

## **UK Now**

A festival of UK arts and creative  
industries in China

1 April – 13 December 2012

## **艺述英国**

英国艺术和创意产业节在中国

2012年4月1日至12月13日

UK Now festival of arts and creative industries in China  
1 April–13 December 2012  
Organised by British Council  
In partnership with Brunswick Group and HSBC  
With generous support from Burberry, Diageo, IELTS, IHG,  
Jaguar Land Rover, John Swire & Sons, Norton Rose Group,  
Prudential and Standard Chartered.

“艺述英国”英国艺术和创意产业节在中国  
2012年4月1日至12月13日  
活动主办方：英国文化协会  
与博然思维集团及汇丰银行合作  
并获得博柏利、帝亚吉欧、雅思、洲际酒店集团、捷豹路虎、  
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# Introduction

## 介绍

In 2012, the People's Republic of China was the stage for the largest, most ambitious festival of UK culture ever to take place in the country. Between April and December, representatives of the best of UK arts and creative industries put on over 200 events across 29 cities in Mainland China, Hong Kong and Macau, attended by an estimated 4 million people.

This book is the story of that festival, told by the people behind it, those who took part and those it touched. It is not intended to be a complete retrospective but rather a series of snapshots and conversations that capture the scope, the energy, the generosity and the spirit of collaboration that underpinned UK Now from its inception.

Culture thrives on curiosity and openness; it channels the exchange of ideas. It defines both our differences and our innate affinities. Framed against the handing over of the Olympic torch from Beijing to London, and on the 40th anniversary of the resumption of ambassadorial-level relations between the UK and China, this festival of culture is the latest exchange in the broadening conversation between the two countries.

2012年，迄今为止规模最大的英国文化盛会在中国举行。4月至12月期间，200多场展现英国艺术和创意产业最高水平的活动，在中国大陆、香港、澳门等29个城市全面开展，大约400万人参与其中。

在本书中，我们请来了组织和参与“艺述英国”以及受到文化节感染的个人，让他们讲述与“艺述英国”有关的故事。本书并不旨在提供一次全面的回顾，而是择取一些活动场面和对话，以求重现自开幕以来“艺述英国”所覆盖的领域、所展现的活力、所提供的丰富活动和所促进的合作精神。

拥有好奇心和开放的态度，文化才能全面绽放，才能开启思想交流。文化可以界定我们之间的“异”，同时也凸显我们内在的“同”。2012年见证了奥运火炬从北京传递到伦敦，又适逢中英大使级外交关系建立40周年，“艺述英国”艺术节借此东风，为两国在文化领域的更广泛交流提供了新的契机。

## The Rt Hon David Cameron MP, Prime Minister of the United Kingdom

I am delighted to be supporting UK Now, which celebrates the diversity and vitality of the UK's arts and creative industries in China. A direct experience of arts and culture contributes to the development of any society and has the power to engage and unite people from all walks of life. It is a vital diplomatic tool.

UK Now evolved from the success of China Now in 2008, during which people in China proudly showcased their achievements at the Beijing Olympics. After the fantastic summer we have had during London 2012, we are also proud. We must continue to demonstrate the best of British talent, and promote British business and innovation abroad, if we are to compete in the global race.

It is forty years since we resumed diplomatic relations with China, and UK Now is just one example of how far this relationship has come. Celebrating and showcasing the best of UK art and culture is a fantastic way to strengthen further our growing ties.

### 英国首相戴维·卡梅伦

我很高兴能够支持“艺术英国”，这是一个在中国庆祝英国艺术和创意产业的多元化和活力的盛会。文化和艺术的直接体验有助于社会的发展，并且有力量号召且联合各阶层的人。这是一个重要的外交工具。

“艺术英国”延续了2008年在伦敦成功举行的“时代中国”文化节，中国人在北京奥运期间骄傲地向世人展示他们的成果。经历了2012年夏季的伦敦奥运会之后，我们也是同样地骄傲。这让我们意识到：如果我们要参与全球性竞争，我们必须继续展现英国最好的人才，在海外大力推广英国的商业和创新。

今年是中英大使级外交关系建立40周年，“艺术英国”恰好展示了中英两国关系持续发展的面貌。呈现英国文化和艺术最好的一面，是进一步深化与加强两国关系的极好的方式。



British Prime Minister David Cameron MP announces the UK Now arts festival in China 2012 in front of the National Museum in Beijing.

**From left to right:** Joanna Burke, Minister (Cultural and Education) of the Cultural and Education Section of the British Embassy; Sir Vernon Ellis, Chairman British Council; Neil MacGregor, Director British Museum; Xiang Xiaowei, Assistant Director General, Bureau for External Cultural Relations, Ministry of Culture; British Prime Minister David Cameron MP; Lü Zhangshen, Director National Museum; Sir Mark Jones, Director Victoria and Albert Museum; Helen Wong, President and CEO, HSBC, China.

英国首相戴维·卡梅伦在北京国家博物馆前宣布2012年“艺术英国”艺术节在中国启动。

**从左至右：**英国大使馆文化教育处公使（文化与教育）白琼娜、英国文化协会主席文龙爵士、大英博物馆馆长尼尔·麦克格瑞格、中华人民共和国文化部外联局副局长项晓伟、英国首相戴维·卡梅伦、中国国家博物馆馆长吕章申、维多利亚和阿尔伯特博物馆馆长马克·琼斯爵士、汇丰银行（中国）有限公司行长兼行政总裁黄碧娟。

**CONTEXT**

**艺术节背景**

## Alan Parker, Chairman, UK Now

To understand the genesis of UK Now, you've got to go back four years to an idea that started around a dining-room table – a group of UK business leaders talking to the then Chinese Ambassador about how we build better links between our two countries.

It's very difficult to comprehend the social, political and economic shifts taking place in China when you're very far away. All you see is the rise of Asia with China at the heart of it. And this rise can frighten people. So the idea of understanding each other better, of realising that we share a huge amount of common ground – this was at the root of China Now, a celebration of Chinese culture in Britain in 2008 that took place as a backdrop to the Beijing Olympics.

China Now had fantastic support from business and the arts. Lord Green, the Chairman of the festival, made the point that its achievements should be just the beginning of a greater engagement with China. He effectively sketched out the map for the next stage of this journey.

I had the honour of taking on the baton this time, and the idea was to celebrate the creativity and culture happening in the UK now: to show the depth of our culture, but not the dusty old version of it. And so the process became very exciting. The festival grew right in front of our eyes as we understood just how many people are busy building that bridge between our cultures every day: writers, painters, theatre companies, rock bands, national arts institutions, right down to individuals. UK Now was about marshalling that enthusiasm, supporting it, bringing it together and giving it coherence. A lot of what it has done is to demonstrate just how active and vibrant that connection already is.

We have been generously supported in this by HSBC, Burberry, Diageo, IELTS, IHG, Jaguar Land Rover, John Swire & Sons, Norton Rose Group, Prudential and Standard Chartered Bank. For the lasting legacy of UK Now, we are indebted to China's Ministry of Culture for their collaboration and support.

The legacy of UK Now is about helping the next generation. The UK has a huge amount to offer other countries in the way we work as a society. We've embraced an enormous amount of cultural change; we are extremely creative designers, manufacturers and service providers; we are still the envy of the world for our education systems, justice systems, civic systems and our media. China equally has an enormous depth in those things, and I think equally China is acutely aware that it is easily misunderstood.

The UK and China are natural partners, and share a huge amount of common ground in wanting better outcomes for our people. It's not about an eastern view or western view, or even a political view. It's simply that you'll achieve more with people whom you understand. This is more than just arts or business. It's about working together on a common vision of what we'd both like to achieve. It's about how we can live together and thrive together; as simple as that.

Alan Parker is Chairman of Brunswick Group LLP, which he founded in 1987. Since then, Brunswick has grown organically into an international firm of more than 80 Partners with offices around the world. Alan was the founder and Vice-Chairman of China Now and is Chairman of Save the Children UK.

## 艾伦·帕克，“艺述英国”主席

要了解“艺述英国”的由来，需追溯到4年前的一次聚餐。那次，一群英国商业领袖们聚在一起，和当时的中国大使讨论如何在两国之间建立更好的联系。

当你身处一个遥远的国家，想要了解正在中国发生的社会、政治和经济的变迁是非常困难的。你只能看到以中国为核心的亚洲正在崛起，而这种崛起让有些人感到害怕。所以我们希望更好地了解彼此、发现众多共通点，这也是2008年北京奥运会期间在英国举行的“时代中国”艺术节的根基。

“时代中国”得到了商业和艺术圈的大力支持。艺术节主席格林爵士当时就指出：“时代中国”只是中英之间更多合作的开始。他明确地为这段旅程的下一站指明了方向。

我很荣幸地从格林爵士手中接过了接力棒，而这次的主旨是推广英国当代创意和文化：展现我们文化的深度，但不是埋在故纸堆中的版本。整个过程非常激动人心。当艺术节在我们眼前茁壮成长时，我们意识到实际上每天都有那么多人在为两国文化交流搭建桥梁而奔忙：作家、画家、剧团、摇滚乐队、国家艺术机构、以及更多的文化艺术界个人。“艺述英国”就是要把这些热情集合起来，给予支持，让它们凝聚在一起。艺术节所做的事情就是证明了两国之间的交流是多么频繁且充满活力。

“艺述英国”得到了英国公司和跨国企业的慷慨赞助，它们分别是：汇丰银行、博柏利、帝亚吉欧、雅思、洲际酒店集团、捷豹路虎、太古集团、诺顿罗氏集团、英国保诚集团和渣打银行。同时，“艺述英国”影响力的持续也离不开中国文化部提供的合作和支持。

“艺述英国”所留下的宝贵遗产的核心是帮助下一代。作为一个社会，英国有大量经验可以与其他国家分享。我们经历了无数的文化变更，我们有充满创意的设计师、制造商和服务业者，我们的教育系统、司法系统、市政体系和媒体依然令世界艳羡。中国在这些领域其实也有很深的渊源，我想中国也很明白这些领域也是最容易被人所误解的。

英国和中国是顺理成章的合作伙伴，在希望为各自的人民带来更大的福祉方面是共通的。这和东西方价值观无关，更不是一种政治眼光。如果你了解对方，你就能创造出更大的成绩。这不只是关于艺术或者商业，而是双方为同一个目标而共同努力，是为了我们能够共同生活、共同成长：就是这么简单。

艾伦·帕克于1987年创立博然思维，现任集团主席。如今博然思维集团已经发展成为一家全球性企业，在世界各地设有办公室，拥有80多位合伙人。艾伦·帕克是“时代中国”艺术节的创始人和副主席，还是英国救助儿童会的主席。

## Lord Green of Hurstpierpoint, UK Minister of State for Trade and Investment

UK Now in China is an excellent example of how British organisations can work together to create a robust and reputable result that reaches out to businesses globally. By working side by side within vibrant markets such as China, we demonstrate our skills and expertise in business management, and set a precedent for the UK's potential. The UK continues to be at the forefront of art and creativity thanks to an abundance of home-grown talent. China's creative talent is continuing to expand its reach worldwide. We look forward to continuing our valued relationship with China in the future.

### 格林勋爵，英国贸易与投资国务大臣

在中国举办的“艺述英国”艺术节是个很好的例子，证明了英国机构可以协力打造一个丰富多彩且广受好评的大型活动，这对全球范围内的商业起到积极的推动作用。中国是目前世界上最活跃的市场之一，与中国携手合作，一方面可以展现我们在商业管理上的技能和专业知识，另一方面也能够为日后开创更多的机会。得益于不断涌现的本土人才，英国一直在艺术和创意方面处于领先地位。近年来，中国的创意人才也日渐壮大并向海外延展。我们重视与中国的关系，期待未来能够继续深化合作。

## Cai Wu, Ministry of Culture, People's Republic of China

From April to December 2012, the British government has held a large-scale arts and culture festival in cities all over China. UK Now celebrates 40 years since the establishment of ambassadorial relations between China and Britain and, on behalf of the Ministry of Culture, I would like to congratulate the festival on the success of its events.

Over the past 40 years there has been a comprehensive development of political, economic and cultural relations. Cultural exchanges between the two countries have also become an important part of bilateral relations. UK Now marks a further highlight of the bilateral cultural exchanges and co-operation following China Now, held in the UK in 2008. I believe the success of UK Now will further deepen Sino-British cultural exchanges and the friendships and co-operation between their two peoples, promoting cultural relations between the two countries by moving to a higher level.

### 蔡武，中华人民共和国文化部部长

2012年4月至12月期间，英国政府在中国各地举办了大规模的文化艺术节——“艺述英国”，以庆祝中英两国建立大使级外交关系40周年，我谨代表中国文化部对活动的成功举办表示祝贺。

40年来，双方的政治、经济和文化关系全面发展，两国的人文交流也成为两国关系中重要的组成部分。“艺述英国”活动是中国2008年成功在英举办“时代中国”活动后两国文化交流与合作的又一精彩亮点。我相信它的成功举办会进一步深化中英人文交流与合作和两国人民的友谊，推动两国文化关系向更高的层次迈进。

## Sebastian Wood, UK Ambassador to China

I believe that a greater understanding of British culture, of our artistic achievements and the environment in which they flourish, can only deepen and enrich the relationship between the UK and China.

The British and Chinese people do share cultural common ground. We have a deep respect for literature and for traditional cultures embodied in strong formal education. We have a similar sense of humour. But there are big, exciting differences too, which is why cultural exchange between us is so stimulating. There is a huge appetite on both sides for sharing experience and expertise, particularly in the areas of education and the arts.

2012 is a very important year for us in China, and many people have told me how delighted they are that we have celebrated 2012 with such an ambitious and exciting programme and particularly that we have taken the festival to people in so many parts of China. The UK Now festival has brought a huge amount of pleasure – and some real surprises – to millions of people all over the country.

Personally, I particularly enjoyed a concert by the Philharmonia Orchestra, a performance of Shakespeare's *Henry V* by the Propeller Theatre Company, and the British Museum/Victoria & Albert Museum joint exhibition of porcelain at China's National Museum. The UK Now launch party was certainly the first time we've had stilt-walkers in Vivienne Westwood-inspired costumes, VJs, DJs, a jazz band and a string quartet all at the same time on the lawn of the Ambassador's Residence in Beijing.

UK Now, together with Thomas Heatherwick's fantastic UK pavilion at the Shanghai World Expo and the stunning opening ceremony of the London Olympics, has brought a very different view of the UK to very large numbers of people across China. Through the government's GREAT campaign, we will continue to show Chinese audiences what a vibrantly creative culture we have in 21st-century Britain.

More Chinese people understand that today than they did three years ago. I hope that UK Now will encourage them to visit Britain and for us to get to know each other more closely. A shared understanding of our respective cultures is at the heart of the entire bilateral relationship.

Sebastian Wood was appointed Britain's Ambassador to China in January 2010. He has held a succession of other senior appointments with the Foreign and Commonwealth Office, some with a strong China focus. Sebastian learnt Mandarin in the 1990s, before serving in the Joint Liaison Group in the run-up to the handover of Hong Kong.

The Philharmonia, one of the world's leading orchestras, was joined by the legendary Lorin Maazel for concerts in Guangzhou, Shanghai and Beijing.

世界顶级交响乐团之一爱乐乐团携手指挥大师洛林·马泽尔在广州、上海及北京巡演。



VJ Noise of Art lights up the UK Now launch party in Beijing.

VJ Noise of Art揭开北京“艺术述英国”启动派对 in Beijing.

## 吴思田, 英国驻华大使

我深信,更深入地了解英国文化、艺术以及孕育这些成就的环境,将加深和丰富中英两国的关系。

中国和英国在文化上的确有着共通之处。我们同样地重视文学,推崇通过正规教育来发扬传统文化。我们有相似的幽默感。同时,我们之间也有很大的差异,这也是为什么文化交流往往发挥巨大的推动作用。我们双方都渴望着能进一步相互分享,尤其是教育和艺术方面的经验和知识。

对于在中国开展工作的我们来说,2012年是非常重要的一年。很多人曾向我们表达了他们的欣喜,因为我们以一个如此大规模且生气勃勃的艺术节来庆祝2012年,并且还把艺术节带到中国的众多城市。“艺术述英国”艺术节为中国各地的人们带来了难以计量的艺术享受和特别的惊喜。

我个人最喜欢的活动分别是爱乐乐团的音乐会、普罗派拉莎士比亚剧团的《亨利五世》、大英博物馆与维多利亚和阿尔伯特博物馆联手在中国国家博物馆举办的馆藏瓷器精品展。在北京大使官邸举行的“艺术述英国”开幕酒会,更是前所未有地让身穿薇薇恩·韦斯特伍德风格服饰的高跷表演者、VJ、DJ、爵士乐队和弦乐四重奏同时出现在我们的草坪上。

“艺术述英国”艺术节、托马斯·赫斯维克所设计的上海世博会英国馆、令世人惊叹的伦敦奥运会开幕式——这些都让越来越多的中国人对英国有了全新的认识。通过英国政府“GREAT英国”的推广活动,我们将继续向中国观众展现21世纪英国蓬勃的创意文化。

相比3年前,如今有更多中国人了解英国的文化和创意产业。希望“艺术述英国”能激发他们亲身探访英国的愿望,拉近两国的距离。深入理解彼此的文化,是中英双边关系的核心。

吴思田于2010年出任英国驻华大使。此前,他曾在英国外交和联邦事务部担任要职,部分职位与中国事务密切相关。吴思田从上世纪90年代初开始学习中文,在香港回归前夕曾于中英联合联络小组英方首席代表办事处工作。



## Joanna Burke, Programme Board Member, UK Now

When I first started working for British Council China in 1985 we were only 16 staff, operating out of the main Embassy building in Beijing. Of course no one was doing festivals here at that time, and our arts operations were very small-scale, limited to Beijing and Shanghai. Though I do recall my colleagues trying desperately to source a pony for a production of *La Fille Mal Gardée* by the Royal Ballet, so even then major arts companies were interested in China.

As China's living standards have risen, so too has the interest in and desire for education and culture from overseas, including the UK. I noticed a tremendous surge during my years in Shanghai between 1999 and 2003, and great impetus has been added since by events like the 2008 Olympics, but equally by a growing appetite in the UK to learn about China and the Chinese cultural scene.

One approach to UK Now might have been to make it a fully funded, tightly controlled government programme. But it's not about projecting an image; it's about building long-term and sustainable links for the future. This has a very positive impact on the arts institutions that are involved on both sides, and brings benefits to our private-sector sponsors, but the fundamental impact will be a much-strengthened and mutually beneficial relationship between China and the UK.

Our approach has been to ask what everyone involved can bring to the party. The British Council's core strength isn't about providing funding. There are private-sector partners who can do this and who see the benefits from being associated with UK Now. Our strength is quite clearly the networks and knowledge that we have in the China market, our relationships on the ground, the access that we can create for the UK partners involved, and our professional arts curatorial skill in putting a programme together and managing a festival. And we felt that, although we would curate and ensure a balance of content, this was an opportunity for many, many arts institutions and organisations to be part of something much bigger than they could achieve on their own.

UK Now has been a concentrated push in terms of the British Council's profile and visibility, but also particularly in terms of the breadth and reach of what we're doing, and a better understanding of how the UK can work with Chinese partners in the arts.

We have helped a broader range of UK arts institutions establish relationships in China, and to access more cities and venues than ever before. The knowledge that we are now able to feed back into the arts sector in the UK, about how to deal successfully with these provincial cultural bureaus and new venues, as well as showing what the UK can offer and its commitment to China, has served to strengthen and expand the cultural relationship between the UK and China, and paved the way for much future collaboration.

Joanna Burke is Minister (Cultural & Education) of the British Embassy and has served as British Council Director China since August 2007. She first visited China in the late 1970s, and became Assistant Director Beijing and Second Secretary (Cultural) of the British Embassy in 1990. Her other overseas postings include Argentina and Japan.

## 白琼娜，“艺述英国”项目委员会成员

1985年，我开始进入英国文化协会工作，当时我们只有16名员工，办公室独立于英国驻华大使馆办公室。那时当然没有人做艺术节，我们也只是在北京和上海举办非常小规模的艺术活动。现在我都还记得，当时英国皇家芭蕾舞团把剧作《园丁的女儿》带到中国来演出时，我的同事们如何大费周章地帮制作组寻找一匹小马。可见，即使在那个时候，英国主要的艺术机构已经开始对中国感兴趣。

随着中国的生活水平不断提高，中国人对包括英国在内的海外教育和文化的兴趣和渴求也日渐增长。在1999至2003年驻留上海期间，我观察到一股热潮的兴起，随后，很多事情都在催化着这股热潮，比如2008年奥运会等大型盛事的举办。此外，英国对中国以及中国文化越来越浓厚的兴趣也是一股强大的推力。

“艺述英国”艺术节本可采取由政府全资扶持并严格监控的方式进行。但“艺述英国”的目的不在于强加印象，而在于为将来建立长远的、可持续的关系。这对参与艺术节的中英两国艺术机构都有非常积极的影响，同时，艺术节让我们的商业赞助伙伴也从中受益，但最根本的意义是加强中英两国互惠互利的关系。

我们采取了一种开放的形式，让大家带着各自的资源参与其中。英国文化协会的核心优势不在于提供资金，但预见品牌可以从“艺述英国”中受益的商业合作伙伴可以也愿意为艺术节提供赞助。我们的优势显然在于我们对中国的了解、我们长期建立的关系网络、我们能为英方合作伙伴在中国开展活动提供便利、策划组织并管理艺术节的专业能力。虽然我们有足够的能力策划和组织艺术节的内容，但我们也同样意识到，本次艺术节对很多艺术机构和组织来说，是参与一个他们无法独立完成的大项目的机会。

“艺述英国”大力推广了英国文化协会的形象和知名度，尤其让大众更为了解我们所从事的工作的广度和深度，更好地了解中英两国艺术机构合作的可能性与发展方向。

我们帮助了很多英国艺术机构和他们的中国同行建立合作关系，并开拓了更多的中国城市和艺术场馆。现在，我们可以把我们积累的认识反馈给英国的艺术界，让他们了解如何与中国的省级文化部门和新的艺术场地方打交道、可以向中国提供和投入什么，这些对加强和扩大中英两国的文化交流起了很大的作用，为日后更多的合作奠定基础。

白琼娜女士自2007年8月以来，担任英国驻华大使馆文化参赞和英国文化协会中国地区主任。上世纪70年代，她第一次访问中国，1990年被任命为英国文化协会北京办公室副主任与英国驻华使馆二等秘书（文化）。她还曾在阿根廷和日本任职。



Workshop supporting the Rockarchive exhibition in Pingyao, one of many educational wraparound events for UK Now.

在平遥举行的英国摇滚五十年摄影展的工作坊，这也是艺述英国期间众多的周边教育活动之一。

## Ruth Mackenzie, Director, London 2012 Festival

2012 has been a very special year for the UK's creative industries. The London 2012 Festival was the finale of the Cultural Olympiad, the official four-year programme of every Olympic Games. From the beginning, our mission has been to put arts and culture back at the heart of the Games as it was in Ancient Greece, and we commissioned more events than any other cultural festival in the UK's history.

As one of our partners, the British Council was involved in a number of London 2012 Festival events including the Olympic Posters exhibition, *Noye's Fludde* – an opera by Benjamin Britten – Unlimited and Big Dance, all of which went to China as part of UK Now. The Olympic posters, created by 12 of the greatest artists in Britain, were first displayed as part of the London 2012 Festival and went on to tour eight cities in China. Another major British Council project and one of our most important achievements was Unlimited, a programme of commissions to disabled and deaf artists. These included Candoco Dance Company, which also performed in Beijing and Shanghai for UK Now.

Big Dance was the UK's biggest ever celebration of dance, with over a million participants and thousands of events encouraging every age and size of person to learn styles as diverse as hip hop and ballet. For UK Now, the British Council worked with dancers from Wayne McGregor Random Dance and professional and community dancers in Beijing to create a film that was broadcast on giant screens during the final Big Dance event in Trafalgar Square in July. Of course public dancing, from elderly couples in parks all over China to early-morning practitioners of tai chi, is deeply engrained in Chinese culture, so the project had a lot of resonance.

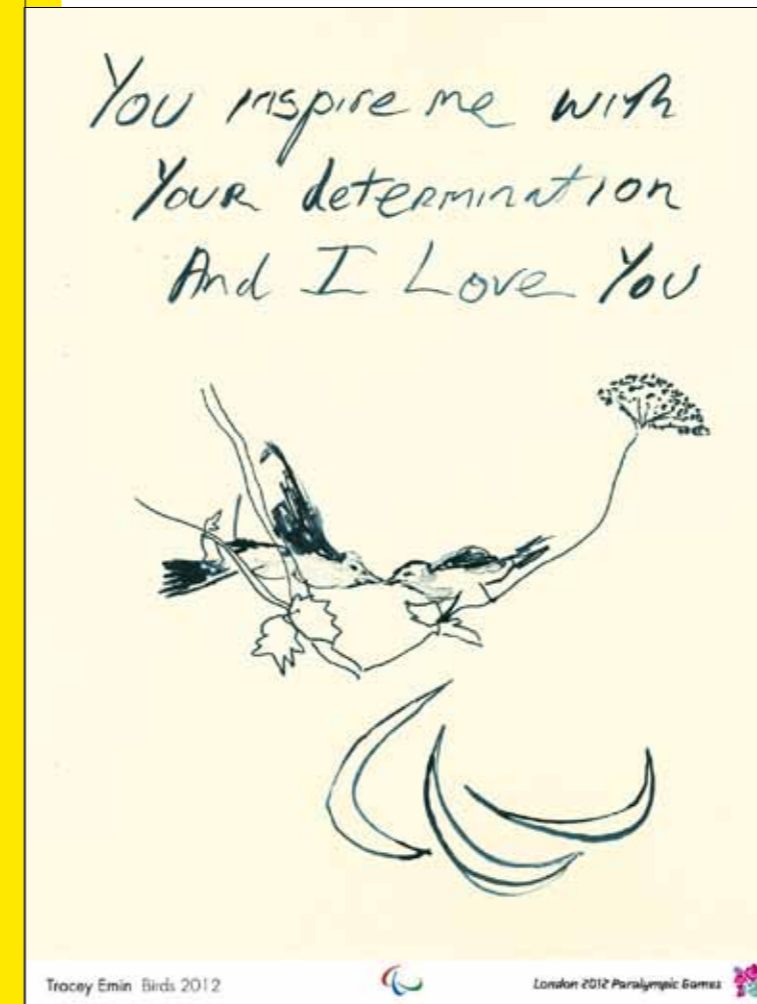
China and the UK have much common ground in terms of creative economy. We share a determination for free admissions to museums and to ensure that art is accessible to all. Increasingly, the arts and creative industries in both countries are exploring new funding models that rely less on subsidy. I think the interesting thing about collaboration is that there isn't really a short cut. Collaboration happens when you work together, you find common ground and you make friends. The more the UK does these sorts of projects, the better the chances are that people come to see what they have in common. Both countries want to work in each other's markets, and artists are naturally curious people who want to develop good ideas wherever they can best flourish.

For me, it is too soon to be able to say what the lasting impacts will be, either from the London 2012 Festival or from UK Now. I think you have to take the long view, because on the one hand it is about economic outputs, links and new opportunities for audiences and artists, and on the other it is about the way you change the life of a Chinese child who gets to work on an opera by Benjamin Britten. These are legacies you simply can't quantify.

An adviser on cultural policy to the Department for Culture, Media and Sport, Ruth Mackenzie became Director of the Cultural Olympiad in 2010. Previously she has served as Director of the Manchester International Festival and Artistic Director of the Chichester Festival Theatre.

Rachel Whiteread's poster is obviously inspired by the Olympic rings but you could say it's also about wine glasses and cups of tea. It's a delightful, witty piece of work.  
**Ruth Mackenzie**

瑞秋·怀特里德的海报设计显然是受到了奥运五环的启发，但你也可以说它描绘的是酒杯和茶杯。这是一副轻松诙谐的作品。  
**露丝·麦肯齐**



The International Paralympic Committee were thrilled that Tracey Emin included their official symbol, the Agitos, in her work. It's a fantastic, sweet poster.  
**Ruth Mackenzie**

翠西·艾敏在她设计的海报中运用了国际残奥会的三色会徽，这让国际残奥会的委员们激动不已。这幅海报很棒，触动人心。  
**露丝·麦肯齐**



Top: Jackie Chan leads an event for Big Dance Beijing at the Bird's Nest Stadium.

最上图：成龙在奥运鸟巢前带领“大舞汇”的表演。

Professional and community dancers at the final Big Dance event in Trafalgar Square, London.

专业和来自社区的舞者在特拉法加广场的“大舞汇”最终演出上。



## 露丝·麦肯齐, 2012伦敦艺术节总监

对英国的创意产业来说, 2012年意义非凡。2012伦敦艺术节为历时四年的“文化奥运”画上一个完美的句号。“文化奥运”的使命就是发扬古希腊的传统, 让艺术和文化再次成为奥运会的核心, 我们为此所举办的活动在数量上超越了英国历史上任何一次艺术节。

作为我们的合作伙伴之一, 英国文化协会参与了2012伦敦艺术节的一些项目: 奥运海报展、本杰明·布里敦的儿童独幕歌剧《诺亚的洪水》、《坎多克无极限》和“大舞汇”。这些项目都作为“艺述英国”艺术节的一部分在中国上演。奥运海报展集合了12位当今英国最杰出的艺术家所设计的奥运海报, 继2012伦敦艺术节展出后, 在中国8座城市进行了巡展。《坎多克无极限》是另一个英国文化协会参与的重要项目, 也是2012伦敦艺术节中最出色的项目之一, 它专为残障舞者和聋哑舞者编排创作, 演出参与者中有受“艺述英国”之邀在北京和上海演出的坎多克舞蹈团。

“大舞汇”是英国有史以来最大规模的舞蹈盛事, 举行了数千场活动, 超过一百万人参与其中, 它鼓励了形形色色的人来学跳舞, 所涉及的舞蹈风格多样, 从嘻哈到芭蕾不等。在“艺述英国”艺术节期间, 英国文化协会携手英国韦恩·麦格雷戈兰登舞团的舞者与北京的专业舞者和社区舞者们, 共同制作了一部舞蹈影片, 影片于7月份在伦敦特拉法加广场举行的大舞汇演轴活动上, 通过大屏幕播出。公共舞蹈在中国文化中有深远的根源, 比如老年人在公园里跳舞、人们清晨练习太极, 所以“大舞汇”的形式在中国观众中引起很大的共鸣。

中国和英国在创意经济方面有许多共通之处。我们都致力于让博物馆对公众免费开放, 保证每个人都有机会接触艺术, 而且两国的艺术和创意产业都在积极探索新的筹资模式, 以减低对政府补贴的依赖。在我看来, 最有意思的地方在于, 合作中没有所谓的捷径。只有大家一起工作, 发现彼此之间的共同点, 建立友谊, 才能最终达成合作。如果英国文化协会举办更多类似的活动, 人们便更能意识到两个文化之间的共同点。中国和英国都希望在对方的市场中寻求发展机会, 而两国的艺术家们也同样地渴望彼此碰撞出绝妙的想法, 让它们在合适的土壤中蓬勃发展。

目前我不敢轻言2012伦敦艺术节和“艺述英国”艺术节能带来怎样的持续性影响。我们应该把眼光放得更远。一方面, 这关乎经济产量、建立关系、为观众和艺术家们带来机遇, 而另一方面, 艺术节所带来的积极影响是很难量化的, 比如参与本杰明·布里敦的歌剧有可能会改变了一个中国小孩的人生。

露丝·麦肯齐是英国文化、媒体及体育部的文化政策顾问, 于2010年被任命为“文化奥运”的总监。此前, 她曾担任曼彻斯特国际艺术节执行总监和奇切斯特节日剧院艺术总监。

## Peter Wilson, Programme Board Member, UK Now

For a lot of people in the UK, China represents enormous opportunity. We have almost 600,000 tourists going to China each year, a huge number for a country the size of the UK. We have about 3,000 students studying in China. The relationship the other way is also very strong. There are tens of thousands of Chinese students studying in Britain. Increasing numbers of people in China are interested in the UK because we are an unusually open culture and trading nation, we are a networked nation, we are an opinion former, but we are very receptive to ideas from elsewhere in the world.

As a diplomat I have been involved in the relationship between the UK and China on and off for the last 20 years. I was part of the wider Embassy effort involved in the UK Pavilion at the Shanghai Expo in 2010, and saw it grow into that incredible structure that we built. UK Now is a continuation of that cultural conversation. The motivating forces are a desire to bring the two countries closer together through culture, to give an opportunity for British institutions and British creativity to form links with China, to support what British businesses are trying to do in the country, but also to support more widely what the British government as a whole is trying to do in China, which is to build the foundations for an enduring relationship in the 21st century.

What's really important about UK Now is that it has been a collaborative effort between the British Council, some very forward-thinking companies, and the different financial institutions and manufacturing institutions in the UK. It's that partnership, that voluntary coming together that has been so creative about this campaign.

UK Now has reached more audiences than any other cultural festival the UK has undertaken in China. Some of the events will generate new activities on their own. But we are really trying to build structures with the Chinese government to explore further exchange. For example, earlier in 2012, Jeremy Hunt jointly chaired with state councillor Liu Yandong the first ever People-to-People dialogue between the UK and China. The two of them agreed in London a programme of activity that we will aim to follow up in Beijing in 2013 when our new Secretary of State for Culture, Media and Sport visits China. That will provide a government underpinning for the kinds of activities that people are spontaneously taking up themselves.

We are very, very keen to promote more exchange with China. We are very keen that more Chinese visitors come to the UK. We are delighted that so many British people choose to go to China in their travels around the world. What I would like to see is a bigger, better-informed and more ambitious conversation between our two countries. I think UK Now absolutely epitomises that kind of ambition.

Peter Wilson is Director of Asia Pacific for the Foreign & Commonwealth Office, overseeing the UK's bilateral relationships with the Asia Pacific nations. A China specialist, he was formerly Political Counsellor to China for the UK Government.

A glimpse inside the UK pavilion at Shanghai Expo 2010.

2010年上海世博会英国馆馆内一瞥



Visitors relax outside Thomas Heatherwick's 'Seed Cathedral', winner of the gold award for pavilion design at Expo 2010.

参观者在汤姆斯·赫斯维克的“种子圣殿”外休息，这个建筑获颁2010世博会设计金奖。

## 魏磊，“艺述英国”项目委员会成员

对很多英国人来说，中国意味着巨大的机遇。每年有将近60万人次的英国游客访问中国，这占了英国的总人口的很大比例；目前中国大约有三千名英国留学生。同样地，中国输出到英国的留学生和游客人数也非常可观，在英国有成千上万的中国留学生。越来越多中国人对英国感兴趣，因为我们是一个文化开放、贸易自由的国家。我们拥有广泛的关系网，我们有自己的观点和立场，同时也以包容的心态接纳来自世界其它地方的想法。

作为一名外交官，我在过去的20年里时常参与中英关系的发展工作。我曾作为使馆方的一员参与到2010年上海世博会英国馆的筹备工作，并亲眼见证它成为一个妙不可言的文化聚焦点。“艺述英国”是文化交流的再次延续。一个美好的愿望驱动着我们：通过文化将英国的创意和机构与中国联系起来，为在中国的英国企业提供支持，在更广泛的层面为英国政府与中国在21世纪建立持久的关系奠定根基。

更重要的是，“艺述英国”是英国文化协会、很多拥有前沿思想的公司、一众英国金融业和制造业机构努力合作的成果。这样的合作关系，使得这场文化盛宴办得如此富有创意。

在曾于中国举办过的英国文化节中，“艺述英国”创下了观众数量之最。一些活动在“艺述英国”结束之后，会自发地开展新的项目。但我们衷心希望能与中国政府联手建立稳定的机制，探讨未来的文化交流。比如在2012年早些时候，英国内政部负责文化事务的大臣杰里米·亨特与中国国务委员刘延东一起主持了首次中英“人人对话”。两人在伦敦就一系列的项目达成了共识，我们将在2013年新任英国文化、媒体和体育大臣访问中国时继续跟进对话。这会为那些已经在民间进行的类似活动提供政府支持。

我们非常非常期待与中国有更多的交流。我们欢迎更多中国公民访问英国，也很高兴地看到这么多英国公民选择中国作为他们国外旅行目的地。我期待看到两国之间规模更大、内容更广、讨论更热切的交流。我认为“艺述英国”正是代表了这一期望。

魏磊是外交和联邦事务部亚太区负责人，主管英国与亚太地区国家的双边关系。作为一个中国通，他曾是英国政府驻中国政务参赞。

## Jonathan Mills, Programme Board Member, UK Now

I think it's very important that events like UK Now are seen to be reciprocal, and are not merely about cultural tourism. Language, learning, education and cultural exchange are the bedrock upon which a broader and more profound understanding of our differences and our similarities can be drawn.

By way of example, I would point to the fascination of the Chinese in things like Shakespeare, and the fascination of Europeans in two things – poetry and porcelain. The V&A and the British Museum's major exhibition – a centrepiece of UK Now – does precisely what a cultural exchange programme should do. It finds the degree to which an invention of one culture becomes a fascination and development in another culture. In a sense this is a very Asian concept. According to the Asian style of learning, you imitate in order to perfect. You imitate in order to gain a certain degree of technical freedom, and when you are set free by your master, it is in recognition that you yourself are beginning to have something to say.

In the exhibition I visited in Beijing we see a porcelain object which is Chinese in origin being imitated by Europeans, and then that imitation informing part of the reciprocal relationship that goes back to the Chinese again. That's a perfect example of the kind of processes that culture delves into and deals with.

Another example is the composer Gustav Mahler. Perhaps his greatest work owes its inspiration to a book of poetry by Tang Dynasty poet Li Bai, translated into German and published in the early 20th century as *Die Chinesische Flöte*, or *The Chinese Flute*. This is, in a sense, a culmination of a process whereby Mahler, and those such as Debussy and Ravel who went before him, were increasingly exposed to the instruments of Asian

Jonathan Mills is a composer and Director and Chief Executive of the Edinburgh International Festival. Jonathan has held the post since 2007; the 2011 Festival focused on aspects of the relationship between Asian and European culture.



Early example of European porcelain with chinoiserie design. Teapot, Meissen porcelain factory, made ca. 1722; decorated ca. 1722-1725.

具有中国设计元素的早期欧洲瓷器  
茶壶, Meissen porcelain factory, made ca. 1722; decorated ca. 1722-1725.

music. The musical sounds of China, Japan and Indonesia were incredibly inspiring to that generation of European composers.

So what I think the British Council is doing with UK Now, beyond any of the mechanistic and operational realities of cultural diplomacy, is something quite profound. And it's something that I seek to replicate in my work at the Edinburgh International Festival. It's also a very pragmatic recognition that we don't live in a vacuum, that particularly in the cultural sphere we are the subject and result of a mosaic of all sorts of influences, shift changes, permutations and combinations of ideas and fragments that make up the complexity of our culture.

I hope something like UK Now can provide an alternative narrative to the official channels of governments in both directions. I think it's a very important alternative to the utilitarian, prescriptive narratives that we seem to be so obsessed with in our measurements of outcomes and legacies. There's so much more that's innate, intuitive and ephemeral about what UK Now can do.

## 乔纳森·弥尔斯, “艺述英国”项目委员会成员

我认为像“艺述英国”艺术节这样的活动必须达成双向交流,而不仅是单向的文化旅游。语言、知识、教育和文化交流是基石,推动对两个文化间的异同更广泛、更深刻的认识。

以实例作证,中国人热爱莎士比亚,而欧洲人热衷于中国的诗歌和瓷器。作为“艺述英国”的核心部分,大英博物馆、维多利亚和阿尔伯特博物馆馆藏瓷器精品展恰如其分地体现了文化交流。它探讨了一种文化的诞生,被另一种文化所接受、喜爱、并发扬光大的过程。从某种意义上说,这是非常亚洲化的方式。在亚洲,人们学习的方式是通过模仿以达到完美境界。模仿是为了在技术上达到一定的自由度,当你的师父允许你自由发挥时,便是一种认可,从此你可以创造属于自己的东西。

我们在北京参观展览时看见了一件瓷器作品,它是欧洲人效仿中国瓷器而制作的,这一设计及工艺又流传回中国,进一步影响了中国的陶瓷工艺。这个例子很好地说明了文化交流是如何相互探索和共同进步的。

另一个例子是作曲家古斯塔夫·马勒。也许他最伟大的作品的灵感来源是一本唐朝诗人李白的诗集,这本诗集在20世纪初被翻译成德文并以《中国之笛》命名出版。这是马勒以及他的前辈——如德彪西和拉威尔等——接触亚洲乐器的结果。来自中国、日本和印度尼西亚的乐器声音,奇妙地启发了那个时代的欧洲作曲家。

所以,我认为英国文化协会所主办的“艺述英国”艺术节不仅是一次文化外交,更是一个意义深远的举动。我会尝试把“艺述英国”的模式运用在爱丁堡国际艺术节上。这个艺术节也让我们清楚地意识到:我们并不是生活在一个孤立的世界,尤其在文化领域,我们既是产生各种影响、变化、把想法排列组合的主体,也是它们所带来的结果。当今文化的复杂性正是由此而形成。

我希望像“艺述英国”这样的艺术节能够开辟一种不同于政府官方渠道的交流方式。我认为这是一条不寻常的、意义重大的道路,它不同于我们在衡量效果和成就时一直所热衷的功利主义视角。“艺述英国”能带给我们更多内在的、贴近直觉的、瞬息万变的东西。

乔纳森·弥尔斯是名作曲家,自2007年起任职爱丁堡国际艺术节总监及首席执行官。2011年爱丁堡国际艺术节的焦点是欧亚文化的联结。

# CONTENT

活动内容

## Leigh Gibson OBE, Festival Director, UK Now

How does one begin to develop the biggest-ever festival of UK arts and creative industries in China? We knew we needed to deliver quantity as well as quality, and we had to do it on a very limited budget.

