

賽馬會文化保育領袖計劃  
Jockey Club Cultural Heritage Leadership Project

# 格外地創： 藝穗會的故事



OUTLIER : PLACEMAKING@THE FRINGE

10-30.4.2018

# 目錄

## Contents

### 策展語錄

Curatorial Statement & Response \_\_\_\_\_ 1-9

### 策展人簡歷

Curators Biographies \_\_\_\_\_ 10-12

### 參展藝術家

Participating Artists \_\_\_\_\_ 13-14

### 作品

Artworks \_\_\_\_\_ 15-25

### 藝穗會

#### 賽馬會文化保育領袖計劃

#### Fringe Club

Jockey Club Cultural Heritage Leadership Project \_\_\_\_\_ 26-27

### 製作團隊

Production Team \_\_\_\_\_ 28-30

# 策展語錄

Curatorial Statement & Response

# Facts & Imagination

## Benny Chia (Founder & Director of Fringe Club)

We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.

*Little Gidding, Four Quartets by T.S.Eliot*

### **Out-li-er** (noun)

One that exists outside or at the edge of a category, pattern, or expectation.  
The Free Dictionary

Creative **placemaking** leverages the soft power of the arts, culture and creativity to serve the community in a way that also builds the character and quality of a place.

### **Introduction**

The exhibition tells the story of the Fringe and the in-step repurposing of a century-old shophouse and depot into an arts facility and platform for cultural exchange and heritage conservation.

And how it has evolved and adapted to changes in media communication, art practices and audience expectations brought about by the digital age.

### **Concepts**

Time and memory are the two major themes running through and tying together this show of three parts.

Time is an element crucial to preserving and understanding cultural heritage. This exhibition and other related programmes are spawned from the subject matter of our project – **Learn · Play · Lead**.

Some metaphors and images emerge from our contemplation of the meaning and nature of time. The key graphic image\*\* evokes a dreamlike state of memory and yearning, referencing two seemingly unrelated sources – Andrew Wyeth's "Christina's World" and Andrei Tarkovsky's "Solaris". A long view of the unattainable and memory as unsettled as the surface of the ocean.

Some moments are chosen to allow facts to mingle with imagination.

### **Part 1: Here & There**

On display are the things we\* have kept and preserved since the day we had gotten hold of the keys - print matters, old documents, disused objects. These artefacts, if you will, may be more accurately described as "detritus" from everyday life as Joseph Beuys would have put it. Their ordinariness is transcended by the historical significance and meaning invested in them. Art mediation with works by Raymond Pang, Liu Wai Tong, and Joe Li.

### **Part 2: Face to Face\*\*\***

Self-portrait photos with mottos (pithy belief statements) of about 70 respondents are displayed on two walls. Designed to imitate news magazine covers, the display aims to highlight those who have impacted the Fringe and initiate online dialogues between them and the viewers, while making a play on the tendency to condense and format lived experience for easy consumption.

### **Part 3: Almost Blue**

A homage to Andy Warhol's Time Capsules and a nod to Chet Baker and his signature tune of the same name.

Different shades of blue pigment are used to draw the year marks on the outside of the cardboard boxes installed in rows on industrial metal shelves. This intends to impart a sense of order over chaos and randomness of the archived materials.

The worktop transformed from the original garage sliding door panel allows the viewers to examine the contents inside the boxes and contextualise the experience.

By reopening these boxes, memories that have been kept dormant by negligence are awakened and "stirred" back to life.

\* "We" here should actually be a "she" known to us as Cat, **Catherine Lau**, a volunteer then and Fringe Administrator now, who has single-handedly kept practically all that is on view here over the years

\*\* Design by **C Ting Chan**

\*\*\* Original concept by **Sunny Huang**

# 事實與想像 | 藝穗會創辦人謝俊興

我們將不會終止我們的探尋，  
我們所有的探尋的終點  
將來到我們出發的地點，  
第一次真正認識這個地點。

《小吉丁》 艾略特《Four Quartets》；編撰自裘小龍譯本

**格外 Out-li-er**（名詞）

類別、模式或期望之外或邊緣的事物。

譯自The Free Dictionary

「地創」利用藝術、文化和創意的軟力量服務社區，建立地方的性格與特質。

**介紹**

是次展覽講述藝穗會以及一間百年老店和倉庫逐步變成文化交流和古蹟保育的藝術設施及平台的故事，細訴如何適應數碼時代所帶來的傳媒溝通、藝術實踐和觀眾期望的轉變。

**概念**

展覽分為三部分，以時間和記憶為命題。

時間是保育和理解文化古蹟的重要元素，展覽及其他相關節目以「學·玩·導」為主題。比喻和影像在沉思時間的意義和本質時相繼浮現。喚起夢境般的記憶和嚮往的主題平面設計 (Graphic Key Image)\*\*，來自看似不相關的 Andrew Wyeth 的《Christina's World》與Andrei Tarkovaky 的《Solaris》。長時間觀望無法觸及的物品和記憶，就如海洋表面般起伏不定。

