

HKACT! Act 10 DAEDALUS DRONES

代達羅斯之無人機

上野健 | Ken Ueno



© EMPAC / Mike Bellio

21, 27, 28.11 (六 Sat - 日 Sun) 5pm, 6:30pm, 8pm

亞洲協會香港中心
Asia Society
Hong Kong Center

現場演出全長約50分鐘，不設中場休息，遲到者或不獲安排入場
The performance runtime is approx 50 mins with no interval. Latecomers may not be admitted

演出將於劉鑾雄·劉秀樺空中花園至麥禮賢夫人藝術館內進行
The performance will take place from Joseph Lau & Josephine Lau Roof Garden to inside Chantal Miller Gallery

發明：讓我們在夢中逃離黑暗

代達羅斯，畢生試圖衝破極限的古希臘發明家和建築工匠。

他首創了浴池及舞池、船帆及船桅。為克里特島的國王米諾斯建造了一座迷宮，用於關押半牛半人的怪物彌諾陶洛斯。到後來代達羅斯想離開時，卻遭到米諾斯的拒絕，使他被困在迷宮裡。想要突破陸地和海洋限制的代達羅斯，用羽毛和蜜蠟製造了一對翅膀，並像神一樣翱翔天際。

而在科技發達的今天，飛行已經不是妙想天開的事了。

亞洲協會香港中心幻化為迷宮；逆流作曲家上野健把身體變成實驗室，用「大聲公」演繹別具章法的自家製語言，讓無人機和四處游移的揚聲器充當舞者；一眾聲音藝術家及敲擊樂手合力搭建會發聲的建築物 (Sounding Architecture) ——窺探人類與科技相生相剋、活像迷宮的複雜關係。

Invention: To dream ourselves out of a dark place

Daedalus: inventor and architect in Greek mythology who broke through barriers.

Apart from baths to dance floors, masts and sails, Daedalus also built a labyrinth for King Minos of Crete to entrap the Minotaur. When Daedalus found himself imprisoned in his own labyrinth, he used feathers and wax to craft a pair of wings and took flight.

In today's technologically advanced world, flying is no longer a pipe dream.

The Asia Society Hong Kong Center is transformed into a labyrinth, as maverick composer Ken Ueno recasts physical gestures into sounds, inventing his own vocal technique amplified through a megaphone, with drones and movable speakers in the role of a dance corps along with a chorus of sound artists and percussionists creating a unique "Sounding Architecture". Together they comment on our complex, labyrinthine relationship with technology.

創作及製作團隊 Creative and Production Team

作曲 / 演出
Composer / Performer

上野健
Ken Ueno

策劃 / 建築師
Curator / Architect

曾慶豪
Thomas Tsang

總監 Director, HKU Percussion Ensemble
Deborah Waugh

演出
Performers

The Up:Strike Project
HKU Percussion Ensemble

監製
Producer

osage

場地贊助
Venue Sponsor



亞洲協會香港中心

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DEPARTMENT OF MUSIC
THE UNIVERSITY OF HONG KONG 香港大學音樂系

裝置及技術運作
Installation & Technical Operation



演出流程 Programme Rundown

第一部分 Part I

遊觀體驗
A Promenade Experience

劉鑾雄 · 劉秀樺空中花園
Joseph Lau & Josephine Lau Roof Garden

20分鐘
minutes

第二部分 Part II

迷宮裝置
Labyrinth Installation

麥禮賢夫人藝術館
Chantal Miller Gallery

30分鐘
minutes



作曲家的話

Composer's Notes

一塊柵欄碎片、一部「大聲公」、一支手電筒和一台無人機，玻璃櫥窗安放著聖物，等待表演開始。每件物品代表一個範疇（柵欄 = 建築；大聲公 = 聲音；手電筒 = 燈光藝術；無人機 = 工程），組成《代達羅斯之無人機》。

受神話裡同名發明家代達羅斯啟發，非音樂類範疇糅合到聲音藝術之中，刷新以往「音樂」的定義。這作品叩問：「建築與無人機也能成為發聲的樂器嗎？」代達羅斯把飛行變成可能，是這項發明的詩意象徵，為每個創作的時刻賦予特殊意義。從根本而言，當我們超越了陸地的界限，即闖進了充滿無限可能的新世界；若成功突破，便可以改變我們現存世界的本質。

