

Untold Stories of Hong Kong

港故事

*This book is dedicated to everyone
who interlaced their lives with Hong Kong.*

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FOREWORD

Hello there!

We are a group of researchers from Hong Kong Baptist University (HKBU) working as a collective under the name **110%HongKong**. We come from different disciplines, but all work together in a Faculty Niche Research Area research group called “Minority Studies/Marginalized Populations Studies.” Our research focuses on a wide variety of minority groups and explores how an understanding of issues relating to minority identity, well-being, and forms of cultural production can contribute to the empowerment of such communities in mainstream society.

The collective was initiated by Daisy, Emily, Evelyn, and Jason. **Daisy Tam** is an Associate Professor at the Department of Humanities and Creative Writing. Informed by her Cultural Studies training, Daisy’s research projects focus on social justice and building a more inclusive, diverse and sustainable society. She has served as Board Chair of Enrich, a local charity for the empowerment of foreign domestic workers in HK. **Emily Shun Man Chow-Quesada** is an Assistant Professor at the Department of English Language and Literature. She has published journal articles and book chapters on anglophone African literature, Hong Kong literature, and the representations of “Blackness.” Her recent publications include a monograph on Dambudzo Marechera, a late Zimbabwean writer, and a documentary on Black women artists in Hong Kong. **Evelyn Kwok** is a Research Assistant Professor at the Academy of Visual Arts. Her background is in spatial design research, particularly exploring the intersection of gender, labor and space, focusing on marginal communities in urban spaces and their use of public space. Her upcoming publications include a monograph on migrant domestic workers in Hong Kong and a book chapter on her reflections on using ethnography in design research. **Jason Ho** is a Senior Manager in the Alumni Affairs Office at Hong Kong Baptist University. Outside ordinary work, he finds extraordinary wonders in film and cultural studies, gender and sexuality, and queer advocacy.

In 2022, the collective grew to include a few new members. **Clara Chuan Yu** is an Assistant Professor in Translation Studies, ethnographer, translator, interpreter, educator, and editor. One of the things that drives her in research is her curiosity about people – in particular, ordinary citizens who deploy language and translation as tools for self-expression, representation, and empowerment. Her work can be found at <https://tiis.hkbu.edu.hk/en/staff/detail/63/>. **François Mouillot** is an Assistant Professor in Cultural Studies and Humanities at the Department of Humanities and Creative Writing whose work focuses on the relationship between popular music and marginalization. In particular, he cares about the ways in which different DIY practices in music and the arts more generally can make a positive impact on individuals’ and community health and well-being. **Marija Todorova** is a Research Assistant Professor at the Department of Translation, Interpreting and Intercultural Studies and strives at empowering marginalized groups through innovative language initiatives. With her expertise in translation and cultural understanding, Dr. Todorova is advancing inclusion and helping foster positive change. See her work at <https://www.marijatodorova.com>.

Untold Stories

We started sharing stories of minority groups in Hong Kong with three podcasts titled “Together Apart.” The book you have in front of you is a product of a new 10 episode podcast series under our project “Untold Hong Kong Stories: Multimedia Narratives from the Margins” supported by HKBU. Through the podcast, we interviewed ten community members whose voices might be underrepresented or misunderstood in terms of gender, sexuality, race, ethnicity, body, occupation, age, and language in Hong Kong. Our interviewees shared their stories on issues like displacement, adaptability, role-playing, and shape-shifting as they come to terms with everyday life in Hong Kong. They also shared with us their joys, and ways of celebrating their identity and self-expression in everyday life. Apart from the podcast recordings, we are also adapting their stories into comics.

Comic art is tangible, impactful, and best of all, fun! It is a form of visual communication that can speak to many people and pique their interests and facilitate connectedness via storytelling. We are honoured to collaborate with ten local Hong Kong artists to not only tell the untold stories of the community members but also to humanize diversity in Hong Kong by visualizing such personal stories. With the vibrancy of the interviewees’ lives illustrated, we hope to invite readers to rethink what it means to be a person living in Hong Kong and what diversity means. Most importantly, we want them to contemplate what marginalization means and what it means to be marginalized.

Having said the above, it is important to note that we have only captured ten stories out of hundreds and thousands in this city. We are only touching upon the tip of an iceberg, so to speak, with many more yet to be uncovered. With this book and the podcast series, we hope we can all embark on a journey that opens our eyes, ears, and minds to see, hear and learn about the many stories of minority community members in Hong Kong.

Dr. Emily Shun Man Chow-Quesada
Dr. Evelyn Kwok
Dr. François Mouillot
Dr. Daisy DS Tam
Dr. Marija Todorova
Dr. Clara Chuan Yu

Instagram: 110percent.hk

Hong Kong

Civilizing Mission

Education is one of the best ways to unteach and clarify thing that we've been told but are not right.

There would be a lot of people who would resist change, who would fight change. That's another reason why we need education.

For centuries, Eurocentric thinking has tried to justify colonialism and imperialism as "civilizing" missions that would save the African "savages" who live in "s-holes." Africans are often characterised by terms like "exotic," "primitive" or "pagan". These are all misconceptions. These thoughts could be dated back to the European Enlightenment in the 17th and 18th centuries. This movement provided an intellectual backdrop for European theories about human differences.



Good morning. Let's start today's class.



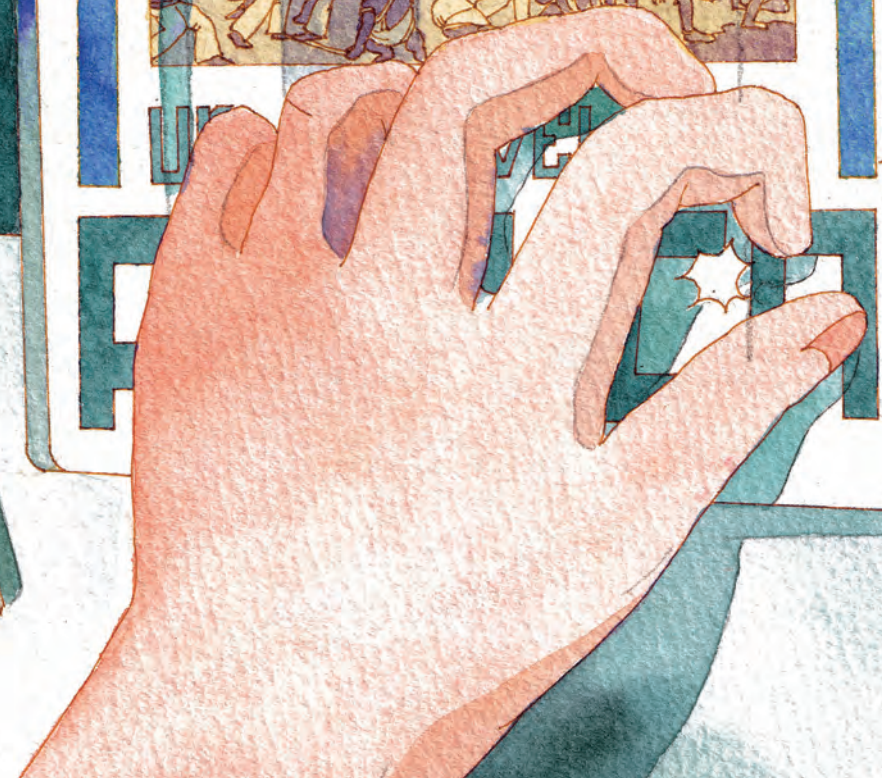
WALTER RODNEY
FOREWORD BY ANGELA DAVIS



HOW EUROPE



UN
F





Author - Walter Rodney



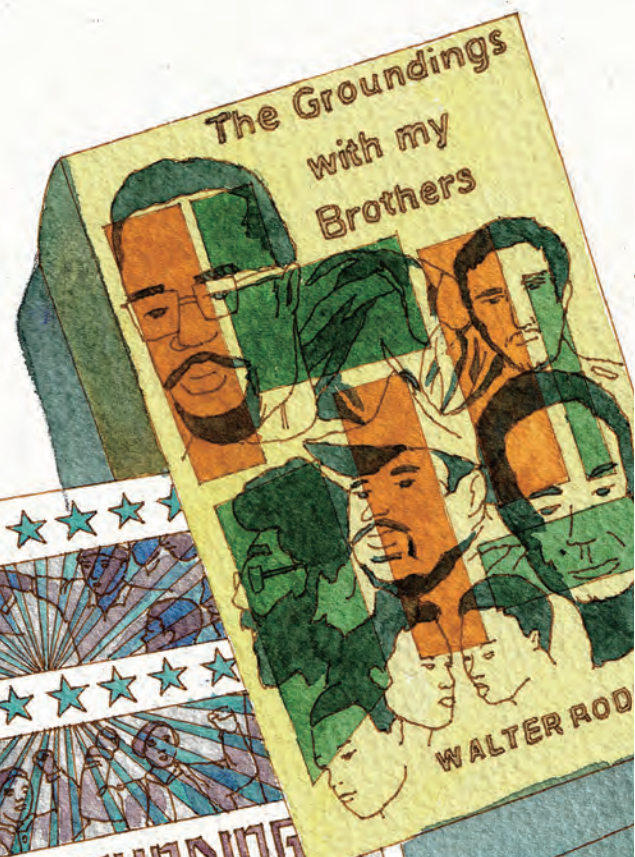
Walter Anthony Rodney was a Guyanese historian, a political activist, and an academic.



look at us
we've given everything



we've given everything you are still
taking it's true I mean

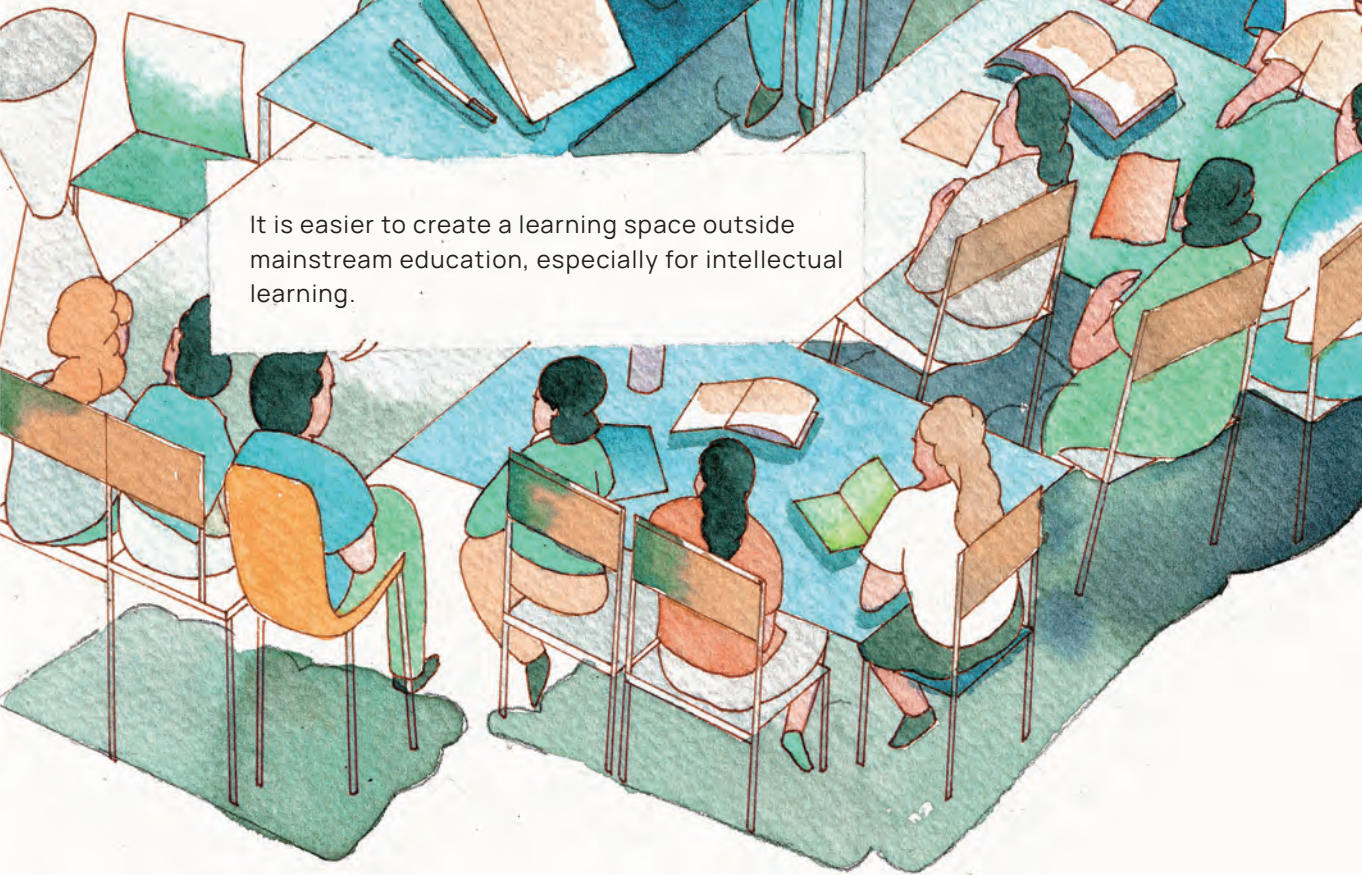


He published his seminal work, *How Europe Underdeveloped Africa*, in 1972.