The key, for me, was differentiation. I was lucky enough to work on the UK's presence at the Shanghai World Expo. What made Thomas Heatherwick's stunning pavilion such a success was that it was totally different and unexpected.

From the start we were very clear that we wanted to take the festival beyond the major cities to where people have had far less opportunity to experience the arts and culture of other countries. Equally we wanted to represent the full range of the UK's creative life and achievements in all the art forms from Wales, Scotland, Northern Ireland and England. We wanted people throughout China to have a taste of the traditional and classical, the contemporary, cutting edge and even experimental.

It was also clear that, in order to allow millions more people across China to take part, we needed a virtual programme delivered through a website and social media channels which would allow individuals to contribute, to be participants and artists as well as members of an audience.

Key to any British Council arts programme is its educational, capacity-building and collaborative activity. These contribute to the professional development of individuals and institutions from both countries and inspire relationships which last well beyond the dates of a festival. To be a success, UK Now had to deliver this too.

So how did we do it? In the first place, we were extremely fortunate to have the generous support of our 11 Founder Sponsors, which allowed us to create a strong visual identity and virtual presence, the platform upon which to build an extensive and exciting programme and, critically, to tell people what we were doing and invite them to get involved.

We also had an extensive network of partners and friends across government, the arts and the private sector in the UK and China upon whom we could call for advice, support and an objective point of view.

We could not have managed UK Now without the skills, knowledge and experience of British Council colleagues across China and our arts specialists in the UK. Between them, and with the support and advice of the Programme Board, they talked to artists, performers and institutions already planning, or able to be persuaded, to come to China between April and December 2012. They organised venues and promoters and event sponsors; they negotiated on fees, logo placement and complimentary tickets; and when the inevitable crises erupted they followed the advice on the famous poster and kept calm and carried on.

Ultimately, UK Now was not about us urging people to agree how fantastic we are. The task for the team was to create opportunities and inspiring experiences for audiences, artists, institutions, companies and people across China and the UK. We hope everyone understands and appreciates each other a little more than they did before, and that UK Now is just the beginning of many long and fruitful friendships.

Formerly British Council's Director of Operations in Hong Kong, Leigh has subsequently served in the Policy Directorate for East Asia and the Americas in London, as Director of Arts at the British Council and Director for Content and Programme, Shanghai 2010 World Expo.

## 葛莉，“艺述英国”总监

如何组织一场中国迄今为止最大规模的英国艺术和创意产业节？我们必须在有限的预算范围内保证活动的质量和数量。

在我看来，关键在于差异化处理。我有幸在上海世博会期间参与英国馆的工作，托马斯·赫斯维克设计的英国馆“种子圣殿”获得了巨大成功，秘诀就在于设计的天马行空与标新立异。

从一开始我们就很明确一点：希望可以把“艺述英国”艺术节带到主流城市之外的地方，让平时少有机会接触其他国家文化艺术的当地民众获得亲身体验。

我们希望全方位地展现英国的创意生活和成就：艺术节呈现了来自英格兰、苏格兰、威尔士和北爱尔兰最顶尖的作品，涉及各种艺术形式和创意产业。我们希望中国的观众体验丰富多元的英国艺术，从传统到经典，从当代风格到前沿实验，精彩纷呈。

我们也很清楚，如果要让更多的中国人参与其中，我们必须建立一个涵盖网站和社交媒体的在线推广平台，使得艺术节的参与者、艺术家和观众都能成为艺术节的一分子。

英国文化协会艺术项目的核心在于教育、能力培养与促进合作。这一性质的活动为中英两国的艺术机构和个人的职业发展作出了贡献，并且启发新的合作，这比艺术节本身带来的影响更加深远。要获得真正的成功，“艺述英国”绝不能忽视这一方面工作。

那我们是如何实现这些目标的？首先，我们非常幸运得到了11家创始赞助商的慷慨资助。我们创建了极具传播力和感染力的视觉形象，以及搭建了一个全面展示艺术节的网络平台，重要的是这个平台让大家更加了解“艺述英国”，从而积极参与。

我们的合作伙伴来自不同领域，包括中国和英国的政府部门、艺术机构、私营企业等，他们都为我们的工作开展提出建议、支持和客观的意见。

同样地，如果没有英国文化协会的中国团队和我们的英国艺术专家们，没有他们的专业知识和经验作为强大后盾，“艺述英国”也不可能获得如此大的成功。再加上项目组委会的支持和建议，“艺述英国”打造出了一幅糅合了展览、演出、讲座等丰富活动的文化拼图。我们主动联系艺术家、表演者和艺术机构，说服他们在2012年4月至12月间来到中国参与艺术节。在整个艺术节的过程中，我的同事们付出了种种努力：接洽场地、演出商和活动赞助商；谈判价格，活动LOGO置换、安排赠票等等。当遇上不可避免的困难时，他们就用一张英国著名海报上的标语——“保持冷静继续前进”鼓励自己，最终挺了下来。

归根结底，我们举办“艺述英国”并不是要向人们炫耀并劝服别人承认我们的文化多么出色。我们的使命是为中国和英国的观众、艺术家、机构和公司创造机会，提供独特的体验。我们希望“艺述英国”能够促进两国人民的相互理解和欣赏，而这只是深厚友谊的开端。

葛莉曾担任英国文化协会香港区执行总监，并先后任职英国文化协会伦敦总部的东亚和美洲政策事务处、英国文化协会艺术总监和2010年上海世博会英国馆的创意总监。

## David Elliott, Creative Director, UK Now

There's no magic formula to curation. It's a mixture of gut reaction, intuition, experience, a slice of luck, and seeing what's available inside your budget. And knowing that there will always be adventures along the way.

To begin with we came up with a set of curatorial criteria, the first of which was quality. UK Now's events had to be the best. To define what 'best' meant, we put in place two advisory checkpoints: the British Council's Arts Department and the festival's Board. Next, we needed to show the UK's strength across all the art forms, both traditional and contemporary, and to do this beyond Beijing and Shanghai in China's Tier Two and Three cities.

Equally it was essential that Scotland, Wales, Northern Ireland and England were all uniquely represented, and that the programming reflect the UK's strong multi-ethnic and arts-and-disability sectors. Another issue that affected the entire make-up of the festival was listening to local curators, festival directors and performing arts promoters about what they thought would go down well in China, and paying heed to that. Last but not least, there had to be a major educational element to it all, so almost every event has had a talk, workshop, masterclass or panel discussion factored in.

Of course, on 1 April 2012 we didn't have everything signed, sealed and delivered. But this was a positive constraint, enabling us to add events along the way, bolstering not just the volume of programming but crucially the quality, the coverage of art forms, and the reach.

The content development for UK Now came from many sources. Much of it was initiated by British Council arts managers, in the UK or China, and developed with various British and Chinese institutions and curators. Other projects began with an idea from the British Council, which was then taken on and delivered by a Chinese promoter. In the case of events happening anyway, we entered into agreements to bring them within the Festival brand, benefiting from additional PR and educational wraparound. Some events arose from the British Council's Connections Through Culture programme; one exhibition was even gifted to us by the French!

What all this has done after 18 months of planning and eight months of delivery is enable the British Council to press the fast-forward button on the process of making connections with China's new culture-makers – its artists, museums and galleries, independent curators, performing arts promoters, festival programmers, venues, arts media and cultural officials – as well as their opposite numbers in the UK. Already there are plans for many of the artists to be invited back, independently of the British Council, which was always our intention. Similarly, there is considerable cultural traffic planned the other way round, with exhibitions, performances and placements set up in the UK. Ultimately that, and the dialogue it fosters between artists, arts institutions and arts lovers, is what cultural relations is all about.

David has been a music critic, sometime experimental musician and label owner. He has an MA in Arts Management from City University in London, while his career at the British Council has seen him work as an Exhibition Producer in London, Head of Arts in Japan, Director Arts East Asia, and currently Director Arts China.

Curating an arts festival in China throws up all sorts of adventures along the way. Museums not being finished – these sorts of things happen.

**David Elliott**

在中国策划艺术节会遇到各种各样的挑战，比如博物馆尚未建成。

**戴维礼**



## 戴维礼，“艺述英国”创意总监

策展从来没有魔法方程式。决定成功的因素是直觉、经验、一点运气和预算，而且你也知道，开始之后一定会有变数。我们为此制定了一系列策展标准，首当其冲的是质量。我们要呈现最高质量的东西。为了挑选出最好的项目，我们有两道把关：英国文化协会艺术部和“艺述英国”艺术节项目委员会。然后，我们需要展示英国在传统和当代各种艺术形式上的优势，而且艺术节的影响范围要超越北京和上海，延伸到中国的二、三线城市。

与此同时，我们也要保证整个艺术节以独特的视角展现英国的四个组成部分——苏格兰、威尔士、北爱尔兰和英格兰，并且体现英国所提倡的文化多元、艺术和残障人士领域。另一个影响艺术节构成的是，听来自中国本土策展人、艺术节总监和表演艺术推广方的声音，从他们的角度来判断什么样的活动在中国会有好的反响。最后，艺术节必须体现很强的教育元素，所以几乎每一个活动都相应地配有讲座、工作坊、大师班、或者研讨会。

当然，我们并非在2012年4月1日那天就敲定了艺术节所有的安排。不过这非但不是一种限制，而是让我们可以在艺术节进行的过程中依然能灵活地加入新的内容，得以从高质量、广度、深度和影响力度几个方面令整个艺术节更异彩纷呈。

“艺述英国”所涵盖的项目有数个来源。大部分的活动都是由英国文化协会英国区和中国区艺术经理们发起并主导，联手众多中英机构和策展人落实执行。另一种形式是由英国文化协会提出想法，然后由中方合作伙伴来进一步实现。对于一些现有的活动，我们会与主办方商定，将其纳入艺术节品牌之下，帮助他们进行更好的推广和安排教育活动。还有一部分活动是在英国文化协会的一个长期项目——中英文化连线过往的项目中促成的，有一个展览甚至还是来自法国友人的馈赠！

经过18个月的项目策划、8个月的活动执行，英国文化协会在与中国新生代的文化推手们加速建立联系，比如艺术家、博物馆和美术馆、独立策展人、表演艺术演出商、艺术节策划人、文化场地、艺术媒体、文化官员等，当然，我们也和他们的英国同行建立了良好关系。有些英国艺术家已经在和中方机构洽谈独立于英国文化协会的其它项目和回访中国的计划，这正是我们想达到的成果之一。同样地，不少相关机构开始讨论如何在英国开展活动，比如展览、演出和交流项目等。我们的最终目标是要在两国艺术家、艺术机构和艺术爱好者之间促成持续的对话，这也是文化关系的核心。

戴维礼曾经为乐评人、实验音乐人、音乐厂牌经营者。在获得伦敦城市大学艺术管理硕士学位之后，他开始在英国文化协会工作，先后在伦敦担任展览制作人、日本区艺术总监、东南亚区艺术总监，现任中国区艺术总监。



# Visual Arts

## 视觉艺术

A packed programme of visual arts featured the work of eight Turner Prize winners and many other national treasures, from priceless porcelain to Queen Elizabeth II (by way of Rankin's lens) and the Rolling Stones (Rockarchive: 50 Years of British Rock Photography). The greatest challenge was freighting all 47 tonnes of Tony Cragg's sculptures to three cities in China for the largest retrospective of his work to date.

Lisa Zhang, Arts Manager, British Council Shanghai

视觉艺术方面的项目包括八位特纳奖得主的作品以及一系列国家级珍宝，比如从价值连城的瓷器，到摄影师兰金镜头中的伊丽莎白女王二世，再到《Rockarchive: 英国摇滚五十年摄影展》中的滚石乐队肖像。最大的挑战是托尼·克拉格迄今为止最大型的作品回顾展，为了这个展览我们在中国三个城市之间来回搬运总重达47,000公斤的雕塑作品。

张婷，英国驻上海总领事馆文化教育处艺术经理

### Passion for Porcelain: Masterpieces of Ceramics from the British Museum and Victoria and Albert Museum

瓷之韵—大英博物馆、英国维多利亚与阿尔伯特博物馆瓷器精品展

**Venue**  
National Museum of China, Beijing

**场地**  
北京，中国国家博物馆

European dish imitating Chinese design.  
Dish with qilin below a phoenix. England (Worcester); ca.1770.

仿中国设计的欧洲瓷盘  
麒麟凤凰盘  
英格兰（伍斯特）；ca.1770.





## Jan Stuart, Keeper of Asia, British Museum

The Passion for Porcelain exhibition was a unique opportunity to share with China something that relates directly to its own cultural background. You might say that porcelain was the first truly global commodity, and although China has a huge amount of porcelain in its museums, for obvious reasons it has very little export porcelain. It was also a chance to share the great early masterworks of Chinese ceramics amassed by British collectors.

It's wonderful how you can bring something back to the place where it was made and recount the history it has accrued since; when and how it was received abroad; why it was used and treasured. Equally it's fascinating for people in the source community to learn the stories of these objects after they were sent out into the world, and how their own heritage was perceived by other nations.

This three-way joint exhibition is very innovative because traditionally there hasn't been a great deal of museum collaboration in China. It also marks the first formal co-curation between the British Museum and the V&A, so we broke a lot of new ground within Britain as well as overseas. Certainly it is the first time these objects have been brought together physically, which was enormously exciting.

To take one example, the British Museum has a brush pot carved with openwork design from Fujian province, and the V&A has a pot with the same design, the same coloration, clearly made to imitate the Fujian pot. Yet it's a Staffordshire piece from England. The Chinese pot was made to hold calligraphy brushes; the Europeans liked the design but didn't know its purpose, so it was used to hold matches, which appropriately echoes its original function.

There was a great deal of press interest at the opening, and afterwards I witnessed the sincere curiosity of the visiting crowds. Any exhibition that can highlight deep and positive interaction between cultures should be reassuring and exciting to people. Passion for Porcelain tells a consoling story for the modern world and exhibits a very positive kind of nationalism: a celebration of China's early accomplishments through its positive interactions with other societies throughout history. I see no reason to believe that if the past could have been so richly collaborative, then the future need not be different.

It was the first time these objects had been brought together physically, which was enormously exciting.

Jan Stuart

这是有史以来这些藏品首次集体展出，非常令人激动。

简·斯图尔特

Sweetmeat stand  
with figure of a man  
in Chinese dress.  
Modelled by J J Kändler,  
Germany (Meissen);  
ca.1735.

瓷塑甜品台  
德国德累斯顿(萨克森)梅森瓷器  
厂, 约翰·约阿西姆·堪德勒制模  
约1735年



Brush pot carved with openwork design. China, Fujian province, Dehua; Qing dynasty, 1690-1710.

透雕笔筒, 中国福建省德化县清, 1690-1710



Spill jar of porcelain. Designed by Christopher Dresser and manufactured by Minton & Co, England (Stoke-on-Trent); ca.1862.

瓷质火柴筒, 克里斯托弗设计 英格兰明顿公司 (特伦特河畔斯托克) 制造, 约1862

## 简·斯图尔特, 大英博物馆亚洲部文物总监

《瓷之韵》展览是一个独特的契机, 它向中国观众展示了与中国文化背景直接相连的东西。瓷器可以被看作第一件真正意义上的全球化商品, 虽然中国的博物馆里有大量瓷器藏品, 但鲜少呈现出口的瓷器。本次展览也是一个分享由英国藏家所收集的中国瓷器珍品的机会。

最妙的是我们把这些东西带回到它们最初被制造出来的地方, 追溯它们身上所沉淀的历史: 它们在何时、如何被引介到国外, 为什么被使用甚至被视为珍宝。同样地, 对于身处瓷器发源之地的人来说, 了解瓷器走向世界之后的故事、了解其他民族是如何理解自己的文化传统, 也是很有意思的事情。

本次三方联展是一个创举, 因为在中国过往博物馆之间的合作较少。同时, 展览也见证了大英博物馆和英国维多利亚与阿尔伯特博物馆首次正式联合策展, 所以对英国和中国来说, 《瓷之韵》开创了一个新的局面。当然, 这是有史以来这些藏品首次集体展出, 非常令人激动。

举个例子, 大英博物馆藏有一只源自中国福建省的陶瓷笔筒, 上面有镂空雕刻的设计, 而英国维多利亚与阿尔伯特博物馆也收藏了一只相同设计和着色的笔筒——显然是在模仿那只福建笔筒, 但它是从英国斯塔福德郡出品。中国的笔筒是用于摆放毛笔, 而欧洲人纯粹喜欢它的设计而不了解它的用途, 所以用它来盛放火柴, 倒也和其原有的功能相近。

在展览的开幕式上媒体表现出浓厚的兴趣, 后来我也亲睹了观众们的热诚和好奇。一个着重呈现不同文化间深度互动交流的展览, 总是会为人们带来兴奋感和激励的作用。《瓷之韵》通过展示中国早期文化成就在历史上与其他民族的友好互动, 为当今社会提供了一个启示, 也体现了一种鼓舞人心的民族骄傲。我们完全有理由相信: 既然在历史上, 不同的文化间曾有过如此深厚的合作, 那未来也将如此。

There are many periods of history where China has been very open and outward looking, and right now we're back in one of those periods.

Jan Stuart

历史上有许多时期, 中国是非常开放和有国际视野的, 而我们现在正在回归到这样的时期。

简·斯图尔特



Punchbowl depicting Western trading offices along the Pearl River in Guangzhou. China, Jiangxi province, Jingdezhen; Qing dynasty, ca.1780-90.

Detail showing commercial boats moored along the quay and Chinese and European merchants strolling on the dock.

细节: 商业船只停泊沿码头, 中国和欧洲商人在码头上漫步。

十三行外景图潘趣酒碗, 中国江西景德镇, 清; 约1780-1790年



## Tony Cragg: Sculptures and Drawings 托尼·克拉格：雕塑绘画展

### Venues

CAFA Art Museum, Beijing

Chengdu Museum of Contemporary Art

Shanghai Zendai Himalayas Art Museum

### 场地

北京, 中央美院美术馆

成都当代美术馆

上海证大喜玛拉雅美术馆

Constructor,  
116×73×70cm,  
stainless steel, 2007.

《建造者》, 116×73×70厘米,  
不锈钢, 2007



## Tony Cragg, Artist

I was born in Britain, educated in Britain, and I have a very strong relationship to the country I grew up in. Everybody is entitled to a cultural identity, but I don't have a nationalistic position – I feel the future lies in co-operation and learning from one another rather than competing.

We live in a world governed by big organisations and institutions. This is existentially necessary because there are so many complications in us all surviving on this planet together. But one must never forget that even the biggest movements and the greatest inventions originated from the minds of individuals. The great thing and the privilege about art is that you see the world through the eyes of another individual. Every individual with an individual view of the world is very valuable.

Art and sculpture is great precisely because it is not useful, and it generally doesn't give you simple solutions. It's about looking for more complicated forms, for seeing the material becoming the most wonderful and strange thing. It opens up possibilities, and it doesn't have to be right or wrong. All the concrete things around us we see every day, this vocabulary of objects; it's just the tip of the iceberg of what could be.

### 托尼·克拉格, 艺术家

我出生在英国, 在英国接受教育——我和这片我成长的土地有着很深的感情。我觉得每个人与生俱来都有一种文化认同, 但我没有所谓的民族主义情结, 我认为, 未来在于合作和彼此学习, 而不是相互竞争。

我们生活的世界被大型组织和机构统领着, 这是很有必要的, 因为社会的和谐共生背后存在着复杂的关联。但同时我们也不要忘记, 历史上最影响深远的革命运动和最伟大的发明, 都是由个人所创造的。艺术的独特之处在于, 你可以透过他人的视角去看世界。每一个拥有独立世界观的个人都是值得重视的。

艺术和雕塑之所以如此重要, 因为它们是无用的, 它们不能为任何问题提出解决方案。它是关于寻找更复杂的形式, 目睹没有生命力的材料变成世上最奇妙的事物。它创造可能性, 它无关对错。我们日常生活中所接触的实实在在的东西, 只是大千世界的冰山一角。

The future lies in co-operation and learning from one another rather than competing.

Tony Cragg

未来在于合作和彼此学习, 而不是相互竞争。

托尼·克拉格



Left: Blue-coloured bronze named after Tony Cragg's assistant, John McCormack, and his son, Luke. *McCormack*, 117×130×75cm, bronze, 2007.

左图:《麦科马克》,蓝色铜质雕塑,根据托尼·克拉格的助理 John McCormack和他儿子 Luke McCormack的名字命名。117x130x75厘米,铜,2007

Below: *Mental Landscape*, 120×170×120 cm, bronze, 2007.

下图:《精神的风景》,120x170x120厘米,铜,2007



### Professor Wong Shun Kit, Executive Director, Zendai Himalayas Art Museum

Art fans get up close with Tony Cragg's sculptures in Shanghai.

上海观众专注欣赏托尼·克拉格的雕塑作品。

What's special about Tony's work is how we must walk around it to view it. Every angle has its own story. One of my favourite pieces is *Hamlet*. There are many layers, and first we look from the outside and then the inside. I can think of few sculptures quite as extraordinary as this.

Tony's work shows his deep thought, his understanding of life and the interior of the human body, and his observations on materialism. There is a long way to go for contemporary Chinese art because at present we tend to just focus on the surface. British art generally has a great influence on Chinese art, for example Lucian Freud, Francis Bacon and Damien Hirst, their works representing the combination of art and life.

This exhibition has influenced many visiting Chinese art students. We tried to make Tony's work more accessible by conducting lectures, workshops and guided tours, and reaching out to invite professors and students from Tier Two cities around Shanghai to visit.

## 王纯杰教授，上海证大喜玛拉雅美术馆执行馆长

托尼的作品的独特之处在于，我们必须环绕作品四周来观看。每一个角度都有它自己的故事。我最喜欢的作品之一是《哈姆雷特》。它层次丰富，需要从外而内地来观看和解读。我觉得鲜少有其他雕塑作品可以与之匹敌。

托尼的作品揭示了他深沉的思考、对生命和人体的理解、对物质主义的观察。对中国当代艺术来说，前路漫漫，因为目前我们只关注表象。英国艺术对中国艺术影响深远，比如劳埃德、弗朗西斯·贝肯和达米恩·赫斯特等，他们的作品象征了艺术和生命的结合。

众多前来参观的中国艺术系学生们从展览中大受裨益。我们通过组织讲座、工作坊和导览，让更多的人可以接触到托尼的作品，还邀请上海周边二线城市的艺术教授和学生们前来看展。



Tony Cragg speaks to journalists at Shanghai Zendai Himalayas Art Museum.

托尼·克拉格在上海证大喜玛拉雅美术馆向记者们介绍展览。



School children tour the exhibition at Chengdu Museum of Contemporary Art.

学生们在成都当代美术馆参观托尼·克拉格展览。

## Wang Huangsheng, Director, CAFA Art Museum, Beijing

Sculptures and Drawings by Tony Cragg will have a significant influence on the teaching and practice of contemporary art in China. Tony places great emphasis on broadening artistic expression; he believes that to shape a work of profound meaning, we should maintain a continuous dialogue with the objects and materials throughout the creative process. This way the work can reflect the essence of the subject. Tony's wealth of creativity can teach us a great deal.

## 王璜生，北京中央美院美术馆馆长

托尼·克拉格的雕塑绘画展对中国的现代艺术教学和实践有非同寻常的影响。托尼向来十分重视探寻艺术表达的多样性，他相信，要创作出一件寓意深刻的作品，我们必须在创作过程中与物件和材料保持交流。只有这样，作品才能反映出主题的精髓。托尼的创造力很值得我们学习。

Tony Cragg's *Hamlet* is lowered into position at Beijing's Central Academy of Fine Art. *Hamlet*, 386×130×100 cm, wood, 2009.

在中央美术学院美术馆布展中的托尼·克拉格作品《哈姆雷特》。《哈姆雷特》，386×130×100厘米，木头，2009



## Toward Modernity: Three Centuries of British Art

### Venues

Beijing World Art Museum  
Liaoning Provincial Museum, Shenyang  
Jiangxi Provincial Museum, Nanchang  
Guangdong Museum of Art, Guangzhou  
Henan Museum, Zhengzhou  
Hunan Provincial Museum, Changsha

### 走向现代：英国美术三百年

#### 场地

北京，中华世纪坛世界艺术馆  
沈阳，辽宁省博物馆  
南昌，江西省博物馆  
广州，广东省美术馆  
郑州，河南博物院  
长沙，湖南省博物馆

John Constable, *Branch Hill Pond, Hampstead*  
also known as *Hampstead Heath* (1824).

约翰·康斯特布尔，布兰奇山湖塘，汉普斯特德，或称作汉普斯特德荒原，1824





## Tony Trehy, Director, Bury Art Museum

Toward Modernity is a collection of paintings, drawings and watercolours that provide a window on the politics and economics of industrial Britain from the 18th to the 20th century. The exhibition is drawn from a consortium of some 40 museums from the North West of England.

The museums contain a great number of objects that reflect the industrial wealth of Victorian times. In those days, culture was seen as an indication of sophistication. Bury Art Museum's collection, to take one example, was donated to us by a paper magnate; his company produced huge volumes of paper during the Industrial Revolution.

The really interesting aspect of this show, beyond it being a fabulous collection of works by many great masters, is the fascinating historical and cultural narrative that runs through the collections, and the fact that they have never been shown together before.

Bury Art Museum had previously done some international work in Japan, and this piqued the interest of other local authority museums in the North West. Pooling our collections, we realised our mutual strength was British art. At this point I contacted the British Council, which was very keen to support us in looking for a partner in China for a British art show. I visited China in October 2011 and met with the World Art Museum in Beijing, which became our partner, and used its contacts and networks to find other museums interested in a touring exhibition.

Toward Modernity has changed the way curators are thinking in the UK. Before, we had a tendency to focus on shows for a local audience – a legitimate undertaking but quite limiting. Combining our collections and aiming at new overseas audiences has really breathed life into the material.

A lot of the museums in our consortium didn't have international experience, and were anxious about lending their work halfway across the world. Some of them needed reassurance as to the high professional standards in China, which were immediately clear to me after my first visit. So far things have gone very smoothly and, through the British Council, we are already in talks for further shows in China and elsewhere.

With the financial pressure on public services in Britain, it is very beneficial for our collections to have this international exposure. Culture can do a great job of representing local identity, and the success of this exhibition in China has served to change local political and community attitudes to our collections. They are now seen as having much more cultural value than they did before.

Top left: Joseph Mallord William Turner, *Calais Sands at Low Water: Poissards Collecting Bait* (1830).

左上图: 约瑟夫·马洛德·威廉·特纳, 浅水处的加莱海滩: 渔民捡拾鱼饵, 1830年

Left: *A Front Line near St Quentin* (1918), Christopher Nevins.

左图: 克里斯托弗·理查德·温·内文森, 圣昆廷附近的前线, 约1918年



Lawrence Stephen Lowry,  
*Peel Park, Salford* (1927).

劳伦斯·斯蒂芬·劳里，皮尔公园，索尔福德，1927年



### 托尼·特瑞，布里艺术博物馆馆长

《走向现代》展览涵盖油画、素描和水彩作品，反映了工业大革命之后、18世纪至20世纪英国的政治和经济。全部展品来自英国西北部四十家博物馆联合体的收藏。

这些博物馆的大量藏品都反映了维多利亚时代工业所创造的财富。在那个时代，文化是一种高雅的标志。比方说，布里艺术博物馆的藏品皆由英国某纸业巨头捐赠，他的工厂在工业革命时期生产了成千上万吨的纸。

《走向现代》展出了许多大师们精采绝伦的作品，但展览最有意思的地方在于：这些从来没有被集体展出过的作品，如今都被一条历史和文化的线索贯穿起来。

布里艺术博物馆曾在日本进行过一些国际性交流工作，从而引起了英国西北部其它一些博物馆对海外交流的兴趣。当我们把各自的藏品集合在一起之后，便意识到我们的共同优势就是英国艺术。于是，我联系了英国文化协会，他们表示非常愿意帮助我们寻找一个中方合作伙伴来举办这个英国艺术展。我在2010年10月前往中国，拜访了北京的中华世纪坛世界艺术馆，后来他们成为了我们的合作伙伴，并且通过他们的资源找到了其他有兴趣参与巡展的中国博物馆。

《走向现代》改变了英国策展人的思维模式。以前，我们只重视本土观众——这是理所当然的，但相当有限。把馆藏集中起来并将目标定位在海外观众，这也为藏品注入了一股新的活力。

我们联合体中的很多博物馆都没有过国际合作的经验，都对把藏品出借到海外有一定的忧虑。在第一次拜访中国之后，我便能自信地向我的同行们保证中国在举办艺术展方面的专业水准。到目前为止，一切都进行得非常顺利。在英国文化协会的协助下，我们已经开始讨论在中国和其它地区举办更多展览的可能性。

面对英国公共财政不断紧缩的状况，藏品在海外得到展示对我们来说是十分有利的。文化可以很好地展现一个地区的形象，而这次在中国成功举办展览，改变了英国本土社会看待我们的馆藏的目光。如今，这些馆藏的文化价值得到了更多的认同。

John William Waterhouse,  
*Circe offering the Cup to Ulysses* (1891).

约翰·威廉·沃特豪斯，瑟茜把杯子递给尤利西斯，1891年



You could say that China is going through a similar period today that Britain went through during the Industrial Revolution, which makes this exhibition particularly interesting.

Tony Trehy

可以从一个有趣的角度来解读这个展览：英国在工业大革命时期所经历的，如今正在中国重现。

托尼·特瑞



William Patrick Roberts,  
*Bath Time (The Miner's Toilet and Wash Night)*, (1930). Bolton Museum.

威廉·帕特里克·罗伯茨  
擦洗的矿工（或洗浴之夜）  
1930年，博尔顿博物馆

# Classical Music

## 古典音乐

We broke new ground for UK Now with a focus on contemporary classical music, a bold attempt to grow audiences and build opportunities in this traditionally challenging genre. China is well used to the world's great touring orchestras, but UK Now was the China debut for the London Sinfonietta conducted by George Benjamin, playing a mix of British and Chinese compositions to neatly capture the collaborative spirit of the Festival.

Haining Zhu, Arts Manager, British Council Beijing

“艺述英国”突破了古典音乐的传统，把重点放在当代古典乐上，这是个一次大胆的尝试，为传统音乐领域发展了更多的观众，开发新的机遇。中国是国际知名乐团巡演的热门目的地，但“艺述英国”带来了由乔治·本杰明指挥的伦敦小交响乐团在中国首次公演。乐团演出了一系列中国和英国作曲家的作品，很好地体现了本次艺术节协作与融合的精神。

朱海宁，英国大使馆文化教育处文化关系经理

Right: Hallé Orchestra with conductor Sir Mark Elder.

右图：马克·艾尔德爵士执棒哈雷交响乐团中国巡演

### Hallé Orchestra China Tour

### 哈雷交响乐团中国巡演

#### Venues

Poly Theatre, Beijing  
Forbidden City Concert Hall, Beijing  
Tianjin Grand Theatre

#### 场地

北京，保利剧院  
北京，中山音乐堂  
天津大剧院



## John Summers, Chief Executive, Hallé Orchestra

The Hallé Orchestra is among the oldest in Europe, founded in Manchester in 1858 and the only professional orchestra still named after its founder, Charles Hallé. At the time, Manchester was the fastest growing city in the world. There was a huge explosion of wealth, with much investment in culture. Great art galleries and theatres were built, in many ways a similar situation to cities in China now.

This was our first trip to Mainland China. It was especially fascinating to play in the Forbidden City; we performed an entirely British programme that I doubt has been heard in China before, including Elgar's Symphony No. 1, the work Hallé gave a world premiere of in 1908. It's very much 'our piece'. We selected an all-British programme to support UK Now in such a landmark year for Britain.

China is the fastest growing classical music market in the world, boasting world-class performers like Lang Lang, which is tremendously exciting. In terms of orchestras, development isn't entirely even; there are many very good pianists and string players, but fewer in wind and brass, which is something the industry is beginning to address. But what's really exciting for us is China's staggering infrastructure and its facilities, like the brand-new musical complex at which we performed in Tianjin. We'd be very keen to go back.

It will be extremely interesting to see where China takes classical music next. I sensed increasing self-confidence, and the beginnings of a movement away from a wholly Western approach. China is at an exciting turning point right now.

A feature of music, particularly classical music, that transcends all other art forms is that it's truly international. Hallé counts 40 different nationalities among its players. A member of our orchestra could go and work in Shanghai not speaking a word of Chinese, or vice versa, and slot in immediately. The language of classical music crosses cultures and creates links between countries. Essentially, the key difference is in audiences. In the UK we play to people who have been brought up around classical music. In China, audiences are new and developing, which makes it so fascinating to perform there.



Sir Mark Elder conducting the Hallé Orchestra.

马克·艾尔德爵士执棒哈雷交响乐团中国巡演



China is the fastest growing classical music market in the world.

John Summers

在世界范围内，中国对古典音乐的需求增长最快。

约翰·萨默斯

## 约翰·萨默斯，哈雷管弦乐团总经理

哈雷管弦乐团是欧洲最古老的交响乐团之一，1858年成立于英国曼彻斯特，是目前世界上唯一仍以其创立者（查尔斯·哈雷）名字命名的职业乐团。乐团创立之初，英国正在经历经济腾飞，在文化领域上投入很大，不少出色的画廊和剧院创立于那个时期——从某种程度来说，这和目前中国城市的发展状况很相似。

这是我们乐团第一次拜访中国大陆，能在紫禁城里演奏实在是不可思议。我们挑选的演奏曲目全部出自英国作曲家，可能对中国观众来说很新鲜。曲目中选有埃尔加的《第一交响曲》，这首曲子的世界首演是由哈雷先生本人在1908年演绎，可谓我们的“传家宝”。今年是英国历史的一个里程碑，所以我们特地准备了百分百英国风格的曲目单，以配合“艺述英国”艺术节的主题。

在世界范围内，中国对古典音乐的需求增长最快，也培养出了如朗朗等世界级的演奏家，整体呈现一片蓬勃的景象。而管弦乐方面的发展却不太平衡，中国已经有非常优秀的钢琴演奏家和弦乐演奏家，但从事风管和铜管乐器演奏的人相对数量较少，业界也已经意识到这个问题。中国现有的演出基础设施和设备条件让我们倍感振奋，比如我们在天津演出的场地就是一个全新的音乐综合建筑。我们很期待以后能再次回去演出。

我们对中国的古典音乐的未來充满期待。我真切地感受到中国不断增强的自信，并且我也看到一个与西方传统截然不同的趋势正在形成。我觉得中国的古典音乐正处在一个令人兴奋的转折点。

音乐——尤其是古典音乐——超越其它艺术形式的原因是它的国际化本质。哈雷管弦乐团汇聚了来自40多个国家的乐手，即使不会中文的乐手也可以在上海工作并迅速地融入环境。因为古典音乐就是一种语言，它跨越文化，连结不同的民族。说到底，最关键的区别在于观众。在英国，我们面向的是从小便对古典音乐耳濡目染的人；而在中国，我们是为一个新的、成型中的观众群体演奏，但这也是最吸引我们的地方。

## Benjamin Britten's *Noye's Fludde*

诺亚的洪水——本杰明·布里顿歌剧

### Venue

The Orange, Sanlitun, Beijing

### 场地

北京, 三里屯橙色大厅

Performers with their array of animal lanterns crowd the stage in Beijing.

执动物形象灯笼的表演者在北京舞台上大放异彩



## Lady Davies, Founder, KT Wong Foundation

The KT Wong Foundation was founded in 2007 with a vision to foster dynamic, cultural conversations between China and the rest of the world through innovative collaborations that challenge artistic and cultural boundaries.

In 2010 I had the idea of bringing a Benjamin Britten opera to China. Britten is one of the greatest UK composers and a big love of mine. Ruth Mackenzie suggested doing it in collaboration with Northern Ireland Opera as part of the Cultural Olympiad. We decided on *Noye's Fludde* and the idea of staging it first in Belfast Zoo, and then transporting the whole show to Beijing as part of UK Now and Beijing Music Festival.

It was exciting to be able to tell a biblical story and give it a Chinese flavour. The tale of Noah has themes relating to the environment and biodiversity, and of course China has a long history of flooding, so it was a very meaningful crossover. I had also recently discovered a folio of wonderful 19th-century paintings by Chinese artists of botanical and zoological objects, commissioned by a European tea merchant. Our designer immersed himself in these paintings, and in Chinese mythology and symbolism. Rather than traditional costumes, we had the idea to develop life-size animal lanterns and kites as a way to integrate cultural and craft elements from China. So we sent the designs to Weifang, a city in Shandong Province famous for kite making, where we found the most wonderful craftsman, Mr Wang, who was able to create this amazing zoo for us.

Involving the community in this opera has been very important. We invited some children from China's National Children's Choir to take part, and found a sponsor to bring them over to Belfast. The New Talent School of Beijing provided many more local children for the production.

A lot of people thought we were completely mad to stage an opera in a zoo, but everything was absolutely perfect, even the weather. In Beijing the opera was held inside The Orange Hall, which – though it seats only about 230 people – attracted so much attention from passers-by during



The animals go in two-by-two at Belfast Zoo.

“动物”们一对对进入贝尔法斯特公园。

rehearsals that we decided to raise all the blinds to the theatre and project the performance onto large screens outside. The moment the children began to parade in with their kites and costumes, a huge crowd formed, which remained to enjoy the show.

UK Now has been wonderful in its support for this project. I have a home in England, my children are half-English, so there will always be a part of the foundation that has a soft spot for the talent that comes out of the UK. I hope we can continue to build more bridges for cultural exchange between China and the UK.

## 黄铃玳爵士夫人，拿督黄纪达基金会主席及创始人

拿督黄纪达基金会成立于2007年，致力于通过艺术与教育方面的跨文化创新合作，以促进中国与世界的交流与沟通。

2010年，我萌发了将本杰明·布里顿的歌剧带到中国的想法。布里顿是英国最伟大的作曲家之一，也是我个人的至爱。2012伦敦艺术节总监露丝·麦肯齐建议我们与北爱尔兰歌剧院合作，并将此列入文化奥林匹克项目中。我们最终选择了《诺亚的洪水》，并决定把首演的舞台设在英国的贝尔法斯特动物园，然后再把整个演出移师北京，作为“艺述英国”和北京国际音乐节演出的一部分。

融入中国文化特色来讲述一个圣经故事，是一次令人兴奋的创新。诺亚的故事与生态环境和生物多样性有关，同时洪水也是长年困扰中国的问题，所以这次创作是一个非常意义的交集。我最近还发现了一些19世纪中国画家受欧洲茶叶商委托、以植物和动物为题材创作的绘画手稿，我们的设计师就从这些画作、以及各种中国神话、图腾形象中汲取大量灵感。与其使用传统的装饰，我们突发奇想，计划制作真人大小的动物灯笼和风筝，以此把中国文化和手工艺元素融入表演。为此，我们带着设计图前往以制作风筝闻名的山东潍坊，找到最好的工匠王师傅，请他用精湛的手艺为歌剧创造了一个妙趣横生的动物园。

有一点非常重要，让社群参与到这部歌剧中。我们邀请了一些中国国家儿童合唱团的孩子们来出演，并找到赞助商出资，让孩子们有机会来到贝尔法斯特。此外，北京市新英才学校也挑选了很多北京当地的孩子参与演出。

在很多人眼中，把歌剧舞台设在动物园是件极其疯狂的事。但实际上，所有一切配合完美，演出当天连天公也作美。北京的演出定在仅能容纳230名观众的三里屯橙色大厅举行，但在排练期间，演出就吸引了大量路人的关注，于是我们决定在演出时收起空间里所有用于遮光的帘子，并将现场演出投影在剧场外的大屏幕上。当身着戏服、举着风筝的孩子们开始鱼贯而入时，大批路人开始聚集、驻足享受这次表演。

英国文化协会一直大力支持这个项目，我期待日后能与他们有更多合作。我在英国有个家，我的孩子们都有英国血统，所以我的基金会对于英国人才总是情有独钟。我希望我们可以继续为中英两国的文化交流搭建更多的桥梁。



Artisans handcrafting animal lanterns in Weifang, Shandong province.

