

JCCAC PROGRAMMES

賽馬會創意藝術中心節目表



李麗蓉 Li Tak-yung | 《女紅——月季》Needlework - China Rose | 白瓷·繡圈 Porcelain, embroidery hoop | 2018

MONTHLY HIGHLIGHTS 本月推介

三月 MARCH 2020

1			● 侯紹霖素描與速寫展覽	
2			●	
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6			●	● 《3·8 演二》舞台劇
7			●	● Romance of Women
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9	● 泥石流		●	
10	● Flow of Stone and Clay		●	
11	●	● 後 #MeToo 藝術 Post #MeToo Art	●	● Conversation with ...
12	●	●	●	●
13	●	●	●	●
14	●	●	●	●
15	●	● 華下黃花 Hanami On Xuan	●	●
16	●	●	●	●
17	●	●	●	●
18	●	●	●	●
19	●	●	●	●
20	●	●	●	●
21	●	●	●	●
22	●	●	●	●
23	●	●	●	●
24	●	●	●	●
25	●	●	●	●
26	●	●	●	●
27	●	●	●	●
28	●	●	●	● 心之異 3 事 Storytellers III
29	●	●	●	●
30	●	●	●	●
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● JCCAC x PMQ 合作展覽系列 Collaborative Exhibition Series

● 藝廊及中央庭園展覽 Exhibitions @ Galleries and Central Courtyard

● 其他展覽及免費活動 Other Exhibitions & Free Activities

● 賽馬會黑盒劇場節目 Jockey Club Black Box Theatre Programmes

● 部分須預約或登記 Booking or online pre-registration might be required

緊貼最新活動資訊，歡迎：
 · 瀏覽 www.jccac.org.hk
 · 免費取閱或下載每月出版的節目表
 · 訂閱 JCCAC 電子通訊

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 · by visiting www.jccac.org.hk
 · from the monthly published programme guide
 · by subscribing to JCCAC e-news

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Jccacpage jccac_artsvillage

每日 Daily 10 a.m. - 10 p.m.
(農曆新年假期除外 Except Chinese New Year holidays)

Opened in 2008, Jockey Club Creative Arts Centre (JCCAC) is a self-financed registered charity and a Hong Kong Baptist University subsidiary. As a multidisciplinary arts village and arts centre, JCCAC provides studio facilities for the arts community and a relaxing environment for the public to experience arts and culture. As an arts village, JCCAC is the operation base for nearly 140 artists and cultural organisations of a wide array of art forms. As an arts centre, JCCAC includes a tea house, cafe, craft shops, exhibition space on different floors of common area, the Jockey Club Black Box Theatre and Galleries. JCCAC strives to support arts development in Hong Kong by helping to nurture young talents and promote arts and culture in general through the provision of space (arts studios and display venues) for creative work. Regular public events presented by JCCAC include the annual "JCCAC Festival" in December, quarterly "JCCAC Handicraft Fair", rooftop film screening and public guided tours.



賽馬會黑盒劇場 / 藝廊 / 中央庭園 — 公開接受租用申請
 JOCKEY CLUB BLACK BOX THEATRE / GALLERIES / CENTRAL COURTYARD – OPEN FOR APPLICATION

有關場地資料、收費及租用詳情及表格，請到中心網站 www.jccac.org.hk 下載，或致電 2353 1311 查詢。
 Information and booking forms for the Jockey Club Black Box Theatre, Galleries and Central Courtyard are available on JCCAC website: www.jccac.org.hk

賽馬會黑盒劇場資助計劃 JOCKEY CLUB BLACK BOX THEATRE SUBSIDY SCHEME

此計劃資助本地中 / 小型藝團及個別藝術工作者的發展，讓他們只須支付基本場地租金的 10%，便可租用賽馬會黑盒劇場進行排練及公開演出。賽馬會黑盒劇場空間佈局靈活，切合不同製作及演出需要，是發表作品的理想平台。

The Jockey Club Black Box Theatre is an experimental friendly and well equipped theatre for different production and performance needs. This scheme funds local and especially budding art groups & artists for them to rehearse and stage public ticketed performances at the Jockey Club Black Box Theatre at only 10% of the normal hiring fee.

