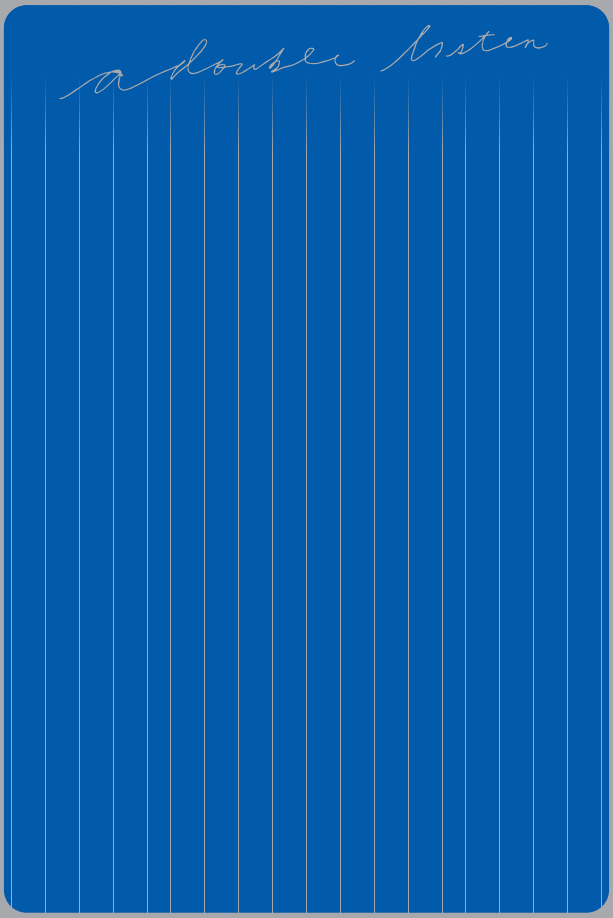
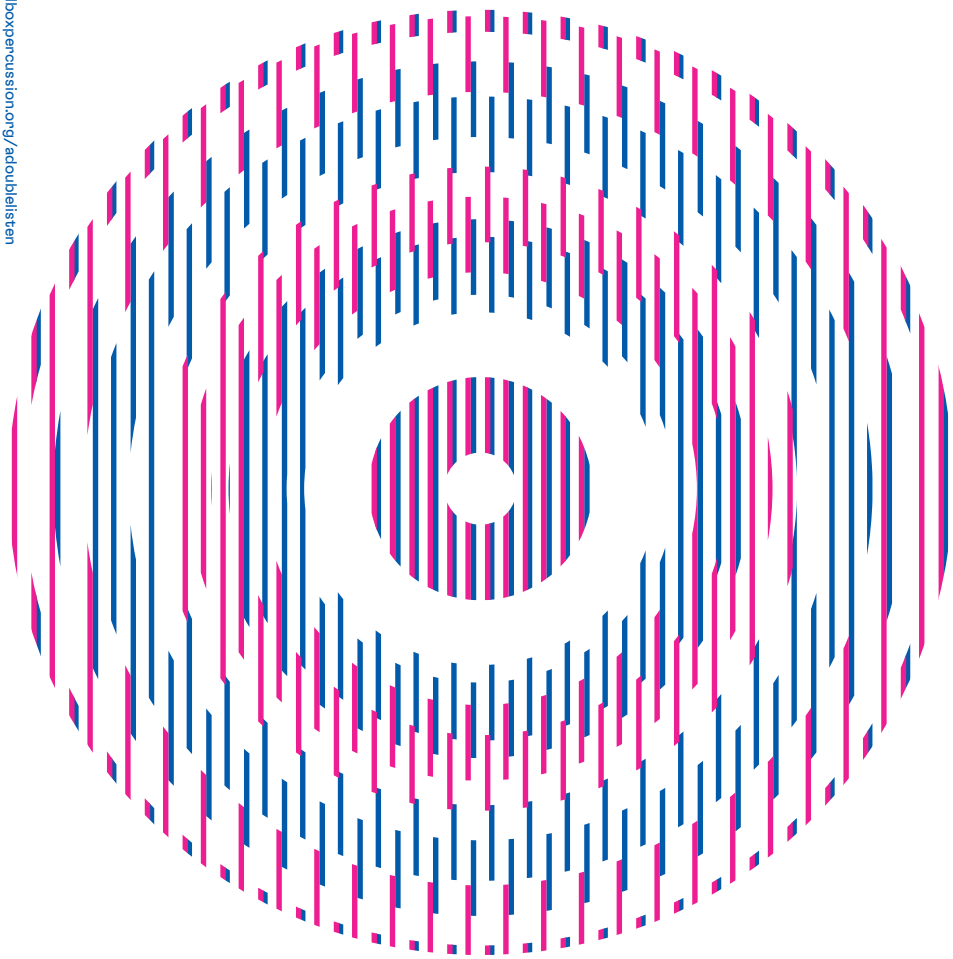

adouse listen

# A DOUBLE LISTEN

A sound-based exhibition at H Queen's

toolboxpercussion.org/adoublelisten
Facebook/Instagram@toolboxpercussion



主辦 Presented by

TOOLBOX PERCUSSION
敲擊襲

資助 Supported by

香港藝術發展局
Hong Kong Arts Development Council
敲擊襲為藝發局資助團體
Toolbox Percussion is financially supported by the HKADC