There are relevant videos you can find online. For example, 1987 Interview with Ghanaian Author, Ama Ata Aidoo is an example.

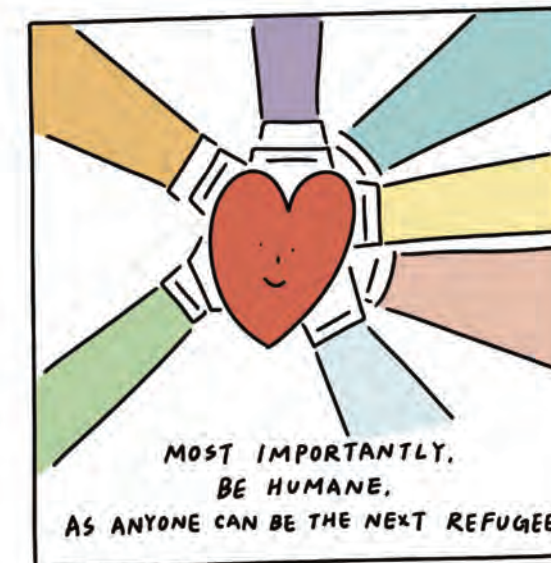
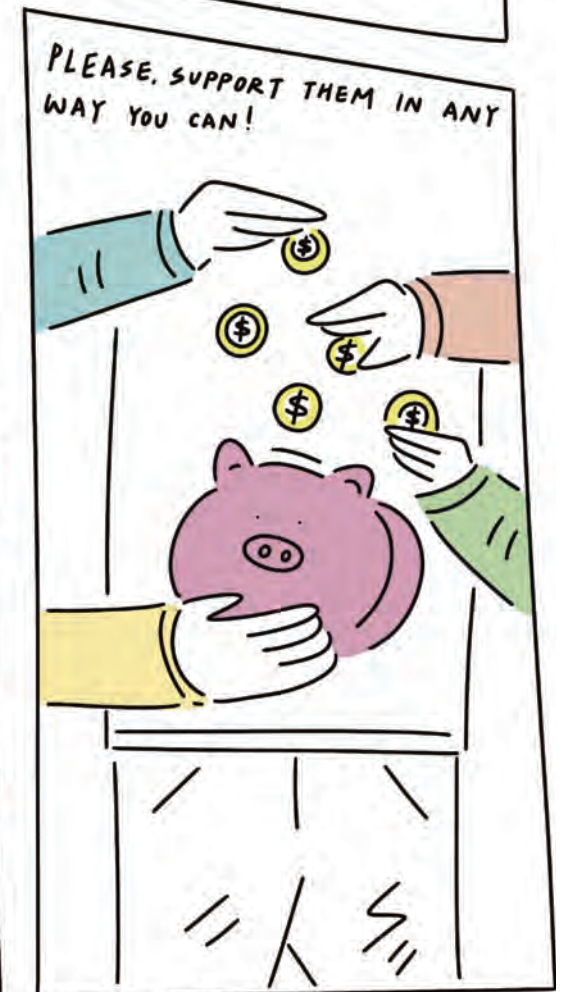


So, it's true that you need to bring these people in to have a just community.

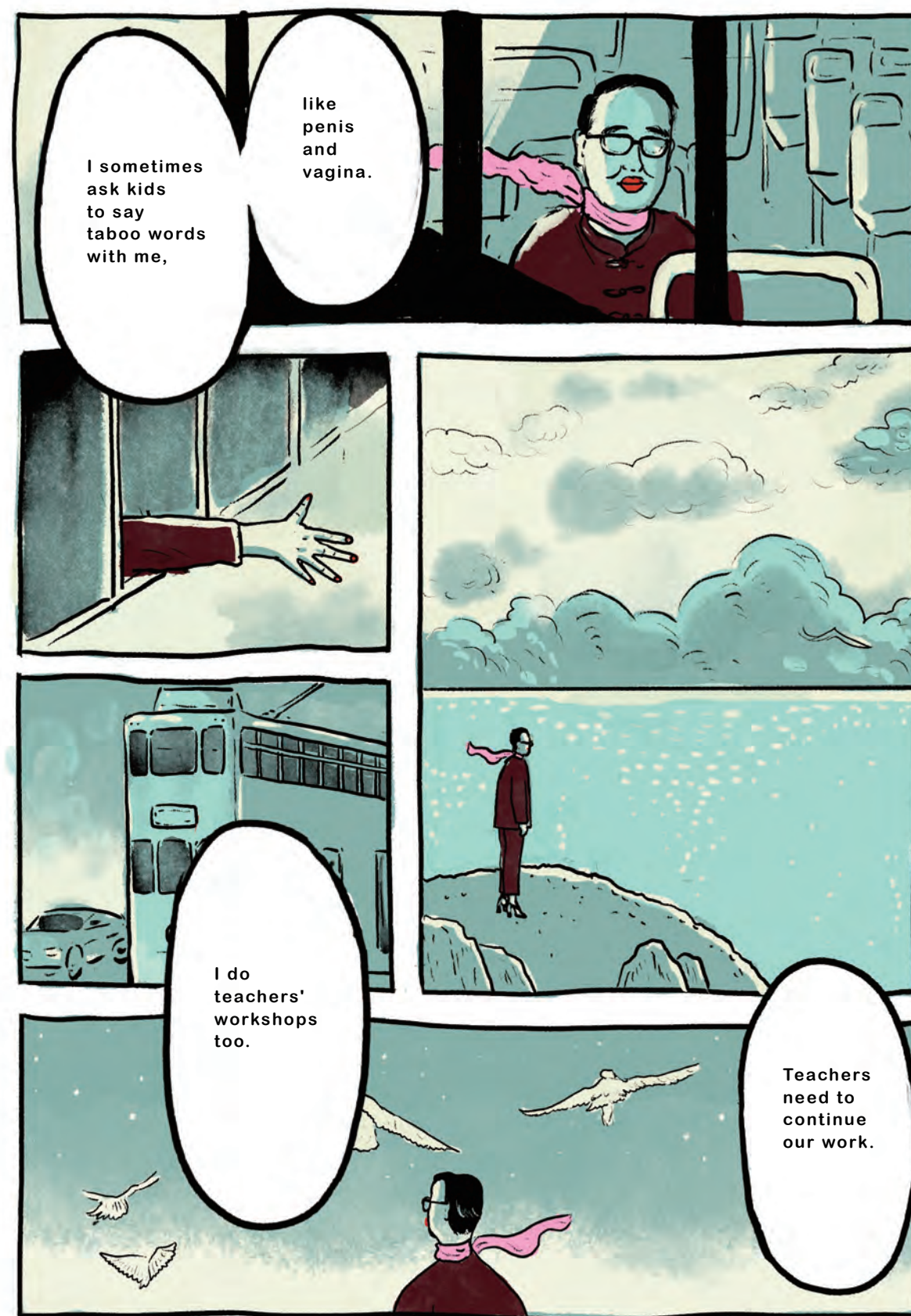
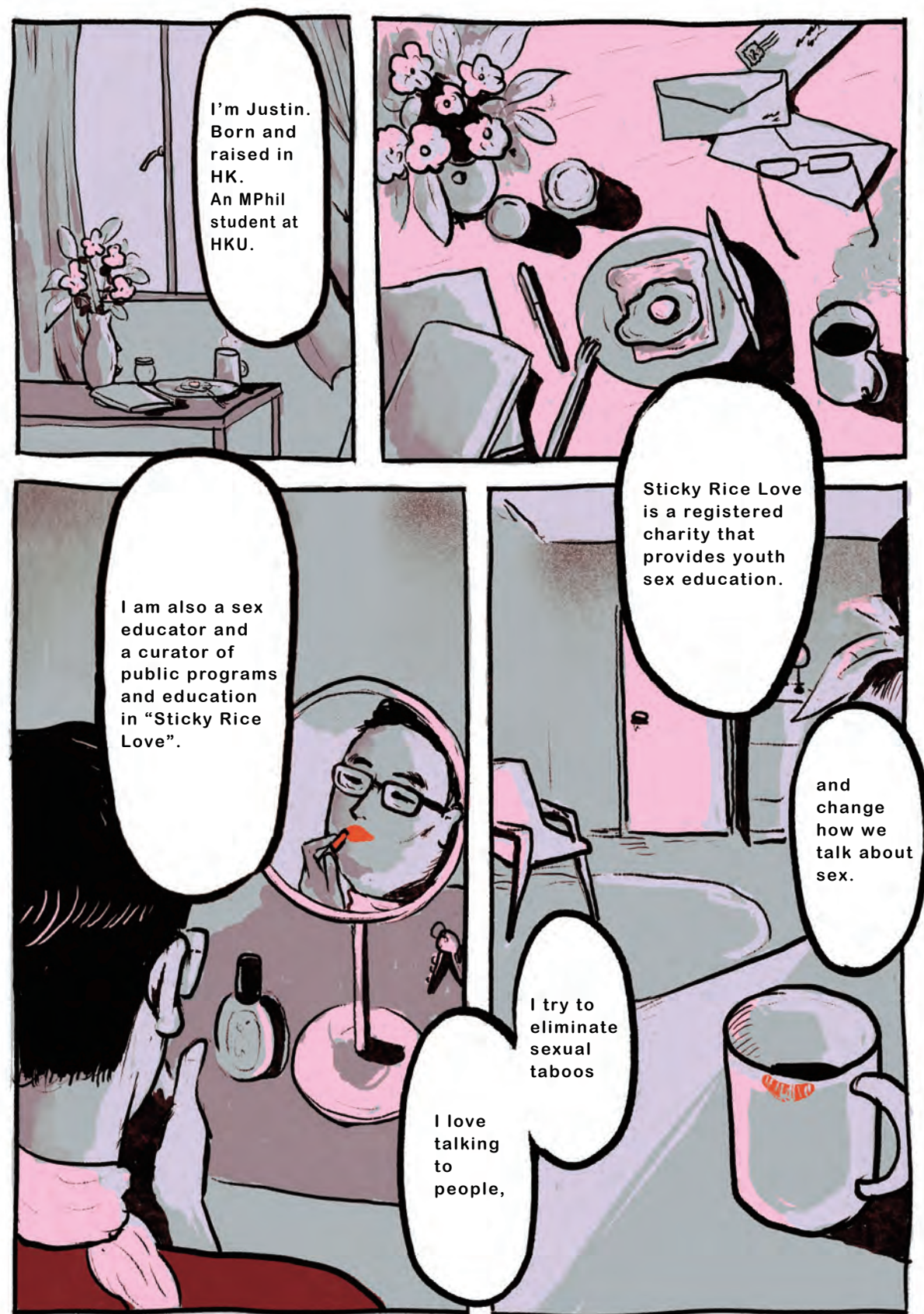


