

火花！
新藝術實現
SPARKLE!
ART FOR
THE FUTURE

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火花！
新藝術實現
SPARKLE!
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THE FUTURE

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油街實現

設計合作伙伴
Design Partner



葉小卡
Karr Yip

火花！新藝術實現
Sparkle! Art for the Future

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Guest Curators

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Gum Cheng

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郭瑛
Kwok Ying

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Orlean Lai

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SPARKLE!
ART
FOR
THE
FUTURE



火花！新藝術實現

INTRO- DUCTION

簡 介

火花！ 在油街實現

許多偉大的構想也是從腦中的一點小火花開始，要把這些創意星火引燃成燎原之勢，創作人需要資源及空間作試煉，也需要結集各方創意力量，相互激盪，迸發出耀眼光芒。油街實現正是這樣的一個實驗場地，透過「火花！」展覽系列，我們為策展人及藝術家搭建舞台，讓他們天馬行空的想法得在此實現，向大眾展現新的藝術發展方向。這次揭幕展展出多位來自本地年青策展人：鄭怡敏（阿金）、方敏兒、郭瑛、黎蘊賢、李俊峰、丁穎茵、楊陽及其策展團隊，羅偉珊、李以進、蘇瑋琳、王鎮海的展覽計劃，為將於2014-15年舉行的「火花！」展覽系列揭開序幕。

我們相信協同創作可以引發更強大能量，因此我們邀請了本地優秀設計師——葉小卡作為是次計劃的設計伙伴，為是次計劃注入強大的設計動力。衷心感謝參與是次計劃的策展人、藝術家、設計師等各方創作單位及為「火花！」展覽系列付出寶貴的時間及意見的工作小組成員：馮浩然先生、何兆基博士、洪強博士、鮑靄倫女士、譚偉平先生及黃麗貞女士。讓我們以油街實現為薪，引領創作火焰從此蔓延伸展。

劉鳳霞
藝術推廣辦事處總館長

Sparkle! Oi!

Many great ideas begin from a tiny sparkle in the brain. To ignite these creative sparks and turn them into an influence that spreads like a prairie fire, a creator requires resources and space for testing and fine-tuning them. A fountain of creativity from multiple sources is also essential for brainstorming ideas that can burst into dazzling flames. Oi! is an experimental field precisely for this purpose. The "Sparkle!" Exhibition Series is a stage that we have prepared for curators and artists to realise their unbound thoughts and to present the public with a new direction in art. At this kick-off exhibition, we will catch a first glimpse of the exhibition proposals that have been developed by young local curators including Gum Cheng, Janet Fong, Kwok Ying, Orlean Lai, Lee Chun-fung and Vivian Ting as well as Yeung Yang and the members of her curatorial team Susi Law, Joao Li, So Wai-lam and Wong Chun-hoi. The show raises the curtain on the "Sparkle!" Exhibition Series that is scheduled for public viewing in 2014-15.

Believing in the power of synergy, we have invited distinguished local designer Karr Yip to act as the project's design partner and inject a strong stream of design momentum into the "Sparkle!" project. Our heartfelt gratitude goes to the project's creative units, including the curators, artists, and designers, and the "Sparkle!" Exhibition Series is also indebted to the time and advice contributed by its working group comprising Mr Fung Ho-yin, Dr Ho Siu-kee, Dr Hung Keung, Ms Ellen Pau, Mr Tam Wai-ping and Ms Fiona Wong. Let Oi! fuel the fire of creativity in order to reach out and prosper.

Lesley Lau
Chief Curator, Art Promotion Office

新藝術實現

「油街實現」是一幢百年的樓房，其前身是皇家遊艇會會址，三十年代沿海進行填海工程，遊艇會旁增建了政府物料供應處大樓，供應處於九十年代後期遷出，往後兩年物業單位作為短期租約出租，許多藝術家、設計師、攝影師紛紛租用單位作工作室用途，「油街藝術村」之名不脛而走，為大樓替換新姿。油街實現建築樓房默默見證了這段歷史。今年五月它重新起動，一方面承繼這段不可磨滅的人文歷史，同時亦因油街得名於它本來是燃油倉庫所在，亦是燃油的集散點，因此我們期望油街實現的重現能在藝術方面和在人文生活中重燃火花，並憑藉這點光芒發熱發光、遠播四方。

「火花！」展覽系列是將藝術歸於尋常生活的嘗試。本着藝術是人文的一環，我們以謙卑的態度重新審視藝術與人文的關係，追尋它本來的素質和追問它從何而來及從何而往。這是一個耐人尋味的過程，是現實生活和創意思象的角力，也是一個分享你我經驗、歷史和願景，甚或是身份轉移和交換靈犀的場域，當中充滿了吊詭和挑戰。在循環不斷的思考、討價還價、辯論和協商的過程裏，我們衷心相信藝術可以讓策展人、藝術家、設計師和各方參與者分享相互間的經驗、知識和創意，令藝術在生活中沉澱、發酵和激發生命發光，從而達到互相賦權的理想境界。

是次展覽系列是一個有機的構成；與一般的展覽策劃不同，我們邀請了七位年青策展人：鄭怡敏（阿金）、方敏兒、郭瑛、黎蘊賢、李俊峰、丁穎茵、楊陽及其策展團隊，聯同設計師葉小卡，在油街實現的基本理念上採風進言。透過多次的交流會議，他們各自成立了工作團隊、結集藝術家及社會上不同的持份者，策劃多項從尋常生活中發孕的藝術計劃，於2014-15年間陸續亮相。這展覽系列是一個過程的表述，它既非創作成果的陳示，也不是檢驗思考結果的總結，它是一個未完成的進行體，提供開放及富實驗性的創作平台，同時強調包容性，以鼓動不同形式的創意活動和結集不同的對象，成為油街實現的持份者。

在展覽系列中，策展人以不同的角度論述藝術與社會之間的關係，別具挑戰性和顛覆性。郭瑛策劃的「收藏家學會」和李俊峰的「『假如』藝術村大字報」以後現代的角度解構藝術在社會作為一種消費行為，如何抗衡或融入社會價值。郭瑛以藝術作為「被消費」的行為，探討藝術品的「價值」所在。她以正向的切入面提出以通過收藏家學會會員招收，邀請、鼓勵公眾參與收藏及討論，來思考收藏背後的意義。她亦以創新合作模式，讓觀眾成為投資者、發展商，設立不同的定價指標，挑戰固有的商業及交易模式以重新檢視藝術品的價值。至於李俊峰的「『假如』藝術村大字報」則以反調來解剖消費主義對藝術生態環境的挑戰。他邀請藝術家以生產者、消費者及分解者三個面向進行研討及回應，並結集藝術家及民間藝術組織的力量，以藝術創作回應藝術家在消費主義下「生產」藝術的挑戰和桎梏，並勾勒主流建制以外，民間藝術組織脈絡延展、合作的可能性，實現對理想藝術生態環境的想像。

