聽(在) around

by **soundpocket**

ex-plore

share

support develop enrich

aspire engender *the* ***aesthetics*** *of* sound

"You can close your mind to things if something is important enough. It works very well. You make yourself very small, shut your eyes tight and say a big word over and over again until you're safe."

Tove Jansson, A Winter Book

「為了重要的事情，你可以專心一致。挺可行的。把自己變得很小，緊閉眼睛，然後找個很大的用字說完又說，直至你安全。」

Around is about listening. It is almost a contradiction in terms to call a group of listening activities a festival, for festival connotes the joyful sounding of crowds in celebration. Around would like to propose a different kind of celebration – one that requires retreat. Retreat is the experience of a time of non-participation. "A time when what mattered was receiving, in all simplicity and in all honesty…a time when there was no need to express oneself, to prove something, to be one's noisy intrusive self." (Yasmina Reza, "Thirty Seconds of Silence")

The name of Around is an extension of soundpocket. They both emphasize comportment and bearing, what lies around and makes them possible. The Chinese title of Around is ting zai (Putonghua) and ting joi (Cantonese). It means both "listen at" or "listen in", and "listen to be". When used as part of a phrase, ting joi designates the place and time of listening, for instance, "ting joi Lamma" means to listen in Lamma, and "ting joi 2009" means to listen in 2009. The broader meaning of "to be" is the human horizon against which all listening activities are experienced and understood. We invite you to listen to the many meanings the name whispers to you.

Artists of Around are chosen not because they are sound artists – in fact, many have never named themselves as such. Rather it is because they have or are making works in which sound is a determining rather than illustrative element or an unintentional effect, and where sound offers an interpretation of the world, not only a medium through which messages pass through.

Miki Yui works on the imagination of an island that is listened to. Jerome Joy explores the immersive qualities of sonic environments and how they change perception. Jason Lim works with tension. Donna Ong is interested in materiality and fluidity. Phoebe Hui acts on the physicality of sound. Akio Suzuki is on a constant quest to reveal the relation between sound and space. All these works enter conversations with space as physical and imaginary places that tell stories about our world.

Other artists work with time. Simone Merli's work brings the moon close to our terrestrial habit of living. Kawai Shiu and Hong Kong New Music Ensemble

collaborate in literally playing and walking out a composition, revealing the acoustic qualities of traditional musical instruments in an open space. Yan Jun's soundwalk deals with accidental encounters and abandonment. All these works imbue a fresh sense of shared time to forgotten or unnoticed places.

There are also artists who conjure up other relations that sound is a vital part of. Mike Cooper improvises with cross-cultural sentiments. John Lee keeps looking for the sound to inhabit in. Kacey Wong works on low-tech sound sculptures. Jaffa Lam attends to the publicness and privacy in the activity of listening. Beatrix Pang is interested in interactivity and surprises.

Speakers for public talks in Around approach sound in different ways. Su Hei listens to sound in writings, Kawai Shiu tells stories of sounds in myths, and Patrick Shek recalls the evolution of acoustics and audio systems design in the history of Hong Kong's public concert halls. Friends of the Earth attends to light pollution in our city, a concern arising from values Around shares. Workshops led by Anthony Yeung offer a listening experience of our immediate environment mediated by microphones and headphones. aco books presents a mini exhibition of books on cultures of listening. hulahoop gallery hosts an exhibition of sounding toys by open call. You will also find suggestions of other things to do during Around, regarding listening to others, listening to the wind.

This programme book is organized by the places where all of the above take place. The works presented may or may not have a title, largely because they are in-the-making. No rush – titles benefit from growing from the inside out.

I have also given priority to giving a sense of the artist as person, by including excerpts of some email conversations we have had over the past half a year or so. These conversations are informative on the artists' approaches, concerns and interests, but more importantly, they tended to slip into my mailbox as warmers in the darkness of night. I thought not sharing them with you would have been an awful waste.

This approach I have chosen is different from the approach of articulating

the significance of the artists' works in this festival in relation to their past works (an emphasis on authorship), and in relation to art history (an emphasis on the institutional). In the process of conceiving this festival, I wasn't looking for works that would suit some theme - Around is not a theme; it is a state of being, a manner of comportment. I am not after the school of thought that uses an artist's life to "explain" her work. I see artists as the ones with whom we live, just as those many others with whom we live. This otherness in general remains a fundamental condition for the open ear.
Listening is about gathering and dispersal at the same time. Gently, take away your earphones. Put your palms around the back of your earflaps. Let's start listening.

"When you are sensitive, the world opens." Felix Hess

I present to you all the contributory elements – the sky, the wind, the land, the places, the people. As long as we take care of them, sound will take care of itself.

Yeung Yang

Curator, Around
March 8, 2009

《聽在》是關於聆聽的。以‘「節日」的「節」為一系列聆聽活動命名好像有點矛盾，因為「節」像是較熱鬧和歡天喜地的情景。《聽在》則想提出另一種慶祝的狀態 — 退。退，是一種非參與的狀態。「這時候，重要的是最簡單和坦誠的接收，這時候沒有需要表達自己，證明甚麼， 和做那個強加於人的自我。」

聽在這名字是聲音掏腰包的延續，它同樣地強調一種方位， 以及還繞它、讓它可能的種種。聽在，也可解作處於某時某地的聆聽， 例如聽在南丫， 抽像一點，也可以說聽在音樂， 有如沐浴於音樂中；或者聽在2009年。「在」字本身也有存在的意思,也是所有聆聽經驗之可能存在的領域。

我們邀請你聆聽這名字向你細語，說出不同意義。

我們請來多位參展藝術家不是因為他們是聲音藝術家，其實有多位是從來沒有這樣自稱的。但他們參與這次活動的作品，聲音卻是決定性的， 這不是單讓聲音通過，或者可有可無的效果。這些作品是帶著很不一樣的聆聽經驗。

準備《聽在》時，跟參展的藝術家和藝術工作者有過很有意思的討論，有還繞作品的， 有關生活的， 有藝術工作本身的。我用了這些對話作為這本小冊子的編輯骨幹，希望讓讀者感覺到人情味，這做法有別於兩種較常見的做法：即是其一的著重通過分析藝術家過去的作品， 陳述是展作品跟她的創作路向的關係，這是傾向視藝術家為作者的做法。另外一種著重作品在現有藝術史的傳承與創新，這是傾向把作品跟某些已被當權的建制定論的藝術史掛勾的做法。我較感興趣的，是要分享我跟她們在短短的，由不認識到好奇，以至信任的過程。如果這只有我一個人知道， 未免有點浪費。這樣不是要用藝術家的個人經歷解釋藝術作品，而是要強調她們就在我們中間，我們就在她們中間，這能與異者共處的關係，正正是能打開耳朵的先決條件。

