

ART

HOT

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Both Sopot, Poland and Hong Kong seem to be the third-world regions when it comes to contemporary art. These two cities are not lack of money. In fact, they both are pretty well off in their tourism sectors. Hong Kong also has an “international” well-known art fair. Nevertheless, local contemporary artists in both places are not well supported. Sopot does not have a contemporary art gallery. Hong Kong has many art galleries, but only a few trade artworks by local artists. The percentage of expenditure into the development of contemporary art in these two places is not much either.

Despite of this unpleasant background, both Sopot and Hong Kong are not lack of enthusiastic artists and art teams. Under its revitalization scheme in 2009, the city council of Sopot called for proposals to run a cultural art center at a long-abandoned building on the beach in Sopot. Several Polish artists then teamed with several art lovers from the business sector to submit a proposal to start MCKA (Multi-disciplinary Center of Arts and Culture Foundation). Besides launching different creative art programs, MCKA also has a café and restaurants to help financially fund its programs. In Hong Kong, C&G Artpartment is another example of an alternative art space. It was started up by two local artists in 2007. It does

打邊爐-香港及波蘭藝術文化交流計劃

波蘭及香港同是藝術第三世界地區，這種第三世界狀態，並非因為當地經濟疲弱、或經濟發展遲緩這類經濟因素，而是當地本土的藝術發展相對其經濟發展不成正比，如本地的國際藝術博覽會及藝術品拍賣活動，在世界舉足輕重，但當中涉及本地藝術的似乎不足千分之一。及對自己文化藝術的自豪感不足，當然還有其他因素在內。作為幾乎無能為力的藝術家，也要力挽狂瀾，怎不火滾？

一群藝術家光火滾，也理性務實地進行着作為當代藝術家的使命。位於波蘭索波特的兩位藝術家，於2009年計劃把當地一個三層建築，改建為該城第一個多元化當代藝術中心Zatoka Sztuki (波蘭文即「藝術海灣」之意) MCKA；位於香港的兩位藝術家，於2007年

試圖打破本地依靠政府資金資助才能成立藝術空間，及必然位處偏遠的定律，自資在九龍交通樞紐的太子成立了C & G藝術空間。當代藝術就是這樣「活」的打拚出來，就如「打邊爐」，熱力互相傳播，不斷的滾動。

《打邊爐》是一個關於熱能的藝術展覽，展示的作品會發熱，幫助燃燒卡路里或表達與火熱相關的題材。當中有關注核電問題的作品，有關於本土社區的錄像，審視當代藝術的概念性創作等等。本展覽由C & G藝術單位與Zatoka Sztuki MCKA合作策劃和舉辦，邀請來自波蘭及香港的視覺藝術家一起參與，透過對談及創作促進兩地的藝術家和公眾擴闊視野。此活動的第一部分共邀請九位波蘭藝術家及五位香港藝術家參與，並已於一月在波蘭索波特順利舉行，而第二部分邀

not rely on any long-term funding from the government, but supports its own gallery and exhibition activities by running different art education workshops.

“Art Hotpot” is an art exhibit about HEAT, showing art pieces that can generate heat help burn calories, or present ideas about heat. Amongst are artworks concerning nuclear power, video works about the local community, conceptual pieces criticizing the contemporary art scene etc... Involving artists from both Poland and Hong Kong, it is an art exchange program curated and presented by C&G Artpartment and Zatoka Sztuki. “Art Hotpot,” does not only initiate a platform for exchanges between Polish and Hong Kong artists, but also start up a bridge for the two alternative art spaces in Sopot and Hong Kong for further collaborative development in the future. The first part of it was launched at the art space: Zatoka Sztuki (The Bay of Art) in Sopot, Poland in January 2012, while the second part of it will take place in Hong Kong in March 2012.

As a platform for exchanges

“Hotpot” is a dinning style embraced by a great number of Chinese everywhere in China. In hotpot, we all sit together in a round table as a union, cook together, eat together and chat together. The cultural and symbolic meaning of hotpot for the intimate exchanges amongst a group of friends is essential in

請第一部分其中五位波蘭藝術家及全部香港藝術家參與，活動於三月在香港展開。

真交流

「打邊爐」是大多數中國人，甚至華人圈裡的一種晚膳方式。「打邊爐」期間，各人圍桌而坐、一同煮、一同吃、一同談笑風生。打邊爐的意義就這樣既混雜，又親密，也是一種中國人用以打破「同枱食飯，各自修行」的心理隔膜的飲食文化。本計劃藉此概念，希望促進香港、波蘭兩地藝術家及藝術機構「同枱食飯，一起修行」。

真火熱

「打邊爐」另一重要元素是「火熱」，本計劃要求參與藝術家於創作期間須注入與火熱有關的概念，

例如：作品創作過程或本身需發熱、有助燃燒卡路里等。據了解，波蘭索波特的冬天天氣十分嚴寒，是香港人難以想像的凍，於是我們希望透過「火熱」為那裡、也為自己升溫。

此外，就是「混雜」，或文雅地說是交流。我們促成香港波蘭雙方的當代藝術交流，香港藝術家去波蘭，波蘭藝術家到香港，其實是經過了兩次的相互交流。「打邊爐」就是希望這樣，互相吸收，互相影響，品味、文化、習慣、要求混雜，為冷漠解凍，為兩地民眾對當代藝術的冷漠解凍。

真互動

本計劃另一重要元素是互動，不但交流過程著重互動，作品創作亦強調互動，這不但在於藝術家與

this program. “Art Hotpot” will be a platform for the Hong Kong and Polish artists in this exchange program to experience art together, make art together, and chat about art together.

“Hot” artworks

Another important element in “Art Hotpot” is the “heat”: all artist will be requested to make artworks that can generate heat or help burn calories. The winter in Sopot is definitely freezing cold. In such weather, heat generator should be a big hit for the public, and very useful for the artists, especially the Hong Kong artists who do not often experience such cold weather.

Beside this practical aspect, the symbolic meaning of this gesture is to stir up the passion for contemporary art amongst the public in the two places. As mentioned above, the general public in Poland and Hong Kong simply is engaged into contemporary art very much. The heat from “Art Hotpot” will take this attempt to melt down the “cold” wall between the public and contemporary art in both Sopot and Hong Kong. Even though Hong Kong people in March may not physically need too much heat, the heat energy will bring along an artistic sense for the public to care more about contemporary art.

Interactivity

Other than the “heat”, the artworks in “Art Hotpot”

藝術家之間，也包括藝術家與民眾、藝術家與觀眾之間的互動。就是互動，所以「打邊爐」如此惹味，加上藝術家們的作品是在地創作，更能引起觀眾注意。

真開心

波蘭索波特的主辦單位Zatoka Sztuki認真考慮到較深入的文化交流，在第一次活動，即2012年一月份，香港藝術家去波蘭交流時，加入中國農曆新年的元素，身在異地的香港藝術家自然樂於參與。Zatoka Sztuki還邀請當地華語學校合作，共同打造一次中國文化節日交流配套活動。

in both Sopot and Hong Kong will have an emphasis of interactivity. In Sopot, artists will make site-specific installation art piece. In Hong Kong, Hong Kong and Polish artists tried to collaborate together in groups to conduct art projects with the local community. Either the art-making process or the final installation art pieces will involve interactivity with the community or the audience in this program. Although the public in Sopot may not be very fluent in English, the site-specificity of the installation artworks certainly can provide a common ground for communication and exchanges between the audience and the artists.

Chinese New Year

Invited by MCKA, the first part of this exchange program will take place in Sopot during the Chinese New Year. Although the Chinese population in Sopot is not a very big number, it certainly forms a community. Since Chinese New Year is a time for Chinese to have a re-union with families and friends, MCKA would like to take this opportunity to celebrate this special date with the Chinese community in Sopot and to introduce artworks from China to its public. In the Chinese New Year in 2012, Hong Kong artists from China will be invited to have “Art Hotpot” with Polish artists together.



About the 'Bay of Art'/'Zatoka Sztuki'

The building of the 'Bay of Art'/'Zatoka Sztuki' is situated on the sea shore and the edge of a park, in the place where once was placed a historical baths- Łazienki Pólnocne, in the best known Polish seaside resorts, Sopot.

'Bay of Art'/'Zatoka Sztuki' is the first artistic culture-center in Poland that is financed entirely from private funds.

The project's authors are: Natalia Turczyńska-Schmidt and Karolina Matea, who in 2009 came up with the concept of creating a private cultural institution running: workshops, spectacles, exhibitions, etc.

It is an 'art & business' initiative and this gives it an opportunity not to depend on public means and therefore not to undergo any censorship.

In order to run such a cultural and artistic activity in the 'Bay of Art'/'Zatoka Sztuki' there has been created a foundation MCKA (Multidisciplinary Centre of Culture and Art) that covers the animation and production of cultural events and handles the artistic program.

The foundation cooperates with local artists and the whole artistic community and one of its major aims is networking with similar institutions all over the world, cultural and artistic exchange.

關於「藝術海灣」(Zatoka Sztuki)

「藝術海灣」這座多層建築位於波蘭著名臨海旅遊區索波特海旁，背靠公園，而它的最前身，是一座浴場 - Łazienki Pólnocne，原建築已被拆卸。

在波蘭，「藝術海灣」乃首個自負盈虧、由私人資金成立的多元藝術文化中心。策劃成立該中心的主事人是 Natalia Turczyńska-Schmidt 及 Karolina Matea，她們早於2009年開始構思成立一個包含藝術工作坊、展覽、藝術家工作室、藝術家駐場、文藝展演、餐廳等等的多元藝術文化中心。

這種「藝術」與「商業」結合在波蘭是一項新嘗試，令中心可以毋須申請公帑，增加中心的自主性和籌劃活動的自由度。主事人就著「藝術海灣」的成立，

同時創立MCKA基金會(Multidisciplinary Centre of Culture and Art)，以負責籌劃及舉辦藝術文化活動，並與當地藝術家合作，與世界各地藝術空間建立聯網，發展藝術文化交流活動。

關於《打邊爐》

自早前應邀參與C & G藝術單位的展覽後，互相有更深入了解，促成「藝術海灣」能參與策劃是次主題十分有趣吸引的《打邊爐》香港及波蘭藝術文化交流計劃，真的非常高興。這亦是一個難得機會與香港藝術家合作，並展示其作品。

是次計劃，我們邀請波蘭北部「三連城」(Gdańsk格坦斯克、Sopot索波特、Gdynia格丁尼亞)的年青、具高水準及名氣的藝術家參與，包括 Kamila

About Art Hotpot

It was a great pleasure for us as the 'Bay of Art'/'Zatoka Sztuki' to become able to carry out the Art Hotpot project, the more because earlier we were invited to join the exhibition organized by C & G. We were pretty excited having finally the opportunity to host artists from Hong Kong and to exhibit their work here, in Poland. We were also all-fascinated about the project's main theme, the idea was surely inspiring.

We had also invited various artists from the Tricity to join the project, and we were glad to collaborate with: Kamila Chomicz, Katarzyna Podpora, Elvin Flamingo, Maciek Salamon, that accepted our invitation. Considering how strong artistic group has been created, we knew the work will turn out just great. Also knowing that this project offers an exceptional opportunity of working and exchanging views on art and cultural issues with artists from Hong Kong, we had invited some art students: Magdalena Malyjasiak, Justyna Orlowska and Malgorzata Kalinowska.

During the first part of the Art Hotpot that took place in Sopot in January 2012, we have been presenting Hong Kong's culture to Polish people, not only the artists' community but to the broad audience, by organizing numerous events around the main artistic activity, for example: Celebrating the Chinese New Year.

Chomicz、Katarzyna Podpora、Elvin Flamingo、Maciek Salamon，同時亦邀請一班藝術系本科學生 Magdalena Malyjasiak、Justyna Orlowska 和 Malgorzata Kalinowska 參與，這個藝術家組合，的確為觀眾帶來很多驚喜，讓香港及波蘭雙邊交流製造別具意義的衝擊。

《打邊爐》第一部份於2012年一月在波蘭索波特的「藝術海灣」舉行，兩星期的活動中，除了波蘭及香港藝術圈交流外，另一目的是向波蘭的朋友介紹香港及中國的文化，其時適逢農曆新年，於是更於大年初一同慶傳統中國新年。

《打邊爐》整個計劃的主題是圍繞「熱」，是一個很能引發聯想的概念。展覽開幕當天，展出作品穿插

在「藝術海灣」的餐廳裡，餐廳成為展場，吸引數以百人參觀、流連，活動也吸引傳媒作正面報導。

《打邊爐》第二部份於2012年三月在香港舉行，我們一行五位波蘭藝術家遠赴香港，進行一次兩星期的探索式藝術交流旅程。兩星期，讓我們更了解香港的文化，東西方的文化差異、香港地貌、景物、人事、住屋等同樣深深感染我們，超出想像。

各藝術家對香港都有其獨特的感覺及體會，我們對香港的不同想像，都反映在這次展覽創作上。展覽開幕當天，十分熱鬧，與第一部份於一月在「藝術海灣」舉行的開幕式不遑多讓，見觀眾對我們的作品很感興趣，我們都樂於為其解說。除展覽外，C & G 藝術單位統籌了三節不同主題的藝術家分享會作配套活

The first meeting with artists from Hong Kong and working with them over the issue of warmth, considered as broadly as possible, was truly inspiring. The exhibition's opening, where the whole artistic work on the project has been summoned up and presented, attracted the attention of abroad audience which made it last long hours. It has also gained some very good reviews.

The second part of the Art Hotpot project has been even a greater adventure for us, because it meant flying to Hong Kong. Thanks to the two weeks lasting residence there, we became to know a lot about Hong Kong's culture and got totally fascinated by its contrasts, landscapes, images, people, and the value of the whole residence in HK has surpassed our greatest expectations.

It was a very creative period of time, and the issues taken up by the Polish artists were very diverse. Every one of us had found something different there, different inspiration and saw different nuances, which shows how extraordinarily reach and influential is the city of HK. One could observe this variety of inspirations during the opening of an exhibition promoting the second part of the Art Hotpot project, which came to be as successful as the first -Polish part. The audience/Spectators were very interested in the artwork and willing to talk about

it, which was also a fantastic experience for Polish art-residents.

C&G had also made possible for us to present Polish art and culture in HK. There were three meetings carried out, each covered a different aspect of the 'Polish cultural stuff'. Those 'sharings' attracted the audience's attention and invited Chinese people to discuss Polish culture broadly.

Leaving HK each one of us declared he will want to come back.

We would like express our gratitude to every person and institution thanks to whom, it was possible to carry out the Art Hotpot project, in particular:

C&G Artpartment, the City of Sopot, Hong Kong Arts Development Council, Burger COLLECTION, the City of Gdansk, Adam Mickiewicz Institute, Mandarin - Center for Asian languages "Mandarynka", Fleurs des lettres, Kubrick, Wooferten, Film Culture Centre.

Karolina
4-2012

動，討論波蘭的當代藝術發展，吸引不少市民參與。

我們相信波蘭藝術家自是次活動後，都對香港留下正面印象，並期望有機會再次重臨。在此，衷心感謝支持《打邊爐》計劃的朋友、機構及單位：C & G藝術單位、The City of Sopot、香港藝術發展局、Burger COLLECTION、The City of Gdansk、Adam Mickiewicz Institute、Mandarin - Center for Asian languages "Mandarynka"、字花、Kubrick、活化廳、電影文化中心。

Karolina
4-2012



Notes on Art Hotpot in

Sopot Point

On Jan 11, 2012, five Hong Kong artists, Cally Yu, Law Man-Lok, Lock Lo Chi-Kit, Gum Cheng and I (Clara Cheung), took off from Hong Kong airport for Sopot, Poland. It was an excellent group: everyone being easy-going, caring and with a sense of humor.

History of Zatoka Sztuki

“Zatoka Sztuki” is the name of the space founded by MCKA. It is Polish, meaning “Bay of Art.” Zatoka Sztuki is a three-story building by the beach of Sopot. The first floor is a very decent restaurant, while the second and third floors are under renovation at the moment. Learning from an artist from Sopot, Kasia Swinarska, this location actually has a long history for the local community. Back in 1903, it was a bath place. Later in the 1970’s, it was reconstructed to be shops and discos. All the way along, many locals from the community would come to the area around this location, for it is next to the public park and the beach. It was a bit disappointing to see the whole building is being completely renovated with a very modern style, without revealing its history. Nevertheless, it is still an absolutely beautiful place. Sitting there for breakfast or a cup of coffee, facing the horizon of Baltic Sea, certainly is a surrealist experience. In fact, the whole Sopot is as surreal as the scenes from fairy tales.

