

火花！SPARKLE!

一百之後

After

One

Hundred



只要能「聰明地累積時間」，不單「人人都是藝術家」，而且「人人都是策展人」。
IF ONE CAN "WISELY ACCUMULATE TIME," THEN "EVERYONE CAN BE AN ARTIST,"
AND "EVERYONE CAN BE A CURATOR."



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一百之前 一百之後

「火花！」展覽系列計劃展現新一代策展人的藝術視野，將藝術歸於尋常生活。壓軸的展覽計劃是由客席策展人鄭怡敏(阿金)策劃的「一百之後」。阿金在一百週之前計劃開展時，提出了「一百之後」的概念——以油街實現及北角社區為重心，以注重時間性、持續觀察、經驗累積發掘情理、關係變化的創作計劃。

策展人阿金邀請了藝術家陳佩玲、朱耀煒、盧可兒、莫穎詩、魂游、黃榮臻及袁進斌，在這兩年間圍繞油街實現及附近環境作長時間的定點記錄及持續創作。他們選取不同的切入點，各自邀約社群/個人共同參與創作。阿金亦在油街實現設置了打卡鐘，讓藝術家在計劃期間到油街實現作定期記錄，讓藝術家實現他們創作的持續性和承諾。

「一百之後」呈現時間進程中藝術家對持續創作理念的堅持，同時亦展望創作的進路與薪傳。與我們共同經歷超過一百週的設計合作伙伴葉小卡及其團隊、策展人、藝術家以及一眾創意伙伴為「火花！」展覽計劃作出不懈努力，展現藝術家兩年來的創作歷程。「一百之後」的「火花！」在油街實現將繼續迸發燃燒，讓靈犀一點的火花光芒，得以永續。

油街實現

Before One Hundred, After One Hundred

The “Sparkle!” exhibition series is an attempt to bring art into daily life by demonstrating the artistic aspirations of the new generation. The last exhibition of the “Sparkle!” showcases “After One Hundred” curated by the guest curator Cheng Yee Man (Gum). Even before one hundred weeks had passed, Gum proposed the concept of “After One Hundred” as the final presentation of this stage of Sparkle!. This is an art project that emphasises time, continuous observation and accumulation of experience in order to explore different possibilities of Oi! and art creation.

As the curator, Gum invited a number of artists, including Peggy Chan, Price Chu, Connie Lo, Vinci Mok, wen yau, Wayne Wong and Yuen Chun Tai, to launch a series of ongoing and repeating creative process as a long-term documentation to record the changes that have taken place at specific sites at Oi! and in its vicinity over the past two years. Each of the artists chose different entry points and engaged different communities and individuals to collaborate in their projects. Gum even set up a punch clock at Oi! so that the artists could go to the venue and clock in and out as a way of recording their progress and commitment over the project period.

Demonstrating the artists’ imagination, inventiveness and persistence over the passage of time, “After One Hundred” casts an eye at the continuity and transmission of creativity in the future. Our design partner Karr Yip and his team, the guest curators, the artists and our other creative partners who have spent the past 100 weeks with us have dedicated their tireless efforts to “Sparkle!” in order to visualise the creative experience of the artists over the past two years. We look forward to keeping the flame of “After One Hundred” burning at Oi! and to seeing the sparkles of inspiration continue to shine.

客席策展人的話

本計劃於2013年8月1日開始進行，七位藝術家各自進行為期一百個星期，共兩年的累積性的計劃。基本上，七位藝術家各自的計劃不需互相有關連，是各自獨立的。而七位藝術家各自的計劃在創作手法及媒材上並無限制。

由2013年8月至2015年7月，約共有一百個星期，建議七位藝術家需每星期到「油街實現」或附近一帶進行其各自的長期計劃，並需打咭記錄時間（因此這個展覽的題目就叫「一百之後」）。如七位藝術家於某些日子無法出現做他/她的計劃，相關藝術家需找其他人頂替他/她們的工作，頂替者資料、過程及原因需要作圖文並茂紀錄，簡單來說就是甚麼都盡量記錄。

本計劃是製造「演變」。

本計劃是製造「頓悟」。

本計劃透過持續、重覆地探索及創作，累積經驗、累積體會、累積知識，嘗試從中讓參與者持續地堅持去做一件藝術活動，讓參與者慢慢地累積經驗、體會、知識，希望能透過創作過程，對「油街實現」、油街、本地藝術、城市發展、重覆、累積、個人體驗等方面，都有所「頓悟」，從而把「頓悟」所得的純個人體會，於展覽活動中披露並與觀眾分享。

鄭怡敏 (阿金)

Guest Curator's Words

Began on August 1, 2013, each of the seven artists participating in the current project has been working individually on a continuous and progressive project that lasts 100 weeks in two years. Basically, the seven artists' works are not inter-related. Each artist works on his or her own work. There is no limit over the style and medium applied for their art projects.