传统手工艺人在潍坊制作动物灯笼。



## RE-RITE – Be the Orchestra

### Venue

Tianjin Grand Theatre

“Re-rite你就是乐队”：英国爱乐乐团体  
验交响乐多媒体互动展

### 场地

天津大剧院

Anyone can enjoy RE-RITE at any age, whether musically experienced or not. It's very wide-ranging.  
**Richard Slaney**

无论对古典音乐熟悉与否，每个人都可以享受“Re-rite你就是乐队”——英国爱乐乐团体验交响乐多媒体互动展。这个项目的目标受众非常广。  
**理查德·斯莱尼**

Being inside an orchestra, experiencing the sensation of 101 players taking on this iconic music is one of the biggest adrenalin rushes, and one that I want to share with the world. Now we're doing just that.

**Esa-Pekka Salonen, Principal Conductor and Artistic Advisor**

置身于一个乐团中体验101名乐手演奏这一经典音乐巨作，真是一件令人肾上腺素奔涌的事情，也是我想与世界分享的一件乐事。这正是我们现在做的事情。埃萨·贝卡沙罗伦，首席指挥、艺术顾问



## Richard Slaney, Head of Digital, Philharmonia Orchestra

RE-RITE is a multimedia installation that gives a close-up perspective on what orchestral musicians experience as they play *Rite of Spring* by Stravinsky. By walking through different spaces containing large-scale video projections, you see and hear each section of the orchestra. If you're in the bassoon room you hear the bassoons, but just around the corner you can make out the sound of the violins, for example.

The musicians of the Philharmonia Orchestra are on camera for the duration of the piece, whether they're playing or not. For several minutes you can gaze at footage of the trombone section just sitting very still. It shows the counting, the waiting, and the concentration needed to be a part of the orchestra. And you hear lines of music from each set of instruments you ordinarily wouldn't hear so distinctly. RE-RITE is about how all the complex layers and textures fit together, and showing why orchestras are so incredible.

When we said we were going to China, people asked: 'Beijing or Shanghai?' But actually we took RE-RITE to an amazing, brand-new concert hall in Tianjin. The facilities are wonderful, and the audience numbers were phenomenal. Over three weeks, 87,000 people visited RE-RITE. It worked particularly well because we were the first-ever event; the concert hall promoters were able to preview their venue to a large local audience for free, without the need to book tickets in advance.

We've already had talks to bring the project back to China, and to leave an installation in the country to tour from city to city across a whole year. RE-RITE was set-up to try to engage people with orchestral and classical music, and so with its success in China we hope this excitement will raise interest in local orchestras and touring orchestras. We need to try to keep orchestral music alive – this is really the point of what we're doing.

## 理查德·斯莱尼，英国爱乐乐团互动传媒总监

“Re-rite你就是乐队”是一个多媒体装置作品，能让观众身临其境地体验管弦乐手们如何演奏斯特拉文斯基的《春之祭》。数个安装了大型视频投影的展厅代表着乐团中不同的乐器群组，当你漫步其中，便能看到并听到乐队中各个乐器群组的演奏。例如，当你身处巴松管的房间，你听到的就是巴松管的声音，而一转身你又能另一个空间里演奏小提琴。

摄影机全程记录了乐手们在整首乐曲中的表现，包括他们在演奏休止时的状态。比如在片子里，有时你会看到长号手好几分钟只是一动不动地坐着。这展示了交响乐演奏时很重要的数拍、候拍、专注。比起平时整体聆听一首交响乐，这个装置让你能更明显地听出各种乐器不同的声音线条。“Re-rite你就是乐队”正是要展现乐团如何把这些复杂的层次和纹理结合在一起，创造出美妙的交响乐。

当我们说要去中国时，人们会问“北京还是上海”？但其实我们把“Re-rite你就是乐队”带到了天津，在崭新落成的、美丽的天津大剧院举行。这里的设备很先进，参与的观众数量也是空前绝后。活动进行的三周内，共有八万七千人参观了RE-RITE互动展。本次多媒体互动展是天津大剧院落成之后的首个活动，大剧院方面也决定向群众免预约、免门票开放，因此吸引了大批观众，获得了非常好的反响。我们已经在计划将展览再次带到中国，并让这个互动装置作品在中国各个城市中进行为期一年的巡展。“Re-rite你就是乐队”的初衷在于让更多人接触交响乐及古典音乐。我们希望能借本次活动在中国的成功举办，激发人们对本地管弦乐团和管弦乐团巡回演出的兴趣。我们所做的一切都是为了努力保持管弦乐的活力。

Over three weeks, 87,000 people visited RE-RITE.

**Richard Slaney**

活动进行的三周内，共有八万七千人参观了RE-RITE互动展。

**理查德·斯莱尼**

RE-RITE was the inaugural event staged at the newly-built Tianjin Grand Theatre.

“Re-rite你就是乐队”——英国爱乐乐团体验交响乐多媒体互动展是天津大剧院的开幕项目。



# Popular Music

## 流行音乐

Popular music's centrepiece was a series of intrepid tours by bands from the four corners of the UK to the four corners of China. From Wrexham to Wuhan, from Fife to the far-flung city of Kashgar, 4,000 km from Beijing – a film documenting all four tours will be shown at music festivals in China and the UK in 2013, inviting many more music fans to go along for the ride.

Ophelia Huang, Arts Manager, British Council Shanghai

别出心裁的巡演系列是流行音乐类项目的核心。我们把来自英国四个部分的乐队带到了中国的东西南北，从雷克瑟姆到武汉，从法夫到距北京四千公里之遥的喀什。我们还跟随这四支巡演乐队，拍摄了纪录电影，将会在2013年中国和英国的音乐节上播映，并借此吸引更多歌迷追随英伦音乐之旅。

黄佳代，英国驻上海总领事馆文化教育处艺术经理

### Brit Band Tours

#### Venues

Gallops (Wales): Beijing, Changsha, Wuhan, Wuxi, Shanghai.

And So I Watch You From Afar (Northern Ireland): Shanghai, Chengdu, Chongqing, Kunming, Beijing.

Fence Collective (Scotland): Beijing, Xi'an, Urumqi, Kashgar, Shanghai.

Jamie Woon (England): Beijing, Harbin, Shenyang, Dalian, Shanghai.

### UK闹! 系列巡演

#### 场地

Gallops (威尔士): 北京、长沙、武汉、无锡、上海

And So I Watch You From Afar (北爱尔兰): 上海、成都、重庆、昆明、北京

The Fence Collective (苏格兰): 北京、西安、乌鲁木齐、喀什、上海

Jamie Woon (英格兰): 北京、哈尔滨、沈阳、大连、上海

Northern Ireland's And So I Watch You From Afar rock out in Chengdu.

来自北爱尔兰的And So I Watch You From Afar乐队在成都的摇滚现场。







Soulful singer-songwriter Jamie Woon woos the crowds in Beijing.

唱作人Jamie Woon在北京打动了众多观众。

## Archie Hamilton, Founder, Split Works

As a music promoter I try to pick bands that have a unique story to tell, and wouldn't be able to get to China otherwise. We work with them to build a future here.

For UK Now I put forward the idea of taking four bands beyond the traditional touring cities in China, to environments that in some way mirror their own. With Gallops, we were taking a band from industrial Wales to China's industrial heartland. Fence, a folksy collective from Fife in Scotland, would travel to Xinjiang in the far west of China. Jamie Woon, from Hampstead Heath to Heilongjiang Province. And So I Watch You From Afar are an Emerald Isle band that were transplanted to idyllic southern Yunnan. Would they find common ground? That's how the Brit Band Tours were born.

Lacking extensive media networks in second-tier cities, we relied on the venues to do their own promotion. For the Gallops show in Changsha the venue owners suggested making it a ladies' night. Gallops are a rough and ready rock band of non-traditionally sexy males from Wrexham – it could have been a disaster. But 300 people, mostly ladies, packed the place out on a Tuesday night, and they loved it.

When Fence Collective landed in China, the band were at a philosophical crossroads. King Creosote was thinking about taking a back seat and starting something else. Tommy the bassist was about to have a kid. The Collective I was hoping for was a little bit missing.

As the reality dawned on these five guys that they were going to be taking 26-hour train journeys across the desert, ending up in what was effectively Central Asia, morale got lower. The original venue had somehow changed into a large Uyghur dance hall and we were told the band could play only two songs, 'after the karaoke'. We managed to organise a last-minute acoustic show in the courtyard of a hostel to an

audience of 80. We invited a couple of Uyghur musicians to jam with the band. Kashgar had never seen a western band before – ever. Here we were on the edge of rationality, one of the guys playing drums on his suitcase, with a band that were struggling with their own identity.

But as they played I felt that the 16 years of Fence Collective had been stripped back and they were returned to their basic, barest elements. It was what I'd hoped would happen, though not exactly in the way I'd hoped. At the end, despite the challenges, we really felt they'd achieved something quite extraordinary.

I struggle to explain why the UK has such a deep love for music and passion for spreading it. But I'm a great believer in its soft power. The British Council has paid good money for this series of tours, and a film that captures it. We've done 20 shows in 20 cities to over 6,000 people, with many more listening online. We've already booked Gallops and And So I Watch You From Afar for a return tour in China and Southeast Asia. I genuinely believe we'll create a lasting legacy for them here. If you add all that up, I'd say it's a very decent return on investment.



Above: Gallops take time out for a spot of sightseeing in southern China.

Left: Gallops' guitarist Brad Whyte prepares for action.

上图: Gallops乐队巡演途中在华南参观景点。  
左图: Gallops的吉他手准备开始。

## 阿齐·汉密尔顿, 开功策划创始人

作为一个音乐推广机构,我尽量挑选那些有独特故事、鲜有机会来中国的乐队。我们和他们一起,在这里开创未来。

我向“艺术英国”艺术节提议,把四支英国乐队带到一些非常规巡演地点的中国城市演出,那些地方或许在某种程度上能折射出乐队自身所处的环境。我们把Gallops这支来自威尔士工业区的乐队带到了中国的工业中心,起源于苏格兰法夫的Fence Collective乐队则去了中国西部的新疆,杰米·伍恩从伦敦的希思来到了黑龙江,So I Watch You From After乐队也从翡翠岛被“移植”到了田园诗般的云南南部。他们能在异乡找到故土的气息吗?这就是UK 闹!系列巡演启程的原因。

由于二线城市缺乏广泛的媒体网络,我们只能依靠场地本身的推广能力。Gallops乐队在长沙时,场地的老板就建议我们把演出搞成“女士之夜”。Gallops乐队的团员们都不是传统意义上的帅哥,这个来自莱克斯汉姆的粗犷派硬核摇滚乐团很可能把所谓的“女士之夜”搞砸。结果,在一个周二晚上,300人把演出场地挤得水泄不通,观众大多数是女生,但她们都很喜欢这场演出。

当Fence Collective来到中国时,这支乐队正面临思想转折点:King Creosote心生退队之意,打算另起炉灶;贝司手Tommy则快当爸爸了。我一直期待的这支乐队显得有些支离破碎。

当这五个家伙得知他们将要坐火车在沙漠中穿行26个小时、最终到达真正意义的中亚时,士气就更低落了。原定计划的演出地点莫名其妙地变成了一个维吾尔族大舞厅,并告知乐队只能演出两首歌曲,还是要等到卡拉ok营业结束之后。最后,我们临时在一家客栈的院子里办了一场只有80位观众的音乐会,还邀请了一对维吾尔音乐家与乐队即兴合作。这是喀什有史以来第一次有西方乐队的演出。当时的场面简直让我们接近崩溃边缘:一个当地人坐在行李箱上打鼓,合作演奏的则是一支内心迷茫的英国乐队。

但是,当他们渐渐投入演出,我感觉外界的纷繁复杂开始剥离,有着16年历史的Fence Collective乐队慢慢地回归到他们最初最真诚的样子。这正是我一直期待发生的,尽管不是以我最希望的方式。至少到最后,经历各种挫折,我们都由衷地觉得他们完成了一次不可思议的巡演之旅。

我个人很难解释,为什么英国如此热爱音乐,又如此希望把这份热情传播出去。我自己其实也是一名信徒,深信音乐的魔力。这次,英国文化协会投入大笔资金支持系列巡演和一个纪录片的制作。我们去了20座城市,为超过6000人送上了20场表演,还有不计其数的网络听众。我们已经预定了Gallops乐队和And So I watch You From After乐队之后在中国和东南亚的演出行程。我真心相信,我们能为他们在中国创造更长远的影响力。如果把这些因素都考虑进去,那我觉得这个项目的投入相当有成效。

4,000km from China's capital, Fence Collective's Tommy Perman draws up flyers announcing Kashgar's first ever rock concert.

在距中国首都4000公里的喀什, Fence Collective的Tommy Perman为喀什有史以来第一场西方摇滚乐演出手绘宣传单。



Kenny Anderson, a.k.a. King Creosote, on stage at Urumqi's Lennon Bar.

Poster advertising Fence Collective's concert at Lennon Bar, Urumqi.

Kenny Anderson, 又名King Creosote, 在乌鲁木齐的列依酒吧。

乌鲁木齐列依酒吧的Fence Collective海报。



King Creosote: "Have you seen any other Scottish bands in China?"

Beijing audience member: "The Proclaimers!"

King Creosote: "They've been here? Oh for fuck's sake."

King Creosote (在舞台上): "你们在中国看过任何其他苏格兰乐队的演出吗?"

北京观众: "Proclaimers乐队"

King Creosote: "他们已经过来了? 该死的!"

For Scotland's size it has to be one of the best countries in the world for musical output. We represent so many different styles and scenes. We don't want to be portrayed as the shortbread, tartan, Highland, caber-tossing people. There is a very diverse, contemporary scene in Scotland which I think could gain a good reputation abroad.

Tommy Perman, Fence Collective

不得不说,就苏格兰这么小一片地方而言,她在全球音乐版图上的贡献应该能算是数一数二了。你不能小觑苏格兰,我们出产大量不同风格和领域的音乐,而且没有雷同的声音。我们不希望被描绘成嚼着黄油饼干、穿着苏格兰格子花纹、来自高地、玩着掷投棒的人。如今苏格兰正在发生许多文化多元且紧跟时代的事情,我觉得这些都能在海外赢得好评。

汤米·普尔曼, Fence Collective乐队



## Rockarchive: 50 Years of British Rock

### Venues

Chengdu East Music Park.  
 Liangdian Design Centre (LDDC), Beijing.  
 New Millennium Centre for Contemporary Art, Changsha.  
 Guangzhou Pearl River Party Pier Culture Creative Zone.  
 Xintiandi Style, Shanghai.  
 Gold Beach, Qingdao.  
 Diesel Engine Factory, China Pingyao  
 International Photography Exhibition, Pingyao.  
 Gateway Arcade, Harbour City, Hong Kong.

Oasis 绿洲乐队 (1995),  
 Jill Furmanovsky.

## Rockarchive: 英国摇滚五十年摄影展

### 场地

成都东区音乐公园  
 北京亮点设计中心  
 长沙千年时间美术馆  
 广州珠江琶醍啤酒文化创意艺术区  
 上海新天地时尚购物中心  
 青岛市黄岛区金沙滩  
 中国平遥国际摄影大展(柴油机厂内)  
 香港海港城

## Jill Furmanovsky, Founder, Rockarchive.com

Since starting Rockarchive in 1998, it has grown into a collective of around 70 professional rock photographers and visual artists. We have exhibited in Europe, USA, Australia, Dubai and Japan, but never in China until our fortuitous meeting with the British Council. David Elliott saw a display of our images in London at Chelsea Football Club, and immediately realised its potential for the UK Now Festival.

David has a background writing for the music press and I've been a rock photographer for 35 years, so we immediately hit it off; he was the ideal curator for the exhibition. He trawled our archive for 50 iconic images to tell a cultural story of the UK's rock music heritage, selecting artists as diverse as Cliff Richard, The Police, Massive Attack and Adele.

I was astonished at the level of interest the exhibition garnered in China. Some of the young people I met were tremendously knowledgeable about rock 'n' roll, and photographers there are producing some fantastic work. In Beijing I sensed a youthful exuberance, with people embracing music in a very particular way. Perhaps this comes as a result of the liberalising of attitudes and the growing enthusiasm to express oneself individually rather than collectively.

That Rockarchive was included in a festival of British culture shows that rock has come of age. It wasn't fully accepted as part of our cultural heritage until quite recently. I'd be thrilled if the exhibition could travel yet further because rock 'n' roll is very much an international language relevant to all parts of the world. And I have the feeling young people in China will soon catch up to the cultural contributions of the West and take music somewhere else entirely.

The industry certainly isn't the same as it was 30 years ago. Young bands and photographers working in China today might not be able to make a living out of it in the way we did. In that sense it might well be the dawn of a less commercial, more specialised era. The next stage in exuberant, beautiful and inspired contemporary music could well take place in China. Talent is perennial; it comes round all the time.

Visitors admire the photographs at Rockarchive in Pingyao.

观众们在欣赏平遥的英国摇滚五十年摄影展上的作品。



## 吉尔·弗曼诺夫斯基, Rockarchive创始人

从1998年创建至今, Rockarchive已经发展成为一个集结了约70名专业摇滚摄影师和视觉艺术家的群体。我们曾在欧洲、美国、澳大利亚、迪拜和日本展出, 却从未到过中国, 直至我们与英国文化协会一次偶然的会面。英国文化协会中国区艺术总监戴维礼在伦敦切尔西足球俱乐部看到了我们的部分摄影作品, 他立刻意识到这可以成为“艺术英国”艺术节的一部分。

戴维礼有过为音乐媒体撰稿的经验, 而我从事摇滚摄影已经35年, 所以我们一拍即合, 我觉得他是这个展览最理想的策展人。他从我们的资料库里精选了50张最具代表性的照片来讲述英国摇滚音乐传承的故事, 涉及的艺人跨度也很广, 从克里夫·理查德到警察乐队, 从Massive Attack乐队到阿黛尔。

此次展览在中国受关注的程度让我大为惊讶。我在中国遇到一些年轻人, 他们对摇滚的了解非常深入, 而且本土的摄影师也在创造许多精彩的作品。在北京, 我感觉到了一股生机勃勃的年轻力量, 人们用一种独特的方式拥抱音乐。这也许要归功于个人意识的自由化, 和不断增长的对表达自我的渴望。

Rockarchive摄影展被纳入“艺术英国”这一英国艺术的盛会, 证明摇滚的时代再次来临。其实直到比较近期, 摇滚文化才被完全认可为英国文化遗产的一部分。如果这个展览可以在更多地方展出, 我会欣喜若狂, 因为摇滚是不分地域的世界语言。我感觉中国的年轻人很快就会在文化贡献上赶超西方, 并把摇滚乐带入另一个时代。

30年来, 音乐行业历经变迁。如今中国的年轻乐队和摄影师们, 未必能像我们当年那样倚赖音乐生存。从这个角度来看, 这可能是一个契机, 指向一个商业化减弱、专业化偏重的新时代。蓬勃的、美好的、灵感激荡的现代音乐新时代将在中国繁盛, 人才也将源源不断地涌现。

Left: Rod Stewart and Ronnie Wood, by Tony Collins.  
Right: Dizzee Rascal, by Jill Furmanovsky.

左图: 洛·史都华和罗尼·伍德  
由托尼·柯林斯拍摄  
右图: Dizzee Rascal  
由吉尔·弗曼诺夫斯基拍摄



It's the nature of British people to be individualistic and a bit eccentric. Nutty folk are embraced here.

Jill Furmanovsky

英国人的天性就是个人主义和一点点古怪。这儿的人都喜欢疯狂的家伙。

Jill Furmanovsky

Above: The Specials, by Phil Grey.  
Right: P J Harvey, by Maria Mochnacz.

上图: The Specials乐队, 由菲尔·格雷拍摄  
右图: P J Harvey, 由玛丽亚·莫什那兹拍摄



# Dance

## 舞蹈

Touring contemporary dance in China is always ambitious, but we were heartened by the growing audiences, especially in Tier Two cities, and the number of workshop attendees. Appropriately, our dance programme had an Olympic pedigree – both Candoco and National Dance Company Wales came to China following their participation in the London 2012 Cultural Olympiad, and Akram Khan himself performed in the London 2012 Opening Ceremony.

Jenny Zeng, Arts Manager, British Council Chongqing

在中国举办现代舞巡演是一件很需要勇气的事情，但越来越大的观众群——尤其在二线城市，和参与工作坊的人数增长，使我们备受鼓舞。我们的舞蹈节目都和伦敦奥运会有关系：坎多克舞团和英国威尔士国家舞团是在参与了伦敦2012文化奥林匹亚之后来到中国演出，而阿库·汉姆本人则在2012年伦敦奥运会开幕式上表演。

曾臻，英国驻重庆总领事馆文化教育处艺术经理

### Akram Khan Dance Company: *Vertical Road*

#### Venues

Hangzhou Grand Theatre  
National Centre for the Performing Arts, Beijing  
Shanghai Oriental Art Centre  
Hubei Theatre

### 英国阿库·汉姆舞蹈团 - 《上升之路》

#### 场地

杭州大剧院  
北京，国家大剧院  
上海东方艺术中心  
武汉，湖北剧院

The opening sequence of Akram Khan's *Vertical Road*, inspired by China's Terracotta Warriors.

阿库·汉姆《上升之路》的开场，灵感来自于中国兵马俑。





## Farooq Chaudhry, Producer, Akram Khan Dance Company

At the very start of *Vertical Road* there's a sequence with seven of the dancers standing motionless. When they begin to move, the dust is shaken off their bodies. Akram took this idea of timelessness from the Terracotta Warriors, standing stationary for centuries. In May 2012 we toured *Vertical Road* to four cities in China for UK Now. The piece itself could be Asian or African – it's got a universal feeling about it – but the audiences really connected with the themes of spirituality and humanity.

We've had a lot of support from the British Council since we formed in 1999 because there was real excitement about what Akram was doing as a dance artist. Given the interdisciplinary, intercultural nature of our work, it was felt worthwhile to travel far afield into places like India, China, Indonesia and South Africa. These tours are not just one-off shows but about going into regions and building capacity, doing talks and workshops, skills transfers and engaging with local artists. That's been far more exciting for us and, hopefully, for the people we've been engaging with. You go away from these experiences learning as much as you teach.

I'm from Pakistan and my wife is from Taiwan, so I know the Asian dynamic. The Chinese culture is a very, very strong part of my family life. Asian cultures tend not to rebel or reject the traditions of family, community or the system. The pedagogic system of learning is about

Through our works we try to connect cultures rather than just line them up alongside each other.

**Farooq Chaudhry**

我们希望能将文化连接在一起，而不是罗列。  
法鲁克·乔杜里

respecting authority figures or elders and making sure you master the subject, while the Western system of education is more about challenging existing conventions, which in turn encourages innovation.

The challenge for China is to create what I call a third space. A space where people don't reject their traditions but find a compromise between them and the need for innovation. It's really necessary if China wants to harness its talent and take it somewhere different. In arts and the creative industries, innovation, new ideas, new approaches and new interpretations are all important – it's not about technical precision and perfection. It'll be wonderful when we see a Chinese piece where they've ditched the colour red!

For the last 100 years people have looked west. People are now looking east and it's not just about wealth and prosperity, but also about new and reinterpreted ideas and stories. Countries like China and India are hugely exciting as they pull themselves out of the skin of their pasts and become something new. Twenty years from now we'll be looking at China and saying: 'Wow, we want to do it like them.'

The UK is a truly hybrid society, an interface of cultures, disciplines and belief systems that learns from and enriches one another.

**Farooq Chaudhry**

英国是一个多元的社会，在这里不同的文化、学科和信仰彼此借鉴并相互丰富。  
法鲁克·乔杜里



I grew up in London in the 60s and 70s and watched it transform from a place of intolerance to one that was beginning to accept all the change that was happening. The British let people get on with things and our strong sense of fairness encourages a more organic process of integration and diversity, which grows according to its own patterns rather than being buoyed along by political policy. Akram is a perfect example. He grew up in Britain without rejecting the Bengali community where he came from, but adapting all that innovation and rebellious thought that comes with a British education, to take his ideas and traditions and bring them somewhere new.

**Farooq Chaudhry**

我成长在上世纪60、70年代的伦敦，目睹这座城市从一个缺乏包容性的地方转变成一个每时每刻都在发生变化的地方。英国政府给予人们很大的自由，而且我们对平等的向往孕育了一个更加自然地融合和催生多元化的方式，也就是说，多元化是自然形成而非出于政治手段。阿库就是一个例子。他生于孟加拉，长在英国，没有放弃孟加拉人身份的他在英式教育中吸收了创新和叛逆的精神，让他得以把新的创想和传统文化结合，变成新的东西。

**法鲁克·乔杜里**



### 法鲁克·乔杜里，英国阿库·汉姆舞蹈团制作人

《上升之路》的开场片段是7名舞者纹丝不动地站在舞台上，当他们开始移动，灰尘从他们身上纷纷扬扬地落下。这个场景所表达的永恒和静默是阿库·汉姆受中国兵马俑启发而来的概念，兵马俑以静止不动的姿态站立了数个世纪。2012年5月，《上升之路》参与“艺术英国”艺术节，前往四座中国城市巡演。可以说作品以亚洲或者非洲为背景，但同时它有全球性视角，所以中国观众也一下子便投入到这个关于精神和人性的主题中。

自剧团于1999年成立以来，英国文化协会一直给予我们大力的支持，因为阿库·汉姆作为一名舞蹈艺术家一直在从事非常有意思的创作。我们作品的本质是跨越地域和文化界限的，所以我们觉得应该跳出英国，把作品带到印度、中国、印尼、南非等地区。巡演不仅仅是一次性的演出，更重要的是深入当地，通过举办讲座和工作坊来传授我们所掌握的技艺，培养当地人才的能力，与本土艺术家互动。对我们来说，这才是有意义的环节，希望每个地方的参与者也有同感。其实，传授知识的过程也是我们学习的过程。

我来自巴基斯坦，我的妻子来自台湾，所以我了解亚洲，而且中国文化是我的家庭生活中非常非常重要的一部分。亚洲文化不主张反叛甚至违背家庭传统、集体或者社会体制。亚洲的教学体系教育人们要尊重权威人士或者前辈，而西方的教育体系则鼓励人们质疑所谓的约定俗成，换言之就是鼓励创新。

在我看来，摆在中国面前的挑战是创造第三度空间。这是一个中间地带，人们不需要颠覆现实，但同时能找到传统和创新的平衡。如果中国想要提升人才质量，这是很必要的一点。在艺术领域和创意产业中，革新精神、新点子、新方法、新见解都很重要，这不是在技术上达到精确或完美所能解决的。如果哪部中国作品能够抛离红色的话，那就太棒了！

过去100年，世界的目光聚焦在西方。现在，人们都把注意力转向东方，不仅因为经济的繁荣，更因为东方有太多等待被重新解读的故事。中国和印度这样的国家是充满无限生机的，因为他们从老旧思维中脱胎换骨，展现了全新的面貌。往后20年，我们都会看向中国，发出感叹：“哇，我们也想这样做。”

For UK Now I did a series of talks called The Business of Dance. It's not me theorising; I talk very personally about my experience with Akram, the trajectory of our vision and how we've developed along the way. I discussed how we run our business artistically, financially, through our partnerships network and through our funders and audiences, and how we negotiate different cultures.

**Farooq Chaudhry**

我为“艺术英国”做了一系列名为“舞蹈与商业”的讲座。我不是要讲大道理，只是谈谈我和阿库·汉姆合作的个人经历、舞团愿景的发展轨迹、以及我们如何生存下来的故事。我和观众们讨论很多问题，比如我们剧团怎样在经营时平衡艺术性和商业性，如何利用我们的合作网络、资助方和观众，如何在不同文化中游刃有余。

**法鲁克·乔杜里**

**National Dance Company Wales  
China Tour**

**Venues**

Suzhou Culture and Arts Centre  
Chongqing Grand Theatre  
Henan Art Centre  
Shanghai Oriental Art Centre

**威尔士国家舞蹈团中国巡演**

**场地**

苏州文化艺术中心  
重庆大剧院  
河南艺术中心  
上海东方艺术中心



A scene from Stephen  
Petronio's *By Singing Light*.

史蒂芬·彼得罗尼欧编舞的《光之  
颂》





## Ann Sholem, Artistic Director, National Dance Company Wales

National Dance Company Wales is a company of 11 dancers based in the Welsh Millennium Centre in Cardiff. As a national company we tour throughout Wales and the UK and represent Wales overseas. Alongside our performances we participate in a lot of outreach work, so we're very interested in engaging with audiences young and old and teaching workshops.

We visited five cities in China for UK Now – Chongqing, Qingdao, Zhengzhou, Shanghai and Suzhou. We're 16 on the road, including 11 dancers and three technicians – a fairly large group, but we're a tight unit and very experienced at getting the work into the venues. And what venues! They were all built around the time of the Beijing Olympics, with beautiful big stages, concert halls, and technical equipment to die for. It's quite thrilling for the whole company to be performing in these spaces.

As the National Dance Company of Wales, we're out there flying the flag for Wales at a very high level. But you say 'Wales' to many people in China and they look blank! So we still have a big, big job to do across the world in terms of people knowing who we are and where we're from. It's also very important that people see Wales as a vibrant, contemporary country as well as having a lot of history.

Some of the work we took to China was very much made in Wales. By *Singing Life* by Stephen Petronio has a score that incorporates traditional Welsh folk music and the words of poet Dylan Thomas. And *Dream*, our Olympics-themed piece made for the Cultural Olympiad, was also particularly relevant for the UK Now tour. We also toured work from

Above and right: Dancers perform scenes from *Dream*, a tribute to the London 2012 Olympics.

上图及左图：《大不列颠之梦》——威尔士国家舞蹈团致敬2012伦敦奥运会之作

Eleesha Drennan, our own dancer and in-house choreographer. This shows we're very keen to develop new Welsh talent alongside the works in our current repertoire from international choreographers.

The productions received a fantastic response from Chinese audiences. I introduced the work from the stage because I think it's important to give Chinese audiences confidence of how to appreciate it and the keys to demystify it. Certainly the feedback I got from audiences was that it was very helpful.

The British Council and Wales Arts International organised our first China tour in 2009. This time, Wu Promotions said they would like to represent us. One thing leads to another – people see our work and then we get approaches or invitations and the chance to build relationships.

The role of organisations like the British Council is hugely important because once we finish China our attention goes on to somewhere else, but it's they that maintain the relationships with the venues in China and with us as an organisation, and make suggestions on what we might do next. If the British Council wasn't there then we'd always feel we were starting from scratch. Having its knowledge, expertise and support is very important.



It's quite thrilling for the whole company to be performing in these spaces.

Ann Sholem

能在这些地方演出整个舞团都非常兴奋。

安·夏勒姆

Chongqing Grand Theatre by night.

重庆大剧院夜景



Chongqing is enormous and still growing; there are cranes everywhere. The city is twinned with Wales and there are lots of links between Chongqing Grand Theatre and Welsh Millennium Centre, with staff going back and forth. I think it's useful for the technicians and staff there to see how we work. It will take time for the technical skills to catch up to the quality of the theatres in China, but I think that with UK Now and all of us going out to China and performing, it does make changes happen.

Ann Sholem

重庆是个大城市，还在蓬勃发展，城市建设随处可见。重庆和威尔士是友好城市，重庆大剧院和威尔士千禧中心也有很多联系，不断有工作人员来回两地交流工作。我认为能让重庆戏剧方面的技术和工作人员了解我们的工作过程会对他们有很大帮助。要让人员的技术水平跟得上中国剧场目前的硬件条件还需要一些时间，但我觉得随着“艺述英国”艺术节的开展，和所有来到中国表演的国际团体的努力，情况将会有所改善。

安·夏勒姆

Stephen Petronio's  
By Singing Light.

史蒂芬·彼得罗尼欧编舞的  
《光之颂》



### 安·夏勒姆，威尔士国家舞蹈团艺术总监

威尔士国家舞蹈团拥有11位舞者，总部设在卡迪夫的威尔士千禧中心。作为一个国家舞团，我们在威尔士和英国各地巡演，也代表威尔士到海外演出。除了舞台表演，我们也参与许多拓展性的工作，所以我们非常希望与各年龄层的观众打交道、组织教学工作坊。

为了“艺述英国”艺术节，我们走访了五个中国城市——重庆、青岛、郑州、上海和苏州。我们一行16个人，包括11名舞者和3名技术人员，团队颇大。但我们是一个团结的集体，而且在把舞蹈作品带上不同的舞台这方面经验丰富。说到我们这次演出过的舞台，那真是无与伦比！它们都是在北京奥运期间新建的，有漂亮的大舞台、音乐厅、和最高端的专业设备。能在这些地方演出整个舞团都非常兴奋。

作为威尔士的国家舞蹈团，我们常常代表威尔士出现在很重要的场合。但我们对大多数人说起威尔士时，他们都是一脸迷茫！因此对于我们来说，让世界上更多的人知道我们舞团和我们的地区仍然是一件任重而道远的工作。同样重要的是，要让人们了解威尔士的悠久历史之外，更看到如今的威尔士是一个充满活力的现代化地区。

部分带到中国的作品是在威尔士创作的。史蒂芬·彼得罗尼欧创作的《歌唱生涯》融入了传统的威尔士民歌旋律，歌词则选用了迪伦·托马斯的诗作。《梦想》是我们专门为文化奥林匹亚创作的奥运主题作品，也是和“艺述英国”特别有渊源的一个作品。巡演中还有Eleesha Drennan的作品，她是我们舞团的舞者兼编舞师。这表明我们不仅演出国际化的舞蹈作品，也热衷于推举来自威尔士的新生人才。

我们的演出在中国观众中收到了绝佳的反响。我在舞台上向中国观众介绍演出作品，因为我认为这些信息能让他们更容易了解和欣赏作品，让他们知道可以如何解读创作内涵。从观众的反馈来看，这么做是非常有帮助的。

2009年，英国文化协会和威尔士国际艺术为我们舞团安排了首次中国之行。这一次，中国的吴氏策划主动提出代理我们的演出。这说明了事情是相互关联的：人们首先看到了我们的作品，于是主动联络、邀请我们，进而有机会建立合作关系。

通过这次巡演可以证明，英国文化协会扮演着举足轻重的角色。对我们来说，中国的演出结束后，我们就要计划到别处去演出。但英国文化协会作为一个文化机构，它一直致力维护与当地艺术场馆以及和我们的关系，并向我们建议之后的演出去向。如果没有英国文化协会，我们会感觉举步维艰，有他们的专业知识和大力支持做后盾是非常重要的。

# Theatre

## 戏剧

Theatre remains a challenging art form to tour, partly because of language and expense, and because people in China are not regular theatregoers. Therefore we've packaged smaller companies in 'Best of the Edinburgh Fringe' tours, selected by Chinese producers invited to the British Council's biannual Edinburgh Showcase. Of course it wouldn't be a British arts festival without Shakespeare, ably represented by Propeller, Ed Hall's innovative all-male company.

Susan Liu, Arts Manager, British Council Guangzhou

戏剧巡演仍然很具有挑战性，语言和费用是一部分原因，同时也因为中国观众不太有看戏的习惯。因此，参加“爱丁堡艺穗节精选”巡演的都是小型剧团，它们是由受邀参加英国文化协会“爱丁堡艺术节优秀戏剧节目展演”的中国制片人所挑选。当然，没有莎士比亚就称不上‘英国’艺术节，所以我们邀请了爱德华·赫尔执掌的全男剧团——普罗派拉莎士比亚剧团作为一个英伦代表。

刘晓华，英国驻广州总领事馆文化教育处艺术经理

Right: Actors embrace in a scene from *The Winter's Tale*.

右图：《冬天的故事》中的拥抱一幕

### Shakespeare's *The Winter's Tale* and *Henry V* by Propeller

普罗派拉莎士比亚剧团《冬天的故事》、《亨利五世》

#### Venues

Lyceum Theatre, Shanghai

National Centre for the Performing Arts, Beijing

#### 场所

上海兰心大戏院

北京，国家大剧院





The audiences in China simply loved the wooing scene with Henry and Catherine in *Henry V* – the flirting, the silliness and the linguistic misunderstanding. That was enchanting.  
**Caro MacKay**

中国观众非常喜爱亨利和凯瑟琳在莎士比亚的《Henry V》中的求爱场景。其中的调情、愚蠢以及语言的误解正是其迷人之处。  
 卡洛·麦凯

A trio of scenes from Propeller's imaginative take on Shakespeare's *The Winter's Tale*.

普罗派拉对莎士比亚的作品《冬天的故事》中三个场景的富有想象力的演绎。



We have 14 blokes with great big fabulous voices, so it really hits the rafters!

**Caro MacKay**

我们剧团有14个小伙子，每个人都有一副洪亮美妙的嗓音，他们的演唱绝对绕梁三日。

卡洛·麦凯

### Caro MacKay, Executive Producer, Propeller

They love their Shakespeare in China. I think it's the story-telling element that is so attractive. When we did workshops with Chinese students we saw how well they know the stories. There's already this lovely bridge with our audience before we've arrived.

Propeller got involved in UK Now following an invitation from the British Council. At the British Council showcase in Edinburgh I met Milky Way Productions and the wonderful Cui Yang. So we embarked on our second visit to China, but this was our first time in Beijing and Shanghai, which was thrilling.

I've sensed that Shakespeare is often regarded in China as something you don't tamper with. It's rather a hallowed manuscript, as it were, and it should be done almost in a way that we might call 'museum'. In a Q and A session after one of our performances of *Henry V*, a professor in the audience said he thought we ought to be more respectful to Shakespeare. This started a lively debate in the auditorium, with some of the younger people really getting cross with him! I think Cui Yang was pleased that he had chosen a company who are worth talking about – he liked the debate that it was engineering.

Propeller is an all-male cast, which is a bit like doing Shakespeare with a rugby team! We are well known for the way we create and use music in our shows, together with other modern elements – we have 14 blokes with great big fabulous voices, so it really hits the rafters! And with men playing women, it stretches your imagination, you engage even more and really listen to the words.

At the opening of the second act in *The Winter's Tale*, when Leontes' long-lost daughter is found, we set it in a kind of mini Glastonbury Festival with a rock band and some of the spare actors playing sheep! It's about surprising audiences and taking them to the edge, trying to shock but always staying true. We never change the text. One doesn't want to be extraneous – we just focus on what is really there and try to make every line alive and beautifully clear. I think our audiences enjoy Shakespeare being shaken up like that.

For UK Now we held workshops on theatre production and sound design, and we went into drama schools to work with the students. It's so exciting to be in China, sharing our love for this extraordinary writer, and seeing people so eager to learn about how to work in the arts and creative industries. It's a real honour to have been part of it.

## 卡洛·麦凯，普罗派拉莎士比亚剧团执行制片人

中国人热爱莎士比亚，我想是因为莎翁的叙事方式很迷人。我们和中国学生进行工作坊的时候，发现他们对莎士比亚的作品十分了解。原来在我们来到中国之前，莎翁的原著已经在我和观众之间搭起了一道美好的桥梁。

普罗派剧团受英国文化协会之邀加入了“艺术英国”艺术节。在英国文化协会举办的“爱丁堡艺术节优秀剧目展演”上，我遇到了北京云汉文化交流有限公司的总经理崔洋，我们因此有了第二次到访中国的机会，这也是剧团第一次到北京和上海演出，所以我们都倍感兴奋。

据我观察，莎士比亚在中国常常被视为一个严肃的话题，就像是一份神圣的手稿，要以学究的方式被演绎出来。有一次，在《亨利五世》的演后谈上，观众中的一位教授说他认为我们应该更尊重莎士比亚。这引发了会场中一阵热烈的辩论，一些年轻人甚至差点和这名教授动气了！崔洋一定很欣慰选择了我们这个有话题性的团体，因为他本人就非常喜欢那场有建设性的辩论。

普罗派剧团全员都是男性，这有点像领着一队橄榄球运动员在做莎士比亚剧。我们在剧目中创作和使用音乐的手法、和所运用的现代元素，都为观众所称道。我们剧团有14个小伙子，每个人都有一副洪亮美妙的嗓音，他们的演唱绝对绕梁三日。男扮女装的演出挑战观众的想象力，让他们更投入地观看、更专注地聆听台词。

《冬天的故事》第二幕一开始，莱昂特斯找回失散多年的女儿时，我们把场景转换成一个小型的格拉斯顿伯里音乐节，有摇滚乐队演出，还有一些临时演员妆扮成羊的样子！这是为了给观众带来惊喜，挑战他们想象力的极限，但无论如何，我们始终忠于原著，从来不会改变台词。我们不希望画蛇添足——我们专注于原有的内容，尽量让每句对白都更鲜活、优美且清楚地表达。我觉得观众是喜欢看到莎士比亚的固有印象被这样独特的演绎所颠覆。

我们还配合“艺术英国”艺术节举办了有关剧场制作和声效设计的工作坊，拜访戏剧学校和学生交流。能与中国观众分享我们对这位伟大作家的爱，看到这里的人们如此渴望了解艺术和创意产业的运作，让我们觉得很振奋。我们觉得非常荣幸能成为活动的一部分。

In *Henry V* the actors are playing squaddies and they're telling the story of this great mythic hero Henry V to themselves.  
**Caro MacKay**

演员们扮演军人来演绎这位伟大的神话英雄  
卡洛·麦凯



Propeller hosts a sound effects workshop in Shanghai.

