

前 後
BEFORE AFTER
27 / 11 / 2015 28 / 3 / 2016

L + L sub 黑 Hack

董永康 Tung Wing-hong 切身 The Divided Bodies

楊嘉輝 Samson Young 史丹利 Stanley

宋冬 Song Dong 白做園 Doing Nothing Garden

數月已去，「前·後」展覽亦已進入「後」段。觀眾的介入、期間發生的事情、人與人之間的互動，使「前·後」展覽的「內容」更形豐富。

楊嘉輝的多媒體裝置《史丹利》以一段沉重的戰爭歷史為背景，縱有勾起一些觀眾的思憶，甚或反思當下；然而紅光耀目的霓虹燈與幼白的沙灘亦為觀眾營造了一個浪漫休憩處。在海浪聲襯托下，有的輕鬆談笑，有的漫步沙灘；小孩光著腳奔跑，或發揮創意堆沙作樂；鄰近的建造業工友亦會於休息時間到訪，愜意地躺臥於沙上小睡片刻。充滿和煦紅光的室內沙灘猶如世外桃園，讓人們暫且擺脫繁囂。彷彿像叮嚀的隨意門，只要掀起門前的黑布，大家便能踏進另一個時空。

董永康的《切身》為觀眾帶來一場感官上的冒險。從步入展廳前的忐忑不安，步步為營地踏上平台，之後漸生好奇，探頭窺看地上的洞口，再順著裝置前行，左右顧盼，慢慢放下拘謹，期待著一個又一個的高低跌盪，觀眾穿梭於被刻意地置於狹小空間的作品，感受與倘大廳形成的巨大對比。有的主動彎腰查看；有的低頭遙望注視；藝術愛好者駐足細心觀察；小孩緊貼隨著作品的軌跡移動……大家以各自的方式探索體驗。經歷這一場感官旅程後，觀眾大多表示獲得了新的觀賞經驗。

L十創作團隊的《黑》是一個公眾參與的概念計劃，探討公開與私密。計劃中「藝術家」並不存在，取而代之是每一位曾單獨於晚上在油街實現留下絲絲痕跡的參加者。L十透過「黑線」（電話號碼）作橋樑，把白天的觀眾與黑夜的參加者連結起來。觀眾透過短訊獲取提示，找尋夜間駐留者留下的創作痕跡：也許是一封寫給未來的自己的信藏於某處等待著被發現再被寄出；或是一輯攝於油街實現的私密照片；貼在水管、沙井口的膠眼珠為死物點睛；潛伏於被忽略的角落裡的玩具士兵；用隱形墨水寫在地上的文字圖畫默默期待被紫外光線電筒發現……《黑》計劃看似無形不存在，但它一直隱隱在我們當中演化，只待我們主動的參與。

宋冬的《白做園》，由一個盆邊圈開始，以「不做白不做，做了也白做，白做也得做」這句說話作引子，為大家闢了一個「自由之地」。開初的面貌，過了3個月已有極大的差異；當中每個微小變化，都源自不同人的介入。我們喜見這種不能預期又源源不絕的變遷。街坊堆埋廚餘，期望能成為園中養份；詩人以「無謂語」作回應，借此思考「文學無用」；慢行團以冥想及敲打頌鉢帶領大家排除心中雜念；樂隊以自創歌曲應和「白做」的命題；「依念·同理」計劃以收集凍壞被棄的年桔，透過「運桔」行動來回應及思考「無用」的議題……雖然《白做園》在正月初六覆土播種，未來園中會否長出美滿的果實，還是未知之數。然而，一起經歷及期待的過程就是最美麗的目的。

連美嬌
油街實現館長

As time goes by, 'Before After' has stepped into its 'after' stage. Participation and interactions between visitors and the artworks in this period of time has enriched the exhibition.

Connoted a bygone era of Hong Kong war history, the multimedia installation created by Samson Young, *Stanley*, has evoked sentimental memories and afterthoughts of some viewers. The flushed indoor beach, at the same time, has become a paradise for visitors to escape from their busy lives. Surrounded by the sound of waves, pink dazzling neon light and white silky sand, the space is a romantic sitting-out area for chatting or strolling. Children enjoyed playing and running barefoot on the sand. It is also where the workers of the adjacent construction sites loved spending their break time taking a nap. The world beyond is here for you, as long as you unveil the doorway curtain and walk through the anywhere door.

