



asian cultural council
hong kong

2022 Annual Report

亞洲文化協會
香港分會



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City Contemporary Dance Company *Travelogue* (2016)
Choreography: Dominic Wong (ACC 1995)
Photo: Cheung Chi Wai (ACC 1996)



About ACC

The Asian Cultural Council (ACC) Hong Kong aims to foster international dialogue and understanding through supporting educational programs of cultural exchange for artists, scholars, and arts professionals in Asia and the US.

The ACC was founded by John D. Rockefeller 3rd in 1963 and was formerly known as the Asian Cultural Program of the JDR 3rd Fund. The ACC Hong Kong Arts Program was established in 1986 with the help of Kenneth H.C. Fung and a dedicated group of donors. Together, they formed the ACC Hong Kong Friends' Committee, chaired by the late J.S. Lee and subsequently by Kenneth Fung. Since 2015, ACC in Hong Kong has been operating under the auspices of the Asian Cultural Council (HK) Foundation Limited (ACCHKF)*, with Hans Michael Jebsen serving as Chairman.

ACC Fellows & Network

Today, our robust network of alumni continues to grow. More than 6,000 ACC fellowships and travel grants have been awarded to artists and institutions worldwide. Over 600 individuals, principally from Hong Kong as well as other regions in China and Asia, have benefitted from ACC's transformative cultural exchange program by traveling to the US and/or across Asia. Notable alumni include Hon Chi Fun (ACC 1969), Wucius Wong (ACC 1971) and Cai Guo-Qiang (ACC 1995), who received ACC's support at a critical stage in their careers.

** ACCHKF is a registered charitable institution in Hong Kong under Section 88 of the Inland Revenue Ordinance.*

Message from the Chairman



If there is any lesson we learned from the global COVID-19 crisis, it is that we must never let up on our commitment and dedication to fulfill our vision and mission. Amidst trying times, and with the loyal support of our patrons and donors, ACC Hong Kong has been able to work to the highest possible standards of philanthropic excellence, as established by John D. Rockefeller 3rd.

Turning the page to a new chapter, things can only get better now that we have tested our limits, tried our resilience, and harnessed the potential of this bridge-building vehicle we call ACC Hong Kong.

In 2022, our new cohort of ACC Fellows came from a wide range of disciplines, including film, visual arts, performing arts, and architecture, which is once again a very credible testament to the scope and breadth of our fellowship program. It has always been encouraging to see how our grantees, often at a critical juncture of their artistic careers, benefit from the cultural exchange and how ACC Hong Kong acts as the wind beneath their wings.

First as the Chairman of the former ACC Hong Kong Friends' Committee in 2003, I have had the honor to serve as Chairman of the ACC Hong Kong for the past 20 years. This year, I have decided to step aside as Chairman and hand over the role to Ms. Daphne King Yao, a wonderfully resourceful individual who will continue to do great things for the arts and ACC. For my part, as an Executive Board Member of ACC Hong Kong, I will continue to support the founding mission that has always been at the core of ACC: to advance international dialogue, understanding, and respect through transformative cultural exchange.

A handwritten signature in black ink, appearing to read 'Hans Michael Jebsen', written in a cursive style.

Hans Michael Jebsen
Chairman



ACC Fellowship Program

What Makes Our Program Unique

The ACC is an enabler, in the most complete sense, helping fellowship recipients immerse in a different culture, unleash their potential for artistic expression, and share their learnings and experiences with communities in their home and host countries.

The distinguishing element of our fellowship program is that it includes not only cash grants to cover the costs of international travel, living expenses, and research activities but also logistics and programmatic support that matches the specific needs and professional objectives of each fellowship recipient.

