



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 亞洲文化協會香港分會主席致辭



In the year 2015, the Asian Cultural Council (ACC) in Hong Kong moves with great momentum into a new level of engagement with the arts and the philanthropic landscape of our region. The ACC Hong Kong chapter is now registered as a local charitable organization in Hong Kong, established as an independent foundation that continues to carry forth the original founding vision of the ACC whilst expanding its work in Asia. It is with excitement that we embrace the new opportunities in Hong Kong, as well as for the artists that we support through our fellowship program.

This transition has been made possible through the wise counsel and dedicated support of our patrons, donors, and friends. Their trust in the vision and mission of ACC – to enrich the creative minds of our region through cultural exchange – is the invaluable bedrock of our work. We are deeply grateful to all individuals who have supported us throughout the years, and are delighted to have their ongoing support. At the same time, I would like to present a warm vote of thanks to all new members of our ACC family who have joined us through the newly-established ACC Hong Kong Patrons' and Friends' Circles.

At the ACC, we remain dedicated to our cause, and are grateful also to our alumni who represent our mission in their respective fields and who continue to further our work here at home and beyond. All of which would not be possible without the dedication beyond the call of duty of our wonderful ACC team in Hong Kong under the able leadership of Josephine Wai.

2015 年亞洲文化協會（ACC）香港分會懷著衝勁邁進，進一步推展本區域的藝術和慈善工作，並獲得了新的成果。本會剛註冊成為香港本地慈善團體，以基金會形式，繼續踐行本會成立之初的願景，並拓展其在亞洲的工作。對此我感到十分興奮，因為這不但為 ACC 香港分會帶來難得的新機遇，對於我們獎助計劃所支持的藝術家們來說亦然。

這個轉變得以實現，有賴於我們贊助人、捐贈者和朋友的慧識建言和傾力支持。他們對 ACC 的願景及使命（即通過文化交流啓迪本區域的創意人才）的信任，是我們工作的寶貴的基石。我們衷心感謝這一年來給予過我們支持的所有人士，亦樂意得到他們持續的支持。同時，我也希望藉此向所有通過新成立的香港藝術贊助人友會及藝術好友圈加入 ACC 家庭的成員表達謝意。

亞洲文化協會將繼續為藝術和文化交流事業奉獻，我們同時感謝我們的會友，他們不僅與我們共享信念，並且將其彰顯在藝術創作中，與我們繼續推進在本地和世界其他地方的工作。上述成果亦有賴由韋志菲帶領我們出色的香港團隊。她們的努力不懈，令協會的各項工作得以順利進行。

Hans Michael Jebsen
Chairman
捷成漢
主席

The Asian Cultural Council in Hong Kong – A New Chapter 亞洲文化協會香港分會新里程



ACC Alumni, Trustees, Staff, and friends in the arts community at "The Garden of Dreams" event on November 2, 2015
亞洲文化協會會友、理事會成員、員工及藝術文化界朋友於2015年11月2日舉行的 "The Garden of Dreams" 活動

September 22, 2015 has become a memorable date for us, as the Hong Kong chapter of the Asian Cultural Council (ACC) was officially incorporated as a Hong Kong charitable organization on that day. Continuing our work of almost 30 years, the newly-established Asian Cultural Council Foundation (Hong Kong) carries forward the mission of awarding cultural exchange fellowships to gifted arts professionals from China, Hong Kong, and Macau for programs of international exchange and development. We will also continue to work closely with our headquarters in New York, as well as with other branches of ACC to grow and maintain our expansive network of international contacts. At the same time, we look forward to responding more closely to the developmental needs of our immediate region.

As our work in Hong Kong moves into its next chapter, we would like to give special thanks to the individuals who have led ACC Hong Kong over the years in the role of Chairman, as well as to the members of our ACC Hong Kong Friends' Committee. We are deeply grateful to Dr. J.S. Lee, Mr. Kenneth H.C. Fung, and our present Chairman, Mr. Hans Michael Jebson for their gracious leadership and guidance along the way. On the joyous occasion of officially registering as a local organization, we have taken this opportunity to reimagine and reshape the Friends' Committee. The ACC Hong Kong Patrons' Circle was established in September 2015 to provide a new platform for our Committee members to join with a fresh

2015年9月22日是本會一個值得紀念的日子，因為當天我們正式註冊為香港慈善團體。新成立的亞洲文化協會基金會將秉承過去三十年來的工作，向中國、香港及澳門的優秀藝術人才頒發文化交流獎助，以支持區內優秀藝文人才的對外交流與發展。我們亦會繼續與紐約亞洲文化協會總部及其他分會保持緊密連繫，維持亞洲文化協會國際網絡。同時，亦期待未來的工作會更緊貼區內的發展需要。

在香港分會進入新的一頁之際，我們特別需要感謝多年來帶領香港分會的歷任主席，利榮森博士、馮慶鏘先生，現任主席捷成漢先生，與及歷屆香港委員會的支持。我們非常慶幸我們的工作獲得社會上的認許，承著成為本地註冊團體，我們同時改組了香港委員會，於2015年9月成立藝術贊助人友會，並邀請了一批支持藝術的熱心人士加入成為會員。我們於2015年11月2日特別為藝術贊助人友會舉行了一個名為

cohort of individuals who are equally passionate about the arts and the work of ACC. To celebrate this new circle of art supporters, we presented a special evening of events under the theme: "The Garden of Dreams" on November 2, 2015. The performances by our ACC alumni along with the presence of our Patrons' Circle members and our guests of honor made it truly a night to remember. The ACC Hong Kong Patrons' Circle will go forward as a lively platform of arts activities, bringing together our patrons and alumni for in-depth engagements with the arts of our region and with the ACC family at large.

Our primary work, and indeed the reason for our success thus far, has been centered upon our cultural exchange fellowship program. We are pleased to receive a great number of high caliber applications from China, Hong Kong, and Macau every year. For the arts professionals that we have been able to provide grants to and support with our specialized program and network of contacts, this exchange experience has often yielded transformative results. We will continue to devote ourselves towards this endeavor, and hope to provide more opportunities for talented, creative individuals to further their work through cultural exchange. We hope to initiate more exchange opportunities between the countries of Asia, much like the intra-Asia exchange trip that the artist Kingsley Ng undertook for his ACC fellowship. Kingsley's visit to Jogjakarta and other Asian cities provided him with critical references for his work in social innovation through the arts, which will contribute towards his later developments in Hong Kong. We hope to further strengthen our support for other exchanges that are just as meaningful for the Asian region.

In recent years, China and Hong Kong have been popular destinations for American artists to visit for cultural exchange. With the support of our broad network of alumni, we have been able to host and provide assistance for a number of American visitors. This includes the Wooster Group's visit to Beijing and Shanghai to research Chinese traditional performing arts. The future direction of our work will also include fostering bilateral exchange between America and China, Hong Kong, and Macau.

Lastly, we would like to again express our appreciation for the long-time support of our ACC Hong Kong Friends' Committee members, with particular thanks to our Chairman Mr. Hans Michael Jebsen, as well as to our cherished donors, without whom we would not have been able to succeed in accomplishing our work. We owe them a debt of gratitude, for the tremendous support and recognition that they have offered for our work, as well as for the work of the talented artists and arts professions in our region.