普罗派拉莎士比亚剧团在上海的舞台音响技术工作坊。





## 1927's *The Animals and Children Took to the Streets* (Highlights of Edinburgh Fringe)

### Venues

Guangzhou Opera House  
Changsha Red Theatre  
National Centre for the Performing Arts, Beijing

## 爱丁堡艺术节精彩佳作：英国1927剧团 《上街的动物和孩子们》

### 场地

广州大剧院实验剧场  
长沙红色剧院  
北京，国家大剧院小剧场

Left: 1927's shows mix live music, storytelling and performance with animation.

右图：1927的演出结合现场音乐、讲故事、表演与动画。

We now realise the UK Now trip will be the first of many to China.

Joanna Crowley

我们意识到，“艺述英国”将是（我们）今后更多中国之行的起点。

乔安娜·克劳利

## Joanna Crowley, Producer, 1927

*The Animals and Children Took to the Streets* is like watching a graphic novel come to life. 1927 Theatre Company entwines animation, live performance and music in a highly visual way. This is why it has worked so well across the globe.

We had never toured to China before, but at the British Council Edinburgh Showcase at the Edinburgh Festival Fringe, the Chinese delegation saw our show and wanted to work with us. We realise UK Now will be the first of many trips to China. The theatres in Beijing and Guangzhou have invited us back, and we've been approached by lots of other Chinese arts organisations.

Our show explores the darker sides of the world, the divide between rich and poor and the idea that this is unlikely to ever change. Very explicitly it tells the story of children taking to the streets and rioting. We made the show in 2010, before any riots took place in London. Of course we didn't predict them but we could sense the bubbling divide between rich and poor, and that it might only be a matter of time before it exploded.

When Chinese audiences and critics spoke to us they would insist that ours was a story specifically about London. But having taken the show everywhere from New Zealand to Nigeria, audiences elsewhere were more readily seeing the universal themes the show is exploring. In China there is, perhaps, a gap between everyday life and what the themes of art are expected to cover – a few of our international audience members commented that had a Chinese company created such a work it might not have been approved, so we feel very fortunate that we were able to present the story within China.

Although we are a tiny travelling company of five people, we were full in every show in every city. We created *The Animals and Children Took to the Streets* in an industrial estate in Leyton, East London, with next to no equipment. 1927 might not be able to afford big sets, but we can make films, get a projector and a bed sheet, and suddenly we've made a powerful spectacle for very little money. People were excited to discover just how completely wonky and self-made our show is, and to realise that they could do similar things in similar ways. You look at what you have around you and create something. This is the whole basis of 1927's work.

## 乔安娜·克劳利，1927剧团制作人

《上街的动物和孩子们》就像把绘本小说变成了现实。1927剧团将动画、现场表演、和音乐，以高度视觉化的方式融合在一起。这也是该剧在全球广受欢迎的原因。

我们之前从来没有在中国巡演过，但来自中国的考察团在爱丁堡艺术节期间，通过英国文化协会的“爱丁堡艺术节优秀戏剧节目展演”看到了我们的演出，并表达了合作意愿。我们意识到，“艺述英国”将是我们今后更多中国之行的起点。目前为止，北京和广州的剧院已经邀请我们回访，很多其他的中国艺术机构也都在联络我们。

我们的演出直探世界的黑暗面，揭示贫富差异这个永远不可能弥合的鸿沟。这出戏直白地讲述了孩子们走上街头发起暴动的故事。戏是在2010年排的，那时伦敦暴动还没有发生。我们当然不可能预言事情，只是我们都确实感受到贫富之间的矛盾不断激化，冲突的爆发只是时间问题。

当中国观众和剧评家与我们探讨这出戏时，他们都坚持这个故事只限于伦敦这个特定背景。但是，当这部戏剧被带到新西兰、尼日利亚等世界各地时，当地的观众都马上意识到戏中所探索的是一个全球性话题。在中国，可能现实生活和艺术题材往往是脱离的。一些外籍观众告诉我们，如果这个作品是由一个中国剧团创作的，它甚至不可能通过审批，所以能有机会在中国呈现这出戏，我们觉得非常幸运。

我们是一个只有五名成员的小剧团，但我们在每个城市的巡演都场场爆满。最初我们是在东伦敦莱顿区一个工业产房里，白手起家创作了《上街的动物和孩子们》。1927剧团负担不起大制作，但我们可以拍电影，找个投影仪和一张床单——没想到我们竟然以很少的预算创造出一个极具感染力的演出。观众们惊讶地发现我们的制作是多么因陋就简、自给自足，同时他们也会意识到其实自己也可以用类似的方式做这样的事情。看看你身边有什么东西，并用它们来创造新的事物——这就是1927剧团作品的根基。

1927 came to international attention as the breakout hit of the Edinburgh Fringe Festival in 2007.

1927作为2007年爱丁堡艺术节的重头戏得到了广泛的国际关注。



*The Animals and Children Took to the Streets* was partly inspired by a visit to Hong Kong's sprawling Chungking Mansions.

《上街的动物和孩子们》的灵感部分来源于对香港杂乱的重庆大厦的一次拜访

Our show in Changsha was at an extremely old venue lacking equipment, but the team were nearly all volunteers from a local university and were a joy to work with. The audience was so warm and welcoming too, it was an extraordinary experience.

**Joanna Crowley**

我们在长沙的演出是在一个非常老的房子里，器材也不够，但我们很享受与那里的员工和学生志愿者一起工作，来的观众也很热情。那里的经历太棒了！

乔安娜·克劳利



## KMA: Congregation

### Venue

Tap Seac Square, Macau

## 澳门艺术节:KMA “Congregation”

### 场地:

澳门塔石广场

The central theme of KMA's Congregation is the personal and collective need to believe.

KMA “欢聚”作品的主题就是个人和集体对于信念的需要。





## Kit Monkman and Tom Wexler, Digital Media Artists, KMA

*Congregation* takes place in a public space during the hours of darkness. There are no performers, choreographers or dancers; we project light and sound into an area 15 metres square and people enter the space and interact with it. The longer they remain, the more they engage with the piece and make sense of the narrative.

We first presented *Congregation* at the Rockbund Art Museum in Shanghai as part of the Shanghai World Expo 2010. The naming of the piece reflects the idea of collecting a group of strangers together in a public space and getting them to share a journey into the unknown.

The reaction to *Congregation* varies enormously depending on where it is. In the West people are more used to discovering and interacting with performance art in public spaces. In China we had the sense that people were hoping for some kind of guidance. But eventually one or two really began to engage with the piece and encourage others. There's a sense of playfulness and freedom. It was wonderful to observe that journey.

For our work to be sanctioned and put on in China is a great achievement, because the notion of strangers congregating in a public place isn't always encouraged. The idea of creating a light to which people are attracted and then trying to hold them there and take them on a journey – that is very new and it's brave on all sides to engage in that.

We first went to China when we took *Flock* to Chongqing in 2009. We



Usually we use a large crane for these events but in Macau they suggested building a temporary structure over 100 feet high. That was an enormous technical challenge.  
**Kit Monkman**

实现类似作品的时候，我们通常使用大型吊车吊起一个大屏幕。但是在澳门，他们建议我们搭建一个临时建筑以满足我们所需要的100多英尺的高度。这的确是个高难度挑战。  
**杰·蒙克曼**



are now finding our own contacts and opportunities independently, but because our work requires large public spaces it means we always need some level of government co-operation to make it happen. We'd struggle to work effectively in China without a partner like the British Council.

Our world is more networked than ever, but interaction with physical people in physical spaces has become increasingly remote. There are so many ways to edit strangers out of our life. In a way we're trying to use very new technology to do something simple and primal – to bring people together, in a ritualistic manner, to an experience made better by everyone's active participation.

*Congregation* involves people touching each other, holding hands, and very much sharing the physical moment within that. It's something universal, whether it's in China, the UK or anywhere else.

## 杰·蒙克曼、汤姆·韦克斯勒, KMA数字媒体艺术家组合

《欢聚》是在黑暗的公共空间中持续数个小时的新媒体互动艺术作品，没有固定的表演者、编舞或者舞者。我们把一片15平米的空间幻化为光和影的舞台，人群进入空间并与之互动。逗留时间越长，参与者越能产生共鸣，并感受光与影意图讲述的故事。

《欢聚》的世界首演当时是作为2010年上海世博会展览的一部分，在上海外滩美术馆举行。之所以命名为《欢聚》，是想以此表达艺术家在公共空间聚集一群陌生人并与其共同探索未知旅程这一理念。

《欢聚》的表演效果很大程度上取决于它的展出地点。在西方，人们已经习惯于参与公共空间里的互动艺术作品，但在中国，我们感觉到观众希望能够得到更多引导，不过我们也发现，最后总会有一两位参观者发现装置的有趣之处并鼓励其他人积极参与进来。《欢聚》就是要传达一种轻松和自由自在的感觉，观看作品演变的过程也十分美妙。

让我们的作品在中国上演是个很大的挑战，因为中国往往不太鼓励把许多陌生人聚集在公共场所。先制造一个光源吸引人们的眼光，然后试图用独特的视觉和声音效果抓住他们的注意力——这是一种全新的方式，对创作者和参与者来说都是很勇敢的一个尝试。

我们与英国文化协会的渊源可以追溯到2009年，当时他们帮助我们在中国打开局面，使作品《群》得以在重庆上演。现在我们已经能够独立寻找关系和机会，但由于我们的作品往往涉及大型公共空间，意味着需要某种程度上的政府协作，有了英国文化协会作为合作伙伴，我们的工作会推进得更加顺利。

网络让我们的世界连系得更紧密，但在现实世界中，人与人的距离反而越来越远。我们有太多借口可以把陌生人拒之门外。从某种意义上说，KMA所做的是尝试用新技术来实现一件简单且原始的事：利用一个仪式将人们聚集起来，让每个人都积极参与其中，获得更好的体验。

《欢聚》鼓励参与者之间的肢体接触——握手、拥抱、互动，拉近人与人之间的真实距离。无论在中国、英国还是任何地方，肢体语言是全球通用的。

On a technical level what we're doing is tracking people's movements in the space and then projecting visuals that are responsive to those movements.  
**Tom Wexler**

在技术层面上我们要做的是跟踪在空间中的人的移动，然后将相对应的图像投影出来。  
**汤姆·韦克斯勒**

# Literature

## 文学

On the back of the China Market Focus at the London Book Fair, where we introduced Chinese writers to the British public, for UK Now we turned the tables and introduced several excellent British writers to China, starting with David Mitchell and A S Byatt who gave public talks. But the most public event of all was Poems in Public Spaces in Wuhan, displaying Chinese and British poems on the city's new overground Metro line.

He Meijing, Head of Arts and Creative Industries, British Council Hong Kong

在伦敦书展的“中国市场聚焦”中，我们向英国的民众介绍了中国的作家；而通过“艺术英国”，我们则反过来将英国的作家推荐给中国读者，打头阵的是大卫·米切尔和A.S.拜厄特的公开讲座。但最贴近大众的要数武汉的“公共空间诗歌”主题活动，我们在新建的轻轨线沿线展示中英两国的诗歌佳作。

何美婧，英国文化协会香港办公室艺术及创意工业主管

Right: Chinese book covers of David Mitchell's novels. From top left: *Black Swan Green*, *Ghostwritten*, *Cloud Atlas*, *The Thousand Autumns of Jacob de Zoet*.

David Mitchell的中文小说封面

## David Mitchell: Author Tour of China

Venues  
Beijing  
Shanghai

享有世界盛誉的英国知名作家中国行 - 大卫·米切尔

场地  
北京  
上海



## David Mitchell, Author

Aside from the UK, if I have one region that my work is inspired by and takes place in, it's East Asia. You can't understand the East Asian region without understanding China, so I accepted the invitation to take part in UK Now gratefully and gladly. The fact that the British Council is involved does make it special. You're aware, whether you like it or not, that you are something of a cultural ambassador for the UK. It's daunting and it's an honour.

I last went to China in 1997 as a backpacker, staying in hostels and travelling on long-distance buses. This time I got to meet writers like Mo Yan who had just won the Nobel Prize. I treasure the chance to meet other writers from a completely different culture, and to sense the same kind of animal living inside that skin, inside that language, inside all those cultural assumptions. They're studying you and you're studying them. There is no way I could get access to those circles if it wasn't for the British Council.

I certainly hadn't sold as many books in China as the 34,000 people who were following my Weibo account by the end of the trip. That was astonishing. My very first event in Beijing was standing-room only. The signing session took ages. I wasn't expecting any of this. The people at the events were eager to ask about writing and the UK, and how British society differs from Chinese society. I just tried to answer the questions as honestly as I could and to hear their answers to my answers.

A question I was often asked is which British writers I admire. A good half of them are from multi-ethnic, non-Caucasian backgrounds. I'll describe Nadeem Aslam as a British Pakistani writer, and then I might have to explain that there was this thing called the Empire with the contemporary consequences that loads of British people don't look like me, and that this is Britain as well. There's no way that bridges can't be built from that.

A character in my next book is a writer going to various locations around the world over seven years, including Shanghai. Many of my little 'text photos' of China on the UK Now trip went immediately into the part about him that I'm writing.

Observations like the quality of the rain, or the man selling knock-off DVDs, or the way the pimps solicit you on the Bund if you're male, white and single. The gratitude with which you stumble into an air-conditioned building in August. The matchmakers in the park on public holidays, crafty old ladies you would not want to play poker with.

Or a metaphor about how the station platforms on the high-speed rail network are cleaner than the dinner plates in my cupboard. Proverbs, too; this is a brilliant one: 'The dead pig is not afraid of boiling water.' Thanks to the British Council, I can now write intelligently about China. A thousand and one things that you can't get from a book, things you would not dream the existence of unless you went there.

## 大卫·米切尔, 作家

如果让我说出一个启发了我的创作并成为作品背景的地方,除了英国之外,就是东亚。要了解东亚,绝对不能错过中国,所以我欣然地接受了“艺述英国”艺术节的邀请。英国文化协会的参与也让此行变得特别,让我潜意识地把自已当成英国的文化大使,这既是一项艰巨的任务,也是一种荣耀。

我上一次去中国是1997年的事情,当时我是一名背包客,住在青年旅馆,搭乘长途客车旅行。这次情况大大不同,我与一些中国作家进行了会面,比如刚获得诺贝尔文学奖的莫言。我很珍惜和来自截然不同文化背景的作家见面的机会,体味在不同的肤色、不同的语言体系、和所有文化猜想中所隐含的相同的动物性。他们和我们,如动物般敏锐地审视着彼此。没有英国文化协会的介入,我是绝然没有机会进入这种圈子的。

中国之行结束时,我的微博已经有3万4千的粉丝数量,我的书在中国的销售数量肯定赶不上这个数字。真是太惊人了。我在北京的第一场活动挤满了人,签售环节持续了很长时间,这完全出乎我的意料。前来参加活动的人很渴望了解我的写作、了解英国、了解英国社会和中国社会有何不同。我尽量诚实地回答他们的问题,聆听他们对此的回应。

我最常被问到的一个问题是关于我喜爱的英国作家。仔细算来,一半以上是来自其它民族背景的非白人作家。我会把纳迪姆·阿斯拉姆定义为巴基斯坦裔英国作家,于是我不得不解释一下:英国曾经是一个殖民帝国,时至今日能被称为“英国人”的并不一定是金发碧眼的白人,而且英国现在是由四个部分组成。所以在英国,不存在无法弥合的文化鸿沟。

我下一本书中的一个角色是名作家,他在7年间旅行到世界各地无数地方,其中包括上海。我在“艺述英国”中国之行中收集的很多“文本”,都会直接在我塑造的这个人身上体现。

比如对生活的观察:雨水质量、贩卖盗版DVD的男人、当一个单身白人男性走在外滩时皮条客的搭讪、8月里走进有空调的建筑时的畅快感觉、节假日在公园里相亲的人、看起来很狡猾的老太太——你肯定不想跟她们玩扑克牌。

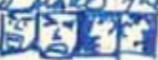
比如极具本土特色的比喻——高铁站台比橱柜里的杯碟还干净。还有谚语。我觉得很精彩的一个是“死猪不怕开水烫”。感谢英国文化协会,我现在可以通过自己的视角来书写中国了。书本所不能教会你的一千零一个真相、一些你认为不可能存在的事情——当你亲临其中,就会通通相信。



David Mitchell meets fans in Shanghai.

大卫·米切尔在上海与粉丝会面。

51 Crispin ~~Yates~~ Hershey in Shanghai

- Jetlagged, gets food poisoned. A deep fried Durian in the shape of a Christmas tree, (as easy on the gut as a deep-fried Marsbar.)
- Heatler has a new book - Weibo is the neural network of S. China. When a website gets blocked, the savvy & 'confesses' she has cancer.
- Tries to write but my hand makes the page sticky, use a Zombrie
- Vomits while miked up.  (live barbers)
- At night - a Hispanic dog whisperer on TV - The Plague - To watch this
- on the Bund at night. - Buildings across the water in Piday, skyscrapers, a skyline from a progressive rock LP - decades or time-zones away
- Hammering humidity - by the time you've had a shower, you're already sweating
- Creaking, sussurant, rain on roofs, got something again stuck in teeth.
- "Go to sleep, Love." I say to myself, cos now mum's dead nobody alive will call me 'Love' again. <sup>Two's over there, Crispin, from the Jesuits to 2 of 7</sup>
- Dadsy translates Chinese.
- Winner wonders what % of the original he is getting. It's like playing Scrabble with only blank tiles, or filling in a crossword puzzle with only a handful of clues.
- hiding to nothing. I put some fabulous jokes into my speech but they didn't raise a single titter. No bloody wonder. They butchered my jokes. Christ I've got a headache as big as sadding Norfolk.
- discovers what he's said has been totally shifted away from what he said, & some Monty Python translator is in the booth at the back.
- Orchids in the vase on the front with owl mahogany table.
- Hawkers disappear at approach of cops like meercats at approach of apex predator.
- One big idea per Crispin Hershey chapter - "What should the Chinese reader think about the meaning of your novels.... What is the hidden truth you want to say? <sup>the attractive young woman, ~~she hasn't got a telepathic~~ she hasn't got a telepathic</sup> She's waiting for a moment. I flip a coin in my head. If it comes up heads, I'll dredge up some crap about class anxieties about emotional entropy. If it's tails, I'll <sup>put</sup> the charming man. What is so bloody important about meanings & hidden truths, that all I want is for my Chinese readers & any other readers not to enjoy it for awhile. <sup>Why must literature sell ideas? come and learn that to the person's 15</sup>

At the JC Mandarin

Crispin Heatler walking along Bund

Luxury is the destination. What have I ever had any glorious freedom of

Tunnelt Bridges of conscience for ~~the friend~~ of Charlie Heilhey, I Spoke. Like Manhattan to Brooklyn

Maybe this is the generalist - is paternalism?

The matchmakers in the park on Sunday photos & resumes - Harshy jock off on Orientalist fantasy - tries, jerk off, but has interest & reads Liao Yiwu

All thru the night. Had a bath. Don't disturb Heatler. Got her room #. but... She'll think I'm after sex. <sup>the blind become massouis - more than because they have a profession, or less, because they're not just want someone to laugh at how shite this movie is.</sup>

The couples are beautiful, even the ugly ones. I was last here in 1997. It looked like 1972 in England. Now it looks like 2030 in China. Did you see the station platform? You could have eaten yr dinner off it. <sup>cellphone</sup> diggity

I've been my schmooze muscle. I didn't know ye had one, says Heatler.

Translated gobbledegook ~~trans~~ Simultaneous ~~trans~~ present

... <sup>is taking so long as the bottle can keep its corked</sup> image it is not TV which should be taking the most. <sup>from this point of view the novel should be aimed at such a small majority... in this on-line world... even such a novel should not be debated... She shouldn't try as... as a novelist we shouldn't aim at a big ~~audience~~ <sup>audience</sup> welcomed by all... But the power of impact of novels should not seek to be welcomed by all. <sup>if they get spread we should write our novels with... in like our tweets, images have little power - in this sense, language itself is a nutrient for the brain... and that's why we say language & literature is a round dog, our generation... It's not cos we're not hardworking... it's cos we're writing in Chinese... that's the prerequisite we're prepared to analyse... personally</sup></sup>

A scan of the author's notebook from his UK Now trip. These China 'text photos' will go on to inform a forthcoming novel, partly set in Shanghai.

作家此次中国行的随行笔记扫描件。这些“文字性照片”记录将成为他未来小说的素材，部分就取材于上海。

I quite like clichés because if you tweak it just a few degrees, that's where originality hides. To be able to have that thought translated into Chinese and see a Chinese writer's face light up in recognition and agreement - I got such a kick from that. David Mitchell

我其实挺喜欢俗套，因为只要你稍稍转向就可以发现它所蕴含的本意。为了能够把这个想法得当的翻译成中文，并且能够在中国作家的神情中找到认同，我受益于此。大卫·米切尔

公共空间 里的诗歌 POEMS IN PUBLIC SPACES	公共空间 里的诗歌 POEMS IN PUBLIC SPACES	公共空间 里的诗歌 POEMS IN PUBLIC SPACES
公共空间 里的诗歌 POEMS IN PUBLIC SPACES	公共空间 里的诗歌 POEMS IN PUBLIC SPACES	公共空间 里的诗歌 POEMS IN PUBLIC SPACES



**Fang Fang, Director, Hubei Province Writers Association**

Poetry has always been a literary form favoured by the Chinese people. For most, it has an elevated status, though people are less familiar with the poetry of today. Poetry in Public Spaces is an attempt to demonstrate that poetry with contemporary significance is alive and well. Poets are still hard at work on their craft, and their creations can still move us.

The Hubei Province Writers Association is a professional literary organisation. Its primary aims are to promote the development of literature in Hubei Province, encourage cultural exchange, provide assistance to writers, and motivate the public to organise literary activities and events. The Poetry in Public Spaces project in Wuhan came about through conversations with the British Council. It observed that Wuhan had a suitably cultural vibe for such a project, and so I began researching potential sites to exhibit the poetry.

We chose to display the poems along Wuhan's newly built Metro line, which traverses the most densely populated area of the city and accommodates a great number of passengers. Ms Peng Limin, the Director of Publicity Department of Wuhan Municipal Committee of CPC, was extremely supportive, and put us in touch with the Metro company. Placing the poems there allowed us to reach the greatest number of readers possible. Commuters can see them while they wait for their trains. It's a really nice way of reading.

The billboard format limited us to choosing relatively short written works. But in all languages poetry can, in a short space, express the most profound, most complex and most touching things. We chose our poems from among the work of contemporary Hubei poets, as it is our duty as the Writers Association to introduce and teach the work of poets active today. These works were shown alongside the poems of a number of award-winning British poets including Francesca Beard, Wendy Cope, Aoife Mannix, Pascale Petit and Robin Robertson. Robin also very generously

Above: Poems displayed at stations along Wuhan's newly built Metro.

上图：展示在武汉新建轻轨沿线站台上的诗歌

为什么我爱火车旅行  
伊菲·曼妮克斯  
有时候我怀疑  
幸福  
根本不是  
人们教导我们  
相信的那回事。  
相反你得去  
不同的目的地之间找它，  
难以承受的片刻之美  
令我们屏住了呼吸  
以它们突如其来魔力  
并且消失。

## Why I Love Train Journeys Aoife Mannix

Sometimes I suspect  
happiness  
is not at all what  
we have been taught  
to believe it is.

Instead it is to be found  
in between destinations,  
moments of unbearable beauty  
that catch the breath  
with their sudden magic  
and are gone.

undertook a series of lectures and cultural exchange activities in Wuhan and Beijing.

Upon launching, the public reaction was wonderful. You might even say that the residents of Wuhan, and the poetry world in general, had nothing but praise for the project. It proves that here in Hubei, at the very least, poetry hasn't yet gone out of fashion. There are more than a few poetry journals out there, and we have poetry readings that regularly attract large numbers of people. Among friends, sharing good poems is standard practice. We can say that Poetry in Public Spaces, like a fresh breeze, has awoken the passion for poetry in people's hearts.

### 方方, 湖北省作协主席

诗歌向来是中国人民喜爱的文学形式。对大多数人来说,它蕴含一种文学高度,尽管人们可能并不熟悉当代诗歌。“公共空间诗歌”是一个有益的尝试,向公众证明当代诗歌的活力与美好。诗人依然在努力地创作,他们的诗作也时时在感动我们。

湖北省作协是一个专业文学团体,主要目标是推动湖北省内的文学发展,促进文化交流,协助作家的创作,并引导大众进行文学活动。“公共空间诗歌”这一活动产生于我们和英国文化协会的想法交流。武汉这座城市有良好的文化氛围,于是我们开始着手寻找合适的地点展示这些诗歌。

我们选在武汉新建的轻轨一号线沿线展示诗歌,一号线穿越武汉市区人口最稠密的地区。武汉市委宣传部部长彭丽敏女士帮助我们联系了地铁公司,为这次活动提供了大力支持。在轻轨沿线展示诗歌能在最大程度上让更多的市民欣赏到这些作品。乘客们在等候间隙可以慢下脚步,享受片刻的阅读乐趣。

受限于广告牌的尺寸,我们倾向于选择相对精炼短小的诗篇。不过诗歌在任何语言中总能在最有限的空间里表达最深刻、最复杂、最动人的情感。推动当代诗歌发展是作协工作的一部分,所以我们从武汉当地作家的作品中选出了中方作品,与英国文化协会推荐的英国获奖诗作共同展出。英方参展作品来自五位英国诗人:罗宾·罗伯逊、伊菲·曼妮克斯、弗朗西斯·比尔德、帕斯卡·帕蒂和温迪·可普。罗宾·罗伯逊还在武汉和北京举办了一系列讲座和文化交流活动。

“公共空间诗歌”一经启动,便得到非常好的公众反响,甚至可以说从普通的武汉市民到诗歌界,无不对此活动拍手称赞。这至少证明了诗歌在武汉还未过时。武汉有一些专业诗歌刊物,定期举办的诗歌朗诵会也能吸引大量参与者,朋友间分享优美诗作也是人们的日常乐事。“公共空间诗歌”犹如一阵清风,唤醒了人们对诗歌的热爱。

Not only is Chinese poetry different from British poetry thematically and stylistically; the poetry of Hubei stands out in its own regard. And only in being different can something be meaningful. As long as it is a good poem, it will automatically resonate with audiences.

Fang Fang

非但中英两国诗歌在题材、风格有所不同,就是湖北诗人的诗也都彼此不同。不同才更有意义。只要是好诗,都能引起观众的共鸣。

方方

# Design 设计

Beijing's beautiful people turned out in droves to see *Dressing the Screen: the Rise of Fashion Film*, which showcased the role film has had in promoting fashion designers' collections. It was a rather risqué show and illustrated just how far China has come in terms of presenting the avant-garde. Elsewhere, both Richard Rogers and Norman Foster had exhibitions in Beijing and Shanghai respectively.

Christina Chen, Arts Manager, British Council Shanghai

北京的潮人们都成群结队地来观看《时·光——中英时尚电影展映》，这次展映展现了电影这一媒介如何帮助时装设计师展示他们的设计。它是一次有前瞻性的尝试，探寻了中国在时尚的实验性表达方面走了多远。除此以外，理查德·罗杰斯和诺曼·福斯特也分别在北京和上海举办了展览。

陈燕，英国驻上海总领事馆文化教育处艺术经理



## Play Your Style: Shanghai Windows Project @ Xintiandi

## 建设师酷玩时尚 - 上海新天地2012创意橱窗展

### Venues

Xin Tiandi and Xintiandi Style, Shanghai

### 场地

上海新天地时尚购物中心

Francfranc by Dexter Moren Associates.

上图和右图：Francfranc橱窗，由Dexter Moren Associates设计。



## Carrie Meng Jie Liu, General Manager, Shanghai Shui On Development Co Ltd

Since 2010, the Royal Institute of British Architects (RIBA) has collaborated with retailers on Regent Street to create striking and innovative window displays. In China, our trend for online shopping has meant that such displays are not considered important. So when the British Council recommended that we partner with RIBA for UK Now, we were thrilled. Bringing this event to China lets us showcase the best of British design and do something unique to attract customers to Xintiandi.

It took 11 months for the project to come to fruition. RIBA first gave us a list of top British architecture firms, and we checked their portfolios and paired them with retailers whose brands and styles were a suitable match. Each architect was tasked with creating a spatial installation that reflected both their retail partner's brand and their own practice.

During the creative process, we could all sense the passion of the architects involved – they devoted so much time and energy into making their installations special. Each display is completely different and seems to sit well with the brand. Over the course of the event period one million people visited Xintiandi and saw the designs.

Play Your Style generated a huge buzz in China's architecture and design industries. Many Shanghai architectural firms came to the opening event to meet the RIBA architects. Most of the RIBA firms involved don't yet have offices in China, so this proved a very good platform for collaboration.

We have worked with the British Council since 2002, hosting landmark events such as Akram Khan's first-ever performance in China. Our customers are trendsetters and very open-minded, so each event we have done has had an excellent response. Britain's design industry is one of the best in the world so it was wonderful to be able to bring its exciting new ideas to the Chinese market.



Concept sketch of Stay Real by Nicholas Kirk Architects.

Nicholas Kirk Architects设计的StayReal概念草图。



Having top London architects coming to Shanghai in the Olympic year was fantastic, and a great PR angle for promotion.

Carrie Meng Jie Liu

能在奥运年邀请伦敦的顶尖建筑设计师来到上海真是棒极了, 这对于活动宣传来说也是个绝妙的公关角度!

刘梦洁



Nicholas Kirk Architects' 'tree' was constructed from thousands of red and white cable ties.

Nicholas Kirk 建筑师事务所的“树”是由成千上万条红色和白色的绑带建成的。





## 刘梦洁, 上海瑞安房地产发展有限公司总经理

2010年以来, 皇家英国建筑师学会(之后简称RIBA)与伦敦摄政街上的零售店合作, 打造了吸引眼球的创新橱窗布置。现在, 网络购物在中国盛行, 也就意味着橱窗布置会被视为次要。当英国总领馆文化教育处建议我们与RIBA合作参与“艺术英国”艺术节时, 我们都很激动。把RIBA的活动带到中国, 让我们有机会向人们展示最顶尖的英国设计, 同时也通过这些别出心裁的设计为新天地吸引更多消费人流。

从发起到实现, 项目前后历时11个月。RIBA先是提供了一个顶尖英国建筑事务所的名单, 我们仔细研究每一家事务所, 再将他们与不同风格的品牌商铺配对。每个受邀建筑师都要创作一个既能凸显其合作商铺的品牌特色又能体现个人设计风格的空间装置。

在创意阶段, 我们可以感受到建筑师们所投注的热情, 他们为了创造出独一无二的空间装置投入了大量的时间和精力。每一个设计风格迥异, 却都非常契合各自合作的品牌。活动期间, 新天地的一百万游客亲身感受了这些设计。

“建筑师酷玩时尚”项目在中国建筑和设计行业内也引发了巨大反响。许多上海的建筑事务所出席了开幕活动, 会见RIBA的建筑师。大多数参与项目的RIBA事务所在中国还没设立办事处, 所以这次活动也为日后的交流合作提供很好的平台。

自2002年以来, 我们和英国总领馆文化教育处就有持续合作, 比如阿库·汉姆舞蹈团中国首演这样意义重大的活动。我们面向的消费群体是潮流的开创者, 有非常开放的态度, 所以我们所做的每一个活动都获得很好的反馈。英国的设计产业在世界上首屈一指, 能把他们的创新点子带入中国市场是非常有意义的事情。

Left: JNBY by Moxon Architects, interior.  
Below: JNBY by Moxon Architects, exterior.

左: Moxon 建筑师事务所负责的江南布衣内部设计  
下: Moxon 建筑师事务所负责的江南布衣外部设计





**Dressing the Screen:  
The Rise of Fashion Film**

**Venue**  
Ullens Centre for Contemporary Art, Beijing

**时·光——中英时尚电影展映**

**场地**  
北京尤伦斯当代艺术中心

*Read Only Memory* [extract]  
(1998), John Maybury /  
Leigh Bowery.

只读存储器[节选] (1998年)  
约翰·梅布瑞/丽·波维瑞



**Shaway Yeh, Group Style Editorial Director, Modern Media Publishing Group (Chinese curator, Dressing The Screen)**

Photography has long been the dominant medium in the fashion industry because most style publications are print-based. But with the rise of the internet, fashion film has emerged to fit all these new platforms of communication; it can be viewed instantly and shared via social media to a wide audience.

In the UK, fashion film as an artistic genre is already quite developed, but in China it is totally new, and only became a trend two or three years ago. Modern Weekly is a media partner for the whole UK Now programme, so the British Council asked me to curate the Chinese side of Dressing the Screen, to show the recent rise of Chinese fashion films set alongside the more established history of the art form in the UK. In fact, because there aren't a great number of Chinese fashion films in existence, we commissioned several new pieces for the show.

We ended up with quite a diverse selection of Chinese material, of which *The Beast*, the work of an artist called Lu Yang, particularly impressed me. The film is a tribute to EVA, a Japanese anime series. It mixes traditional cinematography with computer graphics and animation, featuring a male model transformed via cupping therapy into a sort of robotic monster. It's very dramatic and powerful.

It was interesting to see the reactions of visitors to the exhibition, because much of the material is quite edgy and avant-garde in relation to its subject matter. For me, the essence of fashion is the body – how much you conceal or reveal. Nudity is a part of this, and featured in several films in the show. Censorship wasn't an issue because the fashion crowd in China are really quite liberal. Due to our exposure to Western fashion, and the relative newness of the Chinese industry, our sensibilities aren't too dissimilar from those of people in Milan, Paris or London.

China has a great deal of young talent and creativity, although compared to the fashion capitals in the West we are still some way behind.

Left: *Augmented Reality*  
by Cassette Playa.  
Right: *Beijing Love*  
by Madame Song.

左图: 卡塞特·帕莱亚的《扩大的现实》  
右图: Madame Song的《北京爱人》

We do have an ever-increasing number of home-grown brands, and the world is starting to look at China as a major fashion market. Fashion film fits into this because it is so accessible and participatory. Equally, the major fashion brands are becoming actively engaged in the art form. I can see the fashion film genre going from strength to strength in China, as both a commercial vehicle and an art form in its own right.

### 叶晓薇, 现代传播集团时尚编辑总监 (《时·光》中方策展人)

摄影一直是时尚界的主导媒体, 因为大部分时尚出版物都是印刷为主。但随着互联网的蓬勃, 时尚电影随着新的传播平台应运而生, 它可以被即时浏览, 也可以通过社交媒体来分享给更大的受众群。

在英国, 时尚电影作为一个艺术门类已经有了一定的发展, 但在中国, 这却是一个全新的领域, 两三年前才开始兴起。现代传播是“艺述英国”的媒体战略合作伙伴, 所以英国文化协会邀请我来策展《时·光》的中国内容部分, 来展示近期中国时尚电影的崛起, 与英国时尚电影的历史共同展出。事实上, 因为中国并没有太多现成的时尚电影, 我们特意委约了数部新的作品。

我们最终挑选的中国电影风格迥异, 其中艺术家陆扬的作品《野兽》让我印象最为深刻。作品是对日本动画《新世纪福音战士》的致敬之作, 它糅合了传统电影手法与电脑图像和动画, 在片中一名男模通过拔火罐变成了某种机器怪兽。整个短片非常有戏剧性和有张力。

大部分展出的作品都很前卫和另类, 所以观察参观者的观展反应是非常有趣的。对我来说, 时尚的精髓是身体——你遮掩多少或者裸露多少。裸体画面不可避免, 而展览的数部片子中也有出现。不过中国时尚圈的思想很开放, 倒不存在审查的问题。由于中国的时尚行业开始得很晚, 而且早就开始接受西方的讯息, 所以我们的时尚触觉也并不比米兰、巴黎或者伦敦的人相差太多。

中国有很多年轻人才和创意, 虽然相比西方的时尚重镇来说我们仍显落后, 但我们的确有越来越多本土品牌, 而且世界也越来越把中国视为重要的时装市场。时尚电影在此间起重要作用, 因为它接触面更广, 而且更有参与性。因此, 时装大牌们也越来越多注重这一艺术表达方式。我可以预见, 时尚电影在中国无论是作为商业手段还是艺术形式, 都会越来越强。

Visitors at the exhibition, staged in Beijing's UCCA.

下图和右图: 观众在尤伦斯当代艺术中心参观展览



Not all fashion films are overtly commercial, and the process of creation is definitely artistic. Artists and designers are increasingly using fashion or style as a vehicle to express their particular point of view.  
Shaway Yeh

不是所有的时尚电影都是彻底的商业化, 时尚电影的创作过程绝对是艺术性的。艺术家和设计师越来越趋向于使用时装或者风格作为手段来表达他们某个观点。

叶晓薇



# Film

## 电影

If the value of art is to see yourself through another's eyes, UK Now's film programme made that possible. The BFI's National Film Archive presented screenings of old film footage shot in China by westerners and never before seen in the country. *Piccadilly Revisited* 'remixed' the 1929 British silent movie *Piccadilly* starring Anna May Wong, there were BAFTA Award-winning films at Shanghai International Film Festival. and there were British Film Weeks in Beijing and Xi'an.

Lucy Lu, Senior Arts Manager, British Council Beijing

如果艺术的价值是通过别人的眼睛看自己，“艺述英国”的电影项目则使之成为可能：英国电影学会国家电影资料馆放映了由西方人在中国拍摄却从未在中国播映的老电影；《唐人街繁华梦》为1929年黄柳霜主演的英国无声电影做了现场配乐演出；还有英国电影和电视艺术学院奖的获奖影片在上海国际电影节上参映，以及在北京和西安举行的英国电影周。

鲁昱熙，英国大使馆文化教育处高级艺术项目经理

Right: Screenshot from *Cosmopolitan London* (1924), a film showing the diverse communities living in London in the 1920s.



### British Film Institute on the BFI archive

#### Venues

Ullens Centre for Contemporary Art, Beijing  
Rockbund Art Museum, Shanghai

### 英国电影学会及其国家电影资料馆

#### 场地

北京，尤伦斯当代艺术中心  
上海，外滩美术馆



## Robin Baker, Head Curator, BFI Film Archive

The BFI looks after the world's largest and most extensive film archive, with over a million films and TV programmes. In 2012 the Annual Conference of Film Archivists took place in Beijing, and the British Council suggested to me that, given I was engaged in those discussions, wouldn't it be useful to open it up beyond the industry professionals to a wider audience?

We have very important collections of early material that show life across the world; this is the kind of material I took out to Beijing and Shanghai for the UK Now talks. Our earliest film of China is of Nanjing Road in Shanghai from 1901. Some of the most remarkable films are made between 1908 and 1910, showing life before the end of the Qing Dynasty. And because these are films shot by British or French filmmakers or travellers, they would never have been seen in China at any point in their history.

As well as previewing this astonishing early archival material, the UK Now talks were an opportunity to explain what we do as archivists, why we do it, and for people to understand what we have and how they can access it. And it was a great opportunity to provide audiences in China with a wider understanding of the real diversity of British film.

The appetite for the talks really threw me, particularly in Shanghai where people were squeezed into every single available space. And what I hadn't appreciated was how little, if any, material of that early period anyone in China had actually seen; people were amazed it even existed, and incredibly grateful that it was there.

I think it's the responsibility of film archivists to share material, and this is something the BFI takes very seriously. Archives are not simply about doing our job to preserve film and make sure it's safe forever more – all fine and noble, and a core part of what we do, but there's no point in preserving if we have no plans of ever showing it to anyone.

To me these items feel like world heritage, and as their custodian I'd love to see them more widely accessible in China. A touring programme of the material could be put together to visit different universities in the country. And we have to ask how we can get the films online effectively so people in China can look at it themselves.

Below left: *China To-Day* (1936). Filmed by Lady Dorothea Hosie, this extract was part of a longer film made for the British Missionary Society.

Below right: *Shanghai: Water Transport* (1933).

下左图：中国今日（1936年）。该片由多蕾丝·霍斯爵士夫人拍摄，它是英国传教士协会拍摄的长篇的一个结选。  
下右图：上海：水上运输（1933年）

Middle left: *A City of Chaos* (1927), Shanghai.  
Middle right: *China* (1928). Amateur film depicting Nankou Railway Station.

