼，大家是否童話地相親相愛從無齟齬呢？或生活中沒有了對方就會呼天搶地？絕對不是。然而，這種空間所蘊釀的生活模式又代表著一種安全感與熟悉感，

一種雖然面對變化但又能自我掌握的感覺，而這種感覺會讓人較容易釋出善意（或較不傾向釋出惡意），因而令整個社區生活的普遍氣氛都較為輕鬆。……你以為這當中真的沒有發生過空間衝突嗎？然而，當大家都要生存，就自然會慢慢觀察其他人的需求而調節過來，共同使用空間。這才是社區網絡最有趣而積極的一面。”⁵

——李維怡

◎ 藝術／非藝術

另一點很難處理的問題是「藝術」。是不是藝術？又或怎樣衡量，如何去評論，夠不夠好的藝術？

首先這詞的複雜，又是再一步指向另一無底深淵，難以落地的論爭。為什麼？於我而言，今天「藝術」這字眼已不是說其本身有何實質定義，而是什麼人把握了資本與話語權就能為之在社會上普遍下定義。我所指的「藝術」，不一定是你所理解的「藝術」，這又變了一個空洞的能指。但這是否表示，我們又要放棄「藝術」？不然，我們如何把握「藝術」對自己的意義？這仍是重要的。簡單來說，創作者自身如何理解，我覺得比單單去討論某事物是否「藝術」來得實在，這比虛無主義、唯名論的觀點，具更積極意義吧。確實，「藝術」有時負擔的意義太重，我有時乾脆理解為——「每個人的基本表達權利」，即把自己的故事、感受、言說給大眾的權利。特別是在如香港這文化資源都給精英所壟斷的城市時，創造每把獨特和差異的聲音，怎非一件政治性的事情？

當然，這也聯繫到，「藝術」在當中創造了什麼的討論。若談論到這問題，我們或可嘗試將

問題這連繫到「創造感知」⁶。美學，在原初的定義，無關美，它其實是指感知的科學。創造感知的場域也是美學的場域，而美學也是人與人之間的連結，指向政治的場域。因此，無論這實踐是藝術還是社會行動，或常被定義為社會服務？過程產生了什麼對話，什麼感受？與當中如何解放個體的自由相關。

概括而言，我會將社區、藝術與抗爭歸進三種向度。第一點是「對話性」，是創造人與人之間的感知對話。其二是「衝撞性」，從現實的框架生產突破壓抑的想像。第三種是「能動性」，這一層次上的實踐，不是一種姿態性的展示，而更像是「讓生活成為形式」，是藝術家的生命故事，在生活實踐裡展示生命的韌性本身。以上三點我都相信是相對於客觀的理性分析，美學所能建構的一些可能性。補充說，在運動裡，我們常主張「快樂抗爭」，這本不關乎於快樂／不快樂，有趣／不有趣，而是想將抗爭指向內在感受的創造與表達，而這事情的價值，又會聯繫到抗爭本身。「快樂抗爭」本身並無具體的他者對象，像修行，是先對內建立，再向外影響別人。

“……更重要的是，這種審美型的快樂抗爭，可說補足或凸顯出舊式政治的不足。所謂「不足」，是指大多數政治爭議，無法單靠理性數據和道德堅持解決，前者通常陷於正反兩方專家各自提出資料數據而相爭不下的窘境，後者則面對價值多元論的衝擊而捉襟見肘。在上述背景下，快樂抗

爭的審美轉向有效擴充爭戰的範圍，讓人以審美方式填充、切入和衝擊那一理性與道德俱相爭不下的裂縫和空白。即在理性和道德之外，為那一尚未實現、正在爭議的訴求式願景，引發和創造為豐魅、立體多重、美好與深刻的想像和感受。”⁷

——陳景輝

◎ 行動主義

“社區營造的本質是社區培力和維權。”⁸

——夏鑄九

“在一個階級／階層分化的社區，社區成員名義上是平等的，人人享有當家做主的政治權利，但由於經濟地位不平等，政治平等和民主參與只能是一句空話。……遺憾的是，中國國內學習台灣社區營造，抽離了其社會運動的內核，刻意迴避階級問題，不去試圖改變政治經濟體制和權力結構，而是採取文化建構的路徑，試圖通過一些文化娛樂活動消弭社區成員之間的隔閡。這種取巧的做法，也是掩耳盜鈴的做法，注定不能帶來根本的改變。”⁹

——張慧鵬

如前述，假如藝術是感知的場域；社區是人與生活、在空間維度上的場域；那行動主義觸及的就是政治行動的場域。這裡指的「政治」，是施密特(Carl Schmitt)所討論的「政治」，

3. 參見：國家教育研究院〈雙語詞彙、學術名詞暨辭書資訊網〉，<http://terms.naer.edu.tw/detail/1306740>

4. 參見：李維怡，〈社區網絡不是溫暖牌〉，<http://www.inmediahk.net/> 社區網絡：不是「溫暖牌」

5. 同上

6. 這裡我參考了洪席耶(Jacques Rancière)對美學、藝術作為「感知的分佈」的觀點。另關於感知與解放的關係，可參看：“工人自我解放不是透過知識，因為這些工人完全了解自身的處境，但他們認為自己未必有能力去過另一種，不是被支配的生活模式。自那刻開始，解放的目標，就是給予一種存在方式，一種感知方式，和一種認為自己完全是人類公民的思想方式”〈Jacques Rancière 訪問：解放是每一個人的事〉<https://quasi-quasi.com/2012/03/06/>

7. 詳見：陳景輝〈快樂抗爭，或政治生活的審美轉向〉，《草木皆兵》，紅出版(圓桌文化)，香港，2013，p. 49

8. 引自台灣學者夏鑄九教授，張慧鵬〈面對階級分化，「社區營造」還能走多遠？〉，破土工作室，<http://groundbreaking.tw/wordpress/archives/506> (2015-7-23)

9. 同上

指向那具對立、敵我意識的「政治」¹⁰，而行動亦應對應這意識。

正如，社區與藝術，處理的是不同層面、不同場域的問題，但最終必觸及到權益的問題。比如說，一些社區保育運動，爭取的若不是只要求保留那建築的外殼與否，又或爭取合理賠償的問題，（雖然我們多年來連這基本人權也需花盡氣力的爭取）但最終要面對的，還是居民權利的賦予及維權層面的問題。因此，行動主義與社區、藝術兩者最後定必關鍵地結合起來，談社區，並以藝術的方法，最終還是以結合直接行動的抗爭，因為三者其實都指向權力體制對個體的壓迫及其反饋。

但若談到這裡，我希望多延伸兩點關注：其一，行動抵抗的對象？我們能夠清晰定位嗎？其二，有沒有一種能持續在生活中抵抗的方式，若不只是媒體動員與姿態表述？

有關對象，我們需思考到，今天的社會結構已將我們設計成共犯，削工人的不止是資本家，

也關連到消費者，因為消費者購買產品，資本家的投資才構成營利。因此，像柄谷行人(Kojin Karatani)的主張就是將社會運動定位成兩種，「內在的」和「超越的」。前者是在既有體制內進行制衡，如組織工會以抵抗資本家，後者是創立脫離資本主義或國家體制的共同體運動，由民眾組成相互協作、平等參與的自發組織，如合作社、社區貨幣等實踐。¹¹

而階級的理解對比傳統馬克思主義者對無產階級的定義亦有所擴闊，像哈特和內格里在他們出版的《帝國》中描述的「諸眾」，正正期望指出一種新自由主義下，對抗全球資本帝國的霸權的新型態階級、新的抗爭主體，並預言這將如幽靈般出現，發動社會變革¹²。全球資本、官商勾結的結構下，帝國下的群眾，無分小商戶或工人、業主或是底層的無家者、家庭主婦還是麻甩佬，都是帝國下的「諸眾」，要抵抗的不一定是中共或香港政府，敵人也不是制度裡的某個人，無論是梁振英或李嘉誠，重要的是「諸眾」所抵抗的，最終應構成對立意識的行動，過程與手段也同樣重要。¹³

10. “卡爾·施密特認為人類思想和活動的許多領域都被一種不可簡約的二元性結構化，道德關心善惡問題，美學關心美醜問題，經濟學關心贏利與否問題。而對於政治領域來說，“所有政治活動和政治動機所能歸結成的具體政治性劃分便是朋友和敵人的劃分”，換言之，敵友劃分即是政治領域具有標誌性的二元對立，這是使政治能夠區別於道德、美學與經濟的關鍵所在。……劃分敵友僅僅是出於政治的需要，確立出一個敵人的目的並不在於將其從肉體上徹底消滅，而在於抵抗敵人，權衡其力量，並且贏得一個共同的界限。”參見：Marktony，〈兩種敵人——讀施密特《政治的概念》〉，<https://www.douban.com/group/topic/2274891/>

11. “我認為運動可以分成兩種型態，一種是「內在的」，是在資本制的社會裡去抵抗，比如說勞工運動、政治運動，一般人認為的實踐是指這種體制內的運動，我認為這是必要的，但不會是最終目的；另一種是「超越的」，是脫離資本主義或國家的運動，例如消費生產合作社，一種非資本主義式的經濟活動，如果可以形成很多這樣的合作社，合作社之間創造地方的替代貨幣，便可脫離平常的資本主義經濟。如果只在「內在的」運動裡努力，資本和國家是不會被消滅的。這並不是說我們不要做內在的抗爭，只做超越的抗爭，兩邊都必須要同時進行才行，沒有好壞之分。”參見：《破報》第 678 期，〈重新翻轉世界社會的結構——專訪東亞思想家柄谷行人〉

12. Michael Hardt and Antonio Negri, Multitude, New York: Penguin, 2004

13. 就諸眾與階級的關係，可參看：“諸眾與階級的關係，應該從歷史的角度。是生產方式來決定階級向諸眾的改變。馬克思時候的工人階級還沒到後福特主義，今天馬克思所謂的階級已經變成了我們的諸眾，敵友關係沒有變化，敵人還是資本，但是資本發生了變化。今天資本主義生產目標不僅僅是商品還是知識，以前是標準化的工人、商品和工廠，今天是非標準化的時代，很自然會產生新的主體，不是一個整體性的主體，而是諸眾。本來的組織結構已經過時了，多樣性、非標準化，我們應創造新的組織形式，鼓勵人與人交往、知識交換，而不能是政黨或傳統的公會。”〈潘毅對話奈格里：對「作為後工業化工廠的大都市」講座的幾點思考〉，破土工作室，2015-05-31

“因為推動行動者起來的，往往是某種共同的感受、共同的意識，以及由參與而喚發出來一種共同體的感覺。在共同體之中，「我們」共同分享著那不公平、冤屈、羞辱，也分享著同一種道德觀念。”¹⁴

——羅永生

第二點，什麼是抵抗行動？我們能否想像另一種經濟，或改變我們的生活方式和態度，身體力行，以作為抵抗行動？書中的個案，不是單單表態、動員、發聲，這或都只是景觀性，如何將理念落實到生活？將那具政治的意識，結合到抵抗的生活和經濟型態？自主經濟不單指有往有來的交易，更是想像獨立於市場外，持之以恆的民主實踐。不是消費性，不是姿態性，交換的不一定是貨物與金錢，也可以是文化意義、情感價值上的交流，以及基於抵抗那壓迫人們的對象，從而建立群體的共識和信念，自我組織起來的實踐。如「禮物經濟」¹⁵的概念，創造那維繫互助、互惠、「共同」的平台。

“（隨之而）出現的是一個被稱作「共（common）」的廣大的心領域：共用的知識和新的交流與合作的形式。非物質生產的產品不是物體而是新的社會或者說個人間的關係；非物質生產是生命政治的，（對）社會生活的生產。”¹⁶

——齊澤克

14. 羅永生《在運動與革命之間讀書》，進一步多媒體有限公司，香港，2014

15. “「禮物經濟」是自古以來的自由價值經濟學模式。交換過程中，給與者沒有任何得到價值回報的要求和預期。與之相反，以物易物或者市場經濟是用社會契約和明確協議，來保證給與者得到或期望得到報酬的規範價值經濟學模式。禮物經濟融入政治、親情、或宗教等領域，是共識主動性文化體系”資料來源：<http://zh.wikipedia.org/wiki/禮物經濟>

16. 參見：齊澤克 Slavoj Žižek，〈工薪資產階級的反叛〉，破土工作室，2016-01-19，<http://groundbreaking.tw/wordpress/archives/1422>

個案

盧樂謙在這計劃提出「社區運動會」的方案。他在計劃裡嘗試以他在「香港故事館」實踐——「由下而上」的民主參與，運用到策劃這社區運動會。從觀察社區，到一步步組織街坊的參與和討論，由社區的視角得出不同運動項目的提案，再在區內不同空間實踐，展示到自發運用社區空間的可能性。謙在分享裡提到，「藝術能否解決問題？」這問題又指向藝術若非如社會福利般具功能性，它能解決的是什麼層面的事情？

梁志剛從 permaculture 的主張出發，思考如何以可持續的方法解決問題，我們也不妨理解這是一種藝術上的創造吧。他在這計劃中開展了油麻地區的「社區種植計劃」。他本身是油麻地街坊，雖然不算是土生土長，但能夠從與街坊的日常交往中，加入到他們的參與。而書中一定篇幅，考察一位在天橋底種植的無家者——「芒果王」，他的實踐又正正呼應 permaculture 的永續理念，「社區種植計劃」從知識生產，考察性的定位，到聚焦於「芒果王」的田野考察，比對自主生活的實踐，與「社區藝術」的姿態性，與及是否能轉化落實的空洞；藝術與政治、知識生產之間，身體力行地落實到生活似乎是最有力的抵抗方式。

何穎雅與 Fotini LAZARIDOU-HATZIGOGA 也是從田野考察的角度出發。從 08 年京奧後在北京的胡同裡營辦「家作坊」HomeShop 的實踐，對照中國大陸裡藝術行動主義的不可能性，同樣面對著相近的極權體制、再殖民壓迫的香港，這裡的每個人，無論是藝術家或街

坊，又或是不斷反省的行動者，相聚在油麻地旺角——這世界上城市密度數一數二、資訊與人的交匯都嚴重過盛的時空時，四個組織裡的成員，分別如何去思考，結合藝術、社區與抗爭，由最底層街坊一點一點的積累起抵抗？到最後又會否如雲霧般轉化成雨水，落到地面上，觸發質性上的改變？

吉隆坡的「茨廠街社區藝術計劃」，面對同樣是新自由主義下，官商合謀的發展主義。茨廠街社區，受到興建地鐵網絡的威脅，不單社區內標誌著吉隆坡城市化起點的歷史建築將一步步被拆毀，更進一步是區內的基層生活形態——攤販、小食檔、底層勞工等，將面對進一步被邊緣化的危險。同樣面對後殖民下、民主制度不甚健全的處境，「社區藝術」如何在計劃裡變成一種拉動「諸眾」的力量，建立以社區保育為主幹的城市運動？

台灣藝術家高俊宏的計劃「尋找那位女士」，是他的東亞藝術行動與空間抗爭的田野考察研究的一部份。走出油麻地，他的計劃追訪觀塘的士紳化與因建築雙年展而啟動的民間杯葛戰。重演參展人被驅趕離場一幕，與追訪整個事件的前後因後果，不單映照香港這地面臨的困境，也是東亞地區各地的空間抗爭運動的一面鏡。另俊宏在書中亦貢獻了一篇文章〈在地是一面鏡子〉，提出使用「本土」與「在地」兩種概念的分野。正如香港的社區運動，抵抗的其實是全球化資本造成的單一化，「在地」作為行動的態度，是具階級型態的手段，也是目的。

◎ 小結：突破示威區？

最後，我還是希望指出，「社區藝術」需要「在地深耕」的必要性，否則行動主義都似乎傾向徒然。「活化廳」最終面臨的問題也是持續性，終究的問題是，藝發局對上海街這空間的理解就是一個「示威區」。

很多人問，藝發局的決定是否出於政治原因？我在此可替藝發局辯解，據我所知，在討論「活化廳」的續約決定時，並無聯繫到我們的計劃是否涉及敏感政治議題。「活化廳」不獲續約的真正原因——是藝發局覺得我們在油麻地4年是有點長，應讓其他團體試試看¹⁷。從表面看這是行政決定，但若「社區藝術」都不能做到落地生根，那代表什麼？為什麼不讓民間藝團有此權利？所謂言論，創作自由只是虛假的表象，審查的不是制度，而是更上層的政策和權力壓制本身。上海街這空間其實是官方設計的特例，一個裡面做什麼都可以的「示威區」，反正它們仍舊把握著99%資源，並樂意提供你餘下的1%在「示威區」裡提出激進與批評的聲音，前提是資源不會持續，就不可能落地生根，也就是沒有進一步建立群眾主體的可能。

今天很多機構都推出「社區藝術」的資助，這將引領下一浪民間自主的發展？還是更大規模的整治收編？這情況下，「活化廳」所做的是，透過什麼方法，能繼續找到累積、承傳？。我理解就是如何突破這示威區的方法。若一直在資助框架內，沒有對被同質化的質疑，生產的知識與美學，沒有管道流傳，或由別處再建立起，最終也不會使人更自主、自由，文化的根

也不會承傳，只是很多很多的活動，配合不斷的勞勞碌碌，而最終都沒有將來吧。

抵抗，包括很多方面，但無論是動員、發聲、生產創造知識與手法，最終是否指向「政治的行動」？那還是重要的。像本書我特別邀請老B放在這書的文章〈藝術家可以在社區做什麼？〉正亦回應這些問題。藝術家的良好企圖，在這表相和諧，內裡充斥著極權與暴力的體制系統裡，沒考慮到階級意識形態，很容易就自覺成了幫兇。我們將要問自己，首先是「可以做什麼？」更還要具體地多行一步，去問我們的實踐，最終「能夠建立什麼？抵抗什麼？行動後反省了什麼？」是否讓我們都一起走向

那更平等、自由、互信、沒有暴力、沒有壓迫的理想？藝術若沒有指向這些價值，那似乎都只有永續地虛無的可能。

在我觀察，很多時候都是這樣的循環：社會大環境引發民眾／藝術家的覺醒，然後一些人自發的組織起來，接著就面對要否進入建制？然後出現路線分野、分道揚鑣……一些人進入建制後被吸納同化，而在建制外的就不斷被邊緣、被打壓；香港人原初的覺醒，連帶那份對這片土地的認同，就在這循環裡不斷被消磨，而我們能怎樣超越這桎梏？或許方法是如本地評論家馬國明先生所言，從歷史經驗的碎片裡，「去追認我們那被壓迫的祖先」¹⁸。

17. 根據我們與藝發局主席王英偉、視藝組主席陳錦成與相關行政人員等，於2014年8月22日在藝發局會面時由局方透露所知。

18. 馬國明對「本土」的定義是「與被壓迫的祖先相認」，提倡我們應擺脫殖民者的偏見，拋棄「中西文化薈萃」等陳腔濫調，走進庶民日常生活中，從街頭巷尾尋找本土文化的生母。我認為這是將「本土」的討論帶回階級的層面。「被壓迫」的其實也不單是庶民的生活文化，也如本文借「社區藝術」的覺醒與追求，以呼應那強調底層的生活價值與權利，一直「被壓迫」的文化身分。在此，我們亦可參考許寶強教授對「被壓迫的祖先」的分析：「〔馬國明〕認為，「本土」其實產生自升斗市民的日常生活，回歸「本土」就是「與被壓迫的祖先相認」。循這思路，我們可以進一步分析：被壓迫的「祖先」，就是在不同時代受既得利益社群或財權佔有者欺壓或排拒的香港老百姓；「被壓迫」則包括了物質生活、社會地位和文化價值的流離失所；與他們「相認」，除了指情感的回歸，還包括站於雞蛋而非高牆一方的階級認同，以至直面階級矛盾而非轉移為族群對立、鼓吹排外政治的清醒「認」識。」參見：許寶強(2013)〈千萬不要忘記階級分析——本土主義的政治經濟根源〉《思想香港》第二期，http://media.wix.com/ugd/46d502_8361d61f57c4414a9a584cb7dd586681.pdf

IMAGINE IF IT WEREN'T ALL FOR NOTHING

- A FEW MUSINGS ON COMMUNITIES, ART AND ACTIVISM

Text: LEE Chun-Fung

Throughout the duration of Wooferten's residency programs, I would often be on the receiving end of a number of criticisms:

Critique 1: The neighborhood is already rich with aesthetic significance, and those who live in it are severely lacking in resources and platforms to showcase their creations, so why on earth would you give this space to artists from overseas, rather than those who might need it?

Critique 2: We have enough problems here at home, why don't you use the space as a forum where they can be discussed and treated? Instead you give room for artists to turn our attention to things that are happening elsewhere...

Critique 3: Community art has to be given form and sustainable life over a long process, whereas residencies are often short-lived and transient. If the resident artist is simply a vagrant who moves from place to place, a hired hand without ties to any concrete place, are we witnessing a form of neoliberal cultural imperialism at work?

To begin, I would like to state for the record that I am not essentially opposed to these criticisms. On the contrary, I share much of the sympathies that they express about the ephemerality of residencies, about the ethical and political implications of it all. In reality, the

residency program has never been a focal part of Wooferten. Rather, it has always been a somewhat peripheral concern. Establishing roots in the community has always been at the center of Wooferten's vision.

That does not mean, however, that the residency program is superfluous or pointless. That this program has spawned two books, this being the second, attests to its uniqueness. Yes, it is absolutely true that community art has the responsibility to investigate the connections that can be made between art and the form of life that takes shape in a concrete community. The experiment that Wooferten undertook, however, is somewhat different from much of the community art that I know. The artists in Wooferten themselves do not live in Yau Ma Tei. The space began with a set of concerns shared between artists, each of whom had established modest reputations prior to Wooferten, which we must remember was established with government funding. From the beginning, Wooferten has been about transforming the practice of art just as much as it is about exploring the confluence between art and the community. What experiences can be born between this convergence, this collision? This question has been at the heart of Wooferten. We have wanted to bring out its political resonances in our work in the community, its challenge to established institutions. Putting all of this in context helps me to understand why Yuk Hui, in an essay that he wrote about us in the past, suggested that Wooferten was instigating a revolt against Art itself.

Much community art privileges the role of the audience, who are often solicited to participate in its creation, over the artist. When this is done, a number of political and ethical questions about form and aesthetics are left by the wayside. When privileging participation about all else, where does the politics of the artist come into it? For example, conservatives and anarchists alike can paint a wall with their neighbors, though the results could be wildly different. What is the aim, then, of community art? To create a space in which those marginalized or excluded by the art world can become the subjects of participatory creation, or for the artist to create a 'work'? Or is it an experiment in the staging of equality and sharing? We still don't know the answers to these questions, and the pursuit of equality, respect and sharing is an arduous one that we only just begun.

Here, we can turn to the second criticism about our evasion of local problems. I will not deny the import of the accusation- if I were asked to set an order of priorities, I would certainly say that the problems that we face in this city are of paramount importance. Does this mean, however, that we should divert our eyes from what's happening elsewhere? This, for me, would be disastrous, because problems that originate from outside one's scope can offer radically new perspectives.

If activists simply restricted themselves to thinking about things that happened at home, we would quickly suffer from myopia. We also have to consider the repercussions that our actions have on faraway places- the events of 1989 in China and Hong Kong had a discernible influence on events in Eastern Europe, while, in more recent times, the Sunflower Movement in Taiwan left its imprint on the Umbrella Movement in Hong Kong. When you think about it, nothing that happens in Hong Kong can remain 'local' in any conceivable sense- Hong Kong is an epicenter for global financial flows, one of the foremost outposts of global Empire. Whatever happens here is historical and global, and the fact that Hong Kong presently holds 400 billion dollars worth of foreign reserves incriminates us all, serving as proof of how deeply our fate is entangled with the oppressed all over the world.

Criticism three, then. When people talk about sustainability, we have to be more specific about what that term could mean. Subjected as we are to the imperatives that neoliberalism commands for artistic production, the ethical implications of this question become that much more ominous.

Compounding things is the fact that the face of this city is changing at an unprecedented rate. All struggles in Hong Kong are situated struggles over territory as gentrification sweeps through the metropolis, leading the Umbrella movement to declare that umbrellas have to be raised across neighborhoods. With culture playing a leading role in renovating the facade of the city, it is imperative that we remember our complicity in this process, as well as consider ways in which we can resist and possibly extricate ourselves from its grip. Can we make use of the abundant resources and opportunities that come our way because of these developments, diverting them to subversive new uses? Or should we refuse them altogether, declaring the need for a boycott?

These are important ethical considerations. When an artist sets foot in a community, what can she build? What attitude should he adopt, so that her work does not is not assimilated into the existing state of things, rendering her an accomplice to the enemy? Is it possible to make use of resources without being bound or, worse, corrupted by them?

© COMMUNITY ART- UNPACKING AN AMBIVALENT TERM

Whenever one begins to speak of 'community art', one is invariably struck by its vacuity. Every community is a concrete, corporeal entity, rich with history and geographical significance, rendering the abstractness of the term that much more palpable.

'Community', as many of us now, has its etymological root in the Latin word *Communis*, which also serves as the root for the words 'communicate' and 'common'. Community, then, signifies a group, a form of life shared in common. Who, then, is the subject of community art, and who is its supposed audience? The artist? Those who live in the community?

Is the subject of community art the shared situation of the artist and the community? What is the ontological basis for this sharing, this creation of the common? How can we forge a language through which this common can be communicated?

In Cantonese, we commonly use the term 'kai fong' to speak of our neighbors. This term is incredibly useful because it synthesizes, in one conceptual compound, 'community' and 'neighborhood'. The prefix 'kai' literally refers to the street, whereas 'fong' refers to the place where one lives and works. Thus, 'kai fong' refers to the web or the dense tangle of relationships that accrete over a territory, a network of mutual aid composed of those in which one depends, places one's trust in.

However, we shouldn't romanticize the community or postulate it as some sort of embryonic utopia. Every 'kai fong' is a singularity, a difference. The question is how can these differences, without diminishing or attenuating themselves, create a form of being together that is not eviscerated by conflict and embitterment? Can community art contribute to the elaboration of this sense of the common?

"But communities aren't created, and you either have one or you don't. What the social networks can create is a substitute. The difference between a community and a network is that you belong to a community, but a network belongs to you. ...real dialogue isn't about talking to people who believe the same things as you."¹

- Zygmunt Bauman

◎ ART, OR NON-ART?

Another thorny question is, of course, that of art itself. Is community art 'art' or is it not? How to we evaluate its quality or lack thereof?

The complexity of this term leads us into irresolvable disputes. For me, the term 'art' no longer has any essential, intrinsic significance, and its definition is entirely contingent on those who have the power and the influence to

determine it. Between my 'art' and your 'art' lies a bottomless vacuum. Does this mean that we have to give the word up? And if we don't, how do we consolidate and enrich the meaning that it has for us? That is, making art has to start from a personal vision of what 'art' means and what it can accomplish. This is much more productive than obscure debates about the term. The word is saddled with so much significance, but I often feel that art simply signifies the primordial medium through which stories, emotions and thoughts can be communicated. That this communication of singularity is a political act is obvious to me, now that cultural capital is premised on its marginalization.

We also have to ask ourselves what sorts of discussions the artwork facilitates or makes possible. Here, it might be useful to consider what Jacques Ranciere has referred to as the *sensus communis*. Aesthetics, in its original sense, does not refer to art as such. Rather, it is a science of the sensible. Anything that impinges on sense is within the realm of aesthetics, and the 'material' of the aesthetic forms between people, in the sphere that we call 'political'. Keeping this in mind, we have to ask ourselves how art and activism participate in a larger aesthetic or semiological environment. What community, what affects can it help to sculpt?

To elaborate on this, I will break down, in a schematic fashion, the three types of relationships that community art can have with politics and social conflict. For me, there are three possible forms that this can take. The first is the 'dialogical' kind- which establishes a conduit for communication between people. The second is of the 'confrontational' variety, which attempts to break through an established frame of approaching or imagining a certain issue. The third is more 'dynamic' than the other two. Rather than being the expression of an attitude or a position, it situates itself on the terrain of life and regards living as form, transforming the life and the body of the artist into an instrument to be tested in the field of everyday life.

I will end this section with a tangential observation. When, in social movements, we speak of the joy in activism and stress that struggle can be humorous or even 'fun', this doesn't mean that we proscribe sadness or rage

in favor of 'positive emotions'. Rather, it is about putting emotion at the forefront, emotion that can be channelled into creation and expression. This makes the struggle affirmative, the creation of form, rather than simply a war against a designated 'enemy' that has to be obliterated.

◎ ON ACTIVISM

"In a divided community stratified by class, the members of that community are formally equal, each having a part in deciding political affairs, but because of economic inequalities, political equality and democracy are voided of any real content...Sadly, the Chinese study and copy aspects of community building in Taiwan, while evading the question of class. Unless we change the politico-economic structure of power, culture cannot be reproduce the same contradictions. You can't close your eyes to these problems if you want to fundamentally change the world in which you live."²

- Zhang Hui-Pang

If we take art to be the sphere of affectivity and the community as the place in which a form of life takes shape, activism is the space of political action. The politics that we speak of here is that defined by Carl Schmitt, an oppositional activity premised on antagonism. As such, 'action' that follows from this is contestatory, conflictual.

