

HIDDEN  
FORESTS

尋 林 覓 趣

見  
樹  
亦  
見  
林

藝文夏日！

Summer of

Arts and Culture！

TO SEE  
THE FOREST  
AND THE TREES

July 6 — September 8, 2019

2019年7月6日—9月8日





## Foreword

In the seven years since we have opened our doors, Asia Society Hong Kong Center has aimed to stay rooted in our context at the heart of this dynamic city. By focusing on both accessible and challenging arts initiatives that directly engage with local cultural practitioners and communities, we are part of the vibrant cultural community in Hong Kong. It is with this core mission in mind that we present the *Hidden Forests* summer project that features our twenty-third exhibition, *To See the Forest and the Trees*, with accompanying programs and music performance series.

In response to Hong Kong's devastating loss of trees caused by Typhoon Mangkhut in September 2018, this exhibition explores the role and significance of local trees to our environment, culture and history. Our city was littered with fallen trees, and we also lost a few of our own onsite. The community's impassioned response to acknowledge the city's greenery and recover what was lost underscored our desire to conceptualize a project that addresses the urgency to care for the environment.

Our focus on community engagement brings together artistic talent and expert ecologists to strengthen understanding about forestry and biodiversity in Hong

Kong. The artworks serve to address urgent environmental themes of local and global relevance, with new commissions created in consultation with local ecological scientists, including Dr. Gunter Fischer, Head of Flora Conservation, and Dr. Stephan Gale at Kadoorie Farm and Botanic Garden; Dr. Richard Saunders, Professor, Dr. Stefano Cannicci, Associate Professor, Dr. Billy Hau, Principal Lecturer and Dr. Chiu Chun Pang, Post-doctoral Fellow of the School of Biological Sciences, University of Hong Kong.

On behalf of our team at Asia Society, we extend heartfelt thanks to the participating artists and collectives, including Allora & Calzadilla, Sally Bunker, South Ho, Vvzela Kook, Post Tree Lifestyle, James Prosek, Frank Tang, Natee Utarit, Haley van Oosten and Trevor Yeung, as well as Charles Kwong and Sharon Chan for curating and producing the music series in tandem with the exhibition. The exhibition is made possible with generous support from Burger Collection, Hong Kong and Boris Yeung and Amy Ng. Additional support is provided by Moiz Zilberman, Pegi and Michael Touff, and Rosewood Hong Kong. The project has also been enriched by our meaningful collaborations with education partners



Lung Fu Shan Environmental Education Center and Shakespear4All; outreach partners AMMO and Hang Lung Properties; media partners ArtMap and ArtAsiaPacific; and airline sponsor United Airlines.

Finally, we are indebted to all our colleagues at ASHK who have been exceptionally resourceful in realizing this thematic series, as well as to our devoted volunteers and friends who sustain us in our efforts to keep looking forward. We hope you enjoy the exhibition and the *Hidden Forests* program!

### **S. Alice Mong**

Executive Director

### **Katherine Don**

Head of Arts and Cultural Development  
Asia Society Hong Kong Center

The "Giraffe Tree," a Chinese Banyan dedicated to Mr. Larry Yung in recognition of his generous support. 「長頸鹿樹」細葉榕紀念榮智健先生的慷慨贊助。



## 前言

自七年前開幕以來，亞洲協會香港中心植根於香港多元的語境，致力與本地藝文從業者合作，為觀眾提供多樣的藝術活動，參與香港蓬勃的文化發展。我們亦是有鑑於這使命，構思了本次《尋林覓趣》夏日計畫，包括我們第二十三個展覽《見樹亦見林》及相關教育活動和表演系列。

這個跨界的夏日計畫受2018年9月來襲的「山竹」颱風所啟發。全城佈滿樹木殘枝，而我們中心亦損失了數棵樹木。大眾在颱風過後急切關注環境恢復，亦觸發我們構思一個宣揚環保意識的項目。本展覽關注中心周圍的林木之外，同時推廣香港大自然及生態的可貴之處。我們希望觀眾能透過本展覽和相關教育項目，加深了解樹木於香港環境、歷史及文化的意義，從而身體力行、保護環境。

這個項目匯聚了藝術人才及生態專家，從不一樣的角度探索了解香港林木生態。《見樹亦見林》展示的作品，均針對本地或全球性的不同迫切環境問題，而為展覽創作的新作承蒙不同本地生態學家的意見和幫助，包括嘉道理農場暨植物園的植物保育部主管上官達博士、高級保育主任紀仕勳博士；香港大學生物科學學院教授Richard Saunders博士、副教授Stefano Cannicci博士、首席講師侯智恒博士

及博士後研究員彭俊超博士。

我在此向所有參展藝術家致謝，包括 Allora & Calzadilla、Sally Bunker、何兆南、曲倩雯、樹後生活、James Prosek、鄧啟耀、納堤·尤塔瑞、Haley van Oosten及楊沛鏗，同時感謝鄺展維及陳楚珊策劃配合展覽的音樂系列。展覽承蒙香港Burger Collection及 Boris Yeung 和 Amy Ng 贊助。亦感謝 Moiz Zilberman、Pegi 和 Michael Touff 及香港瑰麗酒店支持。亦答謝教育合作伙伴龍虎山環境教育中心及香港小莎翁、外展活動伙伴恒隆地產及AMMO、媒體合作伙伴藝術地圖及ArtAsiaPacific、以及航空贊助United Airlines對展覽的支持。

最後，我必須感激亞洲協會香港中心所有同事，以及一眾熱心的義工為本次項目盡心盡力，盡善盡美。我們希望您會喜歡這次展覽及《尋林覓趣》的其他活動！

**孟淑娟**

行政總監

**唐凱琳**

藝術及文化拓展主管

亞洲協會香港中心

# To See the Forest and the Trees

For as urbanized a city as Hong Kong, it may surprise some that nearly 75% of its land remains as countryside and over 40% is protected as country parks or special nature reserves. <sup>1</sup> As one of the most densely populated places in the world, Hong Kong's skyscrapers and world-class infrastructure easily mask the abundant nature that is just within our reach. However, even within the city's highly-built urban area, there is more greenery than meets the eye. In September 2018, one of the most intense tropical cyclones in Hong Kong's history, Typhoon Mangkhut, ravaged the city and uprooted more than 55,000 trees in a single day. <sup>2</sup> The natural disaster laid bare all the grand foliage majestically integrated into the city—a tragedy for Hong Kong residents and one only realized after the trees were gone. Nearly a year later, Hong Kong infrastructure is still recuperating from the typhoon and fallen trees remain as a poignant reminder of the constant work that needs to be done to improve and maintain Hong Kong's precarious balance between its urban environment and natural ecology.

Hong Kong lies in the tropical region and was once covered by rainforest thousands of years ago. The city's intrinsic connection with trees is found in its name, which literally translates from Chinese as "fragrant harbor." The

source of this fragrance is the incense tree (*Aquilaria sinensis*) indigenous to South China. Incense trees are historically prized for their aromatic wood that is valuable in the manufacture of fragrance and incense. In dynastic times, Hong Kong was active in the commercial planting and export of incense wood, which was shipped from Shek Pai Wan port (present Aberdeen) to the rest of the world, as far as Arabia. <sup>3</sup> When Hong Kong Island was ceded to the British Empire in 1842, the entire colony was named after this small, scented port.

Hong Kong's primeval forests are now lost after millennia of climate change and human intervention. Most accounts by European travelers visiting Hong Kong Island in the 19th century describe it as a "barren rock," <sup>4</sup> as local forests had by then been heavily degraded for human settlement, firewood and agriculture. <sup>5</sup> In response, the Colonial Government started planting street trees in the late 1840s to improve urban comfort for pedestrians. The first street trees were planted in the section of Queen's Road just between the Victoria Barracks and the rest of town towards the coast—right below the present site of Asia Society Hong Kong Center (ASHK), once part of the British Army's Former Explosives Magazine. <sup>4</sup> In 1872, the government also started countryside afforestation, making Hong Kong one of the first areas

in the tropics to plant trees in barren lands purely for conservation. <sup>7</sup>

However, the effort to conserve and reforest an area is not a straightforward task. Between 1940 and 1946, the war in Mainland China and subsequent Japanese Occupation of Hong Kong destroyed local forests once again for fuel and timber. Hence much of Hong Kong's forestry today is post-WWII regeneration, dominated by fast-growing, high-tolerance exotic species introduced for recuperation. The long-term domination of exotic species is unsustainable for the local ecosystem because they do not interact with native wildlife and could eventually lead to the negative loss of biodiversity. The reintroduction of native trees to Hong Kong remains an on-going endeavor of local ecologists and foresters.

