

About the 3rd Exhibition of the 10th Touch Art Festival (February 2025)

Title: Exploring Touch Remembrance in Apliu Street

Peter Cheung, alias Peidan has never been to Indonesia, but he has a special connection to it. He has always lived in Mei Foo (which is part of the Sham Shui Po District), independently, but he has been cared for by an Indonesian maid named Wati. One Sunday, Wati took us to the little Indonesia in Sham Shui Po. We visited Nam Cheong Street Park and the nearby areas, especially Pei Ho Street and Pei Ho Building. In the Park on Sundays, there are Indonesian women gathering in groups, sitting on the ground, chatting happily, sharing food, and even listening to music and dancing. (Peter saw some people dancing to the music, so he stopped to join in and danced spontaneously.)

Over at Pei Ho Building, clothes are sold inside and around the building, which also houses numerous eateries—more than ten, all offering Indonesian cuisine. We sampled some Indonesian drinks, satay, and shrimp chips at one of the restaurants. The ground floor of the Building is primarily for food stalls (though there are a couple of shops selling household items and cosmetics), while the upper floor mainly sells clothes. We suggested that Peter buy some items, fabrics, or clothes for his exhibition from this little Indonesia. However, due to a foot ailment, Peter did not go up to the second floor. Wati suggested in Mandarin, "Why not showcase my clothes?" She will be returning to Indonesia in March, and Peidan, of course, feels reluctant to part with her. He mentioned that he had choreographed a dance called "With Love" that he hopes to perform for her as a thank you.

Indeed, Peter loves to dance. When we invited Indonesian court dancer Agung to lead a workshop, both he and Wati participated, and he said he enjoyed it very much. Peter has been involved in various activities such as Symbiotic Dance and Screen Dance, and was once a member of the Breeze Across Us dance troupe. He has participated in playback theatre, drama performances, SAORI weaving activities, and even poetry writing. Over the past decade, he has taken part in the Touch Art Festival, and he mentioned that these activities have had a positive impact on his life, filling it with inspiration and creativity.

Title of Work: Searching for Stories of Indonesia

Artist: Peter Cheung

Media: Indonesian foods, drinks, and clothing

Artwork Description: The artist's has been cared for by Wati, Indonesian maid for six years. To express gratitude for her care, Peter has prepared an Indonesian-themed display for this exhibition.

Additionally, Peter has composed a poem to convey heartfelt sentiments.

"Indonesian Fairy"

The Indonesian fairy named Wati

Descended to my home

To help organize my garden

And participate in community activities.

Fu Gor (Cheng Kai Fu) is also from Sham Shui Po and has lived in Tong Lo Building at the intersection of Tai Po Road and Shek Kip Mei Street for over 40 years. The ground floor of the building houses an old tea house: Central Restaurant. Fu Gor experienced the Cultural Revolution, during which a family member was criticized for engaging in handicraft trades, making him capitalist. He himself was once a Red Guard, part of the Red Flag faction, and later returned to his hometown Hoi Ping when Red Guards were sent to “the Countryside”.

In his secondary school days, he made a flute out of bamboo and learned to play it, while his younger brother learned to play the erhu, allowing them to perform together. This experience deepened his appreciation for the elderly musicians playing Cantonese music on Yiu Tung Street. After enjoying shrimp dumplings and siu mai at Central Restaurant on a Saturday, he walked a few minutes to the metal works shop where the elderly played music, and he immediately began to dance to the songs.

Central Restaurant inspired Fu Gor in his creation of touch art. He personally requested the restaurant to lend him two dim sum baskets, and then he went shopping on Fuk Wing Street to get things to complete his artwork. For Fu Gor, Central Restaurant is not just about dim sums; it holds cherished memories of his father taking him downstairs for “yum cha” when he was young.

In addition to his involvement in tactile art, Fu Gor also weaves SAORI. Recently, he has participated in

dance lessons and performances, with his most recent appearance being at a show in Tai Kwun. Fu Gor frequently engages in activities organized by the Hong Kong and often represents Federation of the Blind at government forums and meetings on retirement protection. He is deeply concerned about the rights of the persons with visually impairment.

Title of Work: Nostalgic Life

Media: Steamer, tea set, nostalgic snacks, ping pong paddles, toy steamer

Artwork Description: Titled "Nostalgic Life," this exhibition features several emotionally resonant nostalgic items, including traditional steamers, exquisite tea sets, and a variety of nostalgic snacks, evoking fond memories of the past. Imagine a weekend afternoon spent with family or friends at the tea house downstairs, ordering a steaming basket of dim sum paired with a pot of aromatic tea, leisurely enjoying those simple yet blissful moments. Additionally, nostalgic snacks found in shopping malls, such as preserved fruits and dried tangerine peel, bring warmth to the heart, making one feel as though they've returned to those enchanting days of yore. These exhibits are not merely objects; they are precious memories that connect us to our past lives.