將視點轉移到藝術家身上，黎蘊賢的「像是動物園」和楊陽及策展團隊羅偉珊、李以進、蘇璋琳及王鎮海的「之於那微不足道——重讀簡歷：藝術家生命之描繪」則以藝術家的角度審視自身與外在世界錯縱複雜的對應關係。黎蘊賢以動物園作為收藏與展覽模式的參照，用不同形式、手段組織場景，展現創作人在平凡生活中的獵奇結集，並嘗試以創作人，同時又是收藏者的角度挑戰「藝術為何」的各種可能性，以梳理收藏品如何反映創作人的意識形態、觀察、所思所想和生活感受的交錯脈絡。楊陽及其策展團隊則以藝術家書寫個人簡歷作為藝術家發現自我的另一門徑。藝術家以不同熟悉程度的人為閱讀對象，並因應與他們的關係書寫不同的簡歷來介紹自己。藝術家在過程中不單發現自我的種種，還從生活中那最微不足道、最理所當然的事物、景象與聲音尋找到外在世界與自身的微妙關聯。就像拉岡所說的鏡像效應一樣，生活提供了一面鏡子，讓藝術家在對應不同的人事之中，建構自我和認同身份。

另外三位策展人則從社區觀察，發展出別開生面的計劃。油街是北角的老街，北角區聚居了福建、上海及潮州等族群。他們大多操方言，亦保持了許多家鄉的生活習慣，因此造就附近家鄉食肆小店林立，以提供地道的美饗。方敏兒的「我要食餐好嘅」是一個充滿地方味道的藝術計劃。她邀請不同年紀、背景與經驗的藝術文化工作者與本區飲食界人士，包括廚師、餐廳侍應、街市小販、食客互相交流、影響、發掘彼此，共同創造不分疆界，兼具視覺、觀感及味覺的藝術盛宴。至於丁穎茵在「藝術：一刻邂逅，N種態度」裏更帶領藝術家走進社區，走訪不同的社群，包括油街街坊、小學生、外籍傭工、書店常客、藝術工作者等。他們透過對與藝術相關的答與問，及為不同社群舉辦工作坊等，了解公眾對藝術的理解與想像，及梳理藝術與公眾若即若離的關係。而鄭怡敏（阿金）在「一百之後」中邀請八位不同媒介的藝術家每星期到訪油街實現，並對附近的景象進行為期約100星期的「定點」考察和記錄。藝術家將根據觀察周遭環境、事物的改變或不變，以藝術形式記錄下來，冀與公眾分享其中的感悟。

作為「火花！新藝術實現」展覽系列的序幕，是次展覽展出七位策展人的計劃提案，展現了年青、有活力的新一代策展人的藝術視野。他們的計劃從個人、社區以至藝術生態作為論述新藝術的切入點，為油街實現注入了一股清新的動力，我們期待這些計劃實現期間得到更多的意見和參與，讓靈犀一點的火花光芒，得以永續。

連美嬌
藝術推廣辦事處館長

Art for the Future

The century-old historic site of "Oi!" on Oil Street was formerly the clubhouse of the Royal Hong Kong Yacht Club. Following reclamation work along the coast in the 1930s, the Government Supplies Department was built adjacent to the Yacht Club. In the late 90s, the building was vacated and the units were leased out to short term tenants over the next two years, attracting flocks of artists, designers and photographers alike to turn these units into their studios. The first artist village in Hong Kong was formed, and its fame spread like wildfire. In response to this creative history, the site was revitalized and launched in May this year as Oi!, the dynamic art space. The name of this initiative has come from the origin of Oil Street which was once occupied by fuel tank and distribution points. We envisage that, on the emergence of Oi!, the complex will inherit the notable cultural history on the one hand and, on the other, reignite the sparkles of art and cultural life, taking light and warmth of art spread out far and beyond.

The "Sparkle!" Exhibition Series is an attempt to bring art into daily life. On the premise that art is a part of human culture, we humbly revisit the relationship between art and culture, searching for its fundamental qualities and questioning where art has come from and where it will go. This is an intriguing journey. It is also a fight between real life and creative imagination, a platform where you and I can share experiences, history and vision, a territory where roles can be switched and ideas can be exchanged. All these perspectives are filled with paradoxes and challenges. In the continual process of reflection, negotiation, debate and consultation, we truly believe that art can allow curators, artists, designers and participants from all walks of life to share their experience, knowledge and creativity with one another. As a result from precipitation and fermentation of art through life experience, we can be inspired to light up our life, creating an ideal world where mutual empowerment can take place.

This exhibition is an organic composition. In contrast to normal curatorial practices, we have invited seven young curators – Gum Cheng, Janet Fong, Kwok Ying, Orlean Lai, Lee Chun-fung, Vivian Ting and Yeung Yang and her team – to collaborate with designer Karr Yip, in an attempt to gather, mix, and express different views and opinions on the fundamentals of Oi!. Through a number of forums, they have all established their own working teams, bringing artists and different stakeholders from the community together to organise several art projects conceived from daily life. These projects will be showcased in succession during 2014-15. The exhibition series is a process of representation: it is neither the manifestation of creative achievements, nor the conclusion of an examination on thoughts. It is incomplete, a work in progress. It provides an open and experimental creative platform and emphasises inclusivity with the aim to facilitate and encourage different forms of creative activity, and to get together different people as members in Oi!.

In the exhibition series, each of the curators provides a narrative on the relationship between art and the community from their individual perspective, which is particularly challenging and subversive. "Collector Club" by Kwok Ying and "Notice Board for 'WHAT IF' Artist Village" by Lee Chun-fung, for example, deconstruct art from a post-modern perspective and look into how art, with an reflection of consumer behaviour, counter-reacts with or fuses into social norms. Kwok Ying explores the value of art based on the assumption that art is a form of behaviour "to be consumed". In an upfront approach, she suggests enrolling the public, inviting and encouraging their participation and discussion through membership of the Collector Club, which will then reflect on the meaning that lies behind the act of collecting. She also employs a novel mode of collaboration in which the audience becomes investors and developers. Different pricing indicators are set up to challenge the prevalent practices of business and trade in order to review the values of the art creations. "Notice Board for 'WHAT IF' Artist Village" by Lee Chun-fung, in contrast, dissects the challenges that consumerism poses for the ecology of art. He invites artists to discuss and respond to the structure of art ecology on three levels: creator, consumer and deconstructor. He also connects and combines the power of artists and art organisations from the community to create art in response to the challenges and deadlocks faced by artists as they "produce" art under consumerism. The possibility for network expansion and co-operation among community art organisations outside the mainstream is also outlined to visualise the concept of ideal art ecology.

