

MACAUCLOSER

A UNIQUE SYNERGY
異彩同輝

本地藝術家梁天兒與林善
愉攜手創作繽紛畫作

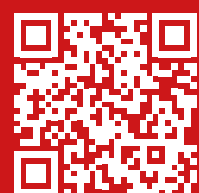
Two local art talents,
Alley Leong and Sin U Lam
join forces for a colourful
collaboration

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生活藝術雜誌 LIVING & ARTS MAGAZINE

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77th

Anniversary of the
 People's Republic of China



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CONGRATULATIONS ON
THE 77TH ANNIVERSARY OF
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MACAUCLOSER

生活藝術雜誌 LIVING & ARTS MAGAZINE

龍鬚廟 Igreja de Santo Agostinho (2026) Oil on canvas · Sin U Man



圖 COVER PHOTO: ELOI SCARVA

無論何種藝術類型，創作往往是孤獨且極其個人化的體驗。因此，與另一位藝術家密切合作、共同完成大型創作的想法可能並不總是那麼具吸引力，或者至少會讓人感到有些卻步。但是，如果策展人能夠適當引導，藝術家之間亦能產生良好的化學反應，最終成果可能會令人驚喜。這正是最近發生的故事：策展人常嫻促成了兩位才華橫溢的本地年輕畫家合作，於上個月在東方基金會會址舉辦了「肉身交錯世界——梁天兒 x 林善愉」展覽。今期，我們與這支優秀團隊進行訪談，了解這次合作的過程，以及這對她們每個人帶來了甚麼影響。

一如往年此時，城中有多項藝術盛事同時上演。澳門知名藝術家朱焯信正於澳門葡京人呈獻最新作品展「時間的修行：朱焯信當代藝術作品展」，由氹仔城區文化協會主辦。城中最新的文化空間之一、位於上葡京的方所，則推出最新展覽「圓形地Rotunda」，匯聚17位澳門及其他城市藝術家的作品，以更細膩的視角呈現澳門的律動與都市空間。

澳門美高梅持續支持及弘揚傳統舞獅文化，再度舉辦一年一度的「獅王爭霸國際賽—美高梅盃」。為期一個月的盛事涵蓋展覽、公開講座、非物質文化遺產體驗、工作坊及國際賽事。我們訪問了幾位參與今年活動的本地藝術家及大師。

我們還會結識一些在網絡上大放異彩的本地人才。Fathima “Paji” Mohamed和Iasmin Lumibao在澳門長大，現居於美國。她們的播客和YouTube頻道「Outcasts 853」吸引了成千上萬的粉絲，分享二人作為混血兒在澳門長大的經歷，並教授一些實用的日常廣東話。此外，如果你正在尋找真愛，可以試試本地創業者S i lvio Ng創辦的線上交友平台Datezy——這個項目旨在幫助澳門人在忙碌的生活中找到真心伴侶。

體育方面，NBA本月重臨小城，達拉斯獨行俠隊與侯斯頓火箭隊在澳門威尼斯人上演了兩場驚心動魄的季前賽對決。

走出澳門，我們到訪了美麗的泰國喀比府，展開充滿樂趣的三天行程。而在「家居」專欄中，我們走訪了來自蘇格蘭的Norman Mackillop，了解他的家人以及在澳門的生活，聆聽他過往在香港警務處偵查黑幫及兇殺案件的崢嶸往事。

最後，在「特寫故事」中，我們深入挖掘了一段鮮為人知的故事。馬龍·白蘭度曾計劃拍攝一部關於澳門海盜幫派的電影。雖然電影計劃最終未能實現，但他以這個題材為基礎，與編劇共同創作了小說《番攤》。正如他一生中的很多故事一樣，這部作品同樣跌宕起伏。

祝你閱讀愉快！

Being an artist of any persuasion can be a solitary pursuit, and a very personal one too. So the idea of collaborating closely with another artist on a major project might not always be appealing, or at the very least a bit intimidating. But with the right curator guiding the way, and the right synergy between the artists, the results can be amazing. This is exactly what occurred recently, when curator Chang Chan arranged a collaboration between two impressive young local painters, to present *Soft Bodies, Hard Structure – Alley Leong x Sin U Lam* at Casa Garden last month. This issue we sit down with this talented team to learn about how this collaborative process evolved and impacted on them all.

As always at this time of year, there are plenty of other art events happening too. Well-known Macau artist James Chu is presenting his latest work, *The Practice of Time: Contemporary Art by James Chu* at Lisboeta Macau, organized by the Taipa Village Cultural Association. And one of the newest cultural spaces in town, Fang Suo Commune at Grand Lisboa Palace, unveiled its latest exhibition, *Rotunda*, bringing together 17 artists from Macau and other cities to present a closer look at the city's rhythms and urban spaces.

MGM Macau continues its support and preservation of traditional Lion Dance culture, once again hosting its annual Lion Dance Festival 2026, featuring exhibitions, public talks, intangible cultural heritage experiences, workshops, and international competitions over a month-long program. We speak to some of the local artists and masters participating in this year's event.

This issue we meet some interesting locals doing great things online. Fathima 'Paji' Mohamed and Iasmin Lumibao both grew up in Macau and now live in the US. Their podcast and YouTube channel Outcasts 853 has attracted thousands of followers eager to hear about their experiences growing up as mixed-race kids in Macau and to learn some useful everyday Cantonese phrases. And if you're looking for love, local entrepreneur Silvio Ng introduces us to his entirely local online dating app Datezy, designed to help people find meaningful relationships in this busy city.

In sport, the NBA was back in town this month with the Dallas Mavericks facing up against the Houston Rockets in two action-packed games at The Venetian.

In travel, we visit the beautiful Thai island of Krabi for a fun-filled three-day itinerary. And in Home Affairs we meet up with Scotsman Norman Mackillop and learn about his family and life in Macau, as well as his fascinating time working in organized crime and homicide with the Hong Kong Police.

Finally in Closer Look, we delve into the little-known story of Marlon Brando's plans to make a movie about Macau's pirate gangs. Sadly it never eventuated, but he did co-write the novel *Fan Tan* loosely based on this topic. And of course, as with many things in his life, it is surrounded by intrigue and drama.

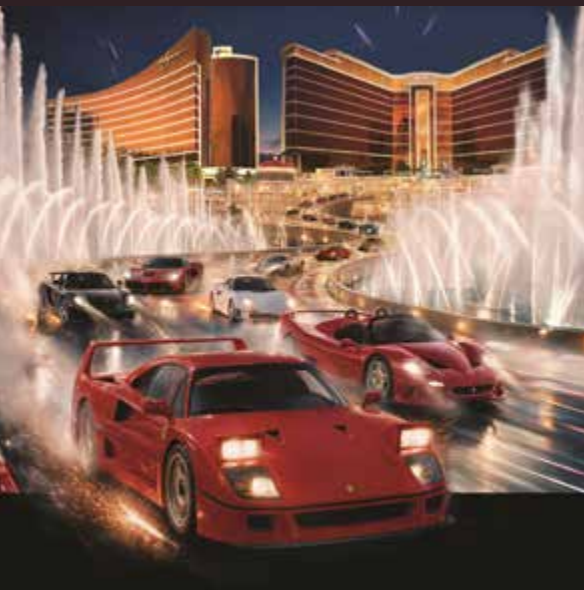
Happy Reading!

WHAT'S ON

超跑展
EXHIBITION

至 UNTIL
22/11

2026 永利臻典夢幻超跑展
**WYNN SIGNATURE – 2026
HYPERCAR EXHIBITION**
@ 永利澳門及永利皇宮
WYNN MACAU & WYNN PALACE



火馬象徵激情、無畏突破與奔騰不息的精神。適逢 2026 丙午火馬年,第四屆「2026 永利臻典夢幻超跑展」向火馬致敬,將由 9 月 23 日至 11 月 22 日在永利澳門及永利皇宮同步呈獻,匯聚法拉利、保時捷、林寶堅尼及帕加尼等殿堂級汽車品牌,超過 20 部傳奇超跑齊聚一堂。

A rare symbol of passion, fearless breakthroughs, and a wild, untamed spirit, the legendary “Fire Horse” arrives only once every 60 years. Coinciding perfectly with this momentous 2026 zodiac year, the fourth edition of the “Wynn Signature – 2026 Hypercar Exhibition” pays homage to this fiery energy. From September 23 to November 22, Wynn will showcase a curated collection of more than 20 legendary hypercars from a number of prestigious automotive powerhouses: Ferrari, Porsche, Lamborghini and Paganì at both Wynn Macau and Wynn Palace.

展覽
EXHIBITION

至 UNTIL
15/11

「光藝相承」花燈藝術展
**“LEGACY OF LIGHT AND
CRAFT” LANTERN ART
EXHIBITION**
@ 澳門上葡京 GRAND LISBOA PALACE



澳娛綜合度假股份有限公司第五度攜手澳門美術協會呈獻的花燈藝術展,今日於澳門上葡京綜合度假村隆重開幕。本屆展覽以「光藝相承」為主題,邀請四位澳門本地藝術家將傳統藝術工藝融入當代燈藝美學,創作獨具匠心的花燈裝置,引領市民和旅客探索澳門的文化底蘊與節慶氛圍。展覽即日起至 11 月 15 日免費向公眾開放。

For the fifth consecutive year, SJM Resorts, S.A. has joined forces with the Macau Artist Society to present the lantern art exhibition, which opened today at Grand Lisboa Palace Resort Macau. Under the theme “Legacy of Light and Craft,” four local Macau artists have created bespoke installations that bring traditional craftsmanship into dialogue with contemporary lantern design. The works invite residents and visitors to explore Macau’s cultural threads and the city’s festive warmth. The exhibition is free of charge and runs until 15 November.

美食
DINING

從 FROM
31/10

澳門四季酒店紫逸軒大師系列
ZI YAT HEEN MASTERS SERIES
@ 澳門四季酒店 FOUR SEASONS HOTEL MACAO



澳門四季酒店誠邀饕客共赴一場非凡盛宴。酒店米芝蓮星級中餐廳紫逸軒將於其「紫逸軒大師系列」迎來成都廊橋創意暨廚藝總監江振誠及主廚李順洪,於2026年10月31日及11月1日與澳門四季酒店行政中餐廳總廚何鑫濤攜手呈獻限定兩晚八道菜之四手晚宴,以精湛廚藝演繹澳門與成都兩地深厚而獨特的飲食文化。以澳門與成都兩座享譽盛名的美食之都為引,是次盛宴透過匠心構思的菜單,細意探索粵菜的雅韻精髓與成都風味的豐富層次。

Four Seasons Hotel Macao invites guests to discover a remarkable culinary encounter as its Michelin-starred Chinese restaurant, Zi Yat Heen, welcomes acclaimed Chef André Chiang and Chef Sean Li of The Bridge, Chengdu for a special edition of the Zi Yat Heen Masters Series. Taking place on October 31 and November 1, 2026, the exclusive two-night engagement will see Chef Chiang join Executive Chinese Chef Anthony Ho in presenting an extraordinary eight-course four-hands dining experience celebrating the rich culinary traditions of Macao and Chengdu.

美食
DINING

從 FROM
25/08

EL&N DELI & BAKERY
@ 金碧坊 KAM PEK MARKET



澳娛綜合度假股份有限公司旗下金碧坊迎來全新餐飲亮點——EL&N Deli & Bakery 正式開幕。金碧坊作為新馬路的美食地標,透過引入國際知名生活時尚咖啡館品牌,為本地社區注入新的餐飲活力,並為旅客與居民提供了一處舒適愜意的理想空間。EL&N Deli & Bakery 秉持「Eat, Live & Nourish」(美食、生活與健康)的品牌理念,將手工烘焙美點與特色飲品帶到澳門歷史城區,成為探索新馬路及周邊景點後的休憩之選。

SJM Resorts celebrates the opening of EL&N Deli & Bakery at Kam Pek Market, introducing a new bakery and beverage concept from the internationally recognised lifestyle and café brand to the heart of San Ma Lo. Set within Macau’s historic centre, Kam Pek Market has emerged as a lively hub for contemporary dining, bringing together inventive concepts in one of the city’s most characterful neighbourhoods. The EL&N Deli & Bakery offers an inviting stop after exploring San Ma Lo and the surrounding streets, whether enjoying a freshly baked treat or a convenient takeaway from the grab-and-go window.

盛事
EVENT

至 UNTIL
08/11

「美高梅澳門德國啤酒節
2026」
**OKTOBERFEST MACAU
AT MGM**
@ 美獅美高梅 MGM COTAI



作為澳門代表性的年度節慶活動,「美高梅澳門德國啤酒節2026」將於10月28日至11月8日在美獅美高梅盛大舉行,一連12日為本地居民及旅客帶來原汁原味的德國啤酒節體驗,迎接入秋的第一杯生啤!踏入第16屆,美高梅以音樂派對體驗為主軸,在經典德國啤酒、美食及巴伐利亞文化氛圍之中,融入現場音樂、潮流派對及社交互動元素,打造融合啤酒、美食、音樂與社群交流的節慶體驗。

One of Macau’s signature annual celebrations, Oktoberfest Macau at MGM will return to MGM COTAI for 12 days from October 28 to November 8, 2026, inviting residents and visitors to welcome the fall season over a freshly poured beer and enjoy an authentic Oktoberfest experience. Now in its 16th edition, this year’s festival will put music and party experiences at the heart of the celebration, with live performances, new programming and more opportunities for guests to connect and celebrate.

盛事
EVENT

從 FROM
23/10

第29屆葡韻嘉年華
29TH LUSOFONIA FESTIVAL
@ 龍環葡韻 TAIPA HOUSES



第29屆“葡韻嘉年華”匯集歌舞、遊戲、美食、多國風情於一身,讓市民感受葡語國家地區的文化與活力。來自安哥拉、巴西、佛得角、幾內亞比紹、果阿、達曼和第烏、莫桑比克、葡萄牙、聖多美和普林西比、東帝汶和本澳土生葡人等居澳葡語社群將設置特色攤位,分享音樂、手工藝、特色服飾、美食及旅遊資訊,觀眾可藉此感受各地區的傳統民俗文化。

In this 29th edition of the Lusofonia Festival, greater prominence will be given to the promotion of Brazilian culture, with a presentation of local delicacies and urban painting art. Cultural Booths from 10 local Portuguese-speaking Communities from Angola, Brazil, Cape Verde, Guinea Bissau, Mozambique, Portugal, San Tome and Principe, East Timor, Goa, Daman and Diu and the Macanese community will be represented at the event.

第三十一屆澳門國際貿易投資展覽會

31st MACAO INTERNATIONAL TRADE & INVESTMENT FAIR



今屆澳門國際貿易投資展覽會 (MIF 2026) 於2026年10月21日至24日在澳門威尼斯人金光會展舉行，主題為「商聚澳門 · 聯通全球」。

This edition is held from October 21–24, 2026 at Cotai Expo, The Venetian Macao, under the theme “Macao: The Global Hub of Business Convergence”.

展會亮點 HIGHLIGHTS

- 三展聯動：**與「葡語國家產品及服務展」及「澳門國際品牌連鎖加盟展」同期舉行，形成強大聯動效應。
- 商業配對：**舉辦多場專題推介會及商業配對活動，促成跨境合作。
- 多元化產業：**涵蓋中醫藥大健康、現代金融、高新技術及會展商貿等領域。
- 橫琴合作區：**展示粵澳深度合作區的最新動態與投資機遇。

- Triple Exhibition Synergy:** Held concurrently with the Portuguese-speaking Countries Products and Services Exhibition (PLPEX) and the Macao Franchise Expo (MFE), creating a strong synergy effect.
- Business Matching:** Multiple promotional sessions and business matching activities will be organized to foster cross-border cooperation.
- Diverse Industries:** Covering sectors such as traditional Chinese medicine and healthcare, modern finance, high technology, and convention commerce.
- Hengqin Cooperation Zone:** Showcasing the latest developments and investment opportunities in the Guangdong-Macao In-Depth Cooperation Zone in Hengqin.

日期及時間 DATE & TIME:

專業觀眾 Trade Visitors
21/10 – 12:00nn -06:00 pm

對外開放 Public
22-24/10 – 10:00am-06:00pm

地點 VENUE:
澳門威尼斯人金光會展
Cotai Expo, The Venetian Macao

www.mif.com.mo/mif2026

第三十八屆澳門國際音樂節

The 38th Macao International Music Festival

第三十八屆澳門國際音樂節於 10 月 2 日至 11 月 29 日期間舉行，以「絲 · 韻」為主題，透過歌劇、交響樂、鋼琴獨奏與社區活動，展現東西方文化交流的魅力。

The 38th Macao International Music Festival runs from October 2 to November 29, themed “Silk Resonances”, celebrating East-West cultural exchange through opera, symphonic concerts, piano recitals, and community events.

節目亮點 KEY PERFORMANCES

《伊比利亞狂想》郎朗鋼琴獨奏音樂會 Lang Lang in Recital: Iberian Rhapsody	25/10 星期日 Sunday 20:00 澳門文化中心綜合劇院 Grand Auditorium, Macao Cultural Centre 票價 Tickets: MOP 800, 600, 500, 400, 300
國際鋼琴大師郎朗登臨澳門國際音樂節舞台，帶來《伊比利亞狂想》鋼琴獨奏音樂會。	
World-renowned Lang Lang graces the stage of the Macao International Music Festival, presenting a solo piano recital of “Iberian Rhapsody”.	
普契尼三幕歌劇《圖蘭朵》 A We Opera Studio Production, Directed by Jackie Chan	31/10, 1/11 星期六、日 Saturday, Sunday 19:30 澳門文化中心綜合劇院 Grand Auditorium, Macao Cultural Centre 票價 Tickets: MOP 980, 800, 600, 500, 400, 300
成龍首次執導歌劇，結合武術元素，紀念普契尼百年經典。	
Puccini’s opera directed by Jackie Chan, marking its centenary with martial arts-infused staging.	

譚盾音樂會 TAN DUN CONCERTS	
譚盾指揮貝多芬第九交響曲·九歌 Tan Dun Conducts Beethoven’s Ninth and Nine	28/11 星期六 Saturday 20:00 澳門文化中心綜合劇院 Grand Auditorium, Macao Cultural Centre 票價 Tickets: MOP 500, 400, 300, 200, 150
國際音樂大師譚盾將攜手中國交響樂團，重磅呈獻貝九與《九歌》交響合唱音樂會。	
Renowned for bridging cultures and expanding musical boundaries, Tan Dun brings to the stage a piece inspired by a collection of classic Chinese and European poetry, imbued with reflections on nature, ritual, and the human spirit.	

譚盾指揮莫扎特與貝多芬之夜 Tan Dun Conducts Mozart and Beethoven	29/11 星期日 Saturday 20:00 澳門文化中心綜合劇院 Grand Auditorium, Macao Cultural Centre 票價 Tickets: MOP 500, 400, 300, 200, 150
譚盾攜中國交響樂團奏響傳世篇章，兩位澳門新銳弦樂菁英共同演繹莫扎特的小提琴與中提琴協奏曲。	
Tan Dun and the China National Symphony Orchestra performed a timeless masterpiece, while the music of two geniuses of the Classicism from Macao jointly performed Mozart’s Violin and Viola Concertos.	