聆聽的關鍵在於聚與散。慢慢地，拿開你的耳機，把手放在耳背，開始聽罷。

2007年曾到香港的聲音藝術家Felix Hess說過：「只要你敏銳，世界是打開的。」

感激天（時），地（利），
人（和）。

聽在，自在。

楊陽

《聽在》策展人
二零零九年三月八日

香港島
Hong Kong Island
南丫島
Lamma Island
模達
Motat
東澳
Tung O

灣仔 Wan Chai
中環 Central

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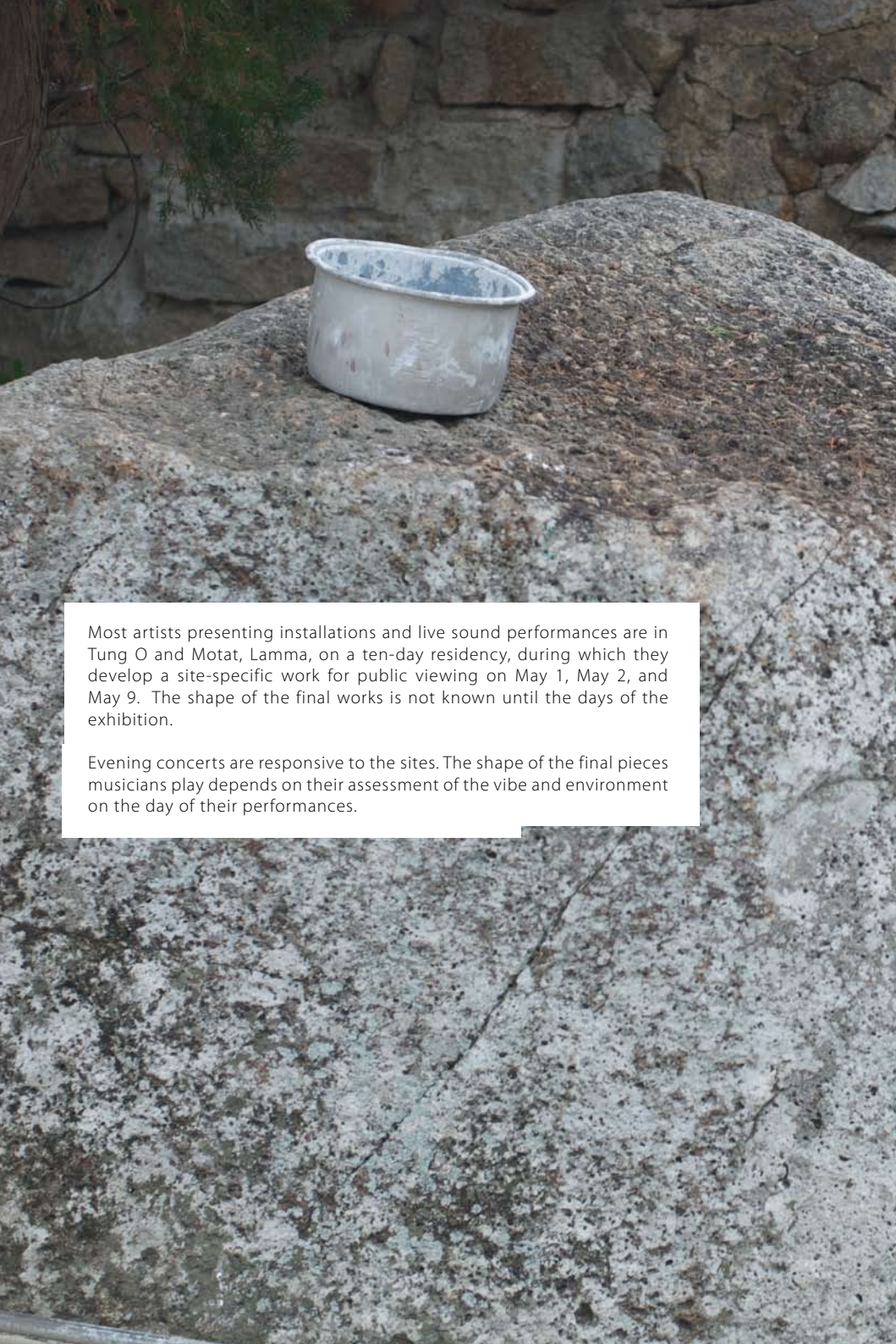
Lamma