Moving the focus to artists, Orlean Lai's "Zoo as Metaphor" and "Regarding Lightness - The Weight of Lightness: Bio-gravity" by Yeung Yang and her curatorial team members Susi Law, Joao Li, So Wai-lam and Wong Chun-hoi, both look at the intertwining and corresponding relationships between themselves and the external world from the perspective of an artist. Orlean Lai uses the zoo as a reference to the forms of art collections and exhibitions. She employs various forms and means to compose a scenario showing the novelties collected by artists in their everyday lives. She sets out to challenge the different possibilities presented by asking "what is art" from the perspective of an artist collector in an effort to demystify how collectables mirror the artist's prevailing ideology, observations, thoughts, ideas and feelings about life. Yeung Yang and her curatorial team, on the other hand, provide another portal for self-discovery for artists through the writing of personal profiles in which they are asked to present themselves to artificial readers with different levels of familiarity, based on the artist-reader relationship. During the process, artists not only uncover various aspects of themselves, but are also able to find the subtle connection linking them with the external world through the most minute and obvious objects, images and sounds. As Jacques Lacan had interpreted of his "Mirror Stage" concept, with a reflective effect, the project provides artists with a mirror on their lives, allowing them to construct their individuality and identity in response to different circumstances.

The three other curators have developed fascinating projects through community observation. Oil Street is a historic thoroughfare in North Point, a district that has housed various clans and townsmen originally from Fujian, Shanghai and Chaozhou. These clans speak in their own dialects, and many hometown customs have been preserved, which has given rise to a forest of eateries that offer home specialities in the area. "I Wanna Eat! Yummy! Yummy!" by Janet Fong is an art project that features local flavours. She has invited artists of different ages, backgrounds and experiences to exchange with food and beverage workers – including cooks, waiters and market hawkers as well as their customers – and to embrace and explore each other's lives and thus to create a boundless feast of art filled with images, impressions and flavours. In Vivian Ting's "When Art Becomes Attitude...", artists went into the community to visit and meet with different groups of people, including Oil Street residents, primary school students, foreign domestic helpers, book store regulars and art workers. Through Q&As on art and workshops for different communities, the public's artistic imagination is explored and the seemingly vague and distant connection between art and the public is demystified. In "After One Hundred", Gum Cheng invites eight artists working in different media to visit Oi! on a weekly basis to conduct "fixed-point" observations and recordings of the surrounding images for 100 consecutive weeks. They will take note of the changes or the lack of changes in their surroundings and create art with the aim of sharing their epiphanies with the public.

As the kick-off of the "Sparkle!" Exhibition Series, this exhibition showcases the project proposals created by the seven curators, demonstrating the young and energetic artistic aspirations of the new generation. Their projects represent new art based on an approach that originates in the accounts of individuals, of the community and of the art ecology and that injects Oi! with refreshingly new momentum. We look forward to attracting more views and participation after the launch of these projects so that the spark of inspiration will continue to shine.

Ivy Lin
Curator, Art Promotion Office

GUM CHENG

鄭怡敏
(阿金)

一百之後 After One Hundred

策展人簡介

鄭怡敏（阿金）出生於香港。2002年獲皇家墨爾本理工大學純藝術（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。

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。曾策劃藝術展覽、教育、研討、交流等活動過百項。策展理念以質疑政治、社會、民生議題及藝術制度為主。

Curator's Profile

Born in Hong Kong, Gum Cheng graduated with distinction with a Bachelor of Arts (Fine Art) in Drawing from RMIT University in Australia in 2002 and was awarded his master's in Comparative and Public History from The Chinese University of Hong Kong in 2007. Gum is a registered social worker, a part-time lecturer at HK Art School and founder of C&G Artpartment. He has curated more than 100 art exhibitions, educational programmes, seminars and exchange programmes since 2000. His curatorial focus is directed primarily at political criticism, social issues and the art eco-system.





策展人的話

本計劃是製造「演變」。

「演變」是一個進程，是由時間及精力打造出來的。本計劃是製造「演變」，透過參與者對油街12號及附近環境作長時間定點記錄，把一年至兩年的演變過程記錄下來。「演變」出現後，就有機會刺激思維，刺激人對某事物的故有觀感及看法。最低限度可能出現三個觀感及看法上的差異：1. 進步、2. 退步、3. 不變。

本計劃是製造「頓悟」。

在「頓悟」前，是要經過一個進程的，是累積經驗、體會、知識之後所出現的結果，即一個水杯，必須要不斷注水，而水要累積到水杯頂，再衝破水的張力，水便於頃刻間湧出，而水頃刻間湧出水杯，就彷彿「頓悟」的過程。理論上，「頓悟」不應是被製造出來的。我們累積經驗、體會、知識不應是為達到「頓悟」而做，所以「頓悟」就成為可遇而不可求的恩賜。

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，與觀眾分享。

Curator's Words

The current project attempts to make "changes".

"Changes" involve processing with time and vitality. The current project attempts to make "changes". Through long-term documentation at specific sites at Oi! and in the vicinity, participants will record particular changes over a two-year time frame. The revelation of "changes" can stimulate thoughts and perspectives on particular issues. There are at least three possible outcomes in terms of perspectives: 1. to move forwards; 2. to fall backwards; 3. to remain the same.

The current project attempts to produce "insights".

Obtaining "insights" requires going through a process beforehand to accumulate experience and knowledge. For water to run out of a glass, you have to keep pouring in water until the level reaches the top of the glass and the volume of water can break through the tension and start to run out of the glass at that sudden moment. This is similar to the process of gaining a sudden "insight". Theoretically, "insights" cannot be produced. We do not accumulate experience and knowledge to gain "insights," which is a gift that can only come in a spontaneous fashion.

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.

JANET FONG

方敏兒

我要食餐好嘅

一個充滿香港味道的藝術項目

I Wanna Eat! Yummy! Yummy!

An Art Project Full of Hong Kong Flavour

策展人簡介

方敏兒於1998年畢業於香港理工大學攝影設計系，後於澳洲悉尼大學進修博物館學，並留學英國薩塞克斯大學研究中國美術史與攝影。她曾任職於不同的博物館及藝術機構，具備逾十五年策劃及藝術行政經驗，現於北京中央美術學院美術館工作。方敏兒曾策劃多個當代藝術展覽，包括「英雄本色—一個與香港有關的當代藝術展」（北京798藝術區，2013）、「三亞藝術季2012-2013」、「XXX — 下一個十年的當代藝術」（北京今日美術館，2011）、「我哋啟德機場隔離等你話我知！」（1a空間，2011）、「與現實的背離—三聯開幕展」（Blindspot畫廊，2010）、「Hey Market! 嘿市！」（北京宋莊美術館，2009）、「造像—攝影展」（奧沙畫廊，2007）等。

Curator's Profile

After receiving her Bachelor of Arts Degree in Photographic Design at the Hong Kong Polytechnic University in 1998, Janet Fong went on to take Museum Studies at the University of Sydney, Australia and pursued her studies in Chinese Art History and Photography at the University of Sussex in the UK. Fong has over 15 years' experience in curatorship and art administration working for various museums and art organisations, including CAFA Art Museum in Beijing where she is currently employed. She has curated a number of contemporary art exhibitions, such as "A Better Tomorrow – A Contemporary Art Exhibition Relating to Hong Kong" [Beijing 798 Art Zone, 2013], "Art Sanya – Visual Arts Festival 2012-2013", "XXX – Next 10 Years of Contemporary Art in China" [Today Art Museum, Beijing, 2011], "I Am Here beside Kai Tak Waiting for You" [1a space, 2011], "The Departure of Reality – Three Opening Exhibitions of Blindspot Gallery" [2010], "Hey Market!" [Song Zhuang Art Museum, Beijing, 2009], and "Fabricated Mortals" [Osage, 2007].

