To move
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Hong Kong–based artist Samson Young moved through various locations in and around AAA by way of a roving sound station—doubling as a bookmobile and deejay booth—to generate a series of public broadcasts. His project AAAFM99.3 invoked classic radio programmes with news announcements, interview segments, and commercials incorporating ambient noise sourced from AAA’s audio collection.

Samson Young
AAAFM99.3
June–July 2015
收音機的日子: 楊嘉輝與母親對談
2015年4月7日
上環磅巷
Radio Days: An Interview with Samson Young and Mrs. Young
4 July 2015
Pound Lane, Sheung Wan

亞洲藝術文獻庫舉行「開放週末 02: 說書海」活動期間，香港藝術家楊嘉輝與
母親楊太太在上環街頭接受訪問，以下是對談的節錄。
The following is an abbreviated version of a live interview between Hong
Kong artist Samson Young and his mother, Mrs. Young, that took place on
the streets of Sheung Wan as part of Asia Art Archive’s Open Saturday 02:
Sea of Stories programme.

00:34:58:

楊嘉輝：我會在四時的時候找我的媽媽來訪問。現在我的媽媽就在此了，我
們二人現在就在磅巷的位置，如果你們想看現場的話，你們可以來磅巷。我們
這個部分的訪問當然是全用粵語話的。是這樣的，楊太太你不用怕，其實我這
個作品是在想想對訪問是什麼的一回事，什麼叫訪問。你怕被訪，是嗎？訪
問是什麼？ 就是兩個人花些時間坐在一起，例如二十分鐘，然後一起傾談，或
是互相問問題。但是有幾樣事情要讓你知道的。第一，這個訪問是藝術作品
的一部分。然後你看到的東西全都在車內。

Samson Young: At four o’clock I will be looking for my mother to interview.
Now my mother is here, the two of us are now in the area. If you want to
see the scene, you can come to Pound Lane. The interview is of course all
in Cantonese. It’s like this, Mrs. Young; you do not have to be afraid. In fact,
this art project explores what [an] interview is. Are you afraid of being inter-
viewed? What an interview is, it’s two people taking the time to sit together,
for example, for twenty minutes, and then talk together or ask each other
questions. But there are a few things you have to know. First, this interview is
part of a work of art. Then you can see your stuff all in the cart.

楊太太：當然啦！
Mrs. Young: Of course!

楊嘉輝：這個訪問有什麼作用呢？因為這裡對面，即是荷里活道有一個名為
亞洲藝術文獻庫的機構。他們儲存文獻檔案，這些訪問全部都會變成文獻庫
的一部分，你的聲音也會收藏在文獻庫中的......我們的訪問需時十五分鐘，
十五分鐘完結前我們是不會停的，即是你沒有東西要說，我也會繼續問的。
SY: What this interview is for, because here, across from where we are, on Hollywood Road, there is an art library called Asia Art Archive. They archive materials, and all of these interviews will become part of the library, your voice will be collected in the library ... our interview is going to be 15 minutes long, until the time is up, we will not stop. Even if you have nothing to say, I will continue to ask questions.

楊太太：知道知道。
MY: I know.

楊嘉輝：大概十五分鐘，問你可以問久一點吧。我們這麼熟稔！其實為什麼想找你來訪問是因為這件事是和你有一些淵源的。《AAAFM99.3》與廣播相關，你以前是做原子粒收音機，不如你說一下你的工作……你是何時開始在那間公司工作？
SY: About 15 minutes [or] a little longer. We know each other so well! The reason I wanted to interview you, AAAFM99.3 is about broadcasting, and you used to work at an atomic clock radio company. Tell me about your job. When did you start in that company?

00:37:44:

楊太太：我想大概是一九八十多年。
MY: I think it was probably the 1980s.

楊嘉輝：一九八多年？
SY: 1980s?

楊太太：是的。
MY: Yes.

楊嘉輝：即是我幾歲的時候，那時候我幾歲呢？
SY: That is when I was a few years old, how old was I?

楊太太：應該不是，是七四年的時候進去的。是的，一九七四年。

楊嘉輝：即是你生我的時候已經工作了五六年了。
SY: So when I was born you had been working for five or six years.
楊太太: 是的。
**MY:** Yes.

楊嘉輝: 哇！
**SY:** Wow!

