

WATERBORNE

水生

: A *Climate* Art Exhibition

Featuring the works of environmental humanities students.
A Waste to Art Project

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Acknowledgement

Special thanks go to the Centre for Innovative Service Learning, Hong Kong Baptist University for having funded the Waterborne project, for the kind guidance from Dr Lisa Lam, Dr Jason Ho, and Kasey Hui, and for the venue support from Nicolas Ooi, Natalie Sin, and Lucas Ho at TriAngle space.

Thanks to Mirium Sum On Kwok, the course teaching assistant for your dedication to the exhibition, to Charlie Hoi Kiu Leung for your wonderful graphic designs, to Jeremy Blackwell for supporting the art workshops, to Harriet Li for installation support, to Kwan and Winner for multimedia support, and to Sam Chau for photography.

Thanks also go to the Department of Humanities and Creative Writing, Arts Faculty, Hong Kong Baptist University for hosting this project.



Preface

PREFACE ONE : CURATOR'S WORDS

Ocean acidification, climate instability, biodiversity loss, petrocultural reliance – contemporary climate crisis is also a crisis of the human relationship with water. Water is life-giving and sensual matter, but too often in our modern culture we taken water for granted, enclosing it as background resources to be piped, bottled, and governed. “Water will return what we give it,” writes poet Rita Wong. Water’s unknown permeability recomposes us in liquid connectivity, such that toxic pollution of the environment materialises human self-disposal. Water’s facilitative milieu embeds us in more-than-human interdependence, as we are inextricably entangled with other bodies of water in wet exchanges. Circulation, transformation, interconnection – water animate stories, places, memories, materiality, politics, ethics, and community. Water gestates life. We are the children of water. We are waterborne.

Waterborne: A Climate Art Exhibition features artworks made by students from Climate Change Literature and Culture (class 2022), Hong Kong Baptist University. The students draw on climate literacy to make art from upcycled marine waste found on various beaches and waterways in Hong Kong, exploring the role of the environmental humanities in raising public awareness of contemporary water debates. Our exhibition title “waterborne 水生” invokes the double meaning of water as the facilitator of all life on earth, and as the power vector for toxic fluidity under anthropocentrism. Many artworks from the exhibition address the ambiguity of watery relations, while seeking to go beyond a fear-based climate narrative toward hydro-visions of shared fluidity and collective kinship. Our Waterborne poster (by Charlie Leung) reflects the amorphous meanings of watery matters, a pop-art rendering of a shimmering body of water that could also be the iridescent surface of a plastic bag.

As water teaches fluid wisdom and climate literacy, Waterborne advocates for artistic creation as the practice of acting together to overcome isolation. Through months’ of thinking, learning, and becoming with water, we have embarked on a journey of recuperating water’s integrity and situating water in cultural narratives. The students explore diverse narratives of blue and energy humanities, including hydrofeminism, multispecies justice, earth emotions, the eco-gothic, and posthumanism, gathering creative forms of sculpture, film, game, fotomo, immersive soundscape, and participatory storytelling, in a collective act of coming-together to tell better aqueous stories that motivate climate action.

As we immerse and morph in water’s depths, this journey is ceaseless.

Dr Emily Zong
November 2022

Preface

PREFACE TWO

Welcome to “Waterborne (水生): A Climate Art Exhibition”, hosted by HKBU TriAngle, showcasing the artistic co-creations made by Faculty of Arts students enrolled in the course, HUMN2056 Climate Change Literature and Culture delivered by Dr Emily Zong of the Department of Humanities and Creative Writing. Congratulations to Dr Zong and her students for bringing the exhibit to fruition!

The present exhibit inspires me in two ways. First, it constitutes the living expression of student groups’ imaginations activated in real time and addressing key and urgent issues of ecology, sustainability, and well-being affecting us at environmental scales very near and dear to us. We often think of the environment as somehow outside or apart from us. Phenomenologically speaking, however, the surrounding environment is not (and can never be) separate from us: the environment is also and always dynamically constituted through myriad sum of interactions, vast as well as infinitesimally small, which make up the living world all around us. Our environment is one of ceaseless movement and boundless comings and goings. Taking stock of this, the students in the Faculty of Arts at HKBU who made this exhibit possible today are therefore repurposing, imaginatively as well as materially, their own more loving and recuperative relations with the surrounding world. Hence they are key ambassadors of a newer, more sustaining, environmental consciousness – with today’s exhibit as key evidence of the pursuit. Our Arts students who made this exhibit will of course be the leaders of tomorrow, and their work today is already giving me great hope.

