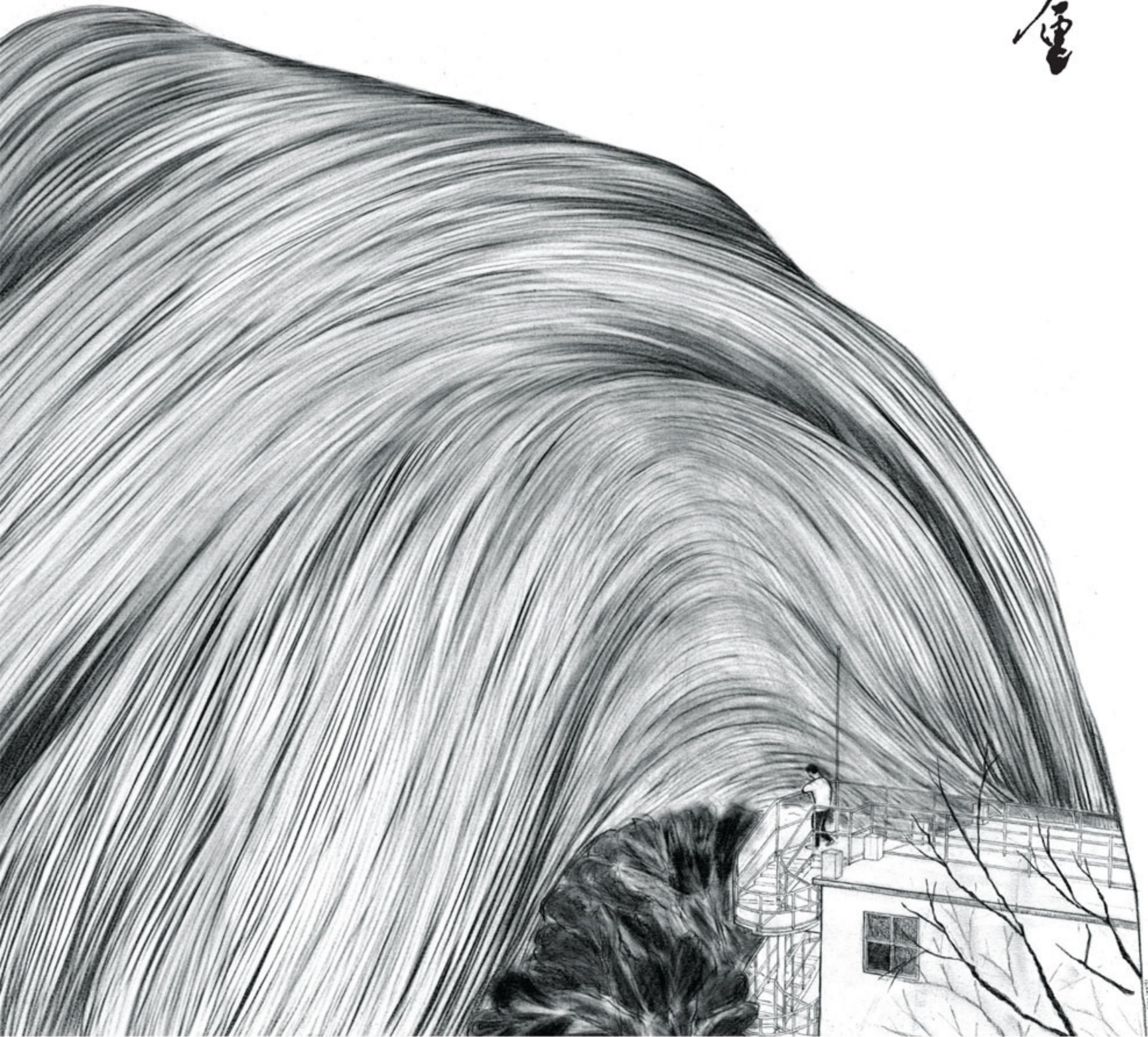


asian cultural council
hong kong

亞洲文化協會
香港分會



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MESSAGE FROM THE ACC HONG KONG CHAIRMAN



An old Chinese wisdom goes: "When drinking water, remember the source."

Created almost 50 years ago by John D. Rockefeller 3rd amidst a shifting world in 1963, change has been in ACC's blueprint from its very beginning. To present life changing opportunities for talented individuals to fully immerse themselves in another culture, offering a new outlook on life, remains at the heart of ACC's work and missions. ACC's greatest assets, our grantees' impact in local arts communities across Asia and the U.S. are legendary. This is the visible and invisible capital we create for our global community.

The ACC is an ever-evolving organization which creates programs, through the day to day work of our dedicated staff, supported and guided by our Friends' Committee and Board members alike.

This year, we celebrate the achievements of the former Chairman of the ACC Board of Trustees Elizabeth McCormack and our former Director of ACC Hong Kong Michelle Vosper in their respective roles. Both ACC and its grantees are deeply indebted to the work of these two remarkable women who have worked so passionately for the cause of cultural exchange in the arts for more than two decades.

At the same time, we extend our wholehearted welcome to Wendy O'Neill, the incumbent Chairman of the ACC Board of Trustees, who will carry the ACC forward into its next chapter and forge new milestones.

Witnessing the new developments of both the ACC and its grantees, we step into this new era with excitement for what we can contribute to our global ACC community. None of the achievements ACC has been able to accomplish would have been possible without the tremendous support of our Friends' Committee and donors who have been with us all along the way. For this, we express our deepest gratitude.

Hans Michael Jebsen
Chairman
Asian Cultural Council Hong Kong
Friends' Committee

ACKNOWLEDGEMENTS

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A LETTER FROM MICHELLE VOSPER 亞洲文化協會香港分會總監華敏臻榮休



Michelle Vosper was the first Director of the Asian Cultural Council Hong Kong in 1986 and held that position until her retirement in July 2012. During her 26-year tenure at the ACC, more than 500 fellowships were awarded to arts professionals in Hong Kong and China.

華敏臻於 1986 年出任亞洲文化協會（香港分會）首任總監，至 2012 年 7 月退休。在任 26 年，共五百多名的香港和中國的藝術界人才獲亞洲文化協會獎助進行文化交流。

Over the past 26 years, I have enjoyed an extraordinary career at the Asian Cultural Council which has brought me into the company of some of Asia's most intriguing artistic minds at a special moment in the history of Hong Kong and China. It has been an enormously rewarding experience for which I am deeply grateful.

At the ACC I also had the joy and privilege of working with like-minded colleagues, donors and supporters whose unending dedication to the arts and cultural exchange has made it possible for this work to continue and thrive. I am truly proud of all that we have accomplished together over the years and thank you for your support and friendship.

I don't actually feel that I am leaving the ACC at all and I look forward to staying involved as a member of the ACC HK Friends' Committee and as a member of the ACC alumni. In 1984 I received a grant from the ACC to conduct research in China, and as a result of that experience I was determined to devote my professional career to the field of cultural exchange in the arts. Receiving that ACC fellowship really did have a major impact on my life, as I would imagine it has had for all of my fellow ACC alumni.

I believe that we alumni have a special role to play in the next chapter of the ACC story. There are 6,000 of us around the world and I am convinced that we could accomplish something truly significant together.

The ACC is a unique organization which celebrates the rich cultural diversity of our world and serves as a hothouse for creativity by bringing together outstanding artistic minds from around the globe. The ACC presents an alternative approach which seems more crucial than ever in today's world.

The arts represent the soul and conscience of a society and I am grateful to the grantees in Hong Kong and China for providing me with a special window into your world. You are resilient and courageous, and give us hope for the future.