中左图：混乱之城（1927年），上海。  
中右图：中国（1928年），非专业拍摄的南口火车站场景。

Top left and right: Two scenes from *Modern China* (1910), also known as *In Quaint Peking*, produced by the Charles Urban Trading Company.

上左、右图：1910年拍摄的《现代中国》中的两个场景，由查尔斯城市贸易公司制片。



A key point of our strategy is trying to make sure we engage international audiences. The BFI is currently running a huge project on Alfred Hitchcock, and the most important thing we've done is restore nine of his silent films. We've also commissioned British composers to create new scores with a whole range of musical styles. I was amazed at the level of interest in Hitchcock in China when we previewed these films for UK Now – I had no idea that he was so well known.

**Robin Baker**

我们的一个策略重点是吸引全世界各地的观众。英国电影学会目前正在进行一个与阿尔弗雷德·希区柯克有关的大型项目，我们完成的一项最重要的工作是尝试修复他创作的十部默片，如今其中九部被成功修复。同时我们委托了英国作曲家为这些默片谱写不同风格的配乐。当我们将这些影片带到中国在“艺述英国”活动中放映，中国观众对希区柯克的浓烈兴趣让我们吃惊——我不知道他在中国竟然如此出名。

**罗宾·贝克**

*The Lodger*, one of Hitchcock's ten silent films, recently restored by the BFI and previewed in China for UK Now.

由英国电影学会最近修复的10部希区柯克的默片中的《房客》，中国观众首先在“艺述英国”欣赏到了该片段

## 罗宾·贝克，英国电影学会电影资料馆首席策展人

英国电影学会管理着全球最大、最全的电影资料库，涵括超过一百万部电影和电视节目。2012年当我参加在北京举行的国际电影资料馆联合会年会时，英国文化协会向我建议：何不将英国电影学会的馆藏开放给专业人士以外的普罗大众，令更多人受益？

我们的馆藏中有早期记录世界各地生活百态的重要影像资料，这次我将其中一部分带到北京和上海的“艺述英国”讲座。我们收集的有关中国最老的一部影片，记录了1901年上海的南京路。另外一些非常重要的影片则拍摄于1908至1910年间，记载了清朝末期人们的生活。这些影片多是由来自英国或法国的电影人或旅行者拍摄，所以从未在中国公开过。

“艺述英国”讲座不但让我们有机会放映这些珍贵的早期电影资料，也让我们有机会向人们介绍电影资料员的工作内容和意义，使大家了解英国电影学会的馆藏以及通过什么途径可以接触到这些资料。与此同时，中国的观众也能借此契机进一步感受英国电影的多元化。

首先，大家对这些讲座表现出的强烈兴趣大大出乎我的意料。尤其在上海，观众为了听讲座，甘愿挤在一个狭小的空间里。另一方面，我很遗憾地发现，在中国，人们竟然甚少有机会看到早期的影像资料，所以当它们亲眼见到时，都惊叹于这些资料的存在，也庆幸它们得以重见天日。

对我来说，这些电影资料就如同世界文化遗产，扮演着看管人角色的我则希望在中国能有更多的人可以接触到这些史料。我们也许可以把电影资料整合成展览，在中国各高校进行巡回展出。我们也会看看如何可以把影片发布在网络上，方便人们浏览观看。

*The Open Road* (1925). Claude Friese-Greene recorded his journey across Britain using an experimental colour film process.

开放的街道 (1925年)。克劳德·弗里斯-格林用一种实验性的彩色电影方式拍摄的英国之旅。



**REACH**

**观众反响**

Cities with UK Now Events and Population Figures in Millions

Total 248.46m

艺述英国活动覆盖的城市及城市总人口  
总计: 248,460,000

China is living through a monumental population shift. In 2011, the percentage of people in urban areas surpassed rural dwellers for the first time in the nation's history. More than 160 cities boast in excess of one million inhabitants. Since UK Now's inception, a central ambition has been to focus much of its activity beyond Beijing, Shanghai, Guangzhou and Hong Kong, to those lesser-known Tier Two and Tier Three cities often bypassed by international arts organisations.

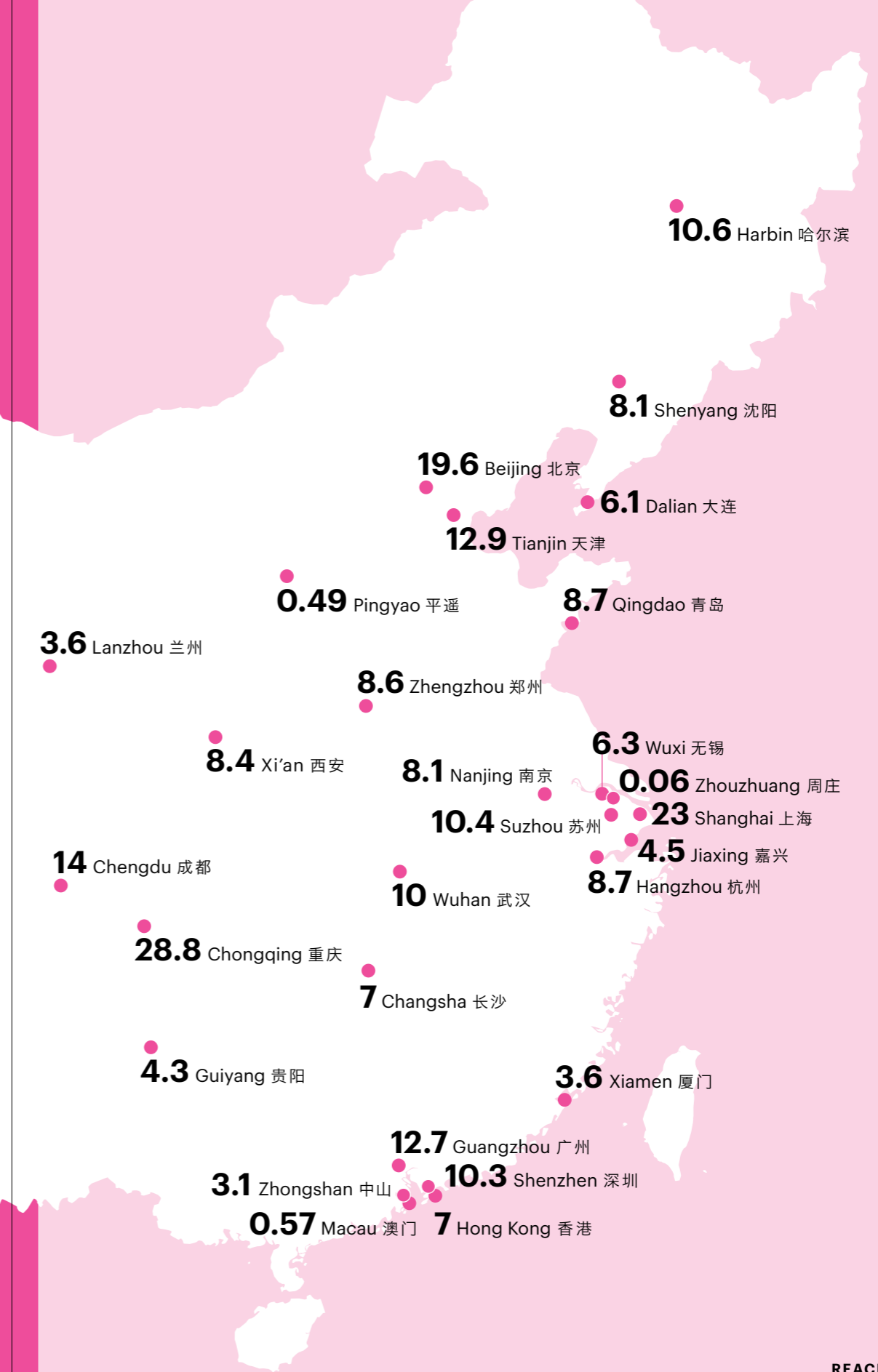
UK Now set out with the aim of reaching 15 cities in China. By the Festival's close, it has hosted events in 29 cities, from isolated, Uyghur-populated Kashgar in China's arid north-west, all the way to the mighty manufacturing hub of Shenzhen on the Pearl River Delta, 6,000km to the south-east.

However broad the scale of its ambitions, UK Now could scarcely hope to connect with nearly a quarter of the world's population. But beyond the 4 million people who attended events, many, many more were able to participate in the virtual sphere. China has over half a billion internet users; visitors to the UK Now website could tour a complete online exhibition of Tony Cragg's sculptures, rock out to new British contemporary music, or download the UK Now smartphone app. Sina Weibo, a Chinese micro-blogging service akin to Twitter, proved the ideal platform to reach out and motivate users to engage with UK Now, whether to find out about upcoming events, enter competitions to win tickets, share thoughts on shows they'd attended, or offer wider views on UK culture.

中国正在经历重大的人口转型时期。2011年, 中国城镇人口有史以来首次超过了农村人口。如今, 160多个中国城市拥有一百万以上的居民数量。自“艺述英国”启动以来, 最大的雄心就是突破北京、上海、广州、香港等一线城市的界限, 把英国文化和艺术带入往往被国际艺术组织忽视的中国二三线城市。

“艺述英国”拉开帷幕时, 目标是在中国15座城市开展活动。至艺术节结束之时, 我们最终覆盖了29座城市。从位于中国西北边陲的维吾尔族聚居城市喀什, 到六千公里之外、珠江三角洲的制造业中心深圳, 数百场世界水平的精彩活动在中国各地成功举办。

尽管愿景宏伟, “艺述英国”并未期望可以影响占全球四分之一的人口。事实上, 除了四百多万莅临现场的观众, 还有更多人群通过网络参与“艺述英国”。中国现有逾五亿的网民; 在“艺述英国”的官方网站上, 观众可以全景纵览特纳奖得主、英国雕塑家托尼·克拉格大师的佳作, 收听英国最新的当代摇滚乐, 或者下载“艺述英国”的智能手机应用。新浪微博也为艺术节提供了与观众接触和交流的理想平台, 官方微博上及时提供最新活动信息, 用户也可以在微博上参与活动赢取门票, 分享观展后心得, 拓展更广泛的英国文化艺术视野。





# UK Now in Numbers

## 数字“艺述英国”

Turner Prize Winners 特纳奖得主  
8

Venues Built Within Last 5 Years 过去五年内完工的场馆  
61 or 个占比 36.75%

Mini scotch eggs consumed at UK Now Beijing launch  
“艺述英国”北京启动仪式上消耗的苏格兰小鸡蛋  
700

% Free Events 免费活动比例  
43%

Miles travelled on the Brit Bands Tour UK闹! 系列巡演旅行距离  
20,000 km 千米

Number of people who ride the overland Wuhan train daily  
每日乘坐武汉轻轨人数  
200,000

Weight in Tonnes of Tony Cragg Exhibition 托尼·克拉格展品重量  
47 吨

Population of Cities Visited 访问城市人口总数  
248.5 million 2.53亿

Weeks 活动周数  
38

Festival Dates 活动时间  
1 April - 13 December inclusive  
4月1日至12月13日

Days 活动天数  
257

Total Value of the Programme 项目总价  
£10 m  
一千万英镑

Weibo UK Now Followers “艺述英国”官方新浪微博粉丝数  
31,136

Weibo Exposure\* 微博曝光量  
142,874,097

Peak of Website Visits in 1 day 1天内最高访问人数  
19,474

Total Website Visits 官方网站浏览总量  
747,439

Website Unique Visitors 官方网站浏览人数  
710,828

Impressions with UK Now Event Mention  
“艺述英国”参与活动被提及次数  
1.46 billion

\*Exposure is total number of Weibo users who potentially viewed original or re-posted UK Now tweets  
曝光量基于可能浏览过“艺述英国”原始微博内容和转发微博的人数估计得出



# Journey to the East

## 东游记

Over the course of the festival, performers, producers, technicians, installations and exhibitions have covered many thousands of kilometres across the world's fourth-largest country.

Samantha Hall, a.k.a. DJ Goldierocks, champion of new British music and presenter of British Council global radio show The Selector, made her own way across China for UK Now, building networks for the show, gigging, hosting talks and workshops, and promoting the newest sounds coming out of the UK. Hers is just one journey among many that exemplifies UK Now's spirit of friendship, collaboration and adventure.

“艺述英国”期间，表演艺术家、制作人、技术人员、设备和展览在中国这个全球第四大国家进行了数以百计次的旅行。

萨曼莎·霍尔，又称DJ Goldierocks，英伦音乐新生代先驱人物，英国文化协会全球性音乐广播节目“英国音乐前沿”主持人。她因“艺述英国”之缘来到中国，为演出搭建人际网络，举办现场演出，主持讲座和工作坊，推广最新英伦原创音乐。她的巡回演出虽然只是本次艺术节数百场活动之一，但其充分展现了“艺述英国”追求友谊、合作和冒险的精神。

## May 五月

### 7

I've been to Shanghai before, but this time I'm returning to China for a full national tour as part of UK Now, DJing and promoting new British music through my global radio show The Selector. The show is made in the UK on behalf of the British Council and syndicated to over 35 countries - China is the latest recruit! It's going to be a real challenge, travelling vast distances, often by myself and in a country where I don't speak the language. Chengdu here we come...

我之前去过上海，但这次我的中国之行是作为“艺述英国”活动的一部分，通过宣传我主持的全球音乐节目“英国音乐前沿”推广最新的英伦音乐。这一档节目是受英国文化协会委托制作，在35个国家同步放送——中国是最新加入的！在这个说我不懂的语言的国家长途旅行，可能有时只有我自己一个人，这真是一个巨大的挑战。成都我来了……

### 8

The day begins with a big press call, then I get to explore the East Chengdu Music Park full of shops, art galleries and creative spaces. We visit UK Now's fantastic Rockarchive exhibition, showcasing some of our most revolutionary artists such as Bowie, Led Zeppelin and Madness, before my DJ set at Panda Club. It's a bold, brash sensory explosion of LCD screens showing cartoon dancing bananas embellished with Louis Vuitton logos. Welcome to China.

今天始于一个长长的媒体采访电话，然后我去逛了下成都东区音乐公园，那里聚集了各种有趣的商店、艺术画廊和创意空间。在熊猫酒吧的演出之前，我们参观了Rockarchive英伦摇滚五十年摄影展，展览呈现了英国最有颠覆性的音乐人的照



片，比如大卫·鲍伊、齐柏林飞船乐队和疯狂乐队。成都给我的感觉就像是你的周围都堆满了闪亮花哨的LCD屏幕，正播放着印有路易威登LOGO的香蕉在跳舞的动画。欢迎来到中国。

## 9

From Panda Club to the real thing, as I seize the morning to visit the world's largest giant panda sanctuary. Clumsy, docile, incredibly cute bears munch away on bamboo in their misty enclosures – such a serene place after the traffic on the way here. Then it's off again, as I jump on the famous bullet train to Chongqing. The station is like a shiny new airport; it seems almost futuristic. I arrive in Chongqing – skyscraper-filled and chaotic – it makes Chengdu look sleepy!

从熊猫酒吧回到现实，我抓紧上午的时间去了世界最大的大熊猫保护区。笨拙温顺的熊猫们！它们在保护网里面大嚼竹子的样子，实在是太可爱了！和来时路上的交通相比，这真是一个宁静的地方。然后我就再次出发啦，跳上著名的子弹头高速列车到了重庆。这个火车站就像一个崭新闪亮的机场，充满未来感。我到重庆了——这里满是摩天楼，一片混乱——相比起来，成都就有种昏昏欲睡的感觉呢！

## 10

Up at dawn for the three-hour drive out to the Dazhu Rock Carvings, a UNESCO World Heritage site. I feel like I've stumbled upon an ancient, magical secret. How much painstaking work must it have taken for the Buddhist monks to carve these amazing statues? Then I'm catapulted from ancient China back to the present as we clatter through sprawling shopping malls to meet our sister radio station in Chongqing. I learn that The Selector is one of only a handful of foreign media permitted to broadcast within China, and the only one that showcases specialist underground music from the UK.

三小时车程之后，我在黄昏来临之前来到了被联合国教科文组织列为世界遗产保护区的大足石刻。我感觉自己偶然撞进了一个古老神奇的秘密。为了雕刻这些精美的雕像，佛教徒们花费了多少艰苦细致的工作啊？然后，我迅速地古代中国回归现实。我作为特邀嘉宾，与重庆当地的姐妹电台在一座巨大的购物广场中举行了活动。我了解到“英国音乐前沿”是仅有的几个可在中国播出的外国广播节目之一，也是唯一一个专门放送英伦地下音乐的节目。

## 11

Another plane, another vast city. I explore Nanjing's radio station, full of broadcasters working hard around the clock. We host a workshop about women in the media, which I'm delighted to see is full of ambitious young women wishing to carve out an identity as an accomplished radio



presenter or musician. Hard work and ambition are really celebrated here, and it is quite humbling to meet a group of such visionary people. I hope I've managed to inspire them in some way.

又一次飞行，又一个大城市。我探访了南京广播电台，这里满是全天候努力工作的广播主持人们。我们举办了一场关于媒体圈的女性的研讨会，我很高兴地看到有如此多满怀理想的年轻女孩想要成为成功的电台广播或音乐人。努力和志向在这里得到肯定，我觉得非常荣幸可以遇见这么多有识之士。希望我可以在某种程度上给予他们启发与激励。

## 13

A brief stop in Beijing to hold a broadcasting seminar live on radio for a show called DJ Goldierocks Talks with DJ Gaga. Everyone is keen to hear our opinions on the state of radio, local musicians, the Beijing festival circuit and even the gallery itself. All the young Chinese people I meet come across as informed, honest and really eager to learn.

我在北京做了短暂的停留，主持了一个名为“DJ Goldierocks 对话 DJ Gaga”的直播研讨会。每个人都渴望听听我们对电台、本土音乐人、本地音乐节、甚至画廊本身的见解。我遇见的每个中国年轻人都给我留下了聪明、诚实以及非常好学的印象。



## 14

Wuhan next, the punk rock capital of China! It's a student city filled with buskers, open mic nights and an endless selection of tantalising street-food stalls – crayfish, dim sum and spicy beef noodles. I DJ to an incredibly excitable crowd in a packed bar, and afterwards, over a pot of green tea, share stories with young Chinese music fans about the bands we all love.

下一站武汉，中国朋克摇滚之都！这是一个学生城，周围都是街头艺术表演、露天音乐夜演和十分诱人的街头小吃摊——小龙虾、点心和热干面。我在花园道艺术生活社区“恋”吧当了一晚上的DJ，人多到难以置信，非常令人兴奋。之后，伴着一壶清茶，我与当地年轻乐迷分享了共同喜爱的乐队的故事。

## 16

Beijing! I've wanted to explore this vast, historic, awe-inspiring city since I was young, so I'm really excited to have a few days here. I dump my bags, head straight out to Tiananmen Square and eat some Peking duck. Next day it's off to the Great Wall, and afterwards a very British garden party on the UK Ambassador's lawn in Beijing. It's the official opening of UK Now and I perform in front of around 800 guests, which include Chinese dignitaries and national media – a brilliant opportunity to introduce them to fresh underground British music.

北京！从小我就一直想探索这座宏大、充满历史感、令人惊叹的城市，所以我真的很兴奋能在这里呆上几天。我放下行李就直接去了天安门广场，吃了北京烤鸭。第二天我去了长城，之后参加了在英国驻华大使官邸草坪上举办的一个极富英伦风情的花园派对。这是“艺述英国”的正式开幕式，我为八百多位宾客演出，他们中有中国政要和国家性媒体，这是一个向他们推介英国地下音乐的难得机会。

## 18

I wave farewell to the capital and head south to Shenzhen. Here I play my favourite party of the whole trip, meet some incredibly forward-thinking music radio DJs, station managers and promoters, and best of all the mastermind behind the whole Selector project in China, Susan Liu. Susan and her team have been invaluable in getting the show broadcast here. No mean feat, but one I know thousands of young Chinese music fans are very grateful for.

告别了首都，我前往中国南端的深圳。在这里我经历了整个巡回最好的派对，遇见了一些非常前卫的音乐广播DJ、电台经理和演出推广商，最赞的是和“英国音乐前沿”中国项目的幕后推手刘晓华碰面。刘晓华和她的团队为这个节目引入中国做出了难以估量的贡献。这是非常不容易的事情，但我知道成千上万的中国年轻乐迷对此非常感激。

## 20

One last city... We drive to Hong Kong, riding the famous Star Ferry and soaking in the neon lights. More radio meetings and networking – building relationships not just with the stations in Mainland China but also with the rest of the global Selector network. It's been a huge privilege and a moving experience to meet so many passionate broadcasters, and to have these people as ambassadors for our show. We're quite the force to be reckoned with now! Farewell China, I'll see you soon.

最后一站……我们驱车前往香港，乘坐了著名的天星小轮，沉浸在闪烁霓虹之中。我们在这里进行了更多的广播届的会面，包括与中国大陆的广播电台建立联系，和与全球其他“英国音乐前沿”合作媒体进行交流。遇到这么多激情横溢的合作者，是令人感动的经历，让他们成为推广节目的使者是一个巨大的优势。现在我们是不可忽视的一股力量！再见中国，我会很快再次来访的。



# Digital Dialogues

## 数字对话

With 368 million registered users (June 2012), Sina Weibo is the world's largest micro-blogging platform. Throughout the course of the festival, UK Now established and maintained an active, engaging and innovative Weibo channel, which proved a popular hangout, information hub and soapbox for its many tens of thousands of followers. Regular contests and giveaways via @UK Now allowed followers the chance to share their own creativity through photographs and short stories, and even submit Olympic poster designs for the chance to be exhibited alongside British artists such as Tracey Emin and Michael Craig-Martin.

截止2012年6月，新浪微博拥有3.68亿注册用户，是全球最大的微博平台。在整个艺术节期间，英国文化协会的数码宣传团队建立与维护“艺述英国”官方微博，保证一个积极互动的平台，让成千上万的粉丝有了一个交流、获取信息和抒发见解的地方。



舒米舒迷: Yesterday I saw my first ballet performance. Mind-blowing! Everything was so close, and yet so far. The aesthetic of ballet changes and moves people's minds ~ // @UKNow presents the premiere of the glittering English National Ballet!

舒米舒迷: 昨天去看了人生中的第一次芭蕾舞表演。震撼! 一切都那么近, 而又那么远。芭蕾的表现力在心目中有了一个新变化, 激动~ // @艺述英国: #UK Now进行时#ENB英国国家芭蕾舞团上海首演, 现场星光熠熠!

Regular contests and giveaways via the UK Now Weibo channel allowed followers the chance to share their own creativity through photographs and short stories.

“艺述英国”官方微博持续组织竞赛和抽奖活动, 鼓励粉丝们通过照片和短故事分享他们的创意。

springgrass世界: I really like the plays put on by TNT Theatre. I remember the last time I watched Othello I was crying by the end of it. I'm not sure whether it's at the Nine Theatre in Chaoyang this time?

springgrass世界: 很喜欢英国TNT剧院的话剧演出, 记得上次观看《奥赛罗》, 最后竟看得泪流满面。不知是否还是在朝阳九剧场?

'There are social networking writers and there are non social networking writers and I'm certainly in the latter camp.' Despite this admission, author David Mitchell was astonished by the 34,000 followers accrued on his Weibo account set up and administered by the UK Now digital comms team.

“有些作家擅长运用社交网络，有些则不，我显然属于后面那一派。”尽管承认这点，大卫·米切尔在“艺术英国”数码宣传团队为其创建和维护的新浪微博上仍得到了超过34000人关注。

The following are excerpts from an online Q and A session between the author and his followers.

以下是作家与他的粉丝微访谈的部分摘要：

姜麒2094403945: When you write, do you sometimes imagine yourself to be the characters in your books, or turn your own experiences into stories?

姜麒2094403945: 对于自己的虚构，你有时是否会将自己幻想成其中的人物去构造角色，甚至将自己的经历变相的写入其中？

David Mitchell: I write letters to myself from my characters, so I can understand their minds and languages. I guess all of the characters in Cloud Atlas are born from some aspect of my personality. Which could be very worrying.

大卫·米歇尔：我笔下的人物会给我自己写信，这样我能够理解他们的想法和语言。我觉得《云图》中全部的角色就像是我的不同人格。我对此也非常担心（我竟然有这么多阴暗面）。

柚比比: When you write, do you sometimes find that although you can picture the scenes in your mind, you are not able to put them on paper?

柚比比: 您在创作的时候，又没有感觉有些场景您能感觉出来，但是却用文笔怎么也写不了那种感觉？

DM: All the time! Writing is not like sailing along on a surfboard. Writing is like falling off your surfboard, finding it in the sea, and getting on again. Ask yourself, "Why am I stuck?" An honest answer is your solution.

大卫·米歇尔：经常这样！写作的过程不是在冲浪板上一帆风顺地冲浪，更像是从板上摔了下来，在海中找到了它，然后再站上去。问问你自己：“为什么我遇到了瓶颈？”一个诚实的回答便是你的解决方法。

罗可西Rocksea: The Chinese have a saying that it is easier to draw a ghost than a human, meaning it is easier to make things up than to write about real life. When you write about China are you aware your stories may seem unrealistic for Chinese readers?

罗可西Rocksea: 中国人有句俗语：画鬼易画人难，对于大家都没见过的东西，虚构起来相对于真实，容易一些，您会不会担心，比如您描写中国的事情，对于西方读者来说是异国，而对于中国读者来说可能有偏离的感觉呢？

DM: Yes, now I am 43 I realise this is true. When I wrote Ghostwritten I was only 27, and didn't even consider this problem. Nowadays I am more cautious: I would only describe China through the eyes of a Western character.

大卫·米歇尔：是的，我现在43岁了，我已经认识到这一点了。但是我写《幽灵代笔》的时候我才27岁，我当时没有考虑过这个问题。现在，我写作的时候更加谨慎，我只会通过一个西方人的角度描写中国。

MissChocolate0106: Hello! As a reader, I sometimes feel depressed when I read your books. Will you indulge yourself in the plots when you produce them?

MissChocolate0106: 您好！作为读者，在阅读您的作品时有些情节会让人觉得黑暗或压抑，那么您创作那些情节时您自己会不会深陷在这些情节或氛围里？您平时是怎么在自己的幻想和现实生活之间转换角色的？

DM: Strangely, I don't feel depressed when I write depressing scenes. I am more like a butterfly hunter trying to capture a rare and agile butterfly. Without darkness, light will not be bright.

大卫·米歇尔：我在写一些压抑的情节的时候并不感觉到压抑，我就像一个捕蝶人，正在试着抓住一只罕见的，上下翻飞的蝴蝶一般。如果没有黑暗，相对的，也就没有光明了。





啦啦啦不存在: When Tony Cragg sculptures and drawings exhibition was in Beijing, my friends and I were so absorbed we really didn't want to go home.

啦啦啦不存在: 在北京展览的那年我和朋友是狠狠的看了一天都不舍得走。



朴九月: I want to take part and support your future events! Yeah, I like your content on Weibo, the way you handle such a wide audience. Following your recent tweets on the Man Booker Prize, are there any literary events coming up?

朴九月: 将来你们的活动我还会参加与支持! 哦耶! 我喜欢你们发的微博, 包揽众多, 最近还发了很多布克奖的信息, 难道接下来就是文学上的活动了?

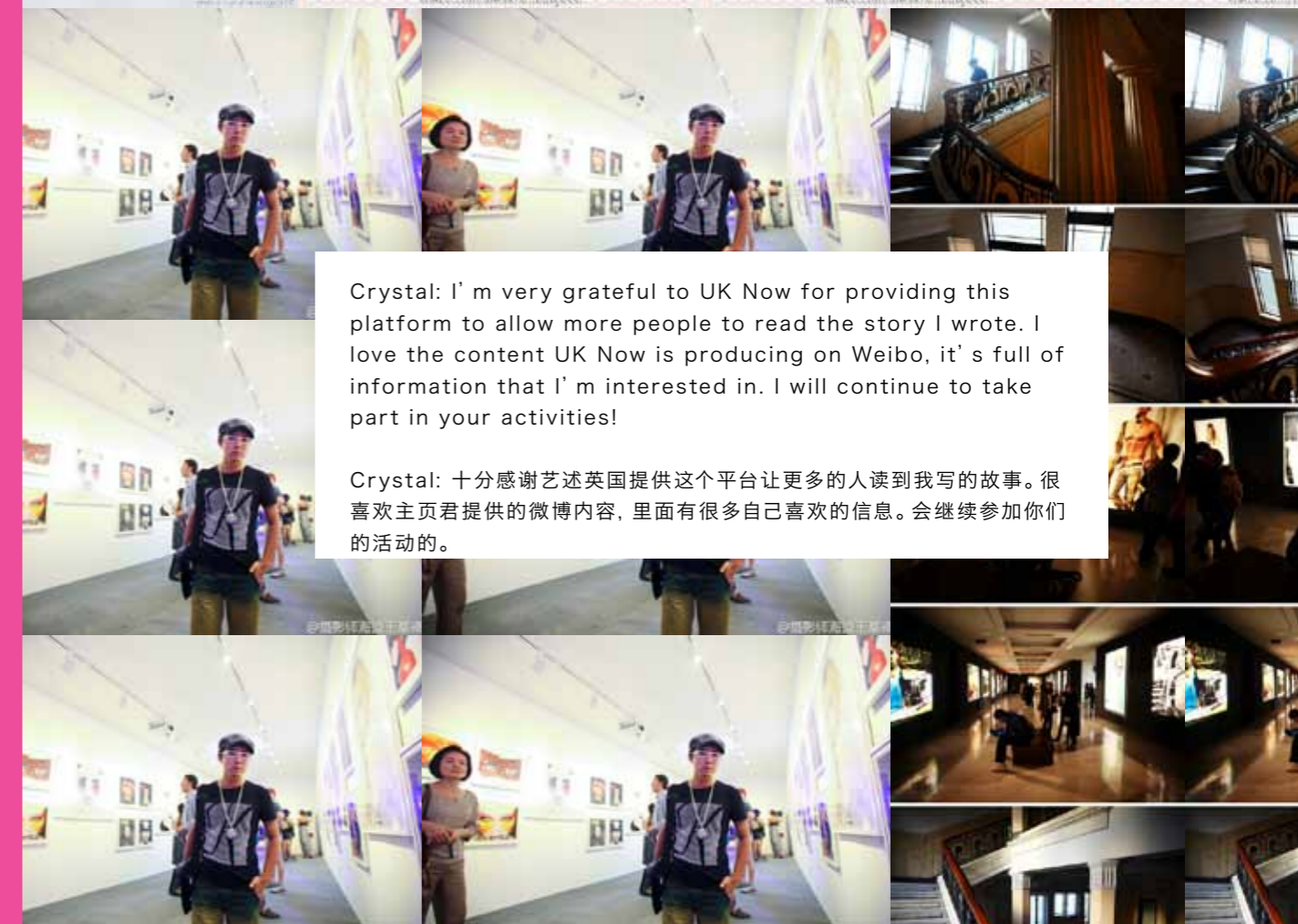


UKNow: Simply share this post with the three events you would most like to attend plus three friends, for a chance to win tickets for UK Now @ Shanghai International Film Festival!

艺述英国: #艺述有礼#现在只要转发本微博, 列出你最想参与的三个艺述英国的活动, 并@三位好友, 就有机会得到炙手可热的上海国际电影节艺述英国单元的电影票!

二小姐的小西西: Shakespeare's The Winter's Tale by Propeller, Rockarchive: 50 Years of British Rock and London 2012 Olympic Posters Exhibition

二小姐的小西西: 普罗派拉莎士比亚剧团《冬天的故事》、Rockarchive: 英国摇滚五十年摄影展、伦敦2012——奥运海报展。



Crystal: I'm very grateful to UK Now for providing this platform to allow more people to read the story I wrote. I love the content UK Now is producing on Weibo, it's full of information that I'm interested in. I will continue to take part in your activities!

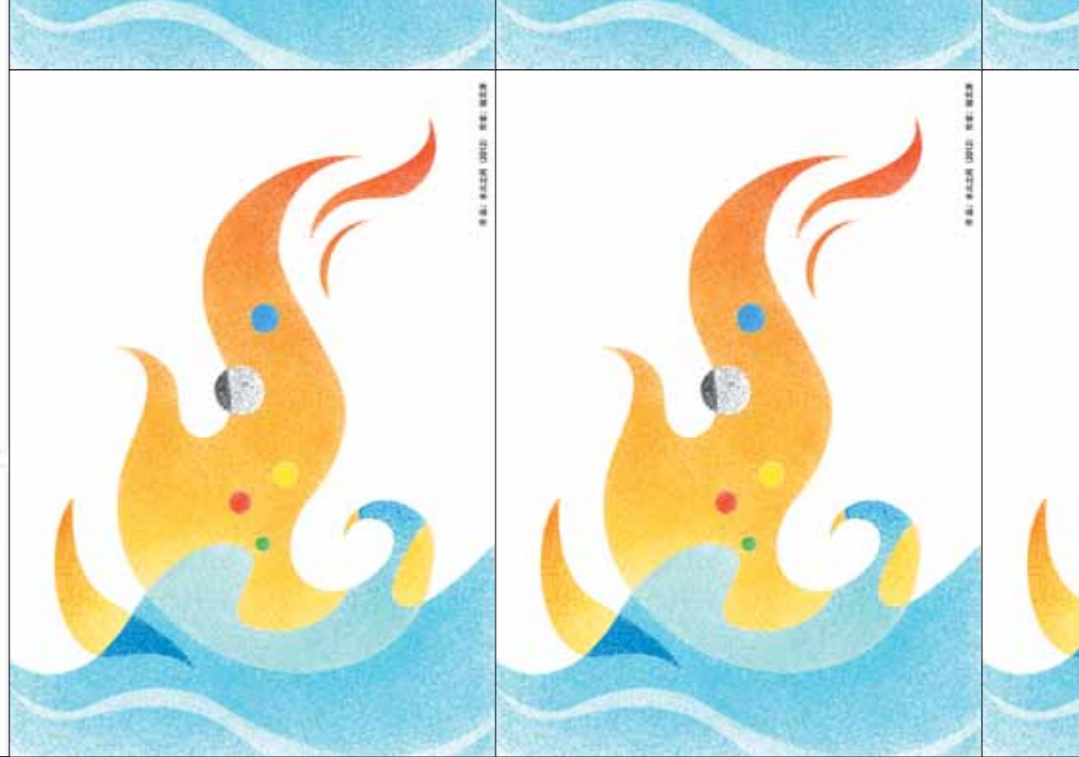
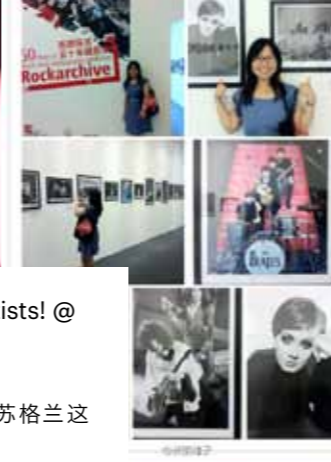
Crystal: 十分感谢艺述英国提供这个平台让更多的人读到我的故事。很喜欢主页提供的微博内容, 里面有很多自己喜欢的信息。会继续参加你们的活动的。





尘桐 : Agreed (to the guy on the right)! I love this nation of artists! @郑LA: I really love Scotland!

尘桐 : 同右! I love this nation of artists! //@郑LA:我爱死苏格兰这个国家啦



加州爱: Today I received the album you sent to me, thank you @UKNow :) I'm so grateful because I love taking these kinds of photos, so I followed this event. Thanks UK Now! #UK Now Rockarchive photography exhibition send to win Rockarchive album#

加州爱: 寄的画册今天已经收到了, 感谢主页君! 啊太感谢啦, 因为我也爱拍这类照片所以一直在关注这个活动, 谢谢主页君!



To support the London 2012 Olympic Posters Exhibition, UK Now followers were invited to submit their own designs for an Olympic poster. From hundreds of entries, three winners were selected and awarded the opportunity for their designs to be exhibited in Chongqing alongside the 12 official posters of the Olympic and Paralympic games, created by renowned British artists including Tracey Emin and Michael Craig-Martin.



为了支持伦敦2012年奥运海报展, “艺术英国”官方微博邀请粉丝们提交他们自己设计的奥运海报设计。从数百位参与者中选出的三位获奖者的作品将会得到和12幅奥运会和残奥会官方海报在重庆共同展出。12幅伦敦奥运官方海报由英国著名艺术家设计, 其中包括翠西·艾敏和迈克·克里格-马丁的设计。



# Impressions Recast

## 重塑印象

If culture is the material from which bridges are built, the internet is the vehicle best able to convey young people from many different backgrounds across it. Through UK Now's Weibo channel, a trio of followers were contacted out of many thousands and asked to share their personal experience of the festival.

如果文化是搭建沟通的桥梁的原材料，那互联网就是让来自不同背景的年轻人跨越这座桥梁最好的交通工具。通过“艺述英国”官方微博，粉丝们与其他有着同样爱好的人们联系起来，并且分享他们在艺术节中的个人体验。

### Sissi Liu, 28, Advertising Strategist, Shanghai

#### Events attended

UK Now @ Onewaystreet Library: Charles Dickens: Novelist and Performer.  
Rockarchive: 50 Years of British Rock.  
London 2012: Olympic Posters Exhibition.

The great thing about UK Now was having so many choices. You can see the events you're personally interested in, there are no strings attached and they attract a lot of interested people. I am very interested in British history; the professional quality of the events is guaranteed, which makes it a great platform for learning and absorbing information.

The Dickens lecture by Malcolm Andrews offered many new insights and allowed me to understand a lesser-known side of Dickens. The memory of the professor reading passages is still fresh in my mind. So invigorating! And both the Rockarchive and Olympic Posters exhibitions felt fresh and original.

Before UK Now, my impression of the UK was of traditional British haughtiness and arrogance. But through these few events, I came to see the individuality and vitality of Britain today. The never-ending pride of the Empire is full of contradictions: traditional and modern, arrogance and humility, conservative and liberal.

### 英国摇滚五十年摄影展

#### 参加过的艺述英国活动

艺述英国讲座：“查尔斯·狄更斯：小说家与表演者”

英国摇滚五十年摄影展

伦敦2012 — 奥运海报展

艺述英国最好的地方在于选择多，由于参与的门槛低，可以吸引更多感兴趣的人根据个人喜好专注参与不同的活动。我对英国的历史很感兴趣，而艺述英国活动的质量很有保证，专业全面，是一个很好了解吸收信息的平台。

狄更斯讲座请来的Malcolm Andrews很专业很有自己的见解！让我们了解了狄更斯让人知之甚少的另一面，而教授的现场朗诵记忆犹新，太生动了！而英国摇滚五十年摇滚展和伦敦2012 — 奥运海报展这两个展览，给人很自由，很新颖的感觉。

先前对英国的印象停留在传统古板高傲中，但是通过几次活动的接触，也感受到了英国现今的活力人性化！这是一个传统与摩登、骄傲与谦逊、保守与开放，各种矛盾冲击出来的日不落帝国呀！

**Pu Jiuyue, 26, Journalist,  
Liuzhou, Guangxi**

**Events attended**

2012 China Music Valley International Music Festival.

What Youth Means for a Writer:

A Conversation between Joe Dunthorne and Sun Rui.

David Mitchell: Author Tour of China.

A S Byatt: Author Tour of China.

Rockarchive: 50 Years of British Rock.

I didn't have a profound or comprehensive understanding of the UK before 2012; I only knew about British music and the Man Booker Prize. Thanks to the events organised by UK Now both live and on Weibo, I was able sustain my attention of UK culture for an extended period of time and really broaden my understanding.

The China Music Valley International Music Festival brought a lot of British indie bands together; we screamed and yelled at the bands in front of the stage, and had a really good time. This kind of musical festival is a big part of British culture. The event I liked the most was the What Youth Means for a Writer talk. For me, Joe Dunthorne's book *Submarine* was the best read of 2012. Being able to see Joe in person and chat with him was an unexpected boon this year.

For historical reasons, there are misunderstandings between the UK and China. UK Now and China Now have done their best to minimise the cultural differences between the two countries, and with technology advancing so rapidly over the last four years, many more young people have been able to experience British trends even while here in China.