New York Fellowship

- Six months of US-bound research based in New York
- Immersive cultural exchange experience

Logistics support includes visa sponsorship, health insurance, and housing arrangement

Programmatic support includes:

- **Enrichment Program** – Introduce fellowship recipients to New York City's rich cultural ecosystem and arrange them to meet cultural practitioners and other creatives to gain a deep and nuanced understanding of the local art scene
- **Fellowship Office Hours** – Reinforce fellowship recipients' research interests through meetings with ACC program teams and providing feedback
- **City Exploration Recommendations** – Provide information on local cultural activities



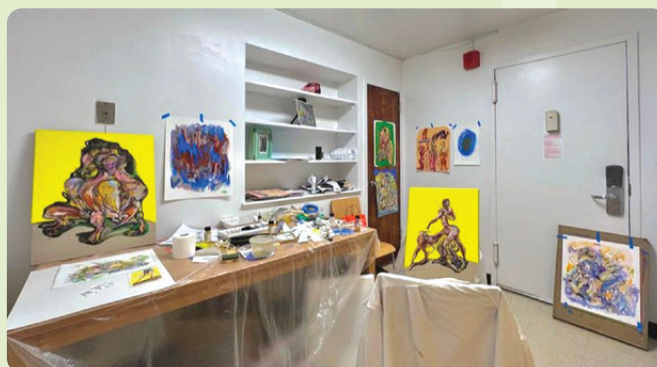
Birdy Wong (ACC 2021) experienced an open-air performance at Shakespeare in the Park



Cheuk Wing Nam (ACC 2020) completed a cross-cultural collaboration with Finnish composer Selma Savolainen at Pocantico Center



Wu Jiaru (ACC 2022) visited the Fisher Center at Bard College as part of the ACC Enrichment Program



Wu Jiaru (ACC 2022) turned her I-House kitchen into a studio



Xu Zhe (ACC 2016) having a creative exploration with the other ACC fellows



Yang Yuan Yuan (ACC 2017) made a creative discovery through meeting Coby Yee, a retired night club dancer, in San Francisco's Chinatown

Individual Fellowship

- 1 to 6 months in the US or Asia
- Undertake self-directed research

Logistics support includes visa sponsorship (US only) and health insurance

Programmatic support includes:

- Recommend sites to visit and activities to participate in, especially in cities with an ACC office
- Connect grantees to the ACC's broader community of fellows and alumni



Ata Wong (ACC 2021) took up iaido and entered into a competition during his research on performing arts in Japan



Birdhead (ACC 2019) visited the Hong Kong Film Archive for their photo documentation project about Hong Kong



Helen Yu (ACC 2020) practicing with international peers at the Aspen Music Festival and School



Guo Yong (ACC 2020) driving along the Garden State Parkway, his teaching case for grading vehicle roads and landscapes at the Tsinghua University

ACC Fellowship Program

Coming Full Circle: Engaging Our Alumni for a Worthy Cause

This year marks the 60th anniversary of the Asian Cultural Council, a significant step in our journey supporting transformative cultural exchange in the arts. In the Chinese sexagenary cycle, turning 60 marks a new beginning, and to celebrate our anniversary milestone, we presented a curated group exhibition at the 2022 edition of Art Basel Hong Kong, as well as a gala evening of art and culture in October 2022.

Our alumni, from a wide range of art disciplines, participated with great enthusiasm on both occasions. Their active involvement speaks for their reciprocal love for the ACC family, which sustains our program to afford future fellows the same unique opportunities for transformative cultural exchange.

ACC 60th Anniversary Exhibition @ Art Basel Hong Kong ↓



The “ACC 60th Anniversary Exhibition @ Art Basel Hong Kong” celebrated ACC Hong Kong’s vital contribution to the local art scene on the occasion of its diamond anniversary.

Held in May at Art Basel Hong Kong 2022, twenty ACC alumni from Hong Kong showcased their stunning art pieces in this charity exhibition to support the mission and efforts of the ACC. Bringing together the crème de la crème of Hong Kong artists, the exhibition called attention to and explored the characteristics that define a Hong Kong artist from a cross-generational perspective.

Inspired by the cause of the charity exhibition, our alumni gave an all-out effort not only in terms of donating part of the proceeds of the sold art pieces but also by participating in the installation on the spot, as well as showing up for moral support at the opening.

We would like to express our immeasurable appreciation for curator **Grace Cheng (ACC 2011)**, who put together such a meaningful, human-centered exhibition. All the funds raised went toward supporting local artists for cultural exchange, thus supporting the local art scene.





