

International Conference 國際論壇



Art, Place-Making and Resilient Cities

藝術、地方營造和抗逆城市

18-19 March 2017

2017 年 3 月 18 至 19 日

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The International Award for Public Art (IAPA) acknowledges specific public art projects of the highest achievement with a focus on art-led urbanism, place-making, community building and social practice.

The Award draws attention to the major contribution made by artists around the world to the quality of life, our shared environments and the importance of developing space to nurture citizenship and public wellbeing.

In addition to the recognition and celebration of quality, a primary goal of the Award is to stimulate debate about the value, articulation and qualities of public spaces among artists and allied professions, and among decision-makers in urban planning and design.

A related goal is education, supported by the sharing of information about projects, best practices, and innovative work around the world.

Funded by the Institute of Creativity of Hong Kong Baptist University, the 2017 IAPA is co-organised by Academy of Visual Arts and Institute for Public Art. The theme of 2017 IAPA conference is "Art, Place-Making and Resilient Cities", which focuses on how art generates a sense of place and stimulates debate about quality of living through art in the public sphere.

國際公共藝術獎 (IAPA) 所嘉許的，是擁有最高成就的特定公共藝術項目，這些項目以下列領域為重心：藝術主導都市主義、地方營造、社區建立、社會實踐。

IAPA 聚焦世界各地的藝術家，他們對生活質素、共用環境、發展空間以培養公民意識和公眾幸福，都貢獻良多。

除了對質素的認同與表揚，IAPA 的基本目標是要引起藝術家和相關專業人士，以及都市規劃和設計的決策者就公共空間的價值觀、表述和質素作討論。

另一項與之相關的目標是教育，並透過分享藝術項目、最佳實例、各地創意作品等資訊，協助達成目標。

在浸會大學創意研究院的資助下，2017 年度的 IAPA 由視覺藝術學院和公共藝術研究中心 (Institute for Public Art) 合辦。2017 年 IAPA 國際論壇的主題是「藝術、地方營造和抗逆城市」，內容集中在藝術如何孕育地方意識，並就運用藝術改善公眾領域生活質素引起討論。

KEYNOTE SPEECH 1 | 主題演講 (一)

The Social Value of Art: Drawing from Dewey 藝術的社會價值：杜威的啟示

Speaker 講者：Mary Jane Jacob

In this talk Mary Jane Jacob examines the value of art as a social practice. Drawing upon ideas expressed a century ago by American philosopher John Dewey, she reveals how art plays a role in both individual and social development that is necessary for a democratic society to exist. And like Dewey, for whom theory and practice knew no separation, Jacob grounds this point in the work of artists and her own curatorial practice, exposing the nuanced way in which art is both created and experienced, and how it can contribute to social change.

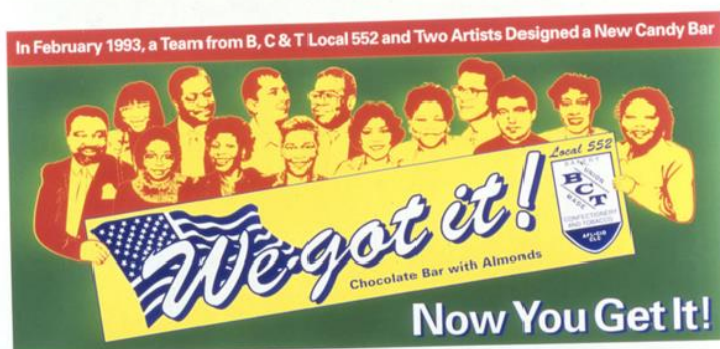
About Speaker

Mary Jane Jacob is a curator who pioneered public, site-specific, and socially engaged art in the US. Her anthologies include *Buddha Mind in Contemporary Art* and “Chicago Social Practice History Series”. Professor at the School of the Art Institute of Chicago, she also directs its Institute for Curatorial Research and Practice.

Mary Jane Jacob 在演講中檢視藝術作為社會實踐的價值。根據一個世紀前美國哲學家杜威 (John Dewey) 的想法，揭示藝術如何在個人和社會發展中佔一席位，對於民主社會不可或缺。一如杜威，她認為理論和實踐不可分割，並以藝術作品和自己的策展實例作為論證，說明藝術的創作與體驗箇中有何微妙之處，以其如何改變社會。

關於講者

Mary Jane Jacob 是公共藝術、場域特定藝術、社會參與藝術等的先鋒策展人，編著有《當代藝術的佛心》與「芝加哥社會實踐歷史系列」等。除了在芝加哥藝術學院任職教授外，她亦是該校策展研究與實踐中心的總監。



Full-length audio recording of the keynote speech
主題演講錄音

KEYNOTE SPEECH 2 | 主題演講 (二)

Cape Town's *Infecting The City* Public Art Festival: Temporal Forms in the Making of Place for Elusive And Indeterminate Futures

開普敦「感染城市」公共藝術節：為未知將來進行地方營造的時間形式

Speaker 講者：Jay Pather

Cape Town was the International Winner of TripAdvisor Travelers Choice Awards, the top of the *New York Times* and the *Guardian*'s lists of best cities, the "Fourth Top City in the World" by the Travel and Leisure Awards and the "Best Destination in Africa" by the World Tourism Awards. The city is also the site of abject poverty, racial clashes, civic strife and violent incidents of xenophobia. Caught in a range of notions over its natural beauty and its unassailable truth as a divided city, Cape Town's contradictions and paradoxes are often richly explored in public art and performance.

In this lecture, Jay Pather focuses on the temporary unmaking and remaking of place as a recurrent theme of the public art festival *Infecting the City*, to examine issues of representation, lack of ownership by the citizenry, and temporal forms as political acts.

About Speaker

Jay Pather is an Associate Professor at University of Cape Town. Directs the Institute for Creative Arts (ICA). Curates the *Infecting the City* Public Art Festival; the ICA Live Art Festival and the AfroVibes Festival (Amsterdam and UK). Recently appointed Fellow at University of London and Chevalier des Arts et des Lettres by the French Ministry of Culture.

開普敦獲得過的獎項包括「TripAdvisor 旅行者之選」大獎、《紐約時報》首選、《衛報》「最佳城市」、旅遊與悠閒大獎的「四大最佳城市」，以及世界旅遊大獎的「非洲最佳景點」。與此同時，該市也有嚴重的貧窮、種族衝突、內亂、排外問題。這座城市擁有自然美景，但無疑也有黑暗一面，給人複雜的印象。公共藝術和表演往往就着開普敦的種種矛盾和弔詭之處，開展深刻的探索。

Jay Pather 聚焦「感染城市」公共藝術節 (*Infecting the City* Public Art Festival，簡稱 ICA) 如何不斷「去營造」與「再營造」一個地方，藉以探討城市的呈現、市民缺乏擁有權、以時間形式作為政治行動等議題。

關於講者

Jay Pather 是開普敦大學的副教授以及創意藝術研究中心 (ICA) 的總監。他曾策展「感染城市公共藝術節」、ICA Live Art Festival、Afrovibes Festival (荷蘭和英國地區)。最近獲倫敦大學委任為院士，並獲法國文化部頒發藝術與文學騎士勳位。



Full-length audio recording of the keynote speech
主題演講錄音

KEYNOTE SPEECH 3 | 主題演講 (三)

Place-Making and Pluralistic Development of Public Art 地方營造與公共藝術多元發展

Speaker 講者：Wang Dawei 汪大偉

The talk discusses the relationship between place-making and public art. Place-making is what public art's starting point and end-result to provide special way of creative solution of public issues through art languages and expression. Public art is now facing the tremendous opportunities in the development process of place-making by providing the solutions. The case studies of International Award for Public Art will also help to analyse the connection of three elements of public art and pluralistic development (three elements: publicity, site-specific and artistry), pointing out that diverse evaluation criteria are what make healthy development of public art.

About Speaker

Professor, Advisor of Institute for Public Art (IPA), Dean of Fine Arts College, Shanghai University, Chief Editor of Institute for Public Art, the Standing Council Member of Chinese artists, Deputy Director of the Arts Council of Graphic Design, member of Chinese Artists Association, Chairman of Shanghai Creative Design Workers Association, Vice Chairman of Shanghai Artists Association, member of Master of Fine Arts Steering Committee of Education Ministry, member of Environmental Art of Shanghai Metro Construction Committee, member of Art Committee of Shanghai Art Fair, Vice Director of Art Committee of Shanghai Art and Design Exhibition.

演講探討了地方營造與公共藝術的關係，指出地方營造是公共藝術的出發點與歸宿，公共藝術是用藝術語言和方式解決公共問題的特有創作方式，而地方發展過程中遇到的諸多問題也給公共藝術帶來了巨大的發揮作用的空間。此外，透過國際公共藝術獎的部分案例分析，論述了公共藝術的公共性、在地性、藝術性三個基本屬性與多元發展的關係，指出多元的評價標準是公共藝術健康發展的推手。

關於講者

IPA 研究院教授和顧問、上海藝術學院院長、IPA 首席編輯、中國藝術家常委會成員、平面設計藝術委員會副主席、中國美術家協會理事、上海市創意設計工作者協會主席、上海美術家協會副主席、教育部藝術碩士教指委委員、上海地鐵建設環境藝術委員會委員、上海藝術博覽會藝術委員會委員、上海藝術設計展藝術委員會副主任。



Full-length audio recording of the keynote speech in English interpretation
主題演講錄音 (英語傳譯)

KEYNOTE SPEECH 4 | 主題演講 (四)

On Looking – Art, Liminality and Perception in Successful Place-Making

關於觀看：成功地方營造的藝術、閾限及觀感

Speaker 講者：John Aiken 莊藝勤

The reasons why a public space is considered successful are complex, multi-layered and highly subjective, rather like an individual of societal sense of what 'well-being' means.

Art has consistently played an overt and/or covert role in enhancing and/or subverting established concepts of what constitutes successful public space and how it is perceived.

This paper explores how imperatives for change and the development of art in the expanded field have altered preconceived notions of what the impact of art can be and how it engages with public(s), the city and notions of site.

About Speaker

John Aiken works mainly in the field of sculpture and installation and has exhibited extensively in galleries and museums internationally. He has also a strong commitment to public art and its interface with architecture and urban environments and has completed many collaborative projects and public commissions in Europe, the USA and China.

John Aiken was appointed as Chair Professor of Fine Arts and Director of the Academy of Visual Arts, HKBU in 2012. He previously held the Slade Chair of Fine Art and was Director of the UCL Slade School of Fine Art in London.

成功的公共空間背後有複雜、多層次而非非常個人的原因，就好像社會意義上的所謂個人「幸福」。

有關何謂成功的公眾空間以及如何理解這些空間，藝術一直以顯性和/或隱性的方式改善和/或顛覆這兩方面的既定觀念。

本文探討在擴展領域中藝術發展和改變的必要怎樣改變以下方面的既定觀念：藝術可能帶來的衝擊，以及藝術如何參與公眾、城市、場地。

關於講者

莊藝勤的作品主要是雕像和裝置藝術，曾經在國際級的美術館和博物館作大型展覽。此外，莊藝勤也致力參與公眾藝術以及有關的建築和都市環境項目，並在歐洲、美國、中國等地完成了不少合作和公眾委託項目。

2012 年獲香港浸會大學委任為藝術系首席教授和視覺藝術院總監，之前他曾經出任倫敦大學學院斯萊德美術學院的教授和總監。



Full-length audio recording of the keynote speech
主題演講錄音

PANEL DISCUSSION 1

Social Justice and Place-Making Through Art

Moderator: Prof. Derrick Cherrie

Panel Speakers: Peter Robinson / Anson Mak / Wen Yau

Other than its aesthetic value, a good piece of art can also offer an opportunity to make a certain social statement, or to reinterpret the sense of place within the community. At the conference panel entitled “Social Justice and Place-Making Through Art” moderated by Prof Derrick Cherrie – Head of the Elam School of Fine Arts, a School of 450 students that sits within the University of Auckland’s National Institute of Creative Arts and Industries (NICA) – three leading artists came together to explore the close relationship between an artist and the social implications of his or her work, challenging the way how art is constantly transformed or defined by the place that inspires or informs the work. A place can be understood in terms of its specific meaning for the individual and his identity. It can also be represented as a site of community needs. Further, as a form of activism, a public space can challenge established ideas and stage proposals for change.

Locating Self-Identity and Questioning the Legitimacy of Place

Winner of the Walters Prize for ACK and New Zealand’s representative at the 49th Venice Biennale, Peter Robinson conveyed the importance of place and place-making in his work. A painter trained in sculpture at the Ilam School of Fine Arts, Robinson’s journey saw him play a large part in bi-cultural debate through the late 1980s to early 90s, becoming renowned for his provocative treatment of racial issues.

In his presentation, Robinson gave an introduction in Māori language, evoking the image of his ancestral landscape in New Zealand, and the canoe that brought his people from Hawaii to New Zealand. In his native dialect, he named his tribe to show how one can understand an individual’s identity via the family.

“The one thing I value about it is that in terms of place making, it’s about linking oneself into the land, like when we speak of our ancestors we are actually going right back to land forms,” said Robinson. According to the artist, the history of the place and the identity of the individual is inevitably connected.

Robinson argued that the place provides a powerful return for the individual on an intellectual, spiritual and emotional basis. Taking himself as an example, despite being distantly related to the Māori, he

refused to feel ashamed of this link to his ancestors and his past. While his Māori ancestry linked him physically, psychically and emotionally to Kai Kōwhiri, he is also proud of his Irish, Scottish and Italian ancestry.

“This link with the place or the land is very literal. It gives oneself and one’s people a place to stand, determine and carry on,” remarked Robinson. Naturally, Robinson explored the idea of identity in the core of his work, tapping into the values and cultural attributes of Māori culture.

Revealing the symbolic power of locating oneself in relation to place, Robinson illustrated it with his installation project, *If You Were To Work Here*, a commission for The 5th Auckland Triennial curated by Hou Hanru that prompted him to reflect on meanings of his work in relation to those by the indigenous tribes of New Zealand. In this installation at the Auckland Art Gallery, museum staff were invited to select a pole that resembles *tokotoko sticks* and attribute some kind of emotion values to the colour of each pole. Subsequently, they were invited to place the stick(s) in any location within the museum.

According to Robinson, this installation aimed to question ‘the hierarchies within the museum, to question the idea of the power relationships in the museum.’



Tokotoko stick placed at random locations throughout the museum.

「演說者的手杖」(Tokotoko stick) 被隨意地放置於藝術館之中。

Understanding the Needs of the Place and Its People

A moving image and sound artist with a background in cultural studies, Anson Mak questioned the role of art in public space through her research project on the community in Kwun Tong, one of the largest urban renewal areas in Hong Kong. In her presentation, she conveyed the conflict between land uses and community needs in that place, and the problem of government funding for art projects in Kwun Tong area.

To put her project into context, Mak explained the changing landscape of Kwun Tong, where industrial buildings were converted into studios, storage, warehouse and other uses, as industries gradually relocated to China from the late 1980s to early 1990s. In 2009, the Government announced plans to revitalise Kowloon East, including Kwun Tong area, turning it into Hong Kong's second largest commercial business district.

Further, Mak claimed that the Government's projection of factory buildings as idle, wasteful structures calling for redevelopment and renewal was merely propaganda and misrepresentation. In view of such problematic policy direction and its impact on art-making, Mak situated art-making within social policy. She asked, "Is this just a past that no longer works or is this the kind of space act that the creative industry needed?" More importantly, she considered that the prerequisite for any kind of place-making policy would be a knowledge of the community and what it needs.

In the presentation, Mak shared important findings from her interviews with the Kwun Tong artist community. One visual artist in Kwun Tong elaborated on the artists' preoccupations with food or the everyday. At the same time, one could see the close relationship between the neighbourhood and the artist. As an example, the locals were familiar with a particular spot where locals donate their unwanted good or items, and where others could pick up those items, ranging from piano stools to Nokia handsets. In this way, the local artists contributed to the community's recycling and sharing of resources.

Moreover, by including artists in the community, community network can be encouraged. Because of the presence of musicians in Kwun Tong, various music-related services and exchanges could be found, such as guitar repairs, sale of second-hand instruments; CD printing service; live music performances, etc.

These interviews offered a way to understand the artists' needs in the community. According to Mak,

the nature of art-making often dictates the particular kind of space the artists need. For example, Mak found that many artists and art groups that required considerable space, ranging from flamingo dance, puppet-making and puppet theatre rehearsals, leather production.

As revealed by an artist from Dimension Plus, who rents factory space to produce new media work as well as woodwork production, there is a lack of sympathy and understanding from the Government towards their work and their project needs. As a result, they were forced to move from place to place, constrained by expensive or rising rents. As a result of the artists' discontent towards a disequilibrium in land use, a Factory Artist Concerns Group was set up in 2011, to reflect the artists' concerns to the Government, particularly to lobby for the artists' right to use vacant factory buildings.

Backed by her findings, Mak argued that the Government's misdirected policy actually "cast artists away from the place, breaks the already-there community and neighbourhood." In particular, she mocked the Government's superficial act to promote public art, spending millions of taxpayers' money on a few public artworks in Tsun Yip Street playground in the name of place-making through art.

The Use of Activism and Search for Utopia in Hong Kong

A cross-media artist, researcher, curator and writer, Wen Yau has engaged in live art and time-based media for years, and has been awarded the Fulbright Scholarship to study in the US in 2015-16. In her presentation, "Art in the Post-Occupy Hong Kong: In search of Microutopias out of Conventional Spaces", she explored how different visual art forms – sculptures, installations, performances – had been widely used as a practical means of expression and immediate response to the Occupy / Umbrella Movement in 2014, a civil disobedience movement in Hong Kong that lasted for three months.

"The occupied site not only gave voice to people's demand for freedom, but also showed the people's sense of solidarity, and later it was used as a mirror and point of reflection," said Wen Yau. In the year followed, there were six solo exhibitions in gallery space, and at least four installations in universities or educational institutions. There were also new works inspired or triggered by the Movement afterwards.

Another effect caused by the movement was shock or inertia: some artists felt unable to produce works for months as a result of the confusion and the level of distress experienced. Describing the experience or knowledge of the movement as "haunting" for some artists, Wen Yau also pointed out the phenomenon

where a number of artists took up a more distant stance in art-making after the movement, presenting their work in conventional gallery spaces in a more poetic way. This illustrated the spatial distance between art and activism.

"In a city full of rules and regulations, occupation allowed us to obtain a novel experience about public space," Wen Yau said. Citing artists-led guerrilla performances at the Cultural Centre Piazza in Tsim Sha Tsui during the Hong Kong International Performance Art Festival, Wen Yau further explained the artists' "strong desire to get out from conventional art space" as they challenged the over-management of public space.

More guerilla events and actions took place in the city in the following months which echoes with David Harvey's notion on people performing the "right to the city". From the community organised Sham Shui Po bazaar, the guerrilla art performance and installation in Sheung Wan during Lunar Ghost Festival, to the self-funded events titled "Decongestants for West Kowloonization" organised by the C&G Artpartment, such instances of political public artworks create "an unusual situation by staging interventions in public space" which offers an ideal alternative to the existing system.

In the context of Umbrella Movement, art fulfils a function in critiquing public spaces that were pre-occupied by the police and the State. Resisting the ready-made definitions of Hong Kong as an orderly city where work and academic studies are the only and glorified priorities, Wen Yau pointed out that the activities of protestors during the Occupy Movement whether or not they are morally "ideal" had become the greatest justification in the light of public criticism.

Moving on to the transition from community to *communitas* and civic engagement, Wen Yau cited a particular example of art event *In Search of Peachland*, organised by C&G Artpartment. The project, inspired by the debates on land development issues arising from the express rail link project in town, featured a group of artists living in Kam Tin, the countryside of Hong Kong. The

audience was invited to travel to the rural areas of the city to participate in the event, and which Wen Yau regards as "an experience of reversing from a passive audience to an active interlocutor intervening an unexplored space".

Wen Yau views these "rural art" projects of the Occupy Movement as *communitas*, a Latin term used by cultural anthropologist Victor Turner referring to "an unconstructed community in which people are equal, anonymous and experiencing liminality together through a limbo of statuslessness." Audience or participants would undoubtedly be revitalised by such experiences. Wen Yau further quoted Carol Becker's description on the idea of "microutopias", where artists have been creating microtopian interventions to allow people revise on the lost community which embodied the 'ideal humanity'.

Antagonism has become prominent in a polarised post-Occupy Hong Kong. Art becomes "a double-edged sword in public practices", it sometimes creates spectacles while other times manifests an ideal humanity that people long for. Whether or not artists can open up more space for utopia relies on imagination and contemplation.

Art as a Symbol for Social Justice and Agent for Change

From the works of these artists, art can be seen as a way of examining cultural implications by engaging the audience in an aesthetic and critical way. From the interiors of a museum, a factory or a public plaza, space can be inhabited in a variety of ways to generate new meanings on social justice. As the keynote speaker Mary Jane Jacob summarised, the place-making process can prompt reflections and create new implications and directions for the future. It is hence important to recognise for the community—including the artists, the audience, the local residents as well as the policy-makers—to be alert to this powerful social function of art, not just as an aesthetic product but as an agency for change, and to embrace the changes that can arise from these possibilities.

