

前言

衛爾康基金會

「疫症都市」是一個國際合作項目,旨在針對全球如何預防傳染病的難題,讓熱心人士各就當地情況展開對話,同時也是1918年蔓延全球的流感大流行一百週年紀念。

自古以來,人類便與微生物共存。細菌和病毒棲息在我們體內,如同我們居住在城市,「疫症都市」探索的正是這種共生共長的結果。展覽在全球各大城市舉行(包括香港、紐約和日內瓦),探討了人與病原體在城市環境如何互相影響。其中陳述的故事,闡明了在人與人緊密聯繫的世界,傳染病如何在都市滋生及傳播,它們又是如何被控制。

我們很榮幸能與大館及獨立策展人郭瑛密切合作,在香港舉行「疫症都市:既遠亦近」。我們也很高興能與大館的文物事務及藝術團隊合作,探索香港從1894年鼠疫到2003年沙士的今昔變化。

在疫症肆虐期間所引起的恐懼和痛苦,本來沒什麼值得慶祝;但是我們可從人類願意向逆境學習的動機和能力,找到慰藉和希望。香港在流行病傳播中首當其衝,但很多時亦是尋找方法去預防疫症、對抗疫情的國際先驅。

我們為這次難得的合作機會,謹向香港賽馬會及大館各位同仁衷心 致謝。

Foreword

Wellcome Trust

Contagious Cities is an international collaborative project that aims to support locally grounded conversations around the global challenges of epidemic preparedness. It marks the centenary of the 1918 flu pandemic.

People and microbes have always lived together. Bacteria and viruses inhabit us, just as we inhabit cities. Contagious Cities explores the outcomes of this cohabitation. Staged across global cities including Hong Kong, New York and Geneva, it probes the surprising interactions between people and pathogens in urban settings. Through the stories it tells, Contagious Cities illuminates the role of urban areas in causing—and controlling—infectious disease in our densely connected world.

Here in Hong Kong, we are thrilled to have worked closely with Tai Kwun and independent curator Ying Kwok to bring you Contagious Cities: Far Away, Too Close. It has been a pleasure to collaborate with both Tai Kwun's heritage and art teams in exploring Hong Kong's epidemic experiences, historical and contemporary, from the plague of 1894 to SARS in 2003.

There is nothing to celebrate in the fear and suffering caused by these outbreaks; yet we can seek comfort, solace and hope in our motivation and capacity to learn from them. As well as being on the frontline of epidemics, Hong Kong has often led the world in working out how to prevent and respond to them.

We would like to thank The Hong Kong Jockey Club and Tai Kwun for the opportunity to collaborate.

策展介紹

六の 下盆

傳染病對某些幸運兒仿佛遙不可及,但當人類不斷演化,社會日益進步, 細菌和病毒也會變本加厲,導致疾病頻發、嚴重的健康問題層出不窮。 無論我們怎樣未兩綢繆,對未來會發生的所有流行病,幾乎不可能事先 採取萬全之策,只有到大家開始身受其害時,才多少曉得怎樣應對。傳染 病的威脅在今天不再遠在天邊,而是近在眼前。

疫症爆發往往不可預知,所以後果也常常出乎意料,並且鑄成大禍。2003年的沙士疫潮,是21世紀首宗廣泛蔓延的傳染病,影響及於29個國家,而香港則是染病人數最多、傷亡慘重的地區之一。這種疾病從未有先例,一旦爆發起來,政府官員及醫護人員均措手不及,令疫症初期人心惶惶。

