

火花！SPARKLE!

YOUTH IS
NOT _____
BUT A STATE
OF MIND

青春不是 _____
而是心境

耍樂是青年
A GOOD WASTE OF TIME

耍樂是青年

這個展覽的概念，源自兩次我和朋友觀展後的反思。在某當代藝術展內，我們對為數不少的互動作品沒什麼興趣。有些雖然參與了，但搞作一番後覺得很無聊。在某兒童博物館內，我們反而按捺不住試玩多件互動遊戲裝置。遊戲其實很無聊，但我們玩得不亦樂乎，而且覺得很有啟發。

我們理解兒童博物館內互動裝置的設計必然以特定觀眾的參與及啟發作為重心。做當代藝術和策展時，我們也常以互動元素吸引觀眾參與，鼓勵積極的觀賞經驗。雖然兩者觀眾的普遍年齡有別，但對觀眾與展覽現場關係的思考卻同出一轍，因此，當中應該有值得我們借鏡之處。另一方面，由展場及至日常生活中，我們可否讓自己盡情投入地耍玩，心無旁騖地陶醉於歡樂中，從而有所得著？

其實「耍玩」確能讓不同年齡的觀眾都從中發現歡樂和驚喜，激發探究精神、想像和創造的潛力，甚至有助身心健康和人際關係；與此同時它也具有撇防能力，隱含挑戰性，需細心參與，甚至考驗人承擔風險的心志。是次參展藝術家本身都是貪玩的人，他們創作上各有不同的出發點和態度，但都以「過癮好玩」去吸引觀眾的好奇心和參與，當中有驚或有喜，期望觀眾能在耍樂中有所發現。

卓穎嵐設了一個場景給觀眾進入，讓當中的隨機性和直覺經驗誘發出不可預測的有趣反應。何翊雯靜靜地隱藏自己在作品中，邀請觀眾對身體狀態、空間和微弱的事物敏感起來，建立微妙的關係。高便蓮構建一個遊玩角，想像和新知舊雨，一同與物料對話，再造玩物。伍啟豪四圍搜探熱愛做無聊實驗的市民觀眾，認真探求生活上的極限，結論一點也不重要。袁永賢成功研創了一套電玩，觀眾不需思考鎮密，只要直接參與和體驗，即能體會搞笑邏輯的幽默。而劉銘鏗就把一張白紙演變出連繫大家的耍樂空間，作品中既容納了觀眾，觀眾的經驗亦成為了作品。

如果大家覺得這個展覽有點無聊，但也勇於參與，最後又確實樂在其中，激起了一點活力和一些啟發，那麼我們很高興，因你就是青年。

余迪文
Solomon Yu

項目策展人
Project Curator

A Good Waste of Time

The idea behind this exhibition has been inspired by the past experience and reflections a friend and I had after attending two exhibitions. On one occasion at a contemporary exhibition, we were not particularly interested in many of the interactive works on display there. We took part in some of them, but we couldn't say we found them very interesting. On another occasion when we were in a children's museum, we couldn't stop playing with many of the interactive games. These games were actually quite childish, but not only did we have a lot of fun, we also drew inspiration from the experience.

We understand that the interactive installations inside the children's museum were designed to engage and inspire a particular group of target audience. When creating or curating contemporary art, interactive elements are commonly employed to invite participation from the audience and to encourage an active viewing experience. Despite the varying and wide range in age of the target audience, both kinds of exhibits share the same consideration in treatment of the audience and their relationship with the exhibition visit. And so, there should be lessons worth learning that we can draw from this aspect. Is it possible, that by extending the experience beyond the exhibition site into our daily lives and wholeheartedly 'wasting' time through completely immersing ourselves in joyful activities, we gain something of benefit?

In fact, spending time in play can enable audiences of different ages to discover joy and be pleasantly surprised, and stimulate their curiosity, imagination and creativity. It can even benefit one's well-being and interpersonal relationships. The process of fun has the potential to disarm, yet its challenging aspect also calls for one's focus and attention. It can go even further by testing one's willingness to take risks. At this exhibition all participating artists are people who are fond of fun and games. They may have different motives and approaches in their creative work, but they all aim to use fun to let other's enjoy themselves to their heart's content and thus arouse the audience's curiosity and interest. It is our ardent hope to bring new discoveries during this journey of play.

