

**Samson Cheung Choi Sang 張才生**

<http://www.cheungchoisang.com/>

He dreamt of being a farmer, bus driver, football player and geographer but graduated with a Degree in Business Administration. He now considers the process of art making as a lifelong learning platform.

He gained a Postgraduate Diploma in Photography from HKU SPACE in 2012, and started opening up his ears and exploring sound media in 2013 after being inspired by coffee marks in a coffee cup. He was selected as the young artist in the “Soundpocket’s Artists’ Supported Program 2014-15”. After his artist-in-residency in Experimental Sound Studio in Chicago and Waley Art in Taipei in 2015, he has begun to explore his ideas with performances and spatial interventions that place himself and participants into certain situations.

His first solo exhibition was *Start from seeing* in 2016. He has recently participated exhibitions and performances, such as “Art Camp Tango 2017” in Japan, “Attachment-Detachment: The fluxes of subjects and objects. Hong Kong Taiwan Art Exchange Exhibition” and “ifva carnival 2018”.

年少時夢想成為農夫、巴士司機、足球員及地理學家；大學卻主修工商管理。現視藝術創作過程為終身學習的平台。

2012 年獲得香港專業進修學院攝影深造文憑。2013 年打開耳朵，探索聲音這媒介源於一個咖啡杯上的咖啡跡。2014 年獲選為「聲音掏腰包藝術家支援計劃」的年青藝術家。2015 年分別到芝加哥「Experimental Sound Studio」和台北「水谷藝術」作駐場藝術家後，嘗試以表演、空間介入等方式將自我與參與者置於各種場景之中。

2016 年，舉行首個個展「從觀看說起……」。近期參與展覽及表演包括：「Art Camp Tango 2017」（日本）、「入世·離地／貼地·出世 港台藝術交流展」及「ifva 影像嘉年華 2018」等。

### ***The Distance of Future***

In our journey, we are all dedicated to seizing the scenery from the past to the future.

#### **<未來的距離>**

在途中，我們均盡心盡力抓緊從過去通往未來的風景。



## Alfred Ko Chi Keung 高志強

Ko was born in Hong Kong and studied photography at the Banff School of Fine Arts in Canada. After returning to Hong Kong in 1977, he has taught part-time in the Design/Photography Department of Hong Kong Polytechnic University, the Extracurricular Department of The Chinese University of Hong Kong, the Hong Kong Arts Centre, the First Institute and the Chingying Design School.

In the late 1970s, Ko founded FOTOCINE, the School of Photography and the Photo Centre, as a nurturing ground for professional photographers in Hong Kong. Ko was named ‘Photographer of the Year’ by the Hong Kong Artists’ Guild in 1992, and his photo album *Palace Museum – The Forbidden City* won the ‘Champion Book of the Year’ and ‘Best Produced English Book’ awards from the Hong Kong Urban Council in 1982 and 1984 respectively.

His solo exhibitions include “Monologue” (1986) “Hong Kong, China” (1993), “The Blues” (1997), “Nocturne” (2008), “Agoraphobia” (2012) & “Apart” (2015). His works have been collected by the Hong Kong Heritage Museum and private collectors.

Ko is a founding member, former Chairman and current honourable member of the Hong Kong Institute of Professional Photographers.

He is also a founding member, former chairman (2013 – 2017) and current honorary chairman of Hong Kong International Photo Festival.

生於香港，在加拿大班福藝術學院學習攝影。回港後為自由攝影人，同時亦開始任教於理工大學設計攝影系、香港藝術中心、中文大學校外進修部、大一及正形設計學院等。七十年代末，與友人們創立影藝攝影學校及攝影中心（FOTOCINE），致力推動攝影教育。高氏曾獲多個攝影獎項，包括 1992 年香港藝術家聯盟頒發的年度攝影家獎；憑其攝影集《故宮 – 紫禁城宮殿》，分別在 1982 年及 1984 年獲當時的香港市政局頒發年度最佳書籍獎及最佳英文書籍獎。高氏曾舉辦和參與多個本地及國際性的聯展及個展。本地個展包括「中港印象」(1993)、「藍調」(1997)、「夜祭」(2008)及「懼曠」(2012)，其作品被香港文化博物館及私人機構收藏。高氏為香港專業攝師公會創會會員，曾任兩屆主席，現為該會榮譽會員。並由 2013 至 2017 年擔任香港國際攝影節主席，現為榮譽主席。

### ***North-East & South-West***

I believe these news headlines are not uncommon nowadays, “Hong Kong, a City in Decline”, “Hong Kong is Assimilated by China”!

I remember talking to my friends in 1997 about the future of Hong Kong after the handover. Some of my friends were mainlanders working in Hong Kong, perhaps also party members of the Communist China. Our consensus was that Hong Kong would be drastically changed in less than 50 years, as if told in the parable of *the Scorpion and the Frog*, by compulsion.

Telling from the present plight of Hong Kong, the Central Government is tightening its control over the city. The daily 150-one-way-permit quota in the past two decades has drawn in almost a million people to Hong Kong. This is what happened also to Xinjiang and Tibet, a tactic of assimilation and corruption!

