

the days  
before the  
silent spring,

字一書等

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勞麗麗:  
寂靜春天來臨前

Lo Lai Lai Natalie: The Days Before The Silent Spring





《寂靜春天來臨前》  
*The Days Before The Silent Spring*

農耕生活帶我們走進一個未知的世界、一個我們過去忽略的環境世界；時至今日即使我們的確一腔熱血投進了耕種，但我們有多大意志創造機會、面對改變？能有多大勇氣去承擔「自主」帶來的一切？

Our farmer lifestyle has led us into uncertain terrain, an environment we had once neglected; even to this day, despite our dedication to the harvest, how much is it within our power to create opportunities and face changes? And what of the courage to bear the consequences of self-determination?



《彼此的生命總會大概差距一段時間》  
總有各自的旅程，各自跳舞，卻偶然相遇。  
*There's a time difference between our lives*  
We have our own journeys, and we dance on  
our own, but still we meet by chance.

在香港藝術家勞麗麗的全新委託創作項目「寂靜春天來臨前」中，勞氏透過視角復合的多媒體裝置，回顧她所參與的農耕團體「生活館」過往十載的共同歷程，沉思農耕所聯接的多重世界、所萌發的種種生命。

2010年3月成立於「反高鐵、護菜園」運動期間的「生活館」，由來自不同背景的行動者組成，包括攝影師、設計師、藝術文化工作者、教師、記者、研究員及寫作者。耕種的數個年頭中，他們各自經歷着自身與土地的連接與纏繞，以及隨之而生的創造與疲勞。勞麗麗延伸過往作品中對農耕作物、動植昆蟲的觀察與書寫，將視角擴展至共同耕作的夥伴——他們各自的需求、願景、經歷與掙扎，既造成了令人疲憊的彼此協商，更驅動了團體的內部動能。錄像中，「生活館」成員間的閒談與勞麗麗過往十年攝於田間的影像交替穿插，生命的喧囂與協商因此成為貫穿田野中多重宇宙的聲響：微生物的相互作用與發酵、動植物及耕種者的彼此糾纏、團體成員間的異議與互助、社羣間的彼此共議與民主共生——田野的複音在耕種的節奏裏組成奏鳴。

《寂靜的春天》一書原為海洋生物學家 Rachel Carson 於上世紀60年代所著，警示物種多樣性的危機，它描述在化學劑污染下，生命與聲音的漸次消失。如今，環境的變質與世界的起伏帶來更為駭人的現實，在這前所未有的混亂中，我們仍能聽見多樣性的消失滅亡、自主的失落、噤聲的威脅。農田似乎衰老又無力，它所孕育的菌羣、動植物羣與社羣都微不足道——但在動蕩不安裏，它們的交響或是新生的序章。

瞿暢

#### 關於藝術家 About the artist

勞麗麗生於香港，獲中文大學文學士及藝術碩士。她是一位「退役」旅遊記者，現專注於大自然生態有關的藝術創作。勞麗麗現時在香港「生活館」學習務農之餘並探索「半農半X」生活方式，這種生活實踐促使她對另類生活模式、以及作為一位香港人兼藝術創作者的自主性作出提問。主要研究課題跟食物、農耕、蘊釀、慢駛、監視、冥想等相關。作品以流動影像、攝影、裝置及混合媒介為主。作品獲希克藏品及美國三藩市亞洲藝術博物館收藏。個展包括「保持緘默」(2020, 香港 Tomorrow Maybe)、「欲壘難填」(2018, 廣州本來畫廊)、「漫漫電視——安·伊莉亞森的凝視」(2016, 香港據點。句點)和「紀念品與禮物」(2014, 廣州觀察社)。她為香港 WMA 委託計劃「機遇」得主，作品曾於美國三藩市、法國巴黎、德國德勒斯登、南非約翰內斯堡、印尼日惹、中國北京及上海等地展出。

Lo Lai Lai Natalie is an artist based in Hong Kong. She received both her Bachelor of Art (Fine Arts) and Master of Fine Arts from the Chinese University of Hong Kong. A former travel journalist, Lo is interested in the development and the construction of nature. She is a learner at the collective organic farm Sangwoodgoon (Hong Kong) where she also explores, as an artist and a Hongkonger, the lifestyle of 'Half-Farming, Half-X', a practice that seeks alternatives and autonomy. Lai Lai finds her interests in food, farming, fermentation, slow-driving, surveillance, and meditation. Mixing multiple media including moving image, photography, and installation. Her works are collected by the Sigg Collection and Asian Art Museum of San Francisco (US). Lo has previously presented solo exhibitions at *Give no words but mum* (2020, Tomorrow Maybe, Hong Kong), *Down into the Abyss* (2018, bonacon gallery, Guangzhou, China), *Slow-So TV - Ann Eilathan's Gaze* (2016, Floating Projects, Hong Kong) and *Souvenir and Gift* (2014, the Observation Society, Guangzhou, China). She is the recipient of the WMA Commission Grant on the theme 'Opportunity' and her works were presented in San Francisco, Paris, Dresden, Johannesburg, Yogyakarta, Beijing, and Shanghai, among others.

*The Days Before The Silent Spring* is a newly commissioned project from Hong Kong-based artist Lo Lai Lai Natalie. This multi-channel video installation sees the artist weave together a spectrum of footage shot from different points of view in an homage to the decade-long journey of the farming collective Sangwoodgoon, to which she belongs, while reflecting on the multitude of worlds tied together and myriad of life-forms germinated by the practice of farming.

Founded in March 2010 amidst the Anti-Hong Kong Express Rail Link (Anti-XRL) and Protect Choi Yuen Village protests, Sangwoodgoon is a group of activists from different walks of life: photographers, designers, art and cultural professionals, educators, journalists, researchers, and writers. Over the years of their farming practice, they have all cultivated a deeper sense of connection and personal relationship with the land, and tasted the pride of new growth—as well as the exhaustion of a harvest. Expanding beyond the writing and observation of crops, flora and fauna, which is a hallmark of her past work, Lo now turns her gaze to her fellow farmers, whose divergent demands, hopes, experiences and struggles are not only testaments to the exhausting nature of negotiations, but also fuel for the collective as a whole. In the work, conversations among the members of Sangwoodgoon are interlaced with clips Lo shot in the field throughout the past decade, transforming the busy hubbub of daily life into a rustic polyphony across the field and its universe. From the interaction and fermentation of microorganisms to the various entanglements of flora, fauna, and the farmers, from the dissent and cooperation among group members to the correspondence and democratic cohabitation of communities, these overlapping sounds of the field together form a sonata set to a rhythm of sowing.

The idea of an impending 'silent spring' comes from late marine biologist Rachel Carson's warning about a forthcoming crisis of species diversity, penned in the 1960s. In her eponymous book, Carson anticipated a gradual erasure of life-forms and sounds caused by pollution from pesticides. And today, in fact, decades of environmental deterioration and global conflicts have brought us to a most appalling present. In this unprecedented chaos we still hear talk of vanishing diversities, lost autonomy, and the danger of silencing. Farmland may seem old and feeble, and the bacteria, species, and communities it nourishes may also feel trivial, but in precarious times their symphony could sound the beginning of a new act.

Qu Chang

## 寫如耕·談似醉



《儀式03》

慢慢我們體會到種植水稻時那份「儀式感」，種植步驟繁多，且一步接一步，在選種、培苗、插秧，到蓋網、收割、碾米之間，還有更多必需的步驟，生活平凡沉實，交雜眾人的汗水，卻仍是深刻而獨特。

Ritual 03

Gradually we started to experience a sense of ritual while planting rice, which involves many steps that must be followed in careful order: selecting seeds, nursing them until they germinate, planting them, covering them with nets, harvesting and milling the rice, and many more essential tasks. This is an ordinary life, hardy and soaked in sweat, but to us it is profoundly exceptional.