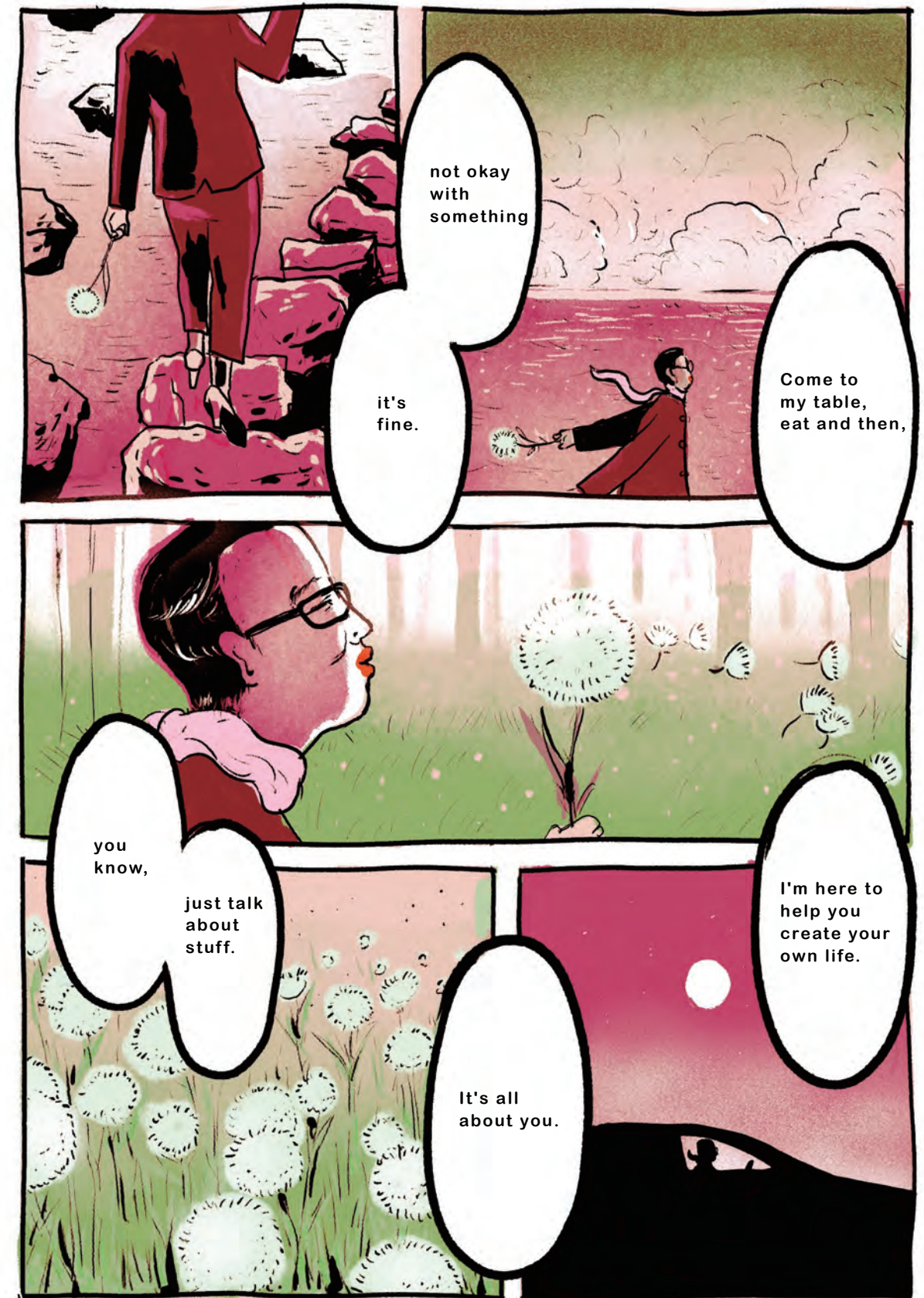
It is easier to create a learning space outside mainstream education, especially for intellectual learning.

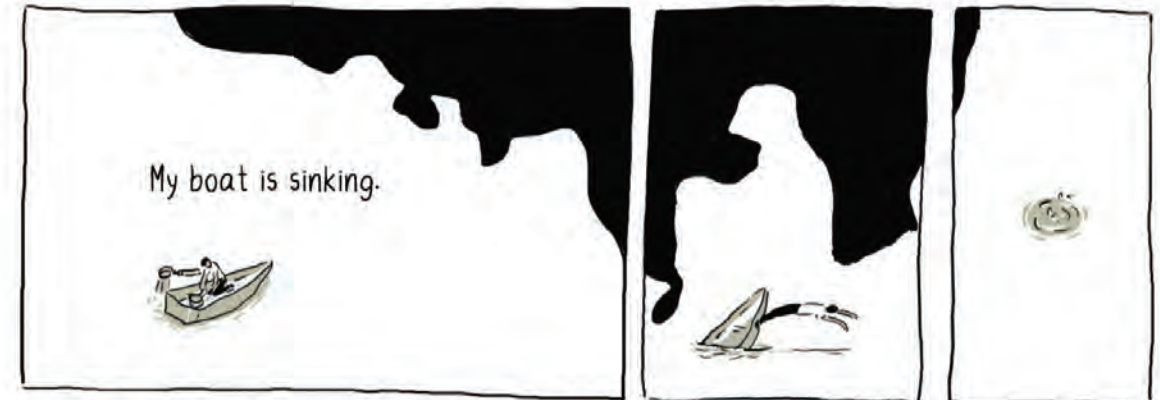


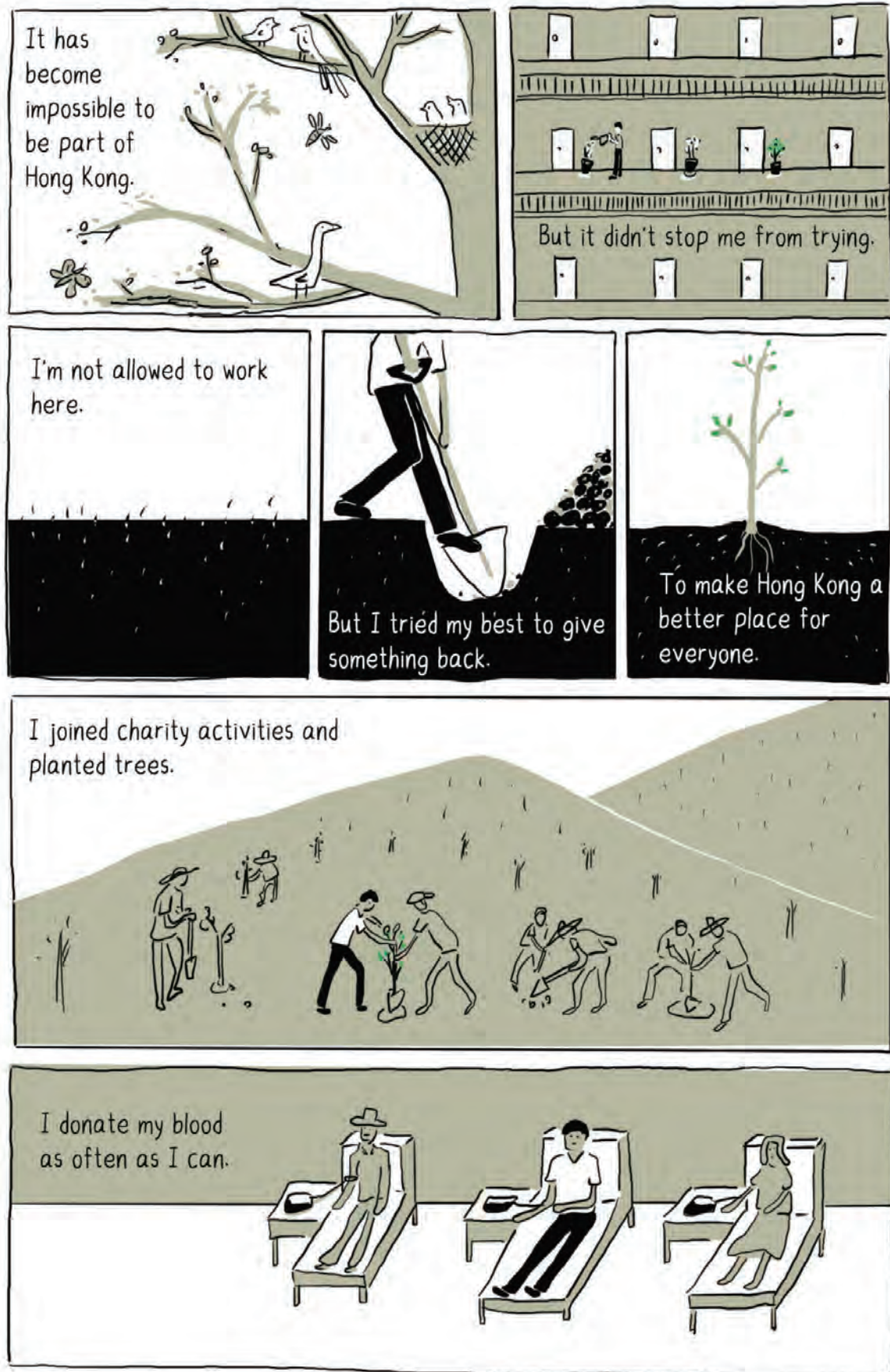


Aimé Girimana is a refugee with a background in law. He is dedicated to improving the living conditions of asylum seekers in Hong Kong.