研討會（一）

通過藝術推動社會公義和地方營造

主持：Derrick Cherrie 教授

與會講者：Peter Robinson / 麥海珊 / 魂游

好的藝術品除了有美學價值，亦能提出對社會的看法，或在社區中重新詮釋地方。在「通過藝術推動社會公義和地方營造」的討論上，三位著名的藝術家一起討論藝術家和藝術創作的社會影響力之間深厚的關係。研討會由奧克蘭大學國家藝術創作中心總監 Derrick Cherrie 主持。該中心學生達 450 名，是規模甚大的學院。研討會上，藝術家一方面探討地方能為藝術提供靈感，一方面尋求解藝術如何改造或刻劃地方。我們可以從一個地方對個人生活或身分的影響中了解它的特色。同時，地方可以反映社區的需要。此外，公共地方亦能成為行動的據點，挑戰既定的想法或提出新的改變。

身分認同和地方定位

身為 Walters 大獎得獎者以及第 49 屆威尼斯雙年展紐西蘭代表，Peter Robinson 闡述地方或演繹地方概念對他藝術創作的重要性。Robinson 修讀雕塑藝術，曾在 1980 年代和 1990 年代有關雙重文化具爭議性的議題上扮演重要角色。他在挑戰種族問題上亦深具影響力。

Robinson 以毛利方言介紹自己，把觀眾帶到其紐西蘭家鄉，並介紹了那艘將他的祖先從夏威夷帶到紐西蘭的方舟。他更以方言說出他的宗族名稱，透過描述家族展現和確認個人身分。

Robinson 指出：「我最關注的，是如何把人連結至土地。當我們談及我們的祖先，我們其實是回到土地本身。」根據他的說法，地方的歷史和個人的身分不可切割。

此外，Robinson 亦表示，一個地方往往能在人的思維、精神和情感上帶來重大的影響。以他個人為例，他雖然不是百分之百的毛利族人，但是他絕對不會因為他的種族身分和種族歷史而羞愧。

一方面，基於自己的毛利族血統，他與 Kai Koda 一地是在精神、肉體以至感情層面上均有關連。另一方面，他也為自己擁有愛爾蘭、蘇格蘭和義大利血統感到自豪。

「這種與地方或土地的連結是名副其實的。它給個人與種族一個位置、一種肯定，並由此出發。」Robinson 說。對他而言，身分是一項重要的議題，而這個題目，包括他對毛利族的價值觀和文化，亦充份表現在他的作品裡。



Tokotoko stick placed at random locations throughout the museum.

「演說者的手杖」(Tokotoko stick) 被隨意地放置於藝術館之中。

為展示個人身分的象徵性與地方的關係，Robinson 引用他的裝置藝術作品《If You Were To Work Here》作例子。這份作品是為侯瀚如策展的第五屆奧克蘭三年展而創作，而該展出讓他有機會探討作品與紐西蘭土著居民的關係和意義。在這個位於奧克蘭美術館的裝置藝術中，藝術館的人員獲分派如毛利族人「演說者的手杖」(Tokotoko stick) 的竹枝，並分別為不同顏色的竹枝寄託和假設有關的情感，然後他們獲邀把竹枝隨意放置在藝術館裡任何地方。

對 Robinson 來說，這個裝置藝術可以讓人「思考藝術館裡存在的架構，以及挑戰既定的權力關係。」

了解地方和當地人的需要

麥海珊是一位錄像和聲音藝術家，並曾修讀文化研究學科。在她的一個研究項目中，她探討觀塘市區的大規模重建計劃，了解藝術在公共地方層面上的角色。她點出地方用途和社區所需之間的衝突，以及政府在資助觀塘發展藝術項目上的問題。

首先，麥海珊簡介觀塘面貌從工業區到現在的改變。早在 1980 年代後期和 1990 年代初，大量工業活動遷到中國內地，很多位於觀塘的工廠便相繼改裝為工作室、儲存倉、貨倉和作其他用途等。到 2009 年，政府宣布重新發展九龍東，包括觀塘等地，希望把當地打造成香港第二大的商業區。

此外，麥氏指出政府表示空置的工廠建築物、浪費的社會資源，只有透過重建才能好好利用，但那是一個誤導的說法。面對政策上的錯誤以及有關政策對藝術創作的影響，她認為藝術創作應納入社會政策範圍內。她提出：「究竟這地方是不合時宜的過去，還是創意社區需要的空間？」她表示，任何推動地方營造的政策，均需清楚掌握社區和社區人士的實際需要。

麥氏亦分享她整理的有關觀塘藝術社區團體人士的訪問內容。其中，有一位視覺藝術家描述他們對一般生活所需例如飲食。同時，我們可以看到藝術家和所處的地方社區之間的關係。例如，當區居民很清楚在哪兒可以找到其他人捐出的棄置用品，而有需要的人則會到這些地方拾取。那些用品種類繁多，從琴凳到諾基亞耳機均有。透過這些，當區的藝術家能積極參與社區中循環再用的環保文化。

此外，透過容納藝術家，社區能拓展既有網絡。由於觀塘增添了不少駐場的音樂家，可見有不少音樂有關的服務和交易產生，例如是結他維修、二手樂器、光碟製作和現場音樂表演等等。總括而言，這些訪問讓大家能了解社區裡的藝術家和他們的需要。麥氏認為，藝術創作路向往往影響藝術家對空間的要求。例如，她發現很多當地的藝術家和團體均需要偌大的地方進行舞蹈、木偶戲綵排、皮具創作等活動。

代表 Dimension Plus 的藝術家表示，他租用工廠場地來從事新媒體製作，例如木工創作，但他們的需要卻不獲政府部門理解。故此，他們因為面對昂貴

的租金或加租的情況，需要不斷搬遷。基於藝術家對土地用途失衡的不滿，「工廈藝術家關注組」在 2011 年因而成立，向政府反映他們對此的關注，特別是遊說政府批出空置的工廠用地，供藝術家作創作場地之用。

麥氏認為政府不當的政策迫使藝術家「遷出已紮根的社區，破壞既有的連結」。她尤其諷刺政府在推動公共藝術上的表面功夫，認為政府浪費納稅人的金錢，耗資百萬在駿業街遊樂場放置藝術品，美其名為地方營造，實際上對藝術推廣的作用不大。

香港的社會運動和尋找烏托邦的過程

作為一位跨媒體創作人兼研究員、策展人和作家，魂游多年來從事現場藝術和時基藝術，並在 2015 年至 2016 年獲得 Fulbright 獎學金到美國留學。她講述「香港後佔領藝術：非常空間裏尋找微觀烏托邦」，探討在 2014 年為期三個月的雨傘運動 / 佔領行動，如何採用不同的視覺藝術形式例如雕塑、裝置藝術、表演等，表達個人意願和回應。

魂游認為：「佔據地點不單是用作表達社會對自由的渴求，同時亦是人們表達團結的方式。其後，佔據地點亦成為一面鏡子，反映我們所見。」在佔領完結後的一年內，相關議題的創作展可見於六間畫廊，並至少四件於大學及教學機構展示的藝術裝置。同時，亦衍生出不少後佔領時期的創作。

雨傘運動對一些藝術家產生另一種影響：有些藝術家表示基於當中的經歷，良久不能重拾心情工作。魂游以「困擾」（haunting）一詞來形容運動對藝術家的影響。她指出，也有一些藝術家創作時刻意與佔領行動保持距離，以詩意的方式在傳統畫廊展出作品，可看出藝術和社會行動之間的場域距離。

「在充斥着規範的社會，佔領行動讓我們對公共空間得到新的體驗。」魂游引用香港國際行為藝術節期間，由藝術家牽頭在尖沙咀文化中心廣場的游擊演出為例子。她解釋，這群藝術家「極希望跳出傳統的藝術空間」，以挑戰既定的公共空間管理模式。

在行動後的數個月間，大大小小的游擊活動及行動出現在城市不同角落，呼應了人類及地理學家大衛哈維所說的，人民在實現「對城市的權利」。由社區策劃之深水埗墟市，上環的孟蘭節游擊式藝術表演及裝置藝術，到 C&G 藝術單位自資舉辦的活動《西九化談實錄》，這些具政治性的公共藝術，以介入公共空間的

手法去製造一個不平常的情景，為我們的日常生活提供更理想的另類生活方式。

以佔據行動為例，對被警察及國家主導操控之公共空間，藝術作出有力的批判。魂游以 C&G 藝術單位主辦之藝術計劃《後桃花源記》為例，靈感源自近年興建之高鐵項目在社會引發的討論。一班居於新界鄉郊錦田地區的藝術家，邀請市民從城市遠道造訪，參與藝術活動，於魂游之見，是一場「把被動受眾逆轉成主動參與者，去介入一個未知空間」的實驗。

魂游以拉丁語「共同體」(*communitas*) 去形容這些出現在後佔領時代的各種「鄉郊藝術」計劃，她引用人類學家 Victor Turner，形容這種「無組織性的社群，人們得以以無階級、無差別的方式，共同經歷闕限」。觀眾及參與者必然會在這種體驗中得到重生。她亦特別引用 Carol Parker 對「微觀烏托邦」(*microutopia*) 的研究，藝術家的各種創作及藝術項目，正是建立了一座又一座「微觀烏托邦」，令人民可以重新感受早已失傳的「理想人文」。

身處後佔領時代的香港，社會分化已經無法逆轉。藝術成了「社會實踐的雙刃劍」，一時製造引人注目的場面，一時展現人們渴望的人性美好。藝術可否為烏托邦創造更多空間，取決於藝術家的思考與想像。

討文化問題，吸引觀眾，並跟觀眾在美學和思維上互動。不論是藝術是在博物館裡、工廠裡、公共廣場上展示，藝術家可以用不同的方式佔據空間，為社會公義訂立新的定義。正如 Mary Jane Jacob 在主題演講提到，地方營造的過程，可以激發人們反思問題，並啟發大家對未來社會路向的新觀點。所以，作為社會一分子（無論是藝術家、觀眾、居民或政策推行者），我們均需要好好認清藝術在社會上擁有的重要功能，不僅停留於美學的層面，而是確認它在推動改革方面的力量，以及迎接社會的改變。

當藝術成為社會公義和改革的象徵

透過這些藝術家的作品，我們可以看到藝術如何探

PANEL DISCUSSION 2

Art as Urban Metaphor

Moderator: Siu King Chung

Panel Speakers: Princess Marilyn Douala Bell / Philip Aguirre / Jack Becker / Jessica Fiala / Aric Chen / Khim Ong / Kingsley Ng

For centuries, city has been a great metaphor in art. A focal point where people from vastly different backgrounds meet and make a living in, the city is where dreams and disillusionments collide. What possibilities does the city offer as a metaphor? In the talk entitled “Art as Urban Metaphor”, seven artists and curators from all over the world met to discuss the way the urban metaphor has been used and realised in contemporary art. Moderated by Siu King Chung – a leading art and design commentator, installation artist and curator – they analysed the urban metaphor in different dimensions and across different art disciplines, including its reflection on history and social issues, identity formation, as well as its value as a reimagined space.

Dashilar Revitalisation: The Meaning of History

Curator of design and architecture for M+ and formerly Creative Director of Beijing Design Week, Aric Chen discussed the value of revitalisation for historic or older urban districts to open up new possibilities and creative use of space. In particular, he illustrated it with the example of the Dashilar revitalisation project in Beijing. Launched in 2011, this project revolved around a historic district with a dense population, an area filled with tea-houses, opera houses and even China’s first stock exchange. Directly adjacent to Tiananmen Square, and being the only neighbourhood within the old city walls of Beijing, its diagonal streets retained the appearance of the old capital during Qing Dynasty.

Describing Dashilar district as a “dense and complex neighbourhood” with a variety of architectures, Chen pointed out the multi-dimensional character of urban space. In Dashilar, many families have lived there for generations but at the same time, it is also a place for tourism.

Because of its value as a historic site, the district later underwent a significant revitalisation project led by architect Liang Jingyu, a process Chen referred to as “urban curation”, where initiatives were introduced to attract more creative businesses, independent shops, designers, artists and other like-minded people to the neighbourhood.

As Chen illustrated, art has the power to transform the urban place and its community. As Creative Director of Beijing Design Week, Chen worked with

the organiser and the local authorities to implement the government initiative. The key focus of this project was to provide a new platform for designers and architects to showcase their work and offer something to reinvent that district. As such, various events such as pop-up exhibitions and workshops were staged there. As part of the Design Week, architects were invited to redesign hostels, including Zhang Ke’s successful micro-utopia project in revitalising Beijing’s ancient hutongs, namely *Micro Hutong*, which received the Aga Khan award for Architecture.



Micro Hutong, a building experiment by Zhang Ke's Standard Architecture.

張軻的標準營造進行的《微胡同》建築實驗。

Moreover, the array of community events such as oral performances, history-related projects, research activities, archives, guided tours and exhibitions were organised there, with a particular focus on the retelling of local history. Local craftsmen were invited to tell their stories and make collaborations that involved both the community and the artists.

In other words, by engaging the local community and respecting local history, an urban district can evolve continuously.

Waiting for Godot: Exposing Inequalities in Post-Katrina New Orleans

In their presentation, Becker and Fiala discussed Paul Chan’s art installation as an example how an artist could make a social statement through reinventing an urban place. New Orleans was one of the poorest cities in the nation, with a 30% poverty rate and stark disparities along racial lines. As a result of this demographic, 112,000 of the city’s population were

unable to evacuate because they do not have a car. In particular, Becker and Fiala highlighted the city's predominately African-American neighbourhoods in low-lying, flood-prone areas.

In the end, nearly 80% of New Orleans was flooded, with water reaching attics and rooftops in some communities. Quoting Peter Drier, Becker was concerned with the inequality exposed by the natural disaster, where the poorest and predominantly black neighbourhoods were hit hardest by the hurricane.

Nevertheless, such underlying social issues in the urban place have also inspired art production. Paul Chan, an artist from Hong Kong, was struck by the post-hurricane New Orleans: "The streets were still, as if time had been swept away along with houses. I realised it didn't look like a movie set, but a stage for a play I have seen many times. It was unmistakable. The empty road. The bare tree... The silence."

To capture that emptiness and silence, Chan adapted Samuel Beckett's absurd play of inaction and stagnation, *Waiting for Godot*, to represent the devastated city. Chan reached out to Nato Thompson, New York-based producer behind Creative Time and The Classical Theatre of Harlem. In 2006, they staged an adaptation of *Waiting for Godot* with a set design reminiscent of post-Katrina New Orleans that featured a rooftop surrounded by 15,000 gallon of water. Chan portrayed the New Orleans he saw as "a public that is incredibly divided, and tired, and waiting, still, for things to come." To realise his vision artistically, Paul Chan collaborated with Nato Thompson, an approach that highlights the value of curatorial support and guidance in freeing up the artist to work on the more strategic contents and aesthetics. For Thompson, the performance resembled "a peculiar ritual, summoning community."

In understanding the role of art in redefining or reimagining an urban place, Chan said: "Perhaps the task of art today is to remake this burden anew by suspending the seemingly inexorable order of things for the potential of a clearing to take place, so that we can see and feel what is in fact worthless, and what is in truth worth renewing."

Exploring the Identity of the City in Cameroon

Princess Marilyn Douala Bell, founder of Doual'art in Cameroon, shared the experience of bringing in public art in Cameroon. Over the last two decades, Princess Marilyn launched about 60 artistic projects in Douala, a city with about 5 million inhabitants, encouraging people to appreciate public art and to understand the city's identity through art. As an example, she shared an important piece of artwork

by Sumegné, *Statue de la nouvelle liberte*, which Princess Marilyn described as being familiar to everyone in Cameroon.

In elucidating the value of art in the urban space, Princess Marilyn and Doual'art created a think tank called Ars and Urbis, derived from Latin words "art" and "urban". They came up with a triennial, Salon Urbain de Douala, and offered artworks to a few neighbourhoods. Recently, during the latest edition of the SUD festival (2017), Doual'art called artists to make new work to explore the human dimension of space in Douala.

Philip Aguirre was invited in the previous edition of the festival SUD 2010 – 2013. A Belgian sculptor with over 30 years of experience, Aguirre's work reflects on human tragedy and political events. For him, an important theme in his work is the nature or necessity of water, how it can be transported and accessed by humans, and his fascination with water vessels.

On the other hand, Aguirre connected this aesthetic obsession to a social and ethical reality, especially the importance of human survival and his concern for the lives of refugees. His concern was prompted mainly because of his family history.

His political awareness prompted his proposal to create two monuments for the refugees in the fishing towns of Senegal. Through research and understanding the neighbourhood, Aguirre also did a scale model of the place in Senegal and made it in clay, producing a limited edition of art pieces, supported by private art patrons.

Seeing such forms of public art as almost like a "political instrument", Aguirre believed that such works are important for Cameroon where there is no freedom of speech. In addition, because of his political awareness, he invited an African curator, Koyo Kouoh, to co-curate the European show GEO-graphics, an exhibition that celebrated 50 years of African Independence, at Palais des Beaux Arts in Brussels. At the same time, he emphasised the need to retain classical beauty and aesthetics in his work.

Aguirre's sculptural monument around a natural well in the slums of Douala, *Théâtre Source*, recalls the importance of water to the community. "After the work is done, it is important for us to pursue it, to give it life," Princess Marilyn said. Therefore, after they installed artworks in the neighbourhood, they trained and encouraged the locals to host exhibitions and performances.

Essentially, these projects offer access to the people in Cameroon, who used to live like refugees in their own city, given the local ethnic problems. Princess

Marilyn remarked on the value of public art in promoting people's interests in history, the human condition, and the possibility to articulate and pass on their stories. At the same time, art offers the people in Cameroon a feeling of dignity and pride, a sense of belongingness to the place.



Théâtre Source, Aguirre's sculptural monument around a natural well in the slums of Douala. (Photo: Koen De Waal)
Aguirre 在杜阿拉市的貧民區建造的《Théâtre Source》。
(照片由Koen De Waal提供)

Film Art in Singapore: From Research to Re-imagination

Deputy Director of NTU Centre for Contemporary Arts Singapore, a research centre under Nanyang Technological University focused on research, education and exhibitions, Khim Ong presented two recent projects in Singapore that engage with the urban conditions of Singapore.

In the programme *State of Motion*, a programme organised by Asian Film Archive, Toh Hun Ping researched on films that were produced in Singapore in the mid-twentieth century and retraced these film locations. Artists were invited to respond to the past and present reality of the sites with new artworks. Guided tours were conducted so that participants would get to find out more about these sites.

Completed in 2016, the first edition of films in *State of Motion* aimed to situate storytelling in local villages, newly reclaimed land, skyscrapers and prisons etc. The second edition in 2017 included foreign films, exploring how the different places in Singapore were seen through the eyes of outsiders, and to reveal the transformation of Singapore from a colony to an independent country.

Through such film archive work, one could better understand the chronological and historical transformation of Singapore's urban landscapes through locations, scenes and films. Hence, other than representing certain realities, these artworks reflect on an "imagined utopia", especially for visitors new to Singapore. Describing Singapore as "a very controlled piece of land", Ong remarked that these archive materials reveal both the reality as well

as the reimagined city-state, made more powerful because of the very public nature of its online visibility.

As Deputy Director of NTUCC, Ong also curated Ideas Fest, a festival promoting critical exchange of ideas and encourage out-of-the-box thinking. To promote creativity, Post-Museum – an independent cultural platform composed of curators and artists to explore contemporary life, promoting the arts, and connecting people – was invited to contribute to the festival. Co-curated by Woon Tien Wei and Jennifer Teo, Post-Museum came up with an innovative three-day camp where the community and the artists came together to exchange and reflect on ideas in a public, pop-up space. Noting the lack of space and chances for the community and the art sector to meet and discuss, this camp—which encouraged the free flow of ideas—was successful in prompting everyone to take part in art-making and reflect on their experience of urban renewal.

In particular, Ong pointed out the importance to question one's role in experiencing the city, "How can we imagine Singapore to be? How can we participate in the process? How do we want Singapore to be projected for ourselves and for outsiders?"

To illustrate her point, Ong showcased an art piece by Priya, a Singaporean college student. In her installation, Priya covered a flight of staircase by golden foil, demarcating it from the concrete staircase. To her dismay, the foil had to be discarded one week later because it was forbidden by the law. While this artwork was banned, it also triggered public debate as to whether this is permitted as art or whether it is seen as vandalism.

By exploring the urban reality via film and archive materials and relating them to the questioning of authority and utopia, Ong's work shows the possibility to engage and challenge the community, giving them a chance to reimagine an alternative mode of living.

Urban Art and the Environment: Building Memories

A practicing artist who works in public space and an assistant professor at the Academy of Visual Arts, Kingsley Ng shared his experience as an artist working in public space, and his dilemma between the local and the distant space.

In articulating his relationship between the reality and the imagined in art-making, Ng said, "I choose to think about my work as a metaphor with light. In my art, I am not creating something that is new." Instead, what he did was merely to "cast light on the existing."

To demonstrate his approach in realising art in public space, Ng introduced his installation, *Musical Loom*, for the Lille, Europe Pavilion in Shanghai Expo 2010. In this major artwork, Ng transformed a 250-year weaving machine into a musical instrument that could be played like a harp, making reference to the textile industry in the north of France.

In Ng's art, the urban space is marked by human history. One of his projects involved a site-specific work in Niigata, Japan, where he and his team visited a year after the major earthquake, archiving the crack lines across the village land and the people's houses. To represent this relationship between the people and the urban environment, Ng created metal wind-chimes using the impressions of palm lines of the hands of villagers and the cracks on the houses left by the earthquake, highlighting the value of collective memories in the urban space.

Based on the Mongolian folk song with the same title, Ng's time-lapsed video work *The Sun Over the Placid World*, was commissioned for the Second Mongolian Land Art Biennial. Tracing the song's origin in the birthplace of Dundgobi, the video captured something meaningful for all Mongolians. Tracing the musical contours of the tune, the video traced the path of sunlight on the rock landscape.

To articulate urban space, Ng produced *Twenty-Five Minutes Older* that viewers have to experience on a tram ride, a relatively slow means of transport in a fast-paced city. In this project, Ng developed a set of parallel narratives in which the audience could catch a glimpse of an inverted version of Hong Kong.

Reflecting on the impact of art on the city, Ng remarked, "I see art as a process of healing or restoration." Comparing it to the unobtrusive practice of acupuncture, Ng stressed the way it activates the mind with light touches. "It inspires local stakeholders, it restores by activating the meridians the way traditional Chinese medicine and acupuncture work, activating the city and the body itself," he said.

Seeing art as an Urban Metaphor

As Princess Marilyn mentioned to the audience, someone once thanked her for her effort in promoting public art and art projects, as those helped to bring out "the soul of the city". Art has the ability to mobilise the "art of transfer" in understanding the urban metaphor, as Ng argued. The city can only be accessed or understood as a metaphor, with its fluidity and infinite forms.

