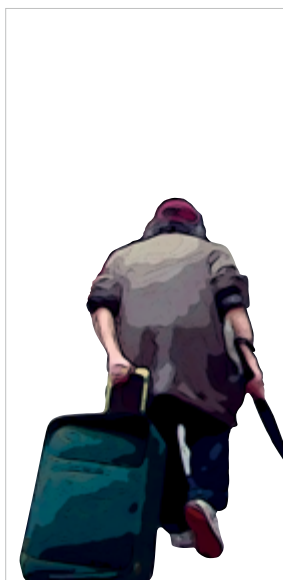


ALL ARE GUESTS

— HOMECOMING

身  
是  
客

—  
歸  
來



2014.10.18 -

香港藝術館二樓 專題展覽廳  
Special Exhibition Gallery,  
2/F, Hong Kong Museum of Art

# 夢裏不知身是客

主與客，往往是相對的，它的邊界模糊而游離不定。

2012年，藝術館首次於英國利物浦作客，配合雙年展大會主題策劃了「身是客」展覽，並舉辦了一系列的活動，向歐洲以至來自世界各地的觀眾介紹香港的當代藝術。2013年，藝術館再以「身是客」展覽作客參與了第二屆在台北舉行，以「承傳與創新」為主題的香港週，又把香港藝術帶到台灣跟亞洲的觀眾互動接觸。2014年，展覽終於回歸香港「主場」，這一次，觀眾的反應會不一樣嗎？

在2012年作客利物浦時，我們思考要怎樣向國外的觀眾介紹香港本土藝術。事實上，在強大的歐美藝術發展作為主體的世界藝術洪流下，香港藝術的位置一直處於邊緣。順應利物浦雙年展大會所設「殷勤款待」的主題，我們策劃了「身是客」展覽參與其中。「殷勤款待」的前提為善意的接觸，其中隱藏的主與客關係、權力、等級等各種的含義，甚堪玩味。

「身是客」出於南唐李後主李煜(937-978)《浪淘沙》一詞，一國之主瞬間化作亡國奴，感嘆「夢裏不知身是客」。在我們幾乎無一倖免地慢慢變成了世界公民的今天，這句話會否是所有當代人與城市之寫照？由是，「身是客」展覽透過幾組檢視個人與城市互動的作品，嘗試從香港藝術的觀察譜寫當代社會複雜游移的主客關係。

梁美萍的《鄉關何處》透過追蹤亞洲不同城市流浪者的錄像作品，從區域性的層面思考，揭露在全球化貿易加速區內社會轉型的發展下，各地經濟增長背後貧富懸殊、失業等的社會問題。錄像畫面裏被社會遺忘的「主人翁」在自己的「主場」裏夢行，他們是自我世界的中心，同時是世界的過客，恰恰是「夢裏不知身是客」這種似是而非，是夢是真的當代社會版。梁的作品所展現發展城市裏個體與集體的張力，以及對社會邊緣族群的關注，體現出作為一個國際城市的藝術家，香港藝術作品當中往往所包含的社會觸覺和人文關懷。

周俊輝的《複製「家是香港主題曲」》，透過將政府宣傳短片逐格重畫，從香港的「賣點」

和「家是香港主題曲」中重新認識自己成長和生活的城市，探討何謂一個城市的「真實」面貌之謎思。城市形象的重塑與整合，反映了執政者與人民之間各種期望的角力以及想像與現實的差距。周從在地出發思考，透過「客人」的眼睛，以諷喻的手法尋覓所謂香港文化身分和定位的自我座標，體現出香港藝術作品中常見的身分謎思和黑色幽默。

CoLAB × 好地地的《區區肥皂》計劃跨界別合作「社企項目」，團隊包括設計、音樂、錄像等不同創意單位及民間組織，他們以社會企業的模式介入城市，為基層和弱勢社群服務。作品反映了在鼓吹「跨地域」主體經濟發展的大勢下，強調以社區為本，夥伴關係的可持續發展社區經濟模式之逆向思維。而社區計劃和設計產品作為「藝術作品」介入藝術展覽，又是從另一個角度審視當代藝術的邊界問題。這位「不速之客」會否備受「殷勤款待」，或會被視為格格不入？當代藝術是否一個真正開放的場域？答案還要拭目以待。無論如何，這個極具創意的合作計劃所展示之「草根前衛」特質，以及這種自主生活