Art exchange activities involved mainly, (1) an artist talk by Hong Kong artists, titled, “Art and Society in Hong Kong,” (2) an art exhibition with 5 Hong Kong artists and 9 Polish artists on the theme of “heat” and “hotpot,” and (3) Hong Kong artists visiting different Polish artist studios and art spaces.

Artist Talk

The artist talk focused on various problems about the usage of space in Hong Kong, and related artworks or art projects. The talk was started by Law Man asking, “Time is on our side, but how about space?” Showing images about contemporary Hong Kong’s condensed space in Central with all the city scrappers, Law Man pointed out while Hong Kong had more and more tall commercial buildings, Hong Kong also was having more and more under-slavery-like office workers to receive commands and orders. On the other hand, we are losing our autonomy in our space, and losing our “public space.” Different Hong Kong artists’ works or projects in response to this situation were then discussed, for example, the freedom ball campaign, Happy Action, various art events organized by C&G at the public space of West Kowloon, artworks by Luke Ching, Hung Fei, Tozer Pak, Ger Choi etc. Some of the audience actually found the materials presented in this talk to be quite meaningful, in a sense that it helped them see Hong Kong with an alternative perspective: other than the touristy and financial side.

Art Exhibition

The art exhibit was not held in an “official” gallery setting, but the space of the 1st floor of Zatoka Sztuki was very well organized to show each one’s works. Many of the pieces were done with materials or people from the area, and all participating artists either conceptually or physically involved “heat” in their artworks for the exhibition. Some artists used their own bodies to give out heat. Some used other media to give out heat. Some applied heat-related issues in their artworks. Some directly used heat to reveal different meanings. The followings are short descriptions of each piece:



2012年1月11日，五位又好、又有趣、又獨當一面的香港藝術家，包括：俞若玫、羅文樂、羅至傑、鄭怡敏（阿金）及本人（張嘉莉），組成一支強勁組合，起程去波蘭 索波特開展「打邊爐」香港及波蘭藝術文化交流計劃」。

「藝術海灣」(Zatoka Sztuki) 的歷史

「藝術海灣」是MCKA基金會轄下的一個當代藝術中心，中心位於索波特海灣旁，樓高三層，地面是優雅的餐廳，樓上一、二樓仍在裝修中，可能於2012年內完成大部分裝修。據當地藝術家Kasia Swinarska表示，早於1903年「藝術海灣」這地點曾是一個浴場，至七十年代之後曾改建為商舖及的士高，其後還作不同其他用途。由於這地點位於海灘旁，背靠公園，一直以來都吸引不少人士前來。經過多次拆卸重建，現在，浴場、的士高等建築舊貌已不復見，原址正是「藝術海灣」，已是一座當現代建築特色的藝術中心。身處「藝術海灣」內，在餐廳坐下，望著180度闊的波羅的海，吃份早餐，喝杯咖啡，真是香港人夢寐以求的生活環境。

回歸正題，「打邊爐」香港及波蘭藝術文化交流計劃」主要有三部分：一、香港藝術家藝術講座，題為「香港的藝術與社會」；二、一個由五位香港藝術家及九位波蘭藝術家共同參與，主題關於「熱」和「打邊爐」的聯合藝術展覽；三、香港藝術家拜訪不同波蘭

藝術家工作室及藝術空間和機構。

藝術講座

在「香港的藝術與社會」講座中，藝術家分別講述香港土地用途的問題及其相關的藝術創作與藝術計劃，首先由羅文樂道出香港「有的是時間，就是沒有空間」，介紹了香港樓與樓之間的密集情況，指出香港越多摩天商業大樓，反映越多「打寫字樓工」的港人被「困」寫字樓，每日接受著殘酷的指令。此外，藝術家們都分別表示香港的公共空間正逐漸減少，並透過分享不同藝術計劃，如自由波、C & G藝術單位的個別針對性計劃、香港藝術家程展緯、白雙全、蔡芷筠等作品去回應香港的公共空間問題。講座中，個別觀眾亦作回應及提問。促使各參與者能更全面了解香港非商業的另一面。

藝術展覽

是次藝術展覽，並非於典型的畫廊展示，而是於「藝術海灣」地面餐廳內舉行，共展出九位波蘭藝術家及五位香港藝術家的全新創作，創作主題主要是圍繞「熱」，可能是概念上的「熱」，可能是物理上、生理上的「熱」。有的藝術家以其身體散發更多的熱；有的透過另一媒介去產生熱；有的以熱作為其作品的中心概念；有的透過熱表達其他意思，以下簡介各參與藝術家的創作：

Elvin Flamingo

*Atomic Body –
Natural Heat Transfer*
原子身體—天然傳熱



Elvin Flamingo in this performance video art piece, addresses the planning of nuclear plants in Poland. (Please refer to this link for the video: <http://vimeo.com/35435373>) This performance was conducted in nude in the morning of the opening day, on the Sopot beach in the freezing weather with 0-2°C. The video was then edited within one afternoon, and shown at the opening night by the window of Zatoka Sztuki, in front of the theatrical set for the performance on the beach. Besides watching the video, the viewer could also refer to the physical site of the performance outside of the window immediately. The aftermath of the actions from the day and the loneliness of the site in the snow at night was as shocking and powerful as the video itself.

Here is the statement from the artist:
“Location of the performance: The Sopot beach between entrances 18 and 19 (near Zatoka Sztuki); this is one of the best known vacation spots in Poland. It also mirrors one of the most beautiful beaches of the entire Polish coast - that in Lubiatowo between entrances 37 and 38 near Białogóra. The four white barrels symbolize the construction of four atomic reactors on the beach. The lampshades from the Sopot pier symbolize nothing - they remain lampshades from the Sopot pier located about 500 meters

from the scene of the performance. The eight warmed-up bodies and the natural January coldness of the sea symbolize the cheapest technology for cooling the reactors with sea water. In other words, the sea naturally takes the heat generated by naked bodies, and the naked bodies smash the Sopot lampshades to absolute smithereens.

The action will play out with:
4 reactors
8 naked human bodies
24 lamp shades form the Sopot pier
the Sopot beach at entrance 18 (near
Zatoka Sztuki)
the natural coolness of the sea
the heat of warmed-up bodies”

Elvin Flamingo創作這個行為表演錄像作品，是回應波蘭興建核電廠計劃（有關錄像可瀏覽這網頁：<http://vimeo.com/35435373>）。這行為表演於開幕當天早上，在展場對出海灘上進行，當時氣溫約攝氏零度。行為表演拍攝完畢後，Elvin立即進行剪輯製片工作，在晚上開幕時於展場內播放，展場窗外正是早上行為表演完畢後餘下的道具。觀眾在欣賞錄像作品時，同時欣賞實景、實物，湊巧當時開始下雪，更可同時感受當時演出的寒冷。這是一件配合得非常好及完整的作品。

《原子身體—天然傳熱》創作者言：

是此演出選在波蘭最著名的旅遊勝地Sopot舉行，就在入口18及19之間的海灘上舉行。它位在Lubiatowo入口37及接近Białogóra的38入口之間，灣景怡人，正代表了全波蘭最美麗的海岸線風景之一。四個白色大桶，象徵了四個將要建在此的原子反應堆。遠離演出場500米的Sopot碼頭，掛上燈罩，沒有象徵意義，就是燈罩。八個赤裸的身體及一月冷冽的海風，象徵了以最廉價的技術，最天然的海風來冷卻反應堆。海風從人體受熱，而赤裸裸的肉身把Sopot燈罩打成碎片。

Elvin Flamingo作品《原子身體—天然傳熱》：
演出內容包括：

4個反應堆
8個赤裸身體
24個Sopot碼頭燈罩
接近Zatoka Sztuki的海灘入口18號
天然散熱的海風
人體暖氣

Gosia Kalinowska

Untitled
無題



Similar to Stycha's work, Gosia Kalinowska's piece also encouraged an interactivity with people in town in a more subtle fashion. Gosia had her work outdoor along the pathways, showing her lovely care of the community. She made a series of boxes for the public to put in warm garments for whoever in need to take. The box was in a bright redish-orange color, which stood out sharply in the winter with all the dark brown tree trunks or the snow.

Gosia的作品與Stycha Orłowska的同等互動的，前者與相識的人互動，後者嘗試與不認識的人互動。Gosia於展場外行人路公共空間，擺放若干橙紅色膠箱，鼓勵民眾把自己過剩的衣物放進箱內，讓有需要人士取出穿著保暖。（展覽前後氣溫平均大約攝氏零度左右）

Justyna Stycha Orłowska I współtworcy,

Blanket Friendship
被子上的友誼

Stycha Orłowska's work was very warm and turned the art space into a homely place.

Her project was to make a big quilt out of her friends' clothes and had a picnic with all the friends on this quilt at the opening night, as a friendship hotpot. The multiple colors of the quilt was situated in front of Maciek's black and white drawing, and formed an interesting contrast, both visually and conceptually, at the site. (More details can be found on her blog: <http://stycha-arthotpotinsopot.blogspot.com>)

Stycha Orłowska的作品很有家的溫暖感覺，她的作品是一幅色彩繽紛的大毯子，毯子是由她的朋友的衣服縫製而成的，展覽開幕當天，她邀請有份提供衣服作大毯子的朋友出席，並把那大毯子鋪在地上，讓朋友及觀眾坐下來一同交流、野餐，很溫馨。她們身後是另一參展藝術家Maciek的黑白大型壁畫，形成在視覺上出現很大對比，很吸引。



Kamila Chomicz

MBIRA

Mbira is a box-like African musical instrument, and also is the title of the video work by Kamila Chomicz in this show. As stated by Kamila, this piece “is about burning. She “asked friends if they want to burn something from everyday life... Some of them bring shoes, umbrella, drawings, some cut the hairs and burn them with seabirds as witnesses, there seems to be many untold stories inside.” (link to the video: <http://kamilachomicz.blogspot.com/p/video.html>)

Mbira是非洲一種以彈動簧片震動音箱產生

不同聲音的樂器，同時也是藝術家Kamila是次展出作品的題目。該錄像作品是關於燃燒，她問她的朋友想燒掉甚麼日常生活的東西，然後拍攝記錄她朋友把那些東西燃燒掉的過程，其中燒掉：鞋、雨傘、畫、頭髮等，他們於索波特海灘上，以大量海鳥作背景，燃燒，畫面很有詩意。（有關錄像可瀏覽這網頁：<http://kamilachomicz.blogspot.com/p/video.html>）



Karolina Matea

Heaven and Hell
天堂與地獄



Karolina, who is also a jewellery designer, in consistent with her previous style, kept working with fine and handcrafted elements. She made about 100 paper fortune

tellers with white paper for the audience to play at the opening. This paper game is called "Heaven and Hell" in Poland and is named "East, South, West and North" in Hong Kong. While most of the paper sculptures have blue and orange colors in the center representing heaven or hell, some actually have orange colors only.

Karolina作為珠寶首飾設計師，其作品都傾向細緻、手作。她用紙摺了約100個「東南西北」，波蘭的「東南西北」其中一個名稱叫「天堂與地獄」，玩法是只有兩個組合，一個橙紅色，一個藍色，橙紅色是地獄，藍色是天堂，讓觀眾透過玩這個古老玩意，預測自己未來似地獄還是天堂。

Katarzyna Podpora

*Shrink/foiled sand warm/up –
things to be carried*
便攜式熱身沙包



Another artist Katarzyna Podpora packed a lot of sandbags with transparent plastic and sand from Sopot's beach. As she was not muscular at all, she needed to start slowly carrying all the sand and packing a week before the opening. After days of sweaty hard work, she got about 40 sacks in different sizes. Although the bags do not look very big, they certainly were heavy. Each bag has a very handy handle for people to take home. In fact, the bags remind me of those home-packed meals from the old days. On the day of opening, the artist put all the bags in different sizes at the corner of Zatoka Sztuki by the public park. Instantly, some children at the park were interested in the bags, and

started moving and carrying them around. My daughter actually associated the sandbags with grounded fish meat from Hong Kong's fresh meat market.

另一藝術家Katarzyna把展場旁的索波特海灘的沙，放進不同大小的透明膠袋中。嬌小的她，自己運沙、入沙、包沙、封袋口，一共四十多個「沙袋」，雖然每個也不算很大，看來，她也做得吃力。「沙袋」有手挽，開幕時讓觀眾帶著回家。「沙袋」的形狀讓人想起以前住家式飯餐到會便當。開幕當日，Katarzyna把沙袋由室外拿到展場，期間，若干小朋友都拿起來玩。Clara的女兒還表示沙袋很似在香港街市買到的攪碎鯪魚肉。

Maciek Salamon

Is there a hell?"
這是煉獄？



Another artist, Maciek Salamon, associated "burning" with "hell." He did a huge drawing (about 10 X 3 m) with black charcoal and oil pastel on the theme of hell on the wall inside Zatoka Sztuki. It was in a relatively raw style, with a rebellious touch. The drawing involves a lot of distorted animals, like a gigantic elephant stamped by a sword at the center, and even cartoon characters mimicking Mickey Mouse. Next to the elephant is a car with the plate number "666." "In hell we trust" is another sentence hiding in this wall drawing.

另一藝術家Maciek Salamon，把「燃燒」與「煉獄」連結起來，他在展場中一面大牆上以黑色炭支及粉彩繪畫一幅約闊10米、高3米的壁畫，畫風充滿原始、

塗鴉的感覺。畫面充滿批判圖像，如一些變形的動物、被劍插著的大象、古靈精怪的迪士尼卡通人物，還有一些對煉獄的想像的字句。

Magda Malyjasiak

Make a wish
許願



Photographer, Magda Malyjasiak, interviewed nine people from Sopot, Gdansk and Hong Kong about their dreams and took portrait photos of them, amongst them are Cally Yu, my daughter: Ning Shan, and myself. In the show, Magda exhibited the nine nicely printed and mounted photographs, in a 3 by 3 grid. This piece did not impress the audience with its size (with each photo about A5 size) nor special stories. However, the whole set has a fine and poetic touch. Posted on the wall next to the exist of Zatoku Sztuki, the photos attempted to remind the passersby about their own dreams also.

Magda訪問了九位分別來自索波特、格坦斯克及香港的人士，請他們道出自己的夢想，並為他們拍攝肖像，其中包括Cally、Clara及其女兒子寧。該作品以九幀高質素照片（約A5大小），配文字組成，以橫三、直三形式展示。作品置於出入口旁，並非很當眼，但照片與文字組合，使人看上去十分精緻及有詩意，也促使觀眾聯想自己的夢想。

Natalia Turczynska-Schmidt

*Philosophy of art for doubting
and
Philosophy of art for dummies*
質疑藝術的哲學 及 仿製藝術的哲學



Natalia's work is more conceptual and humorous. She listed out different art-related activities to help burn calories, and exhibited the framed list on wall for audience to read. It is, in face, a perfect association for the exhibition site, which is a restaurant and an art space at the same time.

