



香港教育大學

The Education University
of Hong Kong

ART4902 (01E) HONOURS PROJECT II

Capstone Project

Exploring the way of expression of eco-art in Hong Kong context

Submitted by:

Wong Sze Ki, Cynthia

18 May 2020

Declaration

I, Wong Sze Ki, declare that this research report (Exploring the way of expression of eco-art in Hong Kong context) represents my own work under the supervision of Miss Lam Yuk Lin and that it has not been submitted previously for examination to any tertiary institution.

Wong Sze Ki

18 May 2020

Abstract

Sustainability is a current topic that being highly discussed by various sectors all around the world, with the goal to create an ecologically and socially world within the means of nature without compromising future generations (Moore, 2005; Kagan, 2011). With the concept of developing a sustainable world, eco-art is a new artform that being introduced in the artistic community which combines philosophical thinking and aesthetics expression. Since there is less relevant research on the way of expression of eco-art in Hong Kong, therefore the researcher is interested to understand the considerations of local eco-artists during their creation processes, as well as explore the potential way of expression of eco-art in Hong Kong context through art creations.

Qualitative research is used to understand the factors that affected the way of expression of local eco-artists. Through purposive sampling, the researcher conducts interviews with two local eco-artists in Hong Kong, the result of the findings show that creations of local eco-artists were theme-oriented and assisted by the material and form. Art-based inquiry is also used to explore potential way of expression of eco-art in Hong Kong, the researcher bases on the interview findings and further develops the way of expression of eco-art in Hong Kong context through art creations. It is hoped that this research can act as a foundation for the mass to understand the features of eco-art and further explore the possibilities in this field.

Keywords: Eco-art, Way of expression, Art-based inquiry

Table of Contents

Declaration	1
Abstract	2
Table of Contents	3

Project Rationale

1.1 Background	7
1.2 Objective	8
1.3 Research Questions	9
1.4 Significance of the Study	9
1.5 Term Definition	9

Literature Review

2.1 The Way of Expression of Eco-art	
2.1.1 Theme	11
2.1.2 Material	12
2.1.3 Form	13
2.2 Conclusion	13

Research Design and Methodology

3.1 Research Method	15
3.1.1 Interview	15
3.1.2 Visualization of the Project Idea	16
3.2 Research Schedule	19
3.3 Limitation	19

Discussion and Implication

4.1 Factors Affected the Theme, Material and Form	20
4.1.1 Theme	20
4.1.1.1 Factors that Affected the Theme	20
4.1.1.2 Themes that Chosen by the Eco-artist in Hong Kong	22
4.1.2 Material	23
4.1.2.1 Factors that Affected the Material	23
4.1.2.2 Materials that Used by the Eco-artist in Hong Kong	26
4.1.3 Form	27
4.1.3.1 Factors that Affected the Form	27
4.1.3.2 Forms that Adopted by the Eco-artists in Hong Kong	28
4.1.4 Relationship Between Theme, Material and Form	29
4.2 Idea Development	30
4.3 Exploration	31
4.4 Creation	32
4.5 Exhibition	35

Conclusion and Reflection

5.1 Conclusion	36
5.2 Reflection	36

Bibliographies

37

List of Figures

Figure 1-1 Relationship Between Eco and Art	10
Figure 2-1 Graphic Presentation	14
Figure 4-1 Relationship Between Theme, Material and Form	29

List of Tables

Table 2-1 Pioneering Themes for Eco-art	12
Table 2-2 Categories of Eco-art	13
Table 3-1 Research Schedule	19
Table 4-1 Themes that Chosen by the Eco-artists in Hong Kong	23
Table 4-2 Materials that Used by the Eco-artists in Hong Kong	26
Table 4-3 Forms that Adopted by the Eco-artists in Hong Kong	29

List of Pictures

Picture 3-1 “Rhino”	17
Picture 3-2 “Turmoil”	17
Picture 3-3 “Socket Tree XV”	18
Picture 3-4 "Corn Study"	18
Picture 4-1 Process of Study of Leaves	31
Picture 4-2 Outcomes of Study of Leaves 1	32
Picture 4-3 Outcomes of Study of Leaves 2	32
Picture 4-4 “Parallel World”	32
Picture 4-5 “Crisscross”	33
Picture 4-6 Other Possibilities of “Crisscross”	33
Picture 4-7 “Destiny Community”	34
Picture 4-8 “Rescue”	34
Picture 4-9 Moss on Tree Branches	34
Picture 4-10 Exhibition Site 1	35
Picture 4-11 Exhibition Site 2	35

Appendix

Appendix I: Interview Script of Artist 1	39
Appendix II: Interview Script of Artist 2	44
Appendix III: Creation Process	50
Appendix IV: Artworks	53
Appendix V: Exhibition	56



Project Rationale

1.1 Background

Sustainability is a current topic that being highly discussed by various sectors all around the world, and it is a word that responds to perceived threats to humanity's continued existence, with the goal to create an ecologically and socially world within the means of nature without compromising future generations (Moore, 2005; Kagan, 2011). According to Curtis, Reid and Ballard (2012), the intentions of sustainability are to create empathy for the natural environment and motivate people to live in a sustainable way. Based on this, a new art form called "eco-art" was introduced in the artistic community which combined philosophical thinking and aesthetics expression and aimed at responses and criticizes ecological concerns caused by humans (周靈芝, 2017).

As Gombrich (1994) pointed out that "the environment creates art, and art also affects and carries out messages that related to it", eco-art can present sustainability which connects social and ecological issues together and carry out the messages that minimize the environmental damage through art creations. Because of the environmental concerns, many foreign artists tried to present and increase people's awareness on environmental problems through eco-art, which combined the current situation of their countries and use natural materials or resources that are labelled as rubbish as the materials to create their artwork, in order to present the concept of sustainability.

However, not many Hong Kong artists use the concept of eco-art to present their artwork, only a few of them use unused resources or natural resources as the medium for creations. Being inspired by the foreign artists, the researcher would like to know more about the development of eco-art in Hong Kong. Are there any artists in Hong Kong trying to use

the concept of eco-art to present environmental concerns that correlate to the Hong Kong context? What are the considerations during the creation process of eco-artists in Hong Kong? Are there any potential ways to apply eco-art in Hong Kong through the way of expression?

Those questions became the motivation of this capstone project. As sustainability is a current trend around the world, this research is based on the actual practices of Hong Kong eco-artists, and explores the potential development of eco-art in Hong Kong context. Through the comparison between the literature and the way of expression of eco-artists in Hong Kong, the researcher would identify the potential way to apply eco-art in Hong Kong context through art creations, which can act as a foundation for future development of eco-art.

1.2 Objective

As the actual practices of eco-art were different between Hong Kong and foreign countries, this research is aimed at exploring the considerations and creation processes of the eco-artists, and summarizing the way of expression of eco-art in Hong Kong. Through the comparison between literature and the actual practice of eco-artists, explores the combination of theme, materials and form which can present the potential way of expression of eco-art in Hong Kong context. The following are the objectives of this capstone project:

1. To explore the considerations and creation processes of eco-artists and summarize the way of expression of eco-art in Hong Kong, as well as provide a foundation data

which further studies might utilize to build a discussion on the topic related to eco-art in Hong Kong.

2. To present the potential way of expression of eco-art in Hong Kong through art creations.

1.3 Research Questions

This capstone project is conducted on the basis of the research question below:

1. What are the factors that affect the way of expression of eco-artist in Hong Kong?
2. How to practise eco-art through the way of expression in Hong Kong context?

1.4 Significance of the Study

Through the research questions, the researcher would like to understand the considerations and the creation processes of eco-artists, summarize and identify the potential way of expression of eco-art in Hong Kong as well as present it through art creations. Hopefully, this study can act as a foundation for the mass to understand the features of eco-art and further explore the possibilities in this field.

1.5 Term Definition

Eco-art

Eco-art is a term characterizing contemporary work in the field, "a term distinguishes contemporary activist approaches from earlier land art and earth art" (Bower, 2009).