"The Garden of Dreams" 的答謝晚會，出席的嘉賓成員與我們的會友過了一個溫馨愉快而又難忘的晚上。藝術贊助人友會將是我們活動平台，連結友會成員與協會會友，讓他們更深入認識及了解我們的出色的會友及他們的藝術，進一步體現亞洲文化協會這大家庭的關係。

本會的主要工作及成功關鍵顯然是我們的交流獎助計劃。我們很高興每年都收到不少優秀中國、香港及澳門藝術家的申請，他們透過我們的專業支援，以及廣泛的網絡聯繫，獲取具改變性的交流經驗。我們會致力持續這個工作方向，透過文化交流培養更多創意人才。與此同時，我們會積極開拓更多亞洲區內的交流機會。去年，我們支持了香港會友伍韶勁到訪日惹及其他亞洲城市，考察研究當地以藝術作為社會革新途徑的工作經驗，我們希望可加強支持更多這類別具意義的亞洲區內交流計劃。

近年來，中國和香港是美國藝術家的文化交流熱點，承蒙我們龐大的會友網絡及協助，我們去年接待了不少從美國遠道而來的訪客，例如我們曾協助 Wooster Group 到訪北京、上海考察中國傳統表演藝術。我們未來的工作方向也包括加強美國與中國、香港及澳門的雙向交流。

最後，我們藉此答謝香港委員會，特別是主席捷成漢先生，全賴他們一直大力支持香港分會的工作。我們亦向各贊助人及捐贈者致萬二分謝意，感謝他們對亞洲文化協會，以及區內優秀藝術家和人才的支持及認許。

2015 Events

活動回顧



Architects of the new office: ACC Fellows Billy Tam, Benjamin Tsang, and Yip Chun Hang with ACC Hong Kong Director Josephine Wai
新辦公室背後的建築師——會友譚漢華、曾本治和葉晉亨與ACC 香港總監韋志菲



ACC Hong Kong Patrons and guests with the ACC Fellows behind "Tonnochy" – Fredric Mao, Chong Mui-ngam, and Yoki Lai
亞洲文化協會香港藝術贊助人及嘉賓與話劇「杜老誌」創作人——會友毛俊輝、莊梅岩及賴妙芝



Backstage at "The Amahs" with ACC Fellows Wong Wing Sze, Louisa So, and Kingsley Ng
話劇『金蘭姊妹』後台拜訪

2015 was a year of new beginnings for ACC Hong Kong — from moving to a new office to the establishment of the new Patrons' Circle, our ACC family has expanded and taken on new dimensions as we continue to support the arts and culture of our region through our fellowship program. Our alumni are at the center of it all.

2015年對亞洲文化協會(ACC)香港分會而言是全新的一頁：由新的辦公室到新成立的藝術贊助人友會。隨著我們繼續通過獎助計劃來支持本區域藝術與文化的努力，ACC 的大家庭不但被拓展，而且延伸至更多不同的維度。會友始終是我們工作的重心。



ACC Fellow Wei Ligang's calligraphy demonstration
會友魏立剛的書法示範



ACC visit to 1a space gallery at Cattle Depot Artist Village, led by ACC Fellow Choi Yan Chi
ACC 拜訪由會友蔡奕姿創辦的1a 空間畫廊



ACC Fellow Stanley Siu's sharing on his architecture tour of the U.S.
建築師會友蕭國健介紹他的訪美之旅



Sharing Session with ACC Fellow Leung Wai Sze, Jass
會友梁偉詩分享紐約交流經歷

Spotlight 焦點活動



The Garden of Dreams

In celebration of the establishment of the ACC Hong Kong Patrons' Circle as well as the corporatization of our organization as a local charitable entity, a special cross-disciplinary performance – "The Garden of Dreams" – was created by ACC Fellows and performed at the home of ACC Hong Kong Chairman, Mr. Hans Michael Jebesen. ACC Trustee Mr. David Rockefeller, Jr. and Mrs. Susan Rockefeller were guests of honor for the momentous occasion, which was also attended by the ACC Hong Kong Patrons. The performance was orchestrated by Heidi Lee as Curating Producer and showcased the artistry of Kenneth Hui (Ballet), Alex Tam (Tenor Vocals), Tian Mansha (Sichuan Opera), Sang Jijia (Modern Dance), as well as Psyche Chui (Lighting Design), and Chan Ming Long (Stage Makeup). Hong Kong visual artist and ACC Fellow, Lam Tung-pang was also invited to share about his experience on his ACC fellowship in the U.S.

為慶祝ACC 香港分會藝術贊助人友會的成立，以及正式成為香港註冊慈善團體，本會於主席捷成漢先生府邸舉行了一個特別的跨媒介演出晚會 "The Garden of Dreams"，由多位會友合力製作及演出。ACC 理事會成員大衛·洛克菲勒伉儷為是次盛會的榮譽嘉賓。此外，ACC 香港分會贊助人亦受邀蒞臨晚會。當晚演出由李譚儀（策劃製作）編排，參與的會友包括許嘉俊（芭蕾舞）、譚天樂（男高音）、田蔓莎（川劇）、桑吉加（現代舞）、崔婉芬（舞台燈光設計）及陳明朗（舞台化妝）。香港視覺藝術家林東鵬亦到場與來賓分享他受ACC 獎助在美國交流的經歷。

ACC Hong Kong Patrons in Taiwan 香港藝術贊助人友會到訪台灣

On ACC Hong Kong's three-day trip to Taiwan, members of the ACC Hong Kong Patrons' Circle met with a celebrated roster of our Taiwanese alumni in the visual and performing arts. The group traveled to Taitung, where our patrons visited the studios of the choreographer Bulareyaung Pagarlava and visual artist Rahic. Talif. Both artists shared about their life journeys, beginning from their indigenous tribal roots to forging an international career in the arts. Another highlight was the private tour of the newly-established Cloud Gate Theater, accompanied by Founder of Cloud Gate Dance Theatre, ACC Fellow Lin Hwai-min. Along with Executive Director of Cloud Gate Dance Foundation, Yeh Wenwen, Mr. Lin shared with us the story of this ambitious performing arts space and their future aspirations for their contribution towards the cultural development of Taiwan.

在ACC 香港分會到訪台灣三天的行程中，我們藝術贊助人友會的成員探訪了幾位在視覺和表演藝術領域聲譽卓著的台灣會友。一眾人前往台東，分別參觀了編舞家布拉瑞揚和視覺藝術家拉黑子的工作室。兩位藝術家分享了他們的個人歷程：如何由台灣原住民部落的根源，到國際藝術舞台上的成功。此行另一項活動是參觀新近完工的雲門劇場，獲雲門舞集創辦人、會友林懷民招待。在雲門舞集執行總監葉芝芝的陪同下，林懷民與我們分享了建立這個表演藝術空間背後的雄心和故事，以及未來繼續為台灣文化發展作出貢獻的希冀。



Tian Mansha: An Experimental Soul, Experimenting Traditions

實驗傳統，也實驗靈魂的田蔓莎



Photo: Dirk Blecker

Tian Mansha 田蔓莎

2004 ACC Spring-Time Stage Production Fellow | 2004年亞洲文化協會春天創意舞台獎助金會友

Tian Mansha is a prominent performing artist of Sichuan Opera and a National 1st Rank Director and Actress of the People's Republic of China. Ms. Tian is a two-time recipient of the China Theatre Plum Blossom Award and received first prize for performance at the Wenhua Grand Awards presented by the People's Republic of China Ministry of Culture. She is the 2004 recipient of the ACC Spring-Time Stage Production Fellowship, which supported Ms. Tian for research and exchange with peers in the field of theatre in the United States.

著名川劇表演藝術家、一級導演、演員。曾二度榮獲中國戲劇“梅花獎”、文化部“文華大獎”表演獎第一名。2004年她獲得亞洲文化協會春天創意舞台獎助金前往美國與劇場同儕進行考察及文化交流。

By Leung Wai Sze, Jass | 文：梁偉詩

2015 HKETONY – ACC Fellow
2015年香港駐紐約經濟貿易辦事處 —
亞洲文化協會獎助金會友

Performing Arts Critic
表演藝術評論家

The name “Tian Mansha” has always been, for me, inseparable from the concept of ‘experimenting tradition.’ As a theater researcher in Hong Kong, I have long seen Tian Mansha’s name appear over and over on stacks of leaflets from the performances of Zuni Icosahedron. As of November 2014, the part of ‘Cheng Yanqiu’ in “Memorandum” – directed by Danny Yung and presented at the Hong Kong Cultural Centre – has been performed by Tian Mansha, who, like Cheng Yanqiu himself, is a classically trained Sichuan Opera performer. “Memorandum” features a contemporary interpretation of the life Cheng Yanqiu, one of the four great ‘Dan’ actors of Beijing Opera, which explores his experience of travelling Europe alone in the 1930s. On stage, the twin, overlapping shadows of two great traditional Chinese theater performers is presented in ‘Chen Yanqiu.’ Perhaps, in ‘experimenting tradition’, an ‘experimental soul’ is also reflected; which is, to place the soul in a foreign place and to let him or her experience the fresh air of a new perspective, thereby creating a new place entirely.

