



[en]counters 2018

日日為食
Daily Ration

香港孟買社區藝術交流計劃
HK x Mumbai Art Exchange Project





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前言

[en]counters 公共藝術計劃

[en]counters 是孟買策展單位 ArtOxygen 於 2010 年開始舉行的公共藝術計劃，「encounter」意為遇上、遭遇，主辦單位特意將「en」放在括號中，請觀者留意字的組成，其實還包含「counter」（意為對立、反擊）。孟買的藝術氛圍側重發展商業畫廊，[en]counters 則希望鼓勵在公共空間的藝術創作，創造平台讓社會不同的對立面互相溝通。

[en]counters 每年聚焦一個跟日常生活有關的主題，「藝術到家」曾參與 2016 年的 [en]counters - Bori Bunder @ Platform 8，於孟買歷史悠久的火車站作公眾展演。今年，「藝術到家」再獲邀到孟買的森林保護區參與 [en]counters - Daily Ration，孟買藝術家亦應邀來港交流，把公共藝術計劃帶來坪洲，與香港觀眾分享 [en]counters 的理念。

Daily Ration 日日為食

今年 [en]counters 的主題為 Daily Ration，可直譯為「每天配給」，強調一個被動的處境：香港與孟買均是有數百萬人口的沿海大都會，有長遠的對外貿易歷史，由多元文化背景的人口組成，不難找到來自世界各地的菜式，但面對高度城市化和全球化的影響，兩地生產本地食材的空間愈趨狹窄。Daily Ration 提醒我們

每天「搵食」的時候，從來不是完全自主地選擇食材，當中涉及的文化、政策等因素早已把每個個體放進一個被動的框架內。「藝術到家」則以《日日為食》為中文譯名，寓意參與者在框架中主動開創的態度。

食物的色、香、味固然是藝術創作的豐富題材，而色、香、味的生產和消費過程，跟地理、文化、宗教、民生政策等因素也有著千絲萬縷的關係。《日日為食》邀請藝術家從微觀一個城市的食材網絡和基本養份開始，了解並比較香港、孟買兩地的文化面貌，以他們熟悉的藝術語言去審視和刺探當中的複雜脈絡。

《日日為食》分為兩部分，第一部分於 2018 年 5 月進行，3 位香港藝術家和 2 位當地藝術家在孟買的森林保護區阿哩森林駐留創作；第二部分則在 2018 年 10 月至 11 月進行，3 位香港藝術家和 1 位印度藝術家在香港坪洲創作。

FOREWORD

[en]counters: art in public space

Organized by Mumbai's ArtOxygen, [en]counters has been a yearly art initiative since 2010. Bracketing the “en” in the word, [en]counters highlights both the possibility of meeting (encounter) and clashing (counter). Amidst the commercial art scene in Mumbai, [en]counters aims at encouraging art in public spaces, which serves as a platform for mutual understanding.

[en]counters has a different topic each year focusing on daily issues. Art Together participated in [en]counters - Bori Bunder @ Platform 8 in 2016 and performed in the historical CST railway station. In 2018, Art Together was invited to join [en]counters - Daily Ration in Mumbai's Aarey Forest. An artist from Mumbai was in turn invited to Peng Chau, a small island in Hong Kong, to introduce the idea of [en]counters.

Daily Ration 日日為食

This year, [en]counters focuses on the “daily ration” of Hong Kong and Mumbai: being both coastal metropolises with long trading history and diverse culture, the two cities are losing their locality in food production to

urbanization and globalization. “Daily Ration” points to the invisible culture and policy of food production, reminding audience of their lack of autonomy in choosing everyday food. With a nuance, the Chinese translation *日日為食* highlights the proactive attitude in sourcing what we eat.

The colour, odour and taste of food are no doubt rich elements of art. Apart from that, its production and consumption are as well interwoven with intriguing geographical, cultural, religious and social factors. “Daily Ration” invites artists to start with Hong Kong and Mumbai's food network and basic nutrients, and investigate the two in respective artistic approaches.

The first part of “Daily Ration” was completed in May 2018, with three Hong Kong artists and two Mumbai artists giving their works at Aarey forest. The second part was presented in October and November 2018, with three Hong Kong artists and one Mumbai artist showing their works on Peng Chau.

印度

阿喱 | 孟買
AAREY | MUMBAI

14—28
MAY 2018

日日為食
Daily Ration

阿喱森林 AAREY FOREST
JUHU 沙灘 JUHU BEACH
印度 孟買 MUMBAI, INDIA

策展人 CURATOR

(印度 INDIA)
Leandre D'SOUZA

參與藝術家 ARTISTS

(香港 HONG KONG)
詹志豪 CHIM Chi Ho
梁志剛 Michael LEUNG
葉啟俊 YIP Kai Chun

(印度 INDIA)
Vikram ARORA
Katarina RASIC



森林故事：石屎背後

位於孟買的阿喱森林 (Aarey), 是人和自然共處的典範。近百年來, 萬多人以此為居所, 當中多為土著瓦利族 (Wari)。這些居民栽出一個生態多樣的森林, 有植物、雀鳥和野獸。孟買是世上最多人居住的城市之一, 能在城市裡有森林, 實屬罕見。這裏將自然和農業種植完美結合。雖然, 阿喱為灰朦朦的孟買添上寶貴的綠色, 但它和孟買的關係一直糾結: 身處擴張不斷的大都會內, 阿喱森林被盤錯的地產商和發展計劃逐步蠶食, 命運岌岌可危。這些計劃以城市發展之名, 亦以阿喱居民的未來之名推行。

發展是必需的, 但亦伴隨著代價。本來生活於發展地區的人往往會為最受惠於發展的菁英付出代價。這種發展方式, 既乾淨利落, 又快見效。在森林內增加建設, 改善農業設施, 發展本來已有的一級產業, 未免太過繁複; 撤走一萬名原居民, 用 (直到現時仍受法律保護的) 森林土地來發展計劃, 並將之巧辯為必需, 實在簡單得多。

更令人困惑的是, 孟買人仍然安於現狀。孟買的 2 千 2 百萬人已經要面對污濁的空氣和海洋, 我們是否真的知道, 孟買快將喪失這個重要的自然環境? 我們是否準備好接受越益下沉的生活水平?

正當森林和城市的紛爭持續, ArtOxygen 和「藝術到家」邀請五位藝術家駐留阿喱, 親身感受這個具爭議性之地。詹志豪、梁志剛、Vikram ARORA、葉啟俊和鄭怡敏, 在共有 27 條村落的森林中, 獲 Prakash BHAI 一家招待。他們悉心翻新一間空置的小屋, 添置電力、風扇和自來水。雖然 Prakash 先生知道來者為藝術家, 會在他們的居所和田野創作, 但當時他仍不清楚目的為何。我們身為策劃人, 則既擔心藝術家能否適應簡陋的環境和體力勞動, 亦不知當地村民對藝術家的出現有何反應。我們沒有想過這樣的駐留, 會引發怎樣的創作。

「森林故事：石屎背後」是個實驗：在簡陋的環境中，藝術的作用何在？在一個被絕望籠罩的地方，仍然找到美、愛和希望嗎？

藝術家在牛奶工場、農田和市集工作，試圖理解森林的日常生活。最終的創作反映出藝術家、接待村民和環境之間的聯繫，而且相附相依。作品代表這個短暫相會引發的故事，每個牽涉其中的人、動物和環境，都相互挑戰、滋養、激發和保護。這些在阿喱而生的作品亦於孟買各處發表，希望將城市和森林重新連結。

詹志豪想以森林現有的材料，製作一個土窯，燒製有如村民使用的陶瓷茶杯。但他完全無法在炎夏的日間高溫燒製陶器。故此，藝術家要待深夜氣溫稍降時，方能燒製陶瓷杯。Prakash先生整夜從旁指導他做窯和燒製。在陶瓷茶杯製成並給村民觀賞過後，詹氏用一個藤籃盛著茶杯，帶到孟買市區出售。可是，藝術家要的並非金錢交易，而是請買者自定陶杯的價格，並以隨身物品交換。

梁志剛的創作，着重創造知識，並試圖以較為平等、不分階級的方式產生。他的阿哩地圖以當地森林部門的地圖、與村民和環保團體訪談的內容為基礎。但現有的地圖並沒有記錄發展項目的入侵，亦無記錄近期被人剷除的綠化地，政府檔案更不記錄即將被斬伐的樹木數量。

始於一張簡單手繪的阿哩地圖層次逐漸變得豐富。森林和人類的界線愈加重疊交錯，反映出阿哩過百年來萬物共存的狀態。各種植物、樹木和雀鳥的標記顯得更複雜：植物的生長季節各有不同；雀鳥的遷徙隨年月變化。再者，森林、農地和村落相互融合，並無界線可言。時至今日，阿哩已有 27 條村莊、五花八門的蔬果及家禽農場、牛奶工場、養蜂場和蝴蝶屋。

Vikram ARORA 穿梭於村落，請村民在家園的歷史最悠久處挖一些泥給他。每堆所得泥土，都放進玻璃瓶內。瓶面畫上村民告訴藝術家的故事，瓶內則藏著泥土和回憶。

ARORA 亦在村民的廚房有所探索，在那裡他學會了製作當地甜點：先將芒果、石蜜和椰子製成甜醬，用以製作米糕，再用芭蕉葉包裹蒸。受過程啟發的他以同樣材料創作他的土著芒果撻，再贈予教曉他製作的村民。

葉啟俊走進森林，埋首在森林執拾垃圾，按顏色、類別分類，最終將垃圾化為一隻色彩繽紛、掛在人心果樹上的孔雀。住在森林時，他又認識以「森林之火」見稱的紫礦樹。對土著而言，紫礦樹紅花的文化、經濟和藥用價值非常珍貴。葉氏的研究，包括以紫礦花泡的茶製成啫喱。他在 Juhu 沙灘派發啫喱，用甜食引誘公眾，宣揚紫礦樹對森林和城市的重要。

「打開窗時，你想看到甚麼？」鄭怡敏（另一位獲邀參與《日日為食》的獨立藝術家）訪問村民。他手執筆記本，拜訪阿哩多個家庭，傾聽這些家庭的願望，再將之畫到他們家的外牆上。在阿哩無窗的傳統泥屋牆上，一個個圓框內黑白分明地展現了屋內男女老幼的願望。「為何你不以彩色作畫？」我們問。「我可以做的只是傳達願望。唯有實踐願望，才會使它們有色彩。」藝術家回道。

阿哩出現的作品，貯藏著過去的記憶和未來的夢想。每段記憶、每個夢想，都蘊含森林的價值、知識和身份，卻也揭露森林的脆弱、恐懼和絕望。作品試圖重拾因貪婪而遭漠視的情操。同理心、憐憫、信任、寬恕何在？作品提醒我們，在失去和絕望之際，總有盼望，總有方法重拾力量。用不同角度看待事物，可使我們掌握自己的未來；打開新一扇窗，意味一個新開始。

Leandre D'SOUZA



Forest Tales: Mysteries Hidden in Concrete

The Aarey Colony in Mumbai fosters the ideal coupling of man and nature where over 10,000 people have been living for close to a century. Over the years, the inhabitants of this area, many belonging to indigenous Warli tribes, have nurtured a forest with a rich biodiversity of plants, birds and wild creatures. In a city like Mumbai, which is one of the most populated places on earth, the forest at Aarey is an unusual case. It's a perfect combination of natural and cultivated green reserve. In spite of the green luxury it offers in the heart of the city's grey belly, Aarey's relationship with Mumbai has always been a sticky one. Given its presence in a megapolis whose size keeps expanding, Aarey's life is a ticking bomb, waiting to explode into tiny portions and swallowed up by a nexus of builders, developmental plans. It's for the good of the city. And for the future of the forest people.



