



Hong Kong International  
Literary Festival  
香港國際文學節

The Rebound Edition  
復刻·復甦

5-15 NOV

[FESTIVAL.ORG.HK](http://FESTIVAL.ORG.HK)

 HKILF   litfest\_hk



# Partners 合作伙伴

## Sponsor



## Public Relations Partner



## Auditor



## Honorary Legal Partner



## International Media Partner



## Media Partner



## Festival Bookseller



## Major Supporter



## Venue Partners



## Cultural Partners & Supporters



# Table of Contents 目錄

2021 HKILF Programme Schedule 2021香港國際文學節節目表	P. 2-4
Events by Sections 節目表	P. 5
Welcome to HKILF 2021 from the Executive Director 來自2021香港國際文學節執行總監的歡迎辭	P. 6
A Welcome Message from the Hong Kong International Literary Festival Board 來自2021香港國際文學節董事會的歡迎辭	P. 7
Support Us 支持我們	P. 8
Schools Programme 校園計劃	P. 8
Donor List 捐贈者名單	P. 9
Event Details 活動介紹	P. 10-55
Workshops & Walking Tours 工作坊及徒步遊	P. 56-63
HKILF 2021 Ticketing/Event Access Information 2021年香港國際文學節票務和活動入場信息	P. 64
Venues 場地	P. 65
About the Festival 關於文學節	P. 66-67

# 2021 HKILF Programme Schedule

## 2021 香港國際文學節節目表

- Poetry
- Wellness
- Perspectives
- Local Voices
- Hong Kong Fiction
- LGBTQ Fiction
- Featured Fiction
- Asian Fiction
- Workshop
- History & Heritage

**Live**  
Live Streaming Available

DATE	5 NOV (Fri)			6 NOV (Sat)			7 NOV (Sun)				8 NOV (Mon)	9 NOV (Tue)	10 NOV (Wed)		11 NOV (Thurs)			12 NOV (Fri)				
VENUE TIME	ONLINE	Banyan Workspace	ONLINE	K11 Musea	Walking Tour	ONLINE	The Peninsula Hotel	Goethe Insitut	Senselesart Studio	Walking Tour	ONLINE	ONLINE	ONLINE	Social Room	Asia Society	Fringe (Underground)	Fringe (JC Theatre)	Tai Kwun	Asia Society	Fringe (Underground)	Fringe (JC Theatre)	
08:00 - 08:30																						
08:30 - 09:00																						
09:00 - 09:30																						
09:30 - 10:00																						
10:00 - 10:30																						
10:30 - 11:00																						
11:00 - 11:30																						
11:30 - 12:00																						
12:00 - 12:30																						
12:30 - 13:00																						
13:00 - 13:30																						
13:30 - 14:00																						
14:00 - 14:30																						
14:30 - 15:00																						
15:00 - 15:30																						
15:30 - 16:00																						
16:00 - 16:30																						
16:30 - 17:00																						
17:00 - 17:30																						
17:30 - 18:00																						
18:00 - 18:30																						
18:30 - 19:00																						
19:00 - 19:30																						
19:30 - 20:00																						
20:00 - 20:30																						
20:30 - 21:00																						
21:00 - 21:30																						
21:30 - 22:00																						
22:00 - 22:30																						



**Live**  
Live Streaming Available

DATE	13 NOV (Sat)					14 NOV (Sun)		
VENUE TIME	Tai Kwun	Asia Society	Fringe (Underground)	Fringe (JC Theatre)	Walking Tour	Fringe (Underground)	Fringe (JC Theatre)	Walking Tour
08:00 - 08:30								
08:30 - 09:00								
09:00 - 09:30								
09:30 - 10:00								
10:00 - 10:30								
10:30 - 11:00		<b>Live</b> Orville Schell and Qiu Xiaolong		<b>Live</b> Version Zero: David Yoon				
11:00 - 11:30			<b>#myvoices</b>					
11:30 - 12:00								
12:00 - 12:30		<b>Live</b> The Tree of Ecstasy Film Screening		<b>Live</b> Until Proven Safe: History of Quarantine				
12:30 - 13:00			<b>More Than A Label</b>					
13:00 - 13:30								
13:30 - 14:00								
14:00 - 14:30								
14:30 - 15:00				<b>Live</b> Behind Closed Doors: Quarantine in HK				
15:00 - 15:30			<b>Price's Price</b>					
15:30 - 16:00		<b>Live</b> Psychology of Work						
16:00 - 16:30			<b>Life Histories</b>					
16:30 - 17:00				<b>Live</b> Make Independent Publishing Work For You				
17:00 - 17:30		<b>Live</b> Navigating Life and Work						
17:30 - 18:00			<b>New Writing from Hong Kong</b>					
18:00 - 18:30								
18:30 - 19:00								
19:00 - 19:30	<b>Live</b> A Slow Fire Burning: Paula Hawkins	<b>Live</b> Kit Fan and Naoise Dolan		<b>Live</b> Dear Hong Kong				
19:30 - 20:00			<b>Hong Kong Dictionary</b>					
20:00 - 20:30								
20:30 - 21:00	<b>Live</b> AI 2041: Lee Kaifu and Chen Qiufan	<b>Live</b> Italian Noir		<b>Live</b> Speak Not				
21:00 - 21:30			<b>I am a Poker Player</b>					
21:30 - 22:00								
22:00 - 22:30								

# Events by sections 節目表

## WELLNESS

- #myvoice: A Collective Memoir by Women of Substance
- Behind Closed Doors: The Hong Kong Quarantine Experience
- Curious Histories and Current Realities of Sexual Health
- Heavy Light: A Journey through Madness, Mania and Healing
- More Than A Label: Looking Beyond Stigma
- Navigating Life and Work for Energy, Success and Happiness
- Reading the Seasons: Books Holding Life and Friendships Together
- The Psychology of Work
- The Tree of Ecstasy and Unbearable Sadness Film Screening
- To Asia with Love: Food and Stories from the Heart
- Unravelling Burgundy: Talk and Tasting with Master of Wine Jeannie Cho Lee
- Until Proven Safe: The History and Future of Quarantine

## PERSPECTIVES

- An Inventory of Losses
- Empireland: How Imperialism has Shaped Modern Britain
- Francesca Borri: Live from Afghanistan
- How to Love Animals in a Human Shaped World
- Re-educated: how I changed my job, my home, my husband and my hair
- Speak Not: Empire, Identity and the Politics of Language
- Telling the World: A Journalist and a Writer Discuss their Different Approaches to Reality
- To Kill a Democracy: India's Passage to Despotism
- Wildland: The Making of America's Fury with Evan Osnos

## LOCAL VOICES

- "Hong Kong Dictionary" (noun) A dictionary belonging to Hong Kongers
- A Field Guide to the Snakes of Hong Kong
- Add Ink: Cartoons and Comedy in Hong Kong
- After The Storm: The 17th Anthology by the Hong Kong Writer's Circle
- Dear Hong Kong
- Hong Kong Stories: True Stories of Recovery
- I am a Poker Player: Lessons from the Best Players in Asia
- Life Histories
- The Magic of Podcasting: Storytelling with a Twist

## HISTORY & HERITAGE

- Along the Southern Boundary: A Frontline Account of the Vietnamese Boat People and their Arrival in Hong Kong
- The Battle of Hong Kong - 80 Years On
- The Shortest History of China

## FEATURED FICTION

- P.46 - A Slow Fire Burning with Paula Hawkins
- P.44 - AI 2041: Ten Visions for our Future
- P.19 - Family Fables: Damon Galgut and Xiaolu Guo in Conversation
- P.28 - Family Faultlines: Alice Pung and Emily Maguire
- P.47 - Italian Noir: Crime Fiction from Gianrico Carofiglio
- P.42 - Julia and the Shark
- P.12 - New Hong Kong Fiction from Kit Fan and Naoise Dolan
- P.41 - The Lincoln Highway: Amor Towles in Conversation
- P.40 - Version Zero: David Yoon's Takedown of the Digital World

## HONG KONG FICTION

- P.44 - Hannah Bent: When Things Are Alive They Hum
- Make Independent Publishing Work For You
- New Writing from Hong Kong
- Price's Price
- The Flower Boat Girl: The Story of Hong Kong's Pirate Queen
- Writing Through Difficult Times

## LGBTQ FICTION

- P.30 - Companion Required: A gay romance from conception to publication to moderate success

## ASIAN FICTION

- P.19 - Aunties and Tiger Moms: Writing the Asian Family
- P.13 - Building Other Bodies: A Conversation About Speculative Fiction In Translation
- P.16 - Ghosts, Beasts and Family Histories
- P.14 - Jonathan Kos Read: Inside China's Film and Television Industry
- P.16 - K-pop Confidential with Stephan K Lee
- P.40 - My Old Home
- P.24 - Rumours from Shanghai

## POETRY

- P.22 - An Ocean Away
- P.23 - Bhanu Kapil in Conversation
- P.24 - Peel Street Poets Anniversary Slam and Readings
- P.55 - Wish: Schools Poetry Contest

# Welcome to HKILF 2021 from the Executive Director

## 來自 2021 香港國際文學節執行總監的歡迎辭

It is my great pleasure to welcome you to the 21st edition of the Hong Kong International Literary Festival. This year we are excited to present the Festival Weekend: four days of in-person literary events celebrating books, ideas and the joy of reading. Plan to spend an evening, an afternoon or a whole day at one of our venues, where you can listen to a favourite author, browse books and make new discoveries, while enjoying the unmistakable hum of energy generated by a room full of readers and writers.

HKILF turns 21 this year with The Rebound Edition, highlighting themes of resilience, recovery, wellness and mental health. In choosing this theme we wanted to celebrate the ways people are surviving and thriving in difficult times, whilst also acknowledging the challenges and the toll they have taken. Our festival illustration by Don Mak captures the power of reading to provide shelter, comfort, escape, companionship and stimulation: in a word, bibliotherapy, a concept we explore in our opening event and in different ways throughout the Festival.

We have approached the Rebound theme from different angles, from books and speakers that explore mental health, quarantine, lockdown and work-life balance, to those that celebrate food, wine, humour, the natural world, history and heritage and many other things that delight and engage us. Fiction and poetry are of course time-honoured ways to delve into our emotional lives, and this year's programme showcases the best of both, from headline authors like Amor Towles and Damon Galgut, to voices of the future from our schools' poetry contest.

Virtual events are here to stay, and technology has enabled us to continue livestreaming headline authors from around the globe, even as travel restrictions continue. What makes this year a standout festival is that we can do this while also expanding our live events, offering panels, readings, performances, writing workshops and walking tours – all in person – as well as many hybrid events that allow you to choose where and when to join in.

I hope you will enjoy browsing our expanded programme, printed with the generous support of the Financial Times, and this year including feature articles as well as a full event run down. Of 75 events on offer, over 50 can be attended in person and more than half can be viewed online. From 5-10 November we present online and partner events, from wine tasting and walking tours, to poetry and online events showcasing Asian fiction. This is followed by the Festival Weekend, 11-14 November, when you can choose among 45 concurrent live and hybrid events at Asia Society and The Fringe Club, plus two evenings of Featured Fiction at Tai Kwun. In addition to an online Festival Pass, Venue Passes make it easy to spend a day experiencing a full range of events at one of the Festival's main venues. With 20 events free of charge, ticketed online events costing \$50 and live events from \$100 to \$150, we have planned this festival to be flexible, accessible and fun.

Thanks and appreciation are due to all the sponsors, donors and partners who make our work possible. In particular, I would like to thank the Standing Committee on Language, Education and Research for the ongoing Language Fund grant; the Consulate General of the US in Hong Kong and Macao; the Italian Cultural Institute; the Consulates General of Australia, Ireland, Canada, and the United Arab Emirates; the British Council and the Goethe-Institut, as well as all our local partners who help bring this festival to life. Grateful thanks to The Fringe Club and Asia Society for being our venue partners and, as always, to our book selling partner, Bookazine, for all the energy and creativity they bring to bear in making sure Hong Kong's book festival never runs out of books. I would also like to extend my heartfelt personal thanks to our Board of Directors for the enthusiasm, energy and expertise they bring to HKILF.

Following an eventful year when we ran an expanded Young Readers Festival and a new summer programme, presented authors including Neil Gaiman and Tara Westover at West Kowloon Cultural District, and partnered with the Hong Kong Trade Development Council at the Hong Kong Book Fair, it is a great pleasure to end the year on a high note with our 21st annual international festival. I for one can't wait to dash between venues to hear as many authors as possible, pausing only to catch my breath in a book-signing line — and I look forward to seeing many of you along the way.

**Warmest regards, Catherine Platt**  
**Festival Executive Director**

歡迎您來到第21屆香港國際文學節！在今年的節日期間，我們將在四天內為您帶來數場現場文學活動，慶祝書籍、思想、以及閱讀的樂趣。不妨計劃在某個夜晚、午後、或是一整天裡，活動現場，傾聽你最愛作家的談話、瀏覽書目、發現新的好作品，與此同時，同到場讀者和寫作者共處一室，享受現場令人振奮的智慧能量。

香港國際文學節在今年迎來了21歲生日。主題「復刻·復甦」著重於復元、恢復和心理健康。藉助這個主題，我們希望慶祝疫情中人們展現的生命力和活力，同時也提出了人們的在逆境中面臨的挑戰和困境。由 Don Mak 創作的節日插畫描繪出了閱讀的力量：閱讀是庇護、慰藉、逃遁、陪伴和靈感——一言以蔽之即是「閱讀療愈」，這也是本次節日開幕活動探討的話題，並穿插於每場活動之中。

我們將由不同的角度審視「復刻·復甦」的概念，從探索心理健康、隔離、封鎖、工作-生活平衡的書籍和講者，到慶祝美食、美酒、幽默、自然世界、歷史、文化遺產、以及其他能充滿吸引力和樂趣的事物。誠然，小說和詩歌自古以來便同我們的情感世界密切相連，而今年的活動正展示了文學中的翹楚，不僅有像 Amor Towles 和 Damon Galgut 這樣的馳名作家，也有在校園詩歌大賽中展露頭角的明日之星。

線上活動依然是節日的重要部分。在旅遊限制依然嚴格的當下，現代科技讓我們得以繼續通過線上串聯的方式邀請全世界的著名作家。今年節日的特殊之處在於，我們能夠在舉辦線上活動的同時，帶來研討會、朗誦會、演出、寫作工作坊、步行之旅等現場活動，以及許多混合活動，你可以自由選擇在現場或是線上加入。

希望瀏覽我們的活動目錄能夠帶給你樂趣！這冊包括了特稿和活動明細的冊子由《金融時報》贊助印刷。在75場活動中，50多場為現場活動，超過半數活動可在線上觀看。從十一月5日至10日，我們重點展出在線和合作舉辦的活動，包括品酒、步行之旅、詩歌會和亞洲小說之日。緊隨其後，十一月11-14日的節日週末裡，我們將在亞洲協會和藝穗會帶來45場混合或現場活動，再加上兩場在大館舉辦的重磅小說之夜。除了線上節日通行票，我們還將售賣場館通行票，讓你能在一日之內盡情享受場地內的任意活動。20場活動可供免費參與，而線上活動門票售價50港幣，而現場活動售價從100至150港幣不等。我們希望這次活動能給你帶拉自由、便利、充滿趣味的體驗！

我們誠摯感謝所有贊助者、捐獻人、合作方，我們的存在離不開他們的支持。在此我想要特別感謝語文教育及研究常務委員會的資助計劃、美國駐港澳總領事館、意大利文化學院、澳大利亞、愛爾蘭、墨西哥和阿拉伯聯合酋長國的總領事館、英國文化協會和歌德學院，以及我們所有幫助舉辦這個節日的當地合作夥伴。感謝藝穗會、亞洲協會和大館的為我們提供場地，感謝我們的圖書銷售合作夥伴 Bookazine，作為書籍的來源，他們活力和創造力為香港圖書行業帶來生機。作為個人，我也想向文學節董事會成員們致上真摯的謝意，感謝他們為我們帶來了熱情、能量和專業的建議。

在這個多事之年裡，我們舉辦了一場盛大的香港國際青少年讀者節，在暑期舉行了夏日活動，在西九龍文化區為觀眾滿請來了 Neil Gaiman、Tara Westover 等作家，並和香港貿易發展局合作，參與香港書展。因此，我很高興能在年末用21節年度國際文學節為這個年度畫上句號。想到很快就能輾轉在各個場館之間，傾聽作家們的暢談，只在排隊等候作家簽名的時候有機會暫停步伐，我感到十分激動，希望彼時能與你同行！

**文學節執行總監 Catherine Platt**  
**致上問候**

# A Welcome Message from the HKILF Board

## 來自 2021 香港國際文學節董事會的歡迎辭

It gives us great pleasure to welcome you to the 21st Hong Kong International Literary Festival.

As you can see from this year's Festival line-up, the willingness of writers from around the world to do what it takes to bring their stories, characters, and ideas to audiences in Hong Kong continues to be undiminished, in spite of travel restrictions. Meanwhile, our in-person events will celebrate and highlight Hong Kong's own diverse and passionate writing community.

We have always been the Hong Kong International Literary Festival, but we have arguably never been as global as the hybrid and online formats have allowed us to be. We are grateful that our authors have leaned into the need to grapple with the intricacies of live streaming, whether by broadcasting from a local independent bookstore in small-town England or shutting themselves into a spare bedroom in order to join a late night discussion with fellow authors and audiences on different time zones halfway around the world.

While digital will be a key component of all events organizations into the future, this is decidedly not the new normal, and we stand ready to surprise and entertain fans of great writing in Hong Kong once the borders re-open and writers can once more travel.

For the Festival as an organization, we have used this unexpected two-year disruption to think, plan, and refocus in order to do more of what we love: bringing diverse and stimulating stories to readers in Hong Kong. With new initiatives and programmes underway, 2021 has been our busiest year in a long time. We have begun what we hope will become a long-term partnership with the Trade and Development Council, to bring authors and events to the nearly one million visitors who attend the annual Hong Kong Book Fair, part of the city's Cultural July celebrations. A new partnership with the West Kowloon Cultural District gave us a home for our inaugural summer programme events, featuring Tara Westover, Neil Gaiman, Gene Luen Yang, and others. The Young Readers' Festival continues its vital mission to give access to great writers and wonderful books to young people in schools across the city.

Our new and ongoing initiatives are made possible by the generous responses of our sponsors, partners, benefactors, and donors. In particular, the long-standing support of the SCOLAR fund allows us to continue to grow the Festival through uncertain and challenging times.

We would not be where we are this autumn, on the eve of our 21st birthday, without our wonderful staff: Catherine Platt, Ann Barbara Chan, Zoe Xu, Lily Pang and interns and many volunteers that join us every year. To them, we express our sincere gratitude.

The Festival is at its strongest when it reaches out to diverse communities, age groups, and socio-economic groups, sharing the thoughts, ideas, and stories from the best of local and international talent. As a Board, we continue to work to tirelessly seek new partnerships, opportunities, and strategies. And most importantly, we are excited to present the "Rebound" edition to you: it is the result of our staff's hard work and of our participating authors' undying enthusiasm and mission to bring the written word to audiences world-wide. To all of them we are deeply grateful. But this edition is also our expression of love and admiration for Hong Kong and its people: 2019 and 2020 haven't been easy for anyone, but we are all slowly bouncing back, and stronger than ever.

**Julia Kuehn and Jo Lusby**  
**Co-Chairs**

很高興歡迎你來到第21屆香港國際文學節。

如你所見，即使在旅遊受限的當下，全世界各地的作家們依舊願意盡其所能為香港觀眾們帶來他們鐘愛的故事、角色和思想。與此同時，我們的現場活動將慶祝和聚焦香港本地多樣和熱情的作家圈。

儘管我們將自己冠名為是香港國際文學節，我們的國際化程度在以往並沒能達到預期；線上和混合活動使我們在這方面得到了提升。我們很感謝作家們願意費功夫弄明白線上串流的方式，不管是從英國小鎮的一家當地獨立書店，開始從自家的一間空置的小房間，他們從全球的四個角落，甘願顛倒時差，只為加入一場和同行作家和觀眾的深夜對話。

如今，數碼平台已經成為了為了組織活動的關鍵部分。這絕不會是新常態，我們亦隨時準備著，在未來，當旅遊開放之時，能為香港本地的文字愛好者們帶來驚喜和歡樂。

作為一家機構，過去兩年突如其來的中斷給了我們自省的機會，我們也得以重拾初心，竭力為香港讀者們帶來豐富多樣、充滿靈思的故事。2021是多年以來最繁忙的一個年度，新的計劃和活動紛至沓來。我們開始了和香港貿易發展局或將會是長期的合作，來到每年七月在香港定期舉辦年度文化盛事——香港書展，將活動帶給以百萬計的遊客。西九龍文化中心和我們的新合作讓我們能夠開啟夏日活動系列，將 Tara Westover、Neil Gaiman、Gene Luen Yang 等作家帶到觀眾面前。而香港國際青少年讀者節也繼續貫徹著將優秀作家和圖書帶到全城校園的重要使命。

我們或是全新、或是傳統的計劃都離不開贊助人、合作方、和捐獻者的慷慨。尤其是來自語常會的資助計劃，是他們讓文學節能在充滿挑戰和不確定性的現在能夠不斷成長。

文學節能在這個秋季順利迎來21歲生日，也要多謝我們的工作團隊：Catherine Platt、Ann Barbara Chan、Zoe Xu、Lily Pang，還有每年加入我們的實習生和志願者。

當文學節接觸到多樣的社群、年齡層、社會階層，與當地和全世界的有才之士分享想法、思想和故事的時候，能夠發出最強音。作為董事會，我們會孜孜不覺地發掘新的合作、機遇和戰略。最重要的是，我們非常期待向你展現「復刻·復甦」的主題：這是我們辛勤工作的成果，印證了我們將文字帶給全世界觀眾的使命，對此我們充滿感激。這一次節日也給了我們向香港和香港人表達愛意的機會。2019和2020對所有人來說都不容易，但是我們已走上復興的旅途，強大勝於昨。

**Julia Kuehn 和 Jo Lusby**  
**董事會聯合主席**



# Support Us 支持我們

The Hong Kong International Literary Festival (HKILF) inspires the joy of reading by bringing the world's writers and stories to Hong Kong's diverse communities.

Asia's first and premier literary festival was founded in 2001 to advance education and the diffusion of knowledge through literature, and to generate enthusiasm for reading and creative writing. Our programmes have impacted tens of thousands of young people and adults over the last twenty years, and have helped develop Hong Kong's position as an international and regionally leading centre for the literary arts.

In 2021 we introduced the Patrons' Circle, a new initiative to engage long-standing supporters, and we are reaching out to corporate sponsors to create literary partnerships. With your help we can expand our innovative programming, promote literacy and understanding, and bring fresh ideas and the joy of reading to new audiences in Hong Kong and the region. Your support also enables us to expand our youth outreach by providing discounted tickets for students and institutions participating in our Schools Programme.

We sincerely appreciate your support of the Festival and the literary arts in Hong Kong, and to acknowledge your generosity we offer benefits including:

- Festival passes, free tickets and exclusive access to early bird tickets
- Acknowledgment in the Festival brochure and on our website
- Invitations to exclusive events throughout the year and the opportunity to shape our future programming
- Literary events tailor-made for your staff or clients
- The opportunity to put your name on a range of outreach programmes focused on bringing Hong Kong's communities together through storytelling, reading and writing
- Brand visibility across all PR, marketing and communications during our two annual festival and year-round events

Thank you for recognizing the value of reading and the power of the written word, and for supporting us as we curate a dynamic and engaging programme in 2021 and beyond.

To make a donation online or to learn more about the benefits of becoming a donor, please contact us or visit the Festival's official website: [www.festival.org.hk](http://www.festival.org.hk). Any donation of \$100 or more is fully tax-deductible.

# Schools Programme 校園計劃

The Schools Programme has been an essential part of the Hong Kong International Literary Festival from its inception. Every year we bring Festival authors to schools for talks and workshops, creating unique opportunities for young people to meet with the writers they love. We strongly believe that literature should be a vital component of every child's education regardless of his or her background and reading ability. By connecting excellent writers of international renown with young readers, we hope to promote higher levels of literacy in Hong Kong and to nurture a generation of outward-looking, globally engaged citizens. Visit our website at [festival.org.hk](http://festival.org.hk) to read about our 2021 Schools Programme, and about our Young Readers Festival which takes place every year in the spring.

香港國際文學節 (HKILF) 將世界各地的作家和故事帶到香港充滿多樣性的社群，激勵大眾從閱讀中得到樂趣。

創辦於2001年，我們作為亞洲首屈一指的文學節致力於教育事業，希望能夠通過文學散播知識，用閱讀和寫作激發創造熱情。我們的活動項目在過去的二十年影響了成千上萬的青少年和成人，並幫助鞏固了香港作為國際和地區領先文學藝術中心的地位。

在2021年，我們推出了「資助人圈」計劃，希望通過這個項目與我們的長期支持者們展開更密切的聯繫，並讓我們有機會與公司團體聯絡，展開文學合作。您的捐贈將有助我們拓展創新計劃，推廣大眾對文學的認識，並為香港等地的讀者帶來更多新想法和給予他們更多閱讀的樂趣。捐款亦將協助文學節接觸更多年輕人，為學生提供優惠門票之餘，亦為參加校園計劃的資助學校提供補貼。

我們衷心感謝您對文學節以及香港藝術和文學發展的慷慨支持。為表感激，文學節將給予贊助人以下的尊享禮遇：

- 文學節通行證、免費門票、以及優先預訂文學節門票
- 於節目場刊及網頁獲鳴謝
- 獲邀參與贊助人獨家活動，並有機會影響未來活動企劃
- 為您的員工和客戶獨家定制的文學活動
- 有機會在我們的外展活動留名，通過講故事、閱讀和寫作團結香港本地社群
- 在我們一年兩度節日的公關、市場營銷和通訊中為您的品牌提升可見度

感謝您對閱讀價值以及文字力量的肯定，並給予我們支持，讓我們能為2021年度以及將來的文學節策劃更多積極吸引的活動。

如欲捐款，或知道更多有關捐款贊助的詳情，歡迎到文學節官方網站 [festival.org.hk](http://festival.org.hk)。捐款港幣100元或以上可獲發正式收據作扣稅之用。

自文學節創辦以來，校園計劃已是香港國際文學節不可或缺的一部分。每一年我們將讓文學節的作家們入校舉辦講座，工作坊和為讀者提供各類獨特的機會去與他們喜愛的作家見面。我們堅決相信不論一個小孩的背景和閱讀能力是好與壞，文學也應該成為兒童教育的重要一環。透過連結擁有國際聲望的作家們和年輕讀者們，我們期望可以在香港推廣文學風氣，從而培養有遠景，願意參與國際時事的一代。歡迎到 [festival.org.hk](http://festival.org.hk) 瀏覽我們的網站，了解更多2021校園計劃和一年一度於春季舉行的香港國際青少年讀者節。

# Thank You to Our Donors 捐贈者名單

HKILF would like to extend heartfelt thanks to our donors for their continued support of our mission to bring the joy of reading to Hong Kong's diverse communities. HKILF 藉此感謝所有捐贈者們一直以來對我們工作的支持，讓我們能夠給將閱讀的樂趣帶到香港充滿多樣性的社會。

## Festival Sponsor (\$50,000 or above)

Jim Hildebrandt

## Festival Patron (\$25,000 or above)

Rebecca Brosnan, Christina Matula-Hakli, Catherine McClelland, Christine Van, Winnie Tam, Cedar Education Group, Shun Hing Education and Charity Fund Ltd.

## Festival Benefactor (\$10,000 or above)

Tisa Ho, Julia Kuehn, Nick Taylor, Virginia Yee, Silvia Pezzini and Filippo Gori, John Pattar

## Friend of HKILF (\$5000 or above)

Martha Keswick, Cori Lable, Lakshmi Mahey Laroia, Jo Lusby, Shalini Mahtani, Osage Art Foundation, Nicolette Jaeger, Lok Man Rare Books, John and Kirsti McLean and one anonymous donor

## Festival Member (\$1000 or above)

Jenny Chang, Andrea Fletcher, Robert Grieves, Anne LeBourgeois, Melanie Nutbeam, Henrik Toggenburger and one anonymous donor



# REBOUND



Damian Barr's short poem on Twitter went viral this year. The lines, "*We are not all in the same boat. We are all in the same storm. Some are on super-yachts. Some have just the one oar,*" encapsulate our experience of the COVID-19 pandemic.

From home-schooling to social distancing, we've all had to navigate our way through almost two years of unforeseen changes and challenges. To highlight our Rebound theme, we asked some of HKILF's participants to share their experiences and how they've been coping.

While **Dr. Hannah Reidy**, CEO of Mind HK, reports an increase in stress and anxiety this past year, she finds that the reasons have changed. A 2020 study by the Mental Health Association of Hong Kong found that the majority of respondents reported their feelings were due to personal health, income and employment issues. More recently, however, as uncertainty rose and we've been bombarded with social media and sensationalised news articles, people are feeling tired reading information about COVID-19 and are more likely to complain of pandemic fatigue, according to a 2021 Hong Kong Red Cross study. Moreover, Mind HK's most recent research showed that over half of respondents felt their mental health had become worse due to the pandemic with issues such as loneliness, substance abuse, financial pressures, and school and work models taking precedence. She adds that our easy access to information about the pandemic has made it harder to switch off and take a break from the situation, something we all must learn to do from time to time to protect our mental health.

Systemic psychotherapist and author of *The Man who Mistook his Job for his Life*, **Naomi Shragai**, thinks that stress had become a common feature of the workplace long before the pandemic started. "People's attention has become more entirely focused on work so that their personal identity is more tied into their work. The workplace has also become more competitive, more insecure and places more demands on workers," she says. "Add to this the fact that people are spending longer than ever at work and the workplace becomes a very complex place, such that people are now unknowingly recreating their early dynamics in the workplace rather than in their family or intimate relationships." Obviously, this can be met with a less than enthusiastic response from colleagues, but she stresses it is only natural that people's past experiences colour their perceptions and that leaving these emotions unresolved is not helpful.

**Shragai** had the outline for her book before the pandemic hit and she made the decision not to write too much about COVID-19. However, she says the effects on people's working lives cannot be ignored. "The workplace has to balance the needs of the organisation versus the needs of the individual and historically the organisation's objectives have dominated," she says. "Now, suddenly the individuals are saying, 'wait a minute, what about our needs?' So I think where previously companies only gave lip service to this, it is now becoming a reality." She says that this isn't about people working less, it's about companies really thinking

about how people work best so they can get the best from their workers. "Everybody has different needs. For some it may be about saving traveling time, others may feel liberated at not having to be in the workplace five days a week and others may not want to work at home if they're on their bed with a laptop. Everybody has to examine what's best for themselves and negotiate that with their company," she says. "In some regards it was very good timing for my book! I'm encouraging people to be reflective about their motivations and question their perceptions."

In fact, many of us have found ourselves with time to reflect since the start of the pandemic. Author, **Hannah Bent**, contemplates how for her, "being forced to stay at home and find new ways to connect and explore brings with it something quite beautiful." She also enjoyed the positive effects of the slowdown in human activity and shares that nature is something that has kept her going through difficult times. "When I was little, my Dad would come home from work and take me out to look for birds' nests in the garden," she says. "He was fascinated by the moon and he loves nature and natural beauty." Her novel, *When Things are Alive they Hum*, while not autobiographical, did draw inspiration from her close family relationships. "My father was a very creative and magical person. As a child, if I wasn't doing anything, he'd show me how to make that nothingness interesting. He taught me that there's always something beautiful to be found in the present moment," she says. Her sister, Camilla, who lives with Down Syndrome, inspired that same sense of wonder in her growing up. "She had such an optimistic outlook on life. At the darkest times she would laugh at something. She really taught me to look at the positive side even when things were tough." Sadly, Camilla contracted encephalitis at the age of 16 and lost much of her ability to express herself verbally, but **Bent** says that she has found ways to express herself through the bold colour and intricate detail of her paintings. She credits her father with giving her sister these tools.

**Regina Larko**, founder of the podcast, #impact, says her optimism was also inspired by a family member. Her great grandmother, who passed away a few years ago, was a source of great strength to her. "She was so kind and always hopeful. Not that she was always happy, but she was always so fully showing up for life, no matter what it threw at her," **Larko** says. She feels that having a support system has been crucial in times of social distancing. "I cried my eyes out the day before I went into hospital to give birth to our son, because my husband was not allowed in. I was scared and I was angry. Being able to share this with my husband, him just being there for me and listening to me gave me so much strength." She encourages those who don't have a strong support system to reach out to organisations with people who are there to listen and help you. "It is ok not to be ok. It is ok to ask for help," she urges.

**Larko** says that even pre-pandemic she felt that there was an imbalance in the stories that were getting the media's attention and she made it her mission to empower the people who do incredible work to speak up and get heard. By highlighting

why these changemakers keep showing up for their missions, even if it appears to be a lost cause, she hopes to inspire people to act. "This is why you will hear our call to action in each of our episodes, giving our audience ideas how to make the world a better place in their own little ways," she says. "I did not anticipate how much connecting with people for #impact would change me. They are so full of creativity, passion and resilience. Just knowing they are there, to take on the world's most pressing challenges is so incredibly inspiring. Hearing about their big milestones as well as their big defeats and how they made it through encourages everyone to face their own challenges courageously as well."

Digital communication has helped many to stay connected with family and friends, but we all still face the uncertainty of when we will next see loved ones. **Larko** says she has become more creative when contacting her family, such as by taking virtual walks with her Mum in Vienna. She was surprised to see that this actually empowered them to make more space for deep conversations that they would not have made time for before the pandemic. She has also enjoyed the global reach that technology has afforded her podcast, but says there is a need to avoid the negative aspects of social media. "There are people out there who do share authentically and I try my best to do that too. But of course, it also provides a platform for curated stories of how we want to be perceived. It's important to be mindful of this and consciously unfollow accounts that do not bring us inspiration and search for the ones that resonate with our values and what we want to bring to the world."

With so much of our lives being played out digitally at the moment, **Shragai** suggests there may be a risk of us getting stuck in our online communication routines. She hopes that companies at least will examine their working practices and limit business trips to essential ones. "Every company will have to determine for themselves which these are," she adds, "but I do think that that in-body connection is crucial, particularly if people do not already have established relationships." She feels that online connection has a limited time, as workplace conversations energize us and make our working lives fun and meaningful.

Of course, the ability to pick up a book and read about others' experiences has also been a source of comfort to many throughout the pandemic. According to bibliotherapist and co-author of "Reading the Seasons," **Germaine Leece**, studies have found that reading for 6 minutes slows down the heart rates and eases muscle tension, reducing stress levels by 68%. She explains that reading someone else's story allows us to leave our own, creating a space within us where we recharge." She highlights the benefit of reading for our mental health with a quote from Kafka: 'Books are a key to unfamiliar rooms in one's own castle.' "Knowing ourselves better and understanding the stories of our inner worlds can help create a sense of wholeness and help us navigate life's ups and downs," she says. She highlights that there is nothing new about books being used as therapy. In fact, in WW1, British

psychiatrists "prescribed" novels for shell-shocked soldiers. "Jane Austen novels were thought to resettle the inner worlds of these traumatised soldiers," she says. "There were no nasty surprises, society followed social rules and order was restored."

