



主辦單位

ArtOxygen

ArtOxygen (www.artoxygen.org) is a contemporary arts organization based in Mumbai specializing in the production of public art projects.

ArtOxygen 是一個以孟買作為基地的當代藝術機構,以策劃公眾藝術計劃為主。

C&G Artpartment C&G 藝術單位

C&G Artpartment (www.CandG-Artpartment.com) is an artist-run space based in Hong Kong since 2007. With art exhibitions and education programs, its essential goal is to develop new flavors and fill up the crack in the current art scene, and becomes a platform for idea exchanges.

創立於 2007 年, C&G 藝術單位乃一個藝術家自主空間,分別以藝術教育 及 展覽空間雙線發展,集中發展本地新晉藝術,以填充藝術圈的罅隙,期望成為具本地特色的藝術交流中心。



PREFACE

前言

By Clara Cheung 張嘉莉撰文 5.2014

This publication documents the artworks and interesting stories from an exchange project between Hong Kong and Mumbai about art in public, that took place in Spring 2014.

Hong Kong artists have participated in "[en]counters" public art festival in Mumbai in 2013 and 2014, to conduct various art projects in Mumbai's public space. "[en]counters" was created in 2010 by *ArtOxygen* to stimulate arts practices in the city of Mumbai, India, by encouraging artists to work outside the studio and gallery space. According to the co-founder of *ArtOxygen*, Claudio Maffioletti, India's contemporary art scene has more focus over the commercial art gallery sectors, but is lack of attention to public art or art in the public. Due to this, *ArtOxygen* specially designed and launched different art programs in the public space.

"[en]counters" is a project that challenges artists to work in and deal with everyday issues affecting the city and the society we live in.

Through this, it tries to question the role of the artist as facilitator and potential agent for cultural and social critiques, to enable people of Mumbai to experience different, experimental forms of art, to trigger their curiosity by involving them in the process of artistic production itself. However, due to the lack of funding from Indian government, <code>ArtOxygen</code> often needs to seek for resources from other countries.

While the previous "[en]counters" mainly involve artists from India, the editions of 2013 and 2014 were co-organized with overseas art organizations: including Satellite Art Project from Australia, C&G Artpartment, Wooferten, soundpocket from Hong Kong, in order to encourage dialogues and exchanges amongst artists from different places and the public in Mumbai.

[en]counters in 2013

In January, 2013, six Hong Kong artists went to Mumbai, to participate in "[en]counters 2013: powerPLAY." Hong Kong artists' works had different degrees of interaction with Mumbai's audience. LEUNG Mee-Ping bought a number of "made in India" products from Hong Kong and invited Mumbai's children to "reproduce" those products with clay in a workshop. In his "Star" project, LO Chi-Kit invited different locals who worked around Studio X, Mumbai, to draw out their stars on paper. Ian CHUNG Wai-Ian had great exchanges with children in a fishermen's village. Over the empty space where the children play crickets everyday, Ian initiated to paint the cricket field boundary line. During the process, some children happily joined in, and even took the rest of the paint to work on another cricket field on the other side

of the village. LEE Chun-Fung conducted an exchange scheme of old batteries and light bulbs in the same village. Clara CHEUNG applied electrolysis with Mumbai's seawater and aluminum cans in her light installation, with the help of many young students and interested passersby. Gum CHENG Yee-Man learnt a few basic steps of a classical Indian dance from a professional dancer (Professor Jeroo Mullaor), and then performed those steps in the form of stop-motion animation and conducted a children workshop.

C&G Artpartment specially hosted a documentation exhibition, and artists talk about the Hong Kong artists' works during "[en]counters 2013: powerPLAY" in March, 2013. We learnt that both Hong Kong artists and audience were very interested in comparing and contrasting the two cities

[en]counters journey in 2014: Is There Love in This Air? (in Mumbai)

Since art exchanges between Hong Kong and Indian artists are quite rare, C&G Artpartment participated in [en]counters 2014 again, with soundpocket and 5 Hong Kong artists. As a way to widen the geographical scope of the project, *ArtOxygen* also brings 4 Indian artists' works to Hong Kong and invites Singaporean artist Jason LEE (who participated in phase I) to launch the second phase of this year's "[en] counters" in Hong Kong, together with other participating artists from here. To allow various elements from the projects in Mumbai to flow in the air which connects the two cities, is also another way to respond to 2014's theme: 'Is There Love in This Air?'

Most of the participating artists do not apply the straightforward interpretation of 'air' and 'love' in their works. Instead, they pay more attention to the relationships amongst different people and substances around them. Co-curator of *ArtOxygen*, Leandre D'Souza, explains this year's theme is related to a rock song, and is open for interpretation.

"Chaotic beauty" is how Jason LEE, who is from the tidiest state in the world, described Mumbai on his blog. For Hong Kong artists, the different paces in this city's everyday life are the most exciting and inspiring. For example, the relaxing and spontaneous living style in Mumbai forms a huge contrast with the precise drifting skills and speedy efficiency of those three-wheeler taxi drivers on street. In many ways, Hong Kong and Mumbai are quite similar: both being very densely populated, dealing with many aspects of pollutions in the city (like air pollution), having been British colonies, experiencing a booming commercial contemporary art market, etc. Through art exchanges, the participating artists and audience from both places are able to learn from each other about how to creatively tackle similar problems they face in their cities.

Amongst all the works shown in [en]counters 2014 in Mumbai was a screening at Juhu Beach and Carter Road of a video work by Joel LAM. It began its narrative with the blue sky and then moved on to explore different dimensions under this same sky. LEUNG Mee Ping chose to respond to a touching story of a pair of mother and son from India. Transforming this story into music, LEUNG invited pairs of audience to operate two music boxes together by the seaside in order to let the

music merge with the sound from the sea. LO Chi Kit collected many stories from Indians who immigrated to Hong Kong, and then took their old time stories in India back to Mumbai's public space in the form of transparent graffiti with glue and dust. Sunday LAI constructed a semi-private space, in the size similar to a Hong Kong cage home, on Mumbai's Carter Road. She invited passersby to enter and watch a video about her feelings toward Mumbai. SO Wai Lam helped soundpocket to take a series of sound clips recorded in Hong Kong to share with Mumbai's public. Together with a Mumbai young artist, Abhinav Yagnik, TSE Chun Sing went into Mumbai's koli villages to draw with children, to install their drawings in the village and try to fly kites together. Another Hong Kong artist, LAW Yuk Mui, who did not physically visit Mumbai, invited an Indian mister living in Tokyo to sing a Bollywood love song to send back to Mumbai for his fiancee.

As an echo to the numerous white motel bed-sheets lying on the seaside for drying, the art intervention by Singaporean artist Jason LEE involved an 8-meter long white cloth. Passersby were invited to have dialogues with the artist and to graffiti their feelings toward Mumbai on this big canvas. Artworks by Indian artists, who also participate in the second phrase in Hong Kong, included Pradeep L. MISHRA's installation of long Indian incent sticks at Juhu Beach, Reena Saini KALLAT's salted writings, on the sand, of a mother's letters to her son who passed away, Vibha GALHOTRA's flags with words of Buddhism, and Hema UPADHYAY's philosophical writings on rice that required viewers to examine carefully.

Carter Road Promenade was one of the major exhibition site toward the end of [en]counters public art festival. Many artworks were exhibited here during the last weekend of the program. Similar to West Kowloon Waterfront Promenade in Hong Kong, this is a gentrified area along seaside, with a number of expensive apartment buildings. However, less than 400 meters away is the fishermen village. According to the organizer, these two communities are so close, yet so far away from each other. It is not easy to see exchanges amongst the two. These two years' [en]counters specially invited audience from different social classes to visit the artworks or participate in workshops at Carter Road Promenade, in the hope of opening up more exchange platforms for everyone. Many audience or passersby were interested in the artworks, and actively take part in various projects or asked the artists questions. Another nice part was that there was not any intervention from the authorities during the exhibition at this public site.

[en]counters 2014 (in Hong Kong)

After Mumbai's festival, the artists extend their Mumbai art projects in Hong Kong at the second phrase. Some of them have guerilla actions in public spaces at Mongkok, To Kwa Wan, while some have installations and happenings together at the outdoor area in and around Cattle Depot Artist Village in the afternoons of May 3rd and 4th, 2014. For example, Jason LEE chatted with people on the street in Mongkok and To Kwa Wan, exchanged thoughts about their own cities, and also gave away printmaking patches by the artist.

Sing TSE invited an art group of senior citizens at Cattle Depot Artist Village (Cattle Depot) to make kites, and try to fly the kites in the

village together. He also extends his concept of developing linkages in communities in To Kwa Wan, by connecting the old 'Tong Lau' building in the opposite of the Cattle Depot and the artist village with a 100-meter rope full of paper swallows. LEUNG Mee Ping invited an Indian couple (Mr. & Mrs. GHATGE), who have lived in To Kwa Wan for more than ten years, but never been to Cattle Depot, to visit Cattle Depot during the art happenings. Although the original plan did not require them to have any formal presentation, Mr. & Mrs GHATGE were very nice and sincerely prepared some computer files to share with audience their own culture.

Both Sunday LAI and LAW Yuk Mui exhibited video-works, the exhibit venues were two stores on Ma Tau Kok Road outside Cattle Depot. The story was that on the day before the event, the two artists still had much hassles about how to set up their video pieces at the outdoor space of Cattle Depot where shelters were limited. In the end, Sunday asked the stores selling second-hand electrical appliances if they were willing to help to rent out their TVs to display her videos for two days. It turned out to be a surprise that the storeowner replied very generously, "Sure. You don't need to pay any rent. If you like, just give us the price of a meal... You look more like a student or artist who doesn't have much money anyway!" Another shop keeper also generously lent out her TVs and electricity for the display without any charges.

