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（在一起）的火花！
Sparkle! (Together)

自去年五月成立以來，油街實現匯聚了不少創意伙伴及市民大眾，共同為這個充滿活力的空間注入無限想像，讓油街實現自由開放的面目愈見清晰。火花展覽系列結集了七位年青策展人及其團隊，利用油街實現作場域演繹對藝術的論述。參與的策展人連結藝術家、創作單位、觀眾群，引入更廣闊的思潮，啟發更多層的對話，發揮強大的協同效應，令小火花一起撞擊出大能量。

李俊峰的「假如（在一起）」體現了油街實現協作、連繫的願景。本身是藝術家亦是策展人的李俊峰，是藝術組織「活化廳」的創辦人之一，具豐富連結社群的經驗，李俊峰關心本地自主藝術組織生態，並期望探討共同協作藝術的生產形式及其持續性。他集合了策劃「社區耕種計劃」的梁志剛、「人民足球」的盧樂謙、「週街展」的高穎琳、曾在北京胡同創立藝術空間的何穎雅、本地組織「百呎公園」及藝術獎項「吞拿魚獎」，展示各個計劃的發展面向，分享籌劃組織的經驗。此外，藝術家姚妙麗及聯同塗鴉組合BLOKE創作的梁御東把前哨展「假如（藝術村）」的創作進一步深化，回應自主組織生態的想像。

（在一起）的火花！ Sparkle! (Together)

衷心感謝設計伙伴葉小卡及其團隊，為計劃注入設計動力，亦感謝客席策展人李俊峰，團結了不同的創意力量於油街實現。這群勇於嘗試的創作人，以獨立思維自發策動，同時擁抱協作、分享的理念。是次展覽探討的自主藝術組織，與油街歷史有著微妙的關聯。位於油街的前物料供應處於1998年曾短期租予本地藝術家及設計師作工作室，這群創意之士迅速連結起來策劃活動，孕育了香港首個自發藝術生態。十多年後，前物料供應處雖已拆卸，當年藝術家「在一起」的熾熱氛圍，在今天的油街再現，精神不滅。

油街實現

Since it was launched last May, Oi! has brought together a good number of creative talents and members of the public to work on infusing this new vibrant space with boundless imagination and on highlighting the open and liberal aspects of Oi!. The "Sparkle!" Exhibition Series showcases the visions of seven young curators and their teams, who have been invited to make use of Oi! as a venue to stage their own interpretative narratives of visual arts. The curators are connecting with a wider circle of artists, creative organisations and communities to introduce an expanded horizon, to inspire multilayered dialogues and to encourage stronger synergies, so that individual little sparkles can join together to create powerful effects.

"Sparkle! Can We Live (Together)" curated by Lee Chun Fung has brought the collaborative and connected vision of Oi! to life. As a co-founder of the art organisation Wooferten and an artist himself, Lee has extensive experience in connecting communities, and his interest in the ecology of local art / community initiatives has led him to examine the productive means and sustainability of collaborative art. In this exhibition, Lee has enlisted the help of Michael Leung of the "Community Farming Project", Him Lo of "People's Pitch", Kobe Ko of "Chow Kai Chin" and Elaine W. Ho — an artist who has previously established an art space in *hutong*, the narrow streets and alleys of Beijing — as well as local art organisation "100 ft. PARK" and the art award programme "Tuna Prize". The exhibition showcases the development aspects of the participants' schemes and shares their experiences of running these programmes. Supplementing this aspect, artists Joe Yiu and Ocean Leung featuring BLOKE will develop the outcomes of "WHAT IF (Artist Village)", which was launched in the kick off exhibition of Sparkle! in response to the imaginative ideas of an ecology of self-organisation.

Our heartfelt thanks go to the project's design partner Karr Yip and his team, who have injected the show with powerful design momentum. We would also like to express our gratitude to our guest curator Lee Chun Fung, who has gathered a wonderful variety of creative powers at Oi!. This group of courageous talents have initiated art through their independent approaches and at the same time embraced the ideas of collaboration and sharing. The exhibition thus also reveals the subtle relationship between self-organised art space and the history of Oil Street. Now demolished, the Government Supplies Department building located on Oil Street was once used as studios by local artists and designers, who were able to rent space there on short-term leases in 1998. In this creative environment, they soon connected with each other to curate events, giving birth to Hong Kong's first self-organised art ecology. More than a decade has passed since then, and the former Government Supplies Department no longer exists. But the passion and togetherness of the artists from those years is re-emerging today at Oi! — where their spirit lives on.

Oi!

假如（在一起） can we live (together)

自己藝術自己救！

Save Our Own Art!

＃由於篇幅所限，策展全文請見另一展覽出版物《一起（什麼）報》或參考本計劃的 facebook網頁：
www.facebook.com/canwelivetogether

在電視劇《天與地》中，葉梓恩（佘詩曼）有一句這樣的對白：「和諧不是一百個人說同一句說話，和諧是一百個人有一百句不同說話之餘，又互相尊重。」然而現實的問題是，我們在歧異的價值觀互相衝突下，是否真的能和諧共處？「假如（在一起）」正正期望審視一種個體主動、自發地連結起來，相互協作共同實踐理念的生存狀態，勾畫出當下的自發／自主／自救組織的能量，探討這種自發性對應當下藝術發展，乃至人文生活的積極意義，進而思考這「在一起」的生態如何持續發展。

「在一起」，又或作「自發組織」[1]指的是一種民間由下而上、主動、自主、自發地締造改變的組織能量。「在一起」對應的是主流建制中層層壓榨，而管治個體則享有自由的不平等狀況，因此「自發組織」的成員間沒有等級從屬，各人均為平等參與，藉著商討達成共識。「在一起」的動力來自共同追求轉變的期許，以及每位參與者的主動性，分享推動正面轉向的成果。「在一起」往往對應的是現實狀況的不足，組織起來合力加以填補，因此「在一起」亦可以被理解為由個體發動、從「自發／自主／自救」到「共生／共治／共活」的自救行動。

與此同時，「在一起」無疑呼應前「油街藝術村」所指稱的一個重要面向：一種超越官方規劃，靠著藝術家強烈的熱情和投入，所創造的一片自主空間。（我們可以在這次有關重新考掘「死在香港」的訪問中略為了解）然而，油街實現由官方創立，一方面受著不同機制的監察和限制，同時亦必須保持固定的生產效率。

從藝術生產的觀點，兩者可比喻作以下不同模式：「在一起」就像是有機種植的野地，農夫紮根於土地，與周邊社區及至自然環境損益相關，兩者互惠共生，生產者向自己負責，生產自己所需，並與成員共享；相對而言，主流建制卻像是企業式經營的藝術工廠，講求結果的準確性、過程需一定控制、生產者層層分工，擔當不同職責，以保持運作效率。兩種藝術生產的方式其實各有利害，我亦不主張排拒任何一類，然而現實狀況卻是，自主的土壤平台正逐步減少，由資本或體制背後推導的生產方式卻愈來愈多。

因此我們或需正視「油街實現」與「油街藝術村」在兩個明顯迴異的藝術生產系統，從而面對一個重大問題：這兩種方式是否有互相實現的可能？就是說「『油街實現』如何實現油街」？有沒有互相協作支持的可能？更多的所謂發表機會，又是否帶領我們進到一個更多元、更包容、能聆聽不同異見的文化環境？及至面對消逝中的社區生活，藝術的角色是否在加速這份消逝？還是嘗試平行修補？我希望此計劃能成為兩者對話的起始。無論如何，我們都知道具主體性的城市發展，必不能將認同感從外強加於民眾，而必然由個體／社區自覺內在轉變的需要，繼而自發策動，積累經驗滋長。社區文化如是，藝文發展亦然，否則必然出現不同價值的對立和衝突。「在一起」嘗試超越體制的桎梏，以平等、沒有階級、自主的方式組織起來，並讓理念實踐到日常生活中。因此，我在此提議「在一起」作為一道「微出口」的可能。對照當下的環境，我們需要更多的關注和討論那些仍未又或無法被體制管轄的自主空間，走在一起，共同去建立和守護！當下我們已近乎沒有退路，用一句熱門的說話就是：「自己藝術自己救！」

文：李俊峰／2014年7月18日

[1]「自發組織」又可譯作「自我組織」、「自組織」，但我在此譯作「自發組織」，取其廣東話，把什麼事情「發」（散播）開去之意思，同時加以強調當中的自然發生的性質。

客席策展人的話 Guest Curator Statement

Full version of the curatorial statement can be found on *Together (Whatever) Post*, another publication that goes with this exhibition, or on the Facebook page of this project:
www.facebook.com/canwelivetogether

"Harmony doesn't happen when a hundred people speak the same sentence, but when a hundred people speak a hundred different sentences yet respecting one another", Yip Tsz Yan (Charmaine Sheh) says in the television drama *When Heaven Burns*. However, the question in reality lies in whether we can live together in harmony while having conflicting values. "Can We Live (Together)" hopes to examine the living conditions of the individuals who autonomously line-up and put their ideas into practice together through collaboration. The exhibition traces out the potential of the current self-initiated / autonomous / self-help organisations, discusses the positive impact it could bring to the current art development and to humanity, and prompts to think about how such ecology of could be developed sustainably.

