

# Programme Booklet

**UK–Hong Kong Symposium  
on Sustainability in the Arts**  
英國—香港藝術可持續發展研討會

**20 March 2026**

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## Programme and programme logistics organised by British Council

節目及安排由英國文化協會統籌

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### Venue 地址

British Consulate General Hong Kong,  
1 Supreme Court Road, Admiralty (Enter via Justice Drive Entrance)

英國駐香港總領事館  
香港金鐘法院道 1 號 (入口位於正義道)

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## Overview 概覽

Building on our ongoing programmes on the arts and sustainability, the UK–Hong Kong Symposium on Sustainability in the Arts aims to further broaden the conversation on sustainable practices within Hong Kong’s arts sector, and to foster meaningful dialogue between arts practitioners in Hong Kong and the UK on sustainable practices. By bringing together likeminded professionals, we hope to cultivate stronger networks, exchange forward-thinking ideas, and collectively contribute to a more sustainable future for the arts in Hong Kong.

英國文化協會一直致力推動藝術與可持續發展。「英國—香港藝術可持續發展研討會」旨在進一步拓展香港藝術界對可持續實踐的討論，並促進香港與英國藝術工作者就可持續發展議題展開的深入交流。透過匯聚志同道合的專業人士，我們期望強化合作網絡，推動前瞻理念的分享，共同為香港藝術的可持續未來作出貢獻。

The British Council would like to thank all those whose help and cooperation have made this programme possible.

英國文化協會衷心感謝各方的協助與合作。

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## Programme 節目

1:30 - 2:00 pm	Symposium Registration 登記	1:30 - 6:00 pm	
2:00 - 2:05 pm	<b>Opening remarks 開幕致辭</b>  Susannah Morley, Director of British Council Hong Kong	<b>Upcycling Craft Workshop 塑膠升級再造工作坊</b>  David Chan 陳錦倫 × Gaaup1 Up Design Studio   Curated by Wong Ka Ying 由黃嘉瀛策劃	
2:05 - 3:05 pm	Panel Discussion 專題討論 1 <b>Artistic Practices on Sustainability 永續創作 · 永續環境</b>  Videotage 錄映太奇 × EcoFutures 生態未來 (University of the Arts London 倫敦藝術大學)	1:30 - 6:00 pm	<b>Screening Programme 放映節目</b>
3:05 - 3:30 pm	Break 小休	Videotage 錄映太奇 × Golden Thread Gallery	
3:30 - 4:30 pm	Panel Discussion 專題討論 2 <b>Collective Infrastructures for Ecological Care 集體生態架構與藝術省思</b>  Videotage 錄映太奇 × EcoFutures 生態未來 (University of the Arts London 倫敦藝術大學)		
4:30 - 4:55 pm	Break 小休		
4:55 - 5:55 pm	Panel Discussion 專題討論 3 <b>Sustainable Museum Practice 可持續博物館實踐</b>  Co-presented by Hong Kong Culture and Sustainability Centre (CUSU) 與香港文化與可持續發展中心合辦		

All details and timings are subject to change at the discretion of the British Council.  
英國文化協會保留詳情及時間安排之最終決定權。

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## Panel Discussion 專題討論 1

# Artistic Practices on Sustainability

## 永續創作，永續環境

2:05pm – 3:05pm

Videotage × EcoFutures (University of the Arts London)

Moderator: Emilie Choi

Speakers: David Cross, Lo Lai Lai Natalie, Monti Lai

The panel brings together Hong Kong- and UK-based artists who practise environmental advocacy both inside and beyond the art world. They expand ecological thinking to a planetary scale and examine interactions between different beings—from the underlying power structure in urban architecture, alternative approaches to resource allocation and living as collective, to utilising plants as an art medium and encouraging reimagination of our surroundings. The conversation will explore how artists engage the intersections of art, science, and ecology to shape their work and respond to environmental concerns.

錄映太奇 × 生態未來 (倫敦藝術大學)

主持：蔡倩怡

講者：David Cross、黎慧儀、勞麗麗

本座談會匯聚三位來自香港和英國的藝術家，他們將環境倡導融入藝術與生活實踐，將生態思維擴展到行星層面——從揭露深植於都市建築下的權力關係，到尋找資源分配和共同生活的另類方式，以至將耕作化為媒介，鼓勵觀者重新想像周遭生態——詰問人與生物間的互動。藝術家將分享自己如何在創作中拿捏藝術、科學及生態研究的交匯，進而回應所重視的環境議題。

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## EcoFutures 生態未來

EcoFutures is an ecocritical art research project co-convened by David Cross and Jessica Wan with the support of University of the Arts London (UAL) and Research Centre for Transnational Art, Identity and Nation (TrAIN).

「生態未來」是一個生態批判藝術研究項目，由 David Cross 和溫傑思共同召集，並得到英國倫敦藝術大學 (UAL) 和跨國藝術、身份及國界研究中心 (TrAIN) 的支持。

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## Speaker 講者



### David Cross

Artist & Reader in Fine Art, University of the Arts London (UK)  
藝術家、倫敦藝術大學藝術系准教授（英國）

David Cross (he/him) is an artist and academic engaging with the social-ecological crisis. In 2005 he stopped using jet travel; in 2012, following the Artist Placement Group, he designated his job at University of the Arts London as an artist placement, proposing that UAL switch to an ethical bank. In 2015, he campaigned with students for UAL to divest from fossil fuels. Since 2018, David has advocated decarbonisation and decolonisation for climate justice, in 2024, for UAL to switch from Lloyds Bank, which finances fossil fuels and controversial weapons. David is working with colleagues to model the university as a co-operative.

David Cross 的藝術創作和學術研究專注於社會和生態危機。他自 2005 年起不再乘坐飛機。2012 年經 Artist Placement Group 成為倫敦藝術大學（UAL）駐校藝術家，期間推動 UAL 改用符合道德倫理的銀行，並於 2015 年與學生一同示威，要求校方不再投資化石燃料。自 2018 年起，Cross 着眼於氣候公義，積極倡導去碳化（decarbonisation）和去殖化。2024 年，他提倡大學與投資化石燃料及軍火工業的萊斯銀行（Lloyds Bank）終止合作關係。Cross 目前正與校內人士合作，推動大學朝類似合作社的營運模式轉型。

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## Speaker 講者



### Monti Lai 黎慧儀

Artist (Hong Kong)  
藝術家 (香港)

Monti Lai Wai-yi is a Hong Kong-based environmental artist, educator, and farmer. She specializes in site-specific and community-driven projects that investigate the intricate relationship between art and the natural world. Often utilizing plants as her medium, Monti's work reflects on themes of ecology, land, and culture.

