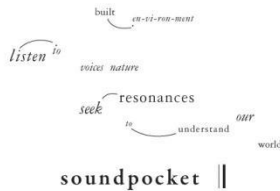


## Art for Radio? Radio for Art? – an artist-led symposium 藝術廣播？廣播藝術？ – 一場由藝術家主導的研討會

### Presenters' Profile



**soundpocket** is a promoter, educator, facilitator, and gatherer. We work in the fields of sound, art and culture. We find 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. We would like to work with all those who share this active

interest in sound.

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 and the experiences yet to be valued.

聲音掏腰包 soundpocket 扮演宣傳、教育、促進與收集的角色。我們涉足聲音、藝術與文化，發現聲音與不同的藝術形式（包括視覺藝術、裝置藝術、音樂、戲劇、舞蹈等）有著多樣化和動態的關係；在不同的文化背景下為我們的生活賦予意義。我們希望與所有對聲音有同樣興趣的人共事。

聲音掏腰包所支持的不單純是一個藝術形式，而是具美學意義、扎根文化、並與公眾相關之聲音創作的想法及可能性；這些想法及可能性則能開啟我們通往認知世界以至各種經驗的大門。

Website 網址: <http://www.soundpocket.org.hk/>

## **SCAD** The University for Creative Careers

**SCAD-Hong Kong** offers one of the largest concentrations of art and design degree programs in the city of Hong Kong and was founded to offer a specialized professional arts education for successful careers in art and design. In September 2010, it reopened the doors of the former North Kowloon Magistracy after extensive rehabilitation and careful conservation in its UNESCO award-winning adaptive reuse of the heritage site. SCAD aims to provide students from Hong Kong and abroad, the opportunity to study and grow in East Asia's dynamic creative scene. It prepares talented students for creative futures by emphasizing learning through individual attention, collaboration and engaging educational opportunities. SCAD-HKArtNow! is a new program of events developed by SCAD Professor of Art

History Emily Verla Bovino that aims to involve SCAD students in Hong Kong's vibrant contemporary art scene, while inviting the public to experience art and art education at SCAD.

**SCAD 香港分校**除了為學生提供優越的教育，更助他們快人一步邁向藝術和設計事業成功的康莊大道。SCAD 香港分校於 2010 年 9 月成立，座落深水埗前北九龍裁判法院，學校為其進行大規模的保育，細心保存其歷史及文化價值，於 2011 年獲頒聯合國教科文組織亞太區文化遺產保護獎榮譽獎。SCAD 香港分校致力為來自香港以及世界各地的學生作好職前準備，我們相信通過生動的課程，富啟發性的環境，才能將學生潛能淋漓發揮，培養出獨特個性。由 SCAD 香港分校藝術史教授 Emily Verla Bovino 發展的「SCAD-HKArtNow!」活動系列旨在鼓勵 SCAD 的學生參與跟香港當代藝術相關的活動，同時邀請公眾到臨 SCAD 香港分校內體驗藝術及藝術教育。

Website 網址: <http://scad.edu.hk/>

### **Artists and Speakers' Biography**

**Amber Au** (Hong Kong) graduated from the School of Journalism and Communication, The Chinese University of Hong Kong (CUHK), and received her Master of Arts Degree from the Fine Arts Department of CUHK. She is currently Programme Host/DJ of Commercial Radio 2 (CR2). Programmes she is hosting for CR2 include *Urban Touch* and *Zine*. She also participated in Hong Kong International Photo Festival - 300 Families Photography Exhibition, Hong Kong Book Art Festival and Sham Shui Po Pang Zai Art Exhibition. She was the curator of Northeastern New Territories: Our Land Roving Exhibition. Books she has written include *Hey, Learners!*, *Urban Touch 30 Stories*, *Stories of Our North-eastern New Territories* and *Twinkle Twinkle Little Guys Diary*.