楊太太: 我未生下你之前已經在那兒工作了，製作收音機。
**MY:** I'd been working there before I gave birth to you ... making radios.

楊嘉輝: 在收音機公司嗎？
**SY:** [A] radio company?

楊太太: 是的，是的，是做收音機的，那是一間美國的公司。
**MY:** Yes, yes, it's a radio company. It's an American company.

楊嘉輝: 但這不是你第一份工作來的？
**SY:** But it was not your first job?

楊太太: 沒錯，我之前是做假髮的，但不是全職的，是兼職的，是拿回家做的。
**MY:** That's right. I was doing wigs before, not full-time but part-time work, I would take them home.

楊嘉輝: 這是你第一份全職的工作？
**SY:** This was your first full-time job?

楊太太: 是的。
**MY:** Yes.

楊嘉輝: 你如何找到這份工作？
**SY:** How did you find the job?

楊太太: 那時候他剛剛在香港設廠的，然後大量招聘。那時候我在街上看到那些招聘的街招，就去試試看。
**MY:** It had just been set up, a factory in Hong Kong, and then there was a lot of recruitment. At the time, I saw those recruitment posters on the street, so I thought I'd try.

楊嘉輝: 是逛街時看到的？
**SY:** You saw it while strolling around?

楊太太: 是的。因為當時在新蒲崗工作，我們就住（在工廠的）對面，所以走到對面是非常方便的。
**MY:** Yes. Because we were working in San Po Kong, we lived across [from the
factory), so it was very convenient to cross the street.

楊嘉輝: 當年你夠年齡的嗎?
SY: Were you old enough?

楊太太: 都是未夠的，是借身分證的。
MY: Not old enough, so I borrowed an ID card.

楊嘉輝: 你借誰的身分證?
SY: Who did you borrow your identity card from?

楊太太: 借那些大姐姐的身分證。
MY: My big sisters.

楊嘉輝: 你當時大概十四歲、十五歲、十六歲?
SY: You were just 14, 15, 16 years old?

楊太太: 十四，十五歲左右，因為工作的話要滿十六歲，所以借了別人的身分證去工作的。
MY: About 14 or 15 years old, because you needed to be 16 years old to join the workforce, so I borrowed someone else's identity card.

楊嘉輝: 那時每個人都這樣?
SY: Everyone was like that then?

楊太太: 每個人都是這樣的。身分證又沒有照片的，所以你借人的話，認了那個名字就可以去工作了。
MY: Everyone. The identity card had no photos, so you borrowed the text, the name, and could go to work.

00:40:00:

楊嘉輝: 進去工作的話，要不要考些什麼的?
SY: Did you need to take an entrance test?

楊太太: 沒有東西考的，看你填的那個履歷是什麼而編排你做些什麼，因為他重新建立一個新的工廠，變相他需要很多不同部門的人手。他會看看你的履歷適合公司什麼的職位，再安排你的工作。
MY: There wasn’t anything to test, [it] depended on what you filled out in your curriculum vitae, because [it was] a new factory, [with] a lot of different departments. Management would see what your resume was suitable for in the company, and then arrange your work.
楊嘉輝：他覺得你適合做些什麼工作？你當時的崗位是什麼？
SY: What do you think was the right job for you? What was your position at the time?

楊太太：當時我剛剛進去是當聽電話的接線員。
MY: I just went in to be a telephone operator.

楊嘉輝：當時我常常打電話去你的公司的時候，你是做什麼的崗位？
SY: But I often called your company, what did you do?

楊太太：人事部。
MY: Personnel.

楊嘉輝：即是你是由接線員轉了去人事部？
SY: Weren't you transferred from answering phone calls to the HR department?

楊太太：因為人事部是管理接線員的，後期我兩方面都要兼顧。當時並不流行上班的時候用電腦來記錄上下班的出入記錄，而是靠打卡的，當時又沒有電腦……所以是用人手寫卡的。公司有二千多人，所以我要寫卡，另一部分的時間是聽電話，接電話做接線員，因為接線員也有兩個人的。
MY: Because the HR department supervised the operators, in later years I had to take care of both. For example, it was not common then to use a computer for records. When you got off work, you used the punch clock. Then there was no computer... we used handwritten cards. The company had more than 2000 people, so I wrote cards. The rest of the time, I answered the phone as an operator, because there were two people working as operators.