Although I believe that 'community' and 'art' operate on different levels and in different spheres, both ultimately involves relations of power, the stuff of politics. Whether we are speaking about the conservation of buildings in a neighborhood, compensation for evicted residents, or the like, we are speaking about questions of power and right. In each sphere, we confront institutional constraints that invariably raise the question of resistance and direct action.

At this point, I would like to raise two salient points. First, are we able to clearly delineate the object and the antagonist in each struggle that we engage in? Second, if we can't find a way to situate struggles in our everyday lives, in the communities in which we live, are we then

admitting that the only space in which politics can take place is in the virtual non-place of the media spectacle?

When the question of objects and antagonism arises, I cannot but be reminded of the point that Kojin Karatani, the Japanese philosopher, made of the imbrication of consumption, production and exploitation in capitalist society, entanglements that render us totally complicit in the production and reproduction of social relationships. This is why he maintains that we need to situate struggle on two planes, which happen parallel to each other and simultaneously- one which happens within the confines of the structure, pushing its limits back (here we can raise the example of struggling for better working conditions, wages, rights and the like), the other being the attempt to go beyond these limits towards a non-capitalist world.

The protagonist of this struggle might be imagined as a class, but a class that is broader than that of the classical Marxist understanding. Maybe the (non)figure of the 'multitude' that Hardt & Negri put forward would be more apposite here- an anomalous, non-exclusive, nomadic (non)subject that fights its battles across the breadth of imperial, biopolitical space. When seen in these terms, the supposed 'antagonist' of this struggle cannot be restricted to that of a party, a state or a billionaire. The struggle becomes total, continuous and protracted, and in this process questions of tactics and means become incredibly important.

"What gather the activists to take actions are often a certain mutual feeling, mutual consciousness and the sense of collective that came from participation in the action. Among the collective, "we" share injustice, humiliation and insult, as well as the same moral concept."³

- Law Wing Sang

What then, does it mean to resist? Can we imagine a different way of organizing the economy, a different way of life, a different way of relating to our lives, a form of action that would involve all of these things at once? The case studies in this book are all exemplary demonstrations of this form of action. They

all raise the question of the use of life, the politicization of its form. To speak of autonomy in relation to the economy does not mean that we have to find another form of exchange or value, it means that we have to find a way of going beyond relations prescribed by the market. What is produced in each of these examples is not a product or a value, but a form of relation, an elaboration of the common.

“What emerges is a vast new domain called the ‘common’: shared knowledge and new forms of communication and co-operation. The products of immaterial production aren’t objects but new social or interpersonal relations; immaterial production is bio-political, the production of social life.”⁴

- Slavoj Žižek

CASE STUDIES

Him LO, a former professional athlete himself, is responsible for the first of our examples, a ‘Community Sports Day’ in Yau Ma Tei. Having done extensive observational work prior to holding the event, he then set up various stations around Yau Ma Tei where different games could take place. When Him raised, in a retrospective on the event, the question of whether art can solve problems, we have to ask what ‘problems’ these might be, and on what plane they are situated on. Should ‘problems’ here be taken in a sociological sense, or does art pose and resolve problems on another level altogether, changing the parameters in which they are thought?

Michael LEUNG, initiator of the Community Farming Project, has applied the principles of permaculture to his project, which we cannot but approach as a form of artistic creation. Michael himself is a ‘kai fong’ of the Yau Ma Tei area, and though he wasn’t born here, his interactions with his neighbors and familiarity with the neighborhood can be deeply felt across the whole project. When speaking of this project, it is impossible to ignore the deep influence of a homeless farmer, the legendary ‘Mango King’,

whose farming enacts permaculture practice in the unlikeliest of places, under a flyover. Examining this fortuitous encounter between Michael and the Mango King will yield us rich insights into the ways in which we can bridge the void between art, politics and the production of emancipatory theory in a new way.

Elaine W. HO and Fotini LAZARIDOU-HATZIGOGA present us with another exemplary form of field work and research. Having faced the impasses of engaged artistic praxis in their now-defunct space in Beijing, HomeShop, they came to Hong Kong to investigate the possibilities of building a catalyst around which artists, activists and the aggrieved from the lowermost reaches of society could converge. Would this convergence, then, condense into an outpour that sweeps through the dusty foundations of our world?

Our next example comes from Kuala Lumpur, the home of the **Petaling Street Community Art Project**. Petaling Street, predictably, is a street that is facing comprehensive destruction, and all the traces of life- from the hawkers to the stalls to the way of life of laborers- are being swallowed up by property developers. The resonances between Malaysia and Hong Kong are patently obvious- Malaysia too is a post-colonial society without a functioning democratic state, and their struggle for a right to the city under an authoritarian government is of close interest to us.

The work of the Taiwanese artist, **KAO Jun-Honn**, ‘Searching For The Lady’, is a chronicle of his time spent observing the struggles that crystallized around a biennale held in Kwun Tong, a deindustrialized area that, having once served as home for poor musicians and artists, is now being gentrified in rapid and violent fashion. Re-enacting the arrests of artists who protested against the biennale, Kao then proceeds to probe the consequences of this conflict, holding a mirror up to the embattled, ambivalent state of artistic labor in dangerous, compromised times. In the essay that he has contributed to this volume, ‘Zai-di Is A Mirror’, Kao inquires into the differences between the Chinese terms ‘本土’ (Ben-tu, indigenous) and ‘在地’ (Zai-di, grounded). In a time when the invocation of the earth and its connections to the local are becoming commonplace in social struggles,

Kao points out that ‘groundedness’ affords a class-oriented perspective and outlook that proclamations of ‘indigeneity’ might obscure.

CONCLUSION: BREAKING OUT OF THE CORDONS

To conclude, I would like to point out, once more, that community art needs to entrench itself in terra firma, or it becomes something futile. The sustainability of Wooferten has, after all, always been menaced by the fact that the government has always regarded our space in Shanghai Street as being a confined and bounded ‘protest area’.

A lot of people have asked if the ADC withdrew funding from Wooferten because of political reasons. Here, I think I can offer some help. From what I know, the ADC was of the belief that 4 years was more than enough as far as the lease of Wooferten was concerned, and that other art groups should be given a chance to use the space. This seems like a purely bureaucratic decision on matters of policy and the fairness of this policy, but policy cannot be abstracted from concrete circumstances. If community art cannot be given space to bloom and endure, what is the point of it all? Shouldn’t we adopt a different conception of time when it comes to community art endeavors, instead of applying a standard metric of duration?

This space on Shanghai Street has always existed in a sort of state of exception- inside, anything is permitted, every form of dispute and protest can be articulated. This is because it is purely ephemeral, subsisting on resources that can be cut off when the government sees fit, cutting the sustenance necessary for this dissent to consolidate into something that persists and grows. Now that funding for community art projects is being thrown about all over the place by private and public organizations, we have to wonder whether this whole racket is about manufacturing mirages. The question now is how Wooferten can survive all of this, while breaking out of the confines in which it was circumscribed before. To rely on government funding without interrogating the production of knowledge and culture in which one participates, without

creating avenues of escape, is a certain way to condemn one’s activity to future oblivion.

One can struggle in many ways, and on many different fronts. Whatever it is that we are doing, however, the best intentions can sometimes lead to catastrophic, unintended results. Often, as Lo B tells us in the essay he has written for this book, we unwittingly become co-conspirators of capital. This is why we should probably relinquish asking what an artist can do in the neighborhood. Rather, we have to ask us what we can build, and whether this can endure. What is it that we struggle against? What do we learn from these struggles? What do they make us think? Are we on the path towards equality, freedom, trust and peace? Without these guiding principles, art is damned to irrelevance, at the mercy of fluctuations of fashion. This is the quandary that we find ourselves in the present- everywhere we find the allurements that cosmopolitan Empire offers us for our participation, whereas on the opposing end we find the dead end of identitarian claims, proclamations of indigeneity and nationhood. How do we go beyond this outworn dichotomy?

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Note:

1. Zygmunt Bauman, “Social media are a trap”, http://elpais.com/elpais/2016/01/19/inenglish/1453208692_424660.html
2. Zhang Hui-Peng, 面對階級分化，「社區營造」還能走多遠？ [Under the differentiation of society classes, how far can “community building” go?], Ground Breaking, 2015, <http://groundbreaking.tw/wordpress/archives/506>
3. Law Wing Sang, Reading between movement and revolution, Hong Kong: Step Forward Multi Media Co Ltd, 2015
4. Slavoj Žižek, The Revolt of the Salaried Bourgeoisie”, London Review of Books, 2012, <http://www.lrb.co.uk/v34/n02/slavoj-zizek/the-revolt-of-the-salaried-bourgeoisie>

藝術家在社區可以做些什麼？

文：老B

藝術家有時候會想把自己的作品，放到不是他自己生活其中的另一個社區中去展現。他們會想這樣的原因，或者動機，就是類似這些……「把藝術送給社區」、「讓社區民眾可以享受到藝術」、「想令社區變得更美」、「以藝術貢獻社區」等等。這似乎也不是壞事吧！？但我會覺得這種「把藝術送到社區去」的做法，跟「做善事」差不多。這事情很難說它不好，但是，有做慈善工作經驗的朋友大概知道，這些事對社區不一定有幫助，搞不好，「做善事」有時候甚至會產生不好的效果的。

我在這裡不討論「做善事為何會做成不好的效果」，我反而想簡單地分享一下，以我所知的，藝術家可以在社區做的其他事情，以致他們可以以他們的藝術和能力，更多的參與在社區的發展中。

◎ 為社區進行「社區文化及藝術資源考察」

我建議藝術家在把自己的藝術帶進一個社區之前，不妨先對這個社區做一個「社區文化及藝術資源考察」，認識及整理社區已有的文化藝術。這些現有的文化藝術資源可以包括：社區已有的文化藝術活動、活動或展演場地（正規的或非正規的）、節慶儀式、生活在社區中的社區文化藝術人和團體（業餘或專業的）、與及他們的活動、興趣、技藝和能力，還有是可能存在的社區文化或社區情感的聚焦點等等。這些都是社區現存的文化藝術資源，而藝術家可以考慮在他自己的活動或創作中，如何運用、扣連或甚至活化這些既有的資源，而不用只考慮自己怎樣把自己的藝術或資源帶進社區中。

◎ 強化社區意識和社區凝聚

社區一個很重要的（隱性的）資源，就是生活其中的人的社區意識和社區的凝聚力，特別是資源和權力都較弱勢的社區，更強的社區意識和凝聚力，可以令社區增加解決共同問題的能力。如果社區更團結、有更強的互信和共識，他們就可以更好的商議並解決社區問題、社區矛盾或外來的侵害。社區意識和凝聚力很多時候來自它的社區歷史經歷、共同記憶、傳說或故事、生活特色、儀式或習慣、人物、地標、食物、經濟活動等等，如果藝術家在他的活動或創作中，能從這些廣義的社區文化中吸取養分，並透過他的藝術創作加以提煉和展現，將可以幫助提高社區的自我意識和凝聚，成為社區面對社區現有的問題或將來的挑戰的重要基礎。

◎ 促進社區溝通，直面社區內部矛盾

社區中總會有不同的人，族群、宗教、性別、性向、階層、年齡等等，那怕是最弱勢的社區，裡面還是會有弱勢中的弱勢者。敏感的藝術家是很容易在他初期的社區考察中，發現社區內不同群體之間存在的差異或矛盾，這時候藝術家可以有一個選擇，他是不是要涉足於這些矛盾之中？藝術作為一個媒介，是可以考慮要不要成為這些差異之間的溝通橋樑，又或者是直接促進社區中的弱勢者的現身或力量的提升。

◎ 令藝術成為社區行動和社區未來想像

所謂「社區行動」的意思，可以是但不單只是「遊行、示威、抗議、巡守或佔領」這些活動，社區行動也包括社區集資改善社區設施、建

立社區廢棄品回收循環再用系統、實驗社區農業等等。我知道的一個有趣的藝術案例，就是80年代的時候，民眾劇社到臨時房屋區去演出，在劇中邀請觀眾參與，即場在臨時房屋區旁的一條馬路上掃油漆，建立了一條給長者和小孩安全過馬路的斑馬線。所以，藝術家也不妨多考慮，藝術不單只可以是社區的裝飾或美化，它還可以是社區生活的實用品，也可以直接形成社區行動。除了行動之外，藝術也是一個很好的空間，讓社區民眾去發揮和溝通各種對於社區未來的想像，引發討論或甚至付諸行動。

◎ 為社區創造及積累藝術資源

藝術家如果不是生活在社區之中，他總有一天會離開這個社區。很多藝術家都是在一些贊助提供條件之下，在一個固定時期內在社區內進行他的活動。而一般的贊助，可能只有短短幾個月。然而，藝術家起碼可以在想法上，考慮到他在一個時期的活動，可以為社區留下一些什麼藝術種子或藝術資源，可以讓社區的藝術得以持續地滋長發展。因此我們可以看到，很多藝術家和藝術節在社區中展演的時候，都會為社區民眾舉辦各種不同的培訓班或工作坊，這些活動，除了是給社區民眾的一種藝術體驗之外，其實也可以進深一步培養生活在社區中的民眾，成為自己社區的「社區藝術行動者」。我也知道有些藝術家會在一個社區內，協助積極參與的民眾組成多個不同的藝術團隊或組織，授予運作、行政管理、計劃及尋找外間資源的知識。除了社區行動者和團隊的培養，藝術家留下的藝術種子或藝術資源也可以是社區藝術空間（用社區空間質變而成的或是創建的）、展演舞台、器材設備工具、定期的社區藝術節、或甚至是社區民眾形成的鑑賞習慣和參與創作的氣氛等等，都可以是藝術家通過自己的活動建立及積累起來的社區藝術資源。藝術家可以做的是設想一下，在他離開社區之前，如何把這些資源或運用社區空間的權力，逐步讓渡予社區的民眾或社區團隊組織。

所以說，藝術家到社區裡去，除了做善事式的「把藝術送到社區去」之外，還是有很多可以做，令藝術在社區中產生更大的影響並且生根發展，成為社區生活和社區發展的資源和力量。當然，每個藝術家都有不同的條件和限制，要在一個項目之中做到以上各方面，也要視乎資源和可以投入在一個社區中的時間。我的觀察是，一個三至五年的社區藝術計劃是會較為理想的，而我參與過最短的，也最少有一年左右，加上當地社區條件的許可，才勉強可以見到社區藝術生根自己滋長起來。因此，我認識的一些對社區有心有熱誠的藝術家會選擇，無論有沒有贊助，都長期留駐參與在一些社區之中，但求社區的藝術能夠紮根成長。

近年，政府或商業贊助的社區藝術活動也慢慢增加了，甚至有了大專院校的社區藝術課程，只可惜，很多社區藝術項目大部份都只有幾個月、或甚至是只有幾天到社區的藝術活動，那就真的大概只能是為社區做點「善事」這樣吧。只不過，恐怕在香港的大環境下，美化社區的活動，很大機會成為了令社區形象士紳化和令社區房產價值升級的活動。**如果藝術行動沒有社區民眾（特別是社區中弱勢的民眾）的充權發聲，藝術行動帶來的社區資源，也不會去到他們的手中的。如果藝術行動沒有令社區更團結、互信，未能在不同的民眾之間建立起更強的互相倚靠和牽連的紐帶，社區中的強勢者有一天會對社區中的弱勢者說，「我們『善事』已做夠了，我們想這個地方再漂亮一點，你們也不能怪我們的，這是社會經濟的大潮啊，你們還是找另外一個地方去過你們可以支付的生活吧。」**那樣，藝術家的「善事」，就變成了壞事。

原文刊載於香港《獨立媒體》

WHAT CAN ARTISTS DO IN COMMUNITY?

Text: Old B

Sometimes artists will want to make their works visible at a community that they don't reside. The reasons behind or intentions of so may be something similar to these... "to bring art into a community", "enabling the local to appreciate art", "to beautify the community", "let art be a contribution to the community" and many more. They seem not something bad!? But I would think "bringing art into a community" would be something similar to what we understand about "charity work". It is hard to say that it is bad, however, for those who have experiences in charity work probably understand, these might not be helpful to a community, sometimes "charity work" can even cause bad effects too. I am not here to discuss "why does charity work cause bad effects", I would rather briefly share, far as I know, what can be done by artists in a community, and how to further engage with a community with their art and competence.

🕒 TO CONDUCT A "STOCK-TAKING STUDY ON COMMUNITY ARTS AND CULTURAL RESOURCES" FOR THE COMMUNITY.

I suggest artists to run a "stock-taking study on existing community arts and cultural resources" before bringing in their art into a community, so that they can understand and consider using the existing arts and cultural resources in the community. These existing arts and cultural resources include: existing community arts and cultural activities, events and event venues (formal or informal), festive ceremonies, cultural artists and art groups (amateur or professional) living in the community, and their activities, interests, craftsmanship and competency, as well as agglomerating spaces of community culture or community sentiments that possibly exists. These are the existing resources available in a community that artists can consider in their activity or creation, on how to apply, relate or even revitalize the existing resources, instead of just thinking how to bring in their arts or resources into a community.

🕒 TO STRENGTHEN COMMUNITY AWARENESS AND COMMUNITY COHESIVENESS

There are some important (hidden) resources in a community, which are community awareness and community cohesiveness among the people

living in it, especially to those communities lack of resource and power. A community with stronger awareness and cohesiveness is able to enhance its capacity to solve its common problems collectively. The more solidarity a community can build, the greater mutual trust and common understandings, the more they can discuss and resolve community problems, conflicts and external threats. Community awareness and cohesiveness came mostly from the historical experience that the community is sharing, in collective memories, folklores or stories, way of living, rituals or habits, people, landmarks, food, economic activities etc., if artists can gather nutrients from these general community culture and further refine and present it in their art creation, they could help in raising self awareness and cohesiveness in the community, transferring them into stepping stones that the community can stand upon to confront existing problems or future challenges of the community.

🕒 TO PROMOTE COMMUNICATION AND TACKLE INTERNAL CONFLICTS DIRECTLY

A community always consists of people with different ethnicity, religion, gender, sexual orientation, social strata, age and so on. Even in the most disadvantaged community, there will be vulnerable amongst the vulnerable. Sensitive artists will easily discover the differences or conflicts among different groups in a community in their early stage of community study. Artists cannot avoid to face the choice of whether they want to get involved? And, art as a medium, will also put the artists in a position to consider whether they want to bridge these conflicts, or, to empower the most vulnerable ones to voice out.

🕒 LET ART BE THE ACTION AND FUTURE IMAGINATION OF A COMMUNITY

"Community actions" can be, but are not limited to, "marching, protesting, patrolling or occupation". Community action also includes fund-raising for renovation of facilities, setting up community waste recycling station, piloting community agriculture and so on. I would like to share an interesting case of community art, which was in the 80's,

the People's Theatre performed at a temporary housing area. During the performance, they invited audiences to participate and painted on a road right beside the temporary housing area, building a zebra crossing for the elders and children to cross the road safely. The insight is, artists might as well think of community art not only as decoration or beautification to a community, it can also be pragmatic to the real life or even become a "direct action" for the community. Beside of action, art will also serve as a great space for the people to express and communicate different future dreams and imagination of a community, to initiate discussions or even take actions.

🕒 TO CREATE AND ACCUMULATE ART RESOURCES FOR THE COMMUNITY

If an artist is not a member of the community, he will leave the community one day. Many artists are under sponsorship to carry out their projects in a community within a certain period. In general, sponsorships may just last for a short few months. However, artists can consider, within their period of activity in the community, leave behind some art seeds or artistic resource that the community can inherit to move further onward and develop. That's the reason why we can see so many artists and art festivals will conduct a variety of training courses or workshops side by side with performances and activities. Apart from offering spaces for art experience for the people in the community, in fact these activities are empowering the people to further become a "community activist". Some artists will actively get involve in different community art groups or community organizations so as to transfer knowledge on operation, administration and management, planning and financing. Besides of training community activists and organizations, seeds or resources that can be remained in a community will include community art spaces (invented or built from community spaces), performing stage, tools and equipment, regular community festival, or even the habits and atmosphere of art appreciation and art creation cultivated in the community life etc., all these can be built and accumulated from the activities of artists and become the art resources in a community. What artists need to think is how these resources and the right to access to community spaces can be transferred to the people or to the community organization before we leave.

As such, apart from modelling charity work to "bring art into a community", there are much more we artists can do in community. Arts in community can deliver bigger impacts, be rooted

and developed, and become the resource as well as the capacities for betterment of community life and community development. Of course, every artist has their own conditions and limitations. To achieve the above-mentioned aspects in one project, it depends on the resources and time that can be invested into the community. According to my own observation, a three to five years period would be ideal for a community art project to grow, develop and localized.. The shortest one that I'd participated in was at least a year-long before I could see the community art taking roots and started growing. Thus, there are artists who are committed enough to stay in community projects, regardless with or without sponsorship, for a longer term, hoping for the sprout of community art.

In recent years, community art activities sponsored by the government or by commercial companies are increasing. Some universities have started offering programs in community art. Unfortunately, most of these community art projects only lasted for a few months, or even just a few days of activities in the community. Those are really serving like one-off "charity" for the community. And I am afraid, under the greater social environment of Hong Kong, these projects would have high chance of causing gentrification and a raise in property value in these communities after environmental beautification took place. If art actions are not embodied with the voices and empowerment of the people (especially those vulnerable ones in a community), the people will not own at the end whatever the resources brought in. **If arts do not build the solidarity and mutual trust in a community, and, are failed to build a stronger mutual relationship and bonding among the people, the powerful ones in the community will say one day to the vulnerable ones, "We have enough of "charity work" now. We want to make this place a better one, you cannot blame us, this is the trend of the society and economy, you better go and live in some other places that you can afford." In this case, artists' "good work" turns into something bad.**

This article originally appeared on Hong Kong's InMedia website



01

油麻地 YAUMATEI X 油麻地 YAUMATEI

盧樂謙

HIM LO

**油麻地
街頭運動會**

YAUMATEI
SPORTS DAY

駐場期間 RESIDENCY PERIOD

8 | 2013 — 10 | 2013



油麻地運動會 社區商討茶會

25/8.星期日

下午 1:00

活化廳

Tel : 64755355 HIM

油麻地區嘅街坊或者其他區嘅義工
可以落嚟俾下意見。

由策劃開始參與，諗下有啲咩係自己佢想玩，
我哋一齊玩!!!!



講

到明梗係會喺油麻地舉行架啦，目的除咗想大家強身健體之外，更加想大家諗下每日我哋行過嘅社區、街道、後巷、排檔同排檔中間，或者係社區裏邊你哋覺得有趣嘅空間，可以拎嚟點樣玩呢？以前我地成日見到啲小朋友喺街跳飛機，依家我哋見啲小朋友玩 iPhone 打機，真係講得多都嫌長氣，所以都係唔講咁多，一句講晒成個活動就係想同大家係街度玩下，拎起你嘅左腳，之後拎起佢地右腳，起身就來玩啦！！

活動目的：

- 社區想像——在城市的生活中，為何需要天馬行空的時候
- 反思公共空間——從過往到現在人們如何使用公共空間，透過公共空間反思權力的問題
- 街坊的連結——希望透過活動連結街坊，加強社區網絡，希望從而解決生活在城市中的孤獨感

As you can tell from its name, the Yaumatei Sports Day was held in Yaumatei. Apart from encouraging everyone to work out, we also wish to make you think about how you can have fun in different spaces we pass by every single day in the community, such as the back alleys and the “pai dong” (fixed-pitch hawkers). In the old days, children used to play hopscotch on street, but now we only see children playing with iPhone. I’d better stop here and let’s hang out on the street! Move your left foot, then the right! Let’s have some FUN!

Aims:

- Community Imagination: To reflect why we need wild imagination in our urban living
- Reflection on Public Space: To question authority through a review on the use of public space in the past and the present
- Community Network: To connect with neighbours through activities for a more connected community network that helps to reduce isolation in our urban living



橋城決戰梅花樁

「橋城」是油麻地一帶的天橋底空間，亦是一眾露宿者的家，早前被政府清走，而地上的「梅花樁」本為政府建作防止露宿者留宿之用。

遊戲規則：

比賽以隊際方式分成兩組，每組 3 人，每人褲頭上夾一條毛巾，最快搶走對方所有毛巾的一隊勝出。各人需保護自己及隊員的毛巾，不得落地。在比賽過程中，被淘汰的組員，可在場邊利用水槍騷擾場內的運動員。

DOWNTOWN BATTLE ON PILES

“The Downtown” is the space underneath the flyover in Yaumatei. It used to be the home of a group of homeless people, but they were driven away by the authority. Later, staggered pilings are built to fend off the homeless people.

Rules:

Players are divided into two teams, with three players in each team. Each player will place a towel in her or her waistband. The team that snatches all towels of the other team wins. Each player needs to defend his or her own towel as well as that of his or her teammates while at the same time keep standing on the piles. Those who lose his or her towel or fail to keep standing on the piles will be given water gun to distract other players.

上海街 Golf 大師賽

上海街 Golf 大師賽回應新界東北高爾夫球場的空地使用問題。既然社會上層的人可以在新界東北玩高爾夫球，基層的市民也應該有機會接觸這項運動，所以我們便在城市裏尋找生活的空間進行這項運動。

遊戲規則：

- 共五個球洞
- 可自行選擇用任何高爾夫球竿
- 打出馬路罰停一次
- 以 5 個球洞共用最少桿數位勝出者

THE GOLFER @ SHANGHAI STREET

Shanghai Street Golf Master is actually an event in response to the issue of land use related to the golf course in the planning of the North East New Territories New Development Area. If the upper class could play golf in North East New Territories, the grassroots should have access to such sport too. Therefore we try to search for living space for playing golf.

Rules:

- 5 holes in total
- Player can select to use any types of golf club
- One-stroke penalty will be incurred if the ball is hit out of the pedestrian way
- The person who sends the ball to all five holes with the least number of strokes wins.

挺舉果欄大力士

果欄在油麻地區已經有很長遠的歷史，而每天清晨果欄的搬運工人也會把一箱箱的生果從貨車上搬到果欄的攤檔內。今次果欄大力士比賽，等我哋體驗吓呢啲搬運工人平時嘅辛苦。

遊戲規則：

一次過搬到最多箱橙由 A 點去到 B 點嘅運動員為之勝出。初賽兩點的距離為十米，決賽兩點的距離為二十米。

HERCULES OF FRUIT MARKET

The Fruit Market has a long history in Yaumatei. Every morning, the movers carry boxes of fresh fruit from the trucks to the vendors inside the market. Let's be a one-day mover in the Hercules of Fruit Market!

Rule:

The athlete who moves the highest number of boxes of orange at one time from A point to B point wins. Distance between the two points is 10 metres in the first heat, while in the final it will be 20 metres.



奶路臣街街市障礙賽

油麻地區內大大小小的排檔及街市是街坊日常生活必定經過的地方。與此同時，要穿過繁忙的街市，避開不同的攤檔及人潮，是一件相當困難的事，就像是一場障礙賽。除咗時間控制之外，要做一個好的家庭主婦，最重要梗係識得講價啦。所以係遊戲裏邊除咗要鬥快之外，仲要運用有限金錢買到需要嘅物件。我們會在晚上舉行一個燒烤晚會，食晒購買回來的蔬果。

遊戲規則：

- 從奶路臣街街市出發，沿廣東道，再到活化廳為終點。
- 紅燈不可以過馬路。
- 運用港幣 \$10，購買一個茄子，一個蕃茄及一條粟米。

NELSON STREET MARKET STEEPLECHASE

The “pai dong” and street market are the places where Yaumatei kaifong walk past every day. But walking through such hustle places, avoiding collision with the vendors and the crowd, actually requires skills as in a steeplechase. To be a competent housewife, you need to be good at time management as well as bargaining. In addition to getting to the destination in the shortest time, the players also need to buy what are required with limited cash. And we can all have a BBQ dinner will be held for everyone to enjoy the veggies they get.

Rules:

- The race starts from Nelson Street Market, through Canton Road, and ends at Wooferten.
- Do not run the red light.
- Buy an eggplant, a tomato and an ear of corn with HKD10.



廟街石地滾球賽

遊戲規則：在廟街榕樹頭公園的天后廟前，利用拖鞋做成不同的障礙及球洞。各隊員利用滾球穿過不同的障礙物，以最接近紅波的隊伍勝出。

TEMPLE STREET BOWLER

Rules: Obstacles and holes are set up with flip-flops in the area in front of the Tin Hau Temple in the Temple Street Park. The players need to roll balls across the obstacles, and the team that gets the ball closest to the red ball wins.