From August 2013 to July 2015, for about 100 weeks, the seven artists are invited to visit Oi! or a site nearby every week to work on their long-term art projects. They are also required to punch in at the time card machine. This is why the exhibition is entitled as "After One Hundred". If the artists, for various reasons, cannot show up to work on their projects, they need to invite a third party to substitute. The reason behind, the process and information of their substitutes will also be documented by texts and images. Simply speaking, we attempt to document everything.

The current project attempts to make "changes".

The current project attempts to produce "insights".

Through investigation and creation in a sustainable and repetitive manner, experience and knowledge can be accumulated to allow participants to be consistently involved in the making of art. Slowly and hopefully, you should be able to gain "insights" about "Oi!", Oil Street, art in Hong Kong, the development of the city, repetition, accumulation, personal experiences and more. All the personal "insights" obtained will be exhibited and shared with the audience in an exhibition.

Cheng Yee Man (Gum)

藝術家ARTISTS'
的話WORDS

陳佩玲

Chan Peggy

油街 100 樣生態

香港的生活節奏快得令人喘息不下，在部份時間便是每天重重覆覆、營營役役地掙錢，為的就是「供樓」，建立一個安樂窩。哪來閒情去感受周圍生態的氣息？

現代社會人類的活動，可能為了一己便利及種種利益，對環境造成的局部地區的生態破壞，導致整個生態圈的結構和功能變得混亂。自然環境的變化，令生態出現系統的演替。一但變化太快，也會出現物種大量滅絕的危機，最終我們亦會受很嚴重的影響。

本作品將於空置多年後，重新開放為藝術展覽用途的油街實現設定為原地觀察點，為期兩年，每星期一次的觀察。透過似是而非的物象，從一個較為側面、感性的角度對油街的生態現象進行觀察記載，探究生活在同一環境中的生物與環境之間關係的規律，會否出現奇怪的演變？

作品以古老的顯影方法（藍曬印相法），利用陽光和時間創作，圍繞自然、時間與自身三者關係進行奇幻蛻變。展覽期間，將於展場設置研究工作室，陳設被塑造的非自然物象，引領觀眾和藝術家一同探索，人與自然生態之間的關係進行思考。

One Hundred Species in Oi!

Hong Kong is a fast paced city, too fast even for a breath. Most of the time we keep repeating, work our tails off in order to pay for our installment for our flats, and to build an imaginary "home sweet home". How could we have time and leisure to feel the vibe of our surrounding?

Human activities in the modern society, simply because of their convenience and profit-driving operations, cause damage on the biological niche. The biosphere breaks down and the malfunctioned system is in chaos. The changing of the natural environment would bring rotations and evolutions to the biological system; yet, there is a threat to many species as the rapid change cause higher risk to massive extinction. We would eventually give taste to our own medicine, suffering from the biological disaster.

The work sets its observation point at Oi!,

which had been thrown empty for many years and reopened as an art exhibition space. The observation lasts for two years, once a week we will do observation of the space. Through ambiguous images, we make observation and track recording from a subjective angle and keep observing from aside of the ecological phenomenon. Aiming to explore the rhythm of the living objects and their habitat and see if there would be abnormal changes.

The work applies Cyanotype, one of the oldest photographic printing methods that we create with sunlight and time. The reaction is the miracle whip of nature, time and self. There would be a research studio set up in the exhibition space during the exhibition time and have all constructed, manmade images displayed inside, provoking audiences to explore with the artists the relationship between human and the nature.

朱 耀燁

Chu Price

藝術自動售賣機

讓觀眾以HKD\$10投資香港本土藝術，買一個實現於2015年7月的希望。將金融市場的期貨概念放進藝術家的創作模式。探索國際藝術市場與本土藝術的愛恨纏綿。「藝術自動售賣機」讓大眾有投資藝術的機會而

降低投資門檻，但藝術家便要想辦法以藝術方式自動化生產藝術品而騰出時間去打工糊口。這兩年「售賣機」以不同型式籌集資本完成觀眾與藝術家的一種跨越時間的交易方式。

Art Vending Machine

Let audiences invest HKD\$10 on a page of record, a new life, a piece of local art and buy a hope that will realise in July, 2015. Draw the concept of Stock Futures into the thinking of artist to explore the love-hate relationship between international art fair and local art. "Art Vending Machine" provides a chance of art investment to public

economically, therefore the artist need to produce art in automation to spare some time off to work and support one's family. These two years, the "Machine" will raise the capital in different ways to comply with the "Local Art Futures Contract".

