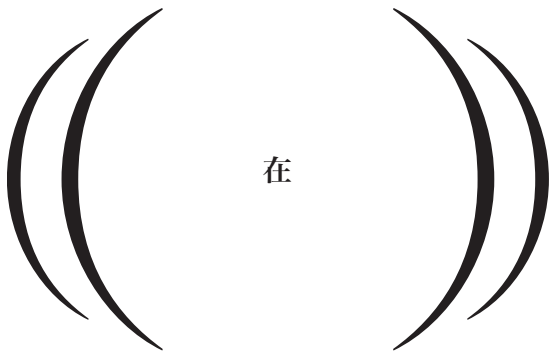


AROUND SOUND ART FESTIVAL & RETREAT

聽 在 聲 音 藝 術 節

August 20th - September 9th



2010

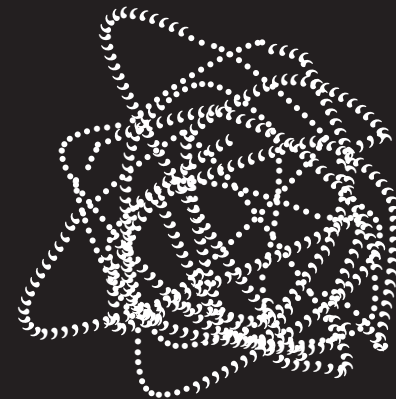
A TIME when what *mattered* was *receiving*

in all *simplicity* & 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*, HAMMERKLAVIER

((人))
ARTIST
BIOGRAPHY
藝術家簡歷

((16))

((26))

((演))
DURATIONAL
PERFORMANCE
現場演出

((30))

((置))
INSTALLATION
裝置展覽

((夜))
THREE MID
SUMMER NIGHTS
仲夏

((36))

((44))

((())
STUDY
研習

((敞))
ONE WIDE DAY
一天寬敞

((40))

((46))

((聚))
RETREAT
聆聽體驗營

Tell me a story, Pew.

What kind of story,

child?

A story with a happy ending.

There's no such thing in all the world.

As a *happy ending*?

As an *ending*.

Jeanette Winterson, *Lighthousekeeping*

AROUND SOUND ART FESTIVAL 2009 was blessed by the goodwill and commitment of many artists as much as the generosity and trust of many co-organizers and sponsors. This is where AROUND SOUND ART FESTIVAL AND RETREAT 2010 must begin.

AROUND is a festival of listening. It is worth repeating that the participating artists are invited not because they are sound artists, nor because there is such a bounded object as "sound art" that can be taken for granted. Rather, it is because these artists' works and concerns compel us to return to listening.

((PEOPLE))

For those who have been to some of our events last year

,
this year is a beginning again

Akio Suzuki and Miki Yui are coming back for the second time, touching the traces they have left behind, making new ones. Suzuki gave performances in Motat and Shek Pai Wan in Lamma Island last year. This time, he focuses on his work, *Otodate*, a long-term self-study work inaugurated in the 1990s and has since made trajectories in many cities over the world. Yui presented an installation in a row of abandoned houses in *Motat* last year. This time, she performs small sounds as they encounter an original installation in a side street in Sheung Wan.

((EXPERIENCE))

AROUND begins with a two-day retreat. Last year, I wrote in the curatorial statement that AROUND is a festival that celebrates not by shouting and applauding and making festivities that cheer, but by

RETREATING



stepping back



taking a moment



feeling fulfilled



even challenged with



IT IS A CELEBRATION OF HAVING TIME



We invite you to join us in retreat, from your routine work and chores. The retreat prepares for the festival - days of listening together. AROUND believes in the power of listening in revealing the edges of memory, perception, imagination, and contemplation, and in bringing them into endearing relations in particular moments. In a more general way, AROUND believes when we prepare ourselves for art, we prepare ourselves for the most insignificant, fleeting moments, to become arresting. This is what AROUND values. As a publicly funded festival, AROUND invites you to share this value with us, for this is where it has always belonged.