策展人的話

香港的生活中「食」佔着非常重要的一環，也是香港的特色之一，美食跟香港彷彿已融為一體。很多香港人會喜歡尋找那家餐廳的菜最好吃，或找那家甜品最有特色。同樣，世界各地很多的美食都可以在香港吃到。我們到世界各地的時候，也會到處尋找品嚐美味的異國美食，無論電視、雜誌與報紙甚至網上都有很多有關美食的介紹與討論。尋找美食，品嚐美食是很多香港人的興趣之一。

而一個地方的飲食文化，無論從其製作的工序與手藝、還是種類、顏色、用料選擇甚至到吃的配套與環境要求等等，都能充份體現出那個地方的人的文化特徵。飲食本身可以說是人類文化精神的產物。

食與藝術的意識形態有很多相似的地方，這次想把食與藝術聯繫在一起，希望利用「食」作為這項目的創作來源或靈感，並希望藝術家會與飲食界的人士包括廚師、餐廳侍應或街市上賣菜的小販、又或者是食客等人或團體共同進行創作與交流。這些在飲食界的工作者，常在大家的生活中碰見並與飲食有着密不可分的關係的人，他們的生活與工作大部份時間也被「食」佔據着，他們對「食」自然會有個人的獨特看法。

食與藝術一樣不分疆界，希望這次邀請的六位來自不同年紀不同背景與經驗的香港藝術文化工作者：蔡仞姿、劉小康、李鵬、吳家俊、黃榮法及楊嘉輝，以「食與藝術」與作為這次創作的軸心，並與香港飲食從業員在不斷的交流與溝通的過程中，互相影響與發掘，共同或各自創作出一場別開生面，兼有視覺、感觀或味覺的藝術盛宴。

Curator's Words

"Food" is a key dimension of living in Hong Kong: it is one of the characteristics of this city where delicacies have become part of the collective imagination. Many Hong Kong people are always looking for the finest restaurants or dessert places, while an array of global cuisines can be found sizzling around town. And we look for exotic cuisines when we travel around the world. Reviews and discussions of fine food abound on TV, in magazines and newspapers and on the internet. The search for and tasting of delicacies is one of the favourite past times of Hong Kong people.

There are many similarities between food and art as concepts. By connecting the two and highlighting "food" as a source of inspiration, I hope to promote creative exchanges between the artists, professionals from the culinary industry, including chefs, restaurant waiters and vegetable sellers, diners and other related organisations taking part in this event. The professionals from the culinary industry and those whose work and lives are entangled with food have their personal, distinct views on the subject.

For this project, I have invited six Hong Kong artists and art practitioners from different backgrounds, Choi Yan-chi, Freeman Lau, Li Peng, Ng Ka-chun, Morgan Wong and Samson Young, who take the concept of "food and art" as the axis of their creation. Following their exchanges with professionals from the culinary industry in Hong Kong, creation will be born out of mutual influence and exploration. It is as individual as it is collective, as it presents an art feast of visual and sensory thrills.



KWOK YING

郭瑛

收藏家學會 Collector Club

策展人簡介

郭瑛2000年畢業於香港中文大學藝術系，2004年獲英國倫敦藝術大學切爾西藝術與設計學院碩士學位。現為策展人及藝術家，過去十二年來分別在中英兩國生活、工作。

2006-2012年，郭瑛擔任英國華人藝術中心策展人，為中心的藝術方向進行宏觀規劃，策劃展覽和相關講座與活動，並負責藝術家駐館計劃。她一向積極推動中心與英國和亞洲其他藝文機構的合作與交流，拓展資源網絡。

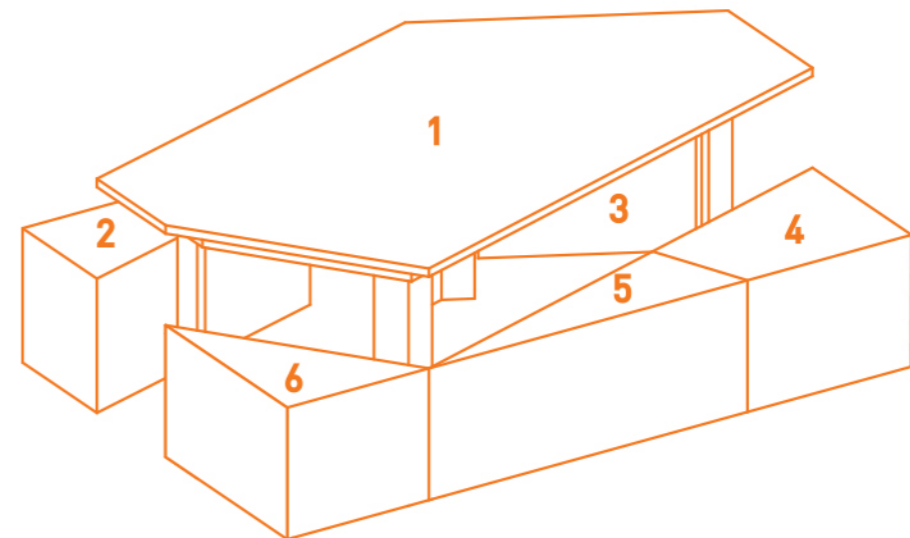
此外，於2009-2012年間郭瑛也是英國Grizdale Art藝術空間董事會理事，並擔任英國華語電影論壇委員。2009年，她與另外兩名在英國工作的藝術家共同成立了藝術家組織Association以探索「合作的邊界與限制」，這也一直是她策展實踐中的重要方向。多元的社會情境以及人們在不同的情景下不同的表現，都是郭瑛感興趣的課題。因此，她也經常在展覽館以外的地方如晚宴、俱樂部等社交平台上開展項目。

Curator's Profile

Graduated from the Department of Fine Arts of The Chinese University of Hong Kong in 2000, Kwok Ying obtained her master degree from the Chelsea College of Arts and Design, University of the Arts London, UK in 2004. Kwok is an artist and curator who has worked in Hong Kong, China and the UK for the last 12 years.