研討會（二）

藝術作為城市隱喻

主持：蕭競聰

與會講者：Marilyn Douala Bell 公主 / Philip Aguirre / Jack Becker / Jessica Fiala / 陳伯康 / 王佩琴 / 伍韶勁

城市一直是不同藝術形式的化身。不同背景的人居住在一起，把城市變成一個結合夢想和現實的地方。究竟城市象徵什麼呢？在這節研討會中，七位來自世界各地的藝術家和策展人一起探索當代藝術家如何以城市呈現藝術。研討會由著名藝術家、設計評論家、裝置藝術家和策展人蕭競聰主持，講者對城市藝術以不同切入點作分析，包括城市歷史和社會議題的表達、身分的形成，以及作為重新演繹的空間的價值。

重建大柵欄：重訪歷史的意義

M+博物館設計和建築策展人兼北京設計週前創意總監陳伯康，探討如何為具歷史價值及老舊城區開創新的可能性和空間使用的方法。他以北京大柵欄市區重建計劃來闡述他的論點。由2011年開展的計劃主要針對當地人口稠密、擁有相當歷史的社區。該區遍佈茶室、歌劇院以至是中國最早股票交易所的地點。該地鄰近天安門廣場，並是唯一在北京古城圍牆內的社區。它那呈對角線的街道，展示昔日北京京城的面貌。

陳伯康形容大柵欄為一個人口稠密、複合以及糅合各類建築風格的社區，整個空間構造非常多面向。很多家族已在大柵欄生活了很多個世代，大柵欄亦是一個旅遊蓬勃的地方。

基於它的歷史，該地區後來經建築師梁井宇負責重建項目。陳伯康以「城市策展」形容該項目，包括引入創意工業、獨立小店、設計師、藝術家和其他志同道合的人士，進駐該社區。

正如陳伯康指出，藝術可以改變一個城市的面貌及其社區。作為北京設計週創意總監，陳伯康與舉辦者和當地部門一起實施政府訂立的目標。項

目的重點為提供設計師和建築師一個新的平台，展示他們的工作，同時引入新的元素，重新展現該區特色。故此，他們在該區舉辦很多臨時展覽和工作坊。此外，在北京設計週，建築師更獲邀重新設計賓館，包括有張軻非常成功的烏托邦項目《微胡同》，重建北京的古老胡同。由於該項目甚具特色，更獲得阿卡汗建築獎（Aga Khan Award for Architecture）的著名獎項。

除此以外，那兒更舉辦不少現場表演、與歷史有關的項目、研究活動、資料庫、導賞團和展覽等活動，特意推廣當地歷史文化。而且，當地的藝匠亦獲邀分享他們的經歷，並與社區和藝術家合力創作。換句話說，透過維繫社區和尊重當地歷史，讓市區有不斷更新發展的潛力。

《等待果陀》：新奧爾良在卡特里娜颶風後的不平等社會現象

Becker 和 Fiala 在演說中引用陳佩之創作的裝置藝術例子，探討藝術家如何透過重新建立一個市區空間去製造社會輿論。新奧爾良是美國其中一個最貧窮的城市，接近百分之三十的貧窮率，以及嚴重的種族歧視問題。2005年颶風來襲，居民被逼遷居，城中11.2萬人口因為沒有私家車，無法逃離災區。Becker 和 Fiala 更特別指出，當中以非洲美籍人士居住於低窪地區最受影響。

最後，近百分之八十的市區地帶被水淹沒，洪水湧至部分民居的屋頂和閣樓。Becker 引用 Peter Drier 之觀點，認為此等天災正好暴露當地社區的不平等，而貧窮人口中的黑人種族社區面對的影響特別嚴重。

然而，這些社會問題亦往往引發藝術創作。生於香港的美籍藝術家陳佩之看到新奧爾良的情況有感而發：「那裡的街道很靜，就像時間已經跟那些房子

一起被沖走。我發現那並不像電影場景，更像一齣我看過很多次的舞台劇佈景。一切都如此熟悉——荒涼的街道、頹廢的樹木，以及那片靜寂。」

陳佩之改編了貝克特 (Samuel Beckett) 的荒誕舞台劇《等待果陀》去描述這種荒涼和寂靜。陳氏透過劇中人物困於被動和停滯的情態，去演繹這個被摧毀的城市。他聯絡了紐約 Creative Time 和 The Classical Theatre of Harlem 的製作人 Nato Thompson。2006 年，他們上演《等待果陀》的改編版，場景彷彿被一萬五千加侖洪水包圍的屋頂，重現颶風卡特里娜橫掃後的新奧爾良。據陳佩之所描述，他眼中的新奧爾良是「一個既分裂又疲累的社區，人們都在等待一些甚麼事情發生。」陳佩之與策展人 Nato Thompson 合力推展該項目，可見策展支援的重要性，在於提供更多指引，讓藝術家能集中處理創作的內容及美學。對 Thompson 來說，這個演出有如「一個另類的儀式，向社區伸出援手。」



Waiting for Godot in New Orleans. (Photo: Frank Aymami)
新奧爾良公演的《等待果陀》。(照片由 Frank Aymami 提供)

對於了解藝術在如何重新釐定或重新構想城市意境上的功能，陳佩之總結：「現在藝術的功能大概在於把對事物的既有優次排序，重新洗牌。這樣可以令我們再次看清甚麼是沒有價值的，而又有甚麼東西真正值得重生。」

探索喀麥隆市的身分

喀麥隆 Doual'art 藝術創辦人 Marilyn Douglas Bell 公主與大家分享在當地推行公共藝術的經驗。過去二十多年，Marilyn 公主已先後在人口有五百萬多的杜柯拉市開展了六十多個藝術項目，鼓勵人

們欣賞公共藝術及透過藝術認識這個城市。例如她分享了 Sumegné 創作的作品《Statue de la nouvelle liberte》，就是在喀麥隆家傳戶曉的藝術品。

為推廣城市內的藝術發展，Marilyn 公主與 Doual'art 創立了名為 Ars and Urbis 的藝術智庫，名字源自拉丁文中的「藝術」和「城市」，同時創立名為 Salon Urbain de Douala (SUD) 藝術三年展，並向社區送贈不同藝術作品。他們亦於 2017 年的 SUD Festival 召集藝術家，對杜柯拉地區的人文面貌進行研究。

藝術家 Philip Aguirre 就曾於 2010 至 2013 年參與三年展。Aguirre 生於比利時，是有三十年的工作經驗的雕塑家，創作反映各式人類悲劇和政治事件。他的創作主題，離不開水的本質或其必須性、水的流動及人類如何取得水源，他亦對水的容器非常着迷。

另一方面，Aguirre 將這種美學連結至社會及倫理層面。基於他的家族歷史，他的創作特別着重於人類存亡及難民議題。

他的政治意識促使他為住在塞內加爾漁村的難民創作兩個紀念碑。經過研究和親身到當地了解當地人的生活，Aguirre 亦以陶泥製作了當地的比例模型，藉着私人贊助人的支持，成為限量藝術作品。

Aguirre 認為，這類公共藝術就如政治工具，對喀麥隆這沒有言論自由的社會，尤為重要。他亦邀請了非洲策展人 Koyo Kouoh 共同策劃歐洲 GEO-graphics 展覽。該展覽在布魯塞爾的里爾美術宮 (Palais des Beaux Arts) 舉行，是非洲多國獨立五十周年紀念活動之一。同時，他亦重申作品展現了古典美及傳統美學的重要性。

Aguirre 在杜柯拉貧民區圍繞一口天然水井建立紀念碑雕塑，名為《Théâtre Source》，使人聯想起水對當地社區的重要性。Marilyn 公主說：「創作完成以後，我們必須繼續追求，充分發揮作品的潛質。」故此，當他們在當地設置有關藝術品後，亦不忘培訓和鼓勵當地人士舉辦展覽和表演，延續有關創作。

基本上，這些項目為喀麥隆的居民提供新的出路。他們雖然生活在出生的城市，然而因為當地的種族衝突，還是過着難民一般的生活。Marilyn 公主表

示，公共藝術的價值，在於提高人們對歷史和當前處境的興趣，及分享個人經歷的可能。同時，藝術令當地人對地方感到自豪，並產生歸屬感。

新加坡的電影藝術：由研究到重新想像

新加坡南洋理工大學當代藝術研究中心的主要工作是進行研究、教育和展覽。副總監王佩琴在會上介紹了中心兩個介入城市環境的項目。

State of Motion 項目由亞洲電影庫 (Asian Film Archive) 策劃，藝術家杜漢彬研究了二十世紀中期的新加坡電影，追溯電影拍攝地點。項目邀請藝術家透過全新創作，對那些場景的今昔面貌作出回應。他們亦舉辦了導賞團，讓參加者可對這些昔日場景有更深認識。

首屆**State of Motion** (2016) 所揀選的電影，場景包括當地的村莊、新填海用地、摩天大樓及監獄。第二屆於翌年舉辦，透過海外電影的視角，探討外地人如何看待新加坡，並展示出新加坡如何從殖民地走到獨立。

這種電影存檔工作，由拍攝地點、場景到電影本身，以時序整合了新加坡城市空間的轉變。除了反映出部分事實，這些藝術作品尤其反映出外地人眼中「想像的烏托邦」。王佩琴形容新加坡是一個「被高度控制的地市」，這些電影資料不但道出現實，亦同時包含一個想像中的新加坡。項目的網上電影庫，則進一步加強其影響力。

此外，王佩琴亦策劃了**Ideas Fest** 藝術節，旨在促進意見交流和鼓勵新思維，由策展人及藝術家組成的文化平台 **Post-Museum** 獲邀參與該藝術節。**Post-Museum** 由雲天偉和張綠庭創辦，旨在探討當代生活、推廣藝術和聯繫社區，他們透過為期三天的創意營，在臨時的公共地方舉行活動。團隊注意到居民與藝術家一直缺乏空間及機會開展對話，創意營正好讓兩者進行創意交流，更鼓勵各人參與藝術創作，反思市區重建。

王氏特別指出，每個人均須思考自身在體驗城市的過程中擔當的角色：「我們該如何想像新加坡的未來？我們該如何在過程中積極參與？我們想怎樣對自己和向外界呈現新加坡呢？」



Rehearsal, the three-day camp by Post-Museum.

Post-Museum 為期三天的創意營。

為闡明她的觀點，王佩琴展示新加坡學生 **Priya** 的裝置作品。她把一段樓梯蓋上金箔，將其從混凝土樓梯中突顯出來。然而，政府當局卻認為 **Priya** 違反法規，不足一個星期便將金箔移除。作品雖然被禁，但這種行為到底是藝術還是蓄意毀壞，卻引起了廣泛討論。

王佩琴透過整合電影及相關研究資料，探討城市的真實面貌，並對權力與烏托邦提出詰問，透過藝術項目讓社區人士可以去重新想像另一種生活方式。

城市藝術和環境的關係：建築回憶

藝術家兼視覺藝術院助理教授伍韶勁，在會上分享作為公共藝術工作者的經驗，以及「在地」與「離地」之間的矛盾。伍氏談及如何在創作中處理現實與想像之間的關係：「我會把我的創作比喻為光。在我的作品中，我並不是在創作新的元素。」

伍氏以他在 2010 年於上海世博里爾歐洲館所展出的裝置藝術《音樂紡織機》，說明於公共空間創作的方向。他把一部有二百五十多年歷史的紡織機改造成一個彷彿如豎琴的樂器，靈感來自法國北部的紡織工業。

在伍韶勁的藝術當中，城市空間充滿人類歷史的痕跡。他的其中一個項目是位於日本新潟縣的在地創作。他和他的團隊在大地震後一年到訪，並對因地震產生橫跨村地和民居的裂痕作詳細紀錄。為了充分反映該地居民與市區環境之間的關係，伍韶勁將村民的掌紋和地震留在房子上的裂痕轉換成圖案，並運用於金屬風鈴製作，強調城市空間內的集體回憶。

另外，伍韶勁亦曾受第二屆蒙古大地藝術雙年展委託，創作縮時影像作品《平靜世界上的太陽》。作品靈

感源自同名的蒙古民歌，歌曲起源自戈壁，錄像的內容對蒙古人來說甚具意義。該錄像一方面追尋樂曲旋律的軌跡，同時亦展示陽光灑在土地上的路線。

在另一個作品《25分鐘後》中，觀眾要在電車旅程中感受作品。在一個步伐急促的城市內，觀眾安坐慢速行駛的交通工具，作品以平行敘事的手法，使觀眾可以透過鏡頭感受倒轉的城市模樣。

伍韶勁如此理解藝術對城市產生的影響：「我認為藝術是一個治療或修復的過程。」他把藝術與針灸這種不顯眼的療法比較，帶出兩者均能輕輕觸動人的感官。「藝術能啟發人，就好像傳統中醫藥學和針灸一樣，透過觸動神經線，帶動城市或人的身體。」

結語：藝術作為城市的象徵

正如 Marilyn 公主向觀眾講述，有人曾感謝她在推動公共藝術和藝術活動上的工作，認為她的努力能帶出「城市的靈魂」。藝術有着推動「轉換」的力量，如伍韶勁所言。基於城市的流動和多變，其面貌往往需要透過象徵或比喻，才能被充分理解 and 觸及。

PANEL DISCUSSION 3

Resilience: Art as Sustainable Change

Moderator: Wallace Chang

Panel Speakers: Parisa Tehranizadeh / Thiago Mundano / Katia Canton / Craig Cooper

Instead of seeing art as a complacent way of appreciating artworks in a gallery, artists and critics are increasingly aware of the sustainability of art, and its power in driving change. To a certain extent, art is a resilient agent in society, where lasting impact can be made by means of creating and understanding messages that are otherwise neglected or made inaccessible. At the “Resilience: Art as Sustainable Change” discussion panel moderated by Wallace Chang – Associate Professor for Architecture at the Chinese University of Hong Kong and Visiting Scholar in Harvard-Yenching Institute – leading art practitioners and critics met to exchange ideas on how art can embody powerful social ideas and drive social change.

Revival of Wetland through Art

Parisa Tehranizadeh from Iran researched the Gavkhouni wetland from her country. Gavkhouni, meaning “bride of desert” used to be flooded with water until 10 years ago. There was a huge demand for drinking water and water for industrial and agricultural purposes due to the lack of precipitation in central Iran. Provincial officials were forced to redirect the scant water from the Wetland to meet these needs which at the same time, with the drying of the Wetland, endangered the lives of many living species and migratory birds.

Local artists Fereshteh Alamshah and Ahmad Nadalian curated two land art festivals on the dried out Wetland started in 2008. Among the artworks from 25 Iranian artists, one of them featured massive flamingo sand drawings. By using the sand from the southern part of Iran, together with materials taken from the natural environment, the sand drawings illustrated the hope for flamingos to come back to the Wetland. After this edition of the festival, more and more artists visited the barren Wetland to produce artworks and also communicated with the government.

It was 2016 when new batch of flamingos and other migratory birds were seen around the Wetland. With good rainfall, and a joint effort involving the Department of Environment and the general public, the water source was finally restored and thus, the revival of the Wetland. To conclude, Tehranizadeh believed that “public art should serve to help solve people’s problems, instead of merely attracting people to enjoy that particular piece of art”.



Gigantic flamingo sand drawing on the barren Gavkhouni Wetland.

Gavkhouni 濕地中引人注目的大型紅鶴沙畫。

Realising the Social Value of Art

An artist and a curator from São Paulo, Katia Canton has lived in New York for almost nine years where she studied for a PhD in interdisciplinary art at New York University. In the mid-1990s, Canton returned to Brazil to pursue an academic career at the University of São Paulo, where she now serves as Associate Professor in Contemporary Art.

The social value of art has always fascinated Canton. “One of the things I was very interested was to see where and how artists were producing their work. One of the first things that struck my attention was the fact that galleries were not interested in young artists with all these social ideas and many artists began to do things occupying the public space,” Canton said. “It’s very hard to even talk about public space at that time because there was a lot of confusion about what was public space.”

Because of this discovery, Canton decided to research and publish on this subject. Struck by how much people are affected by a perpetual sense of political and social insecurity in Brazil, she interviewed 100 artists and produced video work to shed light on the situation. At an exhibition in Centro Cultural Banco do Brasil, Sao Paulo, she curated a major show, inviting leading artists such as Tunga and Sandra Cinto to respond to the idea of the homeless. Art pieces included Cinto’s bronze bed sculpture where one cannot sleep in, as a memorial for the homeless. On the other hand, Renata Pedroza created a steel sculpture that served as a resting place for the population that commutes daily in the

hectic city, mocking the idea of the exhausted body. As a political act, Canton invited the homeless to occupy the exhibition venue.

“That’s how a space becomes a place – through some kind of art or social projects, ideas, movements, occupation.” Canton presented on graffiti art in Brazil to illustrate this point. “Nowadays many public artists are using the same ideas in the streets. To connect people, occupy public spaces in different ways.”

Canton quoted another piece entitled *Memory of Affection* as example. Artist Beth Moysés staged a parade in honour of women who suffered violence. The participants – women living in refuge to hide from their abusive husbands – marched through a neighbourhood of São Paulo in their wedding gowns, which symbolised love and union, while the women’s act of stripping the roses during the parade took on a different meaning.

From a Wooden Cart to a Global Art Movement

“I used to do my street art with activism, so putting more social themes on it,” said Thiago Mundano, another Brazil-based artist. Working with large surfaces, Mundano planted real cactuses on murals or reservoirs in places affected by droughts such as São Paulo and California, to suggest public concerns towards the shortage of water.

Mundano is known for the overtly political messages in his mural work, most of which speak for the deprived people in the society. Later, he also expanded this to other cities such as Buenos Aires, Argentina; Cochabamba, Bolivia; Santiago, Chile; and even Turkey and South Africa.

In his work *Pimp My Carroça*, he reflected on the lives of the waste pickers in his city. Realising that some 96% of waste collections are done by the *catadores*, he painted the wooden carts used by these waste-pickers and wrote messages on those such as “True environmental agent working”, “Don’t horn” or “My car doesn’t pollute.” By doing so, Mundano revealed the invisibility of these workers and gave them a voice.

To garner support for the project, Mundano sought crowdfunding for the project, and raised \$20,000, used to repaint those carts and to provide better gear to the workers. Eventually, his project was able to spread to over 40 cities. Moreover, as an art movement, people can participate in it by publishing or sharing content or responses to their work.

In his research on this topic, he also found out how waste collectors in other world cities operate or whether other waste pickers elsewhere experience

similar conditions. One example is the elderly waste-collectors in Hong Kong, where they work under poor conditions, selling waste cardboard boxes to companies for low prices.

In his work, he discovered the power of connecting artists, researchers, people, volunteers, to create any kind of actions to raise awareness for “invisible superheroes” that are everywhere.

Mundano said, “I think we need to put more humour in the art and public art, to reach the young people, and to get viral on the internet. Because the internet is also a public space that we can reach and have an impact.”

Demolition of a City and Sustainable Change

A UK-born art researcher and PhD candidate at Hong Kong Baptist University, Craig Cooper focused on the idea of contradictions between change and sustainable change. Quoting *Xenofeminist Manifesto* to further illustrate this idea: “Xenofeminism seizes alienation as an impetus to generate new worlds. We are all alienated, but have we ever been otherwise? It is through, and not despite, our alienated condition that we can free ourselves from the muck of immediacy. Freedom is not a given and it’s certainly not given by anything natural. Nothing should be accepted as fixed, permanent, or given, neither material conditions nor social forms.”

Highlighting the alienating aspect of any radical change, Cooper argued for art-lovers to revisit their relationship with the city, so that they can rethink the true function of art and the role of artist. “In particular, the growth of art in response to the social, political and environmental urgency has necessitated a re-examination of the structures that support and facilitate art and its various modes of being,” Cooper revealed.

Instead of seeing art-making as stable processes of gradual learning, Cooper stressed the value of innovative developments happen between practitioners and users, and that the framework for art-making is never simply a linear top-down model.

“The ways of interrogating, discussing and showing artworks affect the forms that the artworks can take,” Cooper opined. As the artist network is formative of the artwork itself, the point is to maintain a state where all possibilities of the site or work remain open, where the practice of art is not overdetermined.

In terms of understanding the city, Cooper remarked that the city will always be built on the rubble of the former city. Hence, demolition is a master key to any urban strategy. It is not only that it needs to be

reincorporated into a wider architectural methodology, architectural processes flow from demolition as it defines and creates the site, a blank slate from which a pure form might arise is a fantasy. The point here is to maintain a state of demolition where all the possibilities of the site or the work remain open. Taking example of the restructuring of streets into pedestrian zones during the riot barricading of Paris in 1968, Cooper pointed out how demolition – in its partial or temporary form – occurs constantly in any given urban situation.



An example of the barricade on pedestrian zone of Paris in 1968.

1968年巴黎動亂中把街道變作行人區域的路障。

Using the computer game Portal as an example, Cooper proposed to conceive built spaces as mutable and deployable. In the game, players solve spatial puzzles by using a portal gun that allows them to connect different sections of the maze through a teleport interface, or dimensional short-circuit. By demolishing, built infrastructures of cities, transport systems and energy networks yield new creative and productive zones. If aspects of urban life can be transferred to less dense arenas, there may be possibilities to short-circuit existing infrastructure and release latent potentials.

Translating the Power of Resilience in Art

To understand the notion of resilience, Cooper elaborated on the idea of “exploding the assumptions of the physical and the imagined space,” while Canton highlighted the need to confront and give alternatives, as an artist is imbued with the desire to change things rather than to adapt to circumstances. In discussing the use of imagination, Wallace Chiang discussed Mundano’s artwork in terms of its engagement with the Internet to recover, to some extent, a sense of social injustice for the community. According to Chang, “by using art or using public art we are also re-defining it ... It’s just not art on the street but also art in our minds, and art that can circulate, through the Internet, or one that can take roots in different contexts.”

Having captured the essence of resilient art, the artists also examined whether there is a boundary

between art and social work, and the relevance of such boundary. For Mundano, he conceded that such boundaries for him are not so meaningful, as his focus is to make “art with a mission could be aesthetic harmony, beautiful, make an impact, make people think and change mindsets.” Therefore, whether an art piece or installation takes place inside or outside the museum is not as important as the art piece’s power to bring change. At the same time, as Tamson Dillon mentioned, one should caution against the danger of “instrumentalisation of art to solve problems”, instead of seeing art as a way to flag up issues that people care about.