Yeung Yang & Susie Law

Curators, *Around* 2010

Tell me a story,

few

Silver.

Tell me a story

What story?

child?

What kind of story

The story of *what happened next.*

A story with a happy ending.

That depends.

There's no such thing in all the world.

On what?

As a happy ending?

On how I tell it.

ending as a

Jeanette Winterson, *Lighthousekeeping*

二零零九年《聽在》聲音藝術節得以完成，有賴太多人緣、地緣、以至不同界別的組織慷慨支持，這些都必須是二零一零年《聽在》聲音藝術節及聆聽體驗營的起點。

《聽在》是關於聆聽的。

要重申，我們請來多位參展藝術家不是因為他們是所謂「聲音藝術家」，而是因為他們參與這次活動的作品使我們不得不回到聆聽及聆聽逼令我們要具備的敏銳。

((人))

今年《聽在》是去年多項活動的延伸和深化。Akio Suzuki 去年在南丫島模達和石排灣作環境聆聽演出，今年會到香港各區進行研究多年的聆聽練習與作品「點音」。Miki Yui 去年在模達的荒廢石屋展出環境聆聽裝置，今年於上環老街演出「微小聲音」作品。三年前，Felix Hess 在長洲一所平房展出跟隨氣壓變動而發聲的作品 Cracklers，今年與我們介紹他的聆聽導師：青蛙、大西洋、空氣。姚大鈞除了帶領聆聽體驗活動之外，還會以他最新創作的既抽象又具象的聲音演出，帶我們遊走於夢境與真實之間。林嵐的「聲音之樹」自去年完成後，繼續安放於香港建築中心後鋪天井，今年借《聽在》期間，林氏與 Cedric Maridet 合作，進一步研習這面臨清拆重建的唐樓聲境。陳翹康再展現為兩點創作的大型陶瓷裝置。William Lane 則首度製作私人聆聽裝置，為城市的規律點出停頓和距離。最後，也特別榮幸邀請了「微小音樂」創辦人 Rolf Julius 在上環舊區作「長篇演出」，讓我們重拾時間的深度。

《聽在》特意邀請多位藝術家重臨，是因為《聽在》相信重複和再開始的重要性，《聽在》也相信，作為一個藝術節，它一開始就是連續和重疊的：

人、地、想法、回憶、時刻……

再退後一點說，專注聆聽的人，一直都在我們中間，我們也就在她們中間，如以往曾說，這能與異者共處的關係，正正是能打開耳朵的先決條件。

((13))

review 韋斯頓·斯威德 給我說一個故事，Pew

。 韋斯頓·斯威德 怎麼樣的故事？

。 韋斯頓·斯威德 大團完結局的故事。

。 斯威德 世界上沒有這回事。

。 斯威德 沒有大團完結局這回事嗎？

。 斯威德 沒有結局這回事。

Jeanette Winterson, *Lighthousekeeping*

。聿寧說甚麼？怎麼樣的故事？

。聿寧說甚麼？關於接著又怎樣的故事。

。聿回潭是這下黃耳。這說不定。

。聿回潭是這下黃耳。有甚麼說不定呢？

。聿回潭是這下黃耳。基於我怎樣說。

((地))

一如以往，《聽在》於多個地點發生：摩星嶺、中環、灣仔、彩虹和一些有待發現的地方，《聽在》讓藝術家帶我們邊走邊聽。這分散展場和活動地點的做法，建基於我們對藝術與聲音作為藝術的一些想法：

((一))

每件作品要有足夠空間發揮；

((二))

作品與作品之間沒有既定的關係，
有待聽者行走時發現、侍候、和體現；

((三))

《聽在》認為好作品都應份享有最長的時間來欣賞。

((體驗))

