

AWAKE IN YOUR CITY



[Artist: Wu Mali]

2015-16 TERM2 FINAL: CULS 5401 Contemporary Arts and Cultural Interactivity

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Part I: Artist Introduction

1.1 Introduction of WU Mali

WU Mali, born in 1957, is known as the “godmother” of Taiwan’s socially engaged art.

Graduated from Kunstakademie Düsseldorf (the Arts Academy of the City of Düsseldorf) in Germany, she has produced for decades a series of highly influential projects and currently teaches at the Graduate Institute of Interdisciplinary Art at National Kaohsiung Normal University.

Following the tradition of avant-garde, WU Mali’s artistic practice and research focus on what art can do in the public sphere. In the 1990s, she started to criticize the society and the political situation from a feminist per-

spective in her works. In the beginning of 2000, she launched a series of community-based projects of new public art. In 2013, her project *Art as Environment: A Cultural Action at the Plum Tree Creek* won her the 11th Taishin Visual Arts Award, one of the most prestigious art prizes in Taiwan.

What’s more, she is the introducer of participatory art theories to Taiwan and has translated two important theoretical works, Suzanne Lacy’s *Mapping the Terrain: New Genre Public Art* and Grant Kester’s *Conversation Pieces: Community and Communication in Modern Art*.

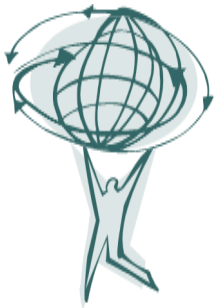


WU Mali’s Former Art Works Related to Our project

Of the River – A Community Based Eco-Art Project (2006)

Artist Statement:

Dansuie River is the most important river in Northern Taiwan. However,



throughout the process of urbanization, we have gradually forgotten its history and ignored the drastic change of the river's ecology. Even when we are reconstructing the landscape of the riverside, we still pay no attention to what river means to our life and civilization. It is merely a place for relaxation and recreation... In the work, we follow the tributaries which connect various universities as well as environmental organizations. Every



Chiayi County – Tropic of Cancer Environmental Art Action (2006~2007)

Artist Statement:

The artistic concept of this work is to transform festivals into a public service. The project invites artist to stay in a remote rural village. They live

there as resident artists, interacting with local people, turning their life experiences into artworks, and offering reflection on art, life, as well as the relationship with the residents. In the project, the artists are no longer the creators of the artworks but the creators of a platform, through which they find an entry point to intervene in public spaces. It is their action which changes the relationship between art and society.

Fault Route Action (2007)

Artist Statement:

The Chi-Shan Fault extends through Yenchao, Kaoshiung and creates a mud volcano around the area. Its unusual

geography influences the people who live there, although we do not necessarily fully understand the unique phenomenon of the surroundings. The project invites participators to run through the predecided route and pass the activities predecided at each outpost, suggesting that we should know our surroundings better through experiences.

Taipei Tomorrow as a Lake Again (2008)

Artist Statement:

The whole world is paying particular attention to the issues of global warming and climate change. Many countries are trying to think of



Environmental Art Movement at Plum Tree Creek (2010)

Artist Statement:

Around the river mouth behind MRT Zhuwei Station in New Taipei City, we walk along the villages to search for the traces of Plum Tree Creek. Sometimes it is like a stinky ditch; sometimes it hides beneath the asphalt road, sometimes it is braced by cement; sometimes it appears like a polluted creek. Through the human

solutions and strategies to deal with these challenges.

Although Taiwan also has lots of professionals in these

specialized fields, no one comes up with a plan to integrate all. The purpose of the project is to create a platform through art, creating works in collaboration with space professionals and environmental activists. By organizing workshops and activities, we invite citizens to join us – to imagine and to discuss the possibility of Taiwan's future.



activities on the land, Plum Tree Creek becomes the best symbol and metaphor to examine our life in the city. River trekking allows us to reflect on the issue through the creek, with an expectation that the experiences of river trekking can create a conversation with the environment and our bodies. It is how Zhuwei can be transformed again.

Breakfast at the Plum Tree Creek (2011)

Artist Statement:

Since the 2011 Lunar New Year, we had organized breakfast meeting in the last weekend of every month. Our location varied according to the seasons, and the project lasted for one year. In the breakfast meetings, we not only invited artists in the project Environmental Art

Movement at Plum Tree Creek but also the professionals in different fields to share their ideas. Most importantly, a casual talk like this not only let us to know more about the residents living around the creek and the environmental problems they witnessed but also offered us an opportunity to recruit comrades.

1.2 Artistic Value and Form

From WU Mali's former works, we can see that the values of dialogic aesthetics and participatory art are deeply rooted in her art practice, and she is an artist who pays much attention to subtle engagement within communities. For example, in 2011 when she produced a series of projects at the Plum Tree Creek, she organized several breakfast gatherings before some of the events formally commenced. This was to make sure that the participants can get to be familiar with each other first before they really start to do something together.

In casual talks, people with different background can share their ideas with and learn more about each other. These subtle engagements in an amiable form emphasize the return to everyday life; they are difficult to be summed up by critical theories in abstraction, but act as the most fundamental and effective element in practical projects.

Also, WU Mali believes that "environment problems can be brought to the forefront by art".

"It's not only for nature protect, the process is kind of micro revolution that can affect contemporary society from different angle." In *Chiayi County – Tropic of Cancer Environmental Art Action*, she invited more than 30 artists to 20 villages, building up a new community through artistic interaction. This event inspired the public cultural policy, and further developed the conversation among the engaging NGOs.

She is ambitious, "problems can never be solved out, but we can use ideal art perspective to promote a better world. "Change the way of seeing is basically treat art as a environment, a social movement, and an exchange platform."

1.3 Why WU Mali

We consider WU Mali as a proper choice of our project mainly for reasons as follows.

