

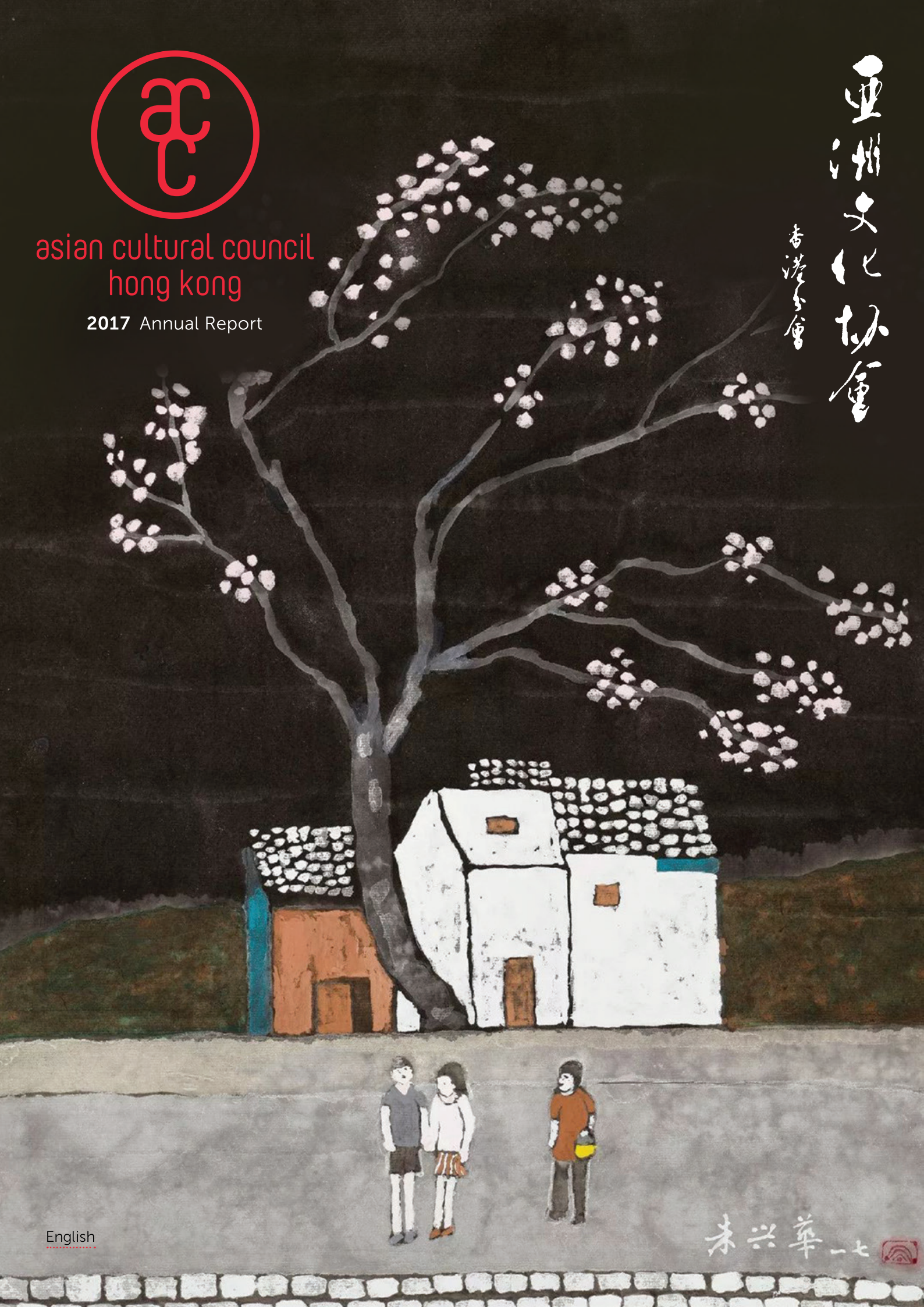


asian cultural council
hong kong

2017 Annual Report

亞洲文化協會
香港分會

香港分會



English

朱興華 一七





Our History

The Asian Cultural Council (ACC) was founded by John D. Rockefeller 3rd in 1963 as the Asian Cultural Program of the JDR 3rd Fund. Its mission is to establish a direct and personalized approach to foster understanding and respect between Asia and the US through the exchange between artists and specialists in the visual and performing arts.

In 1986 with the help of Kenneth H.C. Fung and a dedicated group of donors, the ACC Hong Kong Arts Program was founded. They formed the ACC Hong Kong's Friends' Committee, chaired by the late J.S. Lee and subsequently by Mr. Fung.

Since 2015, the China, Hong Kong, and Macau Program has operated under the auspices of the Asian Cultural Council (HK) Foundation Limited (ACCHKF), an officially registered charitable institution in Hong Kong under Section 88 of the Inland Revenue Ordinance.

ACCHKF is chaired by Hans Michael Jebsen and supported by generous patrons and foundations.

Our Work

To foster international understanding through immersive programs of cultural exchange that educate and nurture the talents of individual artists and scholars in Asia and the US.

Our Fellows & Network

For more than 50 years, ACC has awarded approximately 6,000 fully customized fellowships and grants to arts professionals and institutions. More than 600 fellowships and grants have been awarded to individuals from China, Hong Kong, and Macau. These outstanding individuals have participated in ACC's transformative cultural exchange experiences in the US and other Asian countries.

Many of ACC's alumni, including Cai Guo-Qiang (1995 Fellow), Chen Kaige (1986 Fellow), and Wucius Wong (1971 Fellow), received ACC's support in the early stages of their careers and are now shaping the vibrant cultural landscape across Asia. These cultural leaders make up ACC's robust network of support across the globe and continue to contribute to the programs of ACC through their invaluable professional knowledge and active engagement.