要達到聆聽牽引的敏銳狀態，我們必須先學習退。
去年，《聽在》引用法國當代作家 Yasmina Reza 的說法：

「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。」

今年，這正是《聽在》的開端。
由姚大鈞帶領兩天的聆聽體驗營，為往後的欣賞作準備。
這是《聽在》重視的價值，也是《聽在》作為一個公共開資
項目希望與大家分享的，因為它從一開始就是共建的。

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。
再次感激天((時))，地((利))，人((和))

聽在，自在。

楊陽與羅偉珊
《聽在》二〇一〇策展人

Jeanette Winterson, *Lighthousekeeping*

((Akio Suzuki 鈴木昭男))

Japan

Akio Suzuki was born in 1941. He is known as a pioneer of sound art since 1960s, but the breadth of his activities and the form of his works far exceeds the normal boundaries of sound art. It is perhaps more as a “*quester after sound and space*” that he has received the most attention from artists in many fields in the world. *The desire to hear, to listen* has remained the one constant in Suzuki's stance as an artist.

www • akiosuzuki • com

鈴木昭男生於一九四一年，六十年代開始從事聲音藝術創作，他的作品總是超越聲音藝術的界線。多年來，他亦抱著渴望聆聽的心去從事創作。他對聲音與空間的探索 and 追求亦引起世界各地不少人的注目。



Dajuin Yao is a sound artist, music producer, curator, radio host, art historian. For decades, Dajuin has been promoting experimental music through radio shows, websites and teaching. He has curated large-scale international new media events and founded CHINA SOUND UNIT in 1997. He has developed full curricula in sound art in China and Taiwan and currently teaches at the *China Academy of Art*, Hangzhou.

((Dajuin Yao 姚大鈞))

Taiwan / PRC

姚大鈞是聲音藝術家、唱片製作人、策展人、電台主持人及藝術史研究員。長年來透過電台節目、網站、及教學推動前衛音樂發展。九七年起組創「中國聲音小組」對中國各地市聲音現象進行研究、紀錄及創作。近年創作包括中國城市聲音裝置作品系列，以不同的空間譬喻及聆聽方式探討中國各城市之聲音現象。目前在教於中國美術學院新媒體藝術系。





photo by John Stoel, Haren, 1987

Felix Hess

生於一九四一年，是來自荷蘭的聲音藝術家，現於格羅寧根省哈倫生活及工作。他原本是位電子物理學家，於八十年代開始創作電子聲音裝置作品。自一九七八年他於不同國家收集青蛙唱詠的聲音，期後於一九八二年開始創作聆聽裝置。他曾說過「青蛙教曉我於寧靜中傾聽」。他的所有作品都是互動的、對周遭所發生的很敏銳，而且關注聆聽的覺察。

((Felix Hess))

Netherlands

Felix Hess is a sound artist born in 1941 in The Hague and now living and working in Groningen (Haren). He was trained as a nuclear physicist and started making electronic sound devices in the 1980's. He started making sound recordings of frog choruses in different countries in 1978 and listening installations since 1982. He once said, "*The frogs taught me to sit still in silence and listen...*" All his works are interactive, very sensitive to what happens nearby, and aiming at the awareness of sensitivity.

((Jaffa, Lam Laam 林嵐))

Hong Kong

於香港中文大學取得藝術學士及碩士學位，以及藝術教育文憑。她的作品多為雕塑裝置，主要以木料製作，並多以文化歷史為背景。林嵐曾參與多個國際藝術家交流或駐場計劃，近年活躍於策劃和參與各項藝術計劃，致力將藝術帶進公共場域及社區。

