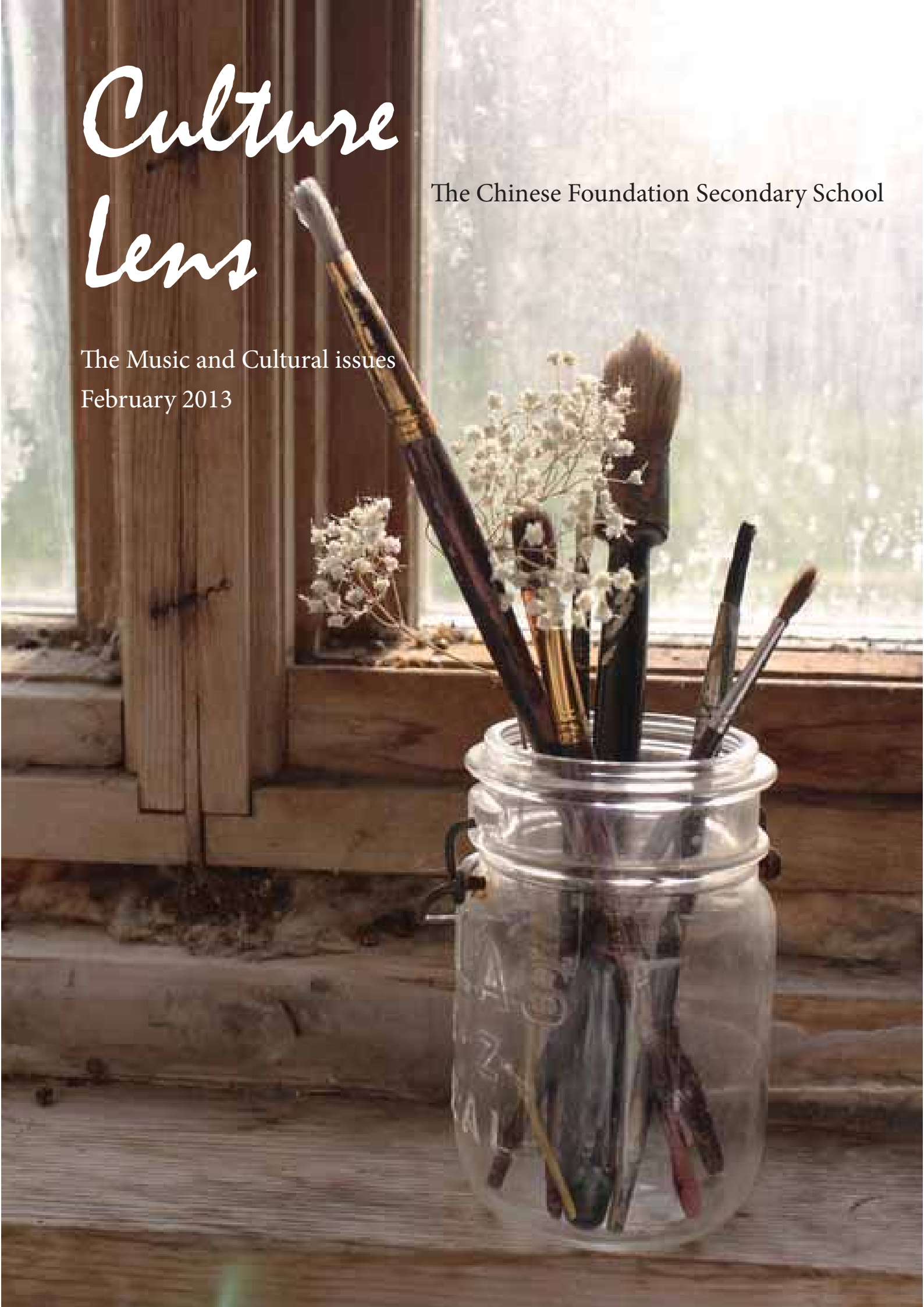


Culture Lens


The Chinese Foundation Secondary School

The Music and Cultural issues
February 2013



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There is a great deal of poetry and fine sentiment in a chest of tea.
~Ralph Waldo Emerson, Letters and Social Aims



If you are cold,
tea will warm you;

If you are too heated,
it will cool you;

If you are depressed,
it will cheer you;

If you are exhausted,
it will calm you.

