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Street Artists
2011

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AAIR 2011-12

活化廳



WOOFERTEN

AAIR
2011-12

傾計

hai Street
海街 40

小店如何
租金高企反
連鎖店佔下
生存?

藝術行動者駐場計劃
ART / ACTIVIST IN RESIDENCE

怎樣令社區更
重建打垮了的社區網絡
何重仁，在土環運前園
結小社區可以執筆令美
江全 筆法啟

「活化」是「活化」的縮短版，其意為「讓活化的空間」，即指讓空間重新煥發生命，不再死氣沉沉。在「活化」的背後，其實是一股追求「生活」的力量，這股力量正推動著「活化」的進程。在「活化」的過程中，我們需要的是「生活」的力量，而不是「活化的」力量。只有「生活」的力量，才能讓空間重新煥發生命，不再死氣沉沉。



藝術行動者駐場計劃
ART / ACTIVIST IN RESIDENCE



AAiR

2011-12

藝術行動者駐場計劃
ART / ACTIVIST IN RESIDENCE

活化廳駐場計劃

WOOFERTEN'S ART / ACTIVIST IN RESIDENCE (AAIR)

「活化廳駐場計劃」是一個期望打開藝術家／行動者／油麻地社區彼此參與和對話的駐場計劃。我們希望此計劃能作為一個平台，接駁藝術家到油麻地社區，從而進行不同類型的實驗計劃，開闊認識油麻地社區的角度。此計劃以「藝術家—策展人」單對單的方式進行，為每位藝術家設計按其創作主題的駐場活動。駐場期間，藝術家將於油麻地生活約一個月，並以討論會、工作坊、藝術行動等創作方式回應。另一方面，計劃邀請來自亞洲不同城市、持續關注社會／藝術行動議題的藝術家參與，期望藉此讓不同地方的經驗互相參照，並能建立一個對應全球化資本的跨地域藝術／行動者／街坊的連線。

Wooferten's Art / activist-in-Residence (AAiR) aims to build up dialogue and networks among artists / activists in Asia. This residence programme will connect artists / activists with socio-political practice from Hong Kong and Asia by organizing a series of collaborative activities and exchange programs, e.g. art actions, workshops and talks, linking them with the local grass-rooted community. AAiR is also a platform for practicing and experimenting socio-political art project. Through dialogues and understanding amongst artists / activists / local community, we hope more collaborations will be happened in the future.

www.air-wooferten.blogspot.com

只有藝術能解放那沿著死線攙扶、老年垂死的社會系統所造成的壓抑；解放從而建構一個「作為藝術作品的社會有機體」

**ONLY ART IS CAPABLE OF
DISMANTLING THE REPRESSIVE
EFFECTS OF A SENILE SOCIAL
SYSTEM THAT CONTINUES TO
TOTTER ALONG THE DEATHLINE:
TO DISMANTLE IN ORDER TO
BUILD 'A SOCIAL ORGANISM AS A
WORK OF ART'**

- JOSEPH BEUYS, "I AM SEARCHING FOR FIELD CHARACTER", 1973

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序：我為什麼在「活化廳」攪駐場交流？

——跨地域「藝術／行動者」連線的可能



這個駐場計劃的發生本沒有預定，大概是一大堆偶然因素驅使進行。2011年初，我剛從東京完成駐場計劃回港，預備到我與友人主持的電台節目分享當地的觀察，在節目開始前我與友人到餐廳吃晚飯，席間遇上一些社運朋友，他們談起剛剛因參與了要求財政預算案「還富於民」的堵路行動而被捕，友人說道：「以目前這種氣氛，若堵路行動持續下去，每星期、甚至每天都有人自發佔領城市的主要街道，不難想像整個運動將會持續昇溫……」說得雀躍之際，另一位友人在旁卻不發一言，似乎是對這趨勢不太樂觀，他說道：「運動若持續下去或許不難，但推倒這個政府後，大家想要一個什麼樣的政府？似乎是更重要的問題...」討論未完，我先回電台做節目，數星期後，一些朋友因堵路行動而被正式起訴，如友人之前所想，更多人站出來抵抗的場面最後亦沒有發生，包括我，也是缺席一份子……

回到約一個月前的東京，我獲邀到東京參與藝術家駐場。那年奇怪地出現冷鋒，我與友人晚飯後步出餐廳，原來外面下雪了！就在各人起步回家之際，我看到路邊有一名露宿者，他坐在路旁，以我亦前所未見的頻率在抖震，強烈的身體語言告訴我：「他感到非常寒冷。」那時，在我前面剛好有一位日本人經過，但他卻只是直行直過，沒有理會這位露宿者。我見此狀況，便立刻走進便利店買了一些食物和熱飲給他。對於這位冷漠的日本人，我滿帶疑問，身旁友人語帶譏諷地說：「這有什麼奇怪？日本是一個『進步』社會嘛！」之後我都再沒遇上這位露宿者……後來，駐場計劃完成，我有數天的自由時間，於是便去探望由韓國藝術家金江介紹的朋友——市村美佐子。在東京市中心的這個藍帳篷村子裡，美佐子與我分享她與露宿者朋友共同生活了八年的故事，她為此驕傲，表示希望繼續以此方式生存下去。藝術與露宿者能建立什麼關係？這好像有點提示。

回港後，我開始計劃在「活化廳」攪一個「藝術家駐場計劃」，剛好香港政府在輿論壓力下，終於決定向每位市民派發港幣六千元。當時，「活化廳」樓上的倉庫單位已空置良久，在友人的協力下，我們將樓上單位改造作藝術家工作室，並以此六千元作為計劃的起動基金。這個駐場計劃大概就是這樣開展。

本書是「活化廳」第一本正式出版的活動記錄，收錄了2011-12年間的駐場計劃，包括5位（組）分別來自來台北、首爾、東京、瑞士以及法國的藝術家（組織）及由一眾東亞攪事份子合力炮製的「東亞諸眾峰會——革命後的世界」+「流動酒吧大作戰」。¹ 這個駐場計劃一方面期望將來自不同城市的藝術家實踐個案介紹予各位，同一時間，我亦希望將「活化廳」的社區網絡接連到藝術家的創作實驗，看看能碰撞出什麼可能性，但更重要是我希望這個駐場計劃能夠成為一個關注「藝術與行動主義」的討論平台，從互相認識、支援到未來發展出進一步的跨地域連線。

這一個跨地域連線的構想，最先應來自我在2009年參與由韓國策展人金俊起策劃的「城市互聯」，相對過往慣常以文化差異的角度出發，這展覽提出一個「城市對城市」的觀點，亦即將交流的重點置放在城市的內部問題上，從觀察藝術家如何在創作上回應身處的城市，也使折射一個在全球化的脈絡下各城市的處境。而在那次計劃後，我認識到韓國一些有趣的藝術家 and 社運朋友，同時亦認識到當地一些自主空間實驗和土地抗爭運動。回港後不久，「活化廳」亦正式在油麻地開展，數月後又發生了「反高鐵」運動，再加上我在媒體上認識的「素人之亂」、「野草莓學運」等……於是我感覺到亞洲各地的社會運動都有著貼近的脈搏，而這共時性背後其實正反映，即使各城市的政治結構都不盡相同，但

我們亦正面對一個共同的問題，這問題或許正是如柄谷行人所說，一個「國家- 資本- 國族」三環互扣的結構下，又或說，一個現代社會與資本主義體制下對個體所做成的壓抑與不公義。因此，藝術家作為一個自主的和具創造性的「美學生產者」，他／她們的實踐便提供了一個對應體制壓抑的「微參照」。同一時間，資本的問題亦已不再是單一地域的問題，而是各國政府與全球資本的共同勾結，因此，藉著建立這個跨地域的連線，我們便能從各地的經驗彼此啟發，及至想像一種相互對話、書寫和行動的可能，以作為一種超越「國家- 資本」的抗衡力量。

此書介紹的藝術家和行動者，他／她們各自從自身的領域走到運動的最前線，又或從其社區默默經營，這些實踐亦說明了藝術家參與運動時的角色定位，藝術，又或一種美學經驗的創造能力，如何在社會／運動中創造凝聚「異議」的空間。比如湯皇珍創立「藝術家工會」的行動，正提問當下藝術家的社會角色與資本主義的分工機制下所產生的矛盾，「藝術家工會」亦像是波依斯所說的「社會有機體」，在體制內創造持續的阻抗。她在駐場期間亦進行了「尋找城市裂縫：台北香港」，藉收集街坊的口述故事組織成行動展演，述說城市發展與社區記憶之間的裂縫。金氏夫婦在韓國進行不同類型的「佔屋」行動，將藝術結合到直接的抗爭行動，這種結合不單感染到更多民眾參與，亦直接觸發社會的轉變。對照之下，市村美佐子的「抗爭」更內化到日常生活，藝術家與無家者兩個角色同時並存，藝術像是一種可轉化的能力，出現在日常生活，也在抗爭的前線，另一方面，美佐子的無家者的生存方式亦正提示我們一種脫離資本主導生活的可能。以上三位藝術家大概展示了藝術結合到社會行動的三種可能狀態：湯老師的「尋找城市裂縫」是對話性的，參與者在述說故事之間，建構了社區記憶的片段，並創造了沉澱記憶情感的社會空間，讓參與者在平台上思考自身跟城市之間的距離。金氏夫婦的藝術／行動是沖撞性的，以藝術家的身體沖撞到現實體制，如一根尖矛突出制度的荒謬，開放了我們被抑壓的想像力。美佐子是內化的，藝術、生活和抗爭之間已無邊界，她的生活就是一場最激進的展演。美佐子的行動不是一次性，而是持續每天的無家者角色，以及她在日常生活每一細節所示範的異質性。若將這種內化申延到社區生活，我們必然將聯繫到如「活化廳」一類的自發社群／空間，亦即一種創造異質性生活的空間實踐。本書收錄了「東亞諸眾峰會- 革命後的世界」的討論，分別由四組來自東亞四個城市的藝術／行動者空間，帶出各自追尋的「革命後世界」。自主組織，及至具創意和感染力的方法，之於東亞不同城市的脈絡下，各自如何思考持續行動的可能。最後本書亦收錄了瑞士藝術家馬卡斯的「廟街天台樹」計劃和法國藝術家尚·路易和瑪歌妮的「香港有隻大金剛」，各自深入到油麻地社區，以具滲透的參與手法，凝聚了社區人士的關注和討論。

這些很有意思的實踐很多時候因欠缺跨地域的整理、語言差異、媒體流通性等原因不容易讓大家知道，而這方面的討論與支援亦似乎是嚴重地被忽視。故此，我便更感到著力推動這個「邊緣對邊緣」的藝術／行動者連線的必要。雖然，在香港，本土正面對的問題非常多，但我期望藉著建立這跨地域的視野，藝術家和行動者能更進一步交流，從不同時空中創造更深遠持續的抗爭。最後補充一點說，「駐場交流」雖不算是「活化廳」的重點工作，（因為「活化廳」強調的是一種緊扣社區脈絡、並與街坊日常交往和合作的關係建立，駐場計劃無論是觀察社區的時間和計劃的持續性，比較起從生活裡面引發的創作，駐場的方式其實有點「空降」），但我還是珍視這些「交流」所碰撞出來的啟發，「交流」的意義其實永遠不是為了解決事情（藝術亦是），我們亦不一定能肯定它帶來實際的果效，但我相信這像是禮物的交換，在交換的過程，我們將碰撞出更豐富的想像，又或在未來引發不可預知的行動，從而將力量一點一滴的累積起來。

2014年8月

1. 本來此書亦同時收錄2012年5月至6月期間，於「活化廳」展出89年天安門鎮壓相片的北京藝術家陳光，但由於他今年被有關方面拘禁，為確保他的安全，相關稿件已全部抽起。

PREFACE:

ON THE ORIGINS OF THE WOOFERTEN AAIR

– A TRANS-TERRITORIAL ART/ACTIVIST NETWORK ?

LEE Chun-Fung

Slice 1

After I came back from the residence programme in 3331 Art Chiyoda in early 2011, I went to share my observations and experience there in the radio programme hosted by my friends and me. I had dinner with my friends before the programme at a restaurant nearby where I met some activists, and we talked about the street occupation action of some activists in response to the government budget. My friend thought that if the occupation could continue and people occupy streets in the city every week, or everyday, the whole movement shall become more and more heated. While my friend was talking with such excitement, the person next to him didn't utter a word and looked rather suspicious of the growing trend. To him, what's at stake is what kind of government do we actually want to have after the current government is overthrown. I had to leave for the radio station before the discussion ended. A few weeks later, some of my friends were indicted because of an occupation action. However, what my friend expected to see, having more and more people to stand out against the situation, didn't realize. Most of the people, including myself, are absent.

Slice 2

Chiyoda was unusually cold that year. One night, I walked out from a restaurant with my friends after dinner and it was snowing outside. That was my first time seeing snow. I was so excited, and so did my friends. However, when we walked pass a convenience store, I saw a homeless man sitting on the sidewalk, trembling so intensely that I had never seen before. His strong body language told me that he was freezing. I was puzzled by the indifference of that Japanese guy. But my friend said in a satirical tone, 'Japan is such a "progressive" society'. When we got back to our studio, my friend got a thick and huge carton box, which was intended to be material for his artwork, and sent that to the homeless guy for the coldest winter night. I went to meet Misako Ichimura, a friend of Korean artist Kim Kang, in the few free days I had after the residence programme finished. Misako has been living in the blue tent village in a park in Tokyo for eight years together with many homeless friends and she still hope to continue such living style. If you ask me what art can do for the homeless? Her story gives certain hints.

Slice 3

After I returned to Hong Kong, I had this idea of launching a residence programme in Wooferten. Coincidentally the Finance Secretary of Hong Kong decided to give \$6,000 to each citizen as a result of overwhelming pressure from the mass. The storeroom on the second floor of Woofert-ten had been left vacant for quite sometime. So we renovated the storeroom to be a studio for the residence programme with help from friends. I hope to bring together the many artists I met over the years to Hong Kong. I also hope to create a platform in which artists will be supported, just like what I have experienced in other residence programmes. By introducing artists to the neighborhood in Yau Ma Tei, I do hope to see some interesting connections and relationships.

That's how the residence project started.

This book is the first formal attempt to chronicle our activities as Wooferten. It details the work of 5 artists/art groups who hail variously from Taipei, Seoul, Tokyo, Switzerland and France, all of whom came to Hong Kong between the years 2011 and 2012. It also records the proceedings of a conference that we organized- East Asia Multitude Meeting: World After Revolution- and an event coordinated by Amateurs Revolt and ourselves, the 'Mobile Bar Battle'. This scheme was conceived to supply a platform through which artists and activists from overseas could share, through specific examples, their experiences with denizens of the city, while furthering the experimental encounter between art and the neighborhood that Wooferten has always placed at the foreground of our operations. Most importantly, I hoped that the scheme would be a means by which we could carry out a sustained conversation on the relationship between art and activism, one that could produce unforeseen possibilities.

In 2009, I was invited to the Busan Art Museum, as a participant in Inter-City, an exhibition curated by Gim Jungi. The exhibition suggestively raised the possibility of communicating on a 'local to local' level. Rather than emphasizing differences in culture, the exhibition placed its focus upon problems of the city, investigating the ways in which artists respond to their local milieus, throwing a light upon the complex circumstances generated by global capital. Through this experience, I came to know many fascinating artists and activists, who brought me on a tour through the sites of struggle throughout the city, through autonomous spaces and areas where conflicts over land were taking place. Shortly after I returned to Hong Kong, Wooferten formally opened its doors in Yau Ma Tei, an opening that would be followed a few months later by the movement against the Express Railway to China. This concatenation of events made me reflect upon the highly visible parallels and interconnections between cities across Asia. However different the contexts and conditions that divide us are, it seemed to me that we were all entangled in the Nation-Nation State-Capital mesh that Kojin Karatani put forward to describe the structure of modern political history. Art, as a critical and dialogical practice, offered the possibility of constructing subterranean points of escape from this triadic structure, while creating links through which trans-national, trans-territorial networks of resistance could be formed.

At around the same time, a new tendency began to sweep through the art and activist scenes across Asia. Social movements began to employ creative cultural means that spread like a viral contagion across borders. This prompted an urgent reflection- what role, what function does art perform in social struggles? In recent years, I have met many who are preoccupied with the same question, and who have stood on the frontline of struggles or built infrastructures of resistance in neighborhoods. These encounters have demonstrated, in exemplary ways, the forms that art can assume in relation to social movements, but I was always left with the feeling that there was no exchange between these various experiments, no way of putting something in circulation between them, so that experiences could be shared and examined collectively. Inspired by these encounters, I decided to transform Wooferten into a place where these experiments, situated at the furthestmost margins of their respective cities, could be placed in proximity with one another.

In conclusion, I would like to make it clear that although this is the first coordinated attempt to record Wooferten's activities in print, the AAiR scheme is not a central part of Wooferten's work. Wooferten is firmly lodged in a rich and dense web of social relationships, which is woven and re-woven on a daily basis through everyday exchanges with neighbors. The scheme, which hosts artists for a brief period, necessarily works on a different scale of time than this long-term work. The exchanges that the scheme has facilitated are not, in themselves, a solution to the problems that we collectively face. All we can do is hope that the little sparks of surprise and serendipity that may result from the collision of differences can illuminate the contours of our current situation, while showing us a path beyond it.

August 2014



01

台北 TAIPEI X 油麻地 YAUMATEI

湯皇珍

TANG HUANG-CHEN

**尋找城市裂縫：
台北香港**

**IN SEARCH OF
FRACTURES IN CITIES:
TAIPEI, HONG KONG**



攝影：湯皇珍 Photo by TANG Huang-Chen

活化廳駐場計劃首位邀請到來的是台灣行動藝術家湯皇珍。湯氏於活化廳生活近一個月，期間到訪香港各處，並藉活化廳的社區網絡訪問不同街坊，開展了她的「尋找城市裂縫——台北香港」的創作計劃。

城市裂縫不只是物理上，也是心理上。藝術家藉著她對社區的考察和街坊訪談中，尋找城市發展中埋藏在我們記憶間的裂縫，可能是小時候的一個住處，又或已消失的街頭景觀。湯皇珍說：「城市裂縫的尋找其實是跟我們的記憶在進行對話，記憶陳述的語式總是恍恍惚忽，時空錯置，一種極為古怪卻讓人心動而語塞的溝通。這次來香港我的確有點不是當異鄉人的「異鄉人」，跟這個我首度認識的城市透過許多人用我聽不懂的語言要進行記憶的對話！演出時，其實是一場有局部條件設定的即興應和，有敘述者、翻譯者、控制影音及張貼訊息者，在敘述的演繹上就像爵士演奏相互有關係也有脫軌、如此說一段交錯的記憶語式，一段需要觀眾自我聽串演繹的溝通之旅。」藝術家最後於活化廳進行一場成果發表展演，串聯錄像訪談、文字獨白與即興演出相互交疊，再現心靈與城市溝通的失語狀態。錄像亦包括她在「423藝術公民大遊行」中所拍到的片段及於駐場期間陪伴老父回到廣東故鄉的片段，並置於演出中。

此外，在2011年，湯皇珍召集台灣藝術家成立了「台北市藝術創作者職業工會」，一方面迫使官方肯定「藝術家」作為一項職業，也在提問文化藝術被產業化的處境下，藝術家的社會角色與權益問題。近年，本地文化產業亦漸漸成形，作為一種制衡資本剝削的機制，「藝術家工會」又能否為香港藝術家們帶來一些借鏡？

Taiwanese artist TANG Huang-Chen was the first artist invited to Wooferten's Art / activist in Residence programme. She lived in Wooferten for almost a month and visited different parts of Hong Kong. Her project "In Search of Fractures in Cities: Taipei, Hong Kong" was started with the interviews she had with the kai-fong in Wooferten's social network.

"By searching the fractures in cities, we are actually engaging in a dialogue with our memory. Our displaced memory often comes in a trance. It's a weird communication, which touches your heart and makes you fail to utter a word. I come to Hong Kong as a "stranger"; yet as the same time not a stranger. Here, in Hong Kong, a city I first come to know, I am trying to dialogue with my memory through the language spoken by many people here yet unknown to me. The performance is actually a conditioned improvisation among the narrator, translator and the person who controls both visual and audio, and posts messages. The narration is similar to a jazz performance, in which different parts are interrelated yet sometimes derailed. It's a crisscross memory, a journey of communication which requires the audience to connect the different parts of the performance on their own." TANG Huang-Chen

In 2011, TANG Huang-Chen called together artists in Taiwan for the establishment of "Taipei Art Creators Trade Union". On one hand, it forced the government to recognize "Art Creators" as an occupation; on the other hand, it posed questions on the social role and rights of artists under the current condition that art and culture have been industrialized. In recent years, the local culture industry is coming into shape, what can Hong Kong artists learn from the trade union as a counter-exploitation mechanism?

尋找城市裂縫：台北香港

IN SEARCH OF FRACTURES IN CITIES: TAIPEI, HONG KONG

展覽 + 開幕派對

[Residency Exhibition + Opening Party](#)

28.4.2011, 7.00pm - 8.00pm

[活化廳 Wooferten](#)

網誌 Blog:

blog.roodo.com/citybody2011

協同演出 In collaborative performance with:

[區詠欣](#)、[關愷霖](#)、[朱嘉程](#)

[Step AU](#), [KWAN Hoi-Lum](#), [CHU Ka-Ching](#)

尋找行動

1. 舉報裂縫 (作者與參與者提供影像)
2. 向裂縫說故事 (作者與參與者根據提供之影像進行文本)
3. 演出：三台攝錄機、三台投影機、控制員與說書者
4. 形式：文本、部落格、廣告、演出與演出詮釋
5. 跨接國外城市；跨接台北城市運動

THE SEARCH

1. Report fractures (Images provided by the author and the participants)
2. Story-telling to the fractures (Text coming from the images)
3. Performance: Three cameras, three projector, a controller and a narrator
4. Format: Text, blog, advertisement, performance and interpretation of performance
5. Connecting to overseas cities; connecting to the Taipei city movement

裂縫敘述

[湯皇珍](#)

台北城出現裂縫，遊晃著的我偶然就這麼一頭跌進縫裡，來不及思考，如德勒茲無頭的身體，我摔入那個狹長又深邃的穴洞，腦震盪外嗡嗡的耳鳴，腳跌跌撞撞，眼冒金星，長久失去連結的一團話語、聲音、甚至身體的空間知覺蜂擁而至，我「不知今夕何夕」。接著，又一天，不知如何的機遇，我一處又一處發現這些裂縫有指標，像向我招呼的手勢，於是我來到香港，又回到父親的原鄉。裂縫中有三層樓高中央入口兩戶對稱結構的公寓，有櫛次鱗比鎖在鐵皮牆裡屋瓦泛出青苔的日式屋群，有缺了腳的藤椅，霧了面的茶具，翻出籬笆外的茉莉花、圓仔花；媽媽會從那架在兩樹當中的曬衣竹竿間探出頭來叫我的小名——那之前之後沒時間注意，也沒心情看見，記憶被水泥結結實實封住無聲無息。這一次，五十年已經過去，裂縫擴張、分歧、陷落成一個水塘，在摩天樓環視下綠色安靜的水塘。

THE FRACTURE STATEMENT

[TANG Huang-Chen](#)

Fractures are found in Taipei city. I, a wanderer, fell into the fracture by chance. No time for me to think. One day, because of an opportunity that can't be explained, I saw the fractures here and there waving at me. So I come to Hong Kong, and go back to the native place of my father. Fifty years have passed. The fractures expand, divide and get immersed in a pool. A serene green pond surrounded by skyscrapers.



攝影：湯皇珍 Photo by TANG Huang-Chen



舉報屬於我的裂縫

湯皇珍

回到九龍暫時的住處，那剛散去晨間濃霧黃牆、黑瓦、綠田、紅土的父親原鄉想必同樣向晚，風塵僕僕的旅行者，沒多少炊煙，百分之五十的人口外移，小狗守著失去主人的房舍汪汪叫；夜裡土路的盡頭，再翻過一座土屋就是父親大哥的家。能夠探親後，十九歲從軍輾轉落地他鄉，在文化大革命家徒四壁的團圓飯桌上黯然缺席的第三個兒子，終於回到家見得老母一面，那年我是不是還在法國求學；不久輪到我陪伴父親返鄉，曾經用V8拍過一段「父親的回家之路」。記憶中疊高的山路，祖母的圓形墓園，從那兒下望的一彎盆地，四叔家對面父親出生長大，現在已經是外人居住的小土屋以及那次回鄉首度謀面的長輩與晚輩——原來我並沒有忘記。只是時間消逝，我們衰老，他們成長。

靜靜進入夢鄉，當我們回到家。母親老是固執的哀求：要回家，我們老是難堪甚至厭煩的辯駁：我們已經回到家，這是我們的家，你還要回到哪個家？「廣東梅縣」最早出現在一個電影場景，刨冰店外嗡嗡行過火車的平交道，寫著台灣「烏松」的路標，問路的人帶著包袱卻要回去的是：梅江橋，梅縣的梅江橋。昨天，我的確跟著一個返鄉的人，經過的是比梅縣還小得多的高思鄉（聽說現在連鄉鎮都不到），高思橋下已無兒時潺潺流水，上學的泥路先拓寬為田埂間的水泥小徑，再鋪建雙向行駛的建國道，一路前往蕉嶺。回到至親早已不在的空間為蒙塵的臉龐再拭一次思念，山石歷歷，紅土照眼，滴水不見，車裡的歌聲掩蓋著告別時突然湧現的哀傷。我們說垃圾滿谷、城鄉差距、危機的未來，我們不敢說今年九十餘的父親再度回家。

夜裡，同樣那年睡過的房間，露臺外是否搭出了棚架，窗櫺依然陳舊，簾布被套卻新添織花。蟲聲唧唧，我睡得不覺，妹妹卻驚駭相詢，隔天二嫂學哪種蛙鳴極傳神，鏡頭前卻笑得再也重複不得。我帶著神遊在異類時空的母親唱一首兒歌，在她天真又飄渺的眼神中不知道父親帶著我們全家返鄉，回到祖父、母的靈前傳遞一則兒子結婚的喜訊。在鄉的二哥點放乍響的炮竹，蓋著紅紙、燃起馨香，圍起所有越過叢山峻嶺、顛簸彎路、排開工作為一個返鄉人的心願而相聚的親人們。我由香港尋城的縫隙撥出四天前來會合，原以為是在完成別人的旅行；為什麼哭？為什麼笑？為什麼喜愛？又為什麼憎惡？為什麼心意相差那麼遠身體偏偏這麼近？是該來的，親臨發臭的河，無可挽留的潰敗，才能完成向著屬於自己的裂縫飛身而入。

弄瞎了眼的伊底帕斯，背負巨石的薛西佛西，裂縫是一種不能承受的改變。櫻花只能盛放不堪凋萎，青春不能改變，最在乎的人事物不能改變。記得將我們飛翔過後的身體回饋給我們的來處，寫下這些飛行記憶在青綠的芭蕉葉上，開出香花的柚樹叢，頃倒無人的房舍土堆以及下過雨留下的泥濘腳印裡。

天井落花無人，新摘的春穫在昏暗的大灶上翻騰，嗚嗚嗚叫的警笛，聽不清的街道雜訊忽響如雷，我只能習慣慢慢辨識空間中相異的裝飾、聲音與溫度，明白我是在踏上歸程中途停留的床上醒來，淚流滿面。

每一個生命的命題選擇那個承受的生命，許多裂縫，最深的這一道必須飛身而入，是幻覺也好，是編織美夢也罷，就一丁點光暈我們仍會選擇撲上去。準備好靜靜進入夢鄉，當我們回到家。

2011.4.19

REPORTING MY OWN FRACTURES

TANG Huang-Chen

I have just returned to my temporary residence in Kowloon. At the same moment, in my father's homeland, where the morning fog has just faded, twilight must also be coming upon the yellow walls, the black tiled roofs, the green fields, and the red soils. The villages are almost deserted: hasty travellers passing by, cooking smoke seldom seen, half of the population having moved out, little dogs barking toward houses without owners. In the end of the dirt road, the home of father's eldest brother is only another mud hut away. After being allowed to go back to mainland and visit the family, the third son – who had been flitting around since joining the army, and whose absence cast another shadow on the impoverished family's reunion dinner table during Culture Revolution – finally retruned home and saw his mother for the last time. That year I probably was still studying in France. Not long before, I accompanied my father on his journey back, and shot a video of “My Father's Road to Home” using V8. I still remember the high mountain roads, grandmother's round grave from where a basin can be seen, the hut where my father was born and raised up, and all the relatvies I met for the first time in my life. Time goes by. We are growing old, while they are growing up.

Enter the dreamland, quietly, as we have returned home. Mother has been stubbornly imploring us to go home. We retorted with embarrassment and even annoyment: We are at home. This is our home. Which home do you want to return? “Mei County, Guangdong,” first appeared in a movie scene: near a level crossing outside an icecream shop, roaring trains coming and going; under a signpost reading “Niaosong,” a man carrying a package was asking for direction to go back to Mei River Bridge, the Mei River Bridge in Mei County. Yesterday, I did follow a man going back to his motherland. We passed by Gaosi Village, a village much smaller than Mei County. The gurgling water under the Gaosi Bridge from childhood memory was gone. The muddy road toward school, frist widened into a cement road, now becomes a two-way driveway. We talked about the valleys filled with rubbish, the distance between cities and countrysides, and the future full of crisis,

but we didn't dare to talk about over 90-year-old father's next journey home.

In the same bedroom where father used to sleep in, the window frames were worn as usual, but new patterns had been sewed onto curtains and quilts. All kinds of insects were humming, I was not aware of that as I had fell asleep but my sister was woken up in astonishment by the sound. One of our aunts was mocking the croaking the other day. Her mocking was so vivid but regrettably could not be repeated in front of the camera as she could not help laughing. I hummed a nursery rhyme with my mother whose mind was wandering in another universe. From her innocent but elusive eyes, I could not tell if she was aware that father was taking us back to his motherland and to his parents' grave where he could finally announce their son's marriage. I squeezed four days from my search in Hong Kong to make this reunion and thought originally this was merely to help others finish their journey. Why do we cry? Why do we laugh? Why do we love? Why do we hate? Why are our minds wide apart but our bodies are so close? This journey is worthy. I couldn't fly into my own crack if I hadn't been to this stinking river and this inevitable rout.

For Oedipus, who lost his eyes, and Sisyphus, who had to carry the boulder, crack is an unbearable change. Cherry blossom is meant to bloom not to wither. Youth cannot be changed. People and things you care most cannot be changed. Remember to give our bodies back to where they came from after our flight. Write down the flying memories on the fresh green banana leaves, on the flowering teaks, on the abandoned house ruins, and on the muddy footprints after rain. No one but fallen flowers in the courtyard. Newly harvested crops in the dark kitchen. Wailing siren together with blurry sounds pouring in from the street. I had to learn to recognize the decoration, sound and temperature in a strange space, realizing I was awake in a bed on my journey back, with my face drowned in tears. Every life bears what it chooses. Among the many cracks, we fly into the deepest one. No matter it is an illusion or a dream, we fly to it for the slightest light. Get ready to enter the dreamland, quietly, as we have returned home.

2011.4.19





攝影：湯皇珍 Photos by TANG Huang-Chen

藝術創作者以工會途徑突圍 對於社會的積極意義： 一種文化運動的可能性

THE SOCIAL SIGNIFICANCE OF ESTABLISHING AN ART CREATORS TRADE UNION: THE POSSIBILITY OF CULTURAL MOVEMENT

14.4.2011, 6.30pm - 8.30pm

A Space

香港上環荷李活道233號

荷李活商業中心10樓

10/F, Hollywood Centre, 233 Hollywood Road,

Sheung Wan, Hong Kong

合辦 Co-organized by:

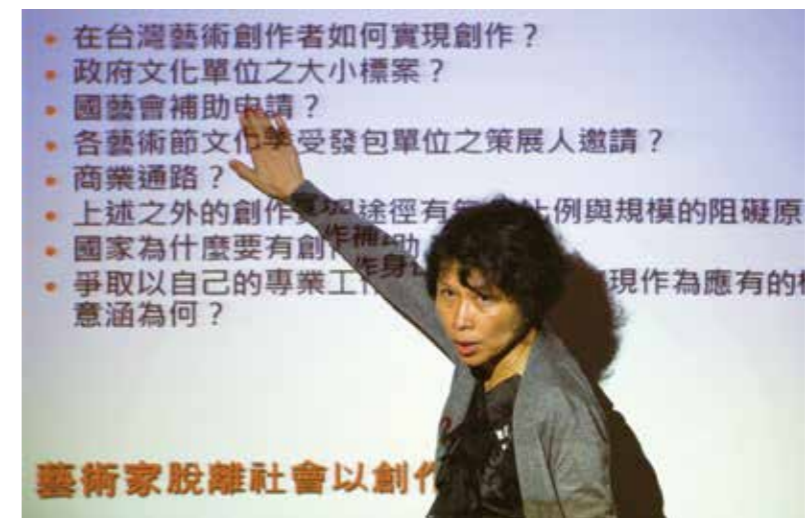
亞洲藝術文獻庫 Asia Art Archive

活化廳 Wooferten

有關講座的錄影紀錄，請到本計劃網頁收看：

Please visit the website below for the talk video:

air-wooferten.blogspot.hk/2014/01/blog-post.html



圖片提供：亞洲藝術文獻庫 Image by Asia Art Archive

2010年，一群台灣藝術家突破工作的既有定義，呼籲公眾正視藝術創作的專業，由成立職項到組織「藝術創作者工會」，翌年經行動藝術家湯皇珍號召下成立「台北市藝術創作者職業工會」。在籌備過程中，湯氏接觸到藝術與藝術家的核心意識狀態，不單屬社會運動，而且更可能是一種促成文化運動的突圍之道。成立藝術創作者職業工會，目的除了為從事文化藝術工作者組織一個完全自主的團體外，還有什麼社會意義？是次講座，湯氏概述有關成立藝術創作者職業工會的種種議題，由社會運動的模式、藝術創作身分的特殊問題、定義名詞所帶出的意識狀態、到藝術創作者職業工會是什麼在刺耳、藝術創作者成立職業工會挑戰了什麼等，並分享當中複雜而深刻的歷程，也會牽涉到她的一趟遠行計劃：《旅行九》。

In 2010, a number of Taiwanese artists gathered together and set up an Art Creators Trade Union to establish a set career trajectory for art workers, labeling new definitions of 'work' and invoking public respect for art creation as a profession. The following year, Taiwanese artist and activist Tang Huang-Chen called on local artists to set up the 'Taipei City Art Creators Trade Union'. Through the process, Tang realised that by connecting the core beliefs of many, artists could indeed trigger a cultural and social movement.

Aside from the need for an independent and autonomous organisation for art and cultural workers, is there any other social significance in establishing a work union for art creators? In this talk, Tang discussed various issues related to establishing an art creators trade union, from social movement models, identity issues, and ideological definitions of art creators, to the impact and challenge of establishing such a union. She also related her discussion to her travelling project, entitled Go Traveling IX / The Sojourner.

問題：

香港的藝術家目前有哪些權益？(比較一般的職業工作人) / 維持現狀為什麼比較好？ / 香港的藝術家如何實現創作？(有哪些途徑？比例如何？) / 香港藝術家的權益由誰來爭取？ / 藝術家沒有權益要爭取？ / 藝術家的權益不重要？誰的權益比較重要？ / 根本沒有藝術家？ / 永久性工人所以不是工人？ / 工會是政府組織？ / 協會與工會的不同在哪裡？ / 職業工會與產業工會的不同在哪裡？ / 職業工會要保障哪些人的工作權益？ / 加入職業工會的意義？ / 加入職業工會的條件意義？ / 反抗認定、被認定、自我認定？ / 反對組織？組織有什麼職能是個人做不到的？ / 香港有沒有藝術組織？ / 組織的形成有沒有其一定前提關係？ / 亞洲藝術文獻庫是什麼組織？ / 活化廳是什麼組織？ / 臨時性或長久性、平台、鬆散組織、組織創性的可能、反對現在有的組織狀態還是反對組織？ / 反對工人爭取他們的工作權益？

QUESTIONS:

WHAT RIGHTS DO HONG KONG ARTISTS ENJOY (AS COMPARED TO COMMON WORKERS)? / IS IT BETTER TO MAINTAIN THE STATUS QUO? / HOW DO HONG KONG ARTISTS REALIZE THEIR WORK? (WHAT ARE THE WAYS? HOW'S THE RATIO?) / WHO FIGHT FOR HONG KONG ARTISTS' RIGHTS? / DON'T THE ARTISTS NEED TO FIGHT FOR ANY RIGHTS? / AREN'T ARTISTS' RIGHTS IMPORTANT? WHOSE RIGHTS ARE MORE IMPORTANT? / ARE THERE INDEED NO ARTISTS AT ALL? / ARE PERMANENT WORKERS NOT WORKERS? / IS TRADE UNION A GOVERNMENTAL ORGANIZATION? / WHAT IS THE DIFFERENCE BETWEEN AN ASSOCIATION AND A TRADE UNION? / WHAT IS THE DIFFERENCE BETWEEN A TRADE UNION AND AN INDUSTRY UNION? / WHOSE RIGHTS DOES A TRADE UNION NEED TO PROTECT? / WHAT IS THE MEANING OF JOINING A TRADE UNION? / WHAT IS THE CONDITIONAL MEANING OF JOINING A TRADE UNION? / RESISTANCE AGAINST IDENTIFICATION, BEING IDENTIFIED, SELF-IDENTIFICATION? / AGAINST THE INSTITUTION? WHAT ARE THE FUNCTIONS THAT CAN ONLY BE ACCOMPLISHED BY AN / INSTITUTION BUT NOT THE INDIVIDUALS? / ARE THERE ANY ART INSTITUTIONS IN HONG KONG? ARE THERE ANY PREREQUISITES FOR THE FORMATION OF AN INSTITUTION? / WHAT KIND OF INSTITUTION AAA IS? WHAT KIND OF INSTITUTION WOOFERTEN IS? / TEMPORALITY OR PERMANENCE, PLATFORM, A LOOSE INSTITUTION, POTENTIAL OF THE INSTITUTION, IS IT RESISTING THE CURRENT CONDITION OF THE INSTITUTION OR RESISTING THE INSTITUTION ITSELF? / OPPOSING THE WORKERS TO FIGHT FOR THEIR RIGHTS?

