

巴西
咖啡室

CAFÉ
do
BRASIL

藝術
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巴西
咖啡室
CAFÉ
do
BRASIL

Café do Brasil

Café do Brasil is on the sea.

The Kowloon Wharf Pier was a slender landing that stretched from the southwest corner of Tsim Sha Tsui all the way to the Victoria Harbour. In 1966, its Dock No. 1 was rebuilt and reopened as Ocean Terminal—the first shopping centre in Asia, and the ‘sexiest place’ in Hong Kong at that time.^[1] Throughout the ’60s and ’70s Café do Brasil occupied a corner of the Terminal on the second floor, and it was one of the first established hangout spots for young intellectuals in Hong Kong’s cultural memory. Against the turbulent social landscape of Hong Kong in the ’60s, surrounded by imported goods and cultures that flooded Ocean Terminal, with the passing ships outside its window, Café do Brasil wove itself into the cultural fabric of the era, becoming a hub where young people with a burgeoning sense of local identity gathered. One pictures them—romantically—discussing social issues, sharing new knowledge, exploring their desires, and imagining the faraway.

Café do Brasil features as a home to many young intellectuals and, in the literary accounts of numerous Hong Kong writers, ‘a site for the exploration of radical social thought and politics.’^[2] As they put it, ‘Ocean Terminal was pretty much a public space that everyone could enter,’ and at Café do Brasil, ‘since you could just order a drink and sit there for half a day, those young intellectuals who fasted out of necessity just settled down there, not that they had anywhere else to go.’ (John Chan) At the end of the ’70s, the Café began to disappear from the public eye for a slew of possible reasons—an unsuccessful renovation a few years prior, poor management that accompanied the all-too-affordable pricing, and the waning cultural status of Ocean Terminal in Hong Kong’s intensifying consumerist culture. Meanwhile, for some other witnesses, Café do Brasil is not worth much romanticising: in their memories, it lives on as just another spot where close-knit crowds met and gossiped, and when tracing through the long, winding history of cultural spaces in Hong Kong, they see many of the Café’s emulators, replacements, and successors.

Apart from a fleeting 30-second appearance in Mok Chiu Yu’s 1978 experimental short film *Letter to the Young Intellectuals of Hong Kong*, it’s almost impossible to find any visual record of the Café today. As memories continue to fade, that embryonic form of a public space the Café outlined—an amorphous space where anyone could participate in the discussion of public affairs and explore their common grounds—is also left adrift in uncertainty. Half a century later, people still meet and chat at different spots across the city, despite increasing surveillance, accelerating metastasis of capital and power into public places, and ever more alienating distances between individuals and public affairs. In Hong Kong’s urban environment that’s nonetheless still populated by parks, plazas, cafés and bars, where do we go to recapture the bygone spaces, tangible or not, and our sentiments of loss?

In response, *Café do Brasil* gathers friends and peers for drinks, alcoholic or otherwise (and an occasional cigarette), asking each of them to discuss and share their thoughts on topics ranging from the individualistic to the worldly, from space to coexistence, allowing their voices to unite and collide on different planes and in different directions throughout the exhibition space.

A prominent subject of discussion is the attrition of individuality caused by regulations of urban and architectural spaces. On this note, the members and friends of Guangzhou-based magazine *Fong Fo* ask: inverting that logic, doesn’t the key to reconstructing subjectivity lie precisely in seizing agency in architectural spaces? Furthermore, in an era marked by rampant material and spatial privatisation, can publishing—itsself constituting a kind of public space—serve as a low-budget form of architecture to facilitate certain kinds of cooperation and consensus-building? Meanwhile, publishing group i12 and artist Jiujiu attempt to use the space of a publication to intervene in standardised ‘spatial organisation’, thereby achieving a sort of linguistic ‘occupation’: through their engagement with erotic literature and painting, they measure the realms of sex and desire outlawed by power and regulation. American sociologist Richard Sennett coined the term ‘tyranny of intimacy’ to describe the claustrophobia triggered by everyday routine and its intimate details, coupled with the pervasive regulation of personal, intimate space in a police state. Throughout the past few centuries, the continuous inflation of personal life has, in turn, drained public life of its former volume, further breeding this tyranny of intimacy.^[3] In both Chinese and English, the term ‘public’ has conflicting uses—referring at times to the power apparatus, the multitude, or the opposite of ‘private’—and its ambiguity points directly to its erosion in everyday life.

[1] John Chan, ‘Cafe do Brasil and the Ocean Terminal,’ *Afterwards*, Oxford University Press, 2007, P64

[2] T.L. Lui, ‘Mall Culture in Hong Kong,’ *Consumption in Hong Kong*, University of Hong Kong Press, 2001

[3] Richard Sennett, ‘The Tyranny of Intimacy,’ *The Fall of Public Man*, W.W. Norton & Company, 2017

Reflecting on the relationship of mutual violation and erasure between the public and private, Wuhan-based comic artist Zi Jie portrays the ‘homeless’ as the prototypical ‘outsider’ that wanders in between. On one hand, they embody a sense of the public through their very homelessness; on the other hand, they stand in for various fantasies about occupying space. Running parallel to Zi Jie is Hong Kong-based artist Sunday Lai Long Sang, who wanders in and out of shopping malls—at times intervening via the banality of the quotidian, albeit in a sentimental register, and at other times engaging with infrastructure as a means of self-empowerment. Lai revels in the paradox of urban space, with its simultaneously public and private qualities.

At the same time, educational spaces, where knowledge is exchanged and concepts are renewed, also make their presence felt on and off stage in the exhibition. Chief among them, Hong Kong institution Intercommon Education reassesses the conception of public versus private, as Shanghai theatre troupe Grass Stage explores the ‘condition of youth’ and Guangzhou-based artist Bruce Ding discusses digital privacy in his workshop. In addition, a series of experimental short films from the ‘60s–‘90s also sketches out memories of cultural spaces and the individuals who passed through them, such as the legendary Club 64 documented in Grace Ma Lai Wah’s 1998 short, *Cheers*.

In his *Notes on Theater* in ‘08, published the same year, Grass Stage Director Zhao Chuan explores how theatre interfaces and coexists with its audience, posing the questions: In broad daylight, what are the joys and sorrows of the people? What is merely self-illusion and indulgence? In 2014, curator Lee Chun Fung organised the exhibition *Can We Live (Together)*, at Oi! Street in North Point, to explore the energy that collaboration can unleash upon art, as well as communities and society at large. ‘Being together’ seems like a direct response to the call to reinvigorate the public, whose energy we have experienced intimately in many assemblies, and the way ties between us can open up new horizons to observe the world. Yet far from being just energy and *jouissance*, ‘being together’ is also ensnared by the tribulations of romance—not unlike sparring lovers or friends, distant strangers, or self-righteous groups, whose trials and errors can be harder to bear than their manifestos.

On an elevated platform, Hong Kong-based artist collective Archive of the People recounts the founding and evolution of the group, and, wistfully, their struggles of working together. Guangzhou-based artist Zhu Jianlin and Hong Kong-based artist Ko Sin Tung each employ video and spatial installations to capture the waning sense of security against a backdrop of external turmoil. Hong Kong-based artist Tang Kwok Hin, on the other hand, attempts to convey a collective speechlessness owing to heavy subjects that cannot be articulated easily. Lo Lai Lai, a Hong Kong-based artist who focuses on communal farming in her daily practice, sees the fermentation of food as an analogy for the gathering of people, as reactions often occur as a result of variables such as ingredients, ratio, temperature, and time. For Lo, ‘being together’ is an absolute labour instead of a party; it is about living with precarity, fear, doubt, and pain. ‘How to be together’ constitutes one of the ongoing subjects of discussion and practice among exhibition participants throughout the space.

A proposal for a potential solution: in her recent work, anthropologist Anna Lowenhaupt Tsing has taken inspiration from mushrooms’ ability to flourish even in unstable environments characterised by pollution and economic catastrophe, as well as from the underlying complex economic chain. Tsing outlines a form of coming together that breaks out of the confines of modernity: fungi do not rely on scalable assemblage to grow, but instead spread organically and multifariously through infecting different hosts. Rather than an imaginary public with futurist characteristics, this is an organic bond running continuously through and among us. By taking its contagious and symbiotic powers seriously, we can perhaps find a starting point to reconsider the relationships among individual, community, and nation. Hong Kong-based artists Wong Ka Ying and Ocean Leung each treat quotidian landscapes and objects as metaphors for the spontaneous and ubiquitous impulse of encounter and gathering. Guangzhou artist Xiaoshi Qin proposes to adopt the intensively collaborative method of the hackathon to respond to questions of technology beyond product development, such as: How do we face the end of the world together? As Tsing argues, ‘[S]taying alive—for every species—requires livable collaboration,’ which means, ‘a mosaic of entangled ways of life.’ Because ‘without collaborations, we all die.’^[4]

To return to the role of the art space in public discussions and gatherings: in 1998, the founding members of Para Site together held the exhibition *Coffee Shop*, and by bringing in a series of installation works, they transformed the former Para Site space, on Po Yan Street in Sheung Wan, into a place of rest where people consume drinks in exchange for conversations and discussions. In the exhibition, they asked: how do art spaces build relationships with the public? With art’s tendency to reflect on culture and life, what sort of cross-references can they offer each other? For his 2007 solo exhibition, *¾ suggestions for a better living*, Hong Kong-based artist Lee Kit set up a delicate and intimate dining space at Para Site for friends to smoke, drink, mingle, and chat. The works that hung on the wall and lay on the ground—a collection of hand-painted plaid fabric—also served as the picnic blankets for public occupations happening elsewhere. *Café do Brasil* is a continuation of Para Site’s self-conscious investigation into the functions and the social role of art spaces, as well as the ties between artistic production and social realities. It attempts to reignite the discussion and exploration of the power of the public in the art realm, amid this year of turmoil.

[4] Anna Tsing, *Mushroom at the End of the World*, Princeton University Press, 2015, P52.

[5] David Morris & Grace Samboh, *Why do it together when we can do it alone?*, not published yet (July 2019)

Earlier this year, Grace Samboh and David Morris co-wrote an essay on the origins of self-organised initiatives in Indonesian art. In this essay, they observe how working and living together provide the soil for anything to happen, and how it equips practitioners with a unique perspective on time—while time forcibly organises life into a linear form, a mutual perspective can allow us to bring past and future into the present.^[5] Hopefully, the select fragments in this exhibition will not confine our imaginations to a nostalgia for what is now history, but will instead urge us to appropriate, reshape, and expand them into different subversive blueprints for the future.

Because Café do Brasil is on the sea.

巴西咖啡室開在海上。

九龍倉碼頭自尖沙咀的西南角長長地伸入維多利亞港，1966年，它的第一號碼頭被改建為海運大廈——亞洲的首個購物中心，彼時香港「最性感的場域」^[1]。60至70年代，巴西咖啡室開在海運大廈二樓過道邊的一隅，是香港文化記憶中較早的青年聚腳點。它開放的空間結構、親民的價格、近似歐洲露天咖啡館的氣氛伴隨着60年代香港激烈起伏的社會圖景、海運大廈匯聚的舶來品與外來文化，以及窗外往來的船隻，交織出當時初具本土意識的香港青年的一處話語據點。在我們浪漫的想象中，他們共議社會、分享新知、探索慾望、想象遠方。

許多文字記敘裡，巴西咖啡室是一間聚集着大量文藝青年，「探索激進社會及政治思想的地方」^[2]，因為「海運大廈像公共空間，人人可進」，在巴西咖啡室「喝一杯飲料可以坐半天，那些有長時間不進食本事的文化青年，遂別無選擇的在此生根(陳冠中)。」70年代末，或因為數年前一次不太成功的裝修，或是低廉價格造成的經營不善，或是香港日漸濃烈的消費氛圍取消了海運大廈的文化象徵——巴西咖啡室漸漸消失。然而在一些親歷者的回憶中，它並不是一個需要充斥過多浪漫回憶的地方，和其它地方一樣，那裡並不乏小圈子的聚集與「吹水」，在香港文化空間的河流中，亦不時可見它的分身、替代和超越者。

除去莫昭如1978年的實驗短片《給香港文藝青年的一封信》中一段半分鐘的掠影，巴西咖啡室的視覺記錄已近不可考，它所模糊勾勒的「公共領域」的雛形——一個人人皆可參與，討論身邊事務並探尋共識的、形態不定的場域——亦隨着漸淡的記憶，在海面上不確定地起伏着。半個世紀以後，我們仍舊在城市各處與朋友聚會閒談，儘管身邊多了許多監控的眼睛、周遭的空間也被資本和權力更加細密地切割、個人與公共事務的距離亦被劃開冷漠的距離。在這公園、廣場、咖啡、酒吧仍舊豐盛的城市空間裡，我們如何指認那些失去的、有形或無形的「空間」，和有關失去的愁緒？