The Divided Bodies by Tung Wing-hong took visitors on a sensory adventure. From entering the gallery and stepping on the platform uneasily, to becoming curious about the gallery, audiences started look forward to seeing another level of unconventional display. Jazzing around the gallery, visitors focused on the great contrast which deliberately formed between the special design of installation and the surrounding space in their own ways: art lovers gathered and observed carefully; children followed closely with the moving trajectory of installation... It was a journey not only challenged the senses, but also provided new viewing experience to the audiences.

Hack, created by the local art group L sub was a participatory project for the public to explore the notion of public and private. The existence of 'artist' in the project was replaced by every individual who had stayed over at night and left traces at Oi!. To search for the traces of the participants, audience received hints by messaging at the 'Hackline': a mobile number connecting the audience of daytime with participants at night. The hints could be anything: a letter to future self, private photos taken at Oi!, plastic googly eyes that brought things to life, tiny toy soldiers hidden in the overlooked corner, words and patterns drawn by invisible ink... The Hack project seems intangible and invisible, yet it was all around waiting for us to participate.

Song Dong started the 'Doing Nothing Garden' with a simply designed ring and a notion, 'Doing something, Doing nothing, Wasting something and Wasting nothing'. A piece of 'Freedom Ground' which was enclosed by the ring was then created. Great changes have been taken place over the past three months. We are pleased to witness all unpredictable and continuous interventions launched by different groups of parties responding to the 'Doing Nothing Garden': Public buried the collected food wastes in the Garden to nurture the potted landscape; poets raised a discussion on the 'worthlessness' of literature; local bands wrote a song to share their experience of 'doing nothing'; The Slow Tribe leads visitors to release 'unwanted' pressure though meditation; 'E-pathy City' project collected and re-planted the abandoned tangerine trees to think about the issue of 'uselessness'... Seeds were sowed on the Sixth day of Lunar New Year. Efforts were undertaken, nothing is guaranteed, what truly gained is the process that we have been through.

Ivy Lin
Curator, Oi!

董永康 Tung Wing-hong



董永康

切身

多媒體影像裝置
尺寸多變

董永康透過空間設置和動態裝置，改變觀眾視覺主導下常態的觀看經驗，讓觀眾切身介入作品的軌跡和空間。將身體的經驗及感知，轉化為藝術裝置。觀眾可以穿梭在特定設計的空間裡，探索各種感官，藉此塑造自身對身體的經驗以及自主意識。

The Divided Bodies

Site-specific multimedia installation
Variable dimensions

Tung Wing-hong changes the ordinary, visually led viewing experience of the audience through spatial design and movable installations. Physical experience and subjectivity are transformed into a work of installation art. Viewers are able to explore the senses of their bodies in a specific space and thus create their own physical experience and awareness of subjectivity.



董永康





董永康



Tung Wing-hong



楊嘉輝 Samson Young



楊嘉輝

史丹利

印刷畫、霓虹燈、沙
尺寸多變

楊嘉輝透過印刷畫、霓虹燈、場景設置、聲音，以及現場表演，表述香港一段鮮為人知的歷史，探究戰爭的意義與無奈。作品由全球集中營歷史中一件重要物品——「喬伊斯床單」而起。它是由赤柱集中營內的一名戰俘助護喬伊斯所製作。作品與戰爭歷史及油街實現所在地的歷史背景相互呼應，邀請觀眾在晴天下細白的沙灘上細味回顧。