Eco-art presents the value of eco and promotes the importance of protecting the environment by using art creation (Figure 1-1). Brown (2014) has defined eco-art as into the following categories: (1) visualise or call attention to ecological concerns; (2) develop through a cooperative relationship with an environment or use it as source material; (3)

emerge as a result of research into physical or environmental processes; (4) critique humanity's manipulation of the planet's resources; and (5) change or transform environments through "radical interventions that have a direct impact on local and global ecosystem".

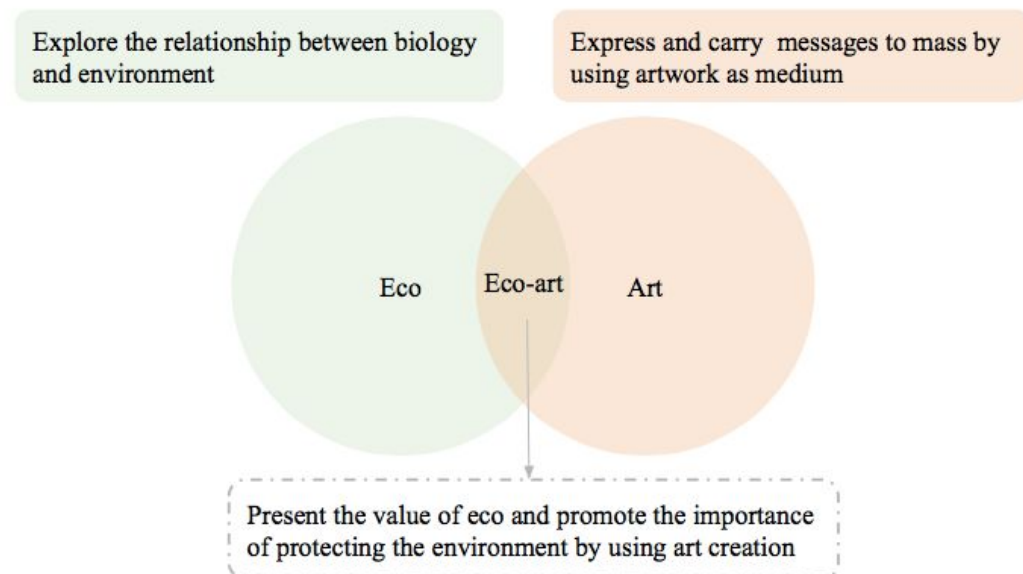


Figure 1-1 Relationship Between Eco and Art (汪靜明, 1998 ; 程藍瑩, 2006)

Literature Review

2.1 The Way of Expression of Eco-art

2.1.1 Theme

According to Weintraub (2012), contemporary eco-art may reflect the artists' imaginative interpretation from awareness and responses to ecological concerns. Eco-artists have content enriched by the artistic imagination and license in response to decline of ecosystems, climate changes, resource depletions and loss of habitats (Gombrich, 2000). Therefore, the environmental concerns and sustainability are the main themes that are commonly used in eco-art. For the further development of eco-art, Weintraub (2006) has stated that when art conjoins with ecology and artists synchronize nonhuman organisms, the nonliving environment and human actions, it may reverse cherished cultural values and entrenched cultural norms. Therefore, there are some potential thematic opportunities that awaiting the adoption of eco-artists (refer to Table 2-1 for details).

Pioneering Themes for Eco-art		
Desire	Reverend Billy Talen	<ul style="list-style-type: none">• Explored how ecocentric consciousness might break the habit of shopping to fulfill desire
Newness	Rob Fischer	<ul style="list-style-type: none">• Demonstrated that out desire for newness might be satisfied by inventing new uses of old stuff
Power	Superflex	<ul style="list-style-type: none">• Directed its own power to empowering other so that people can manage their own lives and the destinies of their own habitats
Nature	Dave Burns and Matias Viegner	<ul style="list-style-type: none">• Invented an amusing metaphor for the current unnatural state of nature
Globalism	Shelley Sacks	<ul style="list-style-type: none">• Portrayed globalism as a network of resource and energy exchange that enriches some population and their habitats, but depletes other populations and other habitats
Diversity	Eduardo Kac	<ul style="list-style-type: none">• Proposed that diversify life forms by mixing

		the genetics of species enables humans to compensate for species extinctions
Mercy	Jean Grant	<ul style="list-style-type: none"> • Demonstrated the biological and psychological drawbacks of mercy, even if it is intended as an act of kindness, by applying the principles of natural selection to plants and to human
Death	Catherine Chalmers	<ul style="list-style-type: none"> • Staged cockroach executions to expose idiosyncratic attitudes toward death that reveal the alienation of contemporary civilization from biology
Decay	Damien Hirst	<ul style="list-style-type: none"> • Relished the mess that follows death but precedes the formation of new life

Table 2-1 Pioneering Themes for Eco-art (Weintraub, 2006)

2.1.2 Material

For the material, Weintraub (2012) pointed out that eco-artists often have an understanding of ecology and use creative techniques with the considerations of using natural materials to create their artworks. Therefore, many eco-artists try to connect with the natural world by using natural materials and aim at improving our relationship with the natural world. Also, eco-materials are the things that eco-artists commonly use in their artworks, which can contribute to reduction of environmental burden through their life cycles (Shinohara, 2004). From the above, the researcher can summarize that artists have been increasingly answering collective cultural needs, and developing active and practical environmental issues by using eco-friendly materials in eco-artworks.

2.1.3 Form

Cazeaux (2017) stated that art practice is a critical pen to adopting modes of expression and display from all forms of discourse, approaching nature "not to represent it but to work with it", therefore even photographs and paintings that address environmental problems can also be part of the eco-art movement. Also, Weintraub (2012) has classified eco-art into four categories included "art genres", "art strategies", "eco issues" and "eco approaches", and the "art genres" clearly show that the art forms were not being limited if it can present the concepts of eco-art (refer to Table 2-2 for details).

Art Genres	Art Strategies	Eco Issues	Eco Approaches
<ul style="list-style-type: none">• Paint/print• Sculpture• Performance• Photo/video• Bio art• Generative art• Social practise• Digital art• Installation• Public art• Design	<ul style="list-style-type: none">• Instruct• Intervene• Visualize• Metaphorize• Activate• Celebrate• Perturb• Dramatize• Satirize• Investigate	<ul style="list-style-type: none">• Energy• Waste• Climate change• Technology• Habitat• Sustainability• Resources• Complexity• Systems• Reforms	<ul style="list-style-type: none">• Conservation• Preservation• Social ecology• Deep ecology• Restoration ecology• Industrial ecology• Human ecology• Ecosystem ecology• Sustainable development

Table 2-2 Categories of Eco-art (Weintraub, 2012)

2.2 Conclusion

In conclusion, the literature showed that the way of expression of eco-art can be classified into three main aspects including theme, material and form. The foreign artists had tried to explore different possibilities of eco-art by using different ways of expression, but how about the eco-artists in Hong Kong? What are the factors that affect the way of expression of eco-artist in Hong Kong? This capstone project is aimed at exploring the way of

expression of Hong Kong eco-art, and presenting the potential way to apply eco-art in Hong Kong context through art creations (Figure 2-1).

