

Art as Social Interaction

與社會交往的藝術

香港 台灣 交流展

Hong Kong Exchange

Taiwan

策展人 吳瑪俐
協同策展人 梁美萍 張晴文
Curator Wu Mali
Co-Curators Leung Mee Ping Chang Ching-Wen

藝術連結
社會、公眾的新模式

An exhibition on the new ways art, society, and the public interact

HK

參展藝術家/機構(香港) Participating Artists / Organizations

(CoLAB / MaD 創不同 MaD (Make a Difference) / 文晶瑩 Man Ching Ying, Phoebe / 方韻芝 Vangi Fong / 民間博物館計畫 Community Museum Project / 何國強 Ho Kwok Keung + 胡家偉 Kelvin Wu + 影行者 v-artist / 迷彩研究所 Scattered Camouflage (李曉華 Li Xiao Hua + 張子軒 Cheung Tsz Hin + 張蓉 Cheung Yung + 陳穎斯 Chan Wing Sze + 葉建邦 Yip Kin Bon + 羅至傑 Lo Chi Kit + 黎朗生 Sunday Lai) / 活化廳繼續工作組&街坊 Woofertening group & Kai Fong / 楊秀卓 Yeung Sau Churk / 鄭炳鴻 Chang Ping Hung, Wallace + 啟德河綠廊社區教育計畫 Kai Tak River Green Corridor Community Education Project / 聲音掏腰包 Soundpocket / 簡梁以瑚 Liang Kan Yee Woo, Evelyn)

TW

參展藝術家/機構(台灣) Participating Artists / Organizations

(台灣國際勞工協會 Taiwan International Workers Association + 陳素香 Susan Chen / 弗耐·瓦旦 Baunay Watan / 吳耿禎 Jam Wu / 阮金紅 Nguyen Kim Hong / 周靈芝 Julie Chou / 呼提克團隊－拉馬默提司 | 奇古切拉古 HOOTIKOR- Lamamotis | ChekuChelagu / 侯淑姿 Lulu Shur-tzy Hou / 姚瑞中 Yao Jui-Chung + 失落社會檔案室 + Lost Society Document (LSD) / 高雄市關懷台籍老兵文化協會 Colonized Warring Taiwan Society / 黃博志 Huang Po-Chih / 黑手那卡西工人樂隊 Black Hand Nakasi Worker's Band / 廖億美 Yi-Mei Liao + 好多樣工作室 Cultural Diversity Studio / 劉國滄 Liu Kuo-Chang / 澎葉生 Yannick Dauby + 蔡宛璇 Wanshuen Tsai / 蔣耀賢 | 財團法人台灣甘蔗影展協進會 Chang Yao Hsien | Golden Sugarcane Film Festival Association / 吳瑪俐 Mali WU + 竹圍工作室 Bamboo Curtain Studio / 蘇育賢 Su Yu-Hsien / 觀樹教育基金會 Kuan-Shu Educational Foundation)

Hong Kong

10/17

香港浸會大學視覺藝術院
週一至週日 Mon-Sun / 11:00-19:00

10/17

Openings 展覽開幕
週五 Fri / 18:00 1a Space 19:00 香港浸會大學視覺藝術院

- 11/23

1a Space
週二至週日 Tue-Sun / 11:00-19:00

10/18

Symposium 座談會
週六 Sat / 14:00-18:15 香港浸會大學傳理及視藝大樓111室

Taiwan

12/9

- 12/21

高雄駁二藝術特區C5倉庫
週一至週四 Mon-Thu / 10:00-18:00
週五至週日 Fri-Sun / 10:00-20:00

主辦單位 社團法人中華民國視覺藝術協會 / 香港浸會大學視覺藝術院「啟德」研究與發展中心

協辦單位 高雄市政府文化局 / 國立高雄師範大學跨領域藝術研究所

合作單位 民間博物館計畫 / 好多樣文化工作室 / 竹圍工作室 / 馬祖東莒社區發展協會 / 高雄市關懷台籍老兵文化協會 / 婦女救援基金會 / MaD 創不同 / 聲音掏腰包

贊助 / 資助單位 財團法人國家文化藝術基金會 / 財團法人春之文化基金會 / 普瑞投資股份有限公司 / 香港藝術發展局 / 1a space

Organizers Association of the Visual Arts in Taiwan, AVAT / kaitak, Centre for Research and Development, Academy of Visual Arts, HKBU

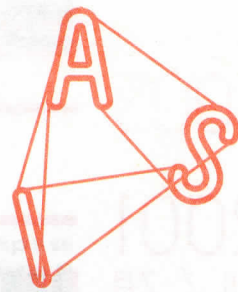
Co-organizers Bureau of Cultural Affairs Kaohsiung City Government / Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University

Partners Community Museum Project / Cultural Diversity Studio / Bamboo Curtain Studio / Dong Jyu Community Development Association, Matsu Colonized Warring Taiwan Society / Taipei Women's Rescue Foundation / MaD (Make a Difference) / Soundpocket

Sponsored / Subsidized by National Culture and Arts Foundation, NCAF / Spring Foundation / F.C.H. Investment Corp. / Hong Kong Arts Development Council / 1a space



策展概念 CURATORIAL STATEMENT



與社會交往的藝術—香港台灣交流展 / Art as Social Interaction: Hong Kong / Taiwan Exchange

撰文 / 吳瑪榭 By / Wu Mali

（這些年在台灣，藝術介入社會的形式愈來愈多樣，藝術在當代社會的角色、功能逐漸受到重視，成為民主社會的表徵。這個現象除了跟西方前衛藝術思潮有關，也與1987年解嚴，1990年代開啟的社區營造、公共藝術設置、文化公民權的倡議有關。

香港在1997年之後，由於政治的劇烈變化，民間力量崛起，許多具創意的倡議和行動相互聯結，形成一股「反主流文化」（counter-culture）。透過藝術關注社群生活、文化保存、社區發展，以及居住權、環境權、傳統記憶等，成為這些年香港藝術介入社會的核心。

「與社會交往的藝術」重新反思藝術與社會、藝術與公眾的關係，它在西方二十世紀初由歷史的前衛開展，有強烈的政治、社會訴求；而另一類強調日常生活的實踐，如包浩斯、俄國構成主義等，則結合文化和工業生產，意圖改善人們的生活。這兩種不同的實踐模式，在當代仍可見其精神的延續。1970年代行為藝術家以創造讓觀眾體驗、參與的空間與時間，使觀者成為共同創作者。而杜威的「藝術即體驗」，指出藝術乃教育重要的一環，藝術也因此被一些社會行動者視為重要且有效的溝通媒介，蘊生了「藝術在教育中」（art in education）的概念。近年，台灣與香港各界在探討「與社會交往的藝術」之精神與類型時，亦延伸出多種稱呼，大抵指的是：透過藝術媒介，與社會、公眾發生關係，或生產新關係的創作或行動。它是一種政治藝術，但與過往政治藝術僅作為宣傳或異議不同，藝術家藉由觀念、行動、媒體，連結公眾（以人為核心），建構公共性，以促成反思及改變。這種介入社會的藝術，又被稱為「改變社會的藝術」，或「藝術的社會實踐」。在當今藝術成為景觀（消費）社會的一環，城市空間被資本化，公共空間也逐漸消失時，與社會交往的藝術成為建構公民社會、重塑公共領域力量之所在，而這也是前衛藝術在當代展開的不同樣貌。

本展強調藝術與社會透過「交遇」、「交往」，碰撞出多種可能。展出的作品與計畫，有的利用藝術空間，有的發生在日常生活，更多是透過網際平台、影音傳播，讓參與者更為廣布。藝術工作者既是文化生產者，也是社會運動者，對於藝術的生產、發展與傳播，產生了不同於以往的影響。

此外，這些計畫與行動也因與發生場域、社會脈絡息息相關，這個交流展透過工作坊、展覽及論壇，希望促成香港、台灣兩地的深度對話，了解這種藝術表現在各自社會所代表的意涵，以及美學表現的特殊性。更重要的也在於，讓參與者進一步反思這種文化藝術生產所引發的藝術社群與一般大眾間話語權、倫理關係，以及「與社會交往的藝術」是否被工具化，或又成為景觀社會裡的消費性媒介的討論。

As art has found an increasing number of ways to interact with the society in recent years in Taiwan, its role and function have become increasingly valued and seen as the symbol of democracy. Apart from its historical roots in the western avant-garde art movement, this phenomenon is closely related to the lifting of Taiwanese martial law rule in 1987 as well as the emphasis on community building, the implementation of public art and the demand for cultural civil rights that began in the 90s.

In Hong Kong, drastic political changes after 1997 have resulted in the rise of the power of civil action while many creative advocacies and actions together have built a counter culture.

Art intervenes in the Hong Kong society primarily through showing its concern about community living, preservation of cultural heritage, community development, residential right, environmental right, and memories of traditions.

This particular type of art—"art as social interaction"—re-examines the relationship between art and society, and that between art and the public. One school of this kind of

與社會交往的香港新藝術領域 / Social interaction as a new art sphere in Hong Kong

撰文 / 梁美萍 By / Leung Mee Ping

（香港1997回歸中國的「一國兩制——港人治港」的實踐，在過去十七年陸續出現臨界的衝突，面臨更嚴峻的社會問題。在回應及參與各項的相關議題或抗爭，藝術家以個人或團體以跟社會交往為方法積極地介入社區；一方面，透過游擊式的激進行為表演參與社會運動，另一方面，不少團體成立，以社區性組織策劃和展開弱勢社羣的發聲，和實踐社區協作，尋求另類的社會支援；他們都極力連結社會各階層，開拓了香港當代藝術中與社會交往的美學。

以時態和特定場域，藝術家直接在場參與的創作，或以社會人文價值理念為座標的延伸時態和地域的關連性作品，都較難以一般傳統展覽普及地被了解和研究。因此，透過此展覽、研討會和文獻研究為一體的展示平台，將呈現這些藝術家個人和藝術團體與社會交往代表案例、討論和延伸閱讀以跟社會交往的香港新藝術領域的脈絡和面向。

The handover of Hong Kong to China in 1997 and the practice of 'one country, two systems' have left us with severe conflicts and social differentiation in the past 17 years.