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China • Hong Kong • Macau

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ACC at a Glance

Yu Rongjun (2003 Fellow), *The Captain*

Asian Cultural Council (HK) Foundation Limited Executive Board & Committees

Executive Board

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* Supported by the Hong Kong Arts Development Council Arts Administration Internship Scheme.



Message from the Chairman

Polarizing points of view dominate our news cycles and global communities, creating a vacuum for dialogue and compromise. More than ever, we need the arts to express these different realities and bring us together. Recognizing this, ACC's expansive fellowship program and the rigor of its alumni network continue to propel deep and meaningful exchange between artists and arts professionals across disciplines and cultures.

In 2017, ACC Hong Kong was honored to provide fellowship opportunities to individuals deeply invested in theater, art criticism, visual art, dance, film, music, architecture, museum studies, craftsmanship, and photography. Through ACC's customized fellowship program, they are poised to contribute to the conversations and exploration of these art forms on an international level. Concurrently, the wide range of collaborations and dialogues across ACC's alumni network this year testify to the influence of ACC's work beyond the fellowship duration. These exchanges, continued among our alumni in their own communities, amplify the impact of ACC in the wider public.

All of this is enabled by our fellowship donors, patrons, and friends of ACC, who have themselves displayed foresight, enthusiasm, and understanding through their generous support to ACC. Their engagement completes the entire chain of ACC's connective tissues, and provides an important linkage between our artistic talents and the societies and communities these talents impact. ACC is deeply grateful to their unwavering commitment.

It has been truly inspiring looking back at the work of ACC in 2017, and I look forward to see our fellows and alumni bringing fresh and ever more exciting insights into our understanding of the world through the arts.

Hans Michael Jebsen
Chairman



Wu Na (2007 Fellow) Photo: Hong Yin Pok

Fellowship Programs

At the heart of ACC's work is a tailor-made cultural exchange fellowship program that meets the specific needs and aspirations of our fellows, as well as a dynamic network of alumni who continue to engage in collaboration, discussion, and the sharing of knowledge.



Yang Fudong (2003 Fellow), *Seven Intellectuals in Bamboo Forest, Part IV*
Photo courtesy of the West Kowloon Cultural District Authority

Program Overview



The ACC Fellowship program supports artists and scholars from a wide range of art and humanities to pursue specialized training, and find new creative inspiration through travel, research, and exploration. Through cultural exchange among creative talents, the fellowship provides unique opportunities for aspiring individuals to engage in cultural immersion, meaningful cross-cultural experiences, relationship building, collaboration, and exchange of best practices among peers.

Cross-Cultural Collaboration

"New York is changing, the younger generation and newer music are stronger than before. That sounds really exciting, and some new sounds are rising. Quiet sound, non-music, anti-virtuosity improvised music and eclectic experiments are coming up."

– **Yan Jun** (Sound Artist | 2010 Fellow)



Ideas Exchange



"Exchange ideas about methodologies and experiments for placemaking and public space gave me useful insights on the cultural differences and similarities of the two cities. Experiencing the laughs and tears of each experiment reinforced the need for collaboration and open platforms for public space initiatives."

– **Sarah Mui** (Architect | 2016 Fellow)

Research and Observation

"The flexibility of ACC fellowship allows me to learn other works, which is not limited to my own profession. The knowledge and experience will definitely contribute to my future works extending beyond the visual arts. I have had many conversations with artists who applied various engagement approaches in their works."

– **Kwok Ying** (Curator | 2014 Fellow)



Alumni Connection



"With the freedom ACC fellows were granted, we were able to have a relatively relaxed, peaceful state of mind. That circumstance enabled us to share a curiosity and excitement towards one another's backgrounds and practices in a truly amazing, one-of-a-kind manner."

– **Jolene Mok** (Experimental Film Artist | 2015 Fellow)

Workshops, Masterclasses, and Training Programs

"Among the many masters that I worked with, the most awesome experience was learning from Sylvia Rosenberg, who is 90 but still played the violin amazingly, and shared wholeheartedly her lifelong experience as a violinist with us."

– **Vivian Shen Ting-chia** (Violinist | 2016 Fellow)



Excursions and Immersion in Other Cultures

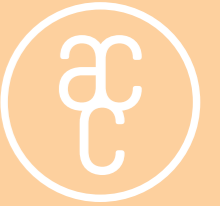


"I allow myself to start again from zero, over and over. I see this as a way of taking myself from being a performing artist to becoming a great performing artist."

– **Nunu Kong** (Choreographer | 2015 Fellow)



Alumni Network



The impact of ACC lasts way beyond the fellowship. Our international network of talented artists and professionals continues to provide ongoing opportunities for dialogue and cross-cultural collaboration, and the platform to make an impact on international understanding and cultural developments.



Photo: Cheung Chi Wai

2017 ACC Hong Kong Fellowship Award Presentation

The award presentation gave recognition to the recipients of the ACC fellowship and celebrated the ever-expanding alumni network.

Creating Across Cultures – Women in the Arts from China, Hong Kong, Macau, and Taiwan

The launch of Michelle Vosper's book about the personal stories of 16 ACC women artists spawned a series of performances and art presentations in the **Asian Cultural Council – Asia Society Series on the Arts**, and set off ongoing dialogues among these creative women artists across genres and regions.



Photo: Hong Yin Pok



Critics in Dialogue

ACC alumni Kwok Ying (2014 Fellow), Jeff Leung (2012 Fellow), Vivian Ting Wing Yan (2017 Fellow), and Yang Yeung (2012 Fellow), who are founding members of the Art Appraisal Club, spearheaded a discussion on recent art exhibitions and the latest development of the arts scene in the **Asian Cultural Council – Asia Society Series on the Arts**.

ACC x HKAC Creative Mind Series



Photo courtesy of Hong Kong Arts Centre

Chicago-based sound artist and ACC alumnus Milad Mozari (2015 Fellow) conducted a sharing on his artistic practice and ideas with local artists in the **ACC x HKAC Creative Mind Series**.

