



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 亞洲文化協會香港委員會主席致辭



In a year dominated by division and turbulence around the world, it has been rewarding to witness the work of our grantees who create meaningful connections between people of different cultures, backgrounds, and worldviews through the universal language of art. Despite challenging times, the ACC remains stalwart in its support of the arts, living our mission of dialogue and mutual understanding.

We are most privileged to have the support of our Friends' Committee members and donors who join us in this belief and who have created life-changing possibilities for our grantees. Our ACC family can count upon a small but powerful group of like-minded philanthropists. We now look forward to expand our circle, continuing to accompany and support the impactful work of our grantees and staff members across Asia and the United States of America.

As we draw a close to our festive 50th anniversary season which has brought together a record number of individuals from different chapters of ACC's history, we now turn the page to a fresh chapter, filled with possibility for new collaborations, new ideas, and relationships, anchored upon a vision unchanged from our very beginning.

面對這一年世界各地的動盪，仍然能夠見證我們獎助得主的作品令我感受良多。他們透過藝術這門普世語言，在擁有不同文化、背景和觀念的人群之間建立了有意義的聯繫。不管時勢如何困難，亞洲文化協會依然堅守對藝術的支持，不負我們一直致力推廣建立對話和互信瞭解的使命。

讓我們倍感榮幸的，是得到我們香港委員會成員和捐款人的支持，與我們共享相同的信念去為我們的獎助得主提供改變人生的機會。亞洲文化協會全賴一群小眾但志趣相投的慈善家，讓我們有能力擴大影響力，繼續陪伴和支持來自亞洲和美國的獎助得主及所有團隊成員，去完成他們影響深遠的工作。

我們五十週年的慶祝活動聚集了亞洲文化協會不同歷史階段的人物，參與的嘉賓人數亦創新高。現在我們將要揭開新一頁篇章，各方面都充滿著新合作、新思維，但同時亦紮根及秉承我們自始至今不變的願景。

Hans Michael Jebsen

Chairman

Hong Kong Friends' Committee

香港委員會主席

捷成漢

MESSAGE FROM THE ACC HONG KONG DIRECTOR 亞洲文化協會香港分會總監致辭

Photo: Carmen Chan



In March 2014, I had a chance to visit the Rockefeller Archive and I came across a memorandum dated to August 1963: "A Foundation to Advance International Understanding Through Mutual Respect for the Cultural Attainments of All People and Through the Nourishing of Their Artistic Growth." This memorandum laid the cornerstone for what eventually became the ACC.

The primary objective of ACC's program is to support the direct exchange of people and ideas in the arts, to give talented individuals access to different cultures, and to enable them to adapt their knowledge and experience to their work in their home countries. The ACC hopes to foster mutual understanding and respect amongst the diverse cultures of Asia and with the United States, as an awareness of each culture's contribution grows and its differences increase.

I am amazed by the incredible foresight that was involved in the founding of ACC, the vision of which is still so relevant in today's world where mutual understanding and respect is deeply needed on both local and international levels. The arts has a tremendous role to play in creating a better future, and I am very privileged to carry forth this mission as a part of ACC. I am also very grateful to the Chairman of ACC, as well as our Friends, donors, and other supporters who have shared with us this vision and mission. Last but certainly not least, I am grateful to our remarkable ACC family who are the ones that are realizing our future through their passions and creations.

2014年3月，我拜訪了洛克菲勒檔案中心，發現了一則寫於1963年8月的備忘錄，當中提及了「基金會是要透過孕育出卓越非凡的藝術家，從而相互尊重全人類的文化成果，以致促進國際間的了解」，而這一信念為亞洲文化協會的設立奠定了基石。

亞洲文化協會的獎助計劃，就是讓優秀的藝術專才通過文化交流，有機會接觸到不同的文化，從而啟發不同思想、意見的交流碰撞，將交流體驗學以致用。文化是我們寶貴的遺產，我們亦旨在增進不同民族和跨文化間，尤其是美國與亞洲兩地的理解與尊重。

亞洲文化協會於五十年前創立時的遠見實在令人驚嘆，與當下世界仍然息息相關，當中區域和國際間的共同理解與互相尊重甚為重要。文化藝術肩負著令未來更美好的擔當，我本人亦有幸與亞洲文化協會一同履行這一使命。在此，我謹向協會主席、委員會成員、捐款人、支持者以及實踐此理念的會友致以深切謝意，讓我們繼續實踐亞洲文化協會的願景。

Josephine Wai
Director, Hong Kong
香港分會總監
韋志菲

MESSAGE FROM THE ACC BOARD OF TRUSTEES CHAIRMAN 亞洲文化協會理事會主席致辭

Photo: Paula Lobo



When I think of ACC and my role as Chairman of ACC, the word 'privilege' comes to mind. That is especially true this year, during ACC's 50th Anniversary. I have been privileged to celebrate in New York, Hong Kong, Taipei, Manila, Shanghai and Yokohama and have seen ACC's stellar grantees express themselves in different art forms. I have experienced anew the power of art to transform and affect lives. I have been awed by our grantees' creative ideas and depth of talent, as well as the impact their work has on their own communities. The excellence and dedication of ACC's grantees permeate all these events.

For me, it is a genuine privilege to serve as Chariman of ACC which was founded by my great-uncle, is supported by my family and created a family of 4,000 artists from across Asia and the United States. I would like to express my deepest appreciation to ACC's donors and supporters who have joined this special family and enable so many artists, scholars and arts administrators to participate in ACC's fellowship program.

Art itself is a privilege, and it is a privilege that should be shared by all. ACC supports this vision by nurturing the very individuals who create art, research art and facilitate art. We have been privileged to support individuals of diverse talents and interests in the arts for 50 years, and we look forward to another 50 years of transforming individuals and the communities they serve.

每次想起亞洲文化協會和我作為理事會主席一職時，腦海中常常浮現出「榮幸」這個字眼。尤其今年適逢亞洲文化協會的五十週年誌慶，我有幸赴紐約、香港、台北、馬尼拉、上海和橫濱各地參與慶祝活動，見識到本會傑出的獎助得主們如何以不同的藝術形式去表達自我，亦再一次體驗到藝術可以改變和影響生活的力量。我亦非常欣賞獎助得主們的創意和才華，以及他們的作品為自己社群帶來的影響。他們的卓越成就和對社會的貢獻紛紛在這些慶祝活動中顯現出來。

亞洲文化協會由我舅祖父創立，並得到我家族的支持，雲集了四千名來自亞洲和美國的藝術家而組成了一個大家庭，我能夠擔任本會理事會主席實屬榮幸。我僅此向我們的捐款人和支持者致以最深切的謝意，為眾多藝術家、學者和藝術行政人員提供了參與本會獎助金計劃的機會，讓更多人加入我們這個大家庭。

藝術不但是一種恩典，更是一種應該被所有人一同分享的恩典。亞洲文化協會通過培養藝術專才，讓他們進行創作和研究，來實現這個共享的願景。過去五十年裡，我們有幸支持了不同藝術領域裡的專才，我們期望在下一個五十年裡，繼續為藝術家的個人發展及他們的社群而努力。

Wendy O'Neill
Chairman
Board of Trustees
理事會主席
歐文笛

2014 EVENTS

精華摘錄



ACC Hong Kong's 2014 calendar featured a wide array of events that established new connections within our communities in Hong Kong and China. The sharing session series provided a platform for the vibrant exchange of ideas between ACC alumni, members of the arts community, and the public. Meanwhile, visits to artist studios and post-performance gatherings brought the ACC Hong Kong Friends' Committee, our donors, and special guests behind the scenes to engage with the art world through the eyes of our alumni. A new crop of CSR initiatives provided an additional channel for ACC Hong Kong to share the impact of the arts and cultural exchange with a broader audience as the role of the arts in the region continues to gain importance.