為音樂插上翅膀，意味著發明新的樂器、新的表演空間和新的聲樂技巧。這項大膽的工程卻需要合作伙伴的才華和付出——建築師、設計師、工程師、承辦商和行政人員組成了這次演出的「管弦樂團」。特此鳴謝林茵與奧沙藝術基金的支持，沒有她的信任，這部複雜的作品恐怕無法成事。同時，感謝康樂及文化事務署新視野藝術節，以及各位合作伙伴包括曾慶豪（建築師）、Deborah Waugh (HKU Percussion Ensemble 總監) 和 The Up:Strike Project。當然還要感謝你們——我的觀眾！

——上野健

A fence fragment, a megaphone, a flashlight, and a drone, the contents of the vitrine are a reliquary in advance of the event. Each object represents a discipline (fence = architecture, megaphone = sound, flashlight = light art, and drone = engineering) brought together in *Daedalus Drones*.



Inspired by its mythological namesake, Daedalus, the inventor, non-musical disciplines are integrated into the sonic arts to expand upon the historic boundaries of what is considered music. This piece asks: “Can architecture and drones be heard as sonic instruments?” Daedalus was the inventor of flight and the symbolic poetry of that invention, speaking to all moments of creativity. Essentially, when we transcend our terrestrial boundaries, we break through to a new world of possibilities, which, when achieved, also changes the very nature of our world.

Giving music wings to fly means inventing new instruments, new spaces for performance, new vocal techniques. But such a radical endeavour also requires the talents and dedication and work of collaborators, who are the “orchestra” for this piece: architects, designers, engineers, contractors, and administrative staff. I would like to thank Agnes Lin and the Osage Art Foundation for their support in producing this work – without Agnes’ belief in our project, this complex piece could not have come to fruition. My thanks go as well to the NVAF, LCSD, and my collaborators – Thomas Tsang (architect), Deborah Waugh (Director of the HKU Percussion Ensemble), and The Up:Strike Project. And to you, the audience! Thank you!

— Ken Ueno

創作及製作團隊

Creative and Production Team



© Peter Gannushkin

作曲 / 演出
Composer / Performer

上野健
Ken Ueno

作曲家、歌唱家和聲音藝術家上野健曾獲羅馬大獎和柏林獎。

他研發獨特的創作技巧，為自創的聲樂協奏曲擔任獨唱，並與波士頓、紐約、華沙、維爾紐斯、曼谷、薩克拉門托、石溪、匹茲堡和北卡羅來納州各大管弦樂團合作。裝置作品曾在墨西哥國立自治大學當代藝術館、台北美術館、深港城市\建築雙年展、特爾費爾博物館和巴塞爾藝術展展出。上野健擁有哈佛大學博士學位，其簡歷收錄在《格羅夫美國音樂辭典》中。

Rome Prize and Berlin Prize winner Ken Ueno is a composer, vocalist, and sound artist. His music has been performed at venues and festivals around the world.

As a vocalist, Ueno invents bespoke techniques and performed as soloist in his vocal concerto with orchestras in Boston, New York, Warsaw, Vilnius, Bangkok, Sacramento, Stony Brook, Pittsburgh, and North Carolina. His installations have been featured at MUAC (Mexico City), Taipei Fine Arts Museum, Urbanism\Architecture Bi-City Biennale (Shenzhen), Telfair Museums, and Art Basel. Ueno holds a PhD from Harvard University and his bio appears in *The Grove Dictionary of American Music*.



© Naman Hamamoto

策劃 / 建築師
Curator / Architect

曾慶豪
Thomas Tsang

香港大學建築系副教授曾慶豪的策展項目包括：台北美術館「未明的雲朵：一城七街」、香港西九龍站「港鐵·藝術」，以及第十六屆威尼斯國際建築雙年展——香港展覽。

曾獲取獎項包括：羅馬美國學院 Marion O. and Maximilian E. Hoffman Rome Prize 建築獎、Civitella Ranieri 基金會獎學金、美國衛斯理學院 the Susan and Donald Newhouse Center for the Humanities 的米倫駐場藝術家，以及2021年亞利桑那州立大學馬塔耶夫駐場研究獎。

Associate Professor of Architecture at the University of Hong Kong, Thomas Tsang's curatorial projects include "Cloud of Unknowing: A City with Seven Streets" at the Taipei Fine Arts Museum, "Art in MTR" for the Hong Kong West Kowloon Station, and the 16th International Architecture Exhibition - La Biennale di Venezia, Hong Kong Exhibition.