Awareness of our environment is the first step towards addressing actions for change. Considering Hong Kong's environmental history, the three hectares of forest surrounding ASHK is a precious sight for its concentration of native species right in the heart of the city. As the British military barracks were largely left out of post-war urban reconstruction, the plant life surrounding the current Center's revitalized heritage site was mostly left to revive naturally from native seedlings. Not only do we find

several incense trees onsite, which are now protected endangered species due to overexploitation, there are also many other native trees such as the regionally rare Silverback Artocarpus, Elephant's Ear, Turn-in-the-wind, Chinese Fan-palm, Camphor and Banyan. The unique blend of modern architecture and natural greenery of ASHK also provides a rare close-up view of both the canopy and understory of the forest and individual trees.

This brings to mind the common phrase, "cannot see the forest for the trees," which we often use to describe someone who fails to grasp the big picture when too focused on the details. To sustainably protect our environment, we must have a holistic understanding of both the whole and its parts—how different living things in our ecosystem are interconnected, how humans fit into the scheme of nature and how our immediate actions cause long-term impact on the planet. Motivated by the consequences of Typhoon Mangkhut, this exhibition calls attention to the significance of trees in Hong Kong's environment, history and culture, and promotes the need to build symbiotic relationships with nature for a shared sustainable future.

**Joyce Hei-ting Wong**

Curator  
Asia Society Hong Kong Center



# 見樹亦見林

香港雖然是一個極度城市化的國際都會，但75%的土地仍是郊區，而其中40%則是受保護的郊野公園或特別自然保育區。<sup>1</sup>香港是全球人口密度最高的地方之一，而摩天大樓就如屏障一樣，令城市人與近在咫尺的大自然隔閡生分。不過就算在市區之內，城市林木亦其實比想像之中更茂盛。在2018年9月，香港歷史上其中最強的颱風「山竹」來襲，在一日之內掀倒城中55,000棵樹木。<sup>2</sup>山竹颱風讓我們瞬間發見一直以來屹立於身邊的林木，唯獨可惜已損失慘重。將近一年之後，山竹颱風的後遺影響猶在，而尚未清除的塌樹更提醒我們需要關注香港環境的可持續發展。

香港屬熱帶地區，在數千年前曾被蔥鬱的熱帶雨林覆蓋。香港與樹木的聯繫根深蒂固，其名字的由來就源自盛產於華南的土沉香樹（*Aquilaria sinensis*）。土沉香自古以來是用作香料和藥材的珍貴木材，價值連城。在中國古代，香港曾盛植土沉香，經由石排灣港口（現時香港仔）運銷到世界各地，遠至阿拉伯半島。<sup>3</sup>當香港在1842年被割讓予大英帝國，整個殖民地就以這芬芳的港口命名。

香港的原始森林經過數千年氣候變化和人為影響後，如今已不復存在。大部分19世紀訪港的歐洲旅人都形容香港島為「荒蕪的岩石」，<sup>4</sup>因當時的森林已為興建村落、提供柴火及發展農業被大量砍伐。<sup>5</sup>殖民政府在1840年代末，開始街道植樹計畫，以改善市區環境。首條被植樹的街道，就是位於域多利軍營及中區海岸線之間的一段皇后大道，距離如今亞洲協會香港中心的會址不遠。<sup>6</sup>在1872年，殖民政府亦開始郊區植林，而香港是其中最早為保育環境而植樹的熱帶地區之一。<sup>7</sup>

然而，植樹和林木保育絕不容易。1940至1946年間，香港的森林於抗日戰爭再次被大量砍伐摧毀。如今本地林木大多為二戰後重生，而植物生態以繁殖迅速、高耐受性的外來品種為主。外來品種雖然短期內恢復了香港的森林，但對於本地生態系統的持續發展卻有弊端，因其不能與本地野生動物共融，久而久之可能會導致生物多樣性下降。因此，重植原生林木是香港生態學家和護林員的持續使命。

提高對於周圍環境的意識，是保育環境的第一步。有鑑於香港的環境史，現在包圍著亞洲協

會香港中心的三英畝樹林，處於鬧市之中卻原生林木豐富，實屬難得。由於英軍軍營在二戰後大致丟空、被排除於市區重建之外，植物生態能夠從原生苗自然重長。在中心內不但能找到現在因過分砍伐而備受保護的頻臨土沉香，還有多種原生樹木，例如地區性稀有的白桂木、血桐、白楸、蒲葵、樟樹和榕樹。而中心經復修後融合新舊建築的空中天橋，亦讓我們能夠近距離觀賞樹冠層和林下層的植物。

我們常用「見樹不見林」一諺語來形容一個人因過於注重細節，而看不到整體。若要持續地保護環境，我們必須見樹亦見林——了解生態系統中不同物種之間的共生聯繫、人類在大自然中的位置，以及我們對地球造成的長遠影響。本展覽受山竹颱風觸發，旨在探討樹木對香港環境、歷史和文化的意義，從而推廣保育大自然對創建可持續未來的重要性。

黃熙婷

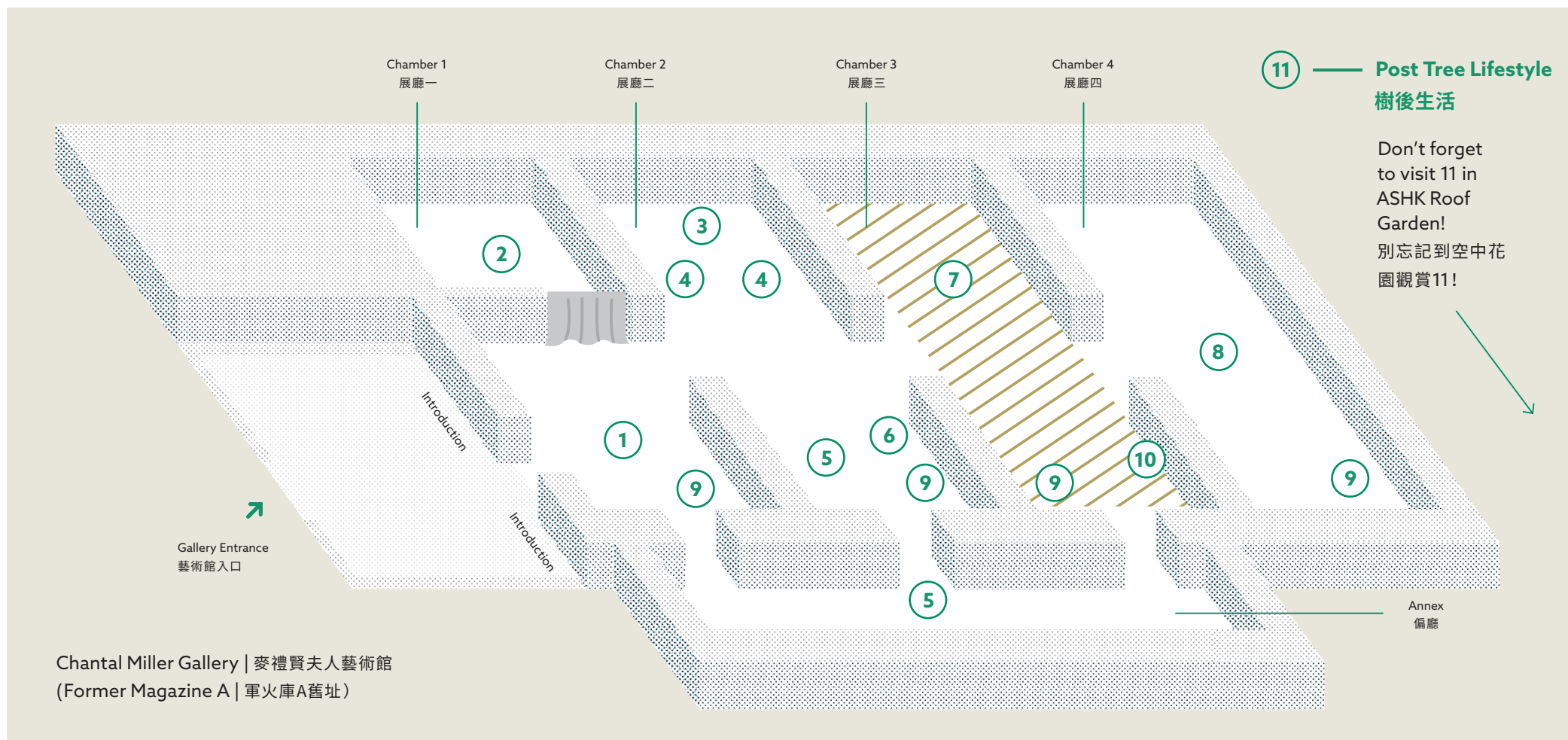
策展人

亞洲協會香港中心

# To See the Forest and the Trees

## Exhibition layout 《見樹亦見林》展覽圖

Artist biographies and detailed artwork information is available here:  
藝術家介紹和作品詳細資料可以到此網站瀏覽：



- ① — South Ho 何兆南
- ② — Vvzela Kook 曲倩雯
- ③ — Natee Utarit 納堤·尤塔瑞

- ④ — Frank Tang 鄧啟耀
- ⑤ — James Prosek
- ⑥ — Trevor Yeung 楊沛鏗

- ⑦ — Sally Bunker
- ⑧ — Allora & Calzadilla
- ⑨ — Haley van Oosten

- ⑩ — Hidden Forests Pledge Tree 「尋林覓趣」環保許諾樹
- ▨ — Music series & Activity Space 音樂演奏及活動空間



# South Ho



**Whiteness of Trees - XXIV**  
2018 | Archival pigment print  
85 x 100 cm  
Courtesy of the artist

《樹的留白》貳拾肆  
2018 | 收藏級噴墨打印  
85 x 100 cm | 藝術家藏品

# 何兆南

The *Whiteness of Trees* photography series was taken by South Ho in the aftermath of Super Typhoon Mangkhut in September 2018. The artist visited different parts of Hong Kong to capture uprooted trees and broken branches, many of which were roadside casualties that blocked entire pavements obstructing traffic and pedestrians. While the city quickly regained its routine in the days after the typhoon, masses of tree debris still littered the streets. The stark contrast between fallen trees and

towering buildings captured in these photographs makes us reflect on the precarious balance between the city and nature.