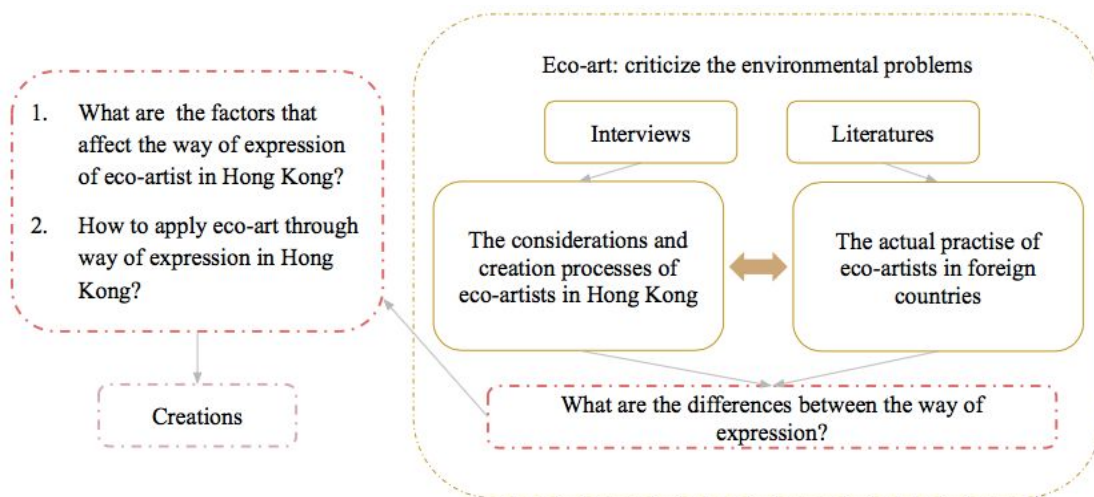


Figure 2-1 Graphic Presentation

Research Design and Methodology

3.1 Research Method

This capstone project is aimed at exploring the way of expression and considerations of eco-artists in Hong Kong, and based on the result to summarize a potential direction of developing eco-art in Hong Kong through art creations. The whole project is conducted in an art-based inquiry, which aims at understanding a phenomenon through the artistic process (McNiff, 2018). Through art creation, the researcher can explore new methods regarding the way of expression of eco-art in Hong Kong context. The frameworks that are stated in Weintraub's book and the interviews of two local eco-artist is used to summarize the factors that affect the way of expression of eco-artist, and the researcher would further explore the potential way of expression of eco-art in Hong Kong context through art creations.

3.1.1 Interview

According to Patton (2015), qualitative research needs to collect a small amount of samples for in-depth discussion. As there are not many eco-artists in Hong Kong, the research is conducted based on purposive sampling and select two eco-artists in Hong Kong for the interview.

The interview questions are designed as follows:

1. When did you start to create eco-artworks? What is the turning point of that?
2. What will you consider before creating eco-artworks? Will you consider the environmental impact?
3. Why did you choose those materials as the medium of your artworks?
4. Will you consider the linkage between the theme and materials?

5. Can you talk about the creation process of your artwork?
6. What is/ are you biggest concern(s) of creating eco-artworks?
7. Will you consider the reaction and interpretation of the audiences?
8. What do you think about Hong Kong's eco-art?
9. What is/are the value(s) of eco-art in society?
10. Do you think eco-art can intervene in real situations and change society?
Why?
11. Are there any suggestions that you think it will be a possible way to promote
eco-art?

3.1.2 Visualization of the Project Idea

As there may have differences in the way of expressions between eco-artists in different countries, the project is aimed at exploring the considerations of local eco-artists and try to figure out a potential way to apply eco-art in Hong Kong context, e.g. using the abandoned resources or natural materials to present the concept. The following are the reference artists' work which can act as the samples and inspirations of the project idea.

Rhino (2016) --- Jeffro Uitto

Jeffro Uitto is a US artist who tried to collect unused wood from Washington and turn them into sculptures that present the problems that faced by endangered species, which fully present the concept of eco-art.



Picture 3-1 "Rhino"

from: <http://www.jeffrouitto.com/gallery/bigprojects/index.html>

Turmoil (2015) --- Lisa Gross

Gross used the natural materials (spathes) to make this installation which offers contemplative commentary on the vanishing variety of marine life, and the reduction or even complete loss of individual species due to overfishing and other human abuses.



Picture 3-2 "Turmoil"

from: <https://directory.weadartists.org/artist/lisworks>

Socket Tree XV (2016) --- Lam Yau Sum

Lam is a Hong Kong artist who used the abandoned electronic waste and turned it into a series of a new cityscape, in order to investigate the mutating city habitats.



Picture 3-3 "Socket Tree XV"

from: <http://www.fishart.com.tw/exhibitions/>

Corn Study (2014) --- Dave Burns and Matias Viegner

Dave Burns and Matias Viegner tried to address the problem of future human food production and the ongoing consequences of it by using corn as the medium.



Picture 3-4 "Corn Study"

from: https://avant-guardians.com/burnsviegner/burns_pop2.html

3.2 Research Schedule

Implementation date	Implementation matters
Mar to May 2019	<ul style="list-style-type: none">• Finish the proposal draft of the honours project
Mar to Dec 2019	<ul style="list-style-type: none">• Meetings with the supervisors and discuss the details of the project
Sep to Dec 2019	<ul style="list-style-type: none">• Finalize the proposal of the capstone project
Oct to Nov 2019	<ul style="list-style-type: none">• Finish the literature review• Design the interview questions• Application of the ethical review
Jan 2020	<ul style="list-style-type: none">• Interview and data analysis
Jan to Mar 2020	<ul style="list-style-type: none">• Art creations
Apr 2020	<ul style="list-style-type: none">• Exhibition
Apr 2020	<ul style="list-style-type: none">• Presentation of honours project• Finalize the honours project
May 2020	<ul style="list-style-type: none">• Submission of honours project

Table 3-1 Research Schedule

3.3 Limitation

Due to the limitation of time, the researcher can only invite two eco-artist for the interviews, so the opinions and perspectives of the interviewees on eco-art cannot represent all the eco-artists in Hong Kong, which may affect the results of this research. And the artworks created by the researcher can only present the personal view of the potential development of eco-art through the way of expression in Hong Kong.

Discussion and Implication

4.1 Factors Affected the Theme, Material and Form

This study collected data from the interviews of two eco-artists in Hong Kong. Based on the frameworks in Weintraub's book, the researcher has summarized the factors that affected the way of expression of the eco-artists and figured out the potential way of expression of eco-art in Hong Kong. The following sections showed the analysis result based on the internal and external factors that affected the theme, material and form of eco-art.

4.1.1 Theme

From the literature review, it showed that eco-artists have content enriched by the artistic imagination and license in response to decline of ecosystems, climate changes, resource depletions and loss of habitats (Gombrich, 2000). And this part showed the eco-artists' considerations of the theme under actual creations.

4.1.1.1 Factors that Affected the Theme

Internal Factors

Both of the interviewees stated that personal background affected the theme chosen. Artist 1 claimed that she was influenced by her personal interest and Artist 2 pointed out that she was influenced by her childhood experiences.

"I pay close attention to the environmental problem and I love nature..... So my art creations are naturally related to this aspect." (Interview, Artist 1, A1)

"When I was a child, I was always bitten by dogs. There were some herbs that can help me to recover from the pain, and that is the memory which never disappears." (Interview, Artist 2, A3)

"I think the leaves saved me." (Interview, Artist 2, A3)

Also, Artist 1 was being influenced by Chinese philosophy "harmony between man and nature", and tried to further develop this theme in eco-art. And Artist 2 expressed that she tried to develop the same theme and followed that direction to create artworks, so classical conditioning also affected artists' adoption of theme.

"I also use the philosophical idea 'harmony between man and nature' to look at these issues..... To find out the relationship between human and nature, and to discover what is 'human'..... In fact, human beings are inseparable from nature." (Interview, Artist 1, A4)

"I have my trajectory (in art creation)..... I will follow the creations that I have done before and further develop it." (Interview, Artist 2, A2)

"I rarely follow a specific theme to do the creation. Mainly follow my previous direction and develop it." (Interview, Artist 2, A2)

External Factors

Artist 1 stated that she was influenced by the current issues and the materials that she used before.

"I am not doing these because I want to do something related to environmental protection, but what is attracting me at that moment."

(Interview, Artist 1, A2)

"There are some materials that I always use in creations, and I try to further explore the possibilities of them..... By combining the theme with materials." (Interview, Artist 1, A5)

From the above, the researcher can summarize that the internal factors are the major elements that affected the choice of theme, both of the eco-artists were influenced by their personal background, including interest, childhood experience and cultural background. Also, one of the artists paid attention to the external factors, which were the issues that happened in Hong Kong, as well as tried to further explore the possibilities of the same materials.

4.1.1.2 Themes that Chosen by the Eco-artist in Hong Kong

Based on the "Pioneering Themes of Eco-art" that was introduced by Weintraub, which mentioned above. The actual practises of the two eco-artists in Hong Kong mainly focused on the theme that related nature, and further linked it up with other sub-themes such as desire, death and decay (refer to Table 4-1 for details). From these, the researcher can summarize that local eco-artists tended to use the themes that are related to

nature. And the researcher would like to base on the current situations of Hong Kong, and explore other possibilities by using “nature” as the main theme.