[1] 陳冠中，「巴西咖啡與海運大廈」，《事後》P64，牛津大學出版社，2007

[2] 呂大樂，「香港的商場文化」，《消費香港》，香港大學出版社，2001

於是，「巴西咖啡室」匯集了一群喫茶飲酒（或許也抽煙）的朋友，各自討論、抒發着有關個人與世界、空間與共處的諸多議題，他們的聲音亦在這空間中多向度地交匯碰撞。討論中，他們談及城市與建築空間的規範對個體的打磨，基於此，廣州《馮火》雜誌的成員與朋友們在談話中提問：反向推之，掌握建築空間的主動權是否正是在重構主體性？此外，在大量資源與空間被私有化的當下，出版作為一種「公共空間」是否近似一類低成本建築，促成着某種形式的共同工作與共識搭建？出版組i12和藝術家鳩鳩則嘗試透過出版物的「空間」介入標準的「空間規劃」，以實現一種語言的「佔屋」：透過情色寫作和塗鴉，他們測繪着權力規範下性和慾望的非法地帶。美國社會學家 Richard Sennett 曾描述這樣一種「親密的暴虐」：它是生活常規所引起的幽閉恐懼、是警察社會對個人私密環境的全方位控制，也是各種親密無形的日常細節。過去數個世紀中，被大量填充的私人生活持續掏空着公共生活，使得「親密的暴虐」無處不在^[3]。無論中英文，「公共」一詞都意義不明地指向不同的解讀——或是社會公眾、或是權力機器、或是「私人」的反面——對它的指認不明也正正印證着它在日常生活中的退席。連接公共與私人的互相侵犯與取消，武漢漫畫家子傑將「露宿者」作為流竄於公共與私人之間典型的「法外之徒」，他們一方面象徵着幾乎無處棲身的公共性，另一方面提議着多種空間佔領的想象。與之平行的是香港藝術家黎朗生在商場空間內外的「浪蕩」，她時而對公眾場所進行溫情的介入，時而透過公眾設施進行自我賦權，並不斷在城市空間公共與私密的吊詭中遊戲。

同時，承載着知識交換與概念更新的教育場域亦流動在展覽空間的前台與後台，這其中包括香港教育機構「民間教育」對「公/私」概念的重審、上海民間劇社草台班與參與者們對「青年狀態」的探索，以及廣州藝術家丁博在他的工作坊中對數字隱私的討論。此外，一系列來自60至90年代的香港實驗電影亦透過光影勾勒着香港文化空間與行動者的記憶，例如馬麗華在1998年短片《邊飲邊看》中記錄的傳奇的六四酒吧。

2008年，草台班的導演趙川在他整理的「零八戲劇筆記」中，討論到戲劇如何真正與觀眾共處，即是問，「光天化日下，什麼是人們的喜與悲？什麼只是我們的一點自我陶醉和自以為是？」。2014年，香港策展人李俊峰在北角油街發起了一場名為「假如『在一起』」的展覽，討論「共生協作」之於藝術、社區及社會的能量。「在一起」似乎是重啟公共性的直接解答，在許多集結中，我們都切實感受着它的能量，彼此的連接也為我們打開了觀察世界的新視野；但我們也都知道，「在一起」不盡然是能量與歡欣，它也充滿着浪漫的陷阱與痛苦，像是失敗的愛情、意見不合的朋友、充滿距離的陌生人、固步自封的集體——它的試錯與實踐沈重於它的宣言。在一個升高的聚會平臺上，香港藝術小組人人檔案圍繞往事不乏感傷地回顧團體的組成與變動，講述共同工作中每個個體的自我掙扎；廣州藝術家朱建林與香港藝術家高倩彤各自透過影像與空間裝置，描繪在外部跌宕下，搖搖欲墜的安全感；香港藝術家鄧國騫基於無法言說時的沈默，勾勒當下的共同失語；以集體農耕為日常實踐的香港藝術家勞麗麗則以食物的發酵類比人的聚合——因為食材、比例、溫度、時間的變量而產生的爆裂時有發生，「在一起」因此是一場絕對的勞動而非派對，它也是與不穩定的共存，與恐懼、懷疑、傷痛的共處。「如何在一起？」成為展覽參與者在空間中持續討論與實踐的議題。

作為一個可能性的方案：人類學家安清在她近期的著作中以蘑菇在環境污染、經濟崩壞的不穩定環境中傳染式生長以及它背後複雜的經濟鏈條為靈感，描述了一種躍出現代性規範的、蔓散的聚合形態——真菌的生長並不依賴規模化的聚集，而是透過細菌與其附着體的感染關係展開有機且多樣的蔓生。它並非一個想象式的、未來主義的「公共」形態，而是始終貫穿於我們彼此的有機紐帶，正視它的「傳染力」與共生性或許是我們重新思考個體、群體以及國族關係的一個開始。香港藝術家黃嘉瀛與梁御東分別透過日常的景觀與物件比喻着相遇與相聚的即時性與無處不在；廣州藝術家覃小詩則提議以「黑客松」的迅速協作模式回應商品開發以外的「技術」問題，例如，我們如何共同面對末日？一如安清所說，「活下去——對所有物種而言——需要彼此共生合作」，這意味着「以糾纏的生活方式形成結局開放的聚合」，因為「沒有合作，我們全都滅亡」^[4]。

回到藝術空間在公共討論以及共聚中所扮演的角色，1998年，Para Site的幾位創辦者共同發起了展覽「咖啡店」，透過一批裝置作品的介入，他們將上環普仁街的展覽空間改造為一個以飲品交換閒談與討論的歇腳地。展覽中，他們自問藝術空間與其公眾的關係應該如何建立？藝術創作與文化、生活的映照又應為彼此提供何種參照？2007年，香港藝術家李傑在 Para Site 的個展「一些有關美好生活的提議」中佈置了一個溫柔親密的餐室空間，供朋友抽煙喝酒、聚會談天，而他掛於牆上、鋪於檯面的作品——手繪「格子布」——則成為藝術家們騎劫公共空間的「野餐布」，流動於不同的行動中。延續 Para Site 對藝術空間的功能及社會角色的自我省視、對藝術創作及其社會現實的長期探問，「巴西咖啡室」亦試圖在這波瀾不平的一年中重啟對公共能量的討論與探索。

今年，印尼策展人 Grace Samboh 與 David Morris 合作發表了一篇梳理印尼藝術自組織源起的文章，他們在文中說到，共同的工作及生活促使任何事件有了發生的土壤，也使實踐者們以複合的視野看待時間，儘管時間強行將生命梳理為線性，共同的視野卻能夠將過去與未來都納入當下^[5]。那麼，但願展覽的隻言片語不會將我們的想象鎖在對歷史的緬懷中，而是被挪用、篡改、拓展成各種不羈的、面向未來的藍本。

因為巴西咖啡室開在海上。

[3] Richard Sennett, 「親密的暴虐」，《再見吧，公共人！》P337, 群學出版有限公司, 2007

[4] 安清, 《末日松茸》, 八旗文化／遠足文化, 2018

[5] David Morris & Grace Samboh, 「既然可以獨自工作，為何還要共同工作？」, 未發表, (2019年7月)

Chapter 1: Coffee Shops

章一：咖啡店



This exhibition is made possible by six out of the seven artists who accepted the request to re-enact their works: Patrick Lee, Leung Chi Wo, Leung Mee-ping, Leung Po Shan, Phoebe Man Ching-ying and Sara Wong Chi-hang. Among them, Phoebe Man Ching-ying and Leung Po Shan are updating the presentation of their works based on the current context.

Coffee Shop will be presented at Para Site's new G/F space from 13 September to 20 October 2019.

是次展覽重現獲藝術家李志芳、梁志和、梁美萍、梁寶山、文晶瑩、黃志恒惠允，其中，文晶瑩與梁寶山亦將基於現實語境，更新作品的呈現。

「咖啡店」將於2019年9月13日至10月20日呈現於Para Site 地面空間。

Coffee Shop 咖啡店

17.6– 5.7.1998

Patrick Lee, Leung Chi Wo,
Leung Mee-ping, Leung Po Shan,
Phoebe Man Ching-ying, Tsang Tak-ping,
Sara Wong Chi-hang

In the summer of 1998, as the inaugural exhibition of Para Site's *Beyond the Vision* series, *Coffee Shop* was initiated by the founding members of Para Site as a way to consider the relationships among art spaces, artworks and their audiences. Artist Tsang Tak-ping asked the question in the introduction to the exhibition: 'Who is the "public" that the art space should aim to reach?' Furthermore, how can the communication between the art space and the public radiate outward in order to reach a wider audience:

When we move away from the cultural centres and make art in a residential area using public money (through the grants from Hong Kong Arts Development Council), unavoidably we are tied to the complex issue of social intervention. What we discuss most intensively is the public and public art. The ways the issue was discussed was that, firstly, if one uses the tax-payer's money to make art, the direct beneficiary must be the public; secondly, what they call public is the general public, and thirdly, if one sets up an art space in the community, one must serve that community. We totally disagree with this utilitarian mentality. To use the term 'community' can clarify our view. A community is formed by people of similar interests and activities and different communities constitute the public. If what we do is beneficial to a community, it is, in fact, beneficial to the public as well.

李志芳、梁志和、梁美萍、梁寶山、
文晶瑩、曾德平、黃志恒

1998年夏天，作為當時 Para Site 專題展覽計劃「超越視象」的首個展覽，「咖啡店」由空間的成員曾德平發起，以一個餐飲空間的視角思考藝術空間、藝術創作及其與公眾之間的相互關係。藝術家曾德平在展覽前言中設問「藝術空間的公眾應為何人」，以及如何透過空間與公眾的溝通輻射更廣泛的群體：

「當我們遠離文化心臟地帶，在住宅區從事藝術活動，並且使用藝展局（民間）的錢財時，無可避免牽涉到『介入社會』的複雜性問題。我們討論得最多的是關於『公眾』和『公共藝術』的關係。很多時討論的提法是，第一，使用納稅人的錢攪藝術，直接的受惠人『必然』是公眾；第二，所謂公眾，就是普羅大眾；第三，在社區內設置藝術空間，必須為區內的公眾服務。這樣的功利性思維，我們不敢苟同。我們統一，受惠人『最終』（不是必然）是公眾，但是，公眾可分為不同的類別，而使用『社群』作為類別單位比較容易說明我們的想法：社群是根據某種共同活動與興趣而集結，不是類別的社群組成公眾，不同的社群受惠，就是公眾（並非普羅大眾）受惠。」



Patrick Lee 李志芳

Coffee Shop

咖啡店

1998 (2019)

Porcelain plates
Courtesy of the artist
瓷碟
由藝術家提供

Patrick Lee calls himself an accidental artist whose interest is in the ordinariness of the everyday.

Leung Chi Wo is a Hong Kong-based artist and an Associate Professor at the School of Creative Media, City University of Hong Kong.

李志芳覺得自己因誤打誤撞成為藝術家，他對日常生活的平凡性充滿興趣。

梁志和是一位香港藝術家，現於香港城市大學創意媒體學院任副教授。

Leung Chi Wo 梁志和

Coffee Shop

咖啡店

1998 (2019)

Tables, chairs, prints on glass
Courtesy of the artist
桌、椅、玻璃打印
由藝術家提供

Although we didn't collaborate on purpose during the creative process, the theme and the structure of the exhibition were the outcome of a brainstorming session. Therefore, without sacrificing each of our idiosyncrasies, we managed to develop something in common in all our works. As a result, we can see that in Coffee Shop, all of our works are connected to each other in some way or another.