We know that development is needed, but it comes at a cost. Most often though, it's autochthonous groups that are paying the price for interests that mostly favor the needs of the elite. It's an easier solution and works well in the short-term. It's way too complicated to develop infrastructure inside the forest, to provide better agricultural facilities, to ensure growth of indigenous industries that already exist here. It's far simpler to move 10,000 people out of their homes and to reserve forest land (that until now has been untouchable by law) to infra projects or some other schemes being cooked up as essential.

What is more puzzling is the complacency of the inhabitants of Mumbai. We are 22 million people already choked with toxic air, polluted water bodies... Do we know that we are readily forfeiting a major natural reserve? And if so, are we ready for the downward spiral our lives are about to take?

As the battle between the forest and the city continues, we at ArtOxygen together with our partner Art Together, invited 5 artists to inhabit Aarey and to experience first-hand an area undergoing conflict. CHIM Chi Ho, Michael LEUNG, Vikram ARORA, YIP Kai Chun and Gum CHENG were housed in one of the 27 villages that populate the

forest. They were hosted by Mr. Prakash BHAU and his family who took great care to renovate a tiny cottage that lay vacant on their plot of land. Electricity, fans, running water were installed for the guests. Mr. Prakash BHAU was aware that his guests were artists who would be working along with them, but he still wasn't clear what their intentions were. We, as curators, were uncertain as to whether the artists would cope with spartan living and manual labour. And we certainly didn't think any kind of creative output could be possible from the experience.

Forest Tales: Mysteries Hidden in Concrete began as a test. What role could art play when it found itself in a context of discomfort? Could beauty, love, hope still be found in a place reeling through despair?

As the artists worked at dairies, on farms and in markets, they tried to understand how daily life functioned in the forest. The works that came out of their stay reflect the bond between artists, hosts and their immediate environment. Links that were fundamental to each other's existence. They represent the stories that unfolded in this temporary arrangement, as each challenged, nurtured, provoked and protected the other. These works that grew out of Aarey were presented at different localities in

Mumbai in an effort to reconnect the city to its forest.

CHIM Chi Ho wanted to construct a kiln using existing materials available in the forest and bake ceramic tea cups similar to the ones he was offered when visiting people in the villages. However, due to the summer temperatures, the extreme heat during the day did not allow any baking. As a result, the artist had to wait and fire the clay cups till temperatures dropped at twilight. Mr. Prakash BHAU kept him company through the night, providing advice on the building and baking process. Once ready and presented to locals in the forest, CHIM carried the tea cups in a basket to various public areas in Mumbai. In each place he invited people to buy the cups. Instead of a monetary transaction, he asked them to determine the cup's value and exchange it with one personal belonging.

Michael LEUNG's practice is concerned with the construction of knowledge and whether it could be generated through a more horizontal, less-hierarchical approach. He started a cartographic painting of Aarey by collecting material from various sources. These included maps from local forest departments, field interviews with villagers and environmental groups working on-site. Existing maps, however, do not include encroachments by infrastructural projects. Nor do they contain evidence

of plots of land that have been recently evacuated by its human population. Government records don't document the numbers of trees that are due to be torn down.

LEUNG's painting that began as a basic mapping of the forest started to become much more layered. The margins of the forest habitat and human population began to dissolve and overlap illustrating the rich heritage that had been coexisting for over 100 years. Marking out the different species of plants, trees and birds became more complex. Plants blossom at different points of the year. The migration patterns of birds too change over the annual cycle. Moreover, there is no clear demarcation of forest, farm, village land as each blur into each other and today include 27 villages, a panoply of vegetable, poultry farms, buffalo rearing, apiaries and butterfly houses.

Vikram ARORA travelled across villages, asking people to give him a patch of soil from their plot, which contained the oldest memory of their home. Each piece of earth that ARORA was given was placed into glass jars. The cover of each jar carried the narratives shared with the artist and inside was locked both mud and memory.

ARORA's investigations also led him into people's kitchens. Here he was given cooking lessons on local tribal

sweets. He learned to grind mango, jaggery and coconut into a sweet paste that is then applied to rice cakes and steamed in plantain wrappers. The inspired artist then invented his own tribal mango tart that was offered back to the villages from where he received his training.

When YIP Kai Chun stepped into the forest, he immersed himself in the task of color coding and separating all the waste he found. The remains were then turned into a colorful plastic peacock suspended from the branches of a chickoo tree.

YIP's intervention didn't stop here. During his stay, he learnt about the Palash tree, better known as 'flame of the forest'. The red flower that the tree bears is of tremendous cultural, economic, medicinal value to indigenous tribes. As part of his study, YIP used the tea made with these flowers to make jelly that he served on Juhu beach. Here he used the sweet cubes to lure people and to tell them about the importance of the tree's survival to the forest and the city.

"What do you want to see when you open the window?" asked Gum CHENG (an independent artist invited to participate in "Daily Ration"), notebook in hand as he spoke to different families in Aarey, entering their

homes and listening to their wishes. The visions that he collected were then transferred on to the exterior surface of their homes. At traditional homes of Aarey that have no windows, we noticed circular openings. Inside each, the dreams of men, women and children started to appear in black and white. "Why aren't you painting in color," we asked the artist. "I only communicate the wishes. Color will only appear when the dreams materialize," was his reply.

The works from Aarey act as a kind of repository- of past memories and future dreams. In each memory and dream we find the intricate web of values, knowledge and identities of the forest. In each memory and dream we confront the vulnerabilities, fears and desperations of the forest. The works try to restore dignity to human values that we often neglect in the face of greed and gluttony. What has happened to empathy, compassion, trust and forgiveness? The works remind us that with loss and despair there is always hope and a way to regain strength, a middle path from where we see things from a different angle and from where we can start to control our own futures, and a new window whose opening could mean a new beginning.

Leandre D'SOUZA

詹志豪
CHIM Chi Ho

容器

我以製作陶器為方法，去了解人與土地的關係。將泥土搓成陶泥、將石頭建成土窯，透過柴火燒出一個個堅固的陶器。土地成為容器，盛載著人的生活。

CONTAINER

Making ceramic container by using the materials from natural surroundings. It contains the relationship between land and human being.



陶瓷
Ceramic



今晚是我們住在阿哩的第三個晚上，這片位處孟買的森林面積達 3,166 英畝 (1,281 公頃)，因一條新鐵路和車廠工程 (孟買地鐵有限公司由日本國際協力機構支持) 而被大規模砍伐。¹ 世界各地的其他大型基建，在法院和公眾的想像中，速度和便利往往優先於土地使用權、環境和生物多樣性。

2017 年 4 月，大約 300 個部落 (原住民) 被調遷 / 驅逐出他們的村莊 (部落小村莊被稱為 *padas*)。² 在了解 82 英畝 (33 公頃) 超過 3000 棵樹木被砍伐的過程中，我聯想到了女性主義學者唐娜·哈拉維鼓勵我們做的事：與所有居住在此地球的物種合作—所有生物。

22 像那 3,000 多棵樹和 300 個部落，蠍 (*Lychas aareyensis*)、狼蛛 (*Heterophrictus aareyensis*) 和地圖集蛾 (*Attacus atlas*) 等不同生物 (有些甚至是在阿哩森林中發現)，都在大規模砍伐中瀕危。³ 城市發展和這些基建是殖民的新形態：曾經被殖民的諷刺地變成新的殖民者，政府透過犧牲現在和未來的生命，為社會帶來傷害。

我記起甘地向大英帝國爭取印度獨立時，是多麼珍視村落和村民的生活方式。⁴ 今天這個「帝國」是一場生存政治，在日常生活中的種種層面—怎樣思考、為誰勞動、在哪裡花錢等範疇，我們跟它交纏角力。⁵

Tonight is our third night in Aarey, a 3,166-acre (1,281-hectare) forest in Mumbai, that has experienced deforestation by a new metro line and metro carriage depot (Mumbai Metro Rail Corporation Ltd. supported by the Japan International Cooperation Agency).¹ Similar to other grand infrastructure projects around the world, speed and convenience often prevails, in the courts and public's imagination, over rights to the land, the environment and biodiversity.

Last April 2017, around 300 tribals (indigenous people) were displaced/evicted from their villages (tribal hamlets know as *padas*).² Following the deforestation of 82 acres (33 hectares) with 3,000+ trees, I think about what feminist scholar Donna Haraway encourages us to do, collaborate with all *terrans* that inhabit this earth – everything living.

Similar to the 3,000+ trees and 300 tribals, biodiversity (some even discovered in Aarey forest) such as the buthid scorpion (*Lychas aareyensis*), tarantula (*Heterophrictus aareyensis*) and Atlas moth (*Attacus atlas*) faced eviction through violent deforestation.³ Urban development and such infrastructure projects are a new form of colonisation, creating the irony where the once colonised becomes the new coloniser – a self-inflicted wound by the government, at the expense of present and future terrans.