As the curator of the Chinese Arts Centre in Manchester in the UK between 2006 and 2012 with responsibility for the centre's artistic direction, she delivered four exhibitions every year, accompanied by related talks and events, and also oversaw the artist residency programme. She has built up a wide network of contacts with organisations in the UK and Asia through frequent collaboration projects and exchanges.

Kwok has served as a member of the board of trustees of Grizdale Art and a committee member of the Chinese Film Forum UK. She also founded the artist collective, "Association", with two UK-based artists in 2009 to explore the "boundaries of collaboration", which has always been an important part of her curatorial approach. She is interested in various social situations and how people's behaviour changes in different circumstances, and to that end she initiates events and projects within various social platforms, such as dinners and club nights.



策展人的話

「收藏家學會」包括展覽及一連串活動，希望帶領觀眾理解藝術如何被「消費」，進而深入探討藝術品的「價值」。

藝術品的定價因素繁複多變，加上現時並未有具透明度的定價準則以釐定其價值，使它有別於一般消費品。其實，藝術愛好者往往對藝術品的內在價值更感興趣，例如審美帶來的趣味。正因為各種金錢與非金錢回報，令藝術品成為難以估值的收購對象。

「收藏家學會」希望藉着理解藝術的商業活動、交易、定價方式及評價，以探討其內在價值。今次展覽計劃觸及的層面廣泛，包括藝術家的角色和職責、藝術市場的功能、藝術的有形及無形價值等。透過參觀展覽及參與討論，觀眾可對藝術的價值及其獨特的市場體系加深了解，亦可對藝術收藏增加信心，從而培養出收藏興趣。展品均以開放態度帶出「消費」藝術的議題，在邀請觀眾積極參與「消費」行為的同時，引導他們思考背後的意義。當然，是次展覽亦可被視為對當代藝術市場的隱喻甚或批評。

為鼓勵觀眾對「藝術的價值」作深入的思考，今次展覽特別增設「會員制」，為有意進一步了解和參與的觀眾提供機會，啟導討論。

一個非永久性的「收藏家學會會員計劃」將由2013年9月開始招募會員，一系列活動講座將於2014年1月開展，至香港巴塞爾藝術展2014閉幕為止。「會員計劃」包括講座、討論及由本地藝術工作者撰寫的電子期刊，藉以鼓勵與藝術相關的文字創作，以及培養本港收藏藝術品的氛圍。

「收藏家學會」不只是一個視覺藝術展也是一個讓我們從新審視藝術的價值的機會。通過展現各種複雜的藝術評價策略，讓觀眾發掘不同評價藝術作品的方法及可能性。展覽內所有展品均作公开发售，希望觀眾在購買展品的同時，瞭解各種複雜的藝術評價策略並進一步思考藝術的價值。



Curator's Words

"Collector Club" is an exhibition and a series of programmes that will investigate in detail the values of art in terms of its public consumption and perception.

Unlike other consumer goods, establishing the value of a work of art is complicated and distinct because there is no transparent evaluation or pricing system to determine that value. Art lovers take pleasure in the intrinsic value, thus the aesthetic enjoyment it offers. Art also contains a mixture of monetary and non-monetary payoffs that makes works both attractive to purchase and difficult to value.

Through a series of thought-provoking discussions, the exhibition seeks to promote an understanding of the values of art and its particular market system and to generate interest in the act and process of collecting. It features works addressing the idea of art consumption, and it looks at the roles and duties of artists and the functions of the art market with the active involvement of the audience, which is invited to take part and meditate their act of consumption. The works presented can also be viewed as a critique or metaphorical view of the art market.

Encouraging critical thinking and initiating effective discussions around the values of art, the exhibition takes a "club membership" approach and serves as an incubator for a committed audience to further their knowledge and engagement. An impermanent "Collector Club" membership scheme will be opened for public registration in September 2013. It will run from January until the end of Art Basel HK 2014. Toying with the format and idea of membership scheme, a series of activities and a newsletter will be initiated to facilitate discussion and encourage art writing among local art practitioners with a view to developing art collecting in Hong Kong.

"Collector Club" aspires to be more than a typical visual arts exhibition. By showcasing the complexities of various art appraisal strategies, it hopes to unveil some of the many different ways in which a work of art can be valued. The works on display within the exhibition are available for purchase, and the exhibition hopes that when visitors do buy a work, they will also understand the message this exhibition is seeking to convey.

會員咭自動販賣機置於：油街實現
香港北角油街12號

The vending machine selling
membership card is located at Oi!,
12 Oil Street, North Point, Hong Kong

ORLEAN LAI

黎蘊賢

像是動物園 Zoo as Metaphor

策展人簡介

黎蘊賢畢業於香港中文大學藝術系。從事藝術行政工作多年。近年成立orleanlaiproject以籌劃跨媒體節目。
www.orleanlaiproject.net

策展人的話

序幕

燈亮，一個關於搜獵奇想的房間 —
圍觀的人有的詫異、有的驚喜、有的沉思、有的目眩、有的冷笑。
好奇的、獵奇的，都走了進來。
漸漸，見怪不怪，奇珍不再出奇。

然後，射燈失卻了焦點，游離中心尋找新主角，
奇珍們背後長出了相連的尾巴、它（牠）們的記憶與歷程變成了戲肉，故事如何被述說，歷程如何被搬演，將成為內容本身。

大門將重新打開，看更依然站在旁，裡頭是一幕幕寓言的開始……

Curator's Profile

Orlean Lai has worked in arts administration since graduating from the Department of Fine Arts of The Chinese University of Hong Kong. She has set up orleanlaiproject to organise cross-media projects.
www.orleanlaiproject.net

Curator's Words

Prologue
Lights up, a room full of curiosities –
Viewers look around, some are puzzled, some astonished, some mesmerised, some sink into deep thoughts, some sneer.
Curious cats and adventurous dogs are all in.
Until the magic of the precious fades away.

Then spotlights lose their focus, start to search for a new protagonist.
In no time, tails grow out from the precious and finally intertwine as a net.
Memories and journeys of the precious become major plots.
How stories are told, journeys staged, will become the substance in itself.

The gate is about to reopen, the guard stands still, and scenes of fable are about to be unveiled...

感謝冒險加入旅程的幾位伙伴：區華欣、許敖山、梁慧玲、伍韶勁、黃鴻飛
Thank you for my brave companions: Au Wah-yan, Steve Hui, Vee Leong, Kingsley Ng, Wong Hung-fei



LEE CHUN FUNG

李俊峰

【「假如」藝術村】大字報 Notice Board for “WHAT IF” Artist Village

策展人簡介

李俊峰2007年畢業於香港中文大學藝術系，此後從事藝術創作、教學、展覽及活動策劃等工作。2009年，他與友人共同創辦社區 / 藝術空間「活化廳」，負責空間的管理及策劃工作。作為藝術家，他過去曾參與多個本地及海外的展覽。作為策展人，他過去曾策劃的展覽計劃包括「香港建築傷憐展」(2008)、「風雨飄搖愛國時 — 年青藝術家六四展」(2009)、「藝術 / 行動者駐場計劃」(2011及2013)等。

Curator's Profile

Graduated from the Department of Fine Arts of The Chinese University of Hong Kong in 2007, Lee Chun-fung has worked as an artist, teacher and independent cultural facilitator. In 2009, Lee co-founded the community / art space “Woofer Ten” and is responsible for the administration and project planning of the space. As an artist, Lee participated in various local and overseas exhibitions. As a curator, he has organised a number of art projects, such as “Hong Kong Anarchitecture Bananas” (2008), “Feng Yu Piao Yao Ai Guo Shi - Art Response to June 4th 20th Anniversary” (2009) and “Art / Activist-in-Residence” (2011 and 2013).