Yan Wai-lung, known as Brother Lung, graduated from the Design Department of Hong Kong Polytechnic University and previously worked as a graphic designer. His work includes designing logos, artistic fonts, advertisements, and packaging design.

In 2003, he was diagnosed with macular degeneration, requiring regular intraocular injections, and now has only 10% vision remaining. After retiring, he volunteered at the Hong Kong Museum of History, working on the restoration of paper artifacts. He has studied seal carving and continues to learn seal script calligraphy, participating in various calligraphy exhibitions.

Since childhood, he has had a passion for philately, which led him to join the Philatelic Society, where he creates stamp collections for exhibitions each year. Later, he participated in community cultural workshops and discovered tactile art, realizing it offers limitless creative possibilities.

Despite being visually impaired, he creates through touch, and each of his works represents progress and the significance of his second life. Art originates from life, and tactile art delves deeper into everyday experiences. Friends with sight, as well as those with visual impairments, can appreciate works through touch, understanding the creator's intentions and resonating with the pieces!

Title of Work: Dragon Roams Hong Kong

Artist: Yan Wai-lung

Media: Yellow sandstone (dragon head and tail), clay, white crystal and iron wire mesh (dragon body), crystal and crystal glue (building), LED lights, crushed concrete (Lion Rock), plastic paint, conductive touch sound system (with assistance from students of City University for the sound device)

Artwork Description: Inspired by this year's Year of the Dragon which is coming to the end of the Lunar Year, a shimmering golden dragon guards the thriving Hong Kong.

Title of Work: Dragon Seen in the Fields, Brightness in the World

Artist: Yan Wai-lung

Media: Original wooden board, pebbles, red marble, crystal, twigs, ceramic beads, birch bark, air-dry clay

Artwork Description: The ancient text interprets the sun rising from the horizon, with divination and celestial signs indicating the presence of noble figures; for the visually impaired, this symbolizes auspiciousness and illumination!

Clayton Lo

Title of Work: Touch Formation

Media: Everyday small toys with unique tactile qualities, as well as mobile applications including Be My AI, ChatGPT-4, and DALL-E 3 Bot. Printed images and text on cards.

Artwork Description: This work is the second piece in the artist's virtual tactile series, primarily collecting small toys with different tactile sensations. It utilizes Be My AI, an image description and recognition software designed for blind users, set to launch in June 2024. By photographing the toys and translating them into descriptive text, the artist reinserts these tactile descriptions back into the AI image generation program, creating a series of images that mimic a cyberpunk style of future life.

The work emphasizes how visually impaired artists can transform their tactile experiences into exhibition pieces without relying on sight, reflecting the traditional wisdom of the I Ching, which speaks of forms emerging in heaven and shaping on earth. It confronts the underlying ideology of posthumanism in the current technological landscape.

Ricky Tse Wai-kei worked in the publishing and printing industry before losing his sight, after which he participated in numerous performance activities. Many years ago, he co-founded the Taoyuan Theatre Company with others, including Chong Chen-yau, and has taken part in various performances. He has collaborated with organizations such as the Chung Ying Theatre Company, Tactile Film Group, the Arts with the Disabled Association, and the Asian People's Theatre Festival Society.

His collaboration with Paul Sun-yee in "Waiting for Bright Light" (written by Banky Yeung and directed by Lee Chun-leung) led to multiple performances at the Hong Kong Fringe Club and Macau. The duo was also invited by Wang Mo-lin to perform in Taipei. Ricky has performed in the Czech Republic and Malaysia as well. He has explored performance art, participating in festivals in Taiwan and Beijing, as well as in Hong Kong's performance art activities, particularly those organized by the Community Cultural Development Centre and the Asian People's Theatre Festival Society

Originally, some of our artists were supposed to go to Bangkok in an exchange which would be the 10th Touch Art Festival. There would be collaboration with Thai artists. Ricky has a keen sensitivity to sound; years ago, he performed at the Kennedy Town Road Visual Arts Centre in Hong Kong, creating sounds with water, tearing paper, tying up his own body with cellotape and reciting poetry. In Beijing's 798 Art District, he scattered beans on the wooden seating steps and floor, creating the sound of "big and small beads falling onto a jade plate."

The exhibition shows two films continuously documenting the artists' visit to Apliu Street and its vicinity.

The director, cinematographer and editor is **Mickey Kwong**.