Participating Alumni Artists

Au Hoi Lam (ACC 2019)
 Ho Siu Kee (ACC 2000)
 Phoebe Hui (ACC 2010)
 Hung Keung (ACC 2005)
 Kwan Pun Leung (ACC 1994)
 Jaffa Lam (ACC 2006)
 Lam Tung Pang (ACC 2012)
 Lee Chi Hoi (ACC 2011)
 Leung Chi Wo (ACC 1997)
 Otto Li (ACC 2016)

Ivy Ma (ACC 2007)
 Pak Sheung Chuen (ACC 2006)
 Beatrix Pang (ACC 2008)
 So Hing Keung (ACC 1995)
 Tang Kwok Hin (ACC 2013)
 Annie Wan (ACC 2000)
 Doris Wong (ACC 2009)
 Fiona Wong (ACC 1998)
 Morgan Wong (ACC 2018)
 Wong Wo Bik (ACC 1993)

A New Horizon: ACC 60th Anniversary Gala

Our gala event, themed “A New Horizon”, celebrated not only our 60th anniversary milestone but also our friendship with patrons, supporters, and the alumni family.

Highlights included a performance tribute from our talented ACC alumni. **Carol Lin (ACC 2006)**, Hong Kong’s renowned mezzo-soprano and also our MC of the night, kicked off the evening with her vocal performance of Jake Heggie’s *Of Gods and Cats*, accompanied by pianist Alexander Wong. This was followed by a collective performance of *Le Voyage dans la Lune*, a collaboration among media artist **Phoebe Hui (ACC 2010)**, percussionists **Louis Siu (ACC 2005)** and **Bryony Che (ACC 2022)**, and dance artist **Wayson Poon (ACC 2019)**. The mixed-media dance performance, a brainchild of our alumni, won the biggest round of applause from the guests. A huge thank you goes to the various alumni who donated artworks, workshops, and curated experiences to our live auction.

Last but not least, the ACC is grateful to our event sponsors and patrons, including Sir Kenneth Fung Ping Fan Foundation Trust I and Mikimoto. Without them, our event would not have been a success.



Photo: Anna Kousta

Perspectives on Exchange

Birdy Wong

2021 HKETONY-ACC Fellowship

Theater Actress



Birdy is one of Hong Kong's most talented theater actresses, playing key roles in major productions and receiving critical acclaim and endorsements from her peers. She is also a co-founder of Artocrite Theater, an avant-garde theater group that explores the relationship between the genders and the paradoxical nature and darkness of humanity. Birdy received an ACC fellowship to observe the latest developments in New York's theater scene while conducting in-depth research on the societal roles of Asian women in the US.

The Green-White-Blue Tricolor of the US

A Solitary Woman from Asia

In Hong Kong, "others" will label me a theater actress, playwright, director, and artistic director

Verbal communication and self-expression are integral parts of my work
Theater is teamwork. I'm not lonely as a single woman. My family and best friends all consider Hong Kong a long-term home. Our lives are colorful and loud

Stepping on foreign soil, who am I in the eyes of the "others"?

I am immensely grateful to the ACC for the six-month adventure in New York
I was given a chance to be reborn. I got to know myself all over again. I was allowed to be mute. I simply observed astutely. I listened. I sampled life. I lived at a slow pace

It's a cliché to say

"Art is born from life"

But what an absolute truth!

Green

Pardon me!

Pardon me for not falling in love with the neon lights in Times Square

For not falling in love with the red curtains in the Broadway theaters

For not falling in love with the black rats and the subway that smells like urine

Yet I fell in love with the green

I understand that this is not what you are famous for in the common eyes of people

Know that green, the color of nature, is not something you can call your own

Still, in the midst of the hustle and bustle, I found you in peace and silence

Inhale

Exhale

That's your grandeur. Your charisma

In the vast expanse of Central Park

I found, to my surprise, a large secret garden that belonged to only you and me

The Met Cloisters were another realm—quiet, secretive, a place for leisure

The "Poison Plant · Welcome to Touch" sign was my laughing potion for the day

Dia Beacon is in Beacon, New York

I humbly admired Louise Bourgeois' *Crouching Spider* in a farmhouse. So huge that it's a labyrinth