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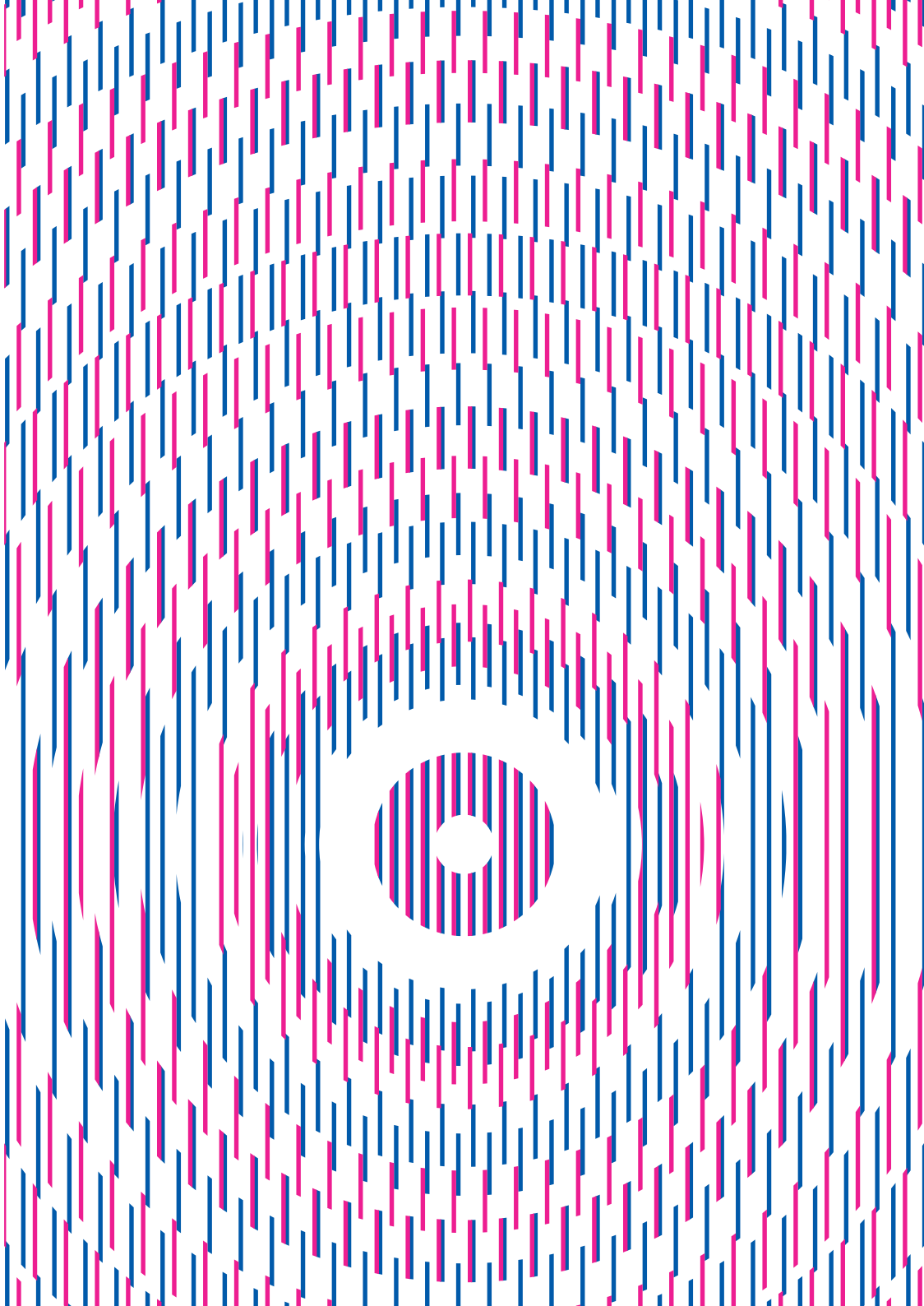
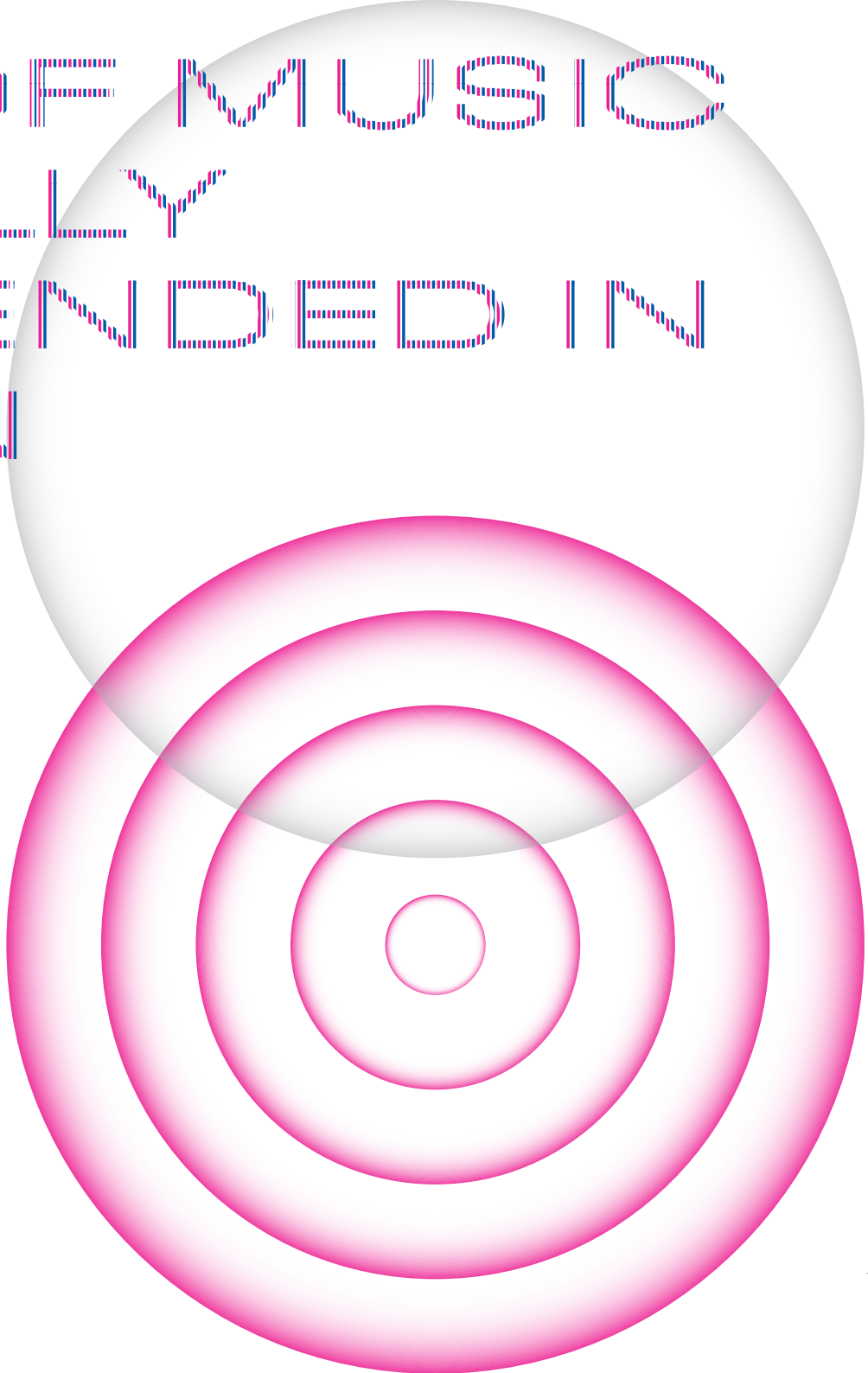


# NO PIECE OF MUSIC CAN BE FULLY COMPREHENDED IN ONE LISTEN

# 單聽難明



## 引言 MESSAGE

A Double Listen, serving as a dossier exhibition, features many of Toolbox Percussion's aesthetic attempts, both old and new. As an incubator for creativity, we work to make new music happen by commissioning, collaborating, providing professional training, performing, recording and touring contemporary performances. We continue to empower audiences to discover the versatility in their own daily soundscapes by anchoring our work closely to the "here and now" of Hong Kong.

A Double Listen guides one towards an ineluctable gaze, or as we phrase it, "a second listen", to anchor and further contextualize all of the interconnecting knots present in our featured musical works.

由敲擊襄策劃,取題為《襄音》的聲音展覽,溯洄過往,注目現在。藝團透過與本地作曲家委約作品、發展、合作、專業培訓、表演、錄製和巡迴演出當代作品來創作新音樂。藝團的構作,以音樂為筆劃,記曩昔及現今。

與其說這是一輯美學處理過的呈現,展覽實是在賦予大眾另一次深刻的凝視,準確來說是一次「雙重聆聽 – 襄聽」,以「重聽」去發見也許零碎,卻環環緊扣的樂藝細作。

TO PUT IT QUITE SIMPLY AND DIRECTLY, "A DOUBLE LISTEN" IS LARGELY A QUESTION OF HOW WE POSITION MUSIC—IN WHAT CONTEXT OR CUSTOM.

《襲音》開展自一個言簡意賅的想法：演出空間的樊籬以外，何以重掇音樂？

## 策展人語 CURATORIAL STATEMENT

To put it quite simply and directly, A Double Listen is largely a question of how we position music—in what context or custom.

Originating out of a private and personal aesthetic experience, this exhibition takes a heuristic approach to look at the practice of revisiting, rediscovering and relistening. Trusting that a second listen will occasion new perspectives about the same piece of music (as inessential or trivial as that revisiting may have seemed), this exhibition seeks to blend the visual language of an exhibition into our familiar performative/music practices, engendering responses from participating artists which delve into the following:

● Sloughing off the cocoon
Its eponymous performance does not attempt to give a lucid exposition of how music should be laid out. By obfuscating, as well as at times disposing of, both the instrument and human bodies, the entropic and the organized, the haphazard and sequenced—we invite the audience to engage in open interpretation. The absence of finality, as well as the lack of fixed, recurring doctrines, speaks to what has been premised in this work: that one should not be bound to a single listen when perceiving music.