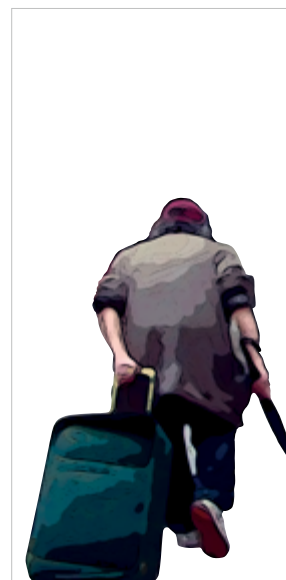
觀念所體現的獨立精神，絕對是香港藝術的特色。

展覽在利物浦展出前，我們邀請了香港詩人也斯(梁秉鈞, 1949-2013)為三組作品創作回應新詩，希望在影像與文字的互動中，擴闊觀眾的想像空間。在利物浦和台北展覽期間，我們又邀請了一些香港的大學學生和青年文字創作者，透過詩文為展覽建構另一重主客的思考空間。這些文字創作都會在香港展覽中出現，豐富展覽的緯度，也作為對已故詩人也斯及所有參與者的致敬。

是次展覽的作品，並不刻意強調本土特色，也不賣弄東方異國情調，旨在彰顯香港此時此地的一些文化思考和特質。

展覽在兩次海外展出得以圓滿成功，均有賴香港藝術發展局的攜手合作，謹此致謝。同時更感謝參展藝術家及所有參與活動的合作夥伴之鼎力支持。希望「身是客——歸來」在香港主場的出現，會感受到大家盛情的款待！

香港藝術館總館長  
譚美兒





## Lost in Dreamland, I Know Not Myself as Guest

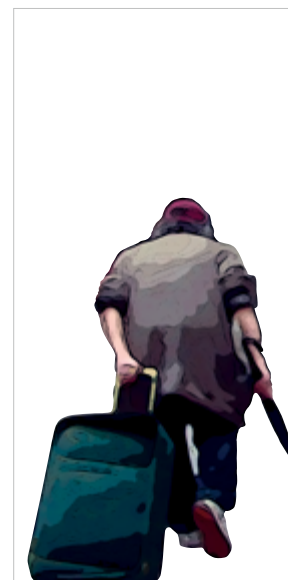
Host and guest are relative terms, with blurred boundaries that engender volatility.

Responding to the theme of the Liverpool Biennial 2012, the Hong Kong Museum of Art first staged the exhibition "All Are Guests" associated with a series of extension activities in Liverpool, United Kingdom and around the world. In 2013, the exhibition was brought to Taipei as part of the second "Hong Kong Week" with "Legacies and Innovations" as its central themes, fostering interactions among audiences from different regions in Asia. This exhibition will now return "home" in 2014. Will audiences in Hong Kong receive it differently?

During our participation in the Liverpool Biennial 2012, we deliberated on how to introduce Hong Kong art to the international art scene. Indeed, art in Europe and North America has dominated global art development. Under this torrent of art, Hong Kong art has always been on the brink. In response to the Liverpool Biennial's theme, "Hospitality",

we staged the exhibition "All Are Guests". Hospitality, understood on the premise of amicable contact or, in a broader sense, a host-guest relationship characterised by power and class, are worth pondering and contemplating.

The Chinese title of the exhibition, "Shen Shi Ke (身是客)", is derived from a poem in the song of *Ripples Sifting Sands*, written by Li Yu (937 - 978), the last ruler of the Southern Tang Kingdom. Using dreams to allude to his downfall and the loss of his kingdom, he lamented the fact that he was no longer king, but instead a "guest" of his captors. In the present, we have no choice but to become global citizens transcending geography and political borders. Does this line by Li Yu also clearly portray people in the contemporary world? In this regard, the exhibition "All Are Guests" showcases three sets of works by Hong Kong artists and art group, which examine their own sense of self in relation to the city, in the light of the intricate yet subtle host-guest dynamics of the contemporary world.