盧可兒

Lo Connie

一傳十，十傳百

此計劃在過程中逐漸演變，我嘗試找尋新舊油街藝術空間的聯繫。除了閱讀舊資料，相片報導，我亦邀請油街的參觀者參與，於不同的階段完成某些任務。通過種種的活動，我仍然覺得與這些事情/空間距離很遠，而我

亦沒有一個確實的答案。我將集合得來的資料，轉化成為一個大型的猜謎空間，由聲音及文字組成。希望藉此由油街的參觀者和我一起去探尋這新舊空間的一絲氣氛，透過與參觀者互動增加他們的參與性。

From one to hundred

The project has been gradually transformed during the process. I am trying to search for an essence /a connection between the old and new Oil Street Art Space by asking visitors to participate on a few tasks, separated in different stages. Apart from that, I did research and read the old news of the art space, I still feel very distant from

this place. I don't have an exact conclusion and there is only a faint/blur atmosphere flowing around the space. So I gather up all the data collected from the visitors and transform them into a large puzzle – in the form of sound and text. These are some hints for all audiences to look for this faded air of the two connected time spaces.

莫 穎詩

Mok Vinci

我不入油街，誰入油街?! —— 你的油街「實現」100講

「油街實現」這個藝術空間在炮台山油街12號自2013年開幕了之後，對你們或整個城市或附近社區來說到底有甚麼存在意義和特別的意思？

而存在於一個交通方便的社區，藝術空間的意義和需求又可會是遠超於藝術圈子或業界的想像？

維時約100個星期的「我不入油街，誰入油街——你的油街實現100講」乃「油街實現」「火花！」計劃其中一個藝術策展項目的部份，我已邀請了100個嘉賓，並用他們的方法去介紹「油街實現」給任何一個對「油街實現」感到陌生的人。100個嘉賓來自不同界別，有詩人、評論員、畫家、攝影師、音樂人、社工、舞者、劇場人、裝置或視覺藝術家、城市耕作、普羅大眾……當中有在「油街實現」搞過活動或表演過的，也有從沒接

觸過「油街實現」的，但他們任何一個都能成為「油街實現」的嚮導，告訴或分享給大家知道他們心目中的「油街實現」之旅經驗到底如何？

參展藝術家要求100個嘉賓以他們最熟悉和最擅長的方法，包括藝術、文字、音樂、視像/錄像紀錄、照片、圖畫、裝置、影像、表演……甚至只是一個WhatsApp或電話通話等形式將他們知道、認識、經歷、經驗、實踐、目睹、聽聞過的「油街實現」分享給一個從未有機會踏足「油街實現」的陌生人。

嘉賓們的「油街實現」分享將會成為參展藝術家「火花！」計劃中的展覽參考，而參展藝術家亦將在展場中憑藉嘉賓們的材料，期待在展場內建構出一個根據不同民意規劃出來的「油街實現」。

If I won't go to Oi!, who will go to Oi! —— with your 100 dreams in Oi!

Oi! is located at no.12 of Oil Street in Fortress Hill. After its opening in 2013, is there any special meaning for Oi! appear that sudden in our city and to our community?

Located in a community with convenient transportation network, the need or desire for an art space will be far beyond our imagination or not within our industry?

"If I won't go to Oi!, who will go to Oi! —— with your 100 dreams in Oi!" which should be lasted around 100 weeks. It is one of the projects for the "Sparkle!". I invited 100 guests who coe from different fields, they maybe poet, critic, painter, photographer, social worker, musician, dancer, theatre worker, installation artist, visual artist, urban farmer or

neighbour... or even one from the general public. Some of them managed an event at Oi!; some of them have been engaged in activities to achieve in Oi!; some of them maybe perform once there; some of them maybe not so sure where Oi! is like a stranger. All the guests need to introduce Oi! with their own way. A song, a painting, an installation, a performance, a video, an article, a WhatsApp message... whatever, just their own channel for letting us know more about their ideal Oi!.

