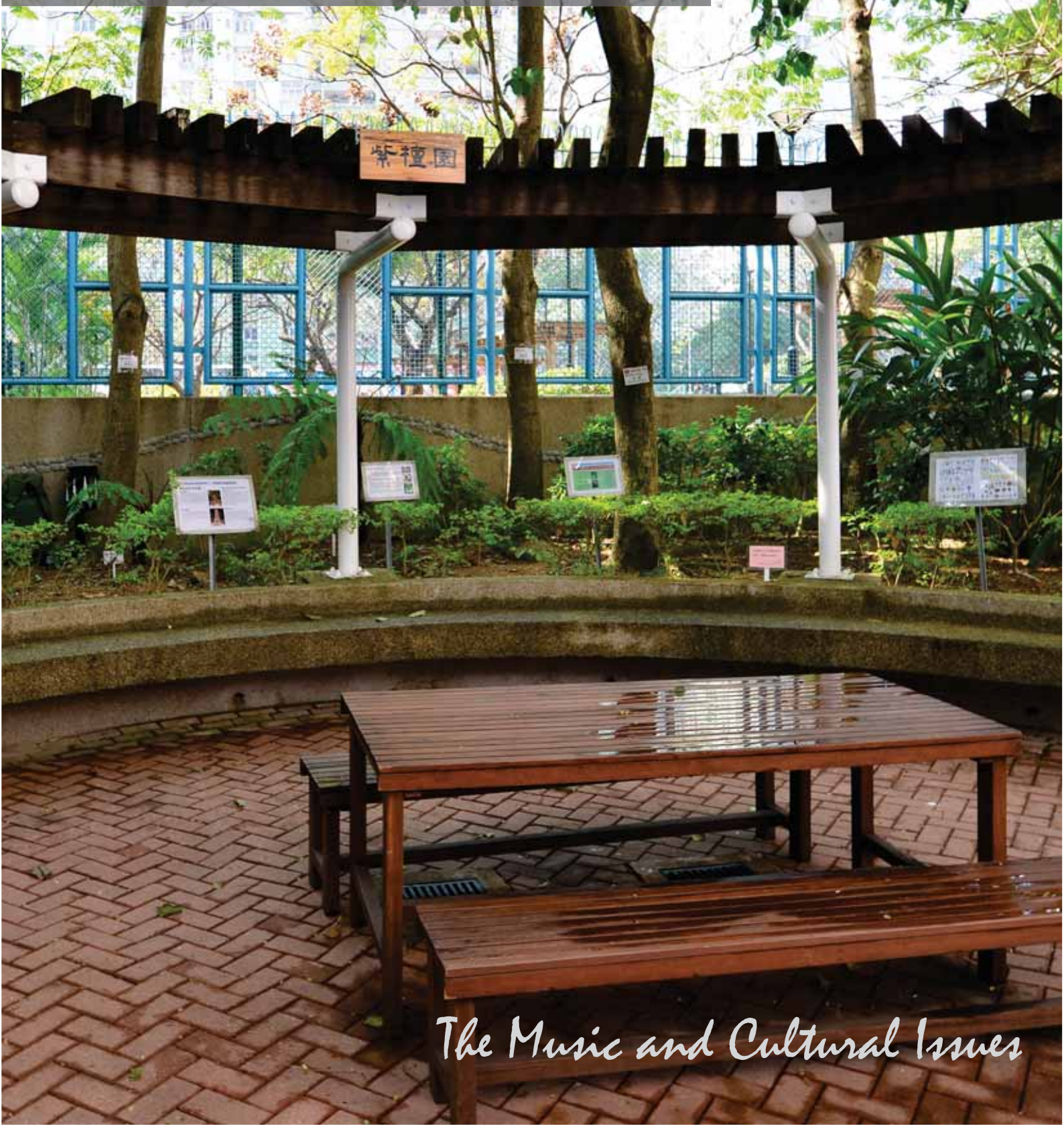


# Culture lens



The Chinese Foundation Secondary School

January



The Music and Cultural Issues

# CONTENTS

p02/ Content  
p03/ Poem  
p04/ Musical Exchange  
p05/ Eifman Ballet of  
St. Petersburg:  
Anna Karenina  
p06/ Stravinsky  
The Rite of Spring  
p08/ Film Classic  
The Legend of 1900  
p10/ Interview with  
Dr. Simona Barbu  
p12/ School News  
p14/ Cultural Day  
p16 Interview with  
Kenny Wong  
p20/ Critics  
p22/ Chinese Poems