Said Mr. Qian Zhongshu, “Only there it’s about a *forteresse assiégée* – The people outside want to storm in, and the people inside are desperate to get out. We aspire to the same for marriage, career, and life.” Hong Kong people capable of migration choose to leave, while flocks of new immigrants storm in.

It seems that our everyday life and those wonderful living moments will easily sink into oblivion. Only when the times are lost or forsaken will we retrieve them from reminiscence, dust them off and come to lament for their values.

The greediness of Hong Kong people is a catalyst of our self-destruction.

It is rather difficult to talk about democracy with Hong Kong people as long as they are motivated by profit.

Our ultimate *forteresse assiégée* is, in fact, greed, hatred and ignorance.

Let's wake up in the Year of the Pig, before we get overweight!

## <東南西北>

近年香港新聞的標題大都是“香港淪陷了”“香港赤化了”！

回想 1997 年回歸前與一班好友談及香港回歸後將是那種風景，坐上也有一些來港工作的內地朋友，也可能是共產黨員，大家都一致認為香港不需要等 50 年便會變天，像“青蛙與羯子”過河的故事，固本質的使然。

香港今天的悲情現象，各種回歸以來中央對香港政策的收緊，以 20 多年來每天單程證 150 為例，粗略計算至 20 年已累積至差不多百萬人，像共黨當年接收新疆、西藏，用換血、漢化、甚至用物質金錢去腐化包圍你！

錢鐘書先生說：

“圍在城裏的人想逃出來，城外的人想衝進去，對婚姻也罷，職業也罷，人生的愿望大都如此。”現時香港人能夠移民外地已移民了，但是衝進去的新移民多得是！

似乎我們總是很容易忽略當下的生活，忽略許多美好的時光。而當所有的時光在被辜負被浪費後，才能從記憶裡將某一段拎出，拍拍上面沉積的灰塵，感嘆它是最好的。

香港人的貪婪特質也是自我毀滅的催化劑。祇要有利可圖，很難與香港人談什麼民主政治理想，其實真正束縛自己的圍牆是自己的貪、嗔、痴！

今年是豬年，在我們大家還未變成肥豬之前，醒醒吧！



## Linus Kwok Ho Man 郭可文

Kwok Ho Man was born 1997. He is a photography student of Birmingham City University. He likes reading and listening to music.

郭可文，於 1997 年出生。他現於伯明翰城市大學修讀攝影，閒時喜歡聽音樂和看書。

### *What Remains*

This series centres around the theme 're-heat'. I choose photos relating to important social or political events, censored music video and movie film still due to political reasons in Mainland China as the material for this project.

I use Polaroid to copy the mentioned images and microwave them as they develop. High heat considerably shortens the development process. The chemical emulsion is also damaged due to the vibration of water molecules. This process results in abstract images.

The damaged Polaroids are expected to fade in months due to inappropriate development process.

### <剩下的>

這系列的作品以「翻叮」為靈感。我選取了有關重大社會或政治事件的新聞圖片、在內地涉嫌因觸及敏感政治題材而被禁的音樂短片和定格電影為材。

我使用寶麗萊來翻拍上述影像，並在其顯影期間放入微波爐加熱。高溫使顯影過程縮短，藥膜也因水份粒子震動而破損，最終形成抽象的影像。

我相信影像會因不正確的顯影過程而在數月後淡化至無。



**Lee Chun Fung 李俊峰**

<https://leechunfung.blogspot.com/?fbclid=IwAR2FSZl5hoxDIQuJUo1SpQB5pwo8x2fr7hxoyDi0r2hpKWYRVK6av0K94I>

Lee Chun Fung works in the field of contemporary art creation, curating, educating and doing other unstable jobs to sustain his living. Born in 1984, one day earlier when the Chinese and British government signed the "Joint declaration" in Beijing, he grew up in the atmosphere of counting down the Hong Kong Handover.

He has participated in several urban social movements and different types of artist initiatives. Because of these experiences, he concerns the meaning of art in different social contexts, as well as its potentials in creating a heterogeneous, antagonistic and creative space of perception.

現從事藝術創作、策劃、教育及一些零散性讓他以勞動換取生存的工作。他生於 1984 年，出生翌日即為中英雙方在北京草簽《聯合聲明》，自此成長於香港定將回歸中國這政治現實中。曾參與過一些城市社會運動，亦曾共同發起不同類型的藝術家組織。因著這些交錯的經驗，他關注藝術在不同社會場域的意義和藝術在種種紛雜的變動中，其有着創造異質、對抗性和創意的感知空間潛力。

### ***Boundaries***

This story begins with a parallel world proposed by the British government during the negotiation of Hong Kong's future in the early 1980s . . .