William Gladstone
(1809 – 1898)





Tea@Science

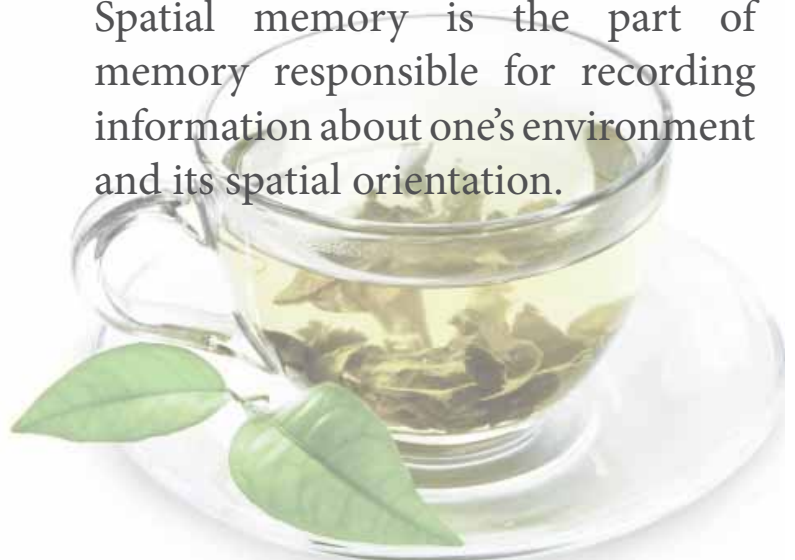
Drinking regular cups of tea could help improve your memory

Results of laboratory tests by a team from the University of Newcastle upon Tyne found that green and black tea inhibit the activity of certain enzymes in the brain which are associated with memory.

The findings, which are published in the academic journal, *Phytotherapy Research*, may lead to the development of a new treatment for a form of dementia which affects an estimated ten million people worldwide, Alzheimer's Disease (老年癡呆症).

Scientists said it has long been believed that drinking green tea is good for the Spatial memory.

Spatial memory is the part of memory responsible for recording information about one's environment and its spatial orientation.



Japanese tea ceremony (日本茶道)



Tea Philosophy

The Four Principles of Tea

和
清
敬
寂

The four principles of wa (和)-kei (敬)-sei (清)-jaku (寂), or harmony, respect, purity and tranquility, act as the important role of the tea ceremony.

“和” stands for harmony. As there is harmony in nature, the Teishu will try to bring this quality into the tea room and the garden around the tea house.

“敬” stands for respect. The guests must respect all things, all matters without involving their status or position in life. They must crawl through a small entrance called “Nijiriguchi” to get into the room.

“清” stands for purity. Crawling into the tea room, one is to leave behind all thoughts and worries of daily life. The tea room or Chashitsu is a different world where one can revitalize, slow down, and enjoy the presence of friends.

“寂” stands for tranquility. Only after the first three concepts (harmony, respect, and purity) are discovered, experienced and embraced, people finally embody tranquility.

浮世繪(うきよえ)

Japanese woodblock prints



The 'Great Wave off Kanagawa' was created by Hokusai Katsushika, one of the greatest Japanese printmakers and painters of the 19th century. It was the first design for a series of originally 36 famous views of Mount Fuji, Japan's sacred mountain. The series was very successful in the market, and thus was later extended to 46 designs.

The Great Wave off Kanagawa

Katsushika Hokusai (1760–1849)

Culture: Japan

Medium: Polychrome woodblock print;
ink and color on paper

G
R
E
A
T
T
H
E
W
A
V
E

At sea, a huge wave topped with foam is on the point of breaking. The small boats seem to be allowing themselves to be carried forward by the angry flood, passive before the waters bearing down on them.

What is Woodblock printing?



Woodblock printing is a technique for printing text, images or patterns used widely throughout East Asia and originating in China in antiquity as a method of printing on textiles and paper. Ukiyo-e (浮世繪) is the best known type of Japanese woodblock art print. The art form rose to great popularity in Tokyo during the second half of the 17th century, originating with the single-color works of Hishikawa Moronobu in the 1670s.

Japanese Influences on Vincent van Gogh

Van Gogh's fascination with Japanese art extended beyond collecting prints and duplicating Japanese images.



Several of Van Gogh's paintings imitate ukiyo-e in style and in motif. For example, *Le Père Tanguy*, the portrait of the proprietor of an art supply shop, shows six different ukiyo-e in the background scene.