「你們有在工作嗎？」—— 湯皇珍與藝術家職業工會

高俊宏

藝術創作者是什麼工作？台灣有藝術創作者嗎？你們有在工作嗎？

-行政院勞委會人員¹

透過加入「藝術創作者職業工會」取得你應有的職業保險、工作條件，不僅宣示自己的專業工作狀態，也是充分利用職業工會對於沒有一定僱主、自營作業的專業者提供工作保障的職能（聯盟與協會無此職能）。經過爭取，突破勞委會既有之職業界定與工作定義，目前工會在藝術範疇上包含：視覺藝術、表演藝術、藝術類策、評之藝術創作者，而「以藝術創作為職業」意謂：由提供意念、構想，並公開執行、發表此意念之「勞工」，亦即入會的藝術創作者必須每年在工會所在區域（台北市）有公開發表的「工作」事實，作為入會的條件。

-湯皇珍

2008年起，因應高齡化社會的來臨，臺灣政府開始採行國民年金的制度，凡是沒有相關職業保險（勞保、軍保、工保、農保）的人都必須加入國民年金的保險體系裡，國民年金保險的對象主要範定對象為「經濟弱勢的家庭主婦或無工作者」²。暫且不論此制度的優劣，但由於臺灣社會乃至於官僚體系一時難以接受藝術家是一種職業，長期以來並未核可過相關的藝術家職業工會，國民年金意外觸及創作者長期以來社會地位不明確的敏感問題。因此，由湯皇珍、陳界仁、蔡明亮等多位創作者共同發起了成立工會的運動³，呼籲政府組織藝術家工會，

工會終於在2011年完成立案⁴，其中，最重要的主力推手，當屬湯皇珍一人！

湯皇珍是臺灣資深的行動藝術家，除了創作外，她積極、長期關注在地藝術環境發展，追溯其這方面的相關行動史，「華山藝文特區」的催生可以算得上是第一個例子，臺灣藝術生態經歷80年代底的畫廊狂飆期之後，90年代起藝術領域相關「有力者」開始產生一種瘋狂的「產值領悟」：從畫廊式的「藝術作品=貨幣」的商業模式，轉向空間、場所經營的「空間=貨幣」的空間政策擬定，成為今日臺灣文創產業的「鋪路」階段。湯皇珍與一票藝文界朋友，成功推動公賣局「台北酒廠」廢墟保留，轉型為「華山藝文特區」。90年代末期「華山藝文特區」作為一個免費、自由展出的大型場域是當時非常重要的前衛藝術指標，創作者可以在裡面幹任何事，只要不要放火燒了它就好⁵，筆者在那個時候剛好在藝術學院，躬逢參與了相關的活動，特區裡創作自由之風氣是今日難以感受的。

可是，一旦「空間=貨幣」的運作模式成功地將這些「文化襲產」（王志弘），轉化成ROT/RO等文化資產商業化、私有化進程，那麼執政者便開始瘋狂、無意識地進行複製的動作，將各式各樣的空間改變為文創園區。2003年文建會（現文化部）將「華山藝文特區」委託給「橘園國際藝術策展股份有限公司」，2007年更以ROT的方式委託給私人文創產業，收取高昂的場租，染下台灣藝術空間新自由主義化第一個污點。然而，華山的事情和後來的藝術家工會

有什麼關係？我認為應該將湯皇珍過往的行動（包含藝術家工會促成）放在臺灣整體性的新自由主義危機中，它顯然對應了更大的結構。

藝術家工會：
對機器人與文人的雙重批判

新自由主義在香港不是什麼新鮮的辭彙，但對於臺灣而言，這樣的批評仍然存在著一定的解離作用。這種解離不僅來自於90年代以降各種私有制度的確立，更凸顯了社會關係內部價值的功利化傾向。因而，1984年俞國華宣布國際化、自由化所形成的後續效應比較是外在的因素，真正值得注意的是一套英、美自由經濟思維怎麼樣在亞洲社會「本土化」、「扎根化」。這牽涉到臺灣漢人移民社會的儒教思想如何接軌到亞太冷戰後期的新自由主義，換句話說，臺灣社會移植過來的儒教系統恰好供給了新自由主義旺盛的特異生命，新自由主義希望人們成為「工蟻」，這點在儒教社會所信仰的「倫理」綱常中特別有用，人們壓抑自我、甘為螞蟻、不求特異、努力工作、泯滅個性，某種原因來自於功利能夠使人在家庭、社會關係中取得一定的穩定關係，這就是透過工作的功利主義所能夠形成新的倫理力量，對此，湯皇珍提到藝術家做為另一種工作者的可能性：

最近正好在閱讀Alain de Botton的《工作工作》一書，其中職涯諮商一章有幾段很有趣，他說：「現代人認為個人選擇的職業代表了個人的身分認同，以致我們初識陌生人所問的第一個問題，通常不是對方來自何處，也不是對方的父母是誰，而是對方從事什麼工作，這種行為背後的假設乃是認為：有意義的人生必得經由有償的工作才能達成。」接著他說：「然而這種觀念並非自古以來就存在。從西元前四世紀延續兩千多年，亞里斯多德定義了財物需求使人處於奴役及動物的位置，唯有私人收入與閒暇生活才能讓公民享受音樂與哲學帶來的高度樂趣。到了文藝復興時期，實用

活動的榮譽才被提及，最早指的就是藝術創作，然後擴及百工。」不會帶來財物報酬的活動被剝除所有重要性，成為頹廢的業餘人士偶一為之的嗜好「開始於十八世紀崛起的中產階級」，從此認定「不事生產的人絕不可能獲得快樂」，然而，如此「生產」與「成功」的定義所帶來的幸福卻少之又少讓作者深受煎熬！

-湯皇珍

我認為：如果職業選擇對人生具有極重大影響，工作是我們主要的生命風景，我們的社會的確不能把這麼重大的事如此輕易的拋在一旁，任由金錢決定或人云亦云。至於藝術創作之於我這個藝術創作者，用來面對生命意義的命題多過於用來解決生活的實務。如果慾望如資本主義所行銷是沒有邊界是至死方休，那麼誰說精神躍昇的欲求不是如此？

-湯皇珍

事實上，從歐陸（特別是德、法）體系而言，藝術家這個「個體」是不能外在於經濟體系而獨立思考的，其原因自然與文化工業的啟蒙及成型有關，為了有別於傳統工人階級的勞動者，哈特與內格里因而開始以新的名詞：「非物質勞工」（immaterial labor）定義作家、設計、藝術創作等創意工作者。事實上，哈特與內格里的「非物質勞工」指的首先是服務業、IT產業裡的工作者，而immaterial的另外一層意思是微不足道，似乎也再次貼合了新馬克思主義思維下，以「帝國」、「全球化」取代過往馬克思的社會結構論（上、下層建築）。藝術家作為「非物質勞工」，當然隱含著創作者無法逃脫成為離資本主義螞蟻的悲觀觀點，可是在螞蟻之外，創作者也絕非一廂情願地呼應於工作社會所規範出來的朝九晚五那種邁向死亡的方式。他自身無固定（但絕非無業）的工作形態，也正是對資本主義訓練出來的古典機器人的反制，往往難以為世人明白的便是內在於藝術創作倫理的這種平行結構，也因此藝術家通常幾乎「醒着就在工作」的狀況，卻常被社會詬病為是

一群無所事事之徒。對於這點，湯皇珍提到：

藝術家的群落——這一社會中的分眾，在台灣始終面目模糊。最初亞里斯多德主張「最有價值的生命投入乃是享受音樂與哲學」，到了十九世紀產業革命資本主義興起，人的生命風景變成：「工作為了收入，收入投入消費」以便累積資本。「收入多寡決定才智高低」是不可動搖的主流，藝術創作開始成為中產階級的娛樂項目，甚至因為收入的不確定，讓人根本否定了去從事。如果你跟父母說你要當藝術家，他們總是憂心你吃不飽，力勸你不要去做；若是跟一般人提起你從事藝術創作，他們會翻著眼要你「好好去找個工作來做」，或者諷刺你「難道不要吃麵包嗎」，這些現象背後其實就是上述資本主義價值觀的寫照。

相對藝術家在文化國家的地位——由於那些國家的發展脈動以藝術為要務，對於藝術抽象、非利、分享的質性，藝術的教育推動，長久持續而得深化，因之文化國家的藝術家面目相對清晰。然而，台灣——這樣一個重商、為商、政商關係掛結深厚的國家結構底下，藝術施政不外「插花」層次。近年雖隨世界風潮高舉「文化創藝產業」，卻還是以傳統產業——集中育成、計利傳銷的那一套概念來操作，藝術家面對的其實是長期被認為「無業」、「無所事事」的處境，是可以想見的必然狀況。我們也許並未來得及覺察或者遁逃去覺察。

我個人從1991年迄今，持續進行並發表創作計畫，清晰意識以藝術創作為身分、專業，並投注生命時間，當我接獲沒有工作必須強制納保的國保保單，驚悟惡劣的處境已經必須反抗，衝撞國家體制與社會價值以求質變。⁶

-湯皇珍

創作者職業工會的推動，首先挑戰了社會對於藝術家身分認知的慣性，藝術家介入社會為

自己的身分辯駁，這與以修身為起點的傳統東方人文精神思想大相逕庭。另外，「當代藝術」無疑是從資本主義社會所產生出來的，而其根源不是因為資本市場因應自身的需求而產生（換言之「當代藝術」不具備亞當·斯密所定義的自由調控的市場特質）。我們毋寧從歷史性的角度來理解，促發當代藝術場域的開展，是國際冷戰下的文化戰而非單純的資本市場。而當代藝術創作者仍然可取之處在於，在普遍強調「個體性」的西方政治、市場中，雖然現階段藝術家的工作能夠真正脫離資本主義的案例極少，但創作行為自身也挑戰著資本主義虛構出來的機器人生命，這是藝術家這一行業的永恆矛盾及處境。假設我們斗膽地說，當代藝術家這個身分由冷戰以及西方資本主義所領銜創造，那麼藝術家能夠從「藝術家內部」創造什麼？我覺得這創造了一個最值得玩味的問題：「外邊」，如同傅柯對於「藝術家是一種身分？」提問的震驚，所延伸出來一系列的主體哲學問題。

藝術家職業工會基本上也涉及了社會如何面對一種「外邊行業」的問題，它永恆地處於雙重辯證之中：一方面首先是對藝術家在社會體制中的「身分認同」問題，另一方面同時也是一般人對於藝術家的「看法」，因為藝術家的角色在當代社會中依然普遍被認為是色情的、噁心的、非理性的、消耗的、逃避的、墮落的、不事生產的危險人物，哪位父母希望下一代立志成為一個好的藝術家？要彌補這個巨大的鴻溝也絕非透過勞保「職業認定」的取得而同時就可以產生的，而藝術家也不一定要經由社會認同才能從事藝術，問題的癥結在於當代藝術（無論它的歷史性前因後果）如今已然是一個多向度的對話關係，是一種特殊的社會「關係」的界定、折衷工作，大範圍來說它就是一種「殘存着象徵功能的社會行動」。換言之，藝術家工會將藝術家導向一種行業，除了替藝術家在社會保險的網路中爭取一定資源之外，反過來也藉由藝術「殘存着象徵功能的社會行動」的特質，反過來批判當今資本主義的「死勞動」，但是這種批判不會在藝術封閉的「再現場域」裡（當然也不會在東方

文人所深居的山野書齋裡）自我完成，而是必須進入體制的抗爭中去突顯：

在這一必須伸張對「工作」、「職業」、「藝術工作價值」重新定義與認知的運動底下，充分暴露這些行政單位（文建會、勞委會、稍後的勞保局等）對其執行業務的僵化態度，對於其所定義的定義背後的意識狀態無所知覺。如果所有這些龐大、環環相結的人事所進行的審查會議、行政規章都是為了阻擋「非現行事物」，而不能在發現問題後進行疏通，顯示了官僚體系的存在是如何讓「雇用體系來服務我們」的人民產生莫名的哀傷與憤怒！

藝術創作者職業工會由2009年4月開始發動「種植藝術」，至2011年2月19日成立，投入兩年的時間。職業工會的籌組推動一方面既是藝術相關問題的倡議運動，不可避免借鏡社會運動的模式：首先座談釐清問題，進行議題的宣示發聲，接著擴大連署、拍製短片尋求眾意，遊說民意代表支持，隨後發動上街陳情，激化論辯問題核心的價值差異，借壓力取得與主管單位面對面談判的機會。另一方面，面對主體群落的藝術家，對工會定義、職能、入會條件、倡議方針等交換、凝聚意見，歷經十數次前置會議，最後將過程記錄放入臉書平台。籌組行至一年後，我們循著「先有職項才能組織工會」的法令行政展開長期的公文旅行，運動來到可能的停滯期，思考工會籌組的敏感核心不只是所謂藝術群落爭取其被忽視的權益，更是一種身分意識以及藝術存有的主體危機，此一命題的深化才是關係工會運動形式能否成功的根本關鍵。身分意識以及藝術存有的複雜辯證唯有藝術才能拆解，在徵求核心成員的認同下，我個人首度以藝術計畫介入在行進中的文化運動——也就是「旅行九/遠行的人」。

-湯皇珍

在藝術家職業工會的推動過程，無可避免地運用了一般社會運動在催生議題時的手法。這些

動作幾乎都是以社會運動的方式追求藝術工作者的「正名化」，湯皇珍似乎在進行的是一種復原藝術家是一個社會正常人的狀態，而藝術家是社會正常人的觀點早在歐陸行之有年：

法國在1952年即有「藝術家之家」，是視覺藝術家進行諸多權益爭取的最有力組織，其他還有許多藝術相關工作的工會組織。因為人數龐大，對於國家文化預算與工作權益的大型示威時有所聞。法國操作文化政策歷史久遠，對於藝術節、季的襄助，刺激藝術人口社群的成長，當代藝術教育的連結有諸多推展方式，法令的靈活度以及人事的專業度都高，猶如一個龐大的專業組織網。

至於德國的藝術家早在1983年即有「藝術家保險」，不必像台灣在2011年還要借經勞工保險來保障規定在德國藝術家保險中的項目。設在科隆的職業藝術家聯盟（BBK）接受來自科隆市政府一定預算經費，擁有一棟位於市中心的建築作為基地，一樓是展覽空間，由聯盟來規畫展覽，不限定只有會員可以參展。所有工作人員皆是藝術家（包括志工），關心藝術家最基礎實質的權益：創作工作之條件，藝術家間的聯繫，智慧財產權保護，發給藝術家證可以免費進入藝術場所等等。

藝術家是一種身分。這身分的演變就社會學所研究的工作形態以及哲學所思索的生命命題都有長遠的歷史與龐大脈系，要問的是：為什麼在資本主義出現後藝術家的主體身分開始消失？是不是藝術的娛樂化以及工作螺絲連結消費軀體的資本價值體系，注定要消弭藝術的非消費性及精神活動的非具體性，將人類徹底的物化、量化、異化成為非人類？我們也許不必像馬克斯一樣將資本主義的修正推向共產的另一極端，但是我們也許已經來到必須面對「非人」的自己。工作就是收入？職業就是謀生？你的生命目標就是計算幾棟房子、幾部車子的成就？藝術家之

於當代社會的意義也許就是重回非利動機、非消費質性，如此藝術才可能開闢當代的另一震撼途徑，作為對照，藝術家才有存在之必要。

藝術創作不為社會運動服務，也不直接對以藝術倡議為題的文化運動服務；不是每一個藝術創作的形態都需要連結體制運動及改造，我也不認為行動藝術必定就是服膺波依斯的定義。我個人對由波依斯所帶出的藝術概念有癖好，認為藝術在意識狀態改組上有衝撞的能量，如此藝術對生活的質變產生意義才使藝術成為藝術。我不認為藝術是茶餘飯後，是風花雪月，是可有可無。每一位藝術家都應有其對藝術的定義，由此產生其從事的動機與恆久的狂熱。

-湯皇珍

德國1983年的社會保險法Künstlersozial-kasse (Artist Social Insurance)中，對藝術家的核心名稱是Künstler und Publizisten，意即藝術的言論者，自己就是自己的老板。在這個詞語中，一個相對新的身分概念及可能性被拋出，它包含了藝術家、作家、報導者……等相關行業，換言之，創意言論被涵概進入社會化的層面同時被保障，而職業的認定也能夠表現某個社會的成熟度。在台灣，當官僚主義越是質疑「你們有在工作嗎？」，藝術家便越有需求從各個層面進行「自我賦權」，特別是進入社會場域的鬥爭中。

藝術家職業工會成立兩年後的今天，當藝術家某種程度已經初步成為內政部法定職業之後，其實存在著另外一個關乎當代美學，同時也關乎當代社會認同的問題，即「藝術家」是什麼？在美學的思考上它或許是一個饒富趣味的議題，但在現實上，這卻是一個攸關生命樣態的「存在」問題。事實上，藝術家職業工會能夠讓藝術家身分在官僚體系裡面有一定的正名作用，但難就難在社會整體無法理解藝術家。但是，要社會整體都理解任何藝術的內容，無異是一種幻覺。可是，要社會理解藝術家確確

實實是一種工作者，有其必要性，這是藝術家職業工會成立以後的挑戰：在說服官僚體系之後，回到日常生活場域裡，繼續以行動說服我們周遭的人。

註釋：

1. 相關內容引述自湯皇珍回答媒體提問時轉述。
2. 行政院勞工委員會網站：
bli.gov.tw/sub.aspx?a=DUBMXxAoFv4%3d
3. 第一波主要發起者為湯皇珍、蔡明亮、陳界仁、駱麗真、黃中宇、萬一一、劉秋兒、鄭詩雋、陳幸均、范姜峻宏、鄭美雅、蔡海如、蔡宛璇、澎葉生、高俊宏、陳仁彬、邱尚青、鄭國揚、楊宏淵、朱維立、孫克薇、林慧蓉、彭怡平、陳伯樺、林冬吟、葉家銘等。
4. 湯皇珍表示：工會初立，諸如開戶、稅籍編號、申請電話等實際基礎的行政也多有困難，可見成立工會在台灣行政部會之間的橫向聯繫仍是捉襟見肘限制重重！台北市藝術創作者職業工會根據2011年2/19成立大會，由會員決議之年度議題有三：一、基礎會務：建立網路、招募會員、勞健保事宜，負責的理事是湯皇珍、吳祐祺、許雁婷；二、工會資金募集，負責的理事是葉怡利、林文藻、郭慧禪；三、智慧財產保護與稅務進階，負責的理事是劉亮廷、賀毅明、李昀珊。文字取自湯皇珍於2011年回答筆者所擬之問卷。
5. 此段話為筆者於2009年對前華山藝文特區主持人蕭麗虹的採訪之印象。
6. 湯皇珍，2011年回答筆者所擬之問卷。

“ARE YOU WORKING?” – TANG HUANG-CHEN AND ART CREATORS TRADE UNION

KAO Jun-Houn

“WHAT KIND OF JOB DO ART CREATORS DO? ARE THERE ANY ART CREATORS IN TAIWAN?? ARE YOU WORKING?”

- Staff member of Labour Affairs Council, Executive Yuan

Since 2008, Taiwan government launched the National Pension Scheme in order to prepare for the ageing society. All individuals who do not participate in Labour Insurance, Farmer's Health Insurance, Government Employee's Insurance and Insurance of Military Personnel become the insured persons of the National Pension Scheme. Let's not discuss the pros and cons of the scheme for the time being, as Taiwan society and its bureaucracy do not see artist as an occupation at the moment, and have never approved any set up of artists trade union, the National Pension Scheme accidentally touches upon the sensitive yet outstanding issue concerning the uncertain social status of art creators. In response to that, Tang Huang-Chen, Chen Chieh-Jen, Tsai Ming-Liang and many other artists initiated a movement to advocate for a trade union. In 2011, the trade union's constitution was completed. And Tang Huang-Chen is definitely the most crucial artist in this movement.

Tang Huang-Chen is an experienced Taiwan artist and activist. She has been concerning local art development for a long time. An early example would be her advocacy of “Huashan Art Zone”. After the gallery boom in 1980s, the “people with power” in the art field started to have crazy idea about output value since 1990s – a shift from

“artwork=currency” commercial model of gallery to “space=currency” spatial policy that could be found in different venues – and it actually paved the way for cultural industries in Taiwan today. Tang and other friends in the cultural community succeeded in persuading the Tobacco and Liquor Corporation to preserve the Taipei Winery and turn it to “Huashan Art Zone”. “Huashan Art Zone” then became a big site where exhibitions could be held freely in late 1990s. It was a very important avant-garde space where art creators could do anything there, providing that you do not burn the place down. I was studying in art school back then, and was so lucky to have experienced the activities there. The freedom of creation in the art zone is really unimaginable as compared with the situation today.

However, as soon as the “space = currency” operation model successfully transforms “cultural heritage” (Wang Zhi-Hong) into ROT (Rehabilitate-Operate-Transfer) / RO and goes through commercialization and privatization of the cultural industry, the authority starts to copy this model unconsciously and turns different spaces into cultural parks. In 2003, the Council for Cultural Affairs (currently restructured as Ministry of Culture) entrusted “Huashan Art Zone” to L Orangerie International Art Consultant Co., Ltd. And in 2007, the site was commissioned to a private company in creative industry through ROT. The rent of the site tremendously increased, bringing the first black mark to art space in Taiwan under neoliberalism. However, why is what happened in Huashan related to the art creators trade union? In my opinion, Tang Huang-Chen's

past actions (including the advocacy for the union) actually correspond to a bigger structure of the general neoliberalism crisis in Taiwan.

ART CREATORS TRADE UNION: A DOUBLE CRITIC ON ROBOTS AND MEN OF LETTERS

Unlike in Hong Kong where neoliberalism is no longer new and foreign, a critic on neoliberalism still creates dissociation in Taiwan. Such dissociation not only comes from different kinds of privatization established since 1990s but also manifests the utilitarian tendency underneath the social bonding. The effects after Yu Kuo-Hwa's⁷ campaign on internationalization and freedom in 1984 were rather extrinsic. What we need to pay attention to is how this free market economy idea from the west localizes and takes root in an Asian society. How did the Confucius thinking rooted in Chinese immigrant society in Taiwan get in line with neoliberalism in Asian Pacific in the late cold war period? In other words, the transplanted Confucius system precisely gives life to neoliberalism. Neoliberalism wants people to work like worker ants. This is where Confucius ethics fit in well as it values conformity instead of individuality, teaches people to suppress themselves and focus on work only. Neoliberalism is favoured in Confucius society as utility helps people to get hold of stable relationship in family and society at large. Utilitarianism in work helps forming a new ethics.

In fact, in the European system (especially in Germany and France), "artist" as a subject is inseparable from the economic system. Reason behind such thinking is related to the enlightenment and forming of cultural industry. In order to differentiate from the traditional worker class, Hardt and Negri use a new terminology "immaterial labor" to describe creative practitioners including writers, designers, artists and etc. Actually Hardt and Negri initially use the term "immaterial labor" to refer to workers in service industry and IT industry. "Immaterial" also means negligible, and again it matches with in current neo-Marxist thinking in which the class structure in Marxist theory (superstructure and substructure) is replaced by "empire" and "globalization". As artists are now treated as

"immaterial labor," it implies a pessimistic view that art creators can never escape from becoming worker ants under capitalism. Yet, it doesn't mean that art creators would wishfully compile to the nine-to-five norm. By not having a fixed mode of work (yet not being jobless), artists challenge the classic robots trained in capitalism. What makes the artists' work incomprehensible in the eye of common people is exactly this parallel structure intrinsic in the ethics of art creation. To the artists, they work while they stay awake. But still, they are often denounced as idlers.

The advocacy for Art Creators Trade Union challenges the social inertia towards artist identity. Artists try to intervene and to defend their own identity. Such action contradicts with the traditional Oriental humanity that values cultivating one's moral character first. "Contemporary art" undeniably stems from capitalism; however, its origin has nothing to do with the supply and demand of the capitalist market. (In other words, you cannot find the free market characteristics as defined by Adam Smith in "contemporary art.") Let's look at it from a historical perspective: contemporary art is related to the war on culture during Cold War, and not simply a matter of capitalist market. Even though there are very few artists who manage to get away from capitalism in a real sense, art making is in itself a protest against the robotic life made up in capitalism. And this is the eternal contradiction and condition faced by artists. If I presumptuously suggest that the identity of contemporary artist is created by Cold War and Western capitalism, what the artists can do on "their internal part"? It brings out an interesting issue worthy to think over: "the external part". Similar to Foucault's shocking question "Is artist an identity?," it brings about a series of philosophical questions on subjectivity.

In 1983, the German government issued Künstlersozialkasse (Artist Social Insurance). In the legislation, Künstler und Publizisten, opinionator of art, is used as the core title of artist. A relatively new concept on identity, and as a result, further possibilities arise from such name. This new name covers artists, writers, reporters and other related occupations. Creative speech is incorporated in this socialisation and is being protected at the same time. The recognition of occupation also represents the maturity of a society. In Taiwan, as the bureaucracy is still questioning if the artists are

really working, it shows the increasing necessity for artists to "self-empower" in different aspects, especially through participating in social struggle.

Two years after the establishment of the Art Creators Trade Union, as artists now preliminarily becomes statutory occupation under the Ministry of the Interior, another question concerning both contemporary aesthetics and social identification still exists: What is the reason of being an artist? It may be an intriguing issue aesthetically, but in reality it is an existential matter about one's life condition. The union helps to make artist identity recognized by the bureaucracy, but what's even more difficult is that society at large actually finds artists incomprehensible. To have society understanding all contents of art is nothing but an illusion. Nonetheless, it is necessary to have society understanding that artists are actually a kind of workers. And here comes the challenge ahead of the Art Creators Trade Union: After lobbying the bureaucrats, it has to continue lobbying in sites of daily life and keep persuading people around us through our actions.

Note:

1. Quoted from Tang Huang-Chen's media interview.
2. Yu Kuo-hwa was the Premier of the Republic of China from 1984 to 1989. Despite the series of economic reform he initiated, he was also response for ending Taiwan's 38 years of martial law in 1987.



藝術家到政府部門前抗議，爭取成立「藝術創作者職業工會」
Artists protesting at the door of government department, advocating for the establishment of "Art Creators Trade Union"
圖片提供：湯皇珍 Image by TANG Huang-Chen

針無兩頭利—— 以台北藝術創作者 職業工會為例

梁寶山

由藝發局提出不合理的招標條件和比賽細節，到向大企業為主傾斜的版權條例，以至淫褻及政治審查……每當藝術受到各種禁制，大家總愛感歎——如果香港工會之類的組織為我們討公道就好了！但衝突平息或被淡忘以後，往往便回復在工作室或排練場裡孤軍作戰趕死線的常態。在這個去中心化的網絡動員時代，加上藝術家在政治上的無政府主義傾向（或者其實只是務求彈性和實用的新自由主義！），超越個別議題、世代、媒材，而又具規範性的恆常組織，像協會、聯盟、工會等，看來既不合時宜，也無從入手。

藝術的個人性和社會性

自2009年6月，經兩年組織並與政府磋商，以市為界的「台北市藝術創作者職業工會」，終於在2011年2月，獲行政院勞工委員會（下稱勞委會）接納成為第505個職業項目，藝術家可以透過加入工會，成為受到職業保障的勞工。「成功爭取」的消息傳出，香港藝術家羨慕不已，有朋友甚至說，我們不如去台灣加入工會好了！有鑑於此，同年4月，活化廳邀請發起及組織爭取、剛從火線上退下來資深藝術家湯皇珍，來港駐場，舉行多場講座，又與職工盟幹事交流。

湯皇珍早年是小學老師，1980年代末決意出走「旅行」，到巴黎第八大學造型藝術系深造，1991年回台。而我記憶中的湯老師，個子矮小，不事修飾，生活更是非常刻苦，把所有精力都投放在藝術上，不管是個人的藝術創作（其實她的作品充滿互動元素），抑或為大家爭取更好的藝術生態，包括在還未有閒置空間再利用的政策前（即台北市文化局的「藝響空間」計劃），已爭取保留酒廠作為華山藝文特區。這次來港，湯老師仍是我1990年代末見面時的樣子，氣質比當年更要擇善固執。「藝術創作者以工會途徑突圍對於社會的積極意義——一種文化運動的可能性」講座上，她指出工會能成功爭取什麼實利還是其次，她要所有從事藝術創作的友伴去思考，藝術家與社會的雙向關係——付出了的勞動，有沒有被體制所承認？藝術家如何以公民身份參與社會？從2009年4月起舉辦以「種植藝術」系列論壇開始，分別就「金融風暴下藝術家的生存危機」、「藝術工作者的社會位置」等「藝術家的公民參與方式」主題，廣邀藝術家以至社運老手互相激發思考。湯老師強調以社會運動模式先爭取勞動法上的「正名」，再組織具代理權的工會。開場白更以19世紀西方爭取女性投票權的歷史為例，說明——不主動走出來，誰會知道你的需要？來呼召藝術家的能动性。

工會的邊界

撇開組織辦法與法律認可的執行細節，遇上的第一條難題卻是——誰是藝術家？恆常組織不能迴避設定排拒性的邊界——那誰有權判定誰是（和誰不是）藝術家？若果把藝術定義為一種質性的知識技能，會否違反文化民主（例如「人人都是藝術家」之類）？若不，又如何避免主觀的自我宣稱？更高層次的思考是，投身藝術，不是追求物質回報的職業，而是偉大的職志；又或剛好倒過來——藝術只是陶冶性情的個人興趣，為什麼要社會為你買單？對於類似問題，湯老師似乎不想糾纏在哲學定義上，而選擇以社會向度回應——她同意人人都可能成為藝術家，卻不是人人都是藝術家。而藝術是什麼，每一位認真創作的藝術家都會有不同的答案。所以重要的是個體到底是否處於創作狀態，並且在社會上表現出來。所以藝術家工會重視的是成員的展演往績，並以「於申請日起過去一年內，曾於本會所在組織區域——台北市——舉辦公開發表」作為入會門檻。

與脫序政府周旋

2009年6月，藝術家凝聚了身份界定的共識，組織到包括陳界仁和蔡明亮等30位發起人，並500名藝術工作者聯署，決定爭取成立政府認可的「創作者職業工會」。但要得到被法律認可的代表性，這群志同道合的藝術家仍得在政府與立法機關之間周旋，把專業翻譯成官僚能聽懂的行政話語。台灣的工會織法，包含三個類別：1. 企業工會（以成員所屬的公司為界）；2. 產業工會（以傳統工業內各種工種為主，如海員、鐵路、礦業、塑膠、皮革、林業等約60項）；3. 職業工會（以同區各職業技能為界，從銀行、宗教服務、大眾傳播、會計、攤販、小吃、民宿、星相、導遊甚至瑜珈教學人員等超過400個職業）。藝術創作者作為個體勞工，與職業工會定義最為融合，於是籌備成員遂向負責勞工事務的「行政院勞動委員會」提出要求。但由於現行認可職項裡，並無

「藝術」一類，申請無法辦理，組織者並要求解析藝術如何是「有工作的職業」。「藝術」被認可為職業，涉及勞工保障的法定權力。台灣的全國性退休保障，沿用資本主義慣常的差別待遇，即是把有工作的受薪公民，與無工作無受薪的公民區別處理（例如家庭主婦）——前者採僱、佣及國家共同投保方式處理；後者則只由國家投保，退休後只能享有每月只有3000元台幣（不足1000港元）的象徵式退休金！換句話說，這種差別待遇，視藝術家為游手好閑者，與個體藝術家就是自己僱主（港稱自僱人士，台稱自營作業者），或藝術家長期處於零散工狀態的實況脫序（台式用語，解脫節）；且與台灣近十年大力發展文創產業，並國民黨馬英九總統宣稱「以文化立國」的承諾名不符實。爭取不得要領，成員先後找立法委員和文建會協助溝通，並於11月組織遊行，提出「組工會、要保障」，國民黨籍立委鄭麗民到場支持，並協助約見勞委會。事延至2010年8月，湯皇珍再度到勞委會解析，「藝術創作」終於被納入「職業工會分業表」，成為第505項分業，但為免與現有相關分業重覆（如77影劇歌舞服務、78音樂服務、79鼓樂、347漫畫從業人員、438項藝文創作人員等），限定該分業只能包括視覺藝術、表演藝術及藝術類策評三項。分業立案後，以後如何來界定「藝術創作者」，將由工會自理。而工會將能代表零散工或自營作業的會員投保，讓成員取得較「國保」優厚的「職保」待遇。至此，台灣藝術家終於踏出在資本主義體制內「正名」的第一步，未來有望與德、法等由國家或市政府認證制度看齊！

藝術獨立原是幻？

台北市藝術創作者工會「成功爭取」的來龍去脈，大家可在工會的網頁上找到。約稿當然是想看看從湯老師的實例，可對大家的處境有什麼啟發。從傳統行會到工會，全球各地的藝術家工會不勝其數，但原來專門的學術研究竟然不多（亦可能由於時間所限）。這裡且舉出兩個

南轅北轍的歷史範例，以助我們重新審視藝術家之於社會的矛盾位置。

1. 紐約藝術家工會

1920年代，美國經濟大蕭條，藝術家陷入困境。1933年，一群藝術家開始在Reed Club聚集，希望政府以委約創作方式，讓藝術家渡過時艱，並由25人共同發表聲明，指出「政府有責任讓藝術家免於只能依賴私人贊助的不幸」。聲明遂蛻變成凝聚起約300名藝術家的「失業藝術家組織」(Unemployed Artists Group – 下稱UAG)，並向工務部(Civic Work Administration – 下稱CWA)提出一系列由教學、壁畫、到商業藝術等工作項目。工務部成功獲得財政部撥款後，轉而委託Whitney Museum處理。但Whitney Museum卻廣邀市內其他藝術組織——除卻UAG之外，提交藝術家名單。此舉立即引起藝術家反彈，並遊行示威。翌年，CWA遂批出眾多藝術委約項目。藝術家獲得工作，UAG遂刪去失業二字，更名為藝術家工會Artists Union。每周的定期聚會甚至能召集到600名藝術家携同一家大小出席，不單成為凝聚Greenwich Village、Chelase 甚至Brooklyn藝術家的龐大組織，更成為連結其他左翼工會的據點。而聯邦藝術計劃Federal Art Project的主事者，更與工會達成某種默契，以向上級爭取更大的預算。

但與受惠於CWA的工種不同，藝術家不但得到最優厚的待遇，更間接令全國的藝術預算高度集中在紐約。其他工人渴望不景氣盡快過去，重新獲得「真正」的工作，但藝術家卻希望計劃能加以拓展並恆常化。最激烈的一次行動在1936年，藝術家佔領藝術辦公室，最終219名藝術家被捕。事件引致輿論反彈，認為藝術家是貪得無嫌的斯文敗類。但藝術家再接再勵，與曼克頓區國會議員籌措提交藝術議案成立科學、藝術與文學部，其後再縮小範圍至爭取成立藝術部。而事與願違，1939年國會的主流意見是如果私人贊助未能養起那麼多藝術家，即是藝術家人數過剩的證明；藝術計劃亦鐵定於四年內結束。加上政治氣氛緊張，工會成員

數目銳減，最終加入了Congress of Industrial Organization。美國國家政府並無直接主導藝術發展的部委級部門，藝術應屬於私人事務或民間領域，仍是社會大致共識。¹

2. 前蘇聯的藝術家工會

The Union of Artists of the U.S.S.R.是一個統合起所有前蘇維埃政權的龐大組織，1970年代擁有超過15,000會員，入會者須認同並遵從若干倫理、美學及意識形態目標，具備專業訓練，並曾參與公共展覽。工會將為成員提供創作以至生活所需，成員則需以藝術水平向自己和社會負責。工會每年會向會員與非會員徵集作品聯展，評審團以投票方式甄選展品，因此展覽亦是讓工會吸納新血的方式。貫徹蘇維埃的組織方式，工會備層級架構，由中央與16個共和國的地區、及藝術家資歷升遷。地方與中央文化部會透過展覽或委約方式購買作品，是為藝術家收入的主要來源。藝術家亦會按不同的媒介分配與其他專業結合，例如馬賽克與彩色玻璃會與街道及大廈建設配合、雕塑與建築合作無間、平面媒介會應用到書籍插畫、海報宣傳上。工會的財政後盾是藝術基金，提供藝術家一切物料供應，尤其大型紀念碑創作的技術及技工配套，並會從藝術品銷售中抽取2%。基金還在16個共和國設有藝術宮，配合創作甚至渡假需要提供短期食宿，尤其在風景優美的黑海一帶。年青藝術家更可參加考察團，到偏遠地區或大型工農項目找取創作靈感。蘇聯1977年的憲法規定，集體的自由建基於個體的自由，國家將為國民提供其發揮所長的機會；國家更關注如何利用精神財產以增進國民的道德、美感和教育水平。²

藝術家的現代迷思之一，是其在工業(以至現在的後工業)社會中之獨立性，以及美學自主性。在資本主義與社會主義模式之間，上述兩種工會典型，正好展現出藝術家處於國家／公共領域與市場／私人領域之間的理想與現實。在資本主義體制裡，藝術家視市場為壓迫的力量，希望國家伸出援手，維護藝術自主性；而在社會主義體制裡，國家擔負起供養藝術家心

靈物質需要的全部責任，但藝術不但不屬於個人，更必須服從意識形態以至倫理目標。不少論者早已道明，藝術的獨立性只是由市場充撐的幻覺——藝術品脫離皇室貴族與宗教贊助人，其實即是把藝術家「流放」到市場，在交易與交易之間，藝術得到彷彿超然的獨立性。而在自由民主的社會裡，對獨立的願望，卻又迂迴地重新寄託到國家之上(當然，國家也樂於接受利用，以把國家打造成文明的維護者。)然而，相比起其他隨着現代化而變得「專業」的工作，藝術這一行在階級屬性上一直特殊而曖昧——它屬知識階層卻又是無產者，故此不算資產者；但藝術家的知識水平與文化趣味又與無產者存在距離。

不要以為這種分野已是冷戰時代的陳年舊事，筆者與國內藝術家聊天，仍會碰上這種概念與經驗「死角」。在我們高談博物館、藝術發展局等公共機構，應如何如何維持公平開放，捍衛言論自由，國內朋友不是無法把握何謂「公共」體制，就是對香港藝術家向政府拿錢嗤之以鼻，視為「bite the hand that feed」式「撒嬌」，甚至進而質疑所謂民間藝術機構的獨立性。能夠排除萬難，眾志成城組織起來，當然可喜可賀。而這種概念與體驗死角，正是一面鏡子，幫助我們從矛盾反思。反思主要分為兩方面，概念上與執行上的。先就概念而言：

1. 專業與權益：隔岸閱讀爭取成立工會過程的報導，以及湯老師的親自表述，工會成立的理據，均大量使用了專業和權益話語，並以官僚作為對比——即是反覆說明官僚不懂，而且不尊重藝術。

2. 由藝術到文創產業：這些討論均強調台灣大力發展文創產業的環境改變，一方面說明「藝術有用」(包括社運宣傳功用)，另一方面又表達出創業化令藝術家生計更力朝不保夕的焦慮。對於藝術應該作為文創產業一部份，還是應該在政策及行政上分庭抗禮，並沒有原則性共識。

這兩個問題之所以關鍵，是因為小罵可能成為大幫忙！例如討論中經常援引的法國失業救助制度，以零散工作為普遍僱傭方式，在達到每一年限定工時之後，藝術家其餘沒有受僱的日子，可被當成失業計算而得到政府補助。此舉對藝術家來說，當然能帶來即時效果，但長遠來說會否助長公私營機構扭盡六壬，把工作零散化，逃避為僱員提供保障的責任？又或者變相鼓勵藝術家在競爭越來越劇烈的就業市場上迎合價低者得的遊戲規則，自我剝削。不獨在台灣，面對文創產業這股大潮，不少地方的藝術家的態度不是欲拒還迎，就是猶抱琵琶半遮面——文創產業令原來位置邊緣的文化藝術急速主流化，甚至成為有用的經濟工具。但與此同時，藝術家卻又面臨要脫離原來公共體制、「拋個身出嚟」的誘惑。其中最令人最難以抉擇的，是藝術家往往搞不清到底自己是僱員還是僱主——文化藝術的經營方式多以混合營利和非營利項目的小機構為主。加上伴隨文創產業而來的企劃主義(entrepreneurialism)，和領導能力(leadership)，一方面向行業中的個體賦權，同時又把產業風險下放。事實證明，1990年代當法國政府改革就業保障制度時，藝術家也曾嘗試團結反抗，但號召力有限，因為對「自己就是自己老闆」的小機構來說，既找不出可以作為抗爭對象的公敵，罷工就更如拿石頭砸自己的腳，亦無法取得工人階級的同情³。再者，這更牽涉組織上的挑戰：

1. 工會規模與議價能力：工會能否為成員謀幸福，成敗關鍵是團結人數，使僱傭雙方都受到足夠的壓力遵守行規與公價。就台北案例而言，向政府爭取權益只是展開全面工會工作的第一步，更關鍵的核心，是在累積到決定性多數成員數目時，進而議定行規與定價。但要我行我素的藝術家嚴格遵守，又要回應行業的瞬息萬變，難度非常高。

2. 地域工會的排他性：此外，全球化帶來全球地分工(global division of labour)，保住此地工人飯碗，可能意味着別處工人飯碗被打破，

並成為各地工會現正面臨的危機。(因此共產是以國際為目標，否則國家差異終究還是會損害工人利益)白種工人運動(white unionism)在不少歐美後工業城市方興未艾，演變成排斥新移民與外來工的右翼政治群體。無論在台灣抑或香港，藝術家工會能夠發展成這樣具影響力的組織，當然還有很長的距離。但就是在未有工會成立之前，藝術家群體的地緣及族群性，身在其中，也有不自覺地成為壓迫力量的時候。

本文只是個開始，拋出的問題很零散。只是作為說明藝術家作為職業在概念與實際可能發生的矛盾。姑且以法蘭克福學派(啟蒙辯證法)引文作結：

*"As naturally as the ruled always took the morality imposed upon them more seriously than did the rulers themselves, the deceived masses are today captivated by the myth of success even more than the successful are. They have their desires. Immovably, they insist on the very ideology which enslaves them."*⁴

而對引文作者Gerald Raunig來說，藝術家唯有停止創作，才是癱瘓文創產業這部欲望機械的終極辦法。

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「台北市藝術創作者職業工會」網站
www.artcreator.tw

YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO – TAIPEI ART CREATORS TRADE UNION AS AN EXAMPLE

Anthony LEUNG Po Shan

After two years of negotiation with the government since June 2009, Taipei Art Creators Trade Union, a union with a perimeter covering the Taipei city, finally got art creators accepted as the 505th occupation category by the Ministry of Labour in February 2011. From then onwards, artists can be protected by the Labour Insurance through joining the trade union. Artists in Hong Kong got so excited and envy hearing this news. Some friends even say, let's go to Taiwan and join the Trade Union! In April 2011, Wooferten invited veteran artist Tang Huang-Chen who initiated and organized the set up of the Union and has just retreated from the firing line for an artist residency in Hong Kong. Several talks and seminars were held, including an exchange with staff member of Hong Kong Confederation of Trade Unions.

