



asian cultural council  
hong kong

2019 Annual Report

亞洲文化協會  
香港分會



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Cover: Dai Jian (2004 Fellow)  
Photo: Tanja London  
Courtesy of MaiOui Danse Arts  
Calligraphy by Wucius Wong, 1971 awardee of the JDR 3rd Fund.

## Asian Cultural Council (HK) Foundation Limited

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##### Program & Administration Associate

Kathy Ip

##### Program Associate

Suki Ching (until February 2019)

Jocelyn Mui (from September 2019)

##### Arts Administration Trainee

Roxanne Wong\*

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

Tang Shu-wing (1997 Fellow)  
Courtesy of Tang Shu-wing Theatre Studio



Birdhead (2019 Fellow)

## Our History

The Asian Cultural Council (ACC) Hong Kong aims to foster international dialogue and understanding through supporting educational programs of cultural exchange for artists, scholars, and arts professionals in Asia and the US.

The ACC was founded by John D. Rockefeller 3rd in 1963 and was formerly known as the Asian Cultural Program of the JDR 3rd Fund. The ACC Hong Kong Arts Program was established in 1986 with the help of Kenneth H. C. Fung and a dedicated group of donors. Together, they formed the ACC Hong Kong Friends' Committee, chaired by the late J. S. Lee and subsequently by Kenneth Fung. Since 2015, the ACC mainland China, Hong Kong, and Macau Program has been operating under the auspices of the Asian Cultural Council (HK) Foundation Limited (ACCHKF)\*, with Hans Michael Jebsen serving as Chairman.

## ACC Fellows & Network

Today, our robust network of alumni continues to grow. More than 6,000 ACC fellowships and travel grants have been awarded to artists and institutions worldwide. Over 600 individuals from mainland China, Hong Kong, and Macau have benefitted from ACC's transformative cultural exchange program by travelling to the US and/or across Asia. Notable alumni include Cai Guo-Qiang (1995 Fellow), Chen Kaige (1986 Fellow), and Wucius Wong (1971 Fellow), who received ACC's support at a critical stage in their careers.

*\* ACCHKF is a registered charitable institution in Hong Kong under Section 88 of the Inland Revenue Ordinance.*



Jaffa Lam (2006 Fellow)  
Photo: Almond Chu (1993 Fellow)



## Message from the Chairman

In times like these when communication and exchange are challenged by multiple restrictions, it becomes all the more evident how important it is to connect individuals across the globe in our human society.

The role of ACC becomes even more pivotal—to nurture artists, build bridges, and connect people through cultural exchange. To convene the brightest minds and traverse borders with empathy and compassion.

For more than three decades, ACC Hong Kong has provided fellowship opportunities to over 600 artists and cultural practitioners in mainland China, Hong Kong, and Macau. This year, 14 outstanding individuals will benefit from the ACC Fellowship Program, spanning across disciplines that include visual arts, curatorship, dance, music, media arts, multidisciplinary arts, and architecture. It is gratifying for me to witness the impact our fellows have brought to their communities. These multi-talented individuals form the global constellation of ACC alumni across the world, affirming the importance of interconnectivity.

On behalf of ACC, I express my sincere gratitude to our fellowship donors, patrons, and friends of ACC, who shared our belief in cultural exchange and supporting talented individuals. Your enthusiasm and engagement have empowered the next generation of cultural leaders, creative storytellers, and bridge-builders to contribute towards their communities for a better future. ACC is indebted to your dedication and generous support.

As we continue our educational program of cultural exchange for artistic talents, bringing us together to learn, reflect, and connect with one another, I look forward to a new and exhilarating chapter in our arts and cultural landscape.

Hans Michael Jebsen  
Chairman

# ACC Fellowship Program

ACC creates opportunities for learning, reflection, research, and observation for talented artists and scholars. We encourage our fellows to connect across cultures and stimulate dialogue to build mutual respect and understanding.



# Investment in Our Shared Future



The studies our fellows undertook were diverse, while actively responding to contemporary realities. Through our cultural exchange programs, their findings uncover fresh perspectives and new possibilities; when manifested in their communities, the long-term impact is palpable.

## Selected Projects

★ Curator **Wang Weiwei** (2018 Fellow, *center*) met with peers in the field in Japan, Korea, Taiwan, and Hong Kong to conduct her research on the contemporary arts scene in East Asia.



★ Professor **Wang Nan** (2018 Fellow, *third from right*), a specialist in the preservation of ancient architecture at Tsinghua University, exchanged with scholars at MIT and the Art History Department at Harvard University on urban planning history in the US and on ancient Chinese Buddhist art and architecture.



★ Young pianist **Jason Wong** (2018 Fellow, *first from left*) traveled to Colorado to participate in the renowned Aspen Music Festival, enhancing his knowledge and skills by learning from world-class masters with young musicians around the world.



