



# 咗我隻居？

文晶瑩裝置藝術

Installation by Phoebe Man

**EROSION OF HOME**





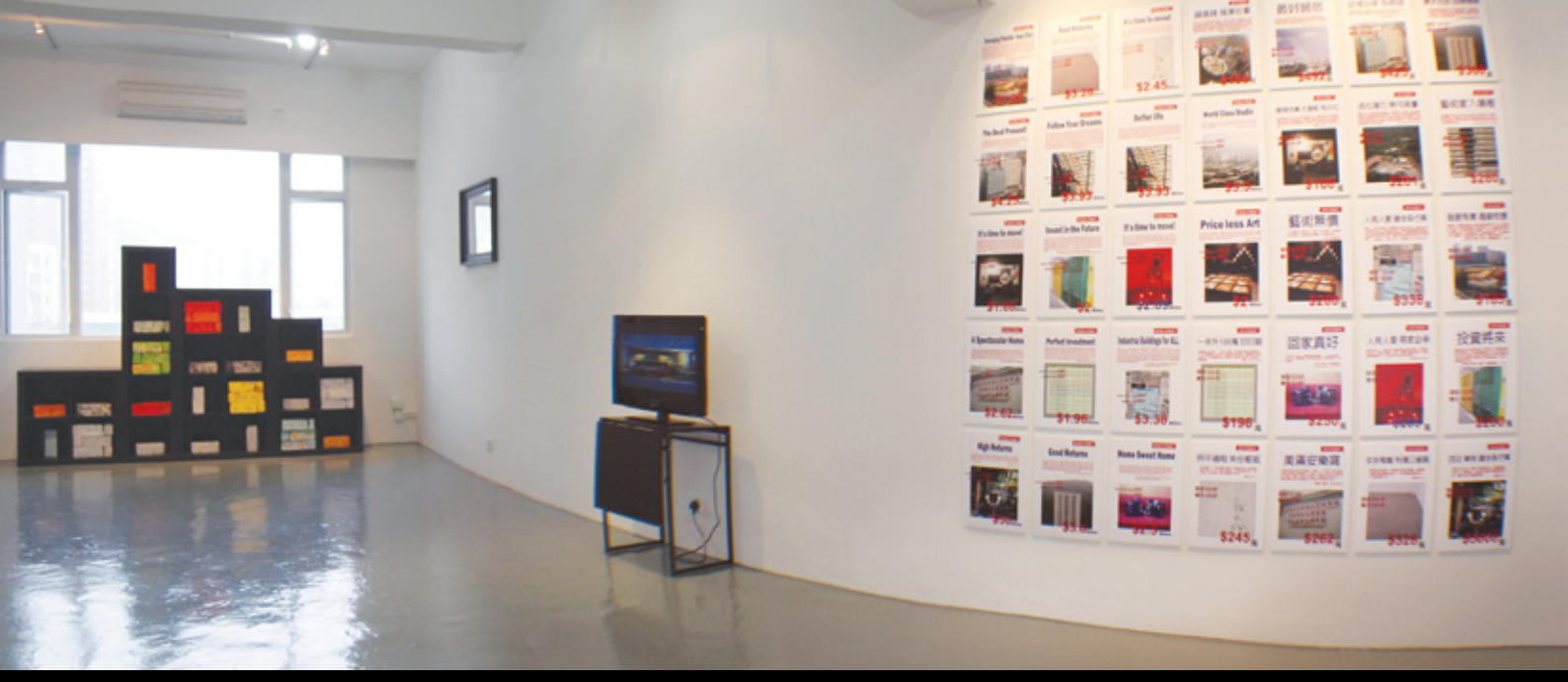


## 目錄

## Content

2	簡介
3	Introduction
4	展覽背景：尋找工作室的故事
7	Exhibition background: The story of searching a studio
10	「食咗我隻居？」樓盤廣告海報
10	Posters: Estate Adverts
25	「家宅平安」錄像
25	Video: Home Sweet Home
26	「賣磚頭」雕塑+行為藝術
30	Sculpture + Performance: Selling Bricks
31	「山景」裝置
31	Installation: Mountain View
32	傳媒報導及觀眾評論
32	Media Coverage & Review
34	藝術家簡介
35	Artist Biography
36	展覽的影像介紹
36	Video Introduction of the Show
37	鳴謝
37	Acknowledgement





# 食咗我隻居?

## 文晶瑩裝置藝術

一個有關香港房屋問題的藝術展覽

日期: 2014年1月11,12,18,19,25及26日  
時間: 下午二時至六時  
地址: 火炭山尾街華樂工業中心D座17樓 41室  
“有何不可?” 藝術空間  
網址: <http://erosionofhome.wordpress.com>

文晶瑩的個展「食咗我隻居?」探討香港的房屋問題。房屋原本是人類基本需要，人人也應有地方住。在香港，房屋卻成為一些投機炒賣商品，以致香港人要捱貴租、買貴樓，香港藝術家難以負擔租用工作室。2012年火炭工廈的樓價於一年內升了差不多五成，2013年也升了一成，遠高於人工和通脹的升幅。因為樓價高，大廈被拆毀重建、工作室被業主賣掉，有些藝術家每二年便要另找和搬工作室，有一個月不能創作。亦有因為租金飛升，要找更多人夾份租屋，甚至放棄租用工作室。這樣的環境實在不利於藝術發展，也難令人安居樂業。

「食咗我隻居?」展覽於火炭藝術工作室開放期間主要展出四組作品:

1. 「食咗我隻居?」樓盤廣告
2. 「家宅平安」
3. 「賣磚頭」
4. 「山景」



# Erosion of Home?

## Installation by Phoebe Man

An Exhibition About Hong Kong Housing Problem

Date: 11th, 12th, 18th, 19th , 25th & 26th January 2014 (Sat. & Sun.)  
Time: 2pm to 6pm  
Venue: "Why Not?" Art Space - Unit 41, 17th Floor, Block D, Wah Lok Industrial Centre,  
Shan Mei Street, Fo Tan, N.T.  
Homepage: <http://erosionofhome.wordpress.com>

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"Erosion of Home?" the solo exhibition of Phoebe Ching Ying Man explores the housing issue in Hong Kong. Perceived as a basic human need in most societies, housing on the contrary has become one of the most recognized speculative commodity in Hong Kong. High prices and climbing rents impose huge burdens on ordinary people and artists. It is hard for artists to own their studios. Prices of industrial buildings in Fo Tan rose 50% in 2012 and by another 10% in 2013. To profit from the rising market, many owners sold their properties. Artists are forced to move out of premises they had rented. They have to find new flats every two years. Disruption and even total stoppage of work for a whole month occurs when shifting from one place to another. Flat sharing has become the trend and closing down of studios is now a common way out as speculators continue to push prices up. The potential development of individual artists, and even people's daily lives are hindered as a result of overheating of the real estate market.

"EROSION OF HOME?" mainly comprises 4 sets of art pieces to be exhibited during Fotanian Open Studios:

1. Estate Adverts
2. Home Sweet Home
3. Selling Bricks
4. Mountain View

# 展覽背景：尋找工作室的故事

## 文晶瑩

### 擁有工作室好像是很奢侈的事情

自己喜歡做雕塑裝置，但很長時間都沒有自己的工作室，以前是怎樣做的？我第一個個展的作品是在屋邨的走廊做的，將廢棄的傢俬重組，那時大家都在走廊做很多事情，例如打麻將、睡午覺、翻新梳化、天后誕分燒肉。我做藝術，其實也沒甚麼特別。做得差不多，弄乾淨地方，東西放一邊也沒有人理。之後在學校讀書，就用學校的地方；上班就用辦公桌；有展覽就去展覽場地製作藝術品，沒展覽也可以在街上做，在網上做。但不知怎的，自己還是想有較長時間和地方去發展一件作品，於是找了個朋友收留，分租朋友的工作室創作，直至自己的作品和朋友的作品相衝，她要很黑，我要很光，自己就識趣搬走了。



屋邨空間做作品

Make art in housing estate.