He is the recipient of Marion O. and Maximilian E. Hoffman Rome Prize by American Academy in Rome, Civitella Ranieri Fellowship, and Mellon Visiting Artist at the Susan and Donald Newhouse Center for the Humanities at Wellesley College, and the 2021 Matakjev Research Residency at Arizona State University.



總監 Director, HKU Percussion Ensemble
Deborah Waugh

多才多藝的表演者 / 教育家，目前任教於香港大學，一直活躍於本地藝術界，首演多部新作。

定居香港前，曾是多倫多 Aradia Ensemble 的創團成員，並跟隨敲擊樂團 NEXUS 學習。多年來，不定期與墨爾本交響樂團等著名澳洲樂團合作，擔任敲擊樂手。Waugh 的表演和唱片風格多樣，擁有墨爾本維多利亞藝術學院表演文憑、多倫多大學音樂碩士和香港大學博士學位。

Deborah Waugh is a versatile performer and lecturer at the University of Hong Kong. She is actively engaged in the Hong Kong arts scene and has premiered many new works.

Before moving to Hong Kong, she was a founding member of Aradia Ensemble in Toronto, where she studied with members of the percussion ensemble NEXUS. She also worked for many years as a casual percussionist with the Melbourne Symphony Orchestra and other leading Australian ensembles. With countless performances and recordings in a wide range of genres, Waugh has performance diplomas from the Victorian College of the Arts, Master of Music from the University of Toronto, and a PhD from the University of Hong Kong.

自2009年由 Deborah Waugh 創立，一直致力探索聲音的多元世界。

HKU Percussion Ensemble 活躍於當代音樂界。近期與香港創樂團的合作包括：《偶樂》(2015)、《創樂記：哈里·帕殊的偉大傑作》(2016)、《ESKYIU PLAYKITS》多變互動展覽 (2018) 和「聽得見的城市」《亞特拉斯·四》(2019)。其他演出包括與上野健在深港城市\建築雙年展合演的《only the breaths of favorite poems herein》(2017)、《Sounding Architecture in Concert》(2018)、《Bach to Bali》(2019) 及《Drawing Attention》(2021)。



© Kelvin Wan Long-kin

演出
Performers
HKU Percussion Ensemble

The HKU Percussion Ensemble has been exploring the diverse world of sound since it was established by Deborah Waugh in 2009.

The ensemble is active in the contemporary music scene and often collaborates with the Hong Kong New Music Ensemble. Recent concerts with HKNME include *Double Music* (2015), *Genesis of a Music: The Genius of Harry Partch* (2016), *ESKYIU PLAYKITS: Chinese Music Rediscovery* (2018), and *Our Audible City: Atlas 4* (2019). Other performances include Ken Ueno's *only the breaths of favorite poems herein* at the Urbanism\Architecture Bi-City Biennale (Shenzhen) in 2017, *Sounding Architecture in Concert* (2018), *Bach to Bali* (2019), and *Drawing Attention* (2021).

The Up:Strike Project 的名字源於演奏敲擊樂的動作：提起、敲打。

由兩位本地敲擊樂手余林穗和劉語博士創辦，讓來自各方的敲擊樂手聚首一堂。成立於2018年底，致力匯聚專業和新晉樂手，帶來多元化的當代音樂作品。



© Nick Triou

Founded by Karen Yu and Dr Matthew Lau, The Up:Strike Project embodies the nature of the integral movement in percussion: “up” and “strike”.

By bringing professional and emerging percussionists together, presenting and championing a diverse mix of percussion music, and supporting the future leaders of percussive arts, The Up:Strike Project endeavours to strike and stand out as the pioneer of the ever-changing art form in percussion and contemporary music.

