

Copyright 2019 Department of Fine Arts, The Chinese University of Hong Kong.

墨提斯與解放——
天台塾「亞洲種子」與「學學習」
**Metis and Emancipation — “Asia Seed”
and *Hok Hok Zaap* at Rooftop Institute**

嚴瑞芳 Yim Sui-fong

作者為視覺藝術家，天台塾創辦人之一。
The writer is a visual artist and the co-founder of Rooftop Institute.

中文翻譯 Chinese translation : 李挽靈 Lee Wan-ling Mary

在天台塾之前

2006年香港中文大學藝術系畢業後，我和羅玉梅在觀塘共用一間工作室。那時我們向香港藝術發展局提交了一份題為「1997年至2006年期間本地及海外的交流與活動計劃」的研究提案。雖然申請沒有成功，但那是我們首次嘗試探索為何香港沒有太多藝術家駐留計劃。我們曾想邀請相當數量的本地藝術工作者參與這項研究。那時我們已經意識到要就這情況做些甚麼，而了解本地藝術機構不著力發展藝術家駐留計劃或有助了解可以採取哪些措施來改善這種情況。那之後的幾年，由於職業選擇的緣故，我們都忙於全職工作，只剩餘很少時間進行各自的藝術實踐，於是我們都沒有再繼續這項嘗試。但作為藝術家，我們始終相信藝術可以反映社會；在這前提下，我們想要研究香港藝術家駐留計劃的這個意欲，跟我們的藝術實踐是分不開的。

獲得藝術碩士學位後，我們移居北京。2011年到2014年間，我在雜誌出版社和畫廊工作。羅玉梅在2010年到2011年間在北京生活，2014年在森美術館實習期間在日本東京生活了一段時間。森美術館籌辦大型展覽的規劃週期歷時三年，他們致力傳播影響深遠的訊息的抱負和能力讓玉梅很是佩服。在森美術館，玉梅不只一次從首席策展人南條史生口中聽到，在亞洲這個地方，是可以發展出足以影響全球的文化潮流的。根據這一經驗，玉梅認定她若要在藝術界發揮最大的影響力的話，她就該在亞洲行動。她認為當刻正是回到我們的初心的時候，在香港為亞洲藝術家建立藝術家駐留計劃。在2014年的雨傘運動期間，我決定回到香港，並開始在聲音掏腰包¹擔任教育統籌。當時玉梅已經在那裡擔任聲音圖書館的編輯。在那段時間裡，我們學到了很多關於藝術組織運作的知識。

我們認為沒有任何藝術作品或展覽能比實際的交流更重要，因為我們認為交流行為本身也構成一種教育環境。同樣地，藝術交流本質上是交換行為，也是教育環境；如果它發生在藝廊或美術館等傳統藝術機構之外，將會更有成效。在非藝術環境中，藝術家運用他們的實踐和方法來探索社區，社區這個現象受著種種社會議題的型塑，而這些社會議題亦影響著藝術交流中參與者的體驗。在與藝術家的直接交流中，這些參與者不再是藝術的門外客。在工作坊裡，我們鼓勵他們觀察並回應藝術家的介入。我們在碩士課程期間已經探索過這些想法。既緣於我們作為藝術家的個人發展，亦得益於我們與導師們的討論（尤其是與陳育強教授），我們的創作，一方面被理解成藝術作品，另一方面也可被理解成創造一種情境。雖然我們不是韋一空教授的直屬研究生，我們總是得到他的關切和聆聽，尤其是在準備各自的論文時。當我們最終決定創建自己的機構並以藝術家駐留計劃的形式認真探索這些關於交流和社區的想法時，我們轉向韋一空教授尋求他的支持，好讓我們申請資助。

到了2014年秋天，我們在香港開會討論建立一個機構，通過該機構將開展這種性質的項目。當時還沒有為機構命名，但當開始談論這些想法時，韋一空教授就給我們傳來相關的文章。這篇文章隨後於2015年發表在學術期刊《World Art》，題為「Cunning intelligence – teachable and unteachable notions for higher education」（〈點慧——高等教育中的「可教」與「不可教」〉）。²它立即為我們的想法提供了堅實的理論基礎。不久我們就成立

1 聲音掏腰包是一個香港的藝術家群體。在其網頁上，它自我定義為「扮演宣傳、教育、促進與收集的角色。」於2019年1月17日錄自<http://www.soundpocket.org.hk/v2/category/about-us/>。

2 Frank Vigneron, “Cunning Intelligence – Teachable and Unteachable Notions for Higher Education” in George Lau, Daniel Rycroft and Veronica Sekules eds. *World Art*. (London and New York: Routledge, September 2015). <http://dx.doi.org/10.1080/21500894.2015.1088468>.

Before Rooftop Institute

While Law Yuk-mui and I were sharing a studio in Kwun Tong after our graduation in 2006 from the Department of Fine Arts, Chinese University of Hong Kong, we submitted a proposal to the Hong Kong Arts Development Council for a research titled “Study of the Local and Overseas Exchange and Activities Programs in Hong Kong, from 1997 to 2006.” Albeit the unsuccessful application, it was our first attempt to find out why there had not been many artist residencies in Hong Kong. We had wanted to invite a considerable amount of local art figures to participate in the research. We already had had the idea that something should have been done about that situation. Learning the reasons for the low priority for establishing artist residencies of local art organizations might have led to an understanding of what could be done to improve that situation. We did not try again for several years because our career choices had led us to a series of full-time jobs, leaving us little time for anything but our own art practice. As artists, we have always believed that art can reflect the society; in that context, our desire to look into the creation of artists’ residencies in Hong Kong was inseparable from our art practice.

After we had earned our master’s degrees in fine arts, we moved to Beijing where I worked for magazine publishers and galleries from 2011 to 2014. Law lived there from 2010 to 2011, then spent some time in Tokyo in 2014 for an internship at the Mori Museum. The Museum adopts a three-year planning cycle for large exhibitions. Its ambition and capacity to build far-reaching messages impressed Mui. It was also at Mori she repeatedly heard from the chief curator, Fumio Nanjo, that Asia has been becoming the place where dominant cultural trends, which would have an impact globally, developed. From that experience, Law decided that her own best chance to have an impact on the art world would be to act within Asia. She decided that it was time for us to return to our ambition to create artists’ residencies for Asian artists in Hong Kong. Around the time of the Umbrella Movement in 2014, I decided to move back to Hong Kong and started working at “soundpocket”¹ as an education officer. Law was already working there as the editor of the library. It was during those times we learnt a lot about the operation of art organizations.

We believe that no art work nor exhibition is more important than the actual act of exchange, as we regard the act being a situation of education. By the same token, artistic exchange, being in essence acts of exchange, is educational situations which will be more productive if it takes place outside of traditional art institutions such as art galleries or museums. In non-art environment, artists employ their practice and methodologies to explore a community in the sense that it is a phenomenon resulting from various social issues that have an impact on the experience of the participants involved in artistic exchange. In their direct exchange with the artists, these participants are no longer outsiders to art. During workshops, they are encouraged to observe and react to the artist’s intervention. We had explored these ideas already during our master’s studies. Our personal development as artists and discussions we have had with our supervisors, especially with Professor Chan Yuk-keung, had led us to create artworks that should be better understood as situations than objects. Although not one of our direct supervisors, we could always access the sympathetic ears of Professor Frank Vigneron, especially when we had to prepare our respective dissertations. When we finally decided to create our own organization and explore in earnest these ideas of exchange and community in the form of artists’ residencies, it was to Vigneron we turned for the support necessary for grant application in Hong Kong.

1 soundpocket is a Hong Kong-based artists collective. It defines itself on its website as “promoter, educator, facilitator, and gatherer.” Source: <http://www.soundpocket.org.hk/v2/category/about-us/>, accessed on January 17, 2019.

「天台塾」，並申請了民政事務局的「藝能發展資助計劃」(ACDFS)。這是一個忙碌的時期，我們得學習很多與這類項目的管理相關的各種不熟悉的事情。2014年12月這個符合了香港社團條例規定的機構成立，定位為面向社區的藝術交流平台，命名為「天台塾」的意念源於二十世紀五十年代和六十年代香港公共房屋的天台小學。不出所料，2015年的首次申請以失敗告終。之後我們以一個大大簡化的提案再次嘗試申請。在2016年第二次嘗試申請後成功獲得ACDFS資助時，天台塾已經成功舉行了幾個項目，包括一系列由亞洲電影導演及藝術家創作的關於亞洲的紀錄片放映，名為「熱蔗—亞洲電影及錄像放映」，(圖一) 以及一個關於大埔區的菲律賓人社區的項目。後者的原資助者及後退出，其原因我們無法苟同。(圖二)³

幸運地，我們在2018年獲得了另一筆的ACDFS資助。本文將主要詳述這筆來自民政事務局資助支持的兩個項目：「亞洲種子」(圖三)和「學學習」(「學習如何學習」之意)。這兩個項目一方面都是源於我們這些年來關於交流和社區的非正式討論和探索，同時也受韋一空教授的論文提出的理論基礎影響。其關於藝術和藝術教育中「可教」與「不可教」為了解藝術家和觀眾在社區裡實踐交流時所面對的困難提供了新的想法。其中尤以墨提斯(Metis)這概念提供了建設性的方法去理解天台塾所探求的教育方式。文中有關參與這類交流的觀眾的「解放」的概念也很重要，這個想法源於法國哲學家賈克·洪席耶，其論說我也曾參考並引用於我的碩士論文中。

玉梅和我進行碩士研究時，韋一空教授正在撰寫一書，當中廣泛討論洪席耶的論說。韋一空教授跟我們討論書中關於藝術介入社會的章節，此書隨後題為《香港軟實力》。⁴ 當中藝術可以發揮破壞性作用，同時可將不同社群連結，是我們三人特別感興趣的概念。這是我的碩士論文《說故事的解放：社會參與式藝術一種美學實踐》裡研究的一個主題，同時也出現在我2011年的作品《一個收買故事的故事》裡。我在一公共空間裡高舉一個標語，問路人他們的故事，之後它們被刊登在《成報》，我在此試圖介入某一天的「歷史」。⁵ 根據洪席耶，藝術的「異識」與「共識」的二元角色提出了一個方向，以檢視藝術家的社會介入是不是只是社會工作的另一種形式，還是可能具有更深遠的政治層面。但是只依靠洪席耶的理論並不能為天台塾理想中的活動提供非常實用的指導方針，而且這名法國哲學家的思想亦必須透過墨提斯的概念處理。在下一節中，我將為韋一空教授2015年的論文提供一個精簡的版本，輔以我對墨提斯的想法。本文後面的部分將介紹ACDFS資助的計劃。

墨提斯

在希臘神話中，墨提斯是一位女泰坦，被稱為智慧、善意的忠告和狡猾的女神。為了保存他所建立的新世界秩序，宙斯在墨提斯嘗試把他灌醉並跟他交配後把她整個吞嚥。這結果造成了智慧和藝術女神雅典娜的誕生，她從宙斯的頭殼出生。在他們關於新管理實踐的文章中，Hugo Letiche和Matt Statler強調了墨提斯的動態邏輯與雅典娜的靜態智慧之間的對立：

3 有關此未完成項目的詳細內容，可參考以下文章：Frank Vigneron, “Two approaches to socially engaged art with the Hong Kong Filipino community,” in *Journal of Contemporary Chinese Art*, Volume 5 Numbers 2 & 3 (Bristol UK & Willington US: Intellect Ltd.): 131-148.