"Live (Together)" or "Self-organisations" refers to groups that make a difference via bottom-up, active, autonomous and self-initiated actions. In contrary to the structural exploitation in the mainstream where the ruling individuals always enjoy freedom, all members participated equally and spend time on discussion and negotiation for consensus. The driving force behind "Live (Together)" comes from the collective wish for changes, as well as the activeness of each participants, collectively they share the results of positive changes. "Live (Together)" is often the response to the lacks in reality. People get together and try to fill in the gaps through co-operation. Therefore, we may actually understand "self-organisation" as the survival action of by individuals that starts from "self-initiated / autonomous / self-survival" towards "co-existence / co-rule/ co-live".

At the same time, "Live (Together) is undoubtedly echoing a key element of the former Oil Street Artist Village, an autonomous space created with artists' extreme passion and dedication which go far beyond the government planning. (We will have an idea about the former artist village in the interviews we rediscovered from "Death in Hong Kong".) As Oi! is set up by the government, it is under supervision and restrictions of different mechanisms on one hand, but on the other hand it ought to maintain a certain productivity.

The below metaphor could actually apply in the light of art production. "Live (Together)" is a piece of wild land where organic farming is adopted. Deeply rooted in the land, the farmer is indispensible from the surrounding community and the natural environment. All of them co-exist in mutual-benefits. The producers are responsible to themselves. They produce what they need and share with the other members. In contrast, the mainstream establishment looks like an art factory operated by big operation. They focus on the precision of end products, monitor throughout the process, and set up meticulous division of labour in order to assure high efficiency. Both art production modes actually have their own pros and cons. And I do not withstand anyone of them. However in reality, platform for autonomous development gradually diminished while the number of production modes supported by capital or the system are on the rise.

That's why we probably need to pay attention to the two divergent art production systems, as represented by Oi! and Oil Street Artist Village respectively in order to answer an important question at stake. Are these two systems compatible to each other? In other words, how does Oi! help to make the Oil Street Artist Village a reality? Are collaboration and mutual support possible at all? We now have more and more so-called exposures, but does it take us to a more diversified and more tolerant cultural context that listens to different opinions? And in the face of the disappearing community life, what's the role of art? Is it speeding up such disappearance? Or is it trying to help repairing the community at the same time? I really hope that this project can initiate conversation between the two systems. We all know that sense of identification towards a city can never be imposed onto the mass in any case. Urban development, with its own subjectivity, is only possible when it is self-initiated as the individuals / communities feel the necessity for changes from within. Such situation applies on both community culture and art and cultural development. Otherwise, confrontation and conflict will happen as a result of the different values. "Live (Together)" attempts to go beyond the limitations in the system, mobilizes in way that values fairness, classlessness and autonomy, and puts such ideas into daily life practice. Here I am suggesting "Live (Together)" as a potential "tiny exit". In view of the current situation, we need to spend more effort to look after and discuss the autonomous spaces that have not yet or cannot be controlled by the system. We must get together to create and safeguard these spaces! It's almost impossible for us to retreat. Let me use a heated catch phrase, "Save Our Own Art!"

Text: Lee Chun Fung / 18.7.2014

假如（在一起） can we live (together)

梁志剛＠社區耕種計劃

Michael Leung＠Community Farming Project

芒果王

2013年8月，油麻地的獨立社區藝術空間「活化廳」，邀請我參與他們的藝術家駐場計劃。由於天台耕種較難與街坊直接交流，我決定在街道上與周圍的街坊進行「社區耕種」[1]。箇中的關係、故事和街坊之間的交流都一一被紀錄起來，讓公眾參考。「社區耕種計劃」亦曾於2013年12月在Kubrick Cafe和書店中展出。駐場計劃中的一部份以「芒果王」的遊擊耕種實踐為中心，而這次將在這個名為「假如（在一起）」的展覽中進一步闡述這段關係。

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

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

年初， 政府說要開拓馬路接駁到西九龍的交通，於是要求「芒果王」在7月中之前撤離他的家和耕地。但問題不只是由於馬路的開拓，正如 Christopher DeWolf最近在一篇文章[3] 寫道：「香港政府在電視上賣的廣告都衝著非法耕種而來，把這些非正式的農地一塊塊摧毀 —— 他們對遊擊種植一點都不友善。」這些棄置的空地，不單沒有山泥傾瀉的危險，更為社區帶來種種正面影響。所以，我們應該好好的停下來了解一下像「芒果王」般的農夫和他在「無人地帶」裡所自發開拓的農地。是次佈展期間（2014年7月底），「芒果王」自知在這塊農地時日無多，遷徙的日子迫在眉睫，可是他繼續在無用之地生活和專心耕作。現時，他仍然每日抵著炎夏播種，每天為他的植物、蔬菜和果樹澆水兩次。

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

參展藝術家及計劃 Exhibition Artists & Projects

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

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

文字：梁志剛

校對：童志仁

Mango King

In August 2013, Wooferten, an independent community art space in Yaumatei invited me to participate in their Art Activist in Residence programme. I decided to focus on community farming on the ground floor, with the neighbourhood, as opposed to farming on the rooftop, which is often relatively inaccessible. Relationships, stories and neighbourhood interactions were documented and archived for public reference, and the "Community Farming Project"[1] was exhibited at Kubrick Cafe and Bookshop in December 2013. One part of this residency focused on Mango King's guerrilla farm, and I have been invited to elaborate on this relationship in this exhibition, "Can We Live (Together)" at Oil Street.

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

Mango King is a guerrilla farmer[2] in Hong Kong. He is without a home in the traditional sense of having stable accommodation, and lives on his farm that is located on unused government land in Yaumatei. I first met him on the morning of Monday 9 September 2013. Since then, I have visited him, sometimes with friends, over 20 times to date.

假如（在一起） can we live (together)

Earlier this year, Mango King was requested by the government to vacate his farm and home by mid July, due to a road extension that will connect traffic to the West Kowloon development. In addition to the road extension, Christopher DeWolf writes in a recent article[3] , "Hong Kong's government is no friend of guerilla gardening, running television ads against illegal planting and tearing up informal vegetable patches". In areas that are unused, not prone to landslides and serve the community in only positive ways, we should take a moment to understand farmers such as Mango King and what he has self-organised in this "no man's land".

At the time of this exhibition setup (late July 2014), Mango King continues to farm attentively and live in this unused space, aware that his days here are numbered and that he will need to relocate imminently. Presently, he continues to sow seeds and water his plants, vegetables and fruit trees twice daily in the summer heat.

To date Mango King is currently growing one lychee tree, four banana trees, 20 cayenne chilli pepper plants, over 40 papaya trees and much more. This thorough list can be seen in "Mango King's Farm Map". His approach to farming is impressive, organic and follows many of the Permaculture Design Principles[4] — Mango King *observes and interacts* with the urban landscape, *catches and stores energy* through his "Beaver Water Collection" technique, obtains a yield through seed saving, produces no waste through composting, *uses small and slow solutions* such as his "Volcano Planting" technique, *uses edges and values the marginal* in seeing the value of this under-appreciated government land, and *creatively uses and responds to change* in his willingness to vacate his farm and relocate all his plants and trees (some of which are even taller than him). The "Mango King Diary" updates Yaumatei shops, urban farmers, residents and other people on our collaboration. People are often impressed and surprised by Mango King's farm, yield and resourcefulness.

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

The 20+ times that I have visited Mango King — some short, some long — are exhibited here and online. When Mango King is evicted, this creative archive will serve as testament to a Hong Kong citizen's great lengths and efforts to sustaining himself in a city that is an increasing challenge — with unsustainable rent increases, the homogenisation of shop spaces, destructive urban renewal projects and farmland issues in the North East New Territories — to live in. Hopefully his story can encourage us to redefine how public space can be used, what role we can play in our communities and what type of city we want to live in.

Essay by Michael Leung
Proofread by Alexandra Tung

1 「社區耕種計劃」是一個以行動直接搜集在油麻地區內，各種耕種過程與成果的社區實錄。這些耕種計劃以「活化廳」的社區出發，繼而在油麻地落地生根，從地面發展至天台，又從天台生長到地面，隨著社區一起成長。這個計劃紀錄了它們的故事和鄰里之間的關係與互動，收集起來和大眾分享。「社區耕種計劃」是活化廳「藝術／行動者駐場計劃」的一部份。
"Community Farming Project" is a direct, tangible and community-based collection of urban agriculture projects rooted in Yaumatei. Initiated at Wooferten, these urban agriculture projects grew from the street level with the Yaumatei community. From the bottom up and from the rooftop down. Relationships, stories, neighbourhood interactions are documented and archived for public reference. "Community Farming Project" was part of the Wooferten "Art Activist in Residence (AAiR) " program.