全區	登記日期	地址	層數	單位	建築面積	成交(百萬)	呎價(港幣)
	2013-03-07	沙田 藝貿工業中心 第02期 C.D座	7	5	990	2.900	2921
	2013-03-06	沙田 藝貿工業中心 第02期 C.D座	19	41	925	2.980	3222
	2013-02-28	沙田 藝貿工業中心 第02期 A.B座	20	18	919	2.780	2997
	2013-02-28	沙田 藝貿工業中心 第02期 C.D座	11	52	947	2.820	3129
	2013-02-08	沙田 藝貿工業中心 第02期 A.B座	11	20	954	2.700	2840
	2013-02-07	沙田 藝貿工業中心 第02期 C.D座	19	41	925	2.780	3005
	2013-02-07	沙田 藝貿工業中心 第02期 C.D座	5	40	925	2.730	2951
	2013-02-05	沙田 藝貿工業中心 第02期 A.B座	7	28	2200	5.800	2636
	2013-01-02	沙田 藝貿工業中心 第02期 C.D座	5	40	925	2.550	2757
	2012-12-27	沙田 藝貿工業中心 第02期 C.D座	7	5	925	2.600	2811
	2012-12-21	沙田 藝貿工業中心 第02期 C.D座	10	19		50.000	
	2012-12-19	沙田 藝貿工業中心 第02期 A.B座	11	28	902	2.545	2820
	2012-12-19	沙田 藝貿工業中心 第02期 C.D座	13	9	1122	2.938	2619
	2012-12-18	沙田 藝貿工業中心 第02期 A.B座	9	28		5.700	
	2012-12-17	沙田 藝貿工業中心 第02期 A.B座	9	31	954	2.480	2594
	2012-12-14	沙田 藝貿工業中心 第02期 A.B座	2	20		5.900	
	2012-12-13	沙田 藝貿工業中心 第02期 A.B座	4	28	902	2.130	2360

一個月升10%

10% increase in one month

Source: property.hk

### 愈活化愈貴

其實發覺自己需要工作室，不能一直靠「竊」，已時不時「睇」樓，希望等樓價跌，供一間工作室，可惜沙士之後工廈的樓價從來也沒跌過。過程中，我看到一些炒家丟空單位，頻密買賣去造價。2012年工廈的樓價升幅最誇張，一年升五成。始作俑者是港府2009年推出的活化工廈政策，令工廈價格倍升，不過四年，火炭工廈價格現已是2009年的三倍。政策初推出時，我還幻想藝術家可以得益，工廈可以改變用途，展覽可合法化。但最終政策只是令大商家和炒家得益，方便他們整座改建和炒概念，在工廈展覽仍然是非法行為，藝術工作者承受政策帶來的負面影響，她/他們往往被大幅加租或迫遷再迫遷。

我也不想搬來搬去，後來我靜靜地買了工作室，不敢告訴家人和朋友。直至成交後樓價升了，好像不是太大花筒，才敢告訴別人，大家都叫我立刻賣掉那層工廈。我覺得很奇怪，難道人生就只是錢？好不容易才有工作室，好歹也替我開心一下吧。



## 選址在火炭

工作室在火炭是緣份也有計算吧。朋友的朋友有屋平租，自己早年搬到火炭附近住。據一個工廈調查顯示，香港最多藝術家工作室在火炭<sup>1</sup>，估計約有400多個藝術家<sup>2</sup>。火炭的藝術活動最持久和大型，火炭藝術家開放工作室有14年歷史，去年(2013)只有三個周末，參觀人數超過二萬<sup>3</sup>，我自己工作室的畫冊，也被拿掉800左右(當然不是每個訪客也來我的工作室或拿畫冊)，數字相當驚人。在香港，一般小型展覽開幕，有70，80人已經很好，非開幕開放時間，可能只有十個八個觀眾。火炭無疑是個藝術家和觀眾接觸的好地方。我有些作品和觀眾互動也得到很好的回應。工作室在火炭於我來說是不二之選。



## 開放工作室是虛榮？

曾聽過有些藝術家說在火炭開放工作室是虛榮，想引人注意，不應該開放工作室，吸引經紀睇樓，為買賣活動提供方便，間接成為火炭區士紳化的推手。

的確，做了藝術品，自然想和人家分享，並且有些概念想推廣，我不知道這是不是虛榮？我喜歡藝術家開放工作室的概念，不用經中間人、畫廊、藝術館之類，由他們來選定甚麼才是好藝術，自己就來擺攤子，自己接觸觀眾。香港公眾得知火炭有一班藝術家，也不可能再說香港是文化沙漠，沒藝術吧。香港就是有一批人有與主流不一樣的價值觀，不講求實際，不問賺錢與否，熱愛藝術的人。社會其實也需要有文化的存在和聲音。

至於開放工作室有沒有為樓價推波助瀾？據火炭主席周俊輝以數據分析，火炭工廠區和其他工廠區整體升幅差不多<sup>4</sup>。也有地產經紀表示火炭有超過幾千個單位，藝術家所佔的百多個單位不足以左右大市。不過，被地產公司稱為「藝術村」的華聯的確升得特別快，有被藝術家搶貴之嫌。華聯樓底夠高。在開放工作室時，的確較旺場。但或許選工作室還得看維修保養、環境衛生，接近食物工場的或許有較多甲由老鼠，天花也要看是否有許多石屎剝落。今年我由華聯轉到華樂辦展覽，觀眾亦沒有少許多。華聯無疑有她吸引的地方，但火炭還有其他選擇。

## 開放工作室是公益活動

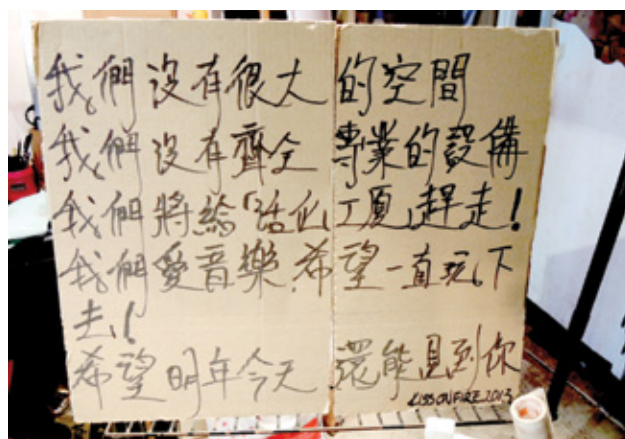
開放工作室是公益，藝術家沒多大得益吧，不見得開了便多很多展覽機會。來的人都是學生居多，相信很多老師派學生來做功課。我便頻頻接受學生訪問。亦因為火炭推廣藝術的性質，我特地拍了一段短片介紹作品。反應也不錯，有些觀眾還留下來和我傾談房屋問題。照我觀察，來火炭的藝術品買家不多，我曾和作品很有賣相的藝術家一起展覽，也沒有人問藝術品的價錢，香港人買藝術品還是喜歡到中環的商業畫廊買吧，很少來火炭買，所以火炭沒有許多畫廊搬進來，甚至有畫廊結業。

開放工作室沒利可圖，有時甚至有可能被公眾弄壞作品。有畫家跟我說，他的厚塗油畫，曾被好奇的觀眾搥；我也目擊有藝術家的薄陶瓷作品，被觀眾的長鏡頭扑碎，觀眾太喜歡拍照了。不過，這都是少數例子，優質的觀眾也不少，和觀眾交流是個有趣的經驗。

