



致曾特首
To Tsang, C.E.

- 主辦及策劃 : C & G 藝術單位
- 參展藝術家 : 區凱琳、林玉蓮、張志平、張嘉莉、鄭怡敏 (阿金)
- 展覽日期 : 二零零七年九月三十日 (星期日) 至 十一月五日 (星期一)
- Presented & Curated by : C & G Artpartment
- Artists : AU Hoi Lam, LAM Yuk Lin (Pauline), CHEONG Chi Ping, CHEUNG Ka Lei (Clara), CHENG Yee Man (Gum)
- Exhibition Period : (Sun) 30 September - (Mon) 5 November, 2007

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2005至07年度，曾蔭權先生獲選為香港特別行政區行政首長，補替董建華先生的提早離任。這兩年，曾特首「送」了不少禮物給市民，作為（視覺）藝術界一份子，當然特別留意曾特首給我們的禮物是如何如何有助文化藝術的發展。

· 曾特首於2005-07年度任期內，由之前強烈堅持以單一招標去發展西九龍文娛藝術區，轉為把原來的西九計劃推倒重來。而有關博物館的構思將以「M+」（即大型綜合式多用途博物館）為基礎云云——雖然西九發展計劃至今仍只是一小撮專家們的會議議程，但今年9月12日的西九發展報告簡介會上，業界又有難得機會列席參與旁聽。

· 曾特首於2005-07年度任期內，支持教育改革，增加藝術教育在正規學習內的比重，令學生可以透過通識科，學習更多藝術知識，讓他們知道世上原來除了梵高及畢加索這兩位藝術家之外，還有第三個藝術家——九龍皇帝曾灶財。

· 2006年初，政府罕有地把石硤尾工廠大廈的土地用途，更改為適合發展成創意藝術中心用途，為期五年。這對藝術界而言，也是一件喜訊，雖然該中心一再延遲入伙、裝修費近億、長遠發展視野模糊……

· 2006年7月25日，曾特首低調到過土瓜灣牛棚藝術村視察。當日，牛棚內4個藝術團體趁機聯署一封關於改善牛棚發展的意向信，然後經由是次展覽策展人之一：阿金，親手交予曾特首。之後，2007年初牛棚各租戶便收到遷移牛棚現有租戶的計劃，並構思將牛

棚「改建」成以表演藝術為主的藝術空間，牛棚租戶想到自己以6年時間辛苦建立、經營的成績，將可能一下子被「劫」去，自此便一直處於高度警戒狀態，人心惶惶。

曾特首於上屆在任期間，對本地藝術界的「支持」有目共睹，C & G藝術單位希望能透過是次展覽，邀請五位本地藝術家，創作題為《致曾特首》的藝術作品，以表達對曾特首的感謝。題為《致曾特首》的藝術展覽活動，題目語帶雙關，質疑以曾蔭權為首的政府對文化藝術的所作所為。參展藝術家（區凱琳、林玉蓮、張志平、張嘉莉、鄭怡敏（阿金））都顯得很關注本土藝術生態的發展，當中的問題包括藝術家缺乏租金相宜的創作空間，而大家對西九的龐大「文化」工程、石硤尾藝術中心的成立都持觀望態度。在展覽作品中，區凱琳直接向曾特首表達「不要遺忘我（藝術家）」；而林玉蓮的《你還記得我嗎？——吃檸檬的西九天幕文件展》也諷刺地質疑西九計劃，而另一作品以香港教育學院的大學正名紀念碑去挑戰特首對藝術教育改革的決心；張志平把藝術家比喻為港府政策下的孤兒，又以多媒體的展示方式諷刺小心被「煲呔」跌倒；張嘉莉的機械藝術作品《A.O. 保育教材》具有互動性，觀眾可以輕易參與「重建」皇后碼頭；鄭怡敏（阿金）則以今年7·1與太太和小女兒遊行期間接受電視台簡短訪問為題，逐格重畫該訪問片段，把7·1的訴求畫給曾特首。最後，由於曾特首獲連任為2007至2012年度特首，相信他將忙足五年，所以我們會將是次參展藝術家履歷、作品資料與價錢整理好之後，直接「致曾特首」，讓其百忙中也能了解本地藝術、選購心頭好，及支持本地藝術。

From 2005 to 2007, Mr. Donald TSANG Yam-kuen was elected as the Chief Executive of the Hong Kong Special Administrative Region, in order to take over for TUNG Chee Hwa. In these two years, TSANG gave many "presents" to Hongkongers. Of course, visual artists, pay most of their attention the gifts presented for the cultural and art development.

· During TSANG's term in office in 2005-07, government decided to discontinue the single development approach of the West Kowloon Cultural District Project, and started consultancy all over again. The idea of "M+," a visual cultural complex, was then launched... Although the West Kowloon project has been just the agendas in meetings of a small group of professionals, the start of the Public Engagement Exercise in September seems to provide an opportunity for the public to have a better look of this project.

· During his term in office in 2005-07, Mr. TSANG supported education reform, which allows more art education elements in the liberal studies curriculum, in order to encourage Hong Kong students to discover that, other than Van Gogh and Picasso, there is an artist called "the King of Kowloon," in this world.

· In the beginning of 2006, government changed the land-use of an abandoned factory building in Shek Kip Mei to be a creative art center for at least 5 years. It seems to be a good news for people in the visual art area, though the center

has been delayed to open, has spent almost a thousand million for renovation, and does not have a clear picture for long-term development.