Stanley

C-prints on paper, neon sign, sand
Variable dimensions

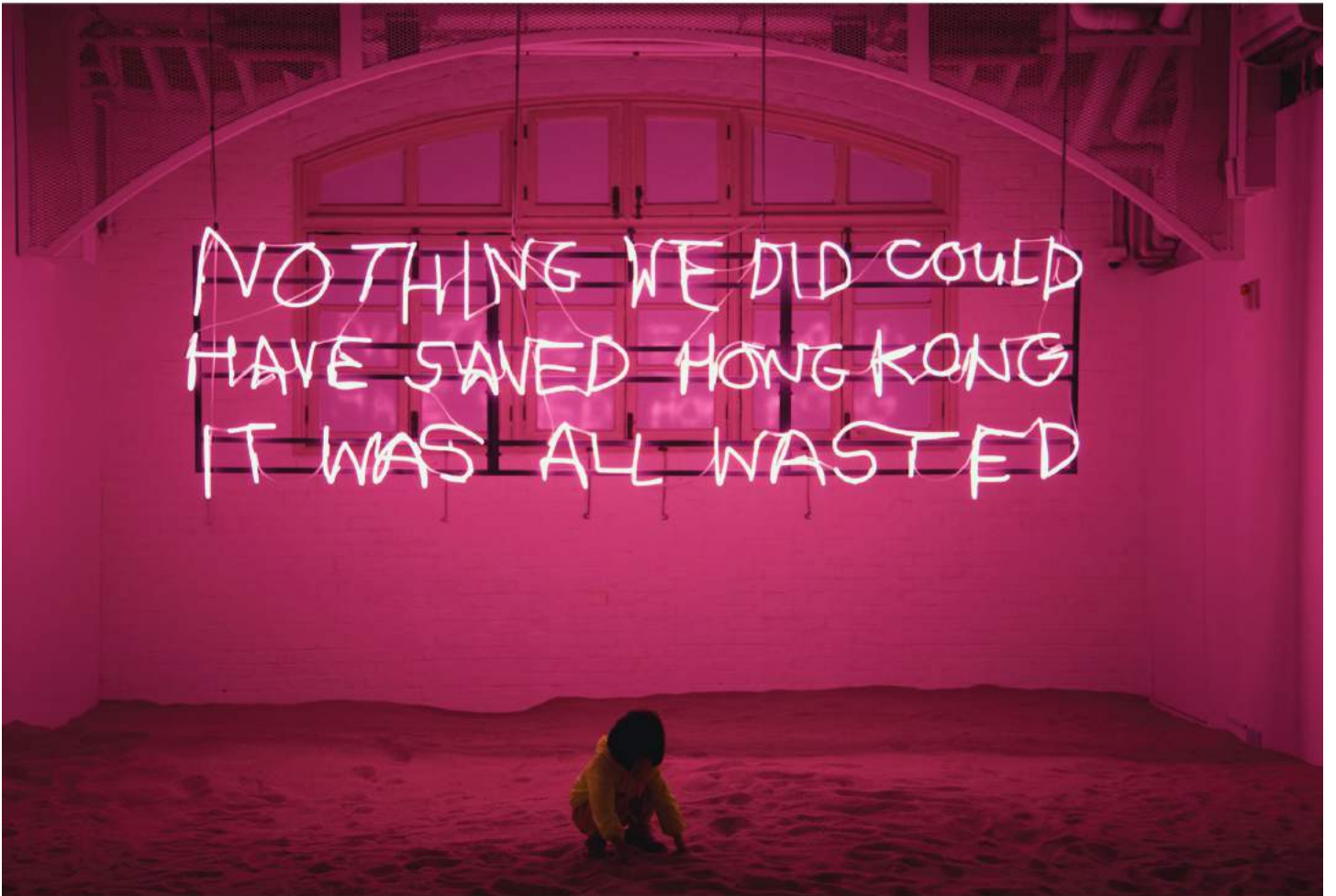
Samson Young explores a bygone era of Hong Kong and the connotations of war into an indoor beach, a series of prints, neon signs and performance. One of the most remarkable artifacts to have emerged out of prisoner of war camps around the globe – the 'Day Joyce Sheet' – was in fact the product of Daisy Mary (Day) Joyce, a Stanley internee who served as an auxiliary nurse at the camp. His works resonate with the history of war and the background of the site where Oil! is located and invite visitors to review this past as they stand on silken sand under a sunny sky.