The two videos by Sunday LAI were shown side by side. One was the video piece she showed in Mumbai street before: combining all the relaxing images she took in Mumbai and all the stressing sounds she recorded in Mumbai as well. The other one was a new piece she made after coming back to Hong Kong. It consisted of different exciting and sexy Bollywood film footages, which formulate a great contrast with the video piece Sunday made in Mumbai. For the Cattle Depot's event, LAW Yuk Mui showed again her previous video piece with newly added karaoke subtitles.

LO Chi Kit's work was quieter in Hong Kong: he dressed up like a Buddhist monk and swept inside Cattle Depot. The dust he collected was stored in a glass container and exhibited in the documentation exhibition. Most Indian artists mainly re-exhibited their previous works or exhibited the documentation of their projects in Mumbai at Cattle Depot, except Pradeep L. MISHRA. Pradeep played with fragrance again. Inside Cattle Depot, he set up a flag with a red cow's image in a bowl full of soil and fresh rose petals on top.

Besides the two days with happenings and installations at Cattle Depot, there were also the screening and artist sharing session at soundpocket on May 3, 2014, curators' talk at C&G Artpartment on May 10, 2014, and an art talk at Art Basel's Salon Conversations on May 16 with two of the participating artists (LO Chi Kit and LEUNG Mee Ping) and two co-curators (Claudio MAFFIOLETTI and Clara CHEUNG). In the end, a documentation exhibition took place at C&G Artpartment from May 10 to June 6 to share with audience a more comprehensive picture of the whole project. Besides the formal documentation of the artist projects, a group of Hong Kong artists also contribute interesting objects and materials they collected in Mumbai for display as the "dessert" of the exhibit. Some of these interesting stories during the Mumbai trip are also included in this catalogue.



Light blub exchange project by LEE Chun Fung / 李俊峰作品 交換燈泡計劃 2013



A Line by CHUNG Wai Ian / 鍾惠恩作品 線 2013



Gum Can Dance in India by Gum CHENG / 鄭怡敏作品 在印度,阿金都會跳舞 2013



Artists group photo / 藝術家團體照 2013

本展覽圖錄主要記錄於 2014 年春,一班香港藝術家在印度孟買參與公 眾藝術節的創作和交流中的趣事。

香港藝術家在 2013 和 2014 年均有參加, 在印度孟買舉行的公眾藝術節「[en]counters」,在當地的公共空間及社區進行不同形式的創作。此藝術節由印度策展單位 ArtOxygen 於 2010 年開始在孟買舉辦。「Encounter」意為遇上、遭遇。主辦單位特意將 [en] 放在括號中,刻意請觀者留意字的組成,包含了「counter」(意為對立、反擊)。隱喻希望透過藝術,讓社會中不同的對立面互相溝通、了解。主辦者說,印度的當代藝術領域側重商業畫廊的發展,在公共空間進行的藝術活動實是少有,而由於印度政府在藝術文化方面提供資助,故他們舉辦非牟利活動時,多需要向外國機構申請資助。之前幾年的藝術節主要由印度藝術家參與,最近兩年開始邀請外地藝術家,與印度藝術家和觀眾互動交流。[en]counters 每年都有不同的副題,上屆是 PowerPLAY,鼓勵參與者把玩「能量」及「權力」。而今屆則是「Is There Love in This Air?」(中譯為:愛在空氣慢遊)。

2013 年香港藝術家參與 [en]counters 的情況

去年的 PowerPLAY 中,香港藝術家的創作都特意與當地觀眾互動。梁美萍從香港帶了一批「印度製造」的產品,請兒童用陶泥把物品複製,並把這些「印度製造」的產品贈送之。有參加者道:「有趣,我們在本地也買不到這產品!」羅至傑則邀請當地人在紙上畫星星,然後再把各人繪畫的星星,根據各人的地理位置,製作人間星際圖,在 Studio X 展出。

鍾惠恩在一小漁村與當地小孩交流,在他們經常活動的空地,為他們畫 上板球場的球場界線。過程中,小孩都高興地參與,而完成後,更主動 地用剩下的油漆,自行畫另一球場界線和「嚴禁泊車」的字樣。

李俊峰在同一村落進行交換電芯及燈泡計劃, 以在當地購買的新電芯及燈泡,與居民交換舊電芯及燈泡,集合回收到的電芯之僅餘電力,通電照亮一燈飾裝置。張嘉莉利用金屬電解產生電力的原理,分別以鹽水及海水進行了為當地年輕學生而設的工作坊和燈飾裝置。鄭怡敏(阿金)向當地舞蹈家 Jeroo Mullaor 老師,學習基本的傳統印度舞,以單格動畫方式完成一段 30 秒的跳舞錄像,及帶領當地兒童,以同樣方式完成簡單舞步。

2014年的 [en]counters (孟買部分)

基於各方對 2013 年的交流都有正面回應 , 再加上本地藝術家到印度參與藝術活動相對少有,所以 C&G 藝術單位在 2014 年再接再厲,與「聲音掏腰包」和 5 位藝術家再度參與今年的「[en]counters 2014:愛在空氣慢遊」,並且嘗試把當中的一些元素帶回香港作伸延創作,慢遊在相連兩地的空氣中。

是次參與的藝術家,都從較廣義的角度去詮釋「愛」與「空氣」,注重在空氣中的人與人、人與事、人與物之間的關係和交流。ArtOxygen 的策展人說這題目,是與一首名字相近的搖滾樂曲有關,而他們也是希望藝術家能對主題提出不同見解。2014年的 [en]counters,有來自香港、新加坡及印度的藝術家參與,把高度發展中的城市之人與物互相的關係重新連繫。另外,為了加強交流的元素,ArtOxygen 策展人也把四位印度藝術家的作品帶到香港,並邀請新加坡藝術家到港,與香港藝術家一起在香港的「空氣慢遊」。

來自全球最潔淨的新加坡的藝術家李嘉昇(Jason LEE)在網誌中寫到其對孟買的感想:「這是一個『亂中帶美』的城市。」而對於香港藝術團隊,最深刻的體會可算是這城市中的慢速與極速:社區生活中的慢速與隨機,與馬路上三輪機車之極速和精準飄移,形成強烈對比,為藝術家帶來無窮的創作靈感。再者,香港與孟買其實有著不少相同之處:曾是英國殖民地、同樣面對嚴重的空氣污染、正經歷當代藝術市場的急速冒起等等。這種種都造就了這次藝術節中不少有趣的作品。

當中包括林健雄的錄像作品,從藍天出發,探索在同一天空下的不同面向。梁美萍把一對印度母子感人肺腑的故事,轉化成音樂,邀請觀眾在海邊成雙成對地攪動音樂盒,讓音樂在空中與海浪聲合奏。羅至傑訪問了香港的印度人,並把這些印度人移民之前的家鄉故事由香港帶回印度,以隱形塗鴉的方式在孟買的公共空間展示。黎朗生在海濱長廊搭建一個大小如床位寓所(籠屋)般的半私人空間,邀請途人進入坐下,欣賞她拍製關於孟買的短片。來自「聲音掏腰包」的蘇瑋琳為孟買的公眾,帶來了在香港公共空間錄取的聲音:如渡海小輪的聲音、旺角行人專用區的「正宗印度咖喱」推銷員聲音等,她更在兩所孟買小學帶領了聲音工作坊,與當地學生一起用心聆聽身邊的環境,並且用簡單的視覺元素繪製聲音地圖。

謝振聲,則在印度年輕藝術家 Abhinav Yagnik 的協助下,到當地的漁民村落發起繪畫行動,再在村中巷內掛起繪畫旗海作展覽,及嘗試與不同的朋友一起放風箏。沒有親身到孟買的羅玉梅在日本邀請了一位住在東京的印度人唱了一首 Bollywood 情歌,送給他在印度的未婚妻,情歌由羅玉梅配上東京的影像,再在孟買公共空間放映。新加坡藝術家李嘉昇,在海濱長廊地上設置一幅約8米長的白布,邀請途人在布寫上及繪出對這城市的感覺。而其實這海邊也正是附近許多旅館晾曬白色被單的場所,這些鋪在地上的白色被單與那滿佈塗鴉的白布藝術作品,在互相輝映下,更顯趣味。印度藝術家方面,有 Pradeep L. MISHRA 在海邊使用巨型印度香作裝置、Reena Saini KALLAT 以鹽在沙灘為一位友人寫信給已去世的兒子、Vibha GALHOTRA 在路旁懸掛繡著佛教話語的白色旗幟、Hema UPADHYAY 在微小的米粒上書寫了對這城市之感覺,邀請途人以放大鏡審視、重組。

除了沙灘(Juhu Beach)及藝術家自選的創作地點外,Carter Road Promenade 是活動尾聲的重點展區,不少作品都於週末時在此展出。這地點有些像西九海濱長廊,是個仕紳化的海旁區域,周邊有不少貴價住宅。有趣的是在距離不到 400 米,便是另一社群:較貧窮的小漁村。主辦者說,這兩個社群既近且遠,不容易有交流。是次活動,特意邀請中產以外的社群到此參觀作品及參與工作坊,希望設立開放平台,讓各方交流。可喜的是,當地不少觀眾都十分樂意參與,及主動發問,向各藝術家了解作品的來龍去脈。而管理當局在各操作層面上也沒有任何干預。