南丫

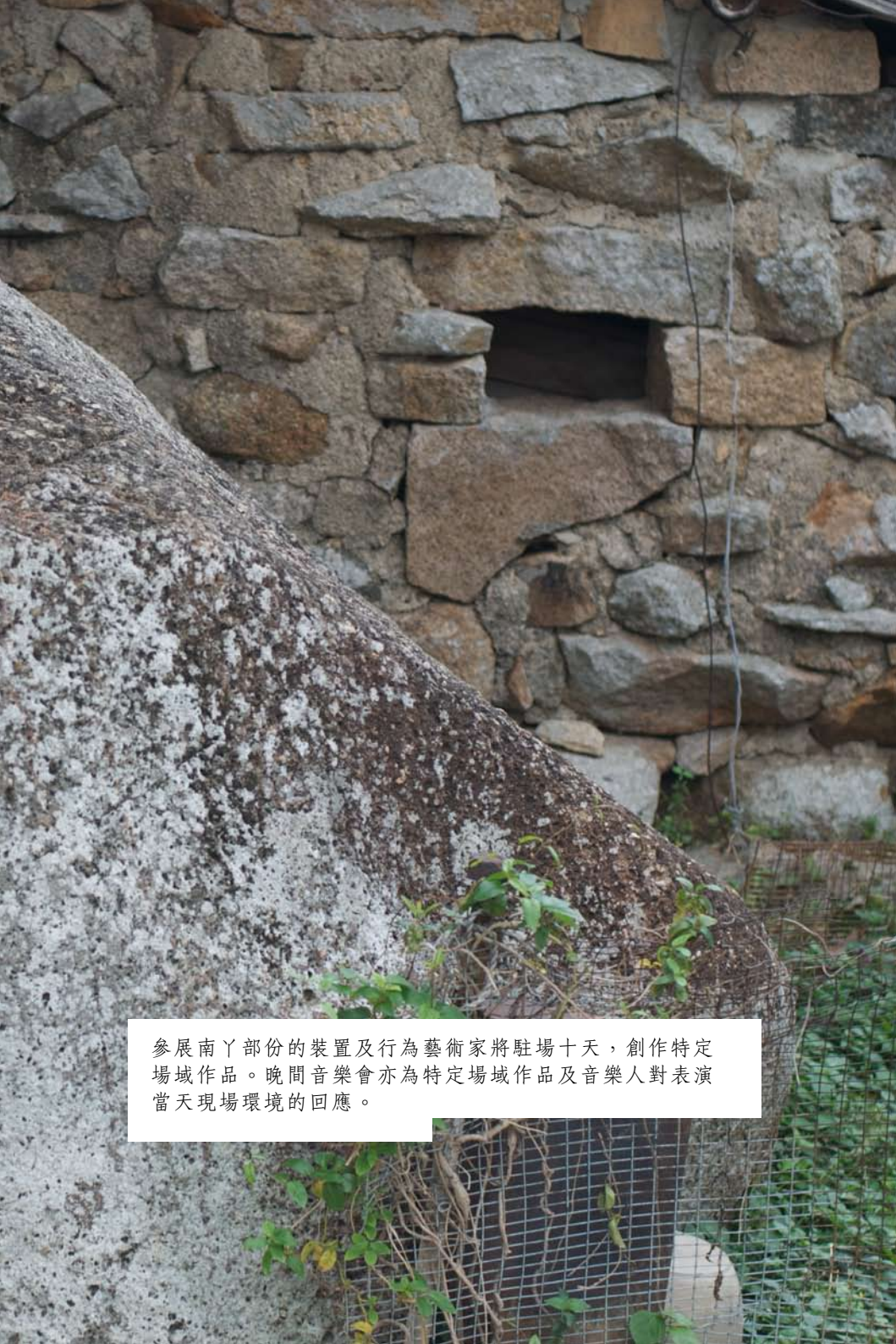
模達 Motat

東澳 Tung O



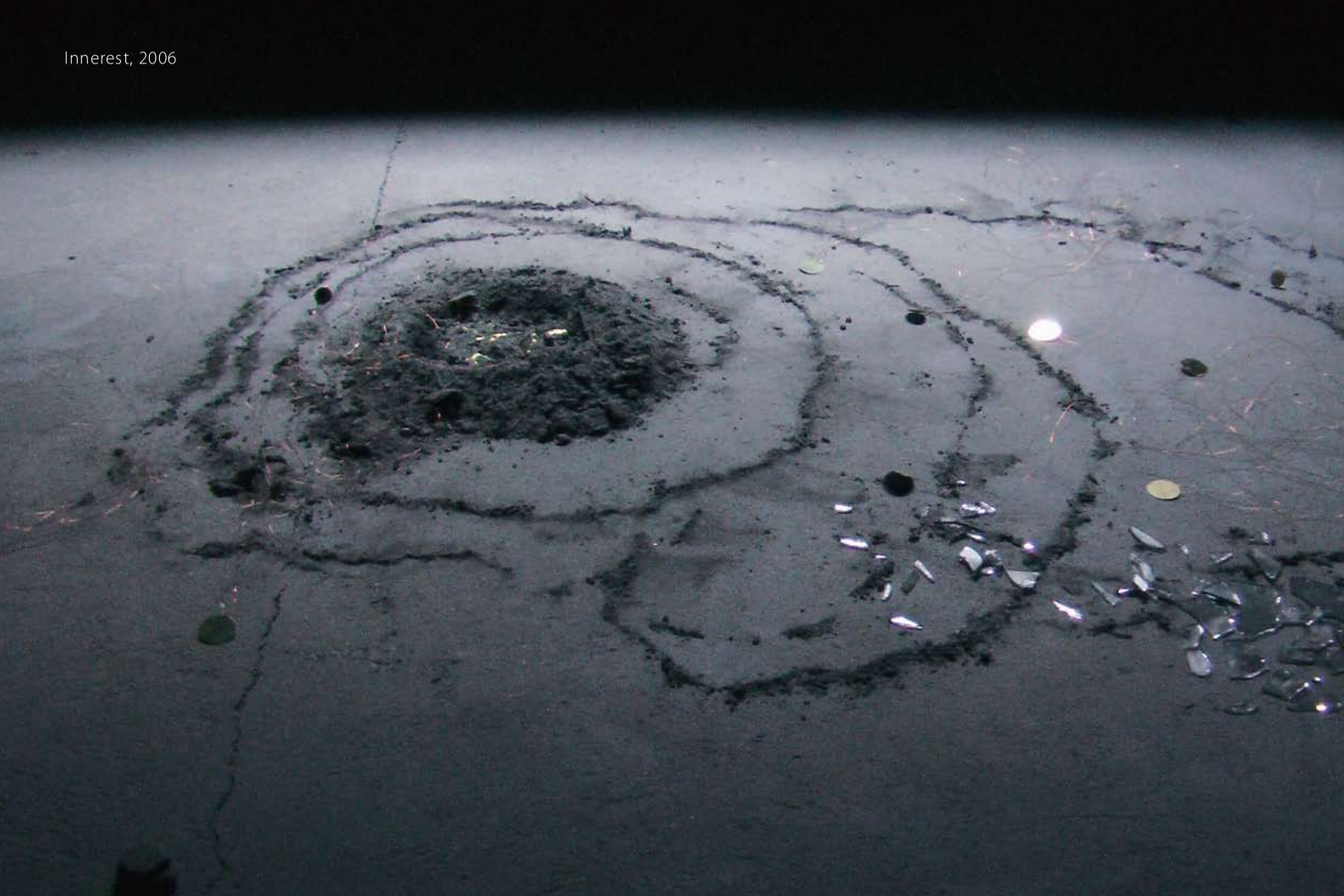
Most artists presenting installations and live sound performances are in Tung O and Motat, Lamma, on a ten-day residency, during which they develop a site-specific work for public viewing on May 1, May 2, and May 9. The shape of the final works is not known until the days of the exhibition.

Evening concerts are responsive to the sites. The shape of the final pieces musicians play depends on their assessment of the vibe and environment on the day of their performances.



參展南丫部份的裝置及行為藝術家將駐場十天，創作特定場域作品。晚間音樂會亦為特定場域作品及音樂人對表演當天現場環境的回應。

Innerest, 2006



“Lamma looks wonderful. I start to imagine what I can do to contribute...”

「南丫看來很美，我開始想像可以做點甚麼。」

Miki Yui

May 1 , 2 , 9

模達 Motat 12 - 6 pm

Born in Tokyo in 1971, Miki Yui is an artist and composer, who has been working in the field of small sounds - environment and our acoustic perception in the fields of sound art and music since 1998. She has published such CDs as “small sounds” and “silence resounding”, and presented such installations as “a view over the pond” (an outdoor installation of paper and piezo speakers, regarding small sounds in the environment) and “trace” (an indoor installation regarding the memory of objects). She lives and works in Düsseldorf.

Miki Yui 1971年生於東京，1998年開始從事微少聲音的創作，即對環境聲音感知的創作。聲音裝置作品包括旨在連接室內室外空間的《池塘的景觀》，和關於物件回憶的《痕跡》。

www.mikiyui.com

Project: Waterfall, 2005

"I never really considered myself a sound artist, but must also admit that sound is an element that often creeps into the work and is something I do think about."

「我從來不認為自己是聲音藝術家，但我承認聲音是個常靜悄悄地走進我的作品的元素，也是一個我常思考的東西。」

Donna Ong

May 1 , 2 , 9

東澳 Tung O 12 - 6 pm

Donna Ong received an education in architecture and fine art. She is an installation artist, best known for her narrative environments made from furniture, found objects and original artwork.

"As a child, I promised myself never to forget what it felt like to be a child, to dream and invest in the imaginary, the impossible. My work is about trying to keep that promise."

Donna Ong 是裝置藝術家，喜歡以傢俱、現有物件和原創作品建構出充滿故事性的環境。Ong 的裝置作品常處理私密空間與公開性的關係，她曾於一間沒有窗口的房間放滿了櫥房用具，參觀人士可以隨便拿起用具敲打，房間頓變成個大樂器。 她曾修讀建築及藝術，現住星加坡。

www.donnaong.com

BLUE BEAUTY

"I very happily received the book you sent me! It all looks very interesting on Lamma Island! I'm thinking of doing something open-air in reaction to the moon location…"

「你寄給我的書收到了。南丫看來很有趣!
我想做一些在户外的，跟月亮位置有關的作品……」

Simone Merli

May 1 , 2 , 9

東澳 Tung O 12 - 6 pm

A sound artist and member of soundwalk, New York, Simone Merli has a background in sonic arts and audio production. He is also well versed in interactive music-programming language. He has worked regularly in collaboration with dancers, filmmakers and musicians. His sound installation works include "implant version 2.0"(2001) and "greenhouse"(2006). He grew up in Italy and is currently based in New York.

Simone Merli 接受聲音藝術及音響製作訓練，現為紐約 soundwalk 的成員。曾製作以聲音演譯地球的轉動的裝置作品，以及《聲音溫室》。Merli 生於意大利，現居美國。

Drop, 2007

"I am interested in exploring physicality. I like to replace the standard mechanism we take for granted in operating things in everyday life with readymade objects. I want to enable free improvisation."

「我對物質性特別有興趣。我喜歡找現成物代替習以為常的運作模式。我要讓自由即興可能。」

許方華 Phoebe Hui

May 1 , 2 , 9

東澳 Tung O 12 - 6 pm

Phoebe Hui (pseudonym Jinger) was born in Hong Kong. She was trained in media art and fine art. Most of her works show a strong interest in language and experimentation with audiovisual interactive technologies.

許方華專注於聲音和文字的關係, 過去的作品常採取媒體互動的型式。曾於香港和英國接受新媒體藝術訓練。 她現居香港，正研製一個把黑膠唱片轉化為像「洋蔥圈」的互動裝置，讓參家者重新接觸舊物和舊物料，感受聲音的物質性。

www.earthlinginger.com

otodate

Dear Ms. YEUNG Yang,

I am Noriko Masuyama, administrator to Akio Suzuki.
I have been working for him since 2002.
Akio is very happy that you are interested in his works and approaches.
Concerning the schedule, he will have another project in Japan in May 2009,
but Akio wishes that he could manage to realize both projects.
Akio has just finished his solo exhibition last Sunday.
Anyway we appreciate having the invitation and your passion.

我是Noriko Masuyama ， 是鈴木昭男先生的助理，我從2002年開始為他工作。昭男很高興你喜歡他的作品與處理手法。 關於時間表, 五月份他在日本有個項目, 但仍希望可以兩個都參加。上星期日, 他剛完成了個人展。 無論如何，謝謝你的邀請和熱誠。