From the perspective of experimentation, Tian Mansha appears to have been tirelessly in pursuit of it, since she believes that tradition itself has been consistently undergoing experimentation. Tian began her training in Sichuan Opera after the Cultural Revolution, when the ban on traditional Chinese theater was lifted. In 1993, she established the first small private theater in China to be named after its central performer, the “Mansha Liyuan” at a four-star hotel in Chengdu. In 1995, she took the initiative to invite a playwright to adapt the novel “Ripples in the Stagnant Water” into a Sichuan opera. “Following that, in 1999, she created the Sichuan Opera “Lady Macbeth”, inspired by Shakespeare’s “Macbeth.” And yet, her true cross-disciplinary experimentation only began after “Lady Macbeth,” after her experiences in Hong Kong and America. In the year 2000, Tian Mansha received an invitation from Zuni Icosahedron to participate in the experimental theater production, “One Table Two Chairs” in Hong Kong. This play not only brought the practices of traditional theater into contemporary theater, but it also paved the way for Tian to travel to Germany for cultural exchange. Later, in 2005, Tian Mansha received an Asian Cultural Council fellowship to travel to America for research and training.

Moving between Chinese and western aesthetics, with many years of soulful experimentation as well as crossing practices and territories, the Tian Mansha of today is particularly concerned with transitions, changes, renewals, and possibilities for breakthrough. In November 2015, Tian Mansha initiated a conference titled: “The Turning Point of Theatre” at the Shanghai Theatre Academy – where she was tenured



「田蔓莎」三個字對我來說，一直與「實驗傳統」密不可分。作為一名香港劇場研究者，早已在層層堆疊的演出資料中，看着田蔓莎的名字在進念的名冊上多番蹣跚而至。直至2014年11月，榮念曾在香港文化中心劇場上演《備忘錄》，「程硯秋」部分赫然便由同樣是傳統戲曲（川劇）出身的田蔓莎擔綱，重新演繹京劇四大名旦之一的程硯秋、在三十年代隻身赴歐的心路歷程。舞台上，是兩名傳統戲曲表演藝術家的重影。或許「實驗傳統」，也就是「實驗靈魂」，將靈魂置於一個陌生位置，讓他／她體味新鮮維度的氣息，最終創出新天新地。

從「實驗」的角度觀之，田蔓莎似乎一直樂此不疲，甚至認為傳統本身也不斷經歷「實驗」——從文革後解禁傳統戲劇進入川劇培訓系統，1993年成立中國首個以演員名字命名的小劇場，成都飯店「蔓莎梨園」，1995年主動請來劇作家把小說改編為川劇《死水微瀾》，1999年再接再厲編創《馬克白夫人》川劇版。然而，真正「跨界實驗」卻出現在《馬克白夫人》後，田蔓莎與香港、美國的淵源。千禧年，田蔓莎收到進念的邀請，參與香港《一桌兩椅》的「實驗劇場」，不僅僅將傳統戲劇造詣帶入當代劇場，也為後來的德國文化交流之旅埋下伏線。2005年，田蔓莎更獲香港亞洲文化協會獎助學金赴美考察研修。

中西美學的交匯、多年靈魂實驗，跨越行當、跨越地域，讓今天的田蔓莎特別重視轉折、變化、更新、突破的可能。2015年11月，田蔓莎在所供職的上海戲劇學院，主催了名為「2015年新媒體演藝創新國際專家工作坊——戲劇的轉折」，從方方面面探討當代表演藝術世界裡「後戲劇時代的戲劇」，包括

– which explored “post-theater theater” in the world of contemporary performing art. The conference included discussions on the theatricization of Eastern theater forms and how the performing arts of Europe and America are being influenced by traditional Asian performance techniques.

As a member of the audience at the conference, I was naturally captivated by the clips of performances from around the world and by what the speakers shared. And yet, hearing echoes of young ‘opera rookies’ practising their foundation skills outside of the doors of this new hall in the Shanghai Theatre Academy where cutting-edge views on theater were being exchanged, became the crux of my experience. All of a sudden, it felt as if I was thrown into parallel universes that were worlds apart. This meant that, in a school that is primarily focused on developing training in traditional Chinese theater arts, the act of creating experimental theater that experiments with tradition is like swimming against the tide. When the world has become increasingly flat, and cross-national cultural capital has become more and more accessible, a pioneer emerges from the midst, leading the way in exploring the “turning point of theater” in an academy of traditional theater and opera.

As a result, at the closing ceremony of the conference, Tian Mansha chose to perform a solo piece as ‘Cheng Yanqiu’ from “Memorandum.” She presented Cheng Yanqiu’s openness towards learning from the art of cultures around the world, as well as the uniqueness of his choice to do so. The performance was focused upon one of the themes of his story: a Chinese person in the 1930s, navigating the landscape of western modernity. The element of time was inserted through the use of European music from that era. With the mix of Tian Mansha’s operatic vocals, jazz songs, and television noise, the aspect of sound wove together an imagery that went beyond performance. Rather, it was an attempt to present a state of cultural intersection in our world. Finally, we – the audience – experienced the perspective and place of Cheng Yanqiu, of Tian Mansha.



Photo: Dirk Blecker

東方戲劇形式的劇場化、歐美表演藝術如何受到亞洲傳統表演方法的影響等。

作為「戲劇的轉折」的座上客，固然被來自世界各地的表演錄像播放和講者分享，吸引得目眩神迷。更關鍵的是，在上戲的「新空間」內在聽着各種新銳的戲劇觀在交鋒，場外依然是有好一些「紅褲子」在唱做唸打。倏忽間，彷彿置身世上最遙遠的平行時空。這也意味着，在一所主要發展傳統戲劇訓練的院校裡，開拓出實驗傳統、實驗劇場的全新國度，不啻儼如逆水行舟。當地球是平的，跨國文化資本愈來愈無遠弗屆，率先在傳統戲劇/戲曲學院探索「戲劇的轉折」的先行者，也出現了。

正因如此，田蔓莎在研討會閉幕表演上，選擇重演《備忘錄》「程硯秋」獨腳戲，呈現程硯秋敞開胸懷、學習世界文化藝術的事蹟和特殊性，主題化為三十年代一個中國人在種種西方現代空間之間的轉換，並配以當時的歐洲音樂作品來注入時間意識。田蔓莎在當中的戲曲唱腔、爵士歌聲和電影的嘈雜，聲音的緯度所交織起來的已不單純是表演，而是試圖呈現出一種文化交雜狀態和世界圖景。我們，也終於感悟到程硯秋的位置、田蔓莎的位置。



Photo: Dirk Blecker

• Tian Mansha in her production of “Sighing”
— a conceptual Sichuan Opera piece
田蔓莎的概念川劇作品——《情嘆》



Photo: DWang Tat Jun

• Tian Mansha as Lady Macbeth
田蔓莎演繹經典莎士比亞角色——馬克白夫人



Welcome Home 歡迎回家

Wang Haoran 王昊然

2014 ACC Jackie Chan Foundation Fellow | 2014年成龍慈善基金獎助金會友

Playwright
編劇

I don't know where to begin about New York. I wrote a thousand words, and then I deleted it all.

Over the past half year, I saw many performances, exhibitions, and museums, visited many theatres and schools, and got to know many artists and friends. Yet one of the first people who came to mind was someone that I hadn't actually spent that much time with in New York. His name is Jordan (an anonym, for privacy), and he was the security guard downstairs in my apartment building. He is 40-something years old, African-American, a former rugby player with an athletic build and a sense of humor. On the day that I arrived at my apartment in Manhattan, on my very first visit to America, Jordan opened the glass doors for me and said: "Welcome home, sir." I had been feeling uncomfortable and restless from travel, but I had an urge to run up and hug him when I heard those words. "This is my first impression of New York?" I thought to myself. Well isn't that just marvelous.