Nowadays, the therapeutic approach of bibliotherapy focuses on helping people find the right books for them at the right times. "When Sonya [her co-author] and I came up with the idea for our book, we didn't want to present as the experts of what everyone should read," Leece says. "But we realized that through our letters we could illustrate what reading worked for us and our clients due to our own contexts and experiences." She tells me that last year there was a spike in sales for Albert Camus's *The Plague*, along with other novels about pandemics, which made her curious about what people needed from those stories at this time. "It wasn't something I could bear to read," she says. "I needed books that were gentle comfort reads that would end happily. Alexander McCall Smith was my go-to." Although, when the world feels uncertain, she says, there is a certainty to any story as they all have a beginning, middle and end, reminding us that this time will pass and the world will continue turning and creating other stories. Books set between the wars have also been popular. "Life changing beyond recognition and stories of how characters adjusted to life post-war can be uplifting," she says, "as can being taken back to Roman times or Tudor England – to worlds that don't relate at all to today."

As an adolescent, **Leece** admits she loved reading Stephen King, a choice which sounds unusual for therapy until she explains! "I realise now that I was trying to understand the darker human emotions that frightened me. I was drawn to "Pet Sematary," a story about a "normal" family who experiences horror and tragedy and how they navigated this. Since I had no life experience of this, I feared it would be unsurvivable. There was comfort in touching those emotions and surviving them from the safety of a book. I notice now I am drawn to the thriller genre when I feel stressed and I wonder if it is a way to use up some of the adrenaline that is stuck in my body! Those scary books seem to calm my own fears."

One of the things **Bent** remembers growing up was her love of Roald Dahl, saying, "I liked the frankness of the stories and that there was good and bad and light and dark. I think seeing both sides is important." She was introduced to the darker side of life early when, as a child, her mother was told to essentially leave her sister to die rather than give her antibiotic treatment for complications associated with her disability. She also remembers people staring at her sister, which she found confusing when she was young. "I was aware that my sister was given this label of having Down syndrome, but I never really saw her as a person who had Down syndrome," she says. "I saw her as someone who could do things and couldn't do things just like anybody else." When **Bent** moved to Australia she began to see adults who had a disability working

in cafes, libraries and preschools, which led her to reflect. "I think seeing the ability of someone who has a disability is really important to me in changing people's perceptions," she says. "The NGO, Sensational, works a lot with corporations here in Hong Kong and helps to put adults with a disability into jobs. I hope that my book gives people some insight into the capabilities of adults who have a disability."

**Bent** also runs Writeability Workshops for children and adults of all abilities, often working with people who are not very verbal. "I have several things that I do to engage participants," she says, "I use visual aids, such as photography or painting as stimulation to generate words and ideas. Then, when they've got their words, we put them on the floor and they can arrange them into a structure to create their story or whatever it is." She admits this can be a lengthy process, but says she is always astounded by the level of creativity, self-expression and, sometimes, the sophistication of what people create. She says that being around people with different life experiences is "very affirming and wonderful," but she feels she still has a long way to go, something that **Reidy** sympathizes with. Mind HK is currently repeating a 2018 study to measure people's attitudes, behaviours, and understanding of mental health. One positive, she feels, is that conversations are taking a broader stance, putting more attention on prevention and early intervention, not only focusing on more severe issues like suicide. She says this has partly come about as a "silver lining" of the pandemic. "With the associated challenges being relevant to all, the topic of mental health has been more widely spoken about over the last year and a half. In a sense, the pandemic has made mental health a more accepted topic to talk about, which in turn has helped remove some of the stigma around our mental well-being." However, she warns we must take care not to accept poor mental health as the norm of our times. "We should monitor our mental health in the same way we would our physical health, in order to prevent the onset and development of mental health conditions," she stresses.

Acceptance that the pandemic has and will continue to affect us for a variety of reasons is something we're all starting to face. With many societies so polarised currently, the need to understand and treat others with compassion is perhaps more important than ever. As **Leece** says, "reading is perhaps the only way to get as close as possible to someone else's thoughts and feelings. And once we access this we realise we are more similar than we are different." Our capacity to embrace all facets of human experience and face this with understanding and compassion is perhaps one of the most important lessons we will learn from the COVID-19 pandemic.

## OPENING NIGHT PARTY 開幕派對

📅 5 NOV 📍 Banyan Workspace  
🕒 18:30 - 21:00 💰 \$250

Join us in the library of Banyan Workspace for a private screening of our opening event with bibliotherapists Germaine Leece and Sonya Tsakalakis, as they discuss their work with Jennie Orchard and answer questions about the best books to read in a given situation. Stay on after the screening for a reception, chat with authors and friends of the festival, and raise a glass to celebrate the start of ILF 21 and ten days of literary events ahead.

蒞臨鯽魚涌 Banyan Workspace 共享工作空間參加我們的開幕派對，在線收看我們的開幕活動，收聽閱讀治療師 Germaine Leece 和 Sonya Tsakalakis 暢聊他們的職業生涯，請她們為我們推介適合不同場合閱讀的書籍。播放結束後的歡迎會，和參與文學節的作者和友人交談，一起舉杯慶祝2021文學節的開幕和接下來幾日的精彩節目！

## READING THE SEASONS: BOOKS HOLDING LIFE AND FRIENDSHIPS TOGETHER 《READING THE SEASONS》：人生與友情全在書上

📅 5 NOV 📍 Online  
🕒 19:00 - 20:00 💰 free

This event is supported by the Consulate General of Australia in Hong Kong. 本場活動由澳大利亞駐香港總領事館贊助舉辦。

In the opening event of The Rebound Edition we celebrate bibliotherapy, the ancient practice of reading for therapeutic effect. Bibliotherapists Germaine Leece and Sonya Tsakalakis specialise in finding a book for every occasion and every emotion. Their book *Reading the Seasons* is a collection of candid letters in which they discuss the authors they turn to for insight, comfort and meaning to help them and their clients confront life's ups and downs. Join them as they talk with Jennie Orchard about how books can be a refuge and an inspiration.

本次以「復刻·復甦」文學節的開幕現場，我們將探索閱讀自古以來所蘊含的療愈力量。閱讀治療師 Germaine Leece 和 Sonya Tsakalakis 將為大家介紹各種場合和情緒專門選擇合適的閱讀書目。她們的書《Reading the Seasons》記錄了她們交心懇談的信件，她們有關內省、慰藉、人生意義的交流，不僅幫助她們，亦幫助她們的患者走過人生起落。加入她們和 Jennie Orchard 的談話，了解書籍可以如何成為我們的精神方舟和靈感之源。



GERMAINE LEECE

Stories have long shaped Germaine Leece's life. In 2012, moving from a career in publishing and writing, she began studying to become a psychotherapist, and bibliotherapy soon emerged as the natural marriage of both careers. Long letters to fellow bibliotherapist, Sonya Tsakalakis, led to a friendship built on the foundation of a shared love of reading; these letters resulted in the publication of their first book, *Reading the Seasons: Books Holding Life and Friendship Together*.

故事塑造了 Germaine Leece 的生活。在2012年，她告別出版和寫作行業，開始接受心理治療師培訓。對 Germaine 而言，聽人們講述自己的故事和進入書頁中的世界一樣令人自在，因此，心理治療正是她兩個行業的完美結合。和同行 Sonya Tsakalakis 的通信是她們友誼的開始，而對閱讀的熱愛則是這段友誼的基礎，促成了她們合著新書《Reading the Seasons: Books Holding Life and Friendship Together》的誕生。



SONYA TSAKALAKIS

Fusing her passions for books and wellbeing, Sonya launched The Literary Hand, and was a resident bibliotherapist for The School of Life in Melbourne for over 5 years. Sonya continues to work with communities and individuals using literature for healing and to enhance self-knowledge, and co-authored *Reading the Seasons*.

本著對書本和健康生活的熱愛，Sonya 成立了 The Literary Hand。她在墨爾本 The School of Life 擔任閱讀治療師長達5年，至今仍投身於社區和個人心理健康工作，通過文學治愈人心，促進大眾自我認識。她是《Reading the Seasons》的作者之一。



DEBASISH ROY CHOWDHURY

Debasish Roy Chowdhury is a Hong Kong-based Indian journalist. He has also lived and worked in Calcutta, Sao Paulo, Hua Hin, Bangkok and Beijing. He is a Jefferson Fellow and recipient of multiple media prizes, including the Human Rights Press Award and the Society of Publishers in Asia (SOPA) award.

Debasish Roy Chowdhury 是一位常駐香港的印度記者，主要報道有關印度政治、社會和地緣政治的內容。他曾經到訪過加爾各答、聖保羅、華欣市、曼谷、北京等地。他是傑斐遜基金會學者，贏得過多項媒體大獎，包括人權新聞獎和亞洲出版家協會 (SOPA) 大獎。



JOHN KEANE

John Keane is a Professor of Politics at the University of Sydney and the WZB (Berlin) and is renowned globally for his creative thinking about democracy. He was nominated for the 2021 Balzan Prize and the Holberg Prize for outstanding global contributions to the human sciences.

John Keane 是悉尼大學政治學教授和柏林社會科學研究學院教授。他對於政治、傳媒、民主的創意思考全球知名。在 2021 年，他對全球人類科學的貢獻令他獲得了 Balzan 大獎和 Holberg 大獎的提名。



CHI TA-WEI

Ta-wei Chi is a queer writer in Taipei. His science fiction novel, *The Membranes*, translated by Ari Heinrich, was published in 2021. He is Associate professor of Taiwanese Literature at National Chengchi University, where he teaches LGBT studies and disability studies. His monograph in Chinese, *Tongzhi wenxueshi*, discusses queer literature in Taiwanese history from the 1960s to the new millennium.

紀大偉是台北的酷兒作家。他的科幻小說《膜》，由 Ari Heinrich 翻譯，2021 年出版。他是國立政治大學台灣文學副教授，教授 LGBT 研究和殘疾研究。他的中文專著《同志文學史》討論了 1960 年代到新千年台灣歷史上的酷兒文學。



ANTON HUR

Anton Hur is a Korean translator. Winner of a PEN Translates award and the PEN/Heim grant, his book translations have been published by Tilted Axis, Grove Atlantic, Feminist Press, Weidenfeld & Nicolson, Honford Star, and others.

Anton Hur 是一名韓語譯者。他的翻譯作品曾贏得 PEN Translates 獎項和 Pen/Heim 基金，並出版於 Tilted Axis, Grove Atlantic, Feminist Press, Weidenfeld & Nicolson, Honford Star 等出版社。



ARI LARISSA HEINRICH

Ari Heinrich is Professor of Chinese Literature and Media at the ANU and author of a number of books including *Chinese Surplus: Biopolitical Aesthetics and the Medically Commodified Body* (Duke, 2018). Ari is also the translator of Qiu Miaojin's *Last Words from Montmartre* (New York Review Books, 2014) and Chi Ta-wei's *The Membranes* (Columbia, 2021).

Ari Heinrich 是澳洲國立大學中國文學及媒體的教授和《Chinese Surplus: Biopolitical Aesthetics and the Medically Commodified Body》(Duke, 2018) 的作者。Ari 曾翻譯多本著作，包括邱妙津的《Last Words from Montmartre》(New York Review Books, 2014) 和紀大偉的《The Membranes》(Columbia, 2021)。



MONA KAREEM

Mona Kareem is the author of three poetry collections and the translator of Octavia Butler, Ra'ad Abdulqadir, and Ashraf Fayadh.

Mona Kareem 是三部詩集的作者並曾為 Octavia Butler, Ra'ad Abdulqadir 和 Ashraf Fayadh 翻譯。



BORA CHUNG

Bora Chung is a writer, translator, and a Russian literature scholar. She lives and writes in Seoul, South Korea. She has published three novels and three books of collected short stories in Korean.

Bora Chung 是一名作者、翻譯家及俄語文學家。她現居住於南韓首爾，並以韓文寫作。她已出版了三本韓文小說、三本韓文短篇小說集。

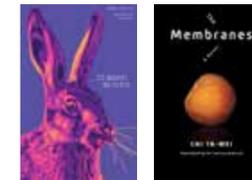
## BUILDING OTHER BODIES: A CONVERSATION ABOUT SPECULATIVE FICTION IN TRANSLATION 「譯」形·異想：推想科幻文學翻譯漫談

📅 6 NOV 📍 Online  
🕒 10:00 - 11:30 💰 free

This event is supported by the Society of Fellows in the Humanities, University of Hong Kong. 本活動由香港大學人文學會贊助舉辦。

This event brings together writers and translators of speculative fiction from Taiwan, South Korea, and Kuwait: Mona Kareem, NEA-award-winning poet who translated Octavia Butler's *Kindred* into Arabic in 2020; Bora Chung, author of the short story collection *Cursed Bunny* (Honford Star, 2021) and the collection's PEN-Award-winning translator Anton Hur; Chi Ta-wei 紀大偉, author of the 1995 queer Taiwanese classic *The Membranes* (Columbia University Press, 2021), and the novel's translator Ari Larissa Heinrich (translator of Qiu Miaojin's *Last Words from Montmartre* (NYRB, 2014)). The conversation will explore the craft of writing speculative fiction, the challenges—both technical and institutional—of bringing these works into/out of English, and the problems of race, genre, and geography. The 90-minute discussion will be moderated by Dr. Claire Gullander-Drolet and Dr. Dylan Suher (Society of Fellows in the Humanities, University of Hong Kong), followed by a Q and A.

本場活動聚集了來自台灣、韓國、科威特的作家和翻譯家：國家藝術贊助基金會獲獎詩人、Octavia Butler《Kindred》2020 年阿拉伯語版本譯者 Mona Kareem、短篇小說集《Cursed Bunny》(2021 年 Honford Star 出版) 的作者 Bora Chung 和英文版譯者 Anton Hur、1995 年台灣同志文學經典《膜》的作者紀大偉，以及《膜》和邱妙津《蒙馬特遺書》的英文譯者 Ari Larissa Heinrich。他們的對話將涉及推想小說寫作的技巧，將這些作品帶到或帶離英文語境時他們所遇到的文本內外的挑戰、還有種族、文本題材、地域的難題。這場長達 90 分鐘的討論將由 Claire Gullander-Drolet 博士和 Dylan Suher 博士 (香港大學人文學會會士) 主持，問答環節緊隨其後。



## TO KILL A DEMOCRACY: INDIA'S PASSAGE TO DESPOTISM

📅 6 NOV 📍 Online  
🕒 14:00 - 15:00 💰 \$50

One in three people living in a democracy is Indian, yet there is growing alarm about India's democratic health. This new book by Debasish Roy Chowdhury and John Keane looks beyond Modi-style populism to the historical roots of the present day assaults on civil liberties and democratic institutions and argues that democracy is much more than elections and the separation of powers. Described as "a must-read for anyone who wants to understand the challenges facing democracies in the modern world" (Matthew Taylor, Royal Society of Arts), the book asks, should democracies everywhere fear what is happening in India? The authors speak with Dave Besseling, Long Reads Editor of the *Post Magazine*.

在民主國家中，每三個人就有一個是印度人，然而印度的民主健康發展卻使人日益感到擔憂。這本由 Debasish Roy Chowdhury 和 John Keane 合著的新書，著眼於莫迪式民粹主義以外的論據，探究當今對公民自由和民主制度的攻擊的歷史根源，作者們又認為民主遠不止選舉和權力分立；被譽為「任何想了解當今民主自由所面臨挑戰的人的必讀之書」(Matthew Taylor, 皇家文藝學會)，這本書提出了一個問題——世界各地的民主國家應否擔心印度現時情況？本場作者將於 Post Magazine 的 Dave Besseling 進行對話。

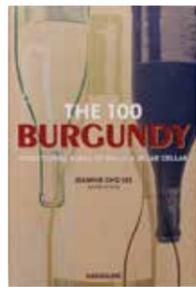


## UNRAVELLING BURGUNDY: TALK AND TASTING WITH MASTER OF WINE JEANNIE CHO LEE 揭開勃艮第葡萄酒之迷：與大師JEANNIE CHO LEE 對談和品酒

📅 6 NOV 📍 K11 Musea The Fine Wine Experience Wine Lounge  
🕒 17:00 - 18:00 💰 \$250 pp.

Travel isn't easy these days, but today you can journey through the countryside of Burgundy with Master of Wine Jeannie Cho Lee, capturing the context, people, and history that inspire the creation of these masterful wines. Jeannie shares key findings from her PhD dissertation about Burgundy's allure among Chinese wine collectors, introduces memorable Burgundy wines from her book *The 100 Burgundy: Exceptional Wines to Build a Dream Cellar*, and talks about the enduring appeal of this remarkable wine region.

Ticket includes 2 glasses of exceptional Burgundy, one red and one white.



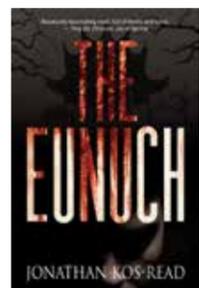
現時，去旅行並非易事，但今天你毋須外遊即可與勃艮第葡萄酒大師 Jeannie Cho Lee 一起暢遊勃艮第，了解其葡萄酒的靈感：包括這些葡萄酒創作的背景、人物和歷史。Jeannie 會分享她博士論文中提到的中國葡萄酒收藏家對勃艮第葡萄酒的關注，並介紹《The 100 Burgundy: Exceptional Wines to Build a Dream Cellar》中令人難忘的勃艮第葡萄酒，亦會談及這非凡葡萄酒產區的持久魅力。門票包括兩杯特級勃艮第葡萄酒，一杯紅酒和一杯白葡萄酒。

## JONATHAN KOS READ: INSIDE CHINA'S FILM AND TELEVISION INDUSTRY JONATHAN KOS READ：中國影視業的內幕

📅 6 NOV 📍 Online  
🕒 19:00 - 20:00 💰 \$50

Jonathan Kos-Read is China's top foreign actor, with more than 100 films to his credit. After many years navigating the Chinese film industry as both observer and participant and honing his understanding of plot and dialogue, he has written a gripping mystery set deep in China's imperial past. *The Eunuch* takes place in the bitter winter of 1153, when the Emperor has apparently brutally murdered one of his concubines. The Eunuch Gett senses there is more to the story and delves into harem sexual politics and ferocious court in-fighting to answer the question: why frame a man who is above punishment? Arts and culture critic Ken Smith, who has served as consultant on many cross-cultural projects in China, talks to Jonathan about the world of the novel, its resonances in the contemporary world of film and television and his own experiences in that milieu.

Jonathan Kos-Read 是國內頂級的外國演員，出演的作品超過 100 部。經過多年以觀察者和參與者的身份在中國電影業中打滾和理解情節和對白的磨練，他寫下一個以中國王朝歷史為背景的謎團，扣人心弦。《The Eunuch》發生在 1153 年嚴冬，當時皇帝殘忍地謀殺了其中一名妃嬪。宦官蓋特感覺到故事並非如此簡單，於是深入研究了后宮的性政治和宮廷裡的激烈內鬥以解開心中疑問：為何陷害一個凌駕於法律之上、永不會受罰的人？曾在中國擔任多個跨文化項目顧問、藝術及文化評論家 Ken Smith 與 Jonathan 的對話，淺談小說的世界、小說在當代影視引起的共鳴以及的影視經歷。



JEANNIE CHO LEE

Jeannie Cho Lee is the first Asian Master of Wine (MW) and an award-winning author, television host, educator, wine critic, judge and consultant.

李志延是亞洲第一名品酒大師，同時是獲獎作家、電視主持、教育家、品酒師、品酒評判和顧問。



JONATHAN KOS-READ

Jonathan Kos-Read grew up in Los Angeles. He studied acting in high school then molecular biology in university. He has lived in Beijing for the last 25 years playing white guys in Chinese movies. He also has a robust Chinese social media presence of almost seven million followers. He now lives in Barcelona with his wife and two daughters. He has always been fascinated with ancient history, with spies, with propaganda, with superstitions, and the cold wars of all eras of history. His 20 years of struggling to act in bad scripts taught him every mistake a writer can make. He hopes he avoided them in *The Eunuch*, his first novel.

Jonathan Kos-Read 在洛杉磯長大，他高中時學習表演，大學時則專修分子生物學。在過去的二十五年裡，他住在北京，在大陸電影中扮演各種白人的角色。在中國的社交媒體上，他擁有接近七百萬粉絲。現在，他與妻子和兩個女兒定居於巴塞隆納。Jonathan Kos-Read 一直著迷於古代歷史、間諜、政治宣傳、迷信，以及各個時代的冷戰。在花了二十年時間表演糟糕劇本之後，他吸取了不少關於寫作的經驗教訓。他希望自己的新作小說《The Eunuch》不會重蹈那些糟糕劇本的覆轍。

# YA FICTION

The term Young Adult Fiction is well-known today to include novels written for 12-18 year-olds, and often includes readers into the early 20s, but this wasn't always the case. While there is some debate about who coined the term and when, books were not categorised as such until well into the 20th century. It is generally agreed that teenagers began to come into their own as a specific group post Second World War, and a new category of fiction was born.

**Alice Pung**, author of *One Hundred Days*, feels that this changing demographic led publishers to find a way to market to this new group that suddenly had choice and a sense of rebellion. She notes that YA fiction is taken very seriously in Australia and a 'crossover' market has emerged with adults reading many of the bestsellers and some being made into major Hollywood films. **Jordan Rivet**, author of *The Seabound Chronicles*, agrees that the way YA books are published and marketed has changed drastically over the last twenty years. "The blockbuster-style releases have an entirely different flavour than teen books of the past," she says. "The category also features a wonderful array of diverse and inclusive books that are finally getting the attention they deserve."

Author **Stephan Lee** feels that the emergence of a distinct YA category has given young readers more of a sense of ownership of their reading. "When I was growing up, I kept my books immaculate and organized. I hated when my older brother borrowed them and folded the pages!" he says. "They served as the primary concrete expression of my interests, points of view, and how I saw myself. We can't underestimate how important books are as possessions to young people." In his first novel, *K-Pop Confidential*, the heroine wins a coveted spot on a K-pop trainee programme and is thrown into a world in which a young person's every flaw is scrutinised and amplified on a world stage. "Even though it's such a specific environment, I think any teen can relate to being thrown into a situation where you're constantly wanting to assert your individuality but you're also under enormous pressure to conform to expectations," says **Lee**. "It's this extreme but kind of perfect allegory for coming-of-age." He points out that the teenage years are a time of firsts. "Every experience is more intense because it's new, your reactions to the world around you are so raw. Good or bad, your teen years stick with you," he says.

**Pung** vividly recalls being caught between childhood and adulthood as a teenager. "I remember having adult responsibilities (minding younger siblings, translating phone bills, working at my dad's shop) but no adult rights," she says, "and I've never felt more powerless." Given that your peers are often feeling equally disenfranchised, it can be easy for teenagers to feel that they are totally alone. "Some teens

have very unconventional life experiences," **Pung** says, "this may make adults uncomfortable, but I think it is precisely because these teenagers never see themselves in literature (except as warnings) that we need more books dealing with these issues, not less." As with any fiction, books provide young people with the opportunity to put themselves in another's shoes and explore actions and emotions. This is why access to open, honest characters with whom they identify is so important. **Rivet** also feels that fiction is a great place to tackle serious issues because it's a safe environment. "No matter how dark a situation becomes, there will be some form of resolution at the end, even if it's not a happy one. Real life doesn't always tie up loose ends in the same way," she says.

Dealing with sensitive issues in an informed, compassionate way is something that **Lee** considers his responsibility as an author of YA. "Young people question the themes of the books they read as they pertain to their own lives, regardless of what type of story they are reading," he says. "Escape from the limits of your own circumstances is absolutely necessary, and when you read, you're at once removed from yourself but in touch with yourself at the same time. I think reading is an underrated form of life experience." Presenting diverse points of view, characters, and situations is important to **Lee** and he celebrates the fact that YA has become more inclusive in terms of representation in recent years. He calls the feedback he gets from teens about his plot or character motivation "a sign that readers are in the midst of forming their own moral codes." **Rivet** says she hopes that by showing her characters struggling with moral questions and experiencing personal growth, she can encourage readers on their own journeys to figure out what their values are for themselves.

**Lee** agrees that YA fiction should leave things open for teens to form their own identities, since teens can tell when a book is checking all the boxes of correctness rather than being real. In her own teen years, **Pung** vividly remembers hating books where the author had a hidden agenda of imparting morality. Instead, she remembers feeling comforted reading books by authors such as Ann M. Martin, Robert Cormier and Paul Zindel. "I felt that these were people who understood me, and who weren't just there trying to teach me 'lessons' but were empathetic to my feelings," she says. **Lee** also remembers reading as a big part of his life growing up. "My mom would always learn about what books won the Pulitzer Prize for fiction (I guess as a Korean mom she put a lot of stock in prestigious awards!) and buy them and put them on a special shelf," he says. "I was exposed to authors like Toni Morrison, Michael Cunningham, Jhumpa Lahiri, and Jeffrey Eugenides early on, but I also loved YA and kids' classics like the Redwall series, everything by Judy Blume, *Harriet the Spy*, *His Dark Materials*, and so many more!"

Even with our shift to the digital age, our teens continue to turn to literature as a way to understand their world and figure out their place in it. Nowhere is the famous quote, "fiction is the lie that helps us understand the truth," more applicable. The books they choose can be a great indication of their hopes and dreams, their worries and their fears. So next time you're wondering what on earth's going on in a kid's head, you could do worse than picking up their latest library book and starting a conversation.



## GHOSTS, BEASTS AND FAMILY HISTORIES 誌異與族譜

7 NOV Online  
10:00 - 11:00 \$50

This event is supported by the Consulate General of Canada in Hong Kong and Macao.  
本活動由加拿大駐香港及澳門總領事館贊助舉辦。

HKILF presents two outstanding new voices in international fiction whose debut novels trace the threads of family, culture and memory between Asia and the west. In *Ghost Forest* by Pik-Shuen Fung, the protagonist revisits memories of her “astronaut” father who stayed to work in Hong Kong after the rest of the family emigrated to Canada, and wonders how do you grieve if your family doesn’t talk about feelings? K-Ming Chang’s *Bestiary* is a novel of migration, queer lineages, and girlhood that encapsulates the experience of three generations of Taiwanese American women who are haunted by the myths of their homeland. Fung’s poetic, haunting voice and Chang’s inventive, electric prose have led to each being heralded as exceptional new talents. Today they share the lived experiences of migration and family, and expand on how they portray the complexities of these journeys through literature with Xu Xi, an Indonesian-Chinese Hong Kong author of 14 books and editor of four anthologies of Hong Kong writing in English.



本次 HKILF 活動的主角是兩位國際小說文壇新秀，她們的寫作追溯了亞洲與西方之間家族、文化、記憶的交織串聯。馮碧璇的小說《Ghost Forest》中，主人公重訪了有關她的「太空人」父親的回憶—在全家人移民加拿大後，父親獨自留在香港工作，亦讓她開始思考：一個對情感避而不談的家庭應該要如何哀悼？在 K-Ming Chang 的小說《Bestiary》中，將移民、酷兒譜係、女孩成長的主題匯集成了有關台灣移民家庭三代女性與其家鄉傳說的纏擾糾葛。馮碧璇詩性綿互的風格，Chang 革新激揚的句辭，讓她們脫穎而出，成為文壇新星。今天她們即時分享有關移民和家庭的經歷，並和著有 14 本書籍、編輯 4 本文集的印尼-中國裔香港作家許素細展開對話，探討她們是如何在文學書寫中描繪這些複雜歷程的。

## K-POP CONFIDENTIAL — STEPHAN LEE 《K-POP CONFIDENTIAL》對談 STEPHAN LEE

7 NOV Online  
11:30 - 12:30 \$50

Stephan Lee moved to New York because of *Sex and the City*, went into magazines because of *The Devil Wears Prada*, and wrote his debut novel, *K-Pop Confidential* out of his lifelong love of girl groups. This warm-hearted, authentic novel follows K-Pop trainee Candace Park as she pursues her dream of stardom amid the rivalries, glamour and intrigue of the K-Pop world, while trying to hold on to friendship, family, self-worth and possibly even romance. Stephan discusses his novel and the K-Pop phenomena with Tamar Herman, who writes about K-Pop for the *South China Morning Post*.

Stephan Lee 因為《Sex and the City》搬到紐約，又因著《The Devil Wears Prada》進入雜誌社工作，再因為他畢生對女子團體的喜愛而寫了他的第一本小說—《K-Pop Confidential》。這本暖心又真實的小說敘說了 K-Pop 練習生 Candace Park 在競爭中追尋夢想，遊走於光鮮又吸引人的 K-Pop 世界同時發展她的友誼、家庭、自我價值，以及愛情。Stephan 將和《南華早報》K-pop 撰稿人 Tamar Herman 展開討論。



PIK-SHUEN FUNG

Pik-Shuen Fung is a Canadian writer and artist living in New York City. She has received fellowships and residencies from the Asian American Writers’ Workshop, Kundiman, and Millay Arts. She has a MFA from the School of Visual Arts and a BA from Brown University. *Ghost Forest* is her first book.

馮碧璇是住在紐約市的加拿大作家和藝術家。她曾獲得 Asian American Writers’ Workshop、Kundiman 和 Millay Art 的獎學金和駐留項目。她擁有布朗大學的學士學位，以及視覺藝術學院的藝術碩士學位。《鬼森林》是她的處女作。



K-MING CHANG

K-Ming Chang is a Kundiman fellow, a Lambda Literary Award finalist, and a National Book Foundation 5 Under 35 honoree. She is the author of the *New York Times* Book Review Editors’ Choice novel *Bestiary* (One World/Random House, 2020) and the forthcoming story collection *Gods of Want*.

作家 K-Ming Chang 是 Kundiman 協會成員，曾入選 Lambda 文學獎最終名單，以及由美國國家圖書基金會評選的“五位值得矚目的 35 歲以下作家”。她的作品有《BESTIARY》(2020 年由 One World/Random House 出版社推出) 和即將推出的短篇小說集《GODS OF WANT》。



XU XI

XU XI was born and raised in Hong Kong and, until late 2018, has split most of her life between the city and New York. An Indonesian-Chinese author of fourteen books, she is considered one of Hong Kong’s leading writers in English. Recent titles include *This Fish is Fowl: Essays of Being* (2019) and *Insignificance: Hong Kong Stories* (2018). In 2020, she established the Mongrel Writers Residence™, a private writers residence in Northern New York for transnational and transcultural writers.

許素細是於五六十年代土生土長的香港人。直至 2018 年後期，她一直於香港和紐約兩地之間遊走。作為一個擁有十四部小說和非小說的印尼中國裔作家，她被視為香港最傑出英文作家之一。其近作包括《This Fish is Fowl: Essays of Being》(2019)、《Insignificance: Hong Kong Stories》(2018) 等。在 2020 年，素細成立了 The Mongrel Writers Residence™，以提供跨國家和跨文化作家在紐約北部寫作的平台。



STEPHAN LEE

Stephan Lee is a journalist, author, and multi-fandom K-pop stan. He currently works as Senior Editor at Bustle after a five-year stretch covering books and movies at *Entertainment Weekly*. At EW, he traveled to Seoul for three weeks to write a feature about the Korean entertainment’s world domination, interviewing K-pop idols, filmmakers, and drama writers. He earned an MFA in Creative Writing at The New School.

Stephan Lee 是記者、作家、多個 K-pop 組合的粉絲。他如今在 Bustle 擔任高級編輯；此前，他在《Entertainment Weekly》報道書籍和電影資訊長達五年。在 EW 工作期間，他在首爾旅居三週，撰寫關於韓國娛樂業在世界影響力的特稿，採訪 K-pop 偶像、電影工作者和電視劇編劇。Stephan 在新學院大學獲得創意寫作藝術碩士學位。



JUDITH SCHALANSKY

Judith Schalansky, born in Greifswald in 1980, lives in Berlin and works as a writer, book designer, and editor of a prestigious natural history list. Her books, including the international bestseller *Atlas of Remote Islands* and the novel *The Giraffe’s Neck*, have been translated into more than twenty languages.

Judith Schalansky 1908 年與格賴夫斯瓦爾德出生，是作家、圖書設計、和知名自然歷史編目編輯，現居柏林。她的作品，包括全球暢銷的《Atlas of Remote Islands》(2009) 和成長小說《Giraffe’s Neck》(2011)，曾被翻譯成多餘 20 種語言。

## AN INVENTORY OF LOSSES 逝物之書：我們都是消逝國度的局外人

7 NOV Goethe-Institut Hong Kong  
16:00 - 17:00 free

This event is supported by the Goethe-Institut Hong Kong.  
本次活動由駐香港歌德學院贊助舉辦。

The Goethe Institut and HKILF present another strange and wondrous attempt by the German writer/book designer Judith Schalansky to evoke the unknown. Each chapter in *An Inventory of Losses* follows the convention of a different genre and reveals insights from the fragmentary remains of unique things and places that have been lost to time – the paradisaical island of Tuanaki, the Caspian Tiger, Sappho’s love poems, Greta Garbo’s fading beauty, a painting by Caspar David Friedrich or the former East Germany’s Palace of the Republic. To be moderated by Julia Kuehn, a Professor of English Literature at the University of Hong Kong, the conversation will focus on Judith Schalansky’s inventive approach to the recurring topics of loss and disappearance, remembrance and forgetting.

The talk will be conducted in German with simultaneous interpretation into English.

世界歷史中充滿了許多早已消失的事物，也許是肆意破壞，也許是失落在時間的洪流中。茱迪思·夏朗斯基以生花妙筆為自然物與藝術品列出一份失物目錄，例如莎芙戀歌、拆除的共和國宮、滅絕的老虎物種，或者太平洋一座已然沉沒的島嶼。故事中的主人翁都是旁觀者，與消逝抗爭，如老人在提契諾森林裡累積人類的知識，廢墟畫家創造了未曾出現過的往昔，年老的葛麗泰·嘉寶漫遊在曼哈頓，問自己何時可能死去，以及作者夏朗斯基在自己童年的空白中，尋找沒有歷史意識的東德蹤跡。由香港大學英國文學教授 Julia Kuehn 主持茱迪思·夏朗斯基將與讀者分享自己的創作過程，與及個人對「消失」、「紀念」與「遺忘」等議題的見解。分享會將以德文進行，設有即時英文翻譯。



## FAMILY FAULTLINES 家庭罅隙

7 NOV Online  
18:00 - 19:00 \$50

This event is supported by the Consulate General of Australia in Hong Kong.  
本場活動由澳洲駐香港及澳門總領事館贊助舉辦。

New novels from two of Australia’s best-loved writers examine the crucial role that family plays in happiness and mental health. Emily Maguire writes across genres on sex, feminism, culture and literature, and her latest work *Love Objects*, is a novel about love and family, betrayal and forgiveness, and the things we do to fill our empty spaces. Best-selling novelist and memoirist Alice Pung’s new book, *One Hundred Days* is a fractured fairytale exploring the faultlines between love and control through the lens of a pregnant teenager’s relationship with her mother. Don’t miss the chance to hear two writers at the height of their powers explore how fiction can both expose our frailties and enhance our understanding of family dynamics and mental health. Moderated by Mishi Saran.

兩位澳洲人氣作家於最新的小說中探討了家庭在幸福和心理健康方面所起的作用，Emily Maguire 的作品涵蓋性、女權主義、文化和文學，她的新作《Love Objects》是一部關於愛與家庭、背叛與寬恕以及我們為填補空虛而做的事的小說。暢銷小說和回憶錄作家 Alice Pung 的新作《One Hundred Days》是一部支離破碎的童話，通過懷孕少女與其母親的故事，探討愛與操控之間潛在的問題。千萬不要錯過機會聆聽兩位下筆如神的作家分享，細看小說如何暴露我們的弱點，同時增加我們對家庭動態和心理健康的認識。該活動由 Mishi Saran 主持。



## TELLING THE WORLD: A JOURNALIST AND A WRITER DISCUSS THEIR DIFFERENT APPROACHES TO REALITY

7 NOV The Peninsula Hotel  
17:00 - 20:00 \$350

Organized by Italian Cultural Institute & HKILF / In collaboration with: The Peninsula & La Biblioteca Italian Library

This event will be conducted in Italian.