p02/ Content  
p03/ Poem  
p04/ Musical Exchange  
p05/ Eifman Ballet of St. Petersburg:  
Anna Karenina  
p06/ Stravinsky "The Rite of Spring"  
p08/ Film Classic "The Legend of 1900"  
p10/ Interview with Dr. Simona Barbu  
p12/ School News  
p14/ Cultural Day  
p16 Interview with Kenny Wong  
p20/ Critics  
p22/ Chinese Poems

***Blow, Blow, Thou  
Winter Wind***

*Blow, blow, thou winter wind.  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.  
Heigh-ho! sing, heigh-ho! unto  
the green holly:  
Most friendship is feigning,  
most loving mere folly:  
Then, heigh-ho, the holly!  
This life is most jolly.  
Freeze, freeze, thou bitter sky,  
That dost not bite so nigh  
As benefits forgot:  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remember'd not.  
Heigh-ho! sing*

***William Shakespeare  
1600***

WILLIAM  
SHAKESPEARE  
(1564-1616)

For more than 350 years, William Shakespeare has been the world's most popular playwright. On the stage, in the movies, and on television his plays are watched by vast audiences. People read his plays again and again for pleasure. Students reading his plays for the first time are delighted by what they find.

# World Cultures Festival performances to showcase artistic vitality of Eastern Europe

"World Cultures Festival - Lasting Legacies of Eastern Europe" display the extraordinary artistic vitality of Eastern Europe, past and present, in Hong Kong this autumn. The festival showcased transcendent Orthodox sacred music and the robust energy of Gypsy song and dance, as well as literary giants, innovative theatrical masters, traditional realism and cutting-edge contemporary thought.



Budapest Gypsy Symphony Orchestra (Hungary)

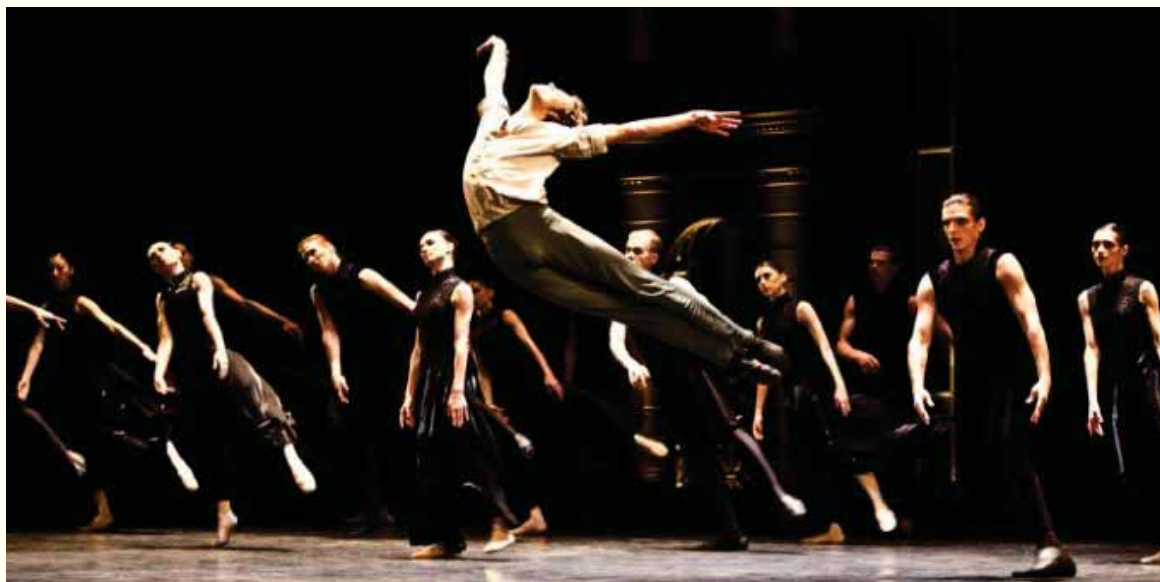
# Eifman Ballet of St. Petersburg: Anna Karenina

