



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



"When you have only two pennies (left in the world), buy a loaf of bread with one, and a lily with the other." Chinese Proverb

The arts nourish the soul as food does the body. It is ACC's privilege to support stellar casts of arts professionals and organisations since over 50 years now.

Whilst ACC's 50th anniversary was launched by a resoundingly successful dance performance featuring a group of Taiwanese alumni in New York, the occasion was marked here in Hong Kong by a three-day education and outreach program featuring our alumna and Artistic Advisory Committee member, the much acclaimed violin virtuoso and philanthropist, Midori. ACC Philippines recently held a benefit exhibition of ACC alumna Phyllis Zaballero's masterly works in Manila, and over the following months, the ACC offices in Taipei, and Tokyo will host their own festivities to acknowledge this significant year.

For the organisation as a whole, these events are far more than celebratory fanfare – they represent a new level of connection with our alumni, our supporters, and the local cultural developments in our respective regions.

The remarkable work of our alumni reminds us of the very heart of ACC's mission: to support art professionals who are creating positive changes for their communities by providing them with the opportunity for international dialogue and exchange.

We would like to express our deepest and most sincere thanks to all the donors, partners, and Friends' Committee members without whom our work would not be possible.

As ever, the ACC eagerly awaits a future of greater possibilities and new milestones as further dialogue and exchange emerges amongst our exciting community of artists, thinkers, and cultural leaders.

We need both bread and lilies!

Hans Michael Jebsen

Chairman

Asian Cultural Council Hong Kong

Friends' Committee

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Hon Chi Fun 韓志勳 (1968 Fellow)

Midori 宓多里 (2009 Fellow)

EXCELLENCE & EXCHANGE IN THE ARTS – THE ACC PROGRAM

藝術卓越與交流 —— 亞洲文化協會獎助金計劃

Photo: Carmen Chan



Ms. Josephine Wai has over 15 years of experience in arts management, and has been working closely with artists and arts groups in Hong Kong. Ms. Wai was appointed Director of ACC Hong Kong in January 2013.

韋女士擁有逾15年藝術行政管理經驗，與本港藝術團體及藝術家緊密合作。韋女士於2013年1月起出任亞洲文化協會香港分會總監。

I am honored to join the ACC on the occasion of the organization's 50th anniversary. Thanks to my predecessors, ACC has developed a unique program that has brought about transformational change for its fellows. Since my new appointment in January, I have reflected on ACC's philosophy and what the special features of this program are.

The ACC has consistently focused its support on artists and art professionals pursuing residencies and research trips to the U.S. and among Asian countries. Our exchange program tailors to the needs of each of our fellows through introducing them to appropriate institutions and opening the way for them to meet specialists in their field. The emphasis is on supporting individuals with unique potential rather than projects alone, in the belief that individual commitment and talent are the most important prerequisites for development across the community, and the safest insurance for a promising future.

Our small core team of professional staff stays in close touch with our fellows, offering constant encouragement and support. Our fellows travelling to the U.S. always receive a warm welcome from our colleagues, and much care is taken to orient them and provide the assistance that they need throughout their visits.

Cultural exchange is about developing awareness of other cultures so as to reassess one's own work. For the arts, exposure to other cultural landscapes and acquiring an international vision is important in nurturing artistic talent and professionalism. The work of the ACC has never been more relevant and important as Hong Kong and China speeds forward its growth in art and culture.

On this occasion of celebrating our 50th anniversary, I would like to thank all the Chairmen and Members, donors, supporters, predecessors, colleagues and alumni for realizing the vision of our founder, John D. Rockefeller 3rd, and making ACC a legacy into the future.

Josephine Wai
Director
Asian Cultural Council Hong Kong

本人很榮幸於亞洲文化協會成立五十周年的時刻成為這個組織的一份子。有賴本會歷任總監及同事，亞洲文化協會開展了別樹一幟的交流計劃，為歷屆會友的专业發展帶來深遠影響。本人於年初出任總監一職，我亦乘著此機會認真細想亞洲文化協會的成立理念及協會交流計劃的獨特有效之處。

亞洲文化協會專注於文化交流，支持個別藝術家及文化藝術領域内的專業人士前往美國及亞洲地區參加留駐計劃和進行研究考察。我們為每位獎助得主度身訂造適切的海外交流計劃，為他們連繫合適的機構，引見所屬範疇的專才。協會的文化交流獎助主要支持擁有優異潛質的個別專才而非專案項目。因為就藝術和發展而言，個人努力和才華是最重要的先決條件，也是具前景未來的保證。

我們精簡的核心團隊，會與獎助得主緊密聯絡，鼓勵及支持他們。赴美的會友，總會得到我們同事關切的招待，協助熟悉當地環境，並在他們到訪期間給予援助。

文化交流所指的，是通過認識其他文化，再評價一己所成。對藝術而言，接觸其他文化景觀和發展國際視野，是培育藝術人才和藝術專業的要素。中港在藝術文化方面發展迅速，亞洲文化協會的工作更是攸關重要。

適逢亞洲文化協會五十周年誌慶，我在此感謝各委員會成員、捐款人、支持者、會友、歷任總監及同事，他們與本會創辦人約翰·洛克菲勒三世擁有相同的願景，以亞洲文化協會的成就孕育未來。

韋志菲
亞洲文化協會
香港分會總監

A VISION REALIZED: ACC'S 50 YEARS AND BEYOND 一個願景的實現



Mr. & Mrs. Rockefeller with their collection of Asian art in New York in 1976

"The recognition that the cultural dimension is often neglected, coupled with the belief that it is crucial to genuine international understanding, prompted the trustees of the JDR 3rd Fund to initiate its Asian Cultural Program in 1963... The program represents the longest sustained effort by a private foundation to promote sensitivity to the cultures of Asia and to develop talent in the visual and performing arts among both Asians and Americans."

John D. Rockefeller 3rd

Founder, Asian Cultural Council

From the Foreword of "The JDR 3rd Fund and Asia 1963 – 1975"

「有見文化層面常被忽略，加上相信文化有助各界的互相了解及認同，約翰·洛克菲勒三世基金成員遂於1963年成立亞洲文化協會……這計劃是一個私人基金會持之以恆的努力成果，令大眾對亞洲文化有更敏銳的觸覺，同時培育更多亞洲及美國的視覺及表演藝術人才。」

約翰·洛克菲勒三世

亞洲文化協會創辦人

摘自《約翰·洛克菲勒三世基金及亞洲 1963 – 1975》之〈前言〉

Through my travels and experiences with the Asian Cultural Council, my encounters with our grant fellows have shown me time and time again that my Great-Uncle John's vision, and now ACC's mission, remains as relevant as ever despite the world's advances since 1963. From new grantees who are just embarking on their ACC program to our long time alumni who have returned to their home countries, the ACC fellowship seems to be an unforgettable experience that has – for some – been catalytic in their artistic careers.

I have been moved by stories of how their experiences abroad have impacted their work at home and have been privileged to see first hand how their work impacts the lives of their communities. Some head up institutions of international cultural significance and some are pioneers of grassroots programs that share the benefit of the arts amongst schools and homes. The friendships that the grantees establish with each other despite differences in language and culture stretch on far beyond the duration of their ACC fellowships, and the collaborations that emerge from these incredible individuals of varying backgrounds have been truly remarkable.

Because of our grant fellows, the ACC emerges into its 50th year with renewed passion and purpose, as their work and experiences show us that nothing can ever replace face to face dialogue and exchange. We are immensely grateful to our donors and supporters who have enabled this meaningful work over all these years, and we look forward to ACC's years ahead.