Michelle Vosper

我非常享受過去 26 年在亞洲文化協會工作，這份非凡的工作讓我有幸與亞洲一些極具創意思維的藝術家認識及合作，一起走過香港和中國重要的歷史時刻。這些難得的經驗令我獲益良多。

可以跟志趣相投的同工、捐助者和支持者在亞洲文化協會共事，也令我十分高興和感到榮幸，他們對藝術文化交流無限量的支持，令這項工作得以持續和繼續發展。對這些年來經過大家努力所取得的成果，我深感驕傲，也衷心感謝各位的支持和友誼。

老實說，我完全沒覺得自己離開了亞洲文化協會，而我十分期待以香港委員會會員及藝術家會友身份繼續參與會務。回想 1984 我憑亞洲文化協會獎助到中國進行研究工作，這次經驗令我矢志委身藝術文化交流工作。獲得亞洲文化協會獎助金對我的確影響至鉅，我想對其他會友也是一樣。

我深信我們這些會友在協會未來發展的篇章中將會扮演特別的角色。全球有共六千名亞洲文化協會會友，我堅信我們可以群策群力成就一些重要的事情。

亞洲文化協會是獨一無二的機構，它頌揚我們世界豐富多元的文化，同時充任全球頂尖藝術家創意思維匯集的溫室。亞洲文化協會展示了一種另類方法，而這方法在今時今日的世界似乎更形重要。

藝術反映一個社會的靈魂與良知，我很感謝香港和中國的會友為我打開一扇獨特的窗戶，讓我認識及了解你們的世界。你們的活力和勇氣，為我們的未來帶來希望。

華敏臻



Michelle Vosper (center) with ACC grantees and Nelly Fung of the ACC HK Friends' Committee at Alisan Fine Arts in 2000

ACC WELCOMES NEW BOARD OF TRUSTEES CHAIRMAN 新任董事會主席歐文笛獻辭



Wendy O'Neill is Chairman of the Asian Cultural Council. She has served as a trustee of the Rockefeller Brothers Fund since 2005, the China Medical Board since 2008 and Rockefeller Philanthropic Advisors since 2010. She was a member of American Women's Association of Hong Kong's Charitable Donations Committee between 2001-2009, serving as its chairman for three years.

She received an A.B. from Harvard and Radcliffe College in East Asian Studies and a M.A. from UCLA in History with a specialty in Chinese History. She has worked in China trade, as well as investment in China, and was the first foreign intern at China International Trust & Investment Company.

歐文笛是亞洲文化協會董事會主席，自 2005 年起出任洛克菲勒基金會董事，2008 年起任中國醫藥委員會委員，2010 年起任 Rockefeller Philanthropic Advisors 成員。她於 2001 至 2009 年間為香港美國婦女會慈善事務委員會委員，其中三年更擔任主席一職。

歐女士為哈佛大學拉德克利夫學院東亞研究文學士，加州大學洛杉磯分校歷史系碩士，專門研究中國歷史。她曾參與對華貿易及投資，更是中國中信股份有限公司首名外國實習生。

Greetings to all on the eve of our 50th Anniversary!

During this anniversary, we have the opportunity to look back with pride on our 50 years of realizing my Great-Uncle John's vision of cultural exchange as the crux of world understanding and peace and to look forward to our next 50 years. ACC has supported over 6,000 Asian and American artists, scholars and arts administrators, as well as many cultural institutions. The importance of this mission today is even more important. As political and economic relations have increased exponentially between Asia and the United States and within Asia, Asians and Americans face many flashpoints and challenges. Meaningful cultural relations need to increase exponentially, too, to create more understanding. And that is what ACC does—foster meaningful cultural relations.

I want express our profound gratitude to Cai Guo-Qiang, our grantee, for his extraordinary gift of Marx's Mustache that was auctioned off on October 7th by Sotheby's in Hong Kong to support the Asian Cultural Council. Not only is it an incredibly generous gift, but a testament to Cai's belief in the power of an ACC grant. Cai wants to inspire other ACC alumnae to donate to ACC allowing more artists, scholars and arts administrators to be transformed by an ACC grant.

We have many exciting programs, initiatives and events being launched to commemorate our 50th Anniversary starting next spring, so please look for them, as we want everyone in the ACC family to participate.

I look forward to meeting many of you as we prepare for and celebrate our 50th and look for ways to increase and strengthen our mission and its impact.

Best wishes,

Wendy O'Neill
Chairman
Asian Cultural Council
Board of Trustees

各位好，

適逢亞洲文化協會五十周年紀念，讓我們趁此機會回顧五十年來協會如何實現我舅祖父約翰·洛克菲勒三世的願景：以文化交流作為了解世界與和平的關鍵，同時前瞻未來五十年的發展。亞洲文化協會曾支持六千多名亞洲和美國藝術家、學者及藝術行政人員，以及眾多文化機構的文化交流活動。這個重大的使命到今天益加重要。亞洲和美國以及亞洲國家之間的政治及經濟關係正以幾何方式增長，亞洲和美國人民面對更多挑戰。有意義的文化關係更需以同等速度增長以加深彼此的了解。而這就是亞洲文化協會一直致力的方向——有意義的文化關係。

我在此深深感謝會友蔡國強先生慷慨地把作品《馬克思的鬍子》送給我們。這個作品於 10 月 7 日在香港蘇富比進行拍賣，所得款項將用以支持亞洲文化協會文化交流活動之用。這不單是份極有意義的禮物，還是蔡先生確認協會獎助對受獎助者的作用。他希望此舉可以激發其他會友捐獻給協會，從而讓更多的藝術家、學者及藝術行政人員可以因獎助得以進行文化交流。

慶祝協會五十周年，明年春季我們將推出多個令人興奮的項目、新猷和活動，敬請密切留意，更希望亞洲文化協會所有成員都參與其中。

我十分期待在籌備及慶祝五十周年期間跟大家相見，並冀望協會繼續壯大及發揮其影響力。

祝好！

歐文笛
亞洲文化協會
董事會主席

GIVING BACK: CAI GUO-QIANG ESTABLISHES ACC CAI FELLOWSHIP PROGRAM

蔡國強成立亞洲文化協會蔡國強獎學金



Cai Guo-Qiang (far left) with ACC HK Friends' Committee members, ACC grantees, and friends from the local arts community who attended his talk at the ACC HK office on May 18, 2012

The eminent Chinese artist Cai Guo-Qiang has generously donated one of his large-scale gunpowder drawings: "Marx's Moustache" to the Asian Cultural Council (ACC) for a fundraising auction to support ACC's work in cultural exchange and its next generation of grantees. As a 1995 ACC fellowship recipient, Cai and ACC have sustained a mutually supportive relationship over the years through a shared belief in the endless possibilities that can emerge when artists, thinkers, and world-changers from different cultures meet.

His ACC fellowship provided him with year-long International Studio Program residency at PS1 in New York where he developed a number of projects for which he is known today, such as "The Century with Mushroom Clouds: Project for the 20th Century". ACC facilitated this ambitious work by gaining him access to the Nevada Atomic Test Site which started off the acclaimed series with an actual bang. Now a celebrated artist worldwide, Cai is giving back to ACC not only to provide the same opportunity that he was offered to a new generation of emerging artists, but also to inspire other established ACC grantees to do the same.

亞洲文化協會 1995 年獎助得主，傑出中國藝術家蔡國強慷慨捐出個人大型作品、火藥紙本畫作《馬克思的鬍子》作公開競投，為亞洲文化協會籌款，以支持協會文化交流活動，以及未來的獎助得主。蔡國強與亞洲文化協會的信念一致，相信只要來自不同文化的藝術家、思想家和世界改革者有機會相聚互通，必能催生無限的可能。自 1995 年獲得獎助後，蔡氏與協會一直緊密聯繫。

獎助金讓蔡氏當年留駐紐約 PS1 藝術空間一年，並在那裡開展很多令他聞名國際的計劃，例如《有蘑菇雲的世紀：為二十世紀作的計劃》，在亞洲文化協會協助下，他成功進入內華達州的核試驗場，親身體驗爆炸，促成了他創作這一系列廣受好評的作品。現為全球知名的藝術家，蔡氏決定回饋亞洲文化協會，不單向新生代藝術家提供跟他自己曾獲得的機會，還希望激發其他獎助得主同樣作出回饋。

Cai's work was auctioned in Sotheby's recent October sales in Hong Kong, marking the second collaboration between Sotheby's and ACC. The ACC Cai Fellowship Program has been established with proceeds from the sale and will support two artists annually for cultural exchange between the U.S. and Asia. Its inaugural recipient is Dai Wei, a gifted young new media artist from the Shanghai Theatre Academy who will be travelling to New York to research new developments in his field (see pg. 14 for details).