何兆南在2018年9月，超強颱風「山竹」襲港後創作《樹的留白》攝影系列。他在香港不同地方捕捉塌樹殘枝，其中很多斷裂的路邊樹木都堵塞了道路。雖然城市在颱風後數日內已恢復運作，但樹木殘枝遍地凋零。屹立的高樓大廈和倒塌的樹木形成強烈對比，觸發人反思城市 and 自然的共存以及人類對環境作出的影響。



**Whiteness of Trees - XXIX**  
2018 | Archival pigment print  
100 x 85 cm | Courtesy of the artist

《樹的留白》貳拾玖  
2018 | 收藏級噴墨打印  
100 x 85 cm | 藝術家藏品

## Whiteness of Trees

The wind blew  
The land of our city could no longer support us  
We fell  
Fractures and wounds occurred

The people came  
The pace of our city would no longer favor us  
We fell  
Our bodies were torn apart

The buildings stand firm  
People's lives go on

It is only us  
Who go with the flow but can't find peace

—South Ho

《樹的留白》

風來了

城市的土地不能支撐我們  
我們倒下了  
撕出一道又一道傷口

人來了

城市的節奏不會支持我們  
我們倒下後  
身體立刻要支離破碎

大廈依舊屹立  
人們生活如常

只有我們  
隨遇而不安

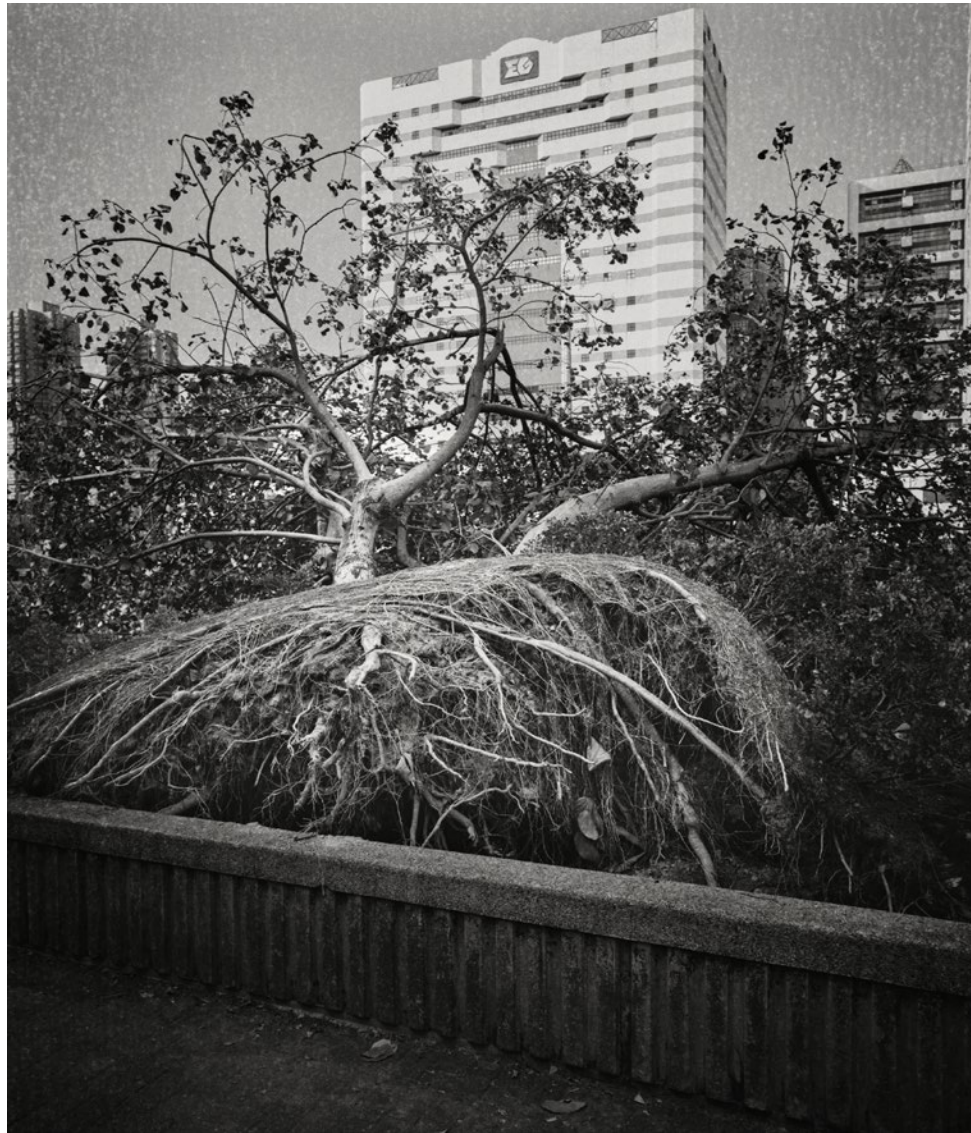
——何兆南



**Whiteness of Trees - XX** | 2018  
Archival pigment print | 85 x 100 cm  
Courtesy of the artist

《樹的留白》貳拾  
2018 |  
收藏級噴墨打印  
85 x 100 cm  
藝術家藏品





**Whiteness of Trees - XXVIII**  
2018 | Archival pigment print  
100 x 85 cm | Courtesy of the artist

《樹的留白》貳拾捌  
2018 | 收藏級噴墨打印  
100 x 85 cm | 藝術家藏品

## Vvzela Kook

This animation stems from Vvzela Kook's on-going research about the role of botany in the history of imperialism. Botanical science became an important part of empire-building for European countries during the 16th to 19th century, as maritime exploration often profited from the discovery of valuable exotic plants. This animation focuses on the British colonial "plant hunter," who searched the empire's colonies for precious plants and seeds to bring back to the royal botanical gardens. The story simulates the frenzied excitement of discovery, as well as the colonial desire to scour new botanical resources. While the animation imagines a fictional island, accompanying objects encased in glass vitrines model actual botanical specimens such as rubber tree, tea tree and orchid, all prized in the colonization of South America, India and Hong Kong.

這動畫建基於曲倩雯對植物學與帝國主義史的持續研究。植物學在16至19世紀大航海時代期間，成為許多歐洲國家建造帝國的關鍵，因很多新大陸的奇異植物品種都有利用價值。這作品借鑑大英帝國的「植物獵人」，重塑殖民者發現新大陸時的亢奮，以及掠奪異地資源的慾望。雖然動畫想像虛構的島嶼，但地上玻璃罩內的植物標本，例如橡膠樹、茶樹、蘭花等，都與南美、印度和香港的殖民史有關。

## 曲倩雯

**Columbus of Horticulture**  
2019 | Single channel video with stereo sound and 3D-printed objects, glass dome, acrylic board and tea tree seeds (Camellia Sinensis)  
3 min. 45 sec. | Courtesy of the artist

《植物學哥倫布》  
2019 | 單頻錄像、立體聲及3D打印物件、玻璃罩、亞加力板及茶樹種子  
3分鐘45秒 | 藝術家藏品



**A Travel to Hung Heung Loo in Dream**  
2019 | Watercolor, watercolor pencil and pencil on paper | 160 x 67 cm  
Courtesy of the artist