TICKETING INFORMATION

平台 Platform: Enjoy Macao Ticketing (ticketing.enjoymacao.mo)

熱線 Hotline: +853 2840 0555
+852 8480 9038

「麥麥 X 粉啖啖」幕後小夥伴 MAK MAK X MR. BUBBLES | BEHIND-THE-SCENES BUDDIES



在澳門利斯大廈的「麥麥體驗館」，旅遊吉祥物「麥麥」與夢幻角色「粉啖啖」攜手，帶來限時企劃「幕後小拍擋」。

At the Mak Mak Experience Hub in Macao's Ritz Building, a delightful collaboration is unfolding. Beloved tourism mascot Mak Mak joins hands with the whimsical Mr. Bubbles for the limited-time project "Behind-the-Scenes Buddies."

活動亮點 HIGHLIGHTS

「親朋麥友」直播間限定場景：打造沉浸式拍照打卡點。
"Mak Friends" Live-streaming Room Exclusive Photo Spot: immersive photo spot.



AI拍照背景：專屬「麥麥 x 粉啖啖」合影。
Exclusive Photo Background: capture unique Mak Mak x Mr. Bubbles moments.



互動遊戲：尋找迷你角色，贏取限定 ZINE 小書。
Interactive Game: find mini characters to win a limited-edition ZINE.

「麥麥 x 粉啖啖」限定共讀工作坊：親子同樂，感受故事魅力。
"Mak Mak X Mr. Bubbles" Exclusive Reading Workshops: cozy sessions for families and fans.

限定快閃：近距離互動，留下難忘合影。
"Mak Mak X Mr. Bubbles" Exclusive Pop-up Meet & Greet: close-up encounters with the mascots.

特別日程 SPECIAL SCHEDULE
日期 DATE: 1-4, 10-11, 17-18, 24-25 & 31 / 10
時間 TIME: 16:00-17:00

地點 Venue: 麥麥體驗館（利斯大廈） Mak Mak Experience Hub (Ritz Building)
時間 Hours: 週一至週五 Mon - Fri 12:00 - 18:00; 週六日及指定日子 Sat - Sun & special days 11:00 - 19:00
入場 Admission: 免費 Free

限定舞蹈表演：
舞動童趣，現場氣氛滿分。
"Mak Mak X Mr. Bubbles"
Exclusive Dance Performances:
lively shows full of charm and energy.



HUSH!

沙灘音樂會 × 城市運動節2026 BEACH CONCERTS X URBAN SPORTS WELLFEST 2026

活動亮點 FESTIVAL HIGHLIGHTS

Hot Wave

黑沙海灘主舞台，呈現節奏強烈的現場音樂與舞蹈表演。
The main beach stage, pulsing with high-energy live performances.

Music Chill

草地舞台，融合輕快音樂與伸展活動，營造放鬆氛圍。
A laid-back lawn stage blending acoustic sets with relaxation activities.

Hush! Kids

專為青年與親子家庭設計，結合音樂展演與親子運動。
Youth and family-friendly performances paired with fun sports.

HUSH! 市集 Market

匯聚本地美食與文創產品。
Local food stalls and cultural crafts showcasing Macau's flavor.

澳門年度音樂盛事「Hush! 沙灘音樂會 × 城市運動節2026」於 11 月 14-15 日在黑沙海灘登場，結合音樂舞台、城市運動與身心健康體驗，打造一座「能量島嶼」，為市民與旅客帶來多元文化享受。

Macao's iconic music festival returns this November, transforming Hac Sa Beach into a vibrant playground of rhythm, creativity, and wellness. From November 14-15, Macau Hush 2026 will feature multiple stages, interactive workshops, and a lively marketplace.

活動資訊

日期: 2026 年 11 月 14-15 日
地點: 澳門黑沙海灘
主辦單位: 澳門文化局 × MGM

Dates: November 14-15, 2026
Location: Hac Sa Beach, Macau
Organizers: Cultural Affairs Bureau × MGM



藝術共鳴

POWERFUL
COLLABORATIONS



兩位年輕女藝術家聯手呈獻展覽
「肉身交錯世界——梁天兒 x 林善愉」

Two talented young female artists join forces
to present *Soft Bodies, Hard Structure*
– Alley Leong x Sin U Lam

文 BY MARK PHILLIPS
譯 TRANSLATION DAISY WONG
圖 PHOTOS ELOI SCARVA



梁天兒 Alley Leong

常嬋 Chang Chan

林善愉 Sin U Lam

藝

術家的作品往往是內心最深處情感的抒發，是觀察世界獨一無二的視角，更是一趟極具個人色彩的創意之旅。因此，要與另一位藝術家——甚至是素未謀面的另一位藝術家合辦展覽，不僅需要相當的勇氣與冒險精神，更需要對策展人的極大信任。

當策展人常嬋決定開啟最新策展項目時，她想要找到兩位珠聯璧合的藝術家，既能攜手合作，又能互相啟發，風格與個性互補。

「這次雙人展算是一次實驗。我之所以決定這樣做，是因為過去在澳門從未見過類似的嘗試，」常嬋表示。「我認為合作是一種極具力量的方式，能刺激藝術家嘗試新事物，或是推動他們走出自己的舒適圈。」

她想到的第一位藝術家是本地當代藝術家梁天兒。她曾是紋身師，也是一位自學成才的畫家，風格獨特，擅長以鮮豔的油畫顏料與流動的幾何圖形填滿畫布。她的作品獨樹一幟，經常描繪身綴西藏及印度民間藝術風格紋身的女性形象，探討自我探索與心靈成長的主題。

「我首先找到天兒，因為我們認識多年，我一直深深被她的作品吸引。她自學成才，習慣獨立創作，並發展出自成一派的創作脈絡。我想藉此機會讓她更了解藝術界、不同的創作模式以及其他藝術家的創作方式。這次合作對她的職業發展會很有幫助。她已經擁有一套風格強烈的視覺語言，我相信她能做得更多、走得更遠。正因如此，我想邀請另一位優秀的藝術家與她共同創作，這也是整個項目的起點。」

常嬋邀請的另一位藝術家是林善愉，一位在澳門土生土長、正嶄露頭角的青年藝術家，長居倫敦。她於2024年畢業於倫敦切爾西藝術學院並取得純藝術學士學位。林善愉的抽象作品以直覺和反覆堆疊的筆觸顏料，將記憶與環境感知提煉為極具結構感的抽象景觀。

An artist's work is an expression of their inner most feelings, their unique perspective of the world, a truly personal and individual creative journey. So to contemplate collaborating with another artist for an exhibition, especially someone you have never previously met, takes a certain amount of courage, a willingness to take risks, and a great deal of trust in the curator.

So when curator Chang Chan decided to embark on her latest project, she needed to find just the right two artists who she felt could work together, and inspire and complement each other.

“This collaboration is kind of an experiment. I started to do this because I haven't seen something similar in Macau before,” says Chang Chan. “And I think collaboration is a really powerful way to inspire artists to do something new and encourage them to step out of their comfort zones.”

The first artist that came to mind was local contemporary artist Alley Leong, a former tattoo artist and self-taught painter with a very unique style, filling her canvases with vibrant oil paints and flowing geometric shapes. Her distinctive artworks frequently feature depictions of female figures adorned with tattoos inspired by Tibetan and Indian folk art, exploring themes of self-discovery and spiritual growth.

“I started with Alley because I have known her for years and I was always so attracted to her work. She works alone and is self-taught. She has a very unique practice which she has developed on her own, so I wanted her to learn more about the artworld, different practices and how other artists are working,” explains the curator. “I thought this collaboration would be helpful for her development. She already has this very strong visual language and I think she can do more and go further. That's why I wanted to bring another very good artist to do something together with her. That was the starting point of the whole the collaboration project.”



毫末 MaoMao
Alley Leong
- Oil on canvas (2026)

常嫻指出：「善愉的背景非常優秀，畢業於倫敦頂尖的藝術學院，風格極具直覺性、抽象感，以及鮮明的建築感。這兩位藝術家的表達方式截然不同：天兒有條理且偏向具象，有時動筆前會先設計好整幅畫的草圖；而善愉則是在創作過程中讓畫面的層次自然發展、演變。我覺得她們能為彼此帶來全新的視角。」

兩位藝術家的合作最終促成了「肉身交錯世界——梁天兒 x 林善愉」展覽。展覽於近期在總部位於里斯本的東方基金會澳門會址展出，共呈現30多件作品。這亦是澳門全藝社主辦的「引力計劃——全藝社青年藝術家發展計劃」首期展覽。此計劃鼓勵參與的藝術家共同創作至少一件作品，但由於林善愉常駐英國，二人的共同創作需要一種更具創意的形式。

雖然兩位藝術家曾面對面交流過數次，但一直沒有機會在同一幅畫布上共同現場創作。

「在個人創作方面，我們都有鮮明的個人風格，所以就算真的同場創作，我也不確定效果會不會理想，」林善愉表示。



The other artist that Chang Chan chose to bring on board was Sin U Lam, a talented young artist born and raised in Macau and now living in London. Graduating in 2024 with a Bachelor's in Fine Arts from Chelsea College of Art, Sin U's abstract works communicate spatial memories and structural, textural qualities using a layered, somewhat unintentional approach.

"Sin U has a really beautiful background. She graduated from a top tier art school in London and her style is very intuitive, abstract and also quite architectural. The two artists have very different ways of expression because Alley is very organized and figurative - sometimes she will design the whole picture as a draft before she starts - whereas Sin U allows the layers to develop and evolve as she creates, so I thought maybe they could bring some new perspectives to each other," notes Chang Chan.

The resulting collaboration was *Soft Bodies, Hard Structure – Alley Leong x Sin U Lam* an expansive exhibition of over 30 pieces by the two artists which was presented recently at Casa Garden, the headquarters of the Lisbon-based Orient Foundation. The exhibition was the inaugural edition of Art For All Society Macau's (AFA) *The Collaboration Project - AFA Young Artist Development Programme*, which encourages participating artists to create at least one work together. But since Sin U was based in the UK, a more innovative approach was required for the central collaborative piece.

於是，這位常駐倫敦的藝術家提出了一種新穎的創作方式，靈感源自超現實主義藝術家發展出的「接龍畫」遊戲（Exquisite Corpse）。這種技巧改編自古老的紙筆客廳遊戲「結果」（Consequences）：玩家輪流在紙上寫字，摺疊遮蓋部分內容後傳給下一位玩家繼續創作。在視覺藝術版本的遊戲中，藝術家會在畫布上作畫並傳給下一位，而接手的人並不知道前一個人畫了甚麼。

「當遊戲結束，畫布展開時，才會看到最終的畫面，」常嬋解釋。

「我們知道東方基金會會址有一面非常大的牆，所以想著或許可以專門為那面牆創作一件作品。善愉設計了八種不同尺寸的畫布，兩人各自挑選四塊，在對方完全不知情的情況下秘密進行創作。」

在兩人的交流過程中，梁天兒分享了她因身體差異而對「完整」與「缺失」產生的思考，這啟發了林善愉提出創作規則——兩人在每塊畫布上作畫時，都必須留出一部份空白。

「我很驚訝她們對這個規則的解讀竟然如此獨立、如此不同，」常嬋感歎道。「但這恰恰展現了她們各自獨特的個性。」

儘管三人都對最終成品非常滿意，但在過程中也曾有過疑慮與不確定。

「我當時完全想像不到這些畫布拼湊在一起會是甚麼樣子。有一點冒險性質，但這正是實驗的魅力，亦是雙人合作項目的核心意義所在。最後看到所有畫布組合在一起時，我才鬆了一口氣：『好，很適合展出，效果不錯，』」常嬋笑道。「我對最終作品非常滿意。雖然她們沒有在同一塊畫布上合繪，但依然能展現出攜手創作的火花。」



雞頸 Ponta da Cabrita
Sin U Lam (2026)
- Oil on canvas

While the two artists did meet in person on a few occasions there was never an opportunity for them to work on the same canvas together.

“We are both very strong individuals in terms of our own work, so I’m not sure if that would have worked out anyway,” comments Sin U.

Instead, the London-based artist suggested a novel interpretation of a creative process known as ‘Exquisite Corpse’. Developed by surrealist artists, it is a technique based on an old parlour game called ‘Consequences’ in which players write on a sheet of paper in turn, fold it to conceal part of the writing, and then pass it to the next



player for a further contribution. In the visual adaptation of the game, artists draw on a piece of paper and pass it along, not knowing what the previous person has drawn.

“In the end, you open it up and see what you have,” explains Chang Chan. “We knew there was a very big wall at Casa Garden, so we thought maybe we could create something specifically for that wall. Sin U designed eight sizes of canvases and they both picked four and did something secretly that the other one didn’t know about.”

During their conversations, Alley discussed her thoughts on “wholeness” and “absence” arising from her bodily difference, which led Sin U to propose a rule to leave some blank space on each canvas as they worked.

“I was so surprised by how they interpreted this rule so separately, so differently, but it just shows their different personalities,” observes the curator.

And while all three are happy with the final outcome, there were definitely some doubts and uncertainty along the way.

“I couldn’t imagine how it would all come together. It’s a bit risky, but that’s the fun part of the experiment, it’s the whole point of a collaboration project. Finally, when I saw all the canvases together, that was the time I was like, ‘OK, this is good for the exhibition, it’s presentable’,” laughs Chang Chan. “I’m very content with the results. Even though they did not paint on the same canvas, it still shows them working together.”



期待與欣賞

雖然兩位藝術家的風格迥異，在項目開始前也並不相識，但她們一開始就都被常嬋提出的合作構想深深吸引。

「當時我有兩種不同的心情，」林善愉回憶道。「首先是興奮，因為我已經很久沒有與其他藝術家如此緊密地合作了，這是一個能建立更深層次交流的機會。」

「同時我充滿期待，因為不知道會迎來甚麼結果。我覺得與人深度合作需要很大的勇氣，因為這意味著要在更深層面上理解彼此，所以我當時確實非常緊張。第一次見到天兒時，我完全折服於她的生活經歷和人生故事。我覺得她非常勇敢，因此我也決定在自己的生活和藝術中展現這份勇氣。」

梁天兒初見林善愉時，則有相當令人意外的第一印象。

「善愉第一次來我家時，我注意到她臉上有顆痣。你知道，我畫作裡大部分的女性形象都有這個特徵，我當時心想：『天啊，你好美，你就是我的東方靈感繆斯！』」她笑道。

梁天兒坦承，這個項目對她提出了挑戰，讓她對自己的創作方式有了不同的思考。

「透過這次合作，我在努力走出自己的舒適圈。作為紋身師，我必須把所有細節都處理得精準、乾淨，工作

EXPECTATIONS AND APPRECIATION

While both artists have very different styles and didn't know each other before the project, they were both intrigued by Chang Chan's initial proposition.

"I had two different like feelings about it," comments Sin U. "First, I was very excited because it's been a long time since I've collaborated quite closely with another artist, so this was a chance to be a lot more intimate.

"But I also had a feeling of anticipation because I didn't know what to expect. I think working closely with people takes a lot of courage, because you're actually getting to know each other on a deeper level, so I was definitely very nervous. When I first met Alley, I really admired her because of her life stories and experiences. I think she's very brave so I decided to embody that as well, in my life and in my art."

Alley had a surprising first impression when she met Sin U.

"The first time Sin U came to my home, I noticed that she has a mole on her face. You know most of my female figures in my paintings have this same characteristic, so I thought 'Oh my God, you're beautiful. You're my oriental muse!'"

台也是一塵不染，這是我的工作方式。我並不習慣以一種更隨性、抽象的方式去處理作品。」

「項目開始時，我也嘗試站在善愉的角度去思考：如果我是她，一個24歲獨自生活在海外的女性，我會怎麼想？我在她這個年紀時，正處於人生中最艱難的時期，所以我甚至有點羨慕她，想去感受她的心境。與善愉一起創作讓我不再過度關注自己，不再由始至終都把自己放在第一位。我覺得她是自己的一部份，而我亦是她的一部份，這件作品正是這樣一步一步成型。」

當梁天兒看到合作的最終成品時，有何感想？

「如你所見，它呈現出來就是這樣。至於有何感受，那是觀者的事，」她以一貫直率的口吻笑答。

儘管大部分合作過程都是隔空進行，但兩位藝術家顯然已經建立起深厚的互相欣賞與敬佩。

「我很喜歡天兒作品中那種俐落乾淨的感覺。她的漸變極為流暢，線條也十分精準，而且全都以薄塗層完成。每當我看到具備這些特質的具象畫家時，就知道他一定非常優秀，因為這需要極高的技巧，」林善愉表示。

She acknowledges that the project challenged her to think a little differently about her approach too.

"With this collaboration I really tried to step outside of my comfort zone. As a tattoo artist I have to make everything very precise and clean. My workstation is very clean too. That's how I work. I'm not used to approaching things in a more ad hoc abstract way."

"When we started, I tried to put my self in Sin U's shoes," Alley continues. "What would I think if I were her, a 24-year-old woman living alone abroad? When I was her age it was actually the most difficult time of my life, so I'm kind of jealous at the same time. I wanted to feel like her. Working with Sin U made me focus on not looking at myself too much, not putting myself in the first place from start to finish. I felt like she is part of me and I'm part of her and that's how this became what it is."

And even though much of the collaborative process took place at a distance, it's clear the two painters developed a strong appreciation and admiration for each other.

"I really like how clean Alley's works are. Her gradients are extremely smooth and the lines are precise as well, all done in a thin layer. So whenever I see a figurative painter with these qualities, I just know that person is really talented because it takes a lot of technique," expresses Sin U.

"I also like the honesty of her work because I think Alley is a very honest person. I've learned to be more honest with people and with myself, because I'm very shy, so it's been a great thing to have someone with much more experience in life to guide me through this as well."

Regarding Sin U's art, Alley responds: "Every time I look at her work I feel it's really refreshing, and this comes from the fact that she is young and not bringing too many burdens to the work. This mindset is very precious. Now she's back in her hometown, this is a new challenge for her, and I feel really grateful to be part of her first exhibition here."

「我也很喜歡她作品中的真誠，我覺得像天兒本人一樣真實坦率。我性格比較害羞，從她身上我學會了如何對人、對自己更加真誠。能有一位人生經驗豐富的前輩引領我走過這段歷程，令我受益匪淺。」

到林善愉的作品，梁天兒表示：「每次看到她的作品，都有一種耳目一新的感覺，因為她很年輕，沒有帶給作品太多負擔與沉重感。這種創作心態非常珍貴。」

「現在她回到了澳門，這對她來說是全新的挑戰，我非常感恩能參與她在這裡的首次展覽。」

作為策展人，常嬋也見證了兩位藝術家的蛻變與成長。

「善愉的畫作帶有一種極具空間感的建築風格，但我覺得她是憑著直覺與感知在繪畫，純粹用情感與感官去探索，」策展人觀察道。「我認為她正開始將更多個人情感與獨特視角注入作品之中。」

「而天兒最大的改變，則是開始嘗試創作偏向抽象的作品。我覺得這對她來說已經是巨大的突破，因為這是她第一次嘗試這種風格。她非常勇敢，一直都敢於打破常規，所以看到她為自己設定一些創作規則也很有趣。很開心能在這次合作項目中看到她的微小轉變，以及不同的創作嘗試，這是一個很大的突破。」

「我認為這次雙人展覽呈現了一種強烈的對比，同時也展示了兩人之間的共通之處。這正是整個合作項目的宗旨所在，我非常滿意。」

除了挑戰兩位年輕藝術家突破自我，常嬋的另一個初衷是為她們在本地藝術界提供更多曝光機會。儘管兩人都是澳門人，但在今次展覽之前，她們在本地並未獲得廣泛關注。

「善愉非常年輕，澳門藝術界對她還不太熟悉。她久居英國，所以我覺得現在是向澳門大眾介紹她的絕佳時機，」常嬋表示。

「另一位藝術家天兒過去也有些游離於本地藝術圈之外，沒有太多人認真看待她的作品，但我能看到她的藝術價值。」她補充道。「如今藝術界評估藝術家有一套慣用公式：你的教育背景如何？參加過多少機構展覽？辦過多少次個展？曾與哪些策展人合作過？」

「我對此感到厭倦。在我看來，作為藝術家，有時意味著要勇於打破常規，展現創意，甚至帶著一點瘋狂。天兒絕對是一個極具藝術天賦的人，很多人都非常喜愛她的作品，這就是為甚麼我認為她值得這樣一個展覽。」



As a curator, Chang Chan witnessed an evolution of the artists as well.