	Artist 1	Artist 2
Desire	✓	✓
Newness		
Power		
Nature	✓	✓
Globalism		
Diversity		
Mercy		
Death	✓	
Decay	✓	✓

Table 4-1 Themes that Chosen by the Eco-artists in Hong Kong

4.1.2 Material

For the material used in the eco-artworks, Weintraub (2012) pointed out that eco-artists often use creative techniques with the considerations of using natural materials to create their artworks. Therefore, the following part is focused on the factors that affected the eco-artist's considerations of the materials.

4.1.2.1 Factors that Affected the Material

Internal Factors

According to Artist 1, she stated that Chinese philosophy also influenced her choice of material because she believed that human and nature were

inseparable and she tended to use natural materials even though the theme was not directly related to environmental issues.

"I think human and nature are inseparable, so I chose to use natural materials in some of the artworks which were not directly related to environmental issues." (Interview, Artist 1, A4)

And Artist 2 mentioned that her childhood experience not only affected her adoption of the theme, but also the consideration of the materials.

"Because those leaves have saved me, I think leaves are the materials that are close to me..... So I chose to use leaves to present my story in Tuen Mun, and I began to use leaves in creations at that time." (Interview, Artist 2, A3)

External Factors

For external factors, Artist 1 stated that she tended to link up the theme with material, and further developed the theme that she was interested in by using suitable materials. Also, she pointed out that she used to further explore the possibilities of the material by reusing it.

"I think the theme and materials are actually correlated..... I will further develop the theme that I am interested in and doing experiments by using different materials." (Interview, Artist 1, A5)

"There are some materials that I always use in the creations, and I will further explore the possibilities of it." (Interview, Artist 1, A5)

Artist 2 stated that she also considered the acceptance of the viewers because she believed that material can act as the medium to connect the artworks with the viewers.

"I used leaves to do the creations for a period because I think it is a material that can easily being accepted by the viewers..... You may say 'I don't know what is art', but you will not say 'I don't know what is leaf..... I used leaves to communicate with the viewers and participants.'" (Interview, Artist 2, A3)

Both of the artists agreed that they considered whether the materials were environmentally friendly or not, so they mainly used abandoned materials or natural materials in their creations.

"We generate a lot of garbage everyday, those are actually some 'misplaced resources'..... So I use them to do creations." (Interview, Artist 1, A3)

"To make an accurate decision on the selection of eco-friendly materials, I think more or less have such considerations." (Interview, Artist 2, A2)

From the above, the researcher can figure out that the local eco-artists tended to consider the external factors such as the theme, the possibilities of materials, acceptance of viewers and environmentally friendly when they

were choosing the materials for their artworks. And the internal factors like personal background and childhood experiences also affected their choices.

4.1.2.2 Materials that Used by the Eco-artist in Hong Kong

According to Weintraub (2012) stated that eco-artist are adopting three new categories of mediums including natural material, discarded and degraded manufactured materials, and the vast array of living organisms. Living organisms were commonly used by both foreign and local eco-artists, but local eco-artists tended to use multiple materials in their creations which were eco-friendly materials (refer to Table 4-2 for details).

	Natural materials	Discarded and Degraded manufactured materials	Living organisms	Others
Reverend Billy Talen				✓
Rob Rischer		✓		
Superflex				✓
Dave Burns and Matias Viegner			✓	
Shelley Sacks	✓			
Eduardo Kac			✓	
Jean Grant			✓	
Catherine Chalmers			✓	
Damien Hirst			✓	✓
Artist 1	✓	✓	✓	
Artist 2	✓		✓	

Table 4-2 Materials that Used by the Eco-artists in Hong Kong

4.1.3 Form

For the form that used to present the eco-artworks, Cazeaux (2017) pointed out that all the forms that address environmental problems can also be part of the eco-art movement. Therefore, the following part is focused on the local eco-artist's considerations of the form.

4.1.3.1 Factors that Affected the Form

External Factors

Both of the eco-artists pointed out that law restriction is one of the biggest factors that affected their presentation methods as they cannot do the creations in any of the country parks in Hong Kong, which led to the difficulties in developing a large creation.

"There are a lot of restrictions in the places, and it is difficult to develop a large creation." (Interview, Artist 1, A8)

"I encountered some of the difficulties in the creation process. For example, I want to do the creation in the country park but it is not acceptable to do so in Hong Kong." (Interview, Artist 2, A11)

Also, both of the artists stated that they considered the interactions with viewers as they believed interactions can attract the viewers and provide chances for them to have self-reflections.

"I tried to make my artworks open for the viewers to touch..... I think those artworks with interactions will be more attractive, viewers can have a deeper understanding of the artwork through interacting with it." (Interview, Artist 1, A7)

"I tried to provide more chances for the viewers to participate, such as using leaves to create postcards and send them to different people, this way of presentation gives more opportunities to the viewers." (Interview, Artist 2, A4)

From the above, the researcher can summarize that eco-artists only paid attention to the external factors when they considered the presentation methods of their artworks, which were law restrictions and the interactions with viewers.

4.1.3.2 Forms that Adopted by the Eco-artists in Hong Kong

By using the Categories of Eco-art that mentioned in Weintraub's book to summarize the forms that were adopted by the eco-artists, the researcher found that both of the local eco-artists tended to use sculpture and installation as the forms to present their concerns in environmental issues. But they also tried to explore different possibilities to present the issues by paintings and photographs (refer to Table 4-3 for details). From these, the researcher would like to further explore the presentation methods in eco-art and try to intervene and increase public awareness through interactions.

	Artist 1	Artist 2
Paint/print		✓
Sculpture	✓	✓
Performance		
Photo/video	✓	✓
Bio art		
Generative art		
Social practise		
Digital art		
Installation	✓	✓
Public art		
Design		
Others		✓

Table 4-3 Forms that Adopted by the Eco-artists in Hong Kong

4.1.4 Relationship Between Theme, Material and Form

Based on the interviews of local eco-artists, the researcher summarized the relationship between theme, material and form as below. The theme chosen and material used by local eco-artists were affected by both internal and external factors. For the form adopted, eco-artists paid more attention to external factors, which were law restrictions and interactions with viewers. For the internal factors that affected the theme and material, both of the artists stated that they were being influenced by their personal background and childhood experience. And for the external factors, one of the artists mentioned that the theme is affected by the material and the material also affected the theme (Figure 4-1), which pointed out that theme and material can be correlated to each other during the creation process. From these, the researcher can summarize that the creations of local eco-artist were mainly

theme-oriented and assisted by the material and form, but sometimes artists also considered the theme and material in a correlated way.