翟暢

麗麗，我知道妳搬去新界的契機是2009年而新界菜園村因為廣深港高鐵建設而被逼遷的事件。當時妳住在上環，是個旅遊記者。離開港島、去向新界的過程是怎樣的？

勞麗麗

我做了四年半的旅遊記者，香港媒體的弊病之一就是難以深入討論問題：旅遊版面篇幅不多，圖片還要大，這令我不免懷疑自己的工作就是宣傳「吃買玩」，感覺很缺失。2009到2010年間，菜園村的「反高鐵」抗爭正如火如荼，一個朋友和我說菜園村有個「生活館」在教人種菜……到菜園村時，生活館剛剛成立兩個月，發起人是教攝影的李俊妮（Jenny）、藝術家曾德平和做版畫的陳花。因為菜園村運動是為了保護村莊，所以我們也開始學習香港戰後的農業史，邀請農夫袁易天來教我們種有機菜，一邊學農、一邊在村裏聽故事。2010年，高鐵計劃確定，菜園村搬遷成為定局，我也恰好在那段時間辭去了記者的工作，能全身心投入生活館的搬遷和發展。生活館並沒有和菜園村一同搬遷，在新界找地並不容易，我們在村民的介紹下，租到了現在的地。搬遷後到2014年的那段探索時期被我們稱為「扮耕田」：大家租了個「員工宿舍」，白天鬆散地耕田，晚上就一起喝酒、打牌、看電影。我們想進行一種「慢抗爭」，透過逐漸接近土地，體會自己是否屬於這種生活。成員們逐個慢慢地遷入新界，我也在2014年正式搬了進來。

翟暢

以對話作為一種共同寫作的契機似乎已經成了我們兩人之間的慣例。去年秋天在錦田的一次夜聊與散步之後，我萌生搬來新界的念頭，再到今年談話時，我們已坐在我新界的家中——對話、想法的互相交換與傳染總是運作於無形的。將談話的形式延續在《寂靜春天來臨前》裏我覺得再合適不過：它跳出了一個人的自說自話，透過多個人的想法交換與短路、理解與誤解、校對與補充來共同完成一場誰也無法完全控制的言說。

「寂靜春天來臨前」也是一個由層層的對話與協商交響而成的展覽，參與其中的有與你共同耕種十年的生活館的夥伴們、亦有有機耕作下田間複雜且變幻的生態，以及蔬菜生產、售賣過程中所形成的網絡。在你分享給我的一段電視節目中，生活館成員周思中談及有機耕種，他說農地裏，除了泥土中的蔬菜，還有天空中的風、空氣、小鳥、雨水、雷電，地上有各種細菌、真菌和昆蟲，地表有許多動物爬過——如何令他們都開開心心，農夫自己又能吃到菜，便是課題所在。在我看來，這種對生命的關照和對彼此的連接是展覽中最具張力的部分。你覺得呢？

勞麗麗

對於生活館，我既是一個參與者，也是一個觀察者——觀察不同關係之間的彼此支持與衝突。我同意周思中對有機耕種的形容，但與此同時，我們在種田時亦深切體會過「種一顆棵菜」的過程也常常是「生靈塗炭」的（笑）——這其實亦是周思中經常強調的，但節目中未必看到：你要捉害蟲，田裏也會有野豬來吃番薯、有咬人且破壞作物的紅火蟻，等等。如若不真正參與田地裏的這些矛盾，就無法切實理解這所謂的「生態」。剛開始耕田時，我們都很崇尚有機耕種，甚至會對常規耕種（指現代農業大量使用化學農藥和肥料）有些排斥情緒，從生態和健康的角度不同意他們的選擇。但慢慢地，我們開始懂得更包容地看待不同的選擇，例如常規耕種的農夫也有他們對耕種和技術的堅持，透過理解「生態」，去既明白自己的選擇，也理解、包容他人的意義。

今年春天的個展「保持緘默」討論了的和植物的溝通——植物也好、昆蟲也好、害蟲也好，我嘗試探尋一種非語言的途徑去觀察與溝通。回到生活館和它的成員，雖然我們有共同的語言，但在集體與個人的張力之下，個人的表達常常會在羣體的共識下失語、少了心底話。這次在作品中，我將與生活館成員的對話替代「敘事」，就是希望透過觀察與溝通去嘗試打開每個人、去創造更多開放性。當然，並不是說得越多便越好——它或許會挖出更多的瘡疤，但我想彼此的坦誠與理解總是強於偽裝與隔閡的，也十分感謝他們如此信任我，分享了許多想法，令我於公於私都完成了一次需要完成的溝通。妳曾經提到我過去的作品更多是在「自言自語」，我想那些作品更多是在處理自己的情緒、思考與植物的感通，而這次作品由「自言自語」轉向「對話」，則是希望透過共同的表達去促成更深的彼此了解。

瞿暢

農耕如何作用於你呢？你的作品集開始於2009年你在菜園村舊村的攝影，似乎對農耕的介入是你藝術創作的真正開始？

我也會在下田和創作之間疲於奔命，但我很反對將耕作等同為創作——「生活即藝術」的口號往往是借藝術之名替代了對生活的真實參與。在平衡耕作、創作以及生活館的其它行政工作之間，我其實尤其珍惜下田時內心放空的状态。我的創作也從田間的攝影記錄，到越來越多地思考這種放空背後的矛盾：看似浪漫的田間生活、新界的土地與空間糾葛、個人的志向與內心的平靜，都成為我捕捉影像時投射出的視角。從2016年開始的《漫漫電視》系列就是這種思想游走的呈現，觀眾可以自行選擇播放的內容。《漫漫電視》之後，我開始嘗試將這種零散的、解構式的影像裝置整合成影像散文，於是有了之後文本、影像與素材挪用結合的作品。我對不同物種的思緒、慾望和共生關係特別感興趣，像是《焉知》裏的魚塘、《飛天潛水艇》裏的田螺和《天氣女郎》裏的向日葵，都是結合影像、植物科普、田間經驗和寫作所進行的探究。今年的個展「保持緘默」也延續了這種質問：在植物與人的陪伴裏，如何理解對方，如何互相支持；如何辨識自己的主觀投射。展覽呈現了《漫漫電影》的一個新版本，裏面拍攝了稻田裏人的往來、昆蟲出入和植物的律動——人的思緒也在這些情境下四處飄游，植物因此成為這些思緒的陪伴。

瞿暢

嗯，這種對彼此的了解與包容也呼應着田野中的多重生態。你過往作品中的主角包括了向日葵、福壽螺、青瓜、紅菜頭、玻璃瓶中發酵的細菌……他們在自身環境中的律動伴隨着妳的漫漫敘事，很天然地折射出一種「自下而上」的邏輯——人類和權力都不是軸心，這些小小生命的聲音成了我們不斷想象與投射的主體。在「寂靜春天來臨前」的對話裏，一個更加龐大且複雜的網絡開始慢慢浮現，它包括了耕作者與土地、與植物、與動物、昆蟲、社會之間有聲或無聲的溝通、矛盾與共情。在這層不斷延展的網絡之外，還有一層參與作品共同創作的朋友網絡，他們包括了創作音樂的黃衍仁、製作後期聲音的Fiona（李穎珊）、為展覽標題寫書法字的三三（曾慧怡）、為採訪轉錄文字的「上陽台」，等等——於是作品的製作也呈現着一個生態的聚合與彼此支持。你可以說說他們嗎？這些友誼、合作和連接都是如何發生的？

勞麗麗

我與衍仁曾在火炭合租工作室，我曾把他給一部電影創作的未使用的配樂用來剪輯《冰川》——這是我們的第一次合作。衍仁的音樂創作並不執着於故事性，恰好他的作品也是「飛來飛去」，他總能夠基於節奏、情緒來為之創作。我會有意識地將他的創作稱為「音樂」，而非「配樂」——「配」的從屬性質在我們的合作中並不明顯。我們對社會、對如何繼續生活的想法有不少相似之處，這也成為我們長期合作的基礎，他的音樂總能帶出一種在苦難與危機中繼續的能量，這絕非是簡單的「正能量」。