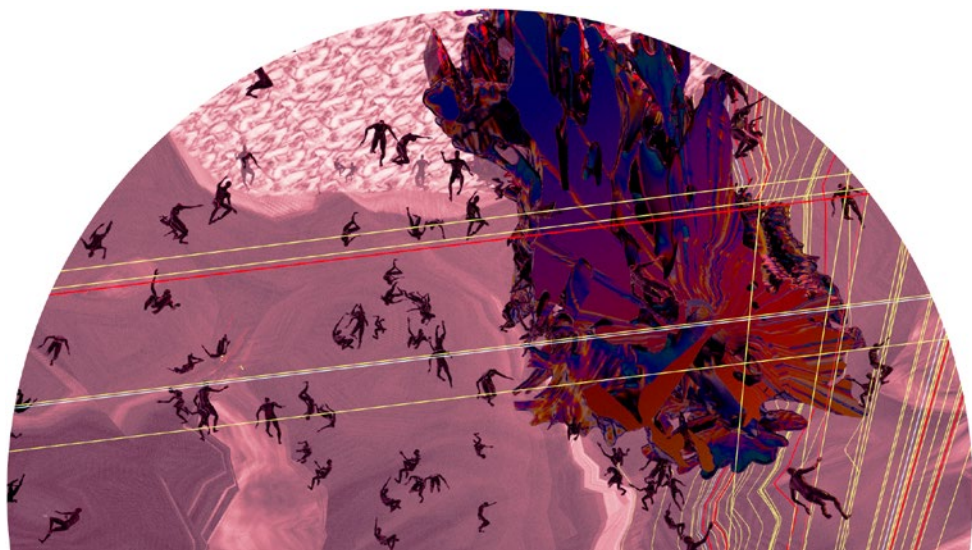
《夢遊紅香爐記》  
2019 | 紙本水彩、水彩色鉛筆及鉛筆  
160 x 67 cm  
藝術家藏品

This painting results from Vvzela Kook's ongoing research project "Fragrant Little Haven." Over the past four year, Kook recorded 180 streets in Hong Kong named after plants and their respective ecological, agricultural or horticultural history. This painting combines her findings in a map that speaks to Hong Kong's maritime history as a trading port and British colony. The title refers to Hong Kong by another colloquial name, "Hung Heung Loo," which literally

translates as "red incense burner." This unofficial name appears on maps of Hong Kong dated as early as the mid-Qing dynasty, in reference to a local mountain peak near Braemar Hill and to the folklore of the sea goddess Tin Hau. By conflating these 180 streets that were named and existed during different points of time in Hong Kong history, this painting takes one on a journey across a fictional city that intertwines official historical narratives and vernacular stories.

曲倩雯一直研究香港以植物命名的街道，以及其背後的生態、農業或園藝歷史。她在四年間尋得180條街道，均紀錄於這幅作品。繪畫採用地圖的形式，以回應香港的航海及殖民歷史。作品將香港稱「紅香爐」，這別稱最早出現於清代中甸的香港地圖，源自港島南部的紅香爐峰，亦與海神天后有淵源。畫作把不同時間空間合併交匯，構造一個另類的香港，發見城市之中不同的歷史敘述和故事。





# Frank Tang

In the *Pocket Park* series, Frank Tang uses research, painting and performance to map the physical and social properties of public parks that dot the Wan Chai neighborhood. Since public space in Hong Kong is very limited, many urban park designs are driven by the need to satisfy urban planning guidelines set by government. As result, “pocket-size” parks are found compressed between buildings or on street corners with minimal facilities and resting space. These paintings observe three different patches of resting space and draws attention to its confined layout, visitors, function, flora and fauna that make up a peculiar kind of urban ecosystem.

在《口袋公園》系列，鄧啟耀透過資料搜集、繪畫和表演，測繪灣仔區眾多「口袋公園」的實體結構和社會特徵。因香港公共空間有限，很多公園的設計都只為求滿足政府的城市規劃準則。因此，很多公園都擠於大廈之間或街角，缺乏休閒設施。藝術家經觀察三個位於灣仔的休憩處後，於畫中繪下其規劃、人口、用途、動植物等，反映一種獨有的城市生態系統。

## 鄧啟耀



(left 左)  
**Pocket Park series - Dominion Garden**  
 2018 | Ink, watercolor, pencil color, hemp paper and sound  
 160 x 96 cm

《口袋公園——東美花園》  
 2018 | 麻紙本水墨、水彩、顏色鉛筆及聲音 | 160 x 96 cm

(center 中)  
**Pocket Park series - Queen's Road East/ Swatow Street Sitting-out Area**  
 2018 | Ink, watercolor, pencil color, hemp paper and sound  
 Diptych; 145 x 74 cm each

《口袋公園——皇后大道中／汕頭街休憩處》  
 2018 | 麻紙本水墨、水彩、顏色鉛筆及聲音  
 雙聯畫；每幀145 x 74 cm

Sound: “Plastic Diorama of a Natural Soundscape” by Charles Kwong  
 聲音：鄭展維編寫「Plastic Diorama of a Natural Soundscape」

(right 右)  
**Pocket Park series - Tai Wo Street Playground**  
 2018 | Ink, watercolor, pencil color, hemp paper and sound | 188 x 96 cm

《口袋公園——太和街遊樂場》  
 2018 | 麻紙本水墨、水彩、顏色鉛筆及聲音  
 188 x 96 cm

Commissioned by Hong Kong Arts Centre; image courtesy of Hong Kong Arts Centre and the artist  
 香港藝術中心委約作品；圖片承蒙香港藝術中心及藝術家



# Natee Utarit



納  
堤  
·  
尤  
塔  
瑞

**Adrian | Elaina | Jean**  
2017 | Oil on canvas  
120 × 100 cm each  
Courtesy of the artist and  
Richard Koh Fine Art

《Adrian》| 《Elaina》| 《Jean》  
2017 | 布本油彩 | 各120 × 100 cm  
鳴謝藝術家及  
Richard Koh Fine Art

These paintings are part of a series that pays homage to the mid-19th century French Realist painter Theodore Rousseau, the leader of the Barbizon School, who is recognized for his majestic landscapes with an air of melancholy. During a 2017 residency in Barbizon, a southern suburb of Paris, Natee Utarit followed in Rousseau's footsteps and painted the oak trees in the nearby Fontainebleau forest. Widely

acclaimed for his conceptual canvases full of symbolism, Utarit presents a different side in these painstaking portraits of oak trunks. The closely observed tenderness and animated realism in the paintings reflect on the simple wonder and quiet majesty of man looking at nature.

這三幅作品皆屬於藝術家向19世紀中甸法國寫實主義，巴比松派始創人胡梭致敬的繪畫系列。在2017年一次於法國巴比松駐村的期間，納堤·尤塔瑞受鄰近的楓丹白露森林啟發，效仿胡梭及其流派之畫家，繪畫林中的橡樹。他對樹幹的繪畫細膩鮮活，猶如肖像一般，反映人類面對大自然時的欣賞和敬仰。



# James Prosek

Based on field research and consultation with local ecologists, this 16-meter panoramic mural depicts Hong Kong's diverse flora and fauna from the mountains to coastal mangroves. Illustrated like a field guide—a book designed to help identify wildlife—organisms are labeled, yet without an identification key. The absence of a key is intended to make us think about how we name and classify nature, and how nomenclature frames and filters our understanding of and interaction with plants and animals. What wildlife can you identify and which ones intrigue you to learn more?

藝術家經與本地生物學家實地研究後，創作此16米壁畫展現香港從山脈至沿海紅樹林豐富的動植物生態。壁畫以動植物指南的形式繪畫，但卻沒有索引，以讓我們反思人類對於大自然的科學分類與命名，以及此等分類在我們與動植物互動和了解上，所造成的規限。你在壁畫上能認出甚麼生物，又有興趣多了解哪些呢？

**Hong Kong Flora and Fauna**  
2019 | Vinyl paint on gypsum wall  
Site-specific | Courtesy of the artist

《香港動植物生態》  
2019 | 乙烯樹脂油漆壁畫  
場域特定 | 鳴謝藝術家提供

The “Giraffe Tree” is banyan tree (*Ficus microcarpa*) believed to be over 70 years old on the site of ASHK, at the bottom of Justice Drive. Its distinctive form with a waterfall of lignified roots forming the body and towering crown forming an elongated neck resembles a giraffe.

「長頸鹿樹」是中心會址裡一棵超過70年以上的細葉榕樹，位於正義道口。其樹根壯闊如瀑，樹冠高聳挺拔，好比長頸鹿龐大的身軀和修長的頸項。

⑳ **Masked palm civets** are timid, nocturnal omnivores that feed on fruit and spends much of their time in trees. They are widely distributed throughout the Hong Kong countryside, except on Lantau Island and the north-western New

Territories, and can be found on the site of ASHK. Can you spot any?

果子狸是居住於樹木的夜間雜食動物，多吃果子。除了大嶼山和新界西北之外，蹤跡遍佈香港，亦活躍於中心範圍之內，你能找到嗎？

**Chinese-fan palms** are exotic trees native to southern China. In Hong Kong, its leaves serve as an important roosting site for short-nosed fruit bats in urban parts of the city. Fruit bats used to live on the site of ASHK before revitalization, and still frequent the palms onsite today.