2014年的 [en]counters (香港部分)

離開孟買後,以上的藝術家都以各種方式在香港延伸之前在孟買的創作,有的於旺角、土瓜灣等進行游擊式的創作、有的於牛棚藝術村的戶外空間進行兩天(5月3及4日)的裝置、行為展演。例如,李嘉昇在旺角、土瓜灣等與市民傾談,交換大家對自己城市之看法,並送贈李嘉昇自製的板畫布塊。

謝振聲在牛棚藝術村與銀髮藝術團一起造風箏,嘗試在村內放風箏,更把在孟買社區中連線的概念帶到土瓜灣:用佈滿了紙燕子的墨斗繩,把牛棚藝術村和對面的唐樓連結。梁美萍則在牛棚展演的兩天,邀請了兩位在土瓜灣區居住了上十年但從沒去過牛棚藝術村的印度夫婦(Mrs. & Mr. GHATGE),前來牛棚逛逛、坐坐。雖則原意並沒特意安排講解環

節,但這兩位夫婦還是很用心地準備了電腦檔案,向觀眾介紹印度文化。

黎朗生與羅玉梅均是展出錄像作品,而展出地點則是在馬頭角道、牛棚對面的二手電器店。兩位藝術家在展演前夕,仍惆悵如何在牛棚的戶外空間展示錄像作品最為妥善。後來,黎朗生冒昧地到牛棚對面的二手電器店,詢問可否租借電視機兩天,來播出錄像作品。結果是令大家驚喜,其中一小店店主說:「可以。不用什麼租啦!如果可以,給我們一餐飯錢,也好。看你一副學生、藝術人的樣子,也沒什麼錢啦!」另一店主也是慷慨地不收分毫,就借出店內電視和供電。

黎朗生展出了兩個同時播出的錄像創作,其一是她早前在孟買街頭展出過的,用在當地拍攝的非常緩慢和寫意之影像配上嘈吵得令人緊張的聲音,另一新作品則把一些 Bollywood 電影歌舞片段串連播出,與前述的優閑錄像大相逕庭。羅玉梅是次也是展出來自東京的印度男士之音樂錄像,但增新了卡拉 OK 式的粵語拼音字幕,再加上展出的地點之轉換,與孟買播出時的效果毫不一樣。

羅至傑在香港的回應部分,很是沉默:在牛棚的戶外空間,穿著和尚服,打掃塵埃,之後把塵埃儲藏在一玻璃瓶中,在文獻展中展出。印度的藝術家中,Pradeep L. MISHRA 在牛棚的回應作品與之前的薰香一樣,也是跟香氣有關,在地上放置一個大碗,當中裝滿泥土和新鮮玫瑰花瓣,並插著紅色的牛隻旗幟。至於其他印度的藝術家,都是再次展示早前在孟買展出的作品或文獻記錄。

除了在地展演,本計劃於 5 月 3 日在「聲音掏腰包」舉行了放映和藝術家分享會、在 5 月 10 日於 C&G 藝術單位舉辦了策展人分享會、在 5 月 16 日兩位參與藝術家(梁美萍及羅至傑)和聯合策展人(Claudio Maffioletti 和 張嘉莉)應邀在香港 Art Basel 的對話系列中分享交流心得,最後,由 5 月 10 日至 6 月 9 日,作品以文獻形式在 C&G 藝術單位再次呈現。文獻展覽中除了作品的紀錄,還把各藝術家在孟買搜集到的有趣東西重組展出,作為是次文獻展中的「甜品」,並會在本展覽圖錄中穿插出現在讀者眼前。

an art exchange

trip to Mumbai,

India

-印度孟買藝術交流之行

Free

with

Chaotic

Beauty

亂中帶美的自由城市

居港印度人移民前的故事

before they moved to

Hong Kong

of

Indians

that happened



在我抵達孟買之前,就听説這座位於印度中部的城市 是雜亂和魅力並存的地方。這次有機會飛到孟買是應 邀參與由 ArtOxygen 和 C&G Artpartment 攜手籌 畫的 [en]counters 2014 國際公共藝術活動節。已成 功舉辦四屆的 [en]counters, 今年其他受邀參與的藝 術家有三位來自印度和六位來自香港。聯合策展的是 ArtOxygen 創辦人之一Leandre D'Souza 以及香港 C&G Artpartment 創辦人之一張嘉莉(Clara Cheung)。活動 的宗旨主要是提供藝術家一個能與城市空間對話的平 台,並探索當代藝術如何在察踏孟買日常生活的同時 成為城市的催化劑。

今年活動節的主題是「Is There Love in This Air?」(愛在 空氣慢遊)。所有作品的創作內容都以空氣與缺乏呼吸空 間的問題出發進行思考。活動的展出地點有兩個:Juhu Beach 和 Carter Road。這兩個地點的共同之處就是它 們的所在地都靠向阿拉伯海(Arabian Sea)。我的作品《Air Interception》則被安排在 Carter Road 呈現

Carter Road 是一條人們喜愛散步,慢跑,歇息和聚在 一起聊天的好地方。由於白天時氛的太陽很猛烈,所以 通常人群都在過了傍晚才慢慢開始湧進這條街

《Air Interception》的概念主要想表達一些城市發展有關 的課題。而每當一個城市進行發展,它必然會牽涉到其 他有關聯的問題。這些種種的問題必然會對人們的處事 態度、思維和想法塑造正面或消極的影響。本人的想法 是以一塊白色布條做為像徵一片潔淨的白板,也就如同 拉丁文「tabula rasa」的意思。跟著,我在布條上貼了一 些已剪成條子的相片。這些照片是在孟買的 Bandra 區 一帶拍攝的。題材主要是區內景觀的改變。根據得到的 資料,整個孟買城市在近幾年的變化其實很大。有好多 古舊建築都已被拆除。唯有 Bandra 還保留著一些有特 色的舊屋與建築,但數量並不多。與此同時,我也從某 些書籍借用了些敘述關於城市與人類狀態的文字,把它 們參在布條上面。視覺上的效果像是個未完成的拼貼。

我連續四天從下午四點半開始在那條街上以互動的方式 去進行我的作品,一直到七點半。從第一天準備把空白 的布條撲在地面,就有人忍不住給我勸告説那條路有不 少人走動,布條會變髒,應該撲在走廊外的沙灘或石頭 上(其實他會那樣的說也不太稀奇。因為海邊四周都可 看見人們烈日當空之下擺滿衣物,把它們曬乾)。這也

能算是呈現作品過程的序幕。正當我開始拼上文字和照 片時,不少路過的人很好奇地並停下腳步查看個究竟。 而我也乘機主動跟他們打招呼以便能進一步地聊更多的 事,同時讓他們了解我在那裡的目的。我都會問他們一 些較為簡單又隨性的問題。話題都主要圍繞著孟買城市 的變遷和環境污染的問題。然後,最終我邀請他們在布 條上面表達他們對正在不停發展的孟買城市的想法,評 語或意見。或許用文字來表達出心裡存在的觀點是需要 而外的三思,我不難發覺有少數人告訴我他們需要多幾 分鐘的時間在 Carter Road 徘徊,為了想認真思考寫些 什麼才好。另一個觀察到的情況,就是那些貼在布條上 的文字和照片成了參考資料。有趣的是每個人寫下的觀 點都可能會被下一個人當作尋找「靈感」的資料,彷彿試 圖想對其他評語或觀點列出他們心中不吐不快的反應。

從四天內收集到的觀點,能清楚地發現孟買人的想法與 態度有幾種類型。第一類型是對孟買感到很滿意,而且 對這城市充滿著純真的愛與希望。第二類型是對城市環 境,政府和製度都存有嚴肅的批判。第三類型是屬於比 較善於以客觀角度看待孟買的城市環境與社會狀態,給 予的觀點都有建設性的一面。當這些不同各樣類型的觀 點被抽在一塊時,它反映著孟買社會多元化的特色。而 這也達到了此作品其中的一個重要目的。

我很慶幸主辦單位也安排了非政府組織 Apun Ka Club 前來活動節。他們主要為一群住在貧民窟的孩童們安排 一些不同有意義的活動。這群小朋友們也在我的作品上 以繪畫的方式表達出他們對孟買的感想。他們每個都畫 得興致勃勃,忘我地享受著繪畫的樂趣,不由自主地表 現出深藏不露的一面。

到了第四天,我在活動節接近尾聲時為我的作品呈現了 一個簡單的閉幕行為表演。原本的計劃是想把布條的前 端綁在我身體上,而尾端綁在另個人的身體上,然後將 布條面向海洋步行一段距離。但是,正當我要開始步行 的那一刻,我恍然發現我犯了一個物理上的錯誤。布條 的長度以及當時刮著的大風使布條無法如我想像中讓布 條上的插畫與文字輕易地面向大海洋。最終還得請求額 外幾個人來相助,以便讓作品能夠順利「移動」。我希望 通過此行為動作把所有人們的想法,意見,評語與盼望 能穿越人群中,藉著風的力量飄浮至海洋,以讓它們尋 找需要的方向。



"We hid the groom's shoes and demanded him to pay us for having them returned. It was a big wedding with 2,000 guests back in 1978, Jabalpur."

"I started singing poems and living in the temple since 11. Years later I became a Panj Pyare in the Golden Temple."

"I started each day playing Kabaddi for an hour and finished it with another 3 hours after work."

"We were so hungry we didn't wait but ate all the semi-cooked rice."

"I was obsessed with the tea in a café for a few months back in 1951, and I later found out they actually put opium in it."