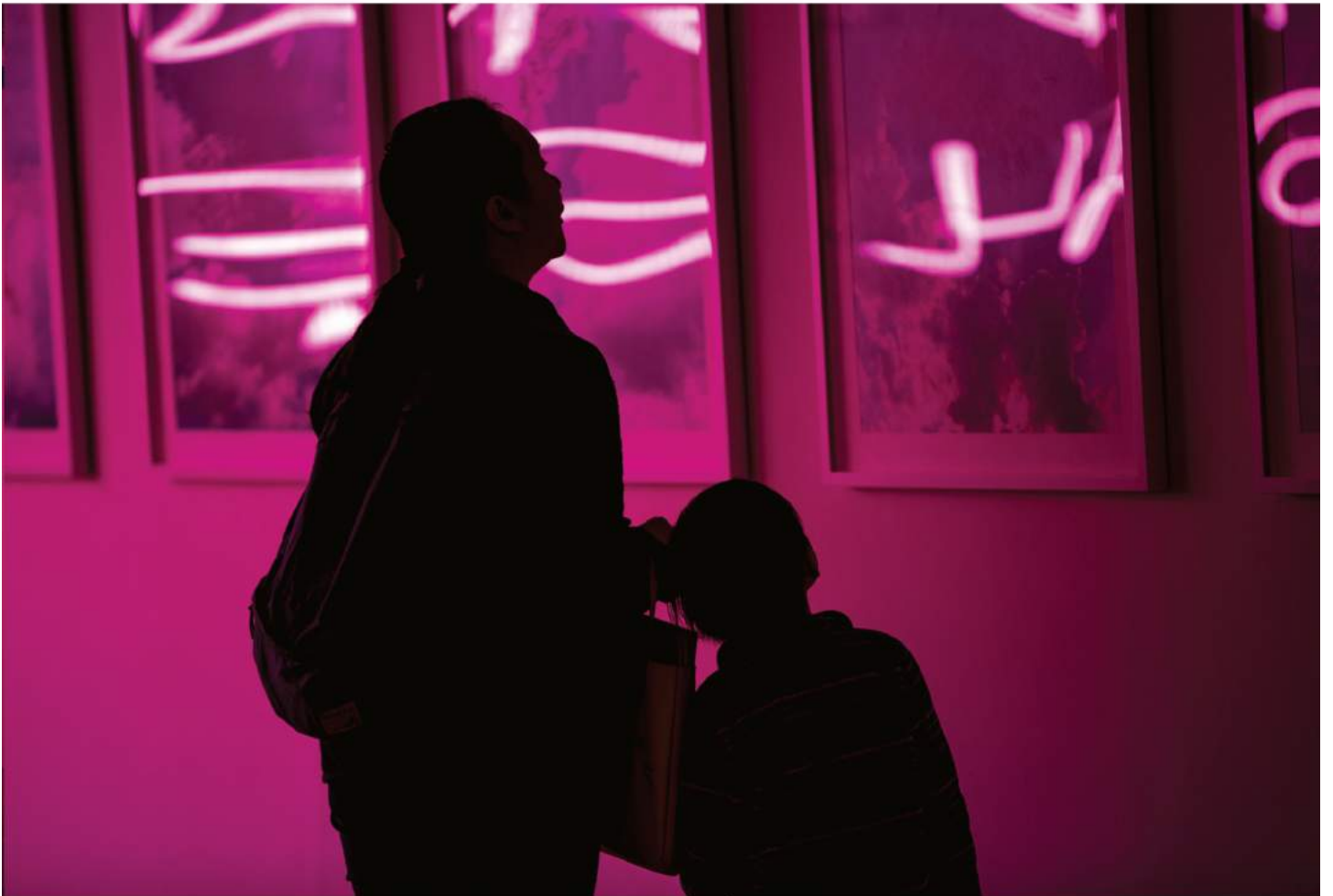


楊嘉輝









L + L sub



L+

黑

公眾參與計劃及網上平台

L+成員包括白雙全、李淳朗、胡敏儀及嚴瑞芳，他們的《黑》概念計劃游走於公開與私密、官方與非官方、可見與不可見的相對概念之中，衍生出一個由參加者與公眾共同見證的藝術項目。他們於空間內進行的介入與協商行動，留下了與空間交疊的軌跡，試圖重整油街實現的記憶。

觀眾如想尋找他們留下的訊息和提示，有以下方法：

1. 以 WHATSAPP 聯絡黑線 9442 9715
2. 登入網上平台 www.L-sub.org/black.html

Hack

Participatory Project and Online Platform

Presented by L sub, an artist collective composed of core members Lee Soen-long, Pak Sheung-chuen, Wo Man-Yee Wendy and Yim Sui-fong, 'Hack' is a conceptual project that focuses on the tension between public and private, official and unofficial, seen and unseen testimonies of the participants and public. The traces of the negotiation and intervention undertaken by the participants overlap and reconstruct the memory of Oil.