When the British government started to negotiate the future of Hong Kong with the Chinese government, Chinese government has shown persistency and insisted on reclaiming Hong Kong's sovereignty. Considering the long-term interests that British has invested in Hong Kong, they strongly advocated the validity of the three treaties, that is according to the Treaty of Nanking and Treaty of Peking, British own the sovereignty of Hong Kong Island as well as Kowloon Peninsula; while New Territories has been on lease for 99 years and shall be returned to China in 1997. In order to show confidence to the Chinese government, the British government proposed to build Hong Kong Wall at the boundary between the New Territories and Kowloon, that imitated the Berlin Wall in Germany. In this circumstance, Hong Kong would be divided into northern and southern, as an assurance to British to retain her last "Far East colony" after 1997.

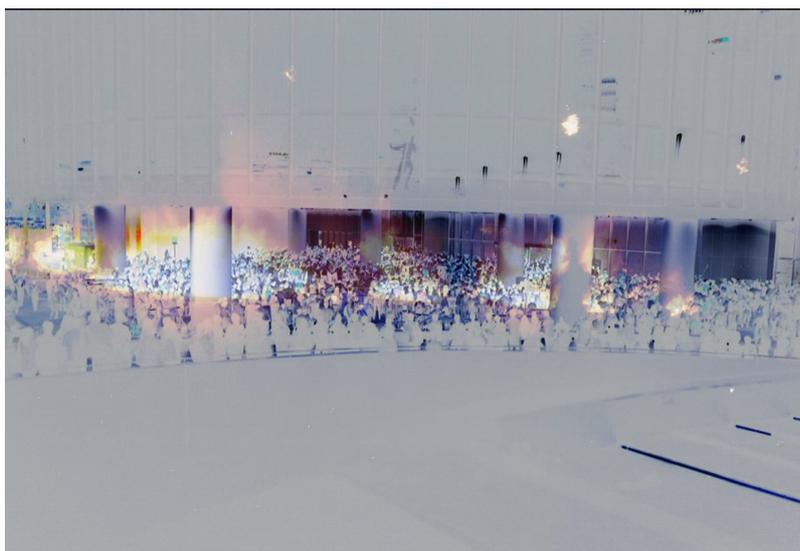
This video depicts the possible development of Hong Kong society as if the wall was built. Within this allegory, the wall serves not only as a physical division, but contributes in constructing or re-articulating the identity of Hong Kong people, which is influenced by various ideological, political and economic agendas. By reviewing this alternative history, I hope to explore the uniqueness of Hong Kong.

<界限／南北>

這故事由八十年代初，香港前途討論期間由英方提議的一個平行時空說起……

八十年代初，英國政府著手處理香港前途問題。中國在這問題上態度強硬，堅持收回香港主權，甚至威脅若談判破裂便會單方面宣布收回香港。英方考慮到在港長期經營的利益，極力主張所謂的「三條條約有效論」，即按《南京條約》和《北京條約》所訂，保留英方對港島與九龍半島的統治權。為了在談判桌上多增一份信心，英方官員建議在《拓展香港界址專條》所訂的界線上，築建一道仿效德國柏林圍牆的「香港牆」，將當時的香港劃下南北分隔線，好讓英國在 1997 後仍保留其最後的「遠東殖民地」。

這錄象嘗試勾畫「香港牆」建成後，香港社會的另一發展可能。在這時空裡，「牆」既為物理空間的分割，也構成多重因素影響下的身分認同。而無論這牆到底是否存在，回顧這一段替代歷史，我希望能與大家一同探問香港的獨特性究竟是什麼？



Ivy Ma King Chu 馬琮珠

<http://www.ivyma.net/>

Ivy Ma is a Hong Kong artist, working in drawings, paintings, photography and mixed-media installation. Having studied in Hong Kong and the United Kingdom. She has held six solo exhibitions in Hong Kong and participated in group exhibitions in Hong Kong, China, Taiwan, Pakistan and Australia. She was an Asian Cultural Council grantee in 2007 and she received the Young Artist Award of Hong Kong Contemporary Art Awards in 2012.

從事繪畫、攝影及裝置藝術。在香港和英國接受教育，曾在香港舉辦六個個展，亦參與過中、港、台、巴基斯坦和澳洲等地的聯展。2008年，取得亞洲文化協會利希慎基金獎助金。2012年，榮獲香港當代藝術獎青年藝術家獎。

### *Sphere*

These photos were taken on the rooftop of buildings. In reference to the artist, Félix González-Torres's poster works, audiences are able to take away the sheets from the stack of prints.