策展人的話

從油街藝術村到油街實現，我感興趣的是本地自發 / 自主藝術生態能量。若說油街藝術村是一次有關藝術家自主性的傳奇案例，對應今天的主流藝術生產方式，這種自主價值有何意義？這又是一怎樣的生態？此生態需要（或是否需要）什麼支援？又可有什麼的機制來讓其持續滋長？這個計劃源自我對此生態的一個村落想像，計劃期望思考 — 對應藝術 / 藝術家為主體所需要的支持，打開主流藝術生產方式以外的替代可能，並促成不同領域和背景的藝術家 / 持份者的結連及至共同協作支援和生產。

是次前哨展將邀請藝術家以大字報形式創作三個藝術計劃，計劃將從三個生態面向出發：包括 1) 生產者：「真·藝術發展局」2) 消費者：「藝術破產學」3) 分解者：我們如何處理「藝術殘餘」？

Curator's Words

From Oil Street Artist Village to Oi!, what I am concerned about is a local independent and self-initiated art ecology. If the Oil Street Artist Village is a legend about artists' autonomy, what, with the current art ecology in mind, does autonomy of art actually mean today? What kind of support is needed in this kind of ecology? (Or does it need any support at all?) Under what kind of system could this ecology be sustained? This project springs from the village imagination I have about this kind of ecology. I would like to encourage a line-up of artists / practitioners from various disciplines and backgrounds for an experiment that requires collaboration and mutual support.

In this kick-off exhibition, the artists will present three art projects in the form of a noticeboard. The projects will deal with three different dimensions of ecology: 1) Producer: Real ADC for Artists; 2) Consumer: Art Bankruptcy; 3) Decomposer: How Do We Handle "Art Leftovers"?



VIVIAN
TING

丁穎茵

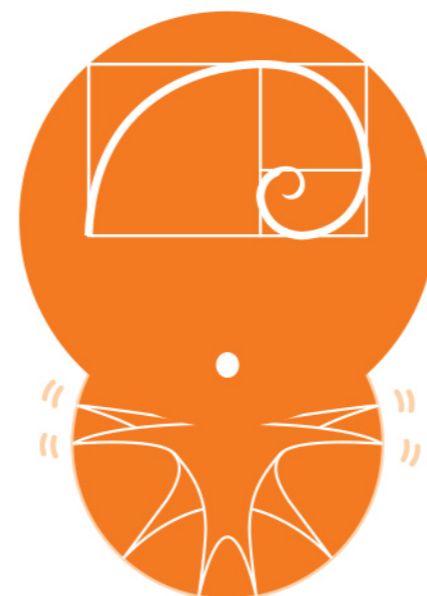
藝術：一刻邂逅，N種態度 When Art Becomes Attitude...

策展人簡介

丁穎茵畢業於香港中文大學歷史系，赴英修讀博物館學，曾於布里斯托市立博物館、巴斯東亞藝術博物館、朴茨茅斯市立博物館等地工作，負責整理館藏中國器物的檔案，主持觀眾意見調查、文化教育活動及講座，並參與籌劃多個有關中國藝術的展覽。丁穎茵現於香港浸會大學視覺藝術院教授博物館學及藝術策展學等，策劃不少當代藝術展覽，並研究觀眾如何參觀藝術展覽及其與社會文化消費的關係。

Curator's Profile

Vivian Ting graduated from The Chinese University of Hong Kong, and then completed her PhD in Museum Studies in the UK. She has worked at the Bristol City Museum and Art Gallery, the Museum of East Asian Art in Bath, and the Plymouth City Museum where she was responsible for conducting research on Chinese collections and museum collecting policies, curating exhibitions and conducting workshops and talks. Ting currently teaches museum studies and art curatorship at the Academy of Visual Arts, Hong Kong Baptist University. She has been involved in many contemporary curatorial projects, and her research focuses on how people engage in art activities in the wider context of cultural consumption.



策展人的話

「日常把它自身提呈為一個難題，一個矛盾，一個悖論：它既是普普通通，又是超凡脫俗的；既是自我顯明的，又是雲山霧罩的；既是眾所周知的，又是無人知曉的；既是昭然若揭的，又是迷霧重重的。」

本·海默爾

朝七晚七的工作、煲劇、逛街、上網、Whatsapp、談情、進修……日常生活彷彿被社會體制、工具理性、市場、傳播媒體等思維所佔據，使人毫不自覺的將人生規劃交托給社會集體的意識。日常生活看似庸庸碌碌，但除卻身邊尋常事我們又往那裡去尋回屬於自己、又富創造力的生活呢？

當代藝術其中課題就是回到日常，從熟悉的生活場景、尋常瑣事出發，探究人如何重拾敏銳的生活感知、重新對周圍事物驚豔，重新看到自己與周邊環境的關係。我們相信藝術創作是交流的平台，讓參與者回顧自身經驗，分享彼此的想法，為日常生活注入新的想像。我們分別與不同的社群（如小學生、菲傭及書店顧客等）討論日常生活何以變得「藝術」。透過「為何藝術」、「如何藝術」的詰問，我們嘗試發掘創意想像如何融入生活，創造切實又獨特的經驗。畢竟，生活本身就是無價的藝術珍品。

Curator's Words

"The everyday offers itself up as a problem, a contradiction, a paradox: both ordinary and extraordinary, self-evident and opaque, known and unknown, obvious and enigmatic."

Ben Highmore

Working 7-7, watching soap operas, shopping, surfing on the internet, chatting on Whatsapp, falling in love, attending refresher courses... Everyday life seems to be trivial and boring. It is dictated by alienated entities, such as social institutions, instrumental rationality, market trends, and the mass media; and these entice individuals to surrender their personal choices to the collective mass consciousness. However, how would we find a life of our own that is colourful and creative, if we refuse to embrace daily life?

Many contemporary artists have looked into familiar life scenes and ordinary chores for inspiration, and explored new possibilities in daily life. Their works have enabled people to be fascinated by common things, and curious about their surrounding environment in order to re-position their relationship with society. It is without doubt that creative works can serve as a community forum that enables participants to reflect on their life experiences, share their thoughts and ideas, and infuse daily life with new inspirations for their imagination. This project works with different communities (such as primary school students, Filipino domestic helpers, bookstore customers) to discuss how daily life could be transformed as a piece of art. By asking "why art" and "how to art", we aim to discover how creativity can be integrated into daily life and create genuinely unique experiences.