Chairman of Taiwan Art Space Alliance and ACC alumnus Wu Dar-Kuen (2004 Fellow) engaged in a dialogue with Hong Kong artist and fellow alumnus Pak Sheung Chuen (2006 Fellow) on social movements and the cultural landscape in Taiwan in the **ACC x HKAC Creative Mind Series**.



Photo: Hong Yin Pok

A Concert by Lady Fung Music Fellows

Recipients of the Lady Fung Music Fellowship in the last 27 years reunited for a concert in Academy for Performing Arts that commemorates the fellowship and celebrates the many talents that it has nurtured.

Applications

The ACC gives out fellowship grants to support international exchange between Asia and the US and among regions in Asia. The reach of ACC extends across the globe. As a partner foundation, ACC Hong Kong administers the China, Hong Kong, and Macau program.

The ACC Fellowship program offers varying degrees of funding, logistical and programmatic support under the following grant categories:

- **New York Fellowship**

Immersive cross-cultural exchange experience in New York with comprehensive logistical and programmatic support from ACC staff.

- **Individual Fellowship**

Self-directed research project on arts, humanities, and architecture in the US and/or other regions in Asia. The level of logistical and programmatic support varies according to the needs of the research project and ACC's resources in the destination of research.

- **Graduate Scholarship**

Subsidy for the living expenses of outstanding students pursuing postgraduate academic studies in the US. Tuition cost is not covered.

- **Organizational and Project Grant**

Organizations that are facilitating a cultural exchange opportunity for individual project participants may apply to ACC on their behalf.

- **Travel Grant**

Modest financial support for travel-related expenses of individuals whose projects can make a compelling case for in-depth cross-cultural engagement and/or whose proposed trips can make substantial impact.

Please refer to the ACC website at www.asianculturalcouncil.org.hk for details. Certain restrictions may apply each year.



* ACC may make changes to the application cycle without prior notice.



Perspectives on Exchange



Nadim Abbas
2014 Altius Fellow
Visual Artist

An active Hong Kong visual artist, Nadim Abbas's research-based work contemplates the relationship between the everyday life and images. Abbas received the 2014 Altius Fellowship to participate in the Triangle Arts Association's Residency Program and observe the latest development of visual arts in the US. Upon his return to Hong Kong, Abbas has been invited to exhibit his works in Switzerland, the UK, Russia and other countries.

Three Years On...

On paper, the ACC fellowship is described as something that enabled me to "participate in an artist residency program and observe recent trends in contemporary art in New York". That was certainly the case, but it was really so much more, since I was also granted the ever-elusive time and space to slow down and reflect on the practice of making art, and perhaps by extension, living. All of this without a strict obligation to produce new work, which is actually the perfect motivation to do so!



Visiting Robert Smithson's *Spiral Jetty*

You might ask how it is possible to slow down amidst the hustle of New York, and looking back (three years already), it was certainly a privileged situation to be in, with one's basic needs taken care of, detached from the daily grind. I often wondered if the next time I returned, this fairy-tale experience would just be a yarn relegated to the storybooks, never to be encountered again with the same degree of wonder. Gladly, I found myself on a recent trip reminiscing fondly about previously trodden back-alley jaunts, or even the stench of the subway.

Although not yet officially within the purview of my grant period, I arrived in New York in a polar February 2015 to complete a piece for the New Museum Triennial that year. This was followed by a short stay in a balmy southern California, where I had the chance to embark, along with some intrepid company, on a tour of iconic land art sites such as *Double Negative* (Michael Heizer), and *Spiral Jetty* (Robert Smithson)—a seemingly popular make-out destination for locals.



Nadim's residency at Triangle Arts

Upon returning to New York, I dived into the great many things that the city has to offer, seeing exhibitions, attending performances; the sheer amount of which would fill numerous pages. Many of these were firsts: first time to view (in person) *Étant donnés* (Marcel Duchamp) in neighboring Philadelphia; the Sol LeWitt wall drawings at Dia:Beacon; the keyboard mastery of Terry Riley at the then newly opened National Sawdust. The list goes on...

For five months I was artist-in-residence at Triangle Arts in DUMBO, Brooklyn, which provided a studio environment to develop new and ongoing ideas, eat a lot of pizza and burgers, as well as engage with an intimate group of US and international artists who were part of the program. Needless to say, it was refreshing to meet and work alongside artists operating with very different methods and contexts. This applies also to my fellow ACC grantees, staying or passing through New York, who generously gave insights into aspects of their respective fields that I don't normally have access to.

Honorary mention goes to my trusty bicycle, which via daily commutes through the city provided a singularly unique perspective and immersion into the urban fabric. Another important discovery, which eventually charted a new direction in my practice, was an introduction, via an interest in masks and mask-making, to the Movement Theater Studio. Here I was encouraged to enroll in a series of classes and became immersed in the teaching of Jacques Lecoq, the legendary pedagogue of physical theatre. This discovery of the creative potential of the moving body left a deep impression on the scope of my work and the reimagining of its possibilities for years to come.

