



LICKZINE#3

2021 / 2022

FREE IN HONG KONG

IN ALL OTHER LOCATIONS OR BY POST PAY WHAT IS ASKED FOR
MOSTLY IN ENGLISH WITH SOME CANTONESE

LICKZINE#3

2021 / 2022

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LickZine #3
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*No one will
bring me back
to the path of
righteousness.
At most,
someone might
undertake my
artistic
re-education -
at risk, however,
of the educator's
being convinced
and won over to
my cause
if its beauty
is proved by
the more
masterly of the
two personalities.*

*The Thief's Journal
Jean Genet*

Samizdat Part 1,000,000: Welcome to LickZine#3

Samizdat is a term used to designate "underground" or "illegal" publishing by dissident writers and publishers in the former Soviet Union and its satellite states; all "unofficial" publications were subject to a government ban and/or censorship. The qualities of state-sponsored oversight, in this case, might lead to incarceration, torture (physical and psychological) and/or exile.

「秘密出版物」，又稱「薩密茲達」或「薩米亞特」，指的是異見作者及出版社在前蘇聯及其衛星國所出版的「地下」或「非法」刊物。在前蘇聯的統治下，所有「非官方」出版的刊物都被政府審查及禁止。如有觸及相關準則，相關人士將面臨監禁，（肉體上及心理上的）酷刑，以及流放。



The Hermes 3000 was a lightweight portable typewriter manufactured by Paillard-Bolex starting in 1958 and ending in the 1980s. During the classic Soviet samizdat era (approx. early 1960s – late 1980s), purchasing a typewriter was heavily regulated by the state, with the buyer being required to register their name and address. Buyers worked their way around this by smuggling typewriters into Russia after travelling to other parts of Europe. Typewriters whose keyboards made a minimum of noise were given preference so as to not attract the undo attention of snooping neighbors and/or police informants.

Authors and artists, throughout history, have been subjected to various degrees of censorship (which might include self-censorship) but the situation in the Soviet Union

was such that censorship was not simply a matter of certain terms or specific subject matter, but included all kinds of printed material, suppressed in the pursuit of Soviet-style ideological purity, which intended to keep the cultural consumption of “the masses” within strict parameters. This led to arbitrary and absurd rationales, such as the banning (among many other seemingly benign titles) of Robinson Crusoe by Daniel Defoe¹ (first published in 1719) on the grounds that it highlighted individual initiative over group action.

古今中外，作者及藝術家均面對不同程度的審查（包括自我審查）。可是，蘇聯的審查制度不僅是針對某些特定的主題，更加是針對所有的印刷刊物。為了達致蘇聯式的思想純潔，蘇聯政府不惜打壓所有異見聲音，並以嚴密的準則控制大眾的文化消費。這導致又無稽又荒謬的行動，例如以其推崇個人大於群體為由，禁止丹尼爾·笛福的魯濱遜漂流記（以及其他看似無害的作品）的出版（1719年初版）。¹

To counter these over-bearing, and in some cases deadly strictures, groups and individuals in the Soviet Union² began to print and distribute copies of clandestine literature. This process at first relied on pre-digital technologies, such as the typewriter, carbon paper, and the mimeograph machine, and in some cases even the humble craft of handwriting. Due to the limits of these processes, print-runs were confined to low numbers; one copy might be shared by many people and typographical errors or unintentional deletions might, in effect, become part of the “official manuscript”.

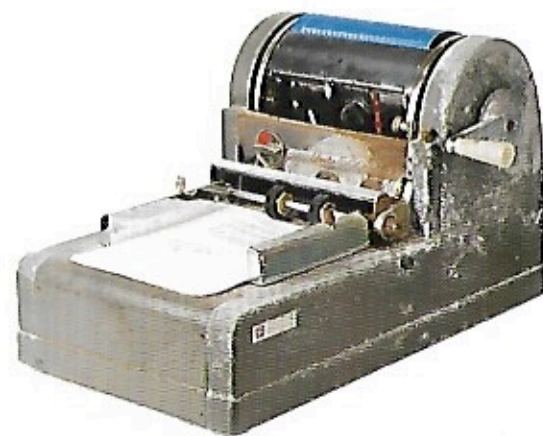
為了抗衡這些高度、致命的規條，有些蘇聯的人開始印製並散佈這些秘密刊物。² 他們需要依賴機械科技來印製這些刊物，例如是打字機、碳式複寫紙、油印機等，有些時候他們甚至以抄寫來複製刊物。因為科技上的限制，他們一次只能印製少量刊物。一本刊物有時需要和多人分享閱讀，而一些手民之誤亦可能會變成「官方手稿」的一部分。

On the other hand, literature was consumed in a wholly non-commercial, under-publicized manner, free from the burdens of the marketplace and copyright control, a situation that paradoxically (given that the Soviet state was “communist”) relied on “community”. This “community” might be tight-knit, or indeed, negligible, but seeing as the stresses of

ordinary success (that would be – the impetus to sell copies) was greatly reduced, if not eliminated altogether, experimentation was provided a previously unforeseen forum.

人們可以在非商業化、小眾、在市場及知識版權控制外的情況下閱讀這些文學作品，諷刺地，這種傳閱方式需在共產統治下依賴社區，一個與其他同志組成的共同體。這些共同體內的關係緊密，卻可被忽略。由於要成功追求銷量的壓力 被大大減低，人們變得樂於在這個文體裏進行各種實驗。

Now it can be revealed, seeing as this is an introduction to a “zine”, that samizdat literally means (in Russian: самиздат) “self-published”, which is comparable to the zine-age term d.i.y. or do-it-yourself. This zine is indeed self-published, has a limited run, and will most likely garner a limited audience. Comparisons like this, while provocative, also demand closer attention, as the conditions under which LickZine are published differ from the Soviet era of samizdat, both technologically and socially. The key technological differences being today’s abundance of digital tools for “desktop publishing” as well as the plethora of relatively inexpensive (and tacitly unmonitored) printing presses, not to mention the publishing variables implicit in the World Wide Web (which just a few short years ago was supposed to bring about the end of print media).



The stencil duplicator or mimeograph, first invented in 1885, is a low-cost duplicating machine, developed primarily for the purposes of interoffice memoranda and business letters. A typewriter is used to print on a special tissue paper which cuts a stencil, which is then placed on a roller. Ink passes through the stencil and is printed on regular paper.

「秘密出版物」，或按照讀音翻譯的「薩密茲達」（самиздат），在俄羅斯文的字面上是「自己出版」意思。這猶如獨立誌行業內「自製（do-it-yourself）」的意思。這本獨立誌是自行出版，亦是限量的，能吸引的讀者亦有限。這個類比很有趣，但亦引發人心思。Lickzine出版的社會及科技背景大相逕庭。其中最關鍵的科技差異在於現今大量「桌面出版」的工具，以及廉價的印刷術或互聯網盛行帶來線上出版。（在幾年前人們認為互聯網將帶來實體印刷的終結）

But while some of the concerns of samizdat, as sketched out above, might *conceptually* coincide with the LickZine project, the experimental impetus should be held to the fire as, perhaps, contemporary zines are not impelled to simply mimic other forms of mass media. And though LickZine might enjoy highlighting how samizdat encouraged literary experimentation, the statistical break-down of samizdat³ during the classic Soviet era indicates something else:

Political 62%

Religious 20%

Nationalist 17%

Literary 1%

以上提及「秘密出版物」的各種顧慮在概念上與Lickzine吻合，我們須仔細檢視這個實驗背後的推動力，因為現代的獨立誌並不只是大眾媒體的複製品。LickZine可能喜歡點出「秘密出版物」如何助長文學實驗，但是，「秘密出版物」在蘇聯時期出版類別的數據如下：³