**Artistic Director / Choreographer: Boris Eifman**  
**Based on a novel Anna Karenina by Leo Tolstoy**  
**Music: Pyotr Ilyich Tchaikovsky**

Renowned Russian choreographer Boris Eifman's epic Anna Karenina epitomises the unorthodox repertoire of this master of "psychological ballet" and the daring exploration of controversial topics that has brought him great international acclaim.



A much-admired character of Russian literary giant Leo Tolstoy, Anna Karenina dares to love, stay true to her feelings and defy social norms, establishing herself as a role model for modern women. A scorching Anna is brought to life in Eifman's innovative contemporary interpretation. Driven by passion, the alluring beauty restlessly chafes against her gilded aristocratic life while her turbulent, angst-filled relationships with both husband and lover are powerfully depicted through searing routines and athletic, highly charged performances.





# Stravinsky (1882 – 1971)

## The Rite of Spring

**"A good composer does not imitate; he steals."**

**Igor Stravinsky**

The Rite of Spring is the most singularly influential piece of music in the 20th century. With this emblematic work, Stravinsky defined modernism in music, just as Picasso's canvases showed the essence of modernism in painting, and much as Beethoven had transformed music a century ago with his 'Eroica' Symphony.

The premiere of The Rite of Spring on 29 May 1913 provoked one of the greatest scandals in the history of dance and music. While musicians and audience at the turn of century were confused by Stravinsky's "savage sounds", The Rite of Spring has since then inspired generation after generation of composers, both in its original form and in its enormous influence.





Over the past century, choreographers inspired by Stravinsky's powerful music have created equally powerful works of the dance. Each has its own way of interpretation: some are narrative, some address human relationships, some go beyond the original concept to become devoid of literal meaning.

Ballet in one act with choreography by Nijinsky, music by Stravinsky. The Rite is divided into two parts with the following scenes. Stravinsky's music is harmonically adventurous, with prominent use of dissonance for the purposes of colour and musical energy. Rhythmically, it is similarly adventurous, a number of sections having constantly changing time signatures and off-beat accents.

## Igor Stravinsky



## THE RITE OF SPRING

in Full Score

In a departure from the original narrative as a ritual of sacrifice, Pina Bausch creates a different landscape with her interpretation of The Rite of Spring. Taking the idea of violence and victims as the point of departure, Bausch's Rite reflects a darker agenda—the dominant-submissive relationship between the individual and society. The process of victimization and violence does not revolve only around the act of sacrifice, but also the process of singling out the victim, the agony, the mental and the emotional strain that everyone endures. The sacrifice is not the end itself, but what happens in the aftermath.

# The Legend of 1900

*1900: "Winter comes, you wish it was summer. Summer comes, you live in dread of winter. That's why we never tire of travel..."*



# The

**"The Legend of 1900" is the latest masterpiece from acclaimed director Giuseppe Tornatore, the man behind the Oscar-winning "Cinema Paradiso", marking his return to film-making after a four year absence.**