Leung Mee-ping focused herself on drifters roaming the streets of various Asian cities. Her work *Out Of Place*, in a regional perspective, reveals the hefty social price in terms of wider wealth gaps and unemployment resulting

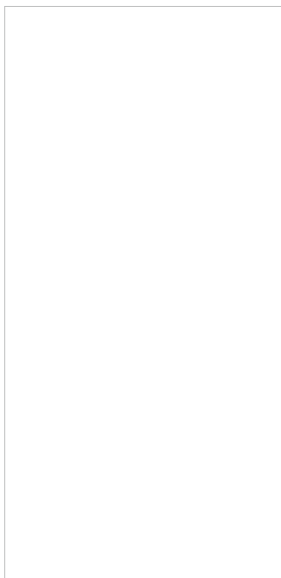
from globalisation of trade and extraordinary economic growth. The drifters in her videos, having been banished to forgotten nooks of the city, wander in their "home" as a "host". They are unfazed by the city's bustle, but meander aimlessly like passers-by, akin to the ambiguity of reality versus imagination as reflected in Li Yu's poem. Leung's work reflects the tension between individuals and collectives in developing cities, and voices her concerns about a marginalised group of people in a society. Being an artist based in an international city, her work addresses social issues and shows the depth of her human concern, just as expressed in most of the works by Hong Kong artists.

On Chow Chun-fai's *Reproducing 'Hong Kong Our Home Theme Song'*, Chow rediscovers the city where he was born and bred and ponders the meaning of a city's "real" portrait. He does so through the "selling points" of Hong Kong and "Hong Kong Our Home Theme Song", as they appear in the official trailer. The reconstruction and integration of the iconic image of a city reflects a full spectrum of dynamics in expectations of the politicians and citizens of a city and the gap between imagination and reality. Through the eyes of a "guest", Chow

examines and searches for the cultural identity of Hong Kong in a satirical mood, echoing the signs of identity crisis and black humour prevalent in Hong Kong art.

*So...Soap!* by CoLAB x SLOW is a cross-disciplinary collaboration of "a social enterprise project", which brings together creative forces in design, music and video-making with community-based NGOs. They intervene in the city and serve the grassroots with its social enterprise initiatives. Their work reveals the fact that, blowing the trumpet for the now prevalent cross-territorial approach, many community organisations look to reverse thinking by focusing on community-based sustainable development and collaborations. A social enterprise project and a design

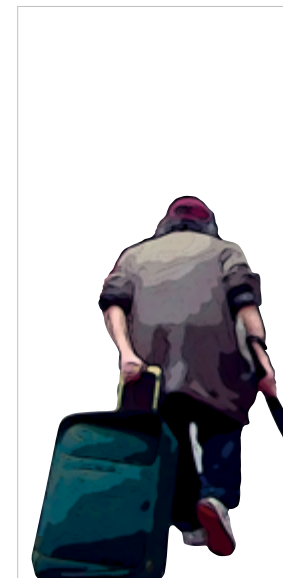
product make their way to an art exhibition; their existence helps challenge established thinking and conceptions in the contemporary art world. We are not sure whether this "unexpected guest" would be treated with "hospitality", and whether the contemporary art world is truly an open place; time will tell. In any case, the uniqueness of the "grassroots vanguard" and the concept of self-fulfilling life shown in this



innovative collaboration are clearly one of the characteristics of Hong Kong Art.

Before our participation in the Liverpool Biennial 2012, we invited Hong Kong poet Ye Si (Leung Ping-kwan, 1949-2013) to respond to three sets of artwork with his modern Chinese poetry and playful juxtapositions of images and texts to stimulate viewer imagination. We also invited local tertiary students and a group of up-and-coming young Hong Kong writers to compose poems and writings during our participation in the Liverpool Biennial 2012 and the Hong Kong Week 2013, enabling visitors to gain insights from different perspectives through a lively interplay of words. All these creative texts and poetry are presented in the Hong Kong edition of the exhibition, bringing a new dimension of narrative reference and paying tribute to the late poet Ye Si and the talented literary artists involved.

While neither emphasizing the local nor capitalising on oriental exoticism, the exhibits most poignantly manifest the cultural qualities of Hong Kong. Our heartfelt gratitude goes out to the Hong Kong Arts Development Council, for their tremendous



support during our collaboration for the "All Are Guests" exhibition held at the Liverpool Biennial 2012 and as part of the Hong Kong Week 2013 in Taipei. We are also thankful to the participating artists, poets and writers, as well as the event collaborators and other participating units, for their unreserved support. We believe the "All Are Guests - Homecoming" exhibition will be showered with warm hospitality in our home, Hong Kong.