If the viewers want to dig out the messages or crack the hints, they may:

1. WHATSAPP to Hackline 9442 9715
2. Visit www.L-sub.org/black.html



《黑》計劃部分參加者留下的痕跡
Traces left by some participants of 'Hack'

L+

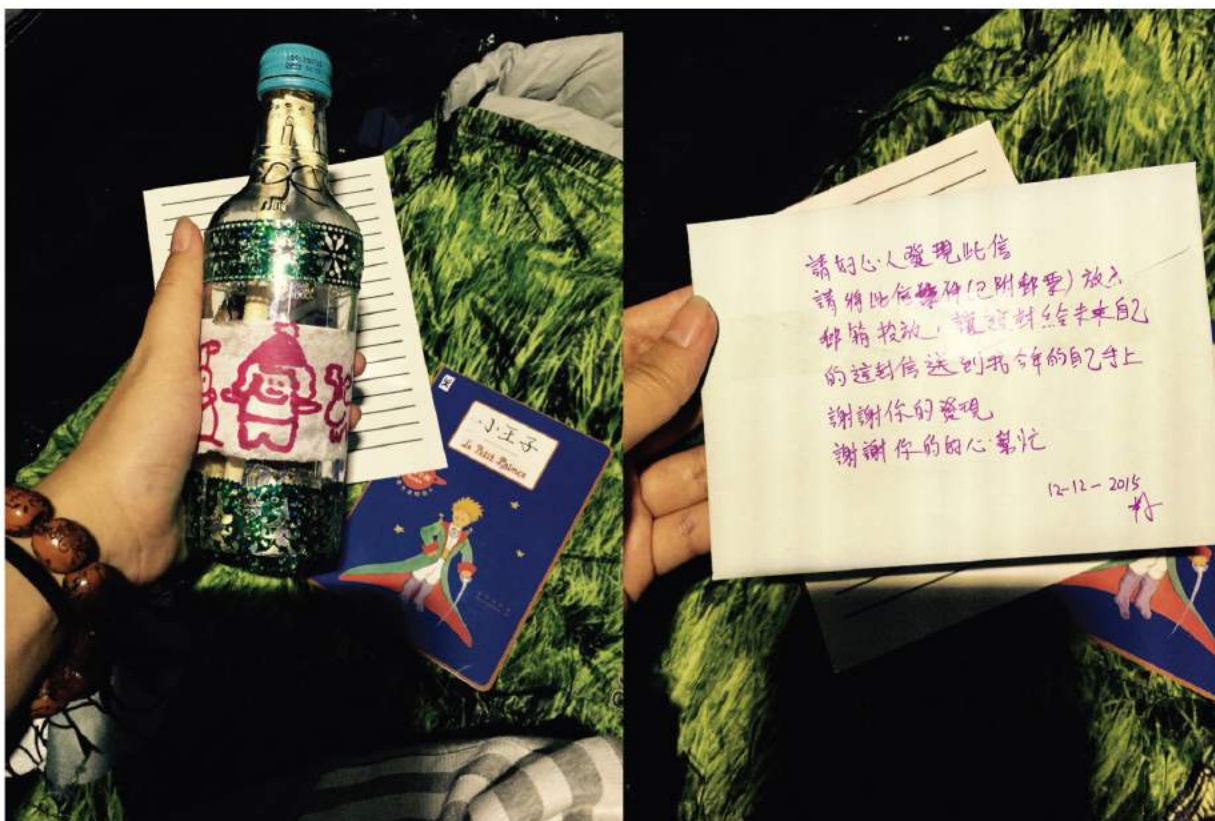




《黑》計劃部分參加者留下的痕跡
Traces left by some participants of 'Hack'