演出

Performers

The Up:Strike Project

奧沙藝術基金成立於2005年，是一家以香港為據點的非牟利組織，致力打造創意社區、鼓勵文化協作、培養創造能力和促進國際交流。

基金致力策劃藝術展覽、出版物、工作坊、跨界別演出、講座和研討會，推動藝術和科技發展，積極探索不同區域的對話和交流。



監製

Producer

奧沙藝術基金

Osage Art Foundation

Osage Art Foundation is a Hong Kong-based not-for-profit organisation established in 2005 that strives to build creative communities, promote cultural cooperation, nurture creative capacity, and foster international cultural exchange.

The foundation has been promoting this through art exhibitions, publications, workshops, interdisciplinary performances, artist talks, and symposia, and it has been interested in exploring regional dialogues and exchanges in different perspectives as well as supporting art and technology.



場地贊助
Venue Sponsor
亞洲協會香港中心
Asia Society Hong Kong Center

亞洲協會由 John D. Rockefeller III 於1956年在紐約創立，致力促進亞洲及美國人民、社會領袖和機構的理解和伙伴關係。

在藝術、商業、文化、教育和政策等領域，亞洲協會提供洞見並促進合作，以應對當前的挑戰，締造共生共榮的未來。

Founded in 1956 by John D. Rockefeller III in New York, Asia Society is a leading educational organisation dedicated to promoting mutual understanding and strengthening partnerships among peoples, leaders and institutions of Asia and the United States in a global context.

Across the fields of arts, business, culture, education and policy, Asia Society provides insight, generates ideas and promotes collaboration to address present challenges and create a shared future.



聲音及音訊工程師
Sound and Audio Engineer
謝金寶
Tse Kam-po

香港演藝學院科藝製作系副主任及高級講師（音響）。

自小對時間、頻率和振幅——聲音的關鍵屬性——著迷，花了超過十年時間專門研究聲音系統優化，並將成果運用於多媒體實驗音樂表演，包括蔡世豪《聲·影·演》及《星·音·演》、Volt In Music《First Touch of Electricity》、Primary Shapes x DJ Tommy《二三乘七三等於一六七九》。

Tse Kam-po is currently Deputy Head of Media Design & Technology and Senior Lecturer (Sound) at the Hong Kong Academy for Performing Arts.

Since an early age, he has been enchanted by time, frequency, and amplitude – the key attributes of sound. He also spent more than ten years specialising in sound system optimisation, designing sound systems for notable experimental music performances such as *Audio-Visual Live* and *LIVE · PLANET · NOISE* by Choi Sai-ho, *First Touch of Electricity* by Volt In Music, *Blending Worlds* by Primary Shapes x DJ Tommy.



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燈光設計師
Lighting Designer
陳一云
Amy Chan

燈光藝術家、劇場工作者、Drama COLLABoratory 藝術總監。

香港演藝學院藝術碩士 (優異)，主修燈光設計。作品探索光的音樂性、表演性及劇場性，試圖擴闊光與音樂、表演與裝置、藝術與醫學的界限。近作包括裝置劇場《與物俱增》及《界·面》。

Light artist, theatre practitioner, and artistic director of Drama COLLABoratory, Amy Chan is a Master of Fine Arts (with distinction) graduate from the Hong Kong Academy for Performing Arts, majoring in lighting design.

Her works explore the musicality, performativity and theatricality of light in performance and installation, and the in-betweens of light-music, performance-installation and arts-medicine. Her recent works include light installation-performances *Things That Talk* and *Inter-Face*.



軌道式音響系統工程師
Speaker on Rails System Engineer
陳庭章
Tim Chan

本地打擊樂手、作曲家及錄像創作人。

獲委約製作不少曲目，演奏的團體包括香港創樂團、天邊外劇場、香港藝術館、油街實現、聲音掏腰包、城市當代舞蹈團、鄧樹榮戲劇工作室等。陳氏也曾在光影作坊、東華三院和香港善導會的展覽中擔任媒體藝術家。

Hong Kong percussionist, composer and videographer.

Tim Chan's compositional works are heard in various commissions and performed by many groups, including Hong Kong New Music Ensemble, Theatre Horizon, Hong Kong Museum of Art, Oil Street Art Space, soundpocket, City Contemporary Dance Company, and Tang Shu-wing Theatre Studio. Chan has also been featured as media artist in exhibitions organised by Lumenvisum, Tung Wah Group of Hospitals, and the Society of Rehabilitation and Crime Prevention.