I recall how much Mahatma Gandhi valued the village and villagers' ways of life during India's struggle for independence against the British Empire.⁴ Today this Empire is biopolitical and we negotiate our complicity in our daily lives – how we think, who we work for, where we spend our money, etc.⁵



1 現存的阿哩森林，以及已改作城市發展的森林部分
Aarey forest and urban sprawl already on former forest lands

2 一棵巴西雨樹，像拱門似的立在 Marol Maroshi 路的孟買地鐵有限公司工程圍板之上
A Brazilian Rain Tree arching over Mumbai Metro Rail Corporation Ltd. hoarding on both sides of Marol Maroshi Road near Picnic Point

3 各種收錄在阿哩地圖的生物
Selected biodiversity in Aarey forest included on the map

在過去的幾天裡，ArtOxygen 和拯救阿喱面書群組的成員與我們在阿喱共渡了一段珍貴的時間。穿過森林的小徑，他們為我們介紹 32 個牛棚和 27 條小村莊的當中部份；讓我們有機會跟 Warli 部落分享種子；帶我們參觀那 1954 年由聯合國兒童基金會支持興建，(已不再運作的?) 牛奶加工廠以及放著瑞典器材的研究實驗室；向我們介紹在每個十字路口碰上的勤勞水果小販；驅車經過那巨大的，現已關閉的大飯店；遇見在家中製作紙袋的工人；以及參觀為紀念 Shri Vinay Athalye 而建的蝴蝶園，他的家族在阿喱種植了超過 5,500 棵樹苗。⁶

過去幾天的一些談話，或許能夠為拯救阿喱的行動打氣：其中一組對話提到 27 條小村落的村長全為男性；另一組對話則是我與印度無政府主義者聯盟的電郵交流。⁷ 前者大概回應了甘地對女性的看法，並且反映哈拉維提及的包容性未來是何其迫切。⁸

接觸過娃利族原住民 Vanita 和重溫她接受訪問的網上片段後，我明白到這個行動必需保持生氣、不斷壯大。⁹ 我認同其中一位拯救阿喱群組成員 Amrita 提到同層組織的重要性，其他停滯不前的行動也許面對著同樣挑戰。¹⁰

In the past few days, members of ArtOxygen and the Save Aarey Facebook group have spent valuable time with us in Aarey forest. They guided us through the capillaries in the forest; showed us many of the 32 cattle sheds and a couple of the 27 *padas*; created seed sharing opportunities with Warli tribals; entered the (disused?) 1954 UNICEF-supported milk processing plant and research labs filled with Swedish machinery; introduced us to the hardworking fruit hawkers at each crossroad; drove past the epic and closed down Imperial Grand Palace Hotel; met paper bag makers working in their homes; and visited the Aarey Dairy Butterfly Garden that was grown in memory of Shri Vinay Athalye, whose family planted over 5,500 saplings in Aarey.⁶

I remember a couple of conversations in the past few days that may add momentum to the Save Aarey movement: One was about the 27 *pada* leaders being all male, and the second, my email exchanges with the Indian Anarchist Federation.⁷ The former conversation likely echoes Gandhi's views towards women and adds an urgency to Haraway's all-inclusive future.⁸

Learning from Vanita, a Warli tribal, and later watching her interview online teaches me that such a movement can only keep flourishing and go from strength to strength.⁹ I felt the same way when Amrita, a Save Aarey group member, spoke to me about the importance of organising in horizontal ways – confronting what we may have experienced in other stagnant movements.¹⁰



1	2
3	4

1
村民在牛棚外指示小村莊 (*padas*) 的位置
Villagers showing *padas* locations outside a cattle shed

2
一起製作有機種子包
Making organic seed packets together

3
孟買地鐵有限公司的工程圍板內容
Mumbai Metro Rail Corporation Ltd. hoarding detail

4
跟年青的村民分享地圖。50 張印有這篇文章的 A3 地圖已在 2018 年 5 月 20 日派發給公眾
Map sharing with young villagers. 50 A3 maps with the accompanying text on the back were distributed to the public on 20th May 2018



這幾天，印度無政府主義聯盟啟發了我去想像行動的可能參與者（明天將找他們跟進）。這篇文章是為他們而寫，亦為所有尚未經歷在阿哩，在這個官商共同把利潤置先於人類與所有生命和後代的破壞性新自由主義社會中所發生的事情的人而寫。也許有一天，我們會更負責任，像北美洲的原住民一樣為第七代的後代著想。¹¹

與 ZAD (Notre-Dame-des-Landes)、Little Miyashita Garden (東京)、橫洲 (香港)、阿哩 (孟買)，以及更多地方和那份勇於超越的信念同在。

梁志剛
18. 05. 2018
阿哩森林

Today and yesterday the Indian Anarchist Federation inspired me to think about prospective participants to the movement (I will follow up with them tomorrow). This text is partly written for them, as well as anyone who is not yet engaged with what is to come at Aarey, in this destructive neoliberal world where governments and corporations collude and put profit over people, all terrans and future generations. Perhaps one day we will be more responsible like the indigenous people in North America who think seven generations ahead.¹¹

Solidarity with the ZAD (Notre-Dame-des-Landes), Little Miyashita Garden (Tokyo), Wang Chau (Hong Kong), Aarey (Mumbai), and many more, and the courage to go beyond.

Michael LEUNG
18. 05. 2018
Aarey forest

¹ <https://www.mmrcf.com/en/project/project-funding>

² <https://ruralindiaonline.org/articles/caged-in-concrete-an-advansi-urban-nightmare>

³ https://www.researchgate.net/profile/Zeeshan_Mirza2/publication/235698986_Biodiversity_of_Aarey_Milk_Colony_and_Film_City/links/0912f512b572f2e5fb000000/Biodiversity-of-Aarey-Milk-Colony-and-Film-City.pdf and <https://www.hindustantimes.com/mumbai/aarey-home-to-many-known-unknown-species-reveals-study/story-0BdiHEFC6FL5AQmZP3VeN.html>

⁴ <http://www.gandhiashramsevagram.org/gandhi-on-villages/index.php> and https://www.mkgandhi.org/village_swaraj/village_swaraj.htm

⁵ Coordinates by Woodbine – https://www.youtube.com/watch?v=K1FPW-_j-Mw

⁶ <https://www.facebook.com/groups/saveaarey>, <http://unicef.in/WhoWeAre/History>, <https://www.unicef.org/about/history/files/Child-Nation-M-Black-Ch06-pl41-167-civilization-follows-cow.pdf> and <https://www.facebook.com/Aarey-Dairy-Butterfly-Garden-In-memory-of-Shri-Vinay-Athalye-402679483235670>

⁷ <https://thecominganarchy.wordpress.com>

⁸ <https://medium.com/@dalitdiva/why-it-is-time-to-dump-gandhi-b59c7399fe66>

⁹ <https://www.facebook.com/scroll.in/videos/1478604038889138>

¹⁰ <https://en.wikipedia.org/wiki/Horizontalidad>

¹¹ https://en.wikipedia.org/wiki/Seven_generation_sustainability



◀ 住在阿哩森林 6 天後，我把 102 x 100 釐米的地圖原稿於 2018 年 5 月 21 日送贈給拯救阿哩群組。請聯絡 Prakash 先生作借用、更新、編輯等用途。After six days living in Aarey forest, on 21st May 2018 the original 102 x 100cm map was gifted to the Save Aarey movement. Please contact Mr. Prakash if you would like to borrow, update, edit it, etc.

葉啟俊
YIP Kai Chun

孔雀

《孔雀》是個雕塑，用在阿喱找到的食物相關廢物砌成。雕塑放在森林中的一棵樹上，平日無人踏足。對阿喱村民而言，在當地看見野生動物是日常生活的一部分。有如觀察野生動物，觀眾須細心在一定距離外觀看森林，才能發現作品。觀眾可走入叢林中，觀賞由人工垃圾砌成的動物。

PEACOCK

A sculpture built with food-related garbage found in Aarey Milk Colony. It is installed among trees, where people do not usually walk pass. Seeing wild animals in the Colony is one dear everyday experience of the villagers. Like watching wild animals, audience needs to look attentively from a distance in order to discover 'Peacock'. If audience wants, they may go into the trees to see the construct with artificial waste.

包裝及其他垃圾、樹枝
Package and other
wastes, twigs



葉啟俊
YIP Kai Chun

垃圾製垃圾袋

《垃圾製垃圾袋》是個垃圾袋，用在阿喱隨處可見的垃圾組成，包括廢棄聚丙烯袋和竹。阿喱沒有垃圾桶，當地村民常焚燒垃圾，對自然環境有害。《垃圾製垃圾袋》繫於阿喱各個滿布垃圾的地點。

AAREY BINS

Simple garbage bins built with garbage found in the Colony, namely large disposed polypropylene bags and bamboo sticks. The Colony does not have garbage bins, and villagers are used to burning all the garbage, which is harmful to the natural environment of the Colony. The bags are installed in different spots of the Colony where garbage is thrown away.

垃圾聚丙烯袋、繩、
竹、樹葉
Disposed
polypropylene bag,
string, bamboo, leaves



葉啟俊
YIP Kai Chun

紫礦

紫礦是種橙色的花，可在阿喱找到。當地人用乾紫礦泡茶，可達消暑之效。紫礦和其他阿喱特有的動植物一樣，不為孟買人所知。我將此茶製成啫喱，再帶到熙來攘往的沙灘 Juhu，供遊人品嘗。鮮為人知的紫礦，令人對阿喱好奇。我趁機講述阿喱的種種，展露城鄉的聯繫。

PALASH JELLY

Palash is an orange flower that is native to Aarey forest. Villagers make tea with dried palash, which has a cooling effect. Like other native plants and animals in Aarey, palash is little known by Mumbaiikars. I made some jelly with palash tea and shared with visitors on the bustling Juhu Beach. Through giving out the alien jelly, I tried to arouse people's interest towards the forest, tell the stories of Aarey, and reveal the linkage between the city and Aarey.

紫礦、石蜜、啫喱粉
Palash, jaggery, jelly powder



Vikram
ARORA

大地

《大地》是一個裝置，由 33 個容器所組成，容器盛載著來自阿喱不同部落的泥土。

33 這數字亦是阿喱被劃作興建地鐵車廠的公頃面積。

作品描述城市化為人類以至大自然帶來的災害。

阿喱森林是超過一萬名原住民的居所，他們很快便會被調遷到孟買的貧民區。

玻璃器皿、泥土
Glass jars, soil

DHARTARI (MOTHER EARTH)

Dhartari (mother earth) is an installation made out of 33 containers filled with soil from different Tribal Pada's at the Aarey Milk Colony.

33 also represents the number of hectares of Aarey land being used to develop the metro shed for the rail project in Mumbai.

The work sheds light on the larger ecological crisis being affronted together with the more severe human suffering that is being borne at the cost of urban development.

The Aarey Milk Colony currently houses more than 10,000 Adivasis, which most of whom will be soon displaced and rehabilitated in slum areas of Mumbai.



Vikram
ARORA

給我切一塊!