楊嘉輝：兩個人？
SY: Two people?

楊太太：Elaine姐姐，去了物料部才認識的……
MY: Auntie Elaine, someone you met at the department for materials ...

楊嘉輝：你拿了很多收音機回來，那些是不用錢買的，對嗎？是餘下來的，是不是？
SY: You brought many radios home; you didn’t need to pay for those, did you?
Those were just leftover stock?

楊太太：不是，是要錢買的，不過是便宜一些，是員工價，十分便宜的。
MY: No, I bought them at a cheaper price, the staff price, very cheap.

楊嘉輝：但是你每隔一兩年都會拿一部新的收音機回來。
SY: But you’d get a new radio every couple of years.
楊太太：是的。因為每一季度都三款式，每一次有新的都會換一種價錢讓員工去買。聲音來去去的都是一樣的，我就覺得不用換款式，就選擇比較耐看的款式。
MY: Yes. Because every year there was a new style and each time, there was a new price for the staff. The sound quality was the same; I do not think the style changed often, so I chose the more classic style.

楊嘉輝：我記得你曾經說過以前那些人會從洗手間吊收音機落去的。
SY: I remember you said once before people would hang radios out of the toilet window?

楊太太：那些是偷的，被送到大陸。因為那個時候是由保安員守住門口。假如你放收音機在覷袋，保安員會搜身。假如搜到的話，那些人便不能離開。那些人從深陫工廠偷走收音機。他們拿了收音機後，便用繫繩子，然後從洗手間的窗吊下去給下面的人接賭。如果沒有人被捉到，（公司）又怎會知道呢?
MY: Those were stolen and sent to the mainland. Because at that time, there was a security guard at the door. If you put the radio in your pocket before going out, he would search you and you wouldn’t be able to leave. Those people stole radios for mainland factories in Shenzhen. They took the radio, tied it with a rope, and then lowered it down from the toilet window for other people to take. So, if you were not caught, how would they know?

楊嘉輝：如何處理？報警?
SY: How did you deal with it? An alarm?

楊太太：香港的廠的洗手間是沒有窗可以讓你吊下去的，因為有十二層那麼高。
MY: The Hong Kong factory toilet didn’t have a window where you could lower anything down because it was 12 stories high.

楊嘉輝：當時在新蒲崗是工廠和辦公室都是同一個位置？
SY: At the time in San Po Kong, the factory and office were in the same location?

楊太太：都是在同一座大廈，整座大廈都是他們的。
MY: Yes. The same building, the whole building was theirs.

楊嘉輝：現在沒有了？搬了很久了？
SY: Not anymore? They already moved a long time ago?

楊太太：是的。
MY: Yes.

楊嘉輝：但還有Tomson這間公司嗎？
SY: But is the company Tomson still there?
楊太太：賣了？我也不清楚，應該還在。
MY: Sold? I don’t know, it should be.

楊嘉輝：你那時候上班是會不會聽收音機？
SY: Did you listen to the radio while you were working?

楊太太：他讓你聽，因為這是員工福利。就算你不聽，他們也會開機試測，所以你也會聽到。
MY: The company let you listen. Because it was an employee benefit. Even if you did not listen, they would test the radios, so you would still hear them.

楊嘉輝：管理層會試機？
SY: Management would test the machines?

楊太太：是的，不過我很快轉去另一個部門的，後期又從人事部轉去電腦部。
MY: Yes [but] I soon got transferred to another department, and later transferred to the personnel department for computers.

楊嘉輝：那麼我念幼稚園時，你在什麼部門？
SY: So when I was in kindergarten, which department were you at?

楊太太：那時去了電腦部，在這個部門並不是指我們要做電腦的東西，而是做一些數據監控，而這個部門連帶著貨物部。貨物部要找人去檢查電腦出的貨，我們要看看輸入資料是否正確。例如他今天是用了一百粒原子粒，看看他有沒有入錯，或者是數量的出入有沒有不符合，我們要核對那些資料。
MY: Then I was at the computer department. This department did not mean that we did computer things, just some data monitoring. This department was with the materials department. The department found someone to check the computer documents that came with all the company’s radios. We checked to see if the information was entered correctly. For example, if a hundred atomic particles had been used, [we’d] check that no one made a mistake, or that there wasn’t any inconsistency with the access number. We’d have to check this kind of information.