查詢計劃 For Scheme Enquiries
 www.jccac.org.hk/jcbbts

贊助機構 Funded by 香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust
 主辦 Organised by JCCAC Jockey Club Creative Arts Centre 賽馬會創意藝術中心

關於賽馬會創意藝術中心 ABOUT JOCKEY CLUB CREATIVE ARTS CENTRE

賽馬會創意藝術中心 (JCCAC) 於 2008 年開幕，是一所自負盈虧及非牟利慈善團體，並為香港浸會大學附屬機構。作為多元化及對外開放的藝術村兼藝術中心，中心旨在提供文化藝術創作空間 (藝術工作室和展示場地)、協助培育創意人才、讓公眾近距離接觸藝術、從而推廣創意文化，為香港文化藝術發展出一分力。作為藝術村，JCCAC 是近 140 個各類型藝術家及藝術團體的運作基地；作為藝術中心，中心內設兩層藝廊展覽廳、賽馬會黑盒劇場、分布各樓層的小型展覽空間、茶藝館、咖啡室和創意工藝店。中心定期主辦大型公開活動，包括每年 12 月的「JCCAC 藝術節」、季度「手作市集」、露天電影會和工作室導賞等。

免責聲明
 賽馬會創意藝術中心為一藝術場所，支持及尊重藝術表達自由，中心及本月刊內展示的藝術作品、活動、言論內容及其準確性，均由有關藝術家 / 藝術團體提供及負責，概不代表本中心立場，敬請留意。

Disclaimer
 Jockey Club Creative Arts Centre is an arts venue which supports the freedom of artistic expression. Artistic works, activities and views presented in the Centre and in this monthly guide are provided by the relevant artists / art groups, who are responsible for their content and accuracy, and do not represent the views of the Centre. For details and enquiries of the programmes / paid activities presented in the monthly guide, please contact the relevant organiser directly.



票務資料

賽馬會創意藝術中心售票處
 開放時間：10:00 - 18:00
 (開放時間如有更改，恕不另行通知)

各賽馬會黑盒劇場節目之門票均可透過以下其中一個單位購買：

1. art-mate
- 網上購票
www.art-mate.net
- 親身前往位於賽馬會創意藝術中心售票處之購票點購買
2. URBTIX
- 網上購票
www.urbtix.hk
- 信用卡電話購票
2111 5999
- 流動購票應用程式:
My URBTIX
- 親身前往各城市售票網售票處購買
3. 節目主辦單位
- 直接向節目主辦單位查詢購票詳情

備註：
 · 一人一票，憑票入場 (兒童亦須購票)。
 · 門票一經出售，恕不退換。
 · 優惠票持有人 (包括全日制學生、高齡及殘疾人士) 必須在入場時出示認可之身份證明文件。

優惠票 ST- 全日制學生
 註解: SC- 60 歲或以上高齡人士
 DIS- 殘疾人士及看護人
 CSSA- 綜合社會保障援助受惠人

香港賽馬會社區資助計劃
 THE HONG KONG JOCKEY CLUB COMMUNITY PROJECT GRANT

賽馬會 黑盒劇場 資助計劃

Jockey Club Black Box Theatre Subsidy Scheme

希望公開發表演出作品嘅朋友留意返，「香港賽馬會社區資助計劃——賽馬會黑盒劇場資助計劃」又嚟喇！為製作及宣傳以外資金煩惱嘅你嘍，想唔想俾到場地租金 90% 補貼？成功申請嘅話，只須支付基本場地租金 10% 便可租用賽馬會黑盒劇場 (包括主場及前廳)，進行排練及公開演出！由 (2017 年) 12 月 1 日起租用賽馬會黑盒劇場，就可以申請資助計劃，各位可以唔限租期開始嘅 3 至 12 個月前一併遞交申請表及場地訂租表格，把握機會喇，我哋支持同鼓勵你哋嘅構思、籌備及製作具創意最高水平嘅藝術節目！

Planning to stage a performance in an experimental friendly and well equipped theatre for the public to see? Do you have a piece of creative work in mind that needed a boost of financial support to go beyond production and promotion? "The Hong Kong Jockey Club Community Project Grant, Jockey Club Black Box Theatre Subsidy Scheme" can come to your aid. Local art groups, artists and emerging arts practitioners may apply to rehearse and stage public performances at the Jockey Club Black Box Theatre (JCBBT) at 10% normal venue hiring fee. This scheme is now opened for application for bookings from 1 December 2017. The completed application form, together with the JCBBT venue booking form, must be submitted no earlier than 12 months or later than 3 months before the intended venue hiring dates.