### 火炭工廈是貴是平？

有些富貴觀眾，在我的展覽，大叫幾佰萬一間、萬多元一個月租的工廈很平宜。這個價錢，對於大部分都是租客的藝術家來說，卻是很難負擔。研究顯示八成工廈藝術家是租客，兩成是業主<sup>5</sup>。他們大部分都是年輕人，收入有限，大部分人拿人工的三份一來交租，能負擔的租金大概四千元左右<sup>6</sup>，萬多元月租的工廈一點也不平宜。

展覽過程，有不少觀眾問我會否怕活化工廈政策影響，被迫遷？2010年城規會批准爪哇在火炭火車站附近建大型住宅項目，政府又會在兩個臨時巴士廠興建公屋居屋，這都將會加快火炭工業區轉型，工廈或許會被高增值的行業進駐。工廈被強拍，藝術村被消滅，看來不是沒可能的事。現在能做的，看來只能做好自己的藝術。若作品好，多人來看伙炭開放工作室，它仍然是本港最多人參與的視藝活動之一，多人關注，相信要消滅它也不會那麼容易吧。大不了，也可以回到街頭創作，藝術最有彈性的了。



華聯工廈一個展覽空間內的紙牌

附註：

1. 政策二十一和文化及發展研究中心，《使用工廠大廈進行藝術活動的現況及需求調查》，香港藝術發展局，2010.12. 頁iii. 2014.3.8 下載 <[www.hkadc.org.hk/ftp/survey-industrial-buildings.doc](http://www.hkadc.org.hk/ftp/survey-industrial-buildings.doc)>。
2. 周俊輝，〈伙炭，火炭人〉，《伙炭藝術工作室開放計劃2014》，伙炭，2014.1. 頁2-5。
3. 同上
4. 《伙炭》講座，“Artdea Night”，火炭穗禾路1號豐利工業中心地下，2013.10.12。
5. 同註1。
6. 同註1。

其他參考資料：

- 先施，〈「趕走炒家，留住用家！」活化政策與樓市炒賣 藝術家火燒眼眉〉，《香港獨立媒體》，2011.01.11. 2014.3.8 下載 <<http://www.inmediahk.net/node/1009305>>。
- 香港當代文化中心：「香港藝術群聚地圖」 <<https://maps.google.com/maps/ms?ie=UTF8&hl=zh-TW&msa=0&msid=1111664040446>>



# Exhibition Background:

## The Story of Looking For a Studio

### Phoebe Ching Ying Man



I was making an art work and doing performance at Queen's pier in 2007.

I like making sculptures and installations but for quite a long period of time, I did not have a studio of my own. So how did I do that? The art works displayed at my first solo exhibition were produced in the corridor of a housing estate. I transformed the abandoned furniture there. Back then, people did a lot of things in corridors, such as playing mahjong, napping, refurbishing sofa and slicing and distributing barbecued pigs during Tin Hau Festival. Making art was nothing special compared to these activities. Once I had finished my work, I cleaned the space and left my stuff aside; nobody would pay attention to it. Years later, I studied in an art school and during that period I created my works in the campus. When I worked, my office desk was my studio. If there was an exhibition, I worked on site. I also make public art or do performance in public space or over the Internet. This kind of work usually does not need a studio but somehow I still want to have more time and space to develop three dimensional works. I asked a friend to accommodate me. I am sharing my friend's studio. However, once when my work clashed with hers because her work needed to be displayed in absolute darkness while my work needed focused light, I thought the moment to move out had come.

#### Revitalization Scheme pushes the price up

I had visited a number of vacant studios through agents after I wanted to own a studio. I wished to buy one once the price dropped. Unfortunately, prices of industrial buildings have never dropped after SARS. In the process, I have found some speculators left vacant their flats, traded in and out frequently to push the price up. The rise in price in the year 2012 was most ridiculous - around 50% in a single year. Instigated by the Industrial Buildings Revitalization Scheme, launched by the government in 2009, prices of industrial buildings multiplied. Just in four years, the price of Fo Tan industrial buildings tripled over 2009. When the policy was first launched, I fantasized that artists might benefit from it. The usage of industrial buildings could be changed and exhibitions could be legalized. In the end, the scheme only benefited big businesses and speculators. It has facilitated them to renovate the whole blocks and to make profit from the concepts. Exhibitions in industrial buildings are still illegal. However, artists have suffered from the negative impact of the policy: the rising rents and the compulsion to move from places to places.

I did not want to move in and out and so later I did buy a studio, hiding it from friends and family. It was not until later, when the property price increased, that I felt less like a spendthrift so I dare to tell others. They asked me to sell it. This is odd. Could we live our lives just for money? Why didn't they share my happiness to have a studio to make art?



### Settle my studio in Fo Tan

Having my studio in Fo Tan is a result of fate as well as calculated action. A friend's friend once got a cheap place to rent, so I moved to Fo Tan about a decade ago. According to a survey of industrial buildings, Fo Tan has the largest number of artists' studios in Hong Kong<sup>1</sup>, approximately 400 artists<sup>2</sup>. Fo Tan has the largest and most longest-lasting art event in industrial area in Hong Kong. Fotanian Open Studios has been held for 14 years. In just three weekends last year (2013), the number of visitors reached over 20,000<sup>3</sup>. In my studio, around 800 catalogues were taken (of course not every visitor came to my studio, or took my catalogue.) The figures are stunning. In Hong Kong, it is quite good to have 70 to 80 visitors to attend the opening of an exhibition. During other hours, there might be only 10 viewers. Without a doubt, Fotan has been a good place for artists and audiences to meet. I have received good responses from and interactions with my audiences. Having my studio in Fo Tan is the best choice of all.

Some artists said that opening a studio in Fotan is like feeding vanity and to draw attention. Fotanian Open Studios should not be held as it attracts property agents to visit the flats and promoting trading activities. It indirectly facilitated the gentrification of Fo Tan.

### Opening a studio = Feeding Vanity?

If one made an artwork, it is very natural to have the desire to share it with others, and to promote some of his or her ideas. I am not sure if that is vanity. I like the idea of open studios where artists do not need to go through a middle man, galleries or museums to approach the audience, art works do not need to be scanned or selected by the middle man and there is no need to predefine what is good or bad art. Artists simply open the door and get in touch with the audience. On the other hand, once the Hong Kong public knows there is a group of artists in Fo Tan, they can hardly say that Hong Kong has no art or Hong Kong is a culture desert. Seeing is believing. There exists a group of people in Hong Kong who have values different from the majority, not pragmatic, not caring about making money and enthusiastic about art. In fact, the society also needs the existence of culture and cultural voices.

Did Open Studios add momentum to the rise of property prices? The president of Fotanians, Chow Chun Fai, analyzed this with data: the average increase in Fo Tan industrial area is similar to other industrial areas in Hong Kong<sup>4</sup>. Also, some property agents claim that there are more than a few thousand units in Fo Tan. Artists' share, around a hundred, is far from enough to influence the market. However, the market price of flats in Wah Luen Industrial Centre, titled "Artist village" by property agents, is rising particularly fast, which is suspected that prices are being pushed up by artists. Wah Luen has its own advantages: the flats have high ceilings and it is more popular during Open Studios events. However, one needs to consider the maintenance and hygiene of the building when choosing a studio. Studios located close to food factories face the prospects of having cockroaches and mice. We also need to check if there is loosened concrete in the corridors. This year I have switched from Wah Luen to Wah Lok to hold my exhibition. The audience size is more or less the same. Wah Luen does offer attractive space for studio finders, however, there are still many other choices in Fotan.