“Sin U’s painting have a very spatial architectural style, but actually I think she paints in a very intuitive and perceptive way, using her feelings and her senses to just explore,” observes the curator. “I think she is starting to put more personal feelings and perspectives into her paintings.

“And the biggest change for Alley is that she’s starting to paint something more abstract. I think that’s a huge thing for her already because it’s the very first time for her to paint like this,” she continues. “I think Alley is very brave and always a rule breaker so it was fun to see her create some rules for herself. I’m so happy that I’ve seen her change a little bit during this collaboration project and she’s starting to do something different. It’s a big break through.

“That was the whole purpose of this collaboration project so I’m very satisfied with the result.”

「引力計劃」
梁天兒&林善愉
“The Collaboration Project”
Alley Leong & Sin U Man
(2026)



順流遇她 I Found Grace in the Flow
Alley Leong
- Oil on canvas (2026)

獨特方法

關於展覽中展出的其他個人作品，兩位藝術家都有自己最鍾愛的心頭好。對於梁天兒而言，最喜歡的是名為《順流遇她I Found Grace in the Flow》的畫作。

「我女朋友的名字叫Grace，正是她一直鼓勵我追求藝術，」她解釋道。「我以前是紋身師，後來決定全心投入繪畫。這是唯一一件我能做的事，我非常幸運有父母和 Grace 在身後支持我、為我處理好一切。」

「我覺得生命中的一切都充滿不確定性，但當你甚麼都不做時，真相自會顯現。有時我們拼搏努力，想向自己證明自己很勤奮，但實際上停下來、一天甚麼都不做反而更難。大家常說『順其自然』（go with the flow），但到底甚麼是『流動』（flow）？流動從不是單向的。我意識到，當停止追逐、停止期待、不再奢望某種結果時，事情反而會迎刃而解。這才是真正的『順其自然』。那種流動，本質上其實無需要去刻意順應。」

林善倫最喜歡的作品則是一組名為《鑄於銅與鐵Cast in Bronze and Iron》的四幅小畫，靈感源自17世紀的澳門古地圖。

「我一直對製圖學、圖表與地圖很感興趣，它們就像自然形成的陸地一樣，以其最原始的狀態存在。這組作品對我來說有點不同，因為我參考了真實的相片來創作，」她解釋道。

As well as challenging the two young artists to evolve and grow, Chang Chan’s other motivation was to offer them more exposure in the local market. Despite both being from Macau, neither were particularly recognised before this exhibition.

“Sin U is very young and not well-known in the Macau art circle. She has spent a long time in the UK so I think it’s a really good time to introduce her to Macau,” she says.

“On the other hand, Alley was a bit isolated from the local art scene. Not many people were taking her work that seriously, but I can see her artistic value,” Chang Chan adds. “Nowadays in the art world there’s a kind of formula for how you evaluate an artist - What’s your educational background, how many institutional exhibitions have you been included in, how many solo exhibitions you have done, what kind of curators you have collaborated with?”

“I am so bored with this. I think being an artist sometimes means you need to really break the rules, be creative and also be crazy. I think Alley is definitely a very artistic person and many people really love her works, so that’s why I think she deserves an exhibition like this.”



鑄於銅與鐵 Cast in Bronze and Iron series
Sin U Man
- Oil on linen (2026)

「我亦受到 Albert Oehlen 一個展覽的啟發，他喜歡畫出同一幅畫的不同版本。這也是一種紀念不同生命軌跡的方式，就像歷史或記憶可以透過許多不同方式被銘記。那些地圖記錄了葡萄牙與荷蘭交戰時期的澳門，當時澳門當時曾經扮演過非常重要的角色。我起初只是被地圖的視覺質感吸引，後來才了解到這段歷史。這絕對是我最喜愛的作品之一，因為今次是於東方基金會會址展出——這裡本身就有豐富的歷史與文化底蘊。」

這場展覽無疑見證了兩位才華橫溢的澳門藝術家不斷蛻變的過程，也展現了她們勇於嘗試新事物的勇氣與決心。雖然展覽現已落幕，但大家都對她們未來的發展充滿期待，更好奇策展人常嬋下一步會推出怎樣的精彩合作。

常嬋表示：「我希望這種成長與演變能在她們身上延續，讓她們在創作道路上越走越遠。這是我未來希望看到的，因為她們都很年輕，藝術之路還很長。這只是全藝社青年藝術家發展計劃的第一期，希望未來能繼續推動這個計劃的發展。」

INDIVIDUAL APPROACHES

In terms of the other individual works displayed in the exhibition, each artist has at least one favourite. For Alley, it is her painting entitled *I Found Grace in the Flow*.

“My girlfriend’s name is Grace and she is the one who encouraged me to do art,” Alley explains. “Before I was a tattoo artist and then I decided that I just wanted to paint. This is the only thing that I can do and I’m really lucky that my parents and Grace support me and take care of everything for me.

“I feel like everything in life is uncertain but ultimately the truth will come out when you just do nothing,” she adds. “Sometimes you try so hard and try to prove to yourself that you’re working really hard, but actually just stopping and doing nothing for a day can be even harder. Everyone says ‘*just go with the flow*’ but what is the ‘flow’? The flow is never just going in one direction. I realized that when you stop chasing, when you stop expecting, stop hoping for something, things will work out. This is the true ‘flow’ and that flow is actually no flow.”

Sin U’s favourite works are a series of four small paintings entitled *Cast in Bronze and Iron* inspired by some old maps of Macau from the 17th century.

“I’ve always been very interested in cartography, diagrams and maps; things that exist just the way they are like naturally formed land. This series of works is a little bit different for me because I actually had reference photos to work from,” Sin U explains.

“I was also inspired by one of Albert Oehlen’s shows because he likes to paint different versions of the same painting. It is like how history or memories can be remembered in many different ways or a way to commemorate different lives. Those maps were documenting the time when Portugal was at war with the Dutch and Macau played a very important role in that. I only found out about that story later because initially I was just interested in the visual qualities of the maps. It’s definitely one of my favorite pieces because we are showing here in Casa Garden which has a very rich history and cultural heritage.”

Overall, *Soft Bodies, Hard Structure* was a witness to the evolving practices of two very talented Macau artists, an expression of their courage and willingness to try something new. And while the exhibition may be finished, we are all left wondering what’s next for them both, and what future collaborations Chang Chan has in store for us.

“I hope that this kind of evolution will continue for both of them and they will develop their practice more and more. That’s what I hope to see in the future because both of them are so young and I think they have a long way to go,” says the curator. “This is just the first edition of the AFA Young Artist Collaboration Project and I want to help to continue developing this series in future too.”



Joe Tang

作家及劇作家
AUTHOR AND PLAYWRIGHT

《四時聞歌》： 打開一幅中國式科幻 宇宙全景圖

說起來，真不知是幸也不幸——我們這一代人類，正在親眼見證和親身體驗一個日益混亂不堪的世界：環球政局、氣候劇變，還有環境保護和人口危機……什麼“百年一遇”、“破歷史紀錄”之類的形容滿天飛，然而，生活於這個動盪多變的世界，倒也提醒了我們：人與萬物眾生乃至天地宇宙，其實是相依共生的關係，即便“人類”身為萬物之靈，也絕非這世界的主宰者，而不過是同居於這小小星球上的一分子，除了應保持謙卑的心態，更應認真思考與天地眾生的微妙而複雜的共生關係。

喜歡讀科幻、寫科幻的我，一直很想寫一個“澳門下雪”的故事，尤其在極端天氣越來越常見的今天，在澳門見到下雪，或許並非完全不可能。這次適逢內地編輯的邀請，因緣際會參與了《四時聞歌：中國式科幻的自然浪漫》這套叢書，終於能將心裡這個瘋狂故事，寫成一篇文學作品。《四時聞歌》是一部以聯合國教科文組織非物質文化遺產“二十四節氣”為主題創作的科幻小說集，由石以、程靖波主編，出品方海南壹天視界與中國科學技術出版社合作，分成“春夏”和“秋冬”兩冊，小說集召集了中國大陸及台、港、澳地區的二十四位元老、中、青三代科幻作家，以二十四節氣為脈絡，由每位作家書自選一個時令，以之發想並寫成科幻故事，我選擇了“大雪”這個節氣。

古人通過對太陽運動的持續觀測，將太陽在黃道上的運行軌跡精確劃分為二十四等份，每一個時令，都對應天地氣息的微妙流轉，不僅是天象觀測的精確記錄，更是先民們在漫長的歲月中，對天時、物候與農事節奏的深刻體悟，走過漫長的農耕歲月，二十四節氣不僅指導了“春生、夏長、秋收、冬藏”等諸項農事活動，更悄然融入中國人的血脈，成為文化基因的一部分，滲透到日常生活的方方面面，滋養著中華文明的生生不息。

對喜歡“吃”的廣東人來說，有句古訓叫做“不時不食”——這話的意思是說，飲食要順應自然規律。即便在養殖和種植技術已先進如魔法般的當下，此話中的哲理其實仍未過時：凡事不應只從一己角度出發，而應依從自然規律，順勢而為，取捨有度，其中正正蘊含了“天人合一”的東方處世哲理。在這本《四時聞歌》科幻小說集裡，就像一個五花八門、各有其趣的故事萬花筒，每一個節氣，作者將如何破題？如何用充滿奇趣的創意，為之注入新的思考和想像？而二十四個科幻故事集合起來，又會呈現出怎樣一幅中國式科幻宇宙全景圖？確實令讀者們充滿了好奇和期待。

‘Songs of the Four Seasons’: Unveiling a Panoramic View of a Chinese-Style Science Fiction Universe

Come to think of it, I am not sure whether it is a blessing or a curse - our generation is witnessing and experiencing first-hand an increasingly chaotic world: global political turmoil, drastic climate change, as well as environmental and demographic crises... Descriptions such as ‘once-in-a-century’ and ‘breaking historical records’ are bandied about everywhere. Yet, living in this turbulent and ever-changing world serves as a reminder that: humankind, all living beings, and indeed the heavens, the earth and the universe are, in fact, interdependent and co-existent. Even though ‘humankind’ is regarded as the crown of creation, we are by no means the masters of this world, but merely one part of the community sharing this tiny planet. We must not only maintain a humble attitude, but also give serious thought to the subtle and complex symbiotic relationship we share with the heavens, the earth and all living beings.

As someone who loves reading and writing science fiction, I have long wanted to write a story about ‘snow in Macau’. Especially today, when extreme weather is becoming increasingly common, seeing snow in Macau might not be an entirely impossible notion. Recently, thanks to an invitation from an editor on the mainland, I had the opportunity to contribute to the anthology *Songs of the Four Seasons: The Natural Romanticism of Chinese Science Fiction*, and was finally able to transform this wild story in my mind into a literary work.

Songs of the Four Seasons is a collection of science fiction stories centred on the ‘Twenty-Four Solar Terms’, a UNESCO Intangible Cultural Heritage. It is edited by Shi Yi and Cheng Jingbo, and produced in collaboration between Hainan Yitian Vision and China Science and Technology Press. Split into two volumes - *Spring and Summer* and *Autumn and Winter* - the anthology brings together 24 science fiction writers from mainland China, Taiwan, Hong Kong and Macau, spanning the veteran, middle-aged and younger generations. Using the Twenty-Four Solar Terms as a framework, each writer selected a specific solar term to draw

inspiration from and craft a science fiction story; I chose the solar term ‘Great Snow’.

Through continuous observation of the sun’s movements, the ancients precisely divided the sun’s path along the ecliptic into 24 equal segments. Each solar term corresponds to the subtle shifts in the energy of heaven and earth; it is not only a precise record of astronomical observations, but also a profound insight gained by our ancestors over the course of long years into the rhythms of the seasons, phenology and agricultural cycles.

Having traversed a long history of agricultural life, the Twenty-Four Solar Terms have not only guided various agricultural activities - such as ‘spring brings new life, summer fosters growth, autumn yields harvest, and winter stores away’ - but have also quietly become ingrained in the Chinese people’s very being, forming part of their cultural DNA. They permeate every aspect of daily life, nourishing the enduring vitality of Chinese civilisation.

For the Cantonese, who have a great love of food, there is an ancient adage: ‘*Do not eat out of season*’ - meaning that one’s diet should conform to the laws of nature. Even today, when farming and cultivation techniques have advanced to the point of seeming almost magical, the philosophy behind this saying remains as relevant as ever: one should not approach matters solely from a self-centred perspective, but rather follow the laws of nature, act in harmony with them, and exercise moderation in one’s choices. This embodies the Eastern philosophy of ‘harmony between heaven and humanity’.

In this collection of science fiction stories, *Songs of the Four Seasons*, which reads like a kaleidoscope of diverse and fascinating tales, how will the author approach each solar term? How will they use their whimsical creativity to infuse them with fresh perspectives and imagination? And what kind of panoramic view of a Chinese-style science fiction universe will these 24 stories collectively present? It certainly leaves readers brimming with curiosity and anticipation.

重複中的靜止 Stillness in Repetition

朱焯信最新藝術展「時間的修行」

James Chu presents his new exhibition *The Practice of Time*



不能見 Can we meet



畫 Ksayo



覺悟 Enlightenment

由 氹仔城區文化協會呈獻，澳門特別行政區政府文化發展基金資助之「時間的修行：朱焯信當代藝術作品展」，於 9月18 日假澳門葡京人正式開幕，展期至2026年11月 29日。

「時間的修行」呈現了朱焯信歷經七年持續實踐而成的當代作品集，深入探索了書寫、重複、物質性與轉化。展覽匯集了書法、雕塑、裝置、混合媒材及光影，探討持續的創作實踐如何將簡單的動作，轉化為具象且具冥想性的體驗。

展覽的核心是朱焯信長達七年每日手寫文本的修煉。透過不斷的重複，書寫成為了時間、自律與專注的紀錄。這一行為演變成一種冥想——在節奏性的實踐中，持續的專注營造出一種寧靜與當下的臨場感。核心作品是一件由七年手寫稿構成的立體紙雕，將僅有 260 個漢字的文本轉化為宏大的物理結構，將語言轉化為物質，並將個人動作轉化為集體形式。

與此作品並列的，是透過傳統非物質文化遺產工藝製作的大型紙質佛像與手印形態，將歷史技藝與當代裝置藝術相結合。手寫文本在此成為視覺與物質元素，而融合的光影則揭示了書寫、透明度、陰影與空間之間的關係。

朱焯信澳門出生。1990年起於「視覺藝術學院力度羅版畫工作室」學習版畫，1998年初畢業於「澳門理工學院藝術高等學校」平面設計系第一屆學士學位課程，2006年修畢香港大學「文化政策與媒體素質」證書課程，2008年修畢香港嶺南大學文化研究系碩士課程，2014年修畢香港大學文化領袖證書課程。

Presented by Taipa Village Cultural Association, *The Practice of Time: Contemporary Art by James Chu* was officially opened at Lisboeta Macau on September 18. Sponsored by the Cultural Development Fund of the Macao SAR, the exhibition will be held until November 29.

The opening ceremony was officiated by a number of distinguished guests and also attended by lots of industry friends and partners of James Chu to celebrate the launch of his works accumulated by seven years of practice.

“*The Practice of Time* presents a contemporary body of work by James Chu shaped by seven years of sustained practice, exploring writing, repetition, materiality and transformation. Bringing together calligraphy, sculpture, installation, mixed media, light and shadow, the exhibition considers how a continuous creative practice can transform a simple gesture into a physical and contemplative experience,” notes Curator João Ó.

“At the centre is Chu’s seven-year practice of handwriting texts on a daily basis. Through repetition, writing becomes a record of time, discipline and concentration. The act becomes meditative - a rhythmic practice in which sustained attention creates a sense of stillness and presence,” he adds.

The central work, a three-dimensional paper sculpture constructed from seven years of handwritten pages, transforms a text of only 260 Chinese characters into an expansive physical structure, shifting language into matter and individual gestures into collective form.



曾先後於澳門及北京舉辦十次個人繪畫、攝影及裝置展覽，參與世界各地聯展超過百個，於世界各地包括北京、上海、深圳、廣州、珠海、台北、香港、澳門、巴黎、羅馬、東京、曼谷、新加坡、首爾、紐約、倫敦、里斯本、波爾圖、墨爾本等城市策劃澳門藝術及設計展覽超過一百個。

2003年獲中央政府商務部及澳門政府邀請為「中國與葡語國家經貿合作論壇」設計標誌。曾獲獎項包括：「2005年東亞運動會徽章設計比賽冠軍」並獲廣泛應用；「第五屆澳門設計雙年展全場金獎」；2011「第五十四屆威尼斯雙年展（澳門展區）」參展藝術家，澳門及國際設計及藝術獎項近五十餘項。作品收藏包括：澳門基金會、東方基金會、澳門藝術博物館、夏利豪基金會、上海証大喜瑪拉雅美術館、香港凱悅酒店及世界各地三十多位私人收藏等。

其他作品則透過繪畫以及承載數十年風化痕跡的舊磚，探索書法與物質歷史。脆弱的紙張、陳舊的建築材料、石頭與光影，成為了時間的不同載體，在過去累積的痕跡與當代藝術干預之間展開對話。

Alongside this work, large-scale Paper Buddha statue and Buddha Sudra produced through traditional intangible cultural heritage craftsmanship combine historical techniques with contemporary installation. Handwritten texts become visual and material elements, while integrated lighting reveals the relationship between writing, transparency, shadow and space.

Other works explore calligraphy and material history through paintings and reclaimed bricks carrying decades of weathering. Fragile paper, aged architectural materials, stone and light become different carriers of time, creating a dialogue between accumulated traces of the past and contemporary artistic intervention.

Born in Macau, James Chu graduated from the Bachelor of Arts in Graphic Design program at the School of Arts of the Macao Polytechnic Institute in 1998. He went on to complete a Certificate in Cultural Policy and Media Quality at the University of Hong Kong in 2006, a Master's degree in Cultural Studies at Lingnan University (Hong Kong) in 2008, and the Advanced Cultural Leadership Programme at the University of Hong Kong in 2014.