In her commitment to fostering interdisciplinary dialogue, Monti established a collaborative platform, Farmside Art Research Lab that invites artists and professionals from various fields to generate new ideas on how art can engage in discussions about land, ecology, and conservation.

Monti obtained her Bachelor of Fine Arts, majoring in painting, in 2004 from RMIT University in Australia, a program co-presented with the Hong Kong Art School. She later pursued a Master's degree in Environmental Art at Aalto University in Finland.

黎慧儀是本地環境藝術家、教育工作者和農夫，擅於透過在地作品和參與式藝術，探究人與自然的微妙連繫。她的作品常以植物為媒介，反思生態、土地與文化。

黎氏是「田邊藝術研究所」的發起人，邀請藝術家及不同界別的專業人士進行跨界交流，探討藝術如何介入土地、生態、文化保育等不同議題。

黎氏於 2004 年畢業於皇家墨爾本理工大學藝術系（與香港藝術學院合辦課程），主修繪畫；及後於芬蘭阿爾託大學藝術及設計系取得碩士學位，主修環境藝術。

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Photograph 攝影：Tze Long 子朗

## Lo Lai Lai Natalie 勞麗麗

Half-farmer, half-artist (Hong Kong)  
農夫兼藝術家 (香港)

Lo Lai Lai Natalie was born in Hong Kong. A former travel journalist, she is now a PhD candidate at the School of Creative Media, City University of Hong Kong, constantly shifting between farming, writing and filmmaking practices. She explores food, fermentation, plant intelligence and meditation, and maintains a farming practice that uses photography, moving image and installation as ways to interact with nature. Her works have been presented at institutions such as M+ Museum Hong Kong, Centre Pompidou Paris, Haus der Kulturen der Welt Berlin, Asian Art Museum San Francisco and UCCA Center for Contemporary Art.

勞麗麗生於香港，是一位「退役」旅遊記者，現為香港城市大學創意媒體學院博士候選人。她常穿梭於農耕、寫作與創作流動影像等領域，研究範疇包括食物、農耕、醞釀、植物智能和冥想。她持續以流動影像、攝影及裝置等實踐關注自然。作品曾於香港 M+ 博物館、巴黎龐比度中心、柏林世界文化宮、三藩市亞洲藝術博物館、北京 UCCA 尤倫斯當代藝術中心等地展出與放映。

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## Moderator 主持



### Emilie Choi 蔡倩怡

Researcher and Curator (Hong Kong)

研究者、策展人 ( 香港 )

Choi Sin-yi (Emilie) is a Hong Kong-based researcher and film programmer. She is a PhD candidate at City University of Hong Kong's School of Creative Media and a part-time lecturer at Hong Kong Baptist University's Academy of Film. Her research explores media, environment, technology, infrastructure, and Asian documentary and experimental cinema. Choi's writing appears in *Modernism/modernity* and *Film Quarterly*, and she has presented at the EYE Filmmuseum. She has contributed to editorial projects like *Still Jumping* (2026) and *Cinema After Cinema* (2024). A seasoned curator for festivals including Jumping Frames and Macao Experimental Cinema, she also serves on the boards of Videotage and Unlock Dancing Plaza.

蔡倩怡是紮根於香港的研究者與策展人，現為香港城市大學創意媒體學院博士候選人，並於香港浸會大學擔任兼職講師。她的研究關注媒體、環境、科技與基礎設施，以及亞洲紀錄片及實驗電影。蔡氏的文章曾刊登於《Modernism/modernity》和《電影季刊》，並曾於荷蘭 EYE 電影博物館發表演講。她參與的編輯工作包括《跳廿格：亞洲與全球景觀的跨媒介表演與流動影像》（2026）與《電影後電影》（2024）。她亦曾為《跳格 — 香港國際舞蹈影像節》與《澳門實驗影院》等影展策展，並同時擔任錄映太奇與不加鎖舞蹈館的董事局成員。

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## Panel Discussion 專題討論 2

# Collective Infrastructures for Ecological Care

## 集體生態架構與藝術省思

3:30pm – 4:30pm

Videotage × EcoFutures (University of the Arts London)

Moderator: Yim Sui Fong

Speakers: Jessica Wan (EcoFutures), Adeena Mey (Afterall), Michael Leung

The panel invites research, art, and learning initiatives from Hong Kong and the UK that engage both arts and its relation to wider society. Committed to open and accessible knowledge-sharing, these initiatives bring together diverse perspectives and conduct in-depth research on themes related to our daily lives, developing collective infrastructures that care for social and environmental networks. The panel will address questions such as: How can participatory and ritualised artistic practices help us navigate environment-related grief? How can interdisciplinary approaches cultivate resilience in the face of ecological polycrisis?

錄映太奇 x 生態未來 (倫敦藝術大學)

主持：嚴瑞芳

講者：溫傑思 (EcoFutures)、Adeena Mey (Afterall)、梁志剛

本座談會邀請英港兩地的藝術、教育和研究團體代表，探討他們將藝術聯繫社會的不同策略。他們均以開放普及知識為己任，凝聚不同角度、探索被忽視的日常現象，開拓兼顧社會和環境網絡的集體架構。座談會將聚焦兩大問題：藝術實踐糅合公眾參與和儀式，能否釋放我們對周遭環境的愁緒？跨學科研究又如何培養我們面對生態「多重危機 ( polycrisis )」的韌性？

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## Speaker 講者



### Jessica Wan 溫傑思

Curator, Writer, Researcher & Associate at TrAIN, University of the Arts London (UK)  
策展人、研究員、倫敦藝術大學跨國藝術、身份及國界研究中心成員（英國）

Jessica Wan Ka Po (she/they) is a curator and writer dedicated to creating culturally hybrid spaces that platform diasporic and transnational narratives. Her work explores encounters and spaces as sites of social, ecological, and cultural change. Her recent research focuses on visual artists engaging with ecology, transnationalism, and technoscience. Jessica has produced projects with institutions including iniva, Photofusion, Tate Modern, and the Delfina Foundation. She is an associate at the Research Centre for Transnational Art, Identity and Nation (TrAIN) and teaches at the Goldsmiths, University of London.