**朴九月, 26, 媒体从业人员、广西柳州**

**参加过的艺述英国活动**

2012中国乐谷·北京国际流行音乐季

青春的意义: 乔·邓索恩、孙睿文学对话

英国作家大卫·米切尔,著名畅销小说《云图》

(CloudAtlas)的作者-中国行英国作家

A. S. 拜厄特的中国之行

Rockarchive: 英国摇滚五十年摄影展

2012年之前最开始我对英国并没有很系统和很深刻的认识,更多地只是集中于英国音乐和英国小说布克奖之上,艺述英国举办的一些线下活动,还有微博互动等,使得我的注意力长时间地集中于英国文化之上,也拓宽了我对英国文化多个层面的认识。

“国乐谷·北京国际流行音乐季”云集了很多英国独立摇滚乐队,在音乐季现场,大家一起在舞台下面为那些乐队喊叫,不亦乐乎,这种音乐现场其实也是英国文化的组成部分。

乔·邓索恩、孙睿文学对话”这个活动是我最喜欢的。乔·邓索恩这位英国青春作家的作品《潜水艇》对我而言,是2012年里最完满的一个存在。而能亲见乔本人以及能够和他聊天,可以说是今年意外的收获。

两个国家因为历史原因,中间存在着误会;“艺述英国”和“时代中国”都努力缩小了两个国家之间的文化差异。这四年间科技愈加发达,UK Now的活动让更多年轻人在本土体验了一把英式文化潮流。

**Yan Dong, 29, Photographer  
and band member of Lost Control  
Airship, Tianjin**

**Events attended**

Rockarchive: 50 Years of British Rock

For us Asians the UK is a key global player as well as a window on the rest of the world. The history of British culture is long and strong and British brands, fashion, automobiles, media and financial institutions all enjoy great and lasting fame. Even my guitar and amp were sent over from Britain, where there is a tradition of quality.

UK Now regularly brings new topics to the table, so I can learn a lot without even lifting a finger. It introduces me to things I hadn't previously understood. Of course, what attracts me most to the UK is music. In this year's London Olympics Opening Ceremony, that excellent British sound really stood out for me. I don't think anyone who understands band culture would miss out on the music there. I am currently planning a trip to Glastonbury Festival – see you there! :-P

**颜东, 29, 摄影师, Lost Control  
Airship乐队成员, 天津**

**参加过的艺述英国活动**

英国摇滚五十年摄影展线上征集图片活动

英国作为世界上举足轻重的重要国家之一,是我们生活在传统东方文化中的人来看世界的一个窗口。英国文化历史悠久,在品牌、服装、汽车到媒体、金融机构方面都享有很高的盛誉,我现在使用的吉他音箱也是从英国运来的,这方面英国制造也是非常经典。

艺述英国经常能够带给我一些有趣的专题,让我不用费力就能获得新鲜的资讯。在众多有意思的事情之中最吸引我的当然是音乐,从今年的伦敦奥运会我们也看到了一部浓缩的英国之声的发展历程,任何一个了解乐队文化的人我想都不会错过这里的音乐。正在筹划我的Glastonbury之旅,到时见 :-P

# Connecting through Education

## 寓教于艺

Central to UK Now's ambition to reach out to audiences across China has been its programme of supporting educational activity. Through hosting talks, masterclasses and seminars around as many key events as possible, the British Council has been able to increase considerably the scope, breadth and impact of its programming.

“艺述英国”的核心目标是通过支持教育活动接触中国各地的观众。英国文化协会围绕主要活动尽可能多地举办讲座、大师班和研讨会，大大增强项目的深度、广度和影响力。

### Lucy Lu, Senior Arts Manager, British Council Beijing

One of the tasks assigned to me for UK Now was to devise and manage the festival's education programme. From the outset we agreed that all our flagship performances, productions and exhibitions across the art forms should have supporting educational activities.

For UK Now we struck very fruitful deals with UCCA at 798, and Rockbund Art Museum in Shanghai, with a series of talks at both venues called UK Now @ UCCA and UK Now @ RAM. And we have run countless other talks, at venues or universities, working around the schedule of UK Now's visiting artists.

Some of our most effective wraparound activities have taken place in the form of workshops, such as Propeller at Beijing's Central Academy of Drama. The all-male Shakespeare company gave the students, all of whom study Shakespeare in their second year, a truly unique take on excerpts from *The Winter's Tale*.

For *Dressing the Screen* we staged a workshop with Beijing's Central Academy of Fine Arts. It was very illuminating for the students to discover such a new artistic genre, and over two days they mastered the skills to go out and shoot their own fashion films, with very impressive results.

Through wraparound activities we are also able to extend the scope and reach of touring events. For example, when curator Patrick Elliott came to attend the opening of Tony Cragg's exhibition in Shanghai, we invited him to host a talk on Tony and his works in the neighbouring city of Hangzhou. Although the exhibition wasn't scheduled to tour to the city, we were able to offer its people a memorable taste of the artist and his works.

Fashion Film workshop  
with Kathryn Ferguson  
of Dressing the Screen

《时·光》展的时尚电影工作坊，  
由策展人凯瑟琳·弗格森主持。





Henry Holland

Candoco workshops,  
Shanghai.

坎多克舞蹈团工作坊



Beijing Music Festival  
Yang Xuefei masterclass.

长期在英国发展的中国吉他音乐家杨雪菲举行的吉他大师课



Curator Patrick Elliott talks  
at Tony Cragg exhibition,  
Shanghai.

策展人Patrick Elliott在托尼·克拉格展览上讲话。



## 鲁昱熙，英国大使馆文化教育处高级艺术项目经理

在“艺述英国”中，我的一大任务是策划和统筹艺术节的教育项目。从一开始，我们就一致认为各种艺术形式的重头表演、制作和展览都应当有相应的教育活动。

我们与北京798的尤伦斯当代艺术中心和上海外滩美术馆开展了富有成果的合作，在两大艺术馆中分别主办了名为“艺述英国 @ UCCA”和“艺述英国 @ RAM”的系列讲座。整个艺术节期间，我们更在许多其他场地和各大高校中举办由访华英国艺术家参与的讲座和研讨会，活动数量不计其数。

我们最成功的一部分活动是工作坊，比如普罗派拉莎士比亚剧团访问中央戏剧学院时举办的活动。普罗派拉莎士比亚剧团继承英国古老戏剧的传统，所有角色均由男性扮演，他们与中戏表演系二年级学生一起合作排演了经典剧目《冬天的故事》片断。

我们在中央美术学院组织了“时·光”中英时尚电影展映的工作坊。这一全新的艺术形式大大地启发了学生们的创造力，他们通过两天的讲座掌握了其中的技巧，开始进行他们自己的时尚影像创作，最终呈现的作品令人印象深刻。

通过这些教育活动，我们也得以扩大艺术节的覆盖面和影响力。当苏格兰国立现代美术馆的高级策展人帕特里克·艾略特出席英国著名雕塑家托尼·克拉格的上海个展时，我们邀请他在邻近城市杭州举行了题为“雕塑大师托尼·克拉格”的讲座。这样一来，即使我们未能在杭州举办展览，依然可以将雕塑艺术家的作品和理念传递给更多的艺术爱好者。

**LEGACY**

文化传承

## Graham Sheffield CBE, Programme Board Member, UK Now

One of the reasons why UK Now has been so successful is the way it has highlighted different areas of the UK's creativity. It has had a broad geographical and artistic net, and has concentrated predominantly on aspects of the UK's arts sector that really show how innovative, imaginative and dynamic we actually are.

There is a huge demand overseas, from developed economies and fast-emerging economies, for skills in cultural leadership and cultural management; for technical skills, curatorial heritage skills, and museum management and policy development. It's generally acknowledged that the UK is a world leader in the deployment and ingenuity of its artists and creative industries, and this has rapidly become a major asset in how we work with other countries. One of our most important roles at the British Council is to see how we can improve understanding and mutual trust through the lens of the arts. Being able to pass on some of these creative skills is absolutely central to that role.

China has made the creative sector one of the pillars of its next ten-year plan. Brazil, in the lead up to the Rio Olympics in 2016, is building 24 new museums and we have recently launched a four-year programme of arts activity there. At the same time we're currently in the early stages of planning major UK arts seasons in Russia in 2014 and India in 2015. The UK is well placed to help other nations develop their cultural industries, and that is of course also valuable to the UK because it gives our creative sector more opportunity to internationalise its own business. It's absolutely a two-way process because, in order to be able to respond to needs overseas, we have to really listen to people, rather than impose our own solutions. Cultural sensitivity, which sounds a rather woolly concept, is very, very important in our job and particularly so in the arts. How far can you push certain art forms for certain audiences in terms of their understanding? How far can you push certain messages in terms of freedom of expression or religious sensitivities? We have to be acutely sensitive to the environment in which we're operating.

UK Now has been reciprocal in the sense that it was conceived as a response to China Now in 2008. In the British Council we're now moving towards an even more mutual and reciprocal model in the future, with an emphasis on two-way traffic through the linking of institutions and artists, exchange residencies and so on. It's an evolving situation because we live in an increasingly fluid world in terms of communication and artistic exchange. We're still only in the foothills, in terms of this new kind of engagement, and I see it as our major challenge for the future. But by operating around the idea of exchange, rather than unilateral showcasing, the key understanding it implies is that the UK has much to learn from the country in which it is engaging. For me this is a much more exciting way to work, with greater rewards on all sides in the long run.

Graham Sheffield is Director of Arts, British Council. He was Artistic Director of the Barbican from 1995-2010, and has also served as Music Director at the Southbank Centre and a Senior Music Producer at BBC Radio 3. He was appointed CBE in the 2010 New Year's Honours list for services to the arts.

## 谢卓飞，“艺述英国”组委会成员

“艺述英国”之所以能够获得如此成功，一大原因是它突出了英国创意的不同领域。它触及广泛的地理区域和艺术家网络，集中展现真正富有革新精神、想象力和无限活力的英伦艺术。

从发达地区到新兴城市，海外市场对英国的艺术专业知识有极其旺盛的需求，比如在文化领导力、文化管理技能、艺术专门技能、文化遗产策展技能、博物馆管理和政策制定等方面。英国在这一领域处于公认的世界领先地位，我们的艺术家和创意产业同时具备执行力和创造力，这些已经迅速成为英国与其他国家合作时的重要资产。英国文化协会的一个主要职责就是从艺术的视角出发，增进相互了解和信任，而这一职责的核心就是传递以上所提到的这些创意技能。

创意产业是中国下一个十年规划的支柱之一。巴西为了迎接2016年里约奥运会正在兴建24座新的博物馆，不久前我们在那里也推出了一个为期四年的艺术活动计划。我们目前也计划于2014年在俄罗斯、2015年在印度举行类似的英国艺术季。在帮助其他国家发展文化产业的同时，我们也在为自己带来更多的机会，使我们的创意产业更加国际化。这必然是一个双向的过程，因为为了回应海外需求，我们必须倾听他们的意见，而不是把我们的方案强加给他们。文化敏感性是一个听起来相当模糊的概念，在我们的工作中尤其是艺术相关领域里是非常非常重要的。如何加深特定观众群对特定艺术形式的理解？如何在自由表达或者宗教情感层面上树立我们的观点？我们必须在相应的工作环境中保持高度的敏锐。

“艺述英国”很注重双向交流，某种意义上来说它是2008年在英国举办的“时代中国”的延续。作为英国文化协会，我们期待在未来建立起更为平等互利的架构，通过艺术机构和艺术家之间的联系、交换展出等形式，强化双向交流。我们身处一个充满流动性的世界，沟通和艺术交流越来越多样化，造就了一个不断变化的环境。我们在组织这类新型活动方面也仍处于起步阶段。这也是日后工作的主要挑战。之所以要注重交流而非单方面展示，关键在于我们意识到英国可以从合作国家处学习和受益。对我来说，这是一种更加新颖的工作方式，参与的各方都能获得长远的、更大的回报。

谢卓飞先生现任英国文化协会艺术总监。他于1995-2010年间担任巴比肯艺术中心总监，同时还是伦敦南岸艺术中心的音乐总监和BBC电台3台的资深音乐制作人。他在2010年新年授勋仪式上被授予CBE骑士勋章，以表彰其在艺术领域的贡献。

## UK Now Development Programmes

From the beginning, UK Now has been about much more than simply creating an enjoyable programme of events. In partnership with the Chinese government and with the support of the UK Now Founder Sponsors, the British Council has put in place four major UK Now Development Programmes. These programmes are designed to nurture cross-cultural exchange and training long after the final curtain has fallen, and to create commercial and artistic opportunities for the UK.

### David Elliott, Creative Director, UK Now

The **Arts Managers Professional Development Programme** selected 20 arts managers from across China and sent them to the UK for five-week placements that provided tailored professional development opportunities within UK organisations in areas such as venue management, audience development, programming, curatorial practice, outreach, fundraising and sponsorship.

The key thing is we've run this project successfully twice before, with many of the participants becoming our key contacts in the arts world. This year we had 100 applicants for the scheme; it was a lot of work interviewing and securing the placements, but the rewards are very tangible on both sides. In fact, the Ministry of Culture has contributed financially to this scheme because it sees the value of UK training for Arts Managers its key institutions.

Our **Stage Management and Technical Skills** programme was born from the fact that swish arts venues are springing up in China every other week, but don't necessarily have enough highly skilled staff. We partnered with the Royal Opera House and the National Centre for Performing Arts in Beijing to run a Stage Management Programme, and contributed financially with the proviso that people from all over China would be invited to take part. 20 participants undertook two weeks in China and two weeks in London. It was very successful and the institutions are keen to run the scheme again as soon as possible.

The third development programme concerned **Cultural Heritage**. Working with the Ruan Yisun Foundation, we organised a two-day forum in the heritage towns of Zhouzhuang and Tongli which brought together government officials, civil society, policy-makers, scholars and educators from across China to share expertise on cultural heritage protection and development. After discussions with the State Administration of Cultural Heritage (SACH), a division of the Ministry of Culture, we are also planning a study tour to the UK to examine how old, disused buildings can be renovated and turned into arts destinations.

**Creative Economy** was the focus of the fourth programme. The Chinese government is very interested in the UK as a model for integrating its creative industries into the overall economy. A forum in London in July 2011, attended by a Chinese delegation led by the National Research Centre for the Cultural Industries, looked at whether these policies might

David has been a music critic, sometime experimental musician and label owner. He has an MA in Arts Management from City University in London, while his career at the British Council has seen him work as an Exhibition Producer in London, Head of Arts in Japan, Director Arts East Asia, and currently Director Arts China.



Tongli Heritage Summer camp – participants working onsite with local craftsmen.

在同里举办的中英遗产保护工作营，参与者与当地工匠一起工作



be applied to China. We are also operating on a much more local level to see how the creative industries sector can work in China, whether it's digitising a museum's collection, digital campaigns generally or designing fantastic visitors' centres. This work will continue into 2013.



Tongli Watertown 水乡同里



## “艺术英国”培训项目

从一开始，“艺术英国”艺术节就把目光放得更长远，不局限于举行一系列带来艺术享受的活动。英国文化协会携手中国政府，在创始赞助商的支持下，发起了四个重要的“艺术英国”艺术管理培训项目。这些项目旨在培养跨文化交流，提供后续影响更深远的培训计划，同时也为英国创造商业和艺术的新机遇。

### 戴维礼，“艺术英国”创意总监

中英艺术管理人才实习计划挑选了20名来自中国各地的艺术管理人员，将他们派往英国进行为期5周的实习。英国文化协会联合英国的艺术机构，提供在场地管理、观众管理、项目策划、策展实践、业务拓展、资金筹集和赞助方面的专业培训机会。

这个项目的关键点是，我们已经成功举办过两次，许多参与前两次项目的中国艺术管理人员，如今已经成为连结我们和中国艺术圈的重要纽带。今年，我们收到了100份申请，执行这个项目经历大量的工作，包括为申请者安排对应的实习机构等，但最后对双方来说可谓成果硕然。实际上，中国文化部为本次实习计划提供了资金支持，因为他们认可英国在艺术管理方面的专业水平，觉得让任职于中国重要的文化机构的艺术管理人员们接受英国艺术管理方面的专业培训非常必要。

舞台管理和技术培训项目的想法源于我们对中国表演艺术市场的观察：新的艺术场馆在中国不断涌现，但它们缺乏受过专业培训的员工。我们与皇家歌剧院和北京的国家大剧院联手策划剧院舞台技术管理培训，共同出资让中国各地的表演艺术技术人员有机会接受培训。最终，20位技术人员参与了分别在北京和伦敦进行的为期两周的培训。该项目非常成功，两个合作机构都能够在不久的将来再次举办类似的培训计划。

第三个培训项目关注文化遗产。我们与阮仪三城市遗产保护基金会一同举办了为期两天的研讨会，在周庄和同里的古镇进行。来自中英两国的政府官员、社会团体、文化政策制定者、学者和教育工作者共聚一堂，探讨和分享在文化遗产保护和发展上的专业见解。经过与中国文化部下属的国家文物局商讨，我们目前正在计划一次考察之旅，让相关人士可以前往英国观摩如何修复老建筑和废弃建筑，如何把它们改建成艺术据地。

第四个培训项目聚焦创意产业。中国对英国把创意产业融入整体经济的范例非常感兴趣。2011年7月，中国国家文化产业研究中心参加了英国的一个论坛，探讨英国创意产业经济政策是否同样适用于中国的文化产业。我们也从更加本土化的层面去讨论创意产业在中国的运作，比如将博物馆馆藏数码化、数字化营销、设计出色的游客中心等。这个培训项目将延续至2013年。

戴维礼曾为乐评人、实验音乐人、音乐厂牌经营者。在获得伦敦城市大学艺术管理硕士学位之后，他开始在英国文化协会工作，先后在伦敦担任展览制作人、日本区艺术总监、东南亚区艺术总监，现任中国区艺术总监。



### Chen Ping, President, The National Centre for the Performing Arts

The National Centre for the Performing Arts has served as a major partner of UK Now throughout this ambitious festival of UK culture. From classical orchestras to contemporary dance companies, concertos, cathedral choirs, all-male Shakespeare and highlights from the Edinburgh Fringe, we have provided the stage for the very best of UK performing arts.

We are delighted to have collaborated with the Royal Opera House on UK Now's Stage Management and Technical Skills Programme, and hope this will have a long and lasting impact behind the scenes in theatres across the country.

Through much joint effort, a meaningful and positive contribution has been made towards Sino-UK cultural exchange. Congratulations on the success of UK Now!

### 陈平, 国家大剧院院长

国家大剧院作为“艺述英国”的重要合作伙伴, 为交响乐、现代舞、协奏团、合唱团、全男班莎剧以及爱丁堡艺术节的优秀剧目等等英国优秀表演艺术在中国的展示提供了舞台, 并合作举办了舞台技术与管理培训。通过双方的共同努力, 为中英文化艺术交流做出了积极贡献。热烈祝贺2012“艺述英国”取得圆满成功。

Above: National Centre for the Performing Arts.

上图: 国家大剧院

### Cui Yang, General Manager, Milky Way Productions

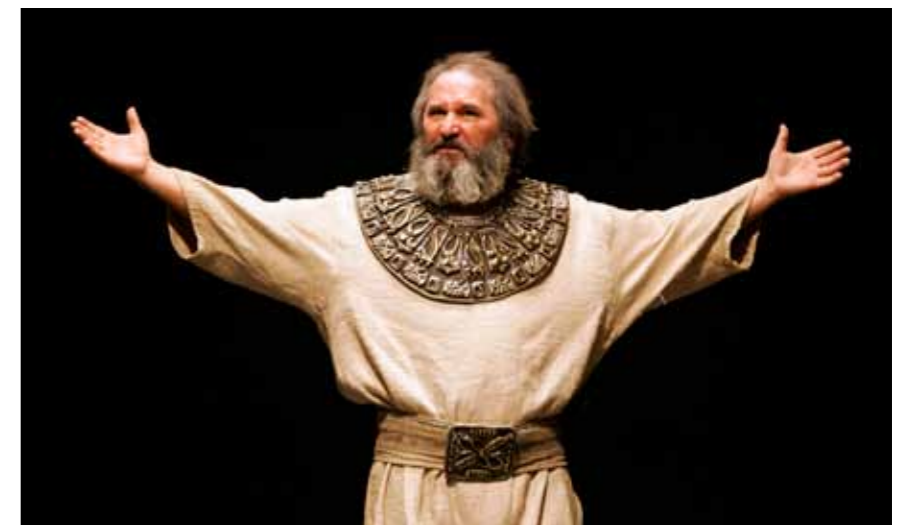
Selecting acts for China is a careful process. I have many contacts in dance and drama companies in the UK, and I follow their productions closely. I have to know that the production is safe for Chinese audiences. Generally, the easier the production is for the audience to understand, the more likely it is to succeed. It also helps to choose a performance with star appeal, like London's Akram Khan.

I brought TNT Shakespeare Company to China and have staged about 30 performances on each tour to many thousands of people. It's easy for Chinese people to enjoy a full-length show of Shakespeare; many study him at school. But I like to bring in smaller-scale, high-quality contemporary theatre, which is why I insisted that the Edinburgh Fringe Festival showcase be brought to China. It's this kind of show which I think is of most benefit for young people. Many big Chinese shows seem to have casts of over a hundred people. That's often the size of the audience at this kind of theatre, with everyone very close to the stage. They get to witness how just a few actors are able to move so many people.

In Europe you go to see shows and the matinee performances are often full with high-school and university students. In China we try to get schools to tell the teachers to take children to see performances, but they say, 'No they have class, they have to work every day.' And it's not easy to bring workshops into schools, either, even if I offer them for free. It's the system in China where children put schoolwork ahead of everything else.

But audiences here are changing. Young people like to go to the theatre more and more. Lots of Chinese students are educated in the UK, and they come back developing a strong love for UK drama. Shows like Edinburgh Fringe Festival's *If That's All There Is*, which we put on in 2010, and 1927's *The Animals and Children Took to the Streets* for UK Now, are becoming more popular. I will continue to encourage more Chinese people to experience performing arts on stage, and the fantastic and moving feeling you get when face-to-face with the performers.

Cui Yang founded Milky Way Productions, devoted to bringing first-class Western dance and drama to China, in 1994. Milky Way collaborated with the British Council to hold the UK Drama and Dance Festival in Beijing in 2004, and produced the Best of the Edinburgh Fringe Festival in China in 2008, 2010 and, for UK Now, again in 2012.



TNT King Lear.



### 崔洋，北京云汉文化交流有限公司总经理

为中国市场选择剧目是一个谨慎的挑选过程。我认识许多英国的舞蹈和戏剧团体，并且密切关注他们的动态。决定把一个作品带到中国之前，我必须确保它是中国观众所能接受的。通常，剧目越容易为中国观众所理解，便越容易获得成功。选择有明星级演出阵容的制作也很关键，比如伦敦的阿库·汉姆舞团。

我把英国TNT剧团带到中国，每次巡演30逾场，吸引了上万的观众。对中国观众来说，欣赏莎翁戏剧难度不大，因为很多人在读书时就已经接触过这些剧本。同时，我也乐于把更小众但高质量的当代戏剧介绍给中国观众，这就是为什么我坚持引入“英国新潮戏剧展：来自爱丁堡艺术节”。我认为，这种形式的演出让年轻人最为受益。中国许多大型演出动辄有上百名演员，这几乎和我们小剧场所容纳的观众一样多。在小剧场里，舞台只有咫尺之遥，每个人都可以近距离体会寥寥数名演员如何用表演打动如此多的观众。

在欧洲，你会发现戏剧的早场演出里总是坐满了高中生和大学生。在中国，我们试图说服学校的老师带孩子们去看演出，但老师们总是说“不行，他们要上课，他们每天都得学习”。把戏剧工作坊带进学校也不是一件易事，尽管我们都是向学校免费提供这类活动。这就是中国的教育体制，孩子必须把学业置于其他所有事情之上。

但中国的观众群正在发生变化，年轻人越发频繁地走进剧院。大量留学中国的中国学生在归国时，也带回了对于英国戏剧的热爱。很多剧目愈加受到欢迎，比如我们在2010年引进的爱丁堡边缘艺术节获奖剧目《如此而已》，和在“艺述英国”中上演的英国1927剧团的剧目《上街的动物和孩子们》。我会继续鼓励更多的中国观众走进剧院，感受舞台上的艺术魅力，体验演员们面对面表演时所带来的动人心魄。

崔洋于1994年创立北京云汉文化交流有限公司，致力于将西方一流的舞蹈和戏剧表演引入中国。云汉文化于2004年与英国大使馆文化教育处合作主办第一届英国戏剧舞蹈节，于2008年和2010年主办制作了“英国新潮戏剧展：来自爱丁堡艺术节”，并于2012年在“艺述英国”艺术节中继续推出“英国新潮戏剧展：来自爱丁堡艺术节”的精彩佳作。

Left: Idle Motion's *Vanishing Horizon*.

左图：空洞剧团的“消失的地平线”

Above: The French Puppetry encore of Blind Summit's *The Table*. Moses, star of *The Table*.

上图：盲顶剧团法式木偶剧“桌子”的加演节目“桌子”剧中的主角“摩西”

## China-UK Arts Managers Development Programme

Through UK Now's four development programmes, the seeds of collaboration will flower long after the festival has run its course. Of these, the Arts Managers Development Programme provides an excellent example of UK Now's long-term commitment to arts development and cross-cultural co-operation.

From an initial list of 100 applicants across a wide variety of Chinese cultural organisations, 20 applicants were chosen and paired with host organisations in the UK. In September 2012 the successful candidates travelled to the UK to begin their six-week placements. Here are the experiences of some of them.

### 中英艺术管理人才实习计划

“艺述英国”的四大艺术管理培训项目播下合作的种子，即使在艺术节结束之后也将依然开花结果，带来长远影响。其中，中英艺术管理人才实习计划是体现“艺述英国”长期致力于艺术管理和跨文化合作的极佳例子。

20位来自中国不同领域文化机构的艺术管理人员从100名申请者中脱颖而出，于2012年9月前往英国，在我们为他们相应安排的艺术机构进行为期6周的实习。我们邀请其中几位参与者分享他们的亲身体会。

Introductory workshop at British Council.  
Foreground left: Li Ren, Programme Manager, Hunan Grand Theatre;  
Right: Xie Meng, Manager of Education and Public Programmes.

在英国文化协会举办的工作坊  
前排左：李韧，湖南大剧院节目主管，前排右：谢萌，尤伦斯当代艺术中心教育与公共项目部主管



## Xiao Long

Established in 1712, Temple Theatre Beijing Opera House is the oldest indoor theatre in China. In many ways, it's a miracle that Temple Theatre has survived for the last 300 years, when at points it was a hospital, a warehouse and even a hostel. In 2010, my company made an agreement with the government to administer the theatre as a public opera house. In doing this we aim to give modern audiences the chance to discover traditional Beijing Opera, as well as introduce new plays into the old playhouse.

When I first arrived at the Globe Theatre in London I found a place full of energy, passion and creativity. Over the course of my placement, I worked hard to discover how all the staff running the theatre were able to build such a creative and positive atmosphere and maintain it over the years. It seems to me that UK arts managers work as a team, with the executive members making decisions as a group. In contrast, Chinese arts managers prefer to take the initiative in decision-making. Generally speaking, arts managers in the UK are more professional in the way they operate, but sometimes the way they work is more time-consuming and hierarchical.

From my point of view, the key to the arts is 'know who' instead of 'know how'. I very much appreciate the opportunity I've had to get to know arts managers in the UK face-to-face, and I look forward to co-operation in the future.

Cultural traditions and diversity are valuable assets in both China and the UK. Creativity often comes from looking at one's own cultural legacy from a different perspective. Examining Chinese culture through the lens of the UK, or from a contemporary perspective, can lead to new understanding and new and exciting art works.

## 肖龙

北京京剧院创立于1712年，是中国历史最悠久的室内剧场。在过去300年间，戏楼曾一度变成医院、仓库甚至是青年旅舍，如今得以幸存可谓奇迹。2010年，我们公司与政府商定把剧院改建成一个对外开放的京剧场馆，目的在于让现代人有机会接触传统京剧，同时也把新的剧目带入这个古老的剧场。

当我第一次走进伦敦莎士比亚环球剧场时，我马上感觉到这个地方洋溢着的活力、热情和创意。实习期间，我努力地尝试找到剧场员工们一直以来何以创造了一个有创造力且积极的氛围的秘密。在我看来，秘诀在于英国的艺术管理人员都是采取团队合作的形式，他们和执行人员们共同决策。中国的情况正好相反，我们的艺术管理人员在决策时习惯采取主动。总的来说，英国的艺术管理人员在管理层面上更专业，尽管有时他们的工作方式比较耗时且循序渐进。

在我看来，艺术管理的关键要素是人际网络而不是技巧。我非常感激有这样的机会与英国的艺术管理人员们面对面交流，也很期待未来的合作。

对中国和英国来说，文化传统和民族多元性都是宝贵的文化财产。创造力往往源于从一个不同的角度来反思自身的文化传承。透过英国的视角或者当代的眼光来反观中国文化，有益于催生全新的理解和新颖的艺术作品。

CEO, Xinhua Yajee Performing Arts International.  
Placement: Shakespeare's Globe Theatre, London.

海航文化新华雅集国际文化传播有限公司首席运营官  
实习机构：伦敦莎士比亚环球剧场

## Cai Biye

I am one of several PR and Marketing Managers at the Shanghai Dramatic Arts Centre, China's leading contemporary drama theatre. We have a permanent company and present more than 40 productions a year in our three auditoria, attracting audiences in the region of 200,000 per year, mostly young people under 35.

This was the first time I'd ever been abroad, so everything was fresh and exciting. Day one at the Royal Exchange Theatre in Manchester was overcast, which I soon learned was very typical. When I first set eyes on the theatre and its spires I thought, 'this can't be true, I'm working in a castle!' The theatre itself is a glass building shaped like a rose, with many limbs and joints to bear its weight. It is dark and unique, like a sleeping monster. Over five weeks, I explored every nook of this building, took part in many events and activities, familiarised myself with all the various departments, watched shows and even lost my way a few times. I got to know the people and the workings of the place intimately. For me, the experience was akin to love at first sight. But true love takes time, and all too soon my time in the UK was over.

Before the placement, I had imagined there would be huge differences in arts management between the two countries. But after the experience, I found more similarities than differences. We all face the same challenges: how to grab people's time from other forms of entertainment; how to balance artistic value and marketing profit.

During my placement I made many contacts with UK organisations and many personal friendships with the people working for the Royal Exchange Theatre. Art is all about people-to-people relationships, and I'm confident we will have further co-operation in the future.

## 蔡碧野

上海话剧艺术中心是中国领先的当代话剧中心，我在其中任职市场/公关主管。我们拥有自己的剧团和三个专业演出场地，每年推出超过40部剧作，吸引上海及周边地区近20万观众，大部分是35岁以下的年轻人。

这是我第一次出国，所有事物在我眼中都很新鲜兴奋。我第一天抵达曼彻斯特的皇家交流剧院时，天气阴霾，当然我之后发现这种天气很平常。我第一眼看见剧院的尖塔时，心想，“太难以置信了！我要在一座城堡里工作！”。皇家交流剧院是一座玻璃主体、层次呈玫瑰型的建筑，由许多柱子和连接部位支撑着整个建筑的重量。它散发着一股独特的忧郁气息，像一头沉睡中的怪物。

接下来的5周时间内，我走遍了剧院的每个角落，参与了许多活动，逐渐熟悉剧院内不同职能的部门，观看多场演出，甚至数次在剧院中迷路。我结识了剧院的员工，深入了解剧院的运作方式。对我来说，这次经历如同一见钟情。但真爱需要时间的酝酿，而我在英国的实习时间转眼便到了尾声。

启程去英国之前，我猜想英国和中国在艺术管理方面的差异会很大。但在实习结束之后，我发现了更多的共通点。比如，我们都面临同样的挑战：如何面对其他娱乐形式的竞争，如何平衡艺术价值和市场利润之间的矛盾。

实习期间，我与许多英国机构建立了联系，和皇家交流剧院的很多员工培养了友谊。艺术关注的是人与人之间的交流，我相信中英双方在未来会有更多的合作。

PR & Marketing Manager,  
Shanghai Dramatic  
Arts Centre.  
Placement: Royal Exchange  
Theatre, Manchester.

上海话剧艺术中心市场/公关  
主管  
实习机构：曼彻斯特皇家交流  
剧院

## Zhu Shuzhen

Shenzhen Fine Art Institute (SZFAI) is a non-profit arts research and creation institution, subsidised by Shenzhen Municipal Government, with a focus on ink painting and printmaking. As one of the youngest fine art institutes of its kind in China, SZFAI is known for its innovative contemporary practices and events such as the Shenzhen International Ink Art Biennial. We are also the first fine art institute to open to international artists for residency.

In 2010, I was enrolled in the Chinese University of Hong Kong, studying Cultural Management for my MA degree. When I arrived in the UK, I found many similarities between museums in Hong Kong and the UK. But after my residency, I see that Turner Contemporary is much more innovative than I first thought in terms of its programming.

As I understand, arts managers are the co-ordinators between artists and the audience. This is true in the UK; however, in almost all museums in China, there are not yet any concrete definitions for the profession. Our museum system is still young and growing. During my time at Turner Contemporary, I learned many innovative approaches to arts management that better equip me to collaborate successfully with partners in the UK and rest of the world. Turner Contemporary will definitely be a UK partner for me in the future, and all the many inspiring UK artists I met and experienced will come to my mind whenever I plan to curate a show of British artists in China.

## 朱淑贞

深圳画院是由深圳市政府主办的非盈利性艺术研究和创作机构，以水墨画和版画为重。身为中国最年轻的画院，深圳画院以其创新性的当代实践而名，比如它曾举办深圳国际水墨画双年展，也是第一所开设国际艺术家驻留项目的画院。

2010年，我入读香港中文大学攻读文化管理硕士学位。这次抵达英国之后，我发现香港和英国的博物馆之间有许多共同点。结束实习之后，我觉得特纳现代画廊在项目策划方面比我想象中更加有标新立异的精神。

我所理解的艺术管理人员的职能，是在艺术家和观众之间起协调作用。这正是英国的艺术管理的现实，但基本上所有的中国博物馆都没有对于艺术管理这一职能的具体界定。我们的博物馆体系还不成熟，还在不断完善的阶段。在特纳现代画廊实习期间，我学习到很多艺术管理方面的创新方式，让我学会以后可以如何更好地与英国以及海外同行进行合作。特纳现代画廊一定会是我以后的合作对象，而且日后我计划任何在中国举办的英国艺术家展览时，我一定会想起所有那些我在英国结识的优秀的艺术家。

Vice Director, Shenzhen  
Fine Art Institute.  
Placement: Turner  
Contemporary, Margate.

深圳画院展览部副主任  
实习机构：马尔盖特特纳现代  
画廊

## Sun Hui

The National Centre for the Performing Arts (NCPA) is a major non-profit cultural facility built by the Chinese government for the 21st century. Our core artistic philosophy is 'arts change life', and we have presented over a thousand world-class performances and educational events since opening in 2007. I am the Project Manager for classical music programming, charged with looking after performing arts companies and agencies, selecting projects and presenting them in NCPA's concert hall.

My first placement for UK Now was Northern Ireland Opera. On arriving, I was surprised that there were only about ten people running the company. Many UK arts organisations have small teams, and at first I didn't expect to learn much, but by the end of the project I was sorry I'd ever doubted it. Though the team is tiny, everyone has very distinct responsibilities. Arts Management in the UK is a job of high intensity without high income, but everyone loves what they do. The enthusiasm, passion and hard work I witnessed touched me very much.

I made lots of new friends during my stay in the UK, and I believe the connections between us will definitely help promote arts exchange in the future. We can invite British performing companies to visit us, and with the help of these new friends we can tour our resident orchestras and choirs to the UK in return. I even have a more ambitious plan in the pipeline. I talked with the Director of the Edinburgh International Festival during my placement there, and we discussed the possibility of running a similar festival model in Beijing in the future.

## 孙徽

国家大剧院是21世纪以来中国政府兴建的一个重要文化设施。我们的核心价值理念是“艺术改变生活”，自2007年开幕以来，我们已经举行了超过1000场世界水平的演出和众多教育活动。作为古典音乐部分的项目主管，我负责接待表演艺术剧团演出机构、甄选项目并安排它们在国家大剧院的音乐厅上演。

我的“艺术英国”实习第一站是北爱尔兰歌剧院。抵达之时，我很惊讶于这个剧院的运作团队竟然只有10个人。我发现很多英国艺术机构都只有很小的管理团队，所以起初并不期待能学到太多东西。但在实习结束之后，我很后悔自己曾有过这样的想法。管理团队虽小，但每个人职责分明。而且在英国，艺术管理是一份高强度、低收入的工作，每个投身于此的人却都乐在其中。我亲眼目睹了这种热情、积极和勤勉，令我非常感动。

我在英国逗留期间，结识了很多新朋友，我相信我们之间的友谊将会有助于日后的艺术交流。我们可以邀请英国的演出团体拜访中国，同样地，在英国朋友的帮助下，我们也可以把中国的交响乐团与合唱团带到英国去巡演。我甚至已经开始计划一个更有野心的项目。我在实习期间曾和爱丁堡国际艺术节的总监有过讨论，考虑以后是否可能在北京运作相似模式的艺术节。

Music Project Manager,  
National Centre for the  
Performing Arts, Beijing.  
Placements: Northern  
Ireland Opera; Edinburgh  
International Festival;  
Sage, Gateshead.

北京国家大剧院音乐项目主管  
实习机构：北爱尔兰歌剧院、爱  
丁堡国际艺术节、圣盖茨黑德音  
乐厅

Right: Tang Ning from  
Propel Performing Arts  
and Media Co Ltd with  
colleagues of her UK host  
institution, ATG.  
Site visit to Southbank  
Centre.

右图：北京驱动文化传媒有限公司的汤宁和她的英国实习接待机构ATG的同事合影  
实地观摩南岸艺术中心



Networking reception  
at British Council.  
Left: Yu Xinye, Programme  
Director, Xinghai Concert  
Hall, Guangzhou.

在英国文化协会总部举行的交流酒会  
左：于新冶，星海音乐厅节目总监



# Afterword

## 结语

### Sir Vernon Ellis, Vice-Chair, UK Now

As UK Now was drawing to a close, two things stood out for me. The first was the sheer amount of hard work by a great many people – our partners in China, our sponsors, my own colleagues at the British Council, and all the individual creative artists and companies – that enabled this festival to be so widespread and its quality so sustained. Over 200 events in 29 cities across China in eight months is an extraordinary and remarkable achievement.

The second was the way in which this festival, and of course its predecessor in Britain in 2008, China Now, represented a conversation between our two countries.

The stunning UK Pavilion at the Shanghai World Expo in 2010 challenged many people's perceptions of Britain. UK Now has taken this a stage further in its content and scope: we are a country that differentiates itself on its culture and its heritage, and are not afraid to put that culture and heritage out there on the international stage.

Through our music, our architecture, our dance and theatre, our filmmakers, designers and artists, we have been showing the people of China who we are and how we think. But it has not just been on the stage or in the gallery: the education programme for UK Now has been a heartening success, with over 70 talks, seminars, masterclasses or workshops over the eight months. And underpinning the whole programme has been the series of training and development programmes carried out in partnership with the Ministry of Culture. Many who took part in those programmes attended the final event of UK Now, a conference in Beijing where festival directors and curators from Britain joined their Chinese colleagues to examine how festivals promote or benefit a city or a country.

It is here, in the sphere of training and development, where so much of the real face-to-face engagement has taken place. As Ruth Mackenzie says elsewhere in this book, there are no short cuts to collaboration. It takes sustained effort, often behind the scenes, and over many months and years. China is investing heavily in its cultural infrastructure but is short of skills, content and experience of audience-building.

I believe the UK has a great deal to offer in how to achieve a sustainable ecosystem of the arts, and in doing so to build understanding, collaboration, friendship and trust. This is a two-way process and it is the important conversation between us. It is always better to engage than not to engage. The world is short of trust, and if we can build that understanding and trust, we will all benefit.

Sir Vernon Ellis became Chair of the British Council in March 2010. He spent his working life at Accenture in a number of major operational roles. He was Chairman of English National Opera from 2005 to 2012 and is involved in several other artistic organisations and foundations. He was knighted for his services to music in 2011, and was appointed Chair of the Arts and Media Honours Committee in 2012.