**The story is told through the reminiscences of a trumpet player named Max, who was the closest and only friend to a long-forgotten piano virtuoso named Danny Boodman T.D. Lemon 1900, or 1900 for short. It begins in the year 1900, when an engine room worker finds an abandoned baby on board the luxury liner The Virginian. He names the child after the year, and decides to adopt him as his own. Over the years, the child grows up and develops an uncanny ear for music and a remarkable talent for playing the piano. As word of his talent spreads, he soon attracts the attention of record producers, publicists, and even Jelly Roll Morton, the father of Jazz, who wants to challenge the prodigy to a piano duel.**

**However, despite being on the verge of fame and fortune, 1900 lives a lonely existence, having never set foot off the ship throughout his life.**



Through the character of 1900, Tornatore explores the immigrant experience, the fear of change within all of us, and how some of us find the courage to overcome such fears. Sentimental without becoming schmaltzy, this is a story told in the Tornatore tradition that explores the simple emotions of day-to-day experience. With the addition of Ennio Morricone's masterful score, this is a film that, despite its flaws, manages to entertain the senses and warm the heart.

# Legend of 1900



*1900: "Take piano: keys begin, keys end. You know there are 88 of them. Nobody can tell you any different. They are not infinite. You're infinite... And on those keys, the music that you can make... is infinite."*

# Interview with Dr. Simona Barbu

*Who is your favourite composer?*

*haha...I like pieces by different composers.... and I love the cello sonata by Rachmaninoff.*

*Why do you like playing cello?*

*I started learning violin when I was young... very young... about six to seven years old....and I play for a while... I took lesson....I don't want to do the violin and I want to do the cello... I like the tone color of the instrument...um .....very warm*

*If you only can choose one color, which one do you like to describe a cello music?*

*Purple .... A dark purple*

*Dark purple! Why?*

*I don't know.... Just feeling it ! haha.... like Brahms music.... Very close...*

*How do you memorize the music?*

*By heart I have a good idea to learn music .... To be able to learn it and learn very fast! If I just reading notes, and don't really imagination by ears, it's hard to learn. I think listening is important... very important! Besides, reading the notes is important too! I think listening and reading notes... both together are important.*

*When you feel stress in the performance, what will you do?*

*Breathe deeply and relax your body and then you can do well....some people may do other things, but I will try to release my body. It's because when you stress, you cannot do anything.....*

*Do you have any religion?*

*Yes! I am a Christian*

*Does it help you to understand the music, such as Bach?*

*Yes, it does help me to understand...in some way, like I put the music in my life. Music is related to my life.... Music is not an abstract thing. It's part of my life! I think of God when I play music... worship God !*

*Have you ever thought that you can be the best cello musician?*

*No, never! Haha...if you are a professional musician, you always want to be better...even you are a very good player around the world, you continue to improve yourself, push yourself to do better and better...I can say I am good, but not the best.*

*What do you think when you are performing?*

*When I perform it's a moment that I share music with my audience, you know... I practice and I work really hard. I learned the music and put it together with pianist, but it just keeping it for myself. I think it's the moment of sharing when I am performing. My last teacher he told me that the moment of the performance should not be stressful because it's the moment you share music. He was also a believer and he said it's a moment you share music, you give love to people around you. It's a gift and you should not be afraid!*



Dr. Simona Barbu took photo with our student Chan Ching Ying after the cello

**Dr. Simona Barbu**  
Burgum Endowed Chair  
Assistant Professor

Active throughout Europe and United States as a soloist and chamber musician. She made her solo debut performing Tchaikovsky's Variations on a Rococo Theme with the Conservatory's Symphonic Orchestra.

# Interdisciplinary Activities



## Interdisciplinary Outing to Mangrove at Ting Kok

The world is getting more and more complex. We can no longer deal with intricate issues or solve complicated problems simply through a single discipline. CFSS has always emphasized the multiple skills of the students through programmes such as the Enrichment Course. The modules on Project-based Learning, for example, help students develop their multidisciplinary skills. In recent years, the School particularly encourages interdisciplinary activities so as to widen students' knowledge, perspective and mindset.