4 Frank Vigneron, “Relational Aesthetics in the Expanded Field,” in *Hong Kong Soft Power – Art Practices in the Special Administrative Region, 2005-2014* (The Chinese University Press, 2018): 323-345.

5 編按：嚴瑞芳，《一個收買故事的故事》(2011)。嚴主要希望探索如何「重寫」一天的歷史。2011年5月27日的《成報》頭版報導了她向公眾收買的故事。她認為那一天的歷史被她的作品「重寫」。

Towards the fall of 2014, we met in Hong Kong to discuss the establishment of an organization through which we would work on projects of this nature. We did not have a name for that organization at the time, but once we started talking about these ideas, Frank sent us his article on issues that were directly related. This article, subsequently published in 2015 in the academic journal *World Art*, was titled “Cunning Intelligence – Teachable and Unteachable Notions for Higher Education.”² It immediately provided us a solid theoretical ground on which our ideas developed. Shortly after we established the organization that was later on named “Rooftop Institute,” and applied for the “Art Capacity Development Funding Scheme” (ACDFS) from the Home Affairs Bureau (HAB). It was a time of hectic activities, a time when we had to learn a lot of unfamiliar things related to the administration of such an undertaking. The organization we established in December 2014 adhered to the requirements of the Hong Kong Societies Ordinance. We positioned the organization as a platform for community-facing artistic exchange. We had the idea of calling it “Rooftop Institute” because of the image of classrooms on the rooftop of public housing buildings in the Hong Kong of the 1950s and 1960s, images we have grown up with. As expected, our first application attempt in 2015 failed. We tried again with a similar proposal that was considerably streamlined. By the time we received ACDFS funding after our second attempt in 2016, Rooftop Institute had already run several programs successfully, in particular a series of screenings of documentaries made by Asian film makers about Asia, titled “*Jit Ze – Asian Film and Video Screening*,” (Plate 1) and a project about the Filipino community in Taipo area. The original funder of the latter project withdrew, for reasons we found particularly unfair. (Plate 2)³

We were fortunate to receive another ACDFS funding in 2018, and it is these two programs supported by ACDFS that this article will cover in details. Titled respectively *Asia Seed* (Plate 3) and *Hok Hok Zaap* (meaning “to learn how to learn” in Cantonese), both rely on notions we explored informally in our discussions over years about exchange and community. But they are also informed by the theoretical foundation proposed by Vigneron in his essay on the “teachable and unteachable notions” in art and art education, which gave us ideas on how to understand the difficulties artists and audiences encounter in these practices of exchange which took place in the community. It was the concept of Metis in particular that provided a constructive way for the type of educational approach explored by Rooftop Institute to be understood. In the same article, the idea of “emancipation” of the audience involved in such exchange was also important, an idea with its roots in the French philosopher Jacques Rancière, whose work I consulted and quoted in my master’s thesis.

Rancière’s works had been much discussed in the book Vigneron was working on when Law and I were doing our master’s studies. Vigneron discussed with us the chapter on socially-engaged art in his book,⁴ which was eventually titled *Hong Kong Soft Power*. It was in particular the idea that art could play a disruptive role while bringing together communities that was interesting to the three of us. It was a theme I had looked into in my MFA thesis, “Emancipated Storytelling: A Socially-engaged Art Practice.” It was also something I explored in one of my works in 2011: *A Story about Collecting Stories*. In an effort to interfere with the

2 Frank Vigneron, “Cunning Intelligence – Teachable and Unteachable Notions for Higher Education” in George Lau, Daniel Rycroft and Veronica Sekules eds. *World Art*. (London and New York: Routledge, September 2015). <http://dx.doi.org/10.1080/21500894.2015.1088468>.

3 A detailed account of this project, which was only partly fulfilled, can be found in the following article: Frank Vigneron, “Two approaches to socially engaged art with the Hong Kong Filipino community,” in *Journal of Contemporary Chinese Art*, Volume 5 Numbers 2 & 3 (Bristol UK & Willington US: Intellect Ltd.): 131-148.

4 Frank Vigneron, “Relational Aesthetics in the Expanded Field,” in *Hong Kong Soft Power – Art Practices in the Special Administrative Region, 2005-2014* (Hong Kong: The Chinese University Press, 2018): 323-345.



圖一 Plate 1
天台塾的首個公開活動：熱蔗——亞洲電影及錄像放映。
Rooftop Institute's first public program : *Jit Ze* – Asian Film and Video Screening.



圖二 Plate 2
攝於一個關於大埔區的菲律賓人社區的项目「貳紙」的其中一次活動，參與學生跟一群菲律賓人共同起舞。
During one of the outings of “Two Papers,” a project about Filipino community in Taipo area, when participating students danced spontaneously with a group of Filipinos.

因此，混沌和動態變化的邏輯被消化和消耗，從而產生永恆不變秩序的本體論理想。對於我們而言，這個神話的重要性在於，為了保護一個基本上靜態的本體論，知識和反應行動的狡猾及謹慎的力量被限制了。⁶

但在為讀者講述墨提斯的神話之前，Letiche和Statler引用了由兩位希臘文化專家Marcel Detienne和Jean-Pierre Vernant撰寫的一本書：

毫無疑問，墨提斯是一種智能和思想 [……] 它意味著一種複雜但非常連貫的心理態度和智力行為，它結合了天賦、智慧、遠見、頭腦的巧妙、欺騙、機智、警惕、機會主義、各種技能以及多年來積累的經驗。它應用於瞬態、變動的、讓人不安和模稜兩可的情況，這些情況無法被精確測量、計算或應用於嚴格的邏輯。⁷

在我們找尋定義當代藝術實踐的方法時，墨提斯（或「點慧」）和動態邏輯的概念似乎是完美的。但是，在研究藝術介入社會的實踐時，令人驚訝地，這取向也能切合。在管理領域，Hugo Letiche和Matt Statler再次引用Marcel Detienne和Jean-Pierre Vernant，以進一步明確他們對墨提斯的定義：

因此，墨提斯涉及放棄部分控制——也就是說，它涉及不假設自己是每個解決方案的代理，或每個決策的源頭。按照墨提斯的邏輯，人們不可能期望自己成為組織命運的主宰。相反，人們必須接受由具體的實際情況引起的富想像力的狡猾力量的產生。不管任何流行的理性分析或「最佳實踐」，這種能力顯然「來自其他地方」。從這個意義上說，我們的方法論問題現在變成了一個明顯的認識論問題：依賴墨提斯的管理者是否真的「知道」這情形？⁸



圖三 Plate 3
「亞洲種子」(第一期) 宣傳海報。
“Asia Seed” (Cycle 1) publicity poster.

“history” of a day, I held a sign in a public space and asked passers-by to sell me their personal stories, which were later on covered in *Sing Pao Daily News*.⁵ In Rancière terms, it was the dual role of art as “dissensus” and “consensus” that offered a way to view artists’ social engagement not just as another form of social work, but something that could have far-reaching political dimensions. But relying only on Rancière did not offer very practical guidelines for the kind of activities we had in mind for Rooftop Institute, and the ideas of the French philosopher had to be considered through the lens of the concept of Metis. In the next section, I will provide a condensed version of Vigneron’s 2015 essay, supplemented with my ideas on Metis. Later sections of this paper will provide descriptive overview of the two ACDFS-funded programs.

Metis

In Greek mythology, Metis was a female Titan known as the patroness of wisdom, good counsel and cunning intelligence. In the hope that this act would provide him with the power to stabilize his own new order, Zeus swallowed Metis after she tried to drug him in the hope of mating with him. The result of this act was the eventual creation of Athena, goddess of wisdom and the arts, who sprung fully formed from the head of Zeus. In their article on new managerial practices, Hugo Letiche and Matt Statler emphasized the opposition between the dynamic logic of Metis and the static wisdom of Athena:

*Thus the logics of chaos and dynamic change are digested and consumed, giving rise to the ontological ideal of an eternally unchanging order. The significance of this myth, for our considerations, is that the cunning, prudent power of metis knowledge and responsive action, is constrained in the interest of protecting a fundamentally static ontology.*⁶

But before providing readers with the original myth of Metis, Letiche and Statler quote a book written by Marcel Detienne and Jean-Pierre Vernant, two specialists of Greek culture:

*There is no doubt that Metis is a type of intelligence and thought... it implies a complex but very coherent body of mental attitudes and intellectual behaviour which combine flair, wisdom, forethought, subtlety of mind, deception, resourcefulness, vigilance, opportunism, various skills, and experience acquired over the years. It is applied to situations which are transient, shifting, disconcerting and ambiguous, situations which do not lend themselves to precise measurement, exact calculation, or rigorous logic.*⁷

6 Hugo Letiche and Matt Statler, “Evoking Metis: Questioning the logics of change, responsiveness, meaning, and action in organizations,” in *Culture and Organization*, Volume 11(1) (Taylor & Francis Online, 2005): 3, 引自Vigneron, “Cunning Intelligence”: 4。

7 Marcel Detienne and Jean-Pierre Vernan, *Cunning Intelligence in Greek Culture and Society*, trans. Janet Lloyd (Chicago: University of Chicago Press, 1991): 3, 引自Vigneron, “Cunning Intelligence”: 4。

8 Hugo Letiche and Matt Statler, “Evoking Metis”: 5, 引自Vigneron, “Cunning Intelligence”: 5。

5 (Editor’s note) Yim Sui-fong, *A Story about Collecting Stories* (2011). Yim’s intention was to explore how a day’s history could be “re-written.” *Sing Pao Daily* published her stories which were purchased from the public on the front page on May 27, 2011. Yim believed that the history of that particular day has been “re-written” by this artwork of hers.