Cheuk wing-nam has installed a special scene for the audience to experience. By being random and calling on one's intuition, it is meant to produce unpredictable and interesting reactions. Subtly concealing herself within her own work, Moss Ho wishes to invite the audience to become more sensitive to the conditions of their bodies, space and matters which are often easily overlooked, and building a delicate relationship among them. Koko Ko has set up a play corner using ordinary everyday materials, and thereby inviting imagination and creation of new conversations about play objects. Rogerger Ng has scouted people who share an interest in conducting silly experiments. The goal is not about the result, but rather about diligently exploring limits in our lives. Thomas Yuen has developed a video game which does not require sophisticated thinking, but makes use of direct participation and experience to convey the humour behind its logic. Last but not least, Lau Ming-hang has turned a piece of paper into a space that houses these arts and fun together. His piece helps guide the audience through this journey of play, and so your visit and experiences will complete his design.

If you find this exhibition a bit of a joke but still are willing to participate, enjoy the process and feel energized or inspired from it, then we are very pleased that you have had a good waste of time.

玩出新火花!

玩樂乃人之天性。透過玩耍我們可以調節生活、放鬆身心，亦能引起好奇心，激發靈感。油街實現為藝術工作者及公眾提供一個開放且充滿奇思妙想的創意交流平台，啟發他們的無窮想像，探索耍樂新玩意。

《耍樂是青年》作為第二屆《火花!》系列的第五個展覽，以「玩樂與藝術」為主題。項目策展人余迪文，聯同卓穎嵐、何翊雯、高便蓮、劉銘鏗、伍啟豪及袁永賢六位具有不同專業背景的香港藝術家，以「玩樂」作為創作的軸心及延伸，玩轉展覽廳，將其變成一個充滿妙想的珍奇匣子。呈現一個受傳統規範的「白盒子」展示廳，搖身為猶如萬花筒般千變萬化，且充滿驚喜的幻趣空間。

六位藝術家每件作品都盛載着不同「耍」與「樂」的方式，徹底表現個人對「玩」的創意回應，包括取諸日常所見、順手拈來的玩物，更有特別設計營造、可邀觀眾參與其中的玩耍空間，觀賞玩樂皆宜。是次展覽，藝術家將脫離單純的創造者角色而成為協作者，引領觀眾一同參與創作，演繹豐富多彩的多元媒介作品。而觀眾則可跳出傳統「保持最佳觀看距離」的模式，挑戰創作者本身的角色，活化自己的創意神經，在身臨其境的互動中，啟發好奇心和天馬行空的創意思維，以藝術家的身份玩樂一番。

《火花!》系列作為實驗平台，融合不同領域及媒介的策劃理念，啟迪大眾突破故有概念。希望大家可從《耍樂是青年》出發，暫時放下繁重瑣碎的日常，戴上探險家的帽子，於展場好好來玩一場，重新領略玩耍的純粹本質，讓擦出的點點火花，燃點出豐富多姿的創造力與喜悅。

連美嬌
Ivy Lin

油街實現館長
Curator, Oi!

Play to Create New Sparkles!

People are born to play and have fun. Play teaches us about life, it sparks our curiosity and inspiration and then, as we grow older, it helps our bodies and minds relax. Oi! provides artists and the public with a fascinating, open platform for exchanging creativity that inspires our boundless imagination to explore and discover new ideas of play.

The theme of 'A Good Waste of Time', the fifth exhibition in the second edition of the 'Sparkle! series', is 'fun, play and art'. Project curator Solomon Yu teams up with six Hong Kong artists from different professional backgrounds – Cheuk Wing-nam, Moss Ho, Koko Ko, Lau Ming-hang, Rogerger Ng and Thomas Yuen – to play with ideas of fun as the focal point and extension of their creation. Converting the exhibition gallery into an exciting box brimming with unconventional ideas, they will demonstrate how a 'white box' exhibition gallery that otherwise conforms with traditional norms can be transformed into a kaleidoscopic space packed with magical surprises and fun.

Each of the works created by the six artists bears various methods of 'play' and 'fun' that express the individual's creative response to the theme. They are made up of everyday playthings as well as specially designed and crafted play spaces that invite the viewer's participation, providing opportunities for both fun and artistic appreciation. In this exhibition, the artists break away from a purely creative role and act as collaborators engaging the audience in the process that produces vibrant works interpreted on various media. Visitors, on the other hand, can jump out of the traditional mode where they keep an optimal viewing distance and then challenge the role of the creator. They can also reignite their own creative neurons, find inspiration in their own curiosity and unrestrained mind and have fun as an artist through immersive interaction.