2 遊擊園藝被形容作「在他人土地上的違法耕作」– Reynolds, Mark, On Guerrilla Gardening (Bloomsbury Publishing, 2008, 5)
Guerrilla gardening is described as "the illicit cultivation of someone else's land" – Reynolds, Mark, On Guerrilla Gardening (Bloomsbury Publishing, 2008, 5)

3 DeWolf, Christopher, Hong Kong's Guerrilla Gardeners, February 2014, www.roadsandkingdoms.com/2014/hong-kongs-guerrilla-gardeners

4 參考：樸門永續設計原理 1, 2, 3, 6, 9 and 11 — Mollison, Bill, Permaculture: A Designers' Manual (Tagari Publications, 1988)
Reference: Permaculture Design Principles 1, 2, 3, 6, 9 and 11 — Mollison, Bill, Permaculture: A Designers' Manual (Tagari Publications, 1988)

盧樂謙＠人民足球

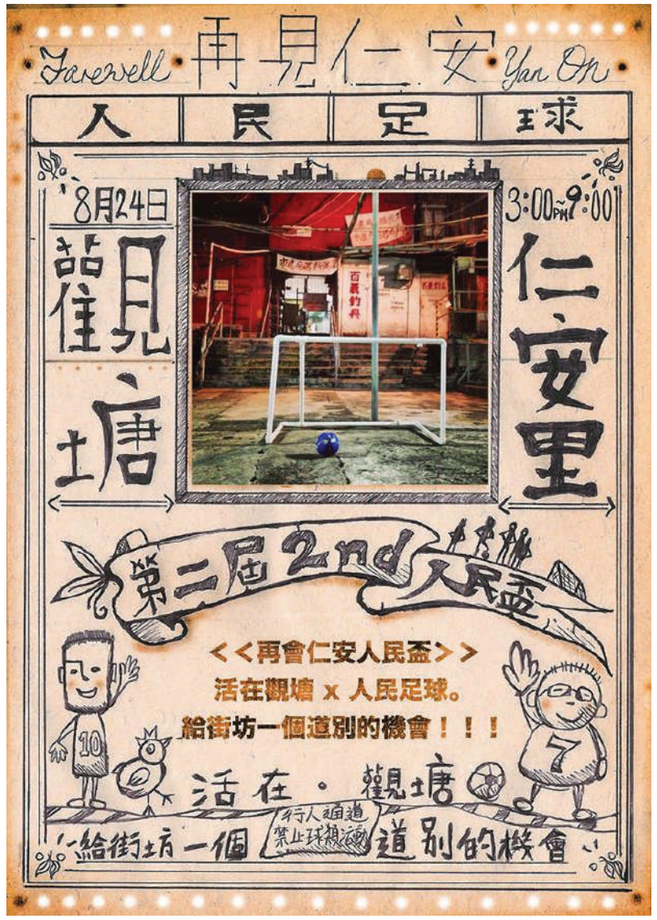
Him Lo＠People's Pitch

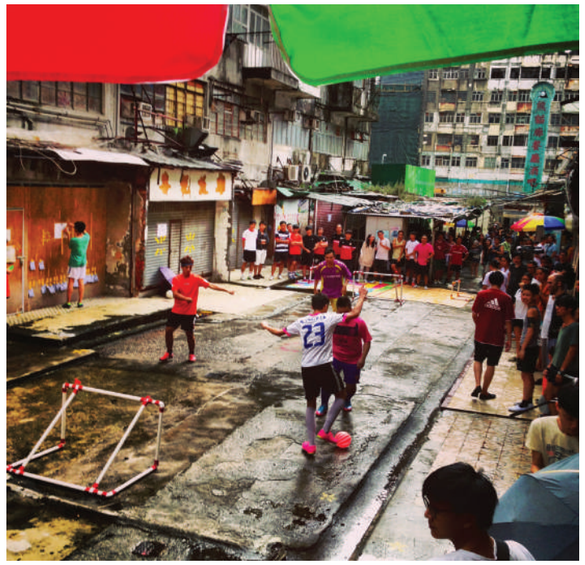
「人民足球」是一個以足球關注公共空間及社區發展的活動。我哋一齊踢下波，識多啲唔同社區或社群嘅朋友。我哋亦相信足球唔止一個波咁簡單，例如參賽隊伍嘅波衫或者足球比賽會用到嘅物品，都需要佢哋喺自己嘅社區或者社群裡邊搵幫手製造。我哋希望以最簡單嘅方法去享受足球之外，同時亦都可以推動或發掘每個社區嘅特色小店。

阿謙

"People's Pitch" is an event that concerns public space and community development with football games. We play footballs and hang out; and by that we meet with different folks from different communities or groups of people. We believe this is not just about a football game. From the materials required in the game to uniforms of different teams, all of these would not happen without the help from friends and the communities. We hope to enjoy football in the simplest way and at the same time to promote and discover small shops with characteristics in different communities.

Him Lo





何穎雅＠油街社區放映棚

Elaine W. Ho＠Oil Street Community Screening Hut

組織｜大眾

西蒙．克里奇利（Simon Critchley）描述哲學與倫理學兩者的主體性宗譜源自於「失望感」，而當我們失去信仰、當我們無法找到意義或當我們發現世界的不公義，我們就會感到失望[1]。然而一連串問題油然而生，要解答這些問題而展開對話，是一個哲學過程。顯然各種社會、政治、宗教及／或倫理系統的構成與哲學思考並行，已經是嘗試解答這些問題的行動。無可置疑，人類是群體動物；因為我們在對方身上互相找到意義，因為當我們集結起來並肩作戰，更能打敗不公不義，因為我們壓根兒在尋找我們的上帝，組織亦因此產生。所以，也許，問題已經不在於「我們能否共同生活？」，而是「我們如何能共同生活？」

自發組織（或譯自我組織）（self-organisation）一方面以活躍的哲思堵住失望的思緒，同樣也試著解答這些問題。又因為我們對身邊的架構和制度充斥著不滿，所以我們抱著希望與理想，試著更有效地組織起來，建立自己的理想狀態。不過，儘管自發組織企圖探討協作共生這個社會性的問題，它本質上存在矛盾，因為一早有「我們」和「他人」之分。不論這個他者是藝術圈的體制、行政管治抑或市場，以上體制與自發組織的組織性（包括兩者的手段）已被執行；要達到自發組織，意味著一個會自我反省的主體要重新定下界線：何謂「我們」？如何組織？言下之意，自發組織可以是社會上的實體，也是一個過程。[2] 我們以藝術家的實踐，能獨有地感知這個新主體性的雛形。可是，我們似乎面對著又一令人迷惘的問題 —— 吊詭地，「我們要求公帑的同時，我們代表和全能的資本主義對立的影子方案」[3]。參透著戴卓爾夫人在新自由主義之大觀園的遠景，我們無可避免看到大家的自發組織依舊被政府層層蛛網牽引著，並且泥足深陷 —— 受資助的官僚制度或者把自發組織看成創業（正如戴卓爾夫人所教導我們達到自力更生的關鍵！）。自由一詞在新自由主義的道理是「自己動手」（Do it yourself!）—— 因為國家再不會為人民做任何事。

所以，我們現在反而向中國大陸的叔叔們學習；學習那近乎後共產、國家資本主義，像藝術家奧拉夫尼古拉（Olaf Nicolai）描述的「黑幫經濟」；往往自發組織試著完成一件事情，則需要令自己欠債於人（試想像：人情關係、貪污勾結等）[4]。那我們又在以上哪個區塊？在沒有社會福利和欠債的情況底下，繼續空想，然後失落地實行自發組織。

抱歉，我可能有點誇誇其辭，但我快試驗完自發性組織實踐中的種種術語。在2008年，我發起，並與多位北京藝術家共同營運的一個「非主流」、「獨立」空間 —— 「家作坊」，其後於2013年底關閉。與此同時，我們位於香港的姊妹組織「活化廳」亦因為削減資助，現時處於含糊不清的狀態，「佔領」著他們原本的空間，既灰心又毫無把握，我暫且只能獨自行事。

不過，這不等於我又重回工作室這種典型的藝術家窩子裡（儘管我從來都負擔不起香港的工作室！），又或即使閣下的自發組織的狀態再多分裂，也不等於需要有排除社會大眾的念頭。正如 Jan Verwoert 所寫「現在的重點在於公開堅持社會已不屬於人民，也不是個人，甚至一個羣體性。」[5]。他呼籲我們應將「社會大眾」的概念糾正過來，並藉此期望藝術家能推使他們的作品到一個能塑造思想、理念和主體性的領域。聽起來可能抽象，但無庸置疑這不也正是現實？在政府管轄範圍內 —— 一個在九十年代末，由藝術家自己組織的地方，卻又在這被政府趕走的場地中 —— 展示作品。如今我們被邀回來，少了自發性，卻更像被用作政府和社區的中間人，讓社區能夠在共同生活這個問題中找到核心。若果我聽起來有點失落，那是因為事到如今，我只能抱著一些象徵性的演繹參於其中。

不過，請你放心！思緒正在重新組織中，請稍候片刻！

何穎雅

[1] Simon Critchley, *Infinitely Demanding: Ethics of Commitment, Politics of Resistance* (London: Verso) 2007.

[2] 改述自 Barnaby Drabble, "On De-Organisation", *Self-Organised*, ed. Hebert, Stine & Karlsen, Anne Szefer (London: Open Editions) 17-26.
Paraphrased from Barnaby Drabble, "On De-Organisation", *Self-Organised,* ed. Hebert, Stine & Karlsen, Anne Szefer (London: Open Editions) 2013, 17-26.