●● In the not knowing
Crisscrossing the finite space is a series of interdisciplinary practices where different objects and sounds are fragmentarily laid out, leading the audience to construct aleatory sound afterimages via a unique listening experience. Rudderless as they are, like many of the troupe's previous works, we remain in the openness, in the not knowing, setting sail unfettered.

●●● If not a sanctuary
If it is not the goal of the multimedia Installation to inspire, inform and challenge its perceivers, it at least offers a brief respite from the tribulations of our troubled times, if not a true sanctuary.

A Double Listen, serving as a dossier exhibition, features many of Toolbox Percussion's aesthetic attempts, both old and new. The exhibition is supported by Hong Kong Arts Development Council and title sponsored by H Queen's and HART.

Curator Ho Ying Yi

《襲音》開展自一個言簡意賅的想法—演出空間的樊籬以外，何以重掇音樂？

《襲音》所指涉的「雙重聆聽」最初只是私密而個人的美學經驗，你和我都曾經在再次的閱讀裡，重新覺察細節，審視作品和自己。套用到音樂、藝術的向度上，必然藏披著未必發現的某些，在雙重聆聽和再次勘踏中被重新注視。敲擊襲以表演藝術及音樂為語言，演繹作曲家作品，又嘗試以展覽呈現作為視覺語言，邀請參展藝術家對以下作出回應：

● 僵蠶與拋脫
甚麼為之音樂應有之秩序，是與展覽同期進行的聲景演出所提的詰問。在兩個展覽空間錯開的聲景演出是一個不斷拆解音樂原型的過程，樂器與身體；散架與公整；序列與疏亂之間，留有開放解讀之空間，給予觀者選擇聆聽的角度和步調，判斷音樂之契闊多闊。

●● 有序與失序
承接以上，觀者不受觀賞路線的限制，在物與物不成款式的橫擺與羅陳之間游走。這恰似藝團過往未竟或已末的藝術呈現，在不確定中擺航，反而因藉游離不定而自由。

●●● 棲息角落
在鬧市一隅的展覽呈現即使不能開荒，卻可以暫息。在時代的紛擾拂逆中，我們嘗試在音樂裡面尋求一個棲息角落。

是次展覽為整輯了藝團數年來的擊樂藝術嘗試，以展覽視覺，溯洄過往，注目現在。展覽受香港藝術發展局資助，並由H QUEEN'S 及 HART冠名贊助。

策展人 何映宜

# NO PIECE OF MUSIC IS FULLY COMPREHENDED ON ONE LISTEN.

# 一次聆聽所能擷取的信息，也許有限。

## 總監的話 NOTE FROM DIRECTOR

"No piece of music is fully comprehended on one listen."

In my memory, the very first music I encountered was the vinyl record of Jacky Cheung's (張學友) "Sun and Moon"《太陽星辰》in 1989. I am not sure what attracted me. The music? Or maybe I was simply having fun with the speed and pitch of the turntable machine? A year later, I had my first live music experience at the Hong Kong Cultural Centre. I listened to Beethoven's Piano Concerto No.5, performed by the Hong Kong Philharmonic Orchestra. This experience inspired me to learn the piano.

However, when I listened to the same piece and other recordings again on CD, I could never feel it in quite the same way as in the concert hall. Nonetheless, it gave me a chance to read the CD sleeve booklet. As an elementary student, I only paid attention to the album cover and the composers' names, and then would listen to the recording. At that time, the history and musical theory behind the masterpieces was too sophisticated for me to understand. Sometime later, I went back to my parents' storage room and searched for the vinyl record again. I read through all the details of Jacky Cheung's album. I realized that "Sun and Moon", the Jade Solid Gold Best Awards-winning piece, was an arrangement by Japanese songwriter Tokunaga Hideaki (德永英明). I switched on the aging turntable again, instead of remembering the music from the vinyl, all I can remember was the squeaking noise I made when I was jumping on the leather couch. I guess this is how my interest in daily objects began.

These new commissions for musical composition revolve around music and interesting instrumentation. The relationship between the sonorous objects and the space they occupy can make one's emotions swell, whether they be joyful or melancholic. Like familiar aromas, sounds awaken memories. From time to time we may visualize images associated with a particular time in our lives, a process that involves different parts of our brain such as the amygdala, the hippocampus, the cerebellum, and cortex.

We, as human beings, could understand and interpret what we are listening for with intelligence and imagination.

We, as musicians, often question ourselves: are we an artisan or technician? When should we showcase our virtuoso performance skills, and when is the right moment to perform from the score faithfully with precision?

How could we listen beyond the page of the musical score, or even deconstruct existing musical instruments to find new ways to appreciate sound and music.

On the other hand, as part of an audience in this new era of endless digital content, different questions arise: how much do we value the live performance experience? Are traditional concert halls and theatres the only venues that could properly house a music program?

A Double Listen is a new approach aimed at introducing performing arts into visual art spaces or other alternative spaces, the task of taking apart fragments of musical ideas can find a new identity such as sound installation and site-specific performance. It is a new way to experience sound. It is an attempt to see the musical notation, feel the waves of sound, knock on the membranophones, and listen to what your memories recall.

From now on, please listen at least twice for yourself, be truthful to yourself, listen with your heart and believe in the power of music.

Artistic Director Louis Siu

「一次聆聽所能擷取的信息，也許有限。」

記憶中，我第一次接觸音樂是在1989年，我聽了張學友的《太陽星辰》。我不確定吸引我的是音樂本身，還是黑膠唱片機那迷人的速度和音調。一年後，我在香港文化中心初次聆聽了現場音樂會，是由香港管弦樂團演奏的貝多芬第五號鋼琴協奏曲，這也令我開始學習鋼琴。

其後當我聆聽同一首曲目的光碟和錄音時，那感覺遠遠不及我在音樂廳的現場感受到的震撼。我開始細心閱讀光碟內附的小冊子，希望了解作品更多嘗試在心中重建那初次聆聽的感覺。 當初我只會留意專輯的封面照片、作曲家的名字，然後再聆聽演奏錄音。作為初學者，每首作品背後的歷史和理論對我來說都太複雜了，根本無法理解。

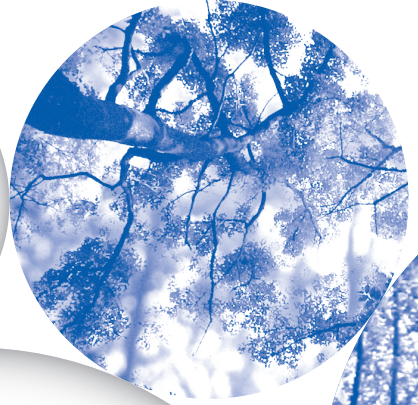
長大後，我再回到父母的儲物室尋找那黑膠唱片，細閱了那張張學友的專輯，才發現那首獲得十大勁歌金曲的作品是日本作曲家德永英明的改編曲。這次當我打開殘舊的黑膠唱片機時，腦海中浮現的是我兒時在皮沙發上跳來跳去的聲音，可能這便是令我對日常用品的聲音感到興趣的開始。