# Opening of Geology & Climate Change Resource Centre

Geology and Climate Change Resource Centre (GCCRC), a centre with a wide collection of minerals, fossils, rocks and resources relating to the awareness of climate change, was opened. With our Private Cloud Knowledge Bases, students can utilize the platform for self-initiated learning on geological resources and climate change.



Our students introducing the collection of minerals and rock to visitors



# Cultural Day

Our guest Ms. Fung teaching the Art “Surrealism”



Mr. Tsung, our guest, conducting a drama exercise with our students



Mr. Lam, our guest, sharing the Film “Metropolis” with our students



Mr. Tsung introducing Dali



Mr. Gustav and Mr. Chung, our guests, sharing Wagner music with our students



Mr. Mak, our guest sharing the history of photography



Our students learning Photo-taking technique from Mr. Mak



Our S.3 students visiting Hong Kong Arts Center



Our students asking tutor about Contemporary Art



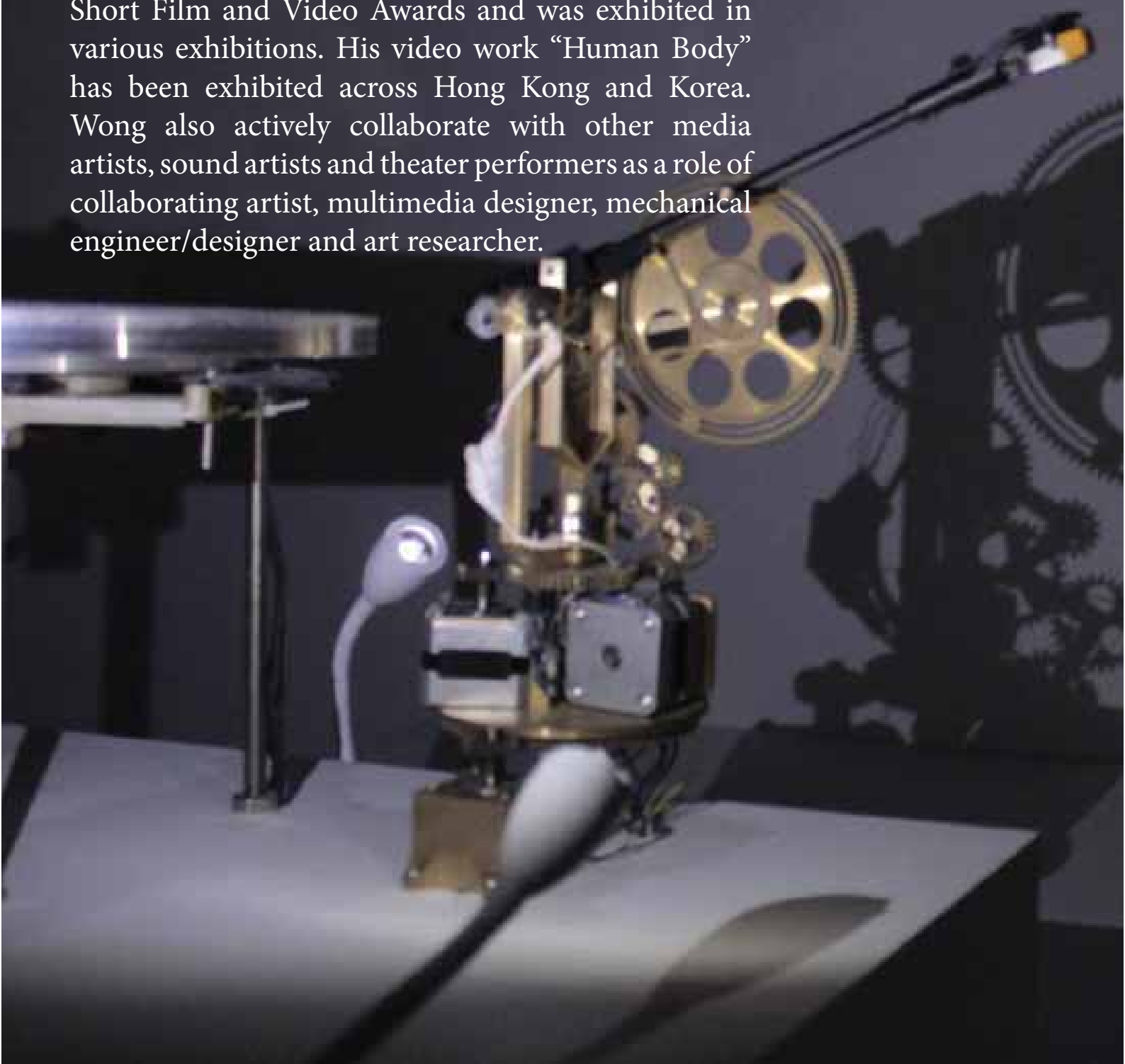
Our S.1 students visiting Hong Kong Arts Museum