Wendy O'Neill

Chairman

Asian Cultural Council

Board of Trustees

儘管世界自 1963 年以來不斷進步，從我隨亞洲文化協會到外地公幹的經驗所見，每次與會友的相遇，都一再說明了我舅祖父的願景，即今天協會的使命，仍切合時勢。無論是剛展開本會交流計劃的新獎助得主，又或是已回原居地的會友，亞洲文化協會之旅於他們都是永誌不忘的體驗，甚至在他們的藝術事業上發揮催化作用。



讓我深受感動的，是關於海外體驗如何啟發他們回家後的創作的種種經歷；讓我倍感榮幸的，是親眼目睹他們的作品為自己的社區生活帶來影響。有些會友帶領對國際文化具有影響力的機構，有些會友倡導地區草根計劃，把藝術的成果惠澤學校和家庭。會友之間建立的友誼，不囿於語言和文化之別，在交流之旅結束後仍繼續維繫，而且這一班背景各異的會友，彼此的協作成果的確令人大開眼界。

因為我們的會友，亞洲文化協會帶著滿腔激情和全新目的邁進五十周年，正是他們的作品和經驗告訴我們，面對面的對話和交流是無可取代的。而協會多年來能成就這麼有意義的工作，全賴各捐款人和支持者，我們謹此致以深切謝意。期望亞洲文化協會繼續向前邁進。

歐文笛

亞洲文化協會

理事會主席

2013 EVENTS

精華摘錄

"Unpredictability" – A Multi-Media Creation

「未可料」——多媒體創作



Photo: Cheung Chi Wai

May Fung's video work, created especially for the occasion

"Unpredictability" was the theme of a multi-media creation presented by a group of ACC alumni on January 25, 2013 at the HKICC Lee Shau Kee School of Creativity in Hong Kong. Summoned together by Michelle Vosper, former Director of ACC Hong Kong, the participating artists were connected to each other both as ACC alumni and as individuals who were born in the year of the Dragon. The 'Dragons' included **May Fung** (1993 Fellow), **Fanny Ang** (2010), **Tony Ip** (2011), **Florence Cheung** (2000), **Fiona Wong** (1998), **Ho Siu Kee** (2000), **Chen Kai** (2008), **Victor Ma** (1996), **Chong Mui Ngam** (2004) and **Janice Poon** (2009). Also a dragon alumnus, abstract calligrapher **Wei Ligang** (2005) created a special painting which will be sold to establish a new "ACC Alumni Fellowship" in New York in honor of this occasion.

由亞洲文化協會會友呈獻的「未可料」多媒體演出，於2013年1月25日在香港兆基創意書院舉行。活動發起人是亞洲文化協會香港分會前總監華敏臻，參與的藝術家同是生於龍年。這群「龍族」包括馮美華（1993年會友）、洪彬芬（2010）、葉頌文（2011）、張珮珊（2000）、黃麗貞（1998）、何兆基（2000）、陳凱（2008）、馬才和（1996）、莊梅岩（2004）及潘詩韻（2009）。抽象書法家魏立剛（2005）也是生於龍年的會友，他為是次演出特別創作了一幅畫作，出售所得會用來成立新的由紐約總部管理的「亞洲文化協會會友獎助金」。

New York, New York! – ACC HK Alumni Party

紐約，紐約！——亞洲文化協會香港分會會友派對



Photo: Cheung Chi Wai

ACC Fellow Ronald Chin (1995 Fellow) and his students prepared a special drum performance for the evening



Photo: Cheung Chi Wai

A happy reunion of ACC alumni and staff members

A long-awaited reunion for ACC alumni in Hong Kong and China was held at the Cabaret Theatre of the Hong Kong Fringe Club on February 6, 2013. The party was initiated and made possible by the efforts of a group of ACC alumni including **Louisa So** (2008 Fellow), **Lau Kin Wai** (1987), **Chong Mui Ngam** (2004), **Indy Lee** (2005), **Cheung Chi Wai** (1996), **Yoki Lai** (2007), **Wong Wo Bik** (1993), **Amy Cheung** (2010), and **Lee Chihoi** (2011). Under the theme "New York, New York!", the fun-filled evening brought together over 60 alumni from across the spectrum of the local arts scene, of which some showcased their talents in drumming, singing, dancing, and story-telling to celebrate the happy occasion.

期待已久的亞洲文化協會香港和中國會友聚會，於2013年2月6日假香港藝穗會前面劇場舉辦。這個聚會派對得以成功籌辦，有賴一班亞洲文化協會會友的鼎力協助，他們包括蘇玉華（2008年會友）、劉健威（1987）、莊梅岩（2004）、李俊亮（2005）、張志偉（1996）、賴妙芝（2007）、王禾璧（1993）、張韻雯（2010）及李智海（2011）。派對以「紐約，紐約！」為主題，當晚氣氛輕鬆愉快，吸引了超過60位來自本地藝術界各個範疇的會友出席，更有會友即席獻技助興，表演打鼓、唱歌、跳舞及說故事。

Midori Moments

宓多里 美樂聚

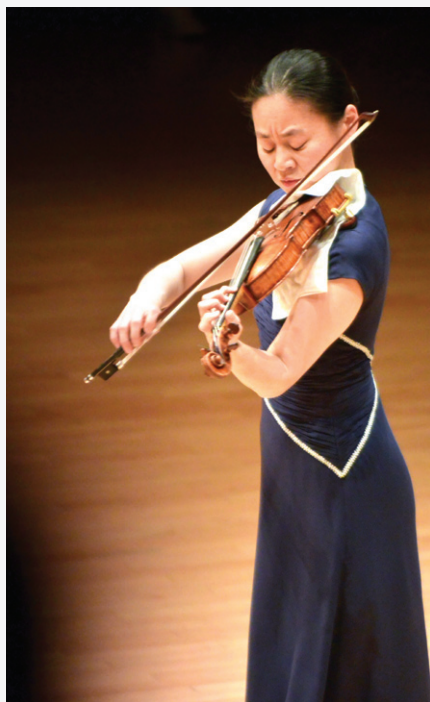


Photo: Cheung Chi Wai

Midori performed Bach's violin sonatas for the "Midori Moments" benefit recital



Photo: Cheung Chi Wai

Left to right: ACC Board of Trustees Chairman Wendy O'Neill and members of the "Midori Moments" event organising committee – Marissa Fung Shaw, Janet Nathanail, and Anne Witt with Midori and ACC HK Friends' Committee Chairman Hans Michael Jebben

In celebration of the ACC's 50th anniversary, world-renowned violinist and ACC alumna Midori volunteered her support to ACC's cause by participating in "Midori Moments" – a special three-day education and outreach program that took place from May 26 – 28, 2013. The program was co-presented by the Hong Kong Academy for Performing Arts (HKAPA) and featured a sold-out benefit recital at the Hong Kong Jockey Club Amphitheatre of the HKAPA, a workshop for musicians with special needs, a master class for HKAPA students, as well as a visit to a local primary school to inspire and share a love of music amongst peoples of all walks of life.

亞洲文化協會50周年誌慶，世界知名小提琴家暨亞洲文化協會會友 宓多里 為表示對協會的支持，義務為本會參與《宓多里 美樂聚》藝術教育及外展項目。本項活動於2013年5月26-28日一連三天舉行，香港演藝學院協辦，活動內容包括假香港演藝學院賽馬會演藝劇院舉行且座無虛席的小提琴慈善獨奏會，展能藝術家工作坊、演藝學院生大師班，以及到訪本地一所小學，與各界人士分享及啟發他們對音樂的熱愛。

Hon Chi Fun's Perspective @91

韓志勳選展



Photo: Choi Yan Chi

ACC Fellow Hon Chi Fun, one of Hong Kong's early modernist masters

As part of ACC's 50th anniversary celebrations, the exhibition "Hon Chi Fun's Perspective @91" took place in Hong Kong at the Rotunda, Exchange Square from September 9 – 29, 2013. Co-presented by Hongkong Land and ACC Hong Kong, the exhibition opened on the occasion of Hon Chi Fun's 91st birthday and honors the artist's position as one of Hong Kong's earliest masters of modern art as well as his status as one of the first Hong Kong artists to receive an ACC fellowship in 1968. The exhibition included a broad selection of his works, ranging from his early landscape paintings from the 1950s to his abstract works from recent years.