Green in Central Park

I also got to appreciate Michael Heizer's "black hole"
 I went underground to the mysterious dark space
 To immerse myself in the exhibits and the documentary footage by Joan Jonas
 Alas! My green!
 Please preserve your peace for life!
 Please preserve your peace so that there's space for inspiration!
 I love you

White

After going in and out of the all-white museums
 I returned to my all-white room, on the fourth floor of the International House
 Actors also need a pure white heart of the devout, in action and in truth
 So that they are ready for various signature plays
 They are ready to accommodate different personas
 The old ones will eventually exit
 Making room for the new ones
 You have to first let go of materiality and vanity in the worldly world
 Only then can you make room for the whole world to settle in
 I witnessed the Adirondack Mountains in November
 And Garrison in December
 To my surprise, they gifted me a short period of "whiteness"
 I heard that the snow in the US is always grayish due to pollution
 The perfectly white flying snow
 Is the greatest gift to me
 I have a cold body
 But a warm heart



All-white museums:
 Solomon R. Guggenheim Museum

Blue

I'm thinking
 The sky in the US must be smitten with me
 Whether I was riding a glowing blue "City Bike" wandering
 Or at the outdoor Lincoln Center, listening to blues
 Or reading a novel or two at West Harlem Piers
 Or heading to Boston, DC, or upstate
 Even on rainy days
 The sky blue still followed me whenever I went
 The blue liked me
 I liked the blue too
 After bidding farewell to Madison Square
 I still remember families wearing all blue to support the NBA's
 New York Knicks
 After bidding adieu to the 911 Museum
 I still whimpered and shed tears for each of the stories behind the
 blue memo papers
 After waving goodbye to MOMA
 I still wanted to become Yves Klein
 Dedicating my life to my one and only blue
 The blue shades that belong to me
 The irreplaceable patented blue
 Klein Blue
 Just like the Klein Blue



Blue in Madison Square

Color

Alfred, a Latino security guard at the
 International House told me
 "They don't just pick on Asians. As long as you
 don't look down on yourself, they won't see the
 color of your skin but your true color."

Perspectives on Exchange

Yu Ji

2019 Cai Guo-Qiang Fellowship

Visual Artist



A photo I took to console my friends in China who were under lockdown. It was taken at Morningside Park in February

Yu Ji is a promising artist known for her experimental practice with sculpture, her essential form of expression, while simultaneously working with installation, performance, and video art forms. She has been investigating spaces steeped in geography and historical narratives. Her *Flesh in Stone* series was featured at the 58th Venice Biennale, Triennial in New Museum, and Palais de Tokyo in France. *Green Hair Monster* and *Ta Jama* were commissioned for the 11th Shanghai Biennale and the UCCA Dune Museum's inaugural exhibition in 2018. The ACC's support enabled Yu to observe the latest developments in the visual arts scene and continue her site-specific research in geographical and historical narratives across the US. Travelling to New York during the resurgence of the pandemic in China, Yu Ji was prompted to question the true meaning of the concepts of "home" and "departure".

Revelations of the New York Residency

People who work in art are accustomed to living like migratory birds. They leave when it's time, enjoying the privilege of mobility. Regardless of the destination, they are always able to "scout" some friends or form a circle of some sort; they network with the right people or institutions that are willing to provide help.

It seemed fairly easy to start an adventurous journey. I was sure it would not be too difficult to accomplish. After some self-reflection and justification, different approaches all have their own merits. At a time when global relations were threatened by the virus and related restrictions imposed on individuals, I travelled alone from Shanghai to New York for six months. What started as a form of escapism became a case of self-exile.

In late January of 2021, a sense of fear of the Omicron variant still filled the air in New York. I vividly remember the deserted subway platforms, avenues, and streets. It would be awkward and discourteous to ask someone out and sit face-to-face for a coffee and conversation. That said, when I arrived in this city, I immediately felt its resilience, friendliness, and curiosity. On the last day of the New Museum Triennial, I finally visited my exhibition before my works were dismantled. In the following few weeks, I was invited to participate in the webinar "No M, No D, Only S & B: Around Liz Larner", a fringe event of the artist's solo exhibition at the Sculpture Center.



