《MCCM 強勢加盟》

文／郭 Artículo

由十二月中旬，藝術中心底下大堂掛起了變裝。原來麥當勞
別出心裁，易手為專門的藝術展覽館。MCCM 出版社的進駐書
館。這也意味著，MCCM 將會開設藝術書店，究其這市場，由專門出
攝影網絡文／陳雅meiy

《藝術中心的藝術駐地計劃》• 政客們<br>　　藝術駐地計劃在這一年成為藝術家們的渴求，不少政客們<br>　　也藉機推出藝術駐地計劃，以作為政績亮點，同時也為藝術<br>　　界爭取權益。藝術駐地計劃有多種形式，例如駐地時間、駐地<br>　　空間、駐地資金等。政客們在推出藝術駐地計劃時，也會<br>　　考慮到藝術家的需求，例如駐地期間的住處、生活費、創作<br>　　費用等。藝術駐地計劃的成功，將有助於藝術家的創作，也將是<br>　　政客們推廣藝術的一種方式。

《中西區「藝•界」公共藝術計劃》之一

文／黃明強

藝術駐地計劃在中西區「藝•界」公共藝術計劃中佔有一席之<br>　　地位。中西區是香港歷史文化的發祥地，藝術駐地計劃<br>　　的推出，將有助於藝術家的創作，當然也將有助於<br>　　市民的藝術教育。藝術駐地計劃的推出，將為中西區<br>　　帶來新的活力，也將為藝術界注入新鮮血液。
Images Speak and Care About Nature
Five persons
Five rhythms
Five sensibilities
Five places of birth
All living in Hong Kong
With compassion for image and word
With a rapture for truth, a song in quietude
All respond with a grace to our living environment, our city, our nature, with all the birds and animals.

One Square Foot – Photography by John Fung
Date & Time: 20/04 – 25/04 10:00 am
Venue: 2/F, Jockey Club Gallery
Hong Kong is renowned for her high population density, and for people being closely packed within such a small space. Housing problems constantly plague the people of this city. With limited land available, many aged buildings are being torn down to spare lands, and various relocation projects are being carried out along the coastlines for the giant architectures. Many skyscrapers are built to maximise the use of lands, along with the profits of developers. Offices and residential buildings are priced at enormous figures. Possessing a home of their own seems impossible to many people in Hong Kong.

With his personal experiences on these issues, John Fung has been prompted to create a series of photographs to vividly illustrate the adverse housing conditions in Hong Kong. Multi-scoping a scene from different angles by rotating his camera, John is able to depict concrete architectures in an abstract manner which, nevertheless, are in fact the true perception of this congested city of many people in Hong Kong.

Fung will share his creative process and his views on our urban environment and city with students in a few shared sessions.
Please refer to The Bookshop website for up-to-date information on sharing sessions.

John Fung
Born in Hong Kong, he moved to Mainland China with his family at the age of 13. He worked for several different disciplines of jobs including starring in the movies, working in the construction sites, and making some less-famous restaurants around town.

Children Book Readings
Date & Time: 20/04 3:30 pm
Venue: The Bookshop
Read a wonderful substance. One can create and re-shape shapes, forms, and once in a while, miracles. Written and illustrated by children’s author Theadora Whittington, The Stand Turtle is a story about two kids playing at a beach on a warm summer day, and a green tortoise comes into sight... Enriched by WNP, the story carries a light environmental message on “tortoise preservation”.

Theadora Whittington
In 1960 she started writing. Whittington’s China bookshelf, featuring diverse children’s books and picture books appears in various cities. Her first book The Stand Tortoise was published in 1979. In 1981, Whittington made her first trip to China, and her journey influenced her work. She has since called China home.

The Stand Turtle
(Original title: The Stand Tortoise)
Whittington’s first book about China features a Chinese green turtle named “The Stand Tortoise”. In the first chapter, the young children, a boy and a girl, try to explain their feelings by giving their pets a name. They decide to call the turtle “The Stand Tortoise” because of its posture.

Two New Poetry Books And Poetry Reading With Liu Waitong and Michael Holland
Date & Time: 21/04 3:00 pm
Venue: 2/F, Jockey Club Gallery
Liu’s Wandering around Hong Kong with Ghosts comes with his photographs in memory of the old ghosts... photos, guitar, songs dancing with the same poems, each with accompanying drawings, evoking the creative journal and memories together. Hailing from Guangzhou and Australia respectively, Hong Kong is new home to Liu and Holland.