藝術如何解決問題？

成果發佈會（第一節）

2014年1月4日

活化廳

講者：盧樂謙

◎ 混雜的油麻地

盧樂謙（謙）：我不是住在油麻地，但我覺得我是屬於這個區的。我以前是在這裏讀書，大概是1998年，我在白英奇唸設計，由於每天上學只上數個小時，所以經常在這區流連。那時我經常覺得這個地方有些特別，但你又說不出來。另外，我其實也曾住在油麻地三、四年。我住在駿發花園對出那些舊唐樓，所以這次做這個計劃時，好多資料都是透過我以前在這裏生活過的經歷而來的。

我覺得油麻地很吸引我，我也是很喜欢油麻地。其實很多人會覺得油麻地很雜、很亂，或者會聯想到毒品或其他。我反而覺得油麻地很安全。縱使在油麻地會發現妓女、黑社會、癮君子……但例如，朝早你在街上看見某個道友毒癮發作，他整天便會站在同一位置沉迷在自己的世界。正常人經過見到這畫面，便會覺得油麻地是個不安全的，但其實這些人有自己的生活節奏及系統，不會無端端騷擾你。油麻地最吸引我的就是這種混雜。

當談及真實的油麻地時，大家或許會想到果欄。果欄又是一個很神奇的地方。以前我在油麻地流連時，都會經過果欄。後來，我認識了一位在裏面工作的人，平時沒事幹的時候，他就會帶我上去果欄裏面一些檔口，裏面有人鬥狗，有人賭錢，我知道這些事情，但不會深入

研究，我現在便發現這些其實是一些很特別的東西。

◎ 社區藝術的三種面向？

在我自己的研究裏，我把社區藝術分為幾類，有不同的面向，而藍屋就是「**用藝術解決問題**」。我很長時間都在藍屋，我不只是駐守藍屋一兩個月，而是一兩年。街坊遇到什麼問題，都會找我幫忙，而我會嘗試用藝術去介入。

例如灣仔那邊最近開了很多酒吧，愈開愈多，街坊覺得很嘈吵。如果是社工解決問題，他會找一個區議員去投訴，但作為藝術工作者，我們可以如何以藝術解決問題呢？我現在的做法就是組織一些座談會或者分享會好讓街坊可以分享他們的情況和問題。當然我們會直接的告訴他們，我在嘗試以藝術解決問題，他們或許不知道你在說什麼，但我們可以嘗試以一些有趣的方法去解決問題。有一次，有個街坊提議，下次假若再看見外國人在路邊喝酒時，我們可以做一件作品作出回應，例如把一張床搬到街上去，有一個人就這麼睡在酒吧門口。讓那些外國人知道，當你在喝酒嘈吵時，在不遠的地方有人在睡覺，希望他們能靜一點。我覺得這是一件行為藝術。而藍屋就是這樣去建立一些平台讓街坊創作，

雖然街坊未必實質知道這是否藝術，但這並不特別重要，那只不過是他們用一些有趣和比較特別的方法去解決問題。

第二，**以藝術發聲**。生活在觀塘的那些街坊面臨重建要搬走，但不是很多人知道關於他們的故事。當我去到那裏，我知道最後根本不會有什麼改變，他們還是要被逼離開，甚至被人抬走。但是我能做的事就是把他們的故事告知其他人，所以整件事是很需要傳媒的報導。

「油麻地運動會」就是這幾個實驗裏比較後的一個，是關於**一個藝術與社區的想像**。生活在觀塘的街坊有很逼切的需要，他們即將被逼遷，所以很需要及時發聲。我在油麻地居住了很久，近來來到的時候，油麻地都沒有發生很大的問題。我在想，雖然街坊已經居住了在社區很多年，對區內的每個地方都已經很熟悉，但他們不會對社區的空間重新想像。因此，辦這個「油麻地運動會」就讓街坊在日常生活的一個短時間內，置身在一個既熟悉又陌生的空間。我們只是做了很少的事，將原本社區既定的空間改變，讓區內居民思考更多，和對社區空間有更多想像。一開始我做海報的時候會尋找一些區內的象徵符號，這個計劃讓我反思了很多。我該如何放下自己，觀察社區？對於社區，我有自己的情感，雖然找到自己的情感，但去到籌備的時候便必需放下自己。

◎ 社區藝術是否需要放下自己？

作為藝術工作者，完成一件作品時可以隨着自己喜歡的方向去做，但當辦社區活動時，卻是要讓社區告訴我該如何做。很多時候我都是在街道上流連。在觀察社區時，社區會告訴我該如何走，不應把自己的主觀感受直接搬進社區。其實很多時候社區真正的需要並不是我們主觀感受，所以我們應多一點觀察社區，放下自己的意見。接着，我便開始嘗試一些新的東西，我不會一個人主導整個活動，所有人都有份參與，這樣活動才能更有活力和更實在。這

些活動都需要居民的參與才有意思，所以我會在活動舉行前辦一些「社區商討茶會」，所有意見都需要居民、街坊一起商討，一起交流、籌備、策劃和參與，這樣地區活動才夠開放。以前我試過很有計劃地去做社區活動，但得出來的結果並不理想，很少街坊參與，結果雖然是一個很開心的活動，但卻一點都不立體。現在，我辦這些活動多了很多人的參與，相對更立體了，層次也更深入。

於是從「商討會」開始組織了一大群人，例如「德里里」的朋友，然後聆聽他們的意見。有些人希望舉辦什麼類型的活動，有些人則構思活動的內容，然後一起參與，感受當中的細節，不斷重複進行試驗，**這就像我當初所說運動、社區與藝術中間有個共通點，就是堅持。運動是不斷的堅持，社區也是一樣不斷透過累積而成的事，藝術也都如是。**這個堅持是源於我們最初組織了一大群人來討論這個運動會的可能性，但不單是討論，而是以後的每個星期，我們都積極試驗這些項目的可行性。透過不同試驗，便會知道不同人對同一件事的看法和一起找出當中更有效、更好的解決方法，從中更會聆聽到不同人的意見。

社區藝術和一般的藝術不同，平常我們做雕塑，畫畫，可以只由我們自己主導一件事，但社區藝術的特點就是汲收不同人的意見，從中找到一個平衡。每個星期六我們都會試驗不同的運動項目。例如豪仔（油麻地街坊）知道橋城（露宿者居住的地方）那邊的問題，於是我們一同前去看看，便想到「梅花椿」這個遊戲。其實這些運動和遊戲都是很即興的，通常我們都是去到那個地方，在地的想，在這個地方可以舉行怎樣的活動。這樣也是藝術，因為藝術就是如何把拿到手的物料轉化成另一件物件或事情。

在真正實行這個運動會之前，我們都聽到很多意見，有些項目是我自己提議的，有些是街坊的想法。這些提議，我們都曾作出很多試驗。我們會想像活動真正在地區實行時，街坊的角

色、想法和角度是怎樣的。可能街坊對活動會有很多不同的情緒：開心、不開心、不滿？其實我們可以照樣執行我們的計劃，街坊照樣不滿。但是，我們必須要知道我們為什麼要引發他們有這樣的情緒。例如，舉行哥爾夫球遊戲時，我們在幾間舖頭門前打，舖頭老闆很不滿，還責罵我們，說我們阻街。那末，經過實驗後，我們便知道什麼地方可行，什麼地方不。我們也張貼海報，好讓更多人能夠參與。

◎ 分享和溝通的重要

五個項目有「橋城梅花樁」、「上海街哥爾夫球大師賽」、「挺舉果欄大力士」，「奶路臣街障礙賽」、「廟街石地滾球」。「哥爾夫球大師賽」有五個球洞，第一個球洞在廟街出發，打去果欄旁邊的小巷，第三個球洞在碧街的排檔，第四在「活化廳」門口，第五是「活化廳」後面的小公園。經過的街坊會一起參與，和我們一起玩。現在政府舉辦的大型活動，大多是缺乏原本該空間的使用者的參與。所以，我們舉辦這些活動時否真正能感受該空間，由民間觀點，由下而上，並能讓更多原來空間使用者參與，這很重要。

在「哥爾夫球大師賽」中的哥爾夫球其實是羅漢果來的，我們考慮到如果使用真的用哥爾夫球，一旦哥爾夫球跌進坑渠則變成廢物，但如果使用羅漢果則較易被大自然分解，沒有太大影響。因為這個活動是在區內不同位置發生的，這也令我更留意區內的物件或其他的舖頭。在安排活動的時候不能完全緊貼時間表，還要預留一些時間是“走盞位”。這是因為若把時間安排得太緊逼，會令參加者覺得很趕急，也沒有足夠時間在區內聚集更多人。這些活動最重要是能令人與人之間有更多連結，反而當中有些項目未能完成也沒有什麼大不了。所以，辦這些活動不可以太急太趕，因為若時間太緊逼，大家變忘記了溝通。

平時日常生活中，有很多東西都可以和運動拉上關係。我覺得在果欄搬生果的苦力，他們每天也在運動，而且他們對搬運技巧是很有研究的。我們在果欄買生果時會順帶跟他們說我們會辦一些活動，有一個檔主很開明，甚至願意借他的舖頭給我們玩遊戲。他們甚至告訴我們，在這一行業裏要注意的兩項：第一，快；第二，如何適當有效地用力而不會使自己受傷。所以「挺舉果欄大力士」分三部份，當中就是比鬥重和快，不過快得來也要安全。

「廟街石地滾球」是在幾個項目中最能夠聚集原來空間使用者的一些路過的行人、老人家和小朋友都會前來一同參與。因為這個空間本來是屬於他們的，可能時他們在這個榕樹頭公園沒有什麼特別事做，而且這個空間也沒有什麼人經常使用，所以我們便藉此嘗試用第二種方式使用這個地方。

「橋城梅花樁」是一個隊際比賽，三人一隊，腰間圍着一條毛巾。每一隊都不可以敵方搶走腰間的毛巾，同時腳不可到地，只能站梅花樁上，腳落地算輸。在遊戲的過程中，大家便發掘了戰術，誰人行前行後，怎樣企也算是戰術。輸了的人可以用水槍射正在比賽的人。其他幾項運動都比較個人，這個隊際運動，是整個運動會比較大型的項目。

「奶路臣街街市障礙賽」，平常我們行街市會行很久，例如師奶們或者是工人姐姐。這個運動就是每人有十元，要買一個蕃茄，一條茄子，一棵玉米。這個有趣的地方不是鬥快，因為鬥快好易發生安全問題，加上平常我們在街市買餸，快也不是最重要，反而還要顧及「講價」等。「講價」是在街市裏的一個特色，而往往透過「講價」，更能與檔主溝通。這個運動是要用這十元去買這三項食物。參賽者要由奶路臣街街市開始，買餸至「活化廳」為終點。在這過程中，他們便會經歷和檔主的溝通和不斷尋找這三樣生果，與及經過這個街市裏的障礙物。平常檔主細意挑選較好的生果給我們，我們會很開心，但今次，我們只想快快取走貨

物。我買了三條茄子，正當我急着要離去時，檔主便說要給我挑選更好的。我心想，不要阻住我吧，這樣會使我慢了腳步。這些都是這個項目有趣的地方。有些檔主更十分好人，知道我們搞活動，更送了一兩個生果給我。

◎ 小結：社區關係的建立和累積

這是我一開始的時候去構思這些活動的目的，有個問題就是，當活動完結時，我們都讓街坊經歷了一些事情，例如對社區的想像，但我們有沒有時間和空間去把這些關係加深？譬如，在這個活動裏，我認識了一些街坊但之後卻沒有聯絡了。認識一個人是很容易，但在社區裏，卻需要我們長時間，大家一起共同去解決一些問題。由這個活動開始，我便更加明白，社區裏的關係是需要長時間去建立和累積的，而非單單只是一兩年的事。因此，我覺得政府未跟不上社區藝術發展的需要。

問答：

李俊峰(峰)(主持)：我小時候都和朋友在街上玩，只要沒人管的地方都是我們的遊樂場，但今天已變成一件很不容易的事情。這個運動會釋放這種想像力，大伙兒在街上便可實現出來。另外，活動舉行前的「商討會」也是很有意思的，如果藝術家能夠先與區內街坊討論共同想法，這無疑更貼近社區的需要，藝術家和街坊之間也做到平等交流。

盧樂謙(謙)：這個「商討會」其實未必是最好的方法，因為街坊不會故意走進「活化廳」開會。反之，其實我們可以去到區內不同地方和他們聊天而獲得一些想法。如果下一年我們還會再次舉辦相似的運動會，我們應要做多一些區內的宣傳，例如在籃球場貼海報，讓更多人

知道這件事而不只是接觸我們認識的街坊，這些經驗都需要不斷累積。

峰：其實在這個活動中，我們認識了很多街坊，但之後卻不能跟進下去，認識了只是認識了，沒有下文，這是不足夠的。以「活化廳」為例，每日開門運作，認識了街坊之後，才能發展更深入的關係…… 現在的政策只令社區藝術在一段短時間內發生，其實不應如此。作為一個藝術工作者，**我認為社區藝術不應只靠資助去維持，若果我們撇除申請資助的框框去思考時，又會做成什麼事？當這個制度不健全時，是否不應該只依靠這個制度，而去從平時生活的地方建立更多資源和藝術空間？**以這個「油麻地運動會」為例，其實要用的錢並不多，真正花錢的只是宣傳方面。譬如運動會中要用到的高爾夫球桿都是街坊贈予的。在社區裏，我們應多以「禮物經濟」的概念出發，去思考如何能以低成本和有限資源在社區創作集體活動。

「禮物經濟」的想法本身也是如此，就像我們和街坊自發辦「活化墟」、「禮物墟」，都是因為現在消費過剩的情況，於是以自發辦墟市的方式來解決。這些都是在回應現時資本主義制度下引致的問題。「油麻地運動會」就似是一個以「禮物經濟」和自發原則下進行的實驗。另外，「活化廳」在油麻地已經四年了，但甚少與果欄的朋友接觸，但今次我們認識了更多果欄的朋友。在運動會期間，我們聽到果欄工人說很欣賞我們親身到果欄體驗他們的工作情況。這些活動，讓我們多點了解大家的想法，而街坊也很欣賞我們，因為這些活動不再讓社區死氣沉沉。所以，社區藝術最重要的就是不斷累積這種街坊關係，若每次都從頭來過，又再由不同人進入果欄攪什麼，不單是很花氣力，真實的社區關係也很難建立起來。

謙：整個活動的一大反思，就是我們若認識了一些街坊，不應單單認識，而是要再進一步建立更深的連結。有次我在觀塘參與一個社區活動，那是一個完全沒有任何資助的團體，但本

身區內的街坊已經很有機，再加上他們真的在附近擺檔而相識幾十年。那個活動完結後，他們一直互相聯繫。**我認為我們作為這類型的活動的策劃者，必須經常保持一個想法，就是「不是為了辦活動而認識街坊，而是真真正正要與街坊連結，保持聯繫」。**

◎ 以藝術解決問題的成效？

麗莎(觀眾)：我以前也是在雲南營運藝術空間的，當時也認識了很多當地居民，促成藝術家和居民之間的合作。我以前在學校的時候，老師或者很多人都說當代藝術只是提出問題，不能解決問題的。所以我一直在思考到底藝術是不是真的能夠解決實際生活的問題呢？而藝術解決問題，有時不一定真正能得到想要的效果，反而會產生另一層面的問題，所以我還是不能確定藝術是否真的可以解決問題，雖然我還是覺得藝術對解決問題是有幫助的。

另外，當我們辦這些集體的社區活動時，都不其然的想，活動過後，大家能否有什麼得着？建立了進一步的思考，或是感到快樂和滿足感？但是這會不會落於太過實用主義的層面？當我們完成作品時，有些觀眾的反應就是跟我們一樣很高興、很滿足，但有些卻把我們罵得要死，這便讓我思考，怎樣的結果才算是成功呢？後來我知道，把作品做出來，即使別人很生氣，或是很失敗，但這也未必是真正的失敗。有個商舖在我做作品時，他很生氣，過了兩年，我再找他，他連這件事都忘了。有些人在我做作品時，他很快樂和滿足，到後來我再找他，他卻說這只是一件小事情。所以我覺得有時因著作品而生的結果可能都不太值得擔心太多，反而是堅持自己的原則是十分重要。

謙：每當遇上什麼問題時，其實我們總不能以一個方式解決全部問題，當藝術不能解決全部問題的時候，我便會找其他人幫忙，譬如社工、拍攝紀錄的人、記者……因為他們，整件事會變得更立體和實在。雖然大家在同

一件事的處理方式和工作方法未必一樣，但是我認為花多點時間互相磨合一下，都可以互相合作的。

峰：到底藝術是否真的能夠解決問題？有一次，我們在「活化廳」門外貼了一個紙牌，寫著：「民主牆——包攬街坊投訴」。本來預計街坊自行把投訴貼在牆上，但那紙牌放了大半年，都沒有人貼東面上去，只有那些維修電腦、招聘廣告之類。但有一次，有個新移民的街坊看到這牌子，便走進來「活化廳」向我說了一大堆她的「投訴」，如老公沒工作、鄰居又排斥她……說着說着她便哭了起來，哭得很厲害，但她哭過以後，便說她的心舒服了很多，很高興有人聽她的「投訴」，接著便離開。那天我就在「活化廳」聽她說故事。

如果說要為藝術套上什麼功能，它最有意義的地方或許就是它具體上沒什麼功能。如果這位街坊去到社工面前，可能他只有半個鐘時間處理她的問題，最後可能也只獲得一句：「那好吧，我安排你申請關愛基金吧」填份表格就可解決。社會上很多機制都可以「處理」這些問題，但有沒有一個這樣的空間讓人可真誠地溝通和聆聽？處理情感的問題？其實這些事情是很自然而然的，就像我媽媽也每晚走到樓下的公園和師奶們聊天。對我來說，我們的工作就是要積整地創造這樣的平台。雖然不一定是天馬行空的點子，但它在社區裡卻有不能代替的意義。當我們在批評政府、機制、資本主義或是管理主義的問題，其實都是在批評那種壓抑個體自由的狀態，藝術就能這樣重新營造人與人之間的連繫。例如「活化廳」和「藍屋」，存在社區一段時間後，便吸引了很多理念接近的人走在一起，**他們都是對於生活抱有自己的一套態度，而藝術卻是最容易讓我們連結起來的媒介，正如罷工是一種連結工人一起對抗僱主的方法，藝術則連結那些在生活中被壓抑、疏離的個人，一起建立一個共同生活的圈子。**

HOW TO SOLVE PROBLEMS WITH ART?

Artist Sharing (Section I)

January 4, 2014

Woofers Ten

Speaker: Him Lo

◎ THE HYBRID YAUMATEI

Him Lo (HIM): I do not live in Yaumatei, but somehow I feel that I belong to this community. I used to study design here at Caritas Bianchi College of Careers in 1998. I had just finished the Hong Kong Certificate of Education Examination, but had no idea what to do in the future, so I ended up studying design there. As it only took a couple of hours to attend classes everyday, I always wandered in the community. At that time, I often thought that there was something special about this community, but I was unable to articulate it.

To me, Yaumatei is very attractive and I like it a lot. Many people think that Yaumatei is a chaotic place. Some may even associate it with drug or other stuff. But I don't feel that way. On the contrary, I think Yaumatei is actually a safe place, even though you can see prostitutes, gangsters, drug addicts and others on the streets of Yaumatei. For example, if you see a drug addict craves drugs in the morning, he will actually stand there all day long indulging in his own world. Things like such make others think that Yaumatei is not a safe place when they pass by. But those who you may consider dangerous actually have their own rhythm and system. They won't bother you for no reason. Such hybridity is indeed what Yaumatei appeals to me most.

◎ SEARCHING FOR THE FEELING OF A COMMUNITY

When we talk about the real Yaumatei, you may think of the Fruit Market. The Fruit Market is actually another fantastic place. I always walked past the Fruit Market when I wandered in Yaumatei. I came to know a guy who worked there later. He took me to the apartments above the vendor space when he got nothing to do. Some people engaged in dog fights, while others were gambling. I knew these stuff, but I didn't go deeper. But now I have come to understand that these are actually very special. The concept of a sports day indeed comes from the fragmented imagery I have from my daily experience in Yaumatei, or maybe from my imagination when I think about the spaces in this community. Many of my works consist of sports element as I like football very much. How can the space we walk past every day become an activity? And what inspirations would such activity give rise to?

When I do something in a community, I think it is important to start from one's own emotion and personal feelings. No matter I do something here in Yaumatei or next time in Ngau Tau Kok or some other communities, or maybe even outside Hong Kong, I must find out the instinctive connecting I have with such community. It's just like doing a painting that you ought to have your feeling towards your object. You just need to feel the connection between the community and yourself. Such feeling may not necessarily be positive. But you ought to find it out, even if it is negative. I think what we are doing now is

significant and special, as most communities nowadays have lost their characters. In the past, when I walked in Central, Causeway Bay, Ngau Tau Kok, or Yaumatei, I could feel their characters, just like meeting different individuals. For example, Central is like a foreigner, but when I go to Yaumatei, I could sit on the roadside and chat with the hawkers or coolies. Each community has its own distinctive characters. In my mind, Yaumatei and Sai Wan are two very different persons. Some communities are my friends, but some are not. As in the case of Causeway Bay whom I consider as a friend before, I no longer feel the same. I think that she is now a stranger to me as she doesn't feel like the Hong Kong in the old days.

◎ THREE APPROACHES OF COMMUNITY ART – HOW TO SOLVE PROBLEMS WITH ART?

I divide community art into a few categories, each with a different approach. In Blue House, we see **art as the solution to problems**. I spend very long time working in the Blue House. I do not just do artist residency there for one or two months, but for one or two years. Kaifong come to me when they encounter all sorts of problems, and I try to intervene with art.

Lately, many new bars have been open in Wanchai, and kaifong find the noise unacceptable. Social workers may go to the district councilor and complain, but as an art practitioner, how can I use art as a solution? I now try to organize sharing session to let kaifong voicing out their conditions and problems. I actually tell them directly that I am trying to use art as a solution. They may not understand what I am talking about, but we can try together to solve the problems in some interesting ways. Once, a kaifong suggests doing something in response the next time we see foreigners drinking on the roadside. We can move a bed out to the street, and sleep there in front of the entrance of the bar. By doing this, we are trying to let the foreigners understand that there are actually local residents sleeping nearby when you are drunk and yelling out loud. I think that this is actually a piece of performance art. The Blue House is building such a platform to let kaifong make art. Even though kaifong may not necessarily know if it is art or not, but this

is not the point at all. The point is that they are trying out interesting and unusual ways to solve problems.

Secondly, **art can help people to voice out.**

Kaifong in Kwun Tong now need to move due to urban renewal, but very few people know their stories. I understand that there will not be fundamental changes in the end: they will be forced to move or even being moved. However, what I can do is to tell their stories to more people. Such case needs to be covered in the news.

The Yaumatei Sports Day is experimenting the last approach, which is about the **imagination of art and community**. Kaifong in Kwun Tong have an imminent need as they are about to be forced to move out. So they need to voice out in a timely manner. I lived in Yaumatei for quite a long time, but recently when I come here, I think that there is no huge problem here. Kaifong in Yaumatei are familiar with the space here as they have been living here for so many years. They do not have new imagination about the community space here. That's the reason why I did Yaumatei Sports Day, in order to create a familiar yet estranged space for kaifong in a short period of time. What we have done by changing the preset space in the community was minimal, yet it could inspire kaifong to think and imagine the space here. When I started preparing the posters, I tried to search for symbols in the community. This project actually makes me think a lot. How do we put aside our ego and observe the community? I do have my own feelings about the community, but I must put aside my ego when I start preparing the project.

◎ IS IT A MUST TO PUT ASIDE ONE'S EGO IN COMMUNITY ART?

As an art practitioner, you are free to finish your work in any way you want. But when you are working on a community project, you have to let the community tell you how to do it. Most of the time, I just wander on the street. When you try to observe the community, it will tell you the way to go. And one should not directly put his or her subjective feelings onto the community. The community does not need your subjective feelings at all. What we should do is to observe

the community and put aside personal opinions. I also try out new things. It needs participation from everybody, but not domination of a single person, in order to make the programme dynamic. I organized "community sharing session" before the programme was held so as to involve all kaifong in a discussion for an open community programme that encourages exchanges, preparation, planning and participation from kaifong. I used to plan meticulously for community programme, but the outcome was very disappointing. Only very few kaifong participated. The programme was delightful but lacking of depth. So now, I try to plan for programmes that are relatively more thorough and in-depth.

We started to mobilize a group of people through the "discussion session", like friends from Tak Cheong Lane. We listened to these people. Some people planned for the programme content, and through trying out together we felt the particular details in the programme and experiment repeatedly. Just like what I said in the beginning, what sports, community and art have in common is persistence. Sports is all about persistence. Community is built by accumulation. Art is just the same. Such persistence first came from discussing the possibility of holding a Sports Day with a group of people. However, we did more than mere discussion: we followed up each week after that and tested to see if such sports was feasible or not. Through the experiments, we came to understand different opinions on the same issue, and tried to look for better solutions. We also learned to listen to opinions of different people.

Community art is different from other art forms. Unlike sculpture or painting which the artist may dominate, what's special about community art is that it takes in different people's ideas and strives for balance. We tried out different sports every Saturday. For example, Ho Chai, a Yaumatei kaifong, was aware of the condition of the homeless people in the Bridge Town. We went there together and came up with the idea of the Downtown Battle on Piles. The sports and games were impromptu. Usually the ideas came when we went to a place and thought what can be done in that particular place. This is art, as art is all about how you transform something in your hand to some other things.

For example, in the Golf Master, the flip flops became holes, and the Sports Day transformed the function of the street. The stone benches which prevent people from laying down there played an important part in the game. It would be perfect if we could hold such programme every Saturday, and let kaifong know that the Sports Day is actually a regular event. Even though they may not understand clearly what we are doing here, it would become a very nice platform to get to know different kaifong. And this is what matters most. There are actually some problems with the event. For example, we hoped to set up 18 holes in the Golf Master Game, but we ended up reducing to 5 as it was impossible to set up 18. This game is designed to question the misconception that only wealthy people get the right to play golf. Kaifong also want to try, so why don't we play it in our usual living space?

Before we actualized the game, we listened to many opinions. Some sports were proposed by kaifong, some by me. We have done many experiments on the suggestions. We also took into consideration the roles, feelings and perspectives of kaifong if we carried out such programme in the community. Kaifong may have different emotions towards the programme. They may feel happy, sad or resentful. Actually we can just do what we plan, and leave the resentment behind. But we must understand why we make them feel that way. For instance, the shop owners got very angry when we played golf in front of their stores, and even said that we were causing an obstruction. As a result, we came to know the suitable location for our game. We also put up posters in order to let more people know about us and join us. Only five of the games are feasible. Others are cancelled. One cancelled game is bus chasing which we tried but found it too dangerous.

◎ THE SIGNIFICANCE OF SHARING AND COMMUNICATION

The five games in the Yaumatei Sports Day were: "Downtown Battle on Piles", "Shanghai Street Golf Master", "Hercules of Fruit Market", "Nelson Street Market Steeplechase" and "Temple Street Bowls". There were five holes in the Golf Master game. The first one started from Temple Street. The following holes were at an alley near the Fruit

Market, paidong on Pitt Street, the front door of Woofer Ten, and ended at the small park at the back of Woofer Ten. Kaifong joined us when they saw us playing. By contrast, most of the large-scale events organized by the government lack of participation from the common users of the space. Therefore, when we organize such activities, it is important to consider from a bottom-up perspective whether the space is fully utilize for its common users.

The golf ball we used in the Golf Master Game was actually “lo han kuo”, a plant often used in Chinese herbal drinks. Even if the balls ended up in the gutter, it would be bio-degradable. As this game took place in different places in the community, I paid more attention to the objects in the communities and different shops. We also had to allow a loose schedule. If the schedule was too tight, the participants would be playing in a hurry, and it took time to gather people in the community. The most important part of the game was to create more connections between different people. So even if we could not finish all parts of the game, it would be fine. Communication and sharing would be easily forgotten if the schedule was too tight.

Many things in our daily life can be related to sports actually. To me, coolies in the Fruit Market are indeed exercising everyday. They are very knowledgeable in moving techniques. When I was shopping at the Fruit Market, I told the shop owners that we were going to organize some events. One of the owners was really open-minded and willing to let us play in his store. The workers even told us two tips for working in their industry: first, to be quick; second, how to move heavy stuff effectively while protecting yourself from injury. So we competed for weight and speed, as well as safety in “Hercules of Fruit Market”.

Among the five games, “Temple Street Bowls” was the one which gathered the most common users, passerby, elderly and kids. The space in fact belongs to them, and they don’t really have any particular thing to do there. People don’t make use of this place at all. So we tried out some different way to utilize it.

“Downtown Battle on Piles” is a team sports with three persons in a team, each with a towel

attached to their waistband. Players needed to prevent their opponents from taking away their towels, and at the same time keeping their feet on the piles. Those who failed to keep their feet on the piles lost. The players actually developed strategy as the game went on. It took strategies to decide who stand in the front and who stand at the back, needless to say how you stand. The losers can shoot the players in the game with water guns. Different from the other games in the Sports Day, this was less about the individual but the team. And it is also a bigger game among all five.

Usually, the housewives and domestic workers spend quite long time walking in the market. In “Nelson Street Market Steeplechase”, each participant was given HKD10 to buy a tomato, an eggplant and an ear of corn. What’s fun about this game was that it was not just about speed. Otherwise, it may have had a higher chance to end up in accident. Just like what we do in market usually, you need to bargain in this game. Bargaining is actually one of the characteristics of market, and you start communicating with the vendors through bargaining. The participants started from the Nelson Street Market with Woofer Ten as the finishing point. They needed to talk to the vendors and find the three veggies, and at the same time passing through the obstacles in the market. Normally we would be glad that the vendors help pick good produce to us. But this time, we needed to do it quick. I bought three eggplants and the vendor stopped me from leaving as she said she could pick me some better ones. And I thought I needed to hurry up. Such experience was what made this game interesting. Some vendors gave us a few free fruits as they knew that we were having a programme here. They were so kind.

