

P o r t f o l i o

v o n B o n n i e C h e n g

早晨!

以下套餐包括橙汁/咖啡/茶
Served with Orange Juice/Coffee/Tea

— 英式早晨全餐 —

Full English Breakfast
\$75



配烤蕃茄、烤蘑菇、炒蛋、早餐腸、煙肉、茄汁焗豆、牛油多士

Served with Grilled Tomato, Grilled Mushroom, Fried Egg, Breakfast Sausage, Bacon, Baked Bean, Toast

— 港式大早餐 —

Hong Kong Style Breakfast
\$42



選擇一 Toppings 1
雞扒/豬扒/漢堡扒
早餐腸/煙肉/煙火腿
Grilled Chicken/Beef Patty/
Breakfast Sausage/
Bacon/Smoked Ham

選擇二 Toppings 2
香滑炒蛋/香濃煎蛋
Scramble Egg/Fried Egg

配牛油多士
Served with Buttered Toast

— 班尼迪蛋餐 —

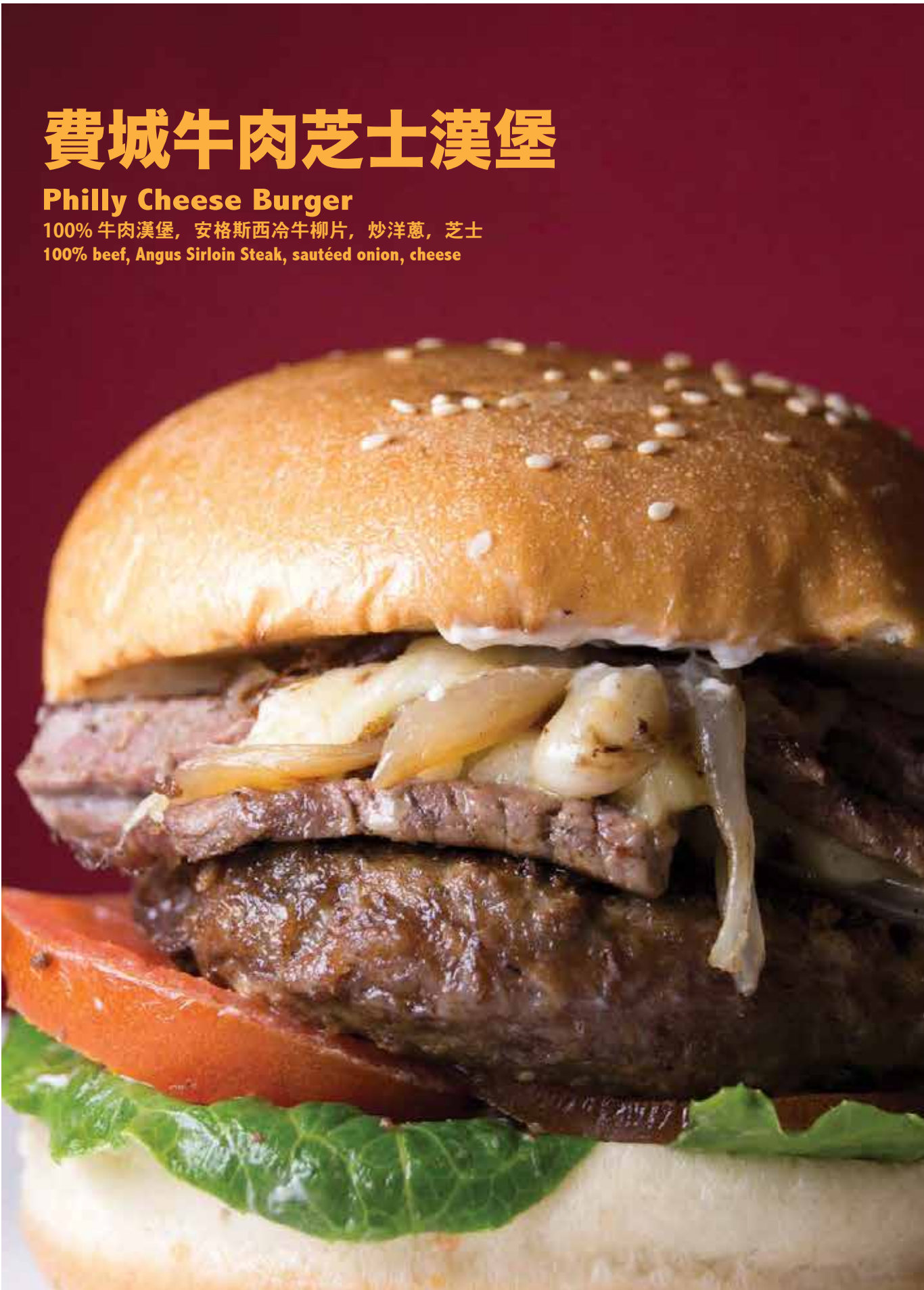
Egg benedict



配煙肉/煙火腿
with Bacon / Smoked Ham
\$55

配煙三文魚
with Smoked Salmon
\$65

牛角包 Croissant	牛油牛角包 Butter Croissant \$18	火腿芝士牛角包 Ham & Cheese Croissant \$25	蛋黃醬雞蛋白角包 Egg Mayo Croissant \$25	三文魚牛角包 Salmon Croissant \$28	吞拿魚雞蛋白角包 Tuna & Egg Croissant \$28
三文治 Sandwich 全份 Full \$32 半份 Half \$18	火腿芝士 Ham & Cheese	烤牛肉 Roast Beef	吞拿魚蛋黃醬 Tuna & Mayo	蛋黃醬 Egg Mayo	
	煙三文魚 Smoked Salmon	雞肉牛油果 Chicken & Avocado	紅莓醬火雞 Turkey Cranberry		
意大利包 Ciabatta \$38	芝士火腿蛋 Cheese & Ham with Egg	烤牛肉 Roast Beef	煙三文魚 Smoked Salmon		



Menü- und Plakatgestaltung
Lebensmittel-Fotograf (das rechte Bild)
Auftraggeber: Cafe Okay

香港弦人主辦
Presented by Hong Kong Chordophonia:



上天 下海

Voyage II: To the Skies
& The Seas

節目精選 Programme Highlights

Aaron Kernis 科爾尼斯
Musica Celestis 《天籟》

Johann Pixis 皮克西斯
Double Concerto for Piano,
Violin and Strings
《鋼琴與小提琴雙重協奏曲》
(亞洲首演, 梁學聰復修及重新建構)
(Asia premiere, revived &
reconstructed by
Johnson Leung)

James Cheung 張子謙
Reflections and Reverberations:
Hakka Resonances
《倒影與迴響: 客音曼曼》
(世界首演, 原創委約作品)
(World premiere,
original commissioned
composition)

24/8/2016 20:00

香港演藝學院香港賽馬會演藝劇院
The Hong Kong Jockey Club Amphitheatre,
Hong Kong Academy for Performing Arts

門票現於快達票網公開發售 Tickets are now available from HK Ticketing's box offices

場地規則 House Rules

為了令大家對音樂會留下美好印象，請於節目進行期間及表演場地內注意以下幾點：

- 演出開始前，請關掉手提電話及其他響鬧和發光裝置
- 場內不准飲食或吸煙
- 演出進行時，請避免高聲交談或發出不必要的聲響
- 演出時如非必要，請勿離座
- 未經許可，切勿在場內攝影、錄音或錄影
- 請於樂曲結束時或留待整首樂曲的樂章完結時才鼓掌

多謝各位合作。

Please help us make the concert an enjoyable experience and remember the following:

- Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance
- No eating, drinking or smoking is allowed in the Amphitheatre
- Please refrain from chatting and avoid making unnecessary noise during the performance
- Please do not leave your seat unless it is absolutely necessary
- Unauthorised photography, audio recording or video recording is prohibited in the Amphitheatre
- To show your appreciation, you are welcome to applaud at the end of each piece. Please be kindly reminded not to applaud in between movements of a single work

Thank you for your co-operation.

Ansicht der Innenseiten

*Konzertplakat- und Broschürendesign,
Fotografien der Mitglieder der Hongkong Chordophonia
Auftraggeber: Hongkong Chordophonia*

第一小提琴 First Violin

- 1 劉俊軒*#

2 陳希欣

3 郭智鋒

4 單雪寧

5 蕭樂曦

6 戴溢雋

8 黃珮珊

9 俞思瑋
- Lau Chun Hin, Thomas*#

Chan Hei Yan, Veronica

Kwok Chi Fung, Samuel

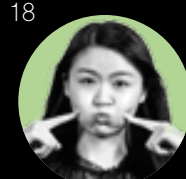
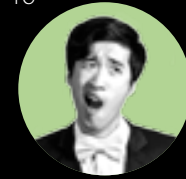
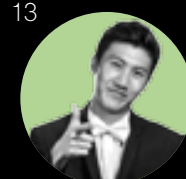
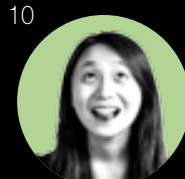
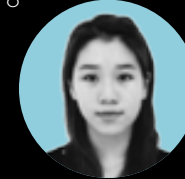
Sin Suet Ning, Sara

Siu Lok Hay, Joshua

Tai Yat Chun, Alex

Wong Pui Shan

Yu See Wai, Sandy



第二小提琴 Second Violin

- 7 姚子希#

10 陳凱琪

11 陳穎翹

12 馮紀立

13 郭成晞

14 梁皓銘

15 李秀玲

16 陸尉俊

17 謝雋立

18 王柳勻
- Yiu Tsz Hei, Francis#

Chan Hoi Kei, Rachel

Chan Wing Kiu, Kelly

Fung Kei Lap, Michael

Kwok Shing Hei, Edwin

Leung Ho Ming, Vincent

Li Sau Ling, Kishi

Luk Wai Chun, Vincent

Tse Chun Lap, Isaac

Wong Lau Wan, Doris

中提琴 Viola

- 19 張子謙#

20 林瀚斌

21 林瑩

23 麥理信

24 文嘉誠

28 嚴佛安
- Cheung Tsz Him, James#

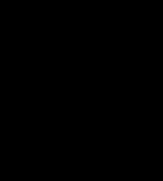
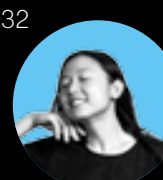
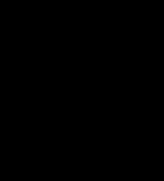
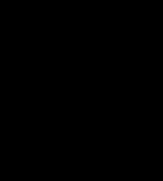
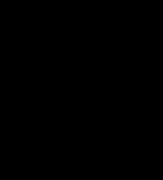
Lam Hon Pan, William