First, as WU Mali said herself, she is the kind of artist who practices art to visualize problems and engage with social movement, instead of materializing one's visual impulses or working out personal problems. Together with the solid background of participatory art theories she possesses as the translator of major scholar works in the field, we firmly believe that our concepts would match naturally with each other.

Secondly, WU Mali also has an interest in international interaction. She has been active in building regional connections between Taiwan and Hong Kong. In 2014, she curated a large exhibition named Art as Social Interaction, showcasing socially engaged projects of 30 artists from Taiwan and Hong Kong. Therefore, we think it would also be interesting for her to come to Hong Kong and carry out her own project here.

Last but not the least, as another post-industrialized society, Taiwan shares similar social issues with Hong Kong in a different cultural context. Yet it is also where the most vibrant scene of socially engaged art among contemporary Chinese speaking societies can be found. So it would be a great opportunity for Hong Kong to interact with and learn from Taiwan, by inviting one of the most acknowledged artists in Taiwan's society. The cultural exchange and different social backgrounds between Taiwan and Hong Kong would also inspire the artist to create new works and give new meaning to her previous ones.



吳瑪俐
Wu Mali

- 簡歷年表 Biography
- 個展自述 Statement
- 相關評論 Other Criticism
- 相關專文 Essays

Biography

1957 Born in Taipei, Taiwan

EDUCATION:

- 1979 B.A. in German Language and Culture, Tamkang University, Taiwan.
- 1985 Meisterschüler, National Art Academy Düsseldorf, Germany

RECENT WORK:

- Awakening from Your Skin (2000~2004)
- The Spiritual Quilt (2001~2003)
- The Theatre under the Skirt (2002~2004)
- The Empress' New Clothes (2004~2007)
- Ping Ping Pong Pong (2005)
- …… (to be introduced in detail)
- The 11th Taishin Visual Arts Award(2013)

SOLO EXHIBITIONS:

- 1985 TIME SPACE Shen-Yu Gallery, Taipei
- 1986 THE GAME IS NOT OVER Spring Gallery Bookstore, Taipei
- 1987 VANISHING POINT Chia-Jen Studio, Taipei
- 1988 SOPHISTICATED NUMBERS Ho-Ping Studio, Taipei
- 1991 EMBROIDERED NEWS Contemporary Art Gallery, Taichung
- 1992 EAGLE AESTHETICS Contemporary Art Gallery, Taichung
- 1993 WHEN A MINI VAN MEETS SUPER MALI River Art Center, Taichung
- 1993 GNAWING TEXTS, REAMING WORDS IT Park Gallery, Taipei
- 1994 FAKE Taipei Fine Arts Museum
- 1995 SCRIPTURA Galleria Giorgio Persano, Turin, Italy
- 1996 TAIPEI FINE ARTS MOTEL a conceptual action in Taipei City
- 1998 A PARKING LOT IS NOT A PARKING LOT Ba-De Parking Lot, Taipei
- 1998 TREASURE ISLAND IT Park, Taipei
- 1999 TRUBULENCE ON PAPER Taipei Fine Arts Museum
- 2000 SWEETIES OF THE CENTURY Eslite Vision, Taipei
- 2001 FOLLOW THE DREAM BOAT Kaohsiung Museum of Fine Arts

Awards and fellowships:

- 1994 Fellowship of Fulbright Foundation for New York
- 1995 45. Venice Biennial, one of the representative artists from Taiwan
- 1996 Fellowship of Civitella Ranieri Foundation
- 1997 Fellowship of Lee Chung Sheng Foundation for San Francisco
- 1999 Artist in residency program of Mattress Factory, Pittsburgh
- 2000 Fellowship of Kuona Trust for Nairobi, Kenya

SELECTED GROUP EXHIBITIONS:

- 1988 MEDIA ENVIRONMENT INSTALLATION Taiwan Museum of Arts (with catalogue)
- 1989 THE 3RD. USHIMADO INTERNATIONAL BIENNALE, Japan
- 1989 CONTEMPORARY ART IN TAIWAN National Museum of History, Taipei, Taiwan (with catalogue)
- 1990 WOMEN AND ART Eslite Art Space, Taipei
- 1991 ART IN SOCIAL CONTEXT Lion Gallery, Taipei
- 1992 ARTISTS BOOK American Cultural Center, Taipei
- 1993 TAIWAN ART 1945-1993 Taipei Fine Arts Museum (with catalogue)
- 1993 NEW ART, NEW TRIBES, TAIWAN ART IN THE NINTIES Hanart Gallery, Taipei (with catalogue)
- 1994 MUSEUM NOMAD PROJECT Jan-Tsung Gallery, Taipei
- 1994 PROMENADE IN ASIA Shiseido Gallery, Tokyo (with catalogue)
- 1995 BALANCEAKTE ifa Gallery, Stuttgart, Germany (with catalogue)
- 1995 LIVRES D'ARTISTES Lara Vincy Gallery, Paris, France
- 1995 6. TRIENNALE KLEINPLASTIK Stuttgart, Germany (with catalogue)
- 1995 THE OTHERNESS Kunsthaus Essen, City Gallery Remscheid, Bremen, Germany (with catalogue)
- 1995 46. LA BIENNALE DI VENEZIA, ITALY (with catalogue)
- 1995 ART TAIWAN Museum of Contemporary Art, Sydney (with catalogue)
- 1996 OUTSIDE THE WHITE CUBE HongKong Art Festival
- 1996 IMPRESSIONS D'ARTISTES--Variations sur le livre, Mois du Graphisme d'Echirrolles, France (with catalogue)
- 1997 SEGMENTATION AND MULTIPLICATION San Giovanni Evangelista, Venice Biennale, Italy (with catalogue)
- 1997 LORD OF THE RIM--in Herself/ For Herself Hsin Chuang City Culture Center, Taipei County, Taiwan (with catalogue)
- 1998 MIND AND SPIRIT 空間 Art in Taiwan Taipei Fine Arts Museum (with catalogue)
- 1998 DIE HÖRTE DES HIMMEL Frauen Museum, Bonn, Germany (with catalogue)
- 1998 SITE OF DESIRE Taipei Biennial, Taipei Fine Arts Museum (with catalogue)
- 1998 INSIDE OUT-New Chinese Art Asian Society, New York (with catalogue)
- 1999 ASIA-PACIFIC TRIENNIAL 3Queensland Art Gallery, Brisbane, Australia (with catalogue)
- 1999 VISIONS OF PLURALISM Contemporary Art in Taiwan, 1988-1999 China Art Museum, Beijing (with catalogue)
- 1999 VICTORIAN SWEETIES Mattress Factory, Pittsburgh, PA
- 2000 CONTINENTAL SHIFT Musee d'art moderne et d'art contemporain, Liege(with catalogue)
- 2000 TEXT & SUBTEXT The Earl Lu Gallery, Lasalle-Sia College of the Arts, Singapore(with catalogue)
- 2000 Represent the Spirit--Contemporary Women Artists from Taiwan Kaohsiung Museum of Fine Arts
- 2001 WAVES STRIKING: One Hundred Years of Taiwanese Arts Kuandu Fine Arts Museum, National Institute of the Arts, Taipei(with catalogue)
- 2001 THE GRAVITY OF THE IMMATERIAL ICA, Taipei (with catalogue)
- 2001 POLYPOLIS Kunsthaus Hamburg (with catalogue)
- 2002 TRAVELER 九 Artists from Taiwan Taipei Gallery, New York (with catalogue)
- 2002 EAST ASIAN WOMEN AND HERSTORIES Seoul Women Plaza (with catalogue)
- 2002 OPEN 2002 ?Female Imagination Lido, Venice(with catalogue)
- 2002 PAYSAGES (LANDSCAPE)
- 2002 4eme Biennale d'Enghien-les-Bains
- 2002 Festival of Art & Environment at Chu-Wei

Part II Project Introduction

2.1 Background Information

What problem do we have here in Hong Kong that would possibly need to be solved by the form of participatory art?

Hong Kong has long been perceived as a typical post-industrialized urban city with concrete forests everywhere and narrow living space. Though it might be an established stereotype, it is undeniable that the land resource in Hong Kong is virtually scarce with an overall density of some 6,300 people per square kilometre.



The country parks of Hong Kong, which account for seventy percent of its total land, have always been the main focus of disputes in debate regarding preservation versus development. In the past, in spite of shortage in land, the country parks were classified as protected area and preserved out of exploitation. But with the rapid urban development and increasing population density, more and more interest groups and even the government itself have been thinking of making use of this land.

Last year, Vincent Lo, Chairman of Shui On Group, re-proposed to use partial land of the country parks to make place for public housing. At the beginning of 2015, Francis Lui, an economics professor at Hong Kong University of Science and Technology, published his ideas about *Opportunity Cost of Country Parks*, pointing out that the housing price of Hong Kong will fall if ten percent of the country parks can be developed. He also indicated that in Hong Kong, there are more than seven million people while an annual average of only 12,570 people have visited the country parks in the past decade, meaning that the average visit per person per year to the country parks is about 1.75 times with a social cost of 23,040 yuan. As a conclusion, he asked whether it is an extremely stupid idea to support an annual average of at most ten hours per person for hiking with such a large percentage of the land.

香港觀察：岌岌可危的香港郊野

鄧頌華
香港獨立評論員

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If the demand and need for more resources can still be seen as understandable, the idea of demolishing country parks is absolutely irrelevant and irrational, which only focused on short-term financial cost but totally ignored their natural function and social value.

Firstly, most of the country parks are inaccessible due to inconvenient traffic. With almost no job opportunities in the area, it would be impossible to benefit the grass-root citizens. Even if the protected land is developed into housing area, they would probably turn into low-density luxury zone for the rich upper class in the end, which is exactly what Professor Lui called as waste of resources.

Besides, apart from their function for daily creation which is closely related to citizens' life quality, country parks are the lung of urban area. With the increasing effects of climate change and global warming, losing the very last green spaces would cause Hong Kong huge and irreversible damages in the long run.

More importantly, country parks serve as the natural catchment area and resource of water supply for Hong Kong, which is critically essential and still cannot be totally replaced by the supply from Dongjiang River in Guangdong Province. During the WWII, Tai Tam Reservoir and Shing Mun Reservoir, both of which were later classified as protected country parks, were then strategic battlegrounds. After they fell and water taps were turned off by Japanese Army, Hong Kong surrendered immediately.

However, during the process of urbanization and industrialization, country parks seem no longer relevant to urban life and their importance is simply forgotten by the local citizens without realizing the worst consequences. To counteract this issue, the public consciousness and engagement would be very important and indispensable. Therefore, it would be a good choice to introduce participatory art forms, which can help create an engaging and dialogic environment, to turn the artists to work as ordinary residents and the residents as collaborating artists. Furthermore, artists can bring fresh ideas to social movement and art works are also more likely to generate concrete results in a relatively short time frame.

2.2 Main Concept and Aim of the Project

Taiwan faces similar problems concerning parks and green spaces in urban area. In the 1930s, Taipei used to have 17 public parks in the city. However, they have been constantly disappearing to make way for urban development and renewal, thus aroused strong protest from the citizens.

Joining in the social movement, WU Mali's artworks in Taiwan helped to make a change by arousing the motivation of the participants. She turned art event into an entire environment to invite dialogues from different social backgrounds and raise the public awareness of the issue.