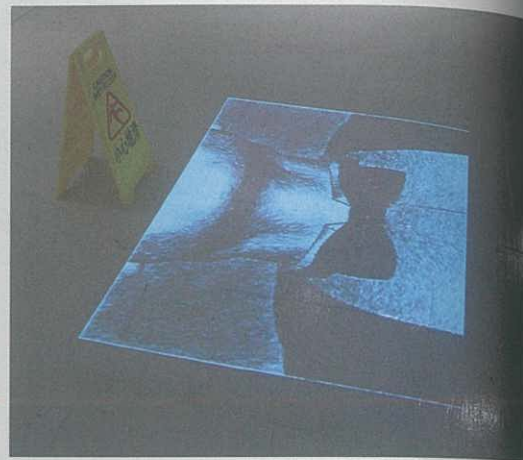
· On the 25th of July, 2006, Mr. TSANG made an unofficial visit to the Cattle Depot Artist Village. On that day, 4 art organizations in the artist village co-signed a suggestion letter about further improvement for Cattle Depot Artist Village. The letter was then handed in to Mr. TSANG by Gum, who is one of the curators for the current exhibition. Afterwards, at the beginning of 2007, the tenants of this artist village were informed with a moving plan, which involved turning the current artist village to be an art space only focused on performing art, and invited the tenants to move out, despite all their hard-work in this village over the past 6 years.

In the last two years in office, it was obvious that Chief Executive Donald TSANG did give the local art scene quite a lot of "support." In the current art exhibition, "To Tsang, C.E.," C&G Artpartment invites five local artists to present the tailor-made artworks for Mr. TSANG with thankfulness. Understanding that TSANG must have a very busy schedule, we will well organize all the related information and images, and present our art gifts to him in person afterwards, in the hope of providing an opportunity for Mr. TSANG to obtain a better understanding of local art, and perhaps also to show his support of local art by purchasing a piece of work from this exhibit.

致曾特首



張志平 作品
By CHEONG Chi Ping, Ben



作品名稱 / Title:
小心地滑
CAUTION WET FLOOR

媒介 / Medium:
錄像
Video

尺寸 / Size:
尺寸可變 Dimensions variable

年份 / Year:
2007



我名字叫張嘉莉，
長大後想當旅行家和畫家。
My name is Clara Cheung.
When I grow up,
I wanna be a traveler and an artist.

我名字叫張志平，
長大後想當藝術家。
My name is Ban Cheong.
When I grow up, I wanna be an artist.

我名字叫鄭怡敏，
長大後想當拳手和藝術家。
My name is Gum Cheng.
When I grow up,
I wanna be a boxer and an artist.

作品名稱 / Title:
孤兒院 我的志願系列
Orphan center. The series of
"When I grow up, I wanna be"

媒介 / Medium:
攝影
Photography

尺寸 / Size:
30.5 × 46cm × 3

年份 / Year:
2007

與藝術家張志平訪談

Chatting with artists, CHEONG Chi Ping, Ban

比較台灣與香港的藝術生態

2009年2月12日(星期四)

下午 12:12 - 1:00

香港 九龍 石硤尾 白田街 30 號

賽馬會創意藝術中心 L8-04B 張志平工作室



當時(1997年之後),香港的藝術環境是否不能令你滿足,所以你去台灣發展?

全對,香港不能滿足我。
我覺得香港在九七前後的藝術生態環境是最活躍,而當時香港政府正扮演不同角色,導致藝術環境方面,好似造就了很多當時感覺是對的事情。當時我覺得藝術都可能……不是職業……維持生計。但隨著大環境移動,(政治話題)開始降溫,當政治的意識形態在藝術上開始淡化時,藝術也降溫。在那時,自己好像被偷空了,好像突然間甚麼都沒有,好驚。
之後都繼續參加展覽,好像舉辦過一個個展……但那些活動已不再是站在九七前後的藝術文化、政治裡頭運作,所以既驚、又不開心,在這兩種情況下……也不算是選擇了台灣,當時也是很隨機性地買機票(欲離開香港),旅行社說明天有一班機去高雄,問我去不去……這聽起來頗戲劇性,但也是事實,於是就登陸了台灣。

你去台灣是幾年?

是2000年。

你當時與甚麼人同行?

自己,就拿兩個皮箱去。
登陸台灣時都幾新鮮。高雄我未去過,我去過一次台北,在台北都算認識些一面之交的藝術家朋友,(關係)很疏的,而我亦沒打算要去找他們,其實我決定這樣離開香港,是希望找一個烏托邦,暫時休息,有可能會放棄藝術……都想讓自己有一個停留的空間、一個喘息的機會。

你當時在台灣的發展歷程是怎樣?

整個歷程都幾好玩,帶給我幾多經驗。
台灣藝術家的藝術與我在香港做的藝術有很大分別。其實我先在高雄觀察了一年多的時間,去參觀展覽、聽講座,把自己本身作為藝術工作者的角色抽離,變回一個觀眾,我覺得這樣跳出來看(藝術)會清晰一點。用一年多的時間,認識了不少朋友,包括一些藝評人。因為我以觀眾的角色會比較容易介入(台灣藝術圈),如果我以藝術工作者的身份,尤其在台灣南部,他們保護本土性的意識很強,基本上都不能讓「外族入侵」……所以不夠國際化,這有兩面意義,香港

就太過國際化,所以沒有本土意識文化……

話說回來,我以一年多時間,去觀察他們的藝術,發覺與香港很不同的,就是他們專業得多,專業的意思並非他們的藝術作品的形式,而是其內裡的投入感,及對藝術的真誠,是很真、很純的。當時我就自我反思,其實藝術是否就如此簡單。

我不能代表所有香港藝術家去講,但我覺得自己不夠專業,不專業並非展覽多寡的問題,而是投入感。因為之前(未去台灣前)自己有一份職業,做攝影,一方面要工作,一方面要創作,很辛苦,維持幾年都可以,都可能(創作到)有些見得人的作品,但不能持續。於是我繼續反思,如果你要從事藝術創作,就不應顧慮自己的生活狀態是怎樣,如果你顧慮生活,就一定不會做(藝術),反而應該思考作為一個全職藝術家應有的是甚麼態度。於是自己一方面繼續反思,一方面參考在高雄的全職藝術家如何生活。而他們的作品很感人的,令我發掘到多一樣東西就是一件好的作品是能夠感動觀眾,當然感動人不一定是悲,亦都有喜。