Le père Tanguy

Van Gogh

Japanese Flowering Plum Tree

La traviata

Giuseppe Verdi
Giuseppe Verdi

A nineteenth-century Italian composer, a master of Italian grand opera. Among his best-known operas are Aida, Otello, Rigoletto, and La Traviata.

As a young man, Verdi composed operas much in the style of the earlier Italian Bel canto works. After a series of successes and setbacks, Verdi hit his stride in his “middle period” with the composition of such masterpieces as Rigoletto, Il Trovatore, and La Traviata. Many of the the arias from these operas are infused with much dramatic melody and Italian passion, and have become extremely well-known melodies.

La traviata is an opera in three acts by Giuseppe Verdi set to an Italian libretto by Francesco Maria Piave. It is based on La dame aux Camélias (1852), a play adapted from the novel by Alexandre Dumas, fils.



La traviata tells the famous story of how beautiful but fragile courtesan Violetta is coerced into sacrificing her one hope of personal happiness for the sake of her lover's reputation.

A tragic and resonant tale of society and morality, it combines compelling characters with hugely powerful, moving and instantly recognisable melodies, making it one of the most emotionally engaging and popular operas of all time.

Approach to Opera

The secret to Verdi's popularity was his ability to capture character, feeling, and situation in memorable melodies that sound both fresh and familiar. Many use a simple form such as AABA, making them easy to follow, and combine regular phrasing and plain harmony with an infringing rhythmic and melodic motive that catches the listener's attention.

What is Opera?

Opera, a staged drama set to music in its entirety, made up of vocal pieces with instrumental accompaniment and usually with orchestral overtures and interludes. In some operas the music is continuous throughout an act; in others it is broken up into discrete pieces, or recitative or by spoken dialogue.