L+



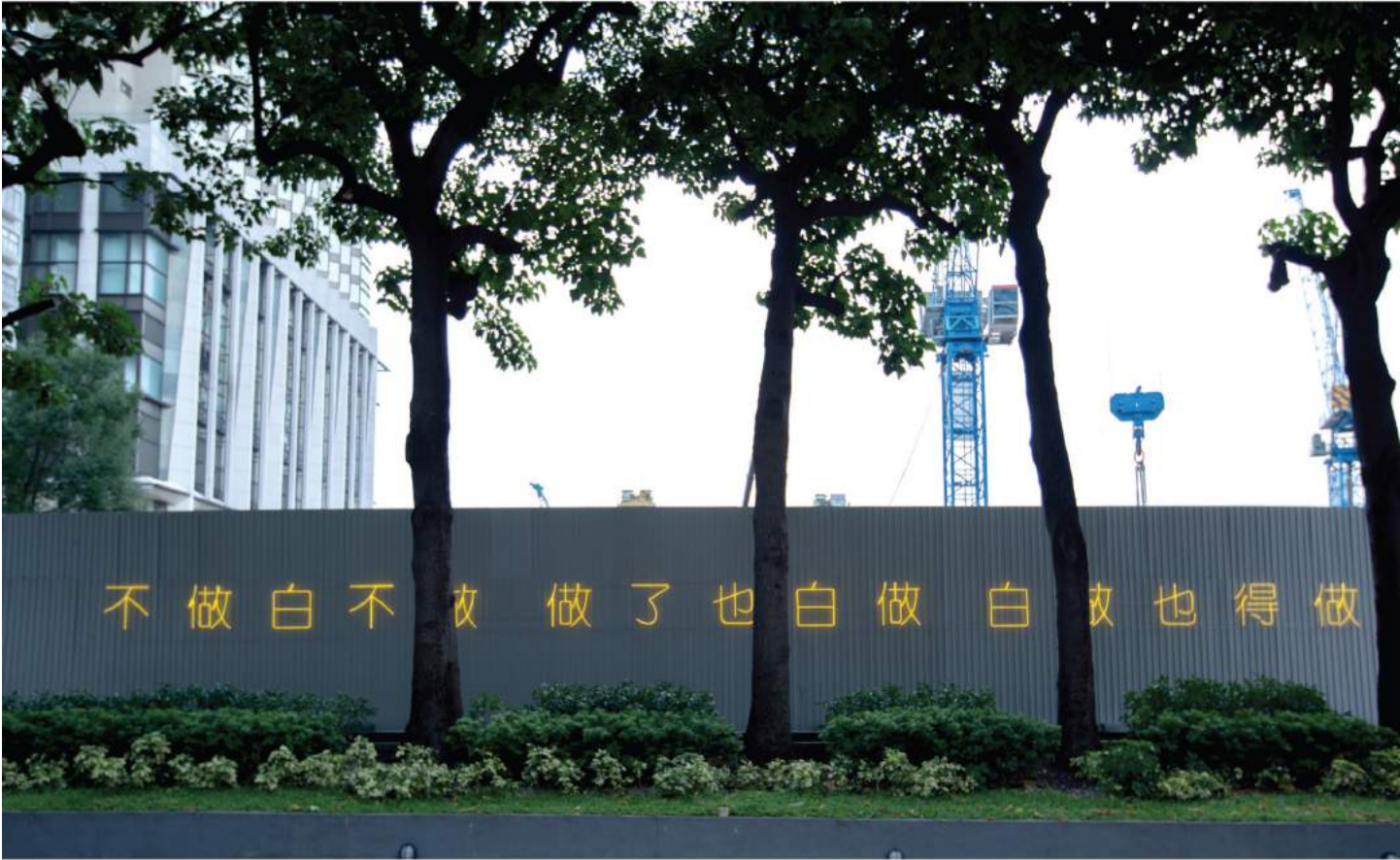


請好心人發現此信
請將此信裝件(包附郵票)放入
郵筒投寄,讓這封信給未來的自己
的這封信送到明年的自己手上
謝謝你的發現
謝謝你的用心幫忙

12-12-2015
✍

《黑》計劃部分參加者留下的痕跡
Traces left by some participants of 'Hack'

宋冬 Song Dong



宋冬

《白做園》香港 2015-2016

混合物料裝置
尺寸多變

宋冬利用社區棄用的物資—垃圾，為油街實現建造一個盆景，並用霓虹燈顯示「不做白不做，做了也白做，白做也得做」的句子，清楚闡明他的創作理念。盆景是一個縮影，而白做園所呈現是社會的縮影。暗示資源的消耗和浪費，以及工作背後的徒勞感。

支持機構：佩斯畫廊

'Doing Nothing Garden' Hong Kong 2015-2016

Site-specific installation
Variable dimensions

Song Dong builds a potted landscape on the lawn of Oi! using excess resource from the community – waste, in other words, which with neon signs highlighting the artist's notion on doing something, doing nothing, wasting something and wasting nothing clearly reveals the concept behind the work. The aim of the potted landscape is to create a perfect example, and 'Doing Nothing Garden' becomes an epitome of society that hints at the wasting of resources and the futility of the efforts invested.

Supported by: Pace Gallery



宋冬





宋冬





本刊物由康樂及文化事務署二零一六年一月首次編印

油街實現編製

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First published by the Leisure and Cultural Services Department, January 2016

Produced by Oi!

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