研討會（三）

改變社會的可持續藝術

主持：鄭炳鴻

與會講者：Parisa Tehranizadeh / Thiago Mundano / Katia Canton / Craig Cooper

藝術家和評論家近年脫離「只在藝術畫廊看藝術」的傳統，開始關注藝術的可持續性，以及藝術為世界帶來改變的力量。藝術某程度上一直是社會的抗拒能力之源，透過創作及理解被忽視或被消失的旨意，為社會帶來持續影響。由香港中文大學建築學系副教授、哈佛大學哈佛燕京學社訪問學者鄭炳鴻主持的「改變社會的可持續藝術」研討會上，多位藝術工作者和評論家就藝術如何體現強大的社會想法和為社會改變帶來更大動力交流意見。

以藝術令濕地重生

來自伊朗的 Parisa Tehranizadeh，主力研究當地位於沙漠中的 Gavkhouni 濕地。Gavkhouni 波斯語中解作「沙漠的新娘」，這片土地曾經水源充足，直至十年前，伊朗中部因缺乏降雨而無法滿足對食水以至工業及農業用水的巨大需求。當地政府不得不引流濕地中僅有的水源作解困之用，令濕地變得乾涸，危害棲居濕地的生物及候鳥。

伊朗藝術家 Fereshteh Alamshah 及 Ahmad Nadalian 於 2008 年開始，先後於變成旱地的 Gavkhouni 濕地原址舉辦兩屆大地藝術節。首屆藝術節展出 25 名當地藝術家的作品，當中最引人注目的是一組大型紅鶴沙畫，以伊朗南部的沙及來自大自然的素材創作，象徵紅鶴重臨濕地的盼望。第二屆大地藝術節得到更多藝術家的參與，藝術家亦積極與政府開展對話。

2016 年，濕地終於迎來新一批紅鶴及其他季節性候鳥。充足的雨水，加上大眾與該國環境署聯手合作，水源重新形成，濕地亦因而得到新生。Tehranizadeh 相信：「公共藝術應該解決問題，而非僅供遊人作觀賞之用。」

肯定藝術的社會價值

來自巴西聖保羅的藝術家和策展人 Katia Canton 曾在紐約住了接近九年，在紐約大學修畢藝術跨域的博士學位，在九十年代中期回到巴西，在聖保羅大學任職當代藝術副教授，開展她的學術生涯。

Canton 一向對藝術的社會價值非常有興趣。「我一直對藝術家的創作場地和創作過程深感興趣。其中一樣令我覺得詫異的是，有些畫廊對反映社會議題的年輕藝術家不以為然，致使他們轉到佔領公共空間進行創作。有好一段時間，人們連公共空間是甚麼都尚未有了解，所以令討論寸步難行。」

Canton 決定在這個範疇進行研究和刊登論文。她特別關注巴西人長期缺乏政治和社會安全感的影響，並透過訪問一百位藝術家並製作錄像作品，進一步闡明上述處境。她曾在聖保羅巴西銀行文化中心策劃大型藝術展覽，並邀請著名藝術家，包括 Tunga、Sandra Cinto 等，去關注無家者的想法。展覽作品包括 Cinto 的銅製床雕塑，這張難以安枕的床，可算是為無家者而立的紀念碑。除此之外，Renata Pedroza 的鋼製雕塑，影射城市人每日營營役役的生活，亦取笑「疲累身軀」的概念。Canton 邀請了無家者佔領展覽場地，作為一種政治抗爭手段。

「通過藝術或社會項目、新構思、社會運動、佔領等方式的介入，空間彷彿變成一個真正的地方。」Canton 以巴西的街頭塗鴉藝術闡述這個觀點。Canton 指出：「現在很多公共藝術家的創作理念都相當類近，皆是以藝術去連結公眾，佔領公共空間。」

Canton 也有引用 Beth Moysés 的作品《In Memory of Affection》說明。Moysés 策劃了一次巡遊，參加者皆為因逃避暴力傾向的丈夫而寄身於庇護所的女子，她們穿着象徵愛和結合的婚紗，藉此向遭受暴力的婦女致敬。活動期間，她們剝掉玫瑰花的花瓣，作出控訴。

從木頭車到世界性的藝術運動

同樣來自巴西的藝術家 Thiago Mundano 說：「我一向喜歡把社會運動融入我的街頭藝術之中，透過藝術反映社會議題。」Mundano 喜歡採用大型的平面創作。他曾在巴西聖保羅和美國加州等缺水問題嚴重的城市，在大型壁畫和水塘種植仙人掌，引起大眾關注缺水問題。

Mundano 的壁畫作品以其政治意味聞名。他的作品很多是為社會的貧苦大眾發聲。後來，他把壁畫藝術帶至更多城市，包括阿根廷的布宜諾斯艾利斯、玻利維亞的科恰班巴、智利的聖地牙哥，以至土耳其、南非等地。

Mundano 的《Pimp My Carroça》，反思巴西市內拾荒者的生活。Mundano 發現當地有百分之九十六的廢物是靠這些拾荒者（*catadores*）收集，而決定把這些拾荒者用的木頭車塗上色彩，並在車上寫上信息，例如是「真正環保人士正在工作」、「不要響號」、「我的車子不製造污染」等。透過這些行動，Mundano 希望展示出這些不為人知的工人背後的工作，以及為他們發聲。

為尋找資源推行這個項目，Mundano 透過眾籌平台籌得兩萬元，為木頭車重新刷上油漆和為工人提供更好的裝備。最後，他的項目更推廣至四十多個城市。項目作為藝術運動的功能，人們能夠發表以及分享與項目有關的內容或回應去積極參與。

Mundano 亦關注其他城市的拾荒者，其中一個例子正是香港的年長拾荒者，他們同樣需要面對惡劣的工作環境，以低價變賣撿回來的紙箱。

在 Mundano 的作品中，他發現以連結藝術家、研究學者、大眾市民以及義工等單位所產生的力量，能夠提升人們對周遭不為人知的英雄覺察。

Mundano 說道：「我認為我們應該在藝術，及公共藝術中，注入更多幽默元素，接觸年輕人，及在網上廣傳。因為網絡也可使我們接觸更多觀眾，是極具影響力的公共空間。」

解構城市和可持續改變的關係

Craig Cooper 在英國出生，並在香港浸會大學修讀博士，專注探索改變與可持續改變之間的矛盾關係。Cooper 引用異女性主義宣言（*Xenofeminist Manifesto*）闡明他的說法：「異女性主義利用疏離感作為動力，營造新的世界觀。我們所有人是疏離的，但又有誰能倖免呢？我們正是透過這種感覺，令我們逃離即時性。自由不是固有的，更不是通過自然的渠道就可以得到。所以說，沒有什麼東西，無論是物質上或社會形式上，是固定、永久和被賦予的。」

Cooper 強調任何極端的改變所造成的疏離感，並認為藝術愛好者需透過重新認識他們與城市的關係，思考藝術的真正功能和藝術家的角色。Cooper 說：「藝術隨社會、政治、自然環保的迫切需要而成長，令我們重新審視社會上既有支撐及鼓勵藝術創作的架構。」

Cooper 認為不能視藝術創作過程為穩定而循序漸進的學習過程。他對藝術工作者和觀眾之間衍生的發展非常重視，畢竟藝術創作絕對不是以由上至下的模式運作。

「我們如何探討、談論和展示藝術作品，會影響作品本身的型態。」Cooper 說。由於藝術家人際網絡會塑造藝術品的型態，藝術創作的場地或作品本身必須保持開放，容納更多可能性，以免藝術工作變得過度受制。

對於如何了解城市的真義，Cooper 認為城市往往是建立在其前身的瓦礫上。所以，城市發展也離不開拆卸。我們不僅要把拆卸融入整體建築的思

考方法上，在建築過程中，以拆卸作為起點去定義及創造、創建的土地，絕不可能憑空形成。重點是保持一種拆卸中的狀態，讓場地或作品容許一切可能性。Cooper 以1968 年巴黎動亂中，藉設置路障去把街道重新建構為行人區域作例，指出不論是局部還是暫時性的拆卸狀態，都會持續出現在不同的城市景觀當中。

Cooper 亦引用電腦遊戲「傳送門」（Portal）一例，建議重視已有空間的可變性及可用性。在這個遊戲中，玩家利用網上平台的槍，以心靈感應或製造短路的方式，連結迷宮中的不同部分。透過拆卸的行動，城市已有的基礎建設、交通運輸系統和能源網絡，均能形成新的創意。假如城市生活的某些環節能遷移到較少人口的地帶，把現有的建設連結起來，便能釋放更多潛質。

如何演繹藝術中的復原性

對於復原性的概念，Cooper 主張「引爆對實質和想像空間的各種假設」；Canton 則指出，藝術家應當非常渴望改變而非受環境所侷限，所以必須直視問題及提供解決方法。鄭炳鴻引用了 Mundano 的作品作例子，討論互聯網如何某程度上發揮了為大眾爭取公義的功能。「透過使用藝術或公共藝術，我們其實是在改變它，重新訂立藝術的定義。不單是街頭可見的藝術，亦包括我們想像中的藝術。藝術能在互聯網上流通，並植根在不同的語境上。」

在確立了藝術的復原性後，一眾講者隨後探討究竟在藝術和社會工作有否分界，以及有關界限的意義。對 Mundano 來說，他承認這樣的劃分並不太重要，因為他認為藝術創作正是重視「美學上的和諧、美感、影響力、啟發思考」。所以，不論藝術作品或裝置藝術是在博物館或是公共空間展出，最重要的是作品能帶來的影響。同時，Tamson Dillon 亦指出，我們應視藝術為引起觀眾對某些議題關注的方式，並對「將藝術化作解決問題的工具」作出警惕。

PANEL DISCUSSION 4

Art and its Publics: What Makes a Successful Public Place?

Moderator: Tam Wai Ping Lukas

Panel Speakers: Tamsin Dillon / Merete Røstad / Jun Jiang

When we talk about art, most often it is understood as art showcased in art galleries and museums. However, in recent years, art – including small or large-scale sculptures, installations, multimedia as well as paintings – is also increasingly featured in public spaces such as buildings with public access, parks, and public infrastructures such as subways, footbridges and train stations. At the conference panel entitled “Art and its Publics”, three international curators and art critics – Jiang Jun, Tamsin Dillon (for SUPERFLEX) and Merete Røstad – presented their thoughts on the functions and effectiveness of art in public spaces, as well as their reflections on ways to evaluate the success of public art. Moderated by Lukas Tam, chairman and one of the founders of *Art Map*, who also works as an independent curator as well as Assistant Professor in the Department of Fine Arts in Chinese University of Hong Kong, the talk also revealed the relationship between site-specific works of art, the audiences and the socio-cultural environments where they are appreciated.

Inclusive Approach in Creating Site-specific Art

Presenting on behalf of SUPERFLEX, Tamsin Dillon introduced the success of Superkilen, Nørrebro in Copenhagen. Well-known for her role as a director of the Art on the Underground, Dillon commissioned contemporary art and participatory projects on display in the London Underground to engage stakeholders.

One of the 10 districts in Copenhagen and densely populated, Nørrebro is predominantly a working class district, but has transformed its demography to become truly multi-ethnic and “multi-class” as a result of regeneration and revitalisation programmes and the provision of new social housing from the 1970s to today. In 2013, almost 30% of the inhabitants consisted of immigrants and their descendants. Given this background, it is natural that SUPERFLEX has chosen Nørrebro as a site for intervention. Founded in 1983 by Jakob Fenger, Rasmus Nielsen and Bjørnstjerne Christiansen, SUPERFLEX has a track record in pioneering projects to aid disadvantaged groups and social causes. Beneath their characteristic wit and subversive humour, their works address serious social and cultural concerns.

Commissioned by the City of Copenhagen, Superkilen, a new urban park project in Nørrebro in Copenhagen, was designed using a participatory approach by SUPERFLEX in collaboration with the Bjarke Ingels Group (BIG) and Topotek. A permanent kilometre-long “park,” Superkilen consisted of 3 areas, a “Red Square”, a “Black Market” and a “Green Park” cutting across a multi-ethnic neighbourhood that included as many as 50 nationalities. Instead of using designated city objects used for parks and public spaces, locals were invited to suggest city objects and signage from other countries. The result was an innovative platform, as Dillon pointed out, “It has transformed into a global village, supporting diversity through the inclusion of symbolic cultural objects.”

Featuring a total of 108 such cultural objects — ranging from neon street lighting from Qatar, a manhole cover from Tanzania, a gate from Pakistan, soil from Palestine, and a cedar tree from Lebanon—this collection of city objects and signage articulated a unique fabric of history and memory.

Ambitious in scope and scale, the project was lauded for its inclusive approach to urban design as early as 2012. Reflecting the area’s ethnic and cultural composition, Superkilen stood out as a provocative and inspiring experiment, and a rich visual dimension of everyday city life.

Münster and the Controversy of Public Art

Artist and critic who graduated from the Kunstakademie Münster in Germany, Jiang Jun researches at the Shanghai Public Art Collaborative Innovation Center (PACC) Theory Studio. He is also a PhD candidate at the China Academy of Fine Arts and Peking University. In his presentation, he offered a comprehensive review of the Münster ten-year exhibition – her doctorate project – and the power of site-specific projectisation.

According to Jiang, the contemporary art scene is influenced by tourist economies. “Large-scale site-specific art pieces are becoming increasingly popular in art exhibitions, which open up historical and cultural memories of the cities, giving people a new view of the site, integrating tourism, consumerism, and social critique.” In elucidating the relationship between projectisation and site-specificity of public art, Jiang quoted the example of the Swiss-born artist

Christoph Büchel who represented Iceland at the Venice Biennale 2015. This artist and the local Muslim community collaborated to transform a Catholic church into the city's first-ever Mosque where religious rituals were carried out. As described by the Iceland Pavilion curator, Nina Magnús-dóttir, Büchel and the Muslim religious believers both understand their own roles as artist and the community.

Despite its unprecedented nature, it was closed by the government authorities in May 2015, on the grounds that the activity was approved as an art exhibition but not religious worship. By transforming and dramatising the cues of the venue, the project opened up possibilities to interpret the space as a public art space, making the invisible visible. Making reference to the view of Austrian critic, Angeli Janhsen, who remarked that art is a catalyst, Jiang showed how public art could trigger debate in terms of how it is rendered and exhibited.



Santa Maria della Misericordia, a privately owned Catholic Church that was turned into The Mosque by Swiss-born artist Christoph Büchel.

威尼斯被轉化為市內第一所清真寺的天主教堂。

Moreover, according to Jiang, the site-specificity of the project made it distinct from other forms of art such as sculpture. “By definition, a ‘project’ in Western art implies a sense of intervention, and creates impact on everyday life.” In understanding the site-specificity of Münster, Jiang highlighted it as a famous Catholic city filled with cathedrals, and evoked its political significance as a place where the Peace Treaty of Westphalia was signed. Jiang traced the beginnings of the ten-year sculptural exhibition in Münster to the 1970s when Henry Moore’s artworks exhibited outside the palace were criticised by the locals, who were shocked by the new forms in contemporary art.

The then curator of Münster National Gallery, Klaus Bussmann, was convinced that the community needed more art education to appreciate new forms of art, hence a large-scale sculptural show was introduced to Münster. In organising this exhibition, Bussman invited Kasper König to curate site-specific

works in the outdoor areas. König then commissioned a number of artists such as Carl Andre, Michael Asher, Joseph Beuys, Donald Judd, Richard Long, Bruce Nauman, Claes Oldenburg, Ulrich Rückriem and Richard Serra, briefed them on the history of the city to fully realise the site-specific nature of the project.

Jiang argued that, through active participation and discussion in art, the exhibition offered “new approaches and access to contemporary art, public art space and aesthetics, as well as created new relationships between the curator and artists”. Taking into account the consumeristic behaviours in urban spaces in 1970s, Jiang was persuaded that it was a “political” act.

Another example Jiang mentioned to elaborate the tension between an art project and the reception by the public is the gifting of public art in Münster in 1969, when a zoo on an artificial lake, Aasee, was relocated to make way for the headquarters of the LBS Bank. As a way of compensation, the bank offered an abstract sculptural piece by George Rickey, *Cluster of Four Cubes*, to the municipal government for public display. However, this gesture of goodwill aroused hostility among the local population, and was negatively portrayed by the media.

In conclusion, Jiang highlighted the French socialist, Luc Boltanski’s relevant notion of individual autonomy. He asserted that “the potential of creativity and self-realisation in artistic critique, and its function in addressing the inadequacy of inefficient, top-down pyramid model in post-1970s capitalist societies, replacing it with liberalism and creative economy, where the needs and desires of the individuals could be met.”

Memory and Place-making

Visual artist, educator, researcher and curator, Merete Røstad’s practice is rooted in examinations of collective memory and archives. Her process-based practice explores our everyday exchanges with the histories inscribed in our surroundings. Based in Oslo and Berlin, Merete Røstad holds a PhD in Artistic Research and is an associate professor in Art and Public at the Oslo National Academy of the Arts in Norway.

According to Røstad, interdisciplinary art-making open up ways to investigate positions in “place-making” through storytelling. In her artistic approach, Røstad establishes an engagement with local and international discourses. In her presentation, she presented a number of art projects produced by Public Art Norway (KORO). She grew up in Northern Norway where the people endure long

winter months of darkness. Røstad explained how her childhood influenced her belief in the transformative power of art and thinking through art-making is central to her practice. She presented several art projects as case studies in art-making as place-making.

One example is the artwork *Still Life* (2011) made by Kjell-Erik Ruud, Helena Kive and Peder Istad. Located in the village of Hanselv, this project breathed new life to a post-war house in Finnmark in the North of Norway. Illuminated from within and surrounded by a heavy wall of ice, people could experience the house in an original way, as the snow eventually melted away. “The artwork represented a commemorative act for the community by the community, at a time when the local community wanted to decide where they will live in the face of government resettlement plans,” she said. It is also a story of belonging.

In *For Myself and Strangers* (2013) by Kajsa Dahlberg and curated by Røstad, 100,000 newspapers were sent out to households all over Norway that do not subscribe to a daily newspaper. Just a few days before the country’s election, the project was a work of remembrance of the 100 years jubilee for voting rights for women in Norway. Not only did it prompt reflection on the collective memory of the past and the imaginary, but it also revealed the power of representation and the voices constructing our histories.

Røstad also explained the use of consciousness in the art-making with the example of a recent project, *The Trial of the Century* (2017) by Morten Traavik, a staging of the lawsuit where Greenpeace and youth organisations sued the Norwegian Government for allegedly allowing unconstitutional oil exploration in the Barents Sea. A public “rehearsal” for the actual court case later that year, the project engaged with one’s consciousness by being “instantly recognizable” for the public.

As Røstad said, “Public art projects can invite participation.” Performed by an art duo, Goksøyr & Martens, *Palestinian Embassy* (2009) featured a hot air balloon in the colours of the Palestinian flag. Norwegian and Palestinian politicians were invited to board the air balloon to discuss the Palestinian people’s situation and their limited democratic and diplomatic latitude.

For Røstad, the site-specificity of an art project invites attention to the presentation of its content and therefore its possibilities for reaching a wider public. Røstad highlighted how the artist Martin Anderson carried out *Solspeilet* (2013) in a valley in Norway surrounded by mountains and deprived of sunlight. The artist decided to make a sun mirror to

reflect sunlight into the town, an idea that incubated a century ago. The changes it brought to the people’s lives are tremendous and have also reshaped the identity of the place.

Røstad is fascinated with the art project *Transit Radio* (2016) by Khaled Harara, Abazar Hamid, Sheldon George Blackman, safeMUSE, a podcast series broadcasting music and stories by refugees during the Oslo Architecture Triennale. Run as a podcast radio station that records different reception centres for asylum-seekers in Norway, all the recordings are from workshops with asylum-seekers led by professional musicians. As part of the project, there were also interviews with the asylum-seekers about their musical heritage and what it means to them. The project has gained much publicity because it brought to light many life stories in Norway. Røstad believed “the identity of the place is often the basis for new stories and community building. It is the people who participate that makes a place, as they mark a territory, create familiarity and meanings to their environment. Walter Benjamin once said that memory is not an instrument for exploring the past rather memory resides in our everyday rituals and social relationships as well as in memorials and traditions of remembrance.”

In her own research on place-making Røstad introduces *The Participatory Monument – Remembrance and Forgetting as Art Practice in Public Sphere*.



Kammer (2017), one of the two artworks in *The Participatory Monument* by Merete Røstad.

「參與式紀念碑」計劃的作品《Kammer》(2017)。

Røstad introduces the term “participatory monument”, with the intention of which is to bring members of the public into the artwork, to openly share related experiences with them, thus providing evidence of the existence and potential transformative power of collective memory.

This research was carried out parallel to the public presentation of the proposed memorial *Memory Wound* (2014) by Swedish artist Jonas Dahlberg, a

memorial site that evoked the physical feeling of loss, symbolising the pain of the July 22nd extremist attack in 2011 in Norway. However, despite KORO's advocacy, the families of victims, the survivors and the locals protested against it, arguing that they did not want the "wound" and wished to move on. This is an example of how fragile we are when it comes to dealing with artworks that confront loss in the public sphere. Yet Dahlberg's proposal was such a strong idea that it has become part of the collective memory and is present in the discourse of memorialisation in public sphere. A work of art can contribute to keeping dialogue about traumatic events alive in a very specific way; public art plays a central role in relation to commemoration in public space. For Røstad, art is most powerful when it makes us reflect on the past. When it brings that past into our present, activates our collective consciousness in public sphere and gives us the ability to participate in a larger discourse around the potential of the public sphere as space for critical dialogue and exchange.

From Creativity to Art Education

As the examples of these critics and curators suggested, the creative decisions involved in staging public art to the communities are complex, site-specific, as well as potentially controversial. At the same time, these public art pieces encouraged the artists and organisations as well as the locals and even the authorities to rethink the harmony and demographic coherence of the place. A constant interplay of collective memory and imagination, public art projects are essential in deepening people's understanding towards the unique identity and narrative of the place.

