

專題  
Feature

# 賽馬會藝壇新勢力—— 藝術走進社區 重新發現我城之美

## JOCKEY CLUB New Arts Power – Bringing the Arts to the Community Rediscover the Beauty of Our City



由香港賽馬會慈善信託基金捐助，香港藝術發展局（藝發局）主辦的大型藝術盛事——「賽馬會藝壇新勢力」將過去兩年本地藝術家在海外登場的優秀作品，帶到社區不同角落，讓藝術回饋生活。其中，媒體藝術家伍韶勁和陶瓷藝術家尹麗娟的展覽分別於蓄洪池及雜貨小店舉行，令大眾重新認識社區。壓軸登場的「游山行」，由五組藝術家設計五條路線，結合音樂、形體、影像等元素，讓參加者以嶄新的視點去欣賞我城之美。

Sponsored by The Hong Kong Jockey Club Charities Trust, Hong Kong Arts Development Council (HKADC) organised a mega art festve — JOCKEY CLUB New Arts Power to bring the excellent works of local artists who participated in overseas arts expos and festivals to the community, letting arts enrich life. Among the many activities, the exhibitions of media artist Kingsley Ng and ceramic artist Annie Wan were held in a stormwater storage tank and a grocery store respectively to allow the general public to have a new arts experience.

Following the exhibitions, "Swim Walking", finale of the programme and presented by five groups of artists, designed five walking tours incorporating elements such as music, physical movements and images to help participants to appreciate the beauty of our city from a new perspective.

# 「大禹之後」 After the Deluge

九龍鬧市中的光影之旅

A journey of light and shadow in urban Kowloon



曾在香港多個不同戶外地標佈置大型媒體藝術裝置的伍韶勁，擅以光影說故事，並製造出一連串互動體驗。這次他以大坑東蓄洪池為作品「大禹之後」的佈展場地。

伍韶勁於 2016 年參與澳洲阿德萊德的澳亞藝術節，「大禹之後」是對該作品的回應：「阿德萊德接近沙漠地帶，極端乾旱的氣候令許多河流湖泊也乾涸了。回港後，我一直想做一個回應展，澳洲南部乾旱，香港則是雨季水浸，那我們又如何面對大自然的挑戰呢？」

他搜尋了「水」、「香港」和「地底」等關鍵詞，找到了渠務署管理的地下蓄洪池。得到渠務署的支持，伍韶勁最終選擇了大坑東遊樂場的地下蓄洪池為這次場域特定的展覽地點。

Kingsley Ng, who has designed numerous large-scale multimedia installations at different outdoor landmarks in Hong Kong, has a talent of telling stories through light and shadow and producing a series of interactive experience. This time, he selected the Tai Hang Tung stormwater storage tank as the exhibition venue of his work, *After the Deluge*.

*After the Deluge* is a response work to Ng's exhibition at the OzAsia Festival in Adelaide, Australia in 2016. He said, "Adelaide is geographically close to the desert. The extremely dry climate dries up many rivers and lakes. After returning to Hong Kong, I have been thinking about how to do a response exhibition. The South of Australia is dry, while Hong Kong is flood-threatened during the rainy season. How do we confront the challenge of nature?"

He searched the keywords of "water", "Hong Kong" and "underground" on the Internet and found the storage tank managed by the Drainage Services Department. Supported by the Department, Ng finally chose the stormwater storage tank under the Tai Hang Tung Recreation Playground as the venue for the site-specific installation.