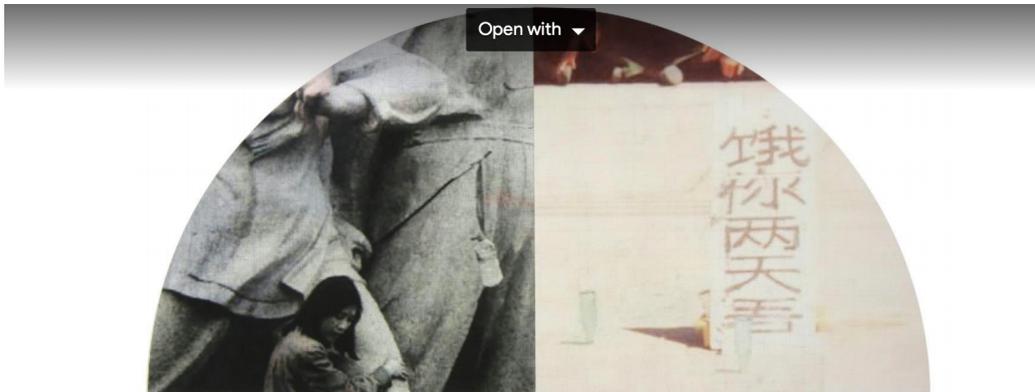
### <界>

這些在天台拍攝的相片，展出的形式參考了藝術家菲歷士·岡薩雷斯·托雷斯的海報作品，觀眾可以拿走那些印刷品。



這作品由兩幅加工照片合成，原照來自一個有關一九八九年天安門民主運動的網站。

The images in the work were found online from a website of the Tiananmen Square protests in 1989.



**Hand 006**

Printed ink on archival paper

106 x 148 m (semi oval) c

2014

Siu Wai Hang 蕭偉恆

<http://siuwaihang.net/>

Siu Wai Hang is a photographer and a new-media artist. His work expresses his solicitude for the society and reflects on photography, his primary medium. He was the recipient of Hong Kong Human Rights Art Prize (2018) and the WYNG Masters Award (2014 and 2016 respectively). He was also named as an ifva Emerging Talent (2016). His work was exhibited in Hong Kong, mainland China, and Taiwan. Siu currently lives in Hong Kong and holds teaching positions at various universities and art institutions.

蕭偉恆從事攝影及多媒體創作，作品呈現對社會的關注及對影像媒介的反思。蕭氏於 2018 年獲得香港人權藝術獎；2016 年及 2014 年分別獲得 WYNG 基金會大師攝影獎，更在 2016 年榮獲第二十一屆 ifva 獨立短片及影像媒體比賽藝術家新秀獎。蕭偉恆的作品曾於中港台等地展出。藝術家現居香港，同時致力藝術教育，任教於各大專院校及藝術機構。

### *Shoot Outside*

The Second World War put my city in touch with the world on a page in history. Bombs below the busy streets, or the war relics hidden on maps, are witnesses to the historical event. I followed the Northeast military trail to previous war sites: Are they merely results of conflicts between geographical boundaries? Are we fending off the view outside the window, or the ideological intrusion?

I sealed the window and punched a hole in it. Light entered like the bullets shot. The defender and the offender, at the end, are compressed as one.

### <窗口對外>

在歷史的緯度，二戰把我城的一段時期與世界放在同一軌道上。戰事遺留下來，可會是偶然在鬧市發現的炮彈，或是隱匿於地景的軍事遺跡。我沿著東北軍事地區走訪多個遺址，看到的是關聯著地理上的敵我而又潛藏著的衝突。要防禦的是窗口對外的景致，還是意識上的侵略？

我把那數個窗口封起，開了小孔，把射程的光線引進，以另一種方式發射當年何曾發出的子彈。最終，防禦者及攻擊方壓縮在一起。



*The Four Faces of Eve (and a Wall)*

I was working in a museum where two galleries with two different exhibitions being held were separated by a wall.

Gallery A featured an exhibition of a group of avant-garde artists, which seemed very interesting and colourful. It was designed to be interactive with the visitors and offered playful experiences to both adults and children.

My good friend was an artist, exhibiting in Gallery B. In a space, which was dimly lit and tiny, the exhibition showed the re-enactments of some of the living scenarios of mainland new immigrants and foreign domestic helpers. There were also scenarios of rallies, custom and border checks, as well as real-life situations. Telling from the colours, lighting, sounds and subject matters of the artwork, the exhibition seemed to be a heavy one.

I talked to one of the artists from Gallery A about their adjacent exhibition. The artist thought that it was initiated by the pro-establishment camp. I was intrigued; the exhibition in Gallery B talked about the livelihood of the grassroots! What made her think such kind of exhibition was pro-establishment?

Artist: Our Gallery A is to help the new immigrants.

I: There are also domestic helpers from Indonesia and The Philippines!

Artist: I hate Indonesian domestic helpers the most.

I: Indonesian domestic helpers have made great contributions to us. Many Hong Kong children have been taken care by them.

Artist: I know. I was also raised by an Indonesian domestic helper.

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In another occasion, I was spending some leisurely time with my family and two neighbours, a mother and her son, on the hillside in our neighbourhood. We took rest at a pavilion in Lung Fu Shan, where the kids were enjoying their snacks. Then, it came five Hong Kong people, three women and two men, who seemed to be frequent hikers. They were dressed in light coloured outdoor outfits, with caps, hiking shoes, sunglasses and backpacks. It looked like they were in their forties or fifties.

The women were talking tittle-tattle about a friend who married a mainland woman, her age gap with the husband, her physique and her face. They came to a consensus that in most cases, mainland women marry Hong Kong men for money and a Hong Kong identity card; there was no true love. At times, the two men next to them made some frivolous remarks and made all of them laugh.