研討會（四）

藝術及其受眾：公共地方如何論成敗？

主持：譚偉平

與會講者：姜俊 / Tamsin Dillon / Merete

當我們討論藝術的時候，往往側重畫廊和藝術館裡的藝術品。但是，近年越來越多諸如大小塑像、裝置藝術、多媒體藝術以及繪畫等藝術，也在公共空間例如開放公共通道的建築物、公園以至隧道、天橋或火車站等大型基建展出。在今次名為「藝術及其受眾」的討論會，三位國際知名的策展人和藝術評論家包括姜俊、代表 SUPERFLEX 的 Tamsin Dillon 和 Merete Røstad，分享他們對於公共空間展示的藝術其功能及有效性的想法。這次討論會由藝術地圖始創人和主席譚偉平主持。譚氏同時為香港中文大學美術系的副教授及獨立策展人。討論會同時揭示場域特定藝術、觀眾和社會文化環境三者之間的關係。

創作共融的環境藝術

Tamsin Dillon 代表 SUPERFLEX 簡介哥本哈根諾雷布羅（Nørrebro）區內 Superkilen 公園之成功之處。Dillon 是英國倫敦地鐵的藝術項目「藝術在地鐵」的總監，曾委託無數藝術家製作當代藝術和參與式藝術項目於倫敦地下鐵展示，從而吸引有關人士支持。

諾雷布羅是哥本哈根裡十大地區中最多人口之一的地區，人口主要為勞工階層，但經過一系列地區改善和振興的計劃，以及自 1970 年代開展的新型社會房屋發展，現在已經變成種族多元化、容納多個階層的社會。在 2013 年，差不多百分之三十的居民均為移民和移民後裔。故此 SUPERFLEX 選擇了諾雷布羅為藝術介入的選址。在 1983 年由 Jakob Fenger、Rasmus Nielsen 和 Bjørnstjerne Christiansen 成立的 SUPERFLEX，在倡導扶持弱勢社群及根治其社會成因的項目上有豐碩的往績。在富有特色又具顛覆性的幽默背後，他們的作品正處理嚴肅的社會及文化議題。

受哥本哈根市政府委託設計的 Superkilen 是一個位

於諾雷布羅的都市公園，由 SUPERFLEX 聯同 Bjarke Ingels Group (BIG) 和 Topotek 從參與性著手策劃。永久性的公園長一公里，包括三個區域：紅色廣場、黑色市集和綠色公園。公園橫跨有多達五十多個種族的社區。公園內並沒有用上與其他市內公園一樣的物件或標示，而是邀請當地人提議，使用來自其他國家的物品或標誌。Dillon 這樣介紹公園嶄新的設計模式：「這個公園頓時轉化成一個地球村，透過引入象徵各地文化的物件，支持文化多元。」

公園引入共 108 項來自不同國家的物品，包括卡塔爾的霓虹燈、坦桑尼亞的渠蓋、巴基斯坦的大閘、巴勒斯坦的土壤，以至黎巴嫩的雪松樹……這些不同類型的都市物品和標誌，清晰展示一份與別不同的歷史印記。

項目的規模和構思前所未有，是城市設計中採納共融方式的罕有例子。Superkilen 的項目反映了當地種族文化的構成，作為引發我們思考的實驗，同時作為豐碩的視覺面向，展示日常城市生活。

明斯特和公共藝術的爭議

姜俊畢業於德國明斯特藝術學院（Kunstakademie Münster），是一位藝術家和藝術評論家，並於上海公共藝術協同创新中心作研究，同時為中國美術學院和北京大學博士候選人。他為明斯特十年藝術展作出全面回顧，該回顧同為其博士論文的研究題目，研究運用環境藝術項目的策略力量。

姜俊認為，當代藝術圈往往受旅遊經濟影響。「大型的環境藝術作品在藝術展中越來越受歡迎，展示城市歷史和文化特色，人們得以用全新的視野審視創作的地點，融合了旅遊、消費主義和社會批判等元素。」姜俊引用代表冰島參與 2015 年威尼斯藝術雙年展的瑞士藝術家 Christoph Büchel 作例子，講述項目化和環境公共藝術之間的關係。

Büchel 聯同當地的穆斯林團體，把當地一家天主教堂轉化為市內第一所清真寺，信眾得以在寺內進行宗教儀式。正如冰島展覽館策展人 Nina Magnúsdóttir 所述，Büchel 和伊斯蘭教徒透過項目，分別對作為藝術家和團體的一份子有更深了解。

項目前所未有，但由於政府部門認為活動涉及宗教活動，而起初獲批的僅屬藝術活動，最後在 2015 年 5 月關閉展覽。可是，透過轉化及戲劇化場地隱含的特性，項目開啟了詮釋該空間為公共空間的可能。姜俊參考奧地利藝術評論家 Angeli Janhsen 的觀點，把藝術視為一種催化劑，展示公共藝術如何引發人們對藝術的形成及展示作出討論。

按照姜俊的看法，項目的地域性使之與其他藝術如雕塑等不同：「『項目』一詞在西方藝術的定義裡總暗示干預的意味，並在日常生活中產生作用。」為更深入了解明斯特的地方特質，他指出該城市奉行天主教，教堂隨處可見，並喚起該城作為西發里亞和約 (Westphalia Peace Treaty) 簽署地的政治性。姜俊追溯明斯特十年雕塑展覽的源由，至 70 年代 Henry Moore 的作品在皇宮外展出，作品呈現出當代藝術的全新形式，遭當地居民強烈抨擊。

時任明斯特國立藝術館策展人的 Klaus Bussmann，認為他們應加強於當地推廣藝術教育，讓大眾更容易理解這些新形式的藝術創作，而決定引入大型雕塑展覽。策展期間，Bussmann 邀請 Kasper König 就該展覽的戶外空間策劃環境藝術作品。König 委託了包括 Carl Andre、Michael Asher、Joseph Beuys、Donald Judd、Richard Long、Bruce Nauman、Claes Oldenburg、Ulrich Rückriem 和 Richard Serra 等藝術家，向他們講解城市的歷史，讓他們充分掌握項目的在地性。姜俊認為，透過積極的參與和討論，展覽「提供了全新的方式去接觸當代藝術、公共藝術空間和當中的美學，同時為策展人和藝術家之間建立了全新的關係」。回想 70 年代泛濫的各種消費主義行為，這些公共藝術展覽其實極富政治色彩。

姜俊亦提到了一宗捐贈公共藝術作品的事件，闡釋藝術項目和觀眾的接受程度之間的矛盾。1969 年，明斯特當局需要搬遷一個建於人工湖 Ansee 的動物園，以騰出空地用作建設 LBS 銀行總部。作為補償，

銀行建議送出由 George Rickey 創作、名為《Cluster of Four Cubes》的抽象雕塑，予市政府作公開展覽。可是，這原以為是善意之舉，卻引起了當地居民強烈不滿，亦有不少負面報導。

姜俊引用法國社會主義家 Luc Boltanski 有關個人自主的概念：「藝術評論中的創意和自我實現，提倡自由主義及創意經濟，取代了七十年代以後由上而下的金字塔結構，個人的需求及欲望終得以實現。」

回憶和地方營造

身為視覺藝術家、教育家、研究人員和策展人，Merete Røstad 的創作源自對集體回憶和歷史資料的研究。她以過程為本的創作，取材自我們與植根於日常生活環境中的歷史之間的交流。在奧斯陸和柏林居住的 Røstad 於挪威奧斯陸國立藝術學院取得博士學位，並於該校任藝術及公共副教授。

Røstad 提出，跨域藝術創作開發新的研究切入點，透過「故事講述」的方式達至「地方營造」。Røstad 透過藝術創作，建立了本土和海外論述的連繫。她在研討會中，分享了數個由挪威公共藝術 (KORO) 策劃的藝術項目。

Røstad 成長於挪威北部，長年面對每年長達數月的完全黑夜。她向觀眾解釋，自己的童年如何影響她透過創作去認同藝術的顛覆力量。她引用了幾個以創作藝術去「地方營造」的例子。

第一個例子是由 Kjell-Erik Ruud、Helena Kive 和 Peder Istad 於 2001 年創作的《Still Life》。作品為位於挪威北部芬馬克郡 Hanselv 市內的戰後房子予以活力。建築物由內發出光芒，並被一層厚厚的冰雪包圍。當雪慢慢溶掉，觀眾可以從全新的角度去觀賞這座建築。「作品代表着居民對這個社區的紀念，當時正值政府提出搬遷計劃，居民正在決定該遷至何地。」Røstad 認為，這亦是個關於歸屬感的故事。

《For Myself and Strangers》由 Kajsa Dahlberg 創作及 Røstad 策劃，他們在挪威大選的幾天前，向沒有訂閱報紙的家庭寄出共十萬份報紙，以紀念女性獲投票權一百周年。作品不但鼓勵對集體歷史回憶的反思和想

像，同時亦呈現了象徵的力量及書寫歷史的聲音。

Røstad 以 Morten Traavik 的作品《The Trial of the Century》，解釋在藝術創作過程中個人意識的作用。作品把一場由綠色力量和青年團體控告挪威政府容許巴倫支海的違憲採油活動的訴訟過程搬上舞台。這不但只是有關訴訟的預演，亦因其切身的關連，刺激人們的意識。

正如 Røstad 所言，「公共藝術項目歡迎公眾參與」，藝術組合 Goksøyr 和 Martens 創作的《The Palestinian Embassy》，主角是一個塗上巴勒斯坦國旗顏色的大型熱氣球。挪威和巴勒斯坦政治人物被邀請為座上客，討論巴國人民的狀況，及他們受限制的民主和外交自由。對 Røstad 來說，項目的地域性，更能令人關注作品的內容，從而令作品接觸到更多觀眾。藝術家 Martin Anderson 創作的《The Sun Mirror》，以一面鏡子將陽光折射到一個被群山圍繞、終年不見陽光的地區。該概念其實於一世紀前已開始醞釀，此舉大大改變了當地人的生活，重塑該地的身份和特質。

Røstad 對 Khaled Harara、Abazar Hamid、Sheldon George Blackman、safeMUSE 於 2016 年創作的《Transit Radio》非常着迷。作品於奧斯陸建築三年展中以網上廣播節目（podcast）的形式，發放來自難民的音樂及故事。網台發放的是由專業音樂人帶領難民製作的錄音，內容包括訪問難民關於他們的民族音樂，及這些音樂對他們的意義。節目得到相當大迴響，因為它把很多鮮為人知的挪威故事公諸於世。Røstad 認為：「一個城市的身份認同，是新故事和建立社區的基石。參與其中的民眾，透過劃分出土地、對該地產生歸屬感及為此賦予意義，令空間成為地方。本雅明說過，記憶並非探索過去的工具，而是存活於日常生活和社交關係、及紀念活動和其他關於懷緬的傳統當中。」

Røstad 亦介紹了她的研究論文《參與式紀念碑：記憶與遺忘作為公共領域裡的藝術實踐》。

「參與式紀念碑」（participatory monument）的意念，是把公眾帶進藝術作品當中，讓他們公開分享切身的經驗，證明集體回憶潛在的顛覆力量。與這項研究同期展示的，有瑞典藝術家 Jonas Dahlberg 的作品《Memory Wound》，這個紀念碑是為紀念 2011 年 7 月 22 日於挪威

發生的極端主義襲擊而立，作品帶出痛失至親的痛。然而，即使有 KORO 的公開支持，受難者的家屬、生還者、以及部分的當地居民卻提出反對，認為不該繼續把災難的痛楚延續。公眾在面對跟傷痛有關的公共藝術時，往往會變成很敏感。但是，Dahlberg 的作品的理念是那樣強大，最後變成了集體回憶的一部分，並存在於「關於紀念性」的公共論述當中。

藝術作品有特定的方法去使公眾繼續談及創傷性事件，公共藝術在公眾紀念的場域中，亦佔有重要位置。於 Røstad 而言，藝術最具力量的地方，是令我們反思過去。當過去介入現在，公眾的集體意識被喚醒，人們得以用更具批判性的角度展開對話及交流。

從創作到藝術教育

從以上來自藝術評論家和策展人等分享的例子中可見，公共藝術置於社區中將牽涉到創意決策當中的複雜性、地域性及引起爭議的可能。同時，公共藝術作品鼓勵藝術家、居民、以至各個組織重新思考有關地方是否和諧，以及在人口分佈上是否協調。公共藝術項目在集體回憶與想像持續的相互作用，是加深人們對地方身份的認知和思考歷史的關鍵。

WRITTEN RESPONSE 1

How Do International Artists Participate in Local Community Art?

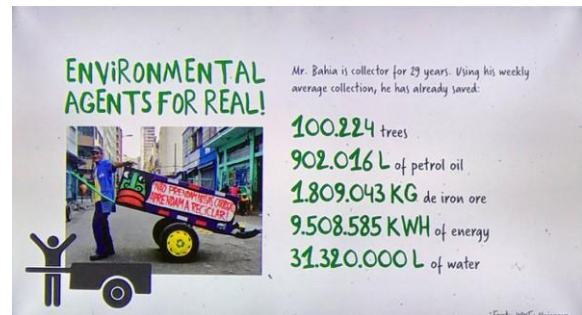
Man Ching Ying Phoebe

Assistant Professor, School of Creative Media, City University of Hong Kong

This conference examined the theories, principles and possibilities of place-making in different aspects and was rich in content. The most remarkable part was how Brazilian artist Thiago Mundano successfully incorporated elements of Hong Kong into his presentation despite being in Hong Kong for just a few days. His interactions with the local organizations afterwards further won the hearts and minds of the audience. While Mundano's examples bring insights into last year's controversy about the gentrification of Hong Kong community art,¹ this essay will also use the ideas of the other two speakers, Mary Jane Jacob and Wang Dawei, to discuss Mundano's community art work in Hong Kong.

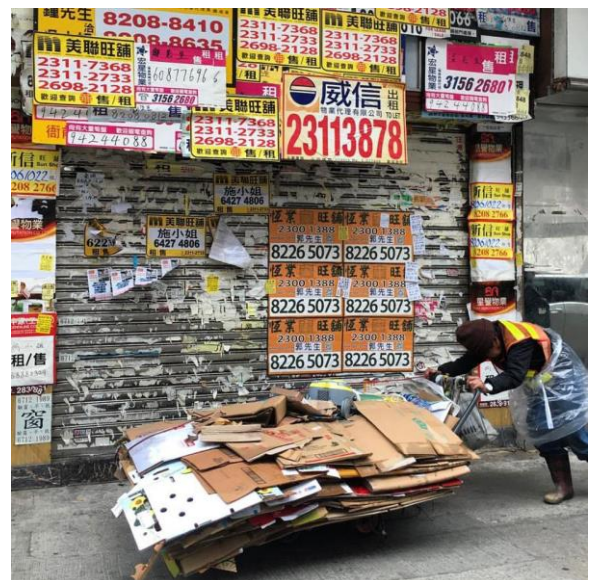
In the panel presentation, Mundano said he was an activist and his graffiti art was always combined with political and environmental issues in the society. He did graffiti for recycle workers, whom the society often overlooked, to show appreciation for their contribution. In Brazil, working mostly on an individual basis, they recycled more than 90% of the waste produced, but were paid very little in return. Usually a recycle worker carried more than 600 pounds of waste with his cart every turn!

Mundano's act of painting graffiti on their carts is a playful way to empower these workers, turning them into street heroes and making their images and contributions visible and viral in social media as well as internationally. He even started a crowdfunding campaign *Pimp My Carroça* which provided medical service for the workers, enhanced their equipment and improved the design of their carts. The campaign also pooled together other graffiti artists to paint recycle carts, shown at an exhibition in the end. Simple guides were made for volunteers from all around the world to help recycle workers back home in similar ways. Recycle workers were no longer the invisible but the visible, the respected and being treated fairly. This helped them gain more reasonable deals and to convince the public that they were indeed an important members of the society.



Picture 1 (Photo courtesy of Pimp My Carroça)

圖一 (照片由Pimp My Carroça 提供)



Picture 2 (Photo courtesy of Pimp My Carroça)

圖二 (照片由Pimp My Carroça 提供)

From Mundano's Facebook,² you can see him actually travelled around Hong Kong to take pictures of local recycle workers almost right after his arrival. One that he showed at his presentation was an old hunchbacked lady pushing a cart of cardboards three times bigger than her size (Picture 2). He said that it was ridiculous for a city with the highest Rolls-Royce ownership rate given its population and a place with the most expensive rent in Asia to have such backward retirement security, so much so that the elderly had to live like that! He even provided data to show the environmental contributions our recycle

¹ Karen Cheung, "Art and poor communities in Hong Kong: A positive influence or a stalking horse for gentrification?", *Hong Kong Free Press*, 3 Apr 2016, <https://www.hongkongfp.com/2016/04/03/art-and-poor-communities-a-positive-influence-or-a-stalking-horse-for-gentrification> (retrieved on 20 Apr 2017).

² From the Facebook post of Mundano, 19 March 2017, <https://www.facebook.com/mundano.sp/photos/a.436092103071278.119025.335663696447453/1727822960564846/> (retrieved on 20 Apr 2017).

workers had made to Hong Kong, such as how many trees and how much fossil fuels, water and energy had been saved because of them. As told in his Facebook, he met Him Lo later who also worked for community art. After having a couple of cigarettes together, he painted a worker portrait with a silhouette of the city landscape on the entrance gate of Him Lo's Chingchun Warehouse as a sign of appreciation to recycle workers (Picture 3). Mundano then met recycle worker Poon and Wa through Him. Poon always brought used wood and lumber to Chingchun Warehouse so Him could create some wood work out of it. Mundano painted Poon's cart and put some fluorescent stickers on Wa's so their carts would be more visible on the roads thus safer. Poon and Wa both liked Mundano for doing all these even the carts were rather dirty indeed (Picture 4).



Picture 3 (Photo courtesy of Pimp My Carroça)

圖三 (照片由 Pimp My Carroça 提供)

Last year in March, HKwalls recruited some international and local artists to conduct a wall painting project in Sham Shui Po, the poorest district in Hong Kong. This aroused criticism of accelerating gentrification. With all these artists coming out of the blue beautifying the district, would it attract a large number of people moving in thus elevating the property prices? Would it further add to the burden of those who are already poor enough? Does that mean we need to abandon street art once and for all to avoid these problems?

Mundano's way seemed to be more acceptable for the public. He cared for the vulnerable, connected with local parties and let the public learn the contributions of recycle workers using convincing data. His art was adaptive to the situation and was

mobile - graffiti needed not be painted on walls, but could be done on gates and carts instead. Mundano felt the only problem was that carts in Hong Kong did not have a side shutter for him to draw on. Yet it was not a big deal, he could adopt other ways to beautify them. Wa and Poon were both very happy and considered him a caring person³. This joint project between Brazil and Hong Kong was done just as simple as that, and the story of recycle workers offering materials for artistic creation, in a low-key manner, got circulated.



Picture 4 (Photo courtesy of Pimp My Carroça)

圖四 (照片由 Pimp My Carroça 提供)

Community art requires understanding of the community and network. Mundano was definitely a strong executor who could blend into the local culture quickly and interact with the community. According to Wang Dawei, a keynote speaker at the conference, the space of place-making can be divided into three levels: physical space, behavioural space and social space. In terms of physical space, To Kwa Wan where Chingchun Warehouse was located was an old district that called for conservation, as the poor were forced to move out, small shops were shut down, and reconstruction has been non-stop. Chingchun Warehouse serves as a right place for the many craftsmen living in the community to apply their skills, and communicate with others in the community through their craftsmanship. Speaking of behavioural space, there have been problems such as alienation in the community, the elderly failing to find a place in the rapidly changing society or having low self-esteem. For social space, there has been contempt for recycle workers whose contributions to the society has been largely ignored. The collaboration between Chingchun Warehouse and Mundano not only addressed these issues with insights, but also re-created a place that cared for

³ From the Facebook post of Chingchun Warehouse on 23 Mar 2017, <https://www.facebook.com/chingchunwarehouse/posts/1873840232892860> (retrieved 20 April 2017).

the society, a place where the grassroots and arts connected, interacted, empowered and inspired each other.

Despite the language barrier between Poon and Wa and Mundano, they could communicate through art, just as Mary Jane Jacob mentioned in her keynote that art is experience, and socially engaged artists use life processes as their art processes and feeling a sense of connectedness within ourselves and to the world through aesthetic experiences. According to the Chingchun Warehouse's Facebook page, "Wa and Poon were so happy once they saw Mundano. They kept saying that he was kind and didn't mind the dirt."⁴ Without verbal communications, Mundano kept Wa and Poon happy by painting their carts, putting on fluorescent stickers, not turning away from the dirty carts, even beautifying them, offering the recycle workers an aesthetic experience, and showing care and valuing their importance. As this story went viral on the internet, Hong Kong also got connected with the world.

A Brazilian artist, staying in Hong Kong for just a week, had so much passion and energy to care about the city, and collaborated with local parties.

This can be inspiring to many artists. Everybody just expected him to share his creative experiences at the conference, and was surprised to learn about his intervention into local society, examination of Hong Kong's aging problem from a foreigner's perspective, and interaction with local grassroots. All these made his speech intriguing.

Public art by outsiders always face difficulties, but Mundano demonstrated a successful example by linking with local parties and interacting with local residents. For projects with a longer duration, wall painting project at Yau Tam Mei Village last year serves as a good reference. Apart from wall paintings, the project also offered guided tours and a market to combine art, everyday life and villagers' participation. General public, organisers, students, artists and villagers all partake in the discussion on urban and rural development as well as conservation.

⁴ Ditto.