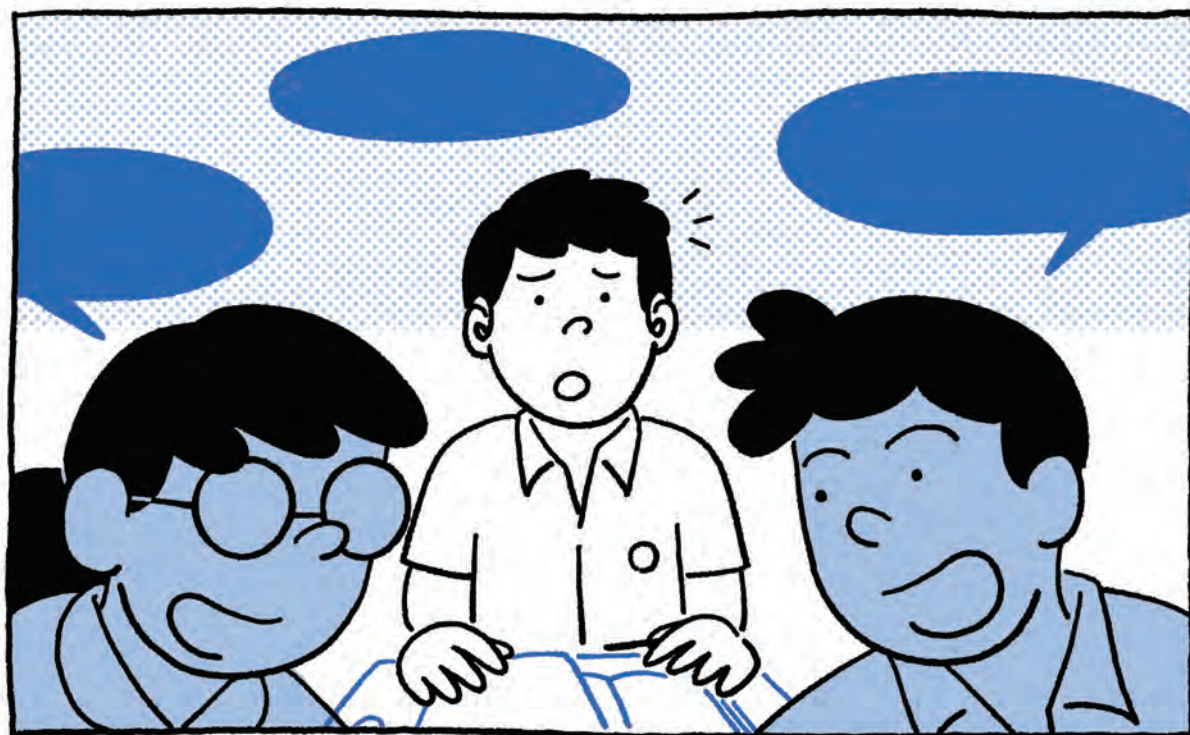




兩邊耳仔都嚴重弱聽嘅Frederic，由細到大都係主流中學讀書，同健聽嘅同學一齊玩。



準備緊中學文憑試嘅時候，佢第一次突發性失聰，好似熄咗粒制咁，戴咗助聽器都完全冇咗聽覺。經過幾次反反覆覆，令到佢好冇安全感。



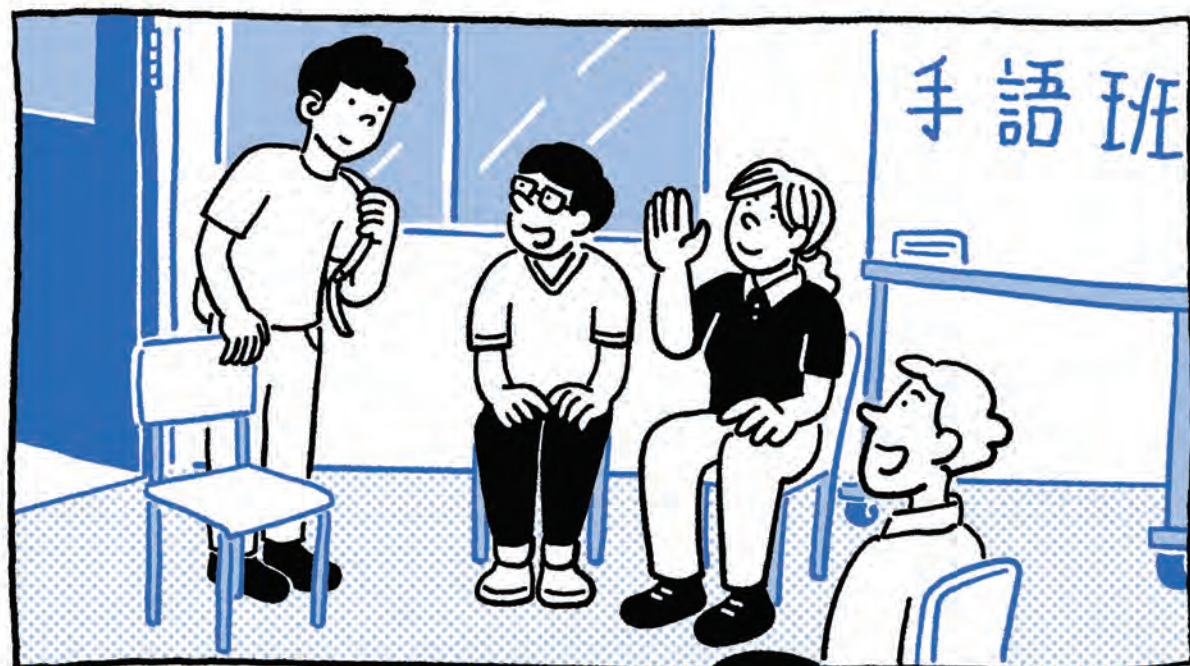
因為父母同朋友都係健聽，有時Frederic同佢哋溝通就靠讀唇。喺嘈雜嘅環境都可以知道對方講緊乜。



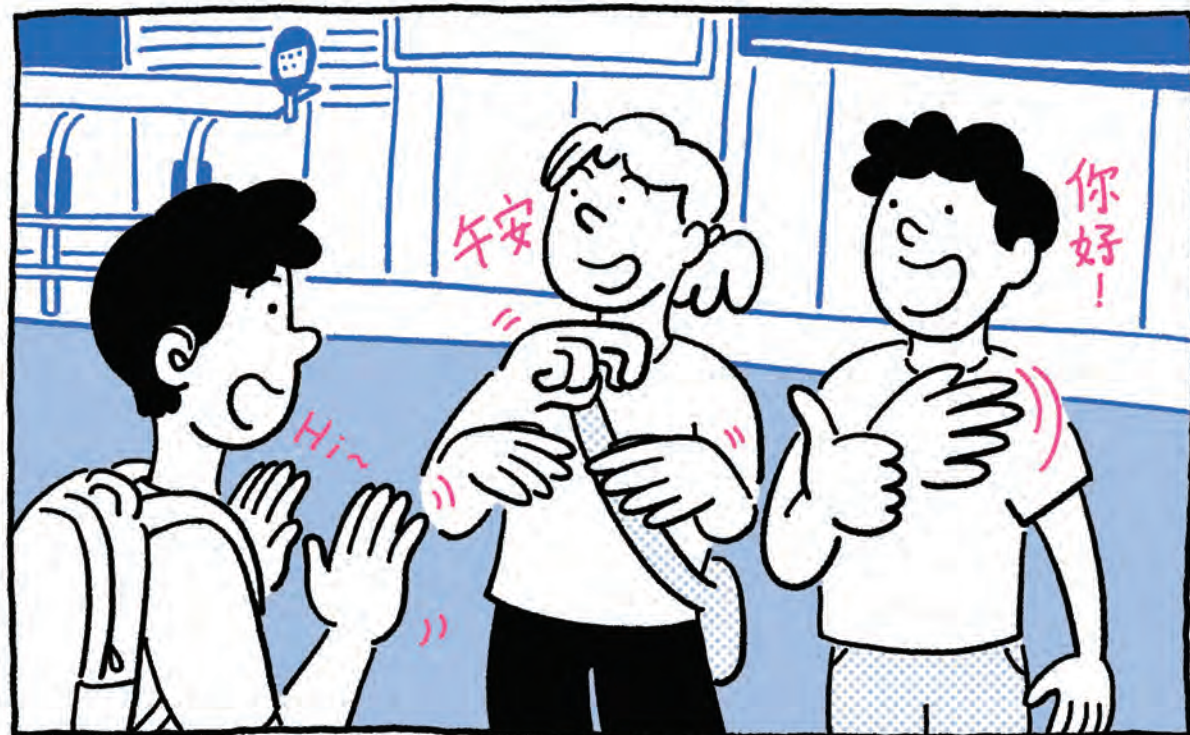
不過廣東話特別容易睇錯口型，讀唇始終有限制，唔係一個萬全嘅溝通方式。



中學畢業之後，喺間聾人機構度做義工，就開始學一啲基本嘅手語。



手語成為咗Frederic表達自己嘅另一種語言，佢因此進入聾人群體，學習唔同嘅聾人文化。



讀完中文大學手語語言學碩士課程之後，佢就參與咗手語共融計劃，為聾人學生提供主流課程嘅手語支援。



而家嘅學生返學有一班聾人同學，又同健聽同學打成一遍，比Frederic讀書嘅時候好唔同。呢個共融畫面喺Frederic眼中特別靚。

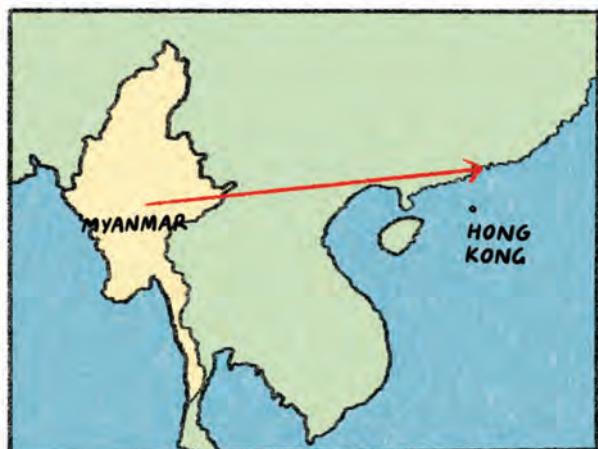


Frederic Lau: Frederic 是一位聽障人士 / 聾人，現在從事聾童教育的工作。

A THREAD TO HOME

WORDS Ei Ei San
ART Kaitlin Chan

My name is Eisan. I'm from Myanmar, and this year marks the tenth year I've been in Hong Kong.



I work as a journalist, and I moved here to begin my college degree in 2013.

There are only a few hundred of us Burmese in Hong Kong.



It can be difficult to be part of a small minority here.



Especially around the military coup in 2021, I wished for a bigger community here. I longed for a collective sort of solidarity.

One of the hardest aspects of the coup is the electrical blackouts, which make my regular efforts to call my family harder.



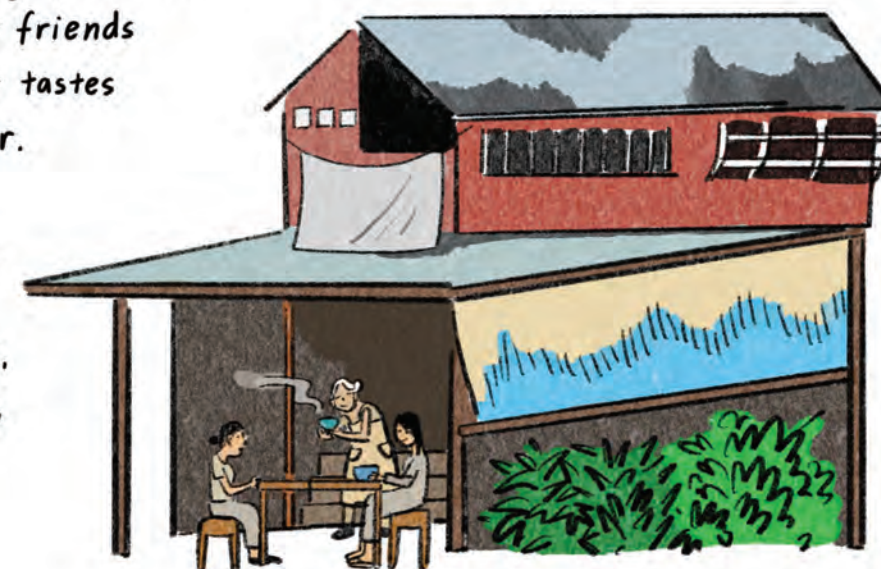
Another way I've been reconnecting with my roots is through cooking.

While I did not learn to cook directly from my Mom, I used to help out at my family's small breakfast noodle shop.



Sometimes, I'll reimagine a dish from my past and recreate it for friends based on what tastes I can remember.

Through these, I can share my experiences, my childhood, and my life back home.