任何新的音樂創作都不免是圍繞著音樂本身和樂器，日常用品所產生的聲音與空間碰撞，總能觸發到人的情緒，我們或會快樂，或會憂傷。聲音就如氣味，都能勾起記憶，我們大腦中的杏仁核、海馬體、小腦和皮層會把記憶中的畫面勾勒出來。只有憑藉我們的聰慧，想像力和認知能力，也許才能真正理解自己在聽甚麼。

作為音樂家，我們會經常問自己：我們是匠人還是技工？我們可以如何展示自己和創意和表演技巧？我們可以如何準確地演奏？我們可以跨出樂譜，甚至對解構、重新製作樂器嗎？ 作為新時代的觀眾，網絡資訊氾濫，我們又有多重視現場表演和體驗呢？在這個年代還是只有音樂廳和劇院可以舉辦音樂節目嗎？「襲聽」是一個新的視點，讓表演藝術佔據視覺藝術空間，同時，將音樂分拆亦是聲音玩味的新嘗試。這是一個聲音的新體驗——看著音樂的符號，感受聲音的波動，敲擊著你的耳膜，聆聽著屬於你的回憶。

從今以後，請至少清楚聆聽兩次，誠心聆聽，相信音樂的力量。

藝術總監 邵俊傑



# 聲景演出作品 PROGRAMME NOTES

## STEVE REICH – CLAPPING MUSIC (1972)

## 史提夫·萊許《擊掌音樂》

Clapping Music is a renowned piece written by Minimalist maestro Steve Reich. Two performers create the piece by clapping out a rhythmic pattern. As the piece progresses, one of the performers changes the rhythm every 12 bars, resulting in unexpected differentiations.

Reich's inspiration came from his ensemble concert tour in Europe. After the concert in Brussels, Reich and his ensemble watched a flamenco show. Reich's ensemble all clapped along while listening to the show, which inspired Reich to compose a piece about clapping.

《擊掌音樂》是極簡主義大師萊許的著名作品,全曲由兩位樂手以拍手演繹一個固定的節奏,但其中一位樂手每演奏十二個小節,便會改變拍手節奏,做成節奏上的交錯,隨著樂曲推進而產生不同的節奏效果。

樂曲的靈感來自於萊許與他的樂團在歐洲巡迴演出時的一次經歷,萊許在布魯塞爾的一次演出後與樂團去觀看一場法蘭明歌的表演,當中的強勁節奏讓萊許的樂手忍不住一同拍手,這個場景啓發了萊許創作一首以拍手為題的樂曲。

## LAM FUNG – GLOBAL WARMING SEQUENCE I & II (2021)

## 林丰《全球暖化聲序》I 及 II

These two pieces transpose the alarming but often-esoteric scientific calculations around global warming into a kind of deliberately blunt music, by using data points tracking annual temperature anomalies. The artist has created the piece by assigning the ascending pitch material and shortening of musical phrase to correspond to the ever-rising global temperature. In this way, the growing sense of urgency, which we can perhaps ignore when presented with dry statistics, becomes undeniable; the looming effects of the changes happening around us are felt as a vivid, sensory experience.

兩部聲音作品以全球暖化為創作基礎,援引警世而幾近密碼的科學數據,作曲家以上行音高素材及越來越短的樂句效仿氣候異常的數據,對照不斷上升的全球溫度。數據可能是枯燥的語言,以音樂轉譯易被輕忽的冷數據,卻是緊湊而毫不陌生。音樂的環迴同時是空間裡聽者與氣候變化直面相對的聆聽體驗。

## STEVE REICH – NAGOYA MARIMBAS (1994)

## 史提夫·萊許《名古屋馬林巴》

《名古屋馬林巴》於 1994 年由名古屋音樂學院委託創作,以紀念白川廳的開幕。萊許用兩部馬林巴琴演繹重複的樂句,利用錯位、變奏、卡農等技巧,使兩部馬林巴琴的聲音相生相剋,誕出變幻而複雜、卻相當具有旋律性的音樂。

Nagoya Marimbas was commissioned by Nagoya Music University to mark the opening of their new Shirakawa Hall in 1994. Reich incorporated compositional techniques such as displacement, variation, and canon in the repetitive phases performed by two marimbas, creating harmony and dissonance in the process, and resulting in a piece of complicated but melodic music.

## JOHN CAGE – BRANCHES (1976)

## 約翰·基治《樹枝》

音樂先峰約翰.基治的作品《樹枝》的前身是《樹之子》,樂手會即興「演奏」不同的植物,或是任何以植物構成的樂器,例如仙人掌、樹葉、樹枝、雨聲棒等,樂譜上沒有音符,只有文字指引樂手運用《易經》選擇樂曲的樂器和長度等。

Branches is written by the music pioneer, John Cage. It originated from his previous work, Child of Tree. The performers will "play" various plants, or instruments made of plants, such as cacti, leaves, branches and rainsticks. The sccvore has no musical notes, but instead a text instruction to guide the performers by using the I Ching to decide their instruments and the duration of the piece.

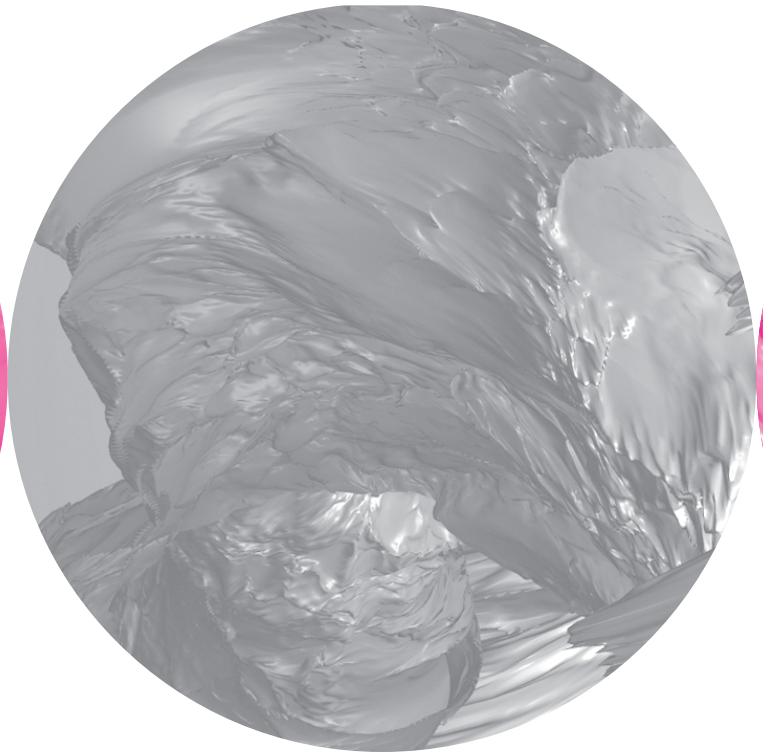
## SAMSON YOUNG – TEM (2010)