被選中的時刻見證事實與想像混為一體。

## 第一部分：裏與外

展示我們\*拿到藝穗會鑰匙的當天所保存的物件，包括印刷品、舊文件、廢棄物。這些展品，Joseph Beuys稱之為日常生活的「碎屑」。歷史的重要性和所注入的意義，超越這些不起眼的東西。彭金有、廖偉棠和李紹忠以作品進行藝術性的調解。

## 第二部分：面對面\*\*\*

約70個對藝穗會影響深遠的肖像及其座右銘（精闢的信念聲明），以新聞雜誌封面的設計方式展示於兩幅牆上，啟動他們與觀賞者之間的線上對話，同時創造一個戲劇場景，也試圖諷刺即時消費的生活模式體驗。

## 第三部分：近乎藍

向Andy Warhol的《時間囊》致敬，並向 Chet Baker 及其同名的首本名曲致意。

紙皮箱以多種藍色顏料畫上年份，橫放於工業用金屬架上，為混亂隨意的檔案資料賦予秩序。

車房單邊門轉換成工作枱，觀賞者可仔細觀察紙皮箱內的物件，並將經驗概念化。

重開這些紙皮箱，喚醒被忽略的沈默記憶，回「轉」生活中。

\*「我們」該是指「她」，是為人熟悉的Cat, **劉錦綾**。Cat從義工變成藝穗會的行政主管，多年來獨力保存一眾展品。

\*\* 由**陳詩婷**設計。

\*\*\* 概念由**黃雨晴**提供。

# 今昔裏外・藝穗浮舟

## 鄧海超 (前香港藝術館總館長)

透過一扇扇的殘舊窗框外觀內望，穿越時空進入了虛擬旅程。一座126年的歷史建築，結聚了種種人和事，成為香港島上的一艘浮舟，盛載著文化藝術在35年間藝穗揚帆、載浮載遊 – 這便是在1892年建成的牛奶公司中央倉庫，於1983年由年青藝術行政人員謝俊興接手掌舵，將之改造成為今天的「藝穗會」。

謝俊興接過了一串串曾通往辦公室、貯藏庫的鑰匙。憑藉對這批鑰匙的想像，我們進入昔日的時光隧道。一塊舊招牌，重現了藝穗會的前身。一個舊「麻雀箱」，是最早用來貯存門票、單據、錢銀的工具。一台改錯打字機、一台舊電腦，在過去記錄、處理了文本。一盞「豬嘴燈」，曾照亮演藝活動和展覽。一些殘留的釘子、門鉸、螺絲，見證了建築的痕跡。偶然發現的報章殘紙及破陶瓷片，記錄了曾與藝穗會發生關係的人和事。瑣碎舊物交織了回憶和史實，隨著時代和科技演進，它們已被今日的先進電腦、人工智慧工具所取代。昔日曾為藝穗會提供後勤服務的中上環印刷、排版工房，已漸隨歲月消逝。然而，這些舊物正無言訴說著「裏與外」的藝穗會故事。詩以抒情、言以敘事，攝影家廖偉棠，將種種舊物放置於不同角落，配上俳句，作為想像。

種種瑣碎物件交織出成為生活印記，訴說著藝穗會的種種故事。多年以來，藝術家、演藝人、藝術行政人員、策展人、館長、詩人、參觀者穿梭時空，進行各種文化藝術活動，與觀眾交流互動。他們的創造、思想、情感遊曳於藝穗會各個空間。這些個人或群體留下了足跡及照片。現在我們可以與他們「面對面」，憑著個人眼緣和觀感，選擇個別藝術家、文化藝術界人士，以智能平板電腦和他們視像對話。今天他們的體驗和感情當然有別昔日，但與藝穗會情誼依舊，記憶仍存，也持續在香港的文化藝術舞臺上繼續扮演著不同的角色。