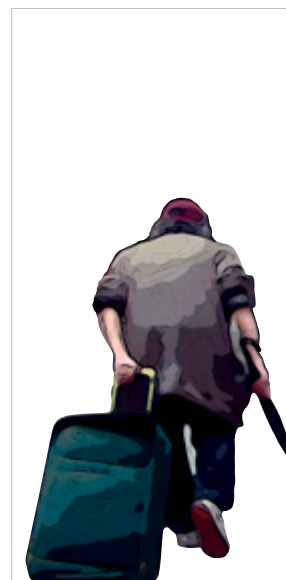
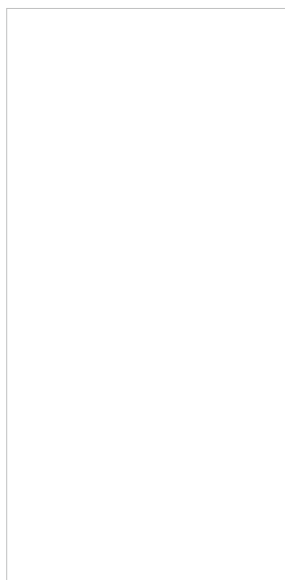
Eve Tam  
Museum Director,  
Hong Kong Museum of Art



鄉關何處  
*Out of Place*

2014 錄像裝置 Video installation

梁美萍  
LEUNG MEE PING



## 藝術家自述

我認為事物之間的「聯繫」很重要。我嘗試用我的作品詮釋某種「不確定性」。我不着重揭露或者反映甚麼，而是想透過「聯繫」帶出一些事件，然後嘗試了解這些事件。我也很留意自己作品中埋藏的支配慾，因為這會形成建立某種秩序的一種表象。所以，我覺得模糊是創意重要的一環，是一種難以歸類的藝術行為。

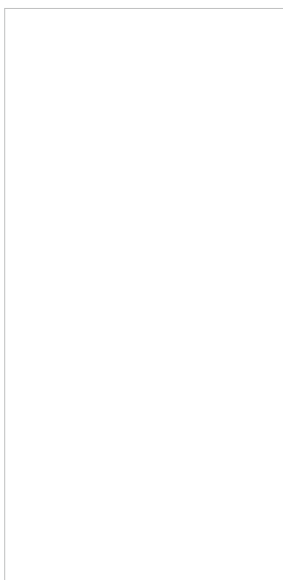
同時，我重視作品負載的內涵，那是一種由自己和他人的互動而產生的聯繫，特別是關於社群文化的聯繫。因此，我所用的媒體和形式並不固定，我比較在意「事件連貫性」的特質。這種特質與倫理、社群和人類居住情況的記憶有關，更與我對視覺文化和全球化的關注密不可分。



## Artist Statement

I pay attention to the importance of the "connections" between things, and I try to use my works to interpret some "uncertainties". I do not emphasise revealing or reflecting anything. Rather, I generate events through "connections", and try to comprehend those events. I am also aware of the mood of domination in my works, because that results in the appearance of some sort of order. Therefore, I think ambiguity is a very important part of creativity; it is an artistic act that is difficult to categorise.

At the same time, I value the context in which my works are read — the connections between local and concurrent contexts, especially those that are related to community culture. Consequently, the media or forms I use in my works are not fixed. Instead, I focus more on the characteristic of the "continuity of events", which concerns the ethics, community and memories of the human condition. That is closely intertwined with my concerns about visual culture and globalisation.



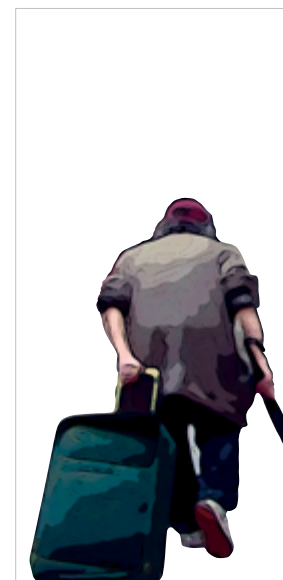
## 關於梁美萍 About Leung Mee-ping



梁美萍具有過人的洞察力，能從平凡的日常之物帶出深刻的批判。她的作品尖銳但不咄咄逼人，她常以旁觀者的角度，把對象從生活脈絡抽離，引導觀者思考更廣泛的社會議題。

梁美萍 1961 年生於香港，先後取得法國巴黎高等美術學院學士、美國加州藝術學院碩士及香港中文大學文化研究博士。現為香港浸會大學視覺藝術院助理教授。

Leung Mee-ping's acute observation enables her to deliver poignant critiques of the most ordinary situations, producing works that are pointed but never forceful. By isolating her subjects from the fabrics of everyday life, she seeks to encourage viewers to ponder wider social issues.