政治 62%

宗教 20%

民族主義 17%

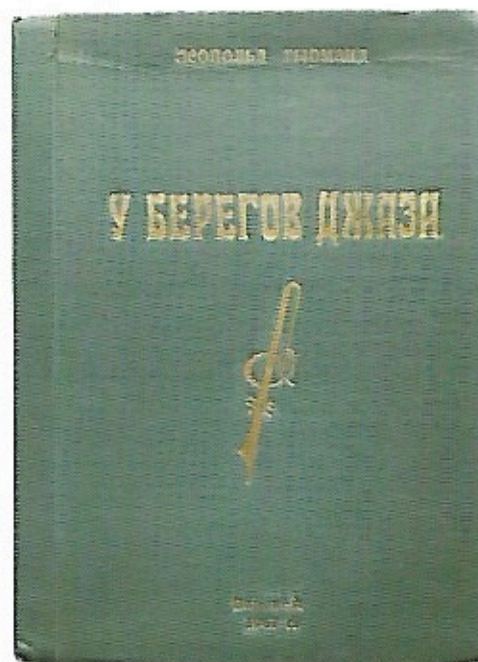
文學 1%

What the percentages all have in common, putting aside the specifics of written language, is a general concern with the *distribution of information*. And while LickZine might delve into the political, it's mandate really lands on the artistic side. So, the question then becomes (in this case): what is the artistic (or literary) production's role in the *distribution of information*, or in countering any perceived suppression or neglect of the "news"?

這個數據反映了當時對於資訊發佈的顧慮。LickZine可能會涉獵政治話題，但是它的主要目的與藝術更有關。於是，我們必須思考：藝術（或文學）創作在資訊發佈的角色為何，它們有抗衡新聞資訊的抑制及其被忽視的狀況嗎？

This should go to indicate the creative or artistic artefact's unique role in parsing information, in presenting information as something not wholly polemical, but as something that lets the reader/viewer comprehend a situation while abstracting it; that allows that reader/viewer to stand to

one side, while simultaneously putting him/herself in the position of a character or a point of view, taking into account not only belief systems but actual circumstances. The *distribution of information* then becomes roundabout rather than direct. Art (or literature) can talk about something while seemingly talking about something else; this *indirect directness* can thus bypass the censor while, amusingly (or exasperatingly), irritating the very same people who are involved in fighting censorship, as the message isn't exact, but open-ended, ambiguous. Take for one example, Albert Camus' *The Stranger*, published in 1942 during the Nazi occupation of France, authored by a member of the resistance (a fact, of course, that wasn't widely known) without any kind of



A samizdat edition of a history of American jazz published in 1967 by the clandestine Group for the Study of Jazz in the USSR. Original English language works were translated into Russian, and then printed and bound in the semi-professional manner you find here in editions of a few dozen. This series played a key role in fostering Soviet Russia's own jazz scene, spanning the 1960s and into the 1980s.

editing or censorship by the Propaganda-Staffel, the official publishing wing of the German Reich. While the book can't be said to be exactly

elucidating the situation in occupied France, it was well received by an anti-Nazi readership⁴, and thus, lent moral support, as it were, to the cause.

這顯示了創意及藝術作品在解析資訊的角色，它們並不是以爭議性的方式呈現資訊，而是讓讀者／觀眾從資訊中自行判斷當中的意義。這允許了觀眾／讀者置身事外，同時亦可以讓自己從一名角色或一個角度觀看事物，並不僅僅考慮到他們的信仰體系，而是實際情況。資訊發佈的過程變得間接。藝術（或文學）可以在談論一件事情時在表面看似所在談論另一件事，這個間接性可以有趣地（或令人氣憤地）繞過審查制度。這令抗衡審查制度的人感到忿怒，因為它們所帶出的資訊並不精準，而是模糊，開放式的。其中一個例子是卡繆的《異鄉人》。《異鄉人》在1942年在納粹統治下的法國出版，由一名反對派的人士創作（這個事實並不被廣傳），它並沒有被德意志國的宣傳及發行部門纂輯。這本書並沒有闡明被統治的法國的實際情況，並受到納粹反對者的讀者群的好評，並成為支持他們的意念的書籍。⁴

A quote from *Samizdat Past & Present* (edited by Tomáš Glanc) demonstrates how the samizdat document, in and of itself, directly and tangentially, could elicit “moral support” in a manner similar to the way *The Stranger* was initially consumed: “The reader is often gripped not so much by the individual message of the work as by the general circumstances shared by all that a text of that standard is not allowed to be published. The complexity of these creations becomes something the readers quickly skim over in favour of the general connotations: as if all the texts refer to the same thing, i.e. the fraught circumstances of the creation and the intransigence of their author.”⁵

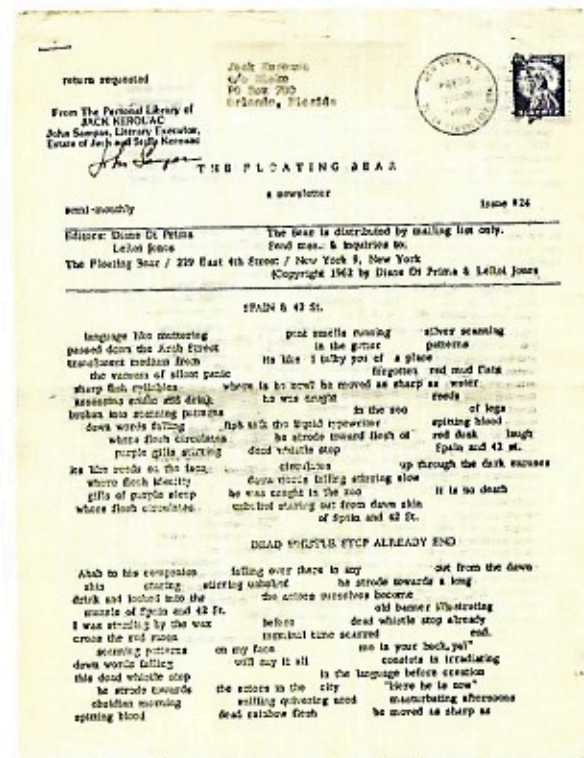
《Samizdat Past & Present》（由托馬斯格蘭克所編輯）展現了「秘密出版物」如何直接及間接地召喚出「精神上的支持」：「讀者不僅僅是被作品本身所帶出的訊息所吸引，更是因這麼高質的作品被禁的事實而著迷。這些複雜的作品令讀者們為了得到當中的含意而快速略讀它們：就如所有作品都在帶出同樣的東西，就是創作作品時惡劣的情況以及作者的倔強。」⁵

These qualities provide another parallel between samizdat and the zine, as frequently zine readers and producers cite the tactile, hands-on nature of the zine as a reason for its production and consumption; a curious

circumstance as its “thingness” seems to be given preference over its content. But it is the very “thingness” of samizdat, seeing as it was a palpable object passed from hand to hand, which allowed it to by-pass the censor, the state-sponsored publisher/distributor and its bureaucratic licensing, just as in our era, the zine side-steps the monitoring of browsing histories, internet exchanges and the need to find an “official publisher”.