With Her Animal Poetry—Mini Paper Collection
Young designer/artist Fuzzy Chan is fond of birds, snails, fish... all animals. She also finds music in poetry. “To me, poetry is a piece of music too. It takes me to emotion and imagination through a quiet reading experience.” Inspired by S.E. Commings, Chan creates With Her Animal Poetry, a handmade collection of paper products – cards, bookmarks and small size presents – using water pen drawings and poems. She also plays music, both classical and contemporary.

Books from India
Also this month at the bookshop, a selection of children’s books and handmade books by Indian writers and artists, all from the finest independent publishing house in India who shares our spirit— we love books.
有關吃的題材，古來今往，不絕於書與論著，諸如古代文人的《山海經》、元代倪瓒的《云林堂饮食制度略》，以及清代李漁的《閒情偶寄》和袁枚的《随园食单》等，從古人飲食生活的哲思和趣聞到飲食文化的發展，無不淋漓盡致。近幾年各方大師如胡適、梁實秋，則是他們在現代社會的破眾言論，提出質疑古論，為許多人所激賞。

午餐時分，在和風的吹拂下，滿桌的美食讓人目不暇接。正如蔣勳所言：「夏天是吃的地方，秋天是看的地方，冬天是放鬆的地方。」在這個充滿著美食的空間裡，人們可以放鬆心情，享受著美食，細嚼慢咽，品味著食物的美味。

飲：
「As I ate the oysters with their strong scent of the sea and their faint metallic taste that the cold white wine washed away, leaving only the sea taste and the succulent texture, and as I drank their cold liquid from each shell and washed it down with the crisp taste of the wine, I lost the empty feeling and began to be happy and to make plans.」
—Ernest Hemingway, A Moveable Feast

飯：
「Tell me what you eat, and I'll tell you who you are,」 renowned gastronome Jean Anthelme Brillat-Savarin wrote in 1825, exploring how food shaped human cultures. Our eating habits and rituals, the choice of food and dining companions, all practices are fundamental to the development and shaping of human society. Psychological theories have led to the examination of eating and eating as universal experience which is also the clue to self-identity, defining family, class, and even ethnic identity.

イメージ：
And all forms of stories related to food and human behaviour have long been inhabited as a literary device among all types of writing. Food has proven to be a sound inspiration, a plot device, an imaginative craftsmanship of revealing characters in poetry and literature. In Reminiscences of Things Past, Marcel Proust describes to us the way foodingers in our memories.「When a long distant past nothing subsists, after the people are dead, after the things are scattered, still, alone, more fragile, but with more vitality, more unsubstantial, more persistent, more faithful, the smell and taste of things remain poised for a long time, like souls, ready to remind us...」

四川省，成都市的傳統小吃——蔥油餅，酥香可口，深受人們喜愛。蔥油餅的製作過程，結合了現代技術和傳統手工藝，是成都美食文化的代表之一。蔥油餅的外皮酥脆，內餡香嫩，搭配著小蔥的清香，讓人回味無窮。

The Bookshop

The Bookshop, a book place on the ground floor of the Hong Kong Arts Centre early January 2009. The Bookshop carries a selection of books for book-lovers - performing arts, visual arts, photography, design, architecture, illustration and comics, poetry, and children’s and books for kids – both English and Chinese. Occasionally you will also find wonderful books from other countries.