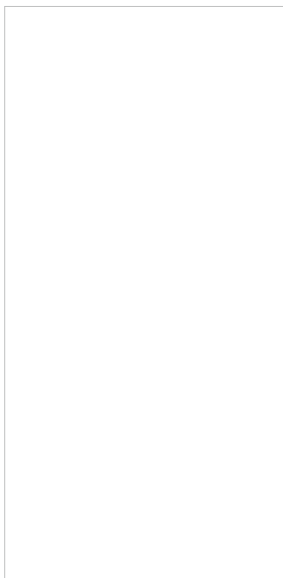
Born in Hong Kong in 1961, Leung received her BFA from L'École Nationale Supérieure des Beaux-Arts, Paris, France, her MFA from the California Institute of the Arts, Los Angeles, United States, and her PhD from the Department of Cultural and Religious Studies of The Chinese University of Hong Kong. She is now an Assistant Professor at the Academy of Visual Arts of Hong Kong Baptist University.

# 路上的浪蕩者

也斯的回應詩

我一步一步在路上走  
不管周圍的人怎樣匆匆忙忙  
我有我的速度  
不管汽車怎樣左彎右拐  
我有我的方向  
有大魚在水族箱游過  
食檔有巨大的魚蛋模型  
都不能吸引我  
有推着手堆車上的厚紙皮箱向前  
有踏着自行車向前  
有司機駕駛着勞斯萊斯向前  
都有一定的方向。風過處  
花花綠綠的衣裳  
逐漸變成萬花筒片片碎片

我不必看得太清楚  
我在逐漸走向內心的路上  
外面變得朦朧了  
不要以為我乖離了正途  
不要以為我在兜圈子  
我只是不再走每個人走的路  
不再匆匆忙忙趕前去  
不再排上這條那條隊伍  
走入這個陣營攻擊那個陣營  
我的左腳  
我的右腳  
沉重拍打地面  
按照心中地圖  
慢慢地走  
偶然張開眼睛  
攝入城市的五光十色  
太亮了，避開它  
我繼續走我的路

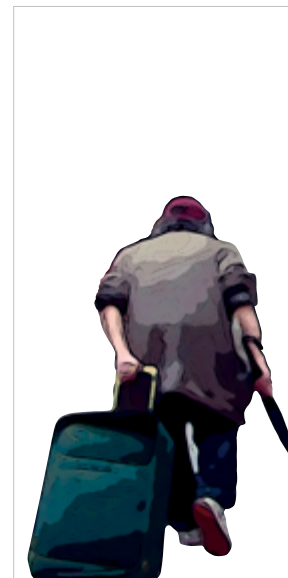


Response Poem by Ye Si

## On The Road, A Wanderer

step after step, I walk the road  
no matter how rushed those around me  
I take my own time  
whether cars turn left or right  
I choose my own direction  
big fish glide in the aquariums  
food stalls offer whopper fishballs  
I'm not lured  
some shove handcarts stacked with huge boxes  
some pedal bikes  
some steer a Rolls  
all going somewhere. wind drifts  
flowery clothes  
into soft kaleidoscopes  
I don't have to see so clearly  
heading slowly toward my heart's core  
what's outside mists over  
don't think I took a wrong turn  
don't think I'm walking circles

I no longer follow the paths of others  
no longer hurry to catch up  
no longer in line for this group or that  
joining one camp,  
attacking another  
my left foot  
right foot  
meet the pavement  
tracing my own mind's map  
walking slow  
if by chance the city glare  
blinds me  
I glance away,  
keeping my own pace





周俊輝 CHOW CHUN FAI



複製「家是香港主題曲」  
Reproducing 'Hong Kong Our Home Theme Song'

2014 繪畫及錄像 Paintings and video

## 藝術家自述

2014年，我複製了「家是香港主題曲」，然後重新拍成錄像。

以繪畫形式來複製一段宣傳片是個愚蠢的方法，逼使我花費了很長的時間來完成一件原來是曇花一現的影像。但我寄望被逐格畫出的宣傳片，可以讓觀眾駐足，細看香港究竟是怎麼樣——中環嘉咸街街市老麵店、旺角臭豆腐小食店、天星小輪上看維多利亞港夜景，還有無數小孩、學生、年輕人、老年人的笑容，圍着滿桌美食舉杯開懷暢飲的男男女女……。依靠這些形象，我們的香港就是被這樣描述！

## Artist Statement

In 2014, I reproduced "Hong Kong Our Home Theme Song" and integrated them into a video.