「藍」常帶著一種憂鬱和消逝的感觸。由 Chet Baker 的爵士樂「近乎藍」(Almost Blue) 和安迪·沃荷的「時間囊」紙板箱作品所誘發，策展人在緬懷過去的場景中置放了由藝穗會的殘舊車房大門所改裝的大木桌。門的功能雖被易改，但仍勾起種種回憶和聯想。置於架上是一個個標有年份，以不同藍調書寫的紙皮箱，裏面盛載著甚麼，由觀者選擇和揭開情有獨鍾的編年箱子來自行發掘其中秘密 – 是當年的文檔、報紙、雜物？觀者可以撫掌大門木桌上的歲月留痕、深思細閱。對每一位觀眾而言，他們有著自己惦記、別具意義的年份 – 遇到的人和事、紀念或失落的時刻、情感段落、還是已漸次淡忘的回憶？這些紙箱內是林林總總屬於藝穗會遺留下來的瑣碎物品，它們未必與觀眾有直接的關係，但消逝的年月，懷抱著每人銘記的思念，在「近乎藍」的哀鬱情調中，模糊漸變為清晰，回憶漸變為現實。

牛奶公司中央倉庫的紅磚屋矗立百年，在滄海桑田的中環巍然獨存，見證了風雲變幻。它在1983年得到新生，迎來文化藝術的另類空間。也許我們曾參與過藝穗會的演藝展覽活動，與藝術工作者和他們的作品在「藝穗節」、「乙城節」結緣；也許我們只在裏外之間瀏覽留影、甚至擦身而過。然而這座歷史建築，已重生成為牆內牆外的文化地標，在時空交錯的集體回憶中成為一艘藝術浮舟。

# Past and Present · Here and There

## The Fringe: a floating boat of arts

### Tang Hoi Chiu

(Former Chief Curator, Hong Kong Museum of Art)

Looking through worn window frames from inside and out, we start a virtual journey that bypasses time and space. A heritage building with 126 years of history of people and happenings has become a floating boat of arts in Hong Kong. Carrying the legacy of arts and culture of the last 35 years, this boat initially built in 1892 as the Dairy Farm Central Depot was steered into the sea of arts under the brand name “Fringe Club” by young art administrator Benny Chia in 1983.

Benny was then handed over chains of old keys of the old offices, storerooms and other facilities. These key provoke imagination that leads us to a time tunnel back to the past. An old signage board reveals the early branding of the Fringe, an old “mahjong” box serves as the container for storing tickets, receipts and collecting money, an old correctible typewriter and a computer were tools for processing texts and documents, and a “pig’s mouth” flashlight lit up stage performances and exhibitions. Some rusted nails, door hinges, and screw nails are evident traces of the old building. Old newspapers, paper fragments and ceramics shards, are found on the site, revealing the past activities of people and their encounters with the Fringe. The progressive changes of time and technology replace these old objects interwoven of memories and history with computers, IT equipment and tools. Printing and publishing houses in Central and Sheung Wan and other old shops that provided supporting services to the Fringe vanish one after another. These old stuff tells silent stories of the Fringe here and there, past and present. Poetry expresses passion, words narrate stories. Renowned photographer and poet Mr. Liu Wai Tong has selected some of the detritus, put them in different corners of the Fringe, and have them pictured and complemented by his haiku poems to refresh memories and imagination.

Fragmentary objects are also imprints of life and tell stories of the Fringe. Throughout the years, artists, performers, art administrators, curators, museum directors, poets and visitors passed by, conducted various happenings of arts and culture and interacted with the audiences. Their creations, thoughts and sentiments flowed into different corners of the Fringe Club building. These people have left their footprints and images here. Art and cultural talent who fit into our vision are invited to have face to face dialogues with visitors on iPad devices. Their present experiences and sentiments are no doubt different from that of the past, but their lingering memories keep them close to the Fringe and play active and vital roles in the art and cultural platforms in Hong Kong.

“Blue” always evokes melancholic and drifting feelings. Inspired by Chet Baker’s jazz performance of “Almost Blue” and the time capsules of Andy Warhol, the curator transforms the old wooden door leading to the garage of the Fringe into a table. The function of the door has changed, but the traces left on it stir memories and provoke imagination. Around the table are racks of paper carton boxes with chronological year markings in various blue tones. What are the secrets inside? Visitors may choose the carton boxes according to the designated year markings and dig out the secrets inside – be them texts, documents, newspapers or miscellaneous objects. With their fingers touching the traces left on the tabletop, the audience can read into these fragmentary objects and their meanings. Each visitor must have memories of specific years of great significance and meanings to their lives – people and affairs encountered, anniversaries, moments of frustration, segments of passion, or memories that gradually fade away. The fragmentary objects inside these carton boxes are leftovers from the past, which may not have direct relationship with the audience, but they carry time drifts and memories of people. In the melancholic ambience of “Almost Blue”, the blurred becomes clear and the memories are revitalized.