"I hung around forts with friends in spare time. Sometimes we chatted up new girls we met."

"I woke up at 4, showered and prayed till 6. Everyday I went to the temple twice."

"Once, while our family was celebrating Holi and Diwali Festival, I had a big paint-fight with my brother."

"In 2008, God gave me a beautiful wife, although we didn't know each other before our wedding."

"When we were driving our newly born daughter home from hospital, a large elephant appeared in front of us on the road."

"My father was a farmer and I used to follow him to the field. He had two oxen working the soil, but I was too young to help out."

"We played in the streets like monkeys. That time this kid was flying a kite with his bare hands and it got stuck onto the cables. He got an electric shock and lost all his fingers."

"We bought the cheapest tickets to travel around the metro line for hours. It's possible as long as we came back and exited from the same station."

"We walked pass a taxi strangely parked in the middle of the park, a few steps later it exploded. Those few steps had saved my life."



(M-M) 4:14 mirates (port 1) (MIII) 4:35 minutes (part 2) TCL 00 00 00 .. 0





Hong Kong

Sunday, LAI Long Sang 黎朗生

Mumbai Music Videos 孟買音樂錄像特輯

Medium Music 音樂錄像

Video part I shown in Mumb & Hong Kong 錄像作品 I 於孟買及 香港展出

Video part II shown in Hong Kong 綠像作品II於香港展出

Duration 片板 part 1 第一組 -4:14 part 2 第二組 -4:33

Year 2014

0 two

			WILDOUT	IV:
~~~	~	~	~ 鄭傸	) _\TGEC
	香港展出	錄像作品於孟買及	Hong Kong	TIL MUINDAT &
	201	Year		7.7

Video Script 字幕

each other, right?

Within

Behind

Our sky is beautiful. Our sky is different. We definitely can tell our sky is different from other places, can't we? Everyone shares the same sky here. We breathe together, work together and live together. We love

No other sky in other places is like ours. The birds are flying, people are living, dogs are relaxing everyday.

I have got good buddies and my family here. Everyone works very hard for a living. This is the reason why we are getting developed here. We like gathering. But, it is pretty crowded living here. We don't have many spaces where we can be alone... or be lonely. I really want to find some place where I can taste loneliness... Can I?

I can smell the people here. They are familiar, though different.

My old college buddy, Aimee, told me in an E-mail, some Bollywood movies are being screened in her neighborhood theatres. She said the movie is awesome. The actresses are gorgeous. But the actors seem to have another standard of beauty. Of course, the movie will have crazy dancing scenes. Aimee said she didn't get the dance scenes. It is OK. This is our nature and we show it through our movies. It is also our way of life, history and culture.

Aimee is also interested in the male lead in that Bollywood movie who becomes a robot after his death in the story. She thinks it is a real hi-tech movie just like in Hollywood. Really? We really look like the others?We are moving forward, progressing, becoming stronger, upgrading, but sometimes, we stop for a while. I remembered when I just moved back here after graduation, I could hear a girl crying from the next door. It keeps happening and didn't stop. I went to find out from the neighbor. An old couple answered the door. They told me that they didn't have any girl in their apartment. I think I made a mistake. I apologized. They closed the door but as soon as I did, the crying started again. I think I made a mistake...again? Did I?

I am hanging in the promenade today. The sky is still blue. Birds are flying freely. People are busy at their work. This is the same old place where we still share the same piece of sky here. We still love each other, I think.

by Joel LAM







藝術家的話

A Love Song 一首情歌

Duration 4:01

LAW Yuk Mui 羅玉梅

Artist Statement

I met Saurabh Bhide at Gotonda( 五反田 ) in Tokyo on February 9.

Saurabh has a cool Japanese name 沙優羅武.

Saurabh is very busy, as he is the PHD student of Tokyo Institute of Technology.

Saurabh likes the quality of Japanese people.

Saurabh is very good at drawing, when he was 10 year-old, one of his paintings was showcased in 23rd international art exhibition in Tokyo.

Saurabh is very fond of singing. He said, "I am a bathroom singer".

Saurabh's favourite love song is "ka kalena", a song from a Bollywood movie "mumbai pune mumbai". Saurabh is from Pune.

Saurabh is very bad at remembering lyrics.

Saurabh downloaded the ka kalena karaoke and made an audio record of his singing before we met.

Saurabh was thinking of his girl friend while singing.

Saurabh married his girl friend on 30 March.

They are love marriage.

This is all about Saurabh, a young Indian man I met in Tokyo. The karaoke video is contributing to Saurabh, his wife and every Karaoke-lover in Hong Kong.







Hong Kong

10

Kumari & Kanhaiya 庫瑪麗 & 罕海亞

ledium媒介 lusic box

Size Rt 20X15X10cm Year 年份 2014

Is there Love in this Air— Hong Kong Version 愛在空氣慢遊—香港 香港版

Size R寸 Variable

#### **Artist Statement** 藝術家的話

Responding to the story inscribed on the box covers about the abandoning and undertaking of an Indian mother and son, the music boxes can be manually played by pairs of audience members. The two songs are

common Cantonese folk melodies: one praising mother's love and one being a bedtime song for children.

手動音樂盒 播著「世上只有媽媽好」和「月光光照地堂」,而作品是回應以下一個有關印度母子的故事:庫瑪麗 被控謀殺,因付不起保釋金,結果被囚獄中,其間她飽受親人離棄,當局亦從未了結其上訴案,對她不聞不問。 全靠她在獄中誕下的兒子長大後,克勤克儉儲蓄保釋金和聘請律師。2013年5月4日,19歲的罕海亞接分 離了15年,現年50歲的母親庫瑪麗出獄



#### Artist Statement 藝術家的話

An Indian couple in Hong Kong were invited to appear at the exhibition area of "Is there Love in this Air" - Mumbai, Hong Kong exchange project about public art. No matter what the couple does in the exhibition space, somehow involves "is there love in the air"?

一對在香港的印度夫婦,被邀在《愛在空氣慢遊》- 孟買香港公眾藝術交流計劃 2014 中出現。無論他們倆在



Year 年份 2014

at Cattle Depot, Hong Kong 於香港牛棚進行

Lock, LO Chi Kit 羅至傑

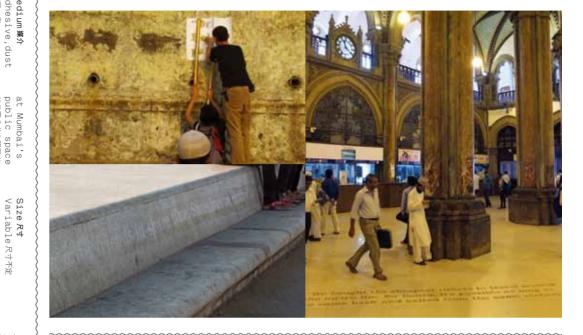
## **Artist Statement**

藝術家的話

The project brought the stories of Indians, which had happened before they moved to Hong Kong, back to their homeland. Their words were transformed into transparent adhesives. Upon installation in public

spaces, they were invisible but as dust being collected onto the adhesive, the stories would gradually appear over time.

計劃收集了居港印度人移民前的故事,並帶回原來的國土重現。塵埃一直存在於我們共呼同吸的空氣之中,這 次成為書寫的媒介,在公共空間述説著一個個佰生人的親身往事



#### Artist Statement 藝術家的話

For Buddhists, all substances in the mundane world are referred to as "dust" and they are all inter-related within a cycle.

「佛教稱色、聲、香、味、觸、法為六塵,認為當前境界由六塵所成,都不是真實的,塵世、塵濁、塵囂、塵海 佛家謂人間也。」

佛家眼中的塵世,彼此本是相連共生,互為因果.



Hong Kong

**Artist Statement** 藝術家的話

100 hom 百燕歸巢

Inspired by the project name "Love in the Air". My idea is to connect people, from different classes. This would be a community project, which was split in two parts: first to collect pictures of people drawing themselves

running, then to invite them to fly kites together.

Spending a few days in the community, I collected pictures with wishes and messages on paper from citizens near Danda Village, Mumbai. Then I connected them with a rope going through buildings and reached an area where we flew 100 kites in the shape of swallows. The kites were then installed in a home in Mumbai, and were released in the sky.

I took back the idea and held the same activities at To Kwa Wan, with an imagination to connect people from India to Hong Kong.