00:44:57:

楊嘉輝：那麼你是如何知道？
SY: So how did you know?

楊太太：從電腦印出來的，很大疊的文件，一張張自己掀的，是從大型機器列印出來的，通過檢查去控制，那時候就叫「數據監控」。例如，你檢查後（知道）是用了一百粒原子粒的，那些買家就看著你那……原子粒經過檢查後叫什麼？原子粒就是原子粒……英文應該是IC。
MY: I would check a printout from the computer, it was a large stack of documents, each sheet was printed out from a large machine, and it would go through the control check. At the time, that was called 'data monitoring'. After you checked, for example, if a hundred atomic particles had been used, and those buyers would see that you ... What do you call atomic particles after inspection? What do you call them? A particle that is atomic. In English it should be IC.

楊嘉輝: 不是, 原子粒應該是電晶體。
SY: No, it should be a transistor.

楊太太: 是電晶體, 而當中有很多不同的接墊, 你要核對一下那個接墊出的收音機和你用的接墊有沒有出入。
MY: A transistor, and there were many different pads, you had to check that the pad next to the radio didn’t have any discrepancies.

楊嘉輝: 假如有出入的話, 機器是否報廢?
SY: Was it useless if there was a discrepancy?

楊太太: 不是那部機用不到, 而是如果接墊有損壞或遺失, 你就要讓那些買家看看。你要比較存貨, 然後去訂貨, 我們便準備那些資料文件。
MY: Not that the machine was useless, but if the pad was damaged or missing, you had to let the buyers look. Then you had to compare the inventory one by one, then you had to order. We would prepare those kinds of documents.

楊嘉輝: 所以你那時候就懂得用電腦了?
SY: So you know how to use a computer?

楊太太: 是的。懂得用電腦是因為我們要輸入資料。
MY: Yes. I knew how to use a computer because we wanted to input information.

楊嘉輝: 你那時候那麼早用電腦, 為什麼現在不懂得用呢?
SY: You used the computer so early, why don’t you know how to use it now?

楊太太: 因為全都忘記了, 現在的電腦和以前不同。以前的電腦很龐大, 完全不一樣了。
MY: Because I’ve forgotten it all, and it was different. Before, the computer was very large. Now it’s all different.

楊嘉輝: 你真的很能幹, 你又有讀英文, 又有讀國語的。
SY: You are really capable. You also learnt English and Mandarin.

楊太太: 我有空閒時間,我又想增值。
MY: I had free time, and I wanted to learn.
楊嘉輝：你自己的課？
SY: You learnt it?

楊太太：是的。學國語，日文，都是自己聽錄音帶學習的。
MY: Yes. Studying Mandarin, Japanese, you learnt from cassette tapes.

楊嘉輝：你得到了國語證書嗎？
SY: Did you get your certificate for Mandarin lessons?

楊太太：是的，是有證書的。
MY: Yes, there was a certificate.

楊嘉輝：是你的公司？
SY: Was it from your company?

楊太太：有人教的，這是公司的員工福利。
MY: Some people taught as part of the company’s employee benefits.

楊嘉輝：真好。除了國語還有學其他語言嗎？
SY: That’s nice. In addition to Mandarin, you also learnt other languages?

楊太太：有，例如日文。
MY: Yes. For example, Japanese.

楊嘉輝：那時候學國語已經很早，其他人當時不曾在想學國語。
SY: At that time, it was too soon to learn Mandarin. People didn’t want to learn Mandarin then.

楊太太：是的，還有學日文呢！最先學是學日文的。
MY: Yes, there was Japanese! The first language I learnt was Japanese.

楊嘉輝：為什麼學日文？
SY: Why did you study Japanese?

楊太太：因為可以學。午餐時間，用膳半小時或十五分鐘後就去上課。
MY: Because you could study, eat your meal for half an hour or 15 minutes, then go to class.

楊嘉輝：你在公司吃午餐嗎？
SY: Then you ate at the office?

楊太太：是，有飯堂。
MY: Yes, there was a canteen.
楊嘉輝：但你為什麼會無故去讀國語和英語？你說你有空餘的時間，那為什麼不做其他的東西？
SY: But why did you learn Mandarin and English for no reason? You say you had spare time, why didn’t you do other things?