It so happened my neighbour was a mainland bride to Hong Kong. She was young, beautiful, educated, and a working mom. She was very fluent in Cantonese and she understood perfectly what the Hong Kong people had been saying just now. I hope her two-year old son was young enough to ignore their words.

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And in some other occasions, I encountered waitresses at local eateries, cleaners washing dishes in the back alley or working in the lobby of my building; carers in the elderly homes, and of course, my hardworking mother who had come to Hong Kong for forty years and had raised four children. All these women still carry their own dialects, and they survived years of hard toil.

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Recently I have learned about the Rwandan genocide in 1994, the mass murder of the Tutsi by the Hutu. Not only do the two groups look similar but they share also the same language and religion. Belgium, the then colonizer, spread hatred among them to secure its power of control over the country. In face of the suppression, the people could not vent anger to the authority from a distance, so they turned to the people around them. In a hundred days, as a result, nearly one million Tutsis were murdered. I also recall a story that I heard long time ago. I can remember only the ending of the story: artists should serve as the pioneer of the society.

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And then I came across a work by JR, a French artist who made huge prints of portraits of the Israelis and the Palestinians who work the same occupations. He displayed the prints on the wall in the region and asked the viewers to tell the differences between those people. I quite like the idea, and I try my own version here, to become the first exhibition I did for myself.

### <四面夏娃（和一面牆）>

有一次在藝術館工作，見到兩個展廳中間隔著一道牆，兩個展覽同步發生。

A展館是一些前衛藝術家的展覽，十分有趣味，顏色多姿多彩，參觀者可以參與在展覽其中，和展品互動，很有遊戲性，大人和小孩都可以遊玩得很快樂。

B展館的藝術家是我的老朋友，展館燈光幽暗。在那個小小的空間，模擬了一些大陸新移民和外籍傭工面對的情境，有集會的，有海關的，有生活的。展品的顏色、光影、聲音和題材，都顯得沉重。

和其中一位A展館的藝術家談起B展館的展品，A展館的藝術家覺得B展館是親建制主導的展覽，這引起我的好奇，B展館講的是基層議題啊！為什麼會令她覺得是親建制的展覽呢？

她：我地個A展館是幫新移民的。

我：仲有印傭和菲傭喎！

她：我最憎就係印傭喎。

我：印傭好大貢獻喎，好多香港小朋友都係印傭湊大的。

她：我知道，我都係印傭湊大的。

\* \* \* \* \*

另一次，我一家人和鄰居兩母子在社區的後山遊玩，玩累了，在龍虎山的一個涼亭休息。小孩在吃零食，吃著吃著，走來了幾個香港人，三女兩男。他們看來也是山上的常客，穿著淺色透氣衣物，帽，行山鞋，太陽眼鏡，行山背囊，看來像四五十歲的年紀。

那三女正在大聲地談著東家長西家短。大約是有個朋友，娶了大陸來的太太。她們由兩者的年齡差距開始談，談到太太的身段和樣貌，最後得出了一個她們都滿意的結論，就是大陸女人嫁來香港為

的都是錢和身份證，不會有真心真意。而那兩個男的，也在恰當的時機加上兩句輕薄的笑話，令大家都愉快地笑著。

剛好鄰居那位母親就是大陸來港的新娘，年青，漂亮，有學識。她是個要上班，也要照顧丈夫和兒子的好媽媽。而且，她的廣東話十分流利，完全能聽得懂那批老香港人在講什麼。她的小男孩兩歲多，希望他還不太聽得懂人話。

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還有更多次，我遇到茶記的樓面，後巷洗碗的工友，樓下清潔的阿姐，老人院的護理孀孀，當然還有我那位來了香港四十年，為養育四個兒女長大而勞碌的媽媽，她們都一樣鄉音未改，她們都一樣胼手胝足。

\*\*\*\*\*

最近聽到一個故事，1994 年盧旺達的胡圖族對圖西族發動種族大屠殺，兩族人不只外貌一樣，連語言和宗教都一樣，種族仇恨由比利時殖民者開始散播，讓兩族人內鬥，好讓政權能坐穩；政權離人民大眾太遠，反而身旁的人更易成為具體的仇恨對象，於是在大屠殺的一百日間，近百萬圖西族人被殺。

很久以前聽過另一個故事，內容因為年代久遠，已經記不清了，只記得故事的結論是藝術家應該是社會的先鋒。

\*\*\*\*\*

又後來，聽到一位叫做 JR 的法國藝術家，將以色列和巴勒斯坦做相同職業的人像，印得老大，並排貼在當地的牆上，叫圍觀者說出他們之間的分別。我覺得這方法也不錯啊，於是在這裏照抄了，製作了我第一次給自己的展覽。

Tin Lai Man 田禮文

<https://ca.ouhk.edu.hk/page/tin-lai-man/>

Man Tin, a media artist and design consultant, curator and educator based in Hong Kong, his research interests lie in the field of 3D scanning, expanded image, evolutionary psychology and post-humanism.