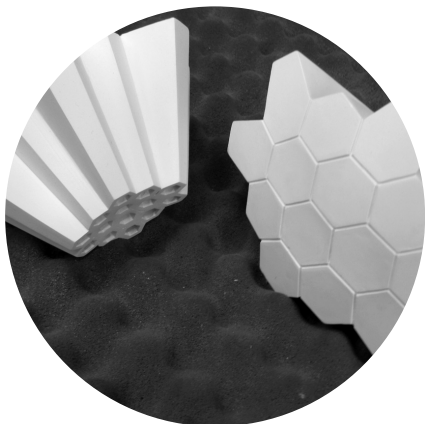
Jaffa, Lam Laam received her fine art education from the Chinese University of Hong Kong. Lam is active in projects related to art in public and community, and specializes in site-specific work in her art practice and makes use of a combination of media/materials, including sculptural installation, woodcarving mixed with alternative materials, like water, light, plastic, glass, metal and found objects.



www • jaffalam • net

((Joe, Chan Kiu Hong 陳翹康))

Hong Kong



陳翹康畢業於皇家墨爾本理工大學藝術學士及碩士學位課程，作品曾多次展出於香港及澳門。他的陶瓷作品包含雕塑、裝置、環境和聲音等元素。現為獨立藝術家與藝術總監。

Joe, Chan Kiu Hong graduated with a *Bachelor of Fine Arts & Master of Fine Art* at RMIT University. Chan has been exhibiting his works in Macau and Hong Kong. His ceramic work includes sculptural, installation, environment, and sound elements. Currently he is working as an independent artist and art director in Hong Kong.

www • apart • hk

www • mikiyui • com

Miki Yui

於一九七一年生於東京，一九九八年開始從事微少聲音的創作，即對環境聲音感知的創作。聲音裝置作品包括在連接室內室外空間的《池塘的景觀》，和關於物件回憶的《痕迹》。現於杜塞道夫及荷蘭西蘭省生活及工作。

Miki Yui was born in Japan in 1971, she has been working on small sounds in the field of installation, drawing and music since 1998. She lives and works in Düsseldorf, Germany.

((Miki Yui))

Japan / Germany



photo by Miki Yui, 2004

William Lane is a multi-faceted performer, creator, improviser, producer and collaborator; Artistic Director, violist and founder of the *Hong Kong New Music Ensemble*. During his studies in Italy, Australia, France, Germany and India, he has developed an individual approach to artistic creation. He is particularly interested in the bridges between formal music composition with sound art, and also with other disciplines such as architecture, visual art, sculpture and the humanities.

William Lane

是位多方向發展的表演者、創作者、即興演奏者及監製；同時為香港創樂團藝術總監、中提琴手及創辦人。他於意大利、澳洲、法國、德國及印度學習與研究期間，發展了一種個人的藝術創作方式。特別令他感興趣的是將正式音樂與聲音藝術創作結合，亦會將之與其他學科如建築、視覺藝術、雕塑和人文科學進行跨媒體創作。



((William Lane))

Australia / Hong Kong

Rolf Julius

於一九三九年生於德國威廉港；一九六一至一九六九年間於不來梅州及柏林的藝術學院修讀藝術。他於七十年代中期開始實驗當代音樂創作，以配合他的視覺元素作品。期後，Julius 嘗試將聲音與噪音結合於他的作品及錄音帶樂曲創作之中。一九九五至一九九六年間於不來梅藝術大學任訪問教授。現於柏林生活及工作。

((Rolf Julius))

Germany

Rolf Julius was born in 1939 in Wilhelmshaven. In 1961-69 studied free art at the art colleges in Bremen und Berlin. Since the mid 70s, he has experimented with contemporary music to support perception of his visual objects. He also began to integrate sounds and noises into his creative work and his own tape compositions. From 1995-96, he was visiting professor at the *University of the Arts at Bremen*. He lives and works in Berlin.



Billy, Wong Hon Kei graduated from Theatre Sound and Studio Recording, *Hong Kong Academy of Performing Arts*. He was acoustic designer, music producer, theater operator, recording master, stage manager, and technical coordinator for many art groups. He received the *Best Acoustic Design Award* in 1988. Wong is currently audio system consultant responsible for the planning and installation of audio system for transport facilities, theatre, casinos, and hotels. Recently, he has been leading sound design workshops in Hong Kong and Macau.