獨立策展人及作者溫傑思專注研究如何在敘事空間糅合各種文化，兼顧不同國度和離散的聲音。她將展覽空間化身迸發社會、生態和文化變革的場域，探索內裏人與人的互動；其研究則聚焦於藝術家應用生態、跨國想像和科學技術於創作中的不同策略。溫氏曾與 iniva、Photofusion、泰特現代藝術館、Delfina Foundation 等藝術機構合作，也是 UAL 跨國藝術、身份及國界研究中心（TrAIN）成員之一，現於倫敦金匠學院任教。

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## Speaker 講者



### Adeena Mey

Researcher, Curator & Editor at Afterall (UK)

研究員、策展人、Afterall 期刊編輯 (英國)

Adeena Mey is a researcher, editor, and curator. He has written extensively on artists' moving image, including on the work of Rosa Barba, Sojung Jun, Hwayeon Nam, and Im Heung-soon. His writing has been published in Afterall, e-flux, and post-MoMA. He is the co-editor of several anthologies on artists' film, video, and exhibition histories, including *Exhibiting the Moving Image: History Revisited* and *Cinema in the Expanded Field* (both JRP Editions, 2015). Since 2021, he has co-convened the workshop series *Writing and Publishing Art in Southeast Asia*, supported by the British Academy. He is Editor of Afterall journal and a Research Fellow at the Afterall Research Centre (Central Saint Martins).

Adeena Mey 身兼研究員、編輯和策展人，曾撰寫關於不同流動影像藝術家的文章，對象包括 Rosa Barba、全昭旼、南和延、任興淳等。他所著的文章曾被刊於 Afterall、e-flux、post-MoMA 等期刊或平台，也曾共同編輯幾部精選藝術家歷年創作的電影、錄像和展覽的書籍，包括《*Exhibiting the Moving Image: History Revisited*》和《*Cinema in the Expanded Field*》(兩者均由 JRP Editions 於 2015 年出版)。他自 2021 年起成為「Writing and Publishing Art in Southeast Asia」工作坊系列的聯合召集人(該系列由英國國家學術院資助)，現為中央聖馬丁學院旗下當代藝術研究中心 Afterall 的研究員及其期刊編輯。

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## Speaker 講者



Photograph 攝影：Jean-Baptiste + IASPIS

### Michael Leung 梁志剛

Artist/designer, writer and visiting lecturer (HK)

藝術 / 設計工作者、作者、訪問講師 ( 香港 )

Michael's practice relates to mutual aid, publishing and the commons. He was born in London and moved to Hong Kong in 2009 to do a Masters in Design at The Hong Kong Polytechnic University. In 2023, Michael completed his PhD at the School of Creative Media, City University of Hong Kong. His work is situated in everyday life, affected by convivial encounters, and inspired by different collective spaces and communities. Personal and collective works have been shown in: the 2012 Venice Architecture Biennale; Asia Culture Center in Gwangju (2016); Aarey Forest in Mumbai (2018); and the 8th Yokohama Triennale (2024).

梁志剛的實踐圍繞互幫互助、出版及共同體展開。他生於倫敦，2009年移居香港，而後於理工大學取得設計碩士學位。2023年，他從香港城市大學創意媒體學院獲得博士學位。他的創作立足於日常生活，從愉悅的互動中接受影響，並從不同自主空間及社群中汲取靈感。梁氏的個人和集體創作曾於威尼斯建築雙年展（2012）、光州國立亞洲文化殿堂（2016）、孟買森林保護區阿哩森林（2018）、第八屆橫濱三年展（2024）等地展出。

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## Moderator 主持



Photograph 攝影：María Gabler

## Yim Sui Fong 嚴瑞芳

Artist and Assistant Professor, Chinese University of Hong Kong (Hong Kong)

香港中文大學藝術系助理教授 (香港)

YIM Sui Fong is an artist and educator whose work explores socially engaged art, sound as a medium of participation, and experimental pedagogy. Her practice-based research examines how sound can function as a tool for knowledge production, collective imagination, and social negotiation. Working across installation, participatory projects, and research-led initiatives, she develops collaborative platforms that connect artistic practice with learning and community engagement. She is the co-founder and Artistic Director of Rooftop Institute, a board member of HASS Lab, and a project investigator of the research initiative Ecologies of Participation. She is Assistant Professor in the Department of Fine Arts at The Chinese University of Hong Kong.

嚴瑞芳為藝術家及教育工作者，其研究聚焦於社會參與藝術、以聲音作為參與媒介，以及實驗性藝術教育。她的實踐型研究探討聲音如何作為知識生產、集體想像與社會協商的工具。她透過裝置、參與式計劃與研究導向的藝術實踐，建立連結藝術創作、學習與社群互動的協作平台。她是慈善機構天台塾的共同創辦人及藝術總監、HASS Lab 董事會成員，以及研究計劃 Ecologies of Participation 的項目研究員。她現任香港中文大學藝術系助理教授。

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## Panel Discussion 專題討論 3

# Sustainable Museum Practice

## 可持續博物館實踐

4:55pm – 5:55pm

Co-presented by Hong Kong Culture and Sustainability Centre (CUSU)

Moderator: Louis Yu

Speakers: Heath Lowndes, Lorie Yin

Drawing on expertise from the leading UK visual arts sustainability initiatives and one of Asia's most prominent contemporary museums, the speakers will examine how cultural institutions can play a pivotal role in driving meaningful climate action. The conversation will address the key challenges and exciting opportunities involved in embedding sustainable practices across museum operations, while exploring practical ways to strengthen collaboration and collective impact throughout the sector.

This rare session in Hong Kong offers fresh perspectives and actionable inspiration for arts professionals who are interested about shaping a more sustainable and environmentally responsible future for culture.