亞洲文化協會50周年在香港的慶祝活動一浪接一浪：韓志勳選展於2013年9月9至29日假交易廣場中央大廳舉行。展覽由置地公司及亞洲文化協會香港分會合辦，藉此慶祝韓志勳91歲生辰，並向他致敬，以表揚這位香港第一輩現代藝術大師及1968年榮獲亞洲文化協會獎助金的首批香港藝術家之一。展覽展出韓志勳不同年期的作品，涵蓋他1950年代的早期風景畫和近年的抽象作品。

Photo: Hong Kong Arts Centre



A Foot And A Half Wide Passage 一尺半通道

Lam Tung Pang 林東鵬

2012 ACC Fellow | 2012年會友

Independent Visual Artist
獨立視覺藝術家

When I first got married, the house that I lived in was basic and bare but for my wife and I, the living space was actually quite decent. These are memories from years ago however, and I don't quite remember how it was exactly. Then, my children were born and the bare spaces of our house became narrow and winding passages that are no more than one and a half feet at its widest point.

After enjoying the apartment that the Asian Cultural Council provided for three and a half months, returning home took some getting used to. Because I had forgotten that I never really slept on the bed – it was the two of us looking after one kid and the space beside the cot in the living room was mine instead. I would have to hold a book up to read it or I would have to stand in order to read. Reading art books in particular was always a bit of a hassle. Since I couldn't find a flat surface, the best way to use the computer would be to have it on my lap whilst I sat on top of the toilet. Attaching an external hard drive would be another challenge in itself. I forgot about this issue when I bought the new MacBook Pro and now it is rather awkward.

Because of this, I now understand why I unexpectedly exploded with a surge of creativity when I was in my apartment in America. My desire to create in my living space eventually became a full blown exhibition: "The Curiosity Box." Yet life is always filled with contradictions.

Today, I was running back and forth along the foot and a half wide passage with my daughter and kicking a mini football back and forth. Two steps forward, two steps back. Children, with their natural sense of contentment and joy, would not write words like these that are neither fully joyful nor sorrowful. Instead, their joy is expressed directly in action. I am now starting to appreciate this foot and a half wide passage once again. All my "Painting On and On" and "Inside Looking Out" group exhibitions, wood board drawings, social perspectives and such were thought up in that tiny space. The Fotanian open studio idea also came from discussions that took place in small partitioned rooms in factory buildings.

I spent all the income that I made from my creative work on renting a studio. Between a two thousand square foot studio and a foot and a half wide passage at home, I had always thought that the two thousand square foot studio was my true workspace. Now I realize that the source of my energy comes from the foot and a half wide passage instead.

"It is better to have a spacious heart than it is to have a spacious house", says my wife.

July 2013

Hong Kong

Photo: Lam Tung Pang



• A special party for ACC fellows and staff at Lam Tung Pang's apartment in New York



Photo: Lam Tung Pang

• The foot and a half wide passage in Lam Tung Pang's home in Hong Kong

在剛結婚的時候，家徒四壁，兩口子的生活空間尚算不錯，雖然已是多年前的事，都不太怎記得。隨著小孩出世，家裡已由面塊的空間變成彎曲的通道，最闊的也不過一呎半。

在享受了三個半月由亞洲文化協會在美國提供的公寓後，回到原本的家反而有點不習慣，因為我已忘記了，原來我一直不是睡在床上，兩口子一人看顧一個小孩，大廳嬰兒床旁邊的空間才是我的。在家閱讀書總是要拿著看，或者站著閱讀，看藝術的畫冊就總有點花氣力。又因為找不著一個平面，用電腦最好的方法就是到廁所一坐，要外置硬碟也是有點困難，買新的 MacBook Pro 時就忘記了這點，現在有些狼狽。

於是乎我終於知道，為什麼在沒有預計下，在美國的公寓裡，自己爆發了那麼強大的創作慾望，一個在生活空間裡的創作慾望，最終成為了《好奇匣》這個展覽。而人生總是如此的矛盾。

今天我跟女兒就在這一呎半的通道上來回跑，來回踢小型足球，兩三步的向前，兩三步的向後。小孩子天生那份滿足與歡樂不會寫出這種帶點半喜半愁的文字，而是用行動將快樂發放出來，我又開始欣賞這個一呎半的通道。什麼 Painting On and On, Inside Looking Out 聯展，木板的繪畫創作，對社會的看法，很多都在那一呎半的空間裡想像出來的，火炭工作室開放計劃，當年也是在板間房式的工廠內討論出來的。

我將創作得到的收入，都放在租用工作室，二千呎的工作室與一呎半的通道式家居，我一直以為那二千呎的工作室才是工作室，現在明白了一呎半的通道才是力量的來源。太太說，屋寬不如心寬。

2013年7月

香港



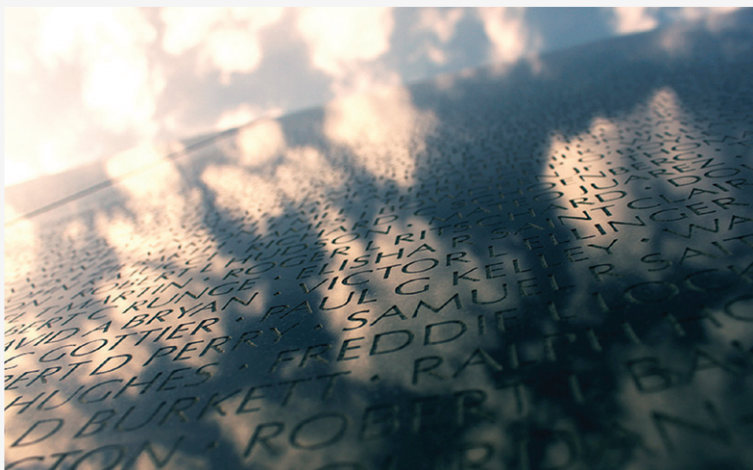
1/180 Days

1/180 天

Dai Wei 戴偉

2012 ACC Fellow | 2012年會友

Creative Designer, Shanghai Theatre Academy Virtual Simulation Laboratory
上海戲劇學院多媒體演藝虛擬空間合成實驗室設計師



Names of U.S. Vietnam War veterans etched onto the memorial

On November 30, 2012, the Asian Cultural Council invited a few of us artists and designers to take a trip to Washington D.C. I only remember three things from that day: names, Christmas tree, and China.

The warm and peaceful atmosphere of Washington D.C. heightened the solemnity of the city's various memorials and sculptures. This was particularly the case for the names etched onto the Vietnam Veterans Memorial that were dappled by the reflection of clouds colored by shades of the sky. However beautiful those clouds may be, they would surely be soon forgotten. But the memorial will live on in the hearts and minds of many.

We went to view Cai Guo-Qiang's gunpowder art creation that afternoon. With flashes of fire and flint, the ink black gunpowder merged with the stark white sky and a 'black Christmas tree' was created right before our eyes. Before the eyes of so many, and surrounded by a host of memorial architecture which represents the American spirit, the very appearance and statement of this work was undoubtedly ironic.

Before leaving Washington D.C., we visited Ai Weiwei's solo exhibition together. Needless to say, there was no lack of sensitive topics amongst Ai Weiwei's works, such as China itself. I have to admit, that was the first time that I truly experienced the notion of "China" becoming an international topic.

Names come to represent a group, Christmas trees are black, and China is displayed in different ways. These were my experiences in 1 day out of the 180 days that I spent in America. Cultural clashes, fusions, oppositions, and dialogues all took place during that time. Now, half a year later, it still causes me to reflect and rethink.