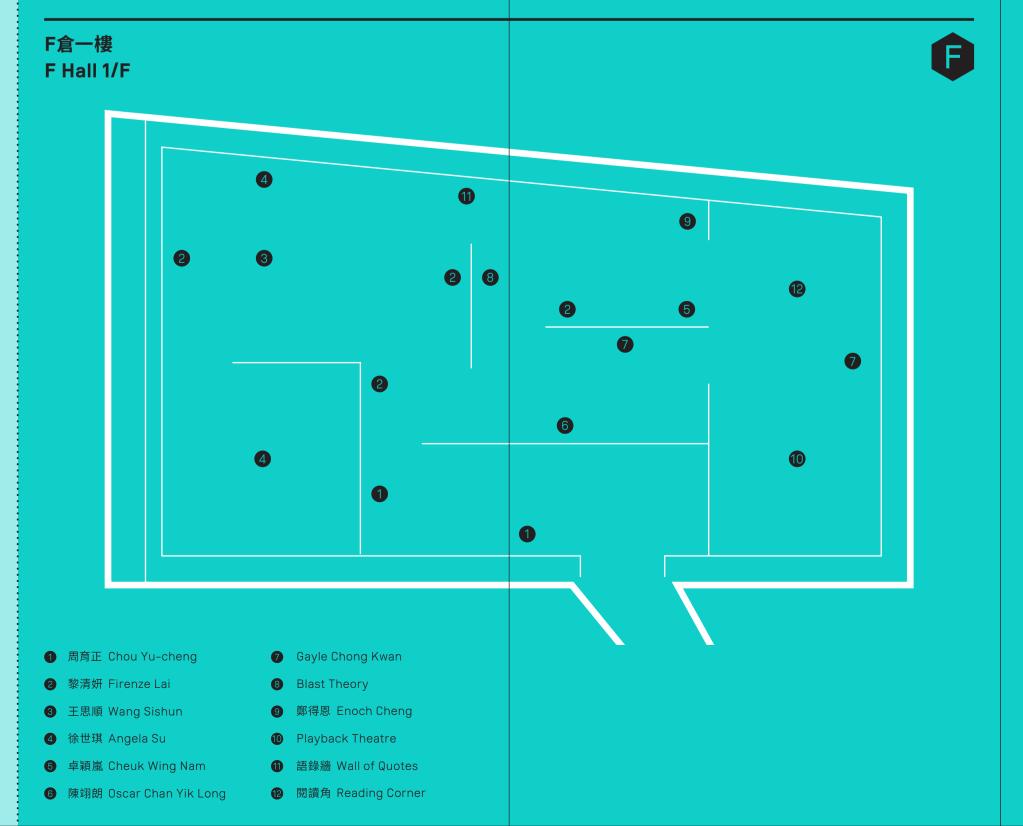
沙士期間由於疫情嚴峻,政府採取了嚴厲的控制措施,公眾的心理也承受了重大衝擊,一時間大家都更加注重衞生,出入公共地方都注意要洗手、消毒、戴口罩等。經歷過這場疫症的人無疑會百感交集,自此對預防疫症也會提高警惕。

是次展覽的藝術家,應邀以沙士疫情為參考,對香港歷史上的傳染病及 社會對策的各方面進行調查研究,一直上溯到最早在19世紀發生的瘟 疫。展覽旨在仔細檢視那些難以確定的觀念,如誰該接受檢疫及該隔離 多久、謠言如何散播、對疫情猜測有多合理。還有人們的各種情緒和心 態:譬如,有人在公眾場合咳嗽而沒戴口罩,會引起其他人的恐慌及憎 厭;而到處張貼的「每天會消毒三次」的溫馨告示,則讓大家出入放心。 我們當下的行為,會受到某些往事的記憶所左右。因此,這個展覽讓大家 有機會重溫過去,思考都市生活的體驗,以便深入了解我們周遭的環境

除了展出當代藝術品外,我們還設計了一間閱讀室,裡面精選了過百本書報雜誌,希望對展覽的議題提供更多事實及背景資料,讓大家更理解各位藝術家所作的研究,而大館文物事務部也製作了一個語錄牆。每隔一周,閱讀室會變成「一人一故事」的劇場和活動空間。藉著Playback Theatre這種劇場形式,我們邀請公眾分享他們的故事。展覽內容不僅是環繞病人、醫生、護士及決策人士著墨,而是跟生活於大都市的每個市民息息相關。



我心目中的療癒城市是...... To me, a "healing city" is ...



Curatorial Introduction

Ying Kwok

Contagious diseases may, to a lucky few, appear a remote concept. While humans and society evolve and develop, however, so too do bacteria and viruses, sometimes making the outbreak of diseases more common. However well prepared we may be, it is well nigh impossible to prepare for all epidemiological scenarios before they strike at society. Contagious diseases are now closer to us than ever before.