《給我切一塊!》是一場藝術家與居於阿哩的娃利族群的合作展演。

藝術家邀請觀眾跟阿哩居民一同品嚐一塊餡餅，餡餅的製法啟發自傳統 Savelya 食譜。

切成一塊塊的餡餅提醒著我們，鐵路工程正在威脅阿哩這塊土地，並使它變成孟買地鐵有限公司與居民、環境工作者之間的爭議之地。

(我們是否正在取走人們和動物在此地的美好生活?)

以傳統族群小食
為媒介的展演
Performance piece
using tribal inspired
food as medium

CUT ME A SLICE OF THAT !

A performance by the Warli community residing at Aarey Milk Colony and the artist.

People are invited to consume a slice of pie with the inhabitants of Aarey. The recipe is inspired by the Savelya which is a tribal recipe.

The consumption of the slice is to remind us of the piece of land used for the city's rail project that has turned the forest area into an endangered and highly contested site between the Mumbai Metro Rail corporation and the residents together with environmentalists.

(Are we taking away the sweetness of life of the people and animals who depend upon these lands for their survival?)





SHARING TALK
分享會



森林考察
FOREST VISIT



坪洲 | 香港
PENG CHAU | HONG KONG

●
策展人 CURATOR

(香港 HONG KONG)
葉啟俊 YIP Kai Chun

參與藝術家 ARTISTS

(香港 HONG KONG)
詹志豪 CHIM Chi Ho
梁志剛 Michael LEUNG
葉啟俊 YIP Kai Chun

(印度 INDIA)
Pradeep L. MISHRA

●
04
NOV 2018

日日為食
Daily Ration

坪洲 PENG CHAU
香港 HONG KONG



為食到小島；為食要自然

坪洲四面環海，使它與香港的急速發展稍為區隔，所以仍保留一定自然環境和傳統，亦有仰賴自然的本土食物生產如漁業和農業，比城市略為自給自足——這種區隔和連帶的自然環境、食物生產，和阿哩相通，也是我們一行人決定在坪洲舉辦「日日為食」香港篇的原因⁹。兩地還不幸地同病相憐：正當阿哩被地鐵工程貫穿之際，坪洲則面臨被人工島重重包圍。這亦為香港和孟買兩城過度發展的寫照。

現在坪洲是個寧靜的小島，以前卻是個繁榮的工業中心，吸引在城市居住的人特意乘船到離島上班，人口多達一萬。八十年代，香港工業息微，坪洲工廠相繼倒閉，人口回落，連帶戲院、學校等也無以為繼，漸趨平靜。

香港部分的四位藝術家詹志豪(阿詹)、梁志剛(Michael)、我(阿俊)，以及來自孟買的 Pradeep MISHRA (Pradeep) 由「食」出發，以自成一隅的坪洲為本，展現食和自然環境、社會文化密不可分的關係。

阿詹向坪洲街坊收集小島舊照片，搜羅和食有關、經已消失的地點。他又到舊照片的位置，拍攝現時景象，再將新舊相片交疊，製成手搖書，令數十年的變遷一目了然。當中，坪洲海邊的變化，最為明顯：坪洲碼頭向兩邊延伸的海濱長廊，不到廿年前全是沙灘，盡是漁船和曬魚曬蝦場。海岸的變化，亦反映坪洲漁業的更迭。

客家人是坪洲三大族群之一，客家小食雞屎藤，在坪洲還是隨處可見，為遊客所喜愛，亦令我阿俊想探究它的過去。以前製作雞屎藤要親力親為：雞屎藤葉是自己摘，糯米粉是自己磨。街坊異口同聲說，往日的雞屎藤，味道口感均較現在多用現成材料製成的為佳，卻已不復再。我追溯往昔製作雞屎藤的方法，邀請公眾用小型石磨磨糯米粉，又以採自坪洲的雞屎藤煲汁。食物的製作方式，除了關乎味道口感，也是傳統和回憶。

很多人害怕的蜜蜂，對食物生產貢獻良多，為我們和家禽進食的蔬果傳播花粉。可是，農藥、病毒和環境污染，令全球蜜蜂急劇減少，亦波及坪洲為數日少的農夫。飼養蜜蜂經驗豐富的 Michael，在坪洲召集「坪洲蜂會」，由飼養蜜蜂的可能性出發，為瀕危的食物鏈盡一分綿力。一行蜂會準會員包括坪洲農夫、種植愛好者和城市人，在坪洲碼頭外廣場聚集，討論在公眾

地方共同飼養蜜蜂的可能，觸及農業、動物權益、公共空間等議題，《日日為食》過後的下一步行動全憑眾人協議。

一直對魚有濃厚興趣的 Pradeep，將坪洲街市所見、品種豐富的魚類，以紅漆畫到碟上，再放到中式圓檯，令人不禁想起平日桌上的食物，是其他動物奉獻犧牲的結果。美麗的圖案卻不帶批判，只是點出事實。而 Pradeep 的長期計劃《餓心》，則邀請坪洲無分年齡、性別、種族的居民，記下他們內心渴求，又着他們手握一個恍如心臟的紅色小瓶拍照，收集所得尤如坪洲眾生的「心靈食糧」。會餓會渴的不只是肚，也可以是心。

四位藝術家的創作，在坪洲碼頭附近、天后廟外空地，作一日展示。空地可謂坪洲的中心，大小活動如晚宴和聖誕節慶均在此處發生，平日都是街坊聚首閒聊的地點，週日更有小檔擺賣小食、農產品和衣飾。所以，《日日為食》引來不少坪洲居民駐足。就當日觀察和藝術家引述，作品引出街坊親述的坪洲故事：對着阿詹的舊相片講更多並無記載的坪洲變遷；對着我講石磨的修補方式和雞屎藤家家不同的食譜；跟 Michael 講述坪洲種植的種種故事；對 Pradeep 透露藏於心底的渴求……每件作品都促使藝術家與觀眾、觀眾與觀眾的直接交流，增進大家對小島的認識和愛護。這些才是活動最為可貴之處。

藝術家的作品，均珍視坪洲獨特的自然環境和文化，以不同方式提醒觀眾，自然生態最為彌足珍貴，滿足我們最根本對食的需求。理據不足的巨型填海工程，將嚴重破壞海洋生態，無可挽回。這固然直接摧殘坪洲和周邊海域，但背後更關乎香港如何看待資源的價值：到底甚麼才是我們真正所需？是自然還是所費不貲的人工土地？是令人滿足的本地食材，抑或投機炒賣的高樓？

*另一原因是我現居坪洲：=)

葉啟俊

Eat On The Island ; Eat Natural

Peng Chau, an island surrounded by ocean, is somewhat insulated from the feverish pace of the city area of Hong Kong. Similar to Aarey, Peng Chau retains some of its ecology and traditional mores, and still relies to some extent on local food production, on its fishermen and farmers. All of these factors supported our decision to hold the Hong Kong chapter of “Daily Ration” on Peng Chau[‡]. We are experiencing, in Aarey and Peng Chau, two symptoms of the same disease- just as Aarey is being eviscerated by subway construction, Peng Chau is about to be surrounded by manmade islands. These bear witness to the lacerations inflicted by development in both Hong Kong and Mumbai.

Peng Chau is nowadays a peaceful little island, but it used to be a bustling industrial center, with city dwellers coming to the island just for work. At that time, ten thousand odd people counted among its population. During the twilight of Hong Kong's industrial period in the '80s, factories shut down across the island, the population dwindled, and even cinemas and schools closed down. The island turned peaceful gradually.

In the Hong Kong chapter, three artists from Hong Kong- CHIM Chi Ho (Chim), Michael LEUNG and myself (Chun) and Pradeep MISHRA the artist from Mumbai, based themselves on the insulated Peng Chau and took ‘food’ as the point of departure, to explore the inextricable ties between food, ecology, community and culture.

In his work, Chim collected various food-related photographs from around the island, of which their shooting places have since disappeared. Returning to the original shooting locations, he shot the present state and placed photographs old and new in a flip book. The decades of change were visualized. The changes to the coastline are the most dramatic. Less than twenty years ago, the two long pavilions flanking the harbor were stretches of beach, along which were fishing boats and areas where fish and shrimp were taken out to dry. The changes of coastline show us the succession of fishery on Peng Chau.

The Hakka people are among the three major ethnic groups on Peng Chau. Cha Guo, a pastry made with Chinese fevervine, is a common Hakka snack and a tourist

favourite. I (Chun) am curious about its origin. Cha Guo making in the past involved picking your own fevervine and grinding the glutinous rice flour yourself. The islanders are unanimous in saying that Cha Guo made in the past tasted much better than the present ones, which are now usually made with pre-processed ingredients. To trace the traditional way of making Cha Guo, I invited the public to make flour from a small grinding mill and boil juice from Peng Chau's fevervine. The making of food, after all, is not simply about texture and taste. It is also about traditions and memories.

Bees, long held in fear and animosity by human beings, have contributed hugely to food production through pollination. Pesticides, virus and pollution, however, have led to a sharp decline in the global bee population. This inevitably affects the already few farmers on Peng Chau. Starting with the possibility of keeping bees on the island, the experienced beekeeper Michael convened a bee club on Peng Chau, hoping to contribute small efforts to the endangered food chain. The members-to-be - farmers of Peng Chau, budding gardeners and city dwellers - gathered in the square and discussed the possibility of keeping bees in public, as well as issues such as agriculture, animal rights, public space, etc. The next step to take after "Daily Ration" is all up to the club's collective decision.

Having always an enthusiasm for fish, Pradeep used red pigment to paint on plates the variety of fish species in Peng Chau market. Placed on a round Chinese dinner table, the plates somewhat reminded people of the fact that their food had been the sacrifice of other animals. The drawings are beautiful but not critical, simply recording a fact. Meanwhile, Pradeep's long-term project '*Hungry Heart*' invites Peng Chau islanders regardless of age, gender or race to write down their desires and take a photograph with a red heart-shaped bottle. It is as if he has gathered the food for the souls on Peng Chau. It is not simply the stomach that hungers, but the heart as well.

The four artists' works were exhibited for one day outside the pier and the Tin Hau temple. This centered square is where big and small events such as banquets and festivals take place, where neighbors sit together and chat, and where islanders sell snacks, local produce and clothes on Sundays. "Daily Ration" therefore attracted quite a lot of islanders to drop by. Each of our works elicited sharing of stories: the undocumented Peng Chau past with Chim, the different ways of making Cha Guo and mill repairing with me, the farming stories with Michael, the heartfelt longings with Pradeep... The works facilitated interactions between the artist and the public, and within the public, thus contributing to our understanding and care for the

island. These are the treasures of "Daily Ration".