July 31, 2013

Shanghai

2012年11月30日，ACC 組織邀請我們幾個藝術家及設計師一行前往華盛頓（以下簡稱華府）。這一天，我記住了三樣東西：人名、聖誕樹、中國。

華府肅靜而溫暖的氛圍，卻又強烈烘托了各個紀念場館與雕塑等的肅穆之感。尤其是越戰紀念碑上的那許多個人名，隱沒在反射的雲彩圖景里。雲彩再美，相信不用多久許多人早已忘記，而這個紀念碑我相信早已被許多人記在心中。

下午是參觀蔡國強先生現場火藥爆破作品的時刻：電光火石間，黑火藥濃重的如水墨般的色彩與白天依舊刺眼的爆破閃光交融在一起，一棵「黑色的聖誕樹」栩栩如生矗立在眼前。在許多人的眼前，在週圍都是代表美國精神的紀念建築的環境下，這個作品的行為與呈現，無疑是一種幽默。

離開華府前，我們又集體參觀了艾未未的個展。不用說，艾未未的東西，絕對少不了許多敏感的主題，例如「中國」。我必須承認，這是我第一次真實地感受到，「中國」，已經成為了一個國際主題。

人名代表一個群體，聖誕樹是黑色的，中國被從不同的方面呈現，以上這些就是我在美國中180天中的一天的經歷，文化的衝突、交融、對立、對話均包容其中，至今半年多過去，依舊令人回味與反思。

2013年7月31日

上海



Lists of names provided at the memorial sites



Of Each Step At A Time 一步，一步

Yeung Yang 楊陽

2013 ACC Fellow | 2013年會友

Founder & Executive Director, soundpocket
聲音掏腰包創辦人及行政總監

Back in New York after eighteen years (not counting the two days of transit in between), I find myself vaguely touching those traces of the one-sided life I left off, when New York City was my escape from the stress of graduate studies in New Haven. At the same time, I am assured of how meaningful it is to return home, over and again, to those conditions that are sometimes senseless, sometimes loud, sometimes soporific, but that when conjured up all at once, feel at-home. I am once again reminded of how it is me, not the property developers, who is to develop my home: courtesy to Kenneth Gaburo's "The Beauty of Irrelevant Music" (1976).

I share here three activities out of a list of twenty-four – all related to each other – that have given me perspectives on "exchange" and what lies beyond.

Walking – For at least three days a week, from my 44th Street apartment through Williamsburg Bridge to my residency and back, taking a different route every time, I walk. I watch how tall and even taller buildings blush in the changing hues of sunlight and an occasional drizzle. I stop at times to feel the vibration under my soles. On the bridge, I cannot but think of wandering souls.

Reading – "If I could, I would fly to other galaxies." This is a line from Mira Bartok's "Memory Palace", her autobiography around her schizophrenic mother, whose hands she holds, and despite everything, continues to hold. I found this book in St. Mark's Bookshop, the third bookshop I have visited since arriving here, after Mast on Avenue A and Spoonbill in Brooklyn. Words are physical. They accompany me on my walks.

Listening – I listened to a lecture on ancient astronomy and skylight that made everything look a little different walking out of a Guggenheim exhibition, a presentation by an Irish Tai Chi master and deep listener on his sound performance with urban bee-keepers, their bees, and some clergymen from a church, a Tunisian-born New York-based artist struggling to make sense of the very recent first political assassination in her country and the three-person-big basement artist collective she co-runs, an online art magazine editor asks questions about how accountability can be addressed in the context of the international art practitioner, a scholar in art history of Japan talking about how an artist protested against a biennale in the 1970s, and trumpets on the balcony of Lincoln Centre sounding out traces of Stockhausen's "MICHAELS REISE UM DIE ERDE" and the silence that the audience made room for by refraining from clapping for a full body of ten seconds or more.

This is not a picture of some weak notion of multiculturalism, but rather many ongoing narratives of doubt and courage, debates on moral values, expressions of freedom and its fragility, and entangled worlds of art.

As I write, the city of Detroit has declared bankruptcy for ten days. I came out of a symposium where curators addressed the potential of and tension between art and community activism there and in other cities in the US. When I come back in the spring, I will keep learning more from those who regard the US as home. Thank you, Asian Cultural Council, for making as many perspectives to be engaged upon as possible.

July 31, 2013

New York



● Graffiti on the Williamsburg Bridge



● Exterior of the basement artist collective

闊別十八年（轉機的那兩次不算）重返紐約，我依稀想起從前簡單生活的點滴，當時我在紐哈芬讀研究院，紐約是我逃離讀書壓力的地方。同時，重返家園的確對我別具意義，以至重返那些時而無謂、時而吵鬧、時而令人昏昏欲睡的環境，一下子都喚醒了在家的感覺。這再一次讓我想起，建立家園的應該是我自己，而不是地產發展商：摘錄自美國作曲家Kenneth Gaburo的《不相關的音樂之美》(1976)。

有二十四種互相關連的活動，讓我從某些觀點去了解「交流」及交流以外的東西，我在這裡介紹其中三種。

走路——每星期最少三天，由我位於第44街的公寓，經過威廉斯堡大橋去到駐場地點，來回都走路，每次也挑不同的路線。我看著一幢比一幢高的建築物染上斑斕的陽光，有時又淋著濛濛細雨。有時候我停下來，感受一下腳下的顫動。在橋上，我不禁想起漂泊的靈魂。

閱讀——「如果可以，我願飛往其他銀河系。」這句子出自Mira Bartok的自傳《記憶宮殿》，自傳內容圍繞其患有精神分裂症的母親，作者牽著媽媽的手，而且不管怎樣也一直牽著不放。我在St. Mark's Bookshop找到這本書，這家書店是我來到紐約後，繼Avenue A的書店Mast和布魯克林的Spoonbill，第三家到過的書店。文字是動態的，它一直在我走路時陪伴我。

聆聽——我聽了一個關於古代天文學和天上的光的講座，離開古根漢博物館的展覽時覺得一切都有點兒不同；又聽了愛爾蘭太極師傅兼深刻傾聽者，與城市養蜂人及所養蜜蜂合奏的聲音演出；教堂的幾位牧師的講道；聽過現居紐約的突尼西亞藝術家闡釋其祖國最近發生的首宗政治暗殺，以及她與友人合辦的藝術家聯盟，如何在只容納三人的地下室各展所長；一位網上藝術雜誌的編輯問到如何在國際藝術從業者之間體現問責；日本一位藝術史學者談到藝術家如何抗議1970年代的雙年展；林肯中心樓座的小號演奏史托克豪森《米高環球之旅》的片段，而觀眾按捺住鼓掌的衝動，全體屏息以待十秒甚至更久，令演出更覺完滿。

這不是在解釋對多文化主義的某種淺薄見解，反而是一直以來對懷疑和勇氣的記述、道德價值觀的辯論、對自由的表現，以及對脆弱又糾纏交錯的藝術世界的表達。

下筆為文的時候，底特律宣佈破產已有十日。我參加完一個座談會，討論到底特律和其他美國城市，其藝術和社區運動之間的潛能和張力。春季時我會再來，到時會繼續向那些視美國為家的人討教。在此感謝亞洲文化協會，為我儘量開闢新觀點。

2013年7月31日

紐約



An Amazing Adventure In NYC 在紐約的奇妙旅程

Wang Chong 王翀

2012 ACC Fellow | 2012年會友

Artistic Director, Théâtre du Rêve Expérimental
薪傳實驗劇團藝術總監



Photo: Wang Chong

Left and right: Rehearsal photos from Wang Chong's "Kurukulla", staged at Signature Theater, New York

I was thrilled to become an Asian Cultural Council fellow. Looking at the list of past grantees, I realized what it meant to be in the ACC family: international theater masters Suzuki Tadashi and Terayama Shuji, film pioneers Chen Kaige and Zhang Yuan, leading artists Cai Guo-Qiang and Murakami Takashi, just to name a few. On the difficult long march of an artistic career, it is encouraging and affirming to follow in the path that has been generously provided by ACC.

Since I've been in New York, I've seen an amazing number of around 100 movies and 100 performances. The fellowship grants me the precious time and opportunity to sit back and look at the big picture of the contemporary performing arts. I am able to position myself and rethink my approach towards the art form that I have been working on: stage movie.