The work recalls the Chinese idiom "100 birds back home", meaning that after going out to work for certain days, one will miss home and come home again. It is also a way to ponder the relationship between people

一年間在全球範圍往返遷移的燕子,秋去春回,總不忘回到舊巢。而不僅僅在中華文化象徵時任變遷與離家鄉愁 在歐洲傳統亦象徵海軍旅行和導航;燕子是一個象徵忠誠和家庭的承諾,無論走多遠路,總是惦記返回。

我的作品定名「百燕歸巢」(100 homing swallows), 我以燕子作為形象的風箏為出發點,把一百隻風箏帶到孟買 一個小漁村,跟附近的居民交換一張他們繪畫自己奔跑的圖畫,收集後串在線上並連結不同階層的房子。活動分 兩部份,第一部份收集圖畫並把串連的線懸掛;第二部份再邀請繪畫的居民集合在漁村一同放風箏,並把放飛上 高空的風箏綁在串連圖畫的線上。

回到香港,我把這藝術活動延伸到土瓜灣社區再重做一次。收集十三街街坊的自畫跑步圖畫,並串連在印度帶回 來的悉數展現,藉此連繫兩地方的人。而今次放風箏的是土瓜灣街坊。

貧富懸殊的問題在孟買不難看見,漁村附近由基本殘舊的平房到十幾層樓高的私人樓宇;反之土瓜灣亦不難找到 舊唐樓和新建私人住宅林立。我希望以這一個社區藝術去連結不同階層的人,和喻意人們即使離開多遠工作生 活,無論花了多少時間向上飛向遠走,生活條件質素上升,仍不忘當日最基本簡樸的兒時風景。



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**Artist Statement** 

藝術家的話

soundpocket took the sounds of Hong Kong to Mumbai. After listened to the sounds, a little Indian girl said, 'So I can record the sounds of Mumbai too!'

soundpocket 將香港的聲音帶到孟買。小女孩聽過香港聲音後說:那麼我也可以紀錄孟買的聲音!

www.thelibrarybysoundpocket.org.hk/news/sound-scoop











Hong Kong

soundpocket 聲音掏腰包

# Singapore

**Artist Statement** 

藝術家的話

Air Intercepti 空氣載奪 #I

Air Interception 空氣截奪 #2

Year 年份 2014

This piece is a site-specific installation-performance in response to urban development issues. The artist lays a big white canvas on Carder Road to symbolize a clean white board (like "tabula rasa" in Latin). After pasting

printed text and images about urban development on the canvas, he invites passersby to write and draw on this canvas together.

這作品的概念主要想表達一些城市發展有關的課題。

藝術家以一塊白色布條像徵潔淨的白板,如同拉丁文「tabula rasa」的意思。跟著,他在布條上貼了一些有關城 市發展的文字和相片.並邀請路人參與書寫和繪畫自身對孟買這城市的看法。



**Artist Statement** 藝術家的話

Air Interception #2 is a public artwork which uses interaction as a vehicle for the artist and people of Hong Kong to learn and understand the social conditions of two different countries: Singapore and Hong

Kong. Through intervening public spaces, the artist hopes to create a one-to-one conversation with different Hongkongers to find out their thoughts on Hong Kong as a constant changing urban city as well as sharing with them his opinions on Singapore. After each conversation, the artist will give away self-made silkscreen patches with various texts and images commenting about city. People are encouraged to attach these patches directly onto their bags or clothes as a way to spread the little messages around.

空氣截奪 #2 是以互動的方式讓香港人和新加坡藝術家學習與了解兩個不同國家的社會條件的公共藝術作品。通 過介入公共空間,藝術家希望與不同的香港人進行一對一的談話,了解他們對香港作為一個常數變化的城市的想 法,以及與他們分享他對新加坡的看法。每次談話後,藝術家就贈送印著註釋不同有關城市的文本和圖像的自製 絲印補丁,希望人們直接把這些補丁縫扣在自己的包包或衣服上,以此來散布那些小信息



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Reena KALLAT

**Artist Statement** 藝術家的話

The letter of a friend sharing a painful loss was etched into sand using salt. It becomes a reflection of the fragility of human existence and of our need to conserve it within our memories.

藝術家把友人訴説喪子之痛的來信,以鹽刻劃在沙灘上,把珍貴的回憶和脆弱的人生交錯地呈現。



Mumbai, India

What Are We? 我們是……? **Artist Statement** 藝術家的話

Size R寸 Variable 尺寸不定

Year 年份 2014

A miniature piece inviting viewers to quench their spiritual hunger as they discover a trail of rice grains inscribed with text by writers and philosophers.

微型雕刻邀請觀眾透過發現米粒上的哲人話語,嘗試解決他們的精神飢渴。





Pradeep L MISHRA

Loveinair 愛在空氣中

Year 年份 2014

Artist Statement 藝術家的話

A cluster of agarbattis (Indian incense) were placed on Juhu Beach in Mumbai, to form an irregular expanse, releasing a natural fragrance in the air. Used for religious and auspicious rituals, the burning of the incense, its

transformation into perfumed smoke permeating the surrounding, is a reenactment of the eternal cycle of life, in which nothing is born or dead, but everything transforms.

在孟買沙灘上的印度香,在空氣中不規律地散發出各種天然的香氣。這香有其宗教、祭典的意義,其氣味提醒我 們生命中各元素的不斷轉化與循環



Artist Statement 藝術家的話

A metal bowl filled with soil and rose petals holds a blooded cow and becomes a metaphor for the cycle of life, uniting all beings.

一個盛滿泥土和玫瑰花瓣的鐵 碗,支撐著血牛的樹立,象徵著 生命的循環、眾生的融合。



Mumbai, India

18

Orbis Unum 大同世界 II

e R寸 iable

Artist Statement 藝術家的話

A series of white flags with words and symbols inspired from the eight testimonies of Buddhism, create a world without borders, orders or

一系列的白色旗幟綉上了來自佛教典籍的字詞,宣揚一個沒有疆界的大同世界。





藝術家簡歷 ARTIST BIO

Sunday, LAI Long Sang 黎朗生 www.lailongsang.com

Graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2009, Sunday LAI works in a wide range of media, such as performance, video, installations and painting. Her works focus on her imagination about real situation in daily life, and have been shown in Hong Kong public art project "Budding Winter", Osage Gallery Hong Kong, ART TAIPEI 2012, etc. One of her well-known piece titled, "Living in the Scene" which is a documentary about the artist herself living in an "IKEA" show room, has participated in different exhibitions including "Inward Gazes: Documentaries of Chinese Performance Art 2012" at Macao Museum of Art in

#### Joel, LAM Kin Hung 林健雄

Ioel LAM received his MFA in Film & Video Production from California Institute of the Arts, U.S.A. Currently a senior lecturer at the Academy of Visual Art, Baptist University of Hong Kong, LAM focuses on independent and documentary film making. His works have been shown in different screenings and film festivals, for example, Berlin Film Festival in 2007, Hexianging Art Museum in Shenzhen, China in 2008, Subvision Art Festival at Hambury, Germany in 2009, Videoholica International Video Art Festival at Varna, Bulgaria in 2010, Liverpool Biennial at Liverpool, England in 2012 etc.

#### LAW Yuk Mui 羅玉梅 www.lawyukmui.com

Law Yuk-mui graduated from the Master of Fine Arts (MFA), Chinese University of Hong Kong. She is the editor and researcher of The Library by soundpocket. In 2014, Law was awarded grant from Hong Kong Arts Development Council for an internship in the curatorial department at Mori Art Museum in Tokyo. In 2010, Law was exiled by herself to Beijing and worked as editor for the magazines Art in China and Art & Investment. As an artist, her works were extensively exhibited in Asia, including "Here are the years that walk between" special commission video project by Hong Kong Sinfonietta (2013), "The 2nd Beijing International Film Festival" (2012), "The Kuala Lumpur Experimental Film and Video Festival" (2011), "The 16th Hong Kong Independent Short Film & Video Awards" (2010), "Inter-city: Art in Busan" South Korea (2009). Her prose "migration, insomnia, dreams" is included in Pocket2: Say Listen.

#### LEUNG Mee Ping 梁美萍 http://www.lmp.hk

Mee Ping Leung received her BFA from L'Ecole Nationale Superieure des Beaux-Arts a Paris, France and her MFA from California Institute of the Arts, LA, U.S.A and Ph.D at Chinese University of Hong Kong (Religious & Cultural Studies Department). Her artwork genres include mixed media, video, multimedia installation and site-specific event-based project. Mee Ping's works examine daily life through perception of daily life itself. Currently a lecturer at the Academy of Visual Art, Baptist University of Hong Kong. Leung has participated in numerous solo and joint exhibitions in Hong Kong and abroad

#### Lock, LO Chi Kit 羅至傑 http://art.lochikit.com

LO Chi Kit obtained his BFA from RMIT University. Australia in 2006. Employing different media, he is interested in the development of ideas with a focus on contemporary art and its social context. Lo has participated in various local and overseas exhibitions, exchange programs and community art projects, including in mainland China, Poland, South Korea, Taiwan, India, Thailand, for example, "Public Cushion Project" for the Social Enterprise Summit in Hong Kong in 2008, "Inward Gazes"-Documentaries of Chinese Performance Art at Macao Museum of Art, Macau in 2012, artist-in-residency at Openspace Bae, Busan, Korea in 2012. He also is the winner of Hong Kong Human Rights Art Prize for emerging artist in 2013.