平日並不對外開放的蓄洪池，深 7.5 米，總容量為 10 萬立方米，相當於 40 個奧運標準游泳池的容量，可應付 50 年一遇的大暴雨；蓄洪池在雨季時會把山上流下的雨水儲起，待暴雨過後再逐步泵出大海。儲水庫由無數混凝土柱支撐，伍韶勁就在柱與柱之間掛起數條輕紗，加上燈光投影和聲效，以及沿路有關雨水、洪水的文字投射，製造出波濤起伏的視聽效果。

伍韶勁說：「去年颱風天鴿襲港前，香港市區幾乎已沒有大規模水災。但在九十年代以前，每逢豪雨季節，旺角彌敦道會嚴重水浸，水位及膝的畫面很常見。在過去十多年間，這些汪洋澤國的場面幾乎絕跡香港，就是全靠這個蓄洪池令旺角一帶不再水浸。這麼偉大的建設卻沒人知道，我希望這次展覽可以讓大家經歷水由天上奔流到大海的歷程，也藉此向默默守護香港的無名英雄致敬。」

作品飄逸抽象的概念，為參加者帶來很多留白空間。參加者先在蓄洪池入口聆聽有關香港治水的解說，然後隨着音樂和聲效，步行入地下水庫，在昏暗的空間內細嚼牆上投影的文字，以及為飛舞的輕紗和漸變的燈光賦予自己的解讀。

「大禹之後」把蓄洪池轉化成靜思默想的空間，帶領觀眾沿着水的步伐，走一圈見證着香港城市發展的道路，展出以來反應熱烈，導賞團吸引過萬人參加。

The storage tank, with an internal depth of 7.5 metres and a 100,000 cubic metres capacity which is equal to a total volume of 40 Olympic swimming pools, is normally not open to the public. It can handle water of a rare heavy downpour that may happen once in a half century. The storage tank will store up rain water that flows downhill during the rainy season and pump out of the tank after heavy rain. It was supported by numerous concrete columns, among which Ng hanged a few flowing gauze. The effect of waves was produced by lighting projection and sound effects, accompanied by the projection of words about rain and flood along the path.

"Before Typhoon Hato attacked Hong Kong last year, there was almost no large-scale flooding in the urban area. Before the 1990s, Nathan Road in Mong Kok suffered from heavy floods during the rainy season. It was common for the water level to rise up to the knee. In the past decade, the image of flooding could no longer be seen. With this storage tank, Mong Kok no longer suffers from flooding. The great infrastructure is not known to people. I hope the exhibition can help the audience to experience the journey of water flowing from the sky to the sea, and pay tribute to the nameless heroes who protect Hong Kong," said Ng.

The abstract flowing concept of the work left much blank in the imagination of participants. Participants firstly listened to information about flood management in Hong Kong at the entrance of the storage tank, and then walked into the underground accompanied by music and sound effects. Inside the tank, the audience could appreciate the writing projected on the wall and interpret the flowing light fabrics and changing lighting effects with their own understanding.

*After the Deluge* turned the storage tank into a contemplative space. It led the audience to follow the natural cycle of the transformation of water and trace the development of the city. The exhibition received much public attention since its launch, and more than ten thousand visitors participated in the docent tours.





# 「珍百貨」 Zan Baak Fo

概念雜貨店  
Concept grocery store



昌興南貨  
Cheong Hing Store

尹麗娟的「珍百貨」是她參與第 11 屆韓國光州雙年展「Everyday a rainbow」的延伸之作，展覽選址於九龍坪石邨舊式雜貨店「昌興南貨」及上環新街畫廊。尹麗娟說，「珍」有珍貴之意，亦取其真與假之諧音，藝術珍品與雜貨，真品與複製品，在貨架上安然並存。

是次展覽，尹麗娟以陶瓷複製出港人日常生活中形形色色的雜貨，如礦泉水樽、罐頭、帆布鞋、蔬菜瓜果等，一應俱全，幾可亂真。同時，展覽亦在上環展出，最引人之處是市民能以原物之價值購買陶瓷「雜貨」。

在雜貨店內舉行展覽，尹麗娟說在光州的時候已有這個構思，最後選擇在本地屋邨小店設展，希望喚起街坊參與，連結社區。

Zan Baak Fo is an extension of Annie Wan's work in the 11<sup>th</sup> Gwangju Biennale, "Everyday a rainbow". The exhibition took place at the old-style grocery store, Cheong Hing Store, in Ping Shek Estate, and a gallery on Sun Street in Sheung Wan. According to Wan, "zan" connoted preciousness and also punned on the Chinese character of "authentic". Art and groceries, the real goods and their replicas, were brought together on the same shelves.