Outbreaks—with their unpredictability—culminate often in unexpected and unfortunate results. One of the first severe epidemics of the 21st century was the 2003 SARS outbreak, as Hong Kong was struck with some of the greatest casualties. Previously obscure and little–known, SARS's explosive outbreak caught government officials and medical staff off guard, leading to widespread panic in the early stages. The severity of the disease and the draconian control measures subsequently laid down by the government has had a major psychological impact on the public, with dramatic shifts in hygiene and public etiquette. Those who lived through the epidemic retain complex emotions about the incident, with a vigilant mindset ever since.

Taking SARS as a point of reference, artists in this exhibition were invited to research various issues related to Hong Kong's history of epidemics and social practices, tracing this all the way back to the early plague outbreak in the 19th century. This exhibition takes a close look at the intangible notions of quarantine, rumors, and speculation, as well as delving into emotions and psychological states of mind. Examples include the fear and loathing that arise when someone coughs openly in public, or the gentle reminder that regular cleaning and sterilisation are being carried out three times a day. This revisiting of our past and reflection on our experiences of living in a metropolis allows, in the end, a more profound understanding of the environment which we inhabit.

Aside from the contemporary art exhibition, a reading corner with over 100 carefully selected books and journals have also been set up. The Heritage Department of Tai Kwun has produced a historical wall of quotes. This allows for relevant background information to furnish an extra layer to the artists' research. The reading corner will be transformed into a Playback Theatre and event space on a regular basis—a platform for the public to share their stories. In the end, contagious diseases revolve not only around patients, medical practitioners and policy makers but rather concerns every citizen of the city.

項目介紹

由衛爾康基金會呈獻,大館當代藝術部與文物事務部聯合舉辦的 「疫症都市:既遠亦近」展覽,集中探索疫症的心理與情感面向—— 尤其是與人及其生活方式相關的方面。由郭瑛策展的當代藝術展覽包 括本地、亞洲及國際藝術家。其次,歷史展覽部分探討腺鼠疫的歷史背 景,揭示這些事件與香港的關係,以及對日常生活和城市發展帶來的

「既遠亦近」將呈獻十名新晉及知名藝術家的全新作品,參與藝術家有 陳翊朗、鄭淑宜、鄭得恩、卓穎嵐、Gayle Chong Kwan、周育正、黎清 妍、徐世琪以及王思順。以研究為核心的展覽展出八件藝術家專為此次 展覽特別創作的委約作品,包括徐世琪以錄像及表演為基礎的作品,探 索展覽名稱所暗示的複雜含意;由周育正創作的嗅覺互動作品,激發衛 生消毒及習慣養成的概念;以及鄭得恩創作的實驗式互動作品,帶領觀 眾進入一場由聲音導航的大館之旅。展覽更將呈獻由世界衛生組織與衛 爾康基金會共同合作,「疫症都市」日內瓦項目內,由駐英國藝術家組合 Blast Theory創作的互動裝置《A Cluster of 17 Cases》,探討世界衛 生組織如何回應2003年從香港維景酒店爆發的沙士病毒。

由大館文物事務部策劃的歷史展覽,將以全新角度呈現1894年於香港 爆發的鼠疫。該疫症為殖民地初期香港其中一個重要的社會事故,改 寫了日後的房屋與土地政策,以及長遠地提高了社會對健康和衛生的意 識。歷史文物展覽訴説人們對抗鼠疫的故事,進一步解構此傳染病如何 塑造昔日與當下的香港。

是次於大館舉辦的展覽為衛爾康基金會國際性夥伴計劃「疫症都市」 的一部分。計劃旨在支持當地本土對話,引起社會對防疫及疾病的討論 與關注。香港的「疫症都市」將邀請包括大館六個本地藝術文化和歷史 文物單位,探索香港應對由19世紀的鼠疫以至比較近期的2003年沙士 疫症的經驗,及其他流行病對香港社群所帶來的衝擊。

Project Introduction

Contagious Cities: Far Away, Too Close, co-produced by the art and heritage teams of Tai Kwun, explores the psychological and emotional dimensions of disease and contagion, particularly in relation to people and their ways of life. The exhibition encompasses both an art exhibition—curated by Ying Kwok and featuring local, regional, and international artists—as well as a heritage exhibition that addresses the historical context of the Plague, revealing how this relates to the past and present of Hong Kong.