◎ CONCLUSION: BUILDING UP AND ACCUMULATING COMMUNITY NETWORK

These were my objectives when I started planning for the programme. After the programme ended, we created an experience for kaifong and it included imagination about the community. However, do we have such time and space to go a step further? For example, I met some kaifong through the programme, but we do not contact each other afterwards. It is easy

to meet new friend. But in a community, it takes long time to solve problems here together. This programme actually makes it clearer to me that it takes long time to build up and accumulate the network in community. It is not just something that can be achieved in one or two years. Therefore, I doubt if the government can ever meet the need of community art development.

Q&A:

Lee Chun Fung (FUNG): When I was younger, I used to play with my friends on street. We turned all unregulated space into our playground. But since I don’t know when, it has become something not easy to realize. The Sports Day reminds me that art action can actually release such imagination. We can do it when we go out to the street together. The “discussion session” is valuable as it helps to cater the needs of the community and achieve equal exchanges between the artists and kaifong.

HIM: The “discussions session” may not be the best way as kaifong would not go inside Woofer Ten on purpose for the meeting. On the contrary, we can go to chat with them in different places in community and get to know their ideas. If we are going to hold similar Sports Day next year, I think we need some more publicity in the community in order to publicize the programme to people who don’t know us. We can put up posters in the basketball court. All these experiences have to be amassed continuously.

FUNG: We actually met many kaifong in this programme, but failed to follow up after that. And this is not enough. Take Woofer Ten as an example, we open every day and we get to know kaifong and start development more in-depth relationship. The current policy only allows community art to happen within a short period of time, but it should not be like this. As an art practitioner, I always think that **community and art creation should not just rely on funding. And if we try to think outside the funding system, what else can be done? The system is actually defective, and we should no longer rely on it. Instead, we should try to develop resource and**

art space in places where we live. As exemplified in the Yaumatei Sports Day, we didn’t spend much money. What cost most was the publicity. The golf clubs we used in the game were contributed by kaifong. In fact, we should carry out the concept of “gift economy” more often in order to think of ways to create group activities with limited budget and resource.

In Woofer Ten, adopting the idea of “gift economy” and together with kaifong, we initiated “Woofer Market” and “Gift Market” in response to excessive consumption, one problem among many created by capitalism. “Yaumatei Sports Day” too is an experiment based on “gift economy” and spontaneity. Besides, Woofer Ten has been in Yaumatei for four years already. However, we seldom interact with the people in the Fruit Market. But this time we got to know many more people there. During the Sports Day, we unintentionally heard the workers there saying that they appreciated us for going into their workplace directly to experience their work. We got to know more about the thoughts of people here, and kaifong did appreciate us for that as the programme injected vitality to the community. Therefore, what’s important about community art is to amass such relationship with kaifong. If we need to start from scratch every time with different groups of people going into the Fruit Market to organize different programmes, it would not only cost extra effort, but also hard to build real community network.

HIM: My biggest reflection from this programme is that even though we got to know some kaifong, what is much more important is to further connect with them. Once I joined a community activity in Kwun Tong. The event was organized by a group that received no funding at all. Kaifong there already have an organic bonding as they are all hawkers in that area and have known each others for decades. Even after the event, they keep contacting each other. I think, to programme initiators like me, we must bear this in mind. **We do not meet kaifong only for sake of the programme, but to have real connection with them and to keep in touch with them.**

◎ EFFECTIVENESS OF ART AS AN SOLUTION

LISA (audience): I used to run an art space in Yunan. I knew many local residents there, and facilitated collaboration between artists and residents. When I was in school, my teachers and many other people said that what contemporary arts could do was to raise questions, instead of solving them. So I have been thinking if art can actually help solving practical problems in our lives? Using art as an solution may not achieve what is intended sometimes. Instead, it may give raise to some other problems. So I am not sure whether it can solve the problem. But somehow I still think that it can help.

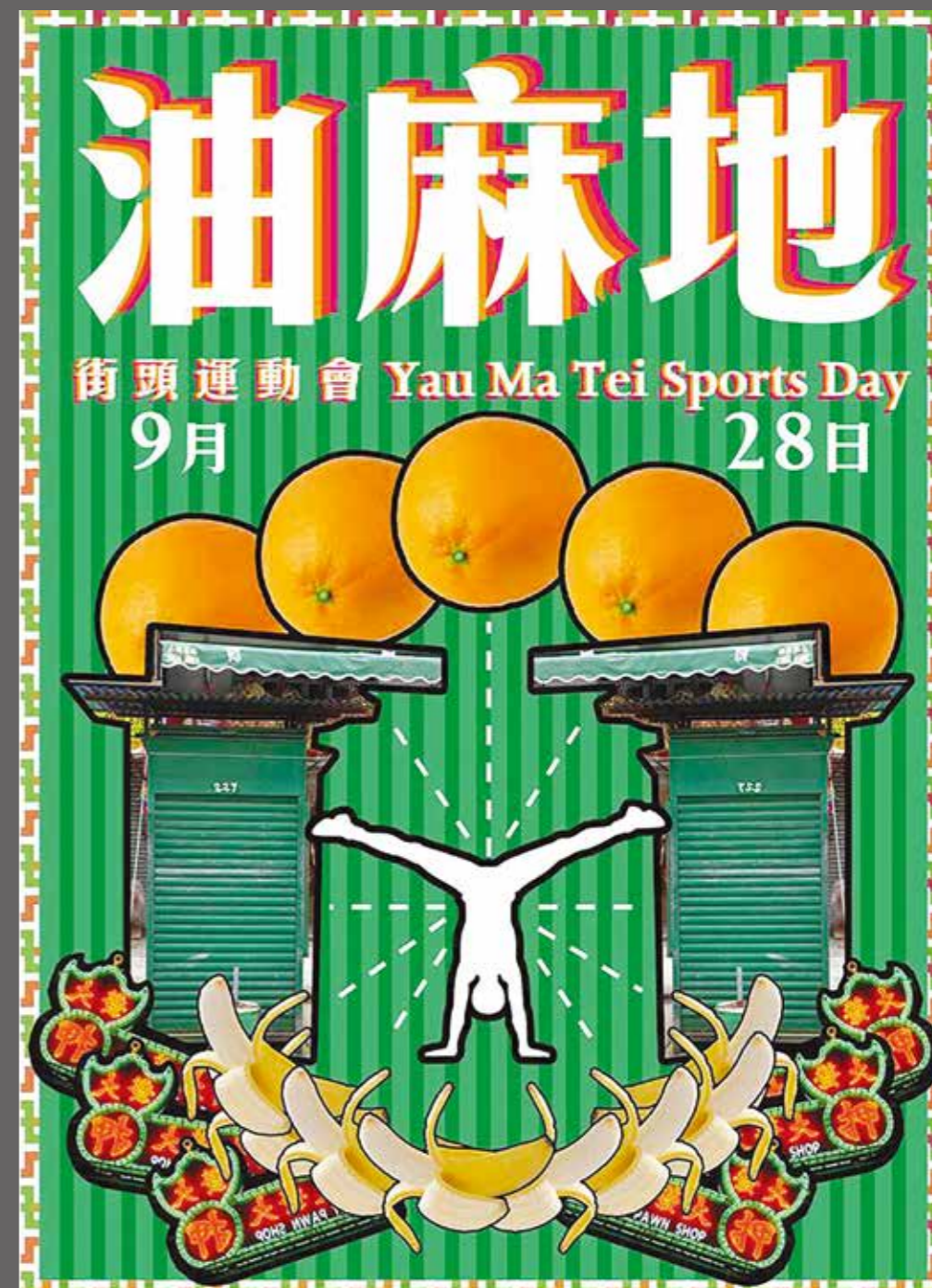
When we organize such community projects, we tend to ask ourselves what the people in the community can take away. Does the project make them think? Do they feel happy and fulfilled? But would such thinking make it too pragmatic? When we finish a work, some people feel really happy and content as we do, but some others scold us furiously. It makes me think, what sort of results can be considered as a success? Only later I've come to know, even when people get furious about your work, and it seems like a setback, it may not be a real failure. There was a shop owner who got really angry about my work. But two years later when I went to find the owner, he said that he had actually forgotten the whole thing. There was another person who got really happy and fulfilled about my work. But when I went to him later, he told me that that was actually just a trivial matter. Therefore I think that we should not worry too much about the results of the work. What's important is whether you have kept your own principles.

HIM: Whatever problems we have, we cannot expect having one single solution that can help solving all problems. I would go to people like social workers, people who make documentation, reporters for help if art cannot help to solve all the problems. Because of these people, the whole issue would become more solid and concrete. Even though the ways we do things may not be the same, I think we can collaborate and work together given that we spend some time to try accommodating each other.

FUNG: So after all, does art really help solving problems? We once posted out a board on the

door of Woofer Ten, with "Democracy Wall - Taking on kaifong's complaints" written on it. We thought that kaifong would post their complaints onto the board. After more than half a year, no one posted anything there other than the computer repairs and recruitment advertisement. However, a new immigrant kaifong saw that board, went inside Woofer Ten and talked to me about her many "complaints". Her husband was unemployed, her neighbours rejected her.....The woman began to cry as she talked, and she cried heavily. But after that, she said that her heart felt relieved as she was happy that somebody actually listened to her "complaints". After that, she left. I spent more than half of a day at Woofer Ten listening to her story.

If we must assign a function for art, maybe its function is exactly to be function-less. If that kaifong went to a social worker, the social worker might only get half an hour for her. She might probably get this reply at last, "Okay, I will help you to apply for the Community Care Fund". The issue is solved after the form is filled in. Many systems in society help "solve" these problems. But is there any space which allows people to talk and listen to each other genuinely? Such thing should happen naturally. Just like my mum, she goes to the park downstairs every night and chit-chat with the housewives. To me, what we do is to create platform like this in a positive way. It is not extraordinary in term of creativity, but still irreplaceable in the community. When we criticize the problems about the political system, capitalism or managerialism, we are actually criticizing the suppression of individual freedom. Art is a way to rebuild the connection between people. As in Woofer Ten and Blue House, we gather many people with similar ideas and beliefs after some time in the community. These are all people who have their own attitudes towards lives. **And art is the most accessible medium that connects us. It is similar to a strike as it connects the workers in action against their employer. Art connects people who are being suppressed in daily life, and builds another circle that people can live together.**





02

油麻地 YAUMATEI × 油麻地 YAUMATEI

梁志剛

MICHAEL LEUNG

社區耕種計劃

**COMMUNITY
FARMING PROJECT**

駐場期間 RESIDENCY PERIOD

8 | 2013 — 12 | 2013



油麻地的遊擊種植 Guerrilla gardening in Yau Ma Tei
相片：梁志剛 Photograph by Michael Leung

「社區耕種計劃」以直接行動、紮根社區的方式，記錄油麻地區內各種城市耕種的過程與成果。這些耕種計劃在油麻地落地生根，從地面發展至天台，又從天台回到街頭，隨著社區一起成長。這個計劃收集和紀錄它們的故事，以及鄰里之間的關係與互動，再和大眾分享。

Community Farming Project is a direct, tangible and community-based collection of urban agriculture projects rooted in Yau Ma Tei. Supported by Wooferten, these urban agriculture projects are grown from the street level with the Yau Ma Tei community. From the bottom up, and then the rooftop down. Relationships, stories, neighborhood interactions were collected and documented for public reference.

www.facebook.com/communityfarmingproject



HK Farm, 油麻地 Yau Ma Tei
相片 Photograph by Glenn Eugen Ellingsen

芒果王

文：梁志剛



2013年8月，油麻地的社區藝術空間「活化廳」邀請我參與他們的藝術家駐場計劃。由於天台耕種較難與街坊直接交流，我決定在街道上與周圍的街坊進行「社區耕種」¹。箇中的關係、故事和街坊之間的交流都一一被紀錄起來，讓公眾參考。

自四年多前搬來香港，我已對本地生產的食物產生了濃厚的興趣。2013年8月，我從油麻地德昌里一班朋友那裡得知有位露宿者在附近的空地耕種。在某一天的日落時分，我們一行人走在交錯的高速公路上，直至走到一片密密麻麻長滿蕃薯荒廢空地，而在這堆農作物旁邊，放了一列列裝滿清水的水瓶，顯然這裡有人正在耕種。

「芒果王」是一位香港的遊擊農夫。²按傳統意義下的「安居」，「芒果王」是無家可歸的，只單靠在油麻地的政府空地上耕種生活。我跟他第一次見面是在2013年9月9日的早上。自那次起，我常常去探望他，有時候和幾個朋友一起，數數手指也有超過二十次。

年初，政府說要開拓馬路接駁到西九龍的交通，於是要求「芒果王」在7月中之前撤離他的家和耕地。但問題不止是由於馬路的開拓，正如 Christopher DeWolf 最近在一篇文章³寫道：「香港政府在電視上賣的廣告都衝著非法耕種而來，把這些非正式的農地一一摧毀，

他們對遊擊種植一點都不友善。」這些棄置的空地，不單沒有山泥傾瀉的危險，更為社區帶來種種正面影響。所以，我們應該好好的停下來了解一下像「芒果王」般的農夫和他在「無人地帶」裡所自發開拓的農地。「芒果王」自知在這塊農地時日無多，遷徙的日子迫在眉睫，可是他繼續在無用之地生活和專心耕作。現時，他仍然每日抵著炎夏播種，每天為他的植物、蔬菜和果樹澆水兩次。

「芒果王」現時正在栽培一棵荔枝樹、四棵香蕉樹、二十棵辣椒樹和超過四十棵木瓜樹，還有其他不同類型的植物。「芒果王之農莊地圖」列出了這張詳盡的清單。他的務農方式十分令人欽佩：他的農地不但有機，還體現了樸門永續設計 (Permaculture Design Principles) 中多個原理⁴——如因為是次遷徙，「芒果王」利用創意的辦法撤走農田，把所有的植物和樹(有些比他還要高)安置別處，將他的觀察結合與城市景觀的互動。他會利用自創的「水獺儲水法」來收納能源，透過節省種子增加產量，以堆肥減廢；又會利用緩慢和輕巧的方法，如「火山種植法」，洞察不被盡用的政府官地，在邊緣的土地進行耕種的潛能。大家總是不禁驚歎「芒果王」的農地、收成量和他的隨機應變能力。「芒果王日記」將會不斷更新，為油麻地的店舖、市區農夫、街坊和其他人物提供與這次協作相關的資訊。



芒果王指著他的木瓜樹 Mango King pointing at papaya trees
相片：梁志剛 Photograph by Michael Leung



HK Farm 送出春夏兩季的種子給芒果王 HK Farm spring/summer seeds for Mango King
相片：梁志剛 Photograph by Michael Leung

「芒果王」和他的農場讓我反思，重新定義自己作為市區農夫、油麻地街坊，以至香港公民的角色。有些日子當我太忙或者太累，不想到天台農場播種或澆水，我總是想起「芒果王」的正能量和他對農地的投入和承擔。他的務農方式鼓勵我，更讓我認識到生命中很重要的紀律。作為油麻地街坊，我有幸能夠被許多志同道合和互相幫助的人和團體包圍著，尤其是介紹我認識「芒果王」的一班朋友。

這二十次以上，或長或短的拜訪經驗和內容，將會在展覽和網上展出。當一天「芒果王」被趕走了，這個充滿創意的實錄將紀錄一個香港人怎樣以頑強的耐力 在這越來越難住人的城市裡自力更生。這個城市租金不斷上升、店舖越趨同質、社區重建計劃具破壞性，還有新界東北的農地問題。我希望這個故事能夠鼓勵大家重新定義公共空間的使用方法，思考我們在自己社區中的角色，想清楚我們到底想要在怎樣的城市裡生活。

註釋：

1. 「社區耕種計劃」是一個以行動直接搜集在油麻地區內，各種耕種過程與成果的社區實錄。這些耕種計劃以「活化廳」的社區出發，繼而在油麻地落地生根，從地面發展至天台，又從天台生長到地面，隨著社區一起成長。這個計劃紀錄了它們的故事和鄰里之間的關係與互動，收集起來和大眾分享。
2. 遊擊園藝被形容作「在他人土地上的違法耕作」“The illicit cultivation of someone else's land” – Reynolds, Mark, *On Guerrilla Gardening* (Bloomsbury Publishing, 2008, 5)
3. DeWolf, Christopher, *Hong Kong's Guerrilla Gardeners*, February 2014, www.roadsandkingdoms.com/2014/hong-kongs-guerrilla-gardeners
4. 樸門永續設計 Permaculture Design Principles 1, 2, 3, 6, 9 and 11– Mollison, Bill, *Permaculture: A Designers' Manual* (Tagari Publications, 1988)

MANGO KING

Text: Michael Leung

In August 2013, Wooferten, an independent community art space in Yaumatei invited me to participate in their Art Activist in Residence programme. I decided to focus on community farming on the ground floor, with the neighbourhood, as opposed to farming on the rooftop, which is often relatively inaccessible. Relationships, stories and neighbourhood interactions were documented and archived for public reference.

Since moving to Hong Kong over four years ago, I have developed a strong interest in locally produced food. In August 2013, a group of friends from Tak Cheong Lane in Yaumatei told me about an outdoor space nearby where a homeless person was growing food. At sunset and in single file, we meandered through a circuit of highways before reaching a piece of derelict land where an island of sweet potatoes thrived. Situated next to the sweet potato crop was a collection of bottles filled with water. Somebody was clearly farming here.

Mango King is a guerrilla farmer¹ in Hong Kong. He is without a home in the traditional sense of having stable accommodation, and lives on his farm that is located on unused government land in Yaumatei. I first met him on the morning of Monday 9 September 2013. Since then, I have visited him, sometimes with friends, over 20 times to date.

Earlier this year, Mango King was requested by the government to vacate his farm and home by mid July, due to a road extension

that will connect traffic to the West Kowloon development. In addition to the road extension, Christopher DeWolf writes in a recent article², “Hong Kong’s government is no friend of guerilla gardening, running television ads against illegal planting and tearing up informal vegetable patches”. In areas that are unused, not prone to landslides and serve the community in only positive ways, we should take a moment to understand farmers such as Mango King and what he has self-initiated in this “no man’s land”.

Mango King continues to farm attentively and live in this unused space, aware that his days here are numbered and that he will need to relocate imminently. Presently, he continues to sow seeds and water his plants, vegetables and fruit trees twice daily in the summer heat.

To date Mango King is currently growing one lychee tree, four banana trees, 20 cayenne chilli pepper plants, over 40 papaya trees and much more. This thorough list can be seen in “Mango King’s Farm Map”. His approach to farming is impressive, organic and follows many of the Permaculture Design Principles³ – Mango King observes and interacts with the urban landscape, catches and stores energy through his “Beaver Water Collection” technique, obtains a yield through seed saving, produces no waste through composting, uses small and slow solutions such as his “Volcano Planting” technique, uses edges and values the marginal in seeing the value of this under-appreciated government land, and creatively uses and responds to change in his willingness to vacate his farm and relocate all

his plants and trees (some of which are even taller than him). The “Mango King Diary” updates Yaumatei shops, urban farmers, residents and other people on our collaboration. People are often impressed and surprised by Mango King’s farm, yield and resourcefulness.

Mango King and his farm allow me to reflect and define my roles as an urban farmer in Hong Kong, a neighbour in Yaumatei and a citizen in Hong Kong. On days where I am too busy or tired to sow seeds or to water our rooftop farm, I often reflect on Mango King’s positive energy and commitment to his farm. His approach to farming energises me and introduces an important level of discipline in my life. As a neighbour in Yaumatei, I am fortunate to be surrounded by many like-minded and supportive individuals and collectives, especially the group who first introduced me to Mango King’s farm.

The 20+ times that I have visited Mango King – some short, some long – are exhibited here and online. When Mango King is evicted, this creative archive will serve as testament to a Hong Kong citizen’s great lengths and efforts to sustaining himself in a city that is an increasing challenge – with unsustainable rent increases, the homogenisation of shop spaces, destructive urban renewal projects and farmland issues in the North East New Territories – to live in.

Note:

1. “The illicit cultivation of someone else’s land” – Reynolds, Mark, *On Guerrilla Gardening* (Bloomsbury Publishing, 2008, 5)
2. DeWolf, Christopher, *Hong Kong’s Guerrilla Gardeners*, February 2014, www.roadsandkingdoms.com/2014/hong-kongs-guerrilla-gardeners
3. *Permaculture Design Principles 1, 2, 3, 6, 9 and 11*– Mollison, Bill, *Permaculture: A Designers’ Manual* (Tagari Publications, 1988)



油麻地花王的 Kiki 與芒果王一同嘗試種植第二代的有機意大利香草
Kiki from YMT Gardener sowing organic second generation Italian basil seeds with Mango King
相片：梁志剛 Photograph by Michael Leung



芒果王種了 5 公斤有機薯仔送給油麻地街坊
5 kg organic potatoes harvest by Mango King for Woofer Ten kai fong
相片：梁志剛 Photograph by Michael Leung

MANGO KING FARM
 芒果王農場



9 PINEAPPLES (SO BORING & SKY
 SKY FRUIT JUICE SHOP)
 九菠蘿 (蘇波榮 & 天天果汁)



PAKISTANI MANGO TREE
 巴基斯坦芒果樹



COUCH GRASS ROOT
 茅根



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THAI BASIL SEEDLINGS (KIKI)
 泰國羅勒樹苗 (何梓琦)



WILD AMARANTH
 野生莧菜



PAPAYA TREE SEEDLINGS
 木瓜樹苗



46 PAPAYA TREES
 四十六木瓜樹

MANGO KING FARM
 芒果王農場



種植社區關係

成果發佈會(第二節)

2014年1月4日

活化廳

講者：梁志剛

梁志剛 (Michael): 我在英國長大, 2009年搬到油麻地, 與「活化廳」差不多, 都是來到油麻地近四年。我本身是一個設計師, 做產品設計, 我搬來這裏後才慢慢認識這個社區和「活化廳」。之前我和朋友在牛頭角的工廠大廈天台種農作物和養蜜蜂。2010-2013年間, 我都待在那邊。那時, 我通常都是在油麻地吃個早餐, 到五金舖買點東西, 然後便到牛頭角工作, 夜晚回到油麻地。日間我是很少在油麻地的, 那時我和街坊的交流都僅是買東西時和在茶餐廳時一起聊天, 但對話內容都不會很深入, 他們知道我是耕作和養蜜蜂的, 但我和街坊的關係連結始終不太深。2013年5月7日, 我們從牛頭角那邊搬到來油麻地。過了幾個月, 阿峰便邀請我參加這駐場計劃, 那段時間我和「活化廳」以至油麻地街坊的關係都增進不少。我耕作的時候多數都在天台, 但我很想把天台和地面、街坊的關係連結起來。其實我們耕作的天台農場是私人地方, 要有鑰匙才能進去, 一般很少人會知道這個地方。在這個「社區耕作計劃」, 我很希望街坊能夠多一點參與這個天台農場, 我也想這個計劃永遠繼續下去。

◎ 路牌上的遊擊種植

我搬到油麻地後, 經常到廣東道街市買菜, 而我主要都是跟佳姐買的(一位相熟的街坊)。

在那邊, 有位街坊在路牌上種東西, 我每次經過這路牌, 都覺得很有趣。想深一層, 其實這是在運用政府的空間去做自己的事、種自己的盆栽, 這是用游擊的方法活化街道一些死去的空間, 這些事情不單綠化這個社區, 也給這些路牌一個價值。我有些從美國來的朋友都認為這事情很有趣, 還用水彩畫下了這個故事。在畫畫和影相的過程中, 我開始認識這位街坊和了解他的故事, 也開始問他關於種植的問題, 例如他是如何替盆栽澆水, 或是為什麼他會選擇在路牌上種植。原來他把盆栽放到高處, 是因為盆栽放高一些便較易接觸陽光, 而且那裏少一點塵, 盆栽沒那麼容易被污染。

◎ 橋底下的「芒果王」

第二個項目是和游擊農夫合作的。有位街坊帶我到橋底探望露宿者, 就認識了這位在橋底種東西的露宿者。第一次去見他的時候, 是在夜晚, 看不清楚他所種的東西, 但都能看見他們在近七百尺的地方種蕃薯。街坊說: 「有這規模才算是城市種植, 真正的市區農夫應是這樣」。我們的天台才四百尺, 但他的蕃薯已有七百尺, 我們的收成和那些蕃薯的收成相比, 真的被比下去。那次之後, 我真正的明白到我們的實踐真的不算什麼。吳生種植蕃薯是困難的, 例如要種這麼大量的蕃薯, 澆水便要到附近的商場裝水。這與商場的空間也有微妙的關

係, 因為商場是公眾場所, 與公眾也有密切關連。現在他有五十棵木瓜樹、七棵芒果樹、兩棵荔枝樹、薯仔、香蕉樹、辣椒、薑等, 他用政府的土地去種這些農作物。這個地方其實就在油麻地, 但我不想太多人知道這個地方的確實位置, 也怕如果我帶朋友去參觀, 會令到他們感到很吃驚。

早幾個月前, 吳生有很多辣椒的收成, 我問他會否吃那些辣椒, 他說不會, 他並不喜歡吃辣, 種辣椒只是興趣。於是, 他給了我一大袋辣椒, 有些分了給「蘇波榮¹」, 一些分了給「活化廳」派給街坊, 一些用來製作辣椒噴霧, 教大家以有機方式驅趕吃農作物的昆蟲, 當然這個辣椒噴霧也可以有別的使用。

有一次我帶了一位在新界「馬寶寶社區農場²」的農夫到來, 因為我們正進行在市區「種一噸薯仔³」的計劃, 於是特意邀請吳生和我們一起種薯仔。在一、兩個月前, 我給了他一些薯仔, 這些薯仔是另一位街坊在「活化廳」送給我的。於是, 吳生收到這些薯仔後, 就開始很有心機地種。有一次, 我買了一些芒果, 分了一些給他吃, 他很高興, 因為他很喜欢吃芒果, 還自稱「芒果王」。於是, 我在這個計劃裏就把他稱為「芒果王」, 我也很想紀錄有關我和「芒果王」的關係。他深居簡出, 在這個計劃裏, 我探訪了他十次。第一次探望他, 我給了他一些煙, 他給了我一棵木瓜樹。第三次, 我帶了一個朋友去, 她給了他一個膠樽, 「芒果王」很需要這些膠樽用來澆水, 他給了她一些粟米苗, 又給了我一棵龍珠果樹和一些花盆。有時我會經過他的地方, 和他打個招呼。第五次探訪他, 我帶了一些農夫去。我們都是用菜檔姐的廚餘在油麻地附近堆肥的。他又給了我們一些辣椒, 他不想收我們的錢, 我便偷偷把六十元放在了他的家。

◎ 油麻地種植地圖

第三個項目是有關種植的地圖。我搬到油麻地後便發現我需要搜集很多有關種植的商舖和地點。例如, 我工作室對面是一間五金舖, 四年以來, 我都會在這間五金舖買東西, 有時我會在附近茶餐廳吃東西, 而我會把一些農作物送給街坊們。不同的天台農場、五金舖阿姐、茶餐廳老闆、影相舖的Tommy、德昌里、蘇波榮等等, 我便開始弄一個有關油麻地的地圖。我覺得這是一個社區地圖, 也和種植有關。於是, 我開始發覺, 原來種植和社區其實有很多重疊的地方。五金舖、木工師傅、麻布袋、果欄、生果舖……四年以來, 我們成了朋友, 不單知道大家的名字, 有時還會 whatsapp 大家, 有時我也會教他們的小朋友英文, 買東西他們會給我打折, 有時我又送些農作物給他們, 這些關係是無限的, 這個地圖就是見證和紀錄了我和油麻地這個社區的關係。我故意不加地址和舖頭名字在這地圖, 因為我想觀者會親身到區自己尋找, 如果你知道那間舖頭的名字或地址, 你便會直接到這個地方, 而不會觀察到舖頭附近的街坊或是排檔…這個地圖有兩條街, 窩打老道和彌敦道。地圖後面介紹一間文具舖, 這個計劃的印刷部份就是在這間文具舖做。我們也不會提及這個文具舖的名字。有一位師傅, 在我展覽時, 他會替我做相框, 我叫他做「角落頭師傅」。例如「佳姐」, 我不會說她是排檔小販, 只會說她收集廚餘, 而我們用這些廚餘堆肥。

在這個區逛時, 便會發現很多人在天台, 在露台或是街道種植。在果欄對面有一間舖頭, 他們在街角種木瓜樹, 很有心機的把網包圍這棵樹。這種方法和「芒果王」的種植方法相近, 都是在公共空間, 綠化了一個沒有被使用的死位。我昨天也有派地圖給他, 我希望他也會看見我畫了他那棵木瓜樹。最近和「角落頭相框店」的那位師傅閒談才知道他年尾要退休, 旁邊那間士多年尾也不會再經營。他們的舖位千五尺, 賣出近四千萬。這個地圖就像提醒我, 很多地方正在消失, 或賣了出去成為酒