亞洲文化協會香港分會在2014年舉辦了各式各樣的活動，為本地及中國各領域建立新連繫。分享會系列提供了一個平台，讓亞洲文化協會會友、藝術界成員及公眾熱烈交流意見。與此同時，探訪藝術家工作室和演後聚會，讓香港分會委員會、我們的捐贈者，以及藝術愛好者均可以透過我們會友的視角置身藝術世界。隨著藝術在區內的角色日益重要，新推出的企業社會責任計劃為亞洲文化協會香港委員會提供了額外渠道，與更多觀眾分享藝術的影響和文化交流。



ACC 50th Anniversary Celebration 亞洲文化協會五十週年慶祝活動



On Stage with Jin Xing 《金星呈獻》

ACC alumna Jin Xing graced the stage for the very first time in Hong Kong for "On Stage with Jin Xing" – a benefit performance and education and outreach program co-presented by ACC Hong Kong and the Hong Kong Academy for Performing Arts (HKAPA). Sponsored by Lane Crawford, the benefit performance featured Jin Xing in her solo dance creation: "The Closest – The Furthest" as well as an ensemble dance piece: "Space 9", which was performed along with the female dancers of Jin Xing Dance Theatre. To further share her artistry and experience with young dancers and students of Hong Kong, Jin Xing conducted a master class at HKAPA and gave a talk on her life and career for students of the Shanghai Theatre Academy and also at the Chinese University of Hong Kong. These outreach initiatives aimed at inspiring the younger generation towards the pursuit of excellence and a deeper engagement with the benefits of the arts.

亞洲文化協會會友金星首次亮相香港舞台的《金星呈獻》，是由亞洲文化協會香港分會及香港演藝學院聯合舉辦的慈善演出兼教育及外展計劃。是次慈善演出得到連卡佛贊助，由金星演出其獨舞作品：《最近的、最遠的》及與金星舞蹈團女舞者合演的群舞作品：《九宮格》。為進一步與香港年輕舞者及學生分享其藝術修為與經驗，金星在香港演藝學院主持大師班，又與上海戲劇學院及香港中文大學的學生暢談她的生命和事業。這些外展計劃旨在啟發年輕一代追求卓越和更深的藝術裨益。

ACC and Cai Guo-Qiang: The Ninth Wave

亞洲文化協會與 《蔡國強：九級浪》

In honour of ACC's 50th anniversary and the donation of his artwork: "The Bund Without Us, No.2" to ACC for charity auction, ACC Fellow Cai Guo-Qiang graciously led a private tour of his solo exhibition: "Cai Guo-Qiang: The Ninth Wave" for ACC's trustees, friends, and patrons who traveled to Shanghai on this special occasion. Following the tour, a special ACC panel on cultural exchange was held at the Power Station of Art, featuring ACC alumni Lea Xiao and Coco Zhao. The day finished with an exclusive dinner party in honour of Cai, and included heartfelt testimonies by ACC Fellows Fei Bo, Lin Hwai-min, and Tian Mansha who shared their ACC experience with guests in attendance. 為慶祝亞洲文化協會五十週年，蔡國強會友捐出其作品《沒有我們的外灘，第二》給亞洲文化協會進行慈善拍賣，他亦欣然帶領特別導賞團參觀個展《蔡國強：第九浪》，讓一眾理事、會友和贊助人得以參與這趟特別的上海之旅。同日，在上海當代藝術博物館舉行了關於文化交流的亞洲文化協會小組討論，重點介紹會友蕭麗河和趙可。當晚設宴表揚蔡國強，會友費波、林懷民和田蔓莎也表達了由衷之言，與出席嘉賓分享自己的亞洲文化協會經驗。





Photo: Jesse Clockwork

Cheung Chi Wai: I am "One Man ACC"

張志偉：我是 One Man ACC

Cheung Chi Wai 張志偉

1996 ACC Lee Hysan Fellow | 1996年亞洲文化協會利希慎獎助金會友

Professional photographer
專業攝影師

His close friends call him "Wai", and like many others, I first got to know him through his stage photography. It was 1993, and Wai quit his full-time job at an advertising agency to start out on his own instead. In the beginning, he actively sought out performing arts groups big and small, offering them his services as a stage photographer. I suppose you can say that Wai and I got to know each other in those early days, and in a blink of an eye, twenty years have now passed. It did not take long for Wai to earn a reputation in the art scene, and then more and more people began to ask him to collaborate with them and to document the fleeting scenes on stage.

In 1996, a few years into his career in stage photography, Wai suddenly expressed an interest in travelling overseas to photograph foreign performing arts groups and broaden his own horizons. He submitted an application to the Asian Cultural Council, hoping to get support for a year-long residency in New York. Wai recalls his interview with Michelle Vosper, then-Director of ACC Hong Kong, who asked him: "Are you tired?" In hindsight, this may have been the real reason behind his application for an ACC fellowship. "Hong Kong artists are too busy, they need space," said Michelle, and the ACC fellowship provided him with exactly the space that he needed. Of course, the fact that he was awarded the fellowship was in itself a tremendous recognition of his work over the years, so this gave him greater confidence to keep moving forward.

Trading Time for Space

Apart from gaining more spare time to do things that he would not normally have the time to do in Hong Kong (such as developing color film or teaching himself to use computer software, including Microsoft Excel and Adobe Photoshop), the fellowship experience also provided him with the opportunity to take up some interesting courses. The one that left the biggest impression upon him was the "Natural Sciences and Art" course at the New School at NYU. This experience directly inspired his community arts project "Isle of Rhapsody" that he has developed in recent years on Peng Chau Island in Hong Kong. There, he established his own version of the "Natural Sciences and Art" course, which provides urbanites the opportunity to take a brief break from city life and explore nature through the mediums of art and science.

In addition to self-directed learning and attending taught courses, Wai also had the opportunity to serve as a short-term resident photographer for a small arts group in New York: The Cosmic Bicycle Theatre. The Cosmic Bicycle Theatre is situated in a small basement, and although it has performances every week, its audiences numbers are not high (there are only twenty-odd people at every show). Nevertheless, it has still been able to sustain itself and develop strong connections with its surrounding community. Wai believes that his experiences at the theatre taught him that size doesn't matter, and that the most important thing is to persist. The community-centred approach of this theatre group also inspired his own concerns for surrounding communities. Projects such as "Isle of Rhapsody" are amongst the many community arts projects that he has presented in recent years.

I am "One Man ACC"

Recently, Wai has purchased property on Peng Chau Island on top of hosting his "Isle of Rhapsody" activities. He is now turning the property into a residency space. Although his ideal wish is for the residency to be eventually made available to those outside of the art circle, he is currently opening it up to the hardworking arts administrators of Hong Kong – inspired by the ethos of ACC which gives local arts professionals the opportunity to gain space for exploration. He jokingly refers to himself as "one man ACC", embodying the spirit of sharing that he had learned in New York to create space for arts professionals, as well as for Hong Kongers.