From all sharing from the guests, wish we can realize more about what is an ideal art space that we are looking for with different opinions.

魂游

wen yau

像藝術家一樣畫畫——有排(牌)寫生：藝術品外借計劃

「像藝術家一樣畫畫」是一個持續性計劃。魂游從零開始學習繪畫，並每月隨不同的香港藝術家研習繪畫藝術；另一邊廂，她在油街實現「一百之後」計劃中按這些藝術家在北角區內所選取的地方作戶外寫生，並不時廣邀街坊及友好出席；寫生畫作會送付各參與藝術家，而是次展覽承蒙鄭怡敏、楊秀卓、羅文樂、曾翠薇、郭孟浩（蛙王）、馬琮珠、

林東鵬、阿三、石家豪、徐世琪及區凱琳借出畫作。

魂游自幼居於北角，透過從其他香港藝術家研習到的畫藝，以及他們所提供的故事或記憶，在定期的寫生活動中重新認識自己熟悉的社區，同時以不同風格的實地寫生探索繪畫作為一種藝術形式的當今意義。

Painting like an Artist : Plein Air - Artwork on Loan

This project is part of wen yau's ongoing "Painting like an Artist" series in which the artist starts from zero and acquires painting skills from various artists in Hong Kong. For the 2-year durational "After One Hundred" project at Oi!, she has been doing plein-air in the neighbourhood areas from time to time within North Point district where she has been living since childhood.

By using the painting techniques learnt from other artists and drawing a place in North Point suggested by them, wen yau intends to re-observe the community where she finds familiar. Local neighbours and friends will be openly invited to join the plein air every

month and the paintings have been presented to the artists involved as a gift. The paintings she made during the past 2 years not only convey stories or memories of people about these local places, but also present a survey on Hong Kong painters of different styles as well as her exploration of painting as an art form itself.

Special thanks to Gum Cheng, Ricky Yeung, Law Man Lok, Tsang Chui Mei, Kwok Mang Ho (Frog King), Ivy Ma, Lam Tung Pang, Chan Sai Lok, Wilson Shieh, Angela Su and Au Hoi Lam for their contribution and lending the artworks for exhibition.

黃 榮臻

Wong Wayne

Untitled

未來是對現實的逃逸，在過去的未來成為了今天，在今天我們又在期待怎樣的未來？以下將描述三個有關北角的故事，並將作品分成三部份展示：

【1】未能觸及的歷史

透過年長一輩講述藝術家從未接觸的空白歷史——月園遊樂園。以故事記錄片段的形式重構當年北角的風土人情，外地重聚團圓，反映一班五零年代的「小上海」的富裕夜生活。

【2】未來並不遙遠，轉瞬而至

這是關於父親在北角老樓裏他生活的種種，在一年裏表達並紀念在此經歷的時光，他認為未來並不遙遠，轉瞬而至。那是1979年的冬天，某個年輕人故事的開端，對這個場所裏的物、人、空氣的味道，以及在那裏留下的印記。

作品將以錄像和裝置組合而成，除了探討父親作為年輕一代的引路人，還表達的是我們青春期的苦澀、無奈的感覺，

對未知、不確定的焦慮，而這種感覺到現在還一直存在。

【3】當「現在」在憧憬「未來」，「現在」被忽視了

這是現在到未來的進程，這是一個無限小的距離，當我要到達未來的時候，它又在啟動了。這是一個設置在北角油街的時間廊計劃，計劃暫定拍攝一系列的北角照片，並將儲存照片的記憶卡於盒內。

Untitled

Future serves as an ideal escape for the present. The future in the past becomes our present, what kind of future we are expecting now? Following would be three narrations of North Point related stories, and the work inspired would be shown in three parts.

【1】Untouchable past

Our senior generations tell the blank history the artists never in touch with - Luna Park. In episodes of stories we reconstruct the ethnography of North Point in the 50s, when once separated families re-union in a foreign place and to reflect the abundant "Little Shanghai" nightlife in the 50s.

【2】The future is so close that I could even smell it

This is the bits of my father's life in a North Point old building, and to memorize the time he had spent and expresses it in a year time. He thinks future is soon to be arriving, and it was the winter of 1979, a starting

point of a story of a teenager, of the objects in the venue, the people, the scent in the atmosphere, and the traces left there.

Work will be constructed with the components of installation and video, to explore father as the road guiding man of the young generation, and to express our bitterness and frustration during our teenage, we hopelessly bounded to the nerve of uncertainties and unknown, and they are still persisting.