Date:  
5<sup>th</sup> November  
Time & Location:  
8:30 a.m - 1:00 p.m  
Hall/ SAC/ Classroom  
2:00 p.m - 4:00 p.m  
Arts Museum

Kenny Wong Chi-Chuen is a Hong Kong media artist. He received his Bachelor of Arts (Hons) in Creative Media from City University of Hong Kong in 2011. Wong puts emphasis on art and multi-discipline research to express the delicate relationship between daily experiences and perceptual stimulations. Wong interested in exploring visual patterns, alternative perceptual states, sound textures and presenting work of art by creating new experience for audience as the form of interaction. Wong's recent neuroscience-art work "10Hz" received the Gold Award (Interactive Media Category) at the 16th Hong Kong Independent Short Film and Video Awards and was exhibited in various exhibitions. His video work "Human Body" has been exhibited across Hong Kong and Korea. Wong also actively collaborate with other media artists, sound artists and theater performers as a role of collaborating artist, multimedia designer, mechanical engineer/designer and art researcher.

黃  
智  
銓

*Kenny Wong*





凌：凌志豪

黃：黃智銓

凌：你認為新媒體藝術是否比傳統藝術有更強互動性及與觀賞者關係更密切呢？

黃：其實只是新媒體藝術與傳統藝術互動方式改變了而已，例如當人觀賞畫作時，也是與畫作溝通，嘗試了解那位藝術家背後的思想。而新媒體藝術正好開發了另一種觀賞藝術的方式及角度，例如可以令觀賞者與自己溝通或是與其他觀賞者溝通。

凌：在中華基金中學的學習生涯對你的創作有何影響呢？

黃：首先中華基金中學是一所多元化的學校，例如有文化藝術節、不同種類的講座等等。在視藝課時也可自由創作，這對我的創作都起了點幫助。例如上課時的小組報告，我也會嘗試用一些光怪陸離的方式報告，又或是製作一個天馬行空的電子簡報，可能在我體內潛伏了創作的因子。

凌：你剛才提到你會嘗試用一些富創意的方式進行報告，你又有沒有一些提示令同學們可以富創意的方式進行溝通及展示意念呢？

黃：同學可以除利用電子簡報報告外加入其他元素，例如可在報告開始前跳舞或是做其他引人注目的表演，引起同學懸念。各種各樣的創意方式就有如文字上的倒敘、反問、設問等等。

凌：你為現代藝術比傳統藝術更注重概念而較為忽略創作技巧呢？

黃：我認為概念與技巧對創作同樣重要，但可能在古美術中要有極高技術水平的創作才可論作藝術品，但在當代藝術中可以以概念先行，繼而再研究有關技術。我相信現今的科技發展而是造成以上情況的原因，因為人可以運用科技來表達自己的概念而不需只專注鑽研一種技術才可創作。

## 新媒體藝術家 Kenny Wong (後感)

Kenny是中華基金中學的第一屆畢業生。畢業後，到城市大學就讀CCCU\_\_專術學院，及後於城市大學的創意媒體繼續進修，現為新進的媒體藝術家。今天很榮幸可以與七位同學、三位老師一起訪問他。