The ACC fellowship does not only allow me to contemplate, but it also enables me to practice. In May, I had the privilege to direct a show for Columbia University. It was written in English by Chinese playwright Zhao Binghao and mentored by David Henry Hwang, a towering figure in American theater. Currently, I am attending Lincoln Center Theater Directors' Lab, working with 72 directors from 27 countries. These great opportunities opened a two-way dialogue between me and American theater. Through this exchange, I voiced my own feedback on the rich theater culture in New York.

I am about to finish my residency in 20 days and head back to Beijing. My ACC experience will be a priceless treasure that lies in my artistic unconsciousness, influencing my adventures from now on. I cannot wait to see it grow, and to eventually enrich the soil.

July 18, 2013
New York

能夠成為亞洲文化協會會友，我感到興奮不已。看看過去的會友名單，我明白到加入亞洲文化協會這大家庭的都享有聲譽：如國際劇場大師鈴木忠志和寺山修司、電影導演陳凱歌和張元、頂尖藝術家蔡國強和村上隆。在追求藝術事業的艱苦長征之旅上，可以踏上亞洲文化協會慷慨鋪展的坦途，是一種鼓勵和肯定。

來到紐約之後，我欣賞過上百套電影和上百場演出。獎助金給了我寶貴的時間和機會，讓我以旁觀者的姿態審視當代表演藝術的全貌；讓我可以找到自己的位置，反思個人以什麼手法處理一直從事的藝術形式：舞台電影。

亞洲文化協會的獎助金不但讓我有機會細想，更容許我實踐。今年五月，我很榮幸為哥倫比亞大學的演出執導，作品由中國劇作家趙秉昊編寫，並得到美國劇場巨匠黃哲倫指導。目前，我正在上林肯中心劇院導演工作室的課程，與來自27個國家的72位導演共事。這些難得的機會為我和美國劇場之間展開了雙向對話。通過這次交流，我向紐約深厚的劇場文化表達了個人反饋。

駐場計劃還有20天就要結束了，然後我會返回北京。亞洲文化協會給我的體驗是無價之寶，從此留在我的藝術潛意識裡，薰染我的經歷。我渴望看到這無價之寶日漸成長，最終令土壤更肥沃。

2013年7月18日
紐約



ACC GRANTS 2013

Cambodia

Amrita Performing Arts
Chankethya Chey (Dance)

China

Hu Xiangqian (Painting & Sculpture)
Li Shasha (Theater)
Liu Jian (Film/Photography/Video)
Lu Yang (Painting & Sculpture)
Ma Qiusha (Painting & Sculpture)
Mu Qian (Arts Administration)

Wang Hui (Architecture)

Zhang Qing (Painting & Sculpture)

Hong Kong

Vince Eliezer N. Chua (Music)
Kingsley Siu King Ng (Painting & Sculpture)
Ngai Chung Hon, Angus (Architecture)
Tang Kwok Hin (Painting & Sculpture)
Wong Wing Sze (Theater)

Indonesia

Dian Inawati Mahendra (Arts Administration)

Japan

Aichi Triennale Organizing Committee
Shuta Hasunuma (Music)
Kanako Hayashi (Painting & Sculpture)
Atsuro Hirota (Theater)
Seunghyo Lee (Arts Criticism)
Hiromi Matsugi (Art History)
Yasuhiro Morinaga (Music)
Seiji Shimoda (Painting & Sculpture)
Takayuki Yamamoto
(Film/Photography/Video)



Korea

Hyo Sun Kang (Music)
Ju Hye Kim (Music)

Mongolia

Munkhtuya Mukharaa (Museology)

Myanmar

Myat Htay Aung (Painting & Sculpture)

Nepal

Deepak Rauniyar (Film/Photography/Video)

Philippines

Sarah Delphine Centenera
Buencamino (Theater)
Cultural Center of the Philippines
Ma. Magdalena De Leon (Theater)
Samuel Penaso (Painting & Sculpture)

Taiwan

Chen Shu-Chiang (Painting & Sculpture)
Chen Wu-Kang (Dance)
Chen Yi-Chun (Painting & Sculpture)
Wu Chi-Tsung (Painting & Sculpture)
VanBody Theatre (Painting & Sculpture)
Yen Hung-Ya (Theater)

Thailand

Jaranun Phantachat (Theater)

United States

Nigel Bennet (Film/Photography/Video)
Claudia Bestor (Arts Administration)
Carnegie Institute
Center for Asian American Media
Jian Dai and Elena Demyanenko (Dance)

Richard Doubleday and
Stephen Goldstein (Art History)
Independent Curators International
Japan Society
John Jesurun (Theater)
Jawshing Arthur Liou
(Film/Photography/Video)
Christine Martens (Crafts)
Brian Mendes (Theater)
The Nelson-Atkins Museum of Art
Performa, Inc.
Philadelphia Arts Alliance
Regents of the University of California
Jennifer Shyu (Music)
Zefrey Throwell (Film/Photography/Video)
Tom Vick (Film/Photography/Video)
Michelle Wang (Art History)

VISUAL ARTS 視覺藝術

Starr Foundation Visual Arts Fellowship Starr 基金會獎助金



Born in Leizhou in Guangdong, China, **Hu Xiangqian** is a performance artist who explores social situations, gaps in communication, and issues of identity in his sometimes absurd pieces that are often documented and showcased on video. Hu received his artistic training at the Guangzhou Academy of Fine Arts and received his B.F.A. in painting in 2007 prior to adopting performance art as his primary mode of practice. His work has been featured in numerous group and solo exhibitions in China and abroad, including *Protagonist* (Beijing, China: 2012), *Body as a Museum/Sweet and Sweat* (Darwin, Australia: 2010), and *Twenty Years of Chinese Video Art* (Prado, Italy: 2012) amongst many others. He has received a fellowship to research the discipline of performance art in the U.S.

胡向前生於中國廣東雷州，是一位行為藝術家，常以影像記錄及展示其不時具荒謬感的作品，從中探討社會實況、溝通隔閡和身份問題。2007年在廣州美術學院油畫系畢業後，投身行為藝術。他的作品曾於中國多個聯展及個展中展出，包括《主演》（中國北京：2012）、《身體美術館/Sweet and Sweat》（澳洲達爾文：2010），以及《中國影像藝術20年》（意大利普拉多：2012）。胡向前獲獎助赴美國研究行為藝術的發展。

Altius Fellowship



Kingsley Ng is a new media artist who currently serves as Lecturer of the Master of Visual Art Program at the Hong Kong Baptist University Academy of Visual Art. His work in new media traverses the realms of music, technology, and studio art to explore social issues and what he terms the "everyday sublime". Ng began his training in new media in Canada and received his B.F.A. in 2003 from Ryerson University, Toronto. He has continued to pursue further education in France at Le Fresnoy – National Studio of Contemporary Arts in 2005, and most recently received a M.Sc. in advanced sustainable design from the University of Edinburgh in 2012. Concurrent to his academic achievements, Ng has developed a rich body of artistic work that has received recognition from the Hong Kong Museum of Art (2009 Hong Kong Biennial Art Award), the Hong Kong Design Centre (2008 Young Design Talent Award), and the Hong Kong Arts Centre (2007 IFVA Gold Award). He has received a fellowship to research social innovation in the arts in the U.S. and in Asia.