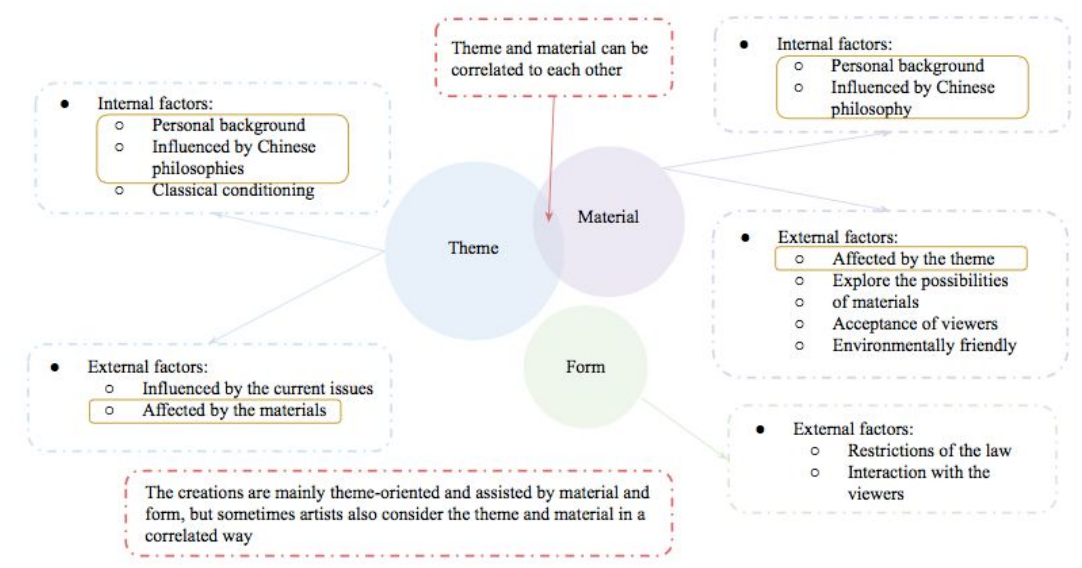


Figure 4-1 Relationship Between Theme, Material and Form

4.2 Idea Development

Based on the interview, the researcher has summarized and identified the potential way of expression of eco-art in Hong Kong context. For the theme, the researcher chose to use the Chinese philosophy "harmony between man and nature" as the major theme, which has been mentioned by one of the artists. And the researcher would like to present the environmental problems on a philosophical level, from figurative to abstract. For the material, the researcher has done some data collections and found out that wood blocks are one of the common wastes in Hong Kong, which were the misplaced resources that were pointed out by Artist 1. The researcher also wanted to go back to the origin and use leaves as the pigments to create contrast between nature and man as well as connect all series of artworks, as they were the natural resources and would not increase the burden of the ecosystem. For the form, the researcher chose to explore a new presentation method of eco-art by using pyrography as medium. Since pyrography is a form that not

many eco-artists used, no other man-made materials such as pigments are needed to paint the figures and it is similar to drawing, so the researcher believed that it has the potential to further develop in eco-art.

4.3 Exploration

Study of Leaves

In order to figure out the color change of the leaves, the researcher tried to collect some of the leaves and printed them in the wood blocks, then studied the color change of the prints in 28 days (Picture 4-1).



Picture 4-1 Process of Study of Leaves

Due to the oxidation, the color changed from green to yellow green after a period of time (Picture 4-2 and 4-3). The color of the leaves is suitable to use as the pigment of the artworks as it can create a faded effect after a period of time, which can also present the changing of nature due to the human activities.



Picture 4-2 Outcomes of Study of Leaves 1



Picture 4-3 Outcomes of Study of Leaves 2

4.4 Creation

There are 4 series of artworks that present the current environmental issues in Hong Kong, from figurative to abstract levels. The artwork “Parallel World” presents the change of Victoria Harbour during 1770 to 2020, and shows how human activities destroy the natural environment (Picture 4-4).



Picture 4-4 “Parallel World”

The second series is called “Crisscross”, which uses two distinct images to show the current situations that happened in Hong Kong. Due to the COVID-19, many citizens chose to visit the country sides for “disease prevention activity”, but the actual situation was that those activities caused some serious fire that destroyed the natural environment (Picture 4-5).



Picture 4-5 “Crisscross”

In addition, interaction is added in this artwork. Viewers can do the puzzle and find out the different possibilities of it, and they can have a deeper reflection on personal actions and understand the message behind the artwork through the exploration process. And there are different possible outcomes that the viewers can discover by themselves (Picture 4-6).



Picture 4-6 Other Possibilities of “Crisscross”

The third one is called "Destiny Community", which combines both figurative and abstract images together. By combining the growing tree with the embryo, baby and skeleton, the artwork presents the relationship between human and nature in different stages (Picture 4-7).



Picture 4-7 “Destiny Community”

For the last artwork which is called “Rescue”, it presents that humans can also show helping hands to the nature (Picture 4-8). There are some moss on the hand that represents nature, which was discovered from the tree branch and they grew after a period of time (Picture 4-9). Therefore, the viewer can also join the process and spray some of the water on the artwork, which can keep the moss growing. And this artwork may change after periods of time.



Picture 4-8 “Rescue”



Picture 4-9 Moss on Tree Branches

4.5 Exhibition

In order to link-up with the features of eco-art, the exhibition is a site specific one which is held on the hiking trails (Picture 4-10). Due to the outbreak of the COVID-19, many citizens have chosen to visit the city's hiking trails for "disease prevention activity", so exhibiting those artwork on the hiking trails can also attract more viewers and increase their awareness on environmental problems. The researcher also presented the artworks in several hiking trails, and discovered the best location to exhibit the artworks (Picture 4-11).



Picture 4-10 Exhibition Site 1



Picture 4-11 Exhibition Site 2

Conclusion and Reflection

5.1 Conclusion

To conclude, the researcher can summarize that there are still many potential for the local eco-artists to further explore and interpret different ways of expression of eco-art in Hong Kong. Regarding the interviews, local eco-artists stated that the law restrictions and resource limitations are the two major difficulties faced by them, which affected their creations. Weintraub (2012) stated that “the topic identifies the dominant idea and determines the work’s material and expressive component”, the actual practise of artists still need to consider the external factors that affected them. Within the context of globalisation, cultural policies must contend with the transformation of the content and systems (Dewey, 2008). Therefore, the researcher suggests that the government should provide more space for the artists to create their artworks.

5.2 Reflection

During the creation process, the researcher has the chance to base on the interviews and actual practises of eco-artists in Hong Kong, and further explored and developed the potential way of expression in different angles by carrying out the environmental issues from figurative to abstract level. Since there is limitation of time, only 4 series of artworks were created and there are still lots of potential ways to present the environmental concern, therefore it’s just a starting point and the researcher will keep on exploring different ways of expression of eco-art in the coming path.

Bibliographies

汪靜明（1998）：〈生態藝術的內涵與視窗〉，《生態藝術》，頁3。

周靈芝（2017）：《對話之後：一個生態藝術行動的探索》，臺北，南方家園。

程藍萱（2006）：《臺灣生態藝術應用研究-以武陵生態導覽為例》，臺北，國立臺灣師範大學。

Bower, S. (2009). "A Profusion of Terms". Retrieved from

https://www.lindagass.com/PDFs/Unity_June09.3.pdf

Brown, A. (2014). *Art and Ecology Now*. London, England: Thames and Hudson.

Cazeaux, C. (2017) "Aesthetics as ecology, or the question of the form of eco-art". In Barry, P. & Welstead, W. (Eds.), *Extending ecocriticism: Crisis, collaboration and challenges in the environmental humanities* (pp. 149-169). Manchester, England: Manchester University Press.

Curtis, D.J., Reid, N. & Ballard, G. (2012). Communicating Ecology Through Art: What Scientists Think. *Ecology and Society*, 2, 3.

Dewey, P. (2008). A comparative approach to art education policy research. *Studies in Art Education A Journal of Issues and Research*, 49(4), 277–293.

Gombrich, E. H. (1994). *The Sense of Order: A Study in the Psychology of Decorative Art*. London, England: Phaidon Press.

Gombrich, E. H. (2000). *The Uses of Images: Studies in the Social Function of Art and Visual Communication*. London, England: Phaidon Press.

- Kagan, S. (2011). *Art and Sustainability: Connecting Patterns for a Culture of Complexity*. New Brunswick, USA: Transaction Publishers.
- McNiff, S. (1998). *Art-based research*. London, England: Jessica Kingsley Publishers.
- Moore, J. (2005). "Is higher education ready for transformative learning? A question explores in the study of sustainability". *Journal of Transformative Education*, 3(5), 76-91.
- Patton, M. Q. (2015). *Qualitative Evaluation & Evaluation Methods: Integrating Theory and Practice* (4th ed.). USA: SAGE Publications, Inc.
- Shinohara, Y. (2004). *Eco-materials guideline project in Japan*. Suzhou, China: Recycling-oriented Industry and Environmental Management.
- Weintraub, L. (2006). *Ecocentric Topics: Pioneering Themes for Eco-art*. New York, USA: Artnow Publications.
- Weintraub, L. (2012). *To Life!: Eco Art in Pursuit of a Sustainable Planet*. California, USA: University of California Press.