I soon understood that I was actually very lucky. Not all security guards received residents so warmly. There were a lot of things that I wasn't used to in New York. The subway is dirty, cost of living is high, Asian food is only available in Chinatown, and if I went out too late, I'd worry about getting mugged. But I knew that there was a charming soul hidden under the weary exterior of this city. Otherwise, would so many artists have offered up their youth to this city so willingly? Even if it meant turning their backs on their homes and risking obscurity?

I would occasionally go to bars on my own, hoping to eavesdrop on interesting conversations. Unexpectedly, people really came up to talk to me and even bought me drinks. Although these were mostly rowdy, drunk men, I chatted happily with these people who were lawyers, salesmen, and even stock market brokers. One night I came back to my apartment from a night out at the bar, and Jordan stuck his hand out to give me a fist-bump. I had seen this a lot in movies, so I stuck my fist out and gave him a bump in return, whilst secretly feeling very cool. We started chatting, and he listened as I talked about how much I liked New York. His eyes grew large as he said: "New York is the most shitty place I've ever known, man. I was born here." I wondered: "Why did he hate New York so much?" I talked to him for close to an hour, and in between, other residents joined the conversation. From Jordan, I got to know another side of New York, which is in fact a very interesting side.

Every time I spoke to Jordan it was late at night when he was alone at the reception. He had worked there for 20-something years, and he was particularly fond of movies and K-Pop. He loved watching music videos of the Korean girl band, Girls' Generation. He said that Asian girls ranked number one on his list, and that Latina girls ranked number two. He also



提起紐約，我一時不知從何下筆，寫了一千多字，又刪之。

在美國半年我看了許多演出、展覽和博物館，走訪了許多劇院和學院，認識了許多藝術家和朋友。然而讓我首先想起的卻是一個與我沒有太多生活交集的人，他是樓下的保安Jordan（化名），40來歲，非洲裔美國人，曾是名橄欖球運動員，長得十分健碩，風趣又幽默。那是我頭一回踏足美國，抵達曼哈頓住處的第一天，Jordan迎面替我拉開玻璃門，說了句："Welcome home sir." 我本舟車勞頓惴惴不安，聽到這句話激動得想衝上去抱他。我心想，這就是紐約給我的第一印象嗎？那也太美妙了。

後來明白，我的確幸運，並非每個保安都會那樣熱情地問候住戶。紐約有許多我不適應的地方，地鐵很髒，消費很高，亞洲食材只能去唐人街找，太晚外出會擔心有人對我掏槍。但我明白，這座城市滄桑的外殼下隱藏著一個迷人的靈魂，否則為何這麼多藝術家向她祭獻自己的青春？即使默默無名和離鄉背井。

我偶爾會獨自去酒吧，企圖偷聽點什麼有意思的對話。出乎意料，居然真的有人搭訕，還請我喝酒，雖然都是些喝得興起的大男人，但我們聊得很盡興，有律師、推銷員和股票操盤手等等。有晚我從酒吧回到住處，Jordan對我伸出拳頭表示友好，這個動作我在電影看得太多，於是我也伸出拳頭跟他碰了碰，內心暗暗感覺很酷。我們聊了起來，他聽我說喜歡紐約，瞪圓了眼睛告訴我："New York is the most shitty place I've ever



known, man. I was born here.”他為什麼這麼討厭紐約呢？我和他聊了將近一小時，中間有些別的住客也加入了談話。從Jordan那裡我了解到了一個不一樣的紐約，事實上是非常有趣的紐約。

每次和Jordan攀談都已夜

proudly told me that he had bought two mansions in Alabama, one of which had a swimming pool. He also has two daughters, one in elementary school and the other in secondary. I told him that he was really great, and that New York really is shitty, that he shouldn't have his daughters come to live in New York. They were so lucky to have him for a father. At this moment, four young white women who were clearly drunk came downstairs and began to flirt with Jordan, asking to take a photo with him. Jordan appeared to be very popular, but then again, he really was very good with women. Jordan looked at me and said to the girls: "Hey girls, let me introduce a good gentleman."

This is only a snippet from my half a year in New York. After that, I visited Chicago, Los Angeles, and five other cities where I continued to 'recklessly' make friends with people from all walks of life. I'm not a naturally talkative person, but I have always been curious. Talking to strangers allows me to not only experience culture, but also the very pulse and breath of a city. This rhythm of life is particularly stimulating for a playwright, and inspires him also to move – to write. Jordan thought that New York was shitty, but what really made me curious was why his expression was one of joy when he said that. The Chinese often say that love breeds hate. I think, perhaps because he had grown up in this place, he had enough love for the city for him to have the right to say that.

I think back to those words that he said when I first met him: "Welcome home, sir."

深入靜，櫃臺只有他一人。他在這裏工作了二十來年，喜歡電影和K POP，比如韓國少女時代組合的MV，他很愛看，他說亞洲女孩在他心中排第一，其次是拉丁裔女孩。他還自豪地告訴我，他在阿拉巴馬買了兩套別墅，其中一套帶泳池，他還有兩個女兒，分別讀小學和中學。我說他真的很棒，紐約真的是屎，別讓她們來這，她們有他這個老爹真的太幸福了。這時樓上下來四位年輕的白人女生，明顯喝醉了，調戲起Jordan，要和他拍照，看來Jordan非常受歡迎，當然，他也真的很會哄女孩。Jordan看著我，向她們說："Hey girls, let me introduce a good gentleman."

以上是我在紐約半年生活中的一個小片段，後來，我又走訪了芝加哥、洛杉磯等五個城市，繼續“濫交”了不少各行各業的朋友。我並非一個天生健談的人，然而我總是好奇，似乎與陌生人的交流讓我感受到的不僅僅是文化，而是一座城市的脈搏和呼吸，這種生命的律動尤其會刺激一名編劇，讓他也想動起來——寫作。舊話重提，Jordan覺得紐約像屎，可我奇怪為什麼他說這話時表情洋溢著一種喜悅。中國人常說因愛生恨，我想，大概因為他在這長大，對這座城市有感情，他的確有權那麼說。

我又想起初次見面他說的那句話："Welcome home, sir."





Reflections on Learnings 美國之行心得

Bao Dong 鮑棟

2014 ACC Arts Administration Fellow | 2014年亞洲文化協會藝術行政獎助金會友

Curator and Art Critic
策展人及藝術評論家

My three-month ACC fellowship program took place from May to August in 2015.

Those days were filled with visits to arts institutions such as the Museum of Modern Art, the Metropolitan Museum, the Whitney Museum, the New Museum, Dia Art Foundation, and the Queens Museum. I also visited some smaller but active institutions, including Park Avenue Armory, SculptureCenter, Artists Space, Independent Curators International (ICI), Residency Unlimited, Lower Manhattan Cultural Council (LMCC), and Asia Art Archive in America. As for Chelsea Gallery District and the Low East Side Gallery District, I have been there many times, not only for visiting commercial exhibitions, but also to see some master's degree graduation exhibitions such as those for the School of Visual Arts and Yale University.

At the beginning, in the middle of May, many art fairs were hosted in New York. I visited most of them. Frieze New York, Art Miami New York, New Art Dealers Alliance (NADA)... Towards the end of the fellowship program, I made a short trip to Washington D.C. and Philadelphia to visit more museums. Of course, I also met with artists based in New York in their studios or at exhibition openings.

In short, I have nearly explored and experienced the whole contemporary art system of the East Coast in America. I have known and learned much.

I've discovered that most artists in New York are living independently of commercial galleries. Instead, they are supported by nonprofit institutions which are sponsored by the government or by private individuals. When I was visiting Artists Space for Hito Steyerl's exhibition or Park Avenue Armory for Philippe Parreno's amazing "H {N}Y P N(Y) OSIS" installation, I was not only impressed by the artwork, but also by the long sponsorship acknowledgment lists in the program booklets. This sponsorship system keeps art away from the sole control of the market, and encourages more academic research and creative practice. Actually, the art market needs to be supported by an active art ecology where for-profit institutions would give sponsorship to non-profit institutions, and artists can grow in a multitude of ways.