One table showed calories you can burn while doing art activities, e.g:
Painting a picture - 400 kcal/h
Writing a novel with pen and paper - 90 kcal/h
Writing a novel on a computer - 80 kcal/h
Singing - 122 kcal/h
Playing a piano - 120 kcal/ 15min

The other one is for people who experience art, e.g:
Listening to music- 40kcal/h
Watching ballet performance - 140 kcal/h
Clapping hands - 140 kcal/h
Walking in a gallery/museum - 215 kcal/h (15 kcal/h more than normal walk)

Natalia的作品是很概念性的及較幽默，她列出不同藝術活動或工作，可有助燃燒多少卡路里(kcal)的圖表。當這件作品展示在作為展場的餐廳內，觀眾可立

即換算點吃甚麼及做甚麼藝術活動可做到健康飲食的效果。

其中一件作品的圖表中顯示，做不同藝術活動或工作，可燃燒多少卡路里的換算：
畫畫 - 400 kcal/小時
用筆寫小說 - 90 kcal/小時
用電腦寫小說 - 80 kcal/小時
唱歌 - 122 kcal/小時
彈鋼琴 - 120 kcal/15分鐘

另一件作品的圖表中顯示，參與不同藝術活動，可燃燒多少卡路里的換算：
聽音樂 - 40kcal/小時
看芭蕾舞表演 - 140 kcal/小時
鼓掌 - 140 kcal/小時
逛畫廊/藝術館 - 215 kcal/小時(較正常走路多消耗15 kcal/小時)

Cally YU 俞若玫

Falling Commas
下墜的逗號



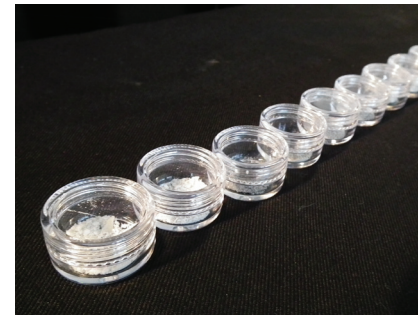
Another artist who chose to install her piece outdoor was Cally Yu. Instead of clothing humans, she did that for a tree. She had been exploring the medium of knitting and crocheting recently, and this time, she crocheted 350 commas in the colors of different kinds of greens, black and white, to install on the tree in front of the entrance of Zatoka Sztuki. The size of the commas varied, but echoed to those of general tree leaves. The crochets actually signified different

objects for different viewers. Some associated the crochets with babies while the others thought of seahorses. The works interested many passersby to pause and took a closer look, for it was quite surprising to see green colors on trees during the winter in Sopot.

俞若玫作品置於戶外，她把350個以人手鉤針編織而成、大小及顏色不一的「逗號」，掛在展場出入口外的樹上。樹上大部分樹葉已落下，由黑、白、綠色的「逗號」補充。「逗號」似葉、有的觀眾認為似嬰兒，有的覺得似海馬。在特定的樹上出現特殊的形狀，予人聯想，因為「逗號」，所以聯想無法休止。

Clara CHEUNG 張嘉莉

*A gift of Sopot's salt to prepare for the
future Nuclear Disaster*
以索波特的鹽作為禮物，
為未來核災難作好準備



While Lawman brought up issues outside of Sopot to show to the Polish audience, I, myself, responded to the nuclear plants planning in Poland with Hong Kong people's experience. I painted a news report from internet, showing the panic buying of salt during the nuclear crisis after Fukushima tsunami, and gave out salt evaporated from Sopot's seawater to the audience as gifts. On one hand, the panic buying may show the stupidity of Hong Kong people. On the other hand, it also is a sign of hopelessness of human beings in nuclear crisis. By giving out the salt gifts, I would like to share my worry

about the planning of nuclear plants in Poland.

本人Clara作品是透過了解到波蘭即將興建新核電廠，然後以香港人的經驗去作為回應。本人的作品是一件結合繪畫、行為、裝置的作品，本人重畫一幀由互聯網得到的有關香港人因為日本福島核事故而盲目搶鹽的畫面，並煮沸展場對開海灘的海水，製成海鹽，再入瓶，於開幕當天作為禮物送給觀眾。香港人「盲搶鹽」的畫面需予人無知的感覺，但同時反映港人對核災難的無助、無奈、自救意識。同樣，本人都為波蘭即將興建新核電廠而憂慮。

Gum Cheng 鄭怡敏(阿金)

Gum can dance in Poland II
在波蘭，阿金都識跳舞 II

Photos by: Law Man Lok , Lo Chi Kit
攝影：羅文樂、羅至傑
<http://www.youtube.com/watch?v=xzQxKfkH3n4>



Another piece responding to the relaxing environment in Sopot was Gum Cheng's stop-motion animation. Instead of singing, he "danced." He took more than a hundred photographs of himself doing different poses learnt from a traditional Polish dance. Here is his statement: "Gum, who is never into dancing, left behind his busy schedule in Hong Kong during January, 2012 and went to Sopot, Poland with his wife and the elder daughter for an art exchange programme. He spends a week there to do something and burn calories that only is possible in an extremely relaxing situation. In

fact, even if one has the money or the time, s/he may not be willing to do so.”



The opening night (on 21 January, 2012) attracted quite a number of audience. Zatoka Sztuki's organizers commented, "The number of visitors was more than our expectation. We were happy to see new faces, and even reporters from important art journals." "Hotpot" in Chinese basically is a pot involving anything you like. In "Art Hotpot in Sopot," we also had a lot of other related activities besides the exhibition, like Chinese lessons for Poles, Polish lessons for Chinese, Chinese new year party(image 30,31,32), art studio visits(image 33,34) etc. In March 2012, we will have the second part of this exchange program in Hong Kong, bringing art from Sopot to Hong Kong, and have another "hotpot" melting possibly everything together.



另一件回應索波特悠閒理想生活的作品是阿金的單格動畫作品，他在索波特找尋不同風景，為自己拍攝數以百計跳當地傳統舞蹈的照片，再串連成單格動畫。以下是他的作品簡介：

「素來不跳舞的阿金，於2012年1月份放下香港

的超級繁重工作，與太太及長女赴波蘭的Sopot參與藝術交流活動，以一星期的時間，做了一個有錢都不會做、有時間又未必會做、只有在極之輕鬆的情況下才有可能做的舉動，並燃燒了不少卡路里。」

有關錄像可瀏覽這網頁：<http://www.youtube.com/watch?v=xzQxKfKH3n4>

展覽開幕當日吸引了不少觀眾，據展場Zatoka Sztuki負責人表示，出席開幕人數之多簡直超出預期，而且很多新面孔，還有不少重要藝術雜誌記者出席採訪，令人興奮。在中國，「打邊爐」表示各有所好的美食，都共冶一爐。在是次《打邊爐》香港波蘭義務文化交流活動，我們都把很多美好事情、開心的活動共冶一爐。

2012年3月波蘭藝術家會到香港與我們再次「打邊爐」。

LAW Man Lok 羅文樂

Snow Monk 雪僧



Walking away from the intimacy from Cally Yu's works, one could then see Lawman's work installed next to the entrance's window, which involved big fire. His piece was in response to the self-immolation of Tibetan Monks.

Sopot had heavy snow for more than a week during our stay. Seeing all the whites, Law Man had a plan to make a piece with snow: "The materials are originally planned to

make snow objects as image attached. These snow objects will then be set along the beach of Sopot and become an installation. The plan is redesigned due to sudden warm weather."

He wrote a poem, "SNOW MONK" --
*Empty is in vain and no one is being blamed
Nihilists steal the core of Zen
Lift the heaviness of the Nothingness
Imagine there is no corpus
Glowing darkness is the fate of matches, while
Happiness carelessly got it self-immolated
Thus it have to be carefully buried
Empty is in vain when people vowed
"Silence is sane."
Nothingness is no longer in pain,
at least our spirit gains.
Moulding, burning, melting,
Embed those to comfort the inflamed soul
Not a statue not a tomb, I mix the rituals with
snow. Now,
The wind blows and hollow got a hole.*

Another version:
*Commit suicide is the will to escape from the
world by leaving
Self-immolation is the will to enlighten the
world by staying
In this piece, I intended to mix up the rituals
of making Buddha statue and cremation, in
the name of art."*



The change of weather gave Lawman a huge challenge. In the end, instead of burning the snow sculptures, he redesigned his plan and set fire to burn the black tables with the names of the Tibetan Monks who died from self-immolation. The fire was set up to burn only a triangular shape of the table surface. The seventeen tables were set on fire all at once on Sopot's beach, making an unforgettable scene. The burnt tables were then stacked up like a big grave and installed in Zatoka Sztuki by the window, facing the passersby. The table structure itself was interestingly revealing another hidden message: with the part of the surfaces burnt, and part of the honeycomb structure underneath revealed.



經過Cally的作品，就在展場出入口左旁的落地玻璃內，正是羅文樂的作品，他的作品是回應近年十七名自焚的西藏僧侶。

他本希望在海灘上用十七張桌子，分別上置人形盤膝坐雪人，可惜天意難料，開幕前數天開始融雪，雪人做不了。於是臨急改變策劃，最後透過焚燒十七張桌子，去完成其視覺上看來十分沉鬱的裝置作品。

十七張桌子均寫上自焚西藏僧侶的名稱和自焚

日期，而每張桌的桌面上被燃燒成呈三角形痕跡，燃燒時的景象想當震撼，令人難忘。羅文樂把十七張燃燒過的桌子疊高，置於展場出入口處，像一個大紀念碑，以回應這件事情。

他為該作品題了首詩（英文），詳見英文部分。

Lock LO 羅至傑

Nocturne No.20 夜曲 No.20



Lock Lo's work was very inviting and was engaging people from Sopot in a Hong Kong style, using the most popular medium for social gathering in Hong Kong: karaoke. He used a music program to set up a karaoke system of "Nocturne No. 20" by Chopin, and invited Polish in Sopot to 'sing' the nocturne in public with him during the day. During the exhibit, he showed the video of him and different Poles singing together. The video looked surreal and was very funny to watch. It showed the characters having headphones on, looking at a computer and singing some notes that usually cannot be recognized. The backgrounds included outdoor scenes from Sopot, like the beautiful beach, traditional architectures from Sopot etc.

Here was his artist statement: "In this exhibition 'Hotpot', artists are required to make artworks that can generate heat. In

fact, it is such a simple task for someone like me who suffer from social anxiety during blushing. Thus, I intend to create kind of an embarrassing performance situation: inviting strange Poles to 'sing' a nocturne in public with me in the daytime. Other than increasing temperature on one's face, blushing also appearing in red color, the luckiest color in Chinese tradition. Happy new year of the dragon!"

Lock以香港很流行的卡拉OK社交形式，邀請索波特當地居民參與完成其作品。他選擇波蘭音樂家蕭邦的夜曲No. 20，再轉化為卡拉OK形式，邀請當地居民「唱出」，並錄影、錄音。作品就是把不同錄像及聲音剪輯成一首由波蘭人一同合作唱出的蕭邦《夜曲No. 20》，錄像展示唱歌者的點點尷尬，彷彿感到他們面紅耳赤。整首夜曲由十多人在索波特不同的漂亮景致前，分別只以簡單的「嘟」、「呿」等單聲唱出片段，再重新組合，形成一串十分有趣的畫面，當然，也聽不出這是首蕭邦的夜曲No. 20。

以下是藝術家Lock的作品介紹：「是次展覽《打邊爐》，參展藝術家需要創作主題主要是圍繞「熱」，以其身體散發更多的熱。事實上，這是一個讓人透過社交焦慮而導致面紅耳赤的簡單試驗，我利用我認為能產生尷尬的行為：邀請陌生的波蘭人，與一個陌生香港人在日間「唱」夜曲。讓唱歌者因尷尬而面紅，同時「紅」正是傳統中國新年的幸運顏色，（正值農曆壬辰年新年）龍年新年快樂。」



Art Hotpot in An Arts and Cultural Exchange Program between Hong Kong and Poland

在波蘭索波特《打邊爐》

Exhibition 展覽

Exhibition Opening 展覽開幕日期
21/1/2012 (Sat 六) 18:00

Exhibition Period 展覽日期
22(Sun 日) - 29 (Sun 日)/1/2012
10:00 - 21:00

Exhibition Venue 展覽地點
Zatoka Sztuki MCKA, Kulturalno-Artystyczne,
Ul. Ogrodowa 12/1, Sopot, Poland

Artist Talk 1 分享會1

15/1/2012 (Sun 日)
19:00 - 21:00

Theme 題目
Art And Society In Hong Kong
香港藝術 vs 波蘭藝術

Venue 地點
Zatoka Sztuki MCKA, Kulturalno-Artystyczne,
Ul. Ogrodowa 12/1, Sopot, Poland

Artist Talk 2 分享會2

18/1/2012 (Wed 三)
18:00 - 19:30

Theme 題目
Hong Kong Art vs Polish Art
香港藝術 vs 波蘭藝術

Venue 地點
Zatoka Sztuki MCKA, Kulturalno-Artystyczne,
Ul. Ogrodowa 12/1, Sopot, Poland

Other activities 1 配套活動 1

20/1/2012 (Fri 五)
18:00 - 19:30

Theme 題目
I Like Panda. How About You?
(A Chinese Learning Session)
我喜歡熊貓。你呢？(學習中文環節)

Venue 地點
Zatoka Sztuki MCKA, Kulturalno-Artystyczne,
Ul. Ogrodowa 12/1, Sopot, Poland

Other activities 2 配套活動 2

23/1/2012 (Mon 一)
17:00 - 20:30

Theme 題目
To Celebrate Chinese New Year
慶祝中國農曆新年

Venue 地點
Zatoka Sztuki MCKA, Kulturalno-Artystyczne,
Ul. Ogrodowa 12/1, Sopot, Poland

Exhibition 展覽

Exhibition Opening 展覽開幕日期
31/3/2012 (Sat 六) 17:30

Exhibition Period 展覽日期
1(Sun 日) - 30 (Mon 一)/4/2012
14:00 - 19:30

Thu to Mon 逢星期四、五、六、日、一

Exhibition Venue 展覽地點
C & G Artpartment C & G藝術單位
3/F, 222 Sai Yeung Choi Street South,
Prince Edward, Kln, HK
香港九龍太子西洋菜南街222號3/F

Artist Talk 1 分享會1

18/3/2012 (Sun 日) 15:30-18:00

Theme 題目
WISLAWA SZYMBORSKA in daily life:
poetry recital and documentary screening
辛波絲卡在日常：詩歌朗誦及紀錄片放映會

Venue 地點
Film Culture Centre (Hong Kong) 電影文化中心
Flat A3, 11/F, Tung Nam Factory Bldg.,
40 Ma Tau Kok Road, To Kwa Wan,
Kowloon, H.K.
香港九龍土瓜灣馬頭角道40號東南工廠大廈11樓A3室

Artist Talk 2 分享會2

23/3/2012 19:00 - 20:30 (Fri 五)

Theme 題目
How to create an art space in the Art-Third-
World Regions?
怎樣在藝術第三世界中創造藝術空間？

Venue 地點
Wooferten 活化廳
G/F, 404 Shanghai Street, Yau Ma Tei,
Kowloon, HK
香港九龍油麻地上海街404號地舖

Artist Talk 3 分享會3

15:00 - 16:30 (Sun 日) 25/3/2012

Theme 題目
Polish Independent Video Art
波蘭錄像藝術

Venue 地點
Lecture room, 2/F, the Broadway
cinematheque
百老匯電影中心二樓演講室
Prosperous Garden, 3 Public Square Street.,
Yau Ma Tei, Kowloon, HK
香港九龍油麻地眾坊街3號駿發花園

Artist Talk 4 分享會4

31/3/2012 (Sat 六) 18:00 - 19:30

Theme 題目
So Hotpot Together
笑談打邊爐

Venue 地點
C & G Artpartment C & G藝術單位
3/F, 222 Sai Yeung Choi Street South,
Prince Edward, Kln, HK
香港九龍太子西洋菜南街222號3/F