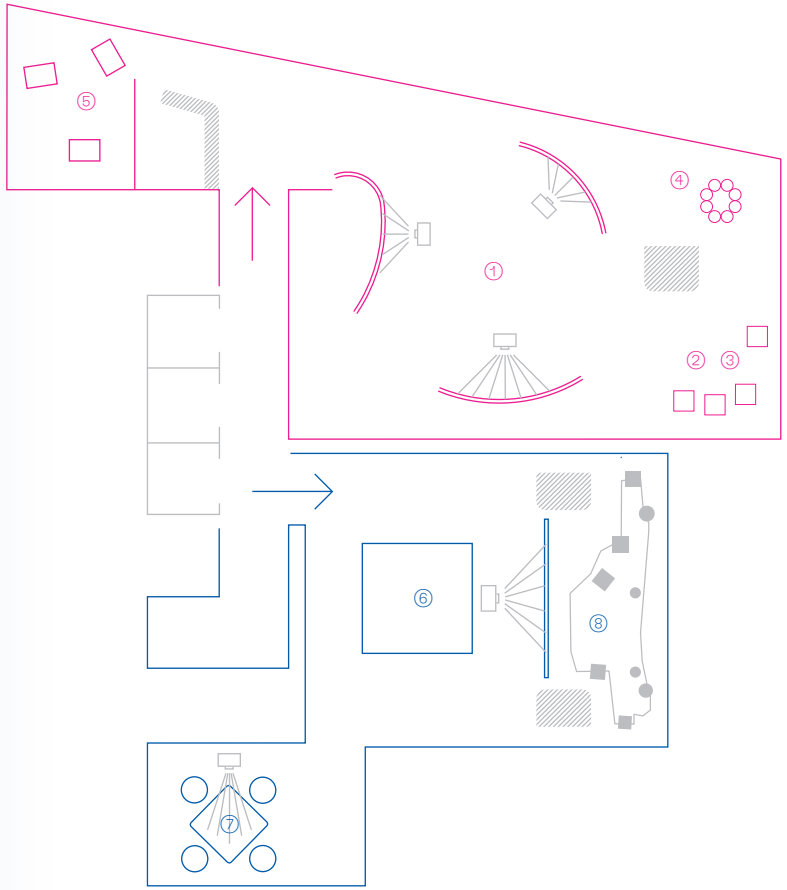
## 楊嘉輝《Tem》

"寂靜的蘋果樹上的寺廟鐘聲"。在黑暗中,楊嘉輝身處於紐約市與香港的大氣中,寫了這首以敲擊樂為主題的作品。作品不僅僅是圍繞著樂器,更是關於音樂的形式和創意,充分展現了聲音的意義—安靜、耳語、柔軟和火花。

"Temple bells in those silent apple trees." From the darkness, in the air between New York City and Hong Kong, Samson wrote another piece featuring percussion, but about more than just the instruments. It explores forms and creativity to show exactly what sound is all about—the quietness, the whispers, the softness and the sparks.

展品介紹
ART WORK DESCRIPTION






## EXHIBITION MAP 展覽地圖

① Soundboîte, multi-channel video and sound installation
Soundboîte, 多頻錄像及聲音裝置

② Catching Shadows from an eponymous piece (2013) by Ivan Trevino, sound and light installation
《追影》取自艾文・崔文諾同名作品 (2013), 光影及聲音藝術裝置

③ Peaux from Pleiades from an eponymous piece (1978) by Iannis Xenakis, sound and light installation
《昂宿星座 - IV 皮革》取自伊阿尼斯·澤納基斯同名作品 (1978), 光影及聲音藝術裝置

④ Microtone tuned pipes from Mother of Fire (2018) by Ken Ueno, sound installation
《火之母》(2018) 之調音銅管, 聲音裝置, 上野健

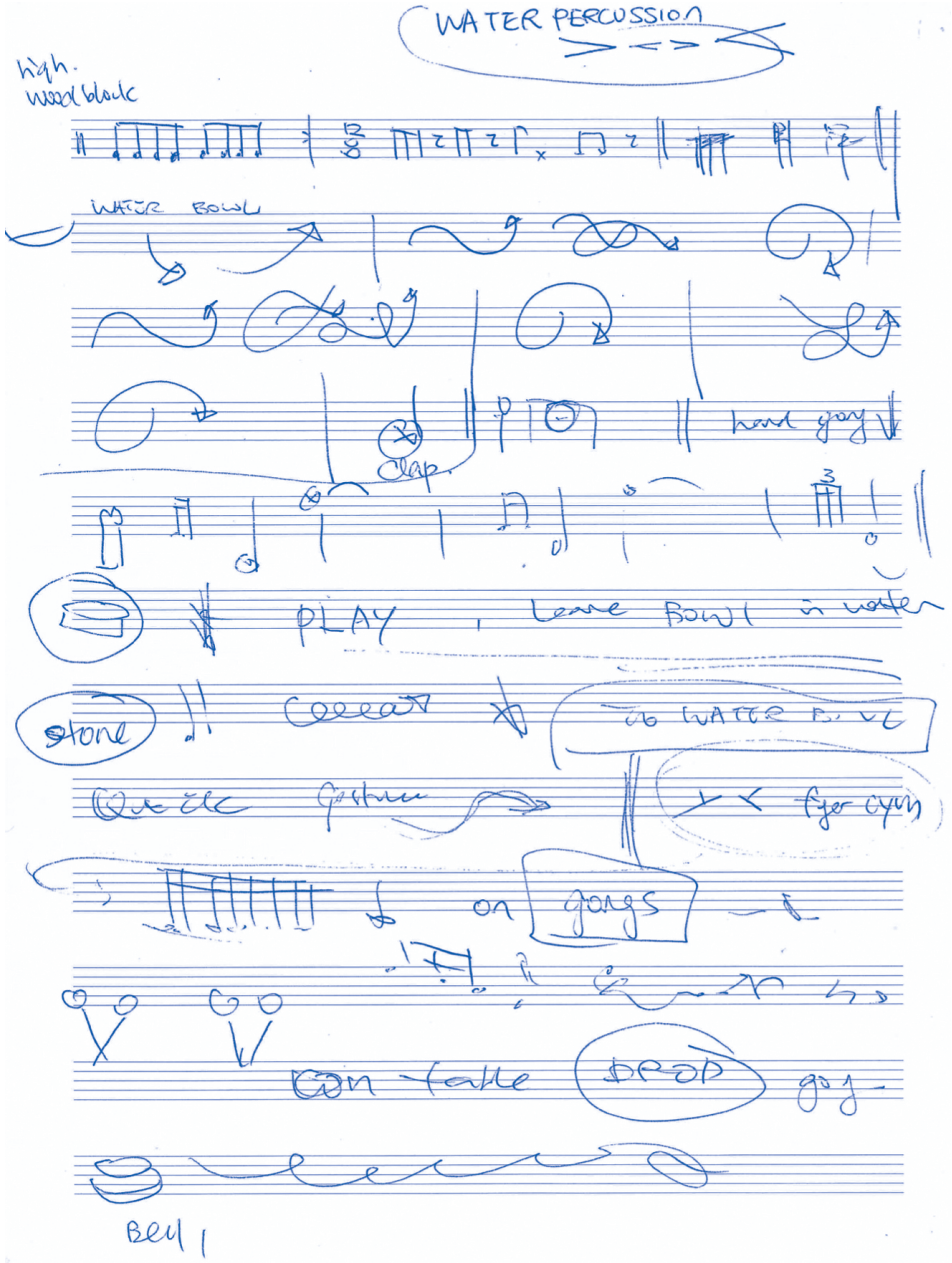
⑤ L'avant, single-channel video installation
曩昔, 單頻錄像裝置

⑥ But it's been a long long while, multi-media installation (2021) by Alain Chiu
But it's been a long long while, 多媒體裝置 (2021), 趙朗天

⑦ Round, multi-media installation (2016/2021) by Fung Lam
《圓》, 多媒體裝置 (2016/2021), 林丰

⑧ Et l'après, musique d'ameublement (Furniture Music) installation
Et l'après, 傢俱音樂裝置

展品介紹
ART WORK DESCRIPTION



## BUT IT'S BEEN A LONG LONG WHILE
MULTI-MEDIA INSTALLATION
多媒體裝置 (2021)

There are two ways of walking into an old house. One, you get in and look for emotions, search through the past. Flip through stories. Rummaging through anecdotes. Leave no stone unturned. Formulating an arch of progression that converges onto now. And then you encounter Zeno of Elea, with each subdivision of states becoming increasingly small and stories becoming increasingly complex, it is difficult to circumvent the weight of the past.