Italian war journalist Francesca Borri will speak live from Afghanistan, with Gianrico Carofiglio, an Italian best-selling novelist and former anti-Mafia prosecutor. The event is presented by Lucia Esther Maruzzelli (founder of La Biblioteca Italian Library) and is moderated by Professor Giorgio Biancorosso (Professor, School of Humanities, HKU).

The event starts at 5:00pm. Mrs. Borri will speak from 5:30 pm while Mr. Carofiglio will start at 7:00 pm.

Francesca Borri is a war reporter based in the Middle East. She has covered the battle for Aleppo in Syria, the rise of Islamic State, jihadists in the Maldives, the leadership of Hamas, and breaking news from Iraq, Syria, Egypt, and elsewhere. She is the author of five books, her dispatches have been translated into 24 languages and she has twice been shortlisted for the European Press Prize. Now her commitment to understanding and reporting on jihadism takes her to Afghanistan to report on the takeover by the Taliban and the fate of Afghans. She will join us to discuss the latest situation.

Gianrico Carofiglio has worked for years as a prosecutor specializing in organized crime. He was appointed as the advisor of the anti-Mafia committee in the Italian Parliament in 2007 and served as a senator from 2008 to 2013. His debut fiction, *Involuntary Witness (Testimone Inconsapevole)*, was published in 2002, eventually followed by five more books making up for the popular Guido Guerrieri series. He has garnered numerous awards across Europe and sold six million copies.

For more information and booking:  
<http://www.iichongkong.esteri.it>

L'evento si svolgerà in lingua italiana.

La giornalista di guerra italiana Francesca Borri parlerà, in diretta dall'Afghanistan, con Gianrico Carofiglio, romanziere di best seller italiano ed ex procuratore antimafia. L'evento è presentato da Lucia Esther Maruzzelli (fondatrice de La Biblioteca Italian Library) ed è moderato dal Professor Giorgio Biancorosso (Professor, School of Humanities, HKU).

L'evento inizierà alle ore 17:00. L'intervento di F. Borri è previsto per le 17:30; l'intervento di G. Carofiglio per le 19:00.

Francesca Borri è una reporter di guerra con base in Medio Oriente. Ha coperto la battaglia per Aleppo in Siria, l'ascesa dello Stato Islamico, i jihadisti alle Maldive, la leadership di Hamas e le ultime notizie da Iraq, Siria, Egitto e altrove. È autrice di cinque libri, tradotti in 24 lingue, ed è stata selezionata due volte per l'European Press Prize. Ora il suo impegno per la comprensione e la denuncia del jihadismo la porta in Afghanistan per riferire sull'acquisizione da parte dei talebani e sul destino degli afgani. Si unirà a noi per discutere dell'ultima situazione.

Gianrico Carofiglio lavora da anni come procuratore specializzato in criminalità organizzata. È stato nominato consigliere della commissione antimafia del Parlamento italiano nel 2007 ed è stato senatore dal 2008 al 2013. Il suo romanzo d'esordio, *Testimone inconsapevole*, è stato pubblicato nel 2002, seguito infine da altri cinque libri, compensando la popolare serie di Guido Guerrieri. Ha ottenuto numerosi premi in tutta Europa e ha venduto di oltre milioni di copie.

For informazioni e prenotazioni:  
<http://www.iichongkong.esteri.it>



**FRANCESCA BORRI**

Francesca Borri, born in Italy in 1980, is a war reporter. A specialist of International Law, she moved to the Middle East in 2007 as a human rights adviser. She switched to journalism in 2012 to cover the Arab Spring mainly from Syria. She writes for the weekly of *La Repubblica*, and in agreement with Palestinians, for *Yedioth Ahronoth*, Israel's largest newspaper. She is currently based in Kabul.

Francesca Borri è 1980年意大利出生的戰爭記者。作為國際法學者，她作為人權專家 2007 年搬家到 2007 年。2012 年，她轉行成為記者，報道 2012 年阿拉伯之春，尤其是敘利亞地區形勢。她為《La Repubblica》撰寫每週報道，並在和巴勒斯坦達成協議後為《Yedioth Ahronoth》（以色列最大的報紙媒體）撰稿。Francesca 現居喀布爾。



**GIANRICO CAROFIGLIO**

Award-winning novelist Gianrico Carofiglio is the author of novels, short stories, essays, and the best-selling crime series, Guido Guerrieri. His books have sold over six million copies and have been translated all over the world.

獲獎暢銷小說家 Gianrico Carofiglio 的作品包括長篇小說、短篇小說和散文著作，其中有大受歡迎的《Guido Guerrieri》犯罪系列小說。他的書籍在全球銷售量多達 6 百萬冊，並翻譯為多種語言。



**JESSE Q SUTANTO**

Jesse Sutanto is an author of books for children and adults. She received her Masters from the University of Oxford. She grew up in Indonesia and Singapore and currently lives in Jakarta with her husband and two daughters.

Jesse Sutanto 是兒童和成人書籍的作者。她在牛津大學獲得碩士學位。她在印度尼西亞和新加坡長大，目前與丈夫和兩個女兒住在雅加達。



**LYN LIAO BUTLER**

Lyn Liao Butler was born in Taiwan and moved to the States when she was seven. When she is not torturing clients or talking to imaginary characters, Lyn enjoys spending time with her FDNY husband, their son (the happiest little boy in the world), and two stubborn dachshunds.

Lyn Liao Butler 在台灣出生，在七歲的時候搬到美國。當 Lyn 不是在折磨她的顧客或者和想像角色聊天時，她喜歡與她的現職消防員的丈夫、他們的兒子（世界上最快樂的小男孩）、兩隻固執的臘腸狗在一起。



**KATE LISTER**

Dr Kate Lister is a Lecturer in English Literature, History, Creative Writing and Media in the School of Communication, Business and Law at Leeds Trinity University. Her primary research interest is the history of sexuality, with a particular focus on the figure of the sex worker. She is the author of *A Curious History of Sex and Harlots, Whores and Hackabouts: a History of Sex for Sale*

Kate Lister 博士是傳播學院的英國文學、歷史、創意寫作和媒體講師，也是利茲三一大學商業和法律學院的講師。她的主要研究興趣是性史，特別關注性工作者的形象。她是《A Curious History of Sex》和《Harlots, Whores and Hackabouts: a History of Sex for Sale》的作者。



**SARAH CHADWICK**

Chadwick is a guest researcher at Chicago's Loyola University, splits her life between the US and UK and has four children. She has been described as "an articulate and compassionate spokeswoman for a new generation of women, commended for her exceptional research, kindness, and candor." Join her on Instagram @its.personalgirls.

現在芝加哥洛約拉大學就任客座研究員的 Sarah Chadwick，平日在英國與美國兩地輪流生活，並為四個孩子的母親。她被形容為“一個條理分明、富同情心、新世代女性的話語人”，她的善良、坦率 and 優秀研究更是飽受讚譽。有興趣的讀者可瀏覽其的 Instagram (@its.personalgirls)，留意其最新動向。



**TANAYA NARENDRA**

Dr. Tanaya is an internationally trained medical doctor, embryologist, and scientist, and was awarded Influencer of the Year 2020 by SH24. Currently, aside from working as a doctor at Abhilasha Hospital and Fertility Center, Allahabad, she is writing her book on sex ed for everyone with Penguin Random House, and runs her own Instagram and YouTube channel @Dr\_Cuterus dedicated to public medical education.

Dr. Tanaya 是接受過國際訓練的醫生、胚胎專家，也是一個熱愛醫學教育的科學家。在 2020 年，她獲得由 SH24 頒發的年度社交平台影響力大獎。她現在在 Abhilasha 醫療及婦產中心作為醫生工作，業餘時間，她正在和企鵝蘭登書屋合作創作有關普及性教育的書籍，同時也在運營有關大眾醫學教育的 Instagram 平台和 YouTube 頻道 @Dr\_Cuterus。

## AUNTIES AND TIGER MOMS: WRITING THE ASIAN FAMILY 姨媽和虎媽：書寫亞洲家庭

7 NOV Online  
20:30 - 21:30 \$50

This event is supported by the U.S. Consulate General of Hong Kong and Macao. 本場活動由美國駐香港及澳門總領事館贊助舉辦。

In Jesse Q Sutanto's debut novel, *Dial A for Aunties*, when Meddelin Chan ends up accidentally killing her blind date, her meddling mother calls for her even more meddling aunts to help get rid of the body. In *The Tiger Mom's Tale* by Lyn Liao Butler, Lexa Thomas's estranged father dies unexpectedly, leaving the fate of his Taiwanese family in Lexa's hands, and Lexa with difficult choices to make. Join the two authors for a lively discussion moderated by Joanna Lee, about family drama, cultural identity, the comfort of food, and the particular joys and challenges of Asian relatives.

Jesse Q Sutanto 的處女作 *Dial A for Aunties* 裡，女主角 Meddelin Chan 失手謀殺相親對象後，她的媽媽連同七大姑八大姨大駕光臨，各顯神通替她善後。而 Lyn Liao Butler 的 *The Tiger Mom's Tale* 中，Lexa Thomas 和她的父親關係疏遠多年。父親去世後，照顧來自台灣的大家庭和作出重大決策的重任均落到了 Lexa 的肩上。在本場活動裡，兩位作家將熱烈地討論許多相關話題，比如家庭事故、文化身份、療愈食物，還有伴隨著亞洲親戚們到來的各種歡樂和煩惱。

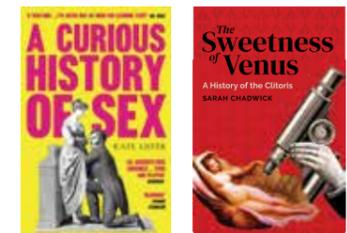


## CURIOUS HISTORIES AND CURRENT REALITIES OF SEXUAL HEALTH 性健康的前史今生

8 NOV Online  
20:30 - 21:30 free

Two of tonight's speakers use history to shed light on our attitudes and understanding of sexual health and gender roles, while the third employs social media to enlighten her followers about the practical realities of sexual relationships. In her book *A Curious History of Sex*, and her digital research project, *Whores of Yore*, historian Kate Lister romps through the history of sexuality, debunking myths and challenging stereotypes with wit and precision. Sarah Chadwick also employs humour and historical research as she hones in on one curiously misunderstood body part in her enlightening and fascinating book, *The Sweetness of Venus: A History of the Clitoris*. They are joined in conversation by Dr. Tanaya Narendra, also known as dr\_cuterus, whose playful, straight-talking social media posts dispel myths and misunderstandings about human sexuality. Tonight's conversation is moderated by Educator and Intimacy Coach, Valentin Somma (@awakeandsexy)

今晚活動，兩名講者利用歷史闡明我們對性健康和性別角色的態度和理解，第三名講者則利用社交媒體，讓她的追隨者知道一段性關係背後的實際情況。在《性的好奇史》和數碼研究項目《往昔的妓女》中，歷史學家 Kate Lister 翻閱了性史，以機智和精確的方式揭開大家對性的誤解和挑戰刻板印象。Sarah Chadwick 也運用幽默和歷史研究，寫成一本具啟發性又引人入勝的書《The Sweetness of Venus: A History of the Clitoris》，深入研究一個被曲解的身體部位。他們將會與 Tanaya Narendra 博士（又名 dr\_cuterus）對談，他在社交媒體上分享的帖子俏皮生動，而且直言不諱，消除我們對人類性行為的誤解。今晚的談話由教育家和性行為輔導 Valentin Somma (@awakeandsexy) 主持。



# PERSPECTIVES ON SEXUALITY



**Sarah Chadwick's**, *The Sweetness of Venus: A History of the Clitoris*, explores the history of female sexuality in Western culture. However, it wasn't conceived (pun intended) as solely a book about sex or women's issues; it is for readers of all genders, anyone interested in social or cultural commentary or history. "That's why there are sections on sexuality through the lenses of religion, philosophy, psychology, evolutionary theory and the arts," says **Chadwick**, "science doesn't operate in a vacuum, it works within a cultural context."

The original black and white print on the cover of **Chadwick's** book shows a Victorian male scientist looking down a microscope to show the male gaze in action. "Anatomically the clitoris was fully dissected and drawn in 1844 and its role in female pleasure had long been understood, yet Western male scientists and gatekeepers of knowledge frequently didn't notice the clitoris or knowingly ignored it," she says. "I think in the 16th and 17th century the big thinkers were probably intellectually tied to the church, but in popular culture there was a huge emphasis on female pleasure." In the early 20th century, scientists such as Freud began to change the narrative, however, declaring that clitoral pleasure was immature and not desirable in adult women, **Chadwick** says, "this has meant, historically, that women have learnt to hide their desire." She adds that, while most women know how to experience sexual pleasure, the heterosexual orgasm gap data shows that they still don't feel comfortable sharing this with their partners. "Historically the metric of female desire has been their appetite for and pleasure experienced from intercourse. Intercourse alone is not orgasmic for most women, so what you measure matters." Anyone questioning this fact, should refer to Alfred Kinsey's early 1950s research that found that vaginal walls have few nerve endings, and that masturbation focuses on the clitoris and labia more than on penetration. He found that women are actually not much slower to reach orgasm than men when masturbating. This was confirmed by The Hite Report in 1976, which was disappointingly rebranded the "The Hate Report" by *Playboy*, seriously diminishing its credibility.

Going back to Freud, **Kate Lister**, author of *The Curious History of Sex*, also credits the Victorian era with promoting the idea that women don't enjoy

sex. "In fact, for most of history it was thought women were the highly sexed ones and men were the controlled, rational ones," she says. **Chadwick** adds that the Victorians actually managed to turn this thinking to their advantage in other arenas too. "The Industrial Revolution saw women pressing for a lot of change, which posed a challenge to the status quo. Women were now more mobile than ever before, they were earning more money than ever before, the middle classes and the working classes of women were growing, they were moving into cities, they were pushing for the vote, they were beginning to be educated," she says. "There's a lot of evidence that the Victorians harboured a fear of women destabilising society. The upper echelons of Victorian society were very focused on gaining power with industrialization and the colonial mission and this sparked a fear of regression. I think female sexuality became part of that." She says so much Victorian thinking has become default fact, like the champion sperm swimming to conquer the egg when in fact the egg chooses which sperm to let in. "Since women are essential to procreation, once communities became settled and men wanted to know that their lineage was protected, it seems women became increasingly constrained," she says.

Furthermore, in education the focus is on reproductive sexuality, which is not equivalent to female sexuality, **Chadwick** says. She highlights that using only the words penis, scrotum and vagina to describe the body parts makes it incredibly difficult to have a conversation about pleasure with a teenager. She explains that the vagina is in fact the inner part of a genital tract; the external part, which includes the opening of the vagina, the labia and the clitoris is actually called the vulva. It is shocking to discover that, at a time when many parents are so proud of our progress in being able to use the word vagina with our children, we're not even naming the correct body part! "Sexual curiosity is an inevitable part of growing up, not to mention that most sexual activity is not for procreative purposes," she says. "It's a hop and a skip from "This is how babies are made" to "Many adults also enjoy sexual activity for pleasure and don't want to make a baby." She adds that most young children learn boundaries around appropriate language and behaviour in other areas so we should stop treating sex education as different

to any other health or personal safety education and teach it on a continuum. "I actually find that when you start talking about it, it's far less awkward with a 7-yr-old because they don't have hormones and sexual urges and actually it's just a label and a conceptual thing," she points out. "If we're just labelling body parts, then we should be able to use all the correct terms," she says. "Stigma arises when you don't include the clitoris in your anatomical diagrams and don't give people the word as a label." Addressing the argument that people don't want to sexualise young girls, she asks, "why is this any different from the male labels we use? When we say the word foreskin we don't think we're sexualising boys. I think this is in part down to a historic fear of female sexuality. I mean when we say clitoris, what is it about that body part that creates the anxiety?"

In conversations with her children, **Chadwick** has found that many young people still don't have the language to speak up for their needs in the bedroom and that, while synonyms for the word penis are mostly fairly neutral, synonyms for the vulva range from babyish to highly offensive. She cites that only 43 percent of parents say they feel very comfortable talking with their children about sex and sexual health and 83 percent of girls say they don't know how to bring the subject up. We all know this means they'll ask Google instead! "Given the emphasis on abstinence-only sex-ed in the US," she says, "we now have a generation of woefully ignorant parents responsible for the sex education of their children, not to mention the statistic that one in three girls aged 15-17 believes they can remain abstinent while engaging in oral and anal sex." Research conducted in 2015 also found that, by age 19, three-quarters of American teens have had sex and a similar number in the UK, which means that teenagers are, on the whole, not abstaining from sexual activity. **Chadwick** recommends every parent read Peggy Orenstein's, *Girls and Sex*. "One reads that book and you realize why these conversations matter! Of course kids are accessing porn, but do we know exactly what they're seeing, do we understand how it gets decoded?" she says. "The pornography model is also of huge concern since students are not paying for good porn or ethical porn!" **Lister** agrees, adding that she would like to see more education around porn. "This is where most young people are learning

about sex and they need to know porn is not real sex. It's a fantasy and even the people in the film aren't having sex like that," she says.

**Chadwick** also challenges the familiar phrase, 'Boys will be boys,' saying that this is part of a damaging evolutionary narrative that men are responsible for the survival of the species, that men are the aggressors, the leaders; that men are dominant. "Boys are still suffering with misinformation as well as girls and they can grow up feeling entitled to their pleasure, as so many girls don't feel entitled to theirs," she says. "Boys have been given leeway for years due to their testosterone and that's rooted in some quite flawed thinking. Boys are not dogs in heat with women! That's what separates humans from other animals: our ability to use language to manipulate information, to live in a community and to respect each other." She emphasises how changing the assumptions changes the results. "One of the things I'm looking to do through the book is to challenge what we think we know. Some studies about female sexuality have been used time and again to say men like sex more than women for example." She refers to a classic we're all familiar with that proves that men think about sex more than women. "However, when you put in other parameters like food and sleep, we actually find that men think about their own personal needs in general more and only actually think about sex proportionally marginally more than women. This in fact tells us more about the narrative history of gender than female sexuality." Another study by Russell Clark and Elaine Hatfield in the 70s and 80s may in fact reveal that women's concerns over casual sex are more to do with reputation, satisfaction and safety than whether they actually enjoy sex. Again, we are learning about history, not sexuality.

This historical focus did not detract from the difficulty **Chadwick** had in getting her book published, however. "Some publishers described my book as niche, which I found odd since most adults have a clitoris, or the opportunity to engage with one, as I say in my dedication." It ended up being published only in North America by a tiny publisher with no budget behind it. "Instagram and Facebook won't let me promote the book because the word clitoris is banned, so we talked a lot about whether

it would be better to not have the word clitoris on the cover," she says. "At first, I did think, 'Really, am I really gonna tell people this is what I'm writing about?' But in the end we decided we had to step up to what we were saying in the book, that it's a body part and we can't hide it. I wanted to fight for sexual equality, not just gender equality, as I think the two go hand-in-hand." Thankfully, there's an increasing number of people researching and advocating for better information about women's sexual health, which **Chadwick** says gives her hope that women's sexuality will cease to be misrepresented and misunderstood. She mentions educators like Dr. Tanaya Narendra, also known as @dr\_cuterus on social media who is championing sex equality and inclusive, pleasure-based sex education, and will join **Chadwick** and **Lister** in conversation at HKILF this year.

It is refreshing to see more authors are discussing the subject of female sexuality and sexual pleasure with humour and a lightness of touch. As **Chadwick** says, "There are many brilliant academic books, but I wanted to write a book that people would enjoy reading for pleasure. I wanted it to be passionate, fun, provocative and inclusive. (Shh, am I allowed to say, like good sex?)."

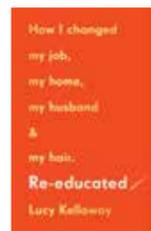
Sarah Chadwick will hold a Zoom conversation with any book club of 8 or more, who've all read the book - you can email her at [se.chadwick@icloud.com](mailto:se.chadwick@icloud.com) or contact her through her instagram @its.personalgirls.

## RE-EDUCATED: HOW I CHANGED MY JOB, MY HOME, MY HUSBAND AND MY HAIR

### 《RE-EDUCATED》：如何主宰自己的人生

📅 8 NOV      📍 Online  
🕒 19:00 - 20:00      💰 \$50

Meet Lucy Kellaway OBE, former Associate Editor and Work and Career Columnist of the *Financial Times*, and hear how and why she left a successful career in journalism to train as a secondary school teacher in her late 50s. *Re-educated's* tale of one woman's pursuit of a new life and the joy and pain of starting again offers a different take on festival themes of mental health and wellness, as Lucy celebrates new possibilities and the power of education to transform our lives at any stage. 'There are lots of reasons to read this book, which has the fineness of detail, sharpness of humour and grace of a novel by Penelope Lively. But it's this business of changing one's mind - the thing most of us least like to do - that I admired the most.' (*Observer*). Tune in to join Lucy in conversation with Charmaine Chan, Editor, Design and Books, at the *SCMP*.



此次活動，你將有機會與《金融時報》的前副主編和工作與職業專欄作家 Lucy Kellaway 會面，細聽她如何及為何會選擇在接近60歲、事業生涯的尾聲時放棄成功的新聞事業，轉而接受中學教師培訓。《Re-educated》一書講述一名女性追求新生活以及隨之而來的快樂和痛苦的故事，故事中的 Lucy 頌揚新機會及教育的力量，為心理健康的節日主題提供了截然不同的看法。「這本書帶有 Penelope Lively 小說的細膩、幽默和優雅，固然吸引，但最令我欽佩的，是這種打破固有想法的工作一亦偏偏是大多數人最不喜歡做的事情」《Observer》。請準時收聽 Lucy 與《南華早報》的編輯、設計與書籍 Charmaine Chan 的對話。

## AN OCEAN AWAY 一海之隔

📅 9 NOV      📍 Online  
🕒 19:00 - 20:00      💰 free

This event is supported by the Consulate General of the United Arab Emirates in Hong Kong. 本場活動由阿拉伯聯合酋長國駐港總領事館贊助舉辦。

Alia AlShamsi is an Emirati Italian author and artist whose latest work is a poetry anthology, *The Ocean Sees Through My Soul*, written in Arabic and English over ten years. Sharing intimate feelings of heartbreak, frustration, self-reflection and redemption, the author describes the book as being "made up of little parts of me, in every poem a little story of a place, a time and an emotion gone by...the book follows my personal journey through finding strength in my own vulnerability." She is joined by Hong Kong poet and translator, Jennifer Wong, whose recent collection, *Letters Home*, is also a personal history, focused on the poignancy of living away from home and the complexities of being caught between nations, languages and cultures. They share their poetic journeys with Poet and Associate Professor at HKBU, James Shea.

Alia Al Shamsi 是一名意大利籍的阿聯酋作家和藝術家，她最新的作品《The Ocean Sees Through My Soul》是一部阿拉伯語和英語的詩歌選集，記錄她在過去十年間所經歷的人生起落。她在書中敞開心扉，把自己內心最真實的感受 - 從心碎、沮喪到自我反省、救贖，毫不保留地分享予讀者。作者形容這本書是「由我的一點一滴組成，在每首詩中都有一個關於一個地方、時間和一種逝去情感的小故事……這本書講述我在弱點中尋找力量的旅程。」另一位嘉賓是香港詩人兼翻譯家 Jennifer Wong，她最近的作品集《Letters Home》也是關於個人過去，主要講述遠離家鄉的辛酸，以及生活在文化交雜的地方的困難。她們與香港浸會大學的詩人兼副教授 James Shea 分享她們的詩意旅程。



LUCY KELLAWAY

Lucy Kellaway was a columnist on the *Financial Times* for thirty years, but quit in 2017 to be a teacher in a challenging secondary school. She co-founded Now Teach to encourage older professionals to do the same thing.

Lucy Kellaway 在為《金融時報》創作專欄長達三十年後，與 2017 年改行成為了中學老師。她參與合作創立 New Teach 機構，旨在鼓勵年長的專業人士和她一起參與到教育行業中來。

BHANU KAPIL



Bhanu Kapil is a poet and Fellow of Churchill College. She is the author of six books: *The Vertical Interrogation of Strangers* (Kelsey Street Press, 2001), *Incubation: a space for monsters* (Leon Works, 2006), *humanimal [a project for future children]* (Kelsey Street Press, 2009), *Schizophrenia* (Nightboat Books, 2011), *Ban en Banlieue* (Nightboat Books, 2016), and *How To Wash A Heart* (Liverpool University Press, 2020). *How To Wash A Heart* was the winner of the TS Eliot Prize. Kapil is the recipient of a Cholmondeley Award from the Society of Authors and a Windham-Campbell Prize for Poetry from Yale University. Currently, she lives and works in Cambridge, England.

詩人 Bhanu Kapil 是 Churchill 學院研究員，著有六本書：《The Vertical Interrogation of Strangers》(Kelsey Street Press, 2001年出版)、《Incubation: a space for monsters》(Leon Works, 2006年出版)、《humanimal [a project for future children]》(Kelsey Street Press, 2009年出版)、《Schizophrenia》(Nightboat Books, 2011年出版)、《Ban en Banlieue》(Nightboat Books, 2016年出版) 以及《How To Wash A Heart》(Liverpool University Press, 2020年出版)。《How To Wash A Heart》是 TS Eliot 詩歌獎獲獎作品。Kapil 也是作家協會 Cholmondeley 文學獎得主、耶魯大學 Windham-Campbell 詩歌獎得主。她現居英國劍橋。



ALIA ALSHAMSIS

Alia AlShamsi is an author and artist currently working as Cultural Programming Manager at Louvre Abu Dhabi. Her book *Alayah* won the Dubai Culture Publishing award in 2017 and *Night&Day* was one of the UAE's first "silent books." In 2020 she published her first poetry book, *The Ocean Sees Through my Soul*.

Alia AlShamsi 是作家和藝術家，現在作為文化項目經理工作於盧浮宮阿布扎比。她的作品《Alayah》贏得了2017年度迪拜文化出版大獎，《Night&Day》是最早在阿聯酋出版的無字書之一。2020年，她推出了處女作詩集《The Ocean Sees Through my Soul》。



JENNIFER WONG

Jennifer Wong was born and raised in Hong Kong. Her latest collection, *Letters Home* (Nine Arches Press) won the UK Poetry Books Society Wild Card Choice. She was writer-in-residence at Wasafiri. She has a PhD in creative writing from Oxford Brookes University, where she teaches part time.

Jennifer Wong 是一名土生土長的香港人。她最新的作品集《回家 Letters Home》(Nine Arches Press) 榮獲「英國詩歌圖書協會外卡選擇獎」。她是《Wasafiri》的常駐作家。她擁有牛津布魯克斯大學的創意寫作博士學位，並在那裡兼職任教。

## BHANU KAPIL IN CONVERSATION 與 BHANU KAPIL 對談

📅 9 NOV      📍 Online  
🕒 20:30 - 21:30      💰 free

This event is supported by the University of Chicago and the University of Hong Kong. 本場活動由芝加哥大學和香港大學贊助舉辦。

In cooperation with the University of Chicago and The University of Hong Kong, HKILF is delighted to present Bhanu Kapil, winner of the 2020 T.S.Eliot poetry prize for her work, *How to Wash a Heart*. A poet and fellow of Churchill College, Cambridge, she is the author of six books and the recipient of a Cholmondeley Award from the Society of Authors and a Windham-Campbell Prize for Poetry from Yale University. Tonight she will read a selection of her work and answer questions from the Hong Kong audience. Kapil's poetry is a "mode of interrogation that is both rigorous, compassionate, surreal, comic, painful and tender." In *How to Wash a Heart*, which depicts the difficult relationships between an immigrant and their citizen host, Kapil asks about "the limits of inclusion, hospitality and care." Moderated by Hong Kong based poet, Collier Noguees, the session will highlight the ways in which Kapil's poetry opens up for examination of some of the most pressing issues of our day.

香港國際文學節與芝加哥大學和香港大學合作，有幸邀請到 T.S. 艾略特詩歌獎 (T.S.Eliot poetry prize) 得獎作品《How to Wash a Heart》的作者 Bhanu Kapil 來到本次活動。她是劍橋丘吉爾學院的詩人和院士，著有六本書，曾獲由作家協會頒發的喬蒙德利獎 (Cholmondeley Award) 和由耶魯大學頒發的溫德姆-坎貝爾詩歌獎 (Windham-Campbell Prize for Poetry)。在今晚的活動，她將會朗誦她的作品選集，並回答香港觀眾的提問。Kapil 的詩歌是「一種嚴謹、富有同情心、超現實、滑稽、痛苦和溫柔的審問方式」。她筆下的《How to Wash a Heart》描繪移民與其招待人相處時的困難，又探討了「包容、款待和關懷的極限」。本次活動將重點介紹 Kapil 的詩歌如何帶領我們細看當今最迫切的問題。

## THE SHORTEST HISTORY OF CHINA 極簡中國史

📅 10 NOV      📍 Online  
🕒 19:00 - 20:00      💰 \$50

This event is supported by the Consulate General of Australia in Hong Kong. 本場活動由澳大利亞駐香港總領事館贊助舉辦。

If you are looking for a new perspective on Chinese history, Linda Jaivin's readable and engaging new history of China differs from conventional histories in some significant ways. For a start it is only 250 pages long, and compressing China's vast history into this short space, while a challenge, enables Jaivin to highlight historical patterns and their relevance to contemporary times, while reflecting on historiography itself and how China's leaders have crafted the narrative to suit the times. While describing major economic, political and cultural events and trends, she foregrounds individual stories, particularly those of women, bringing vividly to life the emotional impact of living through disasters such as war, famine or flood. Hear from the author about the process of researching and crafting this revealing gem of a history, in conversation with Rowena He, Associate Professor of History at CUHK.

如果您正在尋找看待中國歷史的新視角，Linda Jaivin 的這本書就最適合不過。她的書與其他歷史書不一樣，Jaivin 把中國浩瀚的歷史縮寫成 250 頁；這個挑戰和這本書助她強調歷史模式與現代的相關性，而反思史學和中國領導人們所製作的適合當代的敘述方式。在描述重大的經濟、政治和文化事件和趨勢時，她的著作突出了一些個人故事——特別是女性的故事。這些故事浮現出戰爭、飢荒或洪水等災害中的生活影響的情緒。在與香港中文大學歷史系副教授何曉清的這場對話中，作者將講述研究和製作這段歷史的過程。



## RUMOURS FROM SHANGHAI 《RUMOURS FROM SHANGHAI》魔都流言

📅 10 NOV 📍 Online  
🕒 20:30 - 21:30 💰 \$50

This event is supported by the U.S. Consulate General of Hong Kong and Macao.  
本場活動由美國駐香港及澳門總領事館贊助舉辦。

“A story about the gifts that come with cultural exchange, the perils of refusing them, and what it's like to lose them.” (Nancy Rawles) Amy Sommer's novel takes us to booming 1940s Shanghai, where Tolt Gross, an African-American law graduate, arrives from provincial backwater Seattle. Escaping American racial prejudice, he succeeds beyond his dreams in the cosmopolitan city, but when he stumbles upon Japan's secret plans to destroy the U.S. Pacific Fleet at Pearl Harbor, Hawaii, he faces a choice that threatens everything he has built. Join the author as she talks with Paul French, whose numerous works about China include *Midnight in Peking* and *City of Devils: A Shanghai Noir*.

「這個故事是關於一份文化交流所帶來的禮物，拒絕和失去這份禮物又會有什麼感覺。」(Nancy Rawles) Amy Sommer的小說帶我們到蓬勃發展的 20 世紀 40 年代的上海——來自封閉的西牙圖的非裔美國法律系畢業生 Tolt Gross 來到了這裡。他逃離了美國的種族歧視視，在大都市裡取得了超越自己想象的成功。但他偶然發現日本在密謀摧毀位於夏威夷珍珠港的美國太平洋艦隊，他面臨一個選擇，但這選擇的威脅卻是他一手建立的一切。加入作者與 Paul French 的對話——本場對話包括許多關於中國的書籍，比如《Midnight in the Peking》和《City of Devils: A Shanghai Noir》。

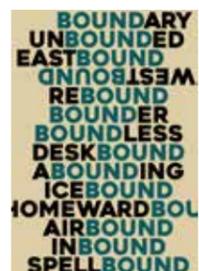


## PEEL STREET POETS ANNIVERSARY SLAM AND READINGS PEEL STREET POETS 週年詩歌大賽和朗讀

📅 10 NOV 📍 Social Room  
🕒 19:00 - 22:00 💰 free

Peel Street Poetry once again joins the Hong Kong International Literary Festival to bring you a slice of the best grassroots open mic performance poetry the city has to offer. Their 16th anniversary this year will be celebrated with their notorious slam competition where poets compete to write and throw down their best poems in just 10 minutes. Additionally, this year will also see the launch of a collaborative zine, the conjoined effort of local poetry groups Peel Street Poetry, Outloud Hong Kong, and Write or Die, as well as HKILF. The zine will be available at the Anniversary event and several poets will perform their pieces from it. Come join us for a night of underground performance poetry that will blow your socks off!

Peel Street Poetry 再次參加香港國際文學節，同時帶來全港最佳的公開詩歌朗讀表演。是年為它們的第十六周年，為慶祝這次紀念日，它們舉辦了鼎鼎有名比賽——參加的詩人們比賽在十分鐘內需要寫出最好的詩歌。此外，Peel Street Poetry, Outloud Hong Kong, Write or Die 和 HKILF 聯合創辦的合作雜誌將於今年推出。這本雜誌將在本場紀念活動上出售，而且有些詩人將表演其中的作品。參加這次地下詩歌表演之夜吧，一定會讓你大吃一驚的！



AMY SOMMERS

Amy Sommers first began studying China and Chinese at university in the 1980s. Later, as a China-focused lawyer, she moved to Shanghai to work as an international law firm partner advising Fortune 500 companies investing and operating in China. Together with her husband and two sons, her family lived in China for over 11 fascinating years. Since returning to the United States in 2015, Amy splits her time between Seattle and a bucolic island on the border with Canada that forms the setting for her next writing project involving descendants of British soldiers, looted imperial property, land appropriated from native residents, seafood smuggling, and murder.

Amy Sommers 從二十世紀 80 年代起開始在大學研究中國和中文，後來成為一名專攻中國話語的律師，并移居上海，成為一間國際律所合夥人，擔任全球 500 強企業在中國的投資和運營顧問。她的家庭由丈夫和兩個兒子組成，一家人在中國度過了十一個充滿趣味的年頭，直到 2015 年回到美國。Amy 返回美國後，除了西雅圖，也有時居住在加拿大邊境附近的鄉村小島。在這裡，英國士兵的後代，被搶略一空的帝國時代房屋，經改造的本國居民土地，有關搶劫海產和謀殺的歷史成為了她新作的寫作素材。

**BANYAN**  
WORKSPACE

### CHANGING THE NATURE OF WORK

Coworking . Meeting & Conferences . Private Venue  
28 Hoi Chak Street Quarry Bay | 2159 5599  
banyanworkspace.com

## TELLING THE WORLD: A JOURNALIST AND A WRITER DISCUSS THEIR DIFFERENT APPROACHES TO REALITY

**SPEAKERS:**  
Francesca Borri (*War Journalist*)  
Gianrico Carofiglio (*Novelist and Essayist*)

**PRESENTED BY:**  
Lucia Esther Maruzzelli (*Founder of La Biblioteca Italian Library*)

**MODERATED BY:**  
Prof. Giorgio Biancorosso (*School of Humanities, The University of Hong Kong*)

\* Live webinar conducted in Italian

**DATE:** 7 November 2021 (Sunday)  
**TIME:** 5 pm  
**VENUE:** The Peninsula Hong Kong, 22 Salisbury Road, Tsim Sha Tsui

For more information and booking: [www.ichongkong.eventlit.com](http://www.ichongkong.eventlit.com)

Organized by: **ITALIA BENEVOLENTIA**  
Presented by: **ITALIANO ITALIANO**  
In collaboration with: **LA BIBLIOTECA ITALIANA**

Image: Street Library, Paddington, Australia

“Sharing education, sharing a book... that's what changes the world.”  
— Brad Meltzer

**Australian Consulate-General Hong Kong**

## #Fill Your Heart With Ireland

Long Room at Trinity College, Dublin  
Ireland.com

And - Consulate General of Ireland  
Tourism Ireland

# HOW TO LOVE ANIMALS IN A HUMAN-SHAPED WORLD

The so-called “anthropause” has thrown our relationship with nature into the limelight during the pandemic. An enforced slowdown in human activity inspired a resurgence of much animal activity in urban areas, leading many to reflect on our relationship with the natural world.