The diversity of the art world in New York was reflected in the city and my experiences there. New York is a big city filled with people from different cultures, and the same goes for ACC grantees. Amongst the grantees, we spent a lot of time together and talked to each other. Most of our topics of discussion were not to do with art,

2015年五月至八月，我赴美參與了為期三個月的亞洲文化協會獎助計劃。期間我幾乎不間斷地參觀不同的藝術機構，包括現代藝術博物館、大都會藝術博物館、惠特尼博物館、新當代藝術博物館、迪亞藝術基金會及皇后區藝術博物館。此外，我還造訪一些小型但活躍的機構，包括公園大道軍械庫、長島雕塑中心、Artists Space、獨立策展人國際聯盟(ICI)、Residency Unlimited、亞洲藝術文獻庫。我對切爾西區和下東區林立的畫廊亦並不陌生，曾多次前往觀摩一些商業性展覽和碩士畢業作品展覽，例如耶魯大學視覺藝術學院的畢業展。

旅程伊始，即五月中，這時紐約的各種藝術盛會開始喧鬧開來。大部分的活動我都沒有錯過，包括紐約斐列茲藝博會、邁阿密當代藝博會紐約展、新藝術交易商聯盟博覽會(NADA)等等。在旅程的尾聲，我又前往華盛頓特區和費城作短暫停留，參觀更多的博物館。當然，我亦與常駐紐約的藝術家們會面，在他們的工作室或者展覽開幕上。

簡而言之，我幾乎考察和遊歷了整個美國東海岸的當代藝術系統，從中獲益良多。

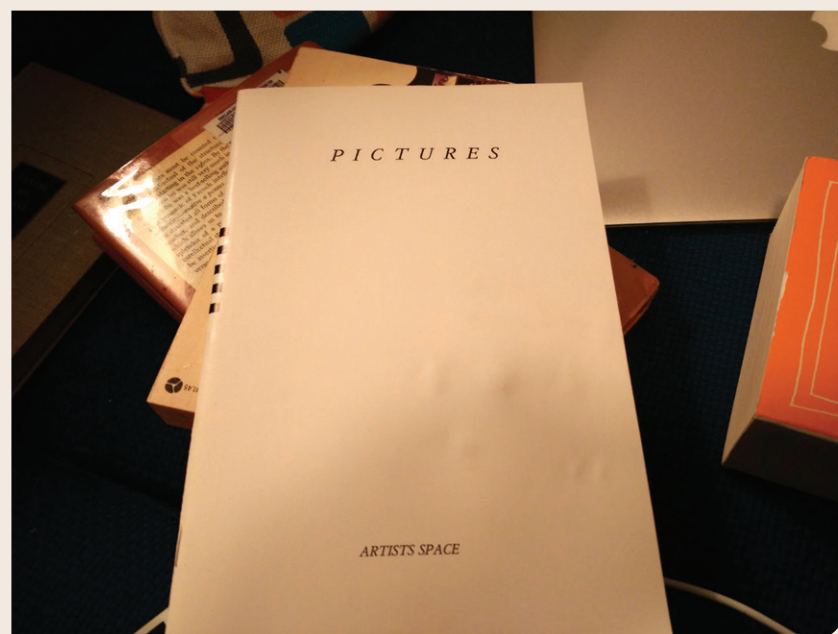
我的一個發現是，紐約大部分的藝術家都可以在商業畫廊體系外獨立生存。他們背後的主要支持者是由政府或私人資助的非牟利機構。當我在Artists Space參觀黑特·史德耶爾的展覽，或者置身在公園大道軍械庫菲利普·帕雷諾的「催(紐)眠(約)術」(H{N}YPN(Y)OSIS)藝術裝置中，令我深感觸動的不僅是作品本身，還有展覽小冊上所鳴謝的贊助者之多。這個贊助體系令藝術創



but instead it was about our different lives in different countries. Through this, I have discovered many connections within Asian culture, from India to Japan, not simply in terms of history, which I had known already, but also in daily life. We share a connection in popular culture, food, sports, and political problems. We exchanged our experiences and opinions on everything. One of us said that it was like going back to college days. The only difference was, at the end of every happy gathering, we all sincerely said: "thanks ACC."

Indeed, we received enough financial support, a nice apartment (even if the window is too old to keep out the city's noises and the bed is too soft for me) with a good location, a free and relaxed atmosphere, plenty of information sent by email, and immediate help whenever we asked for it. Everybody thinks that the ACC fellowship is the best fellowship for art in the world, and seriously, it's not a joke. My days in New York were comfortable and fulfilling in so many ways. When I arrived, the ACC program staff Sandra gave me a thick pile of printed files with detailed introductions to all the museums in and around New York. This is something that I will keep as a useful document for future reference.

Since I am a curator and since I have discovered many interesting artists amongst ACC grantees, I hope to invite some of them to take part in my future exhibitions in China. The artists Yuko Mohri and Mi Young have already come to Shanghai and shown some of their pieces in several of my exhibitions. So far, my projects have worked smoothly. As a Chinese curator, I also hope that I can take part in building a stable sponsorship system in China, although Chinese society has not yet paid enough attention to it so far. In the future, part of my work will be focused on this, drawing upon what I have learned and observed from abroad.



作得以遠離市場的單一操控，並且鼓勵更多的學術研究和創意實踐。實際上，藝術市場需要受益於一個活潑的藝術生態：商業機構能夠予以非牟利機構資助，成長中的藝術家能夠擁有更多元的選項。

紐約本身以及我的親身體驗，都折射出這個城市藝術世界的多元性。紐約作為一個大都會，包容了來自不同文化背景的人，ACC亦然。在會友之間，我們經常聚會，互相交流，大部分的話題都與藝術無關，而是我們生活在不同國家的差異。通過這些討論，我發現了亞洲文化的一些相似之處，由印度至日本，不僅體現在歷史上，而且在日常生活裡。我們在流行文化、食物、體育和政治問題方面都有諸多聯繫。我們當中有一個人還覺得，這種聚會有一種重返大學時代的感覺。而唯一的不同，是每次聚會的尾聲，我們都發自內心地说：「感謝ACC」。

事實上，在旅居紐約期間，我們得到了足夠的財政支持、地段甚佳的舒適公寓（儘管窗戶陳舊難以阻擋城市的噪音，床褥對我來說亦過軟）、自由放鬆的氛圍、滿載資訊的電子郵件，以及在任何我們需要幫手時第一時間的協助。每一位會友都認為ACC獎助金項目是全球最好的藝術獎助，這是認真的，而非玩笑恭維。這趟紐約之行的愜意與充實，體現在各個方面。例如我剛到達時，ACC的職員Sandra就交予我一疊文件，上面有紐約市內及周邊所有博物館的詳細指引和介紹。我會好好保存這份相當實用文件，作將來參考之用。

鑒於不少ACC會友都是非常有意思的藝術家，作為一個策展人，我希望能夠邀請他們參與我將來在中國舉辦的展覽。藝術家毛利悠子和Cho Mi Young已經到訪上海，並且在我的好幾個展覽中展出她們的作品。目前我的項目進展順利。作為一個來自中國大陸的策展人，我希望能夠在國內參與建立一個穩定的藝術贊助系統，儘管社會對此尚沒有足夠的重視。這會是我將來工作的其中一個重心，也是我在海外遊歷所學的用武之地。

VISUAL ARTS 視覺藝術

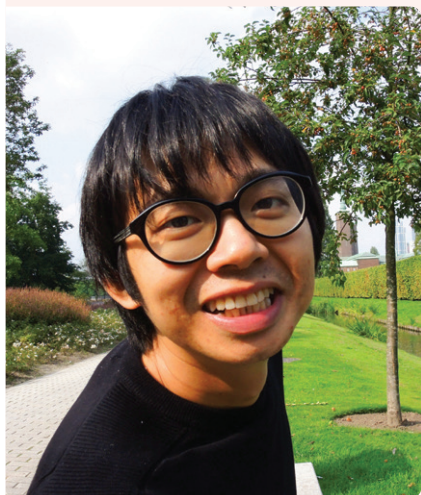
Désirée and Hans Michael Jebesen Fellowship 捷成漢伉儷獎助金



Li Shurui is a visual artist specializing in optical art. Born in Chongqing, Li is a 2004 graduate of Sichuan Fine Arts Institute and has since had solo exhibitions at Gallery A. Story (Seoul), Connoisseur Contemporary Art Gallery (Hong Kong), White Space Beijing (Beijing), and Gallery SCQ (Santiago de Compostela, Spain). In 2013, her work was included in "ON | OFF: China's Young Artists in Concept and Practice", which is regarded as a landmark exhibition that showcased representative artists of the new generation in China. After a decade of work in optical art, Li has received a fellowship to conduct research on its origins in Western abstract art as a means of critical exploration for the next stage of her artistic development.