To engage with these issues and protests, artists as individuals or groups intervene via socially-engaged practices—radical guerrilla actions and art performances on the one hand and

art began with the historical avant-garde movement at the turn of the 20th century, and was characterized by its strong social/political demands. Another school—with Bauhaus and Russian Constructivism as two examples—focuses on practices in everyday life. By marrying culture to industrial production, this school of art-as-social interaction aims to improve people's lives. We can see the spiritual offsprings of both schools of artistic practices in today's society. In the 70s, performance artists transformed spectators into co-creators of the artwork by establishing space and time in which the spectators could experience and participate in the creative process. In *Art as Experience*, John Dewey pointed out that art is an important part of education; art is therefore used as a significant and effective mode of communication by some social activists, giving birth to the idea of "art in education." As artistic communities in both Taiwan and Hong Kong explore the main principles and categories of "art as social interaction", they have come up with many names for it. In general, it is referred to being a piece of creative work or performance that interacts with the society and the public through the medium of art, or the production of a whole new relationship between art, the society and the public. It is certainly political art, but goes beyond the traditional role of it as propaganda or dissention. Instead, it is built with people at its core—the artist often connects with the civil mass through ideas, action and the media, constructing a commonality to bring about reflection and changes. This kind of "socially engaged art" is also called "the art of social change" or "the social practice of art." In today's world, when art becomes part of the spectator (consumer) society, urban spaces are capitalized and public spaces gradually disappear. At the same time, the art that interacts with the society becomes the cornerstone on which a civil society is built and the power of the public arena is redefined. This is also an alternative iteration of avant-garde art in the contemporary society.

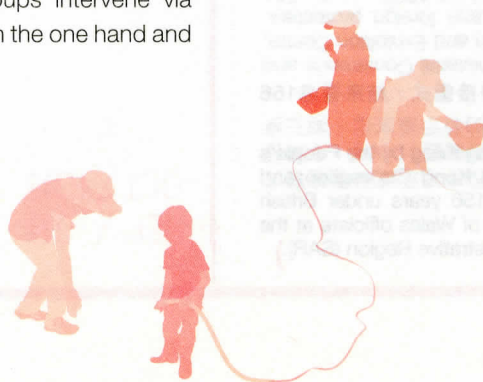
In *Art as Social Interaction: Hong Kong/ Taiwan Exchange*, we hope to showcase the myriad possibilities generated by the intersection and interaction between art and society. Of the exhibits, some make use of art spaces while others happen in everyday life. More often, the artwork is broadcast through online media and platforms to reach a larger pool of participants. The artist in this case is both a creator of cultural products and practitioner of social activism, affecting the production, development, and distribution of art in new and different ways.

In addition, as these projects, actions and performances deeply connect to their geo-social context, this exchange hopes to stimulate in-depth conversations between the artistic communities of Taiwan and Hong Kong through workshops, the exhibition, and the forum. The goal is to gain a deeper understanding of the meaning and influences of this particular type of art in each community's specific social context and the specificity of each community's artistic expression. More importantly, this exchange aims to instigate the reflection on issues we have increased awareness because of art-as-social-interaction. Some of them include: the discourse right between the art community and the public, ethics, and whether art-as-social-interaction has become instrumentalized or a consumerized medium in the spectacle society.)

on the other through forming community organizations to collaborate with all walks of life, support disadvantaged groups, and seek alternative social support. These have resulted in the development of social-interaction aesthetics in Hong Kong's contemporary art scene.

The traditional way of presenting works would not help much in our understanding and study of time-and-place specific works where artists' direct participation on sites are key or relational art practices that reference core social and humanity values and are extended to other times and geographies.

Thus we will present key cases of socially-engaged artists and groups via a platform comprising an exhibition, a symposium, and archives. Through this platform, we also discuss and further explore social interventions as a new art sphere in Hong Kong.)



大事紀 TIMELINE

研究及撰寫 / 梁展峰、丁穎茵

Researched and written by / Jeff Leung, Vivian Ting

藝術何以改變世界？它如何介入日常生活？又如何連繫那些對藝術毫無興趣的社群？

回歸以降，香港管治益壞、言論自由日漸收緊，社會問題(如貧富懸殊及公共空間萎縮等)又層出不窮。這年表羅列了香港大事及一些影響深遠的參與式藝術項目，嘗試理解藝術與社會的關係。

Can art change the world? How does it intervene in our everyday experiences? How does it relate to local communities who do not have art in their minds?

This timeline highlights some of the socially engaged art projects in relation to the milestones of post-colonial Hong Kong that is marked by the crippled system of governance, deterioration of free expression, and explosive social issues (such as the widening of income gap and shrinking of public space). It means to reflect upon the relationship between art and society.

2013

JUL / 7月

新界東北發展計畫受爭議 /

HK people dispute North East New Territories New Development Areas

(政府公布計劃在新界東北拓展古洞北和粉嶺北兩個新發展區，作為新界東北新發展區計劃的第一部分。有關項目估計受影響的居民逾萬，亦影響本地農業，部分居民和民間團體強烈反對。

The government announces plans to proceed with two New Development Areas in the North East New Territories, at Kwu Tung North and Fanling North, as the first part of the North East New Territories Development Areas Project. The project would affect about 10,000 residents currently living in the area, including farmers. Some residents and organizations strongly oppose the controversial development.)

活化廳不獲藝發局續約申請 / ADC rejects to renew Woofer Ten's tenancy

(由2009年開始營運「上海街視藝空間」的本地藝術團體「活化廳」於2013年7月不獲藝發局續約申請，並改為由「社區文化發展中心」營運，引起民間討論藝發局對社區藝術的方針未及時宜。

The local arts organization "Woofer Ten" has been managing the "Shanghai Street Artspace" since 2009. In July 2013, its tenancy renewal application was rejected by The Hong Kong Arts Development Council (ADC). "Centre For Community Cultural Development" (CCCD) would take over the management. The public criticize the ADC's policy towards community arts being incompatible with present needs.)

JUN / 6月

學者提議佔領中環 / Scholar initiates Occupy Central

(戴耀廷、陳健民及朱耀明提出以商討日、公民抗命等形式，發起佔領中環行動，旨在促使政府確切履行「讓香港特區行政長官及全體立法會議員由普選產生」。

Benny Tai Yiu-ting, Reverend Chu Yiu-ming and Chan Kin-man initiate Occupy Central, propose deliberation day and civil disobedience protest. The campaign aims to strive for the election of the Chief Executive by universal and equal suffrage.)

MAY / 5月

黃色充氣「橡皮鴨」來港 / Yellow Rubber Duck heads to Hong Kong

(荷蘭藝術家霍夫曼 (Florentijn Hofman) 受海港城邀請，在海港城對開海面展出高16.5米的黃色充氣「橡皮鴨」(Rubber Duck)，全城市民爭相拍照。

The 16.5 metre-high yellow 'Rubber Duck', a floating sculpture created by Dutch artist Florentijn Hofman, invited by Harbour City, arrived at Ocean Terminal in Hong Kong on its world tour.)

「油街實現」開幕 / "Oi!" opens

(由康樂及文化事務署轄下藝術推廣辦事處籌劃的「油街實現」社區藝術場地開幕，位於北角油街十二號，由前香港皇家遊艇會會所活化為，給予藝術工作者一個實現全新創作概念的發展空間。

The Leisure and Cultural Services Department (LCSD) launched "Oi!". "Oi!" is the old Royal Hong Kong Yacht Club on 12 Oil Street, a Grade II Historical Building now refurbished to become a visual arts space.)

JAN / 1月

「巴塞爾藝術展」收購「香港國際藝術展」 / Art Basel acquires "Art Hong Kong"

(「巴塞爾藝術展」收購舉辦「香港國際藝術展」的亞洲藝術展覽有限公司，定於5月在香港會議展覽中心舉行「香港巴塞爾藝術展」，展出亞洲和西方當代藝術，及二十世紀早期藝術作品。

"Art Basel" acquires "Asian Art Fairs Limited", the organizer of "Art Hong Kong", presents "Art Basel Hong Kong" in HKCEC in May, showcasing Asian and western contemporary arts and early twentieth-century artworks.)

2012

SEP / 9月

國民教科引爭議，市民要求撤科聲音不絕 /

Public demand to shelve Moral and National Education

(為抗議德育及國民教育科，市民遊行抗議及連日在添馬政府總部外集會，政府決定正式擱置該科的課程指引。

As thousands rally outside the Tamar Government Complex, the Government decides not to impose any deadline for the introduction of moral and national education in schools.)

JUL / 7月

文化局未能設立 / Cultural Bureau shelves

(行政長官提出的五司十四局的管理架構，未能在同年立法會期內獲通過，故設立文化局及兩位副司長的建議遭擱置。

After C Y Leung is elected as Chief Executive, his proposed administration structure comprising of "5-Secretaries-14-Bureaux" is not approved by the Legislative Council (LegCo). The proposal for establishing a 'Cultural Bureau' is shelved.)

藝術家周俊輝參選功能組別議員 / Artist Chow Chun-fai runs for "Sports, Performing Arts, Culture and Publication" functional constituency election

(前藝術發展局主席馬逢國、視覺藝術家周俊輝及律師蕭思江參選，爭奪「體育、演藝、文化及出版」功能組別議員席位。最後由馬逢國勝出，任期四年。

Three people run for the functional constituencies membership, namely ex-ADC president Ma Fung-kwok, visual artist Chow Chun-fai, and solicitor Siu Sze-kong. Ma wins and will hold the membership for 4 years.)