貫穿整個展覽，七年的持續實踐為探索「時間即物質」、「重複即方法」以及「冥想即專注」提供了框架。作品邀請觀眾慢下腳步，體驗動作、物質與空間之間微妙的關係。

「時間的修行」秉持著受禪宗啟發的簡約、當下與堅持的精神。展覽並非將歷史性的書寫與製作形式視為固定的傳統，而是將其視為不斷演變的視覺語言，使記憶、物質、時間與冥想在此交匯。透過這一過程，日常的創作行為變成了一場靜謐的探究，探索時間如何透過藝術被紀錄、轉化並最終被感知。

展覽呈現了朱焯信歷經七年持續實踐而成的當代作品集，深入探索了書寫、重複、物質性與轉化。展覽匯集了書法、雕塑、裝置、混合媒材及光影，探討持續的創作實踐如何將簡單的動作，轉化為具象且具冥想性的體驗，邀請觀眾慢下腳步，體驗時間、物質與空間之間微妙的關係。

展覽日期 EXHIBITION PERIOD : 18/09 - 29/11 /2026 | 12:00 pm – 8:00 pm

地點 VENUE : 葡京人酒店L1樓R70號舖 Level 1, Shop R70, Lisboa Macau

入場 ADMISSION : 免費 Free

www.taipavillagemacau.org.mo

He has held ten solo exhibitions featuring painting, photography, and installations in Macau and Beijing, and has participated in over a hundred group exhibitions worldwide. As a curator, he has organised more than a hundred Macau art and design exhibitions in major international cities, including Beijing, Shanghai, Shenzhen, Guangzhou, Zhuhai, Taipei, Hong Kong, Macau, Paris, Rome, Tokyo, Bangkok, Singapore, Seoul, New York, London, Lisbon, Porto, and Melbourne.

In 2003, he was invited by the Ministry of Commerce of the Central Government and the Macau SAR to design the logo for the “Forum for Economic and Trade Co-operation between China and Portuguese-speaking Countries.” His accolades include the Championship in the 2005 East Asian Games Emblem Design Competition (which saw his design widely adopted), the Grand Gold Award at the 5th Macau Design Biennial, and his selection as a featured artist for the Macau Pavilion at the 54th Venice Biennale in 2011. In total, he has received over 50 local and international awards in design and art.

Across the exhibition, seven years of continuous practice provide a framework for exploring time as material, repetition as method, and meditation as attention. The works invite viewers to slow down and experience the subtle relationships between gesture, material and space.

The Practice of Time embraces a Zen-inspired spirit of simplicity, presence and perseverance. Rather than presenting historical forms of writing and making as fixed traditions, the exhibition approaches them as evolving visual languages through which memory, material, time and contemplation converge. Through this process, the everyday act of making becomes a quiet investigation into how time can be recorded, transformed and ultimately experienced through art.



曲線與圓形地 CURVES & ROUNDABOUTS

澳門方所舉辦的展覽邀請觀者透過曲線看澳門
Fang Suo Commune invites visitors to consider how
the city's hybrid spaces shape the urban experience

文 BY ELOI SCARVA





對方所這間澳門最新文化書店的策展人而言，直線在此地實屬例外，曲線才是常態。這成為了全新藝術展「圓形地 Rotunda」的靈感來源。展覽由澳門方所策劃，於上葡京購物中心一層展出，展期至10月30日。是次展覽匯集了來自澳門及其他城市的17位藝術家，邀請觀眾近距離觀察這座城市的節奏、「停頓」與「圓環」，以及這些混合空間如何塑造都市體驗。

任何漫步於澳門的人都能很快意識到，這座城市並非為速度而設計。圓形地為城市交通賦予了不同的節奏，迫使車流減速、繞行、轉向，而前地則讓人們停下腳步。在移動與停頓之間、迴轉與靜止之間，小城澳門展現出一種富有創造力的張力，這正是方所新展覽的核心所在。

策展團隊成員之一 Sophie Su 表示，展覽的構想源自一個簡單卻發人深思的觀察。

「在澳門，圓形地往往亦是前地。換言之，車輛繞行的地方，曾經是人們駐足之處。」

是次展覽旨在探討這種功能與時間維度的重疊。前地（葡文稱之為「largo」）本是教堂、市政廳前或街角的一片空地，人聚了就成場——買賣、節慶、話家常。

「本質是『停駐』。後來現代城市車流湧入，圓形地被引入空間規劃，將重心從靜態轉移到了動態，」策展人如此解釋。

受邀參展的藝術家們來自澳門及其他地區，以此為題進行創作。參展藝術家包括：陳維、戴思樂、丁乙、顧亮、黃靜瑤、黃佩嫻、黃穎祥、黃一山、黎小傑、黎雪穎、魯香凝、倪有魚、詩梅、詩雪、伍聰、章犇、張明慧。他們必須「在流動中暫停，在規劃中成長」，並思考如何在這股匯聚之中守護自身的節奏。

作品涵蓋繪畫、攝影、影像及裝置等多重媒材，呈現出澳門都市體驗中矛盾與包容性的縮影。行人與車輛、光與影、外來與本土元素——萬物在同一曲面交織纏繞，透過展覽空間內的動態張力達到平衡。展覽橫跨這一新開幕空間的寬敞展廳，劃分為三個展區。

方所是一個以當代生活美學為核心的文化場域，在中國大陸已有顯著影響力，特色在於獨特的設計以及遍布全國各分店的豐富活動。品牌名稱源自南朝蕭統的名言「定是常住，便成方所」，將書籍、植物、茶、展覽及文化活動匯聚於同一屋簷下。

方所在成都、廣州、青島及西安均設有分店，澳門方所於2025年底在上葡京一樓開幕，並一直利用壯闊空間舉辦各式各樣的文化活動。

「圓形地」展覽於路氹城上葡京一樓方所展出，展期至10月30日，免費入場。



For the curators of Macau's newest cultural bookshop and art space, straight lines are the exception in this territory; curves are the norm. And this feature inspired the title of the new group exhibition *Rotunda* organised by and on display at Fang Suo Commune on level one of the Grand Lisboa Palace Resort until October 30. Bringing together 17 artists from Macau and other cities, the exhibition invites a closer look at the city's rhythms, its 'pauses' and its 'circles', and at how its hybrid spaces shape the urban experience.

Anyone walking through Macau soon realises that the city was not designed for speed. Roundabouts impose a different cadence, forcing traffic to slow down, to go round, to turn. Public squares, in turn, bring people to a halt. Between movement and pause, between circling and remaining still, the city reveals a productive tension that lies at the heart of Fang Suo's new exhibition.

Sophie Su, a member of the curatorial team, says the idea stems from a simple yet revealing observation.

"In Macau, a roundabout is often also a square. In other words, the place where vehicles circulate was once the place where people lingered."



The exhibition aims to explore precisely this overlap of functions and temporalities. The square, or ‘largo’ in Portuguese originated as an open space in front of churches, municipal buildings or bustling street corners. It served commerce, festivities and conversation.

“Its essence was the pause. Later, with the arrival of motor vehicles, roundabouts became a fixture in urban planning, shifting the centre of gravity from stillness to movement”, explain the curators.

The invited artists, from Macau and other territories, were challenged to reflect on this specific urban reality. Chen Wei, Ding Yi, Gu Liang, Huang Jingyao, Huang Peishan, Wong Weng Cheong, Huang Yishan, Hugo Teixeira, Lai Siokit, Lai Sut Weng, Lu Xiangning, Ni Youyu, Shi Mei, Shi Xue, Wu Cong, Zhang Ben and Zhang Minghui had to “pause within the flow, grow within the planning” and consider how to preserve their own rhythm amidst this convergence.

The works on display, which include painting, installations and other media, present themselves as microcosms of the contradictions and inclusivity of Macau’s urban experience. Pedestrians and vehicles, light and shadow, foreign and local. Everything intertwines on the same curved surface, achieving balance through dynamic tension within the exhibition space, which is divided into three sections across the spacious rooms of the newly opened gallery.

Fang Suo is a cultural venue centred on a contemporary lifestyle aesthetic, which already has a significant presence in mainland China, characterised by its distinctive design and accompanying activities across its various branches nationwide. The brand’s name derives from the phrase ‘*If one is settled, it becomes a place*’, by Xiao Tong of the Southern Dynasties, and brings together books, plants, tea, exhibitions and cultural events under one roof.

With branches in Chengdu, Guangzhou, Qingdao and Xi’an, the Macau branch opened at the Grand Lisboa Palace in late 2025 and has been utilising its impressive space on the first floor to host a variety of cultural events.

The exhibition is open until October 30 at Fang Suo, on Level 1 of the Grand Lisboa Palace Resort in Cotai. Admission is free.



心靈 FRAGMENTS OF 碎片 A STATE OF MIND

高麗斯以全新展覽「藝澤心靈」為「Vic's藝廊」揭幕

Alice Costa inaugurates Vic's Art Gallery with a new exhibition,
A Piece of Art, A Piece of Mind

文 BY ELOI SCARVA





澳門土生土長的畫家高麗斯成為「Vic's藝廊」的開幕藝術家。即日起至11月7日，觀者可於這個位於澳門漁人碼頭萊斯酒店怡景餐廳的全新藝術空間內，欣賞她的新展「藝澤心靈」。

若說高麗斯的職業生涯證明了甚麼，那就是人生可以有很多篇章。她曾任職澳門初級法院法官26年。約三年前，她決定全心投入繪畫，自此一往無前。她於今年一月在澳門創意空間舉辦了首個個人作品展《流》，展出的作品售出近半，並為澳門奧比斯籌得128,000澳門元善款。

如今，她成為首位於「Vic's藝廊」舉辦展覽的藝術家。「Vic's藝廊」是萊斯酒店怡景餐廳的延伸空間。

「藝澤心靈」共展出15幅專為此次活動創作的全新創作的作品，亦標誌著藝廊的正式開幕。

正如展覽名所示，藝術家希望向公眾呈現的不僅是視覺作品，更是心境。畫作延續了她標誌性的抽象繪畫語言，呈現有機形態、質感與濃烈色彩，同時保持了定義其創作實踐的感官取向。高麗斯將自己的創作過程描述為「令人興奮、發自內心且往往難以預料的旅程」。在這段旅程中，筆觸與媒材的重要性不亞於色彩與構圖。

高麗斯在展覽開幕典禮上宣佈，這些藝術作品均開放銷售，所得款項將全數捐贈予聯合國世界糧食計劃署。

高麗斯出生於澳門，父親是葡國人，母親是中國人。她於1994年畢業於澳門大學法律系，並於1997年獲任命為初審法院法官。2023年，她離開司法界，全心投入繪畫。這份熱情源於她參與抽象繪畫工作坊的經歷。「那是一段非常特別的經歷，與以往的任何體驗都不一樣，」她回憶道。

Macanese painter Alice Costa (Lili) is the first artist to exhibit at Vic's Art Gallery, the new art space at Vic's Restaurant, located at the Rocks Hotel at Macau Fisherman's Wharf with her new exhibition *A Piece of Art, A Piece of Mind* on display until November 7.

If Alice Costa's career demonstrates anything, it is that life can have many chapters. For 26 years, she served as a judge at the Macau Court of First Instance. About three years ago, she decided to devote herself entirely to painting and since then, she has not looked back. Her first solo exhibition, *Flow*, held in January at Creative Macau, was a great success, selling almost half of the works on display and raising MOP128,000 for Orbis Macau.

Now, the artist is the first guest to exhibit at the new Vic's Art Gallery, an extension of Vic's Restaurant at the Rocks Hotel.

The exhibition *A Piece of Art, A Piece of Mind*, created specifically for this occasion, marks the gallery's official opening and presents a collection of entirely new works.

The exhibition's title reflects the artist's intention to offer the public not only visual works, but fragments of a state of mind. The paintings, which follow the abstract language that characterises her work, explore organic forms, textures and intense colours, whilst maintaining the sensory approach that defines her practice.

Alice describes her creative process as “an exciting, visceral and often unpredictable journey”, in which gesture and material carry as much weight as colour and composition.

「藝澤心靈」

澳門漁人碼頭萊斯酒店 – Vic's藝廊

展期至11月7日

免費入場

Vic's Art Gallery at Macau Fisherman's Wharf

Until November 7.

Admission is free.



她的作品屬於生物形態抽象畫流派，以風景、動植物及自然現象靈感，並透過非具象的形式對其進行重新詮釋。她運用厚塗、飛濺與層疊等技法，創造出模仿自然隨性特質的有機形態與流暢線條，藉此營造出觸感上的深度，並呈現天然的質感。

「我試圖在畫中捕捉的不僅是自然的影像，更是其本質，例如某個地方的氛圍、暴風雨的威力，森林的寧靜，」她解釋道。

自從全心投入繪畫以來，高麗斯的展覽行程便一直十分緊湊。今年，除了在澳門創意空間的展覽以及是次於Vic's藝廊的新展之外，她還參與了澳門葡人之家協會的「永遠銘記4月25日」聯展、香港Galleria 101080的「Flow+」聯展、AMAGAO藝廊的「YEAR FOUR EXHIBITION」四週年藝術展，以及洛陽白馬寺博物館的「此刻此地」展覽。

「我將於十月參加東京的一場聯展，十二月參加里斯本的另一場聯展，並於明年一月或二月與香港扶輪社合作參與一項慈善計劃，」高麗斯透露。



Born in Macau to a Portuguese father and a Chinese mother, Alice Costa graduated in Law from the University of Macau in 1994 and was appointed a judge at the Court of First Instance in 1997. It was in 2023 that she left the judiciary to devote herself full-time to painting, a passion she began to develop through participating in abstract painting workshops.

“It was very special, unlike anything I'd ever experienced before,” she recalls.

Her work, which falls within the genre of biomorphic abstraction, draws inspiration from landscapes, flora, fauna and natural phenomena, reinterpreting them through non-representational forms. The artist creates organic forms and fluid lines that mimic the spontaneity of nature, using techniques such as impasto, splashes and overlapping layers to create tactile depth and suggest natural textures.

“I try to capture not just the image of nature, but its essence – the feeling of a place, the force of a storm, the tranquillity of a forest,” she explains.

The artist's exhibition schedule has been busy since she devoted herself to painting. This year, in addition to the exhibition at Creative Macau and this new show at Vic's Art Gallery, the artist has taken part in group exhibitions at Casa de Portugal, in *Sempre April 25*; at Galleria 101080 in Hong Kong with *Flow+*; at AMAGAO Gallery in the *Year Four Exhibition*; and at the Buddhist Origin Art Museum – White Horse Temple, in Luoyang, in the exhibition entitled *Now and Here*. In 2025, she took part in the group exhibition *Impressions* at Casa de Portugal and in 22 at Creative Macau; whilst in 2024, her work was featured in the exhibition *21st Century*, also at Creative Macau.



追尋夢想

THE PURSUIT OF DREAMS

「澳門銀河」攜手當代知名雕塑藝術家高孝午呈獻《夢想之旅 @銀河度假：高孝午藝術展》
Galaxy Macau Unveils *Dream Voyage @ Galaxy Resort: Gao Xiaowu's Art Exhibition*

秉承持續豐富澳門藝術文化體驗的理念，「澳門銀河」攜手中國著名當代雕塑藝術家高孝午，於旗下時尚奢華購物地標銀河時尚匯呈獻《夢想之旅@銀河度假：高孝午藝術展》。展覽於即日起至11月17日展出，透過高孝午六組別具代表性的藝術作品，並以五大主題篇章，引領賓客反思夢想、成長、感恩與愛的意義，展開一段充滿啟發的心靈旅程。

展覽以「夢想」為主軸，透過五大主題篇章，引領觀眾探索人生不同階段的成長與體悟。從象徵希望與想像力的「夢想開端」，到頌揚個體獨特價值的「破格而行」；由回望初心、重新審視夢想的「夢迴初心」，到表達真摯謝意的「感恩共享」，最終以傳遞愛與情感連結的「愛意傳遞」作結，展現愛如何成為支撐夢想、連繫人與人之間的重要力量。

此外，是次展覽亦特別與澳門美術協會合作，邀請到6位澳門新晉藝術家，以及銀河時尚匯時尚品牌參與創作，分別為高孝午經典作品《未來夢想》迷你藝術雕塑注入獨特色彩與創意。在觀展以外，賓客只需購物滿額即可參與專屬小天使彩繪工作坊，親手為《未來夢想》迷你藝術雕塑添上專屬色彩，打造獨一無二的藝術珍藏，將夢想旅程中的美好回憶帶回家。

Galaxy Macau is proudly collaborating with acclaimed Chinese contemporary sculptor Gao Xiaowu to present *Dream Voyage @ Galaxy Resort: Gao Xiaowu's Art Exhibition* at Galaxy Promenade.

Running until November 17, the exhibition showcases six groups of Gao's representative works across five thematic chapters, inviting guests to reflect on dreams, personal growth, gratitude and love, while embarking on an inspirational journey of self-discovery.

The exhibition unfolds in five chapters that explore different stages of life and the pursuit of dreams. From the hope and imagination embodied in *Dreams Begin*, to the celebration of individuality in *Breaking the Mold*; to *Dreams Return*, which encourages visitors to reconnect with their original aspirations and re-examine their dreams, and *Gratitude Shared*, a tribute to sincere appreciation; the journey culminates in *Love Expressed*, illustrating how love serves as a powerful force that sustains dreams and strengthens meaningful connection.

Adding a distinctive, authentic local dimension to the exhibition, Galaxy Macau has partnered with the Macau Artist Society to invite six emerging Macau artists, alongside participating fashion and lifestyle



高孝午為中國當代極具代表性的雕塑藝術家，秉持「當下即是」的創作理念，從平凡人的情感、經歷與夢想中汲取靈感，以幽默溫暖且具親和力的藝術語言，探索城市生活、社會議題及人與人之間的情感連結。

除了藝術氣息濃厚的展覽外，「澳門銀河」亦為賓客精心打造夢想感滿載的打卡熱點。由10月1日起至11月19日，大型互動藝術裝置「夢想萌友」於明珠大堂登場，以閃亮靈動的大眼睛迎接每位賓客，帶領大家漫遊藝術與幻想交織的夢想世界，締造歡樂難忘的互動體驗。這隻栩栩如生的巨型「夢想萌友」在行李箱之中，彷彿真實小貓躍然眼前，萌態十足。

喜愛「夢想萌友」的賓客更可將這份夢想與萌趣延續回家，銀河時尚匯特別推出限量三款盲盒公仔，購物滿額即可換領，將這份充滿療癒與歡樂的夢想回憶珍藏帶回家。

brands from Galaxy Promenade, to reinterpret Gao Xiaowu's iconic *Future Dreams* in mini sculpture. Through their own artistic expression, each collaborator imbues the work with unique colours, creativity and perspectives. In addition, guests are invited to express their talent at the Colour Your Angel Workshop, where they can personalise a *Future Dreams* mini sculpture with their own creative touch, transforming it into a one-of-a-kind artistic keepsake and bringing home a treasured memory from their dream voyage.

One of China's most recognised contemporary sculptors who is widely recognised for the philosophy of "the moment that is" and the practice of "popular arts", Gao Xiaowu seeks inspiration from the experiences, emotions and aspirations of ordinary people. Through a visual language characterised by humour, warmth and accessibility, Gao explores urban life, social issues and human connection, while conveying a strong sense of empathy and public engagement.

Extending the exhibition's spirit of imagination, art and wonder beyond the gallery space, Galaxy Macau also presents *Dream Friend*, a large-scale sculptural installation of a mechanical plush cat at Pearl Lobby until November 19.