PRINTED IN HOI FAT STATIONERY SHOP, YAU MA TEI. 由油麻地海發文具行印刷



HEDYOTIS CORYMBOSA
傘房花耳草



36 CAYENNE CHILLI PLANTS
三十六棵辣椒



CUCUMBER TRELLIS
青瓜棚



CUBAN OREGANO
到手香



4 MANGO TREES
四芒果樹



DAY BED
床仔



HK FARM SEED BOX
HK FARM 一盒種子



NEIGHBOUR
街坊



TOOLS
工具



BOTTLE OF FERTILISER
一瓶肥料



COMPOSTING AREA
堆肥



4 BANANA TREES
四香蕉樹



7 CUCUMBER SEEDLINGS
七青瓜樹苗



8 SUGAR CANE PLANT
八甘蔗



ALOE VERA (HOI HOI)
蘆薈(海海)



4 TARO PLANTS
四芋頭



1 LYCHEE TREE
一荔枝樹

MANGO KING FARM MAP
& INVENTORY
芒果王農場庫存
ILLUSTRATIONS BY
MICHAEL LEUNG 梁志剛
EDITION 2 第二版 2014

店，拿着這地圖，人們便可以認識到這個區的問題。有些街坊很好人，會容許我把地圖貼在他們的排檔上，有些則不太關注，這些都是可以明白的。

◎ 種植社區的關係

垃圾房與露宿者居住的地方上面有一個空置的天台，我們想和旁邊大廈的人合作，一起在天台耕作。這樣做會引發很多新的可能性，例如露宿者可能會成為農夫，若這些農作物可以在不同的地方擺賣，這些露宿者又可以有收入。我也有想過，若在垃圾房工作的清潔工人把垃圾分好，廚餘不再被運到堆填區而是用來種植，我想這其實需要更多人認識這些事情。窩打老道八號（窩八），這個油麻地最貴的地方其實也和對面的露宿者有很多矛盾。我有想過，住窩八的人若看見對面的天台有人耕作，會否也想一起參與呢？在天台種植會引發很多人與人之間的交流？我們下一步便會邀請露宿者，或是垃圾房或政府，試試可否能在這個天台耕作。

回應：

李俊峰(峰)：這露宿者中心外牆的壁畫，剛好就是政府最近花了幾十萬去弄的事，因為旁邊是戲曲中心，對面是豪宅，政府想「美化」一下，但這垃圾房是露宿者晚上留宿的地方，衛生環境十分差，卻沒什麼人關心。其實 Michael 和阿謙的計劃有一個共通點，就是對於空間的重新想像。例如「芒果王」的位置其實很接近西九豪宅區，而西九那三個計劃當中，有一個就是建議開放一些空間給大家種植，最後還是給政府拒絕了。但想深一層，我們也可以像「芒果王」一樣利用橋底下的地方種植，路牌上放盆栽，不用走到遠遠的地方，而且這些空間沒有規管，不是更有彈性嗎？

◎ 種植解決什麼問題？

觀眾：如以藝術介入社區，Michael 的方式是以種植介入，這樣的行動，其實想達到什麼目的？正如阿謙所說，如果藉藝術解決問題，種植解決什麼問題呢？你又為什麼選擇在油麻地進行耕作計劃呢？

Michael：我初初搬來香港，發覺這裡很多食物都不是本地生產的，大多數都是中國內地進口。其實食物由外地進口是很不環保的，運輸過程也涉及很多環保問題，例如二氧化碳的排放，而且香港本地農業日漸衰落，愈來愈少人耕作，其實透過這些游擊耕作，我們可以一定程度自給自足。另外，食品安全在香港和內地都是一個很重要的問題，例如毒奶粉、染黑芝麻、夜光豬肉…其實外國很少有這樣的問題，想到這些關於食物的問題，我便開始了本地生產食物的計劃，例如養蜂、採本地蜜或是在天台種菜，就像為這些事情提供了一個解決的辦法。另外，農藥也是一個大問題，我們平常在市場買到的蔬菜其實也是滿佈農藥的，這也會影響我們身體健康。

我做這些計劃都很希望有更多人會因此種自己的食物。有很多人都會問我很多技術的問題，例如在哪裏買泥？盆要選哪款？要怎樣種？怎樣堆肥？在哪裏收集廚餘等…其實有了這個地圖，即使他們不認識我，都可以拿住這個地圖去收集有關資料。他們甚至可以拿住地圖和街坊交流，街坊又可以給他們一些種植的建議或是贈予一些材料。**其實每一個地點，都有很多可能性，甚至可以和街坊聊天一兩個小時，這些關係是很有機的。**

◎ 「以物易物」的回歸

峰：Michael 和「芒果王」的交流，聽起來好像原始社會的「以物易物」，而現代社會又好像和「以物易物」已經相距很遠。現代社會的經濟是一種「去人性」的關係，金錢是一個取

代我們直接建立聯繫的媒介。為什麼一百元可以買到這件東西？我工作一天又是得到一百元？我可否直接替人家工作一天以換取那物件呢？當然中間或有很麻煩的地方，但衡量事情的價值就變成不止是「多少錢？」這單一標準。

所以，由人與人的關係作為基礎，「以物易物」的經濟方式，是否真的再不能實現呢？如果回看「禮物經濟」的文化，這些經濟方式通常都有一些信仰來維繫。如人類學家牟斯 (Marcel Mauss) 在他的著作《禮物》⁴ 就有描述到毛利人的文化相信物件中穩藏著一個叫作「hau」的靈，若我送你什麼東西時，你會主動地回贈我，讓這個靈回歸送禮者，而回禮不是一種像「人情債」的社會約束，而像是精神上的信仰。因此在這部族裡，財產不會被積累起來，反正你的是我的，我的是你的，有需要時大家分享。**如果說要以藝術解決問題，我覺得藝術就像在創造「禮物經濟」中間的這個靈，重建一份人與人之間的互信。**⁵

例如我近來每次行過廣東道排檔也見到一個小女孩在街上跑來跑去，旁邊的街坊在幫忙照顧，而我一直以為那是佳姐（相熟的排檔小販）的孫女，後來我才知道是另一位街坊托她照顧，其實我們的工作就是去建立這種社會空間，有人分享、有人互相幫忙的空間，這也是對抗資本空間擴散的其中一個方法，是一種阻力。透過這些行為而像「禮物經濟」一樣，把這種理念傳播開去。以 Michael 的種植計劃為例，他的行為能感染到不同街坊嘗試種植，就是需要這一種傳播。

Michael：我認為我們做這些計劃，是在街坊們心裏埋下種子。那些來過「活化廳」，看過展覽和一起合作過的街坊，都有這顆種子，縱然這種子不一定出苗。一次探望露宿者時，我和朋友一同前去，他是一位建築師，替大地產商設計商場和豪宅。我也曾經猶豫應否帶他去探望「芒果王」，因為他可能不會明白我們在做什麼。我知道他的背景，他從小到大都不用擔心生活。我帶他到「芒果王」那邊，

他會有所得着嗎？所以我儘管試試。他很驚訝原來在香港有人做這種事，這樣激進和大膽的使用官地種植，還能自給自足。所以他其實也有所得着的。我希望將來他去開會要設計下一個商場和地產項目時，他會想起這些露宿者的狀況，從而他的想法和態度有所轉變，或是能在他的設計裏加進一些大膽和創新的元素。當然這像是不可能的任務，但最少是一個思想啟發的開始。

◎ 每人也多做一點！

觀眾：有些人從人的需要出發構思城市規劃，也有些人從建築本身出發，去規劃市區。我認為兩者也不是最理想的。如果所有人都無限制地在社區內種東西，不會再有警察或食環來拉人，那是不是就你們所想要做的事呢？所以，我想知道你們最終所想像的社區到底是怎樣？是不是所有事情都沒有政府干預就可以了？

Michael：初初種東西時，有很多人問我：「其實在天台種植是被允許的嗎？」我覺得這個問題很奇怪，我認為在天台種植，只是一件很自然的事。利用一個沒有人使用的地方種植，我認為根本不需要知會政府。

這種狀況可以分幾個層次去理解。第一，政府在規劃社區時，有沒有考慮過讓居民，街坊參與種植？第二個層次是，為什麼我們不可以自給自足？為什麼愈來愈少食物或貨物是由香港生產或耕種？其實這也牽涉新界東北發展規劃的問題。人們來到我們的天台、油麻地花王的天台，參觀我們的耕作，其實這就是抗爭的第一步，或許不需要去到遊行、示威，但這讓大家明白公共空間是應該讓公眾使用。這個天台農場和「起動九龍東」⁶ 也許沒有直接關係，但他們走進了天台農場便會開始明白東九龍正在發生什麼事，而這一切和這個天台農場有着怎樣的連繫？可能未必可以很深入地讓他們明白什麼是日常抗爭，或再做一些事情去支持社區、香港或大自然，

CULTIVATING COMMUNITY RELATIONSHIP

Artist Sharing (Section II)

January 4, 2014

Woofers Ten

Speaker: Michael Leung

Michael Leung (Michael): I grew up in the UK, and moved to Yaumatei in 2009, almost around the same time as Woofers Ten. Almost four years up till now. I am a designer in product design. I only start to get to know this community and Woofers Ten gradually after moving here. I started growing crop and beekeeping on the rooftop of an industrial building in Ngau Tau Kok. I was there in 2010-2013. At that time, I usually had breakfast in Yaumatei and did some shopping at hardware store before going to work in Ngau Tau Kok, and then coming back to Yaumatei at night. I seldom stayed in Yaumatei in daytime. The only exchanges I had with kaifong came from the chats we had when I did shopping or ate at Cha Chaan Teng. But the chats were not in depth. Even though they knew that I did farming and beekeeping, my relationship with kaifong was not that close. On May 7th 2013, we moved from Ngau Tau Kok to Yaumatei. Few months later, Fung invited me to participate in the AIR programme. Since then the relationship between Woofers Ten and me, and that of kaifong and me have grown a lot. I spend most of the time on the rooftop when I farm, but I would like to connect rooftop to the ground and kaifong. The rooftop farm is indeed a private space as you can only get in with keys. Not many people know about that space actually. With the "Community Farming Project" I would like to see kaifong participation in the rooftop farm. And I wish that this project could keep on going.

🕒 GUERRILLA FARMING ON ROAD SIGNS

After I moved to Yaumatei, I always buy veggie at the Canton Road Market. I mostly go to Kai Je's store (a close kaifong). In that area, a kaifong plants on the road signs. I find it fascinating every time I walk past there. This is actually an example how to make use of the government space for things that you want to do by planting. It can be seen as a guerrilla tactic to revitalize dead space in the street. Such planting not only brings greenery to the community, it also creates value to the road signs. Some of my friends from America also found it interesting, and made watercolor drawings about this story. In the process of drawing and photographing, I started to know this kaifong and his story. I also started asking him about planting. For instance, how he waters the plants, and why he chooses to plant on the road signs. He puts the plants to a higher place in order to let them to be exposed under sunlight. And there are less dusty there, so the plants would be less likely to be polluted.

🕒 "MANGO KING" UNDER THE BRIDGE

The second project is collaboration with a guerrilla farmer. I met him when a kaifong took me to visit the homeless people living under the bridge. When I first met him, it was in the evening. I was not able to see clearly the things he grew. They were actually growing sweet potatoes in the almost 700 sq. feet area. The kaifong said, "Only with such scale you can call it urban farming. Real urban farmer should be like

this". Our rooftop farm is only 400 sq. feet, but his sweet potatoes field is 700 sq. feet. And the amount of crop we grow cannot be compared with the sweet potatoes. After that visit, I came to know that what I was trying to do was actually nothing. It's actually not easy for Mr Ng to grow sweet potatoes there. With such a large amount of sweet potatoes, he has to carry water from the mall nearby to water the plant. The relationship with the mall is a bit subtle here as shopping mall is also a public space and closely related to the mass. Mr Ng now has 50 papaya trees, 7 mango trees, 2 lychee trees, some potatoes, banana trees, chilli, ginger and etc. He plants such crop on government land. The space is actually in Yaumatei. But I don't want to disclose the exact location to too many people. And I am also afraid that it may scare them if I bring friends there for visit.

A few months earlier, Mr Ng had a bumper harvest of chilli. But when I asked whether he would eat the chilli, he said no. He only grew them as a hobby and he doesn't like spicy food. So he gave me a huge bag of chilli. I gave some to *So Boring*¹, and some to Woofers Ten for the kaifong. Some of the chilli were used to make chilli spray, an organic pesticide to fend off insects that eat crop. And of course, the chilli spray can be used for some other purposes.

One time, I invited a farmer from *Mapopo Community Farm*² here. We had the One Ton of Potatoes project³ at that time, so I invited Mr Ng to grow potatoes with us. I gave him some potatoes one or two months before that. The potatoes were from a kaifong at Woofers Ten. Mr Ng started growing potatoes attentively after that. One time, I bought some mango and shared with Mr Ng. He was delighted as he likes mango a lot. He even calls himself "Mango King". That's why I call him "Mango King" in this project. I am also interested to document my relationship with "Mango King". He lives a secluded life. I visited him 10 times in this project. I gave him some cigarette the first time I visited him and he gave in a papaya tree. I went to visit him with a friend on my third visit. She gave him a plastic bottle that he needed for watering the plant. He gave her some baby corn in return. He also gave me a passionflower tree and some flowerpots. I also say hi to him when I walk past his place. In the fifth visit, I brought some farmers there. All of us

use the food waste from veggie vendor Kai Je for composting near Yaumatei. He gave us some chilli again. He didn't want to get money from us. So I stealthily put HK\$60 at his place.

🕒 YAUMATEI FARMING MAP

The third project is a map about farming. After I moved to Yaumatei, I found that I actually needed to search for shops and locations that were related to farming. For example, there is a hardware store opposite to my studio. I often go shopping at this hardware store in these four years. Sometimes, I go to the Cha Chaan Teng nearby for a bite, and I give some crop to knifing. I meet different rooftop farms, lady at the hardware store, owner of Cha Chaan Teng, Tony from the photo studio, *Tak Cheong Lane*, *So Boring* and etc. To me, this is actually a community map, and it is also related to farming. I start to realize that there are actually many overlapping in farming and in community. The hardware store, the carpenter, gunnysack, the fruit market, fruit vendors... We become friends in these four years. We not only know each other's name, we sometimes whatsapp each other. Sometimes I teach their children English, and they give me discount when I go shopping. And sometimes I give them some crop. Such relationships are actually infinite. And the map is what witness and document my relationship with the Yaumatei community. I decided not to add addresses and names of the store on the map, as I would like the readers to find them out on their own. If you are given the names and addresses, you will simply go to the place directly without observing knifing and paidong nearby the stores. Two streets are included in this map, Waterloo Road and Nathan Road. At the back of the map is an introduction to a stationery store where I printed this map. And of course, we didn't mention the name of the stationery store. A shifu helped to make photo frames for my exhibition, and I call him "shifu at the corner". And for Kai Je, I won't say that she is a paidong hawker, but someone who collects food waste that we use for compost.

When you wander in this community, you will discover that there are actually quite many people farming on rooftop, on balcony, and even on the street. There is a store opposite to the fruit

market. They have a papaya tree at the street corner and they wrap the tree with a net. Like the farming method used by “Mango King”. Both of them farm in public space and bring greenery to an unused dead corner. I handed him the map yesterday, hoping that he will see the papaya tree I drew. Lately, I know that the shifu at the corner photo frame store will be retired by the end of the year as I chitchatted with him. The grocery store next door will also be closed. The 1,500 sq. feet. shop is sold at almost HKD40 millions. The map somehow acts like a reminder to me that many places are actually disappearing. Some are sold to be hotels. With this map in hand, people will come to know the problems in this community. Some knifing are so kind that they let me post up the map on their paidong. Some others are not concerned at all. But this is understandable.

◎ CULTIVATING COMMUNITY RELATIONSHIP

There is an abandoned rooftop on the place where the transfer station and homeless shelter locate. We would like to collaborate with the people in the building next to that on rooftop farming, as it will spark off many new possibilities. For instance, the homeless people may become farmers. The homeless people can get some income if the crop can be sold somewhere. I have also thought about what if the cleaners at the transfer station help to separate the waste. The food waste can be used for farming instead of being sent to the landfill. It is necessary to have more people getting to know about such things. 8 Waterloo Road, the most expensive place in Yaumatei, is in many senses in conflict with the homeless shelter opposite to it. If residents of 8 Waterloo Road see people farming on the opposite rooftop, would they be interested to join? Would rooftop farming spark off more exchanges between different people? Next, we will invite homeless people, or maybe the transfer station and the government, to see if it would be possible for rooftop farming there.

Q&A:

Lee Chun Fung (Fung): Recently, the government spent quite many money for the mural painting outside the homeless shelter. As the shelter is next to the Cantonese Opera Theatre, and opposite to the luxury property, the government wants to embellish it. But no one care about the poor hygiene condition of the homeless shelter just on top of the transfer station. Michael’s and Him’s projects are common in a way that they are both reimagining space. The location of “Mango King” is actually near to the luxury properties in West Kowloon district. In the three proposals for West Kowloon Cultural District, one proposed opening space for farming. Yet it is rejected by the government. However, we can indeed use the space under the bridge for farming like “Mango King”, or put plants on the road signs. We do not need to go to places far away. And these are all unregulated space. Wouldn’t it be more flexible?

◎ WHAT PROBLEMS CAN FARMING SOLVED?

Question from audience: As in art intervention, Michael’s method can be seen as farming intervention in community. What do you want to achieve through such action? Him tries to use art as a solution to problems, what problems can farming solved? And why do you choose to start your farming project here in Yaumatei?

Michael: After I moved to Hong Kong, I notice that most of the food here are not produced locally, but mostly imported from China. Importing food from outside is actually very environmentally unfriendly. The transportation of the food is related to lot of environmental issues, such as emission of carbon dioxide. Moreover, agriculture in Hong Kong is going downturn with fewer and fewer people doing farming. Through guerrilla farming, we can achieve a certain degree of self-sufficiency. Apart from that, food safety is also a crucial issue in both Hong Kong and Mainland China. We have the poisonous milk formula, dyed sesame and glowing pork...Such problems seldom exist in other countries. With such problems of our food in mind, I came up with the ideas to produce food locally, and started beekeeping, local honey, and rooftop farming. These projects try to provide

a solution to those problems. Pesticide is also a big issue. The vegetables we get from market are all covered in pesticide, and it does affect our health.

I initiated these projects with the hope to see more people growing their own food. Many people ask me technical questions. Where can they buy soil? What kinds of pot should be used? How to grow a certain crop? How to do composting? Where to collect food waste? And many more questions...But with the map in hand, even if the people do not know me, they can use the map to get the information they need. They can even interact with kaifong using the map. Kaifong can give them some advices on gardening, or may even give away some materials. There are many possibilities in each of the spot. They may even end up chitchatting with kaifong for one or two hours. All these relationships are organic.

◎ THE RETURN OF BARTER

Fung: Michael’s interaction with “Mango King” reminds me of bartering in the primitive culture while the modern world is so distant from bartering. Economy in modern society is actually dehumanizing as money replaces our direct connection to other people. With money as a quantitative unit, people start value everything using it. How much is this piece of goods? How much can I earn a day? Or can I work a day in return for that? It may not be easy to operate as such, but it helps to change the concept that money is the only quantitative standard for values of different things.

In other words, with relationships of people as the basis, would bartering be still impossible to actualize as an economic form? With reference to the culture of “gift economy”⁴, such economic form often needs to be sustained by some sort of beliefs. In The Gift by anthropologist Marcel Mauss, the Māori believe that a spirit with the name “hau” exists in objects. When I give you a gift, you will instinctively give me a gift in return so that the spirit can go back to the sender. However, the return gift is not a social obligation. Instead, it is some sort of belief. Therefore, people of this tribe do not accumulate wealth as yours are mine, and vice versa. We will just share

when we need. **If we need art to help solving problems, I think that art is like creating this spirit in “gift economy” in order to rebuild mutual trust among people.**

I always see Kai Je taking care of a little girl when I walk past the paidong at Canton Road. The kaifong nearby also play with the girl. I have always thought that to be Kai Je’s granddaughter. I only know much later that a kaifong asks Kai Je to take care of the girl. It is exactly the social space that we should be building. A space where people share and help mutually. It can be a resistance against the expanding capitalist space. We can try to spread such concept through these behaviours as in “gift economy”. Just like Michael’s farming projects, what he does encourages kaifong to try farming. What we need is such kind of communication.

◎ LET EVERYONE DO A BIT MORE!

Question from audience: The logic behind Hong Kong Town Planning and the Urban Renewal Authority is to demolish the old and build something new. But for community like Yaumatei or Wan Chai, the community network is very important as people live and work there. If all buildings are torn down and rebuilt, the original community network will no longer exist. Yaumatei will not be Yaumatei anymore. Some people start from people’s needs when they do city planning, some others start from the buildings itself. I think that both approaches are far from ideal. If all people do farming in the community without any restrictions, no police or Food and Environmental Hygiene Department to do prosecution, is that what you want to see? I would like to know what’s your ultimate imagination of a community? No government intervention on all stuff?

Michael: When I first started to do farming, many people asked me whether it was allowed to do rooftop farming. I find the question very weird as I think that it is actually natural to do rooftop farming. I do not think that you need to consult or inform the authority to use an unused space for farming.

We can try to understand such situation in a few layers. Firstly, when the government did

city planning, did they ever think about letting residents and kaifong to do farming?

Secondly, why can't we be self-sufficient? Why there are fewer and fewer food and goods produced in Hong Kong? It is actually related to the development plan of the North Eastern New Territories. People come to our rooftop and the rooftop of *Yaumatei Gardener*. It is in fact the very first step of resistance other than marches and demonstrations. But it makes people understand that public space should be used by the public. This rooftop farm may not be directly related to Energizing Kowloon East⁵, but as people come here they will start to know what happen at East Kowloon. But what are the linkage between all these and the rooftop farm? People may not understand deeply what it means by daily resistance, or be inspired to do something that support community, Hong Kong or the nature. But each individual does have his or her own rights to decide what he or she wants to understand more and respond to.

What we do is very joyful on its surface, but what's behind can actually be very heavy. I live near Nathan Road. The landlord told me that if I stop to rent this place, he would turn the apartment into subdivided flats. It worries me a lot. Would our community and the apartment I am now living in turn into just a hotel eventually? Or just some buildings not related to the people in the community?

Fung: That's why we need to be very clear about the concepts and ideas behind such practice, and proactively build relationship with the community. And we also need to have a local living circle so that we can sustain and preserve our community. Ideas of artists are often creative and experimental. But what we are doing is actually of more importance than our thoughts. Like what Fred Ma said, "Let everybody do a bit more!"

I would like to share a story about how actions lead to eventual change. The African-American Civil Rights Movement in the 1950s and 1960s can be traced back to an African-American lady called Rosa Louise, who refused to give out her seat in the colored section to a white passenger on a bus. And it triggered the civil rights movement. Have you ever thought that

whether she was the first person to resist bus segregation? Definitely not. There were many more African Americans like her. But what are the factors contributing to the movement? Why were so many African Americans mobilized to support the cause? One crucial factor is that the African American community and organizations, especially the African American church, have already had a solid basis at that time. In normal time, people do Sunday service and worship in church. But when such incident happened in the community, with Martin Luther King, Jr. giving speeches everywhere and the media reporting the unfair treatment to the African American, such moral energy went viral in the African American community and turned into waves of "Civil Disobedience Movement". **There are actually many different approaches to social movement. It is for sure important to resist during crucial time. But in daily life, we also need to build an autonomous community that concepts of resistance can be submerged in everyday life. If a movement is set in motion, this is what we can count on to fight for democracy.**

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Note:

1. A free pricing co-op cafeteria in Yaumatei. More info: www.facebook.com/wearesoboring
2. Mapopo Community Farm is in the village of Mashipo, Fanling, New Territories. Mashipo used to be a key agriculture site, but is now under threat of the North East New Territories New Development Areas Planning. Running on permaculture principles. Mapopo Community Farming organizes farmer market and workshops regularly in support of local agriculture and advocacy for awareness on planning and land issues in Hong Kong. More info: <https://mapopo.wordpress.com/>
3. Editor's notes: A project initiated by HK Potato, a group that promotes permaculture through teaching people to grow potatoes and other events. More info on the group's facebook page: <https://www.facebook.com/permaculturepotato>
4. Marcel Mauss (1925). *The Gift – The form and reason for exchange in archaic societies.*
5. Energizing Kowloon East is an initiative of the Development Bureau. The initiative is in charge of development Kowloon East as another Central Business District (CBD2) after Central on the Hong Kong Island.



油麻地的遊擊種植 Guerrilla gardening in Yau Ma Tei
相片：梁志剛 Photograph by Michael Leung



03

北京 BEIJING X 油麻地 YAUMATEI

何穎雅

ELAINE W. HO

+

FOTINI LAZARIDOU
-HATZIGOGA

明日大致多雲
PRECIPITATIONS

駐場期間 RESIDENCY PERIOD

3 | 2013 — 7 | 2013



明日大致多雲 Precipitations

廣東話及英語 | 中英文字幕 | 2013 | 80分鐘 | 彩色
In English and Cantonese, with Chinese and English subtitles | 2013 | 80 mins | Color



請參閱以下連結觀看完整錄象 Full video can be viewed online at
www.vimeo.com/76182430

《明

日大致多雲》是來自北京的「家作坊」成員何穎雅和 Fotini Lazaridou-Hatzigoga 於「活化廳」駐場期間共同創作的錄象作品。這錄象拍攝於 2013 年的春季期間細雨綿綿的九龍。在沒有天氣預報的藝術／社會行動旅程中，藝術家牢牢的刻劃這座城市熱熾熾的寫照——從勞役、抗爭到改變，一步步踏進社會政治轉變的臨界點。油麻地是香港少數鄰里舊物仍舊處處的社區，本錄像紀錄四個活躍於油麻地一帶的組織：「自治八樓」、「德昌里 2 號 3 號舖」、「活化廳」和「齊澤克學會」。四個組織各自嘗試以持續的行動與稠密的城市和急促的生活抗衡，為這小小社群尋找更多的面向和可能。

Precipitations is a video work filmed in Kowloon during the rainy spring of 2013, less a forecast than a portrait of the city, drawn via the journeys of several people involved to varying degrees with art and social activism. It falls within the precipices of an everyday and the realm of change, where such change comes about by the breadth of a footstep, with the crossing of a threshold, through the struggle for sociopolitical transformation.

Focusing on four groups spread around the vicinities of Yaumatei, one of the last remaining neighbourhoods of the city with vestiges of the old, precipitation occurs as the speed and density of Hong Kong's way of life and as movement in search of another direction.



相片：何穎雅 Photos: Elaine W. Ho

放映會 + 座談

Screening + Discussion

26.7.2013, 7.30pm-9pm

Tak Cheong Lane,

Yau Ma Tei, Hong Kong

九龍油麻地德昌里



目前還不見得可以用哲學觀點來闡釋這現象，但在個別不穩定因素下引起的一些事件，足可推斷將有重大事情發生。

阿蘭·巴迪歐，節錄自《明日大致多雲》

THERE ARE NOT YET EVENTS IN THE PHILOSOPHICAL SENSE OF THE WORD, BUT IT IS AT LEAST THE CONSTITUTION OF ZONES OF PRECARIOUSNESS OF PARTIAL MOVEMENT, WHICH CAN INTERPRET AS ANNOUNCING THAT SOMETHING WILL HAPPEN.