Lam Ying, Celia

Mak Li Shun, Nelson

Man Ka Shing, Benny

Yim Fat On



大提琴 Cello

- 22 曾健#

25 陳詩宛

26 陳子榮

27 李采瑤

29 潘尚賢

30 黃尉銘

33 袁乙熙
- Tsang Kin, Ken#

Chan Sze Uen, Rigi

Chan Tsz Wing

Lee Tsoi Yiu, Yoyo

Poon Sheung Yin, Sean

Wong Wae Ming, Kelvin

Yuen, Eugene Oscar

低音大提琴 Double Bass

- 31 施崑議#

32 郭棠彤

34 林靖茹
- Sze Kwan Yee, Michael#

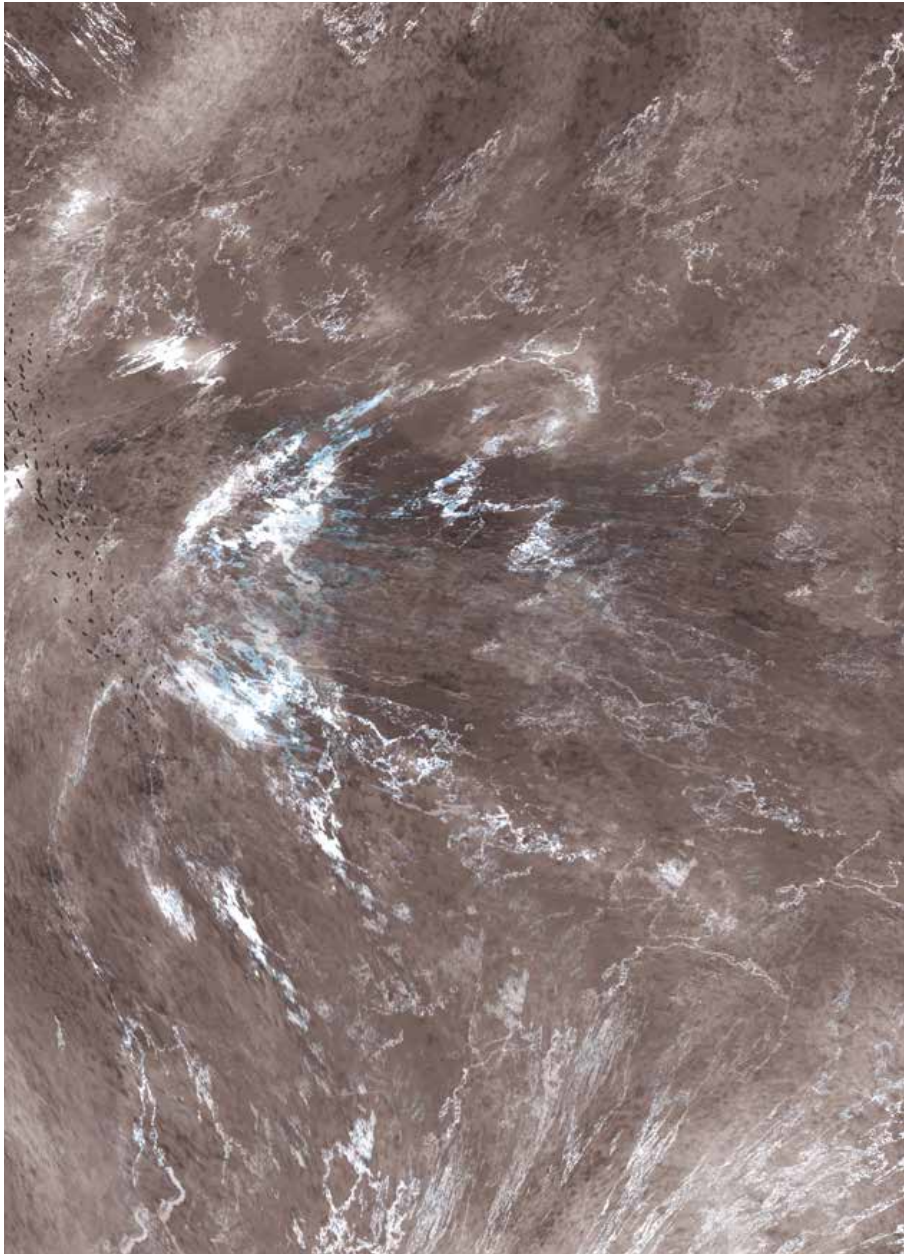
Kwok Tsoi Tung, Kirsty

Lam Ching Yu, Sandra

*首席 Concertmaster
#分部首席 Section Leaders

依姓氏排序 (分部首席除外)
In alphabetical order (except section leaders)

表演者 Performers



Sailing! 《啟航》

Yukiko Nishimura
西邑由記子
(b. 1967)

(有關作曲家 西邑由記子 的資料
詳載於《橙月》一曲的簡介。)

《啟航》一曲的特色是充沛的活力和能量。這首敘事式的作品描繪一首船在難以預測的海洋上航行的旅程，而大海的色彩可迅速地由濃厚、令人暢快的蔚藍忽然轉為黑暗且具威嚇的灰色。在風高浪急的時刻，船身被強而有力的巨浪衝擊，但不久它又會在平靜的海面上無憂無慮地浮動。

音符的發音及銜接在這首作品中相當特出，尤其是當我想表達旅程中的歌喻時，便會靈活地混合使用跳音和連音。在描繪一陣令人暢快的微風時，我則會用上以弱拍切分音為基礎的固定音型，為樂曲增添自由自在但精神抖擻的氣氛。我衷心期望聽眾和演奏者雙方都能有機會親身體驗海上航行的刺激。

改編自 西邑由記子 撰寫的樂曲介紹

(Details of the composer Yukiko Nishimura can be found in the programme notes on *Orange Moon*.)

The music of *Sailing!* is characterised by vibrancy and energy. This descriptive piece depicts a ship's journey on the unpredictable ocean, the colours of which can readily switch from rich welcoming blue to dark menacing grey. At stormy times, the ship is bombarded with forceful waves, yet sooner or later it floats blithely along a sea of tranquillity.

Articulations play a prominent role in this piece, with a mix of staccatos and slurs in particular to express sensations of happiness and joy in the voyage. A pleasant light breeze is portrayed through the use of upbeat syncopated *ostinato* figures, which contribute to a care-free yet vigorous atmosphere. I sincerely wish both the audiences and performers could have a first-hand opportunity to witness the excitements of ocean travel.

Adapted from
Programme Notes by Yukiko Nishimura



Prelude from “The Flood” (Le Déluge), Op. 45 《前奏曲》，選自《洪水》作品45

Camille Saint-Saëns
聖桑
(1835–1921)

19和20世紀文藝復興的代表人物聖桑在1835年生於巴黎，是一位旺解公務人員的兒子。他是一位令人不可置信的神奇兩歲時已開始彈鋼琴，三歲半時則創作第一首樂曲。他以10歲之齡首次舉行演奏會，憑記憶彈奏多首樂曲，包括貝多芬《C小調第三鋼琴協奏曲》及莫扎特《降B大調第十五鋼琴協奏曲》。作為加演，他告訴聽眾自己可以憑記憶彈奏任何貝多芬鋼琴奏鳴曲（共32首）。報章其後稱他為「法國的莫扎特」。

博學多才的聖桑曾修讀法國文學、宗教、拉丁文、希臘文，甚至數學、自然科學、天文學、考古學和哲學。他於1848年入讀巴黎音樂學院修讀管風琴和作曲，亦同時學習聲樂及伴奏。其後，他卓越超群的管風琴技巧蓋為人知，更是抑興演奏的名家。李斯特聽過聖桑演奏後更稱他為世界上最偉大的管風琴演奏家、天才鋼琴家和作曲家。他亦是最早把民歌用作樂曲主題的主要作曲家之一。

聖桑在法國音樂的發展中扮演重要的角色。他的學生包括佛瑞（Gabriel Fauré），而佛瑞的學生則包括拉威爾（Maurice Ravel）。他們兩位都推崇聖桑為天才。聖桑對古時的音樂很感興趣，範圍涵蓋巴洛克和古典時期的音樂，故此他的作品多數配以傳統古典風格的框架。巴洛克作曲家韓德爾對聖桑創作的神劇影響尤其深遠，當中包括《洪水》。

聖桑在1875年創作的《洪水》，是為管弦樂團、合唱團和獨唱者而寫的神劇。它的劇本是由 Louis Gallet 所寫的聖經詩篇，取材自聖經故事「諾亞與洪水」。作品分為三部份，另加上前奏曲。第一部份描寫人類的罪惡和上帝要毀滅世界的決定；第二部份描繪滂沱大雨和令水位不斷上漲的洪水；第三部份則以諾子的飛翔開始，並以上帝應許不再咒咒世界結束。

《洪水》的前奏曲只為弦樂而寫，有時會被抽取作為獨立演奏的樂曲。由小提琴獨奏帶出豐富而且感人甚深的旋律是樂曲的重心，再配以一大段由樂隊奏出的撥奏和弦。雖然《洪水》有時被列入聖桑的最佳作品名單之內，但遺憾地這前奏曲現今卻成為這齣備受忽視的神劇中最廣為人知的部份。一如樂評家Michael Cookson對此曲的說法：「我擁有一本於60年代寫的參考書，內容指出《洪水》的前奏曲是聖桑最受歡迎的作品之一，但以它被錄音或在音樂會演奏的稀少次數來看，我也許不敢苟同這說法。」

改編自 Helene Whitson 撰寫的樂曲介紹

A 19th and 20th century Renaissance figure, Camille Saint-Saëns was born in Paris in 1835, the son of a minor government official. He was an incredible child prodigy who started playing the piano at the age of two and composed his first work when he was three and a half. At the age of ten, he gave his début recital, playing from memory Beethoven's *Piano Concerto No.3 in C minor* and Mozart's *Piano Concerto No.15 in B flat* among other works. As an encore, he told the audience that he would play any of Beethoven's 32 piano sonatas from memory. The press subsequently regarded him as "the French Mozart".

The erudite Saint-Saëns had studied French classics, religion, Latin, Greek, as well as mathematics, natural sciences, astronomy, archaeology and philosophy. He entered the Paris Conservatoire in 1848 studying the organ and composition, along with singing lessons and classes for accompanists. He later became known as an organ virtuoso and master of improvisation. Liszt heard him play and pronounced him the greatest organist in the world, as well as a gifted pianist and composer. He was also one of the first major composers to employ folk songs as themes in his music.

Saint-Saëns was an important figure in the development of French music. One of his students was Gabriel Fauré, whose later pupils included Maurice Ravel. Both of them revered Saint-Saëns as a genius. Being interested in music of the past, encompassing music from the Baroque and Classical periods, Saint-Saëns' own works were generally framed by the conventional classical tradition. Baroque composer Handel in particular was an influence on Saint-Saëns' own oratorios, which include *Le Déluge*.

In 1875 Saint-Saëns wrote *Le Déluge*, an oratorio scored for orchestra, chorus, and soloists. The libretto is a *poème biblique* written by Louis Gallet, based on the biblical story of "Noah and the Flood". The work is divided into three parts plus a prelude – Part I describes the sinfulness of man and God's decision to destroy the world; Part II depicts the rain and rising waters of the flood; Part III evokes the flights of the dove and ends with God's promise not to curse the earth.

Scored for strings only, the prelude is sometimes extracted as a standalone concert piece. It contains a substantial and poignantly affecting melody for a solo violin which lies at the heart of the score, supported by an extended passage of pizzicato chords played by the middle strings. Although *Le Déluge* is sometimes listed among Saint-Saëns' best compositions, the prelude is sadly all that is heard today of the neglected oratorio. As music critic Michael Cookson said of the piece, "I have a reference book written in the 1960s that puts forward that the *Prelude from Le Déluge* as one of Saint-Saëns' most popular compositions. Looking at the very small number of recordings available and its rare appearances in concert programmes I'm not sure that this is now still the case."

Adapted from
Programme Notes by Helene Whitson

Ansicht der Innenseiten

Rack and Pinion @ Backstage

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HK\$100 (show only)
HK\$140 (1 standard drink)
HK\$180 (1 pasta + 1 drink)

Ticket Reservation
9839-9493 (Alex Chu)



Backstage Live Restaurant, 1/F Somptueux Central, 52-54 Wellington Street, Central, Hong Kong

Gestaltung von Instagramm-Inhalten
Fotografin und Grafikdesignerin
Auftraggeber: Rack and Pinion



Plakatdesign für das Abschlusskonzert
Kunde: Helen Tse and Daniel Kuk

Titel: Argentinien und Danach (2017)
Laser printing, A4, Photobook

“I was in Buenos Aires for exchange semester from August to October 2017. I dropped out before I completed the semester and returned to Germany there and I flew back to Germany. I was the one who decided to go to BA, apart from the fact that I want to take a break from my life in Berlin, it was also because I wanted to see the Iguazu Waterfall. If you ask someone from Hong Kong who watches Wong Kar Wai’s film, who wouldn’t want to go to Iguazu Falls? Who wouldn’t want to go to the tango bar where Leslie Cheung and Tony Leung danced?