作品後期，幫我做混音的Fiona和衍仁也進行了不少溝通——我近期的幾部關於「發酵」的作品都是Fiona幫我做的混音（《冷火》、《See-saw》）。Fiona也很欣賞衍仁的音樂，我們三人對「身心靈」事物的關注也創造出不少彼此間的共通。「寂靜春天來臨前」的聲音包含空間內的環境音與耳機中的對話聲，Fiona與我在不斷尋找着聲音間的重疊、流動和迴響，以及這些張力所帶來的能量轉換。外在環境音的震動與內部親密的思考對應着社會與個人的相互影響，Fiona將它們視為兩個能量球體，透過聲音的傳遞，交互着潛在的能量與可能。

三三是我的中學師妹，但我們後來才認識。我在2017年時曾邀請她為《尋麻》題字，三三常常提起觀看我的作品時有一種感官上的躁動，既有味覺上的，亦有觸感上的。這次請三三來寫展覽標題，是因為她的字常常在柔弱中帶着韌力，這次的書寫中，她也有意識地在書法裏融入田野中風的律動。

另一位合作者，哨牙（王億峰），則幫我拍攝了一些影像片段，尤其是作品的開篇部分。他和我、阿Mark（李敏聰）、Rita（黃妍萍）成立了一個「生活館研究小組」（笑）。哨牙和阿Mark都在演藝學院拍紀錄片，他們對當代藝術的影像都很感興趣，作品初期，我們常在一起討論生活館裏的每一個人，他們也參與了一些訪問，大家在當中也提出不少自己對生活、人生的疑惑。

至於為採訪轉錄文字的，是廣州共治組織「上陽台」的部份成員，我希望找到同樣對溝通及組織充滿疑問、有深刻感受的朋友來幫忙，他們也曾在或正在集體與個人的張力中掙扎求生。「上陽台」的成員們不約而同地表示在採訪對話中找到好一些共鳴與共感，我也視之為兩個異地組織的「對話」，希望日後有機會把作品片段帶去「上陽台」討論。

另外也想多謝一位朋友——岸本太太（何穎怡），我跟另一位生活館成員曾德平也跟她學習食養生活，了解到如何由身土不二的飲食切入，走向自己的內心，繼而選擇自主的人生。雖然我在這作品中沒有特意提及食養生活，但它潛移默化地影響了我。

瞿暢

講到紀錄片，我們最早在鄧國騫的「1983吧」討論這件作品時，大家都說覺得你似乎要做一條關於生活館的紀錄片。

勞麗麗

我對於標準的紀錄片形式有些迴避，因為覺得以客觀的姿態跳出來講述生活館會顯得不誠懇，另外自己也不擅長這種形式。對話的形式令我覺得更加舒服是因為它更加親密，我在對話中的提問也都來自自己對生活館的真切疑惑，於是作品也成為我走向每個人、思考生活館如何走下去的一條路徑。箇中挑戰在於藝術作品的公共性和朋友間親密性的拿捏，於是對話的剪輯也變得非常關鍵。

翟暢

這些參與、協作、共生在作品中跨越着物種的界限不斷蔓延，對我來說是充滿潛能與力量的——但作品的對話中也明顯地夾雜着掙扎、流露着能量與疲憊的共存。我們兩人的一個共同之處便是「猶豫不決」，我們曾經討論過對集體和運動的相信與懷疑，你在有機耕種的道路上也不斷訴說着它的營役與過度浪漫化。我願意將這種「猶疑」視為一種維繫生命所必須的自我協商：必須要有懷疑才有進一步探索和改變的動能。你覺得呢？

勞麗麗

我現在很珍惜這種猶疑——雖然猶豫太多就很難做事——但正是這種面對和超越恐懼與不確定性的經驗，令人有能力面對一切。它比「一切盡在掌握」更重要許多。

翟暢

生活館的每個成員在他們的對話中也都流露着各自的掙扎，像是 Jenny 對能否兼顧許多項目的信心不足、阿洋對「半農半X」的懷疑，而你則常提起「營役」這個詞……

勞麗麗

營役的感覺源於自發性的缺失，在繁重的工作中迷失意義，人就會開始感覺營役。巧合的是，這件作品就是在我2018年感覺最營役時提出來做的——簡單來講，「寂靜春天來臨前」就是我面對營役、解決營役的一件作品（笑）。其實在生活館早期，我就已經開始慢慢懷疑起實踐的意義。我們當時從社會運動的背景出發，嘗試了解香港農業，這種姿態其實對耕種來說是不夠認真的。我們告訴自己耕種就是一種「慢抗爭」——但其實自己也不確定耕田是怎麼一回事，雖然至今仍舊相信耕種的意義，但亦會自己不信服自己，用周思中的話說，我們當時像是在「扮耕田」。於是，藝術創作成為我講述這些內部的矛盾、掙扎和自我懷疑的載體。

在另一個層面上，2018年我主要在負責生活館的客服、行政和「有種」電影節的工作——我發現自己沒有過去那麼投入和享受下田了。個人分裂於諸多事務的營役感受，令我不免疑惑為何日常煩惱的事務都來自生活館（笑）？於是我想透過創作來「解決」這些想不通的事情，這件作品對羣體合作、對關係的探尋重要過它作為一件藝術創作本身。

翟暢

我想到幾年前第一次從你口中聽到的概念，「半農半X」。你和其他生活館成員是如何在實踐它的？

勞麗麗

「半農半X」是一個產生於日本90年代的概念，它理想地提議將「回歸土地」和「施展個人才能」結合。剛接觸這個概念時，我們也覺得它提供一種相輔相成的實踐，但在實行中，我們逐漸有了懷疑：就像現在的自由職業者，複數的工作其實令人難以專注。最早教我們種田時，袁易天就要求我們做生產型的農場，他認為香港不需要休閒農莊，提高自給率才是更重要的事。但我們的生產量至今並不理想，我要做作品、周思中要做研究、Jenny 要教攝影——我們的興趣和工作雖然強化了與外界的溝通和實踐的豐富性，但它們仍舊影響着我們的時間分配和重心。同時，作為一個團體，我們也需要平衡共同工作業的自我實現。這些都是我們還在困惑並且調試的。

翟暢

你的創作對象除了農耕的生態，也有一個更加微細、不可見的「生態」。去年的作品《冷火》裏，你將食物的發酵作為創作的主體——他們有時是展覽現場冒着氣泡的玻璃容器，有時是錄像作品裏切段切塊、撒鹽加水的緩慢過程。我對於糧食蔬果生命期限的認識在這件作品裏被徹底顛覆：你給我嘗了一口在常溫水中浸泡了一個星期的葡萄乾——濕濕軟軟、盈溢着酒香——而浸泡他們的水，則成了發酵麵包的酵母。生命之間隱形的相互作用與共生成了當時震撼我常識的體悟。在「寂靜春天來臨前」裏，發酵並不是主角，而是一個充滿隱喻意味的註腳，在空間和光影的角落裏冒着生命力的氣泡。「發酵」是以何種契機出現在你的創作中？食物的生產和食用在你的生活和創作裏又扮演何種角色？

勞麗麗

在耕種經驗中，堆肥製作中不乏發酵過程，而熟透的果子也會發酵。發酵是農耕實踐中常常會涉及的實際考慮，因為農夫必須考慮如何延長食品的食用期限，那些來不及售賣或是賣相不佳的作物就會被用來醃漬或發酵成農副產品。最早在2016年C&G發起的藝術交流計劃「後桃花源記」裏，我便使用了一些醃漬和發酵品。相比起烹飪，發酵的過程更不可控、不可見，這種變化與不確定性令我覺得非常有趣，所以那時試過很多不同的食材和發酵方法。但到了今年，我開始想更專注地發酵某幾種的食材，更沉靜地觀察食物的變化和自己的狀態，以這種方式來平復凌亂的情緒和不必要的野心。