The art exhibition in Contagious Cities: Far Away, Too Close features new works by ten emerging and established artists: Oscar Chan Yik Long, Eastman Cheng, Enoch Cheng, Cheuk Wing Nam, Gayle Chong Kwan, Chou Yu-cheng, Firenze Lai, Angela Su and Wang Sishun. The research-led exhibition also includes works by eight artists that were specially commissioned for this exhibition, including Angela Su's video- and performance-based work that explore the complicated implications of the project's title; Chou Yu-cheng's olfactorial work that conjures up ideas of sanitisation and habit-making; as well as a experiential and interactive work by Enoch Cheng that takes audience on a performative audio-led tour of Tai Kwun. The exhibition will also present UK-based artist collective Blast Theory's A Cluster of 17 Cases, an interactive installation that explores the World Health Organization's response to the 2003 spread of the SARS virus that started at the Metropole Hotel in Hong Kong; the work was a result of the first ever artists' residency at the World Health Organization in Geneva.

Alongside the art exhibition is also an exhibition curated by the Heritage department at Tai Kwun, which showcases new angles about the outbreak of the Plague in 1894 in Hong Kong. One of the most important social incidents in early colonial Hong Kong, the aftermath of the Plague paved the way for changes in housing and land-use policies in subsequent years, as well as leading to increased public awareness of hygiene and health in general over the long run. The Heritage exhibition features stories about the people involved in the battle against the Plague—and indeed how this contagious disease shaped Hong Kong's past and present.

This exhibition at Tai Kwun is part of the larger Contagious Cities project, an international collaborative project that aims to support locally grounded conversations around the global challenges of epidemic preparedness, presented by the Wellcome Trust. In Hong Kong, the city-wide project invites six local arts, culture and heritage partners to tell illuminating stories of the city's history of epidemics from the plague in the nineteenth century to the more recent SARS outbreak in 2003—and its impact on the society.

大館當代美術館展覽: 郭瑛策展 Art exhibition curated by Ying Kwok and hosted by Tai Kwun Contemporary

歷史文物展覽:大館文物事務部策展 Heritage exhibition curated by the Tai Kwun Heritage Department

Playback Theatre 製作經理:趙靜怡 Production Manager for Playback Theatre: Chiu Ching Yi

閱讀角研究員:黃俊偉 Researcher for Reading Corner: Terry Wong

展覽建築師: BEAU建築師 Exhibition Architects: BEAU Architects

文字:郭瑛、Danielle Olsen、鄭寶欣、馮海翔及余悅思 Texts: Ying Kwok, Danielle Olsen, Polly Cheng, Cindy Fung and Claudia Yu

編輯:何思衍 Editor: Daniel Szehin Ho

校對:何思衍、鄭寶欣、郭瑛、Moo Studio及團隊 Copy-editing: Daniel Szehin Ho, Polly Cheng, Ying Kwok, Moo Studio and team

翻譯:昌明 Translation: Ben Tsui

由Hato設計 Designed by Hato

www taikwun hk

大館當代美術館(以英文姓氏排序) Tobias Berger、陳浩勤、陳昕希、陳思穎、周寶玲、何思衍、何苑瑜、 林家銘、梁采枝、李林嘉敏、麥倩薇、譚雪、曾智愛怡、黃姬雪、黃祖兒

Tai Kwun Contemporary Tobias Berger, David Chan, Gabe Chan, Hera Chan, Pauline Chao, Daniel Szehin Ho, Louiza Ho, Kevin Lam, Frankie Leong, Melissa Karmen Lee, Jessie Mak, Xue Tan, Eunice Tsang, Ice Wong, Joey Wong