李姝睿是一位專注於光效應藝術的視覺藝術家。生於重慶，2004年畢業於四川美術學院，曾於A.Story 畫廊（首爾）、Connoisseur Contemporary 畫廊（香港）、白色空間畫廊（北京）和SCQ 畫廊（西班牙，聖地亞哥—德孔波斯特拉）舉辦個展。2013年，她的作品在「ON|OFF：中國年輕藝術家的觀念與實踐」中展出，該展覽被視為中國近年最重要的展覽之一，囊括了中國新一代最具代表性的藝術家的作品。李專研光效應藝術迄今逾十年，此次獎助支持她研究此項藝術在西方抽象藝術中的源起，這對其下一階段的藝術創作至關重要。

ACC Cai Fellowship 亞洲文化協會蔡國強獎學金



Song Ta is a conceptual artist based in Guangzhou. His works are concerned with issues of social structure, including hierarchy, bureaucracy, and power relationships between the public and private. Song explores these issues with light-hearted black humor. Originally from Leizhou, Guangdong, he obtained his Bachelor in Fine Art from the Guangzhou Academy of Fine Art in 2010. His work has since been featured in solo and group exhibitions including "Gray Area" at Observation Society in Guangzhou (2011), "Origin of Inequality" at Yangtze River Space in Wuhan (2013), and "The Loveliest Guy" at Beijing Commune in Beijing (2014). For the further development of his work, Song received a fellowship to gain exposure to a different cultural setting whilst conducting exchange and research in New York.

宋拓是一位常駐廣州的概念藝術家。他在作品中以一種輕巧的黑色幽默，探討社會結構的議題，包括階層制度、官僚和公私領域的權力關係。他生於廣東雷州，2010年於廣州美術學院取得學士學位。他的作品見於多個個展和群展，包括「對灰色的容忍」，觀察社（廣州，2011年）；「不平等的起源」，揚子江論壇（武漢，2013年）；「宋拓：最可愛的人」，北京公社（北京，2014年）。宋拓獲獎助前往紐約進行考察和文化交流，以促進其創作的進一步發展。

ACC Cai Fellowship 亞洲文化協會蔡國強獎學金



Wang Sishun is a conceptual artist based in Beijing. His works often feature a laborious recontextualization of mundane physical elements, represented through installation, sculpture, painting, and performance amongst other mediums. His approach seeks to expose and challenge the complex web of perceptions surrounding these materials in a Chinese cultural context. Wang is a 2008 graduate of the Central Academy of Fine Arts. His exhibitions include "Truth" presented by New Galerie in Paris (2015), "Harmonious Society – Asia Triennial Manchester 2014" in Manchester (2014), and "Ground Work Community" presented by Taikang Space in Beijing (2013) amongst others. To further his work with fresh stimuli from a new cultural context, Wang has received a fellowship to undertake his first extended period of stay in the U.S. to conduct research and exchange with peers in his field.

王思順是一位常駐北京的概念藝術家。他的作品牽涉日常物理材料繁複的遷置和轉變，表現形式為裝置、雕塑、繪畫、行為等。在中國的文化背景下，他的藝術手法旨在揭示圍繞這些物質所產生的複雜觀念架構，同時予以挑戰。他於2008年畢業於中央美術學院，曾參與多個展覽，包括「真理」，New Galerie（巴黎，2015年）；「天下無事——曼徹斯特亞洲藝術三年展」（曼徹斯特，2014年）；「基礎部」，泰康空間（北京，2013年）。他獲本會獎助首次駐留美國，與同儕進行研究交流。

ARTS MANAGEMENT & CURATORSHIP 藝術管理及策展

Altius Fellowship



Stephanie Wai Ting Cheung is a curator, writer, and visual artist whose work explores relationships in communities and how they can be imbued with compassion and imagination through artistic collaboration. Cheung is currently conducting academic research on participatory practices in Chinese contexts as a PhD candidate of the University of the Arts London. In Hong Kong, Cheung serves as Lead Curator of Make a Difference Institute, which has initiated projects including "Tin Shui Collaborative" – a three-month project that collaborated with residents of the underserved Tin Shui Wai community to revitalise its then-neglected market, the Tin Sau Bazaar. Cheung received a fellowship to research projects and organizations across the U.S. that share her social practice aims, and will meet with peers in her field for exchange and comparative study.

張慧婷是一位策展人、作家和視覺藝術家，專注於探討社區人際關係以及藝術性的協作如何為社群注入同情心和想像力。現於倫敦藝術大學攻讀博士學位，研究中國背景下的群眾參與式藝術實踐。同時她亦擔任香港 MaD 創不同協作的首席策劃人。MaD 曾發起多個協作項目，當中包括為期三個月的「天水營造社」，旨在通過與天水圍社區的居民合作，重振該區彼時經營慘淡的天秀墟市集。張獲獎助赴美考察相關社會項目和機構，與同儕交流和進行比較研究。

HKETONY-ACC Fellowship 香港駐紐約經濟貿易辦事處 – 亞洲文化協會獎助金



Lam Suk Yee, Connie is Executive Director of the Hong Kong Arts Centre (HKAC) – a leading not-for-profit, multi-disciplinary art institution founded in 1977. Since her beginnings as a video artist and curator, Lam has become one of Hong Kong's most experienced arts administrators and supports the development of independent film and video art, comic and animation as well as other forms of the visual and performing arts through her role at HKAC. With Lam's broad-ranging expertise, she advises numerous creative institutions in Hong Kong as well as the Government of the Hong Kong Special Administrative Region. As HKAC approaches its 40th anniversary in 2017, Lam has received a fellowship to conduct research and investigate the practices of notable arts institutions in the U.S. as reference for her future work in Hong Kong.

林淑儀是香港藝術中心 (HKAC) 總幹事。成立於1977年的HKAC是香港最為重要的非牟利與跨媒介藝術機構之一。早年曾從事影像創作和策展，林自加入HKAC以來，致力支持獨立電影和錄像藝術的發展，以及其他形式的視覺和表演藝術，現為香港最資深的藝術行政人員之一。憑藉其豐富的專業經驗，她為不計其數的藝術機構和香港特區政府提供意見。林獲本會獎助赴美考察當地知名藝術機構的運作，而HKAC也將於2017年踏入第40個年頭，此行將成為她未來工作之參考。

This HKETONY-ACC Fellowship has been made possible by the support of matching funds provided by the Shaw Fellowship.

亞洲文化協會承蒙 Shaw Fellowship 獎助金的支持提供本獎助計劃的配對款項。

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



Zhang Wuyi is a performing arts curator, promoter, and scholar of popular music and the creative industry in China. He currently serves as Chief Representative (Hong Kong) of the Beijing Midi Music Festival – one of the largest and most successful music festivals in China – and also lectures as Associate Professor at the Jiangnan University Department of Cultural Studies in Wuhan. Despite the rapid rise of monumental theatres and large-scale productions in China, Zhang's interest is in establishing grass-roots festivals to promote art and culture amongst local communities. To advance his future goal of establishing a fringe festival in Wuhan, Zhang received a fellowship to conduct research on small-scale, independent performing arts festivals in the U.S., as well as observe the operations of small-scale performing arts organizations and venues.