Replicating a trailer by painting was unwise. It took me a long while to complete a flash of images. My intention, however, was that when the trailer was extracted, frame by frame, audiences would stand still in front of the paintings to get a clear picture of what makes up Hong Kong — old noodle shops at the Graham Street Market in Central, stinky tofu stalls in Mongkok, the night view of Victoria Harbour from the Star Ferry, and the smiles of kids and students, the young and old, the men and the women gathered for feasts and toasting ..... That is how Hong Kong is portrayed.



## 關於周俊輝

About Chow Chun-fai



轉換是周俊輝作品的特點，無論是中、英文的語言翻譯，或是由錄像到繪畫，再由繪畫到錄像的形式轉化過程。在種種表相之下，不變的本質是否存在是他的關注點。

周俊輝 1980 年生於香港，於香港中文大學藝術系先後取得藝術學士及藝術碩士。現任「伙炭」藝術村董事會主席。

Transformation is the distinguishing feature of Chow Chun-fai's works, be it translation between the Chinese and English languages or the transfer of media from video to paintings and vice versa.

Regardless of how this transformation manifests itself, his focus remains on exploring whether there is really an unchanging nature inherent in all things.

Born in Hong Kong in 1980, Chow is a BA and MFA graduate of the Department of Fine Arts of The Chinese University of Hong Kong. He is now Chairman of Fotanian Artist Village.



我們要為這城市拍攝一齣電影  
 畫面上出現很多計程車  
 城市愈來愈像一齣電影  
 接到一個爛劇本  
 如何發展成一齣賣座電影？  
 城市有很多活力，男女都在  
 蹦蹦跳——還用吊威也，抑或靠  
 電腦後期創造的模擬世界？  
 不要拍攝疾病和工作，沒有市場的！  
 我們想像的世界：  
 海鷗、漂木、海邊，扔石子吧！  
 換一個鏡頭的角度，你看  
 城市不就好像變得壯觀了嗎？  
 大家都在享受美食  
 即管食物變得更鹹  
 你我總有一天會墮入愛河

也斯的回應詩

# 電影城市



鏡頭有點造作，我承認  
 用硬照取代敘事的因果  
 年輕導演只對自己的慾望感興趣  
 灰藍天空下一輛自行車掠過身邊  
 請來一千個臨記，扮演歡愉  
 把舊樓塗上時尚的粉紅  
 為了戲劇性我們該製造一場暴雨嗎？  
 這可以令男女主角相擁痛哭起來  
 給慢動作加上快節奏  
 綁票婚外情爭家產車禍情殺  
 下半場你才發現自己是敵人的兒子  
 生活繼續下去不知什麼已經來臨  
 現實太尖銳，總有柔和的鏡頭  
 世界仍然在外面，公關叩門  
 給藝術化的宣傳想到新的點子  
 為電影想一個新的名字吧

we're making a film of this city  
 many taxis cross the screen  
 the city more and more its own movie  
 with a rotten script  
 how to make a hit?  
 the city's full of life — men, women  
 leaping, soaring —  
 should we rig flying-wires, mount  
 a virtual world of computer effects?  
 best not to film any illness or labor  
 — no market!  
 our imaginary realm:  
 seagulls, driftwood, seashore,  
 skipping stones!  
 change the camera angle, look now  
 isn't the city suddenly spectacular?  
 everyone enjoys tasty food  
 though it's grown saltier  
 one of these days you and I will tumble  
 into the river of love

Response Poem by Ye Si

# City of Films



the scene's a bit implausible, I admit  
 replacing the narrative with staged shots  
 young directors care for nothing  
 but their own desires  
 under the grey-blue sky  
 a bicycle streaks past  
 a thousand extras paid to look happy  
 paint the old building fashionable pink  
 shall we add a rainstorm for drama?  
 the lead couple can embrace weeping  
 cut from slow to quick motion  
 kidnappings, affairs, squabbles  
 over family estates,  
 car accidents, murders for love  
 then in the second half  
 find you're your enemy's son  
 life goes on without knowing  
 what's happened  
 if reality's too hard,  
 there's always soft focus  
 the world's still out there,  
 the PR guy's at the door  
 with new schemes for  
 artful promotion  
 and for the film a new title