查詢計劃及資助申請表格 For Scheme Enquiries and Application Form
 Tel: 2319 2502 www.jccac.org.hk/jcbbts

查詢場地 About the venue
 Tel: 2353 1311 www.jccac.org.hk

現正接受申請 CALL FOR APPLICATION

主辦 Organized by JCCAC
 資助機構 Funded by 香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust

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SLOW CRAFT, FINE ART 慢工出細活

李 德 蓉 Li Tak-yung, Doris

INTIMATE PORTRAIT
藝述心言



李德蓉 Li Tak-yung, Doris



《女紅》Needlework | 白瓷·繡圈 Porcelain, embroidery hoop | 2018

在萬事講求速度與效率的時代，「慢工出細活」這論調無疑過時。但新晉陶瓷藝術家李德蓉（L2-11）卻拿起一針一線，嘗試結合她喜愛的刺繡與陶藝，精雕細琢地製作一系列高雅明緻的作品——《女紅》。

「女紅」是指中國傳統女子工藝，如刺繡、縫紉，為古代量度女性賢德的標準。雖然今天「女紅」已非現代女性必需學習的技能，但現今社會卻依舊對女性有著各種刻板的印象和期望。現代女性能否擺脫傳統父權的框架？「沾上陶泥的線能脫離布的束縛。」李德蓉如是說。

In an era that focuses on efficiency and speedy outcomes, “being slow and patient” seems out of tune. But emerging ceramicist Li Tak-yung, Doris (L2-11) finds her happy place through stitching. Marrying her passions – embroidery and ceramics, she created *Needlework* – a series of elegant and exquisite artworks.

“Needlework” refers to the traditional crafts of embroidery and sewing, which served as a yardstick of virtue for Chinese women in ancient times. Although needlework is hardly a mandatory skill for modern women, rigid stereotypes and social expectations for women linger on. Can modern women break free from the shackles of patriarchy? “Threads in clay are free from the constraints of fabric,” says Li.

J: JCCAC
L: 李德蓉 Li Tak-yung, Doris

J: 你對於陶瓷的追求……

L: 我年幼時已喜歡做手工。在大學圖書館我無意發現了一本名為《天水泥》的書籍，內裡竟有我小學時在天水圍參加香港濕地公園活動的照片！那時，我以濕地的泥土弄了一尾彈塗魚，這應該是我與陶泥的初接觸。

後來進了香港浸會大學視覺藝術院，在多元化的課程下，我接觸到很多不同媒介，但當中最讓我得心應手的還是陶瓷，這可能因為我「慢慢來」的性格剛好與「急不來」的陶瓷相契合。

J: On your pursuit of ceramics……

L: I have always loved arts and crafts since childhood. Out of sheer coincidence, I read a book called *My Soil, My Land* in the university library, and found myself in one of the pictures – I was a primary school student who joined an activity at the Hong Kong Wetland Park in Tin Shui Wai. I remember I made a mudskipper with the wetland soils, and that was probably my first encounter with clay.

Later, I enrolled in the Academy of Visual Arts at Hong Kong Baptist University (HKBU), and came across a vast range of mediums. Yet, ceramics remains my go-to medium. Perhaps, my “slow and steady” trait makes a perfect match with the “haste makes waste” characteristic of ceramics.

J: 刺繡與陶藝好像風馬牛不相及，為何會想到要把兩者結合，又如何做到？

L: 從中學家政課開始，我便對針綉、時裝抱有好感；慢慢地刺繡與陶藝成了我的興趣，因此大學的畢業作品就想要嘗試將這兩種我認識的工藝結合。

在物料上，我首先把紙巾纖維混入陶泥，讓它變堅韌之餘，也更易塑形；再把線沾上泥漿，保留線本來的紋理，然後在紗布上縫紉，這樣能同時使陶泥變得纖細，而線亦會變得強硬，可以抵受高溫的洗滌；窯燒後，布消失，線與陶泥融為一體，剩下刺繡圖案。既是結合，亦是轉化。

至於意念上，透過鑽研中國刺繡的歷史和文化，我了解到「女紅」的由來，以及各種圖案蘊含的不同寓意，便選擇了一些具有代表性和常見的傳統花圖案，再以現代的手法重新呈現。古時，女性與刺繡，如布與線一樣，密不可分，但當我加入陶泥後，線便不再需要依附在布上，它變得獨立並多了可能性，這亦是我想帶出現代女性的轉變。

J: Embroidery and ceramics appear to have nothing in common. How did you come up with the idea of combining the two together, and how is it done?