蒲葵樹是原生於中國南部的外來品種。在香港，其樹葉供短吻果蝠棲息。果蝠曾在中心復修前居住於此，現在依然有時到訪會址裡的蒲葵。

㉓ **Yellow-crested cockatoos** are exotic birds native to Indonesia and East Timor. They have been hunted for pet trade since the 19th century and now critically endangered. However, since the first batch of cockatoos escaped from international trade to Hong Kong in the 1850s, they have been thriving in the city and Hong Kong currently has the world's second largest population of this species.

小葵花鳳頭鸚鵡是原生印尼和東帝汶的外來鳥類。牠們自19世紀被捕獵販賣為寵物，如今頻臨絕種。但自1850年代少數在販運途中逃脫來到香港，牠們在本地繁殖興旺，令香港如今有全世界第二大的種群。

**Mangroves** are unique inter-tidal wetland ecosystems found in sheltered tropical and subtropical shores, which receive inputs from ocean tides and freshwater streams and rivers. Due to constantly shifting ecological conditions, mangroves are diverse habitats for a large variety of coastal plants and animals. Hong Kong has eight species of mangroves distributed across Sai Kung, Northeast New Territories, Tolo Harbour, Deep Bay, Lantau Island and Hong Kong Island.

紅樹林是獨特的潮間帶濕地生態系統，位於熱帶及亞熱帶的遮蔽海岸，受潮水和淡水河流沖洗。因為生態環境多變，紅樹林為多樣的沿海動植物供給棲息地。香港有8種紅樹品種遍佈西貢、新界東北、吐露港、後海灣、大嶼山和香港島。



### **Hong Kong Pictographs**

2019 | Silkscreen print | 63.5 x 63.5 cm (image) 76.2 x 76.2 cm (paper)  
Edition of 25 | Courtesy of the artist

### 《香港象形》

2019 | 絲網印刷 | 63.5 x 63.5 cm (圖) 76.2 x 76.2 cm (紙本)  
25版 | 鳴謝藝術家



### ***Brachycorythis galeandra***

2019 | Clay, oil paint  
and watercolor  
30.48 x 12.7 cm

### 《短距苞葉蘭》

2019 | 黏土、油彩及水彩  
30.48 x 12.7 cm



### ***Pecteilis susannae***

2019 | Clay, oil paint  
and watercolor  
60.96 x 25.4 cm

### 《白蝶蘭》

2019 | 黏土、油彩及水彩  
60.96 x 25.4 cm



### ***Paphiopedilum purpuratum***

2019 | Clay, oil paint  
and watercolor  
33.02 x 27.94 cm

### 《紫紋兜蘭》

2019 | 黏土、油彩及水彩  
33.02 x 27.94 cm

Many of the 126 species of native Hong Kong orchids are endangered, largely because of deforestation, habitat fragmentation and illegal collecting. But native orchids still persist, and due to the work of conservation groups like Kadoorie Farm and Botanic Garden, hopefully they will long into the future.

香港的126種原生蘭花大多數都因林木過度砍伐、棲息地細碎化及非法採摘而頻臨絕種。不過原生蘭花品種尚有生還，而有賴不同保育團體，例如嘉道理農場暨植物園的工作，牠們有天或許能夠重現盛放。

## Trevor Yeung

### ***Yellow Rain***

2018  
Archival inkjet  
print, fabric  
155 x 107 x 12 cm  
Courtesy of  
the artist and  
Blindspot Gallery

### 《**Yellow Rain**》

2018  
收藏級噴墨  
打印及布  
155 x 107 x 12 cm  
鳴謝藝術家及  
刺點畫廊



In April 2018, Yeung photographed a “Golden Shower” tree (*cassia fistula*) that had just blossomed before an impending storm. The installation combines the photograph with fabric adornment that mimics fallen flower petals and commemorate a personal encounter with natural beauty before it was lost.

在2018年4月，楊沛鏗在暴風雨前夕拍攝了一棵正在盛放的「豬腸豆」(*cassia fistula*)。這個攝影裝置將照片與仿似花瓣的布料裝飾結合，紀念那次個人與大自然美態一去不返的邂逅。

## 楊沛鏗

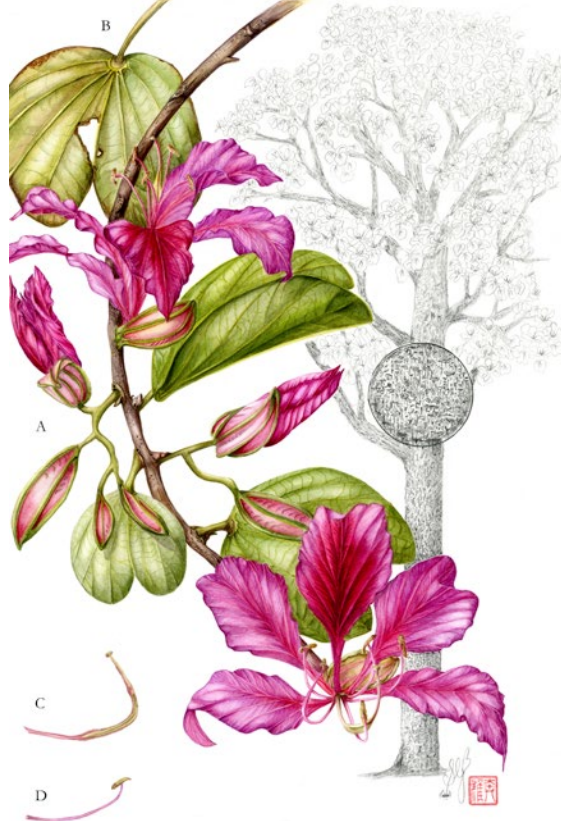


# Sally Bunker

***Bauhinia blakeana***  
2012-2018  
Watercolor and  
graphite on paper  
56 x 35 cm  
Courtesy of the artist

《洋紫荊》  
2012-2018  
紙本水彩及石墨  
56 x 35 cm  
藝術家藏品

Sally Bunker is a professional botanical artist and through the years she has observed over a hundred local plant specimens and drawn illustrations from the wild. Her works are unique in that they not only include detailed depiction of flowers and fruits, but also the magnification of tree bark details. This illustration depicts the *Bauhinia purpurea* × *variegata* 'Blakeana', or Hong Kong orchid tree. It is an artificially propagated hybrid that is sterile and reliant on artificial propagation, generally by grafting onto the root-stocks of other Bauhinia species. It was adopted as the floral emblem of Hong Kong in 1965, and now appears on local banknotes and coins. As a sterile hybrid, this is arguably



an inauspicious symbol for a city built on mixed Chinese and British heritage.

Sally Bunker是一位專業的植物繪畫家，多年來在實地繪畫了過百種本地植物。她的作品獨特在不但細膩地繪畫了花朵和果實，亦包括樹皮放大的細節。這幅作品描繪了香港洋紫荊，這品種於19世紀末在香港島的摩星嶺上被人發現。洋紫荊須由人工繁殖，以紅花羊蹄甲和宮粉羊蹄甲雜交而成。因為洋紫荊天生不育，因此現今所見的洋紫荊都是從摩星嶺上的遺株繁衍出來。洋紫荊於1965年正式被定為香港市花，現時經常以圖案形式出現於紙幣和硬幣之上。由於洋紫荊是不育的雜交植物，有人認為，對於結合中國及英國文化傳統的香港來說，這是不吉利的象徵。

# Haley van Oosten



## ***Ripening of Mangosteen: A Scent Offering in Fragments***

2019 | Botanical fragrance  
4 unique scent atomizers with switch in wood, bronze and glass, 1 commercial scent diffuser with timer

## 《Ripening of Mangosteen: A Scent Offering in Fragments》

2019 | 植物香薰 | 4個噴霧器及1個香薰機

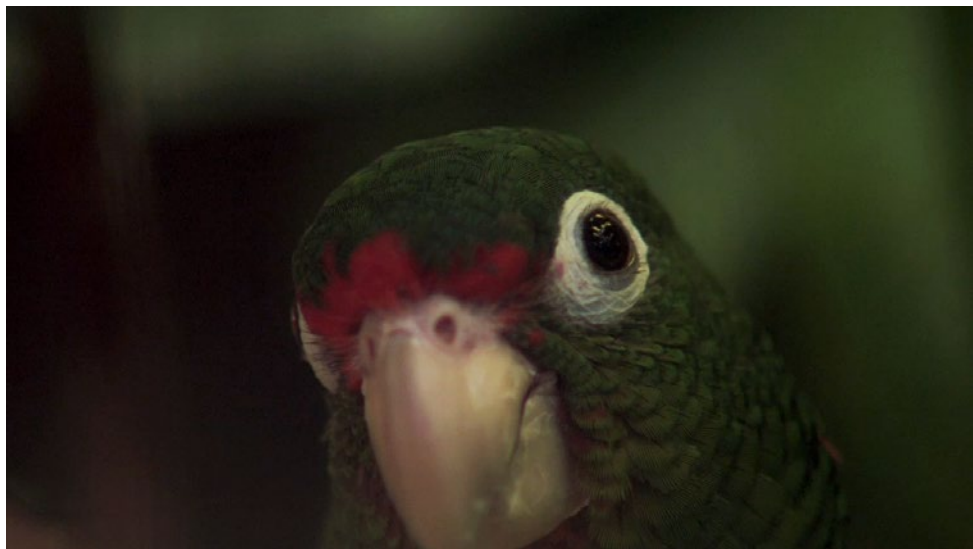
This olfactory installation by artisan Haley van Oosten explores the intangible effects of climatic change, specifically the devastation caused by Typhoon Mangkhut. The scent is made with essences extracted from uprooted mangroves collected after the typhoon in Shek-O along with seaweed, charred seashells and firewood, kalamansi and white flowers, and sacred incense woods. Dispersed in five atomizers in each chamber of the gallery, the scent fragments engage us to consider our intrinsic yet often invisible interconnections with nature. Mangkhut means mangosteen in Thai and the tropical fruit

is distinguished by its necessity to ripen on the tree to yield its sweet sectional morsels. Like the fruit itself, the *Ripening of Mangosteen* is a site-specific botanical work. The title is an active description of the installation itself; it describes the instructions for the visitor to become part of the art work. By turning the atomizer's knobs to increase and decrease the intensity of the different scent segments, the scent merges and ripens in space. As each visitor engages with the installation and offers a new composite scent, the work is completed.