By Damian Cheng | 文：小西

2009 ACC Lee Hysan Fellow

2009年亞洲文化協會利希慎獎助金會友

Poet, art and cultural critic
詩人、藝術及文化評論家

熟朋友都叫他「偉仔」。跟不少人一樣，我都是從他的舞台攝影開始認識他的。那是1993年，那時偉仔剛辭掉廣告公司的正職，毛遂自薦，主動聯絡各大小演藝團體，積極投入舞台攝影的工作。我跟偉仔可算相識於微時，轉眼便是廿年。之後，偉仔開始在藝術圈闖出名堂來，愈來愈多人找他合作，記錄舞台上稍縱即逝的光影。

1996年，從事了舞台攝影幾年之後，偉仔突然想出外見識一下，影影外國的表演團體，增廣見聞，於是便向亞洲文化協會遞上申請表，希望在紐約駐留一年。偉仔記得當年亞洲文化協會總監 Michelle (Michelle Vosper) 跟他面談時，便問他：「你是否累了？」事後回想，或許這也是他申請到美國駐留的理由。「香港的藝術家太忙了，他們需要空間」，而亞洲文化協會的獎助金，正正為他提供了這樣的空間。當然，成功獲得獎助金，也是對他多年來工作的肯定，給了更大的信心，繼續前行。

以時間換取空間

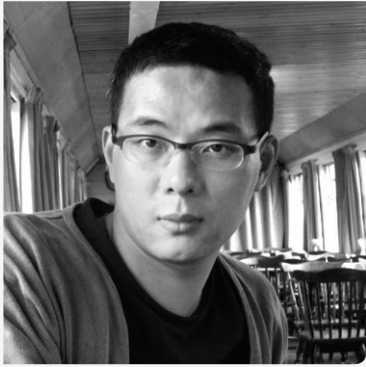
在紐約駐留一年，偉仔除了多了空間時間，做些平時沒有閒功夫做的事情外（例如沖印彩色菲林、自學 Excel 與 Photoshop 等電腦軟件），也有機會修讀些有趣的課程。其中令他留下深刻印象的，是一門在紐約大學新校 (New School) 修讀的「自然科學與美術」的課，這直接啟發了他近年在坪洲舉辦的「小島狂想曲」社區藝術計劃，便設有好些「自然科學與美術」的課程，讓城市人有機會暫時遠離城市，透過學習美術與科學，探索與接觸大自然。

除了自學與修讀課程，偉仔也有機會到紐約的一個小型藝術團體 Cosmic Bicycle Theatre，出任短期的駐團攝影師。位處地下室的 Cosmic Bicycle Theatre 的規模很小，雖然每星期都有演出，但觀眾卻不多（每場最多只有廿多人），但卻能夠自力更新，跟身處的社區有很強的連繫。偉仔認為在這個小劇團的駐場經驗，讓他明白，規模小不打緊，最重要的是要持之以恆，而這個小劇團的社區取向，亦啟發了他近年的種種社區關懷。例如之前提到的「小島狂想曲」，便是他近年所主辦的社區藝術計劃之一。

「我是 One Man ACC」

近來除了主辦「小島狂想曲」外，偉仔也計劃把離島物業改裝成留駐計劃空間。雖然在他的心目中，這個留駐計劃空間不止對文化藝術工作者開放，但他現在最希望開放給平日勞苦功高的藝術行政工作者，而他本著的正是亞洲文化協會、為本地文化藝術工作者提供自由探索空間之精神。他笑稱自己為「One Man ACC」，本着從紐約學回來的分享精神，為文化藝術工作者，也為香港人，創造空間。





New York: The 90th Day 紐約第 90 天

Zhang Qing 章清

2013 ACC Cai Fellow | 2013 年蔡國強獎學金會友

Video artist
錄像藝術家

It is the day of my departure, and I am genuinely reluctant to leave. At least I was able to see enough of the African wing at the Metropolitan Museum of Art to allow myself to slow down a bit. For almost half a month, I was buried deep in these artifacts. Of course, in some way, the collections at MoMA are artifacts as well.

I guess the car that I'll be leaving this city in — the majestic Lincoln Town Car that brought me here in the first place — is like an old black musician playing his saxophone in the subway. The idea of it has fallen out of fashion, but it's still incredibly modern. The subway musicians here play at an extremely high standard. This makes it very difficult to gauge the limits of this city's cultural potential. Here, as long as you have genuine talent, you'll have plenty of opportunities. Because your friends will be proud of knowing you, and that will push you to run out into the streets, frenzied with passion to claim the recognition you deserve. Opportunities drift through these broad streets.

I stick my head out of the window to see if the car has arrived, but the rain quickly forces me back in. I've made many audio recordings of this street outside my window. Every Friday, people of different skin color, race, religion, and sexual orientation march down in protest. I simplistically attribute these things to the charm of this city — its "chaos" and "dirtiness" comes from two centuries of bustling modernist activity taking place in its old buildings, combined with a constant flow of busyness that leaves uncleanness in its wake. In Bushwick, Brooklyn — this godforsaken place — fifty thousand artists are trying to make it. How many have had their youth consumed by this city, this place that attracts passionate people who deplete their talents to pursue their dreams? Only a "dirty" and "chaotic" place would have the drive to keep developing without limits and to carry itself in a manner of wild bohemian tolerance. There's a thirst for more, because there simply isn't 'enough.'



● African wing at the Metropolitan Museum of Art 大都會藝術博物館的非洲館

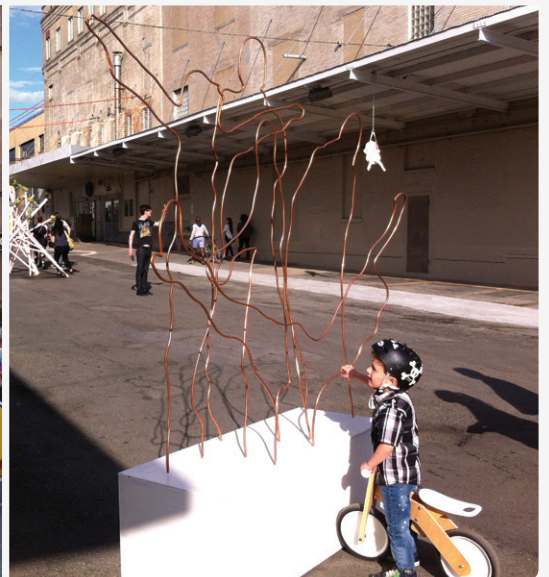
離別那一天真心有些不捨，總算把大都會的非洲館看得讓自己稍許能停歇一下，半個月以來幾乎一直埋在這些文物裡，當然從某種意義上來說 MOMA 的東西對我來說也是文物的一種。

我估摸着送我離開這個城的車，就是接我來的那種美帝豪氣的林肯，這種車在這個城市裡，就像地鐵裡的黑人老樂手吹的薩克斯一樣，已經不再時尚了，但卻很摩登。地鐵裡樂手的水準很高，讓人很難猜測整個城市的文化潛質的邊緣。你在这只要有真材實料，機會肯定很多，因為在這裡的朋友會以認識你為傲，這會讓你打滿雞血飛奔在街道上，取回自己應得的。機會就在大街上漂着。

我伸頭探出窗外打量車來了沒有，雨卻讓我很快地收了回去。窗外的這條街，我錄了很多很多次音，每到星期五就有不同膚色、種族、信仰、性取向的人們在遊行，我把這些簡單地歸為這個城市的魅力——“亂”、“髒”，便是老建築一百年、兩百年現代主義的繁華，夾雜着因為繁忙留下的不潔。布魯克林 Bushwick 這個鳥不拉屎的地方，有五萬藝術家在這片打拚，這座城到底毀掉多少人的青春，吸引這些熱血人士為此消耗盡自己所有的才華。一個“髒”“亂”的地域才有無限發展的動力和寬容而放蕩不羈的腔調，因為它還不夠，所以就有奔頭。



● A gay pride parade in New York 紐約市的同志遊行



● Public art installation in Bushwick, Brooklyn 於布魯克林北部的布希維克社區裡的裝置藝術



Why Don't I Tell You A Story? 不如我跟大家說個故事好不好？

Wong Wing-size 黃詠詩

2013 ACC Altius Fellow | 2013 Altius 獎助金會友

Playwright
劇作家

This year I received the Asian Cultural Council Fellowship to conduct cultural exchange in New York for six months. This 'baby' of mine — "I Hate Therefore I Marry" — was completed in New York.