這些特點帶出了「秘密出版物」和獨立誌的另一個平行點，獨立誌的讀者及作者們常把獨立誌的創作和閱讀歸因為過程的參與度及實物的觸感，這個狀況很有趣，因為獨立誌的本體實物比它的內容重要。「秘密出版物」就是因為作為實物而能夠被傳閱，讓其能夠逃過政府及官方出版社的審查，就如在現今，獨立誌能在網絡世界的監控及瀏覽歷史外操作，而毋須尋找一個官方的出版社。

The tactile qualities of samizdat have also made it the subject of museumology and the archive, as well as obvious subject matter for social and cultural histories. It becomes, in effect, a kind of fetish, an object in which one’s contemporaneous touch



A 1962 copy of the mimeographed poetry mail-out “The Floating Bear” edited by poets Diane DiPrima and Amiri Baraka (Leroy Jones). A hugely influential “underground” source for the newest American poetry of that era that included such luminaries as Frank O’Hara and Charles Olson. The mailing list, at its height, only included 300 subscribers. Anyone who requested it received it free of charge. DiPrima and Baraka at one time faced arrest on obscenity charges after an incarcerated prisoner received a copy of the “zine” that included a William S. Burroughs’s text titled “Routine”. A grand jury failed to return an indictment and the charges were dropped.

coincides with the DNA of all those who previously handled it at that *crucial moment in history*, just as zines and artist books are currently the hands-on focus of dedicated stores, archives and exhibition spaces, all in an effort to prevent the erasure of artifacts that otherwise might be deemed obscure, niche, non-commercial, or neglected due to their d.i.y. or low-budget aesthetic.

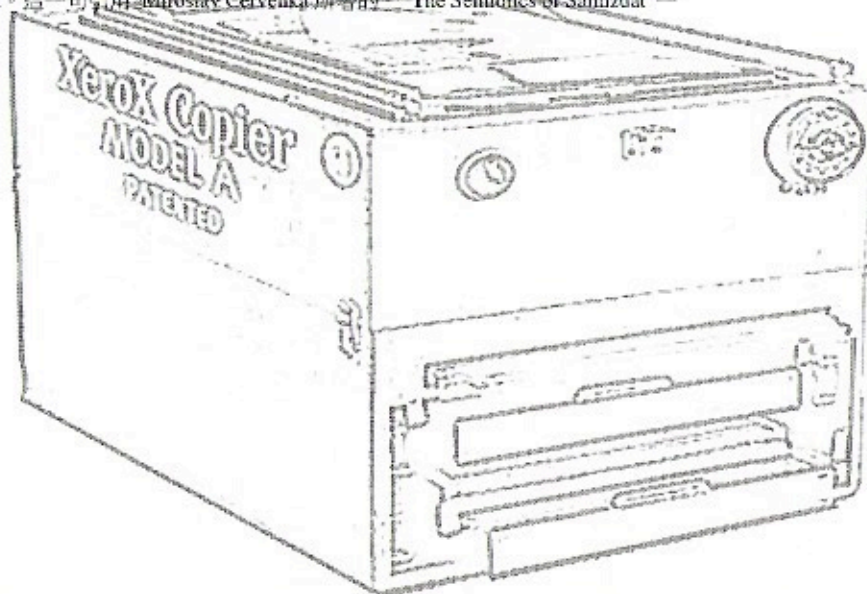
「秘密出版物」作為實物的這個特質亦令其受博物館及檔案庫的青睞，亦成為了社會及文化歷史的研究對象。這造就了一種戀物癖，成了一眾讀者在大時代下的某個剎那的交集點，就如獨立誌成了專門店、檔案庫、展覽場地的焦點，就是為了拒絕讓這些看似晦澀、利基、非商業化、低成本的物件被歷史遺棄。

This essay has sketched out some of the ways that yesterday's samizdat is analogous with today's zine culture, and how that culture works its way around "official publishing", presenting a potential space for marginalized, aberrant or unpopular inclinations, but other, oblique inferences can be taken away from this text, which necessarily include the circumstances in which information about the production and distribution of underground literature is being posited in a zine produced in Hong Kong *at this moment in history*. Currently, in Hong Kong, we are legally prohibited from using certain terms or from broaching specific approaches apropos the city's future. The strict parameters of this law are vague and its application seemingly arbitrary, and while certain books have been removed from libraries and schoolrooms, no one, as of yet, has banned Robinson Crusoe.

本文略述了過去的「秘密出版物」和今天的獨立誌文化的相似之處，以及這種文化如何在官方出版的體制外運作，成為了邊緣、異常或不受歡迎的題材的潛在空間，亦間接地點出當下在香港的地下文學如何可以創作及發佈。在現時的香港，有些有關這個城市的未來的字句及題材都是在法律下被禁止的。這些法例的定義模糊，應用亦看似無稽，有些書本已從圖書館及課室裏被移除，但是，仍未有任何一個場所對《羅賓遜漂流記》作出禁止。

1. 10 Books that were banned in the Soviet Union (Culture Trip website, January 6 2018 by Anastaiia Iliina) <https://theculturetrip.com/europe/russia/articles/10-books-that-were-banned-in-the-soviet-union/>
2. Along with the Soviet Union, Czechoslovakia, Hungary and Poland were notable for their samizdat cultures
3. As compiled from 6607 samizdat texts held in the Arkhiv Samisdata cited in "Voices of Freedom: samizdat" by H.M. Joo (2014)
4. To return to the circumstances of samizdat and Camus' *The Stranger*, its first print run was limited to 4,400 copies which effectively prevented it from becoming a "best seller"
5. *Samizdat Past & Present* published by the Institute of Czech Literature, Korolinum Press, 2018. The quote is taken from the chapter "The Semiotics of Samizdat" by Miroslav Červenka

1. 10 Books that were banned in the Soviet Union (Culture Trip website, January 6 2018 by Anastaiia Iliina) <https://theculturetrip.com/europe/russia/articles/10-books-that-were-banned-in-the-soviet-union/>
2. 除了蘇聯以外，捷克斯洛伐克、匈牙利及波蘭亦有其「秘密出版物」的文化
3. 數據從 Arkhiv Samisdata所收藏的6607項作品得出，資料來源："Voices of Freedom: samizdat", H.M. Joo (2014)
4. 回到當時的狀況，第一版只刷了4400本，令其無法成為暢銷書
5. 收錄於Institute of Czech Literature於2018年出版的 *Samizdat Past & Present*。這一句引用 Miroslav Červenka 所著的 "The Semiotics of Samizdat" 一章



The first photocopy machine developed by Xerox in 1949, a name brand so closely associated with the process that it was synonymous with a verb for photocopying. The photocopier is integral to the history of "zines", as it was one of the first low cost, d.i.y. printing processes, but it would take another twenty year before the machine was perfected, made consumer friendly, relatively inexpensive and widely available.

When You're
Not
Sure
What
You
Can
Say:

10
anonymous
interviews

These interviews (that you find below) were conducted in September and October of 2020 in Hong Kong. They include a variety of people (types, genders and ages) some of whom were born and bred in the city; some who were born in the city, but left for a period of time before returning; and some who were not born in the city, but have lived in Hong Kong for a significant period of time.

Once the project was started, the questions were adapted per individual responses, but kept to the intention of producing a succinct oral history of Hong Kong at this moment in history: post-Umbrella movement, post-Covid-19, and after the National Security Law was implemented. Seeing how the parameters of that law are vague, as is one's culpability, the idea here is to construct a document that reflects the specific individual's frame of mind, while obliquely addressing sensitive topics.

All interviews were conducted anonymously, in English, with the full cooperation of the participant. Interviews lasted for approximately forty minutes, and after being transcribed, were edited down to the version you find here. *These were then presented to an illustrator who drew a likeness based on the content of the excerpted interview as well as being provided with the interviewee's approximate age and assumed gender.*

Every piece of information, specific to the interview, is not fully annotated or explained, such as some locations, the specifics of employment, or even in certain cases, what the individual is actually referring to. This was done not only to maintain anonymity, but to impel the reader to extrapolate, imagine (correctly or incorrectly) and/or conduct their own research about Hong Kong and its history.