所以我在高雄看到很多新事物,雖不能三言兩語道出。當時我每參觀一個展覽,我都與有關藝術工作者傾談一段時間,或許我是一個外來人,他們對我的接受程度會相對較高。

觀察了一年多之後,自己開始蠢蠢欲動,可以再試試(藝術創作)。這種「重生」很有趣,我當自己在香港從事藝術的時期已死亡,我去到某個地方重新開始,這個過程很精彩。在香港很難做到,除非你走去另一地方,再回來。後來開始想做些藝術創作,又對這個地方、文化、事物、社會有點感情,想發表些甚麼。

可是,自己一個人走去高雄,甚麼(工具、地方)也沒有,以前自己有工作室,隨手可找到材料創作,但這裡甚麼也沒有,又不可能花大量金錢去添置地方及工具,自己想創作,又沒有門路,又沒有朋友可協助……當時有個朋友就電郵了一個藝術家計劃給我,是台灣政府攪的。因當時陳水扁剛上台,他打算沿火車鐵路路線,在每一個大站設一個藝術村,是一個長遠的計劃,我心想這會否是我生命的一種流動。於是就大膽嘗試申請。當時我在高雄,而從台北至高雄,高雄駁二藝術村是最尾一個站,我就覺得由這裡開始申請……都感覺幻得幻失,你都明啦,政府攪這類計劃,都難免「黑黑」的,我也不說是「灰」,灰已是很好了。我心想也不要緊吧,就算黑,都決心寫計劃書去申請。

當時我的計劃是針對其空間。在未交計劃書之前,他們

先開放該些藝術空間,讓藝術家參觀,讓他們看過環境後再選擇是否申請,我覺得這個做法是好的,起碼讓藝術工作者了解該空間,高雄其實比香港落後,但他們都有這種(讓申請者實地考察的)做法……我看過該地點後,覺得不錯,當時該地點還未動工改建,仍是一個倉庫,是以前日本統治台灣五十年時興建的日式倉庫,是防地震的,我想那裡約二萬平方尺左右,計劃作為一個展覽場地,對我來說,挑戰性很大,因為你申請時需要寫一個個人展覽計劃,而並非聯展計劃……

即是一個藝術家用一個大地方。那當時有多少藝術家可以申請到?

為期半年的計劃。分別有六個駐村藝術家,即每個(成功申請的)藝術家有一個月時間做一個展覽。

對我來說是一個挑戰,有幸當時在香港都攪過些裝置藝術,都叫作有少少經驗,當然不是雀仔籠……當我看過這個空間、寫計劃書、申請,彷彿好像有把聲音喚醒我,叫我做吧做吧,那種興奮程度就勝過任何事,於是集中精神去感受附近的空間、社區,想想作品如何與社區產生關係。最後我就大膽計劃以四部抽水機,因為該處十分之近海,我都未見過建築物會如此近海,於是就以工字鐵圍起該展場,再用四部抽水機把海水抽起,注到該二萬平方尺的展覽空間裡,形成一部(平放地面的)大電視,並邀請朋友在水上面跳舞。水位有一尺多深,我希望觀眾參觀時,不怕濕,進入水中欣賞作品,接觸到從高雄港中抽上來的那些水,親身感受。公共藝術就是這樣,你要放下一些(包袱或既定的常規),去進入這個空間,對民眾而言也是一個挑戰。於是就寫了這個計劃。

(評審)他們看完該計劃後覺得都幾得意,因為高雄(人)傾向喜歡形式性的藝術,對於又觀念又裝置的,對於一些難以清楚界定是甚麼的藝術存在迷思。當時分兩次遴選,首輪由六十份申請選出三十份,其中一份是我的。進入第二輪,由三位分別藝評家、美術館館長及資深藝術家作面見評審。說到這裡我又想講講,香港(藝術資助的評審制度)是否都要有這種不同的角色在內?雖然這三個角色在評審制度內未必一定是對,但有不同身份人士能在評審機制內都會比較健康。說回來,當時是2001年,我的國語不靈光,雖經一年多的時間讓的學習,一般溝通還可以,但台灣南部主講台語的,加上自己國語「不咸不淡」,所以面見評審時比其他申請者都花更多時間……可能有樣東西感動到他們,就是我想重生……

致曾特首

在香港，參與藝術的機會較隱藏性的，要經過很多渠道、轉轉接接，還要自己發掘，中間又出現王純杰呀（註：90年代，以王純杰為首成立的青年藝術家協會，乃當時最活躍的藝術組織之一，張志平為當時其中一位重要成員）……很轉接才有機會。台灣與香港不同，它有一個較健全的機制，有很多基金資助、活動、計劃可以申請，多到不得了，這些都是我以前沒接觸到的。適逢其時，我覺得這個（駁二）藝術村（駐村計劃）可以把我生命的流動性遷移，我亦對不同社區有不同的感覺，讓我在公共藝術議題的範疇上的感染力增強。可能因此感動了該三位評審，就有幸入選。入選的六位藝術家之中，一個是藝評人、一個策展人、一個從事表演藝術，只有三個是視覺藝術家。