The old red brick building of the Dairy Farm Central Depot stands alone at the heart of Central, witnessing the changes of this city over the centuries. In 1983, it took on a new lease of life and has become an alternative landmark of arts and culture. We may have participated in the performances and exhibitions held at the Fringe, met artists and their works in signature programmes such as the Fringe Festival or City Festival, toured around and took pictures inside and outside of this building, or just casually walked by this site. This heritage building has reborn into a cultural landscape and becomes a floating boat of arts carrying collective memories that intertwine with time and space.

# 策展人簡歷

Curators Biographies

## 策展人 | 謝俊興

謝俊興為香港藝穗會創辦人及總監，於1983年創立香港藝穗節，經過三十五年的不斷努力，將瀕臨廢棄的舊牛奶公司中央倉庫活化及經營為開放的當代藝術平台。1999年他創辦乙城節，發起「焦點城市」計劃，與二十多個城市建立藝術家及文化領袖的交流平台，參與城市包括維也納、新加坡、胡志明市、檳城等。

謝氏亦曾參與策劃多個舞台劇場作品和藝術展覽。他也是香港藝術發展局、香港國際電影節及香港藝術行政人員協會的創會成員，並獲香港特區政府銅紫荊星章、前港英政府榮譽勳章、香港藝術家聯盟藝術推廣年獎及 Time Out 雜誌的「香港英雄」等榮譽。

## Curator | Benny Chia

Benny Chia is the founder and director of the Hong Kong Fringe Club. He founded the Hong Kong Fringe Festival in 1983, and has been revitalising the disused Old Dairy Farm Central Depot into a vibrant contemporary arts space for the past 35 years. In 1999 he launched the City Festival, and by initiating a programme called Spotlight City, he has built up exchange networks with artists and arts promoters in some 20 cities, such as Vienna, Singapore, Ho Chi Minh City and Penang.

He has directed and curated numerous stage productions and art exhibitions. He is a founding member of the Hong Kong Arts Development Council, the Hong Kong International Film Festival and the Hong Kong Arts Administrators Association.

Honours he has won include the BBS from the HKSAR Government, Badge of Honour from the former Hong Kong Government, Best Arts Promoter from the Hong Kong Artists Guild, and "Hero of Hong Kong" from *Time Out Magazine*.

## 展覽策劃回應 | 鄧海超

鄧海超，香港大學畢業、獲澳洲雪梨大學博物館學高級文憑、前香港藝術館總館長。專業為藝術行政、中國書畫文物、水墨藝術及香港藝術研究。現為香港浸會大學視覺藝術院客席教授、香港理工大學文化推廣委員會委員，經常發表學術及藝術專文。

## Curatorial Respondent | Tang Hoi Chiu

Tang Hoi Chiu, graduated from The University of Hong Kong and obtained Graduate Diploma in Museum Studies, Sydney University. He is the former Chief Curator of the Hong Kong Museum of Art. He specializes in art administration, Chinese painting, calligraphy and antiques, ink art and Hong Kong art. Tang is currently the Adjunct Professor of the Academy of Visual Arts of the Baptist University of Hong Kong, and a member of Culture Promotion Committee of the Hong Kong Polytechnic University. He has published academic and art critic articles extensively.

# 參展藝術家

Participating Artists

## 彭金有 Raymond Pang

又名WAVE IDEA，畫家、雕塑家、平面設計師。香港土生土長，漁民子弟出生，喜歡戶外競賽活動。作品曾於北京、韓國、美國、瑞士、台灣、上海及香港等地展出，並於2015年及2016年在藝穗會舉行個展。

a.k.a Wave Idea, Raymond is a painter, sculptor, and graphic designer. He was born into a fisherman's family in Hong Kong and enjoys outdoor competitions. Raymond's works have been exhibited in Beijing, Korea, USA, Switzerland, Taiwan, Shanghai, and Hong Kong. Raymond held his solo exhibitions at the Fringe Club in 2015 and 2016.