★ Documentary filmmaker **Fredie Chan** (2018 Fellow, *right*) exchanged ideas with filmmakers in New York and was a guest teacher at the Maysles Documentary Center to explore how documentary filmmaking empowers grassroots communities in the US.



★ A playwright who traverses between Beijing and Hong Kong, **Yi Heng** (2018 Fellow) immersed herself into the heart of New York City, observing the latest trends in the performing arts scene to broaden her artistic language.



★ Theatre producer **Tong Shan Shan** (2018 Fellow, *second from left*) participated in a placement at St. Ann's Warehouse to gain first-hand experience in the daily operations of New York's iconic theatre.





# Active Engagement with Alumni

Many of our talented fellows are now leaders, educators, and pioneers who are poised to shape the future of our cultural landscape. In 2019, we reconnected with a vast network of alumni as they continue to thrive, connect, and serve their communities across the world.

Through cultural excursions, performance premieres, studio visits, and guided tours, our **Family of Alumni** have graciously hosted ACC HK, allowing us to gain insight into the latest arts initiatives in the region.



Music composer **Joyce Tang** (2017 Fellow) recalled her fellowship experiences in the US, including her discovery of music performances curated in non-conventional spaces.



Ceramic artist **Cathy Lu** (2019 Fellow, right) traveled from San Francisco to mainland China and Hong Kong to research on ceramics and to connect with artists, including Fiona Wong (1998 Fellow, left).



Tokyo-based curator **Koichiro Osaka** (2018 Fellow) reconnected with ACC while visiting Hong Kong and had a stimulating conversation with us on his latest curatorial practice and organization critique.



**Vivian Ting** (2017 Fellow), who furthered her ongoing research in museum interpretation and engagement, presented fascinating case studies she gathered during her fellowship to aspiring young curators.



Beijing-based visual artist **Yang Yuanyuan** (2017 Fellow) was excited to share with us her film project, *Coby and Stephen Are in Love*, which was inspired by her research on diasporic artists in the US.



1. Mr. & Mrs. Johannes Schoeter, Zhang Jian-Jun (1987 Fellow, center) 2. Josephine Wai, Zhang Jian-Jun (1987 Fellow), Wang Weiwei (2018 Fellow), Tian Mansha (2004 Fellow), Heidi Lee (2012 Fellow), Li Zhongmou (1997 Fellow), Dai Wei (2012 Fellow), Barbara Edelstein 3. Lin Hwai Min (1978 Fellow), Tao Ye, Cheng Tsung-Lung (2011 Fellow), Lulu Hou (2008 Fellow), Hsiao Sheng-Chien (2003 Fellow), Chien Wen-Pin, and ACC patrons from Hong Kong and Taiwan

## Remembering Hon Chi Fun: 1922–2019



In February 2019, we were saddened to hear the passing of **Hon Chi Fun** (1969 Fellow). Mr. Hon was the first artist from Hong Kong to receive support from the JDR 3rd Fund, the predecessor of the Asian Cultural Council. He traveled to New York in the sixties to observe the city's vibrant contemporary art scene while studying printmaking at the Pratt Graphic Art Center. Mr. Hon found his experience in the US so profound that he decided to become a full-time painter after his fellowship, and devoted the rest of his life towards art.

Mr. Hon was a self-taught painter who co-founded the pioneering modernist art group, The Circle Art Group, in 1963. Today, he is deemed as one of the most distinguished painters in Hong Kong. ACC is honored to cite his name at the top of our roster of talented fellowship recipients.

# Perspectives on Exchange



**Yao Mengxi**

2018 Cai Guo-Qiang Fellow

Visual Artist, Curator, and Art Critic

Based in Shanghai, Yao Mengxi's research focus includes studying spaces steeped in history, as well as exploring the relationship between art and industrial production. She was awarded an ACC fellowship to travel to the US and meet with local organizations and art practitioners while taking up an artist-in-residence position at the Triangle Arts Association. The experience has deeply influenced Yao's curatorial practice and personal development, allowing her to share her research findings with peers in her community.

## The Meaning Behind "Collective"

In March 2019, I began my ACC fellowship in New York. Since ACC supports exploratory research and values process over production, I was not required to curate an exhibition as a product, thus allowing me to focus fully on my research. At ACC's suggestion, I entered the residency program at the Triangle Arts Association, where I met with New York-based art practitioners once a week. At first, it was challenging for me in conversations; the foreign language and unfamiliar cultural context brought confusion to terminology and scale. But these multiple, short exchanges spurred me to constantly reflect on my work.