Through supporting cultural exchange for future ACC grantees, Cai joins with ACC in continuing a unique vision for cultural exchange in the arts. In his own words: *"I am not interested in the concepts and methodology of creating artwork that searches for a middle road between the extremes of East and West. What I am aiming at is to study the essence of Eastern and Western cultures in the past, deal with various problems found in this planetary era, and endeavor to create a new civilization towards the future."*

蔡氏作品剛於蘇富比十月份在香港的拍賣會公開競投，這是亞洲文化協會和蘇富比的第二次合作。亞洲文化協會蔡國強獎學金自此成立，憑拍賣籌得的款項每年資助兩名亞洲藝術家前往美國交流。首位獎助得主是來自上海戲劇學院，極具才華的新媒體藝術工作者戴煒，他將前往紐約研究新媒體的新發展。（詳情參看 14 頁）

藉著這項支持亞洲文化協會未來文化交流獎助人的計劃，蔡氏跟亞洲文化協會並肩同行，秉持持續藝術文化交流的獨特視野。正如他所言：「我無意只在東西藝術創作的理念和方法上求取中庸之道，卻銳意研究過往東西文化的精髓，拆解箇中玄機，以締造未來的文明世界。」



Cai Guo-Qiang, *Marx's Moustache*, 2009, Gunpowder on paper, signed and dated lower right, 300 by 200 cm

GRANTEE NEWS

會友簡訊

ACC Grantees Presented with Hong Kong Arts Development Awards 亞洲文化協會會友獲香港藝術發展獎



Recipients of the 2011 Hong Kong Arts Development Awards at the Hong Kong Academy for Performing Arts on May 9th, 2012

Six ACC grantees from across different fields of the arts were amongst this year's awardees for the Hong Kong Arts Development Awards 2011. The "Award for Best Artist" was given to Xing Liang (Dance), Poon Chan-leung (Drama), and Pun Kwok-ling (Literary Arts). Phoebe Hui (Media Arts) and Kwan Sheung-chi (Visual Arts) were amongst the recipients of the "Award for Young Artist". Our institution grantee, the visual art organization 1a Space which was co-founded by ACC grantee Choi Yan-chi, was presented with the Silver Award for Arts Education (Non-School Division).

六名跨越不同藝術範疇的亞洲文化協會會友名列 2011 香港藝術發展獎得獎人名單。邢亮（舞蹈）、潘燦良（戲劇）、潘國靈（文學藝術）獲「年度最佳藝術家獎」、許方華（媒體藝術）和關尚智（視覺藝術）同得「藝術新秀獎」。由本機構獎助的視覺藝術組織 1a 空間獲藝術教育（非學校部份）銀獎，該組織創辦人之一蔡切姿也是亞洲文化協會會友。

Mui Cheuk-yin Receives "Distinguished Achievement Award" 梅卓燕獲「傑出成就獎」



ACC Grantee Mui Cheuk-yin

As one of the most prominent dance artists in Hong Kong, the Hong Kong Dance Alliance presented ACC grantee Mui Cheuk-yin with their highest honor – the "Distinguished Achievement Award" – on May 4th, 2012. Mui is a multi-award winning choreographer and dancer whose works have been performed at some of the most esteemed local and international festivals of dance. She is currently the Associate Choreographer of the City Contemporary Dance Company.

香港舞蹈聯盟於 2012 年 5 月 4 日頒予亞洲文化協會會友梅卓燕最高榮譽——傑出成就獎。梅卓燕獲獎無數，是香港卓越編舞家和舞蹈藝術家，她的作品曾在多個著名的本地及國際舞蹈節中上演。她現在是城市當代舞蹈團的客席編舞。

Tang Shu-wing's "Titus Andronicus" Represents Hong Kong at London Globe to Globe Festival 鄧樹榮作品《泰特斯 2012》代表香港參加 倫敦「從環球看世界」戲劇節



Tang Shu-wing pictured in front of the Globe to Globe Festival programme poster

ACC grantee Tang Shu-wing's rendition of William Shakespeare's "Titus Andronicus" was the only work from Hong Kong to be presented at the Globe to Globe program of the London 2012 Festival. The spectacular festival was a cultural prelude to the London Olympic Games which paid homage to the artistic offerings of the United Kingdom. Globe to Globe celebrated the work of Shakespeare by presenting 37 of the Bard's plays performed in 37 different languages, bringing together companies from all over the world to take part in the six-week program which took place from April to June, 2012.

亞洲文化協會會友鄧樹榮執導的莎士比亞作品《泰特斯 2012》是 2012 年倫敦奧運文化活動「從環球看世界」戲劇節中唯一的香港作品。這個別出心裁的戲劇節是倫敦奧林匹克的文化前奏，是藝術工作者對英國的貢獻致敬。「從環球看世界」戲劇節以 37 種語言演繹莎士比亞的 37 個作品，向這位戲劇巨擘致敬。這個由 2012 年 4 月至 6 月進行、為期六星期的計劃，讓世界各地的戲劇精英聚首一堂，互相交流及切磋。

ACC Hong Kong Attends Mark Morris Dance Group Debut in China 亞洲文化協會香港分會出席馬克·莫里斯舞團中國首演



Photo: © Pauline Tai 2012

The ACC HK group backstage with Mark Morris (center) at the Guangzhou Opera House

In May, the world-renowned **Mark Morris Dance Group** performed in China for the first time with support from the ACC. To mark this special occasion, ACC HK gathered a group of ACC HK Friends' Committee members, donors, grantees, and friends of the arts to attend their performance in Guangzhou. In addition to the performance and a special backstage visit, the trip included a cultural tour which gave the group a glimpse of the work of ACC grantees in architecture as well as in the visual and performing arts of Guangzhou.

五月份，世界著名的馬克·莫里斯舞蹈團在亞洲文化協會支持下，於中國內地進行首演。為紀念這個特別時刻，亞洲文化協會與一班香港委員會會員、捐助者、會友以及藝術界友好出席他們在廣州的演出。除了參觀演出及特別的後台探訪之旅外，行程包括一個文化遊，簡介亞洲文化協會於廣州的會友在建築、視覺和表演藝術各範疇的工作。

ACC HK Exhibition: Intersections – Selected Asian Cultural Council Fellows

亞洲文化協會展覽：交叉·交織——亞洲文化協會獎學金得主三人展



Photo: Vincent Tsang

Left to right: Fiona Wong (ACC Grantee & Participating Artist), Wucius Wong (ACC Grantee & Participating Artist), Pansy Wong, Henry Au-Yeung (Director, Grotto Fine Art), Hans Michael Jebesen (Chairman, ACC HK Friends' Committee), and Hung Keung (ACC Grantee & Participating Artist)

ACC HK and Grotto Fine Art co-presented an exhibition titled: "Intersections – Selected Asian Cultural Council Fellows" which featured the works of **Wucius Wong, Fiona Wong, and Hung Keung**. The exhibition showcased Chinese ink painting, ceramic sculpture, and multi-media works to highlight the diversity of contemporary Hong Kong art. An opening reception hosted by ACC HK Friends' Committee Chairman, Mr. Hans Michael Jebesen was held on May 14th and brought in over 100 guests from the local and international arts community.

香港亞洲文化協會和嘉圖現代藝術畫廊合辦了「交叉·交織——亞洲文化協會獎學金得主三人展」，展出了王無邪、黃麗貞和洪強的作品。展覽陳列了中國水墨畫、陶瓷雕塑和多媒體作品，勾勒了香港當代藝術的多元化面貌。開幕酒會於5月14日舉行，由亞洲文化協會香港委員會主席捷成漢先生主持，逾100名來自本地及國際藝術界的嘉賓出席。

John Fung Supports Visually-Impaired Musicians for Wataboshi Music Festival 馮建中支持視障音樂家參與蒲公英之花音樂節



Photo: Terry Sien

ACC Grantee John Fung pictured with his works from the "One Square Foot" exhibition

The ACC John Fung Music Fund was established in January 2012 with proceeds from the "One Square Foot" charity exhibition hosted by ACC HK, featuring ACC grantee **John Fung's** photography works. On request of the artist, the fellowship supported a group of four visually-impaired musicians from Hong Kong known as "Unbelievable" to attend the 11th Asia-Pacific Wataboshi Music Festival that took place in Bangkok, Thailand.

由亞洲文化協會香港分會舉辦，以展出會友馮建中攝影作品的慈善展覽「樓花」所得的收益，於2012年1月成立了亞洲文化協會馮建中獎助金，並按藝術家的意願，基金贊助了4位香港視障音樂家組成的「跳出無視度」樂隊參與在泰國曼谷舉行的第十一屆國際蒲公英之花音樂節。

Huang Weikai is a documentary filmmaker whose work presents the struggles and realities of modern urban life. His 2009 work, *Disorder*, was an official selection at more than 10 international film festivals and it received the Young Jury Special Mention Award at the 31st Cinéma du Réel International Documentary Film Festival in France. He was awarded the ACC Jackie Chan Foundation Fellowship in 2010 to conduct research as a visiting scholar in the Department of Cinema Studies at New York University and to meet with other professionals in his field.