Nestled inside a giant suitcase, the larger-than-life feline delights guests with playful movements and lifelike interactions throughout the day. *Dream Friend* brings to life a whimsical world where art and fantasy intertwine, creating an unforgettably immersive and highly shareable experience for guests of all ages.

Galaxy Promenade has also launched a collection of three limited-edition *Dream Friend* blind-box figurines, available for redemption with qualifying purchases, allowing visitors to relive the joy of their dream-filled journey with this treasured keepsake.



拘禁與自由

CONFINEMENT & FREEDOM

「全藝社新會員個展計劃」：《載體・狂瀾》——陳文建個人作品展

Chan Man Kin presents his solo exhibition *Vessel – Raging Waves* at The Portuguese Bookshop

展期至10月22日 | Until October 22 | 11am - 7pm

葡文書局畫廊正在舉辦由澳門全藝社主辦的「全藝社新會員個展計劃」之《載體・狂瀾》——陳文建個人作品展。本次展覽由呂澤強策劃，精選了陳文建近年藝術生涯中極具代表性的系列創作，系統性地梳理出一條從具象寫實出發、逐步拆解既有形態，並最終抵達奔騰不息之純粹抽象的視覺演化脈絡。

具備扎實學院派背景的陳文建，其創作轉向源於疫情期間反覆拆解網購包裹的日常經驗，隨後在澳門大學視覺傳播碩士課程的推動下，他將繪畫母題聚焦於理性秩序的「盒子」與具有生命感且易腐的「桃子」。兩種質地截然不同的物件在畫面中強制並置，映射出理性與感性、禁錮與自由等內在衝突。展覽作品從充滿內在張力的《盒子與桃子》出發，演化出在秩序中植入神祕火焰以指向邊界外溢的《盒子》系列、徹底放下控制並採用身體性潑灑以釋放原始能量的《核變》系列，最終抵達擺脫一切具體物象、讓顏料在重力與偶然性下自行產生能動性的《狂瀾》系列，完成了從「看物」到「觀心」的精神超越。

陳文建的繪畫語彙，巧妙交融了美國抽象表現主義的狂放筆觸，以及嶺南畫派「撞水撞粉」的技法經驗，在物質材料的行動中保留了東方繪畫對氣韻與生命流動的關注。這場展覽記錄了藝術家對邊界、變異與釋放的持續追問，誠邀各界親臨現場，跟隨畫筆穿越物質燃燒與形體裂變的圖像迷宮，感受由抽象巨浪所構成的精神空間。

本次展覽由澳門澳門全藝社（AFA Macau）主辦，澳門特別行政區政府文化發展基金贊助，並由葡文書局協辦。

The Portuguese Bookshop Gallery is hosting Chan Man Kin's solo exhibition *Vessel – Raging Waves*, the first of the *AFA New Members Solo Exhibition Series*, organised by local art collective Art for All Society.

Curated by Andre Lui, this solo exhibition features a selection of representative pieces from different periods of Chan's career, systematically tracing his artistic evolution from figurative realism, through the deconstruction of established forms, to an unceasing state of pure abstraction.

Chan possesses a solid foundation in academic painting. The transformation in his artistic practice originated in a mundane experience of unsealing parcel boxes during the COVID-19 pandemic, which later propelled him to further his studies in the Master's Programme in Visual Communication at the University of Macau.

He subsequently focused his visual motifs on the “box”, which represents rational order, and natural forms like “peaches”, which evoke vitality and perishability. Forcing these fundamentally different elements into the same field of vision creates a powerful psychological tension, reflecting his unresolved inner contradictions between reason and emotion, confinement and freedom.

The exhibition invites viewers to journey through the multi-layered dimensions of Chan's practice, starting from the internally charged *Boxes and Peaches*, moving towards *The Box* series where mysterious flames signify inner conflict and the overflow of boundaries, passing through *Nuclear Fission* where control is relinquished to embrace primal forces through physically engaged processes, and ultimately arriving at *Raging Waves* where the canvas is liberated from all recognizable objects, allowing the material to transform through gravity and chance, completing his profound passage from “seeing the object” to “contemplating the mind.”

Chan's visual vocabulary beautifully converges Eastern and Western artistic traditions, seamlessly blending the vigorous brushwork of American Abstract Expressionism with the traditional “juam-shui” and “juam-fan” (water and powder infusion) techniques of the Lingnan School of painting. Through these physically engaged material practices, he successfully preserves the rhythmic vitality and spiritual contemplation inherent in Eastern pictorial traditions.

This visual journey records the artist's sustained interrogation of boundaries, mutation, and release. Viewers are warmly invited to follow his brush from a stable scene of observational painting, through an image-labyrinth of burning matter and fractured forms, before ultimately entering a spiritual space formed by immense waves of abstraction.

The exhibition is organised by AFA Macau, sponsored by the Cultural Development Fund of the Macao SAR Government, and supported by the Portuguese Bookshop.

藝術樂園 Artistic Playground

澳門雅辰酒店與 Amagao 藝廊攜手呈獻

《構玩樂園・重返童趣的奇幻場景——歐俊軒個人作品展》

Artyzen Grand Lapa Macau and Amagao Gallery Present
'ROAM IN PLAY and WE CAN FLY' by Au Chon Hin

A Visual Adventure
To Rediscover Joy

展

覽由澳門雅辰酒店、Amagao藝廊及澳門1844攝影藝術空間聯合主辦，並由澳門1844攝影藝術空間策展人楊文彬先生及Amagao藝廊總監兼策展人馬偉達先生攜手策劃，呈獻澳門設計師及藝術家歐俊軒個人作品展《構玩樂園・重返童趣的奇幻場景》。展覽於2026年9月18日至10月18日在Amagao藝廊舉行，展出逾50件涵蓋平面及立體創作的作品，邀請不同年齡的觀眾走進一個由藝術、玩樂與想像力交織而成的繽紛世界。

展覽從「玩」出發，探索設計、空間與人的互動，引導人們重新感受身處的環境，同時打造一個開放的創作場域，鼓勵觀眾以自己的方式隨意參與，並以自己的方式理解和詮釋作品。

展覽開幕儀式成功舉行，由一眾澳門文化、創意及社區界別代表，連同藝術家、策展人及主辦單位代表共同出席剪綵及祝酒儀式。是次展覽獲澳門特別行政區政府文化發展基金資助，於澳門雅辰酒店大堂的Amagao藝廊舉行，將藝廊轉化為一個充滿活力的「樂園」，讓作品不只是被觀看、觸摸、探索及親身體驗。

Artyzen Grand Lapa Macau, Amagao Gallery, and 1844 Macau Photography Art Space Association, jointly present ROAM IN PLAY and WE CAN FLY, a solo exhibition by Macau designer and artist Au Chon Hin. The exhibition is curated by Mr. leong Man Pan, Curator of 1844 Macau Photography Art Space, and Mr. Victor Marreiros, Director and Curator of Amagao Gallery.

On display at Amagao Gallery at Artyzen Grand Lapa Macau, the exhibition features more than 50 works spanning two- and three-dimensional formats, inviting visitors of all ages to explore a colourful world shaped by art, play and imagination.

The exhibition also explores the relationship between play, design and the way people experience their surroundings, creating an open environment that encourages visitors to engage with the works and interpret them in their own way.



《構玩樂園・重返童趣的奇幻場景——歐俊軒個人作品展》
展覽日期2026年9月18日至10月18日
展覽地點：Amagao 藝廊・澳門雅辰酒店大堂
主辦單位：澳門雅辰酒店・Amagao 藝廊 及 澳門1844攝影藝術空間協會
資助：澳門特別行政區政府文化發展基金
入場：免費

‘ROAM IN PLAY and WE CAN FLY’ Exhibition by Au Chon Hin
Date: 18 September to 18 October 2026
Venue: Amagao Gallery, Lobby, Artyzen Grand Lapa Macau
Organisers: Artyzen Grand Lapa Macau, Amagao Gallery, and 1844 Macau Photography Art Space Association
Funded by: Cultural Development Fund of the Macao SAR Government
Admission: Free



《構玩樂園・重返童趣的奇幻場景》的核心概念，是讓大家重返童年時那份率真而自由的創作狀態。小時候的創作源於好奇，而非規則；透過鮮明色彩、幾何形態、玩味物件及開放式場景，歐俊軒構建出一個充滿想像力的奇幻空間，讓創意不受框架所限，自由延伸。

家庭及小朋友可探索從迷你到放大版本的各種形態與積木，而鮮明的裝置、豐富的色彩及細節亦令展覽每一個角落都充滿活力，打造極具「打卡」元素的視覺空間。除畫作及印於畫布、亞克力板及金屬上的作品外，展覽亦展出多件立體作品、雕塑及互動元素並設有海報、明信片、袋子及其他展覽相關產品，讓觀眾將這份創意帶回家。

「一直以來，我主要都是以設計師的身份為其他人創作。這一次，我想停下來，為自己創作一些東西。」澳門設計師兼藝術家歐俊軒表示：「於是我開始回想童年。那時候，我們畫畫、玩耍、拼搭物件，不太在意規則，只是因為好奇、因為開心而創作。所以，我重新回到『玩』這個概念，將童年的記憶、幾何形態及色彩轉化成今天的《構玩樂園》。我希望大家走進這個空間時，可以暫時放下日常生活中的規則，重新找回一點想像、一點好奇，以及我們曾經擁有的那份純粹快樂。」

「從策展的角度而言，我認為這個展覽並不只是帶大家重拾童趣的玩樂體驗，其意義其實遠超於表面的童年愉悅。」澳門1844攝影藝術空間協會會長兼策展人楊文彬表示：「我希望借意大利建築師及設計理論家Andrea Branzi的觀點來理解這次展覽。設計的力量並不只是創造一種風格或形式，而是建立假設、場景及開放的世界。在《構玩樂園》中，『玩』成為一種創作工具，讓我們重新思考既有的生活方式，以及人與物件、空間和彼此之間的關係。我希望大家可以放鬆下來，主動參與，在這個藝術樂園中重新找回屬於自己的好奇心與想像力。」

歐俊軒是澳門當代設計及藝術界備受認同的設計師之一，其創作力量源於敏銳的視覺觸覺，以及對文化的批判性思考。他是 UNTITLED MACAO 創辦人兼創意總監、國際平面設計師聯盟（AGI）會員、澳門設計師協會理事長及深圳市平面設計協會副主席。其創作涵蓋品牌形象、視覺傳意、展覽策劃及空間體驗，持續探索設計與藝術之間的界限。他曾與Adobe及Apple等國際知名品牌合作，作品亦曾獲 NYC ADC、D&AD、Tokyo TDC、Young Guns及澳門設計大獎等國際及本地平台認可。

At the heart of ROAM IN PLAY and WE CAN FLY is the idea of returning to the innocence of childhood, when creativity was driven by curiosity rather than rules. Through bold colours, simple geometric forms, playful objects and open-ended scenarios, Au Chon Hin builds a fantasy scene in which imagination is free to move and creativity has no fixed boundaries.

Families and children can explore shapes and blocks presented in both miniature and blown-up sizes, while the installations and colourful details create an inviting, highly Instagrammable setting with photo opportunities around almost every corner. Alongside paintings and prints on canvas, acrylic and metal, there are sculptures and interactive pieces. Posters, postcards, bags and other exhibition-related items are also available for visitors to take home.

“Throughout my career, I have mainly created as a designer for others. This time, I wanted to pause and create something for myself,” said Au Chon Hin.

“I began to think back to childhood, how we drew, played and built things without worrying too much about rules. We simply created because we were curious and because it made us happy. So I returned to the idea of ‘play’, transforming those childhood memories, geometric forms and colour into what has become ‘Roam in Playland’. I hope that when you enter this space, you can step away from the rules of everyday life and rediscover a little imagination, a little curiosity and the pure joy we once had.”

“From a curatorial perspective, this exhibition is not simply about the pleasure of returning to childhood. Its significance goes beyond the surface of childlike delight,” said Ieong Man Pan, President of 1844 Macau Photography Art Space Association and Curator.

“Drawing on the ideas of Italian architect and design theorist Andrea Branzi, the exhibition considers design not only as a creation of form, but as a way of constructing hypotheses, scenarios and open worlds. Play becomes a creative tool that challenges established ways of living and encourages us to reconsider how we interact with objects, space and one another.”

Au Chon Hin, one of the most recognisable designers in Macau’s contemporary design and art landscape, derives his creative force from his acute visual instinct and cultural criticality. He is the Founder and Creative Director of UNTITLED MACAO, a member of the Alliance Graphique Internationale (AGI), Member of the Board of the Macau Designers Association and Vice Chairman of the Shenzhen Graphic Design Association.

His work spans brand identity, visual communication, exhibition curation and spatial experience, often challenging the boundaries between design and art. He has collaborated with Adobe and Apple, and his work has received recognition from international platforms including NYC ADC, D&AD, Tokyo TDC, Young Guns and the Macau Design Award.



轉瞬即逝的美 A Fleeting Beauty

António Duarte Mil-Homens 安千民的攝影展，選在他七十七歲壽辰當日開幕。展覽匯集一系列攝影作品，邀請觀眾沉浸日出與日落那轉瞬即逝的美，而攝影地的葡萄牙是絕佳的首選場景。這場展覽之所以意義額外特殊，是因為António與澳門葡人之家協會有深厚的情誼。多年來，他積極參與協會舉辦的各項活動，並對澳門文化生活的活化作出重要貢獻。他亦曾開設數個攝影課程和工作坊，傳授專業知識，培育新一批攝影藝術愛好者並啟發一代又一代攝影師，從而進一步鞏固了與澳門葡人之家協會的聯繫。

安千民於1949年10月9日出生於里斯本。他主要靠自學成才，並於1974年4月25日——也就是他拥有第一台相機的日子——開始定期進行攝影創作。除了修完葡萄牙攝影藝術協會（Portuguese Association of Photographic Art）開設的專業課程外，他也參加了各類數位攝影工作坊。作為一位閱歷極其豐富的葡萄牙攝影師，他的職業生涯跨越了52年，涉足領域從新聞攝影、時事報道到科學攝影，不一而足。他的作品涵蓋了廣泛的領域，包括教學與研究、出版、廣告、各類活動與盛會、體育、美食、化妝品、時尚、紡織、汽車、電信、玻璃與水晶製品以及企業攝影等，拍攝形式也從攝影棚創作延伸至空拍。

他的創作履歷包括27場個人展覽，並參與了37場攝影與藝術聯展。他曾在各類攝影比賽中獲獎（儘管他早已不再參賽），同時也曾擔任其他賽事的評審。自1989年以來，他組織並教授了52期攝影課程，此外還舉辦了許多專題工作坊。他的作品已收錄於數十本出版書籍中。寫作——尤其是詩歌創作——是他的另一項嗜好；迄今為止，他已出版了三部著作。繪畫於2020年新冠疫情期間走進了他的生活；自那時起，他已分別於2020年和2022年在澳門舉辦了兩次畫展。

The exhibition 'Sunset, Moonrise...' by António Duarte Mil-Homens, on display at Casa de Portugal and inaugurated on October 9, the day of his 77th birthday, brings together a collection of photographs that invite visitors to contemplate the fleeting beauty of sunrises and sunsets, with Portugal as the privileged scenic backdrop.

This exhibition carries a particularly special meaning due to the strong bond the photographer has maintained with the Casa de Portugal in Macau. Over the years, António has actively participated in initiatives promoted by the Association and contributed significantly to the enrichment of Macau's cultural life. His connection to the Casa de Portugal has also been reinforced through the numerous photography courses and workshops he has taught there, sharing knowledge, nurturing new enthusiasts of the photographic arts, and inspiring successive generations of photographers.

António was born in Lisbon in 1949. Essentially self-taught, he began photographing on April 25, 1974 - the day he held his first camera in his hands. In addition to completing the professional course offered by the Portuguese Association of Photographic Art, he attended various digital photography workshops.

Arguably one of the most diversely experienced Portuguese photographers, his career spans over 52 years and ranges from photojournalism and news reporting to scientific photography. His work covers a wide array of fields, including teaching and research, publishing, advertising, events and spectacles, sports, food, cosmetics, fashion, textiles, automotive, telecommunications, glass and crystal, and corporate photography...from studio work to aerial photography.

His portfolio includes 27 solo exhibitions and participation in 37 group photography and art shows. He has won awards in various competitions and has served on the juries of others.

Since 1989, he has organized and taught numerous photography courses and workshops, and his work has been published in dozens of books. Writing - primarily poetry - is another of his pursuits; he has published three books to date. Painting entered his life in 2020, during the COVID-19 pandemic; he has since held two exhibitions, in 2020 and 2022, both in Macau.

日落，月升... 'Sunset, Moonrise...'