In different ways these works reminded us of the precious ecology and culture of Peng Chau and their importance to our basic need for food. The implausible and massive reclamation project shall cause irrevocable damage to the marine ecosystem. This will for sure ruin Peng Chau and its surroundings, but more threatened shall be our values on resources: What do we really need? The natural environment or vast tracts of manmade land? The fulfilling local produce or speculated high-rise properties?

*Another reason is that I'm currently living on Peng Chau :=)

YIP Kai Chun



詹志豪
CHIM Chi Ho

收集坪洲的影像

收集坪洲居民的相簿，從舊日的家庭照片去了解居民的日常飲食習慣。最後以手搖書展示今昔對照。

COLLECTING IMAGES IN PENG CHAU

By collecting old photos from Peng Chau islanders, I would like to explore their past and present eating habits. The contrast is shown through several flip-book photo installations placed around public spaces on the island.



▲
觀眾學習製作手搖書
Audiences learning how to make the flip book

影像裝置
Photo installation

梁志剛
Michael LEUNG

坪洲蜂會

坪洲蜂會是每月舉行的聚會，歡迎人們來談談蜜蜂、植物和環境。在 2018 年 11 月，我們呷著從孟買森林帶回來的蜂蜜茶，舉行了一次蜂箱製作班，以及分享了一個跟蜜蜂有關的短篇小說。

希望製成的蜂箱會吸引到蜜蜂在坪洲好好生活！

PENG CHAU BEE CLUB

Peng Chau Bee Club is a group who meet every month to talk about bees, plants and the environment. In November 2018, we held a bee cabin-making workshop and a bee-related fictional story reading, accompanied by honey tea – honey from Aarey forest.

The cabins will hopefully attract future bee swarms on Peng Chau!



坪洲蜂會
FACEBOOK GROUP



葉啟俊
YIP Kai Chun

雞屎藤

雞屎藤是坪洲三大羣族之一客家人的小食。據說，以前製作雞屎藤都是家家戶戶，落手落腳的大事，連糯米粉都是自家磨。這個自助雞屎藤攤位，邀請街坊一齊合力整雞屎藤，追尋往日雞屎藤的味道。

CHINESE FEVERVINE PASTRY

Chinese fevervine pastry is a snack of the Hakka people, one of the 3 main groups of people on Peng Chau. Making Chinese fevervine pastry was an important activity in the old days. The pastry was hand-made by several families together; the powder was to be grinded with stone mill. This self-help Chinese fevervine pastry booth invites the community to make the pastry together and trace back the taste of the past.

雞屎藤葉、石磨、
石油氣爐、煲
Chinese fevervine,
stone mill, portable
gas cooker, pot



Pradeep L.
MISHRA

餓心

在眾生中為食

繪畫在瓷碟上的圖案取材自坪洲常見的海鮮。在圓桌中央，我放上一個四口圓底燒瓶，瓶裡注滿了紅菜頭汁和紅蘿蔔汁，並插著四枝紅玫瑰。

填滿餓心

《餓心》描述的是人們熱切地實現渴望和夢想的心情。我邀請人把玻璃瓶放在他們的心臟附近，並分享他們的熱誠和最珍惜的事物，彼此鼓勵。

HUNGRY HEART

Serving self, among other fellow beings.

The painted porcelain plates are of local edible seafood from Peng Chau.

In the centre I have kept a heart-shaped laboratory four necked round bottom flask, filled with beetroot and carrot juice. Roses were placed at the four neck of the flask.

Being served, Hungry Heart

The Hungry Heart shares one's hunger to passionately fulfil one's desires and dreams.

For community project I invited individual beings to come and share their passion or something that is very close their heart, holding my work close to their heart.

The project aimed at sharing each others' passion and nurture it within.

陶瓷碟彩繪、玫瑰、注滿紅菜頭汁和紅蘿蔔汁的四口圓底燒瓶
Ceramic painting on porcelain plates, roses, four neck round bottom flasks filled with beetroot and carrot juice



日日為食坪洲團

在資料搜集期間，四位藝術家花了不少時間在坪洲漫步，與居民傾談，瞭解到珍貴的坪洲歷史和生活回憶。策展人葉啟俊將這些故事整合，加入自己住在坪洲一年多的吃喝體驗，帶領參加者遊覽坪洲，講述和食有關的坪洲故事。



PENG CHAU FOOD TOUR

During the research process, the four artists strolled for quite a while in Peng Chau chatting with islanders and learned about the island's precious history and memories. Based on these stories and his personal experience as a Peng Chau resident for a year or more, curator YIP Kai Chun held a food tour for visitors, telling food-related stories around Peng Chau.



22 APR 2018

為食種植——
以荔枝窩復耕計劃為例

kubrick (百老匯電影中心一樓講廳)
香港油麻地
講者：
戚曉麗
香港大學社會科學學院策動永續發展坊項目經理

在交流計劃開始前，「藝術到家」在香港舉辦了一場有關本地食物生產的講座，請來荔枝窩復耕計劃的成員戚曉麗講述香港農業的故事，希望透過介紹本地農業發展的高低起伏，鼓勵公眾思考維持本地食物生產的重要性。

FARMING FOR FOOD ——
THE SUSTAINABLE LAI CHI WO
EXAMPLE

kubrick (1/F, Broadway Cinematheque)
Yau Ma Tei, Hong Kong
Speaker:
Katie CHICK
Project Manager of Policy for Sustainability Lab,
Faculty of Social Sciences, HKU

Before the program began, Art Together hosted a talk on local food production in Hong Kong. Ms Katie CHICK, the core member of Sustainable Lai Chi Wo - a farming revitalisation project in the northeastern part of Hong Kong - was invited to tell the city's farming stories. It is hoped that through introducing the ups and downs of local agriculture, the public would be encouraged to pay attention to the importance of maintaining local food production.



7-25 NOV 2018

排檔文獻展

街坊排檔
香港油麻地

經過孟買與坪洲的旅程，藝術家把孟買的風土人情、坪洲的新舊風景，以及參與《日日為食》的種種經歷，移至油麻地街坊排檔與公眾分享。

「街坊排檔」是一個由下而上支持街坊鄰里的自發性組織。排檔於 2015 年 11 月開業，由十一人合作經營。以綠色鐵皮搭建的排檔位於香港油麻地咸美頓街與廣東道交界，附近有蔬果街市、五金店、診所和護老院，還有雜貨店和洗衣店。「街坊排檔」致力於加強排檔成員及鄰里社區間的連繫，建立一個能體現施與受精神的鄰里社區，而這一切均有賴互助關愛、同理心及社區的支持。

PAI DONG DOCUMENTATION EXHIBITION

Kai Fong Pai Dong
Yau Ma Tei, Hong Kong

After the journey to Mumbai and Peng Chau, artists brought along the landscapes of Mumbai and Peng Chau, and their experience in “Daily Ration” to share with the public at Kai Fong Pai Dong, Yau Ma Tei.

Kai Fong Pai Dong is a self-organised neighbourhood market stall in Yau Ma Tei, which opened in November 2015 to build something with the neighbourhood from the bottom-up. Horizontally-run by 11 people, the green metal structure is located where Hamilton Street meets Canton Road, an intersection home to a fruit and vegetable market, hardware shops, several nursing homes, grocery shops and a laundry shop. Kai Fong Pai Dong relies on mutual aid, empathy and community support, and aims to empower those that run it and the neighbourhood community.



ARTISTS FROM HONG KONG, SERBIA SHOWS INSIGHT INTO DEFORESTATION AT AAREY COLONY

17 MAY 2018
mid-day.com

The screenshot shows a news article on the mid-day.com website. The navigation bar includes 'Mumbai Guide', 'Entertainment', 'News', 'Photos', 'Videos', 'Sports', and 'Life'. The article title is 'Artists from Hong Kong, Serbia shows insight into deforestation at Aarey Colony'. Below the title, it says 'May 17, 2018, 07:42 IST | Shunashir Sen' and 'Artists from Hong Kong and Serbia shack up with locals in Aarey Colony for an exhibition on ecological erosion'. A photograph shows several square, brownish objects, possibly made from recycled materials, displayed on a wall. Social media sharing icons for WhatsApp, Facebook, Twitter, and Google+ are visible on the left side of the article.



ARTISTS TO CREATE INSTALLATION FROM DISCARDED BOTTLES AND PACKETS OF CHIPS IN MUMBAI'S AAREY COLONY

18 MAY 2018
hindustantimes

The screenshot shows a news article on the hindustantimes website. The navigation bar includes 'India', 'World', 'Cities', 'Opinion', 'Entertainment', 'Cricket', 'Education', 'Sports', 'Lifestyle', 'Videos', 'Photos', 'Brandstudio-live', and 'Tech'. The article title is 'Artists to create installation from discarded bottles and packets of chips in Mumbai's Aarey Colony'. Below the title, it says 'The works will be exhibited on May 20 at a hamlet in Aarey, after which they will move to Juhu beach from May 25 to 25.' and 'Updated: May 18, 2018 11:49 IST'. A photograph shows an artist in a blue shirt and gloves collecting discarded items, including bottles and chip packets, in a wooded area. A caption below the photo reads 'An artist collects discarded items for an installation. (Satish Bate/HT Photo)'.