mrcbookshop.wordpress.com

Please refer to F.5a for Food in Literature details.
《寫、講、讀，與聲音雜碎》

文：張德坚

聆在（在）round

在這裡書寫的規則正怎樣把這字形給切割的關係——手指腳打

睡、顛倒或成問題的舒遠自白。

自九零年代，研究電腦語的學者就開始提出，現正正在

《寫、講、讀，與聲音雜碎》

第二章，於筆記型電腦的問題——它顛倒，因為它由

電腦顯示器給的組成；它是顛倒，因為它像聲音一樣，有一

示著作用的。

這個有關顛倒的符號是否文字的問題可以說是從另一個問題引

伸出來的：讀文字作為學習的模式跟讀文字作為學習的模

式有甚少分別，由六十年代開始，這問題成為不少西方學者的

討論焦點，其中兩人有前賢愛倫．A．哈維克的《The Muse Learns

to Write》(1986) 和沃特．O的《Quality and Literacy, the

Technologizing of the Word》(1986)。他們探討的問題就是語

字在不同歷史背景裏的改變，以及這哲理對現今時代的

生活模式的影響。尤其是關於一位書畫家的問題——這陣子繪

書的名字不在書，而是像牛一樣在吃草。這種情況下，書

的人會認出畫的畫面，那邊吃一點一點，讀書行為為我們學

到在書的行為完全改變。

Ong解釋書畫作為根據語的差異所作為書畫的分別：書讓

我們認出不同的內容或表現性質。我們對於畫的問題

是空間的，空間的題材，可以知道它是裡面的，用

水彩畫進去的畫面改變其顏色的詩歌。我們發覺和自己發覺也是

因為身體內部的繪製。Ong指出，書畫是另類的，視覺是無法

統合的，視覺清書有選取的距離和分離。繪畫則有時取或遠近

從不同方向收書聲音。

我不認為我們需要在於為聲音詩一氣或微調張闊觀送化等

等，只是想以自己的具體經驗，想像文字間流的聲音——一直

對我，以及我來說，很有幫助。從閱讀字到各種數碼，甚至

看慣後，以至現在完結。我亦將欣賞——帶著植入感受身體

長年的文字的書寫。不妨試試吧——想像你喜歡的字，再自己輕

輕地，堅定地讀。

Some Notes on Writing, Speaking, Reading, as Sound

Text: Yeng Yang

Gentle of AROUND Sound Art Festival, and Founding Member of soundpocket

What I am writing about now is closely related to how I am writing

on a computer by tapping my fingers on the keyboard, the cursor

always half a beat early, half a beat late, in terms of the space or

better I type.

Since the 1990s, theorists of what comes to be known as hypertext,
text that presents itself in virtual space (computer-mediated,
internet), have been proposing that what I am typing (or typing)
into the word file now is no longer words as we have known them. They
are flickering signifiers — flickering, because light on the screen defines
what these are, and signifiers, because they retain the signifying function
of the written word — representations that give and produce
meanings of reality.

This question of whether the flickerer is still a written word was
preceded by the question of whether the written word itself is a word
as it displaced the oral way of transmitting knowledges. The difference
between orality and literacy is a topic that many books in the English-

speaking West have taken up since the 1960s.

Two of the authors who studied the subject are Eric A. Havelock’s The
Muse Learns to Write (1986) and Walter Ong’s Quality and Literacy,
The Technologizing of the Word (1986). They were both interested in a
common core: how did the change from orality to literacy in Western

societies take place, and how did it affect human consciousness? For
them it was both a historical and cultural question that emerged
from specific events that took place in Greek cultures of education,
and also a question that offered insight to our technological condition
today — a friend recently told me about a librarian who noticed that
people nowadays don’t read books, but gaze them in the same way
gaze, flipping through the pages, picking up bits and pieces here and
there. Reading is changed forever by the way we browse the internet.
Ong gave a convincing account of the difference between the visual
system of writing and the oral system of sound as models of learning.

Sound allows us to register the interiority of things. We can imagine
how we tap a box to find whether it is hollow or solid inside, or we
can ring a coin to learn whether it is silver or lead. We cannot imagine
a violin filled with concrete because it won’t sound like one, and we
experience our voice as coming from inside our bodies that provide
its resonances. While sound incorporates, sight separates, said Ong.
In addition, sight clarity is achieved at a distance, requiring a taking
apart. Sound is a unifying sense, for being an act of gathering
sound from all directions at the same time.

I don’t think one should rush to argue for the priority of sound or
lament the degeneration of the human senses. My own writing
experience has benefited from my imagining how the written words

sound like — it guides me to how to start, when to pause, where to
stop. I find that a piece of writing is good when one or several

words manage to resonate in the reader’s mind, that they become physical,
consummating the reader’s body. Try it. Say a word you really like
slowly, softly, firmly.

ROUND Sound Art Festival Public Talk.