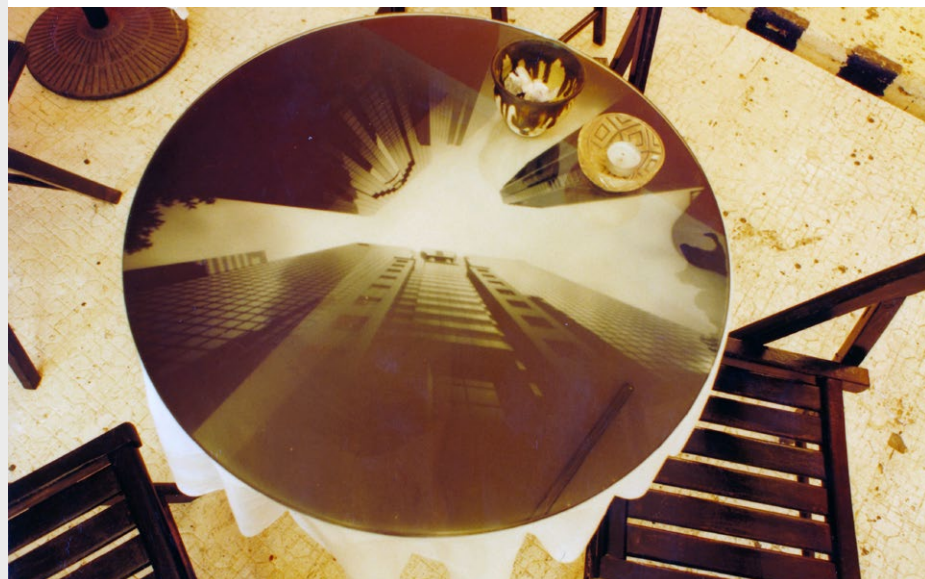
Tsang Tak Ping built a large tabletop out of old medicine cabinets and installed it on the stairs. Sara Wong installed a video camera under the coffee table to livestream what's 'under the table' on a small screen on the table. I took five shots taken by pinhole cameras, enlarged them, and placed them under glass on five tables--all the shots depict the view of the sky at the crossing. Leung Mee-ping hung two sets of clattering fake teeth on the back of two chairs. Patrick Lee prepared a big stack of ceramic plates for visitors to leave notes or sketches to be hung on the wall as memorabilia. Leung Po Shan was axing ice in the window during the opening, in order to provide ice for visitors' drinks. Phoebe Man had her own corner upstairs where projected images of Sheung Wan were refracted by broken mirrors and spun slowly on the walls with the voice of Teresa Teng in the background.

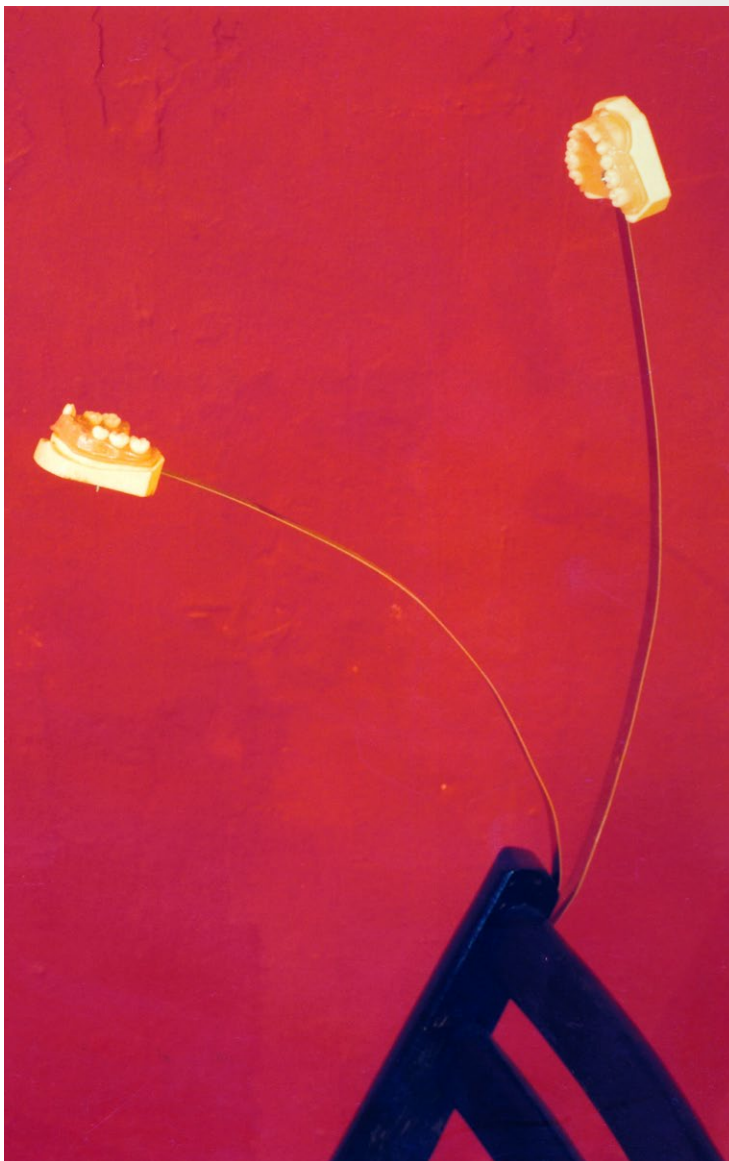
(Leung Chi Wo, 'A Footnote to Para/Site's Coffee Shop')

「雖然在展品的創作上我們並沒有刻意合作，但展覽之主題和模式倒是經過一番『腦震蕩』而得出，所以各成員試圖在沒有放棄個人創作去向之同時，也讓不同的作品發展出共通點。因此，在咖啡店的環境裡，我們會看到各人的作品都能某種程度上連貫地出現。

曾德平以舊藥箱砌成大檯面和嵌在樓梯上，裡面裝着不同的小物件和實麗來影像。黃志恒在咖啡桌下裝上攝影機，而桌面的小螢幕則直播檯底『撐檯腳』景觀。而我則用玻璃把跟桌面一樣大的針孔照片壓在五張咖啡桌上，拍的都是路口舉目仰天的景象。梁美萍在兩張椅背上插上兩副搖擺不定的假牙，有時牙齒相撞而『格格』作聲。李志芳預備了一大疊瓷碟，讓觀眾隨意繪寫圖像和話語，然後掛在牆上做紀念。梁寶山開幕時在櫥窗裡揮斧頭表演鑿冰，說要為來賓的飲品加冰。文晶瑩在樓上則自成一閣，上環附近的幻燈影像經過碎鏡反射，在鄧麗君的歌聲下，零落地投影在牆上並徐徐迴轉。」

(梁志和,「為 Para/Site 的『咖啡店』註腳」, 1998)





Leung Mee-ping 梁美萍

Coffee Shop

咖啡店

1998 (2019)

Dentures, stainless steel sticks

Courtesy of the artist

假牙、不鏽鋼片
由藝術家提供



Leung Po Shan 梁寶山
Be Water

2019

Performance
Courtesy of the artists

The 2019 version of this piece is collaboratively performed by Leung Po Shan and KT Yau Ka Hei.

表演
由藝術家提供

是次作品由梁寶山與邱加希合作表演

Leung Mee-ping is a Hong Kong-based artist whose works integrate elements and platforms of theatre, design, commercial space and social space.

Leung Po Shan is a Hong Kong-based artist who also works as a curator, teacher, editor, and art critic.

梁美萍是一位香港藝術家，她的作品結合劇場、設計以及商業與社會空間。

梁寶山是一位香港藝術家，她同時亦從事策展、教育、編輯與藝術評論工作。

Phoebe
Man Ching-ying
文晶瑩

Site Seeing

廢密密

2019
3'58"

Video, motor, objects
Courtesy of the artist
錄像、馬達、物品
由藝術家提供

Phoebe Man is a conceptual artist, media sculptor and independent curator based in Hong Kong.

Sara Wong Chi-hang is a Hong Kong-based artist and landscape architect.

文晶瑩是一位香港概念藝術家、媒體雕塑師以及獨立策展人。

黃志恒是一位香港藝術家及景觀設計師。

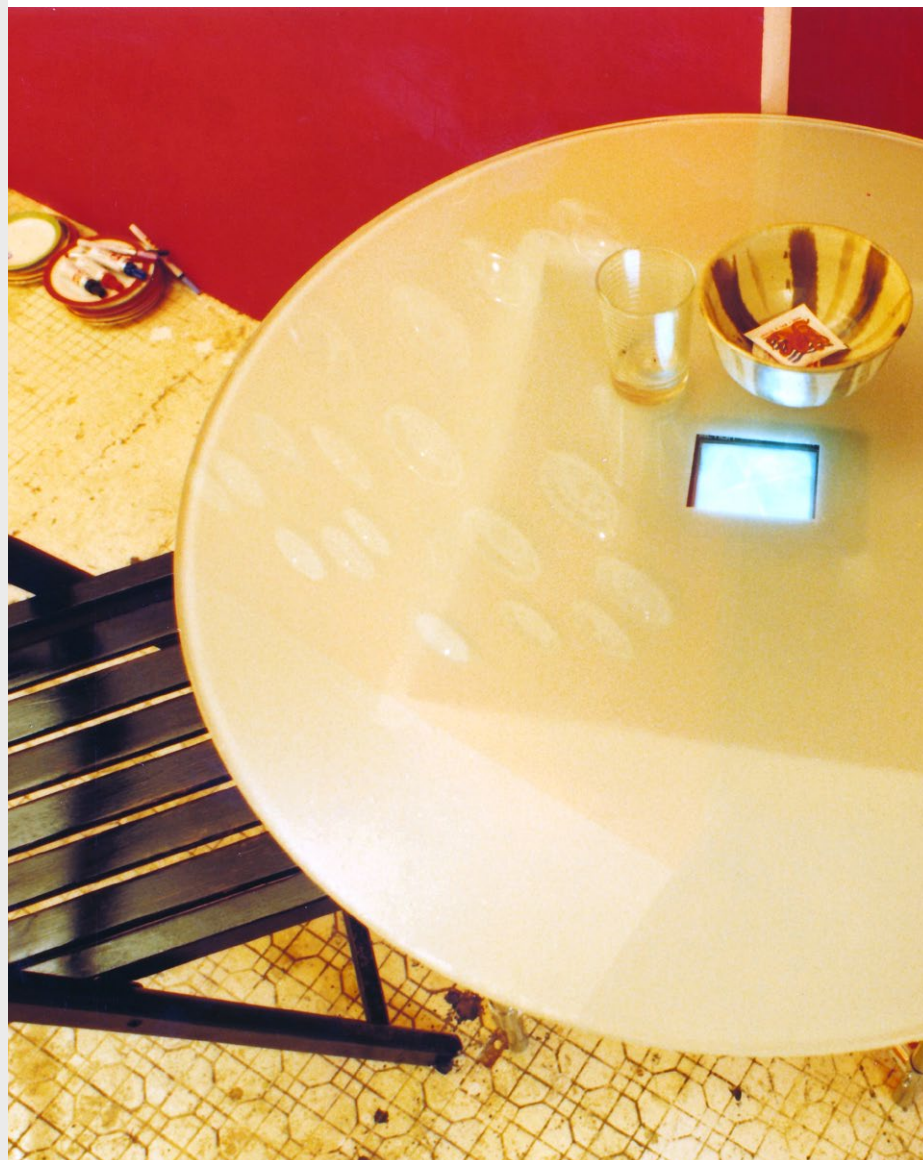
Sara Wong Chi-hang
黃志恒

Canng Toi Goek

撐檯腳

1998 (2019)

Table, chairs,
touch pad
Courtesy of the artist
桌、椅、平板電腦
由藝術家提供



¾ suggestion for a better life

一些有關美好生活的提議

5.5 – 10.6.2007

Lee Kit 李傑

This time I used some textiles to recreate a café, much like creating a set. The set was actually being used--last night (during the opening), I brought over some friends to this café, wearing this t-shirt I'm wearing. I served food, and my friends appeared to be waiters on their breaks or chatting with customers. The space was like a storage, with my old artworks on the walls. This reminded me of when I went to bars and went to the toilet when I was already drunk. I would see pictures on the wall that didn't make sense, like ones of naked women and muscular men. The staff could have a smoke here on their break. This is exactly the setting I wanted to create--a space where people could converse, chill out, smoke, and where the staff could also chat amongst themselves...

(Lee Kit, 2007)

Today Lee Kit uses his hand-painted fabrics in everyday life—as tablecloths, face towels, curtains, and, most memorably, as picnic blankets. The 'picnic', on the other hand, is a representation of the 'people's power' in the West. After the French Revolution, French people loved to have picnics at royal gardens open to the public. It signified the people's victory in seizing their wealth and power from the nobility after the revolution... In Lee Kit's solo exhibition at Para/Site in 2007, he invited guests to drink and smoke at the inauguration and seminars and concerts held subsequently. Apart from the hand-painted fabrics, social gatherings like picnics have recently become another important 'art form' to Lee Kit. Today, others will take the initiative to invite Lee Kit to picnic with his hand-painted fabrics, including Luke Ching Chin-wai who invited Lee Kit and others to picnic at Times Square in order to 'hijack' the public space abused by corporations, or me who invited him to gather in a cell at the exhibition 'Victoria Prison Art Museum'(2007), or Wong Chun-hei who invited Lee Kit and his friends to picnic somewhere along the route of the Olympic torch relay near the Hong Kong Cultural Centre. All of these situate Lee Kit's creations within their own artistic contexts, and therefore, participants (of picnics) and spectators were able to have different interpretations and experiences under their own circumstances. From hand-painted fabrics to picnic blankets used in different outings, Lee Kit brings his personal and emotional creations (canvases) to real life, and replaces the usual passive viewing with open participation. This responds to the asserted necessity of contemporary art to merge with society and real life, and echoes the recent trend of Hong Kong visual art. This serves to demystify art and reserve its social value and practicality of being an expression of social appeals.