【3】When we are hoping for a "future" in the "present", "present" is ignored

This is a progress towards future from the present; this is an infinitively short distance; when I am about to reach the future it reset the calculation. This is a time capsule project with the setting in Oi!. Project should be the shooting a series of photos from North Point and have the images stored in the SD card in the box.

袁進妣

Yuen Chun Tai

「7.2°」藝術計劃

「7.2°」是藝術家對「油街實現」半公里範圍內兩年的社區觀察計劃，也是一個藝術家主動進入並邀請未知的社區人士共同參與和完成的計劃。計劃分兩部份：第一部份是藝術家在「油街實現」的半公里範圍選取不同的建築或機構作為觀察點，並在100個星期內進行兩次前/後的觀察。選取原則是以「油街實現」為圓圈的中心點，以半公里為半徑劃一圓圈作觀察範圍。再以「油街實現」之正北方為起始點（即圓圈的零度），把圓的360°分割為50份（ $360^\circ/50=7.2^\circ$ ），按7.2°為一前進單位，例如下一個是14.4°如此類推。在每7.2°劃一直線，直線在圓內穿越的其中一建築會被藝術家隨意選取。按這原則，計劃需選取50個觀察點，但由於某些度數一直是工地，無法選取，因此在2013年8月，藝術家只能選取共36個作為是次計劃的觀察點。由2013年8月至2014年12月期間，藝術家每星期按序已到訪每一觀察地點（建築或機構），同時選取觀察點附近的某物件作記錄。在2015年7月本展覽舉行前，藝術家會重訪每一觀察點再視察物件有否變化。照片記錄和文字會被上載到為本計劃而開設的網站 (<https://halfkm7point2artproject.wordpress.com>) 以作展示。

第二部份，是藝術家邀請炮台山/北角居民共同參與的，方法是按第一部份選取的建築或機構，在每一建築內隨意挑選一單位居民或工作人士，邀請他們成為計劃的社區創作成

員。每位被邀請的「不知名的創作成員會收到由藝術家發出一封邀請信，隨信寄上一塊小拼圖，這塊小拼圖是來自為「7.2°」計劃而製造的獨特拼圖，拼圖共有88塊小拼圖，是「7.2°」計劃內的藝術品之一。當中的36塊小拼圖已散落在36個社區人士手中。創作成員的身份，藝術家是無法預知的。藝術家已於2014年12月26日寄出了36封邀請信，並於2015年1月收到多位居民的電話短信確認其參與。每位社區創作成員需保存這小拼圖直至2015年7月，屆時他/她會再次收到由藝術家發出的邀請信，希望他/她能帶回小拼圖出席「一百之後」的展覽，並把手上的「藝術品」（小拼圖）歸回拼圖中。居民在這半年有可能會遺失他手上的小拼圖，計劃希望測試在時間中我們能否保持承諾，同時最後會有多少塊小拼圖能回來呢？在這等待的期間，藝術家並不會和創作成員有通信，即到「一百之後」展覽開幕後才會作首次會面。「7.2°」藝術家相信城市面貌的轉變來自於它內在的每一細小事物在時間中的些微的變化，因此，所觀察的物件都是一些城市中細小不起眼事物，容易被人忽視。然而當我們注意到微小的變化，就可預知將來的巨變。

“7.2°” art project

“7.2°” is a two-year art project focused on observing the slightly changes in the district near 12 Oil Street within half mile area. This project also invites the community to get involved and completed the project. This project consisted of two parts, the first part is conducting observation in the “designated” locations within 100 weeks. The project has pre-selected 36 specified locations for observation by artist’s visit. The selecting method is by setting 12 Oil Street as the circle centre, half kilometer as radius of circle in order to draw out the observed area around Oi!. By setting the North of 12 Oil Street as the 0° of the circle as a starting point Oi!, then it divided the circle’s 360° by 50 weeks ($360^\circ/50=7.2^\circ$), so every 7.2° as a unit. Each week progress by every 7.2°, so next will be 14.4° etc. A straight line from the circle centre will be drawn according to each 7.2° unit, the line will intercept some buildings within the circle. Artist randomly picked a building on the line. It should have totally pre-selected 50 sites according to the plan, however due to some degree line intercepted areas are under-construction and without buildings, so artist selected totally 36 sites which are usually residential buildings, school, church, or even fire station.