近來我對乳酸發酵尤其感興趣——展覽中出現的米糠漬也是乳酸發酵的一種。原因之一是很喜歡吃酸，岸本太太提醒我說食酸或許是一種對憤怒的釋放，這一下解答了我在近年社會起伏中緊繃、無法釋放的感受。於是發酵成為幫助我定位自身情緒的過程，這種自我理解也更好地幫助我與這些情緒共處。

翟暢

你與生活館成員們的對話時長有20-30個小時，在剪輯這批龐然大物的痛苦過程中，你和我說希望能捕捉到談話中的情緒。在我看來，這些對話間絲絲縷縷的情緒就好像發酵過程裏空氣與水與微生物的彼此反應——正是這些細微的感知不可見地催生着理解與矛盾、連接和改變。所以我想「情緒」也是這件作品的關鍵詞之一。

勞麗麗

是啊，在這件作品裏，我會更直面自己以及他人的情緒。人總是容易隱藏自己的情緒，而且每個人表達、處理、調解自己情緒的方法也都不同；我不能，也不需要改變他者表達情緒、處理情緒的方法，但我嘗試從容地迎接它們。

翟暢

那麼如果繼續以「發酵」作為隱喻，你呈現生活館的方法也是一種類似「發酵」的手法：無論是生活館成員直接流露的情緒，還是被你在對話中有意「挑釁」出的情緒，都是你在作品中試圖感官化人與人之間的氣泡和反應的嘗試。我們總傾向於將羣體簡單化地理解為一個有着共同理念的聚合，然而它們或許更像是發酵中的罐子，充滿着友誼、矛盾和各種情緒，醞釀着不可知的變化。對於生活館的成員，這件作品是一次自我剖析和審視；對於我作為一個旁觀者，它則提示着對「共同體」概念的理解。

勞麗麗

嗯，繼續這個比喻的話，我是想製造一個透明的罐子，投注時間，來觀察這許許多多的變化和反應的階段。同時，發酵的罐子也並非與外界空氣隔離的，社會空氣中的微生物、細菌也會介入發酵的過程，對這些相互作用的觀察也能幫助羣體及個人來定位自己在社會中的位置。

寂靜春天來臨前

9

	翟暢
<p>「寂靜春天來臨前」是你很早就定下的題目，「寂靜的春天」摘自海洋生物學家 Rachel Carson 上世紀60年代的同名著作，描述在化學劑污染下，生命與聲音的漸次消失——我們過去也多次聊到今年尤其嚴重的蟲害。我好奇在作品的語境下，「寂靜春天」對你來說還意味着什麼？</p>	
勞麗麗	

我總是會從負面想事情的（笑），所以「寂靜春天」對生態和社會危機的悲觀解讀。「寂靜春天來臨前我們可以做些什麼？」——這是我不斷問自己的。在《冰川》裏，我討論了對烏托邦的想象——即便它或許不可能達成，但有理想總是好的，騙人騙自己也總有前進的力量；在「寂靜春天來臨前」裏，我則反向討論地獄的來臨，這或許也呼應了現時大多數人的悲觀情緒，與此同時，我亦思考如何在悲觀中求存。在理想和地獄的兩極之間，其實我既不覺得理想會來臨，也不覺得地獄會來臨——重要的是提醒自己它們的存在，以及在它們之間如何做，如何行動。

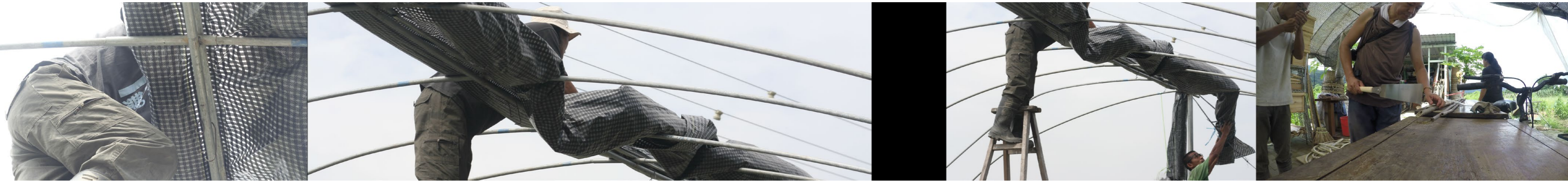
	翟暢
<p>對，「寂靜春天」的題目令我有些存疑的地方就在於它給了「地獄」一個明確的樣貌——沒有小鳥鳴叫的春日便是生態的地獄——但其實無論地獄還是烏托邦的降臨都是伴隨着每個人、每顆社會毛孔的潛移默化的改變。所以行動也從來不是針對理想或地獄的，它的對象始終應該是生活中具體而基礎的事物。我想起作品中你和 Rita 的一次對話，你說到去年在「上街」和「下田」之間，你突然意識到農田也是一種前線——它關係到人的溫飽和吃進身體的食物，何嘗不重要？這也是你去年的作品《冷火》給我的最大觸動：每個人、每顆裸植物、每滴雨水都如同發酵瓶裡裏不可見的菌羣，完成好自己的部分，才能促成整體的變化。這種對自身、對同伴、對生命、對社會的認識，大概也是「機遇」之所在。</p>	
勞麗麗	

（大笑）其實我在作品的對話中很少直接用到「機遇」這個詞，雖然生活館成員偶有提及。因為機遇是需要由每個人自己催生的，你的機遇並不是我的機遇，反之亦然。而「機遇」也不一定預示著烏托邦，就像發酵的結果亦總是難以預料一樣。所以我更在乎的是探索背後潛藏的關係，而非「機遇」概念本身。說到底，這是一個關於勇氣與信任的挑戰。

	翟暢
<p>你之前提到「慢抗爭」，生活館如何理解耕作與社會運動間的關係？</p>	
勞麗麗	

我們始終明白這種「抗爭」必定是小且慢的。我想「慢抗爭」的意義在於，個人在日常生活中的無力感可以借助農耕來找回創造性。「人與土地的關係」這個表達聽起來很虛，其實就像你旅行時常會想去接觸大自然，借此回歸平和的心緒、簡單的想法，土地有這種能量，幫你定位生活中那些不由自主的無力感。生活館的一些成員會常常因為諸多社會不公，情緒十分波動。一位成員曾經說，保衛天星碼頭的抗爭結束之後，抗議者們隨即走進對面大會堂的連鎖快餐店吃飯，無意識地幫襯大財團——如果沒有辦法改變自己，如何改變社會？在這個層面上，農耕生活是自給自足的，它沒有外部的奢華和豐足，但又充分掌握對自然的知識和利用能力，構成了另一種豐盛。耕作的政治意義在於對人的賦權，也因此回應了社會抗爭的最終意義。





《依存》系列  
*Dependence series*

這不是一個耕耘十載成功達標的故事，懵懂學習的農夫們略有小成，但繼續以有點笨拙直行事，這才發現經過多年的發酵，我們早成了互相依存的共同體。

This isn't a success story about harvesting the rewards of a decade's hard work. Wide-eyed and learning along the way, this group of farmers has already accomplished a few fine things, but chooses to march forward with candidness and even naiveté. Eventually they come to realize that after years of fermentation they have grown into an interdependent community.

Indented paragraphs: excerpts from the interview 'Up to the New Territories', originally published in the Spring/Summer 2020 issue of LEAP. English translation by Joy Bloser. Courtesy of LEAP.

Write, Recount, Farm, Ferment

Qu Chang

Lai Lai, I know it was a pivotal moment when you moved to the New Territories in 2009 was when Choi Yuen Tsuen was forcibly moved to make way for the construction of Hong Kong's Express Rail Link. You lived in Sheung Wan then and were a travel journalist. What was it like to move from Sheung Wan to the New Territories?