Fellowship recipients from all across Asia are gathered here, and they come from all different artistic fields. I have grown close to an animation artist from Nanjing, a sculptor from Taiwan, a visual artist who's also from Taiwan, as well as a curator from Indonesia.

I'm a playwright, so naturally, presentations about my work are difficult to do. When everybody else was able to present videos and photographs of their work, I was restricted to my medium of text. Yes, I can present videos of performances based on my work, but those recordings are actually composite works — a combination of stage design, music, costume design, as well as the input of the director and the interpretation of the actors. When everyone was thrilled by the visually stimulating photos of other artists' works, it came to my turn to present, and I stood up to say: "My works are texts. Nothing worth seeing. So why don't I tell you a story?"

I said, "My first degree was in acting, and that year, I adopted a white rat that participated in a performance with me. It lived in my house for a year, and it brought up some emotional changes in my family, so I drew from some key moments over the course of that year to write a 90-minute script."

I asked the Americans in attendance whether they had read an American novel called "Flowers for Algernon." It is a story about enhancing human intelligence through surgery, and 'Algernon' is the lab rat that this was first experimented on. The Americans' eyes lit up, and they kept nodding their heads. "Right," I said, "That year, I lived with Algernon for a year, and the white rat that played Algernon was called 'Ah Leng.' Ah Leng performed a miracle of sorts within my family, and so I wrote about it." Suddenly, it was as if something shifted in that space. "And that, was my first script," I said.

Yes, I've been writing for ten years, I've written over thirty scripts, and yet the destiny of each 'baby' has been different. I've written about divorce, but now the new work that I'm staying up every night in New York to finish is about marriage. I once said that if I had a child, I wouldn't approve of them becoming a playwright, since it's a profession that trades in blood, sweat, and tears. "I Hate, Therefore I Marry" has 13 actors, and I am like a swallow who flies out to catch worms everyday in order to feed these 13 starving children. I watch them grow day by day, and I get skinnier day by day.

A small incident happened during my time in America. A few of us went to an artist's studio for a gathering, and he had brought back some very precious vintage tea to share with us. Each of us was given a small cup of tea, and we drank it very slowly with great relish. Except, a young performance artist finished the tea in one quick gulp, and then began to play with his phone. There was a second round of tea, and everybody was given another small cup. We were all commenting on how the second round had actually brought out a new layer of flavor from the tea when suddenly the young artist took the tea dreges from the plate, threw it into his hot cup of valuable tea, and began to laugh. We were shocked, and he said that he was just breaking the rules. Our host said, "What you did upsets me, because this is something that I think is precious." The artist asked how much the tea cost, and the host replied, "This is a famous tea from the 1960s, and the scent of time is sealed inside it. Its value isn't based on its price, but it's based on time. This isn't how you break the rules," he said. "This is just impetuous and disrespectful, child."

"I Hate, Therefore I Marry" is my third work that is written in Mandarin. I can't believe that I would 'give birth' to this baby on a cold night in New York, thirteen years after I met Algernon. This is also my first show opening that I haven't been able to attend.

今年得了亞洲文化協會獎學金，到紐約交流半年，《恨嫁家族》這孩子是在紐約完成的。

這邊雲集了一堆來自亞洲各地的獎學金得主，他們來自不同藝術範疇；我跟南京的動畫師、台灣的雕塑家、另一位同樣來自台灣視覺藝術家 and 一位來自印度尼西亞的博物館經理最要好。

我是寫劇本的，presentation 最難做，當所有人都可以盡情展演他們作品的視頻和照片、我的作品是文字。是的，我也可以把演出片段放給他們看，但那已是綜合了佈景音樂服裝設計、導演調度和演員演繹的綜合作品。當大家都為其他藝術家那刺激眼球的照片讚嘆，輪到我的時候，我站起來，跟大家說，我的作品是文字，沒什麼好看的，不如我跟大家說個故事好不好？

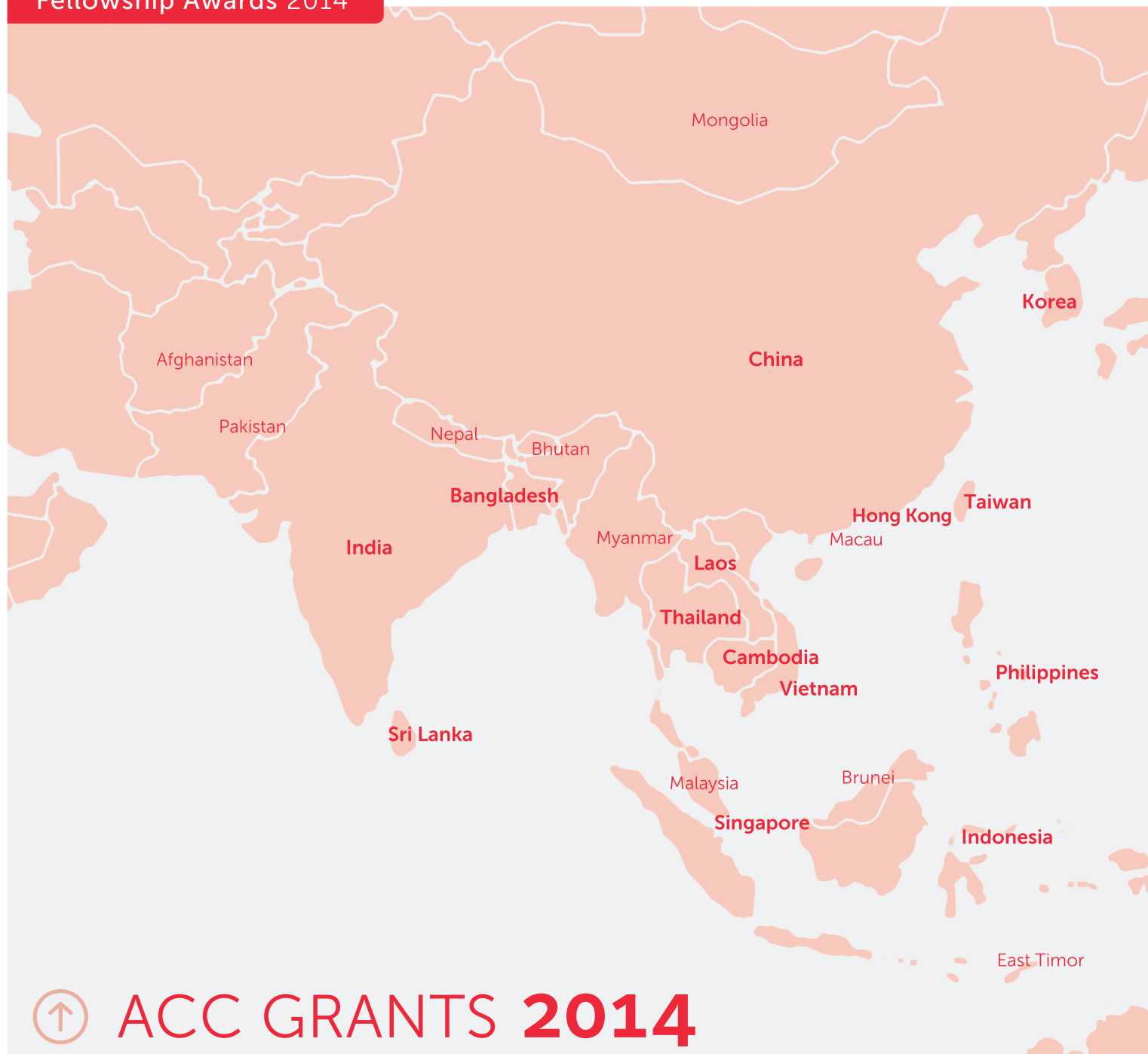
我說，我第一個學位是讀演技，然後把當年一隻參與演出的白老鼠收養了，牠在我家住了一年，引起了家人的感情變化，我就把這一年的經歷精煉了些重要時刻，寫成一個九十分鐘的劇本。