Man is the founder of PRÉCÉDÉE, an art space dedicated to exploring the possibilities of creating dialogues with society through round-the-clock exhibitions.

從事媒體藝術創作及設計，策展和教育工作，研究範疇包括立體掃描、擴展影像、演化心理學和後人類主義。

PRÉCÉDÉE 藝術空間創辦人，致力於通過 24 小時的展覽探索與社會對話的可能性。

### *Machine is History*

Human does not always record all information relevant to later historians. With the help of the machine, history can be recorded in different contexts and presented in an unconventional way which provides us with an alternative point of view.

This series of images was created by using machine learning in the facial reconstruction of some historical figures of the May Fourth Movement and the People's Republic of China. The 3D geometries were created from 2D images - the machine can identify a face in a photograph and reconstruct the 3D facial geometry.

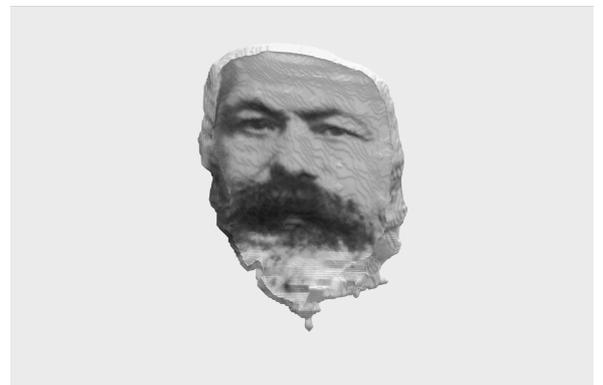
A reappearance of historical figures and rewriting of history.

### <機器是歷史>

人類總未能記錄所有相關的信息以供將來歷史學家參考。在機器的幫助下，歷史能在不同的語境下被記錄並以非傳統的方式呈現，為我們提供另一種歷史觀。

這一系列的圖像是通過機器學習去重建面孔，當中包括五四運動和中國的一些歷史人物。機器可以識別照片中的面孔並重建三維面部幾何，透過二維圖像創建三維幾何。

人物重現，歷史重寫。



Eric Tsang Tsz Yeung was graduated from the School of Journalism & Communication at The Chinese University of Hong Kong (CUHK). He has been engaging in photo-journalism for more than 10 years. He has worked for Hong Kong Economic Journal, Mingpao and Hong Kong 01. He won multiple awards in the Human Rights Press Awards and photo competitions organized by Hong Kong Press Photographers Association. He received a Degree of Master of Arts in Fine Arts (MAFA) at CUHK and several awards, including the Osage Art Award-Best in MA Show in 2014. His works have been exhibited in Osage Gallery, Chancery Lane Gallery, etc.

畢業於香港中文大學新聞與傳播學院，後於同一大學修畢藝術碩士課程。從事新聞攝影十餘年，曾任職經濟日報、明報及香港 01。多次奪得香港攝影記者協會前線焦點新聞攝影比賽獎項及人權新聞獎，也獲奧沙藝術獎等。作品曾於奧沙藝廊及贊善里畫廊展出。

### ***The Last Cry of Freedom in Front of the Prison Wall***

It was the last act in their trilogy of the civil disobedience movement: they made their statements at the trial and reiterated their vision of the non-violent Occupy Central via the judicial platform. On the 24th April, in Court No. 8 of West Kowloon Magistrates' Courts, they spoke about the surging mass protest in the very confined witness stand. It was the individuals who were put on trials. They made a conclusion about themselves in their testimonies. They demonstrated to such gigantic apparatus the essence of what must be done.

I documented glimpses of their solitary moments before they were sentenced. I took eight of them, and only one was left. In fact, it was not one but many; the *Summoning of Everyman* who is also you, me and everyone.

#### **<在圍牆高牆前 發出最後的自由之聲>**

公民抗命三部曲，他們的最後一步，是在法庭上陳辭，以司法系統作為平台，宣揚和平佔中的理念。四月二十四日，西九龍裁判法院第八庭，狹窄的犯人欄內，他們講述一場波瀾壯闊的群眾運動。審判落在個體之上，他們在證詞之中總結自己，在龐大的機器展現出一種本應如此的底蘊。