Kenny就讀副學士的時候，經已開始創作，例如：畫畫、拍片等等。後來跟朋友一起參加比賽，並培養了創作的興趣。而Kenny尤其喜歡裝置藝術。

雖然Kenny一開始是做影片的，但他覺得做影片或拍動畫是跟着概念的做法比較直接，而且像有一個空間限制着，所以他較喜歡新媒體。此外，他不用在自己的弱項----畫畫中設計，只要有一個好的主意，也能做到創作。他可以先想概念，然後利用現有的科技配合現成物件進行創作。新媒體對他來說是結合了科技和日常生活不同東西的創作。

他的創作路上最大的阻撓就是空間的問題。當他還沒有自己工作室的時候，只能做一些較簡單和較細的裝置。但當他自己租了地方做工作室的時候，他便能做一些自己想做的創作。空間的問題並沒有令到Kenny放棄，可見他有堅持的精神。

Kenny的靈感來自生活，同時他喜歡在生活中觀察一些光、影的折射。當他在街上的時候，他會留意一些窗和鏡的影像來激發他的創作。其實只要多用心觀察周圍的物件，自己也能創作一些好的作品。

他較喜歡用經驗(創作的經驗)來做創作的題材。以他一件作 例，這件作品需要別人先閉上眼睛，然後會有一些閃爍和聲音，令其他人有發夢的感覺。此外，他也喜歡跟別人合作，可以互相交流。

”10Hz“是一件對他極為有意義的作品，因那是他在城市大學畢業時所做的，而且是他第一次做的大型裝置。他用了閃爍和腦電波，並結合了一些神經科學（Neuroscience），對他來說這是一個很大的發現，因為這能刺激其他人的腦電波和看到不同的影像。這件作品對他日後的創作有很大的正面影響。

新媒體藝術會否比傳統藝術有更加與觀眾互動的關係？Kenny認為新媒體藝術是不會比傳統藝術有更加多與觀眾互動的關係，因為傳統藝術就是看作品便了解藝術家的想法；而新媒體藝術就開發了更多方法去看作品，除了了解藝術家的想法外、可以透過裝置跟自己腦電波溝通和跟對面的觀眾溝通，還可以與一個人、三個人或一班人。

最後他給了同學們一些建議進行創作，那便是感受生活，從生活中發現新事物，用不同角度分析。如果找到自己有興趣的事物，便重覆思考，然後開始創作。創作期間要不斷嘗試，直到作品貼近自己的想法。

感謝Kenny接受我們的訪問，希望他能創作更多裝置藝術，並奪得更多獎項。

蔡穎琛

2A04



# 時間的玫瑰——安娜·卡列尼娜

「幸福的家庭大都相似，而不幸的家庭卻有其各自不幸的理由。」

列夫·托爾斯泰



在未看聖彼得堡艾庫曼芭蕾舞團演出的《安娜·卡列尼娜》前，曾看列夫·托爾斯泰所寫的原著及英國導演喬·萊特執導的改編電影，對於這次由俄國編舞家波里斯·艾庫曼親自編導的芭蕾舞劇，少不免充滿期待。尤其《安娜·卡列尼娜》本身並非一個普通的男女私通的愛情故事。托爾斯泰除了透過故事反映俄國社會中婦女的不平等地位，還帶出理智與情感；責任與激情等哲學道德問題。而今次放置於一個沒有任何話語對白的藝術形式，一套純肢體語彙動作的舞劇，不但沒有減退原著的色彩、力量，更讓觀者對《安娜·卡列尼娜》多一份感知與解讀。編舞家抽絲剝繭的功夫，和利用舞蹈表達內心的感悟能力，實在不容忽視...