SO- TPO

索波特

Atomic Body –
Natural Heat Transfer

原子身體—天然傳熱

—— Elvin Flamingo



Performance and video installation 行為及錄像裝置

Stamp, paper 印章、紙



Untitled

無題

—— Gosia Kalinowska

Installation 裝置

Stamp, paper 印章、紙



Blanket Friendship

被子上的友誼

—— Justyna Stycha-Orłowska I współtworcy

Installation 裝置

Clothes and performance 布及行為



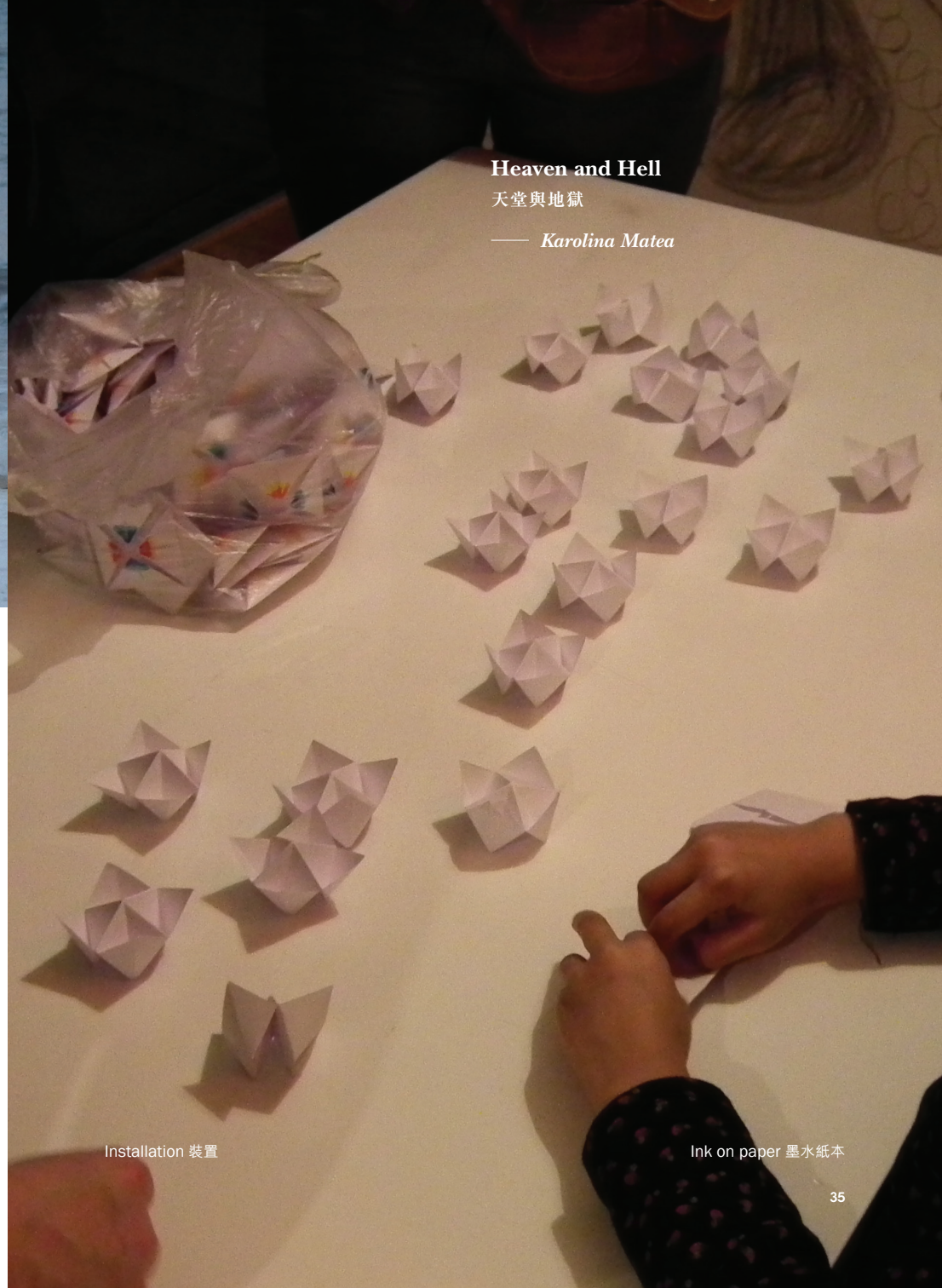
MBIRA

—— *Kamila Chomicz*

This is a video for a music composition bearing the same title. The inspiration behind the video is the Polish tradition of „palenie marzanny”, which celebrates the beginning of spring and the farewell to winter. The symbolic expression of this tradition is a bow towards the future; a preparation for something new, replacing what has come to an end. Invited participants brought things that, for them, symbolize the past and remind them of things they want to forget. The ritual burning of those things represented a spiritual farewell to this part of themselves and a catharsis, making room for the new to come. The process has also become an artistic expression of the Hong Kongese tradition of burning paper items, which I found out about when making the project. This custom is practiced during the Hong Kongese Day of the Dead. The burnt items are dedicated to the dead aiming to glorify the relation between the real and the after-life. The act of burning, in this case, is a ritual of commemoration, not of separation; the new beginning does not destroy the past but is inspired by it.

Video art 錄像

Stamp, paper 印章、紙



Heaven and Hell

天堂與地獄

—— *Karolina Matea*

Installation 裝置

Ink on paper 墨水紙本



**shrink/foiled sand warm/up –
things to be carried**

便攜式熱身沙包

—— *Katarzyna Podpora*

Installation 裝置

sand and foil 沙及保鮮紙

Taken straight from the one and only sandy beach of Sopot,

dug out from under-the-snow, warmed up again, but this time in portions and into the foil package;

these packages, endowed with the special 'Sopot-brandng-handle', were put on the floor, just waiting to be picked up and carried by anybody;

such foiled-sand-package one can carry home; and having burnt some calories this way, one can for example:

create his own miniature Sopot beach; though it seems enough, just to carry the thing around and get a warm/up_



Is there a hell?

這是煉獄？

Maciek Salamon

Installation 裝置

charcoal on wall 炭筆壁畫

MAKE A WISH / MAGDALENA MAŁYJASIAK



Krzysztof, age 52, Sopot
I would like to give people a good energy and joy of life.



Tini, age 10, Nike, age 15, Tilburg
Tini: I would like to become Break Dancer
Nike: My dream is to go to Africa and help African women.
I would like a middle there.



Cally, age 43, Hong Kong
I want to write more poems to help people enjoy more their creative side not the logical only.



Maciej, age 60, Sopot
I would be young in spirit forever



Ning Shan, age 5, Hong Kong
I want to be a doctor



Mohamed, age 66, Radwan age 3, Tilburg
I dream about reading Koran



Bekelech, age 23, Desmond age 21
Bekelech: My dream is to be a doctor assistant
Desmond: I dream about good, happy and prosperous life



Lukasz, age 36, Sopot
My dog is everything I dream about



Clara, age 31, Hong Kong
I dream of being rich and running an Art Charity Foundation. I would love to help visual artists with funds and exhibitions. I would also like to help writers and art critics.

Make a wish

許願

—— *Magda Maljasiak*

photography 攝影

Stamp, paper 印章、紙



Philosophy of art for doubting and
Philosophy of art for dummies

質疑藝術的哲學 及 仿製藝術的哲學

—— *Natalia Turczynska-Schmidt*

Installation 裝置

Computer printout on paper 電腦打印於A4紙



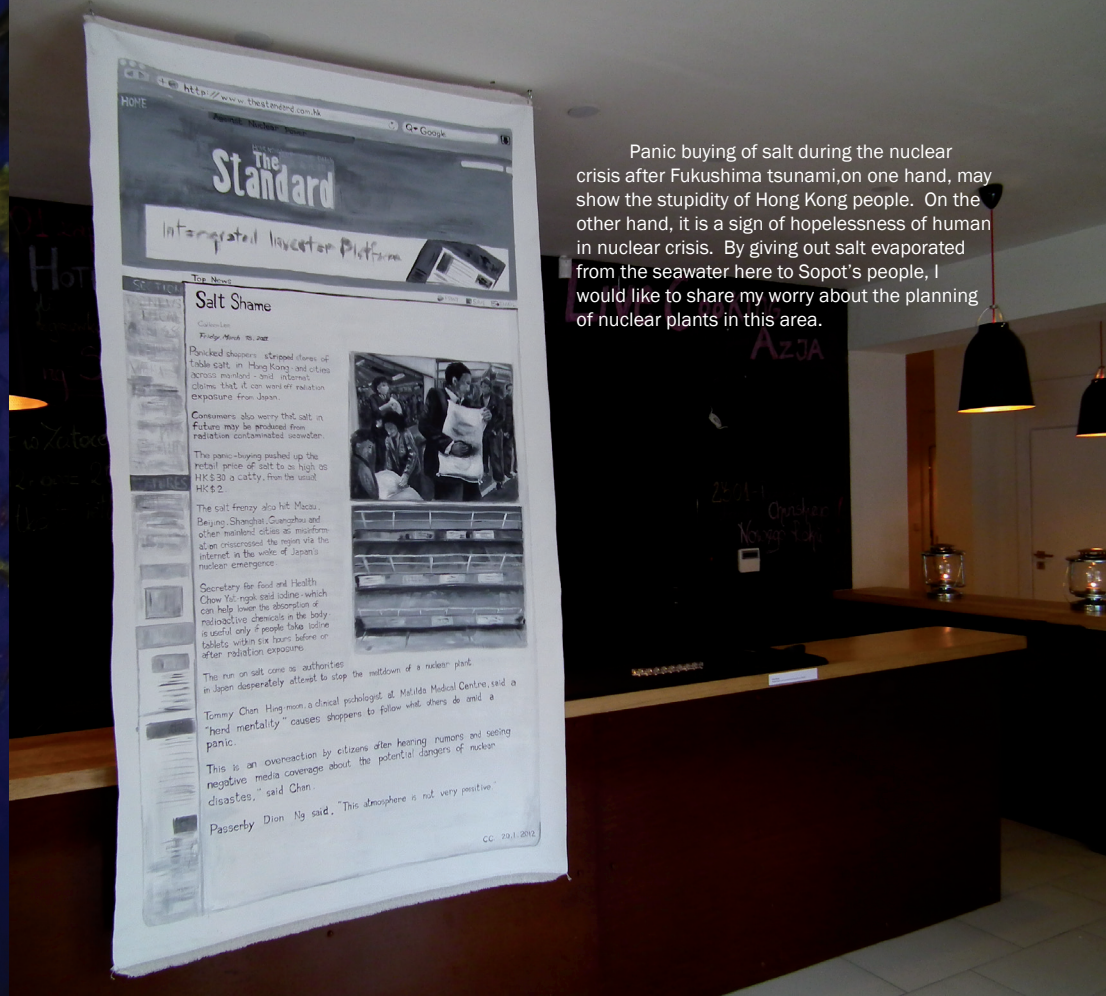
Falling Commas

下墜的逗號

— Cally Yu
俞若玫

Installation 裝置

Stamp, paper 印章、紙



A gift of Sopot's salt to prepare for the future Nuclear Disaster

索波特的鹽給索波特的人

— Clara Cheung
張嘉莉

Performance 行為

Acrylic on canvas, salt from Sopot's seawater, hotpot, plaster containers
塑膠彩布本、索波特的海水、電鍋、小膠盒



Duration: about 1 min

Photos by: LAW Man Lok ,LO Chi Kit



stop-motion animation Installation 單格動畫



Snow Monk

雪僧

—— Law Man Lok
羅文樂

Installation 裝置

46

coffee tables, fire, installation 茶几、火、裝置



In this exhibition 'Hotpot', artists are required to make artworks that can generate heat. In fact, it is such a simple task for someone like me who suffer from social anxiety during blushing. Thus, I intend to create kind of an embarrassing performance situation: inviting strange Polishers to 'sing' a nocturne in public with me in the daytime. Other than increasing temperature on one's face, blushing also appearing in red color, the luckiest color in chinese tradition. Happy new year of the dragon!

Nocturne No.20

夜曲 No.20

—— Lock Lo
羅至傑

video art with performance 行為及錄像

47



HONG KONG

香港



Take It, Go Out And Do What I Didn't Do

拿去，走出去做些我沒做的事 2012

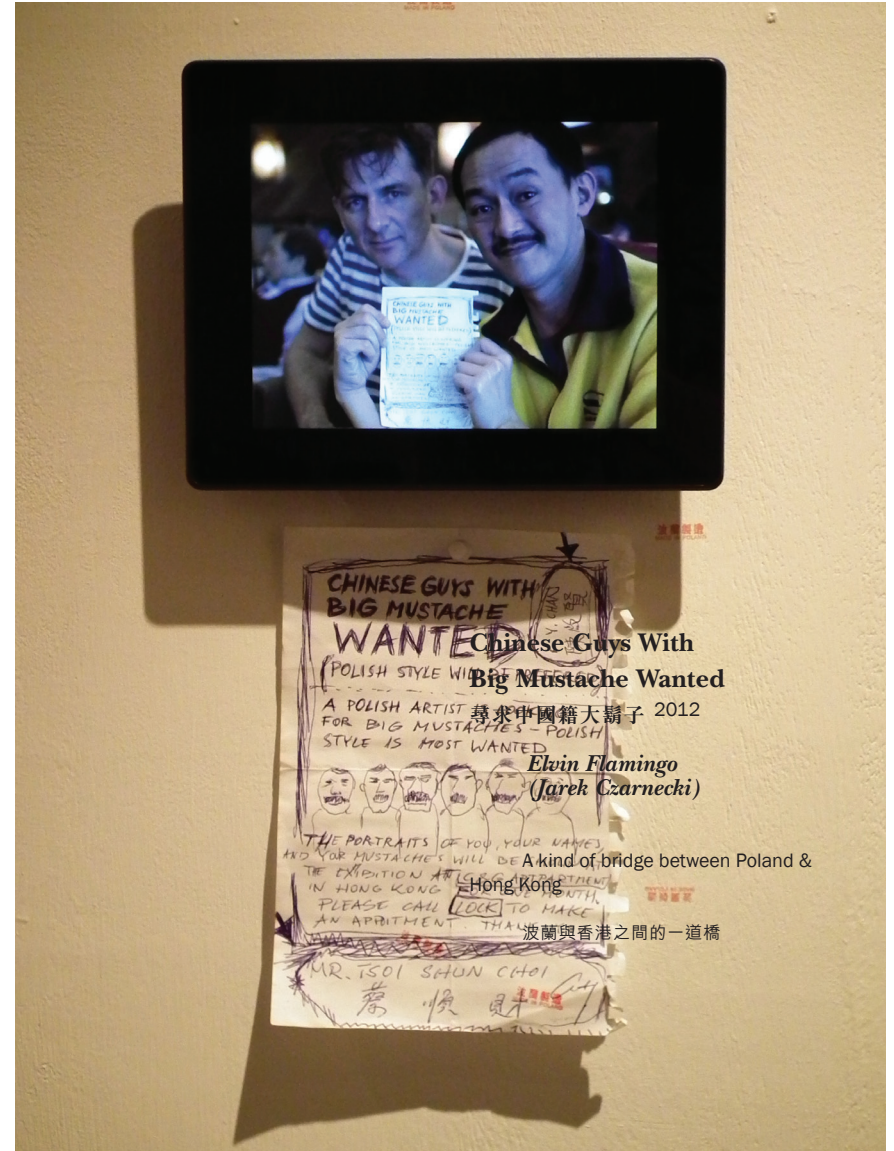
Elvin Flamingo
(Jarek Czarnecki)

A simple change from "Made in China" to "Made in Poland"

由「中國製造」到「波蘭製造」的小轉變

Installation 裝置

Stamp, paper 印章、紙



Photography 攝影

Stamp, paper 印章、紙

Same Day In Hong Kong 2012

Kamila Chomicz

This is a collection of photos inspired by the reflection on different forms of confrontation and conflict resolution. Sometimes a battle is a game of strategy and the political decisions are played out at a stadium. Sometimes a conflict is a demonstration of power and a manifest a protection of dignity. Sometimes you lose your social freedom, sometimes it's two beers. The social emotions unfolding during one day in Hong Kong are the major characters of the photos.



Photography 攝影

Stamp, paper 印章、紙

Unit of freedom

自由個體 2012

Kamila Chomicz

The video is a dialogue between citizens of Gdańsk and Hong Kong. They share their thoughts on personal freedom in the context of historical and social events. The cultural background becomes the starting point for personal reflections on the concept of freedom that is based on individual experiences.



Video 錄像

Stamp, paper 印章、紙



Tattoo
紋身 2012

Karolina Matea

Body Art 裝置

Stamp, paper 印章、紙

Talking about my Szyborska-translating-contribution

翻譯「與辛波絲卡對話」2012

Katarzyna Podpora

I was just delighted having heard, that for the second part of the Hotpot in China, there is a discussion panel planned, on the great Polish poet and Noble prize-winner Wisława Szymborska. Firstly, because I am simply a great fan of her poetry, secondly, because it gave me the opportunity to take part in the Hong Kong's part of the Art Hotpot project, even though I could not manage to be there in person and work with other artists for the exhibition.

Translating the polish documentary about Szymborska, for young people in China – open-minded and interested in poetry, making these English subtitles was a challenge for me, but also great pleasure. I am very happy I could contribute to the project in this particular way!!



Video 錄像

Stamp, paper 印章、紙

Everyone Has A Right To

每個人都有權去 2012

Maciek Salamon



Mural 壁畫

Emulsion paint, oil pastel 乳膠漆、油粉彩



I Don't Like You

我不喜歡你 2012

Maciek Salamon



Video 裝置

Stamp, paper 印章、紙

Polish Fortune Telling

波蘭占卜術 2012

Natalia Turczynska-Schmidt

Performance had been placed on famous Night Market on Temple str. in district of fortune tellers. One night Natalia become a polish fortune teller; she used simply, polish, traditional, folk methods of discovering fortune like reading from cards or from tee lives, left after drunk hot tea, what was pepper for every "client" of Mrs. Natalia.