Best wishes,

Noriko

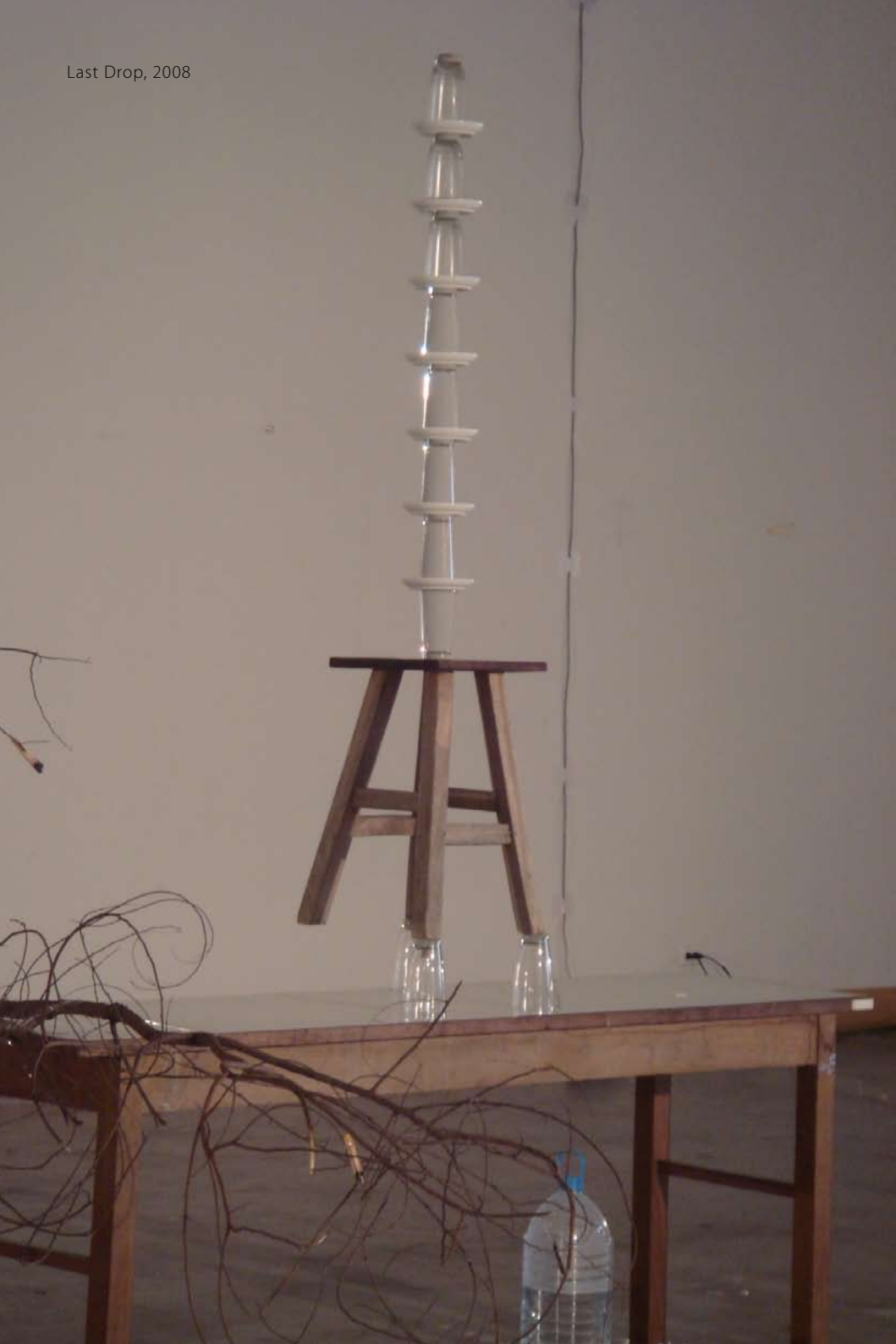
鈴木昭男 Akio Suzuki

May 1 東澳 Tung O
May 2 模達 Motat
4 - 5 pm

Akio Suzuki is known as a pioneer of sound art, but it is being a “quester after sound and space”, working beyond the boundaries of sound art, that he has received the most attention from artists in many fields. Since 2002, Suzuki has been presenting the Mogari series at the Brunei Gallery at the School of Oriental & African Studies in London. It centres around performances on iwabue - ancient and naturally-sculpted stone flutes which have been handed down in Suzuki's family.

鈴木昭男被譽為聲音藝術的開拓者，但他的作品與活動就遠遠超越一般聲音藝術的界限，所以稱他為「聲音與空間的探索者」可能較貼切。自七十年代, 鈴木被邀到過無數的音樂節演出。近年, 鈴木於倫敦的東方與非洲研究學院開展了Mogari系列，用鈴木家傳的石制笛子iwabue表演。

www.akiosuzuki.com



Last Drop, 2008

"I was responding to the political upheaval in Bangkok."

「那時候，我正想著曼谷的政治狀況。」

林榮華 Jason Lim

May 1 東澳 Tung O

May 2 模達 Motat

3 - 4 pm

Jason Lim was born in Singapore in 1966. He makes ceramics sculptures, installation art, videos and performance art. Lim also creates and organizes interdisciplinary platforms for alternative art practitioners to meet and collaborate.

林榮華1966年生於星加坡，他的創作範圍包括陶瓷、 裝置、 錄像和行為藝術，並經常組織為藝術工作者交流與合作的平台。

www.saatchi-gallery.co.uk/yourgallery/artist_profile//79424.html

NIKE
U-70309

"Since 2004, I changed from being a music critic to a musician. Now I make art. I can never make this clear to others. But to me it's very simple: do what I want to do, even if it is not music, not art, not anything."

「2004年我從樂評人變成做音樂的，現在又變成做藝術的，要跟別人說總是說不清。但其實自己想的很簡單：做想做的事情，即使這些事情不是音樂，不是藝術，什麼都不是。」

顏峻 Yan Jun

時間不限 anytime
東澳 Tung O
模達 Motat

Yan Jun works on the realm of sound and words. He was born in Lanzhou in 1973, received an education in Chinese Literature, and currently based in Beijing. Yan's live performance engages space feedback, loop and voice/language to make hypnotic noise. He creates sound art works based on field recording and live performance. Yan runs the label Sub Jam since 1998. In 2004 he co-founded KwanYin Records dedicated to experimental music and sound exploration.

顏峻，聲音工作者，文字工作者。1973年生於蘭州，中文系畢業。現住北京。2004年開始聲音和音樂創作。他的現場表演以空間反饋、反復、人聲/語言來製造催眠噪音。同時從事田野錄音，並創作相關聲音藝術作品。他是撒把芥末（鐵托/Sub Jam）和觀音（KwanYin）廠牌創辦人；2005年創辦了每周進行的實驗音樂活動《水陸觀音》，以及每年舉辦的《Mini Midi》音樂節。

www.yanjun.org/

聲音作品可從 www.soundpocket.org.hk下載
download sound work from www.soundpocket.org.hk

Kawai Shiu composes a piece of music for Tung O. Members of HKNME (viola, cello, two horns and trombone) visit the beach, paths, rocks, pier, temple, and deserted houses with their music and sound. The audience follows the music and listens to the murmurings of the wind and waves.

作曲家蕭家偉為東澳灣寫了一篇新作品，HKNME的成員（中提琴、大提琴、雙圓號和長號）邊奏邊遊，用樂器和聲音走訪沙灘、小徑、群石、碼頭、洪聖廟和破屋各處，跟海浪風聲聊聊。聽眾也可隨著音樂，與夜幕初垂的海灣一起迎接夜星。（演出約四十分鐘）

蕭家偉 Kawai Shiu

with Hong Kong New Music Ensemble

May 1 6 - 7 pm

東澳 Tung O

Ticket price | 票價 HK$ 150 ★

Kawai Shiu is a composer who is recognized by international awards and performances. He makes music primarily through instruments. He believes Sound/Music is metaphorically Janus facing inward. He likes to cook and to contemplate on human conditions. He is at present in exile.

The Hong Kong New Music Ensemble is an initiative of the Grenzenlos Foundation. It was formed in 2008 with fifteen of the best local and international Western and Chinese instrumentalists living in Hong Kong. The HKNME presents the best new music in Hong Kong by local HK composers, Asian composers and also by the important international figures.

蕭家偉的作品屢獲國際獎項與表演認可。他主要以樂器創作音樂，他用希臘雙面神雅努斯向內看來比喻聲音/音樂的關係。他喜歡燒菜和思考人生的種種，現於流放中。

The Hong Kong New Music Ensemble於2008年成立，由十五位演奏西方及中國樂器的演奏家組成， 現致力推動本港，亞洲以至國際性的音樂作品。

www.kawaishiu.com
www.hknme.org

"The sound of these drums is spiritual. The spiritual is about being focused. When focused, you are in a different world."

「這些鼓的聲音是靈性的。其實靈性很簡單， 就是你自己專注，
只要專注，你的世界就不同了。」

李耀誠 John Lee

May 2 7 - 8 pm

東澳 Tung O

Ticket price | 票價 HK$ 150

John Lee is a self-taught percussionist. He studied modern dance, classical piano in his early years and started to teach himself frame drum in 1990. He has regularly created original pieces for musical theatre since 1987. He recently performed in the wetlands in Nam Chung.

李耀誠為框鼓(Frame Drum)演奏家，早年學習古典鋼琴，修讀現代舞，並自學即興彈奏， 創作過十多項個人音樂劇場作品。 九十年代初受框鼓大師Glen Velez 的影響，開始研習世界各地不同的框鼓。曾跟隨Glen Velez 和Ed Herbst進修框鼓和喉唱技巧。近年開始探索與自然混聲共鳴的協奏體驗，分別於香港的南涌石板潭濕地、南丫島模達灣及石澳等地，舉行過走進自然的框鼓和喉唱户外音樂會。

Aelita
"Aelita- Queen of Mars"
With A Live Soundtrack performed by Mike Cooper
by Yakov Protazanov (Russia 1924)

"Hawaiian guitar music may be the first world music we have ever known."