JUN / 6月

烏利·希客向M+博物館捐贈藝術藏品 / Uli Sigg donates artworks to M+

(瑞士著名當代藝術收藏家烏利·希客 (Uli Sigg) 向M+博物館捐贈1463件、估值13億港元的中國

JUL / 7月

我愛我家 — 城鄉生活藝術展 /

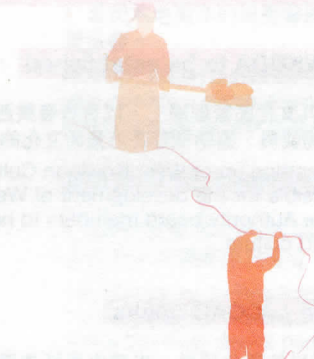
Visiting Our Farm — Arts Exhibition

信和藝術; 屯門市廣場

Sino Art; YMCarts in Education Project

馬屎埔村民成立馬寶實社區農場，2010年起以賣菜、辦村導賞和工作坊來推廣永續農業，目標是。藝術家應邀展覽開幕前夕突然取消事件，我們深感失望與遺憾。港青創意藝術教育的社工和藝術家隨後進村裏，籌劃各類藝術活動，包括工作坊、音樂會和展覽為農場宣傳。藝術活動持續，2013年計劃於市區商場進行展覽，提高宣傳成效。商場作為合辦方，指部份展品有違展覽主題而決定撤回展品，展覽在開幕日取消，藝術家期後發表聲明不達不滿。

Residents of Ma Shi Po formed the Mapopo Community Farm and from 2010 onwards, began selling vegetables, organizing guided tours and workshops to promote permaculture. Social workers from YMCarts in Education Project and artists later entered the village and planned various art activities, including workshops, concerts and exhibitions to promote the farm. The art activities continued and in 2013, there were plans to exhibit in a shopping mall in the city to make the propaganda more effective. As a co-organizer, the shopping mall decided that part of the exhibits were in violation of the exhibition themes and decided to retract the exhibits. As a result, the exhibition was cancelled on the opening day and the artists later made official statements to express their dissatisfaction.



OCT / 10月

油麻地剩食圖鑑 / Yau Ma Tei Leftover Guide

活化廳; 視藝薈

Woofer Ten; Visual Arts Axis

主辦者與九名香港浸會大學視覺藝術院學生，在各方機構的協力下，以實地考察及街坊訪問等研究方式紀錄油麻地區的剩食資料，以信息圖(Infographics)的形式將資料圖像化，讓大眾透過圖鑑更容易掌握區內剩食資訊及處理剩食的方法。最後通過展覽，發放回鑑，亦舉行各式工作坊以推廣剩食文化。

The organizer and 9 students from the Hong Kong Baptist University Academy of Visual Arts, along with support from various organizations, underwent field studies and local resident interviews to collect data in order to map out Yau Ma Tei district's food leftover situation. Infographic tools enabled the data to be presented graphically, allowing the public to understand the food leftover situation in the district and to understand ways to deal with leftovers. An exhibition and several workshops were also held to promote how leftover can be handled.

JUN / 6月

-JUL / 7月

啟德河綠色藝術節2012 / Kai Tak River Green Art Festival

中文大學建築學院社區營造學社

Urban Place Research Unit, School of Architecture, CUHK

2007年啟德發展民間聯席開始向政府倡議活化啟德明渠，邀請社區營造學社參與，並將明渠名為啟德河。社區營造學社在2011-2012期間，邀請了多位國外及本土的藝術家、環境專家及教育學者進行了多次工作坊，誘導啟德河鄰近中小學的師生探索環境保育與學校課程相互補足的可能性。工作坊旨在通過環境藝術的創作過程，利用啟德河為共同載體，誘發社區及學校參與改變及創造週遭，共構結合自然生態而充滿生活學習的人文景觀。由多位環境藝術家及師生共同創造的環境藝術作品及多項表演、工作坊及文化導賞，於2012年6月於啟德河畔及牛棚藝術村1a空間分別展出，展覽成為過去的工作坊的成果結集。

In 2007, Community Alliance for Kai Tak Development began suggesting to the

Fung-kwok, visual artist Chow Chun-tai, and solicitor Siu Sze-kong. Ma wins and will hold the membership for 4 years.)

JUN / 6月

烏利·希客向M+博物館捐贈藝術藏品 / Uli Sigg donates artworks to M+

(瑞士著名當代藝術收藏家烏利·希客 (Uli Sigg) 向M+博物館捐贈1463件、估值13億港元的中國當代藝術品作為永久館藏，並以1.77億元出售47件藏品，成為西九第一批大型藏品。)

The world's leading collector of Chinese contemporary art, Uli Sigg, donates 1,463 works, with an estimated value of HK\$1.3 billion, to the permanent collection of M+. A further 47 works are acquired for the sum of HK\$ 177 million. This is the first major acquisition of M+.)

MAR / 3月

特首選舉梁振英勝出 / CY Leung wins Hong Kong Chief Executive Election

(梁振英為香港特別行政區第四任行政長官，在有1200人的選舉委員會中贏得689票。選舉前夕，由香港大學民意研究計劃舉辦的一次民調式全民投票活動顯示，港人對三名特首候選人的支持度均不足兩成，更有超過半數投票港人投了棄權票。)

C Y Leung is elected the fourth-term Chief Executive of the HKSAR by the Election Committee. Leung is elected with 689 out of 1200 votes. The results of the Public Opinion Programme (POP) of the University of Hong Kong (HKU) shows that the candidates receive less than 20% of support from Hong Kong citizens and over 50% of voters abstain.)

2011
OCT / 10月

「活化工廈」再延三年 / Revitalising Industrial Buildings to be extended for 3 years

(2011/12年度施政報告宣布將「活化工業大廈」政策延長三年，同時宣布撥款予香港藝術發展局在合適的工廠大廈提供藝術空間，以優惠租金出租予藝術工作者。「活化工廈」政策於2009/10年度施政報告中被宣布，為放寬工廈用途，鼓勵業主重建或改裝舊工廈，以配合發展六項優勢產業（包括文化及創意產業）。)

2011-12 Policy Address is launched. The measures of the Revitalising Industrial Buildings will be extended for a further 3 years. The Government will also allocate resources to the The Hong Kong Arts Development Council (ADC) for the provision of art space at suitable industrial premises. Such space will be available for rent by artists at concessionary rates. To accommodate "6 industries where Hong Kong has enjoyed clear advantages" (including, cultural and creative industries), a package of measures to facilitate change of use, redevelopment and wholesale conversion of industrial buildings is announced in the 2009-10 Policy Address.)

APR / 4月

港藝術家以塗鴉抗議艾未未被捕 / Local Artists Responded to the arrest of Ai Weiwei

(定居於北京的當代藝術家艾未未在香港赴臺北途中被當局攔截於首都機場，之後失去音訊達81天。艾未未被捕一案在本港各界激發強烈回響，藝術工作者以群體或個人身份發起活動，通過不同形式的創作聲援艾未未，包括含艾未未頭像及中英文標語「誰在害怕艾未未？」的塗鴉。)

Beijing-based artist Ai Weiwei is taken from Beijing's airport by security agents as he was about to fly to Taipei via Hong Kong. While he disappeared for 81 days, artists in Hong Kong responded to this incident with different forms of art including graffiti.)

2010
NOV / 11月

電子動態版《清明上河圖》於港展出 / "River of Wisdom - Animated Version of the Riverside Scene at Qingming Festival" shows in HK

(「智慧的長河：電子動態版《清明上河圖》」於香港國際機場亞洲國際博覽館作為期三周的展出。預售門票火速售罄。)

Animated version of the historical painting Riverside Scene at Qingming Festival goes on display in the Asia Expo in Hong Kong for 3 weeks. The advance tickets are sold out quickly.)

SEP / 9月

第二期「活化歷史建築伙伴計劃」 / Batch 2 of Revitalising Historic Buildings Through Partnership Scheme

(第二期「活化歷史建築伙伴計劃」選出聖雅各福群會及嘉道理農場暨植物園等非牟利機構所提出的方案，以保存和活化該計劃的第二批歷史建築，包括舊大埔警署、藍屋建築羣及石屋。)

Projects proposed by non-profit organisations, such as St. James' Settlement and Kadoorie Farm & Botanic Garden are selected for the preservation and revitalisation of the Old Tai Po Police Station, the Blue House Cluster and the Stone Houses under the second batch of the Revitalising Historic Buildings Through Partnership Scheme.)

JUN / 6月

李立偉受委任為M+行政總監 / Lars Nittve as Executive Director of M+

(西九文化局管理局委任李立偉 (Lars Nittve) 出任M+行政總監。李立偉有30多年總監、策展人和藝術教育家的經驗，曾出任倫敦泰特現代美術館 (Tate Modern) 首任館長、斯德哥爾摩當代美術館總監等。)

The WKCD appoints Lars Nittve as Executive Director of M+. Lars Nittve has over 30 years of experience as a director, curator and educator in the arts, and was the first Director of the Tate Modern, Director of Sweden's Moderna Museet etc.)

APR / 4月

元創坊一前荷李活道已婚警察宿舍活化工程啟動 / Revitalize former Police Married Quarters as PMQ

(原址為中央書院的前荷李活道已婚警察宿舍，曾引起民眾熱烈討論如何有效活化和保育該址及建築。2010年政府委託慈善基金會管理，經兩年的改建工程後活化為創意產業及設計中心「元創坊」，提供出租工作室及店舖，以推動香港的創意文化和產業。)

The former Police Married Quarters on Hollywood Road, Central, has been refurbished as "PMQ" by Charitable Foundation in 2012 after 2 years of renovation. PMQ, an enterprising creativity and design centre, provides studios and shops for rent in order to promote Hong Kong's cultural and creative industries.)

FEB / 2月

高鐵撥款獲得通過 / Funding for Express Rail Link approved

(在興建廣深港高速鐵路香港段的撥款反對聲音不斷下，撥款最後仍獲得通過。 反對興建高鐵人士期間包圍和衝擊立法會，警方要出動防暴警察清場。)

The Finance Committee of the Legislative Council approves funding for the construction of the Hong Kong Section of the Guangzhou-Shenzhen-Hong Kong Express Rail Link. Protesters surround and storm the LegCo, police in riot gear clear the scene.)