New Museum Triennial

In March, the weather started to get warmer, and I became familiar with the neighborhood around the International House. This bliss was disturbed by the news of lockdowns and shutdowns coming from China. Living in two time zones, I ordered food from an app every day at 6pm EST. At the same time, I kept in touch with my family and friends who were isolated at home, hoping I could offer a bit of help or consolation.

Days went by very slowly at that time, and negativity got the better of me. I became anxious after receiving piles of bad news from China. I felt unsettled, as if I were living in a void. In retrospect, however, although I felt some hesitation to come to New York for my residency during the pandemic, the calling was clearly strong.

But when I faced the stark reality after arriving here, all my expectations and plans were revealed to be minor and unrealistic. My five-and-a-half-month residency in New York could not be merely defined by any of the exhibitions I visited, any of the exhibition opportunities for my works, or any of the new friendships I made. The collective anxiety and disappointment in the government were unprecedented. Most of my friends and I were on

the verge of an emotional breakdown every single day.

Having escaped from a crisis in my motherland, paradoxically, on foreign soil, I felt some sort of collective consciousness. In the face of a crisis at a societal level, individual interest and the feeling of sheer luck are irrelevant. It caused pain, not because I “fortunately escaped” and left behind my family and fellow countrymen, but because my thoughts were with them every day, despite the distance.

When I recall that particular moment in time, I still ask: What was the meaning of this long trip? What did I expect initially, and what did I gain eventually? If each departure and return means you have a chance to know a place for a second time, on a personal level, if it is an opportunity to reset our relationships with this world and with one another, then compared to all my past experiences, this trip to New York was the most “extreme” and “topsy-turvy”. It seems like some sort of verdict was made as to what “departure” means—When should one go back? How should one go back? Should one go back? Can one go back? These questions related to uncertainties and anxiousness about the future still nag at the back recesses of my mind.



A shopping trip in New York

Yu Ji / May 2023

2022 ACC Hong Kong Fellowship Awards

New York Fellowship



Altius Fellowship

Ma Chi Hang — *Documentary Film*

BA in Fine Arts and MA in Philosophy, The Chinese University of Hong Kong

Ballad on the Shore Intangible Cultural Film Prize / Ethno-musicological Film Award (commendation), the 16th Royal Anthropology Institute Film Festival, 2019

A documentary filmmaker who consistently explores the themes of humanity and the underprivileged, Ma Chi Hang's debut feature-length documentary, *Ballad on the Shore* (2017), won him multiple awards and well-deserved international recognition.

Ma first dabbled in the film industry as an art director for such award-winning directors as Ann Hui and Philip Yung. Ma also co-founded the art group MR. 221 in the 2000s, which inspired the later Fotanian art movement. In 2007, he initiated the research-based video project *Y.H.A 30+, Young Hong Kong Artist Dialogue*, a pioneering video documentation of Hong Kong contemporary art that included interviews with over 20 rising young artists.

Ma received an ACC fellowship to observe the central concerns of visual anthropology in the US and conduct research on the ethnomusicology of its ethnic minorities and immigrants.



Altius Fellowship

Wu Jiaru — *Visual Arts*

BA in Fine Arts and English, Tsinghua University

MFA, School of Creative Media, City University of Hong Kong

Wu Jiaru is a multi-disciplinary artist who experiments with imagined spaces and social norms through installation, moving images, sculpture, painting, and sound. Her research topics include mythology, identity politics, technology, and aesthetics.

In 2022, Wu staged her first solo exhibition "To the Naiad's House", exploring the critical stance towards economic expansion and the desire for individual freedom brought on by the social transformation of the late 1990s. Wu has also been a featured artist in "Myth Makers—Spectrosynthesis III" at Tai Kwun in 2022, "Curtain" at Para Site in 2021, and "Post-Flu Syndrome" at the Hong Kong Arts Centre in 2018. Her works were acquired by the Burger Collection and M+ Museum Hong Kong.