As an experimental platform, the 'Sparkle! series' adopts the curatorial philosophy of integrating different disciplines and media to enlighten the public and help them break away from established concepts. As a starting point: 'A Good Waste of Time' puts your usually hectic schedule of niceties and non-essentials on hold, puts on the hat of an adventurer and rediscover the purity of play by having fun in the exhibition. Kindle these small sparkles and see them glow as they light up colourful creativity and joy.

安娜的房間

ANNABELLE'S ROOM

卓穎嵐 CHEUK Wing-nam



1 進入房間後記得開燈。
Switch on the lights
when you enter.

2 離開房間前記得關燈。
Switch off the lights
when you leave.

“若我們認為會動的玩偶是有靈魂的話，我們每天重複地工作，是否同樣帶著靈魂地工作？還是我們每一個人其實也只是別人的玩具？”

If we think that all dolls that move have spirits, I then wonder if we carry our spirits with us when we repetitively, day after day, go to work? Or could every one of us, in fact, be someone else's toy? ”

Q & A

這房間有點詭異，是特意胡鬧來戲弄人的嗎？玩具真的有靈魂？ 其實胡鬧戲弄都是一種人與人建立關係的手法啊！我是希望透過這作品讓你重新重視公仔的地位。而我的作品總是有種令人想去互動但又拒絕互動的一種獨特元素，讓當中的隨機性和直覺經驗誘發出大家不可預測的反應是最有趣的。我們很難確定玩具是否有靈魂，但沒有靈魂的人又是否等同玩具，每天被戲玩呢？比有靈魂的玩具，哪樣最恐怖可怕？

Is this room a horror set-up, trying to mischievously play tricks on the audience? The truth is, mischief and tricks can be a means for relationship building! I was hoping to make you value the importance of dolls once again through this work. My works have always had elements that make people both interested and hesitant to interact with them. By being random and calling on one's intuition, it triggers unpredictable reactions, which I think is the most interesting aspect. By the way, if toys really have spirits, would people without spirits are just toys, like they are being exploited every day? Which one is scarier?

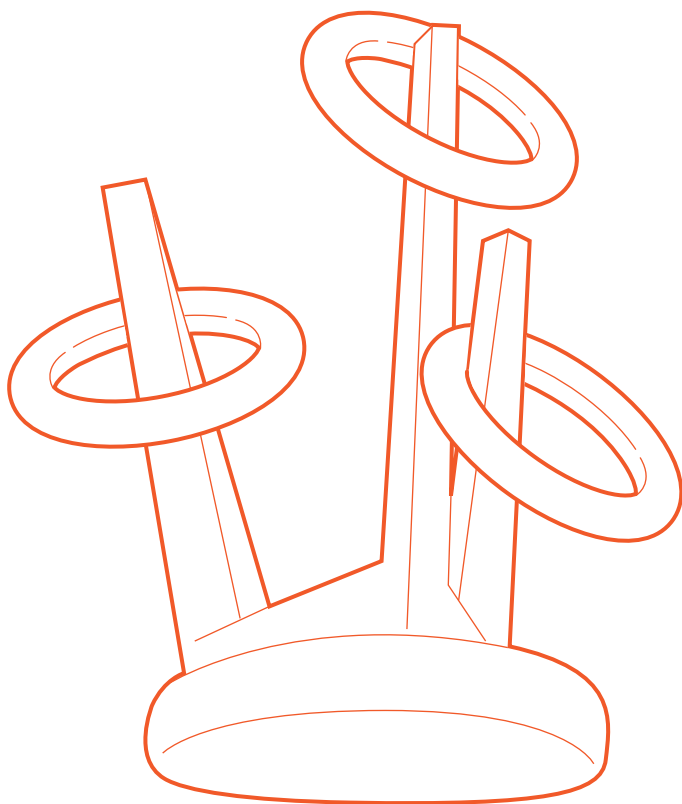
卓穎嵐 畢業於香港浸會大學視覺藝術碩士課程。她擅長新媒體藝術裝置、聲音雕塑，作品常帶有詼諧的特質，顯現出欲拒還迎的一種矛盾，也是對媒體藝術必需要互動的一種提問。

CHEUK Wing-nam graduated from the MA in Visual Arts (Studio Art & Extended Media) programme of the Hong Kong Baptist University. She specialises in new media art installations and sound sculptures. Her works often possess a tone of humour to represent conflicting tension and to raise the question whether 'to interact or not to interact' through her works.