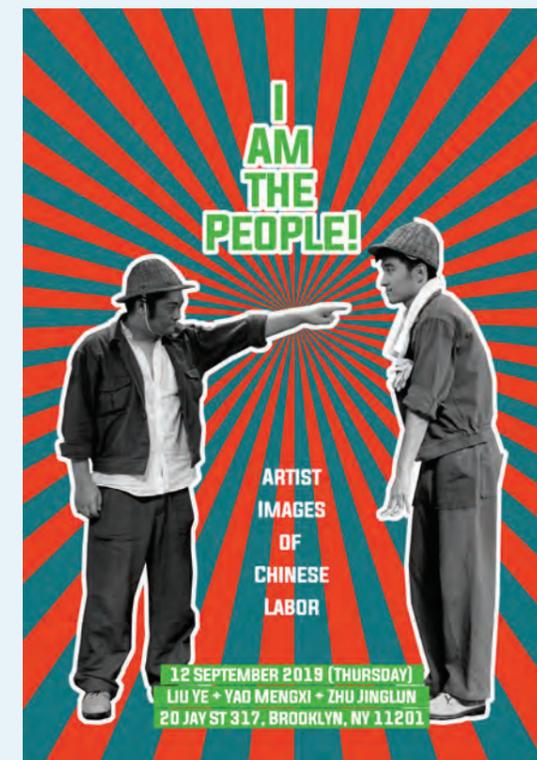


Through exchange, I realized that I use "we" as the main pronoun. The word "collective" has been made to stand opposite to "individual". Does that mean creating art can prove the new and updated "collective"? How do we describe the concept of "collective" in the new history of China under the language barrier? My plan gradually came into being. Once every season, Brooklyn's DUMBO "opens its doors" to visitors. I spent two seasons creating some small programs with the phrases: "collective" and "global local".



Yao Mengxi during her performance *You Only Hear What You Want to Hear* at Triangle Arts Association

In April, I selected four works for the screening program entitled *Collective Rehearsal*. A New York audience member watched *Chongqing Drift* (2018), created by the Chongqing Institute of Work, and asked me: "Is it possible for works that abandon signature rights and made by a collective group of artists to survive in present-day New York?" He asked this question based on today's identity politics, which has become the most important issue in this vocal metropolitan. Another subtext is that collaboration and sacrifice cannot coexist in artistic creation. When I visited the Chinese Staff and Workers' Association in New York, the union director told me how the government, colluding with capitalists, used identity politics



to smash community relations, split races, and intensify class conflicts. This way, when individuals are faced with basic livelihood problems such as rent increase, they would be powerless and unable to unite. Anyone who can grasp a larger space of discourse manipulates public opinion. Because we stress upon individuality, opinions from the opposite party cannot be heard. In August, I found a friend who held a completely contrary opinion to mine. Together, we did a performance called *You Can Only Hear What You Want To Hear*, where we imagined ourselves in the Cold War era, sharing the visions of globalization and internationalization in the 1960s.

In addition to the above two activities, I invited Liu Ye, a PhD candidate at New School, and Zhu Jinglun (2018 Fellow), a young curator, to give a lecture entitled "I Am the People!" in September 2019. We discussed the relationship between workers and organizations across time through an artistic and historical lens. This half-year stay, I have learned far more than words. I would like to thank the staff at ACC and Triangle for their help.

Yao Mengxi / 2019

## Perspectives on Exchange



**Orlean Lai**  
2016 Altius Fellow  
Producer and Curator

Orlean Lai is highly regarded for her ability to integrate both visual and performing arts into her curatorial practice. Through researching on the latest trends in contemporary arts and cutting-edge interdisciplinary programs in the US and Japan, Orlean was able to reflect on her practice during her ACC fellowship and to open herself up to innovative ideas.

### My Introspective Look on Cultural Exchange and the Pandemic

I just had an online conference at night due to the time difference. Afterwards, I was so exhausted that I missed a theater performance from Europe which was available online for only 24 hours.

When COVID-19 first spread across Asia, everyone stayed at home, bored. But since it evolved into a pandemic, my friends in the arts circle got very busy. All of a sudden, they were learning about every single theater in Europe and the US, wandering through countless online exhibitions. Their work has stopped, yet they have been preoccupied with online shows. You could even notice their tired faces in virtual meetings.

Ecologically speaking, the pandemic has allowed our earth to breathe as global consumer society comes to a relative standstill. The arts industry is inevitably on pause as well—it is one of the most affected sectors in Hong Kong. But this abrupt pause has given people the time, space, and distance to reflect. Can we return to what it was like before? Do we want to?



Time-Based Art Festival, Portland Institute for Contemporary Art



Visiting Asia Art Archive in New York

As a creative producer, of course I want people to experience my works in person, and even to present them overseas. But one may say, watching a show staged abroad from home is probably not so bad after all, when you think about the planet, money, time, and jetlag you are saving. Touring expenses will only skyrocket in the future. How will international festivals curate their programs from now on? In terms of funding distribution, will we shift our focus towards local productions? How do we reposition ourselves and develop a sustainable system to engage our audiences? Will there be an emergence of small-scale productions?