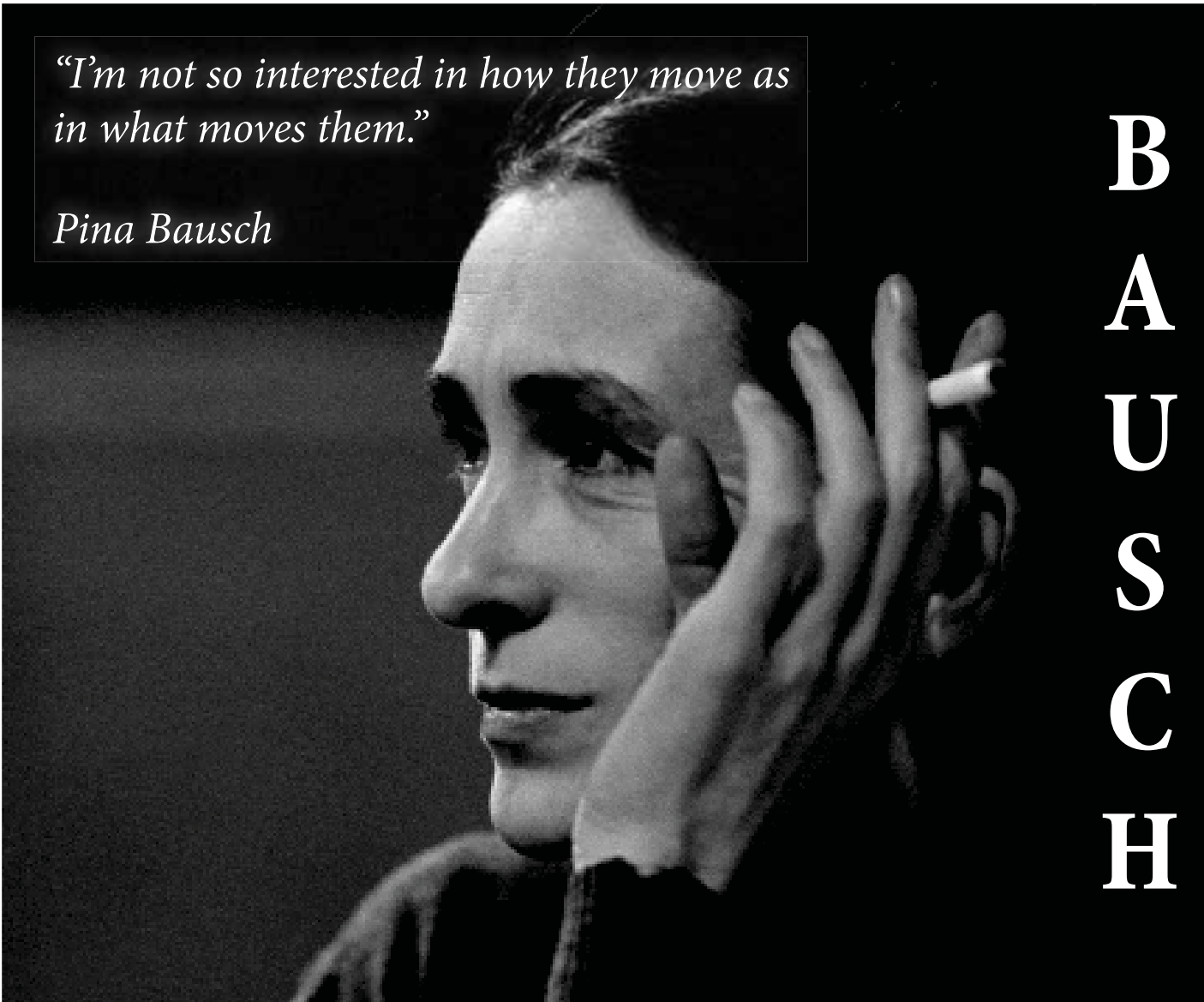


Born July 27, 1940, in Germany, Pina Bausch began her studies at the age of 14 under the direction of Kurt Jooss at the Folkwang School, from which she graduated in 1959.

Pina Bausch is one of the most influential figures towards the development of European dance in the late twentieth century. Bausch's work, often described as 'Dance-Theatre', was originally a revolt against the classical traditions associated with dance.

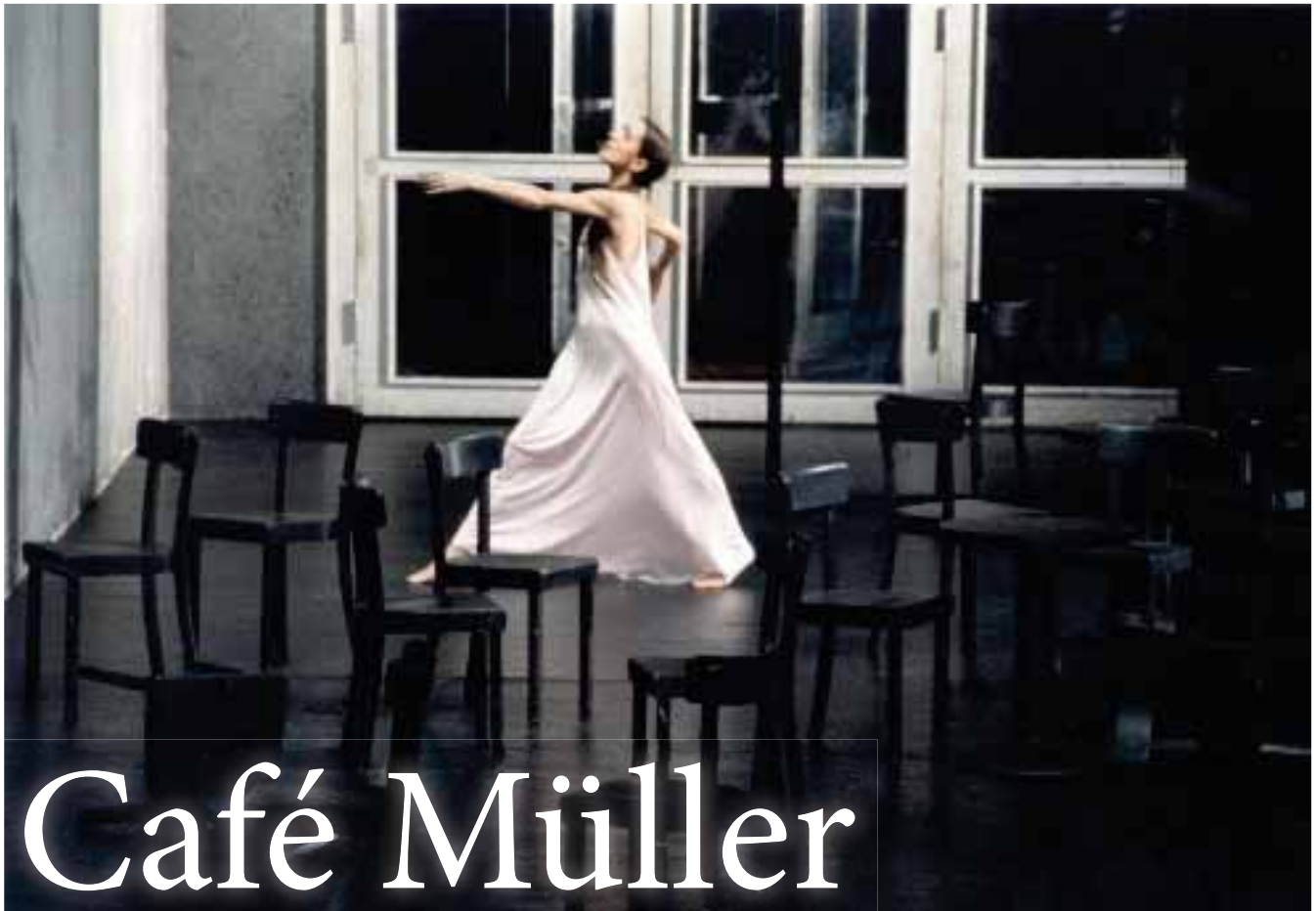
Bausch looked to bring back emotion and expression through the body, rejecting the aesthetic beauty of codified classical dance. She focused on the smallest of gestures such as a leg or hip and tell a story through the audience association of such movements. By highlighting behavioural patterns and mannerisms she makes the audience aware of the danger of manipulation and body language.