這個香薰裝置探討氣候變化和自然災難帶來的無形影響。啟發自超強颱風「山竹」對香港大澳造成的破壞，香氣由當時被連根拔起的紅樹、海藻、燒焦的貝殼及柴火、柑及花瓣等製造。香薰分五重香味分散於藝術館，勾起我們對颱風的記憶同時，亦叫我們反思如何處理、修補和適應全球性的生態變化。山竹這果實必須在樹上成熟，果肉呈蒜瓣形。這個作品是場域特定裝置，觀眾亦可隨意調教每個噴霧器的強度，改變香薰前中後調的味道，作品亦因此而不斷改變更新。



# Allora & Calzadilla



## ***The Great Silence***

2014 | Single channel HD video  
16 min. 22 sec. | Courtesy of the artists  
and kurimanzutto gallery

Through an expansive exploration of sound, this video by the Puerto Rican artist duo Allora & Calzadilla tells a story of animal extinction and scientific pursuit. The film is narrated from the perspective of critically endangered Puerto Rican parrots living in the Rio Abajo forest, which is also the site of the Arecibo Observatory. As the video alternates between images of Rio Abajo and Arecibo's radio telescope, the parrots reflect on how their habitat has been destroyed by humanity's technological pursuits. The parrots regret that humans desire to communicate with extra-terrestrial species in outer space, but ignore other

## **《The Great Silence》**

2014 | 單頻高清錄像 | 16分鐘22秒  
鳴謝藝術家及kurimanzutto gallery

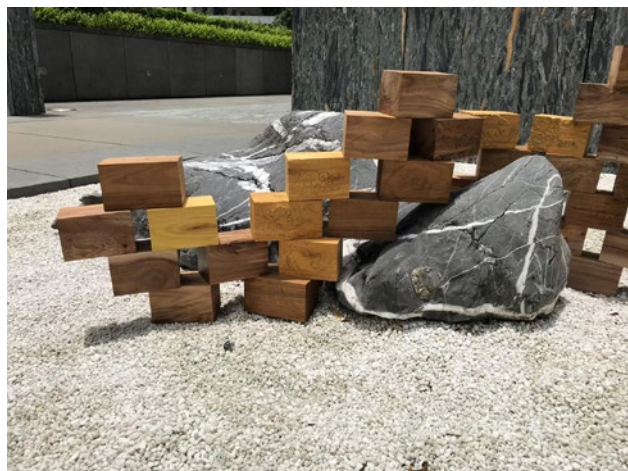
intelligent lifeforms on earth, such as themselves. Through personified parrots, this work questions the ecological cost of humanity's technological endeavors.

波多黎各藝術家組合 Allora & Calzadilla 在這作品透過探索聲音，從瀕臨絕種的波多黎各鸚鵡的角度，敘述一則關於動物絕種與科技發展的故事。波多黎各鸚鵡棲息的森林，也是阿雷西博天文台的所在。鸚鵡隨著錄像一邊切換森林與阿雷西博電波望遠鏡的片段，一邊思索家園如何被人類的科技發展摧毀。鸚鵡惋惜人類致力與外星人溝通，卻忽略地球上的高智能生物。透過擬人的鸚鵡，這作品反思人類科技發展的生態代價。





# Post Tree Lifestyle 樹後生活



**Cloud**  
2019 | Recycled woodblocks  
Dimensions variable  
Courtesy of Post Tree Lifestyle and  
community participants

Post Tree Lifestyle is a local felled trees recycling organization founded by artist Parry Ling. This on-going participatory installation is built from woodblocks recycled from post-Typhoon Mangkhut tree debris. It features woodblocks carved with various cloud patterns from different Asian cultures made by members of the public. As more woodblocks are added to the work, it will grow into a giant cloud-like structure. Just as water and cloud are different states of the same substance, tree and wood are also different states of the same material. By using the concept of the water cycle as a metaphor to show

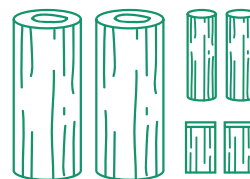
《雲》2019  
再造木塊 | 尺寸不定  
鳴謝樹後生活及公眾參與者

how trees can be recycled, the installation aims to bring awareness about the process of urban trees upcycling, and congeal the community for environmental activism.

「樹後生活」是本地藝術家凌展騰創辦的舊木再造團體。這個持續的參與式裝置，由超強颱風「山竹」過後收集的樹木殘枝，再造木塊組合而成。每件木塊上雕有不同文化的雲紋。隨著木塊增加，裝置會演變成一朵大雲般的結構。樹和木之間的關係，就好比水與雲一樣，皆是相同物質的不同狀態。作品以水循環作比喻，希望凝聚大眾，透過參與製作學習舊木再造，提高環保意識。

Join our  
woodblock  
workshops to help  
build this  
installation!  
參加我們的木作坊，  
合力完成這戶外  
裝置！

## How Are Felled Trees Recycled? 樹木如何再造？



1  
SORT  
分類

Collected felled trees are first sorted by size, generally trees of at least 18cm in diameter and 1m in length are upcycled as timber, while smaller pieces find other uses as firewood, mulch or craft material.

將收集的樹木殘枝以大小分類，一般至少直徑18厘米、長1米的斷枝會再造成木材，較小的斷枝會再沿用成柴火、護根或手工藝素材。



2  
CUT  
鋸木

According to their diameter and shape, the sorted trees will be segmented into wood boards.

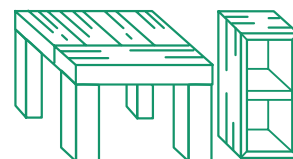
根據直徑和形狀把木鋸成板材。



3  
DRY  
烘乾

Wood boards are placed into a dehydration machine for about 7 to 10 days, as freshly felled trees contain more than 50% moisture. The process can reduce moisture content to 8-12% for further processing and mold resistance.

把木板放入乾燥機處理，需時大約7至10天。因新鮮切割的樹木含水率都多於50%，乾燥處理後可跌至8至12%，以便日後加工，及有助防霉。



4  
REUSE  
再造

Seasoned timber can then be repurposed into various wooden products.

乾燥處理後的木材便可加工成為不同的木製品。

# Ode to Trees

## Chamber Music Series

Curated by PROJECT21st

策劃：廿一檔

Nature never ceases to inspire artists' creativity. Trees and forests are one of these muses who not only mothered many opuses of musicians, but also provide the very materials for their music making. As part of *Hidden Forests*, the Chamber Music Series *Ode to Trees* features compositions inspired by trees and nature across different cultures and eras, presenting the vast imaginations and sonorities brought to us by the ontogenesis of woods.