((Billy, Wong Hon Kei 黃漢基))

Hong Kong

黃漢基畢業於香港演藝學院，主修舞台音響設計及錄音室錄音。曾為多個藝術團體擔任音響設計、音樂總監、劇場操作員、錄音技師、舞台監督及技術統籌。他於一九八八年榮獲最佳音響設計。現為音響系統顧問，為公共運輸設施、劇院、賭場及酒店提供影音系統設計、顧問及安裝。曾於澳門文化中心任教舞台音響工作坊。

((Cédric Maridet))

France / Hong Kong



Cédric Maridet works and lives in Hong Kong since 1999 and received a PhD in media art in the *School of Creative Media, City University of Hong Kong*. His research focuses on soundscape theories and on the paradigm between sound-event and sound-object. His works focus on field recordings, audio-visual, the construction of altered sonorous spaces, and aural architecture.

photo by Marc Behrens, 2008

Cédric Maridet

自一九九九年起定居於香港。二〇〇九年，他獲香港城市大學創意媒體學院授予博士名銜（媒體藝術），其研究目的為闡明聆聽的動機，以整體性、感知性及理論性三方面入手，探索聲音藝術的本質。他曾多次參與本地及國際性展覽及演出。Maridet 的錄像作品《黃埔》獲選二〇〇五年香港藝術雙年展得獎作



“ I like MUSIC that circles the present 我 當 下 著 喜 愛 音 樂 團 繞 ”

((ROLF JULIUS))

Small music 微小音樂
Sin Sin atelier + annex, Fri, August 20th
7:00PM (durational)

((26))

微小聲音來自我的周圍

s m a l l s o u n d s

are taken from my surrounding

W O W e n

and woven as the fragments of *vague memories* .

交 O O 織 n

交織出模糊記憶的碎片。

W O V e 交

在不同的環境，

In different surroundings,

W O e e n

他們每每成就著自身的素質。

W 織 n e n

they generate *own qualities* each time .

((MIKI YUI))

Small sound 微小聲音
Sin Sin atelier + annex, Fri, August 20th
8:00PM (durational)

((27))

偶然來到這蓮田

沿一塊舊木板走入葉叢

靜默摩擦靜默發出聲音

這是奇妙的綠色

回答綠色

梁秉鈞
連葉

《花鳥誌異》



Looking for the meaning of EXISTENCE of art in this society is more important than anything. Why we need Art & Art piece? The art should be meaningful if we are using our SOCIAL RESOURCE to make it. (*resource in the world is already very limited when human being are so greedy to use them*) And I prefer this TREE should be there until the building is gone.

在社會中尋求藝術的存在意義比任何事都重要。我們為何需要藝術及創作？當藝術創作運用社會資源而成，它應變得更有意義。(儘管人們的索求令整個世界的資源已越來越少)願此作品一直與那被依附的建築同在，直至樓宇消失的那天。

((JAFFA LAM 林嵐))

Sound Tree 聲音之樹
Hong Kong Architecture Centre 香港建築中心
August 20th - September 9th

soundscape recorded by Cédric Maridet available on listening More details on P.40
由 Cédric Maridet 錄製聲境可供聆聽 詳情請參閱 P.40

It's in the Air
Academy of Visual Arts Gallery 視覺藝術院畫廊
August 20th - September 9th

((FELIX HESS))

而 葉子 則在樹裡沙沙作響
CLOUDS are floating in the sky above us.
Tall and small WAVE patterns come alive and die on water surfaces. 空氣
and small GRASSES too, are waving in the wind, 因而輕輕地挪動
Inside the house, LEAVES rustle in the trees.
DUST dances in the sunlight.
How about the AIR 屋內 灰塵 在日光下舞動 波紋 在水上而生、而死
? 雲層 在我們之上空飄浮 服膺於氣壓和溫度最輕微的失衡

Jing Ting 靜聽
Foo Tak Building rooftop 富德樓天台
August 20th - 29th

((JOE CHAN 陳翹康))

I was born in rural area in Yuen Long.