(Jeff Leung, Lee Kit: I can't recall the day, that I last heard from you, 2011.)



「這次我佈置了一些 café 的層次出來，用了些布，像製造場境一般。其實是這樣的：那些東西正給利用中，昨晚（開幕）的情況是，這裡是 café，我叫了一些朋友來，穿著我這件 t-shirt，我送餐，他們就好像在偷懶或者正在與人傾談的 waiters... 裡面的空間似一個儲物室，將我以前的畫都掛了出來——就像我自己到酒吧喝東西時，喝得醉醉的時候去洗手間，會看見那裡掛着一些不知所謂的相片，不明白為何這些照片會在那裡，例如裸女、大隻佬... 員工小休時可以在這裡坐下抽煙。我正是要把這個場境佈置出來——一個人們可以溝通，chill-out，抽煙，員工可以坐下來傾偈的地方...」

(李傑)

「今天李傑把手繪布用於生活中，而最讓人銘記的還是作為野餐布.....『野餐』在西方有其『人民力量』的象徵性。大革命以後的法國人都喜歡在開放公眾的皇家公園內野餐，體現革命勝利後人民從權貴所奪回的財產和權利.....在 Para/Site 的個人展覽中，李傑在開幕式上讓大家喝酒抽煙，繼而舉行了討論會和音樂會。閒聚（如野餐）成為李傑手繪布以外的重要『藝術形式』。今天別人會主動請李傑用他的手繪布作野餐，包括程展緯邀請李傑及其他人到時代廣場野餐，藉以『騎劫』被商家濫用的公共空間；由我邀請以野餐來一同參與「監獄美術館」展覽，以及黃進曦邀請李傑及友人在文化中心旁與運聖火接力路線上的某處野餐。兩人都把李傑的創作引入自己創作的脈絡中，李傑的野餐於是因應不同處境而被觀者和（野餐的）參與者給注入各種意義的解讀。李傑將出於個人情感的（畫布）創作帶回生活，並以共同參與代替止足觀賞，這正是當代藝術中注重藝術與社會和生活的相融，也符合近來香港視藝發展，既為藝術去魅化，亦保持藝術的社會價值和實用性——社會訴求的一種表達形式。」

(梁展峰,《Lee Kit: I can't recall the day, that I last heard from you》, 2011)



¼ suggestions for a better life will be presented at Para Site's G/F space from 23 October to 24 November, 2019.

展覽「一些有關美好生活的提議」將於2019年10月23日至11月24日，呈現於 Para Site 地面空間。

Lee Kit is an artist who currently lives and works in Hong Kong and Taipei.

李傑是一位生活並工作於香港與台北的藝術家。

Chapter 2: All Tomorrow's Parties

章二：明日聚會

Archive of the People takes Café do Brasil as a departure point to open up online conversations within its members' network. They think about Brazil, coffee, public space, activism, encounters, and time, and from the perspective of individual memories and emotions. Sitting inside Café do Brasil, there was perhaps a feeling of suspension, with the harbour just outside the window. Everything must have seemed to flow slowly.

The elevated platform in the exhibition space allows certain things to sink to the bottom, and others to emerge at the top. This is like the fine layer of milk foam on top of coffee -- one needs to draw a few mouthfuls of milk-flavoured air before tasting the nuances in the coffee. To find a balance within variations, Archive of the People presents a blend of coffee beans, as a metaphor for the solidarity within a group. Every member picks their own variety of coffee beans, and these are then blended in different proportions, taste-tested and offered as a unique sharing experience.

As the ice melts,
the coffee loses its strength

咖啡淡了，是因為冰塊溶了

2019

Installation with cold brew drip towers, fake ice, plants, traffic cones and 3 single-channel videos
Courtesy of the artist
裝置 (冰滴咖啡座、仿冰粒、植物、路錐和三個單頻道錄像)
由藝術家提供

Cold drip coffee takes time. The barista with her back to the platform says, "Good things take time. You need to whittle away the mediocre before getting to the cream of the crop. Some things just can't be sped up." She then tells me (us), "As the ice melts, the coffee loses its strength." The coffee itself has not changed. One should've expected the dilution when one ordered iced coffee. Can iced coffee be blamed because water from the melting ice got mixed in? This is always a difficult subject.

The ice maker asks, "Does the flavour of the coffee become impure after adding ice?" Does it taste worse? Then, she sang casually, "If it's worse, it's worse. It's not a big deal."

That's right, what's important is the repair after damage. Some people say they have gone bad, yet others claim that it's the system that's gone bad. Perhaps this little elevated platform can act as a buffer zone to allow us to regroup with a little coffee break.

The coffee observer listens to the cracking of the ice and watches the dripping of the ice water. That's the constant physical reaction of stuff, from fluid to solid and then fluid again, back and forth, and finally, after passing through the mouth, it becomes something else.

(Archive of the People)

人人檔案藉着巴西咖啡廳展開想像，在組織成員的網路聚會中打開話題，思路一路走過巴西、咖啡、公共空間、運動、聚合和時間等等，再延伸至個人的記憶與感受。坐在巴西咖啡廳裡，或許有一種「懸空」的感覺：人在內、海港在外，中間隔着塊玻璃窗，外面的一切流動都顯得緩慢。

展覽場內的升高平台讓一些東西沉澱，另一些則懸浮於表面——就如精密奶泡薄膜覆蓋在咖啡上，需先吃幾口牛奶味空氣，再探索被萃取的咖啡中的差異。為了在差異間找到平衡，人人檔案推出特調咖啡豆組合，暗喻團體的精神凝聚：成員會各自選擇一種咖啡豆，以不同比例調配並進行嘗味測試，作為是次獨特味道分享。

「冰滴咖啡需時，背向着平台的咖啡調配員說：好事須多磨，存菁先去蕪，慢的快不了。『咖啡淡了，是因為冰塊溶了』她慢慢地告訴我（們）。咖啡成份從來沒有變動，點冰咖啡時早應預料到味道會變淡吧。冰咖啡被埋怨了，是因為摻雜了由水構成的冰塊而變得複雜嗎？箇中滋味，總是一個難以被恰當談及的話題。

製冰員問：『咖啡的味道在加入冰塊後變得不純粹嗎？』味道有變差了嗎？然後，她淡淡唱出，『壞了就是壞了，沒有甚麼大不了』。

對哦，崩壞過後的復修才是最重要的事。世上有人說自己是一個壞了的人，也有人說制度已經崩壞了。也許這一個被升高的平台，是一個小小的緩衝區，讓我們在咖啡小憩中重新聚合組織起來。

咖啡觀察員靜下來去聆聽冰塊的裂縫，觀看冰水滴答，那是物質的不斷轉變，從液體到冰再到液體，來來回回，經過口腔以後再成為其他。」

(人人檔案)

Established in 2016, Archive of the People (AOP) is a research-based artist collective, which consists of Lee Kai Chung, Michelle Lee Ho Wing, and Vicky Do.

人人檔案成立於2016年，是一個以研究為實踐基礎的藝術家團體，它的成員包括李繼忠、李可穎和杜薇。



Fong Fo is a magazine established six years ago and operated by the five Guangzhou-based artists Feng Weijing, Zhu Jianlin, Shi Zhenhao, BUBU, and Ou Feihong. It takes the form of a 'general interest' publication, collects artistic creations while at the same time inspiring the creation of them. It also sustains a process of mutual production with different 'authors' in the form of columns. *Fong Fo* is available at fifteen locations across Guangzhou, Shenzhen, and Hong Kong, for the price of RMB ¥1.

Special Issue was commissioned for the CCS Bard exhibition *Fong Fo: Extra* in New York. The visual recordings and texts came from five discussions on publishing practices and space by Fong Fo members and friends inside Residence No. 49, which itself is a house that Fong Fo member Zhu Jianlin purchased in an old neighbourhood of Guangzhou. It was transformed into a multi-use space that suits the various needs of a magazine: work, discussion, rest, and friends staying over. These discussions meander along topics of the city, architecture, territory, capital(ism), collaboration, as well as public and private space, weaving these into a tapestry of imaginations and scrutinies stemming from everyday life and magazine work. *Special Issue* presents itself as a docudrama, featuring Fong Fo members revisiting past conversations while exchanging roles, dramatising scenes of conversations in different settings, forming an ever expanding space that brings the individual and collective voices together to create a network of shared discussions and thoughts.

《馮火》雜誌由五位生活於廣州的藝術家(馮偉敬、朱建林、史鎮豪、BUBU、歐飛鴻)共同運營,迄今已創刊六年。它以「大眾讀物」的姿態,收集/激發藝術家的創作,並以連載欄目的方式與不同的「作者」進行着持續、規律的共同生產。《馮火》在廣州、深圳、香港等地的十五個店鋪及空間銷售,每本售價1元。

《特刊》是《馮火》2019年受紐約 CCS Bard 展覽「馮火:號外」之邀創作的項目,其中影像文字來自雜誌社成員及朋友們在49號住宅中五次關於空間與出版實踐的討論。49號住宅是成員朱建林在廣州老城區購買並與建築師朋友合作改造的多功能空間,回應着雜誌社工作的諸多需求:朋友借宿、工作、討論、休息。這些談話交錯穿行於城市、建築、地域、資本、共同工作、公共及私人空間等等話題境域,編織着日常生活經驗與雜誌社工作所生發出的聯想與洞察。《特刊》錄像則近似一部文獻紀錄片:雜誌社成員交換角色地重訪過往的談話、在城市及室內空間裡劇場式地呈現交談的場景,在影像中形成一個發散的空間,它糅合着個體與群體的話語、話語所形成的共同思考網絡。

Special Issue

特刊

2019

Video
Courtesy of the artist
錄像
由藝術家提供



The theatre troupe Grass Stage was founded in Shanghai in the spring of 2005. The troupe is made up of members from diverse academic and professional backgrounds, and the troupe's plays are mostly collaborative efforts among members, and deal with fringe topics that nonetheless hold social significance. The troupe often rehearses and debates at different venues, offering their stage as a gathering space for different groups of the public—a 'mobile public space', if you would.

During the development process of 2007's *Wild Seed*, the young members of Grass Stage undertook a long discussion and workshop centred around the topic of 'youth', touching upon subjects including the tedious daily routines, family-related stress, emotional ups and downs, as well as the historical references—or lack thereof—that have defined the younger generation. These discussions have been collated and input into an LED ticker, which serves as the prop for the last scene of the play. As words go by as rapidly as the state of youth is renewed, an urgent sense of speechlessness and aimlessness is simultaneously felt.

The exhibition presents two LED tickers, from the discussion and writings associated with the performances of *Wild Seed* in 2018 and 2019 respectively.



Wild Seed, discussion transcription

《草芥》討論文本

2018 – ongoing
至今

LED tickers
Courtesy of Grass Stage
LED跑字燈
由草台班提供

民間劇社草台班於2005年春在上海成立。劇社由不同學習或職業背景的成員組成,劇本多數亦由劇社成員共同創作,呈現邊緣但極富社會性的當代劇場作品。他們時常借用各種場地進行排演與討論,使他們的劇場成為不同人群參與的民間聚會場所,以及「流動的公共空間」。

在2017年開始的劇場項目《草芥》的創作過程中,草台班的年輕成員以「青年」為議題進行了長時間的共同討論及工作坊,這些談話涉及青年一代經歷的繁瑣日常、家庭壓力、起伏心理和他們探尋的歷史的參照,等等——它們被彙編、輸入進一塊LED跑字燈,成為劇場最後一幕的道具:快速滾動的話語與不斷被更新的青年狀態在「十萬火急」的高速與能量之下,亦流動着無處棲身的失語和彷徨。

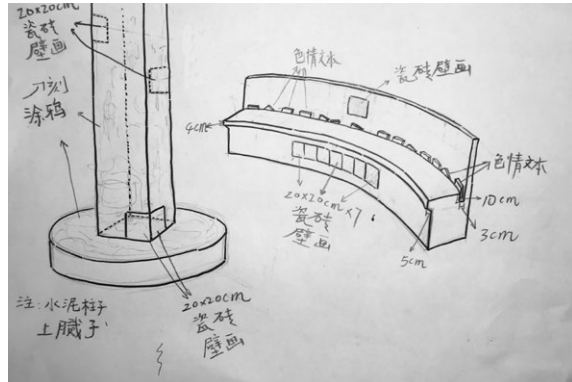
展覽呈現了兩件LED燈條,分別來自2018年及2019年《草芥》演出的討論文字及寫作。

Wild Seed was collectively created by Grass Stage, directed by Zhao Chuan, and performed at Power Station of Art, Shanghai, 2018, with the participation of Wu Jiamin, Sun Dasi, Chen Jianhe, Zhang Ruoshui, Sun Zhan, Zhang Xun, Wang Xueming, Zhao Chuan, Wu Meng, among others. *Wild Seed 2019.6* was co-created by Grass Stage and Dinghaiqiao Mutual-aid Society, directed by Zhao Chuan, and performed at Next Mixing, Shanghai, in June 2019, with the participation of Wu Meng, Zhao Yiren, Wu Jiamin, Zhang Ruoshui, Xiaolina, Haoju, Zhou Chengjie, Xing Xing, Chen Jianhe, Zhuo Wei, Cao Yongjie, Zhang Xun, Luo Zha, Shu Yun, Zhao Chuan, among others.