## Opening studios may be just for public good

Artists do not get much benefit from this event since it does not seem that more exhibiting opportunities for individual artist were created. Visitors are mainly students. It seems that they are sent by their teachers to collect information for different school projects. I was frequently interviewed by students there. Because of the nature of Fotanians Open Studios is promotion of art, I made a short video to introduce my work. The response was good. Some in the audience even stayed and discussed housing problems with me. As observed, there were not many art buyers coming to Fo Tan. I used to exhibit with artists with appealing works, yet no one asked about the price. It is very likely that Hong Kong people prefer to buy art in commercial galleries in Central. They seldom buy works in Fo Tan. Therefore there are not many galleries here. One gallery has even closed down. Open Studios could not generate much profit and incidents of works being damaged by general public were reported. A painter once told me that his impasto oil painting was peeled off by curious visitors. Furthermore, I once witnessed a ceramic work crashed by a long lenses used by someone taking a picture. However, these are just minor cases. After all, there are a lot of nice people in the audience and it has been an interesting experience communicating with them.



Some rich people in the audience bawled in my exhibition, that a few-millions-dollars unit and over-10-thousand-rent studios were cheap. The prices, as for many artist tenants, are exorbitant as few of them can afford such prices. Studies showed that 80% of industrial building artists are tenants, 20% are owners<sup>5</sup>. They are mostly young people with limited incomes. Most of them pay the rent with one-third of their salary. They can only afford around four thousand dollars of rent<sup>6</sup>. Rents over 10 thousand are not cheap at all.

## Forced to move out finally?

During my exhibition, I was frequently asked by the audience if I was worried about the impact of Industrial Buildings Revitalization Scheme, and might I be forced to move out? In 2010, a large scale housing project was approved by the Town Planning Board. It is owned by the SEA Group near Fo Tan MTR station. Moreover, public housing estates and Home Ownership Scheme flats will also be built in the temporary bus parking and maintenance sites by the Hong Kong Government. These projects might accelerate the transformation of Fo Tan industrial area. Industrial buildings might soon be hosting high-value-added industries. Existing industrial buildings might face compulsory sale by means of auctions. Artists village being destroyed is not impossible. It seems that what one can do now is to make the best art. If the art is good, more people will come to Fotanian Open Studios. As long as it remains the most visited visual art event, and more people still express concern about it, it might be hard to be destroyed. At worst, we can make art in the streets. Art is most flexible.

### Note:

1. Policy 21 Limited and Centre for Culture and Development, CUHK. *Survey on the Current Status of Industrial Buildings for Arts Activities and Future Demand*. Dec. 2010. Web 8 Mar. 2014. <[www.hkadc.org.hk/ftp/survey-industrial-buildings.doc](http://www.hkadc.org.hk/ftp/survey-industrial-buildings.doc)>.
2. Chow, Chun Fai. "Fotanian, People of Fo Tan." *Fotanian Open Studios 2014*. Hong Kong: Fotanian, 2014. 6-10. Print.
3. Ibid.
4. Fotanian talk, "Artdea Night", G/F 1 Goldfield Industrial Centre, Sui Wo Road, Fo Tan, 12 Oct. 2013.
5. Same as note 1.
6. Same as note 1.

# 「食咗我隻居？」樓盤廣告

## Posters: Estate Adverts

參觀伙炭藝術開放工作室的觀眾，很多來看藝術品，但其實有些人是來睇樓的。文晶瑩以前在伙炭展出作品期間，便曾經有人問二百萬賣不賣樓？她通過報紙雜誌和訪問伙炭藝術家收集了些評論炒樓現象語句，製成樓盤廣告(圖)展出。這些看似地產舖門口的樓盤廣告，實質述說炒樓如何傷害經濟和藝術發展。這些「反」廣告的樓盤廣告，既反映現實、反映部分藝術家的看法，也反廣告製造假象，鼓勵消費的模式。

作者在伙炭藝術開放工作室期間展出作品，希望部分來看樓盤的觀眾，亦能體察炒賣活動的不良影响。她嘗試問香港是否只要地產炒賣行業，而不需要其他行業和文化活動？

作品模仿樓盤廣告形式創作，突出諷刺意味。同時嘗試進入伙炭藝術家的社群，收集及反映意見，屬社會交往藝術(socially engaged art)。作品也是在地(site specific)作品，回應伙炭藝術開放工作室計劃的活動特質。

In fact, some of the visitors of Fotanian Open Studios do not come to see art. They are more interested in the studio flats. Phoebe was once asked to sell her studio during this art event. She has collected comments on the speculation phenomenon from the news as well as Fotan artists and turned them into real estate advertisements. They look similar to ads but they are actually anti-ads. The small words reflect people's thinking on how speculation in real estate can damage both the art creation environment and the small business in Hong Kong. This work is reminiscent of détournement of Situationist International. It is also socially engaged. She has collected opinions from the Fotan art community and the speculation phenomenon is an issue the community often talks about. It is a site specific work which responds to some of the characteristics of the Fotanian Open Studios activity. The artist hopes when people come to visit Fotanian Open Studios, they can also realize the bad effects of speculation in property.

更多作品圖片 More photos of works:

<http://erosionofhome.wordpress.com/estateadvertising/>



Developing Potential Chain Effect

建商: 120' 120'

實價: 120' 120'

\$1.83

Fast Returns

建商: 120' 120'

實價: 120' 120'

\$3.28

It's time to move!

建商: 120' 120'

實價: 120' 120'

\$2.45

錢搵錢 福澤社羣

建商: 120' 120'

實價: 120' 120'

\$165

最好歸宿

建商: 120' 120'

實價: 120' 120'

\$492

送禮自奉 有睇頭

建商: 120' 120'

實價: 120' 120'

\$425

變天在即 回報極高

建商: 120' 120'

實價: 120' 120'

\$360

The Best Present!

建商: 120' 120'

實價: 120' 120'

\$4.25

Follow Your Dreams

建商: 120' 120'

實價: 120' 120'

\$3.93

Better life

建商: 120' 120'

實價: 120' 120'

\$3.93

World Class Studio

建商: 120' 120'

實價: 120' 120'

\$3.3

管理完善 大貴靚 有台位

建商: 120' 120'

實價: 120' 120'

\$168

活化潛力 無可限量

建商: 120' 120'

實價: 120' 120'

\$281

藝術家入場券

建商: 120' 120'

實價: 120' 120'

\$280

It's time to move!

建商: 120' 120'

實價: 120' 120'

\$1.68

Invest in the Future

建商: 120' 120'

實價: 120' 120'

\$2

It's time to move!

建商: 120' 120'

實價: 120' 120'

\$2.09

Price less Art

建商: 120' 120'

實價: 120' 120'

\$2

藝術無價

建商: 120' 120'

實價: 120' 120'

\$200

人見人愛 適合各行業

建商: 120' 120'

實價: 120' 120'

\$338

發展有價 連鎖效應

建商: 120' 120'

實價: 120' 120'

\$183

A Spectacular Home

建商: 120' 120'

實價: 120' 120'

\$2.62

Perfect Investment

建商: 120' 120'

實價: 120' 120'

\$1.96

Industrial Buildings for ALL

建商: 120' 120'

實價: 120' 120'

\$3.38

一年升100萬 EDED

建商: 120' 120'

實價: 120' 120'

\$196

回家真好

建商: 120' 120'

實價: 120' 120'

\$250

人見人愛 用家必爭

建商: 120' 120'

實價: 120' 120'

\$280

投資將來

建商: 120' 120'

實價: 120' 120'

\$200

High Returns

建商: 120' 120'

實價: 120' 120'

\$50

Good Returns

建商: 120' 120'

實價: 120' 120'

\$3.6

Home Sweet Home

建商: 120' 120'

實價: 120' 120'

\$2.5

供平過租 夾份都抵

建商: 120' 120'

實價: 120' 120'

\$245

美滿安樂窩

建商: 120' 120'

實價: 120' 120'

\$262

交吉靚盤 利潤三級跳

建商: 120' 120'

實價: 120' 120'

\$328

四正 舉到 適合各行業

建商: 120' 120'

實價: 120' 120'

\$5000

食咗我隻居?