In times of social distancing, between my leisure and non-leisure time, I looked back at my exchange trips to the US and Japan—which were followed quickly by the pandemic—and began to self-reflect. Touring overseas is a privilege, but deep and meaningful exchanges can only happen through longer stays. Insightful conversation with another culture is not possible without observation and constant dialogue. Visiting art galleries, festivals, parks, libraries, suburbs, the bustling downtown, and the subway allow you to experience different spaces, cultures, and ways of life. Only through first-hand experience can one describe their views on life, food, and the environment. Watching different performances and learning from artists, curators, and producers enable me to reevaluate my position from a wider perspective, farther away from home.

It is precisely because I had the opportunity to travel abroad to learn from different artist-in-residence programs and exchange programs that I gained a truly inspiring exposure. I hope to organize an artist-in-residence in Hong Kong so that cross-disciplinary artists can exchange ideas with our arts community. However, because of the pandemic, we may have to rethink performance collaborations and the future of international cultural exchange. While we should share a greater responsibility to utilize the earth's resources in a more meaningful way, I still firmly believe in cultural exchange, which is indispensable to my growth and which cannot be replaced by Google Street View or VR/AR travel. My only hope is that during these pauses and social distancing, everyone will take care of each other. Let's not rush back to the "old normal", but slowly digest and discover future possibilities.



Tino Sehgal's performance work at the Okayama Art Summit

Orlean Lai / April 2020

# 2019 Fellowship Awards

Mainland China · Hong Kong · Macau

## New York Fellowship



### HKETONY-ACC Fellowship

**Au Hoi Lam** — Visual Arts, Hong Kong

MFA, The Chinese University of Hong Kong

MPhil in Philosophy,  
The Chinese University of Hong Kong

Part-time Lecturer,  
The Chinese University of Hong Kong

Award for Young Artist (Visual Arts),  
Hong Kong Arts Development Awards 2013

Au Hoi Lam is known for her metaphorical and autobiographical works drawn from the minute but profound details of everyday life. Her solo exhibition, *Au Hoi Lam: My Father is Over the Ocean*, presented by Osage Gallery in 2013, was widely praised for its commitment to careful self-reflection that was both analytic and emotional. Three years later, *Au Hoi Lam: Memorandum ( — )* was exhibited at Art Basel Hong Kong, embodying ways of remembering and forgetting. ACC's fellowship will enable Au Hoi Lam to explore creative practices in the US contemporary arts scene while in residence at the Triangle Arts Association in Brooklyn.

The HKETONY-ACC Fellowship has been made possible by the support of matching funds from the Hong Kong Arts Circle.



### Beijing Contemporary Art Foundation Fellowship

**Leo Li Chen** — Curation, Beijing

MA, Media Study and Cultural Industries,  
Shenzhen University

Director of Research, Magician Space, Beijing

Leo Li Chen is an emerging curator and researcher. In 2016, Chen presented his exhibition *That Has Been and Maybe Again* at Para Site, Hong Kong, gaining recognition in the field. Chen has curated for forefront institutions including Guangdong Times Museum, Taikang Space, and OCAT. He was a resident researcher at Asia Art Archive in Hong Kong in 2016 and at MMCA Korea in 2019. Chen's research interest lies in aesthetic politics, geopolitics, and performance. ACC will enable Chen to conduct research in New York on performativity and independent art practice in the US.



### Altius Fellowship

**Enoch Cheng** — Multidisciplinary Arts,  
Hong Kong

BA, Art History and English, University of Hong Kong

MA, Creative and Life Writing, Goldsmiths,  
University of London

Award for Young Artist (Media Arts),  
Hong Kong Arts Development Awards 2016

An artist and curator, Enoch Cheng is regarded as an innovative and global thinker. His practice explores themes of travel, fiction, and human and natural history. In 2018, Cheng's solo exhibition, *HOMESICK*, held at Akademie Schloss Solitude in Stuttgart, received rave reviews. In 2019, his lecture-performance incorporating Peking opera and South African elements was presented at Taipei Arts Festival and Tai Kwun's Dance Season. Cheng's *Unseen Scene*, commissioned by Hong Kong Cultural Centre for its 30th anniversary, provided backstage tours for the public to explore different art forms. ACC enabled Cheng to conduct research on natural sciences and history in the US, and he is the first ACC fellow to take up a residency at the American Museum of Natural History in New York.