Inspired by her artistic concepts and former activities, we came up with this whole idea of inviting her to Hong Kong to carry out localized and community-based art projects. We are not only going to create interesting art events that would enable the participants to have fun during the activities, but also trying to generate a dialogic project which would catch more attention from the public to the problem faced by country parks in Hong Kong.

We hope that WU Mali, also as an island resident, can bring some fresh ideas to local participants. Apart from communicating with the artist, the community members can also take this opportunity to have a dialogue with each other. People living in this giant modern city can learn more about/from the nature and have a new perspective to understand urbanization.

Hence the aim of the project is very clear, which is to:

- a) Arouse the public awareness of the relationship between us and land.
- b) By letting more citizens realize the issue of country parks, residents and artists can cooperate together to work out possible solutions.
- c) Form a learning artistic community that would be able to carry on with the movement with sustained efforts after the intensive starting projects end.



Part III: Project Planning

3.1.1 Wandering in Tai Tam Country Park

A) Background Information:

- * Venue: Tai Tam Country Park
- * Date: June 4, 2016
- * Participants: local students, community residents, NGO members & general public
- * Transportation: Bus

Tai Tam Country Park is nestled in the eastern corner of Hong Kong Island. From Jardine's Lookout in the north, it sprawls across rolling slopes of the Twins to end at the southern border on Stanley Gap Road. The western border lies in Wong Nai Chung Gap, while Tai Tam Road marks its eastern boundary. Designated in 1977, the park occupies a total area of 1,315 hectares, one fifth of Hong Kong Island's total land.

There are 4 reservoirs in Tai Tam Country Park and they are key water storage facilities of the Island in early years. Known as the Tai Tam Group, it comprises Tai Tam Upper Reservoir, Tai Tam Byewash Reservoir, Tai Tam Intermediate Reservoir and Tai Tam Tuk Res-

ervoir. Built between 1889 and 1917, these reservoirs have an aggregate capacity of 9 million cubic metre. Also in the park are remnants of war, such as forts, magazines and wartime communal stoves. Tai Tam was a battleground during WWII. Here, the invading Japanese army met strong resistance from the defending British troops.

Blessed with ecological abundance and diversity, also conveniently placed near Quarry Bay and Sai Wan Ho, this country park is Eastern District residents' favourite choice for morning walk and other leisure activities. However, it is now one of the country parks that face the threat of being demolished for urban development.

B) Aim of the Workshop:

Hong Kong residents usually pay more attention to the downtown parks because they are more closely related to their daily life and often ignore the country parks which seem far away from them. We want to raise the public awareness that country parks are in danger because of the urbanization and they are actually essential for our life. So, as a first

step, we will hold a workshop in Tai Tam Country Park in the form of wandering, so as to attract people to travel far from their daily life and literally enter the mountains to know more about the history and the environment of country parks. Based on that fundamental knowledge, we hope to arouse their interest in the issue and our following activities. Furthermore, the form of wandering would also enable participants to relax themselves as well as communicate and reflect in a slow way. In an easy walk, people can have casual dialogues with each other yet the process would be more interactive and spontaneous.



C) Rundown:

9:00-9:05	Assemble at the bus station of the University of Hong Kong
9:05-9:55	On the way to Tai Tam Country Park
10:00-12:00	Wandering at the Tai Tam Waterworks Heritage Trail, including the touring of top-10 historical waterworks structures (Walking & Talking)
12:00-1:30	Barbecuing at the Tai Tam Country Park at the barbecue spot
14:00-16:00	Wandering the other historical waterworks structures
16:05-17:00	Go back to the University of Hong Kong bus station

3.1.2 In the Park – A Community Based Eco-Art Project

Venue: Sha Tin Park

Date: June 5, 2016

Participants:

- local students
- community residents
- NGO members & general public

A) Background Information:

Sha Tin Park, formerly known as Sha Tin Central Park, stretches at 2 Yuen Wo Road, Sha Tin, Hong Kong. It is situated along the Shing Mun River, next to the New Town Plaza, the Sha Tin Town Hall and the Hong Kong Heritage Museum.

Sha Tin Park is closely connected to the communities in the neighborhood. As a rare greenbelt in the area, it plays an important role of connecting citizens with natural environment. The large amount of everyday visitors there shows us the residents' actual demand and need for public green spaces. Unlike the mountainous country parks, a large part in Sha Tin Park is actually a flat stretch of concrete square. However, if Sha Tin Park is about to be shut down, it would not be difficult to imagine how fierce the protest from the communities would be. Therefore, as a contradictory echo to country parks which is yet more closely related to urban residents, we intend to choose this place to get more people understand how important country parks are and how close these problems could be. Besides, the green space and Shing Mun River in Sha Tin Park can act as a good comparison and connection to the mountain and reservoirs in Tai Tam Country Park, and thus would arouse more reflections from the public. What's more, the stable daily flow in Sha Tin Park would make it easier to find target participants.

There is also an Artists' Corner in Sha Tin Park, which is an open area for the artists exhibiting, displaying, sharing and selling their personal products with the public on every Saturday, Sunday, and Public Holidays. A lot of charity activities have been held previously in Sha Tin Park too. The artistic and cultural atmosphere there makes it a suitable place for us to hold a series of participatory art projects.

B) Aim of this Activity:

By organizing this event, we are trying to build a connection between Sha Tin Park as a typical urban park and country parks that we have partially introduced in the earlier wandering workshop. We would like to remind our participants that wherever the green area is located and no matter how often we visit them, the natural environment is critical for our life and existence.

As for the form, we would invite the participants to plant grass in wooden boxes together. The whole process of having direct interaction with soil and plants would remind us to feel the nature and our belongingness to it. Participants can choose and take the plants home as a symbol of a continuous relation between them and the natural parks. The slow work of planting which needs patience and concentration would also enable some reflective thinking in the process.