TALES OF AN ENDANGERED FOREST

18 MAY 2018
The Hindu



THE HINDU

3 **JUST IN** 52mins Rupee gains 16 paise against \$ in early trade

4 1hr SC order on FRA stems from 2016 stand on bogus claimants

5 1hr India shines at Oscars, 'Period. End of Sentence' wins

6 1hr Arunachal CM calls meeting with NGOs, parties over

MENU

HOME NEWS OPINION BUSINESS SPORT CRICKET SCIENCE ENTERTAINMENT

ENTERTAINMENT ART DANCE MOVIES MUSIC REVIEWS THEATRE

Rooted in practice

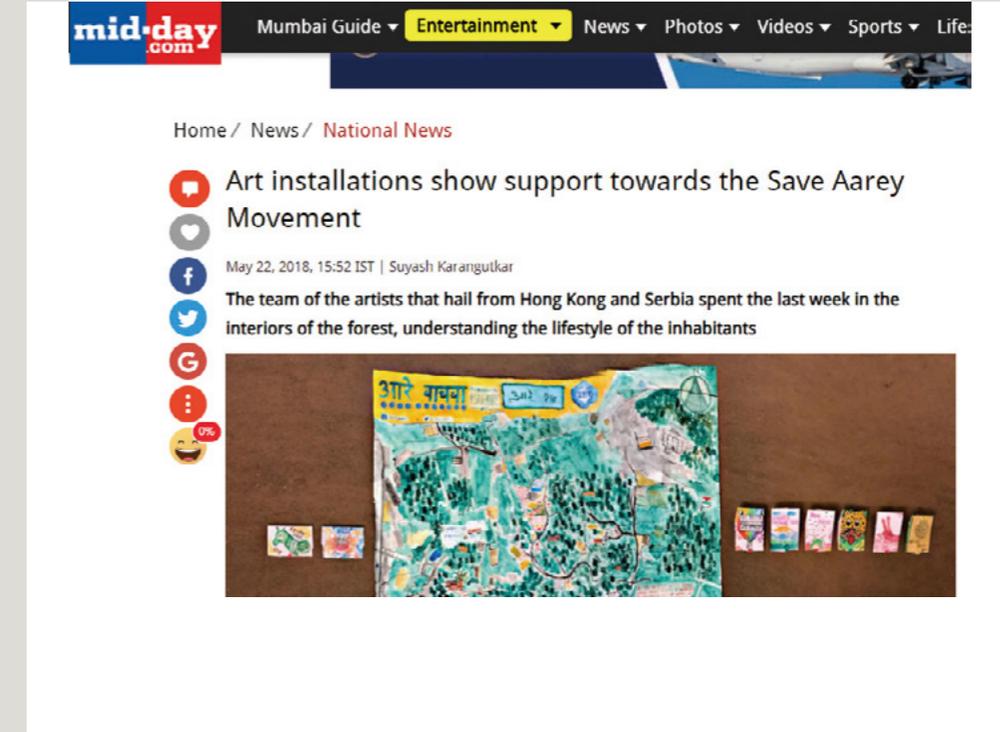
Each of the artists have chosen to work with food in some way, merging their own practice with learnings from their new environment, to create something unique. D'souza believes the process to be a "more horizontal way of creating something" than hierarchical, that focuses on the mutual exchange of knowledge and experience. Vikram Arora, the only Mumbai-based artist in the group, has created two bodies of work, both of which are strong comments on the disputed territory of 33 hectares. Through Dhartari (mother earth), an installation, he deliberately uses 33 containers filled with soil from various parts of the forest, each of which hold strong associations of memory for the tribals who live there. His second work, 'Cut me a slice of that!', is a performative piece in collaboration with the Warli community, that invites the audience to share a slice of pie inspired by a tribal recipe called Savelya. The pie here being a metaphor for the contested piece of land. "The work sheds light on the larger ecological crisis being affronted together with the more severe human suffering that is being borne at the cost of urban development", affirms Arora.

Into the wild: Artists Michael Leung and (right) Gum Cheng



ART INSTALLATIONS SHOW SUPPORT TOWARDS THE SAVE AAREY MOVEMENT

22 MAY 2018
mid-day.com



mid-day.com

Mumbai Guide Entertainment News Photos Videos Sports Life

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Art installations show support towards the Save Aarey Movement

May 22, 2018, 15:52 IST | Suyash Karangutkar

The team of the artists that hail from Hong Kong and Serbia spent the last week in the interiors of the forest, understanding the lifestyle of the inhabitants



寫在住坪洲的第十年和「明日大愚」之前

這是我住在坪洲的第十年，資歷雖未如一眾老街坊，但都足以說出坪洲近年急速的變化：坪洲近年發展出數個新樓盤，全是服務式住宅，只租不售，吸引了一批新中產到場，但新屋苑屬於門禁社區。此外，近年不少文化藝術工作者搬來坪洲，他們都嚮往小島的寧靜生活。他們一下子同期入伙，為坪洲帶來不少新居民。

近三、四年的「打卡」旅遊也令有「小島風味」的坪洲突然成為自由行和本地遊的「旅遊秘點」。星期六、日來坪洲的遊客也為商戶帶來商機，原為居民服務的餐廳都擠滿了遊客。另外，坪洲也有配合這種旅遊模式，發展出以藝術文化為題的觀光點「秘密花園」，和開辦一些文藝小店和咖啡室等文化空間。

《日日為食 @ 坪洲》在此時出現，好像在提醒坪洲人或是社區內的組織者，在這個新舊交替的時期，文藝活動或作品也許可為社區生活帶來另一種想像。《日日為食 @ 坪洲》的作品提出以社區的「歷史」和「食」連結上「人」，正好示範了藝文活動如何把對舊生活的懷緬轉化成生活中的智慧和價值，成為新街坊融入坪洲生活的平台。

連繫生活和歷史——歷史地景的記憶

「我最喜歡這張相，因為我以前細個嗰陣成日去嚟到玩，這裡以前是海邊，有棚屋，屋前是淺灘，現在都已經填晒了。」有位坪洲街坊看著舊相片如是說。

詹志豪在坪洲收集了地景舊照，配以自製的手動走馬燈裝置，以動態影像呈現坪洲由「舊」到「新」的變遷。新舊相對照十分討好老一輩的觀眾，他們就在旁邊看舊相，與身邊的街坊談起舊事，也對不同人講坪洲過去的模样，街坊更把舊照片帶回家中留念。

坪洲人的「食」之身份、回憶

「婆婆，您是客家人還是水上人？你會整茶果嗎？」「我們不是客家人，但以前住在村裡，人人都識做茶果啊。」「這種石磨我以前都用過，磨出來的米漿用來蒸腸粉是最滑的。」這是在葉啟俊的作品旁最常出現的對話。

坪洲曾經是條漁村，有漁民，也有務農的客家人，後來更發展成工業「島」。這些不同的坪洲身份正隨著社會發展而慢慢消失，但葉啟俊的石磨裝置再次喚起老街坊們的身份和記憶。他把石磨放在空地上，邀請街坊來磨米漿做雞屎藤，這個大石磨便成為了街坊講故事的工具。不少坪洲老人家前來交流做茶果和雞屎藤的心得，茶果和雞屎藤這兩種食物都是客家人常常做的糕點，時常可見客家婆婆推著一籃茶果到坪洲碼頭外擺檔。

連結新舊坪洲街坊的可能——蜜蜂

我因為 HK Honey 而認識梁志剛，他之前在唐樓天台辦的是社區蜂場，今次他在坪洲發起「坪洲蜂會」，嘗試在坪洲建立養蜂的社群。蜂會吸引了坪洲和島外居民參與，在會上他講解養蜂技巧、如何建蜂屋，也分享養蜂心得。蜂會是《日日為食 @ 坪洲》相對可延續和連結街坊的項目。

假如發展是必然

跟一些新搬來的街坊談起坪洲，他們雖然對坪洲的認識不深，但對這裡的歷史文化如天后誕或盂蘭節等甚有興趣。假如發展是必然的，《日日為食 @ 坪洲》或者是一種嘗試，藝術家成了詮釋者，在坪洲以歷史和食物連結新舊街坊，幫助遊客和新住客「紮根」坪洲。期望這個模式可以把原為社區帶來的衝擊，變成保護坪洲傳統文化元素的動力。

梁梓豪

中坑文化工作者，十年坪洲街坊



Written on the Tenth Year of Living in Peng Chau and the Approach of “Lantau Tomorrow Vision”

68 Though I’m not yet qualified to be a long-time resident on Peng Chau, in my tenth year of living here I could also name its rapid transformation these years: several new developments had appeared on Peng Chau, all of which were rental service apartments and gated residential housing attracting the middle class. Meanwhile, quite a lot of art and cultural practitioners had moved in for the island’s serenity. These people moved in at nearly the same time, bringing a bunch of new residents to the island.

“Checked-in travelling” as a trend these few years has made the island a secret destination for overseas and local tourists. The weekend visitors brought businesses for shops here and restaurants originally serving islanders are now filled with tourists. The island has also responded with art and cultural tourist spots such as the “Secret Garden”, arty stores and cafes.

Introducing “Daily Ration@Peng Chau” in this period of transition seems to remind Peng Chau’s islanders and coordinators that art and cultural activities or works

might be the source of imagination for alternative community lifestyles. Linking up “history” and “food” with “people” and providing a social platform for new residents to participate in, works of “Daily Ration@Peng Chau” demonstrated how such activities could transform the nostalgia for bygone life into wisdom and values for the present.

Weaving of Life and History: a Recollection of Places

“I like this photograph the most because I used to go there for fun when I was little. It used to be the coast with a shallow beach and stilt houses behind. It is all filled up now,” says one of the islanders, upon seeing the old photograph.

Having collected old photographs of places around Peng Chau, CHIM Chi Ho visualized Peng Chau’s transformation in a manually flipping installation. The seniors were particularly impressed by those contrasting old and new photographs shown in the installation. Looking at the old photos, they recalled the past of Peng Chau with each other. Some even took the photographs home as souvenirs.

The Peng Chau Identity and Memory through the Palate

‘Grandma, are you Hakka or are you of the boat people? Can you make Cha Guo?’ ‘I am not Hakka, but everyone in the village knew how to make it in the past.’ ‘I have used this kind of mill before. The flour paste that comes out is the best for steamed rice noodle rolls.’ This was the most frequent conversation you’d heard near YIP Kai Chun’s work.

Peng Chau was once a fishermen’s village. There were fishermen, Hakka farmers, and factory workers later on. While these different identities were slowly homogenized by development, YIP’s stone mill recalled the identities and memories of the seniors. The mill was placed public for everyone to grind the glutinous rice and make Cha Guo, but really it was the forum for telling stories: seniors came and shared their techniques for making Cha Guo, a common snack among the Hakka. You’d see old Hakka ladies touting baskets of it outside the Peng Chau pier.

Bees as the Bridge between Peng Chau Residents Fresh and Old

I know Michael LEUNG because of HK Honey, a project that kept community bee hives on the rooftop of an old

building. This time, he started Peng Chau Bee Club, trying to establish a beekeeping community on the island. The club attracted both islanders and non-islanders, and in it Michael shared beekeeping techniques, how to build bee cabins, and his experience on keeping bees. It is the relatively sustainable and socially engaging work among the activities of “Daily Ration@Peng Chau”.

If Development is a Matter Of Course

69 When I talked to the new residents of Peng Chau, it seems to me that, though they do not know the place deeply, they do have an interest in the island’s history and traditions such as Tin Hau festival and the hungry ghost festival. If development is a given, then “Daily Ration@Peng Chau” might be an experiment, in which artists become the interpreters who bring all islanders together and help tourists as well as new residents to root themselves on Peng Chau. It is my hope that this method would turn the blow to the community into an impetus for preserving the island’s traditional and cultural values.