與香港文化與可持續發展中心 (CUSU) 合辦

主持：茹國烈

講者：Heath Lowndes、尹藝瞳

結合英國最具代表性的視覺藝術可持續發展機構及亞洲最重要當代博物館之一的專業知識，講者將會深入探討文化機構如何在推動有意義的氣候行動中發揮關鍵作用。對話將分析博物館運作中推行可持續實踐的主要挑戰與機遇，並探討強化全行業合作及集體影響的實用途徑。

這場香港少有的討論，將會為有興趣推動文化界更可持續發展、對環境更負責任的藝術界人士，提供新穎的視角與可付諸行動的啟發。

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## Speaker 講者



### Heath Lowndes

Director of Gallery Climate Coalition (UK)  
畫廊氣候聯盟 (GCC) 總監 (英國)

Heath Lowndes is the Co-founder and Director of the Gallery Climate Coalition (GCC), an international charity providing sector-specific guidance and resources to help the visual arts reduce environmental impacts and embed climate responsibility. He is also a Founding Partner at CASI (Climate Action Services International), a social enterprise consultancy offering direct climate action support for arts organisations, and a Co-founder of PACT (Partners on Arts and Climate Targets), a global collective aligning climate goals across the cultural sector. Before focusing on climate action, Heath worked with leading galleries and artist studios in London.

Heath Lowndes 為畫廊氣候聯盟 (GCC) 的共同創辦人及總監。畫廊氣候聯盟是一個國際慈善組織，專門為視覺藝術界提供指引及資源，協助業界減少環境影響並將氣候責任融入日常運作。他同時亦是社企顧問 CASI (Climate Action Services International) 的創辦合夥人，為藝術機構提供直接的氣候行動支援。此外，他亦共同創立了 PACT (Partners on Arts and Climate Targets)，一個致力協調文化界氣候目標的國際聯盟。在專注氣候行動前，Heath 曾於倫敦多間頂尖畫廊及藝術家工作室工作。

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## Speaker 講者



### Lorie Yin 尹藝瞳

Pao Watari Senior Sustainability Manager, M+ Museum

M+ 博物館包陪麗、渡伸一郎高級可持續發展經理

Lorie Yin is a sustainability professional based in Hong Kong who brings a cross-sector perspective to building practical, impactful sustainability practices. In her current role as Pao Watari Senior Sustainability Manager at M+ Museum, supported by the museum leadership, Lorie is responsible for setting the museum's sustainability strategy and embedding it across operations, programming, and long-term planning.

At Bank of China (Hong Kong), Lorie drove enterprise-level sustainability initiatives that advanced the institution's transition toward greener operations and strengthened its long-term climate strategy.

She combines technical sustainability expertise with a genuine passion for making a positive difference in the world, focusing on initiatives that create both environmental and social value.

Lorie holds an MBA from Columbia Business School and a BA in International Relations from Carleton College. In her spare time, she practices yoga and meditation, and enjoys exploring Hong Kong's vibrant and diverse arts scene with her children.

尹藝瞳，坐標香港的可持續發展專業人士，致力於通過跨領域視角構建切實有效且具有影響力的可持續發展模式。她現任 M+ 博物館的包陪麗、渡伸一郎高級可持續發展經理，負責制定博物館的可持續發展策略，並將其融入運營、展覽及長期規劃中。

在中國銀行（香港）任職期間，尹藝瞳曾推動銀行層面的可持續發展項目，助力銀行向綠色轉型，並鞏固加強其長期氣候戰略。她兼具紮實的可持續發展專業能力與推動社會正向變革的熱忱，尤其關注能創造環境與社會雙重價值的創意與舉措。

尹藝瞳擁有哥倫比亞商學院工商管理碩士學位和卡爾頓學院國際關係學士學位。業餘時間，她熱愛練習瑜伽與冥想，並常與孩子一同探索香港豐富多元的藝術文化。

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## Moderator 主持



### Louis Yu 茹國烈

Founder of the Hong Kong Culture and Sustainability Centre (Hong Kong)  
香港文化與可持續發展中心創辦人 (香港)

Mr Louis Yu is the founder and Executive Director of the Hong Kong Culture and Sustainability Centre. The Centre organised the first Hong Kong Culture and Sustainability Conference on 8-9 November 2025.

He also serves as an Adjunct Associate Professor in the Department of Cultural and Religious Studies at the Chinese University of Hong Kong, and sits on the Advisory Committee on Countryside Conservation of the HKSAR. He is an Honorary Fellow of the Hong Kong Academy for Performing Arts.

His first book, *How Cities Culture* (2022), won the Hong Kong Publishing Biennial Award in 2023, and his second book, *Towards a Cultural City*, was published in April 2024. His previous roles include Director of the Hong Kong Art School, Executive Director for Performing Arts at the West Kowloon Cultural District, Chief Executive of the Hong Kong Arts Development Council, and Executive Director of the Hong Kong Arts Centre.

現為香港中文大學文化及宗教研究系客席副教授，及香港政府鄉郊保育諮詢委員會成員。2025 年成立香港文化與可持續發展中心，於 2025 年 11 月舉辦首屆文化與可持續發展會議。

曾任香港藝術學院院長，西九文化區管理局表演藝術行政總監、香港藝術發展局行政總裁和香港藝術中心總幹事。曾獲香港政府頒授榮譽勳章，獲香港演藝學院頒授名譽院士銜。

著作有《城市如何文化》和《文化城市之路》，前者於 2023 年獲香港出版雙年獎。從 2021 起，以「城市如何文化」為題，演講超過一百六十場。

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## Hong Kong Culture and Sustainability Centre 香港文化與可持續發展中心

Founded in 2025, led by Founder and Executive Director Louis Kwok Lit Yu, with governance provided by a Board of Directors chaired by Prof. Sun Man Tseng and members Ms Babby Fung and Ms Helen So, the Hong Kong Culture and Sustainability Centre brings together stakeholders from the culture, business, environment, innovative technology, social services, and education sectors in Hong Kong and the region. The objectives are to promote sustainable development through arts and culture for public benefit in Hong Kong and worldwide; to serve as a platform in Hong Kong that connects the culture, business, environment, information technology, social services, and education sectors; to enhance cultural understanding and sustainability through collaboration; to build links with similar organisations in mainland China and around the world for knowledge and resource sharing; and to conduct activities focused on charitable goals and community welfare. The main project is the annual Hong Kong Culture and Sustainability Conference.