C) Rundown:

9:30-9:55	Settlement of prepared materials (including wooden boxes, stickers, brochures of Hong Kong's country parks)
10:00-11:30	Planting trees and flowers (Communication within Community)
12:-00-13:30	Lunch at Sha Tin park
14:00-15:30	Sharing meeting at the Open Theatre of Sha Tin Park
16:00-17:00	Taking photos of the handicrafts Writing down wishes/comments on stickers



*The conceptual pictures refer to her past works



3.1.3 Shing Mun River Trekking

A) Background Information:

Venue: Shing Mun River
(Sha Tin area)

Date: June 7, 2016

Participants: local students,
community residents, NGO
members & general public



The original Shing Mun River began at Needle Hill, where set the first reservoir in Hong Kong that supply water form New Territories to Island, and flowed into the former Tide Cove, a shallow bay. The remains of Gin Drinkers Line on the nearby hills show the defenses of British forces against the Japanese invasion during World War II. In the 1970s, Tide Cove was drained and turned to Sha Tin New Town. The river was extended through a 7 kilometre long, 200 metre wide artificial channel in the middle of the area to flow into Tolo Harbour.

The Shing Mun River channel runs from the Tai Wai area, through the Sha Tin town centre to the Tolo Harbour. It has three main tributaries, namely Tai Wai Nullah, Fo Tan Nullah and Siu Lek Yuen Nullah. Along the Shing Mun River are high-rise residential, commercial and industrial buildings.

The River was once heavily polluted from the indiscriminate discharges from livestock, industrial, commercial and domestic sources. The total organic pollution load from these discharges amount to a population equivalent of 160,000 in the 1980s. At that time, hardly any living creatures could be found in the river.

The water quality of Shing Mun River has improved from bad to good in terms of the Water Quality Index since 1993. Lifeforms including fish and invertebrates have also reappeared in the river. In 2001 bioremediation and dredging works began to further improve the river environment. But the water quality is still threatened by the polluted condition of Tolo Harbour, which backflows into the Shing Mun River during high tide, causing contamination.

B) Aim of the Activity:

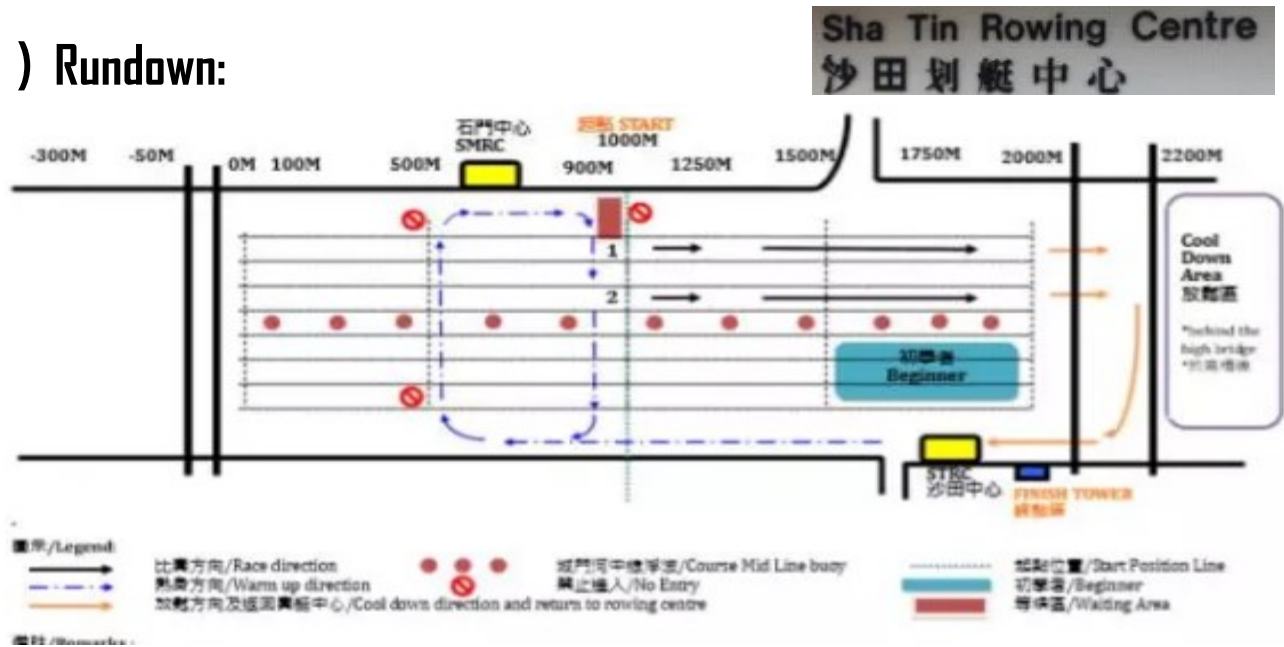
Throughout the process of urbanization, we have gradually forgotten and ignored the history and the drastic change of river's ecology. Even when we are reconstructing the landscape of the riverside, we still pay little attention to what river means to our life and civilization.

The Shing Mun River means a lot besides just a leisure facility. Its history needs to be known; its historical and environmental relation with the Sha Tin community should not be forgotten. Therefore we choose it as our site to rebuild the relationship of community and river.

In the event, we will hold a river trekking activity. The exterior of the boats we use would be designed to meet the theme of the activity and the whole event would be turned into a mobile museum, where the participants and viewers on the riverside can engage with the whole environment. We hope to create a conversation with the environment and our bodies, as well as reestablish the consciousness of river ecology and make our participants feel stronger attachment to the river by having a real trip on it.