P
I
N
A



"I'm not so interested in how they move as in what moves them."
Pina Bausch

B
A
U
S
C
H



Café Müller

A piece by Pina Bausch

Definition Of ...

THE DANCE THEATER

Café Müller

based on Bausch's childhood memories of her parents' establishment. Her grown-up self (danced by Helena Pikon) re-enters the café as a sleepwalker, eyes shut tight, arms outstretched as if remembering the scene by touch.

Tanztheater

The union of genuine dance and theatrical methods of stage performance, creating a new, unique dance form (especially in Germany), which, in contrast to classical ballet, distinguishes itself through an intended reference to reality.

The term Tanztheater had already been used by members of the German expressive dance movement of the 1910s and 1920s who wished to distance themselves from the traditions of classical ballet.

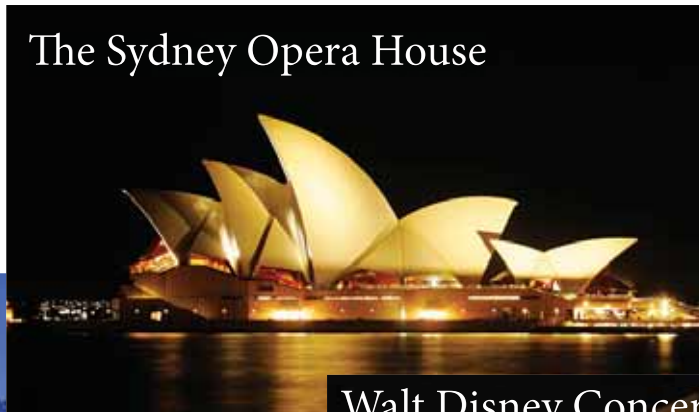


The House of Music, Denmark

Architecture as a Sequence of Harmonic Spaces

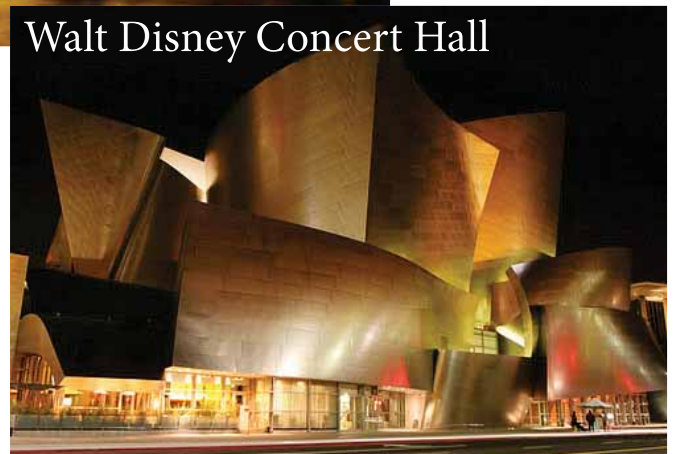
Modern Music Hall Masterpieces

The Sydney Opera House



Bengt Sjostrom Starlight Theater

Walt Disney Concert Hall



What is

Modern Architecture?