索環境保育與學校課程相互補足的可能性。工作坊旨在通過環境藝術的創作過程，利用啟德河為共同載體，誘發社區及學校參與改變及創造週遭，共構結合自然生態而充滿生活學習的人文景觀。由多位環境藝術家及師生共同創造的環境藝術作品及多項表演、工作坊及文化導賞，於2012年6月於啟德河畔及牛棚藝術村1a空間分別展出，展覽成為過去的工作坊的成果結集。

In 2007, Community Alliance for Kai Tak Development began suggesting to the government the need to revitalize Kai Tak Nullah. They invited the Unit for Community Building to participate and renamed the Nullah as Kai Tak River. Between 2011 and 2012, the Unit invited several overseas and local artists, environmental specialists and educators to run several workshops, inducing secondary and primary schools along Kai Tak River to investigate the possibilities of interlocking environmental conservation and school curriculum. The workshop made use of Kai Tak River as a common carrier that set into motion, the creative process of environmental art and induced the community and schools to engage in change and site specific creativity. Collaboratively connecting the natural ecosystem with life learning and realizing it in a cultural landscape. In June, 2012, this collaborative effort of environmental art creation, performances, workshops and cultural works was summarized in an exhibition on the Kai Tak Riverside and the Cattle Depot Artist Village 1a space.

APR / 4月

-MAY / 5月

創不同學院 — 閃學班 / MaD School — Fresh Learners

創不同 (MaD); 香港當代文化中心
Make a Difference (MaD);
Hong Kong Institute of Contemporary Culture (HKICC)

“閃學班”採用小班教學模式，五位本地知名藝術家，與背景各異的參加者分享各自的學識與技能，組成互動的學習社群。當中有剛考完會考的中學生，公務員，獨立視覺藝術工作者，自由職業者等等。

"Fresh Learners" adopted the small class teaching mode, with 5 notable artists and participants of different backgrounds sharing their individual knowledge and skills, formed an interactive learning group. Among them were fresh HKCE graduate students, civil servants, independent visual artists and freelancers etc.

APR / 4月

423藝術公民大聲行 / Art Citizens March

藝術公民 Art Citizens

藝術公民舉行遊行，促官方釋放艾未未，並鼓勵參與遊行者以任何形式、行為，或攜帶任何可以發聲的物品，來表達「發聲」這概念。遊行以象徵鼓吹消費的旺角西洋菜街作起點，遊行到文化中心裡象徵爭取自由的人的雕塑《翱翔的法國人》。

Art Citizens organized a demonstration to demand the authorities to release Ai Weiwei and encourage demonstrators to have their voice heard through any means, acts or bring any objects that emitted noise. The idea was to express the concept of "voicing out". The demonstration took Sai Yung Choi Street, a symbol of consumerism, as a starting point and marched towards the Cultural Centre's sculpture, "The Flying Frenchman", a symbol of human fighting for freedom.

藝術公民 / Art Citizens

維權藝術家艾未未在北京被拘留，香港藝術家以塗鴉抗議艾未未被捕而被香港警察追緝，引發白色恐怖之嫌的社會討論。一眾香港藝文工作者於是組成「藝術公民」，旨在捍衛表達自由、反對一切審查。將進行一系列藝術公民行動。而藝術公民於4月22日公布成立，並在行人專用區以藝術形式，抗議白色恐怖。

Activist artist Ai Weiwei was held custody in Beijing. Hong Kong artists were wanted by the police after using graffiti to demonstrate against Ai Weiwei's arrest. This led to a widespread discussion that the authorities were imposing white terror. Subsequently, a group of Hong Kong art and cultural workers founded the Art Citizens. The aim was to uphold the freedom of expression and reject against all forms of censorship. The group continued to run series of art citizens actions. Art Citizens were officially formed on April 22 and demonstrated against white terror through artistic expression in pedestrian only zones.

DEC / 12月

-FEB / 2月

港創意·港文化 / Heritage X Arts X Design (HAD) Walk

文化葫蘆
HULU Culture

從2010年至今，文化葫蘆每年以某社區為基點，透過一系列工作坊及文化導賞，帶領公眾遊走該社區，從而認識歷史、建築、老店與人文風情，達致推動本土歷史文化的保育與承傳。最後以展覽方式展現成果，並邀請藝術家和設計師展出作品回應題。

Since 2010, HULU culture has been targetted specific communities, and through a series of workshops and cultural tours, brought the public into the community to understand history, architecture, old shops and cultural customs to promote local historical and cultural conservation and continuation. This interaction and accumulation of stories is then presented in an exhibition where artists and designers were invited to exhibit their works of art.

DEC / 12月

牛棚你有份 聖誕報「街」音 / Christmas Caroling for Your Cattle Depot

牛棚社區網絡關注組; 十三街社區關注組
Cattle Depot Community Network Concern Group; 13 Streets Concern Group

配合1a space的展覽《拒絕輕鬆聆聽》，藝術家程展緯邀請投訴合唱團為該區長者辦工作坊組織合唱團。最後在牛棚藝術村內舉行派對，以歌唱表達區長者要求開放牛棚予公共使用的訴求。

To act in accordance with the exhibition "Refuse to Easy Listening" with 1a space, artist Luke Ching invited the Complaint Choir to organize a choir for the local elderly through workshops. Ultimately, a party took place inside the Cattle Depot Artist Village and singing was used as a medium for the elderly to demand that the Cattle Depot be opened up for public use.

MAY / 5月

大期望·小投訴流動收集站 / Big Hope · Small Complant Collection Mobile Station

投訴合唱團
Complant Choir of Hong Kong

合唱團在街頭收集投訴，作新歌詞之用。
The choir collected complaints in the streets to act as lyrics for new songs.

創不同 (MaD) / Make a Difference (MaD)

創不同 (MaD); 香港當代文化中心
Make a Difference (MaD); Hong Kong Institute of Contemporary Culture

MaD由香港當代文化中心舉辦，Innofoco共創，是一個以創意、創業、創新和發現為主軸的持續平台，通過講座、工作坊給來自香港及亞洲各地的年青人新思維、新力量，讓青年人為自己及社會創出正面的改變。

MaD is organized by the Hong Kong Institute of Contemporary Culture and co-founded by Innofoco. It is a platform for creativity, entrepreneurship, innovation and discovery, bringing young people from Hong Kong and other Asian countries a new perspective and energy through talks and workshops and enabling them to make creative and positive changes for themselves and society.

2009
OCT / 10月

廣深港高速鐵路香港段獲准興建 / Building of HK section of Guangzhou-Shenzhen-Hong Kong Express Rail Link approved

（政府批准興建廣深港高速鐵路香港段，由政府全資興建，造價為669億港元。大部份影響的菜園村居民堅持「不遷不拆」，引起社會關注。

The Chief Executive in Council authorizes the building of the Hong Kong section of the Guangzhou-Shenzhen-Hong Kong Express Rail Link. Most of the villagers maintain their objection to land resumption and clearance which arouse the widespread social concern.)

JUN / 6月

六四20周年晚會人數創新高 / Number of participants of Candlelight Vigil hits a new high

（六四事件20周年，參加維園燭光晚會的人數創近年新高，主辦單位支聯會稱有15萬人參加，與90年首次舉行「六四燭光晚會」相若；而警方公布的數字是62000人，為91年的以來的新高。

For the 20th anniversary of the Tiananmen incident, the number of participants of the candlelight vigil in Victoria Park hits a new high in recent years, the Hong Kong Alliance, the organizer, says there are 15 million people participated, similar to the one held in 1990 which is the first time; figures released by the police is 62000 people, a record-high number since 1991.)

MAY / 5月

「路易威登：創意情感」藝術展 / "Louis Vuitton: Passion for Creation" Exhibition

（「路易威登：創意情感」藝術展，由法國駐香港總領事館協助舉辦，香港藝術館籌劃，於香港藝術館舉行。有評論認為展覽廣受大眾歡迎，對香港有宣傳作用。另外，有評論指展覽有為該品牌提升品牌形象及宣傳之嫌，質疑香港藝術館藝把關不力，並批評藝術館支付逾五百六十萬經費舉辦展覽為浪費公帑。

"Louis Vuitton: Passion for Creation", jointly present by the LCSD, Louis Vuitton and the Foundation Louis Vuitton pour la Création in collaboration with the Consulate General of France in Hong Kong and Macau at the Hong Kong Museum of Art. Reviews criticize that the exhibition is actually an advertisement for the brand. Doubt has been cast onto the Museum. The HK\$5.6 million expenditure is seen as a waste of public money. On the other hand, some critics hold that the activity introduced art to people from different walks of life, and this also helps promote Hong Kong's image.)

FEB / 2月

第一期「活化歷史建築伙伴計劃」 / Batch I of Revitalising Historic Buildings Through Partnership Scheme

（活化歷史建築伙伴計劃選出六個機構（如薩凡納藝術設計學院基金（香港）有限公司、香港中華文化促進中心及香港青年旅舍協會等）建議的方案，以保育和活化第一批歷史建築，包括美荷樓、前荔枝角醫院及前北九龍裁判法院等。

Six projects proposed by non-profit making organisations, such as Savannah College of Art and Design (SCAD) Foundation (HK) Ltd, Hong Kong Institution for Promotion of Chinese Culture, and Hong Kong Youth Hostel Association are selected to preserve and revitalize the first batch of historic buildings, for example, Mei Ho House, Lai Chi Kok Hospital and North Kowloon Magistracy, under the Revitalising Historic Buildings Through Partnership Scheme.)