Lo Lai Lai

I was a travel journalist for four and a half years and one of the shortcomings of Hong Kong media is how difficult it is to discuss issues in-depth—travel pieces are short, and pictures are large. It's a challenge for a reporter to even begin to write about their observations or impressions. It made me think my job was just to promote 'eat, play, spend,' I felt quite lost. The Anti-High Speed Rail movement was in full swing in Choi Yuen Tsuen from 2009 to 2010, and a friend told me about Sangwoodgoon in Choi Yuen Tsuen, where they taught people how to grow food... When I got to Choi Yuen Tsuen, Sangwoodgoon had been open for just two months. It was organized by Jenny, who taught photography, and Karden Chan and Kith, who are both printmakers. Because the Choi Yuen Tsuen movement was to protect the village land, we started to learn about the post-war history of agriculture in Hong Kong. We invited farmer Yuen TV to teach us how to grow organic food and spent half of our time learning about agriculture and the other half of our time listening to stories in town. In 2010, the Hong Kong Express Rail Link was approved, and the relocation of Choi Yuen Tsuen was a foregone conclusion. I quit my job as a travel journalist and devoted myself to the relocation and development of Sangwoodgoon.

Sangwoodgoon did not move together with Choi Yuen Tsuen. It was difficult to find land in the New Territories. We found the land we are on now to rent through the help of a villager. We called the phase of transition from the time we moved until 2014 'farming cosplay'—we rented a 'staff dormitory,' did light agricultural work during the day, then drank, played cards, and watched movies together each night. We wanted to develop a 'slow resistance,' gradually penetrating the earth to see if we belonged in this kind of life. All of the members gradually moved to the New Territories one-by-one, and I moved in 2014.

Qu Chang

Writing together in the form of a conversation seems to have become a habit for the two of us. Last fall, after an evening chat and walk with you in Kam Tin, I got the idea to move to the New Territories. Fast forward to our conversation this year, we're already sitting in my home in the New Territories—the exchange and pollination of dialogue and ideas often take place invisibly. I find it apt to continue the conversation in *In The Days Before The Silent Spring*, because it extends beyond the monologue, and through many individuals' idea exchange and short-circuiting, understanding and misunderstanding, editing and supplementing, completes a conversation that's under no one's perfect control.

*The Days Before The Silent Spring* is also an orchestra of dialogue and negotiation. Taking part in it are your friends at Sangwoodgoon with whom you have farmed together for ten years, the complicated and fickle ecologies of organic farming, as well as the network formed in the production and sales of produce. In the TV documentary you showed me, Sangwoodgoon member Chow Sze Chung said that in organic farming, there was not only the produce in the ground, but also the wind, the air, the birds, rain, thunder, the various bacteria, fungi and insects that move over the ground. The question is, how to make all parties involved happy while the farmer harvests their produce? For me personally, this recognition of different form of lives and the connections among living beings form the tension in this exhibition. What do you think?



《依存01》  
Dependence 01

At Sangwoodgoon, I'm both a participant and an observer, who observes the support and clash among different relationships. I agree with Chow's characterisation of organic farming, but at the same time, when I work in the fields I've felt that the process of cultivating a crop is often lethal to many life forms (laughs). This is also what Chow stresses a lot but perhaps not included in the TV programme: You have to eliminate pests; wild boars come feeding on yams; and there are fire ants that bite and harm the crops, etc. If you don't participate in these clashes in the fields, you can't truly understand the so-called 'ecology'. When we first started farming, we worshipped organic farming, even denouncing modern, conventional farming that makes use of a lot of pesticides and fertilisers. We were opposed to this both from an ecological and health perspective. Gradually, however, we learnt to be more open to different ideas. For example, the skills and beliefs conventional farmers avow. Through understanding 'ecology', we not only understand our own choices, but we also understand and accept others.

My solo exhibition this spring, 'Give No Words But Mum', discussed communication with plants—whether it be plants, insects, or pests, I attempted to find a non-verbal way of observing and communicating with them. Though we have common ground as members of Sangwoodgoon, individual expression can often be silenced and depersonalised under a collective consensus. In my work this time, I substituted conversations with Sangwoodgoon members for 'narrative', in the hope of opening everyone up through observation and communication, creating more openness. Of course, this is not to say the more we talk the better, as talking can also reopen old wounds, but I think honesty and understanding are preferable to disguise and distance. I'm grateful that they have placed their trust in me and shared a lot with me, which was necessary communication both on a professional and personal level. You mentioned that my past works were more of 'monologues', and I think I was trying to process my own feelings and commune with plants. Whereas this time I'm transitioning from a 'monologue' to 'dialogue', in the hope of fostering deeper mutual understanding through mutual expression.

#### Qu Chang

How does farming help all of you?  
Your portfolio began in 2009 with your photography of Choi Yuen Tsuen, it would seem that farming intervened in your life and initiated the true beginning of your artistic practice?

I am often exhausted between working in the field and producing artworks, but I don't believe that farming is equivalent to creating art. That phrase, 'life is art,' is just substituting art, in name only, for actual participation in life. I have found that by balancing farming, my own work, and Sangwoodgoon that I really treasure the peaceful state of mind I feel when I'm in the fields. My work ranges from photographing the farm to now, more and more, reflecting on the contradiction of complete relaxation, the seemingly romantic farming life, the entanglement of land and space in the New Territories, personal ambition and inner peace—they all become the angles I focus on in the videos I shoot. The *Slow-so TV* series I started in 2016 came out of this wandering thought process, the viewer could feasibly choose the broadcasted content. After *Slow-so TV*, I started to try out this more scattered approach—deconstructed video equipment combined together with text and images, thus the work becomes the combination of text, image, and source equipment. I am particularly interested in the feelings, desires and symbiotic relationships between different species, like the fishpond in *Voices from Elsewhere*, the river snail in *Deep Flight*, and the sunflower in *Weather Girl - Halo Daisy*. They are all inquiries based on the combination of video, plant science, field experience, and writing. My recent exhibition 'Give no words but mum' continues with this line of inquiry: In the companionship between plants and people, how can we understand the other, how can we mutually support each other, how can we recognise our own subjective lenses. In the exhibition, there is a new edition of *Slow-so TV*, it films the back and forth of people in the rice paddies, insects going in and coming out, and the rhythm of plants—in such settings, one's own thoughts roam in every direction, and thus plants become the accompanying companion for these thoughts.

Qu Chang

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Yeah, this mutual understanding and acceptance echo the multi-layered ecology in the fields. Your past work has included the sunflower, the golden apple snail, cucumber, chard, fermenting bacteria in glass bottles... Their own rhythm accompanied your prolonged narrative, refracting naturally a 'bottom-up' logic, where humans and power were not the central axes. Instead, the voices of these smaller life forms became the subjects of our incessant imagination and projection. In the conversations of *The Days Before The Silent Spring*, a larger and more complicated network began to emerge, including the farmer, the land, plants, animals, insects, the verbal and non-verbal communications in society, as well as disagreements and empathies. In this ever-expanding network, there's an additional layer of friends who took part in the creation of works, with music by Wong Hin Yan, sound post-produced by Fiona Lee, exhibition title calligraphy by Tsang Wai Yi, interview transcription by SeongJeongToi, among others. As a result, the production of artwork presents its own ecology of coming together and mutual support. Can you talk about them? How do these friendships, collaborations, and connections come into being?

Lo Lai Lai

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I shared a studio with Hin Yan in Fo Tan. He composed a musical score for a film, but it wasn't used, and I used it in my work *Glacier*. That was our first collaboration. Hin Yan's music is not overly concerned with plot, just like my own work. He is always able to write music based on beats and emotions. I consciously consider his work as music and not background music. The relationship between foreground and background is not prominent in our collaborations. We think a lot alike when it comes to society, and how to carry on with life, and this became the basis of our long-term collaboration. His music always brings out an energy to carry on amidst hardship and danger—it's definitely not as simple as so-called 'positive energy'.