ALAIN BADIOU,
AS QUOTED IN THE VIDEO ESSAY *PRECIPITATIONS*

香港漂流

文：何穎雅 + Fotini Lazaridou-Hatzigoga

2013年春天，也許和其他參與者不同，我們走進一把沒有「行動者」標籤的後門悄悄參與了這個「藝術/行動者駐場計畫」。但因為我們就是從那個棘手的首都北京來到香港，恰恰要提問藝術與行動主義之間的微妙又模稜兩可的關係。這可以是一個概念化的提問而不僅是藝術或行動上的，但不知何故，最終卻意外地帶我們進入油麻地。

「活化廳」位於臨街轉角的地舖。白天大門幾乎都是打開著的，吸引到各種好奇的路人及一群經常來打招呼、坐下來閱讀、帶食物來分享給「活化廳」員工的街坊及參與各種活動的常客。

從「活化廳」的朋友及「德昌里」的街坊同志了解到新近的香港歷史，我們更加具體的注意到人們在這裡面臨的問題，至少在幾個特定與社會不平等相關的問題方面上是非常清楚的，而社會運動也根植在這些特定事件中。藝術家及行動者都發聲表達，並將進一步為社會帶來改變的可能。從這些事件，我們很快便得知，大部分是源於土地略奪和城市發展的問題。

第一晚，我們試圖從油麻地到達海邊。根據阿峰在公共圖書館找到的1970年代油麻地地圖，原來的海邊只距離上海街數百公尺，但幾十年的填土地開墾及發展退了我們想像中的海濱散步道更遠。我們先跨越了好幾條街、新建的水泥島、高速公路的下坡道及交錯的行人道——並不通向海濱，反而到一個商場。可是在這個商場裡關於海的參照還提醒我們我們站在原來的海上，原來被水環繞的地帶，周邊的住宅

都稱為浪澄灣(The Long Beach)、漾日居(The Waterfront)無敵海景及擎天半島(Sorrento)。我們試圖離開商場也是另一種迷失在海中的方式。

圓方商場網站陳述著：「香港需要更多消費選擇，人們渴望家和辦公室之外另一個閒逛之處。這就是我們所說的『第三處』，一個有社群感的地方、一個每個人都可以與另一個人和自然重新連結的地方。我們相信使用跑酷(parkour)的身體和心靈哲學補充了圓方商場的整體生活方式。」

伴隨著文字以這種形式侵入，我們懷疑是否仍然有任何抵抗的空間……

我們當晚並未走到西九龍海濱，但在油麻地的老舊符號中仍然找到載有過去船舷的痕跡，如五金店、南亞進口店和紅燈區。巧合地，這社區也是被稱為「左膠」的年輕喧鬧份子的聚集點，這幾層心理地景的分析集中了城市、實踐和集體行動主義的問題，於是成為我們這幾個月視覺研究計畫。

思考行動主義(作為抵抗)如何借用或懾服於(社區)藝術是有趣的。「社區藝術」一詞的確最初由「香港藝術發展局」在公開徵集方案時列明的要求，也經常被使用來描述「活化廳」的實踐及其啟發，同時也有重新定義「社區藝術」可能性的企圖。或者我們現在所談的社區及之於社區意義上的藝術，將很快轉向政治、變化可能性的討論。

「對我而言，進入藝術只因為這是一個資源的平台、文化資本，你可以以任何形式投資你覺得更有意義的事。」

在這條道路上，我們是觀察多於行動，但我們所見，被想法、動機及與九龍相接的藝術家及行動者共同工作而催化出的動力。我們在港期間，這阻力彼此相交，並被他們放大——作為對城市喧囂、對工人剝削以及對過度消費的集體抵抗。

該空間吸引的異質人群引起一份庇護感（以社區作為集體逃避？），但這很快地藉由更多的異質地城空間所生產的正面想法——一個沒有任何共通點社群的可能性。

對我們而言，這不是陌生的情況，我們在北京也有像「活化廳」的一個藝術空間叫「家作坊」，那也是一個在老舊社區的店舖，由一群藝術家鬆散地組織，也許也能被認為成另一個與社區格格不入的沉思者和流浪者的庇護場。

理解「社區藝術」的「社群」成為一個觀察與嘗試理解這些組織形式的動態方法。在這裡服務的概念成為各種社群之間的一種媒介，並且一種落實到日常生活中的藝術實踐。這種藝術究竟是給哪個社群服務？行動利用的藝術手段怎麼挪用了“為藝術而藝術”的價值？

某一晚在與「自治8樓」成員的會議裡，有人提及政府提供的公共房屋作為基本人權到社會福利和政府服務的轉變。

在賈克·洪席耶(Jacques Ranciere)的思考模式裡，這類轉變是在對於共同的意識中感性的差異，意味著藝術及其改變和擴大感知的能力對政治是不可或缺的，它不僅僅是工具，也是政治的底蘊。我們企圖從感知的觀點觀察香港的社會運動：我們感知的共同是什麼，哪種「公眾」對「公共」有權，什麼是共同體？

另一個傍晚，阿峰帶我們走過一群年輕行動者的基地——「德昌里」，就在「活化廳」不遠的幾個街區之外。他們說「進來吧！我們開著，所有東西都是免費的。」

我們訪問幾個不同的實驗團體，可以被描述為「以社區觀點思考共同體的多元理解」。

3月28日，我們為了給空間拍幾個鏡頭又一次走到「德昌里」。當我們抵達時，各人正準備要離開了，空氣中瀰漫著一種緊張的氛圍。「我們即將去貨櫃碼頭，罷工已經開始了，你們一起來嗎？」前去的路上開始下大雨，我們搭乘地鐵，然後將所有東西放在的士里一起坐兩部車到港口附近。經過檢查站後，我們以記者身份進入港口。跨過閘口，我們進到一個奇怪、類似嘉年華的地方。不同群體的年輕人坐在一個棚子底下，擋住貨車進入港口的通道。有些人與罷工的工人談話，其他則播放著音樂或上載報導、訪問給網上及社交媒體。

「是相遇，我想，許許多多的相遇帶來人生歷程的轉向而你察覺。這是生命的自我創造。」

無不驚訝地，2013年春天，我們在香港的步伐、交談的旅程是一個生命創造與自我重塑的持續過程。在最初的時候，我們在「活化廳」及這城市，一種離奇、同時熟悉又陌生的經驗，讓作為他者的我們創造一個介入社區並且被社區接納的計劃。

就像俗語說的「無巧不成書」，我們的敘述是一種偶然，是生命的自我創造。抵達後的幾天，我們知道到Elaine的阿姨與叔叔在80年代也在同一幢大廈住了好幾年。

他們來拜訪的時候，叔叔穿過一個以現在標準來說十分寬敞的公寓，並以手勢示意我們這空間以往被如何被分隔：五個房間在一側，由一個人、一對夫婦或一個家庭

使用，四張雙層床在另外一側狹小的走廊上，給那些負擔不起租房間的人。她的阿姨數算著：一個有著煤氣爐灶台的共用廚房、沒有自來水的廁所和黑暗的樓梯間……在1988年，他們獲派公屋，因此搬離。

在一過去幾十年間已經因為更多的房屋需求及經濟誘因被水平（填地）和垂直（高樓大廈）的拓寬，這種高密度仍是這個地方第一個被注意到的事。密度相關的議題和空間的政治滲在這裡的每個文化面向。「活化廳」樓上的老舊木板隔斷唐樓充滿王家衛電影的親密味道，感覺上Ackbar Abbas最有名的著作香港「消失的文化」(Culture of Disappearance)，一個文化的出現伴隨著消失的迫切性，而造成其危機的正是1997、也可能促使其滅亡。

但是就像阿峰的玩笑(Disappearance of “Culture of Disappearance”)，我們看見藝術實踐的急迫性及1997後香港的政治參與可能更加傾向於出現的政治。

事情是從一個暈船的steady-cam（攝影穩定器）開始的。這是最初幾個星期工作的負累，一個不能放棄的挑戰，因為你已花太多時間嘗試，不忍放手白費。很多時間花在三樓前後走動調整一個橘色的手臂、寶特瓶罐和各種金屬墊片拼的自裝steady-cam。確實是基於初學者而重新閱讀「消失的文化」，在香港四處走訪。運動、沒有休止的坐在一張桌子前望穿擾攘的上海街以尋找正確的方式排除錄影困難，讓steady-cam發揮它的功用。不安穩的坐著好像被打擾那樣，錯誤的鏈接致使其它影像流動，比如在殼內向心旋轉炒雞蛋，或者用圖像和影像編輯軟件做的山寨移鏡攝影。

這是我們的研究怎麼進度緩慢開始的，我們持續了五個月而跟這些想法漫遊。走遍油麻地，我們訪問四個來自不同群體/社區的成員，分

別在不同程度上參與社會運動或藝術實踐。通過他們的想法和日常生活的指引，我們用了那個DIY製做的steady-cam記錄他們在城市行走的路徑：從一個聚會點到大學，從一個自由的活動空間到母親的房子，從家裡到社會運動中心，以及從巴士站到社區藝術空間。

不那麼穩定的穩定器影的結果感覺在漂流，可能讓人也彷彿經歷一場如像在香港這樣充滿暫住居民的經驗。暫時性、變動的和春季多雨的香港在我們的鏡頭裡被小細節、偶和的片刻和城市結構下層層的意識形態截斷。

最終，一些特殊的時刻也在「活化廳」裡形塑。Fred Ma帶著她的建議和溫暖的微笑及點心來拜訪了幾天。我們加入「仆佳袋」製作計畫，為碼頭工運募資。我們與阿峰和Vangi好幾個深夜，在關上半道鐵閘的「活化廳」討論不同的事，包括空間組織及特區政府的溫水煮蛙手段。我們被介紹給有機農夫、聲音藝術家、無政府主義者和有趣的街坊。或許這只是個漂流過去、暫時的社群，但這也是紮根日常生活的社區運動，提供一個理解本真性和社會變革的橋樑。這並不需要一個具體的結論或總結成果，我們希望持續這場對話。

謝謝，「活化廳」。



HONG KONG CURRENTS

Text: Elaine W. Ho & Fotini Lazaridou-Hatzigoga

In the spring of 2013, we slipped into the Art/Activist-in-Residence programme in a manner perhaps a bit unlike the other participants, through a back door which didn't have the word "Activist" labeled on it. But seeing that we were coming from a heavy-handed capital known as Beijing, it is exactly that we came to Hong Kong to question the delicate ambiguities lying in other regions between art and activism. This may be a more conceptual question than an artistic or activist one, but somehow it ended up being the perfect question to take with us to Yaumatei.

WoofertTen is located on the ground floor of the corner building where we were staying. The door is mostly open during the day, attracting a mix of curious passersby and a bunch of regulars, who visit frequently to say hi, sit down and read the newspaper, bring food to share with the people working in the space, or participate in whatever activity is going on at the moment.

Learning about recent Hong Kong history from our friends at WoofertTen and neighbouring comrades at Tak Cheong Lane, we sense that the questions people face here are much more concrete, at least in the sense that certain big brother bullies are very clear, and social movements are grounded in specific events where artists and activists have been able to express themselves and further the possibilities for social change. We quickly learn that most of these incidents stem from land-based disputes and urban development issues.

One of the first nights we set out to reach the seafront. According to a map of 1970's Yaumatei that Fung found in the public library, the sea used to be only a few hundred meters away from Shanghai Street. But decades of land reclamation and development stretched a boardwalk imaginary across several streets, newly built concrete traffic islands, under a highway, up a ramp and onto a complicated network of pedestrian passageways that lead not to the sea but, where else, a shopping mall. Still, nautical references abound there; there's a 'water zone', and the surrounding residential complexes bear names such as Harbourview, Harbourside and Waterfront. So we get lost at sea in another sort of way, trying to exit the mall.

The Elements Mall's website states: "Hong Kong needs more shopping alternatives. People are craving for another place to hang out other than their homes and offices. This is what we call the 'third' place – a place where there is a sense of community, a place where everyone can reconnect to each other and to nature. We believe the parkour philosophy of using body and mind complements the holistic lifestyle approach of Elements."

With words appropriated in this way, one wonders whether there is still any room for resistance...

We never made it to the West Kowloon harbour front that night, but some dilapidated markers in Yaumatei still bear the vestiges of its port-

side past: steelworks, south Asian imports and red light entertainments. Inadvertently, the neighborhood is also the gathering point for young revellers of the 'plastic left', and these layered psychogeographies became the focus of what turned out to be a several months' long visual research project bringing the city, creative practice and the question of activism together.

It is interesting to think about where activism (as resistance) is enabled and/or deterred by art (in the community). "Community art", a term partly determined by the initial open call from the Hong Kong Arts Development Council (HKADC), was often used to describe WoofertTen's practice and aspiration. At the same time there was also an attempt to redefine what community art might be, or what community and what kind of art we are talking about. The discussion quickly turned to politics, the possibilities for change.

'For me, going into art is just because this is a platform for resources, cultural capital, that you can invest into the kind of things that you find more meaningful.'

During this journey we have been observers rather than activists. But what we have seen is filled with a certain momentum catalysed by the ideas, motivation and work of these artists and activists based in Kowloon. In the period of our stay in Hong Kong, resistance intersected with and was amplified by community in a number of instances – as collective resistance to blatant urban overhaul, to workers' rights violations and to excessive consumerism.

The heterogeneous group of people that the space attracts initially triggered a feeling of asylum (community as collective escape?), but this was soon succeeded by more positive thoughts about the heterotopian quality of such a space and a community of those who may have nothing in common.

This was not an unfamiliar scenario to us, however, as several aspects of WoofertTen resemble HomeShop, the artist-run space we have been involved with in Beijing. Also a storefront space in an old neighbourhood, HomeShop's loose organisation by a group of artists, thinkers and drifters is maybe also an asylum of some sort, another kind of community of misfits and wandering souls.

Understanding the 'community' of 'community art' becomes a manner of observing and trying to understand the dynamics of these forms of organisation, where the idea of service becomes intermediary between various social groups and a form of artistic practice embedded within daily life. What community does this form of art serve, and does art's appropriation in the service of political activism devalue art as an end in and of itself?

One night at a meeting with members of Autonomous 8A, someone mentions the transition from housing as a right to housing as welfare, a service provided by the government.

In a Rancierean mode of thought, such transitions are sense-based differences in the awareness of what is common, meaning that art and its capabilities to alter and expand sense are integral to politics, not simply in service of but as the meta of politics. We have attempted to look at Hong Kong social movements from a perspective of sense, the sense of what is common, of which particular 'we' has rights to the commons, what is in common.

Another evening Fung walks with us over to Tak Cheong Lane, the base for a group of young activists just a couple of blocks away from WoofertTen. "Come in, we are open, everything is free", they say.

The different experiments of the groups we interviewed for the AAiR project can in one sense be described as variations of understanding the commons, and with that, community.

March 28. We walk over to Tak Cheong Lane again in order to take a few shots of the space. As we arrive, people are getting ready to leave; there's a certain urgency in the air. 'We're going to the container port, the strike has started. Do you want to come?' On the way there it starts to pour torrentially. We take the MTR to a certain point and then load everything into two taxis that drop us off near the port. We check in through the port security, who looks at our IDs and registers us as press. We cross the threshold and enter into a weird festival-like atmosphere. Different groups of young people sit down under a large canopy, blocking the passage of trucks to the port. Some talk with the workers on strike, others play music or conduct reports and interviews for the media and social networks.

'It's always an encounter, I guess, or many encounters that shift your life course without you even knowing it. This is life inventing itself...'

It is no surprise that our walks, talks and journeys through Hong Kong in the spring of 2013 were a continual process of life inventing and reinventing itself. From the very beginning, the uncanny, simultaneous familiarity and distance we experienced at WooferTen and in the city set a tone for how we could produce a new work engaging with a community which welcomed us, but to which we were outsiders.

Like the Chinese saying, 'No coincidence, no story', our narrative was punctuated by the kind of serendipity that gives one an acute feeling of 'life inventing itself'. A few days after arriving, we realised that Elaine's aunt and uncle lived in the exact same building for several years in the 80s, just one floor below.

When they later came to visit, her uncle moved through what is nowadays by local standards a spacious apartment, gesturing in

the air to show us how the space was divided back then: five rooms on one side, occupied by single people, couples or families, and four bunk beds on the other side of the narrow corridor for those who could not afford their own room. A shared kitchen with kerosene stoves, a toilet without running water, a dark stairwell, her aunt recounts. In 1988 they received the lottery for public housing and moved out.

This kind of hyper-density is still one of the first things one notices in a place that has been extending both vertically (high-rises) and horizontally (via land reclamation) over the last several decades, driven by a need for more housing combined with a desire to exploit every available square meter for economic gain. Issues related to this density and the politics of space filter into every aspect of culture here. The old wood panel divided apartments upstairs from WooferTen have the harsh intimacy of a Wong Kar-wai film, something like what Ackbar Abbas famously wrote about as Hong Kong's 'culture of disappearance', 'a culture whose appearance is accompanied by a sense of the imminence of its disappearance, and the cause of its emergence – 1997 – may also be the cause of its demise.'

But as Fung jokes, we see that the urgency of artistic practice and political participation in Hong Kong's post 1997 years may be more akin to a politics of appearance.

It all started with a seasick steadicam. It was the bane of those first few weeks of working, becoming one of those challenges that one cannot give up on simply because you've already wasted too much time trying and cannot bear to let go in vain. And those many hours spent walking back and forth the third floor flat tinkering with an orange handsaw arm, PET bottle caps and various metal washers came out of a whim, really, based upon a beginner's rereading of the Culture of Disappearance and moving around in Hong Kong. Movement, restlessness, sitting at a desk overlooking noisy Shanghai Street

looking for the right troubleshooting video to make the damned steadicam work as it should. Sitting as restless as distraction, the wrong videos lead to other flows, like centripetally-spinning eggs scrambled inside the shell and shanzhai effecting tilt-shift optics with video and image-editing software.

This was how our visual research slowly began to take shape, and we continued over the next five months to make a *dérive* with these ideas. Spreading around Yaumatei, we interviewed a number of people from four groups/communities involved to varying degrees with the social movements or artistic practice. Guided by their ideas and paths traced from their daily lives, we used the DIY steadicam to film their routes in the city: from a meeting place to the university, an activist free space to mother's house, from home to the social movement resource centre and from the bus stop to the community art space.

The resulting shots from the not-so-steady steadicam acquired a kind of floating quality, which might make one dizzy but also felt quite apt to the experience of moving through a place like Hong Kong, itself a city of transients. Transience, movement and the rainy Hong Kong spring were punctuated in our camera by an eye toward minor details, moments of coincidence and the layering of ideologies with the fabric of the city.

In the end, it was the particularity of certain moments involved at WooferTen that anchored and shaped our experience. Fred Ma came to visit many days, bringing dimsum, her health advice and a warm smile; we joined the 'pokkai' bag making session to raise funds for the HIT dockworkers; we'd find Fung and Vangi many late nights, tucking under the half pulled down roll-up gate of WooferTen to discuss anything from spatial organisation to the boiling frogs of the SAR. We were introduced to organic farmers, sound artists, anarchists, and even the neighborhood joker. A community of transients, maybe. But these are the daily movements that offer small bridges of understanding between aesthetics and social change, that are not about coming to concrete conclusions or finalising the report. We hope to continue this conversation.

Thank you, WooferTen.



04

吉隆坡 KUALA LUMPUR X 油麻地 YAUMATEI

茨廠街社區 藝術計劃

PETALING STREET COMMUNITY ART PROJECT

駐場期間 RESIDENCY PERIOD

6 | 2013 — 7 | 2013



2012年「燈佑蘇丹街」 | Light a Lantern, Save Jalan Sultan 2012
相片提供：茨廠街社區藝術計劃 Image: Petaling Street Community Art Project

吉

隆坡政府近年大力發展捷運網絡及其周邊建設，傳統老街如茨廠街和蘇丹街的社區人情及其輪廓面貌亦將面臨天翻地覆的摧毀。霸權強硬的徵地手段，令民間嘩然，也引發民間前所未有的保育運動。2011年7月，馬來西亞一群跨領域的藝術工作者與保育人士，發起了「茨廠街社區藝術計劃」，守護和保存古跡、社區和人文概念，以深度導覽、口述記錄、街頭演藝、突擊藝術行動等，引領更多民眾走進茨廠街、蘇丹街和周邊的老街範圍，喚起全民來認同這座依然在吉隆坡心臟地帶呼吸的百年老城。「茨廠街社區藝術計劃」在這次計劃中展出他們如何在缺乏資助的情況下，以藝術文化行動來保護和紀錄老街的成果。

The Kuala Lumpur government has been substantially developing the subway system and its surrounding infrastructures in recent years. The neighbourhoods and urban landscape of old streets like Petaling Street and Jalan Sultan are therefore facing devastation. The hegemonic parties requisitioned land unyieldingly, causing huge controversy and unprecedented civil preservation movement. In July 2011, a group of cross-disciplinary art practitioners and preservationists initiated the "Petaling Street Community Art Project". The project aimed to guard and preserve the historic sites, the local communities and the concept of humanity through in-depth guided tours, oral documentation, street performances, and guerrilla art action. Citizens were invited to physically walk into the old Petaling Street, Jalan Sultan and their surrounding area, so as to identify with this over-hundred-year-old city which is still breathing vibrantly at the heart of Kuala Lumpur. In this exhibition, "Petaling Street Community Art Project" presents the documentation of how they conserved and archived the old streets through art and cultural action with a lack of funding.

展覽 Exhibition

19.7.2013 - 4.8.2013

活化廳 WooferTen

開幕 + 行為展演

Opening + Performance

19.7.2013, 6.30pm

講座 Talk

20.7.2013, 2.30pm



展覽現場 | Exhibition view
攝影：劉志海 Photos by Tso.Liew Chee Heai



行為藝術演出：張吉安 + Rainf 《一盃水泥》 | Performance: Chong Keat Aun + Rainf "A Can of Cement"
攝影：劉志海 Photos by Tso.Liew Chee Heai

茨廠街社區藝術計劃

文：楊兩興

◎ 政商合謀下的拆遷浪潮

自 80 年代以來，馬來西亞政府推行了私營化及設立官聯公司的計劃。財團和政府聯營的公司慣常以公共建設的名目進行逼遷，土地掠奪持續發生。1960 年的土地徵用法令，彷彿是大財團手中掠奪土地的一把利器，而目前為止，成功在法庭挑戰該法令的例子寥寥可數，最多只能爭取到多一些賠償而已，輸家總是人民百姓。

2011 年，吉隆坡茨廠街比鄰的一條老街蘇丹街和許多老社區一樣遭受到徵地的命運。財團向政府提出在吉隆坡興建捷運，其中一條隧道將貫穿蘇丹街的地底。根據有關單位的說法，由於該處地質是石灰岩，以及大部份建於二戰前的建築並沒有穩固的地基，所以必須徵用蘇丹街的三十四棟建築，然後完全拆除，讓路給發展。政府方面也坦白承認由於捷運的建造費用龐大，需要效仿香港及新加坡的地產加捷運的發展模式，以承擔建造及日後維持運作的費用。及後大眾更發現，捷運需要貫穿蘇丹街的唯一理由是要銜接將會在茨廠街區範圍的八打靈山而興建的「118 獨立遺產大廈」，而蘇丹街與「118 大樓」的捷運車站相隔不到一公里。

整座八打靈山豎立了三棟具歷史意義的體育館，即建於獨立前的「精武體育館」及建於獨立後的「獨立體育館」及「國家體育館」。這裡

曾經也有一座獨立公園，是吉隆坡市民的休閒、玩樂、拍拖的公共空間，也是該社區的唯一綠肺，但在 90 年代被拆除。八打靈山的周圍也圍繞著許多歷史建築，其中包括了日軍曾經在此簽署投降書的「維多利亞學院」，孫中山在這裡秘密宣揚革命思想，吉隆坡第一間華人教會「福音堂」，百年的「尊孔獨立中學」及培養許多音樂人才的「人鏡慈善白話劇社」等等。由於，這一切都是以黑箱作業的方式進行，有關當局沒有公佈任何的交通疏導及古蹟保存計劃，可預估在「118 大樓」建成後，範圍外道路狹小的八打靈山歷史古蹟社群勢必面臨巨大的威脅及環境變化的衝擊。

而對許多吉隆坡市民而言，茨廠街和蘇丹街更是一個盛載著市民集體回憶的地方。許多會館、書局、舊式的粵式茶樓、咖啡店及各式商店、老行業、各族群的廟宇都落戶在茨廠街社區。這裡是老街坊找生活的地方，是老年人和朋友見面聊天及喝茶的場所，也是許多吉隆坡市民度過年輕歲月及接觸文藝的地方。徵用該老街區建捷運的做法無疑是將一個完整的社區切割得支離破碎，這也將影響許多人的生計，許多年邁的街坊已經習慣這裡的生存方式，如果強硬逼他們離開，可能就會失去生存的能力，拆遷歷史社區也進一步斬斷許多人與歷史的文化臍帶。因此徵地的動作引起了有關當局始料不及的反彈及抗爭，幾個捍衛歷史社區的組織如「捍衛蘇丹街委員會」等紛紛成立。



1946 年的茨廠街 | Petaling Street in 1946

相片來源：《移山圖鑑：雪隆華族歷史圖片集》

Image from "The Moving Mountains: A Pictorial History trilogy of the Chinese in Selangor and Kuala Lumpur"



茨廠街歷史建築正被拆除 | Heritage building around Petaling Street being demolished

相片提供：茨廠街社區藝術計劃 Image: Petaling Street Community Art Project

◎ 「茨廠街社區藝術計劃」的成立

2011年7月，當得知蘇丹街即將被徵地後，我便和電台DJ兼文化工作者張吉安討論對策，後來我們決定以藝術的方式來進行社區抗爭。之後便召集以往曾和Lostgens¹一起進行過社區藝術計劃的藝術及文化界戰友們組成抗爭團隊，就這樣迅速的成立了「茨廠街社區藝術計劃」工作團隊，後來也得到一些行動者及工程師的幕後協助。

「茨廠街社區藝術計劃」辦的第一個活動是在9月16日馬來西亞日，我們進行了一場名為「守護茨廠」的活動。該活動從早上的社區古蹟導覽及小學生的社區導覽兼寫生開始，也在其中一間受捷運徵地波及，經營了三代人的樂安酒店的五腳基²展出社區老照片，引起了老街坊們的熱烈討論。當晚，我們邀請了一些曾經參與茨廠街社區活動的男女高音、學校的華樂團及一些藝術家在沿街的一些老建築及露天的地方進行文藝表演。當晚的活動吸引了大約上千人，包括了男女老少，也看見了一些行動不便的老街坊坐著輪椅冒雨出席。

捷運徵地風波爆發後的隔年2月1號本是聯邦直轄區吉隆坡日，我們提出將當天訂為「黑暗的吉隆坡日」。首先，我們聯合了一群來自馬來社區的友族³進行一場頻危文化遺產導覽，一連走了三公里，沿途在受捷運影響的歷史建築插上黑旗，表達抗議。由於報章大肆報導關於友族參與保衛華人為主的老街運動，蘇丹街徵地事件開始引起了廣泛的注意。2012年，農曆年十四我們辦了「燈佑蘇丹街」，以慶祝活動為名，抗議為實，號召民眾上街。許多街坊、民眾、藝術工作者及行動者，甚至來自全國各地的民眾，佔據了蘇丹街與茨廠街的交界處，癱瘓了該處的交通長達四個小時。據媒體報導當晚有五千人走上街，並以各種文化方式表達了要完整保留茨廠街區的決心，也許這是有史以來在馬來西亞最多人為了要保存歷史社區而走上街頭的一次。

這次的文化行動影響了政府本來強硬的立場，過後首相在媒體宣布將保留蘇丹街及將之列為國家文化遺產。接著首相指派部長和受影響的業主進行對話會議，我也和業主一起參與閉門的對話會。在會上我質問捷運當局的黑箱作業及種種問題，捷運的主席因無法回答尖銳的問題而被激怒了，但部長卻試圖轉移話題及為捷運當局緩臉頰，讓提出的問題不了了之，結果會議不歡而散。

◎ 文化抗爭與輿論戰

因此我們也知道政府宣布將蘇丹街列為文化遺產只是當局的權宜之計，於是我們一方面印刷傳單，不斷對蘇丹街捷運工程的必要性及徵地計劃提出質疑，另一方面則繼續不斷舉辦各式藝文及社區活動，如口述歷史展覽、快閃掛布條行動、移動的長城守護社區行動藝術、中秋月光等及社區大掃除活動等。表面上看似社區文藝活動，但其實我們是想通過這些活動增強社區街坊抗爭的信心，將社會的關注拉到這條老街區上，因為許多街坊都是租戶，沒有多大的說活權利，無法在正常的管道發聲，我們就用藝術的方式來替他們說出心聲。面對一波接一波的創意抗爭方式，捷運當局幾乎招架不住，被逼花費巨額在媒體刊登廣告，聲稱會完整保留社區兼不會徵地，同時也辦各種說明會和許多公關工作來回應及打擊護街的行動。事實證明，捷運當局的公關策略無疑是奏效的，有一些單位開始對我們的捍衛社區的行為提出質疑。

為了應對捷運的公關策略，我們也和其它捍衛組織一起舉辦公共諮詢會議，邀請捷運公司和市長等前來對話，可惜有關當局完全沒有派代表前來出席。事後，我們也將會議記錄交給捷運公司總部，但都石沉大海，沒有得到任何回應。雖然如此，這次民辦公共諮詢會的方式為公民社會運動做了一個示範。因為過往任何影響到大眾的發展計劃都沒有舉辦公共諮詢會的先例，這次或多或少讓大眾拿回說話的權利。

長達兩年的社區抗爭撐到2014全國大選的來臨，執政黨險勝繼續執政。在選後的一個月，徵地法令繼續啟動，其中樂安酒店被強行徵收，其他的業主也被逼妥協簽署協議書，整個保街運動陷入了低潮，近乎解散。在這個時候「茨廠街社區計劃」也出現解散的聲音，大家同意暫時放慢社區工作的腳步。Lostgens'的成員們決定進駐社區，進行長期社區的工作。另Findars的成員也和Lostgens'在同一棟樓房內進行藝術活動，而張吉安則在蘇丹街設立了「茨廠家鄉音館」。這些不約而同的藝術進駐行動，是要告訴當權者，文化建設是我們對抗破壞的最好回答，幾個藝術文化組織以自己的方式來記錄茨廠街區的變化，也隨時準備應對下一波社區的拆遷行動，也在無心插柳下，讓一股新的文化藝術力量注入了茨廠街區。

後語

在經歷了長達兩年多的社區抗爭，我做了以下的檢討：

1. 我們將整個注意力放在捷運的抗爭上，沒有深耕社區，導致社區沒有真正被凝聚起來，未有成為一股抗爭的力量。
2. 由於存在著利害關係，我們無法和其它受捷運影響的社區進行串聯工作，社區之間無法連接起來，擴大抗爭的勢力與範圍。
3. 這是一群藝術家及行動者以創意來抵擋龐大國家及財團的發展機器的運動，但由於我們不熟悉政商體系的運作而相當吃虧，也不恰當地在媒體上暴露了組織的弱點。
4. 雖然我們已將運動提昇到一定的高度，但在運動後期開始出現缺乏外援及更多社區內的會館和商家的支持。顯然，社區內有

另外一股聲音，選擇相信捷運會帶來人潮，發展及商機。

5. 唯一值得安慰的是，有好幾個面對類似問題的社區，也紛紛仿效「茨廠街社區藝術計劃」的一些做法，為各自的社區進行耕耘。

「茨廠街社區藝術計劃」成員：
楊兩興、張吉安、劉啟暉、徐儀雯、藍氏君、黃秀娟、梁莉思

編按：

1. 由一群吉隆坡藝術家於2004成立的獨立藝術空間，創辦人之一為本文作者楊兩興。參見：<http://lostgenerationspace.blogspot.hk/>
2. 五腳基，指店舖住宅臨街騎樓下的走廊。參見：《騎樓還是五腳基？》<http://rainforest.blogkaki.net/viewblog-26597/>
3. 由於馬來西亞是一個由馬來人、華人、印度人和許多種族群體組成的國家，因此在指稱與自己種族不同的馬來西亞人便會以「友族」相稱。

PETALING STREET COMMUNITY ART PROJECT

Text: Yeoh Lian Heng

The Malaysian government has launched various privatization projects and built government-linked companies (GLC) since 1980s. Consortia and GLC keep on evicting people in the name of public construction. The law of land expropriation in 1960 seems to be a powerful weapon for consortia to grab lands. Only few court cases challenged the law successfully so far. But these cases can only strive for more indemnification at most. The people are still the losers.