### Opening Performance 開幕演出

#### Children of Trees 樹的孩子

6 July 2019 (Sat) 2019年7月6日 (六) | 17:30 - 18:30

#### Program 曲目

**Edvard Grieg: *Lyric Pieces Book X, Op.71 - No. 4 "Peace of the Woods"* (1901)**

for solo piano  
為鋼琴獨奏而寫

**John Cage: *Child of Tree* (1975)**

for solo percussion using amplified plant materials  
為演奏擴音植物之敲擊獨奏而寫

**John Cage: *Branches* (1976)**

for percussion using amplified plant materials  
為演奏擴音植物之敲擊而寫

**Tōru Takemitsu 武滿徹 :**

***Rain Tree Sketch I* (1982) & *II* (1992)**  
for solo piano  
為鋼琴獨奏而寫

**Charles Kwong 鄺展維 :**

***Lachrymae* 《樹猶如此》 (2016)**  
for sextet  
為六重奏而寫

#### Performers 演出者

Conductor & Percussion 指揮及敲擊 — Vicky Shin 冼宏基  
Piano 鋼琴 — Colleen Lee 李嘉齡  
Percussion 敲擊 — Ho Yi On 何怡安  
Violin 小提琴 — Sunny Yeung 楊健文  
Cello 大提琴 — Haedeun Lee  
Flute & Piccolo 長笛及短笛 — Tete Bae  
Clarinet 單簧管 — Fung Yat Shan 馮逸山

# 「頌樹詠林」

## 室內音樂系列

大自然給予藝術家源源不絕的創作靈感。樹木與山林不止孕育了許多優美樂章，音樂家演奏所用的樂器及物料，許多亦是由此而來。《尋林覓趣》的室樂音樂系列《頌樹詠林》精選了在不同文化及時代背景中，受樹木及大自然啟發而寫的作品，呈現樹林在死死生生的生命循環裏，給予我們無窮想像與聲音可能。



### Performance 演出 II

#### Bamboos, Birds, and Woods 竹、鳥、林

21 July 2019 (Sun) 2019年7月21日 (日) | 17:30 - 18:30

#### Program 曲目

**Chan Hing-yan 陳慶恩 :**

***Impressions of Bamboo***  
**《竹之斷想》 (1998/2000)**  
for violin and dizi  
為小提琴及笛子而寫

**Daniel Lo 盧定彰 :**

***You Huang* 《幽篁》 (2014)**  
for solo violin  
為小提琴獨奏而寫

**Liu Guanyue 劉管樂 :**

***Birds in Shade* 《蔭中鳥》**  
for solo dizi  
為笛子獨奏而寫

**Tōru Takemitsu 武滿徹 :**

***In the Woods* (1995)**  
for solo guitar  
為結他獨奏而寫

#### Performers 演出者

Violin 小提琴 — Kitty Cheung 張文蕊  
Dizi 笛子 — Ricky Yeung 楊偉傑  
Guitar 結他 — Mario To 杜子駿





# Ode to Trees

## Chamber Music Series



### Performance 演出 III

#### Sounds of Guqin - Introduction to the Chinese Zither

「琴」聲穆穆 - 中國七絃琴初探

17 August 2019 (Sat) 2019年8月17日 (六) | 17:30 - 18:30

A presentation performance of guqin led by KAISAN, who will share an array of topics on the ancient instrument. Presentation conducted in Cantonese.

由琴人介山主持的古琴演出講座，為觀眾介紹此源遠流長的傳統樂器。講解以粵語進行。

「琴」聲穆穆 - 中國七絃琴初探：

- 格物致知 - 由來與結構
- 梓桐清音 - 選材、成器與載道
- 曲調音色 - 虛實並蓄的線條
- 空間建造 - 「江湖」與「山林」

#### Program 琴曲示範

《耕莘釣渭》  
《漁樵問答》  
《平沙落雁》

#### Performer & Speaker 演出者及講者

KAISAN 介山

# 「頌樹詠林」

## 室內音樂系列



### Closing Performance 閉幕演出

#### the forest also gazes into you

《樹林也在凝視著你》

7 September 2019 (Sat) 2019年9月7日 (六) | 17:30 - 18:30

#### Program 曲目

**Robert Schumann:**

**Waldszenen, Op. 82** (1849)

for solo piano

為鋼琴獨奏而寫

**Kaija Saariaho: Sept Papillons -**

**Movements IV, V & VI** (2000)

for solo cello

為大提琴獨奏而寫

**Pauline Oliveros: Tree/Peace** (1984)

for violin, cello and piano

為小提琴、大提琴及鋼琴而寫

**Charles Kwong 鄺展維:**

**the forest also gazes into you**

《樹林也在凝視著你》

(2019, **world premiere 世界首演**)

for violin, cello and piano

為小提琴、大提琴及鋼琴而寫

#### Performers 演出者

Violin 小提琴 — Kitty Cheung 張文蕊

Cello 大提琴 — Chor Kai Hei 左啟希

Piano 鋼琴 — Timothy Kwok 郭家豪

Special Thanks

特別鳴謝：

**柏斯音樂**

PARSONS MUSIC



# Program 活動

ASHK is presenting a series of learning programs as part of this exhibition. To keep up with the latest program details and registration, please visit :

亞洲協會香港中心為配合展覽提供一系列公共教育活動，最新詳情及登記請瀏覽：



## Opening Ceremony Event 開幕式活動

### Environmental Fun Day 環保玩樂日

**14:00–14:30**

Hidden Forests Opening ceremony

《尋林覓趣》開幕禮

**14:30–17:00**

Family Activities

家庭活動

**17:30–18:30**

Music Performance at Gallery

展覽館音樂表演

A range of fun and educational activities including :  
一系列有趣及欣富教育意義的活動：

- Storytelling by artist James Prosek | 藝術家 James Prosek 故事坊
- Post Tree Lifestyle wood carving demonstration and sharing session | 「樹後生活」木刻示範及工作分享
- Drama workshop by Shakespeare4All | 「香港小莎翁」戲劇坊
- Sally Bunker's flora rubbing | 藝術家 Sally Bunker 樹木筆刻
- Upcycling banner coin bags | 橫額再造硬幣袋
- papermaking with upcycling materials | 再造紙
- Animal and plants origami | 動植物主摺 (雜誌) 紙藝術
- Scavenger hunt | 尋寶遊戲
- Exhibition & Tree tour | 展覽及林木導賞團！

**July 6, Saturday 7月6日 星期六**

14:30-17:00

Asia Society Members: \$80;

Non-members: \$130

(each admission includes one adult and one child aged 12 or under)

Online registration required

亞協會員：\$80；

非會員：\$130

(包括一個成人及12歲以下兒童)

需網上登記

## Talks 講座

### Hong Kong Tree: Species with Stories to Tell 香港樹木的故事

Dr. Richard Saunders, professor of the School of Biological Sciences, University of Hong Kong, focuses on local plants and shares their stories of global exploration and scientific discoveries, the various ways in which they have been utilized by mankind, and their different cultural associations.

香港大學生物科學學院教授 Richard Saunders 就精選香港樹木品種，分享其背後與大航海時代科學發現、本地文化以及社會用途的故事。

### Meet the Artist: James Prosek

#### 藝術家對話：James Prosek

Participating artist James Prosek reveals the research and artistic process behind his newly commissioned mural as well as his career as a naturalist, writer and artist.

參展藝術家 James Prosek 分享壁畫新作背後的實地研究和創作過程，以及其作為自然學家、作家和藝術家的生涯。

## Artist Workshops 藝術家工作坊

### Grow a Cloud! Woodblock Making & Installation 舊木「雲」集藝術裝置

Join in and help build the exhibition's participatory installation *Cloud* with Post Tree Lifestyle! Create your own woodblock and carving and learn about wood upcycling along the way.

與樹後生活起來創作參與式裝置《雲》，透過雕刻再造木塊，學習舊木再造。

### Botanical Perfumery with Haley van Oosten Haley van Oosten 植物香水工作坊

Participating artist Haley van Oosten, will give a botanical perfumery workshop that includes the creation of a composite scent adapted from her fragrance installation.

參展藝術家 Haley van Oosten 將帶領觀眾嘗試香水製作，並示範調製取自她的藝術裝置的香氣。

**June 24, Monday 6月24日星期一**

19:00-20:00

Free admission

Conducted in English

Online registration required

免費

英語活動；需網上登記

**July 3, Wednesday 7月3日星期三**

19:00-20:00

Free admission

Conducted in English

Online registration required

免費

英語活動；需網上登記

**July 14, Sunday 7月14日星期日**

**July 20, Saturday 7月20日星期六**

**August 10, Saturday 8月10日星期日**

14:30-17:30

Suitable for age 12 or above; conducted

in Cantonese ; Asia Society Members:

\$280; Non-members \$360

Online registration required

亞協會員：\$280；非會員：\$360

適合12歲或以上參加者；廣東話活動

需網上登記

**September 7, Saturday**

**9月7日星期六**



## Flora Rubbing with Sally Bunker Sally Bunker植物拓本

Participating botanical artist Sally Bunker conducts a workshop in flora rubbing with natural materials found onsite in ASHK.

參展植物繪畫家Sally Bunker帶領參加者於亞洲協會香港中心就地取材，製作植物拓本。

## Nature Excursions 大自然導賞

### TREe-mails—message from our Urban Forest Friends 「TREe-mails」——樹木有聲—聆聽城市中的樹木朋友

Landscape architect, Gavin Coates will bring visitors to re-visit selected trees from his writing *TREe-mails*, a series of letters addressed to humans from trees on their stories and message. This program is supported by Lung Fu Shan Environmental Education Centre.

景觀設計師 Gavin Coates 會帶領參加者遊訪他在著作《TREe-mails》中提及的樹木，分享一些樹木們給人類的留言和故事。活動由龍虎山環境教育中心支持。

### Urban Eco Tour 城市生態遊

Learn about Hong Kong's ecology and biodiversity from educators of the Lung Fu Shan Environmental Education Centre, who will take visitors to explore the flora and fauna of ASHK premises and Hong Kong Park. This program is supported by Lung Fu Shan Environmental Education Center.