**急急子**（香港）畢業於香港中文大學新聞與傳播學院，並於香港中文大學藝術系取得碩士學位。現為商業電台叱咤 903 DJ，主持節目包括《Urban Touch》及《集雜誌》。急急子曾參加香港國際攝影節「300 家——樂。活。當下」攝影展、香港書本藝術節、欽州街棚仔藝術展、詩歌生活節，策劃《我地東北巡迴展》；出版書籍包括：《早安，同學早！》、《Urban Touch 三十間 30+》、《我地東北鄉村學》、《一閃一閃小工程日誌》。

Website 網址: <http://www.facebook.com/aamberwork>

**Emily Verla Bovino** (New York/Hong Kong) is an art historian, art writer, and artist. She is Professor of Art History at SCAD-Hong Kong where she curates SCAD-HK ArtNow! a series of events on contemporary art in Hong Kong. As an artist, her immersive projects combine ethnographic fiction and trans-media storytelling in experiments between literature, theatre and performance that feature sound, voice, scenography, sculpture, and moving-images. Her projects have been shown in Italy, Czech Republic, Mexico, Switzerland and the United States. As a scholar, she is currently working on a book project on the concept of the 'plastic' across art history, artist writings, theatre, dance, philosophy and evolutionary biology. Upcoming publications include an article on her own use of ethnographic fiction and performance improvisation to explore the impact of minimalist Donald Judd's artist-museum *The Chinati Foundation* (1986) on area residents of the Presidio-Chihuahua borderlands between Texas and Mexico.

**Emily Verla Bovino** (紐約／香港) 是一位藝術史學者、寫作人及藝術家。現任 SCAD 香港分校的藝術史教授，亦為一系列關於當代藝術活動的「SCAD-HK ArtNow!」的策展人。作為藝術家，她實驗性地把民族誌詩文與不同媒介結合，利用文學，戲劇，包含聲音、人聲、舞台美學、雕塑及流動影像元素的演出說故事；其作品曾於意大利、捷克、墨西哥、瑞士及美國展出。作為學者，她正著力研究「塑料」在藝術史、寫作、戲劇、舞蹈、哲學及演化生物學的角色，並集結成書。即將出版的作品包括一篇關於她利用民族誌詩文及即興演出探索推崇極簡主義的藝術家 Donald Judd 的博物館 *The Chinati Foundation* (1986) 對於德州普雷西迪奧縣及墨西哥契瓦瓦州邊界的居民之影響的文章。

**András Blazsek** (b. 1984, Dunajska Streda, Czechoslovakia) is a Hungarian-Slovak media artist who works in sound, sculpture, installation and environment. He works with electroacoustic and experimental music theory with a focus on the concept of Öffentlichen Raum (open space) and the in-between. His first sound performances processed the mechanical noises of analog instruments through saturation and absorption to explore the full spectrum of physical sound in everyday objects. In more recent installations, he has worked with the representation of technology through historical experiments with a compound microscope, a frequency instrument used in clinical trials for cancer treatment and an observation chamber for camouflage design. Blazsek studied sculpture at the Hungarian University of Fine Arts under artist György Jovánovics and did postgraduate studies at the Academy Of Media Arts Cologne (Kunsthochschule für Medien Köln) under artists Anthony Moore, Mischa Kuball and Zilvinas Lilas. He is a founding member of the artist group Besorolás Alatt (Unrated). He organized and curated the +3dB Contemporary Sound Art Festival in Budapest in 2009 and 2010. He received the grant of the International Visegrad Fund for the Futura Residency Program in 2010, the CEC Artslink grant for an independent project at LACE Los Angeles in 2012 and he received the grant of the Trust for Mutual Understanding for his residency at Residency Unlimited in New York in 2017.