Yet , it was also me who decided to come back to Germany after two months. For me, it was not a complete chapter. I hope, In the process of making this book, I hope this would become a therapy for myself, to arrive at the end of the chapter. (Although this would be impossible, since I never did finish my semester, so yea)

The middle aged uncle that you saw is Daniel, whom I met randomly in the Art University in Buenos Aires. He was a teacher at the University and, as far as I remember, he was freshly divorced with his wife 1 month ago when I knew him. We walked around art museums and also the city. I took those photos when we were wandering around. The naked boy you saw is my boyfriend, James. We both come from the same country and came to the same country to study.

The cat is called Charlotte and she was one of my few friends back in the days when I was in Buenos Aires. Although she shat on my bed twice, she is still my friend.

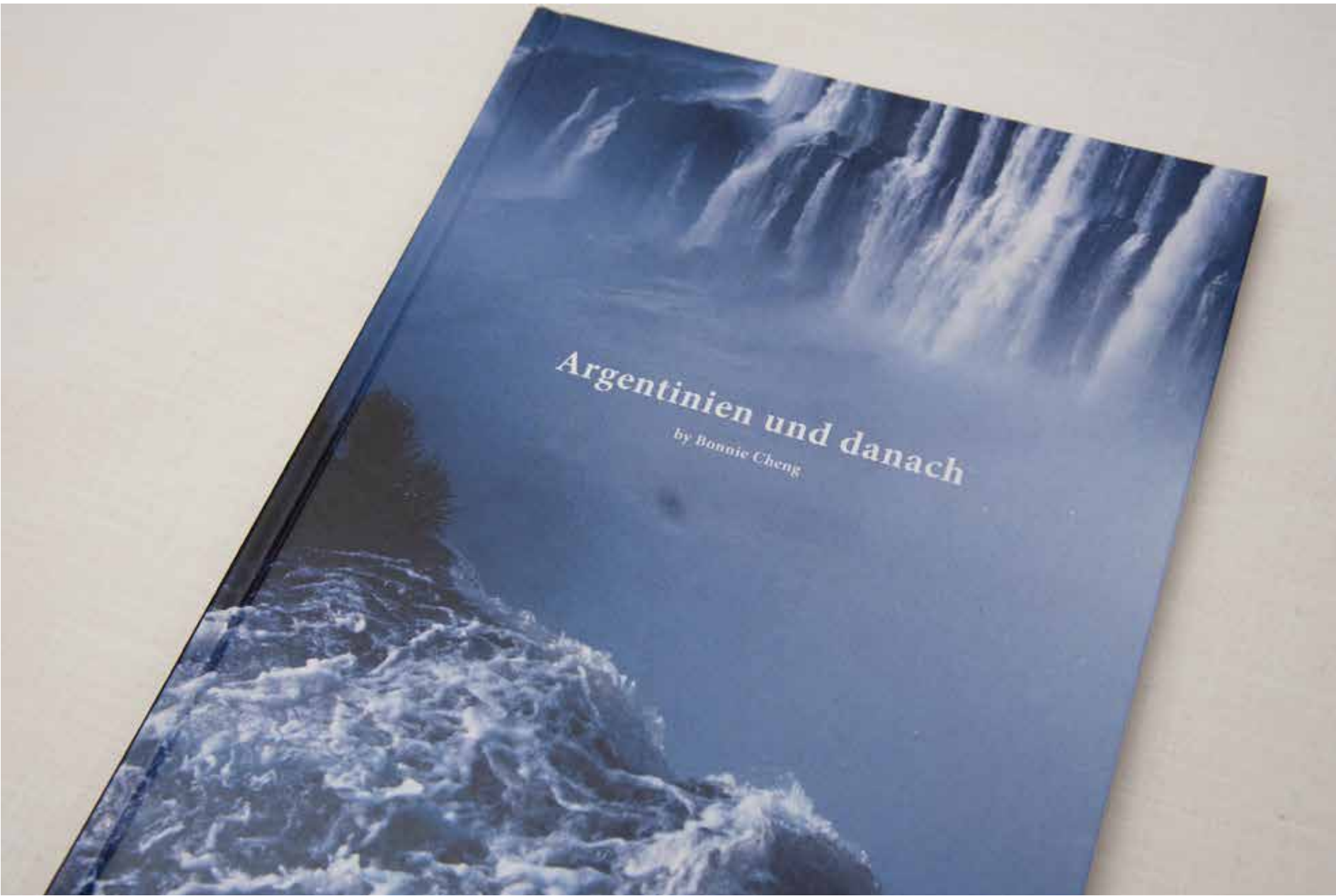
I hope you enjoyed this book.

Bonnie

Written at my messy desk in Berlin,

June 2018”

Link zum Buch:
<https://www.bonniecheng.com/argentinien-und-danach?pgid=j830yowu-27d85d7c-7c50-40c3-993d-84aa11c0d5f9>





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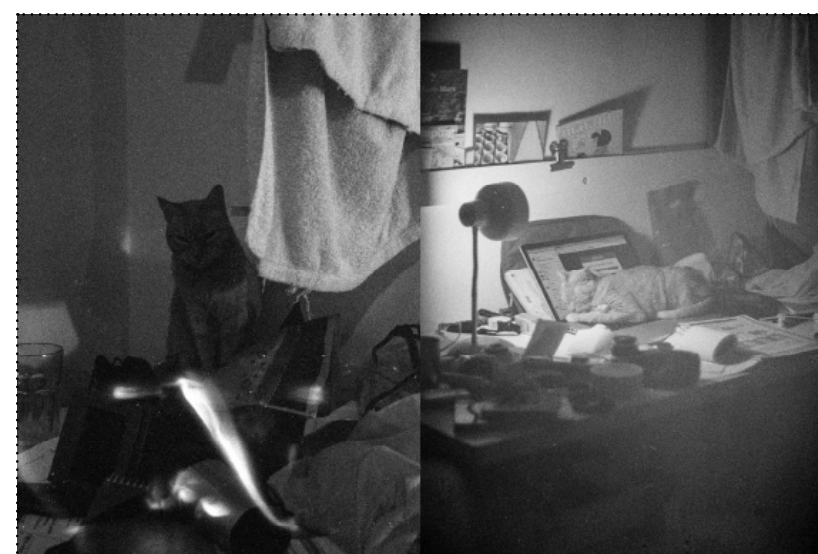
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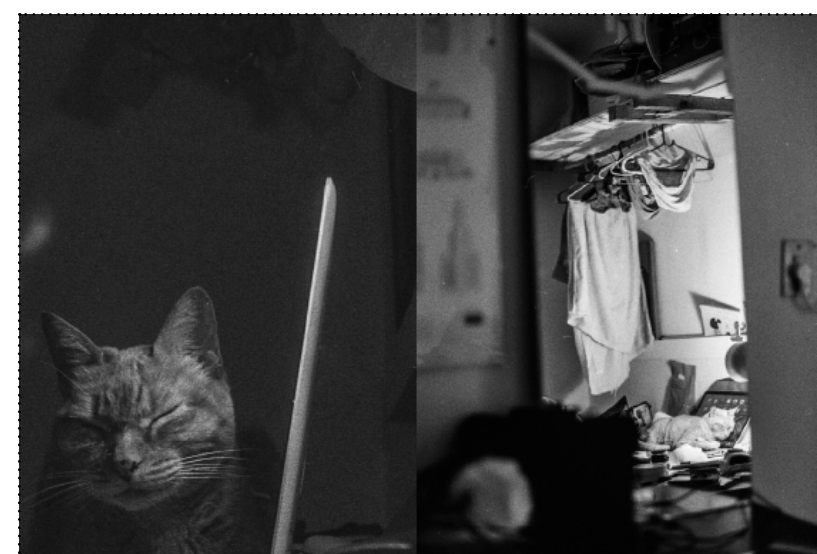
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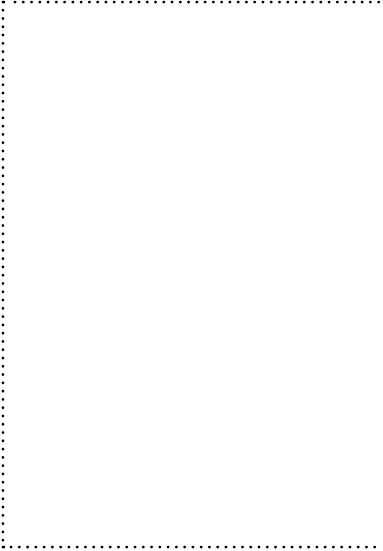
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Abschlussausstellung, Wintersemester 2019/2020

Titel: 歲月靜好 *The Peaceful Days* (2020)

Prints: Fineart inkjet printing on Awagami Bambus Papier, 118 cm * 160 cm

Fotobuch: inkjet printing on Awagami Bambus Papier, 32,9 cm * 24,2 cm

Der Title "The Peaceful Days" ist eine ironische Darstellung meiner zwei Identitäten/Zugehörigkeiten. Damit meine ich meine beide Zugehörigkeiten, sowohl zu Berlin als auch zu Hongkong.

Die Bilder sind in einer Zeitspanne von einem halben Jahr entstanden.

und zwar von April - Okt 2019. Sie stellen eine visuelle Dokumentation dieser Zeitspaanne dar. Sie sind nicht komplett chronologische angeordnet.

Die Geschichte fängt mit einer persönlichen Trennung an und geht bis hin zu den politischen Ereignissen in Hongkong, den Demonstrationen.

Beide Ereignisse haben mich sehr tief bewegt und die Dokumentation endet in Berlin. Hier scheint wieder friedlicher als in Hong Kong. Aber ist das die Realität?

In Hongkong bin ich wie ein Touristin.

Obwohl ich dort bin, ist die Distanz zwischen mir und Hongkong immer spürbar/greifbar. Wenn ich in Hong Kong bin, spüre ich viel deutlicher, wie sehr ich schon zu einer Berlinerin geworden bin. Ich kann nicht mit dem gleichen Einsatz an den Demonstrationen teilnehmen, wie meine Hongkonger Freunde, da für mich ein Teil meiner Identität auf dem Spiel setzt.

Mit einer Verhaftung in Hong Kong riskiere ich die Chance auf die deutsche Staatsbürgerschaft. Und damit riskiere ich auch einen Teil meiner Identität.

Aber wenn ich in Berlin bin, dreht sich mein Leben wieder um Hongkong.