Oskar LEUNG

A middle-aged cultural practitioner who has lived on Peng Chau for ten years

我們可能從蜜蜂的眼睛看世界嗎？

在一截被斬斷的樹根旁，數張寫著「坪洲蜂會」的黃色手繪海報吸引了兩名坪洲居民：「蜂會是什麼？」她們拿來膠椅，坐進大約七、八個人的圈中，加入討論。「在這裡可以有了一個蜂箱嗎？」「在香港的公共空間養蜜蜂會否被人投訴？」「應該採集蜂蜜嗎？會否剝削了蜜蜂的勞動？」發問出於好奇，同時亦引出各人對於蜜蜂、自然的想像。

2018年10月下旬的一個週六午後，梁志剛 (Michael) 以「坪洲蜂會」發起人的身份，分享自己在城市養蜂的經驗，並努力提供有關蜜蜂的資訊，提出問題作討論。暖陽下的坪洲碼頭外，「是否／如何養蜜蜂」成為不同背景的人坐在一起的契機，當中包括一位退休輪船船長和他的兩位舊同事，在香港生活了四十多年的有機農夫品川一誠先生，他們合起來自稱「三百歲先生」。還有常在週末來坪洲度假的一對姊妹和剛搬入坪洲的年輕人等。大家對「保護蜜蜂」似乎都有共識，對養蜂選址卻顯得擔心。

討論初時，Michael 問「是否可能在公共空間，比如坪洲碼頭附近的空地設置一個蜂箱？讓居民一起照顧和保護蜜蜂？」將蜂箱放在公共空間，探討蜜蜂是否可以與人類共存，讓恐懼蜜蜂

的人更瞭解蜜蜂，聽起來不失為一個富教育意義的行動。但行動很快遭到否決。「會否被鄰居投訴？」「蜜蜂可會螫傷小孩？」「香港人未必接受蜂箱，也許鬼佬會更接受？」這些關注點跟 Michael 的關注點有巨大的反差。會上的參與者於是一起在坪洲遊走，尋找可能安置蜂箱的地方和在島上持續養蜂的方式。有熱心的居民帶我們走到一個人跡罕至的小樹林，說「這裡不容易被人發現，或可讓蜂箱持續存在。」這也許是一種自我審查？似乎凡是「非人類生物」就得被隔離城市之外，否則便會帶來問題？（人們自願擔任警察，掃除可能的威脅。）當然若我們共處在一個公共空間，尊重每一個人的感受是很重要的，若更深入了解人們恐懼「自然」或蜜蜂的情感從何而來，構想如何讓居民接觸更多養蜂知識、如何讓更多人參與設置蜂箱，也許可使人們拋開統領環境、「人」與「自然」對立的二元想法？

Michael 亦嘗試成立一個流動養蜂圖書館，他搜集到有關城市養蜂、蜜蜂與生態環境、蜜蜂與社會運動的英文書籍，卻走遍幾家書店也找不到同類的中文書，在網上亦只找到大量教人如何快速製造蜂蜜、如何養蜂賺錢的書。這是否顯示我們缺乏了一種對「非人類生物」的尊重與認識？長久以來，我們是否只把蜜蜂看成工具和商品？自然於我們而言，是否只是一種用以擴充

權力的資本？「坪洲蜂會」像是一枚檢測劑，在短時間內引出人們忽略已久的問題。要延續和實踐此番討論，還需要有更多的行動。

同日，詹志豪 (阿詹) 亦在坪洲準備作品。他在餐廳和店舖向居民收集坪洲舊照和故事，他拿著照片走在路上，找到居民向他娓娓道來，那些填海的痕跡、火柴工廠、水上人用過的船、自己建的寮屋……阿詹以攝於同一地點的新舊照片製作手搖書，在數秒間我目睹了坪洲數十年的變遷，尤其是那多番改變的海岸線。手搖書在活動當日設置在大街兩旁，來往的居民尤其是老人家駐足在前，指著相片話當年。

當日還有葉啟俊 (阿俊) 設置的「自助製作雞屎藤」工作坊，磨製糯米的石磨吸引了許多人駐足，小孩圍著石磨玩了一個下午，老人則在旁大談自製小食的二三事。阿俊亦帶領坪洲訪客遊走大半个島嶼，看客家村落的變遷，看島上農夫，爬過大石走到最接近海的地方，幻想眼前此景將由「明日大嶼」填海計劃填平。海邊的視野廣闊，風景很美，但我看著遠處的市中心，想到一場發展巨輪的風暴經已壓近此地，內心不免戚戚焉，我們這一代會否提早目睹世界的消耗殆盡？

最後我們到品川先生的農莊坐坐。農莊前院的台階旁種有桑樹，台階下結著野蜂巢，沿路往上走便到達品川先生的家。他的家門前有個池塘，每次經過都會擊掌數聲，請裡面的水蛇留意有人類經過。品川先生為我們準備了自製桑葉茶（桑葉來自院內的桑樹）和冰滴咖啡，又分享他在坪洲生活的經歷，其中令我深有感觸的是，有人問他：「有毒蛇住在你的花園裡，你不害怕嗎？」他說：「不會，我會跟它說話，它也明白我說的話。」這讓我學習到另一種有機的生活，不是將自己的生活空間劃出明確單一的界線，清除所有「非我族類」，而是在自然之中生活。也許，除了「日日為食」——每日都將「為食」作為生存重負之外，我們也可能看到「食」從何處來，除了掠奪，我們得以存在的時空是否也仰賴著與他者共存的可能性。

劉南茜

1989年出生於江西，2012年來港讀書，
2014年雨傘運動為人生轉折點，
關注藝術在社會中的位置，從事研究與策展工作。



Might We See Through the Eyes of a Bee?

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Next to a fallen tree, two Peng Chau islanders found themselves drawn to a few yellow, hand-scrawled posters writing “Peng Chau Bee Club”. “What is a bee club?” They drew two chairs and joined the circle of seven or eight people. “Can we keep a bee cabin here?” “Would Hong Kong people complain about keeping bees in the public?” “Should we extract honey from bees? Do we exploit them by doing so?” The questions out of curiosity meanwhile revealed each of their imagination on bees and the nature.

In a Saturday afternoon of late October 2018, Michael LEUNG, as the initiator of “Peng Chau Bee Club”, shared his experience in urban beekeeping and all sorts of information and questions for discussion. Warm and sunny outside the Peng Chau pier, the questions “To keep or not to keep” and “How to keep bees” became a chance for bringing together a retired cargo ship captain and his former colleagues, Mr. Issei SHINAGAWA the Japanese organic famer who had been residing in Hong Kong for the last forty years (they called their group Mr. Three Hundred), two sisters who regularly came to Peng Chau on vacation, a group of young Peng Chau residents,

etc. It seemed that they all agreed on the importance of protecting bees, but were anxious to decide where the bees should be kept.

At the beginning of the discussion, Michael asked whether it might be possible to keep bees outside Peng Chau pier for instance, so as to allow participation of all islanders. It could experiment with a mutual habitat for bees and human and resolve people’s fear of bees. Educational as it seemed, the suggestion was quickly dismissed. “Would neighbors complain?” “Would bees sting the little ones?” “Hong Kong people are not likely to accept the idea, but perhaps foreigners do?” These anxieties threw a grim light upon Michael’s initial suggestion. Everyone thus walked around the island in search of a suitable place for the cabin and a sustainable way of beekeeping. A helpful islander led us to a secluded forest, saying that the location would likely hide the cabin from the public and thus allow the bees to thrive. Might this be a form of self-censorship? Is it necessary to force “non-human beings” out of the urban setting to avoid the problems that might otherwise arise? (People willingly act as police sweeping away all potential

threats.) Certainly, it is crucial to respect everyone’s feelings in a public space. Would understanding their fear of “nature” or bees, spreading related knowledge, engaging more people in building the cabin, etc. prepare people for forgoing the regulatory attitude on nature and the idea of “nature versus human”?

Besides, Michael attempted to set up a mobile library of beekeeping. He amassed a collection of English publications on urban beekeeping, bee ecology, bees and social movements, etc., only to realize that Chinese literature was nowhere to find. He could only find online a huge amount of books on how to quickly extract honey and how to make money from bees. Does this show a lack of respect and knowledge in our society regarding “non-human beings”? Have we always taken bees as tools and goods? Is the nature, to us, merely the capital for power? “Peng Chau Bee Club” is like a quick tester revealing the questions much ignored by people. Many more actions are needed if such discussion is to be sustained and realized.

On the same day, CHIM Chi Ho (Chim) was on the island preparing his work, collecting old Peng Chau photographs and stories at restaurants and shops. Walking around the island with the photos, he collected stories about the old coastline, the firewood factory, boats used by people, shacks built by islanders, etc. With the old and new photographs shot at the same place, Chim created a flip book in which one could witness in few seconds the transformation of Peng Chau over decades. On the event day the flip book installations were placed on the both sides of the main street, gathering passers-by especially the seniors to look at them and reminisce about the past.

Close to Chim’s work was YIP Kai Chun (Chun)’s “self-helping Cha Guo workshop”, with a stone mill attracting the crowd to grind glutinous rice by themselves. Children played with it for the whole afternoon, while seniors stayed to talk about how they made snacks in the past. Chun also took a group of visitors around Peng Chau, showing them the changes in Hakka villages, greeting the local farmers, and seeing the view of the ocean that would be reclaimed by “Lantau Tomorrow Vision”, a large-scale reclamation

project. Taking in this vast beauty, I saw the city from afar, not forgetting that the approach of the storm of development. Are we the generation to witness early the earth's exhaustion?

At the end of our trek, we visited Mr. SHINAGAWA's farm. The farm was lined with mulberry trees and dotted with wild bee hives. The pool at the front of the farm house was home to a water snake, which Mr. SHINAGAWA would greet every time to alert him to humans passing by. Over mulberry tea (with mulberry leaves from trees in the farm) and ice drip coffee that he brewed himself, he recounted his life in Peng Chau. It struck me the most when he said that he was not scared of the venomous snakes for he

would speak to them and they would understand what he said. This seemed to point the way to a different form of organic living, one that does not demarcate "my species" from every other, but lives in the midst of nature. Perhaps, besides the burden of "daily ration", we would see the source and process of "eating", which are not limited to exploitation, but could be a form of co-existence with every other.

Nanxi LIU

Born in Jiangxi in 1989, LIU came to Hong Kong for study in 2012. She sees the Umbrella Movement in 2014 as a turning point of her life. She cares about the role of art in society. She researches and curates.