She received an ACC fellowship to investigate how immigrant artists find their creative identities, especially in the contexts of a new cold war, the global pandemic, and the age of virtual reality 2.0. in the US.

Individual Fellowship



Désirée and Hans Michael Jebsen Fellowship

Yao Qingmei — *Visual Arts*

DNSEP (Master of Arts), Villa Arson National Art School

Porsche “Young Chinese Artist of the Year”, Shanghai, 2017

Winner, Prix Spécial du Jury, 59th Salon de Montrouge, Paris, 2014

Based in both Beijing and Paris, Yao Qingmei’s practice traverses the boundary between performance and its site, frequently intervening in public spaces to perturb the parameters of their reality and surroundings.

Her art is a critical reflection on political and social questions, exploring how symbolic gestures gain or lose power through forms of appropriation and displacement. She often incorporates humor in her works, using the poetics of comedy to expose the absurdity of a particular issue.

She received an ACC fellowship to conduct research on the history, development, and archival practice of performance art and to observe the interdisciplinary nature of performance art in New York.



Lady Fung Music Fellowship

Bryony Che — *Music*

MA in Music, Hong Kong Academy for Performing Arts

HKSAR Government Scholarship

Champion (Marimba Category), International Percussion Education Association Elite Competition, 2018

Bryony Che is an emerging female percussionist. Majoring in timpani and orchestral percussion under the tutelage of James Boznos, Principal Timpanist of the Hong Kong Philharmonic Orchestra, Bryony has participated in various masterclasses, including those conducted by Evelyn Glennie, Reiner Seegers and Pius Cheung.

Bryony has experimented with innovative ways to perform. In May 2021, she presented a recital that incorporated Max Signal Processing, *Interaction Between Percussion Solo and Visual Effects*. She also commissioned OZNO to write a new piece called *Red Metals* for six timpani and mp3, which premiered at her graduation recital.

Bryony received ACC’s support to travel to Colorado to participate in the Aspen Music Festival and School for two months.

2022 Fellowship Awards



Lady Fung Music Fellowship

Ivan Cheung — *Music*

BMus (Hons), The Hong Kong Academy for Performing Arts

Winner, Edward Kleinhammer Orchestral Bass Trombone Competition, 2022

Winner, Donald Yaxley Bass Trombone Competition, 2021

Co-winner, George Roberts Bass Trombone Competition, 2020

Ivan Cheung is currently pursuing a master's degree at the Hochschule der Künste, Bern, where he is studying with Ian Bousfield, former principal trombone of the Vienna Philharmonic Orchestra.

A dynamic musician, Ivan has performed with the Hong Kong Philharmonic Orchestra, Gustav Mahler Orchestra of Hong Kong, and Ponte Orchestra. He was under the tutelage of Zachary Bond in his undergraduate studies and has collaborated with many illustrious artists, including Jörgen van Rijen, Steven Mead, and Rachel Cheung.

Ivan received ACC's support to travel to Colorado to participate in the Aspen Music Festival and School for two months.



Tsinghua–MIT Exchange Program

Hsin Chong–K.N. Godfrey Yeh Education Fund

Yuan Lin — *Architecture*

PhD in Urban & Rural Planning, School of Architecture, Tsinghua University

Associate Professor, School of Architecture, Tsinghua University

First Prize, Science and Technology Progress, Urban Planning Society of China, 2021

First Prize, Outstanding Doctoral Dissertation, Tsinghua University, 2013

Yuan Lin's special interest is in urban and regional ecological planning, especially research related to the use of nature-based solutions that address the challenges of global climate change. Yuan systematically explores how ancient ecological wisdom is relevant to achieving sustainability in urban design activities. His other research areas include exploring ways to optimize multi-functional ecological infrastructure, especially in the context of China's Park City, and examining the protection and restoration of China's coastal zones.

Yuan received an ACC fellowship to participate in the Special Program for Urban and Regional Studies (SPURS) at MIT as a visiting scholar. He will participate in innovative research projects relevant to designing and building ecological infrastructure in urban and rural areas.