**András Blazsek** (生於 1984 年，捷克斯洛伐克 Dunajska Streda) 是一位匈牙利／斯洛伐克媒體藝術家，從事有關聲音、雕塑、裝置和環境創作。他的作品探討電聲學和實驗音樂理論，並以開放空間的概念為重心。他的首場音樂表演透聲音的過飽和度和吸收度來處理模擬樂器的機械噪音，從而探索日常物件的物理聲音頻譜。在近期的裝置作品中，他利用複合顯微鏡進行歷史實驗、用於癌症治療臨床試驗的頻率儀器，以及用於對照實驗的觀察室來陳述技術的概念。Blazsek 在匈牙利美術大學跟隨藝術家 GyörgyJovánovics 學習雕塑，於科隆媒體藝術學院修讀研究課程時則跟隨藝術家 Anthony Moore、Mischa Kuball 和 Zilvinas Lilas 學習。他是藝術家組織 BesorolásAlatt (Unrated) 的創始成員之一。他於 2009 年和 2010 年在布達佩斯組織並策劃了+ 3dB 當代聲音藝術節；於 2010 年獲 the International Visegrad Fund 資助參與 Futura 駐留計劃 2010；於 2012 年獲得 CEC Artslink 資助在洛杉磯 LACE 實踐一個個人項目，並於 2017 年獲 Residency Unlimited 頒發 Trust for Mutual Understanding 到紐約進行駐留。

**Hera Chan** (Hong Kong) is a curator and writer based in Hong Kong. Committed to sustaining networks of solidarity and building media infrastructures, she acted as director/curator of Videotage in Hong Kong from 2017 to 2018. She is co-founder of Atelier Céladon in Montreal. Otherwise, she has worked as a researcher at SEACHINA Centre and as a community journalist for CKUT 90.3fm Radio, the *Media Co-op*, and the *Argentina Independent*. She has curated exhibitions and public programmes at Para Site (Hong Kong), Spring Workshop (Hong Kong), Ullens Center for Contemporary Art (Beijing), SBC Gallery of Contemporary Art (Montreal), Studio XX (Montreal), and *articule* (Montreal).

**陳思穎** (香港) 是駐香港的策展人兼作家。她致力於維護社群團結共進的關係網和建設媒體基礎設施，她於 2017 年至 2018 年擔任香港錄影太奇的總監兼策展人。她亦是滿地可 Atelier Céladon 空間的聯合創始人。此外，她曾在 SEACHINA 中心擔任研究員，並擔任 CKUT 90.3fm Radio, the Media Co-op 和《阿根廷獨立報》的社區記者。她曾在 Para Site 藝術空間 (香港)、Spring Workshop (香港)、尤倫斯當代藝術中心 (北京)、SBC 當代藝術畫廊 (滿地可)、Studio XX (滿地可) 以及 *articule* (滿地可) 策劃展覽及公共項目。

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**Bryan Chung** (Hong Kong) is an interactive media artist and design consultant. His artworks have been exhibited at the World Wide Video Festival, Multimedia Art Asia Pacific, Microwave International New Media Arts Festival and the China Media Art Festival. In the Shanghai Expo 2010, he provided design consultancy to various industry partners in Hong Kong and China. Chung studied computer science in Hong Kong, interactive multimedia in London, and

fine art in Melbourne. He develops software libraries for the open source programming platform, Processing. He is the author of the book, *Multimedia Programming with Pure Data* (Packt Publishing, 2013). At the Academy of Visual Arts, Chung teaches subjects on interactive arts, computer graphics, and multimedia.

**鍾緯正**（香港）是一名互動媒體藝術家及設計顧問。他的作品曾於荷蘭國際錄像節、Multimedia Art Asia Pacific、香港微波國際新媒體藝術節及中國媒體藝術節展出。於 2010 年的上海世界博覽會期間，為香港及內地的參展商企業提供設計顧問服務。鍾氏曾在香港修讀電腦科學，其後分別在倫敦進修互動多媒體設計及墨爾本修讀藝術。他亦為開源軟件開發程式，及出版多媒體設計的教科書籍：*Multimedia Programming with Pure Data* (Packt Publishing, 2013)。他正在香港浸會大學視覺藝術院任教互動藝術、電腦圖像及多媒體等科目。