# 藝術無價

「火炭開放工作室2012」期間，有人問價，不是問藝術品的價值，而是問單位的價值，200萬賣不賣？

- WL1820藝術家

建築 1201呎  
實用 985呎



\$200萬

*A person asked, "How much?" during "Fotanian Open Studio 2012", but it was not about art, it was the flat. "Two million dollars. Will you sell it?" – Artist of WL1820*

This is the story in 2012. The price now is \$3.6 million.

2012年的故事，現在火炭華聯要360萬元。

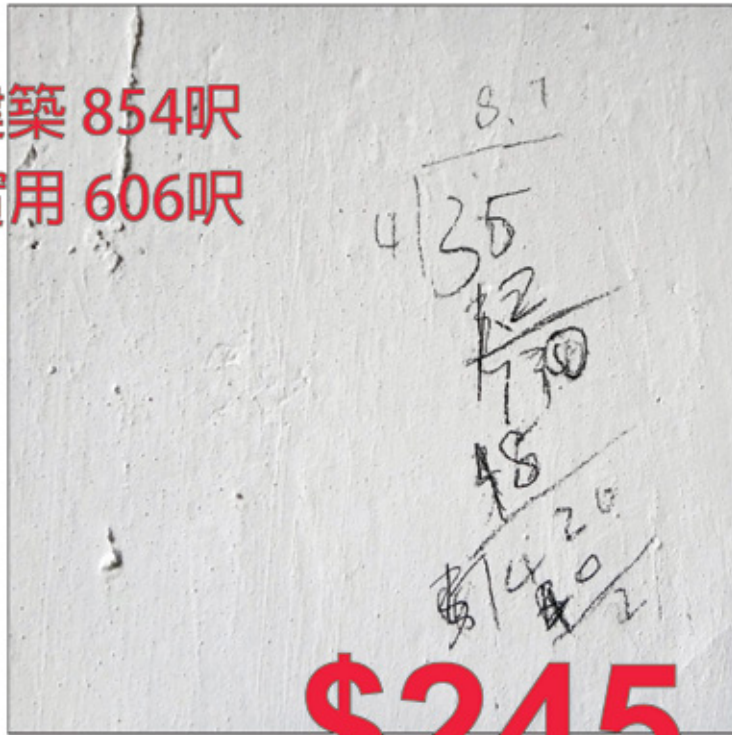
食咗我隻居?

## 供平過租 夾份都抵

因為樓價升，工作室被業主賣掉，有些藝術家每二年便要搬遷工作室一次，有一個月不能創作。亦有因為租金飛升，要找更多人夾份租屋，甚至放棄租用工作室。

藝術家 2013

建築 854呎  
實用 606呎



**\$245**萬

*Usually because the landlord had sold the studio, some artists had to find another studio every two years. They cannot work for 1 month. Because of the rising rents, some of them need to find more people to share the studio or even give up the studio. - An artist*



食咗我隻居?

# 回家真好

一早冇Studio啦，所有野都搬返晒屋企～～在高地價政策、租金高企、領滙壟斷、官商勾結的環境，香港還有邊一行做得住呀？

- 以前工作室在火炭的藝術家，  
facebook Status, 18/11/2012

建築 925呎  
實用 650呎



\$250萬

*I have not had a studio for a long time. Everything has moved back to my home.  
Under the "high land price" policy, high rents, the monopoly of Link and the collusion  
between business and government, which business in Hong Kong can sustain?*

- An artist who had a studio in Fo Tan before, Facebook Status, 18/11/2012

食咗我隻居?

# 美滿安樂窩

工廈的用家成為活化政策最大「輸家」，尤其是一些將工廈作為創作空間的本地藝術家，及沒能「上樓」違法住在工廈的低收入群體，現實上工廈已成為低收入基層最後的容身之所，工廈租售價格全面上漲更縮小了他們本已狹窄的生存空。

- 綫實，明報，09/08/2013

建築 925呎  
實用 650呎



\$262萬

*The users of the industrial buildings are the losers of the revitalization of older industrial buildings policy. They include the artists and low income illegal tenants. In fact, industrial buildings are the last place for the low income grassroots to find a home. The rise of rents in industrial buildings could further shrink their existing small living places.*

- Sin Sub, Ming Pao, 09/08/2103

食咗我隻居?

## 送禮白奉 有睇頭

如果有長遠政策，擺兩幢大廈出嚟一樣行唔通。藝術家冇特權去擺資源，但有責任提醒大家，我哋諗嘅文化政策應該係乜？

周俊輝，爽報，2012-10-30

建築 1873 呎  
實用 1330 呎



\$425 萬

*The offering of two blocks of buildings to the artists just doesn't work without the company of a long term policy. Artists should not have the privilege to take the resources. However, we have responsibility to ask what our cultural policy should be.*

- Chow Chun Fai, Sharp Daily, 30/10/2012



**Erosion of Home ?**

# Follow Your Dreams

I am the studio owner, I bought my unit in 2006 and the value has gone up 7 folds. It looks like I have gained HK\$3 millions dollars in figure. Actually I have gain nothing out of it unless I sell it. I will never sell it because I am the user and I need my studio for art production. In fact there is no advantage to have the property price goes up because I cannot afford to buy another unit even now I have found I have run out of space to use. I cannot expand my studio space. My original ideal idea was establishing an art space or artists to share and gradually expanding it for more and more artists to share the joy of art in my studio. Now it makes my dream impossible to fulfill!

- Winnie Davies, Joy Art Club, 13/12/2013



*We have to look into the problem of property market in wider view! The root trouble is Hong Kong Government's high land price policy ... Hong Kong people have always been misled by Hong Kong Government that the higher property price, the better off they are. In fact, the lower property price, the better life for Hong Kong people. If the property price goes down, the factory price will also go down, then it will really benefit artists in Hong Kong.*

我是工作室的業主。我在2006年買下這個單位，現在市值已經升了七倍。字面上好像我賺了三百多萬，實情是除非我賣了單位，否則沒有賺過。但我永遠不會賣它，因為我是用家，我需要工作室來創作。其實樓價升了並沒有什麼好處，因為就算現在我發現不夠空間亦無法再買多一個單位了。我無法擴大工作室。我原本想建立一個讓藝術家分享作品的藝術空間，然後逐步擴展，讓更多藝術家來我的工作室分享藝術的樂趣。現在我的夢想不可能實現了！…我們要宏觀地檢視樓市的問題！最根本的問題是香港政府的高地價政策…… 香港人經常被香港政府誤導，以為樓價愈高，境況愈好。其實，樓價愈低，香港人的生活才會更好。如果樓價下跌，工廈的價格也會下跌，然後才會真正惠及香港的藝術家。- 蕭愛冰，消歎場，13/12/2013

全文/Full text: <http://erosionofhome.wordpress.com/poster-material/>

食咗我隻居?

## 四正 車到 適合各行業

留得下的只是一些單一高利潤行業，商業畫廊也  
做不住，莫說推介一些利潤不高的年青藝術家作  
品，藝術形式也可能變得單一。

- 藝術家 2013

建築 5880 呎  
實用 4704 呎



\$5000 萬

*Only high profit industry segments can sustain. Commercial galleries cannot survive,  
not to mention promotion of young artists with lower profit.*

*The form of art in art industry will be homogenized. - An artist, 2013*

## Erosion of Home ?

# Industrial Buildings for ALL

There is a squeezing of legitimate businesses requiring lower cost accommodation... Where is food kept? Furniture stored? Retail clothing warehoused? ...Artists need low -cost accommodation for studios in which to work, but should they be government-supported while a car repair shop must endure the vicissitudes of higher rents because our stock of suitable low-cost industrial accommodation is decreasing due to shortsighted government land policies?

- John Batten, "Short-sighted 'solution'",  
Perspective, March 2013, P. 15.