藝評人也能用上二萬平方尺的空間？

他會寫文，其實是要好好利用該空間，他攪幾多活動，他主攻文化歷史，攪很多講座。我覺得要有兼容性，有視覺藝術，又有攪文化歷史的……講點題外話，例如石硤尾賽馬會創意藝術中心（JCCAC），為何不邀請以前在這裡工作的工人來講講這個空間，向藝術家分享以前的事，可能會刺激藝術家創作，又可能民眾都想聽聽以前這裡是怎樣的。可惜，真是可惜沒有做到這個工作。另一些例子是廣州的芳村及內地一些古蹟，我心想為何香港這樣落後，落後到不得了，內地的一些古蹟的牆上，都會圖文並茂介紹以前那裡做甚麼，做甚麼。

我在牛棚藝術公社工作時，都想過這樣做。

是呀，效果差很遠的，就算一幀照片也好……譬如我這個工作室以前是絲印廠，如能找到以前的照片更好，如能沖晒一幀放出來展示，我敢大膽地講，比（現在於JCCAC內公共空間中展示的）任何作品有意思。民眾進入這個（JCCAC）空間，往往想分享得到以前工廠那種感覺。話說回來，我在駁二駐村時，最得著的經驗是與他們（其他藝術家）溝通，通常發生在一個沒約定的時間與空間，互相交流，這種互動性是很頻密的，我當時才覺得藝術的生態環境可以這樣。這與香港有很大分別，當時要「衝」，不斷攪展

覽，要「衝」一班人出來……我也不覺得是一件壞事。不過，覺得總是與我在香港身處的藝術生態環境十分不同。自己開始慢慢由香港攪藝術那種拼搏的狀態改變過來，感覺幾好。

之後就去了嘉義、高雄糖廠（繼續做駐村藝術家）……我試過有兩個藝術村同時接受我的申請，因時間重疊，所以只好二選一，於是就選擇了到嘉義當駐村藝術家，那裡地方更大，也是六位藝術家……

當時不用擔心生活，因為工作室是免租的、有一部單車、能免費上網、水電全包、兼有生活費，基本上生活不成問題，還有創作費及材料費。你說政府是否白養了六個廢物？我覺得不是，政府正是提供資源，讓藝術工作者去發揮其自己的能力，雖然很短暫，可能半年、一年，但這種流動性是很大的，對該社區也是好的，因避免有人佔著一個地方，不事生產，只是一年、半年時間，若不去創作就間接殺死自己的藝術生命，我並不表示你天天回來就等如勤力，因你的作品會反映出來。作品應是空間、人、社會互動的成果。我自己沒有到過西方的藝術村，但相比（香港）之下，我真正在台灣這些藝術村生活過，我覺得這樣是可以令藝術家在社區產生一些作用。經過嘉義等的駐村經驗，自己找到了自己的藝術方向，就是做公共藝術，我所講的並非公共雕塑。公共藝術是講求互動性，藝術作為一種橋樑供大家溝通。

你確實去了台灣多久？

有五年了。最後我寫的一個計劃書是關於南部的一個女性藝術家，我以男性藝術家的身份去與她互動，這並非展覽般簡單，這是一個維持一年多的計劃，有訪問、展覽、拍攝紀錄……有很多互動的事情發生，計劃的分界線是我是男你是女，我們如何將這條界線模糊……我自己的創作有一個盲點，就是永遠都沒有女性的特質，所以我的作品很男性，所以我想嘗試中和……

那你是否又覺得台灣的藝術發展都有問題，所以你回港發展？

有，政治方面。當我好不容易地慢慢融入南部的藝術圈子，就被

定了位，南北分界。北部藝術家不會南下，南部藝術家不會北上，這個分水嶺很清楚。當然他們偶爾有交流，不過好少。

政治因素方面，因為陳水扁的資金收縮的話……導致剛才提及的有關女性藝術家的計劃就要擱置。當其時自己又錯過了另一新竹藝術家駐村計劃，結果要等半年才能再申請……而出現這個真空期，令人由高點跌落低點……因為我不能停下來，加上有很多計劃想做，又未能實現，心裡很忐忑不安，突然又想念香港，於是便回港。碰巧出現JCCAC，就到這裡試試。

你現在和台灣方面還有沒有關係？

有的，雖沒有跟甚麼計劃，但會邀請我回去攪些講座、展覽等……但始終不是香港九龍的距離，我不能過台灣只兩星期攪一個展覽，這是不可能，就算攪成，作品都不會觸動觀眾的心。

你在台灣有沒有受過排斥？

有，主要在座談會出現，當時個心都會不舒服。我的作品是具有強的政治色彩，有人說我的作品還具挑釁性及攻擊性。例如我有一件作品叫《與1001個台灣人發生關係》，單是這個作品的題目已夠驚嚇，都會令人不高興。這種挑釁性及攻擊性可能是社會上存在的一些問題，但沒有人挑戰及攻擊它，我就嘗試透過作品去作出討論。其實每個藝術家都有他自己的方向、走勢，是慢慢會清晰的，所以藝評人的角色很重要，他能將藝術家的本質原原本本地還原出來。如欠缺這個仲介角色，民眾真的看不明作品。

你在台灣的五年，你覺得自己那件作品最具影響力？

我覺得是《與1001個台灣人發生關係》，這是我第一件在台灣發表的作品，亦可說是我放了一個小炸彈在南部，他們對這類概念性、行為藝術、錄像、裝置作品感到陌生，但這作品也是我的本質。所以對身處台灣的我而言，是很重要的一步。而這件作品亦是令到台灣人認識我。我在南部能夠生存，是因為比較另類。而在駁二藝術村的經驗，讓我能連續每星期幾晚地跟策展人、藝評人、跳舞的一同交流，而那些是我不熟悉的領域，交流間自己就像海綿般不斷吸收。讓我更能反思，