6 Hugo Letiche and Matt Statler, “Evoking Metis: Questioning the logics of change, responsiveness, meaning, and action in organizations,” in *Culture and Organization*, Volume 11(1) (Taylor & Francis Online, 2005): 3, quoted from Vigneron, “Cunning Intelligence”: 4.

7 Marcel Detienne and Jean-Pierre Vernan, *Cunning Intelligence in Greek Culture and Society*, trans. Janet Lloyd (Chicago: University of Chicago Press, 1991): 3, quoted from Vigneron, “Cunning Intelligence”: 4.

面對由藝術家以外的人參與創造某些事物——情境、對話、各種藝術品、展覽等——所產生的不可預測的情況所需的那種「點慧」似乎也完全能夠由墨提斯這概念解說。但也正是墨提斯的不可預測性使其在藝術教育背景下構成極大的問題。問題很簡單：「我們可以教授墨提斯嗎？如果可以，它怎麼能保持靈活性和『狡猾』去維持其墨提斯的特性，而不是成為另一種策略」⁹ 或技能在藝術學校的教室和工作室裡被教授？墨提斯的問題也可能與別的東西有關：我們是否需要混合形式的藝術教育？我們是否應該完全清楚藝術學校的課程和課程需要什麼？「模糊的空間還存在嗎？由於墨提斯不能變得僵化，必須保持不確定和跳脫，那麼藝術教育的唯一解決方案是否只能是零碎的？一點理論、一點技術、一點藝術、一點工藝：讓學生根據個人取向選擇課程，並期望他們能夠將它們全部結合在一起，創造新的個人藝術形式。」¹⁰ 這麼一來，藝術學生甚至可以尋找跟他們出身地可提供的完全不同的教育形式。由於許多學術課程容許學生到國外度過一個或多個學期，在這個交流越趨容易實現的世界中，這是一個非常可行的情況。

洪席耶的論說在藝術介入社會的研究中佔據重要地位，特別見於克萊兒·畢莎普的《人造地獄》。¹¹ 我在碩士論文中引用了洪席耶。韋一空教授在他的一些出版著作中，將洪席耶的藝術概念視為「異識」（藝術如何可用於破壞意識形態和政治主導話語）以及他對某些超出傳統教育學範疇的具有解放潛力的教育可能性的分析。¹² 任何試圖一次性地建立一個「普遍適用」的藝術教育模式的大型項目必然會失敗；通過教育實現解放的解決方案可能在於分散化、本地化和給予學生和教職員最大程度的地域流動性。雖然最後這一點已經可以在藝術院校中實現，但這些份屬所謂教學大綱的一部分，都是預先被師生計劃好的，無法囊括所有難以預測的狀況，即便學生似乎已經身處在與他們本身成長環境很不同的地方。因此，墨提斯發生的最佳情況不僅是將年輕藝術家送到其他藝術家的工作室，而是將其置放於非計劃的狀態，讓意外得以發生。實際上，確保學生背景的多樣性是打破他們對熟悉環境的依賴的有效方法。天台塾的首要重點是設計在對藝術實踐感興趣的年輕人的腦海中促進墨提斯發展的方法。當我們開發第一個大型項目「亞洲種子」時，它成為最重要的動力因素。

亞洲種子

韋一空教授在一篇題為〈有些有形、有些被遺忘：關於香港特別行政區的邊界〉（Some Tangible, Some Forgotten: About Borders in the Hong Kong SAR）的文章中寫到了「亞洲種子」，該文章將發表於一本關於中國邊界問題的書中。¹³ 在此文中，韋一空教授提及了羅玉梅和我在2017年的「廿年回歸前後話」展覽的作品，作品建基於我們對香港和內地之間存在的邊界相關的反思。然後，在描述程展緯跟中學生們做的關於菲律賓家庭傭工文化的天台塾工作坊後，韋一空教授將「亞洲種子」描述為：

天台塾設計了一個名為「亞洲種子」的項目，目標受眾為青年學生，這個群體對他人的理解理應尚未固化。為了發展香港特區與其他地區之間更緊密的文化聯繫，藝術家們根據當代亞洲藝術實踐

The concepts of Metis or “cunning intelligence” and dynamic logic seem perfect whilst looking for ways to define the practices of contemporary art. But it is also an approach that seems surprisingly relevant when looking at socially-engaged art practices. In the managerial world, Hugo Letiche and Matt Statler turned again to Marcel Detienne and Jean-Pierre Vernant to further their definition of Metis:

*Metis thus involves a partial abandonment of control – that is, it involves not assuming oneself to be the agent of every solution, or the cause of each decision. Following the logic of Metis, one cannot will oneself to be the master of organizational fate. Instead, one must accept the intrusion of an imaginative, cunning power that arises from concrete, practical circumstances. This power apparently “comes from elsewhere,” irrespective of any prevailing analytic rationality, or “best practice.” In this sense, our methodological question now becomes a distinctly epistemological one: can managers who rely on Metis ever really “know” that this is the case?*⁸

The kind of intelligence necessary to face the unpredictable circumstances generated by the participation of people other than artists in the creation of something – situations, dialogs, artworks of all kinds, exhibitions, etc. – also seems to have been perfectly defined by the idea of Metis. But it is the very unpredictability of Metis that makes it extremely problematic in the context of art education. The question is very simple: “Can Metis be taught? And if it can, how can it remain flexible and ‘cunning’ enough to remain Metis and not become another strategy?”⁹ or skill taught in the classrooms and workshops of art schools? The question of Metis can also be related to others like: Do we need a hybrid form of art education? Should we be entirely clear about what is needed in the programs and curriculums of art schools? “Is there room for vagueness? Since Metis cannot be made rigid, must remain indefinite and sprightly, is it possible that the only solution for art education is the piecemeal? A bit of theory, a bit of technique, a bit of art, a bit of craft: courses chosen based on personal choices made by students in the hope that they will be able to bring it all together in the creation of new, personal forms of art.”¹⁰ It becomes even possible to consider the possibility of art students looking for forms of education completely different from the ones their country of origin may offer. In a world where exchange is easier to achieve thanks to the many academic programs allowing students to spend one or more semesters abroad, this is a very feasible situation.

The works of Jacques Rancière have occupied important positions in researches on socially-engaged art, in particular in Claire Bishop’s *Artificial Hells*.¹¹ I quoted Rancière in my master’s thesis. Vigneron, in some of his publications, has taken on board Rancière’s notion of art as dissensus (the way art can be used to disrupt the ideological and political dominant discourse) and his analysis of the emancipatory potential of certain education possibilities lying beyond conventional pedagogical approaches.¹² Any vast project attempting to establish once and for all a “universal” pattern for art education is bound to fail: the solution to achieve emancipation through education might lie in fragmentation, localization and allowance for the highest-possible geographical mobility for students and faculty members. These pedagogical choices made within the confines

⁹ Vigneron, “Cunning Intelligence”: 11.

¹⁰ 同上。

¹¹ Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. (Brooklyn, NY: Verso Books, July 2012).

¹² Vigneron, “Relational Aesthetics.”

¹³ 這書是 Dr. Beccy Kennedy 及 Dr. Ming Turner 合作的研究計劃「Culture, Capital & Communication: Visualising Chinese Borders in the 21st Century」的成果。2018年11月23日，取於：<https://visualisingchineseborders.wordpress.com/>。

⁸ Letiche and Statler, “Evoking Metis”: 5, quoted from Vigneron, “Cunning Intelligence”: 5.

⁹ Vigneron, “Cunning Intelligence”: 11.

¹⁰ Ibid.

¹¹ Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. (Brooklyn, NY: Verso Books, July 2012).

¹² Vigneron, “Relational Aesthetics.”



圖四 Plate 4

在亞洲種子計劃裏的工作坊，藝術家通常為學生創建不同情境、對話環節和別開生面的觀察、思考和創作方法。

In a typical Asia Seed workshop, the artist creates situations, sessions for dialog and out-of-the-box working methodologies for students.

及香港的情況展開各種活動。該項目的「種子」是指年齡介於十四至十八歲之間的年輕香港人。因此，這些年輕人群體與來自香港和亞洲各國的藝術家互動後，應該了解自己的文化及其與其他亞洲地區之間的更廣泛的關係。天台塾堅信，跟他們選擇合作的藝術家的長期創作和研究經驗是培養這些年輕人思想的最直接和最有影響力的方式，並幫助他們獲得更寬廣的世界觀，以便他們更了解自己與整個社會的關係。因此，亞洲種子項目的每期主題都是基於該名藝術家的實踐。

從一開始，亞洲種子的設計就是為了創造一種不可預測的情境，要求學生發展他們的「點慧」。如果我們無法以教師指導某些技能或傳播某種知識的方式教授墨提斯，我們倒是可以在安全而不可預測的環境中創造這些情境。同樣重要的是要強調亞洲種子是一種非正式的藝術教育體驗，它不是在學校或藝術學校的慣常學習環境中發生的。這個想法在2015年提交給民政事務局的提案中以下列方式提出：



圖四之一 Plate 4.1

在亞洲種子第一期中，藝術家與學生分享採訪和拍攝技巧，以探索與他們的家庭或社區相關的主題。

In Asia Seed cycle 1, artists share interview and filming technique with students for their exploration of topics related to their families or neighborhoods.

of art schools will form only part of the curriculum, so they are something that could somehow be planned in advance by students and teachers, and would not account for all the unpredictable events that could happen outside the realm of art education per se during the students' stay in environments very different from the one in which they grew up. As a result, the best situation for Metis to occur would not merely be sending budding artists to the workshops of other artists but to insert them in unplanned conditions that would allow for the unexpected to occur. In reality, ensuring the diversity of students' backgrounds is an effective way to disrupt their dependence on familiarity. Devising ways to foster the development of Metis in the mind of young people interested in the practice of art was Rooftop's highest priority. It became the single most important motivating factor when we developed our first large-scale program, "Asia Seed."