回應文章（一）

外地藝術家如何參與本土社區藝術

文晶瑩 香港城市大學創意媒體學院助理教授

今次研討會在各個方面去檢討地方營造的理論、原則和可能性，內容相當豐富。印象較深刻的是巴西藝術家 Thiago Mundano 的演講，他來香港沒幾天，已將香港元素放進演講中，之後他更與香港的團體互動，贏盡民心。他的例子可以為去年本港社區藝術的仕紳化爭議¹帶來啟示。本文亦會嘗試結合論壇內另外兩位講者 Mary Jane Jacob 和汪大偉的論述去討論 Mundano 在香港作的社區藝術。

Mundano 在研討會中說他是一名藝術行動者（artist），他的塗鴉藝術結合社會政治和環保的議題。他為垃圾回收工人的車塗鴉，以表揚他們對社會的貢獻。他說垃圾回收工人往往被社會忽視，在巴西他們多數是個體戶，回收超過九成的垃圾，卻只獲得微小的報酬。他們一車往往載有超過 600 磅的回收垃圾！

Mundano 在他們車上塗鴉，用幽默的方法為他們賦權，使他們成為街道英雄，他們的影像和貢獻廣泛地在社交媒體及國際間流傳。他更開展了一個眾籌的運動《Pimp My Carroça》，為回收工人提供醫療服務，加強裝備，改良車的設計，亦集合了其他塗鴉藝術家一起為回收車塗鴉，再變成一個大型展覽。亦有製成簡易的工作包，讓世界上其他國家的義工也可以複製相同的做法幫助自己國家的回收工人。回收工人由被忽視變成被看見、被尊敬、被平等對待，這有助他們爭取更合理的待遇，及說服大眾他們是社會中重要的一員。

看 Mundano 的臉書²，他來香港沒幾天便四出拍攝本地回收工人的照片。他在研討會上顯示一張駝背老婆婆推着比她大三倍的紙皮的照片（圖二），說一個以人口密度計算，擁有最多勞斯萊斯轎車的都市，亞洲租金最貴的地方，退休保障竟然那樣落伍，本地老人家竟然要這樣子過活！他更顯示數據指出回收工人對香港環境保護的貢獻，例如救了多少顆樹、石油、水和能量等。看臉書，得知他之後認識了同做社群藝術的盧樂謙，一同抽過幾支煙後，便在盧樂謙主理的青春工藝的大棚畫了個工人的大頭和城市剪影表揚回收工人（圖三）。Mundano 之後通過盧樂謙認識了回收工人潘姐和華姐，潘姐常放一些拾來的木頭在青春工藝門口，讓阿謙他們做木。Mundano 為潘姐的手推車上色，為華姐的手推車貼上熒光膠紙，令車子在道路上比較易見，保障安全。潘姐和華姐很喜歡 Mundano，不嫌污糟為她們的回收車上色。

去年三月 HKwalls 組織外地和本地藝術家在香港最貧窮的地區深水埗作壁畫項目，引來加劇仕紳化的批評。空降的藝術家把社區弄漂亮，會否引來大批外人搬到這地方居住，推高樓價租金？會不會令已經貧窮的人的生活重擔百上加斤？為防止這問題發生，難道要否定街頭藝術？

好像 Mundano 的做法便較易為人接受。他關懷弱勢，與本地組織連結，又以數據說服公眾回收人士的貢獻。他的藝術手法不拘一格，塗鴉藝術不一定畫在牆上，可以畫在鐵閘上和車上，並且是

¹ Karen Cheung：〈Art and poor communities in Hong Kong: A positive influence or a stalking horse for gentrification?〉，香港自由新聞，2016年4月3日，<https://www.hongkongfp.com/2016/04/03/art-and-poor-communities-a-positive-influence-or-a-stalking-horse-for-gentrification>，2017年4月20日讀取。

² 見 Mundano 面書，2017年3月19日，<https://www.facebook.com/mundano.sp/photos/a.436092103071278.119025.335663696447453/1727822960564846/>（2017年4月20日讀取）。

流動的。唯一他覺得可惜的是本地手推車沒有側板供他繪畫，不過也不要緊，可以用其他手法美化。公眾回收人士華姐和潘姐很開心，覺得他很會照顧他人³。這個巴西和香港合作的項目一下子便實現了，回收工人低調地提供創作物給藝術創作的故事也得到傳頌。

社區藝術往往需要熟悉當地脈絡再創作，Mundano 的行動力非常強，迅速融入在地文化，與社區互動。據研討會的其中一個講者汪大偉提到地方營造的空間可分三個層級，一、物理空間，二、行為空間，三、社會空間，以物理空間而言青春工藝所處的地方土瓜灣是一個舊區，不斷被重建，窮人被迫遷走，個性老店結業，這是個需要保育的地方。社區有不少有一技之長的傳統工藝師傅，青春工藝的出現正好給這些師傅有所發揮，並以工藝與社區人士溝通。行為空間所出現的問題如社區人情淡薄，老人家在飛快轉型的社會找不到位置，覺得自己沒用等問題。社會空間方面一般把垃圾回收工人看扁，忽視他們對社會的貢獻等問題，今次青春工藝與 Mundano 的合作就變得對這些問題很富啟發性，重塑了一個對社區有關懷，以及草根與藝術有連結，有互動，有賦權，有互相啟發的地方。

潘姐華姐和 Mundano 雖然不能用語言溝通，卻可以用藝術行動溝通，如 Jacob 在研討會所說藝術是經驗，通過日常的行動，可以用美感經驗去連結自身和外在世界。據青春工藝臉書所述：「華姐同潘姐一見到佢就好開心，猛話佢唔怕污穢好抵得諗。」⁴ Mundano 為她們的工具車上色、貼熒光膠紙，不怕污糟，將她們的車變漂亮，將美感經驗帶給回收工人，顯出關懷和重視，不用說甚麼已令回收姐姐開心不已，有關訊息在網上發佈也接通了香港和世界。

一位巴西藝術家來香港一星期，已滿有熱誠和活力去關注香港，與地方組織連結，對許多藝術家來說

也是一種啟示。出席研討會，大家其實只期望他分享他的創作經驗，沒料到極速介入本地社會，以外來人身份看香港的老人問題，並與草根階層互動，使他的演講充滿感染力。

空降公共藝術不易成功，Mundano 連結地區組織和當地居民互動是個好例子，而若時間長一點，可參考去年攸潭美村的壁畫項目，活動除壁畫外，有導賞和生活墟，結合藝術和生活，村民的參與，公眾、組織者、學生、藝術家和村民，大家都有份一起思考城鄉發展和保育的問題，多方平等的參與，相信是個趨勢，藝術在社區更為人所接受。

³ 見青春工藝臉書內容。2017 年 3 月 23 日，

<https://www.facebook.com/chingchunwarehouse/posts/1873840232892860> (2017 年 4 月 20 日讀取)。

⁴ 同上。

WRITTEN RESPONSE 2

Resilience: Art as Sustainable Change

Wallace Chang

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Public Art as Resilience Agent

On the 19th March 2017, there was a panel discussion “*Resilience: Art as Sustainable Change*” in the International Conference: *Art, Place-making and Resilient Cities* at Baptist University, Hong Kong. It was to investigate the possibility of public art as an agent to provide social resilience. The discussions among the four panellists were interestingly diverse and multi-directional. Parisa Tehranizadeh was the first presenter to show how art interacted with nature to restore a disappearing landscape, Gavkhouni Wetland in Iran. The second presenter, Katia Canton, was about the general trend of Brazilian artists in São Paulo where new advocacies on how art was challenging the inequalities of the society while the other Brazilian artist, Thiago Mundano, was presenting self-generated urban actions to penetrate a simple idea of environmental awakening via the internet as well as local engagements. The last presenter, Craig Cooper, was trying to examine art’s function of reformation within the social and political realms of cities. Following the presentations, thorough discussion among the role of art in this social dimension was brought up as a central theme. While some responses from the audience were questioning the possibility of art to change the society, it also set a query of whether public art should be locally or globally engaged.

Without retrospective reminder of the art agenda, seemingly there was consent of the diversity and embracing ability of public art to engage a wider audience. Upon the introductory keynote speech by Prof Wang Dawei, the main theme of “place-making” through multi-faceted development in its values, cultures, art forms and assessment criteria was the major function of public art. Although public art might have expressed through multiple means across different countries, in Wang’s conclusive remarks there were some commonalities, including publicity, locality and artistry. While these agenda were taken seriously through artists’ practices, the relevance of public art was understood as natural acts that were growing from soils of different societies instead of being implanted artificially. With this characteristic, public art might take a more sustainable means to survive within an extended sphere beyond the artists’ circle but towards the public realm where artists might behave more as directors than performers.

Throughout the panel discussion, there was a fundamental question of whether artists should presume a role of social workers to use public art to change the society or they should stand fast for artistry. The second common query was whether public arts should address the contemporary challenges, like global environmental issue, urban poverty or simply representing the pertinence of “place-making”. For public art might bear an ambiguity between public territory and artistic sphere, its perceptive presence might redefine the possibility of art oeuvres beyond white-cube museums. However, there were also uncertainties of whether architecture, public installations or simply performances in the public domains should be included. Although public art was perceived as a powerful tool to respond to the social needs for its embracing capacity, it would also arouse an unresolved criticism on what differentiated social action from public art.

From Place-Making to Commonplace

According to Wang’s manifested keynote speech, the centre of public art was around the keyword “creativity” in which public artists were applying their professional knowledge of artistry to involve the public. In the process, they requested a combination of artists’ creation, people’s participation and government’s support. It always embodied wisdom of operation, particularly within urban situations where the public realm was constantly changing, and the artistry of the works was always revealed among a fine balance between different sets of systems be these urban management, cultural preference or local customs.

In this perspective, cases presented by the panel from an array of angles including ecological revitalisation, social justice, crowd funding, and political tactic, were revealing facets of public domain where public art could contribute. With this embracing attitude, the definition of public art might be extended beyond the creativity from the artists but rather as a common ground where everybody could contribute. The relational connections of the public, probably beyond the geographical and social territories, were allowing further possible resonance of humanity in different contexts.

By putting these presentations together, the panel was laying out a platform where the concept of

resilience borrowed from the disaster risk management was applying to how public art acted positively to enhance social recovery from crisis. Along this line of thought, a presumption of our contemporary society was in crisis that all walks of the society were facing, thus public artists could proactively present the conditions and raised queries or challenges to the public. For most of the time when crisis occurred, creativities would follow to solve problems and probably point towards new directions. Thus, these creativities were meant to bring forth new possibilities to recover ecological balances, restore social justices, or tackle environment challenges. The discourse that art had a healing power to our contemporary world might awaken our inner resonance towards the outer world, be it natural, social, or political. In this recovery process, the presenters had brought forth their own observations and experiences of how public art brought about changes to the people.

For all the cases presented, the artists' personal touches were rather latent, e.g. the *Pimp My Carroça* project by Thiago Mundano was an open participatory system where the artist was more a social advocate than a graffiti artist. In this sense, public art was further defining the territory of the public realm by the empowerment of people through participation in the process that creativity might not simply take tangible forms, in this case the "Carroça"; rather it was the network of these incidents and their correlations to formulate a change to the society. In a way, this project when being globally propagated was challenging Wang's preposition that public art should function as "place-making" in resilient cities. Should the "place-making" agenda still be valid, there might exist a new definition of "place" today where the physical locality might possibly be substituted by simultaneous presence of artistry in making "commonplace" at multiple locations.

Public Art to Change Society

In contemporary cities, public actions by individual artists had effectively aroused particular awareness of local problems. Like "Occupy-the-Environment" artists in São Paulo as presented by Canton, they created a series of public art works to expose basic needs of the citizens' "private lives", like sleeping, as invasive "violence" into public spaces to challenge the concealed urban poverty issue. By doing so, the hidden agenda in social injustice was brought to the attention of the public. Although there might be a local sensitivity expressed through other works, e.g. "Angels' Tent" as temporary residence at high-rise unfinished buildings, the phenomenon was not uncommon to other cities facing similar contemporary challenges. In this sense, the impact of public art was not restricted to local problems but

possibly to arouse resonance in similar situations across different continents.

The power of public art was, thus, illustrated by its softness in making strong statements against social injustice amidst a heterogeneous context of contemporary cities. While there was a central belief of *"good art makes people better or happier"*, the dark side of the society was revealed through art in the public realm and thus arousing the government awareness of those issues. What followed would be the responses to rectify the highlighted mistakes and then proactively to change our conception towards a fairer society.

As in Cooper's argument that the practice of art could change the social and political environment, the reforming of the city was to bring in "order" for the future. In history, political considerations to demolish existing architecture through urban strategies to redefine sites by removing "concrete" obstacles gave new order to the city, thus archiving a political will of the regimes. For instance, when Haussmann's plan for Paris was considered as an urban beautification, it was, in fact, an urban surgery to implement a military intention for fast-moving troops. In his discourse, social spaces both physically and virtually in cities today should have played an alternative role to reinstate social orders. New social spaces were by no means to address the public as subjects like that at Piazza del Popolo, but probably through artistic experience in these spaces for people to re-appreciate the "social order".

When artists were playing a role to serve the society through "critical creativity", their works were charged with both political anti-theses and social aspirations. Whether there should have a balance between socio-political agenda and artistic discretion, it might depend on the cultural interpretation by the public. In this regard, public art works should be highly contextual to pinpoint social problems locally, thus reinforcing its function of "place-making". To allow rooms for social changes, the removal of 'concrete' in built-up environment today might not be simply through architectural interventions in urban setting but together with artistic connections to produce new social spaces. These spaces could be newly produced or re-used through constant reinvention by architectural and programmatic urban tactics. As a result, new "space" productivity was possible to embrace emerging cultural shifts. The re-ordering of these spaces was to bring along artistic experience via a mental process that could be understood as the architecture for cultural energy.

Cultural Shift by Public Art

If public art would offer its possibility to provide new orders to the society, the public should play a central

role instead of the artists. For public artists might presume their leading positions through their artistic interventions to uncover social problems, thus awakening the society's conscience, the acting players should still be the audience, i.e. the public. By engaging the public as either passive audience or active collaborators, public artists were empowering the public to look at our society in a different manner. Through an artistic lens, the public would appreciate the potentials of new social spaces enriched by their own participation. By cumulating their collective inputs over time, these social spaces might present new meanings to the society, i.e. defining an identity of the places.

For what presented and discussed in the panel regarding public art as social resilience to the city, the consent on its vitality and resonance with the public would indicate a widely accepted idea of "*art in public life*". This agenda would suggest public art not limited as display of works in public spaces but integrated as inseparable lives of the public. This understanding set out a new framework of what public art might offer along two axes, namely *the public's artistic life*, and *the living dialogue with the public*. Along the first axis, the artistic lives, together with other political, social, economic aspects, etc., should become an essential component to constitute a comprehensive civil spirit of the society. By embarking public art on this axis, that would trigger its role in actively generating new artistic dimensions including art forms, spatial expressions and social artistries. For public art would imply the emergence of artistic life enjoyed by the public, the responses and derivatives of public interests would be translated into various art forms in public spaces. That would be further integrated physically as inseparable environs as "places" for public art.

And along the other axis on living dialogue with the public, art pieces at these places would constantly arouse the public's interests, be these applauses or controversies. A living dialogue among the citizens would be enhanced by public art works that bore qualities to interact with their concerns on contemporary problems. The resonance of these places with the public was essential to bring along emerging cultures to the cities. As in Canton's presentation she pointed out the street arts of San Paolo emerged in the 90s, young artists expressed through graffiti arts at "No-places"(places without identity) in response to their political frustrations. When these street arts attracted the attention of the public, these "No-places" became recognisable, thus conceived as significant cultural venues. Further imaginations towards these made-by-artists places were projected. Even civil buildings, like São Paulo Art Museum, were reacting as open social spaces for public interactions in response to this cultural shift.

In this regard, the significance of public art would not simply serve as reflector of current social issues, but by agglomerating the public inputs generate paradigm shift of local cultures.

Public Art as Social Resilience in Hong Kong

As a reflection on the panel presentation and discussion about the issue of "art as agent for social resilience", we would like to crosscheck our own cultural scene in Hong Kong against the lessons from these cases and associated arguments. For what enhanced public art to flourish were the fertility of cultural soil and a liberal atmosphere for expression in which the public would be engaged at will. These conditions in the local situation would be hindered by restrictive spatial governance as the operations at public spaces were largely governed by estate management mindsets that probably would avoid any management nuisance, not to mention any openness for creativity.

Sometimes when public art was commissioned by the official agents to represent local identities, it was always conceived as standing objects to fill up any urban empty corners. Or in other occasions, public art was treated as cultural antidotes to provide social engagement for the community. However, without a long-lasting vision to understand how public art might transform the community, all these fragmental efforts would only be spent without any cumulative effect in place.

The recent Umbrella Movement in October 2014 at Harcourt Road incidentally had inspired the public for a rethinking of their political position as well as stimulated an explosion of creativity at this "No-place" right at the urban centre of Hong Kong. Although these spontaneous art actions in the 'found-social-space' were not organised by any authorities but simply reactive to the public's unsettled political aspirations, the power of public art within the process of social transformation was directly witnessed. The creativity from students, unknown artists or even housewives as expressed in their installations, graffiti, and stick-it-walls, was sending out a strong message to the society about their hope and inner desire for socio-political changes.

Disregarding the uncertainties of their endowed wishes, these public art expressions did carry their collective anxiety onto the social spaces that had never existed. So, whether public art as political antidotes or social transformations would become the next chapter of its development, it was all depending on how resilient our urban culture could afford to stabilize the political or social uncertainties.

回應文章（二） 改變社會的可持續藝術

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公共藝術作為抗逆媒介

於 2017 年 3 月 19 日在浸會大學舉行的國際論壇「藝術、地方營造和抗逆城市」名為「抗逆：藝術作為可持續變化」的研討會中，討論了有關公共藝術作為社會修復媒介的可能性。與會者的多元觀點極具啟發性。第一位講者 Parisa Tehranizadeh 闡述如何利用藝術與自然互動，將位於伊朗的 Gavkhouni 濕地從消失中的自然環境重新修復；第二位講者 Katia Canton 則介紹了巴西聖保羅新銳藝術家們如何利用藝術挑戰社會不平等。當中 Thiago Mundano 現身說法講解自發的城市行動如何通過互聯網及社區參與滲透簡單的環保醒覺意識。最後一位講者 Craig Cooper 則嘗試檢視藝術在社會政治範疇中如何對城市改革起作用。演說後的討論則集中藝術在社會層面所扮演的角色，當中有些與會者質疑藝術何以改變社會，而另外亦有對公共藝術的參與應否是本土性或全球性作出了疑問。

藝術議程不言而喻，大家似乎對公共藝術的多元性及其凝聚大眾的特質已經達成共識。汪大偉教授於主題演講說，以「地方營造」的主調通過其價值、文化、藝術形式及評估準則等多方面的發展，來說明公共藝術的主要功能。雖然公共藝術在不同國度中以多元手段呈現，在總結中汪教授歸納其共通點為「公共性、本土性及藝術性」。當藝術實踐認真地處理這些議題時，公共藝術的重點應可理解為從不同社會土壤所萌生而非人工移植的自然行動。這些特性正賦予公共藝術一種可持續的存在型態；由藝術圈到更廣闊的公共領域，當中藝術家們則由演出者趨近於指導者的角色。

在分組討論中，第一基本問題是藝術家應否扮演社會工作者，利用公共藝術以改變社會抑或堅持其藝術本質。其二是公共藝術應否處理當代挑戰，如全球環境議題，城市貧窮或是單純表達與「地方營造」的關聯。正因公共藝術兼含公共

領域與藝術範疇間的含糊性，它的感知存在或可重新定義藝術作品於「白盒」博物館以外的可能，可是應否包含於公共領域中的建築、公共裝置及單純表演仍存在不確定性。雖然公共藝術因其兼備力被確定為回應社會訴求的有力工具，在針對如何區分公共藝術與社會行動可是仍有未能解辯的評論。

從地方重塑到共同場所

根據汪教授主題演講的陳述，公共藝術核心的關鍵詞是「創造性」；即公共藝術家是通過其藝術專業知識讓公眾投入其中。在過程中，必須結合藝術家的創造、人群的參與及政府的支持，當中蘊含操作上的智慧，尤以城市處境中公共領域的常變是會直接影響作品呈現如何在城市管理、文化取向或本土習俗等系統中取得平衡。

以這觀點來看研討會中多角度的探討包括生態復興、社會公義、眾籌基金及政治策略等，正正在反映公共藝術如何在公共領域中作出貢獻；若然抱着這種兼容態度，公共藝術的定義將可從藝術家的創造性拓展為一個讓大眾參與的共享平台。這種公眾的相關聯繫，某程度是超越了地理及社會界限，並在不同背景下讓人性產生共鳴。

當這些討論並列時便能陳述出「修復力」這個概念，而當這個源於風險管理的概念在應用於公共藝術時，有助我們理解它如何正面地協助社會從危機中修復。循着這種思路，假設現今社會各界層面正面對危機時，公共藝術家可積極地將這種情況引發的質疑或挑戰等——向大眾呈現。而每當危機出現時，創造力會隨之解決問題，並指示新的方向。因此，這種創造力可帶引新的可能，以修復生態平衡、重建社會公義或解決環境挑戰等。藝術能賦予當代社會療傷能力的論述可喚醒我們內在的共鳴，進而推至外在世界，不管是自然、社會

或政治等領域。在這個復修過程，講者們將他們個人的觀察及經驗分享，並闡述公共藝術如何為大眾帶來改變。

在所有這些案例中，藝術家的個人風格均屬隱性的，如 Thiago Mundano 的《扯·拉車》(*Pimp My Carroça*) 計劃就是以一種開放參與方式進行，當中藝術家的角色更傾向於社會倡議者多於塗鴉藝術家。因此公共藝術可進而定義公共領域的範圍，並賦權予民。其創造性是以參與過程表現而非憑具體的形態，如例子中的「拉車」，實質是透過事件的網絡及其關連而形成對社會的改變。某程度上當這個計劃在全球推廣時正質疑着汪教授的論點，即公共藝術在復原城市中的「地方營造」功能。假若「地方營造」的議題仍然成立的話，那所謂的「地方」在今天的情況來說，其物理場所是可被取替為在不同地點因進行同步藝術創作所出現的「共同場所」。

公共藝術改變社會

在當代城市中，個別藝術家所作的公共行動有效地引發對本土問題的關注。如 Canton 引述「佔領環境」藝術家在聖保羅市所創造一系列的公共藝術作品；將公民「私生活」的基本需要，如睡眠，暴露於公共空間中作為侵入式的「暴力」以挑戰久被遮蓋的城市貧窮問題。如此，一些社會公義的隱蔽議題被披露給公眾注意。雖然一些作品如《天使的帳幕》作為在爛尾高樓的臨時居所，反映着當地的敏感話題，但這些現象在其他城市也面對類似的當代挑戰。所以公共藝術的震撼力不應受當地的限制，反之卻能跨越地域而在鄰近的處境產生共鳴。

因此，在當代城市多元文脈中，公共藝術的力量是在於它以柔韌對社會不公義作出強力的控訴。其核心信念為「好的藝術能令人更美好或快樂」時，社會的幽暗面會通過藝術在公共領域反映並提醒政府的關注。跟着就是以甚麼來回應以改善被指出的錯誤，或以積極的方法改變我們對更公平社會的概念。