讓我更清晰。

根據你在台灣的經驗，可否為本地的另類藝術空間提供一些建議？

相信地方大小、空間，及經營者的心態是很重要關鍵。舉個例子，高雄的豆皮咖啡館（註：位於高雄的一個另類文化空間），該處保留原本格局，三分二空間保留做展覽等文化活動；三分一經裝修後作咖啡館。它有很高的包容性，可包容大師，也包容學生，一視同仁，報酬同是兩支館主自己釀製的酒。它讓人感到很有性格，其包容的眼光值得欣賞。

而它的人流比香港少，以C & G作比較，C & G地處的人流密集性是一個優點，有利於推廣藝術。豆皮雖位於旺區，但只能與香港跑馬地的人流相比。如果一個地方具自己的特性，又夠人流，所以我覺得太子這地方，幾適合C & G。

早前立法會討論有關民政事務局與香港藝術發展局及商界籌備成立藝術發展基金，就你對台灣藝術基金的認知，基金會如何運作較有利香港藝術發展？

台灣有很多藝術基金，但我沒有申請過有關基金，因為只有台灣本土人才才能申請，這也無可厚非。據我所知，需求很大的，有些全職藝術家一年做幾個展覽，這都會由基金資助，甚至創作費、物料費（都資助）。台灣有個方面做得幾好，就是基金的資助有清楚分類，你是那個級數的藝術工作者就申請相關級數的基金，不會越界，比如是學生，有適合學生的基金；比如是做實驗性的藝術創作，又有相關的資助可申請，分級很仔細。如果香港都分得那樣仔細多好，讓申請者有一個清晰的目標，這也可看成是藝術與社區共同成長的關係。

如果C & G要開分店，你會建議我們在哪裡開設？JCCAC可以嗎？

可以的，但我建議你以策展人身份進來，這就最好，因為你在牛棚都被認定你是一個好人，而這個好人亦是一個好的策展人，我覺得你以這個身份進來，會宏觀地看到誰有潛質，你能因而策劃不同展覽，這是能夠幫到（JCCAC的）藝術家。我覺得這裡的策展人不足，極其量有一位陳麗雲，當然她主要是攪商業的。所以你要以策展人的身份進來，而同時你也需要一個大點的空間，因為你將需要一個展覽空間，而且你的履歷都可以說服人，

因你在牛棚策劃過不少展覽。反而我覺得你要擺脫藝術教育那種角色扮演，否則就被人質疑你已在太子攪得好端端，為何要進來。另一想法就是攬一個散貨場，專代理 JCCAC 的藝術家作品，就真是不得了。

You left for Taiwan after 1997, was it because you were not satisfied with what's going on in the art scene in Hong Kong at the time?

Absolutely right, Hong Kong couldn't satisfy me.

I feel art in Hong Kong was most active around 1997, and the Hong Kong Government was playing various roles at that time. As a result, in terms of art many things that were seemingly right to do at the time were achieved. I believed then it was possible to make art, not as a profession, and earn a living. However, with a shift of political focus, political topics became less talked about. When political ideology towards art became feeble, art became feeble too. At that time, I felt so emptied out as if I had lost everything, and it was very scary.

I continued to participate in exhibitions afterwards; however, those shows were no longer about taking a stance on art, culture, and politics, like how they were used to be around 1997. So I was both scared and unhappy. Under these circumstances, I didn't choose

to go to Taiwan as such. I simply wanted to leave Hong Kong, so I asked a travel agency randomly what air ticket was available and they told me there was a flight to Kaohsiung the next day and asked if I wanted to go. It sounds rather dramatic now, but in fact that was how I landed in Taiwan.

Which year did you go to Taiwan?

The year 2000.

Who did you go with?

No one. I went there on my own with two suitcases. I found Taiwan quite novel when I first arrived. I had never been to Kaohsiung but had been to Taipei once before. I knew some fellow artists in Taipei, but not very well. So I didn't intend to look them up. In fact, I decided to leave Hong Kong because I wanted to find a utopia, to rest temporarily. I even considered giving up art; because I simply wanted to have a resting space for myself, a breathing space.

與藝術家張志平訪談

Chatting with artists, CHEONG Chi Ping, Ban

Comparing the Art Ecology of Taiwan and Hong Kong

12th February 2009 (Thursday)

12:12pm – 1:00pm

L8-04B, Jockey Club Creative Arts Centre (JCCAC),
30 Pak Tin Street, Shek Kip Mei, Kowloon, Hong Kong

What was the course of development for you in Taiwan?

The whole progress was quite fun and I've gained lots of experience too.

Art works by Taiwanese artists were very different from the work I did in Hong Kong. In fact, I initially stayed in Kaohsiung for over a year attending exhibitions and lectures. I tried to observe as an audience rather than as an artist. I felt observing art as an audience enabled me to see art more clearly. Within a year I had got to know many artist-friends including critics. Playing the role of an audience, I found it easier to mix into the art circle in Taiwan. Certainly it would almost be impossible to mix easily within their group as a 'foreign' artist, because they had a strong sense of protecting their territory, especially in southern Taiwan. Basically, they wouldn't let a 'foreign invasion' happen. That's why I think they weren't international enough. Yet, Hong Kong is too international and lacks its own culture.

Returning to the point, I used that time over the course of the year to observe their art, and discovered that theirs was very unlike Hong Kong's. Taiwanese artists were much more professional in terms of having a strong sense of involvement in art, rather than just achieving quality in the work. Their inner involvement in art was very sincere, true, and pure. Reflecting on these qualities, I wondered whether art could indeed be this straightforward.