[3] Ibid, 21-22

[4] 由Jan Verwoert所描述，特別指蘇聯解體後的中歐背景。同樣適用於中國情況 —— 雖然眾所周知中國挪用共產主義僅作理念，實際以國家資本2.0方式操作。
As described by Jan Verwoert specifically regarding the central European post-Soviet context, though equally valid for the Chinese context, which we all know uses communism as mere ideology, its engine turbo-charged by Capitalism 2.0. Jan Verwoert, "All the Wrong Examples", *Self-Organised*, ed. Hebert, Stine & Karlsen, Anne Szefer (London: Open Editions) 2013, 124.

[5] Ibid, 133.

參展藝術家及計劃 Exhibition Artists & Projects

ORGANISATION-AT-LARGE

Simon Critchley describes a subjective genealogy of philosophy and ethics that begins from the feeling of disappointment.[1] It is when we lose faith in God, are unable to find meaning or discover unjustness in the world that we are let down, and it is from there that a form of questioning begins. To begin the dialogue that emerges from such questions is a process of philosophy. And the formation of various social, political, religious and/or ethical systems that attempt to answer these questions is the mode of action to parallel philosophy's thinking. Organisation occurs because we may be looking for God, because we find meaning within one another and because we can fight unjustness better together. The question of humans as social beings is undoubtable, so perhaps it is not so much a question of "Can we live together?" but "How can we live together?"

Self-organisation likewise tries to answer this question, and as an active process of philosophical thinking, stems ultimately from a feeling of disappointment. It is because of dissatisfaction with the structures and systems around us that we try to do it on our own, with the hopes and ideals that we can organise things better ourselves. There is thus an internally contradictory nature to self-organisation, which for all that it may attempt to address the sociopolitical questions of being together, does so in secession from some preexisting we or other. Whether this other is an art institution, a mode of governance or the market, to self-organise implies a reflexive subject who redraws the parameters, both of the particular selves which are organising and the means by which the organising is carried out. What we mean by "self-organisation" then is both an social entity and a process.[2] Our practices as artists are uniquely attuned to this formation of new subjectivities, but the overwhelming problem we seem to be facing is the paradoxical position of "representing a phantom alternative to the all-encompassing effects of capital, while demanding public money".[3] Looking from the perspective of Thatcher's neoliberal playground, we see ourselves mired in the ruts of self-organisation, unavoidably still implicated in the webs of government-funded bureaucracy or confused about self-organisation as self-entrepreneurship (the key to independence just as Thatcher instructed us!). Freedom, in the neoliberal sense, means "do it yourself", too — precisely because the State will not do it for you anymore.

So now we learn from Big Uncle instead, in that manner similar to the post-communist turbo-capitalist "godfather economies" described by artist Olaf Nicolai, where self-organisation means indebting yourself to others while trying to get things done (think about the guanxi system, organised corruption, etc).[4] And where are we now? Self-organisation as thinking and working in disappointment, without welfare and in debt.

Excuse my melodrama. This comes at the tail end of my own experiments with the buzzwords of self-organised practice. HomeShop, the "artist-run", "alternative" and "independent" project space I initiated and co-organised in Beijing from 2008 to 2013, is now closed. WooferTen, our sister organisation in Hong Kong, is steeped in the nebulousness of "occupying" their own space after funding cuts. So for the time being, discouraged and uncertain, I am working alone.

But this does not mean the classical cave of the artist's studio is available for retreat (of course I could never afford it in Hong Kong!), nor does it preclude an idea of society at large, no matter how secessionary your particular mode of self-organisation is. As Jan Verwoert writes, "The point now would be to insist publicly that society is neither the people, nor the person, nor even the social."[5] His call to reclaim the concept of "society at large" begs a kind of thinking that pushes our work as artists into another realm of shaping thoughts, ideas and subjectivities. It sounds abstract, but perhaps it is no more out of the question than trying to cope with the realities of exhibiting work in a government-managed extension that had once evicted the artists who had organised themselves there in the 90s. We are called back now, less than self-organised. But being utilised as a mediator between government and community inserts oneself into the heart of the question of how we can live together. If I sound disappointed, it is because at this point I can only participate with the illustration of metaphors.

But the thoughts are being re-organised, don't worry. Please come back later!

Elaine W. Ho

假如（在一起）can we live (together)

公眾浴缸；油街、宏安道轉角，19:23
Public bath; Oil Street at the corner of Wang On Road, 19:23

公共服務繫於公共服務，版本一；油街、近宏安道街角的公眾浴缸旁，21:07
Public service tied to public service, version 1; next to public bath on Oil Street at the corner of Wang On Road, 21:07

被假綠化美化的地盤，版本一；油街、宏安道與京華道之間，19:35
False greenery to beautify construction site, version 1; Oil Street between Wang On Road and King Wah Road, 19:35

被假綠化美化的地盤，版本二；油街、港島海逸君綽酒店對面，19:27
False greenery to beautify construction site, version 2;
Oil Street across from the Harbour Grand Hong Kong Hotel, 19:27

公共服務繫於公共服務，版本二；宏安道、油街轉角，21:08
Public service tied to public service, version 2; Wang On Road at the corner of Oil Street, 21:08

廢棄的床頭；福元街和英皇道交匯處天橋下，20:52
Discarded headboard; under the overpass at Fuk Yuen Street and King's Road, 20:52

參展藝術家及計劃 Exhibition Artists & Projects

資本主義骨幹裡的公共服務；油街和艇街之間的小巷，21:03
Public service in the backbones of capitalism; alley between Oil Street and Boat Street, 21:03

一面廢棄鏡子面向英皇道；福元街和英皇道交匯處天橋下，20:53
Discarded mirror facing King's Road; under the overpass at Fuk Yuen Street and King's Road, 20:53

卡板架，於公共空間前所未有的輕型；樂意時裝店門口，20:56
Pallet hack, ever so slightly in public space; Lok Yee fashion boutique storefront, 20:56

標題：何穎雅＠油街社區放映棚
媒介：在油街實現附近半圈範圍(約一公里內)收集的廢料（木、玻璃、假植物等等），多個不同的數碼錄像素材（影片時間不一）
年份：2014
簡介：在展覽前一個月，藝術家在展覽場地約一公里半圈範圍內（即英皇道向油街一邊）收集了不同的廢料，由藝術家展出一件作品開始，到一個公開平台讓公眾分享自己的數碼媒體，把展覽場地重組成另一種自發的放映場所。

Title: Elaine W. Ho＠Oil Street Community Screening Hut
Media: Refuse materials collected from an approximate 1 km half-radius from Oi! (wood, glass, fake plants, etc.), various digital video material (times vary)
Year: 2014
Description: In the month prior to the opening of this exhibition, various refuse materials were gathered by the artist from an approximate 1 km half-radius (meaning the Oil Street side of King's Road) distance from the exhibition space. These materials were then reconstructed to create an alternative locale for self-organised video screenings, starting from one work from the artist and opening up to any digital media to be shared by the public.

假如（在一起） can we live (together)

高穎琳＠週街展
Kobe Ko＠Chow Kai Chin

社區藝術實驗計劃 ——「週街展」

九龍城是一個擁有濃厚人情味的香港舊社區，當中的社區經濟網絡，居民之間累積多年的感情實在值得保留。我們希望透過藝術介入，能夠連結街坊和關懷小舖，同時讓觀眾了解屬於九龍城的生活態度。週街展將藝術品分散置於九龍城的大街小巷，以尋寶圖形式記錄作品位置，讓參觀者在觀賞作品的同時走入社區。藝術在公共空間發生，產生公眾互動，實驗藝術走入社區的可能。

週街展的五個目的：

一、在街道、小巷、小店裡的展覽，沒有向任何政府部門申請。因為我們相信這個城市的公民和在這個社區生活的人，擁有街道的自主權；

二、希望在面對強大的地產霸權時，喚起人們對於小店和傳統老舖的關懷；

三、邀請街坊參展，希望藝術可以滲透到社區，讓更多人認識藝術；

四、別的老區，例如深水埗、灣仔和油麻地，都有屬於自己社區的藝術空間，或是有關注社區保育的社運人士支援。因此希望透過這個展覽，喚起社會各界對這個老區的關注；

五、打破傳統展覽場地的概念。畫廊是等待觀眾走進來的，而週街展則是展品走進社區，主動與觀眾作交流。

高穎琳

Community Art Experimental Project — "Chow Kai Chin"

Kowloon City is one of the old districts in Hong Kong where you can still find a strong cohesion in the neighborhood, and affection among residents within the community. These distinct characters of the community should be retained and preserved. The purpose of this project is to build up linkages between residents and small local shops through art and cultural activities.

The exhibited artworks were not confined to a gallery space but instead located in different streets and alleys in Kowloon City. A treasure hunt map was provided, illustrating the location of the artworks to encourage people to take one more step closer to the community and get to know the history and stories behind the local shops. We hope that the audience could enjoy the exhibition and experience the lifestyle of Kowloon City. In addition, the exhibited artworks prompted the audience and local residents to start conversations. We hope that stronger community bonds were built up through such art and cultural activities.