Second, the exhibit inspires me because of how the institutional spaces here at HKBU have risen to welcome it. Dr Lisa Lam, Nicholas Ooi and their colleagues at the Centre for Innovative Service Learning established TriAngle precisely to afford shelter, protection, and refuge for student-led exhibits just like this one. TriAngle is already booked full through the end of the term, and “Waterborne” is just the latest example of student-centred co-creations which are proving to be very popular, enriching our campus life, and beckoning ever greater numbers of the community – especially now that the pandemic is over – to visit our campus. Universities have always been places of privilege; yet isn’t it also most welcome to think of them as places where knowledge may be shared more broadly, challenges constructively and collectively addressed in ever greater numbers, and acknowledging, with pride, the dissemination of excitement and purpose as our professors and students stride forward together in support of the issues and environments that matter most? “Waterborne” is a pioneering exhibit in this direction.

In closing, when I was young there was an acronym current, “NIMBY” which stands for “not in my back yard”. NIMBY offers a criticism off those who do not ever act in support of the environment mostly because they almost always have the wealth and privilege not to be affected. Only once the fire, storm, flood, typhoon, or polluted water threatens them personally will they ever act; and by then, of course, it is far too late to be of any use. I salute Dr Zong, her students, the “Waterborne” exhibition, and the TriAngle team for reminding all of us that we share the same back yard regardless of wealth, status, beliefs, or values. We must all work together, dream together, to give the environment a fighting chance as the pressures on it increase. Thank you.

Stuart Christie
Acting Dean, Faculty of Arts
18 Nov 2022

Preface

PREFACE THREE

Our guests of honor, colleagues, and all students, warm greeting to you. A heartfelt welcome to everyone at the wonderful exhibition of our own students under the guidance of my colleague, Dr. Emily Zong. It showcases the work and environmental endeavors of our students and enables you to see their different understandings of the water-related ecological issues.

But, more importantly, we hope it demonstrates the joy they get from making an artwork that may contribute to the environmental protection and climate change mitigation. I'm sure the students have enjoyed the friendship of the group and the cross-fertilization of ideas through working and creating together on such a meaningful subject.

I learned that our students have engaged in beach cleanup on Hong Kong coastline. The garbage they picked up there was used as materials for their artwork in this exhibition, implying that waste is part of nature's bounty, and an effective reuse mode of life can generate no waste. The exhibition theme "Waterborne" conveys to us water's gentle and accommodating qualities. It nurtures all living things that it comes across, while naturally flowing to the lowest point in the immediate vicinity to embody a kind of humility. About 80 percent of ourselves is comprised of water, and our bodies of water intertwine with the other bodies of water on this earth with whom we share the planet.

Hydro-commons or aqua-commons designate the relations between our human bodies of water and the other-than-human bodies of water to whom we are intimately tied. The students' art celebrates the interbeing of watery bodies and may teach us to rethink our habitual instrumentalizations of water and other watery bodies.

Waters are too often made nearly invisible, relegated to a sheer "resource," and is subjected to human instrumentalization. I'm so glad to see how our students use their art to bring water forward for conscious reflection, and to explore the lively possibilities of thinking and living with water.

Let everyone praise and appreciate the efforts of all students who have participated in this event. I hope all of you get ready for the exhibition and so just enjoy the journey.

Kwai-Cheung Lo
Head, HMW
Nov 2022



praise your capacity for birth
fluid currents and trenchant darkness
praise our briny beginning
source of every breath

– Craig Santos Perez, “Praise Song for Oceania”

Blood, bile, intracellular fluids; a small ocean swallowed,
a wild wetland in our gut;
rivulets forsaken making their way from our insides to out,
from watery womb to watery world:
we are bodies of water.

– Astrida Neimanis, *Bodies of Water*

BECOMING SHRIMP – *rebirth at pure sea*



When you eat an animal as food, it is an intimate act of allowing the animal to become a part of you. But our modern mode of consumption opposes this idea – we sighted a cooked shrimp carcass disposed on a beach in Tuen Mun, Hong Kong. Grief and anger prompted us to build a memorial and host a funeral, to restore multispecies justice to its death. The journey returns us to the waters, the oceanic body that bonds us to the shrimp and beyond – we set off for a prolonged meditation as we picked up trash and plastic debris from beaches in Cheung Chau and Tsuen Wan.