《草芥》由草台班集體創作,趙川導演,2018年2月於上海當代藝術博物館(PSA)演出。參與集體創作及演出:吳加閑、孫大肆、陳建和、張若水、孫遜、張尋、王雪萌、趙川、吳夢等。《草芥2019.6》草台班+定海橋互助社集體創作,趙川導演,2019年6月於上海那行零度空間演出。參與集體創作及演出:吳夢、趙伊人、吳加閑、張若水、小麗娜、浩菊、周晟傑、邢星、陳建和、卓偉、曹詠潔、張尋、羅渣、書韻、趙川等。

The publishing collective i12 uses the brochure as a moving space, while the artist Jiujiu uses graffiti, murals and writings in public places as means to wander the city and its wastelands. This is their first collaboration that extends their practice to a physical setting, presenting brochures featuring erotic content written and edited by Chinese-speaking authors under i12's invitation, alongside Jiujiu's street corner research. These texts and forms attempt to grasp the transmutations, forbearance, and new identities that sexual desires take on in an evolving ideological landscape. Meanwhile, the space that we struggle for is a dense silent fog. (i12 + Jiujiu)

出版組i12把小冊子作為運動(中)的空間,藝術家鳩鳩則慣用塗鴉、壁畫、公共場合的書寫游走於城市、廢墟。這是他們首次將合作延展至實體場景,呈現i12邀請漢語作者們撰寫的多本情色小冊子和鳩鳩的街角研究。這些文本和形像試圖觸碰性的欲望在變化的意識形態圖景中的幻演、隱忍和新身份。被爭奪來去的空間同時是沉默覆蓋的氤氳。(i12 + 鳩鳩)



i12+Jiujiu imagine themselves to be a newly formed, irreverent team. Through texts, drawings and spaces, they intervene in the ruthless and humourless context of today to manufacture, to capture the body, and to hunt for eroticism.

i12+鳩鳩佯地幻想自己係個好鬼抵死的新晉組合,佯地嘗試通過文本、繪畫和空間介入在如今嚴酷無趣的語境裡打撈身體,生產和捕獲色情。

“The most important thing”

「頭等重要的事」

2019

Text, brochure, ceramic tiles, ceramic paint, carvings on wall
Courtesy of the artist

文本、小冊子、瓷磚、陶瓷顏料、牆上刻刀塗鴉
由藝術家提供

Temporary Storage

臨時儲存

2019

Stainless steel handrail, personal belongings, plastic sheet, video
Courtesy of the artist
不銹鋼扶手、個人物品、膠膜、錄像
由藝術家提供



Handrails are security devices not uncommon in urban space. For example, in the case of a fall, the handrail of an elevator can potentially save the user. However, contemporary insecurity also stems from invisible surveillance and the potential collapse of public order at any time. How can traditional security devices respond to new senses of insecurity? Ko Sin Tung cut open segments of stainless steel handrails, stuffs in the hollow space a few personal items, and welds the rails back together. This personal safe, wrapped in foam, is installed at the end of a narrow gap within the exhibition space.

扶手是城市空間中不時可見的安全設施,例如緊急墜落時,電梯扶手可為乘客提供自救。然而,當下生活的不安全感同樣來自隱形的監察、公共秩序隨時的坍塌——傳統的安全裝置如何為新的不安提供援助?高倩彤將扶手的鐵通切割開,存入私人物件若干,再焊接起來,將這個關聯着個人身份的「保險箱」與它的海綿包裝一起安裝於展覽空間中一個狹長的縫隙盡頭。

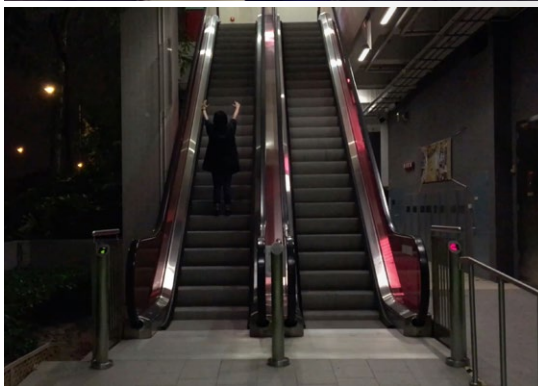
Ko Sin Tung is a Hong Kong-based artist. She's interested in various artefacts, construction sites and symbolic imageries found in cities.

高倩彤是一位香港藝術家。她感興趣的東西包括城市中的各類人造物、建築工地、具象徵意義的圖像等。

In a series of video performances that began in 2009, Sunday Lai Long Sang intervenes in the ostensible 'private' spaces within the cityscape via gentle, domestic, and quotidian actions, for example, switching off the lights of cafés evoking a domestic ambience, controlling the TVs in shopping malls with a universal remote control, and using the automatic mechanisms inside a shopping mall to realise one's own telekinetic powers. Through this series of actions, Lai at times neutralises or rehearses the 'private', and at others, empowers the self through dramatic participation. Her actions make the already blurry boundaries of public space even more permeable and unpredictable.



黎朗生在2009年起的一系列行為錄像中以日常、居家的輕柔行動介入城市空間中充滿幻象的「私人地帶」，在模仿居家情調的咖啡廳中關燈、用萬能遙控器看商場的電視、將商場的自動設備挪用為個人的超能力……時而透過行動取消或實踐着私人的意象，時而透過戲劇化的參與進行個人的賦權。在她的行為下，這些模糊的公共地帶顯得愈發曖昧，並起伏不明。



Sunday Lai Long Sang is sensitive to the small and subtle rules within the urban landscape. Through her creativity, she channels her desire to control, and, in various ways, tries to direct her own reality as well as draw attention to ways in which our world exerts authority over us whether we realise it or not.

Load Miracle

載入神奇

2015

3'35"

Video 錄像

黎朗生敏感於城市裡不明顯而微細的秩序，透過創作發洩她的控制慾，以各式各樣的手法，嘗試主導現實情景，並關注這個於有意無意間持續操控着我們的世界。

Stealing Glances at the TV

偷看電視

2011-14

10'36"

Video 錄像

Courtesy of the artist
由藝術家提供

The Wolf Howls at Full Moon, Field Mice Giggle Beneath

滿月狼嚎嗚，田裡鼠群嘍嘍叫

2019

Collage of images and texts, postcard
Courtesy of the artist
圖像及文字拼貼、明信片
由藝術家提供



The scent of beer always lingers around memories of chats and hangouts. These memories are perhaps not dissimilar to the layers of posters adorning the walls of bars, entangled and perplexing. Amidst this fog of conversations had in the past, Hong Kong artist Ocean Leung excavates numerous 'conversation incidents'. Texts, images, objects, as well as fragments of bodily sensations are all piled atop Leung's mural installation, forming a series of spaces constituted by fluid timelines and locations.

記憶中的交談與聚會，總有着殘餘的啤酒氣味，或像酒吧牆上層層疊疊的海報裝飾——難以被清晰捕捉，無法被確切把握。在一片記憶的混沌與談話的模糊中，香港藝術家梁御東挖掘着過往的數場「對話事件」。文字、圖像、物件以及體感的碎片被堆疊在他的牆面裝置中，組成一系列時間與地點流動的話語和空間。

Ocean Leung lives in Hong Kong. As he wanders and observes, he also attempts to squeeze out his sentiments and reflections.

梁御東在香港生活。邊游蕩邊觀察，嘗試擠壓出一些感觸和省思。

Vegetables, fruits, dairy, and tea leaves all release gases while reacting with yeast, bacteria, microbes, sugar, salt, and water. Glass containers of various shapes breathe silently on broken pedestals. For Lo Lai Lai, the inherent unpredictability and danger, in the fermentation process is a metaphor for the mercurial and therefore, exciting, relationship between one and his/her surroundings. The fermenting food inside the containers and the people, environment, and society outside are in a similar state of flux and unpredictability. Every four to nine days, Lo is going to visit the exhibition space to observe and adjust the fermentation process as well as ferment new food items. These food items are not only the basis for gathering and sharing, but are also an analogy for coexistence and the mutual influence that it entails.

You try to be neutral, and make the most casual bet you can. However, before you know it, you have stirred the molecules in the air around you, and with every breath you take, these molecules are fusing and disintegrating.

I don't particularly like gambling, but after a few rounds, you can't help but think that maybe this is the round when you will get lucky.

It doesn't matter whether you're wallowing in a decaying past or whether you're looking forward to a bright future. Brewed into time and released from the cold control room, change happens naturally. All you can do is absorb the good and bury away the rot—and make another bet.

(Lo Lai Lai)

蔬果、奶製品、茶葉在與酵母、細菌、微生物、糖、鹽和水的交換下釋放着氣體；形態各異的玻璃器皿在殘缺的台柱上靜謐地呼吸。在勞麗麗看來，發酵的未知與危險、多變與興奮是不同物質、人與周遭關係的隱喻，瓶內的發酵品與瓶外的人、環境、社會都共處在相同的躁動與未知中。每隔4-9日，勞麗麗將在展廳中觀察、調整發酵的進度，並持續為展覽發酵新的食品——它們是共聚與分享的基礎，也是相處與相互影響的比喻。

「你嘗試中立，讓一切作出最平淡無奇的賭注，卻又不經意地喚起眼前空氣間的微物，在一呼一吸的節奏下驅使聚合融化、破碎分離。

我不特別喜歡賭博，但當經歷數個回合，誰也不能幸免，變作心存僥倖的賭徒。

任你過去沾上敗壞的一角，還是擁抱着憧憬的美好，經過時間無情的蘊釀，從冷酷的控制室解放出來，改變自然地發生，把鼓舞的灌進帶有溫度的軀體，把崩潰的埋藏在逐漸升溫的泥土，再作賭注。」（勞麗麗）

Cold Fire

冷火

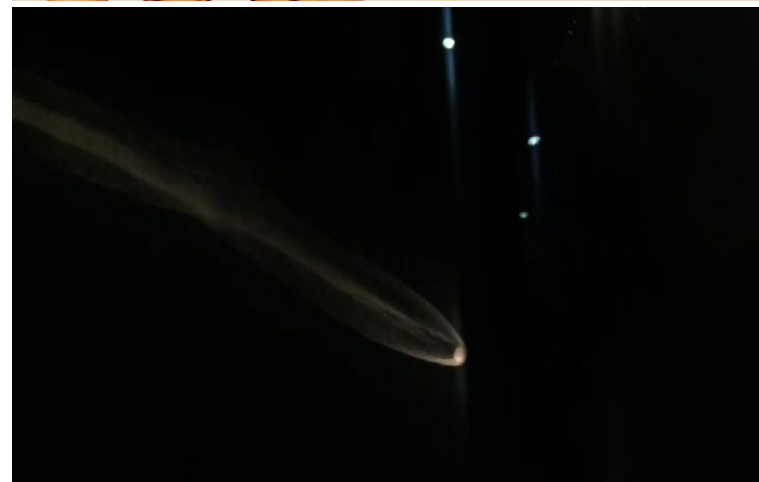
2019

Video, vegetables and fruits, yeast, microbes, glass containers

Courtesy of the artist
錄像、蔬果、酵母、微生物、玻璃器皿
由藝術家提供

Lo Lai Lai Natalie is a former travel journalist, now focused upon making works related to tourism and nature but is always getting distracted.