#### TSE Chun Sing 謝振聲 www.iantzen-is-shrun.com

Graduated from the Fine Arts Department of Chinese University of Hong Kong in 2009, TSE Chun Sing has started learning classical music in primary school, and concentrates on sound art creations after graduation from university.

Having had solo and group exhibitions in the context of contemporary art, TSE is also a sound designer and composer for independent movies and theatres. He has led different sound workshops and sound-walks for different parties, and has made commissioned sound-work for art shopping mall in Hong Kong. In 2012, he had his first performance in theatre, focusing on noise and sound clips of speech interweaving an imaginary soundscape. He was invited as artistin-residency in 2012 during the "Experimentica Festival" at Chapter in Cardiff, UK, and participated in "Retreat, Around Sound art festival", for Kadoorie Farm & Botanic Garden, Hong Kong in 2013.

#### soundpocket 聲音掏腰包 www.soundpocket.org.hk

soundpocket is an art, education and research organization specializing in sound art. The first of its kind in Hong Kong, it was incorporated as a non-profit organization in Hong Kong in April 2008, and granted charitable status in April 2008.

soundpocket understands sound art as manifested in several ways: 1. sound art as an art form, ie., sound as art, 2. sound in different forms of art, eg. music, theatre, dance, installation art etc., ie. sound in art, and 3. the relation between listening to sounds and silences and the appreciation and understanding of art in general, ie. sound and art. In this sense, soundpocket supports not just an art form, but ideas and possibilities that engage with aesthetically meaningful, culturally-engaging and publicly relevant sonic practices.

#### Jason, LEE Jia Shen 李嘉昇 www.jasonlee.sg

Jason Lee is an artist who works with several media which includes photography, installation, and performance. His current works deals with wide issues that revolve around the urban environment and contemporary society that inspires him. His artistic interest lies in the areas of urbanization,

abandoned traditions, and sub-cultural lifestyle. He has participated in group exhibitions, curatorial projects and collaborations with varying roles as artist, organizer, photographer, web publisher and designer. He is based in Singapore and is a present member of The Artists Village. He holds a Bachelor of Arts (Honours) in Fine Art from the University of Huddersfield UK

#### Reena Saini KALLAT www.reenakallat.com

Reena Saini Kallat (b. 1973, Delhi, India) graduated from Sir I.I. School of Art, Mumbai in 1996 with a B.F.A. in painting. Her practice—spanning painting, photography, video, sculpture and installation, often incorporates multiple mediums into a single work. She frequently works with officially recorded or registered names of people, objects, and monuments that are lost or have disappeared without a trace, only to get listed as anonymous and forgotten statistics. Her work has been widely exhibited. She lives and works in Mumbai

#### Hema UPADHYAY

Born 1972 in Baroda, India, Hema Upadhyay has lived and worked in Mumbai, India since 1998. She uses photography and sculptural installations to explore notions of dislocation and nostalgia. Hema had her first solo exhibition, titled Sweet Sweat Memories, at Gallery Chemould, now Chemould Prescott road (Mumbai), in 2001. Hema's paintings are usually characterized by the inclusion of smallcollaged photographic self-portraits. Miniaturizing images of herself in various positions, she inserts them into her allegorical landscapes allowing them to interact with the decorative and fictive environments she creates.

#### Pradeep L MISHRA

Pradeep L. Mishra was born in Maharashtra in 1977. He received a BFA and MFA in Painting (2004) from Sir Jamsetjee Jeejeebhoy School of Art, in Mumbai. His solo exhibitions include "Being Berved" at RL Fine Arts (New York), "Fragrance of Earth" at the Guild Gallery (Mumbai), "Motherland" and "Fertile Soil" at Palette Art Gallery (New Delhi). He has been featured in numerous group exhibitions and has participated in residencies and camps such as Khoj Peers (New Delhi), Oberoi Art Camp- Gallery Beyond (Mumbai), Monsoon camp(Vasind) and at Kalakrity Art Gallery (Hyderabad). He lives and works in Mumbai.

#### Vibha GALHOTRA

Born in 1978, Vibha Galhotra received her B.F.A from Government College of Arts, Chandigarh and her masters from Kala-Bhavan, Santiniketan. Galhotra's work frequently addresses issues of urbanization, exploring the relationships between city and citizen. Her solo shows include 'Sediments and other untitled' In collaboration with Jack Shainman Gallery and Exhibit 320, New Delhi in 2013; 'Utopia of Difference' Jack Shainman Gallery, New Delhi, in 2012. She was awarded the Inlaks Foundation Fine Arts Award in 2003 and a National Scholarship from the Ministry of Culture, Government of India, in 2001. She lives and works in New Delhi.



旅程其中一夜,三女二男藝術家(女:黎朗生、蘇瑋琳、張嘉莉;男:李嘉昇、謝振聲)乘火車回去住處:「What About Art」。火車分男性專卡及女性專卡,男性專卡十分擁擠,女性卡相對鬆動,三女二男藝術家分別進去,開始歸途。

一行五人在上車前多番問路,確保行程順利,但火車行駛了十五分鐘後,我和兩位同行女藝術家才發現搭錯車。「要轉乘其他火車,不知怎樣通知在男性專卡內的李嘉昇和謝振聲?」我們嘗試在下一站落車後,走過去隔鄰車廂大聲呼喚:「Jason!阿聲!」希望他們聽到後下車會合我們。可惜,毫無回應,而火車又即將行駛,我們只好跑回車卡,嘗試找其電話號碼,索性打長途電話。同時,在到下一個站時,我們重施故技,走到隔鄰,又用廣東話又用英文大聲呼喚。至少三次這樣跑上跑落。車上越來越多乘客對我們感到疑惑。我們心想難道,「他們已下車?」,難道「在眾多印度人的名字都叫『阿星』時,我們怎麼呼喚『阿聲!』也是徒然?」。在第三次重施故技後,火車停頓了約一分鐘。 車廂內的女乘客對我們投以奇異目光,並陸續討論起來。雖然我們不懂印度話,但見她們開始與隔鄰的男乘客傾談, 正努力協助我們會合。

謝振聲憶述,當時男性專卡十分擁擠,接踵摩肩,他和 Jason 被迫遠離女性車廂,在昏昏欲睡之際,謝振聲聽見車廂內一位男乘客高聲叫嚷,之後,眼前人海如「摩西過紅海」般開出一條通道,雖不懂印度話,但從那印度人的身體語言,都明白是示意他們盡快下車。感謝當地朋友的幫忙,我們三女成功會合二男,終於能趕在尾班車開出前,坐上駛往 Bandra West 的回程火車。

One night, three females (Sunday LAI, SO Wai Lam, Clara CHEUNG) and two males (Jason LEE, Sing TSE) from the group got on a train to go back to their residency 'What About Art.' This group of five went onto the female and male train compartments separately. Despite all our effort of asking for the directions, we found out that we still got on a wrong train 15 minutes after our departure. "We need to change to another line. But, how do we inform the two guys?" Without trying the most expensive way: making an international phone call, we got out of the train and screamed "Jason and Sing!" at the next stop. Supposedly, Jason and Sing who were on the very next compartment, could just hear us and reunited with us on the platform right away.

The problem was not solved in such a simple manner though.

With no response, three of us had to rush back onto the train. While searching for the guys' phone numbers, we ran down to the platform at the second stop to scream again in both Cantonese and English. We repeated running down and up for at least three times. More and more passengers were curious. We asked ourselves, 'Have they left already? Is it a bad move to scream "Ah Sing" since many Indians' names are "Sing" as well?' At the third time after we rushed down to scream, the train paused. We were surrounded by many curious eyes. Everyone was discussing the situation. Eventually, we heard a female passenger spoke to a male on the platform, and another female talked into her phone. They were all eager to help.