The interviewer himself has lived in Hong Kong for a significant period of time, and the cast of characters was drawn from his own regular, close, occasional or fleeting encounters. Given those limitations, the project should by no means be considered definitive, though an effort was made to include a variety of personalities from differing social and economic backgrounds. The interviewer was tasked with eliciting information, listening and recording, without interjecting, agreeing with, or countering what the informant said. It is through the self-assigned task of editing that the interviewer was able to shape the material, to become, in effect, an author, and seeing as no one is identified, the included voices might just as well have been imagined. The text, in this way, can be read as a non-fiction/fiction, a history/story.

The unseen/unheard (or unable to be read) elements of this text, therefore include the extraneous recorded audio that can't exactly be transcribed, the sounds specific to the environment that add a sensual grace to any encapsulation of Hong Kong: *the clanging of plates and cups in a dai pai dong (大排檔) or a trendy "western style" coffee house; the hiss of a sudden downpour; the roar of a passing double-decker bus; the English language inflections and pronunciations common to Hong Kong people that yet remain specific to the individual, that would be: the sound of a voice.*



I was born in Hong Kong, born and raised, and then I went to Canada for university. I stayed in Canada for about ten years and then came back to Hong Kong.

I think my time away from Hong Kong made me miss a lot of stuff. Some of my friends who stayed here are more aware of the history that happened while I was gone, things that happened during the handover, before the handover, such as the anxiety people were feeling, how people wanted to return to the so-called motherland while also having a certain kind of autonomy and democracy. The way people thought about democracy back then, and their relationship with China is very

different from now, how people think about their relationship with democracy and China. People in that period, between 1984, the signing of the joint declaration, up to 1997 and the handover, in that period Hong Kong was enjoying a lot of freedom and Hong Kong people thought maybe the city would bring that idea of democracy to mainland China, but what happened was the opposite.

After I came back to the city, I wasn't planning on staying. I really didn't want to stay. I was planning on leaving Hong Kong after five years and going back to Canada. But I stayed and I built up my career, and I learned a lot more about Hong Kong through my friends, for example, the Star Ferry and Queen's Pier protests. All that happened after I came back, but I wasn't really involved back then, and I didn't understand about the struggle. I was stupid. But because of the help of my friends, they taught me a lot. And that's why I am the way I am now, that I want to get involved and I see Hong Kong differently. And so, ever since I got back, I like Hong Kong more and more.

I think, since my childhood, the whole of Hong Kong has changed a lot. When I came back, I could still recognize the streets, but all the shops were different. That was the first feeling I got when I came back to Hong Kong. The place that made the biggest impression on me was Wan Chai. I think I don't actively think about it like that, but in my dreams I can see that Wan Chai made an impression on me. The feeling of walking down the roads of Wan Chai, a lot of over-hanging buildings, the old shop/houses and the

really old columns with Chinese characters written on them. It would be dark at night and a little bit scary, like ghosts would pop up and chase me around. And that changed a lot, because when go to Wan Chai now I don't have that feeling, but it's a recurring dream that I have, that kind of memory cityscape where I very easily get lost.

I haven't bypassed or transcended political conditions in Hong Kong but I don't live in fear. I distract myself by reading books, watching films, immersing myself in my work, trying to do things that make a difference, and just focus on getting those projects done. I think it's a way for me to forget about politics. Because I don't like to live in fear, but I don't want that to affect me right now. I'm not doing anything illegal, so far, I think, but anything can be illegal nowadays, so there's no point in guessing if I'm doing anything illegal. So, I'm just trying to be true to myself and try not to feel guilty down the road, in five years, ten years. I think it's stupid not to be afraid, but I'm careful and I still think there are a lot of things you can do, especially as an artist, because I don't think it's wise, or "good art" to make something that's explicit ("first degree"). Artists always work around things, use metaphors, or abstractions, to talk about our feelings or ideas. So, with this situation we have now, we are more prepared to navigate around all these difficulties.

It would be nice to make money but that's not the priority right now, because I don't have a job (laughs), and the (art)work that I do, doesn't really sell. I just follow my interests, and I feel I'm obligated, especially since 2019, to do something that records the history or that improves myself, because of what happened. I don't earn money from doing those kind of things. I just feel I want to be part of something. I want to at least be a witness. So I think having your own personal archive is very important, no matter how much you collect, because down the road how we think about this piece of history will change.

I am going to stay in Hong Kong until things get really, really bad. I don't know what point that will be, or what will trigger that, but right now I don't have any plans to leave. Although this kind of topic often crops up between me and my partner. But at least right now, we are going to stay.



I have been in Hong Kong for twenty-four years. I moved here when I was twenty-two. I had never worked anywhere else. As with many people who come to Hong Kong, it was supposed to be for one year, or a year and a half, and then one thing led to another.

When I arrived in Hong Kong, I was living in Sai Ying Pun, and recently I went back there, exactly to the place where I was living and I didn't recognize anything. Everything has changed. It was a very residential place and now it's a lot of new towers. I mean, this is quite crazy. I used to like to go out clubbing and a place I used to go, that was brand-new, has already been destroyed. Hong Kong is a weird place because normally buildings outlive people, but here people last longer than buildings. The city is moving faster than us. It's nice to have the change sometimes, but sometime it's a bit weird. Places in Hong Kong that are twenty years or fifty years old are considered old.

Politics is everywhere, all the time, pushing everything. You get consumed, as I was at one point. I was checking all kinds of websites all the time and discussing the news all the time. I want to be aware of what's going on, but I can't let it drive everything all the time. Of course, in Hong Kong, things are not really going in the right direction. It always has been a difficult city to live. It's tough. The environment is tough, and you always need to fight. Even if the fight was difficult, there was always optimism when you talked to people, how they felt about the future. There was always the idea that it was tough, but it's going to get better. This is the first year where that hasn't happened, where people felt it was not going to get better. It's going to get worse. I think I was affected by that too, because I was also affected by this optimism, and when you suddenly face the current circumstances, it's difficult. But you know, my grandparents, who I was close to, faced really difficult times. I realized they faced much more difficult times, but they still managed to live a life and build a family. So, I don't think we can stop everything because the times are tough. There are things that are more personal, things we do on a more personal level, there are things that are not always linked to politics.

I've worked very hard to build something. I've helped a lot of friends, I've helped my staff. I have a lot of responsibility and I've found an investor to help me do this. So, my business has allowed me to live a life that is comfortable, but also at my age I don't have much savings. I don't own a flat. I happy with what I've done, but I also feel at my age I should have more security. But at the end of the day, I don't wish that I had done anything else. But especially now, every month the business is losing money and it stresses me out. Some days I feel if I just pulled the plug, I would feel so relieved. But I also feel I am not finished yet. I don't do this business only for money, but I also need to think of my future. But when we are working a small business in Hong Kong, it's becoming quite obvious that no matter how hard we try, our how smart we are, most of the money we earn will

end up in the landlord's pocket.

But I always want to show a positive side. I'm the kind of guy that if someone asks me, "How are you doing?" I will always answer, "Good" or "Very good". I will not say, "I am not good". I don't like to say, "I am not good". I could talk about all the days when I was crying, but I always want to show something more positive.



I've been in Hong Kong since I was born, but I spent some time away during my studies, about six years in the U.K. I returned to Hong Kong in 2014. It was the first month of the Umbrella Movement, and I was back in university and the lecturers said, "It's OK, you don't have to come to class."

I grew up in Braemar Hill in North Point, and whenever I think of my childhood, that is the landmark. There was a lot of housing, private housing, but there was this really big park nearby, by Hong Kong standards, a really big

park. I loved it. It was full of trees, wooded, not all paved like today's LCSD (Leisure and Cultural Services Department) parks. When I was a kid, it was almost like a forest, and they had these really high slides, monkey bars, really tall swings. I still remember the excitement when I was playing on them, because I knew I could fall. I fell a lot. But that was the fun part of it. And then I went back there a few years ago, and the old playground had been removed, and changed into the LCSD approved style, which you normally see now in school playgrounds, all plastic and rubber, everything very low to the ground. So nowadays, it so sad, because there's no sense of adventure when kids play, there's no challenge. I think, "How is this even fun?"