我問在座的美國人有沒有看過一本美國小說叫 Flowers for Algernon (《天才耗夢》)，那是一個關於用手術改變人類智商的故事，"Algernon" 便是那隻身先士卒的白老鼠了，美國人突然雙眼發亮，不停點頭；對了，我說，我當年就是跟 "Algernon" 住了一年了，飾演牠的白老鼠，叫啊靚，牠在我家彰顯了一個奇蹟，我便記錄下來。剎那間空間中好像有些什麼融化了；我說，那便是我第一個劇本。

對，寫了十年，寫了三十多個，個個孩子命運不同；寫過離婚，現在我在紐約連夜趕工的新作，卻講結婚。我說如果我有孩子，我不會贊成他當編劇，因這是賣血賣淚的專業；《恨嫁》有十三個演員，每天我就像燕子般飛出去抓蟲子，回來餵養這十三個餓壞的孩子，看著他們慢慢成長，我卻瘦到皮包骨。

在美國發生了一段小插曲，我們跑到其中一位藝術家的工作室聚會，他將從台灣帶來，很珍貴的很舊的名茶跟我們分享，每人分到一小杯；大家珍而重之地嚐著；來自菲律賓的年輕行為藝術家，一口便骨碌吞下，然後玩電話；第二泡，大家又分到一小杯，大家都讚嘆那茶的第二泡竟然綻放出另一味覺層次，這時候，菲律賓小子竟然將碟子上的茶渣，丟進那一小杯珍貴熱茶中，然後大笑；我們非常驚愕，他說他在破界，主人跟他說，你這樣做，叫我很心痛，因那是我覺得很珍貴的東西。菲律賓小子問這茶葉多少錢啊？主人說，這是六十年代的名茶，裡面封印著的是時間的芬芳，它的價值不是錢，是時間。破界不是這樣的，他說。這是莽妄和不尊重而已，孩子。

《恨嫁》是我第三個以國語完成的作品，想不到和 "Algernon" 遇上的十三年後，在紐約的寒夜下，我生了這個孩子。也是我第一個不能見證 opening 的演出。



↑ ACC GRANTS 2014

Bangladesh

Sourav Chakma (Music)
Niaz Zaman (Crafts)

Cambodia

Amrita Performing Arts
Center for Khmer Studies

China

Bao Dong (Arts Administration)
Lei Lei (Visual Art)
Wang Ying (Architecture)
Wu Yandan (Dance)
Zhang Zhenxin (Dance)

Hong Kong

Nadim Abbas (Visual Art)
Tsz Wai Alan Kwan (Film, Video, and
Photography)
Ying Kwok (Arts Administration)

Stanley Kwok Kin Siu (Architecture)
Wang Haoran (Theater)
Vanessa Wai Yin Wong (Music)
Adrian Chun Yip Yeung (Visual Art)
Allen Sheng Lun Yuan (Dance)

India

Vanita Gupta (Visual Art)
Rishika Mehrishi (Theater)

Indonesia

I Nyoman Catra (Dance)
Djaduk Ferianto (Music)
Babaran Segaragung
Indonesian Dance Festival

Japan

Ishu Han (Visual Art)

Kangawa Arts Theatre
Hiroshi Koike (Theater)
Yuko Mohri (Visual Art)
Akane Nakamura (Theater)
Ongoing Association
Yukio Suzuki (Dance)
Organizing Committee for
the Yokohama Triennale
Inuhiko Yomota (Multiple Disciplines)

Korea

Mi Young Cho (Visual Art)
Sung Hoon Kim (Dance)
Ju Hye Kim (Music)

Laos

Khamchanh Souvannalith (Museum Studies)



Philippines

Carissa Adea (Dance)
Maria Teresa Barrozo (Music)
Dex Fernandez (Visual Art)
Lian Ladia (Arts Administration)

Singapore

Vanini Belarmino (Arts Administration)

Sri Lanka

Raking Leaves

Taiwan

Idas Losin (Visual Art)
Yi-Chien Yang (Film, Video, and Photography)
Wen-Pang Yeh (Dance)
Dar-Kuen Wu (Film, Video, and Photography)

Thailand

Prapat Jiwangsan (Art History)

United States

18th Street Arts Center
Susan Bean (Art History)
John Belleza (Art History)
Melia Belli (Art History)
Douglas Brooks (Crafts)
Tobin Chodos (Music)
City Lore, Inc. (Music)
Sterling and Francine Clark Art Institute
The Cleveland Museum of Art
Amanullah Haiderzad (Visual Art)
Shih-shan Susan Huang (Art History)
Japan-America Institute for New Music
Jin Hi Kim (Music)
Alexandra Kirby (Architecture)
Sowon Kwon (Visual Art)
Kaiulani Lee (Theater)
Lincoln Center for the Performing Arts, Inc.

The Museum of Modern Art
New Museum
Queens Museum of Art
The John and Mable Ringling Museum of Art
SculptureCenter
Tulane University
Basil Twist (Theater)
Chuong-Dai Vo (Art History)
Michelle Vosper (Art History)
World Monuments Fund
Perry Yung (Music)
Terry O'Reilly (Visual Art)
Spoleto Festival (Film)
Trisha Brown Dance Company (Dance)
WCV, Inc. (Dance)

Vietnam

Quang Phan Thanh (Film, Video, and Photography)

VISUAL ARTS 視覺藝術

Altius Fellowship



Nadim Abbas is an installation artist whose work explores the ambiguity of imagery and everyday aesthetics. Abbas is a graduate of the Chelsea College of Art and Design in London where he received his BA in fine art (sculpture) in 2002. Upon his return to Hong Kong, he pursued an MPhil degree in comparative literature at the University of Hong Kong and graduated in 2006. His diverse interests and strong research practice is visible in his artwork, which is often inspired by minute details drawn from his daily life in Hong Kong and from disparate fields of study. His works have been featured in numerous local solo and group exhibitions – most prominently during recent editions of Art Basel Hong Kong – and they have also been featured abroad in cities including London, Tokyo, Shanghai, Taipei, Singapore, Rotterdam and Seoul. Abbas has been awarded an ACC fellowship to undertake his first artist-in-residence program in New York and to observe recent trends in contemporary art in the U.S.