After the boat trip, we will have a river-trekking conversation in order to give our participants an opportunity to share their personal experience and feelings with the artist and other community members. We would like to awake the rethinking of the environment through dialogues, and furthermore, to turn the artwork into a micro revolution to generate discussion and possible solution of environmental problems.

C) Rundown:



* The route: :

The major part of the event will be a walking tour and the boat trip will take place between Shek Mun Centre and Sha Tin Centre, traversing the Lek Yuen Bridge, with professional rowers, artists and participants in each team, and basic training in advance to guarantee the security. The trip would be a slow one.

* Plan B: In case of bad weather

The activities can be combined and the venue for the forum after the trip can be altered to the interior of the boat. The participants will receive umbrellas and raincoats from the organizers.

* Note: Basic training

We will provide the fundamental training and make sure of the security in the process.

* River Trekking Conversation

Through the river trekking, participants could talk about their ideas of the pollution as well as the protection. After the trekking, they can sit down together in the open theatre of Sha Tin Park to further exchange their opinions and comments of the event itself and the issue of river's ecology. While the conversation on the boat would be more slow and relaxing, the dialogue in the theatre can be more engaging and interactive with all the groups and participants from various backgrounds gathered together in a same space.



Venue: Pommerenke Student Centre, The Chinese University of Hong Kong

Date: June 10, 2016

Participants: local students, community residents, NGO members & general public

3.1.4 Immersive Exhibition



B) Aim of the Exhibition:

A) Background Information:

As CUHK is located very closely to the Sha Tin Park, so the residents of Sha Tin area can come to visit this exhibition conveniently. Besides, we also think that the university would be a perfect place to have cultural exchange and to generate a dialogue between the academia and the public.

We want to hold this exhibition to review the whole project as a connection and an extension of the interactions. It would be a conclusive dialogue as well as a starting point for future movements. We would collect the artworks made by participants in the previous activities, like some of the planted grass in wooden boxes, and use them as the major decoration for the venue. New comers would also be able to know about the general process and may join in as the next collaborators.

Also, we would exhibit some of WU Mali's art works from her former projects, together with a film screening of her visual documentary. In this way, we try to invite the participants of Hong Kong to know more about this artist from Taiwan and to engage more dialogues for possible cooperation between these two societies.

In an immersive environment, the community members can also have another chance to talk with each other and share their opinions of the whole event.

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3.2 Target Participants

In this whole project, we intend to focus our target participants on local students, community residents in the neighborhood, NGO members. And of course, the general public is welcome to join in.

We expect the former three groups of people to be our major participants, because we hope that our project can have sustainable effects instead of short-term influence. The local students' participation will help create a learning artistic community and to encourage the future generations with fresh ideas to get involved. Community residents, who might be most closely related to the issue near their home, would be more motivated to participate

and to generate effective result immediately. NGO members actively involving in social movement will be a major force to push forward sustained efforts after our project ends. For most of the cases, socially engaged art projects would only be a start, and the social changes would not happen unless we can continue the efforts in later movements. And for this purpose, the dialogue and the collaboration from multiple social sectors with different backgrounds are critically important. So as a conclusion, we have decided to focus our participants on students, communities, NGOs and general public.

3.3 Reasons of Choosing the Art Forms

Our project will start at Tai Tam Country Park for its historical importance of supplying the water and defending the invasion in the WWII. With the form of wandering together, the participants can get to know the basic information about country parks by their own. Entering the real mountains, they would form a direct impression of the natural environment there. This direct and spontaneous interaction with nature would help to create a stronger sense of attachment and affection. Also, in a slow walk, they would be able to have easy conversations and share their ideas more naturally with each other. As a very first step, we believe it is a good start to get our participants to know more about us, about each other and about the issue.

After that, we will organize a community based art event in Sha Tin Park, inviting participants to plant trees in wooden boxes and write down their wishes and comments of green spaces. While Tai Tam Country Park is selected as a typical country park facing the threat of being pulled down, Sha Tin Park is chosen as a comparison as well as a connection in the urban area. The greenbelt and the water in both areas (Tai Tam Country Park and Sha Tin Park) would be a natural bond to raise reflective thinking about these two kinds of public green spaces. Meanwhile, the planting activity allows participants to have the opportunity, which they usually don't in daily life, to touch and feel the soil directly. This will remind us of our relationship with land in a subtle way. By taking the plants

back home, it acts as a symbol of the continued bond between our participants in urban cities and the wild nature out there. Furthermore, compared with most of country parks, Sha Tin Park is more accessible for the majority of urban citizens, thus making it a better choice in order to attract public attention in our second step.

Then, we will hold a river trekking activity in order to build a connection between the river and the land. Shing Mun River and Tai Tam Reservoir share the same mission of water supply for Hong Kong. But their function and importance have been gradually changed during urbanization and thus forgotten by the public. Therefore we want to choose these two examples to arouse our participants' awareness of the environmental problem we are facing in river's ecology, with the expectation that everyone can make an effort to improve the situation, by letting them engage with the environment by their own bodies.

At last, we want to have an entire review and strengthen the impact of our project by holding the final exhibition. This exhibition will only connect all the previous activities but also serve as the start of future efforts for possible collaborators who have met and involved in the whole project. Meanwhile, making our project as a comparison with WU Mali's former artworks would help to achieve the goal of cultural exchange and dialogue between different social contexts. Residents in Hong Kong can take Taiwan's experience as an example and to have more reflections on local situation. The artist can also communicate with people from various backgrounds here to give new meanings to her own art practice.