Putting the details involved in organization set up and legal recognition aside, the first question arises is a tough one: Who is an artist? A regular organization can't avoid setting up an exclusive boundary. However, who has the power to judge who is (and who isn't) an artist? Would it violate the principle of cultural democracy – as triumphed in the famous motto "everyone is an artist" – if art is defined by qualitative knowledge and skill set? If not, how do we prevent subjective self-declaration? Try to think deeper: art making is not an occupation for the pursuit of material return, but a great vocation. Or it can be exactly the opposite; art making is a personal interest that cultivates your own mind, why is the government

obligated to pay for you? Instead of tangling with philosophical definitions, Tang Huang-Chen chooses to respond to these questions with a social perspective. She agrees that everyone has the ability to become an artist, but it doesn't mean that everyone is an artist. Every artist who works hard in art making has a different definition of art. What's important is if the individual is in the state of art making and presents his/her works to the public. As a result, the union values the exhibition experience of their members. Only artists who have presented their artwork publicly in Taipei – the location of the union – in a year dating back from the day they apply for the membership can proceed with the application.

One of the modern myths of artists is their independence and aesthetics autonomy in the industrial and the current post-industrial society. There are two different models of trade union in capitalist and socialist society respectively and they precisely represent the ideal and reality faced by artists when it comes to their position in the state, the public realm and market, as well as the personal realm. Under the capitalist system, artists regard market as repressive force and hope that the state would help to uphold art autonomy. And under the socialist system, the state is responsible for providing for artists' needs, both psychological and material ones. No longer belongs to any individual, art must be submitted to ideology and moral goals. Some critics have made it clear that independence of art is only

an illusion made up by the market; artists are actually in exile to the market after leaving from the ties with aristocracy and patrons. Between trading of artworks, art seems to have acquired a supreme independence. So even in a society that triumphs freedom and democracy, the hope for independence is now indirectly reposed in the state. (The state is glad to be made use of, so that it will become the defendant of civilization.) However, as compared to the other jobs that get professionalized along with modernization, class categorization of art has long been special and ambiguous. It can be seen as intellectual but at the same time proletariat, so artists can't be bourgeoisie; yet the knowledge level and cultural taste of artists are clearly distant from that of the proletariats.

Do not think such differentiation is some old history from the Cold War era. I often encounter these deadlocks in concepts and experience when I talk to artists in Mainland China. When we are discussing how public institutions like museums and Art Development Council can be fair and open, and uphold freedom of speech, friends from mainland either fail to understand what public institutions mean, or despise Hong Kong artists for getting subsidy from the government. They think that getting government subsidy is no difference than acting like a spoiled child and bite the hand that feed you. They further question the independence of the so-called non-governmental art organization. For sure it is very encouraging to mobilize together amid so many obstacles, yet such deadlock of concept and experience acts as a mirror for us to reflect on our contradiction.

The unemployment assistance system in France is often cited as example. In France, the usual mode for artist employment is freelancing. Artists will receive government allowance for the days they are not employed (the unemployment period is counted by deducting certain working hours artists reach in a year). Such measure brings immediate help to the artists. However, would it makes both public and private organizations changing all jobs to freelance in order to avoid their responsibility to take care of their employees in the long run? Or does such measure in a way encourage artists to be self-exploited and to adapt to the rule that "the lowest bid wins" in this employment market in which competition is getting increasingly fierce? Not only in Taiwan, artists in many places

are being ambiguous to this powerful trend of cultural industry. Cultural industry turns art and culture, which have long been marginalized, into mainstream in a rapid speed, and even into a functional economic tool. While at the same time, artists have to face the seduction of leaving its original public system and get themselves into the market. Artists are often not sure if they are employers or employees. It is the hardest decision to make. The most common operation model of art and culture are small scale organizations which are mixed profit or non profit. Entrepreneurialism and leadership come along with cultural industry; individuals in the industry are empowered, however at the same time they are required to bear risk. In 1990s, artists had tried to gather and resist against it when the French government reformed its employment security system. But the call was so confined, as the small organizations that were actually self-employed could not locate a common enemy for their resistance. Going on strike would be like shooting oneself in the foot, and it would probably fail to get any sympathy from the working class.

This article is only a beginning raising many problems all over the place. It tries to illustrate the possible contradictions that may arise between the concept and reality when we see artists as an occupation. Let me end this with a citation from Dialectic of Enlightenment of the Frankfurt School:

*"As naturally as the ruled always took the morality imposed upon them more seriously than did the rulers themselves, the deceived masses are today captivated by the myth of success even more than the successful are. They have their desires. Immovably, they insist on the very ideology which enslaves them."*¹

According to Gerald Raunig who wrote the above, the ultimate way to paralyze the desiring-machine – the cultural industry – is to stop making art.

Note:

1. Gerald Raunig, *Factories of Knowledge Industries of Creativity*, Los Angeles: Semiotext, 2013, pp.117-118.





02

首爾 SEOUL X 油麻地 YAUMATEI

金江 + 金潤煥
KIM KANG +
KIM YOUN HOAN

佔領的美學
ART OF SQUAT

活化廳第二個駐場計劃邀請到來自首爾的金江+金潤煥(KIM Kang + KIM Youn Hoan)作為七月份的駐場藝術家。是次駐場期間，藝術家將為大家介紹佔屋運動(squatting)的理論和歷史背景，以及二人於韓國進行的佔屋行動。

佔屋(squatting)，即在未經擁有者允許，又或反對下，有意識地佔用及生活在一些空置或廢棄的私人或公共建築物的行為。佔屋文化由來以久，由歐洲封建時期遊牧民族在大莊園上建立他們的村莊，到自六十年代末歐洲興起持續多年的佔屋運動，更發展出北美及歐洲一些更著名的佔村(squat village)行動。部份地方政府，如荷蘭亦有法例讓佔屋者(squatter)可合法地進駐空置超過一年的建築物。在歐洲，佔屋者不單是需解決住屋需要的無家者，也包括社運人士及藝術家。他們的佔屋行動是為了實踐不同類型的文化活動，如將建築物改變成臨時演唱場地、社區中心、圖書館、免費商店等。金江+金潤煥在法國接觸到佔屋後致力將此運動帶到韓國。2004年，二人成立了Oasis project，探索以佔屋進行不同類型行動的可能，其中包括佔據Korean Artist Centre以揭發當地藝術機構與韓國政府官員之間的利益輸送。

香港此一彈丸之地，深受地產霸權之害。如油街藝術村，就因地段被放進拍賣勾地表，藝術家即被驅逐，而樓廈卻一空十載，白白造成寶貴的社會空間資源的浪費。在新自由主義下，土地和樓房成為投資炒賣的對象，因而出現「有屋無人住、有人無屋住」的情況。另一方面，隨城市更新的過程，居住在舊區的人們也因發展之潛利而被迫離開，部份社區的日常生活空間也漸漸變得商業化而必須以消費換取使用權。「佔屋」正正就人對生活空間的基本需求，提問土地空間與社會及自然資源的擁有權應為誰屬，我們的生活空間為什麼必須以金錢交換等問題。因此，佔屋不止是表達訴求的手段，也藉過程嘗試實踐一種脫離資本控制的自主生活方式。

是次駐場期間藝術家為大家分享二人於首爾進行的佔屋行動，並舉辦一連三場的S.G.I.S佔屋定位系統工作坊，參加者可共同進行一個本地廢置空間研究，合作勾勒一個可供佔屋者使用的資源庫。另一方面，藝術家了舉辦一個由首爾工業區演變成藝術家自主群落的「文來藝術村」的展覽，呼應兩地因都市發展而面臨轉變的藝術自主生態。最後，是次駐場更特別邀請到藝術家的母親和他們的九歲女兒共同教授街坊獨門泡菜製作方法，歡迎參加者即時參與，醃製出美味泡菜回家品嚐。

Wooftern Art / activist in Residency (II) has invited KIM Kang and KIM Youn Hoan, an artist couple from Seoul to stay in Hong Kong for the month of July. During the residency, they presented an exhibition, a talk and a series of workshop surrounding the topic of squatting.

When they were studying in France, KIM Kang and KIM Youn Hoan first came to know squatting. Squatting is actually the act of occupying emptied or abandoned spaces in the city, without permission from the property owner or the government. There is a long tradition behind squatting, from feudal period as nomadic people erected their villages in feudal land, to its blooming in recent decades. Squat Villages can be found in Europe and North America. Some countries even have developed laws to facilitate such property ownership changes. In Europe, squatting is not just for the need of the homeless, but also the artists and activists. They squat and use the space for different cultural activities, turning the into temporary performance venues, social centre, library, communal shop and etc. KIM Kang and KIM Youn Hoan are dedicated to bring the movement home to Korea after they learnt about it in France. In 2004, they set up the Oasis project, a platform to explore the potential of squatting in different cultural activities. Among their actions, one example is the occupation of the Korean Artist Centre, which uncovers the interrelated relations between local art organizations and Korean government officials.

In Hong Kong, a place where space is often considered a scared resource, suffering under the hegemony of land developers and the government, squatting has definitely its relevance. Rooftop housing, for example, could also be considered a form of squatting. Oil Street Artist Village, too, has been dispersed and the building being left unused for ten years now, just because the land has been put under the list for developers auction. Owe to the unlimited flow of capital and investment craze, house properties have also turned into means of making money, producing housing with no residences, while people are left homeless. Also, as city redevelopment pushes on, people were driven out of their living neighborhood, and more public communal spaces have been commercialized. Squatting actually responses to such question on the basic need of people's living spaces, and poses questions about who actually control and decide our spatial resources. Squatting is therefore not just an action declaring a certain demand, but also an attempt to have an independent life beyond the control of capitalism.

Our two residency artists KIM Kang and KIM Youn Hoan introduced us the history and theory of squatting, and their actions done in Seoul, plus the case of Mullaee-Dong Artist Village, on how art could help opening up imagination of spatial usages. S.G.I.S (Squat Geography Information System) three in a row workshop, then focused on a local site as research subject, and worked on a database for squatting practitioners. Lastly, we also arranged the artist's mum and their nine-year-old daughter to teach us their unique family kimchi recipe.



文來藝術村 Mullae Artist Village
圖片提供：金江+金潤煥 Image by KIM Kang + KIM Youn Hoa



我們無處不在！
我們既非何物，
也是無限可能！

WE ARE EVERYWHERE！
WE ARE NOTHING SO
EVERYTHING！

展覽 EXHIBITION

文來交響樂團 V.1.5 MULLAE SYMPHONY ORCHESTRA V.1.5

10.7 - 10.8.2011, 1.00pm - 8.00pm

活化廳 Wooferten

展覽概念

這展覽質問現時在世界各地發生的仕紳化現象，展出位於首爾「文來藝術村」的圖片。「文來藝術村」現時是一個五金輕工業與藝術家工作室並存的社區，卻又同時受到仕紳化的威脅。我們希望透過這些影像說明藝術家與五金工人如何在都市中創造了一個共存的环境，有如一首城市的交響樂曲。文來洞——油麻地此刻實踐著連成一線、互相聲援的可能。

有關「文來藝術村」

「文來藝術村」位於首爾永登浦區的文來洞，是一個在城市中心自發生成的藝文聚落，裡面容讓不同類型的文化藝術活動的發生。綜合這裡與本土緊扣的歷史意義，及至讓我們了解到這個五金輕工業區衰落的原因，都強調了這一片文化綠洲的重要性。這裡本作為工廠辦公室的空間，現由一群藝術家使用，而藝術家的進駐便造就了「文來藝術村」的出現。在這裡，我們能一窺韓國工業生態的轉型，不同的都市發展政策如何進行，而藝術家進駐「文來藝術村」的原因亦同時連繫到城市更生及文化政策。

CONCEPT OF EXHIBITION

This exhibition interrogates the current global trend of gentrification. The exhibition is composed by images of Mullae Artist Village where ironworkers and artists coexist. At the same time, the village is threatened by gentrification. It shows how the artists and ironworkers create a space for co-existence. It's an urban symphony orchestra! Mullae - Yaumatei is now linked together in solidarity.

ABOUT MULLAE ARTIST VILLAGE

The Mullae Artist Village, located in Mullae-dong in Seoul's Yeongdeungpo-gu district, is a purposely-created cultural village set in the midst of a sprawling metropolis that has garnered much interest due to its diverse artistic and cultural activities. To grasp the importance of this cultural oasis, we first need to comprehend the locality's historical significance, and understand how this erstwhile ironworks district fell into decline. Office space, previously belonged to factory administrators, is now occupied by a new wave of artists. With their arrival, the Mullae Artist Village came into existence. Here, one sees the various factors involved in restructuring Korean industrial landscape unfold, as well as the extent to which various urban policies reforms are operational. Why artists chose to relocate to Mullae-dong is closely linked to urban regeneration and cultural policy.



展覽現場 Exhibition view

上海街視藝空間 Shang



S.G.I.S.在香港

S.G.I.S. IN HONG KONG

有關 S.G.I.S. (佔屋地理信息系統)

此計劃期望延續OASIS計劃於韓國進行的佔屋實驗，藉著考察政府機構或大財團所擁有的閒置建築物，從而揭發這些空間為何被閒置下來，建立可供佔領行動使用的資源庫。此計劃包括收集和分析數據，實地考察，及建立新的社群，並讓佔屋者與國際連線，包括 Art Squat International Line (A.S.I.L.)。計劃的實踐包括文學、藝術、土地研究及與資本主義相關及交錯的各種日常活動。藉著確實的行動和將理論套用到實踐，過程將說明各種與佔屋相關的元素。

ABOUT S.G.I.S. (SQUAT GEOGRAPHY INFORMATION SYSTEM)

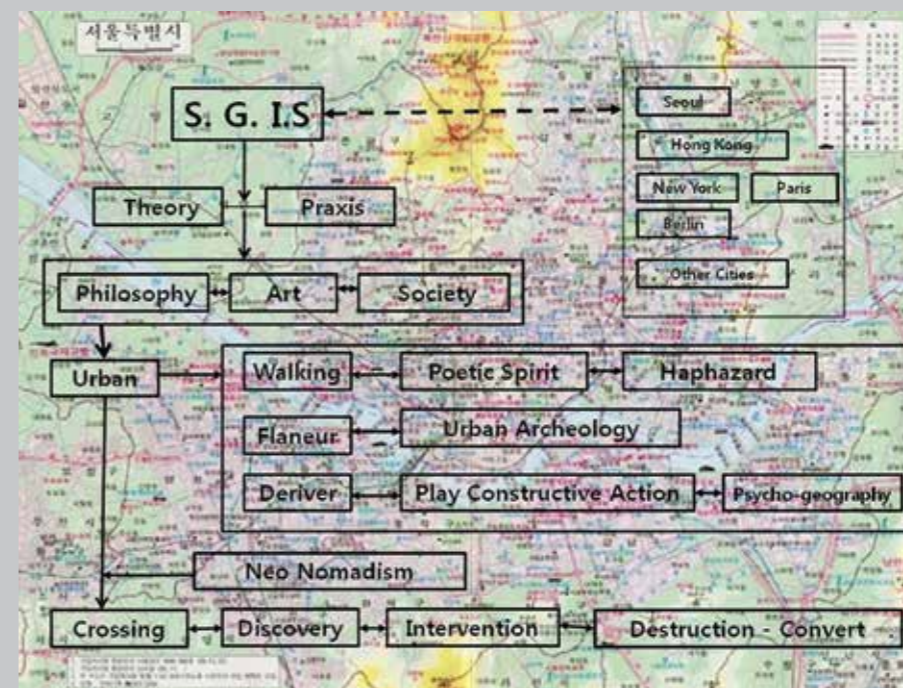
This project was proposed to expand the Squat project in Korea after the OASIS Project's experience. The project investigates real estates that are owned by conglomerates or governmental organizations to discover which real estate is unused or abandoned in order to map out potential squatting space in Seoul. This project involves collecting and analyzing data, investigating, discovering, squatting, building of new communities, and engaging squartist international, including Art Squat International Line (A.S.I.L.). Practices of this project ranges from literature, art, research on land, to daily activities that are all combined and intercrossed in capitalism. This process explains what are needed for squatting through concrete actions and applying theoretic thoughts on everyday practices.

第一節：佔屋運動的歷史與實踐經驗

SECTION I : HISTORY AND PRACTICAL EXPERIENCE OF SQUATTING

14.7.2011, 6.30pm - 9.00pm

活化廳 Wooferten



圖片提供：金江+金潤煥 Images by KIM Kang + KIM Youn Hoa

第二節：閒置空間考察

SECTION II : SURVEY OF ABANDONED SPACE

17.7.2011, 2.00pm - 8.00pm

前油街藝術村、寶馬山林邊紅屋、觀塘區工廈天台屋、馬屎埔村「鬼屋」、
油麻地上海街唐樓、西貢區廢置大宅

The Former Oil Street Artist Village, Red House on the Braemar Hill,
Rooftop Houses on the Industrial Buildings in Kwun Tong, "Ghost House" in Ma Shi Po,
Old Chinese Buildings on Shanghai Street in Yaumatei,
The Abandoned Country House in Sai Kung



第三節：測繪佔屋定位圖

SECTION III : MAPPING OF SQUAT

20.7.2011, 6.30pm - 9.00pm

活化廳 Wooferten



後記：

S.G.I.S. 紀錄閒置空間的擁有者、空置年期、地點及空置原因等 (who? when? where? why?)，計劃至今仍在推展。地圖紀錄工作坊上曾經進行考察的閒置空間，當中包括：前油街藝術村、寶馬山林邊紅屋、觀塘區工廈天台屋、馬屎埔村「鬼屋」、油麻地上海街唐樓及西貢區廢置大宅。這些空間大部份空置多年，空置的原因各異，如馬屎埔村「鬼屋」是發展商為

囤地而建的空殼「鬼屋」，屋村建成後一直空置至今火超過十年，待東北發展計劃通過後再重建成大型屋苑，以賺取巨大差價利潤。另外，部份空間今天已計劃重建發展，如前油街藝術村在空置多年後，於2011年底售予長實集團，並將發展成高級住宅及酒店。

POSTSCRIPT:

S.G.I.G. records details of different abandoned space: Who is the owner? When was the space abandoned? Where is it? Why is it left vacant? The project is still ongoing. The map recorded the locations where we have studied in the workshop. These spaces include the former Oil Street Art Village, the Red House on the Braemar Hill, rooftop houses on the industrial buildings in Kwun Tong, "Ghost House" in Ma Shi Po, old Chinese buildings on Shanghai Street in Yaumatei, and the abandoned country house in Sai Kung. Most of the spaces have been left vacant for many years due to many different reasons. Take

the "Ghost House" in Ma Shi Po as an example. These houses were built by the land developer for land reserve purpose. They have been left vacant for over ten years, waiting to be redeveloped as a massive housing estate in order to earn a large sum of profit from the price difference after the North-East Development Plan is formally approved. Some of the spaces have been planned for redevelopment now. The former Oil Street Art Village was sold to Cheung Kong Holdings in late 2011 to be developed into an area with high-end residential buildings and hotel.



「你肯學，我敢教」工作坊

"YOU WANNA LEARN, I DARE TEACH" WORKSHOP SERIES

泡菜工作坊

KIMCHI WORKSHOP

16.7.2011, 5.00pm - 6.30pm

活化廳 Wooferten

韓國人幾乎每家每戶自行醃製泡菜，更發展出的各自根據不同口味的秘方。是次工作坊邀請到藝術家的媽媽和他們的九歲女兒親自教授街坊她們的獨門泡菜秘方。歡迎參加者即學即試，醃製出美味泡菜回家品嚐。是次工作坊主要由韓語配合身體語言進行。

Korean is famous for their vegetable dishes of kimchi. Each family too, has its unique kimchi recipe. In this workshop, the participants learnt from the artist's mum and lovely daughter their family recipe, and made some kimchi to ferment and serve back home. The workshop is conducted by body language and Korean.



如何做泡菜？ HOW TO MAKE KIMCHI?



創造另一種「藝術」——金江

7.2011

訪問／整理：李俊峰

問：可否講述一下你們在韓國怎樣進行佔屋行動？

金江（江）：2003年，我和金潤煥成立了OASIS Project。當時潤煥在藝評網站撰寫一篇有關藝術家缺乏工作室進行創作的文章，引發很多討論。後來潤煥再寫一篇文章分析現時缺乏工作室空間的原因是因為新自由主義下，空間被資本壟斷，他呼籲藝術家團結起來抵抗。然後，我們和九位藝術家在首爾的閒置空間嘗試舉辦工作坊，我們舉辦一個題為：「在韓國進行佔屋有可能嗎？」的論壇，有很多韓國藝術家和評論家參與。當時「韓國藝團聯會」（Korean Federation of Art Organizations）正興建一座二十層高的「韓國藝術家中心」（Korean Artist Center），而聯會為了獲取韓國政府的巨大撥款而將工程拖延近七年，但由於聯會與韓國政府關係很好，此事一直沒有被揭發出來……所以我們開始討論到佔領「韓國藝術家中心」的可能。

首先，我們在雜誌及網路上宣傳免費出租「韓國藝術家中心」的廣告，本來只是想諷刺一下這種招租廣告的荒謬，怎料差不多500多個藝術家回覆說希望參與我們的行動。於是，我們決定在2004年8月15日，亦即韓國的國家獨立紀念日，進行是次佔領行動。我們希望這一天能象徵藝術對抗資本及建制的獨立日。那天超過20多位藝術家與我們一起潛入那座大廈進行不同類型活動，同一時間，也有三部攝影機進行即時轉播，而圍板外則有超過100多位藝術家聲援。聯會的成員和警察在幾小時後到場要求我們離開，最後我們在沒反抗下離開。

這次行動過後，由於有很多媒體報導，有關這座大樓與聯會之間的利益輸送問題也被揭露出來，引起很多韓國民眾的關注。於是國家審計部門也對聯會進行調查，最後，聯會中幾位成員遭到起訴。然而，因為是次佔領行動，聯會以非法入侵私人地方的罪名控告OASIS，經過大概四年的審訊，我們其中三位成員被判罰50萬韓圓（約港幣3,700元）。2007年6月，我們出版了《佔屋——自主空間手冊》，一些成員進駐到文來洞（Mullae Dong），那是一個以五金輕工業為主的地區，當時這一區有大量的空置空間，於是OASIS便轉變成在駐紮在文來洞的「Lab 39 + 藝術及都市研究中心」。

後來，隨著愈來愈多的藝術家進駐，文來洞慢慢演變成一個自發生成的藝術村，但同一時間，這一區卻面對「仕紳化」的威脅。Lab 39開始在文來洞舉辦不同活動，以營造藝術家與工人共同生活的方向發展，直至現在，這一區仍是藝術家和五金工廠共存的狀態。另外，我最近亦出版了《佔屋——生活及藝術的實驗室》介紹歐洲佔屋運動的歷史和活動及OASIS的經驗。

問：S.G.I.S工作坊的概念是什麼？

江：我希望在這次駐場期間和香港的藝術家及社運朋友交流和討論佔屋的經驗，所以便向活化廳建議這工作坊。工作坊總共分三次進行。第一個工作坊簡介佔屋的歷史發展脈絡以及不同地方行動者的經驗。第二個工作坊是實地考察，由參加者建議不同的閒置空間並一同到訪。最後一個工作坊根據大家從不同地點考察而來的資料綜合到地圖上，整理出一個閒置空間定位分佈圖，並與各參加者討論進一步策劃不同活動的可能性。工作坊過後我們希望能出版一本記錄，以延續我們的網絡。

在工作坊上，參加者向我們建議一些有趣的閒置空間。因我不太了解香港的脈絡，所以考察哪些地方由參加者來決定。其中兩個是前北角油街藝術村和寶馬山林邊紅屋。兩個地方都很容易進入，沒遇到什麼阻撓。油街以鐵絲網圍繞，但我們很容易便可跨過去，有些圍網本身已被剪破。那邊有保安人員看守，但不知道他是否在睡午覺，我們在保安亭前走過他也不大察覺，大家在裡頭探訪了一陣子他才發現。林邊紅屋是在寶馬山上的閒置古老大屋，政府計劃把它活化成博物館。在我們到訪的時候，工程已開始進行，四周也被圍封起來，於是我們嘗試在附近找方法進入屋裡，突然其中一位參加者撞破了門鎖的密碼，大家便輕輕鬆鬆從大門走進去，然後我們在工地裡面一個辦公室坐下來討論有關佔屋的實戰經驗。

問：和韓國比較起來，在香港佔屋算是較容易嗎？你認為兩地有何分別？

江：我覺得如果香港的藝術家能善用策略，真的佔一個地方來用也不算困難。每一個地方的佔屋也有它特別的背景，但最重要是對於創造另一種藝術、另一種生活方式和另一種空間的追求，需要我們付出勇氣，並團結地實踐出來。其實每個城市都有一些空置空間，很多時這些空間被空置下來的原因是留待租金上升後再轉售。在新自由主義的發展邏輯下，地產商和政府更可壟斷這些閒置空間，不把空間釋放出來，縱使這與社會大眾的想法有所遺背。而我覺得藝術的角色正是去提問這些事情的荒謬，告訴大眾這些事情的矛盾性。

問：你對這次駐場計劃有什麼感受？

江：我很驚訝，在香港幾乎所有的空置空間都很容易進入，即使是有保安員當值的地方。這是一個我和各位參加者共同創造的有趣經歷。我喜歡大家共同合作進行的活動，因為集體生活是現代社會中一件重要事情。平日我們都生活在一個孤獨的系統裡，而我們都不察覺。如我們計劃進行佔屋行動，我們必須要考慮在那裡工作的保安員，不想替他們惹來麻煩，所以必須要採取聰明的策略。回到韓國，我希望嘗試延續這工作坊的可能性，若大家希望繼續進行佔屋行動，我也樂意與大家分享。最後，活化廳的網絡對香港十分重要，有很大的潛質創造一種新的藝術和生活風格。

CREATING ART OF ANOTHER KIND – KIM KANG

7.2011

Interviewer: LEE Chun Fung

Q: HOW DID YOU START SQUATTING IN KOREA?

KIM Kang (KIM): KIM Youn Hoan and I initiated OASIS Project in 2003. Hoan wrote an article on an online art magazine on the shortage of atelier in the city. The article generated many discussions among. Later, Hoan published another article on this phenomenon and pinpointed that it was actually caused by neo-capitalism which monopolized space to earn big money. He stressed that artists must protest against neo-capitalism.

We organized workshops in the empty house in Seoul with 9 artists, and we discussed how we could squat in the Korea Artist Center. We also organized a conference under the title of "Is Squatting Possible in Korea?" Many artists and critics participated in the discussion. We advertised extensively the "Lease & Sale of Korean Artist center" in the printed magazine and online magazine. We are not the owner of this building, but we wanted a parody of the "Lease & Sale" advertisement. 500 Korean artists replied, expressing interest in renting atelier space in this Korean Artist Center.

We organized several festivals and regular meetings for squatting. The owner of this building complained to the police (with a bill of indictment) that OASIS project was a swindler because OASIS project was not the owner of this building. But to the police, the OASIS project was not swindler as it didn't ask people for money.

15th August is the independent day of Korea, marking the end of Japanese colonization. We wanted to make use of this date to symbolize artists' independence over capitalism and government. On 15th August 2004, over 20 artists entered this building and over 100 artists participated in a festival outside the building. At that time, we had 3 broadcasting cameras with us. After we squat in this building, the owner (the foundation) and police asked us to "Get out from this building." We then left the building peacefully.

After our action / performance of squatting, the 3 Korean broadcasting telecasted our action as well as the dirty collusion of the Foundation, the owner of the building. With this telecast, many Koreans finally learnt about about this issue. The Board of Audit and Inspection of Korea investigated the foundation. Some members of the foundation were arrested. The foundation once again complained to the police (with a bill of indictment) about OASIS project. OASIS Project had to go to court and was accused of entering private space without permission. OASIS Project started fighting against the foundation in the court. Some members of OASIS got a pecuniary offense. There were 3 persons and the maximum amount was 500,000 WON. This lawsuit lasted for almost 4 years.

In February 2005, OASIS organized the solo manifest in front of Ministry of Culture & Tourism until May 2005. This event attracted so many critics and artists. OASIS and Association of Cultural Action organized an NGO for the purpose of bringing a matter to a peaceful settlement about this building's problem.

OASIS published the Manual Book for Autonomy Space-Squat in June 2007. After publishing the manual, some members of OASIS went to Mullaee, an industrial area with many iron factories and many empty offices. OASIS transformed the area into "Lab 39 + Center for Arts & Urban Society". Mullaee area is currently under threats of gentrification. Lab 39 starts developing a village where artists and workers coexist. Until now, artists' atelier and iron factories still co-exist. During the process of OASIS, KIM Kang published a book *Laboratory of Life and Art – Squat*, a book introducing the history of squat in Europe as well as the experience of OASIS.

Q: WHAT IS YOUR CONCEPT OF S.G.I.S.?

KIM: The Works of S.G.I.S. in Hong Kong included 3 sessions. Before I came to Hong Kong, I wanted to meet Hong Kong artists and activists and to discuss the subject of squat. So I proposed this workshop to Wooferten.

The first session was held on 14th July. It was a presentation about activities of Squat, including history and activities of Squat housing. The second one was held on 17th July. We did researches on empty space and buildings in Hong Kong. The third meeting was held on 20th July. We drew a map of empty space and buildings in Hong Kong on a map and participants discussed what they would like to do there. The workshop ended with the mapping on 20th July, but our network will continue. Perhaps, we will publish a book about our activity in Hong Kong. We entered some empty space. It was good and easy to enter. We didn't get any interruption at all.

The building on Oil Street was surrounded by barbed wire fence. We cut some barbed wire and went through this opening fence into the Oil Street space. There was a security guard but he was sleeping so he didn't know we were inside the building. But later when he found us, he asked us to leave. So we got out from this space peacefully. We took some photos with our workshop banner both inside and outside the building.

Q: IS IT EASIER TO SQUAT IN HONG KONG? HOW IS IT DIFFERENT FROM YOUR EXPERIENCE IN KOREA?

KIM: I don't think there is any difference. Empty space and buildings can be found in every metropolis. In general, these empty space and buildings are left emptied, waiting for the raise in land price. In neo-capitalism, a few riches or the government monopolize space. It's a contradiction with the majority of our society. I think art can raise some questions to society and exposes such contradiction... I think if Hong Kong artists take a good strategy, they can succeed in squatting. Each case in the world has its specific context. What's most important is to dream for creating new space, for living in another way and for doing art of another kind. Also, to be courageous and maintain solidarity.

Q: HOW DO YOU FEEL ABOUT YOUR EXPERIENCE IN THIS RESIDENCY?

KIM: All the empty space and buildings in Hong Kong are so easy to enter, even though they have security guards working there. It was a fantastic experience because I did it with Hong Kong people. We did it together. I like doing something together. Being together is the most important thing in our society situation as our normal situation is rather lonely under neo-liberalism. If we want to do squatting in certain building, we must think about the security guards who work there as we don't want to bring trouble to these people. So we must have good tactic or strategy.

After going back to Korea, I will continue the network with the workshop participants. If they want squat somewhere, I can share all my experience with them. Wooferten's network and activities in Hong Kong are very important. It has so much potential to create new art and new lifestyle.



03

東京 TOKYO X 油麻地 YAUMATEI

市村美佐子
MISAKO ICHIMURA

無家處處家
HOMELESS BUT HOMEY

來自東京的市村美佐子，一位選擇以露宿者方式在公園生活，並在當中策動以關注東京露宿者生活處境藝術行動的藝術家。

在香港，露宿者很容易被人標籤為精神有問題，又或是癮君子等「危險」人物。事實上，露宿者選擇露宿街頭原因眾多，可能是長期失業、家庭糾紛等，其實也是地產霸權的受害者。東京自九十年代起出現大量露宿者，估計至今東京的露宿者仍達一萬多人，人數更隨311大地震日益上升。在美佐子所居住的公園，部份露宿者並非不能負擔公寓租金，但他們卻選擇在公園裡紮營居住，因為他們拒絕「只為交租而存在」的生活。在這藍帳篷村子裡，我們可找到由露宿者經營的理髮店、茶座，甚至居酒屋，部份露宿者平日以以物易物形式解決生活需要，實踐了一種脫離金錢控制的生活方式。露宿者們互相照應，更建立一種homeless but homey 的社群歸屬感。

八年前，藝術家市村美佐子選擇在這藍帳篷村子生活，亦策動不同關注東京露宿者生活處境的藝術行動。如每周從不間斷地在公園的露宿者社群中開設咖啡茶座及自助繪畫班，也有特別為連結女性露宿者而設的組織，一同創作針織手作品，並於跳蚤市場中出售。她也曾隻身到被人放火燒毀的紙皮屋現場住上半年，期間在紙皮屋貼上美麗的裝飾物，無意地發現路人從此因這紙皮屋太過奇怪而不敢施以破壞，更吸引更多附近的露宿者移近以尋求保護。作為一位女性露宿者，美佐子綜合她多年來的觀察，出版了一本描寫東京女性無家者生活的書信插圖繪本《Chocolate in a Blue-Tent Village: Letters to Kikuchi from the Park》。

另一方面，2010年，東京政府擬將本來對外開放予公眾的涉谷宮下公園的管理權售予Nike發展成體育公園，而發展後大部份空間將需付費進入。不單讓市中心再少一片非商業的公共空間，更令原居於公園的無家者變得「無家可歸」。美佐子與一眾藝術家及行動者朋友聯合起來，發動了「No Nike」運動，並於公園內舉辦不同類型藝文活動，討論會等，她策動了宮下公園藝術家駐場計劃，邀請來自法國及韓國的藝術家前來留守聲援，一時間模糊了警察的視線，藝術家與無家者界線分不出來。

藝術家亦於活化廳舉行分享會，介紹她的露宿者生活和創作。駐場期間她以油麻地的公共空間及露宿者生活環境創作一系列藝術行動，並舉行成果發表展覽。展覽開幕當日於附近公園舉辦大食會，參加者可自攜食物與樂器參與。

成果發表展覽 Residency Exhibition:

21.8 - 11.9.2011, 1.00pm - 8.00pm

開幕大食會 Opening Party:

21.8.2011, 6.00pm

藝術家講座 Artist Talk:

13.8.2011, 3.00pm - 6.00pm

活化廳 Wooferten

Wooferten has invited Misako Ichimura from Tokyo, an artist who curates and leads art actions that concern the living condition of homeless people in Tokyo, as she has been living with them in the state of homeless-ness for eight years.