唐納天是一位裝置藝術家，其抽象藝術作品審視日常美學與圖像當中的曖昧。2002年，唐在倫敦切爾西藝術與設計學院獲得藝術學士學位（雕塑），並於2006年獲得香港大學比較文學碩士學位。唐廣泛的興趣和強烈的研究取向在他的創作中鮮明地呈現，其靈感往往由香港日常生活中的精微細節和對各個領域的研究所啟發。他的作品曾多次在香港本土和海外的個展或群展中展出，包括倫敦、台北、新加坡以及東京，他2013和2014年在香港巴塞爾的特展尤備受矚目。唐納天獲得獎助將赴紐約參加他首個駐場計劃，在美考察視覺藝術的當代發展趨勢。

ARTS MANAGEMENT & CURATORSHIP 藝術管理及策展

Arts Administration Fellowship 藝術行政獎助金



Bao Dong is an independent curator and critic of Chinese contemporary art who is based in Beijing. Bao received his academic training at Anqing Normal University and the Sichuan Institute of Fine Arts, where he received his BFA and MA in art history, respectively. Since 2005, he has been an active curator of exhibitions across China and he has regularly contributed to some of China's most esteemed arts publications. One of his most recent large-scale exhibitions is "ON | OFF: China's Young Artists in Concept and Practice" which was held at the Ullens Center for Contemporary Art (Beijing) in 2013 and is regarded as "the most comprehensive survey to date of the generation of artists born after the death of Mao." He has been awarded an ACC fellowship to observe recent developments in U.S. contemporary art and to exchange new ideas with peers in the field to support his work in addressing issues now emerging in China's art ecosystem.

鮑棟是中國新一代獨立策展人、藝術評論家，現居北京。鮑曾就讀於安慶師範學院和四川美術學院並獲得藝術專業學士和美術史論碩士學位。自2005年以來，鮑活躍於中國國內的藝術圈，策劃了多個頗具影響力的展覽和公共活動。鮑還擔任多個重要藝術出版物的特約撰稿人，撰寫研究及評論文章。2013年，他在北京尤倫斯當代藝術中心聯合策劃的大型展覽《ON | OFF: 中國年輕藝術家的觀念與實踐》，全面地呈現了新一代中國年輕藝術家的作品和思想，現已被列為是近年最具代表性的展覽之一。獎助計劃將資助鮑棟前往美國考察當代藝術的最新進展並與圈內同儕交流，促進其對中國新興藝術生態的思考。

Arts Administration Fellowship 藝術行政獎助金



Kwok Ying is an independent curator and artist who is noted for her curatorial approach that encourages creative collaboration between curators, artists, and the wider community. Kwok received her BFA degree in 2000 from the Chinese University of Hong Kong and her MFA in 2004 from the Chelsea College of Art and Design in London. From 2006 to 2012, Kwok was Curator at the Centre for Chinese Contemporary Art in Manchester, UK, where she served as a vital connection for exchange between the arts of China and the United Kingdom. She returned to Hong Kong in 2013, and in 2014 initiated and curated an exhibition titled "Collector Club" which critically explored the value of art and established an 'art collector club' that brought together members of the public, artists, as well as art critics to demystify the art market. She has been awarded a fellowship to explore more diverse forms of participatory art projects in the U.S. and to research private and independent arts initiatives established by U.S. arts patrons and artists to provide reference for her work in Hong Kong.

策展人及藝術家郭瑛策劃的項目經常鼓勵策展人、藝術家和社區間的創意合作。2000年於香港中文大學取得藝術學士學位，之後於英國切爾西藝術與設計學院取得藝術碩士學位。2006至2012年間，郭擔任英國華人當代藝術中心的策展人，並為英國、中國及香港的藝文合作與交流的重要橋樑。2013年返港後，郭策劃了《收藏家學會》展覽以批判角度探索藝術價值，並創辦了藝術收藏家學會匯聚公眾、藝術家和藝評家，解構當今的藝術市場。此次獎助將支持她赴美觀摩不同的群眾參與藝文項目，並研究美國藝術家及贊助人所成立的獨立藝術組織，作為她日後的策展參考。

PERFORMING ARTS 表演藝術

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



Jin Hi Kim is a pioneering contemporary composer-musician and master of the komungo (Korean fourth century fretted board zither). She received her BA degree in Korean traditional music from Seoul National University prior to studying electronic music and composition at Mills College in California, where she received her MFA degree. Kim is active as a composer and performer, and her work has been commissioned by, among others, the Kronos Quartet, the American Composers Orchestra, and the Chamber Music Society of Lincoln Center. She has received numerous awards including fellowships from the Guggenheim Foundation, the Foundation for Contemporary Art, the Rockefeller Foundation, and others. She has been awarded an ACC fellowship to support her travel to Indonesia to research the archipelago's vast variety of musical traditions and investigate their cultural expressions of mythical and spiritual practices.

金辰姬是當代韓國的前衛作曲家、音樂家和玄琴（韓國傳統撥弦樂器）演奏家。她畢業於首爾國立大學，取得韓國傳統音樂學士學位，隨後前往美國加州米爾斯學院學習電子音樂和作曲，並獲藝術碩士學位。她活躍於作曲和表演，其作品受多個機構委約，當中包括克羅斯諾斯弦樂四重奏樂團、美國作曲家交響樂團以及林肯中心室內樂協會。金曾獲頒多個獎學金和獎項，包括古根漢基金會、紐約當代藝術基金會和洛克菲勒基金會獎學金等。她獲亞洲文化協會獎助赴印尼考察群島多樣的音樂傳統並研究當地的神話及靈修的文化表達形式。

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



Zhang Zhenxin is a dancer and choreographer of the National Ballet of China. Zhang joined the National Ballet of China in 2007 and he has since performed in a number of their signature repertoire, including "The Red Detachment of Women", "The Peony Pavilion", and "The Rite of Spring". From 2007 to 2009, Zhang was personally selected by Akram Khan to participate in his cross-cultural contemporary dance production: *Bahok* which toured to over 40 cities around the world and received critical acclaim. His own choreographic practice has produced a number of modern ballet works including *Close Your Eyes When It's Getting Dark* which received the Outstanding Choreography Award from the Excellent Repertoire of the National China Art Organisation (2011), a nomination for the Best Choreography Award at the prestigious Benois de la Danse competition in Moscow, Russia (2011), as well as the "Silver Prize" and "Best Actor-Gold Medal" award at the CCTV 7th National TV Dance Contest (2013). He has been awarded an ACC fellowship to gain further exposure to a different culture and to other varieties of dance through his first extended period of stay in the U.S.

張鎮新是中央芭蕾舞團的舞蹈及編舞。2007年加入中央芭蕾舞團先後隨團表演《紅色娘子軍》、《牡丹亭》、《春之祭》等芭蕾舞劇。2007至2009年期間與英國著名編導阿庫·漢姆在《Bahok》（又名《相聚》）演出中合作，該作品在全球各大藝術節巡演，廣受好評。他所參與的現代芭蕾舞作品《天黑請閉眼》，獲得多個獎項，包括國家藝術院團優秀劇目展演優秀編導獎，莫斯科第十九屆 "Benois de la Danse" 國際芭蕾舞藝術節 "最佳編舞" 入圍獎，以及第七屆 CCTV 全國電視舞蹈大賽芭蕾舞組作品銀獎和最佳演員金獎。張鎮新獲本會獎助金前往美國，首次深入地接觸當地多元文化和豐富的舞蹈生態。

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



Vanessa Wai Yin Wong is a master's degree student at the Peabody Institute of John Hopkins University, specializing in piano performance. She was first supported by ACC in 2011 to participate in the Aspen Music Festival and School where she studied under Yoheved Kaplinsky. She is distinguished as the youngest gold medal winner of the Intermediate Group in the 7th International Competition for Young Pianists in Memory of Vladimir Horowitz which was held in Ukraine in 2007. In addition to winning numerous local and international accolades, she has also toured the world performing with orchestras and as a soloist. In 2010, she was awarded a Certificate of Commendation by the Hong Kong SAR Government in honor of her outstanding achievements in the arts. Wong has been awarded an ACC fellowship to support her living expenses for her graduate studies at the Peabody Institute.