SEP / 9月
-OCT / 10月

拉鋸空間 — 都市空間營造的另類策略 / Cities of Desire — Alternative Strategies of Place-making

民間博物館計劃; City Transit Asia-Europe Art Citizens Community Museum Project; City Transit Asia-Europe

這是一個以「塑造城市空間」為題的文件展，作為著重「城市品牌」的香港與維也納的兩地雙邊文化展覽和交流活動。展覽集合了兩地的藝術文化工作者及組合的個案，以微觀的城市經驗，從民間的角度重新發掘或演繹城市空間的意義和可能性。當中展示不同視點，包括來自社會運動者、觀察者、旅客、新移民、設計者。

This was a document exhibition using the theme of "Shaping City Space" to create a bi-lateral cultural exchange exhibition between Hong Kong and Vienna, so that these two cities with an emphasis on the idea of "city branding" could have meaningful dialogues. The exhibition assembled study cases from both cities' art and cultural workers and groups. From a micro city experience and the viewing angle of the public, it became possible to rediscover or deduce meanings and possibilities within city spaces. Different angles had been put into consideration, including that of the social activists, observers, tourists, new emigrant and designers.

JUL / 7月

投訴合唱團 / Complaint Choir of Hong Kong

合唱團從2009年到2011年，通過填詞工作坊將不同階層的社區訴求化成歌曲，以街頭演唱把訴求溫和地廣傳。同時在各遊行和街頭抗議活動中獻唱，包括反高鐵遊行、五一反貧富懸殊遊行和樂施會少破減貧大行動等。

From 2009-2011, the choir ran lyrics workshops and collected demands from different walks of life and turned them into songs, spreading the demands in a gentle way through choir busking. Simultaneously, they performed in various rallies and demonstrations, such as Anti High Speed Rail Rally, 5.1 Anti Disparity Rally and Oxfam's Less CO2 Less Poverty Campaign.

活化廳 / Woofer Ten

活化廳是一個由十多位本地文化藝術工作者共同營運的藝術組織，2009獲香港藝術發展局委約營運上海街視覺藝術空間的。成員從從展示環境、互動導賞等層面入手，仿擬社區中心，並以眾多幽默的小節，來解除大眾對藝術因陌生而起的戒心，以及維持當代藝術的生活化和趣味性。成員同時溶合草根街坊基調與前衛手法，並藉著不同主題的藝術計劃，引起人們對藝術/生活/社區/政治/文化的思考和討論，亦藉以打通社區豐富的人情脈絡，帶動彼此的參與、分享和發現，勾勒一小社區鄰裡生活模式可能。

Woofer Ten is an artistic group founded and ran by about a dozen local art and cultural workers. In 2009, it was appointed by The Art Development Council to operate Shanghai Street Artspace Exhibition Hall. Members approached the curatorship through environment displays, interactive tour guides and positioned itself as a community centre. By incorporating a lot of humorous acts, the group aimed to liftup the sense of unfamiliarity that art entails in the public realm while retaining contemporary art's interesting aspects and sense of putting art into daily practice. Members also combined a grassroot neighbourhood tone and avant-garde methods to organize different contemporary art programmes and bring into focus people's art, lives, community, politics and cultural narratives, thoughts and related discussions. These all contributed to enriching local's vibrant connections, enhancing each other's involvements, sharings and discoveries. Outlining the lifestyle possibilities within a small community.

微經濟計劃 / Micro Economy Project

林嵐 Jaffa Lam

藝術家因應不同藝術展覽，聘請社區人士以回收布料和木料來創作藝術品，以強化其藝術品的即時社會效益。藝術家邀請香港婦女勞工協會的車衣女工合作，將回收來的雨傘布創作一系列不同作品，如非功用性降落傘和巨型校服裙。這些系列從2009年至今，為不同城市重新製作及展出，體現經濟轉變與藝術發展的關係，從而讓公眾思考「我們的城市、人文藝術是如何建立的，還是一夜之間從天而降」。

In response to different exhibitions, the artist invited local communities to recycle fabrics and wood to create works of art and strengthen the immediate social benefits of the art work. The artist invited garment workers from the Hong Kong Women Workers' Association to work together and create a series of works with recycled umbrella fabrics. These included non-functional parachutes and large school skirts. From its inception in 2009, the series had been recreated and exhibited in different cities, demonstrating the relationship between economic changes and art development, allowing the public to reflect on "how our cities, humanities and arts were created or whether it came into being overnight."

2008
OCT / 10月

「西九文化區管理局」將成立 / WKDCA to be established

（施政報告中公佈，將立法成立「西九文化區管理局」，以負責發展西九龍文娛藝術區，並委任西九文化區管理局董事局成員，協助推動香港藝術文化的長遠發展。

The Policy Address announced the setting up of West Kowloon Cultural District Authority (WKDCA), which is responsible for the development of West Kowloon Cultural District. It also appointed the Authority board members to help facilitate the long-term development of art and culture.

SEP / 9月

賽馬會創意藝術中心(JCCAC) 啟用 / JCCAC opens

（此中心是由工廠大廈改建成為藝術村的活化項目，由政府委託香港浸會大學經營，香港賽馬會慈善信託基金捐款資助翻新工程和啟動費。活化後，中心設有劇場、展場和公共空間，以及百多個單位供藝術工作者及團體租用。單位招租時，反應熱烈，承租申請超額近五倍。

The Jockey Club Creative Arts Centre (JCCAC) is reconstructed from a factory estate to an art village. The Hong Kong Baptist University (HKBU) is commissioned by the government to run JCCAC, and it receives funding donation from the Hong Kong Jockey Club's Charities Trust for renovating the vacated factory building and disbursing part of the start-up costs. Returned rental applications from various parties, exceeding the available units in the JCCAC by about five times. JCCAC includes a theatre, galleries, public space and over 100 studio units for artists and organizations. The rental applications returned from various parties exceeds the available units in the Centre by about five times.)

FEB / 2月

時代廣場違規出租公共空間 / Times Square illegally leases public space to gain profit

（時代廣場被揭發涉嫌將銅鑼灣羅素街和勿地臣街交界處一塊逾3.2萬平方呎露天空地的公共空間出租牟利。社會輿論紛紛，本地藝術團體、藝術家及其他人士以藝術方式表達對此社會議題的關注，包括行為藝術、展覽、比賽等，並作出紀錄及評論，包括互聯網上大量相關討論及錄像紀錄。

Times Square is unveiled to make excessive profits from renting out two piazza sites there which are public open space. Local art organizations, artists and other people express their concern on the open area outside the Times Square through behavioral art, exhibitions, competitions, video documentation and massive discussion on internet.)

OCT / 10月

解說雪櫃 — 從食物貯存看生活智慧 / You Are What You Freeze — Food Storage And Our Everyday Life

民間博物館計劃; 樂施會; 關注綜援檢討聯盟 Community Museum Project; Oxfam; CCSA Review Alliance

展覽以攝影記錄了二十四個日常家庭中雪櫃內的存放物，利用「視覺比較」的展示方式和與櫃主的訪問，展示大眾使用雪櫃的動機、方式和當中的生活智慧，從而反映社會上多元化的生活模式和食物文化。

The exhibition used photography to document 24 common home items found in refrigerators. By using "visual comparison" forms to exhibit and showing interviews of the owner of the refridgrators, the exhibition was able to present to the public motives in using refrigerators, the ways of using and the wisdom involved. Thus, reflecting society's diversified way of living and food culture.

MAR / 3月
-APR / 4月

斷估唔拉 / CHiE! Culture Sieges Politics

Para/Site 藝術空間 Para/Site Art Space

策展人透過與不同範疇的藝術/文化工作者合作，進行各式資料的搜集和整理，嘗試把香港社會中極富創意和批判性的不同文化藝術活動同場並置，並將其中各類組織的協作模式加以勾勒。展覽展示出社會中各創造性活動中的豐富能量和其所拓闊的空間，從而為藝術工作者在面向社會文化政治時能夠開出另種對策/可能性，提供的參照。展覽是「Para/Site藝術空間-香港賽馬會策展工作計劃」的一部份，策展人為此計劃的首屆學員。

Curators collaborated with artists and cultural workers from different fields to undergo a series of data mining and organization. The attempt was to jointly exhibit different cultural activities in Hong Kong that were extremely creative and critical; and laid out an outline of different organization's collaborative model. The exhibition revealed the rich energy and potentials within creative possibilities, opening up measures / possibilities for artists to refer to as they engage in socio-cultural issues. The exhibition is part of "Para/Site Art Space - Kong Jockey Club Curatorial Training Programme". The curators were the first batch of students of this programme.

MAR / 3月

4X4 — 國際藝術家交流工作坊 (香港) 2008 / 4X4 — Hong Kong International Artists Workshop 2008

The AIR Association of Hong Kong

工作坊以深水埗作為焦點，在3月至5月之間進行兩個各為期四週的藝術家工作坊。四位海外及四位香港的藝術家以不同藝術形式回應社區獨特的歷史和文化，以及民間生活和智慧。藝術家以九龍工業學校將會成為創作的基地，透過校內講座及學生工作坊讓藝術家與學生近距離接觸。部份學生會成為藝術家的助手和社區嚮導。最後一週的「創作總結」環節會展出工作坊的過程、研究及成果，參與藝術家會與公眾對話。

The workshop focused on Shum Shui Po and from March to May, organized two separate four weeks artist workshops. Four overseas and four Hong Kong artists applied different artistic forms to respond to the local's unique history and culture, as well as folk life and wisdom. The artists used Kwloon Technical School as the creative base to bring artists and students closer through school based talks and student workshops. Some of the students became artists' assistants and community tour guides. The final week's "Creative Conclusion" showcased the process, research and findings of the workshop to allow participating artists to engage with the public.

騎劫・遊樂場 / Hijack・Playground

程展緯 Luke Ching

2008年3月有市民向媒體投訴時代廣場出租其地面公眾休憩用地，違反批地條款，引起政府關注並採取法律行動。媒體陸續發現類似事件，引起社會討論公共空間的界定和管理事宜。多位藝術家到時代廣場以不同行動和表演來體現廣場的公共性。藝術家程展緯在明報星期天生活版內他的騎劫遊樂場專欄內定期發表他和朋友在香港各地公共空間的騎劫活動。他們以幽默和機動的展覽、表演、野餐和集體活動，以回應和鼓勵公眾和媒體關注相關議題。

In March, 2008, complaints were made to the media about Times Square renting out the public open space on its ground floor. This was in violation of the land grant conditions and it captured government's attention which led to legal actions being made. The media continued to uncover similar cases which further sparked discussion about the definitions and management issues regarding public space. The artist Luke Ching wrote periodic articles on his "Hijack・Playground" column on Sunday Mingpao's lifestyle page about how he and his friends hijacked public space all over Hong Kong. They used humor, mischievous exhibitions, performances, picnics and group activities to respond and encourage the public and media to pay attention to the related issues.