**Henry Mance**, author of *How to Love Animals in a Human-Shaped World*, certainly appreciates the timeliness of his book and says he would love for us to seize the opportunity for change that has been a side-effect of COVID-19. “I think one of the themes of my book is that it’s worth restraining yourself in some areas. The pandemic has shown that our actions do make a difference and maybe we don’t have to cross the world every five minutes and we don’t have to keep on consuming as madly as we have been,” he says. While he admits this is optimistic given people’s desire to just put it all behind them, he remains hopeful that many will realise that there’s a need for change.

Whilst his book focuses on animal issues, **Mance** stresses that you don’t have to be obsessed, or passionate about animals or animal rights to read it. “I wanted to find a way of talking about animals and talking about ethics with a light hearted touch,” he says. His research involved a lot of time watching cat and panda videos online and it is this dichotomy between our love for animals and our ability to treat them appallingly, that **Mance** is concerned with. He discusses the term, ‘carnism,’ an ideology in which people support the use and consumption of animal products, especially meat, from species of animals which have been determined as food and references the American social psychologist and author, Melanie Joy, who asks parents, “would you let your kids eat the family pet when it’s put down?” He says that humans have been conditioned to accept the whole system around meat-eating and that there’s also an ignorance around the rearing of meat. “If you’re told from a young age, this is what we do, we eat chicken, then you just accept the whole system that lies behind it. But do people really know that pigs in many parts of the world are kept in metal crates so small they can’t turn round, that many chickens will not live long enough even to be killed after six weeks, but will die of the over strain on their bodies within that time. Do they know that for the dairy industry to work profitably, mother and calf have to be separated straight away?” he asks.

**Mance** feels that there is a huge ingrained understanding and a huge ingrained defensiveness because meat eating is accepted as normal, and some people have cultural traditions around animal foods. In fact, he says, our diets have changed a lot over time. “100 years ago, we barely ate chicken in the West, and now it’s the most eaten meat,” he says, “so this idea that our diets are unchangeable, set in stone, is just nonsense. Chicken became popular because it has become a very cheap meat to produce and also it looks less meaty! Chicken is a nice, white, clean piece of meat without the strong flavour and blood, which many nowadays can’t stomach. Already, our diets have taken this huge step away, and now we just need to change again.” **Jill Robinson MBE**, founder and CEO of Animals Asia, stresses that we’ve only been able to increase production at the expense of animal

welfare. “Intensive farming sees millions of newborn chicks macerated in grinders because males from egg-laying hens do not produce eggs and young pigs having their testicles and tails removed without anaesthetic,” she says. “A meat diet is the number one destroyer of our planet, and the number two destroyer of our planet is transportation,” **Robinson** says. “When you consider that 25 percent of that transportation is meat transport, the top two killers of our planet are linked to our massive consumption of meat.” A shocking statistic from **Mance’s** book is that in 1992, the average US pig farm ‘finished’ 945 pigs a year; by 2009, it was more than 8300. This highlights the colossal amount of land we are using to raise livestock, but could this be used more productively if we were to use more land for agriculture? “In terms of land use and carbon emissions, it’s just not close between animal foods and plant-based foods,” says **Mance**, “to give one example, in the UK, it’s recommended that people eat 50 grams of protein a day. Globally to produce fifty grams of protein from lamb, you need about ninety square metres. If you want it from cheese, you need about twenty square metres. For tofu and peas, it’s below two square meters.” One counterargument is that a lot of land in the UK at least is only suitable for grazing, not for arable crops, but **Mance** points out that this doesn’t hold sway considering we still feed those animals a lot of feed grown in South America and elsewhere, which could be returned to forest or grassland. This would also lock in carbon and help us with climate change and habitat destruction. “Some people do argue that grazing land locks in carbon, but it’s very unclear how much carbon is stored in soil and whether it can continue to increase its yield,” he says.

A major dilemma with the farming of livestock is whether we can achieve animal welfare alongside environmental welfare. “If you’re going to have grass-fed cows roaming around freely, then you need more land. So you can’t grow back forests. So the environmental footprint is higher.” **Mance** says. “And you still have the methane problem, which is a huge part of the emissions. If you really want to reduce your environmental footprint you have to have intensive meat and egg farms. We’ve reached a point where you either have to sacrifice animal or environmental welfare.” He stresses that the space needed to raise livestock compassionately in the volume to which we’re accustomed simply can’t feed 8 billion people and, although the whole system of intensive arable farming is also damaging to the earth, it’s simply more efficient to eat some of the crops that livestock are eating, rather than have a middle animal, which has all of these needs. “When people eat, they need simple rules and I think the clearest message is that the sustainable option is plant based,” he says. “but that doesn’t have to be all or nothing. Small changes are important, so you could begin by ordering vegetarian when you go out or cutting down on red meat; just take it in stages and see how far you get rather than feeling you have to click your fingers and change your diet.”

As **Robinson** says, the health concerns to us as “consumers of animals so sickly and diseased (and pumped full of antibiotics and growth enhancers that enter our systems),” should be just as much of an

impetus for us to change our attitude as the welfare of animals. “Mad cow disease caused by herbivorous cows eating feed contaminated with parts that came from another cow that was infected by bovine spongiform encephalopathy (BSE) and bird flu that rips through flocks of domestic poultry squashed together in crowded, windowless, unsanitary and inhumane facilities, are just a few of the issues we’ve faced,” she says. “Asia’s live animal markets are a melting pot of disease with the worst abuse of wild, domestic and endangered species I have ever seen. Surely we can see that our mistreatment of animals allows viruses to flourish, bacteria to proliferate and disease to spread to pandemic proportions - and should (again) be sounding the alarm.” Cutting down on meat is known to be good for our health, says **Mance**, adding that it’s not simply a choice of vegan or non-vegan. “There are a lot of good meat alternatives out there, which play an important role for people who love the taste of meat, but we should still consider the effects of processed foods on our diet,” he says.

**Mance** is frank and honest about the drive behind writing his book, saying, “In some ways, I would really like not to have to think about conservation issues because it’s a dark side of our progress.” He accepts that humans come first, and that human society is valuable, but he can’t shake his belief that we’re animal lovers in theory, but not in practice. “We see ourselves as having a core value of compassion for other species because we derive such pleasure from them and then we don’t follow through,” he says. “I’m kind of saying that, for our own satisfaction, as humans, we have to do better by the animals.” He admits that parenthood (he has two girls, aged 5 and 3) prompted him to reflect on life in ways he hadn’t expected and to rethink his impact on the earth and the values he wants to pass on. “I feel like it’s going to be much easier if our children form an appetite early on for plant-based foods,” he says. “We’re not doing them any favours if we teach them to love meat now, and then say to them in 10 years ‘Look, I’m sorry, but there’s no land left for grazing livestock or raising or growing soya to feed cows and pigs around the world.’ Whether we like it or not, we’re all going to be on a journey for the rest of our lives working out how to live sustainably with other animals, even people who haven’t recognized that yet.”

The human race continues to expand its compassion in many areas such as women’s rights, race, sexuality; is it too much to hope that we can display a little more compassion for animals too? **Mance** says that he gains strength from seeing how things that were taken as totally normal are now rejected. “While I don’t think we’ll look back on intensive farming like we look back on slavery, as some people suggest,” he says, “I certainly think we’ll look back on it as a stage, maybe like whaling, that we just don’t need any more.”



## FAMILY FABLES: DAMON GALGUT AND XIAOLU GUO IN CONVERSATION 兩個家庭的寓言故事：DAMON GALGUT與郭小櫓的對談

11 NOV Miller Theatre, Asia Society Hong Kong Center  
19:00 - 20:00 \$150 (online \$50)

LIVESTREAM

Two novels examine how societal shifts play out in families and across cultural and racial divides, as one family crashes and burns in South Africa while another begins to take shape in Great Britain. In *The Promise* by Damon Galgut, a white South African family gathers for a funeral, and generational and racial tensions surface even as the country moves from old divisions to a new, so-called fairer society. Shortlisted for the Booker Prize 2021, this complex, powerful book has been hailed as a literary masterpiece. *A Lover's Discourse* by Xiaolu Guo is set in post-Brexit Britain, which a newly-arrived Chinese woman finds increasingly hostile to foreigners, even as she falls in love and begins to build a future. The book reflects with humour and intimacy on the connection between humans, and on migration, language, alienation and love. Jo Lusby moderates a conversation between two eminent modernist writers.



兩本小說描述社會變遷如何影響家庭以及文化和種族鴻溝；一個家庭在南非支離破碎，而另一個家庭在英國開始成形。Damon Galgut的《The Promise》描述一個南非家庭聚在一起參加葬禮的故事；這時，一代與一代之間和種族的緊張關係浮出水面，儘管南非正從分裂走向一個新的所謂公平社會的變化過程。這本複雜而有力的書入圍了2021年布克獎，被譽為文學傑作。郭小櫓的《A Lover's Discourse》描述一名剛到脫歐後的英國的中國女性，發現英國對外國人的敵視，但她不但發展愛情，並開始建設未來。這本書以及移民、語言、疏遠和牽引著人與人之間的幽默和親密感，以反映人類之間的聯繫。Jo Lusby將主持兩位傑出的現代主義作家的談話。

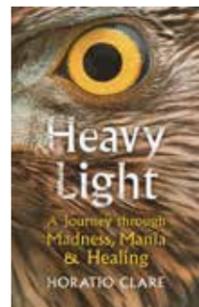
## HEAVY LIGHT: A JOURNEY THROUGH MADNESS, MANIA AND HEALING

11 NOV Miller Theatre, Asia Society Hong Kong Center  
20:30 - 21:30 \$120 (online \$50)

LIVESTREAM

This event is supported by an anonymous donor.  
本活動由匿名捐贈者贊助。

Travel writer Horatio Clare's latest book is at the forefront of breakthroughs around the understanding and treatment of mental health disorders. It is the story of the author's own breakdown: a journey through mania, psychosis and treatment in a psychiatric hospital, and onwards to release, recovery and healing. Described as, "a record of the bravest, most perilous, most intrepid journey that any human being can ever make. . . A luminous, beautiful achievement" (Niall Griffiths), the book examines with kindness and humour how we experience, treat and regard madness. In conversation with Mother's Choice COO Rebecca Brosnan, Horatio Clare illuminates a fundamental part of human experience and asks urgent questions about mental health that affect each and every one of us.



旅行作家 Horatio Clare 的新書以突破性的方式，去理解與治療精神障礙。本書完完全是作者自身崩潰的故事：一段在精神病院的旅程，經歷了躁狂症、精神錯亂和治療，然後學會解放、康復。據 Niall Griffiths 說，這本書是人類有史以來最勇敢、最危險、最神勇的記錄……亦是一項光輝燦爛的成就。這本書以善良和幽默的態度審視該如何體驗、對待和看待精神病。作者 Horatio Clare 與 Mother's Choice 的 COO Rebecca Brosnan 的對話中闡明人類經驗的一個基本要素，並提出有關影響所有人的心理健康的問題。



DAMON GALGUT

Damon Galgut is a South African writer who has published nine novels. He has twice been shortlisted for the Man Booker Prize and is currently longlisted for his newest book, *The Promise*. He lives in Cape Town.

Damon Galgut 是一位南非作家，已出版了9部小說。他曾兩次入圍 The Man Booker Prize，目前他的新書《The Promise》已入圍。他住在開普敦。



XIAOLU GUO

Xiaolu Guo is a novelist and filmmaker. Her novels include *A Concise Chinese English Dictionary For Lovers*, and *A Lover's Discourse* (nominated for the Orwell Prize 2021). Her memoir *Nine Continents* received the National Book Critics Circle award 2017. She also directed several feature films and had film retrospectives around the world.

Xiaolu Guo 是一名小說家和電影製作人。她的小說包括《A Concise Chinese English Dictionary For Lovers》和《A Lover's Discourse》（被提名 Orwell Prize 2021）。她的回憶錄《Nine Continents》獲得 the National Book Critics Circle award 2017。同時，她執導了數部精選電影以及在全世界各地舉辦了電影回憶錄。



HORATIO CLARE

Horatio Clare is the best-selling author of numerous books of including travel, memoir and novels for children. His awards include the Somerset Maugham, the Dolman Travel Book of the Year and the Branford Boase best debut children's book. A journalist and broadcaster, he lectures in non-fiction at the University of Manchester.

Horatio Clare 是多本暢銷書作家，他寫作題材包括遊記、回憶錄、兒童小說。他的作品曾贏得毛姆文學獎、Dolman 年度旅遊圖書、Branford Boase 最佳兒童圖書處女作等多項大獎青睞。作為記者和廣播主持人，他在曼徹斯特大學教授非虛構文學。

LARRY FEIGN

Larry Feign is an award-winning writer and artist based in Hong Kong. He is the author of numerous books for adults and children. His work has appeared in *Time*, *The Economist*, *The New York Times*, *The Atlantic*, and other publications around the world. For more information, please visit [www.larryfeign.com](http://www.larryfeign.com).

Larry Feign 是一名居港的得獎作家和藝術家。他是多本成人和兒童讀物的作家。Feign 的作品曾出現在《Time》、《The Economist》、《The New York Times》、《The Atlantic》和其他世界各地的出版刊物。如欲知道更多資料，請瀏覽 [www.larryfeign.com](http://www.larryfeign.com)。

SATHNAM SANGHERA

Born to Punjabi immigrant parents, Sathnam Sanghera is a Cambridge English Language and Literature graduate. He is a two-time Costa Book Awards shortlist, and has won prizes for his journalism at the *Financial Times* and *The Times*. His third book, *Empireland: How Imperialism Has Shaped Modern Britain*, was an instant *Sunday Times* bestseller.

Sathnam Sanghera 是一對旁遮普 (Punjabi) 移民夫婦的兒子，也是劍橋大學英國語言與文學學士。他的文學作品曾兩度入圍 Costa Book Awards，刊於《Financial Times》和《The Times》中的新聞作品也曾獲獎無數。他的第三部作品《Empireland: How Imperialism Shaped Modern Britain》發售頃刻便榮登《Sunday Times》暢銷榜。

CARYL PHILLIPS

Caryl Phillips was born in St. Kitts but has lived for some years in the USA, where he is a Member of the American Academy of Arts and Letters and Professor English Literature at Yale University. Known primarily as a novelist - *Crossing the River* was on the Booker Prize shortlist and won the James Tait Black Memorial Prize, and *A Distant Shore* won the Commonwealth Writers Prize - he has also published non-fiction, drama, and written for both television and the screen. His latest novel is *A View of the Empire at Sunset* (2018).

Caryl Phillips 出生在聖基茨島，現定居於美國。他是美國藝術暨文學學會的成員，同時在耶魯大學教授英國文學。Caryl 是一位知名的小說家，著作《Crossing the River》入圍 Booker Prize 的候選名單並獲得 James Tait Black Memorial Prize。《A Distant Shore》則獲得英聯邦作家獎。除此之外，Caryl 出版過非虛構作品和戲劇，並為電視劇和電影撰寫劇本。他的最新作品是《A View of the Empire at Sunset》(2018)。

## THE FLOWER BOAT GIRL: THE STORY OF HONG KONG'S PIRATE QUEEN 《花艇女孩》：香港女海盜王的故事

11 NOV The Jockey Club Studio Theatre, The Fringe Club  
19:30 - 20:30 \$100

Sold as a girl, then kidnapped by pirates and forced to marry their leader, she survived by her wits and became the most powerful pirate in history. Her name was Zheng Yi Sao. Or was it? Author Larry Feign spent years separating fact from myth about this complex woman, and he has pieced together a story more fascinating than fiction. He will share the journey of discovery about the Chinese Pirate Queen that went into his new historical novel, *The Flower Boat Girl*, and show how sometimes the truth is better told through fiction than non-fiction. The talk is accompanied by a display of photos and illustrations.

被父親販賣給花艇，被海盜擄走，被迫下嫁海盜首領……她憑著智慧生存下來，成為歷史上最強大的海盜，她，便是鄭一嫂。她的人生確實如此嗎？Larry Feign 花了多年時間，從傳說中抽絲剝繭，拼湊出鄭一嫂比小說更複雜、更精彩的人生。Larry 會分享其歷史小說《花艇女孩》中的「中國海盜王」的創作歷程，讓大家了解到，有時候，小說比非小說更能道出真相。講座同時附有照片及插畫展覽。



## EMPIRELAND: HOW IMPERIALISM HAS SHAPED MODERN BRITAIN 《EMPIRELAND》：帝國主義如何塑造現代英國

11 NOV The Jockey Club Studio Theatre, The Fringe Club  
21:00 - 22:00 \$100 (online \$50)

LIVESTREAM

The British Empire ran for centuries and is fundamental to understanding not only modern Britain, but areas of the world that it once encompassed. HKILF presents two writers whose work across multiple genres probes the discourse about colonialism and race and the interconnections of past and present. In his new book *Empireland*, journalist Sathnam Sanghera examines how much of modern Britain is rooted in its imperial past, in spite of a tendency to avoid or simplify the subject in public discourse. He is joined in conversation by Caryl Phillips, prolific author, researcher and lecturer on the experience of the African diaspora and the continuing impact of the slave trade, who explores identity, belonging and exclusion in books from essay collection *Colour Me English* to fiction including *A View of the Empire at Sunset*. Moderated by Ravi Mattu, Deputy Asia News Editor of the *Financial Times*.

大英帝國已存在了幾個世紀。它不僅是理解現代英國的基礎，也是理解它曾經統治過的世界各地的基礎。HKILF 邀請了兩位曾經寫過不同文體的作品的作家，一同探究殖民主義與種族的話語，以及過去和現在的相互聯繫。在他的新書《Empireland》裡，記者 Sathnam Sanghera 探究現代英國在多大程度上植根於帝國歷史，亦發現在公共話語中有迴避和簡化主題的偏向。Caryl Phillips 是一位高產作家，研究員和講師；他的研究興趣是非洲移民的經歷和奴隸貿易的持續影響。他還研究文集《Colour Me English》和《A View of the Empire at Sunset》裡的本質、歸屬感和排斥。本場對話將由英國《金融時報》亞洲新聞副主編 Ravi Mattu 主持。



## HANNAH BENT: WHEN THINGS ARE ALIVE THEY HUM

11 NOV Fringe Underground, The Fringe Club  
19:00 - 20:00 \$100

This event is supported by the Consulate General of Australia in Hong Kong. Hannah Bent will conduct a writing workshop for adults with disabilities at the Nesbitt Centre during the festival period. For more information contact [info@nesbittcentre.org.hk](mailto:info@nesbittcentre.org.hk). 本場活動由澳大利亞駐香港總領事館贊助舉辦。 Hannah Bent 將於文學節期間在思拔中心為殘疾成人舉辦寫作工作坊。詳情請電郵至 [info@nesbittcentre.org.hk](mailto:info@nesbittcentre.org.hk) 查詢。

Hong Kong author Hannah Bent's debut novel has been praised for its sensitive portrayal of disability, loss and family bonds, and for posing profound questions about the nature of love and existence. Set in Hong Kong and China, it follows Marlowe and Harper, who share a bond deeper than most sisters, shaped by the loss of their mother in childhood. For Harper, living with what she calls the Up syndrome and gifted with an endless capacity for wonder, Marlowe and she are connected by an invisible thread, like the hum that connects all things. For Marlowe, they are bound by her fierce determination to keep Harper, born with a congenital heart disorder, alive. Come and meet the author as she talks with Antony Dapiran about a stunning debut novel described as "a wise, wondrous celebration of life." (*The Australian*)

香港作家 Hannah Bent 的處女作精心細緻地描述障礙、失去、家庭觀以及對愛情的本質和存在提出了令人深省的問題，大獲好評。Marlowe 和 Harper 的故事發生在香港和中國大陸，描述童年時母親的去世塑造的她們姐妹的關係比大多數姐妹多麼深厚。對於 Harper 來說，生活在她所謂的「Up syndrome」中，並擁有無限的好奇心使她和 Marlowe 通過一條無形的線聯繫在一起，就像連接所有事物的低頻聲音。對於 Marlowe 來說，她不可改變的決心聯繫姐妹在一起，才能讓有先天性心臟病的 Harper 生活下去。請歡迎作者和 Antony Dapiran 的對話，了挖這令人驚嘆的處女作，同時被《The Australian》描述為「以睿智和奇妙的方式頌讚生命。」



HANNAH BENT

Born and raised in Hong Kong, Hannah Bent completed her Bachelor of Arts in Fine Art and Film from Central Saint Martins School of Art and Design in London. She undertook further studies in both directing and screenwriting at the Australian Film and Television and Radio School and earned Masters degree in Creative Writing from the University of Technology, Sydney. She was the 2013 recipient of the Ray Koppe Young Writers Award for her novel as a work in progress.

Hannah Bent 是土生土長的香港作家，於倫敦中央聖馬丁藝術與設計學院取得美術電影文學學士學位，後在澳洲電影、電視及傳播學校攻讀導演和編劇課程，並與悉尼科技大學取得創意寫作碩士學位。2013年，她憑藉一部目前在出版中的作品獲得 Ray Koppe Young Writers Award 文學獎。



Offering 200+ events year-round on arts and culture, and business and policy. Members-only creative workshops, tastings, VIP access to art festivals and guided exhibition tours, and more. Sign up now for a special 1-year membership offer to enjoy member benefits until December 31, 2022, as we commemorate 10 years at the Former Explosives Magazine!

亞洲協會香港中心全年舉辦約 200 多個涵蓋不同範疇的活動，包括藝術與文化、商業及政策、教育等。另外亦不時舉行會員限定的創意工作坊、品酒會，為會員提供藝術節的貴賓權限及特別專賞。為了慶祝我們的古蹟會址啟用十週年，現在登記一年期會員便可享有各種會員福利至2022年底！










9 JUSTICE DRIVE, ADMIRALTY, HONG KONG  
香港金鐘正街九號

[asiasociety.org/hong-kong](http://asiasociety.org/hong-kong)

[@asiasocietyhongkong](https://www.facebook.com/asiasocietyhongkong)

[@asiasocietyhk](https://www.instagram.com/asiasocietyhk)

## COMPANION REQUIRED: A GAY ROMANCE FROM CONCEPTION TO PUBLICATION TO MODERATE SUCCESS 《COMPANION REQUIRED》：同性戀浪漫作品的成功之道

11 NOV Fringe Underground, the Fringe Club  
20:30 - 21:30 \$100

Join Brian Lancaster, author of gay romantic fiction in multiple genres, as he shares his latest novel and his writing journey. Brian conceived the story for *Companion Required* while living in Hong Kong and travelling extensively around Asia Pacific. In a throwback to pre-pandemic times, the story incorporates scenes from locations including Koh Samui, Okinawa, Bali and Singapore, as romance unfolds between CEO Kennedy Grey and the man he hires as a holiday companion, supposedly straight Kieran West. At the height of its popularity, the story reached #37 in Gay Fiction, #62 in Gay Romance, and #79 in LGBTQ+ Romance Books in the global Amazon top 100 best sellers ranking. Brian discusses the magical ingredients of genre fiction in general, and LGBTQ stories in particular, with Shane Wilkins, and answers audience questions about his work and writing life.

歡加入與 Brian Lancaster 對話——曾寫過多種類型作品的同性戀浪漫作者，與我們分享的他最新的小說和寫作旅程。Brian 在香港生活並在亞太各地的旅遊時間構思了《Companion Required》。故事回溯到前疫情時代，並融入蘇梅島、沖繩、巴厘島和新加坡的場景，講述 CEO Kennedy Grey 和他的異性戀者假日遊伴 Kieran West 之間的浪漫故事。在這本書最受歡迎的時候，它在全球亞馬遜100本暢銷書排行榜的同性戀小說中排名第37位，在同性戀浪漫小說中排名第62位，在LGBTQ+浪漫小說中排名第79位。Brian 與 Shane Wilkins 討論類型小說——特別是LGBTQ 小說——的神奇成分，並回答觀眾關於他的工作和寫作生活的提問。



BRIAN LANCASTER

Brian Lancaster is an author of gay romantic fiction in multiple genres. Born in the sleepy South of England where most of his stories are set, he moved to Southeast Asia in 1998, where he shares a home with his husband and two of the laziest cats on the planet.

Brian Lancaster 是一名書寫不同類型同志浪漫小說的作家，出生於令人昏昏的英格蘭南部，他大部分的故事都設定在那裡。他在1998年搬到東南亞，他在那裡和丈夫與世界上最懶其中的兩隻貓共建家庭。

To this new world

“EXPECT THE UNEXPECTED.  
PROTECT THE WEAK.  
CO-OPERATE GLOBALLY.”

MARTIN WOLF, FT CHIEF ECONOMICS COMMENTATOR



THE NEW AGENDA

# NINE QUESTIONS FOR AMOR TOWLES AND DAMON GALGUT

Headliners, Damon Galgut and Amor Towles, share their thoughts on writing.

Galgut – **G**      Towles – **T**

**When did you realise you were able to write something people would want to read?**

**G:** Not sure I have realised that yet! It's a fear with every new piece of writing - that it may not carry over to somebody else as I wish it to. Which is probably why I work so hard at paring down and refining, trying to make sure it does.

**T:** I haven't really thought about my writing in that way. For me, reading and writing went in lockstep. When I was in first grade, a juvenile poet of local renown named David McCord came to read to our class. I thought he was the coolest and I bought two of his books. Within twenty-four hours I was writing my own versions of his poems, which were mostly rhyming celebrations of everyday objects and experiences. From that point on, for me it was: Read, write, repeat.

**How do you create the characters for your novels?**

**G:** I'm very interested in people. They're usually different from the way they present themselves, and the little clues to their actual natures can be amusing or intriguing or sometimes disturbing. Suggesting what's under the surface is one of the aims of a writer, not only with characters but with scenes and situations too.

**T:** I try to create three dimensional figures—human personalities with all their virtues and vices, all their foibles, tics, and prejudices. It's my job to put readers in the position of another human being where they can see the world through their eyes, share in their feelings, and follow their thought process in parallel.

**You've both written relatively few books in your writing careers. Are you suspicious of authors who publish a book every year?**

**G:** Envious, mostly. Except if their books are sloppy and superficial. But for those writers who can work rapidly and well, I have only admiration and, as I say, envy.

**T:** I save my suspicions for strangers who lurk in dark alleys! Fine writing is achieved in all manner of ways. Hemingway wrote *The Sun Also Rises* in less than a year. Proust wrote *In Search of Lost Time* over more than a decade. I know fine writers who outline and others who don't. I know fine writers who work in the morning and others who work at night. I know fine writers who edit laboriously and others who edit with a light touch.

**What drove you to put pen to paper for the stories you have published?**

**G:** Some ideas just take hold more than others. They tend to be the ideas that reflect where you are in your life. Only that which is occupying your mind in its deeper reaches can fuel a long, sustained project like a novel - at least for me.

**T:** I tend to start with a very simple premise or notion—like a man gets trapped in a hotel for a long period of time. Then I'll start to dwell on that notion, imagining the story that might spring from it. Usually, I can see most of the main events of a story within a few days of having had the original notion (although, I'll then spend several years planning a book before I start writing chapter one).

In the case of *The Lincoln Highway*, the notion I had (as you might expect) was of a young man being driven home from a juvenile work farm ready to start his life anew, only to discover that two friends from the work farm have hidden themselves in the warden's car. This is where I began. Almost immediately, my instincts told me that the boy was returning to his family farm in the Midwest, that his mother was long gone, that his father had died, that his younger brother was waiting for him, that the story would take place over ten days, and would be set in the 1950s. All of the themes and ideas in my work spring from the writing process itself, not from a strategic intent.



**Why do you think reading fiction is so important?**

**G:** No end of reasons. Some of the most obvious: because it teaches you the world isn't made in your own image. There are as many worlds as there are minds out there. But it not only makes apparent your differences from other sensibilities, the act of reading actually joins you to those other minds by invoking what you have in common. Plus it's enjoyable! And it stimulates your brain. Expands your vocabulary. I'd say it acts as a vitamin supplement too, but that claim is harder to prove.

**T:** If you consider the various classical arts, they have differing advantages. A 19th century painting of a landscape can give us a very immediate sense of place. Within the classical musical repertoire, a few chords on a cello can give us an immediate sensation of sorrow or joy. The novel can do both of these things—give a sense of place or stimulate an emotion—albeit in a more cumbersome fashion.

**Do you think it's helpful for authors to offer advice to aspiring writers or should writing come from your gut?**

**G:** I don't really think advice, or even teaching, makes much difference to people who are born to the job. There are some souls just bent to this line of work. But a good mentoring process, rather than advice or lecturing, might help somebody through what can be a lonely and dispiriting business, just by providing company and another mind to wrestle with occasionally.

**T:** I don't think there is anything inherently good or bad about advice in any walk of life. I do think, for writers of fiction, the best "advice" probably originates from the close reading of great novels. An aspiring writer is best served by attending to how a talented writer is structuring his story and bringing characters to life. They should be questioning how an author is making use of imagery and other poetics, communicating ideas and making the reader laugh, or pause, for example.

**Do you like talking about your work or is it a necessary part of the job?**

**G:** No, but it's clearly become far more necessary than it ever used to be. Most writers (though not all) are used to solitude and isolation, so anything that breaks the wall isn't helpful to writing. It can take a long while to find your balance after a book comes out.

**T:** I don't think you can push a book uphill. That said, I've always felt that if it takes me four years to write a novel, I should be willing to spend as much as a year helping that book find its audience whether that's through speaking to readers live or remotely.

**Do you have any strategies you use to stop from being distracted when working?**

**G:** I'm easily distracted in the early parts of a new project. A good counter-plan is to force myself to sit and write a paragraph first thing, before I'm even fully into the day. That way, part of my mind is already preoccupied with the book, and I'm more likely to return to it later.

**T:** For me, the most important thing is to have the habit of a clear start and end time for my work. I'm usually at my desk from eight until noon working without interruption. Then I'll have lunch by myself at a restaurant's bar where I'll edit the morning's work, or begin drafting the next day's pages.

**And, finally, the question on all your fans' minds - what's next?**

**G:** In theory, a collection of short stories.

**T:** Something different...



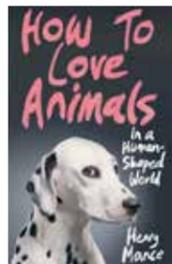
## HOW TO LOVE ANIMALS IN A HUMAN SHAPED WORLD

📅 12 NOV 📍 JC Cube, Tai Kwun

🕒 19:00 - 20:00 💰 \$120 (online \$50)

LIVESTREAM

Tonight we consider the resilience of the natural world, and ask how we can help the animal kingdom rebound from the damage inflicted by humanity and learn to cohabit with all life on this planet. *FT* features writer Henry Mance believes that this might be the worst time in history to be an animal and has embarked on a quest to see if there is a fairer way to live alongside other species in his book *Embracing Nature: How to Love Animals in a Human Shaped World*. He is joined in conversation by Jill Robinson MBE, a pioneering advocate for animal welfare and the founder and CEO of Animals Asia, which is devoted to ending bear bile farming and improving the welfare of animals across Asia. Karina O'Carroll, Animal Welfare Education Manager for Animals Asia, moderates a discussion that brings both passion and rigour to crucial questions of life on earth, and asks how we should conduct our relationship with animals in an age of extinction and pandemics.



今夜我們將一起思考：面對疫情和物種滅絕的威脅，人類應該如何跟地球上的生物共存？又如何能夠修復我們所造成的破壞，重建與動物的關係？今年文學節的第一個現場活動將會探討自然界的韌性和我們身在其中的角色。《金融日報》首席專題作家 Henry Mance 認為，對於動物來說，這可能是歷史上最糟糕的時期。他嘗試在新書《How to Love Animals in a Human Shaped World》中探討更公平的方式以與其他物種共存。而另一位嘉賓則是動物權益先鋒、亞洲動物基金的創辦人兼總裁 Jill Robinson。Jill 致力於結束熊膽產業和改善亞洲動物福利。是次討論對話將由亞洲動物基金的動物福利教育經理 Karina O'Carroll 主持。

## THE LINCOLN HIGHWAY: AMOR TOWLES IN CONVERSATION 《THE LINCOLN HIGHWAY》：與 AMOR TOWLES 對談

📅 12 NOV 📍 JC Cube, Tai Kwun

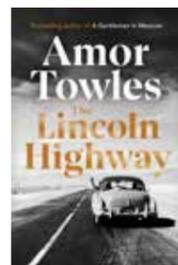
🕒 20:30 - 21:30 💰 \$150 (online \$50)

LIVESTREAM

This event is supported by the U.S. Consulate General of Hong Kong and Macao. 本場活動由美國駐香港及澳門總領事館贊助舉辦。

HKILF is delighted to present Amor Towles, author of the beloved, bestselling novel, *A Gentleman in Moscow*, to discuss his latest work of fiction, *The Lincoln Highway*. An exhilarating ride through 1950s America, with a multiplicity of characters, points of view, and narratives, this is an absorbing and entertaining story, described by Tana French as, "an intricate and moving exploration of journeys and the infinite unexpected turns they can take." Don't miss this chance to hear from a great American storyteller, as Amor Towles discusses this new novel and his body of work with Samanta Pong.

香港國際文學節很高興介紹廣受好評的暢銷小說《Gentleman in Moscow》的作者 Amor Towles 來分享他的最新作品《The Lincoln Highway》。一趟從美國1950年出發的興奮之旅，有各種錯綜複雜、有趣的角色、不同的觀點角度、動人又富娛樂性的旅程。Tana French：「一趟有趣又動人的探索之旅和無窮無盡、令人意想不到的轉折。」不要錯過了解這個優秀美國作家的機會！Amor Towles 將會與 Samanta Pong 談話。



HENRY MANCE

Henry Mance is the chief features writer at the *Financial Times*, and a columnist for the *FT Weekend*. He is a past winner of the Interviewer of the Year award at the British Press Awards. *How to Love Animals in a Human-Shaped World* is his first book.

Henry Mance 是英國《金融日報 Financial Times》的首席專題作家、《FT Weekend》的專欄作家以及英國新聞獎 Interviewer of the Year 得獎者。《How to Love Animals in a Human-Shaped World》是他的第一本書。



JILL ROBINSON

Jill Robinson MBE has been a pioneer of animal welfare in Asia since 1985. A visit to a "bear farm" in China led to her founding Animals Asia in 1998 and rescuing over 640 bears in China and Vietnam, signing an agreement with the Vietnam government to end bear bile farming forever.

Jill Robinson MBE 從1985年起成為亞洲動物權益運動先鋒。1998年，一場中國的「熊莊」之旅讓她走上了保護黑熊的道路，至今已拯救了中國和越南地區多達640頭熊的生命，並和越南政府簽署了協議，正式終結了當地「熊莊」產業。



AMOR TOWLES

Amor Towles is the author of New York Times bestsellers, *Rules of Civility* and *A Gentleman in Moscow*. The two novels have collectively sold more than four million copies and have been translated into more than thirty languages. Towles lives in Manhattan with his wife and two children.