凝視一剎，紀錄判決前的一人時刻。拍攝了八位，尚餘一位。但其實又非只欠一人，因為《每個人》欠的是他也是你和我。

## Sampson Wong and Lam Chi Fai 黃宇軒和林志輝

Sampson Wong and Lam Chi Fai were classmates in their years of the secondary school. Sampson Wong is an academic and artist who works on urban studies, Hong Kong studies and art in the public sphere. Lam Chi Fai is a digital artist and programmer who works on generative art and new media practices. They have collaborated on contemporary art projects for almost a decade (since 2010). Their works include *Our 60-second Friendship Begins Now*, *Pavilion for our Harbour*, *Pavilion for our Living*, *Once there was a community*, *Once there was a factory*, *Atypical Installation*, *Unreserved: karaoke orchestra*, *Sycamore on the street*. Their socially engaged new media art projects have won Gold Award in ifva and been selected for the Hong Kong Biennial Contemporary Awards Exhibition. Wong and Lam have also initiated the artist collective, Add Oil Team, engaging others to produce artistic interventions responding to urgent political issues in Hong Kong. Add Oil Team's projects include *Add Oil Machine*, *Countdown Machine*, *Broadcast Machine*, *Marathon-reading for Liu Xiabo*, *A harbor without fireworks*, *Not guilty* and *Tyranny is Over!*. Add Oil Team has participated in the Asian Art Biennial and the digital exhibition of Slought Foundation. It has been awarded the First Prize of the Freedom Flower Award for art projects on human rights.

黃宇軒與林志輝是中學同學，前者從事學術及藝術工作，專注於城市研究、藝術與公共性及香港研究，後者從事程式設計及數碼藝術，專注於生成作品及新媒體創作。二人從 2010 年下旬起，開始了將近十年的共同創作，作品嘗試以新媒體形式介入社會。此前二人作品有〈從現在開始，我們就是六十秒的朋友〉、〈居港亭〉、〈海港亭〉、〈從前有個社區〉、〈從前有棟廠〉、〈非典型裝置〉、〈不保留卡拉 OK 合唱團〉、〈詩歌舞街〉等。作品曾獲 ifva 獨立短片及影像媒體比賽金獎及入圍香港當代藝術雙年展。二人亦發起跟其他朋友協作的藝術家組合「打氣小隊」，創造一系列回應香港最迫切政治問題的作品，包括〈打氣機〉、〈倒數機〉、〈直播機〉、〈為劉曉波接力讀〉、〈沒煙花的維港〉、〈無罪就是無罪〉、〈Tyranny is Over〉等。打氣小隊曾獲邀參與亞洲藝術雙年展和 Slought Foundation 網絡展覽，並曾獲 Freedom Flowers Awards 人權藝術獎首獎。

Yim Sui Fong 嚴瑞芳

<http://www.yimsuifong.com/>

Yim Sui-fong graduated from The Chinese University of Hong Kong with a Master of Fine Arts, is a co-founder of the artist-run organisation, Rooftop Institute, and member of Hong Kong artist collective, L sub. In 2018, she was awarded the WMA Masters Award and the Finalist of Hong Kong Human Rights Arts Prize 2017.

Her practice expresses in the forms of sound, video, performative actions and installation. Participated projects include: “Only Connect Osaka” (Creative Center Osaka, Japan, 2019), “hic sunt leones” (Surplus Space, Wuhan, China, 2019), *The man who attends to the times*, commissioned by Oi!, Hong Kong (2018). “Talkover/Handover 2.0” (1a Space, Hong Kong 2017), “Mountain Sites: Views of Laoshan” (Sifang Art Museum, Nanjing, China, 2016).

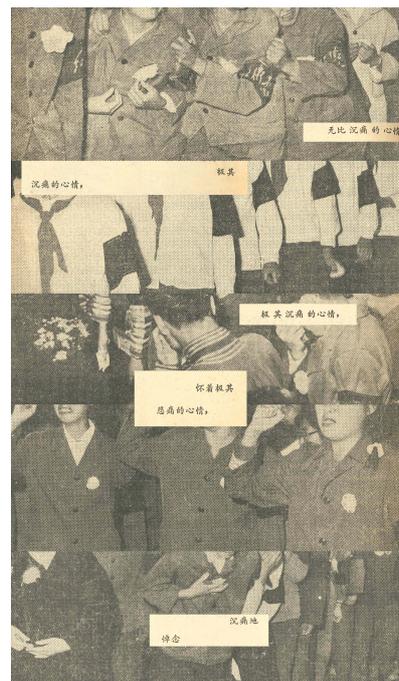
畢業於香港中文大學，獲藝術碩士學位，是藝術家營運機構天台塾創辦人之一及藝術家組織L sub 成員。2018年獲WMA大師攝影獎和2017年入圍香港人權藝術獎。主要從事影像、聲音、展演及裝置創作。參與項目包括「Only Connect Osaka」(Creative Centre Osaka, 日本, 2019)、「此地有獅」(剩餘空間, 中國武漢, 2019)、油街實現委約作品〈看管時間的人〉(2018)、「廿年回歸前後話」(1a空間, 香港, 2017)和「山中美術館」(四方當代美術館, 南京, 2016)。

## Requiem

This is a video and sound installation. Newspaper clipping album with the same expressive tone, a hymn with the monotonous rhythm, a heritage house filled with big hand-written slogans . . . a series of homogeneous fragmented history is actually subtly related. This work reconstructs their relation into a narrative form, using requiem as a way to exorcise the “single-channel” influence – an ideological invisible wall.