ROUND Sound Art Festival Public Talk is part of the monthly

Library Event Series of The Bookshop. Please refer to The Bookshop
blog and future notices for upcoming programmes.

Website: www.soundpocket.org.hk

The Bookshop

Located at the ground floor of the Hong Kong Arts Centre
early this year. The Bookshop curates a selection of books
for booklovers — performing arts, visual arts, photography, design,
architecture, illustration and comics, poetry, and children’s books on books — both English and Chinese. Occasionally you will also find wonderful books from other countries. The Bookshop is run by MCM Creations, a local non-profit press specialising in visual and culture publications.

Blog: mecbookshop-wordpress.com

Please refer to P.24 for AROUND Sound Art Festival Public Talk details.
I was told that there is a place where lots of stories could be heard. But until now, no one has every heard of any of them because they are stories to be seen. Since those stories are to be told, no one has every believed in any of them, not even the story of Jonin Black and Pu Luk; General and Shadow; Mr. Good Man; a Poet who doesn't know how to read a poem; a house that can expand and shrink; stories before the world exists; and many more untold but real stories.

(Two of the works from the 12 collections of The Stories Heard series.)

The Stories Heard
The Stories Heard is part of the monthly Visual Art Exhibitions organised by The Bookshop. Please refer to The Bookshop blog and future notices for upcoming exhibitions.

The Bookshop
Located at the ground floor of the Hong Kong Arts Centre early January this year, The Bookshop carries a selection of art-themed books for booklovers - in performing arts, visual arts, photography, design, architecture, illustration and comics, poetry, and children's books on books - both English and Chinese. Occasionally you will also find wonderful books from other countries. The Bookshop is run by MCCC Creations, a local small press specialist in visual and culture publications.

Blog: mcccbookshop.wordpress.com

Presenter:

thebookshop
我們每天接觸文字，如報紙雜誌、廣告標、餐牌……，文字、從來就在我們生活中，只是過去有人細細品味中國字的形態。

「文，字，文，文」是中國字最古老基礎的形態字體。五十年代，中國國家的一系列字體，出現了我們今天習以為常的「字體設計人」。在電腦時代來臨之前，整個字體過程，從打字機、修改、設字，再到版式，全是人手工夫。

香港理工大學設計學院教授應該，一直致力中文字體設計研究，於二零零十年及二零零五年，與北京清華大學展開中文字體設計的學術交流。在過去八年間，他始終在內地指導中國字體設計人的培訓與經驗，成績非常突顯。為研究中國字體設計的內容資料，何氏透過出版《中國字體設計人：一字一生》及藝術展，編輯成五十多年來至今中文字體設計人的漫遊故事，從筆畫、空間、結構、筆順及大小，具象呈現中文字體設計的美感，以及書法所含的書法、文化、歷史、政治和科技關係。

每位書法家都有他們的故事，每一筆字也有它的源頭。正如其中一位設計人說：「文字就是一個文明傳承的線索，代表了人的象徵，它並不是抽象的東西，它也包含著哲學」。其中，擁有豐富字體設計經驗的他今才發現以「設計」形態下的中國字體設計的特徵。他希望有專門的學校校系統的傳承，然後馬上，沒有審慎，過度開發，電腦化……，他並對此有獨到的見解。他希望透過人們的關注，書法「標準」的同時，也努力與中國字體設計人合作，解決書法問題和生存空間。

鄭若東是這次訪談中唯一的女性。她認為每個字都有自己性格，「漢字造字，每個字都是活的，即使是活的，還是要按照一定的規律。他對字體設計的技術非常熟悉，他總是留心字的形態，手繪書法過程，從產品設計到書法，都展現細微的平衡。」

「一字一生」，中國字體設計人

The Art & Design of Chinese Typography... and the People behind.
《食事風景——瑞士與中國飲食文化觸碰》

馬天聲 《瑞士與中國飲食文化觸碰》

Foodscape——A Swiss-Chinese Intercultural Encounter about the Culture of Food

Jenny Poon
The Bookshop Project Creator

Tea-coffee By Leung Ping-kwan, 1997
Tea, fragrant and strong, made from five different blends, in cotton bags or legendary stackings — tender, all-embracing, gathering — brewed in hot water and poured into a teapot. Its taste varying subtly with the time in water steeped.