亞洲文化協會會友黃偉凱是中國最重要的紀錄片製作人之一，作品經常以現代城市生活的掙扎和實況為題材。其近作《現實是過去的未來》入選十多個國際電影節，更於法國真實國際紀錄片電影節中獲得特別提名及於貝爾福國際電影節中獲 Prix Red 獎。黃偉凱於 2010 年獲得亞洲文化協會成龍慈善基金獎助金並於 2011 年留駐美國紐約大學電影學系，與當地的紀錄片導演和製作人交流。



Huang Weikai working on a new script at his apartment in Queens, New York

Photo: Huang Weikai

Artistic Creation, Learning, Exchange, and Life 創作，學習，交流和生活



Photo: Huang Weikai

A Q&A session with Huang Weikai after the screening of his film: *Disorder* at New York University

Thinking back to how it was before my Asian Cultural Council (ACC) trip, creating a film at home in China was a very different situation altogether. First, I had to see how much money I had left in my savings account, since it would determine how much time I could spend on my project. If I did not have enough money in the bank, I would have to try to quickly make some money. However, other problems would then emerge and I would become torn between time constraints, the need to create, and the need to make a living. Because of this, the time that I spent in New York remains, to this day, as one of the best experiences of my creative career.

In fact, when someone who is filled with the desire to create is fortunate enough to receive a grant, creating becomes completely natural since the crushing pressure to make a living is removed. In my fully-furnished apartment, the rhythms of daily living and artistic creation were within my control and I was free to write and conceive my next film project—or even to daydream. Out on the shores of the North Pacific Ocean, I actually had greater clarity in my mind's eye about the state of things at home. As I recall, I was almost completely uninterrupted during my stay there, except for this one time when someone knocked on my door to ask if I wanted to purchase a Bible.

Other than providing me with a comfortable apartment, ACC also kindly contacted the New York University Tisch School of the Arts Department of Cinema Studies on my behalf. This professional platform for discussion was of great benefit to me. Firstly, as a Visiting Scholar I was able to attend classes that I was interested in and learn and exchange ideas with professors at the university. The film events held by the department also widened my network of exchange and I was able to meet many local artists.

Yet it was not as if I was only working like a hermit in my apartment or soaking in the academic atmosphere of New York University. The great big world was right beside me: the vibrant and exciting city of New York. I was basically free to travel between these three different experiences, these three different 'worlds'. The city often has opening ceremonies for cultural events of all scales and you can watch all kinds of movies. There are a variety of museums and these arts institutions not only broadened my cultural horizons but also constantly stimulated my artistic senses.

The most fantastic thing about it all was that I was actually a part of it and not just a passive observer. Apart from my screenings at New York University, I was also invited to screen and speak about my documentary films at Stanford University, Rice University, the University of Florida, the Museum of Modern Art, the Museum of the Moving Image, and at the Asia Society and Museum. For me, my interaction with different American audiences at these screenings was particularly exciting. Regardless of criticism or praise, these experiences have allowed me to gain further insight into my work and into the cinematic tastes of the American audience.

All in all, I feel as if all these experiences came together and formed for me a 'virtuous cycle': I studied and learned on one side, received feedback on my previous works from the audience on the other, and I also developed my new works at the same time. Just as I was about to leave, I received news that the film project that I had worked on during my time in New York was invited to take part in the Cannes Film Festival L'Atelier, which is organized by the Festival's Cinéfondation "to inspire and support the next generation of international filmmakers".

Huang Weikai
March 2012

我在獲得亞洲文化協會成龍慈善基金獎助金之前，要集中搞創作完全是另回事。首先，得看看銀行存摺還剩多少錢，它決定了我可以有多少時間創作。如果錢太少了，還得先盡量短平快地去賺一筆，跟著還有很多麻煩事，讓你在生存、時間和創作這三者之間來回掙扎。所以，到目前為止，我最美好的創作時光之一是那次紐約之行。

事實上，當一個充滿創作慾望的人幸運地拿到一份資助，從而暫時擺脫那個曾經將你壓得死死的生存空間時，創作就會變成一件自然而然的事情。在亞洲文化協會提供的房子裡，生活和創作的節奏完全由自己控制，我可以隨心所欲地寫作或者構思下一個電影作品，甚至發獃。隔著北太平洋，在腦海裡反而把遙遠的家鄉看得更清楚。印象中，我在那裡好像從未受過干擾，除了有一次，有人敲門問我要否買聖經。

除了舒適的公寓，協會還體貼地為我事先聯繫了紐約大學電影學系。這個專業對口的平台，也讓我受益匪淺。作為一名訪問學者，可以在這所名校旁聽一些自己感興趣的課程，跟教授學者交流和學習。系裡面的一些相關電影活動，更拓寬了交流的層面，讓我結識了不少當地的藝術家。

不過，我並不只是在公寓裡過著隱士般的創作生活，又或者浸泡在紐約大學那濃郁的學術研究氛圍，另一個與之反差巨大的繽紛世界也處在我身旁，那就是熱鬧的、充滿活力的紐約城，我基本上可以自由地穿梭於三者之間。紐約經常有或大或小的文化活動的開幕式，可以看到風格各異的電影，還有林林總總的博物館，這些藝術天地不但可以開闊文化視野，也時刻刺激著我的藝術神經。而且更美妙的是，我並不是作為一個純粹的看客而身處其中，我的紀錄片也受到了不少機構的邀請，除了紐約大學，還有斯坦福大學，萊斯大學，佛羅里達大學，紐約現代藝術博物館，紐約電影博物館，以及亞洲文化博物館。在放映現場，跟不同的美國觀眾互動交流，也是一件相當令人興奮的事情，無論是批評還是讚揚，都讓我更進一步地認識自己的作品和美國觀眾的口味。

總之，我覺得這一切，成為了我在紐約生活的一種良性循環，一邊進修學習，一邊聽取觀眾對以往作品的反饋意見，同時，新的作品也在醞釀。在我臨離開紐約之際，新的故事片計劃已收到康城電影節 Cinéfondation 單元的正式邀請——那是一個專門扶持國際間年輕導演拍攝故事長片的單元。

黃偉凱
2012年3月



Truth, Beauty, and Realness: Yang Yuntao and Shen Wei in New York 舞出真與美 — 楊雲濤的紐約遊學小記

Towards the end of 2011, I traveled to New York to take part in a four-month exchange program with support from the ACC Jean Ho Fellowship. My program mainly consisted of a residency with Shen Wei Dance Arts – a dance company founded by 1995 ACC grantee Shen Wei which involved participating in their works and performances.

The performance that I was involved in included two of Shen Wei's classic pieces and a brand new work which was presented at the Park Avenue Armory, one of the key venues for contemporary performing arts. The performance as a whole was a presentation of Shen Wei's journey over the last 10 years in terms of his creative pursuits and the heights of his artistic achievement. This is especially true of his new work, "Undivided Divided" which was a mix of installation art, multimedia art, performance art, and dance. The piece featured 30 dancers and utilized the entire space of the venue by interweaving performers between the audience members, challenging the roles and relationships between performer, audience, and stage.

Through the hard work of those on stage and those behind it, the performances were a success. Shen Wei's talent is unquestionable. Having spent over four months in close observation and exchange with Shen Wei, I was inspired with new ideas about truth and beauty in the art of dance.

I was made aware of Shen Wei's endless pursuit of realness in the body by participating in his rehearsals. This realness lends a sense of authenticity and purity to each movement and it is only to do with the movements itself and the speed of its execution. The movements are without any inherent meaning and it does not convey any emotion, but by this, the audience experiences the body in its truest form. Most of the time, the appreciation of dance is taken from an aesthetic or meaning-based point of view, and the actual body itself and its realness is often neglected. And yet this realness, is precisely the aspect of dance which distinguishes it from theater – as it is no longer burdened with narrative or emotion. Dance is then an art form grounded in authenticity, characterized by a beauty which comes from its abstract purity that is better able to accommodate the emotions and thoughts of its audiences. The desired result of each performance is then to enable the audience to feel for themselves and through this, for the audience to recognize dance as an independent form of art.

Other than working with Shen Wei, my experience of being alone in a foreign land during this grant trip has caused me to understand myself anew in a different way. Often one only becomes sensitive to certain feelings and emotions when one is faced with the challenge of living in an unfamiliar environment. This experience gives you a heightened awareness of the people and events around you. For an arts professional, this is an experience of the realness of life.

Yang Yuntao

Yang Yuntao, Assistant Artistic Director of the Hong Kong Dance Company, is an award-winning dancer and choreographer who has also worked with the Guangdong Modern Dance Company, Beijing Modern Dance Company, and City Contemporary Dance Company. He is widely known for his choreographic works for the Hong Kong Dance Company, which includes *Everlasting Love* (2009) and *Romance of the Three Kingdoms* (2010). Yang was awarded the ACC Jean Ho Fellowship in 2011 to take part in a four-month residency program with Shen Wei Dance Arts and visit leading modern dance companies around the United States.