文 by António Duarte Mil-Homens,

澳門葡人之家協會 Casa de Portugal

展期至11月8日 Until November 8

目的地澳門
DESTINATION
MACAO

Paul French

作家 AUTHOR
WWW.CHINARHYMING.COM《在澳門》——Charles A Gunnison
(1892年)

今次我們將時間再往回撥一點，探尋誰是 Charles A Gunnison？他為何會在1887年來到澳門？而他幾年後回到美國所寫的短篇小說《在澳門》，又向我們透露了當時這座殖民地小城的何種面貌，為何值得一讀？

Gunnison (1861—1897) 是一位早慧的年輕人，既是作家、詩人，也是素描畫家。1879年，年僅18歲的他從三藩市的家中出發，徒步橫跨至東部沿海地區，北上抵達魁北克的蒙特利爾，隨後經由巴拿馬和中美洲返回加州。1882年，他離開美國前往歐洲進行長期訪問。隨後在1886至1887年期間，他啟程前往中國及日本，並曾在途中造訪澳門，短暫停留。

他的寫作生涯始於幾部暢銷的西部小說，這為全球旅行提供了資金。沿途，他透過為家鄉的報紙撰寫遊記來賺取收入，例如《日本假日之旅》《中國兩週記》等。都是相當標準的遊記。然而，他那部由自己位於三藩市的商業出版公司自資出版的短篇小說《在澳門》卻截然不同，而且更難以解讀。

當年，Gunnison抵達澳門後，入住位於南灣大馬路的興記酒店。酒店於1878年才剛開幕，鄰近輪渡碼頭，由華人企業家佩德羅·梁興記經營。作為一名有抱負的詩人，Gunnison專程前往白鴿巢公園向賈梅士致敬。隨後，他遊覽了大三巴牌坊和西望洋山等旅遊景點。葡式帽、人力車以及來自果阿的殖民地警察，都令他著迷。當然，他也在「一家看起來像三藩中餐館的地方」玩番攤遊戲，輸了不少錢。簡言之，和當時許多旅居者一樣，Gunnison被古老的澳門深深吸引。

後來，他寫下了《在澳門》……故事中，年輕的美國人Robert Adams居住在香港，但他的未婚妻Priscilla是被澳門一個經濟拮据的葡國貿易家族所收養的孤女。Robert乘船來澳門見她。

他抵達的是一個正在走向衰落的城市，正如書中所言，這是「屬於過去、貧窮與驕傲」的城市。這裡有南灣大馬路上的海濱長廊、總督官邸內的塔蘭泰拉舞會，像葡萄牙一樣晚餐很晚，但在商業上卻幾乎停滯不前。在香港日益壯大的陰影下，澳門正陷於停滯。在這裡，年輕的葡萄牙「貴族青年」Dom Pedro對Robert「充滿了嫉妒的狂熱」，認為Priscilla理應屬於他。

Gunnison在故事中詳細描繪了澳門的一個星期日——「殖民地中一星期最好的一天」。來自香港的一日遊旅客讓全城熱鬧起來，到處都有人野餐，人們盛裝打扮前往教堂。然而，光鮮外表之

下，Gunnison筆下的澳門卻是一個充斥著小肚雞腸的嫉妒、怨恨、賭債和謀殺計劃的暗湧之地。在他略顯華麗的辭藻中，這裡宛如「一把鑲嵌著寶石的威尼斯匕首，致命的劇毒與邪惡隱藏其中」。

Dom Pedro將Robert誘騙至一家番攤館。書中對番攤的描寫細緻入微，足以讓澳門老賭場的愛好者們津津樂道。Dom Pedro輸得精光後，Robert決定離開，獨自夜遊舊城區，前往大三巴牌坊。在那裡，一名身穿斗篷的刺客企圖刺殺他。他受傷倒地，而Priscilla則被綁架至氹仔附近的一艘海盜船上。與此同時，一場強颱風正逼近澳門。再多說就要劇透了，但澳門從一個倦怠沉悶的城市驟變為充斥著危險與罪惡的險境；寧靜即將被狂風暴雨打破，這種轉折迅速又出人意料。這也反映了當時許多關於澳門的聾人聽聞的新聞報導。

Gunnison有意模仿了所謂「草蜢圖書館」(Grasshopper's Library) 風格的敘事手法。這是一種浪漫的歐洲文學流派，由法國作家阿爾豐斯·都德在其1866年的小說集《磨坊書信》中開創。在他的故事中，「草蜢圖書館」是一個虛構的、充滿田園寧靜與陽光的地方，但黑暗與死亡卻隨時會毫無預兆地降臨。Gunnison將《在澳門》的副標題定為「一個來自『草蜢圖書館』的故事」。

這是一種看似輕鬆隨意、漫無目的的田園故事類型，講述一些地點看似平靜祥和，實則暗藏著不為人知的真相。作者用細膩的描寫吸引讀者，營造出安全感，隨後劇情急轉直下。你會感覺到Gunnison正帶著你遊覽澳門，感受它在世紀之交的頹敗魅力和地中海式的慵懶氣息，然而最終揭開的，卻是一個充斥著謀殺陰謀的險地。

這種「草蜢圖書館」式的風格在書寫澳門時效果極佳。起初，我們完全沉浸在Gunnison對這座殖民地大加著墨的遊記式描寫中，以至於忘卻了Robert的單純、Dom Pedro的貪婪，以及Priscilla的脆弱。然後，我們猛然被捲入危機之中。而這一切，僅僅花了三十頁左右的篇幅。當然，這正是歷史上關於澳門敘事的核心精髓——看似平慵懶平靜的外表下，隱藏著貪婪的本質。

如今《在澳門》已基本上被世人遺忘，Gunnison本人的遭遇亦令人惋惜。1897年，正當他即將聲名大噪之際，卻在家鄉三藩市接受闌尾切除手術時不幸離世，年僅36歲。這段戛然而止的短暫人生，也堪稱一部「草蜢圖書館」式的傳奇故事。

《在澳門》可於Gutenberg.org 下載
<https://www.gutenberg.org/ebooks/18658>

Charles A. Gunnison's *In Macao*
(1892)

Looking a little further back in history, this column asks: who was Charles A. Gunnison? Why did he come to Macao in 1887? And what does his short story, written a few years when he returned to America, *In Macao*, tell us about the colony back then and make it worth reading?

Gunnison (1861–1897) was a precocious young man. A writer, poet, and sketch artist. In 1879, just 18, he trekked from his San Francisco home, across to the Eastern seaboard, up to Montreal and Quebec before returning to California via Panama and Central America. A few years later, in 1882, he left America on an extended visit to Europe. And then in 1886-1887 embarked for China and Japan, stopping off for a sojourn in Macao along the way.

He began his writing career writing several popular Westerns that funded his travels. He made money along the way writing travelogues for the newspapers back home - *A Holiday Trip to Japan, A Fortnight in China...* Fairly standard fare. But his short story *In Macao*, self-published by his own Commercial Publishing Company of San Francisco, is something rather different and much harder to interpret.

Gunnison arrived and checked-in to the Hing Kee Hotel on the Grand Praia. It had just opened in 1878, close to the steamship pier, and was run by the Chinese entrepreneur Pedro Leong Hing Kee. As an aspiring poet, Gunnison paid homage at the gardens of Camões. Then the tourist attractions of the ruins of St Paul's and Penha Hill. Portuguese hats, rickshaws and Goan colonial policemen all fascinated him. Of course he lost some money at fan-tan in a place 'that looks like a Chinese restaurant in San Francisco'. Gunnison was, in short and like so many sojourners of the time, charmed by old Macao.

And then he wrote *In Macao*.... Robert Adams is a young American. He resides in Hong Kong but is engaged to Priscilla, an orphan adopted by a financially-straitened Portuguese trading family in Macao. He travels across to see her.

He arrives in a Macao down-on-its-uppers, a city we are told 'of the past, of poverty and pride'. There are promenades on the Praia Grande, tarantella dances at the Governor's Mansion, late dinners in the Portuguese style, but little else going on commercially. Macao is stagnating in Hong Kong's growing shadow. Dom Pedro, a young Portuguese "fidalgo", is 'full of the fever of jealousy' believing Priscilla should be his by rights.

Gunnison details a Macao Sunday - 'the best day of the week in the colony'. Hong Kong day-trippers jolly up the town, picnics occur, people are gayly dressed for church. But under the surface Gunnison's Macao is a seething mass of petty jealousies,

resentments, gambling debts and murderous plans. The colony appears to Gunnison, in somewhat purple prose, as the 'jewel-set sheath of a Venetian dagger with its poison and death-dealing wickedness hidden.'

Dom Pedro lures Robert to a fan-tan parlour, intricately described for aficionados of old Macao gambling houses. As Dom Pedro loses massively, Robert leaves and takes a nighttime walk through the old town to the ruins of St Paul's where a cloaked assassin attempts to kill him. Robert lies wounded as Priscilla is kidnapped and held for ransom aboard a pirate junk off Taipa while a massive typhoon approaches the city. Any more would be a spoiler, but the switch from Macao as a city of lassitude and torpor to one of danger and villainy, of calmness about to be interrupted by ferocious winds, is swift and unexpected. Though it is reflective of so much contemporary sensationalist journalism about Macao.

Gunnison knowingly imitated the so-called "Grasshopper's Library" style of storytelling. A romantic, European genre pioneered by the French writer Alphonse Daudet in his 1866 collection *Lettres de mon moulin* (Letters From My Windmill). In his stories the "Grasshopper's Library" is an imaginary place of pastoral calm and sunlight, but where darkness and death can appear instantly and unexpectedly. Gunnison subtitles *In Macao - A Story from the 'Grasshopper's Library.'*

It's a genre of seemingly whimsical and meandering tales of bucolic locations that suddenly reveal hidden truths below the surface. The descriptive prose lures you in, proffers a sense of security before a sudden twist. You feel Gunnison is taking you on a tour of Macao in all its turn-of-the-century decrepit charm, it's familiar Mediterranean-seeming languor, only to reveal it as a site of homicidal intent.

The Grasshopper's Library-style works superbly well when writing about Macao. We are initially so carried away with Gunnison's richly illustrated travelogue of the colony that we forget Robert's naivety, Dom Pedro's venality, and Priscilla's vulnerability until it is too late. We are then swept up in their perils. And all in just 30 or so pages. And of course that one essence of the historic Macao narrative - the languorous exterior obscuring a hidden venality within.

In Macao is largely forgotten now. Gunnison too sadly. Just as he was about to achieve a wide fame he died on an operating table in his native San Francisco having his appendix removed in 1897. He was just 36. A career cut tragically short and somewhat of a "Grasshopper's Library" of a personal tale too.

In Macao is available to download on Gutenberg.org
<https://www.gutenberg.org/ebooks/18658>



重釋傳統

REINTERPRETATIONS OF TRADITION

文 BY GINNIE

美高梅「獅藝文化週2026」匯聚獅藝傳承人與當代藝術家，重新詮釋醒獅文化

MGM "Lion Dance Festival 2026" brings together Lion Dance masters and contemporary artists to reinterpret Lion Dance culture



作為澳門推動醒獅文化發展的重要平台，美高梅以《獅承不息——華人身生活中的獅文化》為核心，推出「獅藝文化週2026」，透過展覽、公共對談、非遺體驗、工作坊及國際賽事，展示醒獅文化如何在當代持續演變與發展。活動於媽閣塘片區海事工房一號舉行，與年度盛事「獅王爭霸國際賽2026—美高梅盃」共同呈現美高梅十六年來推動醒獅文化傳播、創新及國際交流的成果。

澳門作為海上絲綢之路的重要節點，見證醒獅文化由嶺南遠播至世界各地，成為全球華人的共同文化記憶。本年度展覽首次匯聚來自馬來西亞、廣州、佛山、香港及澳門的四位獅藝傳承人，以及五位當代藝術家，以九件作品呈現醒獅文化由傳統工藝走向當代創作的不同面貌。展覽不僅展出傳統獅藝作品，亦邀請來自紡織藝術、街頭藝術、裝置藝術及霓虹藝術等領域的創作者，以各自的創作語言重新演繹醒獅文化。同場亦特別解構傳統獅頭製作的「紮、撲、寫、裝」四大工序，讓公眾深入了解獅頭製作背後的工藝智慧與匠人精神。

作為今年「獅藝文化週」的新亮點，美高梅首度推出《非遺符號·新象》Podcast系列，以文化命題為主軸，透過當代藝術家的對話，探討非遺文化如何被重新理解及轉化。

配合10月10日至11日舉行的「獅王爭霸國際賽2026—美高梅盃」，美高梅推出《非遺符號 · 獅王茶話》系列，邀請來自馬來西亞、廣東、佛山及香港的獅藝傳承人齊聚澳門，分享各地獅藝文化的發展脈絡、工藝特色及時代變遷。分享嘉賓包括：蕭斐弘（馬來西亞國家工匠大師）、趙偉斌（國家級非遺「廣東醒獅」代表傳承人）、黎婉珍（國家級非遺「佛山獅頭」代表傳承人）和許嘉雄（香港獅頭及紮作代表）。

活動特別結合澳門非遺體驗，包括土生葡人「肥茶」及澳門漁民口頭文化「鹹水歌」，透過美食、歌謠及文化分享，展現澳門「以中華文化為主流、多元文化共存」的文化特色。從醒獅文化到肥茶習俗，從嶺南工藝到漁民歌謠，《非遺符號 · 獅王茶話》呈現澳門非遺文化的多樣性，以及不同文化長期交流融合所形成的城市精神。

文化週期間亦舉辦多場互動體驗活動，包括：傳統小獅頭DIY工作坊、醒獅套路工作坊和醒獅迷你獅鼓DIY工作坊。讓市民及旅客透過親身參與，從體驗中認識醒獅工藝與文化精神，感受非遺文化的活力與魅力。

十六年來，美高梅持續推動醒獅文化的傳承、創新與國際化發展，並透過賽事、展覽、藝術創作及公眾參與，讓非遺成為當代文化力量。

Throughout September and October MGM Macau hosted its annual “Lion Dance Festival 2026”, featuring exhibitions, public talks, intangible cultural heritage experiences, interactive workshops, and international competitions, the month-long program explored the ongoing evolution of lion dance culture and its relevance in contemporary society. The festival was held at Navy Yard No. 1 in the Barra District and culminated with “The 13th International Lion Dance Championship 2026 – MGM Cup” in October.

Lion dance culture has become a shared cultural memory among Chinese communities across the globe. This year, the “Lion Dance Culture in Chinese Life” exhibition brought together four lion dance master inheritors from Malaysia, Guangzhou, Foshan and Hong Kong, alongside five contemporary artists for the first time. Through nine lion-head-inspired artworks, the exhibition traced the evolution of lion dance heritage from traditional craftsmanship to contemporary artistic expression, offering the public an in-depth appreciation of the exquisite craftsmanship behind this time-honored art form.

As a new highlight of this year’s festival, MGM presented a podcast series of “The Living Artifact: New Era”. Focusing on contemporary cultural discourse, the podcasts brought together contemporary artists in conversation to explore how intangible cultural heritage can be reinterpreted, reimaged, and transformed for contemporary audiences.

“The Living Artifact: Lion Talk” series invited lion dance cultural inheritors to Macau to share insights into the development, craftsmanship, and evolution of lion dance traditions across different regions, including Siow Ho Phiew (Malaysia National Master Craftsman), Zhao Weibin (National Representative Inheritor of Guangdong Lion Dance Intangible Cultural Heritage), Li Wanzhen (National Representative Inheritor of Foshan Lion Head Craftsmanship Intangible Cultural Heritage), and Hui Ka Hung (Hong Kong Lion Head and Traditional Bamboo Framework Craftsmanship Representative).

For the past 16 years, MGM has remained committed to the preservation, innovation, and international development of lion dance culture through competitions, exhibitions, artistic collaborations, and public engagement initiatives, continuing to transform intangible cultural heritage into a dynamic force in contemporary culture.



蕭斐弘 Siow Ho Phiew

馬來西亞國家工匠大師
Malaysia National Master Craftsman

As a second-generation Chinese Malaysian, my initial understanding and knowledge of traditional culture originally came from observing it from the sidelines as an outsider, especially when it comes to dragon and lion dance culture. I had only seen it from a distance during my childhood days.

Starting in my youth in 1974, I officially began engaging with, studying, and immersing myself deeply in this traditional art form. Later on, I devoted myself entirely to the craft by founding Wan Seng Hang Lion & Dragon Arts, turning my passion into a lifelong commitment.

Throughout the production process, I have always adhered to the principle of “innovating tradition without ever losing its roots.” I have been meticulous in both the selection of authentic raw materials and the precise execution of traditional design styles, which have become the defining core of my brand today.

Along this path of passing down the art, my biggest challenge is inevitably becoming a target for others to copy. Yet, far from being bothered, I am actually delighted by it - because imitation is the ultimate proof of my strength and ability!

The transition of traditional grassroots culture into a globally recognized and shared international heritage represents, without a doubt, a major cultural breakthrough. Yet, looking at the bigger picture of preserving this heritage, I often feel a sense of helplessness, as true protection is far beyond what an individual can achieve. Facing this reality, I choose to go with the flow and continue finding quiet joy in my own craft. I have evolved from a simple individual passion - finding self-fulfillment and joy by myself - to bringing shared joy and appreciation to a much broader global audience today.

Speaking of MGM’s exhibition, I am deeply grateful to the organizers for their recognition and support of Chinese culture, which has given my work the opportunity to be showcased on the international stage. I hope my artistic journey can demonstrate to the world that artistic creation has no bounds and no limits.

作為馬來西亞第二代華裔，我最初對傳統文化的了解，可以說是一種從旁取之，尤其是龍獅文化，我小時候只是見過而已。1974年少年時期開始，我正式接觸、學習和沉浸在龍獅技藝中。再後來，我全身心投入，開創了「萬勝行」，將這份熱愛轉化為一生的事業。

我在製作過程中，始終堅持一個原則：「傳統創新、不離其根」。無論在原料選用或風格設計上，我都有自己的執著，這也逐漸成為我品牌獨一無二的核心特色。在傳承這門藝術的路上，我最大的挑戰莫過於成為他人仿抄的對象。然而我不覺得困擾，反而覺得很欣慰，因為被模仿是對我能力的終極證明！

傳統草根文化能一舉躍升為國際共享的文化，這是很大的突破。但是，我常感到一種無奈，因為保護這項文化遺產遠遠不是我一個人力所能及的。對此，我選擇順其自然，繼續在自己的工藝中尋求寧靜和快樂，而我個人也從過去單純尋求自樂，演變為如今與眾同樂。

在這裏，我非常感謝MGM對中華文化的認可與支持，讓我的作品有機會登上國際舞台展示。我希望我的藝術歷程能向世人證明：藝術創作，永無止境。



我是佛山獅頭國家級傳承人、兩百年「黎家獅」第五代傳人黎婉珍。這次受邀為澳門美高梅創作《雄鷹展翅之劉備獅》，我用經典的明黃與朱紅展現神韻，並將獅角改為展翅雄鷹，寄託大展宏圖的寓意。

我佛山獅頭以「扎、撲、寫、裝」四道基本功為核心，融入了三國英雄的精神。近年雖引入薄竹篾、雷射紙甚至3D列印等現代材料，但手藝的精神底蘊始終沒變。它連結著節慶舞獅，更繫著海外華人的鄉愁，我們看到它，就像聽到了家鄉的聲音。

我從小在竹篾、紗紙與顏料香氣中長大，那時為了幫忙母親貼補家用，獅頭工藝自然成了我的童年玩伴。16歲正式踏入這行後，我有幸參與電影《獅王爭霸》的獅頭製作，看著自己的作品搬到了大螢幕上，那份震撼至今難忘。

雖然這條路歷經行業低谷與改行迷茫，但也讓我真正體會到母親說「學一門手藝好傍身」的深意。2008年佛山獅頭獲評國家級非遺後，我於2013年成立工作室，希望能把這門手藝好好傳下去。幾十年來，我始終相信手藝不分男女，作品自己會說話。只要還能做，我就會繼續做下去。



黎婉珍 Li Wanzhen

國家級非遺「佛山獅頭」代表傳承人
National Representative Inheritor
of Foshan Lion Head Craftsmanship
Intangible Cultural Heritage

I am a national-level representative inheritor of Foshan lion head crafting and a fifth-generation successor of the two-hundred-year-old Foshan Li Family. It was a true honor for me to be invited to create 'The Soaring Eagle Liu Bei Lion' for MGM Macau. Crafted in traditional bright yellow and vermilion to show its classic charm, the piece reimagines the traditional lion horn as a soaring eagle above clouds, conveying a message of soaring ambition.

At its core, Foshan lion head making relies on four traditional steps: framing, paper-pasting, painting, and assembling, all infused with the honorable spirit of Three Kingdoms Heroes. Although modern adaptations have introduced thinner bamboo, laser paper, and even 3D printing for contemporary athletic stage performances, the soul of the craft remains unchanged. It stays closely tied to festive lion dances and the homesickness of overseas Chinese - for many living abroad, a Foshan lion head is an instant, comforting image of home.

Growing up, my childhood was filled with the subtle fragrances of bamboo strips, gauze paper, and traditional paints. Helping my mother craft lion heads to make ends meet, these traditional artworks naturally became the constant companions of my youth. My official journey in this craft began at 16. Later in my career, I had the privilege of helping create the lion heads for director Tsui Hark's film 'Once Upon a Time in China III'. Seeing my work come alive on the big screen was a profoundly moving moment that I will never forget.

Yet, path-building has been far from easy. Having weathered industry downturns, career shifts, and the anxiety of being laid off, I finally understood what my mother meant when she said, "Mastering a craft gives you something to rely on for life." When Foshan lion head crafting was named a National Intangible Cultural Heritage in 2008, I felt a deep sense of responsibility. This led me to establish my own studio in 2013 to teach the craft and pass on this heritage. Over the decades, I have always believed that true craftsmanship knows no gender - the artwork speaks for itself. As long as I am able, I will keep crafting and passing this torch to future generations.