Nadim Abbas / March 2018

Perspectives on Exchange



Li Shurui

2015 Désirée & Hans Michael Jebsen Fellow

Visual Artist

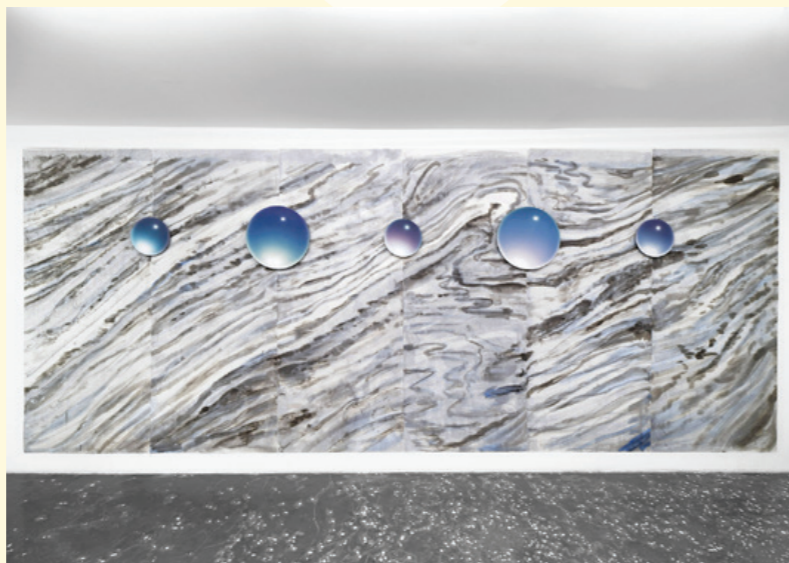
A female artist of a new generation in China, Li Shurui is known for her optical art created using the airbrush. Li pursues her practice in Beijing and is based in Dali City, where she conceives her work. Having gained much recognition in recent years, Li received the fellowship to explore possibilities beyond the commercial art market. This opportunity provided Li with much time for reflection and contemplation on her creative direction, and resulted in a major shift in her style upon her return.

Memories of New York

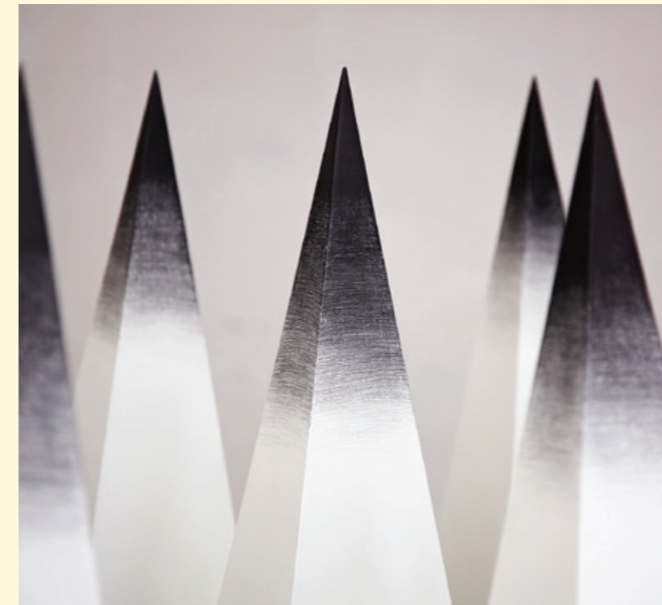
It is spring time in 2018 as of now, but recalling New York in 2016 between jam-packed family dinners—the greasiness now and the lightness back then—I thought of the novel *Fortress Besieged*.

New York, kept thinking I have to go back. My friends would tease me now, saying, oh, it's a "return" already and not just a "visit" now. Indeed, in the jumble of that center of the universe, I did not see myself as an outsider. New York is the only foreign city that I like, that I am accustomed to, and that I can dwell endlessly. My first visit there was in 2006, at the time I was still an assistant of the Beijing CourtYard Gallery. My boss took me along to install an artwork for the Armory Show, and to put a non-English speaking, Chinese face there.

New York in March was cold and bright, and as the enthusiasm of my first excursion slowly melted away, it somehow felt like Beijing, perhaps only because of the cigarette butts that litter the ground as well. Receiving ACC's fellowship in 2015, I was a single mom and a working artist, a half-year stay in New York was the kind of thing that barely fit into my schedule. My son, my works, exhibition, galleries, studios... all these nagging and hungry babies occupied the whole of my life. I often didn't even have time to wash my hair. Working on the schedule for New York was almost like arranging a huge time off from work. Oh, half a year! My life could slide into an



Li Shurui, *Light Extracts*



Li Shurui, 155cm

alternate universe and just be with myself —about the same kind of luxury that a leave permit would afford a prisoner.

May 2016, I arrived in New York, and when Jeremy from ACC's New York office opened the door to my ACC apartment in Westbeth, I saw a deep cave. I realized at once, this 15-meter deep, four-meter tall massive room with wavy ceilings would be my heaven in the six months ahead. The apartment was in the West Village, and it felt like back in the time at university. Recalling them now, all the images were not only heavily filtered, but also implicated with an overwhelming amount of messages, that now run towards me, I don't even know where to start.

Every day, I ate simply, I exercised, read, learned English, watched movies, watched local television shows, read online news, went grocery shopping in Chinatown, visited museums, attended gallery openings. The timings were just right, I took care of myself well and comfortably. The logics of living slowly but steadily filled in on the minutiae of the city, while the length of half a year acted like a lever between me and the city, regulating my feelings as a temporary dweller; I would fall deeply in love with this place, but I wouldn't become dependent on her, because I have become an admirer, placed at a comfortable angle, exempt from experiencing the sharp-edged relations of productions, and from the triviality and pressure of survival.

With the fellowship encompassing all necessities of life, I hovered and observed. Navigating through the dense forest of Manhattan and observing the different living scenarios that leaked from street-side windows, the "Prosperous" series of works on paper were set off and took form. "Prosperous"... seeing that title, Jane DeBevoise from Asia Art Archive asked, "as in a lot of money?" I said, money is only a sign, its accumulation being the result of the different people and cultures converging together, the energy that lies within their relationship.