張武宜是一位表演藝術策展人和推廣人，亦是研究流行音樂、創意產業的藝術管理學者。現兼任北京迷笛音樂節（中國最大型和最成功的音樂節之一）的香港代表和武漢江漢大學人文學院副教授。面對中國大型劇場興建和大規模製作的興起，張更關注的是如何通過成立草根藝術節，在當地社區中推廣藝術文化。為促進他創辦一個武漢獨立藝術節的計劃實現，此次獎助支持張武宜赴美研究小型獨立表演藝術節，小型表演藝術團體和場館的運營。

PERFORMING ARTS 表演藝術

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



Ho Shun Yin, Kitty is a gifted young pianist who is currently an undergraduate student of the Hong Kong Academy for Performing Arts (HKAPA). She has studied at HKAPA since the age of 9 under the guidance of Shirley Ip, Julie Kuok, and Professor Gabriel Kwok. In 2014, Ho competed in the 15th International Chopin Piano Competition in Asia and was awarded both Gold Prize and the Soloist Award despite being the youngest competitor in the soloist category. Ho is also an accomplished violist and serves as viola principal of the Hong Kong Youth Symphony Orchestra. With ACC support, Ho participated in the 2015 season of the Aspen Music Festival and School, where she studied under luminaries of classical music including Professor Hung-Kuan Chen of the Juilliard School.

何舜然是一位極具天賦的年輕鋼琴家，現為香港演藝學院學士學位課程學生。她自九歲起開始修讀演藝學院音樂課程，師隨葉幸沾、郭品文、郭嘉特教授。2014年參加第15屆亞洲蕭邦國際鋼琴大賽，作為獨奏組別中最年輕的選手，她連獲金獎及傑出表現獎。何亦是一位出色的中提琴手，擔任香港青年交響樂團的中提琴首席。2015年她獲得獎助赴美參加艾斯本音樂節，期間受教於當代古典音樂名家，當中包括茱莉亞學院的陳宏寬教授。

Asian Cultural Council Fellowship 亞洲文化協會獎助金



Huang Rujing is a Ph.D. student in ethnomusicology at Harvard University. Huang is an accomplished scholar and as well as an active performer and composer of Chinese traditional music. Her research is focused on the revival of the Chinese imperial court music known as *yayue*, a refined genre that originated during the Western Zhou dynasty (1046–771 B.C.E.) to accompany state rituals. Largely abandoned and ignored since the fall of the Qing court in 1911, there are few resources for the study of *yayue* in China, but a vibrant contemporary revival of this form of music is taking place in Taiwan. She received a fellowship to travel to Taiwan and undertake field research on this phenomenon, which contributes towards her Ph.D. findings and ongoing work in ethnomusicology.

黃儒青現為哈佛大學民族音樂學博士生。除了學術成就卓著以外，她還擅於中國傳統音樂的演奏和作曲。她的研究關注中國皇室宮廷音樂「雅樂」的當代重建。「雅樂」起源於西周王朝（公元前1046年–771年），具有精妙的體系，作為國家禮儀和典禮音樂用途。1911年清王朝終結後，這種音樂體裁隨之式微。中國大陸尚存少量關於「雅樂」的資料，但台灣地區卻興起了「雅樂」傳統重建的跡象。本會獎助支持她前往台灣，針對此現象進行田野調查，以豐富現階段的研究成果並深入對民族音樂學的研究。

Huang He Fellowship 黃河獎助金



Ji Chao is a playwright and recent master's degree graduate from the National Academy of Chinese Theatre Arts (NACTA). Ji has been formally trained in Peking and Kun opera at NACTA since 2008, and three of his scripts have been performed in China – two of which received awards from the China National Arts Fund. Ji's work as a playwright and librettist often engages with the challenge of adapting classical repertoire from Chinese opera and theatre for contemporary audiences. His recent work, "Paradise Interrupted" is a new work inspired by the Kun opera "Peony Pavilion," commissioned by the artist Jennifer Wen Ma, which premiered at the 2015 Spoleto Festival. He received a fellowship to observe and research contemporary theatre in the U.S. whilst conducting exchange with peers in his field.

劇作家**姬超**是中國戲曲學院（NACTA）碩士畢業生。他自2008年起於NACTA接受京劇和崑曲創作的專業訓練。他有三部劇作已經在中國演出，其中兩部曾獲國家藝術基金獎助。他在戲曲劇本與唱詞創作中所面臨的挑戰是如何以當代手法改編中國傳統戲曲劇目。受藝術家馬文的委約，姬超的最新作品《驚園》（Paradise Interrupted）是一部受崑曲《牡丹亭》啟發而創作的新歌劇，2015年於美國斯伯雷多藝術節首演。此次獎助支持他赴美考察當代劇場，並與同儕交流學習。

PERFORMING ARTS 表演藝術

HKETONY-ACC Fellowship 香港駐紐約經濟貿易辦事處 – 亞洲文化協會獎助金



Leung Wai Sze, Jass is a performing arts writer, critic and educator. She is one of Hong Kong's most prolific cultural commentators, having published over 100 articles in prominent Chinese-language newspapers, magazines, and journals in addition to serving as a radio presenter for an arts and culture program on Radio 2, Radio Television Hong Kong. Spurred by discussions of public space and its relationship with the performing arts of Hong Kong, Leung received a fellowship to conduct research on this topic in New York. Her research aims to provide reference for advancing Hong Kong's discourse on the performing arts as it moves into more varied spaces, responding to the city's expanding arts ecosystem.

梁偉詩是專注於表演藝術領域的作家、評論人和教育工作者。作為香港本地最活躍的文化評論人之一，她在中文報刊和雜誌上發表過超過100篇文章，並於香港電台第2台主持一檔藝文節目。梁獲獎助前往紐約考察當地公共空間與其與表演藝術之關係，藉此對照反思香港本地藝術空間的發展，進一步推動表演藝術進駐多元空間的相關討論，以回應本地日漸擴展的藝術生態系統。

Mandarin Oriental Arts Fellowship 文華東方基金獎助金



Danang Pamungkas is an Indonesian dance artist. Born in Solo in Central Java, Pamungkas was trained from age six in classical Javanese dance. After graduating from the Indonesian Institute of the Arts Surakarta in 2005, he danced for several years with internationally-renowned choreographers including Sardono Kusumo and Hiroshi Koike. In 2008, Pamungkas was personally selected by Founder and Artistic Director of Cloud Gate Dance Theater, Lin Hwai-min to join his company in Taiwan. His three years at Cloud Gate provided him with the opportunity to immerse in their unique approach of marrying tradition with the contemporary. To continue with exploring the relationship between traditional and contemporary dance, Pamungkas has received a fellowship to participate in the American Dance Festival and gain exposure to a broad range of dance in New York.

Danang Pamungkas 是一位印尼籍舞蹈家。生於中爪哇省的梭羅市，Pamungkas 自六歲起開始接受古典爪哇舞蹈的訓練。2005年畢業於梭羅市國立印尼藝術學院，此後數年作為職業舞者，他曾與享有國際聲譽的編舞家合作，包括Sardono Kusumo 和小池博史。2008年，Pamungkas 由雲門舞集創辦人林懷民親自挑選加入舞團。在雲門習舞的三年間，Pamungkas 有機會深入瞭解舞團獨樹一幟的、融合傳統與當代的創作方式。為了繼續探討傳統與當代舞蹈的關係，Pamungkas 獲獎助赴美參加美國舞蹈節，接觸紐約極具多樣性的舞蹈。

FILM 電影

Hong Kong Arts Circle Fellowship



Tsz Wai Alan Kwan is an accomplished new media artist and filmmaker who received ACC support in 2014 to pursue a master's degree in researching the intersections of cinema, video games, and new media art. Kwan has now completed his first year of studies at the Massachusetts Institute of Technology (MIT) where he is enrolled in its Art, Culture, and Technology program. ACC is supporting Kwan's living expenses for his second and final year at MIT.