### <安魂曲>

這是一組影像及聲音裝置。表達方法一致的剪報集，音調重覆的聖詩，祖屋上的口號大字 . . . . . 一系列單一化的歷史片段卻有互相牽連的微妙關係。作品重構一個異質敘事體，用安魂曲的形式去超渡「單聲道」這意識形態的無形之牆。



**Joe Yiu Mui Lai 姚妙麗**

YIU Miu Lai, Joe, completed the Master of Arts in Fine Arts at The Chinese University of Hong Kong in 2011. Not restricting to a particular medium in her art practice, Joe is fond of exploring the roles of text and images in our communication system. She also attempts to explore and reveal the ridiculous phenomena in Hong Kong and aims at providing audiences critical perspectives about the city. She has participated in various local and overseas exhibitions, has also got involved in publication projects and workshop curating. Her works have been collected by Hong Kong Heritage Museum and private collectors.

2011 年畢業於香港中文大學藝術文學碩士課程。沒有特定創作媒介，對傳意系統中文字與圖像的作用尤感興趣，並喜歡探討城市中的荒謬狀態，藉作品帶給觀眾不同的視點。她曾參與不同的本地及海外展覽、出版策劃及工作坊等項目。其作品被香港文化博物館及私人收藏。

### *They have taken the red pills*

Video installation

Acting: Wendy Wo

Special thanks: Chan Yu Wo

“You take the blue pill—the story ends, you wake up in your bed and believe whatever you want to believe. You take the red pill—you stay in Wonderland, and I show you how deep the rabbit hole goes” said Morpheus, where Neo was offered to choose continue living in illusion by taking the blue pill or wake up to the reality by taking the red one (The Matrix, 1999).

One day, a hole connecting the reality and the elaborate hallucination was found, a conversation between the illusion constructing parties leaks out, they were compiling an exploding incident in the illusion you are living in...

### <吃下紅藥丸的人>

錄像裝置

演出：胡敏儀

鳴謝：陳宇和

「你吃下藍色藥丸，故事結束，你一覺醒來，繼續相信你相信的一切；你吃下紅色藥丸，你留在仙境，我會讓你看看這個兔子洞到底有多深。」莫菲斯讓尼奧選擇回到原來的虛擬世界或醒覺進入真實世界時說（《22 世紀殺人網絡》，1999）。

一天，在精密的虛擬世界中出現了通往現實世界的缺口，幻象建造組織的對話流出了，他們正在編制一個在你生活的幻象中即將爆發的事件……



## MARU Yuen Kin Leung 丸仔 / 袁堅樑

yuenjie MARU ( Yuen Kin-leung ) is an inclusive dance facilitator, a dancer in improvisation and contact improvisation, a live performance artist and a dancing sketcher. He explores in different art media such as drawing, writing, theatre, dance, happenings, performance art and installation art. His book "yuenjieMARULIVEARTenYearsPerformances1999-2009" has been published in June 2010. He currently is the artistic director of Make & Move, Danotcers and the Symbiotic Dance Troupe of Centre for Community Cultural Development. Based on the DanceAbility Method, he is developing the Symbiotic Dance and the Symbiotic Score. He got the DanceAbility Teacher Certification in 2012 and Contakids Teacher Certification in 2017. Besides, he also research on "Organic Dance Performance", the Underscore and the relationship between dance and drawing.

藝術自游人、身體作演者、藝術工作坊導師。多年來一直在舞蹈與劇場的邊緣上行走，其單人表演創作被對號入座為「行為藝術」和「即場藝術」，現自稱為「丸仔 拉符呢」。著有個人作品集《丸仔拉符呢拾年行為藝術》1999-2009。近年發展「共生舞蹈」：以 Alito Alessi 的 DanceAbility 舞蹈方法為基本，揉合 Dan Baron Cohen 的 Transformance 理念及其他融合舞蹈與藝術治療元素，配以「安格拉移動」輔助學習，相信不同能力的人可發現及發展屬於自己的獨特舞蹈同時又能與眾一起溝通共舞。丸仔現為「社區文化發展中心共生舞團」之藝術總監。最近參與 Y-Space 主辦自主舞蹈平台 2010，發表舞作《身體演異之說畫》。

### < 逼壁咚咚 >

#### *Wall-Thump-Kabe-Don*

牆，Wall，或稱為壁。逼壁，廣東話逼埋牆也。咚，聲音，咚咚，聲音重覆不斷。不是流水淙淙，是逼壁咚咚。壁咚，幾年前的流行語，常出現在愛情電視劇的情景，有人覺得浪漫甚至羨慕和夢寐。但壁咚，其實是暴力。

牛棚的壁，有餵食的槽，有鐵環，而牛的最終命運是被宰，故壁上可曾血跡斑斑。誰主生殺？牆上可還留有子彈的洞？！

牆被建立，是保護？是安全？是倚靠？但無路！

咚！咚！咚！咚！

牆被推倒，是自由？是開放？是改革？未解決！

咚！咚！咚！咚！

Don! Don!

The wall is there, no matter you seen it or not.

Don! Don!

The wall is there, it is protecting you and locking you!

Don! Don!

The wall was pushed down but the wall is still there . . .

Don! Don! Don! Don!