The second way is when one leaves those stories, memories, anecdotes be. Touch no things. These anecdotes and emotions still exist but in a somewhat hallucinatory state. Stories from different times and spaces form a continuum; sometimes, these anecdotes appear haphazardly and then linger on for seconds, minutes, or days. (It's ok to dwell on) The house is merely a space that contains and confines, has no other functions other than warding off rain and the wind.

I imagine the past as monoliths of sound, but they are not immobile nor fixated in time and has no arch of progression, mainly serves as musique d'ameublement or, by happenstance, forms something monumental counterpointing the vista out of the glass facade overlooking Central's main streets and fleeting images from a foreign place.

倘使有兩種勘踏過往的方法:一種是你在舊宅裡,翻箱倒櫳,尋索往昔,在正史與軼事之間,逡巡。一道又一道遮擋的拱門盡頭,是當下,也是芝諾主張的無窮,兩道接續的門與門之間,細節變得更細,往事離析分崩。過往,一時間竟負重累累。

另一種是你在舊宅裡,不聞舊事、記憶和所有家長里短。軼聞和情感,在你避而不碰的維度裡,有如幻象般獨在。不同時間和場域裡面的故事,匯成一道連續體(CONTINUUM),橫空驟現,有時是一瞬,有時是以分鐘計算、有時算上數日…(不嫌詞費,仍可以無盡地羅列)所謂的空間,只是一個囫圇記憶的載體,房與宅,說穿了只是卸去風雨的蓬囊。

我想像裡的過往是聲音的巖陣,只是它從不固定,也不滯止於時間,亦不囿拱門 (ARCH OF PROGRESSION) 的圈框。反而有著幾分傢俱音樂的面向,因藉偶然,組成未可知的聲音遲相 — 當眺望中環街景的玻璃窗前,橫空錯置了異域的影像。

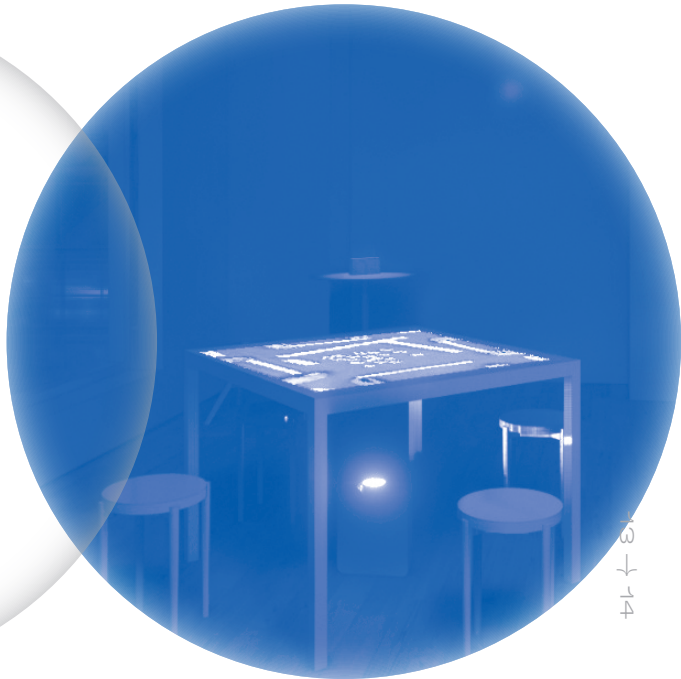
藝術家介紹
About The Artist
●
創作:趙朗天
Created by
Alain Chiu Long Tin

## ROUND
MULTI-MEDIA INSTALLATION
多媒體裝置
(2016, 2021)

Installation work Round by composer Fung Lam delves into the playfulness of percussive arts. The mahjong-playing piece depicts different ways of playing mahjong, turning the distinctive sounds of the quotidian pastime into the sole instrument of the piece.

藝術裝置《圈》是作曲家林丰對擊樂藝術的趣味探索。作品以麻雀演奏樂曲,以聲音影像重塑此趣味盎然的擊樂小品。

藝術家介紹
About The Artist
●
創作:林丰
Created by Lam Fung



Toolbox Percussion has been driving percussive arts programming in Hong Kong since 2012, curating ambitious music projects in innovative ways. Toolbox Percussion, as creative incubator, works to make new music happen by commissioning, collaborating, professional training, performing, recording and touring contemporary performances. Believing in the beautiful concerted efforts of every young talent we involve. Toolbox continues to empower audience to discover versatility in daily soundscapes by anchoring our work closely to the here and now of Hong Kong.

Over the past seasons, Toolbox Percussion toured to Asia Culture Center at Gwangju in South Korea and made its US debut at the San Francisco International Arts Festival. Co-hosted with Chinese Culture Center of San Francisco, works of Toolbox Percussion are showcased in an exhibition titled "A Double Listen" for the first time in the United States. Title sponsored by HART and H Queen's, this sound-based exhibition will conduct its scalable rerun at H Queen's in June 2021. Supported by Arts Capacity Development Funding Scheme, the education initiatives Toolbox International Creative Academy (TICA) in joint effort with the University of Oklahoma has successfully launched in January 2019, 2020 and 2021, providing professional apprenticeship opportunities through specifically focused areas of studies and learning occasions with industry professionals.

Toolbox Percussion is currently three-year grantee of the Hong Kong Arts Development Council.

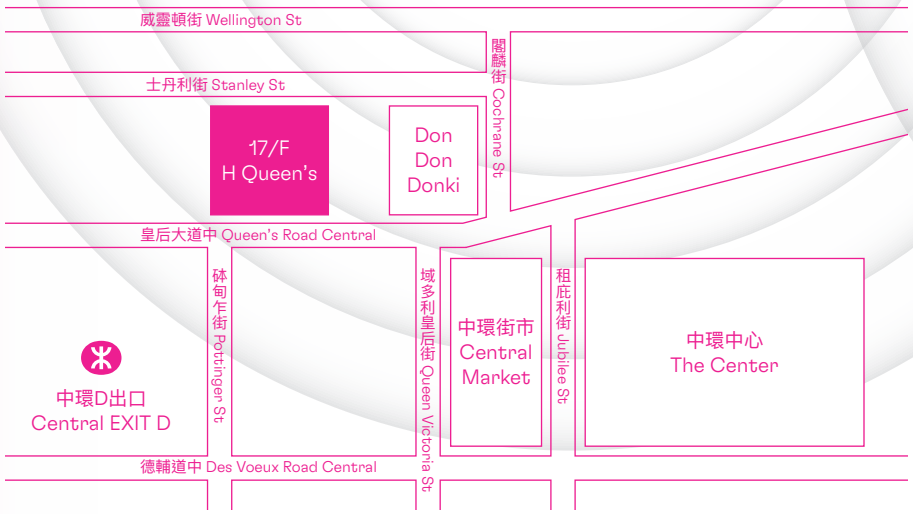
敲擊襄自2012年以來,一直在本地及海外致力推動擊樂文化節目,策劃多元化及具藝術視野之項目。敲擊襄作為具創造潛力的文化機構,致力透過與本地作曲家委約作品、合作、專業培訓、表演、錄製和巡迴演出當代作品來創作新音樂。藝團的構作,以音樂為筆劃,記錄昔及現今。