Consolidating experience from the previous year, the exhibition has five objectives:

1. No government official permit was applied for the exhibition on streets, alleys and in stores. We believe citizens and residents of the district own the right of deciding and using the streets;

2. To raise awareness on local and traditional stores while we are facing the developer hegemony in Hong Kong;

3. To diffuse arts to community by inviting residents to show their work, getting more people to know more about arts;

4. To raise awareness of Kowloon City district. Old district, likes Yaumatei, Sham Shui Po and Wan Chai, are supported by conservation activists, or even has its own community based arts space; yet Kowloon City does not have any still.

5. To break the concept of traditional exhibition space. Gallery is passive, waiting for participants to visit; yet "Chow Kai Chin" puts artworks inside the community catalyzing spontaneous communication.

Kobe Ko

獨立策展人
Independent Curator: 高穎琳 Kobe Ko

參展藝術家
Participating Artists: 文浩賢 Hofi Man　史思敏 Erina Si　古汝翹 Ku Yu Kiu　古緯欣 Benson Koo
林楚穎 Hazyl Lam　何浩源 Ho Ho Yuen　吳詩穎 Sta Ng　李煒衡 Li Wai Hang
洪忠傑 Kensa Hung　袁曉珊 Yuen Hiu Shan　梁嘉文 Liang Jia Wen　陳上城 Dunet Chan
陳安瑤 Annebell Chan　陳曉彤 Chan Hiu Tung　陳嘉明 Chan Ka Ming　張葶 Chang Ting
莊子瀅 Chong Tsz Ying　程展緯 Ching Chin Wai　梁志剛 Michael Leung　梁皓然 Harry Leung
黃進曦 Wong Chun Hei　黃曉楓 Apple Wong　黃美諺 Wong Mei Yin　黃津珏 ahkok
黎加行 Lai Ka Hang　楊妙芬 Milk Yeung　廖家汶 Karen Liu　鄧國騫 Tang Kwok Hin
盧樂謙 Him Lo　蔡志厚 Thickest Choi　蔡鈺娟 Bouie Choi　鄭艷 Yim Cheng
Cara To　Run 2 Tree Studio　Start From Zero　Yuen Yeung

參與店舖
Participating Local Stores: 永源洋服 Wing Yuen Western Clothing Store　永成文具紙號 Wing Shing Stationary Store
冠和酒行 Kwun Woo Wine Store　祥興玩具 Cheung Hing Toys Store
添記新青年理髮公司 Tim Kee Salon
港九石行總工會 Hong Kong and Kowloon Stone Masons General Union
鴻光玻璃 Hung Kwong Glass Store　菁蘆蜜蠟 Ching Loo Honey Wax
廣星士多 Kwong Sing Store　豐盛時裝 Fung Shing Fashion

設計
Designer: 麥綮桁 Clement Mak

插畫
Illustrator: 黃曉楓 Wong Hiu Fung

攝影
Photo Credit To: 李煒衡 Li Wai Hang　張躍林 Cheung Yeuk Lam

吞拿魚獎
Tuna Prize

從小到大，我們身邊都圍繞著形形式式的獎項，而每一個獎項背後，同時暗示著一套指引。例如要得「操行獎」至少要能「坐定定」；要得「服務獎」，至少該做做義工吧。而要得學科獎、「First Hon」等成績獎就必須是優才生。這些獎項背後的準則都説明，只要集齊某一堆條件，你便能得獎！（多簡單！）

那「Tuna Prize」呢……？

在這個什麼也可上Google問「how to...?」的年代，我們習慣羅列條件和原因，並理所當然地歸納出結果。即使過往被認定為「不食人間煙火」的藝術學科及相關行業，似乎亦慢慢發展出一套「指引」。例如某種風格可以打入某個市場、某類主題會大受歡迎……於是，怎樣做藝術，也開始有路可循 —— 寫 Proposal、搞展覽等，好像是藝術系畢業生的指定動作。同樣，對於「Tuna Prize」、對於如何當一個藝術家，大家或許心裡有數。

其實，我們並無否定這些「指引」的意思。這些指引，無疑反映了藝術系畢業生在社會擁有愈來愈多創作的機會。只是，作為一個年輕藝術家（即使回看視覺藝術院第一屆畢業生，大家還很年輕吧），最應該堅守的，大概是我們的一份傻勁、一份對藝術的真摯追求，而非一份刻板的指引。

文：鄭婷婷（2013年畢業生、2014年「吞拿魚獎」海報設計者）
校對：張曉恩（2013年畢業生、「吞拿魚獎@假如（在一起）」展覽統籌）

We have been surrounded by all sorts of awards since our childhood. Each of these awards implies a particular set of instructions. For instance, one have to at least "sit still" for an "Award for Good Conduct". Perhaps some voluntary work to be done for getting "Award for Best Service", while getting good results is essential for any academic awards and a "First Honor". If your follow these bunches of requirements, the awards are yours! (How simple is that!)

So, what about "Tuna Prize"...?

The online generation could literally google solutions for all sorts of problems. We accustomed to a smooth flow of conditions and causes, which easily lead us to conclusions. There are even guidelines for art subjects and artistic career, the area people used to describe as an "otherworld". You may enter a certain market with a particular style, or popularize one's work with a particular subject matter. A stereotype is formed, just like proposal-writing and exhibition-curating have become must-dos for art graduates. Art-making is somehow bounded by a set of guidelines. And perhaps, we graduates know it all too well.

In fact, we are not denying these paths and guidelines, as they do suggest an abundance of chances and potentials for art graduates is yet to come. As a young artist (even the first batch of our alumni are still young, aren't they?), what worth to pursue might be our enthusiasm in art, instead of all the dull guidelines.

Text: Cheng Ting Ting (2013 Graduate, 2014 "Tuna Prize" Poster Designer)
Proofread: Aska Cheung (2013 Graduate, "Tuna Prize @can we live (together) " Exhibition Coordinator)

後話：哈，沒想到這段小篇章有機會放到一個展覽的平台，容許我多補充幾句吧，「How to Become a Tuna?」其實仍然是很吸引我的一本假書副題，因為好像「很好呀，看看書就可做到喇」。無疑，有例可循、有法可依是既方便且幸福的，但似乎同時引導我們走進一個個框架中。與朋友傾談間，我們常説：「這個藝術圈倒真荒謬。」是的，種種光怪陸離的標準、心態及網絡天天都在發展中。我們的圈子如是、整體社會亦如是。既然如此，或許是時候，讓我們在不滿和控訴之上，嘗試逐步改變、逐步創新，自組我們的一套新想法。這，就是「年輕」該做的事吧。

Afterword: I have never thought that this little passage will be shown in an exhibition. But as it actually happens, allow me to say a bit more. "How to Become a Tuna?" is still a tagline of a fake book that I am really interested in. The reason behind is that, "it is good, and we can do it by reading a book". It is indeed convenient and great when there are rules to follow. However, these rules and guidelines direct us into certain frames at the same time. When I chat with friends, we often have such expression, "the whole art industry is really ridiculous." Strange standards, attitudes and network are developing day by day. It applies not only to our industry, but to the society as well. Under these circumstances, maybe it's time for us to start changing bit by bit, and have our own set of innovative thinking. This is what we should do to empower our youth.

2013年評審進入最後討論階段
Final judgement in 2013

評審招募海報
2014 Judges recruitment poster 2014

百呎公園
100 ft. PARK

在香港藝術家面對著高昂的展覽成本、欠缺展覽空間等的老問題下，微型藝術空間因而萌生。

百呎公園於2012年成立，不經不覺快將踏入第三個年頭。成立當時位於上環樓上二手書店的100平方英呎小房間內，2014年初轉折落戶於大角咀的荔枝角道。百呎公園相繼舉行了約二十個不同類型的展覽，運作的經驗漸漸發展出一個獨特的運作模式，展現了小型藝術空間的靈活性和可能性。

是次展覽以「過去與現在」為主題。在「過去」的部份，我們整理和結集以往的展覽資料，以書刊形式來展示百呎公園的過去，也藉此機會解答大家對我們空間的提問。「現在」的部份則呈現在油街實現裡的另一個百呎公園，與藝術家合作，於分別在港九兩個空間同步進行展覽，好好的運用油街這個優秀的空間。

回想初衷成立百呎公園的原因很簡單：公園面向藝術家們，填補一些當下從事藝術創作者所缺乏但卻需要的空隙，讓藝術家得到展覽與實驗的機會，創造更多的可能性；觀眾亦可透過另一層面認識創作，令雙方都不局限於公營與商業藝術機構所建構出來的視界。

百呎公園成員能做的事情其實不太多，人手、空間和智慧也畢竟有限，一直需要各方好友們內外的協力與合作，但我們更希望透過百呎公園來嘗試開拓大家對未來的想像，期待更多不同的藝術空間能夠在未來出現。

畢竟：「香港實在太狹窄了！您懂的……」

百呎公園 —— 三人園務組

Mini art spaces emerge to cope with high exhibition cost and the lack of exhibition space in Hong Kong.

It is going to be the third year since the founding of 100 ft. PARK in 2012. We started in a small room at the size of 100 sq. ft. at a second-hand bookshop upstairs in Sheung Wan. In early 2014, we moved to our current location on Lai Chi Kok Road in Tai Kok Tsui. Having organised almost 20 different exhibitions, we develop a distinctive working model that unfolds possibilities for mini art space.