伍韶勁是新媒體藝術家，現為香港浸會大學視覺藝術院視覺藝術碩士課程講師。他的新媒體創作融合音樂、科技及工作室藝術等多個領域，探討社會問題，以至他稱為「生活昇華」的事情。伍韶勁最初在加拿大多倫多懷雅遜大學修讀新媒體課程，並於2003年獲藝術學士學位；2005年赴法國國立現代影像工作室進修；剛於2012年取得愛丁堡大學高級可持續設計理學碩士學位。除了驕人的學術成就，伍韶勁的藝術創作繁多，並獲頒多個獎項，包括香港藝術館「香港當代藝術雙年獎2009」、香港設計中心「香港青年設計才俊大獎2009」及香港藝術中心「第12屆香港獨立短片及錄像比賽金獎」。他獲獎助前往美國及亞洲研究各地結合藝術與社會創新的項目。

ACC Cai Fellowship 亞洲文化協會蔡國強獎學金



Lu Yang is a new media artist who is a graduate of the China Academy of Art in Hangzhou, China from which she earned a B.A. in 2003 and a M.A. in 2010, both in the field of new media. Her work often mixes shocking visuals with stimulating sounds and draws from scientific and technological influences. Lu's work has been shown at some of China's top arts institutions including the Ullens Center for Contemporary Art (*Curated by Zhang Peili – Lu Yang: The Anatomy of Rage*; Beijing, 2011), Shanghai Museum of Contemporary Art (*Reactivation – Shanghai Biennale 2012*; Shanghai, 2012), and Guangdong Museum of Art (*Unseen – Guangzhou Triennial*; Guangzhou, 2012). She cites the influence of American popular culture on her artistic practice and development, and she has received a fellowship to conduct research on scientific, technological, medicinal, and anatomical advances in the U.S. for further creative inspiration.

陸揚是一位新媒體藝術家，在杭州的中國藝術學院畢業，2003年及2010年先後取得新媒體文學學士及碩士學位。她的作品常結合強烈視覺效果與刺激的聲響，並注入科技元素，曾於中國頂尖藝術機構展出，包括尤倫斯當代藝術中心（《由張培力策劃——陸揚：憤怒金剛核》；北京，2011）、上海當代藝術館（《重新發電——上海雙年展2012》；上海，2012），以及廣東美術館（《見所未見——廣州三年展》；廣州，2012）。在藝術實踐及發展過程中，陸揚會加入美國流行文化元素，而為索取更多創作靈感，她也將會赴美研究當地在科學、科技、醫學和解剖學上的新進展。

ACC Cai Fellowship 亞洲文化協會蔡國強獎學金



Ma Qiusha is a video and installation artist who graduated from the Central Academy of Fine Arts in Beijing with a B.F.A. in new media in 2005 and obtained a M.F.A. in electronic integrated art from Alfred University in New York in 2008. Her works employ daring approaches, materials, and imagery to convey everyday memories and sentiments often centered on themes of family, life, death, and interpersonal relationships. Ma's work has been exhibited in a number of major exhibitions in China and has been shown at the Tate Modern in the United Kingdom, the 35th International Film Festival Rotterdam in the Netherlands, and at the Portland Institute for Contemporary Art in the U.S. She has received a fellowship to research developments in video art at universities, museums, and galleries in the U.S.

馬秋莎是一位錄像及裝置藝術家，2005年畢業於北京中央美術學院新媒體系，獲藝術學士學位，2008年在紐約阿弗雷德大學獲藝術碩士學位，主修電子綜合藝術。她採用大膽的手法、素材和意象，在作品中展示日常記憶和情感，主題圍繞家庭、生命、死亡和人際關係。馬秋莎的作品除了在中國多國主要展覽展出，也曾見於英國泰特現代美術館、在荷蘭舉行的第35屆鹿特丹國際電影節，以及美國波特蘭當代藝術學院。她獲獎助到美國各大學、博物館和美術館，研究當地錄像藝術發展。

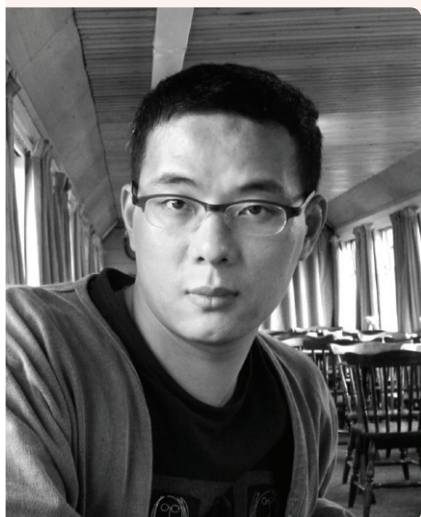
Désirée and Hans Michael Jebesen Fellowship 捷成漢伉儷獎助金



Tang Kwok Hin is a mixed media artist and independent curator who received his B.F.A. in 2006 and a M.F.A. in 2007, both from the Chinese University of Hong Kong. Though his work is not confined to any one medium, collage is a central thread that runs through his artistic practice. His works often feature collections of details, images, and objects taken from a variety of sources that are then poetically assembled to showcase insightful interpretations of his personal experience and wider social issues. Tang has received awards in Hong Kong including First Prize of the Hong Kong Contemporary Art Biennial Awards 2009 (presented by Hong Kong Museum of Art, Leisure and Cultural Services Department) and the Young Artist Award of the 2010 Hong Kong Arts Development Awards. He has received a fellowship to participate in a residency program and to observe contemporary trends in the visual arts in New York.

鄧國騫是混合媒介藝術家及獨立策展人，在2006年及2007年先後於中文大學取得藝術學士及碩士學位。他的作品不囿於任何一種媒介，反而拼貼是貫穿其藝術創作的主線。鄧國騫的作品以各種細節、影像，以及四出搜羅而得的物件，再通過充滿詩意的組合裝配，展現他對個人經歷或社會議題的見解。曾獲獎項包括2009年香港當代藝術雙年展優秀獎（康樂及文化事務署香港藝術館頒發），及2010年香港藝術發展獎藝術新秀獎。他獲獎助前赴紐約參加一個駐場計劃，並考察視覺藝術的當代發展趨勢。

ACC Cai Fellowship 亞洲文化協會蔡國強獎學金



Based in Shanghai, **Zhang Qing** is a video artist who is best known for the use of surveillance cameras in his work. Zhang obtained a B.A. in engineering from the Changzhou Institute of Technology in 1999. His artistic practice began with experimentation in photography, performance art, video, and installation art in the early 2000s that led to his nomination for an award from the Chinese Contemporary Art Association in 2004. Since 2006, his focus has centered on examining human behavior in social and political contexts through the use of surveillance systems. His work has been exhibited across China and outside of his own country in Europe and the United States. Zhang has been awarded a fellowship to observe contemporary trends in visual art in the U.S.

居於上海的**章清**是一位錄像藝術家，在作品中使用監控拍攝而聞名。章清1999年畢業於常州工學院，2000年代初以攝影、行為藝術、錄像和裝置藝術進行試驗，自始展開其藝術事業，於2004年獲中國當代藝術協會獎項提名。2006年起，他以監控視頻系統探索人類在社會及政治環境下的行為；作品曾展於中國各地以至歐美。章清獲獎助到美國考察視覺藝術的當代發展趨勢。

ARTS MANAGEMENT & CURATORSHIP 策展及藝術管理

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



Jeff Chin Fung Leung is an arts administrator, curator, and writer who is currently Project Manager of the Hong Kong Arts Centre. He graduated with a B.A. in Fine Arts from the Chinese University of Hong Kong in 2001 and obtained a Professional Certificate in Arts Management from the Hong Kong Art School in 2003. As a curator, he has been involved in numerous local and international projects including the *1+1: A Cross-Strait-Four-Region Artistic Exchange Project* (Hong Kong, 2011), the Hong Kong Pavilion for the Kwangju Biennale (Korea, 2002), the Hong Kong Pavilion for the 50th Venice Biennale (Italy, 2003) and the International Curators' Invitational (France, 2006). He also contributes exhibition reviews to local and mainland Chinese media including InmediaHK and LEAP. He has been awarded a fellowship to research curatorial practice and observe contemporary trends in the visual arts in New York.