2007

AUG / 8月

藝發局推出新資助項目 / ADC launches new grant schemes

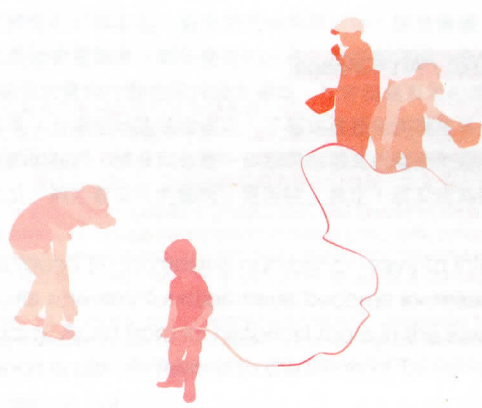
（香港藝術發展局2007年8月起推出兩項新資助項目—「新苗資助計劃」及「多項計劃資助」，支持新進藝術工作者及本地中小型藝團的長遠發展目標，鼓勵從事不同藝術界別的新進及中小型藝團作專業及多元化的發展。

The Hong Kong Arts Development Council (ADC) launches two new grant schemes, "Grant for Emerging Artists" and "Multi-Project Grant", to encourage local upcoming arts practitioners and small-to-medium sized arts groups in pursuing multi-facet and professional development.)

清拆皇后碼頭風波 / Demolish Queen's Pier

（「本土行動」成員在皇后碼頭絕食逾百小時，抗議政府清拆碼頭。經過近10小時的清場行動，政府最終決定碼頭會原址附近重置。

Members of "Local Action" go on a hunger strike at the pier for over 100 hours. After an operation which lasts ten hours, the Police has cleared the scene. The government decides to relocate the pier near the original site.)



NOV / 11月

藝術回應拾肆個 QK 一多人展 / Art Responds to 14 QKs

Para/Site 藝術空間; 楊陽 Para/Site Art Space, Yang Yeung

家具精品店住好嘢推出一款印有「拾肆 K」字樣的 T恤，被警察指該店涉嫌管有三合會物品而拘捕店主及店員。期後事件引發社會討論創作自由等相關的問題，包括禁忌、幽默、文化和社會安定的界定。

Lifestyle design and retail brand company G.O.D. released a t-shirt printed with the words "14QKs". Police stated that the shop was suspected of containing triad items and arrested the owner and staff. The incident sparked a series of social debate related to creative freedom, including how concepts such as taboos, humour, culture and social stability should be defined.

眾裡·眾言 / Among Others...

Para/Site 藝術空間 Para/Site Art Space

二零零七年，Para/Site藝術空間聯同中港兩地藝術家組織一個支持言論自由、宣揚民主的行動。藝術家們將帶同他們設計的遊行橫額，以七一遊行活動作為藝術及政治發聲平台，以創新的藝術及展覽模式，將藝術活動融入社會。遊行橫額會以不同的形體展現 - 由直接的政治訴求到抽象圖畫。此精選展由香港及北京的策展人共同策劃，其所表現出的多元性與這個遊行不遑多讓，同時又給予國內藝術家公開為他們的政治意見發聲的機會。遊行活動過後，這些經歷過萬人目擊的橫額會於七月六日至八月五日，於上環Para/Site 藝術空間展出。

In 2007, Para/Site Art Space collaborated with Mainland and Hong Kong artists and organized a rally to call for the support of freedom of speech and democracy. Artists designed and brought with them their own rally banner, taking the July 1st rally as a vocal platform for the arts and politics, combining innovative art and exhibition methods and integrating art activities into society. The rally banner revealed itself in different forms, from the direct political demands to abstract paintings. This featured exhibition was co-curated by Hong Kong and Beijing curators. The pluralism expressed through this exhibition was no less than that of the 7.1 rally. Simultaneously, it gave Mainland artists a chance to publicly share their political views. After the rally, these rally banners that have been seen by the tens of thousands would move to the Sheung Wan Para/Site space to be exhibited from 6th July until 5th August.

MAR / 3月

-APR / 4月

活在西九 / Our Life in West Kowloon

香港社區組織協會社區 Society for Community Organization

在舊唐樓作為展覽的場地，以展覽、講座導賞等不同方法，展示貧窮社群景況及社區文化，同時與觀眾建立互相溝通、關係及對話的平台。展覽內容環繞深水弱勢社群故事、街坊舊物以及傳統老店作題材，展示社區文化充滿多樣性的一面。

The exhibition took tenement housings as an exhibition venue and showcased the plight of poor communities and district culture through exhibitions, talks, guided tours and various methods. Simultaneously creating a platform for dialogue exchange and building a relationship with the audience. The exhibition revolved around Sham Shui Po's marginalized communities, old things from local residents and traditional shops, showcasing the rich diversity of community culture.

FEB / 2月

-MAR / 3月

小作業大智慧 — 深水埗手工業者展覽 / In Search of Marginalized Wisdom — Sham Shui Po Craftsperson Exhibition

民間博物館計劃 Community Museum Project

項目嘗試發掘和紀錄深水埗的一些民間手工業者的技術傳統，經過有系統地紀錄和整理，變成較普及、較鮮明的大眾認知，轉化成展覽，藉以重新肯定它們的存在價值，或成為新進設計師和創意工業業者的靈感泉源。主辦者邀請設計師和設計學生實地考察、訪問八組手工業的師傅，記錄和了解他們生產不同製品的每個過程、謀生秘技、因應空間條件所作的種種應變和經營考慮和該行業與鄰近社區的關係。

The project tried to uncover and document the technical traditions of folk handicraft in Sham Shui Po. After a series of organized documentation and filing, these information became more popularized and easily accessible to the public. An exhibition then helped re-acknowledge their value of existence and become a source of inspiration for upcoming designers and people in the creative industry. The organizer invited designers and designer students to do site visits, interviewing eight handicraft master groups, documenting and learning about each production process, ways of making, and how they made changes according to the conditions of space, business consideration, the prospects and relationships with neighbouring communities.

2006

SEP / 9月

我們是社會 / We Are Society (W.A.S)

我們是社會 We Are Society

曾參與820拯救天星行動的藝術工作者組成我們是社會，繼續以藝術行動爭取保留碼頭及鐘樓。從2006年9月開始，每個星期日假天星碼頭，自發進行持續性集體藝術行動，有時會邀請市民即場加入行動，以喚起更多市民對城市環境和文化保育的關注。

Some artists who participated in the 8.20 Rescue Star Ferry Pier movement formed "We Are Society", and continued to use artistic gestures to fight for the preservation of the pier and clock tower. From September 2006 onwards, every Sunday at Star Ferry Pier, the group initiated collective art activities, sometimes inviting the public to join in to raise more awareness on our city's environment and cultural conservation issues.

AUG / 8月

820 拯救天星行動 / Saving Star Ferry Pier 820

我們是社會; 思網絡; Habitus; 三十會
We Are Society; SEEnetwork; Habitus; 30s Group

多位藝術工作者與「思網絡」、「Habitus」及「三十會」在8月20日，假天星碼頭及愛丁堡廣場一帶，進行自發表演及創作，期望向市民、政府官員及天星小輪公司表達「民間理解在現行機制下保留碼頭及鐘樓，必須持正面態度及共同發揮解決困難的創意才能成事」的訊息，以及爭取保留碼頭及鐘樓的訴求。

On 20th August, several artists, "SEEnetwork", "Habitus" and "30s Group" started self-initiated performances and creations along the Star Ferry Pier and Edinburgh Square area. They hoped to have their message that "the people understand that under existing mechanisms, the preservation of the pier and clock tower requires a positive attitude and a desire to collectively find creative solutions" be heard by the people, the government and the Star Ferry Company. And that the group would continue to fight to have the pier and clock tower preserved.



2005
DEC / 12月

反世貿示威 / Anti-WTO protest

（世貿部長級會議在港舉行期間，數千名韓國農民、海外及本地示威者衝破警方防線，警方發射催淚彈，最後逮捕近一千名示威者。雙方對峙近11小時，令灣仔交通全面癱瘓。是次示威形成與七一遊行為同樣催生香港的新示威文化，如三步一叩、鑼鼓演奏家等展演式遊行文化。

During the World Trade Organization (WTO) Hong Kong Ministerial Conference and abbreviated as MC6, was held at the Hong Kong Convention and Exhibition Centre, Wan Chai, Several thousand South Korean farmers, local and foreign protesters. Police use tear gas at some of the protesters and arrest around 1000 people. The protesters confronted with police nearly 11 hours which leads to traffic standstill in Wanchai. July 1 Protest and this demonstration create new presentation of protest, such as three-step-one-prostration and Chinese percussion.)

一街博物館 — 文化旅遊系列 / Street As Museum — Lee Tung Street

The AiR Association of Hong Kong, 民間博物館計劃, 聖雅各福群 The AiR Association of Hong Kong, Community Museum Project, St James' Settlement 這是一個以灣仔為目標的文化導賞活動，透過街坊與文化工作者的導賞，按不同的主題旅程，包括「智慧街舖」、「『鬼』要都市變遷」、「治遊灣仔」、「謀生有技」等，帶出社區中的街道歷史故事、經濟、行業、民間智慧等。

This was a cultural guided tour programme with Wan Chai at its heart. Local residents and cultural workers acted as tour guides and led tours with different themes. These included "Smart Street Stores", "'To Hell' with City Changes", "Wan Chai Excursions", "Ways of Making A Living", and uncovered themes related to local stories, street histories, economics, jobs and folk wisdom.