正如 Cooper 的論述中藝術的實踐是要改變社會及政治環境，以改革城市並為未來帶出新的「秩序」。在歷史中，不少政治考慮是通過拆毀現存

建築，以城市策略重新定義地塊，即將固有的障礙清除再賦予新的城市秩序以達成某種政權的政治意志。例如巴黎的 Haussmann 計劃可被認為是城市美化的典範，但實質上是通過城市手術以執行快速行軍的軍事意圖。在他的論述中，包括物理及虛擬的社會空間在今天的城市中正扮演另類角色以重整社會秩序。新型的社會空間已不再如羅馬的公民廣場般以公眾作為群眾的看待，反而是透過在這些空間的藝術經歷讓人們重新理解何為「社會秩序」。

當藝術家扮演「批判性創意」的角色來服務社會時，他們的作品便會充溢着政治反調及社會期盼。縱然可以尋求在政治社會議題與藝術斟酌的平衡，但結果卻取決於公共的文化詮釋；因此，公共藝術作品應是高度配合背景並直指本土社會問題，因而強化其「地方營造」的功能，要容許社會改變的空間，在今天只是拆除固有的已建造環境並非單憑在城市中的建築改造，更需要結合藝術連繫以制造新的社會空間。這些空間是可以透過建築及城市項目策劃不斷創造新形成或再利用的可能。結果新「空間」形成是可以承載漸露的文化轉向，這些空間的再秩序化是可以帶來藝術經歷，如心路歷程般理解為文化能量的建構。

公共藝術的文化轉移

若然公共藝術有可能為社會帶來新的秩序，那麼應由公眾而非藝術家扮演主角。縱使公共藝術家可以主導位置通過藝術滲入而披露社會問題，因而喚醒社會良知，但主要角色仍然是其受眾，即大眾本身。不論大眾參與是被動的受眾還是主動的協作者，公共藝術家總能以一種新的姿態賦權予公眾，通過藝術的視野公眾可以欣賞到這些新型社會空間的可塑性，並通過自身的參與而豐富起來，而在時間的積累後，這些空間會向社會呈現新的意義，即定義地方的身份認同。

從這些有關公共藝術為城市提供社會修復力的討論及案例中，公眾對其活力及共鳴似乎已有共識，並顯明一個廣被認同的想法，即「藝術在公共生活」這項命題賦予公共藝術不應受制於只在公共

空間展現作品，而是組成為不可分割的公共生活。這理解可為公共藝術沿兩條軸線提供一套新的框架，其一是「公眾的藝術生活」，其二是「與公眾的生活對話」。沿着第一條軸線，藝術生活與其他如政治、社會或經濟層面一樣，均是構成社會上全面體現公民精神的一個重要構件，沿這條軸線發展公共藝術將會積極衍生在藝術形態、空間表達及社會藝術等多層次的新藝術。正因公共藝術同時暗示為公眾享受的藝術生活的出現，大眾興趣的回應及衍生是可在公共空間被演繹為非常豐富的藝術型態，進而在實體上綜合成為密不可分的環境，亦即為公共藝術的「場所」。

沿另外一條「與公眾的生活對話」的軸線來說，不管是讚賞或爭論，藝術作品在這些場所是會不斷引發大眾的興趣。這些公共藝術會保持與公民間的生活對話，並與人們就當代問題互動。這些場所與公眾的共鳴對城市新出現的文化是至為重要的。正如 Canton 在她的演說中指出在聖保羅九十年代街頭藝術的出現，是因為年青藝術家回應對政治的不滿，而在「非場所」以塗鴉藝術表達，當這些街道藝術吸引大眾的關注時，這些「非場所」變為可識認，並被確認為重要的文化地點。這些由「藝術家製造的場所」進而吸引更多的想像投射。就連市政建築，如聖保羅藝術館因着這種文化轉移，也回應以開放的社會空間作大眾互動。故此，公共藝術的重要性不單反映現行社會議題，更能凝聚大眾的投入而產生本土文化的模式轉變。

公共藝術作為社會抗拒

作為討論這項議題「藝術作為社會修復介體」的反思，我們可以對比這些案例及相關議論，而檢視香港自身的文化處境。若要使公共藝術發揚光大必先要有肥沃的文化土壤及自由發表的空氣，從而讓公眾可以隨意參與。這些條件在本地的情況往往受制於規限性的空間管治，因為多數的公共空間均以物業管理的思維來營運，目標是盡量避免管理上的麻煩，更遑論開放予人創作。

有時當公共藝術由官方媒介推廣以代表本地特色，往往是以樹立不同的物件以填滿城市內的閒置的角落，但在其他情況下，公共藝術被處理為文化特效

藥，以提供社區參與的機會，可是若然缺乏長遠的眼光並忽視公共藝術對社群的改革，那些零碎的作用並不能積累成在地的效益。

2014 年十月夏慇道發生的雨傘運動正巧啟發公眾重新思考他們的政治定位，同時亦在香港城市中心的「非場所」上刺激起爆發性的創造力。縱然這些偶發的藝術行動在「拾來的社會空間」並非由任何權力所組織，反之純粹是大眾不滿政治冀盼的反應，但公共藝術處於社會改革過程所發揮的力量是有目共睹的。學生們、不知名的藝術家甚至是家庭主婦們，通過他們的裝置、塗鴉及告示牆等，均發揮着無限的創造力，這正強烈地向社會發放一般強烈的訊息以表達他們對社會政治改變的內在訴求。

除去他們不確定的政治渴望外，這些公共藝術的表達恰恰在從未出現的社會空間上呈現他們的集體熱情。所以，究竟公共藝術本身能否作為政治療藥或社會改革的催化劑，要看下一階段的發展，而這正要視乎我們的城市文化能否有足夠的修復力以穩定政治及社會的不確定性了。

WRITTEN RESPONSE 3

Some Thoughts on Art, Identity and Place

Siu Heng
Arts Administrator

A discussion on “place-making through art” – as the title of one of the conference’s panels goes – necessitate a quest for the definitions of “place-making” and “art”, either can lead to a lengthy discussion and a substantial essay of its own. Instead of delving into these very intellectual questions about the ontological understanding of these notions – in which I am no expert – it appears equally interesting and relevant to reflect on a more fundamental concept, that is, the “place”. How is a “place” different from a mere location? What are the potentials and limitations of art in qualifying a place? My view is these questions inevitably bound up with a discussion on “identity”. Some random thoughts on the relationships between art, identity and place might be relevant as responses to the keynotes and panels at the “Art, Place-making and Resilient Cities” conference.

When people develop a sense of belonging or an affective bond with a geographical location, they attribute an identity to the locality and, at the same time, one builds up his/her own identity as someone who belongs to the particular place. At the panel discussion, Peter Robinson has emphasised that linkage with land gives oneself “a place to stand”, in other words, an identity. When people who identify with a certain place gather and connect, they form a community. How, then, is art related to the construction of identity of a place and of a community?

Art as Responses to Everyday Life

There are numerous so-called art-pieces in Hong Kong’s public space, but obviously not all of them are effective in constructing identity. “Art in public” is not necessarily public art, for the latter focuses on the publicness of a certain work of art, to which for the purpose of our discussion we can apply a very lenient definition, and the impact it has on the public on a collective level. The panel title “Art and its Publics” so aptly points out such dynamics. On the contrary, even the greatest work of art might be reduced to just a spectacle if it is decontextualised and imposed to a public space.

For instance, some shopping malls claim to feature art in their premise, but those so-called artworks are no different from decorations. Such art in public does not build any connection between the mall and those who frequent the premise for whatever

reasons. Even if there is any customer loyalty built towards this so-called “art mall”, art probably is not playing a role in it. The artworks are displayed in the manner of a showroom, and they never strike any chord of resonance with people to whom passing by or shopping in the mall is part of their living, nor do they correspond to the location’s histories of the past or visions for the future. If people find artworks in their neighbourhood are of little relevance to them, how can such “art in public” create impact on a community level, such as building its identity?

Mary Jane Jacob quoted John Dewey at her keynote speech that “To Dewey, art emerges from life and feeds back into life.” Art that connects with people’s ways of living in a specific place is what contribute to a sense of belonging. Common experiences, collective memories, shared imagination, circulated stories... all these help building a community’s identity. In this sense, works of art in public spaces that reflect, or more precisely refract, lived experiences and that echo with and respond to people’s ways of living induce emotional ties with the place among those who live in or frequent the locality.

Here we are talking about experiences and memories of everyday life rather than an official account of history. Jacob in the conferences discussed Dewey’s view that art with social relevance – which in her terminology “social practice art” – “draws upon the stories, and histories, and present-day experiences of a diverse range of people,” and “does not privilege the history of those in power.” Art that unfolds grand narratives would fall into propaganda, which is employed by a regime in attempt to build its subjects’ identity. Identity is built much more effectively through the quotidian and the everyday experiences.

Art as Vehicle of Histories

Narrative of a place’s history is of course one way of relating to people who dwell therein, and even propaganda art also often relies on the glorified past of a nation’s history to indoctrinate an ideology – and thus in attempt to build patriotism to the nation, which is of course one form of identification. However, in a world where information is freely circulated and knowledge is democratised, people’s perception of history, along what Mary Jane Jacob suggested, does not contain only that of those in

power. What kind of history, if conveyed through art in public, cement people's identification with a place? Hong Kong might have offered some examples of the contrary.

The above mentioned the importance of tracing the history in the course of identity construction. An artwork, even if featuring certain historicity, does not always foster an identity of or identification with a place, not to mention people's affective bond with it. Just like what Anson Mak criticised at the panel discussion about the artworks in Tsun Yip Street Playground. It was claimed by the authority that the artworks were themed around the industrial past of the area, but Mak argued that they served no place-making purpose indeed.

The gist is still, I would say, whether people find the artworks, or the historicity it conveys, relevant, in terms of their lives here and now, and in terms of their identification with the histories of a place. I would like to draw on the example of the golden dragon sculpture in Wan Chai as an example to illustrate this point, as I have argued elsewhere.¹ The statue is located at a busy junction, and very few people would stay or develop any emotion ties with this space of flux. This dragon served as a symbol of abstract and generic Chineseness fails to evoke any sense of belonging, for it lacks the specificity needed to define one's identity. The absence of lived experience or identifiable history in this work of art – let us be embracing to regard it as art for now – has defeated the purpose of imposing an identity to the location as some sort of landmark, or of building the Chinese identity in the post-handover era among Hong Kongers.

Art as Landmark

There seems to be a myth, especially among those who are governing or administering this city, that monumentalising works of art to become landmarks will help building people's sense of belong to a place. There is criticism that Hong Kong's District Councils are fond of building "landmarks" that are "eyesores",² with the golden dragon just mentioned above included as one of the examples. Apart from an artwork's relevance, historically or currently, whether people like a certain work of art in public matters, and aesthetical accessibility appears to be the lowest threshold for it to be successful in making a place. People's liking of artworks, which is of an affective rather than rational nature, leads to affective bond between people and a place is thus formed. Identification with a certain aesthetics,

manifested through art, brings about identification with a place.

But that identification process takes time, especially when the linkage between the artworks and people's lived experience or memories is more subtle than obvious. Skulptur Projekte Münster that Jiang Jun discussed at the panel might be a case in point. Citizens of Münster did not welcome the sculptures when the project first started in the 1970s, and it was only after a few decades that the townsmen started to embrace this project, with a lot of art education programmes done throughout the years. Aesthetics and history still matter, as Jiang mentioned, that people of Münster needed to learn about the aesthetics and artists invited are required to be briefed of the area's history so that artworks created still encompass certain site-specificity. Identity does not spring up overnight, but come into being in a gradual and organic process that takes years for changes to be noticeable.



On Water by Ayşe Erkmen was presented in Skulptur Projekte Münster in 2017.

Ayşe Erkmen 在明斯特雕塑展的作品《On Water》。

Art as Experiencing a Place

Closely connected to the historical specificity is the geographical specificity of artworks, and these two aspects are in many cases intertwined. However, while the historical specificity refers to a continuity of lineage about a place, the geographical specificity of an artwork often subverts our everyday experience of it. That is, when a site-specific artwork incorporates the characteristics of where it is situated as part of the creation, it often offers a different spatial experience of that location. That experience, if being a positive one, often feeds back to how people feel about a place, and an emotional attachment is essential to identification.

¹ Siu Heng, "The Lonely Dragon in the City" (in Chinese), in *Culture DDD*, Vol.4, March 2005, www.culture-ddd.com (retrieved Mar 2005).

² Ng Cheuk-hang, "Eye Sores Landmarks, District Councillors Knows No Culture" (in Chinese), *Inmediahk*, 17 February 2013, <https://www.inmediahk.net/dc> (retrieved in Apr 2017).

The project *On Water* by Ayşe Erkmen, also presented in Skulptur Projekte Münster in 2017, might be a good example. A bridge was built under water over the canal in Münster. People who walks on that bridge appears to be surrealistically walking on water. This work is a statement about the historically unevenly developed north and south banks of the town,³ but residents' experience about the place is also transformed by actually crossing the river on foot or seeing such a surreal scene at the otherwise mundane riverbanks. Years later, this extraordinary scenario of the ordinary place will perhaps gradually become part of people's memory, part of the district's history, and ultimately, part of the community's identity.

Art-making as Identity-making

If participation in interactive and experiential artworks in public influences a community's identity, involvement in such artworks' making, then, contributes to the construction of identity, among other things. Art in public without engaging the public risks the danger of being an alien landing on earth. People rarely identify with an artwork imposed top-down, for they have no ownership of it. Yet a piece of artwork, particularly of significant size or scale, is seldom initiated bottom-up, because of the artistic knowledge and coordination of resources that are required – and in the context of Hong Kong where the public spaces are over-managed there is also the meticulous rules and regulations about anything happening in public.

So for public art to create impact, it ought to be what Mary Jane Jacob referred to as “a shared process of working” when she talked about Dewey's view on social art practice. Co-creation and co-curation of art in public, which is democratising in nature, offers a shared artistic experience about the place, or, more precisely, about transformation of a place. As one of those behind the transformation, a person consolidates his/her identification with that place – which he/she contributed to the shaping.

Democratising art-making and a democratic society is intriguingly intertwined. To the very least, the outcome of the art-making process cannot be controlled by those in power, but by the people.

To echo with what Wen Yau talked about art in post-Occupy Hong Kong, indeed the art during the occupation movement had already demonstrated a collective art-making process.

The many installations and statues in the occupied sites, the “Lennon Wall” outside the Central Government Complex are all artistic expressions in the “microutopia” of the occupied zones, to employ Wen Yau's description, and that supposedly idealised democratic spaces are where these works of art were born – not only as aftermath reflections as Wen Yau discussed but also as immediate responses to the movement. Participation in the movement is of course an identity construction process for many, and participation in creating these artworks can be part of this complex process of identification, in which one also identifies with the occupation zones which are made as places.

Art, Identity, and Place in the Making

Public art is a process, like art-making. If a piece of artwork no longer has any dynamics with the people, it withers, just like a living plant would. Interactions with its makers and viewers are like water and sunshine in the botanical world. Similarly, identity is not fixated. It is built upon the past, refers to the present, and evolves into the future.⁴ Place-making and identity construction are indeed two sides of the same coin. It is the memories collectively possessed, the ways of living commonly experienced, and the shared vision of a “better future” – quoting Mary Jane Jacob's exemplification of Dewey⁵ – that define a community's identity, which through public art is attached to a geographical location that then becomes a “place”.

Identity is always in the making, and so is a place.

³ Taken from Skulptur Projekte Münster official website: <https://www.skulptur-projekte-archiv.de/en-us/2017/projects/182/> (retrieved in Mar 2020).

⁴ Stuart Hall in his oft-quoted essay “Cultural Identity and Diaspora” wrote, “[Cultural identity] belongs to the future as much

as to the past.” See Jonathan Rutherford ed., *Identity: Community, Culture, Difference*, 225.

⁵ Mary Jane Jacob points out in her keynote speech that “social art practice seeks to contribute to change, enabling us to imagine a better future”.

回應文章 (三)

關於藝術、身分與地方的隨想

蕭恒 藝術行政人員

要縷析「通過藝術推動地方營造」——如是次論壇其中一個環節的主題所言——必然引起關於如何定義「地方營造」與何謂「藝術」的討論，而這兩個問題各自也足以開展博大精深的討論。與其深究如何認識這兩個概念，事實上我並非此道的專家，倒不藉着這個機會稍稍進行一些關於「地方」(place) 的思考。「地方」與「地點」有何分別？藝術可以如何定義一個「地方」，或有何限制？我想這些思考實在離不開關於「身分」(identity) 的討論，一些關於藝術、身分與地方的隨想，大抵是對這個「藝術、地方營造和抗逆城市」論壇的恰當回應罷。

當人們對某個地點產生感情或某種歸屬感，其實也是在建構自己作為當地人的身分。在研討環節，Peter Robinson 提出這種與土地的連結給予人們「一個位置」，這個「位置」也可以理解為人們的身分，地方的社群可以理解為對某個地方產生身分認同的聚集。那麼藝術對於建構身分，可以擔當甚麼角色？

藝術作為對生活的回應

香港的公共空間充斥着大大小小的藝術作品，當然不會每個作品都在有效建構身分。我們暫且對「藝術」採取寬鬆的定義，不去深究何者才能稱得上是藝術作品，但無論如何，「在公共的藝術」也不必然是「公共藝術」，愚見以為，後者重視的是藝術作品的公共性，和它們對公眾如何產生影響。研討環節的題目「藝術及其受眾」正正道出了藝術與公眾之間的互動。相反地，一件藝術作品不論如何偉大，如果抽離脈絡空降在公共空間，很可能只會淪為裝飾而已。

舉例來說，香港許多商場都標榜建築內的藝術品為商業空間帶來文藝氣息，但它們其實與裝飾無

異。這些「在公共的藝術」與經常出入商場的人毫無瓜葛，人們會否成為這些「藝術商場」或「購物藝術館」的忠誠顧客也大抵與場內的所謂「藝術」風馬牛不相及。商場內藝術品的展示若有若陳列室內的貨品，沒有喚起關於顧客與途人的共鳴，既與生活無關，又和當地的歷史與或居民的願景扯不上關係。如果這些「在公共的藝術」與人無尤，試問它們又何以在社群的層面帶來影響——如推動社群的身分？

Mary Jane Jacob 在她的主題演講援引 John Dewey，指出：「藝術源自生活，並豐富生活。」藝術要與某個地方的生活方式有所聯繫，才能通過藝術作品令人產生歸屬感。共同經驗、集體回憶、分享想像、流傳故事.....等等都在建立社群的身分。在公共空間的藝術作品，如果能夠反映或折射出生活體驗，或能呼應與回應生活方式，都令在某個地方居住或經常在那裡出沒的人，與地方建立起某種情感的連結。

這裡我們談的是日常生活的經驗與回憶，多於官方歷史。誠如 Jacob 討論 Dewey 的「社會參與藝術」(social practice art)，那種藝術「取才各式人等的故事、歷史與當下的經驗」，但並不「偏好當權者的歷史」。那些盛載「大敘事」(grand narratives) 的藝術，大抵是政治宣傳 (propaganda)——雖然政權也往往利用這些宣傳 / 藝術企圖塑造人民的身份認同。然而關於生活細節的藝術，往往比偉大敘事更有效地建構身分。

藝術作為歷史載體

關於地方歷史的敘事，當然是人與地方產生連繫的橋樑，也正因如此政權文宣才這麼喜歡藉着國家輝煌歷史企圖控制意識形態，灌輸愛國主義——這當然是一種身份認同。但當知識傳播迅速，人

民對於歷史的認知便不再囿於「當權者的歷史」。那麼是甚麼樣的歷史，才能透過在公共空間的藝術，鞏固人們對於地方的身分認同？對此，香港這個彈丸之地也能提供一些反面教材。

前面提過回溯歷史對於身分建構的重要。然而，一件藝術作品即使帶有某種歷史意味，也不等於有助人與地方建立情感連繫，更遑論促進一個人或一個地方的身分。正如麥海珊在研討環節批評觀塘駿業街遊樂場的藝術品，對地方營造毫無建樹——儘管那些作品是以觀塘的工業發展史為主題。

我想，問題的核心大概是人們覺得那些藝術作品，又或者是它們帶出的歷史感，與自己此時此地的生活、對昔日歷史的認同，有否切身關係。舉一個例子，我曾在別的文章討論過灣仔的《蟠龍匯瑞》金龍雕像¹——暫且視之為某種雕塑藝術——它位處繁忙的交匯處，極少人對這個流動的空間會產生任何感情，而作為一種抽象與通屬中華文化符碼，「龍」也缺少了能夠帶來歸屬感的獨特性。這件「藝術品」與真實的生活與可供認同的歷史完全割裂，完全顛覆本身作為某種地標的功能，也無助於在九七回歸後建構香港的中國身分認同。



The golden dragon in Wan Chai.
灣仔的《蟠龍匯瑞》金龍雕像。

藝術作為地標

香港特別是政府當局好像有一個迷思，以為把藝術作品「紀念碑化」（monumentalise）成為地標，就能夠幫助人們對那個地方建立歸屬。香港的區議會熱衷於興建「地標」，卻為人詬病乃是「眼冤」²，前述的《蟠龍匯瑞》只屬冰山一角。一件公共藝術品要有地方營造之效，除了有否透過尋溯昔日歷史或回應當下生活而與當地人有着切身關係，美學上為人接受也是最低門檻。人們是否喜愛一件作品——當然那是一種情感上的回應多於理性分析——直接影響他們能否通過藝術作品而與地方建立情感關係。透過藝術品對於美學的認同，也會帶來對地方的身分認同。

不過這個身分認同的過程是漫長的，特別是當藝術作品與生活或回憶的連繫是相對含蓄的時候。姜俊討論的明斯特雕塑展（Skulptur Projekte Münster）也許能說明這個過程。在七十年代最初在明斯特展出雕塑，當地居民並不歡迎；經歷了數十載的教育與詮釋活動，今日這個十年一度的盛事已是當地居民引以為傲的盛事。美學與歷史仍然重要，居民也不斷學習關於這些在公共空間大型作品的美學，主辦單位在委約參展藝術家時也介紹當地歷史，令委約作品也有着某種場域獨特性（site-specificity），如姜俊所介紹。身分認同從來不是一蹴而就，而是一個漸進而有機的過程，經年累月才能察覺改變。