### Beijing Contemporary Art Foundation Fellowship

**Gu Jiani** — Dance, Beijing

Classical Ballet, Sichuan Dance Academy

Classical Dance, Sichuan Arts College

Founder, Untitled Group

Gu Jiani is known for her strong and expressive choreographic language in the Chinese contemporary dance scene. She developed the "Thrust Connection Exercise" to enhance one's internal consciousness while observing body and mind relationships in different social groups. In 2016, Gu founded Untitled Group to explore movement methodology and improvisation. Her works, *Exit* and *Right & Left*, have been presented in art festivals across Northern Europe, the US, Australia, Taipei, and Hong Kong. Gu will travel to the US to observe the latest developments in cross-disciplinary art as well as partake in a residency program at The Hinterlands in Detroit, exchanging ideas with local dancers and movement artists.



**HKETONY-ACC Fellowship**  
**Mak Kai Chung, Mickey (aka Mike Orange)**  
 — Music, Hong Kong

Member, Chochukmo

Founder, Mike Orange & the Universe Travellers

A talented musician and composer, Mak Kai Chung first wrote music in the rock genre and gained recognition in Hong Kong's indie music scene. Keen to broaden his musical expression and diversify Hong Kong's music ecology, Mak delved into music curation. In 2014, he was invited by West Kowloon Cultural District Authority to serve as curator of Freespace Fest. Recently, Mak curated House Music Lab, an experimental music laboratory at Hong Kong Arts Centre. His music composition for Hong Kong Ballet's *Carmen* was nominated for Outstanding Music Composition and Sound Design at the Hong Kong Dance Awards 2018. ACC's support will enable Mak to explore the vibrant music scene in New York.

The HKETONY-ACC Fellowship has been made possible by the support of matching funds from the Hong Kong Arts Circle.



**Cai Guo-Qiang Fellowship**  
**Yu Ji** — Visual Arts, Shanghai

MFA, Sculpture, Shanghai Fine Art College

Yu Ji is a promising young female artist known for her experimental practice with sculpture as her essential form of expression while simultaneously working with installation, performance art, and video. Currently, she is investigating spaces steeped in geography and historical narratives. Her *Flesh in Stone* series was featured at the 58th Venice Biennale, Art Basel Hong Kong, and Palais de Tokyo in France. *Green Hair Monster* and *Ta Jama* were commissioned for the 11th Shanghai Biennale and UCCA Dune Museum's inaugural exhibition in 2018. ACC will enable Yu to observe the latest developments in the visual arts scene and to continue her site-specific research in geographical and historical narratives across the US.

Individual Fellowship



**Mandarin Oriental Arts Fellowship**  
**Su Huang-Sheng** — Visual Arts, Taipei

MFA, Chinese Ink Painting,  
 Taipei National University of the Arts

Su Huang-Sheng is a visual artist from Taoyuan, Taiwan. Currently based in Taipei, his artistic practice consists of ink and mineral color paintings, often using materials inspired by Eastern art such as ink, mineral pigments, foil, paper, and silk. Su's solo exhibitions include *Unspoken* at Red Gold Fine Art and *Appearance* at Nanhai Gallery. His works have been presented at Ink Asia 2017 in Hong Kong, Art Taipei 2017, and National Taiwan Museum of Fine Arts. ACC has supported Su to travel to the US to investigate contemporary art practice and ink art collections to gain new perspectives on his own work as a traditionally trained ink artist, bringing the form to new expression.



**Hong Kong Arts Circle Fellowship**  
**Birdhead Studio** — Visual Arts, Shanghai

Ji Weiyu, Shanghai Art and Crafts College

Song Tao, Shanghai Art and Crafts College

Birdhead, an artist duo founded in 2004, is renowned internationally for its dynamic and original expression in analogue photography. They combine photographic matrix, collage, and particular mounting techniques. Through their exhibitions, Birdhead delivers a "Birdhead world" that is constantly evolving. They have been presented internationally at the 54th Venice Biennale's *ILLUMInations*, Tate Modern's *Living Cities*, Art Basel in Basel's *Birdhead*, and Power Station of Art's *The 9th Shanghai Biennale*. ACC will support Birdhead to travel to Hong Kong to conduct field research and to discover a new side of the city through the duo's creative lens.



**Young Architect Award**  
Hsin Chong-K.N. Godfrey Yeh Education Fund  
**Alvin Kung** — Architecture, Hong Kong

MArch, The Chinese University of Hong Kong  
Master in Advanced Architecture, Institute for Advanced Architecture of Catalonia, Barcelona  
Chief Architect, Ronald Lu & Partners  
Senior Lecturer, Chu Hai College of Higher Education  
CreateSmart Young Design Talent Award 2016  
Young BIMer of the Year 2014  
Gold Award, Design for Asia Awards 2014  
HKIA Student Medal 2010

Alvin Kung is an award-winning architect, artist, educator, and curator in Hong Kong. Engaged in cross-disciplinary practice ranging from art and Building Information Modelling (BIM) to landscape and product design, Kung is keen to design for social and technological impact. His works have represented Hong Kong at symposiums and exhibitions in Barcelona, Vienna, Berkeley, Tokyo, Seoul, Taipei, and Shenzhen. To promote the ambitions of Hong Kong's emerging and established architectural practitioners, Alvin led the curatorial team for HKIA's first-ever exhibition in the world's largest annual architecture festival, London Festival of Architecture 2019. His research in the US will focus on the latest models, trends, and themes in the architectural field and programs for young architects, meeting organizers and aspiring young architects.