Natalia gave people not only hot tea, but also hope for better future and some open advices. She uses her skills of fortune telling to meet and talk with accidental citizens of HK.

Important part of project was help of Gum Chan, who translate her predictions from English to canonize. What made performance more serious and open for much more people.



Performance, installation 裝置

Stamp, paper 印章、紙



After 325, cotton trees are
still there, but...

325以後，木棉仍在，只是…… 2012

Cally Yu
俞若玫

《325，風雨不止》
Cally Yu
2012

Installation 裝置

Ceiba, plastic bags 木棉花、塑膠袋



The Symphony Of Hong Kong
SeaWater

海水發電顯幻彩 2012

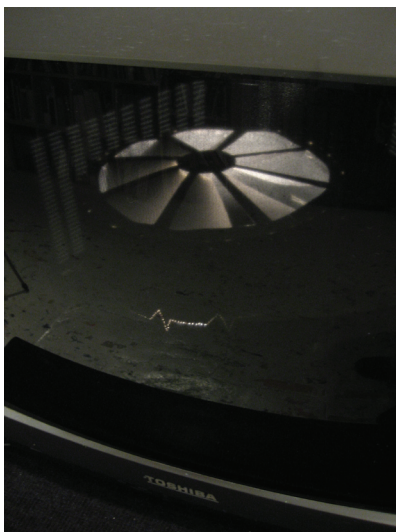
Clara Cheung
張嘉莉

This is responding to the Symphony of
Light that happens in Hong Kong every night
besides our polluted harbor, which is getting
smaller and smaller.

我想把“幻彩詠香江”反轉。紀念這個變得愈
來愈小的維港。

Dimensions variable 尺寸可變

Installation with polluted sea water from Victoria Harbor and
abandoned plastic bottles along the sea side



Heart Attack + CPR 心臟病發 + 心肺復甦 2012

Gum Cheng
鄭怡敏(阿金)

Before being replaced, the old objects would struggle. They moan, and sometimes have momentary recovery of consciousness just before death. In some more serious cases, the objects' heartbeat would be temporarily stopped. Facing this situation, we will need to offer CPR to start-up their heartbeat again.

舊事物在被淘汰前及掙扎求存之際，難免出現死唔斷氣、迴光返照等現象，嚴重的，會出現心臟停頓，這時候，我們會施以心肺復甦法，令其心臟再次跳動。



Heart Attack + CPR 心臟病發 + 心肺復甦 2012

Law Man Lok
羅文樂



CZY ZGODZISZ SIĘ
ZASPIEWAC' ZE MNA "NOKTURN"?

Nocturne No.20

夜曲 No.20 2012

Lock Lo
羅至傑



REVIEW

評論

Artystyczna celebrowanie ciepłego posiłku

Przez ponad tydzień w Zatoce Sztuki współcześni artyści będą produkować... ciepło. W projekcie wezmą udział twórcy z Hong Kongu oraz Polski.

Projekt „Art Hotpot” odwołuje się do jednego z podstawowych elementów chińskiej tradycji: wspólnego celebrowania ciepłego posiłku. Trójmiejscy artyści stworzą instalację, prace interaktywne, odnoszące się do miejsca, w którym powstała, czyli sopockiego wybrzeża. Ich wspólnym motywem będzie element generowania ciepła: żywotność, doświadczenie, poprzez działania metafizyczne jak i przez zaproszenie odbiorców do spalenia własnej energii, czyli kalerii.

Do Sopotu przyjadzie pięciu twórców aktywnie działających na chińskiej scenie artystycznej: Clara Cheung, Yee Man Cheng, Ci Kit Lo, Man Lok Law oraz Yu Yuk Mui. Podczas swojego pobytu w Sopocie będą opowiadać mieszkańcom o kulturze Chin, życiu w Hong Kongu, o tamtejszej sztuce współczesnej, artystycznych możliwościach i aktywnościach, jakie oni sami podejmują.

Trójmiejscy twórcy reprezentować będą Jarosław Czarniecki (Elvin Flamingo), Maciek Salomon, Katarzyna Podpora, Natalia Turczyńska-Schmidt i Karolina Matea.

Zwieńczenie sopockiej części projektu nastąpi w sobotę, 23 stycznia, gdy



Maciek Salomon jest jednym z trójmiejskich artystów, którzy razem z twórcami z Hongkongu będzie produkował ciepło w Zatoce Sztuki

zostanie otwarta dla każdego przechodnia prezentacja powstałych „prac-ciepłych-generatorów” 000

„Art Hotpot”, Zatocka Sztuki Sopot, al. Franciszka Mamuski 14

Program

- 00 Środa, 18 stycznia, godz. 18-18.45 „Za Chiny Ludowe...”, czyli chińszczyzna dla każdego. Szkoła języków Azjatyckich „Mandarynka” organizuje lekcję polszczyzny chińskiego-mandaryńskiego dla młodzieży i dorosłych.
- 01 Piątek, 20 stycznia, godz. 18-18.45 „Jalibie panje, a Ty?” czyli chiński dla najmłodszych.
- 02 Godz. 18-19.45 - warsztaty edukacyjne dla dzieci o magii języka chińskiego, czyli języka rebusu, odrobina chińskiej kaligrafii.
- 03 Sobota, 21 stycznia, godz. 18-19.45 - warsztaty z prac artystów chińskich i trójmiejskich powstałych w ramach projektu „Art Hotpot”, możliwość spotkania się z artystami.
- 04 Niedziela, 22 stycznia - Live Cooking Azja w Zatoce Sztuki - szefowie kuchni, zainspirowani kulturą Chin, będą przez cały dzień eksplorować i serwować gościom kuchnię chińską i azjatycką.
- 05 Piątek, 23 stycznia, godz. 17 - początek celebrowania obchodów Chińskiego Nowego Roku 000

交流 · 拓展本土意識

全球最大拍賣行，於下月在香港開設佔地1.5萬方呎的藝廊，然而本土的藝術發展，卻與藝術家的收入不成比例！如本地的國際藝術博覽會及藝術品拍賣活動，在世界舉足輕重，但當中涉及本地藝術的，似乎不足千分之一。《C & G 藝術單位》（「C & G」）與來自波蘭的「Zatoka Sztuki MCKA」（「MCKA」）合作，一起策劃《打邊爐》文化交流計劃及展覽，邀請香港及波蘭兩地藝術家一起參與，透過對話及創作，促進兩地藝術家和公眾的視野，拓展本土文化意識。

「C & G」的展覽主題，一直關注本地的藝術生態，及回應香港社會的民生時事，以填補本地藝術圈的灰色地帶和縫隙。這次《打邊爐》的策劃人鄧伯敏（阿金、小圖），有感波蘭及香港兩地，同是藝術的第三世界地區，阿金說：「這種藝術第三世界狀態，並非因為我們經濟落後，而是經濟發展過程的因素，而是兩地藝術家和公眾的視野，相對其經濟發展不成正比。」

一團火的創作

阿金表示，香港創作人舉辦展覽乏人問津，除了市民對自己文化藝術

的自覺感不足，還有其他內在因素存在，他認為：「無論香港或波蘭，作為藝術家對自己身處之地整個文化狀況，幾乎無能為力，並不火氣！但使命感驅使我們，繼續創作交流，用自己的方式，行出創作的路。」

互相借熱表達

從《C & G》與「MCKA」兩間交流計劃，是認為兩者他具有共同的理想，與相近的經營經驗，都是由兩位創辦人，不依賴政府的資助，成立屬於自己的藝術空間，理性經營地推廣當代藝術，就像舉辦《打邊爐》，目標是協助本地藝術家工作，讓香港可以成為具有本地特色的藝術交流中心，阿金解釋說：「活動的第一部分，1月已經在波蘭舉行，而第二部分其實在3月，於是舉行了一系列座談會，展覽之名《打邊爐》，並非因為波蘭或香港就是這樣排出來，就如《打邊爐》，熱力互相傳播，才能夠流動。」

《打邊爐》是一個關於熱能的藝術展覽，展示的作品會發熱，幫助燃燒卡路里，或表達與火熱相關的題材，當中有關注核能問題的作品，有關於本土社區的想像，經營當代藝術的觀念性創作等。

《打邊爐》香港及波蘭藝術文化交流計劃

展覽日期：即日起至本月30日下午2時至

7時30分

地點：九龍太子西洋菜南街222號3/F

「C & G」藝術單位

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- 01 Maciek Salomon 繪畫作品《Everyone Has A Right To Marry》
- 02 策劃人阿金裝置作品《心曠神怡 + 心曠神怡》
- 03 香港及波蘭藝術家作品《325以後，木橋仍在，只是...》
- 04 Natalia Turczyńska-Schmidt 於藝術展行的行動藝術《Polish Fortune Telling》
- 05 「C & G」藝術單位之一—Cheung Clara 裝置作品《海水發電機幻燈》
- 06 Jarek Czarniecki 攝影作品《尋求中國籍大鬍子》



Pick

of art: preview, Mar 31-Apr 3, 10am-6.30pm; auctions, Apr 4, 2.30pm, 5pm. HK Convention and Exhibition Centre, 1 Expo Drive, Wan Chai, free entry. Inquiries: 2524 8121. Ends Apr 4

Art Hotpot in Hong Kong

Works that can generate heat, help burn calories or present ideas about heat by six Polish artists and five from Hong Kong. Opening reception today, 5.30pm. From Apr 1: Mon, Thu-Sun, 2pm-7.30pm. C & G Artpartment, 3/F, 222 Sai Yeung Choi St South, Hong Kong. Inquiries: 2390 9332. Ends Apr 30



Artyści produkują ciepło

Przez ponad tydzień (od niedzieli 15 stycznia do poniedziałku 23 stycznia) w Zatoce Sztuki współcześni artyści będą produkować... ciepło. W projekcie wezmą udział twórcy z Hongkongu oraz Polski.

Projekt „Art Hotpot” odwołuje się do jednego z podstawowych elementów chińskiej tradycji: wspólnego celebrowania ciepłego posiłku. Trójmiejscy artyści stworzą instalację, prace interaktywne, odnoszące się do miejsca, w którym powstała, czyli sopockiego wybrzeża. Ich wspólnym motywem będzie element generowania ciepła.

Do Sopotu przyjadzie pięciu twórców aktywnie działających na chińskiej scenie artystycznej: Clara Cheung, Yee Man Cheng, Ci Kit Lo, Man Lok Law oraz Yu Yuk Mui. Podczas swojego po-

bytu w Sopocie będą opowiadać mieszkańcom o kulturze Chin, życiu w Hongkongu, o tamtejszej sztuce współczesnej, artystycznych możliwościach i aktywnościach, jakie oni sami podejmują.

Trójmiejscy twórcy reprezentować będą Jarosław Czarniecki (Elvin Flamingo), Maciek Salomon, Katarzyna Podpora, Natalia Turczyńska-Schmidt i Karolina Matea.

Zwieńczenie sopockiej części projektu nastąpi w sobotę, 23 stycznia, gdy

przez strony internetowe: Cirqueus-soleil.com i Alterartshow.pl

bytu w Sopocie będą opowiadać mieszkańcom o kulturze Chin, życiu w Hongkongu, o tamtejszej sztuce współczesnej, artystycznych możliwościach i aktywnościach, jakie oni sami podejmują. Trójmiejscy twórcy reprezentować będą Jarosław Czarniecki (Elvin Flamingo), Maciek Salomon, Katarzyna Podpora, Natalia Turczyńska-Schmidt i Karolina Matea. 000

► „Art Hotpot”, 15-23 stycznia, Zatocka Sztuki, Sopot, al. Franciszka Mamuski 14.

//PROGRAM//

JUTRO
Magazyn
Świąteczny

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ART HOTPOT 2.0

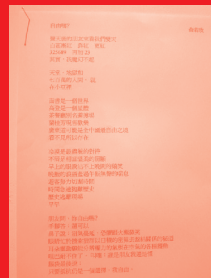
04 2012 藝術地圖

ARTMAP

04 2012 藝術地圖

ARTMAP

Poland Hong Kong Express 波蘭香港快車



Posted on 07-04-2012 by greyreporter

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Gdansk (格但斯克)及團結工會，八十年代經常聽到的名字。

Gdansk and the solidarity union were often heard in the 80's.

This is a group of Polish artists⁽¹⁾ (along with another one who is a bit elder but is not in the photo) in Hong Kong for an art exchange program in March (hosted by C&G Artpartment, 3/F, 222 Sai Yeung Choi Street South, Mong Kok). Since it is also the “election” month for Hong Kong C.E., some of them actually involve elements about this “election” in their artworks. On March 25, they joined the protest against the small-circle election with all the locals, and demonstrated until the Exhibition Center. Though they do not know Chinese, they helped hold up banners like “Without the Pig, without the Wolf, I only want universal suffrage,” in order to show their solidarity with Hong Kong people. Most of them are quite young, and have not gone through the political suppress under the Soviet Union. It is anomalous for them to see only 1200 people are eligible to elect the “mayor” in Hong Kong: Why 1200? Doesn't make sense. In their eyes, Hong Kong actually is a modern cosmopolitan that should naturally be accompanied with a democratic system.

Some of these Polish friends came from Gdansk where the solidary union started. Grey Reporter took the opportunity to flaunt his seniority, and talked to the eldest artist amongst the group about the experience when studying in the North American. In 1981, Grey Reporter heard a speech by a member of the Poland's solidary union. This artist told Grey that he was 14 years old in 1981. Grey cannot remember what exactly this union member talked about in the speech anymore, but can still recall the comments from a Spanish friend who was the translator for that speech. (This friend's father was once the Spanish business representative in

Poland. Therefore, this friend also had lived in Poland and spoke Polish.) He said the eyes of that Polish speaker were like many Poles from Poland: often having a gloomy mood, and a sense of tenacity at the same time.

Grey also talked about Polish movies with this Polish friend. We didn't talk about Krzysztof Kieślowski with whom most Hong Kong people are familiar. Instead, we chatted about Andrzej Wajda's political films. Grey saw "Man of Marble" (1976) and "Man of Iron" (1981) during college period in the North America. Grey cannot remember very well the content of both movies. Reviewing the introduction of both movies, one can learn about how Wajda and other artists, with strong political consciousness, used films to show their disinterest in Stalinism and Soviet Socialism (referring to political propaganda of "socialism" and the heroic figures) within a censorship system.

"Man of Marble" was filmed in a period with relatively less censorship control. It clearly showed support to the solidarity movement. Back then, Solidarity Union had just been established, and was recognized by the Polish government for a short period of time. By the end of the same year, Polish government imposed a curfew and, starting from here, the solidarity movement had to go underground. However, less than a decade, with the support of the Catholic Church, Solidarity Union was able to negotiate with the government, and successfully fought for the right to vote for all the Poles when Soviet Union was also undergoing big changes in East Europe.

Many Leftists who had absolute belief in "Karl Marx," had many doubts about the break down of Soviet Union. Some even thought it might be a new attack by Neo-liberalism of the UK and US, and it perhaps was the pro-western camp with Soviet Union taking over, with the support of the Western countries. It was what the Chinese Socialist called a "peaceful

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evolution." These "Karl Marx" Leftists often shared similar points of views with the Chinese Socialists. Following the same logic, the June 4th Massacre in Beijing was also an attempt to take over the government by the pro-American camp within China, with the help of the United States.

It is true that the UK and US often join together to intervene other countries' affairs, but it does not mean the people's desire for political reform and democracy in Eastern Europe and China is only the conspiracy of the two western powers. In fact such an interpretation is an insult to the people from Eastern Europe and China.

Mentioning our Polish friends⁽³⁾, one can find this eldest artist also has a gloomy mood, like that solidarity union member in the speech. Perhaps it was because this artist has lived in the "socialist" period during his youth. One cannot find these "traces" on the other younger Polish artists at all. In 1989, the democratic movement in China was brutally suppressed, and the political reform was never able to proceed anymore. However, in the same year, the people from Eastern Europe said "No!" to Soviet Union's Stalinism, and forced the "Communist" political powers fell one after one. Poland also came out from "Communism," and marched toward the Capitalist camp. Poland also joined the European Union and NATO afterward, which is a complete different story from China.