On each location, artist had conducted the 1st visit during the period from August 2013 to Dec 2014 for all 36 sites. Basically artist visited each site in one week by moving every 7.2°, artist choose an object around the site to be observed and took photo records. By July 2015, artist conducted the 2nd visit in the same site and photographic the chosen object again in order to see if any difference. Each photo has stamped with date / time of the visit taking place. For example, the 1st visit for the 72.0° site was done on Nov 17th, 2013.

All the site visit photo records are publicised in the website (<https://halfkm7point2artproject.wordpress.com>) so the public can see it.

The second part of the project is to invite the residents or people from Fortress Hill / North Point’s community to join and to complete. Based on the selected 36 buildings / organizations in the first part, artist has selected randomly an apartment in each of these 36 selected buildings. Artist has invited the resident who lives in this apartment to join the project as the team member by sending them an invitation letter. The letter included a small piece puzzle. This small piece puzzle is part of the puzzle tailor-made for the “7.2°” project by the artist, it is also part of the artwork in the project. The tailor-made puzzle consisted 88 small pieces puzzle in total. So, 36 small pieces puzzle out of the 88 pieces had been distributed to the “unknown” resident who is one of the team members of the project. All invitation letters have been sent out to 36 location’s resident on 26th Dec 2014, and artist already received a few residents’ response by Jan 2015 confirming their wellness to participate in the project. The job of the participant is just to keep the small puzzle until July 2015, by that time they will receive 2nd invitation letter by the artist to invite them to bring back the small puzzle to the “After One Hundred” exhibition during July-October 2015 at Oi! so it can be re-union with the other remaining puzzles for exhibiting. Artist will not meet or make contact with the participants (residents) until the opening of the “After One Hundred” exhibition. During these half year waiting time, residents may lost their kept small puzzle, and how many of those 36 pieces puzzle could be returned will be unknown and unexpected.

客席策展人
及藝術家
簡介

BIOGRAPHY
OF GUEST
CURATOR AND
ARTISTS

【客席策展人 Guest Curator】

鄭 怡 敏 (阿金)
Cheng Yee Man (Gum)

香港出生。1998年畢業於香港理工大學應用社會科學系。2002年獲RMIT University 純藝術(素描)學士學位。2007年獲香港中文大學比較及公共歷史碩士學位。

曾任中學校董，現為註冊社工、兼任藝術學院講師、C&G藝術單位創辦人之一、藝術團體「二二六工程」會長、慈善團體藝術到家有限公司主席。自2000年始策展藝術展覽、教育、研討、交流等活動數以百項。策展理念以質疑政治、社會、民生議題及藝術制度為主。個人藝術創作範疇廣泛，包括：繪畫、素描、行為藝術、單格動畫、攝影、錄像、裝置等。

Gum was born in Hong Kong. In 1998, Gum completed the social work programme at The Hong Kong Polytechnic University. He graduated with distinction of Bachelor of Arts (Fine Art) in Drawing, at RMIT University in 2002. In 2007, Gum received M.A. in Comparative and Public History from The Chinese University of Hong Kong.

Gum was a member of School Management Committee. He is a registered social worker, part-time lecturer of the Hong Kong Art School, founder of C & G Artpartment, Wooferten; chairman of a Hong Kong non-profit art group "Project 226", chairman of Art Together Limited (charity organization). Since 2000, he has curated more than 100 art exhibitions, educational programmes, seminars, exchange programmes etc. His curatorial directions mainly criticize politics, social issues and art eco-system. His artworks explore various media, like painting, drawing, performance, stop-motion animation, photography, video and installation.

【藝術家 Artists】

陳 佩玲 Chan Peggy

畢業於澳洲皇家墨爾本理工大學文學士(純藝術)。陳氏以不同的創作媒介裝置、攝影、繪畫作品探索及表達自身、城市及自然三者之關係。近年以古老的顯影方法(藍曬印相法)，利用陽光和時間創作，把城市風景再次構想。曾於香港藝術中心、藝穗會、牛棚藝術村及澳門牛房倉庫、泰國及北京畫廊等地方參與展覽。2011年於藝穗會舉辦《我們你們他們》陳佩玲首個個人作品展。部份作品為私人收藏。2008年於香港成立「藝術到家」，致力推廣社區藝術及教育發展等。個人網頁www.peggychan.info

Peggy Chan received her Bachelor of Arts (Fine Arts) at Royal Melbourne Institute of Technology University. Chan's creation is inspired by daily life experiences and imaginations. Nevertheless, there is a huge gap between the reality and the fantasy. Her artworks explore various media like painting, photography, video and installation, to represent the triangular relationship between the city, the nature and herself. Her artworks were shown in Hong Kong Arts Centre, Fringe Club, Cattle Depot and OX Warehouse Macau, Thailand and Beijing Gallery, etc. Private collectors have collected some of her works. Chan is the Chairman of the art group "Art Together" which promote local visual arts through a wide-ranging activities focusing on public and community art.