In later stages, Hin Yan was communicating a lot with Fiona, who mixed sound for me. The sound of a few of my recent works about fermentation—*Cold Fire*, and *See-saw*—were mixed by Fiona. She also really admires Hin Yan's music, and our shared interest in wellness and spirituality really bonded us. The sound in *The Days Before The Silent Spring* includes ambient sound and the sound of conversation from the headphones. Fiona and I keep searching for the overlap, flow, and echo in the sound, as well as the energy exchange brought about by these tensions. The external ambient sound and the intimate internal thoughts correspond to the mutual influence between society and the individual. Fiona sees them as two balls of energy that exchange potential energy and possibilities through the emission of sound.

Tsang Wai Yi is a younger schoolmate of mine from secondary school, but we never met until later. I invited her in 2017 to write calligraphy for *Urticaria Bite*. She always said that she felt a sensory unrest when watching my works, in taste as well as touch. I invited Tsang to write the title of this exhibition because her calligraphy is often delicate but tenacious. In her calligraphy this time, she also consciously incorporated the rhythms of the wind blowing through the field.

Another collaborator Sour Wong Yik Fung filmed some clips for me in the beginning of the work. He and I, alongside Mark Lee and Rita Wong started a 'Sangwoodgoon Research Group' (laughs). Sour and Mark made documentaries at the Academy for Performing Arts, both being very interested in images of contemporary art. In the beginning of the collaboration, we often talked about the members of Sangwoodgoon, and they took part in a few interviews, raising numerous questions about life.

Some members of the Guangzhou collegial organisation SeongJeongToi transcribed the interviews. I had hoped to enlist the help of friends who were skeptical about communication and organisation, as well as those who felt things deeply and have grappled or are still grappling with the tension between the collective and the individual. Members of SeongJeongToi all felt resonance and identified with the conversations of the interviews, which we considered a 'dialogue' between two organisations in different cities. Hopefully we can discuss the clips at SeongJeongToi one day.

I also want to thank another friend—Mrs Kishimoto Ho WY. Another Sangwoodgoon member, Tsang Tak Ping, and I have been learning the ways of *Food for Soul* from him. We learnt how to find our inner selves through eating naturally, and in turn lead an autonomous life.

Qu Chang

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Speaking of documentaries, when we first discussed this work at Tang Kwok-hin's 1983 Bar, everyone thought that you were going to make a documentary about Sangwoodgoon.

Lo Lai Lai

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I tend to avoid the standard format of the documentary, because I find it insincere to talk about Sangwoodgoon in an ostensibly objective way, not to mention I'm not good at it. The format of dialogue makes me more comfortable because it's more intimate, and my questions during the conversations about Sangwoodgoon come from real life. As a result, my work becomes a path to everyone else, and a way for me to think about how to continue Sangwoodgoon. The challenge lies in the handling of the artwork's publicness and the intimacy between friends. The editing of the conversations is also integral.

Qu Chang

This kind of participation, cooperation, and symbiosis spreads in your work across species, which for me is potent and powerful. However, the conversations in your work are obviously also mixed in with struggle, and characterised by the coexistence of energy and exhaustion. What the two of us have in common is our indecisiveness. We've talked about our beliefs and skepticism in collectivism and activism. On your road to organic farming, you also talk a lot about its tediousness and over-romanticisation. I'm willing to consider this 'hesitance' as a kind of negotiation with oneself necessary for living: Without skepticism, there will be no drive for further exploration and change. What do you think?

Lo Lai Lai

I cherish this kind of hesitance now. Although it makes it hard to do things when you're too hesitant, it's precisely this kind of experience in facing and conquering fear and uncertainty that enables you to face anything. It's way more important than having everything under control.

Qu Chang

Every member of Sangwoodgoon showed signs of their struggle in their conversations. For example, Jenny was not confident in handling multiple projects at once; Yeung is skeptical about *Half-Farmer-Half-X*; and you mention 'tediousness' a lot...

Lo Lai Lai

The feeling of tediousness stems from the internal feeling that something's missing—the loss of meaning in busy work often leads to that feeling. Coincidentally, I started this work in 2018 when I felt this most strongly. To put it simply, 'The Days Before The Silent Spring' is a way for me to face and move past this feeling (laughs). In the early days of Sangwoodgoon, I've already started to become skeptical about the meaning of practice. We departed from the background of social activism, trying to understand agriculture in Hong Kong, which was not a serious point of departure vis a vis farming itself. We told ourselves that farming was a kind of 'slow resistance', without understanding what farming actually entailed. Though I still believe in farming, I sometimes don't believe in myself. To quote Chow, we were more like 'farming cosplay'. As a result, art became a vessel for me to narrate my inner contradictions, struggles, and self-doubts. On another level, in 2018 I was mainly responsible for customer service and administrative work at Sangwoodgoon and our Food and Farming Film Festival. I found that I wasn't as invested in and didn't enjoy going into the fields as much as before. The tedious feeling of being split among many tasks made me wonder why all my daily worries come from Sangwoodgoon (laughs). Therefore, I wanted to 'solve' these things through making artworks, therefore, the exploration of cooperation and relationships in this work is more important than its artistic value.

Qu Chang

I am reminded of the concept you told me about a few years ago, *Half-Farmer-Half-X*. How are you and other Sangwoodgoon members putting this into practice?

Lo Lai Lai

*Half-Farmer-Half-X* is a concept that came out of Japan in the 1990s. It proposes an idealistic and complete integration of 'returning to the land' and the 'full use of one's own abilities.' When we came across this concept, we thought it offered a kind of complementary practice, but putting it into action, we began to have our doubts—like freelancer's with too many projects, we found it hard to focus our efforts. When TV first started teaching us farming, he asked us to build a productive, high-yield farm. He believed Hong Kong didn't need a hobbyist farm; increasing self-sufficiency was the ultimate goal. But our volume of production has been less than ideal so far—I want to make artwork, Chow wants to do research, Jenny wants to teach photography... Our interests and work have enriched our communication and practice with the outside world, but it influences how we allocate our time and focus. At the same time, to be an organisation, we have to balance our self-realised work with that of the group's. It is a bewildering balance that we are still trying to figure out.

Qu Chang

Aside from agricultural ecology, another subject of your work is a more microscopic and less visible 'ecology'. In your work *Cold Fire* last year, you took the fermentation of food as a theme, which can manifest as bubbling glass containers in the exhibition space, or video clips of slow processes such as slicing and cutting food or adding salt and water. My understanding of the life expectancy of food and vegetables was turned upside down by this work. You let me taste a raisin that had been soaked in water at room temperature for a week—it was wet and soft with the aroma of alcohol. And the water that the raisins were soaked in became a natural yeast. The invisible and symbiotic push and shove between different life forms gave me an epiphany. In *In The Days Before The Silent Spring*, fermentation is not the protagonist, but a metaphorical footnote—a dynamic air bubble in the corners of the space, catching light and shadow. How did 'fermentation' feature in your work? What role do the use and production of food play in your life?

Lo Lai Lai

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In farming, fermentation occurs in the production of fertilisers as well in ripe fruit. Fermentation is often a practical consideration in agriculture practice, because farmers need to figure out how to prolong the expiration date of food, and produce that either didn't sell in time or didn't look good were often marinated and fermented into secondary products. As far back as 2016, in C&G Artpartment's art exchange project, 'In Search of the Peachland', I've used marinated and fermented items. Compared to cooking, fermentation is less controllable and less visible, and this transformation and element of surprise is what interest me, trying out different ingredients and fermentation methods. This year, I started to focus on fermenting a few ingredients, observing both the food's transformation and my own changing state of mind. This is a way for me to soothe my emotions as well as unnecessary ambitions.