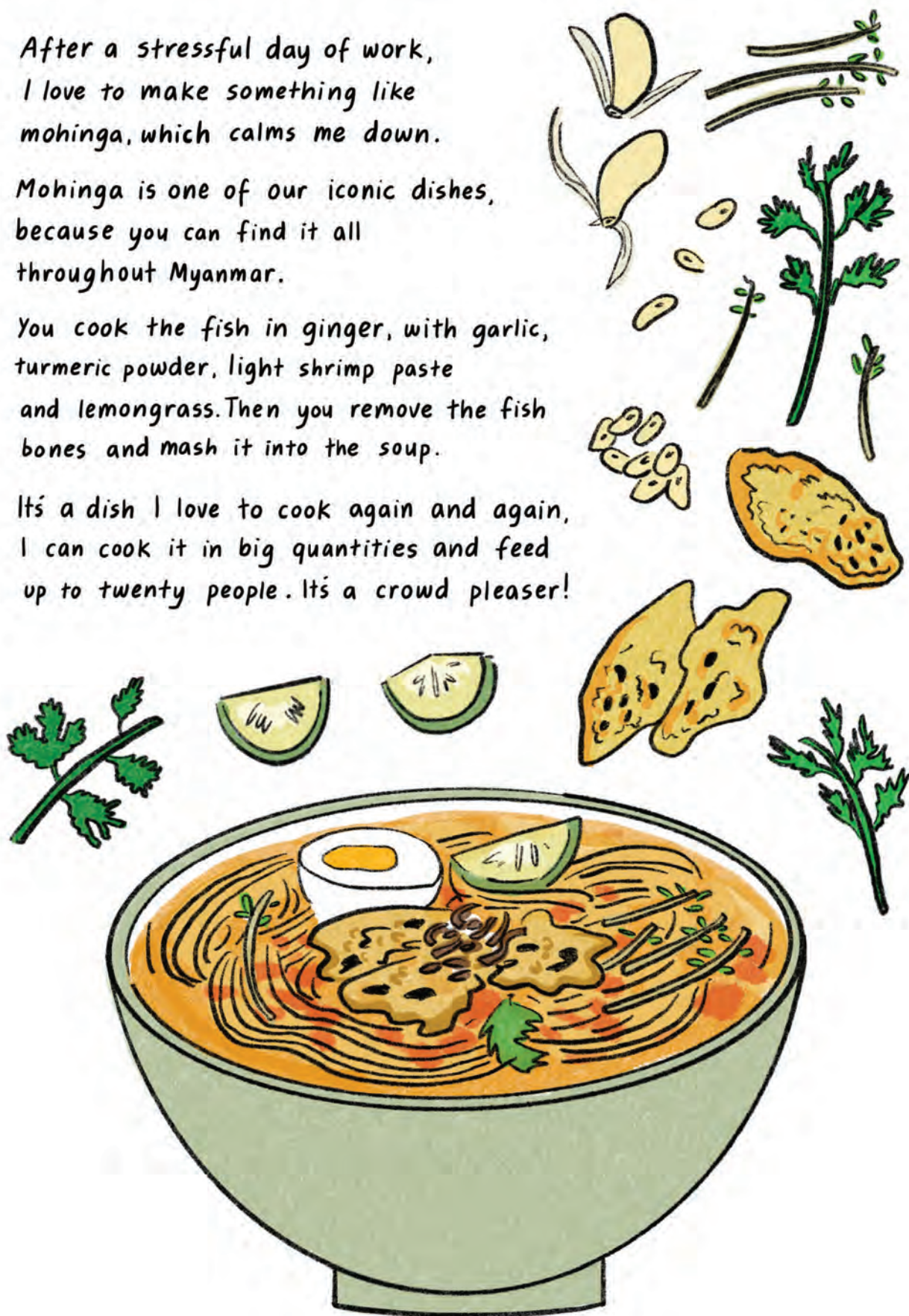


After a stressful day of work,
I love to make something like
mohinga, which calms me down.

Mohinga is one of our iconic dishes,
because you can find it all
throughout Myanmar.

You cook the fish in ginger, with garlic,
turmeric powder, light shrimp paste
and lemongrass. Then you remove the fish
bones and mash it into the soup.

It's a dish I love to cook again and again,
I can cook it in big quantities and feed
up to twenty people. It's a crowd pleaser!



I've also been getting into sewing and collecting hand-woven
fabrics, as a way to alter my Burmese sarongs so I can enjoy
wearing them here.

Traveling home for me is more
restricted these days, so I cherish
everything that reminds me of home.
One aspect of this is the clothes I wear.

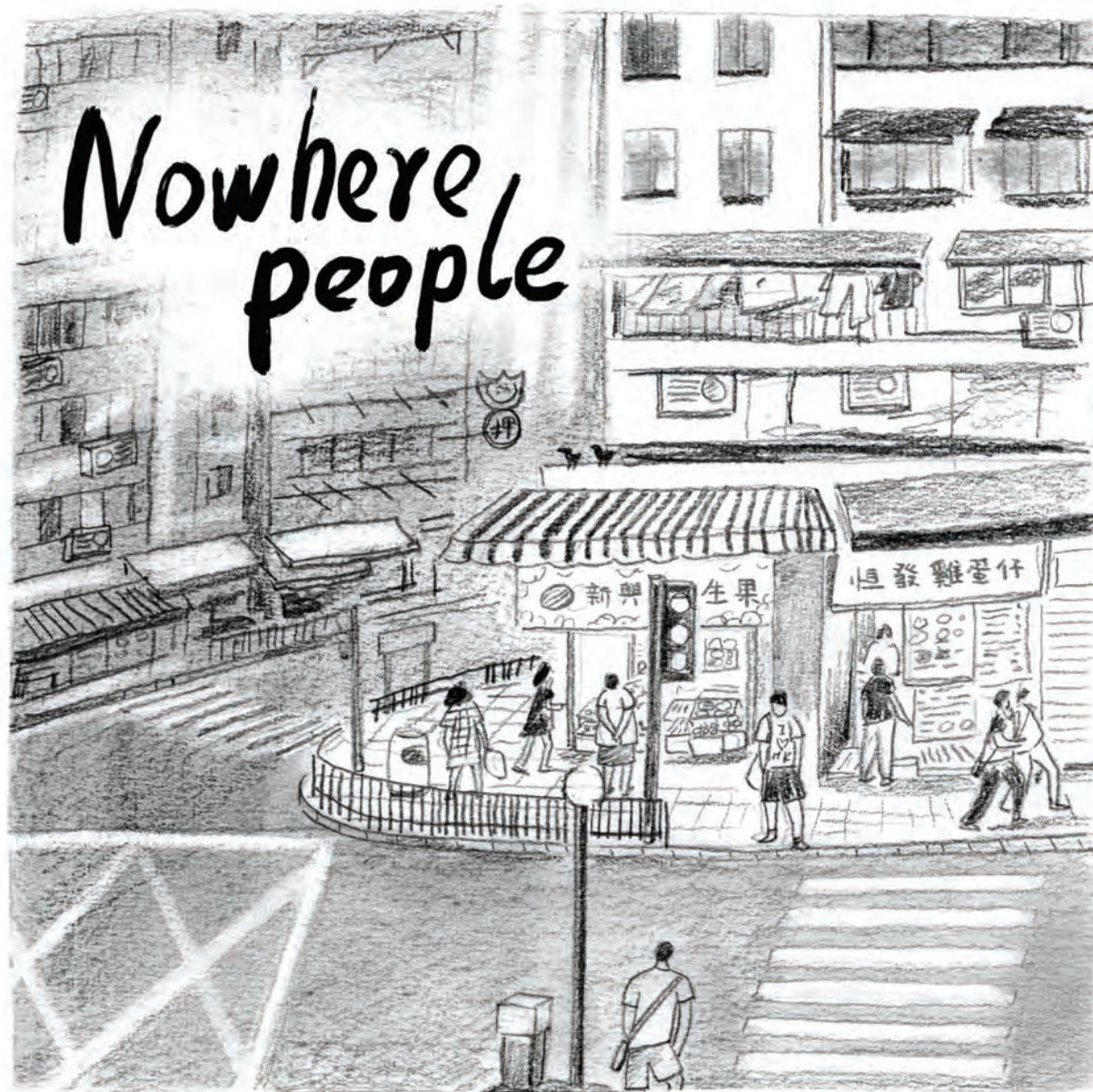
Sometimes, in Hong Kong, I miss seeing
bright colours that I associate
with Myanmar.

However, I love that Hong
Kong is my second home.

In some regards, I feel safe and
free here to be myself and
express who I am.



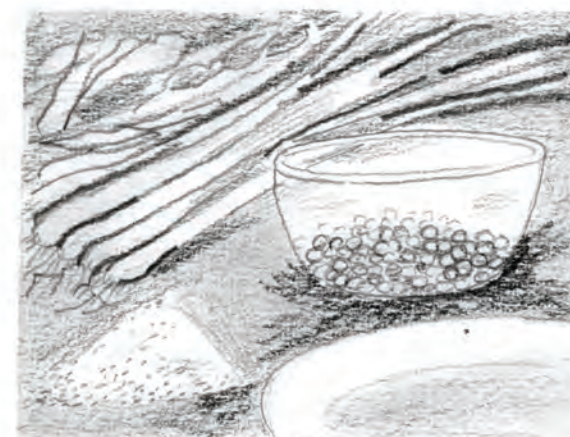
Ei Ei San is a journalist living in Hong Kong who connects to her roots by re-creating dishes from
her home in rural Myanmar, one dish at a time.



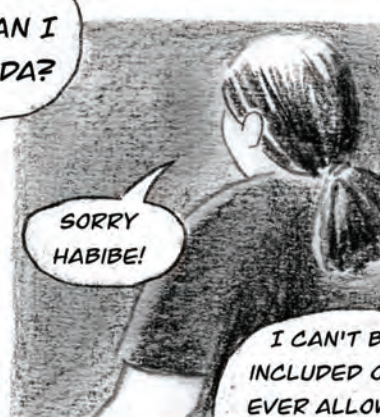
Nowhere
people



THAT LOOKS REALLY DELICIOUS...



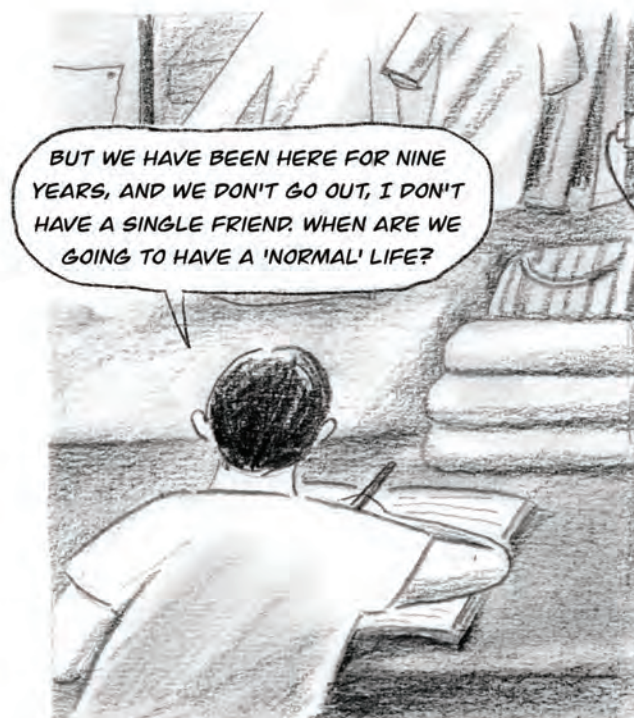
MAMA, CAN I
GET A SODA?



SORRY
HABIBE!