勞麗麗是一位「退役」旅遊記者。現專注於與旅遊及大自然生態有關的藝術創作，卻不斷分心。





The Caves Taught Me How to Sing:
Doomsday Preparation

山洞教會我唱歌：末日準備計劃

2019

Video, display, tea light, concrete, wire, plaster

Courtesy of the artist

錄像、物件、閃爍燭光燈、水泥、鋼絲、石膏

由藝術家提供

Eastern Jin Dynasty writer Tao Yuanming described in *The Peach Blossom Spring* a utopia set in a peach tree forest at the other side of a cave, where people went to avoid the instabilities during the Qin Dynasty, and where they stayed ever since. Xiaoshi Qin's piece starts with her wish of entering a cave as a site of escape and comfort, where she can prepare for an impending doomsday. She went into this cave seeking shelter and stumbled upon an ancient hackathon where she develops tools for a future destined to come.

東晉文人陶淵明在《桃花源記》中描寫了桃林盡頭、山洞一端的一個世外桃源，那裡的人們為躲避秦時紛亂，舉家搬遷至此，從此不問世事。為了在山洞中尋求逃逸與安慰、為隨時可能降臨的末日進行準備，藝術家覃小詩探入一個山洞，誤闖了一場古代黑客松，在那裡，她開發了一組應對未來的工具。

Xiaoshi Qin is an artist based in Guangzhou. She is also the editor-in-chief of *Ruthless Lantern*, an art gossip magazine.

覃小詩是一位生活在廣州的藝術家，她同時是八卦雜誌《無情燈》的主編。

After a birthday party, artist Tang Kwok Hin and writer Yang Yeung started talking about the details of the gathering—as well as the world outside of the gathering. In Tang's new video piece, the close-up shots are like the conversation between the two, filled with details and rendering the full picture hard to grasp. The artist attempts to remember a gathering after its dispersal, describing a sense of melancholic speechlessness with endless conversations.

Gathering then saying goodbye in this crazy world, and passing through each of our living quarters, we don't give much of a reason whether we're free to get together or not. The more we get together, the less we remember of our conversations. The brain is like a furnace that melts rules inside and out. It remembers temperature, and the different flavours swirling in the soup, but when it comes to shapes, this is not usually the case. Should we let it cool down? Or should we let it go on simmering? I deeply understand the loneliness during a get-together, because that loneliness is trapped in my breath and my body. Even when my breath and my body are steady, my emotions are always a mess. This mess is surprisingly calm, so that it doesn't stir my breathing but is instead like a ball pumped full of air—so full that I have to release the pressure through my head, like a dream. Sometimes, when a person dreams, they brush past many other people, exchanging a few greetings at times, and partying until blacking out at others. In an air of speechlessness and a meandering present, have we forgotten to outline our memories and dreams together? I'm already drunk, but I hope I have come to realise, that the cold wine glass in my hands is actually warm.

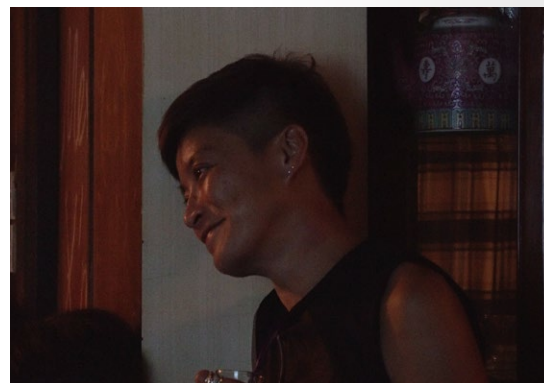
(Tang Kwok Hin)

After the Gatherings

人多的地方

2019

Video, slippers
Courtesy of the artist
錄像、拖鞋
由藝術家提供

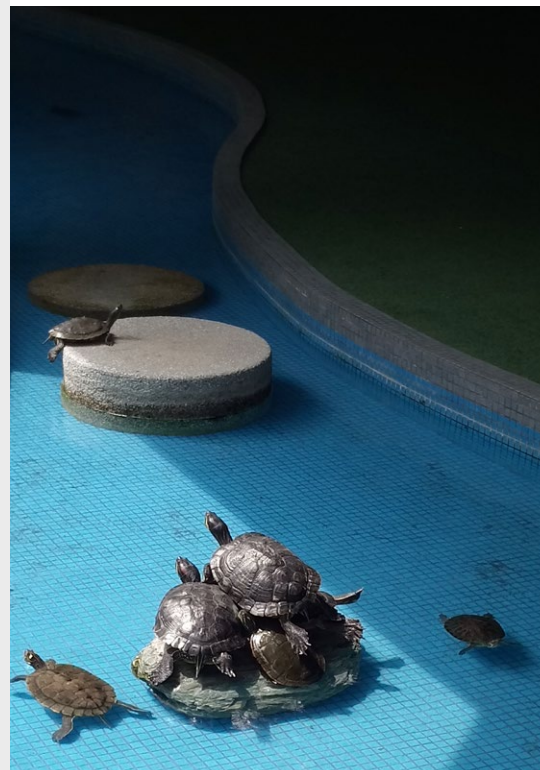


一場生日聚會之後，藝術家鄧國騫與寫作者楊陽聊起聚會的細節，和聚會之外的世界。拉近的鏡頭和他們的對話一樣，充滿細節，看不清全景。在鄧國騫新進創作的錄像中，藝術家在人少的時候回憶着人多的地方，用細密的語言描述着悵然的失語。

「在瘋狂依然的世道裡聚散，流轉於各自的居室，沒有為吃飯和自由添加太多額外的理由。聚會越多，能夠記起的話語越少。腦海像個鍋爐，溶化了裡裡外外的規範。它記得溫度，不同味道在湯裡翻滾，卻總是缺少些形狀。是否該放涼一下？還是可以一直烹煮下去？我深明聚會中孤寂的時間，因為孤寂無法跳出我的呼吸和身體。感到呼吸和身體還好，但情緒平靜底下紊亂。這種紊亂平靜得很，它詭異地沒有干擾呼吸，卻像充滿氣的皮球，脹得要從頭腦吐個所以然，吐出個夢。許多時候，一個人在發夢，夢中和許多人擦身而過，或寒暄幾句，或風花雪月直至昏睡。失語的空氣裡，跌宕起伏一往無前的當下裡，是否忘卻了一同回憶和勾勒夢境？醉意濃，我希望我已經明白，我手裡冰涼的紅酒杯，其實是暖的。」(鄧國騫)

Tang Kwok Hin was born and raised in Hong Kong. Having worked in art for over ten years, he woke up one day and realised that he'd been living inside an exhibition all along. As the boundary between life and art blurs to the point of indistinguishability, he seeks the mercurial fundamentals in this nameless territory of life/art.

鄧國騫生長於香港，從事藝術創作十餘年，直至一天醒來發現置身展覽之中，生活和藝術的界線始消失，於這個無以名狀的領域尋找變幻的本質。



In her ongoing project *Park*, Wong Ka Ying has taken a photograph almost on a daily basis of the turtles in a pond inside a private residence on Tak Shing Street, Jordan. With their affinity to sunshine, the turtles arrange themselves in different positions every day on a rock in the pond. In the almost one thousand photographs Wong has accumulated, the black iron fence around the pond also makes occasional appearances.

在持續項目《公園》中，黃嘉瀛以近乎每日一張的頻率拍攝佐敦德成街上一座私人屋苑的水塘，捕捉水塘中圈養的烏龜：因為喜歡日曬，它們終日以不同姿態聚集在塘中一塊石頭上。在黃嘉瀛累積的近千張攝影中，亦可零星見到水塘四周圍設置的黑色鐵欄。

Park

公園

2015 – ongoing
至今

Photographs
Courtesy of the artist
攝影
由藝術家提供

Wong Ka Ying is a Hong Kong-based artist. She has three cats and is very fond of golden hamsters.

黃嘉瀛是一位香港藝術家。她家有隻貓但同時很喜歡金毛鼠。



Like the Wind

像風一樣

2019

Video, iron frame,
aluminum panels,
drawings

Courtesy of the artist
錄像、鐵架、鋁板、繪畫
由藝術家提供

Typhoons are one of the phenomena that engenders a sense of 'volatility' in those who live on the southern Chinese coast—the trees, flowerpots and billboards that could fall at any time create anxiety and panic, which whirl in the air alongside the howling wind and rain. In response to the potential danger, the family sits around inside the house waiting for the storm to pass. In *Like the Wind*, Guangzhou-based artist Zhu Jianlin retraces his own experience of insecurity in the past few years. The fear that shelter could collapse spontaneously and the speechlessness among refugees from the thunder and lightning become the topics of dialogue among friends, family and collaborators in Zhu's works.

颱風是中國南方沿海生活經驗中「危險感」的來源之一：隨時倒塌的樹木、跌落的花盆與廣告牌挾帶着一種措手不及的不安，盤旋在風雨呼嘯的空氣裡。對應這種不安的，則是一家人圍坐屋中等待颱風過境共同經歷。在《像風一樣》裡，廣州藝術家朱建林回溯過往數年中對不安全感的經歷。對庇護空間隨時坍塌的恐懼，以及雷電咆哮下，共同歷經者們的失語，成為朱建林在作品中與朋友、家人、合作者們不斷對話和協商的議題。

Zhu Jianlin is a Guangzhou-based artist who enjoys peering at the ambivalent relationship between the individual and social institutions. He's passionate about advocating self-organisation and community solidarity and can do this all day long.

朱建林是生活在廣州的藝術家。對個人與機構／社會機制間的曖昧關係有長期窺探欲，熱衷於推動自組織與社群聯結，並樂此不疲。



Comic Series:
How to Use Space

空間使用指南系列漫畫

2015

Publication

Commissioned by Para Site and available
for sale at Café do Brasil

出版物

由 Para Site 委托製作並於「巴西咖啡室」分銷



The comic book artist Zi Jie from Wuhan initiated the 'Uncle San Project' in People's Park, Shanghai (MoCA Pavilion, August 2015), in which he set up a tent inside a park and invited the public to talk about wandering in the city. The printed material for the project inspired further publications, culminating in the comic book series 'How to Use Space', which deals with the issue of urban space.

#1 *Street Sleepers Guide: How to Use Space:*

The character San Mao represents the conjunction between the Shanghai public and comics. His identity and experience as a city drifter can be transformed into the image of the *bande à part*—between protesters and police batons, forever a third party.

#2 *How to Grow Flower Bulbs Today* (a.k.a. 'Wuhan Drifters') is a story about two drifters looking for a home.

#3 *Handbook for Youth: How to Build a Heterotopia* is third in this series. It excerpts frames from Japanese manga *Doraemon*, reappropriating them to reveal secret urban bases.

#4 *The Real Guide for Street Sleepers: How to Use Space* is fourth in this series. It tells the real life of street sleepers in Shanghai's People's Park.

#5 *Autonomous Space and the Dragon Temple at East Lake* illustrates the attempt to rebuild the autonomous spaces that used to exist within spirit worship among Chinese civic society. (Zi Jie)

This edition includes an English translation commissioned by Para Site.

在武漢漫畫家子傑於上海人民公園發起的「三叔計劃」項目(MOCA藝術亭臺, 2015年8月)中,他在公園空間內搭起帳篷並邀請人們來討論,事關城市漫遊。該項目產生的印刷品激發了更多出版物的產生,結集為「空間使用指南系列漫畫」,討論城市空間問題。

#1 《露宿者空間使用指南》

三毛是上海大眾和漫畫的連接點,其都市遊蕩者的身份及經歷正好可以借為現世法外之徒的形象。

#2 《當季球根栽培法》

又名《武漢流浪漢》,關於兩個流浪漢尋找家的故事。

#3 《青少年異度空間營造手冊》

摘錄了漫畫《機器貓》中關於秘密基地的部分。

#4 《真的露宿者空間使用指南書》

虛幻地描述上海人民公園的露宿者生活。

#5 《東湖龍王廟和自治空間》

以鬼神的方式進入民間自治空間的重建,並用漫畫敘述:子傑在湖邊蓋了一個廟之後,用漫畫把事再畫了一遍。(子傑)

此版次增補英文翻譯由 Para Site 委托製作。

Zi Jie is an alternative comics maker, writer and activist who focuses on illustration and manga culture as an artistic tool revolving especially around marginalised characters involved with issues of urbanisation and spatial justice. He participated in the anti-gentrification movements of East Lake in Wuhan.

子傑是一位漫畫家、寫作者和行動者。長期以來從事漫畫創作,參與發起了反對武漢東湖繙紳化的系列運動並創作了一系列針對該空間議題的作品,他現在主要關注城市化和空間正義等方面的問題。

Chapter 3: Together

章三：在一起

Performance 表演

Coffee Shop 2019 re-enactment: 「咖啡店」2019重演: Be Water

Leung Po Shan
Special performer: KT Yau Ka Hei

梁寶山
特別嘉賓：邱加希

Thursday
12.9.2019
星期四 8 pm

*Harden as ice, flow as water,
condense as dew, disperse as fog.*
堅如冰, 流如水, 凝如露, 散如霧。

KT Yau Ka Hei is a choreographer who graduated with a Bachelor's degree in Fine Art (honours) in Contemporary Dance from The Hong Kong Academy for Performing Arts in 2013.