Asia Seed

Frank wrote about Asia Seed in an article titled "Some Tangible, Some Forgotten: About Borders in the Hong

天台塾提倡一種非正規藝術教育，建基於正規學校現行系統之外的藝術體驗活動。它包括邀請知名藝術家成為導師，以他們的藝術項目為主題，讓年輕學生通過一種身臨其境的學習形式參與實地考察。我們將這種藝術學習視為一種生活體驗，它將填補正規藝術教育無法接觸的缺口。通過讓年輕學生在接觸專業藝術家的解放影響下獨立工作的經驗，天台塾將創建一個框架，鼓勵年輕人積極參與藝術和文化的每一階段。這將使學生發掘他們在藝術方面的潛能，並認識到他們與世界及其多種文化的關係。該項目還注定要建立一個更大的目標受眾，不僅要與已經對藝術感興趣的學生建立聯繫，也要連繫那些參與亞洲和當地文化的許多其他方面的人（亞洲歷史、文化研究、設計、社會創新等領域）。它還將關注那些難以適應正規教育體系的學生。

亞洲種子的另一個特點是其鬆散、多層次的導師模式。這種導師學員模式旨在促進工作坊期間的互動條件，為年輕參與者提供一定程度的穩定性。我們的想法是讓工作坊的領導者，即受邀的藝術家，盡可能給予學生支持，同時最大限度地提高他們的墨提斯能力。這是我們的實驗，旨在更新傳統的師徒模式，在那種傳統模式中，學員從導師身上獲得特定的技能，我們的導師模式則牽涉從成熟藝術家那裡學習審美觀點和批判性思維。如果說有甚麼可學習的技能的話，那就是學會為自己思考。除了藝術家導師，我們也邀請本地藝術系應屆畢業生協助導師和學員，促進工作坊的進展。通過允許資深藝術家導師培養年輕應屆畢業生並分享他們的創作實踐，該項目培養了高質素的藝術教育專業人才和熱情的年輕人才。這群年輕的藝術家被視為這個項目的「種子」。他們最終將能夠教育更多種子，種子數量將大幅增長。

亞洲種子由四個相互連接的六個月週期組成，每期結合工作坊、（圖四）藝術家駐場和海外藝術之旅，（圖五）工作坊參與者會到訪海外藝術家的母國。在工作坊和海外旅程期間，參與者會動用當代藝術實踐，以探索藝術教育的另類可能性。通過與駐場藝術家分享經驗，他們了解到亞洲的現代歷史、社會和文化問題。

亞洲種子的每個週期集中在一個特定的主題上，這主題在每期開始之前由來訪的亞洲藝術家和本地藝術家（圖六）合作發展。我們邀請的亞洲藝術家前來香港與本地藝術家合作研究該主題，組織工作坊，對象為二十名預先挑選的中學生。然後從該組學生中選出四名，前往訪問藝術家的國家。在兩位藝術家和天台塾團隊的督導下，四名學生以包括但不限於錄像和裝置的形式創作藝術作品。這些藝術作品匯集了他們在此過程中獲得的新知識。此後，所製作的藝術作品和文字記錄在香港展出，經輯錄後在天台塾的網站上發表。為了使參與團體以外的更多人受益，這些資源通過定期舉辦的工作坊展示予其他來自香港及地區的藝術家、藝術教育和社會參與式藝術的工作者。

在亞洲種子的實施過程中，有許多本地媒體報導了天台塾和參與藝術家的活動。亞洲種子在2017年獲頒香港藝術發展獎中的「藝術教育獎（非學校組）」。

關於第一期，我們在這裡將花點篇幅提及一些細節。天台塾邀請了駐越南河內的錄像和新媒體藝術家Nguyễn Trinh Thi (Thi) 和香港藝術家梁御東帶領香港和越南的工作坊。Thi的藝術實踐主要為藝廊導向的紀錄片製作。她對歷史和個人經歷的研究興趣可見於她對二十世紀七十至八十年代逃亡往香港的越南難民的研究。雖然梁御東對這種流亡經歷也有興趣，但他的關注點卻更顯在地。他描述他其中的一部作品是基於「藝術與社會操縱之間的

Kong SAR” that is to be published in a book about the issues of borders in the Chinese world.¹³ In this text, Frank wrote about works Law and I had made for the exhibition *Talkover/ Handover 2.0* in 2017, works that were based on reflections related to the border existing between Hong Kong and the Mainland. Then, after describing the Rooftop Institute workshops Ching Chin-wai Luke did for secondary school students about the culture of their stay-in Filipino domestic helpers, Vigneron described “Asia Seed” as:

In order to introduce the target audience of schoolchildren, who are hopefully more likely to be flexible in their understanding of others, to a greater knowledge of Southeast Asian cultures, Rooftop Institute devised a programme they called Asia Seed. So as to develop closer cultural ties between the SAR and the rest of the region, the artists created activities based on contemporary arts practices in Asia in relation to Hong Kong. The “seeds” of this project refer to the target group of young Hong Kong persons aged from 14 to 18 years old. These groups of young people, interacting with artists from Hong Kong and different Asian countries who act as their mentors, should therefore grow more aware of their own culture and its wider relations with the rest of Asia. Rooftop Institute strongly believes that the long-term experience, in creation and research, of the artists they chose to work with for the Asia Seed project is the most direct and influential way to nourish the thinking of these young people, and help them get a wider worldview in order to understand better their own relation with society at large. Thus, each cycle theme of an Asia Seed project is based on an artist’s practice.

From the beginning, Asia Seed has been designed to create the sort of unpredictable situations that would require students to develop their “cunning intelligence.” If it is not possible to teach Metis the way a teacher coach certain skills or transmit certain kinds of knowledge, it is however possible to create those situations in an environment that is both safe and unpredictable. It is also important for us to emphasize the fact that Asia Seed was an informal art education experience and that it did not take place in the usual learning environment of the school or art school. This idea was presented in the following way in the proposal submitted to the Home Affairs Bureau in 2015:

Rooftop Institute proposes a non-formal art education based on experiential art activities outside the established formal school system. It consists in inviting established artists to become mentors, take their art project as the theme of study, and make young students participate in field trips as a form of immersive learning. We envision such art learning as a life experience which will fill in the gaps that formal arts education cannot fulfil. By exposing young students to the experience of working on their own under the emancipating influence of professional artists, Rooftop Institute will create a structure where active participation of the young within the arts and culture is encouraged at every step. This will allow students to realize their potentials in art and recognize their relation with the world and its many cultures. This project is also destined to build a larger target audience by not just engaging with the students who are already interested in art, but also with those who are involved in many other aspects of Asian and local culture (in such domains as Asian history, cultural studies, design, social innovation,

13 This edited book will be the result of collaborations undertaken in a research project by Dr. Beccy Kennedy and Dr. Ming Turner, titled “Culture, Capital & Communication: Visualising Chinese Borders in the 21st Century.” <https://visualisingchineseborders.wordpress.com/>. Accessed November 23, 2018.



圖四之二 Plate 4.2

下道基行（前排戴帽子者）在第二期的駐場期間在惠僑英文中學帶領工作坊，名為「14歲與世界與邊界」。Motoyuki Shitamichi (man with a cap in the front row) led a workshop, titled “14-year-old and the World and Border,” at Wai Kiu College in Hong Kong during his residency in cycle 2.

etc.). It will also be concerned with the students who have difficulties fitting into the formal education system.

Another characteristic of Asia Seed is its loosely-structured, multilevel mentorship model. This mentor-mentee model has been designed to foster conditions of interaction during workshops that would offer some levels of stability to the young participants. The idea is to let the workshop leaders, i.e. the artists invited, offer as much support as they could to students, while maximizing the latter’s capacity for Metis. This is our experiment to rejuvenate the traditional mentorship model in which the mentee acquired specific skills from the master. Our mentorship model, on the other hand, consists in learning aesthetic perspectives and critical thinking from a mature artist. If there is a skill to be acquired, it is specifically to learn to think for oneself. In addition to the artist-mentors, we also invited local fine arts fresh graduates to assist both the mentors and mentees, and facilitate the progress of the workshops. By allowing the senior artists-mentors to train young fresh graduates and share intensively their creative practices, the project nurtures quality professionals and passionate young talents in art education. This group of younger artists is regarded “Seeds” of this project. They will eventually be capable of educating more seeds so that the number of seeds will grow exponentially.

Asia Seed is made up of four interconnected six-month cycles, each a combination of workshops, (Plate 4) artists-in-residence, and overseas art trip (Plate 5) during which workshop participants visit the country of origin of the overseas artist. During workshops and trip, participants deployed contemporary art practices to explore the possibilities of alternative art education. By sharing experiences with the resident artists, they learnt about Asia’s modern history, its social and cultural issues.

A cycle in Asia Seeds centered on a specific theme that had been developed, before cycle commencement, collaboratively by the visiting Asian artist and the local artist. (Plate 6) The Asian artist on our invitation travelled to Hong Kong to research on a specific topic while working with his/ her counterpart to organize a workshop with twenty pre-selected secondary school students. Then, four students from this group travelled to the country-of-origin of the visiting artist. There, under the supervision of the two artists and the Rooftop Institute team, four students created artworks in forms of including but not limited to videos and installations. The artworks brought together the new knowledge they had acquired during the process. Thereafter, the artworks and documentations generated were shown in Hong Kong and subsequently compiled and made accessible on the Rooftop Institute website. In order to benefit the larger population beyond the participating group, those resources were presented, through workshops on a regular basis, to other artists, art educators and socially-engaged art practitioners from Hong Kong and the region.

Throughout the implementation of Asia Seed, there has been numerous local press coverage on the activities of both Rooftop Institute and the participating artists. Asia Seed was awarded a certificate of merit in Arts Education (non-school division) in the 2017 Hong Kong Art Development Awards.

For cycle one, the only one we will take the time to mention in some details here, Rooftop Institute invited Hanoi-based, Vietnamese video and new media artist Nguyễn Trinh Thi (Thi) and Hong Kong artist Leung Yu-tung Ocean to be the leading practitioners of the workshops in Hong Kong and Vietnam. Thi mostly engages herself in the practice of documentary film making in the context of art galleries. Her research interest on history and personal experiences can also be traced in her research of Vietnamese refugees fleeing to Hong Kong in 1970s to 80s. Although this experience of exile is also of interest to Ocean Leung, his concern tends to be closer to home. He describes one of his works as being based on the “paradoxical relationship between art



圖四之三 Plate 4.3
在亞洲種子第三期中，藝術家白雙全提出讓學生們在公共場所躺臥五分鐘並進行觀察練習。在這張照片中的是學生陳曉楹。
In Asia Seed cycle 3, students were asked to undertake an observation exercise by artist Pak Sheung-chuen. They were to lie down in a public area for five minutes. In this photo is student Chan Hiu-ying Janet.



圖四之四 Plate 4.4
亞洲種子第四期，學生在上環一個印章攤檔拍攝定格動畫錄像。
In Asia Seed cycle 4 when students shot stop-motion animation video in a seal-craving booth in Sheung Wan.