In 2011, just like many old communities, an old street, Jalan Sultan, which was next to Petaling Street in Kuala Lumpur, was also expropriated. The consortium proposed building an MRT in Kuala Lumpur and one of the tunnels will be built through the ground of Jalan Sultan. According to the saying of relevant authorities, as the geological constitution there are limestone and most of the buildings were built before World War II without a strong foundation, the 34 buildings on Jalan Sultan must be torn down for development. The government also admitted that because of the huge construction cost of the MRT, they needed to model on a "rail plus property" model from the development strategy of Hong Kong and Singapore. After that, people found that the only reason for passing through Jalan Sultan is to connect with KL 118 Heritage of Independence on Petaling Hill in Petaling Street area, but the distance between MRT KL 188 to MRT Jalan Sultan station is actually less than 1 kilometre.

There are three gymnasiums with historical meanings on Petaling Hill, including Chinwoo Athletic Association Selangor & KL built before independence, and Stadium Merdeka, Stadium Nasional Bukit Jalil built after independence. There was also the Merdeka Park, which was a

public space for people in Kuala Lumpur to relax, have fun and date. It was the only green lung in this community but was torn down in 1990s. Many historic buildings are also around Petaling Hill area. One of them was Victoria Institution where Japanese army signed the surrender statement, and others include Gospel Hall, the first Chinese church where Sun Yat-sen promoted revolutionary ideas secretly, and a hundred-year-old Confucian Independent Secondary School and Yan Keng Benevolent Drama Association, which cultivated outstanding musical talents. Everything here is a black box operation. The relevant authorities have not released any plans in regards of traffic control and heritage conservation. It is predictable that these historic sites on narrow roads near Petaling Hill will face huge threats and the impacts after the drastic change in the environment after the completion of the 118 Building.

For many people in Kuala Lumpur, Petaling Street and Jalan Sultan are actually an area loaded with collective memories. Many guildhalls, bookshops, old Cantonese restaurants, cafes and all kinds of shops, the old industries, the temples of various ethnic groups settled in Petaling Street Community. This is a place for the old neighbours' living, a place for the elders to meet friends, chit-chatting and have tea, also a place where many people in Kuala Lumpur spent their teenage years and learned about arts. Expropriating this old neighbourhoods to build the MRT undoubtedly shatters this complete community into pieces, and it will also affect many people's livelihoods. Many elders are used to the lifestyle here. They might lose their livelihood if they are forced to leave. It also disconnects many people from the cultural linkage they have with history in

this historical community. The expropriation raised unpredictable rallies and protests against relevant authorities. Several organizations which fought for community were founded, e.g. The Preservation of Jalan Sultan Committee.

In July 2011, the radio DJ and cultural worker, Chong Keat Aun, and I discussed countermeasures when we knew that Jalan Sultan was about to be expropriated. We decided to fight for the community in the form of art. We called on friends who had done community art project with Lostgens', and quickly founded a team and started Petaling Street Community Art Project. Later, more activists and engineers started to support us from behind.

The first event held by Petaling Street Community Art Project was on Malaysia Day on 16 Sept. We did an event called "Watching Petaling", which began with a community heritage tour in the morning, a community tour-cum-sketching activity for pupils. Old pictures of the community were exhibited at the Five-foot ways¹ of the Lok On Hotel, a hotel that has been operated by a family for three generations and would be affected by expropriation act. Our activities initiated heated discussion among the old neighbours. That night, we invited Tenor and Soprano singers who joined Petaling community events before, Chinese Orchestras from some schools and some artists to perform outside the old buildings and some other open-air public spaces. About a thousand of people were attracted to the event: men and women, old and young. Some old neighbours in wheelchairs also came, even on a rainy day.

On 1 Feb, the year after the MRT land expropriation crisis has started, which was the Kuala Lumpur Federal Territory Day, we proposed the Dark Kuala Lumpur Day. We organized, together with a group from the Malay community, an endangered cultural heritage tour and walked for 3 kilometres along the streets affected by MRT and plugged black flags in these historical buildings in protest. The participation of the Malay community in this old streets movement mainly raised by Chinese attracted many reports in the newspapers. The land expropriation of Jalan Sultan started to attract wider attention. In 2012, we held "Light a Lantern, Save Jalan Sultan" in the name of

celebration on the 14th day of the first month in Lunar calendar to call on people to the street in protest. Many neighbours, citizens, artists and activists, even people from all over the country occupied the intersection of Jalan Sultan and Petaling Street. The traffic was complete standstill for 4 hours. According to the media, there were five thousand people on the street, showing their determination to keep the Petaling neighbourhood in various ways. It might be the first time in Malaysian history that so many went out on street for preservation of the historical community.

This cultural action affected the government's once very strong position. The Prime Minister announced to keep Jalan Sultan as a country cultural heritage in the media. The Prime Minister designated the ministers to have a meeting with the affected owners. I also went with owners to the closed-door meeting, and questioned MRT about its black box operation and the related problems in the meeting. The chairperson of MRT raged because he could not answer the questions. However, the minister tried to skip the topics and helped the MRT authority, leaving the questions unsettled and the meeting ended in discord.

We all knew that declaring Jalan Sultan as a cultural heritage was the expediency of authorities, so we printed out flyers and kept questioning the necessity and the process of the land expropriation of Jalan Sultan MRT project. On the other hand, we held several art and community events continuously, such as oral history exhibition, flash mob hanging cloth action, the Great Wall movement of guarding art and community, Mid-Autumn Festival event and cleaning up activities. Through these community cultural activities, in fact we hoped to boost the confidence of the neighbourhood in time of struggles and direct the public attention to these old streets. Because many neighbours were tenants, they found it hard to voice out, so we helped them to speak in the form of art. The MRT could not response effectively in the face of the creative ways of protests. They only resorted to spending a huge amount on advertisement on the media to claim that they would keep the community and stop expropriating. Meanwhile, they also held briefings and many public relation measures in response to our street action. It

turned out that the PR strategy of the MRT was effective somehow, because some parties began to question our actions in defending the community.

Responding to the PR strategy of the MRT, we held public consultation with other resistance groups. We invited MRT Company and the mayor for discussion. Unfortunately, none of the authorities attended. We took the consultation documentation to the MRT Headquarters, but there was no response. Nevertheless, the public consultation run by us became an unprecedented example for the civil society. In the past, none of the development projects affected the mass held any public consultation. But this time, we more or less took back the right to speak for the public.

The community protest lasted for two years, up till the national election in 2014 in which the ruling party won to stay in power. One month after the election, the land expropriation order continued to be executed. The Lok On Hotel was forced to be expropriated and other owners were forced to sign a compromise agreement. The momentum of the movement was lost, and the movement was actually on the verge of disintegration. Some members of Petaling Street Community Art Project started talking about disbanding the project. We all agreed to temporarily slow down the pace of community work. The members of Lostgens' decided to be stationed in the community for long-term community work. The members of Findars also decided to hold art events in the same building as the Lostgens'. And Chong Keat Aun set up Petaling Street Art House on Jalan Sultan for cultural activities. These similar art actions that station in the community are actually telling the authorities that cultural construction is our best response to destruction.

Several arts and cultural organizations document the changes in Petaling Street in their own ways, and are prepared to respond to the next expropriation. Even though it was not our original intention, a new wave of cultural and artistic force has been brought into the Petaling district.

POSTSCRIPT

I have done the following review after the over two years of community protest. After participating in community protest for more than two years, below is my reflection:

1. We paid all attention on the protest against MRT instead of understanding the community thoroughly. The community was not cohered completely as a whole and therefore failed to gather a strong force of resistance.
2. Due to conflict of interests, we are not connected with the other communities affected by the MRT, and therefore failed to expand the influence and the scope of resistance.
3. This movement is organized by a group of artists and activists against the huge national and consortium development machine with the use of creativity. We are not familiar with the political and business system and we also expose the weaknesses of such organization in the media.
4. Even though the movement has raised a certain level of awareness, we were lacking of support from the guildhalls and local business in the community in the later stage of the movement. Obviously, there is another voice in the community believing that the MRT development will bring in more people flow and more business.
5. The only consolation is that Petaling Street Community Art Project becomes a model which the other communities facing similar problems could learn from and start to engage with their communities.

Members of Petaling Street Community Art Project: Yeoh Lian Heng, Chong Keat Aun, Low Khay Hoo, See Yee Wen, Tsuji Lam, Wong Siew Jiuan, Leong Lih Sy, Chai Chik Ying



行動藝術 - 移動的長城 | Action Art - Mobile Great Wall
相片來源：茨廠街社區藝術計劃 Image: Petaling Street Community Art Project



05

台北 TAIPEI X 油麻地 YAUMATEI

高俊宏

KAO JUN-HONN

尋找「那位女士」
SEARCHING FOR
“THAT LADY”

駐場期間 RESIDENCY PERIOD

8 | 2013 — 2 | 2014



尋找「那位女士」 Searching for “That Lady”

國語 | 中英文字幕 | 2014 | 24 分鐘 | 彩色

In English and Cantonese, with Chinese and English subtitles | 2014 | 24 mins | color



請參閱以下連結觀看完整錄象 Full video can be viewed online at
www.aair2013.blogspot.hk/2015/10/2013.html

在 「2013 港深城市 / 建築雙城雙年展」(下稱：建築雙年展)北角碼頭展場旁邊有一本《地獄遊記》，它將做為此事的開端。

2013 年 12 月 11 日，「建築雙年展」開幕儀式在觀塘「起動九龍東」辦公室舉辦，過程中台灣參展人柯念璞遭受不當驅離，很難不讓同在香港駐村、也同為台灣藝術工作者的我注意此事。雖然這麼說並不代表其他在此雙年展中紛紛表態反對的香港及外國藝術家不值得敬佩。在經過一段訪談、追索之後，港深建築雙年展的結構及操作方法實在令人驚艷，對比於台灣逐漸將藝術、文創作為經濟救贖的想像，「建築雙年展」不僅關乎經濟範疇，其背後之核心恐怕直指政治問題(包含中國如何想像它的未來之問題)。

在地獄裡面有一種裝置叫做「孽鏡台」，為亡魂入地獄的第一道檢查關卡，「孽鏡台」照出一個一生所有罪孽，我完全同意陳界仁所說的，這是人類早期所發明出來的影像監控系統。其實「孽鏡台」是一種工具，我們也想反過來使用它。在影片中，我們重演了柯念璞當天遭受「那位女士」(某疑似便衣警察／特務／保安人員)不當的驅離，試著將雙年展作為政治經濟籌碼的問題照射出來，這件事雖然僅是雙年展衝突的局部，但「那位女士」所代表的，可能是雙年展之手、是特首辦公室之手、更可能是推動香港貧富差距擴大之手，「那位女士」唯一不代表的，是她自己。

A book, *Voyages to Hell*, placed aside exhibition area at North Point Ferry Pier of 2013 Bi-City Biennale of Urbanism/Architecture Hong Kong (UABB) unveiling this happening.

UABB's opening was held at Energizing Kowloon East Office (EKEO) in Kwun Tong on 11 December, 2011. An exhibitor, Alice Ko from Taiwan was evicted during this formal event, which attracted my attention as a Taiwanese artist taking part in a residency programme in Hong Kong. I, in the meantime, respect also the artists who withdrawn from UABB. When art and cultural industries is becoming a kind of economic salvation in Taiwan, UABB is not merely about economy, but implicitly more about politics (implying the way how China imagines the future of Hong Kong) after my investigation of it.

An installation named, "The Karma Mirror" is the first checkpoint in hell, which can depict all sins of a person throughout his/her life. Chen Chieh-jen mentioned it as an ancient image surveillance system that I couldn't agree more. The eviction process reproduced in my video attempting to reflect issues of political economy derived from UABB by emphasizing unreasonable action of "that lady" (suspected of plain-clothes police, secret police or security guard). Though this was part of the conflicts incurred by UABB, "that lady" was presenting/ implying the drive of UABB, Chief Executive's Office or more probably of widening disparity between the rich and the poor. "That lady" only could not represent herself.

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當代城市的壟斷地景

文：柯念璞

美麗之地，就是權力曾過往之地。

— Ann Bermingham¹

當由香港建築師學會及香港規劃師學會等共同籌辦的「2013 港深城市／建築雙城雙年展」於九龍觀塘渡輪碼頭及「反轉天橋底一號場」落幕，似乎是再次檢視機制矛盾的契機。今次受邀參與港深建築雙年展，目睹觀塘區內地景的綠化運動，持續搭建港府急欲打造的新商業特區。景觀所掩蓋的現實，如同病毒蔓延在無形的地租及收買程序中，逐步改變既有工業區。當下香港居民、藝術家以及普羅大眾被迫面對文化治理與商業化發展。當全球化令都市的命運大同小異，政治權力強行介入之時，現實中國家機器與資本共同打造的「集權式清潔行動」，科層體制及警察成獵捕異議者之手段，政治在文化治理中扮演的角色不證自明。

港府以「公共」之名開發海濱道橋底，12月11日開幕當日，場外卻駐守三十名以上的警察及保安人員，將所謂「公共空間」劃分為私人與公共場域，抗議者只能在場外拉起抗議陣線。開幕致詞時，部分人士因抗議特首致辭內容不斷推廣中港融合的城市想像而被保安抬出場外。本人在旁則被一位疑似便衣女警私下迫離會場，並接受關於「個人政黨立場與背景」、「與異議者關係」等質問、更被沒收「反對天橋底被規劃」宣傳文件。與此同時，遭受種種不合理待遇的藝術家們發動聯署，多次要求主辦單位對驅逐一事公開道歉並提出合理解釋。其目的，並非僅責怪主辦單位或策展團隊，而是

檢視雙年展的產生過程。從補助經費，到展出場地與城市開發的高度重疊性，乃至於公布開幕時，安排龐大警力與保安於會場驅離異議者的真正緣由，這些細節指出整個體系背後隱蔽的問題。最終，主辦單位只在一封電郵中，交代所當天安排的保安人員乃為保護藝術家與參展者而設，然而對於為何參展者終究未被保護則隻字不題。

近年警方在遊行現場拘捕行動者、在街頭盤問行人、檢查身分證等的干預層出不窮。皆以維護治安之名控制城市街區中「無法統馭」的元素。質問、搜捕「異議者」在政府的庇蔭下合理化，對藝術家與市民既是侵權，諸如露宿者等邊緣群體更被隱聲。2009年「港警殺尼泊爾露宿者事件」最終卻以露宿者發狂與危險的形象正當化警察的公權力濫用。從公共空間的監控，到都市邊緣人士的排除過程，公權力所守衛的是都市空間單一價值的品質與風格。城市向服務中產階級與主流文化傾斜，此敘述變成為強化與提升敘述者權力與地位所描述的世界。

東亞近年來國家與企業協同 (co-operative) 角色，將房地產炒作並公共空間私有化、日常生活仕紳化。當政府的理想城市轉向文化經濟與創意產業，藝術家創作所提供的美感與視覺意象成為提升空間價值的操弄手段，想像與認同就在「以藝術為名」的空間再造中生產出來。交涉接近一個月，主辦單位不斷提醒切勿將展覽政治化，強調城市權 (Rights to the City) 是討論理想城市的主軸。但當公路上的「觀塘

工業區」換上「觀塘商貿區」，香港都市化蘊含的社會階級分化以及政治介入下自由人權喪失等卻成為雙年展中隱蔽的議題時，已經證實此為政治事件。這並非將藝術或雙年展視為政治工具，城市猶如劇場，開幕的抗議事件所上演的就是社會空間鬥爭過程的真實戲碼。文化論述由誰來建構？公共的想像與認同由誰來定義？參照全球化城市形象再造的邏輯，文化生產象徵的系統總是由少數掌握此權利的階級所玩弄。國家機器在過程中再造集體認同，

在都市更新程序濫用暴力及非法拘捕等事件。政府猶如園丁，隨市場價值，斬舊除窮。當政府的理想城市轉向文化經濟與創意產業，藝術家的創作成為提升空間價值的手段。國家控管同時透過各種機器組織意識形態與身體，就是為了在空間中的網絡所生產出的認同感，變成為另一種宰制。自由經濟與文化品味成了當代的霸權，取而代之的是國際經濟體系上，是否能佔有一席之地之考量。但人們在這些官辦的項目中，擁有哪些社會性體驗的歷史？在博覽會或雙年展，文化特區等官辦項目中，哪些人被吸引？什麼事物被看見？什麼感覺被觸發？人們的經驗結構在當代發生了什麼變化？

今日雙年展的形式就是現代規訓式視線滲入娛樂性日常生活領域的案例，當全球經濟自由指數再次指出，香港是自由經濟第一名的國家，對比今日的社會狀況，我們幾乎可以依循實證主義的方式證明為人頌揚自由經濟的國家的未來，值得密切注意的是，今日自由經濟所依賴的不再是傳統商、工、農這樣的工作類總，而是將經濟的想像「庶民化」與「去技術化」，最能夠迎合庶民想像，最能夠帶給庶民希望的，難道不是文創嗎？這也是文創在台灣是唯一能超越藍綠、橫跨統獨，成為經濟救贖的想像，可以預見的是，無論香港或者台灣，文創將會愈來愈處於更加例外、更加不受限、更加低幼、但同時更受政治當局以強大資金所挾注者。這事件無疑是一面鏡子，照出我們未來將存活在一個文創世界的事實。問題是，我們要提出什麼具有希望的方向或具有想像的實質東西，來說服更多的人面對它？

* 本文經過增修，原文刊載於香港《獨立媒體》「文化論政」版

註釋：

1. Ann Bermingham.(1986). Landscape and Ideology: The English Rustic Tradition 1740-1860, p.83

URBAN LANDSCAPE TODAY - A STUDY IN MONOPOLY

Text: Alice Ko

Where power was, there beauty shall reside.

– Ann Bermingham¹

When the Hong Kong Institute of Architects and the Hong Kong Institute of City Planners came together to organize the 2013 Hong Kong/ Shenzhen Bi-City Biennale of Urbanism, an event that culminated in a closing ceremony held beneath a bridge that b-boys and bands had used for years before being forced out, it seemed a better time than any to examine the welter of contradictions that lies at the very heart of art, politics and the deadly alliance that they have formed over time. Having been invited to participate in the biennale, I could only watch as a former industrial district was in the process of being given a consummate facelift, a 'green', smart facade that would attract commercial and real estate capital. Whether you are a citizen or an artist, there is no escaping a reality that is as blatant as this one, a reality that is being built piecemeal by an alliance between the cultural industry and liquid capital. It is the nature of globalization to homogenize urban space in this fashion, with the wrecking ball of the state always ready to eliminate any obstacles that impede this reconstruction. What we are witnessing, of course, is the fusion of culture, politics and applied science into a form of integrated administration, total management.

Though all of this was done in the name of the supposed 'public', the opening ceremony of December the 11th was overseen by a battalion of policemen and security guards, whose lines prevented anybody who didn't belong at the ceremony from getting anywhere near the venue. Protesters could only observe everything from behind the cordon, sealed off from a space that

was nominally theirs. Caught up in the turmoil, I had the misfortune of being apprehended by a policewoman, who subjected me to the ignominy of interrogating me about my political background, my relationship with this crowd of rabble-rousers before confiscating a stack of pamphlets that my friends had made in opposition to the gentrification of the area. I wasn't alone when it came to facing this sort of harassment- a group of artists associated with the biennale collectively demanded an apology and an explanation from the organizers, as well as an opportunity to engage in a comprehensive evaluation of the entire project. From the imbrication of the grant money with urban development to the heavy police presence at the opening, the biennale was dubious from the beginning. Shocked by all of this, artists who approached the organizers for an explanation were dismissed with an assurance that the police and security guards were there to protect them.

We are not, of course, strangers to having our identity cards checked when we are marching and shouting slogans on the street, such is the harassment that the police see fit to administer in the name of order on the streets. Interrogation, being subjected to searches, these measures have become commonplace under the auspices of paranoiac governments. Artists and citizens experience this as an intolerable invasion of rights, while homeless people and stigmatized minorities suffer it as an everyday reality- one need only mention the killing of a Nepalese homeless man by a policeman in 2009, the slaughter being justified by the policeman's supposition that the man was a frenzied maniac. Now that nearly every inch of urban space is under surveillance and undesirable populations have been concentrated in various

districts, evacuated from areas deemed ripe for development, every city across the world is putting itself at the disposal of moneyed classes everywhere else.

It almost seems like a conspiracy, the way in which governments across East Asia are cannibalizing urban space through gentrification, the privatization of public space and the encouragement of real estate speculation. The creative classes, among which artists are an important part, are enlisted to sculpt, mould and engineer commodified space, giving it unimpeachable value. In this way, they can be said to be indispensable in the production and valorization of commercial space. A month prior to the exhibition, the organizers of the biennale continually reminded participating artists of the need to keep David Harvey's much-celebrated notion of having 'rights to the city' at the center of our efforts, all while attempting to mask the exclusionary violence and class war that this exhibition was furthering.

If we treat the city as a theater, the opening ceremony and the fierce antagonisms that appeared there can be seen as a flash of truth, where a very real combat is being played out. Who determines the direction of cultural theory and whom it speaks on behalf of? Who shapes the ways in which we imagine space and its latent possibilities? The answers to these are evident to anybody who has the slightest knowledge of how power and authority operates in the regime of global finance. Relentless gentrification, the use of armed force to clear out swathes of space earmarked for development, all these are necessary if the free market is to be given room to function. Everywhere we find apparatuses in place to produce subjectivity and submission. Free market economics and aesthetic taste, the latter being contracted to brand space, are two major appendages of this new form of power, motors fuelling relentless market competition, each city employing the force and creative resources at its disposal to claim a place among the world's elite. Of course, not a thought is spared as to whether these planners have the slightest idea of what they're doing, or the social ramifications of it all. Or why some people are invited to biennales and cultural events, while others aren't. What things are allowed to pass into the realm of the

visible? What affects are permitted to circulate? What can people make of their experience in such disorienting times? This year's biennale is an instructive exemplar of the ways in which all of these considerations come into play at once, forcing to confront the ways in which perception is codified, overwritten and subjected to control through aesthetic representation.

Having been dubbed, more than once, the freest market in the world, Hong Kong has an ominous part to play in all of this. The deindustrialization of the world, having relegated traditional agricultural and industrial technique to a subordinate part of the economy, fully endorses the artificial aestheticization of the planet, all in the name of a new, differently acculturated civilization. Across the political spectrum, the messiah of creative culture is seen as the spearhead of the Taiwanese economy. We can safely say that whether we are speaking of Hong Kong or Taiwan, the cultural industry will be enabled to spread its tentacles everywhere, while being under state direction. Such are the beautiful times in which we live. What, then, can we do if we are to stare this grim reality in the face and invent ways to fight it?

* This essay was originally published on www.imediahk.net

Notes

1. Ann Bermingham.(1986). Landscape and Ideology: The English Rustic Tradition 1740-1860, p.83

在地是一面鏡子： 香港本土運動隨想

文：高俊宏

在許多人看來，本土性是一個非常危險的詞彙：它的被人隨意濫用以及空泛的包容性，甚至是本土霸權等恰恰預示了化用它的艱難和危機四伏。但同時，在我看來，如果我們克服因嗜廢食式的自暴自棄和「一朝被蛇咬，十年怕井繩」式的過於謹小慎微，對本土性進行小心翼翼的重新界定與預設，它恰恰又蘊含了迷人的豐富可能性。

——王德威¹

香港近幾年的變化，最讓人心動的無疑是「本土運動」的出現，但這與台灣仍有不同，香港本土運動似乎更有「在地」的意味。

首先，本土與在地兩者存在著知識建構上的差異。本土的知識建構比較是「區位」式的(location)，普洛賓(E. Probyn)認為，區位具有一定的位序與排列方式，其中更隱含著知識的強勢性及意識形態；在地的知識建構則比較接近地方、事件，甚至是以弱勢為主，也就是回到普洛賓所定義的「地點」(locate)。地點與底層、從屬(subaltern)階級比較有關係。我們可以說，本土總帶有區位、政治意味；而在地則更關注弱勢，也是一種底層的知識經濟。

台灣本土運動已經累積出一定的認知架構。例如，「本土化」有一說為「台灣化」(Taiwanization)，可以看出台灣本土思想是經歷獨立運動、反國民黨、解殖思想之下逐漸產生的。然而，究竟台灣化的本土思想能夠落

實於我們的生活世界、階層化的社會乃至於精神層面有多少，至今仍不甚清楚。

相對的，在地則展現了比本土化更細緻的一面。在地的概念比較朝向生活世界；反之，本土則多了一份族群認同，甚至成為政治操作的工具。過去，本土概念在香港似乎是缺席的，李怡在《香港思潮：本土意識的興起與爭議》裡提到，1997年「回歸」時，香港社會為什麼沒有發生大規模的反中情緒？原因正是缺乏本土意識。李怡文中所謂「缺乏本土意識」，比較接近於前述台灣化裡的政治性本土意涵。

李怡也認為，今日香港本土運動有朝向激進主義發展的危機。但我在香港所看到的，恰好是本土運動正朝向在地化的發展，前文提及的「影行者」、「活化廳」，不僅不能概括為激進主義(採用radical的激進，不如思考radicalism裡對基本教義的理解)，他們深入街坊的精神，已遠遠超出政治意義下的本土。

接續王德威所使用的「化用」一詞，精準指出本土被意識形態化的潛在危險。例如，八〇年代台灣的本土意識是以反威權、反國民黨為主，但1996年中共飛彈事件，反而催化本土意識凝聚於代表國民黨參選的李登輝，使其順利當選第一任民選總統。然而2000年民進黨執政期間，又再度反過來揮霍掉八〇年代所累積下來的本土意識。從這裡可以看出本土意識如何由反國民黨滑向支持國民黨籍總統參選人，一直到今日既反國民黨又反中，甚至某方

面還「反民進黨」的化用結果。在這個過程中，我們沒有看到豐富的文化沉澱物留存下來，而文化沉澱物正是在地思想的組成元素。

我一直以為，在地思想並未在台灣被視為一種全面性的運動。這幾年在台灣反中、反開發、反自由市場的社會運動中，關鍵倒不是我們能否在第一時間擊潰自由主義、自由市場這隻雙頭怪物，而是在綿密的抗爭行動過程中，思考如何留下更多的在地思想及文化的累積。有了文化累積，才能談文化覺醒。

倘若香港本土運動真的如李怡所說，有朝向負面的激進路線發展，這也許與年輕世代普遍貧困，中間世代既得利益者又對社會、政治現況袖手旁觀有關。香港本土運動產生的原因，經濟因素大於政治因素。這台灣的本土化歷史恰恰相反，台灣本土運動快速發展期，也是「台灣錢淹腳目」的經濟起飛期。1997年「回歸」以後，香港在政治上處處受到中國的箝制，「特首」、「立法會」、「普選」的主動權都掌握在中國手裡。經濟上又受到「中港融合」概念的籠罩，在「CEPA」等的自由經濟條例下，中國資本不斷被引入。外資入侵的結果，衝擊了香港居民原本就稀薄、大家都沒有明天的在地認同感，並且危及傳統產業的存續。因此，香港的本土運動產生的原因，與經濟變遷，庶民記憶的流失有極大關連：

從利東街、天星碼頭、藍屋、灣仔街市等社區及文物保存運動出發，本土意識裡的歷史、文化和庶民生活等元素已逐漸茁壯起來，一種深厚、植根於本土生活經驗的歷史感和地方感漸漸形成。

——陳景輝²

以生活性、事件性、從屬性為主要核心的在地概念，是否能讓我們在集體廢墟化的當代生活中，產生文化自覺力？港、台今日的日常生生活場景，很像拉扎拉托(M. Lazzarato)所說的「貸款人一負債人關係」(creditor-debtor relationship)。資本家以近乎神學的操作手

法，將原本宗教裡面「罪」的概念轉換為「債」，迫使人們對資本主義全面效忠。因此，從經濟、文化弱勢者的角度來看待在地，會出現與政治意涵的本土概念有所不同。我以為，在地的主體性便在於庶民社會、從屬階級，以及眾多仍處負債狀態的人身上。

我會藉由香港的經驗，來談論本土與在地的差別，原因之一是看到台灣本土運動的缺憾。雖然2014年底九合一大選國民黨以大敗收場，但其仍掌控著主要政治、經濟資源，並不斷強制推動與中國之間自由貿易協議，荒謬的是，這些「權力」居然是民眾經由代議制度，透過選票一張一張所賦予的。我對香港認識不深，但始終覺得台灣可以參照其中一些面向，台灣在一片模糊的本土化浪潮中，如何面對文化層面累積的匱乏、美學西化等問題。我想，香港2006年天星碼頭事件所逐步開展出的本土運動，及其在地的內涵，或許可以提供一點參照。

* 本文經過增修，原文刊載於香港《獨立媒體》「文化論政」版

註釋：

1. 王德威，〈「本土性」的緣起、艱難與化用〉，引自朱崇科，《本土性的糾葛：邊緣放逐·南洋虛構·本土迷思》，唐山，台北，2004，頁V。
2. 陳景輝，《草木皆兵：邁向全面政治化社會》，紅出版(圓桌文化)，香港，2013，頁96。

ZAI-DI IS A MIRROR: REFLECTION ON HONG KONG'S LOCALISM MOVEMENT

Text: Kao Jun-honn

Localism, to many people, is a very dangerous word: its flexibility and applicability to any situation at will, as well as its vague inclusiveness that may even lead to native hegemony, forebode the difficulties and crises one may face when borrowing this term. However, meanwhile, if we can overcome the fear of using it despite of the possible risks and be less excessively prudent, and if we can carefully re-define and re-preset localism, it in fact will unveil abundant amazing potential.