文：靜

全文刊登於《三角志》及IATC

有關任何藝術、音樂、電影評論，歡迎投稿：[peonylokcy@gmail.com](mailto:peonylokcy@gmail.com)

來稿將刊登於下期文化誌

## 藍色的彼岸 《接近無限溫暖的藍》



一套改編自茱莉瑪侯的短篇漫畫，敘述情竇初開十五歲的少女阿黛兒與藍髮少女艾瑪的女同志故事的法國電影，由出生於突尼斯的法國導演柯西胥(Abdellatif Kechiche)執導，片名為《接近無限溫暖的藍》(Blue is the Warmest Colour)。導演透過大量特寫鏡頭，還有精彩的場面調度呈現女同志之間的情慾和內心世界，加上兩位女主角的投入演出，讓該片獲本年康城影展最高榮譽的金棕櫚獎。投票給這部電影的評審，當中包括評審團主席史提芬史匹堡(Steven Spielberg)，以及華人導演李安。

## 法國。通識

2013年5月17日法國憲法委員會認定同性婚姻與領養法案合憲，法國成為全球第14個同性婚姻合法的國家，同時也是第九個同性婚姻合法的歐洲國家。

你對於同性婚姻合法化有何意見？歡迎提出，並電郵 [peonylokcy@gmail.com](mailto:peonylokcy@gmail.com)

〈我，大衣〉 柳木下

天下雪哪  
玻璃這樣冷

隔著一層玻璃  
我望著大衣  
大衣也望著我

沒有體溫你冷嗎 我說  
沒有大衣你冷嗎 大衣說

隔著一層玻璃  
我戀著大衣  
大衣也戀著我

大衣是為甚麼而製的，我想  
大衣是為甚麼而製的，大衣想

天下雪哪  
雪花飛來和我嬉戲  
我走過去 走向四川橋  
想著 大衣是為甚麼而製的

評賞

詩人和評論家葉輝先生和關夢南先生曾介紹香港詩人柳木下（1936）在抗戰前夕寫的這首詩，詩人以輕盈的筆調寫出貧窮的沉重。

這首詩運用了移情作用描寫大衣，記錄他個人真實的經驗。窮人在飾櫥看見展覽擺賣的大衣，大衣也想披在一個人的身上，那就沒有掛在櫥窗裏那麼冷了。大衣的作用是為人保暖，只有穿在人的身上，它的作用才能發揮出來。詩人直接地把這種「邏輯」寫出來，很具說服力。

有關新詩欣賞，可參閱胡燕青著  
〈捫石渡河〉；朱光潛的〈談文學〉  
；楊牧〈傳統與現代的〉；蕭蕭〈  
現代詩入門〉等



## 文化誌 2014

少年時代短得像個噴嚏，毫無預告，才打響就完了。轉眼由學生轉換為文化工作者，畢業至今，原來經已一年多的時間，除了體味到社會與現實，更發現自己許多的不足。我感恩這所學校有豐富的資源及給予學生空間，吸收不同文化。在陪伴學生成長的同時，自己於文化路上也開始找到新方向。

記得文化誌去年曾介紹《畸人說夢》，一齣取材於卡夫卡《變形記》的舞蹈劇。數星期前，與友到台灣看當代傳奇劇場《蛻變》，其以京劇，一個傳統的表演藝術配合多媒體將卡夫卡的作品重現。故事跟原著一樣，開首講述主角從朦朧的夢中醒來，發現自己變成一隻巨蟲躺於床上，但透過不同的表達手法及文本處理，帶給觀者另一重體驗。多姿多彩的文字與藝術世界，於二十一世紀，透過不斷混合而產生無限可能。筆者衷心盼望於2014年能與你們分享更多。



**Circulation & Subscription**  
**The Chinese Foundation Secondary School**  
**中華基金中學**  
**9 Harmony Road, Siu Sai Wan, Hong Kong**  
**香港柴灣小西灣富欣道9號**  
**Tel: (852) 2904-7322**  
**Editor: Lok Ching Yee**  
**Printed by**  
**Wise & Wide Design & Printing Co.LTD.**  
**瀚林智設計印刷有限公司**