When I was small, I lived in the traditional Chinese house.

小時候生於元朗鄉村之地，

In the rainy days, I looked at the expansive view of the

住在傳統的中式大宅。

surrounding area and listened to the sound,

每逢下雨天，



聽著從屋頂 瓦 片傳來一下

'd in g din g dom do m ...'

又一下的叮叮噹噹，眼望一大片空曠田園，

from the tiles roof.

一切雖然簡單卻悠然。

That is simple, natural also relaxing.

For centuries, COMPOSERS and MUSICIANS have pushed music to its limits, seeking seemingly impossible situations.

They search for NEW SOUNDS,
new occasions and new performance models.

幾百年以來，作曲家及音樂家也在尋覓似乎不可能達到的境地，

以追求音樂的極致。他們尋找新的聲音、

新的場景以及演奏的新模式。

((WILLIAM LANE))

Sound installation 聲音裝置

Doublehappiness Studio 雙喜藝匯

August 20th - 29th

Live sound 現場聲音演繹

August 25th 6:00 - 6:30PM

*in collaboration with Carmen Ho
與 Carmen Ho 共同創作

下一陣風吹落了葉
叫我們說話斷續

((夜))
THREE MID
SUMMER NIGHTS
仲夏

My plan is to do a DREAM MUSIC/SOUND performance,

人在夢中也聽聲音麼？

with newly composed material,

and also experiment with my iPad as a self-contained live performance instrument •

(abstract in outcome but

might be concrete in

source material)

and also the state of listening INSIDE/OUTSIDE

Dream Concert 夢聆聽
Part-of Studio Shop
Wed, August 25th 7:00 - 8:30PM

雖然不像貓狗那般睡中持續轉動耳朵，

This is an extension of my sustained interest in dream(-like) sounds

但人其實作夢時也持續在聽聲音的，

甚至是橫跨兩界。

of the dream realm ; or shifting in between •

((DAJUIN YAO 姚大鈞))

I had done self study event that call “*Throwing*” and “*Following*”
我從年輕時開始做一個名叫『擲』和『跟隨』的
since I was young. This is the core to looking for good places for
自修活動。其中一個重點是『聆聽好去處』尋找
LISTENING and SELF-TRAINING how to catch the inspiration of the
方法，以及超越『聆聽好去處』產生的觀念，探索
sense of the *hearing* before *hearing*. This training transcends
『未聽感覺』，所以這也成了靈感的修煉。這十多
the concept. I continue to do place-marking with “*Oto-date*”,
年來進行『點音』活動，以記號邀請人去街道上站
which I have begun ten years ago. This concept has the same
立聆聽，是自修活動的延伸。
meaning as the self-study event.’

((AKIO SUZUKI 鈴木昭男))

TALK : Listening as Self-Study
講座：聆聽作為靈感的修煉
Part-of Studio Shop
Thurs, August 26th 7:00 - 8:30PM

There in the hills where I lived a small creek was flowing along
the garden's edge. In the nights hundreds of small frogs were
calling, generating amazing natural concerts with *rhythms* and
waves of sound that enthralled me. Such concerts were never
predictable, they were spontaneous and very Here I first met
the frogs of Australia;

HERE MY LISTENING BEGAN.