I can't speak for all Hong Kong artists, but I feel I am not professional enough myself. To say not professional is not to talk about the number of exhibitions one has, it is to say how engaged you are. Prior to going to Taiwan, I had a job as a photographer. I worked, as well as making art, but found it very tough to keep both going. I thought I could only do it for a few years, and might create something that I was pleased with, but it couldn't last forever. So I pondered deeply over the matter; if I wanted to carry on doing art then I shouldn't worry about the condition of my living. On the other hand, if I really was concerned about earning a living, then I shouldn't do art. Subsequently, I started thinking about what kind of attitude I should have being a full-time artist. While I contemplated this matter, I carried on observing how artists in Kaohsiung lived as full time artists. Their works were very moving and they made me realise another thing; good art can move people. Of course,

moving people isn't always about tragedy; it can also be about happiness.

I've seen a lot of new things in Kaohsiung but simply can't express them in a few words. Every time I visited an exhibition, I would talk to the artists involved for some time. Maybe because I was an outsider; they were relatively happy to talk to me.

After observing the art scene there for over a year, I became restless and felt I was ready to make art again. This feeling of being reborn was very interesting - I had seen that my art career in Hong Kong was over, so I went to another place to start all over again; and the whole process was brilliant. This would be very difficult to achieve in Hong Kong unless you go to another place and then come back. Subsequently, I wanted to make some art. Also, I had feelings towards the place, culture, and the society; and I wanted to express something.

However, I went to Kaohsiung alone without any tools or a place to live. Unlike before, I had a studio and I could get instant access to any material for my work. Yet, I had nothing in Kaohsiung and didn't want to spend lots of money on accommodation or tools. Even if I wanted to start creating, I didn't have the opportunities to do so or have anyone there to help. At that time, a friend e-mailed me a scheme for artists organised by the Taiwanese Government. Because at that time, Chen Shui-bian had just come to power and he intended to build artist villages at each main train station along the main railway line, a long-term plan. I thought it would be a reflection of my own life in flux. So I plucked up my courage and applied for the scheme.

I was in Kaohsiung at the time. On the journey from Taipei to Kaohsiung, PIER-2 Art District in Kaohsiung was the last stop, so I thought I would apply for that space. Actually, I was quite worried about my application. As you know, schemes like this organised by the Government could be a bit 'murky' I thought, well, it didn't matter, so I made up my mind to submit my proposal.

My proposal was aimed at how to use the space quite specifically. Prior to the submission of proposals, the exhibition space was open to artists for viewing, so that they could decide whether or not they still wanted to go ahead with their applications after viewing the actual location. I thought

this approach was good because it enabled artists to find out a bit more about the space beforehand. In fact, Kaohsiung was a bit backward compared with Hong Kong, yet they were one step ahead in terms of providing this 'on-the-spot inspection' approach, allowing artists to view the actual site. After viewing the place, I thought it wasn't bad at all. At that time the site still hadn't been fully restored. It was still a warehouse built during the fifty years of Japanese occupation. The warehouse was anti-seismic in construction, roughly about 20,000 square feet, and it was planned to be used as an exhibition space. So it was a great challenge for me to write a proposal for a solo show, instead of a group show.

So, it meant each artist had a big space to show. How many artists were successful in their applications?

It was a six-month scheme and there were six artists in the artist village, which means each successful applicant had one month to do a show.

Doing the residency was a challenge for me. It was a good job I'd had some experience of installation art in Hong Kong. After viewing the space, I started writing my proposal and application; and at the time I felt there was a voice telling me to go ahead with it. There was a real sense of excitement I really felt for this project. Subsequently, I tried to focus on getting a feeling about the place and the nearby environment, the community, and thought about how my work could have a relationship with the local community.

Finally, I came up with a bold idea of filling the 20,000 square feet exhibition space with water, extracted by four water pumps, from the port of Kaohsiung. The location was very close to the sea; indeed I'd never seen any building so close to the sea before. So the idea was to use H-piles to enclose the exhibition space which would then be filled with water to form a giant floor-level television. Visitors would be invited to dance in the water which was about 1 foot deep. I hoped when the audience came to visit the show they would go into the water to experience the work

first-hand, without worrying about getting wet, and to feel the water extracted from the port of Kaohsiung. That's what public art is about; you need to put aside any worries or conventional rules and enter to the space. I thought this would be a challenge for the public too. So I wrote the proposal.

The judges thought that my proposal sounded rather interesting, because people in Kaohsiung tended to like art that has more tangible forms rather than something conceptual. Also, they were perplexed by art forms that were difficult to define. There were two rounds of judging. Selecting thirty applications out of sixty in the first round; and I was one of the successful applicants. When it came to the second round, I was assessed by three judges who were an art critic, a museum curator, and an established artist.

Here I would also like to talk about whether the art funding assessment system in Hong Kong should also include these various roles? Those three roles in the judging system might not always be the right combination; however, having people from different fields to evaluate the system would be healthier.

Back to the point, it was 2001 when I had the interview with the judges. My Mandarin was a bit rusty even though I'd been speaking Mandarin for about a year at the time. In terms of general communication I was alright, but in southern Taiwan they mainly spoke Taiwanese dialect, not Mandarin. Since my Mandarin was so-so, the interview took much longer than usual.

Perhaps, the judges were moved by something in me, and that was the fact that I wanted to be 'reborn'. In Hong Kong, opportunities for participating in exhibitions seemed less accessible somehow, and you had to go through a lot of channels, make lots of connections, and explorations before you could get anywhere. In those days my opportunities came about through the assistance of others like Wong Shun Kit (chief person who helped establish Young Artists Association in the 90s – the most active art organisation at the time – Ban Cheong was one of the

key members). However, it's so different in Taiwan. They had a healthier art system providing lots of funding, activities, and schemes, too many to count, which was something I hadn't seen before. At the time, I felt the PIER-2 Art District residency programme could help move my life to a different place and level. Additionally, my feelings towards various communities have reinforced my understanding of public art further. Perhaps, the judges were moved by that, so I was fortunately enough to be chosen.

The six selected artists included an art critic, a curator, a performing artist, and three visual artists.