圖五 Plate 5

跟藝術家會面並討論他們的實踐是藝術之旅的重點之一。在台灣，我們拜訪了藝術家李俊陽的家居工作室，那裡全是他的風格壁畫、民間手工藝品收藏、水墨畫、電影海報畫和樂器。

Meeting artists to discuss about their practice is one of the key aspects in art trip. In Taiwan, we visited artist Li Jiun-yang at his home-studio where it is filled with his stylistic mural, folk artefacts, paintings on rice paper, movies poster painting and musical items.

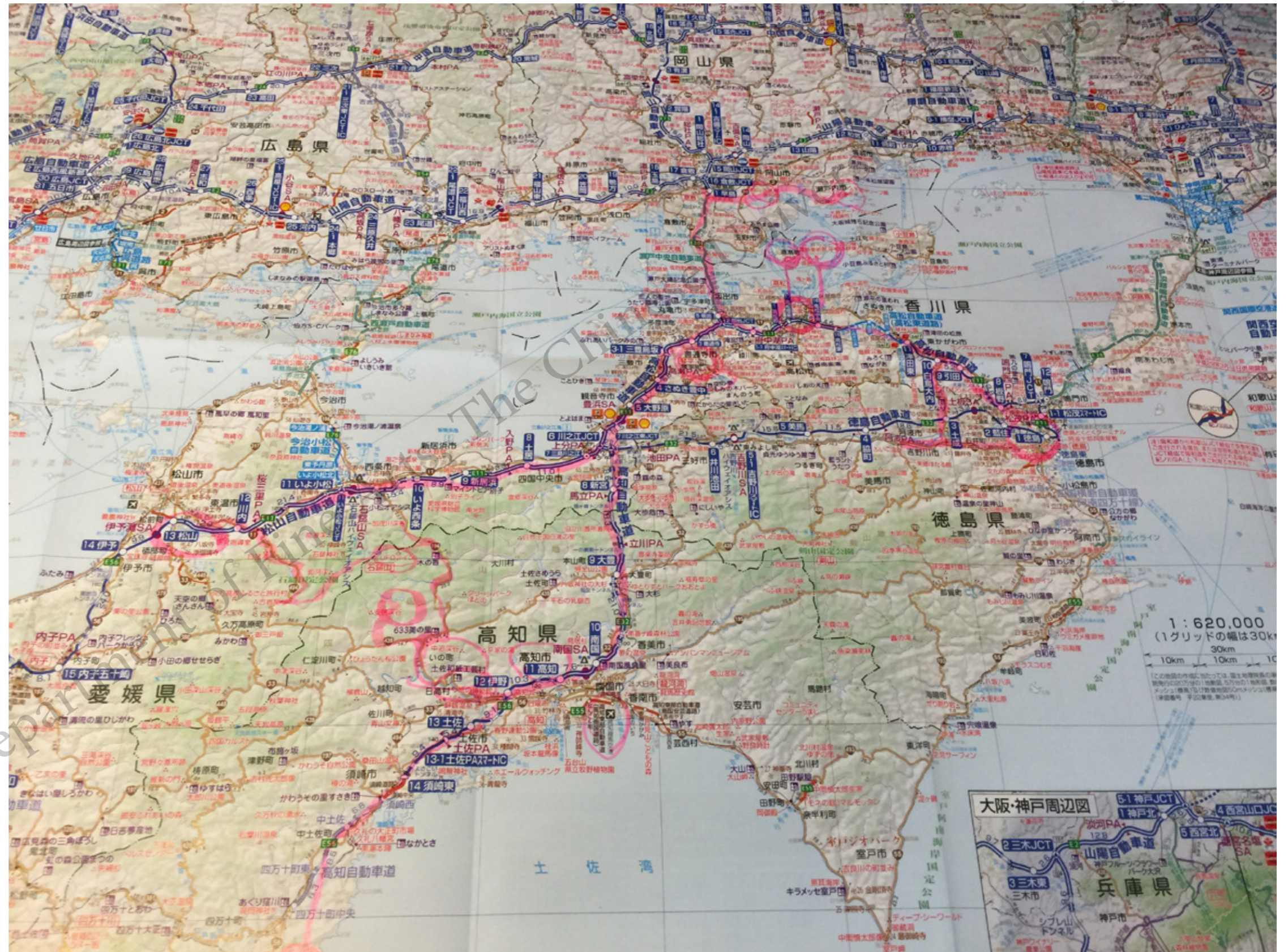
圖五之一 Plate 5.1

在亞洲種子第一期的越南藝術之旅中，我們參觀了在當地被稱為「鬼城」的安邦村墓地。這地方揭示了國家遭受戰爭影響所導致的社會現象——許多居民逃離戰爭並流亡海外。他們把錢寄回去為他們的祖先和未來的自己建造混合宗教風格的墓地。由於這些人大多數不在該地，村莊最終由住宅區變成亡者的土地。

During Asia Seed cycle 1 art trip to Vietnam, we visited An Bang Cemetery, locally known as “the City of Ghosts.” This site reveals a social phenomenon resulted from the impact of the war to the country - many citizens escaped the war and went overseas. They sent money back to build graveyards, in mixed religious styles, for their ancestors and their future selves. As the majority of these citizens is away from home, the village eventually turns from residential area into a land for dead people.



Kong.



圖五之二 Plate 5.2
 在亞洲種子第二期的日本藝術之旅中，我們以公路旅行的形式遊訪（粉紅色路線）。在旅途上學生們以電台廣播方式報導了他們對日本與香港比較觀察所得的發現和討論。
 In Asia Seed cycle 2 art trip to Japan, we travelled in the form of road trip (the route highlighted in pink). The group made radio broadcast of the discoveries and discussions on the students' observations on how Japan compares to Hong Kong.

圖五之三 Plate 5.3

在2018年的亞洲種子第三期的泰國藝術之旅中，我們參觀了由泰國藝術家Kamin Lertchaiprasert創立的31st Century Museum of Contemporary Spirit（中譯：三十一世紀時代精神博物館）。照片裡，上層是四名入選學生和藝術家勞麗麗。在底層的是天台塾團隊（約翰·伯德、鄭雲彩、嚴瑞芳）和藝術家白雙全。

In the Asia Seed cycle 3 art trip in Thailand in 2018, we visited “31st Century Museum of Contemporary Spirit,” founded by Thai artist Kamin Lertchaiprasert. On the upper deck in the photo are the four selected students and artist Lo Lai-lai. At the bottom deck are the Rooftop Institute team (John Batten, Carey Cheng, Yim Sui-fong) and artist Pak Sheung-chuen.





圖五之四 Plate 5.4
在亞洲種子第四期，藝術家張徐展（左二）對香港花牌師傅黃乃忠（右二）進行了考察訪問。他們就香港和台灣的技术、實踐和行業情況進行了交流。
In Asia Seed cycle 4, artist Zhang Xuzhan (center left) made a research visit to Hong Kong flower decoration master Wong Nai-hung (center right). They conducted exchange on the skills, practice and industry circumstances in Hong Kong and Taiwan.

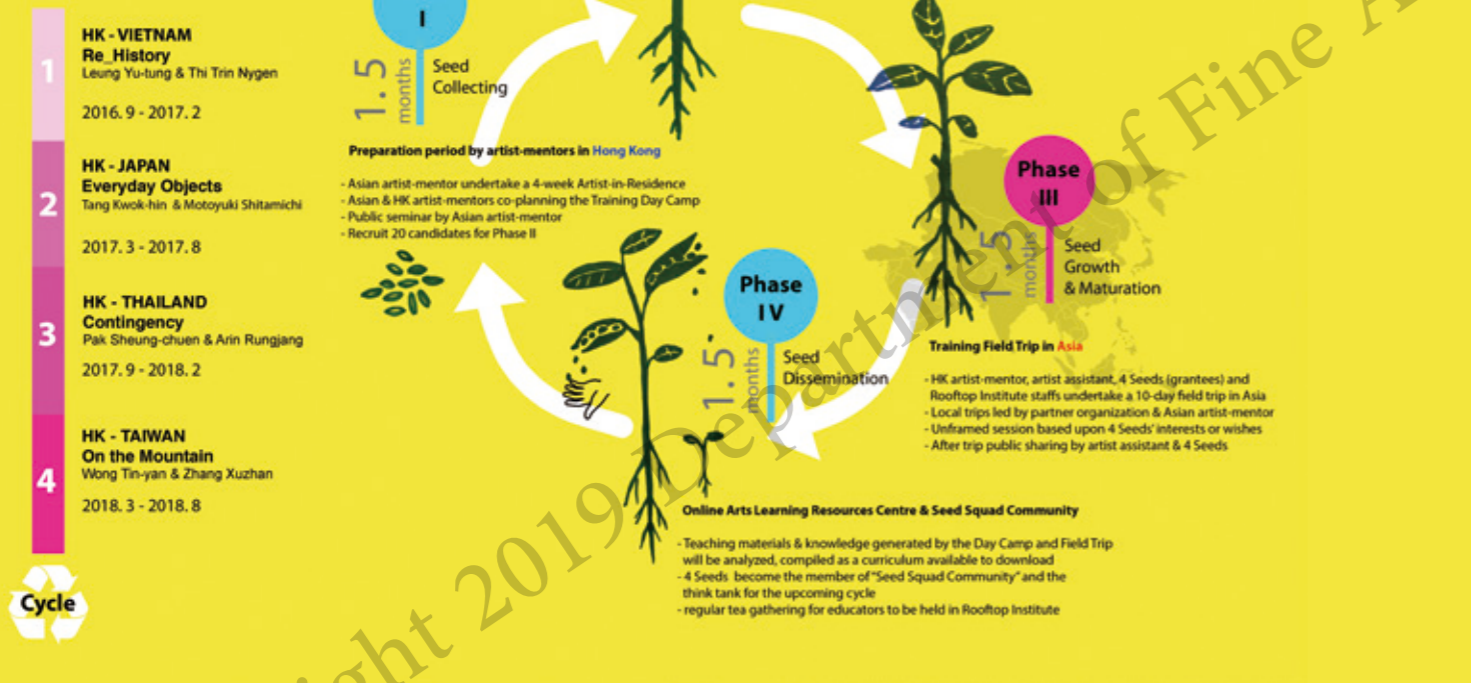


圖七 Plate 7
藉着天台塾團隊的研究支持，Thi跟Paul（區德成）相遇。Paul於1975年越南戰爭期間從西貢逃亡到香港。後來Thi根據Paul的故事製作了名為《Everyday a 70s》的新作品。Supported by the research done by the Rooftop team prior to her arrival, Thi met Paul, who fled to Hong Kong from Saigon during Vietnam War in 1975. Thi subsequently developed a new work titled “Everyday a 70s” based on Paul’s story.