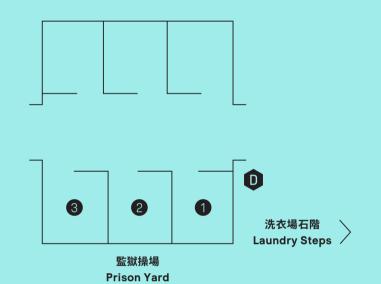
歷史文物展覽策展:楊頴賢、鄭寶欣、馮海翔及余悅思 Heritage Exhibition curated by Winnie Yeung, Polly Cheng, Cindy Fung and Claudia Yu

大館總監:簡寧天

Director of Tai Kwun: Timothy Calnin

D倉地下 D Hall G/F





- 1 混沌的時代
- A Breeding Ground for Disease
- 2 華人山城 Dark Days in Taipingshan
- 3 瘟疫蔓延時:文化衝突 Plague Prescriptions: The East-West Divide

E倉低座 **Lower E Hall**



7 傳媒筆下的鼠疫

⑧ 鄭淑宜(藝術品)

City Stories

10 我們的療癒空間

11 心目中的療癒之城

Healing City

Cleaning Up

13 卓穎嵐(藝術品)

12 潔淨工程

9 城市的故事

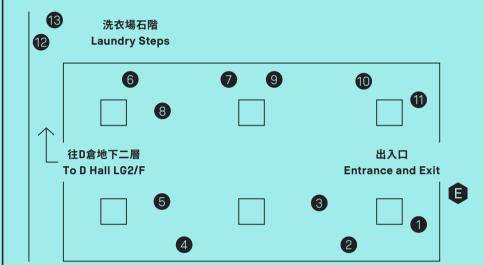
Plague in Media

Eastman Cheng (Artwork)

Map Your Urban Healing Space

Have Your Say: Building a

Cheuk Wing Nam (Artwork)



- 1 長存的記憶 Living Memories
- 2 1894年鼠疫 Leading the Fight to Beat the 1894 Plague

③ 鼠疫中的中區警署建築群

- CPS Compound during the 隔離:分而治之 Quarantine Quandary: Hospitals
- and the Hygeia 4 陳翊朗(藝術品) Oscar Chan Yik Long (Artwork)
- 5 變遷年代 Revelation, Experimentation, and Social Change
- 6 既遠亦近 Far Away, Too Close

展場介紹

D倉地下及F倉一樓

建於1862年的D倉是域多利監獄現存最 古老的囚倉;而1931年落成的F倉最初則 為印刷工場,後來改為收押中心,所有新 親友探訪亦在此座進行。

在域多利監獄結役前,E倉低座用作囚犯 工場,囚犯每天均須進行特定時數的工作, 遷,監獄裡的工作發展成職業訓練,囚犯 time goes by, prisoners' workshops 可應用本身的技能於多元化工種上,也可 學習新技能,以協助他們獲釋後自力更生。 部分如木工和織藤等工業,後來亦演變成 職業治療,促進精神康復。

Venue Introduction

D Hall G/F & F Hall 1/F

D Hall, built in 1862, is the oldest existing prison block in the Central Police Station Compound; F Hall, built in 1931, was designed as a printing 囚犯均須在此進行一系列的「入冊」手續, workshop. In later years, it was converted into a Reception Office, where prisoners were admitted and visitations took place.

Lower E Hall

Before Victoria Prison's decommissioning, Lower E Hall was a place for workshop, where prisoners carried out daily work 同時亦可藉此賺取少量金錢。隨著時代變 for a small sum of salary in return. As have developed into the concept of industrial training, through which prisoners can apply their skills in a wide range of trades or acquire new skills to prepare for their post-release life. Some of the industrial work, such as carpentry and rattan-weaving, have also become occupational therapies to enhance mental healing and recovery.



1894年鼠疫: 香港的過去與現在

——大館文物事務部

早年香港其中一件重要的社會事件,是1894年突如其來的鼠疫。這場 疫症隨著當時的經商路線傳入香港,令首次面對衞生危機的政府和民眾 無所適從。政府快速反應,設立臨時醫院接收大量患者,又在華人聚居、 人口異常密集的太平山區一帶進行大規模清潔運動;惟這些西方醫療手 法和公共衞生措施對當時基層華人而言過於陌生,種種隔離措施對患者 來說猶如囚室一般的束縛。未知形成恐懼、隔閡造成猜疑,在鼠疫肆虐 的首兩、三年,華洋之間的衝突和不信任令被疫症侵蝕的社會更顯狼藉。