YEUNG YANG

楊 陽

之於那微不足道 — 重讀簡歷：藝術家生命之描繪 Regarding Lightness – The Weight of Lightness: Bio-gravity

策展人簡介

這簡介，本應是策展人現身的場所。於此，策展人是個穩定、完整的自身 — 從專業、社會、情感、心理、德性上都穩定和完整。然後，由這策展人向你宣告某種跟這展覽的關係。2012年10月，這個被叫喚的策展人是我。及後讓另外四位人士加入參與。這簡介，不再是一個策展人的簡介，而是我們五個人一起施展的、一種叫做策展的活動的簡介。

我是楊陽，我教書、策展、寫作、編輯，以及經營非牟利藝術團體。我的工作範疇以藝術置於社群關係與社會建制之內的文化工作為重，亦處藝術為人文領域的一塊。王鎮海（海狗）畢業於城市大學創意媒體學院，主修批判性跨媒體實驗室。專注與聲音有關的創作、演出及研究。王鎮海要我把他介紹成「一個秘密」；但這「公開的秘密」，當然是修辭上的「矛盾修飾」。我照辦。海狗常協助藝術家解決問題 — 有時是技術問題，有時是思考問題。他懂得這樣做，因為他也是藝術家；起碼有些時候是這樣。海狗喜歡羅偉珊偶爾「彈」出來的點子，羅偉珊樂於研究身邊事物與人際間的一動一靜，活躍於聆聽周遭。當大家都拖着身子費力前進時，她就以點子轉移焦點，把大家叫醒。羅偉珊喜歡蘇瑋琳觀察的方法：理性地，和善的、深入的觀察。蘇瑋琳畢業於浸會大學視覺藝術院，想把藝術融入社區及人們日常生活。羅偉珊也喜歡李以進的視野和對理念傳達的執迷。李以進大學讀經濟、中學教數學，曾搞文化研究、社區介入，目前研究機會和功用，認為理想一定要實現。他每到一個處境、某些人之中，總帶着一點微小又堅定的明燈，顫動着，閃爍着。他還從不皺眉。

這次誰策展呢？

羅偉珊、蘇瑋琳、李以進、楊陽。

誰在秘密地策展，卻以藝術家作為正式的稱號？

王鎮海。

啟動展覽開始後，到2015年的展覽期間，我們或許會輪換、改變、回返。我們將為你提供最新的訊息，正如我們為自己而更新一樣。

Curators' Profile

The requirement for the curator's profile is that it presents a unified and stable (professional, social, emotional, psychological, moral) self. With this self, the curator declares a relation with the exhibition you are now experiencing. In October 2012, I was the curator who was called for and four more individuals joined. This profile is no longer a curator's profile, but a profile of curating as an activity we perform together.

I am Yeung Yang. I teach, curate, write, edit and run a non-profit art organisation. All my work addresses and deliberates art as a humanistic endeavour embedded in cultural and social relations. Wong Chun-hoi (Hoi9) graduated from the School of Creative Media of City University of Hong Kong, majoring in Critical Intermedia Laboratory. Mainly working with sound in performance and research, Wong has been curating and organising different kinds of art events. Hoi9 wants me to introduce him as a "secret", but as it's an "open secret", it is of course oxymoronic. Hoi9 works with artists and helps solve their problems. Hoi9 is able to do so because he is an artist himself... sometimes. Hoi9 loves Susi Law's "pop-up" ideas – they pop up when everyone else is dragging their feet; they wake us up. Susi's interest is in recognising and realising the interconnectedness between people, places and nature, and in actively listening. Susi loves the way So Wai-lam (Solam) sees – with reason, gently and deeply. Solam graduated from the Academy of Visual Arts of the Hong Kong Baptist University. She aims to bring art creation closer to local communities. Susi also loves the way Joao Li sees. He always brings a small, flickering beacon into a situation. He never frowns. Joao studied economics at college, taught mathematics at high school and has been taking care of cultural studies and community interventions. He is conducting research into chance and usefulness and believes that the ideal must be realised.

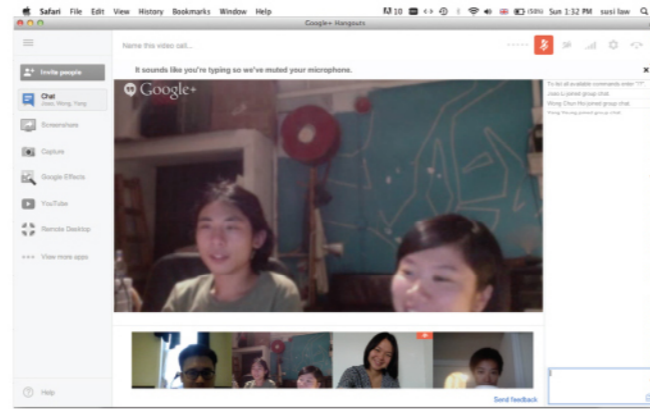
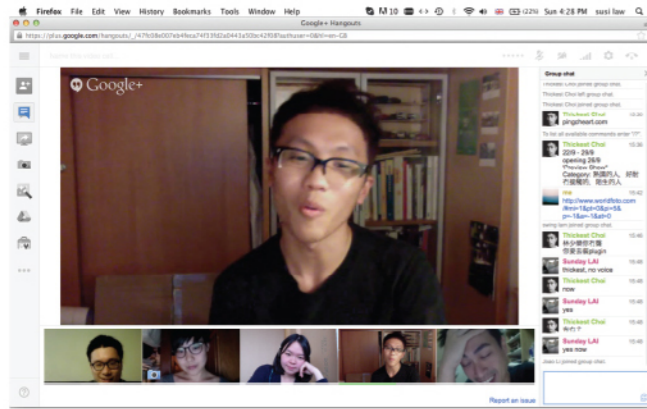
Who are the curators this time?

Susi Law, Joao Li, So Wai-lam and Yeung Yang.

Who is secretly curating while carrying the official designation as artist?

Wong Chun-hoi.

During the run-up to the exhibition in 2015, we may rotate, transform or return. We will keep you updated, as we update ourselves, in this activity of selves-writing.