圖八 Plate 8
在藝術之旅之後的展覽上，學生鄧敦禮展示了他在越南拍攝的照片。他的觀察揭示了在市民日常生活中，仍存著不少戰爭遺留的痕跡。
In the exhibition after the art trip, student Tang Tun-lai showcases his photographs from Vietnam. His observation revealed the many traces of war in the daily lives of the citizens.

ASIA SEED 2016-18



圖六 Plate 6
「亞洲種子」項目概念圖。
“Asia Seed” mind map.

and society’s manipulations.”¹⁴ For their workshops with the “Seeds” in Hong Kong, the two artists worked on a theme they developed together, titled “RE_HISTORY,” intended to explore the relation between Vietnam and Hong Kong using moving images as the art medium. “RE” in “RE_HISTROY” was the ideas of “recording,” “reading,” “reacting,” “re-thinking” and “re-telling.”

The “Seeds” learnt video and photographic recording and editing skills to capture their experience of being in a locale foreign to them. While they were in Vietnam, they put into practice the new skills and mind-set they had learned in the workshops. The final results of their endeavor were exhibited in Hong Kong as photography display (by “Seed” photographer Tang Tun-lai) and four video works. (Plates 7-8)

Cycle three took place during the second half of 2017 and was conducted on the concept of “Contingency.” It involved local practitioner Pak Sheung-chuen and Thai artist Arin Rungjang. The trip in this cycle had been followed by a RTHK crew who filmed and produced it into a television documentary. (Plate 9)

Cycle four, the final cycle of Asia Seeds, took place in the first half of 2018 and involved local artist Wong Tin-yan and Taiwanese artist Zhang Xuzhan. It revolved around the concept of inherited tradition. Cycle two

14 Conversation with the artist, January 11, 2017.

矛盾關係」。¹⁴ 為了在香港舉辦的「種子」工作坊，兩位藝術家共同定下一個名為「RE_歷史」的主題，旨在以流動影像為藝術媒介，探討越南與香港之間的關係。「RE_歷史」中的「RE」有着「紀錄」(recording)、「閱讀」(reading)、「反應」(reacting)、「反思」(re-thinking)和「再述」(re-telling)的意味。

「種子」學習了錄像和攝影記錄編輯的技巧，以捕捉他們在異國他鄉的體驗。當他們在越南時，他們將在工作坊學到的新技能和思維方式付諸實踐。他們努力的成果在香港以攝影作品（由「種子」攝影師鄧敦禮製作）和四個錄像作品形式發表。（圖七、八）

第三期在2017年下半年舉行，環繞「偶然」的概念進行。參與者包括本地藝術家白雙全和泰國藝術家Arin Rungjang。一名香港電台的工作人員隨隊拍攝這週期的藝術之旅並將之製作成電視紀錄片。（圖九）

第四期，亦即亞洲種子的最後一個週期，發生在2018年上半年，由本地藝術家王天仁和台灣藝術家張徐展帶領，圍繞繼承傳統的概念展開。第二期於2017年3月至8月舉行，由香港藝術家鄧國騫和日本藝術家下道基行帶領。工作坊後，我們舉辦了一個大型展覽。

大館當代美術館「日常邊界」

在執行亞洲種子計劃之前，我們與鄧國騫和下道基行合作，向大館當代美術館的公開招募提交展覽提案。2016年夏天，我們的提案中選。「日常邊界」展覽（圖十）由羅玉梅、韋一空和我共同策劃，於2018年9月15日至2019年1月4日在香港大館當代美術館展出。

在展覽中，兩位藝術家通過各種形式的參與實踐和探索，反思「日常」和「邊界」的主題。雖然他們的作品也涵括實物，鄧國騫和下道基行為這次大館展覽所創作的，是一些讓對話和互動發生的條件，這些條件是他們和預先招募、將參與他們創作的參與者共同完成的，最終呈現為展覽現場所見。通過介入本地義工的日常生活，並在中學生參加的工作坊中建立對話，鄧國騫和下道基行回應了由地理條件、人際關係和文化傳統的因素形成的想像邊界。以下是韋一空教授為大館當代美術館出版的展覽手冊撰寫的文章部分段落：

過去幾年，下道基行在各地舉辦工作坊，也往往以日常生活及其誤區為主題。如果日常很容易從我們的意識中消失，如果我們對慣性存在的周遭環境經常習而不察，那我們又如何與這些環境重建關係，使我們的日常生活成為興趣所在，甚至是喜悅之源呢？2017年，他應邀到天台塾駐留期間，曾為年輕人主持了一個以「考現學」為主題的工作坊。「考現學」是日本研究民俗學及建築學的專家今和次郎（Wajiro Kon）（1888-1973）新創的名詞。如果說考古學是挖掘過去的物品以了解祖先的歷史背景，那麼考現學就是觀察日常生活的對象，並了解其用途和意義，以探索現代的生活方式和習俗。2017年3月，下道基行和鄧國騫合作「亞洲種子」第二期計劃時，在香港中央圖書館舉辦了題為「日常對象」的演講。他們將日常對象視為對城市空間的介入和回應，以了解都市生活和資本主義的消費模式。他們將日

14 跟藝術家的對話，2017年1月11日。



圖九 Plate 9

亞洲種子第三期的藝術之旅在香港電台「好想藝術」節目中亮相。在這錄像截圖裡，學生們正進行一個任務——用跟隨一個陌生人的方式去探索城市。

Asia Seed cycle 3 art trip has been featured in RTHK “Artspiration” program. This is the video still of students on a mission to follow a stranger in order to explore the city.

took place from March to August 2017 and was led by Hong Kong artist Tang Kwok-hin and Japanese artist Motoyuki Shitamichi. It was followed by a major exhibition.

“Our Everyday – Our Borders” at Tai Kwun Contemporary

Before the implementation of Asia Seed programs, we collaborated with Tang Kwok-hin and Motoyuki Shitamichi and responded to the open call of Tai Kwun Contemporary with an exhibition proposal, which was accepted in the summer of 2016. Co-curated by Law, Vigneron and me, the exhibition “Our Everyday – Our Borders” (Plate 10) took place in Hong Kong at Tai Kwun Contemporary from September 15, 2018 to January 4, 2019.

In the exhibition, the two artists reflected on the themes of “everyday” and “borders” through various forms of participatory practices and explorations. Even though there are actual objects in their works, both Tang and Shitamichi created conditions of dialog and interaction with a number of participants (who were recruited from public and engaged in artists’ creation process) in order to come up with the display setting in Tai Kwun. By intervening in the daily lives of local volunteers and establishing dialog in the workshops participated by secondary schools students, Tang and Shitamichi dealt with the imaginary boundaries drawn by geographical



圖十 Plate 10

「日常邊界」展覽，由天台塾籌劃。這展覽是基於亞洲種子第二期的經驗發展出來的項目。

“Our Everyday – Our Borders” presented by Rooftop Institute. This exhibition is based on Asia Seeds cycle 2 experience.

settings, human relationships, and cultural traditions. The following are passages from the texts Vigneron had written for the exhibition guidebook published by Tai Kwun Contemporary:

The everyday and its trappings equally occupy a central position in the Japanese artist Motoyuki Shitamichi’s workshops conducted in various locales over the past few years. If the everyday has a tendency to disappear from our consciousness, and if we are often unaware of our habitual surroundings because of their continuous presence, how can we revive our ties with these surroundings and make of our quotidian a source of interest and perhaps even joy? For his residency with Rooftop Institute in 2017, Motoyuki Shitamichi conducted a workshop with young people on the theme of “modernology,” a neologism created by the Japanese scholar of folklore and architecture Wajiro Kon (1888-1973). If archaeology is the unearthing of objects from the past to understand the historical context of our ancestors, “modernology” consists in exploring the lifestyles and customs of the present by observing everyday objects along with their usages and significance. Then in March 2017, during their collaboration on Cycle Two of the Asia Seed programme, Motoyuki Shitamichi and Tang Kwok Hin gave a talk titled “Everyday Object” at the Hong Kong Central Library. They described every object as an occasion to intervene and respond to the urban space in order to understand city life and the consumption patterns of capitalism. Seeing everyday objects as time machines, they showed that it is possible to connect the past with the present while recognising how history and memory shape the quotidian. Putting these notions into practice, Motoyuki Shitamichi invited the young Hong Kong participants of his workshop to explore their surroundings and create new narratives in the form of written and/or photographic inquiries into their own lives.¹⁵

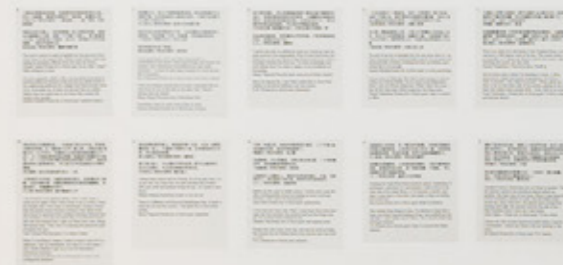
The idea of Metis, in the form of the freedom offered to the participants who were asked to pursue this strategy of “modernology,” is central in Shitamichi’s workshop design. He regarded so highly of the students’ contribution to the workshop outcome that he published them in newspapers, which were prominently displayed in the exhibition:

Motoyuki Shitamichi: *14 Years Old & World & Border* (Plate 11)

14 years old is a title which Motoyuki Shitamichi had already used for a workshop with participants of a similar age group in his base in Aichi prefecture in Japan... For this new workshop organised during a residency in April and June 2018, the artist asked participants to reflect on the notion of the world and of the border in everyday life, through everyday and personal narratives. Video documentation of these workshops – documenting the workshops that took place in Japan and in Hong Kong – are on display during this exhibition at Tai Kwun Contemporary... In order to get exhibition visitors apprehend the limits of the private sphere described by the young participants, Motoyuki Shitamichi places the description of these boundaries into the most public medium there is: newspaper articles.¹⁶

15 “Our Everyday – Our Borders” exhibition guidebook, 18. Source: https://www.taikwun.hk/assets/uploads/programme_files/9z61oSv8XI.pdf.

16 “Our Everyday – Our Borders” exhibition guidebook, 18-19. Source: https://www.taikwun.hk/assets/uploads/programme_files/9z61oSv8XI.pdf.



圖十一 Plate 11

下道基行，《14歲與世界與邊界》。「日常邊界」展覽設置。這收錄了十四歲少年們的故事，並置於日本愛知縣的地區報章裡成人世界的日常事件當中。圖片由大館當代美術館提供。攝影：關尚智。

Motoyuki Shitamichi, *14 Years old & World & Border*.