藝術作為對地方的經驗

藝術作品的地理獨特性與歷史獨特性其實息息相關，交織互纏。作品的歷史獨特性關乎一個地方沿革的延續，但它的地理獨特性則往往顛覆了對一個地方的原有經驗，是一種經驗的斷裂。一個場域獨特的作品在創作過程糅合了在地特徵，卻又會為該個地點帶來不一樣的空間體驗。如果這是一個良好的經驗，將反饋到人們對於地方產生

² 吳卓恒，〈區議會眼冤地標 議員文化水平不足「而我不知道誰是張愛玲」〉，《獨立媒體》（2013年2月17日），
<https://www.inmediahk.net/dc>（2017年4月讀取）。

¹ 蕭恒，〈城市裡的寂寞金龍〉，《文化大笈地》第4期，
2005年3月，www.culture-ddd.com（2005年3月讀取）。

何種感覺，而對地方的情感是塑造對地方身份認同的重要一環。

再次援引明斯特雕塑展為例，2017 年展出 Ayşe Erkmen 的作品《On Water》，在明斯特運河兩岸架起一條在水底的橋樑，人們走過橋樑彷彿「水上飄」，遠遠望去相當超現實。作品固然是指出小城南北發展差距的歷史³，但不管居民親身嘗試涉水在這個從無橋樑的地方過河，抑況親睹參觀者水上行走的景象，都會轉化了對於地方的經驗，與素日平凡的河岸大異其趣。多年之後，在這個尋常地方的奇異經驗，大抵會成為了人們記憶的一部分、地方歷史的一部分，最終成為身分的一部分。

藝術創造作為身份塑造的過程

如果參與互動式或體驗式的公共藝術作品會影響社群的身分，那麼有份參與藝術創作更是建構身份的其中一環。在公共空間的藝術作品如果沒有容讓公眾參與，就有若外星人空降地球。人們甚少在乎一件自上而下決策而空降藝術品，難以對它產生認同。然而在公共空間的藝術作品基於其尺寸之大、動用資源之多，亦甚少自下而上由市民自發而成事，普羅大眾畢竟欠缺相關藝術知識或資源協調能力。在香港更有多一重關卡：當公共空間被過度管理，要在當中進行任何項目，不是人人鉅細無遺地懂得那些規章條文。

公共藝術要能有所影響，大概要像 Jacob 在論壇上談到 Dewey 的社會藝術實踐時所說，要有一種「共享的工作過程」。關於某個地方的藝術經驗，或更準確地說，關於轉化那個地方的藝術經驗，這種共創（co-creation）與共策（co-curation）其實也帶有一種民主化的意味。當自己在背後推動這種轉化，無形中便鞏固了對這個自己有份塑造的地方

的認同感。藝術創造的民主化與民主社會有着微妙關係，至少地方的管理者無法預知藝術創造的結果，最終的成品是由人們共同塑造的。

呼應魂游談到的後佔領香港藝術，其實在佔領期間的藝術已展現出一個共創與共策的過程。佔領區內的裝置與雕塑、政府總部外的「連儂牆」或許同樣指向魂游所言的「微烏托邦」（micro-utopia），這些藝術創作生於一個理想化的民主空間。藝術不單是魂游所討論在後佔領時代的反思，更是對社會運動的即時反應。參與社會運動對很多人來說固然是一個身分建構的過程，而參與這些藝術品的創作也未嘗不是這個複雜的身份認同過程的一部分，當中也對作為地方的佔領區產生認同，成為某種地方營造。

在創造中的藝術、身分與地方

公共藝術一如創作，是一個過程。如果藝術作品與人們不再有任何互動，它一如植物將會枯萎。創造者與觀賞者之於公共藝術，猶如陽光與水之於植物。同樣地，身分並不是既定不變，它建基過去、指向現在，並且會蛻變以面對將來⁴。公共藝術作品要能營造地方亦如是，身份建構與地方營造其實是一體兩面。對於過去的集體回憶、關於現在的共有經驗、憧憬「美好將來」的共同想像——再引 Jacob 對 Dewey 的分析⁵——才是定義社群身分的條件。身分透過藝術依附於某個地點，令它成為「地方」。

身份在不斷建構之中，而地方也在不斷營造之中。

³ 見明斯特雕塑展官方網頁介紹：<https://www.skulptur-projekte-archiv.de/en-us/2017/projects/182/>（2020 年 3 月讀取）。

⁴ 參看 Stuart Hall 對於身分建構的分析，他認為身分「既屬於過去，也屬於未來」。Stuart Hall, "Cultural Identity and

Diaspora", in Jonathan Rutherford ed., *Identity: Community, Culture, Difference*, 225.

⁵ Jacob 在主題演講指出：「社會藝術實踐希望帶來轉變，令我們能想像一個更美好的將來。」

WRITTEN RESPONSE 4

The Paradigm of Public Art: Engagement, Festivalisation and a Mind Flip

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The second panel discussion “Art as Urban Metaphor” expressed how city space opens up possibilities and imagination for art creation through various case studies, which reflected the fruitful conclusion of the discussion panel: art encourages engagement and facilitate a change of mind, which leads to a change to the urban space. This essay attempts to conclude the shared characteristics of the different cases mentioned in the panel in the contexts of social development and art history into engagement, festivalisation and a mind flip, to illustrate the contemporary features and functions of public art, i.e. “Art as Urban Metaphor”.

Social Engagement of Art

The meaning of the “publicness” in “public art” is equivocal for the indeterminacy of its reference (Lacy, 1995). It sometimes relates to the venue where art takes place, while other times refer to the nature of the art – for the public. The nature and form of public art changes with time. The art projects introduced at the panel all reflected the major direction of public art of now, those that are of mixed form and cross-disciplinary: by replacing the traditional public art media with a complete programme (e.g. monuments, mural paintings and outdoor sculptures), and intervene the focusing issue through different activities. For example, curator Aric Chen introduced his curation for Beijing Design Week (BDW) where he revitalised the *hutongs* and hostels in Beijing; artist Philip Aguirre built a step-like architectural monument consisting of a well in the slums of Douala in Cameroon, *Théâtre Source*, which not only facilitated community synergy, but also highlighted the daily difficulties on getting clean water. The unfolding of these two projects both involved the participation of local communities which reflected the one characteristic feature of public art created in the context of urban development and public space – community engagement. The artists engaged in the reformation of community through their art projects, while local people were involved in producing the project, where different levels and ways of communications and interactions would be indispensable. This is the focus of contemporary public artists, which has departed from traditional public art where social values would be declared through icons and images.

In the 1990s, artist Suzanne Lacy coined “new genre public art” to narrate the contemporary direction of

public art, and pointed out that such shift was a new development from the public art scene of the 1960s. (Lacy, 1995) New genre public art is a fusion of conventional and novel forms (e.g. parade, public panel), with subject matters more related to the ordinary people and social issues (e.g. Project Row Houses [1993 – current]). Lacy’s discourse stressed that the value of public art is more than just a declaration and questioning of the significance of humanity and art, but by putting such significances into practice, the relations among artists and their audiences has become the content of the artworks. Engagement is the important component of such relations, which led to the birth of community art. Such art form is an empowerment to the places. Aric Chen, through his reformation project, not only introduced creative talents to participate in urban development, the history and culture of the community could also be promoted and expressed through different art activities. Kingsley Ng, commissioned by the Land Art Mongolia Biennial, performed and transformed the Mongolian folk song *The Sun Over the Placid World* into a video work. These examples not only illustrated how art can empower traditional history and culture, new audiences (youngsters in particular) would be attracted by giving the traditional a new look. Art is a “blessing” to traditions. I think Lacy emphasised the functionality of public art more than its aesthetic expression, and place-making would be the most outstanding social benefit that such art form would bring to the world.

Place-making, in the broad sense, is about the capital building of a particular place and its neighbourhood so as to attract both resources and people from elsewhere. In the 1960s, place-making gained its popularity by being the subordinate of the concept and strategy of city-planning, and served to construct and renovate for the environment and its functions. Starting from the 1980s, its paradigm shifted to the establishment of the identity of a place, and introduced creative elements, such as cultural activities and creative talents, in the trend of the industrialisation of culture (Palmer & Richards, 2010). In terms of place-making, the community expects these art projects would bring changes to its image and environment, but the involvement of artists actually means a lot more than the projects themselves.

Artists' involvement would somehow induce interactions among the neighbourhood. With their keen observation, these artists pierced through the general public's stance on welfare and social issues to give way to the voices of the minority. The three-year project *Théâtre Source* by artist Philip Aguirre connected him to the locals in various levels, some were hired to build the project, while some developed an appreciation to this originally strange project (Van den Bril, 2015). Being politically unstable and resources unevenly distributed, this renovated public space provided a social space for residents to gather and dance, and at the same time facilitated their tourism, a perfect realisation of the purpose of "place-making". Post-Museum curated an innovative camp for the Ideas Fest in Singapore to act as the catalyst for engagement, which also facilitated ideas exchange among artists and the community. Under the Singaporean style of governance culture, people were allowed to express their ideas on the community in the name of creativity and imagination. Both cases have highlighted how art projects not only produce benefits (i.e. creative economy, cultural tourism, etc.), but also serve as the soft power of tackling community problems.

From the case studies introduced during the panel discussion, we can see that both the artists and the people could get engaged in different levels and forms. Tom Finkelpearl, former director of the Queens Museum in New York, raised socially cooperative art as the other take of the contemporary public art: a collective creation that is highly cooperative (Finkelpearl, 2013). In this genre of art, artists are more of the initiator than the leader, which makes the artists and the people engagement more equal. Finkelpearl took the classic case study from the 70s *Kids of Survival* as an example, with artist Tim Rollins as the agent, a group of underprivileged black students participated in a collective creation in the form of workshops, and through such project the livings of these students were improved. The innovative camp curated by Post-Museum also highlighted such new form of public art – activity-based, not led by the artist, and collectively created. To conclude, public engagement has eventually become the fundamental feature of public art, on top of how art could lead to development of the society.

Festivalisation of Art

All the art projects introduced at the panel discussion were part of an art festival, including Land Art Mongolia, Salon Urbain de Douala (SUD), Ideas Fest and BDW. These art projects all seem to be facilitated in the context of vitalising city progress through arts festivals.

In this post-industrialisation era, many cities attempt to sustain their vitality through their cultural capital. In the popularity of symbolic economy and experience economy, festival activities as one type of cultural industry has become the software project of urban development. European cases in the 1980s have become a model which eventually led to the launching of EU programme European Capital of Culture. A number of Asian cities followed their footsteps after the millennium and launched their "mega events" policies respectively. Leisure Studies scholar Greg Richards pointed out that festivalisation has become one of the strategies of urban revitalisation. Festivalisation is now the tool to facilitate the economic and social development of these cities, and thus, cultural activities have become one of the core methods of urban revitalisation. At the same time, cultural consumption has dominated the representation of place and lifestyle fashion, so in the end such cultural and arts festivals have turned into a method for establishing the branding and identity of these cities (Palmer & Richards, 2010).

Public art is always capable of establishing the identity of a city. Through festivalisation, a production cycle is set for art projects to develop. The continuous annual happening of public art events allow the paradigm of urban identity construction to shift from hardware-based to software-based – from large-scaled landmark structure (e.g. outdoor sculpture and monument) to a mixed style of place-making activities (e.g. film festivals and carnivals). Such a shift has brushed up the image of the city and at the same time keeps in trend with the development of creative industry and experience economy. Visitors are attracted to visit the city, in a way spawned the economy of branding, tourism and culture (Palmer & Richards, 2010). The vision of SUD, the festival which commissioned Aguirre to create *Théâtre Source*, is to introduce art to people through such festivals, which also allows art to bring changes to their lives (Van den Bril, 2015). This is how festivalisation is expressed in the example of Cameroon.

A Mind Flip through Art

In the context of art history and current community development, the above discussion has focused on the case studies' practicality and utilitarianism, but the speakers have also explained such cases in terms of the artists' creative visions, and expressed how they have led the people to come up with new ideas through art. The ultimate charm of artists relies on their vision to breakthrough ordinary values through art to visualise other possibilities. This is the power of artists which they could inspire people to rethink and

reconsider, and in the end, one would lead to a change of mind.

Thematic guided tours organised by Asian Film Archive took participants to visit the different filming locations in the city, allowing them to revisit the city from a different point of view. This is a typical example to illustrate how cultural activities would reconstruct people's discourse and imagination of a community. Thematic guided tour is very popular in Hong Kong. In addition to the pioneering organisers like CACHe and Hong Kong House of Stories, social enterprise startups such as WEDO GLOBAL and Kaifong Tour have developed a new form of guided tour which acts to respond to different social issues in town.

A change of mind might take more than just a moment. Creativity may not merely lead to a brainstorming process to spark new ideas, rather it may create a mind-blowing thought storm. Ideas Fest, through a whole range of creative and cultural activities, gathered different communities and professionals to give thoughts to the reformation of the cities of Singapore. Activities such as the innovative camp curated by Post-Museum not only provided participants the chance to experience thought storm and a change of mind, it is also a popular method of putting people's heads together in the process of place-making. I think it is rather modest to name this panel discussion "Art as an Urban Metaphor". The different case studies have already demonstrated that in this new mode of creative economy and place-making, public art has become an indispensable community project, which has also proven how public art has development in the different levels of engagement based on the artists' notions and purposes.

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回應文章 (四)

公共藝術的範式：參與、節慶化和轉念

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第二場研討會題為「藝術作為城市隱喻」，以案例分享城市空間如何賦予藝術創作的可能和想像，更突顯這場研討會的思想成果：藝術讓人們參與和轉念，繼而改變城市。本文嘗試以社會發展和藝術史的脈絡，綜合會中案例的共同特質：參與（engagement）、節慶化（festivalisation）和轉念，以突出「藝術改造城市」作為公共藝術的當代特質和功能。

藝術的社區參與

公共藝術一詞所意指的「公共性」，其焦點浮動而令意義含糊（Lacy, 1995）。它有時指藝術發生的地方，有時指藝術的性質——為公眾而做（for the public）。公共藝術的性質和形式隨時代轉變，更多混合形式和跨範疇的公共藝術項目出現，會上的案例都突出了這主流方向：以一整個項目代替傳統的公共藝術媒介（如：紀念碑、壁畫和戶外雕塑），並以活動介入藝術項目所聚焦的議題。例如，策展人陳伯康介紹他在策劃北京設計週時，把北京胡同和賓館更新；藝術家 Philip Aguirre 在喀麥隆杜阿拉市內建造了一個包含了水井的階梯建築形公共空間《Théâtre Source》，促進居民的鄰社關係，亦突出當地居民的生活問題——食水短缺。它們的開展過程都包含當地居民的參與，體現了在城市發展和公共空間的脈絡下「社區參與」（community engagement）作為公共藝術的特色之一。無論是藝術家藉藝術項目參與社區的改造或由社區人士參與藝術項目的生產，當中的參與都包含了不同程度和形式的溝通和互動。這正是當代的公共藝術家所重視的，有別於傳統公共藝術中以圖像化方式宣示社會價值。

藝術家 Suzanne Lacy 在九十年代提出新型公共藝術來論述這種當代公共藝術的主流方向，並指出它是自六十年代公共藝術發展的新轉向。新型公共藝術融合了慣常與新興藝術形式（如：巡遊、公眾座談），題材趨向更連繫大眾民生和社會議題（如：Project Row Houses [1993至今]）。Lacy 的論述強調了公共藝術的價值不止於宣示和提問人文價值和藝術的意義，而是對其價值和意義的實踐，藝術家與觀眾的關係更成為其藝術內容的部份。參與成為這些關係的重要構成，並繼而開拓了社區藝術（community art）的出現。這些藝術亦有充權地方的價值。陳伯康在北京設計週裡，除了藉重建項目引進創意專材參與地方發展，亦通過各種藝文活動讓社區人士的歷史和文化得以向外界彰顯。伍韶勁接受蒙古藝術雙年展的委約，把蒙古民歌《平靜世界上的太陽》演繹和轉化成影像作品。這些例子不但展現了藝術能充權傳統歷史和文化，而且讓這些傳統以新面貌吸引新觀眾（特別是年青人）的關注。借流行俚語而言：藝術為這些傳統「加持」。我認為 Lacy 的論述突出了公共藝術具有功能性多於美學展現，而「地方營造」應是藝術功能最突出的社會效益。

地方營造在廣義上是關於對某地方及其鄰社的資本建立以吸引更多地方外的資源和人口的流入。早在六十年代，它是從屬於城市規劃的概念和策略而流行，以作為環境及其功能的建立和改造方法。八十年代開始，其範式轉向關於地方身份的建立，並在文化工業的潮流下引入創意元素（如：文化活動和創意人材）（Palmer & Richards, 2010）。就地方營造而言，社區期望引入藝術項目來改變社區的形象和環境，但藝術家的參與其實比項目本身有更大價值。

藝術家的參與多少會牽動區內鄰里間的互動，藝術家的敏銳觀察力，更為某些民生和社會議題的主流觀點提供突破，從而讓小眾的聲音被聽見。藝術項目《Théâtre Source》歷時三年，藝術家 Philip Aguirre 與當區居民發生不同程度的聯繫，有居民受僱去建造該項目，有的對這個項目從陌生演變至欣賞（Van den Bril，2015）。在政治不穩和資源不均的喀麥隆社會，藝術家這身份比政治家有更高的親和力。這項目優化了當區的公共空間，讓居民享有聚會和跳舞的社交空間，亦吸引了旅客的觀光，完全符合了「地方營造」的目的。在星加坡 Ideas Fest 藝術節中，Post-Museum 策劃的創意營成為參與的催化劑，促成藝術家和社區人士的交流。在新加坡的管治文化下，文創活動讓民眾得以創意和想像之名，輕鬆自在地表達自己對社區的想法。兩個案例都進一步突出了藝術項目不只於產生具體效益（如：創意經濟、文化旅遊等），而是作為處理社區問題的軟力量。

從會上案例的社會脈絡來說，我們可以發現公共藝術中藝術家和民眾都可以有不同程度和形式的參與。前紐約皇后博物館總監 Tom Finkelpearl 則以社會合作的藝術來突出公共藝術的另一轉向：高度合作的集體創作（Finkelpearl，2013）。在這類藝術中，藝術家是發起人多過是領導者，藝術家與民眾的參與更加對等。Finkelpearl 提及的七十年代經典案例《Kids of Survival》由藝術家 Tim Rollins 作代理人與一群貧窮黑人學生，以工作坊形式開展集體創作，並以其創作改善這群學生的生活條件。Post-Museum 的創意營同樣突出了這種公共藝術的新形式——以活動為本、非藝術家主導、以集體作為創造力。由此可見，除了藝術對社會發展的效能，民眾的參與亦將續漸成為公共藝術的基本特質。

節慶化的藝術

研討會上介紹的藝術項目，無獨有偶都發生在藝文節慶裡（蒙古藝術雙年展、Salon Urbain de Douala 藝術三年展、Ideas Fest 和北京設計週）。

這些藝術項目似乎都在以藝文式節慶來激活城市發展的脈絡下催生而成。

後工業時代下，很多城市都試圖通過文化資本來維持它們的活力。在符號經濟和體驗經濟盛行的前題下，節慶活動作為文化產業之一，成為了城市發展的軟件項目。歐洲八十年代的案例成為典範，並開展成歐盟政策「歐洲文化之都」。多個亞洲城市陸續在千禧後參考歐洲，相繼推出「盛事之都」的政策。休閒研究學者 Greg Richards 指出節慶化已成為城市更新的策略之一。各城市在政策的推動下，以「節慶化」來促進該城市的經濟和社會發展，於是文化活動成為城市活化的核心方法之一。同時，文化消費主導着地方和生活風尚的呈現，於是文化和藝術節慶的活動更成為建立城市品牌和身份的方法（Palmer & Richards，2010）。

公共藝術一直有着為城市建立身份的功能。節慶化令藝術項目構成生產週期，持續每年發生的公共藝術活動，讓城市身份的建構範式從硬件轉向軟件——從地標性大型建設（如：戶外雕塑、紀念碑）轉向混合地方營造的一系列活動（如：電影節、嘉年華）。這種範式轉移在提昇城市形象之餘，更能與創意產業和體驗經濟的潮流接軌，為城市吸引城外人士，從而催生品牌、旅遊和文化經濟（Palmer & Richards，2010）。委約 Aguirre 創作《Théâtre Source》的 Salon Urbain de Douala 藝術三年展強調藝術節既讓人們認識藝術，也讓藝術改善生活（Van den Bril，2015）。這正說明了節慶化在喀麥隆的體現。

以藝術轉念

雖然上述討論在藝術史和當前社區發展的脈絡下，突出了會中案例的實用性和利他主義，但講者對案例的闡釋都強調藝術家的創建性視野，表達了藝術家如何帶領人們，以藝術手法從另一觀點推動新點子。其實，藝術家的永恆魅力從來都是來自其突破主流價值的視野，以藝術實現主流以外的可能性。這魅力正是來自藝術家以藝術讓人

們「轉念」的力量——讓人回過頭來仔細想想，繼而轉變原來的想法。

Asian Film Archive 通過導賞團帶領參加者遊覽城市中各電影場景，以主題式導遊，讓參加者從電影和這些場景以新角度認識這個城市。主題式導賞團是典型的例子說明文化活動有效重構人們對某社區的論述和想像。它在香港亦已很普及，如長春社文化古蹟資源中心和香港故事館是這類活動的先行者，後來者如「愛同行」和「街坊帶路」亦以初創社企的定位，開拓新的導賞模式並回應各種社會議題。

轉念不一定在一念之間，有時不免要經過不少思想衝擊和交流。藝術的創意，並非純然引發提供新點子的腦震盪（brainstorming），有時更會引發夾雜着衝擊和交流的思想風暴（thought storm）。Ideas Fest 通過各種文創活動，匯集不同社群和專業對改造新加坡社區的想法，它的各種活動（如 Post-Museum 策劃的創意營）既讓參與者提供了思想風暴和轉念的機會，亦是地方營造中集思廣益的流行方法。

我認為這節研討會題為「藝術作為城市隱喻」是謙虛之言。研討會中的案例其實已經展現了在創意經濟和地方營造等新時代經濟模式下，公共藝術是不可或缺的社區項目，並展現了公共藝術會因應藝術家的想法和動機所引伸出不同程度的參與。

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