楊太太：英文就是晚上去讀的，學日文和國語是下午去讀。
MY: I studied English at night, but learnt Japanese and Mandarin in the afternoon.

楊嘉輝：你可以出去玩，不一定要學英文。
SY: You could have gone out to have fun instead of learning English.

楊太太：照顧你們如何去玩呢？晚上下班就回家。
MY: How could I go out when I had to take care of you? After I got off work at night, I went home.

楊嘉輝：但照顧我們也沒辦法溫習英文。你肯定你晚上在家裏能夠溫習嗎？
SY: But how could you study and take care of us at the same time? Are you sure you could study at night?

楊太太：那時候是結婚前和生你們前的時間上夜校讀的。
MY: At the time I was studying at night was before I got married and had you kids.

楊嘉輝：即是現在懂的英文是那時候讀的？
SY: So the English that you understand now is from that time?

楊太太：是的。
MY: Yes.

楊嘉輝：我心想，你在澳洲也懂英文。
SY: I thought you spoke English in Australia.

楊太太：懂一點，不太多。
MY: I understood a little, not too much.

00:49:03:

楊嘉輝：為什麼你有聖約翰救傷隊的證書？
SY: Why do you have a certificate from St John’s Ambulance in the cart?

楊太太：我去學急救。
MY: I was going to learn first aid.
楊嘉輝：為什麼要學？
SY: Why?

楊太太：那時候我什麼都學的，一有時間我就什麼都學了。
MY: I learnt everything at that time, when I had time.

楊嘉輝：為什麼那麼喜歡學東西？
SY: Why do you like learning things?

楊太太：比留在家好。
MY: Better than staying at home.

楊嘉輝：我又很喜歡學新東西，是否遺傳了你？
SY: I really like learning new things. I wonder whether this is genetic.

楊太太：總之我有時間就想去學東西。
MY: Yes. Whenever I have free time, I want to learn something.

楊嘉輝：你還學了些什麼？
SY: What else have you learnt?

楊太太：韓文，很有趣。我是在外邊學的，一星期上兩次課，每次晚上一小時。
MY: Korean, very fun. I didn’t learn it at work, I studied it outside, two days a week, one hour at night.

楊嘉輝：那麼電腦部就是你最後一個工作的公司？
SY: So the computer department was the last place you worked?

楊太太：是的。
MY: Yes.

楊嘉輝：這之後就去了澳洲？那時候辭職後，你就沒有工作了？
SY: After that, we went to Australia. After you resigned, you stopped working?

楊太太：有，做花啊！
MY: Yes, I made flowers!

楊嘉輝：是的，是的。我記得你那時候說你很想念那份工作，很想去做。
SY: Yes, yes. I remember that time you said you missed your job and still wanted to do it.

楊太太：是的，是因為那時候上班是沒有壓力……
MY: Yes, because then there was no pressure to work...
楊嘉輝：為什麼你一天可以常常接聽我那麼多的電話? 我常打電話給你。
SY: How come you could pick up all of my phone calls? I called you so often.

楊太太：每人的桌上有一個電話的。
MY: Everybody had a phone on their desk.

楊嘉輝：不是的，為什麼我打電你是Elaine 寧姐接的?
SY: No, then how come Auntie Elaine answered the phone sometimes?

楊太太：有時我走開了就她幫我接。
MY: Sometimes I had to go somewhere and she helped me.

楊嘉輝：我打了很多電話給你的，打電話機贏了又打給你，你是那麼地空閒的。
SY: I called you 9,000 times a day, every time I won at a video game, you always had free time.

楊太太：我只是核對東西，我可以用口說話然後用手去核對，用腦去看東西，不需要說話。
MY: I just checked things. I could use my mouth to speak and then check by hand, and use my brain to look at things. I did not need to speak.

楊嘉輝：你每天都在做核對?
SY: You did this every day?

楊太太：整天都核對數據，看看加加減減有沒有錯誤。我定時五點下班。四時四十五分的時候大家都收拾好東西預備走了。
MY: I checked data all day to see if there were any errors or omissions. Then I’d leave at five o’clock punctually. At 4:45, we were all packed up and ready to go.

楊嘉輝：難怪。
SY: No wonder.

楊太太：那間工廠福利好，員工也很體貼。
MY: Well, the factory had benefits and a very attentive staff.