This city's wealth, built up years after years, sculpted the face of the city, and the paths of men filled the living logics of different districts. My traveling lifestyle set a constraint to my usual practice of airbrush painting, so I switched to the lighter and more flexible marker pen, notebook, and ruler, drawing intersecting boxes on both sides of the paper, then rolling the paper into cylinders, and binding them with rubber bands found everywhere. When propped up, they looked just like towering buildings. When it was time for departure, it was already early winter, and my attachment to this cityscape has long been projected onto my correspondences with each and every friend here. When they asked me when I might return to New York again—how warm and in awe I felt.

Li Shurui / February 2018

2017 Fellowship Awards

China · Hong Kong · Macau

Performing Arts



Désirée and Hans Michael Jebsen Fellowship

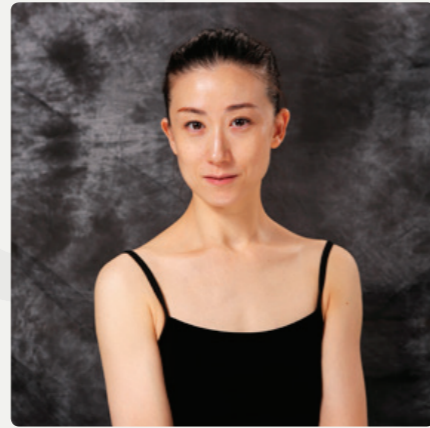
Joyce Tang 鄧慧中 — Music

PhD in Musicology, University of Hong Kong

Lineae

Arizona Pro Arte Ensemble 2015
Call for Scores Winner

Joyce Tang Wai Chung is a talented Hong Kong composer, whose works span across orchestral, chamber, solo, vocal, electro-acoustic, and theatrical genres, recorded and performed in conferences and festivals worldwide. Her orchestral work *Clear Light* was performed by Hong Kong Sinfonietta at the Hong Kong Arts Festival in March, 2015, and subsequently in Geneva, Zurich, and Fribourg on its performance tour in October the same year. In 2017, Tang premiered her *sheng* piece *Remembrance of Stonewall Trees* in Australia. Tang received a fellowship to stay in the US for three months, observe its experimental music scene, and exchange with peers in the field.



Désirée and Hans Michael Jebsen Fellowship

Zhu Yan 朱妍 — Dance

Prima Ballerina, National Ballet of China

Best Ballerina, 19th Benois de la Danse

First Prize and the Award of the Honorary Patron Mrs. Antonina Stoyanova for Artistic Performance, 18th Varna International Ballet Competition

The title of “National Ballet of China (NBC) Prima Ballerina” has always been closely tied to ballerina Zhu Yan. For 23 years, Zhu has danced various leading roles for the company and won many accolades. She has also danced leading roles for many overseas dance companies as a guest performer. A first-class dancer, Zhu’s endeavors are not limited to ballet. In 2016, she collaborated with Taiwanese contemporary dancer Fang-Yi Sheu for a contemporary work called *Heart*. Zhu’s three-month fellowship in New York enables her to observe the management of ballet companies in the US as well as different kinds of performing arts and contemporary art, to learn about the latest development of dance.



Lady Fung Music Fellowship

Alan Tam Wai-lun 譚偉麟 — Music

BM, Woodwind, Brass & Percussion Department, Hong Kong Academy for Performing Arts

Third Prize, 13th Wind & Brass Instrument Quartet Competition, Central Conservatory of Music

Alan Tam Wai-lun is a trombonist currently in the fourth year of his bachelor’s degree program at the Hong Kong Academy for Performing Arts (HKAPA). He started his trombone training at age six and has since won awards in several overseas music festivals and competitions. Tam has had considerable performance experience. In 2016, he joined the HKAPA’s Academy Symphony Orchestra on tour in Asia. The fellowship enables Tam to participate in the Aspen Music Festival and School, engage in exchange with musicians from around the world, and perform at the festival.



Huang He Fellowship

Li Jianjun 李建軍 — Theater

BA, Department of Stage Design, Central Academy of Drama
Artistic Director, New Youth Group

A Madman’s Diary

Hangzhou Contemporary Theater Festival, Hangzhou; Zeitgenössisches Theater in China—Eine Ausstellung, Berlin; Festival/Tokyo, Tokyo; Youth Theatre Festival, Taipei

The Man Who Flies Up To The Sky

2016 VIE Festival, Bologna, Italy;
XiXi International Arts Festival, Hangzhou

Li Jianjun is one of the leading directors in Chinese avant-garde theater. As Artistic Director of New Youth Group, Li has produced theatrical works that reflect urban life and the spiritual states of people across eras. His works feature amateur actors heavily, and are innovative with the use of moving stages, fragmented narratives, and multiple narratives that bend theater traditions. *The Man Who Flies Up To The Sky*, *One Fine Day*, *A Madman’s Diary*, and his various other works have been performed in many local and international festivals to wide acclaim. He received a fellowship to embark on a three-month excursion in the US to observe the experimental theater scene, engage with peers in the field, and gain exposure to the latest developments in performing arts.

Performing Arts



Jackie Chan Foundation Fellowship
Pang Sau Wai Kearen 彭秀慧
— Performing Arts/Film

BFA Drama, Hong Kong Academy for Performing Arts

29+1

Best New Director, 36th Hong Kong Film Awards

Best Director of a Foreign Language Film, Nice International Film Festival, France

Directors' Choice Awards: Bill Muller Excellence in Screenwriting Award, Sedona International Film Festival, US

Sylvia

Top Ten Most Popular Productions, 22nd Hong Kong Drama Awards

goodbye BUT goodbye

Best Actress (Comedy/Farce), 17th Hong Kong Drama Awards

Kearen Pang is a film director, playwright, theater producer, and actress. She is a pioneer of the one-person play genre led by females in Hong Kong theater. Her signature one-person play *29+1* has had multiple reruns, attracting new audiences into the theater every time. Her works are diverse, they include self-directed and self-wrote theater works, film screenplays, novels, columns, and more. In 2017, she adapted her theater work *29+1* for the screen, which marked her directorial debut in a cross-disciplinary work that combines theatrical elements with the narrative language of film. The fellowship gives Pang an opportunity to observe the development and trends of performing arts and film in the US, and to seek new ideas for her work in the future.