Inspired by the concept of “transcorporeality” and the Buddhist Pure Land Rebirth Mantra, we relay the forces of water and watery creatures to our creation. As an all-women group, we summon up a feminine subjectivity. We let our imaginations run wild, allowing ourselves to tread and embody the relational waters that the shrimp once inhabited – What was her life story? What constituted her demise? In what ways are we accountable for this tragedy? By becoming the shrimp and its watery surroundings, we consciously choose to be in relation with all life forms. Through our universal need of water, we are entangled with one another. It takes courage to act upon the fact that we are never truly autonomous.

**Ada Sin Ying CHAN
Mirium Sum On KWOK
Kelly Yee Ting TSE
Kelly Yuk Fan TSE**

MOTHER OCEAN



Mother Ocean

The Mother Ocean is a sculpture made of recycled plastic and other materials. It is a tribute to the ocean and the people who live in it. The sculpture is made of blue and red plastic, and it is surrounded by various pieces of marine debris. The sculpture is a tribute to the ocean and the people who live in it. The sculpture is made of blue and red plastic, and it is surrounded by various pieces of marine debris.

Lizbeth
2018

Inspired by the concept of Hydrofeminism, we use cardboard and the waste items we recycled at Sam Ka Tsuen Typhoon Shelter, Hong Kong, to create a womb that interconnects the female body and Mother Ocean. Mother ocean births, nurtures, and provides for all living things to grow. However, industrialisation and technology consumption by human society has filled the ocean with garbage and plastics, leading to marine biodiversity loss. Instead of focusing on one species or organism, we relate a healthy mother ocean to the importance of habitat by recreating a landscape and an ecosystem. We hope the waste to art aesthetics in our work could inspire you in reducing waste for the sake of future generations.

Yoyo Yuen Kiu KU
Yvonne Man Yin CHEUNG
Menny Pik Yan CHAN
Jackie Chin Wai LAM

GOTHIC MERMAID: WATER ARCHE REBORN



Our artwork is an eco-gothic remaking of the mythological mermaid, a female, dreamy, half-human, half-animal, waterborne creature in the Anthropocene. As marine pollution and species loss shatter the fairy tale bubble, the once mysterious and exotic mermaid is reborn to generate eco-anxiety by mirroring human fears about the fate of our civilization and the planet we call home. Humans are cast adrift in an alien, hostile environment, encountering monsters unleashed by the destructive force of a consumerist, reckless society.

Mixing mother ocean symbolism with gothic aesthetics, we aim to collapse the divide between human and nonhuman, natural and artificial to reflect the reality where the nightmarish becomes the new norm and the grotesque and the alluring coexist. Only a gothic mermaid can survive in this dystopic world. A dark fairy tale to be continued; a monstrous ecofeminism revolution is brewing...

Arya Cheuk Wing TSE
Daphne Shuyu ZHANG
Oi Yi CHAU

Into the GREEN TURTLEVERSE



Do you know what is the only type of turtle that has breeding records in Hong Kong? It is the green turtles. From about May to September, green turtles will lay eggs on Shum Wan beach, Lamma Island. In recent years, green turtles that come ashore has been decreasing due to marine pollution, urban development, and human disturbance. Plastic debris in the sea could cause digestion problem or deter turtles from laying eggs. It is essential to raise public awareness towards the conservation of this endangered species.

Our artwork showcases two parallel worlds of Hong Kong by explores the threats that turtles are facing and also envisions a green world in which turtles and humans can happily coexist. We may think that our daily urban life have nothing to do with sea turtles. Yet, there are more connections between humans and marine life than we have imagined. We are all connected by water. Our daily actions of plastic recycling, beach cleanup, and reducing waste all contribute to protecting marine biodiversity. Let's get into the turtleverse and feel the connection between humans and water!

Valerie Hei Yin CHAN
Yuko Ka Ying CHAN
Kitty Cheuk Kwan YUEN
Kiki Tsz Huen WONG

Dolphin SOUNDSCAPE



Do you know dolphins use echolocation to map their environment? However, ocean noise pollution from shipping and construction disrupts dolphins' sensory ability and displaces them from marine habitats. This artwork offers an immersive soundscape to explore what it feels like from a dolphin's perspective. You will dress up as a dolphin, traveling across the water bodies in Hong Kong. By listening to the underwater world, can you feel the environment of our marine life?