I really liked to listen to my Dad's music, his records when I was growing up. That was the first times I listened to any music, all his albums. Really old stuff from the sixties to maybe the eighties. A lot of Carpenters, The Bee Gees. I only liked this type of music until I started high school, so I was really out of the Hong Kong pop music scene. I would sit by the stereo and study the album covers, read through the lyrics as the song was being sung. I think that's how I learned English. I would come to know the meaning of words just by the context of the song. I remember that sense of, "Wow, how does my brain work!? How did I understand that?"

I live in Prince Edward now, between Sham Shui Po and Prince Edward, and there's this little hill that is in between the triangle of Shek Kip Mei, Prince Edward and Sham

Shui Po. I think it used to be a massive underground water reservoir. It's a cylindrical tank inside the hill, covered by earth. You walk for about 15 or 20 minutes up the hill on a grassy path with lots of trees. A lot of older people go there to do exercise. The first time we went it was really exciting because we realized a lot of older people would d.i.y. things, they would bring up metal pipes, water hoses and make their own structures for exercising. They would bring up car mats, mats from a car's floor, broken ceramic tiles, and they would pave their own terrace or a little staircase. The more you go up there, the more you see these kind of additions. There are a lot of trees, so you don't notice things at first, and then you find someone has made a little garden, growing their own herbs, right in the middle of this forest. On the top of this hill it's very flat, one tree in the middle, and someone brought up ping pong tables, someone brought up exercise bikes. It's one of my favorite places in Hong Kong. I think it has that communal essence that you wouldn't find anywhere else.

I haven't properly wrapped my head around the new law yet. I think about it, but to be honest, I don't know how to react to it. For one thing, when the law was implemented on June 30th, I just happened to fly out of Hong Kong, just for a break. So, a lot of friends asked me, "Are you trying to escape from something?". No, no, it was just a coincidence. So, because I wasn't in Hong Kong, even though I was following the news, I don't know how to think about it now. Things are happening so fast. I can't keep up. I think I am more worried and anxious than scared. I try to be optimistic, not really scared. I'm not afraid of life. I think I'm living now more or less like I always have. Maybe now, I don't wear my slogan t-shirts, but most of the stuff is still basic. But recently I was asked about organizing a project in Sham Shui Po, and they said, "Oh, we want it to be edgy and cool . . . but not political, we don't want to touch that."

Leaving Hong Kong, or moving somewhere else, is something my partner and I have been discussing for the past month. So much comes into that. It's difficult. I personally don't really want to stay here. I don't want to have kids here. It would be difficult to raise kids here, the quality of life, the education system, even the air quality. I feel Hong Kong is a real pressurizing city, especially for students, for kids. My parents tried to ingrain me with a you-don't-need-to-conform-to-what-other-people-think attitude, if you want to go study art, it's fine. But then I had classmates who said, "Oh, why are you wasting your time doing art? I'm going into accounting." I don't want my kids to have that feeling.

Maybe within five years I can move out. But it's really complicated because obviously I really love this place, and there's a lot of things I want to do here. I have friends here, and there many things as a creator that you can easily get done, quickly done, in Hong Kong. But with the current situation, it really worries me. I feel like I might make a big effort to build something and then it will easily break down. All that labor could be wasted. It's about how much risk I'm willing to take just to stay here, how many things I will be restricted from doing.



I lived in Hong Kong since my birth. I never left Hong Kong for more than a month.

I consider myself both emotional and rational. I mean to say I am opposites that go together. I am the balance of these two things. I am now in my 30s, and I think I know myself better, better than when I was in my 20s. I am changing all the time. Every day, every week, when I have some idle time, I make a note in my diary and then re-read them later. That helps me understand myself. But I can't say I really understand myself because I change a lot. When I re-read my diary, I see that, oh, that is me. This is very tricky. I like this process, because I find a lot of things about myself that I wasn't aware of. In the

meantime, I find this is a good way to be a person, to be a better person.

When I was a teenager, I lived in the New Territories, and my activities were just around a very, very small area. My primary school was next to my house. That kind of life was very simple. It was easy to be happy. I didn't have complicated thoughts. That was perhaps the happiest time of my life.

At that time (in my youth) every week, my father would take me to some old Chinese restaurants in a little town next to where we lived, about a five-minute bicycle ride. At that time, there were several kinds of Chinese restaurants, the kind of traditional Chinese food that we love to eat. I remember the newspaper stalls in front of those kinds of restaurants. My father would buy a lot of publications, bought them for me to calm me down, so I wouldn't be noisy. He gave me newspapers that were for children and the comics influenced me a lot. Maybe that's when I developed a kind of concentration for reading. But those kind of restaurants are nearly gone now. After 2001 a lot of mainlanders came there (for cross-border trading) and a lot of the businesses changed. The whole town, the landscape, is different now.

I'm too familiar with Chinese culture. Chinese culture is about telling people what to do and how to obey. I obeyed a lot in my younger years but when I grew up I thought that it would be a problem if I didn't develop my own independent thinking, if I just obeyed others. When I was growing up, my parents always wanted me to listen to them, but they were not always right.

When I think of multi-culturalism, I think of diversity. I think Hong Kong is a place with a lot of ethnicities, a lot of nationalities, but it always depends on your friends, on what's around you every day. When I grew up in New Territories, it was very mono-cultural.

If something is blocking my way, I will try to make my way around it. I am now trying

to figure things out, I don't know if mature is the right word, but a more effective way to realize how I can still go about my business. But I have to step back a bit in order to think more about it. Things are changing a lot. Before the law or after that law, things are still changing a lot. I have to learn a lot about how to fit into society, based on my knowledge, based on my ability. We now know that what we want to achieve, can never be achieved, but we still have to speak up.



I grew up in Hong Kong. I attended primary, secondary and tertiary school in Hong Kong. I'm used to the life in Hong Kong, but I have also travelled to many different countries, for experience as well as work, so my mind is quite open, adapted to Western culture and standards of living.

I think most Hong Kong people around my age have a similar point of view because we grew up in the British colony and travelled outside of it, but nowadays teenagers don't have much opportunity to travel or study abroad. When I was a teenager I was not open-minded at all, because I was stuck in Hong Kong. But I had an opportunity to go overseas, to grow up a little bit.

When I was seven, eight or ten years old, Shatin was like the countryside, a river with lots of green. I walked to my primary school. The path was like the countryside. I always see smiling people riding by on their bicycles. Nowadays, the place is surrounded by highrise buildings, the cycling paths have been turned into roads for cars.

The Bible is the only book that interests me. I very seldom read other books. From the Bible you can see many things, even if the story is the same from a thousand years ago until now, but when you read the Bible, the content might be the same but you have different feelings, a different interpretation when your situation is different. Sometime with books (other books) I feel constrained by the writer, by what he or she is thinking. I have a lot of imagination, so I use it to explore how people act or do something.

If a friend is visiting Hong Kong, I take them to the wet market. If I travel some place new, I'm very interested in visiting the markets, because that place represents the people living there, how they live, their behaviour. If I bring someone to a Hong Kong wet market, they understand how the people live, what they eat, how they eat. It might be an average thing, but you get a real insight.

Of course the government, anywhere in the world, is setting some rules to constrain the way we live. If you living alone, without any friends, this might not affect you at all. But that is impossible. There is always going to be some rules or laws that affect you.