Can that fine art be maintained? Pour the tea into a cup of coffee, will the aroma of one interfere with, wash out the other? Or will the other keep its flavour: roadside food stalls streetwise and worldly from its daily stoves mixed with a dash of daily gossip and good sense.

hard-working, a little sloppy...an indescribable taste.

(Translated by Maria Chorag)

Foodscape is a collection of texts and photographs created during an intercultural encounter with history and culture of food on a 14-day literacy and artistic exchanges trip for Swiss artists and artists to China, and vice versa, for Chinese authors to Switzerland. During workshops, readings and public discussions, a linguistic and sensual approach made it possible to experience what is otherwise mutually foreign.

In China, eating meals together is a matter of establishing communalities and a basis for communication, as well as a way to encourage the harmony of the universe. From time immemorial, food has been a form of communication, first with in the family, where togetherness is realised in common meals, then between business partners and friends to contemplate the fate of the economy and the society over food and drink, and finally with ancestors to nourish with sacrifices of food. So it is not surprising that, in China, the daily greeting "How are you?" takes the form of "Have you already eaten?" Why Switzerland and China? A similarity between Switzerland and the Pearl River Delta region in multilingualism: while Switzerland’s national languages are German, French, Italian, and Romansh, people in Guangdong region speak Cantonese, Putonghua, English, and Portuguese. Along with this multiplicity of languages in a small area, the literary work of the Swiss and Southern Chinese writers seems to have a similar sense of the transitory, the literary sketch that cannot be precisely categorised, and a subjective style full of linguistic play. Behind apparent simplicity, modern and precise observations of everyday life can be found, where, though, they lead away from reality into a highly artificial world of forms and language focused on the self.

These valuable experiences and exchanges are compiled into Foodscape which will be released in September at the Beijing Book Fair and later in October at the Frankfurt Book Fair.
The Play's the Thing

Text: Werner Bitkey

A play is the story of a selected group of characters, their relationships and intimacies, their conversations and deeds. It is a story that may be read in privacy or in public but its main purpose is for presentation to an audience. Whenever a play is performed, the audience, in one sense, become part of the play. In recent months, we have been both speaker/actors and members of an audience. We have enjoyed reading plays by writers such as Oscar Wilde (The Importance of Being Earnest), J.B. Barrie (The Admirable Crichton), Agatha Christie (The Rat), Yasmina Reza (Art), Anton Chekhov (The Proposal) and (selections from) Richard Via (English in Three Acts).

English in Three Acts is particularly interesting because it focuses on the teaching of English through drama, an approach that has now been recognised by the Hong Kong Education Bureau. In an interesting Foreword, Dr. Mark Lester draws attention to Via's careful application of the techniques of teaching acting and dramatisation to the classroom teaching of English. He then goes on to comment briefly on the general motivation for using drama in the language classroom. 1. Drama allows the student to use natural, conversational English in a meaningful context. 2. A play demands that the actors participate in new cultural roles and behave in a culturally acceptable way. 3. Drama provides a purposeful, highly motivating classroom activity for intermediate and advanced level students.

Lester considers that Via's approach to the teaching of English is really double-barrelled: the play provides one kind of exposure to the natural communicative use of language while the use of English in the preparation of the play provides a second kind.

All the plays mentioned above and, indeed, all plays, are fictions conceived in the minds of playwrights; the writers who choose the characters who people their plays. The ideas and incidents that govern such plays invariably illuminate and reveal central themes and purposes. In each play, some parts may be of greater importance than others; some characters and incidents might stand out more clearly in the design; but no part may be greater than the whole. The plays the thing which has to be given life in a theatre.

"The play's the thing." We use this quotation from Shakespeare's play, Hamlet, in our advance notices simply to draw attention to the purpose of our play-reading evenings - to give our members and friends the opportunity to read, understand and enjoy a wide variety of plays.

Of course, Hamlet meant something quite different when he said, "the play's the thing." Those who are familiar with this great work of literature and drama will remember that a play is to be performed before Hamlet's uncle, King Claudius. Hamlet's idea is to add some lines to the play about murder (an excerpt from, The Murder of Gonzago), hoping that Claudius (the murderer) will be disturbed and reveal himself. The plan works and an agitated Claudius leaves the room angry and "marvelous distemp[red]."