How could an art critic make use of the 20,000 square feet of space?

He can write, and has organised many activities and talks in that space focused mainly on culture and history. To make good use of the space, I think it's important to include visual arts as well as culture and history. But let me say something off-topic, why doesn't the Jockey Club Creative Arts Centre (JCCAC) in Shek Kip Mei invite former workers of the building to talk about the place, and to share their stories of the place with the artists there. This may do the artists some good and contribute something to their creativity. Maybe even the public would also like to know what this place was like before. It's a real pity JCCAC doesn't do that. Look at Fangcun in Guangzhou and other historical sites for example, so why does Hong Kong fall behind in this sense? In many historic buildings on the mainland images and texts, depicting what the building was used for, can often be found on the wall of the building.

When I was working at Artists Commune in Cattle Depot, I thought about doing such things.

Yeah, the overall effect would be quite different - even if it was only photo of the former place. For example, my studio used to be a silk-screen factory and it would be so good if we could have a photo of it. If the photo was reproduced and displayed, I dare say it would be more interesting and meaningful than any exhibits shown in JCCAC. When the public comes to JCCAC, they often want to feel what it was like when it was a factory.

Back to the main point, the most valuable experience I've

gained from my residency in PIER-2 Art District was the opportunity to communicate with other artists. Without a fixed location or times, we interacted with each other quite spontaneously, and frequently. This made me realise that art could be exchanged or understood in this way. Unlike in Hong Kong, I used to forge ahead to do exhibitions all the time, hoping to form a group of like-minded artists, which wasn't a bad thing to do after all. However, the attitudes towards the arts in Taiwan were somewhat different from Hong Kong. Subsequently, I started changing the embedded 'forge-ahead' approach I'd adopted in Hong Kong, and I quite enjoyed the change.

Later on, I went to Chia-yi, and the sugar factory in Kaohsiung for residency programmes. It happened that two artist-villages (art residency programmes) accepted my applications simultaneously, so I had to choose which one to go to since the time frame for both residences overlapped. In the end, I chose Chia-yi Artist Village because it was bigger and also there were six artists in residency.

At that time, I didn't need to worry about living costs because a studio, a bicycle, internet access, water and electricity were all provided free of charge. Besides, I also received some living allowance as well as artist and material fees. Basically, the cost of living wasn't a problem. So, some may say why the Government fed these six parasites? I don't think that's fair. The Government supplied resource to enable artists to develop their artistic abilities further. Though the residency was short, half a year to one year, but the mobility was great and it was good for the local community. To avoid artists occupying a place without producing any work, the residency was between half a year and one year long. If you didn't make any art works, in a way you were killing your own creativity. I am not saying that going to your studio everyday means you are hard working. Your work would simply reflect your efforts. Your art work should be an interaction among space, people and community.

I've never participated in any artist residency programme in the West. However, compared with Hong Kong, I've truly lived and worked in an 'artist village' in Taiwan; and I think this experience would enable any artist to have an impact in the community.

After my residency in Chia-yi, I've found my direction in art, and that is public art. I am not talking about public sculpture here. Public art is about interaction, and art is a bridge to connect everyone.

Actually, how long did you stay in Taiwan?

Five years. The last proposal I wrote while I was there was based on a female artist in southern Taiwan. I wanted to interact with her as a male artist. That wasn't as simple as doing an exhibition. The project lasted for over a year, and it involved interviews, exhibitions, videos, and many other forms of interactions. The borderline of the project was about 'you are a woman and I am a man', and how we blurred this boundary. There was a blind spot in my work which was the lack of female sensuality. My work was very masculine, so I tried to approach it in a slightly different way.

Was it because you felt the development of art in Taiwan was also problematic; therefore you came back to Hong Kong?

Yes, in the aspect of the politics.

I gradually integrated, with difficulty, into the art circle in southern Taiwan, then I was 'tagged' as the from southern side, by the northerners.

Artists from the northern part seldom went to the south, and vice versa. This boundary was clearly marked. Of course, there were some occasional art exchanges, but not many.

In the aspect of the politics, due to Chen Shui-bian (the former president of Taiwan) having withdrawn funding for the arts; my project regarding the female artist in southern Taiwan had to be put aside. At that time, I also missed the 'Hsinchu Railway Art Village' artist residency programme. Consequently, I had to wait for half a year before I could re-apply. During those empty times I felt as if I had been dropped to the ground from upon high. I couldn't stop and wait;

besides, there were so many projects I wanted to do. Not having the opportunities to realise my plans, I felt very uneasy, and I was also missing Hong Kong at the time. That's why I decided to come back to Hong Kong. Coincidentally, with the emergence of JCCAC, I thought it would be a good time to give it a go.

Do you still have anything to do with Taiwan?

Yes. I am invited to give talks and do exhibitions sometimes, but nothing long-term as such.

Going to Taiwan isn't the same as travelling between Kowloon and Hong Kong, so it's impractical to go to Taiwan for two weeks to do an exhibition. It's simply unfeasible. Even though I manage to do an exhibition, the work won't be able to touch the audience.

Have you ever felt rejected in Taiwan?

Yes. It mainly happened in talks. I didn't feel good when it happened.

My work was very political in a sense. Some said my work was provocative and offensive. For example, I made a piece of work called 'Having Relations with 1001 Taiwanese'; the title alone was shocking, and could easily upset some people.

This provocative and offensiveness may be the existing problems in our society, but no one wanted to confront them. So I wanted to explore these issues through my work. In fact, every artist has their own directions and tendencies, and these aspects will become more visible in time. The role an art critic plays is therefore vital. As art critics can help interpret the essence of the artist's works. Without someone to play this role, the public will find it very difficult to understand the work.

You were in Taiwan for five years, in your opinion, which of your work is most influential?