「夏威夷結他音樂可能是我們最先識知的所謂世界音樂。」

Mike Cooper

May 9 6 - 7 pm

東澳 Tung O

Ticket price | 票價 HK$ 150

For the past 40 years Mike Cooper has been an international musical explorer, performing and recording solo and in a number of inspired groupings and a variety of genres. Initially a folk-blues guitarist and singer songwriter, his work has diversified to include improvised and electronic music, live music for silent films, radio art and sound installations. Ambient Electronic Exotica is the genre and subtitle of his recent solo performances. He has been using ambient field recordings collected in the Pacific, South East Asia, Australia and New Zealand - sampled, looped, treated electronically, and combined with acoustic or electric lap steel guitar improvisations, to create Virtual Soundscapes.

Mike Cooper 從少學習夏威夷結他， 過去四十年跟不同文化的音樂人合作。他常用從太平洋島嶼、東南亞、澳洲及紐西蘭採集的聲音，加入原音或電子結他，作為創作聲境和音樂的元素。

http://homepage.mac.com/cooparia/Menu40.html

Experiencing listening as mediated by microphones and headphones…

通過不同種類的話筒及耳筒詮釋室內及室外的空間，
體驗不一樣的聆聽經驗。

Listening Workshop with Anthony Yeung

聆聽工作坊- 楊我華主講

May 9 3 - 5 pm

東澳 Tung O

Fee | 費用 HK$ 200

Anthony Yeung was trained in Theatre Sound Design and Music Recording. He has worked with City Contemporary Dance Company, Hong Kong Ballet, Hong Kong Art Festival, Ching Ying Theatre, Radio 4 Radio Television Hong Kong, Chinese Music Virtuosi, Chor Fung Ming Theatre Company and so on. He works collaboratively with composers and visual artists in sound installations.

楊我華1991年於香港演藝學院畢業，主修舞台音響及音樂錄音。近年曾參與城市當代舞蹈團、香港芭蕾舞團、香港藝術節、中英劇團、香港電台第四台、穌鳴樂坊、雛鳳鳴劇團等的製作及錄音工作。現為全職母帶後期處理工程師，並於理工大學設計學院及香港演藝學院科藝學院任教。

www.aymastering.com

Light Pollution

– public talk of Friends of the Earth

香港地球之友談「噪光」

May 2 6 - 7 pm

東澳 Tung O

Noise pollution in Hong Kong is shocking. One million people in the city live in an unacceptable noise level of over 70 dB. And yet, no one seems to be aware of it. "Noises" come not only from sound, but also light. Excessive light and sound are depriving Hong Kong of its beauty. Chu Hon Keung of Friends of the Earth opens our ear to the spectacle of pollution. (Talk to be conducted in Cantonese.)

香港的噪音，「震驚」全港，讓全城有100萬人生活在「無法接受」– 70分貝– 的高噪音環境下，而似乎不自知。 原來，「噪」的不僅是「音」，還有「光」。無論是「噪音」抑或「噪光」，這「音」、「光」背後都有共通的引線，正在「陰乾」香港。

香港地球之友的朱漢強將會向大家介紹這項污染奇景，絕對讓聽者大開「耳」界。(講座以廣東話進行)

1. listen to the wind

   聽風

2. hike

   行山

others　其他.....

Other things to do in Lamma…

在南丫還可以……

3. listen to the waves

   聽海

4. follow the aroma of the ginger flowers

   隨姜花的味道走

5. chat with grandmas and grandpas

   跟公公婆婆聊天

Wan Chai

灣仔

Locustream Tuner, Villa Arson Nice, 2006
, © Locus Sonus

"It would be certainly amazing and astonishing to play on a rooftop ;-) "

「能在高樓的天台演出，實在令人驚訝。」

Jérôme Joy

Apr **30** 6 - 8 pm

富德樓天台 Rooftop, Foo Tak Building

Jérôme Joy is founder of Locus Sonus, a research group that specializes in audio art (École Supérieure d'Art d'Aix-en-Provence, École Nationale Supérieure d'Art de Nice Villa Arson). They experiment and evaluate the innovative and transdisciplinary nature of audio art forms in a lab-type context. They are also concerned with the communal, collective or multi-user aspects inherent to many emerging audio practices and which necessitate working as a group.

Jérôme Joy 為作曲家，自1992年於法國尼斯的國立藝術學院任教，自2004年與 Peter Sinclair 共同擔任聲音藝術研究組職Locus Sonus 的研究總監。

http://locusonus.org/index.php

Bear wants your story, 2008

"I love the way the bookshop uses wooden boxes for wine to house books."

「我很喜歡書店用載酒的舊箱子放書。」

彭倩幗 Beartrix Pang

May **1 - 30**

The Bookshop by MCCM Creations

Beatrix Pang was trained in design and photography in Hong Kong and Norway. She had done photographic and video works, and has recently begun exploring community-based projects and sound works. She recently came back from Portland, USA on an art research fellowship.

彭倩幗在香港及挪威接受設計及攝影訓練。 她從事攝影與錄像作品，最近開始嘗試社區為本項目幾聲音作品。她剛在美國波特蘭完成一項藝術研究。

http://www.shelliscrackingup.com/

Empty Mind. 1998

"I bought a ring from this shop before. It was made by cloth, very cool. Oh, regarding the installation, I was thinking instead of using a washing machine, maybe I should use a stainless wok and install musical movements on top...a bit better than that washing machine drum since it requires people to put their heads inside."

「我曾於這鋪買了一隻戒子，布造的，很酷！有關裝置，我想不用洗衣機，改用鋼鑊，設計一個播音樂的機械。這比用洗衣機好，因為人家不用把頭放進洗衣機。」

黃國才 Kacey Wong

May **1 - 30**

kapok

Tea with Kacey Wong and Jaffa Lam

與黃國才和林嵐茶聚

dai pai dong outside kapok

May **16** 3-5 pm

kapok 鋪對開大排檔

Kacey Wong's experimental art projects investigate the poetics of space between men and their living environment, One of his recent projects is the mobile home tricycle project Wandering Home. His sound installations and sculptures include Empty Mind and Disappearance. Wong studied architecture and fine arts. He is currently Assistant Professor at The Hong Kong Polytechnic University's Environment and Interior Design Discipline.

黃國才的實驗性作品探討人與其生活空間的意義，曾策劃及展出多個與空間和城市為主題的展覽。近期設計一人居所三輪車屋《流浪家居》。聲音裝置與雕塑作品包括《空想》和《消失》。早年於美國及英國修讀建築及雕塑，現為香港理工大學環境及室內設計系助理教授。

www.kaceywong.com

[redacted]

[redacted]

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[redacted]

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[redacted]

[redacted]

[redacted]

霹靂啪喇！

Piklikpaklakbong!

Open exhibition of sounding toys

霹靂啪喇嘭! 兒時玩具大聲展

May **17 - 30**

hulahoop

Toy submission and sharing

玩具提交及分享茶座

May **17** 3-5 pm

hulahoop

Do you have a toy from childhood that makes a special sound you love or hate? We would like to hear from you, your own toy story. As part of Around sound art festival, Piklikpaklakbong! invites you to bring your sounding toy to hulahoop gallery and share your story with others over snacks and tea.

還有會叫的泡泡鴨嗎? 小機械人的發條聲你特別喜歡嗎? 還有鐵皮收銀機的「叮」一聲。《聽在》聲音藝術節邀請你把珍藏拿出來展出，和大家分享兒時故事，讓故事再成為生活。

* Due to site constraints, all submitted toys must be within the size of 1 cubic metre, and do not require electricity. (Battery-driven toys are welcome.)