裝置參觀 Installation



22-26.11

(一 Mon - 五 Fri)

11am, 12:30pm, 2pm,

3:30pm, 5pm,

6:30pm, 8pm



絕密迷宮 (僅限裝置參觀)

Daedalus Drones: Enclosed Labyrinth (installation only)

亞洲協會香港中心麥禮賢夫人藝術館

Chantal Miller Gallery, Asia Society Hong Kong Center

免費入場

Free Admission

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Quota limited, please reserve online

研討會 Symposium

26.11

(五 Fri)

7-9pm

亞洲協會香港中心麥禮賢劇場
Miller Theater,
Asia Society Hong Kong Center

英語主講，免費入場
In English; free admission



與殖民全球化逆風飛行 Flying Against the Colonising Universal

人工智能、氣候變化、東(南)亞經濟體崛起、地緣政治重心轉移等不同的發展趨勢交匯碰撞，衝擊戰後的國際權力分佈。際此關鍵性的歷史時刻，我們把握時機，從東南亞的整體環境反思藝術及藝術創作的意義。

適逢上野健的《代達羅斯之無人機》在亞洲協會香港中心上演，多位專家聚首一堂，從多樣的角度的思考上述命題，並評論上野健作品包含的多重面向。

With the confluence of accelerating trajectories, including the development of AI, climate change, and the rising economies of East and Southeast Asia, and shifting geopolitical matrixes that challenge post-war indexes of power, we approach a critical moment in history, an appropriate time to reflect on the meaning of art and art-making in a Southeast-Asian context. On the occasion of Ken Ueno's installation performances of *Daedalus Drones* at the Asia Society, a panel of experts is assembled with the aim of tackling this reflection from broad and diverse critical perspectives, commenting on the various vectors that Ueno's work encompasses.

與談人 Panelists

陳詩怡 (倫敦大學皇家哈洛威學院)
Shrz Ee Tan
(Royal Holloway, University of London)

解殖音樂研究專家
A recognised expert in decolonising music

朴昭映 (香港城市大學)
Lisa Park So Young
(City University of Hong Kong)

媒體藝術家及學者，專擅評論媒體藝術裡西方視角的霸權
A media artist and scholar who critiques the hegemony of Western critical frames in media art

上野健 (加利福尼亞大學柏克萊分校)
Ken Ueno (UC Berkeley)

藝術家
Artist

Sydney Skybetter
(布朗大學 Brown University)

編舞家及學者，將編舞與人工智能 / 監測行為的倫理研究
互相結合

A choreographer and scholar who intersects choreography with research into the ethics of AI and surveillance

Giorgio Biancorosso
(香港大學 The University of Hong Kong)

音樂歷史學家
Music historian

唐納天
Nadim Abbas

藝術家
Artist

主持 Moderator

譚鴻鈞
John Tain

亞洲藝術文獻庫
Asia Art Archive

網上影片 Online Video



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12月上線
Premieres in Dec



在太陽前屏息靜氣：360° 全貌觀
Bated breath before the sun: a 360° view of *Daedalus Drones*

「媒介即信息」——此360° 無人機影片再現上野健的裝置演出《HKACT! Act 10 代達羅斯之無人機》，將聲音、建築、燈光，還有成群的無人機，組成嶄新的混合藝術。這齣沉浸式影片為這部史詩巨構加深了歷史層次。

The “medium is the message,” in this 360°-drone-footage retelling of Ueno’s installation-performance, *HKACT! Act 10 Daedalus Drones*, integrates sound, architecture, light, and a swarm of drones, into a new, hybrid art. This immersive video adds another layer to the history of this epic work.

設備支援
Equipment Support
香港城市大學創意媒體學院
School of Creative Media,
City University of Hong Kong

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影像記錄
Video Documentation

葉承軒
Ken Yip

360° 影片製作
360° Video Production

鄧鉅榮
Ringo Tang
鄭家進
Cheng Ka-chun

場地規則 House Rules

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。此外，請勿在場內飲食。多謝合作。

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light-emitting devices before the performance. Eating or drinking is not permitted in the venue. Thank you for your co-operation.

本節目內容並不反映康樂及文化事務署的意見


The content of this programme does not represent the views of the Leisure and Cultural Services Department

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