那時我住在山上一個有小溪流動的花園旁邊，在晚上
有數以百計的小青蛙在叫，成了一場又一場自然音樂
會，聲音的節奏及韻律同樣使我著迷。這樣的音樂會
是無法預測的，他們是自發的而且充滿空間感。那是
我第首次遇上澳洲的青蛙，

而我的聆聽體驗亦就此展開了。

((FELIX HESS))

TALK : My teachers of listening - *frogs & the Atlantic Ocean*
講座：我的聆聽導師青蛙與大西洋
Part-of Studio Shop
Fri, August 27th 7:00 - 8:30PM

Hong Kong Architecture Centre 香港建築中心
Sat, August 28th 12 NOON - 2:00PM

A talk by Cédric Maridet & Jaffa Lam: *Around the Sound Tree*
講座：林嵐與 Cédric Maridet 在聲音之樹下

AROUND SOUND ART FESTIVAL 2009 Book launch
Meet with writers & artists
《聽在》聲音藝術節二〇〇九新書發佈會
與藝術家及作者見面

Sin Sin atelier + annex
Sat, August 28th 3:00 - 5:00PM



When small music meets small sound
Performance by Miki Yui & Rolf Julius
with post-performance sharing
當微小音樂遇上微小聲音
演出及演後分享

Sin Sin atelier + annex
Sat, August 28th Sunset 黃昏

All mountain paths and stairs are constructed by CONCRETE...

I want to take pictures for *huge stones & overview.*

but those concrete structure was

NUISANCE to my eyes.

鈴木昭男

全部山路都鋪設混凝土的石階。
雖然想把巨石群和入目所見的
美景納入照相機，
但總覺得這些混凝土很礙眼。

AKIO SUZUKI



Otodate

The Japanese name for outdoor tea gatherings is *no-date*
Mr Akio Suzuki names listening activities in the city *oto-date*
An ear+foot print in white is made on the ground

Stand on the print Focus to listen

點音

在戶外享用的茶會日文稱為「野點」(no-date)
鈴木昭男先生把在城市中享受聲音的活動名為「點音」
(日文倒過來讀成 *oto-date*)
在地面噴上耳朵+腳印形狀的白色印記

站立在印記上 專心傾聽

((AKIO SUZUKI 鈴木昭男))

Otodate 點音

Various spots in city 城市中不同角落

* Otodate would be made during the festival.
Further information would be announced after the festival.
《點音》將於藝術節中進行，詳細資料將容後發放。



Jockey Club Mt. Davis Youth Hostel 賽馬會摩星嶺青年旅舍
August 21st (10AM) - August 22nd (1PM)

Dedicated to all those who wish to have a weekend
of doing nothing but listening.

Programme includes: *sound walks around Mount Davis, picnic lunch, Make Your Own Mic workshop, sunrise listening, and a roundtable discussion on "Why is Hong Kong so noisy?"*

Retreat leader **Dajun Yao**
Workshop tutor **Billy Wong**

Fee - HKD500 *

**conducted in Cantonese, Mandarin, and English*

**include accommodation, shuttle bus fare, 3 meals and mic-making materials*

To register, send your full name and telephone number to
listen@soundpocket.org.hk
You will receive our phone call as confirmation.

(Limited seats, first-come-first-served)

聆聽體驗營讓你與一群熱忱於聆聽的人於山上渡過兩天一夜。體驗營內容包括聲音散步、野餐、土炮工作坊、聆聽日出以及邊吃邊談「點解香港咁鬼嘈」等。

假如你曾渴望除了聆聽甚麼都不做，我們誠邀閣下一同聆聽山嶺的聲音以及她的寂靜，也聽聽海外藝術家們的經驗。

導聽導賞由姚大鈞帶領，
工作坊由黃漢基指導。

費用 — 港幣伍佰元*

** 聆聽體驗營將以廣東話、英語及粵語進行。*

** 已包括食宿、車資及麥克風製作材料*

參與人士請把姓名及電話號碼電郵致 listen@soundpocket.org.hk，
我們將致電閣下確認報名。

(名額有限，先到先得，額滿即止)



About soundpocket

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.

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 soundpocket 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.