L: I have always been fond of needlework and fashion since taking home economics classes in secondary school. As embroidery and ceramics gradually become my primary interests, I wanted to try blending these two crafts together for my final year work in university.

For materials, I first mix tissue fibre with clay, to make it more mouldable. Then, dip the thread into the clay mixture, before doing the embroidery on gauze. As such, clay thins down, while the texture of the thread is retained and hardened. After kiln firing, the gauze is gone, thread and clay become one, and the embroidery pattern stands alone. It is not only a process of integration, but also transformation.



《女紅》創作試驗 Needlework testings

As for the concept, it was inspired by the history and culture of embroidery in China. I studied the origin of needlework and the symbolism behind various patterns. At last, I chose a series of common, traditional floral patterns, and presented them with a modern touch. During ancient times, female and embroidery were inseparable like fabric and thread. But once with the addition of clay, thread no longer needs fabric, it becomes independent and boundless – this is a representation for the transformation of modern women that I wish to present.

J: 製作過程中遇到的最大挑戰是……

L: 要將陶瓷製成線那麼幼細是有難度的，因為很容易斷裂，如何能夠令成品在窯燒後不會破掉便是最大的挑戰，因此我以不同的泥（中溫黑泥、高溫陶泥及瓷泥）及針線作了很多次試驗，最終克服失敗，完成這數件作品。

J: 最喜歡自己哪一件作品？

L: 我最喜歡《女紅》系列的《菊》，因為難度最大，圖案複雜而又極為幼細，但出來的效果卻是最好及完整的。另外，不少人誤以為《桃花》是櫻花，它們的確是有點相似。

J: The biggest challenge in the production process is……

L: It is rather difficult to make ceramics as thin as a thread, literally. It breaks easily, and so keeping the work intact after the firing process becomes the biggest challenge. Therefore, I experimented with a variety of clay (such as B & B Clay, High Fire Multipurpose Clay and USA Coleman Porcelain) and threads. Overcoming multiple trials and failures, this set of works is finally completed.

J: Which one is your favourite?

L: I particularly like *Chrysanthemum* from the *Needlework* series because it was the most challenging one to create, due to its complicated yet refined pattern. Surprisingly, it turned out to be the best and most complete piece of work in the series. Also, people often mistake the *Peach Blossom* for cherry blossom as they resemble each other.

J: 如何看待《女紅》與你的關係，以及現代女性的轉變？

L: 「女紅」是古代中國女性自小跟母親學習的一門手藝，手藝的好壞決定了女子的一生。刺繡既是她們的枷鎖，卻也是她們表達內心的唯一方式。在製作《女紅》的時候我差不多是足不出戶，正好感同身受她們長時間留在家，全副心機花在刺繡活兒上。作品亦讓我反思自己與父親的關係，因為我是在嚴父/父權的護蔭下長大，小時候總是不被允許外出。

雖然經過時代的變遷，「男尊女卑」的思想仍可見於現代中國社會，但女性不用再受制於這些傳統，可以更直接地表達自己。曾有人告訴我——從我的作品能看到女權主義，但其實我只是想表達女性在角色上的轉變。



Top: 《女紅——菊》Needlework - Chrysanthemum | 白瓷·繡圈 Porcelain, embroidery hoop | 2018
Bottom: 《女紅——桃花》Needlework - Peach Blossom | 白瓷·繡圈 Porcelain, embroidery hoop | 2018

J: 可以與我們分享在日本名古屋造形大學交流的經歷嗎？香港與日本在藝術的氛圍上有何不同？

L: 在日本，除了陶瓷，我也有學習日本畫和金工。日本藝術風氣給我最深刻的印象是其匠人精神，藝術家們會專注於一個領域，深入研究每一項細節，力臻完美。在浸大，藝術教育講求創新、跨媒體和「快觀正」，一份功課可能一星期便要完成；但是在日本，他們可是會給你半年時間做一隻戒指，可見其對於工藝的水平與精準度較有要求。

J: What is your view on your connection with *Needlework* and the transformation of modern women?