梁展鋒身兼藝術行政人員、策展人及作家多職，現為香港藝術中心項目經理。2001年於香港中文大學取得藝術學士學位，2003年於香港藝術學院取得藝術管理專業證書。他曾策劃多個本地及國際項目，包括《1+1兩岸四地藝術交流計劃》（香港，2011）、光州雙年展香港館（韓國，2002）、第50屆威尼斯雙年展香港館（意大利，2003），以及國際策展人邀請展（法國，2006）。梁展鋒也為多家本地及國內媒體撰寫展評，如《獨立媒體》及《藝術界》。他獲獎助到紐約研究當地策展實踐及考察視覺藝術的最新發展趨勢。

Huang He Fellowship 黃河獎助金



Mu Qian is a traditional performing arts manager, curator and presenter who is currently Artistic Director of the Pentatonic Workshop which he co-founded in 2003. Mu is a graduate of Nanjing University, having received his B.A. in English Language and Literature in 1997. In 2005, he obtained his M.A. in Ethnomusicology from the China Conservatory. He has since produced and presented concerts and festivals of world music in both traditional and contemporary interpretations and curated groups from China to perform abroad. For the Hong Kong Arts Festival alone, Mu has curated and produced two concerts: *Beijing Folk Rock* in 2003 and *Songs from the Grasslands* in 2011. Mu is a columnist for China Daily and the Chinese website of Financial Times, as well as the Chinese translator of Alan P. Merriam's *Anthropology of Music*. He has received a fellowship to observe arts administration practices of U.S. world music organizations in New York and Washington D.C.

穆謙身兼傳統表演藝術經理人、策展人及主辦者多職，2003年與友人合辦五聲工作室並兼任藝術總監。他1997年獲南京大學英語語文及文學學士學位，2005年取得中國音樂學院民族音樂學碩士學位。多年來製作及主辦過眾多音樂會和藝術節，以傳統及當代手法演繹世界音樂，又在中國組織團隊往海外演出，單單為香港藝術節就策劃及製作了兩個音樂會，分別是2003年的《北京搖滾》和2011年的《草原搖滾》。穆謙也為《中國日報》及英國《金融時報》中文網站撰稿，並且是艾倫·梅里亞姆《音樂人類學》中文版的譯者。他獲獎助赴紐約及華盛頓考察美國世界音樂機構的藝術行政管理實踐。

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



Yeung Yang is Founder and Executive Director of soundpocket, the first art organization in Hong Kong dedicated to promoting sound art. She received a M.A. in anthropology from Yale University in 1997 and a Ph.D. from the Chinese University of Hong Kong in 2004 where she specialized in theories of feminism, technology and culture. Her involvement in the arts began in 1999 when she joined the art criticism class of Para/Site Art Space. In 2003, she participated in the 50th Venice Biennale as part of the Para/Site collective. She later contributed writings on arts criticism and curatorship in local and international publications such as the *Hong Kong Visual Arts Year Book* (2008 & 2011) and *Singapore Architect 250* (2009). In 2008, she established soundpocket and inaugurated the AROUND sound art festival in the following year. She has been awarded a fellowship to take part in the International Studio and Curatorial Program residency in New York.

楊陽是聲音掏腰包的創辦人及行政總監，這是香港首個致力於推廣聲音藝術的藝術機構。楊陽1997年獲耶魯大學人類學碩士學位，後於2004年取得香港中文大學博士學位，專研女性主義理論、科技及文化。1999年參加了藝術空間舉辦之藝術評論班，自始涉足藝術。2003年，她隨藝術空間聯盟參與第50屆威尼斯雙年展，繼而撰寫關於藝術評論及策展管理之文章，投稿於本地及國際刊物，如《香港視覺藝術年鑑》（2008及2011）及《新加坡建築師第250期》（2009）。她於2008年創立聲音掏腰包，翌年首度舉辦《聽在》聲音藝術節。楊陽獲獎助赴紐約參加國際工作室及策展項目 (ISCP) 之駐場計劃。

PERFORMING ARTS 表演藝術

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



Li Shasha is an award-winning puppet artist who holds the title of Key Performer at the Shanghai Puppet Theater. Li received her B.A. in puppet performance from the Shanghai Theatre Academy in 2011 and specializes in traditional rod puppets, a style of puppetry that requires a strong background in dance and Chinese opera movement. She received a number of accolades including Best Performance – Golden Lion (Personal Award) [2012] from the China Intangible Cultural Heritage Protection Center of the China Puppetry and Shadow Arts Association, Best Performance (2010) of the 2nd Shanghai International Puppet Festival, and the Novelty of the Festival – Best Performance (Personal Award) [2011] from the 2nd International Festival of Puppet Theaters "Visiting Arlekin" in Omsk, Russia. Li has received a fellowship to research and observe puppetry arts in the U.S.

木偶藝術家**李莎莎**曾獲多個獎項，是上海木偶劇團的主要表演者。2011年獲上海戲劇學院木偶表演學士學位，擅長傳統杖頭木偶，這類木偶戲對舞蹈和中國戲曲功架的要求都很高。李莎莎曾獲多個獎項，包括中國木偶皮影藝術學會中國非物質文化遺產保護中心頒發的金獅獎（2012）、第二屆上海國際木偶藝術節最佳表演獎（2010），以及第二屆俄羅斯鄂木斯克阿勒金「金小丑」國際木偶藝術節個人最佳表演獎（2011）。她獲獎助往美國研究及考察木偶藝術。

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



Vince Eliezer Chua is currently a second year undergraduate student of the B.Mus. Violin Performance program of the Hong Kong Academy for Performing Arts (HKAPA). A native of Hong Kong, Chua began his study of the violin at age four and subsequently studied both cello and piano during primary school. Between 4th grade and his junior year at Raimondi College high school, he passed his ABRSM Violin, Cello, and Piano Grade 8 exams, and further obtained a Trinity College ATCL certificate in Cello. Over the past two years, Chua has worked with the world-renowned conductors Trevor Pinnock, Stuart Stratford, and Perry So and attended master classes taught by noted musicians such as Dan Zhu and the Endellion String Quartet. He received a fellowship to participate in the prestigious Aspen Music Festival which took place over eight weeks in the summer of 2013.

蔡君賢現為香港演藝學院二年級生，主修小提琴演奏音樂學士課程。在香港土生土長的蔡君賢四歲開始學習小提琴，小學時再兼學大提琴和鋼琴。在高主教書院就讀第四級至初中期間，已考取英國皇家音樂學院小提琴、大提琴及鋼琴八級成績，其後更考獲聖三一音樂學院大提琴演奏文憑。過去兩年，蔡君賢與世界知名的指揮家合作，如平諾克、史達福及蘇柏軒，又參加了由朱丹及安德里昂弦樂四重奏等著名音樂家主持的大師班。他獲獎助於2013年夏季參與為期八周的艾斯本音樂節。

Altius Fellowship



Wong Wing Sze is a playwright whose works have been performed in theater, television, and film. Wong began her involvement in the field of theater as an actress, receiving training from the Hong Kong Academy for Performing Arts where she graduated with a B.A. in Acting in 2001 and later obtained a M.F.A. in Playwriting in 2013. Upon graduation, her talent in writing was discovered through entering and winning first place in a playwriting competition established by a local theatre company, Prospects Theatre. Since 2002, she has written 23 plays of which 5 have been nominated for awards. In 2010 she was commissioned by the Hong Kong Arts Festival to write a new work: *The Truth about Lying* which was later named Best Script of the Year by the Hong Kong Federation of Drama Societies. More recently, *Awakening*, a contemporary interpretation of the Chinese novel *Dream of the Red Chamber*, has toured China to great acclaim and a second commissioned work, *Smear* was created for the 41st Hong Kong Arts Festival in 2013. Wong has received a fellowship to participate in playwriting workshops and observe contemporary trends in theater in the U.S.