邱加希是一位編舞者，她於2013年畢業於香港演藝學院，獲藝術學士（榮譽）學位，主修現代舞。



Talk 講座

Why do it together when we can do it alone? 既然可以獨自工作, 為何還要共同工作?

Grace Samboh

Saturday
21.9.2019
星期六 2 pm

The talk will be conducted in English
講座由英文進行

'The way our society works does not leave us space nor time to move alone. So, most likely things are done together. Some people call it *DIWO* (do it with others). But, these terms are unlike Coca-Cola, which is definitely from an imported culture. The fact that we always rely on each other and do things together have been in our culture since forever, maybe even before that.'

In a talk based on her recent essay 'Why do it together when we can do it alone?' (co-written with David Morris), Grace Samboh revisits the history of Indonesian art collectives from 1960s onwards, and art practices 'which have a tendency to be understood with reference to social change and development.' Through a multifaceted lens that combines Javanese culture, social changes, and patriarchal politics, Samboh delivers a vivid overview of Indonesian art practices with a fundamental consensus of working together.

「當下社會的運作方式已經不允許我們獨自行事。因此, 大多情況下事情都依靠共同工作來完成, 有人稱之為『DIWO』(『協作行事』)。不同於『可口可樂』這種絕對外來文化的詞彙, 『DIWO』這類詞彙關聯著我們文化長久以來的信念, 即藉助彼此的力量行事。」

在以她近期(與 David Morris 合寫的)文章「既然可以獨自工作, 為何還要共同工作?」為基礎的講座中, 印尼策展人 Grace Samboh 重訪了1960年代至今印尼藝術小組的歷史, 以及「持續關注社會變革及發展」的藝術實踐。透過對爪哇文化、社會發展和父權政治體系的多重分析, Samboh 呈現了一個以共同工作為共識的印尼藝術實踐圖景。

Grace Samboh is a curator who lives between Yogyakarta and Medan, Indonesia. Due to questioning (a little bit) too many things all at once, she does curatorial work as well as research.

Grace Samboh 是一位生活於印尼日惹和棉蘭的策展人。由於對太多事務抱有太多好奇, 她在進行策展工作的同時亦從事研究。

Coffee Breaks



'Group discussion and inspiration always happen during coffee breaks.' This is the most distinct memory and experience of the members of Archive of the People, going all the way back to 2016 when they started operation.

During the exhibition, the three members of the group—Lee Kai-chung, Michelle Lee Ho Wing and Vicky Do—will each start an intimate, casual conversation using their respective works as a platform. They invite participants as friends to enter a discussion and share memories about reading, coffee shops, and working together. Three blends of cold drip coffee will also be offered during the discussions as a team-building exercise. Members of the Archive will each pick a variety of coffee beans, and taste-test them in different proportions to create a unique coffee-sharing experience.

「團體的討論與創作靈感總是發生在咖啡小憩時」——這是人人檔案自2016年運營至今對共同工作最直接的記憶與經驗。

展覽發生期間，人人檔案的三位成員——李繼忠、李可穎和杜薇——將各自在作品平台上發起親密且發散的談話，與朋友和觀眾一同進入有關閱讀、咖啡室以及共同工作的討論和回憶。三種咖啡豆混合、調製出的冰滴咖啡亦將在討論期間供應——作為組織內部的一種精神凝聚。成員會各自選擇一種咖啡豆，以不同比例作調配並進行嘗味測試，在聚會中分享冰咖啡獨特的味道。

Groups and Collectives —the internal and external mechanism of being together

群與組——「由內到外再到返內」咁嘅埋一齊

Moderated by Lee Kai Chung
李繼忠主持

Saturday
21.9.2019
星期六 3 pm

The discussion will be conducted in English
討論由英文進行

Why do people come together?

What kind of support are we looking for in a group/collective?

Why/how do we maintain the relationship?

How do we keep our individuality while we contribute to groups?

Do we embrace hierarchy in the collective?

Is there an owner?

How do we resolve conflicts and disagreements?

How do collectives cement their solidarity?

Do you feel lonely in a collective?

(Lee Kai Chung)

人們為何走到一起？

透過群組，我們渴望獲得何種支持？

如(為)何維持關係？

如何在共同工作的背景下保持自我？

群組中應該有階級嗎？

群組中有所有制嗎？

我們如何解決爭端？如何維持團結？

在群組中，你是否感覺孤單？(李繼忠)

Through research, social participation and engagement, Lee Kai Chung considers the individual gesture as a form of political and artistic transgression, which resonates with existing narratives of history.

李繼忠透過研究、社會參與和介入來回應固有的政治、歷史敘述和編纂方式。

The Books in Café do Brasil and Brazil in Books

巴西咖啡室裡的書和書裡的巴西

Moderated by Michelle Lee Ho Wing
李可穎主持

Saturday
19.10.2019
星期六 3 pm

The discussion will be conducted in Cantonese and English
討論由粵語及英文進行

The books available, or even simply mentioned, at Café do Brasil were one of the compelling reasons for the young intellectuals to come together. In this gathering, Lee will share the texts she encountered by chance in her artistic process. Lee will start the conversation by linking the past and the present through imagination, to unfold one-by-one the stories within stories. Participants are invited to share a book that they have had on their bookshelf for a long time but haven't read. (Michelle Lee Ho Wing)

在巴西咖啡室裡曾經出現或被提及過的書，是文藝青年其中一個聚合的原因。是次聚會將分享在創作中偶然遇上的文本，通過自由聯想把歷史時空與當下連結，作為打開話筒子的起始點，把故事裡的故事一一翻開。期待各參與者也分享一本擱置書架上未細讀的書。(李可穎)

Michelle Lee Ho Wing's work is characterised by her interest in the triangular relationship among author, reader and text, which resonates with the original literature and social circumstances through free association.

李可穎的作品探索作者、讀者和文本隱含的三角關係，在自由聯想的碰撞中與文本及社會狀態形成迴響。

Art & Activism: the multifaceted practices of art in the age of modern authoritarianism

藝術與行動主義：現代集權主義下藝術實踐的多種形態

Moderated by Vicky Do
杜薇主持

Saturday
23.11.2019
星期六 3 pm

The discussion will be conducted in English
討論由英文進行

In this public programme, I would like to discuss the different ways art can contribute to activism and the effectiveness of arts in political activism. I was born in Vietnam during the period when art needed to serve political propaganda purposes. As a result, in Vietnam, the relationship between art and activism can sometimes be complicated as both sides may hold scepticism about each other's integrity. As an artist, I have always wanted to connect with artists from other countries, whose topics of interest vary from social and political concern. On the one hand, it is to learn and talk about the sustainability of art-activism and on the other hand, to discuss the limitations and the downsides of art-activism in the art ecosystem. (Vicky Do)

是次公共項目中，我想討論藝術參與行動主義的不同方式，以及藝術在政治行動中的有效性。在我出生時的越南，藝術需要服務於政治，在此語境下，藝術與行動主義的關係時常顯得錯綜複雜，因為雙方都對彼此抱持懷疑。作為藝術家，我始終希望與不同地區、關心社會政治議題的藝術家們連接，藉此討論藝術-行動主義的發展，以及它在藝術生態中的局限。(杜薇)

Vicky Do cares about how art workers can create a healthy ecosystem for each other, and how we can be a part of constructing and sustaining a humane society.

杜薇關注藝術工作者如何創造一個健康的生態系統，以及我們如何成為建設和維持人道社會的一員。

Theatre 劇場

Wild Seed workshop and performance 《草芥》工作坊及表演

1-6.10.2019	1.10.2019 7-9 pm	Workshop and initial rehearsal 工作坊見面及初次排演
	2-4.10.2019 6:30-10:30 pm	Workshop, rehearsal 工作坊排演
	5-6.10.2019 1-6 pm	Workshop and performance 工作坊及公演

In 1915, Chen Duxiu wrote in *A Letter to Youth*: 'Youth are as early spring, the morning sun, the sprouting of many flowers.' From the summer of 2017, young members of the theatre troupe Grass Stage engaged in a few months of research on issues facing youth. Different versions of *Wild Seed* are the results of the different phases of discussion—dramatised, and presented to an audience. As a collective effort by Grass Stage, the play gathers different perspectives, and recasts our understanding of the current generation.

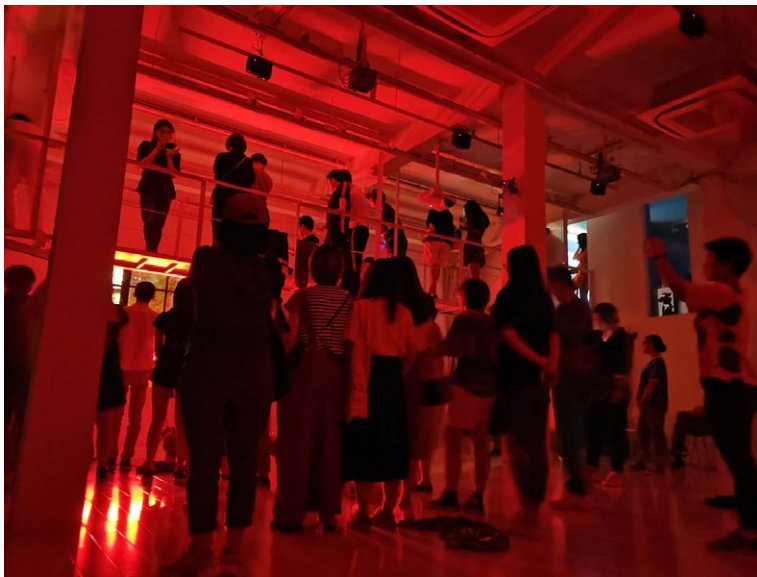
After performing at Power Art Station, Shanghai, in 2018, and Dinghaiqiao Mutual-aid Society and Next Mixing, Shanghai, in 2019, Grass Stage is joining forces with Para Site to hold an open call for six participants for four days of workshops and two days of performances alongside Grass Stage, exploring ways to express 'youth'.

1915年，陳獨秀在《敬告青年》中寫道：「青年如初春，如朝日，如百卉之萌動……」自2017年夏天，民間戲劇團隊草台班的年輕成員們，展開持續數月的青年議題研討，不同版本的《草芥》是討論的階段性成果，以劇場的方式呈現出來，供觀者圍觀。作為草台班的集體創作，它集合不同參與者的視角，重新整合對同代人、對歷史中這些社會鮮活力量的理解。

繼2018年於上海當代藝術博物館及2019年與定海橋互助社於上海那行零度的空間的表演後，草台班將聯合 Para Site 藝術空間，於香港公開招募6位《草芥2019.10》劇場工作坊及呈現演出參與者，與草台班成員進行為期4日的創作工作坊與2日公演，共同探索對「青年」狀態的表達。

Theatre or performing experience is not necessary, but the passion to explore and express is. Please apply before September 20 by sending an application form and CV to application@para-site.art. We look forward to sprouting and growing together as *Wild Seed 2019.10*.

報名者無需劇場或表演經驗，但有探討和表達熱忱，請於9月20日前將報名申請及個人簡介發至 application@para-site.art。《草芥2019.10》期待與你一道萌發、蔓生！



Party 派對

Goodbye My Love Karaoke Night

「再見！我的愛人」卡拉OK之夜

Wednesday
16.10.2019
星期三 8 pm

As the restaging of *Coffee Shop* at Para Site is coming to a close, and the revisit of of ¼ *suggestions for a better living* is about to begin, we invite you to Para Site's main space on the top floor of Wing Wah Industrial Building to sing a tune with us in disco lights.

'Good bye my love, I will never forget you. And please, oh please, say you'll never forget me. We can meet again someday.'