Appendix I: Interview Script of Artist 1

Interview Time : 18/01/2020

Interview Date : 15:30-16:00

Interview Venue : Artist 1's studio

Interview No. : A1

問	你在什麼時候開始接觸／創作生態藝術作品？當中的契機是什麼？	Q1
A1	我一直都有做相關的藝術創作……應該都有十多年。至於在契機方面，其實是沒有意識的，我想是因為個人的興趣。因為由細到大，我個人都很關注藝術和環境，亦很喜歡大自然，經常去行山，所以在進行藝術創作的時候就很自然地與這方面相關。	A1

問	在創作生態藝術作品前你會考慮什麼？會考慮環保／生態議題嗎？	Q2
A1	我並不是因為自己想做一些與環保相關的議題而去進行這方面的創作，而是在那一刻有什麼吸引到我，我就會去做。就好像上次有四棵樹被伐掉，對我來說有很大的影響，所以我就做了與「樹」相關的作品……所以其實都是基於那一個時段中，我個人有什麼想法而去做相關的創作。	A2

問	為什麼你會選擇這些物料／媒介進行創作？	Q3
A1	我之前有一次做關於墮胎的議題，因為這個議題能夠觸動到我，然後我做了很多相關的研究去解它的背景。我認為人與大自然是不可分割的，所以就算是與墮胎相關的議題，我亦有用到一些自然的物料，例如：樹葉、石頭等等……而這些物料是剛好我身邊有，我就會用。就好像剛才提到的，我在創作與「樹」	A3

	<p>相關的作品時，種了三百多棵植物，因為那些植物還在，所以我就會繼續用。另外，我們每天都會產生很多垃圾，那些其實都是一些「錯置的資源」，對我而言亦是資源的一種，所以我會用到別人眼中的垃圾來進行創作。用這些物料所創作的作品就算是一上社會性的議題，但同時會因為物料上的運用，而帶出與環境問題相關的意識。</p>	
--	--	--

問	在創作前你會考慮媒介與主題的關係嗎？為什麼？	Q4
A1	<p>其實是隨手的……通常在有了個主體之後，就會去思索有那一些物料可以更加表現到主題，我就會用……通常在創作的時候，我都會環顧四周，選取一些身邊有的而又適合的物料來用。因為我覺得人與大自然是不可分割的，所以我就算在做「墮胎」的議題上，我亦會呈現天人合一、人與自然的一套哲學思想去看這個議題……去看人與大自然的關係、看「人」到底是什麼，其實人就離不開大自然，因為天人合一，所以到最後可能亦關係的。</p>	A4

問	可以簡單地講解一下你創作作品的過程嗎？	Q5
A1	<p>我覺得主題和物料其實是並聯的……有一些物料是，我本身一直有來進創作的，我都會繼續去發掘那些物料的可能性。但同時在進行創前，我亦會思索有那些題材我是有興趣的，或者是自己一直有接觸的題材可以如何發展下去……會並行地去發展，但同時在物料方面我會繼續做不同的實驗，去發掘當中的可能性，當中可能就會將主題和物料結合……譬如上年我回收了一千多枝竹，我就會去思考如何可以活用這些物料。因為同時參與了「大師承傳」的計劃，收了幾位學生，在剛來到的時候，我便告知她們今年回收了一些竹，所以在創作的時候可以活用這些物料，最後她們去發掘這些竹的可能性，並藉此去發展自己有</p>	A5

	興趣的議題……這也是一個例子去證明如何在研究物料的同時去發展自己有興趣的議題。	
--	---	--

問	在創作生態藝術作品的過程中，你最大的關注點是什麼？	Q6
A1	如果我在某個時期正在關注較為個人的問題，我就會透過藝術去表現；若然當時有某些議題對我有影響，而我又不斷地去想外界的事的話，我就會做與其相關的藝術創作。	A6

問	你會考慮作品與觀眾的互動性嗎？	Q7
A1	其實我通常都會去思索如何讓觀眾與作品互動的。我之前曾經帶過一些小朋友去藝術館參觀，因為小朋友較為好動的原故，會經常保安出來制止他們……令到小朋友很討厭到藝術館看展覽。所以我在創作的時候會盡量將一些能夠觸碰的作品開放讓人去觸碰，並讓觀眾參與其中……我會盡量安排多一點能夠與公眾互動的層面。我認為有互動會比較能夠吸引到公眾，因為可以透過與觀眾的互動去引導他們再深入一點去感受和反思作品想表現的東西，否則觀眾很容易會出現走馬觀花的情況。	A7

問	你對香港的生態藝術有何看法？	Q8
A1	在香港並不容易進行生態藝術創作，因為有許多地方都有一定程度的限制……所以很難做得到。很多時候藝術家都是在家裡創作，但我覺得會做生態藝術的人都是很喜歡大自然的，但是公眾地方並不容許藝術家在那裡進行創作，變相令到香港這個環境並不容易讓人去做這方面的創作。	A8

問	你認為生態藝術在社會中有何價值？	Q9
A1	有……因為以藝術的方式去表現，與用說話或文字去表達不同。現在有很多人都將自己的作品稱之為藝術，但那些又是不是真正的藝術呢？有很多人都正在做一些與生態相關的項目，可以從幾個方面去看它的意義……從藝術發展的方面而言，我認為生態藝術是其中一種媒介，是值得去作更進一步的發展的，它在香港開始發展的時間並不長，可以在一些較為空曠的地方去發展較大型的創作，因為真的是剛剛才開始出現。而從環境保護的角度而言，我覺得也是好的，只是用語去表達到這議題的關注其實是不太有效的，但如果是透過藝術，特別是社群的藝術，以一些具創意的手法去帶出環保的議題，這樣會比較有效，所以我覺得在這幾方面來看都是值得去繼續發展的。	A9

問	你認為生態藝術可以介入社會的真實情況並從而改變社會嗎？為什麼？	Q10
A1	我覺得是一個有效的教育……至於是否介入社會，有部份藝術家有作這方面的嘗試，但是我個人的興趣就並不大。我會做一些反映社會或環境的議題，並在作品中表現我自己個人的看法，並與觀者分享。我做社群藝術（community art）或者參與式藝術（participatory art），但我不會將其解釋為社會參與藝術（socially-engaged art）……我所理解的社會參與藝術是想透過藝術去改變社會，但我個人就不太喜歡以藝術去改變社會，因為我個人較傾向於在議題上的表現手法，可以讓觀者在觀看作品的同時，可以退一步作反思，而不是引導觀者去作改變。	A10

問	你認為在香港這地方可以如何推廣生態藝術？	Q11
A1	<p>我覺得有幾個方面的……首先，要有地方。就算去申請地方做展覽，但只可以用一段短的時間，並不能在現場進行創作，變相你要在自己的工作室做，再活用工程的理論去思索如何拆件，然後再去到展覽場地重組，在這樣的方法下，作品並不能夠完完全全地融合於展覽的環境……所以要有一個地方可以展覽外，其實已經很難，再要在展覽的地方創作，就更加難，可以說是絕無僅有的。而第二方面就是物料，一直有藝術家進行這方面的創作，但知道的人並不是很多，亦無其他方法去傳承下去，我想是當中主要的原因是因為物料的出現其實是有一定的偶然性，通常進行這方面的藝術作品都是剛好適合的物料，但下次想再用同樣的物料時可能已經沒有，可能之後亦不會再遇到，所以我在創作的過程中所得到的知識和經驗，並沒有機會再作進一步的深化，或者有更加多的變化，因為已經沒有那些材料，更何況是將它鞏固之後再教其他人呢？這是更加沒有可能的，所以大部入藝術家在完成創作後，並不會特別去回想他們的經驗和知識，再去教其他人。因為他們都不知道同樣的物料會否再出現，亦不認為是值得去做的，同時亦沒有意識去做這件事……所以我現在正在申請一筆資金，希望可以去支持藝術家，以一些特定的物料去進行創作，整個過程需記錄和分享，並帶著一班徒弟去做，這班徒弟在整段時期中都會向藝術家學習，並一同進行創作。到下年，這班徒弟就能獨立地去做他們的作品，變相就可以代代相傳，這是我們下一步想做到的。另外，我們都想創立到一個資源中心（resource centre），因為現在的情況很分散，收集玻璃的只收玻璃，收集木的又只收集木，所以我希望可以一個專頁上可以有齊所有，你要找什麼物料都可以。</p>	A11