高漪山 Gao Yishan
高漪山藝術工作室 GaoYiShan Studio

傳統上黑獅代表著好鬥與凶猛，但在現代，我想用更溫暖的色彩來呈現它。每個人的表達方式各不相同，但我們內心的文化之根不能變——這就像一個圓的圓心，而個人的表達方式就是它的半徑，決定著這個屬於你的圓將如何延展。

"Traditionally, black lions represent fierceness and conflict, but I chose warmer colours to give traditional culture a modern, gentle tone. Everyone has a different form of expression, but our cultural roots must remain unchanged. They serve as the center of a circle, while our individual techniques act as the radius - determining the reach of a circle that is uniquely your own."



吳敏慧 Manwai Ng
澳門美術協會 Macau Artist Society

我的創作概念源於對傳統工匠精神與文化詮釋的尊重，同時也呼應了我作為藝術家對自身專業的共鳴。傳統其實沒有想像中那麼保守，創新也並非完全否定過去。在創作中，我依然保有個人藝術的辨識度，這是最首要的考量。我並不把這個作品當成一個一次性的項目，而是我整體藝術生命的延續



"My concept stems from a deep respect for traditional craftsmanship and its cultural interpretation, mirroring my own identity as an artist. Tradition isn't as rigid as we think, and innovation isn't about discarding the past. Maintaining my personal artistic signature was my top priority for this piece - I view it not as a standalone project, but as a seamless continuation of my practice."



吳家美 Nicole Ng
城藝社 Macau City Visual Arts Society

我想用年輕人與潮流文化的視角來重新詮釋傳統——舊事物往往會重新流行，甚至轉化為全新的形式。我這隻獅頭用了許多件衣服拼接縫製而成，象徵著凝聚不同人的力量與團結精神。作為新一代，我們更有責任將傳統拿出來創新，並將這份文化發揚光大。



"I wanted to approach tradition through a youthful, street-culture lens - old things often return to style or evolve into something new. My lion head is crafted from multiple garments stitched together, symbolizing unity and the collective strength of different people. As the younger generation, it's our responsibility to reimagine these traditions and pass them forward."

AAFK x 響朵街頭文化藝術組織
AAFK !Outloud xAAFK
!OUTLOUD Macau Street Art & Culture

我想提醒大家，每件藝術創作的背後，都是一層層記憶的堆疊。我們把澳門街頭常見的舊景致——比如滿是斑駁、發黴與舊廣告貼紙的牆面，搬到了作品上。這些雖然看似破舊，卻是我們每天目睹的日常生活，最能代表最真實的在地文化。

"I want to remind people that behind every creation lies layers of built-up memories. We brought elements of Macau's raw streetscapes into our piece - weathered walls, grime, and worn advertisements. Though rough, this is our everyday reality and the essence of local culture, which we transformed into art."



矚目登場

CENTRE OF ATTENTION

作為「香港時裝薈」的旗艦活動，「香港國際時尚匯展2026」於9月2日至5日舉行，匯聚了來自世界各地的品牌、業界買家及媒體。在香港會議展覽中心為期四天的活動期間，「香港國際時尚匯展」吸引了來自93個國家及地區的逾12,000名業界買家，創下該活動的全新參展人數紀錄。一如往常，澳門派出數位頂尖設計師代表參展，包括七個本地新銳設計品牌——XU's、SHEFEELING、LA FINE、HKQC、JYUT、Common Comma 以及 Cloé Jewelry & Art。這些品牌的最新系列僅是將於10月21日至24日在澳門威尼斯人舉行的「澳門服裝節」展出的精彩內容之一瞥，萬勿錯過！

The flagship programme of Hong Kong Fashion Fest, Centrestage 2026 was held from September 2 to 5 bringing together brands, trade buyers and media from across the world. Over its four-day schedule at Hong Kong Convention and Exhibition Centre, Centrestage attracted over 12,000 trade buyers from 93 countries and regions, setting a new attendance record for the event. As has become customary, Macau was represented by some of its best designers, with seven local talents showing off their latest collections – XU's by Xu Ouyang, SHEFEELING, LA FINE, HKQC (Hakachi City), JYUT, Common Comma and Cloé Jewelry & Art. This is just a taste of what will be on display at Macao Fashion Festival, being held at The Venetian Macao from October 21 - 24, so make sure you don't miss it!





活著・笑著・愛著
LIVE・LAUGH・LOVE龔善欣
Juliana Kung法國國際美食協會
埃科菲廚皇協會
澳門洋酒協會
澳門區會員LOCAL MEMBER OF
CHAÎNE DES ROTISSEURS
DISCIPLES ESCOFFIER
INTERNATIONAL
WINE SOCIETY MACAU

Instagram: @julesbites

因禍得福

我剛從今年唯一一次長途旅行歸來，若要問我這次旅行學到了甚麼（除了發現美國運通的風采已大不如前之外），那就是我們都應該學會辨識周遭那些「因禍得福」的契機。

從香港飛往米蘭的途中，飛機於清晨6點降落在杜拜國際機場第3航廈，進行五個小時的中轉。走了好長的一段路才到達C大廳的Maharba貴賓休息室，但裡面已經全是人。工作人員告訴我們，若想進入貴賓室，就得找個座位並和其他賓客共用一張檯。考量到我當時昏昏欲睡，又想來杯咖啡配水果，我便隨手選了看到的第一張檯，並詢問那位先生是否介意我坐下。當然，我注意到當他意識到眼前是位女士而非男士時，他的眼睛瞬間亮了起來，並起身為我拉開椅子。大約過了三分鐘，這位先生——Omar便開始問我來自哪裡、接下來要去哪裡；這時我得知，Omar正準備前往意大利、西班牙及荷蘭，展開為期一個月的狂歡之旅。我忍不住問他：怎麼會有這麼多時間？平時是靠甚麼維生的？他的回答讓我忍不住脫口而出：「甚麼？」因為我正苦於尋找這方面的幫助：他說他在阿聯酋經營一間房地產顧問公司，合夥人和客戶遍佈世界各地。我正需要像他這樣的人，來幫我處理一項我開始產生疑慮的投資。

隨後我們道別，各自搭乘不同的航班。我在從杜拜飛往米蘭的航班上意外獲得了升等。雖然登機後航班延誤了一小時，但沒關係，這讓我有更多時間在機上休息室閒逛，品嚐幾款雞尾酒和無酒精雞尾酒。我的意大利之旅以米蘭大教堂附近的美妙晚餐拉開序幕，隨後飛往那不勒斯，主要是為了參觀龐貝古城、絕美的卡普里島、阿瑪菲和索倫托——這些經歷我改天再寫。接著，我南下前往位於撒丁島北部的歐比亞。去年我在南部的卡利亞里待了一週，非常想念那裡如夢幻般的綠松石色海水。

我「人生清單」上待完成的兩項主要任務，是參觀歐比亞周邊及鄰近城市的考古遺址，包括「巨人墓」。正如其名所示，這處遺址是曾於公

元前1800年至900年間居住在古撒丁島的巨人（努拉吉文明）的埋葬地。第二項則是前往菲加羅洛島觀賞海豚，接著在塔沃拉拉島和莫拉拉島那極其清澈的海水（受保護的海灣）中暢快游泳。

現在，你想猜猜看我最後完成了哪一項嗎？答案是，兩者都沒有。我當時心碎不已，但幸運的是，我身邊有意式雪糕、意粉、海鮮、意式濃縮咖啡和意大利型男（fighi，而非fichi——無花果，但沒錯，意大利無花果亦堪稱一絕），所以心情還好。你可能會問：「到底發生了甚麼事？」且聽我慢慢道來。身為一位虔誠的、偶爾迷信的華人佛教徒，我完全忘記了度假期間正值「鬼月」，直到晚餐後步行返回酒店時才想起來。當我走回酒店，站在廣場上仰望皎潔的滿月，欣賞美麗的夜景時，我不禁心想：「等等，滿月了，但還不是中秋節；所以今天應該是農曆七月十四、十五或十六吧？！」難怪早上那趟包含地下祭拜池的巨人墓導覽行程，會「因不可預見的情況」而取消。

總之，回到房間後，我開始為隔天的海泳做準備。腦中有個聲音不斷提醒我：「查看一下後日回米蘭的航班」，於是在開始挑選隔天該穿哪一件泳衣之前，選擇先查看航班信息。令我大吃一驚的是，那班飛機竟然「消失」了！彷彿我從未預訂過一樣。我立刻開始尋找其他航班，因為我必須從米蘭返程。除了最後一班只剩一個座位的航班外，沒有其他價格合理的航班——而那班飛機預計六小時後就要起飛。

遺憾的是，身為一個負責任的成年人，我不得不選擇回家，提前告別歐比亞、海豚、那片碧綠海水，以及我的這次夏日逃離之旅。當我向父母提起這件事時，他們提醒我，在「鬼月」期間參觀墳墓和在開放水域游泳很不安全。我原本以為這在不同的大陸和文化中並不適用，但現在我明白了，原來冥冥之中，我的守護者與宇宙一直在努力確保我在整個旅程中的安全。我只能擇日再來一趟了！

Blessings in Disguise

I just came back from my only long-haul holiday this year and, if you were to ask me what was something I learned from this trip aside from the fact that American Express has further lost it slick, it's that we should all learn to be able to recognise the blessings in disguise around us.

En route to Milan from Hong Kong, we landed in Terminal 3 of Dubai International Airport at 6am for a 5-hour layover in the wee hours of the morning. It took quite a bit of a walk to get to the Maharba Lounge in the C Concourse and oh my god, it was full and we were told to find a seat and share a table with other guests if we wanted to be admitted. Given how sleepy I still was and my need for a coffee with fruits, I just picked the first table I saw and asked the gentleman if he would mind if I sat down. Of course, I saw how his eyes lit up when he saw a lady instead of a gentleman in front of him, and he got up to pull the chair out for me.

It took him about 3 minutes to began asking me where I was from and where I was headed to; that's when I learned that Omar was headed for a month of partying in Italy, Spain and the Netherlands. Which prompted me to ask, how did he have that kind of time and what did he do for a living? His answer made me go "What?" Because I had been looking for help in this area: he said he ran a real estate consultancy in the UAE and had partners and clients all over the world. I needed someone like him to help me with an investment that I'm starting to have doubts about.

Then we parted and went on our own flights, with me getting an unexpected upgrade from Dubai to Milan. The flight was delayed for one hour after we'd all boarded but hey, that gave me more time to try a few of their cocktails and mocktails while hanging out at the in-flight lounge. My trip in Milan began with a lovely dinner near the Duomo, then I flew down to Napoli mainly to visit Pompeii, the gorgeous Capri, Amalfi and Sorrento, which I'll write about another time. Following that, was a trip down to Olbia, which is in northern Sardinia. I spent a week in the south in Cagliari last year and I missed the beautiful, surreal turquoise water so much.

The two main items to check off my bucket list were to visit the archaeological sites around Olbia and nearby cities, including a visit to the Tomba dei Giganti Su Monte ,e S'Abbe (Tombs of the Giants), which (obvi-

ously) were the burial sites of the giants (Nuragic civilization) that had once inhabited ancient Sardinia, between 1,800 and 900 B.C. The second item, was to watch dolphins in Figarolo Island and then swim in the super clear blue waters (protected coves) of Tavolara Island and Molara.

Now, do you want to take a wild guess as to which of these two I actually got to do? Well, NEITHER! I was devastated, but luckily I was surrounded by gelatos, pastas, seafood, espresso and *fighi* (NOT *fichi* but yes that too) so I was OK. "But what happened?", you might ask.

Well, as a Buddhist-Chinese who is sometimes superstitious and religious, I had completely forgotten that my holiday fell on the "ghost month," until I was walking back to my hotel after dinner. As I made the short walk back to my hotel and stood in the square looking up at the beaming full moon to admire this beautiful night view, I thought to myself, "Wait, full moon and it's not mid-autumn yet; so today must be either Lunar July 14, 15 or 16?!" No wonder my tour to the tomb which included a walk down to the underground worship pool, was canceled in the morning "due to unforeseen circumstances".

Anyway, when I got back to the room, I started preparing for my swim the following morning. But a voice in my head kept telling me to "check your flight back to Milan the day after tomorrow" and so, before picking which of the three bathing suits I should wear the next day, I did just that. To my surprise, the flight was "gone!" As if I've never booked one. As shocked as I was, I began looking for another flight because I needed to fly home from Milan. No reasonably priced flights were available, except for one last flight with one seat left — and that flight was scheduled to take off in just six hours time. Sadly, I had to choose to go home because I'm a responsible adult and so, *arrivederci* to Olbia and the dolphins and the turquoise water and the highlight of my summer escape.

When I told my parents about this, they reminded that it is generally unsafe to visit tombs and swim in open water in the "ghost month"; I just thought that wouldn't apply to a different continent and culture, but now I know, that my protectors and the Universe had worked hard to keep me safe throughout my trip. I'll just have to come back another time!

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BELGIAN *Delights* 比利時美饌

文 BY MARK PHILLIPS
譯 TRANSLATION DAISY WONG





提起澳門的美食選項，自然總會想到那些酒店餐廳：法國菜、意大利菜、日本料理、中菜，又或是更具本地特色的葡國菜及東南亞美食。但有一種菜系可能比較少會想到——比利時菜。不過，一年多之前，FRITES進駐澳門上葡京綜合度假村，填補了這一空缺。這間餐廳為城中饕客奉上了比利時王國最正宗美味的佳餚與啤酒，並帶來精彩的現場娛樂表演。

今年10月，FRITES澳門店迎來開業一週年誌慶。但這個備受歡迎、經營成功的餐廳品牌其實在香港已立足近20年，擁有七間分店，一直致力推廣比利時的頂級餐飲與釀酒傳統。FRITES由來自澳洲的商業夥伴 Viviano Romito和 Katrina Kerr共同創立；餐廳在香港以及如今在澳門所取得的巨大成功，無疑遠超預期。

「2007年，我們開設第一間FRITES時，香港市場上根本沒有類似的餐飲概念，」我們在澳門店訪問Viviano時，他回憶道。「我們想營造出一種宛如布魯塞爾大廣場的宏偉氛圍，為香港人打造一些與眾不同、前所未見的特別體驗。」

「起初，我們以為主要會吸引西方賓客。但大約一年半後，我們發現本地客源越來越多。門外甚至開始排隊，當時感覺真的很奇妙！」

「我們有六米高的挑高天花和精美的裝潢，當你踏入這個空間，仿佛已不再置身於香港。客人們覺得自己瞬間被帶到了比利時，而且非常熱愛這種感覺。」

Think about enticing dining possibilities in Macau and the standard hotel options quickly come to mind: French, Italian, Japanese, Chinese and perhaps more locally, Portuguese and Southeast Asian. One cuisine that you might be less likely to think of is Belgian, and yet for over a year, FRITES at Grand Lisboa Palace has been serving up some of the most authentic and delicious food and beers from this European Kingdom, together with amazing live entertainment.

In October this year, FRITES Macau celebrated its one-year anniversary, but in fact it has been a highly popular and successful restaurant brand in neighbouring Hong Kong for nearly 20 years, with seven locations serving up the best of Belgium’s culinary and brewing traditions.

The brainchild of Australian business partners Viviano Romito and Katrina Kerr, the tremendous success of FRITES in Hong Kong, and now Macau, has certainly exceeded expectations.

“When we opened the first FRITES in 2007, there was nobody in Hong Kong doing anything like it at the time,” says Viviano when we catch up with him at the Macau venue. “We wanted to create this ambience of walking into



隨著第一間店大獲成功，兩人隨後在鰂魚涌及灣仔開設了分店。在香港深耕並取得十多年的長久成功後，他們開始計劃將版圖擴展至澳門。

「我們一直有來澳門的想法。澳娛很喜歡我們的品牌，邀請我們入駐上葡京。整個開店籌備過程歷時約三年，但我們一直非常有信心，而澳娛團隊亦非常專業，給予了我們極大的支持，」Viviano續說。

儘管他們在香港餐飲界已有多年經驗，但進軍澳門市場仍需要作出一些調整。

「澳門的食客很習慣光顧高端餐廳，因此在這裡打造FRITES，不論在裝潢或是服務方面都需要比香港更進一步。我們推出了一些香港店沒有的精緻菜式，加入了一些特色並進一步提升了服務質素，但同時盡量保持與香港相近的價位。而且，我們依然注重營造合家歡的氛圍。能讓客人帶着小朋友一起來享受美好時光，對我們來說至關重要。」

FRITES最受歡迎的招牌菜當屬著名的青口薯條。鮮美多汁的清蒸青口，炸得恰到好處的香脆薯條，配上特製蛋黃醬，令人一嚐難忘。

the Grand-Place in Brussels with this really grand feeling, to make something special for people in Hong Kong and something that nobody else was doing.”

“In the beginning, we thought that it would mostly appeal to western clientele, but after about a year and a half we found more and more locals coming, and we had these lines of people waiting outside and it was like, wow!”

“With a six-metre-high ceiling and beautiful finishes you walked into this room and you weren’t in Hong Kong anymore. People really felt like they were being transported to Belgium and they loved it.”

With the success of their first location, the business partners soon opened their next FRITES restaurants in Quarry Bay and then Wanchai. Then, after more than a decade of success and growth in Hong Kong, the partners began considering their next expansion move to Macau.

“We’d always thought about coming over and then SJM invited us to check out the Grand Lisboa Palace Resort because they liked our concept. The whole process was about three years in the making, but we were always very confident and SJM have been incredible to work with and extremely supportive,” notes Viviano.

Despite their many years of experience in the Hong Kong F&B scene, entering a market like Macau did require a few adjustments.

“People are accustomed to going to high-end establishments in Macau so creating FRITES here was a step up from what we do in Hong Kong. We introduced some great dishes that we don’t do in Hong Kong, with a little bit of a twist and elevated service, but we’re also trying to keep our price point similar. We are still very family-oriented, it’s really important that you can come here with your kids and have a great time,” Viviano notes.

Arguably FRITES’ most popular signature dish is its renowned Moules-Frites, succulent steamed mussels served alongside perfectly crispy fries and a generous serving of mayonnaise. Sustainably sourced and delivered twice weekly directly to FRITES kitchens in 48 hours, the mussels offer unparalleled freshness and sweetness, making them a highlight of the dining experience.

“We get them from Port Lincoln in South Australia and fly them in live and fresh, around 3 tonnes a week, every Monday and every Thursday. We’ve been working with the same supplier for around 20 years and it’s a great partnership.”

Another very popular item on the menu is their Steak Frites, serving up high quality USDA prime beef, with of course, those irresistible fries on the side.



