

Arts Edited by Kevin Kwong
kevin.kwong@scmp.com



Exhibitions

▶▶ LAST CALL

Hong Kong Lyric

Ink paintings by architect-designer-painter Raymond Fung that combine traditional Chinese ink painting with a Western approach to colour and composition. Today, 9.30am-6pm, University Museum and Art Gallery, University of HK, 94 Bonham Rd, Pok Fu Lam. Inquiries: 2241 5502. Ends today

▶▶ LAST CALL

Fax

Faxes by nearly 100 artists that conceive of the fax machine as a tool for thinking and drawing. Today, noon-7pm, Para/Site Art Space, G/F, 4 Po Yan St, Sheung Wan. Inquiries: 2517 4620. Ends today

▶▶ LAST CALL

Move on Asia

Video art by artists from South Korea, Japan, Hong Kong, the mainland, Australia and Southeast Asia that consider the end of the medium. Today, noon-7pm, Para/Site Art Space, G/F, 4 Po Yan St, Sheung Wan. Inquiries: 2517 4620. Ends today

▶▶ LAST CALL

The Lost City

Surrealistic landscape paintings by Russian painters of a ruined ancient city. Today, 11am-6.30pm, King's Gallery, Shop 215, 2/F The Galleria, 9 Queen's Rd Central. Inquiries: 2117 0731. Ends today

▶▶ LAST CALL

Fine Arts Exhibition Of Dong Xiyuan

The artist's paintings of Chinese landscapes, flowers and birds. Today, 10am-7pm, Wan Fung Art Gallery, G/F Cityplaza III, Taikoo Shing. Inquiries: 2736 9623. Ends today

Flowers Fall

Chinese-Australian artist Lindy Lee's paper and metal works contemplate cosmic and elemental forces. Mon-Sat, 10am-6pm, 10 Chancery Lane Gallery, G/F, 10 Chancery Lane, Central. Inquiries: 2810 0065. Ends Apr 10

★ EDITOR'S PICK

Hong Kong Ink 2010

More than 140 ink paintings by 22 local artists, including Au Yeung Nai-chim, Dominic Lam Man-kit and Yung Shing-cho. Mon-Sat, 10am-7pm, Artexpace, G-1/F Hang Ngai Jewellery Centre, 4 Hok

Wed-Sat, 10am-6pm, Sun, 10am-7pm, closed Tue, HK Heritage Museum, 1 Man Lam Rd, Sha Tin, HK\$10, free on Wed. Inquiries: 2180 8188. Ends Sept 27

Performing Arts

Into the Woods

The Thespians perform Stephen Sondheim and James Lapine's musical about the consequences of wishes and quests of characters from fairy tales such as *Little Red Riding Hood*, *Jack and the Beanstalk*, *Rapunzel* and *Cinderella*. In English. Today-Sat, 7.30pm, Fringe Club, 2 Lower Albert Rd, Central, HK\$180, HK\$150 (members) HK Ticketing. Inquiries: 2521 7251

Communicating Doors

Roy Szeto Wai-cheuk directs the HK Repertory Theatre's version of Alan Ayckbourn's comic thriller about three women trapped in three different eras who band together to thwart a murderer. In Cantonese with Chinese and English surtitles. Today-Sat, 7.45pm, also Sat-Apr 4, 2.45pm, HK Arts Centre, 2 Harbour Rd, Wan Chai, HK\$140, HK\$240 Urbtix. Inquiries: 3103 5900