藝術家與策展人在大氣中的會議 / 聚集 / 捕捉 / 斷線
meeting / hangout / capture / connection problems in
the air between artists and curators

策展人的話

「藝術家簡歷」容易被人輕輕略過，靜候在展覽一角，離作品有點距離卻跟藝術家非常貼身。藝術家根據當下狀態不斷更新簡歷，有如落葉般降落於樹下滋潤著另一塊。短短的一二百字，卻承載著藝術家生命中的意志、信念及注視。

這次展覽，藝術家們以四個不同對象（親近的人、很久不見的人、從未遇過的人、觀眾 / 策展人），再次更新簡歷，藉以尋找藝術生命和個人歷史中或輕於鴻毛或重於泰山、或偶然或必然的關係。但偶然和命中注定，到底孰輕孰重？或許「藝術家簡歷」就是跟生命的必然和偶然來一次對話。

Curators' Words

The "Artist Bio" is easily read past – sitting quietly in a corner of the exhibition. It is kept at a distance from the artworks, while staying very close to the artist. Depending on the artist's status, the artist re-writes and refreshes over and again "The Bio". What is discarded during the process is a falling leaf, landing onto another beneath the tree, touching and nurturing it - a sheer one or two hundred words, bearing the mark of the artist's will, conviction and attention.

In this exhibition, artists are going to update their bios yet again for four kinds of readers: someone very close, someone they haven't met for long, someone they have never met, and the audience / curator. This is an attempt to recognize the missing links between the bios (way of life) of the artists and their personal history. These relations could be as light as feather, or as heavy as Mount Tai, as a Chinese saying goes; it could also be out of mere coincidence or be seen a necessity, a destiny. The question is: which is heavy and which is light – a life of chance or a life of destiny? Perhaps the "Artist Bio" would be a dialogue between the necessity and contingency of the bios.

DESIGN
PARTNER

設計合作伙伴

設計合作伙伴 Design Partner

設計合作伙伴簡介

葉小卡獲香港中文大學社會科學士及建築碩士學位、英國皇家美術學院專業研究文憑及美國哈佛大學建築學院PEP專業文憑。2003年創辦ADO，從事創意文化項目、建築及室內設計項目。2005-2007年任香港中文大學藝術系講師，現職ADO創作總監。

葉小卡於2005年獲創新科技署「香港青年設計才俊大獎」及於2009年獲「香港十大設計師獎」。其藝術及建築獎作品曾獲：「大中華傑出設計大獎2012」、「International A' Design Award 2012 & 2103」、「ARROW 兩岸三地室內設計銀獎」、「夏利豪基金會繪畫比賽冠軍」、「Sovereign Art Foundation 繪畫比賽The Schoeni Prize」、「日本JCD空間設計大獎」、「香港設計師協會獎（空間設計、環境平面設計獎、產品設計）」。

葉小卡作品曾推介於著名雜誌及網站，包括《香港設計》、《Frame》、《The Cool Hunter》、《GIR- Global Innovation Report》、《Design 360》、《Space》、《Perspective》、《Domus》、《Interior China》等。

Design Partner's Profile

After obtaining his Bachelor of Social Science (2000) and Master of Architecture (2003) from The Chinese University of Hong Kong, Karr Yip pursued his studies on the Harvard University Graduate School of Design Executive Education programme in 2007 and on the Royal College of Art Post-Experience Programme in London in 2008. He founded ADO in 2003, working on creative cultural projects, architecture and interior design projects. Yip took up a position of lecturer at the Fine Arts Department of The Chinese University of Hong Kong during 2005-2007 and is currently the Creative Director of ADO.

Yip won the Innovation and Technology Commission's "Design Smart Young Design Talent Award" in 2005 and was named one of the "Ten Outstanding Designers" in 2009. He has been awarded a number of prizes for his art and architectural works, including the "Outstanding Greater China Design Award 2012", the "International A' Design Award" in 2012 and 2103, "ARROW the Greater China Interior Design Award", "Winner of the Philippe Charriol Foundation Painting Competition", the "Schoeni Prize of the "Sovereign Art Foundation Asian Painting Competition", the "JCD Design Award for Space Design" and "HKDA Award on Space, Environmental Graphics, Products". Yip's works have also been recognised by renowned magazines and websites such as Design HK, Frame, The Cool Hunter, GIR- Global Innovation Report, Design 360, Space, Perspective, Domus and Interior China.



設計合作伙伴的話

思想好像火花，可以傳播、感染、承傳與交流。我們各自的思想、理想、夢想就像是一點星火。可能你不認同，因為大家都有自己的價值觀，但若果我們嘗試去觀察、了解每一星火花的形態、顏色、聲音、節奏，我們可能會懂得去欣賞，甚至去保護我們身邊各自不同的每一點火。

想像自己拿着一支火柴，慢慢回憶可能已遺忘了的、被打壓過的、不可能的一些想法和願望，讓這個火種重燃，然後重新去面對它、理解它、傳播它，讓它去燃點別人的那支火柴吧！在「火花！」這個計劃中，我的角色是設計師，藝術的本質與可能性我就不去討論了。我只希望製造一個平台，將這一點點火種的美態記錄下來，一起分享。也讓你可以把它保留在你的手機內，隨時準備燃點自己、燃點別人。

Design Partner's Words

Just like a little sparkle, ideas can be distributed, exchanged, influenced, inherited... We all have our dreams, our ideas, our goals. As we all have our own values, we may not agree with each other's. But have you tried to observe the beauty of these little sparkles? The form, the colour, the sound, the movement, the rhythm... They are all different. Maybe we can learn from that how to appreciate and to protect every unique sparkle.

Imagine you are holding a lit match, and then try to recall your little lost ideas, forgotten wishes, forbidden loves, impossible goals ignored by society or the majority. Just observe it, understand it and distribute it. Let this little sparkle ignite everyone. As the designer of this project, I am not going to talk about what art is. I want to create a platform to record and share our little sparkles. And as a gift, let your little sparkle live in your mobile phone and get ready to be set on fire!

鳴謝 Acknowledgement

衷心感謝馮浩然先生、何兆基博士、洪強博士、鮑靄倫女士、譚偉平先生及黃麗貞女士為此計劃提供寶貴意見。

Heartfelt thanks are dedicated to Mr Fung Ho-yin, Dr Ho Siu-kee, Dr Hung Keung, Ms Ellen Pau, Mr Tam Wai-ping and Ms Fiona Wong for their valuable advice in realizing this project.

展覽資料 Exhibition Information

火花!新藝術實現

Sparkle! Art for the Future

27.9.2013 – 12.1.2014

10:00am – 8:00pm

(逢星期一10:00am至2:00pm休息，公眾假期除外；

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

except public holidays;

24.12.2013, 5:00pm休息Closed)

油街實現展覽廳1及2

香港北角油街12號

Exhibition Galleries 1 & 2, Oi!

12 Oil Street, North Point, Hong Kong

免費入場 Free admission

節目策劃 Programme Management

劉鳳霞 Lesley Lau

連美嬌 Ivy Lin

俞俏 Leona Yu

馬佩婷 Prudence Ma

吳家輝 Ng Ka-fai

凌思敏 Simmy Ling

設計合作夥伴 Design Partner

葉小卡 Karr Yip

設計製作 Design Production

一道空間 ADO Design & Public Art Consultants (HK) Ltd.

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油街實現編製

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