L: Needlework is a craft passed on from mothers to daughters in Ancient China, and the level of needlework skills may very well determine the life of a woman. While embroidery was their shackles, it was also their primary medium of expression. To empathise this mentality, I shut myself in when creating the *Needlework* series, trying to imagine lives of women who lived many generations before me, who poured their hearts and souls into embroidery. The work also prompted me to reflect on my relationship with my father. I grew up under the patriarchy of a strict father who always forbade me to go out.

Although times have changed, the ideology of “male superiority” is still noticeable in modern society of China. Females, however, are not constrained by traditions anymore and could express themselves more directly nowadays. Some of the audience did tell me that they saw feminism in my works. But actually, I simply wanted to express the change in the roles of women.



《父女》Father and Daughter | 白瓷·紙粘土 Porcelain, paper clay | 2017

J: Can you share with us your experience at Nagoya Zokei University of Art and Design in Japan? Are there any differences in the arts environment between Hong Kong and Japan?

L: Besides ceramics, I studied Japanese painting and metalworking in Japan. I was most impressed by the spirit of craftsmanship in Japanese art. Artists often specialise in one discipline and pay close attention to detail to achieve perfection. At HKBU, arts education emphasises on diversity, innovation and efficiency, with assignments usually due in one week. Meanwhile in Japan, students may be allowed the luxury of six months just to make a single ring. Their requirements towards the level of craftsmanship and precision, on the other hand, would be much higher.

J: Any plans for the future?

L: I will continue to develop my works that “crossover” embroidery and ceramics, and coming up next I would like to try three-dimensional embroidery, or use ceramics to capture the “essence” of fabric. In addition to artistic creations, teaching ceramics and making handicrafts are on my list as well.

J: 可以告訴我們更多關於你和何蔭滢將在元創方舉行之展覽「泥石流」的內容嗎？

L: 「泥石流」一詞對應我們各自的創作媒介及材質，我的「泥」和她的「石」，陶瓷和金工，一剛一柔，風格相異，卻能相聚於同一工作室內共同創作和成長，猶如不同的支流相匯，合成河「流」。展覽將以我們擅長的方式呈現大家對自身生活的感受，並拉近人與自然的關係。

J: 未來有沒有其它計劃？

L: 未來我會繼續發展結合刺繡與陶瓷的作品，並嘗試以此挑戰立體刺繡，又或是以陶瓷去捕捉「布」。除了藝術創作，我也想過開班教學及製作手作。



《無題》Untitled | 白瓷·繡圈 Porcelain, embroidery hoop | 2020

JCCAC X PMQ COLLABORATIVE EXHIBITION SERIES 合作展覽系列

費用會創意藝術中心 JCCAC & 元創方 PMQ

泥石流 FLOW OF STONE AND CLAY

參展藝術家 PARTICIPATING ARTISTS: 何嘉盈、李德蓉 HO QI YING VALERIE, LI TAK YUNG

日期 Dates: 9 - 29 / 3 / 2020
 時間 Time: 10:00 - 20:00
 地點 Venue: 香港中環鴨巴甸街 35 號元創方 A 座 S510 室
 S510, Block A, PMQ, 35 Aberdeen Street, Central, Hong Kong



* 此次展覽由費用會創意藝術中心 (JCCAC) 和元創方 (PMQ) 合辦，為「藝匯——香港新藝術家系列」展覽之一。
 This exhibition is part of the "Metamorph - Hong Kong New Artist Series", co-presented by JCCAC and PMQ.

JOCKEY CLUB BLACK BOX THEATRE PROGRAMMES 賽馬會黑盒劇場節目

自在觀 Zai Guan

《3·8 演二》舞台劇 ROMANCE OF WOMEN

日期及時間 Dates & Times: 6 - 7 / 3 / 2020 > 20:00
 7 - 8 / 3 / 2020 > 15:00
 票價 Ticket Price: \$200, \$150*
 地點 Venues: 賽馬會黑盒劇場 Jockey Club Black Box Theatre, JCCAC
 查詢 Enquiries: 6629 3914; zizaiquan2013@gmail.com
 網址 Website: https://www.facebook.com/pg/RomanceofWomen

本節目受惠於「香港賽馬會社區資助計劃 - 賽馬會黑盒劇場資助計劃」
 This programme is supported by the Hong Kong Jockey Club Community Project Grant: Jockey Club Black Box Theatre Subsidy Scheme