香港文化與可持續發展中心於 2025 年成立，由創辦人兼行政總監茹國烈先生領導，董事會主席為鄭新文教授，成員包括馮小玲女士及蘇曉明女士。中心匯聚來自香港及區域內文化、商業、環境、資訊科技、社會服務及教育等界別的持份者。其目標包括：通過藝術與文化促進香港及全球可持續發展，造福公眾；在香港搭建連結文化、商業、環境、資訊科技、社會服務及教育界別的平台；通過協作增進文化理解及推動可持續發展；與中國內地及世界各地同類機構建立聯繫，促進知識和資源共享；以及開展以慈善目標及社區福祉為本的活動。主要項目為每年舉辦的香港文化與可持續發展會議。

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## Upcycling Craft Workshop

### 塑膠升級再造工作坊



David Chan × Gaau1 Up Design Studio | Curated by Wong Ka Ying

Join this hands-on workshop inspired by the ongoing exhibition *Gleams and Echoes* at the British Council Bookshop Gallery, featuring selected works from the British Council Collection alongside Hong Kong artist David Chan's powerful mixed-media pieces.

Led by David Chan and Gaau1 Up Design Studio, participants will explore sustainable creativity through the upcycling plastic shredding process, craft personalised bead charms, and David Chan's new sculptural artworks using Gaau1 Up's innovative recycled plastic materials. Discover how everyday waste transforms into meaningful art, echoing themes of resilience, materiality, and cultural dialogue.

陳錦倫 × Gaau1 Up Design Studio | 由黃嘉瀛策劃

工作坊啟發自英國文化協會書店畫廊現正展出的《微光與迴響》展覽內的英國文化協會精選藏品及香港藝術家陳錦倫的混合媒體作品。

由陳錦倫及香港塑膠升級再造團隊 **Gaau1 Up** 帶領，參加者可親身體驗升級再造塑膠切碎過程，製作個人化珠飾吊飾，並欣賞藝術家陳錦倫運用 **Gaau1 Up** 的創新回收塑膠物料創作的全新雕塑藝術品。歡迎參加者親臨體驗日常廢物如何轉化為可持續的藝術，呼應堅韌精神、物質轉化與文化對話的主題。

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## David Chan 陳錦倫

David Chan Kam Lun (b. 1999, Hong Kong) graduated from the Academy of Visual Arts, Hong Kong Baptist University. Working primarily in painting and mixed media, Chan explores abstract forms that are refined, reconfigured, and imbued with symbolic and ceremonial overtones. His practice emphasizes the physicality of materials, employing brute force and direct gestures as a kind of reverence for immediacy. Drawing inspiration from the incompleteness and eroded textures of ancient cultural relics, Chan uses intuition, speed, destruction, and re-organization to evoke layered, fragmentary surfaces and shifting states of transformation.

陳錦倫（1999年生於香港）畢業於香港浸會大學視覺藝術院，主要從事繪畫與混合媒材創作。他的作品以抽象形態為主，在不斷的提煉與重組中帶出象徵與儀式的意味。陳氏重視物質的可觸性，以直接而強烈的手勢行動表達對「當下」的敬意。其靈感常源自古代文物的殘缺與風化質感，透過直觀、速度、破壞與再構成，營造出層次豐富、片段交錯的表面，揭示轉化與生成的持續狀態。

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# GAU1 UP

## Gaaup Design Studio

Gaaup Design Studio (Betterment Design Studio), established in 2016, is dedicated to transforming plastic waste through "upcycling" into practical and artistic designs. This effort aims to expand public awareness of the possibilities of plastic recycling. Our mission is to promote the value of plastic and enhance public understanding of it through hands-on experiences, creativity, and education.

Gaaup Design Studio ( 佰事得設計工作室 ) 成立自 2016 年，致力將塑膠廢物「升級再造」( Upcycling ) 轉化成各種既實用又富有藝術性的設計，藉此擴闊公眾對塑膠再生的可能性。我們的宗旨是透過體驗、創作與教育，宣揚塑膠的寶貴以及提高大眾對塑膠的認識。

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## Wong Ka Ying 黃嘉瀛

Wong Ka Ying (b. 1990) is an artist, curator and researcher based in Hong Kong. She received her BFA degree from the Chinese University of Hong Kong in 2013 and obtained her M.Phil. Visual Arts from Hong Kong Baptist University in 2021, currently a PhD candidate in Cultural Studies at the Chinese University of Hong Kong.

Wong's work is socially engaged and community-oriented; her research topics include gender equality, the queer identity, disability rights, migrant groups, and labour rights.

Recent projects: *Artist Exercise* (Asia Art Archive, 2025), *Out of Delivery* (Goethe Institut HK, 2025), *Gleam and Echoes* (British Council Hong Kong, 2025), *Togetherness: Bethune House Fund Raiser/Auction* (Wyndham Social, 2024-2025), *One is not born a woman* (Square Street Gallery, 2024), *Your Stories, Treasured Facts* (M+, Hong Kong, 2023), *Myth Makers—Spectrosynthesis III* (Tai Kwun Contemporary, Hong Kong, 2023), Dahka Art Summit 2020, Shanghai Biennale 2019, *Café do Brasil* (Para Site, Hong Kong, 2019) and among others.