There are two components under the theme "Past and Present" in this exhibition. For the component of the "Past", we gather, compile and consolidate our past exhibition materials into a booklet. We also take the chance to respond to questions about us. The "Present" component is to set up another 100 sq. ft. park at Oi! in parallel with our base on Kowloon side, so as to have two spaces showing works of art from an artist at the same time. We hope to make use of the space at Oil Street to bring audience a different experience.

Recalling our original intention, it is simply to create a space that nurtures creativity and allow artist to exhibit, to experiment and to make things possible; a space that focuses on artists and fills in what is missing yet needed in the art ecology. It also provides audience another channel to see and understand creativity beyond the perspective of the government owned museums and commercial galleries.

With limited manpower and resources, 100 ft. PARK relies on the continued support from our friends. While looking forward to the emergence of art space of different natures, we aspire to make 100 ft. PARK a place to expand our imagination for the future.

After all, "Hong Kong is too narrow! You know what I mean..."

Operation Team of 100 ft. PARK

參展藝術家及計劃 Exhibition Artists & Projects

百呎公園首個展覽《睇肉森林》—— 洪竹筠個人展 | 2012年8月
100 ft. PARK first Exhibition "Summer Killer" — Ada Hung Solo Exhibition | August , 2012

遷往九龍新址後首個展覽《雙》—— 岑倩衡個人展 | 2014年1月
First exhibition at our new space in Kowloon: "Deux" — solo exhibition of Iris Sham | January , 2014

假如（在一起） can we live (together)

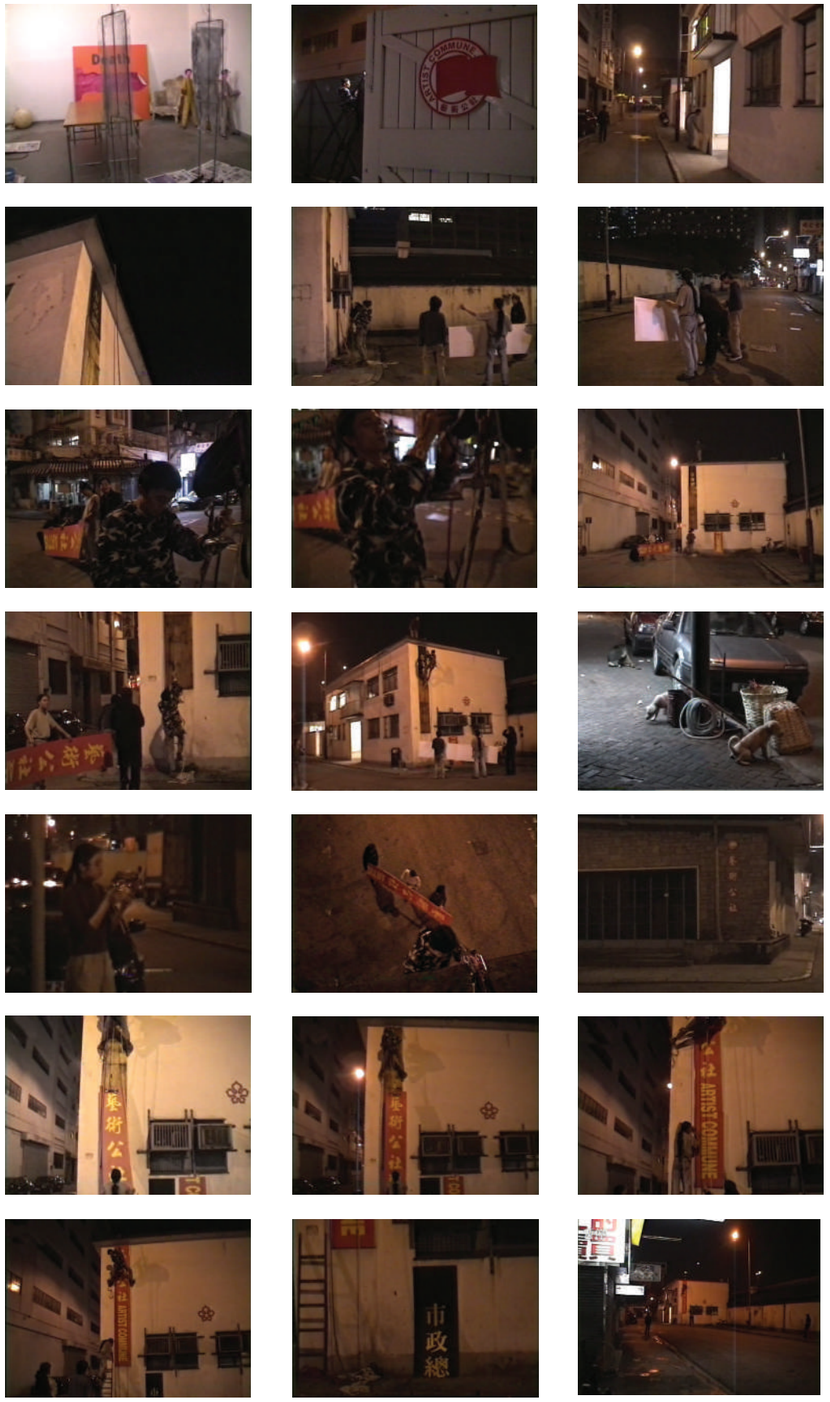
假如（死在香港）
As If (Death in Hong Kong)

「死在香港」是一個曾經發生在前油街藝術村的展覽計劃。當時藝術公社租用了油街藝術村一個最邊緣、沒人願意租用、原用作擺放沒人認領屍體的停屍間作為會址，於是策劃了一個以「死亡」為主題的展覽，後來成為藝術公社在油街時期其中一個較為人熟知的計劃。16年後的今天，油街藝術村已變成油街實現，藝術公社亦已經不復存在。對照當下時空，「死亡」作為一種生存狀態的過渡、一個被壓抑、禁而不語的符號，無不呼應香港政治文化的邊緣性。是次計劃，我們將與大家一同回溯「死在香港」，展出一段追訪當年相關參與者的錄像及部份相關紀錄文獻。從而重新發掘這段快被遺忘，前油街藝術村及至香港藝術的自發組織生態之重要一面。

李俊峰

"Death In Hong Kong" was an exhibition project that once took place at the previous Oil Street Artist Village. At that time, Artist Commune rented the unpopular spot at the very edge of Oil Street Artist Village. The spot was used as a mortuary. This explains why the later exhibition was based on "Death" and became one of the well-known projects of Artist Commune. 16 years later, Oil Street Artist Village has become Oi! while Artist Commune no longer exists. Reflecting on nowadays' time and space, "Death" as the transition of existence, a suppressed and silence sign, resonates with the marginality of politics in Hong Kong. This project reminisces about "Death in Hong Kong" — by looking at related archive and documents, and a video interview with the participants of the exhibition at that time, it rediscovers the soon forgotten significance of the former Oil Street Artist Village and the ecology of the self-organisations of the local art scene.

Lee Chun Fung



「死在香港」錄象片段
Video stills " Death in HK"

鳴謝： 杜煥 先生、王純杰 先生、白禮仁 先生、亞洲藝術文獻庫

Acknowledgement: To Wun, Wong Shun Kit, Robert O'Brien, Asia Art Archive

梁御東 聯同 BLOKE＠發生過

Ocean Leung featuring BLOKE＠ It Happened

一、關於本計劃

本計劃是以臨時的／暫時的合作為製作基調。計劃內容為藝術家在本展覽前找來些到過油街和北角的朋友和臨時演員一起在附近發生不同事件，並以文字、相片及錄像去紀錄種種體驗。希望藉著這些短暫的相遇和交流表達藝術家對「共同協作」和「自主組織」等字眼所產生之積極姿態保持距離。

二、自述

對油街藝術村之記憶和認識，是中學同學帶我閒逛時發現的其中一個城市裡怪模怪樣空間，還有那裡是我初接觸以為是很新奇的媒介－錄像－的地方，好幾個周末曾在那裡的 Z＋玩過DV。後來唸藝術時知道她消失了，在圖書館借來又一山人的一本攝影集叫《油街結業》，內裡照片拍得太美，淒涼得有點造作。七年前乘同事車往北角，泊車的時候才親身見證其消失 —— 大樓丟空，空地化身為停車場，抬頭看見曾有藝術家游繩在其外牆寫的大字給風塵洗刷模糊，文獻記載好像是在寫歡迎地產商進駐去諷刺藝術村迫遷。當時我才覺得一切關於油街藝術村的紀錄很珍貴兼夾買少見少，而我早錯過了哀悼她的時刻。