Modern Architecture

Modern architecture is the term used to describe the simplified, unornamented building styles of the late 19th and the 20th centuries. These building styles are also known by other labels like International Style, Neue Sachlichkeit or New Objectivity, and Functionalism. Modern architecture developed as a reaction to the design excesses of the Victorian and the Edwardian period.

Some prominent modern architects were Louis Sullivan and Frank Lloyd Wright in the USA, Le Corbusier in France and Antoni Gaudi in Barcelona. The German architects Ludwig Mies Van der Rohe and Walter Gropius ran the famous Bauhaus school that was a major influence on the modern movement. At the outbreak of the Second World War, many of the leading Bauhaus figures fled to the USA from Europe and took their design ideas with them.

Science & Technology Innovation Drawings



1D Yu Lap Ming



1E Kwan Ho Kwong



1A Ho Pui Ying



1B Chan Sze Wai



1A Kwong Tsz Kit

1E Lam Ching Yeung



伙炭藝術工作室開放計劃 2013

藝術專訪

「伙炭」意謂一群在火炭工廠大廈內聚集，對藝術充滿熱誠的一伙人。「伙炭藝術工作室開放計劃」是每年一度的本地藝術界盛事。開放日於每年一月份連續兩個週末於火炭工業區舉行。

今期Cultural Lens 由凌志豪同學訪問數位來自不同背景的藝術家，當中包括繪畫、雕塑、混合媒介等創作。在輕鬆的氣氛下，與他們交流創作心得和經驗。

訪者

凌：凌志豪同學

受訪者

陳：陳潔兒（雕塑家、藝術行政人員）

梁：梁嘉賢（畫家）

鄭：鄭淑宜（混合媒介）

王：王天仁（雕塑家）

凌：我看見你的作品大多以配角為主題，請問你的藝術創作靈感從何而來？

陳：從生活態度，別人對我的生活態度，並從我的生活態度或我對人的生活態度而來。因為人與人之間需要互相配合，而當中必定有人是主角，亦有人是充當配角的角色來互相支持。而我的作品理念正正想表達對配角的重要性。

凌：你除了是一名藝術家，同時亦兼任藝術行政的工作，請問你認為藝術行政有何重要？

陳：由於藝術家的工作較為繁重，他們需要時間和空間去專注於創作。而藝術行政便可替他們處理一些行政工作，如安排場地、印製刊物等等，好讓藝術家不用分心處理行政工作，可專心完成自己的作品。

凌:為什麼你會把中國傳統繪畫及流行文化元素結合於創作之中?

梁:首先我在大學時曾學習國畫,之後亦有嘗試繪製漫畫的經驗,而我覺得畫漫畫的工具,例如硬筆十分適合自己的創作媒介,所以有此選擇。其實在繪製漫畫或是中國工筆畫的過程中,不難發現兩者之間共通的元素,例如二者皆是以線條為主、同樣有很強的故事性。故此我便想到將二者結合,並開始以漫畫的硬筆來模仿中國畫的感覺呈現出來。

凌:為什麼你會畫中國傳統繪畫呢?

梁:因為爺爺的緣故,我可經常接觸到國畫,而在大學修讀國畫課時,又發現自己對其感到莫大的興趣,所以畢業後便開始畫中國傳統工筆。

凌:我看見你的作品當中多以女性為主角,當中是否有什麼原因?

梁:其實我不是刻意的,可能是因為女性給我的感覺比較柔軟、寧靜,而這種感覺正好配合我想表達的內容。

凌:你希望透過作品達到什麼目的或理念?

梁:我希望能對我所見、所聞,透過幻想,利用非簡單直接的手法,而是其他方式對城市人的價值觀和都市現象作出回應。

梁: 梁嘉賢 (畫家)

梁嘉賢畢業於香港中文大學(2007藝術創作碩士),創作結合中國傳統繪畫及流行文化元素,利用不同工具呈現中國畫的氣氛,模糊差異之間的界限。



凌志豪同學正訪問
藝術家梁嘉賢小姐

凌:為什麼你會喜歡製作擦膠雕塑?

鄭:在我創作擦膠雕塑之前，曾從事過鐘錶設計的工作，過程中發現自己十分喜歡「膠」這種物料，便希望以「膠」作為素材創作。但香港的資源有限且昂貴，所以我使用擦膠作雕塑物料，並開始創作擦膠人系列的作品。

凌:為什麼你會喜歡「膠」這種物料呢?