**Lee Hysan Foundation-ACC Fellowship**  
**Wayson Poon** — Dance, Hong Kong

Advanced Diploma in Performing Arts (Dance),  
The Hong Kong Academy for Performing Arts  
Award for Young Artist (Dance),  
Hong Kong Arts Development Awards 2016

Wayson Poon is an independent dance artist who has been working internationally as a choreographer, performer, researcher, and dance educator. He lived in Beijing between 2010 and 2014 and established the dance company, The Body Acts. Guided by Qi from Taoist scriptures, Liquid Body, and 5Rhythms, Poon's movement and creations combine Oriental spirit and Western methodology and decipher the essence of body from different aspects. His work *Vortex* was presented at Hong Kong Arts Festival in 2018 before touring worldwide, including Japan, Finland, and mainland China. He was nominated as the Tom Brown Emerging Choreographer at the Hong Kong Dance Awards 2018. Poon received ACC's support to conduct body movement research in Indonesia and the US.



**Lady Fung Music Fellowship**  
**Thomas Hung** — Music, Hong Kong

BMus (2021), Cello, Hong Kong Academy for Performing Arts  
2nd prize, 7th International Karl Davidov Cello Competition  
Laureate of the 1st prize, Ai Qin Bei Cello Competition of Beijing  
Secretary for Home Affairs' Commendation Scheme 2011-2012, Persons with Outstanding Contributions to the Development of Arts and Culture

Young cellist Thomas Hung aspires to become an outstanding soloist. Brimming with talent at an early age, Hung's music journey began with the guidance of his parents, Professor Ray Wang and Artem Konstantinov. At eight years old, he obtained his ABRSM Grade 8 Certificate in cello, and two years later received an Associate Diploma in Cello Solo with Distinction from Trinity College London. He participated in Gustavo Dudamel's "Orchestra of the Future" in celebration of the Nobel Prize in 2017, and in masterclasses with Yo-Yo Ma and Wang Jian. Hung received ACC's support to participate in the 2019 Aspen Music Festival and School, where he will be mentored by world-renowned musicians and immerse in an exciting environment imbued with new ideas.

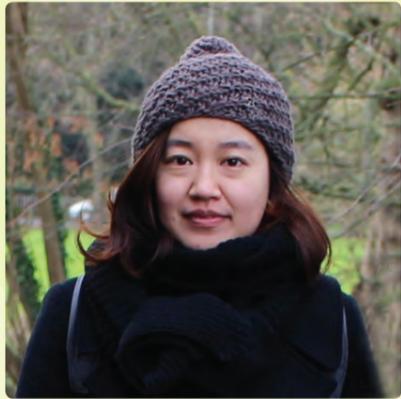


**Beijing Contemporary Art Foundation Fellowship**  
**Nikita Cai Yingqian** — Curation, Guangzhou

De Appel Curatorial Programme, 2009–2010  
Chief Curator, Guangdong Times Museum

Nikita Cai is a key figure who led Guangdong Times Museum to the forefront of China's cultural landscape. She initiated the "All the Way South" research residency in 2016 and recently launched a digital journal under the same title. Her current research maps out utopian imageries and narratives that challenge the geopolitical ideology of north and south, which covers a broad spectrum of border-crossing topics. She presented part of this collaborative research with Weng Xiaoyu (2007 Fellow) in the group exhibition, *Neither Black / Red / Yellow Nor Woman*, at Times Art Center Berlin in 2019. ACC will enable Cai to travel to the US to further expand her research on Asian women artists while bringing new insights to contemporary art practice.

Graduate Scholarship



Tsinghua-MIT Exchange Program  
Hsin Chong-K.N. Godfrey Yeh Education Fund  
**Sun Shimeng** — Architecture, Beijing

PhD, Urban Planning, Tsinghua University

Assistant Professor and Researcher,  
Tsinghua University

First Prize, Beijing Higher Education Teaching  
Achievement Award 2017

Third Prize, Beijing Excellent Urban and Rural Planning  
and Design 2015

Excellent Tutor Prize, Human Settlements Design  
Award of China 2015

Professor Sun Shimeng's research interests lie in ancient Chinese cities studies and the conservation planning of historic cities. Recently, she is focusing on the urban planning history of provincial cities in mainland China and prefectural cities in Taiwan between the 17th and 19th centuries. Her study on Yongzhou, Hunan, enabled the city to obtain the official title of National Historical and Cultural City in 2014. With ACC's support, Sun is the 2019 research fellow of the SPURS program at Massachusetts Institute of Technology, where she will study conservation planning of historic environments in the US.