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，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響有同樣興趣的人共事。

捐款推動聆聽和聲音藝術工作

聲音掏腰包為香港法定慈善團體。所有捐款將獲免稅收據。

支票捐款

抬頭寫 soundpocket limited，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 聲音掏腰包收

Enquiry 查詢

listen@soundpocket.org.hk | www.soundpocket.org.hk | Susie Law (852) 9602-1229

Venues & opening hours

Jockey Club Mt. Davis Youth Hostel

123, Mount Davis Path, Western District

www.yha.org.hk

Academy of Visual Arts Gallery (Hong Kong Baptist University)

AVA114, 51 Kwun Tong Road, Kowloon (Choi Hung MTR Station Exit A2)

Daily | 10:00AM - 6:00PM

www.ava.hkbu.edu.hk

Hong Kong Architecture Centre

G/F, 8 Peel Street, Central

Mon - Fri | 10:30AM - 7:30PM

Sat | 10:30AM - 6:00PM

Closed during lunch hour (2:00-3:00PM), Sundays & public holidays

www.archicentre.hk (Moving soon: details to be announced on website)

Sin Sin atelier + annex

52-54 Sai Street, Central

Mon-Sat | 10:30AM - 7:30PM

Sun | 2:00 - 7:00PM

www.sinsin.com.hk

Doublehappiness Studio

8/F, Foo Tak Building, 365 Hennessy Road, Wan Chai

During exhibition period | 12:30 - 6:30PM

Foo Tak Building rooftop

365 Hennessy Road, Wan Chai

During exhibition period | 12:30 - 6:30PM

Part-of Studio Shop

G/F, 16 Sik On Street, Wan Chai

www.part-of.com

Extras - special listening tours with artists to be announced.
Check out www.soundpocket.org.hk and call us at 9602-1229
if you want to join at least one day before.

場地及開放時間

賽馬會摩星嶺青年旅舍

西區摩星嶺徑一二三號

www.yha.org.hk

視覺藝術院畫廊 (香港浸會大學)

九龍觀塘道五十一號一一四室 (彩虹鐵路站 A2 出口)

每日 | 上午十時至下午六時

www.ava.hkbu.edu.hk

香港建築中心

中環卑利街 8 號地下

星期一至五 | 上午十時半至下午七時半

[午飯時間休息 | 下午二時至下午三時]

星期六 | 上午十時半至下午六時半

星期日 | 及公眾假期休息

www.archicentre.hk (搬遷在即, 請密切留意網站)

Sin Sin atelier + annex

中環西街五十二一五十四號

星期一至六 | 上午十時半至晚上七時半

星期日 | 下午二時至七時

www.sinsin.com.hk

雙喜藝匣

灣仔軒尼詩道三六五號富德樓八樓

展覽期間 | 下午十二時三十分至下午六時半

富德樓天台

灣仔軒尼詩道三六五號

展覽期間 | 下午十二時三十分至下午六時半

Part-of Studio Shop

灣仔適安街十六號地下

www.part-of.com

想與藝術家們一同參與更多聆聽之旅, 請密切留意 www.soundpocket.org.hk
詳情將於網上發佈, 請於活動前一天致電 9602-1229 報名。

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Sonia So Ting Ting 蘇婷婷
Wong Yan Yan 王茵茵
Sindy Wong Sin Yi 黃倩怡
Wong Chun Hoi 海狗
Kit Poon 潘東芝
Zoe Cheung 張素宜
Neville Li 牛
Swing 榮
Jaycee 郭宇傑
Tsang Sin Yu 魚
Becky Chan Siu Ping 陳小冰
Kenny Wong Chi Chuen 黃智銓
Karen Fung Lok Kwan

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視覺藝術院
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香港藝術發展局
Hong Kong Arts Development Council

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soundpocket is financially supported by the HKADC

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Around

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support ^{there} develop ^{aspire} engender ^{enrich} the aesthetics ^{of sound}