Appendix II: Interview Script of Artist 2

Interview Date : 05/02/2020

Interview Time : 21:00-21:40

Interview No. : A2

問	你在什麼時候開始接觸／創作生態藝術作品？當中的契機是什麼？	Q1
A2	其實應該是我在讀香港藝術學院三年級的時候，有一個項目是去嘉道理農場與一位台灣的藝術家，他就好像一位導師，去指導我們一班藝術學院的同學……他就帶著我們去做創作，給予我們不同的建議，當時就有機會在一個室外的環境並與環境有一些對話，做一些創作。如果沒有記錯的話，當時應該是2003年，在那時就開始真的去思索自己與土地和自然環境的關係，開始回想自己小時候成長的經歷……小時候住在新界的鄉村，其實都很接近大自然，但是在長大後就不再住在村裡，而是住在普通的高樓大廈，好像與自然沒有什麼太大的關聯，所以就在這方面去思考。在創作的過程我會去思考自己小時做為什麼會喜歡在鄉村裡生活呢？現在自己又想怎樣選擇呢？	A1

問	在創作生態藝術作品前你會考慮什麼？會考慮環保／生態議題嗎？	Q2
A2	我想……我都不知道是有意識還是沒有意識地，即是刻意地還是純粹是條件反射地去做……其實有時我想表達我很關心、很愛護自己身處的空間，那麼我亦不會說要找一些膠樽去做作品……我自己認為是很不合理的，所以在一開始，如果要準確地在選擇物料上做決定，我想或多或少都有這樣的考慮，不可以自己自打嘴巴，但是不是可以很精準地決定呢？其實亦難以追查太多……那塊布在那裡來的？在那裡上色？其實可以沒完沒了的。我記得當時在嘉道理農場做創作的時候，我自己亦遇到一些問	A2

	<p>題。因為我想透過螞蟻去畫一條線，我就用一些利誘的方法去令牠們出現，但其他人就認為我這樣就是當那上螞蟻是「傻仔」……其實我在現在都會在想，那一樣東西比較重要呢？是否做創作就即是代表我們做什麼都可以呢？其實做與環境相關的藝術是一種反思和思考，這亦並不是只適用於創作與環境議題相關的藝術工作者上，但是物料與環境議題相連這方面，我並沒有刻意去做……現在澳洲和一些熱帶雨林有些山火，我亦不會刻意去做與其相關的作品。我自己通常有一個軌跡的，會跟著那個軌跡繼續走。</p>	
--	--	--

問	為什麼你會選擇這些物料／媒介進行創作？	Q3
A2	<p>其實當時……如果是說「葉子研究」那份作品的話，其實葉與我個人是很有關聯的。因為我小時候經常「比狗咬」，而村裡家族入面就有些草藥的偏方可以醫到，就不用去醫院，所以小時候被狗咬到之後，這個記憶一直都沒有消失過……之後有一次去嶺南大學做artist invesdent的時候，就在山上又遇到一些保衛家園的狗，牠們一直追著我，我就被困於在那裡，因為實在太多了……我平時都不太怕的，但那次實在太多了，我覺得自己會成為牠們碗中的那塊肉，所以我就走，但實在是走頭無路，我只站在那裡並報警求助，然後警察就來拯救我……當時我就記起小時候被狗咬到，然後敷草藥的經歷……我覺得那些葉曾經救過我，起碼不用打瘋狗症針，所以我就覺得那些葉是與我很親密的物料……我選擇了以葉子去訴說我的故事和與屯門的連繫，在那時就開始進行這方面的創作……到後期亦用葉子去做了一段時間，因為我覺得葉子是很容易被人們接納的，有人會說「我不懂藝術」，但不會說「我不知道葉子是什麼」，所以是頗有趣的，我就用這個方法去打開很多「門」，與觀眾及參加藝術項目的朋友溝通，所以是一種不錯的物料。</p>	A3

問	在創作前你會考慮媒介與主題的關係嗎？為什麼？	Q4
A2	其實的在後期多了與觀眾參與的部份，例如用葉子作顏料去繪畫明信片，之後再寄給不同的人，這個呈現的方式讓觀眾有更多的選擇，亦要用很長的時間去投入的設計的框架中，去體驗這一樣東西，我想這個呈現的方面是能夠幫到我去表達背後的故事的。	A4

問	可以簡單地講解一下你創作作品的過程嗎？	Q5
A2	其實都是因應情況而定的，譬如我準備參與一個有特定主題的展覽，那麼我就會就著主題的部份去發展……到現在其實我已經很少做創作，因為我認為耕種是一種不同形式的創作，所以我的創作形式可能已經跳出了我想去表達什麼，而是一種修練，在這種件事情裡看看有沒有機會去與別人分享，所以現在的作品會傾向與植物和種植相關，透過我的種植或別人的參與來分享大家的經歷……可能是與我個人的性格一樣，我很少去計劃得太多，所以都是比較隨遇而安的……通常計劃了的東西都不太好，不計劃就是最好的計劃。	A5

問	在創作生態藝術作品的過程中，你最大的關注點是什麼？	Q6
A2	是一直都有改變的。最初我想人們可以去留意身邊的事物和身處的環境，到現在我在鄉村所做的，其實就是想人們去反思自己對於鄉村的感情是怎麼的？該如何去建立這種感情呢？有了感情才會想繼續讓這條鄉村存在……我想這些應該是一脈相承的，然後順著這條道路一直去發展。我很少會去訂定一些特定的主題，然後才去進行創作。我通常會順著自己之前所做過的創作、順著自己的方向去繼續發展，除非是有些展覽的邀約是脫離了過往我一直在做的議題……	A6

問	你會考慮作品與觀眾的互動性嗎？	Q7
A2	當然會，例如我有一份作品是將自己種完的米炒成炒米茶，再給參加者飲，其實當中有很大的互動。因為我希望他們在飲茶的同時分享他們的故事，而我又可以分享自己會做炒米茶做的原因，從而回到過去的時空，並分享各自的記憶。這四至五年間，我都是用這種方式去達到我想與他們一起經歷這份作品的目的。有時活動會與大自然相關，因為種植本身會隨時間轉變，有可能種的好或種得不好，但亦是一個過程可以與植物一起去經歷。	A7

問	你對香港的生態藝術有何看法？	Q8
A2	我覺得近年比較多的藝術家用與環境或自然相關的議題去作為他們創作內容，現在有不少項目會聚集藝術去鄉村進行創作……我自己在讀碩士的時候，我就認為在社會學我角度上，其實是社會影響藝術家的創作，當社會有這樣的需要，就會有這種藝術家出現。因為我們這班藝術工作者亦是在這個社會上生活，除非是他們有能力去獨立於一個社會……我覺得我亦是走進人群裡，我在這個社會、這地球上生活，有些事情是共享的，我們很難去避免……只是藝術是用另一種方式去說話，而這種方式與我們所認知的不一樣，所以藝術家可以用一種新的或特別的方法去分享他們的故事。	A8

問	你認為生態藝術在社會中有何價值？	Q9
A2	我想不同人會有不同的故事，而不同的故事會掀起不同的漣漪……可能某一個浪會擊中某一些人，而影響到他們的想法。我最近有一個在荔枝窩的項目，在介紹完自己之後，有一位觀眾特意走過來與我談天，並示他是之前在商台有聽到我的訪問，所以我決定要來這裡參加這個項目，想與你見一見面……他說他很	A9

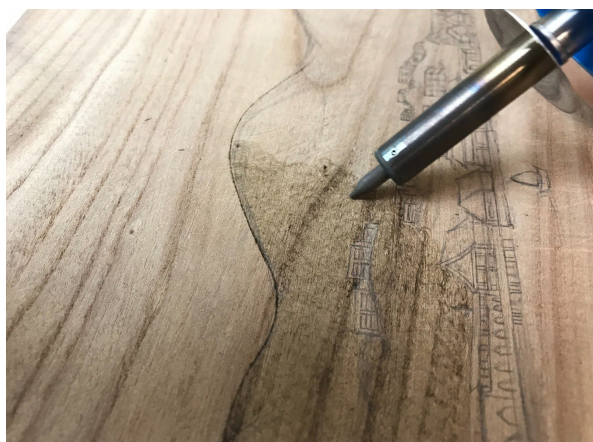
	<p>感動，但並沒有告訴的那一句說話令他很感動，但是我就覺得可能某一句說話，或者作品的某一個部份，都可能會牽動到某一些人的思緒，令到他們想到一些不同的東西……不一定是生態藝術，而是藝術的價值，這是社會有藝術工作者的原因。而早前的一些與自然對話的山水畫，雖然他們並沒有任何訪問或與創作相關的闡述，但他們的視野是很有啟發性的，就好像當代藝術中，藝術家用自己的方法，但我認為藝術都是希望可以令觀眾得到一些具啟發性的訊息。</p>	
--	---	--