Two other younger Polish artists, who probably were born in the 1980's, have spent most of their time growing up and living in a capitalist Poland, and enjoy the "universal values" of democracy and freedom for the bourgeoisie (in the wordings of the "politically correct" leftists). It follows they may easily take the freedom of expression and liberty as granted. For example, one young female artist from the group took a lot of photographs on March 25th during the protest against the "small-circle election." That was also the same day as the "international sport event": Rugby Sevens final. These artists also went to Lan Kwan Fong at night to take photos of the celebration party of the rugby fans. In the end, she put two sets of photographs taken in Hong Kong during the same day together. To this artist, the strongest impression of Hong Kong was full of contradictions

and contrasts. On one hand, outside the Convention and Exhibition Center full of was anxiety, disappointment and anger toward the “election” manipulated by the Chinese Communist Party. There was unhappiness about the public’s opinion being completely ignored, and also lots of worries about Hong Kong’s autonomy in the future amongst the people. On the other hand, at another corner of the city was full of excitement and happiness like a carnival. It seemed like the same old day where prosperity and stability was the everlasting totem.

Art can be a tool for communication between two places⁽⁴⁻⁵⁾. It can be very sensitive, very political, and also very inviting. Besides the great contrast in Hong Kong, this young female artist also was interested in the definition of the “universal values” to different people. The art form is still positioning one against another, but in a different medium: video art. It is showing a “conversation” of Poles and Hongkongers on freedom. Nowadays, many Hong Kong people have lots of fear toward the suppression of freedom and the enactment of Article 23 legislation. Standing in the small art space, Grey reads the subtitles on the screen and listens to the freely thrown Polish and Cantonese dialog, and then suddenly realizes that the uncensored creativity and freedom this young artist embraces has only been there for her in the past two decades. Ever since the 18th century, Poland was constantly craved up and occupied by Russia, Prussia and Austria. There was a short period of time when Poland was an independent nation from 1918 to 1939, but it was divided up again in 1939 under the secret agreement between Germany and Russia. Later on, it became the satellite state of the USSR after WWII. The “Brezhnev Doctrine of limited sovereignty,” as stated by Leonid Brezhnev, the General Secretary of the USSR, after the USSR conquered Czech Republic and ended the Prague Spring, was about the “general interest” for all the “socialist camps,” and, therefore, every socialist country should be obligated (except the USSR, of course). Poles were able to gain their own “national freedom” only after 1989.

Of course, according to the “Marxist” leftists, this kind of freedom is “false freedom.” It is the capitalist freedom. Of course, under the globalized

capitalism, Poles are now suffering from the financial crisis, and facing many problems like capital exploitation, unemployment, wealth gap, economic injustice etc. However, it is the free choice of the Polish people in 1989, when they voted against the Soviet Communism in their universal suffrage. Although the protection for individual freedom is not absolutely comprehensive, it is still a positive side of the western capitalist society, and is also what the “socialist” countries still are unable to provide. This kind of freedom, of course, is not voluntarily provided by the capitalist class. It can only be realized after many fights of the people. The ironic part is that the rightists in capitalist societies are as the same as the socialist countries: using the benefits for the nation and society as excuses to swallow up people’s freedom. For example, the UK, USA, China etc., have seriously violated human rights in the name of “counter-terrorism.”

These young Polish friends give a strong impression to Grey reporter that they do cherish autonomy and freedom⁽⁶⁾, and stand against unreasonable intervention. Another young male artist in the group is surprised by the

Nowadays, many Hong Kong people have lots of fear toward the suppression of freedom and the enactment of Article 23 legislation.

Art can be a tool for communication between two places. It can be very sensitive, very political, and also very inviting.

“extremely careful” management scheme in Hong Kong’s public space, like the shopping malls, streets, parks and many others, in which one can find many “Don’ts” and restrictive signs. He has painted a mural, titled as “Everyone has a right to,” in response to the over-management or over-restriction in this city, including the restriction of the right of election. For people, like

**“become red” is
part of their
childhood memory ,
and it belongs
to the last generation.**

right to vote,” “everyone has a right not to hold a handrail,” “everyone has a right to hawk,” everyone has a right to smoke”

Besides works by Polish friends⁽⁷⁾, the exhibition also consists of art pieces by Hong Kong artists. They had an artist exchange in January in Poland. One of the Hong Kong artists is having a slide show to reveal how the information from Hong Kong government often is just some propaganda slogan to fool the people. For example, the government should have contingency plans for the Daya Bay Nuclear Power Station nearby Hong Kong. However, from the government information this artist friend reads, one cannot find instructions for people to follow step by step in response to radiation emission in different levels. Instead, the government information is just promoting how capable our government will be during nuclear crisis. This artist is very humorous. He even inserts an image of Regina Ip from 2003 in this slide show. Whoever knows about the implementation of Article 23 legislation would be able to sense the humor: Regina Ip, who was the Secretary for Security then, also had told everyone not to worry, and believe in her that Article 23 would not destroy our freedom. Fortunately enough, Hong Kong people did not believe in her, and more than five hundred thousand Hong Kong people protested on the street to defend their freedom. In the end, learning about the public’s opinion, the Liberal Party “woke up,” and gave up their position in support of the government. Thus, the legislation of Article 23 was withdrawn, and Hong Kong people could temporarily prevent their freedom from suppression.

Another art piece about freedom and resistance is by Grey Reporter’s good friend⁽⁸⁾. She inserts some red cotton trees’ flowers in some transparent plastic bags, and then paints them with black ink. My friend honestly

Grey Reporter, who have had complaints about Hong Kong’s over-management mentality long time ago already, the slogans on this mural can certainly bring a smile to the face: “everyone has a right to trespass,” “everyone has a

expresses her disappointment about March 25th. She feels the darkness from that day, and is afraid Hong Kong’s freedom will slowly disappear. She says she likes the bright color of cotton tree’s flowers, and also adores it being so straight and upright. In fact, to her, it represents the “spirit” or the “core values” of Hong Kong. This piece is showing how the lively spirit of this city is being trapped and blurred. She also writes a poem, along with her work, titled, “⁽⁹⁾

*Friends from Post-communist
came to see how our sky changed
from pure white to pale red,
to red, into red
325689 in addition to 23
I can not stand any magic, in
fact.*

*Heaven , Hell or Human
all in our little bean, housing
7 million
Facebook is a world
HKgolden is a planet
Tea cafe also named as shelter
Lankwaifong selling instant
happiness
Canton road could be the place
in China with most freedom
they are invisible therefore they
are*

*indifferent is the most modest
greeting
cold-eye is quite a tender
treatment
tears in the morning untouched
the laughs at night*

*roars from the dinner fully
covered the soundless breathing
during lunch hours
tourists try hard to cut their time
time quick enough to dump our
history
history runaway from the scene
from the very first beginning*

*a friend asks, “are you free?”
my hands and foot say guess so
nose murmurs that methane
gas is spreading, fear smiles at
gunpowder
eyes keep searching where the
wolf knitting their intertwined, secret
connection network from day to day
ears are getting good with hope
to hear the different twittering
movements in the air from the air-
roots of power
mouth cannot help shouting out
that ,now knowing well who is my
friend
my brain finally said: only if
resistance is a choice, I am free.*

To friends from Poland, to “become red” is part of their childhood memory, and it belongs to the last generation. At this moment, their Hong Kong friends are facing the accelerating “red” with unknown feelings. Is the past of Poland the future of Hong Kong? Is it too naïve to think so? Perhaps not. Poland was been under foreign powers’ control for three hundred years. In the end, Poles’ resistance movement with their undaunted spirit ended the empirical rule of the “red” power. Hong Kong people do not have a “reason” to fight for their “national freedom,” but do have their “legitimate right” to resist against the erosion of their “high-degree of autonomy” within “one country, two systems.” It would depend on one’s own understanding and experience of freedom, for him/her to choose to resist or not.

這幾位是來自波蘭的藝術家(還有一位年長一些的不在鏡頭內)⁽¹⁾，三月中來香港交流、創作(由位於旺角西洋菜街(北)222號三樓的C&G藝廊主辦)，適逢那個特首「選舉」，部分人把「選舉」的元素放進作品中。三月廿五日，她/他們更跟著本地民間反小圈子選舉的示威隊伍，遊行至會展場外，雖不懂中文，卻幫忙高舉諸如「不要豬，不要狼，我要雙普選」的標語，以示波蘭同香港人民的團結。她/他們大都很年青，沒有經歷波蘭作為蘇聯衛星國家時期的政治壓抑，對香港由1200人選出「市長」覺得不可思議，why 1200, doesn't make sense。在她/他們眼中，香港這個現代化大都會，民主普選應該是理所當然的事。

在這些波蘭朋友，部分來自團結工會發源地格但斯克，灰記乘機在她/他們面前倚老賣老，向當中年紀最大的提起在北美留學時，於八一年聽過一位波蘭團結工會的成員的演講。他告訴灰記，八一年他十四歲。老實說，那位團結工會成員當時說些甚麼，早已忘得一乾二淨。倒是還記得當時做現場翻譯的的西班牙好友的一些感言(他的父親曾於波蘭當西班牙的商業代表，所以他也曾於波蘭生活過，懂波蘭語)。他說那位波蘭人的眼神跟很多生活在波蘭的同胞一樣，非常沉鬱，但卻有一種不屈的堅持。他說認識不少波蘭人，沉默寡言，因為生活在專制社會中，一片苦悶。但他們總給他一種感覺，並沒有放棄希望。

灰記又跟這位波蘭朋友談起波蘭電影，但談的不是香港很多人痴迷的奇斯洛夫斯基，而是華爾達(Andrzej Wajda)的政治電影。灰記在留學北美時，就看了他的Man of Marble(1976)和Man of Iron(1981)。影片的內容大多忘記了，但重看對這兩套電影的介紹，反映即使在「體制內」的審查制度下，華爾達等有政治意識的藝術家，如何透過電影表達對斯大林主義及蘇聯社會主義現實主義(即宣傳「社會主義」正面事物及「人民」英雄)的不以為然。Man of Marble更是在短暫審查較寬鬆的環境下，表達對團結工會運動的支持。

那時候，團結工會成立了不多久，獲波蘭政府短暫承認，但同年底波蘭政府實施戒嚴，工會領導的抵抗運動從此進入地下。不過，不足十年，團結工會運動，在天主教會的聲援下，透過與政府談判，最終在蘇聯東歐大環境的轉變下，波蘭人爭取到自由選舉。

不少「永遠正確」的「馬列」左翼人士，對蘇聯集團瓦解感到極到懷疑，甚至認為是英美合謀的新自由主義的一次進攻，是蘇聯東歐陣營內的親西方勢力，在英美等西方國家撐腰下掌權，即中共的所謂「和平演變」。這些「馬列」左翼人士很多時觀點與中共不謀而合，根據這種邏輯，八九民運也是美國策動中國的親美勢力企圖奪權了。

英美合謀希望干預影響別國當然是事實，但把東歐和中國人民對政治改革、民主自由的渴求說成英美在東歐和中國的代理「陰謀詭計」，實在是以偏概全，對東歐和中國人民都是一種侮辱。

回到這些波蘭朋友，站在灰記面前這位波蘭新生代中的年長者⁽²⁾，不笑的時候，的確多少有當年那位團結工會成員的憂鬱氣息，不知是否跟他青少年時曾生活於「共產主義」波蘭社會有關？其他幾位更年青波蘭人，便完全沒有這些「痕跡」。1989年，中國的民主運動被血腥鎮壓，政治改革從此停滯不前。但同年東歐人民向蘇聯斯大林主義說不，「共產」政權一個個倒下。波蘭亦由「共產主義」走向資本主義陣營，後來更加入歐盟及北約，真的不可同日而語。

有兩位相信是八十後的年青波蘭藝術家，大部分時間在資本主義波蘭成長/生活，享受被一些「政治正確」左翼評為資產階級民主自由的「普世價值」，對自由意志、個人表達視為理所當然。譬如其中一位女藝術家，就在三月廿五日反小圈子選舉示威中，拍了很多照片。而當日又是「國際體育盛事」國際七人欖球賽決賽日，她又到蘭桂坊拍了很多球迷於賽後慶祝的照片，把它們一對一的放在一起。這位年青藝術家對香港的最深刻印象，就是這裡充滿矛盾和強烈對比。把反小圈子選舉示威和七人欖球賽球迷慶祝放在一起，也是一種強烈對比吧：一方面會展場外的焦慮、失望、憤怒，對中共操控「選舉」，對選委置民意不顧感到極度不滿，對香港自治前景感到無比擔憂；另一方面在城市另一角，充滿嘉年華式的喜氣，如節日般狂歡，仿佛一切不變，年復一年的盛事，繁榮安定像是永恒不變的圖騰。

藝術可以溝通兩地⁽⁴⁻⁵⁾，可以很敏感，可以政治，可以人人參與。除了香港城市的對比，年青的女藝術家對「普世價值」對不同人的定義亦很感興趣。形式仍是一對一，這回是錄像，波蘭人與香港人就甚麼是自由的「對話」。現在不少香港人對打壓自由，對23條立法對自由的威

脅，充滿恐懼。灰記站在細小的藝廊，看著字幕，聽著波蘭語和廣東話自由發揮。忽然想到，這位年青藝術家不須經審查的創意，對自由理所當然的擁抱，只是近二十年的事。而波蘭這個民族，自從十八世紀開始，就不斷被俄羅斯、普魯士和奧地利瓜分和佔領，只曾在1918至1939年實現短暫「民族自由」，成為獨立國家。但1939年德蘇簽署秘密協議，波蘭再次被瓜分。二戰後它淪為蘇聯衛星國，正如蘇聯1968年入侵捷克，鎮壓布拉格之春時，蘇共總書記布列茲尼夫所講的「主權有限論」，即「社會主義」陣營以「整體」利益為依歸，每個社會主義國家的主權受此限制（蘇聯當然例外）。波蘭人要等到1989年後才取得「民族自由」。

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當然，對於「馬列」左翼，這種自由是「偽自由」，是資產階級自由。的確，作為全球化資本主義的一環，波蘭人受到經濟金融動盪，資本剝削，要面對失業、貧富懸殊、經濟不公等問題。但波蘭人於1989年後，以普選方式向蘇式「社會主義」說不，這是波蘭人民的自由選擇。個體自由的保障，雖然不全面，但的確是西方資產階級社會的一大進步，亦是「社會主義」國家至今仍未兌現的承諾。當然這些自由亦非資產階級自願施予，而是人民不斷爭取才可實現。諷刺的是，資產階級保守右翼，同共產黨國家一樣，經常以國家和社會利益為藉口，侵蝕人民自由。例如英美及中國等，以「反恐」為名，不知做了多少嚴重侵犯人權的事。

面前的年青波蘭朋友給灰記很強烈的感覺⁽⁶⁾，他們珍惜自主自由，反對不合理的干預。好像另一位青年男藝術家，很驚嘆香港「無微不至」的管理主義，即在商場、街道、公園及其他公眾地方無處不在的不准和限制告示，畫了一幅叫「人人有權」的壁畫，表達對這個城市過份管理/限制，包括對選舉權的限制的異議。對灰記這類早已不滿香港的管理主義的人，會對壁畫的一些口號發出會心微笑，例如「人人有權闖入」、「人人有權投票」、「人人有權不握扶手」、「人人有權做小販」、「人人有權吸煙」……

除了波蘭朋友的創作⁽⁷⁾，也有香港人的創作。他們都曾於一月到波蘭交流。其中一位的幻燈show，要揭露香港政府的所謂資訊，很多時只是宣傳口號，蠱惑市民。例如香港鄰近大亞灣核電廠，理論上政府有應變措施，但原來這位朋友讀到的所謂政府資訊，並非根據核泄露的嚴重程度，指導市民step by step的應變方法，而是要市民相信政府有能力作出應變的宣傳單張。這位朋友很幽默，他把零三年以

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「掃把頭」形象出現葉劉也放進幻燈show。了解零三廿三條立法風波的人便會有回會心的微笑：這位當年的保安局局長，不是大大聲說市民放心，放長雙眼相信她，廿三條立法不會剝奪市民自由。幸好市民沒有上當受騙，超過五十萬人上街，誓要捍衛自由，結果自由黨在強大民意下「醒覺」，放棄支持政府，廿三條立法才告失敗，香港人暫時幸自由不至大倒退。