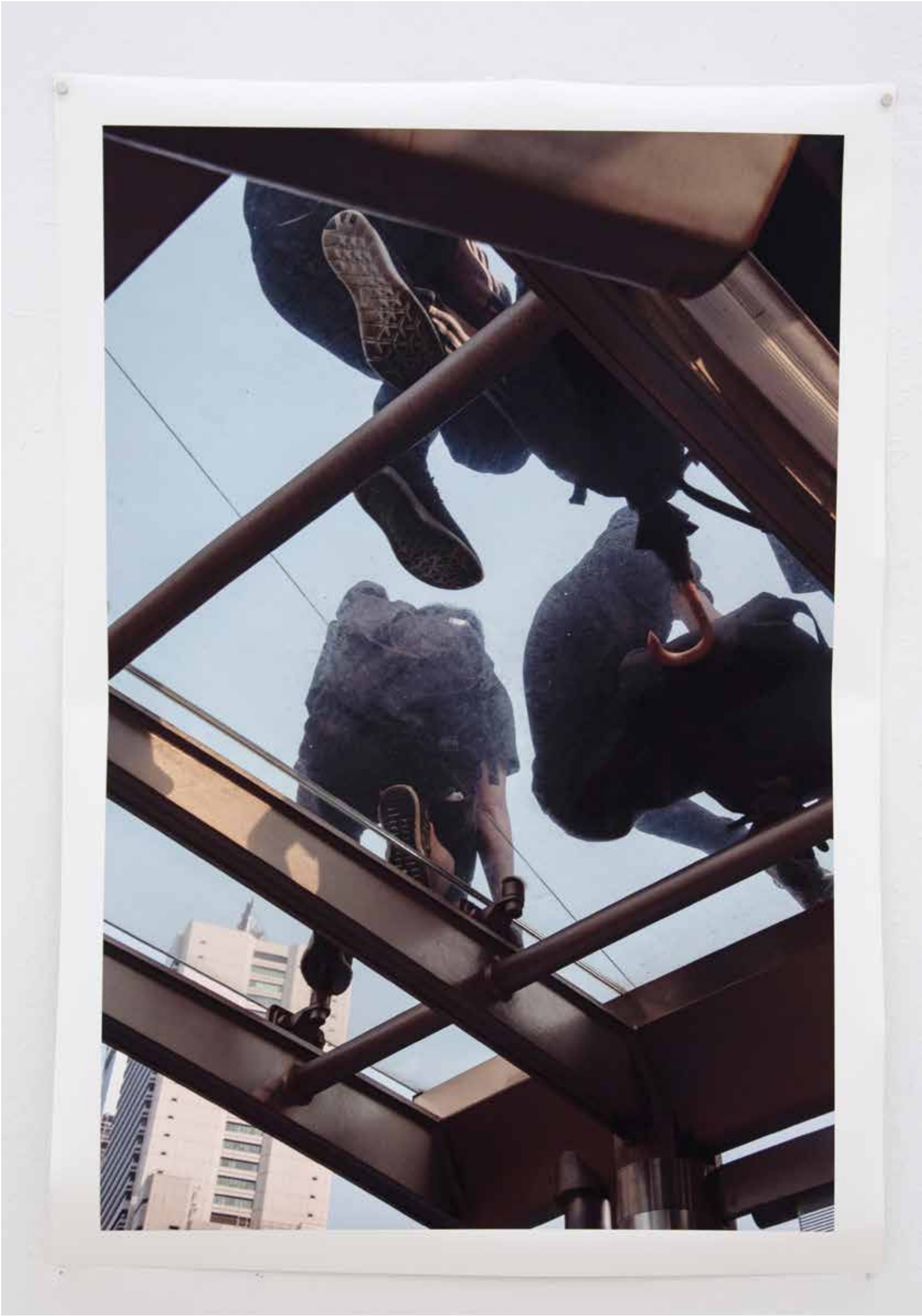
Ich verfolge alle Nachrichten und versuche aus Berlin so gut es geht Lösungen und Hilfe für die Probleme dort zu finden. Ironischer Weise, wird mir in Berlin meine Hongkonger Identität deutlich bewusster.

Selbst die chinesische Überwachung ist in Berlin spürbar.

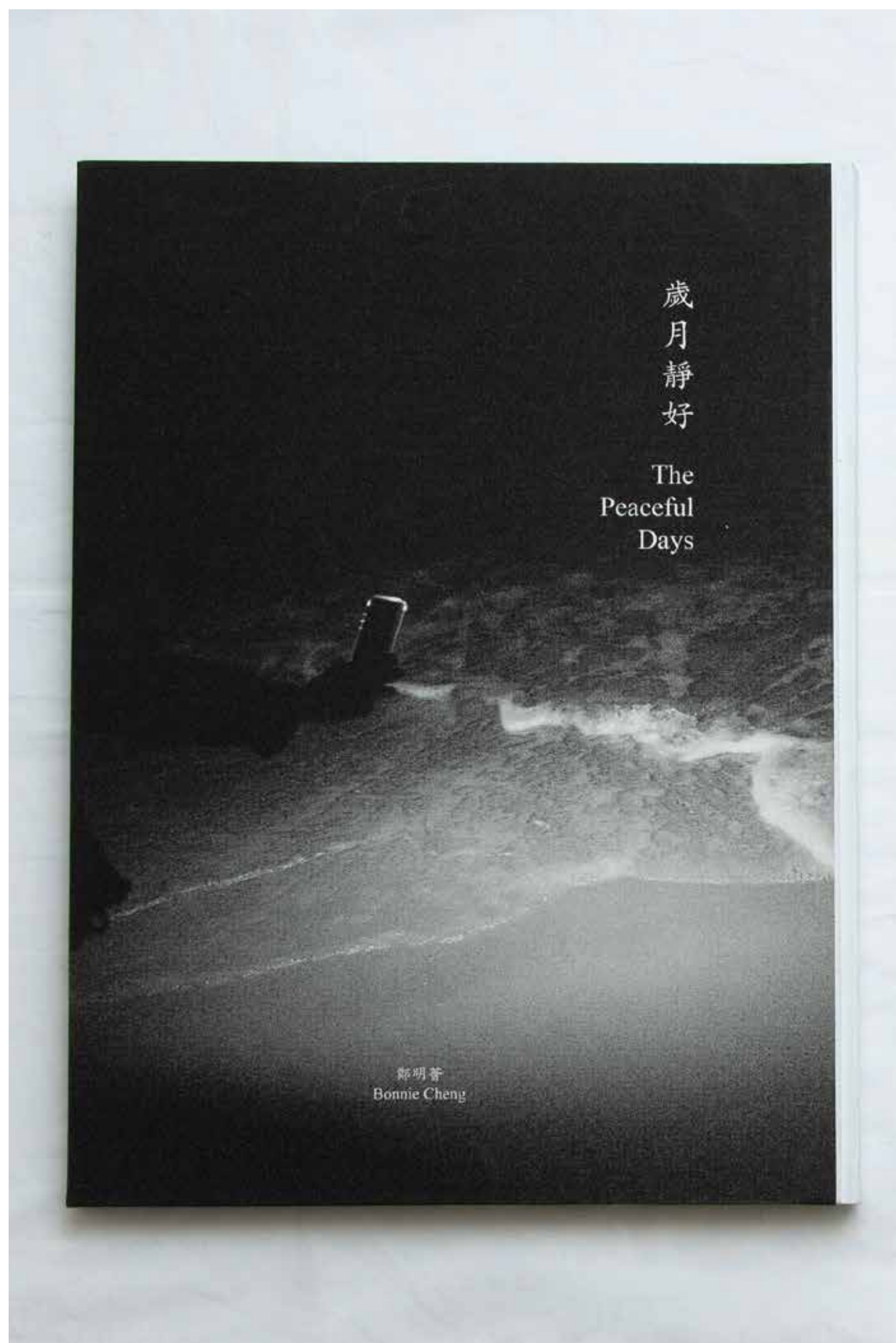
Und obwohl es hier friedlicher scheint, ist es für mich auch hier nie wirklich friedlich.