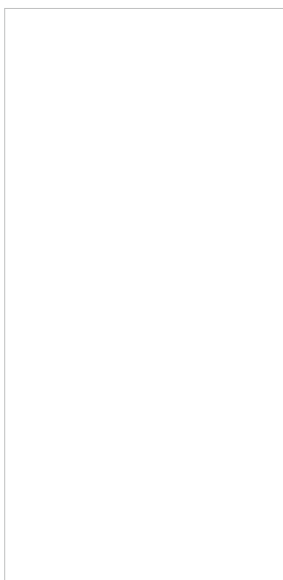




## 創作團隊自述

今次展出的《區區肥皂》是設計平台 CoLAB 與小型社企好地地合作項目的社區肥皂生產，通過這項目，不同社區的婦女除可學習自主生活概念外，還可以製造或銷售肥皂賺取生計。得到這個彈性工時的原區工作機會，使她們工作之餘亦容易分身照顧家庭。而所有產品均使用天然原料，並以回收而來的膠樽重新包裝，在保護肌膚的同時亦減少對環境的污染。

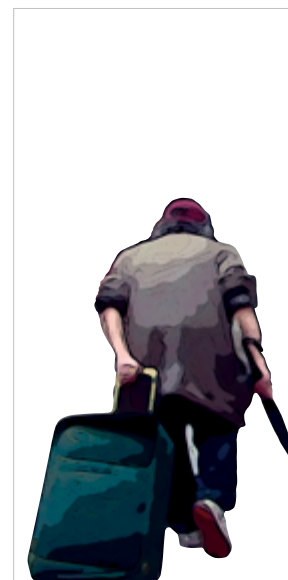
CoLAB 負責這項目的品牌形象，包括從命名、整體視覺、包裝設計到宣傳策略。與好地地的合作模式則不同於傳統客戶和設計師的關係，而是利潤分成的夥伴關係。這種合作模式使彼此站在同一陣線上，故能更衷誠地合作，亦有利雙方的持續發展。



我們還邀請不同創意單位合作拍攝宣傳短片及創作主題音樂，內容包括婦女生產肥皂的過程，還特別邀請設計師設計一輛具備循環洗手盆系統的洗手車，讓街上途人即場試用天然肥皂。

## Art Group Statement

In this exhibition, we are presenting *So...Soap!*, a collaboration between CoLAB and SLOW, a design platform and a small social enterprise. In fact, the project is a scheme that introduces women from different communities to the concept of a self-fulfilling life and the chance to earn a living by producing and selling handmade soap. The fact they can work flexible hours and in their own community allows the women to look after their families at the same time. All products are made from organic ingredients, and they are packaged in recycled plastic bottles. The product is not only gentle to the skin, it also reduces the volume of pollutants in the environment.



and packaging design to marketing. Moreover, the relationship between CoLAB and SLOW transcends the usual client-designer format and turns it into a profit-sharing partnership. This new form of collaboration places both parties on an equal footing and increases the scope for cooperation and mutual respect.

We have invited various creative collectives to work together on a video and its theme song. The video features women making the organic soap and pushing a specially designed cart with a washbasin and water reclaim system. Passers-by are invited to wash their hands with the soap and meet its producers.

CoLAB is responsible for brand image of the project — from its name, visual identity

關於 COLAB x 好地地  
About COLAB x SLOW



*So...Soap!* was conceived by two partners, CoLAB and SLOW, who shared a vision of using design to strengthen ties between social enterprises and consumers. The project promotes a greener lifestyle in ways that the power of business, society and design are synergised, while also empowering the women of grassroots communities.

Designers Hung Lam and Eddy Yu specialise in visual branding design. In order to promote social betterment through design, they subsequently founded the CoLAB platform in 2010 to connect designers with non-profit making organisations and social enterprises.

SLOW, set up by Bella Ip, a soap maker who was a single mother at the time of its founding, is a boutique social enterprise which advocates organic products and the sustainable lifestyle.