黃蔚然在美國約翰霍普金斯大學，皮博迪音樂學院修讀鋼琴演奏碩士。黃曾由本會資助參加2011年阿斯彭音樂節，期間受教於著名鋼琴家卡普蘭斯基（Yoheved Kaplinsky）。2007年，在烏克蘭第七屆弗拉基米爾·霍洛維茨國際青年鋼琴家比賽中，她榮獲大賽金獎並成為該賽事史上最年輕的金獎得主。除榮膺無數本地和國際大賽桂冠之外，黃亦隨不同樂團或作為獨奏鋼琴家巡迴世界各地。2010年，香港特區政府授予嘉許狀以表彰她在藝術領域的傑出成就。此次獎助將支持黃蔚然在皮博迪音樂學院的音樂深造。

PERFORMING ARTS 表演藝術

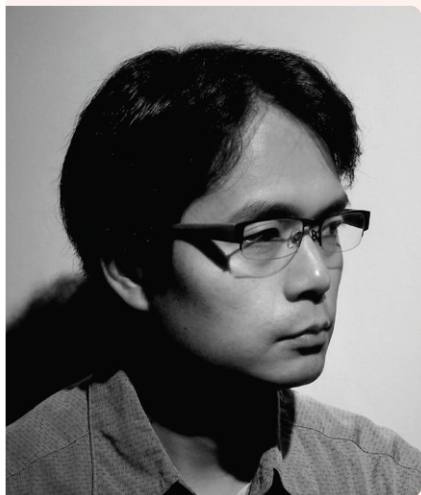
ACC Cai Fellowship 亞洲文化協會蔡國強獎學金



Wu Yandan (nunu kong) is an independent choreographer, performance artist, dance producer and curator based in Shanghai. In 2004, Wu graduated from the pioneering modern dance class at the Beijing Dance Academy founded by ACC Fellow Yang Meiqi. Wu established "brand nu Dance" in 2007, which is one of the few platforms for cultural exchange in the field of independent dance in China. Through brand nu Dance, she has curated and produced numerous performances of works by young Chinese independent artists that have been performed at international arts festivals. She is the 2007 recipient of the Doen Foundation grant (Netherlands), and the 2008 recipient of the Shanghai Cultural Development Foundation Award for Cultural Talent. In 2011 and 2013, Wu was awarded two fellowships from the Max H. Gluck Foundation. Wu has received an ACC fellowship to explore new breakthroughs in the development of dance and performance art through research and participation in related classes, festivals and performances in the U.S.

吳艷丹是上海的獨立編舞家、表演藝術家、舞蹈製作人及策劃人。2004年畢業於由楊美琦女士（亦為亞洲文化協會會友）所創辦的北京舞蹈學院編導班。2007年吳創建了“brand nu Dance—不亂扭獨立製作”，它是中國獨立舞蹈界少有的藝術文化交流平台，由吳組織不同中國獨立青年藝術家，安排他們的作品於國際藝術節中亮相。她除了是2007年荷蘭Doen基金會創作基金的得獎者，亦是2008年上海文化發展基金會的文藝人才得獎者，以及2011年及2013年兩度獲得美國Gluck藝術研究基金。此次吳艷丹獲資助前往美國研究、考察和學習表演藝術的最新發展趨向，並在舞蹈領域中尋求突破。

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



Adrian Chun Yip Yeung is one of Hong Kong's most active multimedia designers in the performing arts. Yeung was originally trained in computer engineering at the University of Hong Kong where he graduated in 1998. He worked as a software engineer prior to becoming a full-time multimedia designer in the early 2000s. Since 2007, Yeung has contributed to over 40 productions and collaborated with prominent artists and arts groups in Hong Kong, creating work that explores new technologies within the context of theater production and examines the relationship between the world of mediated reality and the 'liveness' of performances. In recent years, he has also branched into multimedia theater directing. He has been awarded an ACC fellowship to further develop his abilities in this regard while exploring cutting-edge advances in the field of new media in the U.S.

楊振業是香港表演藝術界活躍的跨媒體設計師。1998年畢業於香港大學電腦工程後，曾任軟件工程師，隨後專注於劇場的錄像設計。2007年起以多媒體設計師的身份與香港多位傑出藝術家和藝術團體合作並參與過四十多個舞台製作。楊致力於新媒體形式的探索，媒體境象與現場演出的微妙關係。近年，楊亦涉足多媒體導演工作。他將藉資助前往美國研究新媒體的最新趨勢。

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

亞洲文化協會承蒙 Hong Kong Arts Circle 獎助金捐助人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



Allen Shenglun Yuan is a dancer with the Hong Kong Dance Company who specializes in Chinese and contemporary dance. Yuan received a full scholarship to attend the Hong Kong Academy for Performing Arts in 2004, and joined the Hong Kong Dance Company (HKDC) in 2008. He has since performed and toured in a number of their major productions. In addition to his work with HKDC, he has been performing and choreographing contemporary dance pieces for platforms such as The Hong Kong Jockey Club Contemporary Dance Series at the 40th and 41st Hong Kong Arts Festivals. He will be featured in the Hong Kong Arts Festival in 2015, during which he will present a new choreographic work "Sycle" at The Hong Kong Jockey Club Contemporary Dance Series. He has been awarded an ACC fellowship to participate in the American Dance Festival where he will be able to gain exposure to more diverse forms of dance to further his development as a dancer and choreographer.

袁勝倫是香港舞蹈團團員，專長於中國古典舞及當代舞蹈。2004年以全額獎學金考入香港演藝學院，於2008年畢業同年加入香港舞蹈團，迄今已主演多部原創舞劇，巡演於不同國家地區。此外，他亦多次參與當代舞蹈的演出及編舞，其演出曾亮相於第40和41屆香港藝術節的“香港賽馬會當代舞蹈平台”。2015年將再次與香港藝術節合作，於第43屆“香港賽馬會當代舞蹈平台”發表全新作品《Sycle》。袁勝倫將藉此機會赴美參加美國舞蹈節體驗形式各異的舞蹈語匯，促進他作為職業舞蹈家和編舞家的進一步發展。

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



Wang Haoran is a playwright, screenwriter, actor, and translator who is most known for his breakthrough play: *Blast* which was featured in the 41st Hong Kong Arts Festival in 2013. *Blast* was his graduation work for his MFA degree in drama which was completed at the Hong Kong Academy for Performing Arts in 2012. He previously studied English literature at Shenzhen University before his move to Hong Kong in 2010 to pursue his interest in playwriting. As a result of his upbringing and experiences, his works reflect an acute understanding of the cultural particularities of Hong Kong, vis-à-vis its interaction with Mainland Chinese culture. In his address of cultural differences and phenomena, Wang often adopts a humorous and yet poignant approach. He has been awarded an ACC fellowship to support his first trip abroad to the United States, where he will be able to further his artistic development through research and exchange with peers in his field in a new cultural setting.