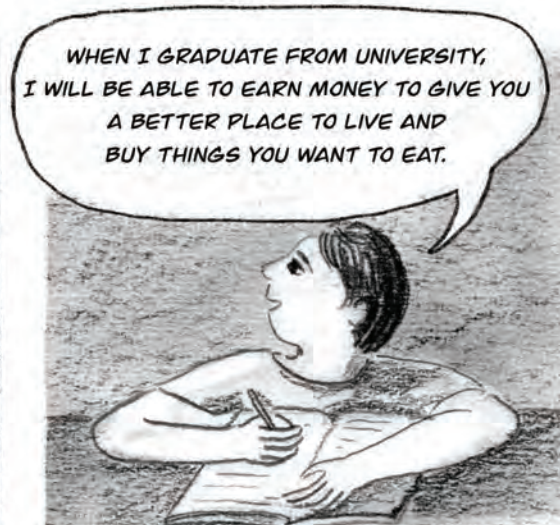
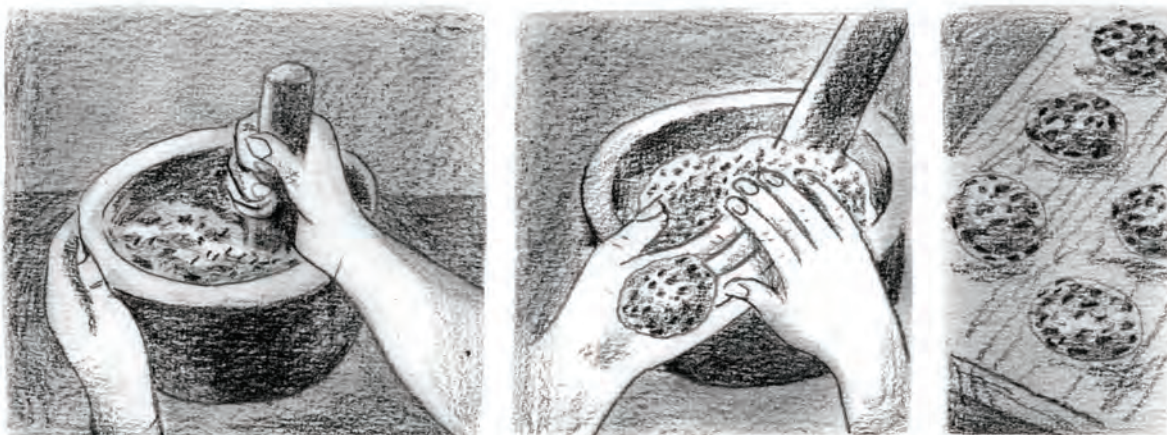
I CAN'T BUY SODA BECAUSE IT'S NOT
INCLUDED ON THE FOOD COUPONS. IF I'M
EVER ALLOWED TO WORK, I WILL BUY YOU
ALL THE SODA AND ICE-CREAM YOU WANT.



BUT WE HAVE BEEN HERE FOR NINE
YEARS, AND WE DON'T GO OUT, I DON'T
HAVE A SINGLE FRIEND. WHEN ARE WE
GOING TO HAVE A 'NORMAL' LIFE?

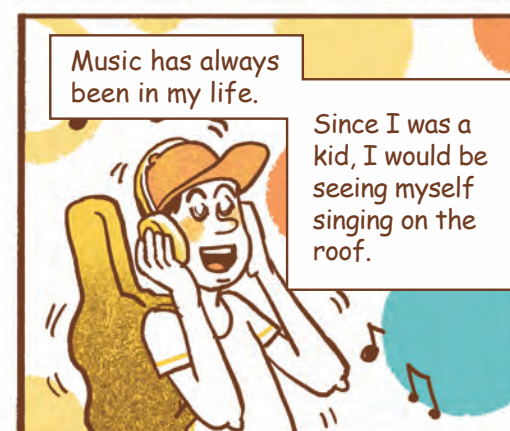
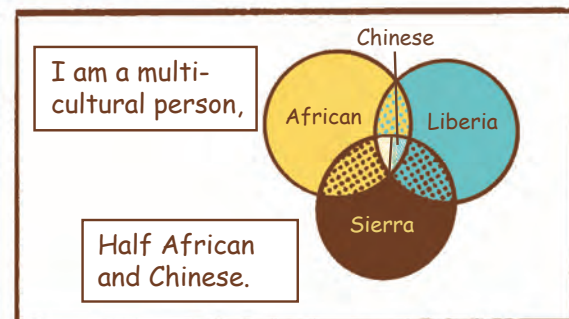
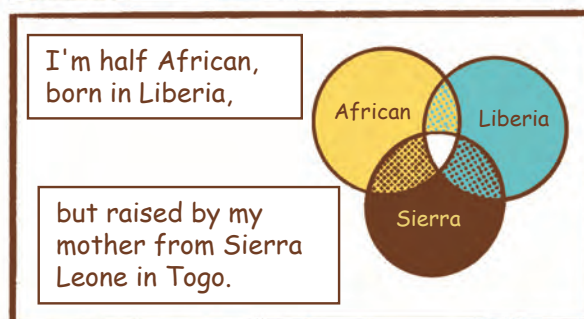


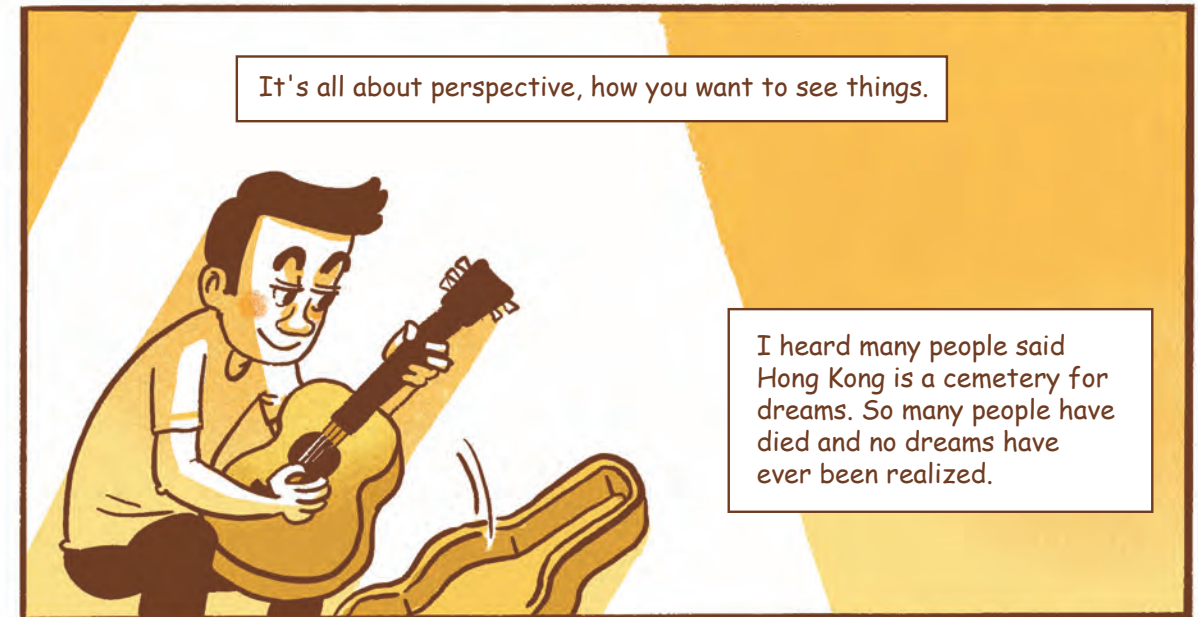
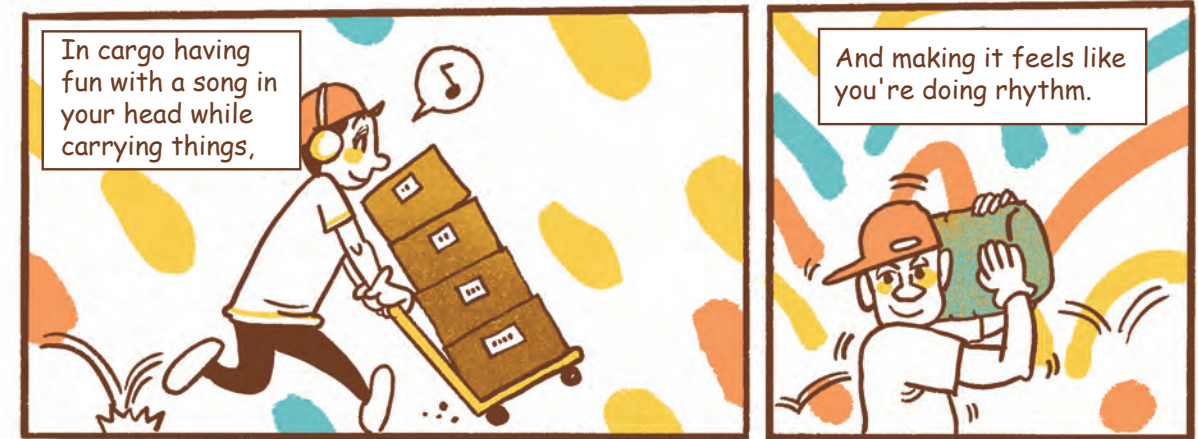
I DON'T KNOW
HABIBE!



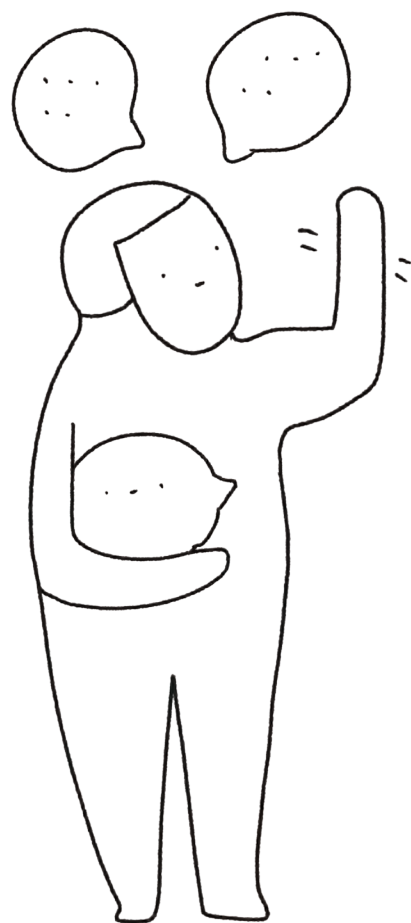
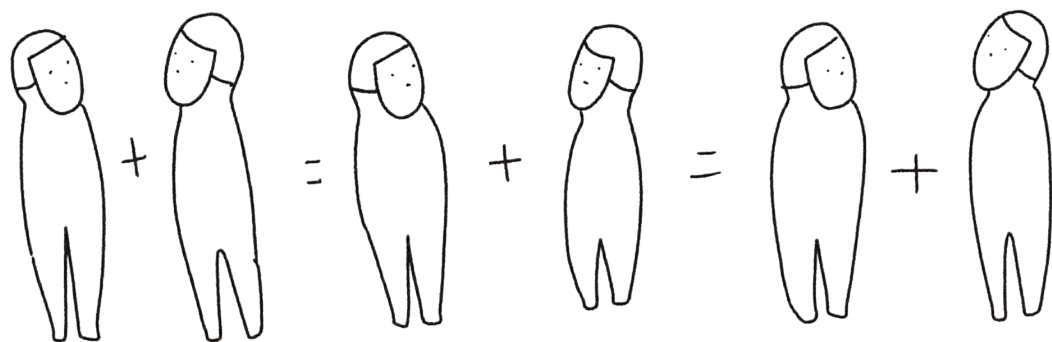
Nana* is an asylum seeker residing in Hong Kong with her two sons.

*Name has been changed to maintain confidentiality.



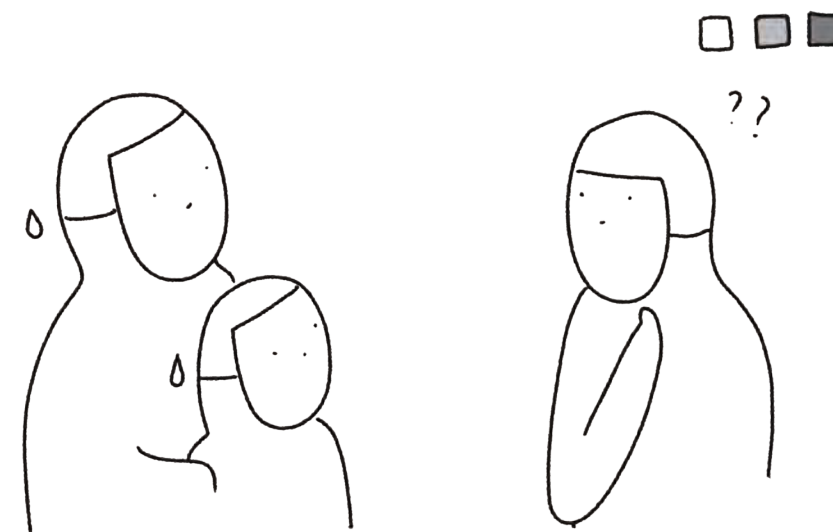


Danny is a Blasian artist, music producer, and gaming industry worker who has lived in Hong Kong since his teenage years.