Nicole Wing Sze TAI
Thira Tin Ching PANG
Jimmy Ka Hin LO

SALVATION NOW



Lifebuoy has been a tool used to rescue humans in the sea. In this artwork, we upcycle a lifebuoy found during our beach cleanup at Butterfly Beach, Hong Kong and transform it into a recycling bin. Have you ever thought that protecting the ocean is not only life-saving for marine life but also saving humans ourselves? Plastic is everywhere in modern life and the world's oceans. But how did they all get there? Try to recall the the plastic items in our everyday life: our used toothbrushes, our bubble tea bottles, our lunch take-away boxes and forks. Fish eats microplastics and humans eat fish. How to stop this vicious circle? Now, take action to change habits -- by recycling. Here is the perfect bin for you. Recycle for a life-saving future!

Donna Yin Ting NG
Kendra Po Lam TSIENG
Sam Man Sum CHAU
Yanto Tsz Yan CHOW

MICROPLASTIC FISH



Due to modern industrialization, our oceanic environment has been rapidly contaminated by waste pollution. In this artwork, we explore how plastic waste from everyday life damages ocean and fish. The fish with shredded colourful paper in the belly simulates microplastic pollution in the ocean. Microplastics are the tiny plastic particles less than 5 mm that are originally from daily consumer products. In 2018, microplastics had been found in more than 114 aquatic species (Rogers, 2022). The opening mouths of our fish send out a message that microplastics will be eaten by fish, resulting in humans eating fish and being eaten. But colourful fish also gestures a greener, healthier ocean. Let's take actions today to make our world a better place so that our offspring can enjoy a healthy environment.

Candace Mei Tung IP
Hans Tsun Hang CHAN
Alex Hiu Hung WONG
Billy Tai Yu YIP

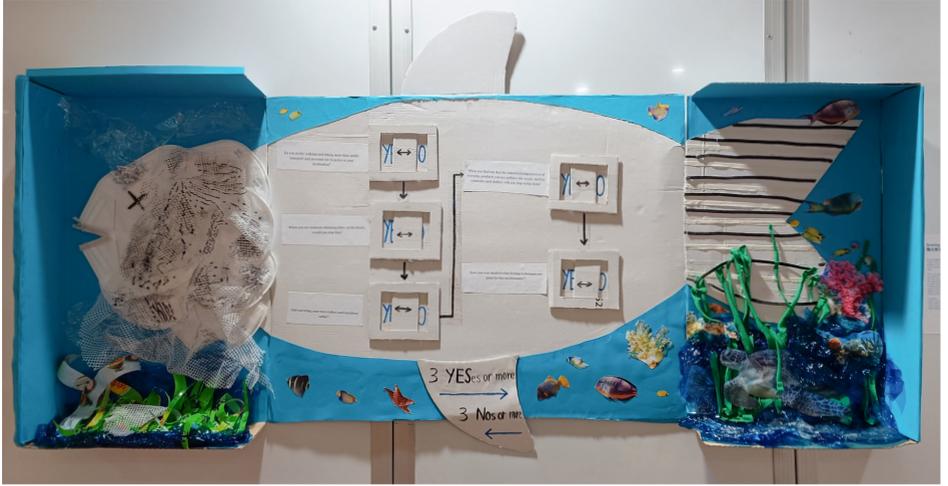
Aqua



This project highlights the pros and cons of a hydroelectric power plant. The pros of using a hydro-plant include flood control and preventing natural disaster damages and lessening human dependence on fossil fuels by contributing to renewable energy. On the other hand, the environmental and social impacts of hydropower include deforestation, water ecosystem degradation, soil erosion, flooding, biodiversity loss, noise pollution, and displacement of people. As such, we want to raise public awareness of the ambiguous relationship between climate change and hydropower in that this renewable energy can contribute to achieving a carbon-neutral world, and be destructive to human and nonhuman lives at the same time.

Christy Sze Laam LAU
Ada Siu Fan MUI
Joyce GOMES

SOWING THE SEED



Do you realize our daily behaviours cause pollution to the ocean? The world's oceans are facing severe marine pollution. Our art work explores how our daily activities could impact marine life in sustainable or destructive ways.