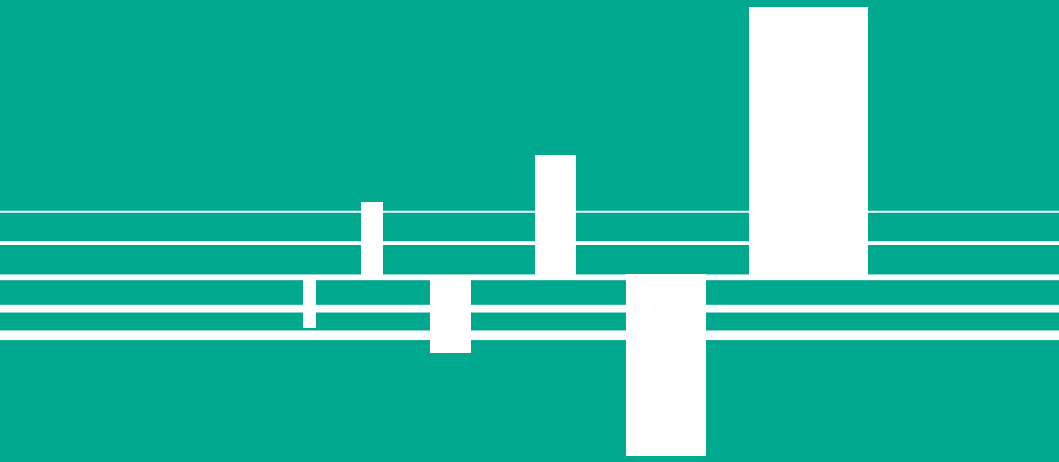
* 因場地限制，提交玩具體積必需小於一立方米，不需接駁電源(乾電池沒問題)。請參展者於五月三十一日(星期日) 下午2時至9時到hulahoop領回玩具。

Enquiries about hulahoop | 黎小姐 Miss Lai 69398023

有關 hulahoop 查詢

Enquiries about Around | 楊陽 Yeung Yang 90403877

有關《聽在》查詢 yangy@soundpocket.org.hk



Books on cultures of listening – Exhibition

聆聽的文化與想像 — 書展

May **1 - 30**

aco_books 藝鵠

Guided reading by Yeung Yang

楊陽導讀

May **16** 5 -7 pm

aco_books

Collection includes | 展出書籍包括

The Soundscape: Our Sonic Environment and the Tuning of the World, by Murray Schafer

Noise: The Political Economy of Music, by Jacques Attali

The Auditory Culture Reader, edited by Michael Bull and Les Back

Listening and Voice: Phenomenologies of Sound, by Don Ihde

Felix Hess: Light as Air, edited by Bernd Schulz

Site of Sound: of Architecture and the Ear, by Christof Migone,
edited by Brandon Labelle, Steve Roden

Aural Cultures: Sound Art, edited by Jim Drobnick

Noise, Water, Meat: A History of Sound in the Arts, by Douglas Kahn

The Human Voice, by Anne Karpf

Hearing History: a Reader, edited by Mark Smith

容世誠，《粵韻留聲－唱片工業與廣東曲藝 (1903-1953)》

顏峻，《燃燒的噪音》

Sound in writing

– public talk by Su Hei (aka Black)

書寫的聲音 — 素黑主講

May **24** 3 - 4'30 pm

The Bookshop by MCCM Creations

When we read, we are embraced by the silence of written language. What is the history of this silence? How has the older form of transmitting knowledge by chanting poetry and songs, and listening, become displaced by the visuality of the written language? Can sound be rediscovered from writing? Su Hei leads us on a journey of sound in writing with her own works. (Talk to be conducted in Cantonese)

A renowned spiritual therapist and writer in Hong Kong and the Mainland, Su Hei is founder of "guan yin heart therapy", works on music/sound related meditative and healing methods, lives for shakuhachi, voice and serenity. She is also presenter and curator of arts related healing workshops and events. Many of her books are published both in Hong Kong and Mainland China.

書本上的文字不會發聲， 閱讀建基於寧靜的狀態， 我們習以為常。文字作為傳遞知識的視覺系統，代替了另一種較古老的， 以詩詞和歌曲傳遞知識的聲音系統。素黑透過她本人的著作，在文字找聽的經驗。
(講座以廣東話進行)

素黑為香港及國內著名心性治療師，作家，催眠師，為尺八、聲音、安靜和黑而活。近年積極研究融合聲音、藝術與情感治療的創新靜心方法，並籌辦另類靜心音樂會。首創黑洞自療法及觀音定心法，自創搖擺定心的鋼琴樂章。其多部著作分別在香港和國內出版。

www.blacksoblack.com

Central

中 環

The Sound of Art...from the Culture 2008

"I spent a lot of time to visit that bridge and make the sketch and find the solution of the installation there."

「我到過那行人天橋很多次，畫了草圖，想好裝置的方法。」

林嵐 Jaffa Lam

May **1 -30**

footbridge over Caine Road on Peel Street

中環卑利街跨越堅道的行人天橋

Hong Kong Architecture Centre

香港建築中心

Jaffa Lam specializes in site-specific works that make use of a combination of the followings: sculptural installation, woodcarving mixed with alternative materials, water, light, plastic, glass, soft materials and metal. Recently she has been involved in public sculpture and community projects in Hong Kong and overseas.

For Around, Lam made a plan for two sound sculptures to be installed on the south and north ends of Peel Street, Central – one on the footbridge over Caine Road, and the other at the Hong Kong Architecture Centre. As this programme book goes to print, only the latter part is confirmed. We are still discussing with the relevant government departments regarding the feasibility of setting up the first part of the work. It is possible that the work may not be realized within the festival period. Please check soundpocket's website for progress on the work .

林嵐專注於特定場地作品，常用的手法包括雕塑裝置和用上水、塑膠、玻璃、金屬等的木雕。最近她常參與本地和海外的公共雕塑以及社區項目。

為了是展，林嵐構思了一個包括兩部份的聲音雕塑作品，計劃分別裝置於中環卑利街的南北兩端 ; 南端部份於跨越堅道的行人天橋上，北端部份於卑利街香港建築中心。直至印書為止，我們只能確定於香港建築中心的裝置，行人天橋部份有待政府有關部門回覆。我們將於聲音掏腰包網站公布有關進度。

www.jaffalam.net

Stories on acoustics of public concert halls in Hong Kong
– public talk by Patrick Shek
香港音樂廳的音響歷史故事一 石達明主講

May **23** 3 - 4'30 pm
Hong Kong Architecture Centre
香港建築中心

Has it ever occurred to you that changing the fabric of seats in the City Hall Concert Hall could affect how the music sounds? Do you know why the design of Ko Shan Theatre changed from being open-air to an indoor space? We hear comments about Tsuen Wan Town Hall having the best acoustics. What grounds are they based on? Patrick Shek tells stories about the history of concert halls in Hong Kong from the insider's point of view. (Talk to be conducted in Cantonese.)

A theatre audio engineer with over 30 years of experience, Patrick Shek has been head of audio for such theatres and concert halls as Hong Kong Cultural Centre, Ko Shan Theatre, Shatin Town Hall etc. He recently returned to Hong Kong from the position as audio system director in the Melbourne Art Centre, Australia, to promote the education of theatre audio in Hong Kong.

可想過，更換大會堂音樂廳的座位布料會改變聽音樂的經驗? 為甚麼高山劇場要蓋頂?有傳荃灣大會堂的音響環境是最好的。這講法有什麼根據呢?石達明談鮮為人知的音響歷史故事。(講座以廣東話進行)

從事舞台音響工作三十多年，曾經擔任主管香港政府會堂的音響部門，包括香港文化中心，高山劇場，沙田大會堂，荃灣大會堂等，並在澳洲墨爾本藝術中心擔任音響系統監督， 及在中、港、澳洲任舞台音響顧問等工作。現致力於舞台音響教育，積極培訓下一代。

Sound and myth
– public talk by Kawai Shiu
聲音與神話 - 蕭家偉主講

May **5** 7 - 8'30 pm
The Bookshop by MCCM Creations

Myth is a dimension, an unknown dimension. As to what myth means, we hardly know it. But throughout the history of humanity encompassing all cultures, we yearn for knowing it. We create languages, art, rituals, religions, stories, mythologies, psychology and the list goes on; a list of our reflections and paraphrases of myth; a million hopeful glimpses for one unknown eternal truth. Composer Kawai Shiu contextualizes sound in a mythical dimension where discoveries are whispered. (Talk to be conducted in English)