Amor Towles 是《紐約時報》的暢銷書作家，兩本著作《上流法則》(Rules of Civility) 及《莫斯科紳士》(A Gentleman in Moscow) 已售出逾4百萬冊，並被翻譯成多過30種語言。他與妻子和兩個孩子居住在美國曼哈頓。



EVAN OSNOS

Evan Osnos is a staff writer at *The New Yorker*, based in Washington. His first book, *Age of Ambition*, based on eight years in Beijing, won the National Book Award. His most recent work, *Wildland: The Making of America's Fury* was an instant *New York Times* bestseller.

Evan Osnos 是《The New Yorker》特約撰稿人，常駐華盛頓DC。他的處女作《Age of Ambition: Chasing Fortune, Truth, and Faith in the New China》贏得了2014年美國國家圖書獎。他最近的作品《Wildland: The Making of America's Fury》一經出版即登上紐約時報暢銷榜。

## WILDLAND: THE MAKING OF AMERICA'S FURY WITH EVAN OSNOS 《WILDLAND: THE MAKING OF AMERICA'S FURY》 對談 EVAN OSNOS

📅 12 NOV 📍 Miller Theatre, Asia Society Hong Kong Center

🕒 19:00 - 20:00 💰 \$120 (online \$50)

LIVESTREAM

After a decade reporting from the Middle East and China, Evan Osnos returned to the United States to find foundational American principles such as the rule of law and the right of equal opportunity for all under assault. In search of an explanation, he spent six years reporting from three places he knew well: Greenwich, Connecticut; Clarksburg, West Virginia; and Chicago, Illinois, examining the seismic changes in American politics and culture through the lives of ordinary individuals. Following the lives of everyday Americans in three cities and across the two decades between the attacks of September 11, 2001 and the storming of the American Capitol on January 6, 2021, Osnos illuminates the origins of America's political fury. Tonight the National Book Award - and Pulitzer Prize - winning writer discusses his richly reported new book with Keith Richburg, Director of the Journalism and Media Studies Center at the University of HK and President of the FCC.

在中東和中國報導了十年之後，Evan Osnos 回到美國，為了尋找最根本的美國原則，如法治和所有受到攻擊的人享有平等機會的權利。在尋找解釋的過程中，他花了六年時間從他熟悉的三個地方進行報導，並通過普通人的生活來審視美國政治和文化的巨大變化：康涅狄格的格林尼治、西弗吉尼亞州的克拉克斯堡、伊利諾伊州的芝加哥。通過回顧三個城市的普通美國人的生活——從2001年9月11日的恐怖襲擊到2021年1月6日美國國會大廈被襲擊的20年——Osnos 揭示美國政治憤怒的根源。今晚，這位拿過 National Book Award 和普利策獎的作家與 Keith Richburg——香港大學新聞及傳媒研究中心的總監；FCC（香港外國記者會）的主——將討論他的新書。



## TO ASIA WITH LOVE: FOOD AND STORIES FROM THE HEART 《TO ASIA WITH LOVE》：童年回憶中的美食和故事

📅 12 NOV 📍 Miller Theatre, Asia Society Hong Kong Center

🕒 20:30 - 21:30 💰 \$120 (online \$50)

LIVESTREAM

This event is supported by the Consulate General of Australia in Hong Kong. 本場活動由澳大利亞駐香港總領事館贊助舉辦。

The writing of Chinese-Australian chef and founder of Arthur Street Kitchen, Hetty McKinnon encapsulates the truth that the only thing better than eating something delicious, is eating something delicious surrounded by community, friends and family. Her 2021 book, *To Asia, With Love: Everyday Asian Recipes and Stories from the Heart*, draws on her childhood filled with the aromas, sights, and sounds of her Cantonese mother's cooking. Today she is joined by Amanda Strang, founder of the Hong Kong bakery Petite Amanda, to discuss running a business in the food industry, understanding customers' palates and how the fashion of food evolves, as well as fusion cuisine and the meaning of food across cultures. Charmaine Mok, Editorial Director of Dining at *Tatler Asia*, moderates the conversation.

澳大利亞華裔作家、廚師、Arthur Street Kitchen 的創辦人 Hetty McKinnon 的作品告訴我們一個道理：世界上唯一比美食更美好的東西，就是和親朋好友分享美食。她的2021年新書《To Asia, With Love: Everyday Asian Recipes and Stories from the Heart》取材於她童年回憶中廣東母親所烹飪的色香味俱全的佳餚。這次 Hetty 和香港 Petite Amanda 的創辦人 Amanda Strang 展開對話，討論經營美食產業的經理、如何了解顧客的口味、美食風尚的演化、還有各種文化中美食的含義。Tatler Asia 美食欄目總編輯 Charmaine Mok 將主持本次活動。



AMANDA STRANG

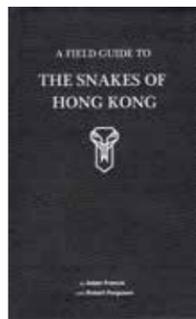
Amanda Strang is a model turned pastry chef who graduated from Le Cordon Bleu. She co-hosted a culinary show with Hong Kong acclaimed food critic Chua Lam. Amanda always had a passion for food growing up in France, Taiwan, India and US before moving to HK, and she worked at Caprice and Laduree before opening her own patisserie Petite Amanda.

法國和台灣混血模特畢業法國藍帶廚藝學院之後成為糕點師了。她曾與香港著名美食評論家 Chua Lam 共同主持了一場烹飪修。到香港之前，Amanda 在法國、台灣、印度和美國長大，一直對美食充滿熱情。設立自己的小蛋糕店 Amanda 之前，她在 Caprice and Laduree 工作過。

## A FIELD GUIDE TO THE SNAKES OF HONG KONG

📅 12 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club  
🕒 19:00 - 20:00 💰 \$100

Hong Kong is home to a rich ecosystem supporting over 40 species of snake, so encounters are quite common. But if you see a snake, how do you know if it is venomous, and what should you do to avoid injury, to yourself or the snake? Adam Francis is a lifelong nature enthusiast, founder of hongkongsnakeid.com and the author of the recent *Field Guide to the Snakes of Hong Kong*. Tonight he shares his approach to finding, photographing and documenting the many snake species found in Hong Kong, and talks about the place of snakes in the local ecosystem and some of the unique behaviors and characteristics of various local species. Join Adam to learn about snake rescue, relocation and welfare, and current projects underway to help improve interactions between humans and snakes in Hong Kong.



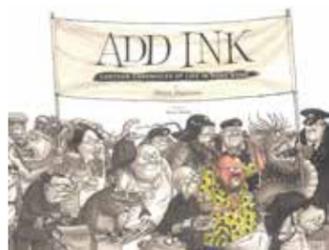
香港有40多種蛇棲息，是一個有豐富生態系統的家園。所以，與蛇相遇亦是相當常見，可是，與蛇相遇時，又如何分別出它是有毒的，又應該做什麼來避免傷害自己或蛇呢？Adam Francis 是自然愛好者、hongkongsnakeid.com 的創始人、《Field Guide to the Snakes of Hong Kong》的作者。今晚他與大家分享他尋找、拍攝及記錄香港多種蛇的方法，並介紹在香港可遇見蛇的地方，以及不同種類的蛇的獨特行為和特點。Adam 介紹蛇的救援、安置和福祉，以及目前正在進行的事業，以幫助改善香港人與蛇之間的互動。

## ADD INK: CARTOONS AND COMEDY IN HONG KONG 《ADD INK》：香港漫畫和喜劇

📅 12 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club  
🕒 20:30 - 21:30 💰 \$100

This event is presented in partnership with the South China Morning Post. 本場活動與《南華早報》合作舉辦。

It was Harry Harrison's cartoons in the *South China Morning Post* that first made stand-up comedian Vivek Mahbubani realise it was possible to build a career out of making people laugh. Tonight they get together at the Fringe Club to celebrate Harry's recent *SCMP* anthology *Add Ink*, and to discuss mining the events of the day for comedy gold. Best known as the principal political cartoonist for the *SCMP*, Harry Harrison also illustrates and provides satirical cartoons across the South China area. Vivek Mahbubani is a bi-lingual stand-up comedian, born and raised in Hong Kong, who was awarded the title of Funniest Person (in Chinese) in Hong Kong in 2007. Don't miss a lively conversation about laughter in words and images.



Harry Harrison 在《南華早報》上的漫畫第一次讓棟篤笑藝人 Vivek Mahbubani 意識到，原來引人發笑也可以成為一種職業。今晚，他們聚首藝穗會，慶祝 Harry 最近的南華早報選集《Add Ink》，並討論有甚麼能讓他們盡情發揮幽默細胞，創作經典笑話。以《南華早報》的首席政治漫畫家最為人熟悉，Harry Harrison 亦在華南地區繪製和發布諷刺漫畫。Vivek Mahbubani 是一位在香港土生土長的雙語棟篤笑藝人，於2007年榮獲香港最滑稽的人的稱號。千萬不要錯過這以文字和圖像形式笑聲為主的生動對話。



### ADAM FRANCIS

In 2018, Adam Francis became determined to make a lasting contribution to the natural sciences. Thus, he began to photograph and document the many species of snake in Hong Kong. Along the way he developed new skills and had many adventures, all culminating in the creation of *A Field Guide to the Snakes of Hong Kong*.

在2018年，Adam Francis 下定決心為自然科學作持久的貢獻。於是他開始拍攝和記錄香港各種蛇類。他在過程學會的新技能和冒險，一切盡錄在這本指南中。



### HARRY HARRISON

Based in Hong Kong, Harry Harrison is a freelance cartoonist perhaps best known for his daily political satire in the *South China Morning Post*. However, his work has also appeared internationally in publications such as *IFR*, *The Guardian*, *Time Asia*, *Asian Wall Street Journal*, *Far Eastern Economic Review* and *The Calendar Tales*, occasionally picking up awards along the way. He is also a proud member of the UK's Professional Cartoonists' Organisation. <https://procartoonists.org/portfolios/harryharrison/>

定居香港的 Harry Harrison 是自由畫師，以他在《South China Morning Post》上看在的每日政治幽默卡通出名，同時他常常在《IFR》、《The Guardian》、《Time Asia》、《Asian Wall Street Journal》、《Far Eastern Economic Review》和《The Calendar Tales》等國際報刊雜誌上刊登作品，他的畫作也常受到獎項青睞。他是英國專業卡通畫師聯盟的成員之一。<https://procartoonists.org/portfolios/harryharrison>



### VIVEK MAHBUBANI

Vivek Mahbubani is best known as Hong Kong's top English and Cantonese stand-up comedian. Being bi-lingual allows him to both laugh and get offended in multiple languages. Vivek performs all over Asia. His favorite book is Sun Tzu's *Art of War*, yet his most preferred color is, oddly, hot pink.

Vivek Mahbubani 是香港知名英語和廣東話棟篤笑藝人。精通雙語讓他能夠在多種語言環境中被惹笑或惹怒。Vivek 在亞洲各地表演過，他最喜歡的書是《孫子兵法》，出人意料的是，他最喜歡的顏色是亮粉色。

## AFTER THE STORM: THE 17TH ANTHOLOGY BY THE HONG KONG WRITERS CIRCLE 《AFTER THE STORM》香港作家團第十七選集

📅 12 NOV 📍 Fringe Underground, The Fringe Club  
🕒 18:30 - 20:00 💰 free

For a varied and unique perspective on English-language writing in Hong Kong, don't miss the launch of the Hong Kong Writers Circle's seventeenth annual anthology. *After the Storm* considers the aftermath of real or imagined storms. These works of fiction, poetry, and creative non-fiction, whether set in Hong Kong or elsewhere, delve into the emotional, psychological, and personal aftermath of storms, natural and otherwise. Some of the storms are sudden and visceral; others take time to build; some are gentle and others violent; some happen in a teacup and others across the solar system, but all explore the same theme. The launch will feature readings by many of this year's contributors, and the chance to ask them about their works.

For more than twenty years the Hong Kong Writers Circle (HKWC) has been supporting English-language creative writing. HKWC holds critique groups, workshops, readings of works-in-progress, and anthologies filled with short stories, poetry and, now, creative non-fiction.

如果想了解香港式英語寫作的獨特視角，請不要錯過香港作家團的第十七屆選集發行。《After the Storm》描述真實或想像中的風暴的景象。這些小說、詩歌和創造性紀實文學——無論是香港或其他地方為背景——都深入談論了人類經過風暴後，國家的情緒、心裡和個人情況。有些風暴是突如其來的，其他的需要一段時間來造成；有些溫和，有些狂暴；有些只影響小部分地方，有些影響整個世界，但每個都探索同一個主題。這次活動將以今年的作家為特色，並提供機會供觀眾對他們的作品提問。

二十多年以來，香港作家團（Hong Kong Writers Circle; HKWC）一直支持英語創作活動。HKWC 主持小組評論活動、研討會、和正在寫的作品、短篇小說集、詩歌和紀實文學的閱讀活動。

## HONG KONG STORIES: TRUE STORIES OF RECOVERY 《香港故事》：真實的復甦故事

📅 12 NOV 📍 Fringe Underground, The Fringe Club  
🕒 20:30 - 22:00 💰 \$200

Hong Kong Stories presents true stories of recovery, taking us on a journey through the physical, emotional and sometimes spiritual milestones. Join us for an evening of real-life drama, comedy, and thrill. In this live show, our expert host Niharika will guide our storytellers to present some of the best stories from the past, as well as some brand new ones written just for this show.

Hong Kong Stories is a not for profit society dedicated to the art of storytelling. Our true, first person stories, are written and performed by the people who lived them. Hong Kong Stories holds free weekly storytelling workshops and produces live shows throughout the year. Find out more on [www.hongkongstories.com](http://www.hongkongstories.com). It's better than comedy, it's better than drama, it's real life.

香港故事介紹真實的康復故事，帶我們踏上穿越身體、情感，有時甚至精神里程碑的旅程。與我們一起度過一個充滿真實戲劇、喜劇和刺激的晚上吧。在這次現場表演中，專業主持人 Niharika 將帶領說書人講述過去一些最佳的故事，以及特地為表演而寫的新故事。

香港故事是一個非牟利的故事團體。真實、第一人稱的故事都是由親身經歷過的人編寫和演出的。香港故事每週舉辦免費的講故事工作坊，全年創作現場表演。詳情請到我們的網站 [www.hongkongstories.com](http://www.hongkongstories.com) 了解更多。比喜劇更好，比戲劇精彩，這就是現實生活。



Hong Kong Stories  
香港故事



## Hong Kong Writers Circle

**Chris Maden**, author of *Price's Price* and chair of the Hong Kong Writers Circle, tells us about his experience of publishing and writing in Hong Kong.

I decided to write my first novel because there was some stuff I simply had to get down on paper. The Hong Kong market is too small for international publishing houses and I felt that the clock was ticking. Rather than write endless letters to agents and publishing houses, I decided to set up Mung Cha Cha Press to build an audience locally with the aspiration that readers in other countries would hear of my works.

I've lived in Hong Kong since the late 1980s and the Hong Kong Writers Circle wasn't founded until 1991. The territory is not geared to creative fiction in English and the only other two English-language writing groups that I'm aware of are now defunct. The circle was founded by Lawrence Grey, a screenwriter and novelist, and now meets on the last Tuesday of every month for the Last Tuesday Reading Group. This is a chance for members and newcomers to read a short piece out loud to receive friendly and constructive criticism, and to meet other members. We also arrange critique groups, for more intense and detailed feedback, and the annual anthology.

Anyone interested in getting involved should come along to a Last Tuesday Reading Group as an observer. There's no pressure to participate, you can read your own piece when you're ready. We've managed to keep going pretty well throughout the pandemic. As writing and critiquing are solitary activities, we've been able to keep a lot of activities going with email. And, of course, there's the inevitable Zoom! To get an idea of what we've been working on, join us at the HKILF on Friday 12th when we'll be launching our annual anthology, *After the Storm*.

Another place to get your literary fix is the Peel Street Poets, which meets every Wednesday. There are also a number of creative writing courses at the universities and the Baptist and Polytechnic Universities run annual events.

## 文墨敘香港

香港雖小，只十八區，然各處自有無可取代的面貌、歷史、人情和節奏，實在不是單靠道聽塗說或偶爾的造訪所能認識個夠。於是，我們有幸乘本地文學這順風車，以文字作為既主觀又客觀的導覽，穿梭在這城的新舊土壤上。眾多文藝團體如水煮魚、文學生活館等經常舉辦地區書寫、文學散步之類的活動，把創作和閱讀融入城市，在社區築起文字的記憶。過去兩年，我不停於香港裡遷移，從深水埗、跑馬地到油麻地，以駐留作家的身分借宿在深具特色的建築裡。數周數月，足以讓我體會多少？不論是社區或住址本身，都贈予我介乎街坊和旅人之間的身分，好像表面上把地方逛熟了，轉身竟又迎來耐人尋味的風景，值得拍下來記錄一下，甚至寫成非常在地的文章，讓我跟地區的距離，永遠鎖在文字裡。「步在深水」和「作家遊麻地」皆是我作為駐留作家時所寫的網上專欄，每周定期發掘該區獨有的景點和街道，附上文字探問周遭的腳步和自己的腳步，該何去何從。

## Hong Kong Stories

If you live in Hong Kong and you've got a story to tell, then Hong Kong Stories is right up your street! Organiser, Rachel Smith, tells us a bit more about the organisation and how you can get in touch.

Hong Kong Stories is run by people who like getting involved and telling great stories; over the years we have built a very strong and very supportive community of people with diverse backgrounds. Telling stories helps to connect us in a different way and it can be a great way to develop good strong connections and friendships too.

Our weekly workshops are free to join and don't require any qualifications, so head on down if you're interested in becoming a storyteller. It's an open, friendly environment where we tell stories in English, though we don't require our storytellers to be perfect. We promise you won't have to sign up to any strange doctrines or do physical training, but you may have to learn how to be in front of the microphone without any of those pesky notes.

Unfortunately during the pandemic we had to reduce the number of shows from one a month to seven a year and we did have to cancel a lot of workshops. Our tellers have been amazing, holding onto their stories for months sometimes, stepping up to the mic at the last minute and just generally being understanding. A lot of volunteers have also left Hong Kong, which has been difficult, but our group is always changing and evolving.

Be warned that our stories aren't always pretty - or appropriate for children - our storytellers tell true stories about their real lives and our shows have a 16+ advisory rating. If you'd like to hear what it sounds like before you venture out, you can find our latest podcast on our Facebook page: <https://www.facebook.com/hongkongstoriespage>. Tickets for our shows can be purchased through Ticketflap.

## PAULA HAWKINS



Paula Hawkins worked as a journalist for fifteen years before turning her hand to fiction. Born and brought up in Zimbabwe, Paula then moved to London. Currently she spends her time between there and Edinburgh. Her first thriller, *The Girl on the Train*, was a global phenomenon, selling 23 million copies worldwide. *Into the Water*, her second stand-alone thriller, has also been a global No.1 bestseller, spending twenty weeks in the *Sunday Times* hardback fiction Top 10 bestseller list, and six weeks at No.1.

Paula Hawkins 從事了 15 年記者工作，才開始從事小說創作。Paula 在津巴布韋出生和長大，後來搬到倫敦。目前，她在那里和愛丁堡之間居住。她的第一部驚悚片《列車上的女孩》風靡全球，全球銷量達 2300 萬冊。《Into the Water》是她的第二部獨立驚悚片，也是全球暢銷書第一名，在《星期日泰晤士報》精裝小說暢銷書排行榜前 10 名中停留了 20 週，並在 6 週內排名第一。

## LEE KAIFU



Dr Lee is a world renowned expert on AI who has worked on artificial intelligence for over three decades and made breakthroughs using machine learning for speech and games in his early career. He was the Founding President of Google China and Microsoft Research Asia, and a long time investor in Chinese startups. Dr. Lee founded Sinovation Ventures in 2009 managing over \$2.5 billion venture funds and investing in more than 400 startup companies, including 18 unicorns with 7 in AI. Dr. Lee is also the Co-Chair of the Artificial Intelligence Council for World Economic Forum, Fellow of the Institute of Electrical and Electronics Engineers, and one of Times 100 Most Influential People.

李開復博士是世界知名人工智能專家。在過去的三十年裡，他的早期職業生涯專注於語言和遊戲方面的機器學習，並為該領域研究帶來突破性成果。他是谷歌中國和微軟中國研究院的創立人和總裁，並長期以來投資中國新興企業。李開復博士在 2009 年成立的創新工場管理著總額 110 億人民幣的雙幣基金，並投資多達 400 間新興企業，包括 19 間獨角獸公司和 7 間人工智能公司。李開復博士也是第四次工業革命世界經濟論壇的聯名主席、電器電子工程師協會 (IEEE) 成員，並曾被評為 2013 年度《時代》百大人物之一。

## CHEN QIUFAN



Chen Qiufan (a.k.a. Stanley Chan) is an award-winning Chinese speculative fiction author. His works include the novel *Waste Tide* and, co-authored with Kai-Fu Lee, the book *AI 2041: Ten Visions for Our Future*.

陳秋帆是中文科幻推想小說獲獎作家。他的作品有《荒潮》，以及與李開復合著的《AI 2041: Ten Visions for Our Future》。

## ADAM GRANT



Adam Grant is an organizational psychologist, the #1 *NYT* bestselling author of *Think Again*, and Wharton's top-rated professor. His books have sold millions of copies, his TED talks have over 25 million views, and his podcast *Worklife* has topped the charts.

Adam Grant 是一名工商心理學家，《NYT》第一最佳銷量《Think Again》的作家和華頓商學院的好評教授。他的書賣了百萬本，他的 TED Talk 有超過 2500 萬觀看次數，他的 Podcast *WORKLIFE* 榜上有名。

## A SLOW FIRE BURNING WITH PAULA HAWKINS 《A SLOW FIRE BURNING》對談 PAULA HAWKINS

13 NOV

JC Cube, Tai Kwun

19:00 - 20:00

\$150 (online \$50)

LIVESTREAM

Paula Hawkins' international #1 bestseller, *The Girl on the Train* sold 23 million copies worldwide and was adapted into a major motion picture. In her latest novel she unfurls a gripping, twisting story of deceit, murder, and retaliation with the same propulsion that captivated millions of readers worldwide in her earlier work. *A Slow Fire Burning* posits that, when it comes to revenge, even good people can be capable of terrible deeds, and asks, how far might they go to find peace? How long can secrets smolder before they explode into flame? Paula Hawkins joins us from London to discuss her latest novel and how she combines fiendish plot twists and deeply human stories. Don't miss this chance to hear one of the most unique and impressive voices in thriller writing today, as she discusses her new release with *Tatler's* Lee Williamson.

Paula Hawkins 的國際暢銷書，《The Girl on the Train》在世界各地總銷售量達 2300 萬本，並被搬上大螢幕。在她的最新小說，她寫了一個引入入勝又曲折離奇的故事，用同樣樸素迷離的謀殺和復仇故事吸引了全球讀者。《A Slow Fire Burning》斷定了人在復仇之際，即使是善良的人也會做出邪惡之事，從而引發一連串思考：到底他們要做到什麼事後才會停止？秘密要抑壓多久才會被燃燒化作火焰？Paula Hawkins 在倫敦參與我們的討論，與我們分享她最新的作品以及如果結合劇情轉折和動人的人性故事。不要錯過了解現今最獨特又引人入勝的驚悚故事。



## AI 2041: TEN VISIONS FOR OUR FUTURE 未來視界

13 NOV

JC Cube, Tai Kwun

20:30 - 21:30

\$150 (online \$50)

LIVESTREAM

This event is supported by the U.S. Consulate General of Hong Kong and Macao. 本場活動由美國駐香港及澳門總領事館贊助舉辦。

AI will be the defining development of the twenty-first century. Within two decades, aspects of daily human life will be unrecognizable, as AI generates unprecedented wealth, revolutionises medicine and education through human-machine symbiosis, and creates brand-new forms of communication and entertainment. A new book of ten thought-provoking short stories imagines how AI will change our lives and challenge the principles of our economic and social order. Anyone interested in the shape of the future will want to hear organizational psychologist and bestselling author of *Think Again*, Adam Grant, speak with former President of Google China Kai-Fu Lee and celebrated sci-fi author Chen Qiufan about their innovative collaboration, *AI 2041: Ten Visions for our Future*.

人工智能將會定義 21 世紀的發展。在兩個世紀內，人類日常生活將會變得不可想像。人工智能將會創造前所未有的財富，徹底改變醫學和通過人機共生的教育，創造全新的交流和娛樂形式。一本由十個發人深省的短篇小說故事組成的新書想像了人工智能將如何改變我們的生活並挑戰我們經濟和社會秩序的原則。革命組織心理學家、暢銷書《Think Again》的作者 Adam Grant 將在活動中和科技專家李開復、科幻小說作者陳秋帆對談，暢聊他們合作撰寫的新書《AI 2041: Ten Visions for our Future》，探討人工智能將如何影響當代經濟和社會秩序的組織原則。



## MY OLD HOME

### 《故鄉》

📅 13 NOV 📍 Miller Theatre, Asia Society Hong Kong Center

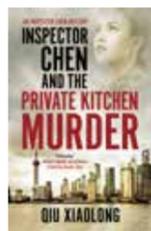
🕒 10:30 - 11:30 💰 \$120 (online \$50)

LIVESTREAM

This event is supported by the U.S. Consulate General of Hong Kong and Macao. 本場活動由美國駐香港及澳門總領事館贊助舉辦。

Orville Schell has written 16 books, 12 about China, during his distinguished career as a sinologist and academic and currently as the Arthur Ross Director of the Center on U.S.-China Relations at the Asia Society. He brings this extensive experience to bear in his first work of fiction, *My Old Home: A Novel of Exile*, a compelling historical narrative about a father and son caught up in the maelstrom of events in 20th century China. Tonight he is joined by prize-winning poet, translator and novelist Qiu Xiaolong, author of the iconic *Inspector Chen* series of historical crime novels set in China. Don't miss hearing the perspectives of two seasoned observers on viewing recent history through a historical lens, as they talk with Emma Zhang, Lecturer in English at HKBU.

Orville Schell 在其漢學家和學術的傑出職業生涯中，曾經寫了16本書，12本關於中國的書籍，現為亞洲協會美中關係研究中心主任（Arthur Ross Director of the Center on U.S.-China Relations at the Asia Society）。他將自己豐富的經驗，承載於他的第一部小說作品，《故鄉：流亡故事》。書中都是令人信服的歷史敘事，內容關於二十世紀中國的一個父親和兒子陷入重大事件漩渦中的歷史故事。今晚，他與得獎詩人、翻譯家、小說家裘小龍一同參與，裘先生著有刑偵隊長陳操探案的歷史犯罪小說系列。千萬不要錯過兩位經驗豐富的觀察者與浸大英語講師張宏綯博士的對談，透過歷史視鏡審視近代史。



## THE TREE OF ECSTASY AND UNBEARABLE SADNESS

### FILM SCREENING

### 《THE TREE OF ECSTASY AND UNBEARABLE SADNESS》

### 電影放映會

📅 13 NOV 📍 Miller Theatre, Asia Society Hong Kong Center

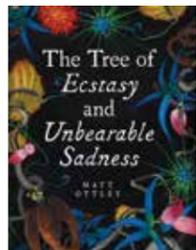
🕒 12:00 - 13:30 💰 \$120 (online \$50)

LIVESTREAM

This event is supported by the Consulate General of Australia in Hong Kong. 本場活動由澳大利亞駐香港總領事館贊助舉辦。

Join us for a journey that combines music, art and storytelling in a film by Australian author and composer Matt Ottley. Stunning drawings and paintings and a full orchestral score composed by the author-illustrator accompany this allegorical story of a boy's experience of psychosis and eventual self-acceptance. Following the screening, Jennie Orchard moderates a Q&A with the author.

與我們一起觀賞澳洲作家及音樂家 Matt Ottley 的電影《The Tree of Ecstasy and Unbearable Sadness》。作家兼插畫家所創造的美麗畫作和管弦樂韻，譜出了寓意著一個男孩精神錯亂及最終接受自我的故事。電影放映後，Matt 與主持人 Jennie Orchard 將一一解答觀眾的疑問。



### ORVILLE SCHELL

Orville Schell is author of numerous books on China, the most recent a novel, *My Old Home*. He is also Director of the Center on US-China Policy at the Asia Society in New York.

Orville Schell 撰寫了數本有關中國的書籍，小說《My Old Home》是其中的一本。他也是紐約亞洲協會紐約美中關係政策中心的主任。



### QIU XIAOLONG

Qiu Xiaolong was born in Shanghai in 1953. He received an MA from the Chinese Academy of Social Science and a PhD from Washington University in St. Louis. He has taught in a number of universities, and written and published a dozen books in English, which have been translated into twenty languages and sold millions of copies worldwide. Among them, the Inspector Chen series have all been made into BBC radio dramatizations.

裘小龍，1953年出生於上海。他擁有中國社會科學院碩士學位，以及聖路易華盛頓大學博士學位。他曾在多所大學任教，編寫並出版了十多本英文書籍。他的作品被翻譯成二十種語言，在全球售出數百萬冊，其陳探長系列更被拍成 BBC 廣播劇。



### MATT OTTLEY

Matt Ottley is an award winning multi-modal artist, working equally across the fields of literature, visual arts and music. His latest work, *The Tree of Ecstasy and Unbearable Sadness* is an ambitious work involving visual arts, literature and a largescale orchestral work.

Matt Ottley 是一名獲獎的多媒體藝術家，他的作品橫跨文學、視覺藝術和音樂。他的最新作品《The Tree of Ecstasy and Unbearable Sadness》是一件有抱負的作品，包含視覺藝術、文學和大型交響樂作品。



### CISSY RADFORD

Cissy Radford is the Program Manager at Women in Sports Empowered Hong Kong, where she works to empower women and girls to lead active and meaningful lives. She's also the founder, producer, and host of the *In The Changing Room* podcast - a podcast that champions women in sport and discusses topics and issues at play in the world of sport.

Cissy 擔任 Women in Sports Empowered Hong Kong 的項目經理，致力於通過運動賦予女性能力創造積極和有意義的人生。她還是《In the Changing Room》的創始人、製作人和主持，該 Podcast 聚焦女性運動員以及其他體育議題。



### EMERY FUNG

Emery spent his early life in the UK, and returned to kickstart his career in Hong Kong. His podcast *Awkward Turtle* aims to use these stories to celebrate differences and diversity in the workplace.

Emery 早年生活在英國，後回到香港開展事業。Emery 的 podcast AWKWARD TURTLE 旨在於推進職場空間多樣性。



### REGINA LARKO

Regina Larko is passionate about leveraging the power of voice to inspire positive change. Born in Vienna, she established herself as a leader in podcasting and social impact in Hong Kong.

Her podcast #impact launched in 2017. Today, it ranks in the top 10% of more than 4 million podcasts.

Regina Larko 熱衷於利用聲音的力量來激發積極的變革。她出生於維也納，在香港播客和社會影響方面確立了自己的領導地位。

她的播客 #impact 於 2017 年推出。如今，它在超過 400 萬播客中名列前 10%。



### NAOMI SHRAGAI

Naomi Shragai is an author, psychotherapist and executive coach. She specialises in helping businesses and individuals resolve psychological obstacles that cause work-related problems. As a freelance journalist she has written for *The Times* and *The Guardian* and has been a regular contributor to the *Financial Times* since 2008.

Naomi Shragai 是一位作家、心理和家庭治療師，兼企業教練。她致力於幫助企業和個人解決和工作相關的心理障礙。作為自由撰稿人，Naomi 曾經為《時代周刊》和《衛報》供稿，從 2008 年開始，她成為《金融時報》的常規撰稿人。

## THE MAGIC OF PODCASTING: STORYTELLING WITH A TWIST

### PODCAST 的魔力：故事的柳暗花明

📅 13 NOV 📍 Miller Theatre, Asia Society Hong Kong Center

🕒 14:00 - 15:00 💰 free

Audio is a medium that allows telling stories in an impactful, intimate way. Meet the creators behind four of Hong Kong's most popular podcasts in a unique panel about podcasting as an alternative approach to storytelling. How do these Podcasters approach their subjects, how do they tackle sensitive topics like (mental) health, resilience, and belonging as they are setting out to make a positive impact on their audience in Hong Kong and beyond? What are the hurdles and setbacks? What are the (unexpected) rewards? Moderated by #impact Podcast host Regina Larko with panelists Cissy Radford (*In The Changing Room*), Emery Fung (*Awkward Turtle At Work*), and the team of KELY Support Group (*This Hong Kong Life*).

聲音是一個既具影響力又親切的故事媒介。是次活動，四個香港人氣播客製作人將會分享他們對這個媒介的心得。究竟播客們如何消化不同的題材（如心理健康、歸屬感等敏感議題），為本地及海外聽眾帶來正面的影響？他們又經歷過哪些障礙、挫折和（意外的）收穫？《#impact》播客主持人 Regina Larko 將和曾經的採訪對象展開對話，其中包括《In The Changing Room》的創始人 Cissy Radford、《Awkward Turtle At Work》的主持人 Emery Fung，以及《This Hong Kong Life》的製作團隊。

## THE PSYCHOLOGY OF WORK

### 工作中的心理學

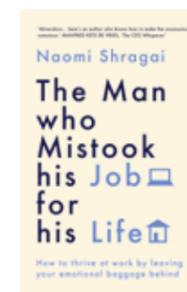
📅 13 NOV 📍 Miller Theatre, Asia Society Hong Kong Center

🕒 15:30 - 16:30 💰 \$120 (online \$50)

LIVESTREAM

Every working day we replay and re-enact conflicts, dynamics and relationships from our past. Through intimate stories, fascinating insights and provocative questions, business psychotherapist Naomi Shragai transforms how we think about ourselves and our working lives. Today she discusses her book, *The Man Who Mistook His Job for His Life: How to Thrive at Work by Leaving Your Emotional Baggage Behind* with Deputy Asia Editor of the *Financial Times*, Ravi Mattu. Join them to rethink workplace dynamics and gain new understanding of how you and your colleagues react to challenges, opportunities – and each other.

在每個工作日，相似的衝突、拉鋸和人際關係都在反復上演。商業心理治療專家 Naomi Shragai 將通過私密的故事、獨到的見解和發人深思的問題，帶領聽眾轉換對自我以及工作生活的看法。在這次活動中我們將和《金融時報》主編 Ravi Mattu 一起討論她的新書《The Man Who Mistook His Job for His Life: How to Thrive at Work by Leaving Your Emotional Baggage Behind》。加入本次活動，一起探索如何更好地應對職場的機遇、挑戰、以及人際關係。



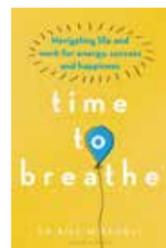
## NAVIGATING LIFE AND WORK FOR ENERGY, SUCCESS AND HAPPINESS 忙中求閒

📅 13 NOV 📍 Miller Theatre, Asia Society Hong Kong Center  
🕒 17:00 – 18:00 💰 \$120 (online \$50)

LIVESTREAM

Clinical psychologist Bill Mitchell has decades of experience specialising in helping the overwhelmed, overstressed and overscheduled rebalance their personal and professional lives.

In his book, *Time to Breathe: Navigating Life and Work for Energy, Success and Happiness*, he discusses how to prevent the drift towards burnout and poor mental health that so many of us suffer from in our busy modern lives. He is joined in conversation by Dr Hannah Reidy, CEO of Mind HK. At a time when the pandemic has further blurred the lines between home and work, don't miss the chance to hear advice from two experts that goes beyond coping strategies to help you and your family build resilience and stay happy and energised.