六塊腹肌的秘密

THE SECRET OF SIX-PACK

何翊雯 Moss HO



1 進入地毯前請脫掉鞋子。
Take your shoes off
before stepping onto
the carpet.

2 你或會被圈中，謝謝配合。
You might get caught.
Thanks for your co-
operation.

“日常生活可以是一個個奇蹟和驚喜的連續。
當球變成青豆，繩變成軟糖，那是多麼甜美的瘋狂！
歡迎大家進入鍛練的毯子。

Everyday life can consist of a series of miracles and surprises.
When fit-balls become peas and ropes become gummi candy,
you know this world is full of sweet insanity.
Feel free to further your training by stepping onto the carpet. ”

Q & A

你的作品有點荒誕！其實我們的身體和青豆軟糖有何關係呢？ 我對於日常生活滿有好奇和聯想，相信荒誕和驚喜的事物無處不在，並喜歡探索人、身體和事物的關係。這次作品概念源自雙人運動，從而轉化成多種身體與食品的關係與奇想，希望喚醒一些可能已經在生活中麻木了的微弱經驗，亦同時探索人與人，和身體的動態之間的關係。當重新探索後，或許我們會發現身體和青豆軟糖不一定只是吃和被吃的關係呢！

Your work is a bit absurd! How is our body related to peas and gummi candy? I am always curious and love connecting seemingly unrelated stuff in everyday life. Believing absurdity and surprises are everywhere, I like exploring the delicate relationship among people, their bodies and little things. The idea of this work comes from the practice of partner exercise, which I have transformed using my imagination about the relationship between our bodies and food we eat, hoping to awaken those everyday experiences which are so delicate and often overlooked as we become numb towards them. This exploration of the relationship between human beings and the motion of our bodies may help enlighten us that, perhaps our bodies, peas and gummi candy are not merely in an eat-and-be-eaten relationship!

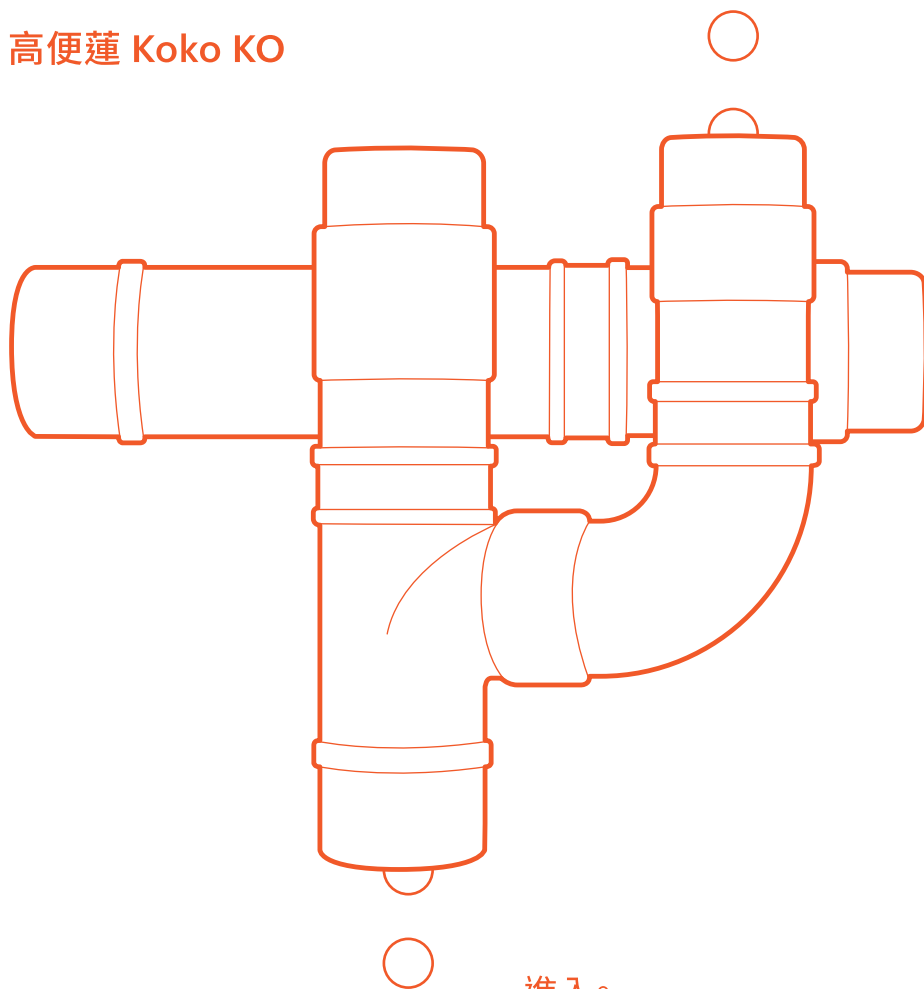
何翊雯 畢業於香港中文大學藝術系。她的創作環繞生活上微小的存在，透過動畫、攝影及裝置，以趣怪的故事和遊戲方式表現出她對於日常生活的好奇與聯想，及探索個人與事物的關係。