現場灣仔 — 國際藝術家交流工作坊(香港) / Street As Museum — Cultural Tour Series

The AiR Association of Hong Kong 工作坊包括文化交流、藝術實驗和社區參與，邀請了具不同文化和藝術背景的十二位海外及十二位本地藝術家參與。兩星期的工作坊以灣仔舊區作舞台，讓藝術家探索新意念，並把區內各樣資源（包括各樣民間智慧及工人技術等）融入他們的創作，來回應社區獨特的歷史及文化。藝術家在工作坊開放時間內會與公眾傾談，而三個星期的展覽會展出整個工作坊的過程及成果。工作坊亦與區內的店舖、食肆和社區組織合辦文化旅遊和外展活動，以串連藝術家、居民及學生結成三邊伙伴，來發展一個集合藝術、社區更新及社群經濟的創意計劃。

The workshop included cultural exchange, experimental art and public involvement. A total of 24 artists with different cultural and artistic backgrounds were invited. Half were from overseas and the other half were local artists. The two weeks workshop used the old Wan Chai district as a stage to allow artists to discover new concepts and incorporate local resources (including all kinds of folk wisdom and workers' skills) into their production, thus creating a feedback to the district's unique history and culture. During the workshop's opening hours, artists would engage in a dialogue with the public, while the 3 weeks exhibition showcased the process and product of the workshop. The workshop also co-organized cultural tours and outreach programmes with local shops, restaurants, and local communal organisations to link up artists, residence and students, thereby creating a trilateral partnership, facilitating a creative plan that combined and developed aspects of art, community renewal and communal economics.

董建華辭職曾蔭權任特首 / Tung resigns, Tsang replaces

（董建華以腳痛為由，辭去特首一職，隨即獲選為全國政協副主席。當時的政務司司長曾蔭權贏得特首選舉，6月接任特首。

Tung Chee-hwa resigned as Chief Executive ostensibly due to leg pain and becomes a Vice Chairman of the National Committee of the Chinese People's Political Consultative Conference. Donald Tsang is appointed Chief Executive of Hong Kong in June.)

市建局宣布重建利東街 / Lee Tung Street redevelopment project launches

（市區重建局宣布開始重建利東街(又稱龔帖街)/麥加利歌街H15項目。一群居民和鋪戶成立「H15關注組」開始抗爭。

Urban Renewal Authority launches the Redevelopment Project at Lee Tung Street / McGregor Street (H15). A group of residents and businesses within the affected district establish the "H15 Concern Group" to start the protest.)

首屆牛棚書展 / The first Cattle Depot Book Fair

（牛棚書展由民間藝術及文化團體籌辦，突破傳統以書商為單位的大型書展形式，容納個人及非出版機構賣書。書展主要售賣藝術及文化類書籍，活動包括展、講座及市集，成為年度性的另類書展。

Cattle Depot Book Fair is organized by local art and cultural organizations. It is different from traditinoal book fair which individuals or non-publishers can also sell their books in the fair. Books about arts and culture can be found in this fair, the fair features a wide range of activities including art exhibitions, talks and flea market.)

「自由行」個人遊政策實施 / Individual Visit Scheme commenced

（續中央政府於2002年取消「香港遊」配額，第一期港澳個人遊(俗稱「自由行」)於2003年對廣東省四個指定城市的居民率先實施，訪港的內地旅客增加，帶動香港旅遊業，亦影響港人生活模式，催化日後的中港矛盾。

The quota of the Hong Kong Tour Group Scheme of Mainland visitors is abolished in January 2002. In 2003, under the initial stage of the Individual Visit Scheme, residents of 4 Guangdong provincial cities can apply for visas to visit Hong Kong individually. The increase in the number of Mainland tourists benefits the tourism of Hong Kong, but it also affects the daily life of Hong Kong people and intensifies Mainland-Hong Kong antagonism.)

數十萬港人七一遊行反對廿三條 / Hugh Rally of July 1 Protest Against Article 23

（7月1日民間人權陣線發起「反對23、還政於民」大遊行，數十萬市民上街，由維園遊行至政府總部。除反基本法廿三條，市民亦表達對政府施政、民生等問題的不滿。

"Against Article 23 Legislation, Return Political Power to the People" is led by the Civil Human Rights Front on July 1st, hundreds of thousands of people take to the streets of Hong Kong, force the government to give up on Basic Law Article 23 and it acts as a channel to demand democracy and a variety of other political concerns.)

Foster + Partners的西九文化區發展方案獲選 / Foster + Partners' City Park Selected as WKCD's Future Arts Hub

（西九文化區管理局選取Foster + Partners設計的「城市中的公園」為西九文化區項目的整體規劃方案。後因公眾反對單一發展商承擔及天幕設計的安排，西九項目於2006年重新招標。2011年Foster + Partners以同名方案獲管理局選取。

The Board of West Kowloon Cultural District Authority (WKCD) selects City Park designed by Foster + Partners as the preferred option for the development of the future arts and culture hub.)

SEP / 9月
-OCT / 10月

主動·戲權 — 藝術家挑戰權力 / POWER PLAYS — Artists Challenge Authorities

Para/Site 藝術空間 Para/Site Art Space

展覽展出11件近30年來來自世界各地極具影響力的行為藝術和錄像作品。這些錄像作品都是藝術家們將意念付諸行動的紀錄，當中有的人選擇挺而走險即興發揮，也有的是預設的「偶發」事件。在幽默與驚嚇之間遊走一眾藝術家藉著對社會不同現象和建制作出的控訴表達了極具啟發性的意念。

The exhibition showcased 11 pieces of massively influential performance art and recordings from all over world done in the past 30 years. These recordings are documentations of artists putting their thoughts into actions. Some opted to take risks and do improvised performances and some preset "accidental" incidents. Moving in between humour and fear, the artists were able to convey inspirational concepts by utilizing different social phenomena and demands made to the pro-establishment.

整整一條利東街 / Street As Museum — Lee Tung Street

民間博物館計劃 Community Museum Project

展覽以攝影圖像方式，展現已被拆的利東街的街頭景觀，從而展示出一條街道的生態。俗稱「龔帖街」的利東街為市區重建計劃的項目之一，2010年起封閉。主辦者在這街道未封之前，利用半年時間進行了視覺記錄，透過攝影與電腦技術把完整一條街的建築面貌和商舖/住宅景觀呈現出來的。

In an attempt to exhibit street life and street culture, the exhibition used photography to show street views of Lei Tung Street prior to its demolition. Commonly known as the "Wedding Card Street", Lei Tung Street was one of many urban renewal projects. The street was sealed off from the public in 2010. The organizers came to the street before it became off limits to the public and spent 6 months doing visual documentation. Through photographic and computing technology, a streetscape complete with architectural features, shops and flats was able to come to life.

七·一新人系列 / The July 1st Couple Series

C&G

自2004年起，藝術家以不同的藝術形式參與遊行至今。今年藝術家肩負著一張人形板(藝術家往年遊行的背影)，並向市民派發明信片，請市民在明信片上以文字或圖畫發表自己意見。藝術家把明信片寄回給他們，透過行為藝術及郵遞藝術，去給予市民另類的方式發表意見，企圖向港府、新特首進行集體訴求。

Since 2004, artists have continued to join demonstrations with diverse artistic expressions. This year, the artists each carried a life-size portrait image on their backs (the image of their own figure viewed from behind), and handed out postcards to the public and asked people to express their opinions either by word or through pictures on the postcard. The artists would then mail the postcards back those who participated. Through these acts of performance and mailing, people were given an alternative way to express their opinions, resulting in a collective attempt to appeal to the government and the new chief executive.

2004
DEC / 12月

簽訂《內地與香港關於建立更緊密經貿關係的安排》(CEPA) / CEPA signed

（《內地與香港關於建立更緊密經貿關係的安排》(CEPA)正式實施。符合CEPA的原產地規則的香港產品，輸入內地時可獲零關稅優惠；而香港服務提供者在多個服務領域可享有優惠待遇進入內地市場。

Mainland and Hong Kong Closer Economic Partnership Arrangement (CEPA) formally implemented. All goods of Hong Kong origin importing into the Mainland enjoy tariff free treatment, upon the CEPA rules of origin being agreed and met; Hong Kong service suppliers enjoy preferential treatment in entering into the Mainland market in various service areas.)

《藝術地圖》創刊 / ARTMAP - The first Hong Kong Visual Arts Directory

（首份本地製作的視覺藝術指南月刊《藝術地圖》由藝術地圖組織出版，並於全港免費派發。

Artmap Limited publishes the first Hong Kong visual art directory - "ARTMAP" and it will also provide a comprehensive list of the latest exhibition in Hong Kong and distribute free of charge to over 200 locations in Hong Kong.)

嚴重急性呼吸系統綜合症(SARS)擊港 / SARS hits HK

（SARS在香港共造成299人死亡，超過1750人感染，並使香港市面陷入蕭條，是香港近50年最嚴重的瘟疫。

The Severe Acute Respiratory Syndrome (SARS) outbreak causes 299 deaths among the more than 1 750 infections. It has dealt a serious blow to the Hong Kong economy and is the most severe pandemic in recent 50 years in Hong Kong.)

發展創意工業 經濟轉型新動力 / Develop Cultural and Creative Industries as Economic Restructuring

（施政報告公布，計劃利用創意工業作為經濟轉型的新動力。

In Policy Address, it outlines to make good use of cultural and creative industries to facilitate economic restructuring.)

(不是)翻版博物館 / (This is Not) Fake Museum

民間博物館計劃 Community Museum Project

展覽展出逾百件雖具創意但不被法律、主流價值觀及美學所接納而被俗稱為「翻版貨」的侵權物品，以帶出知識產權和公共領域間的矛盾。展覽將這些侵權物品納入設計的族譜內，探討它們怎樣傳播、轉化、再創造我們的知識。

The exhibition exhibited hundreds of pirated "copy-cat" items. Although creative, these items were not accepted by the law, aesthetics and mainstream values. The aim is to bring to surface the conflicts between intellectual rights and the public realm. The exhibition incorporated these pirated items into a design genealogy to investigate how they propagate, transform and recreate our understanding.