## 廖偉棠 Liu Wai Tong

詩人、作家、攝影師，獲香港中文文學雙年獎、香港藝術發展獎2012年年度作家。詩集包括《八尺雪意》、《半簿鬼語》、《春蠶》、《櫻桃與金剛》等。

Liu Wai Tong, poet, writer and photographer, has been awarded literary prizes in Hong Kong and Taiwan, including the Hong Kong Arts Development Award for Best Artist (Literature).

## 李紹忠 Joe Li

從事首飾設計和製作，並投身首飾和雕塑混合創作。2012年起為視覺藝術中心專修課程擔任焊接及金屬處理導師。

Joe is a jewellery designer and production artist who experiments with mixed media and incorporates jewellery with sculpture. Since 2012, he has held the position of Welding Process Instructor for the Sculpture Art Specialist Course of the Hong Kong Visual Arts Centre.



# 作品

Artworks

# 裏與外

## Here & There

彭金有

Raymond Pang

李紹忠

Joe Li

藝術裝置

Art Installation







## 《藝穗幻句塔》 **fringe fantasy haiku urn**

廖偉棠  
Liu Wai Tong

詩及攝影  
Poetry & Photography

俳句英文翻譯：陳永財  
English Translation: Daniel Chan





## **Almost Blue**

### **近乎藍**

藝術裝置

Art Installation





# Face to Face

## 面對面

互動裝置

Interactive Installation



藝穗會  
賽馬會文化保育領袖計劃

Fringe Club  
Jockey Club Cultural Heritage Leadership Project

藝穗會會址是一幢具新古典主義風格的一級歷史建築，座落香港最繁盛的中區。這幢建築曾是牛奶公司的中央倉庫，於1892年建成，後於1913年聖誕節完成第一次大規模擴建。七十年後，藝穗會於1983年聖誕節前夕進駐此地，開展它的第二生命，至今已三十五年。順應時代步伐，藝穗會一直演變，將這座百年建築物活化成開放的藝術平台，為創新和實驗性表演藝術提供演出場地、推動文化交流，同時連結本地及海外網絡。

2016年，藝穗會獲香港賽馬會慈善信託基金捐助，啟動第十三次翻新工程，重點修葺建築物外牆，同時推出「賽馬會文化保育領袖計劃」，宣揚物質文化遺產及非物質文化遺產保育是同樣重要。

藉此計劃，我們一方面向市民介紹藝穗會的保育成果 – 2001年獲香港特區政府頒發「文物古蹟保護獎」/ 2009年會址獲評定為一級歷史建築；另一方面，我們亦以「學·玩·導」(Learn · Play · Lead) 為計劃宗旨：透過「學」，我們學習傑出人物的處事哲學和人生智慧；透過「玩」，我們拒絕固步自封，玩樂人生；透過「導」，我們自我導航，並不盲從主流，領導自己，領導他人。

The Fringe Club is based in a Neo-Classical-style Grade 1 Heritage Building in the heart of Central, the CBD of Hong Kong. Established in 1892, the building was originally the Dairy Farm Central Depot, and the first large-scale expansion was completed during Christmas time in 1913. 70 years later, on Christmas Eve 1983, the Fringe Club took over the building, and has since breathed new life into the building over the next 35 years. The Fringe Club has continued to evolve in line with the changes over time, and has been revitalised into an open platform for various art forms, offering space for innovation, experimentation, cultural exchanges and the development of local and overseas networks.

In 2016, funded by The Hong Kong Jockey Club Charities Trust, the Fringe Club started the building's 13th renovation. This phase focuses on refurbishing the external walls of the building. At the same time, the Club launched the "Jockey Club Cultural Heritage Leadership Project", promoting the conservation of tangible and intangible cultural heritage.

Through this project, we aim to share with the public our achievement in conservation, including the HKSAR Government's first-ever Hong Kong Heritage Award in 2001, and the designation of Grade 1 Heritage Building in 2009.

The core of the Leadership Project is the tripartite concept of "Learn · Play · Lead". We want to Learn from remarkable people, so as not to be limited by rigid or timid thinking; we propose to Play as a way of being creative and finding solutions in our everyday life; we will also learn to Lead by example and experience.