“Awake in your city” Schedule (Jun 1-Jun 11)

Jun 1	<p>Afternoon Pick up the artist at the airport, check-in the hotel and the activity sites (the Shatin Park and the Chinese University of Hong Kong)</p> <p>Evening Welcome dinner</p>
Jun 2-Jun 3	<p>Free time for the artist. (Guide for the artist on Jun 2)</p>
Jun 4	<p>Morning – Afternoon Field trip : Wondering in the Tai Tam Country Park (including meal: barbecue)</p>
Jun 5	<p>Morning Main activity 1: In the Park - A Community Based Eco-Art Project</p> <p>Afternoon Sharing meeting and photo taking</p>
Jun 6	<p>Free time for the artist.</p>
Jun 7	<p>Morning Main activity 2: River Trekking</p> <p>Afternoon River-Trekking conversation</p>
Jun 8-Jun 9	<p>Free time for the artist.</p>
Jun 10	<p>Morning-Afternoon Exhibition: Immersive Exhibiton</p>
Jun 11	<p>Afternoon Say Good-bye at the airport and Back to Taipei.</p>

Project Schedule

May 1- May 15 2015

1. Collect the information of the artist and invite her join us.
2. Poster design and collect pictures for field trip display broads and exhibition decoration.
3. Preparation for rental equipment.
4. Preparation for car renting and parking.

May 15-May 30 2016

1. Post posters on the university and Sha Tin park.
2. Transport the artist 's artworks and other documents to HK and prepare the materials for our activities.
3. Contact with media for promoting and reporting the event and public our posters on the social media.

Jun 1- Jun 11 2016 (during the exhibition)

1. Arrange media to interview the artist and report the artist.
2. Follow the artist schedule and arrange the four activities (Preparation for the food and drinks, check settings and display broads again).

Jun 11-Jun 20

1. Clean up the exhibition space.
2. Send our photos and videos from these activities to the artist and thanks again.

BUDGET

<i>Item</i>	<i>Expenditure</i>	<i>details</i>
<i>Air ticket</i>	2288HK\$	Round-trip ticket (including taxes and fees), Economy HX 253 Jun 1 TPE 12:15-HKG 14:20 BR870 Jun 11 HKG 15:25-TPE 17:10
<i>Accommodation</i>	9240HK\$	Hyatt Regency Hong Kong, Sha Tin (5 starts) 18 Chak Cheung Street, Shatin, Hong Kong 10 nights, 840 HK\$/night (not included: 10 % service charge)
<i>Artist Fee</i>	5000 HK\$	Including field trip & conversation & sharing meeting & exhibition & main activities
<i>Insurance</i>	353 HK\$	Including Air ticket insurance and travel insurance
<i>Materials</i>	2448 HK\$	For field trip (display boards), Activity 1-In the Park (plants, boxes, chromo paper and watercolor markers), Activity 2- River

		Trekking(paper and watercolor markers) and Immersive Exhibition (Exhibition Boards, ropes, paper and pens)
<i>Venue Fee</i>	0	Tai Tam Country Park, Sha Tin Park, Shing Mun River and CUHK
<i>Welcome dinner</i>	3168 HK\$	Hyatt Regency Hong Kong, Sha Tin (5 starts) 18 Chak Cheung Street, Shatin, Hong Kong Buffet 528HK\$ per person
<i>Meals and Transport</i>	5300 HK\$	meals (2 volunteers and 5 group members) Artist meals and car/bus renting
<i>Marketing</i>	440 HK\$	Poster fee
<i>Documentation</i>	3000HK\$	Photographers and activities recording
<i>Communication Fee</i>	500 HK\$	
<i>contingency funds</i>	3000 HK\$	In case of the bad weather (Umbrellas and raincoats)
<i>TATOL</i>	34737HK\$	

Appendix

MAIN POSTER

**AWAKE IN
YOUR CITY**

藝術家
吳瑪俐

Artist
WU, MALI

1. Wandering in Country Park
@ Tai Tam Country Park
June 4th, 2016

2. In the park
- A Community Based Eco-Art Project
@ Sha Tin Park
June 5th, 2016

3. River Trekking.
@ Sha Tin Park
June 7th, 2016

4. Immersive Exhibition
@ CUHK, Pommerenke Student Centre
June 10th, 2016

REFERENCE

吳瑪悌，〈23.5° N 環境藝術工作站—來北回歸線種樹〉，《2005 日照嘉邑北回歸線夏至藝術節》，嘉義縣：嘉義縣政府，2005 年 8 月 10 日，頁 43。

吳瑪悌，〈在那遙遠的地方—回到日常的美學實踐〉，《嘉義縣 2007 北回歸線環境藝術行動》，嘉義縣：嘉義縣政府，2007 年 12 月 25 日，頁 166。

《典藏·今藝術》178 期（2007.07）报道

呂佩怡，〈藝術「介入」，亦或藝術「參與」？〉，國家文藝基金會「藝術的社會參與」委託撰寫專題論述，2011。引用 Boris Groys, “A Genealogy of Participatory Art”, *The Art of Participation—1950 to Now*, Ed. Rudolf Frieling, San Francisco: SFMOMA, 2007, pp. 18–31.

Grant H Kester, “Aesthetic Evangelists: Conversation and Empowerment in Contemporary Community Art.” *Afterimage*, no. 22 (Jan. 1995).

Hal Foster, “The Artist as Ethnographer” in *The Return of the Real: The Avant-Garde at the End of the Century*. 171–204. Cambridge: MRT Press, 1996.

Jose Beuys, “I Am Searching for Field Character”, *Art in Theory 1900–2000: An Anthology of Changing Ideas*, Ed. Charles Harrison and Paul Wood, 929–930. Oxford: Blackwell, 2003.