I thought about leaving Hong Kong, even before the social movement, even when I was younger. I always think Hong Kong is not suitable to me, especially the city life, the congestion. I don't have a date for when I would leave. I usually don't have my life well-planned out. I am waiting for the point when I am struggling, because that is when I usually change. At this time, I have no idea where I would go.



I have been in Hong Kong for over forty years. When I was young, I travelled to many other countries, both in Europe and Asia.

When I was a child, we lived for a time in Tsing Yi. When I came back later, I saw that it had changed a lot. Back then it wasn't big towers or a government estate. There were even wooden buildings, very simple structures, for people who were lower income who were waiting to move to government housing. The buildings were really close to each other, you were face to face with your

neighbor, the doors were always open. The alleyways were so narrow you could hear your neighbor cooking or watching TV. Later we changed to a kind of housing that was for people waiting to move to a government estate. That was also one single floor and very simple, but we have a ladder to go to the roof. Nowadays, everyone closes and locks the door. The atmosphere and relationship between neighbors has changed. Back then it was very simple and trusting.

I remember our family gatherings. We didn't go anywhere special, we would just go to the beach. The whole family would go on a picnic. We would go to the Hong Kong countryside. This was normal during the 1970s or 80s, very popular, to have family gatherings, a BBQ. We would bring badminton to play, we would go boating. We went to Sai Kung, it was very undeveloped back then, very raw.

There was a period when I watched the news all the time and I saw that Hong Kong people were so scared, so depressed. I really thought about moving, but this is a really big decision. At that time, for me, it was too horrible, too terrible. So, I made a decision to not continuously follow the news, so I could calm down, I realize history is like this, it goes around in a circle. I do what I can do, and sometime I am negative, but I also have to make my life peaceful, I have to have fun. I don't ignore things, but I have to realize that sometimes I cannot control what happens. I have to continue finding what interests

me. I need to enjoy my friends, to cherish what I discover about life. Every day I walk my dog and take many photos. My dog helps me discover interesting things. I'm not a practical person, but I look for what interests me. I learn balance. I really think life can be so simple. I had tough moments, when I had financial problems, my partner was very sick. So I know, really know, life can be so simple. I have to earn my living, but I have to also think about how to simplify things, to be happy.

I remember one British woman, a neighbor, told me before last year, "You are doing something foolish. China is too powerful." She thinks all the protesting was foolish. After the protests, I think that Hong Kong people can be stubborn, or not open-minded, when people separate on the different colors, yellow and blue. Both sides can not affect the other's opinion. There is no connection, stay on one side or the other. Each side is saying everything they say is correct. I'm an emotional person, but when you are talking about politics, or some social issue, you cannot be too emotional, too aggressive. You have to see both sides. You have to try and affect people and you have to listen to others. I'm not a politician, but I think you have to think about the entire world, not just one part of it.

I think I will stay in Hong Kong. The only reason I will leave is if something really dramatic happens. But I like Hong Kong culture, the way I run my store. It has a particular Hong Kong style. I think this store has its own meaning, the way I run it. If I can keep it like that, I will. Nowadays some Hong Kong people want everything tidy and clean, but I don't like that. I like the old stores.



When I was young the teachers told us Hong Kong was the pearl of Asia. As far as business, we were better than Singapore or even Japan, but finally I found out this is not so true. Especially nowadays, just look at the housing situation in Hong Kong. It is so tough for people. We work hard but we have no money to buy a house. Even renting a house is difficult.

When I was young a ferry carried the buses and cars across Victoria Harbor, from Kowloonside to Hong Kongside. It took some time, more time than now, but we really enjoyed it. Now we have the MTR and the harbor tunnel. The harbor is more narrow than ever before, and

when you take the ferry, the water is so choppy.

When I was about fourteen years old, I was given a book in simplified Chinese. It talked about young people in mainland China. It was about how the government assigned jobs

to people, rather than people deciding what they wanted to do. It made me realize how different the life was there from the life in Hong Kong.

The situation now is so tough, but for me I have to not fight, but just see what happens. I will just do what I think is right, something to make it better. But I will wait and see.

We combine many people in Hong Kong, many people from many different countries. And now that we can keep in touch with other people, because of the internet. I have a friend from India who came by our shop, he was on a two-week vacation, and we still keep in touch through the internet. We met him when he came in to ask for directions and then we started talking and sometimes he came back for a drink. He's musician. He came to Hong Kong for the concert but the concert was cancelled because of the movement (the street protests).

I always thought I would leave Hong Kong. When I moved to (undisclosed location in Hong Kong), I think I will just be here for a short time. I think I will go to Britain or maybe Japan, but now I feel I am settled. I can see there are so many people that really love Hong Kong, so I want to stand by them.



I've lived in Hong Kong for my entire life. I've only left for travelling.

I'm kind of shy sometimes. I'm not a social animal. I play digital games two to three hours every day, and I also watch a movie every day. Lately, I've been playing some shooting games in VR settings. The one I like the most is Half Life. I don't think shooting games makes me aggressive. I don't buy that theory. A lot of the time, when I'm playing the game I do nothing. I just sit and watch things, look at a bird flying by.

When I was a child, the area where there are now tall buildings was part of the ocean, like a tidal river, but now it is all tall buildings. When I was a child, the weather was far cooler, because of the wind coming off the ocean. I could feel the sea. That is completely different now. I live in a community that was developed just before the handover. Most of the land around here is reclaimed land in order to settle and disperse the population boom. It was one of the last good things done by the colonial government. It was a gift to Hong Kong people before they retreated back to their homeland. My parents had been living in the Walled City. The colonial government tore all that down and redeveloped the whole district. Many of those residents moved to our public estate.

Hong Kong movies played a big part in my life. They inspired me to continue with my studies. They paved a way for my future career, one Hong Kong movie in particular. *Metade Fumaça*, which I saw at the Hong Kong Film Festival during my secondary school years. It is a love story, a romance, but it is very surreal. It showed me an alternative way to tell a story. The movie talks about memory and illusion, illusions of love and how memory works. It merged a lot of Hong Kong elements into one single story, and those elements come from different periods of time, like there is a club from the 1970s, and the songs of Theresa Teng, and also some 1990s pop stars like Nicolas Tse. It's a real story about Hong Kong, but a hybrid.

I think Hong Kong can be very multi-cultural, but I think by nature economic globalization is homogeneous. Hong Kong, with its tall buildings, looks very similar to other big cities – London, Tokyo, Sydney, and I think Hong Kong as a financial city suppresses a lot of diversity, with its tall buildings and wide interconnecting roads. At the same time, there are districts in Hong Kong that provide spaces, spaces that are ambiguous, so that ambiguity provides spaces in Hong Kong for different kinds of culture. I think Hong Kong is and is not a multi-cultural city. I think the mass media and most people only see the homogeneity of Hong Kong; they forget about the possibility of a cultural diverse identity.

Hong Kong is a very money-oriented city, but it is also a huge metropolis in which people can find space to cover themselves. Maybe every week I will spend a day with my friends. I just bring a bottle of beer to my friend's house and then we watch a movie together. Sometimes he just brings a movie from the university library, which is free of charge, so we can spend a whole night like that, talking about everything. There are a lot of spaces in Hong Kong that we can exploit that will provide this kind of short period of freedom. Last week I met with a group of explorers, they do a lot of hacking activities, like

Full Moons and the Faces of Friends

by Atom C

They said you've moved on to pursue your studies in tarot card reading. Actually, you yourself had told me that, about a year ago, on that bright afternoon, when you handed me a square patch of cloth and asked me to write onto it my aspirations for the city. A heavy question. I placed the white-dotted, orange fabric over my left palm, and with a black marker in my right hand, I wrote the first thing that came to mind.