示威遊/尤物 / Objects of Demonstration

民間博物館計劃 Community Museum Project

展出與示威文化有關的物品和示威道具，展覽期後在韓國和英國巡迴展出。

Exhibited objects related to the culture of demonstrations and tools used in rallies. The exhibition toured in Korea and United Kingdom afterwards.

民間博物館計劃 / Community Museum Project

民間博物館計劃

APR / 4月
-MAY / 5月

APR / 4月

MAR / 3月

2003
OCT / 10月

JUL / 7月

2002
DEC / 12月

JUN / 6月
-JUL / 7月

（西九文化區管理局選取Foster + Partners設計的「城市中的公園」為西九文化區項目的整體規劃方案。後因公眾反對單一發展商承標及天幕設計的安排，西九項目於2006年重新招標。2011年Foster + Partners以同名方案獲管理局選取。
The Board of West Kowloon Cultural District Authority (WKCDA) selects City Park designed by Foster + Partners as the preferred option for the development of the future arts and culture hub.)



2001
JUL / 7月

土瓜灣「牛棚藝術村」開幕 / Cattle Depot Artist Village opens

（位於土瓜灣的前牲畜檢疫站修復為「牛棚藝術村」，讓前油街約30個藝術團體進駐。
The former Ma Tau Kok Quarantine Depot is renovated and developed into Cattle Depot Artist Village. It has been leased to around 30 art groups which originally stationed at Oil Street.)

FEB / 2月

藝術推廣辦事處成立 / LCSD to establish Art Promotion Office

（康樂文化署成立藝術推廣辦事處，旨力推動公眾藝術和社區藝術。
The Leisure and Cultural Services Department (LCSD) establishes the Art Promotion Office (APO) in order to promote public and community arts.)

1999
DEC / 12月

康樂文署接管藝術館及博物館 / LCSD takes over management of public museums

（市政局及區域市政局解散，轄下的藝術館及博物館轉由新成立的康樂及文化事務署接管。
Upon the dissolution of the Regional and Urban Councils, Leisure and Cultural Services Department (LCSD) is established to take over the management and operation of the public museums.)

NOV / 11月

落實興建迪士尼 / Hong Kong grows its Disneyland

（香港政府與華特迪士尼公司宣布合作計劃，在大嶼山竹篙灣興建世界級的國際主題公園、設有1400個房間的迪士尼主題度假酒店，以及購物、飲食及娛樂綜合中心。政府為此付出約200億港幣。
Hong Kong and The Walt Disney Company announce a joint venture to build a world-class international theme park, a 1 400-room Disney themed resort hotel complex and a retail, dining and entertainment centre at Penny's Bay on Lantau Island. Government has paid about 20 billion Hong Kong dollars for the project.)

OCT / 10月

油街藝術村租戶拒迫遷 / Tenants Evicted from Oil Street Artist Village

（北角油街前物料供應處的租戶獲產業署通知，須於12月15日前遷出油街。藝術家及團體有感被迫遷及認為政府漠視香港文化發展，拒絕遷出並舉行「救油街行動」，以喚起社會關於香港文化發展。1998年政府將暫緩拍賣的北角油街前物料供應處，以極低價租予藝術家，數十藝術工作單位進駐，促成油街藝術村。
Tenants of the former Government Supplies Department building have to leave it before December 15, which houses the former Oil Street Artist Village. After the department was relocated in 1998, the vacant building attracted local artists and organisations as short-term tenants, who used it for their studios and as a venue for events. Thus the Oil Street Artist Village was born, Hong Kong's first art community to have evolved organically. After the site was vacated, some tenants moved to the Cattle Depot Artist Village in To Kwa Wan. / 'Save Oil Street Campaign')

1998
SEP / 9月

九龍東南發展計劃 / South East Kowloon Development proposal

（城市規劃委員會通過公布與九龍東南發展計劃有關的分區計劃大綱草圖，發展啟德機場舊址、九龍灣及部分毗連地區。
The Town Planning Board endorses the publication of the Draft Outline Zoning Plans related to the South East Kowloon Development proposal to develop the ex-Kai Tak Airport site, Kowloon Bay and some neighbouring districts.)

JUL / 7月

預計在西九興建藝術文化娛樂區域 / Propose an integrated arts and cultural district in West Kowloon

（政府初步接納旅遊協會建議，在西九龍興建一個綜合性的藝術、文化和娛樂區域。
The government initially accepted the suggestion of the Tourism Board to construct an integrated arts and cultural district in West Kowloon.)

1997
OCT / 10月

亞洲金融風暴襲港 / Asian financial crisis

（金融風暴在亞洲多個地區出現，10月吹襲本港，導致股市大跌、樓價滑落、機構裁員，讓本港經濟走向衰弱。政府實行各措施，改革金融體系、發展創新科技業，以減低對地產業的依賴，並拓展香港其他的競爭力。
Financial crisis hits many regions in Asia. In October, Hong Kong's stock index falls drastically and leads to a collapse of the property market, some organizations takes layoff actions. Hong Kong is under economic downturn. The government adopts a series of measures to reform the financial system, and develop the innovation and technology industry in order to reduce dependence on the real estate industry, and enhance the competitiveness of other sectors in Hong Kong.)

JUL / 7月

香港回歸中國 / Handover of Hong Kong to China

（香港正式回歸中國，中英兩國領導人在會展新翼出席交接儀式，結束香港156年的殖民地時代，成為中華人民共和國的特別行政區。
A ceremony marking the resumption of sovereignty over Hong Kong by the People's Republic of China is held at the Grand Hall of the Hong Kong Convention and Exhibition Centre which marks the end of Hong Kong's 156 years under British colonial governance. President Jiang Zemin and the Prince of Wales officiate at the ceremony. Hong Kong becomes Hong Kong Special Administrative Region (SAR).)

Community Museum Project
展出與示威文化有關的物品和示威道具，展覽期後在韓國和英國巡迴展出。
Exhibited objects related to the culture of demonstrations and tools used in rallies. The exhibition toured in Korea and United Kingdom afterwards.

民間博物館計劃 / Community Museum Project

民間博物館計劃
Community Museum Project

計劃旨在透過收集和展覽物件及視覺痕跡，揭示民間的創意和日常生活環境、社會的視覺文化及公共文化。同時藉計劃作為平台促進市民的參與和跨界別的合作，強調「民間」的主體性。
The project is founded to reveal folk creativity, society's visual art culture and public culture through the collection of exhibition objects and visual traces. Simultaneously, the project acted as a platform to enhance the public's involvement and cross-sector collaboration, emphasizing the folk subjectivity.

2000
JUL / 7月

港大民調事件 / HKU POP Incident

（港大學者鍾庭耀指特首透過第三者要求他停止做特首民意調查，調查委員會裁定當時港大校長鄭耀宗干預學術自由，他與副校長黃紹倫於事件中一同辭職。
Dr. Robert Chung denounces that he receives political pressure from Chief Executive Tung Chee-hwa through special channel to discontinue his Public Opinion Programme (POP) polls on Tung and his government. The saga ends with the resignation of the Vice-Chancellor Prof Cheng Yiu-chung and Pro-Vice-Chancellor Prof Wong Siu-lun of the The University of Hong Kong (HKU) after a report of investigation states that Cheng Yiu-chung sifles academic freedom.)

JUN / 6月
-JUL / 7月

家事 / Home Affairs

香港臨時區域市政局; 民間博物館計劃
Hong Kong Provisional Regional Council; Community Museum Project

這計劃邀請了十六個家居的成員和十六位香港藝術工作者成為夥伴，每個組合各自在家居環境中創作一件獨特的作品，讓藝術工作者與公眾進行觀摩對話，共同協調發展一種藝術合作及參與的形式。計劃旨在探討公眾與私人的互動關係，那些在「家」這私人空間創造的作品，最後在公共展覽空間(香港三棟屋博物館)。
The project invited 16 household members and 16 Hong Kong artists to work as partners. Each pair created a unique work of art in a homely environment, allowing artists and the public to develop a form of artistic co-operation and involvement through exchanges in dialogues and collaborations. The project intended to investigate the interactive relationship between the public and the private. The artworks created in a private homely setting were eventually exhibited in a public exhibition space (The Sam Tung Uk Museum Hong Kong).

JUN / 6月
-JUL / 7月

咖啡店 / Coffee Shop

Para/Site 藝術空間
Para/Site Art Space

咖啡店是Para/Site藝術空間一九九八／九九九年專題策劃展覽系列之頭炮。把普仁街舖皇暫時變身為咖啡店，成員各自提供演出或物件(如改裝椅桌和枱)，把該空間裝飾成一個咖啡店。觀眾則須回答一條有關其對藝術的態度問題以換取咖啡。
Marking the start of the 1998/1999 exhibition series, Para/Site Art Space was transformed into a temporary Coffee Shop, each member performed or provided objects (i.e. modifying tables and chairs) and decorated the space as a coffee shop. In order to exchange for coffee, the audience had to answer a question related to their attitude towards arts.

苦瓜五號 / Bitter Gourd No. 5

蘇恩祺
So Yan Kei

藝術家在冷凍車廂放置六座冰封了一人物相像的大冰磚，觀眾在冰磚旁的洗手盆裡取走一粒粒冰糖果，車廂內播放不同人的社會訴求的錄音。冷凍車駛至各區供大眾上車參觀。
The artist placed six big blocks of human sculpture made of ice inside a frozen compartment. Beside the sculpture, the audience were able to take away small ice candies from a basin. The compartment broadcasted recordings of people's social demands. The ice candy car drove into different districts, allowing the public to view the exhibit in the car.

九七博物館 — 歷史・社群・個人 / Museum 97 — History Community Individual

香港藝術中心
The Hong Kong Arts Centre