Moss HO received her BA (Hons) in Fine Arts from the Chinese University of Hong Kong. Her works revolve around the barely noticeable moments in life. In forms of animation, photography and installation, she shows her imagination and curiosity for daily life through stories and games, and explores the relationship between human beings and everyday objects.

我的遊樂場

MY PLAYGROUND

高便蓮 Koko KO



進入。
玩一下，然後出來。
Get in.
Play and then come out.

“這是一個以膠管裝置構作幻想中的遊樂場一角，它提供了一個統感的體驗，也是一個尋樂的旅程，讓我們探索聲音、玩具的時代性和再造物的可塑性。

玩耍的人不分年齡，共同參與。

保持玩樂的心，永遠年青。

This is an imaginary play corner created with plastic tubes. Providing a multi-sensory experience, it is a journey to discover pleasure as it allows us to explore sounds, the qualities of play objects representing a certain era and the potentials of up-cycling.

People across all ages can have fun as they participate in this game.
Keep a playful mind and we can remain young forever. ”

Q & A

這是真的膠水管嗎？為何要自己動手製作遊樂場和玩具呀？ 是真膠水管啊！我家是辦五金的，水管多的是，有大有細，有粗有幼，接駁水管其實挺好玩，兒時我大部份玩具都是自己用不同部件組裝製作的呢。自製獨一無二的玩物是滿有樂趣的，還可以讓我們反思物質的價值和探索升級再造的可能性。這些玩具耍樂沒有特定方式，大家輕鬆隨意地進入一個玩樂氛圍便可，更可以好像兒時看著別人玩耍一樣，以人，吸引人！如果你帶來舊物，我們一起加上其他配件，也可創作一件新玩具！

Are these real plastic water pipes? Why not buy a toy instead of making one yourself? Surely they're real water pipe! My family owns a hardware shop and there are all sorts of pipes, big and small, thick and thin. Connecting water pipes is quite a fun thing to do. When I was a child, I assembled most of my toys using different parts. Creating a unique toy makes you feel great! It also helps you reflect on the values of things and the potentials of up-cycling. There is no fixed way to play with a toy, except to have fun. And like when we were little, watching others play is fun too! Bring me an old object, together we could make a new toy by adding new parts to it!