### 文龙爵士，“艺述英国”艺术节副主席

在“艺述中国”艺术节临近闭幕之时，我有两点特别深的感受。首先感谢那么多人为这个艺术节付出辛劳，包括我们的中方合作伙伴、艺术节的赞助商、英国文化协会的同事们、所有的艺术家个人和团体。正是大家的共同努力让“艺述英国”达到如此高的质量，获得如此广泛的认同。八个月内在中国29座城市举办超过200场活动，的确是了不起的成就。

第二点是，今年的“艺述英国”艺术节和2008年在英国举办的“时代中国”艺术节有着相同的重要意义，它们同样地代表了我们两个国家之间的美好交流。

2010年上海世博会上令人惊艳的英国馆，打破了许多人对英国的固有看法。在此基础上，“艺述英国”在内容和范畴层面更推进一步：英国拥有独具一格的文化传承，我们也希望把我们的文化珍宝放到国际舞台上与世人共享。

通过我们的音乐、建筑、舞蹈和戏剧，通过我们的导演、设计师和艺术家，我们向中国人民展现了英国是一个怎样的国家，以及我们是如何思考问题。但这不仅限于舞台上的演出或画廊里的展览：“艺述英国”的教育项目获得鼓舞人心的成功，我们在八个月内举办了超过70场演讲、研讨会、大师班及工作坊。同时，与中国文化部合作举办的一系列培训计划则是整个艺术节教育环节的根基。很多此系列培训计划的参与者亦出席了“艺述英国”的最后一个活动——在北京举行的“艺述英国”文化节论坛，与来自中英两地的艺术节总监及策展人共同探讨文化节在展示一国的艺术与文化上所发挥的作用。

很多面对面的交流和互动正是发生在培训与发展这一领域。正如露丝·麦肯齐在本书某处所提到，文化间的合作没有捷径可循。合作需要付出持续的、往往是无形的努力，可能耗费数月甚至数年的时间。中国正在加大它对文化事业的投入，但相对缺乏培养观众群体的技能、内容和经验。

我相信，英国在如何形成一个可持续发展的艺术生态系统方面，能为中国提供很多借鉴，而这样做也可以增进两国之间的了解与合作、友谊和信任。这是一个重要的双向交流的过程。互动总是有益的，在这个缺乏信任感的时代，如果两个国家之间能建立起真正的理解和信任，双方都会受益匪浅。

文龙爵士在2010年3月成为英国文化协会。他曾在埃森哲担任多个重要职位。2005至2012年期间，他曾任英国国家歌剧院主席，同时也参与多个艺术组织和基金会的工作。2011年，他因其对音乐的贡献授勋，并于2012年被指定为艺术和媒体荣誉委员会主席。

**SUPPORT**

**赞助支持**



The success of UK Now shows how much can be achieved through the active collaboration of business and the arts and creative industries.

The festival was generously supported by a group of 11 major private-sector companies. The contributions from these founder sponsors funded a core budget, which paid for the PR and marketing of UK Now and contributed to the cost of four UK Now Development Programmes, organised by the British Council in collaboration with the Chinese Ministry of Culture and the State Administration for Cultural Heritage. These programmes are designed to develop management and technical skills in China's rapidly developing Arts sector, to support the development of China's policy in the area of the creative economy and to share experience and expertise in the preservation of China's cultural heritage, as well as to constitute a collaboration which will continue long after the festival has run its course.

UK Now's programme of events was developed by British Council staff in China and the UK together with a large number of partners, venues, promoters and sponsors, using funding from a wide range of sources including British Council China's own arts budget. In order to secure maximum profile for UK Now and maximum benefits for the founder sponsors, the British Council negotiated an affiliation agreement with all its partners and collaborators on a case-by-case basis.

For the success and lasting legacy of the festival, UK Now is indebted to China's Ministry of Culture for its collaboration and support.

“艺述英国”艺术节的成功揭示了商业、艺术、和创意产业的密切合作所能创造的成就。

艺术节得到了十一家英国公司和跨国企业的慷慨赞助。这些创始赞助商的赞助构成了预算的核心部分，承担了“艺述英国”的公关和市场营销开销，也资助了“艺述英国”与中国文化部和国家文物局合办的四个培训项目。这些项目的设立是为了在中国快速发展的艺术领域里培养管理和技术技能；支持中国在创意经济产业的政策制定；与中国文化遗产保护领域分享经验和专业技能，我们希望能更为在艺术节之后更长时间的合作打下基础。

“艺述英国”的全部活动是由中英两国的英国文化协会会员，与大批合作伙伴、场地、演出商及赞助商一起合作举办的。这些活动的资金来源广泛，包括英国大使馆文化教育处艺术组本身的预算。为了确保“艺述英国”及其创始赞助商的最大的利益，英国文化协会与所有合作方都依逐个项目签署了联合协议。

“艺述英国”艺术节能取得成功并留下深远的影响，离不开中国文化部的合作和支持。

博然  
思维

BRUNSWICK

Supporting initiatives that increase the mutual awareness between China and the UK is an important part of our responsibility working in both countries. As Vice-Chairman of China Now in 2008, I saw first-hand the phenomenal success the festival had in engaging with British people. UK Now has built on that engagement by showcasing the UK's excellence in the arts and creative industries with a hugely ambitious programme of events in a way that is inclusive, interactive and above all, fun.

**Alan Parker, Founder Brunswick Group and Chairman of UK Now**

作为在中英两国都有业务开展的公司，我们一个很重要的责任就是支持那些能增进中英两国相互了解的倡议。作为2008年“时代中国”的副主席，博然思维亲眼见证了艺术节在英国人民中取得的成功。“艺述英国”通过一系列包容性的、互动的、有趣的活动向大众展示英国在艺术和创意产业的杰出贡献。

艾伦·帕克，博然思维集团创始人兼“艺述英国”主席

Started in 1987, Brunswick is an international corporate communications partnership across 21 offices in 12 countries around the world. With over 600 people, Brunswick's staff help businesses and other organisations address communications challenges and manage relationships. Brunswick has a strong presence in China, maintaining offices in Beijing, Hong Kong and Shanghai, where it works with multinationals and many of China's leading companies on critical issues they face as they build global operations.

博然思维成立于1987年，是一家合伙人制的国际传播顾问公司，在全球12个国家设有21个办公室。博然思维有超过600多名员工，帮助企业和其他组织解决企业传播难题、管理企业关系。博然思维的业务在中国也占有一席之地，他们在北京、香港、和上海的办公室与中国开展业务的跨国企业以及当地的中国企业进行广泛合作，帮助他们应对境内外所遇到的重大传播挑战。

BURBERRY



Burberry is an iconic British luxury brand synonymous with innovation and craftsmanship. It is listed on the FTSE 100 with annual revenues of over \$3 billion. Based in London under the direction of Chief Executive Officer, Angela Ahrendts and Chief Creative Officer, Christopher Bailey, the brand has built a global reputation for pioneering design and innovation. By exploring unique brand innovations such as Burberry Acoustic, Art of the Trench and 3D hologram runway shows, Burberry continues to connect heritage with cutting-edge technology and digital media.

博柏利是一个标志性的英国奢侈品牌，亦是创新和精湛工艺的代名词。以年销售额30亿美元登上了富时100指数。总部设在伦敦，在首席执行官安琪拉·艾伦茨和首席创意总监克里斯托弗·贝利的领导下，建立了以先锋设计和创新享誉全球的品牌形象。为了进一步发展品牌独特的创新成果，例如Burberry Acoustic(原创音乐)、Art of the Trench (Trench的艺术) 和三维立体全新影像时装秀，博柏利将会继续传承领先技术和数码媒体的传统。



Diageo is proud to be a sponsor of UK Now, showcasing the UK's cultural traditions to a broad audience. Brands of ours such as Johnnie Walker represent the best of British quality, with their unique cultural heritage and history of craftsmanship, so it is entirely appropriate that we support this celebration of British culture in China, a country with which we have a long history of engagement and continued commitment.

**Lin Menuhin, Corporate Relations Director, DIAGEO Greater China**

帝亚吉欧很荣幸能赞助“艺术英国”，将英国的文化传统展示给更多观众。我们的品牌，如尊尼获加，以他们独特的文化传承和工艺传统代表了最顶尖的英国品质，所以由我们来为这个英国文化的庆典提供赞助是再合适不过的了，而且我们与中国的合作关系也是由来已久，又是继往开来的。

**傅凌霄，帝亚吉欧大中华区企业关系总监**

Diageo is the world's leading premium drinks business with brands such as Johnnie Walker, Crown Royal, J&B, Windsor, Buchanan's and Bushmills whiskies, Smirnoff, Ciroc, Baileys, Captain Morgan, Tanqueray and Guinness. Headquartered in London, its products are sold in 180 countries. The Diageo Greater China office was established in Shanghai in 2002. Diageo also has a Chinese White Spirits business in China with aims of bringing premium Chinese White Spirits to international markets.

帝亚吉欧是全球领先的高档酒业集团，旗下品牌包括尊尼获加、皇冠威士忌、珍宝、温莎、布肯南和布什米尔威士忌、斯米诺、诗路珂、百利、摩根船长、添加利、和健力士。总部设在伦敦，其产品销往180多个国家。帝亚吉欧大中华区2002年在上海成立。帝亚吉欧还在中国开展了中国白酒业务，旨在将高档中国白酒推向国际市场。



HSBC is a founding sponsor of UK Now as part of our aim to support investment and trade and foster closer cultural links between the UK and China. Building on the themes of mutuality, trade and the success of China Now, HSBC supports global connectivity and the internationalisation of trade, and we anticipate that UK Now will act as an important platform on which to build meaningful cultural and business partnerships between the UK and China.

**Douglas Flint CBE, Group Chairman, HSBC**

汇丰银行是“艺术英国”始创赞助商之一，汇丰也坚持“艺术英国”项目的宗旨，支持投资与贸易发展，在中英两国之间建立起更为紧密的文化伙伴关系。为推动中英两国贸易往来，建立两国紧密联系，汇丰致力于增强全球联动性和促进贸易国际化，我们预期“艺术英国”项目将为中英两国之间更为紧密的文化和商业伙伴关系搭建一个有意义的平台。

**范智廉CBE，汇丰控股有限公司集团主席**

Founded in Hong Kong and Shanghai in 1865, and today headquartered in London, HSBC is one of the largest banking and financial services organisations in the world. The Group serves customers worldwide from around 7,500 offices in over 80 countries and territories in Europe, the Asia-Pacific region, North and Latin America, the Middle East and Africa.

1865年于上海、香港两地同时成立，现总部设于伦敦的汇丰银行是全世界最大的银行金融服务机构之一。集团在全球超过80个国家和地区，设有7,500个办公室服务全球客户，业务遍及欧洲、亚太、北美、拉丁美洲、中东、及非洲。



By sponsoring UK Now, we are looking to build stronger links and profile with our target audience sector in China, as well as strengthen the connection between China and the UK. The festival is a very effective way of reaching a specific audience in a manner that supports our image of innovation, built on experience and professionalism. IELTS has already helped hundreds of thousands of people in China to realise their dreams of either working or studying in the UK, and we hope to be able to continue contributing to the exchange of culture, education and intelligence between China and the UK.

**James Shipton, IELTS China Director**

雅思赞助“艺术英国”旨在与我们在中国的受众群建立更紧密的联系，也为加强中英两国间的交流。通过艺术节，我们能有效地接触到一些特定的人群，展现我们建立在丰富经验和专业性上的创新形象。雅思已经帮助了数百万的中国人实现了他们去英国工作或进修的梦想。我们希望继续为中英两国间的文化、教育、知识交流做出贡献。

**史哲明，雅思中国区负责人**

IELTS is the market leader in English language testing for study, work and immigration purposes in China, where it has a reputation for being authoritative but also accessible and friendly; candidates particularly like the face-to-face interview rather than the computerised interaction of other testing companies. IELTS is known in China as the original English language test that uses all four skills to measure a candidate's genuine ability to communicate.

在中国，雅思是以学习、工作、和移民为目的的英语语言考试的市场领导者。雅思在中国享有权威但平易近人的声誉。相比较其他考试的人机口语测试，考生尤其喜欢我们的面对面面试。雅思在中国被认为是最权威的使用所有四种技能来衡量考生的真正沟通能力的英语语言考试。



There are currently 20 million outbound trips from China every year, and by 2015 that number will increase to 100 million. UK Now is a fantastic opportunity to build on this growing relationship between the two countries, by showcasing the best of Britain's culture to China.

**Keith Barr, Chief Executive Officer Greater China**

中国目前每年有两千万人出境，到2015年这个数字会增长到1亿。“艺术英国”借由向中国展示最顶尖的英国文化，对发展两国的关系可谓是绝佳的机会。

**柏思远，洲际酒店集团大中华区首席执行官**

InterContinental Hotels Group is a British company and the world's largest hotel group by number of rooms. Its seven international hotel brands are InterContinental, Crowne Plaza, Hotel Indigo, Holiday Inn, Holiday Inn Express, Staybridge Suites and Candlewood Suites. IHG was one of the first international hotel companies to enter China in 1984, and now has over 180 hotels in the country, with another 150 due to open over the next four to five years.

洲际酒店集团是一家英国企业，而且是目前全球拥有客房数量最多的国际酒店管理公司。旗下拥有七个国际酒店品牌，包括洲际、皇冠、英迪格酒店、假日酒店、智选假日酒店、Staybridge Suites和Candlewood Suites。洲际酒店集团在1984年进入中国市场，成为第一批入驻中国的国际酒店公司之一。至今在中国已拥有超过180家酒店，并将在未来四至五年中再增加150家。



Jaguar Land Rover is honoured to be one of the founder sponsors of UK Now. As a British car manufacturer with globally iconic brands, we are keen to do our part in enhancing the cultural exchanges between Britain and China, and especially excited to help bring British contemporary art to a Chinese audience through our sponsorship of the Tony Cragg exhibition. Jaguar Land Rover has a strong interest to promote British art, engineering and heritage and to support the work of the British Council, and UK Now is a great opportunity to show a broader, more enduring commitment during this important Olympic year and beyond.

**Bob Grace, President, Jaguar Land Rover China**

捷豹路虎很荣幸能够成为“艺术英国”的创始赞助商之一。作为拥有全球标志性品牌的英国汽车制造商，我们希望尽自己的力量促进英国和中国之间的文化交流，也特别高兴能通过赞助托尼·克拉格的展览将英国当代艺术展现给中国观众。捷豹路虎对推动英国艺术的变革和传承有着浓厚的兴趣，也乐于帮助英国文化协会的工作，借着“艺术英国”的良机，体现了我们在这重要的奥运年，及以后更广泛、更长期的合作。

**高博，捷豹路虎中国总裁**

Jaguar Land Rover (JLR) is Britain's leading premium auto manufacturer. With the National Sales Centre established in 2009, it has continued to achieve remarkable growth, with year to date sales up nearly 90% from the same period last year. JLR has a long-term commitment to the Chinese market across the four pillars of sustainable development: new technology, emission reduction and nature protection, humanitarian aid and education. It is continuing to tailor its cars specifically for the Chinese consumer, with the XJ Ultimate and the All-New Range Rover being the pinnacle of achievement. Jaguar Land Rover is continuing to expand its dealer network across China, and is dedicated to further building service quality and customer experiences through the investment in infrastructure expansion, including training academies, experience centres and parts distribution centres. Jaguar Land Rover has officially launched its Tailored Service Program in China, making it the first Jaguar Land Rover market worldwide to receive such customised services.

捷豹路虎 (JLR) 是英国领先的高档汽车制造商。随着全国销售中心在2009年的成立，销售继续取得显著增长，今年的销售额较去年同期增长近90%。JLR对中国市场的有着长期承诺，涉及在可持续发展的四大支柱：新技术、节能减排和自然保护、人道主义援助，和教育。公司也专门针对中国消费者需求持续调整其车型，其中XJ旗舰版和全新的揽胜堪称成就巅峰之作。捷豹路虎将继续扩大其遍布中国的经销商网络，并致力通过扩大基础设施投资：包括培训学校，体验中心，零部件配送中心，来进一步提升服务品质和客户体验。捷豹路虎正式在中国推出了专享迅捷服务，这使中国成为全球捷豹路虎市场中第一个享受此项定制服务的地区。



As a founding sponsor of UK Now, Jaguar Land Rover China took the opportunity to sponsor Tony Cragg's exhibition in Shanghai. Sponsoring the exhibition gave us the opportunity to host an exclusive evening for our customers, which included a guided tour by the curator. Providing valued customer experiences above and beyond the immediate automotive environment is a key part of our Customer First approach in China. We were delighted to provide a fleet of vehicles for Tony and the British Council during their time in Shanghai. On one occasion they were caught at the Shanghai National Library in a typhoon-style thunderstorm. This did not hinder the Land Rover, which drove up the curb and onto the forecourt of the library to rescue them from the rain – it was a very James Bond moment!

**Matthew Simpkins, Senior CRM Manager, Jaguar Land Rover China**

作为“艺术英国”的创始赞助商，捷豹路虎中国借此机会赞助了托尼·克拉格在上海的展览。赞助展览让我们有机会为我们的客户举办独家夜游，还包由馆长亲自提供导赏。提供超越汽车环境的尊贵的客户体验是我们在中国对顾客至上方针的一种实践。我们很高兴为托尼和英国文化协会在上海期间的出行提供了一队车辆。有一次，他们在上海国家图书馆遇上狂风暴雨。这丝毫不倒路虎，径直开上路沿，从图书馆的前庭解救了被困雨中的他们。那景象有如出自007的电影中！

**辛博哲，捷豹路虎中国高级客户关系经理**



Being part of UK Now reinforces our long-term commitment to China – Swire first established an office in Shanghai in 1866. Today in China, we are building our next generation of vessels, flying to major cities, operating one of the world's biggest airframe maintenance facilities, developing large-scale real estate projects, and producing beverages to a huge franchise population, amongst other things. We believe this commitment will only be enhanced with time.

**James Hughes-Hallett, Chairman, John Swire & Sons Ltd**

成为“艺术英国”的一分子加强了我们与中国的长期友好关系。太古集团最先于1866年在上海设立了办事处。在现今的中国，我们建造我们新一代的船舶，飞往各主要城市，经营世界上最大的机身维修设施之一，开发大型房地产项目，除此以外，还为庞大的专营客户群生产饮料。我们相信太古与中国的关系将与日俱进。

**何礼泰，英国太古集团主席**

Swire is a highly diversified group; our interests encompass a wide range of commercial activities and are global in scale, including properties, aviation, agribusiness and food chain, marine services, and trading and industrial activities. Many of our core businesses can be found within the Asia-Pacific region, where traditionally Swire's operations have centred on Hong Kong and Mainland China. Other major interests are located in Australia, Papua New Guinea, East Africa, Sri Lanka, the USA and the UK. John Swire & Sons Ltd is headquartered in the UK. In Mainland China, the company has resident offices in Beijing, Shanghai and Guangzhou.

太古是一个高度多元化的集团。太古的业务范围广泛，跨越全球不同范畴和市场，包括地产、航空、农产品与食物链、海洋服务、和贸易及实业。旗下核心业务多设于亚太区，其中香港和中国大陆一向为太古业务的主要营运地。其他业务遍布世界各地，包括澳洲、巴布亚新几内亚、东非、斯里兰卡、美国及英国。在中国大陆的北京、上海和广州设有企业常驻代表机构。

Asia is a strategically important market for Norton Rose. We have one of the best-resourced legal practices in the region, and are committed to expanding our business and improving the depth and breadth of our service to clients in Asia-Pacific. UK Now provides a unique opportunity to strengthen the ties between China and the UK, and other key world economies. The legacy of the UK Now programme will be to facilitate a deeper understanding of the Chinese business community, and to enable Norton Rose to benefit from long-lasting links that will result in genuine business opportunities and successes.

**Paul Giles, Chairman Emeritus, Norton Rose**

亚洲对于诺顿罗氏来说是一个重要的战略市场。我们拥有该地区的资源最丰富的法律实务之一，并致力于在亚太地区扩大我们的业务，和为客户提高我们服务的深度和广度。“艺述英国”为加强中国、英国、与世界其他主要经济体之间的联系提供了一个得天独厚的机会。“艺述英国”留下来的深远影响将促进我们更深入地了解中国的商业社区，并使诺顿罗氏受益于长期持久的紧密联系，这将会为我们带来实打实的商机和成就。

**Paul Giles, 诺顿罗氏集团名誉主席**

Norton Rose is a leading international legal practice. We offer a full business law service to many of the world's pre-eminent financial institutions and corporations from offices in Europe, Asia, Australia, Canada, Africa, the Middle East, Latin America and Central Asia. Knowing how our clients' businesses work and understanding what drives their industries is fundamental to us. Our lawyers share industry knowledge and sector expertise across borders, enabling us to support our clients anywhere in the world. We are strong in financial institutions; energy; infrastructure, mining and commodities; transport; technology and innovation; and pharmaceuticals and life sciences.

On 1 June 2013, Norton Rose will join forces with leading US law firm Fulbright & Jaworski LLP to form Norton Rose Fulbright. With 3,800 lawyers and 54 offices, including 11 in the USA, Norton Rose Fulbright will be one of the largest global practices, with significant depth of expertise in the world's leading business and financial centres.

诺顿罗氏集团是著名国际律师事务所，通过遍布欧洲、亚洲、澳大利亚、加拿大、非洲、中东、拉丁美洲和中亚等国家和地区的办事处为诸多世界一流金融机构和企业提供全方位商事法律服务。熟悉客户的商业运营模式，了解他们所在行业的发展动力，对我们至关重要。我们的律师跨境共享行业专长和各领域专门知识，具备在世界各地向客户提供服务的能力。我们在金融机构、能源、基础设施建设、矿业及大宗商品、交通运输、科技与创新、医药和生命科学领域具有雄厚实力。

2013年6月1日起诺顿罗氏将与著名美国律师事务所富布莱特·贾沃斯基 (Fulbright & Jaworski LLP) 合并，组成诺顿罗氏富布莱特律师事务所。合并后的诺顿罗氏富布莱特律师事务所将拥有3800名律师，54个办公室，其中包括11个在美国的办公室，在全球领先的商业和金融中心，拥有深入扎实的专业知识，成为全球最大的律所之一。

Prudential plc is very pleased to be supporting UK Now. As a British-based company with strong links to China and the wider Asia region, we welcome this exciting cultural festival that will continue to strengthen the important relationship between our two countries.

**Angela Yin, Chief Representative, China, Prudential**

英国保诚集团非常高兴能够为“艺述英国”提供支持。作为一家与中国和广大亚洲地区有密切联系的英国公司，我们欢迎这个令人兴奋的文化节，它将继续加强我们两国之间的重要关系。

**尹莉, 英国保诚集团驻华首席代表**

Prudential plc is an international financial services group with operations in Asia, the US and the UK, serving over 26 million customers. Formed in 1848, Prudential became the largest UK life company by 1898. Over the last 20 years Prudential's business has expanded significantly, not only in the UK but also in the United States and particularly in new markets across Asia.

英国保诚集团是在亚洲、美国、及英国执业，服务超过2600万客户的国际性金融服务公司。成立于1848年的保诚集团在1898年已成为英国最大的人寿保险公司。在过去的20年中，保诚的业务大规模扩张，不仅在英国，而且在美国、尤其是亚洲新兴市场业务更是显著扩大。

Standard Chartered Bank is proud to be a founding sponsor of UK Now, to showcase the best of British cultural diversity and talents across China. We are delighted to play a part in bridging the friendship and understanding between these two nations.

**Lim Cheng Teck, Chief Executive Officer and Executive Vice-Chairman, Standard Chartered Bank (China) Limited**

渣打银行很自豪能成为“艺述英国”的创始赞助商之一。艺术节在中国范围内展示了英国文化多样性和艺术才能的精华。我们很高兴能为搭建两国友谊和了解的桥梁出一份力。

**林清德, 首席执行官兼董事会常务副主席**

Standard Chartered is a leading international banking group with 1,700 offices in 70 markets worldwide. The Group is committed to building a sustainable business over the long term and upholding high standards of corporate governance, social responsibility, environmental protection and employee diversity. In China, the Bank set up its first branch in Shanghai in 1858. Standard Chartered has one of the largest foreign bank networks in China, and Standard Chartered Bank (China) Limited was one of the first foreign banks to locally incorporate in China in April 2007.

渣打是一家国际领先的银行集团。渣打集团在70个国家设有1,700多个分支机构。集团致力于建设长效的可持续业务，并坚持高水平的公司管治、履行社会责任、实践环境保护及员工多样化。1858年渣打银行在上海开设了它在中国的首家分行。渣打拥有中国最大的外资银行网络之一。2007年4月，渣打银行（中国）有限公司成为第一批本地法人银行之一。



### UK Now Diamond Debit Card

Through its longstanding relationship with the British Council, Standard Chartered produced 2012 UK Now branded debit cards for our high net worth customers. Printed entirely in black with a subtle variation on the UK Now logo, the card caters to the trend in China for customised financial products, while also truly reflecting British heritage and luxury. The card is packaged with a series of distinctly UK-themed merchant benefits and alliances.

The launch event for the card was held at the National Museum of China, with an exclusive private day's viewing for our customers to tie in with UK Now's Passion for Porcelain exhibition. The exquisite porcelain collections from both the UK and China served as an ideal reflection of both nations' cultural and creative links.

### “艺述英国”钻石借记卡

通过与英国文化协会的长期合作，渣打银行为高净值客户特制了2012张“艺述英国”钻石借记卡。卡面为全黑色，采用了“艺述英国”标志的变体。该卡满足中国不断增长的对金融定制服务的需求，同时也切实反映了英国的文化遗产和奢华贵族风。该卡围绕独特的英伦主题制定了一系列产品优惠和合作服务。

“艺述英国”钻石借记卡的启动仪式在中国国家博物馆举行，我们的贵宾享受了“艺述英国”瓷韵展的私人专赏。来自英国和中国精美的瓷器藏品极佳地反映了这两个国家间的文化和创意链接。

# Appendix

## 附录

### Programme of Events

#### 活动项目

**1927 theatre company: *The Animals and Children Took to the Streets* (Highlights of Edinburgh Fringe)**

Guangzhou, Guangzhou Opera House: 4 & 5 April.  
Changsha, Changsha Red Theatre: 7 & 8 April.  
Beijing, National Centre for the Performing Arts: 11–15 April.

**爱丁堡艺术节精彩佳作: 英国1927剧团《上街的动物和孩子们》**

广州, 广州大剧场: 4月4日-5日  
长沙, 长沙红色剧院: 4月7日-8日  
北京, 国家大剧院: 4月11日-15日

#### A

**Academy of St Martin in the Fields chamber orchestra**

Beijing, National Centre for the Performing Arts: 26 May.

**圣马丁室内乐团**

北京, 国家大剧院: 5月26日

**Action Hero theatre company: *Watch Me Fall* (Highlights of Edinburgh Fringe)**

Shanghai, Shanghai Grand Theatre: 26–28 October.

**Action Hero《看着我倒下》**

上海, 上海大剧场, 小剧场: 10月26日-28日

**Akram Khan Company: *Vertical Road***

Shanghai, Oriental Art Centre: 9 May.  
Beijing, National Centre for the Performing Arts: 12 & 13 May.  
Hangzhou, Hangzhou Grand Theatre: 16 May.  
Wuhan, Hubei Theatre: 18 May.  
**Education:** 1) Dance workshop; 2) Talk by Farooq Chaudhry: The Business of Dance (Shanghai & Beijing).

**英国阿库·汉姆舞蹈团《上升之路》**

上海, 上海东方艺术中心: 5月9日  
北京, 国家大剧院: 5月12日-13日  
杭州, 杭州大剧场: 5月16日  
武汉, 武汉湖北剧院: 5月18日  
**公共教育活动:** 1) 舞蹈工作坊; 2) 法鲁克·乔杜里: 如何“经营”舞蹈(上海, 北京)

**Alan Greig: *Shall We Dance?* Community Dance Workshop**

Shanghai, Jin Xing Dance Studio: 10 November.  
**舞! 舞! 舞! 社区舞蹈工作坊**  
上海, 金星舞蹈团: 11月10日

**Andy Gotts: an Education UK Smart Talk by the photographer**

Beijing, Tsinghua University: 16 April.  
Shanghai, Shanghai University: 18 April.  
Guangzhou, Guangdong Museum: 19 April.

**与安迪·高茨相聚于智慧课堂**

北京, 清华大学: 4月16日  
上海, 上海大学: 4月18日  
广州, 广东省博物馆: 4月19日

**Anonymous: a film screening**

Beijing, Megabox Sanlitun: 8 & 9 November.  
Tianjin, IMAX China, Jinwan Plaza: 14 November.  
Chengdu, Stellar International Cineplex: 20 & 21 November.  
Shenzhen, IMAX China: 23–30 November.

**欧盟电影节:《不知名》**

北京, 美嘉欢乐影城三里屯店: 11月8日-9日  
天津, 中影国际影城津湾店: 11月14日  
成都, 星美国际影城西南影都店: 11月20日-21日  
深圳, 中影国际影城欢乐海岸店: 11月23日-30日

**An Uncommon Past: Digital Media Exhibition**

Chongqing, Sichuan Fine Art Institute: 27 April–13 May.

**不同寻常的往事: 摄影、数字媒体、视频艺术作品展览**

重庆, 四川美术学院: 4月27日-5月13日

**Architects of Air: Miracoco luminarium**

Wuhan, Changqing Garden: 26 September–7 October.

**空气建筑师: “Miracoco” 幻彩迷宫**

武汉, 武汉新世界常青花园: 9月26日-10月7日

**A. S. Byatt: author tour of China**

Beijing, National Library of China: 2 September.  
Shanghai, No.1 WAI TANYUAN: 6 September.

**享有世界盛誉的英国知名作家中国行: A.S.拜厄特**

北京, 中国国家图书馆: 9月2日  
上海, 外滩源壹号: 9月6日

#### B

**BAFTA-winning British films at the Shanghai International Film Festival**

Shanghai, Rockbund Art Museum: 16 & 17 June

**上海国际电影节艺述英国单元**

上海, 外滩美术馆: 6月16日-17日

**BBC National Orchestra of Wales China Tour**

Tianjin, Grand Theatre: 6 July.  
Beijing, National Centre for the Performing Arts: 7 & 8 July.  
Shanghai, Oriental Art Centre: 12 July.  
Shenzhen, Shenzhen Concert Hall: 14 July.  
Guangzhou, Xinghai Concert Hall: 15 July.

**BBC威尔士国家交响乐团音乐会**

天津, 天津大剧场: 7月6日  
北京, 国家大剧院: 7月7日-8日  
上海, 上海东方艺术中心: 7月12日  
深圳, 深圳音乐厅: 7月14日  
广州, 广州星海音乐厅: 7月15日

**BFI: A Window on the BFI National Archive**

Beijing, Ullens Centre for Contemporary Art: 27 & 28 April.

**英国电影学会: 电影资料馆的故事**

北京, 尤伦斯当代艺术中心: 4月27日-28日

**BFI: Beijing-London Twin Cities silent films with live music performance**

Beijing, Ullens Centre for Contemporary Art: 28 April.

**北京伦敦双城记: 无声电影配乐放映会**

北京, 北京尤伦斯当代艺术中心: 4月28日

**BFI: Old British Film Night**

Shanghai, Rockbund Art Museum: 15 June.

**老电影 新味道: 英国老电影之夜**

上海, 上海外滩美术馆: 6月15日

**Blind Summit theatre company: *The Table* (Highlights of Edinburgh Fringe)**

Beijing, Pioneer Theatre: 23–28 October.  
Shanghai, 1933 Theatre: 30 & 31 October.  
Guangzhou, Guangzhou Opera House: 1 & 2 November.



**Chinatown Arts Space:  
Piccadilly Revisited**

A live multimedia piece commissioned by Chinatown Arts Space, *Piccadilly Revisited* explores the little-known life story of Anna May Wong, the first East Asian Hollywood movie star. Remixing the classic silent film *Piccadilly*, shot in London in 1929, with contemporary video, narration and a live soundtrack performance, the piece gives a new voice to the star's silent screen persona.

**英国华埠艺廊：《唐人街繁华梦》**

由英国华埠艺廊 (Chinatown Arts Space) 全新出品的多媒体现场音乐项目《唐人街繁华梦》，重塑了好莱坞首位华裔女星黄柳霜鲜为人知的一生。作品把现代视频、旁白配音和现场配乐融入1929年拍摄于伦敦的《唐人街繁华梦》，为这部经典默片注入全新的声音。



Great Court at the British Museum.

大英博物馆大中庭

**English National Ballet: Soirée**

To reflect UK Now's broad reach, the Festival had five separate regional launches. English National Ballet's *Soirée* marked the opening of UK Now in East China, at Shanghai Lyceum Theatre. Following their successful collaboration at Shanghai Expo, ENB performed with Shanghai Ballet. ENB also hosted educational wrap-around activities at Tongji University, Shanghai Jiaotong University, Shanghai Conservatory of Music and Dongnan University.

**英国国家芭蕾舞团：《晚会》**

为了体现“艺述英国”的广度，艺术节在五个地区分别举办了不同的开幕活动。英国国家芭蕾舞团的《晚会》是“艺述英国”在中国华东区的开幕活动，在上海兰心大戏院上演。英国国家芭蕾舞团与上海芭蕾舞团共同演出，两者在过去十年建立了良好的合作关系。英国国家芭蕾舞团还在同济大学、上海交通大学、上海音乐学院和东南大学开展了一系列相关教育活动

2012 John Moores Painting Prize (China) winning painting *Being*, 200x250 cm, Oil on canvas.

2012约翰·莫尔绘画奖(中国)大奖作品,《存在》, 200x250 厘米, 布面油画



Brian Griffin, *Mother, The Black Country.*

布莱恩·格里芬作品,《母亲》, 黑色王国摄影艺术展



**来自爱丁堡艺术节：盲顶剧团《桌子》**
北京，国话先锋剧场：10月23日-28日
上海，1933老场坊空中剧场：10月30日-31日
广州，广州大剧院：11月1日-2日
**Brian Griffin: The Black Country photography exhibition**
Beijing, Three Shadows Photography Art Centre: 21 April–31 May.

**布赖恩·格里芬：《黑色王国》：由弗朗索瓦·赫伯尔策展**
北京，三影堂摄影艺术中心：4月21日-5月31日

**Brit Band Tours: And So I Watch You From Afar (Northern Ireland)**
Shanghai, Yuyintang: 10 August.
Chengdu, Little Bar: 11 August.
Chongqing, Nuts Club: 14 August.
Kunming, Summer Lotus Livehouse: 16 August.
Beijing, MAO Livehouse: 17 August.

**UK闹！系列巡演之北爱尔兰后摇强团**
上海，育音堂：8月10日
成都，小酒馆：8月11日
重庆，坚果俱乐部：8月14日
昆明，夏沫莲花音乐现场：8月16日
北京，MAO Livehouse：8月17日

**Brit Band Tours: Fence Collective (Scotland)**
Beijing, MAO Livehouse: 7 October.
Xi’an, On the Road Bar: 9 October.
Urumqi, Lennon Pub: 11 October.
Kashgar, Jin Ao Er Da: 13 October.
Shanghai, Yuyintang: 16 October.

**UK闹！系列巡演之苏格兰独立厂牌Fence Collective旗下音乐人寻访“丝绸之路”**
北京，MAO Livehouse: 10月7日
西安，在路上酒吧：10月9日
乌鲁木齐，烈浓酒吧：10月11日
喀什，金奥尔达：10月13日
上海，育音堂：10月16日

**Brit Band Tours: Gallops (Wales)**
Beijing, XP: 15 July.
Changsha, Freedom House: 17 July.
Wuhan, VOX Livehouse: 18 July.
Wuxi, Little Theatre: 20 July.
Shanghai, Yuyintang: 22 July.

**UK闹！系列巡演之北威尔士数字摇滚乐队 Gallops中国巡演“探访工业之心”**
北京，北京小犖：7月15日
长沙，飞鸟与鱼唱片行：7月17日
武汉，VOX Livehouse：7月18日
无锡，无锡小剧场：7月20日
上海，育音堂：7月22日

**Brit Band Tours: Jamie Woon (England)**
Beijing, MAO Livehouse: 9 November.
Harbin, Box Town: 10 November.
Shenyang, Film 754: 13 November.
Dalian, Hertz Bar: 14 November.
Shanghai, Yuyintang: 17 November.
**UK闹！系列巡演之英伦灵魂乐新贵 Jamie Woon璀璨北部之旅**
北京，MAO Livehouse: 11月9日
哈尔滨，BOX糖果酒吧：11月10日
沈阳，纳纱（二经街店）：11月13日
大连，赫兹酒吧：11月14日
上海，育音堂：11月17日

**British artists at Shanghai Biennale**
Shanghai, Contemporary Art Museum: 1 October 2012–31 March 2013.
**Education:** Workshop by Roy Ascott: Art and Technology.

**上海双年展艺术述英国单元**
上海，上海当代艺术博物馆：2012年10月1日-2013年3月31日
**公共教育活动：**英国艺术家Roy Ascott艺术与技术工作坊

**British Film Week 2012**
Beijing, Broadway Cinematheque MOMA: 5–16 December.

**英国电影周2012**
北京，当代MOMA百老汇电影中心：12月5日-16日

**British Museum: Treasures of The Human Form**
Shanghai, China Art Museum: 1 October–31 December.

**人的造型：来自大英博物馆珍宝**
上海，中华艺术宫：10月1日-31日

**British Museum and Victoria and Albert Museum: Passion for Porcelain–Masterpieces of Ceramics**
Beijing, National Museum of China: 22 June 2012–6 January 2013.

**瓷韵：大英博物馆、维多利亚和阿尔伯特博物馆馆藏瓷器精品展**
北京，中国国家博物馆：2012年6月22日-2013年1月6日

**Candoco Dance Company: Candoco Unlimited, a double bill**
Shanghai, Lyceum Theatre: 17 April.
Beijing, National Centre for the Performing Arts: 20 & 21 April.

**2012年伦敦文化奥林匹亚巅峰之作《坎多克无极限》Unlimited中国巡演**
上海，兰心大戏院，4月17日
北京，国家大剧院，4月20日-21日

**Chinatown Arts Space: Piccadilly Revisited, a contemporary music performance at the screening of a classic British silent film at the Beijing International Film Festival**
Beijing, Broadway Cinematheque MOMA: 21 & 22 April.

**《唐人街繁华梦》舞台表演**
北京当代MOMA百老汇电影中心：4月21日-22日

**Christ Church Cathedral Choir**
Beijing, National Centre for the Performing Arts: 2 August.
Guangzhou, Xinghai Concert Hall: 4 August.
Shenzhen, Concert Hall: 5 August.

**聆听500年牛津之声：牛津大学(基督教会)合唱团音乐会**
北京，国家大剧院：8月2日
广州，星海音乐厅：8月4日
深圳，深圳音乐厅：8月5日

**Circumstance theatre company: As If It Were the Last Time subtle mob experience**
Xiamen: 30 November.
**Education:** Talk and gig by Duncan Speakman.

**乍现影院《仿佛，最后一次》**
厦门：11月30日
**公共教育活动：**艺术家分享会

**Clive Barda photography exhibition: Exposure!**
Guangzhou, Guangzhou Opera House: 31 March–1 July.
Beijing, National Centre for the Performing Arts: 5–19 April.
Hangzhou, Hangzhou Grand Theatre: 10 April–7 May.
Macau, Tap Seac Gallery: 2 November–9 December.

**Exposure!：克莱夫·巴达回顾摄影展**
广州，广州大剧院：3月31日-7月1日
北京，国家大剧院：4月5日-19日
杭州，杭州大剧院：4月10日-5月7日
澳门，塔石艺文馆：11月2日-12月9日

**Cultural Festivals: the UK Now Forum**
Beijing, Westin Chaoyang: 13 December.

**艺述英国文化节论坛**
金茂北京威斯汀：12月13日

**D David Mitchell: author tour of China**
David Mitchell Dialogue with Xu Zechen, Difficulties and Possibilities of Novel Writing;
2) David Mitchell Dialogue with Li Er, The Magic of Fiction (Shanghai and Beijing).

**享有世界盛誉的英国知名作家中国行：大卫·米切尔**
大卫·米切尔对话徐则臣：长篇小说的困局与可能性；
大卫·米切尔对话李洱：虚构的魔力（上海、北京）

**DJ Goldierocks China Tour**
Chengdu, Panda Club in East.
Chengdu Music Park: 8 May.
Nanjing, Future Inn: 12 May.
Beijing, Ullens Centre for Contemporary Art: 13 May.
Wuhan, Lian Pub: 16 May.
Shenzhen, CJW Bar: 19 May.

**英伦音乐前沿DJ Goldierocks中国巡回之旅**
成都，东区音乐公园熊猫俱乐部：5月8日
南京，明日大酒店：5月12日
北京，尤伦斯当代艺术中心：5月13日
武汉，Lian 酒吧：5月16日
深圳，CJW酒吧：5月19日

**DJ Nic Fanciulli**
Beijing, Lantern Club: 30 April.

**格莱美提名最佳DJ尼克·凡修力**
北京，灯笼俱乐部：4月30日

**Dream Lab Challenge**
Beijing D•PARK: 24 November.
**Education:** Smart Talks by the Dream Lab judges
1) Technology and the Arts;
2) Design and Branding on the World Stage (Beijing, Shanghai, Chongqing & Guangzhou).

**梦工坊**
北京D•PARK：11月24日
**公共教育活动：**智慧课堂：对话“梦工坊”挑战赛评委1) 技术与艺术；2) 世界舞台上的设计与品牌（北京、上海、重庆、广州）

**Dressing the Screen: the Rise of Fashion Film**
Beijing, Ullens Centre for Contemporary Art: 26 October–11 November.
**Education:** 1) Panel discussion on fashion film by Kathryn Ferguson, Jaime Perlman, Ruth Hogben, Julian Roberts, Shaway Yeh, Xander Zhou, Trunk Xu and Chen Zhou;
2) Talk by Ruth Hogben and Jaime Perlman: The Development of Fashion Films;
3) Workshop by Kathryn Ferguson: Fashion Film-making;
4) Workshop by Julian Roberts: Subtraction Cutting.