Altius Fellowship  
**Lau Ho Chi** — Media Arts, Hong Kong

MA Candidate, Carnegie Mellon University

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

New Face Award, 17th Japan Media Arts Festival

Lau Ho Chi examines the relationship between humans and technology as well as the relationships among people. After graduating from City University of Hong Kong and creating the work *Learn to be a Machine | Distant Object #1*, Lau was chosen to participate in significant multimedia art festivals, including Ars Electronica in Austria, Japan Media Arts Festival, and Sónar Hong Kong, to name a few. ACC's support enabled Lau to continue his MA studies at Carnegie Mellon University, where opportunities for cross-disciplinary collaborations allow students like Lau to freely explore various art forms and ideologies.

# ACC at a Glance

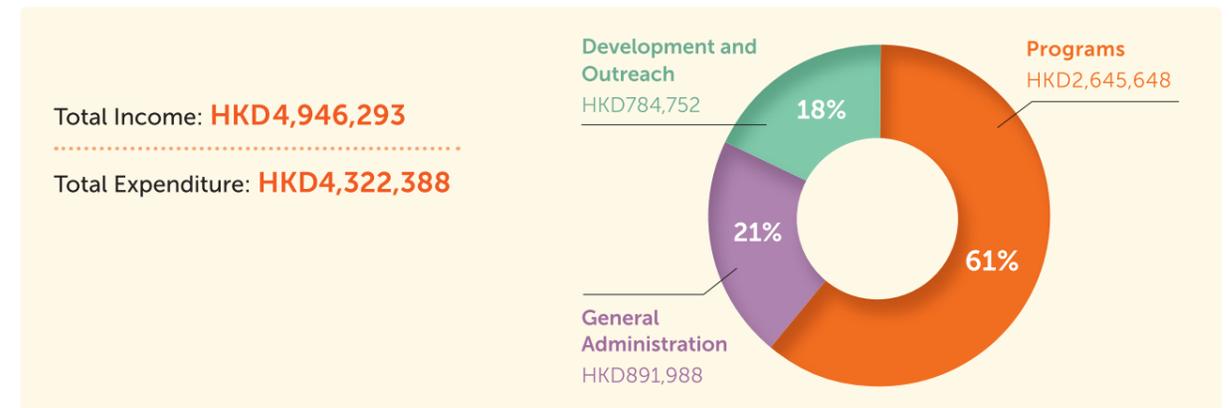
Since 1963



In 2019



Asian Cultural Council (HK) Foundation Limited – Financial Summary 2019



The financial summary shown is derived from the audited financial statements of Asian Cultural Council (HK) Foundation Limited for the year ended December 31, 2019.

For details, please visit [www.asianculturalcouncil.org.hk](http://www.asianculturalcouncil.org.hk).

# 2019 ACC Fellowships & Grants Worldwide



## Bangladesh

Pathshala South Asian Media Institute (Photography)

## Cambodia

Sa Sa Art Projects (Visual Arts)  
The Savong Foundation (Music)

## China

Birdhead (Visual Arts)  
Cai Yingqian (Curation)  
Leo Li Chen (Curation)  
Gu Jiani (Dance)  
Sun Shimeng (Architecture)  
Yu Ji (Visual Arts)

## Hong Kong SAR

Au Hoi Lam (Visual Arts)  
Enoch Cheng (Multidisciplinary Arts)  
Thomas Hung (Music)  
Alvin Kung (Architecture)  
Lau Ho Chi (Media Arts)  
Mak Kai Chung (aka Mike Orange) (Music)  
Wayson Poon (Dance)

## Indonesia

Yayasan Kelola (Dance)  
Joned Suryatmoko (Theater)

## Japan

Bridge for the Arts and Education (Theater)

Command N (Curation)  
Tomoko Hojo (Music)  
Dan Isomura (Visual Arts)  
Tetsuro Koyano (Theater)  
Takashi Kawachi (Arts Administration)  
PARC–Japan Center, Pacific Basin Arts Communication (Theater)  
Yoshiko Shimada (Art History)  
Nobuyuki Sugihara (Visual Arts)

## Korea

Sangmin Chae (Theater)

## Laos

Gabriel Kuperman (Film/Video)

## Pakistan

Abdul Aziz Sohail (Curation)

## Philippines

Ballet Philippines (Dance)  
Kevin Julius Castelo (Music)  
Abner Delina (Theater)  
King Kong Art Projects (Conservation)  
Ma. Elena Laniog (Dance)  
Zeny May Recidoro (Arts Criticism)

## Taiwan

Absolute Space for the Arts Group (Visual Arts)  
Hsin Yi Chiu & Hsin Yueh Chiu (Music)  
Su Huang-Sheng (Visual Arts)