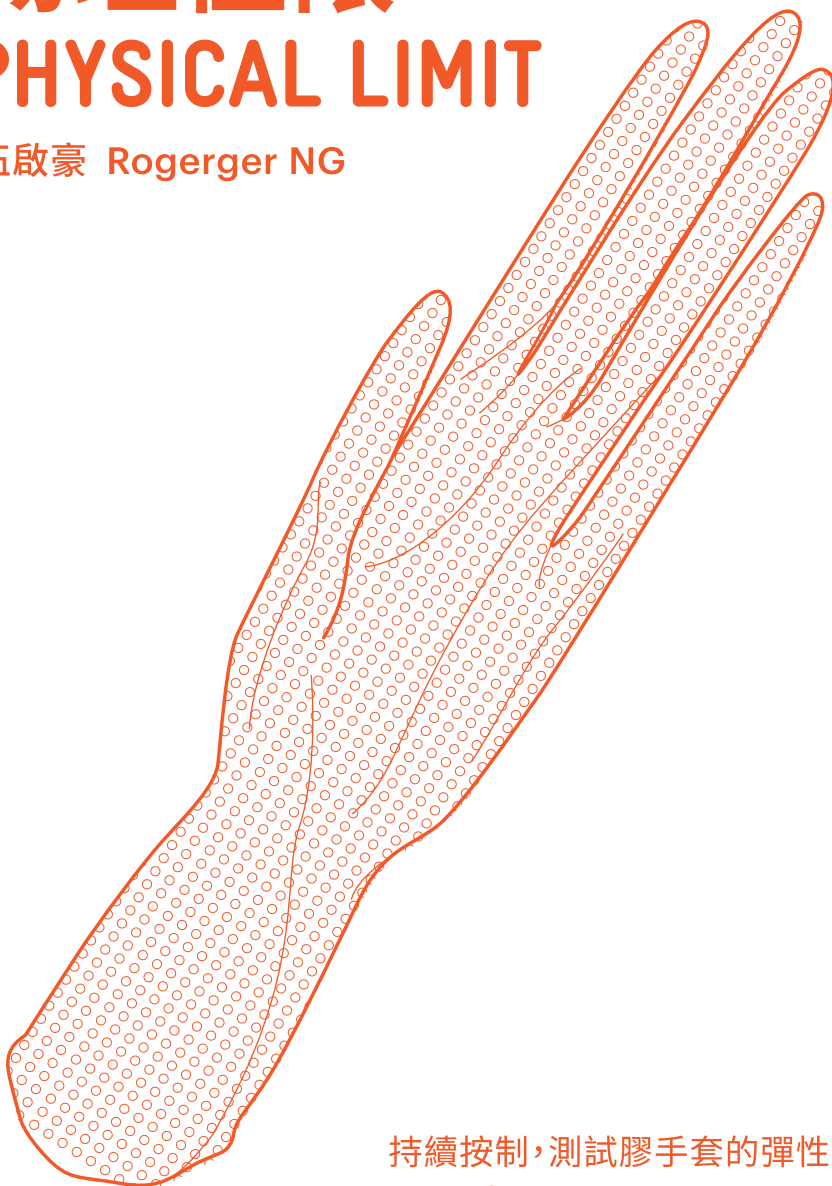
高便蓮 畢業於香港中文大學藝術文學碩士課程。她喜歡邀請觀眾以不同感官與她的雕塑作品互動以開拓感知。她為人樂觀，而且很享受與不同能力的朋友及社群分享她對藝術創作的興趣。

Koko KO received her MA in Fine Arts from the Chinese University of Hong Kong. She loves inviting the audience to interact with sculptural materials with different senses, expanding our perceptions. An optimistic person, she enjoys sharing her creative interests with people of various abilities and communities.

物理極限

PHYSICAL LIMIT

伍啟豪 Rogerger NG



持續按制，測試膠手套的彈性極限。
Press button continuously to test
the plastic glove's elastic limit.

“ 我們是一起做實驗的人，這裡沒有一個結論，只有一同測試。
透過達至彈性極限的物件，
我們或能投射出自身在生活或工作上的經歷。

We are partners in this experiment, doing tests together with no conclusion.
Pushing matter to its elastic limit,
perhaps we could correlate it with
our own experience about daily life and work. ”

Q & A

這是探索物料極限的玩意嗎？真的有人會做這樣的實驗？ 我喜歡用玩世不恭的趣味去表達看法。這不只是實驗，其實在生活 and 工作中，常有測試拉扯吹脹底線的情況。面對這些「測試」，你會放棄不玩，還是重覆測試下去呢？看別人的實驗結果不夠過癮，你要親自經驗當下可承受的極限才好玩！