**伦敦时尚艺术电影展映周**
北京，北京尤伦斯当代艺术中心：10月26日-11月11日
**公共教育活动：**1) 时尚电影专题讨论；2) 时尚电影发展对话；3) 工作坊：时尚电影摄制；4) 工作坊：Julian Roberts谈剪辑

**English National Ballet: Soirée**
Shanghai Lyceum Theatre: 3–5 May.
**Education:** 1) Talk: English National Ballet;
2) Workshop by Kerry Lewis: Technical Training;
3) Workshop: Teamwork and Ballet;
4) Talk: How to Appreciate Ballet.

**英国国家芭蕾舞团中国巡演“ Soirée”**
上海兰心大戏院：5月3日-5日
**公共教育活动：**1) 对话：英国国家芭蕾舞团；2) 舞台技术培训工作坊；3) 团队精神与芭蕾工作坊；4) 对话：如何欣赏芭蕾

**F Fosters and Partners: Art of Architecture exhibition**
Shanghai Oil Painting and Sculpture Institute: 25 July–25 August.
**Education:** 1) Screening: *How Much Does Your Building Weigh, Mr Foster?*;
2) Talk by Spencer de Grey, Design Director of Foster and Partners: Cities and Culture.

**建筑之艺术**
上海油画雕塑院美术馆：7月25日-8月25日
**公共教育活动：**1) 电影放映：您的建筑重几何，福斯特先生？；2) Spencer de Grey谈城市与文化

**G Gareth Bonello at the Chengdu Big Love Festival**
Chengdu Big Love Music Festival: 24 June.

**盖瑞思·波尼罗倾情加盟成都大爱音乐节**
成都大爱音乐节：6月24日

**Gecko theatre company: Missing (Highlights of Edinburgh Fringe)**
Shanghai Grand Theatre: 15–17 October.
Beijing Broadway Cinemathique MOMA: 3–5 November.
Nanjing University: 8 & 9 Dec.
Hangzhou: 8 & 9 Dec.

**来自爱丁堡艺穗节的精选剧目：《迷失》**
上海，上海大剧院：10月15日-17日
北京，当代MOMA百老汇电影中心：11月3日-5日
南京，南京大学：12月8日-9日
杭州：12月8日-9日

**Gobbledegook theatre company: The Planet of the Beetlebuns at Macau Arts Festival**
Macau, Dom Pedro V Theatre: 4–6 May.

**澳门艺术节：Gobbledegook’s The Planet of the Beetlebuns**
澳门，岗顶剧院：5月4日-6日

**H Hallé Orchestra with Sir Mark Elder: Sounds of Britain**
Beijing, Poly Theatre: 9 October.
Beijing, Forbidden City Concert Hall: 10 October.
Tianjin Grand Theatre: 11 October.
**Education:** Talk by Sir Mark Elder.

**不列颠之声：马克·埃尔德爵士指挥英国哈雷管弦乐团音乐会**
北京，保利剧院：10月9日
北京，中山公园音乐堂：10月10日
天津大剧院：10月11日
**公共教育活动：**马克·埃尔德爵士访谈

**Harrison Birtwistle: In Focus concert**
Shanghai, Shanghai Conservatory of Music: 18 November.

**英国作曲家Harrison Birtwistle专场音乐会**
上海，上海音乐学院：11月18日

**Henry Holland: an Education UK smart talk by the fashion designer**
Beijing: 26 November.
Guangzhou: 27 November.
Shanghai: 28 November.

**智慧课堂：对话英国鬼才设计师亨利·霍兰德**
北京：11月26日
广州：11月27日
上海：11月28日

**London Sinfonietta with George Benjamin**

Perhaps the greatest composer of his generation, George Benjamin conducted the London Sinfonietta in Beijing as part of UK Now and the 15th Beijing Music Festival. The concert was a mix of eastern and western compositions, with Chen Qigang's *Extase II* played together with Benjamin's opera *Into the Little Hill*. Students at China's Central Conservatory of Music were also afforded the rare chance to take part in a conducting masterclass with the composer.



UK Now and the Beijing Music Festival was the London Sinfonietta's first ever trip to China.

“艺术英国”及北京国际音乐节是伦敦小交响乐团首次来华演出

**伦敦小交响乐团与乔治·本杰明**

英国作曲家乔治·本杰明系当代音乐代表人物，他本次带领伦敦小交响乐团为“艺术英国”和第15届北京国际音乐节呈现演奏。音乐会曲目安排尽显中西文化合璧之意，作曲家陈其钢以中国西北音乐元素创作的《道情II》融入到本杰明为创作的歌剧作品《走进小山》之中。中央音乐学院的学生也有幸借此良机参与了乔治·本杰明的指挥大师课。

**A. S. Byatt and Wang Anyi in conversation in Shanghai.**

A.S.拜厄特在上海对话王安忆



**Circumstance: As If It Were The Last Time**

The 'subtle mob' concept, created by international artist collective Circumstance, is a new form of mass-participatory theatre where people register online, download an MP3 file onto a mobile device, turn up at a secret location and play the file at a specified time. The participants hear a soundtrack and instructions, and the play unfolds, subtly, almost invisibly, in a public space. *As If It Were The Last Time* was China's first ever subtle mob, taking place in Xiamen for UK Now.

**Circumstance乍现影院：《仿佛，最后一次》**

“乍现影院”的概念由国际艺术家组织Circumstance所创，是一种全新的大众参与式剧场形式，参与者需在网注册、下载音频文件到移动电子设备，在特定的时间，去到一个神秘的地方，播放音频文件。参与者跟随音频和指示，然后整个剧场在公共场所微妙地、无形地展开。“艺术英国”厦门站的《仿佛，最后一次》是首次在中国举行的参与式剧场活动。



The History of Penguin by Design was held in Beijing and Hangzhou.

企鹅图书设计艺术亚洲巡展在北京和杭州举办

**L'Après-midi d'un faune, Rambert Dance Company.**

牧神的午后，英国兰伯特舞蹈团





**i-D magazine and JOYCE design exhibition: SOUL i-D**  
Beijing, Enjoy Museum of Art: 25 October–8 November.

**JOYCE × Soul i-D展览**  
北京, 悦美术馆: 10月25日-11月8日

**Idle Motion theatre company: *Vanishing Horizon* (Highlights of Edinburgh Fringe)**  
Beijing, Pioneer Theatre: 4–9 September.  
Tianjin, Grand Theatre: 15 & 16 September.  
Hangzhou, Zhejiang Provincial Cultural Centre: 23 September  
Changsha, Hunan Grand Theatre: 25 & 26 September.  
Guangzhou, Guangzhou Opera House: 27 & 28 September.  
**Education:** Workshop: Ways of Devising.

**来自爱丁堡艺术节：英国新潮戏剧展：英国空动剧团《消失的地平线》**  
北京, 国话先锋剧场: 9月4日-9日  
天津, 天津大剧院: 9月15日-16日  
杭州, 浙江省文化中心: 9月23日  
长沙, 湖南大剧院: 9月25日-26日  
广州, 广州大剧院: 9月27日-28日  
**公共教育活动:** 策划之路工作坊

**Incognito at Shanghai Jazz Festival**  
Shanghai EXPO Garden Park Green: 21 October.

**英伦酸爵士劲旅Incognito乐队亮相上海爵士音乐节**  
上海世博公园绿色音符舞台: 10月21日

**International Festival Chorus: Britten’s *Spring Symphony***  
Beijing Concert Hall: 27 October.

**国际节日合唱团：布里顿春天交响庆典**  
北京音乐厅：10月27日

**Janis Claxton Dance Company and Beijing Dance / LDTX: *Songs***  
Beijing People’s Liberation Army Theatre: 22 July.

**詹妮思·克拉克斯顿舞团及北京雷动天下现代舞团：如歌**  
北京解放军歌剧院：7月22日

**John Moores Painting Prize 2012 Exhibition**  
Shanghai Oil Painting and Sculpture Institute: 20 June–20 July.  
**Education:** John Moores Critics Award.

**2012约翰·莫尔绘画大奖赛（中国）**  
上海油画雕塑院美术馆: 6月20日-7月20日  
**公共教育活动:** 约翰·莫尔绘画评论奖

**KMA theatre company: *Congregation***  
Macau, Tap Seac Square: 25–31 May.

**澳门艺术节：KMA欢聚**  
澳门塔石广场：5月25日-31日

**London 2012 Festival: Big Dance Beijing**  
Beijing, over 30 venues: 12 July.  
London, screening in Trafalgar Square: 14 July.

**大舞汇：英国最大型的舞蹈庆典**  
伦敦2012: 大舞汇北京  
北京, 30余个公共场所：7月12日  
伦敦, 特拉拉加广场纪录片播放, 7月14日

**London 2012 Festival: Olympic Posters Exhibition**  
Hong Kong, Cyberport: 27 March–15 April.  
Shenzhen, Guan Shanyue Art Museum: 27 April–3 May.  
Beijing, Red Star Gallery: 12–20 May.  
Qingdao, Qingdao Art Museum: 24 June–1 July.  
Wuhan, Central Culture District: 6–20 July.  
Shanghai, Xintiandi Style: 26 July–31 August.  
Chongqing, Shuion Chongqing Tiandi: 14 September–8 October.  
Nanjing, Nanjing Art Museum: 20 November–20 December.  
**Education:** Talk: Michael Craig Martin on his work, influence, and the Olympics.

**伦敦2012：奥运海报展**  
香港, 香港数码港: 3月27日-4月15日  
深圳, 关山月美术馆: 4月27日-5月3日  
北京, 红星画廊: 5月12日-20日  
青岛, 青岛市美术馆: 6月24日-7月1日  
武汉, 中央文化区楚河汉街: 7月6日-20日  
上海, 新天地时尚购物中心: 7月26日-8月31日  
重庆, 瑞安重庆天地: 9月14日-10月8日  
南京, 南京艺术学院美术馆: 11月20日-12月20日  
**公共教育活动:** Michael Craig Martin 谈他的工作、影响与奥林匹克

**London Sinfonietta: George Benjamin in counterpoint with Qigang Chen**  
Beijing Orange Hall, Sanlitun Village: 24 October.  
**Education:** Conducting masterclass by George Benjamin.

**乔治·本杰明对位陈其钢：伦敦小交响乐团当代作品音乐会**  
北京三里屯VILLAGE橙色大厅: 10月24日  
**公共教育活动:** 乔治·本杰明指挥大师课

**Mario Testino photography exhibition: Private View**  
Beijing, Today Art Museum: 7–27 June.  
Shanghai, Shanghai Art Museum: 4 November–2 December.

**《马里奥·特斯蒂诺：私视角》摄影展**  
北京, 今日美术馆: 6月7日-27日  
上海, 上海美术馆: 11月4日-12月2日

**Martin Parr photography exhibition: Beaches and Luxury**  
Beijing, Pékin Fine Arts Gallery: 3 November–3 December.

**马丁·帕尔摄影展：奢华与海滩**  
北京, 北京艺门画廊: 11月3日-12月3日

**Masterplanning the Future: An International Conference on the Future of Cities**  
Suzhou Xi’an Jiaotong Liverpool University: 18 & 19 October.

**“掌规未来” 21世纪建筑和城市主义发展国际会议**  
苏州西交利物浦大学: 10月18日-19日

**Me and the Machine theatre company: *When We Meet Again***  
Macau Lou Kao Mansion: 11–20 May.

**澳门艺术节：视觉艺术团演出《你睇我唔到》**  
澳门卢家大屋：5月11日-20日

**Menuhin Competition Beijing 2012: Chamber Music Recital**  
Beijing, British Embassy Residence: 10 April.

**2012年北京梅纽因国际青少年小提琴比赛**  
北京, 英国大使官邸: 4月10日

**Menuhin Competition Beijing 2012: Opening Concert**  
Beijing, National Centre for the Performing Arts: 6 April.

**2012年北京梅纽因国际青少年小提琴比赛**  
北京, 国家大剧院: 4月6日

**Motionhouse dance company: Scattered– A meteor shower of unlikely moments**  
Jiaxing, Jiaxing Grand Theatre: 23 October.  
Jiaxing, Haiyan Grand Theatre: 25 October.  
Shanghai, Oriental Art Centre: 27 & 28 October.  
Wuxi, Grand Theatre: 30 October.

**英国动感多媒体舞蹈团《水形百态》**  
嘉兴, 嘉兴大剧院: 10月23日  
嘉兴, 海盐大剧院: 10月25日  
上海, 东方艺术中心: 10月27日-28日  
无锡, 无锡大剧院: 10月30日

**National Dance Company Wales China Tour**  
Chongqing Grand Theatre: 11 September.  
Zhengzhou Henan Art Centre: 15 & 16 September.  
Suzhou Culture and Arts Centre: 19 September.  
Shanghai Oriental Art Centre: 21 September.  
**Education:** Dance workshop.

**威尔士国家舞蹈团中国巡演**  
重庆, 重庆大剧院: 9月11日  
郑州, 河南艺术中心: 9月15日-16日  
苏州, 苏州文化艺术中心: 9月19日  
上海, 上海东方艺术中心: 9月21日  
**公共教育活动:** 舞蹈工作坊

**National Theatre of Scotland: *The Monster in the Hall* (Highlights of Edinburgh Fringe)**  
Macau, Ox Warehouse: 11–13 May.  
Shanghai, Grand Theatre: 23–25 October.  
Nanjing, Nanjing University: 26 & 27 October.  
Xi’an, Xi’an Concert Hall: 29 & 30 October.  
Beijing, 9 Theatre: 31 October–3 November.  
**Education:** Mime performance workshop.

**特拉沃斯剧团新剧《大厅里的怪物》**  
澳门, 澳门牛房仓库: 5月11日-13日  
上海, 上海大剧院: 10月23日-25日  
南京, 南京大学: 10月26日-27日  
西安, 西安音乐厅: 10月29日-30日  
北京, 9剧场: 10月31日-11月3日  
**公共教育活动:** Mime表演工作坊

**Neville Brody: an Education UK Smart Talk by the graphic designer**  
Guangzhou Fei Gallery: 11 September  
Shanghai Rockbund Art Museum: 13 September.

**智慧课堂：对话英国平面设计师Neville Brody**  
广州, Fei画廊: 9月11日  
上海, 外滩美术馆: 9月13日

**NI Opera and KT Wong Foundation: Benjamin Britten’s *Noye’s Fludde***  
Beijing Orange Hall, Sanlitun Village: 27 October.  
**Education:** Conducting workshop by Nicholas Chalmers.

**诺亚的洪水**  
北京, 三里屯VILLAGE橙色大厅: 10月27日  
**公共教育活动:** Nicholas Chalmers指挥工作坊

**NT Live: *Frankenstein* screening**  
Beijing, Broadway Cinemathque MOMA: 29 & 30 June.  
Shanghai Grand Theatre: 2 December.

**弗兰肯斯坦的灵与肉：英国国家剧院优秀作品展映**  
北京, 北京当代MOMA百老汇电影院: 6月29日-30日  
上海, 上海大剧院: 12月2日

**Open Eye and ShangART galleries: A Lecture Upon The Shadow photography exhibition**  
Shanghai, ShanghaiART Gallery: 27 July–27 August.

**影子的一课：中英艺术家影像作品交流展**  
上海, 香格纳画廊: 7月27日-8月27日

**Orbital and Spiritualized at Zhangbei InMusic Festival**  
Bashang Grasslands: 27–29 July.

**2012张北草原音乐节**  
坝上草原: 7月27日-29日

**Penguin exhibition: Art, Design, Culture–The History of Penguin by Design**  
Beijing, The Temple Hotel: 1–13 September.  
Hangzhou, JNBY Ji Space: 22 September–21 October.

**艺术·设计·文化：企鹅图书设计艺术亚洲巡展**  
北京, 东景缘画廊: 9月1日-13日  
杭州, JNBY Ji Space江南布衣【集】: 9月22日-10月21日

**Philharmonia Orchestra China Tour 2012**  
Guangzhou, Guangzhou Opera House: 1 April.  
Shanghai, Oriental Art Centre: 3 April.  
Beijing, National Centre for the Performing Arts: 5 April.

**2012年爱乐乐团中国巡演**  
广州, 广州大剧院: 4月1日  
上海, 东方艺术中心: 4月3日  
北京, 国家大剧院: 4月5日

**Phil Minton and Audrey Chen: *Electric Body*–experimental music**  
Shanghai, 696 Live: 15 June.  
Shenzhen, Yidutang: 17 June.  
Beijing, 2 Kolegas: 21 June.  
Xi’an, Guangquan: 23 June.

**带电的身体：菲尔·明顿和陈皓伊中国巡演**  
上海, 697 Live: 6月15日  
深圳, 一渡堂: 6月17日  
北京, 两个好朋友: 6月21日  
西安, 光圈: 6月23日

**Poetry in Public Spaces**  
Wuhan, Skytrain and public spaces: September–December.  
**Education:** Talk: Robin Robertson and Xi Chuan in dialogue.

**公共空间诗歌**  
武汉轻轨1号线的车厢和站台，以及户外公益广告牌等: 9月-12月  
**公共教育活动:** 罗宾·罗宾逊和席川对话

**Professor Malcolm Andrews Lecture: Charles Dickens–Novelist and Performer**  
Beijing Onewaystreet Library: 9 June.  
Beijing, Ullens Centre for Contemporary Art: 10 June.  
Shanghai, Dramatic Arts Centre: 11 June.  
**Education:** Talk: Dickens, Turner and Landscape by Malcolm Andrews (Beijing, Shanghai).

**狄更斯2012之Malcolm Andrews中国行**  
北京, 单向街当代书店: 6月9日  
北京, 尤伦斯艺术中心: 6月10日  
上海, 上海话剧艺术中心: 6月11日  
**公共教育活动:** Malcolm Andrews谈狄更斯、透纳和风景（北京, 上海）



Gobbledegook's *The Planet of the Beetlebuns* at the Macau Arts Festival.

Gobbledegook的Beetlebuns星球澳门艺术节

Richard Rogers with Ab Rogers in "Rogers Stirk Harbour + Partners: From the House to the City" at the Beijing Capital Museum.

罗杰斯·史达克·哈伯+合伙人事务所：  
《从住宅到城市：罗杰斯建筑艺术》



Architects of Air's Miracoco Luminarium in Wuhan.

“空气建筑师”设计小组的“奇幻光迷宫”，  
武汉



**Janis Claxton Dance Company and Beijing Dance LDTX: Songs**

This unique collaboration, between China's first independently founded professional dance company and Edinburgh-based choreographer Janis Claxton, began with support from the British Council's Connections through Culture programme in 2009. It has since grown, with performances for the Shanghai Expo in 2010 and for UK Now and the Beijing Dance Festival in 2012.

**詹妮思·克拉克斯顿舞团和北京雷动天下现代舞团：《如歌》**

北京雷动天下现代舞团是中国首个独立专业舞团，詹妮思·克拉克斯顿是来自爱丁堡的顶尖编舞者，两者之间的独特合作始于2009年的英国文化协会“中英文化连线”项目，随后发展出的合作活动包括2010年上海世博会、“艺述英国”艺术节和2012年北京舞蹈双周展的演出。

*Submarine* 《潜水艇》



**Propeller theatre company:** ***Henry V and The Winter’s Tale*** Beijing, National Centre for the Performing Arts: 7–10 June. Shanghai, Lyceum Theatre: 13–16 June.

**Education:** 1) Acting workshop; 2) Post-show talk on *Henry V*; 3) Post-show talk on *The Winter’s Tale*.

普罗派拉莎士比亚剧团《亨利五世》、《冬天的故事》

普罗派拉莎士比亚剧团《亨利五世》、《冬天的故事》北京，国家大剧院：6月7日-10日上海，兰心大戏院：6月13日-16日**公共教育活动：**1) 表演工作坊；2) 《亨利五世》演后谈；3) 《冬天的故事》演后谈

兰伯特舞蹈团

**Rambert Dance Company** Shanghai, Oriental Art Centre: 9 September. Hong Kong, Kwai Tsing Theatre: 14–16 September.

兰伯特舞蹈团

兰伯特舞蹈团上海，东方艺术中心：9月9日香港，香港葵青剧院：9月14日-16日

**Rankin photography exhibition: Visually Hungry** Shanghai, Xintiandi Style: 2–17 June. Wuhan, Art Museum: 5–19 July. Chongqing, Shuion Chongqing Tiandi: 25 August–9 September.

**王者驾临：影像君主兰金中国摄影巡展**上海，新天地时尚购物中心：6月2日-17日武汉，武汉美术馆：7月5日-19日重庆，瑞安重庆天地：8月25日-9月9日

**RE-RITE–Be the Orchestra: the Philharmonia Orchestra audiovisual installation** Tianjin Grand Theatre: 26 April–22 May.

**Education:** Talk on digital and multimedia technology in arts education and the story of the Philharmonia Orchestra’s multimedia exhibition.

“Re-rite”你就是乐队：英国爱乐乐团体验交响乐多媒体互动展

“Re-rite”你就是乐队：英国爱乐乐团体验交响乐多媒体互动展天津大剧院：4月26日-5月22日**公共教育活动：**访谈：艺术教育中的数字与多媒体技术，英国爱乐乐团多媒体展览的故事

**Robin Robertson: poet tour of China** Wuhan, Hubei University: 24–27 September. Beijing, Sculpting in Time: 29 September

苏格兰著名诗人罗宾罗宾逊中国行武汉，湖北大学：9月24日-27日北京，雕刻时光：9月29日

**Rockarchive photography exhibition: 50 Years of British Rock** Chengdu, East Music Park: 8–20 May. Beijing, Liang Dian Design Centre: 26 May–3 June. Guangzhou, Zhujiang Partypier: 9–16 June.

Changsha, New Millennium Centre for Contemporary Art: 22–29 June. Shanghai, Xintiandi Style: 6–27 July. Qingdao, Gold Beach, International City Music Festival: 17–19 August. Pingyao, International Photography Festival: 19–25 September. Hong Kong, Harbour City: 13–18 November.

**Education:** 1) Talk by Jill Furmanovsky on Rockarchive and photography; 2) Talk by David Elliott on British Rock.

英国摇滚五十年摄影展

英国摇滚五十年摄影展成都，东区音乐公园：5月8日-20日北京，亮点设计中心：5月26日-6月3日广州，珠江琶醍啤酒文化创意艺术区：6月9日-16日长沙，千年时间美术馆：6月22日-29日上海，新天地时尚购物中心：7月6日-27日青岛，青岛市黄岛区金沙滩：8月17日-19日平遥，中国平遥国际摄影大展：9月19日-25日香港，海港城：11月13日-18日**公共教育活动：**1) Jill Furmanovsky谈摇滚与摄影；2) David Elliott谈英国摇滚

**Rogers Stirk Harbour + Partners: From the House to the City architecture exhibition** Hong Kong IFC Central: 21 June–8 July. Beijing Capital Museum: 21 September–20 November. **Education:** 1) Talk by Richard Rogers and Ben Waner: From the House to the City; 2) Children’s workshop: Designing Buildings in an Urban Context.

罗杰斯·史达克·哈伯+合伙人事务所：《从住宅到城市：罗杰斯建筑艺术》香港，香港IFC中心：6月21日-7月8日北京，首都博物馆：9月21日-11月20日**公共教育活动：**1) Richard Rogers和Ben Waner对话：从住宅到城市；2) 儿童工作坊：城市环境中的建筑设计

**Royal Institute of British Architects: Play Your Style Shanghai Windows project** Shanghai Xintiandi Style: 21 September–31 October. **Education:** 1) Talk: Integrated Design Strategy in Planning Cities of the Future; 2) Creative workshop: Little Architect; 3) Creative workshop: New World Language; 4) Creative workshop: Play Salad; 5) Creative workshop: Hand-Made Soap.

**建设师酷玩时尚：上海新天地2012创意橱窗展**

上海新天地时尚购物中心：9月21日-10月31日**公共教育活动：**1) 未来城市规划中的一体化设计策略；2) 小小建筑师；3) 创意工作坊：翻转世界新语言；4) 创意工作坊：酷玩沙拉；5) 创意工作坊：创意手工皂

**Royal Philharmonic Concert Orchestra: Closing Ceremony of Beijing International Film Festival 2012** Beijing National Indoor Stadium: 28 April.

英国皇家爱乐音乐会乐团献演2012北京国际电影节闭幕式音乐会

英国皇家爱乐音乐会乐团献演2012北京国际电影节闭幕式音乐会北京国家体育馆：4月28日

**Royal Philharmonic Orchestra Concert** Shanghai Lujiazui Central Greenland: 9–11 August.

英国皇家爱乐乐团音乐会

英国皇家爱乐乐团音乐会上海陆家嘴中心绿地：8月9日-11日

**Ruth Mackenzie: London 2012 Commissions Inspired by Olympic and Paralympic Themes** Beijing China Millennium Monument: 25 October.

露丝·麦肯齐：2012年伦敦奥运会及残奥会主题委约项目的灵感北京，中华世纪坛：10月25日

**Scottish Ensemble China Tour** Beijing, National Centre for the Performing Arts: 11 May. Lanzhou, Gansu Grand Theatre: 12 May. Shanghai, Daning Theatre: 15 May.

苏格兰合奏团中国巡演北京，国家大剧院：5月11日兰州，甘肃大剧院：5月12日上海，大宁剧院：5月15日

**Simon Van Booy author tour: Love in the Age of Single Living** Shanghai, Rockbund Art Museum: 11 November. Ningbo, Fenglinwan Bookshop: 14 November. Beijing, The Temple Hotel: 16–20 November **Education:** In Dialogue with Simon Van Booy.

西蒙·范·布伊中国行：单身时代爱情

西蒙·范·布伊中国行：单身时代爱情上海，外滩美术馆：11月11日宁波，枫林晚书店：11月14日北京，东景缘 @ INK：11月16日-20日**公共教育活动：**西蒙·范·布伊中国行：与西蒙畅谈

**Sir James Galway, Xuefei Yang and Xinhua Ma: From De Falla to Piazzolla** Beijing, Wangfujing Church: 12 October. **Education:** 1) Flute masterclass by Sir James Galway; 2) Guitar masterclass by Xuefei Yang.

詹姆斯·高威爵士及杨雪霏

詹姆斯·高威爵士及杨雪霏北京，王府井教堂：10月12日**公共教育活动：**1) 詹姆斯·高威爵士长笛大师课；2) 杨雪霏吉他大师课

**Sitkovetsky Trio** Shanghai, Symphony Orchestra Performance Hall: 14 September. Tianjin Concert Hall: 15 September. Beijing Concert Hall: 16 September. Guangzhou, Xinghai Concert Hall: 18 September.

斯特柯夫斯基钢琴三重奏上海，上海交响乐团演奏厅：9月14日天津，天津音乐厅：9月15日北京，北京音乐厅：9月16日广州，星海音乐厅：9月18日

**stage@leeds theatre company: The Sun is Not for Us** Shanghai, Dramatic Arts Centre: 6–8 November. Chengdu, Sichuan Normal University Sky Theatre: 13 November.

stage@leeds剧团《太阳不是我们的》上海，上海话剧艺术中心：11月6日-8日成都，四川师范大学天空剧院：11月13日

**Story of Film: An Odyssey–a screening** Beijing, Ullens Centre for Contemporary Art: 18–26 May.

纪录片《电影史话》北京尤伦斯当代艺术中心：5月18日-26日

**Susan Philipsz: It Means Nothing To Me** Beijing, Mizuma and One Gallery, Caochangdi: 17–15 April.

《对我来说无所谓》：苏珊·菲利普斯北京三藩画廊，草场地艺术区：4月15日-17日

**The English Concert: Totally Baroque** Macau, St Dominic’s Church: 12 October. Tianjin, Grand Theatre: 14 October.

英国协奏团中国巡演澳门，玫瑰圣母堂：10月12日天津，天津大剧院：10月14日

**The Happy Lands: a screening** Beijing, China National Film Museum: 16 & 18 October.

苏格兰电影《幸福家园》放映北京，中国电影博物馆：10月16日，10月18日

**TNT theatre company: David Copperfield** Beijing, 9 Theatre: 30 & 31 March. Wuhan, Hubei Theatre: 2 April. Shenzhen, Huaxia Art Centre: 3 April. Guangzhou, Xinghai Concert Hall: 6 & 7 April. Zhongshan, Culture and Art Centre: 8 April. Hangzhou, Mass Art Theatre: 12 April. Shanghai, Lyceum Theatre: 13 & 14 April. Suzhou, Culture and Arts Centre: 15 April. Beijing, 9 Theatre: 20 & 21 April.

英国TNT剧院《大卫·科波菲尔》北京，北京9剧场：3月30日-31日武汉，湖北剧院：4月2日深圳，华夏艺术中心：4月3日广州，星海音乐厅：4月6日-7日中山，中山市文化艺术中心：4月8日杭州，群艺馆小剧场：4月12日上海，兰心大戏院：4月13日-14日苏州，苏州文化艺术中心：4月15日北京，北京9剧场：4月20日-11日

**TNT theatre company: King Lear** Beijing, 9 Theatre: 22 & 23 November. Guangzhou, Xinghai Concert Hall: 30 November–1 December. Shenzhen, Children’s Palace: 2 December. Suzhou, Culture and Arts Centre: 9 December. Ningbo, Grand Theatre: 11 December.

英国TNT剧院《李尔王》北京，9剧场：11月22日-23日广州，广州星海音乐厅：11月30日-12月1日深圳，少年宫：12月2日苏州，文化艺术中心：12月9日宁波，宁波大剧院：12月11日

**TNT theatre director Paul Stebbings: Oliver Twist–the musical** Shanghai Dramatic Arts Centre: 5–22 July.

英国TNT剧院《雾都孤儿》上海话剧艺术中心：7月5日-22日

**Tom Dale Company: I infinite** Macau Old Court Building: 4–6 May.

澳门艺术节：汤姆·黛儿I Infinite无限之我舞蹈表演澳门旧法院大楼：5月4日-6日

**Tony Cragg: Sculptures and Drawings** Beijing, CAFA Art Museum: 2 March–15 April. Chengdu, MOCA: 8 July–15 August. Shanghai, Zendai Himalayas Art Museum: 8 September–18 November. **Education:** 1) Talk by Patrick Elliott on Tony Cragg; 2) Tony Cragg in dialogue with art college directors; 3) Tony Cragg in dialogue with Patrick Elliott; 4) Guided tour by Marianne Holtermann.

特纳奖得主托尼·克拉格雕塑绘画展北京，中央美院美术馆：3月2日-4月15日成都，成都当代美术馆：7月8日-8月15日上海，上海证大喜玛拉雅美术馆：9月8日-11月18日**公共教育活动：**1) Patrick Elliott谈托尼·克拉格；2) 托尼·克拉格与艺术院校领导对话；3) 托尼·克拉格与策展人Patrick Elliott对话；4) Marianne Holtermann导览

**Touring Exhibitions Group: Toward Modernity–Three Centuries of British Art** Beijing, World Art Museum: 14 November–21 December. Shenyang, Liaoning Provincial Museum: 29 December 2012–3 March 2013. Nanchang, Jiangxi Provincial Museum: 14 March–21 April 2013. Guangzhou, Guangdong Museum of Art: 30 April–14 June 2013. Zhengzhou, Henan Museum: 25 June–9 August 2013. Changsha, Hunan Provincial Museum: 21 August–13 October 2013.



Best of Edinburgh Fringe Festival:  
National Theatre of Scotland's  
*The Monster in the Hall*.

来自爱丁堡艺术节精选剧目:《屋中怪兽》  
苏格兰国家剧院

**National Theatre of Scotland: *The Monster in the Hall***

*The Monster in the Hall* was one of a series of recent collaborations between NTS and organisations in China, brokered by the British Council. Other collaborations included a young playwright exchange programme with China National Theatre Company and the co-production of a children's play with Beijing Children's Art Theatre.

**苏格兰国家剧院:《屋中怪兽》**

《屋中怪兽》是Vox Motus和中国戏剧机构在英国文化协会的牵线下合作创作的一系列戏剧作品之一。其他合作包括中国国家话剧院的年轻剧作家交流项目和与北京儿童艺术剧院联手制作的一出儿童戏剧。



*Plácido Domingo at the Royal Opera House (2003) by Clive Barda.*

Plácido Domingo, 英国皇家歌剧院(2003年), 克莱夫·巴达

**Candoco Dance Company: Candoco Unlimited, a double bill**

Candoco, a dance company comprised of disabled and non-disabled dancers, performed at the handover ceremony of the Beijing Olympics in 2008. Four years on at the London 2012 Cultural Olympiad, Candoco played a major part in Unlimited, a large-scale project celebrating disability, arts, culture and sport, which toured in the UK and which they integrated into their China tour as part of UK Now.

**坎多克舞团:《坎多克无极限》双场联演**

坎多克舞团由残障舞者和健全舞者组成, 曾于2008年北京奥运会闭幕式“8分钟”上代表英国演出。四年后, 坎多克舞团成为伦敦2012文化奥林匹亚“无极限节”的主要参与部分。《无极限》是一个结合残障人士、艺术、文化和运动的大型项目, 它于英国各地巡演, 其在中国的演出是“艺述英国”的一部分



Henry Holland, 2012.

A screening of Danny Boyle's National Theatre production of *Frankenstein* at Beijing MOMA Broadway Cinema.

英国伦敦国家剧院戏剧《弗兰肯斯坦的灵与肉》  
丹尼·波尔, 当代MOMA百老汇电影中心





Carved male figure, Maori, mid-19th century AD, from New Zealand, Polynesia

男肖像, 19世纪中期, 新西兰波利尼西亚

Entity by Wayne McGregor | Random Dance

《本质》: 韦恩·麦克格雷戈尔/兰登舞蹈团



**走向现代: 英国美术三百年来自英国西北部的公共艺术收藏**

北京, 世界艺术馆: 11月14日-12月21日  
 沈阳, 辽宁省博物馆: 12月29日-2013年3月3日  
 南昌, 江西省博物馆: 2013年3月14日-4月21日  
 广州, 广东美术馆: 2013年4月30日-6月14日  
 郑州, 河南博物院: 2013年6月25日-8月9日  
 长沙, 湖南省博物馆: 2013年8月21日-10月13日

**V**  
**Victoria and Albert Museum:**  
**Water into Art – British watercolours 1750–1950**  
 Shenzhen, Shenzhen Museum: 9 September–11 November

运水为艺: 维多利亚与艾尔伯特博物馆藏英国水彩画展(1750-1950)  
 深圳, 深圳博物馆: 9月9日-11月11日

**W**  
**Wayne McGregor | Random Dance: Entity**  
 Beijing, National Centre for the Performing Arts: 30 & 31 October.  
 Zhongshan, Culture and Art Centre: 3 November.  
 Wuhan, Hubei Theatre: 6 November.  
 Shanghai, Oriental Art Centre: 9 & 10 November.

韦恩·麦克格雷戈尔/兰登舞蹈团: 《本质》  
 北京, 国家大剧院: 10月30日-31日  
 中山, 文化艺术中心: 11月3日  
 武汉, 湖北剧院: 11月6日  
 上海, 东方艺术中心: 11月9日-10日

**UK Now Development Programmes**

**艺述英国专业人员培训计划**

**China-UK Arts Managers Development Programme 2012**  
 Recruitment interviews in Beijing: 12–19 April.  
 Five-day introductory workshop in London: 10–14 September.  
 Five-week practical work placement in UK institutions: 17 September–19 October.  
 Three-day evaluation workshop in London: 22–24 October.

19 Chinese arts managers from institutions in Beijing, Shanghai, Guangzhou, Wuhan, Tianjin, Changsha, Hangzhou and Shenzhen. 100 UK arts contacts in attendance at the introductory workshop.  
 34 UK host organisations from London, Edinburgh, Cardiff, Liverpool, Manchester, Birmingham, Glasgow, Brighton, Margate, Halifax, Norwich, Belfast and Gateshead.  
 170 UK arts contacts from the 34 host organisations.

**中英艺术管理人才实习计划2012**  
 在北京举行、为期一周的面试: 4月12日至4月19日  
 在伦敦举行、为期五天的入门工作坊: 9月10日至9月14日  
 在英国各地接待机构进行、为期五周的实习: 9月17日至10月19日  
 在伦敦举行、为期三天的评估工作坊: 10月22日至10月24日

19位来自北京、上海、广州、武汉、天津、长沙、杭州和深圳的艺术经理  
 100位英国艺术机构联系人出席在入门工作坊期间举办的交流酒会  
 34家英国艺术机构作为实习接待方, 它们分别位于伦敦、爱丁堡、卡的夫、利物浦、曼彻斯特、伯明翰、格拉斯哥、布莱顿、马盖特、哈利法克斯、诺维奇、贝尔法斯特和盖茨黑德  
 170位来自英国接待机构的工作人员参与

**Creative Economy Programme**  
 China-UK Creative and Cultural Economy Summit, London: 11–13 July 2011.  
 8 Chinese participants, 13 UK participants. 50 in attendance at the opening reception.

Research Council UK Round Table Discussion on Creative Economy: 24 September 2012, Beijing.  
 24 UK participants, 150 Chinese participants.

Sino-UK Creative Economy Forum, Arts and Cultural Organisations in the Digital Age: 4 March 2013, Beijing.  
 12 UK participants, 200 Chinese participants.

Sino-UK arts and cultural organisation networking visits in Shanghai and Hong Kong: 6–8 March 2013.  
 12 UK participants, over 100 Chinese participants.

**中英创意经济项目**  
 在伦敦举行的中英文化与创意经济高峰论坛: 2011年7月11日至7月13日  
 共有8位中国参加者、13位英国参加者以及50位参加开幕酒会的人

在北京举行的英国研究理事会“创意经济发展圆桌会议”: 2012年9月24日  
 共有12位英国参加者和150位中国参加者

在北京举行的“中英创意经济论坛——新媒体时代文化艺术机构的机遇与挑战”: 2013年3月4日  
 计划有12位英国顶尖艺术机构的新媒体项目发展负责人、高级管理者及创意机构运营代表参加者和200位中国参加者

在上海、香港举行的中英文化艺术机构的新媒体发展交流访问活动: 2013年3月6日至3月8日  
 12位英国文化艺术机构代表以及超过100位中国参加者

**Cultural Heritage Programme**  
 Three-day China-UK Cultural Heritage Forum in Zhouzhuang and Tongli, Suzhou: 20–22 April.  
 Two one-day cultural heritage protection workshops in Guizhou: 23–25 April.  
 Two-week heritage protection summer working camp in Tongli: 17–29 August.

360 Chinese participants, 14 UK participants

**中英文化遗产保护交流**  
 为期三天的中英文化遗产保护周庄同里论坛: 4月20日至4月22日  
 两场为期一天的中英文化遗产保护贵阳工作坊: 4月23日至4月25日  
 为期两周的同里中英遗产保护工作营: 8月17日至8月29日

共有约360位中国专业人士和观众和14位英国专业人士参与

**Stage Management and Technical Skills Programme**  
 Royal Opera House and National Centre for the Performing Arts Stage Management Training Programme, Beijing and London: 29 February–20 April 2012.  
 Sound Training Workshop by Propeller Shakespeare Company, Lyceum Theatre, Shanghai: 14 June 2012.  
 Stage Management Training Workshop by Propeller Shakespeare Company, Lyceum Theatre, Shanghai: 14 June 2012.  
 Technical Skills Training Workshop by Candoco Dance Company, National Centre for the Performing Arts, Beijing: 20 April 2012.  
 Technical Skills Training Workshop by the English National Ballet, Shanghai Conservatory of Music, Shanghai: 27 April 2012.

170 participants from China, 9 participants from the UK

**中英剧院舞台技术与培训培训计划**  
 英国皇家歌剧院和中国国家大剧院舞台管理培训计划: 2012年2月29日至4月20日  
 上海兰心大戏院, 由普罗派拉莎士比亚剧团主讲的舞台音响技术培训工作坊: 2012年6月14日  
 上海兰心大戏院, 由普罗派拉莎士比亚剧团主讲的舞台管理培训工作坊: 2012年6月14日  
 北京国家大剧院, 由坎多克舞蹈团主讲的舞台技术培训工作坊: 2012年4月20日  
 上海音乐学院, 由英国国家芭蕾舞团主讲的舞台技术培训工作坊: 2012年4月27日

共有170位中国专业人士和9位英国专业人士参与

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## **And that was UK Now**

In 2013 we look forward to maintaining the momentum of an amazing eight months and working with our partners, old and new, to extend and deepen the relationship between China and the UK through the rich medium of the arts.

**The UK Now Team**

## **这就是“艺述英国”**

非常荣幸和我们的新老合作伙伴共同走过了为期八个月的精彩纷呈的艺术节。在2013年，我们期待与大家更紧密的合作，为加深中英两国的文化关系而共同努力。

艺述英国团队