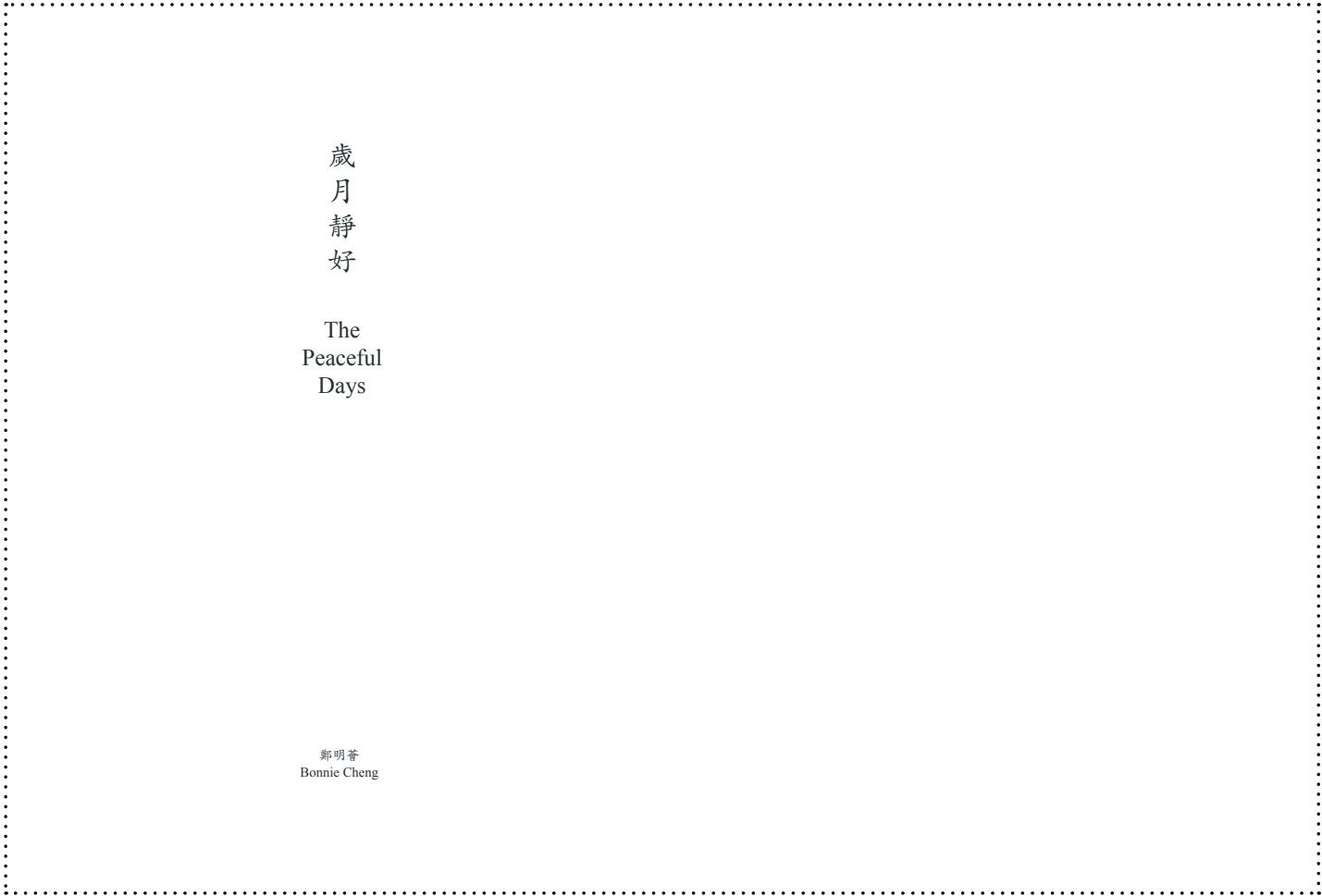




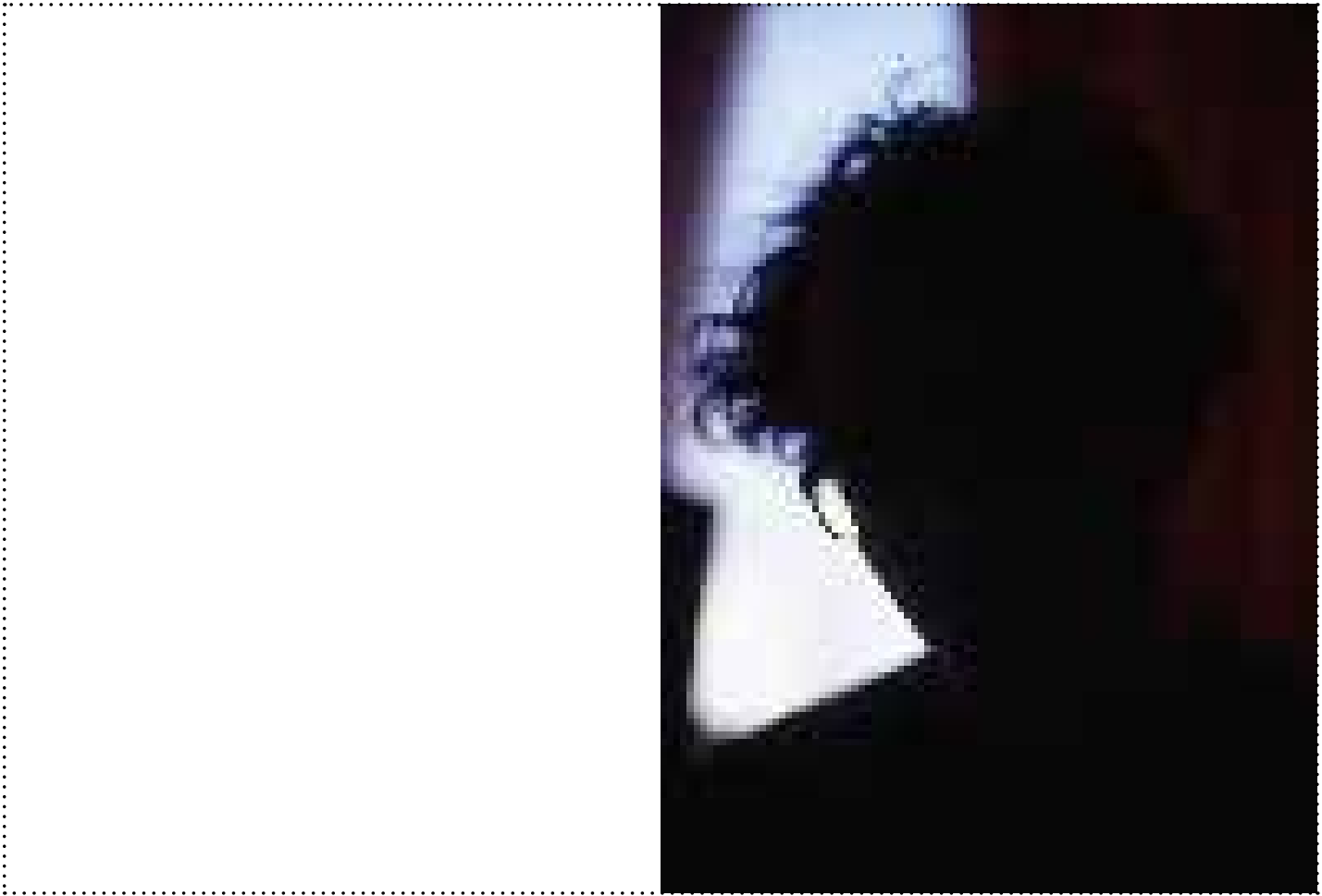




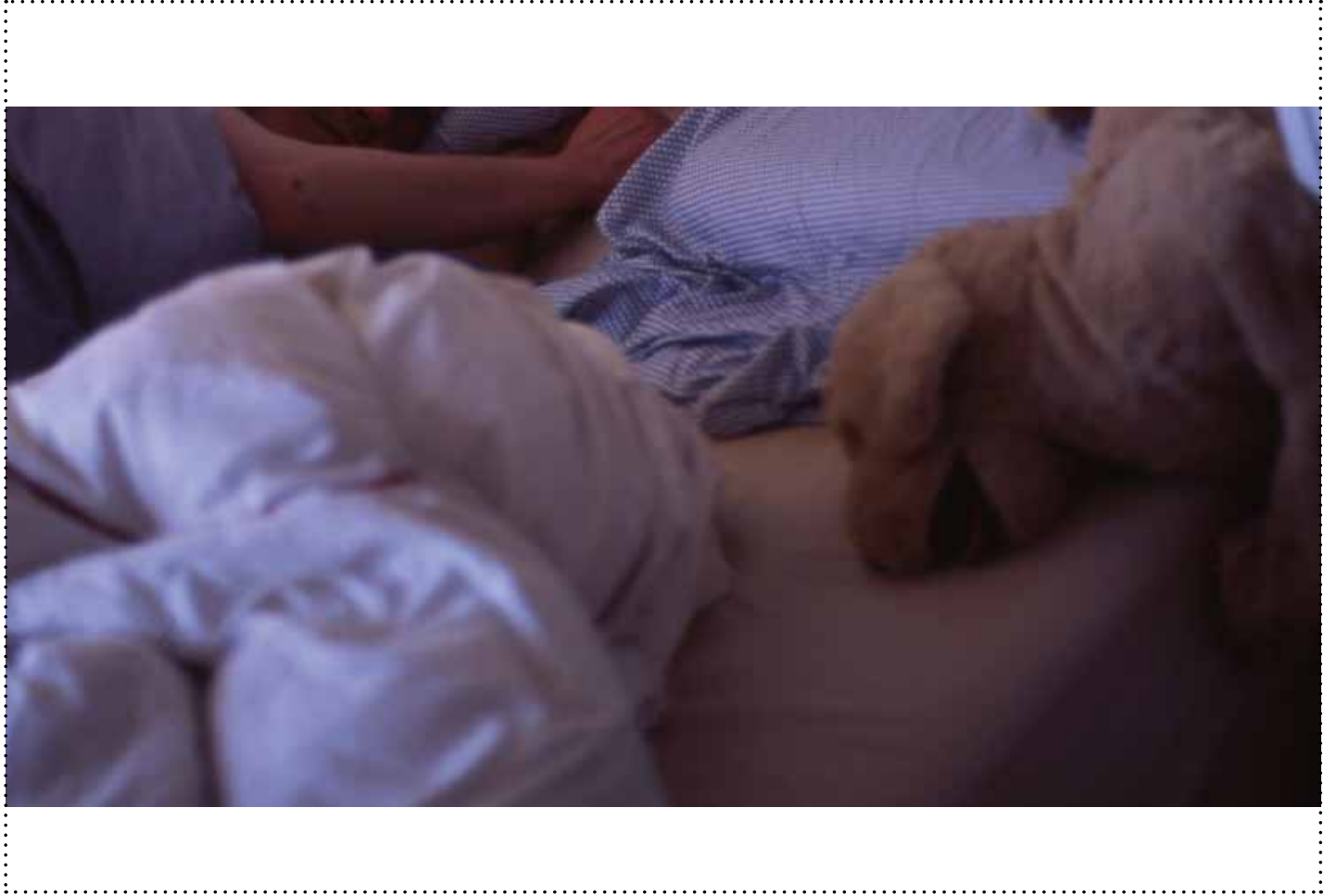




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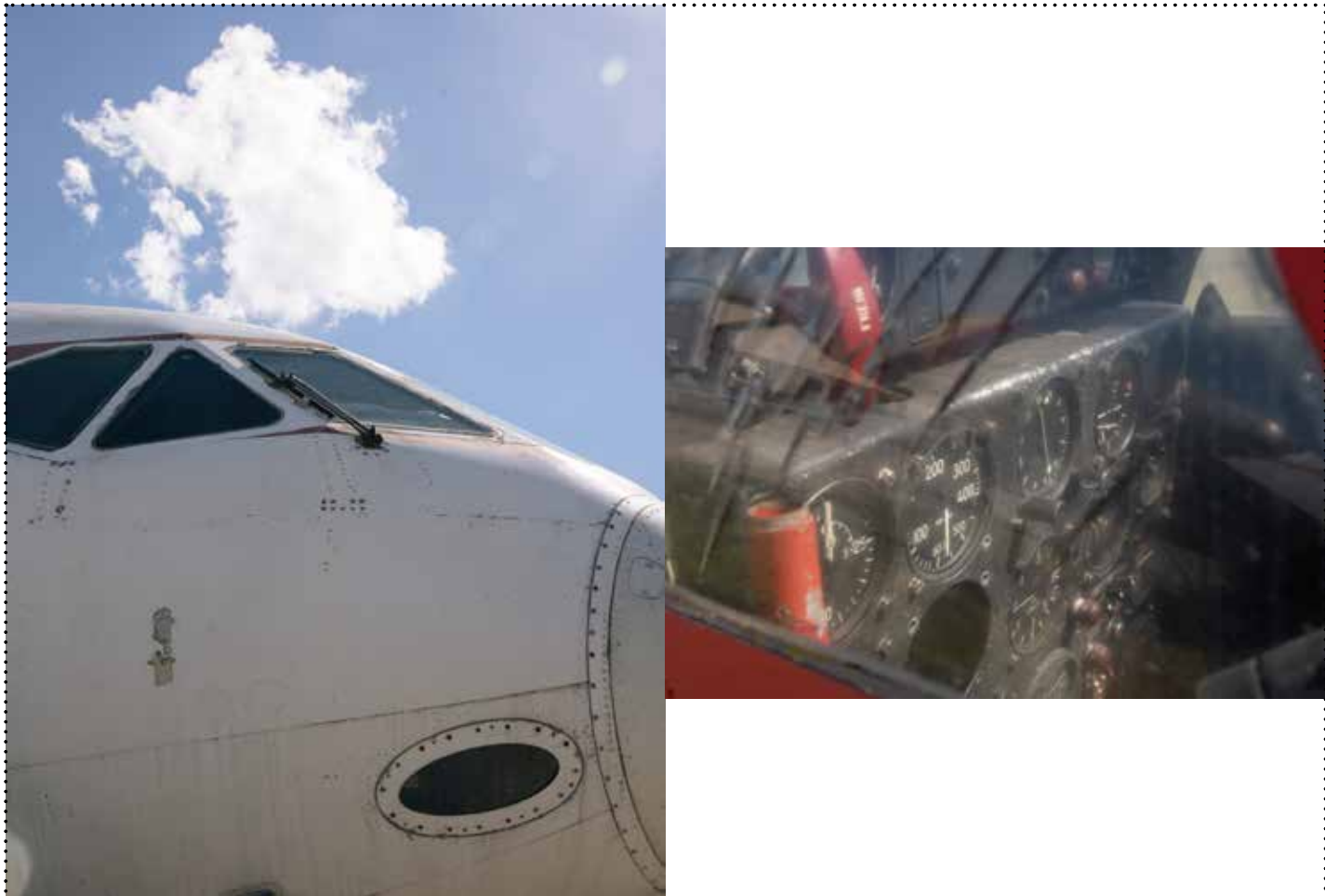
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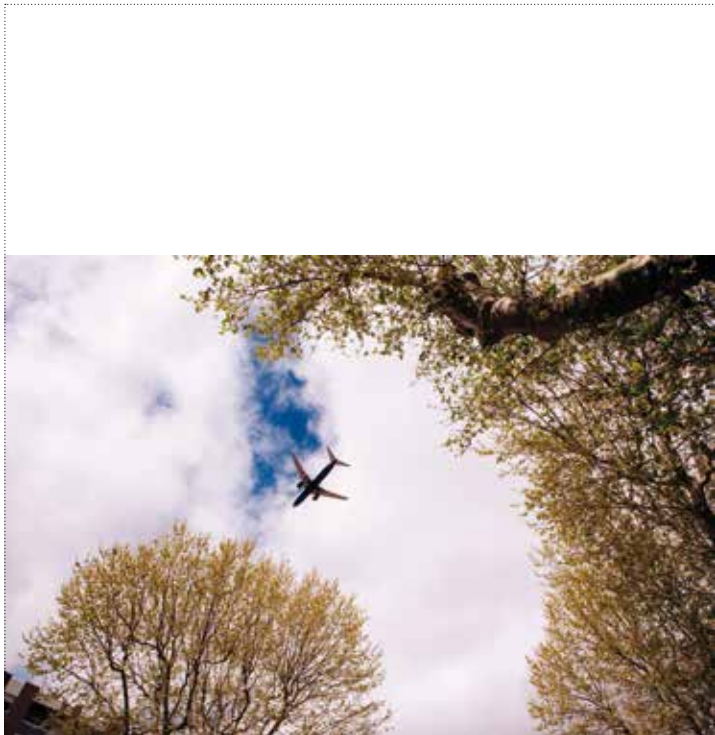
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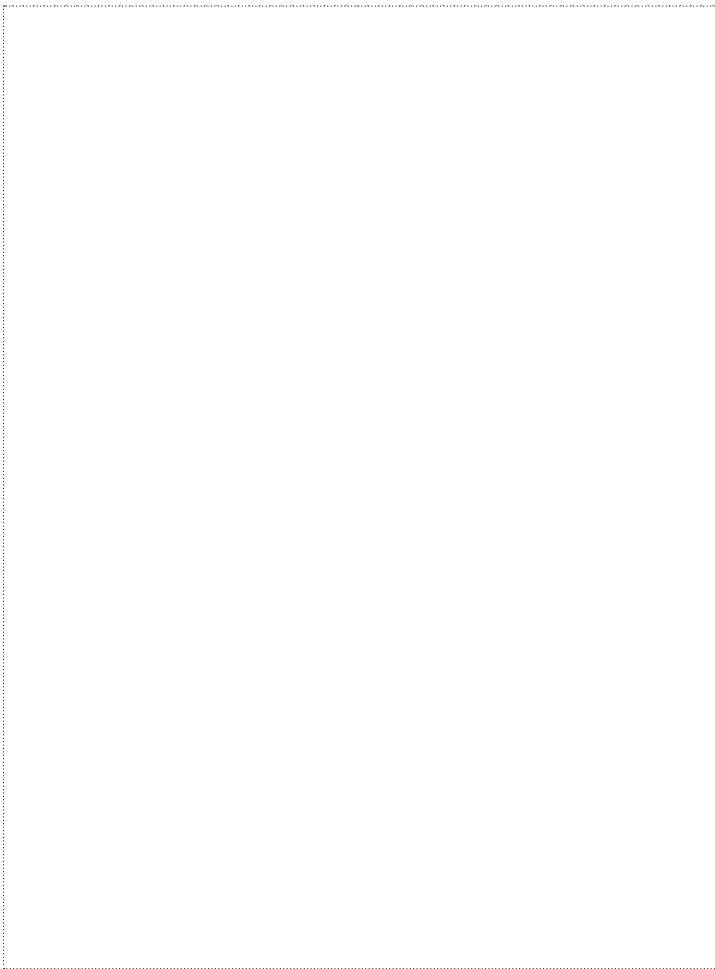
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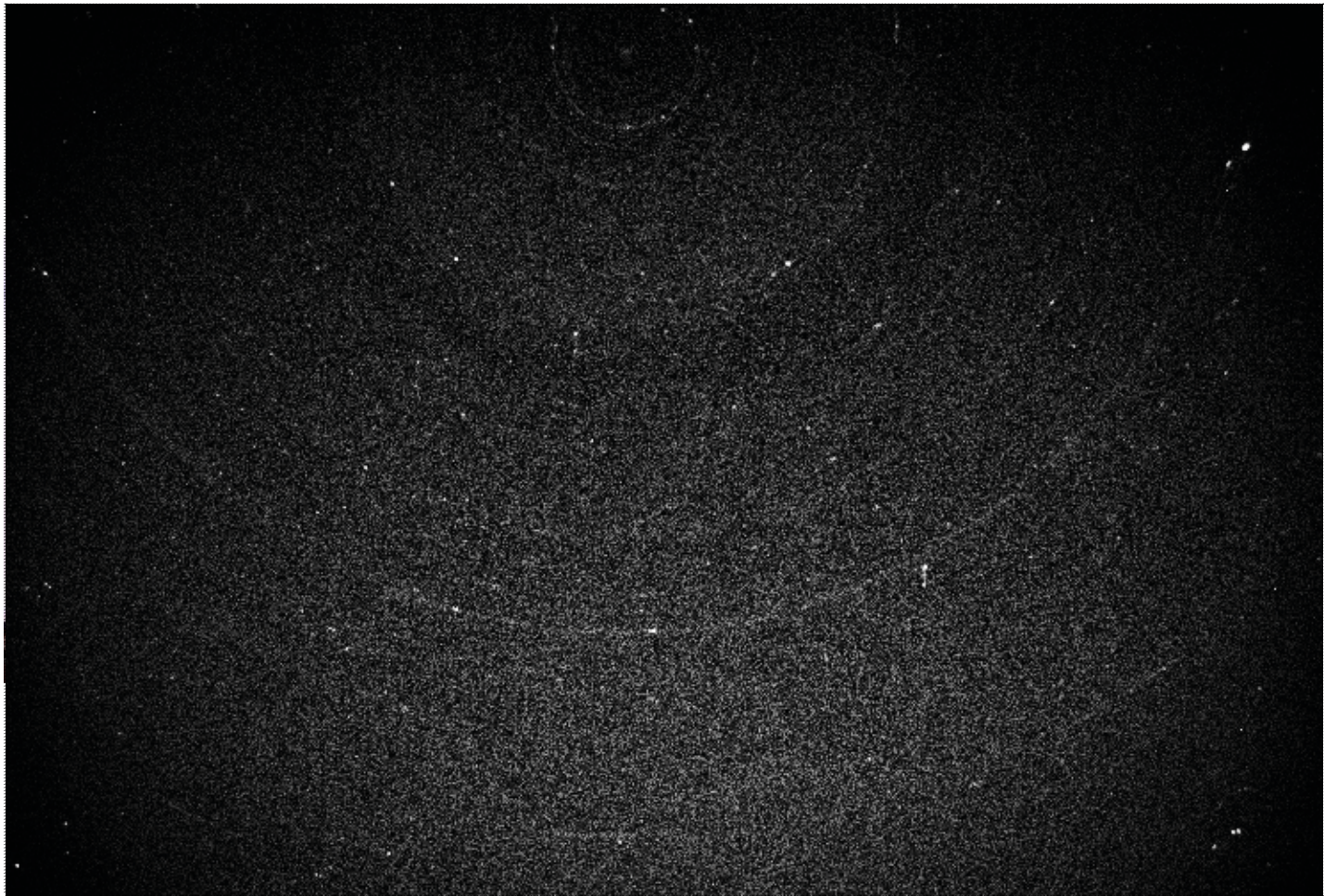