臨床心理治療師 Bill Mitchell 在幫助患者應對工作和精神重壓方面有著數十載的經驗，令許多人走出了失去平衡的工作和私人生活。在他的作品《Time to Breathe: Navigating Life and Work for Energy, Success and Happiness》中，他探討了如何防止倦怠、心理健康欠佳等在繁忙現代生活中常見的問題。本次活動，Bill Mitchell 將會與 Mind HK 首席執行官 Hannah Reidy。在疫情模糊了我們工作與生活的界限之時，不妨一起來聆聽來自兩位專家的建議，了解如何培養心理抗逆能力、保持樂觀心情和充沛精力。

## NEW HONG KONG FICTION FROM KIT FAN AND NAOISE DOLAN 范進傑與 NAOISE DOLAN 的最新香港小說

📅 13 NOV 📍 Miller Theatre, Asia Society Hong Kong Center  
🕒 19:00 – 20:00 💰 \$120 (online \$50)

LIVESTREAM

This event is supported by the Consulate General of Ireland. 本次活動由愛爾蘭駐港總領事館贊助舉辦。

HKILF welcomes two authors whose debut novels set in Hong Kong have met with widespread acclaim. Hong Kong-born novelist, poet and critic Kit Fan resurrects shanty town life in the 1980s in *Diamond Hill*, as recovering heroin addict Buddha encounters drug gangs, Buddhist nuns, property developers, the government and foreign powers, all vying to stake their claim on the land. While Kit Fan explores religion, colonialism and displacement, Irish novelist Naoise Dolan dissects the personal and financial transactions that make up a life. Her novel *Exciting Times* follows a millennial Irish expat as she negotiates the freedoms and uncertainties of modern love in her liaisons with a male banker and a female lawyer. Join them for a lively conversation with Patrick Holland about colonialism, character, escape, Hong Kong as a setting and much more.



香港 ILF 歡迎兩位在香港的出版首部小說面世，而且獲得廣泛的好評。出生於香港的小說家、詩人及評論家范進傑於1980年代復刻了鑽石山的寮屋區生活，正在康復癮君子的阿佛遇到毒販、尼姑、地產發展商、政府和外國大國，都是覬覦著這土地。當范進傑探索宗教、殖民主義和流離失所的同時，愛爾蘭小說家 Naoise Dolan 解析構成人生的個人和金融交易。她的小說《Exciting Times》描寫著一位千禧世代愛爾蘭外派人員，與一位男銀行家和女律師之關聯，糾結於現代愛情的自由和不確定性。一起來參與，熱烈討論殖民主義、性格、逃生、以香港為環境等各個話題。



BILL MITCHELL

Dr Bill Mitchell is a consultant clinical psychologist, educator and author whose corporate work builds workplace environments for optimal performance. Individual clients benefit from over 30 years experience, making Bill one of the most experienced professionals in the field.

Bill lectures at Judge and London Business Schools, Kings College, the Wellcome Trust, Sanger Institute & HSBC University.

Bill Mitchell 博士是一位致力於優化企業工作環境的臨床心理學顧問、教育家與作者。擁有三十多年經驗的他，是行內最資深的專業人士之一。他曾授課於劍橋大學賈吉商學院、倫敦商學院、倫敦大學國王學院、惠康基金會、維康桑格研究所和匯豐大學。



HANNAH REIDY

Hannah Reidy is the CEO of mental health charity Mind HK, a mental health charity dedicated to ensuring that no one in Hong Kong faces a mental health problem alone. She is also a UK trained Clinical Psychologist and an Honorary Assistant Professor at HKU, with a special clinical interest in Early Psychosis.

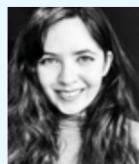
Hannah 現任香港心理健康慈善機構 Mind HK 的首席執行官，致力於為香港居民提供心理健康方面的支持。Hannah 在英國培訓後成為臨床心理治療師，在作為榮譽助理教授在香港大學教授精神醫學碩士的相關課程，研究興趣是早期精神病。



KIT FAN

Kit Fan is a novelist, poet, and critic. *Diamond Hill*, his debut novel about Hong Kong, was published by Dialogue Books and World Editions in 2021. His second poetry collection, *As Slow As Possible* was a Poetry Book Society Recommendation and one of the *Irish Times* Books of the Year.

范進傑 (Kit Fan) 是一位小說家、詩人、和評論家。《Diamond Hill》是他第一部以香港為主題的作品，2021年由 Dialogue Books 和 World Editions 出版。他的第二本詩集《As Slow As Possible》獲得詩歌圖書協會的推薦，並被《愛爾蘭時報》選為年度最佳書籍之一。



NAOISE DOLAN

Naoise Dolan is an Irish writer born in Dublin. *Exciting Times* is her first novel, and has been longlisted for the Women's Prize and the Dylan Thomas Prize, and shortlisted for the An Post Irish Book Awards, Dalkey Literary Awards and Waterstones Book of the Year.

愛爾蘭作家 Naoise Dolan 在都柏林出生。《EXCITING TIMES》是她的處女座小說。2020年，《EXCITING TIMES》入選 Women's Prize 文學獎和 Dylan Thomas 文學獎長名單，以及 An Post Irish Book Awards 文學獎、Dalkey 文學獎和 Waterstones 年度圖書獎短名單。



GIANRICO CAROFIGLIO

Award-winning novelist Gianrico Carofiglio is the author of novels, short stories, essays, and the best-selling crime series, Guido Guerrieri. His books have sold over six million copies and have been translated all over the world.

獲獎暢銷小說家 Gianrico Carofiglio 的作品包括長篇小說、短篇小說和散文著作，其中有大受歡迎的《Guido Guerrieri》犯罪系列小說。他的書籍在全球銷售量多達6百萬冊，並翻譯為多種語言。

## ITALIAN NOIR: CRIME FICTION FROM GIANRICO CAROFIGLIO 義大利的黑與白：GIANRICO CAROFIGLIO的犯罪小說

📅 13 NOV 📍 Miller Theatre, Asia Society Hong Kong Center  
🕒 20:30 – 21:30 💰 \$120 (online \$50)

LIVESTREAM

This event is co-organised with the Italian Cultural Institute and Italia Mia Festival. 此活動與意大利文化辦事處和「我的意大利 Italia Mia」文化節合辦。

Building on a long tradition of inviting the world's top crime writers to Hong Kong, HKILF is pleased to cooperate with the Italian Cultural Institute Hong Kong to present best-selling author Gianrico Carofiglio, who turned to fiction after many years as a senator, a prosecutor and an advisor of the anti-Mafia committee in the Italian parliament. Compared to Philip Marlowe and John Grisham, Carofiglio is best known for the Guido Guerrieri series, featuring a contemplative hero with a discriminating taste for good food, described by the *FT* as "hard-boiled and sun-dried in equal parts." Tonight he speaks with Giorgio Biancorosso (Professor, School of Humanities, HKU) about his latest novel, *The Measure of Time*, at once a tense courtroom drama and a tale of passion, and takes us behind the scenes in the fight against organised crime in Italy.

HKILF 邀請世界頂尖犯罪小說來港已是悠久傳統，今年很榮幸與意大利文化辦事處合作，呈獻暢銷作家 Gianrico Carofiglio。他過往經驗亦十分豐富，多年來擔任參議員、檢察官和意大利議會反黑手黨委員會的顧問。相比起 Philip Marlowe 和 John Grisham，Carofiglio 以 Guido Guerrieri 系列而聞名，故事講述沉思的英雄，對美食有獨特的眼光，懂得品嚐美味佳餚，被金融時報形容為「小說有如做菜時水煮和日曬乾的一半一半完美配搭」。今晚，他將和香港大學人文學系教授 Giorgio Biancorosso 一起討論他最新的小說《The Measure of Time》，一部緊張又激情的法庭故事，及帶領觀眾走到意大利打擊有組織犯罪的幕後。



## VERSION ZERO: DAVID YOON'S TAKEDOWN OF THE DIGITAL WORLD 《VERSION ZERO》：驚悚的數碼世界

📅 13 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club  
🕒 11:00 – 12:00 💰 \$100 (online \$50)

LIVESTREAM

This event is supported by the U.S. Consulate General of Hong Kong and Macao. 本場活動由美國駐香港及澳門總領事館贊助舉辦。

How can we save ourselves from the perils of the virtual world? What would happen if someone rebooted the internet? In his first adult novel, bestselling YA romcom author David Yoon draws on his decades in the tech industry to satirise big tech, internet culture and our own social media consumption. The result is *Version Zero*, "an addictive, brain-hacking exploration of the tech-run world we live in, and a rollercoaster so fast it will blow your hair off." (Sylvain Neuvel). Join David Yoon in conversation with Daniel Elam about the digital world, crafting a thriller, and his work as co-publisher of Joy Revolution, a Random House YA imprint dedicated to love stories starring people of color.

我們要如何在此虛擬現實的危機中自救？如果一個人重啟互聯網，又會發生什麼事？在他的第一本成人小說，青少年浪漫愛情暢銷作家 David Yoon 利用他在科技行業數十年的經驗來諷刺大型科技、互聯網文化和我們的社交媒體消費，而得出的結論是《Version Zero》—「一個令人上癮、大開眼界的探索科技世界之旅，是為一趟快到要把頭髮吹掉的過山車之旅。」(Sylvain Neuvel)。加入 David Yoon 和 Daniel Elam 的對話，一起討論數碼世界，創作驚悚小說，以及 David Yoon 作為共同出版人參閱的新項目 Joy Revolution 一蘭登書屋致力於出版有色人種主演的愛情故事。



## UNTIL PROVEN SAFE: THE HISTORY AND FUTURE OF QUARANTINE

### 《UNTIL PROVEN SAFE》：隔離檢疫的歷史和未來

13 NOV The Jockey Club Studio Theatre, The Fringe Club

12:30 – 13:30 \$100 (online \$50)

This event is supported by the U.S. Consulate General of Hong Kong and Macao. 本場活動由美國駐香港及澳門總領事館贊助舉辦。

Quarantine operates through an assumption of guilt: we are considered infectious until proven safe. Geoff Manaugh and Nicola Twilley have been researching quarantine since long before the COVID-19 pandemic, and their timely book tracks the history and future of quarantine around the globe. As compelling as it is definitive, the book is an up-to-the-minute investigation of the interplay of forces—biological, political, technological—that shape our modern world. Moderated by Thomas Schmidt.

隔離是通過假定有罪來運作的：在被證明是安全的之前，都會被認為是具有傳染性的。Geoff Manaugh 和 Nicola Twilley 早在新冠肺炎出現前便開展研究工作，他們適時的研究追蹤了隔離在世界各地的歷史和未來發展。這本書既引人入勝又具有權威性，如此的最新研究對於塑造現代世界的各種學說——生物、政治、科技既有互相關聯性又能在現代社會發揮作用。該活動由 Thomas Schmidt 主持。



## BEHIND CLOSED DOORS: THE HONG KONG QUARANTINE EXPERIENCE

### 門後的生活：在香港隔離檢疫的經歷

13 NOV The Jockey Club Studio Theatre, The Fringe Club

14:30 – 16:00 \$100 (online \$50)

Hong Kong's mandatory 21 days quarantine is the longest in the world, and controversy surrounds the benefits to society versus the consequences to those who endure it. Journalist and therapist Kate Whitehead won the Mind HK Award for the best English-language journalism coverage of mental health issues in 2019 and 2020, and has written extensively about the Hong Kong quarantine experience. Today she moderates a panel of experts who weigh up the long term impacts of 21 days in solitary confinement: Dr. Judith Blaine, who wrote the first scientific study of quarantine in Hong Kong, Dr. Elisabeth Wong, a psychiatrist with the Alpha Clinic and Dr. Gira Patel, a Hong Kong-based mental health counsellor and co-founder of mental health app bien-être.

香港21日強制隔離是世界最長的，而隔離對社會的好處以及對隔離人士的影響在社會掀起一番熱烈爭議。記者兼治療師 Kate Whitehead 贏得 the Mind HK Award for the best English-language journalism coverage of mental health issues in 2019 and 2020，而且紀錄了大量有關在香港隔離的經歷。今天，Kate 將主持一個專家小組，權衡了隔離21日的長期影響：受邀嘉賓有 Judith Blaine 博士，他撰寫了香港第一篇關於隔離的科學研究；Elisabeth Wong 博士——阿爾法診所的精神病學家和 Gira Patel 博士，香港心理健康顧問、心理健康應用程式 bien-être 的聯合創始人。



Geoff Manaugh

Geoff Manaugh is a Los Angeles-based writer. He is the author, with Nicola Twilley, of *Until Proven Safe: The History and Future of Quarantine* (2021), and of the *New York Times*-bestselling book *A Burglar's Guide to the City* (2016). His writing regularly appears in *The Atlantic*, *The New York Times Magazine*, *WIRED*, *The New Yorker*, and many other publications.

作家 Geoff Manaugh 定居洛杉磯。除了和 Nicola Twilley 合著的《Until Proven Safe: The History and Future of Quarantine (2021)》，他的獨立作品《A Burglar's Guide to the City (2016)》曾登上紐約時報暢銷榜。他常在《The Atlantic》、《The New York Times Magazine》、《WIRED》、《The New Yorker》等期刊雜誌上刊登文章。



Nicola Twilley

Nicola Twilley is co-host of the award-winning Gastropod podcast and a frequent contributor to *The New Yorker*. Her first book, *Until Proven Safe: The History and Future of Quarantine*, was co-authored with Geoff Manaugh and published by MCD, a division of Farrar, Straus & Giroux, in July 2021.

Nicola Twilley 是獲獎 podcast Gastropod 的主持人之一，也是《The New Yorker》雜誌的常駐撰稿人。她和 Geoff Manaugh 合著處女作《Until Proven Safe: The History and Future of Quarantine》，由 MCD (Farrar, Straus & Giroux 旗下出版廠牌) 在 2021 年七月推出。



Judith Blaine

Dr. Judith Blaine, a Research Associate with Rhodes University, South Africa, wrote the first scientific peer-reviewed study exploring the psychosocial consequences of mandatory quarantine in Hong Kong. Judy lives and works in Hong Kong, where she founded her company, Odyssey, which offers a strength-based approach to wellbeing.

Judith Blaine 博士是南非洛德大學研究員，寫作了第一篇探討了香港強制隔離的社會心理影響的同行評審科學論文。如今在香港生活和工作的她是 Odyssey——一家以長處為本的心理健康公司的的創始者。薦，並被《愛爾蘭時報》選為年度最佳書籍之一。



Elisabeth Wong

Dr Elisabeth Wong is a Specialist in Psychiatry in private practice. She is Honorary Clinical Associate Professor of the Department of Psychiatry, Chinese University of Hong Kong. She is also a Clinical Advisor for the mental health charity Mind HK.

私人心理治療專家 Elisabeth Wong 博士在香港中文大學醫學院精神科學系取得榮譽學位。她是心理健康慈善機構 MindHK 的診療諮詢師。



Gira Patel

Gira Patel, a British psychiatrist and mental health therapist in private practice in Hong Kong faced a big personal challenge to her own mental health earlier this year. She was unexpectedly sent into prolonged Government quarantine in Penny's Bay and published her moving account of this experience.

Gira Patel 是來自英國的臨床心理醫生和心理諮詢師，常居香港。今年，她面臨了一次巨大的心理健康挑戰。由於意外，她被要求在竹篙灣集中隔離中心進行強制隔離，期間，她發表了對這次經歷的感人體悟。



Larry Feign

Larry Feign is an award-winning writer and artist based in Hong Kong. He is the author of numerous books for adults and children. His work has appeared in *Time*, *The Economist*, *The New York Times*, *The Atlantic*, and other publications around the world. For more information, please visit [www.larryfeign.com](http://www.larryfeign.com).

Larry Feign 是一名居港的得獎作家和藝術家。他是多本成人和兒童讀物的作家。Feign 的作品曾出現在《Time》、《The Economist》、《The New York Times》、《The Atlantic》和其他世界各地的出版刊物。如欲知道更多資料，請瀏覽 [www.larryfeign.com](http://www.larryfeign.com)。



Jordan Rivet

Jordan Rivet is an American author of swashbuckling YA fantasy and post-apocalyptic science fiction. She has written twenty books across six series and doesn't plan to stop anytime soon. Originally from Arizona, Jordan has lived in Hong Kong since 2010.

Jordan Rivet 是來自美國的青少年奇幻小說和末日科幻小說作家，已經出版了橫跨六個系列的二十多部作品，現在依然在不斷創作。Jordan 的家鄉在美國亞利桑那州，但她現已在香港居住超過七年時間。



Chris Maden

Chris Maden is the author of *Price's Price*, a romp set in colonial Hong Kong, and the proud owner of Mung Cha Cha Press, a publishing house he set up to publish it after becoming exasperated with traditional publishing. He contributes to the *Hong Kong Free Press* and *Hong Kong Review of Books*, and is currently working on his next next novel.

Chris Maden 的小說《Price's Price》講述了發生在殖民時期香港的一段傳奇故事。在厭倦傳統出版業後，Maden 為了發行這部作品創立了蒙查查出版社。他現為《香港自由新聞》和《香港書評》撰稿，同時也在筆耕下一部新作小說。



Aggie Lam

Dear Hong Kong is a unique project about Hong Kong's cultural diversity. Oskar Valles, a Spaniard currently living in Hong Kong, and Aggie Lam, a Hongkonger involved in cultural education, co-created this bilingual project and photo book. They invite us to discover Hong Kong as "Asia's World City".

《Dear Hong Kong》是關於香港的文化多樣性的獨特的社會項目。這本書由居住在香港的西班牙人 Oskar Valles 和從事文化教育的香港人 Aggie Lam 共同創作。他們帶我們發現香港——「亞洲國際城市」。

## MAKE INDEPENDENT PUBLISHING WORK FOR YOU

### 獨立出版 101

13 NOV The Jockey Club Studio Theatre, The Fringe Club

16:30 – 18:00 \$100

This event is supported by the U.S. Consulate General of Hong Kong and Macao. 本場活動由美國駐香港及澳門總領事館贊助舉辦。

Indie-publishing is making rapid inroads on traditional publishing. Some books, such as *The Martian*, catch fire in the indie world before being picked up by traditional publishers. But many authors now choose the indie route first and never look back. They find their own audiences, exert creative control, and sometimes even make more money than they would otherwise. No longer a derided and fringe way of getting your work to the world, indie is now mainstream. In this panel, three local indie publishers, Larry Feign, Jordan Rivet and Chris Maden, share their experiences in this exciting new world. The session offers practical advice and fascinating insights into publishing options for emerging authors or anyone interested in the writing life.

三名香港作家在他們事業的不同階段，提供了他們對獨立出版的不同路向。Jordan Rivet 將介紹她如何於出版青少年讀物建立一個成功的事業，包括《Meet Me at the World's End》以及其他系列；Larry Feign 將介紹他如何獨立出版了他的暢銷歷史小說《The Flower Boat Girl》；而 Chris Maden 以介紹他的首本小說《Price's Price》來講解作為一個新作家的觀點角度。是次環節將為初出茅廬的作家或有興趣出版人士帶來實用的意見和吸引的觀點。



## DEAR HONG KONG

13 NOV The Jockey Club Studio Theatre, The Fringe Club

19:00 - 20:00 free

*Dear Hong Kong* is a photo book featuring inspiring people from different countries, all living in Hong Kong, and their contribution to our city. The project aims to show the cultural diversity of Hong Kong through personal stories, break existing stereotypes and widen horizons. By giving voice to people from different backgrounds and highlighting the contribution of their cultures, *Dear Hong Kong* inspires and widens the reader's horizons, shows different paths to happiness and helps raise awareness of social issues. Aggie Lam is an explorer of human stories and one of the founders of the project. She is joined by the book's English editor Judy Wu, Elaine Baricante, one of the storytellers, and photographer Bradley Aron to share images and stories that may change how you see your city.

《Dear Hong Kong》為一本圖片集，講述來自不同國家而生活在香港的人士以及他們對香港的貢獻。該項目通過個人故事來展示香港的文化多樣性，並打破現有的定性觀念，開拓視野。《Dear Hong Kong》描述來自不同背景的市民的故事並強調他們文化的貢獻的同時，啟發和拓寬讀者的視野，展示不同的幸福之路，並有助於提高社會問題的意識。Aggie Lam 是一名個人故事的探險家，也是這個項目的創始人。她與本書的英文主編 Judy Wu、小說家 Elaine Baricante、攝影師 Bradley Aron 共同展開討論。是次活動附有圖片和故事分享，或許會改變你對這座城市看法。

## SPEAK NOT: EMPIRE, IDENTITY AND THE POLITICS OF LANGUAGE 不說：帝國、身份與語言政治

📅 13 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club  
🕒 20:30 – 21:30 💰 \$100

Colonialism and globalization have devastated the world's linguistic diversity, with more and more languages going extinct every year. Even as the science of language acquisition advances and the internet brings us new ways of teaching the next generation, it is increasingly challenging for minority languages to survive in the face of a handful of hegemonic 'super-tongues'. In *Speak Not*, James Griffiths reports from the frontlines of the battle to preserve minority languages, from his native Wales, to Hawai'i, Tibet, southern China and Hong Kong. He explores the revival of the Welsh language as a blueprint for how to ensure new generations are not robbed of their linguistic heritage, outlines how loss of indigenous languages is the direct result of government policies both past and present, and examines how technology is both hindering and aiding the fight to prevent linguistic extinction. Griffiths is joined in conversation by Elaine Yu of the *Wall Street Journal*.

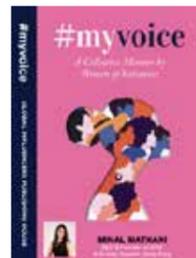


殖民主義和全球化破壞了世界各地的語言多樣性，每年有越來越多的語言即將滅絕。即使隨著語言學習的科技越發進步，網絡為我們帶來了新的教學方式，少數民族語言要在少數霸權「超級語言」面前生存的挑戰越來越大。詹姆斯·格里菲斯（James Griffiths）在「不說」中，從他的祖地威爾士、夏威夷、西藏、中國南部和香港等對保留少數民族語言的前線報導。他探討了威爾士語言的復興，以威爾士語作為語言遺產的藍圖，確保新世代不會被剝奪他們的語言遺產，同時概述語言遺產的主因都是過去和現在政府政策的直接結果，並研究科技如何阻礙而又可輔助防止語言滅絕之戰。來自《華爾街時報》的 Elaine Yu 將參與和 Griffiths 的對話。

## #MYVOICE: A COLLECTIVE MEMOIR BY WOMEN OF SUBSTANCE #MY VOICE：女性的集體回憶錄

📅 13 NOV 📍 Fringe Underground, The Fringe Club  
🕒 11:00 – 12:00 💰 free

Women's voices are crucial to creating inclusive, open and prosperous societies. In this new book, *#myvoice*, 23 women from across the globe courageously stand proud and use their voice to share empowering, emotional and inspiring stories of how they took charge of difficult situations, which motivated them to use their pain and struggles to serve the community or to give hope to others. There is something for every woman in this book, from suffering from mental illness, battling with a terminal illness diagnosis, challenges of career changes and coping with low self esteem. The women in this book are all change makers. Join us for an inspiring conversation with five of the co-authors who reside in Hong Kong: Minal Mahtani, Tracy Ho, Neelam Harjani, Shirley Adrain and Sonia Samtani, as they share stories of perseverance, honouring your life purpose and recognising that age is no barrier to achieving happiness.



婦女的聲音對於創造包容、開放及繁榮的社會非常重要。在這本新書中，#myvoice有23位來自世界各地的女性勇敢、驕傲地站出來，並用自己的聲音分享她們如何掌控困難的情況，激勵自己，運用自己的痛苦和掙扎來服務社區或給他人希望。本書中的每一位女性都有所經歷，從精神疾病的痛苦，與末期疾病戰鬥，職業變化帶來的挑戰，以及應對低自尊，書中所有女性都是改變者。參與我們，與四位居於香港的合著者進行激勵人心的對話：Minal Mahtani, Tracy Ho, Neelam Harjani and Sonia Samtani 將與觀眾分享她們堅毅的故事，彰顯你的人生目標，認識年齡並非獲得幸福的障礙。



**JAMES GRIFFITHS**

James Griffiths is the Asia correspondent for *The Globe and Mail*, and author of two books, *The Great Firewall of China: How to Build and Control an Alternative Version of the Internet*, and *Speak Not: Empire, Identity, and the Politics of Language*.

James Griffiths 是《環球郵報》亞洲記者。他目前出版了兩本書，分別是《The Great Firewall of China: How to Build and Control an Alternative Version of the Internet》和《Alternative Version of the Internet, and Speak Not: Empire, Identity, and the Politics of Language》。

**MIND HK AMBASSADOR: HILARY**



**MIND HK AMBASSADOR: JONATHAN**



**MIND HK AMBASSADOR: XANTHE**



## MORE THAN A LABEL: LOOKING BEYOND STIGMA 《MORE THAN A LABEL》：正視精神疾病

📅 13 NOV 📍 Fringe Underground, The Fringe Club  
🕒 12:30 - 13:30 💰 free

🗣️ Cantonese

*More Than a Label: This is Our Story* is a new book from local mental health charity Mind HK in partnership with Jardine Matheson Group's charity initiative, MINDSET, which hopes to influence the public's perception towards people with diagnosable mental health conditions. This book encourages the public to look beyond the stigmatising labels associated with mental health diagnoses. It is a collection of personal stories of mental health journeys, which seeks to showcase realistic portrayals of people who have faced mental health experiences, their recovery journey, and their holistic identity. This book hopes to raise awareness of the stigma towards persons with mental health conditions, celebrate the resilience and strength of people in recovery, and educate and equip the public with mental health knowledge to support themselves and others when in need. In today's event, Ophelia Tam of Mind HK moderates a conversation with three Mind HK Ambassadors, Jonathan, Xanthe and Hilary, who share their stories and mental health journeys.

Mind HK is a registered S88 charity (91/16471) committed to improving awareness and understanding of mental health in Hong Kong. They collaborate with other local and international mental health charities and provide online support and training programmes, based on global best practice, to empower anyone experiencing a mental health problem and equip them with the resources they need. Through collaborative research, Mind HK is leading the way in understanding mental health problems in the city and providing its population with the right support and resources.

## PRICE'S PRICE

📅 13 NOV 📍 Fringe Underground, The Fringe Club  
🕒 14:30 – 15:30 💰 free

Stanley Price is an army officer who never wanted to come to Hong Kong, but who can never quite leave. He falls for a lady but hasn't means to support her; he moves from the army to government yet the high life remains beyond his reach; he starts a business only to get sucked into one dicey deal after another. A chance for escape arrives in an unlikely guise – or is it further entrapment? The novel starts in the 1960s and follows Hong Kong's transformation from an agrarian to an industrial society, from an indigenous to a refugee population and from a colonial backwater to a household name in the world. Just as Stanley has to respond and adjust – sometimes even for the better – to fast-changing social mores, so too does Hong Kong. Author Chris Maden arrived in Hong Kong at the end of the 1980s, when Hong Kong started to reinvent itself as a services hub. In this launch, Chris talks with Cameron Dueck and explains his inspiration for the novel, his motivation in writing it, and why it has taken a quarter of a century to get from his first draft to the published work.

《我就是我：平凡人的不平凡心路歷程》是 Mind HK 的新書，希望改變大眾對經歷精神健康困擾人士的觀感。這本書希望鼓勵大眾跳出對精神疾病診斷的固有觀念與標籤。本書收集了一系列不同人的精神健康故事分享，透過故事與照片來描繪他們最真實的自己、復原的旅程，最完整的身分。本地精神健康慈善機構 Mind HK 冀望透過這本書喚起社會關注有關精神健康困擾的污名問題、欣賞經歷精神健康困擾的人的努力和堅持，以及向大眾傳遞精神健康資訊，支援自己和身邊有需要的人。今天的活動中，Mind HK 的 Ophelia Tam 主持了三位 Mind HK 大使 Jonathan、Xanthe 和 Hilary 之間的對話，他們在對話中分享了自己的故事和心路歷程。Mind HK 是一家註冊的 S88 慈善機構 (91/16471)，致力於提高香港人對心理健康的認識和理解。他們與其他本地和國際心理健康慈善機構合作，並根據全球最佳的做法，提供在線支援和培訓計劃，以增強任何遇到心理健康問題的人的心理素質，為他們提供所需資源。透過合作研究，Mind HK 對於心理健康問題的理解領先全城，為市民提供合適的支援和資源。



**MINAL MAHTANI**

Minal Mahtani is the CEO and Founder of OCD & Anxiety Support Hong Kong, a registered mental health charity (91/16212), and the co-author of Amazon's 2021 Best Seller *#myvoice - a Collective Memoir by Women of Substance*. Minal holds monthly support group meetings for adults and youth with mental illness, and has received the 'HK Woman Entrepreneur' award by Citicorp in 2020 and 'HK Women of Wellness' award by Liv Magazine in 2021.

Minal Mahtani 是香港強迫症和焦慮症支援小組 (of OCD & Anxiety Support Hong Kong) 的 CEO 和創辦人，該機構是一家註冊心理健康慈善機構 (編號 91/16212)。她也是 2021 年亞馬遜暢銷書《#Myvoice - a Collective Memoir by Women of Substance》的合著者之一。Minal 每月定期舉行為成人和青少年服務的支持小組聚會。她曾經獲得由花旗集團頒發的 2020 年香港女性創業家大獎，以及 Liv 雜誌頒發的 2021 年香港樂活女性大獎。



**CHRIS MADEN**

Chris Maden is the author of *Price's Price*, a romp set in colonial Hong Kong, and the proud owner of Mung Cha Cha Press, a publishing house he set up to publish it after becoming exasperated with traditional publishing. He contributes to the *Hong Kong Free Press* and *Hong Kong Review of Books*, and is currently working on his next next novel.

Chris Maden 的小說《Price's Price》講述了發生在殖民時期香港的一段傳奇故事。在厭倦傳統出版業後，Maden 為了發行這部作品創立了蒙查查出版社。他現為《香港自由新聞》和《香港書評》撰稿，同時也在筆耕下一部新作小說。



## LIFE HISTORIES 生命歷史

📅 13 NOV 📍 Fringe Underground, The Fringe Club

🕒 16:00 - 17:00 💰 free

This event is supported by the U.S. Consulate General of Hong Kong and Macao. 本場活動由美國駐香港及澳門總領事館贊助舉辦。

The authors of two recent Hong Kong memoirs discuss the delicate balance of memory and storytelling required to capture one's own life on the page. In *Rabbit in the Moon* Heather Diamond chronicles her mid-life reinvention and move from the US to Hong Kong, involving intercultural marriage, language and cultural barriers and the importance of family. Renowned Hong Kong surgeon Arthur van Langenberg describes his eventful 50-year career in medicine and his lifelong passion for gardening with equal fascination in *From Scalpel to Spade: A Surgeon's Road to Ithaca*. Writer and gardener Jane Ram moderates the conversation.



最近兩本香港回憶錄的作者討論了記憶和講故事的微妙平衡，以捕捉自己的生活。《Rabbit in the Moon》中的 Heather Diamond 記載她的生命重塑過程，由美國搬遷到香港，跨文化婚姻、語言和文化障礙，至家庭的重要。香港著名外科醫生 Arthur von Langenberg 在《From Scalpel to Spade: A Surgeon's Road to Ithaca》描寫了他五十年的醫學事業，以及他一生對園藝的熱愛。身為作家和記者的 Jane Ram 將會主持對話。

## NEW WRITING FROM HONG KONG 來自香港的新作

📅 13 NOV 📍 Fringe Underground, The Fringe Club

🕒 17:30 - 18:30 💰 free

🗣️ Cantonese

Explore Hong Kong through the words of Alice Chan Yuen Shan, Virginia Ng Suk Yin and Angus Lee Yat Hong as they read from their selected works, winding through the city's culture and reminiscing about changes over time. They reflect on what it means to belong among the never-ending crowds, and celebrate differences found within the colourful population. Readings will be followed by a Q&A session moderated by writer and translator, Jacqueline Leung.

透過陳苑珊，伍淑賢及李日康的話，探索香港的精選作品、香港的文化及回憶起隨著時間的所發生的種種變化。他們反思自己身在永無止境的群眾中，意味了什麼，並頌揚在色彩繽紛的人口所發現的差異。朗讀環節過後，將由作家及翻譯梁婉揚主持問答環節。



HEATHER DIAMOND

Heather Diamond is an American writer living in Hong Kong since 2018. She earned a Ph.D. in American Studies and has worked as a bookseller, university lecturer, and museum curator. She is the author of *Rabbit in the Moon: a Memoir*, and her essays have appeared in various literary magazines.

美國作家 Heather Diamond 自 2018 年起定居香港。與夏威夷大學取得美國研究哲學博士學位後，她做過書店店員，大學講師，還有博物館館長。除了回憶錄《Rabbit in the Moon: a Memoir》，她的散文作品還曾經在多本文學刊物上發表。



ARTHUR VAN LANGENBERG

Arthur van Langenberg has had an eventful life as a surgeon, with his special interest in gardening helping him to keep an even keel and tempering the stresses of a difficult profession. Now close to retirement, surgery is giving way to gardening.

作為外科醫生，Arthur van Langenberg 充滿起伏，對園藝的獨特興趣讓他在複雜的職業生活中找到安定、舒緩壓力。現在，快將退休的他將生活重心放在了園藝上。



ALICE CHAN

Alice Chan Yuen Shan earned her BA (First Honours, Major in English) in the Chinese University of Hong Kong. She won the Hong Kong Biennial Awards for Chinese Literature and the New Taipei City Literature Awards in 2017. Her two Collections of Short Stories include *Fool the Wood* and *Image of Lung*. As a resident writer, she has worked with Mei Ho House, Po Leung Kuk and Tung Nam Lou Art Hotel in Hong Kong.

陳苑珊於香港中文大學獲得英文系一級榮譽學士，她於 2017 年獲得第十四屆香港中文文學雙年獎小說組推薦獎及第七屆台灣新北市文學獎。她的兩部小說系列包括《愚木》和《肺像》。作為駐留計劃駐留作家，她曾和美荷樓、香港保良局和東南樓藝術酒店合作。



VIRGINIA NG

Virginia Ng (伍淑賢) is a Hong Kong novelist. She has been writing Chinese fiction since the 1980s in newspapers and literary magazines, and has published collections of short essays and novels, mainly on Hong Kong contemporary life and motifs spanning four decades. She participated in the 2016 Iowa International Writing Programme.

香港小說家伍淑賢從二十世紀 80 年代開始在文學雜誌報刊發表中文小說，並出版過多本散文和短篇小說文集，重點描繪了四十多年來香港的當代生活。2016 年，她參與了愛荷華國際寫作計劃。



LEE YAT HONG

Lee Yat Hong is a young writer who focuses on narrative style. In 2021, he published his first book, *Transcriptions from a Flowing Cloud* 《流雲抄》，a collection of prose poems that reflect on the challenges and lessons arising from cultural differences. In addition, he has been an editor-in-large for the Hong Kong literary magazine *Flours des Lettres* 《字花》 since 2015.

李日康是一位專注於敘文體的青年作家。2021 年，李日康出版了處女作——散文詩文集《流雲抄》，探討文化差異與隨之而來的困境與教訓。同時，他從 2015 年起開始擔任香港本土文學雜誌《字花》的特約編輯。



CHAR KWOK

Char Kwok is the Chief Editor for 《港字典》，a book that combines snapshots of his Instagram page and a dictionary for unique local slang. During his studies, Char was deeply influenced by Austrian-British philosopher Ludwig Wittgenstein and believes that language plays an indispensable role in daily life, and hopes to record this generation of Hong Kong culture through the publication of 《港字典》.