隨著政府了解到華人社群在社會及政策制訂上無法忽視的重要性,施 政方針始有所改變。這間接促成後來房屋及土地政策的轉變,亦加強了 社會大眾對公共衞生的重視,影響頗為深遠。於是1894年的這場鼠疫, 成為香港社會發展的重要里程碑之一,顯示當下事件長遠影響將來的可 能性——「既遠亦近」,就此體現。

回想近數十年的時光,港人也一起走過了幾場疫症:1997年的禽流感、 2003年的沙士 (SARS) 及2009年的豬流感。這些疫症的爆發每每能提 高市民對衞生的關注,也定能令大眾體會健康的可貴。疾病與健康固然 息息相關,但要從疾病走向健康,兩者之間的療癒過程也相當重要。如 是者,在香港這個人口稠密的城市,人們在繁忙的日常生活中,又有否找 到屬於自己的一處喘息空間,作為身心健康的療癒之地?

在「疫症都市: 既遠亦近」的歷史文物展覽部分, 你除了可看到香港 如何一步一步走過鼠疫時期,亦能以全新角度了解這場疫症中擔當重要 角色的人物,以及疫症對香港過去及現在的影響。

The 1894 Plague: **Past and Present of Hong Kong**

— Heritage Department of Tai Kwun

The outbreak of Plague in 1894 is one of the most important social incidents in the early colonial Hong Kong. The Plague, intruding through a typical trade route, was an unexpected shock to both the government and the people. The government promptly reacted by putting into operation a few temporary medical institutions to cater to a large number of patients; government officials also carried out large-scale disinfection in the Chinatown Taipingshan district where most of the Chinese population inhabited. However, Western medical practices and the concept of public health were new to grassroot Chinese; measures like quarantine had meant nothing different from imprisonment to them. Fear came from the unknown, while segregation led to suspicion. Over the first few years of Plague, distrust between Chinese and Western communities had worsened the conditions of a society hard hit by contagious

With the government's increasing awareness of the importance of considering the welfare of Chinese communities, the direction of policymaking gradually changed. This, to a certain extent, paved the way for a change in housing and land-use policies in subsequent years, and increased public awareness in hygiene and health in the long run. The outbreak of Plague in 1894 thus became one of the milestones in the development of Hong Kong. It also demonstrated the possibility of past events influencing the future – an example of how something can be far away, yet close to us at the same time.

Looking back on the last few decades, Hong Kong people have gone through a few epidemics: the Bird Flu of 1997, SARS of 2003 and the Swine Influenza of 2009. These outbreaks always draw people's attention to hygiene and create a context for us to realise the value of good health. Illness and health are of course closely related concepts, but the process of healing is an important bridge between the two. In a densely populated city like Hong Kong, are you able to find a healing space for yourself to breathe in amidst your hectic daily life?

In the Heritage zones of Contagious Cities: Far Away, Too Close, you will be able to see how Hong Kong went through the years of the Plague. You can also learn, from a brand new angle, about the people involved in the battle against the Plague, and how this contagious disease shaped Hong Kong's past and present.



這次展覽有沒有改變你對城市發展的看法?我們應如何建造一個 更健康、更多元化的城市?

從1894年爆發的鼠疫,到近年全球面對的各種疫症;從疫症到 療癒——面對傳染病的經驗,形成大眾的集體情緒記憶以及改變 我們對城市發展的看法。

分享你對「療癒城市」的看法:

- 1. 在意見卡上寫下或畫出你的想法
- 2. 撕下此卡
- 3. 把意見卡貼在E倉低座近出口處的牆上

Has the exhibition changed your thinking about social and urban development? How can we create a healthier and more inclusive city?

From the 1894 Plague outbreak to more recent epidemics, from illness to healing — contagious diseases have changed the community's emotional and physical landscapes, ranging

from personal experiences of illness to urban planning. Share your thoughts on what a "healing city" should look like:

- 1. Draw or write down your thoughts on this comment card.
- 2. Tear off this card. 3. Place your suggestion on the comment wall near the exit
- of Lower E Hall.