事實上，有許多正當的小行業需要成本低的生存空間。...食品貯存在哪？傢俱存貨又如何？零售時裝的貨倉？...藝術家誠然需要租金便宜的工作室，但為何只有他們才獲得政府的資助，而經營維修車房的就要為政府短視的土地政策付出代價、在廉價工廈租盤因而短缺的情況下無奈捱貴租？ - 約翰百德，「短視失『策』」，透視雜誌，2013年3月號，頁15。



食咗我隻居?

# 藝術家入場券

最後這裡會不會像一張入券？創作者像一些家長為了子女當區入學而租郵箱，在這裡夾租一個小單位作成為伙炭目錄上的一員的入場卷？很複雜，茫茫然不見後著，退穩田園在這城也會被收地起樓，想學陶淵明也不成。

- Cathy Wong, 13/12/2013

建築 1199呎  
實用 984呎



\$280萬

*Will our owning a working space become something like an entry ticket in the end? Just like some parents renting mailboxes in order to secure a chance for their children to be admitted to a school in the district. Will artists co-rent units here in order to be listed in the Fotanians catalogue? So complicated, so lost, unable to see a final resort. Retreating in this city will finally face redevelopment of the area. How can one imitate the living of Tao Yuen Ming? - Cathy Wong, 13/12/2013*

**Erosion of Home ?**

# **World Class Studio**

I finally realised in 2013 I could not afford any studios in Hong Kong. I changed my mindset and treat the world as my open studio instead.

- Blues Wong, 2013-12-26

**Gross Floor Area 1201'**  
**Saleable Area 985'**



**\$3.3 Million**

到了2013年，我終於意識到自己已無可能在香港買一個工作室。

於是我改變了心態，把世界當作我的開放工作室。

- 黃啟裕, 16/12/2013

食咗我隻居?

# 投資將來

香港的都市生活是很殘酷地將人切開分開, 尤其是當社會搞這些負資產時, 人人都只顧供款買屋, 一生人為了那間屋, 返少日工都供不到樓, 怎會有時間找朋友呢? 現在即使你住同一屋村, 住在隔鄰也不會溝通。以前的樓是矮些, 住客少, 但鄰里關係好得多。

- 利東街住戶超哥, 紀錄片《黃幡翻飛處》, 2012。



建築 1201呎  
實用 985呎

\$200萬

*Urban living in Hong Kong is really alienating people from each other. Cruelly, it cuts you off, separating you from each other. Especially with the negative equity in properties, things got even worse. Everybody was busy for his mortgages, working a lifetime for a flat. So, how could you find time to get together with neighbors? ...In the past, there weren't too many neighbors, houses were shorter, but neighbor relationships were much closer. - Brother Chiu, Lee Tung Street Households, Home Where the Yellow Banners Fly, Documentary, 2012.*



食咗我隻居？

## 發展有價 連鎖效應

你這樣拆，好簡單你認為老人家會否買這些豪宅呢？不會，像我這種中年也不會。這即是把原區的一般市民趕走，把一些買得起這些豪宅的人搬進來。加上他們所謂的「商業區」，我在一個地方住了幾十年，我們也有出過一份力發展這社區。到這區發展得旺了，現在你趁我老了，就趕我走，重新發展成另一樣東西，我就要被迫搬走了。

- 利東街住戶細葉，紀錄片《黃幡翻飛處》，2012。

建築 925呎  
實用 650呎



\$183萬

*Do you think the elderly residents would buy these luxurious flats? No. The middle age people like us also won't. That is actually evicting ordinary residents from their origins. Then those who can afford these expensive flats will move in and with their so called "commercial zone". I have been living here for decades. We came to realize that we were evicted from a community that we participated in building for decades. After it gained prosperity, now you think I am old and useless. You kick me out, take the land, redevelop it into another thing and I would be forced to leave. - Small Leaf, Lee Tung Street Households, Home Where the Yellow Banners Fly, Documentary, 2012.*

食咗我隻居?

# 最好歸宿

炒樓和都市分不開。都市吸引著人們不停向它遷徙，令樓可以炒得成。人的基本慾望是有個窩，有人在這基本慾望之上追求要擁有數字的慾望。數字是權力？是貨幣？是安全感？是都市令人擁抱的價值觀？如果數字繼續處於價值觀的核心，還有甚麼能讓它停下來？

- 李海燕，華聯A座221，13/12/2013

建築1867呎  
實用1326呎



\$492萬

*Real estate speculation and cities are inseparable. Cities attract people and they keep migrating, thus creating a market for property speculation. The basic need of a human being is to have a dwelling. Somebody wants to pursue the procession of figures after meeting the basic need of a shelter. Are figures power? Currencies? Sense of security? A value embraced by city people? If we place figures as the core of our values, what else could be done to stop it?*

- Joanna Lee, Wah Luen A 221, 13/12/2013

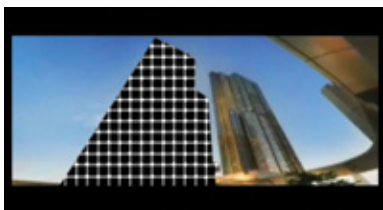
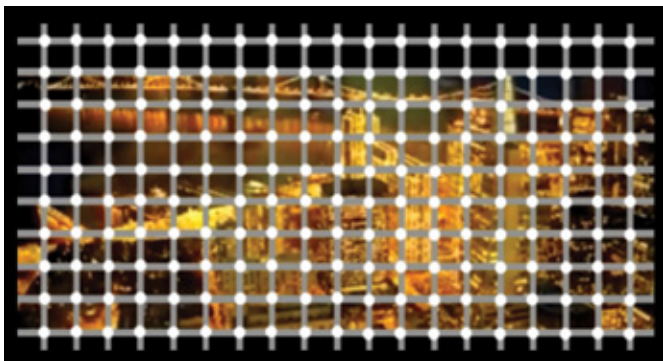
# 錄像 「家宅平安」

〈家宅平安〉錄像諷刺樓盤廣告的假像。香港的樓盤廣告，沒有實景，通常只有美女、洋酒、郵輪，顯示高尚生活和象徵掌握權力的意象，所售的建築物都被刻意放大，營造一種唯我獨尊的駕勢。這類虛假廣告幫地產商建構地產霸權，地產霸權控制香港人生活的多個環節，不少香港人一世都在為房子打工，困在居住問題的樊籠內。〈家宅平安〉把香港多個樓盤廣告、反映現實居住環境的照片與\*閃爍方格幻覺(Scintillating Grid Illusion)穿插在一起，突顯廣告建構的幻象，同時是一個樊籠，讓許多人自投羅網。其實生活是否可以有別的選擇？

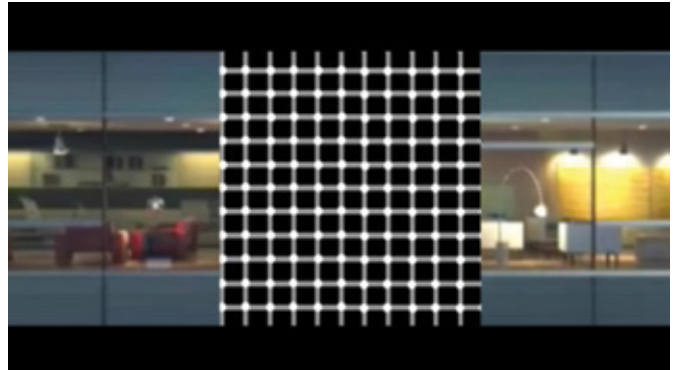
〈家宅平安〉選段可在網上觀看：

<http://www.youtube.com/watch?v=Muj-RjLg9E>

\*閃爍方格幻覺是一種經典的幻覺，當眼睛注視圖像時，方格連接處會有圓點一閃一閃。但其實這些圓點並不存在。



Video:  
**Home  
Sweet  
Home**



Phoebe Man's video "Home sweet Home" is related to the issue of Hong Kong's housing problem. In Hong Kong, most of the images in the real estate TV commercials are fake. They do not show the real apartments. Beautiful women, palaces, cruises and huge gardens are the usual images. There are images which suggest that one will have power after buying the product. For example, you will be a boss or a commander. The scale of the products (buildings) is often enlarged to show they are unique and powerful. These promotional videos help to construct the developer's hegemony. The developer's hegemony controls multiple aspects of people's lives in Hong Kong. Many Hong Kong people spend their whole lives to work for their houses and remain trapped in the housing problem. Phoebe mixed some real estate promotional videos, photos reflecting the real living environment in Hong Kong as well as scintillating grid illusion\* in the work to highlight the illusion created by these T V commercials. The images are like cages at the same time. People walk into these traps voluntarily. The video reflects the reality and also questions if there are other choices in life.