小編 Char 在修讀哲學時深受奧地利哲學家維根斯坦影響，認為語言於生活中有極為重要的角色，希望透過《港字典》去紀錄這個年代的香港文化。

## "HONG KONG DICTIONARY" (NOUN.) A DICTIONARY BELONGING TO HONG KONGERS 《香港詞典》(名詞)屬於香港人的字典

📅 13 NOV 📍 Fringe Underground, The Fringe Club

🕒 19:30 - 20:30 💰 free

🗣️ Cantonese

Editor Char is the mind behind instagram page hk.dict, a documentation of multi-layered phrases which he has now compiled into a book, preserving the colourful language of Cantonese within its pages. He speaks with Chow Ka Ying on the inspiration and hopes behind his social media page, his publishing journey, and the importance of language and words that form our culture and identity.

小編 Char 是 Instagram page hk.dict 背後的強勁大腦。他把貼文結集成書，保育廣東話這如此色彩繽紛的語言。他與周家盈會談到社交媒體頁背後的靈感和希望、出版旅程、以及形成文化和身份的語言和文字的重要性。



## I AM A POKER PLAYER: LESSONS FROM THE BEST PLAYERS IN ASIA 《I AM A POKER PLAYER》：亞洲職業撲克選手剖白

📅 13 NOV 📍 Fringe Underground, The Fringe Club

🕒 21:00 - 22:00 💰 free

🗣️ Cantonese

One of the old cliches about poker is that it's a hard way to make an easy living. In their book *I am a Poker Player*, Mr Chuchu and Dery Lai speak to some of the best poker players in Asia to find out why they choose this highly competitive line of work and how they stay ahead of the game. They are joined by Stephen Lai to examine the world of professional gambling and perseverance in an uncertain world. Stephen Lai is the Managing Director of the Hong Kong Poker Players Association.

有關撲克的一個陳詞濫調的說法是，它是一種艱難方式去輕鬆賺錢。在《I am a Poker Player》中，Mr Chuchu 和 Dery Lai 與亞洲最頂尖的撲克玩家們交談，了解他們選擇這種競爭激烈的工作的原因及如何保持領先地位。Stephen Lai 將與兩人一起探討職業賭博的世界及在這變幻莫測的世界中需要的毅力。Stephen Lai 是 Hong Kong Poker Players Association 的常務董事。



# REVISITING HONG KONG HISTORY



Hong Kong authors share their reflections on our amazing city at different periods of its history, from the early 1800s to the 1980s.

**Larry Feign**'s new novel, *The Flower Boat Girl*, is based on the true story of the woman who became the most powerful pirate in history. **Feign** is perhaps best-known for his 80s and 90s comic strip, *The World of Lily Wong*.

"When I arrived in Hong Kong in the 80s, I felt like I'd landed in the Twilight Zone," says **Feign**. "I didn't fit in among the expat crowd (as soon as I mentioned that I paid my own rent, people backed away as if I had polio), and though I'd married into a Chinese family, I obviously wasn't Chinese." He admits that he enjoyed the ability to eavesdrop on both communities and hear what each said about the other. "I found the misconceptions hilarious—and infuriating," he says. "A Chinese guy in a noodle shop explaining to his girlfriend that gweilos are all short-tempered because they eat too much meat (as the two diners tuck into their pork rice, chicken wings, and beef noodles) and an English woman who was furious at a minivan driver for not stopping when she called out, in English, 'Stop!' She turned to her child and said, 'Some people are too stupid to learn even a few words in another language.' True stories!"

**Feign** says that in the 80s, the majority of people were either immigrants or children of immigrants with no deep attachment to the place except as a venue to make money. However, he quickly fell for Hong Kong's energy and cosmopolitan charms and has been happy to call the territory home ever since. "It was fascinating to be an active observer to an unprecedented episode in history as the impending handover made people gradually wake up," he says. "The rise of Cantopop was the biggest sign of a nascent Hong Kong cultural flowering. The generation that grew up in the 1990s started identifying less with their parents' ancestral villages and more as Hong Kong people. Sadly, I think that the passionate embrace of a truly Hong Kong identity came too late, resulting in some of the tensions we see now."

Whilst he understands that a serious historical novel seems quite a departure from his usual writing, he says it felt like a natural transition. "I've always seen myself primarily as a storyteller," he says. "I wrote plays in high school, studied history in university and wrote a 400-page historical novel as my thesis." He points out that his well-known comic strip featured a regular cast of characters in a continuous storyline and says it was never primarily about the drawing. "Of course, the drawing has to be good, but it always comes at the end for me. I get more thrill out of the writing," he says. The idea for his novel came from a friend, who mentioned his

grandmother singing a folk ballad about a fearsome lady pirate based on Lantau Island. "The truth turns out to be more epic and dramatic than I'd imagined," he says. "This illiterate fisherman's daughter, sold into prostitution as a child, ended up dining with royalty, marrying her bisexual adopted son, and outsmarting the most powerful bandits in China to command the largest pirate fleet the world has ever seen."

**Feign** speculates that things may have turned out very differently if not for the massive power of pirates in the region. "There's reason to believe that this contributed to both the decline of the Ching Dynasty's already underfunded coastal defences and the bolstering of British naval presence," he says. "This set the stage a few decades later for the Opium Wars and the British seizure of Hong Kong Island."

Former banker, **Philip Cracknell**, has been based in Hong Kong since 1985. He is the author of a blog on military history: <http://www.battleforhongkong.blogspot.hk> and his book, *Battle for Hong Kong December 1941*, was first published in 2019.

"This was a hugely important time in Hong Kong's history," says **Cracknell**. "The defeat ushered in a brutal occupation which was characterised by forced deportations, starvation and oppression. The population was reduced from 1.6 million to around 500,000." The tragedy, he adds, is that the defenders were fighting a losing battle. "Hong Kong was weakly defended because Churchill and his senior military advisors knew that Hong Kong could not be defended or relieved if attacked," he says. "That was why there were few aircraft and few naval vessels. It had become a strategic liability and an isolated outpost. It would be sacrificed but not without a fight."

He says he is fascinated by how much remains from the battle. "There are numerous beach defence pillboxes, gun emplacements, batteries, splinter proof shelters, bunkers and other fixed defences, as well as residential houses, like Altamira, No. 4 Repulse Bay Road, and The Lookout on South Bay Road," he says. "The battle was fought all around us, especially on Hong Kong Island. One can still find trenches and weapons pits left over from the battle which only lasted for eighteen days. Unexploded bombs are still dug up at building sites in the urban areas. In the rural areas, live grenades, ammunition, and other war relics are still frequently found."

**Cracknell** describes his book as a research driven narrative, saying that he particularly enjoys marrying archival research with field research. He includes lots of sketch maps and photographs and offers guided tours around battlefields such as Shing Mun Redoubt, the Gin Drinkers Line and Wong Nai Chung Gap. The war diaries refer to Canadian troops

bringing up a 2-inch mortar to the summit area of Notting Hill, near Tai Tam, with six mortar bombs." I remember finding two screw-on mortar bomb caps. These would have been unscrewed and discarded before firing. The position in which these caps were found tells us the exact location of the mortar carried up that hill eighty years ago," he says.

He explains that the battle force was made up of the regular forces, the militia, the Hong Kong Volunteer Defence Corps, two Chinese infantry companies, two Portuguese companies, a Eurasian company and two British companies. "The different communities lived together but apart, yet people of all classes and nationalities gave their lives for Hong Kong," he explains. "The internment of civilians at Stanley was often described as a 'great leveller' and after the war, there was a desire to create a more inclusive society."

"The war graves at Sai Wan and Stanley military cemeteries remind us of how many lost their lives," says **Cracknell**, "and those who survived suffered a brutal occupation that lasted three years and eight months". In his book he aims to explain exactly what happened and where it happened. "It's a fascinating story of courage, horror and defeat, but I believe it's a story that deserves to be better known."

**Les Bird** retired as a Superintendent in the Royal Hong Kong Police Force in 1997 and has written two books based on his experiences. **Bird** fondly remembers arriving at Kai Tak Airport in 1976 and says he knew at once he wanted to stay. "I found Hong Kong and its people vibrant and exciting, a city full of colour and energy. Everyone I met in Hong Kong was enthusiastic about what they were doing, and about the place itself. It was a wonderful city that was full of opportunity," he says.

He spent his time with the Marine Police patrolling Hong Kong waters and describes his team as "one unit with a job to do." There was no difference between local and expat, he says, race or background was immaterial. Each person was accepted, respected or otherwise on their own merits. His first book, *A Small Band Of Men*, details the experiences of locals and expats in the lead up to the change of sovereignty.

Coming from a family of Royal Navy officers, **Bird** was perhaps destined to work in a maritime career and he acknowledges the role the sea has played in his life and also in the history of the territory. "The Hong Kong of the modern era was founded on maritime trade," he says, "think Hong Kong and you instantly picture the iconic Star Ferry crossing one of the most recognisable harbours in the world." Between 1975 and 1997, it was also the setting for the arrival of over 200,000 Vietnamese refugees following the end of the Vietnam War. **Bird** was one of the officers tasked with intercepting and rescuing

them as they made their way across the South China Sea. Being on the front line he was able to capture on film the boats and people as they arrived, and it's these previously unpublished photographs that form the basis of his new book, *Along the Southern Boundary*.

This was a significant period of Hong Kong's history, he says, and the territory can be proud of what it did to help thousands of desperate people. By early 1989 there were over 60,000 Vietnamese in the camps in Hong Kong awaiting resettlement - and more were arriving each day. Countries that had previously accepted the Vietnamese for resettlement became more selective in who they took, so the camps were filling up, he says, and the Hong Kong government struggled to find space to house everyone. The island of Tai Ah Chau was selected as a temporary holding centre and members of the Marine Police were tasked with escorting every incoming Vietnamese vessel there. "By the end of the first week we had about 5,000 people to take care of," says **Bird**. "There was no fresh water supply, no power, no accommodation and no sanitation. It proved to be a difficult time for all, particularly as there were people from both the north and south of Vietnam, and we didn't have the manpower to ensure any segregation."

In researching his book, **Bird** was able to draw on the experiences of the refugees themselves, connecting and reconnecting with some of the Vietnamese people who passed through Hong Kong. "It has been quite an experience for me to hear and record their stories. Many have been very open about their lives in Vietnam during and after the war, and how and why they fled their own country," he says. "It was intriguing to hear about their lives – both those who were accepted for resettlement in the west and those who were eventually sent back to Vietnam. I was also able to record in detail the stories of the sea journeys, some of which are quite remarkable."

Moving closer to the present day, **Kit Fan**'s first novel, Diamond Hill, is a powerful commentary of a territory in flux, set three years after the signing of the Sino-British Joint Declaration. Fan, who grew up in Hong Kong and now lives in Britain, says, "I'm interested in time that has fallen in-between cracks, in-between major historical landmarks, time that is orphaned by momentous events. 1987 was caught between 1984 and 1989. It was also ten years before the Handover of Hong Kong to China."

**Fan** urges us not to forget that Britain was a coloniser and points out that, with recent movements such as Black Lives Matter, the world has started to have a more open conversation about the issue. "Colonialism may have helped create wealth, culture, and opportunity, but it is also a systemic

form of exploitation and subjugation," he says. "The lead up to the handover left profound social, cultural, political and economic scars on all residents. For me, the impact of British colonialism is a complex mix of emotion."

"The idea of a country is a human construct, and storytelling is one of the most inclusive and powerful tools in art," **Fan** says. "There should be many stories of a country – the more the better – and not a single one should have the right to claim to be 'the one'," he says. "In my story, the characters are forced to live in conflicting times where politics and economics are out of sync with the human spirit for the greater good," he says. "All contain a slice of a disappearing world that they want to exploit and perhaps make peace with."



## WRITING THROUGH DIFFICULT TIMES 書寫艱難時刻

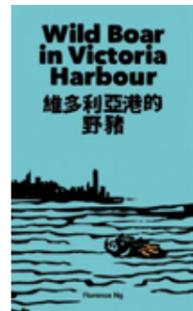
📅 14 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club

🕒 10:30 – 11:30 💰 free

This event is supported by the Consulate General of Ireland.  
本次活动由愛爾蘭駐港總領事館贊助舉辦。

As writers, film-makers and other artists around the world consider the impact of the Covid-19 pandemic, we hear from Hong Kong writers whose recent work reflects the Hong Kong experience. *Lockdown Lovers* by Michael O'Sullivan follows six humans and a pangolin as they navigate the social pressures of lockdown and quarantine in Hong Kong, China and Ireland. From wry observations and passionate encounters to the pain of separation from loved ones, this novel reminds us how human contact will never cease to be mankind's saving grace through the darkest times. Collier Nogue's lyric essay [from the forthcoming Cart Noodles Press anthology *Writing in Difficult Times*, "A Clock for Seeing" considers how our experience of time has changed under the communal and private duress of the pandemic, and how writing and photography help us both keep pace with ourselves and keep company with those we love. Poet Florence Ng's bilingual poetry collection *Wild Boar in Victoria Harbour* looks at what it is like living in a society which is becoming more polarized and rapidly changing, while her recent eco and nature poetry builds on topics from the collection. Karen Cheung's work, including her essay in *Writing in Difficult Times* and her forthcoming book, examines the absurdity of contemporary life in Hong Kong, and the quiet, ordinary moments in between the events that have made international headlines.

當全世界的作家、電影製作人和藝術家們開始思考 COVID19 疫情的影響，不妨來聽一聽香港作家們的想法，他們的近期的作品展現了對於香港疫情經歷的反思。Michael O'Sullivan 的《Lockdown Lovers》是關於六個人類和一隻穿山甲的故事；以香港、中國和愛爾蘭為背景，本書講述了這些個體如何在封鎖和隔離中如何應對外界壓力。從冷靜的觀察、激烈的衝突、和所愛之人分離的痛苦，這部小說提醒了我們，人與人的聯繫能在至暗時刻帶來慰藉。Collier Nogue's 的散文《A Clock for Seeing》（選錄於文集《Writing in Difficult Times》），思考了我們對時間的概念如何在集體與個人的重壓下受到衝擊，而寫作和攝影如何幫助我們和自身和解，並維繫與所愛之人的關係。吳智欣的雙語詩集，《維多利亞港的野豬》審視了在日益兩極化和飛速變化的社會中的生活。她近期關於生態和自然的詩歌作品也基於這一主題。Karen Cheung 的作品，包括她收錄於《Writing in Difficult Times》的散文和她即將出版的新書，都聚焦香港現代生活的荒誕，以及穿插在世界頭條大事之間靜謐平凡的時刻。



**MICHAEL O'SULLIVAN**

Michael O'Sullivan is a writer and academic based in Hong Kong and Ireland. He has published 15 books and *Lockdown Lovers* is his first novel. His poems and essays appear in *Asian Cha*, *Asian Signature*, and *Hong Kong 20/20: reflections on a borrowed place*.

Michael O'Sullivan is 常駐香港和愛爾蘭的作家和學者。他至今出版了 15 本著作，《Lockdown Lovers》是他的小說處女作。他的詩歌和散文曾發表於《Asian Cha》、《Asian Signature》，以及文集《Hong Kong 20/20: reflections on a borrowed place》。



**COLLIER NOGUES**

Collier Nogue is Adjunct Assistant Professor of English at HKU. Her poetry collections are *The Ground I Stand On Is Not My Ground* and *On the Other Side, Blue*, and her work has been supported by fellowships from the MacDowell Colony, the Ucross Foundation, Vermont Studio Center, and Lingnan University.

Collier Nogue 是香港大學兼職助理教授。她出版了混雜印刷/交互式詩集《The Ground I Stand On Is Not My Ground》和《On the Other Side, Blue》，並得到了 the MacDowell Colony, Ucross 基金會，Vermont Studio 中心，和嶺南大學的贊助支持。



**FLORENCE NG**

Florence Ng lives in Hong Kong. She is the author of the bilingual poetry collection *Wild Boar in Victoria Harbour* (Kubrick, 2019) and editor of the online poetry journal *Pause for Paws*.

Florence Ng 生活在香港。她是雙語詩集《維多利亞港的野豬》(Kubrick, 2019) 的作家，同時是網絡詩歌雜誌《Pause for Paws》的主編。



**KAREN CHEUNG**

Karen Cheung is a writer from Hong Kong. Her first book, *The Impossible City*, will be published by Random House in February 2022.

Karen Cheung 是一名香港作家。她的處女作《The Impossible City》將於 2022 年 2 月由 Random House 出版。



**KWONG CHI-MAN**

Kwong Chi Man is an associate professor in the history department of Hong Kong Baptist University. He specializes in the military and naval history of modern East Asia, particularly from the Sino-Japanese War (1894–95) to the 1970s. He has published *Eastern Fortress: A Military History of Hong Kong, 1840–1970* (coauthored, Hong Kong Book Prize 2019) and *War and Geopolitics in Interwar Manchuria*. He recently launched an interactive map about the battle of Hong Kong in 1941: <https://digital.lib.hkbu.edu.hk/1941hkbattle/en/index.html>

鄭智文博士是香港浸會大學歷史系副教授，專攻現代東亞軍事和海軍歷史，尤其是從甲午中日戰爭（1894-95）至七十年代這段時期。他的出版作品有《Eastern Fortress A Military History of Hong Kong, 1840–1970》（合著作品，獲得 2019 年香港圖書獎），《War and Geopolitics in Interwar Manchuria》。近期，他發佈了一個有關 1941 年香港保衛戰的交互式電子地圖網頁：<https://digital.lib.hkbu.edu.hk/1941hkbattle/en/index.html>



**TONY BANHAM**

Dr Tony Banham has studied and documented the Battle of Hong Kong, in a wide context, for more than thirty years. He has published four books and many papers on the topic, and has aided many historians, governments, broadcasters, students, and others. He speaks regularly on the subject.

Tony Banham 博士廣泛地研究和記錄香港保衛戰已有三十多年。他就這個主題出版了四本書和多篇論文，並幫助了許多歷史學家、政府、廣播公司、學生等。他經常就該主題發表演講。



**LES BIRD**

Les Bird joined the Royal Hong Kong Police in 1976, and served in the Marine Police for more than 20 years until June 1997. Originating from Staffordshire in the UK, Bird's first book, *A Small Band Of Men*, featured in the 2020 Hong Kong International Literary Festival.

Les Bird 自英國斯塔福德郡，在 1976 年加入皇家香港警察隊，作為水警工作 20 多年直至 1997 年。Bird 的第一部作品《A Small Band Of Men》在 2020 亮相香港國際文學節。

## THE BATTLE OF HONG KONG - 80 YEARS ON 香港戰後那些年

📅 14 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club

🕒 12:00 – 13:00 💰 \$100

On Remembrance Sunday, we commemorate the 80<sup>th</sup> anniversary of the Battle of Hong Kong with a panel discussion between military historians with a breadth of understanding from different perspectives. HKBU academic Kwong Chi-man popularises history to his students and the public alike, with books including *Eastern Fortress: A Military History of Hong Kong, 1840-1970* and tools such as an interactive online map of the battle. Tony Banham is the author of four books on the Hong Kong experience during the Second World War and founder of the Hong Kong War Diary project, which studies and documents the 1941 battle of Hong Kong, the defenders, their families, and the fates of all until liberation. Their conversation is moderated by former FT journalist Lucy Colback, who is writing a book about WWII based on first hand accounts by veterans worldwide. Join them to revisit and gain new understanding of a pivotal moment in Hong Kong's history.

為紀念香港保衛戰 80 週年，此次座談會，我們請來兩位視角迥異的歷史學家進行交流。來自香港浸會大學的學者鄭智文博士是《Eastern Fortress: A Military History of Hong Kong, 1840-1970》等書籍的作者，也是互動網上戰爭地圖等歷史學習工具的開發者，他的作品讓歷史學在學生和公眾之間廣為流行。Tony Banham 著有四本有關香港二戰期間經歷的作品，他也是 Hong Kong War Diary 項目的創辦人，這項研究記錄了眾多有關文獻，包括 1941 年香港的歷程，以及保衛者和他們的家人們直到解放後的命運。他們的對話將由前任《金融時報》記者 Lucy Colback 主持。Lucy 正在撰寫一本和二戰老兵有關的一手資料。加入這次活動，和我們一起回顧和重新認識香港歷史的關鍵時刻。



## ALONG THE SOUTHERN BOUNDARY: A FRONTLINE ACCOUNT OF THE VIETNAMESE BOAT PEOPLE 沿著邊境南越南船民前線及到港

📅 14 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club

🕒 14:00 – 15:00 💰 \$100

"We had no jurisdiction outside of Hong Kong waters. But we could see their vessels sinking in heavy seas. It was life or death, right there. We just went." Former Marine Police officer Les Bird tells of the harrowing sea journey to Hong Kong made by tens of thousands of refugees in the years that followed the end of the Vietnam War. And as he patrolled the southern maritime boundary of Hong Kong, he photographed their makeshift boats and later the people-smuggling vessels coming in, including the *Sen On*, a freighter ship that the crew abandoned. With this previously unpublished collection of personal photographs he tells the stories of the young children, the father who just bought a boat to embark on a 1,000-mile journey, and the disillusioned North Vietnamese battle-hardened veterans – all searching for a new life. Join Les and Anne-Marie Evans, host of RTHK's Hong Kong Heritage, as they share images and stories from Hong Kong's recent history that continue to resonate with refugee journeys today.

「我們在香港水域以外沒有司法管轄權。但我們可以看到他們的船隻在沉重的海洋中生死就在那。我們也去了。」前水警人員 Les Bird 講述越南戰爭結束後，數以萬計難民前往香港的悲慘海上旅程。當在香港南部海上邊境巡邏時，他拍攝了他們的臨時船隻，後來的人民偷渡的船隻進來，而且包括了船員遺棄的貨船 *Sen On*。有了這輯未曾出版的個人照片收藏，他講述了那些年幼的孩子故事——一個剛買了一艘船正要踏上 1000 英里長旅程的父親，以及幻想的於北越戰鬥退伍軍人的故事，每一個，都在尋找新生活。參與 Les 和香港電台香港文化遺產的主持 Anne-Marie Evans，一起了解，欣賞香港近期歷史的圖像和故事，繼續與難民旅程產生共鳴。



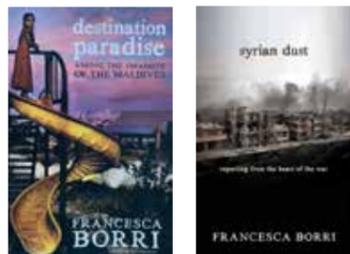
## FRANCESCA BORRI: LIVE FROM AFGHANISTAN FRANCESCA BORRI: 阿富汗現場直擊

📅 14 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club  
🕒 15:30 – 16:30 💰 free

This event is co-organised with the Italian Cultural Institute and Italia Mia Festival.  
本次活動與 Italian Cultural Institute 和「我的意大利Italia Mia」文化節合辦。

Italian journalist Francesca Borri is a war reporter based in the Middle East. She has covered the battle for Aleppo in Syria, the rise of Islamic State, jihadists in the Maldives, the leadership of Hamas and breaking news from Iraq, Syria, Egypt and elsewhere. She is the author of five books, her dispatches have been translated into 24 languages and she has twice been shortlisted for the European Press Prize. Now her commitment to understanding and reporting on jihadism takes her to Afghanistan to report on the takeover by the Taliban and the fate of Afghans living under their rule. She joins us live to report on the situation.

意大利記者 Francesca Borri 是一名駐中東的戰地記者。她報導過阿勒頗之戰（敘利亞內戰）、伊斯蘭國的崛起、馬爾代夫的聖戰分子、哈馬斯的領導以及在伊拉克、敘利亞、埃及等地的突發新聞。她是一名作家，筆下有5本作品，她撰寫的戰報已被翻譯成24種語言，更曾兩次入圍歐洲新聞獎的得獎候選人名單。她對了解和報導聖戰主義的決心再次使她走到阿富汗，報導塔利班的接管以及在他們統治下的阿富汗國民的命運。她將會現場為我們即時報導當地局勢。



## JULIA AND THE SHARK

📅 14 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club  
🕒 17:00 – 18:00 💰 \$100 (online \$50)

This event is supported by the British Council.  
本場活動由英國文化教育協會贊助舉辦。

Bestselling YA author Kiran Millwood Hargrave and award-winning artist Tom de Freston take you on a journey deep into the sea and beyond. Their collaborative book *Julia and the Shark* follows a young girl as she accompanies her parents to Shetland, where her mother is attempting to find and research the elusive Greenland Shark. When the hunt becomes an obsession, Julia finds herself on an adventure with dark depths and a lighthouse full of hope. This book is a celebration of our natural world and a beautiful exploration of family relationships, friendships and mental health. Get swept away as Kiran and Tom dive into the many layers of this stunning story, from the very first spark of inspiration to the creation of the mesmerising illustrations, it's an event that will stay with you long after it's finished.

暢銷書作家 Kiran Millwood Hargrave 和獲獎藝術家 Tom de Freston 一起，踏上深海之旅。《Julia and the Shark》講述一個小女孩跟隨父母前往雪蘭，她的母親試圖在當地尋找和研究難以捕捉的格陵蘭睡鯊。當狩獵變成一種痴迷時，Julia 發現自己在一個充滿希望的深海冒險。這本書是對大自然的歌頌，也是對親情、友情和精神健康美好的探索。當 Kiran 和 Tom 深入講述這個驚人的故事時，必定使你神魂顛倒，從最初的靈感到令人著迷的插圖創作，這活動一定會令你難忘。



FRANCESCA BORRI

Francesca Borri, born in Italy in 1980, is a war reporter. A specialist of International Law, she moved to the Middle East in 2007 as a human rights adviser. She switched to journalism in 2012 to cover the Arab Spring mainly from Syria. She writes for the weekly of *La Repubblica*, and in agreement with Palestinians, for *Yedioth Ahronoth*, Israel's largest newspaper. She is currently based in Kabul.

Francesca Borri 是1980年在意大利出生的戰爭記者。作為國際法學者，她作為人權專家 2007年搬家到 2007年。2012年，她轉行成為記者，報道 2012年阿拉伯之春，尤其是敘利亞地區形勢。她為《La Repubblica》撰寫每週報道，並在和巴勒斯坦達成協議後為《Yedioth Ahronoth》（以色列最大的報紙媒體）撰稿。Francesca 現居喀布爾。



WILL HARRIS

Will Harris is a London-based writer of Chinese Indonesian and British heritage. His debut poetry book *Rendang* (2020) is published by Granta in the UK and Wesleyan University Press in the US. It was a Poetry Book Society Choice, shortlisted for the T.S. Eliot Prize and won the Forward Prize for Best First Collection.

作家 Will Harris 常駐倫敦。印尼中國和英國傳統文化是他的重點寫作主題。他的處女作詩集《RENDANG》（2020年）在英國由 Granta，在美國由衛斯理大學出版社出版。詩集發表後獲選 Poetry Book Society Choice 名單和艾略特詩歌獎短名單，並贏得了前進詩歌獎「最佳處女作詩集」大獎。



MONA KAREEM

Mona Kareem is the author of three poetry collections and the translator of Octavia Butler, Ra'ad Abdulqadir, and Ashraf Fayadh.

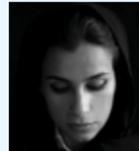
Mona Kareem 是三部詩集的作者並曾為 Octavia Butler，Ra'ad Abdulqadir and Ashraf Fayadh 翻譯。



MARY JEAN CHAN

Mary Jean Chan is the author of *Flèche*, published by Faber & Faber (2019) and Faber USA (2020). *Flèche* won the 2019 Costa Book Award for Poetry and was shortlisted in 2020 for the International Dylan Thomas Prize. Chan is Senior Lecturer in Creative Writing (Poetry) at Oxford Brookes University.

Mary Jean Chan 著有詩集《Flèche》，由 Faber & Faber 出版社與 2019年出版，同年獲得 Costa 詩歌獎，並獲選 2020年國際 Dylan Thomas 獎短名單。Chan 現任牛津大學創意寫作碩士項目的輔導員。



ALIA ALSHAMSIS

Alia AlShamsi is an author and artist currently working as Cultural Programming Manager at Louvre Abu Dhabi. Her book *Alayah* won the Dubai Culture Publishing award in 2017 and *Night&Day* was one of the UAE's first "silent books." In 2020 she published her first poetry book, *The Ocean Sees Through my Soul*.

Alia AlShamsi 是作家和藝術家，現在作為文化項目經理工作於盧浮宮阿布扎比。她的作品《Alayah》贏得了2017年度迪拜文化出版大獎，《Night&Day》是最早在阿聯酋出版的無字書之一。2020年，她推出了處女作詩集《The Ocean Sees Through my Soul》。



ANTONY HUEN

Antony Huen is a writer and academic. His works appear in international journals and elsewhere, including *The Best New British and Irish Poets*, *Hong Kong Review of Books*, and *The Oxonian Review*. He is a Research Assistant Professor at Hong Kong Metropolitan University. @antonyhuen

禰柏衡是一名作家和學者。他的作品出現在國際期刊和其他書刊上，包括《The Best New British and Irish Poets》、《Hong Kong Review of Books》和《The Oxonian Review》。他是香港都會大學的研究助理教授。

@antonyhuen



## WISH: SCHOOLS POETRY CONTEST 心願：校園詩歌大賽

📅 14 NOV 📍 The Jockey Club Studio Theatre, The Fringe Club  
🕒 19:00 - 20:30 💰 free

"I would like to live like the trees." Costa poetry prize winner Mary Jean Chan's poem, *Wish*, is the inspiration for this year's poetry contest for Hong Kong Secondary Schools. HKILF and Writing+ designed an online workshop and other resources for teachers, collected poetry submissions from schools and worked with a panel of judges to select the winners, who will read their poems at our closing ceremony alongside local and international poets. Featuring readings from guest poets Mary Jean Chan, Will Harris, Mona Kareem, Alia AlShamsi, Jason Lee, Antony Huen and Cheng Tim Tim.

「I would like to live like the trees. (我願生如嘉樹。)」Costa 詩歌獎得主 Mary Jean Chan 的詩歌《心願 (Wish)》是今年中學詩歌大賽的主題。香港國際文學節和線上詩歌平台 Writing+ 將會合作發佈包括線上工作坊在內的一系列教學資源，接受校園詩歌來稿，並同評委組共同評選出大獎得主。獲獎者將有機會在文學節閉幕儀式上與國際和本地詩人一起表演詩歌朗誦。參與活動的嘉賓包括：Mary Jean Chan，Will Harris，Mona Kareem，Alia Al Shamsi，Jason Lee，禰柏衡和 Cheng Tim Tim。





## YOGA AND CREATIVE WRITING WORKSHOP WITH TIFFANY HAMBLEY 瑜伽和創意寫作工作坊 – TIFFANY HAMBLEY

6 NOV Online  
15:00 - 17:30 \$350

Writing and yoga are powerful tools for self-expression and for understanding ourselves and the world around us. Yoga practice works through the physical body to sharpen our awareness and insight. Like yoga, writing is also a practice that develops perception and insight. Kafka's statement that a book should be "an axe for the frozen sea within" is powerful. Many of us have dimensions within that feel frozen or locked up. In this workshop, via both yoga practice and writing, we can free ourselves, and become more creatively and perceptually bold and alive!

This workshop starts with achievable and accessible yoga practice. We will come into the body in simple yoga poses (alternatives will be given for those with physical restrictions or injuries), and then we'll take Savasana (resting pose) to allow deeper aspects of mind to emerge. After a short break to gather your favoured writing equipment, we'll begin the creative writing exercises. This combination of yoga practice and writing prompts will unlock your creativity, and get you feeling open and inspired! You do not need to be a yoga expert or a seasoned writer for this workshop. Both yoga and writing are tools that are available to each and every one of us. You only need to be curious and willing! You'll be surprised at what happens, and how creatively enlivened you will feel. Tiffany is a writer and full-time Iyengar Yoga teacher. She will lead the yoga session and guide the group during the creative writing session.

寫作與瑜伽是自我表達與理解自己及世界的強大工具。瑜伽通過身體來提高我們的意識和洞察力。就像瑜伽，寫作亦然。據 Kafka 說，書籍就像「一把斧子砍向大海裡的冰凌」一樣。許多人擁有這種被封印感覺。通過本場活動，藉住瑜伽和寫作，解放自己，培養創造性和洞察力，變得大膽而活潑！

本場活動由程度較簡單的瑜伽動作為開始。從簡單的動作（身體受限或受傷的人可以選擇替代動作）開始，然後做 Shavasana（躺下放鬆的休息姿勢），讓我們潛藏內心的思想浮現出來。短短的休息時間內，來賓可以執筆，開始創意寫作練習。這種瑜伽和寫作綜合練習培養創造力，還讓人得到寬闊的心態和靈感！是次活動不需瑜伽專家或老練的作家，因為瑜伽和寫作都是我們每個人都可以使用的工具。需要的只是好奇心和樂意！你會驚訝，甚至雀躍。Tiffany 身兼作家，也是專職的艾揚格瑜伽教師。她將帶領瑜伽課，並指導創意寫作課。

## BOOKBINDING WORKSHOP WITH RACHEL SMITH 與 RACHEL SMITH 的裝訂工作坊

7 NOV senselessart Studio  
14:00 - 16:30 \$500

Follow a tradition that goes back millennia to the ancient Egyptian Copts and create your own Coptic bound book. We will use paper, glue, and card to create a unique and beautiful book suitable for writing, journaling and sketching. Hong Kong based artist Rachel Smith has been binding books for more than 2 years. She works primarily in paper, light and watercolour in her studio in Prince Edward. No experience needed. All materials are provided.

跟隨可追溯至古埃及科普特（Ancient Egyptian Copts）的傳統，創建自己的科普特裝訂書。我們將使用紙張，膠水和卡片制作獨特而又美觀的簿，適合寫作，日記及素描。香港藝術家 Rachel Smith 在裝訂書籍方面經驗超過兩年。她主要在位於太子的工作室的，主要處理、燈光和水彩畫。無需經驗。所有材料均會提供。

Studio address: senselessart Studio, 8/F, Golden Name Commercial Building 400 Portland Street, Prince Edward  
Directions: From Prince Edward MTR station, Exit d, turn left walk past the Isuzu dealership entrance is on the left, ring 8F  
Number of places: 8  
Suitable age: 10+ (Children should be able to use a cutting knife without supervision)  
Price: \$500 per person (includes all material).

工作室地址：太子砵蘭街 400 號鴻曙商業大廈 8 樓 Senselessart Studio  
前往指示：從太子地鐵站 D 出口，左轉走過 Isuzu 經銷商，入口在左邊，按 8 樓門鐘  
人數：8  
適合年齡：10+（兒童應該可在未有監督的情況下使用剪刀）  
價格：每人 500 港元（包括所有材料）。



TIFFANY HAMBLEY

Tiffany Hambley is a writer and Iyengar Yoga teacher. She holds an MA (Creative Writing), and has been teaching over many years. Both writing and yoga have powerful transformational qualities. Tiffany explores how both these practices "unstuck" our stuck parts, allowing for a fresh encounter with our place in the world.

Tiffany Hambley 是作家兼艾揚格瑜伽教練。取得創意寫作文學碩士學位後，她任教多年。寫作和瑜伽都有重塑的力量，而 Tiffany 想要探索文字和瑜伽如何紓解人們內心的糾結，讓我們重新認識大千世界中獨屬自己的一隅。



CHRIS MADEN

Chris Maden is the author of *Price's Price*, a romp set in colonial Hong Kong, and the proud owner of Mung Cha Cha Press, a publishing house he set up to publish it after becoming exasperated with traditional publishing. He contributes to the *Hong Kong Free Press* and *Hong Kong Review of Books*, and is currently working on his next next novel.