During her residency, she talked about her homeless life and introduce her different creative acts under such living condition. She also created a series of art action that response to different public space in our Yaumatei neighborhood and the livelihood of the homeless.

In Hong Kong, people often related the homeless people with mental illness patients, drug addicts, all sorts of potentially dangerous people. One media recently just even blackened them as "Zombie"! But, instead, there are all sorts of reasons that they have to stay homeless, such as having long period of unemployment, family quarrels, etc.. They are also, in fact, victims of the Hong Kong extreme land and housing policy.

Since 1990s, there were huge numbers of homeless people appearing in Tokyo, estimate figure could be over ten thousand, and even more joining in after the earthquake. Part of the homeless people have a proper day-time job. Some could even afford apartment rent. But they all choose to camp and live in the park, for they refuse to live and work just for the rent. In their community, we could actually find bars, barber shops and cafés run by themselves. Some of them satisfied their everyday needs through bartering, which allows them to retreat from capitalistic life dictated by monetary exchange. They could always take care of one another, forming a maybe homeless but homely sense of community belongings.

Around eight years ago, Misako Ichimura decided to live the homeless way. By being one amongst them, she leads different kind of art activities, focusing on the situation of the homeless. Every week, she holds a free coffee corner and painting course. She also helps the female homeless to form a network, in which they knit and weave, and sell the products in flea market. For once, Misako moved to a carton hut that has been deliberately set fire by someone, and redecorated this carton hut with beautiful graphics. People there gradually accept the carton hut and the hut even draws more homeless to settle around it in hope of seeking safety and protection.

Misako has published an illustrated book describing the life of a female homeless person, titled *Chocolate in a Blue-Tent Village: Letters to Kikuchi from the Park*. She is also one of the co-founder of the Tokyo "no-Nike" movement. For three years ago, the Tokyo government intended to offer the rights of running a park within the Shibuya district to the giant sport wear company Nike, for them to develop a sport-themed park. But the plan will resulted in the lost of a certain area of non-commercial public space, many of the future facilities actually needs entry fees or charges. Many of the homeless people settling there too, will have to move out. So Misako and some activist friends started this "no-Nike" campaign, organizing all sorts of art activities and forums there. Misako also invited foreign artists to stay there as part of her Miyashita Park artist residency project, blurring the identities of artists and the homeless, confusing the authority.

Misako's sharing was hold on the 13th of August here in Wooferten, talking about how she combines her homeless life and her artistic life. Her work was presented in the exhibition that opened on the 21st August. On the opening day, we had a gathering, with food and snacks served, while friends were welcome to bring their prepared food over too.



圖片提供：市村美佐子 Image by Misako ICHIMURA

有畫相伴咖啡廳

在東京市中心某個大公園的角落裡，有一個由四十多個帳篷組成的無家者社群。居住在這個社區的市村美佐子和小川哲生會於週末營運他們的「有畫相伴咖啡廳」，並作為一個以物易物的地方。茶座的客人，不單只包括帳篷村的居民，也有的是在街頭露宿的，或從前寄居在帳篷村的，也有些是有家者市民。在「有畫相伴咖啡廳」，到訪者是透過物品換取咖啡和茶，而不是付錢。

例如，即使有人沒有錢，他／她也可以在路邊拾選一朵花，或以街頭拾得的其他物件，來換取和享受一杯不錯的茶。交換的東西，也可能是在家中積壓過剩的恤衫或書本，甚至是餐具等等。因此，這個茶座也是一個無家者和有家者相遇的地方。在這個社群，居民收集、共享和交換在這個城市中多餘的物資，物品成為他們之間溝通的工具。「有畫相伴咖啡廳」推動著這樣一個沒有金錢交易的體系。此外，每逢星期二，繪畫和素描的聚會也會在這裡舉行，然後到訪者繪畫的作品又會被張貼在咖啡廳，於全年內舉行數次展覽。

CAFÉ ENOARU

In a corner of one of the large parks in the centre of Tokyo there is a homeless community comprised of around forty tents. Ichimura Misako and Ogawa Tetsuo, residents of this community, run Cafe Enoaru here on weekends as a place to exchange things. Those who come along to the cafe include not only residents of the tent village, but also people living on the streets, as well as previously homeless people, and even people living in homes. At Cafe Enoaru, one can drink coffee and many varieties of tea in exchange for things, rather than money.

For example, even someone without money, can exchange a flower they have picked in the city, or of course other items they may have come upon by chance, to enjoy a nice cup of tea. Moreover, one can exchange things that may have piled up at home, T-shirts or books, even tableware and so on, for a cup of tea. Hence this cafe is also a place where homeless people and those with homes can meet. In this community the superfluous items of the city are collected, shared and exchanged between residents, such that things become tools of communication. This kind of system, unrelated to money, is also carried out at Cafe Enoaru. Furthermore, every Tuesday a painting and drawing gathering is held here too. Pictures drawn here on Tuesdays are later exhibited at Cafe Enoaru. Exhibitions of artworks by those coming here are held many times throughout the year.



圖片提供：市村美佐子 Image by Misako ICHIMURA



圖片提供：市村美佐子 Image by Misako ICHIMURA

帳篷村

這個社區目前大約有四十個帳篷，他們大多以收集鋁罐或出售街上收集的回收物品維生。當局雖曾多次驅趕公園的人，但有些人說他們已經在這裡生活長達三十年。最近，這個公園的管理變嚴了，警衛二十四小時巡邏，人們很難建立新的帳篷。在不同的大城市，也有無數由無家者建立的社群，例如東京、大阪和名古屋，但官方會以建設和發展的理由，驅逐無家者。然而，資本主義社會只會不斷製造更多無家可歸的人，卻矛盾地欲要驅逐和清除他們。這樣的社會對無家者充滿了偏見，不斷攻擊和驅趕無家者。許多不同的人參與了Enoaru茶座、繪畫聚會和「娜拉」計劃，事實上，因為到訪帳篷村的人們，這個社區方受到保護而得以保留。

TENT VILLAGE

At present there are around 40 tents in this community. Many people here collect aluminum cans, or sell recycled items on the street, to get by. Authorities have moved people away from the park many times, yet there are some people who are said to have been living here for up to thirty years. Recently park management has become stricter; guards patrol 24 hours a day, so it becomes difficult to erect any new tents. There are numerous communities of homeless people in large cities, such as Tokyo, Osaka and Nagoya. Yet, in the name of construction and development, homeless people are being evicted. Nevertheless, our capitalist society continues to produce homeless people, all the while contradictorily persisting in the eviction and removal of such homeless people from the community. This social contradiction produces prejudice, manifesting attacks on and removal of homeless people, who are indeed numerous. Cafe Enoaru, the painting gathering, and Nora, are frequented by many different kinds of people. The fact that many people visit this tent village makes it possible to protect the existence of the community here.



娜拉

曾經有人警告我，他說一個女人沒有男人陪同而流落街頭，那是很危險的。他又說，偶有男人會使用暴力，去佔有女人。我知道女人過粗泊的生活比男人更艱苦，這也是其中一個原因，很少女性選擇這樣生活。許多無家可歸的婦女，她們因為依靠男人而最終成為家庭暴力的受害者，或被迫賣淫。所以，我想，是不是應該有一些辦法，使婦女能夠互相幫助。

我曾為無家可歸的婦女舉辦聚會，他們稱組織作「娜拉」，與出自易卜生名劇《玩偶之家》中的女主角同名。我們也在公園製作衛生巾，然後賣給婦女。這些手作令無家與有家的婦女之間建立網絡，並保護了我們。

NORA

A guy warned me that a woman living on the streets without a man was courting danger. He says so to me, that men might dominate women by force. I know living rough is harder for a woman than for a man; that's one reason why so few women do it. Many homeless women who depend on men end up becoming victims of domestic violence, or being forced into prostitution. There should be a way, I thought, that could enable women to help each other.

I have hosted gatherings for homeless women. Their group calls itself 'Nora,' after the heroine of Henrik Ibsen's play *A Doll's House*. We make cloth sanitary pads in the park and then sell them to other women. These handmade products help us to build a network between the homeless women and other women outside the park. This network actually protects us.



圖片來源：保衛宮下公園連線
Images by The Coalition To Protect Miyashita Park From Becoming Nike Park

宮下公園 A.I.R

Nike公司購下了位於東京澀谷區宮下公園的發展和命名權。計劃中，公園將改名為Nike公園，而且Nike將在公園內設計和建造僅供付費入場者使用的滑板場和攀石區。因著「反對Nike」的行動者組織、藝術家和無家者支援者的反對聲音，這個項目自2008年開始一直延緩。這項發展計劃，必然地包括了要驅趕所有一直住在宮下公園的露宿者。澀谷區的官員，強迫這為數大約三十位的無家者離開公園，好讓Nike公司進行他們的大計。部份無家者於是也參與了抗爭，因為公園已是他們唯一可以棲身的地方。在全球金融危機下，許多人無可選擇地成為了無家者，而在法律上，公家的公園是唯一一個無家者能免於被迫走的地方。

2010年3月15日，在澀谷區公園被完全圍起和開始施工前，形勢緊張。宮下公園A.I.R(宮下公園藝術家駐留計劃)成員帶備帳篷佔據公園反對工程施工。不同的人也參加了宮下公園駐留計劃，在過程中他們舉辦展覽、工作坊、表演、電影放映和討論會等活動節目，來保護公園和進行抗議，所有活動都是免費參與的。他們以宮下公園為對象，討論了「公園是什麼」、「什麼是公眾」等議題。另外，他們也在互聯網上，使用博客及Twitter以發布和更新消息(www.airmiyashitapark.info/wordpress)，並通過YouTube上傳影片。

在9月15日上午6時半，約一百二十名警務人員、護衛和澀谷區公園的官員突然出現，封鎖了整個宮下公園。警衛阻擋公園所有出入口，並用圍欄堵攔。此後，Nike就開始了建設的他們Nike公園，不過他們隨後發出新聞稿，指宮下公園將會繼續沿用舊名。

A.I.R MIYASHITA PARK

Nike has bought the development and naming rights of Miyashita Park in the Shibuya of central Tokyo. The proposed name of the park will be changed to Nike Park, and that Nike would exclusively design and construct skateboarding and rock climbing areas and limited the use to paying customers. Since 2008 this project has been delayed due to opposition from a group of anti-Nike activists, artists and support groups for homeless people. The development project, moreover, includes a scheme to evict homeless people previously living in Miyashita Park, for around thirty homeless people used to live in Miyashita Park. Official of the Shibuya ward however has forced them to vacate the park to make way for the Nike Park plan. Some of the homeless also joined in the fight against the project, as parks are the only place they can squat. The increase of homeless people is inevitable amidst the ongoing global financial crisis, and by law, the only places they cannot be removed from are public parks.

On 15th March 2010, before the park exit got completely sealed off for construction, tension was getting more and more intense. Members of the A.I.R Miyashita Park (Artist In Residence Project in Miyashita Park) project pitched tents to squat in the park to prevent the commencement of construction. A variety of people take part in A.I.R Miyashita Park to protect the park. In the course of their protests they held exhibitions, events, workshops, performances, film screenings, and discussion meetings, all completely free of charge, discussing what the park is, and what the public is, in Miyashita Park. On the Internet, we have posted updates to our blog (www.airmiyashitapark.info/wordpress), and through social media such as Twitter, as well as uploading videos of the action on YouTube.

At 6:30 a.m. on September 15th, roughly 120 police officers, guards, and Shibuya Park officials suddenly appeared and cordoned off the entirety of Miyashita Park. All entries to the park were sealed off with fences and blocked by lines of local officials and guards. In this way Nike started its construction of Nike Park. However, Nike then distributed a press release stating that rather than renaming the park after the company, the name of the park would remain Miyashita Park.



圖片提供：市村美佐子 Image by Misako ICHIMURA



重奪都市—— 尋找消失的公共

TAKING BACK THE CITY — IN SEARCH OF THE VANISHED PUBLIC

油麻地區內有十多個建於這石屎森林之間的公園，這些公園為我們提供休憩的環境，也是部份「無家可歸」的露宿者晚上就寢的地方。然而，公園的管理者為了防止露宿者聚集，往往以涼薄的手法想盡辦法打擾，如在長凳上安裝扶手、拆走涼亭上蓋、定時叫醒露宿者、甚至刻意灑上臭粉等……市村美佐子走訪油麻地區內的公園，找尋可讓她可以安歇下來休息的地方；有些長凳扶手可讓她的身體穿過，有些卻不能。美佐子的行動勾畫了這城露宿者如何在夾縫中與城市共存的生活狀況，及至那還未被管理者操控的公共空間。

There are a dozen of parks among the many concrete buildings in Yaumatei. The parks are where we go and take a rest, as well as the sleeping place of some homeless people. However, in order to stop homeless from gathering at the park, the park management often disregards the proper tolerance among people and thinks of many different ways to trouble the homeless. Park management builds armrests on benches, strips off the cover of the pavilion, wakes up the homeless at regular time, and even purposely spills powdered ammonia... Misako Ichimura visited the parks in Yaumatei in search of somewhere she could lie on and rest. She managed to pass through the armrests on some benches, but not all the benches. Misako's action outlined the living condition of how the homeless people search for a place among the gap to exist in this city, and the search of public space that is not yet controlled by management.





展覽現場 Exhibition view



展覽現場 Exhibition view



開幕派對@公園 OPENING PARTY@PARK

市民有權利在不阻擾別人的情況下在公共空間進行任何活動，若警察叔叔有任何疑問，請與他慢慢講解。

We are free to run activities in public space as long as what we do are not disturbing the others. If the policeman queries, why not just explain to him patiently?



公園與街道的顛覆

市川美佐子

藍帳篷村的社區

東京都正中央一座森林公園的一角，有一個藍帳篷村¹，是無家可歸的遊民（編按：或稱露宿者、流浪漢）居住的聚落。2003年秋天，我開始在這裡住下來；直到現在，這裡仍然是我最想望的安身之處。因為我覺得，在整個東京之中，這裡是我最有可能存活下去的地方。一般人被允許活著，只是為了支付高昂的房租與税金，為了從事充滿壓力的僱傭勞動；但是在這個藍帳篷村裡的生活不一樣。在東京，每天有大量還可以使用日用品與衣物、還可以吃的食物，被當作垃圾丟棄；這個村子裡的居民，就靠著收集、分享這些東西生活著。都市每天排放的垃圾，在這裡不但是資源，而且是聯繫人與人的溝通工具。這樣一個幾乎不倚賴金錢的、另類的社區，就存在於東京——世界最高度發展的商業都市——中心的公園裡。當然，這種生活的社會基礎非常脆弱，甚至必需面對來自歧視與偏見的各種暴力襲擊。正因為如此，我們更需要社區的存在，絕不能讓人奪走社區居民彼此之間相互依存的聯繫。

聽說友人在公園裡的帳篷村搭建了自己的帳篷，於是我前來探訪——那是我第一次來到藍帳篷村。當時已經有超過三百以上的人住在這個村裡，不但有專門為人用藍色防水布搭建小屋的工匠，還有交誼廳、理髮廳，甚至還有打麻將的地方。在這座東京最有名的森林公園裡，在這森林的深處，當帳篷村突然出現在我眼前，我還以為自己已經離開了東京，來到不知名的地方。然而事實上，這裡正是東京現實的濃縮之處。

居民之中，有一些人對生活感到絕望，正打算結束自己生命的時候，漂蕩到這裡落腳。也有些人原本從事提供膳宿的土木建築業，一日之間同時失去工作與居所，開始了目前的生活。在變成遊民之前，每個人都有他各自的故事；大部份的人並不是自願成為遊民的。當然，遊民也有享受社會福利制度的權利，如果和社福機構協商順利，或許也可以選擇領取社會救濟金，在福利社施、社會住宅中生活。但是，這裡絕大多數的人都經驗過那種以金錢為基礎的生活，而且是失敗的經驗。與其再回到那種日子，他們寧願待在這裡，不需要倚靠大量的金錢，創造自己的生活，經營自己的人生。這難道不是逃脫、抵抗資本主義經濟社會的實踐嗎？就在東京的正中心？我立刻升起了在這裡居住的願望。毫無疑問，這才是我要的生活。我決定留在這個村裡，和這裡的居民共享這裡的變遷。

我搭起自己的帳篷，開始在這裡生活之後，立刻和先我而來的小川哲生先生一起在帳篷前開設了以物易物的咖啡座——「有畫相伴」，並且成立了每週一次的畫會。在這裡喝茶或咖啡，不是用錢，而是用物品付費；不但藍帳篷村的居民可以利用，也歡迎來自公園外的訪客，是雙方交流的場所。同時我們也可以收集各種人家不用的東西，再分送給有需要的居民。每週一次畫會的作品，就拿來佈置我們的咖啡座。

藍帳篷村的居民，有各式各樣的人，各式各樣的個性。有一些是無法適應既有公寓空間生活的人。即使是身障或高齡、行動不便的人，也可以配合自己的身體條件，搭建適合自己的帳篷或小屋。有的人具有靈巧的雙手，利用廢材

蓋出功能俱全的小屋；也有人只是在身旁放置日常用品，上面覆蓋著藍色塑膠布，每天隨著自己身體的行動或物品的位置改變形狀，他的家就是一團不定形的物品。我剛搬進來的時候，在這藍帳篷村裡，還有相當遷移的空間。有一陣子我的隔壁住著一位男性，每次我和他在一起的時候，周遭的人都把我看成他的附屬品，使我很不舒服；於是我一個人搬到村子裡的另一頭。在這個社區裡共同生活，雖然也有來自人際關係的壓力，但是搬家的負擔比住在公寓裡的人要輕很多。

父權體制下的女性無家者

講到這裡，不得不討論一下性別的問題。遊民之中，男性壓倒性地居多。在這個男性為主的社會中，女性數量極少，生活上有許多困難。女性除了一邊切身感到暴力與性暴力的威脅，一邊生活下去，別無他法。我確實地感覺到這一點，於是開始了每個月一次，只有女性能夠參加的茶會。我開始四處走動，找尋散居在村子裡的女性，親自邀請她們來參加聚會。雖然大家都居住在村子裡，卻幾乎沒有任何交流，甚至不知道彼此的存在；在茶會上碰面的時候，才曉得帳篷村裡住著這麼多的女性，大家都嚇了一跳。當時350人左右的居民中，女性大約佔了30名。聚會中，大家交換各自的生活經驗，有時候產生共鳴，有時候也會分化成派系。但是在這藍帳篷村裡，這樣有機的集會，的確形成社區中小小的力量。當然，問題不會因此就解決，不過透過茶會的活動，我感覺到男性與女性之間的勢力關係，產生了些許變化。現在對我來說，由於茶會所形成的女性網絡，讓這個男性居多的帳篷村，居住起來舒服多了。

性別問題，絕對不只是遊民社會專有的問題。以公園這樣的開放場所來說，一座公園是優先為了什麼樣的人而開放？是基於哪一種人的立場，根據什麼樣的思想而設立？對任何人來說，這都是我們切身的問題。這樣的問題不只

存在於公共領域；在一般認為屬於私領域的場所中，比方民宅、公寓等空間，甚至家庭這樣的組織，女性、以及性傾向上的弱勢者，也都處在暴力與性暴力的威脅之下。建立在父權體制之上的家族，正是孕育性歧視與性暴力的溫床。既存的「家族」關係，經常踰越其「再生產」活動所需的角色，以不必要的「羈絆」侵犯人權，但這些惡行卻以家庭內的隱私為藉口，被掩蓋起來。不論男女，一般人在想像女性遊民生活的時候，總認為她們因為沒有家族、沒有可以上鎖的房間，所以經常處於危險的狀態下；但這是先入為主的、樣板式的想法。她們的危險處境，不能完全歸咎於遊民的生活形態；對於女性、或是性傾向的弱勢者來說，公園、車站等公共空間，甚至是私領域的家庭中，也絕對不是可以安心、自由的場所；就算不談這個公園裡女性的處境，我們也該更嚴肅地探討女性在家庭中的安全與自由。

另外還有一點迫切需要思考的事。在討論公園以及其它公共空間的安全問題時，管理單位經常使用這樣的說法：「因為遊民的存在，使得公園對女性和兒童來說，成為危險的地方。」他們將遊民描繪成危險人物，以逃避自己應該面對的暴力問題，完全是不負責任的作法。只要想一想，所謂的「遊民」有90%是男性；將責任強加在遊民身上，管理單位的立場和心態可想而知。是什麼因素使得「女性」和「兒童」不得不成為受照顧與保護的對象？即使違反本人的意願，我們也可以把「管理」強加在他們身上嗎？不論是公園管理也好、兒童管理也好，所謂的管理單位，應該慎重面對這些問題。我並不是主張遊民不具任何危險性，我完全沒有這樣的意思；但是我必需強調，管理者將加害者劃在「遊民」這個範疇裡，這種政治考量，無法對應公園裡實際發生的暴力，以及公園正遭受暴力侵蝕這個現實的狀況。

且讓我們以性別的角度來觀看資本主義。男性通常被要求成為「強者」，「永不示弱」，要「守護女性與兒童」。如果不能達到這些要

求，男人多半就會從資本主義的競爭中敗下陣來，游離在支撐資本主義的父權體制之外，開始擔心自己是否會成為遊民。特別是低薪勞工、非正式雇用者、以及打工兼職的飛特族（freeter），感受到資本主義的威脅，內心暗自希望自己「不要變成遊民」，努力為自己增添學歷、文憑，從事雇傭勞動，保持「強悍」，強迫自己「永不示弱」。這樣的男性傾向於認為遊民是缺乏忍耐力的失敗者，否定他們，甚至進而對他們進行身體的攻擊。報紙或大眾媒體報導的攻擊遊民的事件，犯人幾乎清一色是男性，其中又以青少年居多。影響這些青少年最深的，無非是行政體系與社會的價值觀，以及成人的態度。行政體系在各地所進行的中產階級化（gentrification）步驟²，首先就是排除居住在公園、河畔、以及車站四周高公共性空間的遊民們。行政體系從來不和遊民對話協商，直接填塞他們睡覺的空間，破壞他們的帳篷或小屋，強制拆除他們的生活場所。透過這些措施，逐漸奪走他們露宿的空間，將他們推向更惡劣的環境。行政體系甚至不願意去想像，每位個別的遊民都有他們各自的需求與意見，遊民的社群也有他們的共同生活與營生手段，一逕地以暴力排除他們。我們的社會閉上眼睛，故意不去看這些行為，對於被迫要成為「強者」、被迫「永不示弱」的青少年，有多麼大的影響。

換句話說，對於以遊民的狀態生活著的我們來說，最大的威脅既不是食物的缺乏，也不是冬天的寒冷，而是社會對遊民的歧視、偏見、攻擊、以及排除。

父權體制下的資本主義社會，將社會所懷抱的不安與怨恨轉嫁到遊民身上，以逃避他們真正應該面對的問題。對於無法符合父權資本主義社會規範的遊民，難道就沒辦法予以尊重嗎？女性、性傾向的弱勢者、兒童、窮人，甚至襲擊遊民的青少年們，明明和遊民同樣處於弱勢的狀態，然而卻否定他們、與他們對立。很遺憾，所有的人都可以平等享受的公園，可以說一個也沒有。我們不是常說「公園是開放的空

間」、「這是大家的公園」嗎？這些話真正的意思，應該是一個所有的人都可以發揮各自的立場與力量，舒展各自意志的場所。我們不要強加的「安全」，施捨的「安心」，也不要被認可的「自由」。我們拒絕所有意圖在公共空間裡分化我們的安全措施。

無家可歸的人，大多滯留在公共空間。來自行政體系的人要不是說：「出去，這裡不是住人的地方！」把我們趕走，就是勸我們「努力自立」，要我們住到社會福利設施裡。我們也聽過一般市民有相同的主張。

「公／私」空間的矛盾

既然講到這裡來，我想要談一談「公共」這個概念。「出去，這裡不是住人的地方！」這種說法，表示這是公共場所，不屬於任何特定的人，我一個個人，不應該長時間佔據。每次聽到這樣的話，我很就想告訴他們：只要有生存的意願，就必定會佔據某個空間（雖然實際上我不會想要和行政單位進行這種對話）。換句話說，只要我們身處公共空間，就必然會產生這種讓我們無法區分「公／私」空間的矛盾。舉例來說，不論在哪一塊土地上，我們只要認定某個場所不屬於特定的人，這種矛盾就會發生在所有人身上；但是大部份在私領域中，付出金錢以居住在房子裡的人，不會去思考這種事。還有，以要求「努力自立」為由來排除遊民，其實暗中假定「遊民的狀態不是自立的」。這個想法以這樣的認知為前提：所謂自立市民的生活，就是從事雇傭勞動，付錢住在房子裡，從事消費與再生產活動，並且納稅。遵照這個模式生活的人，國家會賦予他假想的「主體」身分；所謂的「公共」，就是這樣的市民用稅金建構而成的。納稅是自立的證明，而「自立＝公共的構成」。國家就利用這樣的制度，全面地控制「自立的市民」；於是認同國家的市民，異口同聲地告訴我們：「自己站起來！繳稅！」

話說回來，誠實納稅的市民們，除了擁有自尊之外，那些高公共性的公共空間或公共設施，真的是為他們構成的嗎？我看不見得，許多反例正陸續發生。最近的新聞報導，有些市立圖書館委託大型書店營運。還有，2009年澀谷區和大型運動用品公司Nike締結合約，由Nike捐贈公園內的設施，條件是區立宮下公園必需改名為「Nike Park」，而且全面改造成與以往完全不同形態的運動公園。透過重新命名，這個計畫讓公共公園變成Nike的形象代表；為了進行改造工程，驅逐原本居住在公園內、大約30名的遊民。而且，「Nike Park」將設置形狀像獸欄一樣、巨大的滑板場，目的是將滑板族趕出一般道路，誘導他們進入柵欄之內。此外，這個「Nike化」的公園將由澀谷區負責管理（當然是用市民的稅金作經費），但是Nike主辦的活動，有優先使用公園空間的權利。

社會一味地強化「生產力高就是好」這種所謂合理主義的價值觀，行政體系與企業合為一體；這樣的想法甚至膨脹、蔓延到公共空間來。市街中專為消費的空間不斷擴大，地價上漲，窮人遭到驅趕；市街的結構演變成一套精巧的裝置，專為誘導大家購買大企業製造的商品而存在。透過權力與龐大的金錢力量，市街原本的自律文化，隨著空屋、廣場、小巷道以及城市的空隙，一同瓦解。

打造「公共」的公園

不過，在這中產階級化的潮流中，我們並不是完全無力的。

讓我們回到上述的事件。在引進Nike計畫之後，澀谷區為了開始施工，決定以圍籬封鎖宮下公園。就在封鎖的前一天，反對這個計畫的藝術家和社會運動者組成「蹲點藝術家」團體（Artist In Residence, A.I.R.），在宮下公園裡搭起了帳篷，開始就地創作。隔天，我們一方面以直接行動阻礙搭建圍籬的工事，進行行為藝術的表演，同時展示我們的作品；大約100

名的行動者，成功地阻止了澀谷區的封鎖。之後這些「蹲點藝術家」繼續駐紮在公園內，同時將公園開放，以「打造公園」為主題，持續進行就地創作、作品展示、現場音樂會、電影放映會、工作坊、會議、研討會等活動，甚至在公園裡開闢田地。越來越多的人來參觀，進而加入「打造公園」運動，以各自的方式質問所謂「公共」的意義。

半年後，澀谷區集合了警備人員、警察，強制封鎖了宮下公園，將蹲點藝術家們的物品全數強制拆除、撤離。隨後Nike公司發表聲明，撤銷「Nike Park」的命名。宮下公園就在封鎖的狀態下，由Nike公司開始進行施工；公園維持原有的名稱，但取消漢字，改以平假名「みやしたこうえん」標示，同時改造成區立運動公園。不過直到今天，反對運動仍未停歇，持續對公園、澀谷區公所、以及Nike公司展開抗議行動。

伴隨著電視塔「東京天空樹」（Tokyo Sky Tree）的建設，周邊地區開始進行中產階級化。今年，居住在當地的遊民們仍在抵抗。雖然公園與河岸工程的驅趕，帶給露宿在當地的遊民們莫大的壓力，但是他們仍然舉行祭典，開設咖啡座，不但遊民本身組織起來，同時也與前來聲援的群眾互動、形成連盟。緊鄰著遊民們的帳篷與小屋，怪手一邊發出低吼、一邊施工，但是遊民毫不退縮。於是現在，工程處於中止的狀態。

在今日的公園裡，透過相互監視的方式（雖然沒有人命令我們這麼做），我們消磨時光的方式、玩耍的方式、以及休息的方式，都受到控制與支配。自從2011年3月11日的東日本大震災與核能事故之後，急速的復興與開發不斷進行。確實，處在今日的我們，不論對於細微或巨大的事物，都感到劇烈的喪失感；而大眾媒體還在以既有的安心與希望的象徵，催眠那些想要從苦痛中逃脫的人。然而這些安心與希望的象徵，只是一些過去的幻影；現代都市的開發、現代家族的羈絆，這些過去我們冀望的

事，和促成核能事故的因素有密切的關係。我想要竭盡所能，刨出它的根源。那些我們視為當然的規範之結構，和文化有莫大的關係。透過有關希望與幸福的論述，規範不斷被加強、固若金湯。如果我們遵守規範，就會獲得贊許；但要是我們偏離規範，就會受到社會的制裁與責難。這樣的相互監視系統，力量越來越強大。

我們可以這樣說：遊民是一種從現代家族的逃脫，對現代國家的不服從，以及對都市開發的抵抗。違反現代社會意志的人遭到排除，他們的存在被抹消，應該開放的空間正逐一被閉鎖。但是，作為一種抵抗，被現代社會放逐的人、與現代社會格格不入的人，將要劈開幽閉的場所，親手創造自己的空間。對我們來說，這才是真實的空間，這才是生存的場域。作為陌生人的集合，作為對都市進行重新評價的場所，公園孕育著無限的可能性。

當人與人真實地彼此關聯，一定會產生各式各樣的彼此對立的立場；恐怖與緊張原本就存在我們生存的空間，不曾離開。我們本身，該如何對應這樣的恐怖？有的人假裝暴力不存在，否認人類的脆弱，這樣的看法才是更為暴力的吧。冒著遭到誤解的危險，我必需說，甘於在威脅中度日，正是忠於權力的態度。這時候，恐怖與憤怒將化為具體，緊緊扣著我們的生存。

公園與街道，決計不是安全的地方；說不定在都市之中，那是最沒有受到文明影響的場所。這是抵抗的戰場，我將繼續在這裡創造空間，絕不放手。

翻譯：林暉鈞

原文刊載於《藝術觀點》52期

註釋：

1. 日本的遊民習慣以藍色塑膠布搭建帳篷，故名。
2. 中產階級化 (Gentrification) 又譯為士紳化、縉紳化、貴族化，是都市發展中的一種現象。都市中某些老舊、發展停滯的地區，因為經濟優勢人口的遷入，導致地價上昇，原本較為貧窮的居民無法負擔而遷出、離散，地區特有的文化與特色遭到破壞。近年來國家與財團主導的都市更新與都市開發計畫，以及藝術家進駐老屋、空屋的「藝術村」，都是人為的 gentrification；其背後真正的動機往往是土地開發帶來的巨大利益。

SUBVERSION IN PARKS AND STREETS

Misako ICHIMURA

In a corner of the forest park right at the centre of Tokyo, there is a blue-tent village, a place where the homeless lives. I started to live here since autumn 2003. And until now, it is still my ideal shelter, as I believe that this is the only place where I could live probably in the whole Tokyo. The commoners are allowed to live by paying sky-high rent and taxes, and for laboring in stressful employment. Yet, life in the blue-tent village is totally different. Many usable commodities, clothes and edible food are thrown away as rubbish every day in Tokyo. People in this village make a living by collecting and sharing the discarded stuff. Rubbishes not only become resource here, but also a communication tool connecting people. Such alternative community that almost doesn't rely on money actually exists in the park at the centre of Tokyo, world's most developed metropolis. Of course, a community that runs on such basis is vulnerable, especially to different violent attacks coming from discrimination and prejudice. But right because of the attacks, we need the community. The interdependent connection of people living in the community is what we can never let go.

As I heard that my friend built a tent in the tent village in the park. I paid a visit there – that was the first time I visit the blue-tent village. Back then, more than 300 people were already living here. We have workmen specifying in building tent with the blue waterproof canvas, a common room, a hair salon, and even a place where you can play mah-jong. Deep in the famous forest park in Tokyo, I thought that I had left Tokyo to an unknown place when I saw the tent village. However, this is actually the epitome of reality in Tokyo.

Among the people living in the village, some of them used to feel desperate and even plan to end

their life but ended up settling here, some others worked in construction companies that provided meals and accommodation but turned out losing both work and houses on the same day. They all have their own stories before becoming vagrants. Most of them live as vagrants involuntarily. Vagrants are certainly entitled to enjoy social welfare. If they negotiate with the social welfare organization successfully, they may choose to receive social assistance and live in social welfare facilities or social houses. However, most of the people here have experienced failure in living based on money, they would rather stay here and live their own life without relying on loads of money instead of going back to the old days. Isn't it an escape from and resistance of the capitalist economy? Even right at the heart of Tokyo. I immediately want to live here. This is the life I want unquestionably. I decide to stay in the village and experience the changes with the people here.

After I started living in my own tent here, I set up a barter café with Mr Tetsuo Ogawa, who lived in the village before I came, in front of the tent. We organize art jamming every week. You pay with material instead of money for a tea or coffee. The café is open to people in the blue-tent village, but we also welcome visitors outside the park. So the café becomes where exchanges of the inside and outside take place. Meanwhile, we collect unused materials and distribute them to those in need. The artworks made in the weekly art jamming are used to decorate the café.

People in the blue-tent village are very different people, each with their own personality. Some people cannot get used to the prearranged living space in apartment building. However, in the blue-tent village, people with special needs or the elderly can build their own tents or huts that fit

their physical conditions. Making use of discarded materials, some build huts that basically provide everything. Some other guy simply puts his stuff around them, and covers it with a piece of blue canvas. His house is in irregular shape, changing everyday according to his movement and the position of his stuff. When I just came to the village, there was still plenty of room for moving. I lived next door to a guy for a while. People saw me as his subordinate whenever they saw us. It made me very uncomfortable, so I decided to move to the other end of the village alone. Living in this community, you are still under pressure of interpersonal relationship, but it is much more easy to move as compared with people living in apartment.

I have to talk about the gender issue here. The overwhelming majority of the vagrants are male. Only very few women live in this male-dominated community and they have to face a lot of difficulties here. Women have no choice but to live under the imminent threats of violence and sexual violence. I truly feel like this and therefore I started the monthly tea gathering exclusive for women. I started to wander around in order to find out women scattered in the village and invite them to the gathering. We hardly have any interaction and may not even know each other's existence even though we both live in the village. When we firstly met up in the gathering, we were so surprised that there were actually so many women living here. Among 350 villagers in total, there are around 30 women. We share our own experience during the gatherings. Sometimes we agree with each other, sometimes we don't and even get divided. But in the blue-tent village, the organic gatherings indeed help to bring together a small bonding in the community. Even though the problems would definitely not be solved by the gatherings, I sense that the power relation between men and women in the community has slightly changed. This women network formed by the tea gatherings makes the life in the male-dominated tent-village much more comfortable.

The gender issue is definitely not exclusive to the vagrant community. Take an open space like a park as example, who, in top priority, is the park open for? Whose position and what kind of thinking gave rise to such decision? These questions are pivotal to everybody, and they exist not only in the public realm, but also in areas usually regarded

as private, for instance space like houses and apartments, and even in families. Female and sexual minorities are often exposed to threats of violence and sexual violence. Family, a relationship built under patriarchy, is exactly the breeding ground of sexual discrimination and sexual violence. The existing "family" relationship often transgresses its role needed for "re-production" and violates human rights with unnecessary fetter. Family privacy is often used as an excuse to mask such evil deed. Both men and women tend to think that female vagrants are exposed to dangers as they have no family and no rooms with lock. But this is all prejudice and stereotype. The dangers are not totally a result of the vagrant life. To women and sexual minorities, both public space, such as parks and stations, and private areas like home are not where they can feel safe and free. Regardless of the situation at the park, we should nonetheless seriously discuss safety and freedom of women in the household.

Another issue that needs to think over is that, park management often accuses vagrants for posing dangers to women and children whenever the issue of safety in public space is discussed. It is irresponsible to describe vagrants as the source of danger and ignore the violence issue that the management must deal with. I am not saying that vagrants hold absolutely no responsibility to the problem. But I must emphasize that accusing vagrants as victimizers is actually a political decision. And it fails to respond to the actual violence, which is in fact eating away the park.

Let's try to look at capitalism in a gender perspective. Men are often told to be strong, not to show their weakness and protect women and children. If a man fails to meet these demands, he will likely be defeated in the capitalist competition, wander outside the patriarchic system that supports capitalism, and start to worry if he will become a vagrant. Especially for those low-income labours, informal employees and freeters, they feel this threat of capitalism and wish that they wouldn't become vagrants. They work hard to earn qualifications and engage in employment in order to stay strong, forcing themselves to expose any weakness. These men tend to see vagrants as losers lacking of persistence, and some may even attack the vagrants. In almost all the news about vagrants being attacked, the victimizers are men, mostly teenagers. Teenagers

often get influenced by the administration, society values and the adults' attitude. Gentrification is being carried out by the administration of many districts: they rule all vagrants out of public space, such as parks, riverbanks and station area. The administration never talks and negotiates with the vagrants, however forcefully destroys their tents and demolishes their living space. With such measures, the administration is actually pushing the vagrants to some even more difficult conditions. The administration refuses to think that each vagrant actually has specific needs and opinions, and community has its own collective means of living. Our society shuts up its eyes, pretending such incidents bring no influence to the teenagers at all.