梁御東

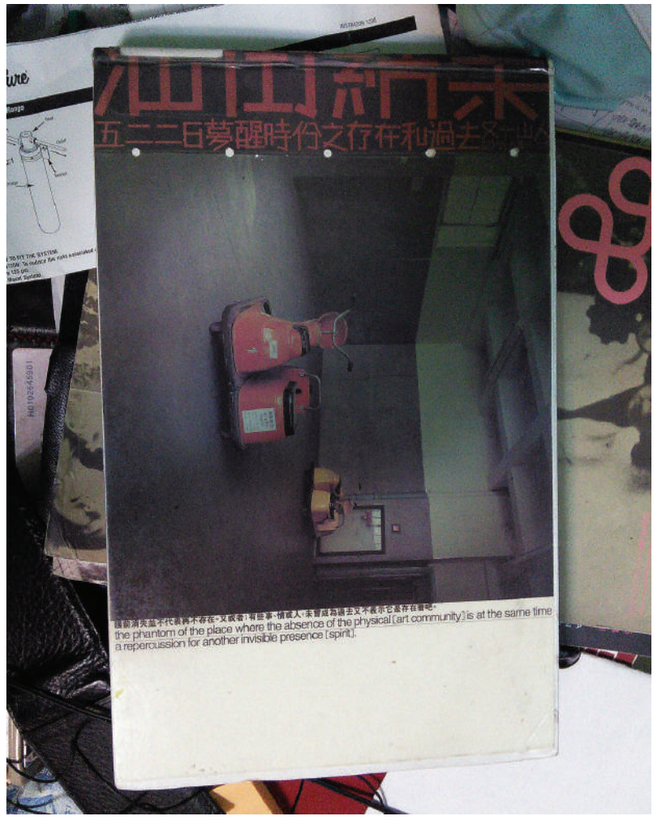
1. About the Project

The tone of this project is based on temporary co-creations. We gathered friends that had been to Oil Street and North Point to create different events in the nearby area before the exhibition. With extras, we fabricated various experiences through writings, photos and videos. By these temporary encounters and communications, we hope to keep ourselves distanced with positivity generated from terms like"Co-creation" and "Self-organisation".

2. About Oil and me

From what I can recall about Oil Street Artist Village, it was one of those bizarre urban spaces that I discovered when I was hanging out with my secondary school classmates. It was the place where I first learnt about a new media — video — and spent a few good weekends learning DV at Z+. After learning that the space had vanished when I started my studies in art, I went to the library and borrowed a Stanley Wong's photography book called *Oil Street Shut Down*, the photographs inside were so beautiful that a kind of romantic sentiment was seemingly over the top. Seven years later I went there with a colleague to park his car, I finally realized in person that it's gone. The building was left vacant while the land outside had been turned to a car park. If you looked up, you would see blurry old slogans on the façade, written by artists who climbed outside the building, were washed out by time. As documented, those words were sacrasm on welcoming developers to get in, while demolishing the artist village. By then, I realized that all documentations about Oil Street Artist Village were valuable and rare, and my mourning came too late.

Ocean Leung



又一山人的攝影集《油街結業：五二二日夢醒時份之存在和過去》。
Before and Ever After: 522 Days of Oil Street, a photobook by anothermountainman.

「犀利」，BLOKE成員answer於2000年的油街前政府物料供應處外牆的塗鴉。
"*Marvellous*", graffiti by *answer* from BLOKE, located outside the wall of ex-government supplies depot site, Oil Street.

姚妙麗＠有商有量 實現油街

Joe Yiu＠Let's Talk and Achieve Oi!

說到「在一起」的共生協作狀態，除了展覽中各種自發組織的案例外，我同時感興趣的，是油街實現如何與今天的藝術生態「在一起」，又如何與北角社區「在一起」。

今天藝術空間於油街「再現」，也許背負著點點的歷史意義，在民間自發的組織與官方組織都在「搞藝術」的糾結狀態下，油街實現的角色是什麼呢？它又有怎樣發展的可能性呢？而作為一個在北角長大的人，十分好奇當一個藝術空間突然出現，會否與這地方及這裡生活的人，發生什麼連結或互動關係呢？

這幾個月，假如讓大家跟油街實現在一起，我希望把這裡變成一個共同協作的開放平台，讓周遭的人嘗試走進來，也讓不同的意見走進來。這裡有分享圖書的小書閣、有休息和玩耍的地方、也有模擬諮詢的小櫃台，讓大家就「如何『實現』油街」表達意見。

展覽邀請了不同藝術組織、文化工作者及北角居民參與拍攝諮詢影片；也有漂書會、北角書店及閱讀愛好者提供書本；玩具則由幼稚園及各方家長提供；也邀請了小朋友於展覽期間把作品帶往油街貼堂去。看著長長的鳴謝清單，發現協作狀態已悄悄地開始了。

展期中建立的也許只是短暫的協作關係，但一點點的變化也許亦從此而來。

姚妙麗

Apart from the collaborative models demonstrated by the various self-organisations in this exhibition, what also intrigues me is how this art space Oi! inhabits today's art ecology as well as the North Point community.

While "returning" this site in Oil Street to an art space might have recalled its past, the roles Oi! could play in today's environment in which self-organisations and official public bodies are intertwined with one another in promoting art remain to be explored. What possibilities and future lay before her? Being a local who has grown up in North Point, I am curious about what connection and interaction this new art space could form with this place and its people.

In the coming few months, I would like to turn this art space into an open platform and welcome people with different opinions to stop by for collaboration and exchange. There are a corner for book sharing, an area for relaxing and playing, and a little consultation booth for letting everyone express their ideas in how to truly realize this art space in Oil Street.

This project includes a consultation video with various art organisations, cultural workers and residents of North Point. There are books shared from book lovers, the DD Book Club and bookstores in North Point, and toys from kindergarten and parents. Children have also been invited to bring in and show their artworks during the exhibition period. Looking at the list of acknowledgments, I can see a creative co-operative forming.

While this project has established a short-term collaborative model, it wishes to inspire further explorations in the coming future.

Joe Yiu

攝影：
Videographer:

鍾智豪
Chung Chi Ho

鳴謝：
Acknowledgement:

C&G 家庭
C&G family

小西
Damian Cheng

小小漂書會
The DD book Club

方韻芝
Vangi Fong Wan Chi

艺鴿陳達燊
Chan Dart Sun, Art & Culture Outreach

艺鴿馮美華
May Fung, Art & Culture Outreach

李俊峰
Lee Chun Fung

佐樺與爸爸
Issey and daddy

周俊輝
Chow Chun Fai

袁永賢
Thomas Yuen Wing Yin

陳可樂
Chan Ho Lok

黃小燕
Phoebe Wong Siu Yin

森記圖書公司
Sam Kee Book Co.

蕭競聰
Siu King chung

拍攝場地提供:
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C&G藝術單位
C&G Artpartment

艺鴿
Art & Culture Outreach

民間博物館計劃
Community Museum Project

油街實現
Oi!

周俊輝工作室
Chow Chun Fai studio

活化廳
Wooferten

森記圖書有限公司
Sum Kee Book Store

李俊峰 （客席策展人）
Lee Chun Fung (Guest Curator)

李俊峰，1984年生於香港。2007年畢業於中文大學藝術系，現從事藝術創作、教學及策劃工作。他為社區／藝術空間「活化廳」的創辦成員之一，2011年起，負責空間管理及策劃工作。另外，他亦曾是FM101藝評節目「後浪」的主持。作為藝術家，他關注人與人之間的連結，作品於本地及海外的展覽、大眾媒體及社會現場發表。他曾策劃的藝術計劃如：《來往廣場的單車》（2010）、《社區地社區》(2011)。作為策展人，他過去曾策劃的展覽計劃包括：《香港建築傷憐展》（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。

Lee Chun Fung (b.1984) is an artist and curator based in HK. He graduated from the Chinese University of Hong Kong's Fine Arts Department in 2007. As an artist, 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) . He is one of the founders of community / art space: Woofer Ten. Besides, he hosts an art critique programme *post-wave* in the community radio station FM101. He, with a heart of civil disobedience, concerns himself with the development of local art.

leechunfung.blogspot.hk

梁志剛
Michael Leung

芒果王是一位油麻地的遊擊農夫。在第十一次拜訪他時，得知他熱愛芒果，因此自封芒果王此美名。

「社區耕種計劃」由2013年活化廳的藝術行動者駐場計劃開動，是一個關於市區農業、建基於社區的自發計劃，由社區和獨立策劃的展覽延續運作。

梁志剛是一位設計師、養峰人和市區農夫。他專注與香港環境和社會文化有關的計劃，作品包括供給先人的概念物，以及市區農業計劃「HK Honey」、「HK Farm」和「HK Salt」。

Mango King is a guerrilla farmer in Yaumatei. His self-given nickname comes from his love for mangoes, which I discovered on my 11th visit to his farm.

"Community Farming Project" is a self-organised, community-based collection of urban agriculture projects that draws on my experiences with HK Farm, kick started by Wooferten's Art Activist in Residence 2013 programme. It is sustained by the community and independently curated exhibitions.