Chris Maden 的小說《Price's Price》講述了發生在殖民時期香港的一段傳奇故事。在厭倦傳統出版業後，Maden 為了發行這部作品創立了蒙查查出版社。他現為《香港自由新聞》和《香港書評》撰稿，同時也在筆耕下一部新作小說。



RACHEL SMITH

Rachel Smith is a Canadian-born multimedia artist and storyteller in Hong Kong. She comes from a rural farming community where life had a very different focus. In her studio in Sham Shui Po, Smith works with paper, fabric and watercolour. Inspired by her love and occasional despair of the city she lives and works in, the scenes outside her studio window push her art in directions that are at turns comforting and alarming. Smith seeks to express in simple forms.

Rachel Smith 是加拿大出生的多媒體藝術家和香港說書人。她來自農村社區，小時候過着截然不同的生活。在位於深水埗的工作室裡，Smith 利用紙、織物和水彩創作。受到對香港的熱愛和偶爾絕望的情感啟發，她工作室窗外的景象將她的藝術創作推向一個令人既欣慰又擔憂的方向。Smith 尋求以簡易樸素的形式表達。



JORDAN RIVET

Jordan Rivet is an American author of swashbuckling YA fantasy and post-apocalyptic science fiction. She has written twenty books across six series and doesn't plan to stop anytime soon. Originally from Arizona, Jordan has lived in Hong Kong since 2010.

Jordan Rivet 是來自美國的青少年奇幻小說和末日科幻小說作家，已經出版了橫跨六個系列的二十多部作品，現在依然在不斷創作。Jordan 的家鄉在美國亞利桑那州，但她現已在香港居住超過七年時間。

## HOW TO BECOME AN INDIE PUBLISHER WITH CHRIS MADEN 與 CHRIS MADEN 學習成為獨立出版商

14 NOV Fringe Underground, The Fringe Club  
11:00 - 12:30 \$200

There's more to indie publishing than putting your ebook on Amazon and hoping it will sell. In this workshop, Chris Maden will hand over a toolbox of resources from editing to design to publication to marketing for anyone considering indie-publishing.

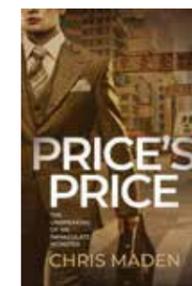
Number of places: 20

Bring: a laptop with an internet connection.

要獨立出版，除了將電子書放在 Amazon 上，還有更多的銷售方法。此工作坊中，Chris Maden 將重要資訊及資源交給任何考慮獨立出版的人，由編輯到設計，到出版到行銷等等。

人數：20

需要用品：具有網路連線的筆記型電腦。



## WRITING YA: FANTASY, SCIENCE FICTION, AND DYSTOPIAN WITH JORDAN RIVET 寫作文青：與 JORDAN RIVET 對話： 奇幻、科幻小說和反烏托邦

14 NOV Fringe Underground, The Fringe Club  
13:30 - 15:00 \$200

Young adult fiction has enjoyed tremendous growth over the past fifteen years, winning readers of all ages who crave the immediacy and passion of a good coming-of-age adventure. Join Jordan Rivet, author of twenty YA novels, for an in-depth workshop about how to write for teens, young adults, and the many adults who love YA. We'll discuss pacing, voice, and character in YA; basic SFF worldbuilding and how to deploy it effectively; and the ever-changing YA market.

Number of places: 20

Bring: a laptop with an internet connection.

少年小說在過去十五年中成長不少，贏得了所有年齡段的讀者的青睞，讀書都渴望體驗冒險的即時性和熱情。來參與寫過二十本少年小說的作者 Jordan Rivet 的深入的工作坊，了解如何為青少年、少年和許多喜歡少年小說的成年人寫作。期間，將會討論少年小說中的節奏、語音和性格；基本的 SFF 世界建設以及如何有效地部署；以及不斷變化的少年小說市場。

人數：20

需要用品：具有網路連線的筆記型電腦。



## RESEARCHING/WRITING HISTORICAL FICTION WITH LARRY FEIGN 與 LARRY FEIGN 一起研究/寫歷史小說

📅 14 NOV 📍 Fringe Underground, The Fringe Club  
🕒 15:30 - 17:00 💰 \$200

Join Larry Feign, author of the historical novel *The Flower Boat Girl*, in a workshop where we will discuss some of the rules and pitfalls of writing historical fiction, based on his training in historical research, as well as wisdom from masters of historical fiction writing. Topics include:

- The research rabbit hole; ranking primary, secondary, and unreliable sources
- Developing your Historical Bullshit Detector
- The history is not the story
- How much can you make up: Don't contradict what is known
- Avoiding the "fatal cheapness" of historical fiction
- The challenges of writing archaic dialogue

Together we'll examine one or more historical events and try to discover the story in them, and a research and writing plan.

Number of places: 20

與歷史小說《The Flower Boat Girl》的作者 Larry Feign 一起參加工作坊，我們將根據他對歷史研究的培訓，以及歷史小說寫作大師的智慧，討論寫歷史小說的一些規則和陷阱。主題包括：

- 研究的無底洞：排名初級、次要、不可靠的來源
- 開發您的歷史廢話偵測器
- 歷史不是故事
- 你編了多少：不要和已知的東西相矛盾
- 避免歷史小說的「致命廉價」
- 撰寫古老對話的挑戰

我們將一起研究一個或多個歷史事件，並嘗試發掘其中的故事，以及一個研究和寫作計劃。

人數：20

## WRITING ROMANTIC FICTION WITH BRIAN LANCASTER 和 BRIAN LANCASTER 一起寫作浪漫小說

📅 14 NOV 📍 Fringe Underground, The Fringe Club  
🕒 18:00 - 19:30 💰 \$200

This workshop is aimed at aspiring writers of romantic fiction (including LGBTQ romance) who are at the beginning of their writing journey and would like some friendly pointers, advice and feedback to help them on their way to publication. Bring along your book idea (in your head) for some fun exercises and hopefully pick up some ideas along the way.

- Established Romance Tropes: Which one fits your book idea?
- Target Audience: Why knowing your genre and demographic is so important.
- Elevator Pitch: Create a short synopsis, log line, and tagline for your book.
- Well-Rounded Characters: Fleshing out your characters off the page (so you don't download on the page).
- Heat Level: Inferred or inferno? Subdued or imbued? Are the kisses stolen or molten? The rules of writing sex scenes.
- Improvise or Organise: Whether or not to structure your plot as you write.
- First Impressions: What to avoid when starting a story.

Max number of participants: 20

Age group: 18+

本次工作坊旨在幫助浪漫小說（包括同性愛情小說）創作新手開展他們的寫作生涯，提供指引、建議和評價，幫助他們找到出版之道。帶來你的構思，參與是次有趣的寫作實踐工作坊，或許會在過程中獲得新的靈感。

- 浪漫小說套路：哪一個適合你的想法
- 目標讀者：為何需要了解文體和目標群眾
- 推廣方式：如何為你的故事寫劇情簡介、梗概、推廣標語
- 立體角色：如何讓角色栩栩如生
- 香艷程度：情愛橋段寫作指南
- 計劃還是變化：劇情大綱的必要性

人數：20

年齡：18+



LARRY FEIGN

Larry Feign is an award-winning writer and artist based in Hong Kong. He is the author of numerous books for adults and children. His work has appeared in *Time*, *The Economist*, *The New York Times*, *The Atlantic*, and other publications around the world. For more information, please visit [www.larryfeign.com](http://www.larryfeign.com).

Larry Feign 是一名居港的得獎作家和藝術家。他是多本成人和兒童讀物的作家。Feign 的作品曾出現在《Time》、《The Economist》、《The New York Times》、《The Atlantic》和其他世界各地的出版刊物。如欲知道更多資料，請瀏覽 [www.larryfeign.com](http://www.larryfeign.com)。



LINDSAY VARTY

Lindsay Varty is a best-selling author and journalist based in Hong Kong. She is fascinated by local culture and history. As a young girl, her parents would take her to eat congee in Sham Shui Po, order snacks from dai pai dong, and buy fish from the wet market. Her parents wanted their children to discover the real Hong Kong and to know its people. Lindsay's book *Sunset Survivors* is a celebration of Hong Kong culture and a tribute to her home. Lindsay now gives talks to schools and societies and runs walking tours which focus on Hong Kong's fading industries. Her work has been featured on TEDx, CNN, *The Guardian*, CCTV, and more locally in *SCMP*, *Localiz* and *Sassy*. She hopes that her work can encourage people to take a deeper interest in local heritage and community and help support Hong Kong's unique cultural identity.

Lindsay Varty 是常駐香港的暢銷作家和記者。她從小在香港長大的經歷使她被本地文化和歷史深深吸引。在她小時候，她的父母常常帶她去深水埗食粥，在大排檔買點心，在菜市場買魚。她的父母希望自己的孩子去真正地瞭解香港的文化和生長在那裡的人民。她的作品《夕陽餘暉》是她對香港文化和家鄉的紀念和致敬。Lindsay 現在為學校和社會大眾舉辦徒步之旅，聚焦香港本地被遺忘的產業。她的作品曾被 TEDx、CNN、《衛報》、CCTV、以及《南華早報》、Localiz 和 Sassy 報導。她希望自己的工作能鼓勵人們對本土文化和社區的興趣，從而幫助香港維持自身獨有的文化身份。



BRIAN LANCASTER

Brian Lancaster is an author of gay romantic fiction in multiple genres. Born in the sleepy South of England where most of his stories are set, he moved to Southeast Asia in 1998, where he shares a home with his husband and two of the laziest cats on the planet.

Brian Lancaster 是一名書寫不同類型同志浪漫小說的作家，出生於令人昏睡的英格蘭南部，他大部分的故事都設定在那裡。他在1998年搬到東南亞，他在那裡和丈夫與世界上最懶其中的兩隻貓共建家庭。

## SUNSET SURVIVORS WALKING TOUR 跟暢銷書《SUNSET SURVIVORS》的作家 LINDSAY VARTY 一起走過香港的街道

📅 6 NOV 🕒 11:30 - 13:30 💰 \$600, maximum 8 people

Join Lindsay Varty, author of the best selling book, *Sunset Survivors*, on an exclusive walking tour through the streets of Hong Kong. Just a stone's throw from the modern city centre, the Western District retains much of Hong Kong's old charm. Guests will visit a bamboo steamer maker whose narrow shop is packed with his creations, an enthusiastic dried fish salesman, the last qipao tailor in Hong Kong, an inconspicuous shop selling essential oils, and an ancient tea house. Along the way, we will visit shops selling dried seafood and traditional Chinese medicine and learn about the benefits of dried caterpillar fungus, deer tail, bird's nest soup and more!

Place: meeting point inside the Coffee Academics just outside exit B3 of Sai Ying Pun MTR station

本場活動提供大家和暢銷書《Sunset Survivors》的作家 Lindsay Varty 一起走到香港的街道的機會。距離現代市中心僅一步之遙的西區，保留著古老香港的魅力。來賓將參觀一家竹製蒸籠店，狹窄的店舖裡擺滿著他自己的作品、熱情的海味推銷員、香港最後一家旗袍裁縫店、一家不起眼的賣精油的商店和古老的茶館。活動中，我們將參觀賣海味和中藥的商店，然後學習及了解冬蟲夏草、鹿尾、燕窩！

集合點：MTR西營盤站B3出口外的Coffee Academics

## YAU MA TEI 油麻地

📅 13 NOV 🕒 11:30 - 13:30 💰 \$600, maximum 8 people

Join Lindsay Varty, author of the best selling book, *Sunset Survivors*, on an exclusive walking tour through the streets of Hong Kong. Explore an oft forgotten district of Hong Kong; home to craftsmen, market workers and gangsters alike. Guests will visit a fourth-generation-owned pawnshop, two elderly brothers who continue to hand hammer copperware pots and gongs, little Ms. Ho who makes and sells traditional Chinese weighing scales, and a mysterious letter writer in the famous Jade Market, who quietly taps away at his 50 year old typewriter. Along the way, Lindsay recounts intriguing stories about the lives of these wonderful 'survivors' and how they have seen their lives and businesses change.

Place: Just outside exit A1 of Yau Ma Tei MTR Station

來賓將會前往一個經常被香港遺忘的地區探險：工匠、市場工人和黑幫的據地。來賓將會參觀四代傳統的當舖、繼續用手敲打製作銅鍋和銅鑼的兩位老年兄弟，賣自己手作的中式量秤的何女士、在香港玉器市場輕輕地敲出打字機地 50 歲神秘寫信人。街上沿途，Lindsay 會講述關於奇妙的「生存者」和他們人生的變化的故事。

集合點：MTR 油麻地站 A1 出口外



## BATTLE OF HONG KONG WALKING TOURS WITH PHILIP CRACKNELL 與 PHILIP CRACKNELL 一起香港戰爭遺跡團

Maximum of 12 people per tour, two people per individual booking. These tours are suitable for adults and children over the age of 13. Please note the difficulty level of the walking, bring water and wear appropriate clothing and footwear.

每次最多 12 人，每次預訂兩人。所有步行團只適合 13 歲以上的成人和兒童。請注意步行的難度，帶充足水量，並穿著適當的衣服和鞋類。

### SHING MUN REDOUBT 城門碉堡

📅 6 NOV 🕒 9:30 - 15:00 💰 \$400, maximum 12 people

From Pineapple Dam, we will walk up the Macle hose Trail to the Artillery Observation Post (AOP) at the back of the redoubt. We will explore the tunnels and the remains of the pillboxes. We will examine what happened at the Shing Mun Redoubt and what were the consequences for the defence of the Mainland. We will then proceed to Golden Hill Road (via Smuggler's Ridge) and Tai Po Road and will visit one or two Gin Drinkers Line pillboxes.

Place: Start at Pineapple Dam/Shing Mun Reservoir, end at Tai Po Road.

Difficulty: Hard (with some steep ascents)

從菠蘿壩，將沿麥理浩徑前往後方的砲兵觀察站（AOP）。我們將探索隧道和碉堡的遺跡。同時，會研究城門碉堡所發生的事，以及內地的防禦給他們造成怎樣的後果。之後，將前往金山道（經偷渡嶺）和大埔公路，並且參觀一兩個醉酒灣碉堡。

地點：從菠蘿壩/城門水塘開始，終點為大埔公路。

難度：高，有陡峭的上坡路

### WNC GAP BATTLE TRAIL 黃泥涌峽道戰鬥之路

📅 7 NOV 🕒 8:00 - 13:00 💰 \$400, maximum 12 people

We will start at the 3.7-inch howitzer battery on what was Stanley Gap Road, now Tai Tam Reservoir Road. We will then move to the Stanley Gap area and see the remains of the mess hut where prisoners captured during the fighting in this area were kept in black-hole conditions. We will see the ruins of the 3.7-inch AA Battery before proceeding to the two pillboxes on the western slopes of Jardine's Lookout (PB 1 and 2). We will then look at a Japanese defence tunnel before descending the hillside to Sir Cecil's Ride. We will finish at WNC Gap where we will visit West Infantry Brigade HQ and Brigadier Lawson's bunker. Our final stop will be PB 3 which is one of the best preserved PBs on HK Island. On this walk we will be exploring the battlefields around Stanley Gap, Jardine's Lookout and WNC Gap, and reviewing the fighting that took place mostly on Friday 19 December 1941, which was the day after the Japanese landings. This was the crucial battle. Your guide will explain what happened at each location, and provide context with an overview of the Battle for Hong Kong.

Place: Start at the barrier to Tai Tam Country Park, end at the bottom of Black's Link.

Difficulty: Moderate

我們將從現時的大潭水塘道(前為赤柱峽道)的 3.7 吋榴彈炮開始。然後，將移動到赤柱峽區，看看在此地區混亂小屋的遺跡，這些小屋於戰鬥期間被用作黑洞囚禁捕獲的囚犯。亦會參觀 3.7 吋 AA 炮台的廢墟，然後再前往渣甸山西面斜坡上的兩個碉堡 (PB 1 及 2)。之後，將會看看日本的防禦隧道，然後下山坡到大潭山督馳馬徑。我們將黃泥涌峽道完成，將順道參觀西步兵旅總部和新兵羅遜的地堡。最後一站將是 PB 3，這是香港島保存最完好的碉堡之一。這個步行路徑上，將探索赤柱峽、渣甸山和黃泥涌峽道周圍的戰場，並回顧 1941 年 12 月 19 日（星期五），日本登陸香港一天後的戰鬥。這亦是至關重要的一戰。導遊將解釋每個地點發生的事情，並提供香港戰役的概述。

地點：由大潭郊野公園的閘道起始，終點在布力徑底部。

難度：中等

### MOUNT DAVIS & JUBILEE BATTERY 摩星嶺及銀禧炮台

📅 13 NOV 🕒 9:00 - 12:00 💰 \$400, maximum 12 people

We will start by visiting the remains of Jubilee Battery (No 2 and No 3 Guns). We will then walk up the gun road to the summit of Mount Davis stopping at the three 9.2-inch gun emplacements. We will take a different route back down the hill that will bring us out near the Chiu Yuen Cemetery.

Place: Start at the road junction of Mount Davis Road and Victoria Road, end at the junction of Pok Fu Lam Road and Mount Davis Road.

Difficulty: Hard (with quite a lot of uphill walking and a difficult descent)

首先將參觀銀禧炮台的遺跡（2 號和 3 號炮）。然後，我們將沿著槍路走到摩星嶺山頂，停在三個 9.2 英寸的炮台。隨後會沿著不同的路線回到山上，在昭遠墳場附近出發。

地點：由摩星嶺道與域多利道交界起始，於薄扶林道與摩星嶺道交界處終點。

難度：高（有相當多的上坡步行和困難的下行）



### PHILIP CRACKNELL

Philip Cracknell was posted to Hong Kong in 1985. At the time he was working for a New York Bank in London. In Hong Kong, he developed an interest in Hong Kong's war history and after retiring from the banking industry in 2013, he followed his interest to Hong Kong's war history. He conducted his research in London and Hong Kong and spent many hours on the actual battlefields. He is the author of the blog [www.battleforhongkong.blogspot.hk](http://www.battleforhongkong.blogspot.hk) which has had around 325,000 page views. His first book, *Battle for Hong Kong December 1941* was published by Amberley in July 2019. A second edition in paperback was published in July 2021. He has taken part in radio programmes, radio interviews and a Channel 4 documentary on the subject of the Battle for Hong Kong.

Philip Cracknell 於 1985 年時被調任至香港，當時他還正在倫敦一所紐約銀行工作。留港期間，他對香港的戰爭史產生了濃厚的興趣，並在 2013 年退休之後對此展開深入研究。為了探索這段歷史，他輾轉於倫敦和香港，並多次親身前往戰地實地考察。Cracknell 除了在其有 325,000 觀看次數的知名博客 [www.battleforhongkong.blogspot.hk](http://www.battleforhongkong.blogspot.hk) 中分享研究成果，也於 2019 年七月由安伯利出版了《Battle for Hong Kong December 1941》。這本書在 2021 年七月更是出版了平裝二版。除此以外，Cracknell 參與了各種電台節目和訪談，並在英國電視台 Channel 4 的紀錄片中講述香港保衛戰的歷史。

## STANLEY & CHUNG HOM KOK 赤柱及春坎角

📅 14 NOV 🕒 08:30 - 13:30 💰 \$400, maximum 12 people

We will start at the bomb-proof toilet block at Stanley View (the area around the meeting point) and then work our way in a loop around Stanley View examining the MG defences and remaining military structures. We will then walk down Chung Hom Kok Road stopping to look at some military structures. We will then walk down to the Artillery Fort and look at the remaining gun emplacement, the searchlights and battery buildings. We will then take the coast path from CHK to Stanley emerging at Murray House and Blake's Pier. We will make our way to Stanley Village and go past St Stephen's College the scene of fierce fighting in the final Battle for Stanley. We will finish at Stanley Military Cemetery.

Place: Start at the junction of Chung Hom Kok Road and Stanley Gap Road, end at Stanley Military Cemetery

Difficulty: Moderate but some up-hill portions

我們將從 Stanley View（集合地點周圍的區域）的防爆廁所開始，然後在斯坦利景觀周圍的循環工作，觀察 MG 防禦和剩餘的軍事結構。然後，我們會沿著春坎角道停靠站，欣賞一些軍事建築物。隨後，將步行到砲台堡壘，看看剩餘的炮支裝置，探照燈和電池建築物。然後，沿著島徑由香港到赤柱的海岸小徑，在美利樓和布萊克碼頭出發。然後前往赤柱村，經過聖士提反書院，再到在赤柱的最後一場戰役中最激烈的戰鬥現場。最後，將在赤柱軍人墳場結束。

地點：由春坎角道與赤柱峽道交界起點，終點為赤柱軍事墳場。

難度：中等，有上坡部分



## SNAKES AND WILDLIFE WALK WITH ADAM FRANCIS 和 ADAM FRANCIS 一起進行蛇類和野生動物之旅

Suitable for adults and children over the age of 8 who can manage a 3 hour walk of medium difficulty. Please wear appropriate clothing and footwear.

適合成人和 8 歲以上、能連續步行 3 小時的兒童。需要合適步行的服裝和鞋履。

📅 7 NOV 📍 Tai Mo Shan area 大帽山 🕒 19:00 - 22:00 💰 \$550 (adult 成人), \$400 (child aged 8-12 8-12歲小童)

Join Adam Francis, wildlife photographer and author of *A Field Guide to the Snakes of Hong Kong* on an evening safari in the New Territories in search of local snake species and other interesting animals. What's in store:

- A relatively easy evening walk through one of Hong Kong's country parks
- Spotting wildlife including, if luck has it, some of Hong Kong's native snakes
- Demonstration of wildlife photography techniques
- Discussion on Hong Kong's snake species, their behaviors and unique position in our local ecosystems
- Option to purchase *A Field Guide to the Snakes of Hong Kong* for reference
- Maximum 8 people

和新書《A Field Guide to the Snakes of Hong Kong》的作者 Adam Francis 一起夜行新界，尋找蛇類和其他有趣的野生動物出沒的地帶。你可以體驗到：

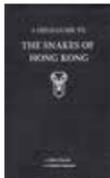
- 一場相對輕鬆的香港市郊夜遊
- 尋找野生動物，如果幸運的話還能發現香港本地蛇類
- 攝影野生動物的示範
- 討論香港本地蛇類和他們在當地生態系統中的獨特地位
- 你可以購買《A Field Guide to the Snakes of Hong Kong》作為參閱資料
- 最多 8 人



### ADAM FRANCIS

In 2018, Adam Francis became determined to make a lasting contribution to the natural sciences. Thus, he began to photograph and document the many species of snake in Hong Kong. Along the way he developed new skills and had many adventures, all culminating in the creation of *A Field Guide to the Snakes of Hong Kong*.

在 2018 年，Adam Francis 下定決心為自然科學作持久的貢獻。於是他開始拍攝和記錄香港各種蛇類。他在過程學會的新技能和冒險，一切盡錄在這本指南中。



# HKILF 2021 Ticketing / Event Access Information

## 2021年香港國際文學節票務和活動入場信息

HKILF 2021 is a hybrid festival offering different types of events, listed below.

**Festival Pass:** one purchase provides access to 36 virtual events at a bargain price. When you buy a Festival Pass you will receive a confirmation email from Crowdcast for each online event. Follow the link in the email to register for the events you want to attend.

**Venue Passes:** one pass provides access to all events in one venue. Great value if you plan to spend a day or part of a day at one of our venues.

**Book Purchases:** most books featured in the festival can be ordered online from Bookazine or see links in event descriptions on the festival website. We will have a book sales table at live events, and author signings where possible.

### 1. LIVE EVENTS

-These events feature live speakers with a live audience, this year at the Fringe Club, Asia Society Hong Kong Centre and Tai Kwun and other venues – visit festival.org.hk for details.

-Buy tickets online up to one hour before the event begins, or at the door until the event begins.

-We hope to go ahead with all these events as planned, but if health and safety requirements change, we may need to make last-minute adjustments.

-Please check our website before coming out to a live event!

### 2. ONLINE EVENTS

-These take place on our virtual event platform, Crowdcast, with speakers joining from around the world.

-You can buy tickets online up to one hour before the event begins.

-You will receive a registration email from Crowdcast with a link to the event.

-You will need to register for a free account on Crowdcast to access the event.

-You will also receive a reminder email on the day of the event.

-Most English events will have Chinese subtitles added within 72 hours.

-Events will remain on Crowdcast to watch on demand until 30 November 2021.

### 3. HYBRID/LIVESTREAM EVENTS

-You can either watch these events online at home OR you can attend in person.

-Some authors will be present in the venue and others will livestream from their home country.

2021年香港國際文學混合線上線下活動，具體信息如下。

**節日通行票：**持有一枚通行票就能以優惠價參加 36場線上活動。購買通行票後，您會收到一封來自 Crowdcast 的確認郵件，點擊郵件內的鏈接註冊登記任何你想加入的活動。

**場館通行票：**持有一枚通行票能進入該場館內的所有活動。如果你想要在某個場館內度過整日時光，場館通行票是你的不二之選。

**書籍購買：**文學節大部分書籍皆可從 Bookazine 線上訂購，或於節日網站的活動說明中查閱其中連結。在活動現場我們將會售賣活動相關書籍，並有可能獲得作者簽名。

#### 1. 現場活動

- 此類活動由現場講者和聽眾參與。今年我們將在藝穗會，亞洲協會香港中心、大館等場館舉辦現場活動。登錄 festival.org.hk 查看詳細信息。

- 在活動開始一小時前在線上購買門票，或在在活動開始前在現場購買門票。

- 我們希望活動按照計劃進行，但出於健康和安全的考慮，我們可能做出計劃外的變更。

- 請務必在來到活動現場前關注網上信息！

#### 2. 線上活動

- 這些活動皆在虛擬平台 Crowdcast 舉行，屆時來自世界各地的演講者也會參與其中。

- 您可在活動開始一小時前在線上購買門票。

- 購票後您會收到一封來自 Crowdcast 的郵件，點擊郵件內的鏈接參與活動。

- 您需要註冊 Crowdcast 賬號參與活動。

- 在活動開始前一天您將收到一封提醒電郵。

- 大多數英語活動將在72小時之內配上中文字幕。

- 您可在 Crowdcast 平台收看活動錄像，直至2021年11月30日。

#### 3. 混合形式活動

- 您可以在家線上參與這些活動，亦可現場參加。

- 有些作者會在現場，部分則會在自己的身處國家進行直播。

# Venues 場地

**1** Miller Theatre, Asia Society Hong Kong Society, 9 Justice Drive, Admiralty, Hong Kong  
麥禮賢劇場·亞洲協會香港中心·香港金鐘正義道9號

**2** 3/F, Social Room, Won Hing Building, 74-78 Stanley St, Central, Hong Kong  
3/F, Social Room·旺興大廈·香港中環丹利街74-78號

**3** Fringe Club, 2 Lower Albert Road, Central, Hong Kong  
藝穗會·香港中環下亞厘畢道二號

**4** Banyan Workspace, Suite 1204, Eastern Harbour Centre, 28 Hoi Chak Street, Quarry Bay, Hong Kong  
Banyan Workspace·香港鰂魚涌海澤街·28號東港中心·12樓1204室

**5** JC Cube, Block 21, Tai Kwun, 10 Hollywood Rd, Central  
賽馬會立方·21座·大館·香港中環荷李活道10號

**6** The Fine Wine Experience (K11 Musea Shop), Shop 606, K11 Musea, 18 Salisbury Road, Tsim Sha Tsui  
The Fine Wine Experience (K11 Musea店)·尖沙咀梳士巴利道18號 K11 Musea 606 店

**7** The Peninsula Hotel, Salisbury Road, Kowloon, Hong Kong  
香港半島酒店·香港九龍·梳士巴利道

**8** Goethe-Institut Hong Kong, 14/F, HK Arts Centre, 2 Harbour Road, Wanchai, Hong Kong  
Goethe-Institut Hong Kong·香港灣仔港灣道二號·香港藝術中心十四樓

**9** senselessart Studio, 8/F, Golden Name Commercial Building, 400 Portland Street, Prince Edward, Hong Kong  
senselessart Studio·8/F·鴻曙商業大廈·砵蘭街 400 號·太子

# Our Vision

## 我們的願景

The Hong Kong International Literary Festival (HKILF) inspires the joy of reading by bringing the world's writers and stories to Hong Kong's diverse communities.

A dynamic year-round programme and an annual festival in November offer dialogue, entertainment and perspective, while the Young Readers Festival in the spring motivates young people to engage with all aspects of the written word, improving English language skills and nurturing an informed global outlook.

The Festival continues to flourish and grow thanks to the support of our donors and sponsors. Join them to help us unite outstanding writers and educators with Hong Kong's readers.

Please visit [www.festival.org.hk](http://www.festival.org.hk) for tickets and programme details, and to donate to HKILF.

Contact us at [info@festival.org.hk](mailto:info@festival.org.hk) Tel: 2877 9770

### DISCLAIMER

HKILF develops innovative programming that promotes literacy and the joy of reading. Our events provide a neutral platform for the discussion of books and the exchange of ideas. Any opinions expressed during HKILF events by speakers or attendees are those of the individual and not necessarily of HKILF. HKILF cannot be held liable or responsible for the contents of discussion nor for opinions expressed by participants or attendees at HKILF events.

### HARASSMENT POLICY

HKILF has a zero-tolerance policy for harassment of any kind, including but not limited to: race, color, national origin, gender, gender identity, gender presentation, sexual orientation, age, body size, disability, appearance, religion, politics, citizenship, pregnancy, marital or familial status. Harassment includes but is not limited to: stalking, verbal or physical intimidation, offensive verbal comments, physical assault and/or battery, harassing or non-consensual photography or recording, bathroom policing, inappropriate physical contact, unwelcome physical attention.

HKILF recognizes that reading and writing, by their nature, include exposure to a range of different views and orthodoxies. Therefore, harassment does not include respectful disagreement or critique in good faith.

This policy extends to employees, vendors, independent contractors, event attendees, presenters and speakers, and seminar workshop or class participants. This policy covers all HKILF events including events sponsored by or produced by HKILF in third-party venues, and virtual events.

HKILF reserves the right to revoke, without refund, tickets of any event attendee or participant not in compliance with this policy; the right to remove from an event, seminar, workshop or class any attendee or participant not in compliance with this policy; and the right to cancel a contract with a vendor or contractor that is not in compliance with this policy.

Any employee, vendor, independent contractor or event attendee who believes they have witnessed or been subjected to prohibited harassment or discrimination should report it to an HKILF staff member, the Executive Director of HKILF and/or member of the HKILF Board.

The Chinese translation is for reference only. In case of any discrepancy between the English version and the Chinese version, the English version shall prevail.

香港國際文學節 (HKILF) 秉承推廣閱讀文化的宗旨，將世界各地的作家及故事帶到多元的香港社會。橫跨一整年的活動以及於十一月舉行的年度文學節激發討論、帶來娛樂、擴大公眾視野，而每年春季舉辦的香港國際青少年讀者節 (YRF) 激勵年青人走進文字世界，並提升自己的英語能力和世界觀。

踏入二十一週年，香港國際文學節繼續以創新的節目啟發本地讀者。為了讓世界知名和新人作家與讀者見面，我們每年都會舉辦多次對談會、讀書會、工作坊、文學餐宴及表演。

請登錄 [www.festival.org.hk](http://www.festival.org.hk) 查看票務和活動信息，以及向香港國際文學節捐贈。您可以通過電郵至 [info@festival.org.hk](mailto:info@festival.org.hk) 或撥打電話 2877 9770 聯絡我們。

### 免責聲明

香港國際文學節致力創辦嶄新的文學節目以促進文學水平並推廣閱讀。透過舉辦活動，我們提供了一個中立的平台供大 討論書籍、交流想法。在香港國際文學節期間，演講者或參加者所表達的任何觀點僅屬個人意見，並不代表香港國際文學節的立場。香港國際文學節對任何觀點衍生的爭論或參加者表達的意見均不會負上任何責任。

### 反騷擾政策

香港國際文學節對任何形式的騷擾行 採取零容忍政策，包括但不限於：種族、膚色、國籍、性別、性別認同、性別表現、性取向、年齡、身型、殘疾、外觀、宗教信仰、政治、公民身份、懷孕、婚姻或家庭狀況。騷擾形式包括但不限於：騷擾、言語或身體恐嚇、攻擊性言語批評、傷人和/或毆打、騷擾或未經同意的攝影或錄音、性別監控、不適當/未經同意的身體接觸。

香港國際文學節充分了解閱讀和寫作本質上涉及多樣的意見及觀點。因此，騷擾不包括以尊重為前提的分歧或公開見誠的評論。

本政策適用於員工、供應商、獨立承包商、活動參加者、主持、嘉賓以及研討會或工作坊的參與者。本政策涵蓋所有香港國際文學節活動，包括由香港國際文學節贊助或在第三方場地舉辦的活動以及線上活動。

對於違反本政策的活動參加者，香港國際文學節保留撤銷其門票的權利，且不予退款；並有權要求違反本政策的參加者退出其參與的活動、研討會或工作坊；若供應商或承包商的違反政策，香港國際文學節有權取消合約。

若僱員、供應商、獨立承包商或活動參加者認為自己目睹或遭受被禁制的騷擾或歧視行，應向香港國際文學節工作人員、執行董事和/或董事會成員報告。

中文譯本僅供參考，文義如與 英文有歧異，概以英文本為準。

# About The Festival

## 關於文學節

### STAFF 職員

Catherine Platt  
*Festival Director*

Ann Barbara Chan  
*Operations Manager*

Zoe Xu  
*Events Assistant*

Lily Pang  
*Accounting & Finance*

### BOARD OF DIRECTORS 董事會

Jessica Cheng  
Edmund Cheuk  
Julia Kuehn (Co-chair)  
Jo Lusby (Co-chair)  
Shalini Mahtani  
Ravi Mattu  
Catherine McClelland  
Bonny Wong

### ADVISORS 顧問

Charmaine Chan  
Jennie Orchard  
Joanna Lee  
Shonee Mirchandani  
James Shea  
Ken Smith  
Jeffrey Wasserstrom  
Kate Whitehead  
Xu Xi

### ILLUSTRATION 插畫

Don Mak

### DESIGN 設計

&dear

### FEATURE ARTICLES 特稿

Hollie Arnulphy

### FRONT OF HOUSE 前庭

Rachel Smith

### CONTACT DETAILS 聯絡資料

Hong Kong International Literary Festival Ltd.

302B, Kai Tak Commercial Building, 66-72 Stanley Street, Central, Hong Kong

☎ (852) 2877 9770

📠 (852) 2153 9260

✉ [info@festival.org.hk](mailto:info@festival.org.hk)

📘 HKILF

📷 [litfest\\_hk](#)

🐦 [litfest\\_hk](#)

**BOOK a ZINE**  
Read Offline, Shop Online

[www.bookazine.com.hk](http://www.bookazine.com.hk)  
THOUSANDS OF BOOKS, JUST A CLICK AWAY

Buy any of the books featured at  
the Hong Kong International Literary Festival and **save 10%**.  
Offer valid from 15th Nov to 21st November only.  
PROMO CODE: **HKILF21**

\*The discount cannot be used in conjunction with any other discount and only applies to online orders



Studying in the United States offers unparalleled academic and campus life opportunities. EducationUSA Hong Kong and Macau offers free information to help you find the accredited college or university that's right for you!

Free. Unbiased. Accurate. Comprehensive.  
Your Official Source on U.S. Higher Education.

Find out more at <http://educationusa.hk>  
Whatsapp us at +852 6829 4053.

EducationUSA is a network of hundreds of advising centers in more than 170 countries, supported by the U.S. Department of State's Bureau of Educational and Cultural Affairs.



# Literary Afternoon Tea 古宅裏的下午茶



Reservation



Fringe  
藝穗會  
Club



Hong Kong International  
Literary Festival  
香港國際文學節

*Love Literature  
With HKILF*

FESTIVAL.ORG.HK