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Supplementary Grant

In 2022, Guo Yong, Sandy Chan and Lee Wing Ki received supplementary grants from the ACC to cover additional travel-related costs incurred due to the COVID-19 pandemic.



Guo Yong (ACC 2020) is an Assistant Professor at the School of Architecture at Tsinghua University. He received an ACC fellowship to participate in the Special Program for Urban and Regional Studies (SPURS) at MIT as a visiting scholar.



Sandy Chan (ACC 2021) is an arts administrator who received an ACC fellowship to travel to San Francisco and New York to observe and conduct fieldwork on community art programs in the US.



Lee Wing Ki (ACC 2020) is a visual artist who received an ACC fellowship to research how media technology shapes post-photographic and cross-disciplinary artistic practice in Japan.

ACC Fellowships and Grants

The Asian Cultural Council provides fellowships and grants to support cultural exchange activities between Asia and the US for practicing artists, scholars, and arts professionals. We offer varying degrees of funding, along with logistical and programmatic support in the following categories:

ACC Hong Kong administers fellowships principally in Hong Kong, as well as other regions in China and Asia.

- **New York Fellowship**

Six months in New York with ACC's housing and comprehensive programmatic (research guidance, introductions, and network building) and logistical (visa, housing, and travel) support from the ACC staff.

- **Individual Fellowship**

One to six months in Asia or the US for self-directed research trips, with programmatic support from the ACC staff.

- **Graduate Scholarship**

One-year scholarship covering travel expenses and living stipend for students pursuing graduate degrees in the US.

- **Organization and Project Grant**

For organizations that facilitate cultural exchange opportunities for individual project participants.

Please refer to the ACC website at www.asianculturalcouncil.org.hk for details of each grant category. Certain restrictions may apply each year.

ACC at a Glance

Since **1963**



6,000+
fellowships and grants awarded worldwide

640+
fellows from mainland China, Hong Kong, and Macau




26
countries and regions

US\$102M
in fellowships and grants worldwide

In **2022**



43
fellowships and grants awarded worldwide



US\$ 971,523
in fellowships and grants worldwide



HK\$ 1,381,983
in fellowships for mainland China, Hong Kong, and Macau



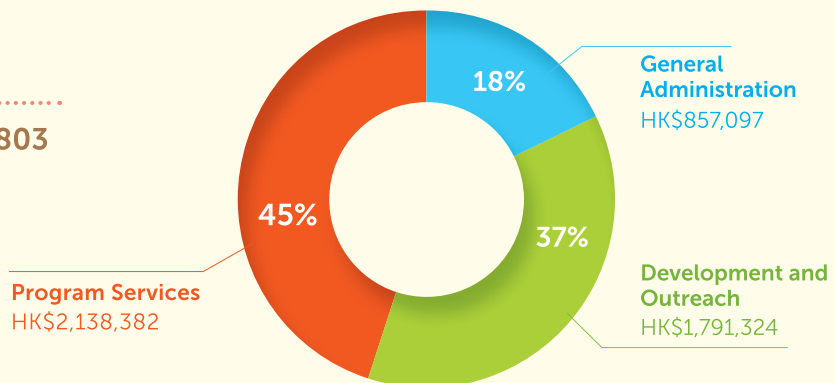
9
fellowships and grants awarded in mainland China, Hong Kong, and Macau

Photo: Ernestine Ruben

Asian Cultural Council (HK) Foundation Limited – Financial Summary 2022

Total Income: **HK\$8,558,285**

Total Expenditure: **HK\$4,786,803**



The financial summary shown is derived from the audited financial statements of Asian Cultural Council (HK) Foundation Limited for the year ended December 31, 2022.

For details, please visit www.asianculturalcouncil.org.hk.