In this exhibition, Wan used ceramic to make the groceries common to Hong Kong people's life, such as mineral water bottles, canned food, canvas shoes, vegetables and fruits. The wide range of goods looked very similar to the real one. At the same time, the exhibition was also held in Sheung Wan, and it was attractive that visitors could buy the ceramic groceries with prices that were the same as the real groceries.

Wan commented that she already had the idea of holding an exhibition in a grocery shop when she was in Gwangju. She decided to have the exhibition in a local estate store, hoping to attract the participation of the neighbourhood so as to connect to it.



新街畫廊  
Gallery on Sun Street

「我對雜貨店特別有感情，童年時，我們下課後也會去雜貨店買汽水和流連。雜貨店的店舖雖小，但貨品一應俱全，而且因為沒有貨倉，所有物品都要陳列出來，光看貨品的種類就琳琅滿目。晚上，常客又會聚集在店外喝啤酒，這種街坊鄰社關係彌足珍貴。」坪石邨的展覽吸引眾多參加者到店內選購心儀的藝術品，上環畫廊也變成賣物場，青白色的陶瓷作品放滿整個貨架，迅速全數售罄。

「上環那邊的地點很有趣，那是一個有很多高級畫廊、很時尚的區域，跟我們的平民『雜貨店』形成強烈對比。我希望公眾看到的是一件件陶瓷而非藝術品。而用『平民價』去發售作品，正是整個作品最重要的概念，打破藝術品和日常物品的界線。」

沒有上釉的陶瓷蔬菜，有「買家」購買後放入家中的雪櫃，也有人買了青瓷鞋，擺放在自己的鞋櫃中。尹麗娟說：「陶瓷器沒有被放置在陳列櫃中，而是被放在家居中成為生活的一部分。這個本來是場域特定的作品，但當大家把藝術品帶回家時，作品的意義就延伸至購買者的家。」藝術品不再是拍賣會中遙不可及的天價作品。尹麗娟說，她沒有答案給觀眾和「買家」，但如何才能創作接近大眾的作品，正是她想通過這次展覽探討的問題。

"I have special feelings for grocery stores. During my childhood, we always lingered around the grocery stores to buy soft drinks after school. A grocery store was small, but it had a wide range of goods. And because there was no storage place, all goods must be displayed. It was dazzling simply by looking at the different goods. At night, frequent customers would gather outside the store to drink beer. The relationship among the neighbourhood was very valuable." The exhibition in Ping Shek Estate attracted many visitors to buy the ceramic works. The gallery in Sheung Wan also became a fair where white and green ceramic works filled the shelves and were sold out very soon.

"The venue in Sheung Wan was also interesting. It was a fashionable area with many high-end galleries, which formed a big contrast with our ordinary grocery store. I hope the public can see individual ceramic works instead of understanding them as art. I sold the works at ordinary prices. It was the most significant concept of the exhibition – to undermine the boundary between artworks and everyday objects."

Some "buyers" bought the uncoloured ceramic vegetables and put them in their fridges at home. Some people bought the ceramic shoes and put them in their shoes shelves. Wan said, "The ceramic works were not displayed on shelves but became a part of life in the domestic household. This site-specific work's meaning was extended to the buyers' homes when they brought them there." Artworks were no longer the expensive goods sold in auctions. Through the exhibition, Wan would like to explore how to produce works that could be more connected to the public, although she did not provide the answer to the audience and "buyers".