– David Wang Der-Wei

One of the most exciting changes in Hong Kong in the past few years is undoubtedly the emergence of “localism (ben-tu) movements”. However, different from the case in Taiwan, the localism movements in Hong Kong seem to have overtones of “zai-di”.

First of all, ben-tu and zai-di are different in the sense of knowledge building. Ben-tu is built upon “location” which, according to E. Probyn, involves a certain order and arrangement and even conceals knowledge domination and ideology. On the other hand, zai-di is more related with the local places and incidents – mostly the minorities: this is what Probyn defines as “locate” which involves the grassroots and the subaltern. Therefore, it is fair to claim that ben-tu

is always associated with location and politics, while zai-di pays more attention to the minorities and is a lower-class knowledge economy.

The localism movements in Taiwan have formed a certain cognitive framework. For example, “localization” (ben-tu-ization) can be understood as “Taiwanization”, which suggests that Taiwan’s local thinking has gradually been produced through independence movements, anti-KMT movements and decolonization thinking. However, how the local thinking of Taiwanization can be practical in our everyday life, in the stratified society and even in the spiritual level is still unclear.

On the other hand, zai-di seems to be more specific. The idea of zai-di points to daily life, while ben-tu involves identity and community and therefore may become a political tool. The idea of localism seemed to be absent in the past, as the famous Hong Kong writer Lee Yee mentioned in his book that the reason there was little massive anti-China sentiment was a lack of indigenous awareness. The “lack of indigenous awareness” is close to the localism on the political level of in Taiwan.

Lee Yee also thinks that today’s localism movements in Hong Kong are facing the crisis of moving toward radicalism. However, what I have witnessed in Hong Kong is that its localism movements are in fact moving toward zai-di, for

groups like V-Artivist and Woofers Ten cannot be simply categorized as radical. Furthermore, deeply rooted in local communities, these groups have moved beyond the narrow localism on the political level.

When David Wang Der-wei uses the word “borrow”, he accurately points out the risk that localism may be ideologized. For instance, the local awareness in Taiwan in 1980s was centered around anti-authority and anti-KMT sentiments. However, the Third Taiwan Strait Crisis in 1996 allowed the local awareness to be agglomerated around the KMT presidential candidate Lee Teng-hui and therefore help him won the first presidential election. However, in 2000 when DPP was in power, the legacy of local awareness from the 80s was squandered. This shows us a trajectory of local awareness sliding from anti-KMT sentiment to supporting KMT candidates to today’s anti-KMT and anti-China sentiment, and even anti-DPP in some aspects. No cultural sediment – which is a component of zai-di – has been preserved during this process.

Zai-di has not yet been considered as a full-blown movement in Taiwan. In all those recent anti-China, anti-development and anti-free market movements, the key is not that if we can beat the two-headed monster of neoliberalism and free market, but how to accumulate and preserve more zai-di thinking and cultural heritage that can make cultural awareness possible.

If, as Lee Yee claims, localism movements in Hong Kong are moving toward radicalism, this may be related to the situation that the younger generation is in general poor while the middle generation with a vested interest does nothing to change the social and political status quo. The cause of Hong Kong’s localism movements is more economic than political. This is very different from the case in Taiwan, where the development of localism movements went hand in hand with economic development. After the handover in 1997, in the political realm, Hong Kong is largely controlled by China, as it is the central government that holds the initiative on Chief Executive, Legislative Council and universal suffrage. Meanwhile, in the economic realm, Hong Kong is shaded by the idea of “HK-China Merge” and Chinese capital has been flowing into Hong Kong under free market regulations

like “CEPA”. This has further endangered Hong Kong citizens’ local identity as well as traditional industries. Therefore, the cause of Hong Kong’s localism movements is very much related to economic changes and the loss of the multitude’s collective memories:

Born in the preservation movements of local communities and cultural heritage such as Lee Tung Street, Star Ferry Pier, Blue House and Wan Chai Street Market, various elements including history, culture and grassroots everyday life have gradually flourished in local awareness. As a result, a sense of history and locality that is rooted in local life experiences has been formed.

– Chan King-Fai

Can this idea of zai-di, of which the core is livelihood, incidental, and subaltern, help us to produce cultural self-awareness in this ruins-like contemporary life? The everyday life in today’s Hong Kong and Taiwan is quite similar to the “creditor-debtor relationship” described by M. Lazzarato. Capitalists, through an almost theological strategy, turn the religious idea of “sin” into “debt”, forcing people to be totally faithful to capitalism. Therefore, the zai-di from the perspective of economic and cultural minorities is different from the idea of localism (ben-tu) that is loaded with political meanings. I would argue that the subjectivity of zai-di lies in the multitude, the subaltern and many others who are in debt.

The weakness in Taiwan’s localism movements is one of the reasons that prompt me to discuss the difference between localism (ben-tu) and zai-di based on Hong Kong’s experiences. Although the KMT was utterly defeated in the election in late 2014, they still control the major political and economic resources, and continuously force the free trade agreement with China. Ironically, such “power” is given by the public through a representative democratic system and one vote after another.

Although I have limited understanding of Hong Kong, I still think there are many aspects that Taiwan can learn from. How can Taiwan, in the vague waves of localization, deal with various

problems such as a lack of cultural heritage and westernized aesthetics? The answer may lie in Hong Kong's localism movements starting from the 2006 Star Ferry Pier Preservation Protest and their local significance.

This essay was originally published on www.inmediahk.net

Editor's note:

Ben-tu 本土 and Zai-di 在地 are usually both translated as "local" in English. However, in the Chinese context, they are quite different. For instance, Ackbar Abbas once points out that "the local is not easily localized" (See *Hong Kong: Culture and the Politics of Disappearance*, p.12). Therefore, in the translation we try to distinguish these two words by retaining their Chinese forms.

The ben in ben-tu means original and essential, while tu refers to land and soil. Therefore ben-tu is usually associated with a community's identity consciousness, characteristics and values.

Zai-di is different from cultural identity or ideology. Its literal meaning is existing on the ground, describing a down-to-earth perspective that connects with the grassroots. Zai-di is usually in contrast to "global" (for example, in the case of "think global, act local", the local is usually translated as zai-di rather than ben-tu).

On the other hand, the concept of ben-tu is always changing and refers to different meanings in different eras and political contexts. For instance, the "Taiwanization movement" mentioned in this article and the Rightist Localism that has emerged in Hong Kong in recent years are more based more on a nearly xenophobic discourse similar to nationalism than a "zai-di" perspective.

附錄

APPENDIX

藝術家及參與者簡歷

BIOGRAPHIES OF PARTICIPATING ARTISTS AND CONTRIBUTORS

老 B | Old B

Billy，又名「老 B」，曾是香港社會運動樂團「噪音合作社」的社員，「噪音合作社」解散後，又另外組建了草根民謠樂團「迷你噪音」。

Billy 自稱正職是草根民謠唱作人，也主持民眾藝術工作坊和音樂培訓班。Billy 在 1993 年第一次為臨屋居民寫歌，只想為草根街坊在抗爭行動中打氣，後來才慢慢開始相信 不好的歌，也寫了幾十首。音樂上，Billy 想過借用廣東流行曲，也曾盡力搖滾，仍不捨民謠，獨自一人時，卻愛低徊簡約又淒美的聲音，更幻想自己有一天會懂得實驗噪音，兜兜轉轉，技術所限，仍在摸索。不過，Billy 有一樣東西一直沒變，也不想改變，就是為身邊社會底層的朋友寫音樂和歌唱，心想著：「我們的生活困苦，充滿戰鬥，卻蘊藏了很豐富的藝術美感。」

Billy 有時會去做社會工作者，涉足過青少年服務、社區服務、勞工服務、復康服務和社工教育，在香港的也有在內地的。社工工作之外，Billy 亦參與過做議員智囊、政策研究工作、國際性社會發展組織、人權組織、社會倡議項目和社區文化項目，至今仍是打著零散工，時常出入香港和內地的大小 NGO 和大專院校。

Billy, also known as "Old B", was a member of Hong Kong social movement band *Noise Cooperative*, he formed the grassroots folk band *Mininoise* after *Noise Cooperative* was dismissed.

Billy claims himself as a grassroots songwriter and singer, he hosts community art workshop and music training class at the same time. Billy first wrote song for the people from Temporary Housing Area in 1993, with the intention to support the neighborhood which was in counterwork, he began to believe that stories from the grass-roots people can form an aesthetic in confronting social politics. Billy co-created songs with ordinary people, regardless of the quality, he accumulated dozens of them. In the field of music, Billy experimented with Canto-pop and rock yet still unable to forgo folklore, when alone he loves to linger in the sound of simplicity and poignant, imagined that he could play experimental music one day, but he is still fumbling due to technical limitation. Yet, there's

something Billy has not changed, and not wanting to change, which is to write and sing to the friends from the bottom of the society, he wonders: "life is full of hardship and struggle, however, it is underlay with plenty of sense of beauty."

Sometimes Billy serves as a social worker, he took part in youth service, community service, labour service, rehabilitation service and social working training in both Hong Kong and Mainland China. Besides, Billy also involved in the think tank for parliament representative, policy research, international social development organization, human rights organization, social initiative and community art project, to date he sustains as a freelancer in various NGOs and universities across Hong Kong and Mainland China.

盧樂謙 | Him LO

盧樂謙曾是一個足球員，球會倒閉後開始進修藝術，現主要從事行為藝術及社區藝術。他現為灣仔藍屋的「香港故事館」館長。他先後畢業於英國薩斯大學視覺傳達設計系(2004)及澳洲墨爾本皇家理工大學藝術系(2008)；他的大部分作品均以探索城市中的存在形式為基礎，關注自我與身體之間的關連。2009 年，他與友人成立了、ArtAfter6，致力推廣不同類型的集體藝術創作計劃。他亦為「這一代的六四」、「細味薄扶林村——『中秋火龍』文化創意計劃」和「人民足球」的發起人之一。2014 年，他自資營運工藝社區空間「青春工藝」，實驗以工藝介入社區，提升日常生活方式的可能性。

Him Lo is a multidisciplinary artist based in HK. He graduated from *Middlesex University (BA in Illustration)* in 2004, and RMIT University (BA in Fine Arts) in 2008. His work is mainly a quest of the form of existence in the city. He focuses on the relations between the ego and physical. Through violent and dark expression, he expressed time with a sense of emergency. He is now the director of Hong Kong House of Stories.

www.himlo.com

梁志剛 | Michael LEUNG

梁志剛是一名設計師、養蜂人和城市農夫。他出生於倫敦，2009 年起搬到油麻地居住。他從事與香港的社會文化及生態環境相關的項目，其創作範圍甚廣，包括紙品製作到本地生產計劃如 HK Farm、HK Honey、HK Salt 等。他亦是由民間自發經營的天台農場 Very MK 的創意總監，藉種植的方法反思城市發展。

Michael Leung is a designer, beekeeper and urban farmer. He was born in London and moved to Hong Kong in 2009 to complete a Masters in Design. His works range from conceptual objects for the dead

to urban agriculture projects such as *HK Honey*, *HK Farm* and *HK Salt*. He is the creative director of *Very MK*, a self-organised rooftop farm responding to questionable urban development with agricultural interventions.

www.studioleung.com

www.iwishicoulddescribeittoyoubetter.net

何穎雅 | Elaine W. HO

1977 年生於美國。1999 年畢業於美國萊斯大學藝術及藝術歷史系，其後於紐約帕森設計學院學習服裝設計，現為媒體理論及歐陸哲學碩士研究生。作為一名藝術、都市實踐及設計工作者，她的作品多藉由不同面向的藝術語言，探索人、空間、組織與日常生活之間纏結的微觀政治關係。她以共同合作作為其工作模式及基礎，因此她的作品，如聲音 / 影像、記錄片及介入行動等，都探索一種人對人、社群網絡式生產的可能性。2008 年，她發起了「家作坊」，將北京一條老胡同中一個臨街店鋪改造成與當地社區及附近公共空間互動的住宅／工作室。透過組織不同的協作活動如工作坊、研究、田野錄音，「家作坊」及其獨立出版物《穿》雜誌，期望發展出一個開放平台，藉以探索一種同時依附又脫離於經濟生產模式的關係。她平日好飲鴛鴦茶。

Elaine W. Ho works between the realms of time-based art, urban practice and design, using multiple vocabularies to ask questions about how people, space and organisation intertwine with the micropolitics of everyday life. Often working collaboratively, her audio/video work, documentary gestures and interventions focus on alter-possibilities of an intimate, networked production. In 2008 she founded *HomeShop*, a storefront space turned home base for interactions with the local community and the surrounding public space. Via the organisation of collaborative events and workshops, research and field recordings, *HomeShop* and its independent journal publication *WEAR* have sought to develop an open platform that examines the relation as a process tied to but outside of other economic modes of production. She likes to drink coffee and tea mixed together.

www.iwishicoulddescribeittoyoubetter.net

Fotini LAZARIDOU-HATZIGOGA

Fotini Lazaridou-Hatzigoga 是一位建築師和研究者。她於希臘亞里士多德大學取得建築文憑畢業及後於美國哈佛大學修畢建築歷史與理論研究碩士課程。2006 年，她與友人在德國柏林共同創辦了藝術與建築相互協作之組織—PROGRAM。此外，她亦為北京「家作坊」的成員之一。Fotini 的實踐著眼於探索社會空間與物理空間交結中所蘊藏之可能性，此脈絡具體體現於她的策展、藝術創作及協作

組織項目，而這都指向她對共同工作所產生的互動及其結構之關注。

Fotini Lazaridou-Hatzigoga is an architect and researcher whose practice explores the possibilities inherent in the intersections between social and physical spaces. Such context specificity finds working manifestation in curation, artistic production and collaborative organization, all of which point to an interest in structure as a dynamic of being and working together. She is one of the founders of *PROGRAM* in Berlin and co-organizes *HomeShop* in Beijing.

www.iwishicoulddescribeittoyoubetter.net

www.petalingstreetnews.blogspot.com

家作坊 | HomeShop

「家作坊」始於 2008 年，位於老北京中心區胡同里的臨街門面，是一個集工作、居住與藝術倡創活動於一體的空間。從出現到 2013 年關閉，「家作坊」自始至終將其空間和臨街窗面構造為一種可滲透的框架一籍此考察公共和私密間的各種微妙動態關係。它的實踐包括一系列交織起來的小型活動：介入、工作坊、討論組、為公眾提供服務，以及一項持續進行的研究—關於當代北京“城中村”的活力。正是這些創造性的聯動與紀實的動靜所形成的進程，令“家作坊”成為一個開放平台，對現存的經濟藝術生產模式進行質疑。在這裡，日常生活、工作和共通體，本身就是對微觀政治的種種可能以及共同工作所進行的探索。

「家作坊」由何穎雅在和 Fotini LAZARIDOU-HATZIGOGA 以及歐陽灩的對話中發起，於 2008 年在小經廠胡同成立。兩年後遷入交道口北二條胡同後面積擴大至 250 平米，集體協作者亦有所增加，除了何子、Fotini 和歐陽外，新加入了 Orianna CACCHIONE、Michael EDDY、曲一箴、植村 美和王塵塵。

HomeShop began in 2008 as a studio residence and artist initiative located in a storefront space in the old city centre hutong alleyways of Beijing. From its emergence until its closure in 2013, *HomeShop*'s space and window front took on the role of a permeable frame from which to examine ways of relaying between public and private. This practice engaged in various interwoven series of small-scale activities, including interventions, workshops, discussion groups, hosted services for the public and an ongoing research of the 'village-in-city' dynamics of contemporary Beijing. Such forms of creative articulation and documentary gestures were invested as processes by which *HomeShop* served as an open platform to question existing models of economic and artistic production. Here, daily life, work and the community served as explorations of micropolitical possibility, and of working together.

HomeShop was initiated in 2008 on Xiaojingchang hutong by Elaine W. HO in conversation with Fotini LAZARIDOU-HATZIGOGA and OUYANG Xiao. Two years and 250+ square metres later, the second space at Jiaodaokou Beiertiao brought together the collective efforts of Elaine, Fotini and Xiao along with Orianna CACCHIONE, Michael EDDY, Twist QU, Emi UEMURA and Cici WANG.

www.homeshop.org.cn

www.petalingstreetnews.blogspot.com

茨廠街社區藝術計劃 | Petaling Street Community Art Project

2011 年 7 月，捷運計劃的發展魔手正朝向吉隆坡老街區開來。一茨廠街和蘇丹街的輪廓隨即面臨摧毀，霸權以強硬的征地手段，引發民間嘩然，也加快促成前所未有的保街運動。該年 7 月開始，馬來西亞一群跨領域的藝術工作者與保育人士，發起了一項名為「茨廠街社區藝術計劃」，守護和保存古跡、社區和人文概念，以深度導覽、口述記錄、街頭演藝、突擊藝術行動等，引領更多民眾走進茨廠街、蘇丹街和周邊的老街範圍，喚起全民來認同這座依然在吉隆坡心臟地帶呼吸的百年老城。

In July 2011, property developer expropriated the land stiff and ruined the contours of both Petaling Street and Sultan Street in Kuala Lumpur, so as to expand the MRT System, which made lots of dissenting voices amongst the general public and stimulated a series of preservation actions. A group of artists and preservers from different disciplines initiated *Petaling Street Community Art Project* to prevent and preserve the heritage and community of this old town with humanity by profound guided tours, oral histories, street performances and guerilla art actions. This project brings the public to this old town community in Kuala Lumpur and enlightens them to treasure it as well as its surroundings.

www.petalingstreetnews.blogspot.com

www.bcc-gov.blogspot.com

柯念璞 | Alice KO

策展人及研究者，關注於東亞現代歷史、城市空間、仕紳化及藝術行動等議題，2012 年於鳳甲美術館策劃「逆棲－都市邊緣的對話與重建：香港、大阪與台灣三地聯展」展。爾後持續走訪香港及日本等地，進行田野研究訪談計劃，並與在地藝術單位合作策劃展演活動。2015 年策劃「家國之外 原鄉裡的異鄉人」展覽，結合北京、日本、香港、韓國與台灣地域之交流。

Curator and researcher focuses on East Asian modern history, urban space, gentrification, art action, etc. In 2012 she curated the exhibition, *Reverse Niche – Dialogue and Rebuilding at the City’s Edge: An Exhibition in Hong Kong, Osaka and Taiwan*. She continues conducting field research and interviews as well as collaborating with local art institutions to curate exhibitions and events. In 2015 she curated *Beyond the Borderline—Exiles from the Native Land*, which has furthered the exchanges between Beijing, Japan, Hong Kong, Korea and Taiwan.

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www.bcc-gov.blogspot.com

高俊宏 | KAO Jun-honn

1973 年生於台北，2001 年畢業於國立台北藝術大學美術系。自九十年代初，高俊宏便一直以藝術行動作為其創作的媒介。2004 年，他獲文建會贊助前往德國法蘭克福、杜塞道夫、科隆、卡塞爾、漢諾威、不萊梅及漢堡等地進行創作。他現為國立台南藝術大學創作理論研究所博士生、東亞藝術佔領行動研究計畫主持人及台北當代藝術中心 TCAC 理事。

KAO was born in Taipei in 1973, graduated from Taipei National University of the Art in 2001. Since 1990s, he has been working primarily with art activism. In 2004, KAO received fellowship from Council for Cultural Affairs, Taiwan to various cities in Germany for his own creation. KAO is now candidate of Doctoral Program in Art Creation and Theory, Tainan National University of the Art, program director of Research on Occupy in East Asia and board member, TCAC of Taipei Contemporary Art Center.

www.bcc-gov.blogspot.com

編輯 + 策劃人簡介 BIOGRAPHIES OF EDITOR + CURATOR

李俊峰，1984 年生於香港。他畢業於香港中文大學藝術系，現從事藝術創作、教學及展覽策劃等工作。他是「活化廳」的核心成員，由成立到留守，一直參與到最後一刻。作為藝術家，他關注人與人、社群和城市的連繫，從而思考我們如何能夠在差異之間共同生活。他的創作媒介遊走於不同領域，如藝術行動、錄象、攝影、工作坊、展覽策劃、獨立出版等。他曾策劃的藝術計劃包括：「來往廣場的單車」、「碧街事變—六四滾動劇場」（與盧樂謙聯合發起）等；曾策劃的展覽計劃：「香港建築傷機展」（與李鴻輝聯合策劃）、「風雨飄搖愛國時」、「藝術／行動者駐場計劃」、「假如（在一起）」等。

Lee Chun Fung (b.1984) is an artist and curator based in Hong Kong. He graduated from the Fine Arts Department of Chinese University of Hong Kong in 2007. He is the co-founder of WooferTen, a community art space based in Yau Ma Tei. As an artist and curator, he concerns about people, community, the connections in between, as well as how do we live together in a society filled with conflicts and differences. His artistic interests include art activism, urban space, autonomous self-organized practice and independent publication. His practices cover different media and disciplines, ranging from art action, video, photography, zine publication, workshop, writing, curating etc.

活化廳簡介 BIOGRAPHIES OF WOOFERTEN

「活化廳」是一個駐紮於油麻地上海街的社區／藝術空間，它期望以持續面向街坊的對話態度，建立一個「社區／藝術」彼此活化的平台。面對城市的急速發展，「活化廳」期望以建立在日常生活關係上的創作，引發人們對社區／藝術／政治的思考和討論，亦藉此打通社區豐富的人情脈絡，帶動彼此的參與，從而勾勒一個小社區生活模式的可能。自 2009 年至 2013 年，「活化廳」經歷數次策劃團隊的變動，至 2013 年底「香港藝術發展局」停止資助，始由三位選擇留守的成員，以「繼續工作組」名義營運空間，至 2015 年底結束。

WooferTen is a community/art space based in Shanghai Street, Yaumatei, an aging grassroot community. We aim at introducing a lively concept of contemporary art that interacts with the community. Therefore, instead of being an out-of-place white cube arty gallery, Woofer Ten moulds itself more like a community centre, a platform for art projects to explore new approaches in bridging the community and art making. Woofer Ten treasures the participation of our neighboring community and audiences, and see its art programmes as creative interventions in our community and society at large. Temporary exhibitions, alongside with plenty of ad hoc activities such as performances, guided tours, workshops, talks, screenings and etc., offering the public not just experimental contemporary art and curating, but also art that is close to our everyday life and socio-politically relevant. From 2009 to 2013, Woofer Ten undergone the change of its team member for a number of times, and the Hong Kong Art Development Council has stopped its funding in 2013, the space was continued by three members who chose to stay under the name of “continuously working group” till the end of 2015.

www.wooferten.org

街坊會簡介 BIOGRAPHIES OF KAIFONG MEETING

自 2013 年底，「香港藝術發展局」停止資助「活化廳」，部份藝術家成員及街坊發動留守行動，在自負盈虧的情況下，繼續維持空間日常營運及策劃不同活動。「街坊會」是留守期間由藝術家與各路街坊組成的協作連線，目的是藉著定期聚會，為社區藝術文化發展出謀獻策，正如首席街坊 Fred 媽的口頭禪：「一人做啲！」（每人多做一點！）這兩年間，由「街坊會」協作推行／支援的計劃包括：「活化墟」、「佔領撐小店」、「碧街事變—六四街頭劇」等。

Since the end of 2013, the Hong Kong Arts Development Council terminated the funding for Woofer Ten. Some Woofer Ten members and neighbors launched an occupation action, to continue the daily operations of the community/art space and organize different activities. “Kaifong Meeting” was formed at this stage, through the collaboration between artists and neighbours, as an alliance to discuss community/arts development in Yaumatei. The spirit of “Kaifong Meeting” echoes our honourable neighbour Fred Ma’s saying, “Let us contribute a little bit more!” These past two years, “Kaifong Meeting” have organised, supported and facilitated several programmes, including “Woofer Market”, “Occupy and Support Local Shop” and “Pitt Street Riot – 64 Rolling Theatre”.

後記 + 鳴謝

POSTSCRIPT + ACKNOWLEDGMENT

在這計劃開展期間，「藝發局」終止了「活化廳」的資助。當時我一面處理有關爭論，同時又要著力完成這計劃。後來，部分留守的成員與街坊組成「街坊會」，以自負盈虧的方式營運了兩年多，到 2015 年底才正式撤出。無獨有偶，本計劃部份參與者，如北京的「家作坊」和吉隆坡的「茨廠街社區藝術計劃」在參與這計劃後亦先後結束……我個人或多或少都有點疑問，「如何持續？」似乎是這類批判性社區實踐所面對的最重大問題。不過藉著這些出版，我希望也能將部分經驗沉澱整理，在未來繼續推展前行，像雄仔叔叔所說：「走過的路，不會消失；我們正在走的路，是今天的居所。」最後，我希望在此感謝每位參與的藝術家和協力完成這事的朋友，包括統籌的阿 Haze、翻譯和校對的心怡、金玲、Krystie 和 Nin Chan，設計的 Max 哥，還有每一位曾在「活化廳」幫忙的街坊。謝謝。

峰

2016 年 6 月

In the middle of this project, Arts Development Council stopped funding WooferTen. I had to handle the related debate and at the same time work hard to complete this project. Later on, the artists who stayed and some kaifong formed the “*Kaifong Meeting*”, which self financed the space for two years till end of 2015. Coincidentally, *HomeShop* in Beijing and *Petaling Street Community Art Project* in Kuala Lumpur, closed down not long after they participated in this project. I am dubious whether such practices are doomed to be unsustainable... However, these publications at least provide a chance for us to collect experience in order to see how we can develop in the future. Looking back at the experience written in the book, we have been through so many different things and are about to start another new chapter even though it is just two-year time. As Yuen Che Hung said, “the road we walked would not vanish. The path we are walking on is today’s dwelling”. I wish that these stories could be connected to actions tomorrow. Finally, I would like to express my gratitude to all participating artists and friends who helped in this project, including Haze who helped with coordination, Sumyi and Chloe for translation and proofreading, and Max for design, and of course all kaifong who we get to know through this project. Thank you so much.

Fung

June, 2016

活化廳駐場計劃 2013 - 2015
WOOFERTEN'S ART/ACTIVIST IN RESIDENCE

air-wooferten.blogspot.com

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設計 Design
MAJO

承印 Printer
高行印刷有限公司 Colham Printing Co Ltd

聯合出版 Co-Publishers
活化廳 + 街坊會
Woofert Ten + Kaifong Meeting
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ISBN : 978-988-13136-8-3

圖書分類 Classification

1. 當代藝術 2. 社區營造 3. 社會運動
1. Contemporary Art 2. Community 3. Activism

2016年6月 香港 第一版
First published in Hong Kong 2016

定價 Price
HK \$98 / NT \$300

主辦 Organizer



活化廳全力支持藝術表達自由，
藝發局言論並不反映街坊意見。
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and opinions expressed in this project do not
represent the stand of the Council.

多謝藝發局？

在 2013 年底，本計劃正在開展的中途，藝發局決定
終止活化廳於上海街視藝空間的營運權和資助，並著
令遷出，否則採取法律行動。然而，部分成員堅持繼
續留守，一直營運空間和策劃活動至 2015 年底。因
此，書中部分計劃其實是在這「非法佔領」期間，藉
成員及街坊的自發參與才得以完成。

Woofert Ten was notified by the Arts Development
Council that the contract would not be renewed
half way through the residency programme
this time. As a result, part of the programme
in this book actually happened during "illegal
occupation" without government funding.

除特別標明外，所有圖片均為「活化廳」提供。
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街坊

03

1949

后北楼 后北楼是
北京王府井大街
东口路北的一座
三层楼高的建筑
是王府井大街上
最早的一座现代
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