**Hitomi Hasegawa** (Japan/Hong Kong) is a founder and director of Moving Image Archive of Contemporary Art in Japan (MIACA Japan) since 2006. Hasegawa is currently a visiting researcher of Asia Art Archive in Hong Kong with the grant of Japanese Government Overseas Program. Since 2000, Hasegawa curated several exhibitions in several venues such as the Mori Art Center Zone in Tokyo, Kunstbuero in Vienna, Kulturhuset in Stockholm, Tokyo Metropolitan Museum of the Photography, Skulpturens hus in Stockholm, ZAIM Yokohama. As MIACA, Hasegawa organized exhibitions and talks of unitednationsplaza, Cao Fei, Paul Chan and others. In 2009, she appointed the assistant curator of CREAM, International festival for Arts and Media Yokohama. Manager of the Japanese artist group The Group 1965 since 1997, member of Free Media Research Lab (fmrl) and Free Art and Technology Tokyo (FAT Tokyo) since 2008. Writings, contributions: BE Magazine of the Kunsterhaus Bethanien, :Publicness in Art How to Reorganize Museums and Cultural Facilities in Japan?, Keio University Art Center, :Please Disturb! Catalogue of Svenska Forum, Stockholm. Hasegawa studied at Konstfack in Stockholm and Keio University in Tokyo, MA in Art Management.

**長谷川仁美**（日本／香港），在 2006 年創辦了日本現代藝術活動影像資料庫(MIACA Japan)。她曾獲日本政府海外計劃資助，在香港亞洲藝術文獻庫擔任客席研究員。自 2000 年起，她曾在不同地方策劃展覽，包括：東京 Mori 藝術中心、維也納 Kunstbuero、斯德哥爾摩 Kulturhuset 和 Skulpturens hus、東京都寫真美術館及日本橫濱 ZAIM 等。在 2009 年，她被委任為 CREAM, International festival for Arts and Media Yokohama 的助理策展人。此外，身為 MIACA Japan 的總監，長谷川於橫濱主辦過 Paul Chan、曹斐等大型展覽與講演會，並策劃了「藝術與市場，藝術的市場」等一系列座談會。自 1997 年起，她管理日本藝術家團體 The Group 1965。2008 年成為 Free Media Research Lab (fmrl)和東京 Free Art and Technology (FAT Tokyo)的成員。她的文章曾於不同刊物刊登，包括：Kunsterhaus Bethanien 的 BE 雜誌、慶應義塾大學藝

術中心的「公開藝術」及斯德哥爾摩 Svenska 論壇的「請騷擾」目錄等。長谷川曾在斯德哥爾摩的 Konstfack 及東京慶應義塾大學就讀，並取得藝術行政碩士文憑。

**Meri Kyto** (Finland) is an ethnomusicologist and a cultural researcher working with private and common acoustic spaces in urban environments. She is currently working as a postdoctoral researcher at the University of Tampere, on a book about the digitalization of soundscape. In her articles, she has been tackling cultural intimacy in film sound design, online frustration of neighborhood noise, change and design of Finnish public library soundscapes, ecocriticism in soundscape composition, the territoriality of busking in London, sonic resistance during the Gezi Park protests, apartment acoustemology in Finland, acoustic communities of football fans, domestication of sonic environment and sonic representations of Istanbul in cinema.