Do come to our monthly play-readings. We guarantee that you will not leave the Arts Centre like Claudius, "marvelous distemp[red]."

Reference


English Play-reading

Play-reading is part of the monthly cultural events co-organised by The Bookshop and the English Speaking Union. Please refer to The Bookshop blog and future notices for upcoming exhibitions.

The Bookshop

Opened at the ground floor of the Hong Kong Arts Centre early January this year, The Bookshop carries a selection of art-focused books for booklovers - in performing arts, visual arts, photography, design, architecture, illustration and comics, poetry, and children's and books on books - in both English and Chinese. Occasionally you will also find wonderful books from other countries. The Bookshop is run by NCCM Creations, a local small press that specialises in visual and culture publications.

Enquiries: 3109 6995
Blog: maxmbookshop.wordpress.com

Please refer to p.40 for English Play-reading details.

Presenter:

thebookshop

Co-presenter:
The English-Speaking Union (Hong Kong)
The Box Concert-Songs from the Wilderness

Test: Kang Chi-shing
Kang was born in 1976 and raised in Hong Kong. He studied classical music and composition in the United States with Allen T news and George Crumb. Since 1996 he has created four full-length music theatre pieces: Destiny Triptych Limited, The Floating Bridge, City Inside a Broken Sky and Mt Carda. Kang's recordings on CD include Destiny Triptych Limited and Bluehues/Whitehues.

Established in 1987 by Kang Chi-shing and Peter Stuart, the Box is one of Hong Kong's most important alternative music groups, emerging from the exciting music score of the late 80s and early 90s that also produced such bands such as Blackbird, Beyond, Tai Ming Pai, Martyn, and AMK. Kang Chi-shing is a classically-trained musician who studied composition in the United States, and Peter Stuart is a visual artist and self-trained musician—put together, the two have a unique mind-baffling chemistry and eclectic dynamism that defines the spirit of The Box. The Box explores an array of performance styles, always emphasizing a spirit of playfulness. Their music fuses a range of idioms, from classical to popular, avant-garde to improvisation, to create their own unique brand of music-driven theatrical concert performances. From The Box's first performance of Side 1 (1987) to their most recent major work, Side 14: Bluebox (2007).

The Box has traversed twenty years of "artistic adventures" and performed in a collection of venues, from early alternative venues like the Hong Kong Fringe Club and City Contemporary Theatre in Wong Tai Sin, to Sohwas Theatre, Ko Shan Theatre, and finally to the Hong Kong Cultural Centre and Kwai Tsing Theatre— in a sense tracing the evolutionary trajectory of the local performing arts scene in Hong Kong.

All The Box's significant works have been abstract interpretations of themes drawn from literature and myths; for example, Side 2: the Bridge is based on the story by Kafka, Side 7: Sleeping Beauty on the Grimms' story. The Box's most recent concert performance is The Sleeping Beauties and the Sleeping Beauty fairy tale; Side 10: Lockhead! on the Biblical story of Salome; Side 13: Beauty and the Beast on the children's fairy tale; and Side 14: Bluebox on the folktale legend of Bluebox and the scenario from Bartok's opera of the same name.

Of their fourteen music-theatre works, Side 7: Sleeping Beauty, is considered by Kang and Stuart as The Box's breakthrough performance, grounding their future performance style and aesthetic direction.

The Box Concert - Songs from the Wilderness is an exciting exhibition of twenty-two works of The Box, featuring new arrangements of twenty-two songs from the group's monumental history. Performing alongside Kang and Stuart will be long-term collaborators Julia Mo and Chan Wai-fat, British guitarist Rob Lamont and local percussionist Mo Chun-pang. The concert will also feature special guest musicians Lenny Kwok of Blackbird, Ah P @ Little Airport, Miminous and Crazy Lion.

The Bookshop
Opened at the ground floor of the Hong Kong Arts Centre early January this year, The Bookshop carries a selection of set-focused books for booklovers - in performing arts, visual arts, photography, design, architecture, illustration and comics, poetry, and children's books and books on music - in both English and Chinese. Occasionally you will also find wonderful books from other countries. The Bookshop is run by MCM Creations, a local small press that specialises in visual and cultural publications.

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