The Sound of Music

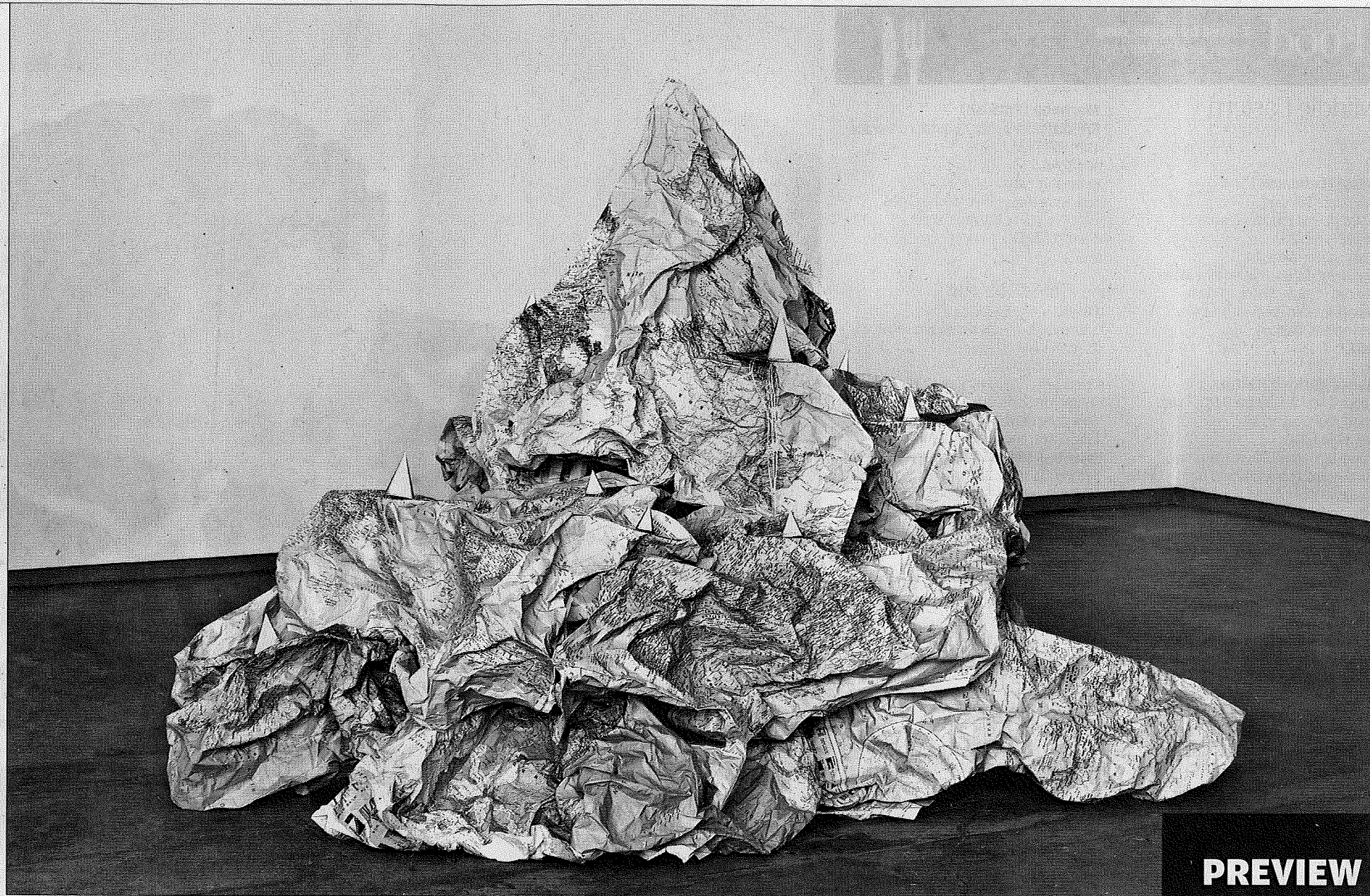
Spring-Time Stage Production's adaptation of the Richard Rodgers and Oscar Hammerstein II's musical about a young woman sent to work as the governess of an aristocratic widower's children. In Cantonese with Chinese and English surtitles. Today, 7.45pm, tomorrow-Sat, 2pm, also 4.30pm, Jockey Club Auditorium, HK Polytechnic University, Hung Hom, HK\$130-HK\$200 Urbtix. Inquiries: 2793 1123

The Adventures of Peter Rabbit Live on Stage

Lunchbox Theatrical Productions and David Atkins Enterprises present a musical adventure featuring the characters from Beatrix Potter's children's books. In English. Tomorrow, 11.30am, also tomorrow-Apr 5, 2.30pm, Sat-Apr 5, 5pm, HK Academy for Performing Arts, 1 Gloucester Rd, Wan Chai, HK\$195-HK\$495 HK Ticketing. Inquiries: www.lunchbox-productions.com

Old Master Q

Chung Ying Theatre Company's musical about cartoon characters Old Master Q and his buddy, Big Potato, embarking on a holy mission. In Cantonese with Chinese



PREVIEW

Parallel Worlds

Osage Kwun Tong Until April 18

If you have time for just one exhibition this Easter weekend, consider going to Kwun Tong for this new Osage show that follows the artistic transformation and progress of Shirley Tse Suk-nai and Sara Tse Suk-ting that has surprised the pair of artist sisters themselves.

For a long time, their works would have made for a study in contrast. Shirley, 42, who lives in Los Angeles, has over the past five years moved away from abstract works to more autobiographical pieces. Her younger sibling (by six years), Hong Kong-based

Sara, always opted for "being very narrative-bound". Yet, despite being physically half a world away for more than two decades, the sisters have moved closer to one another in recent years, as illustrated by *Parallel Worlds*. For example, the subject of Sara's new work in the exhibition comes out of Shirley's collection of tourist slides of 1960s Hong Kong that a friend in Los Angeles had given her. The sisters have also engaged in a continuous artistic and personal dialogue.

"When we talk about being artists, we share a lot in terms of how our work is so fragile [and possesses] a sensitivity towards materials," Shirley says.

But while some might expect the younger sister's artistic direction to be

more influenced by the elder sibling, this isn't the case with the Tses.

"A lot of [Sara's] installations are about telling stories. She definitely never shies away from using the autobiographical," says Shirley.

"My early work [was] the opposite of that. I used a lot of machine aesthetics and manufactured items. I stayed away from anything autobiographical." However, she adds: "The more recent work is moving towards the more literal and representational."

At the same time, Shirley has not forsaken the theoretical in her work, with quantum theory and Marxist material dialectics currently being major influences on her artistic thought. She also discusses how her *Quantum Shirley*

series of sculpture-installations (such as the one above) - made from world maps, fabric and thread - can be interpreted as an identity piece. "My interest in identity was less informed by multiculturalism ... you might also say that I'm interested in non-identity - because it's not a fixed identity [that I'm depicting]," says Shirley.

In a parallel development, the artist says her earlier work investigated plastics as a material. For more than a decade, Shirley used plastics exclusively as her medium.

Lately, she has become more interested in the idea of plasticity. In other words, how things are malleable and changeable, and therefore can be interpreted and viewed in various ways.

From one perspective, her *Quantum Shirley Series* can be seen as playing with the idea of the plasticity of identity and coming out of her "being an alien or foreigner living in the US", says the artist.

"I'm interested in plasticity, so everywhere I look I live my everyday life thinking of things that could have been done differently. Because just the fact of living in [that] culture [makes me] hypersensitive to cultural differences," Shirley says.

Yvonne Teh

Daily, 10am-7pm, 5/F Kian Dai Industrial Building, 73-75 Hung To Rd, Kwun Tong. Inquiries: 2793 4817