Installation view at "Our Everyday – Our Borders." The collected 14-year old stories are juxtaposed with everyday happening in the adult world in the local newspapers of Aichi Prefecture, Japan. Image courtesy of Tai Kwun Contemporary. Photograph by Kwan Sheung-chi.

圖十二 Plate 12

鄧國騫，〈懶腰〉。「日常邊界」展覽裝置。圖片由大館當代美術館提供。攝影：關尚智。

Tang Kwok-hin, *Every Pandiculate*. Installation view at "Our Everyday – Our Borders." Image courtesy of Tai Kwun Contemporary. Photograph by Kwan Sheung-chi.



常對象當作時間機器，藉此連繫歷史和當下，發掘歷史與記憶如何塑造日常生活。下道基行將這些概念訴諸實踐，邀請參與工作坊的香港青少年一起探索周遭環境，以書寫和攝影（或兩者選一）考察各自的生活，創造出新的敘事。¹⁵

對於被要求採用這種「考現學」策略的參與者而言，墨提斯的自由性是下道基行設計工作坊的核心。他非常重視學生對工作坊的貢獻，不但將其成果發表在報章上，更在展覽中特別展示：

下道基行：《14歲與世界與邊界》（圖十一）

下道基行在他居住的日本愛知縣，面向一群年齡相若的參與者，亦辦過一個類似的工作坊，稱為《14歲與凹與凸》[……]而於2018年他作為大館駐留藝術家，在四月及六月主持了新的工作坊，要求參與者思考世界和日常生活的邊界概念。這些工作坊的錄像記錄，以及在日本和香港探討同一主題的其他工作坊，均在大館的展覽播出[……]下道基行為了令展覽參觀者了解那些年輕參與者所描述的私人領域有何限制，便將他們對邊界的描述放進最公開的媒介：報紙。¹⁶

鄧國騫在展覽裡的部分則集中於日常的探索上，它採取了與大量參與者長期接觸的形式：

鄧國騫：懶腰（圖十二）

「伸懶腰」是指在打哈欠時伸展身體，讓身體處於最緊張的狀態，同時也是最放鬆的時刻。對於鄧國騫而言，正是這個看似不在場、完全抽離於世界的短暫時刻，代表了他在大館展覽所採取的核心策略：即在日常行為當中通過身體展現一種深刻體驗，同時令身體由世界中抽離[……]鄧國騫[……]透過一系列複雜的干預行動、觀眾參與和文獻記錄，將日常生活「搬演」出來。其實這次作品的佈置正是突出了「搬演」這一意念：鄧國騫沒有留下任何模稜兩可的餘地，他當真把所有東西都搬上舞台[……]一旦放在舞台上，所有這些熟悉的物品便開始有了自己的生命：如家具側著擺放，其中一張床不能用來睡覺，衣服裝進了有機玻璃箱子等[……]這些參與者又出現於一組鞋櫃背面的錄像投影之中：這些片段跟剛才說的訪問不同，更能顯示參與者的生活空間以及實際上如何與這空間產生關係。這些短片是在交談頗長的時段內拍攝的，然後由鄧國騫剪接，沿用了他搬演日常生活的策略[……]當參與者出現在台上時，私人和公眾之間的界限也就模糊得無法識別[……]他把參與者的身體實際放置在作品中心，同樣的問題便顯得更具體切身，因為不但涉及參與者的身體，還牽涉參觀者的身體。¹⁷

在展覽期間，圖十二顯示的平台上舉行了一系列活動，展演及發揚了「日常」。從晚宴派對到輕便聚餐，再到藝術家的朋友的大提琴排練及各種其他介入，這個平台盡可能地發揮一種作用，墨提斯不以生產「藝術」而以將不可預測性引入空間為目的。因此，《懶腰》成為一個解放空間，訪者、參與者和藝術家在展覽期間內外，以各種方式作出模糊個人身分的互動。雖然「日常邊界」展示了這兩位藝術家各自的興趣和以前的作品，但它可以被視亞洲種子的直接成果。後者的基本概念是在撰寫本文時，天台塾所開展的新計劃的基礎。

15 「日常邊界」展覽手冊，頁16。錄自https://www.taikwun.hk/assets/uploads/programme_files/9z61oSv8XI.pdf。

16 「日常邊界」展覽手冊，頁16。錄自https://www.taikwun.hk/assets/uploads/programme_files/9z61oSv8XI.pdf。

17 「日常邊界」展覽手冊，頁10-11。錄自https://www.taikwun.hk/assets/uploads/programme_files/9z61oSv8XI.pdf。

Tang Kwok-hin's contribution to this exhibition centered on the exploration of the everyday. It took the shape of a long process of engagement with a large number of participants:

Tang Kwok-hin: *Every Pandiculate* (Plate 12)

'To pandiculate' is to stretch while yawning, the moment when the body is at its most tense and yet also at its most relaxed. For Tang Kwok Hin, it is this brief moment of complete absence or separation from the world which represents the core of his tactics for this exhibition at Tai Kwun Contemporary: a profoundly embodied experience separating our body from the world in an everyday act... Tang Kwok Hin... to stage the everyday-in a complex series of interventions, participation, and documentations. The idea of staging is actually emphasised by the general setting of the work: not leaving any room for ambiguity. Tang Kwok Hin literally puts everything on a stage.... Once present on the stage, all these familiar objects start to take on lives of their own: pieces of furniture are placed on their sides; one of the beds is made unusable for sleeping; clothes are boxed into acrylic containers; and so forth... These participants appear in a video projected behind a set of cabinets. More so than in the previously mentioned interviews, these clips show the participants' living space and how they actually relate to it. Shot over fairly long sessions, these short films were edited by Tang Kwok Hin, who thus continues his strategy of staging the everyday... With the presence of participants on the stage, the limits between the private and the public are therefore also blurred beyond recognition... By situating the actual bodies of the participants at the center of the work, these same questions are asked more tangible, in a way that involves bodies-those of the participants as well as those of the visitors to the exhibition.¹⁷

During the exhibition period, a series of activities had been organized on the raised platform shown in Plate 12, on which the “everyday” was performed and celebrated. From dinner parties to light-meal gatherings to cello rehearsal by a friend of the artist to various other interventions, this platform was made to function as much as possible as a space where Metis was not destined to produce “art” but to invoke unpredictably in the very idea of the “everyday.” As a result, *Every Pandiculate* became the emancipatory space where visitors, participants and artists interacted in ways that blurred individual roles, during and beyond the span of the exhibition period. Although it showcased these two artists' interests and previous works, “Our Everyday – Our Borders” *can be considered* a direct outcome of Asia Seed. The fundamental concept of the latter are at the base of a new program being undertaken by Rooftop Institute at the time of writing this essay.

Hok Hok Zaap (HHZ)

An online platform had been developed in Asia Seed as a strategy for knowledge production, specifically designed for the sharing of knowledge on art and Asia culture. As we saw in a previous section, the whole process of creation and exchange was based on themes already well-researched and developed by Asian and local artists. It was only on the grounds of the experience, knowledge and artworks of those experienced artists could the “Seeds” create their own artworks and develop their own research practice in the domain of art. Further researches undertaken in new cycles allow the “Seeds” to develop, without constraints, new perspectives and original artworks. In addition to the emancipating intention of Asia Seed, its ultimate goal

17 “Our Everyday – Our Borders” exhibition guidebook, 12-14. Source: https://www.taikwun.hk/assets/uploads/programme_files/9z61oSv8XI.pdf.



圖十三 Plate 13

「學習」是一個與藝術家進行參與式學習的項目。照片中，藝術家鄭波帶領工作坊，名為「繪梯修」。

Hok Zaap, a program on engaged learning with artists.

In this photo is the workshop, titled "Practice of Drawing Weeds," led by artist Zheng Bo.



圖十四 Plate 14
 「學習」工作坊，名為「每日一菲語」，由藝術家程展緯（左）帶領。
 Hok Zaap workshop, titled “Easy to learn Tagalog,” led by artist Ching Chin-wai Luke (left).



圖十四之一 Plate 14.1
 「學習」教材封面（印刷版本）。
 Cover of Hok Zaap learning kit (printed version).

學學習

亞洲種子開發了一個網上平台，以作為一個知識生產的策略，專門為分享藝術和亞洲文化知識而設。正如在之前的部分所提及的，創作和交流的整個過程都是基於經亞洲和本地藝術家研究和開展的主題。全靠經驗豐富的藝術家的經驗、知識和藝術創作的分享，「種子」獲得不同程度的啟發，在不同領域中發掘自己的興趣並發展成創作的實踐。亞洲種子除了「促進解放」的意圖之外，其最終目標是通過網站向全球受眾傳播由此產生的知識。天台塾團隊對整個計劃期間累積的辯論、討論、收集回來的材料以及目標進行了分析，並彙編成可傳播材料，供全球網上分享。我們根據這一經驗制定了以下計劃，該計劃也得到了民政事務局的大額資助。

學學習是一個創意教學法的長期項目。它匯集了十五位香港藝術家和團體組成學學習群體，以便為社區環境中的藝術學習提出一系列「教材」。這種模式將積極促進創造力和跨學科學習，並將填補目前香港一般的藝術教育尚未涉及的空白。它的前身是「學習」，於2018年獲得香港藝術發展局項目資助，並由藝術家鄭波（圖十三）和程展緯（圖十四）帶領。以下是「學習」項目在2017年提交予香港藝術發展局的建議書中的描述：

「學習」是藝術教育的另一種模式，基於「以社區為學校」和「學習作為社會參與」的理念。這是一項長期的社區外展計劃，藉着介入個人、社區和社會，透過藝術促進交流和共同學習文化。透過「學習」，我們將支持兩位藝術家：程展緯和鄭波博士進行他們的本地藝術項目，旨在

- （一）解放藝術的社會關係、解放地方的想像力、解放藝術教育的可能性；
- （二）倡導藝術作為促進社會意識和變革的手段；
- （三）積極鼓勵本地居民參加藝術活動。

「學習」也提出了知識生產在藝術領域的重要性，因為知識生產在當代藝術中已成為近幾十年來一種新的藝術運動。事實反映出，現在的藝術系已成為大學研究系統的一個領域，大量的藝術知識也響應了知識型經濟 [……] 以上幾點全都已在全球被反覆討論。然而，它們在本地尚未得到積極討論，這正是「學習」希望通過本地藝術家項目將知識生產付諸實踐的原因。

「學學習」的教育計劃及其成果來自多位藝術家的創作和工作坊，編織而成一個反映香港社會環境現況的總體項目。除工作坊參與者外，其他公眾人士可以通過「教材」學習相關工作坊的藝術創作概念和方法。

跟其他邀請藝術家在社區創作特定場域作品、作現場表演或設置社區中心形式的空間等把藝術帶進社區的社區藝術項目不同，我們提倡「學習作為社會介入」的概念，並以本地社區為藝術實踐的一種場域。然而，這些策略將直接針對個人，讓每個參與者都能夠與他 / 她所屬的較大群體溝通，並最終與整個社會進行溝通。十五位藝術家的「教材」將反映香港多元化的社會情況和問題。我們依靠「藝術作為方法」來觸及這些計劃中討論的每個主題。我們邀請參與者學習、理解並與社區互動，採用藝術家設計的方法，尋求創造社會變革的可能性，從而創造更好的生活環境。由亞洲種子創建的網上學習教材開始，天台塾通過與香港藝術家共同建立十五項活動倡導參與式學習。為了實現和支持這些多種模式的創作以及傳播本地創作者與 / 為本地社區建立的知識，該項目側重於三個戰略：「現場」、「網上」和「外展」。

簡單而言，「現場」就是意味著這些計劃不會在傳統課室裡，而是在本地社區環境中進行。每個公眾參與項目，

is to disseminate the knowledge thus created to a global audience, over a website. The debates, discussions, materials collected as well as the goals accomplished during the entire program were analyzed by the Rooftop Institute team and compiled into communicable materials for worldwide online sharing. It was out of this experience that the following program had been developed, a program that has also received substantial funding from the Home Affairs Bureau.