在 Para Site 再現的歷史展覽「咖啡店」即將休業、「一些有關美好生活的提議」即將到來之際，我們邀請各界人士來到位於榮華工業大廈頂層的 Para Site 空間，在旋轉的七彩燈光中，或高歌一首，或低吟一曲。

「再見了，我的愛人，我將永遠不會忘記你，也希望你不要把我忘記。也許，我們還會有見面的一天，不是嗎？」



Talk 講座

The Human Way of Human Beings 人有人的方式

Bruce Ding 丁博

Sunday
3.11.2019
星期日 3 pm

In Cantonese and English
由粵語及英文進行

Today, technology is becoming more and more difficult to evade. Faced with 'invisible technology', humans have nowhere to hide. Ubiquitous computing, the Internet of Things, and artificial intelligence all seem to be advancing humanity, but in reality, they are changing the way we interact with our surroundings in insidious ways—simplifying our actions, compressing our motivations, and defining our digital existence. However, there is not only the 'human use of human beings', but also the human ways: obscure, improvised, faulty and serendipitous. This workshop seeks to inspire participants to rethink how technology regulates and intrudes in our daily lives as well as to respond to this regulation and intrusion with practical action. (Bruce Ding)

技術早已無處不在，如今，它們正變得越來越無影無蹤。而在「隱形」的技術面前，卻是「無所遁形」的人類。看似「以人為本」的普適計算、物聯網與人工智能，實際正潛移默化地改變着人們與環境交往的方式，簡化了行爲、壓扁了動機，並定義着我們的數字存在。然而，人不僅有人的用處，人更應該有人的方式：費解、即興、失誤、不期而遇……是次工作坊將就上述問題展開討論，並試圖激發參與者對科技的日常規訓與入侵進行思辨與實踐性的回應。（丁博）

Bruce Ding is an art practitioner who relies on online resources but nonetheless enjoys his life offline. He's his own avatar.

丁博是一名倚重線上物資同時也享受線下生活的藝術工作者，他是他自己的分身。

「在一起」還是「圍威喂」

Lee Chun Fung in conversation with
Feng Junhua and Ou Feihong
李俊峰對談馮俊華、歐飛鴻

Sunday
27.10.2019
星期日 4 pm

In Cantonese
對談以粵語進行

When otherwise aloof and distant city dwellers come together, it almost always engenders a sense of the idealistic and romantic. In Cantonese, the term 'Wai⁴ Wai¹ Wai⁹' is nonetheless critical of the romanticism often attributed to 'getting together'. The term refers to when a group of highly homogeneous individuals gathers around, only calls out and responds to one another, and is oblivious to much else happening outside their circle.

Lee Chun Fung is an artist, community activist and independent curator based in Hong Kong.

Feng Junhua is a Yangjiang-born editor and art worker.

Ou Feihong is a Guangzhou-based art worker.

李俊峰是一名成長於香港的藝術家、社區運動工作者和獨立策展人。

馮俊華是一名出生於陽江的編輯和藝術機構工作者。

歐飛鴻是一名生活於廣州的藝術工作者。

In a digital age, the practice of 'getting together' and to some extent that of in-group congregation are becoming more and more common. This not only takes place on social media and in the arenas of social activism, but has also been taken up by many contemporary art practitioners as an experiment. In the summer of 2014, Hong Kong artist and curator Lee Chun Fung curated 'Can We Live (Together)' to paint a landscape of Hong Kong youths' self-organisation practices. In 2015 and 2016, a community project titled 'OnPractice' gathered a group of young artists, writers and curators to travel around various mainland Chinese cities as an attempt to construct a community and movement without 'power inertia' and 'illusions of autonomy'. Publisher Feng Junhua is one of the project's organisers and artist Ou Feihong is one of its participants. One can observe from the events in Hong Kong this summer that the discursive influence of self-organised collaboration is still prevalent today, if not more so. On the other hand, the prefigurative practice of 'OnPractice' reverberates among the youth of various cities. In an era when the connections among individuals hold myriad possibilities, how can self-organisation be a radical form of 'getting together' and not merely 'Wai⁴ Wai¹ Wai⁹'. This lecture seeks to review and respond to Hong Kong's practice of self-organisation, particularly from the perspective of artistic and social participation. (Lee Chun Fung & Feng Junhua)

平日冷漠、疏離的城市人為着某共同信念而走在一起，往往予人一種理想主義、浪漫的意象。粵語中，「圍威喂」一詞卻對「在一起」的浪漫抱持批判，它指稱一群同質性甚高的人圍在一起，在封閉的圈子內喂來喂去，互相調侃，並且不太願意與外界接觸。

在網路化年代，「在一起」的自我組織的實踐愈趨常見，不單發生在社交媒體，也見於不同的社會運動及空間實踐場域，同時也是不少當代藝術實踐者的實驗嘗試。2014年夏天，香港藝術家／策展人李俊峰策劃了「假如在一起」，描繪香港青年的自我組織藝術實踐生態；2015和2016年，名為「實踐論」的共同體計畫連續兩回，召集了一群青年藝術家、寫作者、策劃人和空間工作者，輾轉不同的內地城市進行共同工作，意圖構築一種「去權力慣性、去主體幻覺」的青年思想共同體及運動，出版人馮俊華是該計畫的策劃者之一，藝術家歐飛鴻是參與者之一。從今夏香港的運動可見，自發協作的論述仍影響至今，甚似乎是更進一步；而「實踐論」關於預示性 (prefigurative) 的實踐倫理的討論也能在多個城市的青年實踐中找到回聲。在這個個人與人的相遇連結能產生無限可能的年代，自我組織如何是一種具有顛覆意義的「在一起」，而不是自我封閉的「圍威喂」？是次講座希望就香港的自我組織實踐，特別是從藝術／社會參與的觀點，作一回顧與回應。(李俊峰&馮俊華)

Screening 放映

Letter to the Young Intellectuals of Hong Kong

給香港文藝青年的一封信

14'00"
1978

Directed by Mok Chiu Yu
Cantonese with English subtitles

導演: 莫昭如
粵語, 英文字幕

The director's first-person perspective is prominent in both Mok Chiu Yu's 1978 experimental essay film and Grace Ma's 1998 docudrama. Their gazes flicker across Hong Kong's cityscape in the '70s, nights at Club 64, the theatres, galleries and coffee shops that young intellectuals frequent, as well as clips of news, films and journals. In *Letter to the Young Intellectuals of Hong Kong*, Mok sarcastically reminds young people to break free from the invisible yet indulgent shackles of capitalism and to bring the energy of revolution and criticism back into art and film. In *Cheers*, Ma watches and accompanies the diverse clientele of Club 64. In her eyes, this legendary bar is at times vulgar and at times intellectual, but always a place where stories of individuals mirror a larger society. When experiencing social turmoil, Ma suggests at the end of the film, 'why not care more about things around us?'

無論是莫昭如1978年的實驗散文電影,還是馬麗華1998年的文獻紀錄片,導演的第一人稱視角都貫穿在影片中。他們的眼睛穿梭於70年代香港的城市漫遊、90年代六四酒吧的日常、文藝青年時常流連的劇場/展覽/咖啡空間,和周遭新聞/電影/期刊的片段掠影。在《給香港文藝青年的一封信》裡,莫昭如用調侃的語氣提醒青年們掙脫資本主義無形且令人沉溺的束縛,將革命與批判的能量注入藝術和電影創作;《邊飲邊看》中,馬麗華則以平實的目光注視並陪伴着六四酒吧中來來往往的各色酒客,這個充滿傳奇色彩的酒吧在她的眼中粗俗有時、文藝有時,但始終是透過平常人的故事鏡照著社會的地方。經歷社會空間變動與跌宕時,「不如多點關心身邊的事」,是她在片尾的提議。

Mok Chiu Yu is a social activist and the co-founder of '70s *Biweekly* magazine. He is currently the the Chief Executive of the Centre for Community Cultural, the chairman of the Asian People's Theatre Festival Society, and a hearing coordinator of the Hong Kong International Deaf Film Festival.

Grace Ma Lai Wah is the owner of Club 71 in Central, Hong Kong.

莫昭如是一位社會行動者以及雜誌《70年代雙週刊》的發起者之一。他目前為社區文化發展中心總幹事、亞洲民眾戲劇節協會主席,及香港國際聾人電影節健聽統籌。

馬麗華為香港71吧的店主。

Screening 放映

Cheers 邊飲邊看

58'58"
1998

Directed by Grace Ma Lai Wah
Produced by Mok Chiu Yu
Cantonese with English subtitles

導演: 馬麗華 製作人: 莫昭如
粵語, 英文字幕



Party 派對

Hackathon Theatre: Doomsday Preparation

黑客松劇場：末日準備計劃

Hosted by Xiaoshi Qin
覃小詩主持

Sunday
24 November 2019
星期日 3 pm

In Cantonese
對談以粵語進行

The 'hackathon' is a 'sport' in which computer programmers and software developers collaborate closely and efficiently in a short window of time in order to develop new products and solve related problems. Using the hackathon as a platform, artist Xiaoshi Qin seeks a group of 'developers', with the goal of coming up with tools to adapt to a possible doomsday.

More information on the open call for the hackathon will be available in October. Please follow Para Site's website and social media platforms for the announcement.

「黑客松」是一項由電腦編程員和其它軟件開發者在短時間內高強度合作、開發產品和解決方案的「運動」。以「黑客松」作為工作舞台，藝術家覃小詩召集一批「開發者」，為一場隨時可能降臨的末日研發一系列應對工具。

黑客松劇場的公開招募信息將於10月公佈，詳情請關注 Para Site 網站及社交平台。



Workshops 工作坊

Public and Private in an Information Society and Age of Globalisation

信息社會與全球化時代下的公與私

Para Site × 民間教育 Intercommon Education

October–November
10月至11月

Public and private are seemingly diametrically opposed, like the two sides of a coin. However, in reality, the demarcation between the two is constantly in flux. Sometimes, public and private even exist along different dimensions. Only by placing the two in specific scenarios and contexts can we begin to answer what is public as opposed to what is private, alongside the question of how the private shapes the public. Similarly, this is also how we can begin to understand the mechanisms by which the public sphere comes into being, the significance of privacy as well as the political dynamics obfuscated by the interaction between public and private. This workshop goes all the way back to the origins of the concepts of 'public' and 'private'. Through a series of discussions and activities, it seeks the brackish waters between the public and the private in an information society and an age of globalisation.

Intercommon Education was founded by a group of young scholars who advocate knowledge production among the people. By organising regular courses on various subjects, the group consolidates a group of local knowledge-holders, strengthens the knowledge-manufacturing ability for the public, and in turn, intervenes in crucial social issues. Using the exhibition *Café do Brasil* as the basis for discussion, Para Site invites guest speakers to collaborate with Intercommon Education to develop the theme and content of this workshop series together. Please follow Intercommon Education's page for further information regarding the times of the workshop: <https://www.facebook.com/pg/intercommoneducation>

公共與私人看似是一組對立事件，如同硬幣的兩面；但實際上，兩者之間的邊界與關係一直處在變動之中，甚至有時分屬不同的維度。只有在具體的情境中來理解它們，我們方有可能回答什麼是公共和隱私，以及私人如何形成公眾；才能理解公共領域的形成機制、隱私的意義以及隱藏在各種公私互動之中的政治動態。是次工作坊系列將從「公共」與「私人」的概念起源談起，並透過一系列討論與練習，探尋信息社會與全球化時代下公共與私人的交織「地帶」。

香港民間學院由一群推動民間知識生產的年青學人創立，透過定期策劃各社會範疇的課程，凝聚本土知識社群，深化民間的知識創造力，介入社會關鍵爭議。以展覽「巴西咖啡室」的討論框架為基礎，Para Site邀請嘉賓講者，與民間教育合作發展相關內容，推出是次工作坊系列。活動時間將隨後公佈，詳情請關注民間教育主頁 (<https://www.facebook.com/pg/intercommoneducation>)。

Café do Brasil
巴西咖啡室

13.9–24.11.2019

curator	Qu Chang
exhibition production coordination	Celia Ho
exhibition design	Daipu Architects
graphic design	Jian Yang

策展人	瞿 暢
展覽執行統籌	何思穎
展覽空間設計	戴璞建築
平面設計	楊 堅

Para Site's Ground Floor expansion is
generously supported by Shane Akeroyd

Para Site 全新地下空間的擴張獲
Shane Akeroyd 的大力支持

Para Site and the curator would like to
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and research to the project:

Para Site 藝術空間及展覽策展人謹此向本展覽
所有參展藝術家、借展人及機構、貢獻者以及重
要支持者致以最深謝意:

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「藝術發展配對資助計劃」的資助

Para Site 藝術空間

Para Site is Hong Kong's leading contemporary art centre and one of the oldest and most active independent art institutions in Asia. It produces exhibitions, publications, discursive, and educational projects aimed at forging a critical understanding of local and international phenomena in art and society.

Para Site 藝術空間為香港首屈一指的當代藝術中心，亦是亞洲歷史最悠久、最活躍的獨立藝術機構之一。成立宗旨在透過展覽、出版刊物及教育項目等活動，促進在地與國際間的對話，希冀打造一個對當代藝術、社會現象提出批判性論述及理解的平台。

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執行總監 / 策展人

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副總監

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瞿暢 *curator*
策展人

Anqi Li
李安琪 *curator of education and public programmes*
教育與公共項目策展人

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