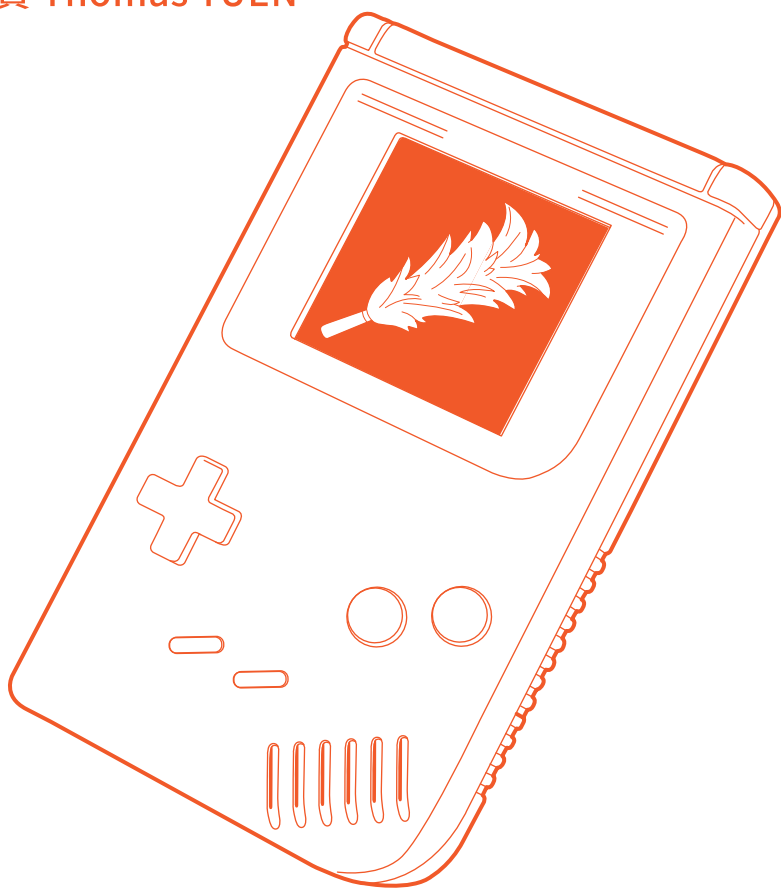
Is this game about exploring the limits of materials? Would someone really do experiments like these? I like to express my opinions with a bit of fun and cynicism. These actually are more than experiments! As in life and with work, we often come across situations that test the limits of stretching and inflation. In face of these 'tests', when will you reach your limit and stop playing? Or will you keep repeating the tests? It's not much fun just looking at others doing the experiment and their results. You should try it out yourself and see where your own limit lies!

伍啟豪 畢業於香港浸會大學視覺藝術學院。作為一位藝術家設計師，他的設計和創作皆以幽默、超現實和非理性的手法呈現，回應當代社會各種扭曲的現象。

Rogerger NG received his BA in Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University. He is an artist-designer whose design works and creative projects reveal a humorous, surreal and irrational approach that draws particularly on the twisted phenomena of our contemporary society.

鋪鋪打救您！ GONNA SALVAGE YOU EACH TIME !

袁永賢 Thomas YUEN



行埋去，打機！
Just go and play!

“ 您爸媽有打救過您嗎？總之爸媽懷住初心，就無錯！
爸媽含淚打救千萬兒女，幾十億人怎能不為爸媽苦心垂淚？
好鬼很痛！烈愛千斤重，公義更是浪重重。
您打機！爸媽打救您！鋪鋪！全力！打救您！
一齊打機，打爸媽打救您打機！

Did your parents ever smack you in order to save you? Have you heard of this proverb, “Whoever spares the rod hates their children”?
In tears, parents smack their children in order to teach them valuable lessons.
Imagine the pain they have to go through in order to do so!
Ouch! It is painful for all, but loving smacks build great character.
You play video games, and your parents will come and salvage you!
Smacks after smacks with all their strength, they are going to salvage you!
Let’s game! You will be part of a game of your parents saving you...
From video games! ”

Q & A

打機玩樂都被人等同娛樂、浪費時間，我們可怎樣討論它的價值意義呢？ 很多人似乎都有這個想法，其實這正解釋了為何人們都想為遊戲附加意義，來認定它的好處和作用。我今次的作品以電玩的遊戲目標作為主題，希望你投入去玩和發現當中的玩味，為打機的價值意義帶來新的討論模式和觀點！其實遊戲這活動本身是好東西，純粹好玩已經是一種人類必需的經驗狀態，大家花點時間愉快地耍玩不等同浪費吧？

Playing video games is often regarded as entertainment and a waste of time. How can we discuss its values and meanings? Many people seem to share this view. May be that’s why people want to assign meanings to game playing, and to affirm its benefits and functions. With this work, I’m hoping you’ll indulge in and discover the fun within playing. Perhaps we could come up with new modes of discussion and perspectives to the value and meaning of playing video games? But games by nature are supposed to be something good. The mere fact of being fun-filled makes games a necessary human experience. Spending time for fun isn’t a waste, is it?