**Meri Kytö** (芬蘭) 是一名民族音樂學家及文化研究者，主要探討在城市環境中的私人及公共聲音空間，現於坦佩雷大學擔任博士後研究員，並同時撰寫有關聲音景觀數碼化的書籍。她的眾多文章涉獵不同的聲音議題，例如：電影和聲音設計的文化親密性、針對鄰居噪音的網路發洩、芬蘭公共圖書館的聲音景觀改變與設計、聲音景觀結構的生態文學批評、倫敦街頭表現的地域性、蓋齊公園抗議中的聲音抵抗、芬蘭公寓的聲響意義學、足球迷的聲音社區、聲音環境的馴化及伊斯坦堡戲院中的聲音再現。

Website 網址: <http://uta-fi.academia.edu/MeriKyto>

**Lam Laam, Jaffa** (Hong Kong) received her BFA, MFA and Postgraduate Diploma in Education at the Chinese University of Hong Kong. She is now teaching at the Hong Kong Art School as Senior Lecturer and Programme Coordinator. She is a sculptor specializing in large-scale site-specific works of mixed-media sculptures and installations, which are primarily made with recycled materials such as crate wood, old furniture and umbrella fabric. In recent years, she has been involved in many public art and community projects in Hong Kong and overseas. Her works often explore issues related to local culture, history, society and current affairs. Apart from solo exhibitions, Lam has been invited to take part in many local and international exhibitions, as well as artist residency programmes in Kenya, Taiwan, Bangladesh, China, United States and Canada, etc. In 2006, she was awarded the Asian Cultural Council's Desiree and Hans Michael Jebsen Fellowship. In 2009, she started a community project in Hong Kong titled "Micro Economy". At the invitation of Hong Kong Arts Centre Jaffa staged the exhibition: Jaffa Lam Laam Collaborative: Weaver, to highlight this project which was also shown in Japan's Setouchi Triennale 2013 representing Hong Kong.

**林嵐** (香港) 畢業於香港中文大學藝術系、研究院及教育學院，現於香港藝術學院任教，為雕塑系統籌以及藝術高級文憑課程統籌。出生於中國福州，現定居於香港。她主力創作大型混合媒介雕塑作品及裝

置，採用的主要為回收再用的物料，包括木箱板、舊傢具、回收布料等等。近年，她積極參與本土及海外不同的公共和社區藝術計劃，作品多以文化歷史、社會與時事為背景。除個人展覽外，林嵐多次獲邀參加本地及國際展覽，以及世界各地的藝術家留駐計劃，計有肯亞拉姆、台灣花蓮、孟加拉達卡、中國上海、美國紐約和加拿大多倫多等。2013年，她應邀參與日本瀨戶內海三年展，2009年德國漢堡的「Subvision.art.festival.off.」當代藝術節。她亦獲選為2007至08年美國紐約Urban Glass的特邀藝術家、2007年加拿大多倫多Tree Museum十週年慶特邀藝術家。2006年亞洲文化協會捷成漢伉儷獎助金得主，以及二零零三年度香港藝術推廣辦事處「藝遊鄰里計劃 II 2003」的重點藝術家。2009年，林嵐在香港開始的社區項目名為「微觀經濟」，並獲香港藝術中心邀請為此計劃舉辦個展：「林嵐合作社—織織複織織」（2013）。由林嵐策劃的藝術項目包括「現場灣仔—國際藝術家交流工作坊（香港）2005」及「4X4—國際藝術家交流工作坊（香港）2008」。

Website 網址: <http://www.jaffalam.net/about.php>

**Tang Kwok-hin** (Hong Kong) mixed media artist, independent curator and writer. He received his Master of Fine Arts from the Chinese University of Hong Kong in 2008 and Bachelor of Arts (major in Fine Arts) in 2006. Tang starts the artistic path from continuous queries towards his native background; soon he has developed exploration towards origins of existence and intimate aesthetics, inseparably connecting to the course and experiences of his life. These concerns are reflected in his works. He blurs boundaries between art and living by integrating creation with conflicts of human kinds which reveals intrinsic values, tension of duality and rhythm of senses. He often appropriates and reconstructs daily and personal contexts to narrate hidden stories in life, dealing with growth, inheritance, freedom, capitalism, consumerism, nature, politics, norms, etc., to express concerns towards humans and surroundings. He previously participated in la Biennale di Venezia: 15th International Architecture Exhibition at Hong Kong Pavilion, 7th Bi-City Biennale of Urbanism/Architecture, 15th WRO Media Art Biennale, Hong Kong Contemporary Biennial Award 2009, etc., and exhibited in such institutions as Ice Palace, Miami, U.S.A.; Osthaus Museum, Hagen, Germany; Centre for Chinese Contemporary Art, Manchester, UK; 4A Centre for Contemporary Asian Art, Sydney, Australia; Museum Bären-gasse, Switzerland; Hong Kong Museum of Art; Taipei Museum of Contemporary Art; Kuandu Museum, Taipei, Taiwan, etc.