Hok Hok Zaap (HHZ) is a long-term collaborative project for creative pedagogy. It brings together fifteen Hong Kong artists and groups to form the HHZ Collective in order to propose a series of teaching plans for engaged learning of art in a community setting. This model will actively contribute to creativity and interdisciplinary learning and will fill a gap that has not been considered by the general art education offered presently to the public in Hong Kong. Its predecessor was *Hok Zaap*, “to learn” in Cantonese, which had been supported by a Hong Kong Arts Development Council project grant in 2018 and was run by artists Zheng Bo (Plate 13) and Luke Ching. (Plate 14)

This is how this project had been presented in the proposal submitted to the Hong Kong Arts Development Council in 2017:

Hok Zaap is an alternative model in art education that is based on the ideas of “taking community as school” and “learning as social engagement.” It is a long-term and community outreach programme which prompts exchange and a co-learning culture through art by engaging individuals, community and society through art education. In Hok Zaap we will support two artists – Ching Chin-wai Luke and Dr. Zheng Bo to conduct their local art projects that aim to: 1/ Emancipate the social relation of art, imagination of locality, possibility of art education; 2/ Advocate art as a means to facilitate social awareness and change; and 3/ Proactively encourage local resident to participate in art activities. Hok Zaap also brings out the importance of knowledge production in the art field in the sense that knowledge production in contemporary art has become a new art movement in recent decades. It is reflected in the facts that, for instance, art departments nowadays have become a site of research in the university system, and also that there has been a surge of artistic knowledge in response to knowledge-based economies... All these above points have been discussed worldwide. They have, however, not been actively discussed yet locally, which is why Hok Zaap wants to put knowledge production in practice through local artist projects.

HHZ's educational programs and their deliverables are derived from the individual works of a number of artists, woven together into an overarching project that will reflect Hong Kong's social circumstances. Except from program participants, the teaching plans are accessible to the public for them to learn the creative concepts and methods of each program.

Different from other community art programs which take art into the community by inviting artists to create site-specific works, live performances or setup spaces as community centers, we will instead advocate the concept of learning as social engagement and adopt implementation strategies to reach local communities. These strategies will however be aimed directly at individuals so that each participant will be able to communicate with the larger group he/she belongs to and, ultimately, to society at large. The teaching plans of the fifteen artists involved will reflect Hong Kong's diverse social situations and issues. We rely on “art as method” to touch upon each of the topics discussed in these plans. We invite the participants to study, make

參與的藝術家將分享他們各自對藝術實踐的想法、創造情境以體驗和理解社區或社會問題、設計集體項目以與不同的團體交流、通過藝術探索創造性和跨學科的學習。根據這些經驗，他們以錄像、小誌、導賞旅行等形式簡化並總結他們的「教材」。與旨在傳遞信息而毋需學生的真實反饋的傳統課程相反，參與式學習通常是以項目為基礎並具體驗性質。它要求參加者在學習過程中參與和作出回應。在藝術創作層面，參加者可以通過參與，培養洞察力、研發方法和作法，並將思想付諸實踐，從而通過實踐學習理論。在社會層面，通過參與，學習者可以更加理解自己的社區並與之互動，通過反思新的價值觀和/或社會結構來進行社會變革。參與式學習需要高水平的主動性和參與，因此可以在墨提斯的語境下，理解為共同創造變革性改變、產生強大的學習成果、創造公共知識和參與的新方法的潛力。最終，我們的使命是幫助公眾參與者成為致力於解決問題並為公共事業做出貢獻的批判性公民。

為了最大限度地發揮這種參與式學習的影響，「學學習」將沿用「亞洲種子」的模式，在網上運作。要啟動該項目，我們將建立一個網站，作為公眾、潛在合作夥伴和合作者的溝通和推廣平台。基本上，可用的材料將包括解釋項目願景和使命的文件、十五位創作者的履歷，以及如何招募參與者的說明。它還將包括一個讓公眾捐款的頁面和一個更新消息和進展的公告欄目。在項目的中期階段，我們會將部分「教材」上傳到會員才能閱覽的部分。這是一個通過讓有興趣的人士參與創造性學習、指導會員使用「教材」、允許成員支付藝術家到學校、社區、青年和老人中心實施「教材」的服務的設計。最終，這種模式將有助參與「學學習」群體的藝術家和藝術團體活動以及香港藝術生態的可持續發展。

「學學習」的組織將圍繞以下活動，每個活動均旨在提供進一步分享「教材」成果的渠道：首先，十五名參與的藝術家將進行實地研究，以確定他們想要介入的焦點群組。然後，天台塾將通過公開招募或與其他社會團體或組織合作的形式，跟目標群體聯繫。十五名藝術家都將設計他們的「教材」，並各舉辦四場參與式學習活動。在每個項目的中期和後期階段，天台塾將籌劃展覽和分享會，以及在位於富德樓的天台塾工作室舉行兩次教師聚會。「學學習」制定的「教材」將為學校在藝術教學和通識教育方面提供創新方法，從而實現其「外展」的理念。這些計劃都是公民參與項目，為社區賦權的體驗式學習計劃。實踐時，我們將尋找與「教材」主題相對應的參與者，但不受年齡限制。通過更廣泛的受眾建立一種生態，我們將開發一個可持續的模式，旨在培養一個持續學習社區，以支持創造性學習。而這項目的核心，就是在香港建立一套藝術教育的支援系統，以墨提斯為方法，以解放為目標。

編按：天台塾於2018年獲藝術發展局「藝術教育獎」（2017）（非學校組）優異表現獎。

sense of and engage with the community, employing the methods designed by the artists, and eventually to seek possibilities to create social changes and, therefore, a better living environment. Derived from the online learning kits created during Asia Seed, Rooftop Institute advocates engaged-learning by developing fifteen initiatives with Hong Kong artists. To achieve and support these diverse modes of creating and circulating the knowledge initiated by local creators for and with local communities, this project focuses on three strategies: “On-site,” “Online” and “Outreach.”

By “On-site” we simply mean that these plans will not be enacted in the traditional classroom but in the context of local communities setting. With each project of public engagement, the artists involved will share their respective thoughts on art practice, create situations to experience and understand a community or social issue, design collective projects to engage with different groups, explore creative and inter-disciplinary learning through art. Based on such experience they streamline and conclude their teaching plans, as videos, booklets, docent tours, etc. Contrary to traditional curricula that have been designed to impart information without real feedback from the attendants, engaged-learning is often project-based and experiential. It requires learners to participate and respond during the process of learning. At the level of art production, learners can, through participation, develop insights, methods and practices as well as put ideas into practice so as to understand theory through practice. At the social level, through participation, learners can understand better and engage with their own community, make social change by reflecting on new values and/or social structures. Engaged-learning requires high levels of initiative and involvement and can therefore be understood in the context of Metis as the potential to co-create transformative change, produce powerful learning outcomes as well as new ways of creating public knowledge and engagement. Ultimately, our mission is to help public participants become critically engaged citizens dedicated to solve problems and contribute to the public good.

To maximize the impact of this type of engaged-learning, HHZ is designed to be continued “Online.” To start the project, a website will be built to serve as a communication and promotion platform for the public, potential partners and collaborators. Basically, the available materials will consist of documents explaining the vision and mission of the project, the portfolios of the fifteen creators, explanations on how the participants are to be recruited. It will also include a page for public donation and an announcement section for news and update of progress. By the mid-stage of the project, we will upload parts of the teaching plans to a section only accessible through a membership system. It is designed to bring together interested parties by engaging them in creative learning, guide members to access the teaching plan materials, allow members to purchase the service of having artists to implement the teaching plan at schools, community, youth and elderly centers. Ultimately this model will contribute to the self-sustainability of the artists’ and art organizations’ activities engaged in the HHZ Collective, as well as the art ecology of Hong Kong.

HHZ will be organized around the following activities, each designed to provide further channels for sharing the teaching plan deliverables: First, the fifteen participating artists will organize on-site research to identify the focus groups they would like to participate in. Then, Rooftop Institute will reach out to the groups by open recruitment or through partnership with other social groups or organizations. The fifteen artists will design a teaching plan and host four sessions of engaged-learning activities. At the middle and final stages of each project, Rooftop Institute will organize exhibitions and sharing sessions followed by two teachers’ gathering at the Rooftop Institute’s studio in Foo Tak Building. The teaching plans developed by the HHZ Collective will be innovative methods for schools on arts learning and liberal studies and thus fulfil its “Outreach” strategic dimension. These plans are all civic engagement projects, experiential learning programs empowering the community. To enact them, we will reach for participants corresponding to the teaching plan topics without

any age restriction. With a broader audience building strategy, we will develop a sustainable model designed to cultivate an ongoing learning community in support of creative learning. Central to this project is the creation of a support system for art education in Hong Kong with Metis as its method and emancipation as its goal.

Editor’s note: In 2018, Rooftop Institute was awarded “Award for Arts Education” (2017) – Certificate of Merit (Non-School Division), presented by Hong Kong Arts Development Council.

Copyright 2019 Department of Fine Arts, The Chinese University of Hong Kong.