This is an interactive game where our “fish guide” helps you reflect on daily habits and their marine footprint. You will start the game from the fish body in the middle of the game board by answering 5 questions. Your answer to each question will move a game piece along the designated path, until your final destination – a vision of marine ecosystem shaped by your behaviours. Play it again if you think you can do better and become a better friend to the ocean.

Heidi Yuk Pui SHEK
Paul Chak Yan LI
Grace Sum Nga CHENG
Eden KESHELA

PACIFIC STRIP

Among Us



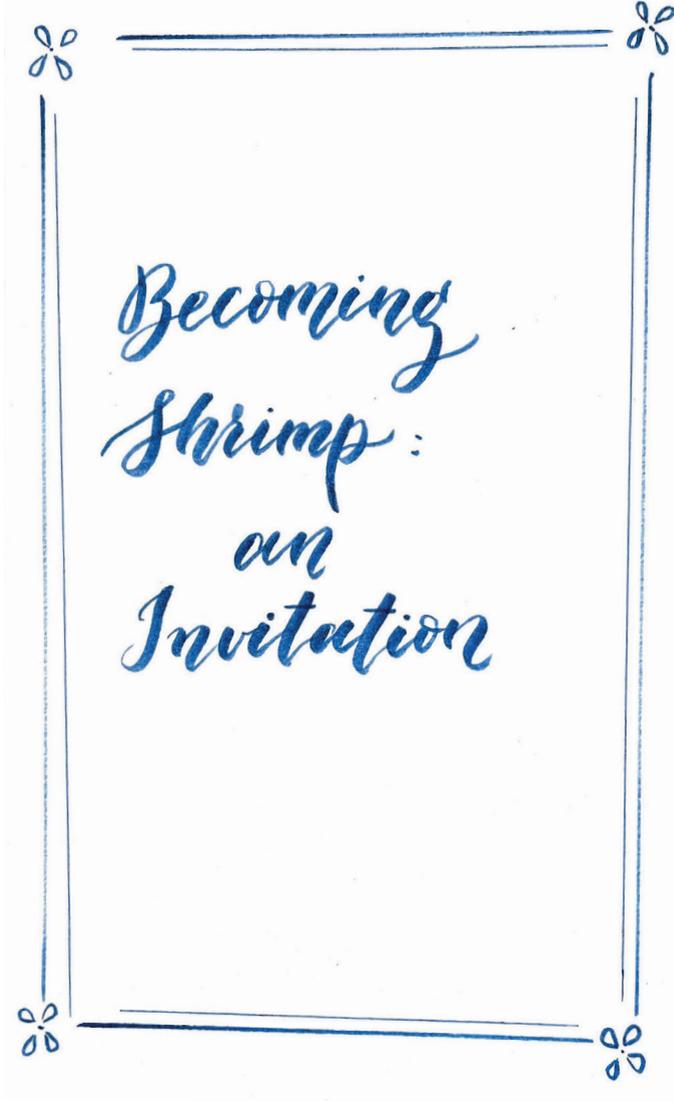
A meditation on octopus mobility and climate adaptation in the Anthropocene. Unique for its elaborate social intelligence, the Pacific Striped Octopus evokes the past futures of collective habitation on a shared planet.

Trash and shells were assembled from Mui Wo Beach, Lantau Island, Hong Kong.

Emily ZONG

Epilogue

Miriam Kwok, Ada Chan, and Kelly Y. F. Tse



Content

1. English Obituary
2. Chinese Obituary
3. Meditation
4. Biography (Comic)

1. 英文訃告
2. 中文訃告
3. 默想
4. 生平(漫畫)

Obituary

Dear my friends,

We inform you with great grief and sorrow, the sad demise of our beloved friend from ocean, Ms. Shrimp, who has passed away on 16th September 2022, ending her one year life.

With her body was completely cooked and abandoned, found at Castle Peak Beach in Tuen Mun. We are heartbroken for the tragedy of our friend who was treated by human in a cruel way. However, we believe that blessings are the accumulated result of good deeds. Saint Lady Shrimp will guide her to the Pure Ocean and her homeland.

We will hold a funeral for Ms. Shrimp at Tri Angle at Hong Kong Baptist University at 5pm on 18th November 2022. We would like to cordially invite you to mourn Ms. Shrimp with us. Thank you for your caring.