鄭:可能是因為它滑溜溜又反光。

凌:以布料及木材為創作媒介有什麼原因和好處?

鄭:我十分喜歡「布」這種物料，而且對「布」的顏色和質地也十分敏感。另外，我十分喜歡色彩豐富的東西，而布料又很容易找到自己喜歡的顏色，你亦可說是一種方便。但說到好處方面，我認為這就像雞和蛋出現先後的問題。亦即是我是看到這種物料才去創作，還是因為創作而使用這種物料。雖然布料很容易找到自己喜歡的顏色，但是我也嘗試過因找不到適合的布料，而要自己造布。例如我有一件作品與警察宿舍有關，但找不到適合的布料，於是我便自行在布上繪製英皇時代的警察標誌。



凌志豪同學正訪問藝術家鄭淑宜小姐



鄭淑宜小姐的工作室

凌:你希望透過作品達到什麼目的或理念?

王:我希望大眾不要認為藝術是艱深難明，因為藝術的範疇十分廣闊，當中有淺有深。盼望我的作品無論是大人或小朋友或不同國籍的人士都是淺白易明的，而卡通動物的造型便正正可達到這種效果。

鄭: 鄭淑宜 (混合媒介)

鄭淑宜香港中文大學藝術系學士和碩士畢業。零三年開始製作擦膠雕塑。自2008年起創作風景傢俬系列，以自己做製的「無用」傢俬組合成大家熟悉的風景。她相信物品是人們活動的痕跡，以別人設計的物品，經創作者的情感和經歷轉化成為異樣人文風景。

王: 王天仁 (雕塑家)

王天仁生於香港，2000年畢業於中文大學藝術系，其後從事雕塑創作，擅將拾得的廢木，或以傳統榫卯，或如D. I. Y. 傢俱以螺絲組裝，拼砌出卡通動物造型的木雕，作品為香港藝術館及私人購藏。王氏除任職藝術教育工作超過十年，亦為全球首位藝術家於地下鐵路展覽列車中舉行展覽，近年分別與世界知名品牌進行跨界合作。



王天仁先生的工作室



凌志豪同學正訪問藝術家王天仁先生

《畸人說夢》

城市中的疏離與孤寂

「一天早晨，葛雷戈·桑姆薩從不安的睡夢中醒來，發現自己在床上變成了一隻大得嚇人的害蟲，硬如鐵甲的背貼著床。他稍稍抬頭，就看見自己的褐色腹部高高隆起，分成許多塊弧形的硬殼，被子在上頭快蓋不住了，隨時可能滑落。和龐大的身軀相比，那許多雙腿細得可憐，無助地在他眼前舞動…」

剛讀畢卡夫卡《變形記》，想起編舞家黎海寧所編的《畸人說夢》。該齣舞蹈劇改編自猶太裔捷克作家法蘭茲·卡夫卡(Franz Kafka)著名小說《變形記》。靈感亦有取材自卡夫卡的《審判》及其生平。一張床、一頂帽、一束花，作品透過不同肢體語言，配合音樂、錄像與道具，表現城市人的壓抑與疏離、不安與孤寂。

牆·窗·布

孤獨，是午夜街角的一支菸。我，是你以為的我，是眾人期盼裡的我，還是社會眼中的我？牆上有窗，窗並不按比例，大得像門。舞者時而從窗外窺看，又從窗內偷望，是裡是外，讓人難以分清。



這齣舞劇不僅將《變形記》的內容轉化成舞劇，更將其精神結合不同藝術形式融入作品之中。就筆者所見，部份概念有來自馬格利特(Rene Magritte)1961年所畫的Portrait of Stephy Langui，舞者於大型、圓拱式的窗上進入、走出地窺視探望，營造出一種不確定性，像夢像真，撲朔迷離，令人產生一份懷疑與不安感。

Rene Magritte
Portrait of Stephy Langui (1961)

而讓筆者為之動容的另一幕，靈感同樣來自馬格利特的畫作，是較早期的1928年The Lovers II。一段動人的三人舞背後，有一對男女，他們的頭頸各自蒙上一塊布，靜止如油畫般地坐著。不久，他們開始共舞、糾纏，卻又突然如觸電般推開對方。卡夫卡在日記中曾述：「同女人在一起生活很難。人們這麼做，是陌生感、同情心、肉慾、膽怯、虛榮逼出來的。只在深處才有一股溪流，它才稱得上愛情，這愛情是找不到的，它轉眼即逝。」