神話的真像是不能知的領域， 但自有歷史以來， 人類就不斷發明語言、藝術、儀式、宗教、故事等，尋求神話的意義。作曲家蕭家偉談聲音的神話領域。(講座以英語進行)

speaker biography on page 24
講者簡歷於頁24

Program at a glance 節目一覽表

Date 日期	Time 時間	Artist / Event 藝術家/ 項目	Place 地點	Price 價錢
30 /4	6'00 - 8:00 pm	Jérôme Joy / sound performance 聲音表演	Rooftop, Foo Tak Bldg., Wanchai 灣仔富德樓天台	free 全免
1, 2 ,9 /5	12 – 6 pm	Miki Yui, Donna Ong, Phoebe Hui 許方華, Simone Merli / sound installations 聲音裝置展	Tung O & Motat, Lamma 南丫東澳及模達	free 全免
1-30 /5	opening hours 開放時間 (p.59)	Kacey Wong / sound sculpture 黃國才/ 聲音裝置展	kapok	free 全免
		Beatrix Pang / sound installation 彭倩幗 / 聲音裝置展	The Bookshop	free 全免
	all day 全日	Jaffa Lam / sound sculpture* 林嵐/ 聲音雕塑展*	Peel Street footbridge over Caine Road & HK Architecture Centre 中環卑利街跨越堅道的行人天橋及香港建築中心	free 全免
	opening hours 開放時間 (p.59)	Books exhibition 聆聽的文化與想像 — 書展	aco_books 藝鵠	free 全免
17 - 30 /5	opening hours 開放時間 (p.59)	Piklikpaklakbong! sounding toys exhibition 霹靂啪喇嘭! 兒時玩具大聲展	hulahoop	free 全免
1 /5	2-3 pm	meet and greet Around artists 與藝術家見面	Tung O, Lamma 南丫東澳	free 全免
	3-4 pm	Jason Lim / live art performance 林榮華/ 行為藝術表演		free 全免
	4-5 pm	Akio Suzuki / sound performance 鈴木昭男/ 聲音表演		free 全免
	6-7 pm	Kawai Shiu & HKNME / concert 蕭家偉及HKNME /音樂會		$150
2 /5	2-3 pm	meet and greet Around artists 與藝術家見面	Motat, Lamma 南丫模達	free 全免
	3-4 pm	Jason Lim / live art performance 林榮華/ 行為藝術表演		free 全免

	4-5 pm	Akio Suzuki / sound performance 鈴木昭男/ 聲音表演		free 全免
	6-7 pm	Friends of the Earth talk on light pollution 香港地球之友談「噪光」	Tung O, Lamma 南丫東澳	free 全免
	7-8 pm	John Lee /concert 李耀誠/音樂會		$150
5 /5	7-8'30 pm	Sound and Myth – public talk by Kawai Shiu 聲音與神話- 蕭家偉主講	The Bookshop	Free 全免
9 /5	3-5 pm	Listening workshop with Anthony Yeung 工作坊 - 楊我華主講 (max 12 ppl only/ 限12人)	Tung O, Motat etc. 南丫東澳模達	$200
	6-7 pm	Mike Cooper / concert音樂會	Tung O, Lamma 南丫東澳	$150
16 /5	3-5 pm	Tea with Kacey Wong & Jaffa Lam – on sculpting sound 與黃國才和林嵐茶敘	daipaidong opposite kapok kapok地鋪對開大排檔	Free 全免
	5-7 pm	Guided reading on books about cultures of listening 聆聽的文化與想像- 楊陽導讀	aco_books 藝鵠	Free 全免
17 /5	3-4'30 pm	Piklikpaklakbong! sounding toys sharing and exhibition opening 霹靂啪喇嘭! 兒時玩具大聲展	hulahoop	Free 全免
23 /5	3-4'30 pm	Stories of acoustics in HK concert halls – public talk by Patrick Shek 香港音樂廳的音響歷史故事一 石達明主講	HK Architecture Centre 香港建築中心	Free 全免
24 /5	3–4'30 pm	Sound in Writing – public talk by Su Hei 書寫的聲音 — 素黑主講	The Bookshop	Free 全免
日期不限	Any time 時間不限	Soundwalk by Yan Jun 顏峻聲音作品	Tung O & Motat, Lamma 南丫東澳及模達	Free 全免

* Please check soundpocket's website before visiting the work for the most updated information.
請於出發前到www.soundpocket.org.hk查閱作品最新消息。

Address and opening hours 場地資料

aco_books 藝鵠

Foo Tak Building, 365 Hennessy Road, Wan Chai
灣仔軒尼詩道365號富德樓1樓

Tue - Thu 1 - 8 pm
Fri - Sun 3 - 10 pm
Mon close 休息

The Bookshop by MCCM Creations

G/F, Hong Kong Arts Centre, 2 Harbor Road, Wanchai
灣仔港灣道二號香港藝術中心地鋪
http://mccmbookshop.wordpress.com/

Tue – Sat 12 – 8 pm
Sun – Mon 12 – 6 pm

kapok

G/F, 5 St Francis Yard, Wanchai
灣仔聖佛蘭士圍五號地鋪

Mon- Sat 11am - 8 pm
Sun 11am - 6 pm

hulahoop

G/F, Sau Wa Fong, Wanchai (near Star Street and St Francis Street)
灣仔秀華坊（近聖佛蘭士圍）

Tue - Sun 2 - 9 pm
Mon closed 休息

Hong Kong Architecture Centre 香港建築中心

G/F, 8 Peel Street, Central 中環卑利街8號地下
http://www.archicentre.hk/

Mon – Fri 10'30 am – 7'30 pm
closed during lunch hour 午飯時間休息 (2 – 3 pm)

Sat 1030 am – 6 pm
Closed on Sundays and public holidays 星期日及公眾假期休息

Rooftop, Foo Tak Building 富德樓天台

14/F, 365 Hennessy Road, Wanchai
灣仔軒尼詩道365號富德樓14樓

Dawei Charitable Foundation Limited
達微慈善基金有限公司

Information for visitors 參聽者須知

1. How to get to Motat Wan and Tung O in Lamma Island?

Chuen Kee Ferry runs ferry services from Aberdeen at the pier at Aberdeen Promenade. The ferry service goes to Sok Kwu Wan at Lamma Island via Motat Wan every day. Journey time approx. 30 minutes. It takes about 30 minutes by walking to reach Tung O from Motat Wan.

1. 往返南丫島交通

接駁香港仔-模達灣-索罟灣渡輪由香港仔碼頭開出。碼頭位於香港仔海濱公園內，鄰近珍寶海鮮坊接駁碼頭及香港仔魚類批發市場。航程約30分鐘

Ferry schedule for Mondays to Saturdays
星期一至星期六船期表

From Aberdeen 由香港仔	From Sok Kwu Wan 由索罟灣
6’40 am	6’00 am
8’00	7’20
9’30	8’45
11’00	10’15
12’30 pm	11’45
2’30	1’15 pm
4’ 30	3’40
6’00	5’20
6’40*	6’05*
7’25	6’45
7’50*	7’15*
9’30*	8’50*
10’50*	10’10*

Ferry schedule for Sundays & Public holidays
星期日及公眾假期船期表

From Aberdeen 由香港仔	From Sok Kwu Wan 由索罟灣
6’40 am	6’00 am
8’00	7’20
8’45	8’00
9’30	8’45
10’15	9’30
11’00	10’15
11’45	11’00
12’30 pm	11’45
2’00	12’30 pm
2’45	2’00
3’30	2’45
4’15	3’30
5’00	4’15
5’45	5’00
6’30	5’45
7’15	6’30
7’50	7’15
9’30	8’50
10’50	10’10

*假日收費 *Sunday & Public holiday’s Fare

2. What happens if it rains on performance nights?

Most performances will still be held if it rains. They are cancelled only if the Red Rain signal or Typhoon Signal Number 8 is hoisted. For the most updated information, please visit www.soundpocket.org.hk

3. What do I get by buying tickets to the performances?

All ticket holders are entitled to a 20% discount coupon issued by The Bay Mediterranean Restaurant at Motat. It is valid for 2 weeks.