In other words, to people like us who lead a vagrant life, the most enormous threat doesn't lie in the lack of food or the winter cold, but the discrimination, prejudice, attack and banishment from society.

The patriarchic capitalist society shifts all its anxiety and hatred onto the vagrants and escapes from the real problems that they need to tackle. Is it possible for the vagrants who do not fit the patriarchic capitalist norm to get respect from common people? Women, sexual minorities, children, the poor and even the teenagers who attack the vagrants share exactly the same disadvantageous situation with the vagrants. But they remain in opposition and deny the vagrants. There isn't any single park where all people are equally free to enjoy. We often say that "park is an open space" or "the park belongs to everyone". What these expressions really mean is that the park should be a space where all can express their respective positions and power, and exercise their free will. We do not need imposed "safety", granted "security", or approved "freedom". We say no to all safety measures that attempt to divide us in public space.

Those homeless tend to stay in public space. The administration either pushes us away by saying that public space is not a living space, or persuades us to be independent and ask us to move to social welfare facilities. We have also heard common people having similar opinions.

Let's talk about the very notion of "public". The saying that public space is not a living space

suggests, as public space doesn't belong to any particular individual, any individual should not occupy the space for a long period of time. Whenever I hear saying like this, I am so eager to tell them that: as long as I have the will to live, I will occupy a certain space (even though in fact I am reluctant to start such conversation with the administration). As long as we stay in public space, such contradiction of unable to separate "public" from "private" will appear. No matter where are we standing, if only we regard the location not belonging to a certain person, all people will then have to face such contradiction. But for those who spend money on houses in their private realm, they would not put such situation into consideration. Moreover, banishing vagrants by asking them to be independent and support themselves is indeed an assumption that "vagrant life is not independent". There is actually a certain premise behind such thinking: an independent citizen is who is employed, pays for house, engages in consumption and re-production activities, and pays taxes. People who follow such norm will be granted an imaginary "subjectivity" by the government. The so-called "public" is in fact constructed by taxes paid by citizens living in such norm. Tax paying becomes a proof of your independence as "independence = construction of public". Such system is what the government uses to exercise complete control over "the independent citizens". As a result, the citizens, in association with the nation that they identify with, tell us in one accord: "Stand on your own feet! Pay taxes!"

Anyway, do the upstanding citizens who pay taxes actually own, beyond their own pride, the public space and public facilities? I don't really think so. More and more counterexamples are coming up. In recent news, the operation of some city libraries has been outsourced to mega bookstore. In 2009, the Shibuya district signed a contract with the sports brand Nike: Nike will donate all the facilities in the Miyashita Park, and in return the park will be renamed as "Nike Park" and transformed into a sports park totally different from what the park used to be like. Through renaming, the public park now represents Nike's image. And due to this renovation, around 30 vagrants who had been living in the park were expelled. A big skateboarding ground will be built in the park. However, its design looks like a cage: the objective behind it is to rule the

skateboarders out from the streets and get them into the cage-like skateboarding ground. Besides, the Shibuya government will be responsible for managing this “Nikelized” park, with taxes from people. However, events organized by Nike will have priority in using the park.

Society blindly strengthens such rationalist belief in productivity. Administration now unites with corporation. Such ideas have been expanded and spread to the public space. Street space related to consumption activities gets bigger and bigger. With ever increasing land price, the poor is expelled. The structure of the street turns into a delicate apparatus, which is made for luring people to buy the products of the big corporation. Because of authority and gigantic power of money, the original self-disciplined culture of the streets, together with empty houses, plaza, alleys and gaps in the city, are all vanished.

Nonetheless, we are not completely impotent under this trend of gentrification.

On the day before Miyashita Park is closed for renovation, artists and activists who opposed to the plan started an Artist in Residence (A.I.R) programme by building tents and making art in the park. On the following day, we hindered the workers from setting up fences through direct action and at the same time performed performance art and exhibited our works. Around 100 activists successfully stopped the park from being locked up. The A.I.R remained stationed in the park and opened it under the theme of “Creating the Park.” Events including art making, exhibitions, concerts, screenings, workshops, conferences and seminars were held. And we even started a farm in the park. More and more people came to visit and eventually joined this “Creating the Park” movement. People came and questioned the meaning of the so-called “public” in their own ways.

Six months later, police and security sent by the Shibuya district sealed off the park with a strong hand. They demolished and evacuated all the stuff of the A.I.R artists. In a statement that followed, Nike repelled renaming the park as “Nike Park.” Nike then started the construction as Miyashita Park was completely sealed off. The park kept its original name, but instead of putting it in Kanji, the name is now shown in Hiragana “みやしたこうえ

ん.” Moreover, the park is now transformed into a district sports park. However, resistance is not yet over. Protests against the park, Shibuya district government and Nike are still on the go.

Now, the ways we spend time, play and rest are all being controlled and dominated through the means of mutual monitoring – even nobody tells us to do so. Since the earthquake and the subsequent nuclear incident on March 11, 2011, rapid revival and development have been constantly carried out. Indeed, we all feel a severe sense of loss towards both meticulous and significant matters now. However, the mass media continues to make use of obsolete symbols of security and hope to hypnotize those who wish to be free from suffering. Such symbols of security and hope are merely shadows from the past. Things that we used to long for – urban development, ties of the modern family – are closely related to the factors leading up to the nuclear incident.

We can put it this way: vagrant life is actually an escape from modern family, disobedience towards modern state, and resistance against urban development. Those who act against social will get banished. Space that should be kept open is shut down one by one. Yet, the exiled and those who do not fit with the modern society will break into the closed arena and create their own space as a way of resistance. To people like us, this is what a real space means. This is our living site. Endless possibilities can be found in the park, from a place where strangers gather to an area where we can re-evaluate the urban city.

Parks and streets are certainly not somewhere totally safe. In terms of civilization, perhaps they are the least influenced part of the urban city. They are the battlefields of resistance. I will keep on creating space there. Never letting go.



市村美佐子 Misako Ichimura, *Die-in Life*, 2014

住得唔好嘅？ 關於佔屋運動的歷史與思考

黃津珏

想寫佔屋，卻會有這麼一個畫面於腦海閃過：兒時看過電視台舉辦遊戲節目的終極大獎，竟然是堂堂洋樓一層。參賽者輪流取匙開門，而對的匙只有一條，只要門一開，樓就是你的了。

如果大家都像我一樣在80年代是個電視迷，那麼一定對（不）幸運兒面容扭曲、或狂喜或沮喪的反應記憶猶新。在寫佔屋的時候想起該電視節目又有甚麼意義呢？首先，現在電視台已經不可能再這樣豪爽，在現時樓價暴漲的時期送樓簡直就是送命；第二，就是原來贈送這麼一個生存的必需品，竟然能如此挑動神經；還有遊戲節目裡面企圖開門的緊張過程，與實際參與佔屋運動的經驗頗為類同。

大約一年前，於報刊訪問裡談到活化工廈對文化界別帶來的影響，被問到如果租金不斷上升、工廈越來越少，你們會有甚麼行動。我說我們會考慮佔屋。報導刊出後多個傳媒朋友好像都雀躍不已，頻頻問我何時會有行動，會怎樣去佔。你就會發現，佔屋運動於一般香港人眼中，好像很激進，很瘋狂。事實上不同國家，已發展與發展中也好，每天都有同類型的運動發生，有時候佔屋可以於短時間內解決城市的住屋問題，甚至乎把舊區活化成旅遊熱點，最終得到政府的支持。倒要感到意外的是，香港面對房屋緊縮，樓價登上全球之冠，

地產商比政府更有權力，公屋不足的惡劣情況下，為何仍會視佔屋運動為激進，並感到如此陌生。

佔屋（或霸屋）運動（squatting），於20世紀70年代的歐洲風行，早期多與整個嬉皮反建制文化相提並論，但佔屋往往能直接帶出空間的權力想像與及實際上解決基本的住屋需要，故此多被政府所容忍，基本上就是你有你的霸權，我有我的霸屋。世界各地出現不同關於佔屋運動的非政府組織，其中以英國的佔屋者顧問服務中心（Advisory Service for Squatters，簡稱ASS）較為外界熟悉。好一個ASS！除了為露宿者與其他有意佔屋人士免費提供法律意見外，更於1976出版了《佔屋手冊》，有詳盡介紹又有實用資料，例如於英國佔屋的合法性：如選擇至少空置一年的單位；佔屋後不破壞屋內物品，政府便只能從民事訴訟處理佔屋者（香港亦有相同法例保障佔屋人士）。為了緊貼現行法例，《佔屋手冊》目前已更新到第十三版。ASS最初的成員大都來自聖阿尼斯廣場（St. Agnes Place），這個位於倫敦南部的街道已經「被佔」了超過三十年。雷鬼巨星Bob Marley於70年代也是聖阿尼斯廣場的常客。

荷蘭比起英國有著更多的佔屋痕跡。1978年間，阿姆斯特丹住屋問題變得難以梳理，佔領遊客區的Groote Keyser大宅可以算是整個運

動的開始。佔屋者與警察對峙達兩年之久，還搭起了地下電台。結果政府讓步，買下整棟大宅，讓佔屋者繼續使用。Groote Keyser事件間接驅使政府制定合法佔屋的「規則」。引陳曉蕾的文章《阿姆斯特丹霸屋傳奇》：「無論是政府或私人的物業，完全空置一年後，霸屋者便會破門入屋，象徵式地放一張桌子、一張椅子、一張床，然後主動通知警方。警察查明房屋的空置年期，找出業主，再交由法庭判決。若業主不能好好解釋為何空置物業，霸屋者又有合理需要，法規或會讓霸屋者合法居住房子一段時間，由幾個月到二十年，部份霸屋客須付租金給業主。」荷蘭社會學教授Hans Pruijt曾詳細分析過種種不同形式的佔屋運動因素，並歸納為以下五類：被剝奪基本權利（即完全無家者）；追求另類住屋政策；為社區經營業務；環境保育與及政治性的佔領行動。

如果從這些意義下思考，我們居住的空間，本來就是從不同形式的佔屋佔地行動而被規劃，我們如果並非佔屋者，也必定是佔屋者的子孫。只要看看新界村屋與僭建問題，就會明白到事實上我們對佔屋運動並不陌生。香港法例列明，如佔用官地六十年，或私人屋地十二年，就會自動判定歸佔用者所擁有。我們對佔屋運動感到抗拒，也就是對商品化社會，對囤積資本的手段欣然接受，甚至乎超過我們對生存的堅持。在有屋無人住，有人無屋住的情況下，人民自行進駐，自行規劃，是抵抗社會資源分配不公的直接介入方式。直至其他強勢力介入而作出談判，當中對社會建設的思考，對地產主導的本地政策的反思，比起堵塞馬路，實不可同日而語。

望著許多來自世界各地的佔屋運動相片，被霸佔的地方通常都會出現一個由圓形和箭咀組成的記號。朋友說，記號像相機上的閃光燈圖符。相片是韓國藝術家金江的一部份展品，也是這個《綠洲計劃OASIS Project》的發起人與她拍攝的一連串記錄。金江早年於大學修讀藝術系時已經是個積極的學運份子，畢業後驚覺普遍韓國人都視藝術為上流社會的玩意。她相

信創作是每個人天賦的能力，不一定要受學院正統訓練才能成為藝術家，所以立心把平民藝術發揚光大，創辦工人藝術組織，辦教學，辦雜誌。後期旅居法國的時候接觸到佔屋運動，為她的社區藝術計劃帶來新的思考：「過往曾經於藝術工作、社會運動與生活需要的問題之間盤繞，這三件事情於我生命之中都是這麼的重要，總無法貫穿起來，卻又作不出取舍。對於我而言，佔屋運動就是當中缺少的環節。」於是，金江把佔屋與藝術結合的概念帶回韓國，成為「綠洲計劃」。計劃參與者在全國不同的棄置建築裡面舉辦展覽和各式各樣藝術活動。在數小時至數個月的佔屋運動當中，也能體驗共同生活的優劣：「現代資本主義模式的生活，每個人都是孤立的。參與佔屋，你必須與其他人一起進食，一起作出生活的種種決策。當然有時商量太久也是會累。」2004年韓國政府興建大型藝術中心，金江與其他藝術家認為此舉只有勞民傷財，未能實際發展藝術，便佔據剛剛落成的中心長達13小時，結果牽起社會廣泛討論。金江認為，短暫的佔屋也能引起多角度思考。也對，就如閃光燈，一瞬也好，好歹也能照明。

然後我又會想到日本的市村美佐子——同樣也是在歐洲碰上佔屋運動後產生巨變的藝術家。市村曾經也是東京的樓奴，然而到荷蘭求學時受佔屋運動啟發，八年前毅然決定到公園過露宿的生活，並著手連結區內露宿社羣，推廣以物易物的生活，搞茶座，自助繪畫班，「有家者」也能參與。由於許多無家者都曾經是建築工人或大廚，所以在條件匱乏之下也能住到穩固的帳篷，嘗到佳餚。她亦以女性露宿者的身份去關注女性於無家生活當中面對的不同難題，例如會一起手作精緻可愛的針織衛生巾，並交流女性自我保護的情報和心得。

三年前，東京政府靜悄悄地把宮下公園售與Nike，並動手改為其主要主題公園。於是市村發起No-Nike運動，企圖與其他藝術家在公園裡舉辦不同的藝文活動，用藝術手段保護公共空間與棲身於裡面的露宿者。抗爭運動拖延了

工程，公園也不敢明目張膽改名，卻為了趕絕「閒雜人等」而每晚關門。市村氣結，不明白為甚麼公共空間居然可以「上鎖」。我不語，想到香港的公共空間失守，我們早已習慣重門深鎖、甚麼也不能做的公園了。

金江與市村的分享有非常類近的氣息，也有多處類同的經驗。藝術於她們的想像下，總會有意想不到的效果。舉二例：市村走到於市內被惡意焚毀的紙皮屋內住了半年，起初作為行為藝術，她總會穿起背上有顆巨星的外衣，後來乾脆把泛銀的星星貼於紙皮屋外。路人不明白一地星星的意思，便不敢再作滋擾，鄰近的露宿者更因為星星的「保護」作用而遷近；於韓國，金江與一眾藝術家也會幫忙在紙皮屋上畫上許多的大眼睛，因為露宿者害怕都市人的目光，而大眼圖案像是在反望遊人，使人生畏，不敢久望。原來於生活當中，藝術竟能如此介入，保護小眾，激起討論，使人反思。

接觸到這兩位藝術家，如何能不設身處地，想想香港的事？如果想到佔屋、社區介入與藝術行動，與上述的經驗最相近的就是二月份於菜園村原址的「新春糊土托」藝術節。細心思考，這不就是一連兩日、全港公開參與的一次佔屋盛事嗎？面對強行拆村，眾多藝術家都積極介入，他們都在村裡貼星，甚或留守對抗。原來我們趨之若鶩，看似非常手段的佔屋運動，早已完美地演習過。

有趣的是，看著「綠洲計劃」的主旨「為城市中閒置及荒廢的地方帶來生命的空間活化計劃」，竟然與發展局的「活化工廈」計劃理念沿出一轍，那為何藝文界面對活化工廈會如此膽戰心驚？道理很簡單，就是我們的政府從來也不重視民間的自發發展，這已經不是藝術與否的問題了。香港面對如斯荒謬的土地政策，看見這麼多無家者，被逼遷的劏房租戶，藝術與生活的結合行動是必然發生的。眼看西九施工，想起市村的一句話：「公園，是因為人的行為而成的。」而我又望著一座座被殺校的空置校舍，不解為何教育局遲遲不肯放回用地，然後我又幻想於空置的課室裡辦繪畫班、於禮堂搞音樂會、於草地耕種的情形。

原刊於 2011年《信報》

WHY LEAVE IT VACANT? HISTORY AND THOUGHTS ON SQUATTING

Ahkok Wong

During an interview last year about the consequences of revitalization of industrial buildings on the cultural field, the reporter asked if I would take any action in response to increasing rents and reducing number of industrial buildings. I said I would consider squatting. Many media friends got so excited after the interview was published. They kept asking me when would I take action and how. Hong Kong people tend to associate squatting with something radical, something crazy. In fact, squatting is happening everyday in different countries, both the developed and developing ones. For some cases, squatting helps solving housing problem in the city quickly. In some other cases, squatting even turn an obsolete district to a tourist hotspot and earn support from the government eventually. With shrinking number of housing, world-top property price, big property developers versus small government and limited public housing, the local housing problems are definitely severe. It is really shocking to see Hong Kong people thinking squatting as something radical and totally unfamiliar.

The space we live is actually organized by squatting of different sorts. We must be the descendants of squatters if we are not squatters ourselves. Looking at the problems with village houses in the New Territories and unauthorized building works, squatting is indeed nothing foreign and new. As written in Laws of Hong Kong, the occupants automatically possess the space if they occupy it for a certain period of time (60 years for government land and 12 years for private property and land). We resist squatting as we embrace the commoditized society and hoarding so welcomingly. Squatting is in fact a

direct intervention against the injustice of social resource distribution. People autonomously occupy and carry out planning as there are empty houses and homeless people. As the authority steps in, such intervention sparks off discussions on social infrastructure and encourages reflection on the property-oriented local policy. It inspires much more than simply road blocking.

Kim Kang was already an activist when she was studying Fine Arts in university. She was so shocked to find out that most Koreans see art as a classy plaything after she graduated. She believes that everyone has this natural ability to make art and therefore academy training is not a must. She has founded an art organization for workers in order to promote art of the common people. The organization engages in education and even publishes magazines. Later, Kim Kang got in touch with squatting during her stay in France. The experience gave rise to new ideas on her community art project: "I used to juggle with art, social movements and daily needs. They are all very important to me but I never figure out a way to link them up or make up a choice in between them. To me, squatting is what's needed."

Kim Kang then took this idea of combining squatting with art to Korea and started the Oasis Project. Participants held exhibitions and all kinds of art events in abandoned buildings all over the country. Through squatting that lasted a few hours or a few months, they experienced the goods and the bads of living together. According to Kim Kang, "Everyone is isolated in the modern capitalist living. But you ought to have meals with the others and make all sorts of daily decisions together during squatting."

Sometimes the long discussion could be tiring.” In 2004, the government built a huge art centre. Kim Kang and other artists thought that the building was only a waste of money and could not contribute to art development. They squatted in the newly built art centre for 13 hours and caused extensive discussions among the public. Kim Kang believes that temporary squatting can give rise to multidimensional thinking. Yes, just like a flash. Even though it flashes in a blink, it lights up anyway.

It makes me think of Misako Ichimura from Japan, another artist who changes dramatically after seeing squatting in Europe. Ichimura used to be a “property slave” in Tokyo. Inspired by the squatting movement in the Netherlands when she was studying there, Ichimura daringly decided to move to the park and live like a homeless eight years ago. She connects the homeless communities in the region, promotes barter, sets up teahouse and free painting class. All are welcomed to join no matter if you are homeless or not. Lots of homeless used to be construction workers or chefs. So they live in steady tents and enjoy good food even though they live in harsh material conditions. As a homeless woman, Ichimura also concerns the problems women meet in their homeless life. She joins with the homeless women to make cute sanitary napkins, and share news and experience on self-protection.

Three years ago, the Tokyo government secretly sold the Miyashita Park to Nike and planned to change it to a theme park. Ichimura initiated No-Nike in response. Joined with other artists, Ichimura organized different art events to protect public space and the homeless living there. The construction was delayed due to the resistance. The park was not renamed brazenly as it was originally planned. However, it now closes at night in order to expel the “loiters”. Having no clue why can a public space can be “locked”, Ichimura feels miserable. I can’t utter a word. Public space in Hong Kong has been lost already. And we are used to the locked parks with all those “Do Not” signs for quite some time.

Knowing these two artists, I unavoidably try to put them in my shoes to think about Hong Kong. The art festival in the original site of Choi Yuen Village in February should be the most similar to squatting, social intervention and art

action mentioned above. Try to think about it deeply, isn’t it a two-day squatting event that open to all in Hong Kong? In the face of forced demolition, many artists intervened actively. They put star stickers on everywhere in the village and even stayed as garrison. We are excited about squatting, which we deem extreme, but it turns out that we have actually had a perfect rehearsal already.

Here comes what’s interesting: The objective of the Oasis Project, “as a spatial revitalization programme bringing life to the unused and abandoned space in the city”, is actually pretty close to that of the industrial building revitalization scheme of the Development Bureau. But why do people of the cultural field get so anxious? The idea is very simple. No matter if it’s about art or not, our government never values autonomous development of the public. Actions combining art and living will definitely happen in Hong Kong, a place with outrageous land policy that results in homeless and evicted tenants of sub-divided flats. Looking at the construction in West Kowloon reminds me of what Ichimura said, “Parks is built as a result of human behaviours”. Then I glance on the empty school buildings that are being forced to close down, and I ponder why the Education Bureau refuses to release the land. And then I imagine having art lesson in the empty classroom, concert in the hall and farming on the lawn.

Originally published in *The Economics Journal* in 2011

rat. rat rat
by rule, by time by their business
They like to be restricted -
I go through a gap
in subjects,
and sleep on a city.
Homeless... Homeful



東亞諸眾峰會： 革命後之世界

EAST ASIA
MULTITUDE MEETING:
THE WORLD
AFTER REVOLUTION

+

流動酒吧大作戰

MOVING BAR BATTLE





東亞諸眾峰會：革命後之世界

EAST ASIA MULTITUDE MEETING: THE WORLD AFTER REVOLUTION



28. 4. 2012, 2.00pm - 6.00pm

[佔領中環 \(滙豐銀行總行大堂\)](#)

[Occupy Central \(HSBC lobby\)](#)

與會者Panel：

[素人之亂, Amateur Revolt \(東京Tokyo\)](#)

[Indie Space AGIT \(釜山Busan\)](#)

[直走咖啡 G Straight Café \(臺北Taipei\)](#)

[活化廳 Wooferten \(香港 Hong Kong\)](#)

源起：都是因為喝酒

有一次在釜山的Indie Space AGIT，大家喝得臉紅耳赤，我們談起那些笨蛋國家元首常常在世界各地開高峰會，行動者在場外示威，裡面卻在風花雪月，這真是一個沒趣的狀態！倒不如我們這些搗蛋份子也來一個高峰會，討論大家各自最關注的本土社會問題，讓這些國家元首也來為我們頭痛一下。於是大家約定前來香港，那就促成了這次「東亞諸眾峰會」的誕生。

THE ORIGIN: ALL BECAUSE OF DRINKING

One night when we were drinking in Indie space AGIT in Busan, we chatted about the world summits where the foolish heads of state gather. While the activists protest outside the venue, those inside are totally indifferent. Such a depressing situation! So why don't we, the troublemakers, gather for a world summit and discuss our most pressing social issues (such as the rising prices of cup noodles according to social activist friends from Taiwan)? That's why we gather in this East Asia Multitude Meeting today in Hong Kong.

第一節

自主 X 空間 X 抵抗

SESSION I

AUTONOMY X SPACE X RESISTANCE

李俊峰 (主持)：這個網絡始於09年在釜山遇上Indie Space AGIT的朋友，他們是一個推動獨立創作文化的藝術空間，也參與當地不同類型的社會行動。那時我知道當地一些保衛鄉郊的運動，回港數個月後便發生了「反高鐵」和「保衛菜園村」。08年底台灣發生了「野草莓學運」，實踐年青一代對社會公義的關注，遙遙呼應90年代的「野百合運動」，後來「野草莓運動」也間接影響後來我和朋友發起，同樣提問年青一代身份問題的「80後六四文化祭」。08年，周思中等朋友到日本參與反世貿會議行動，認識了「素人之亂」的朋友，他們在《獨立媒體》上寫了一篇報道，讓我們認識到他們有趣的實踐。於是，我開始留意到亞洲各地社會運動的張力正持續上昇，亦面對著相近的社會問題，新生代有著近似的想法，並體現在相近的行動方式。然而，各地的問題看似相近，背後卻有著複雜的脈絡，而我們卻不太了解中間的異同。今天的主题是「革命後的世界」，我希望能夠討論一下以下四點：

1. 革命好像是一件遙不可及的事，各地朋友的實踐正指向或追求一個怎樣的世界？怎樣的生活狀態？怎樣的社會？

2. 文化、藝術等美學元素愈見在社會運動上出現，這次四組朋友的共通點之一就是大家都希望實踐跟以往社會運動不一樣的方式，特別是以文化藝術的手法感染更多人參與，這種行動方式到底有什麼價值？

3. 自主的社群生活是什麼？如何成為可能？這次四組與會者都是一些因著相近理念而走在了一起，共同實踐一種生活態度，這又是否一個「革命後的世界」？

4. 最後一點，若我們把剛提及的問題放大到一個較大的地區，這一網絡能否幫助大家更深入地了解這些問題？長遠而言，這一網絡是否能發展出相互合作和支援？

長話短說，先請AGIT的大哥—柳成孝。

Lee Chun Fung (Host): The topic for today's discussion is "The World After Revolution," it will be good if we can talk about the four points below:

1. Revolution appears to be far from reach. What kind of world, life or society are we pursuing through our different local practices?

2. How important is imagination in art and cultural movements? As more and more art and cultural interventions are seen in social movements, what are the values and function of these actions?

3. What's the true meaning of "self-governing community living"? How can it be made possible?

4. If we extend the questions above to a greater region, can this network help us better understand these questions? In the long run, can this network develop and incorporate collaboration and support?

The discussion today will start with Ryu Sounghyo, Indie space AGIT from Busan.



INDIE SPACE AGIT

講者：柳成孝

Speaker: Ryu Sounghyo

創造我們的「次文化」

柳成孝：大家好，我是柳成孝，Indie Space AGIT 的策劃人。其實AGIT是空間的名稱，我們的組織應叫做「對抗悶蛋城市的惡搞報復」（Funny Revenge To The Boring Society）。在90年代後期，釜山出現很多「反主流／非主流文化」運動（原文為Subculture，下作：次文化），但沒有太多人留意。因此我們希望組織起來，一同策劃街頭音樂會、音樂節，重奪公共空間。當時我們結連不同類型的「次文化」，如搖滾、街舞、塗鴉、獨立電影等，2003年，聯合超過20個組織來做音樂節。2004年，我們成立了一個新組織來支援其他「次文化」組織，也替他們連結到一些非營利組織，促進他們的合作，並開始在公共空間舉辦與社會議題相關的活動，提出解決辦法又或讓更多人了解。之後，我們嘗試與其他韓國城市及外國城市交流。因為釜山的藝術社群非常小，為了合作籌辦不同活動，我們需要與其他城市建立聯繫。

2008年，我們開始營辦藝術家工作室。我們之前非法佔領大學裡一個小小的地方作工作室，沒有得到批准。雖然已佔領了一段很長的時間，但這空間很小，我們需要一個更大的空間辦不同類型的活動，如駐場計劃、工作坊、討論會等。所以我們有了營辦一個空間的想法，這一個空間就是AGIT。我們約每個月辦一次街頭音樂會，方式是佔領街道，搭台，然

CREATING OUR OWN "SUBCULTURE"

Ryu Sounghyo: Hi, I am Ryu Sounghyo, the organizer of Indie space AGIT. The name of our organization is Funny Revenge to the Boring Society, and AGIT is the name of the space. In late 1990s, many subculture movements appeared in Busan, however, they received very little attention. So we decided to get together and curate street concerts and music festivals in order to reclaim our public space. There were different kinds of subculture, including rock, hip-pop, graffiti, independent movies and etc. In 2003, we teamed up with over 20 organizations for a music festival. In 2004, we set up a new organization to support other subculture groups and lined them up with other non-profit organizations for cooperation. We organized events on social issues in public space to suggest solutions and increase people's awareness on these issues. Later on, we tried to establish exchanges with other cities, both inside and outside Korea. The art community in Busan is rather small, so it is important for us to establish exchanges with those in other cities in order to co-organize different programmes.

We have been operating the artist studio since 2008. Prior to that time, we occupied a small space in the university without official approval. Though we had occupied the space for a long time, the main problem was that the space was really small and we needed a larger space to accommodate different programmes, like residency, workshops and seminars. So we came up with this idea of operating a space and that's AGIT. We organize a street concert almost every month by occupying the streets. We build a stage and start the concert. Sometimes we also have



Indie Space AGIT
圖片來源：柳成孝 Image by RYU Soungghyo



Nuclear Free World Festival@Busan 2012
圖片來源：柳成孝 Image by RYU Soungghyo

後開始音樂會。有時也會辦展覽，但不是在畫廊，而是在公共空間、街道、公園、地鐵站等。此外，我們也會進行釜山「次文化」的研究和出版。

釜山有很多社會問題，我們會在公共空間舉辦一些活動來回應。很多藝術家也願意無償地幫助我們。我們辦過很多藝術活動來反對政府的政策，如反對韓國政府對美國食品的進口政策。我們也會辦一些活動來聲援韓國的燭光集會和工人罷工。近年，我們亦嘗試建立海外連結，如有次和日本、韓國的藝術家一同合作音樂會，抗議當時日本政府派兵伊拉克。去年，我們策劃了一個公共藝術計劃，釜山政府一般只邀請著名的藝術家，不太照顧年青藝術家，今年青藝術家都跑到首爾發展，所以我們特意辦不同活動來培育年青藝術家。

峰：補充一下，韓國的文化有中心和邊緣的地域差距。大家都知道韓國的文化工業很強，如K-pop，於是連帶「次文化」也有不錯的發展，但都集中在首爾。柳成孝原本在首爾工作，後來去到釜山發展是因為他覺得首爾的「次文化」只是另一種主流，所以希望在釜山開發另一種新的可能性。十年下來，他們確是建立了相對不錯的成績。之後是「直走咖啡」的朋友來介紹他們在台灣的活動。

exhibitions, not in galleries, but in public space like streets, parks and even the subway. Besides, we also do research and publication on subculture in Busan.

There are lots of social issues in Busan and we organize events in public space in response. Many artists are willing to help us on a pro bono basis. We held lots of art events to protest government policies, including the policy in favour of imported food from USA. Even though that was an anti-USA event, many American friends came to support us. We also organized activities to support Korean candle night vigil and worker strikes. Sometimes, we link up with the outside. We once collaborated with Japanese and Korean artists for a concert to denounce the Japanese government for dispatching troops to Iraq. Last year, we set up a public art programme aiming to groom young artists. Young artist development is often overlooked by the Busan government which usually only invites renowned artists., forcing many young artists to leave for Seoul.

Fung: The cultural scene in Korea also shows differences between the centralized and the marginalized. We all know that the cultural industry in Korea is very strong as seen from the prominent K-pop phenomenon. Even the underground music scene is benefited by it. However, such vibrancy mainly centralizes in Seoul. Ryu Soungghyo used to work in Seoul, but he moved to Busan as he thought that subculture in Seoul was only another kind of mainstream. So he decided to explore a new possibility in Busan. After experimenting for a decade, they did a pretty good job. Let's now welcome G Straight Café to share their experience in Taiwan.



直走咖啡 G STRAIGHT CAFÉ

講者：蔡奉瑾+陳炯霖+林祐丞

Speakers: Tsai Fong-Jin + Tan Keng-Lim + Lin You-Cheng

不回頭的基地實驗

陳炯霖：因為「直走咖啡」在四月三十日（三天後）就要關門，這次我們來香港想要跟大家介紹「直走咖啡」，但它卻要關，真想哭～我先介紹自己，我是陳炯霖，「直走咖啡」辦活動時，我都會參與。「直走咖啡」的成員有很多，這次來的只有我們三人。

林祐丞：大家好，我是祐丞，也是來自台灣「直走咖啡」。

蔡奉瑾：大家好，我是蔡奉瑾，我算是在「野草莓」時期便一直參與的。雖然「直走」會在四月底關門，但還是很重視今天來跟大家見面。雖然要關，但活動不會停止，一些行動還是會持續做下去。今天，我會先從「直走」是如何開始、為什麼有這樣的想法開始談起。

我們一開始時是在「野草莓學運」，那時因為有中國的官員來台灣，警察出現過度的維安事件，很多人走在街上披國旗或什麼，就會被暴力對待。於是就莫名地在行政院前聚集了一堆人，後來移到廣場上。集會從11月到年底，維持大概兩個月。當時大家只是在那邊靜坐，但這是二十年前「野百合運動」時一些前輩用的方式。現在的年青人又在這裡靜坐，有些參加者覺得奇奇怪怪。當時，如在集會時講話聊天就會被叫不要講話，只要靜坐，氣氛很嚴肅，說要給大家一個嚴肅認真的印象，但是那可能不是我們真正的樣子。我們其實想在廣場上做

AN EXPERIMENT THAT KEEPS GOING

Tsai Fong-Jin: Hi, I am Tsai Fong-Jin. I joined G Straight Café since the Wild Strawberries Movement. Even though the café will be closed in late April, we still cherish this chance to meet you all today. Some of our activities will keep going even though the café is closing. Let me first introduce the history of G Straight Café.

We began in the Wild Strawberries Movement when some Chinese officials visited Taiwan. At that time, when people carried the national flag in the streets or did something deemed inappropriate, the police would treat them with violence. As a result, many people gathered in front of the Executive Building, and later moved to the plaza. The assembly lasted for about two months, from November to end of the year. It was a sit-in protest, similar to what activists did in the Wild Lily Student Movement 20 years ago. Now, the young people came for a sit-in again, making some participants feel weird. Participants were told to remain silent during the assembly in order to impress the others that the assembly was solemn and serious. But that might not be what we truly were. We wanted to do something else in the plaza, playing badminton perhaps. But it seemed impossible. So we want to create a space where we can all do whatever we want, and say whatever we want, instead of presenting only one static impression to the public.

We later moved to "Wild Space" where our tents and materials are stored. But that is an office on the first floor and therefore not very welcoming for newcomers. We founded "Rules" in 2009, and rented a space to open the café with TWD800,000

些什麼，好像打羽毛球，但不大可能實現。所以，我們想創造一個地方，讓大家做自己想做的事，表達我們想表達的話，而不是只維持一個樣子，讓大家以為我們就是某一個樣子。

然後，我們有一些人還是辦了「野莓開唱」，邀請了很多地下樂團或較激進的朋友來表演，在音樂祭前後我們也討論了很多，但只有在音樂會現場才見到大家，之後還有沒有繼續見面的機會？後來我們移到「野空間」，存放帳篷和物資，但那是一個在一樓的房子，是一個辦公室，很難有新的朋友進來參與。於是，我們在2009年組成了Rules，有一個成員籌了八十萬台幣就租了一個空間，然後開了一間咖啡店。其實這是經過很多很複雜的討論過程，開了很多次會，問大家是否覺得這地方應繼續下去？繼續下去應做什麼事情？最後，就有了想要來經營這店的一群人。

raised by a member. The decision was made after many meetings. We went through some very complicated discussions on whether we think the space should keep going and what we should do if the answer is a yes. At last, those who would like to run the café stayed.

"Rules" is the name of our organization, formed by people from different backgrounds. Some are artists. Some are studying Sociology. We hope to maintain the relations built in the movement with G Straight Café. Our members are shopkeepers, so we all need to take care of the café. Meanwhile, we are also activists participating in different social movements or actions. It's an imagination close to the idea of commune. As we want to build an autonomous and sustainable community, profit making is certainly part of our agenda. We inform our customers about price setting details. A drink is sold at around TWD80 as the spatial cost (rental, water, electricity) amounts to TWD55, and the ingredients cost TWD30. We then use our profit to organize events. All in all, we hope to make the whole consumption process transparent.

所以，我們想創造一個地方，讓大家做自己想做的事，表達我們想表達的話，而不是只維持一個樣子，讓大家以為我們就是某一個樣子。



直走咖啡 G Straight café
圖片提供：直走 Image by Rules

Rules是我們團體的名稱，裡面成員由不同背景的人組成，有些做創作，有些讀社會學。我們希望以「直走」這空間作為組織方式，繼續見到大家。我們的成員同時也是店員，大家要負責營運這個店；但我們也是行動者，參與不同社運或行動，是類似公社的想像。大家讓這地方持續營運，建立一個自主的社群，而且是能長期發展的，所以賺錢對我們而言有一定的重要性。對外的話，會讓客人了解定價怎樣來，如一杯飲料的空間成本（租金、水、電）是55元，材料的成本是30元，那價錢就大概是80元左右。在其他咖啡店，如是特別調製的飲料，因為較花力氣，所以會特別貴，但我們賣的每一杯都是空間成本加上飲料成本。如果我們能賺到錢，便會用這些錢辦活動。所以我們希望這些消費的過程能變得透明。

「直走」位於師大一個寧靜的住宅區，因為要抽煙的關係，外牆直接打通，外面掛彩虹旗，這也是鄰里不太爽我們的原因。我們在外面種百香果，試試自己栽種一些東西。外面的牆可以讓人塗寫，店裡的桌子和椅子也是經過幾次討論才變成現在的樣子，一般咖啡店不會這樣，因空間是可以流通的，都是一區一區隔好，讓你不可以打擾到別人。

店裡還有一個小房間供人自由借用，我們有一個友好的團體是台灣的LGBT的團體，每月會來這小房間裡練習綑綁，就是SM。Youtube影展是找一些有趣的朋友來播放他心目中Youtube影展的清單。我們還有一個地下室空間，試過辦一個日本反核運動的展覽。接下來就是我們成員主要投入的兩個行動，一個「諾努客」（No-Nukes），另一個是「士林王家」，一個關於都更的行動。

G Straight Café is located in a quiet residential area near ShiDa District. As we need to smoke, we open up the outer wall and hang a rainbow flag outside. It actually annoys our neighbours. We also try planting outside and we have been planting some passion fruits. We let people doodle and paint on the outside wall. Even the arrangement of the tables and chairs are set after many discussions. Different from other cafes, our space is being divided into different zones so that you won't bother the others. There is also a small room available for rent in the café. A local LGBT group comes to the small room for their monthly bondage exercise. The Youtube Festival invites some interesting people to share their own Youtube Festival playlist. We also held an anti-nuclear exhibition in our basement. We will now introduce two actions in which our members took part: "No-Nukes", and the action against forced demolition of Wang's family, a case related to urban renewal.