香港舞蹈團助理藝術總監楊雲濤，以出色的演出或編導作品屢獲獎項；楊氏曾為廣東現代舞團、北京現代舞團和城市當代舞蹈團編導作品。憑為香港舞蹈團創作，如《天上人間》(2009)及《三國風流》(2010)等舞蹈廣為人知。楊雲濤於2011年獲亞洲文化協會何晶潔獎助金到紐約留駐著名的「沈偉舞蹈藝術」，以及探訪美國主要的現代舞團。

2011年底，我得到亞洲文化協會何晶潔獎助金的資助，到紐約展開為期四個月的交流學習計劃。計劃的主要內容包括留駐「沈偉舞蹈藝術」和參與舞團在紐約的創作和演出。

舞團的演出在紐約當代表演藝術的重地，公園大道旁的「軍械歷史博物館」舉行。此次共上演了三個舞目，兩個是經典作品重演，一個是全新創作。全新創作《分與合》更是他近十年在舞蹈藝術追求上的登峰造極之作，集裝置藝術、視覺多媒體藝術和行為藝術於一體的舞蹈。沈偉動用了三十位舞者，運用了表演場地幾乎全部空間，又使觀眾和表演者同時置身在表演場地中，舞台和觀眾席的分野消失，挑戰著表演者、觀眾和舞台三者間的角色關係。

沈偉 (ACC 1995年獎助得主) 的才華毋庸置疑，表演也在台前幕後的努力下圓滿結束。四個月以來和沈偉的近距離觀察和交流中，更啟發了我個人對舞蹈藝術的真與美的思考。

在參與排練的過程中，我體會沈偉在肢體狀態上不斷地要求和尋找對肢體的「真實狀態」的追求，讓肢體動作在一種真實又單純的質感中存在。所謂「真實狀態」乃是舞者體驗肢體運動和動作速度後所表現的質感，其中不含有甚麼意義和情緒的傳遞，觀眾卻因此感受到一種最真摯的表現身體的狀態。一般來說，欣賞舞蹈藝術常循美感或具體意義方向出發，往往忽略了欣賞肢體的真實狀態。然而，舞蹈的真實狀態有別於戲劇，它不再承擔故事、情緒和感情，而是一種更能容納感性思維、抽象單純的美和真實的藝術，而作品最後要呈現的結果，就交由觀眾去感受，同時驅使觀眾領會舞蹈作為獨立的藝術形式存在。

這次遊學的歷程，除了和沈偉一起工作之外，一個人獨自身在異鄉的種種感受，也使自己從另一個側面重新認識了自己，一些細微的感受往往是在面對陌生的環境生活的時候，讓自己變得更加敏銳，對周圍的人和發生的事更加敏感。這對於一個文藝工作者來說，也算是一種真實的生活體驗。

楊雲濤



Yang Yuntao in rehearsal

ACC GRANTS 2012



Bangladesh

Ashit Mitra (Printmaking)

Burma

Thila Min (Theater)

Cambodia

Chankethya Chey (Dance)
 Vollack Kong (Painting & Sculpture)
 Sereypagna Pen (Architecture)

China

Chen Anying (Art History)
 Chen Ping (Art History)
 Dai Wei (Theater)
 Ding Ning (Art History)
 Du Haibin (Film, Photography & Video)
 Jin Shi (Painting & Sculpture)
 Li Cai (Art History)
 Liu Ping (Art History)
 Pan Yaochang (Art History)
 Peng Changxin (Architecture)

Shao Hong (Art History)
 Shao Yiyang (Art History)
 Shen Jianping (Art History)
 Wang Chong (Theater)
 Wang Chunchen (Art History)
 Wang Hongyuan (Art History)
 Yang Lina (Film, Photography & Video)
 Zhang Gan (Art History)
 Zhang Jian (Art History)
 Zhang Rui (Art History)
 Zhu Qingsheng (Art History)
 Zhuang Youbo (Architecture)

Hong Kong

Chan Ting Yuen, Timothy (Music)
 Cheng Chi Yuen, Bobby (Music)
 Cheung Hung, Tammy (Film, Photography & Video)
 City Contemporary Dance Company (Dance)
 Hui Mo Yiu (Dance)

Lam Tung – pang (Painting & Sculpture)
 Law Man Lok (Painting & Sculpture)
 Lee Oi Yee, Heidi (Arts Management)
 Tsang Boon Chi, Benjamin (Architecture)

India

Zoe Sherinian (Music)

Indonesia

Nuri Aryati (Arts Management)
 Triyono Bramantyo (Ethnomusicology)

Japan

Arts Initiative Tokyo (Painting & Sculpture)
 Echigo-Tsumari Triennale (Painting & Sculpture)
 Yuko Hasegawa (Arts Criticism)
 Takeshi Ikeda (Performance/Conceptual Art)

Ryo Kabasawa (Theater)
 Taiyo Kimura (Painting & Sculpture)
 Issui Minegishi (Music)
 Yayoi Shimizu (Theater)
 Hiroyuki Takahashi (Theater)
 Kyoco Taniyama (Painting & Sculpture)

Laos

Anouza Phothisane (Dance)

Philippines

Alexander Cortez (Theater)
 Edna Vida Froilan (Dance)
 Ronald Hilario (Painting & Sculpture)
 Dayang Yraola (Museology)

Taiwan

Chen Wei-Lun (Arts Management)
 Ho Meng-Chuan (Film, Photography & Video)



Japan

United States

- Hsih Shih-Pin (Painting & Sculpture)
- Huang Yen Ying (Painting & Sculpture)
- Huang Yi (Dance)
- Kuo I-Chen (Painting & Sculpture)
- Lo Hsiu-Chih (Art History)
- Tsai Tsung-Lung (Ceramics)

Thailand

- The Art Centre, Silpakorn University (Painting & Sculpture)
- Sasithorn Panichnok (Theater)
- Nikorn Sae Tang (Theater)

United States

- American Folklore Society (General Culture)
- California College of the Arts (Arts Criticism)
- Cambodian Living Arts (Arts Management)
- Wally Cardona (Dance)
- Seoungcho Cho (Film, Photography & Video)
- Sonja Dahl (Crafts)
- DanceWorks, Inc. [for American Dance Abroad] (Dance)

- Karla Diaz & Mario Ybarra (New Media)
- Bernard Ellorin (Ethnomusicology)
- Billy FOX (Musicology)
- Fractured Atlas [for Nature Theater of Oklahoma] (Theater)
- Global Heritage Fund (Conservation)
- Goh Productions (Theater)
- Hawaii International Film Festival (Film, Photography & Video)
- Min-Sun Hwang (Conservation)
- Paul Jett/Jane Norman (Conservation)
- ISSUE Project Room (Music)
- The Joyce Theater (Dance)
- Lincoln Center for the Performing Arts (Dance)
- Location One (Painting & Sculpture)
- The Luggage Store [for 509 Cultural Center] (New Media)
- Mark Morris Dance Group (Dance)
- Hadrian Mendoza (Crafts)
- Michigan State University Museum (Museology)

- National Gallery of Art (General Culture)
- New York City Center (Dance)
- Jodee Nimerichter (Dance)
- The Isamu Noguchi Museum (Conservation)
- Northern Illinois University (Arts Education)
- Orpheus Chamber Orchestra (Music)
- Pig Iron Theatre Company (Theater)
- Shelley Rice (Art History)
- Rubin Museum of Art (General Culture)
- Shen Wei (Film, Photography & Video)
- Signature Theater Co. Inc. (Theater)
- Spoletto Festival (Music)
- Amanda Stinchecum (Museology)
- The Textile Museum (Museology)
- TOPAZ ARTS Inc. (Painting & Sculpture)
- Chinary & Susan Ung (Music)
- Philip Yampolsky (Music)
- Hui Zou (Architecture)

VISUAL ARTS 視覺藝術

Altius Fellowship



Photo: Hong Kong Arts Centre

Lam Tung-pang is one of Hong Kong's leading independent artists who is widely known for his charcoal on wood board drawings. His works have been shown in numerous solo and group exhibitions, including *No Soul for Sale* at the Tate Modern (London, 2010), *New Vision: New Colours* at the Hong Kong Museum of Art (Hong Kong, 2010), and *Legacy and Creations: Art vs Art* at the Museum of Contemporary Art (Shanghai, 2010). Lam was awarded a full scholarship from the Hong Kong Arts Development Council to study at the Central Saint Martins College of Art in London where he received an M.F.A. in 2006. Lam has received numerous awards over the course of his career, such as the 2005 Hunting Art Prize "Young Artist of the Year" award and the 2009 Hong Kong Contemporary Art Biennial Award. He has been awarded a fellowship to travel to the U.S. and conduct research on Asian art collections in key arts institutions such as the Metropolitan Museum of Art in New York and the Asian Art Museum in San Francisco.