過去的樂季,敲擊襄把樂團作品帶到韓國光州亞洲文化殿堂,亦參演三藩市國際藝術節的首演,更受舊金山中華文化中心邀約策展,將歷年的藝術整輯,以「襄音」為名的展覽首次於三藩市展出。此聲音展覽於2021年六月由H QUEEN'S 及 HART冠名贊助,於H QUEEN'S 十七樓作跨媒體藝術呈現。獲「藝能發展資助計劃」的資助,敲擊襄開展旗下音樂教育藝術節—國際共襄創意學院(TOOLBOX INTERNATIONAL CREATIVE ACADEMY,簡稱 TICA)並於2019至2021年年頭舉行,聯動美國俄克拉何馬大學的支持,鋪墊專業樂手培育工作。

敲擊襄現為香港藝術發展局三年資助團體。

# 關於敲擊襄 ABOUT TOOLBOX PERCUSSION

# 2021/19/6→8/7




17/F, H Queen's
香港中環皇后大道中 80 號
80 Queen's Road Central, Hong Kong

## 展覽
## EXHIBITION

19/6 → 8/7
一至五
Mon-Fri 13:00-21:00
六、日及公衆假期
Sat, Sun & Public holiday 11:00-21:00

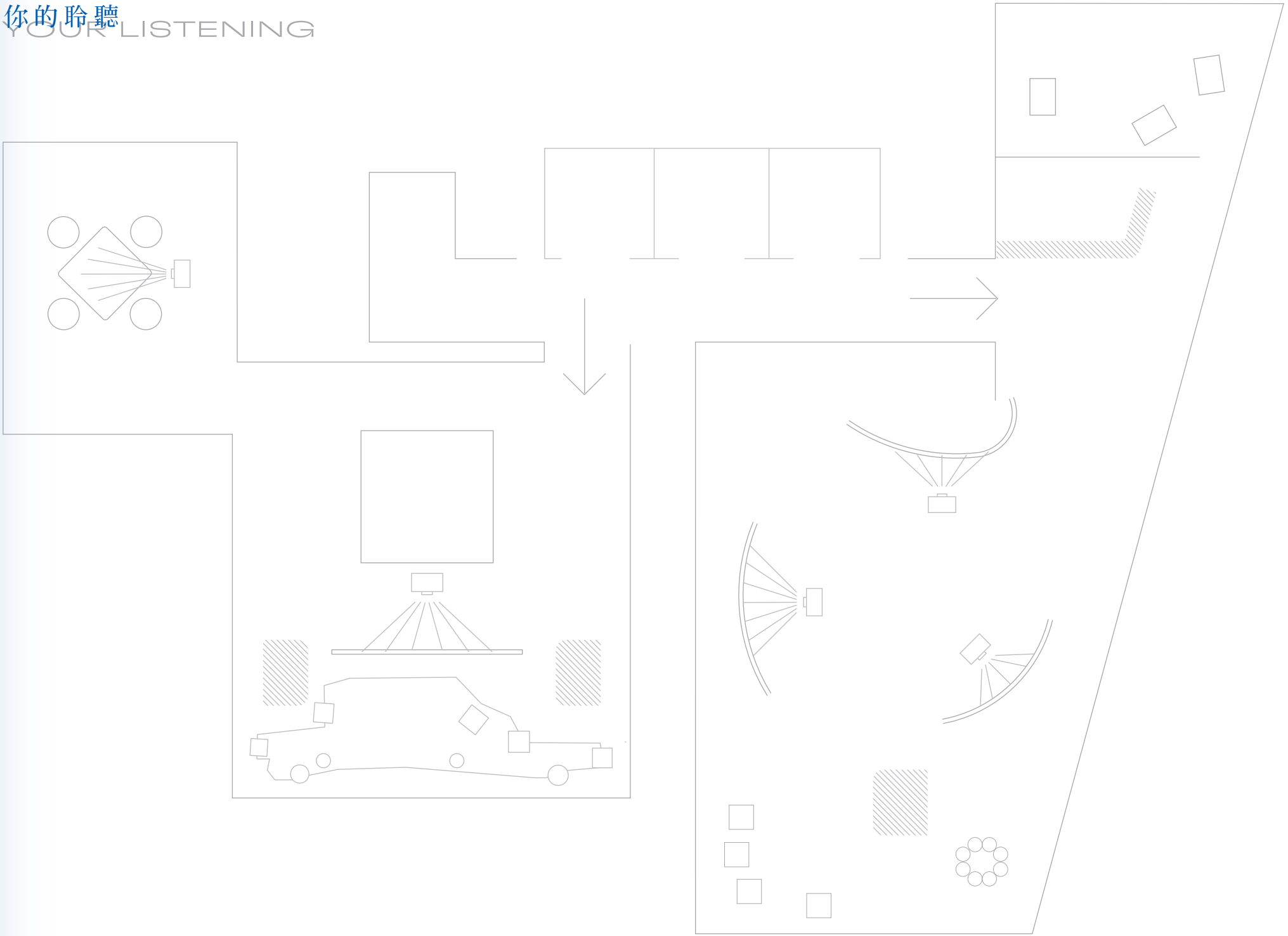
## 聲景演出
## SITE-SPECIFIC PERFORMANCE

19-20,27/6 | 18:00; 20:00
共六場 Six Performances

演出票務
PERFORMANCE TICKETING

導賞團
GUIDED TOUR

# 你的聆聽
# YOUR LISTENING



# 鳴謝 ACKNOWLEDGEMNENT



**創作團隊 Creative Team**

藝術總監 Artistic Director
邵俊傑 Louis Siu

策展 Curator | 文字 Text
何映宜 Ying Yi Ho

作曲家 Composer
趙朗天 Alain Chiu Long Tin
林丰博士 Dr. Fung Lam
上野健 Ken Ueno

影像設計 Video Design
Lowing

策展助理 Curatorial Assistant
李銘義 Teeda Lee Ming Yee

音響設計及工程 Sound Designer & Engineer
温新康 Wan San Hong

**演出樂手 Performing Artists**

邵俊傑 Louis Siu
陳文紈 Abby Chan
陳俊燊 Alvin Chan
陳彤 Brian Chan
鄭美君 Emily Cheng
李伊翱 Eyo Li

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藝團經理 Company Manager
何映宜 Ying Yi Ho

市場推廣主任 Marketing Officer
蔡倖培 Rosaline Choi

項目主任 Project Officer
麥嘉珍 Jennifer Mak

項目統籌 Project Executive
林煒陽 Victor Lam

**製作團隊 Production Team**

展覽製作 Exhibition Production
尚制作有限公司 ONEvent Productions Limited

展覽繪圖 Exhibition Drawings
John Chiu

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Freelancer Production Company

音響助理 Sound Crew
魏凱儀 Cato Ngai

設計 Design
Thingsidid

編輯及校對 Editor & Proofreader
傅肯特 Kent Foran

攝製 Videographer
CSTAND Production

影像搜集（柏林）Video Clips (Berlin)
王羨彤 Jacqueline Wong

影像搜集（巴黎及瓦隆先）Video Clips (Paris & Valenciennes)
陳禕凝 Elaine Chan

項目數碼宣傳統籌 Project Digital Marketer
鍾曜琛 Banco Chung

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黃紫悠 Minnie Wong
嚴朗僖 Paul Yim
羅欣欣 Taylor Law
黎思慧 Vivian Lai

展覽導賞員 Exhibition Docent
陳星琴 Emily Chan
鄭喬茵 Joanne Cheng
張浩銘 Felix Cheung
蔡穎儀 Renka Choi
李卓杰 Jacky Lee
盧俊彥 Vincent Lo
吳曉聰 Justin Ng
黃庭芝 Quinn Wong
黃朗瑤 Yoshino Wong