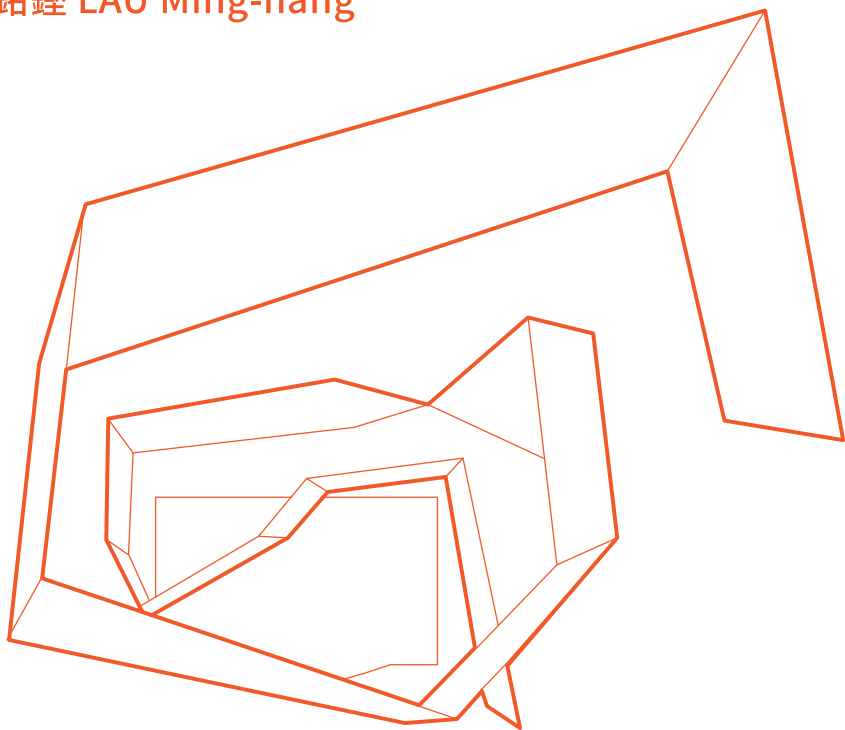
袁永賢 畢業於香港中文大學藝術文學碩士課程。他喜歡探索不同的創作經驗，並以多元化的形式，包括實驗、表演和互動遊戲來闡釋從個人、精神及行為層面對種種社會現象的回應。

Thomas YUEN received his MA in Fine Arts from the Chinese University of Hong Kong. He explores different creative experiences to shed light on issues related to personal, spiritual and behavioral responses to social phenomena in diverse forms, including experiments, performances and interactive games.

耍樂是青年 空間概念與設計

SPATIAL CONCEPT & DESIGN FOR A GOOD WASTE OF TIME

劉銘鏗 LAU Ming-hang



轉多幾個圈，擔天又望望地，跳上跳落也可！
Wander around as you like, look up
and down, even jump up and down!

“ 沒有觀眾缺席的作品，沒有作品缺席的觀眾。

There is no complete artwork without an audience,
just as an audience cannot be without an artwork. ”

Q & A

你今次的空間概念和設計是由哪兒開始？ 一切都從「這裡」開始，所以不是從「出面」開始，也不是從「對面」開始，也不是從大埔墟、香港仔、油麻地、天水圍開始；但如喜歡的話，也可以從天花板、床下底、角粒頭或山吞晃開始。這空間，就是一趟旅程。

Where does the concept and design of this space come from? Everything starts from 'here', not 'outside' nor 'the other side'. Neither does it start from Taipo Market, Aberdeen, Yau Ma Tei nor Tin Shui Wai. But if you prefer, it can start from the ceiling, under the bed, around the corner, or somewhere out there. There you go — here is a journey.

劉銘鏗 畢業於香港演藝學院，主修舞台燈光設計。人稱「神父」，他是位舞台燈光設計師及立體書劇場創作人，並善用光影、人物和空間的互動關係說故事，以單純的創作對現實作出質疑，回應社會上光怪陸離的現象。

LAU Ming-hang received his BA (Hons) in Fine Arts (Theatre Lighting Design) from the Hong Kong Academy of Performing Arts. Also known as 'SunFool,' he is a theatre lighting and a pop-up art designer who has a talent of telling stories through the interactivity of light and shadow, people and space. He responds to grotesque social phenomena through the questions he raises in his artworks.

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空間概念及設計 Spatial Concept & Design

劉銘鏗 Lau Ming-hang

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鳴謝 Acknowledgements

何啓良 Ho Kai-leung

關善基 Dominic Kwan

李曉華 Li Hiu-wa

董永康 Tung Wing-hong

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Sparkle! A Good Waste of Time

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康樂及文化事務署
Leisure and Cultural
Services Department

策劃 Organised by



油街實現

本刊物由康樂及文化事務署二零一八年六月編印 | 油街實現 編製 |

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First published by the Leisure and Cultural Services Department, June 2018 | Produced by the Oi!

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