# 製作團隊

Production Team

## 管理及執行 Management & Execution

策展人 Curator	謝俊興 Benny Chia
行政主管 Administrator	劉錦綾 Catherine Lau
展覽策劃回應 Curatorial Respondent	鄧海超 Tang Hoi Chiu
展覽設計 Exhibition Designer	彭金有 Raymond Pang
參展藝術家 Participating Artists	廖偉棠 Liu Wai Tong
	彭金有 Raymond Pang
	李紹忠 Joe Li
項目總監 Project Director	廖淑敏 Catherine Liu
項目經理 Project Manager	林翠麗 Erica Lam
項目統籌 Project Coordinator	黃雨晴 Sunny Huang
技術經理 Technical Manager	方禮明 Bay Fong
撰寫 Writers	謝俊興 Benny Chia
	鄧海超 Tang Hoi Chiu
	楊文娟 Camille Yeung
翻譯 Translation	楊文娟 Camille Yeung
	陳永財 Daniel Chan (英文詩詞 Poetry in English)
編輯 Editor	陳曉蕾 Yoyo Chan
平面設計 Graphic Designer	陳詩婷 C Ting Chan

## 製作人員 Production Team

張慧喬 Cheung Wai Kiu, Michelle	丁立德 Ting Lap Tak, Zachary
周穎彤 Chow Wing Tung, Vicky	謝俊昇 Tse Chun Sing
凌中雲 Ling Chung Wan, Kevin	楊舜姿 Yeung Shun Chi

## 「面對面」嘉賓邀請 Guest Invitation for Face-to-Face

謝俊興 Benny Chia    陳燕冰 Ice Chen    周慧貞 Christy Chow    劉錦綾 Catherine Lau

## 「學·玩·導」領袖 LPL Leaders

阿扯天靖 A Che Tian Jing  
陳淑雯 Chan Shuk Man, Kaze  
陳穎欣 Chan Wing Yan, Jenny  
張韻 Chang Wan, Fiona  
周錦婷 Chau Kam Ting, Tina  
張茗茵 Cheung Ming Yan, Alison  
張彥農 Cheung Yin Nung, Ingrid  
徐愷彤 Chui Hoi Tung, Hilda  
鍾幸儒 Chung Hang Yu, Vanessa  
何樂瑤 Ho Lok Yiu, Kenix  
許軒琳 Hui Hin Lam, Frederica  
高凱琳 Ko Hoi Lam, Tiffany  
關曉暉 Kwan Hui Fai, Jaymee  
劉秀群 Lau Sau Kwan, Cathy  
羅穎琪 Law Wing Ki, Maggie  
李澄 Lee Ching, Ingrid  
李淑嫻 Lee Suk Han, Angela  
李偉雄 Lee Wai Hung, Henri  
李榆佳 Lee Yu Kai, Katrina

梁頌鋸 Leong Krystle  
梁寶珊 Leung Po Shan, Popo  
梁思敏 Leung Rebecca  
李天虹 Li Tin Hung, Rainbow  
李梓莹 Li Ziyang, Salome  
駱子斌 Lock, Spencer  
吳永佳 Ng Wing Kai, Kaizer  
顏秀滙 Ngan Sau Wui, Grace  
邵光懷 Siu Kwong Wai  
蕭梓宏 Siu Tsx Wang, Gordon  
譚曉琳 Tam Hui Lam, Alexandra  
譚慧芬 Tam Wai Fun, Agnes  
溫秀雯 Wan Sau Man, Winna  
黃凱瑩 Wong Hoi Ying, Iczza  
黃芷琳 Wong Tsz Lam, Heidi  
黃婉琦 Wong Yuen Kei, Fiona  
胡智皓 Wu Chi Ho, Henry  
余筱綦 Yu Shiu Fen, Fanny

## 私人收藏 Private Collection

周穎彤 Chow Wing Tung, Vicky  
香港故事館 Hong Kong House of Stories

## 特別鳴謝 Special Thanks

OVO



**格外地創：藝穗會的故事**  
**Outlier : Placemaking@the Fringe**

**展覽地點 Exhibition Venues**

Fringe Club Anita Chan Lai-ling Gallery (10-21 Apr); Other areas (23-30 Apr)  
藝穗會陳麗玲畫廊 (4月10-21日)、不同角落 (4月23-30日)  
2 Lower Albert Road, Central, Hong Kong  
香港中環下亞厘畢道二號

**展覽期間 Exhibition Period**

10-30.4.2018

**開放時間 Opening Hours**

Mon-Fri 10am-8:30pm

Sat 11am-8:30pm

(Except Sundays & public holidays)

**查詢 Enquiry**

+852 2521 7251

heritage@hkfringeclub.com

www.hkfringeclub.com

www.jcchlp.com



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The Hong Kong Jockey Club Charities Trust

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