林東鵬是香港重要的獨立藝術家之一，以木版炭畫廣為人知。他的作品曾於無數個人和聯展中展出，包括在泰德美術館展出的《不出賣靈魂》(倫敦，2010)；於香港藝術館展出的《視界新色》(香港，2010)；以及於上海當代藝術館展出的《承傳與創造 — 藝術對藝術》(中國上海，2010)。2006年，林東鵬獲香港藝術發展局獎學金赴倫敦中央聖馬丁藝術及設計學院修讀藝術碩士學位。他曾獲無數獎項，例如2005年獲得亨叮藝術家獎比賽全年最佳青年藝術家獎，以及2009年獲香港當代藝術雙年獎。他獲獎助赴美國，研究當地主要藝術機構(例如紐約大都會藝術博物館、三藩市亞洲藝術博物館)的亞洲藝術藏品。

ACC Cai Fellowship 亞洲文化協會蔡國強獎學金



Photo: Zhang Hao

Dai Wei is a new media artist and Creative Designer at the Virtual Simulation Laboratory (VSL) of the Shanghai Theatre Academy (STA). Whilst still a student at the STA, he was invited to take part in the design team headed by ACC grantee and renowned artist Cai Guo-Qiang for the opening and closing ceremonies of the 2008 Beijing Olympic Games. Dai was responsible for the computer rendering, simulation animation, and design of the fireworks launch control system in the planning of the fireworks performance. Since then, he has worked on similar large-scale projects such as the 60th Anniversary of the Founding of the People's Republic of China in 2009 and the Taipei International Flora Expo in 2010. Now seeking to re-design the new media curriculum of STA and revalidate Chinese theatre traditions with new technology, he has received a fellowship to observe trends and developments in new media and research new media curricula in U.S. universities.

新媒體藝術工作者戴煒為上海戲劇學院多媒體演藝虛擬空間合成實驗室設計師。尚在上海戲劇學院就讀時，戴煒已獲邀加入2008年北京奧運會開幕及閉幕典禮的設計團隊，該團隊由亞洲文化協會獎助得主、著名藝術工作者蔡國強主領。戴氏負責電腦演出、模擬動畫、以及設計煙火表演中的煙火發射控制程式。自此，他開始參與類似的大型項目，包括2009年中華人民共和國成立六十周年慶祝活動，2010年台北國際花卉博覽會。目前，他正負責重新設計上海戲劇學院新媒體課程，並以新技術重新確認中國劇場傳統，他將到美國觀察當地新媒體的發展和潮流趨勢，以及到美國大學研究新媒體課程。

ACC Taiwan Fellowship 亞洲文化協會台灣獎助金



Jin Shi is Professor of Sculpture at the Department of Animation of the China Academy of Art. He obtained a B.F.A. (2001) and an M.F.A. (2005) in sculpture from the China Academy of Fine Art. He is known for his thought-provoking and meticulously-constructed models which are half-size recreations of surreal or real life scenes. His works make frequent comment of social conditions in modern China, such as the urbanization phenomenon, prostitution, and the struggle for space within cities. He is represented by the Iberia Center for Contemporary Art in Beijing who, in 2010, presented a solo exhibition of his works entitled: *Change Heart Reading Co.* Apart from China, his works has also been showcased internationally in Madrid, Sao Paulo, London, and Chicago. He has been awarded a fellowship to partake in a residency program and observe contemporary trends in the arts in Taiwan.

金石現任中國美術學院動畫系雕塑教授。他畢業於中國美術學院雕塑系，先後取得學士(2001)及碩士(2005)學位。他的作品以縮小的貧民生活場景，逼真的效果和發人深思的現實題材獲得藝術界的廣泛關注。他的作品經常批評當代中國社會現況，例如都市化現象、賣淫和城市空間的掙扎。他的經理人北京伊比利亞當代藝術中心在2010年為他舉辦個展：《五車八斗》。除了中國，他的作品還曾在馬德里、聖保羅、倫敦和芝加哥展出。他獲獎助前往台灣作駐場藝術家，觀察當地當代藝術的發展趨勢。

Hong Kong Arts Circle Fellowship 亞洲文化協會獎助金



Law Man Lok is a conceptual artist, art advocate, curator, critic, and an art teacher. Law obtained a B.F.A. from the Chinese University of Hong Kong in 2001 and in 2007 he completed an M.F.A. at Goldsmith College of the University of London with a thesis entitled "The Trivialization of Arts Education". He is known for his critical artworks, which involve the mass-mobilization of people in his many projects. His work has been featured in numerous local and international group exhibitions and he has also gained prominence amongst the local arts circle as a prolific arts writer and critic, receiving attention from some of Hong Kong's main media outlets such as Ming Pao Daily, RTHK, and Wen Wei Po. In 2009 he became a founding member of the 12-artist collective Woofer Ten which runs the government-funded Shanghai Street Artspace. He has been awarded a fellowship to take part in the International Studio and Curatorial Program residency in New York.

羅文樂是觀念藝術家、藝術倡導者、策展人、評論家及藝術教師。羅氏 2001 年於香港中文大學取得學士學位，2007 年於倫敦大學金匠學院取得碩士學位，論文題目為「藝術教育淺薄化」。羅氏以批判性作品聞名，許多作品針對動員群眾這內容。羅氏作品曾於多個本地及國際聯展中展出，他的文章與評論在本地藝術圈亦甚有地位，獲多份本地傳媒刊登，包括《明報》、香港電台及《文匯報》。2009 年，他與其他十一藝術家聯合創立了「活化廳」合作社，負責香港政府資助的上海街視藝空間的運作。他獲獎助前往紐約參與國際知名的 International Studio and Curatorial Program 駐場計劃 (ISCP)。

Starr Foundation Fellowship Starr 基金會獎助金



Liu Wei is one of the most prominent contemporary visual artists in China today. A graduate of the China Academy of Art, Liu's practice is uniquely varied, including video installation, drawing, sculpture, and painting, with no unifying stylistic tendency. His work engages with peripheral identity in the context of wider culture, describing a sentiment of excess, corruption, and aggression reflective of cultural anxiety. Liu's work has been widely shown in leading arts institutions, galleries, and fairs around the world, including the Ullens Center for Contemporary Art in China, Art Basel in Switzerland, and the Centre Georges Pompidou in France. He has received a fellowship to visit and conduct research at key museums in the U.S., such as the Museum of Modern Art in New York, and also meet with other contemporary artists to interview them on their methodologies for resolving aesthetic problems.

劉韋是中國最受矚目的當代藝術家之一，劉氏於中國美術學院畢業，創作類型多元化及風格多變，錄像裝置、素描、雕塑、繪畫均有涉獵。劉氏作品處理在廣義文化脈絡中的邊緣人物，描劃對腐敗與過度的行為的想法，以及對文化焦慮的積極思考。作品曾在世界各地著名的藝術機構、藝廊及展覽會中展出，包括中國尤倫斯當代藝術中心、瑞士巴塞爾藝術展、法國龐畢度中心。他獲得獎助到美國的主要博物館如紐約現代藝術博物館參觀及進行研究工作，亦會與其他當代藝術家會面，訪談他們解決美學問題的方法。

ARTS MANAGEMENT & CURATORSHIP 策展及藝術管理

Hong Kong Arts Circle Fellowship 亞洲文化協會獎助金



Heidi Lee is an experienced arts manager who has held key positions at a number of Hong Kong's leading performing arts organizations. Since graduating from the Hong Kong Academy for Performing Arts in 1996 with a B.F.A. in Stage Management, she has served as Assistant General Manager of PIP Cultural Industries Ltd, Company & Programme Manager of Hong Kong Dance Company, and Assistant Programme Manager of HK Repertory Theatre amongst other roles. Currently she is the Executive Director of the Cheung Kong School of Art and Design (cum Art Education Center) at Shantou University in China. For her professional development, Heidi pursued an M.A. in Cultural Management at the Chinese University of Hong Kong and graduated in 2007. She has been awarded a fellowship to expand her knowledge on arts management through the observation and research of management systems utilized by different performing arts organizations in the United States, such as Lincoln Center in New York.