Sing TSE recalled that since there was not enough room in the male compartments, they had to go further away from the female carts. They were stuck in a crowd and could not move much. While they almost fell asleep, Sing suddenly heard a passenger spoke aloud in Hindi. After such, a 'Red Sea Crossing' appeared in front of them. This Indian man then used his body language to urge them to leave. Thanks to everyon's help, we were reunited and sucessfully went back to Bandra West before the last train departed.

Dessert

甜品篇

Cross

The

Red

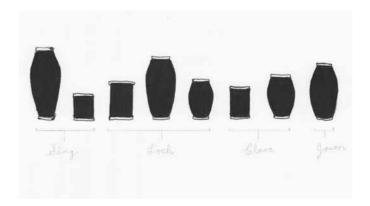
Sea

**After Riding** 

The

Wrong

搭錯車後過紅海



Drum Purchase 買鼓記

I told my Indian friend that many of the artists from Hong Kong and Singapore in this exchange program admired very much the drum hawkers' technique of making that interesting sound, which is like a water drop dripping in a stalactite cave, by simply rubbing the drum surface with a finger tip. In the end, most artists couldn't help but bought at least one "Indian" drum from Mumbai's streets. My friend responded with a smile," I never understood how those drum players on the street make money...but now I know..."

我告訴印度友人,同行的香港和新加坡藝術家均被賣鼓小販的絕 技深深吸引:小販以手指頭磨擦鼓面而發出有如水點在鐘乳岩洞滴下時的 回響之聲。結果,各藝術家都忍不住在孟買街頭買了一至多個印度鼓。 印度友人笑著回應:「我現在才知道有誰會光顧這些流動小販……」。

sketch drawing by SO Wai Lam 蘇瑋琳繪圖

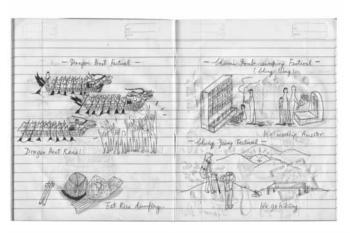


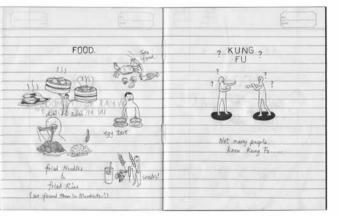
How To Order 如何點菜

When we had dinners at nearby restaurants, we started to order like how we normally do in Hong Kong's local resturants

(Cha Chaan Teng), which to order a dish along with rice already. Each of us ordered a dish and a plate of rice or Indian pita bread. Upon finishing all our food, we looked around and found out that the other customers actually shared one dish amongst 4-5 friends together.

首兩天在孟買,一顆兒到餐廳吃飯時,我們每人點了一個餸,配以米飯或飽點,就如同在香港茶餐廳叫碟頭飯一樣。吃飽後,我們環看四周,才發現其他食客,多是四五個朋友一起點一個餸,分享進食。





A Small Book by SO Wai Lam 蘇瑋琳的小書

During this trip to Mumbai, SO Wai Lam led two sound art workshops in two Mumbai municipal schools, with assistance by Sunday LAI, Sing TSE, Clara CHEUNG and Leandre D'Souza from ArtOxygen. All the students creatively drew maps of sounds around their schools during the workshops, and all were even more excited when it came to be the Q&A session to interview the Hong Kong artists.

"What kinds of flowers do you have in Hong Kong? What festivals do you celebrate? What do you eat?" etc. All these questions may seem to be quite trivial in the first place, but, in fact, very complicated when one wants to answer them comprehensively. All Hong Kong artists present at the workshop tried their best to provide short answers, while SO Wai Lam even tried to elaborate her answers with illustrations after coming back to Hong Kong.

"What would you choose to represent your living place and your culture" becomes an important question for SO's illustration.

是次孟買旅程,蘇瑋琳分別為兩所當地學校各帶領一節「聲音藝術」工作坊,協助的藝術家包括:黎朗生、謝振聲、張嘉莉,及是次旅程的孟買策展人 Leandre D'Souza。工作坊期間,學生描繪出其學校附近的聲音地圖,學生們更在問答環節中熱烈地向香港藝術家發問。

「香港有甚麼種類的花?」、「你們會慶祝甚麼節日?」、「你們日常吃甚麼?」等等。這類問題看似容易回答,但卻又幾複雜,較難全面地作答。但藝術家們都嘗試盡量精準、扼要回答。而蘇瑋琳在回港後嘗試就著「你會選擇甚麼去代表你的城市和文化?」並在這本小書上,就有關這個提問作稍進一步的圖文解釋。



#### Follow The Flow 隨緣

The living momentum for most Indians is always in a spontaneous mode. After the group of Hong Kong artists learnt about an opening at Mumbai Art Room, they tried to visit. Upon arrival, they found out the opening ceremony has been postponed a day, and, therefore, could only chatted with the artists installing at the venue. They did not see any opening at their visit on the second day either, but only could see the exhibition. We were not disappointed though. Allowing everything to be spontaneous, we had surprises: we ran into a nice exhibition at Clark House on the first day after leaving Mumbai Art Room; we saw a wonderful street parade for a local festival on the second day. Following the 'Way' is the happiest way to live.

印度人的生活節奏很隨心,也不強求。一群香港藝術家得到有關 Mumbai Art Room 的開幕消息後拜訪,發現原來展覽開幕需延遲一 天,唯有只與正在佈展的藝術家閒聊一會。第二天再拜訪,看到了佈展 好的展覽,但也不見什麼開幕。可是,我們也入鄉隨俗,嘗試隨心行事, 結果真有驚喜:第一天拜訪不遂後,到處逛,逛到 Clark House,看到 大家都很喜歡的展覽;第二天,參與不到什麼展覽開幕,但卻在碰上街 頭節慶活動,看到難得一見的街頭歌舞巡遊。隨心而活,乃樂活之道。



#### From the facebook status sharing of LO Chi Kit 羅至傑的臉書留言

Train ride in India is full of excitement. The compartments' doors never shut. Before a train comes to a halt, passengers have already jumped off. They usually had to run a few steps further after jumping, but the whole movement was as smooth as an action movie.

When the train is in full speed, many passengers enjoyed the breeze with at least half of their bodies hanging outside of the train. After a few rides, I started to realize the rationale behind: to avoide the strong smell during the hot weather (although insurance porbably would not cover such...).

Addicted to the fun train rides, I successfully rushed and jumped onto a train this morning. After jumping on, I could not be happy anymore. I remembered very well that I did not get on the female compartments, but why did I only see females in front of me? (scary) Most passengers gave me a strong signal that I must leave as soon as possible. Looking backward, the train has left the platform already. All I could do was just to look out of the door. The worst was when all the passengeres from another train that just past by also threw that strange look at me. It felt like after I was trapped in a female restroom and then dragged to a street march. Indian trains do not only have female compartments, but also have the whole trains serving females only at certain hours.

【印度搭火車】充滿驚喜,首先車門是不會關上,車未停定乘客便 開始如拍動作片般上落,腳踏月台從容地跑幾步便緩衝下來,過程暢順。

人們習慣在高速行駛途中,把大半身伸出車門外乘風,有些更根本只有手臂和腳掌留在車廂內。幾趟以後,我開始明白箇中道理,天熱時載滿人的車廂氣味濃烈刺鼻,當我有樣學樣把半個人拋出車外,就明白了甚麼叫如沐春風(只是保險應該不賠)。

搭火車搭上癮的我,今早成功急步跳上車,得意還來不及便心知不妙,明明不是婦女專卡怎麼裡頭全是女人!(嚇)半個車廂驚訝地瞪著我,並示意我要離開,但回過頭火車已啟動,而我還未學會高速跳車……那只好裝傻轉身往門外看,尷尬地等下一站換車。更糗的是,期間遇上另一班並行的火車,那邊廂又投來歧視的目光……感覺有點像入錯女順後被困,再遊街示眾那樣。原來,印度列車不單止設女性專卡,還居然有女性班次。

## To Slowly Hang Around in Hong Kong for Art Exchange?

藝術交流 在港慢遊

資助左右駐留計劃

事緣今年2月,一行七位香港以及一位新加坡藝術工作者前往孟買,與印度藝術工作者進行交流與創作公眾藝術,通過對於印度的種種想像與關注,最後將創作帶到海灘上展出,也有部分作品在社區內進行。如羅至傑在香港出發前先訪問了多個在港定居的印度人,收集他們在印度故鄉的故事再帶回印度,將他們的話語,利用噴膠等在孟買車站等公共空間噴成「隱形塗鴉」,待塵埃慢慢黏在塗鴉上,使話語慢慢呈現。在香港的回應部分,還有集中羅至傑打扮成一位穿着唐裝衫的清潔工人,將牛棚內的灰塵掃走,以回應他在孟買的作品,部分藝術家也有在土瓜灣一帶暫借其他舖位一角作播放錄像作品。

由民間或藝術家自主的藝術空間(artist-run

再爛的開場白:藝文界每年5月總忙得透不 過氣,如煙花般散落的國際藝術展銷會,帶動各大 小商業畫廊藝術空間也紛紛爆出不同的展覽來,彷 佛香港藝術就只有國際藝術展銷會。然而,在這遍 暢旺聲中,香港藝術就只剩得藝術買賣與展銷?

當然我們還需要不同性質的活動來完善整個藝術光譜,如跨文化交流或藝術家駐留計劃。這次香港的 C&G 藝術單位與印度策展單位 ArtOxygen聯合策劃了一次香港孟買的公眾藝術交流計劃「[en]counters 2014:愛在空氣慢遊」,計劃主要在印度孟買發生,而香港主要為文獻展、交流會,以及部分藝術工作者(包括本地及海外的藝術家)在5月初的藝術展演(Happenings)上,他們在旺角、牛棚等地方以游擊的方式展示藝術創作,記錄藝術家在交流計劃中的創作,並藉此在香港的社區再次展現不同的藝術形式。雖然這次交流並不在港發生,但這個「借來」的交流計劃,當中不乏借鑑的部分觀照交流計劃在港的情況。

### 經驗交錯成就可能

區 | 的單向發展。

記得分享會當天,亦有藝術家反映在出發前已 需按計劃書釐定出創作目標,這種形式妨礙了對應因 時因地的創作中的適應與靈活,也忽略了計劃以社區 為本位時,需顧及每個社區的「特性」,例如群眾參與 的熱情度、藝術家的構想與現實是否出現偏差等,以 免藝術工作者成為「他者」,一廂情願地誤解與混淆「異 國風情」中的民生、文化等情況。但一體兩面,正正 是這些想像與相互不同的文化經驗交錯,成就了不少 藝術上的可能性。

space) 發起藝術交流活動還是值得鼓舞。但由上述

情況可見,駐留計劃與展演到底是兩碼子的事,後

者無論在持續性、社區互維, 環是藝術家之於社區

謂處於邊陲位置,大眾的認知也有限。較有規模的

可算是「國際藝術家交流工作坊(香港)」(AiR) 先後在

2005 及 2008 年兩次游擊地舉辦過駐留計劃,其餘

的大多是學院項目。主因不外乎資源與寸金尺土的

空間上,就算得到資助,或是藝術空間自資,但在

計劃書或撥款的要求細項中,往往都受到僵化的制

度規限,或是偏重於量化的效益指標上,由交流、

創作,到發布、展覽,或已成為計劃書中的既定模

式,甚至為了容易取得基金支持,而偏頗於「服務社

觀乎本港藝術史, 這類交流計劃不常有, 可

的因緣關係也只能達到蜻蜓點水的地步。

文化交流或是駐留計劃,其實不是以觀眾作 為內容,而在於參與的社群與對象,以及不同背景 的藝術家作文化交流。整個過程也不等同於展覽, 其目的不在於要刻意營造出被人觀看的「展品」。如 資助是以觀眾作為唯一的效益指標,難免交流最終 會標籤為小眾活動而忽視了當中的價值,或室礙這 類交流的發展。