我們希望以「直走」這空間作為組織方式，繼續見到大家。我們的成員同時也是店員，大家要負責營運這個店；但我們也是行動者，參與不同社運或行動，是類似公社的想像。大家讓這地方持續營運，建立一個自主的社群，而且是能長期發展的，所以賺錢對我們而言有一定的重要性。

**反核：
從貢寮到台北**

炯霖：首先，大家看我穿的衣服就知我是反核的。「諾努客」這三個字就是No Nuke。最初我為什麼會參與反核？那時台灣的第四座核電廠（核四）快要蓋好，年底便會裝上燃料棒。若核電廠安上燃料棒污染便開始產生，那就來不及，於是在2010年夏天，就有了組成「諾努客」的想法。

一開始我們就決定反核的行動應要跑到當地進行，就是「核四」所在地一個叫「貢寮」的地方。其實這地方長期都有反核運動，一些人從三、四十歲開始在那邊反核，到現在差不多五、六十分歲，但核電廠都快要蓋好，他們都快沒力了。當時我們組成「走唱隊」，到貢寮那邊表演，不一定談關於反核的，只是先擺一個地方出來，讓大家來聽，也可以一起唱。貢寮那邊每年夏天都有一個很大型的「海洋音樂祭」，有幾十萬的青年人參與，但明明核電廠就在對面，去的大都不知道那是核電廠。於是我們就做了一個山寨版的音樂祭官方網站，騙大家我們在招募志工，結果來的時候才知道是我們的反核活動。另外貢寮那邊有一個反核自救會，其實已經停頓了一段時間，因為我們青年人參與才重新召開。他們覺得這些都市來的青年人很新鮮，也很有趣。

然後，我們回到台北，在街頭做了一些行動，如在台北熱鬧的東區放一個假的核廢料桶，故意打翻，然後一群人裝作昏倒在地上的樣子。有一個小插曲，我們拿這個桶搭火車的時候，車站的職員很緊張，我們說明是假的，他們還要拿一個測輻射的錶來測，之後這桶放在「直走」讓人家放雨傘，鄰居看見了又向警察投訴，怕真的有輻射。我覺得大家真的怕輻射的話，怎麼不反對這麼一大座核電廠？我們開始反核行動不到一年，想不到日本福島的核電廠就發生爆炸。那時在台灣有一個很大的遊行，就是「430向日葵反核遊行」。這是很大型的遊行，幾乎台灣所有的社運團體都有參與，那次

**ANTI-NUCLEAR:
FROM GONGLIAO DISTRICT TO TAIPEI**

Tan Keng-Lim: As you can read from my T-shirt, I am anti-nuclear. Why did I start participating in anti-nuclear movement? At that time, it was said that Lungmen Nuclear Plant would be completed with nuclear fuel rods by the end of 2010. Once nuclear fuel rods were set, pollution would begin and that would be too late. So we came up with the idea of "No-Nukes" in the summer of 2010.

Right from the start of the action, we decided that the anti-nuclear action must be held locally, at where the nuclear plant would be built. Lungmen Nuclear Plant is located in the Gongliao district. Actually there have always been anti-nuclear movements in Gongliao. Some people started the movement there when they were in their 30s or 40s, and now they are almost 60 years old. The nuclear plant was about to be completed, and the activists were getting old. So we formed a band to perform in Gongliao. Not all the songs are related to anti-nuclear, but what's important is to gather at a place, ask everyone to listen and maybe sing together. There was another anti-nuclear group in Gongliao, but they had been inactive for quite a while. They started their activities again as we joined. They thought that young people from the city were refreshing and interesting.

We then returned to Taipei and initiated some actions on the streets. We put a fake nuclear waste container in the busy eastern district, spilled it intentionally and had a bunch of people pretending to be fainted on the floor. There was an interesting interlude: when we took the container to the train, the staff at the station got very nervous and tested the container with a nuclear meter even after we told them it was fake. Later, the container was put outside our café for people to put their umbrella. Our neighbours complaint to the police as they were afraid of nuclear radiation from the container. If they are really afraid of nuclear radiation, why don't they protest against the big nuclear plant? Within a year after we had started the anti-nuclear movement, the nuclear plant at Fukushima exploded. There was a huge march in Taiwan at that time named "430 Sunflowers Anti-Nuclear March". Almost all social activist groups in Taiwan participated in the huge march. We managed to get a truck with music appliances and turned our zone into a rock-and-roll

其實做社運的同時，必須看到那些不做社運但又活在我們身邊的人。你若不去了解他們，他們也不想來了解你，所以我覺得把我們的範圍擴得更大是一件很重要的事情。

我們爭取到一架電音卡車，遊行時我們的一區變成電音搖滾區。之後，我們在日本的反核運動認識了「素人之亂」，便邀請松本哉來台，之後松本哉又邀我到金山，在那邊認識了李俊峰，於是今天來到這裡。

順帶一提，「直走」為什麼要關？那是因為鄰居認為我們太吵。「直走」在一個很寧靜的住宅區，像我們要準備遊行的物資，由晚上弄到清早，其實真的很吵，結果居民聯合起來要把我們趕出去。所以當我們知道「素人之亂」的時候，覺得他們是非常好的範例，因為他們跟周邊的社區關係非常好。其實做社運的同時，必須看到那些不做社運但又活在我們身邊的人。你若不去了解他們，他們也不了解你，所以我覺得把我們的範圍擴得更大是一件很重要的事情。

zone during the march. We met Amateur Revolt in an anti-nuclear event in Japan. So we invited Hajime Matsumoto to Taiwan. He then invited us to Busan, where we met Lee Chun-Fung. That's how we get here today.

Why is the café coming to close? It is because of the noise we made. Our neighbours find it annoying. The café is located in a quiet residential area, but when we have to prepare for a march, we work from evening to early morning making lots of noises. So as a result, our neighbours get together and force us out of the residential area. Amateur Revolt really sets an excellent example as they establish a very friendly relationship with the local community. In fact, when you start engaging in social movement, you ought to pay attention to those living around you who are not engaging in social movements. If you do not understand them, they won't understand you either. So I think to broaden our scope is actually a very important thing to do.



諾努客@海洋音樂祭 No-Nukes@Ho-hai-yan Rock Festival 2011
圖片來源 Image: www.taiwannonuke.blogspot.com

「都市更新」與「家」的想像

祐丞：大家好，如最近大家有留意台灣新聞的話，就會看到都更案在台北或其他地方都對當地居民造成壓迫，如富爭議性的「士林王家」事件。這房子在一個月前財團讓政府介入，強迫把人民搬走，然後把房子拆掉。按台灣的法案，財團只要拿二十萬台幣出來，就可以請政府來強拆。當晚台北市長郝龍斌在半夜，大概清晨三、四點，調了一千多警力來對付三百多名學生，學生雖組成人鏈，但最後全部都被抬走。

除了想跟大家介紹台灣最近的狀況，也想說參與這次行動的人，有「直走」的成員或平常待在這邊的人。可能因著平時建立的基礎，在王家事件時很多人自動自發來到這裡，共同來對付政府。雖然房子被拆，大家很難過，但有朋友那時就說了一句話：「房子雖然拆了，但沒關係，現在最重要是組織，而不是哀悼。」於是「直走」裡的一群人，有次喝酒的時候，就想到要辦一間都更受害者建設公司，在被拆掉的房子工地一起做工，把已拆掉的家蓋回來。財團、建商只會蓋一些漂漂亮亮的豪宅，然後賣給人，裡面沒感情的。關於家的想像最重要的事情是什麼？是我們應要在裡面生活。這一個行動就是要紮紮實實的透過勞動，一點一點把土翻起來清除掉。每天做到晚上，我們會在那邊一起煮東西。透過共食的方式，大家討論事情，就是勞動、共食、討論，有點像公社的狀況。

URBAN RENEWAL AND IMAGINATION OF HOME

Lin You-Cheng: If you read the recent Taiwan news, you will get to know about the suppression on local people due to urban renewal cases in Taipei and some other districts, for example the controversial ShiLin Wang Family incident. One month ago, the land developer let the government step in, forcefully evicted the people and demolished the house. According to Taiwan Laws, the land developer can ask the government to step in for demolition by paying only TWD200,000. In order to drive away around 300 students, the Taipei mayor Hau Lung-Bin mobilized over 1,000 policemen at around 3 in the morning. Even though the students formed a human chain, they were all lifted at last.

I mentioned this case not only to update you with the recent situation, but also to point out that the members of the café and those who hang out here were among the protesters. Because of the base that we have built, many people went there voluntarily when the Wang family incident happened. We were all very sad as the house was demolished. A friend said so at that time, "even though the house is destroyed, what's matter now is not to mourn, but to organize." Once when we were drinking, we came up with an idea to set up a construction company of the victims of urban renewal. We would build a new house in where the house was destroyed. The land developers and construction companies only build luxurious but emotionless apartments and sell to the people. What's crucial in the imagination of a home is that we have to live inside. This action is to turn and clear the soil bit by bit through down-to-earth labour. We work till evening and cook in the site. We eat together and have discussion. So it's work, food and discussion, a condition similar to the commune.

奉瑾：總結來說，「直走」除了是一個咖啡店外，也是一個連結不同團體和行動的基地。很多人問我們，之後會否繼續開，但有一個現實的問題就是最初投資了四十萬元的朋友現在還沒有回本，所以沒有再多的錢找地方開店。大家都想繼續開店，但不知道什麼時候可以重開。現時有一個可能，就是在一個叫永春的地區，也是即將被都更的地區，做一個「遊擊咖啡館」。那邊雖已經開始被拆，但可能有一個空間可給我們用。雖是短暫的，但可以測試我們到那裡可以做什麼。最後，宣傳一下，雖然我們要關店，五月中前要還原空間，但中間有段時間不用付租金，可以開放予大家使用，我們將會辦了三天「直走告別祭」，有音樂、展演、放映等，應會很好玩。如大家那段時間要來台灣的話，請務必來。謝謝大家。

Tsai Fong-Jin: To conclude, the G Straight café is a coffee shop and at the same time a base connecting different groups and actions. Many people come and ask if we will reopen the café. One practical problem is that our friend who invested TWD400,000 has yet to recover the cost. So we simply don't have any extra money to find a new place. We all want to keep running the café, but we are not sure when we can do it. There is actually an opportunity now. We may have a "Guerilla Café" in the Yongchun, a district that will go through urban renewal process. Demolition in the Yongchun district has already started, but we may be able to use a space. Even though the "Guerilla Café" will be short-lived, we can still try and see what can be done. A promotion at last, as we will need to restore the current space by mid-May, there will be a brief rent remittance period. We will be holding a 3-day "G Straight Café Farewell Fest" with concert, exhibition, screening and etc. It should be fun. Do drop by our café if you are coming to Taiwan around that time. Thank you!



3.28 士林文林苑強拆事件 Forced Demolishment of Wang's family on March 28 2012
圖片來源：直走 Image by Rules

Q&A:

峰：接著，由去年曾親身到訪AGIT的黃津珽回應一下。

黃津珽：我觀察到 AGIT 和「直走」有兩點很有趣。首先，「直走」和 AGIT 都用了大量的藝術和音樂元素來營造抗爭氣氛，甚至有點取代了以往主流的抗爭模式。兩個組織都是開始時沒有空間，後來變成有空間，但 AGIT 有拿政府的資助，而「直走」沒有。AGIT 現時愈做愈大，一年下來可能有超過一百個活動，也能因著這些資源去做支援社運的事情，而他們說服政府的方法是這些活動能提高釜山的本地文化，拉闊釜山的旅遊吸引力，這其實很值得「活化廳」一類組織參考。另外，對應今天「革命後的世界」的議題，其他地方關注的議題如反核，是一些較長遠的環境議題。反觀香港，較多的是回應當下的議題，這裡有問題發生便往這邊回應，那裡有另一問題又往那行動，其實也蠻累的。我先問一個問題，柳成孝的本科是藝術 (Fine Arts)，後來轉而推動「次文化」運動，為什麼有這個轉向？兩者有什麼不同？

成孝：其實我有三個本科，最初是讀工商管理及市場學，之後是純藝術，然後是社會學。在藝術學院的時候，我覺得老師們對藝術沒什麼夢想和理念，他們不知道什麼才是真正的藝術。所以我想連接另一些風格，就是「次文化」，因為他們對我們身處的社會有更強的想法，所以我便辭退藝術相關的工作，轉而推動「次文化」。

珽：「次文化」本身是一件鬆散的事情，跳街舞和塗鴉是很不同的事情，中間的組織工作怎樣發生？有沒有遇到什麼困難？

成孝：其實，釜山的人性格友善，很重視友誼，所以要連結不同風格的朋友走在一起時並不困難。大部份釜山的「次文化」團體都很小，他們很需要其他團體的幫助和合作。我們辦音樂節，需要音樂、設計、舞台等不同背景的人幫忙，一定要合作才能成事。另外，我們也投入了很多時間來討論和研究，尤其是一些與社會議題有關的活動，通常是經過許多研究才做出來的。

珽：如何說服政府支持你們的反核活動？

成孝：去年二月做了一場很大型的反核示威，資源來自大家的捐款和一些民間團體。那次和超過四十個不同類型的民間團體合作，他們也有幫助我們募款。

Eliz (觀眾)：想問「直走咖啡」的朋友，「直走」在師大跟附近的社區沒發展很好的連結，之後在永春的遊擊咖啡館是否希望建立更強的社區連結？

奉瑾：在師大時確實沒有做好跟居民的連結，可能有太多的店務要忙，跟居民打個招呼也沒有，鄰居心裡有投訴也沒有直接跟我們溝通，只是等到我們租約到期時跟房東施壓。永春那邊目前還是在討論階段，那邊是一個不錯的點，議題和王家有點不同，希望可把新的人帶進去。

峰：「活化廳」的街坊有時會走進來，問我們其實是做什麼生意。這需要花點時間解釋。所以「直走咖啡」和「素人之亂」以消費連結群眾的概念其實很有意思，讓一些激進的想法如公社的生活和做生意結合起來。台灣在這方面的經驗多嗎？你們有從那裡參考？

奉瑾：在「野莓開唱」的時候，我們對大家的社群已有大概認識，如大家都喜歡音樂，常常去咖啡店討論事情，所以我覺得咖啡店可能是我們的最大公因數。如果我們要讓新的人可以來消費和參與，又讓我們可自己營運下去，那便是開咖啡店。要不然最初大家也想過為什麼不開電玩店或釣蝦場（笑）。

黃洺仁（觀眾）：我認為比較香港的狀況，「直走」不同的地方是他們最先是從一場運動開始，然後從運動中轉到咖啡店這個點，我印象中在香港沒見過。另，想問韓國朋友，我很想知道你們為什麼會做現時的事情？你們很多活動都在城市的公共空間進行，你們如何理解公共空間？是否帶著一個開放公共空間的目標？還是不止這些事情？

成孝：釜山沒太多人有興趣認識「次文化」，所以我們便成立組織來讓更多人認識。釜山的公共空間大都沒有什麼藝術，只在藝術館、畫廊等地方，但大部份人都不會去。所以我們想在公共空間做這些藝術活動，由我們自己創造另一種風格的文化。

黃洺仁（觀眾）：從你們播放的片段看到，因沒有政府阻撓，這些活動辦起來好像很容易，很難想像在香港可做得這樣大型和長時間，你們經歷過些什麼才得到這樣的空間？

成孝：韓國市民有權利在公共空間舉辦活動，只需向警察申請，但我們辦活動時音樂非常吵，所以有些人會投訴，然後警察會來，但我們不太理會，只在活動完結後到警局補簽一些文件，有些時候交點罰款，很容易辦。

鈺：剛才阿仁問到有關難易的問題，我去年在釜山時，他們辦了一個連續一百天的藝術節，看他們每一天從工作室把器材搬到街上，完結後又再搬回去，我覺得難度在於他們凝聚了很了不起的能量。

第二節

藝術 X 社區 X 行動主義

SESSION II

ART X COMMUNITY X ACTIVISM

周思中 (主持)：這一節的主題關於「社區」。最初我被邀請主持這次討論會時，便對「革命後之世界」這題目很感興趣。這也是我和一些朋友常常思考的問題，最近我和朋友在元朗八鄉租了一塊田種菜和賣菜，其實是希望思考一件事，如明天這世界崩塌下來，我們是否能一起生存下去？而這生存下去的形式應是如何？需要什麼資源和能力？

在開始討論之前，我想嘗試給大家一個脈絡。我在預備資料時，發現所謂「東亞」是一個在學術上有很多討論的題目。比如說，我們知道這個世界上有數個不同的權力板塊，如歐洲、美國……而東亞這概念在一定程度就是對於這些權力板塊的回應及自我認同。而「東亞」這概念近年的討論脈絡是，究竟為什麼「東亞」是一個有說服力的地域單位？理由是什麼？例如香港有百多年殖民地歷史，現時回歸了，在香港辦自治社區背後出自什麼理念？回應當下一些什麼狀況？又如日本在二十世紀曾經歷數次起伏，前半是一個霸權的侵略者姿態，後半是日本的現代化發展，這又跟美國有莫大關係，日本的核電發展就是美國在背後協助的，韓國與台灣當然也有其特殊狀況。所以，當大家要解決這些不同的的問題，我們討論「東亞」到底有什麼意思？大家如何講出一個「共同」的東亞出來？我很希望今天能觸碰到這些問題，即回應阿峰所說的第四點，這一個行動者網絡的意義是什麼？如何將這些問題都考慮在內？社區又在扮演什麼角色，而令它無論是革命前或革命後都有其意義？我們各自的連結點在那裡？如何能連結在一起，又能處理各自特定的問題？

Chow Sze Chung (Host): The theme of this session will be about “community.” When I was invited as the host, I was really interested in the title “World after Revolution.” This is actually what my friends and I always think about. Lately, I have rented a farmland and started growing and selling vegetables with my friends. We hope to think about this: what if the world falls apart tomorrow, can we stay alive together? By what means can we stay alive? What kinds of resources and capabilities are needed?

Before we start the discussion, let me try to outline the context. The so-called “East Asia” is a frequently discussed topic academically. As we all know, there are a few power blocs in the world, including Europe, America, and etc. The concept of East Asia is somehow a response and self-identification to the power blocs. But why is “East Asia” a persuasive regional unit? What are the reasons behind? For instance, what are the underlying concepts of the autonomy community movement in Hong Kong, a place with over a hundred year colonial history? What kind of current conditions is the movement speaking to? Japan went through many ups and downs in 20th century. In the first half of 20th century, Japan was a hegemonic invader. The latter half of the century saw the development and modernization of Japan. The United States took an important role in the development of Japan. It was the United States that was supporting the nuclear development in Japan. Korea and Taiwan would probably have their own particular situations. When all of us have to tackle so many different problems, why are we discussing “East Asia”? How can we talk about a “common” East Asia? I wish that we can touch upon these questions, and in response to the fourth point mentioned by Lee Chun-Fung, what’s the meaning of this activists’ network? How can we at the same time consider these questions? Community means a lot no matter it is before or after the revolution, so what is the role of community here? What are the respective connection points? How can we be connected and be able to solve our own particular problems?



社區感的交換與重建

李俊峰：先回應一下有關「東亞」的想法。「東亞」這字眼其實是我建議加進題目裡。日本在二十世紀初提出「大東亞共榮圈」，那是一種強行定義身份的強權，我設想這行動者的網絡是一個能在彼此距離和脈絡較接近的單位下，先建立我們一個深入認識和對話的平台。「革命後的世界」這一題目由江上賢一郎提議，我在接到題目時便想，其實「活化廳」是在推動「革命後的世界」？還是我們身處的油麻地社區已正正是一個「革命後的世界」？

我最近看松本哉的新書裡頭提到「窮人大作戰」，這概念很吸引我，我們在油麻地每天遇上的大都是低下階層，如何去團結他們？這跟團結工人或受重建的苦主有分別。在新自由主義下，舊區的生活方式被歸類為低產值、不符合市場原則的事情，在這種邏輯下，生活於社區裡的人也都變成等候被「活化」的「窮人」，而他們的生活便等同沒有意義？政府提倡「活化」的問題就在這裡：無視舊社區的生活方式，卻空降另一種以經濟產值衡量的生活。

「活化廳」始於09年，去年9月開始由新一輩藝術家接手，因此，有意無意間，發展方向也開始不同。最初定位是開放「社區藝術」的不同可能，以實驗性為重。大家對「社區藝術」的想像通常是一種由下而上，像公共藝術的方法，又或是走進社群中帶服務性的，如一起畫壁畫，但我們想像的是一種能建立在彼此對話、

活化廳 WOOFERTEN

講者：李俊峰

Speaker: Lee Chun-Fung

EXCHANGE AND REBUILDING OF COMMUNITY

Lee Chun-Fung: The title “World after Revolution” is actually proposed by Kenichiro Egami. I started pondering when I was informed about this title: Are we, Wooferten, advocating a “world after revolution”? Or is the Yaumatei community that we are living in already a “world after revolution”?

I have been reading Hajime Matsumoto’s book recently. And I get so fascinated about the idea of “The Poor Revolt.” People we meet in Yaumatei everyday are mostly from lower class. How can we get them united? It is different from uniting the workers or those affected by urban renewal. The lifestyle of the old district is regarded as something of low productivity and something against market economy principles under neoliberalism. Under such logic, people living in these districts become “poor” and wait for “renewal”; their life also seems meaningless. This is exactly the problem with the government policy on “renewal”: it ignores the value of community living in the old districts and tries to replace it with a lifestyle that is determined only by economic values.

Wooferten started operating in 2009. It was taken over by some younger artists since last September, and as a result, it starts to develop in a somehow different direction. In the beginning, Wooferten focused on experiment and aimed to explore possibilities in “community art.” We usually imagine “community art” as something bottom-up, or something that serves the community, such as mural painting with the people. What we are imagining is “community art” that is built up on conversations and continual relations.

關係持續發展之上的「社區藝術」。英語中，community art的community，可指地域性的「社區」，也可譯作「共同體」。我們嘗試的「社區藝術」希望建構社區的「共同」想像。

社區裡的「共同」空間

我們將「活化廳」定位成「社區中心+藝術空間」，以往這是一個白盒子畫廊，但變成社區中心後有更多街坊走進來，也對我們產生不同想像。有些街坊走進來評頭品足，跟我們討論什麼才是藝術。互動的方法可以很簡單，如在櫥窗外貼一張收集社區投訴的海報，街坊便會走進來跟你訴說家裡的苦事。藝術家聽了，又再發展其中一些關係。「活化廳」像是一個交通點，藝術家可接觸到一些以往不容易接觸到的範疇，成了一個互為「活化」的平台。「活化廳」說的「活化」，其核心價值是「活」，裡面有不同想像，如日常生活、靈活、活潑……「活化」的對象不一定是社區，也是「活化」我們對一些事情的框架看法。「活化廳」也是批判藉「藝術活化社區」所造成的市紳化，提問藝術家的社會角色。「廳」比喻社區裡的公共空間，口號是：「當自己個廳得啦！」南亞小朋友是最能明白這句話，因為他們理解「活化廳」就是一個「無王管」的地方。每逢放學時段，一大堆小朋友走進來搞東搞西、做功課、上網、借電話……

另一重要問題是「社區是什麼」？以怎樣的方式來認識？是坐在辦公室想像？還是親身持續的交流觀察？政治、藝術和生活三者的邊界，與及和街坊的碰撞也是我們一直關注的面向。硬的軟的議題我們也會談，如五區公投、六四，民生的議題如小販政策、加租等，所以有些街坊會說我們是「泛民」，也有些藝術家質疑這是否「藝術」。我舉一個例：有次，一位每逢新年替我們寫揮春的街坊在廳裡遇上婆婆Fred媽，閒聊間Fred媽與這位街坊分享她甚喜愛的一首佛偈，這街坊那晚回去畫了一幅字畫送給她。

“Community,” as in “community art,” can refer to a certain area, and can also be translated as a common. What we are trying to achieve in “community art” is to build this common in our own community.

“COMMON” SPACE IN COMMUNITY

We position Wooferten as a combination of social centre and art space. Previously, this space was a white cube gallery, but after we turn it to a social centre, more and more kai-fongs (people of the neighborhood) start to come and have different imaginations about us. Some kai-fongs come to discuss with us what art is. Interactions actually happen rather easily. We put up a poster collecting people's complaints outside, so some kai-fongs will walk in and share their family matters. Artists listen and then a certain relationship starts. Wooferten is like a connecting point where artists can meet some areas that they are not familiar with before. In other words, Wooferten is somehow a platform to “renew” one another. The core value of Wooferten is “活”(woo-) (to live). “To live” suggests many different imaginations, including our daily life, to live flexibly and livelily. The community is not the only subject of the “renewal”. Our usual ways of thinking can also be renewed. Meanwhile, Wooferten is criticizing gentrification created in the process of “Community Renewal by Art” and questioning the social role of artists. “廳” (-ten) (living room) is actually a metaphor of the public space in community. “Make yourself at your living room” is our slogan. The South Asian kids who frequently come to Wooferten best understand this slogan. They see Wooferten as somewhere nobody will discipline them. Everyday after school, a bunch of kids come here to mess around, do homework, surf the web, make phone calls...

Here comes another important question: “What is community?” How do we understand community? Do we imagine it in an office space? Or do we learn about it through consistent people-to-people exchanges and observations? We are interested in the boundaries of politics, arts and living. We are also concerned about the interaction with kai-fong (neighbours). We discuss many different topics including Five-District Referendum,



活化廳 Wooferten 2012



活化廳街坊的禮物交換 Gift exchange between Wooferten's neighbors 2012

所以，「活化廳」不是展示藝術的場所，而是營造了一片土壤，讓街坊自行生產和分享他們之間的藝術。

深化建立「小社區」鄰里關係

於是，街坊開始從最初的好奇，一步步來參與，在這些基礎下再進一步發展。在駐紮差不多兩年後，「活化廳」的轉向慢慢集中到生活關係的建立上，特別是加入新一輩的藝術家參與。「落區」成了關鍵詞，我們更希望做到的是建立一種「小社區」鄰里關係。因此今年的一些新嘗試開始體現「落區」傾向。《活化報》最初是我和Roland到訪「素人之亂」後得到靈感，他們很簡單隨便的出版一份社區報，不用想像成是很複雜嚴謹的事情。於是回港後便嘗試做這事，出版後效果非常好，不到一星期便派光了。街坊看得很仔細，也因此而吸引他們來，像是伸延的「活化廳」，有些街坊後來還義務當編輯校對找錯字。裡頭有不同成員負責的專欄，如陳素嫻重畫一些區內的有趣新聞。

作為社區媒體的平台，不同類型的行動也可以發生，如在報上發動「社區公投」，結果是唐英年險勝梁振英。但我們和官方選特首不同，我們不設提名門檻，所以街坊可提名自己喜歡的候選人如陳景輝、劉德華。後來，港大的民意調查向我們借場作臨時票站，於是變成了一個真的公投活動，當天來的人很多，隊伍排到地鐵站口，一天下來可能有一兩萬人進來投票。投票當天看街坊投票情況感到很有趣，有些街坊只是買東西經過，但知道是特首公投便立即排隊參與。我記得有位街坊剛經過看醫生，仍帶病在身也來排隊，那天我們看到了街坊們熱血的一面。

所以，「活化廳」不是展示藝術的場所，而是營造了一片土壤，讓街坊自行生產和分享他們之間的藝術。

June-fourth, and issues concerning common people, such as hawker policy, rent increase and etc. Some kai-fong think we are “pan-democrats” instead of artists. Some artists often question if we are making “art” at all. Take this as an example: one time, a kai-fong who helps others writing “fai-chun”(calligraphy for Chinese New Year) met Buddhist Fred Ma in Wooferten. Fred Ma shared her favourite Buddhist quote with that kai-fong. That kai-fong wrote a piece of calligraphy for Fred Ma in return that night. This example actually shows that Wooferten is not showing kai-fong what art is, but creates a context where kai-fong share with and make art for one another.

ENHANCE THE KAI-FONG RELATIONS IN THE “SMALL COMMUNITY”

The curious kai-fong start to join us bit by bit, and we co-develop in such ground. After we have settled here for almost two years, Wooferten gradually shifts to focus more on building these living relationships, especially when we have a group of younger artists joining us. “Going into the community” then becomes a keyword. What we wish to achieve is to establish a “small community” kai-fong relation here. Some of the new attempts this year demonstrate such idea of “going into the community.” After visiting Amateur Revolt, Roland and I came up with this idea to publish the Woofer-Paper. Amateur Revolt publishes a district paper pretty casually, not making it fussy and serious. We started to work on it right after we returned to Hong Kong. The responses to the Woofer-Paper were quite good. All printouts were gone in a week. Kai-fong were paying much attention to read the paper. The paper even drew them to Wooferten, so it somehow became the extension of the physical space. Some kai-fong even volunteered to edit the paper and help us spotting out typos. We have many interesting columns by our members. In the district news section by Susan Chan, she redraws some funny news of the district. We also have advertisement space for stores in the district.

這種街坊與街坊之間互相照應，是建立在互信和情誼的基礎上，而非物質和金錢，那不正是很理想的事情嗎？藉著「活化廳」這個平台，我們凝聚了一些期望為社區熱心出力的街坊。但在今天這種「社區感」卻正在快速消失，這也是談論社區藝術時最富政治性的地方。

每逢新年我們有不同的節慶活動，今年我們策動了拜年巡遊，到廣東道街市和街坊拜年。因為當時花園街的排檔大火令食環署加緊對排檔小販執法，小販生計面對很大壓力，但卻沒太多人關注，我們便落區跟他們沖喜一下。另巡遊中派發的物資都是從年宵市場檢回來的。因著這次拜年巡遊，街坊開始對我們多了認同，最初我怕街坊會誤以為我們是黑社會，結果是他們很欣賞我們的心思。我們也有辦「你肯學·我敢教」工作坊，是出自「社區知識與技能共享」的概念，主要是邀請街坊合作辦不同類型的工作坊。今年也辦了一個當代藝術旅行團，朋友邀請我們替中環畫廊開放日做一個回應行動，於是我們便辦了個像區議員方式的鴨仔團。首先是到附近大廈貼海報，不料兩小時內便名額爆滿。街坊們對什麼是藝術很好奇，也很熱心，問了很多很批判的問題，當然也吃了人家很多美食和喝了很多紅酒。

總結說，油麻地社區是否「革命後的世界」？從觀察而言，社區中有很多事情是大家互相分享的，是社區累積了一段時間而建立的感情，也是街坊對區的認同感，但這是一個被隱藏的網絡，我們走進來發掘才會顯現出來。如我常常在廣東道街市見到菜販佳姐一家在照顧一個小妹妹，小妹妹在街上跑來跑去，其他街坊也會跟她一起玩。我最初以為小妹妹是佳姐的親戚，但原來只是另一街坊平常放下給佳姐照顧。又例如街坊常常送我們各種各樣的禮物，已累積了一份很長的禮物清單，有時我說想回他們一點錢，街坊會大聲說：不要跟我講錢！這種街坊與街坊之間互相照應，是建立在互信和情誼的基礎上，而非物質和金錢，那不正是很理想的事情嗎？藉著「活化廳」這個平台，

We organize different festive events in every Chinese New Year. This year, we had a Chinese New Year parade to send New Year greetings to the Canton Road Market and kai-fong around. At that time, because of the fire at the hawker space in Garden Street, the Food and Environmental Hygiene Department had been launching a massive prosecution on the hawkers, making the hawkers' life really difficult. However, the hawkers' situation didn't receive much attention. So we decided to go to the street and greet them directly. In the parade, we presented gifts we collected from the Chinese New Year Fair to hawkers and kai-fong. Because of this New Year parade, kai-fong started to identify with us. At first, I was afraid that kai-fong might misunderstand us as triad members, but in fact they thought that we were interesting, and they did appreciate the parade. Based on the concept of “community knowledge and skill share,” we also hold “You learn, I teach” workshops by inviting kai-fong as hosts.

In conclusion, is Yaumatei a “world after revolution”? As I observe, we actually share a lot of things with the community: the feeling we have towards the community after a certain period of time, as well as kai-fong's sense of identification towards the district. However, this is a hidden network, only being revealed after we go inside and dig it out. Wooferten is like a platform gathering kai-fong who wish to devote themselves to the community. Nonetheless, this “sense of community” is vanishing rapidly in modern days. And it is the most political part when we talk about community. The situation in Hong Kong seems even more serious than that in Japan. Who is driving Hong Kong community? Are the gifts from the DAB (Democratic Alliance for the Betterment and Progress of Hong Kong) driving Hong Kong community? To me, the current Yaumatei is indeed the “world after

我們凝聚了一些期望為社區熱心出力的街坊。但在今天這種「社區感」卻正在快速消失，這也是談論社區藝術時最富政治性的地方。比較日本，香港似乎特別嚴重，誰在推動香港的社區？是民建聯的「蛇齋餅粽」嗎？所以我理解當下的油麻地社區其實就是「革命後的世界」，問題是誰來把這事編織起來，這值得我們多花一些時間，告訴大家社區生活其實是什麼一回事。



revolution". So it's worthy to spend more time to get to understand what it actually means by community living.

素人之亂 AMATEUR REVOLT

講者：松本哉+江上賢一郎

Speakers: Hajime Matsumoto + Kenichiro Egami

從窮人大反亂至紮根高圓寺

松本哉：大家好，我是松本哉，請大家多多指教。今天在「佔領中環」，感覺就像我在紐約看到的「佔領華爾街」。有些東西很相似，有些卻不同。香港有香港的文化，美國是另一文化，但大家有一個共同的文化，就是都很愛喝酒。近年我去了亞洲很多地方，如台灣和韓國，每每和朋友一起喝酒時，氣氛都很高漲，大家都很开心。過往在東亞發生很多不同類型的社會運動，大家的經驗實踐都很不同，但很多時這些經驗都是從歐美搬來，所以，今天在此討論「東亞」，應能在當中找到一些共同點，然後思考在這些共同點上可做些什麼，大家覺得好就便一起去。

FROM TRADITION OF REBELLION TO TAKING ROOT IN KOENJI

Hajime Matsumoto: Today, we are here in "Occupy Central." It feels like "Occupy Wall Street" I saw in New York. There are some similarities and some differences. Hong Kong certainly has its culture, and USA has its own. But what is in common is that all of us like drinking. I have been to many Asian countries like Taiwan and Korea these years. Whenever we drink with friends, we have a pretty good time. There are many different kinds of social movements in East Asia, and we have very different experiences. But most of the time, these experiences are copied from the European or American examples. So today we are here to talk about "East Asia," we should be able to find out what are in common, and start thinking about what we can do together on these common grounds.



素人之亂5號店 Amateur Revolt Shop no.5
圖片來源：松本哉 Images by Hajime Matsumoto



乜鬼嘢新聞 Nantoka News
圖片來源：松本哉 Images by Hajime Matsumoto

所以說，什麼是「革命後的世界」？一堆朋友在天台開派對，而旁邊JR鐵路上的上班族在早上上班的時候看到無厘頭有班人在天台玩得很高興，那就是「革命後的世界」。

今天的題目是「革命後的世界」，我是如何理解呢？日本很久以前已經有「反亂」的傳統，如這圖是在大正時代（約1912－1926年間）的窮人，因為餓得沒飯吃，於是跑去肉店搶人家的食物。之後，日本經歷了第二次世界大戰，在戰後日本經濟漸漸起飛，大家卻好像覺得生活在一個很好的經濟環境，但我覺得我有一個重大責任，就是去維持日本一直以來的窮人鬥爭文化，不要讓這傳統失去。

我試過怎樣去理解日本的都市空間呢？在涉谷、新宿等的車站前，聚集很多等候臨時工作的窮人，我曾嘗試在街上派啤酒給他們喝，也給他們食物，那地方忽然變成了一個大的派對場，大家在車站前玩得很開心，然後有很多警察來。如六本木是東京的高尚住宅區，那裡有很多華麗樓房，我覺得這地方很悶，於是就拿暖爐在街上一起打邊爐聚會，最後引來四百多警察來驅散我們。不止是街頭派對，我也試過在新宿大廈的天台上辦類似活動，因為在天台可偷人家的電和水，甚至從樓下接駁電視天線，變成一個什麼都可以玩的地方。所以說，什麼是「革命後的世界」？一堆朋友在天台開派對，而旁邊JR鐵路上的上班族在早上上班的時候看到無厘頭有班人在天台玩得很高興，那就是「革命後的世界」。

雖然最初我四出策劃這些派對，但若找不到一個固定地方聚集四周的人，始終是很零散、很流動的，於是我就在東京的高圓寺（Koenji）開了這間「素人之亂」回收店，幹起回收的生意。店裡頭賣的東西千奇百怪，什麼無聊的東西我也回收。如這杯子是雷曼兄弟倒閉時，從他們的公司以很便宜的價錢撿了一大堆回來。在我開店後吸引了不少人前來，有外地的朋友，也有附近的大叔，他們來買東西後會跟我們一起喝酒，參與我們的派對、音樂會等。一些

Today's topic is "World after Revolution," how do I understand this phrase? Since long time ago, the tradition of rebellion has existed in Japan. This image shows the poor in Taisho period (around 1912-1926). Back then, the poor didn't have any food to eat so they resorted to loot the shop selling steamed meat. Later, Japan went through the Second World War. And in the post-war period, Japanese economy started to take off. Most of the people think that we are living in quite a good economic condition, but I think I have this response to reserve this tradition and keep up this rebellion tradition of the poor.

What did I try in order to understand urban space in Japan? There are many poor looking for temporary job gathering around the Shibuya and Shinjuku stations. I tried to give them beer and food and turned the area into a huge party space. We had great fun in front of the station and later many policemen came. Roppongi is a luxurious residential area. I think this area is really dull. So I brought a heater there and we had hot pot on the street. At last, more than 400 policemen came to disperse us. In addition to throwing party on street, we also tried to have similar events on the rooftops in Shinjuku. We can steal electricity and water on the rooftops, and even connect the antenna for television. We can simply play whatever we want on the rooftops. So what does "world after revolution" actually mean? It means the commuters on JR on the way to work seeing a bunch of people enjoying themselves in rooftop parties.

Even though I organized these events in different places in the beginning, I started to think that it would still be loose if we don't have a steady place to gather people from around. That's why I started the recycling store "Amateur Revolt" in Koenji. I recycle all kind of useless and weird stuff. We have got this cup when the Lehman Brothers collapsed. We bought many of them at a very low price from their company. After we started the shop, many people come to visit, including both oversea friends and middle-aged men living here. They buy things from us and drink with us.