李藹儀是經驗豐富的藝術行政人員，曾任多間香港頂尖表演藝術機構重要職位。1996 年畢業於香港演藝學院，獲舞台管理藝術學士（榮譽）學位，她歷任 PIP 文化產業有限公司助理總經理，香港舞蹈團團務及節目經理，以及香港話劇團助理節目經理。李藹儀目前為中國汕頭大學長江藝術及設計學校（暨藝術教育中心）行政總監。她在專業發展方面努力不懈，2007 年獲香港中文大學文化管理碩士學位。她獲獎助前往美國觀察及研究當地不同表演藝術機構，如紐約林肯中心的管理系統。

PERFORMING ARTS 表演藝術

Huang He Fellowship 黃河獎助金



Wang Chong is an independent theatre director and translator. Although now a steady figure in the field of theater, he began his studies in law at Peking University and eventually obtained a B.A. in Economics and Law. He then studied at the University of Hawaii and received his M.A. in Theater in 2007. Wang returned to China in 2008 and founded his own theater company, Théâtre du Rêve Expérimental. Since then, the company has toured six countries and become the leading force of Chinese experimental theatre. His five new works will be presented in 2012, including *The Sing-song Girls of Shanghai 2.0*, a Shanghai International Arts Festival commissioned production. He has been awarded a fellowship to participate in a residency program in New York, attend master classes and workshops, and work on future projects.

王翀，獨立劇場導演及翻譯。雖然已在劇場穩佔席位，但他最初於北京大學進修法律並獲取經濟及法律學位。2007年，他前赴夏威夷大學進修並考獲戲劇碩士學位。王翀於2008年回中國成立自己的劇場公司「薪傳實驗劇團」。至今，劇團已巡迴演出六個國家，成為中國實驗劇場的先鋒力量。他將有五個新作品於2012年面世，包括上海國際藝術節委約作品《海上花》。他獲獎助到紐約參加一個駐場計劃，出席大師班、工作坊，以及籌備新計劃。

Photo: Zhou Jing

Hong Kong Arts Circle Fellowship 亞洲文化協會獎助金



Hui Mo Yiu is a dance student of the Hong Kong Academy for Performing Arts (HKAPA) who is currently pursuing a B.F.A. (Hons) in Contemporary Dance. She previously obtained a B.A. (Hons) in Creative Media from City University of Hong Kong in 2007 before graduating from the HKAPA in 2011 with a Diploma and Advanced Diploma in Performing Arts (Dance). Merging her expertise in these two fields, she has been involved in numerous dance video projects as dancer, choreographer, director, and editor. Her video works have been screened in Hong Kong, Beijing, Guangzhou, Macau, Japan, Budapest, and Singapore in various dance and media art-related festivals, and she has performed at festivals such as the Bangkok International Dance Festival (2008). She was awarded a fellowship to participate in the world-renowned American Dance Festival which took place from June 14 to July 28 in 2012.

許慕瑤為香港演藝學院舞蹈系學生，目前正在進修當代舞藝術學士（榮譽）學位。2007年她獲取香港城市大學創意媒體榮譽學士學位，2011年於香港演藝學院畢業，並取得表演藝術（舞蹈）文憑及高級文憑。結合自身特長，她製作了無數舞蹈錄像，並出任舞蹈員、編舞者、導演及編輯等不同崗位。她的錄像作品曾在香港、北京、廣州、澳門、日本、布達佩斯及新加坡等的舞蹈及媒體藝術節中放映，她也曾在曼谷國際舞蹈節（2008）演出。她獲獎助參與世界知名、於2012年6月14日至7月28日舉行的美國舞蹈節。

Lady Fung Music Fellowship 馮秉芬爵士夫人音樂獎助金



Bobby Cheng is an oboist and undergraduate student of the Hong Kong Academy for Performing Arts. Having studied the oboe since the age of eight, he has participated in numerous international music competitions and festivals, winning First Prize at the 1st International Asian Double Reed Association Oboe Competition in 2011 amongst others. Through various masterclasses, he has studied under renowned oboists such as Thomas Indermühle, Christian Schmitt, and Maurice Bourgue. Currently, he is studying under the director of the Hong Kong Wind Kamerata, Mr. Yiu Song Lam. In 2011, he made his international solo debut performing Mozart's Oboe Concerto with the Thailand Philharmonic Orchestra and was named "Young Music Maker 2011" by Radio Television Hong Kong. Bobby received a fellowship to participate in the prestigious Aspen Music Festival which took place over ten weeks in the summer of 2012.

雙簧管演奏家鄭智元，現為香港演藝學院學生。八歲開始修習雙簧管，參與無數國際比賽和表演，是2011年第一屆亞洲雙簧管協會國際雙簧管比賽冠軍。鄭智元參與多個大師班，曾受教於著名雙簧管演奏大師如 Thomas Indermühle、Christian Schmitt 及 Maurice Bourgue。目前師從管樂雅集姚桑琳。2011年首次作海外獨奏演出，跟泰國愛樂交響樂團合作演出莫扎特雙簧管協奏曲，獲香港電台選為「樂壇新秀2011」。鄭智元獲獎助參與於2012年夏季舉行、為期十周、在國際間享譽甚隆的阿斯本國際音樂節。

Hong Kong Arts Circle Fellowship 亞洲文化協會獎助金



Timothy Chan is a bassoonist and undergraduate student of the Hong Kong Academy for Performing Arts (HKAPA). He has studied bassoon since the age of nine and has attended masterclasses taught by the renowned international musicians Martin Gatt, Meyrick Alexander and Matthew Ruggiero. He is presently under the tutelage of former Principal Bassoon of the Hong Kong Philharmonic Orchestra, Mr. Kam Shui. As an active performer, Timothy has played Weber's "Andante and Hungarian Rondo" with the Academy Orchestra of HKAPA, Vivaldi's "Concerto in E minor" with Hong Kong's Concerto da Camera and has made frequent appearances with other orchestral groups including the Hong Kong Sinfonietta and the Pan-Asia Symphony Orchestra. In 2011, he was named "Young Music Maker 2011" by Radio Television Hong Kong. He was awarded a fellowship to partake in the Aspen Music Festival of the Aspen Music School which took place over ten weeks in the summer of 2012.

陳定遠，巴松管手，香港演藝學院學生。他自九歲起習巴松管，並曾修讀國際著名音樂家馬丁·蓋特、梅瑞克·阿歷山大、馬修爾·魯基艾勞的大師班。他現師從香港交響樂團前巴松管首席金瑞。陳定遠演出頻繁，曾與香港演藝學院樂團合作演出韋伯的「行板與匈牙利迴旋曲」；與雅樂合奏團合作演出韋華弟的 E 小調協奏曲，並在其他樂團節目中演出，包括香港小交響樂團、泛亞交響樂團。2011 年他被香港電台列入樂壇新秀 2011 名單。他獲獎助於 2012 年暑期參與為期十周的美國阿斯本國際音樂節。

FILM 電影

Jackie Chan Foundation Fellowship 成龍慈善基金獎助金



Tammy Cheung is an independent documentary filmmaker, educator, and Founder of Visible Record, a non-profit documentary film organization based in Hong Kong. Tammy originally studied sociology prior to obtaining a B.A. in Film Studies from Concordia University in Montreal, Canada. In 1986, she founded the Chinese International Film Festival in Montreal and was Director of the Festival from 1986 to 1992. Since returning to Hong Kong, she has produced numerous works including *Invisible Women* (1999), *Speaking Up* (2005), and *After the Quake* (2011) which offer frontline insight into neglected populations, key events, and societal issues in Hong Kong and China. Through her work with Visible Record, she has been regarded as one of Hong Kong's leading proponents of Chinese film. Tammy has been awarded a fellowship to conduct research for a new film project, explore new film techniques, and meet with other leaders in her field.

張虹為獨立紀錄片電影製作人、教育工作者及香港非牟利紀錄片製作機構「采風電影有限公司」創辦人。張虹大學時修讀社會學，隨後於加拿大蒙特利爾協和大學，考獲電影學士學位。1986 年，她在蒙特利爾成立中國國際電影節，並於 1986 年至 1992 年出任電影節總監。回流香港之後，她曾執導無數作品，包括《看不見的女人》(1999)、《問》(2005)、《新家園》(2011)，以前線的觀點透視那些在香港和中國被忽略的社群、重要事件以及社會議題。藉著她在采風的製作，她已被視為香港中國電影擁戴者的先鋒人物之一。張虹獲獎助進行一項新電影項目的研究計劃，發掘新的電影技術，以及探訪其創作領域內的精英。

Huang He Fellowship 黃河獎助金



Du Haibin is regarded as one of the most important documentary filmmakers working in China today, known widely for his film *1428* which received the "Best Documentary Award" at the 2009 Venice International Film Festival. Du produced his first documentary in 1999 and graduated from the Beijing Film Academy in 2000 with a B.A. in Photography. He has since produced eight other films, of which four have received international recognition: *Along the Railway* ("Special Award", 2001 Yamagata International Documentary Film Festival), *Beautiful Men* ("Best Asian Documentary Award", 2006 Pushan International Documentary Film Festival), *Stone Mountain* ("Best Documentary Award", 2009 Pingyao International Photography and Film Festival), and *Umbrella* ("Honorable Mention", 2007 International Documentary Film Festival, Amsterdam). He has received a fellowship to meet with leaders in his field, explore western perspectives on filmmaking, and conduct research for a new work in the United States.