門票現正於賽馬會創意藝術中心售票處及 art-mate 網站發售
 Tickets are now available at Jockey Club Creative Arts Centre Box Office and art-mate. Art-mate 網站 Website: https://www.art-mate.net

購票詳情，請向主辦單位查詢
 For ticketing, please contact the presenter for more information



* 只限全日製學生、六十歲或以上耆齡人士 (優惠先到先得，額滿即止)

思合樂團 C Ensemble


心之異 3 事 STORYTELLERS III

日期及時間 Dates & Times: 28 - 29 / 3 / 2020 > 19:30
 票價 Ticket Price: 原價 Original Price \$150, 早鳥優惠 Early Bird Discount \$120
 地點 Venue: 賽馬會黑盒劇場 Jockey Club Black Box Theatre, JCCAC
 查詢 Enquiries: 6072 5795; 6682 4014
 臉書專頁 Facebook Page: https://www.facebook.com/events/1100878463580741

本節目受惠於「香港賽馬會社區資助計劃 - 賽馬會黑盒劇場資助計劃」
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門票現正於賽馬會創意藝術中心售票處、art-mate 網站及 C Studio Facebook 發售
 Tickets are now available at Jockey Club Creative Arts Centre Box Office, art-mate and C Studio facebook. Art-mate 網站 Website: https://www.art-mate.net/doc/55494

購票詳情，請向主辦單位查詢
 For ticketing, please contact the presenter for more information




EXHIBITIONS @ GALLERIES AND CENTRAL COURTYARD 藝廊及中央庭園展覽

L3-06D 據點·句點 Floating Projects

後 #METOO 藝術 POST #METOO ART

日期及時間 Dates & Times: 11 / 3 / 2020 > 18:00 - 20:00
 12 - 18 / 3 / 2020 > 11:00 - 18:00
 開幕 Opening: 12 / 3 / 2020 > 18:00 - 20:00
 地點 Venues: L1 藝廊 Gallery, L3-06D 據點·句點 Floating Projects
 查詢 Enquiry: postmetooart@gmail.com
 臉書專頁 Facebook Page: www.facebook.com/PostMeTooArt/
 網址 Website: https://postmetooart.wixsite.com/2020



GROUP ART EXHIBITION IN HONG KONG FROM JAPAN CROSS OVER Vol.23

PEDDY POT (Organiser)

Serizawa Mitsuaki SpooK+ Ichikawa Riku Kuratsubo Anna
 Shimada Miyu Kyo MURATA TOMOMI Kinoko
 momo Iwai Miyako WAKAKO Jupiter
 OGU Abesuteinu Yagi Suzuka Eguchi Teubame
 Sato Yushi Sasori NAGAYAMA Kengo SUZUKI RYUSHIN
 Die-Propeller Aminoniku Maboarusameari
 Kudo Sayumi NAGAI MAYUKA Kagawa Lino
 Maruyama Mayo Atelier Nori's

香港九龍石硤風自由街 30 號 30 Pak Tin Street, Shek Kip Mei, Kowloon, Hong Kong
 JCCAC 賽馬會創意藝術中心 LO GALLERY
 13th-19th March, 2020 / 10:00-21:00
 (19th 10:00-18:00)



跨領域 CROSS OVER

跨領域 CROSS OVER

日期及時間 Dates & Times: 13 - 18 / 3 / 2020 > 10:00 - 21:00
 19 / 3 / 2020 > 10:00 - 18:00
 地點 Venue: LO 藝廊 Gallery
 查詢 Enquiry: 歷代弘之; crb91736482@yahoo.com.hk
 網址 Website: www.peddy-pot-graphics-2016.com/profile/1

OTHER EXHIBITIONS & FREE ACTIVITIES 其他展覽及免費活動

L7-16 侯紹政繪畫工作室 Hau Siu Ching Art Studio

侯紹政素描與速寫展覽


日期 Dates: 1 - 26 / 3 / 2020
 時間 Time: 10:00 - 22:00*
 地點 Venue: L7 藍牆 Blue Wall
 查詢 Enquiry: thriving_artstudio@yahoo.com.hk
 主辦 Presenter: 侯紹政繪畫工作室 Hau Siu Ching Art Studio
 協辦機構 Co-Presenter: 香港素描學會 Hong Kong Drawing Association
 網址 Website: https://www.jccac.org.hk/?a=doc&id=386



L2-14 RitaLau Studio

CONVERSATION WITH ...