朱 耀燁

Chu Price

2003年畢業於香港理工大學專業進修學院，獲學士學位，主修應用及媒體藝術。曾任香港知專設計學院傳訊及數碼媒體系講師、現為非牟利藝術團體「二二六工程」要員、直竹設計有限公司創作總監。自2002年始積極參多個藝術展覽，作品主要探索金錢社會與藝術家的關係。2010年成功與地產發展商打交道，並張互動投影作品《iNTER-GROW》置於商場內收藏。近年集中以行為及新媒體作為創作媒介，回應社會、生活與自己。

Graduated at The Hong Kong Polytechnic University SPEED with Bachelor of Arts in Apply and Media Art in 2003. Price Chu has been a lecturer in Hong Kong Design Institute, is an active member of the non-profit art group, "Project226" and the creative director of A Stroke Design Limited. Since 2002, He has participated in many art exhibitions. His works explore the relationship between mammonist and artist. In 2010, he came into contact with property enterprise successfully. His interactive projection artwork *iNTER-GROW* has been collected by the shopping mall. Recently, his artworks mainly explore in performance art and new media art to respond to the society, life and himself.

盧 可兒

Lo Connie

盧可兒畢業於香港藝術學院藝術RMIT藝術文學士課程，主修繪畫；並為兼職平面設計師及櫥窗設計。

Connie Lo graduated from RMIT Bachelor of Arts (Fine Art) Programme at the Hong Kong Art School, major in Painting. She is a part-time graphic designer and visual merchandiser.

莫 穎詩

Mok Vinci

現 遊走於劇場、舞蹈、形體、舞蹈、即興、行為藝術的創作、演出、教育、策劃等工作。曾在香港演藝學院修讀戲劇，並隨歐美日台資深老師持續學習舞蹈、默劇、小丑等表演形式，尤其在和栗由紀夫、Yumiko Oshioka、Katsura Kan等舞蹈大師及松島城、Hiroshi Ohashi、法國陽光劇團的Sebastian Brottet-Micheal身上啟蒙出自己一套身體演繹方法。曾跟歐亞區多個表演團及社區藝術組織合作過，曾參與作品：Asia meets Asia 2012 巡迴日、台、港、印的行動劇場《狂人日記》及《夢難承》；不珈瑣舞蹈館的環境舞蹈劇場《牆44之消失》；亞洲民眾戲劇節協會與韓國Namoodak Movement Lab合辦，2012在港澳演出的多元民眾唱作劇《棺材歌》；瘋祭舞台《絲路藝術節2008——大話西遊之公審三藏》；《韓國富川國際表演藝術節2009——女道(Live Art)》等。2010年發起以形體藝術無界限/階層的推廣組織——形藝祭，並曾多次在公共空間組織免費藝術演出、工作坊或活動。

Now more often working as a performer/creator/tutor in theatre, Butoh, physical, dance, live art, improvisation etc. Studied Drama in Hong Kong Academy for Performing Arts. Currently practicing contemporary dance or other performing art form from the masters/experienced artists in different types/concept from Europe, Asia, Taiwan, but for who have greater inspiration for Vinci exploring her own idea of body language are Mokoto Matsushima, Sebastian Brottet-Micheal@Theatre du Soleil, Hiroshi Ohashi and the Butoh masters: Yukio Waguri, Yumiko Oshioka, Katsura Kan. Vinci had collaborated with lots of different kinds of theatre/dance groups or community art project. For what her recently presented were *Mad Man Diary & Unbearable Dream* with the team *Asia meets Asia* touring around Tokyo, Hong Kong, India, Taipei in 2012; site-specific dance project by Unlock Dancing Plaza *Wall 44-Disappear; Heading West2 @ Silk Road Festival 2008* of Theatre Fanatico, Cross media community theatre in *Bier Sound* (Macao/Hong Kong) by Asian People Theatre Festival and Namoodak Movement Lab of Korea; *Her Way (Live Art) @ Bucheon International Performance Art Festival 2009*. Vinci started an art association which encouraged physical art with no boundaries/status called Moving Arts Hong Kong in 2010. The passing few years, the group already managed a few free performances, workshops, events in common space for general public.