2022 ACC Fellowships & Grants W



China

Chen Li, Leo (Curation)
Guo Yong (Architecture)
Wu Damin (Ethnomusicology)
Yao Qingmei (Performance Art)
Yu Ji (Visual Arts)
Yuan Lin (Architecture)

Hong Kong SAR

Chan Man Yee, Sandy (Arts Administration)
Che Hiu Lam, Bryony (Music)
Cheung Yiu Yan, Ivan (Music)
Lee Wing Ki (Visual Arts)
Ma Chi Hang (Film/Video/Photography)
Wu Jiaru (Visual Arts)

Indonesia

Gardika Gigih Pradipta (Music)

Japan

Ai Iwane (Film/Video/Photography)
Arata Mori (Film/Video/Photography)
Elico Suzuki (Visual Arts)
Haruchi Osaki (Visual Arts)
Japan Center, Pacific Basin Arts Communication (Dance)
Maho Watanabe (Theater)
Marin Naruse (Music)
Sho Akita (Visual Arts)
Yuta Hagiwara (Theater)

Nepal

Nigam Bhandari (Film/Video/Photography)

Worldwide

• Japan

• United States

Philippines

Radnel Ofalsa (Music)
Rocky Cajigan (Curation)
Salvie Cabalquinto (Dance)

Taiwan

Chen Wu Kang (Dance)
Chen Yen Pin (Theater)
Lee Shih Yang (Music)
Lee Yin Ying (Dance)
Lu Chien Chien (Music)
Taiwan Film & Culture Association
(Film/Video/Photography)
Wu Cheng Han (Theater)
Wu Hung Fei (Curation)

United States

Kayla Briët (Film/Video/Photography)
Kristen Carey (Music)
Jason Howard (Dance)
International Studio & Curatorial Program (Art History)
Triangle Arts Association (Visual Arts)
Wuerxiya Wuerxiya (Crafts)

Vietnam

Minh Le (Visual Arts)
Tuong Linh Do (Curation)



A photograph of a wooden beer tap system on a bar counter. The tap is made of dark wood with a brass faucet. Several clear glasses are lined up on the counter, some in focus and some blurred in the background. The lighting is warm and soft, creating a cozy atmosphere.

Donors & Supporters

2022 is the year we can finally start to look beyond the pandemic. Our heartfelt gratitude to all our donors and supporters, who believe in our creative alumni community to build bridges and advance international dialogue throughout the trying times.

Acknowledgements

Asian Cultural Council (HK) Foundation Limited is a registered charitable institution in Hong Kong under Section 88 of the Inland Revenue Ordinance. As cultural exchange becomes more relevant than ever, we express our sincere gratitude to our donors and supporters for their generous contributions, which make our work possible.

Endowment Donors

Lead sponsors creating the financial bedrock and investing into the future for the long-term solidity of ACC Hong Kong.

Anchor Donor

Désirée & Hans Michael Jebsen

Donor

Sir Kenneth Fung Ping Fan Foundation Trust I

Fellowship Donors

Strategic sponsors providing funding for prestigious educational and cultural exchange fellowships.

Cai Guo-Qiang

Hong Kong Economic and Trade Office, New York

Désirée & Hans Michael Jebsen

Lee Hysan Foundation

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Mandarin Oriental Foundation

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ACC 60th Anniversary Gala

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ACC 60th Anniversary Exhibition

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Hong Kong 2001 Shiu Fung Hong Building
239–241 Wing Lok Street
Hong Kong
Tel: +852 2895 0407
Fax: +852 2576 7206
acc@acc.org.hk

Manila 10th Floor Ramon Magsaysay Center
Roxas Boulevard, Manila City
Philippines
Tel/Fax: (+63)7-757-3011
accphilippines@gmail.com

New York One Rockefeller Plaza
(Head Office) Room 2500
New York, New York 10020
USA
Tel: +1 212 843 0403
Fax: +1 212 843 0343
acc@accny.org

Taipei Unit 2, 10th Floor
No. 303, Sec. 4 Zhongxiao East Road
Taipei, Taiwan 10696
Tel: +886 2 8771 8836
Fax: +886 2 8771 8844
info@acctf.org

Tokyo Kyobashi Yamamoto Bldg. 4F
3-12-7 Kyobashi
Chuo-ku, Tokyo 104-0031
Japan
Tel: +81 3 3535 0287
Fax: +81 3 3535 5565
acc@accjpn.org