日期 Dates: 11 - 14 / 3 / 2020
 時間 Time: 12:00 - 18:00
 地點 Venue: L2-14 RitaLau Studio
 查詢 Enquiry: 9340 6698 (劉麗婷 Rita Lau)
 臉書專頁 Facebook Page: https://www.facebook.com/Ritalaustudio/



L5-19 少年谷 Shao Nian Gu Studio

筆下賞花 NAMAN ON XUAN

日期 Date: 15 / 3 / 2020
 時間 Time: 11:00 - 15:00*
 地點 Venue: L5-19 少年谷 Shao Nian Gu Studio
 查詢 Enquiry: shaoniangustudio@gmail.com
 網址 Website: https://silverqian.wixsite.com/artworks



* 每 45 分鐘一節，歡迎預約參觀預約
 45 minutes per section, welcome to make an appointment via email
 Booking: shaoniangustudio@gmail.com

FEE-CHARGING ACTIVITIES 收費活動

L0-04 香港玻璃工作室 Studio Glass Hong Kong

- 火工玻璃玫瑰花工作坊 FLAMEWORK ROSE WORKSHOP
- 琉璃珠工作坊 GLASS BEAD INTRODUCTION
- 存情玻璃飾物入門 MEMORIAL GLASS JEWELRY INTRODUCTION
- 粉沫及水晶玻璃鑄造工作坊 PÂTE DE VERRE AND CRYSTAL GLASS CASTING WORKSHOP
- 玻璃、珪瑯、金屬敲打工作坊 GLASS ON METAL WORKSHOP
- 火工銀河入門 FRAMEWORK GALAXY INTRODUCTION
- 玻璃藝術入門 GLASS ART INTRODUCTION
- 玻璃吹製基礎班 BEGINNING GLASSBLOWING


日期 Dates: 星期一至日 Monday - Sunday
 時間 Times: 拜午時起可 10:00 - 22:00
 費用 Fee: 歡迎私人及團體預約 Please visit website for course details
 地點 Venue: L0-04
 查詢 Enquiries: 2728 4224; info@studioglass.hk
 網址 Website: www.studioglass.hk



L7-07 紅寶石工作室 Rubywooglass

- 1 玻璃器皿, 風鈴, 相框 GLASS PAINTING AND FUSING
- 2 玻璃首飾 GLASS JEWELLERY
- 3 玻璃照片印藝 GLASS PHOTO PRINTING
- 4 玻璃吹製 GLASS BLOWING

日期 Dates: 星期二至六 Tues to Sats
 時間 Time: 可商議 (time is negotiable)
 費用 Fee: From \$380 起
 地點 Venue: L7-07 紅寶石工作室 Rubywooglass
 查詢 Enquiries: rubysmw@yahoo.com.hk / WhatsApp 9439 6529 (甜小姐 Ms. Woo)
 網址 Website: www.rubywooglass.com



1. 敬請以 WhatsApp 預約所有課程 Please reserve places via WhatsApp
 2. 歡迎團體預約 Group reservations welcome
 3. 可安排玻璃參觀預約 Please visit website for details

L7-17 Collective

MACRAME 法式編繩工作坊 (盆栽掛飾或包包) MACRAME WORKSHOP

日期 Date: 星期六 Saturday (下午或晚上 Afternoon / Night)*
 地點 Venue: L7-17 Collective
 費用 Fee: \$320 (盆栽掛飾 Plant Holder) / \$480 (包包 Tote Bag)
 (工作坊包材料, 可自選編繩顏色 All materials are included)
 查詢 Enquiry: 9121 8346 (WhatsApp)
 網址 Website: chochangarden.com



藍染體驗工作坊 INDIGO DYE WORKSHOP

日期 Dates: 星期日 Sunday (上午或下午 Morning / Afternoon)*
 地點 Venue: L7-17 Collective
 費用 Fee: \$360 起 Up
 查詢 Enquiry: 9837 1144 (WhatsApp)

請注意
 因應新型冠狀病毒疫情之發展，有關活動安排或有臨時更改，請直接與個別主辦單位聯絡查詢。

Please note
 In view of the continued spreading of COVID-19, respective programmes listed may have alternate arrangements. For enquiries, please contact presenters directly per information listed.