# 「游山行」

## Swim Walking

細看山城之美  
Showing the beauty of the mid-level city



朝卡夫卡的聖  
A Pilgrimage to Kafka

「游山行」是「賽馬會藝壇新勢力」的壓軸項目，由黎蘊賢策展，聯同五組不同媒介的藝術家以中環為基地，劃出五條步行路線，帶領參加者在山城的高樓與老房子、長梯與窄巷之間「暢游」。

活動路線包括 SIU2 x 白雙全虛實交錯的音樂旅程「偶遇聲景」；Jabin Law x 黃衍仁 x 楊我華的「環迴」聲景音樂巡遊「回」；曹德寶 x Shane Aspegren 的混雜動作舞蹈跨界音樂演出「跑龍套」；黃靜婷的光影舞蹈劇場「夜光飛行」，以及愛麗絲劇場實驗室的互動展覽「朝卡夫卡的聖」。

"Swim Walking" was the finale programme of the JOCKEY CLUB New Arts Power. Curated by Orlean Lai, the activity comprised five walking tours based in Sheung Wan and Central led by five groups of artists who were specialised in different media. Participants could "swim" through the buildings, old houses, long stairs and narrow alleys in the mid-level city.

The walking tours included the virtual and real music journey, *Sonic Encounter* of SIU2 x Pak Sheung-chuen, the soundscape installation, *Turn Around (Again)* of Jabin Law x Wong Hin-yan x Anthony Yeung, the performance that mixed movements, dance and music, *ke1 le1 fe1/ Carefree* of Hugh Cho x Shane Aspegren, the light and shadow dance theatre, *Light Flight the Night* of Chloe Wong, and the interactive exhibition, *A Pilgrimage to Kafka* of Alice Theatre Laboratory.

在蘭桂坊的露天劇場，曹德寶 x Shane Aspegren 以「配角」為表演題材，具實驗性且不拘形式，表演者在台上即興翻騰舞動，混集巴西戰舞、Acrobatics、醒獅、跆拳道等元素，觀眾一邊欣賞現場演奏的敲擊、吹奏及電子音樂，一邊收聽耳筒傳來的古典音樂，感受兩種截然不同的聆聽經驗。而在半山的百年老樹下，SIU2 x 白雙全讓觀眾聽着《Temple Of Sacrifice》，沿古牆與欄河尋找這座城市隱藏的秘密。黎蘊賢期望旅程讓觀眾重新發現藝術與人及城市空間的聯繫，「每一條路線、每一個『景點』，也是要讓參加者可以跟隨藝術家的步伐，觀察城市空間之美。」

一連五個月的「賽馬會藝壇新勢力」將藝術帶到社區，觀眾除了用旁觀者的角色欣賞展覽，更能參與其中，自由演繹作品的訊息，體驗不一樣的樂趣，讓生活豐富藝術。

In Lan Kwai Fong Amphitheatre, Hugh Cho x Shane Aspegren used the idea of "supporting roles" as their subject for performance. The experimental performance was not restricted by any form. The performers danced and jumped randomly on the stage, mixing elements of Capoeira, Acrobatics, Lion Dance and Taekwondo. The audience could appreciate the live performance of percussion, wind and electronic music and listen to the classical music through the headphone at the same time, feeling two different audio experiences. And under the century-old tree in mid-level, SIU2 x Pak Sheung-chuen led the audience to discover the hidden secrets of the city along old walls and railings while listening to *Temple Of Sacrifice*. Lai hoped the tours could help the audience to rediscover the connections among arts, people and urban space. "Each tour, each spot was intended for the audience to observe the beauty of the urban space in the pace of the artists."

The five-month JOCKEY CLUB New Arts Power brought arts to the community. The audience was not merely spectators, but participants in the exhibitions, enjoying the freedom to interpret the messages of the works and experience the fun of art enriched by life.

夜光飛行  
Light Flight the Night



跑龍套  
ke1 le1 fe1/ Carefree



回  
Turn Around (Again)