新進劇作家**王昊然**身兼編劇、演員和翻譯多職，其代表作《爆蝸》於2013年亮相於第41屆香港藝術節並廣受好評，此劇原是2012年香港演藝學院的戲劇碩士畢業作品。2010年於深圳大學獲得英語文學學士學位後，他來到香港尋覓劇作及戲劇上的突破。他把他的個人經歷和成長背景融入作品中，反映出他對香港和中國大陸文化特性的敏銳理解，寓尖銳深刻於幽默詼諧之中，成為他解讀文化差異的獨特方向。此次獎助將支持王昊然首次赴美，與在美的同儕交流研究，促進其表演藝術的發展。

FILM 電影

ACC Cai Fellowship 亞洲文化協會蔡國強獎學金



Lei Lei is a multimedia animation artist working in short films, short cartoon, graphic design, illustration, graffiti, as well as music. He is a graduate of Tsinghua University where he received his bachelor and master degrees in animation in 2007 and 2009, respectively. His works have been screened extensively across China and on the international film festival circuit since 2007. His best-known work is *Recycled* (2013) which has won a number of accolades including the Grand Prix — Shorts (Non-Narrative) award at the Holland International Animation Film Festival. In 2014, he was invited to serve as a jury member of the Zagreb and Holland International Animation Film Festivals. Unlike other international animation filmmakers, Lei gravitates towards using low-fi, hand-based techniques such as drawing or stop motion animation, and often incorporates photography and literary sources into his work. He has been awarded an ACC fellowship to gain further exposure to contemporary art in the U.S. to enrich his artistic practice and to meet with peers in his field.

雷磊是一位動畫導演，同時亦從事平面設計、短篇漫畫、插畫、塗鴉和音樂創作。他於2007年於清華大學美術學院取得動畫學士學位，並於2009年獲得清華大學美術學院動畫碩士學位。其作品自2007年以來常在中外國際電影節展出。雷2013年的動畫《照片回收》廣受藝界讚譽，並入選昂西國際動畫節，獲得荷蘭國際動畫節最佳動畫短片獎。2014年，雷被獲邀擔任薩各勒布國際動畫節及荷蘭國際動畫節的評委。有別於其他國際動畫創片人，雷傾向使用低科技及手繪技巧如繪圖或定格動畫，並且經常將攝影與文學元素融匯於創作中。此獎助金將提供雷磊在美國深入觀摩當地的當代藝術，以豐富其藝術實踐並與同儕交流的機會。

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



Tsz Wai Alan Kwan is a young artist who is noted for his short film and new media works that frequently explore topics including future cinema, game art, virtual reality, and lifelogging. Although he is only a recent graduate of the City University of Hong Kong School of Creative Media, his artistic work has received considerable attention since 2005 when he was still in his early teens. His work has made four appearances at the Incubator for Film & Visual Media in Asia (ifva, formerly the "Hong Kong Independent Short Film and Video Awards"), and he has received special mention or reached finalist position on every occasion. Most recently he has been awarded the ifva 2013 Gold Award for his immersive virtual reality installation, titled "Bad Trip". Kwan is now pursuing further studies and has been awarded an ACC fellowship to support his research in art, culture, and technology at the Massachusetts Institute of Technology.

關子維是一位新媒體藝術及短片電影製作的藝術家，他致力於研究未來科技和技術，主題觸及未來的電影、遊戲藝術、虛擬現實和生活實錄等諸多領域，探索嶄新的互動觀影經驗。剛剛畢業於香港城市大學創意媒體學院，關早在2005年創作的藝術作品已備受關注。他的作品曾四次亮相於ifva，並獲得特別提名或入圍終審。2013年，憑著虛擬現實體驗裝置——《Bad Trip》，他榮膺ifva「互動媒體組」金獎。關子維獲獎助赴美研究藝術、文化和科技發展，並於麻省理工大學深造。

ARCHITECTURE 建築

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-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。

Stanley Kwok Kin Siu is Founder of Daydreamers Design and a visual artist who is one of the co-founders of 100 ft Park, a non-profit art space in Hong Kong. Siu received his Bachelor of Architecture degree in 2003 from UNITEC School of Architecture in New Zealand, and has worked on a wide variety of design projects in Hong Kong and China since. As a visual artist, his most prominent artwork is "Rising Moon", a three-storey high 'synthetic moon' installation assembled from 7,000 plastic bottles and other recyclable materials which was showcased in the "Hong Kong Mid-Autumn Festival" event in 2013. He has been awarded an ACC fellowship to embark upon his first visit to the U.S. and to observe new developments in architecture and contemporary art in New York.

跨界建築設計師及藝術家**蕭國健**是藝廊“百尺公園”的創辦者之一，並在嘉柏建築師事務所擔任高級設計師。2003年畢業於新西蘭UNITEC 建築學院至今，蕭從事香港和中國境內的多樣設計項目。其最知名的藝術作品《悅滿中秋》是一幢由7000個塑料瓶和其他可回收材料組合而成的裝置“亭”，此三層樓高的建築藝術裝置於2013年中秋節在香港維多利亞公園展出。蕭國健獲獎助赴美，這將是他第一次前往美國考察建築發展和當代藝術的新進展。



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

Wang Ying is Associate Professor of the Tsinghua University Institute of Architectural and Urban Studies in Beijing. Wang is a graduate of Tsinghua University where she obtained her Master of Engineering degree in 1998 and later received her Ph.D. in urban planning and design in 2009. Her work is focused on local community development in large cities such as Beijing, and deals with issues of urban governance on housing developments as well as the affordability and sustainability of these developments. Wang has been awarded an ACC fellowship to undertake the SPURS program at the Massachusetts Institute of Technology to conduct in-depth study and exchange with other specialists in her field from around the world to help further her work in China.

王英是清華大學建築學院副教授。王博士分別於1998和2009年獲得清華大學工程學碩士和城市設計與規劃博士學位。其研究聚焦於北京等大都市中心和當地社區的發展，研究範疇亦涉及城市治理中房地產開發的承載力和可持續性。她將藉獎助參與美國麻省理工大學主辦的城市與區域研究專門項目，與同領域專家切磋研習以深入拓展其中國城市治理的相關研究。

New Initiatives

ACC Cai Fellowship: A New Wave 亞洲文化協會蔡國強獎學金：新一浪



To continue his support of the ACC Cai Fellowship, ACC Alum Cai Guo-Qiang (1995) donated his recent work: "The Bund Without Us, No. 2" to provide a new wave of ACC fellowship opportunities for emerging artists from China. This generous gesture follows his initial donation of "Marx's Moustache" in 2012, which was auctioned to benefit ACC and subsequently establish the ACC Cai Fellowship. The fellowship provides annual support for two ACC grantees from China to participate in a specially tailored program in the United States and has since supported six artists including Dai Wei, Zhang Qing, Lu Yang, Ma Qiusha, Wu Yandan, and Xiao Lihe.

為繼續支持亞洲文化協會蔡國強獎學金，會友蔡國強(1995)捐出近作《沒有外灘的我們，第二》，為中國新晉藝術家提供新一浪的亞洲文化協會獎助金機會。在這次慷慨捐贈之前，蔡國強在2012年首次捐贈作品《馬克斯的鬍子》作公開競投，為協會進行籌款，繼而成立亞洲文化協會蔡國強獎學金。這項獎助金每年資助兩位來自中國的獎助得主赴美參與特別編排的計劃，而曾獲資助的六位藝術家包括戴煒、章清、陸揚、馬秋莎、吳艷丹及蕭麗河。

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asian cultural council
hong kong

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 close to 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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