黃嘉瀛現為香港中文大學文化研究候選博士生。黃的創作媒介廣泛，例如寶麗來攝影、拼貼、絲網印刷、文字及繪畫。黃的作品關注社會，熱心社群藝術；作為藝術家、策展人、作者及藝術教育工作者，她研究的議題包括性別平權、LGBTQ+運動、身障者、少數族裔及勞工權益，並勇於透過創作、策展及寫作發表意見和倡議。黃的作品曾於 M+、大館當代美術館、ParaSite、香港歌德學校、Square Street Gallery 等美術館、美術空間及畫廊展出。黃亦常於各大媒體及新媒體發表藝評、劇評及影評。

## Screening Programme 放映節目

Videotage 錄映太奇 × Golden Thread Gallery



Parallel to the panel discussions in EcoFutures, Videotage and Golden Thread Gallery (Belfast) jointly present a screening programme exploring ecology. Featuring artists from two coastal cities—Hong Kong and Belfast—these works respond to local species, vegetation, humans, and environments under distinct weather conditions. The works will be shown on the Videotage Media Art Collection (VMAC) kiosk, an upcycled mobile kiosk designed by local collective Zou-Mat. Made from Videotage’s repurposed furniture, the kiosk exemplifies how unused objects can be transformed into infrastructure with new potential.

Participating Artists: Bianca Lei, Kwan Q Li, Natalie Lo Lai Lai, Emily McFarland, Paul Moore, Una Walker

錄映太奇將與北愛爾蘭 Golden Thread Gallery 共同策劃放映節目，回應座談會暢談的生態議題。香港、澳門和貝爾法斯特同是沿海城市，但氣候截然不同；不同的氣候又會否醞釀不一樣的拍攝角度與思考？節目將呈獻三地藝術家放眼本地物種、植被、人類及環境的作品，並透過錄映太奇的流動放映站放送。放映站從錄映太奇的舊傢俬升級再造而成，並邀得本地設計團隊「造物」操刀設計，是無用舊物脫胎換骨成為新設施的一例。

參與藝術家：李少莊、Kwan Q Li、勞麗麗、Emily McFarland、Paul Moore、Una Walker

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## Videotage 錄映太奇



Videotage is a leading non-profit organisation in Hong Kong focusing on the presentation, promotion, production and preservation of video and media art, serving artists in the expanding technological art and culture network. Since 1986, Videotage has developed itself from an umbrella for media artists to a network of media art and culture for cross-disciplinary cultural productions, as well as a platform to facilitate international exchange.

錄映太奇為香港非牟利藝術團體，專注於推廣、創作及保存橫跨不同語言、形式和媒介的錄像及新媒體藝術作品。自 1986 年成立以來，錄映太奇從最初的錄像藝術家聚會，逐步發展成一個國際媒體藝術網絡，鼓勵藝術家以跨領域的創作實踐和交流平台來探索、研究和關注各種與民生、文化及歷史息息相關的重要議題。

## Golden Thread Gallery



Golden Thread Gallery is Belfast's leading contemporary visual art gallery, using exhibitions, events, workshops and mentoring to connect people with art and explore past, present and future ideas. Located at 23–29 Queen Street in a restored heritage building, it features two galleries, a projection room, a community hub and Northern Ireland's first visual art library and archive. The gallery is free and accessible, with step-free entry, lift access and family facilities. Led by Co-Directors Peter Richards and Sarah McAvera, it champions Northern Irish artists while showcasing national and international work and supporting artists through mentoring, opportunities and commissions.

Golden Thread Gallery 是貝爾法斯特首屈一指的當代藝廊，透過策劃展覽、公眾活動、工作坊及學習活動，拉近大眾與藝術的距離，探索古往今來的各種構思。藝廊位處當地市中心歷史建築，設有兩個展覽空間、一間放映室、社區聚腳點，以及北愛爾蘭首間視覺藝術庫藏兼圖書館。藝廊免費開放予公眾參觀，並設有通達設施。藝廊既展出國內外標誌作品，亦透過提供指導、展覽及委約創作機會等，推動北愛藝術家的發展。現任聯合總監為 Peter Richards 和 Sarah McAvera。

## Featured Works 作品簡介



### *Tullyratty*

Una Walker

2022, 7 mins

Single-channel, Stereo, Colour, English subtitles

*Tullyratty* explores the impact of aircraft noise and air pollution on natural habitats. As pandemic restrictions eased, the natural soundscape was disrupted by the return of freight and passenger flights, highlighting routine environmental disturbance. *Tullyratty*, a townland near the artist's home in north-east Ireland, is where most footage and audio were recorded between April and September 2022. Although the area includes protected environments, it lies beneath a busy flight path. The video examines three habitats identified by the Northern Ireland Environmental Agency—fen, woodland and lowland meadow. Recordings of overhead aircraft are paired with flight data captions. Disintegrating plant lists symbolise biodiversity loss and reflect the unsettling intrusion of aircraft noise.

### 《Tullyratty》

Una Walker

2022, 7 分鐘

單頻道，立體聲，彩色，英文字幕

《Tullyratty》紀錄飛機噪音和空氣污染對周邊自然生態的影響。疫情趨緩，貨運和旅行逐漸恢復正常，亦意味着客貨機升降時的噪音入侵自然聲景，再次成為常態。藝術家在 2022 年 4 月至 9 月期間到訪 Tullyratty ——一個在藝術家居住地附近的東北部小鎮——並錄下片段和聲音。雖然小鎮部分範圍被劃作保育區，但仍是不少航班飛行路線的一部份。作品聚焦於三種北愛爾蘭環保署承認的棲息地：濕地、林地和低地草甸，並追溯背景飛機引擎聲所屬的航線資料。畫面中分解的植物名字象徵逐漸流失的生態多樣性，更顯引擎聲的不請自來。

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### *Rebooting, Rerooting*

Lo Lai Lai Natalie

2025, 13 min 9 sec

Single-channel, Stereo, Colour, In Cantonese with Chinese and English subtitles

*Rerooting, Rebooting* is a contemplative essay film that bridges the microscopic and the monumental, exploring the cyclical nature of existence through the lens of regenerative farming. Created as an intimate memorial to Lo's late farming mentor, Uncle Ho, the work transforms grief into a meditation on continuity, examining how death feeds life and how breath—both first and last—connects all living systems.

The film employs footage from Lo's immersive study of regenerative farming practices, weaving together observational documentation with poetic narration. Through this personal yet universal narrative, Lo positions bacteria and soil microorganisms not merely as biological agents but as elegiac singers—entities that metabolize death into sustenance, transforming endings into new beginnings. To the artist Lo, it is important to cultivate adaptive resilience in the turbulent world.