楊嘉輝：還有什麼福利的，除了學東西外?
SY: What were the benefits, in addition to learning things?

楊太太：有醫療，公司是有醫生和護士。
MY: A medical team, the company had a doctor and nurse.

楊嘉輝：什麼?
SY: What?
楊太太：是的。如果你有不適就去護士房看醫生。
MY: Yes. If you were ill you would go to the nurse’s room to see a doctor.

楊嘉輝：整個收音機由零件到安裝是在香港裝嵌還是在香港生產的?
SY: The entire radio, were the parts and installation all done in Hong Kong or made in Hong Kong?

楊太太：機的外殼，再買一些塑膠料回來……
MY: The outer casing, and we’d buy some plastic materials ...

楊嘉輝：換言之，外殼在香港製造但零件並不是?
SY: In other words, the casing was made in Hong Kong but the parts were not?

楊太太：零件不是香港的，零件是買的。
MY: No, the parts were not made in Hong Kong, the parts were bought.

楊嘉輝：即是零件在外地入來，然後在香港裝嵌，但最後他是寫香港製造的?
SY: So the parts were bought from overseas and then assembled in Hong Kong, but in the end, it was labelled ‘Made in Hong Kong’?

楊太太：是的。
MY: Yes.

楊嘉輝：然後那裡去的?
SY: And then where did it go?

楊太太：去美國。
MY: To the United States.

楊嘉輝：去美國? 為什麼不是在香港賣的?
SY: To the United States? Why weren’t they sold in Hong Kong?

楊太太：去美國。
MY: To the United States.

楊嘉輝：因為那時候香港的人工還是便宜的。
SY: Because at that time Hong Kong’s labour was still cheap.

楊太太：是的。看看你們的櫃前，我有沒有遺漏了沒有說？ 除了聖約翰救傷隊，國語和英文外，還有什麼？
MY: Yes. Look at your cabinet, have I missed anything? In addition to St. John’s Ambulance, Mandarin, and English, is there anything else?
楊嘉輝：我忘記了……你的工作証。
SY: I've forgotten … your work permit.

楊太太：是的。
MY: Yes.

楊嘉輝：我們已經用完十五分鐘的時間了，謝謝你今天專程過來和我做訪問，這是會放在文獻庫的。
SY: [But] we've already used up 15 minutes, thank you for coming here today to be interviewed. We'll put this in the library.

楊太太：是的，是的。我們今晚會吃飯，拜拜！
MY: Yes, yes. We'll have dinner tonight, goodbye!
the interesting thing that I... I feel to which no... not enough attention
given is... is the way that the European extension of the trade routes, with
more than the Arab routes across the Indian Ocean in the... before the...
...following the monsoon?

Following the... well they... they just rode on that but...
...rode on the monsoon.

I think this was a substantial change in the pattern of world commu-
ier back and say, On unfortunately (end of first tape)

You can retire and get a pension on it so somebody goes and chucks that
that... so this was the... this was ten years ago, these works.

So this is... what it was... this was a farewell to teaching?

Yes and no.

What’s the relationship between painting and sculpture in your practice?

Well, I’ve always even when I was a student I’ve worked in all these... in...

(SL) In the United

(TB) Yes.

(SL) Influe-

(TB) He s... have the...

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(TB) He s... have the...

(SL) Influe-

(TB) He s... have the...
For more information on the John Clark Archive and additional interviews by Samson Young visit aaa.org.hk
AAAFM99.3

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Jun–Jul 2015

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Asia Art Archive marks its 15th year by extending *15 Invitations* to creative practitioners to look within and beyond the organisation as an archive, a collection of material, a digital platform, and a node in a wider collective network. *15 Invitations* take various sizes, forms, and creative directions—literary, polemic, political, sonic, physical, and digital—and function as a series of ‘drop pins’ to alternatively navigate where AAA originated and where it may be going. AAA’s e-journal *Field Notes* traces the 15 participants as they contribute notes and entries to document the process.

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Asia Art Archive is an independent non-profit organisation initiated in 2000 in response to the urgent need to document and make accessible the multiple recent histories of art in the region. With one of the most valuable collections of material on art freely available from its website and on-site library, AAA builds tools and communities to collectively expand knowledge through research, residency, and educational programmes.

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