杜海濱被稱為目前中國重要的紀錄片製作人之一，導演作品《1428》獲得 2009 年威尼斯國際電影節「最佳紀實電影獎」，因而廣為人知。杜海濱於 1999 年執導了首部紀錄片，2000 年於北京電影學院圖片攝影學系畢業。之後執導了八部電影，其中四部廣受國際讚譽：《鐵路沿線》(2001 年日本山形國際紀錄片電影節特別獎)；《人面桃花》(2006 年釜山國際紀錄片節最佳亞洲紀錄片)；《石山》(2009 年中國平遙國際攝影大展最佳紀錄片獎)；《傘》(2007 年荷蘭阿姆斯特丹國際紀錄片電影節最佳紀錄片單元榮譽獎)。他獲獎助前赴美國，造訪紀錄片界的頂尖工作者，發掘西方電影創作觀點，並為一套新作品進行資料搜集。

FILM 電影

Hong Kong Arts Circle Fellowship 亞洲文化協會獎助金



Photo: Wu Wenjian

Yang Lina is a self-taught documentary filmmaker who is a pioneer in the field of Chinese independent documentary film. Beginning as a dancer, she eventually became an actress of the People's Liberation Army Theatrical Company before turning to documentary film. Debuting in 1999, her first film *Old Men* is distinguished as one of the earliest films made in the Digital Video format in China and it received international accolades from Japan, Germany, and France. Concern for the elderly, family, everyday life, loneliness and the desire for love are consistent themes in Yang's films which include: *Home Video* (2002), *Dance Together* (2007), *Wild Grass* (2008), *Lao An's Love* (2008). She has been awarded a fellowship to attend the New York University Department of Cinema Studies as a visiting scholar to conduct a research project on orphan-hood and to study feminist filmmaking in American independent cinema.

楊荔鈞自學拍攝紀錄片，並成為中國獨立紀錄片先鋒，她先後當過舞蹈員及中國人民解放軍總政治部歌劇團演員，其後轉向紀錄片。1999年發表首作《老頭》，被推許為中國首批以數碼錄像拍攝的紀錄片之一。該片在國際間備受注目，在日本、德國及法國等地均獲殊榮。長者、家庭、日常生活、孤獨及渴求愛等內容貫串楊氏電影作品，包括《家庭錄影帶》(2002)、《一起跳舞》(2007)、《野草》(2008)、《老安》(2008)。楊氏獲獎助以訪問學人身份，到訪紐約大學電影院，進行一項關於孤兒狀況計劃，以及研究美國獨立電影中女性主義電影製作。

ARCHITECTURE 建築

Désirée and Hans Michael Jebesen Fellowship
捷成漢伉儷獎助金

Peng Changxin is Associate Professor of the Guangzhou University School of Architecture and Urban Planning who is one of China's leading specialists in the study of modern Chinese architectural history, especially in Ling'nan architecture – referring to a style of architecture popular in the Southeast China region. Peng obtained his doctorate of engineering at South China University of Technology in 2004 and he has authored numerous academic articles and books on modern Chinese architecture, including a compendium of key figures in Ling'nan architecture titled "The Famous Architects in Modern Ling'nan" (2005) and "Modernity and Locality: The Transformation of City and Architecture in Modern Ling'nan" (2012). He has been awarded a fellowship to travel to the U.S. and conduct research on a group of late 19th and early 20th century American architects who have influenced the development of modern Chinese architecture.

彭長歆，廣州大學建築及城市規劃學院副教授，也是中國研究中國現代建築史的專家之一，尤其精於嶺南建築，彭氏2004年於華南理工大學畢業，關於中國現代建築的文章與著作無數，包括介紹近代嶺南建築主要人物的《嶺南近代著名建築師》(2005)，以及《現代性·地方性——嶺南城市與建築的近代轉型》(2012)。彭氏獲獎助到美國，研究一批影響中國現代建築發展的十九世紀末、二十世紀初的美國建築師。

Hsin Chong–K.N. Godfrey Yeh Education Fund 新昌—葉庚年教育基金



Young Architects' Award 青年建築師獎

The Young Architects' Award is an annual program co-sponsored by the Hong Kong Institute of Architects. 青年建築師獎由亞洲文化協會及香港建築師學會合辦。

Benjamin Tsang is an award-winning architect and Director of Cypress Consultant International Ltd. He is a graduate of the University of Hong Kong where he obtained a B.A. in Architectural Studies in 1998 and later an M. Arch. in 2001 with the honor of HKIA Student Medal. His works on elderly care, religious and community architecture have been recognized by the Hong Kong Institute of Architects, having been shortlisted for its Annual Awards in 2006, 2010 and 2011. Outside of his design work, Benjamin has also served as a committee member for the Community Development Committee of HKIA and has participated as guest critic in design studios of various institutions. He has been awarded a fellowship to visit and conduct research on key public architecture sites in the U.S., such as the National September 11 Memorial & Museum in New York, to garner critical information for his work on public architecture in Hong Kong.

得獎建築師曾本治為科栢國際顧問有限公司董事。1998年於香港大學畢業並獲得建築學學士學位，其後於2001年考獲建築學碩士學位及香港建築師學會學生獎章。曾本治在照顧長者、宗教和社區用途的建築設計均獲香港建築師學會表彰，曾提名2006、2010及2011年的年獎。設計工作以外，曾本治還是香港建築師學會社區發展委員會的委員。他獲獎助到美國考察當地地標性的公共建築物，例如紐約九一一紀念館，為他在香港進行的公共建築計劃作參考。



Tsinghua – MIT Exchange Program 清華大學—麻省理工交換計劃

Zhuang Youbo is a specialist in conservation and landscape planning for China's national parks and World Heritage sites. She currently serves as Assistant Professor at the Tsinghua University School of Architecture in Beijing, which is where she received her PhD in Landscape Architecture (2007) and her B.A. in Architecture (2000). Her doctoral thesis titled: "Preliminary Research on Environmental Impact Assessment for General Management Plan for Chinese National Parks" is one of the earliest environmental impact assessments to have been conducted for the National Parks of China. She has received a fellowship to attend the Special Program for Urban and Regional Studies (SPURS) at the Massachusetts Institute of Technology (MIT) in the U.S.

莊優波為中國國家公園風景名勝區和世界遺產地的保護管理及規劃研究專家。她於2000年獲北京清華大學建築學院建築學學士學位，2007年獲景觀建築學博士學位，同年留校任教，目前為助理教授。莊優波博士論文「風景名勝區總體規劃環境影響評價初探」是早期就中國國家公園進行的環境影響評估報告之一。她獲獎助出席麻省理工大學主辦的城市與區域研究特別專案。

ACC CELEBRATES 50 YEARS 亞洲文化協會慶祝 50 周年

The Asian Cultural Council (ACC) is a non-profit organization dedicated to supporting cultural exchange in the visual and performing arts between countries of Asia and the United States and among the countries of Asia. Established in 1963 by John D. Rockefeller 3rd, the ACC has awarded over 6,000 grants to arts professionals, many of whom are now leaders and pioneers in their field and who received support in the early stages of their career. ACC Hong Kong was established in 1986 with support from local funding partners and has played a key role in the development of the arts and cultural leadership in the region.

ACC is headquartered in New York City and maintains offices in Hong Kong, Tokyo, Manila, and Taipei.

亞洲文化協會是致力推動美國與亞洲國家之間視覺及表演藝術的交流活動的非牟利基金會，由美國人約翰·洛克菲勒三世於一九六三年創立，主要工作乃提供個人獎助金予亞洲藝術家及學者赴美深造、研究及從事藝術創作。歷年來，協會已資助逾六千位亞洲藝術專才，其中不少已成為當今藝壇舉足輕重的人物。在本地熱愛藝術人士的慷慨捐助下，香港分會於 1986 年成立，為香港藝術界發展出力。亞洲文化協會總部設於紐約，並於東京、香港、台北和馬尼拉設有分會。

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