Film



Hong Kong Arts Circle Fellowship
Wong Chun 黃進 — Film

BA, School of Creative Media, City University of Hong Kong

Artist of the Year (Film), Hong Kong Arts Development Awards 2017

Mad World

Best New Director, 53rd Golden Horse Awards

Best New Director, 36th Hong Kong Film Awards

Best Director, 23rd Hong Kong Film Critics Society Award

Best New Director, 11th Hong Kong Film Directors Guild Awards

6th March

Nominated, Best Short Film, 49th Golden Horse Awards Gold Award, 18th ifva Awards (Open Category)

Wong Chun is a young director of a new generation of filmmakers in Hong Kong. He displayed his talent with his film debut *6th March* when he was still studying filmmaking in university. Many of his directorial works reflect his depth. His feature debut *Mad World* portrays the life of a recovering mental illness patient living with his father in a subdivided flat and his attempts at reintegrating into society. The film manifests adept filmmaking techniques and a delicate and heavy style, earning him many awards in Hong Kong and Taiwan. Wong will make use of the fellowship opportunity to experience and engage in exchange with different cultures, broaden his horizons, and observe the latest developments in the film industry.

Visual Art



ACC Cai Guo-Qiang Fellowship
Lu Mingjun 魯明軍 — Art Criticism

PhD in History, Sichuan University

Associate Professor, Art College, Sichuan University

Art Director, Surplus Space, Wuhan

6th CCAA Chinese Contemporary Art Critic Award

Lu Mingjun is a curator, researcher, and art critic. With a research focus on modern and contemporary Chinese art theory and criticism, he frequently writes for notable art publications. The six-month fellowship gives Lu an opportunity to meet with the editors of *October* and *Artforum* and art historians in the US, to research the ecology and mechanism of contemporary art.



ACC Cai Guo-Qiang Fellowship
Yang Yuanyuan 楊圓圓 — Visual Art

BA Photography, London College of Communications, University of the Arts London

Nominated, Huayu Youth Award

Best Photobooks, Fotobookfestival, Kassel

Shortlisted, Author Book Award, Rencontres d'Arles

With a specialty in photography, art books, performance art, film, and texts, Beijing-based visual artist Yang Yuanyuan is invested in topics such as time, memory, and history, and has created a series of art books to document her long-term research findings. She has also received many accolades related to photobooks and art books worldwide. The six-month fellowship in New York enables Yang to trace the life of Chinese American female filmmaker Esther Eng and set off a series of research on Chinese American female filmmakers, performing artists, and writers. She will also collect data on diasporic writers such as Stefan Zweig, the US immigration history, and the independent publishing scene in the US.

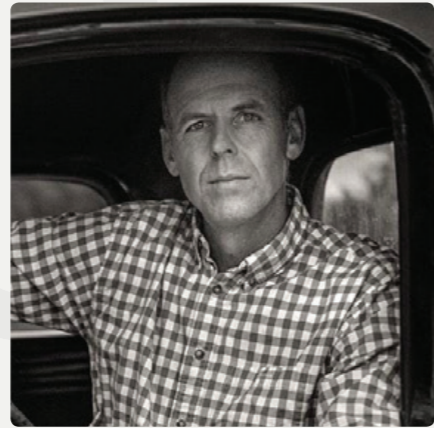
Visual Art



Altius Fellowship
Ting Wing Yan Vivian 丁穎茵
 — *Museum Studies*

PhD in Museum Studies, University of Leicester
 Founding Member, Art Appraisal Club
 Curator, "When Art Becomes Attitude",
Sparkle! Let's Art, Oi!

Ting Wing Yan Vivian is a researcher, curator, and art critic, currently teaching Museum Studies at the Chinese University of Hong Kong and the University of Leicester. Ting's involvements are varied. She researches on art ecology, writes art critiques, organizes teaching and learning projects, and curates contemporary art exhibitions. Recently, she collaborated with the Blue House and university students to research local cultural preservation and community histories. Her writings and articles have been published in Hong Kong and Chinese art periodicals and publications, including the *Hong Kong Visual Arts Yearbook*, *LEAP*, and *ARTCO*. The fellowship is part of Ting's long-term research on museum development in terms of interpretation strategies, usage of digital technology, and community engagement. The fellowship enables her to observe various museums in the US and correspond with curators and other arts professionals there.



Mandarin Oriental Arts Fellowship
Douglas Brooks — *Crafts*

Douglas Brooks studies and promotes traditional boatbuilding techniques, and cultures, including those in the US, the UK, and Japan. Since 1996, Brooks has apprenticed with master boatbuilders in Japan and has published numerous articles and publications on boatbuilding, which are the most comprehensive published in any language. He has been recognized by the Japanese Agency for Cultural Affairs for his unique contribution to the preservation of Japan's maritime culture. With the fellowship, Brooks will travel to the Gifu Prefecture to document the work of a builder of cormorant fishing boats. Brooks will also visit Hong Kong, Macau, and Zhangzhou, China, to study antecedents of Japanese boatbuilding technology within the Chinese tradition. This excursion will enable him to trace the connection between these two traditions, and give new context and a cross-cultural perspective to his research.



Sotheby's/T.O.P Fellowship
Mai Thi Thanh Nguyen — *Visual Art*

Mai Nguyen graduated from Hue College of Arts in 2006 and completed her MA in Visual Arts at Mahasarakham University, Thailand, in 2012. Her works in photography and film center around social issues pertaining to human rights and contemplate on topics such as personal and collective identities, migration, and the complex relationships between the individual and society. She has exhibited in Cambodia, Croatia, Germany, and Vietnam. The fellowship enables Nguyen to interview veterans of the Cambodian-Vietnamese War, a controversial event that incurred much suffering and continues to be the source of conflict between the two countries. Through this project, Nguyen hopes to open up the dialogue between the audience and the interviewees, and between the past and the present, to build a bridge between divisions and create more peaceful and humane relationships in the world.