#### 《從那個開頭，到這個結尾》

勞麗麗

2025, 13 分鐘 9 秒

單頻道，立體聲，彩色，廣東話附中英字幕

《從那個開頭，到這個結尾》為一部予人沉思的論文電影，在微觀與宏觀之間穿梭，於再生農業的呼吸裡追問生命循環的節奏。作品為藝術家獻給其已逝的農耕前輩何叔叔之作，既是紀念，亦是一次將哀傷化為延續的修行。片中審視死亡如何反哺生命，呼吸，不論初始或終止，皆連繫著眾生的脈落。影像取自藝術家長期田野考察之所見，將紀錄與詩性書寫編織為一場流動冥想之裡。此刻細菌與土壤微生物不再只是生物的微粒，而是低吟的歌者，將腐敗化為養分，讓終結轉為萌芽。對藝術家而言，在躁動不安的年代，學會如土地般在失衡中調適與再生，或許就是韌性的本質。

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*The Scars of My City (chapter 1-7),*  
Bianca Lei  
2011, 19 min  
Single-channel, Stereo, Colour

Various “marks” or “effects” can be imposed upon a “photograph”, resulting in transformation, destruction and distortion of its imagery.

In the wake of rapid urban development, the “scars” of damage have been deeply seared into our living environment. Not only have the buildings of old Macao been altered, dismantled, buried and forgotten, but fundamental values have been eroded, destroyed and distorted.

Beyond expressing my views and feelings regarding the city’s evolution, I wish to emphasise the medium of the “photograph” and the tactile nature of “photographic paper” through tearing, incising, folding & digital manipulating etc.

Using old photos (a relatively traditional medium) as a starting point, I have created a piece of video work that moves from the “static” to the “moving”; transitioning from the environment in “archival photos” to “present-day” circumstances, and thus from the “old” to the “new”.

\*\*\* This work was invited for the exhibition “Nostalgia Refreshed: Old Macao + New Media” at Macao Museum of Art in 2011. The exhibition’s theme challenged artists to create new media works using scenes

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*of old Macao (captured across various periods by senior photographers) as a foundation. The first seven “Chapters” of “The Scars of my City” were completed in 2011. And “Chapter” eight were done in 2015.*

\*\*\* archival photos source: The collection of Macao Museum of Art.

### 《我城的相痕：第一章至第七章》

李少莊

2011, 19 分鐘

單頻道, 立體聲, 彩色

「相」片被強加上不同的「痕」跡，相片的影像因而被改變、破壞和扭曲。

思考在城市急速發展的過程中，一道又一道的「傷痕」也刻進我們身處的環境。不僅是那些舊景物被改變、拆除、覆蓋掩埋，進而遺忘，而是正確的價值觀被改變、破壞和扭曲。

對照片所做的動作，包括撕開、切割、摺疊和數碼圖像處理等等，除了演繹和表達對現今城市發展的一些看法和感想外，也同時希望強調「照片」這種媒體和「相紙」的質料。

由老照片（較傳統媒體）開始，創作錄像藝術（新媒體）作品，由「靜止」到「可動」；由「老照片」的環境看「現今」的環境.....由「舊」到「新」。

\*\*\* 此作品是 2011 年應邀參與澳門藝術博物館的一個展覽項目——「澳門舊景新媒睇」，以澳門舊景(前輩攝影師於不同年代為澳門留下的影像作品)作為切入點，運用新媒體的表現形式進行創作。《我城的相痕》「第一章至第七章」的創作於 2011 年完成，「第八章」是於 2015 完成。

\*\*\* 老照片出處：澳門藝術博物館館藏圖片。



### *Curraghinalt*

Emily McFarland

2023, 25 min 42 sec

Single-channel, Stereo, Colour, In English with English subtitles

*Curraghinalt* is the first work in a three-part video series (“Dtan-a-goo-saran-dthu (The Wind’s Changed)”) that explores the changing ecology of a particular landscape in the Sperrin Mountains of West Tyrone, in the North of Ireland. This single-channel video, which utilises documentary forms, dislocated sound, and voices and images that are woven together, explores collective memory and moments of testimony from individual members of a small rural community based at the Greencastle Peoples Office – a collection of caravans high in the mountains that overlook a valley of farmland. The camp coalesced in early 2018 in response to plans that Dalradian Gold Limited submitted to The Department for Infrastructure in the North of Ireland. The sequence follows a conversation with community members including farmers, lorry drivers, engineers and retired people, at the Greencastle Peoples Office in 2019 on day 387 of their occupation of land acquired by the mining company. This dialogue, which shifts between shared experiences and personal accounts, converges with wider questions of solidarity, political representation, sovereignty, the circulation of capital, ideologies of capitalism and particular legacies of historical colonialism.

Emily McFarland's *Curraghinalt* (2020) is a Platform Commission for the 39th EVA International with additional support from The British Council.