The block letters I laid down were too static, too proper and perpendicular to the symmetrical surface I had been given. If I had a desk, I would have done it in diagonal cursives, and might have drawn a tree, a flower, a cloud, things that breathe and remind us of days that were relatively normal, when there was no need to take to the streets, and be on the lookout for water cannons and helicopters and robots that pose on a bridge that

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they hack into some abandoned houses. They have gatherings in those abandoned houses, they take video, or do graffiti and this is also free of charge. Hong Kong is expensive but it is also big enough for us to find our own space, even if that is sometimes difficult.

About politics, I feel numb. I feel kind of numb, because for me when I was an undergraduate I experienced the Umbrella Movement, in which I really dedicated myself and then it failed, and two years later it was the Mong Kok riots. A lot of my friends participated in the localist movement, and then it failed again, so for now I just feel a bit tired. There is a lot of bad news every day. I feel a strong sense of powerlessness. But speaking for myself, I don't really want to leave Hong Kong, even with such chaos. Not only is Hong Kong my home, but I feel comfortable staying here. Hong Kong is a very well developed city, and I also don't face the kind of discrimination I have experienced elsewhere. Some of my experiences in Europe as a Chinese person were awful. I am adapted to Hong Kong. I like Chinese food, I can speak Cantonese, I can read Chinese. I can share collective memories with my friends. So, I feel like I'm in a deadlock. I think Hong Kong is the best place for me, but at the same time I think I'm not quite emotionally right because of this sense of powerlessness.



I've been in Hong Kong since 2003. I think of myself as having a very serious, studious side, as well as being fun loving. I tend to be analytical, and though I'm not always logical, I appreciate logic and rationality, but I also appreciate imagination and people who think outside of their current orbits. I try to do that, though I don't know if I'm always successful. I feel that given the kind of world we live in, with the narrowness of our social circles, unless you make a real concerted effort, you very seldom will meet people who are not like you.

When I first came to Hong Kong in the 1980s, before I lived here, there was an amusement park that was a

Sung Dynasty village, a kind of folk fair amusement park. I just loved that. The next time I came back to Hong Kong it was gone. There were people in the park doing performances, as if they were from the Sung Dynasty, and also people doing crafts from that period, the traditional crafts. People were dressed up in costumes. It was like a movie set. Clearly it wasn't making money. It was already poorly attended. It was one of those places that probably no tourist, in his or her right mind would go to. It wasn't decrepit, it was fairly well maintained. It was just pretty empty, but I loved it.

Hong Kong for me has always been a place where fantasy is possible, where fantastical

things can happen, and the city supports that, supports the popular imagination. The city supports the folk life in all of its many forms, from very traditional folk life to films and television, martial arts. That's always really touched me. Now some people say popular culture in Hong Kong is in decline, and while I can't predict the future, a lot of aspects of Hong Kong culture are in decline, say, in terms of it being a main center for film production or popular music. That has certainly changed. But I wouldn't write off the city. I still think it's a unique place, it has a unique kind of cultural cache that's going to be hard to completely erase. It's always been like that, ever since the city existed, even in colonial times.

The political situation now in Hong Kong breaks my heart. I don't necessarily think it's the right direction, the direction the government is going in. Even if I take the perspective of the government, I don't think it's the right direction. I don't think it's good for anybody, on either side of the border. It very difficult to navigate emotionally. It may impact on my own ability to think or speak in certain ways. We know what direction things are going, but are totally unsure if things might turn around. So, I don't think it's really positive for anyone right now. I'm not seeing any winners, and I think that's true globally. I'm not seeing any winners in the way things are going.

Hong Kong people are civic-minded, across the political spectrum. I think that's something a lot of people don't understand about Hong Kong. A friend of mine once used the term "colonial apathy" to describe Hong Kong, but the city has never been apolitical. The people have always been engaged, they were critiquing the British colonial government, they critiqued the Chinese government. They really got behind the medical profession during the SARS outbreak, and they contained it so it didn't spread more widely, didn't move beyond Hong Kong. That was clearly not the first time that Hong Kong

juts out from the dog pound. They're posing again. The people, marching into the sunset, are passing under the bridge, their fingers raised.

You sat on the street with your back against the concrete median barrier. I came to sit with you, told you what I had written, but wasn't sure if you heard. You seemed burned out. We all were. The tattoo on your left wrist had the shape of a raindrop.

'The truth will set you free,' you said, offering your interpretation of what I had written.

It wasn't what I meant.

'It's about knowing yourself, isn't it?' you went on to say. 'If you know your desires and limits and accept them for what they are, nothing of what other people say would matter.'

As the marching people passed in front of us from right to left, I took an interest in their shoes, and wondered if we all had a pair of shoes designated for a day like this, shoes that make it easier to stand for hours, walk for hours, and if needed, run for our lives, not

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had to rally together. I always been amazed, even since the colonial era, how many times Hong Kong people went out on the streets to say "this is wrong", whatever they were addressing. The people take their city seriously, even if sometimes they are people who are only passing through.

I think with Hong Kong's second system, it could de-colonize in a very interesting way. I've lived under a lot of different political systems, and you learn to negotiate the terms of those systems. In Hong Kong right now, we're in a changing system, and despite what I might think about that, it has never been an ideal system. Under the British it was not ideal, and as it developed, post-handover, it hasn't been ideal. But that wouldn't be the reason why I would choose to leave the city. I don't think the system will change so dramatically that I wouldn't be able to carry on with what I normally do. The political system in Hong Kong had nothing to do with why I was attracted to come here in the first place. I might not always agree with the government, but I don't know if that would be reason enough for me to leave.



I have been coming to Hong Kong for about thirty years. I would visit Hong Kong, but I lived in the Philippines. So, until my college days, I lived in the Philippines, but since then I have lived in Hong Kong for about five years. I went to university in the Philippines, because I could not afford to do that in Hong Kong. But then I came here to work.

I would come to Hong Kong about once a year, since I was about five or six, to visit my mom who was working here. I would come with my brother about every five months and visit for a few days.

When I came to Hong Kong when I was young, we mostly stayed on Lamma. This was the first place I came to in Hong Kong. We would sometimes go to Central, to do shopping, window shopping, and that was very different back then. The people, the place, the surroundings, very different from now. I could say it was better before than now. It was simpler, but also the locals, the Asians were really discriminated against by foreigners. They would look at a Filipino and think, "Oh, just a helper". My parents started that way in Hong Kong, as a helper (domestic worker/cleaner/cook). My mother's first employer didn't treat her very well, a British employer. She wasn't physically abusive, but she just didn't treat my mother well.

When I was a kid, I really enjoyed the theater (Cantonese Opera) during the Lunar New Year festivals on the Lamma football pitch. They would do a drawing, they would pick

numbers and then give you a gift if they picked your number. They would give out toys, or even bicycles, mostly for kids, but also for some adults. And they would do that for everyone who lived on Lamma, not just the Chinese people, but also the Filipino helpers. That's why I liked it.

I'm the bread winner in my family. I have to be strong. I don't have parents now, they both died, so I can't rely on them. I'm the only one who is helping my relatives in the Philippines, because they don't have jobs. I enjoy it here, I am happy, but no one is happy all the time, sometime it's difficult, sometimes I feel lonely. Especially now with Christmas coming and I can't go back home. So now I have to celebrate on my own. I have a friend here, but I don't have time to meet other Filipinos. For me it's just work to home, work to home. I work for about twelve hours a day. I have two jobs. So, sometimes I feel tired, I just cry in the corner or something like that. I think, how can I carry those responsibilities for my whole life?

Ever since the protests started, I have been very worried. I'm worried about myself and the future of kids, because they are the ones who will suffer the most. I don't mean that they are going to do something bad, but we don't know, who knows, right? That's why I don't agree with that law. It's not equal, it's not clear.