Lately, I became particularly interested in lactic acid fermentation, like the nakazuke in the exhibition. One of the reasons why is that I love sour food. Mrs Kishimoto Ho WY reminded me that eating sour food could be a release of anger, and it explained the unreleased tension I felt in the recent year of social unrest. As such, fermentation helps me position my emotions, as well as helps me to live with these emotions.

Qu Chang

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Your conversations with Sangwoodgoon members are 20 to 30 hours long. In the painful process of editing these behemoths, you told me you hoped to capture the emotions in the conversations. From my perspective, the threads of emotion in these conversations are like the reaction among air and water and microorganisms in the fermentation process. It's precisely this kind of tiny feelings that spur understanding and argument, as well as connection and change. So I think 'emotion' is also a keyword in this work.

Lo Lai Lai

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Exactly. In this work, I face the emotions of myself and others more directly. It's easy for people to hide their emotions, and everyone has different ways of expressing, handling, and negotiating their emotions. I can't, and I don't have to, change the ways others express and handle emotions, but I try to welcome these emotions with ease.

Qu Chang

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Extending 'fermentation' as a metaphor, the way you present Sangwoodgoon is analogous to 'fermentation' as well: Whether it's emotions expressed directly by members, or those you 'teased out' during your conversations, they're all part of an attempt by you to convert the air bubbles and reactions among people into sensory experiences. We tend to oversimplify the collective into a gathering based on mutual ideals, but perhaps collectives are more like fermentation containers, filled with friendships, contradictions, and various other feelings, brewing unpredictable changes. For Sangwoodgoon members, the work is a self-analysis and assessment. For myself as a bystander, it hints at an understanding of the 'collective'.

Lo Lai Lai

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Yeah. Extending this metaphor, my intention is to create a transparent jar, fill it with time, and observe the many stages of transformations and reactions. At the same time, the fermentation container is not isolated from the atmosphere. The microorganisms and bacteria in the social atmosphere also intervene in the fermentation process. Through observing these mutual effects, it helps the collective and individual position themselves in society.

Qu Chang

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You settled on the title *The Days Before the Silent Spring* a long time ago. The title, referencing marine biologist Rachel Carson's book, *Silent Spring*, pointing directly at the concern for our ecosystems. We've talked a few times about the problem of infestations which are particularly bad this year in Hong Kong. I'm curious—in the context of your work, what else does 'silent spring' mean for you?

Lo Lai Lai

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I am usually pessimistic (laughs), so 'silent spring' is a bleak interpretation of ecological and social crises. 'What can we do in the days before the silent spring?' I keep asking myself. In *Glacier*, I discussed my thoughts on utopia—even though it might not be achievable, but it's nice to have an ideal, as you can find a sort of motivation in deceiving yourself and others. In the exhibition, I went in the other direction to talk about the coming of hell, perhaps reflecting a lot of our pessimism these days, while also thinking about how to live through this pessimism. Between the polar opposites of ideal and hell, I actually think we're neither going to achieve our ideal, nor are we going to hell—what's important is to remind ourselves of their existence, and how to act in between them.

Qu Chang

Right, my skepticism about the 'silent spring' is that it painted a very specific picture of 'hell'—a spring without the chirping of birds was deemed an ecological hell. When actually, whether we live in a utopia or hell depends on the subtle changes of every individual and every pore of society. Therefore, action is never geared towards utopia or hell, but towards specific and fundamental things in life. I thought about a conversation between you and Rita in the work, where you said between going onto the streets and into the fields, you realised that the fields are also a kind of frontline, because it relates to our basic needs like food. How important is that? This was also what struck me most about your work *Cold Fire* last year: Every person, every plant, and every raindrop is like the invisible bacterial cultures in the fermentation jar. Only if we do our own part can we then foster change on a whole. This kind of understanding of oneself, of our companions, of life, and of society is where 'opportunity' lies.

Lo Lai Lai

(Laughs) I rarely used the word 'opportunity' in our conversations, even though Sangwoodgoon members sometimes mention it. We each make our own opportunities—your opportunities are not mine, and vice versa. And opportunity doesn't necessarily portend utopia, like how the results of fermentation are always unforeseeable. What I care more about is to explore the relationships hidden behind opportunity and not the concept of 'opportunity' itself. At the end of the day, this is a challenge about courage and trust.

Qu Chang

You previously mentioned 'slow resistance,' how does Sandwoodgoon understand the relationship between farming and social movements?

Lo Lai Lai

From the beginning, we understood that 'resistance' is bound to happen in slow and small increments. I think 'slow resistance' comes from this. Anyone who feels a sense of powerlessness in their daily life can draw support from farming and retrieve a sense of their own creativity. The 'relationship between people and land' sounds quite vague as an expression, but in fact, you often travel to get in touch with nature and return to a peaceful state of mind. It's a simple way of thinking, but the land has that kind of power. It helps you place those feelings of powerlessness. The mood of some Sangwoodgoon members often drastically fluctuates because of so much social injustice. One member told how when the protests to protect the Star Ferry Pier from demolition ended, the protesters went into Hong Kong City Hall across the street to eat in a fast-food chain, unwittingly supporting the large corporations. If you cannot change your own habits, how can you change society? In this regard, farming life is self-sufficiency. It doesn't seem very abundant or luxurious on the surface, but with a sufficient grasp of knowledge and know-how about the land, it becomes the seed for another kind of wealth. The political significance of farming lies in the empowerment of people and is consequently one of the most significant responses of social resistance.



《儀式02》  
Ritual 02

《以時間作燃料》  
米糠床，微生物繼續孕育生命，以時間作燃料，醱釀。  
*Time as fuel*  
The rice ran salt bed and microorganisms are gestating life, using time as fuel and marinating.



寂靜春天來臨前





《存活》

撒下種子的那一瞬，心情期待又疑惑。縱使來源一致，你從不知它們會長成哪個樣子，它們是有機的生命，獨立存活，卻不能抗拒跟環境互動。

*Survival*

The moment of sowing seeds is always accompanied by a mixed feeling of expectation and uncertainty. Despite sharing the same beginning, it is impossible to predict what any seedling will end up looking like. These are organic life-forms that exist independently, but they cannot resist interacting with their environs.

## 部份生活館成員及好友不全面簡介

### Selected biographies of Sangwoodgoon members and friends

1



2



5

6

1

#### 周思中 Chow Sze Chung

阿周，皮膚黝黑，實幹型。自2010年建館起參與生活館，熱愛耕種，為團隊中最先掌握農務之成員。對事情非常投入，無論是跑步、耕田還是香港農業研究，自嘲懂得欺騙自己而忘記生活中的營役，背後實是一顆熱誠的心。近年學習深切體驗到活在當下的可貴。

Tanned and practical. He's been a member of Sangwoodgoon since 2010, and passionate about farming, was the first member of the team to familiarise himself with the ins and outs of farming. He tends to get invested in things, whether it be running, farming or studying agriculture in Hong Kong. He jokes that he's able to forget the tediousness of life by self-deception, but in reality he'd full of enthusiasm. In recent years, he's come to realise the importance of living in the present.

2

#### 李俊妮 Li Chun Nei Jenny

自建館起參與生活館，夢想家，歌藝演藝精湛。與周思中結為夫婦，理想是經營農耕相關的文化教育項目，近年跟友人洪曉嫻發起了親子教育項目生活Kids Club。偶然因項目壓力以及對自己的信心不足略有不適。然而，「發夢」的精神也是一股巨大的力量。

A member since Sangwoodgoon'd founding, dreamer, a good singer and actress. Married to Chow Sze Chung, her dream is to run cultural and educational programmes related to farming. Recently, she started Kids Club with her friend Kitty Hung, a parent-child educational programme. Occasionally, the stress of the programme makes her doubt herself. Nonetheless, 'dreaming' is a huge motivation.