舞者與舞者相認，然後相忘。舞台剩下的，是孤獨。

節拍器・一張床

是多於一個節拍器的聲音，重覆着「滴答……滴答……」的節奏，配合鋼琴無調性的零碎旋律。場地燈光昏暗，只有一張床，這張床很重要，它是整套舞劇的核心部份。卡夫卡的著作，不論於《變形記》或是《審判》，一切皆由主角睡醒的一刻開始發生。而這張床於舞劇「起床的一刻」開始出現，一名男子獨自躺在床上與人群隔絕，仿如香港沙士期間，病者被視為異類，被隔離一樣。

編舞家黎海寧曾述她看過卡夫卡的作品後，反思為何人會排斥異己，尤其在2003年沙士爆發時就有這種感覺。人們會因這種傳染病而感到驚恐，害怕被傳染，而這亦使患者有一種很深切的孤獨感。也許這種疏離感、卡夫卡式的不安與孤獨，正正是編者創作這作品時想探討的。

就在舞劇的下半部，發生於這張床上。編者特意用具有強勁節奏的音樂選段，配合舞者們具力度及速度性的彈跳動作，輪流地於床上舞動。舞者的爆發力把演出的節奏推向高峰，成為充滿動感的一幕。

法國錄像藝術家Seba Lallemand特意製作一場與夢境有關的影像。一隻蟲，一條被放大長滿幼毛的腿，讓人想到《變形記》裡的男主角，一幕夢中有夢的《畸人說夢》，多媒體的錄像播放，為演出增加了戲劇的層次，同時豐富了整個舞台的視覺效果。

一束花

除了視覺效果，演出同樣注重聽覺元素。除了播放猶太裔的當代古典音樂家György Ligeti的作品，例如Hungarian Studies: I. Mirror Canon外，還有Schnittke所寫的音樂，配合舞者諧趣的動作、誇張的面部表情，使作品充滿戲劇感。另外值得一提的是，於演出完結前的一幕，一位男子，拿着一束鮮花，嘗試向每一個人求愛那部份，帶給觀眾不少驚喜。誇張的臉部表情與肢體動作，表達其對愛情的渴求與嚮往。舞者向多位異性，甚或同性求愛，但得不着。結果跳下台向觀眾、甚至場地管理員索取，而結果當然同樣地得不着。但這種互動形式的演出，卻能增強觀眾的投入感。一幕有口難言的求愛行動，充滿劇場性的幽默演出。而這套作品其實由劇目將「The Comedy of K」直譯為「K的喜劇」，經已散發著黑色幽默。

禮帽・制服

筆者一直以道具為切入點漫步遊走整套劇的不同角落，終於落在舞者的服裝身上，是一頂禮帽和一套制服。人們被日常主流的價值觀，所謂的現實所淹沒，猶如舞劇主角K般無從釋放。整齊而均一的制服，是社會規範，同時也是枯燥生活的表徵。舞者帶著禮帽猶如帶著面具做人。上班的日子、天橋上的行人、地鐵車廂內的擁擠，每個人其實都可以是劇中的人物，微小而壓抑。

「假如這是一齣喜劇，他會堅持把它演完。」這是場刊最後一幕的介紹，笑中帶著一絲無奈的K，映襯著的是否你和我？

文：靜

《茶》梁秉鈞(1949-2013)

沒有一張臉孔
從茶杯裡泛上來
只是茶葉桿子豎著
說友人來訪
數暖棕色茶上的點點燈光
靜默中飄滿眼睛
一雙雙夏夜的星
從天的前門來
又自雲的後門去了
彼此相隔了這麼多浮泛
沒有靜下來
對飲的一刻
偶然的相見相感
猶似遙遠的茶香飄忽
手只獨自舉起
杯中的影子晃動
茶香中總有苦澀呢
杯底的茉莉瓣
或聚或散或成圖

(1973)



也斯，本名梁秉鈞，香港作家，香港嶺南大學中文系比較文學講座教授。十多歲開始創作，20歲成為專欄作家，七十年代參與各雜誌編輯，曾經三度獲得「香港中文文學雙年獎」，2012年獲香港書展特邀為「年度作家」，表揚他過去近半個世紀以來在文壇的卓越成就和貢獻，是香港最重要文化人之一。

2013年1月5日上午，也斯在仁安醫院平靜的陽光中，告別人間



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