劇作家**黃詠詩**的作品見於劇場、電視及電影。2001年及2013年先後在香港演藝學院取得表演學士學位及編劇藝術碩士學位，最初以演員身份涉足劇場界；表演系畢業後，她參加且勝出本地劇團新域劇團主辦的編劇比賽，編劇才華始被發掘。2002年至今編寫過23個作品，其中五個獲獎項提名。2010年獲香港藝術節委約編寫的新作《香港式離婚》，奪得香港戲劇協會最佳劇本獎。最近，其改編自中國名著《紅樓夢》的當代舞台劇《賈寶玉》，在中國巡演並大受好評；她又二度獲委約為2013年第41屆香港藝術節創作《屠龍記》。黃詠詩獲獎助赴美國參加編劇工作坊及考察當地劇場的新趨勢。

FILM 電影

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



Liu Jian is an independent animation film director in China who is best known for his work, *Piercing I* which premiered at the Holland Animation Film Festival in 2009. Since its world premiere, *Piercing I* has now been screened at 31 festivals and arts institutions around the world and its accolades include the Green Chameleon Award of the Cinema Digital Seoul Film Festival (2010), the Grand Prize of the Lisbon Animated Film Festival (2011), and the Best Animated Feature Film award of the 4th Asia Pacific Screen Awards (2010) amongst many others. Originally trained in Chinese painting at the Nanjing Art Institute and graduating with a B.A. in 1993, Liu was active as a conceptual artist in the early 1990s and he is considered as a representative figure of the Gaudy Art movement which was popular at the time. In 2001, he shifted his focus to animation and established his company, Le-joy Animation Studio in 2007. Liu has received a fellowship to research and observe contemporary trends in film and animation in New York.

劉健是中國獨立動畫電影導演，最廣為人知的作品是在2009年荷蘭動畫電影節首映的《刺痛我》。自世界首映以來，《刺痛我》已於全球31個電影節及藝術學院上映，並獲多個獎項，包括首爾數碼電影節綠變色龍獎（2010）、里斯本動畫電影節大獎（2011），以及第四屆亞太電影獎最佳長篇動畫電影獎。劉健在南京藝術學院主修中國畫，1993年畢業獲文學學士學位，1990年代初是一名活躍的概念藝術家，被視為流行一時的艷俗藝術運動之代表人物。2001年，他專注於動畫，並在2007年創立樂無邊動畫工作室。劉健獲獎助前赴紐約研究及考察電影和動畫的新趨勢。

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-sponsored by the Hong Kong Institute of Architects.
青年建築師獎由亞洲文化協會及香港建築師學會合辦。

Ngai Chung Hon, Angus is a multi-disciplinary architect who is a founder of KNOT Design Studio – dedicated towards investigating the relationship between traditional Chinese philosophies and contemporary architectural design. Ngai received his initial training at the Hong Kong Polytechnic University School of Design and obtained a Diploma in Design Studies in 1997 as well as a B.A. (Hons) in Design (Environmental) in 2001. He subsequently continued his studies at The University of Hong Kong and received a B.A. in Architectural Studies in 2004 and a M.A. in Architecture in 2007. During his years of study, Ngai received numerous scholarships and awards including the Y.W. Kwok Scholarship (2003 – 2004), the J. H. Kinoshita Prize (2003), and the Hermès Award (1999). His multi-disciplinary background allows him to work towards a comprehensive solution when approaching issues in design. Ngai has received a fellowship to participate in a three-week observation and study tour to conduct research on bridging the gap between traditional culture and modernity in architecture and design.

擁有跨界別經驗的建築師魏忠漢，創辦了設計工作室 KNOT Design Studio，專門研究傳統中國哲學和當代建築設計的關係。魏忠漢最初受訓於香港理工大學設計學院，於1997年和2001年先後取得設計文憑及設計學（環境）學士（榮譽）學位；其後在香港大學進修，在2004年及2007年先後獲建築學士學位及碩士學位。就讀期間，他獲頒多個獎學金及獎項，包括Y.W. Kwok Scholarship (2003 – 2004)、J. H. Kinoshita Prize (2003) 及愛馬士獎 (1999)。不同學科的學歷背景讓魏忠漢可以從綜合全面的角度處理設計事宜。他獲獎助參加為期三周的考察及研習，研究建築和設計在傳統文化與現代之間的關係。

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

Wang Hui is Associate Professor of the Tsinghua University School of Architecture. His research and teaching interests lie in architectural design theories and practice in China as well as urban design and aesthetics of architecture. Dr. Wang received his doctorate degree in Engineering and both B.A. and M.A. degrees in Architecture from Tsinghua University in 2008, 2001, and 2004 respectively. Over the past 10 years, Dr. Wang has conducted numerous research projects on the city planning of Beijing and the architecture, landscape, and urban design of other cities in China. He has published 30 papers in academic journals and authored books including: "Form and Meaning of Architectural Aesthetics" (China Architecture and Building Press, 2012) and "Administration Spaces in Beijing" (Tsinghua University Press, 2006). He has received a fellowship to participate in the Special Program for Urban and Regional Studies (SPURS) at the Massachusetts Institute of Technology (MIT) in the U.S.

王輝是清華大學建築學院副教授，研究及教學範疇是中國建築設計理論與實踐，以及城市設計與建築美學。王博士分別於2008、2001及2004年獲清華大學頒發工學博士、建築學的學士及碩士學位。過去十年，王博士進行了多個研究項目，主題圍繞北京城市規劃，以至中國其他城市的建築、景觀及城市設計。曾於學術期刊發表30篇論文，個人著作有《建築美學形與意》（中國建築工業出版社，2012）和《行政空間北京城》（清華大學出版社，2006）。他將參加美國麻省理工大學主辦的城市與區域研究特別課程。

New Initiatives

The 2014 HKETONY-ACC Fellowship 2014年駐紐約香港經濟貿易辦事處-亞洲文化協會獎助金



ACC Hong Kong is delighted to announce our partnership with the Hong Kong Economic and Trade Office, New York (HKETONY) who will be co-sponsoring a fellowship program for 2014. With the common goal of advancing and providing greater international exposure for the arts of Hong Kong, the program plans to support three outstanding arts professionals from Hong Kong in the fields of visual art, performing art, or arts administration to undertake residency programs in New York. We are pleased with the initiative which will celebrate the 30th anniversary of HKETONY and the 50th anniversary of ACC.

亞洲文化協會香港分會很高興宣佈，會與香港駐紐約經濟貿易辦事處（香港駐紐約經貿辦）合作，聯合贊助2014年一項獎助金計劃。我們的共同目標是為香港的藝術增加及提供更多面向國際的機會，所以計劃頒發獎助金予三位傑出的視覺藝術、表演藝術或藝術行政界別的香港藝術工作者，讓他們赴紐約參加駐留計劃。我們很高興這項新猷同時為香港駐紐約經貿辦三十周年和亞洲文化協會五十周年誌慶。

2014 Arts Administration Fellowship 2014 藝術行政獎助金



ACC Hong Kong is grateful to Lee Hysan Foundation who will be sponsoring a special fellowship program for arts administrators from Hong Kong and China in 2014. This initiative is in response to the region's growing need to support the work of arts administrators who are currently active and occupying pivotal roles in the field through increased dialogue and cultural exchange with other Asian countries and the U.S.

2014年，利希慎基金會將會贊助一項為中港藝術行政人員而設的特別獎助金計劃，亞洲文化協會香港分會深表謝忱。有見區內需求日增，這計劃旨在支援目前活躍於業界，且扮演關鍵角色的藝術行政人員，讓他們與其他亞洲國家及美國有更多對話和文化交流。

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

The Asian Cultural Council (ACC) is a non-profit organization dedicated to supporting cultural exchange in the visual and performing arts between countries of Asia and the United States and among the countries of Asia. Established in 1963 by John D. Rockefeller 3rd, the ACC has awarded 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，由美國人約翰·洛克菲勒三世於一九六三年創立，主要工作乃提供個人獎助金予亞洲藝術家及學者赴美深造、研究及從事藝術創作。歷年來，協會已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，為香港藝術界發展出力。亞洲文化協會總部設於紐約，並於東京、香港、台北和馬尼拉設有分會。

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