Give a detailed outline of all expenses involved and how you will spend your budget of HKD 40,000 including the following items:

◆ Air travel

From Taipei to Hong Kong (Jun 1)

Departures - Wed Jun,01,2016
Taipei to Hong Kong ^

✳ HX253 Economy

12:15 TPE Taiwan Taoyuan International Airport T2
2h5m
14:20 HKG Hong Kong International Airport (succeeded Kai Tak... T1)

ⓘ **Non-amendable** [Modify>](#)

Fares	Adult	HKD 785	×1
Taxes & fees	Adult	HKD 180	×1
Insurance		HKD 48	
<hr/>			
Total			HKD 1,013

From Hong Kong to Taipei (Jun 11)

Fares	Adult	HKD 1,202	×1
Taxes & fees	Adult	HKD 121	×1
Insurance		HKD 48	
<hr/>			
Total			HKD 1,371

Departures - Sat Jun,11,2016
Hong Kong to Taipei ^

✳ BR870 Economy

15:25 HKG Hong Kong International Airport (succeeded Kai Tak... T1)
1h45m
17:10 TPE Taiwan Taoyuan International Airport T2

[Ticket policy](#) [Modify>](#)

◆ Accommodation

1. Best location

It's next to the University MTR station which is convenient for Artist Wu to have a talk and to prepare for the exhibition in CUHK. Also, it's near the Shatin Park (12 mins' drive).



Just a 5-minute drive to Hong Kong Science Park and Sha Tin Racecourse, Hyatt Regency Hong Kong offers luxurious rooms and facilities such as a spa and outdoor swimming pool with sundeck. **It is a 30-minute drive to Hong Kong International Airport.**

Located **next to University MTR Station**, air-conditioned rooms with earth tone furnishings and carpeted floorings feature a 42-inch LCD TV and minibar. The en suite bathroom comes with a shower, bathrobes and slippers.

Guests can enjoy a range of therapies at the spa or keep fit with a game of tennis or exercising at the fitness centre. Other facilities include a sauna, tour desk and bicycle rental. Supervised activities for young children are also available at Camp Hyatt. **A free shuttle bus service to Hong Kong Science Park, Sha Tin and Tsim Sha Tsui is available.**

Dongguan cuisine and Peking Duck can be savoured at Sha Tin 18, which features an outdoor terrace. All-day dining is available at Cafe, which serves international and local fare. Other dining options include cocktails at Tin Tin Bar, homemade pastries at Patisserie and snacks at Pool Bar.

Shatin is a great choice for travellers interested in gourmet food, shopping for clothes.

Room type	Max	Price for 9 nights	Conditions	Nr. rooms	Reservation
<p>Harbourview Twin Room with Smartphone</p> <p>40 m² Flat-screen TV Air Conditioning Private bathroom Free WiFi</p> <p>TODAY 22% OFF</p> <p>Prices are per room for 9 nights not included: 10 % service charge (this tax is paid at the property based on the total number of people staying).</p>	1	<p>HK\$ 10,710</p> <p>HK\$ 8,400</p> <p>Today's Value Deal</p>	Non-refundable	1	<p>1 room for HK\$ 8,400</p> <p>I'll reserve</p> <p>You got the best price!</p>
	1	HK\$ 12,600	FREE	0	

2. good Service (8.4/10)

Offering harbour views, this 40-square-metre room comes with twin beds and writing desk with enhanced lighting, a bathroom with glass wall with a TV, alongside a separate rainshower. It also has contemporary decor with photographic montages of old and new Hong Kong, plus 42-inch multi-channel LCD flat-screen TV and wired and wireless broadband internet access.

Guest can stay connected with the complimentary handy smartphone service with below features.

- Complimentary Internet access which allows them to download and install their favorite apps
- Ability to share Internet access with multiple devices via Wi-Fi hotspot
- Unlimited local and international calls to Australia, China, Japan, South Korea and the United States
- Popular pre-set travel information, including Hong Kong city guide, interactive maps and exclusive offers

◆ Artist Fee

HKD 5000

◆ Venue Fee

Free

◆ Insurance Fee

Air ticket Insurance

Fares	Adult	HKD 785	×1
Taxes & fees	Adult	HKD 180	×1
Insurance		HKD 48	
		Total	HKD 1,013

Fares	Adult	HKD 1,202	×1
Taxes & fees	Adult	HKD 121	×1
Insurance		HKD 48	
		Total	HKD 1,371

HKD 48 + HKD 48 Total HKD 96

◆ Artist materials

◆ Documentation Fee

posters

128g	A2	A1	特大A1
數量	420 x 594mm 16.5" x 23.5" 4C+0	594 x 840mm 23" x 33" 4C+0	660 x 965mm 26" x 38" 4C+0
10張	\$440	\$790	\$1,040
50張	\$490	\$890	\$1,140
100張	\$540	\$1,090	\$1,240
200張	\$590	\$1,190	\$1,340
300張	\$640	\$1,240	\$1,440
400張	\$640	\$1,290	\$1,540

https://www.e-print.com.hk/products_poster_printing

Car renting

To/From	Kowloon	Tsuen Wan	Tuen Mun	Yuen Long	Northern New territories	Tai Po	Shatin
Kowloon	600	650	1100	1200	1200	1150	750
Tsuen Wan	650	550	1000	1100	1200	1100	700
Tuen Mun	1100	1000	700	900	1000	1100	1200
Yuen Long	1200	1100	900	750	900	1000	1100
Northern New territories	1200	1200	1000	900	750	900	1000
Tai Po	1150	1100	1100	1000	900	700	850
Shatin	750	700	1200	1100	1000	850	600
Sai Kung	1100	1100	1200	1200	1100	1100	1000
Ma On Shan	1100	1100	1200	1200	1000	900	900
Tseung Kwan O	700	750	1200	1100	1100	1100	1000
Tung Chung	1200	1200	1300	1400	1500	1400	1300
HK Island (Peak)	1300	1200	1300	1400	1500	1400	1300

http://www.skbus.com/price_24.htm

1780HK\$ 3

5340HK\$

2800 HK\$

Payment Personnel

Group Member 300 per day

Volunteer (2) 100 per day

Photographer 100 per day