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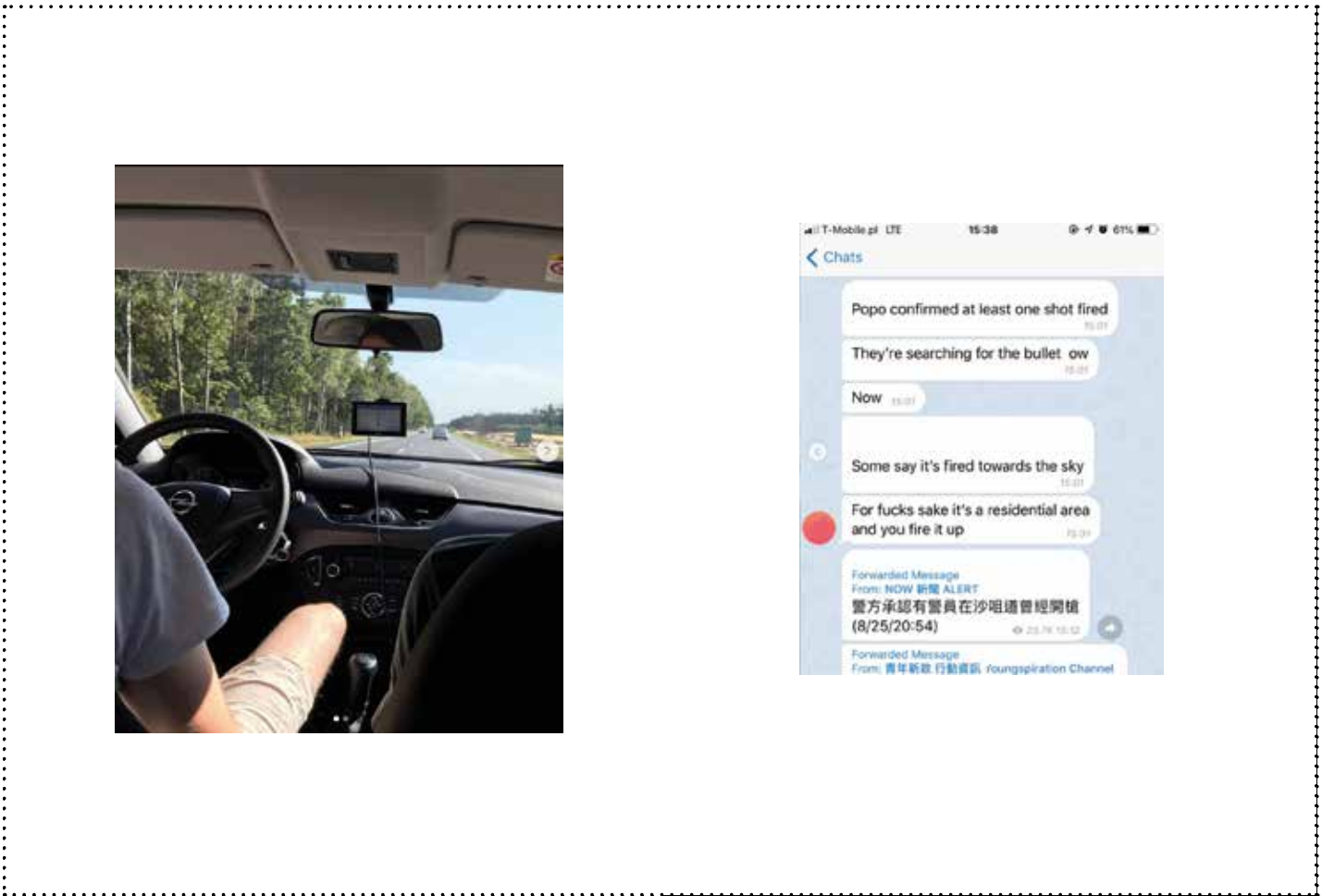
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「當我喺中環站搭 Uber 返屋企嘅時候，
見到隧道入面有長方形嘅新油上去嘅油，
我估底下本身應該寫住「光復香港，時代革命」
香港真係唔同咗好多。」

*When I was taking Uber from Central Station back home,
I saw some freshly painted rectangles, I guess
underneath the paints, there were 光復香港，時代革命
(Reclaim Hong Kong, Revolution of our times)*

Hong Kong is so different now.