Becoming Shrimp Group bow

訃告

敬愛的至親好友：

謹以莊嚴的心情告訴您：我們摯愛的海洋生物朋友——蝦女於二零二二年九月十六日悄悄地離開了我們，結束了其短短一年的生命。

她被發現躺在屯門青山灣，她保有完整的身軀，卻不幸被煮熟並遺棄，實在讓人悲痛不已。我們心痛我們的朋友遭受如此待遇，被人類遺棄在荒野！但是我們相信蝦女已累積了足夠的福報，聖蝦修女一定會接引她到極樂淨海，榮歸海家得樂！

我們將於2022年11月18日下午五時，假香港浸會大學 Tri Angle，為我們的蝦女舉行告別奠禮。誠摯邀請您與我們一起追念她，並向您獻上最深的敬意，感謝您的關懷和慰問，謝謝您！

Becoming Shrimp 團隊鞠躬

Meditation

Now, please listen to our meditation on life,
death, and survival,

現在，請細聽，以下一段有關生命、死亡和存在的默禱，

Revealed to us upon the image of Lady Saint Shrimp
— the initiator of rituals, the messenger of grief,
The spirit of healing

讓我們一起思想聖蝦段修女的形象
她已引導我們進入哀悼的儀式，揭示通往治癒之道

To Ms Shrimp:
此致蝦女：

We await, as we repent
Our insatiable greed, our cruel humanity,
contained by the vast ocean
人性的貪婪暴戾，被浩瀚的海洋包容着——
而我們追悔莫及

May your mortal body rest in the clean waters
願你的肉身在海中安息，

And when God breathes into your shell and revives you
當上帝把氣吹進你的遺骨殼，讓你甦醒

May your spirit walk on the world
in the shape of a girl
願你的靈魂再次涉足世界，
以女孩之姿在地上行走

Drained of the pain we soaked you in
將浸染着傷痛的身軀倒空

May your death spark an awakening
願你的殞落使我們覺醒

May your sacrifice be a preamble for justice
願你的犧牲化作公義的序曲

May the currents of your life,
be in the waters of love
讓你在生命的洪流之中，徜徉在愛海裏

If there is a God, would you shake your head?
上帝，假若祢存在，你會否搖頭歎息？

If God is here, God, would you shed your tears?
假若祢在這裏，祢會否流淚？

And if you ever shed a tear, may it drip on her body
若然祢落淚，願祢的淚水滴在她身上

Let your mercy fall like rain
讓祢的慈悲憐憫如雨水降臨。

As we beg on our knees
我們屈膝跪下

Lest you flood our world once more,
and silence the perpetrators
免得祢再次讓洪水氾濫，使施暴之人靜默

Lest you restore justice by eradicating the people,
our people, us — for conspiring this murder
免得祢為了秉行公義，除去人類的、我們的性命
是我們合謀，促成了這場屠殺

What are we but a vessel of lamentations,
humble entities craving water

究竟人是甚麼？我們不過是裝滿哀歌的器皿，
渴望那承載生命的水份

Ashamed of our deeds, failing to regard
oceanic bodies as our own

為著我們的惡行羞愧不已

因為我們眼中有樑木

看不見人的身體和蝦女的身體，同源於水

Failing to see the loss of the ocean, as our loss
不曾將海洋的損失，看作我們的損失

To see her suffering, as our own suffering

不曉得另一個物種的苦難，深深牽繫著我們的命運

But let us rejoice amidst the depths of sorrow
即使如此，請讓我們在哀痛中常存喜樂

As we gather in this funeral, through your humble
priest, Lady Saint Shrimp

因為你的祭司，聖蝦修女引領我們哀悼這一切

So that we encounter

讓我們得以在這場喪禮中相識、相遇

As allies, we stand hand in hand,
and raise our heads in the abyss of desolation

在荒涼的深淵中為盟友，牽着手，
在絕望之境毅然抬頭

And put our faith in the dawn that arrives,
when the sun shines through the darkness
將信心寄予那穿越黑夜的晨光