3

#### 勞麗麗 Lo Lai Lai Natalie

麗麗，是次委託作品的創作人，借作品之名展開跟成員對話。生活館建館初期起參與。自嘲藝術家履歷中老是常用上的「半農半X」論述實是分心的原因或結果。

Lai Lai, creator of this commissioned work, which starts conversations with members in the name of an artwork. She's been with Sangwoodgoon since its early days. She always jokes that the *Half-Farmer-Half-X* discourse often used by artists in their CVs is either the reason for or the result of distraction.

4

#### 周藝苗 (瓜姐) Sister Melon

因爸爸阿周最愛瓜果生得茂盛的炎夏，得名瓜姐。世界女，開心果，經常手舞足蹈。

Because her dad Chow's favourite season is summer, when melons and fruits thrive, she was nicknamed Sister Melon. She's a daughter of the world, fully joy, and loves to dance around.

5

#### Irene Lam

周媽媽，製作生活館鎮山之寶周媽媽 XO 醬。偶然來田幫忙，默默支持。不時對頑皮搞怪的孫女瓜姐啼笑皆非。

Mother of Chow, maker of Sangwoodgoon crown jewel Mother Chow's XO Sauce. She occasionally helps in the fields and gives her support silently. Her naughty granddaughter Sister Melon sometimes makes her laugh and cry at the same time.

6

#### 黃妍萍 Wong Yin Ping, Rita

生活館最年輕成員，於2018年底加入，現為自由身記者。愛貓，喜歡思考人生，關顧別人的情感。人畜無害的皮相下是憤青一名。

The youngest member of Sangwoodgoon, joining at the end of 2018. She's now a freelance journalist and cat lover. She likes to think about life and cares about others' feelings. She might seem innocent but deep down she's full of youthful angst.

1 劉建華 Lau Kin Wah, Jaspar

瓜姐口中的「華仔」。生活館成員，自言關心政治及當代藝術的政治問題多於農務細節。認為耕田的純粹在於可填飽肚維生需求。認同社會公義上需有負上使命感的人，雖自身未能做到，但在有限的時間及空間幫忙填補勞動力。

Whom Sister Melon refers to as 'Little Wah', member of Sangwoodgon. He admits that he cares more for politics and the politics in contemporary art more than the particulars of farming. He thinks that the essence of farming is survival. He agrees that society needs those who feel a sense of mission. Even though he's not one of those people, but he contributes his effort in the limited time and space he has.

2 何叔叔 Uncle Ho

農夫前輩，渾身洋溢喜感，樂天知命。近月幫忙生活 Kids Club基建項目。

An elder in farming who's filled with joy and happy with what he has. In recent months, he's also helped with building the Kids Club programme.

3 洪曉嫻 Hung Hiu Hang Kitty

文學人，跟 Jenny 發起了親子教育項目生活 Kids Club，行政大臣、客服能手，共同建立親子自然共學活動。

Literature person, started the parent-child programme Kids Club with Jenny. She's the administrative minister and customer service expert in building family educational activities in nature.

4 曾德平 Tsang Tak Ping, Kith

曾師兄，自建館起參與生活館，創辦人之一。多年來在群體組織合作中有一份體會，在學佛旅途上也感受到緣份來去的因果關係。近年雖少參與農務，卻仍心繫生活館。熱心教育，最近與年輕人經營設計公司。

Elder Brother Tsang, who's been involved in Sangwoodgon since its founding as one of the founders. Over the years, he's gained some insight into collective collaboration. On his Buddhist journey, he's also felt the coming and going of karma. Although he's rarely involved in farming in recent years, he still has a connection to Sangwoodgon. Being passionate about education, he recently started a design firm with young people.

5 鍾智豪 Chung Chi Ho

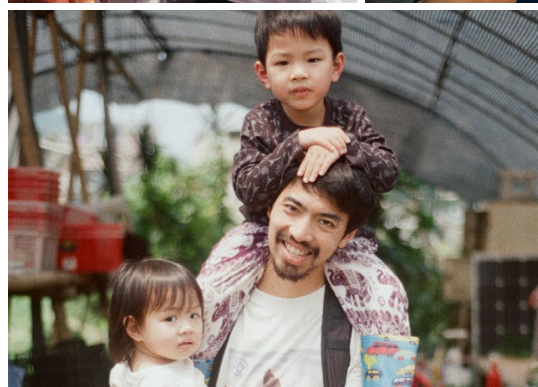
熱愛耕種，生活館似是他的後花園。近日因打理家頭細務及照顧小朋友而未能參與農務，在疫情停課後更見忙碌。

Passionate about farming, Sangwoodgon is his back garden. Recently, he wasn't able to be involved in farming due to household chores and childcare duties, and was even busier when class was suspended during the pandemic.

6 連安洋 Lin On Yeung

阿洋，曾參與生活館農務一段日子，自言人理想生活是綠耕種維生，希望日後可專心致志地實現，故並沒考慮「半農半X」的生活模式。

Yeung has farmed with Sangwoodgon for a period of time. His ideal lifestyle is being able to commit to and sustained through farming. He hopes to achieve this someday, so he didn't give much thought to *Half-Farmer-Half-X*.



1



2



3



4

1

### 袁易天 Yuen TV

TV, 眾人的耕種師父, 不經意地影響了各人的路向。重視思考自身在組織中參與的位置。他認為生活館是一個奇蹟農場, 卻未細說, 相信有待時間證明。

TV, everyone's farming teacher and has unconsciously influenced everyone's direction. He focuses on conceiving his role in the organisation. Although he doesn't say as much, he thinks Sangwoodgoon is a miracle farm. He believes time will tell.

2

### 林自立 Lam James

占士, 心地善良, 早年因緣際會下, 於日本大地藝術祭接觸鄉郊與自然, 及後成為生活館農夫之一, 並幫忙建立了社區農業社羣。現於香港從事另一耕種教育項目。

James, a kind soul. Out of chance, he came into contact with the countryside and nature at Echigo-Tsumari Art Field in Japan, and became one of the farmers at Sangwoodgoon, helping to establish the community-supported agriculture group. He's involved in another farming education project in Hong Kong.

3

### 關朗曦 Matthew Kwan

生活館之友, 生態愛好者, 尤愛觀鳥, 補充了田間生態知識。他笑言並不能做農夫, 只會在田間賞鳥觀蟲。

Friend of Sangwoodgoon, ecology lover and avid birdwatcher, augmenting his knowledge in field ecology. He jokes that he can't be a farmer, but instead can only watch the birds and insects in the fields.

4

### 懶玩貓 Kitty The Cat

自2014年起徘徊於生活館周邊, 鄰居的貓, 經常攔路撩玩。常被入戲稱作生活館貓經理, 不時巡視業務。

Since 2014, she has skirted the periphery of Sangwoodgoon. She is the neighbour's cat, who often blocks your path and wants you to play with her. People joking call her the cat manager of Sangwoodgoon, who sometimes observes the operation of the organisation.

### 歷年生活館成員

Sangwoodgoon members in the past:

Miki  
Zero  
Toto  
John Fung  
Beatrix Pang  
許雅媛 Kath Hui  
飛洪哥  
阿汶

如有遺漏敬請原諒

Apologies if we missed anyone

WMA is a non-profit platform that inspires discussions about Hong Kong through visual images. It offers a commission grant every year for artists from around the world to create a new body of lens-based work about Hong Kong that relates to an annual theme. Lo Lai Lai Natalie is the recipient of the WMA Commission grant in 2019. Her project *The Days Before The Silent Spring* is her response to theme 'Opportunity' and its relationship with Hong Kong.

WMA為一非牟利平台，致力透過影像啟發大家對香港社會議題的反思與討論。其委託計劃，每年資助藝術家按年度主題創作關於香港的影像作品。勞麗麗為2019年WMA委託計劃得主，以「寂靜春天來臨前」一項目，探討香港與「機遇」的關係。

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寂靜春天來臨前  
The Days Before The Silent Spring

15.12.2020 – 15.1.2021

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