特別鳴謝 Special Thanks
(排名不分先後 In No Particular Order)
郭瑛 Kwok Ying
胡津如 Jeannie Wu
周佩利 Polly Chow
郭宇傑 Jaycee Kwok
謝皓霖 Bryan Tse
鄭斯婷 Constance Cheng
謝皓霖 Bryan Tse
溫偉強 Wan Wai Keung
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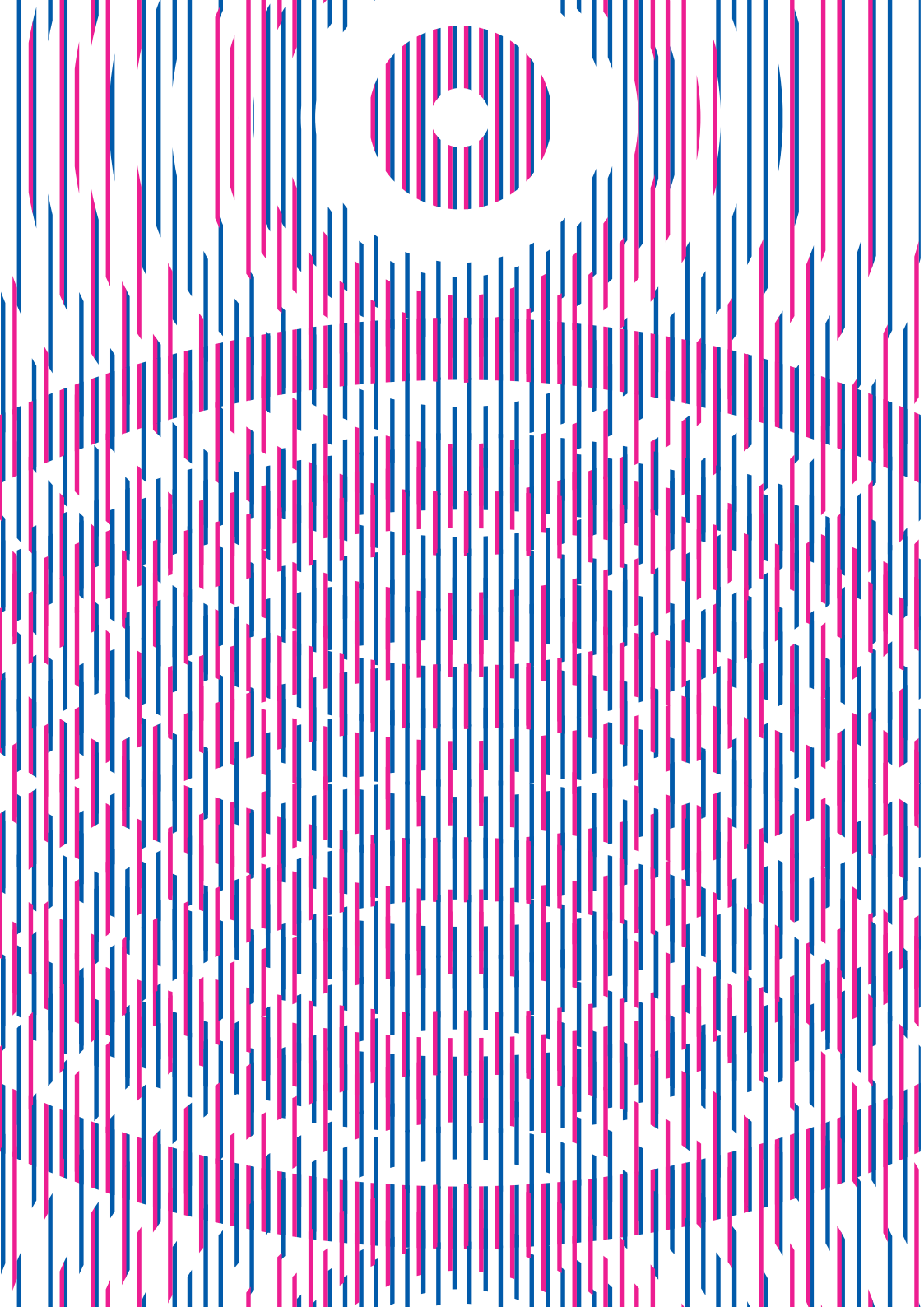
李子楹 May Li



敲擊囊 Toolbox Percussion

●

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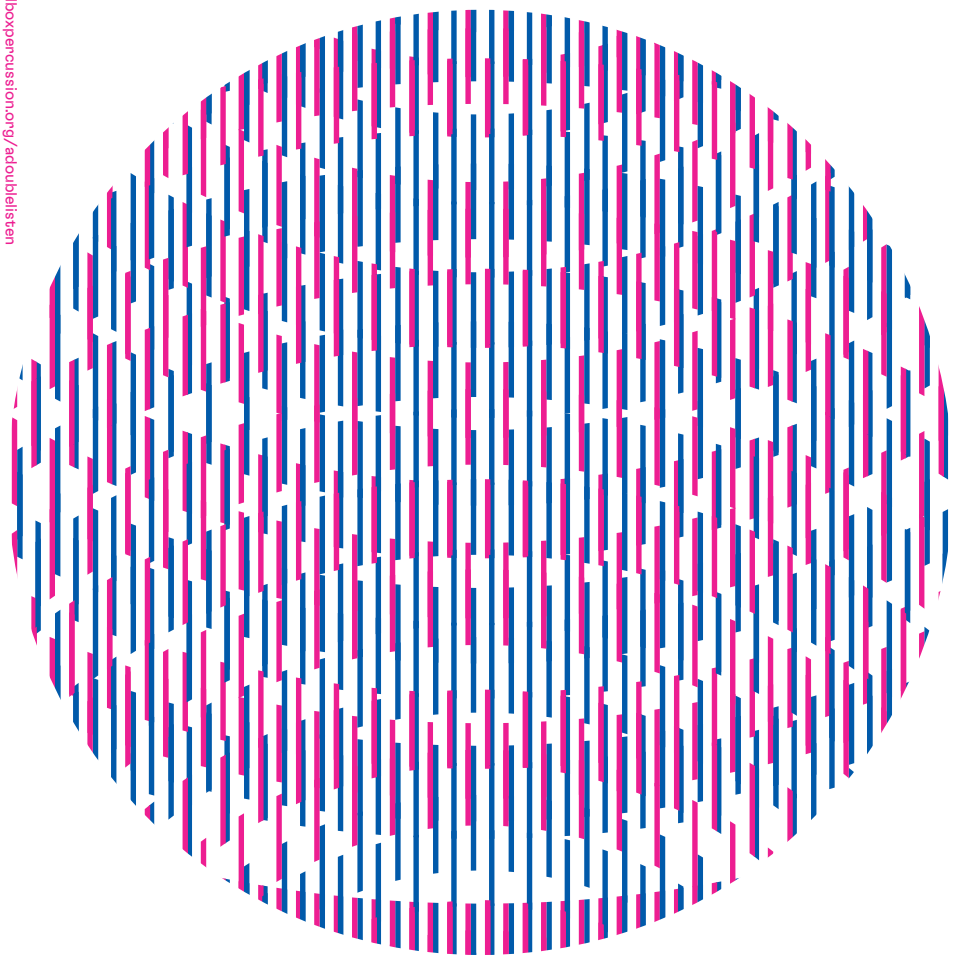
upbeat@toolboxpercussion.org | www.toolboxpercussion.org

# A DOUBLE LISTEN

A sound-based exhibition at H Queen's

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