魂 游

wen yau

跨 媒介藝術家、研究、策劃及評論人。作品多是就地創作，愛在文化差異及公共與親暱之間進行微軟游擊。其行為藝術、針孔攝影及概念性作品散見於本地及國外多個展覽及藝術節。

As a cross-media artist, researcher, curator and writer, wen yau is doing works that often grapple with cultural difference and intimacy in public space. She has been exhibiting widely in various local and international exhibitions and festivals.

黃 榮臻 Wong Wayne

於 1985年在香港出生。香港混合媒體藝術家。2008年畢業於廣州美術學院，現就讀於浸會大學視覺藝術系碩士課程。他的作品通過對特定場景和事件的感知，從時間中看似平淡，卻隱藏著奇異不安的生活裏截取詩意。對他來說，藝術不但是一個準確紀錄現實的詞，更是一種像「滋養」的精神狀態。他的作品曾於香港、法國、廣州等地方展出，2009年獲獎學金赴法國作交流計劃。

Wayne Wong was born in 1985 and raised in Hong Kong. A mixed media artist, he started to receive his Master of Visual Art in the Hong Kong Baptist University in 2012 and graduated in Bachelor of Arts (Majoring in oil painting) in Guangzhou Academy of Fine Arts in 2008. His work explores hidden impulsive fragments of living through specific occasion, time and space, often touching on fact and fiction, historical and autobiographical events. His works were widely exhibited in Hong Kong, France, Guangzhou. He awarded the 2009 PASCA Fellowship for the exchange programme in France.

袁 進妣 Yuen ChunTai

袁 氏現就讀於香港中文大學藝術文學碩士課程，於2014年取得由香港藝術學院和澳洲皇家墨爾本理工大學合辦的藝術文學士學位，主修繪畫。她於2000年畢業於香港浸會大學之中國研究經濟社會科學士課程。2013年獲邀參與「油街實現」的「火花！」展覽計劃藝術家之一，參與當中為期兩年的「一百之後」藝術計劃(2013-2015)。曾入選2014年「2000年畢業於香港浸會大學之中國研究經濟社會科學士課程。2013年獲邀參與「油街實現」的「第十屆香港藝術系畢業生出爐展」。

Yuen Chun Tai is currently studying the Master of Arts in Fine Art at The Chinese University of Hong Kong. She received her Bachelor of Arts (Fine Art) at 2014, a co-presented programme by the Hong Kong Art School and RMIT University, Australia. She also gained her degree in Bachelor of School Sciences (Hons) in China Studies majored in Economics at year 2000. She was being invited to be one of the participating artists in the "Sparkle!" exhibition series at 2013 organised by Oi! and has taken part in a 2-year art project named "After One Hundred" running from year 2013 to 2015. She was selected as one of the participating artists in the "Enliven-Fresh Trend 10th Anniversary Art Graduates Joint Exhibition" organised by the Hong Kong Art Network in 2014 .

創作及製作團隊

Creative & Production Teams

【客席策展人

鄭怡敏 (阿金)

GUEST CURATOR]

Cheng Yee Man (Gum)

【節目策劃

劉鳳霞

連美嬌

俞 俏

吳家輝

馬佩婷

邵詩婷

PROGRAMME MANAGEMENT]

Lesley Lau

Ivy Lin

Leona Yu

Ng Ka Fai

Prudence Ma

Melody Shiu

【藝術家

陳佩玲

朱耀煒

盧可兒

莫穎詩

魂游

黃榮臻

袁進妹

ARTISTS]

Peggy Chan

Price Chu

Connie Lo

Vinci Mok

wen yau

Wayne Wong

Yuen Chun Tai

【展覽 EXHIBITION]

火花！一百之後

Sparkle! After One Hundred

31.7 – 18.10.2015

每日上午10:00 — 晚上8:00

逢星期一至上午10:00 一下午2:00 休息

(公眾假期除外)

Daily 10:00am — 8:00pm

Closed on Mondays from 10:00am – 2:00pm

(except public holidays)

油街實現 Oi!

香港北角油街12號

12 Oil Street, North Point, Hong Kong

免費入場 Free admission

【設計合作伙伴

葉小卡

DESIGN PARTNER]

Karr Yip

【設計製作

一道空間

DESIGN PRODUCTION]

ADO Ltd.

【編輯及翻譯

C & G

容穎怡

EDITOR AND TRANSLATOR]

Yung Wing Yi

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