**鄧國騫**（香港）混合媒介藝術家、兼從事獨立策展及寫作，分別於2008及06年取得香港中文大學藝術系藝術碩士及文學士。其創作路途始於對其原居民背景不間斷的追問，繼而發展出對存在本義及親密式美學的探討，緊扣其生命的進程與經歷。此思考體現於其作品，他淡化藝術和生活的界線，通過融和創作及人類種種矛盾意圖展現本質性、二元間的張力及感官節奏。他時常挪用和重構日常與個人文本以講述隱伏生活的故事，如觸及成長、承傳、自由、資本主義、消費主義、自然、政治、規範等，透露出對人事物的關懷。曾參與第15屆威尼斯建築雙年展、第7屆深港城市建築雙城雙年展、第15屆波蘭媒體藝術

雙年展、2009 年香港當代藝術雙年獎等，亦曾於美國邁亞密冰宮、德國奧斯特豪斯博物館、英國曼徹斯特華人藝術中心、澳洲悉尼 4A 亞洲當代藝術中心、瑞士蘇黎世巴爾格斯博物館、新加坡濱海藝術中心、新加坡美術館、廣東時代美術館、菲律賓馬尼拉巴爾加斯博物館、韓國釜山電影中心、香港藝術館、台北關渡美術館、台北當代藝術館等地方參與展覽。2009 年獲香港當代藝術雙年獎優秀獎；2010、11 及 14 年入選傑出亞洲藝術獎；2011 年獲香港藝術發展獎藝術新秀獎（視覺藝術）；2013 年亞洲文化協會獎助金得主。作品為香港藝術館、香港文化博物館、德意志銀行、阿美尼亞莊遜當代藝術及私人收藏（美國、英國、澳大利亞、新加坡、奧地利、台灣及香港等）。

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**Heikki Uimonen** (Finland) worked as a professor of popular music research at the Sibelius Academy, University of the Arts Helsinki in 2012–2017. He is an ethnomusicologist and a docent on acoustic communication and soundscape studies at the Universities of Tampere and Eastern Finland. Uimonen has published articles, a monograph and edited anthologies on music consumption, radio music, compact cassettes and changing sonic environments. His research interests include sonic construction of place, mediated music, social use of music, transforming soundscapes and how all these intertwine. He is the board member of Finnish Society for Acoustic Ecology. Uimonen was part of COST project standardizing soundscape concept in Europe. He has worked as a member of the research group investigating six European villages in projects Acoustic Environment in Change and Soundscapes and Cultural Sustainability including co-editing the book on the topic. European Acoustic Heritage project was exploring the ways to define, describe, create, preserve and appreciate multiple sound cultures of Europe. Since then he has examined how combining contemporary audio technology can be used in soundscape participatory research. Uimonen has led research projects on environmental sounds including Transforming Finnish Soundscapes and sub-project on Health Supporting Multisensory Food Environment (VARINA).