藝術到家 ART TOGETHER

「藝術到家」是民間非牟利藝術組織，於 2008 年成立，現為註冊慈善團體。

我們致力流動地在香港的戶外或公共空間策劃藝術活動和展覽，將藝術帶入社區各階層。我們曾與多個教育單位合辦藝術課程、工作坊、講座等，並聯本地藝團、藝術家、社會服務團體等推動本地藝術發展。此外，我們亦以藝術角度探討社會形態，讓藝術工作者與公眾人士以緊扣地區文化歷史脈絡的藝術創作回應身邊的人與事，例如 2009 年的香港街頭「求生術」藝術裝置巡遊、2012 年的西九海濱長廊「講三講四」藝術討論會、2013 年的牛棚藝術村膠紙塗鴉計劃、2014 年的巡遊藝術教育計劃「尋找海岸線」、2015 年的「漫話鵝頸」橋裝藝術計劃等。近年，我們亦舉辦「源野生活節」、「源野呼吸」大地藝術營、「魚塘源野藝術節」及「落塘源野藝術節」，希望用藝術拉近人與自然的距離。

我們也積極與鄰近地區的藝術空間合作，進行社區藝術活動和交流，例如在澳門牛房的「求生術」當代藝術展覽（2010 年）、尋找社區寶藏之「流動創意車」（2015 年）、在台北水谷藝術的「流動故事車—香港藝術家駐場計劃」（2015 年）、跟印度

孟買 ArtOxygen 合辦的「流動倉庫 @ [en]counters 2016 — 香港 × 孟買藝術交流計劃」（2016 年）及「日日為食」香港孟買社區藝術交流計劃（2018 年）、在韓國釜山的 openspace bae 藝術駐村計劃（2017 年及 2018 年）等。

Established in 2008 and currently a charitable organization, Art Together is a non-profit art group based in Hong Kong.

We mainly work on art projects and exhibitions at outdoor area and public space in Hong Kong, in an attempt to reach different communities in a mobile fashion. We collaborate with different education units, local art groups, artists, and social service groups to launch art workshops, artist talks and activities in order to support local art development and bring artistic ideas to different communities. For example, “Art for Survival” rolled out mobile art installations onto streets in Hong Kong in 2009; “Talk 3-Talk 4” hosted at the West Kowloon waterfront promenade in 2012 invited art practitioners for quality discussion; “Tape Go Go” made use of the enclosing walls around Cattle Depot Artist Village for tape art mural in 2013; “In Search of the Coastline” invited artists and art students to have art parade along the old harbour coastline in 2014, and “Once Upon a Goose” exhibited comic art underneath the Goose Neck Bridge in 2015. All these art projects aim to encourage

participants and visitors to explore different perspectives in appreciating our surroundings, through connecting the districts’ cultural and historical contexts with art. From 2016 onwards, Art Together even extend such connection to the nature, by hosting “Sustainable Festival”, “Breathe in the Nature” Land Art Camp, “Fishpond Sustainable Art Festival” and “Fishpond Diving Sustainable Art Festival” to celebrate arts and sustainable living.

Besides, we also are keen on collaborating with overseas art spaces through community art programs and artist exchange. Examples include “Art for Survival” in OxWarehouse Macau (2010), “Mobile Art Strollers” in Macau (2015), “Mobile Art Strollers” Hong Kong Artists-In-Residence Scheme in Waley Art Taipei (2015), “[en]counters - Bori Bunder @ Platform 8” (2016) in ArtOxygen Mumbai, “Daily Ration” Hong Kong Mumbai Art Exchange Project (2018), Artist-In-Residence Programme in openspace bae Busan (2017 & 2018), etc.

ArtOxygen (ArtO2)

藝術令我們認識自己，亦促使我們對世界提出疑問。

它有著遠超於儀式性、技巧性或裝飾性的角色，它並不是獨立存在，而是促使我們投入與生命對話的動力。

ArtO2 嘗試在藝術與日常生活之間，令各種形式的藝術發揮其角色。

ArtO2 是一個印度獨立藝術機構，透過策劃和邀請藝術家、藝術機構以及公眾參與教育性和社會性的藝術項目，以達到普及當代藝術的宗旨。

透過支持目前的和新晉的藝術人才，ArtO2 希望激發各群體主動參與社會。



www.artoxygen.org

Art enables us to understand ourselves and urges us to question the world.

Its role in society goes beyond the ritualistic, the technical or the decorative, because art does not exist independently, in a separate world. Instead, it pushes us to establish a dialogue and engage with life.

ArtO2 tries to make art matter, in all its expressions and appearances. It is in this gap between art and the everyday that ArtO2 breathes.

ArtO2 is an India-based independent art organization whose aim is to increase the awareness of contemporary art practices.

It plans to do this by organizing art projects that challenge artists, art institutions and the public both from a curatorial, educational and social perspective.

By supporting existing and new talent, ArtO2 wants to stimulate society, to engage and include the public, to empower communities.



Leandre D'SOUZA

印度 India

策展人
Curator

Leandre D' SOUZA 為倫敦城市大學藝術評析學碩士。2009 年在孟買創辦 ArtOxygen (ArtO2)，策劃在公共及戶外空間的藝術項目，並在 2010 年首創以日常生活為議題的 [en]counters 公共藝術計劃。她曾獲邀在 2013 年策劃南韓 Haein 藝術雙年項目，亦在印度作獨立策展。她在 2014 年獲克勞斯親王基金會頒授文化獎項。現時她在孟買戲劇學院教授視覺藝術研究。

Leandre D'SOUZA holds a Master in Arts Criticism from City University (London). She runs ArtOxygen (ArtO2) in Mumbai since 2009, aimed at curating and producing art projects in public, open spaces. Since 2010, she organizes [en]counters, a festival dealing with issues affecting the everyday life of Mumbai. She was invited to curate the participation of Indian and international artists at the biennial Haein Art Project in South Korea in 2013, and also curates independently, the Sensorium Art Festival for Sunaparanta Goa Centre for the Arts, among others. In 2014, she received an award for Culture and Change bestowed by the Prince Claus Fund for Culture and Development. D'Souza also teaches a research & practice course in visual art at the Drama School Mumbai.



葉啟俊
YIP Kai Chun

香港 Hong Kong

策展人及藝術家
Curator & Artist

在坪洲住了一年半，愛到街市買坪洲漁民捉的海鮮，吃坪洲農夫種的菜。

YIP has lived on Peng Chau for one year and a half. He loves going to the wet market to buy seafood caught by Peng Chau's fishermen, and vegetables from Peng Chau's farmers.



www.yipkaichuns.com



詹志豪
CHIM Chi Ho

詹志豪是一位來自香港的視覺藝術家，畢業於浸會大學視覺藝術院（2016），以雕塑為主要創作媒介。他的作品常把現成物拆解，再以不同方式重組。

CHIM Chi Ho is a visual art artist from Hong Kong. He graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2016. He mainly works on sculpture. His works often deconstruct found materials and reconstruct them in different methods.

香港 Hong Kong

藝術家 Artist



梁志剛
Michael LEUNG

香港 Hong Kong

藝術家 Artist



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梁志剛是一位藝術家 / 設計師，都市農夫和客座講師。他出生於倫敦，並於 2009 年遷居香港以完成設計碩士學位。他的項目包括集體城市農耕項目，如香港農民曆 2014-2015 和棚仔手巾（於深水埗棚仔布料市場生產）。

梁志剛於香港浸會大學擔任客座講師，教授社會參與藝術（碩士課程）。他的調查關注「反叛農界」（*Insurrectionary Agricultural Milieux*），以本土農耕活動的根莖形態回應全球現狀下的生物政治和新自由主義。

作為他一系列項目的綜合，梁志剛同時也製作和書寫的小雜誌和虛構故事，這些讀物可以於一個名為「街坊排檔」的市場檔口閱讀或購買。

Michael Leung is an artist/designer, urban farmer and visiting lecturer. He was born in London and moved to Hong Kong in 2009 to complete a Masters in Design. His projects range from collective urban agriculture projects such as *The HK FARMers' Almanac 2014-2015* to *Pangkerchief*, a collection of objects produced by *Pang Jai* fabric market in Sham Shui Po.

Michael is a visiting lecturer at Hong Kong Baptist University where he teaches social practice (MA). His research focuses on *Insurrectionary Agricultural Milieux*, rhizomatic forms of agriculture that exist in local response to global conditions of biopolitics and neoliberalism.

An amalgamation of his projects, zines and fictional stories can be seen and purchased at a neighbourhood street market stall called *Kai Fong Pai Dong*, located in a vegetable market in Yau Ma Tei.



Vikram ARORA

Vikram ARORA 是一名長駐孟買 的視覺藝術家。他的創作直接反映他的生活環境以及他與身邊事物的關係。他曾在詹姆斯基·吉簡布維爵士藝術學院及阿旺橋當代藝術學院修讀繪畫。作品曾在法國、中國、土耳其和美國展出。

Vikram ARORA is a visual artist based in Mumbai. His work is an immediate reflection of his everyday environment and the relationships he cultivates with his subjects. Arora studied drawing & painting at the Sir JJ School of Art and the Pont Aven School of Contemporary Art. He has exhibited widely in India and internationally in France, China, Turkey & USA.

印度 India

藝術家 Artist

www.vikramarora.com



Pradeep LMISHRA

Pradeep L.MISHRA 生於 1977 年，畢業於詹姆斯基·吉簡布維爵士藝術學院（藝術碩士）。

他的創作帶有生生不息的意念，而生命本身並不一定帶有故事。他的作品因此較聚焦於存在、生命在某個環境中與其他生物的關係。

他相信人類一直在無法預計的生命中學習和進化。他希望透過與人分享藝術，持續培養生生不息的環境。

印度 India

藝術家 Artist

Born in 1977, Pradeep L. MISHRA did his schooling from Shrinbai Neterwala School, Tumsar and completed his post-graduation in Art from Sir J.J.School of Art, Mumbai.

His art practice shares the belief of nurturing life, which not necessarily carry stories. It is more about presence of a “being” and its relation with other fellow beings in a given environment.

He believes we humans have evolved by learning more and more in this unpredictable life, full of surprises. As an individual being, he wishes to keep nurturing the environment by sharing his art practices with fellow beings, with hope of collective effort to nurture life.

藝術到家團隊

ART TOGETHER TEAM

主席
Chairman 鄭怡敏 (阿金)
Gum CHENG

藝術總監
Art Director 張嘉莉
Clara CHEUNG

行政總監
Administrative
Director 陳佩玲
Peggy CHAN

節目統籌
Program
Coordinator 曾兆熙
Damon TSANG

行政統籌
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