May justice be restored to the stream of life
願公義回歸生命之流

May your blessings be with us for eternity
願你的祝福永遠與我們同在

Now we open our eyes, may we see the light
當我們張開雙眼，願我們得以看見那光

And for all things watery,
may it be in beauty.
讓一切屬水的生靈，游於美善之中



*Biography:
the story of
Mrs. Shimp*

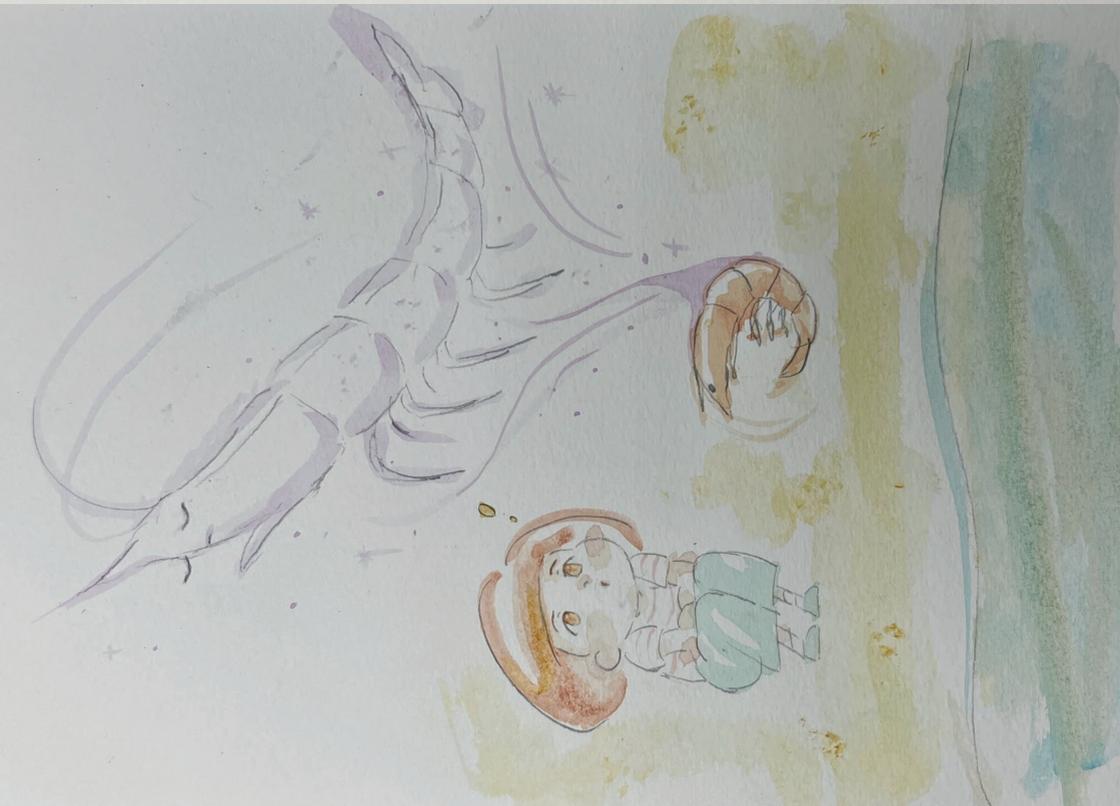
生平:

報女的故事





When I was young
我年幼的時候



Then... 不過,之後...





Miss Shrimp,

願蝦女

榮歸海家

may you
return to the

glory of

the Sea



往生淨海

rebirth to pure sea



蝦靈得樂

may you rest in joy

Credits:

Ada, Chan Sin Ying

- Art director ㄟ
- Comics

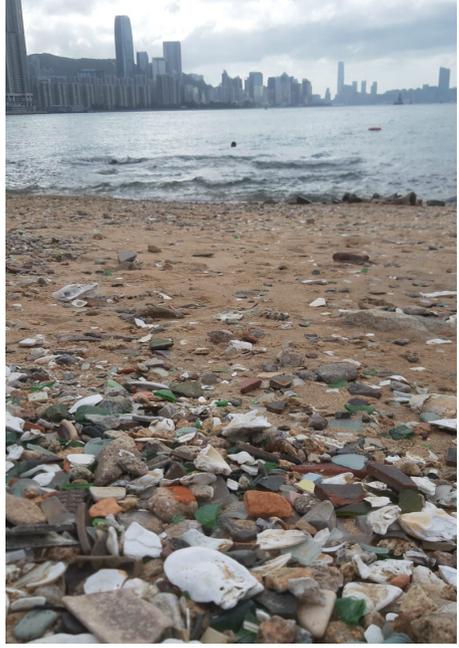
Kelly, Fse Yuk Fan

- Obituary,
best admin and art assistance! :33.