Sotheby's/T.O.P Fellowship
Minkyung Bae — *Visual Art*

Minkyung Bae holds a master's degree in sculpture from Ewha Womans University. She has held four solo exhibitions in alternative art spaces in Korea, and in 2010 was awarded the Ilhyun Travel Grant from the Eulji Art Foundation for a two-week residency in Berlin. Her works are concerned with time, senses, and the relationship between the individual and the larger whole, such as that between the individual and society. She explores these elements through durational performances and kinetic installations that incorporate light and sound. From 2011 to 2013, she was also a member of the art collective Valet Parking, and in recent years, has increasingly collaborated with new media artists, computer scientists, instrument makers, composers, and performance artists. Through the fellowship, she seeks to gain new understandings on the development of contemporary art in a new environment.

Architecture

Hsin Chong–K.N. Godfrey Yeh Education Fund



Tsinghua-MIT Exchange Program
Chen Yulin 陳宇琳 — Architecture

Professor Chen Yulin is an associate professor in the School of Architecture, Tsinghua University, whose long-term research concerns the needs of new immigrants in the city such as peasants and foreign self-employed workers, and is focused on urban planning and urban sociology. She hopes to contribute towards governmental policymaking to construct a more equitable urban environment that facilitates the integration of immigrants in society, enhances their class mobility and unity, and improves their livelihood. Prof. Chen will participate in the SPURS exchange program at the Massachusetts Institute of Technology for an in-depth research into city and community developments and to exchange with peers.



Young Architects' Award
Ng Ka Kin 吳家健 — Architecture

MArch, Chinese University of Hong Kong

The Mills

Certificate of Merit, the 2015 Hong Kong Institute of Planners (HKIP) Awards

The 2016 Young Architects' Award recipient Ng Ka Kin is an architect at Nan-Fung Development Ltd. He has been participating in the company's revitalization project of the Nan Fung Cotton Mills, which seeks to retain the architecture and history of the traditional Hong Kong cotton mill. This revitalization project has won the Certificate of Merit in the Hong Kong Institute of Planners Awards in commendation of its contribution to conservation. Ng will take the fellowship opportunity to visit the US for three weeks, during which he will observe how art and cultural establishments such as museums, galleries, and independent art organizations, respond to the needs of the city. He will also observe public participation in arts and cultural activities and meet with architects and designers in art communities.



Li Jie (left; 2016 Fellow), Wu Jianru (right; 2016 Fellow). Photo courtesy of Yang Yuanyuan (2017 Fellow).



Photo courtesy of Sarah Mui (2016 Fellow)

2017 ACC Fellowships & Grants

ACC Program: East-West Dialogues

Cambodia

Sophy Keo (Music)

China

Chen Yulin (Architecture)
 Li Jianjun (Theater)
 Lu Mingjun (Arts Criticism)
 Wu Jianru (Visual Art)
 Yang Yuanyuan (Visual Art)
 Zhu Yan (Dance)

Hong Kong

Ng Ka Kin (Architecture)
 Pang Sau Wai Kearen (Theater / Film)
 Alan Tam Wai-lun (Music)
 Joyce Tang (Music)
 Ting Wing Yan Vivian (Museum Studies)
 Wong Chun (Film, Video, and Photography)

India

Astad Deboo (Dance)
 Utsa Hazarika (Visual Art)

Japan

Mari Hashimoto (Conservation)
 Kyoko Iwaki (Theater)
 Yusuke Kamata (Visual Art)
 Chieko Kitade (Curation)
 Tetsuro Koyano (Theater)
 Yasuno Miyauchi (Music)
 Kota Takeuchi (Visual Art)

Korea

Minkyung Bae (Visual Art)
 Kyungmi Kim (Dance)
 Soo Yeon Lyuh (Music)
 JUJU U (Visual Art)

Myanmar

Moe Satt

Pakistan

Zoya Siddiqui (Visual Art)

Philippines

Kevin Julius Castelo (Music)
 Faye Johanna Cura (Museum Studies)
 Winner Jumalon (Visual Art)
 Ma. Elena Laniog (Dance)
 Russ Ligas (Visual Art)
 Grace Nono (Music)
 University of the Philippines Center for Ethnomusicology

Singapore

Bruce Quek (Visual Art)

Taiwan

Chen Yu An (Theater)
 Baboo Liao (Theater)
 Lina Lin (Art History)
 Taiwan Art Space Alliance
 Tseng Chien-Ying (Visual Art)
 Tsui Kuang-Yu (Visual Art)
 Wang Ming Yen (Art History)

Thailand

Sirikarn Bunjongtad (Theater)
 Savinee Buranasilapin (Architecture)
 Kornkarn Rungsawang (Dance)
 Judha Su (Arts Criticism)

United States

Claire Brandon (Visual Art)
 Douglas Brooks (Crafts)
 Abigail Child (Film, Video, and Photography)
 Core of Culture
 Erik DeLuca (Music)
 Yun Du (Music)
 Experimental Sound Studio
 Ellen Fisher (Dance)
 Jessica Grindstaff (Theater)
 Heng-Gil Han (Visual Art)
 DJ Hatfield (Ethnomusicology)
 The Hinterlands
 Ellie Irons (Visual Art)
 Susanne Kerekes (Art History)
 Selena Kimball (Visual Art)
 Delin Lai (Architecture)
 Ming Lin (Visual Art)
 Michael Lindsey (Music)
 Bonnie Marranta (Arts Criticism)
 Movement Research
 NYU Skirball Center for the Performing Arts
 Aki Onda (Music)
 Haeyun Park (Art History)
 Renee Philippi (Theater)
 Desiree A. Quintero (Dance)
 San José Museum of Art
 Kavita Shah (Music)
 Shen Wei (Dance)
 Cristina Sison (Theater)
 Fiona Templeton (Theater)
 Mark Wasiuta and Felicity Scott (Architecture)
 WCV, Inc.