**Heikki Uimonen**（芬蘭），是赫爾辛基藝術大學西貝流士音樂學院的教授，任教流行音樂研究(2012-2017)。他是一名民族音樂學家，同時也是坦佩雷大學及東芬蘭大學的客座教授，研究聲學通訊及聲音景觀。他曾發表不同文章、專刊及編輯文集關於音樂消費、電台音樂、卡式錄音帶及聲音環境的轉變。其研究題目包括地方的聲音構造、媒介音樂、音樂的社會應用、轉變中的聲音景觀及它們之間交織的關係。他也是芬蘭聲學生態學會的理事。他同時為標準化歐洲聲音景觀概念的 COST 成員之一。他曾參與研究小組及編輯書籍，關於六個歐洲村落的聲學環境轉變、聲音景觀及文化可持續性。歐洲聲學遺產項目不斷探索方法定義、形容、創造、保存及欣賞多元的歐洲聲音文化。自此，他致力探索如何把當代聲音技術應用在聲音景觀的參與式研究上。他帶領幾組研究小組探查環境的聲音，包括 Transforming Finnish Soundscapes 及 Health Supporting Multisensory Food Environment (VARINA)。

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**Gregory Whitehead** (Massachusetts) has created more than one hundred radio plays, essays and acoustic adventures for the BBC, Radio France, Deutschland Radio, Australia's ABC, NPR and other broadcasters. Often interweaving documentary and fictive materials into playfully unresolved narratives, Whitehead's aesthetic is distinguished by a deep philosophical commitment to radio as a medium for poetic navigation and free association. In his voice and text-sound works, he explores the tension between a continuous pulse and the eruption of sudden discontinuities, as well as linguistic entropy and decay. Whitehead has been represented in museum shows at the Wellcome Collection, Whitney Museum, Documenta, Mass MOCA, among others. He is co-editor with Douglas Kahn of the influential anthology of writings on the history of radio and audio art, *Wireless Imagination: sound radio and the avant-garde*, and is the author of numerous performance texts and speculative fictions that explore the intricate aesthetics of radiophonic space, as well as critical essays relating to memory, violence and American identity.

**Gregory Whitehead**（麻薩諸塞州）創作了超過一百部廣播劇、文章及聲音導航節目，分別於 BBC（英國）、Radio France（法國）、Deutschland Radio（德國）、ABC（澳州）、NPR（美國）及其他廣播頻道播放。紀錄片及虛構材料交織，讓人感覺似是疑非的敘述是他的美學；他經常利用收音機作為詩詞導向及自由聯想的媒介。在其人聲及文字聲音作品中，他探索連續脈衝與急遽間斷的張力，以及語言學的無序及衰退。他的作品可見於 Wellcome Collection、Whitney Museum、Documenta、Mass MOCA 及其他展示空間。他與 Douglas Kahn 合作編輯《Wireless Imagination: sound radio and the avant-garde》，是一本極具影響力並有關於收音機及廣播藝術歷史的結集。他是很多演出文本及推理小說的作家，作品主要探討無線電聲音錯綜複雜的美學；他亦寫關於記憶、暴力及美國人身份的評論文章。

**Wong Chun Hoi** (HK) (b.1990) was graduated from the School of Creative Media in City University of Hong Kong in 2012, majored in Critical Intermedia Laboratory. He treats Anger as the temporary initiation of making art. His works mainly involves sound and electronics. being honest and sincere is his basic creative principle. He is currently working as the artistic engineer in floating projects. He believes that making complement to other art making is an important way to learn art.

**王鎮海**（香港）生於 1990，畢業於城市大學創意媒體學院，主修批判性跨媒體實驗室。創作道路尚在摸索中，暫以悲憤作為創作源動力。作品主要涉及聲音和電子零件，視坦白為創作原則。現為「據點·句點」藝工程師，期望跟其他藝術創作相輔相成。互相學習。

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**Yang Yeung** (HK) is an independent curator and writer. Her most recent curation was *Around sound art festival & retreat 2013*. Her recent publications include *Hong Kong/China Photographers Series 7 – Alfred Ko*(2012), and “Putting sensitivity in place – artist Phoebe Hui” and “Divided Attention – artist Samson Young” in *Hong Kong Artists, 20 Portraits* (Eds. Cordelia and Christoph Noe, 2012). She is editor of *Away from the Crowd – the art of Jaffa Lam* (2013) and *Pocket 2: say, Listen* (2013). She founded soundpocket in 2008. She currently teaches classics at the Chinese University of Hong Kong. She was awarded the ACC Fellowship in 2013.