Tseng Jui-Hsuan (Theater)  
VT Artsalon (Curation)  
Wang Wen-yi (Theater)  
Wu Chien-Wei (Dance)

## United States

American Dance Festival (Dance)  
Kari Altmann (Visual Arts)  
Margarita Blush (Theater)  
Florina Capistrano-Baker (Art History)  
Kirsten Carey (Music)  
Chinese Culture Center (Curation)  
Beth Citron (Art History)  
Edward Herbst (Ethnomusicology)

J'Sun Howard (Dance)  
Hyde Park Art Center (Visual Arts)  
Inta, Inc. (Dance)  
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Lijiang Studio (Music)  
Cathy Lu (Visual Arts)  
Alex Peh (Music)  
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## Vietnam

Dom Dom – The Hub for Experimental Music & Art (Music)



Wang Qingsong (2003 Fellow)



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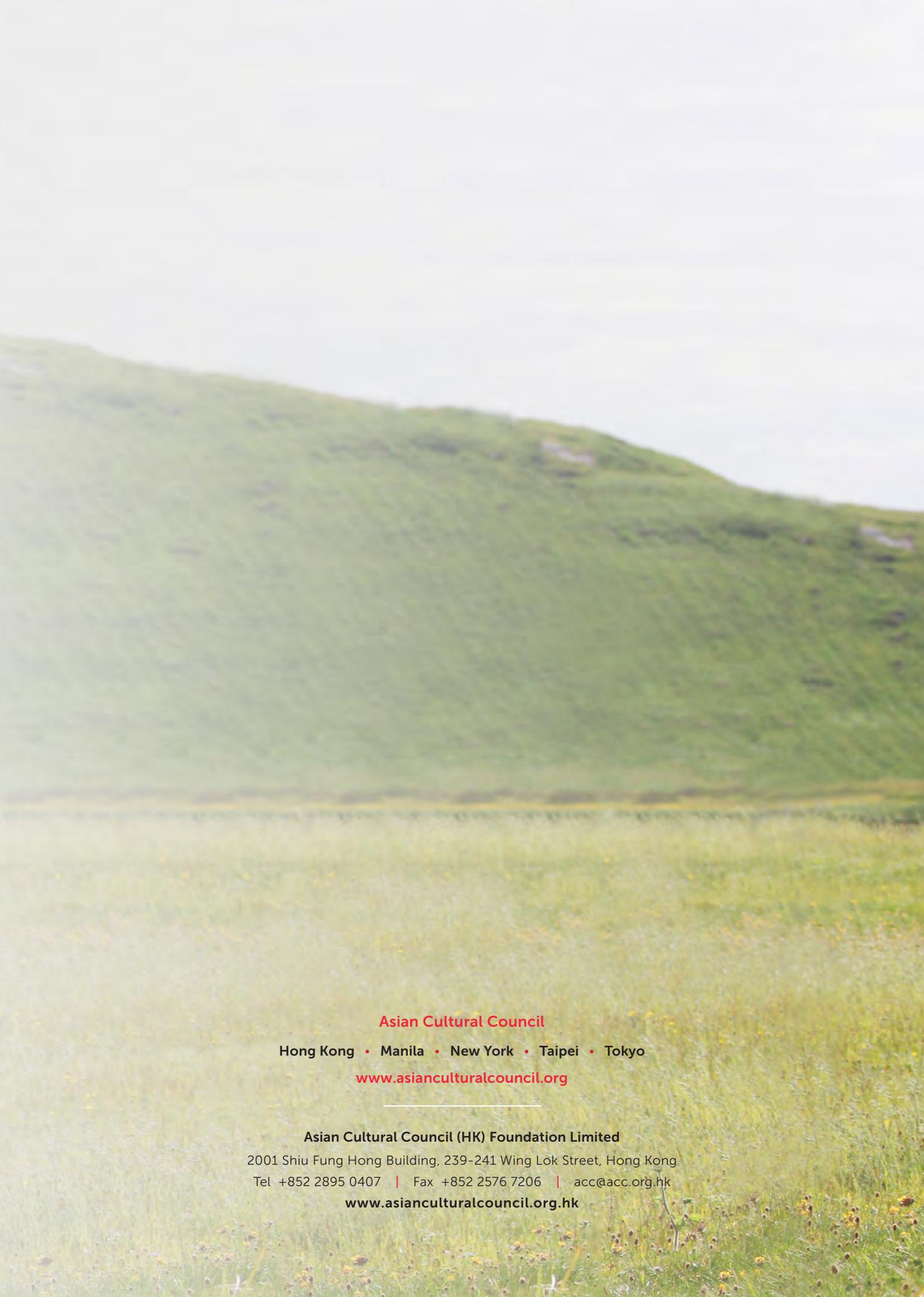
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