同樣有關自由與抵抗的作品來自灰記的好友⁽⁷⁾，她把木綿花套上透明膠袋，再油上黑墨汁。好友坦言對三月廿五日極為失望，覺得是黑暗的一天，生怕香港的自由從此陷入衰落，雖然這種衰落短時間未必顯露。她解釋說，喜觀木綿花的光彩、筆直、堅挺，它代表了香港的「精神」、或說得太多了的「核心價值」？好友說希望它能代表這個城市的生氣，但這種生氣已被困，被朦朧。她還作了一些詩，稱作「自由嗎？」⁽⁹⁾：

變天後的朋友來看我們變天
白區漸紅 靠紅 更紅
325689 再加23
其實，我們魔幻不起

天堂、地獄和
七百萬人的人間，就在小豆裡
面書是一個世界
高登是一個星體
茶餐廳別名避護場
蘭桂坊現售歡樂
廣東道可能是全中國最自由之境
看不見所以存在

冷漠是最禮貌的對待
不屑是相當溫柔的照顧
早上的眼淚沾不上晚間的嘻笑

晚飯的浪語蓋過午飯無聲的喘息
遊客努力切割時間
時間急速抱離歷史
歷史逃離現場 早早

朋友問，你自由嗎？
手腳答：還可以
鼻子說：沼氣蔓延，恐懼跟火藥微笑
眼睛忙於搜索狼群以日積的密算去盤結
關係的秘道
耳朵靈動願能分辨權力的氣根在
空氣的各種擺動
咀巴耐不住了，叫嚷：誰是朋友我
還是懂
腦袋最後說：只要抵抗仍是選擇，
我自由。

對波蘭的朋友，「染紅」是童年往事，是上一代的事。此刻，她/他們的香港朋友，對正在加速滲透的莫名的「紅」，有莫名的感受。波蘭的過去，香港的明天？太想當然的聯繫？也許不是，波蘭人經歷了三百年被外來勢力指手劃腳，最終憑不屈不撓的抵抗運動，掙脫極權帝國的「紅色」枷鎖。香港人沒有爭取「民族自由」的「硬道理」，卻有抵抗宗主國侵蝕「一國兩制、高度自治、港人治港」的「合法權利」，不管是怎樣形式的，甚麼層面的抵抗。選不選擇抵抗，也許端視大家對自由的體味。



STDF DISH

花絮

SOPOT



SHARING



WORKING



OPENING



POLAND



SHARING



CELEBRATING



VISITING



HONG KONG



WORKING



OPENING



VISITING



CHINA



SHARING



ENJOYING



The Side Dish of Art Hotpot 花絮



The agenda of "Art Hotpot exchange program between Hong Kong and Poland" is to further develop the concept of hotpot, which is about heat and hybridity. It is a very Hongkongish concept. Hotpot is a dining culture of Hong Kong people, as a very common part of our life. The current article is going to present the side dishes of this exchange program, with C&G Artpartment's perspective, in order to help develop a vision for the future.

January, 2012, at Poland

Snow

As the trip to Poland approached, Hong Kong artists checked the weather forecast of Poland more often. Learning that it was mostly around 0 °C in Poland, Hong Kong artists, who did not have much tough winter clothing, brought and borrowed different kinds of snowshoes, snow pants and snow coats⁽¹⁾. Fortunately, during the sixteen days in the trip, artists witnessed Sopot started to snow, stopped to snow, had all the snow melt, and then started to snow again⁽²⁻⁶⁾. Fortunately, no one got sick⁽⁷⁾. Fortunately, Poland's freezing weather with -20 °C arrived, after the Hong Kong artists left. Fortunately, everyone is still good friend after the trip.

Daughter in the trip

The organizers of this program, Clara and Gum from C&G Artpartment were also the participating artists. They also took five-year-old daughter to this 16-days-trip in avoiding child neglect, and as an alternative experience for the daughter.

It is not difficult to imagine how situations with kids would get out of hands. It happened a few times in this trip, but doing art should not stop one to have a family⁽⁸⁾. After all, everything worked out, and this experience allowed us understand that, besides art-making, a good artist also should know how to make friends, take care of his/her family, and, after all, have a life. We are still in the process of learning.

Cooking rice for breakfast

Having a long trip with a young daughter and three Hong Kong artists, C&G were responsible as the organizer and as the parents. We brought along electronic pot, rice, dried scallop, Chinese sausage etc. and also bought spaghetti, sausage etc in Sopot's local stores. Every morning at the hostel, besides making big breakfast for our daughter⁽⁹⁾, we also cooked a bit more to thank the other three Hong Kong artists. It certainly provided a feeling of home, and was a little thing only a parent would do.

Chinese new year and firework in Poland

Hong Kong artists celebrated this Chinese New Year day in Poland.

Zatoka Sztuki had a big crowd, as big as the crowd at the opening day of the Art Hotpot exhibition. They had some new faces also. We all had different missions: teaching how to make glutinous rice-balls⁽¹⁰⁾, teaching how to write “hui chun”⁽¹¹⁾; Chinese new year greetings, teaching how to play the gambling game: “fish, shrimp, crab,⁽¹²⁾” and documenting⁽¹³⁾, The Chinese language school at Sopot, as the partner of Zatoka Sztuki, was showing the guests how to make Chinese tea⁽¹⁴⁾, showing the 12 animals of Chinese zodiac⁽¹⁵⁾, and organizing a real “hotpot” dinner⁽¹⁶⁾. (our electrical pot was not used for “hotpot” in the end).

Being the organizer of Zatoka Sztuki and also a participating artist this time, Natalia told us earlier on that they had applied for a firework license from Sopot’s government for the Chinese New Year. The application was finally approved on the New Year day. Firework on top of the beautiful scene made this New Year like a fantasy⁽¹⁷⁾.

Artist studio visit in Sopot and Gdansk

Hong Kong artists had a visit to the home of the Polish artist, Elvin Flamingo, in Sopot. His home was also his studio, which was a dream space for us: very comfortable and fully equipped.

We also visited the artist studios of Maciek Salamon⁽¹⁸⁾ and Magda Malyjasiak⁽¹⁹⁾ in Gdansk. Showing us the artist studios at the shipyard, Maciek also told us about the how artists made this abandoned area alive with art at the first place⁽²⁰⁻²²⁾, and then how they are now being kicked out by developers.

Another artist, Kamila Chomicz showed us different cultural and art organizations in Gdansk, who have had a lot of efforts in preserving their history, while developing contemporary arts. Kamila took us to the Laznia Center for Contemporary Art, which allowed us to appreciate the fine quality of the artworks by Gilbert and George in an extremely short distance⁽²³⁾. It was a complete opposite of how the Hong Kong Museum of Art exhibited Gilbert & George’s works back in 2009, when it was “collaborating” with L.V. to showcase L.V.’s private collections. In Hong Kong Museum of Art, a line was drawn on the floor to prevent viewers going too close to the artworks. This line does not only reveal how little Hong Kong officials understand international contemporary art, but also how little self-esteem these officials have on the culture of Hong Kong people.

Learning Polish

After the opening, the Polish language school for foreigners approached the Hong Kong artists, and freely provides a 45 min Polish language session for us. We all participated and learnt a few phrases, which were soon forgotten⁽²⁴⁾. Law Man had some talents over language though. After the lesson, he could not help, but repeated those phrases he learnt altogether again and again.





JAK MASZ NA IMIĘ?
(What is your name?)
MAM NA IMIĘ.....
(My name is.....)

Tattoo

On the Chinese new year day, Zatoka Sztuki had a big crowd. The organizer of Zatoka Sztuki and also one of the participating artists, Karolina, introduced her friend, Filip Chajecki to me. He said he had been to China and had such a strong impression of China that he would actually like to tattoo this feeling on his body in a Chinese calligraphy style. Thereafter, he discussed with me through emails, and, in the end, decided to put, "Being on the journey without boundary"⁽²⁵⁾, on his arm. This was my first artwork being tattooed on other's body⁽²⁶⁾. Thanks Filip for being fond of my calligraphy.

March, 2012. in Hong Kong.

Apply for funding

The planning of this exchange program started in 2009. Its related proposal was submitted to Hong Kong Arts Development Council in June 2010. In November, 2011, we were notified that we could have more than half of the budget funded. It was good news. The next morning after the news was the day for air-tickets reservation. Due to the late notice and late reservation, the price of the tickets had already gone up to almost HKD\$70,000. The first found of the funding was not sent out until February, 2012. Fortunately, C&G Artpartment is an art space with strength. It paid for the air-tickets in advance without any hesitation. Since this program is an exchange program involving two parties, the budget must also be doubled. The funding from ADC alone was not enough. We then tried to ask for the Human Affairs Bureau for help, in the hope of receiving funding for the tickets. We had missed the deadline already, but the Bureau still accepted our application and gave us a little hope. However, on the second day after the submission, the Bureau called us and told us our application was denied. We once doubted if it was because C&G Artpartment had anyhow offended the government before, but did not spend much time thinking about it. Looking forward was the only way out.

We also sought help from Poland Consulate in Hong Kong. Unfortunately, their reply was that we were way past the application deadline. We then tried the Charities Trust of Hong Kong Jockey Club, but in vein. The last time in touch with the Charities Trust was when their staff telling us that they would not have time joining our exhibition opening.

After many attempts, we also tried to ask Burger Collection for help.



A few days later, they sent the good news that they would like to support the program. Another couple days later, the grant was sent to us. Thanks to this, the second part of the program in Hong Kong could successfully proceed. We appreciated very much the support of ADC, Burger Collection, Zatoka Sztuki, and all other parties who have spiritually supported us.

Reservation of the hotels

Recently, Hong Kong is having more and more hotels. The hotel rooms are more and more expensive also. A room within a motel without any stars cost at least HKD\$ 450 per night. We went online and also visited many hotels directly in order to plan within our budget. Restricted by the budget, we reserved some rooms from YWCA's motel, which did not have private bathroom for each bedroom. Worrying that the accommodation with such quality will prevent our partners to collaborate with us in the future, we changed our decision. In the end, we booked rooms from a 3-stars hotel with private bathrooms and decent facilities. It was a release after all the searches.

Demonstration on March 25th

C&G Artpartment was the hub for the Polish artists in Hong Kong. They did not go out altogether in five all the time, but gathered along according to their art-making preferences, and personal hobbies. On the 25th March, three of them, Elvin Flamingo, Maciek Salamon.. Kamila Chomicz, went to protest against the "small-circle Chief Executive election" with Cally and us⁽²⁷⁾. After learning about the background of this protest, the Polish artists told us that their Presidents had been elected by the people ever since 1989. **The route for this protest was not long, and the participates were in good order. All the artists had a special experience.**

Horsing Racing

At the evening of the 28th of March (Wednesday), Lock and us took the five Polish artists to visit Happy Valley racecourse, which was one of the world's few urban racecourse. Of course, we also gambled for relaxation. Natalia won and bought everyone beer in the end⁽²⁸⁾. Within such atmosphere, even a small bet can make one nerves and exciting. Watching ten horses racing for championship in the field can definitely cause pressure for the heart, which is the kind of pressure artists always have before exhibition openings.

Artist Talks

As the organizer of the program, I had been extremely busy and therefore missed all the sharing activities by the Polish artists⁽²⁹⁻³⁴⁾. It was Clara representing C&G to participate in the artists talks. I apologize here for my absence.

New Faces

Every artist worked very hard for his/her artworks, and everyone makes use of all the possible time to make his/her works, including the moment before opening. Maciek Salamon helped us paint a mural⁽³⁵⁾ along the stairway up to C&G Artpartment. A new neighbour who lived upstairs came to us and said she was scared by the skull monster from "He-Man" cartoon. Although I explained to her that this was just a cartoon character, she still wanted me to erase that as soon as possible. We insisted not to change Maciek's work. In the end, I told her this is part of the exhibition for the upcoming month, and let's have further discussion afterward. Besides, we had another special move for the realization of this mural: we had removed all the art events' posters we posted on this wall in the past 5 years. All the posters were sold for recycling and earned us five Hong Kong dollars after all⁽³⁶⁾.

On the end of March (Saturday) 5:30pm, the Hong Kong part of this exchange program had its opening ceremony at C&G Artpartment. Everyone was in a hurry, but everything was ready for the right moment. We had a good crowd and met new friends. Ms. And Mr. Burger from Burger Collection⁽³⁷⁾, and the vice consul from Poland Consulate also visited to show their support⁽³⁸⁾. Two volunteers from Lingnan University, CHU Shuk Yee, Convoy, and WONG Sin Yi, Stacie, also came to help with reception and documentation⁽³⁹⁻⁴⁰⁾.

Hiking at Night

Most artists I know love the nature and love hiking. My favourite is to go hiking at night. Two nights after the opening evening, which was also the night before the Polish artists left Hong Kong, Elvin Flamingo, Cally, Lock, Clara and I went night-hiking. It was a easy route for a little trial: from Tai Wai's Hung Mui Kuk barbecue site⁽⁴¹⁾ to Amah Rock⁽⁴²⁾. The whole route took about forty-five minutes. Around the Amah Rock, there were some new fences along the stair steps. The Rock had some new graffiti on top of the previous erased layers. Besides the Rock were some candles and incense sticks for paying respect to ancestors. The area did not have much change in general... Looking at Tai Wan, Shatin, Fotan from the site, one could see more tall buildings and lights⁽⁴³⁾ than before...At about 10pm, we went back.

Further development

We look forward to other exchange programs in the future with different parties, especially with artist friends from what we call "the third world" in the art scene.

We believe that, after a period of struggling at the edge of the international art scene, everyone must adaptively develop a set of "survival tactics" and "immunity." Art events have become much bigger and involving much more disciplines. The trend of "biennale" has become weaker in the past

decade, while the trend of “art fair” gets stronger. After all, these are dominantly directed by the commercial world. Small art spaces, without strong financial support, can hardly host any big events. The only solution is to build up the profile bit by bit in the long term, and attempt to earn special insights through different experiences. We hope to collaborate with different art spaces facing similar situation, in order to create a platform for us to learn from each other. More survival tactics can then be developed at the edge of the international stage, so as to allow different areas on the edge can become a unique stage on its own. This is the ideal.