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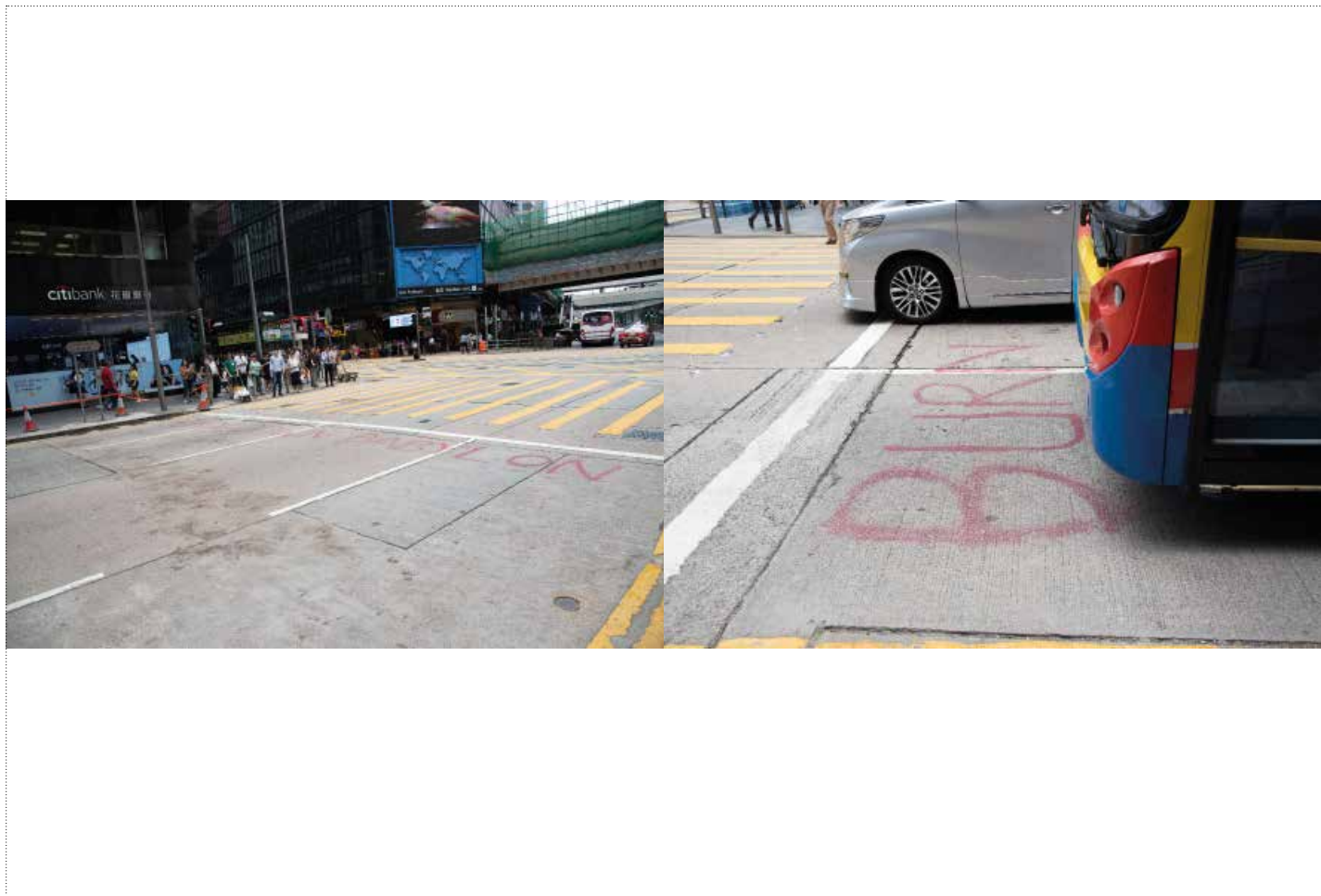
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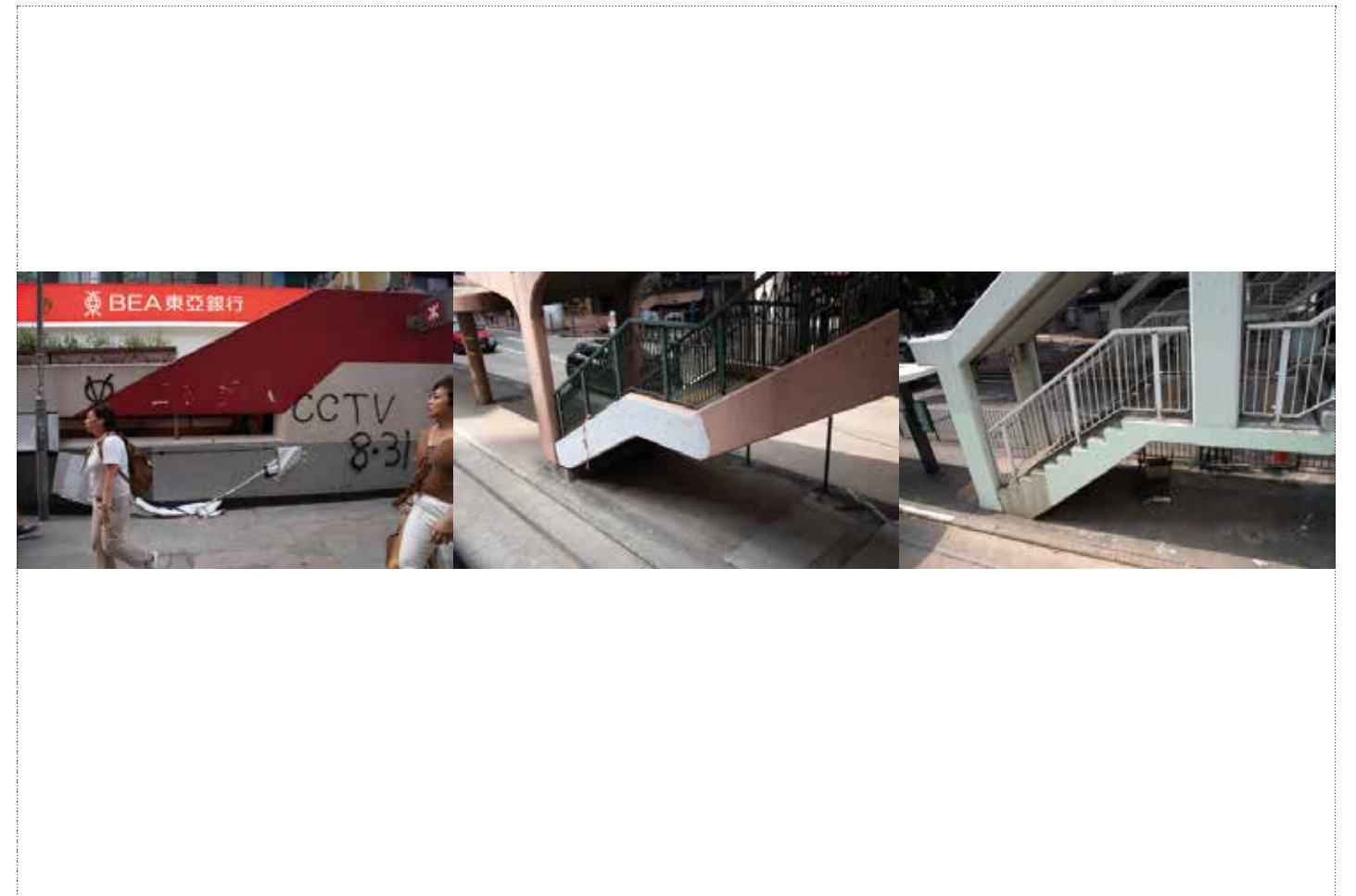
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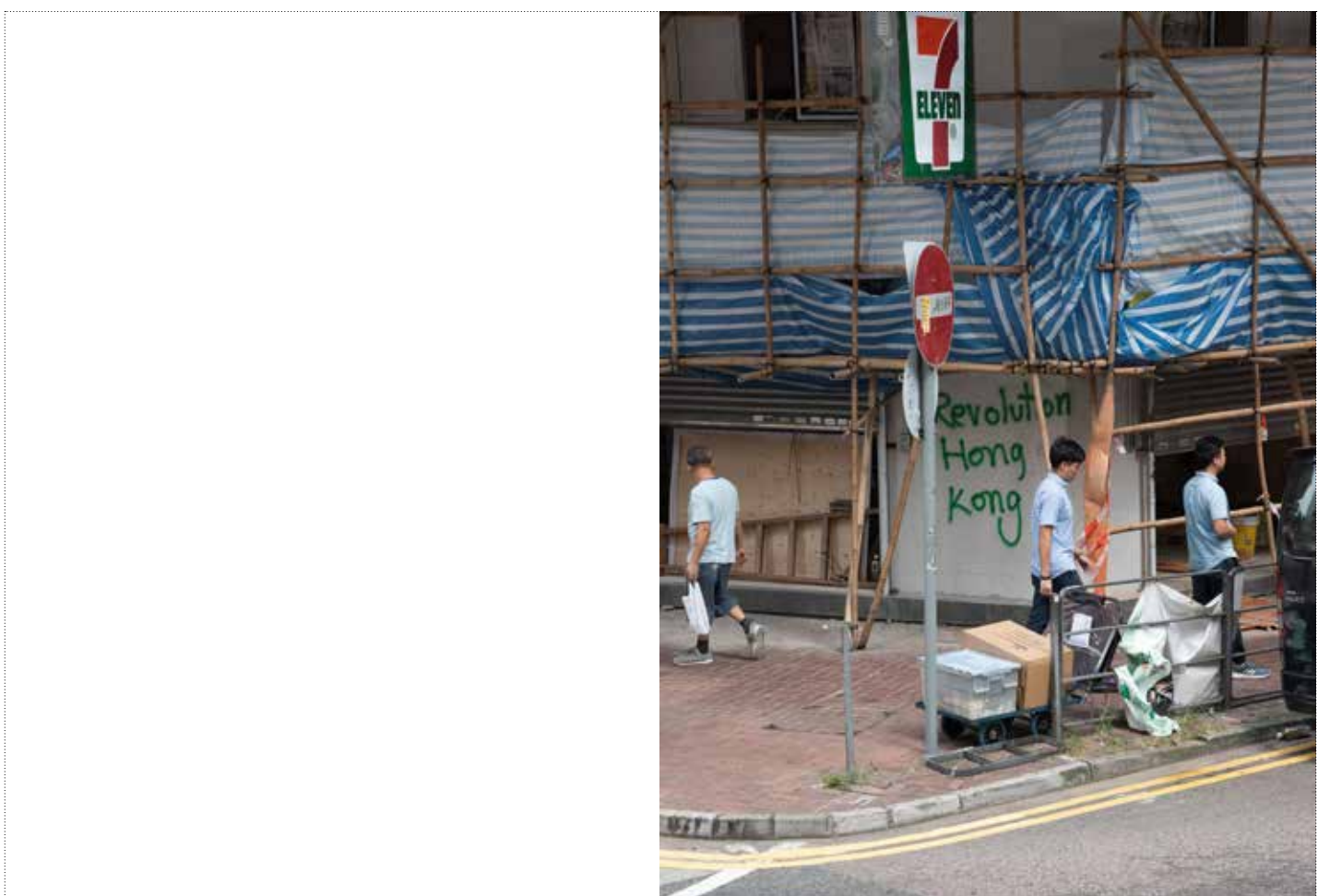
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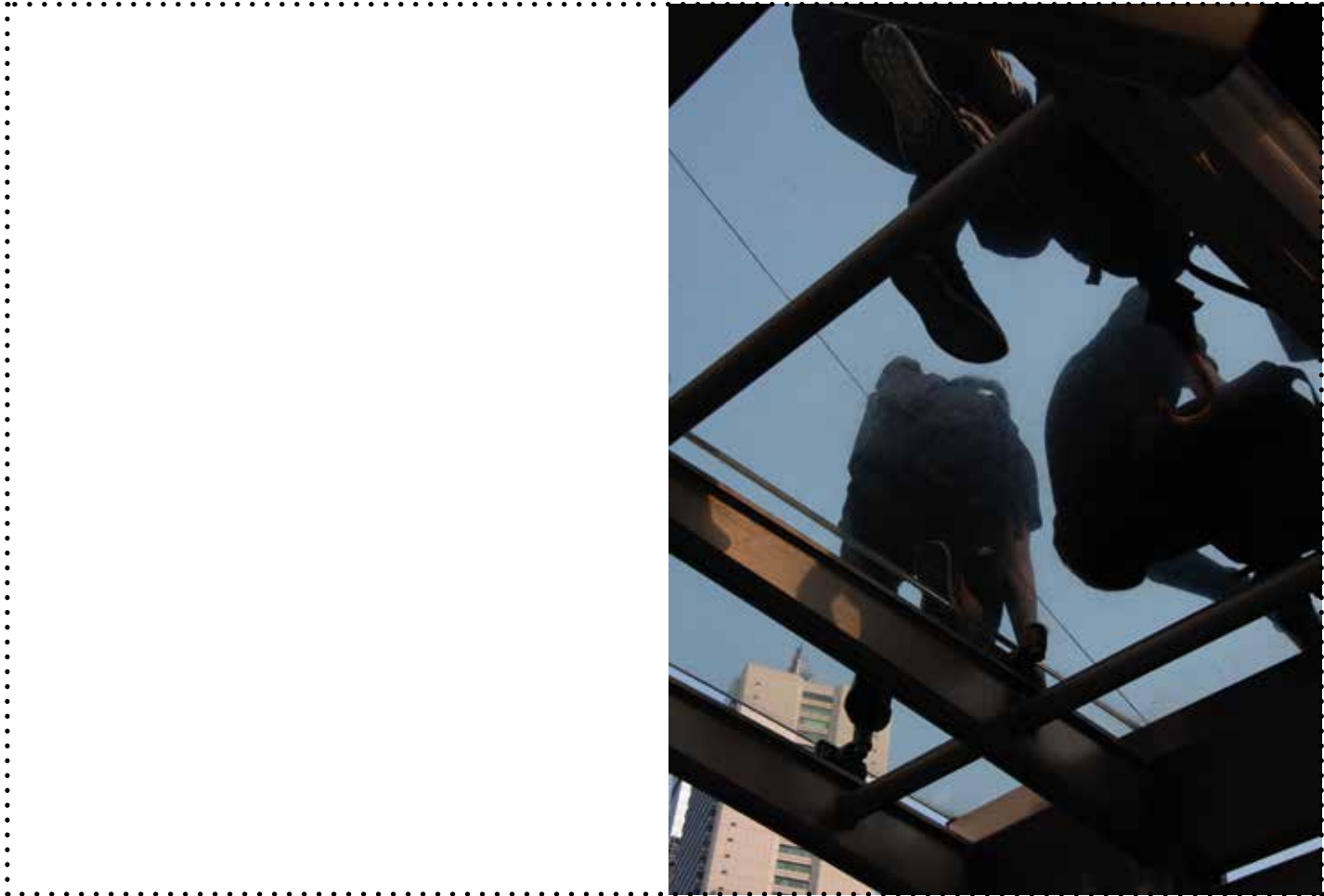