龍虎山環境教育中心帶領參加者於中心及香港公園，探索香港動植物，了解本地生態多樣性。活動由龍虎山環境教育中心支持。

### July 13, Saturday 7月13日星期六 August 3, Saturday 8月3日星期六 15:00-16:00

Free admission | Suitable for age 5+;  
conducted in English  
Online registration required  
免費 | 適合5歲以上參加者  
英語活動；需網上登記

### July 13, Saturday 7月13日星期六 14:30-17:00 (conducted in English 英語)

July 28, Sunday 7月28日星期日  
10:00-13:00  
(conducted in English,  
with Cantonese interpretation  
英語及廣東話傳譯)  
Asia Society Members: \$150;  
Non-members \$200  
Limited seats;  
online registration required  
亞協會員：\$150；非會員：\$200  
名額有限；需網上登記

### August 3, Saturday 8月3日星期六 10:00-13:00 (conducted in Cantonese 廣東話)

August 11, Sunday 8月11日星期日  
10:00-13:00  
(conducted in English 英語)  
Asia Society Members: \$50;  
Non-members \$80  
(each admission includes one adult  
and one child aged 12 or under)  
Online registration required  
亞協會員：\$50；非會員：\$80 (包括一個成人及12歲以下兒童) | 需網上登記

## In-Gallery Programs 藝術館內活動

### “The Last Nut “ — Storytelling by Gavin Coates 「The Last Nut」—— Gavin Coates講故事

Children storytelling session with landscape architect, Gavin Coates, who is also a well-known illustrator and author of environmental children's books. This program is supported by Lung Fu Shan Environmental Education Center.

Gavin Coates 為景觀設計師，亦是著名繪畫家以及環保兒童圖書作家，透過閱讀故事讓小朋友增長環境意識。活動由龍虎山環境教育中心支持。

### July 28, Sunday 7月28日星期日 15:00-16:30

Asia Society members: \$80;  
Non-members: \$120  
This program is designed for young children; conducted in English  
亞協會員：\$80；非會員：\$120  
活動為兒童而設；英語活動

## Guided Tours 導賞團

We provide free regular guided tours in Cantonese and English with a capacity up to 20 people on a first-come, first-served basis. Guided tours last an hour and includes a viewing of the exhibition as well as a canopy walk within the forest of ASHK. Schools, registered charities and community groups are welcome to book a tour at least two weeks in advance by emailing outreachhk@asiasociety.org.

逢週末提供免費廣東話與英語導賞團，名額最多20人，先到先得。導賞團大約一小時，包括展覽介紹及中心戶外樹木探遊。歡迎學校、註冊慈善團體或非牟利機構參加，請至少14天前預約，電郵至 outreachhk@asiasociety.org.

	English 英語	Cantonese 廣東話
“Tree Thursdays” 「樹木星期四」	11:00	11:00
Every Saturday 逢星期六	14:30	15:30
Every Sunday 逢星期日	14:30	15:30
Every Last Thursday of the Month 每月最後一個星期四	19:00	19:00

### Hidden Forests Afternoon Tea 「尋林覓趣」下午茶

In collaboration with AMMO, ASHK presents an exclusive tea set inspired by the luscious forest greenery that surrounds the site. Available at AMMO Restaurant from July 6 – September 5, 2019 (Monday – Sunday, 3-5pm); priced at HK\$428 for two, subject to a 10% service charge.

為配合軍火庫四面環山的優美環境，亞洲協會香港中心與AMMO合作推出啟發自大自然的獨家下午茶，從2019年7月6日之9月5日提供（星期一至日，下午3-5點），兩位HK\$428加10%服務費。

# Join our Hidden Forests!

## 齊來尋林覓趣!

Learn from the "ASHK Tree Map" for inspiration and add a leaf to the Hidden Forests Pledge Tree for an eco-cause.

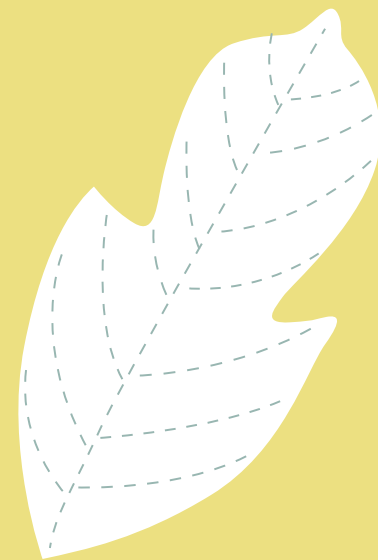
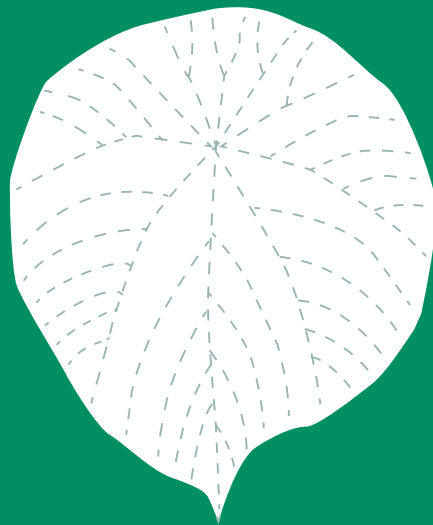
參考「亞洲協會香港中心樹木地圖」，繪畫葉子加上「尋林覓趣」環保承諾樹，履行減廢行動。



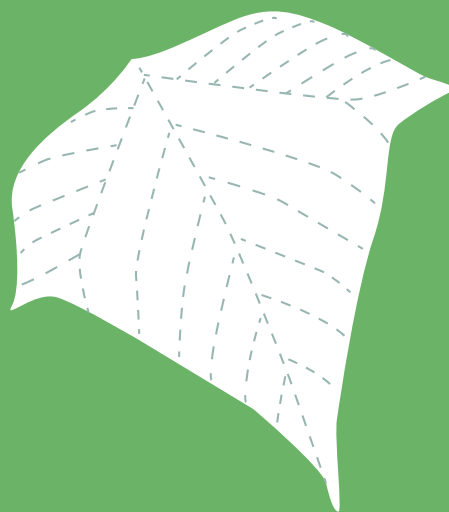
ASHK Courtyard Heritage Tree 中心的庭園古樹

繪畫葉子，承諾環保！

Draw a Leaf, Make a Pledge!



Draw Your Own Leaf! 繪畫你的葉子!





## Use a water bottle! 攜帶水樽！

According to the local NGO Green Earth, Hong Kong throws away over 5,000,000 plastic bottles every day. If the bottles were stacked up, they would measure 2,200 times the height of International Commerce Center, Hong Kong's tallest skyscraper.

根據本地非牟利機構綠惜地球，香港每天丟棄超過500萬個膠樽。如果將它們疊起，將會比香港最高的大廈，環球貿易廣場高出2,200倍。

What other ways can you think of to reduce waste? Make your own pledge to the environment! 您能想到甚麼其他方法減少製造廢物呢？寫下您的個人環保承諾吧！

## Use less tissues, hand towels and wet wipes! 減少使用紙巾、 抹手紙和濕紙巾！

According to World Green Organisation, Hong Kong throws away nearly 65,000,000 tissues, 30,000,000 hand towels and 10,000,000 wet wipes every day. The amount of paper waste totals 176 tons, the weight of 12 double-decker buses.

根據世界綠色組織，香港每天消耗近6,500萬張紙巾、3,000萬張抹手紙及1,000萬張濕紙巾，合共重量逾167公噸，相等12架雙層巴士的重量。

## Shower 1 minute less & save 1L of water! 淋浴減少1分鐘，節省用水1 公升！

According to the Hong Kong Water Supplies Department, everyone consumes on average 210 liters per day.

根據香港水務署，香港每人每天平均耗用210公升水。

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Published on the occasion of the exhibition *To See the Forest and the Trees* organized by Asia Society Hong Kong Center

Chantal Miller Gallery  
Hong Kong  
July 6–September 8, 2019

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**Katherine Don**  
Curator **Joyce Hei-ting Wong**  
Assistant Curator **Kaitlin Chan**  
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Head of Arts and Culture Programs  
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本冊子為亞洲協會香港中心  
《見樹亦見林》展覽印製。

麥禮賢夫人藝術館  
香港  
2019年7月6日至9月8日

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策展人 黃熙婷  
助理策展人 陳嘉賢  
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Asia Society Hong Kong Center was established in 1990 entirely with local funding and is supported through membership dues, fundraising events, and contributions from individuals, corporations and foundations to advance its mission. The support allows our Center to be open to the public, including free access to exhibitions, presenting educational programming for the community and for our staff and volunteers to continue sharing the stories that celebrate the cultures of Asia.

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