**楊陽**（香港）是一名獨立策展人及寫作人，最近期策展項目有《聽在》（2013）。近年出版包括 *Hong Kong/China Photographers Series 7 – Alfred Ko*（香港，2012）、“Putting sensitivity in place – artist Phoebe Hui”及“Divided Attention – artist Samson Young”（收入 *Hong Kong Artists, 20 Portraits*, Cordelia 及 Christoph Noe 編，香港 2012）、“Art education in the university itself – a perspective from general education”（收入 *What Do Artists Know?* James Elkins 編，芝加哥 2012）。編輯書籍包括《人多的地方不要去 – 林嵐的藝術》（香港，2013）及《聽者言》（香港，2013）。2008 年成立藝術組織聲音掏腰包。現任中文大學通識教育基礎課程講師。2013 年獲亞洲文化協會獎學金。

CV 個人履歷: [http://www.soundpocket.org.hk/v2/media/YeungYang\\_CV\\_March2014.pdf](http://www.soundpocket.org.hk/v2/media/YeungYang_CV_March2014.pdf)

**Yuen Cheuk-wa** graduated from the Department of Media Design and Technology at the Hong Kong Academy for Performing Arts with first-class honors in 2001, with a major in recording and sound design. He later obtained a master’s degree in theatre sound design at the California Institute of the Arts and a master’s degree in architectural acoustics at the Rensselaer Polytechnic Institute in the United States respectively. From technical applications to the transformation of aesthetics, he marries art with science and applies his knowledge of sound design and site acoustics to diverse creative forms, such as theatre, installation art, multimedia theatre, etc.. He has served as composer or sound designer for various plays, including *Claustrophobia*, *Pavilion of a Hundred Flowers*, *Field Of Dreams- A Musical*, *Farewell My Concubine – The Shanghai Experimental Xiqu Festival*, *My Days In Cat Town*, *Fuente Ovejuna*, *The Soongs: By Dreams Betrayed* and *Communicating Doors*. He intricately combines the spaces and sounds of the city with the imagination in his installation works such as *Water Reclamation* and *The Art Of...* Yuen is a member of the indie band Primary Shapes who performed a multimedia concert *Primary Shapes: an Eternal Golden Braid* in the Hong Kong Arts Festival in 2009. In 2011, Yuen collaborated with DJ Tommy for the production *A Performative Communication – Blending Worlds* which involved the collision of sound and code.

**袁卓華**（香港）2001 年以一等榮譽畢業於演藝學院舞台科藝系，主修錄音及聲音設計。後赴美國分別在加州藝術學院（California Institute of the Arts）及藍斯里爾理工學院（Rensselaer Polytechnic Institute），完成舞台聲音設計及建築聲學碩士課程。他揉合藝術及科學，從技術層面的應用到美學的轉化，將聲音設

計及場域聲學的知識運用到不同創作形式上，例如舞台、裝置藝術、多媒體劇場等。曾為多個舞台劇作曲或聲音設計，包括包括《親密 Claustrophobia》、《百花亭贈劍》、《頂頭鎚 2017 Live+》、《霸王別姬 —上海小劇場節》、《貓城夏秋冬》、《Fuente Ovejuna》、《如此長江》及《2029 追殺 1989》等。裝置作品如《Water Reclamation》、《the act of... 》以想像將聲音與城市的空間交錯扣連。袁卓華亦是獨立樂隊 Primary Shapes 的成員，曾於 2009 年香港藝術節中創作及演出多媒體作品《解／不／了／解／不》。2011 年跟 DJ Tommy 合作《二三乘七三等於一六七九》，是一場聲音跟符號碰撞。