問	<p>你認為生態藝術可以介入社會的真實情況並從而改變社會嗎？為什麼？</p>	Q10
A2	<p>我想……有時我嘗試去介入的。要看你如何定義何謂介入，我覺得是基於程度上的不同，反思是不是一種介入呢？還是與你握手都算是一種介入呢？其實這是個人的介定，而我認為我在進行創作的時候，對我而言是能夠做到介入社會的，但是是什麼程度上的介入和是不是能夠成功去改變社會，是基於你自己個人如何去定義，或是由藝評和研究藝術史的朋友去再定義。但我希望觀眾是能夠記得的，不一定是改變……譬如的在鄉村做了一些環境藝術的創作，或者是一些要觀眾與我一起去經歷的工作坊，我最想他們可以記得當中發生過什麼、記得那一種感覺，有什麼令你感到開心或不開心、什麼令你很難忘……記得我帶過一班小學生去摸石頭、感受那塊石頭，然後畫一幅作品。當到了政府要將這個地方移為平地的時候，我都很希望他們能夠站出來為這個地方講一句說話。我想在他們的記憶中留下一個「點」，而這個「點」可能已經足夠他們去改變一個地方的未來。</p>	A10

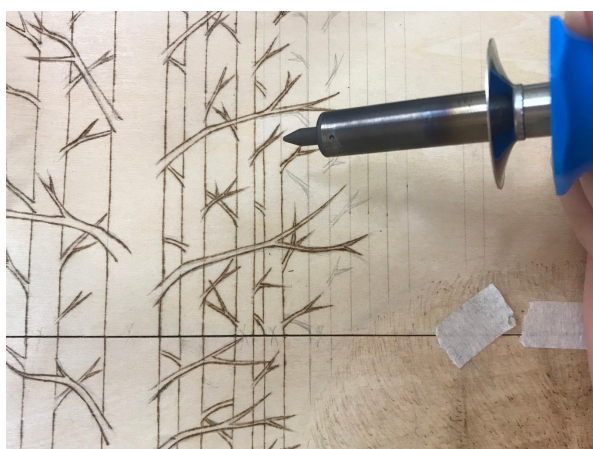
問	你認為在香港這地方可以如何推廣生態藝術？	Q11
A2	<p>我想是大家不要太過單一地認為土地只可以用作興建樓宇。我在創作的會遇到一些兩難的情況，譬如我想去郊野公園進行創作，但照道理郊野公園是不可以進行創作的，你只可以在那裡走來走去和扔垃圾之外，你又不可以在那裡拿東西走，或是留下任何東西，所以我認為政府在這方面是沒有彈性的……已經不可以說是落後，因為落後都會有彈性，但他們是完全沒有概念的。對於想發展與自然環境或生態相關藝術的藝術家，其實掣肘是很大的，所以通常藝術家都想無視政策地去進行創作，或者去一些非政府的郊野公園範圍……我認為政策上是可以有很多可能性的和改善的空間。這幾年間多了很多普通市民參與，可能因為在城市裡的束縛太大，反而大家都願意走多步去遠一些的地方、看一些平時所不能看到的……香港人可能是太富有了，我有聽過一位畫畫的朋友分享過，香港人是不會去香港的公園，但是日本的公園就會有很多香港人去……我聽到的時候除了覺得好笑之外，同時也覺的頗可憐的……我自己覺得只要大家有多一些空間和時間，都會喜歡去與生態藝術相關的作品有多一些連繫的……我記得沙士之前其實沒有很多香港人會去爬山，但之後因為沙士而出現了很多爬山的活動，所以我經常會說「我走進荔枝窩的那條路有時候比旺角還要多入」……我覺得還有很多空間去讓藝術工作者去發揮的，有很多故事可以去訴說的。</p>	A11

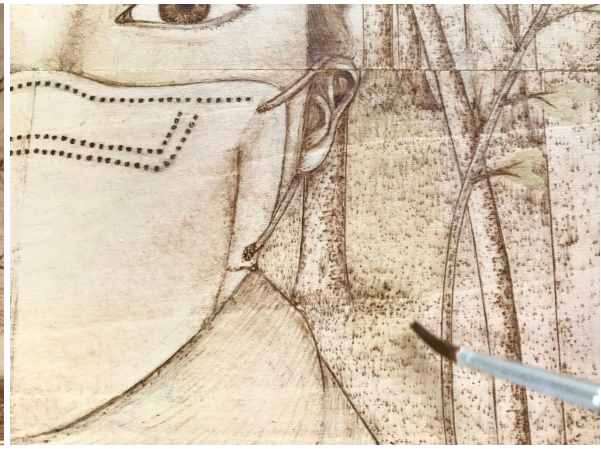
Appendix III: Creation Process

"Parallel World"

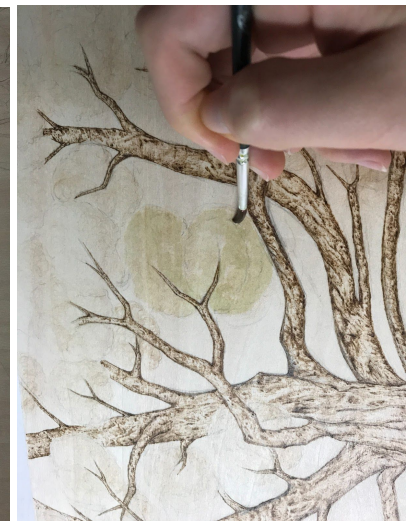
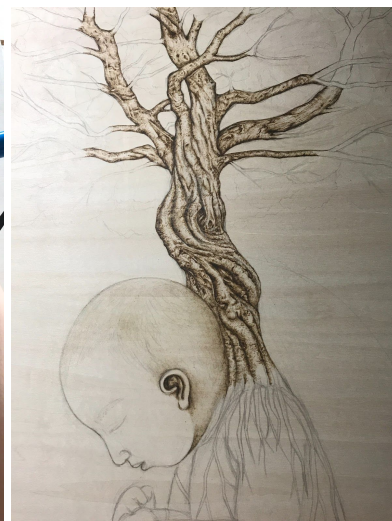


"Crisscross"





“Destiny Community”



“Rescue”



Appendix IV: Artworks



“Parallel World”

Wood burning, Leaves colouring

15.74” x 15.74 each

From 1770 to 2020, it takes years to build up and a moment to destroy.



“Crisscross”

Wooding burning, Leaves colouring

14.7” x 11.8”

We speak of love when we destroy nature, and it sounds like innocence of cruel arrogance.



“Destiny Community”

Wood burning, Leaves colouring

23.39” x 16.53” each

Either in the past, present or future, we are in the community which share the same destiny.



“Rescue”

Wood burning, Leaves colouring

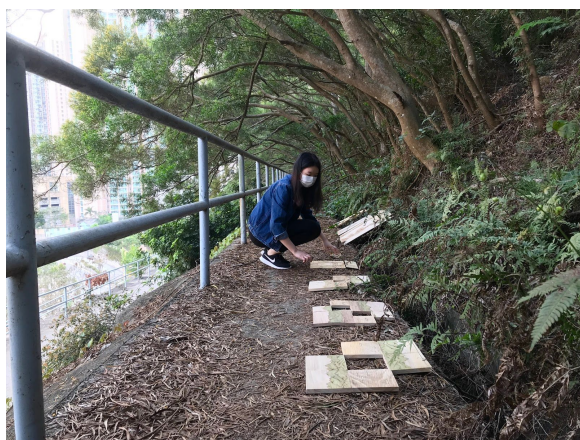
9.84” x 19.68”

Destroying, plundering and injuring.

Are you going to take a step forward to rescue the nature?

Appendix V: Exhibition

Exhibition set-up



Interactions with viewers



Other exhibition sites