I think it would be 'Having Relations with 1001 Taiwanese'. It was the first work I showed in Taiwan, and it can be said that I planted a small 'bomb' in the southern part of Taiwan. People there weren't familiar with conceptual art, performing art, video art or installation, but these were the nature of my work. They were important steps for me to take, at the time in Taiwan. Because of this work, I was known in Taiwan. My survival in the south as an artist was because my work was different.

The time I spent in PIER-2 Art District has given me the experience of communicating with curators, art critics, and dancers, and those weren't the areas that I was familiar with. I was absorbing knowledge like a sponge at that time. This has helped me to reflect and see more clearly.

Based on your experiences in Taiwan, can you give any suggestions to the alternative art spaces in Hong Kong?

I believe the size of the space, the space itself, and the attitudes of the organisers are the key. For example, the Dogpig Art Cafe (an alternative art space located in Kaohsiung) has retained its original layout and style. Two-thirds of the space is used to hold cultural events such as exhibitions, and one-third of the space has converted to a café, after refurbishment. It's highly compatible as it accommodates both well known artists as well as students. It treats every artist equally; an artist fee is two bottles of homemade wine by the owner of the cafe. That place has great character, and breadth of vision is admirable too.

However, Dogpig Art Cafe is located in an area where the flow of people is comparatively low compared with C & G. C & G is situated in an area with high density of people, which is an advantage because it's good for promoting art. Though Dogpig is located in a reasonably busy area, in terms of the flow of people it can perhaps be compared with Happy Valley in Hong Kong. A place with character as well as a steady flow of people would suit C & G well, so I find it appropriate that you are located in Prince Edward.

Recently, the Legislative Council has discussed the Arts Development Fund to be set up by the Home Affairs Bureau, the Hong Kong Arts Development Council and the business sector. According to your knowledge of art funding in Taiwan, how should the art fund be operated to help

develop art in Hong Kong?

Taiwan has a lot of art funds, but I've never applied for one because only native Taiwanese are eligible to apply, which is fair enough. As far as I know, it is in great demand. Some full-time artists are able to do several exhibitions a year because of the funding. Additionally, they even receive artist fees and materials fees.

Taiwan has done good things for art – their art fund has clear classifications. That is, different levels of artists apply for funds that correlate with their status, and it won't cross a certain boundary. For example, for students there are specific funds available for them; or for experimental art, there are relevant funds for that as well. Each category is clearly defined. It would be good if Hong Kong could follow suit. Clearly defining each category enables applicants to see what funding is available to them. This can also be seen as a relationship between artist and the community that develops together.

If C & G wants to open a branch, where would you suggest? Is JCCAC possible?

Yes. But I would suggest that you come in as a curator, which would be best. You've been known as the good guy at Cattle Depot, and this good guy is also a good curator. So if you come in to JCCAC as a curator, you can get a macro view of which artists have potential. Subsequently, you may curate very different shows, and this would be useful to the artists at JCCAC. I don't think we've got enough curators at JCCAC; at most there is Movana Chen. But of course she is mainly dealing with the commercial art, so you should come in as a curator. Also, you would need a bigger space to hold exhibitions. You have a persuasive CV because you've curated many shows at Cattle Depot. I think you need to be rid of the role you play in art education. Otherwise, people would wonder why you came to JCCAC if you are doing so well in Prince Edward. Or you could set up a shop to sell art works made by the artists in JCCAC, if so that would be great.

Translated by Chris Cook

相關剪報
Selected Newsclips

致曾特首
To Tsang, C.E.

會獲選為香港特別行政區行政長官，補替董建華的提早離任，這兩年，曾特首「送」了不少禮物給市民，除了帶給香港經濟的持續增長外，對文娛藝術的發展亦高瞻遠矚。去年7月25日，曾特首低調到過士瓜灣牛棚藝術村視察，至今年年初牛棚各租戶便收到遷移牛棚現有租戶的計劃，並構思將牛棚「改建」成以表演藝術為主的藝術空間，牛棚租戶想到自己以6年時間辛苦建立、經營的成績，將可能一下子被「劫」去，自此便一直處於高度警戒狀態，人心惶惶。

當日，牛棚內4個藝術團體趁機聯署一封關於改善牛棚發展的意向信，然後經由是次展覽《致曾特首》策展人之一「阿全，圖5(右)」，親手交予曾特首，希望他重視本地視藝藝術的長遠發展。

「C & G Artpartment(藝術單位)」作為「視藝」藝術界一分子，當然特別留意曾特首給藝壇的禮物，以及如何有助本地文化藝術的發展，「藝術單位」希望能透過《致曾特首》展覽，邀請5位本地藝術家，創作題名為《致曾特首》的藝術作品，以表達對曾特首的感謝。最後，由於曾特首連任為2007至2012年度特首，相信他將忙足6年。所以「藝術單位」會將是次參展藝術家履歷、作品資料與價錢整理好之後，直接「致曾特首」，讓其百忙中也能了解本地藝術，選購心頭好，及支持本地藝術。

《致曾特首》展覽詳情：
日期：即日起至11月5日(下午2時至7時30分，(星期二、三及公眾假期休息)
地點：九龍太子西洋菜南街222號3字樓(始創中心後面)
票價：免費入場
查詢：2390 9332

01. 林玉蓮攝影作品：《你還記得我嗎？——吃檸檬的西九天幕文件展》
02. 區凱琳攝影、帆布作品：《毋忘我(三聯畫)》
03. 張嘉莉混合媒介作品：《A.O. 保育教材》
04. 鄭怡敏油彩布本作品：《2007年7月1日無線電視翡翠台六點半新聞》



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玩謝曾特首

1. 區凱琳
2. 蘇雅文
3. 林玉蓮
4. 張嘉莉
5. 鄭怡敏



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