其實是次「《打邊爐》香港及波蘭藝術文化交流計劃」，是透過香港及波蘭雙邊混雜交流去展現打邊爐的深層概念，是一個火熱的的概念，是一個混雜的概念，是一個很香港的概念。「打邊爐」是香港人飲食文化一部分，是生活一部分，普通不過，卻又特別不過。這裡想以香港主辦者「C & G藝術單位」的角度，講講本交流計劃裡的一些小插曲、花絮，並希望作一個理想化的展望。

2012年1月，在波蘭

落雪

香港藝術家臨近起行去波蘭，總會看當地天氣預報，了解到當地當時天氣徘徊攝氏零度，而香港從不落雪，香港藝術家未必有足夠裝備應付波蘭的寒冬，所以香港藝術家會刻意添置香港少用得著的禦寒衣物，包括厚厚的雪鞋、雪褲及雪襪⁽¹⁾。猶幸，短短十六天，已經經歷了落雪、停雪、融雪、再落雪⁽²⁻⁶⁾；猶幸，各藝術家都沒有因此而病倒⁽⁷⁾；猶幸，香港藝術家去波蘭交流完畢回港後幾天，波蘭的氣溫已降至攝氏零下二十度；猶幸，大家仍然是好朋友。

帶女兒同行

是次計劃，主辦者C & G藝術單位兩位負責人（夫妻關係）同時參與作為藝術家，由於需離港十多天，所以帶同僅五歲的長女同行，免她被疏忽照顧，也讓她作個體驗。

相信各位不難想像到這情況。失控情況是出現過若干次，但搞藝術活動總不能拋開一切，自己顧自己，公幹始終是公幹，家庭始終更是家庭⁽⁸⁾。最後當然各方兼顧得宜，一切順利。這經驗讓我們體會到，作為藝術家做好創作是應該的，再兼顧生活、起居細節、感情生活、朋友網絡，樣樣週全，就真是了不起。我們還在學習，學習。

煮早飯

一家三人出門，加上三位香港藝術家，作為主辦者，彷彿做了家長。我們隨行帶了電煲、米、瑤柱、臘腸等食物，也在當地買了意大利粉、肉腸等，在旅館做早餐，除每朝早工作前讓女兒可有豐富早餐享用⁽⁹⁾，也煮一點「孝敬」三位香港藝術家。回想，很有家的感覺，亦是有家人士會做的事。





於波蘭過農曆新年+放煙花

香港藝術家於波蘭過壬辰年農曆新年，大年初一，Zatoka Sztuki十分熱鬧，與早兩天的展覽開幕比較，同樣人多，亦是新面孔。我們各人有不同的任務，有的教做湯圓⁽¹⁰⁾、有的教寫揮春⁽¹¹⁾、有的教玩「魚蝦蟹」⁽¹²⁾、有的拍攝紀錄⁽¹³⁾。Zatoka Sztuki的合作伙伴「華語學校」負責教授中式泡茶⁽¹⁴⁾、認識十二生肖⁽¹⁵⁾、還真的「打邊爐」⁽¹⁶⁾（我們的電煲最後沒用作打邊爐）。

Zatoka Sztuki負責人兼參與藝術家Natalia早前向我們表示，已向索波特政府申請希望在大年初一晚放煙花助興，直到大年初一當日，申請才獲批，有驚無險，煙花加環境，很美，很夢幻⁽¹⁷⁾。

參觀Sopot及Gdansk藝術家工作室

香港藝術家們去拜訪了居於索波特的藝術家Elvin Flamingo的家，他的家也作為工作室，他的工作環境及狀態，對我們而言有點是夢寐以求的感覺，就是舒服、完備。

還去了Gdansk（格坦斯克）參觀Maciek Salamon⁽¹⁸⁾及Magda Malyjasiak⁽¹⁹⁾的工作室，Maciek Salamon帶我們參觀當地船塢區的藝術家工作室，了解到他們如何活化地利用舊區，如何促進藝術生產力⁽²⁰⁻²²⁾，及如何面對因地產商發展該區而面臨逼遷的現實。

另外，藝術家Kamila Chomicz亦帶領我們參觀格坦斯克的不同文化藝術機構及單位，了解到他們在保留歷史及發展當代藝術方面的努力，都值得我們學習。其中一天，Kamila帶我們去格坦斯克的當代藝術中心，超近距離參觀Gilbert & George歐洲巡迴展的「印刷」作品⁽²³⁾，真的能細緻看到印刷作品中的幾乎零瑕疵，及作品製作的認真度甚高。記得2009年LV與香港藝術館「合作」舉辦其藏品展，展幾幅Gilbert & George的「印刷」作品，館方又怕市民行得近，又怕人拍照，在地間條線，只讓市民遠觀，唉。別人就想辦法支持你去「做」，香港就想辦法制止你去「做」，唉。這更反映香港官方對自我文化藝術的卑微感是何等強大、對國際當代藝術的理解程度是何等低能。

學波蘭文

活動開幕後，索波特波蘭語學校表示向我們香港藝術家提供一節四十五分鐘的波蘭文學習班，我們參與了，學了幾句，忘掉幾句⁽²⁴⁾。好學的羅文樂對學習外語似乎有點天份。之後有幾天他都滿口波蘭文，總是一口氣把他學過的連珠訴出。

JAK MASZ NA IMIĘ?（你叫甚麼名字？）

MAM NA IMI...（我的名字叫……）

紋身

大年初一晚，人頭湧湧，Zatoka Sztuki負責人之一兼參與藝術家Karolina介紹一波蘭朋友Filip Chajacki與本人（阿金）認識，他表示之前曾到中國，對中國印象很深，希望把這份感受及印象紋在身上，他更表示希望以中國書法的方式去呈現。於是本人與他不斷電郵溝通，最後決定於手臂上紋上「人在旅途，行者無疆」⁽²⁵⁾。這也是本人第一件紋在別人身體上的作品⁽²⁶⁾。感謝Filip喜歡本人的書法。

2012年3月，在香港

申請資助

本計劃構思自2009年，2010年6月正式向香港藝術發展局（藝發局）申請資助，2010年11月得知獲超過一半資助，是好消息。翌日便立即訂機票，由於越遲訂機票越貴，所以，單是機票及保險已接近港幣七萬元，但藝發局的第一期撥款要到2012年2月才發出，幸好C & G藝術單位是一個具實力的藝術空間，因此面不改容墊支港幣七萬元買機票，由於本活動屬雙邊交流，並分兩部分進行，所以需要雙倍資源，單是藝發局的資助是不足夠。我們曾申請民政事務局的藝術發展基金，希望可以資助藝術家交通費，雖時間緊迫並已過了申請期，但局方都表示照收申請，讓我們多一線希望。遞交申請後第二天，局方致電表示否決申請，並不作受理。希望泡湯，心想是否我們C & G藝術單位得罪政府了，還是不多疑，向前看。

波蘭駐香港總領事館也找過，可惜他們表示申請資助時間已過，愛莫能助。我們再找香港賽馬會慈善部門人員，告知實情，要求資助，雖心知時間倉促，但我們願意一試。最後不果，不了了之。最後一次接觸是他們表示沒有空出席於香港C & G藝術單位舉行的第二部分交流展覽開幕。

轉瞬，向一向支持香港當代藝術發展的Burger Collection叩門，直接告知實情，表示尋求資助，幾天後，收到好消息，再過幾天，收到資助，香港交流展覽部分可以順利如期進行。不得不佩服其高效及慧眼。本活動得以完滿，確實感激藝發局及Burger Collection及其他就算只是精神上支持過我們的朋友，當然還有Zatoka Sztuki的共同努力。

預訂酒店

香港的酒店越開越多，卻越來越貴，無星賓館一間房也要港幣四五百元一晚。為配合我們預算，我們上網，甚至直接走訪不同酒店，也找不到合意的。以預算為大前提，我們先預訂了YWCA賓館房間，但該賓館房間沒有獨立廁所，需共用房外公廁。我們想了又想，我們提供這樣的住宿，往後別人還會和我們合作嗎？不肯定，但我們不能接受。再四處找，找貴一點的，再貴一點的。起碼是三星酒店，有獨立廁所，基本設施齊全。找到了，舒一口氣，吃少碗飯。

3・25遊行

C & G藝術單位固然是一個基地的角色，是波蘭藝術家到港後聚合最多的地方，但通常他們並非非常常人行，是按個人創作及興趣而聚散的。3月25日「反特首小圈子選舉」遊行，其中三位波蘭藝術家Elvin Flamingo、Maciek Salamon、Kamila Chomicz與我們及Cally同行⁽²⁷⁾，我們向其講解是次遊行的原委及目的，他們表示，自1989年波蘭不再共產之後，總統就是由人民普選產生。是次遊行路線不長，遊行者有秩序，藝術家們得到一個很特別的體驗。

跑馬

2012年3月28日（星期三）晚上，我們及Lock帶領五位波蘭藝術家去快活谷馬場，參觀這個世上絕無僅有位於市區的馬場，當然也小賭怡情，Natalia更贏了錢，請大家飲啤酒⁽²⁸⁾。在那種氣氛，就算小賭也難免緊張及情緒高漲，看著十多隻馬在面前奔騰爭勝，

對心臟構成一定壓力。類似這種壓力，每逢展覽開幕前一刻都會出現。

講座

作為主辦單位及策展人之一，由於日常工作過於繁忙，因此，全部四節藝術家分享會活動^(29,35)，本人（阿金）也缺席，幸C & G有C for Clara作代表。現謹此為頻頻缺席致歉。

陌生面孔

各藝術家都非常努力做作品，幾乎用盡一切時間，連開幕前的一刻也繼續努力。Maciek Salamon為我們的梯間畫一幅大壁畫⁽³⁶⁾，期間，住在樓上的一位陌生的姨姨表示，對壁畫中「He-Man」卡通內「骷髏魔」的圖畫表示害怕，雖然本人已向她解釋這是卡通人物，但她仍希望我們把它塗掉，我們當然不會塗改Maciek的作品，本人只表示本展覽展期一個月，一個月之後再算。另外，為這幅壁畫，我們拆去已累積張貼於牆上近五年的宣傳海報，並拿去回收，最終竟收到港幣五元的廢紙回收費⁽³⁷⁾。

3月31日（星期六）下午5:30，香港部分的展覽在C & G藝術單位開幕，雖有點趕急，但總算一切就緒。當晚十分熱鬧，很多陌生面孔，各人都開開心心。本活動資助單位之一Burger Collection的負責人亦到場支持⁽³⁸⁾，就連波蘭駐香港副領事也應邀出席（雖然他們未能給我們提供資助）⁽³⁹⁾。還有兩位嶺大學生CHU Shuk Yee, Convoy 及WONG Sin Yi, Stacie義務協助前線工作，招呼周到^(40,41)。

行夜山

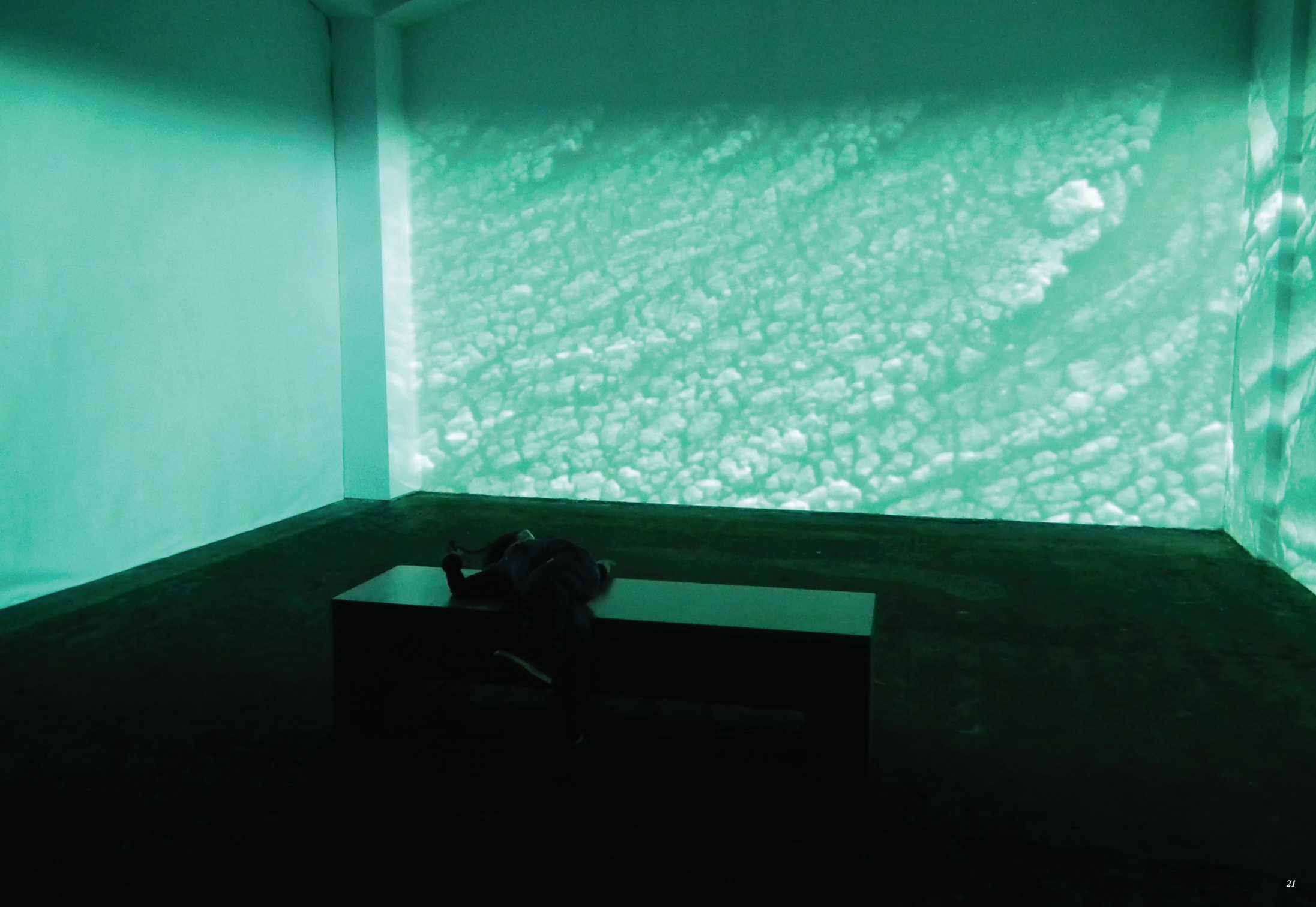
基本上本人認識的大部分藝術家都喜歡大自然、喜歡行山，而本人更酷愛「行夜山」。開幕後第二晚，亦即波蘭藝術家們將起程回波蘭之前一晚，Elvin Flamingo與我們、Cally及Lock決定去行夜山。該晚，小嘗試，由大圍紅梅谷燒烤場⁽⁴²⁾，慢行至望夫石⁽⁴³⁾，路程約四十五分鐘。到達望夫石，梯級旁多了些人造的圍欄，石上留下被人洗刷塗鴉後的另一種塗鴉，石旁還插有善信拜祭後的香支，沒大變化……遠眺大圍、沙田、火炭，多了高樓，多了燈光⁽⁴⁴⁾……晚十時許下山。

我們將計劃組織另一次「行夜山」，希望行得更夜、更遠、更高。

展望

對未來交流活動的展望，我們是抱著正面及積極的態度，希望可以與世界不同地域的視覺藝術界朋友交流，我們尤其有興趣與非主流的藝術地域合作，有時我們會稱該些地域作藝術第三世界。

因為我們相信大家都在國際藝術舞台邊緣掙扎一段時間後，將會自我塑造一套「求生技能」及產生「抵抗力」。現時，藝術活動越做越大、越闊、越廣，「雙年展風」於近十年幾乎變成微風，產生不了甚麼雲湧，最近「博覽會風」吹得比較熱，說到尾，始終是商業社會主導吹甚麼風。像一些小型藝術機構，沒有強大水喉，莫說大活動，中活動也難辦到，唯有繼續積少成多、以時間累積成果，以嘗試取得深入獨特的經驗，我們希望互相參詳，取長補短，相得益彰，以不同的求生成效衝擊國際藝術舞台中央，令每片邊緣都能成就自己成為舞台。想是這樣想。







Organizer

主辦單位

C&G Artpartment

Founded in 2007, C&G Artpartment is a local art space with two portions: an art gallery and a visual art education unit. With a strong concern over the local art ecology, C&G helps develop new flavors in the local art scene, use art to respond to local current issues, and provide art education programs for the public. Its essential goal is to fill up the crack in the current art scene, and become an art space for idea exchanges. In the past 4 years, C&G Artpartment has curated more than 20 art exhibitions to respond to the social and cultural issues in Hong Kong, including “Back To The Basic,” “0771,” “To Tsang, C.E.,” “The Preview of New West Kowloon Exhibition Venue” and “Sick Leave,” “To Tsang, C.E. 2” etc. All these exhibits attracted the media and many visitors. More information of the shows can be found over www.CandG-Artpartment.com

C&G藝術單位

於2007年由張嘉莉及鄭怡敏(阿金)成立。分別以視覺藝術教育及畫廊雙線發展，目標為協助培育本地藝術工作者，拓展觀眾，以填充本地藝術圈的灰色地帶和罅隙，成為具本地特色的藝術交流中心。在過去四年，C & G藝術單位共策劃了二十多個展覽，包括「基本回歸」、「0771」、「致曾特首」、「西九新展場·預展」、「請病假」、「鳥巢之下」、「貪婪」、「心肺復甦法」、「原始當代系列」、「致曾特首二」、「西九文化大革命區」、「6,000」等。這些展覽的主題均是關注本地的藝術生態及回應社會時事，吸引了不少觀眾參觀和傳媒報導。相關展覽詳情可在www.CandG-Artpartment.com瀏覽。

C&G Artpartment

C&G藝術單位

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Zatoka Sztuki MCKA

“Zatoka Sztuki” is the name of the space founded by MCKA. It is Polish, meaning “Bay of Art.” Zatoka Sztuki is a three-storied architecture by the beach of Sopot. The first floor is a very decent restaurant, while the second and third floors are under renovation at the moment. Learning from an artist from Sopot, Kasia Swinarska, this location actually has a long history for the local community. Back in 1903, it was a bath place. Later in the 1970's, it was reconstructed to be shops and discos. All the way along, many locals from the community would come to the area around this location, for it is next to the public park and the beach. It was a bit disappointing to see the whole building is being completely renovated with a very modern style, while losing its history. Nevertheless, it is still an absolutely beautiful place. Sitting there for breakfast or a cup of coffee, facing the horizon of Baltic Sea, certainly is a dream of many Hong Kong people. In fact, the whole Sopot, for Hongkongers, is as surreal as the scenes from fairy tales.

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