2. 惡劣天氣

即使下雨，所有演出會如期舉行，若發出8號颱風信號或紅色暴雨警告信號，演出將全面取消。請於出發前到 www.soundpocket.org.hk 查閱最新消息。

3. 訂票優惠

持票人士可獲模達灣The Bay餐廳用餐八折優惠，有效期為兩星期。

map of Aberdeen Pier and fare informations:
www.ferry.com.hk/chi/service.htm

碼頭位置地圖及收費詳情：
www.ferry.com.hk/chi/service.htm

Further enquiries 查詢

Yeung Yang 楊陽 90403877
yangy@soundpocket.org.hk
www.soundpocket.org.hk

Unit C, 10/F, Gee Chang Industrial Building,
108 Lok Shan Road, Tokwawan
Hong Kong

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AROUND sound art festival 《聽在》

Ticket Reservation Form 門票訂購表

No. of tickets 觀看場次及所須門票	May 1 [HK$150] Kawai Shiu/ HKNME 蕭家偉	
	May 2 [HK$150] John Lee 李耀誠	
	May 9 [HK$150] Mike Cooper	
no. of tickets for workshop 工作坊門票 12 ppl max, first come first served 只限12人，先到先得	May 9 [HK$200] Anthony Yeung 楊我華	

Name 姓名	English		中文	
Email 電郵		Tel 電話	Fax 傳真	
Address 通訊地址				
Total Price 門票總價	Total no. of ticket 門票數量		Total Amount 總額	HK$ 港幣
	☐ Bank deposit to soundpocket ltd. at HSBC 813-272671-001 * Mail deposit slip to address below 存入本會户口香港上海匯豐銀行 813－272671－001 * 存款後請把收據寄到頁下地址			
	Cheque 支票 ☐	Bank 銀行	Cheque No. 支票號碼	

* 本表格收集之個人資料供報名用途，如不欲接收本中心任何宣傳資料，請於空格加上✓號。
Personal data provided will be used for enrollment. If you do not wish to receive promotional information from us, please tick the box ☐

* 訂票在收到款項後才生效，若只以電郵/電話/傳真申請，將不獲受理。不便之處，敬請原諒。
Application is valid only upon receipt of application fee. Email/phone/fax reservation will not be considered. Sorry for the inconvenience

* 訂票生效後將以電話確認，門票將在節目當天於現場接待處領取。(接待處於南丫島模達灣渡輪碼頭)
Valid application will be confirmed by phone, tickets would be collected at reception on day of show. (Reception desk is at the public pier in Motat Wan, Lamma Island)

* 請將款項以劃線支票，抬頭人「soundpocket limited」
連同訂購表格寄至 香港九龍土瓜灣落山道108十樓C座 soundpocket 收
Please make cheque payable to "soundpocket limited", and mail to Unit C, 10/F, Gee Chang Industrial Building, 108 Lok Shan Road, Tokwawan, Kowloon, Hong Kong.

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en-vi-ron-ment
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voices *nature*
seek resonances
to understand *our*
world

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VOLUNTEER RECRUITMENT 聲音掏腰包義工徵集

Reply Slip 回條

Name 姓名 _____

Tel 電話 _____ Email 電郵 _____

I want to be a volunteer for soundpocket. I have the following skills and interests:

[ ] documentary photography
[ ] documentary video
[ ] sales and marketing
[ ] face-to-face in-depth interviewing
[ ] technical aspects of exhibition production,
eg. painting, drilling, carpentering, AV setup etc.
[ ] field sound recording
[ ] archival research
[ ] liaising with primary and secondary school principals and teachers

* Please mail this page to Unit C, 10/F, Gee Chang Industrial Building,
108 Lok Shan Road, Tokwawan, or scan it and email to info@soundpocket.org.hk.

本人欲參與聲音掏腰包義務工作。本人善長或有興趣於：

[ ] 紀錄攝影 (硬照)
[ ] 紀錄攝影 (錄像)
[ ] 銷售/ 市場推廣
[ ] 訪問藝術家
[ ] 製作展覽 (技術支援)
[ ] 現場/ 田園錄音
[ ] 資料 搜集/ 文獻庫資料研習
[ ] 聯系中小學

* 填妥表格請寄土瓜灣落山道108號志昌工業大廈10樓C座，聲音掏腰包義工徵集收

soundpocket is recruiting volunteers for exhibition production, educational programmes, soundscape research and recording projects, and interviewing people working with sound for publication purposes. If you have specific skills, a passion for sound art and a sensitivity with listening, we would like to hear from you.

VOLUNTEER RECRUITMENT
聲音掏腰包義工徵集

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listen *to*

voices *nature* 聲音掏腰包

seek resonances

to understand *our*

world

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關於聲音掏腰包

聲音掏腰包的工作包括 宣傳、教育、促進與收集聲音藝術。我們涉足聲音、藝術與文化，再現聲音於不同的藝術形式(包括視覺藝術，裝置藝術，音樂，戲劇，舞蹈等)。我們相信聲音的表述是多樣化和充滿動態的，為生活賦予意義。我們希望與所有對聲音有同樣興趣的人共事。

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聲音掏腰包為香港法定慈善團體。所有捐款將獲免稅收據。

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支票背面寫上名字及聯絡電話，聲音掏腰包將發收據確認。

直接存款: 香港上海匯豐銀行 813－272671－001 ,
銀行收據請寄土瓜灣落山道108號志昌工業大廈10樓C座
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About soundpocket

soundpocket is committed to meeting the needs and interests of Hong Kong artists in sound art and the general public in listening by offering knowledge and know-how in the long-term development of sound art in Hong Kong. Since its inception in July 2008, soundpocket has organized and co-organized ten programmes, including exhibitions, educational workshops, and listening awareness raising initiatives. These are to remain the core activities of soundpocket.

soundpocket finds sound in diverse and dynamic relations with many different art forms (visual art, installation art, music, theatre, dance etc.), and with a variety of cultural contexts that give meanings to our lives. soundpocket supports not just an art form, but ideas and possibilities that engage with aesthetically meaningful, culturally-grounded and publicly relevant sonic practices, which have a lot to teach about how we understand the world.

Donate to soundpocket

to support the promotion of listening and sound art

soundpocket is a charitable organization registered in Hong Kong. All donations are tax deductible. A receipt will be issued upon confirmation of donation.

Donate by direct deposit: HSBC account 813-272671-001.
Please send bank deposit slip with name and contact number to soundpocket, Unit C, 10/F, Gee Chang Industrial Building, 108 Lok Shan Road, Tokwawan,

Donate by crossed cheque: account name "soundpocket limited"
Please send cheque to the above address.

cloud of sound (madeleine slavick)

gently | re · *veal* gently

re*fuse* only say *one* *word* and

I shall be healed

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Special thanks to
特別鳴謝

Ben Tso, Codesign, pill and pillow, The Bay, Rainbow Seafood Restaurant, Paul Lam, KK Lau, Green Lamma Group, all volunteers, and residents of Tung O and Motat, for their hospitality, warmth, and care.

香港兆基創意書院年青導賞員，綠南丫小組及東澳、模達居民的熱情、照顧和關心。

Book Design by 本書設計： vik [http://vik.drawwithme.org]

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Oasis – Artists' Studios in Hong Kong Vol. 1 & 2

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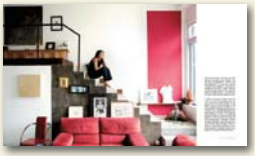
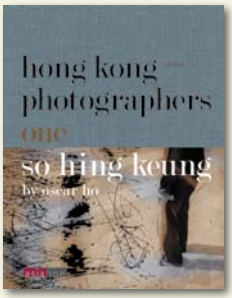
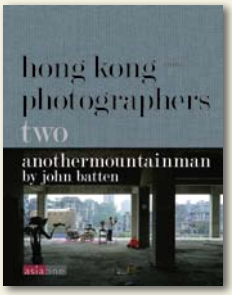




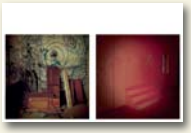
Hong Kong/China Photographers One - So Hing Keung by Oscar Ho

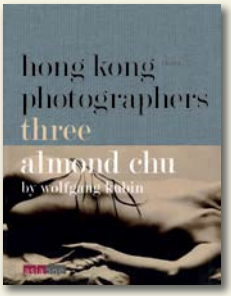
The first book in the series portrays So Hing-keung's fascinating career as Hong Kong's 'photographer-explorer', leading viewers on a search for images that is also a metaphoric search for deeper meaning, identity and existence.



Hong Kong/China Photographers Two - Anothermountainman by John Batten

Anothermountainman (aka Stanley Wong Ping-pui) is a photographer, artist, designer and educator who expresses his distinctive view of the city through a camera lens. His photographs are of iconic people – including the late calligraphy-graffiti artist Tsang Tsou-choi and iconic places like the Cenotaph, Oil Street and even decrepit *lanweilou* in China.





Hong Kong/China Photographers Three - Almond Chu by Wolfgang Kubin

A realist and reactionary devoted to the permanent values of photography, professional photographer and photographic artist Almond Chu does not compromise to the demands of a specific genre. His photography – from his renowned monochrome human figures and still-lifes to his colour landscapes and 'Punks' – draws viewers into an austerely personal, poetic reality…

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