朋友也在這裡開不同類型的小店，如時裝店、cafe、酒吧、宴會場……我們也會一起參加社區的傳統節慶。在高圓寺商店街，現時有8間「素人之亂」的小店，我們也不時在街上舉辦不同類型活動。最初我們都不知道在這裡開店會有什麼結果，有一個街上的大叔看到我們的活動，也有樣學樣，在我的店前開了一個替人家占卜的檔攤。

很多時候日本政府亦會通過一些很不公義的方案，於是我也會參加不同類型的抗議活動，如禁止在街頭停泊單車的條例，這條例容許當局把單車充公，於是我們便發起反對這條例的遊行。雖然是很小的題目，但也吸引不少人參加。總括而言，日本很多人都對應他們認為不足的地方，嘗試自己開發一些自主的空間，如這些自力更生的小店。做這些事的人愈來愈多，也開始發生在不同地方如九州、札幌、京都等。我希望日本未來能創造越來越多這些空間。接下來是江上賢一郎。

Sometimes they also join our parties and concerts. Some of our friends also started opening shops here. We have boutiques, café, bar and banquet space... We also join the traditional festivals in the community. There are 8 Amateur Revolt shops on Koenji Shopping Street and we often held different kinds of events on the street. At first, we didn't really know what it would become. There is one man who sets up a fortune telling stall outside our shop after seeing our activity.

The Japanese government always passes injustice legislations. So we join different protests. There is a regulation prohibiting bicycle parking on street and permit the government to confiscate bicycles found on street. We initiated a march in protest against this regulation in response. Although this is a rather trivial issue, many people joined us. In fact, many people in Japan are trying to develop autonomous space, like setting up these self-reliant shops, in order to respond to what is lacking at the moment. We actually see this happening in places like Kyushu, Sapporo and Kyoto. I do hope to see more and more autonomous space created in Japan in the future.

其實日本很多人都對應他們認為不足的地方，嘗試自己開發一些自主的空間，如這些自力更生的小店。做這些事的人愈來愈多，也開始發生在不同地方如九州、札幌、京都等。我希望日本未來能創造越來越多這些空間。



乜鬼嘢居酒屋 Nantoka Bar 2011

由核災引發的出走

江上賢一郎：剛剛松本哉分享了透過建立自主空間作為一種社會運動的可能，而我將主要分享日本在出現福島核事故後，大家如何應對的經驗。最初出現福島核事故時，差不多半個日本也受到輻射的波及，福島當然是最嚴重的災區，而東京也同樣受影響。洩漏輻射的情況至今仍未停止，遺害可能在未來數百年也不會被消除，但即使遇到如此嚴重的問題，我覺得日本政府在整件事情上也沒提出什麼對策。可以告訴大家，現時尚有大量平民住在福島，估計情況比切爾諾貝爾的核事故更嚴重，而我們也可在切爾諾貝爾核事故那邊設想到，輻射對當地居民的影響有多嚴峻。

水和食物是現時日本最重大的問題，因為受輻射污染的食品流通全國，但卻沒有人知道真實的情況究竟怎樣。所有日本人的生活因著這問題改變，如住在東北地區的家長現時就特別擔心小朋友的飲食。雖然如此，日本政府和主流媒體仍不斷告訴大家這些食物是安全的，但大家都認為，潛在的問題將會慢慢出現，尤其是輻射無色無味，進食了也不知道，日本人就像在打一場看不到的戰爭。一方面我們見到核能帶來的問題，另一方面又有年輕一代嘗試建立自己的社區，我們開始思考一個問題：為什麼在日本出現這些情況時，大家彷彿沒有辦法逃走？

一些受到核事故波及的日本人，當中包括一些有固定工作及已建立家庭的人，他們若想離開災區便需考慮應否辭掉工作。問題的核心是因為大家其實都嚮往在城市中居住，而在城市居住就需要賺錢維生，也正因為這原因即使想遷去一個自己希望生活的地方，也永遠沒法脫離賺錢維生的羈絆。所以，近來日本社會運動的題目開始有點轉變，以前是如松本哉所介紹，在自己的地方建立自己的社群，現在要多加一個變項，就是說雖然建立自己社群是重要，但如何在遇上一些事故時，即使想離開本身住處，仍能維持這生活網絡？

RUNNING AWAY BECAUSE OF NUCLEAR ACCIDENT

Kenichiro Egami: Following Hajime Matsumoto's sharing on setting up autonomous space as a possible social movement, I will mainly focus on our experience after Fukushima Nuclear Incident.

Right after Fukushima Nuclear Incident, almost half of Japan was exposed to threat of radiation. Fukushima was certainly where standing in the breach, even Tokyo was being affected. Water and food supply are the two most pressing problems in Japan now. Food polluted by radiation is circulating all over the country, but nobody really knows what's actually going on. The Japan government and the mass media keep telling people that the food is safe. However, we all know very well that latent problems will gradually appear. Radiation is colourless and tasteless, which means that you won't know anything even after you eat the food. We think about problems related to nuclear energy, the younger generation is also trying to build their own community at the same time. We begin to ponder over a question: When Japan is undergoing such conditions, why we have no ways to escape?

For those who have a regular job and a family, even though they are affected by the nuclear incident, they have to consider quitting the job if they would like to leave the stricken area. The recent social movements in Japan actually start to change. As Hajime Matsumoto mentioned, we build our own community in our own place. But we have to add a variable now; it's important to build our own community, but how do we sustain the daily life network when we have to leave where we have been living due to certain incidents?

創造 Nantoka (隨便什麼都可以的) 生活社群

哉：雖然我們現在談這個「逃走」的話題，但這方面的實踐可以追溯到2010年我們在名古屋辦的「乜鬼嘢生活節」(Nantoka Festival) (編按：Nantoka的意思按松本哉的解釋是「忘記了那個名字還是不要講名字的時候常常使用的」，但也帶有「什麼都可以」的意思，因此我將之翻譯為「乜鬼嘢」)。這是一個發生在名古屋山區的生活節，大家一起走進山裡生活，一些人自行搭台表演音樂，自行從山上砍柴燒，建立一個這樣的社群，就是這樣一個生活節，參加的人總共有三百多人。活動的想法是如何在一個新的地方重新建立自己的生活？這就是一個很好的訓練機會。

兩年前，我們在高圓寺辦了個「乜鬼嘢居酒屋」(Nantoka bar)。居酒屋的特點是每天也由不同的人在此經營。每天當值的朋友自行買食材和酒，也負責經營當天的生意，賺到的錢都是歸他。大家不要看輕這居酒屋的經營能力，曾經有一位從大阪來到東京的朋友，一晚便賺到來回機票及基本生活費。有時一些外國朋友也會來經營，因為他們不會日語的關係，有時顧客就覺得常常把東西搞錯很好玩，於是當晚的生意便很不錯。阿峰和Roland (活化廳成員)也嘗試在此經營過一晚，但因為他們定價太高，客人很不滿意，當晚生意很慘淡。這一個做生意的概念讓你來旅行時可在此工作賺點旅費，若是世界上不同地方也有這些點，那通行世界便變得很易。這是一個範例說明如何做一個可移動，同時可維生的新想法。

江上：「流動」的概念其實慢慢在不同地方實踐，比如說松本哉最喜歡一天到晚喝酒，他最近在嘗試做一個「流動酒吧」行動。在東京反核遊行中，他一邊喝酒，一邊推著這「流動酒吧」叫賣啤酒(注：在日本一邊移動一邊賣酒，剛好掉在法律的灰色地帶，無需領酒牌)這行動令周圍參與遊行的都喝醉了。遊行的時候，「流動酒吧」會接觸到不同的人，有參與遊行的

CREATING THE NANTOKA (WHATEVER WORKS) COMMUNITY

Hajime Matsumoto: Experimentation of similar kind can actually be traced back to the Nantoka (Whatever Works) Festival we organized in Nagoya in 2010. The festival was held in the mountain area in Nagoya. We joined together and lived inside the mountains. We had concerts on stage built by ourselves, and started fire with firewood split on our own. Over 300 people participated in the festival. It was a good training opportunity for us to learn how we could rebuild our life in a new place.

Two years ago, we started Nantoka Bar in Koenji. What's so special with this bar is that it is operated by different people every day. The one on duty is responsible for buying food and drinks, as well as the operation of the bar on that day. In return the person can get all the money earned. The business of the bar should not be underestimated. A friend from Osaka earned his round-trip air ticket and some more money after operating the bar for just one night. This bar allows travelers to earn some money during their stay here. Imagine that there are spots like these in different parts of the world, travelling around the world would be much easier. So this is actually a model suggesting that it's possible to earn a living while staying mobile.

Kenichiro Egami: We have been putting the idea of "mobile" into practice in many different ways. Hajime Matsumoto loves drinking all day long. Recently, he has started the Mobile Bar action. He sold beer on a moving cart, the Mobile Bar, in the anti-nuclear demonstration. (In Japan, no license is required if you only see alcohol while you are moving as it falls in legal grey area.) All people around in the demonstration got drunk because of the action. The Mobile Bar connects us with different people, including people in the demonstration and the pedestrians nearby. Each time after the demonstration, we think about what we can do further. Therefore, there is a message we would like to get across. Let's we all think about the possibilities of our future society. Would it be possible to open up an imagination about a new society?

人，也有路旁的普通人。而每次遊行過後，我們便會去想，之後可以如何呢？因此，我們希望傳遞這樣的信息：未來社會有什麼可能？會否能藉以打開一個新社會的想像？比如說「乜鬼嘢居酒屋」不會有個人累積下來的客人，必須重頭靠自己的能力來營運，如一些人會煮飯，一些人會玩音樂，一些人負責招待，各人按自己的專長合作分工才可營運這居酒屋。某程度上是你對自己的才能的再發現和再探索。今天來到「佔領中環」的現場對我和松本哉來說也是一個衝擊，因為彷彿我們處身一場革命之中，但我們未來應做什麼？向哪一個方向進發？這對於大家來說也是一個重要的問題，可一起思考。這次不同地方的朋友到來，日本也來了不少朋友，感激「活化廳」的邀請。如大家日後來日本，我們也希望好好招待大家。這一個跨地域的經驗交流是很重要的。

哉：最後我想跟大家分享一點感受，日本好像是一個進步的國家，曾經有一段經濟起飛的時間，但今天假如我們仍這樣理解日本，似乎已很過時。在日本，我們其實仍不斷在思考有什麼新可能，如像剛剛介紹有關「流動」的概念，我們希望能在未來繼續發展，而今天也是懷著這心情來到這裡。今天的經驗分享大概到此。

Hajime Matsumoto: Lastly, I would like to share some of my thoughts. Japan seems to be a progressive county as it has experienced economic boom. Yet it would be rather obsolete to perceive Japan in this way nowadays. We are constantly thinking about new possibilities, like the concept of mobile we have just mentioned. We really hope that we can keep on developing new ideas in the future and that's what in our mind as we speak here today.

這一個做生意的概念讓你來旅行時可在此工作賺點旅費，若是世界上不同地方也有這些點，那通行世界便變得很易。這是一個範例說明如何做一個可移動，同時可維生的新想法。



乜鬼嘢生活節 Nantoka Festival 2009
圖片來源：江上賢一郎 Image by Ken Egami

Q&A:

周思中(主持)：謝謝大家分享。這天聽到很多有趣的經驗，現在分享一些觀察。我們今天談「革命後的世界」，好像是一些未來很遙遠的事，但原來大家都在往後望。比如「活化廳」說要到社區中重新發掘才知道社區關係的存在；或松本哉提到日本一百年前的「反亂」傳統。原來我們思考未來應如何時，在過程卻發現先要捍衛一些以往曾經出現的事情。開闊想像原來是回望過去，而不是無中生有，所謂創新也是這麼一回事。

我先問一個問題，回溯過去的傳統時，我們發現到上一代曾經出現過的理想生活模式，比如說油麻地的社區關係，日本的反亂傳統，但正如松本哉所說，一百年後，這些傳統卻漸漸消失，給經濟發展等事情蓋過。你們在推動這些事情，如建立社區關係時，遇上的困難是什麼？比如說，我也是油麻地的街坊，在我家附近有一家大排檔，因這大排檔開得很晚的關係，對面的士多也會開晚一點，為大排檔提供啤酒，附近一些小販也因此開得較晚。一個大排檔的存活關係到附近其他小店，於是才能營造一個低消費也能生活得不錯的環境。這有點像「乜鬼嘢居酒屋」，大家雖然互不認識，今天來營運的與明天來營運的可以從來沒有聯絡，大家卻在無形中合作完成了一件事。

峰：我覺得我們的困難是需要一段很長的時間才能慢慢發現社區是什麼。比如說我們比較傳統街市和超級市場，大家會將超市的問題理解為壟斷、以本傷人之類，那街市的價值是甚麼呢？有次我發現排檔的小販會特別為某位街坊預留當晚的菜，小販計好份量，知道一天大概

能賣多少，你可以見到這些關係是點對點，以人來做單位的，從中建立了人的聯繫、人情味和信任。但超市便不能發生這些事情，因為人的因素被壓抑了。所以，我們需要了解這些在地的知識，才能知道實踐到生活時可以是怎樣的。另外，我想問松本哉，香港深受地產霸權影響，小店很難持續生存，但在日本，整體的租金十年來沒有很大的上調，不知道是否因為這原因才出現這些自主空間運動？

哉：我其實在二千年左右從大學跑出來，當時，日本政府剛推行一個希望多些人出來做零散工(freelancer)的政策，因那時大企業開始養不起這麼多員工。我在當時畢業，碰上這鼓勵人當零散工的政策，加上經濟不景氣下的求職冰河期，所以我沒辦法如上一代般在大企業上班，然後一輩子安安穩穩的工作直至退休，我必須想辦法做一些自己做得好又能維生的事情。所以，當時大家唯有硬著頭皮去做散工，但其實大家心裡也有不安，因為不像上一代般安穩。若然做散工沒有前途，何不像「素人之亂」般，做一些自己想做，又可能會成功的事情？如果成功的話，說不定就可以開創一種新的生活模式。

現時日本出現更多零散工，尋找在大企業工作以外另一種生活方式的可能性。因為我們找到自己喜歡做的事，先不說能賺多少錢，當我們持續地做的時候，大家見到，覺得我們很樂在其中，便躍躍欲試，想加入成為我們一部份。有次我在回收店，一名上班族經過我店跟我抱怨工作很辛苦，很想辭掉工作。於是我便說，那快快辭掉吧，我還立即替他寫辭職信。我邊寫邊聽，覺得他們的工作真的很辛苦。因此，

所謂正路也不是一條很舒服的路，那為何不做自己想做的事？

珏：我很多朋友說，高圓寺的氣氛、文化氛圍跟其他城市很不同，我想知道這些到底是什麼不同？

哉：高圓寺本身是一個年青人聚集的地方，但東京也有很多年青人區，何以高圓寺較特別？因為高圓寺裡有很多遊手好閒的人，他們不工作，有很多時間，年輕而又喜愛藝術創作，聚在一起時，有些喜愛音樂，有些喜愛拍片，於是便合作做些事。大家都有時間，所以一召集大家出來便一呼百應。我再次強調，重點是他們真的「很空閒」。其實福島核災爆發後，全國各地爆發大型的反核示威，但全日本第一個反核示威就是在高圓寺發生的，何以是這樣？我覺得原因是這地方的文化氛圍很容易聚集不同的人在一起，用一些不同的方法去想事情。過往日本的遊行集會，來參加的都是一些阿叔阿嬤，大家很憤怒，很悲情，緊握拳頭大叫口號。但在高圓寺發生的給人感覺很不同，很正面，很有感染力，跟過往示威的方式很不同。我覺得這就是高圓寺與其他地方不同之處。

柏齊（觀眾）：我剛才聽阿峰的分享，覺得「活化廳」的社區關係和我們數年前在灣仔利東街的經驗很相似，街坊都很有親和力，互相照應，你覺得「活化廳」的工作和利東街有何分別？另松本哉強調他們的抗爭方式不是一種

嚴肅的、咬牙切齒的態度，你們如何理解這事？為何認為這是一件重要的事情？

峰：「活化廳」和利東街的分別是「活化廳」的主體是藝術家，希望接駁藝術家走進社區。比如說，街坊有次問我們如何申請關愛基金，我們愛莫能助，因為我們不是社工，不會替街坊解決問題，但卻創造了另一個意義，在過程中聽了很多街坊的故事。在無力的事情上提供一些靈感，這一種聆聽的空間在整體社會而言是重要的。藝術的意義就在於它沒什麼實際意義，但這種沒意義卻讓我們對現實生活有多一種反思，也成了連繫「我們」的一種因素。

哉：以前大家對一些不公很不滿時，便會有人說，不如搞革命吧，讓我們推倒一切，重新再來。但若真的進行革命，一方面會很混亂，也不是容易的事。所以所謂「快樂抗爭」的意思是，找一些「無王管」又或根本很難管到你的地方，用自己的方式，持續地，慢慢擴大能量，試試是否能改變些什麼。我覺得能聚集到大家抒發自己的想法，用快樂的方式表現出來，才是真正的新革命。當然，面對核電廠爆炸，大家都感到十分憤怒，但與其怒氣沖沖，不如把你的興趣又或平常生活中擅長的表現手法帶到街上，那也是一種溝通方法，告訴人家我們的生活也可以是快樂的。在日常生活當中，我們可以用另一角度思考，將它變成快樂的事，這才是上街的意義。其實想帶出的訊息是相同的，你很憤怒地說，還是一邊玩音樂一邊說，只是手法不同。而表現手法不同，便可

因為我們不是社工，不會替街坊解決問題，但卻創造了另一個意義，在過程中聽了很多街坊的故事，在無力的事情上提供一些靈感，這一種聆聽的空間在整體社會而言是重要的。藝術的意義就在於它沒什麼實際意義，但這種沒意義卻讓我們對現實生活有多一種反思，也成了連繫「我們」的一種因素。

以感染到不同的人。與其你以惡形惡相的方式跑出來，在政府的角度而言，他們有警察、軍隊，要打擊你們有何難？但若你是快樂地表現，大家可能會覺得更容易進入和理解我們想講的事。

峰：這讓我想起日文中「有趣」（面白い）這個字本身有想像力和創造的意思，或許這就是要把事情弄得的有趣重要性吧。

珏：行動力這麼高，會有政黨對你們虎視眈眈，想問「素人之亂」的朋友如何看待過往在議會內搶奪權力，由上而下去改變事情的運作模式？

哉：我也有一些朋友嘗試走入建制，運用他們的身份和能力，說不定可以改變到什麼事情。但於我而言，這是一種方法，但我的方法是，不如做個平凡人和其他的閒人一起，用他們的方法來表達，似乎更加直接。與其嚴肅認真地去當個政治家，現在嘻笑怒罵的方式似乎更切合我自己的性格吧。

峰：今天時間差不多，我們先在此完結。各地朋友會繼續留下跟大家聊。我最後說幾句，這星期我的感覺是所有事情都像在沒安排下自動進行。雖然這次峰會涉及很多複雜的事情，但每每遇到什麼困難時，自自然然會有些朋友出來幫忙解決，這一個東亞諸眾網絡亦如是。希望日後我們能看到這網絡繼續延伸開去。謝謝大家，謝謝在過程中幫忙的所有朋友。

所以所謂「快樂抗爭」的意思是，找一些「無王管」又或根本很難管到你的地方，用自己的方式，持續地，慢慢擴大能量，試試是否能改變些什麼。我覺得能聚集到大家抒發自己的想法，用快樂的方式表現出來，才是真正的新革命。

流動酒吧大作戰

MOVING BAR BATTLE



作戰日期 Battle Date :
29.4.2012 (Sun)

作戰時間 Battle Time :
3.00pm – till drunk

「如何可讓5000人喝醉，又不花錢？」答案就是靠大家一同分享、把酒共歡！無論係家裡喝了一半的Whisky、等待過期的青島、舊年浸落的梅酒、十世都未開的超市紅酒、甚至新年時親戚送你個支養命酒...來來來~ 一齊拎來我們的「流動酒吧」與大家分享吧！行動當天，讓我們一同遊走社區，邊行邊喝，邊走邊唱，叫埋街坊，叫埋家人，進行一場免費任飲任食的分派派對！酒逢街坊千杯少！讓我們與各地朋友重奪街頭！重奪友誼！重奪青春！

此外，大作戰期間，我們派發於活化廳地下酒窖秘密釀製的「油麻地啤」，歡迎各位街坊好友以任何酒類飲品或食物交換，先到先醉。識得玩樂器的朋友，記得帶埋來吵鬧一番~同場加映「松本哉新書發佈握手會」+「東亞諸眾酒徒勁飲挑戰賽」，作為東道主：「Hong Kong Never Drunk!」

How to spend as little as possible while making 5000 people drunk? The answer is sharing in the name of love and leftover booze. Wooferten and Shiroto-no-Ran proudly present: Moving Bar Battle! Bring your alcohol to join this battle! All are welcome! Half emptied whisky, about to expired Tsing-Tao beer, home-made plum liqueur from your mum's kitchen, the red that you bought from supermarket for house party but you don't really have visitors, even the Yomeishu you got from relatives during Chinese New Year, bring them all over! Let's share the drinks with our moving bar! We penetrate into the community, all drinking, all dancing, all singing, all eating. Let's invite all the neighbours and families, in the name of street, friendship and youth!

Hold on, that's not all! At the same time, member of Shiroto-no-Ran Hajime Matsumoto would have a 'New Book Launch Meet and Greet', plus the first 'Asia Alcoholic Championship' kicks off. Be the best host, please come and support. Meanwhile, Wooferten is brewing the Yaumatei Beer inside our secret underground cellar, during the bar fight, neighbourhood can try this local beer by swapping food and drinks with us, first come first drunk. Don't forget to bring your music instruments too!



作戰路線圖 ROUTE





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05

瑞士 SWITZERLAND X 油麻地 YAUMATEI

MARKUZ WERNLI

**廟街廿三號
天台樹關注組**

SAVE ROOFTOP TREE
23 TEMPLE STREET



相片由藝術家提供
Photo by Markuz Wernli



我與榕樹有個約會
Meet The Fig Tree
相片由藝術家提供
Photo by Markuz Wernli



拯救廟街天台樹簽名運動
Petition to Save Roof Top Tree 23 Temple Street
相片由藝術家提供
Photo by Markuz Wernli

在廟街二十三號的天台上有一棵來歷不明的大葉榕；它從石屎牆壁爆破而出，表現頑強的生命力。有關此樹的起源及故事正是這計劃的探究開始。由瑞士藝術家 Markuz Wernli 聯同一群年青義工團隊合作策動，「廟街廿三號天台樹關注組」希望藉著一棵生長在幾近荒廢的唐樓上的野生榕樹來燃起鄰近街坊對這個社區的想像。這個計劃透過收集簽名的請願行動、天台上的聚會及街坊分享從自己的窗前拍攝天台樹的攝影展等……從而在社區中促使一個嶄新的對話網絡和不尋常的連結。我們期望收集得來的故事和影像將呈現出油麻地這個舊區裡豐富多元的人和事。

We found this resilient fig tree that grows out of nothing on the rooftop of 23 Temple Street. Nothing is known on the origin and story of this pioneer plant which is our mission to research. Project Save Rooftop Tree 23 Temple Street was an attempt to spark the imagination of local residents and neighbors around a wild-grown tree on the rooftop of a mostly vacated 5-story building. Through collecting signatures towards a petition, organizing rooftop events, and asking neighbors with tree view to take photos from their homes, the project facilitated a network of fresh conversations and unusual connections. The resulting stories and (moving) pictures capture something of the diversity of people and opinions and the of this old Yaumatei neighborhood. This artistic research provides the material for a forthcoming book and/or video documentary.



我與榕樹有個約會

Meet The Fig Tree

10-11.11.2012, 3.00pm - 5.30pm

油麻地廟街23號天台

Rooftop of Temple Street No.23

廟街廿三號天台樹關注組居民會議+匯報

Concern Group Meeting + Report

18.11.2012, 3.00pm - 5.00pm

油麻地廟街23號天台

Rooftop of Temple Street No.23

Facebook: www.facebook.com/rooftoptree

來問天台樹—— 召喚油麻地街坊的共同生態

Markuz Wernli

來到香港不久，我放棄了原本先入為主和精心設計的計劃，就只純粹的到處走走；從九龍往南的佐敦和旺角之間，那種人與商業的凝聚力，完全勢不可擋。過了不久，我就發現一些沒有上鎖的大門，我毫不猶疑便爬上陡峭的樓梯，隨著它的方向通往這些大廈的天台（數週後，我才知道大廈和某些公寓的門一直打開原來是為了空氣流通，幸好，我十分感激香港的濕度，這剛巧很合我意）。那迷人的五、六層樓高的唐樓天台，有著一種野性又不經意的特質。之後，雖受到心血管的耐力限制，我開始有系統地把這些天台整合，集結成資料庫。

位於油麻地街角的活化廳，是一個由街坊協力、有創意地營運的空間；每次從天台遠征後，我都確保能抵達活化廳。不論是遠或近，在活化廳裡的街坊長者都可以與文化工作者交流；由行動者的影片放映會，到自家醃製食品，及至從事傳統花牌製作的黃乃忠師傅。有些街坊是活化廳的常客，他們手上總有一些手作小食，常常會拉我坐下來，給我又啃又啜、歡迎與寵愛。剛來到活化廳的時候，我從不知道會進入如何開展我的計劃，但有了活化廳，我便抓住了一個進入社區的點。在藝術空間抑或鄰近的食店，因為不斷與同一群人重複的碰面，於是能夠漸漸嵌入這個社區網絡當中。待在活化廳的這個月裡，我不覺得自己是一位駐場藝術家，卻像是一個搬進油麻地當學徒的街坊。活化廳帶來的活力，得以讓我參與和關心這個社區。

荒野的營造

油麻地有許多唐樓的天台是互相連結的，僅僅由低牆或籬笆分隔開，但地下的門都沒鎖上，所以在沒有搜查令的情況下，這賜予我潛入的機會。這些天台展示了人類的狀態：不安分的、邊緣的、卻又蠢蠢欲動的生命力，而活躍的大自然則在旁幫忙編織出一個沒有規劃的城市風景。香港的天台長期處於一個被重新「荒野化」的過程中，它們不單提供南亞裔移民一個用來曬晾豐富圖案衣物的地方，也是放置盆栽或是一堆喝光的酒瓶、空空的針筒和被遺棄的傢俱，有如一首園林的牧歌。那裡還有種種意想不到的事物等待被發掘，一個鋪滿稻草床的閣樓、家禽的糞便隨處可見，一個籠子裡面養著一隻活生生的兔子，阻攔著天台入口、一堆耐心等待著供奉的神主牌和一片片曬乾了的肉和咸魚，點綴著晾衣繩。不過，最能讓我產生共鳴的卻是色彩強烈的野花，和那些伴唱的小鳥，如何輕易便從街道上的排氣管中突圍而出。香港的天台富有植物需要豐沃能量；如百年榕樹從牆上的裂縫溢出，灌木從劃破的排水管中萌芽，地磚則長滿雜草。當建築陷入失修、租客已經一一搬離，某程度上，天台那片荒野卻活得比寄居的人類還要長久。難道這是一個城市後的城市？

天台樹的營造

仿佛經過深思熟慮的栽種。從五個不同的天台上看過去她都依然注目。她是一棵大葉榕，完整的長在廟街二十三號天台上的正中央，為六層樓高的荒廢唐樓加冕。她位於一條密集的街巷，一個正在轉型的地域中。舊式住宅的建築和其他高樓大廈融為一體，包圍著這個地方。以這個瞬息萬變的城市角落作為前提下，我在多個想法中跳來跳去，並且與活化廳當時的工作人員胡麗蕊（Justina）嘗試找到一個我們可以「啟動」這棵大葉榕的導火線。經Justina幫忙介紹下，我認識了關海泓、高穎琳、陳淑媛、區詠欣和梁志剛，他們每一位都一心一意的幫忙，並且很快成為我不可或缺的最佳伙伴，成就了這個充滿民俗誌意味的實驗。我們在小範圍內開展了一個小小的請願行動，請求樹木管理辦事處把這棵大葉榕列入保護範圍，提供古樹名木的保護程度，當然，這或是一個幾乎離譜的要求。不過請願書給予我們一個正當性到街上去招攬市民，它容許我們與廟街二十三號的路人打開有意義的對話。收集簽名是我們走上街頭的方法。在我們接觸到的四百人裡，有一半留下簽名，另有四分之一的會和我們交談。一些長者拒絕簽名，因為他們覺得應當由年青的一代去決定未來（……）；年輕人建議把大葉榕移植到鄰近的公園；其他人認為一個更安全和適合居住的城市，需要有更多的發展商和機構問責；而有一些人則質疑本地人根本就不關心環境和公共議題。然而，這次請願書我們發現，市民的回響已超越我們僅僅在街上的相遇。住客、上班族和店老闆都好奇一班年青人為什麼會為一棵長在頹垣敗瓦上的野生樹中找到意義。進一步看，這其實正提問本地市民對公共議題和城市管治的看法。

集體意義的營造

許多人面對快速發展和一個「共犯」政府都感到十分無力。於是，我們問自己如何駕馭在「請願運動」中獲取的社會關注，令基層人士建立

一個更深刻的視野？有約百戶公寓租客明顯地擁有絕好的窗景，因他們可在窗外看到那棵孤獨地生長於廟街二十三號的天台樹。於是，我們預備了一些用完即棄的相機，拜訪附近的住戶，請住客們從他們家裡拍攝這棵大葉榕。為製造一種有利的迫切感，我們訛稱大廈面臨清拆，而大葉榕亦將會隨之而消失。我們亦介紹自己是跟活化廳（一個親切的本地非牟利文化中心）有聯繫的藝術家，這大大有助除掉居民的疑惑和不信任。不過，我們最大的困難卻是上鎖的閘門和警衛，又因為劊房的設計，限制了我們接觸更多租客的機會。幸好，當中有十個家庭接納了是次邀請接收了相機，並從家裡把這棵大葉榕拍攝下來，同時和鄰居進行了這個活動，為這個地方承擔著一個更大、更團結的行動，並為同一個地方繪畫出更深刻意義。這些甚至來自不同種族的街坊攝影師——由香港、巴基斯坦、尼泊爾到中國大陸，大家都盡了一分力，在展開每天漫長的工作前利用早上班前的寶貴時間，爬到自己的天台捕捉更好的景色，又或者因為太忙，把相機重新委託給自己的小朋友…最後，我們選了部份照片在大葉榕下展出，一同和街坊舉辦攝影展。

再生文化的營造

這棵大葉榕的價值不足以被樹木管理辦事處列入保護名單，其實不足為怪。我們需要親自出馬，在廟街二十三號街口安上一塊模仿官方古樹名木的亞克力牌匾（否則這個計劃的結果將會缺乏實體）。其實單單一棵野生孤樹，也能推動了一個推動共享和討論的角度，這計劃帶來了早晨天台瑜伽、即興繪畫、高雅的笛子演奏會、還有街坊、種植專家和愛樹的人之間種種不太可能的相遇。街坊甚少會投入的感受自己居住的城市，因此我們需要依懶人們的想像力和聯繫「史無前例」的創造一個處擬的地方——卻不是建構於本身所在的設施，利用各種非物質的交換、工具和方法，把握已有資源，增加在這個城市的生存機會。我們可以有創意地，重新評定今天和明天在生活上的軟件

和硬件。在社會層面上，我們從線性的進化，及至在生態、環境和文化上的整體融入，都與我們今天的生活息息相關。活化廳的藝術家和街坊在這方面，不單止集結了民間智慧和生產的想法，更重要是在現實中試驗出來，並透過行動從旁調整。感謝李俊峰和方韻芝的邀請，來到你們的油麻地，這個共同創作者之地。

這棵位頑強的天台樹令我思考著：究竟要多少個超級颱風才能淹沒香港，而最後只剩下天台能夠倖存？這邊緣的力量靜心地等待著城市失去人性，讓自己爆破、再重奪這個城市。到頭來，這片荒涼環繞著、沉浸著我們。當我們在這片荒野中已再無主權，她或已經無處不在；在我們的腳下，在我們呼吸的空氣中，然而，我們仍毫不知情。

翻譯：胡麗蕊



分享你的窗外風景 Share Your Window View
圖片提供：李女士 Photo by Mrs. Lee

GO ASK A FIG TREE – INSTIGATIONS INTO THE COLLECTIVE NATURE OF A KOWLOON NEIGHBORHOOD

Markuz Wernli

Very soon after arriving in Hong Kong I abandoned my well-intended, preconceived project plans. I simply started walking. This convergence of people and commerce between Mong Kok and Jordan street on the southern end of Kowloon was too strong to resist. It was not long before I discovered that some of the entrance doors were unlocked. Nothing held me back from climbing steep stairwells, which allowed – more often than not – access to the rooftop. Only weeks later I would learn that some staircases and the occasional apartment door remain open for the air to circulate. I am forever grateful for how Hong Kong's humidity was working in my favor. The wild, unintentional nature of the rooftops five or six flights above street level was captivating. I started to systematically make inventory of all rooftops in the area – limited only by time and cardiovascular stamina.

After each roof scape expedition I made sure to touch base with Woofer Ten, which is a kind of neighbor-driven, creative operation located in a corner store. It is a place where next-door seniors naturally mingle with cultural practitioners from close and afar. I never knew what activity-in-progress I would run into when arriving at Woofer Ten. The gamut went from activist film screenings, to locavore food pickling sessions, to traditional Faa Pai (Flower Plaque) installations of master-in-residence Wong Nai Chung. The Woofer Ten neighbors are regular visitors and they made me sit down, always offered something homemade

to nibble or to sip. It made me feel welcome and grounded. With Woofer Ten I had an anchor in the community. I was able to gradually 'embed' myself in the social fabric by meeting the same people – young and senior – at the art space, at the nearby eatery, or on the street. During this month at Woofer Ten, I didn't feel like a residency artist, rather like a 'fledgling neighbor' of Yaumatei. The social dynamic of Woofer Ten allowed me to partake in the life and shared concerns of the place.

IN THE MAKING OF WILDERNESS

Many flat roofs of older Yaumatei houses are connected – separated only by low walls or surmountable fences. This granted me unwarranted access to houses with locked doors on the ground level. There are rooftops displaying untamed vitality from human and nature activity weaving an unplanned urban fabric, which has nowhere else to go. Rooftops in Hong Kong are in an ongoing process of 'rewilding'. They offer not only a place in the sun for richly patterned laundry from South Asian immigrants, potted plants, gardens idylls, or consumed beer bottles, syringes and abandoned furniture. There is the unexpected to be found. The straw bedding inside an attic shed containing scat from chicken and sheep. The cage with living rabbits, that obstructs the roof access. The personal shrines waiting patiently with offerings, and clotheslines festooned with

sliced meat and fish for dehydration. What resonated most to me were the color-intense wallflowers and the echoing bird concerts, which easily outcompeted the emissions from the street below. Hong Kong rooftops abound with plant-powered fertility. Century-old Banyan trees grow from cracks in walls, shrubs are sprouting from ripped drainpipes and floor tiling overgrows with weeds. In some instances rooftop wilderness outlives the human inhabitants beneath where the structure has fallen into disrepair and tenants have evacuated. Is this the city after the city?

IN THE MAKING OF THE TREE

It seemed like deliberately planted. It caught my eye from five different rooftops nearby. It was a big-leaved fig tree growing perfectly centered on the roof of no. 23 Temple Street and crowning a dilapidated, six story Tong Lau building. It is located in a dense block and in an urban transition zone where high-rise apartment towers blend with lower, old style tenement structures. With Woo Justina, Woofer Ten's manager at the time, I bounced ideas around on how we could 'activate' this tree sensitively in the context of this fast-changing part of the city. Justina was also instrumental in introducing me to Wang Kwan Hoi, Lam Ko Wing, Wun Chan Shuk, Yan Au Wing and Michael Leung: incredibly dedicated individuals who soon enough became my indispensable 'partners-in-crime' for setting up an ethnographical experiment. We launched a tiny, localized petition to ask the Hong Kong Tree Management Bureau to put the abovementioned fig tree under official protection – equal to the famous heritage trees around town. Of course this was a very tall order. But the petition gave us a legitimation for soliciting people on the street. It allowed us to engage passersby around 23 Temple Street in meaningful conversations. Collecting signatures was our way of getting streetwise. Among the 400 individuals we approached about half signed up and one fourth interacted with us. Some seniors refused to sign the petition because they felt that it is up to the younger generations to determine the future (...).

Younger people suggested to transplant the tree at a nearby park. Others wanted more accountability from developers and authorities toward a safer and more livable city. Some

challenged our cause altogether by declaring that many locals supposedly don't care for environmental and public issues. Nonetheless we learnt later that the petition resonated beyond our encounters on the street. Local residents, commuters and storeowners were wondering why a group of young people finds meaning in promoting a wild tree on top of a vacant ruin. On the deeper level it confronted local citizens to reflect on public sphere and urban governance.

IN THE MAKING OF COLLECTIVE MEANING

Many people expressed that they feel disempowered in the face of rapid commercial developments and a 'complicit' government. Hence we asked ourselves how the social traction we had acquired during the petition could be harnessed to give the working-class neighbors a stronger visibility. It was obvious that virtually hundreds of apartment tower residents have an excellent window view to the lone tree of 23 Temple Street. Equipped with single-use cameras we sought out surrounding apartments and asked tenants to photograph the tree from their home. By claiming the demolition of building and tree was imminent, we created a healthy sense of urgency. Identifying as artists associated with Woofer Ten – the friendly, local non-profit culture center – helped immensely to overcome the residents' skepticism. The biggest thresholds for us were locked entrance gates, security guards and subdivided rental units that restricted access to tenants. The ten families, which accepted the cameras, embraced the opportunity. By framing the tree at home concurrently with other neighbors, single instances of the everyday became part of a bigger, relational undertaking that mapped the layered meanings of one specific place. The self-assigned, ethnically diverse group of resident photographers – from Hong Kong, Pakistan, Nepal and mainland China – went out of their way, climbed onto their roofs for better view, used the precious morning daylight before their long work day, re-delegated the camera to their children due to busy schedules... Co-curated by the participants, the best photographs were arranged into a public exhibition that took place right beneath the fig tree.