Excerpt: <http://www.youtube.com/watch?v=Muj-RjLg9E>

\*The scintillating grid illusion is a classic optical illusion. When you look at it, for a while, you can see dark dots that seem to be jumping around at random intersections.





在香港「買磚頭」即買樓。“Buying bricks” means purchasing flats in Hong Kong.

## 「賣磚頭」 雕塑+行為藝術

文晶瑩一向有用紙張創作，在藝術學校教書，身邊也有不少紙張，於是有做紙磚的想法。材料包括之前實驗用的紙、筆記、過期藝術活動單張，這些紙張有藝術家個人的生活痕跡。她以非商業化方式售賣這些磚頭，在香港「買磚頭」即買樓，有別於一般炒賣方法，文晶瑩的磚頭會以低於成本價錢出售。不想付錢的，也可以用藝術品交換。作者希望藉作品反思唯利是圖的思考模式，首先作品不是機械化大量生產的商品，有藝術家生活的痕跡，亦沒有限量發行，扯高價錢。DIY的磚頭，表達作者對早年香港人，沒屋住便自己建屋給自己住的一種自由的嚮往。她亦可以告訴大家做紙磚的心得，大家也可以DIY，不用買她的。價錢方面，她以低於成本價錢出售，希望大家可捐錢給伙炭，使伙炭不用靠贊助，有更大的自主性。亦可以物易物，不談錢，觀眾與創作者可以有更多交流。作品是整個買賣過程，創作人與觀眾互動，希望可以深化主題。





紙磚的物料  
Material of paper bricks



紙磚有藝術家個人的生活痕跡  
Paper brick has the traces of the artist's life.



不同大小的紙碎形成紙磚不同的質感  
Different sizes of pieces of paper formed different texture of paper bricks.



文晶瑩一向有用紙張創作，她2012年的剪紙裝置《重寫歷史III》。  
Phoebe always uses paper to make art works. This is her paper cutting installation Rewriting History III in 2012.







工作人員都扮成樓盤銷售員的模樣。  
The staff are dressed like estate sales persons.



買家要求文晶瑩在作品上簽名。  
Buyers asked Phoebe to sign on the bricks.



磚頭交換得來的藝術品。  
Four artists used their art works to trade for the bricks.





# 人人都買得起的磚頭！

低於成本！只售\$370  
亦可自製藝術品交換！



文晶瑩《賣磚頭》2014

<http://erosionofhome.wordpress.com/>

磚頭以低於成本價錢出售，也可以用藝術品交換。作者希望藉作品反思唯利是圖的思考模式。

Bricks were sold below cost price and buyers could also use art to exchange.

The artist wishes to question the money oriented thinking pattern.



# Sculpture + Performance

## **Selling Bricks**

Phoebe always uses paper to make art works. She works in an art school which has a lot of paper around. She has used unused art paper, notes and leaflets of previous art activities to make bricks. "Buying Bricks" means purchasing estate in Hong Kong. Phoebe has used a non-commercial method to sell bricks. It was in a way unlike the typical speculation activity: sold below cost price and encouraged buyers to donate money to Fotanian in support of art. For those who do not want to pay could exchange bricks with his/her art piece instead. This DIY bricks also remind Phoebe that Hong Kong people had the freedom to build their own houses themselves in the past. The art work is the buying and selling process itself. Through the activity, artist wants to have more interaction with the audience and further discuss the topic.





## 「山景」裝置

作品只是簡單地在牆上掛一面鏡上，並加一組枱椅，位置剛好通過鏡子，看到全山景。作品顯示香港人的住屋特色，喜歡帶山景、海景入屋。



## Installation: **Mountain View**

A mirror was hanging on the wall. A table and a chair were set to see a whole mountain view through the mirror. The work tried to show the characteristics of home setting by Hong Kong people. They like to bring the mountain and sea view into their homes.



# 傳媒報導及觀眾評論

## Media Coverage & Review

所有連結可以在這網頁找到。All the links can be found on this page.  
<http://erosionofhome.wordpress.com/review/>

17/3/2014	17/3/2014
<b>now新聞台</b>	<b>Now TV News</b>
【文化多面睇】伙炭 時下樓盤呎價動輒過萬，但廣告標榜，這些是窮人恩物。 有大學教授透過藝術品，展現她眼中的地產銷售手法， 本集【文化多面睇】會帶大家看看她的創作。	Most of the apartments in Hong Kong are more than ten thousand dollars per square feet. The advertisement says they are good stuff for the poor. A professor used art to comment on this kind of sales practices. Our cultural program will show you her art.
26/1/2014	26/1/2014
《食咗我隻居？Erosion of Home？》文晶瑩裝置藝術 今個禮拜有乜睇，文化，am730，B14	Brief Introduction of the show “Erosion of Home?” - Installation by Phoebe Man, <b>What's In This Week, Culture, am730, B14</b>
22/1/2014	22/1/2014
《食我隻「居」》，今日焦點 信報財經新聞，C01	“Erosion of Home”, Today's Focus, <b>Hong Kong Economic Journal, C01</b>
21/1/2014	21/1/2014
《活動重溫：亞洲文化協會在伙炭 2014》，亞洲文化協會	“Event Recap: ACC@Fotanian 2014”, <b>Asian Cultural Council</b>
18/1/2014	18/1/2014
《伙炭開放計劃 見證火炭藝術圈的有機生長》 文化視野，文匯報，B07	“Fotanian Witnesses Growth Within the Art District” <b>Culture, Wen Wei Po, B07</b>
17/1/2014	17/1/2014
《本週短評：伙炭》，主場新聞	“Short Review of the Week: Fotanian”, <b>The House News</b>
《楊陽、梁寶山、阿三及郭瑛：伙炭開放日推介（已更新）》 <b>Facebook</b>	“Updated Fotan Open Day recommendation list by Yeung Yang, Leung Po Shan, Three and Ying Kwok”, <b>Facebook</b>
《食咗我隻居？蝸居族悲歌》，好推介 好報，GB37	“Erosion of Home? Social Hermits' Elegy”, Exhibition, <b>Good News, GB37</b>
《火炭工廈樓價升幅驚人，藝術家叫苦。》 U Magazine，L040-043	“Artists mourn Fo Tan's Alarming Estate Price”, <b>U Magazine, L040-043</b>
16/1/2014	16/1/2014
《「食咗我隻居？」》 Milk，第652期，2014年1月16日，頁30，42-43	“ ‘Erosion of Home?’ “ <b>Milk Magazine, Issue 652, 16/01/2014, PP. 30, 42-3</b>