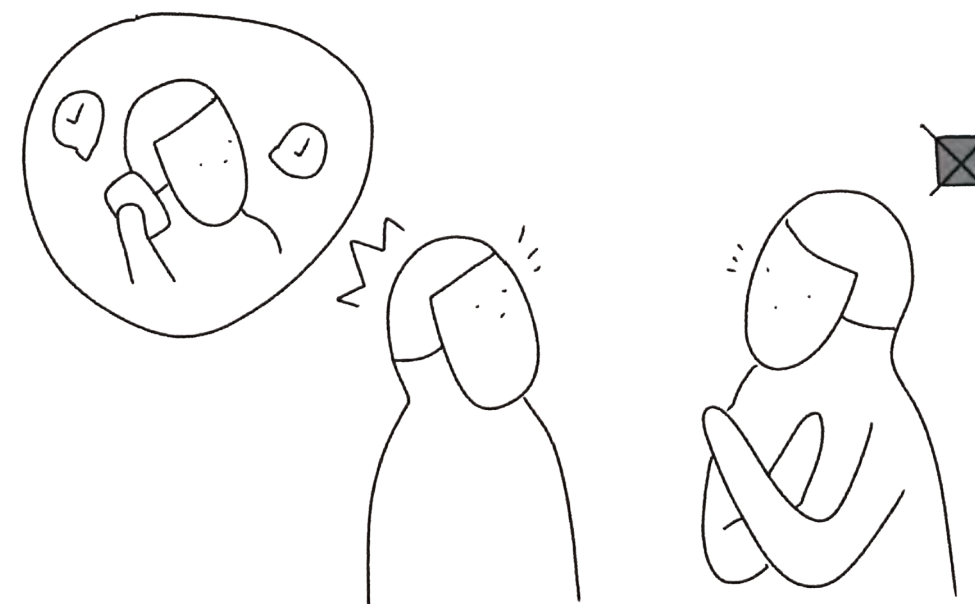
I'm Filipina ... I was born in Hong Kong. So, I have a bit of mixed bloodline — my mom is partly Chinese and she's also mixed Spanish, and then from my dad's side there's a bit of Portuguese ... We tend to bring up the distinction of local and non-local a lot but it's really very difficult to put a label on our identities.

我係菲律賓人……我係香港出世，咁我媽咪係中國同西班牙混血，而我爸爸嘅家族就有啲葡萄牙血統……
我哋經常會談到所謂嘅「本地人」同「非本地人」，但係好難用一個標籤去形容我哋嘅身份。



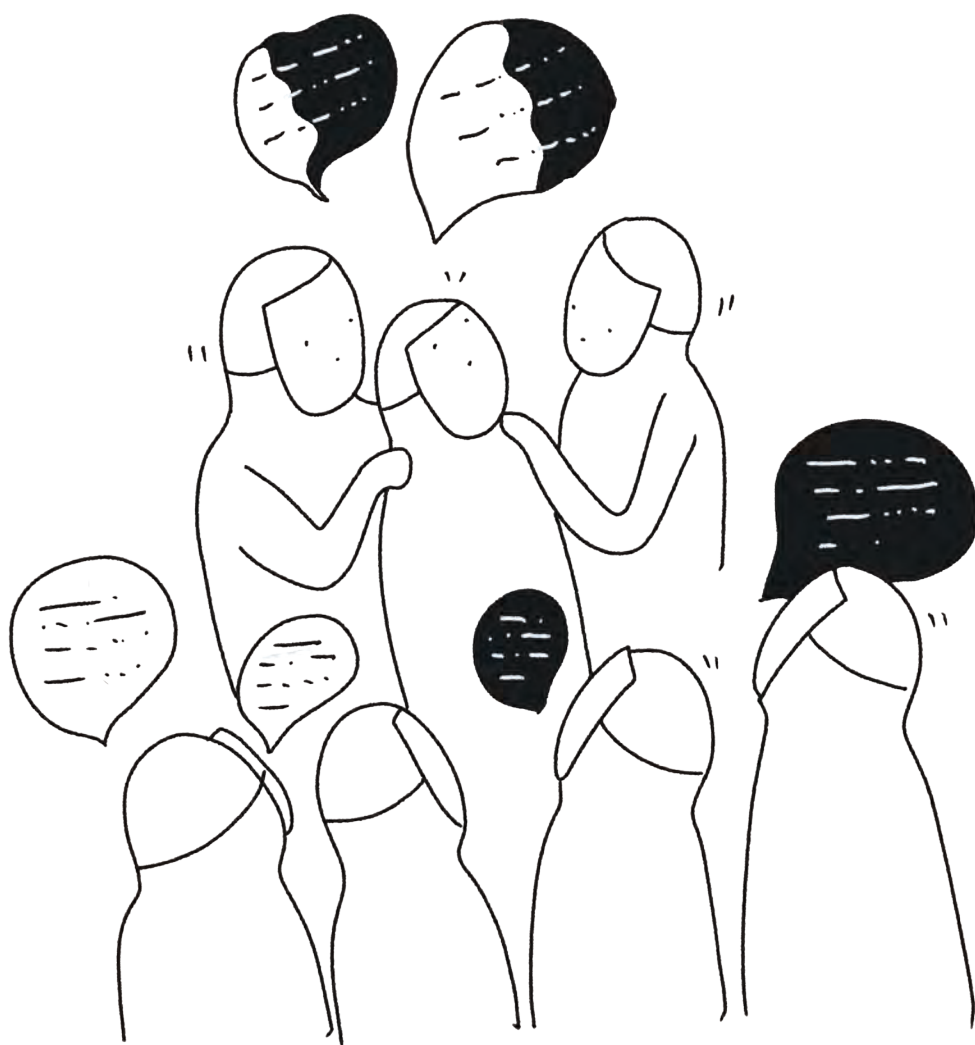
... for example, my mom experienced being asked, "Oh, you're Filipina? Your skin is so fair, you don't look like a Filipina." ... on the surface it doesn't seem too negative but the fact she has heard this a lot, it does raise a question, like there's the assumption that Filipinos are tanner or darker-skinned and it's like almost a shock to see a light-skinned Filipino ...

……對我媽嚟講，佢經常會被問：「哦，你係菲律賓人？你嘅膚色好白，你唔似菲律賓人咁啊。」……表面上嚟講唔算係太負面，但係佢聽到咁多次，就會問：「係咪咁樣，人哋就會認為菲律賓人應該係啲較深色嘅人，見到皮膚白嘅人就會有啲震驚？」



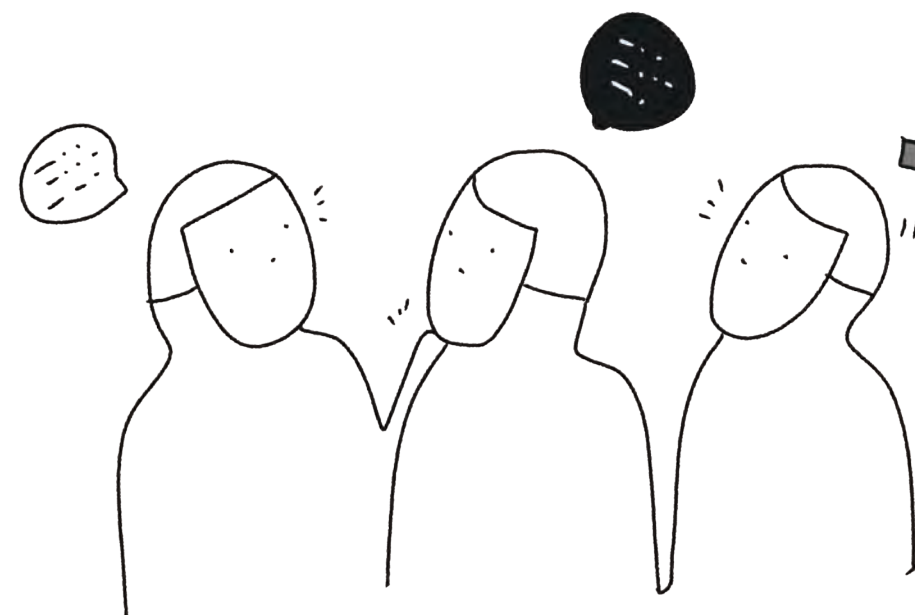
... some colleagues of mine, even though they're fluent in Cantonese, because of the way they look, they get rejected ... he would answer an interview call ... they hear him speaking fluent Cantonese ... but the moment they see them they're like "oh this is sort of not what we expected", and he gets rejected ...

……有啲同事可以講好流利嘅廣東話，但係因為佢嘅樣，就會被拒絕……佢接到面試嘅電話……人哋聽到佢講到口齒流利嘅廣東話，但係一見到佢嘅樣，就覺得唔啱，就會拒絕佢



And for example, there's also a lot of communities out there, right? ... I really like and respect the concept of community, but somehow it was something that never really worked for me or my family, we grew up in a way that was almost isolated ... we just grew up in our own bubble, not necessarily complying with the Filipino community or the local Chinese community.

……例如，社群嘅概念，其實好多社群喺度，我都好欣賞同尊重，但係對於我同我嘅家庭嚟講，好似冇乜用，我哋成長嘅過程好似喺一個孤立嘅環境入面……唔一定係要隨便加入一個菲律賓人嘅社群或者本地華人嘅社群。



... don't look too much on the surface level. Instead of just seeing what food they eat, what clothes they wear, what religion they practise, I feel like these can be discovered individually, ... having this basic awareness for each person is important; whereas as a community and society to just acknowledge each other as individuals, not put too much emphasis on race, ... try to take away the assumptions and stereotypes towards one another. And I think that would blend the connections a bit more smoothly.

……唔好太著重表面嘅嘢。唔單止係食物、衣著、宗教信仰，呢啲應該係可以逐個人去發掘嘅

……對於每個人，都有一個基本嘅認識，咁樣先至可以建立起連繫；至於社群同整個社會嚟講，就係要承認每個人嘅個性，唔好太著重種族，唔好預設啲刻板印象同偏見，咁樣就可以更加順暢地連繫啦。

Diza is a Filipina, born and raised in Hong Kong, who is exploring her identity through her personal experiences and work in social services.