IN THE MAKING OF A REGENERATIVE CULTURE

Not surprising, for the Hong Kong Tree Management Bureau our fig tree wasn't valuable enough to justify municipal preservation. Taking matters in our own hands we unveiled an acrylic tree plaque at the entrance of 23 Temple Street emulating official heritage tree signs – with a twist. Otherwise this project's outcome is immaterial. A wild growing, lone tree gave momentum to shared and contested points of view, to morning yoga on the rooftop, impromptu painting sessions, a lofty flute concert and unlikely encounters among locals, transplants and tree lovers. Because locals rarely experience in full the cities they live in, we prototyped a place that relied on people's imaginations, connections – rather than on built infrastructure. To increase urban livability, non-monetary exchanges, tools, and approaches are required to better leverage existing resources. We can creatively repurpose soft and hard inventory for the needs of today and

tomorrow. On a societal level we are nowadays at the point – ecological, environmentally, and culturally – where it is pertinent to evolve from linearity to holistic integration. In this sense artists and citizens in and around Woofer Ten not only gather 'indigenous' knowledge and generate ideas, but – more importantly – reality-test and adjust them in action. Thank you, Lee Chun Fung and Fong Wan Chi for inviting me into your Yaumatei universe of co-creators.

The stubborn tree of 23 Temple Street makes me ponder. How many super-typhoons would it take until Hong Kong is submerged and rooftops are all that remain? This marginalized vitality is waiting for its chance to burst open and reclaim the city after humanity disappears. In the end we have no dominion over the wilderness that surrounds and immerses us. It is everywhere, under our feet, in the air we breathe, but we usually know nothing of it.



分享你的窗外風景 Share Your Window View
圖片提供: Jyoti Photo by Jyoti

JEAN MICHEL RUBIO
+ MAGALI LOUIS

香港有隻大金剛
KING KONG IN
HONG KONG





金 剛殺到油麻地！這一隻身高2米多的大猩猩為什麼出現在活化廳？原來是兩位來自法國的藝術家Jean Michel Rubio & Magali Louis送給各位街坊的聖誕禮物。兩位藝術家於活化廳駐場期間，從區內的五金回收店買來廢鐵，並在街頭燒焊製作，創作了這隻拿著行李箱的大猩猩，比喻不擅溝通的城市人，送給各位油麻地街坊～雕塑不一定是冷冷冰冰，藝術家希望這是一隻歡迎大家觸摸、甚至使用的大猩猩。大猩猩手上拿著的行李箱提供大家進行漂書行動，街坊可以把想送給別人的書放在箱內，又可或把箱裡的書拿回家，互相分享。此外，藝術家亦為King Kong舉辦簡單唔隆重的開幕式，由藝術家親自介紹，還親手製作法國麵包，一起來活化廳探望這隻大猩猩啦～

King Kong is in Yaumatei! But why such a huge 2-metre tall gorilla appears in Wooferten? This is actually a Christmas present from two French artists Jean Michel Rubio & Magali Louis to kaifong. The two artists welded on street and created this gorilla, with a suitcase in its hands, out of scrapped metal bought from local metal recycling store for kaifong in Yaumatei. The gorilla is a metaphor for the urban people incapable of effective communication. Sculpture is not necessarily cold and isolated. The artists welcome anyone to touch and even make use of the gorilla. The suitcase is used for book-crossing: kaifong can either put their give-away books inside the suitcase or take any books home. A simple opening was hosted by the artists. The two artists shared both their work and home-made baguette with the guests. Let's come and visit the gorilla!

簡單唔隆重的開幕式

Simple Grand Opening Ceremony

1.12.2013, 5.00pm

活化廳 Wooferter



油麻地街坊的大金剛—— 訪問MAGALI LOUIS

訪問／整理：陳慧君

問：可否講一下你們兩人的背景？這次為什麼來到香港？

我們（Magali Louis & Jean-Michel Rubio）兩位從事雕塑創作，而我們的雕塑都可供人飄書。雕塑上的箱子可給人隨意拿走或存放書本。我們主要在公共空間上創作，藉以考察雕塑的社會功能。至今我們已在歐洲及亞洲不同地方進行過多次藝術計劃。我們認為，城市就像是藝術計劃的容器，探索雕塑所處空間中，每個個體之間的關係。我們認為，社會關係的建構才是讓建築空間能夠活起來的因素。這次因著活化廳的駐場計劃，我們來到香港並建議在油麻地創作一個用作漂書的雕塑，與這個我們喜愛的藝術空間分享我們的想法。

問：可否介紹一下你們在活化廳的創作？出自什麼概念？與當初法有沒有出入？

我們最初的想法是希望在活化廳的社區中創作一個用作漂書的裝置。外型上是一隻拿著手提箱的大猩猩（金剛）。牠看起來像模仿我們平日

在城市見到的生意人，而猩猩的外型就比喻人類內心與動物相似的一面，所以我們很喜歡創作動物型態的雕塑。當我們實行創作計劃時，我們曾經想過很多方面的可能性，因為雕塑沒有申請官方的批准，所以我們曾經想過另一個計劃，就是創作一張可移動的龍椅，但掛在牆上的大猩猩似乎更具象徵性，所以在沒有批准的情況還是選擇了原初方案。

問：油麻地社區給你什麼感覺？有什麼地方你最為印象深刻？

我非常喜歡油麻地，對我而言，香港是一個大城市，但人與人之間有點異化疏離，但對比之下，油麻地是一個以工作階層為主的社區，人與人之間有一定程度的連繫和交流。當我們在油麻地街頭製作金剛時，有時會發生一些非常有趣的事情。如最初大家都對我們在街上製作雕塑感到非常好奇，雖然我們和街坊說著不同語言，但卻能逐點逐點建立真實的交流，慢慢認識大家。然後他們會不時來探訪我們，問候金剛的製作進度。我們十分感激活化廳給我們這有趣經驗。



問：你對活化廳有什麼看法？可否說一下最深刻的地方？

活化廳是一個很有意思的地方，能藉著藝術家的工作，提高附近的街坊對環境、替代性文化、政治意識等，也是一個藝術家駐場、開會、放映，讓不同活動發生的地方。活化廳也可以很有效地拉近藝術家和人文生活有想法的人在一起。

問：你的觀察活化廳和社區之間是一種怎樣的聯繫？

活化廳就是油麻地裡的一個小社區，街坊可以在此相聚、討論和交流不同事情的看法。活化廳蠻深入的走進社區，也很成功的與周圍社區的街坊建立連結。駐場期間，我們遇上很多來自不同背景的朋友，街坊與藝術家，或期望走進社區的朋友的確能建立很有意思的交流。

問：駐場後，你對香港的藝術生態有何看法？

我覺得就像很多其他地方，香港的藝術大都困在美術館、藝術中心一類，這裡應更多不同接觸藝術的方法，因這構成這城市裡文化上的不平等。所以，我們喜歡活化廳，因它與所有人分享藝術，不只是某一階層的精英。像這類的藝術空間，香港其實應有更多更多，因這讓城市更具人文質素。

KING KONG IN THE NEIGHBOURHOOD – INTERVIEW WITH MAGALI LOUIS

Interviewer: Crystal CHAN

WHAT DO YOU DO AS ARTISTS? WHY DID YOU COME TO HONG KONG AND BECAME THE ARTISTS-IN-RESIDENCE AT WOOFERTEN?

We are two sculptors (Magali Louis and Jean-Michel Rubio) and our sculptures let people exchange books. They are attached with boxes where people can freely take or leave one or more books. We work mainly at and for public space and we investigate the social functions of sculptures. We have done several sculptural projects in public space in Europe and Asia before. We see the city like a receptacle of art project that examines the relationship between individuals at spaces that are modified by sculptures. We think that the quality of social relationships is relative to the architectural configuration of a space in which they come alive. With Wooferten's offer, we went to Hong Kong with a proposal of creating a sculpture for book exchange in Yaumatei. We shared our idea with this organization that we got to know about and loved.

WHAT HAVE YOU DONE AT WOOFERTEN? WHERE DID THE PROJECT IDEA COME FROM? WAS IT WHAT YOU HAVE PLANNED TO BE BEFORE COMING TO HONG KONG? WERE THERE ANY CHANGES IN THE IDEA DURING THE PROCESS?

In the beginning, our idea was to install a book exchange device close to the neighborhood of Wooferten.

For the form, we had already got the idea of a gorilla (a King Kong) with a case. It's like a wink to all the businessmen who go all over the city and the ape is an image for recalling the animal side of human. We love to make sculpture of animals at public space.

When we were carrying out the project here in Hong Kong, we rethought about our plan many times because we didn't have permission to install a sculpture at public space. At certain point we thought about making a movable bench in the form of a dragon. But the King Kong on wall was symbolically the strongest for us and for Wooferten. So we did it without permission and it became a terrific experience.

WHAT DO YOU THINK ABOUT THE COMMUNITY OF YAUMATEI? WHICH PART WAS THE MOST IMPRESSIVE TO YOU?

I really loved to work at Yaumatei. For me, Hong Kong is a big city, but a bit dehumanized. But then, on the contrary, I found that Yaumatei was still a working-class neighborhood where people know each other and exchange. Something rather magical happened with the people in the neighborhood when we worked on the street. At the beginning, everyone wondered what we were doing; and little by little, we managed to make real exchange with the people around us without speaking the same language. What really impressed me were the moments when we worked on the street with all the people whom we got to know about little by little and they came frequently to see the progress of the sculpture. We were grateful to Wooferten for this very rewarding experience.

WHAT DO YOU THINK ABOUT WOOFERTEN? WHICH PART IMPRESSED YOU MOST?

Wooferten is an organization with very great values and who fights to protect them. Wooferten does things for the neighborhood and the people living there, by working with artists and by working on raising the awareness of the environment, alternative culture, political issues, etc. It's also a place for artist residencies, hosting meetings, screening...I find that they have made a strong impact by bringing together people who work on artistic projects and who have very humane ideas about life.

WHAT DO YOU THINK ABOUT THE CONNECTION BETWEEN YAUMATEI AND WOOFERTEN?

I think that Wooferten is a little community in Yaumatei where people of the neighborhood meet each other, discuss and exchange on different issues. Wooferten is very much engaged in the neighborhood and they succeeded in creating a very strong connection between them and the people living there. During our stay, we met a lot of people from different backgrounds who just passed by the space. I had the impression that there were real exchanges between the neighbors and the artists or those who intervene.

WHAT DO YOU THINK ABOUT THE ART IN HONG KONG AFTER THIS EXPERIENCE?

After this experience, I think that like too often, art (in Hong Kong) is mainly locked up in the museums and the institutions while it should be more accessible to all. We feel that this has already created huge inequalities in this city. For this reason, I love the people in Wooferten very much. They make art accessible to everyone, not uniquely to the elite. There should be more alternative spaces like Wooferten in Hong Kong. These spaces will make this city more humane.

KING KONG 要暫別各位街坊

KING KONG HAVE TO SAY GOODBYE

早前我地接到地政署通知，話KING KONG涉嫌阻街，要短期內清拆下來。其實，KING KONG隻腳又無掂地，又無出我地簷篷底，計落係我地自己地方，一路以來街坊遊人都幾鐘意，沒有聽過有街坊投訴，地政署卻突然說是阻街？認真係官字兩個口！

相比起區議會俾大大舊錢攞的所謂「公共雕塑」，哪一樣比較阻街？KING KONG座落在活化廳外牆，沒有要變成地標來市紳化社區的目的，也不是商場為了推高人流而整出來的吹脹鴨仔。藝術家製作這雕塑是一份送給街坊的禮物，帶出一個與人分享的信息。在各方友好的協助下，安裝在廳的外牆，就是這麼自然和自發的一件事。沒有「不准觸摸」的告示，也沒有把雕塑圍起來怕人走近的花槽圍欄，就是平易近人的落戶在街上。KING KONG手上的鐵箱子是希望大家用來交換書籍的，我們最初也不禁懷疑，會否有貪心的街坊拿裡面的書當廢紙賣掉呢？事實或許真有其事，但同時我們見更多熱心的街坊就是懶理送給人家後怎麼用，定期放些書本在箱子裡。我們不時發現小朋友拿來的兒童畫冊，婆婆拿來結緣的佛經，若你說有什麼方法可以防備貪心人，街坊便話你知：just share！可惜，這城愈來愈多不代表你的「公共遺失物」：無髻的燒鵝、吹氣的大便、女人街指環、「家是香港」的xyz……就是容不下一隻讓街坊會心微笑的KING KONG～

撰自：《活化報》第15期

KING KONG 最後搬到兆基創意書院

We are sorry to tell you that KING KONG have to say goodbye to Yaumatei neighborhood. We received a notice from Lands Department, warning that KING KONG is under obstruction, and have to be dismantled within 1 month.

In fact, KING KONG is in the area of Woofeten, and we have never received any complaint from the neighborhood, it is surprise for us, to suddenly hear that it is under obstruction? In fact, compared to those public sculpture set up by the District Council, which is supported by our public money, which is more obstruction? KING KONG is located beneath roof of Woofeten, which have no purpose to become a landmark or to gentry the community, nor pushing attention of the shopping malls like the Yellow Duck. This sculpture is to bring the neighborhood, a platform to share. No notices nor fence surrounded, KING KONG is friendly and wanna make no harm to the neighborhood.

Within these period, our neighborhood really make use of KING KONG. No matter comics book by kids, Buddhist book by old lady...we think there are always greedy people to get those books to sell, so at the beginning we worried no one to use it, but our neighborhood seems ignoring it, because the fact is, just share!

Unfortunately, our city is getting strange, we have more and more Public lost stuff: a goose without bun, an inflatable shit, a golden ladies ring in Mong Kok... "HK is our home" slogan everywhere... but the neighborhood have no place for seeing the smile of KING KONG ~

from *Woofepost* Section 15

KING KONG eventually was moved to Shau Kee School of Creativity



附 錄

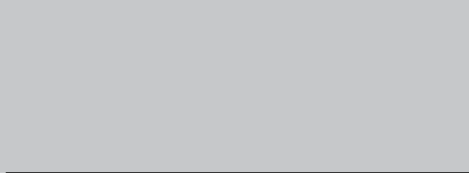
APPENDIX

藝術家及參與者簡歷

BIOGRAPHIES OF

PARTICIPATING ARTISTS

AND CONTRIBUTORS



湯皇珍 | TANG Huang-Chen

湯皇珍生於中華民國台灣台北。畢業於巴黎第八大學造型藝術系，是台灣少數一直以行動藝術為創作媒介的藝術家。1991年自法國回台，每年持續發表新作計畫，迄今40餘件行動。1999年，展開「我去旅行」系列行動計畫。2006年她以「我去旅行V／一張風景名片〈台灣篇〉」獲得第四屆台新藝術獎〈視覺藝術類〉，並以「我去旅行V／一張風景名片〈義大利篇〉」應邀參加第52屆威尼斯雙年展—台灣館。此外，於2000年及2002年策劃「尋找城市I」、「尋找城市II——港口」跨界群展；於2001，2007編、導、演「T-行劇劇場」、「我去旅行IV／Traveler.Bali」、「以瘋癲為名之船——我是他人(文本演繹)」。並參與多次行動藝術節現場行動。她長期關注台灣藝術文化生態的締造，並積極策動不同文化運動。1997年，她發動爭取廢棄十年的台北酒廠作為跨領域藝術展演場地，促成「華山藝文特區」，2008年，發動另一波文化運動：「種植藝術」，以生態的概念聯繫到文化發展，2009年，籌組「藝術創作者職業工會」，以藝術家組織的身份介入工會的機制，批判當下社會對藝術生產與勞動分工的關係。2011年2月，成立「台北市藝術創作者職業工會」。

TANG Huang-Chen, born in Taipei, Taiwan. She graduated from the Department of Fine Arts, National Taiwan Normal University, and the Department of Plastic Art, University Paris VIII. In 1991, Tang went back to Taiwan from France, then she kept on initiating new art projects, with more than 40 actions so far. Tang consistently concerns the development of the Taiwan Art and Cultural ecology. She launched “ Huashan Art District” from a ruins of wine factory in 1997, “Plant Art Act” in 2008. In 2009, she began to setup an “syndicate” for Artist, In Feb 2011, the “Art Creators Trade Union” was established.

www.itpark.com.tw/artist/index/100

金江+金潤煥 | KIM Kang + KIM Youn Hoan

金氏夫婦自1994年起藉介入行動的策略進行具政治性的藝術創作，範疇包括行為藝術，錄象及寫作。他／她們是OASIS計劃的創始人，致力將佔屋的討論引進韓國，並積整地活化廢棄或閒置的建築物。2004年夏天，他／她們策動Korean Federation of Art Organizations(KFAO)的佔領行動，這幾近完成的大樓，為獲取韓國政府部門，包括國家文化及旅遊部(MCT)及韓國文化藝術基金會(KCAF)的巨大撥款而將工程拖延了近七年時間。在 OASIS project 之後，金氏夫婦進駐首爾的「文來洞」嘗試在都市營造一個五金工人與藝術家能共生並存的新型態藝術村。現時，二人為LAB 39和Center of Art and Urban Society的聯合總監，並與「文來藝術村」內不同領域的人，藉都市中的藝術和生活介入，進行具體方向的研究和實踐。二人亦為《Manual book for autonomy commune – Art of Squat》及《My Beautiful Iron Factory – The Story of Meeting with Art and Mullae》的聯合作者。金潤煥長期關注韓國的藝術文化政治，他曾擔任Seoul Art space的總監（2009-2010）。金江現為一位美學研究員。

KIM+KIM, who have been working together since 1994, is under art processing making arts more political by tactics of "Intervention". They are acting at various areas such as performance, video arts and writing, are founders of OASIS Project, an artists’ squat project. Oasis introduced "squatting" to Korea and worked actively to rejuvenate abandoned or decommissioned buildings. (2004-2007) They tried to occupy the Korean Federation of Art Organizations (KFAO) building in summer 2004. This near completed building was left unfinished for 7 years despite receiving enormous funds from the Ministry of Culture and Tourism (MCT) and the Korean Culture and Art Foundation (KCAF). The group’s activities differentiated themselves by the complexity and diversity in their programming as well as administration efficiency during the office space distribution performance. The level of organization and efficiency has been compared to standards executed by larger-scaled NGOs, staging many art related rallies and cultural demonstrations against the KCAF and MCT. This has shown their focus on their activities as cultural activism that urged reforms of cultural administration practices. After OASIS project, they gone to Mullae dong in Seoul for making a neo village (coexistence with iron-factory and ateliers) in urban situation. Currently, KIM + KIM is co-director of project space LAB39 and Center of Art and Urban Society with multi genres people at Mullae artist Village while they intervenes life and art in urban based on practical aspect, studies and praxis it.They are co-author of *Manual book for autonomy commune – Art of Squat, My Beautiful Iron Factory –The Story of Meeting with Art and Mullae*. KIM Youn Hoan was a head director of Seoul Art space for 2009-2010 and his major interesting is art and culture politic in Korea. KIM Kang is also researcher of aesthetics.

OASIS PROJECT

Oasis Project是一個將城市中閒置及荒廢的地方帶來生命的空間活化計劃。計劃始自2004年，目的是拉近藝術和生活彼此關係，從而建立一個由藝術家和非藝術家參與，以藝術方式轉變廢置地方成活躍的社區空間。Oasis project的直接或間接參與者包括：藝術創作者，活動策劃人，評論家，律師，社區保育者，警察，傳媒及街坊。因此，此計劃結合藝術行動及社會行動，期望藉著「藝術地佔屋」的行動，開闊藝術創作在社會上的傳播。此計劃亦嚴肅的提問了空間與土地的擁有權及人們在資本主義社會下使用空間的權利。Oasis Project期望創造一個人們能積極及自主地以藝術把城市的「沙漠」轉化成有價值空間的群體。

Oasis Project is a space revival project which gives new life to abandoned or dead spaces in the city. Oasis Project began in 2004 with a hope to bring life and art together. The purpose of the project is to create a community where its people, including both artists and non-artists, share the same goal of living a community life by using art to transform abandoned spaces into vivid and active spaces. The process of Oasis project includes, both directly and indirectly, art producers, project designers, art theorists, lawyers, community activists, police, journalists and people from the community. Thus this project is a combination of social activism and art activism. The project aims to expand the production and distribution of art to society through the activity of "art Squat". The project poses a serious question on private ownership and a peoples’ right to use space in a capitalist society. Oasis Project wants to create a community where its people lead an active and free life of art by transforming a modern city’s deserted places into valuable space for the community.

www.squartist.org

市村美佐子 | Misako ICHIMURA

生於日本尼崎市，現於東京代代木公園中的無家者社群中居住。2002於阿姆斯特丹佔村中生活及創作。2003年回國後一直與東京的無家者社群同住至今八年多。她與友人小川哲生在公園開設一個為無家者而設的咖啡茶座CAFÉ ENOA RU及自助繪畫班。她曾參與策劃守衛有關城市公共空間及無家者處境的運動。另她著有一本描寫女性無家者生活狀況的書信插圖繪本《Chocolate in a Blue-Tent Village: Letters to Kikuchi from the Park》

Born in Amagasaki, She currently lives in the Blue-Tent Community in Tokyo’s Yoyogi Park. In 2002, she stayed in a squat in Amsterdam and created work. Started living in the park with homeless people for almost eight year. She participated in the “no-nike” movement, concerning

the public space issues and the condition of homeless people. She have written and illustrated a book, *Chocolate in a Blue-Tent Village: Letters to Kikuchi from the Park*, about the condition of homeless women in Tokyo. She, with Tetsuo Ogawa, holds a Cafe in Tokyo’s Yoyogi Park for homeless people and painting section with them every week.

www.kyototto.com/chocolate.pdf

www.airmiyashitapark.info/wordpress

Markuz Wernli

Markuz Wernli 是一名瑞士藝術家，有志成為一名泥土製作者。他的創作考察當下日漸割裂和疏離的生活文化；及至那將人、自然、傳統和人與人關係切割開來的消費文化。他的創作以參與性的方法邀請人們互相分享和交流，從而將環境議題帶進切身的日常經驗。

Markuz Wernli is a Swiss-born artist and an aspiring Soil Maker. His creative research looks at our estranged culture of disconnection and 'consumer isolation' that increasingly cuts us off from nature, from our traditions and from each other. His participatory projects invite people into exchanges that bring environmental issues into a tangible, relevant experience. More about Markuz’ ongoing activities:

www.socialorganism.org

Jean Michel Rubio + Magali Louis

Jean Michel Rubio是法國圖盧茲的藝術自主空間Le Terre Blaque的總監。在2009年，他和Magali Louis成立Art Book Collective(ABC)，探索雕塑作為推動普及閱讀的可能性。他們曾獲邀在法國多個城市創作與書籍有關的雕塑，亦曾獲邀到其他歐洲、北非及至亞洲城市舉行展覽及工作坊。

Jean Michel Rubio run an autonomous residency space, Le Terre Blaque, in Toulouse, France, since 1990. Together with Magali Louis, they initiated Art Book Collective (ABC) in 2009, which explore the imagination of a device that aims to make reading accessible to all by art sculptures using metals and books. They were invited to different cities with their installation artworks by using steel-based sculpture and books, and installed symbolic monuments for serval cities in France.They were invited to have exhibitions and workshops all over European countries, Northern Africa and Korea.

www.jean-michel-rubio.blogspot.com

www.art-book-collectif.com

梁寶山 | LEUNG Po-Shan, Anthony

殖民地最後一代大學生。唸藝術，卻以記者身份見證回歸。浮游在當代藝術與社會運動之間。會教書、寫作、研究、做飯、坐禪和上街。曾為「Para / Site 藝術空間」、「獨立媒體」成員。現為香港中文大學文化研究博士候選人、「香港文化監察」並「正念文化」成員。她的研究範圍包括城市空間、藝術勞動與文化政治。

Belonging to the last generation of university of students under the colonial rule, Leung studied Fine Arts at the Chinese University of Hong Kong butwitnessed the Handover as a reporter. Weaving through art and politics, she teaches, writes, researches, cooks, meditates and takes to the streets. She was a member of Para/Site Art Space and In-Media (Hong Kong). Currently, she is a PhD candidate in Cultural Studies at the Chinese University of Hong Kong, and the founding member of Hong Kong Culture Monitor. Her research interests include, among others, artistic labour, city space and cultural politics.

黃津珽 | Ahkok WONG

現役香港居民，喜歡散步與掃地。

Current Hong Kong resident. He likes walking and sweeping the floor.

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

素人の亂 | Amateur Revolt

「素人の亂」不是AV片名，而是一個大本營在東京高圓寺的社群網絡。「素人」即業餘者又或平凡人，「素人の亂」便即是業餘的反動集團。相對於一般政黨和工會的「專業」示威手法，「素人の亂」以最有無厘頭的手法，引發別具創造力的抗爭想像。「素人の亂」也是一群拒絕在大企業工作的年青人所組成的生活網絡，當中包括二手店，衣服店、酒吧、咖啡室、食堂、及至音樂會派對場地等，他們以小店的經營方式實踐自主生活的態度，成員更在日本各地不斷擴散中。「素人の亂」五號店店長：松本哉自大學時間的惡攪事跡已有成本電話簿咁厚，他主張窮人應起來革命，爭取貧窮但也能快樂、自由和有尊嚴的生活。

「素人の亂」的經典戰役包括宣稱有數百人參與的遊行，但最後大家因平安夜「冇街去」而爽約，只得三人到場，害得上百員警呆站食風的「三人遊行大作戰」。為了能無需申請而又可合法在火車站前的小廣場大聲吵鬧，辦活動和開派對，而參選區議員的「選舉大作戰」。去年311大地震後，在高圓寺舉行反核集會，結果一下子動員一萬五千人參與這場 sound demo，讓政客們大跌眼鏡，有說此次集會是日本近年的民間抗爭運動的標杆戰役。

Amateur Revolt is a social activist collective based in Koenji in Tokyo.The network consists of young people who refuse to work in big corporations and many small stores including thrift shops, bars, cafes, cafeterias, live houses and etc. People there lead an autonomous living style through operating the small stores. Members of Amateur Revolt sharing this concept are now spreading all over Japan. Hajime Matsumoto, owner of 5th shop of Amateur Revolt, has been notorious for his mischiefs since college. He advocates for revolution by the poor to fight for a poor, yet at the same time happy, free and dignified life.

www.shirouto.org

Indie Space AGIT

Indie Space AGIT 是一個由一群致力推動在地獨立藝術創作與及對外交流的釜山藝術家／音樂人的藝術組織。2013年，他們把釜山一個廢棄的幼稚園活化成一個的藝術家空間，為藝術家提供免費的錄音室，Band房，工作室等，還有一個幾乎每晚有不同藝術家來喝酒的大廳。AGIT關心釜山的在地獨立創作生態，如地下音樂、街頭藝術、獨立電影及至各類型的街頭文化等等，他們亦不時策劃各類型展覽，音樂會，交流工作坊及藝術家駐場計劃等。與此同時，作為釜山的活躍分子，他們常拉大隊到各個抗爭現場，舉辦各類型的街頭音樂會，漸漸發展出釜山一片獨特的音樂生態。

AGIT is an organization promoting local independent art and exchanges with other cities formed by artists and musicians in Busan. In 2003, they set up an art space in an abandoned kindergarten in Busan, providing free space for artists to use as recording studio, rehearsal room and studio. The space also has a hall where artists gather and drink almost every night. AGIT cares about the ecology of local independent culture, such as underground music, street, art, independent film and all sorts of street cultures. They often organize activities like exhibitions, concerts, workshops and artist-in-residence programmes. Meanwhile, they are also seen in different protests organzing street concerts.

www.agit.or.kr

直走咖啡 | G Straight Café

以咖啡店作為醞釀社會運動的基地，又或營運咖啡店作為運動的實踐；直走咖啡以共治的方式經營，並以盈餘籌辦活動，接連「消費－參與」的關係。咖啡店的營運團隊「Rules」過去曾出版過刊物，參與帳篷劇製作，及至策劃諾努客(No-Nuke)文化行動團隊等……挑戰既定社會運動的想象及發展不同結盟可能。

A café as a base incubating social movements. At the same time, through operating the café, it is a space living up to the movements. The café runs as a collective while its profit is put into programmes organzied by the café, resulting in a relationship connecting consumption with participation. Challenging the imagination of the usual social movement and exploring possibilities to make ally, Rules, the operating group of the café, is a group that works on publication, tent drama production and organizes the No-Nuke Anti-Nuclear Action Group.

www.r-u-l-e.blogspot.com

活化廳 | Wooferten

「活化廳」是一個由多位本地文化藝術工作者共同成立的藝術組織，期望以持續性的對話建立一個「藝術／社區」彼此活化的平台。置身於油麻地，一個正面對城市發展的草根社區，「活化廳」期望推動一種建立在生活關係的「社區／藝術」，並藉著不同主題的藝術計劃，引起人們對藝術／生活／社區／政治／文化的思考和討論，藉以打通社區豐富的人情脈絡，帶動彼此的參與、分享和發現，勾勒一「小社區」鄰里生活模式之可能。

Woofeer Ten is a non-profit art organization funded by Hong Kong Art Development Council. We are based at Shanghai Street Artspace in Yaumatei, an aging grass-root community and neighborhood. Formed by a group of like-minded artists, curators, critics, researchers, educators, Woofeer Ten aims at introducing a lively conception of contemporary art engaging the community. Therefore, instead of attempting an out-of-place white cube arty gallery, Woofeer Ten moulds itself more like a community centre, a platform for art projects to explore new approaches in bridging the community and art making. Woofeer Ten treasures the participation of our neighboring community and audiences, and see its art programs as creative interventions upon our community and society at large. Exhibitions will change from month to month, alongside with plenty of ad hoc activities such as performances, guide tours, workshops, talks, screenings etc., offering the public not just experimental contemporary art and curating, but also art that are close to our everyday life and with social-political relevance.

www.wooferten.org

編者＋策劃人簡介 BIOGRAPHIES OF EDITOR＋CURATOR

李俊峰 | LEE Chun-Fung

1984年生於香港。出生後的一天即為中英雙方草簽聯合聲明，決定香港被中國收回的命運。2005年入讀香港中文大學藝術系，同年「西九文娛藝術區」在爭議聲中推倒重來，本地藝圈開始進入「後西九」泡沫年代。2006年參與保衛天星碼頭行動，開啟他對藝術與社會運動的關注。2009年，他與友人共同成立「活化廳」。2013年「活化廳」不獲藝發局繼續資助，遂與其餘兩位藝術家（葉浩麟、方韻芝）成立「活化廳繼續工作組」，繼續空間運作至今。他現從事藝術創作、教學及策劃工作。作為藝術家，他的創作關注人與人的連結，曾策劃的藝術計劃包括：「來往廣場的單車」（與鐘惠恩聯合發起）（2010- ）」、「社區地社區」（2011）等。作為策展人，他過去曾策劃的展覽包括：「香港建築傷憐展」（與李鴻輝聯合策劃）（2008）、「風雨飄搖愛國時」年青藝術家六四展（2009）、「藝術／行動者駐場計劃」（2011&2013- ）等等。

Born in Hong Kong in 1984, one days before the Sino-British Joint Declaration, which determined the fate of Hong Kong, was signed. He was admitted to the Fine Arts Department of the Chinese University in 2005. A few months later, it was announced that the plan of the West Kowloon Cultural District would be started all over again. In 2009, he started Wooferten with 9 other artists. Wooferten fails to get subsidized from the Art Development Council in 2013, Fung, together with Roland Ip and Vangi Fong, formed “Wooferten Continuous Working Group” to keep the space running. Fung is an artist, teacher and curator based in Hong Kong. His works mostly concern the connections among different people. He initiated art projects including “Cycling to the Square” (co-curated with Chung Wai-lan) (2010-) and “Do-it Community” (2011). He has curated several political art projects such as “Hong Kong Anarchitecture Bananas” (2008) and “FENG YU PIAO YAO AI GUO SHI— Art Response to June 4th 20th Anniversary” (2009). “Art/activist in Residence” (2011&2013)

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致謝 ACKNOWLEDGEMENT

本計劃得以完成，有賴一眾好友同伴和國際街坊的支持，特別是計劃統籌鐘惠恩和胡麗蕊，以及一眾「活化廳」的藝術家成員：包括程展緯、劉建華、方韻芝、葉浩麟、C&G、陳素嫻、區華欣、黃乃忠等……另特別鳴謝勞苦功高的文字編輯翻譯：李心怡、金鈴；校對的方韻芝及設計師蔡嘉宏。此外，我希望在此感謝韓國策展人金俊起先生啟發這跨地域「藝術／行動者」網絡連線的構想；感謝楊陽在藝術與公共實踐方面的啟發；各位東亞笨蛋：江上賢一郎、松本哉、柳成孝、高俊宏、金江、「直走咖啡」的朋友 — 陳炯霖、林祐丞、蔡奉瑾、楊子瑄等……謝謝你們在這網絡上的積極串連，特別是過世的陳炯霖，沒了你「東亞諸峰會」並不一定發生。亦正如你所說，無論是攞社運或攞藝術，我們都需要努力去了解身邊的社群，這樣才能把運動擴散開去。

感謝「諸峰會」的一眾同伴，包括主持：黃津鈺、周思中、協助即時翻譯的Janet LUI、區諾軒、Eno；拍攝紀錄的Sunny LAM、柏齊、小野、黃璋納、獅子、Sonus Cat 等... 尚有當天提供飲食的「素苗」O-veg、未能來港亦隔空支持的麥巔、許煜等...「流動酒吧」得以讓大家喝得痛痛快快，先要答謝教導我們把水變成酒的Mr. Joshua、另要鳴謝製作木頭車的吳錠灝、Hong Kong Never Drunk代表：盧樂謙、黃啟健、 Michael LEUNG 等... 感謝為本書撰寫文章的高俊宏、梁寶山、黃津珏、譯者林暉鈞老師；感謝過程中曾參與幫忙的朋友：區詠欣、阿諗、余一心、李淳朗、黃嘉榮、三木、高穎林、陳靜昕、鄭得恩、陳慧君、張慧婷、何遠良、蔣伯欣老師、OC/德昌里的朋友，感謝各位油麻地街坊，包括替泡菜班提供技術協助的佳姐、社區導賞的Edmond、阿lo、贊助乳豬的張深記老板智偉、以及各位傳媒朋友...etc. 如有遺漏，請勿見怪。另外，必須感謝社運朋友以抗爭迫使香港政府在2011年向每位市民派發\$6000蚊，才得以讓我膽粗粗的啟動這計劃，也感謝徐文玠小姐及Abbas Nokhasteh先生後來在財政上的慷慨支援。最後，縱面對重重困難，我亦希望在此鳴謝「活化廳」的永遠榮譽夢幻組合——「香港藝術發展局」！

在此，再一次感謝每位參與這計劃的藝術家以及一眾活化廳的街坊粉絲們，謝謝你們提供我這一學習的機會～

This project are completed successfully, depends on the support of Yau Ma Tei and international neighborhood / Kai Fong and friends; in particular support from Wooferten artists including: Luke CHING, Jaspar LAU, Vangi FONG, Roland IP, C&G, Susan CHAN, AU Wah Yan, WONG Ngai Chung ...etc,Thanks CHUNG Wai lan & Justina WOO for the co-ordination; also special thanks to the copy editor and translator Sumyi LI,JIN Lin, Vangi FONG and designer Max Tsoi.

In addition, I wish to thank Korean curator Mr. GIM Jungi, who inspired and encouraged me a lot, to build this inter-local art/activist network; thanks Yeung Yang for the discussion between art and public in 71 bar, thanks very much for those foolish East Asia artist/activists, including Matsumoto Hajime, Kenichiro Egami, KAO Joun Houn, KIM Kang, and those from G-straight Cafe etc. ... Without your active contribution on this network, especially Tan Keng Lim, without you, "East Asia Multitude Meeting" may not occurred. Thanks Ahkok WONG & CHOW Sze Chung to be the moderator of EAMM, Janet LUI, Eno and Au Nok Hin, assisting for instant translation, Sunny LAM,Pak Chai,Siuyea LO, Nap WONG, Sze Tsz, Sonus Cat etc. for recording the events ... O-veg for the catering, also fds who failed to come to Hong Kong but support in anyway, MAI Dian and Yuk HUI ... Thank Mr. Joshua teaches us how to turn water into beer, Roy NG making the bar, Hong Kong Never Drunk representative: Him LO, WONG Kai Kin, Michael LEUNG etc. ... thanks for KAO JUN Houn, Leungpo, Ahkok, LIN Hui Chun to contribute your article; grateful to those who has been involved: Step AU, Ah Lum, YU Yat Sum,LEE Seon Long, WONG Kai Wing, Sanmu CHAN, Kobe KOO, Janet CHAN, Enoch CHENG, Crystal CHAN, Stephiane CHEUNG , HO Yuen Leung, CHIANG Po Shin, OC /Tak Chone Lane's friend...etc if missing, hope you'll excuse.

Lastly, I must thank the activists friends who fight with the Hong Kong Government to give\$6000 to every citizen in 2011, so I can start this program. Thanks Ms.Clare HSU and Mr Abbas Nokhasteh for your generous financial support. Finally, neglecting the difficulties, I also hope to acknowledge our dream partner - Hong Kong Arts Development Council! Here, once again thank everyone who involved in this program as well as artists in Wooferten and the Yau Ma Tei neighborhood, thank you very much for providing me this opportunity to learn from you ~

活化廳駐場計劃
WOOFERTEN'S ART / ACTIVIST IN RESIDENCE (AAIR)
2011-12

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

出版 Publisher
活化廳 Wooferten
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ISBN : 978-988-13136-0-7

2014年8月 香港 第一版
First published in Hong Kong 2014

建議定價：港幣HK \$100 / 新台幣NT \$400

捐款 Donation :

藝發局於2013年9月30日起終止資助活化廳，其後一直由留守的藝術家和街坊自發經營，並持續舉辦不同活動。若閣下有意捐助我們，可以郵寄支票、轉賬或以現金存款。捐款支票抬頭請寫「活化廳」(Woofert Ten)；如若轉賬或現金存款，「活化廳」銀行戶口為(恆生)780-009288-001。

ADC ceased to provide funding for Wooferten starting from September 30, 2013. Since then Wooferten has been operated by several artists and kaifong on their own initiatives. For donation, please make your cheque payable to: "Woofert Ten". You may also transfer or deposit your donation to our account: Bank name: Hang Seng Bank Account number: 780-009288-001

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Special thanks to openvizer for sponsoring this
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