14/1/2014	14/1/2014
《文晶瑩 出售紙磚頭》， <b>星島日報</b>	“Phoebe Man is selling ‘Paper’ Bricks “, <b>Sing Tao Daily</b>
13/1/2014	13/1/2014
《歡迎睇樓，反對炒樓- 文晶瑩「食咗我隻居？」》 <b>藝頻：藝術推廣新聞頻道</b>	“ ‘Say Yes’ to Property Viewing, ‘Say No’ to Property Speculation - ‘Erosion of Home?’ by Phoebe Man” <b>Arts News: Arts Promotion News Network</b>
11/1/2014	11/1/2014
<阿三：伙炭開放日《不負責任自家製飄移攻略》> <b>Facebook</b>	“Fotanian Open Studios ‘An irresponsible rider’s self-made route by Three (Chan Sai Lok)’ “, <b>Facebook</b>
6/1/2014	6/1/2014
《食咗我隻居？香港房屋問題展》 <b>主場新聞</b>	“Erosion of Home? Exhibition on Hong Kong Housing Problem” <b>The House News</b>
12/1/2014	12/1/2014
《業餘藝術家伙炭發夢王》 <b>太陽報</b>	“Amateur artists, ‘Walter Mitty’ in Fotanian” <b>The Sun</b>

## 觀眾意見 Audience feedback

《觀眾回應「食咗我隻居？」 - 文晶瑩裝置藝術》 <b>Youtube</b>	“Audience feedback for the exhibition ‘Erosion of Home?’ - Installation by Phoebe Man”, <b>Youtube</b>
來自中大建築系的學生正在做一個專題研習： 為挑選的藝術家設計一座新的工作室。 『有趣/諷刺的是，這個展覽透露的正是藝術家在高樓價下面臨的困境，我們的專題卻假設有一座大樓般大的工作室，及無限的資源來設計。然而這些都是想像的，並不存在。』	Students from CUHK Architecture Department are doing a project: To design a new studio for a selected artist. “Interestingly/ ironically, this exhibition reveals the difficult situation that artists are facing as the result of the high prices of property in Hong Kong. However, in our project we propose a studio that is a building and has unlimited resources to construct. Nevertheless, the idea is only our imagination. It doesn’t exist.”
26/1/2014	26/1/2014
「展覽所展示的伙炭的困境，我覺得很有共鳴。我自己因灣仔無理的租金上升和市區重建政策，而要搬走。展覽把住房問題放回議程上，反映香港過於注重獲取利潤而忽略人基本的生活需要。」一位觀眾說。	“The plight of Fotanians resonates with my own experience of having to move away because of the ridiculous rise of rent and urban renewal policy in Wan Chai. It puts the housing issue back on the agenda and reflects whether Hong Kong focuses too much on gaining profits at the expense of basic aspects in life.” - a viewer.



## 藝術家簡介

### 文晶瑩

香港城市大學創意媒體學院助理教授，多媒體藝術工作者，一九九一年香港中文大學藝術系畢業，二千年於三藩市藝術學院修畢藝術碩士課程，二〇一二年完成墨爾本皇家理工學院藝術博士課程。

作品多從探索自我開始，反省建制和挑戰既定概念，精於轉化物料來表達獨特的訊息。96年首個食物系列的裝置藝術展開始備受關注，之後的衛生巾花系列裝置和錄像作品「慧慧」為她帶來多個獎項和本地及海外發表的機會。網頁作品聊天室系列長期在網上展出，在香港大學的裝置和網絡作品則反思空間的權力關係，有關性侵犯議題的作品「重寫歷史」系列則研究性侵犯的迷思，近期作品有關房屋政策如何影响香港藝術生態，她正在研究香港的社會介入式藝術。

她曾參與多項國際性展覽，包括蛻變突破:華人新藝術(1998-2000)、德國歐州媒體藝術節(2001)、高雄國際貨櫃藝術展(2001)、光州雙年展(2002)、威尼斯雙年展(2003)、網指之間—生活在科技年代：第一屆台灣國際女性藝術節(2003)、上海雙年展(2004)、韓國女性主義錄像節(2005)、台灣女性影展(2006)、屏東半島藝術季(2006)、被支配的文化－對女性的阻礙與阻力: 阿根廷巡迴展(2006-8)、首爾國際實驗電影錄像節(2009)、2010臺北縣公共藝術計畫－河流3：《藝起趣碧潭》、虛擬身體：網路世界中的身體建構與身分認同(2011)、巴西聖保羅SESC藝術展2012。亦曾得過多個獎項，包括第六屆香港獨立短片及錄像比賽公開組優異獎、香港藝術館市政局藝術獎、夏利豪基金會藝術比賽雕塑組季軍，及獲發亞洲文化協會獎助金。

她曾策劃的展覽包括女也 — 女性藝術作品展(2001)、有人做過 — 多媒體藝術裝置展(2002)、好玩場(2006-7)、首爾國際實驗電影/錄像節—香港實驗電影/錄像(2009)、尋常不尋常(2009-10)、EXIT 2010台灣國際實驗媒體藝術展—香港實驗電影/錄像(2010)、二手料、原創片：香港實驗短片(於四個地方舉行，包括香港伙炭藝術家工作室開放計劃2011、吉隆坡實驗電影及錄像節2011、澳門牛房倉庫辦的亞洲實驗影像活動和香港錄映太奇)和香港亞洲實驗錄像節2014。她所發表的藝評文章主要是有關策展、裝置、網絡、行為、錄像、觀念藝術，以及香港藝術、文化政策、女性藝術及社會介入式藝術。

她現任香港藝術發展局評審員，曾是Para/Site藝術空間創會成員及董事局成員、香港考評機構評審員、澳門理工學院和香港兆基創意書院校外評審、香港教育統籌局藝術教育組課程發展議會藝術教育委員會委員。

詳細作品集和履歷: <http://www.cyman.net>



# Artist Biography

## Phoebe Ching Ying MAN

Phoebe is a conceptual artist, media sculptor, independent curator and devoted teacher. She is a communicator. Her works are attempts to communicate with herself, the society, the art history and the audience. She believes the “personal is political.” Starting with self-exploration, researching ideologies and doing experiments of visual language, her works are mostly cross-disciplinary and address social concerns. Her working media include mixed media sculpture, installation art, performance, video art and web art.

Her works have been shown extensively in international exhibitions, including MOSTRA SESC DE ARTES 2012 (São Paulo), iBody (2011), Shanghai Biennial (2004), Venice Biennial (2003), Gwangju Biennial (2002), European Media Art Festival (2001), Videobrasil International Electronic Art Festival (2001), International Video & Multimedia Art Festival: Videoformes (2001), etc.

She has been invited to curate experimental media show and installation art exhibitions for international events, such as Asian Experimental Video Festival in Macao (2011), Kuala Lumpur Experimental Film and Video Festival (2011), EXIT 2010: Experimental Media Festival in Taiwan, Experimental Film/Video Festival in Seoul (2009).

She received awards from the Hong Kong Independent Short Film & Video Competition, Asian Cultural Council, Hong Kong Museum of Art and Philippe Charriol Foundation. Marie Claire magazine selected her to be one of the ten “Smart Women of the 21st Century” in 1998.

She was the co-founder and board member of Para/Site Art Space. She is also the examiner of Hong Kong Arts Development Council and Hong Kong Council for Accreditation of Academic and Vocational Qualifications. Currently, she works as Assistant Professor of the City University of Hong Kong.

Phoebe Man's homepage: <http://www.cyman.net>

## 展覽的影像介紹

### Video Introduction of the Show



<http://www.youtube.com/watch?v=snOXidVrHGA>



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**Editor of Exhibition Booklet:** Phoebe Ching Ying Man

場刊設計: 黃飛飛

**Designer of Exhibition Booklet:** Vivi Bong

展覽統籌: 余智敏

**Exhibition Coordinator:** Tiffany Yu

研究助理: 楊毓璋

**Researcher:** Ivy Yeung

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<http://erosionofhome.wordpress.com>

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「食咗我隻居？」題目由 Joyce Ma 和 Edith Leung 提供。

The exhibition title "Erosion of Home?" was provided by Joyce Ma and Edith Leung.

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