Michael Leung is a designer, beekeeper and urban farmer. He focuses on socio-cultural and environmental projects in Hong Kong. His work ranges from conceptual objects for people who have passed away to urban agriculture projects such as "HK Honey", "HK Farm" and "HK Salt".

www.studioleung.com
www.hkhoney.org
www.hkfarm.org

盧樂謙
Him Lo

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

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

www.himlo.com
Facebook: 人民足球 People's pitch

何穎雅
Elaine W. Ho

何穎雅（易拎W. HO、何子），1977年生於美國，現漂世界各地。1999年畢業於美國萊斯大學藝術及藝術歷史系，其後於紐約帕森設計學院學習服裝設計，現為媒體理論及歐陸哲學碩士研究生。作為一名藝術、都市實踐及設計工作者，她的作品多藉由不同面向的藝術語言，探索人、空間、組織與日常生活之間纏結的微觀政治關係。她以共同合作作為其工作模式及基礎，因此她的作品，如聲音／影像、記錄片及介入行動等，都探索一種人對人、社群網絡式生產的可能性。2008-2013年，她合作組織了「家作坊」，將北京一條老胡同中一個臨街店鋪改造成與當地社區及附近公共空間互動的住宅／工作室。透過組織不同的協作活動如工作坊、研究、田野錄音，「家作坊」及其獨立出版物《穿》雜誌，期望發展出一個開放平台，藉以探索一種同時依附又脱離於經濟生產模式的關係。她平日好飲鴛鴦。

Elaine W. HO (HK / USA) works between the realms of time-based art, urban practice and design, using multiple vocabularies to explore the micropolitics, subjectivities and the alter-possibilities of an intimate, networked production. The act of describing takes on a number of forms — a kind of grammar, documentation, gesture, and biography — or a project in Beijing known as HomeShop. She is the initiator of the artist-run space, active from 2008-2013, and was most recently a fellow at the Institut für Raumexperimente in Berlin. She likes to drink Yinyang, a drink mixing coffee and tea and is a frequent contributor at www.iwishicoulddescribeittoyoubetter.net.

www.homeshop.org.cn
www.indexofho.net

高穎琳
Kobe Ko

1992年出生於香港，2011年畢業於香港兆基創意書院，現為香港教育學院創意藝術與文化 —— 視覺藝術系學生。持續協助不同藝術家及藝術空間創作及籌劃展覽，包括香港兆基創意書院、活化廳、台灣非常廟藝文空間等等。作品創作的主題專注於人與社區之間的關係及連結。於2013及2014年獨立策劃兩屆九龍城社區藝術實驗計劃「週街展」。

Born in Hong Kong in 1992. Graduated from HKICC Lee Shau Kee School of Creativity in 2011. Currently studying Creative Arts and Culture - Visual Arts in the Hong Kong Institute of Education. Kobe has been continuously assisting artists and art-spaces on creation and administration, including HKICC Lee Shau Kee School of Creativity, Wooferten, Taiwan VT Artsalon, etc. Her works focus on the relationships and linkages between people and the community. In 2013 and 2014, she independently curated two Community Art Experimental Projects — "Chow Kai Chin (I &II)"

Facebook: 週街搞藝術 Zau Gaai Gaau Ngai Seot

吞拿魚獎
Tuna Prize

「吞拿魚獎」（Tuna Prize）的名稱概念是由英國的 Turner Prize（泰納獎）而引發的。Turner Prize 於1984年成立，是一個頒予英國五十歲或以下年青藝術家的年度當代藝術獎項，由英國 Tate Gallery舉辦，於Tate Britain舉行。曾獲獎的藝術家均耳熟能詳，如 Damien Hirst、Tracey Emin、Rachel Whiteread、Gilbert & George等。「吞拿魚獎」是一項由香港浸會大學視覺藝術院舊生頒予應屆畢業生的獎項，由第一屆舊生發起並於2009年成立。每年評審的角色由歷屆舊生擔任，目的是開放評審制度的平台，透過年輕藝術家的評審眼光，前瞻本地藝術的最新趨向。因此，對於每屆新畢業生而言，「吞拿魚獎」乃一項別具特殊意義的獎項。獎項期望能由每年的新一屆畢業生延續下去。每年只設一位得獎者，得獎者將獲得獎金、獎座及證書，藉此表達對傑出畢業作品的欣賞，並以實質支持鼓勵我們的「下一代」積極創作。

「吞拿魚獎@假如（在一起）」工作小隊
統籌：沈詠敏（2008）方韻芝（2008）
　　張曉恩（2013）張景威（2009）
文字及設計：鄭婷婷（2013）
拍攝：陳曰明（2009）區碩茵（2010）

"Tuna Prize" is a local award inspired by the Turner Prize, an annual prize presented to outstanding British visual artists under the age of 50, organised by the Tate Gallery and staged at Tate Britain. Founded in 1984, it is a contemporary art award celebrating new developments in contemporary art. Famous winners include Damien Hirst, Tracey Emin, Rachel Whiteread, Gilbert & George, etc.
Founded in 2009 by the first batch of alumni of the Academy of Visual Arts, Hong Kong Baptist University, "Tuna Prize" is an award presented to one preeminent graduate every year. Judges are alumni from the last few batches of the academy. Latest trend of local art can be seen through the eyes of the young artists' jury panel. Thus, "Tuna Prize" carries a special meaning for every fresh graduate. We hope the graduates of coming years can continue in fueling this tradition. The winner of "Tuna Prize" will receive a certificate, a trophy and cash award, as a recognition to the excellent artwork and to cheer on our "next generation".

"Tuna Prize @ Can We Live (together)" Working Team
Coordinator: Sum Wing Man (2008), Fong Wan Chi (2008),
Aska Cheung (2013), Reds Cheung King Wai (2009)
Text & Design: Cheng Ting Ting (2013)
Video : Joego Chan Yeuk Ming (2009), Au Shek Yan (2010)

www.tunaprize.blogspot.hk

百呎公園
100 ft. PARK

百呎公園是由三名從事藝術相關工作的人士於2012年成立，是一個非商業的迷你藝術空間。旨為以僅有的空間，在一個約一百平方英呎的地方展示不同媒介的藝術作品，希望透過作品的展示，使空間成為一個接觸點，凝聚觀眾，為藝術家提供開放的平台，展演創作理念。

100 ft. PARK is a non-commercial mini art space founded by three art practitioners in 2012. We aim to exhibit works in all media in a small space of 100 square feet. Through exhibitions, we hope to be a hub for art-lovers and provide an open platform for artists to share their creative thoughts.

www.100ftpark.wordpress.com

梁御東 聯同 BLOKE
Ocean Leung featuring BLOKE

梁御東生於1983年，在香港生活和工作，曾修讀藝術。為紀錄片《稻米是如何鍊成的》監製。亦曾參與策劃「殺到油麻地！地區自救計劃暨展覽示範」（活化廳，2012）及「P-at-Riot : 80後六四文化祭」（2009）。

BLOKE
大概1999年開始BLOKE就在街上玩Graffiti，持續了一年半載，期間在油街牆內牆外牆上流連。BLOKE的幾位成員為 answer、katol和 naeco。

Born in 1983, Ocean Leung lives and works in Hong Kong. He studied fine arts. He produced *The Way of Paddy*, a documentary film about rice planting and activism in Hong Kong. He co-curated two projects with friends, including "Yau Ma Tei Self-Survival Project & Demonstrative Exhibition" (Wooferten, 2012) and "P-at-Riot: June Fourth Festival for Post-80s Generation" (2009).

BLOKE started to do graffiti since 1999, lasted around a year and they drifted around Oil Street at that time. BLOKE members were answer, katol and naeco.

姚妙麗
Joe Yiu

姚妙麗，民間博物館計劃成員，2011年畢業於香港中文大學藝術文學碩士課程。喜歡探討城市中的荒謬狀態，藉作品帶給觀眾不同的視點。

Joe Yiu, a member of Community Museum Projects, completed MA in Fine Arts at The Chinese University of Hong Kong in 2011. Joe attempts to explore and reveal the ridiculous phenomena in highly urbanized Hong Kong, aiming to provide audience a critical perspective in reading the city.

客席策展人 Guest Curator

李俊峰 Lee Chun Fung

參展藝術家及計劃 Exhibition Artists & Projects

梁志剛@社區耕種計劃
Michael Leung @ Community Farming Project

盧樂謙@人民足球
Him Lo@People's Pitch

何穎雅
Elaine W. Ho

高穎琳@週街展
Kobe Ko@Chow Kai Chin

呑拿魚獎
Tuna Prize

百呎公園
100 ft. PARK

假如（死在香港）
As If (Death in Hong Kong)

梁御東 聯同 BLOKE
Ocean Leung featuring BLOKE

姚妙麗
Joe Yiu

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胡麗蕊 Justina Woo (翻譯 Translation)

梁耀華 Fato Leung (拍攝 Video Documentation)

廖芷茵 Doris Liu

劉志鏗 Herman Lau

節目策劃 Programme Management

劉鳳霞 Lesley Lau

連美嬌 Ivy Lin

俞俏 Leona Yu

馬佩婷 Prudence Ma

吳家輝 Ng Ka Fai

凌思敏 Simmy Ling

設計合作伙伴 Design Partner

葉小卡 Karr Yip

設計製作 Design Production

一道空間 ADO Ltd.

展覽資料 Exhibition information

火花！假如(在一起)

Sparkle! Can We Live (Together)

1.8 — 19.10.2014

每日上午10時至晚上8時

逢星期一上午10時至下午2時休息

(公眾假期除外)

Daily 10:00am – 8:00pm

Closed on Mondays from 10:00am – 2:00pm

(except public holidays)

香港北角油街12號油街實現展覽廳 2

Exhibition Gallery 2, Oi!, 12 Oil Street, North Point, Hong Kong

免費入場 Free Admission

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網頁 Website www.lcsd.gov.hk/apo

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主辦
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葉小卡
Karr Yip