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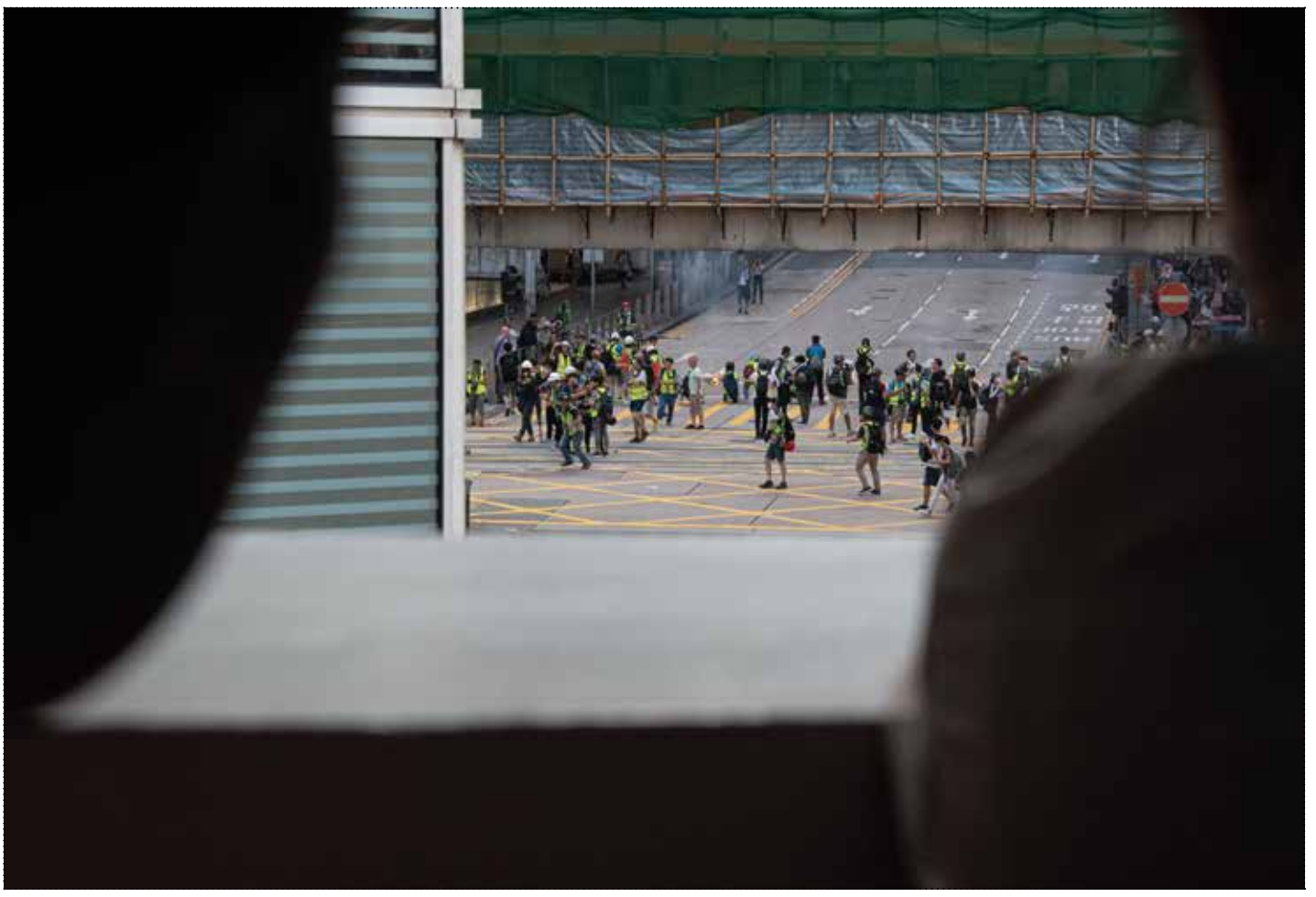
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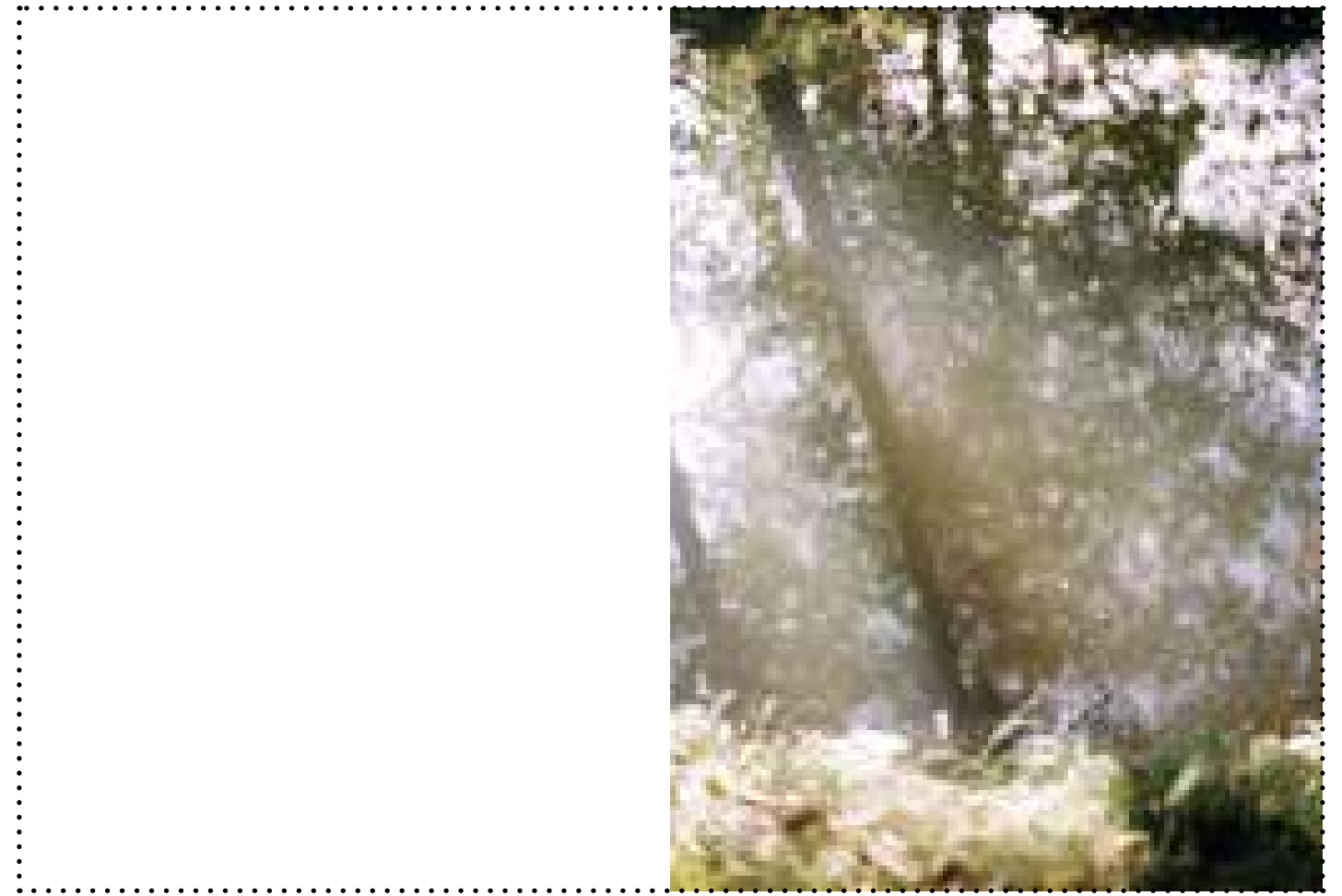
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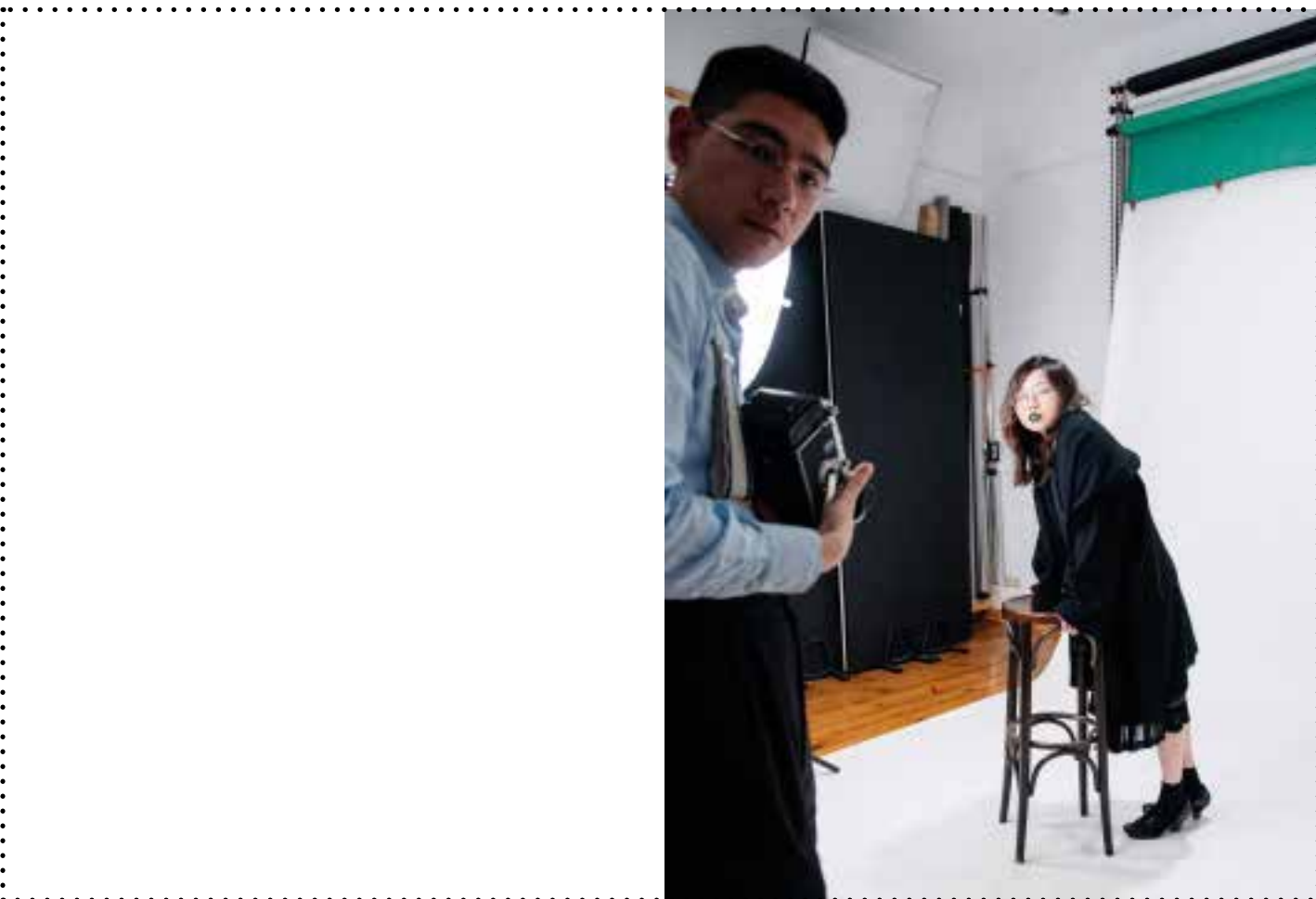
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