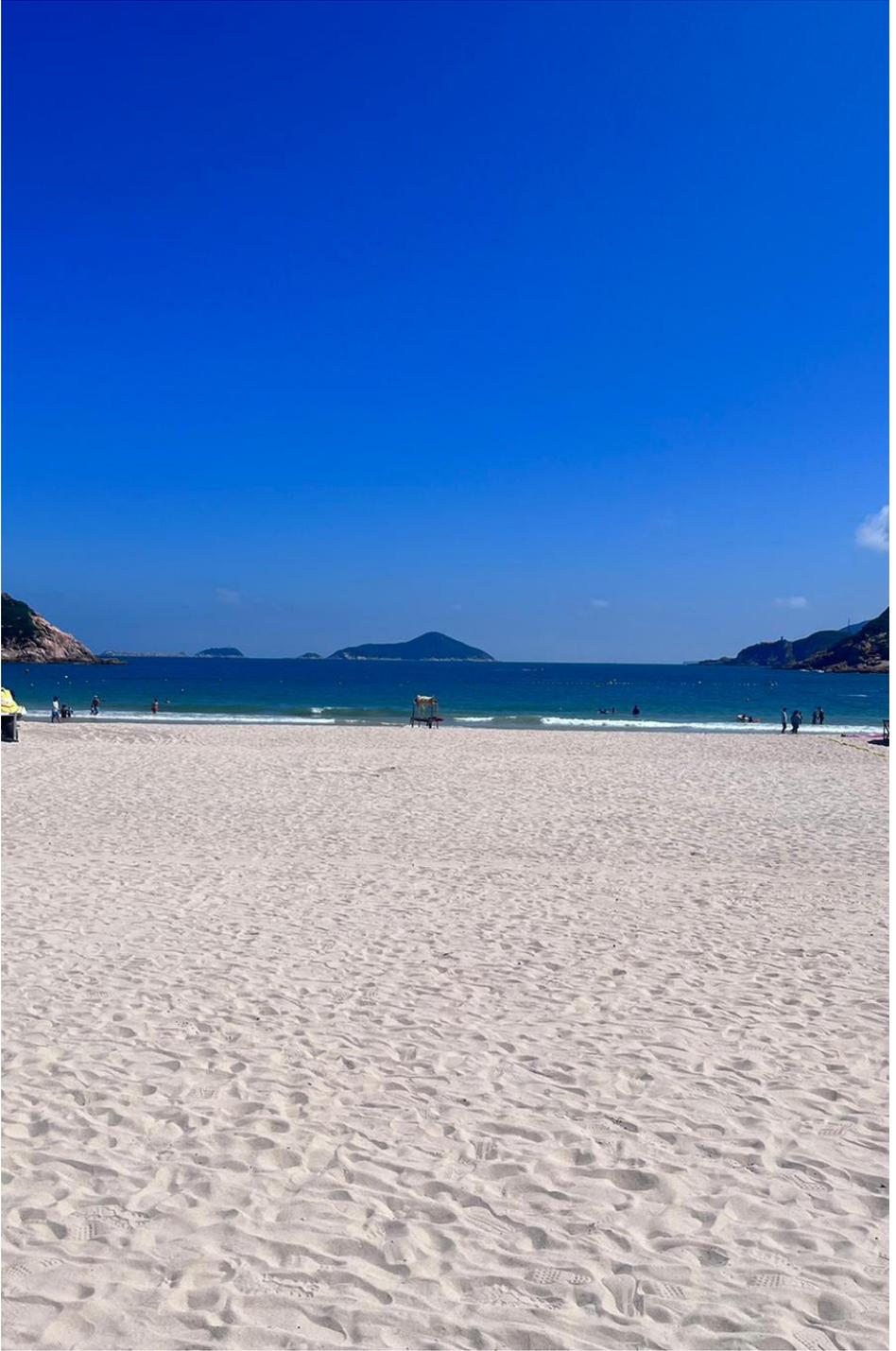
Miriam,
Kwok Sum In

- meditation,
brush calligraphy,
cheerleader ;)

Nov 2022.

























WATERBORNE