《區區肥皂》是 CoLAB 和好地地兩個單位的夥伴合作項目，藉着設計加強社會企業和消費者的溝通，希望協同商業、社會和設計三方面的力量，帶動綠色生活，支援地區婦女。

設計師林偉雄與余志光從事品牌形象設計，於 2010 年開拓了 CoLAB 平台，專門開發為非牟利團體及社會企業的設計工作，嘗試以設計推動社會正面發展。

單親家庭主婦及肥皂師葉子僑成立小型社會企業好地地，倡導可持續的生活方式和有機產品。

能從一塊肥皂改變  
一個世界嗎？  
把新鮮植物油混入  
鹼水，稀釋  
冷凝，不一定能變出

一個芬芳的新世界  
除非我們有更多的時間  
洗淨世間的塵垢，有芳香衣被  
覆蓋工作扭曲的軀體  
不要讓勞動霸佔了身心

一塊一塊的，那麼具體  
不管是不是放進薰衣草  
香橙、玉桂、火麻仁  
不是要給你更多泡沫的幻象

是一群人一起合作做出來  
一瓶一瓶的，盛載流動的訊息：  
母親洗澡後的味道  
嬰兒皮膚的氣息

也斯的回應詩

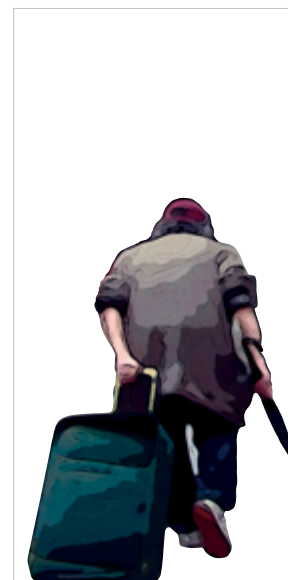
區區肥皂

can a cake of soap change  
a world? just stir  
fresh plant oil  
into lye, cool  
until firm, though it may not invoke

a fragrant new realm  
without more time  
to scrub clean the soils of this earth,  
without perfumed garments  
to veil the limbs warped by labor  
the souls and bodies crushed by work

cake after cake, so solid  
neither lavender  
nor sweet orange, cassia nor hemp  
yields more fanciful lather

one and another  
bottle after bottle, floating their own notes:  
after a bath, mother's scent,  
from baby's skin, this breath



Response Poem by Ye Si

Only Soap

## 感謝誌 ACKNOWLEDGEMENT

「身是客」展覽得以在利物浦雙年展 2012 及台北香港週 2013 順利展出，實有賴以下合作機構及藝術界友好鼎力支持，我們謹此衷心致謝。

The exhibition "All Are Guests" was made possible at the Liverpool Biennial 2012 and Hong Kong Week 2013 at Taipei thanks to the unreserved support of collaborators and friends in the art community. We would like to give our heartfelt thanks to ...

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Chinese Arts Centre (Manchester, UK)

《字花》  
*Fleurs des Lettres*

利物浦雙年展 2012 創意書寫工作坊導師及  
台北香港週 2013 跨界交流會本地講者  
Instructors of Creative Writing Workshop of Liverpool  
Biennial 2012 and Local Speakers of Artists and Writers  
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Students of Creative Writing Workshop of Liverpool  
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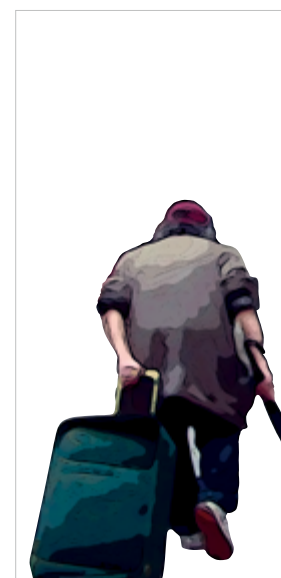
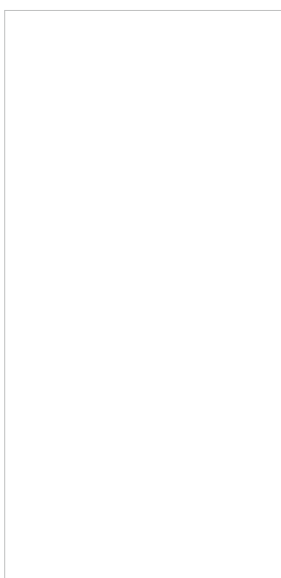
利物浦雙年展 2012 實習生  
Interns of Liverpool Biennial 2012  
陳曉嵐 Chan Hiu-nam, Amy  
楊秀玲 Yeung Sau-ling, Sally

台北香港週 2013 跨界交流會台灣講者  
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