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## 《Curraghinalt》

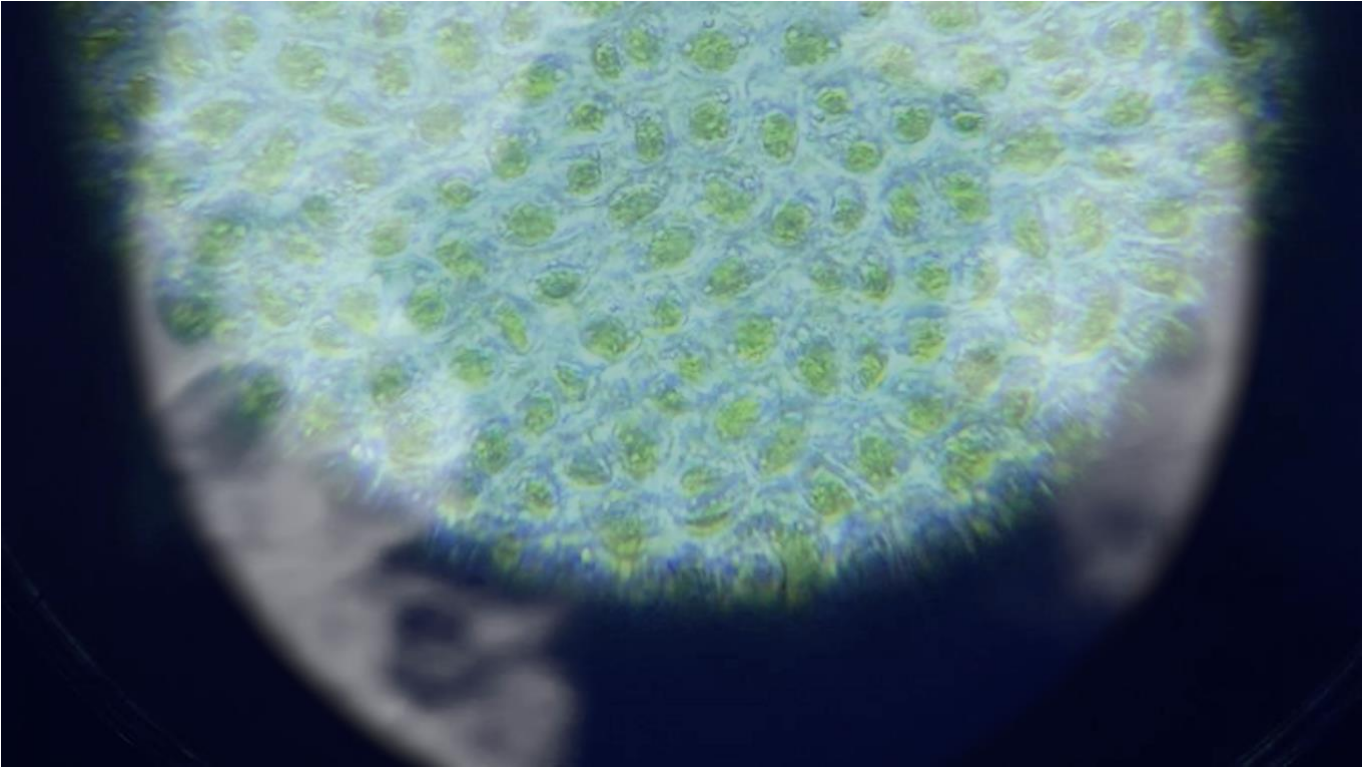
Emily McFarland

2023, 25 分 42 秒

單頻道, 立體聲, 彩色, 英語附英文字幕

《Curraghinalt》是三部曲錄像系列《Dtan-a-goo-saran-dthu (The Wind's Changed)》的首部曲, 放眼蒂龍郡 (Tyrone) 西部, 斯培林 (Sperrin) 山脈的地景轉變。作品糅合紀錄片形式、畫外音, 並集結不同聲音與畫面, 既追溯集體回憶, 亦與當地居民組織 Greencastle People's Office 成員對話。組織基地實為一群露營車, 為抗議勘探公司 Dalradian Gold 向北愛基礎建設部提交的開採計劃, 成員自 2018 年初駐紮山脈, 藉以俯瞰監察山下的農地。藝術家在 2019 年拍攝作品時, Greencastle People's Office 已佔領被勘探公司收購的土地達 387 天。作品訪問參與組織的農夫、貨車司機、工程師、退休人士等社區人士, 對話圍繞在集體經驗和個人記憶之間, 並與更寬闊的集體抗爭、政治代表、自治權、資本流通、資本主義和殖民歷史遺產等議題交錯。

《Curraghinalt》原為第 39 屆 EVA 愛爾蘭當代藝術雙年展委託作品, 並由英國文化協會協助製作。



### *Algae Dream*

Kwan Q Li

2020, 10 min

Single-channel, Colour, In Cantonese with English Subtitles

Blending found footage, original recordings, and documentary fragments, *Algae Dream* is a speculative video essay following the artist's failed experiment with facial masks made from algae as DIY living wearables. Conceived during the coronavirus pandemic in collaboration with an eco-conscious, open-source community, the piece weaves together themes of eco-queerness, sustainability and consumption, and futuristic fashion. Through layered storytelling that merges the languages of business, science, and personal narrative, *Algae Dream* invites viewers to question their faith in progress: is this genuine innovation—or a utopian illusion?

### 《藻夢迷離》

Kwan Q Li

2020, 10 分鐘

單頻道，立體聲，彩色，廣東話附英文字幕

《藻夢迷離》是一部科幻思辨錄像文章，融合現成影像、原創錄像與紀錄片段而成。作品誕生於疫情時期，源自藝術家一次與注重生態意識與開放原碼精神的社群協作，嘗試透過以藻類製作再生面膜，以打造「自製有機穿搭」的失敗實驗。《藻夢迷離》交織生態酷兒性、永續與消費，以及未來時尚等主題，並透過商業論述、科學語彙與個人敘事的層層交錯，邀請觀眾重新審視對「進步」的信念——藻面膜究竟是一場真實的革新，還是一個烏托邦式的幻象？

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### *Fionnghlas*

Paul Moore

2021, 20 mins 23 secs

Single-channel, Stereo, Colour

Moore's work *Fionnghlas* developed during 2020, a period when daily life was radically disrupted. Drawing on experiences of national lockdown, the artist explored the relationship between body and landscape, nature and technology, and internal and external states of awareness. Virtual Reality (VR) initially informed the work, prompting questions about simulated spaces that feel immersive yet remain bound by physical limits. Alongside this, endurance exercise—particularly cold water swimming in the Irish Sea—became a personal means of escape. The physical intensity of the body contrasts with the mental release it enables. Through this work, Moore reflected meditatively on endurance, presence and the search for balance during periods of uncertainty and adversity.

### 《Fionnghlas》

Paul Moore

2021, 20 分 23 秒

單頻道, 立體聲, 彩色

《Fionnghlas》的概念始於日常生活受疫情干擾的 2020 年：藝術家基於封城的經歷，摸索身體與地景、自然與科技、內在和外在意識的微妙關係。作品原以虛擬實境為媒介，引發對模擬空間的思考：這些場域雖已發展得恍如身歷其境，但始終還是在四面牆下發生。藝術家亦視耐力訓練——尤其在冰冷的愛爾蘭海中暢泳——為逃離現實的出口，將運動所消耗的體力對比從中釋放的心理壓力。藝術家透過作品尋思耐力和當下認知，叩問如何在不穩和逆境之間平衡自己。

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