I don't plan on staying in Hong Kong for good, because I have my place in the Philippines. I am just here to work, because in the Philippines we can't earn the money that you can here. The Philippines is one of the poorest countries in the world. But Chinese people are too this (makes a fist) regarding the money. We have to work hard for it, even for a tip, they will say you have to work for it. But my country is my place, the place I will return to eventually. I don't know when that will be, but I'm really sure I won't stay in Hong Kong for good.

to mention that long exodus from the airport the day we stopped planes from landing. You apologised for being so philosophical all of a sudden. I said it was okay, and that it was nice just sitting there with the sun brushing over our faces. In my mind, I was a tiny fish amongst many schools, bubbling under this ginormous roof of a dagger-toothed and badly-aging oral cavity now threatening to contract. It can be punctured with a very long spear, I said on social media. A few people laughed. I had, once again, exposed myself as being politically naïve.

'Don't worry about it,' you said. 'If it matches how you feel, it doesn't matter what they say.'

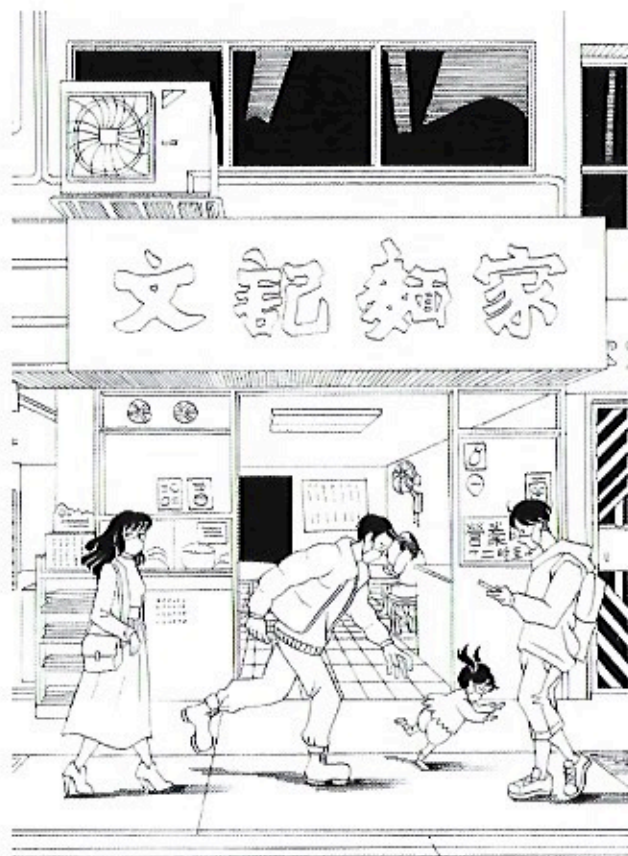
Then you mentioned tarot cards.

If you pulled out a deck right there, I would have drawn 'Death'. I always do, as if every card of every deck I've ever touched was a different depiction of the Reaper.

'Headspace,' you said, was something you needed to pursue the art seriously, and that meant moving away from this place.

continued on following page/blue column

Hong Kong is multi-cultural now, but soon I think this place is only for the Chinese. The city is Chinese, but they had the agreement, they should follow the agreement, so what if someone simple like me avoids that order, what will happen? I knew someone who is a human rights lawyer and she left because she's afraid of the law. She had lived here for twenty years. So, this isn't our place anymore. Those kind of people from other countries are leaving, so who is going to be left to help us?



I've also made plans to leave, I said, and started telling you about my plans.

You said you're happy for me. 'But the truth is I'll never leave,' you went on to say.

It turns out you've left before I did.

And you've missed seeing with your own eyes this collage of images that would have made a kick-ass deck of cards: A robot bleeds from the right eye. A soldier bites another soldier in the face. A lobster in a Chinese dress holds a conductor's baton. At the revolving door, heads of children get chopped off. Blank-faced families line up for a spray that disinfects the brain. Sexless business outfits pose for group photo. Another lobster rips itself open and smiles. Full moons are strung together, each with a candle flickering and melting inside. Faces of friends disappear into the sunset. On the opposite side of the street, placards with the Latin word 'PATER' stretch for miles and miles as if copied and pasted one-point-four billion times.

It's mid-autumn. Do I write, or feed the dogs?

Then I thought of you, looked up your project page, and learned that you and your team have kept your promise. You've collected the many pieces of cloth, stitched them together, and created a giant quilt — made of our handwritten hopes for the place we call home. You carried it like a banner during a march. In another picture, you had it draped over yourself while smiling to the camera. 'I wanna touch it. I wanna wear it too!' I wrote in the comments section, six months after the most recent one. I messaged the group and they said you had already left.

So I opted to write.

What's it like over there? What cards are you drawing? Are you glued to your phone watching the live feed? Is that what I'll have to deal with when I'm away? Tired eyes and all?

No. It doesn't set me free, at least not at once. I need to wear it for a while, perhaps get damaged a bit more, so the light can seep through. And then who knows.

*Atom C
Morning, Oct 1, 2020*

Issues #1 and #2 of LickZine

(in English and Chinese) are available as free
PDF downloads via www.likink.com

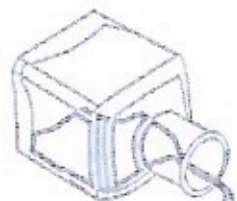
Likink was started in 2012 as a Hong Kong-based online platform for the sale, promotion and publication of artist books and zines. At that time both artist books and zines were lesser-known genres in the city, but since then have blossomed as an art form through the efforts of people and organizations such as Small Tune Press, Hong Kong Zine Coop, Display Distribute, soft d press, and printing services such as Inkcha and Hong Kong Open Printshop, along with many, many other independent, DIY producers (too many to name!). The Asia Art Archive also deserves mention due to its continuing mission to preserve and archive all manner of art-related publications, as well as integral retail outlets such as Odd One Out and ACO Books.

In 2017, Likink attended the Printed Matter Art Book Fair in New York City. Printed Matter, since 1976, has been the well-established conceptual progenitor and promoter of all manner of artist books. At that time and venue, Likink exhibited and sold the works of regional artists such as Leung Chi Wo, South Ho, Angela Su and Mary Lee, Wilson Shieh, Onion Peterman, Chan Wai-Kwong (suckphoto) and Michael Lee, as well as organizations such as soundpocket and the photography collective Kinggaiwui.

Likink成立於2012年，是一個以香港作基地，售賣、推廣及出版藝術書籍及獨立誌的網上平台。成立之初，藝術書籍及獨立誌是鮮為人知的書籍類別，但在現今，這些類別透過如Small Tune Press, Hong Kong Zine Coop, Display Distribute、聲音掏腰包、影印服務，例如Inkcha和香港版畫工作室，以及其他眾多的獨立出版者（不能盡錄）的努力推廣而變得普及。其中，亞洲藝術文獻庫（The Asia Art Archive）保留及歸檔各種形式的藝術品的宗旨，以及如Odd One Out和ACO Books等重要的銷售點亦值得一提。

在2017年，Likink參與了在紐約市舉辦的Printed Matter Art Book Fair。Printed Matter自1976年起已是各種類型的藝術書籍出版的先驅。在當時，Likink展出並銷售來了本地創作者，例如梁志和、何兆南、徐世琪、Mary Lee、Wilson Shieh、Onion Peterman、陳偉江 (suckphoto) 和李鴻輝等，以及藝術機構如soundpocket和顏計會的作品。

第一及第二期的LickZine (中英文版本)
已被上載，請瀏覽 www.likink.com
以下載免費PDF檔案。



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