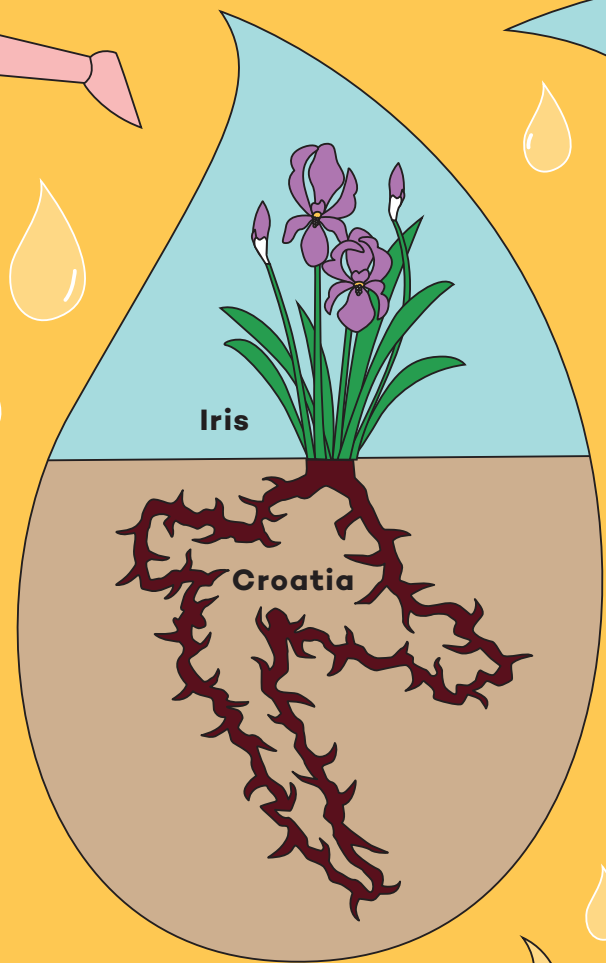
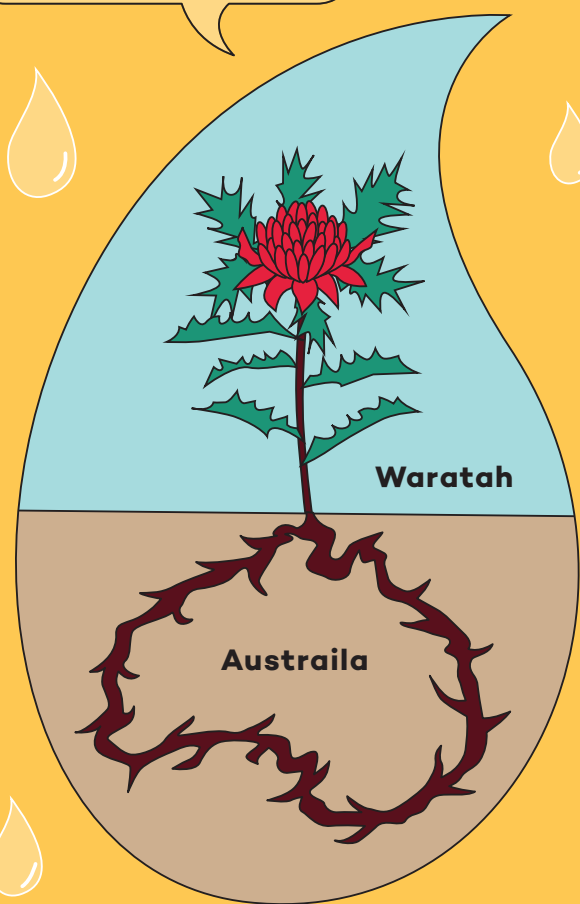
SLAVICA HABJANOVIC

Born in Melbourne / Naarm, Australia, Slavica grew up as a child of immigrants from the former Yugoslavia. Her family decided to move back to Croatia after the war of the 1990s.

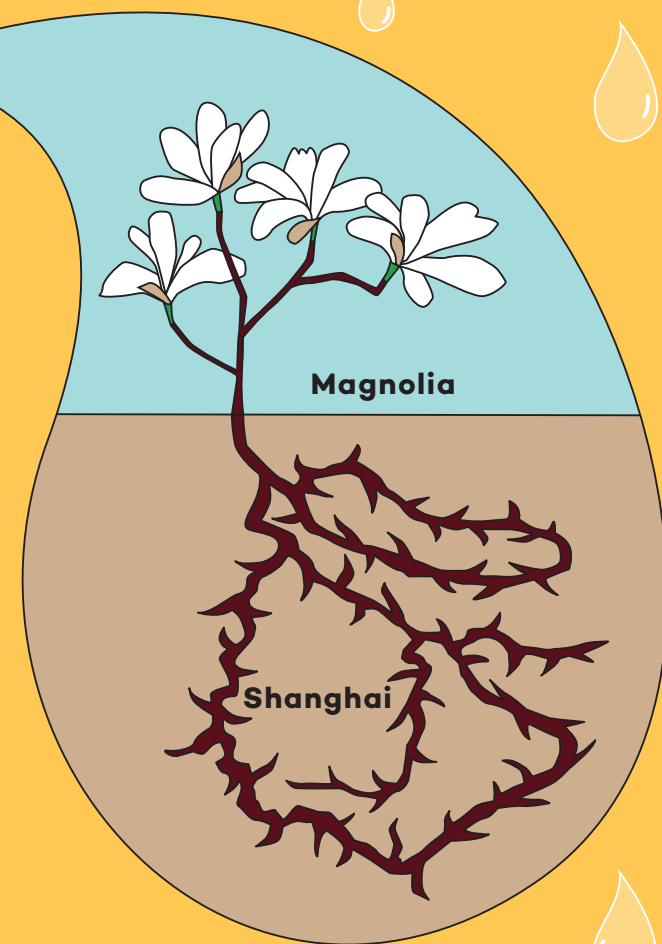
She moved back to Australia in her 20s to study and began working for the Croatian Herald newspaper with a weekly column on diaspora which formed the basis for her recently published book, Croatian Stories.

After graduating, her work took her to live first in Shanghai and then in Hong Kong. Both her parents' passing away was a major shift in Slavica's sense of belonging and identity.

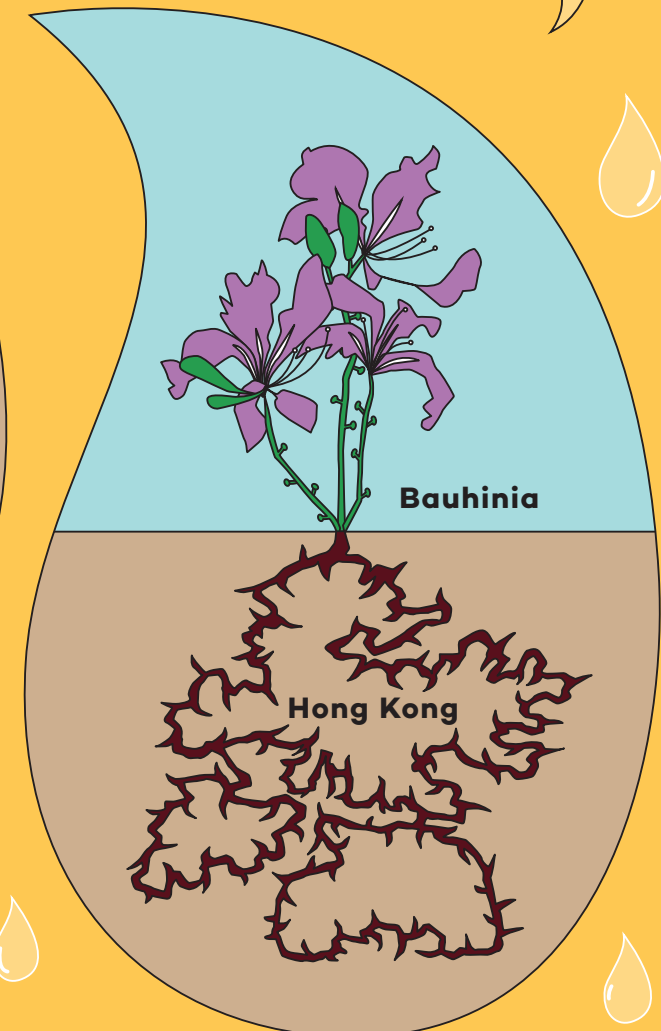
Stability, individuality, opportunity, freedom, a bubble floating to its own rhythm, exploration



Complex roots, romance, adaptability, empathy for struggle, a blade of grass in a forest of wind, humility, slowness



World-shifting perspectives, dazzling energy, possibility, lightning-speed change, beauty, future-looking, ambition



Hustle, love, gentle acceptance and tolerance, compatible contradictions, layered traditions, settling into oneself, community, skin-seeping emotion

Through lots of introspective writing, conversations with people from all over the world and forging a wide, supportive community in Hong Kong (where she is currently still based), Slavica is now able to embrace and nurture each of the places she has called home to create a unique sense of belonging and chapter of her story.



Charlene Man × Slavica Habjanovic



Slavica Habjanovic is a communications specialist and writer living and working in Hong Kong with an interest in migration, diaspora, and shifting identities. She recently published a book of essays titled 'Croatian Stories'.



黃詠珊 (飛天豬)
Pat WingShan Wong
(aka Flyingpig)

Pat WingShan Wong (aka Flyingpig) is a community-based visual artist and Assistant Professor at the Academy of Visual Arts of Hong Kong Baptist University. Her practice lies in the intersections of architecture, technology, memory, and identity. The emotional significance of an architectural space, its relation to personal memory, and the collapse of time are the central themes of her works. Her illustrations that portray community stories, ranging from people, to landscapes and objects from her surroundings, are evocative meditations on urban development and its public and personal significance.



陳嘉賢
Kaitlin Chan

Kaitlin Chan is a cartoonist and gallery worker in Hong Kong. Her work has appeared in *The New Yorker online*, *The Economist*, *Catapult*, *Astra Magazine*, *Oprah Daily*, *The Margins*, *The Offing*, *Popula*, and elsewhere. As an illustrator, selected past collaborators include Vans, Little Bao, Asian American Writers' Workshop, Asia Art Archive, Restless Books, Wondermind and the Glasgow Community Food Network. In 2021, she was shortlisted for the Cartoonist Studio Prize in Webcomics. She is currently *self*-publishing a webcomic and forthcoming graphic novel, *Eric's Sister*.



Kori Song

Kori Song is an illustration artist and picture book creator from Hong Kong-based in London. Inspired by the interplay between urban landscapes and nature, Kori's artwork offers perceptive observations and profound reflections on life. Her latest publication *Found in Sydney* was released in Australia this year. Her artwork has been shortlisted for the World Illustration Awards 2022 and selected for the Illustrator Exhibition of Bologna Children's Book Fair 2020.



Stella So

Stella So was a graduate from the School of Design of the Hong Kong Polytechnic University. Her final year project, the animation *Very Fantastic* was winner of the 8th Hong Kong Independent Short Film Competition in 2002 and was invited to a couple of film festivals abroad. Presented in a Chinese copybook, the animation is based on the city's old districts to induce readers' reverie and expectation of Hong Kong's culture. So's published works include *Very Fantastic*, *City of Powder – The Disappearing Hong Kong*, *The Old Girl's Diary*, etc.



Charlotte
@movingdrawing

Charlotte Lui graduated in 2019 at the Academy of Visual Arts of Hong Kong Baptist University. In 2021, she started up the page of "Moving Drawing." She draws on sketch books, illustrating the hustle and bustle of the city, also combined with humanistic concern and creativity.



Onion Peterman

Onion Peterman is an illustrator and screen printer from Hong Kong, currently based in London. They are inspired by daily life observations and scenic road trips when they are traveling around the world. Their visual are humorous, clever, and universal. They also run screen printing studio "DRY RUN PRESS," — an independent publisher specialised in producing screen prints, artist books, and zines.



林建才
Kinchoi Lam

Kinchoi Lam is an award-winning artist based in Hong Kong. With his first picture book, *Little Big Tram*, he won the First Prize in the Creative Writing in Chinese Award in 2016, and also the Hong Kong Publishing Biennial Award in 2019. His other illustration works have won the Batsford Prize in the UK, and were selected for the German White Raven Award and Bologna Children's Book Fair Illustration Award. Lam's illustration works combine traditional printmaking and digital collage to record and spread stories through images, breaking through the boundaries of language and regions.



含蓄
Ricky Luk
(Humchuk)

Humchuk graduated with a master's degree in Architecture (Design) from the University of Hong Kong in 2012. In 2014, he started collecting ordinary stories from the street by giving away his paintings in exchange in hope of reminding people to cherish every moment in life.



謝曬皮
Jasmine Tse

Tse Sai Pei by Jasmine Tse, Born in Hong Kong, Illustrator



Charlene Man

Charlene Man's joyful compositions possess a captivating blend of mischievous innocence and simplicity. Her vibrant works create an immersive world where bold humor takes center stage, and the key to delivering the punchline lies in its relatability. Drawing inspiration from her everyday life and a diverse mix of cultures, Charlene's art goes beyond creating merely happy images. Since 2016, Charlene has been publishing her works under the banner of Lazy Press. She produces limited editions to spread the appreciation for laziness. Her publications, including titles like *One day I went to Porto*, *Lazy Yoga Guide*, *Lazy Travel: Mexico City*, *Cut the Small Talk*, and *Lazy Magazine*, capture her unique perspective. Her works have been exhibited at various art book fairs and comic art festivals, such as the New York Art Book Fair, Short Run Comic Festival, Comic Art LA, and East London Comic Art Festival.

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