關子維是一位備受關注的新媒體藝術家和短片創作人。他於2014年獲獎助赴美攻讀碩士學位，研究電影、電子遊戲和新媒體藝術的交互影響。他現已完成在麻省理工學院（藝術、文化和科技碩士項目）第一年的學習，本會將繼續支持他完成餘下兩年的學業，為其提供所需生活費用。

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

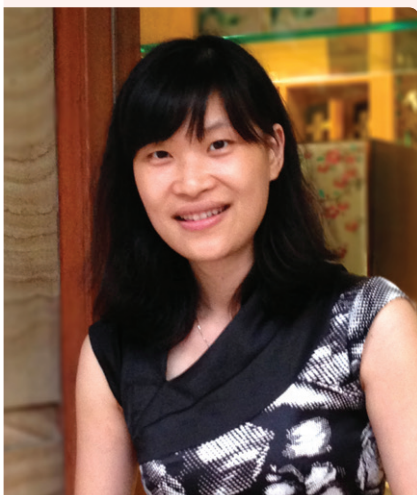


Mok Chung Ling, Jolene is an independent filmmaker and experimental video artist based in Hong Kong. Mok received an M.F.A. degree from the Experimental and Documentary Arts program at Duke University where she studied under the esteemed Professor William Noland. Her work in video art and experimental film is characterized by a strong emphasis on aesthetic composition and bears acute sensitivity towards intersections of space, time, and socio-cultural phenomena. Mok highlights the cultural particularities of each place featured in her work, and often contrasts these images and experiences with those from her upbringing in Hong Kong. With the aim of returning to the roots of film to seek new artistic breakthrough, she has received a fellowship to study analogue filmmaking in New York.

莫頌靈是香港一位獨立電影製作人和實驗性錄像藝術家。莫於杜克大學取得實驗與紀錄藝術碩士學位，師隨聲名卓著的William Noland教授。她的錄像藝術和實驗電影作品多注重影像的美學構成，對於空間、時間和社會文化現象的交錯滲透有敏銳的觸覺。她在作品中強調每一個所拍攝的地方獨有的文化，並將這些影像和經驗與她在香港的成長記憶相對照。她受獎助前往紐約學習傳統電影拍攝技術，試圖通過發掘電影技術的根源來尋找新的藝術突破。

ARCHITECTURE 建築

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



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

Tang Yan is Associate Professor of the Urban Design and Planning Department at the Tsinghua University School of Architecture where she received her Ph.D. in engineering in 2007. She is an award-winning scholar and educator who has conducted a number of significant urban design, strategic planning, conservation, and regeneration projects in China. Tang's work reaches beyond the first-tier cities and bears impact upon second and third tier cities that are undergoing dramatic urban transformation. With China's rapid development and the increasing need for research into urban planning strategies and governance, Tang received a fellowship to participate in the Special Program for Urban and Regional Studies at the Massachusetts Institute of Technology to strengthen her work through research-based exchange with international scholars in her field.

唐燕是清華大學建築學院城市設計與規劃系副教授，2007年於清華大學獲工學博士學位。唐是一位備受嘉獎的學者和教師，曾主持多個重要的中國城市設計、策略性規劃、保育和重建項目。她的研究不僅觸及一線城市，而且深入到正處於城市轉型劇變中的二、三線城市。唐將藉獎助參與麻省理工學院主辦的城市與區域研究專門項目，與同領域的海外學者研討交流，以拓展其對城市規劃策略和治理的研究，應對中國大陸的急速發展。



Young Architects' Award 青年建築師獎

The Young Architects' Award is an annual program co-organized 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。

Yip Chun Hang is Architecture Director and Co-Founder of LAAB Architects, a Hong Kong-based firm that synthesizes innovations in visual art, architecture, design, engineering, and fabrication. Yip received his Bachelor of Arts in Architecture from University of California, Berkeley and obtained his Master of Architecture degree from the University of Hong Kong. Yip participated as exhibitor and fabricator at the 2010 and 2012 editions of the Venice Biennale of Architecture, and has also taken part in the Hong Kong and Shenzhen Bi-City Biennale of Urbanism/Architecture in 2011 and 2013. Furthering his interest in the potential impact of fabrication and the 'Maker Movement', he has received a fellowship to visit media laboratories, research digital fabrication and urban intervention projects, and to meet with green researchers based in the U.S.

葉晉亨是LAAB實驗室的建築總監和聯合創辦人之一，這是一間香港的創業公司，將技術創新和創意延伸至視覺藝術、建築、設計、工程以及製造的範疇。葉分別於美國加州大學柏克萊分校和香港大學取得建築學士學位和碩士學位。2010年和2012年作為參展者與製造者，參加威尼斯國際建築雙年展；2011年和2013年參展深圳·香港城市\建築雙城雙年展。葉對於製作的潛在發展和『自造者運動』深感興趣，此次獎助將支持他赴美訪問媒體實驗室，研究數碼製造和城市與空間的運用，並與當地環保科研究者交流。



ACC GRANTS 2015

Cambodia

Amrita Performing Arts
Cambodian Living Arts
Rady Nget (Dance)

China

Huang Rujing (Ethnomusicology)
Ji Chao (Playwriting)
Li Shurui (Painting)
Liu Chuanhong (Visual Art)
Song Ta (Visual Art)
Tang Yan (Architecture)
Wang Sishun (Visual Art)
Wu Yandan (Performance Art)
Yan Jun (Musician)
Zhang Wuyi (Arts Administration)

Hong Kong

Asian Young Musicians' Connection
Stephanie Wai Ting Cheung (Visual Art)

Ho Shun Yin (Piano)
Law Man Lok (Visual Art)
Tsz Wai Alan, Kwan (Film)
Connie Suk Yee Lam (Arts Administration)
Jass Wai Sze Leung (Theatre Criticism)
Jolene Chung Ling Mok (Film)
Yip Chun Hang (Architecture)

India

White Crane Arts & Media Trust (Film)

Indonesia

Garin Nugroho (Film)
Danang Pamungkas (Dance)
Mohamed Ugoran Prasad (Theatre Study)

Japan

Keigo Ayusawa (Shamisen Musician)
Akiko Kitamura (Dance)
Yasuno Miyauchi (Composing)

Nao Nishihara (Sound Art)
Kohei Nishikawa (Flute Musician)

Malaysia

Bilqis Hijjas (Dance)
Roslisham Ismail (Visual Art)

Nepal

Kesang Tseten (Film)

Philippines

Asian Composers League
Roberto A. Balarbar
(Museum Administration)
Dexter Dela Peña (Film)
Glenn Sevilla Mas (Playwriting)
Vincent Navarro (Painting)
Leeroy Chua New (Visual Art)

Taiwan

Yin-Chen Cheng (Dance)



Kai-Yuan Chi (Visual Art)
 Yi-Chang Chou (Theatre Direction)
 Sumi Dung (Visual Art)
 Yu-Wei Hsieh (Music)
 Yi Huang (Dance)
 Wern Ying Hwarng (Film)
 Wei Lung Lin (Performance Art)
 Ming Jiun Tsai (Curation)

Thailand

Anchalee Chaiworaporn (Film)

United States

Arts Indonesia (Music)
 Asia Society
 Asian / Pacific / American Institute at
 New York University
 Carnegie Hall (Music)
 Joseph Celli (Music)
 Lawrence Chua (Architecture)

Tiffany Chung (Visual Art)
 Amanda Culp (Theatre)
 Drama League
 Film Forum (Music)
 FringeArts
 Keiko Fukuzawa (Sculpture)
 Bruce Gunderson (Photography)
 Rebecca Hall (Art History)
 Milad Hosseini-Mozari (Sound Art)
 ISSUE Project Room
 Japan Society
 Nam Kim (Archaeology)
 Fractured Atlas (For Line Storm Productions)
 Tiffany Mills (Dance)
 David Neumann (Dance and Theatre)
 Emmanuele Phoun (Choreography)
 Ping Pong Productions
 Barbara Pollack (Curation)

John and Mable Ringling Museum of Art
 Jeffrey Roberts (Music)
 Kansas University Endowment
 Association (For the Spencer Museum of Art)
 Mari Spirito (Curation)
 Spoleto Festival
 STREB Inc. (Movement art)
 Laurel Tentindo (Choreography)
 Nhat Tran (Painting)
 Triangle Arts Association
 University of California, Los Angeles /
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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文化交流活動的非牟利基金會，由約翰·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，協會已頒發近六千項獎助金給亞洲藝術專才，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，為區內藝術界發展出力。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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