## By Eddie CHEUNG

張煒森撰文

from Hong Kong Economic Journal on 2.7.2014 轉載自2014年7月2日信報



Artist sharing at soundpocket 在聲音掏腰包的藝術家分享會 3.5.2014

The Ripple
Effect Encountering
different
questions
raised in
the current
project

**漣漪效應** 一 記數個在計劃中 被提出的問題

By Clara Cheung 張嘉莉撰文 4.2014

#### What do you expect from art exchange projects?

"What do you expect from art exchange projects?" asked Sunday LAI in a small Hong Kong local restaurant(Cha Chaan Teng) in the opposite of Cattle Depot.

I said it was the ripple effect I longed for.

Understanding the restrictions within exchange projects launched by small artist-run spaces, C&G Artpartment still strives to do so by applying for one-off project fund or travel grant each time (for example, organizing 'Art Hotpot' in 2012, with Zatoka Sztuki, an independent art space in Poland, and participating in '[en]counters' hosted by ArtOxygen in Mumbai in 2013 and 2014. Limited by the budget, these are not large-scaled projects, but are initiatives to encourage friendships and dialogues amongst artists and audience from different places in a more down-to-earth and organic fashion.

## How do artists perceive and respond to the theme set by the organizers?

However organic, from the administrative viewpoint, certain frameworks are essential for funding application and publicity. "How do artists perceive and respond to the theme set by the organizers?" is another question raised during the artist sharing session at soundpocket.

In the trip of 2014, three out of five of the participating artists had never been to Mumbai before. It certainly was a challenge for artists to submit a precise proposal for a 'public art festival,' which requires a strong linkage to the cultural context, before their arrival. Mutual understanding and trust between the on-site curatorial unit and the participating artists, therefore, becomes particularly important during the planning process.

Is it even necessary to apply for licenses for 'public'

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#### space, if we all believe it is truly 'public'?

How much of the planning ahead by local curatorial unit is necessary though? This question is not only related to how spontaneous certain art pieces will turn out, but is also about the fundamental understanding of 'public space.' 'Is it even necessary to apply for licenses for "public" space, if we all believe it is truly "public"?' was a question raised at the curators' talk.

Although ArtOxygen did apply licenses for certain areas in [en]counters, and recognize such application process is also an act of showing respect for different parties using the space, Claudio Maffioletti emphasized they appreciated very much participating artists to play in the grey area at the same time. Various artists in the project did so. LO Chi Kit, who went to Mumbai for the second time, set a good example of playing in the grey area in a guerilla manner: holding invitation letter and related documents from ArtOxygen, he encountered many public places not officially reserved for [en] counters 2014. The most interesting story was that the police and security guards at the train station and the closed public park at night were willing to even offer help to the artist after all, despite their initial disapproval of the artist's act. Indians, in general, are eager to help, especially after they obtain a better understanding of the situation. In this case, while the artist has nice negotiation skills and has interesting artworks that can attract participants, the documents by the organizer helped buy the artist some more time to explain his ideas to the authority in the grey area.

Every city has its own grey area, including Mumbai, Hong Kong, Singapore.

Art exchanges amongst different artists, participants and audience should be able to bring fresh perspectives to a place. May it be just a small pebble falling into a pond, the ripple effect will slowly take place.

#### 你對藝術交流項目有甚麼期望?

「你對藝術交流項目有甚麼期望?」黎朗生在牛棚對面的一間茶餐廳中問。

我説期望見到的影響應該是滲透性的。

作為一個獨立營運的藝術空間,在舉辦藝術交流項目時確有箇中困難,但 C&G 藝術單位仍努力嘗試籌劃(如 2012 年與波蘭獨立藝術機構 Zatoka Sztuki 及波蘭藝術家交流的《打邊爐》和這兩年與 ArtOxygen 合作的《[en]counters》)。資金所限,每次只靠個別申請的計劃資助而行事,舉辦的也非大型項目,但期望是可創造一些能鼓勵友誼和對話之跨文化的有機平台。

#### 那藝術家又如何理解和回應主辦者定出的主題呢?

在有機和隨機當中,從行政角度而言,往往卻 又因為要申請資助和作公關宣傳,而必須製定一些基 本框架 ,諸如主題、特定場地等。

「那藝術家又如何理解和回應主辦者定出的主 題呢?」是另一個在藝術家分享會中被提出的問題。

在是次交流之旅中,五位參與藝術家當中,有 三位並未到過孟買。要求他們在出發前已有相當確實 的計劃,去回應一個以在地創作為主的公共藝術項目, 確是考驗。解決方法,唯有是盡量幫助參與藝術家與 當地的策劃者,在安排過程中作出協調,建立互信和 諒解的關係。 如果我們認同公共空間是真正的「公共」,是否需要 申請相關的公共空間使用牌照?

但相關的事前安排其實又需要多少?這問題 不單關係到作品在現場呈現時的隨機性,也與對「公 共」的根本理解有關。「如果我們認同公共空間是真 正的『公共』,是否需要申請相關的公共空間牌照?」 是另一個在策展人討論會中被提出的問題。

ArtOxygen 在過去的 [en]counters 藝術節中都有申請相關牌照,並認為牌照的申請也是對於在該空間的不同使用者的一種尊重。Claudio Maffioletti 強調他們同時也很高興看到參與藝術家嘗試在灰色地帶中遊玩。是次參與的藝術家有不少都並非只在特定範圍中進行創作,第二趟去孟買的羅至傑更是一個在灰色地帶進行游擊式創作的好例子。他拿著主辦者的邀請信和相關文件,在多個沒有作正式申請的地點進行「隱形塗鴉」。有趣的是,火車站的警察、晚上關了門的公園內之保安,雖然最初都有微言甚至不批准相關行徑,但最後竟然都落手落腳幫這藝術家一起貼塗鴉紙模。事實上,印度人都是樂於助人的,而在理解了藝術家的動機後,就更毫不猶疑。ArtOxygen 的相關文件確是為藝術家買來一些可與管理者協商的時間,為藝術家在灰色地帶的邊緣開個缺口。

每個城市的空間均有其灰色地帶。在各藝術家、參與者、觀眾之間的藝術交流,該可為一個地方帶來新的視點。儘管力度只能有如向水池投擲小石塊, 但願其漣漪效應可帶來滲透性的影響。





#### IS THERE LOVE IN THIS AIR? 愛在空氣慢遊

[en]counters 2014: Mumbai-HK exchange project about art in public 孟買香港公眾藝術交流計劃 2014

#### Redefining a new public space Opening Talk

20 / 02 / 2014 7 - 9 pm

Max Mueller Bhavan, Mumbai

#### Breathe Easy Artistic Interventions by the Beach

21 - 22 / 02 / 2014 4:30 - 7 pm

Juhu Beach, Mumbai

#### Participating Artists 參與藝術家

Reena Saini KALLAT Pradeep L. MISHRA Mee Ping LEUNG 梁美萍 soundpocket 聲音掏腰包 Lock, LO Chi Kit 羅至傑 Joel LAM 林健雄

#### Halo in the sky Artistic Interventions by the Promenade

27 / 02 / 2014 - 02 / 03 / 2014 4:30 - 7:30 pm

Carter Road Promenade, Mumbai

Participating Artists 參與藝術家 Vibha GALHOTRA TSE Chun Sing 謝振聲 soundpocket 聲音掏腰包 Hema UPADHYAY Mee Ping LEUNG 梁美萍 Lock, LO Chi Kit 羅至傑 Jason LEE 李嘉昇 Sunday LAI 黎朗生 Joel LAM 林健雄 Law Yuk-Mui 羅玉梅

#### "Is There Love In This Air?" Art Exhibition and Happenings 「愛在空氣慢遊」藝術展演

03 / 05 / 2014 2 - 6 pm 04 / 05 / 2014 2 - 8 pm

Cattle Depot Artist Village's open area and nearby area (No. 63 Ma Tau Kok Road, To Kwa Wan, Kowloon, HK) 生棚藝術村之戶外空間及附近地帶 (香港九龍土瓜灣馬頭角道 63 號)

Participating Artists 參與藝術家 Vibha GALHOTRA Reena Saini KALLAT Sunday LAI 黎朗生 Lock, LO Chi Kit 羅至傑 LEUNG Mee Ping 梁美萍 TSE Chun Sing 謝振聲 LAW Yuk Mui 羅玉梅 Jason LEE 李嘉昇 Pradeep L. MISHRA Hema UPADHYAY

#### "Is there Love in this air?" Screening and Artist Sharing session 「愛在空氣慢遊」 藝術放映會及藝術家分享會

03 / 05 / 2014 6 - 8 pm

soundpocket Unit 10C, Gee Chang Industrial Building, 108 Lok Shan Road, Tokwawan, Kowloon, Hong Kong 聲音掏腰包 香港九龍土瓜灣落山道 108 號

Screenings by 放映會作品 Joel LAM 林健雄

志昌工業大廈 10 樓 C

Reena Saini KALLAT

Speakers 講者 Sunday LAI 黎朗生 Lock, LO Chi Kit 羅至傑 TSE Chun Sing 謝振聲 SO Wai Lam 蘇瑋琳 LAW Yuk Mui 羅玉梅 Jason LEE 李嘉昇 Claudio MAFFIOLETTI

Moderator 主持 Clara CHEUNG 張嘉莉 Documentation Exhibition Opening & Curators' Talk 「愛在空氣慢遊」 文獻展開幕 暨 策展人對談

10 / 05 / 2014 6 - 8 pm

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

Speakers 講者 Claudio MAFFIOLETTI Clara CHEUNG 張嘉莉

#### Documentation Exhibition 「愛在空氣慢遊 | 文獻展

10 / 05 / 2014 - 09 / 06 / 2014 2 - 7:30 pm

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

Participating Artists 參與藝術家 Vibha GALHOTRA

Reena Saini KALLAT Sunday LAI 黎朗生 Joel LAM 林健雄 Lock, LO Chi Kit 羅至傑 LEUNG Mee Ping 梁美萍 TSE Chun Sing 謝振聲 SO Wai Lam 蘇瑋琳 LAW Yuk Mui 羅玉梅 Jason LEE 李嘉昇 Pradeep L. MISHRA Hema UPADHYAY

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