Vietnam

Mai Thi Thanh Nguyen (Visual Art)

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All along, ACC's work has been made possible by influential leaders and key supporters in the region who understand, resonate with, and support ACC's mission of shared journey with artists and deep engagement with the region's cultural landscape. This year, we would like to express our special gratitude to T.O.P and Sotheby's, for their support towards emerging young Asian artists through the unprecedented donation of a Sotheby's/T.O.P Fellowship.



Acknowledgments

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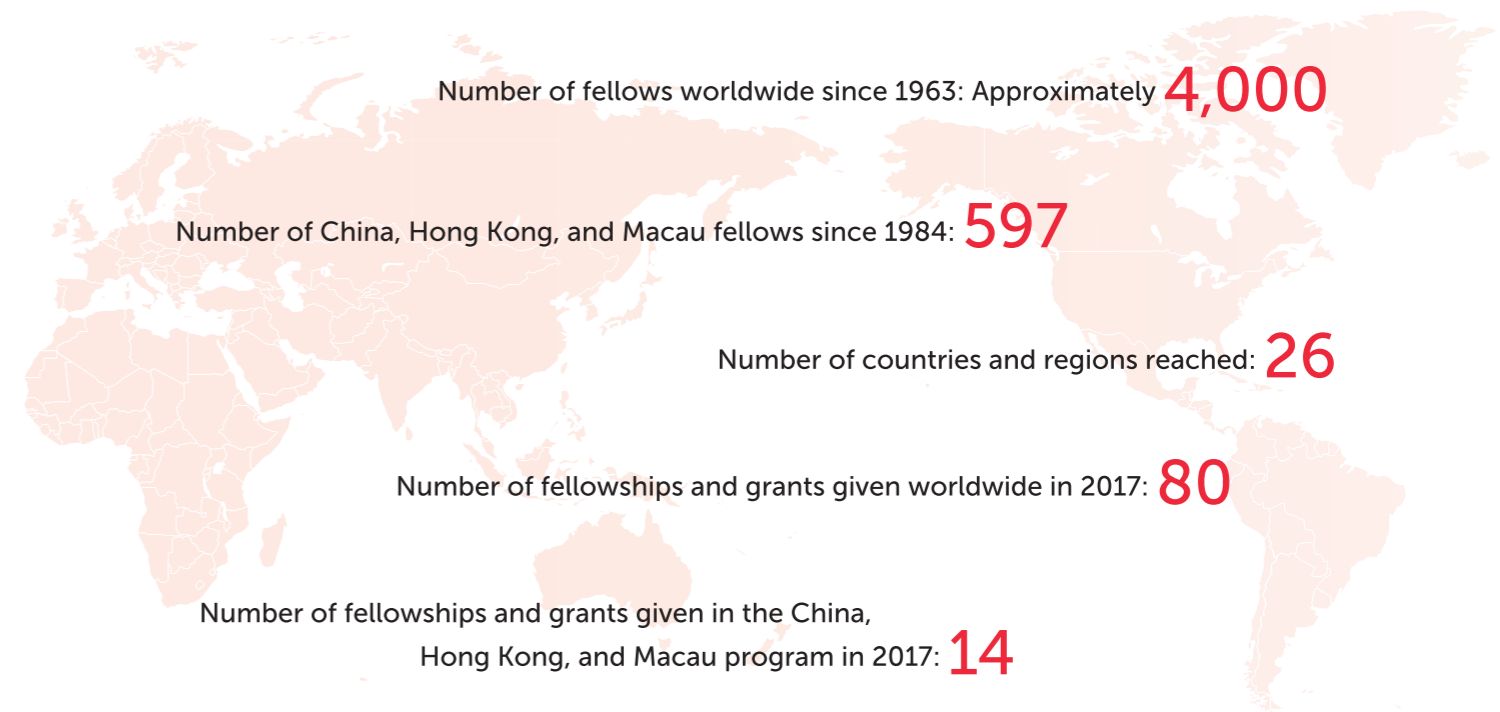
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Number of cultural exchange fellowships and grants worldwide since 1963: Approximately **6,000**



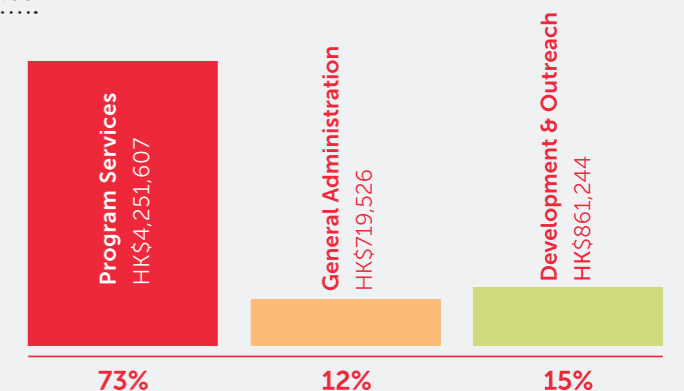
Amount of fellowships and grants given worldwide in 2017: **US\$1,392,546**

Amount of fellowships and grants given in the China, Hong Kong, and Macau program in 2017: **HK\$4,187,707**

Asian Cultural Council (HK) Foundation Limited

Total Income in 2017: **HK\$7,285,297**

Total Expenditure in 2017: **HK\$5,832,377**



The 2017 Financial Statements of Asian Cultural Council (HK) Foundation Limited are available at www.asianculturalcouncil.org.hk

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