這些青口均採用可持續方式捕撈，並在捕撈後48小時內直接空運送達 FRITES廚房，每週兩次，確保無與倫比的新鮮度與鮮甜滋味，成為用餐體驗中的一大亮點。

「我們的青口來自南澳洲的林肯港，每週一及週四空運到過來，每週大約3噸。我們與同一家供應商合作了近20年，合作無間。」

菜單上另一款人氣高企的必點之選是牛扒薯條，選用優質的 USDA Prime 美國頂級牛肉，再配上讓人無法抗拒的經典薯條。

「在香港開店大約一年後，我們發現幾乎所有人都是為了牛扒而來。我們在澳門供應美國USDA頂級牛肉，以及澳洲和牛，有多種部位可選。」

其他不容錯過的豐盛佳餚還包括生牛肉他他、法式蝸牛以及龍蝦意大利飯。至於甜品，必試的是比利時窩夫、焦糖蘋果批以及經典的山峰雪糕——雲呢拿雪糕、香緹鮮忌廉搭配朱古力醬。

當然，如果沒有幾杯冰涼的比利時啤酒，這趟比利時美食之旅就不算完整！

「我們提供一系列的修道院啤酒、黃金艾爾、琥珀艾爾以及最享負盛名的正統修道院啤酒。」如果你拿不定主意要試哪一款，可以點一份FRITES 啤酒拼盤，一次過品嚐所有生啤。此外，餐廳還提供豐富的雞尾酒和葡萄酒選擇。

在構思進軍澳門時，Viviano及商業夥伴Katrina都希望能為新店注入令人耳目一新的獨特元素。「我們想加入新元素，並認為現場娛樂表演會是一個極大的加分項，尤其是考慮到身處上葡京的絕佳位置。」

說「極大加分項」其實還略顯保守。FRITES Big Band五人樂隊由來自南非、擁有驚人歌唱天賦的Mihi Matshingana領銜。其他成員則分別來自巴西、澳洲、葡萄牙，當然還有菲律賓，都是才華橫溢的音樂人。



“After about a year in Hong Kong, we realized that everyone was coming for our steaks. We serve USDA prime in Macau plus Australian Wagyu, different cuts.”

Other sumptuous must-try menu items include the Steak Tartare, Escargot, and Butter Poached Lobster Tail Risotto, and for dessert you cannot go past the Waffle Bomb Alaska, Tarte Tatin and the classic Dame Blanche - vanilla ice cream with Chantilly cream and chocolate sauce.

And it wouldn't be a true Belgian dining experience without some cold pints of Belgian beer!

“We have a range of Abbey beers, Golden Ales, Amber Ales and Trappist beers, which are probably the most famous,” says Viviano.

If you're having trouble deciding which to try, a great way to sample all the beers on tap is with the FRITES Beer Sample Paddle. And there's also an extensive range of cocktails and wines.

When considering the move to Macau, Viviano and his business partner Katrina wanted to bring something fresh and unique to their new premises.

“We wanted to add a new element and decided that live entertainment would be a major plus, especially given our location at Grand Lisboa Palace Resort,” he notes.

A major plus is somewhat of an understatement. The five-piece band is headed up by the phenomenal vocal talents of Mihi Matshingana from South Africa. The rest of the FRITES Big Band is comprised of fantastic musical talent from Brazil, Australia, Portugal and the Philippines.



「他們非常出色，Mihi更是擁有美麗的靈魂，為澳門帶來了滿滿的正能量，」Viviano 讚不絕口。

這支現場樂隊為不同的主題之夜注入無限活力，例如「放克星期五」、「靈魂樂星期六」；而其他日子則有每週以菜單為主題的優惠，包括「青口狂熱星期一」、「海陸饗宴星期二」以及「狂野和牛星期三」。星期四「女士之夜」往往是一週最熱鬧的一晚。此外，每天中午12時至3時供應的三道菜精選午餐也非常划算。

隨着一週年誌慶圓滿落幕，FRITES澳門團隊對第二年已有不少令人期待的藍圖。

「在未來一年，我們希望融入更多的主題之夜及每週推薦，並舉辦更多品酒晚宴及特別活動。同時，我們還將推出由一位米芝蓮三星名廚打造的全新薯條系列。」

營業時間

週日及週一 SUN – MON: 11:45 AM - 12:00 AM

週二至週六 TUE – SAT: 11:45 AM - 2:00 AM

現場爵士樂演出時段 LIVE JAZZ

週二至週四 TUE – THU: 8 PM - 開始 LATE

週五及週六 FRI – SAT: 9 PM- 開始 LATE

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“They are amazing and Mihi is a beautiful soul and brings so much positive energy to Macau,” says Viviano.

The live band regularly contributes to special themed nights, while other days are highlighted by weekly menu-based themes including Mussel Madness Mondays, Surf & Turf Tuesdays and Wild Wagyu Wednesdays. Ladies' Night on Thursdays is often the busiest night of the week, and the 3-course lunch special offered daily from 12 to 3 is also a great deal.

With their first anniversary under their belt, the FRITES Macau team have some exciting plans for their second year.

“In the coming year we want to integrate more themed nights and weekly specials, and also more wine diners and special events. We are also going to be introducing some new fries created by a three Michelin star chef.”



和諧終章 Final *Harmonious* Chapter

麥卡倫 (The Macallan) 隆重呈獻臻味不凡系列 (The Harmony Collection) 第六款、亦是此系列最終之作，為這段透過創意、精湛工藝與創新精神，展現品牌與自然世界深刻連結的旅程譜寫精彩終章。

由麥卡倫釀酒大師團隊精心打造，這款獨特的單一麥芽蘇格蘭威士忌以「新鮮椰子」為靈感。以精準的橡木桶甄選與精湛的熟成工藝，團隊巧妙地引出麥卡倫作品中罕見而細膩的椰子風味，展現科學與威士忌釀造工藝藝術的完美平衡。

這款以 46.3%酒精濃度裝瓶的麥卡倫臻味不凡系列 - 椰風清語 (The Macallan Harmony Collectio, Inspired by Fresh Coconut)，展現出新鮮椰子、柑橘及熱帶水果的香氣層次，並交織著雲呢拿、甜橡木氣息與柔和香料。入口時，椰奶與青檸的清新風味交織細膩甜感，最後以明亮花香收尾。釀酒大師團隊透過精準呈現這些獨特風味，打造出一款兼具平衡感、複雜度與自然特色的非凡之作。

此款威士忌於美國白橡木雪莉桶與曾陳釀波本威士忌的橡木桶中共同熟成。美國橡木的天然特質強化了椰子風味的呈現，而精準挑選與搭配的橡木桶組合則確保整體風味取得平衡，使此獨特風味清晰而鮮明地展現。

麥卡倫釀酒大師 Kirsteen Campbell 表示：「作為臻味不凡系列 (The Harmony Collection) 的最終作，我們透過精準的橡木桶甄選與熟成工藝，將椰子風味推向這款威士忌的核心特色。最終呈現的是極致平衡的表達，既彰顯橡木桶對風味的天然影響，亦體現了釀酒大師團隊的精湛工藝。每一個元素皆經精心塑造，最終成就這款兼具和諧平衡與鮮明個性的非凡之作。」

麥卡倫創意總監 Jaume Ferras 表示：「臻味不凡系列 (The Harmony Collection) 代表一段由好奇心與創意驅動的探索旅程。此作品結合卓越的威士忌釀造工藝、創新材質運用與沉浸式敘事，創造出真正和諧完整的體驗。透過探索麥卡倫罕見的風味輪廓，我們呈現了一款既充滿驚喜，同時又忠於品牌傳承精髓的非凡作品。」

延續臻味不凡系列 (The Harmony Collection) 對物料持續探索的承諾，椰風清語 (Inspired by Fresh Coconut) 採用賦予有機廢棄物新生的包裝設計呈現。包裝融入廢棄椰子纖維，並透過零排放工藝轉化為質感豐富且帶有天然黑色色澤的材質。此創新方式體現麥卡倫 (The Macallan) 持續探索如何從生命週期終結的物料中，孕育出美感與工藝價值，賦予其嶄新意義。

The Macallan has unveiled the sixth and concluding release in The Harmony Collection, marking the final chapter in a series that explores the brand's deep-rooted connection to the natural world through creativity, craftsmanship and innovation.

Crafted by The Macallan's Whisky Mastery team, the release features a distinctive single malt Scotch whisky: Inspired by Fresh Coconut. Through precise cask selection and maturation expertise, the team has skilfully drawn forward a nuanced coconut character rarely present in The Macallan, showcasing the balance between the science and art of whisky making.

A vibrant and playful expression bottled at 46.3% ABV, The Macallan Harmony Collection, Inspired by Fresh Coconut reveals notes of fresh coconut, citrus and tropical fruits layered with vanilla, sweet oak and gentle spice. The palate unfolds with coconut milk, zesty lime and soft sweetness, leading to a bright, floral finish.

The whisky is matured in a combination of sherry seasoned American oak casks and casks that previously held bourbon. The natural properties of American oak heighten the presence of coconut notes, while the cask combination ensures balance, allowing this character to come through with clarity.

Kirsteen Campbell, Master Whisky Maker at The Macallan, commented: "With this concluding release in The Harmony Collection, we have carefully guided coconut notes to the forefront of the whisky through precise cask selection and maturation. The result is the beautifully balanced expression that showcases both the natural influence of oak and the skill of our Whisky Mastery team, where each element has been carefully shaped to achieve a harmonious and distinctive character."

Jaume Ferras, Creative Director at The Macallan, commented: "The Harmony Collection represents the culmination of a journey defined by curiosity and creativity. This release brings together exceptional whisky mastery, innovative materials and immersive storytelling to create a truly harmonious experience. By exploring a flavour profile rarely seen in The Macallan, we are presenting something both unexpected and unmistakably true to our heritage."

Continuing The Harmony Collection's commitment to material innovation, the whisky is presented in packaging that gives new life to organic waste. The packaging incorporates discarded coconut fibres, transformed through an emission-free process into a richly textured material with a natural black hue. This approach reflects The Macallan's ongoing exploration of how beauty and craftsmanship can emerge from materials at the end of their natural life.



局外，局內 OUTSIDE INSIDERS

「Outcasts 853」最初是為了緩解思鄉之情而創立的podcast，自2020年起亦致力於教授粵語。這個充滿幽默感的頻道由Fathima “Paji”及Iasmin Lumibao在美國共同創辦，在社交媒體上擁有成千上萬名追蹤者。

It started out as a podcast to ease their homesickness, but since 2020, Outcasts 853 has also been dedicated to teaching Cantonese. Full of humour, the project was created by Fathima ‘Paji’ Mohamed and Iasmin Lumibao in the US, and has amassed thousands of followers on social media.

Iasmin Lumibao及Fathima（大家都叫她Paji）生於澳門，粵語流利。但身為外國人的女兒，她們在澳門生活時總覺得自己不被視為真正的本地人。定居美國後，她們共同創立了「Outcasts 853」。這個最初開設於YouTube上的頻道主要探討身為亞裔在海外的生活，自2020年起，更演變為一個粵語教學項目。

兩人自幼稚園起便是好友。當Iasmin在Instagram上看到Fathima的貼文時，兩人都在美國。



文 BY LUCIANA LEITÃO
譯 TRANSLATION DAISY WONG

Iasmin Lumibao and Fathima ‘Paji’ Mohamed were born in Macau and speak Cantonese, but are the daughters of foreigners and felt like they were never viewed as entirely local when they lived here. Now residing in the United States, they created the Outcasts 853 project, and what began as a podcast on YouTube about being Asian outside one’s country of origin, has also, since 2020, evolved into a Cantonese language teaching project.

The two have been friends since nursery school and were both already in the US when Iasmin saw a post by Fathima on Instagram.

“She was in New Jersey and we met up, because it had been years since we’d last seen each other, and that’s when we talked about the podcast,” she recalls. “She’d been posting on YouTube since secondary school and had her own channel and I told her I wanted to take part in her podcast,” Iasmin says.

They then decided that they would record together and that the theme would be talking about their move from Macau to the US. From that moment on, they changed the name of the project and joined forces to launch Outcasts 853.

“First, we started on YouTube and then moved on to other social media platforms like Facebook. The initial idea was to focus on the theme of culture shock in the United States, as Asian women who had moved there from Macau,” Iasmin explains.

However, they quickly realised that there were lots of people interested in content about Cantonese.



「她當時在新澤西州，於是我們見了一面。此前我們已經有好幾年沒見面了。就是在那次，我們聊到了這個podcast，」她回憶道。「她從中學開始就在 YouTube 上發影片，還有自己的頻道。我說我想參與她的podcast，」Iasmin說。

她們決定一起錄製節目，主題定為從澳門搬到美國的經歷。從那一刻起，她們更改了項目名稱，聯手推出了「Outcasts 853」。

「我們從 YouTube 開始，隨後拓展到其他社交媒體平台，例如 Facebook。最初的構想是聚焦於從澳門移居美國的亞裔女性所經歷的文化衝擊，」她解釋道。

很快，她們發現有很多人對粵語相關內容感興趣。

「我們在Instagram上製作了幾支爆紅影片，隨後又拓展至 TikTok，頻道開始快速發展起來，」Iasmin表示。

受此鼓勵，她們決定製作並銷售一門粵語課程，特別針對從美國移居粵語地區的人士。

「這個點子之所以誕生，是因為現有的粵語課程可能會讓人望而生畏，但如果是由『外國人』來教學，或許就不會看起來那麼難了，」Iasmin解釋道。

Fathima續說，當她們在原有的podcast中建立起穩固的觀眾群體後，便開始收到詢問，想知道她們是否能教授粵語。

“We made a few viral videos on Instagram and then on TikTok, and that’s when things started to take off.”

It was then that they decided to create and sell a Cantonese language course, with a particular focus on people who had migrated from Cantonese-speaking regions to the US.

“The idea came about because many of the existing Cantonese courses can be intimidating, but if ‘foreigners’ are teaching, perhaps it’s less so,” Iasmin explains.

In fact, adds Fathima, once they had established a solid following on their original podcast, they began receiving questions about whether they could teach Cantonese.

“That encouraged us to create the course,” she comments. Teaching the language ended up complementing the podcast. “We wanted people to learn Cantonese so that they could understand our content, which is in English and Cantonese,” she reveals.

They launched the online course cantonesebyoutcasts.com in 2020/2021.

“First, we started classes for beginners, and the following year, for intermediate learners,” she says. “We created the curriculum from scratch, recorded the videos with the content and put together a book that accompanies the lessons,” she explains. “We believed that English speakers would feel more comfortable learning this way, being able to use any device whenever they wanted. They don’t need to be in a classroom,” explains Fathima.

There is no subscription fee, just a one-off payment.

“You can learn at your own pace, whenever you like,” Fathima says, adding that it’s also good for children. “If you want the next generation to learn the language, this is a good opportunity to do so together,” she says, explaining that, to this end, they’ve made the course “more interactive and fun”.

As well as the spoken component, the duo also believe it’s important to cover writing the characters.



「這激勵了我們開設課程，」她表示。教授粵語亦與節目原有的內容相輔相成。「我們希望有更多人學習粵語，這樣就能更好地理解我們以英文及粵語呈現的全部內容，」她透露。

她們於 2020/2021 年間推出了線上課程網站 cantonesebyoutcasts.com。

「我們先開設了初級課程，隔年又開設了針對中級學習者的課程，」她說。「我們從零開始設計課程大綱，錄製了教學影片，並編寫了一本配合課程的教材。我們相信，英語人士會覺得這種學習方式更自在，因為他們可以隨時在任何設備上開始學習，無需身處教室，」Fathima解釋道。

課程無需訂閱費，只需一次性付款。

「你可以按照自己的步調學習，隨時隨地，」Fathima說，並表示課程亦適合小童。「如果你希望下一代學習粵語，這是很好的機會讓全家一起學習。」為此，她們亦讓課程設計「更具互動性、更有趣」。除了口語部分外，兩人也認為學習書寫漢字至關重要。



To inspire their students and make learning more interactive, there is also an online platform where students can leave comments, a conversation group for exchanging views and sharing content, and, every month, a live lesson – which is recorded – to practise pronunciation.

The students tend to be people who already have some basic knowledge and are looking to brush up on their Cantonese, or who are in a relationship with someone who speaks the language and want to learn it. There are also children of Cantonese speakers who want to build a closer bond with their parents.

“Many are from the United States, others from Hong Kong and other countries or territories,” she reveals. Some are even from Macau, albeit a smaller proportion, including Portuguese nationals from the territory.

“There are Filipinos living in Hong Kong and Macau who want to learn Cantonese and take these classes, as they work full-time and don’t speak the language,” says Iasmin.

Iasmin’s mother is Brazilian and her father is Filipino, whilst Fathima’s father is from Sri Lanka and her mother is from the Philippines. As a result, at home in Macau, the founders of Outcast 853 spoke English, whilst at school and with friends they spoke Cantonese.

“We went to the same state school together right up to secondary school. After that, I went to a private English-speaking school,” says Iasmin. “Most of our friends spoke Cantonese,” she adds.

Lessons were always in Cantonese and, at school, they weren’t allowed to speak to each other in English.

They had a happy childhood and youth in Macau, and both feel that Macau is their home, even though they did not always feel fully integrated.

“It was always a small, safe place,” says Iasmin, who was 25 when she left for the United States.



為了激勵學員並讓學習更具互動性，課程還設有線上平台可供學員留言；另有討論群組供交流觀點與分享內容；此外，每月還會舉辦一堂直播課（會錄製以供回看），讓學員練習發音。

學員多為已具備基礎知識、希望精進粵語者，或是與粵語人士交往而想學習粵語的人士。此外，也有粵語人士子女，希望藉此與父母建立更緊密的聯繫。

「很多學員來自美國，也有來自香港及其他國家或地區的學員，」她透露。甚至有來自澳門的學員，儘管比例較小，包括葡籍人士。

「也有些居住在港澳的菲律賓人希望學習粵語並參加這些課程，因為他們從事全職工作卻不會講粵語，」Iasmin說。

Iasmin的母親是巴西人，父親是菲律賓人；而Fathima的父親來自斯里蘭卡，母親來自菲律賓。因此，「Outcast 853」的創辦人們在澳門的家中講英文，在學校和朋友之間則講粵語。

「我們一起就讀同一間公立學校，一直到中學。之後，我轉讀了一所私立英文學校，」Iasmin說。「我們的大部分朋友都講粵語，」她續說。

學校課程的授課語言一直都是粵語，在學校裡，學生也不被允許用英文互相交談。

她們在澳門度過了快樂的童年與青春歲月。儘管並不總覺得自己完全融入，但兩人仍認為澳門是她們的家。

「那裡一直是個細小、安全的地方，」Iasmin說。她於25歲時移居美國。

「我在澳門大學讀了兩年書，後來遇見了丈夫，選擇前往美國完成學業，」她說。婚後，他們定居於美國。

她和丈夫的家族中，仍有部分成員居住在澳門。

「Iasmin的父母和妹妹都在澳門，」Fathima說，並補充道：「我的妹妹們也是。」



Fathima與當時在澳門任教的丈夫相識後一起前往美國，那時她24歲。「因為我的膚色較深，在澳門的生活並非總是很輕鬆，但總體而言算是平靜，」她說。她在學校內外都結交了許多朋友。

「我有很多來自葡文學校和國際學校的朋友，這對保持心理健康非常重要，」她透露道，「國際學校的人不會在意你的膚色。」

如今她們已三十多歲，儘管在美國感到越來越自在，但仍將澳門視為自己的家。

那麼，她們為何選擇以「outcasts」（被放逐者、被排斥者）為名？

「在美國，我們是外國人；即使回到澳門，我們同樣被視為外國人，有點無處可歸的意思，」Fathima說。

更何況，他們擁有混血背景，且出生於父母祖國以外的地方。

「這是一種複雜的感受，」她說。「亦是我們感到被排斥的原因，」Iasmin續說。「我們的思維方式與常規不同。即使在父母的祖國，當地人似乎也把我們當外國人看待，」她表示。

Fathima表示，每當澳門本地人聽到她們講粵語時，仍會表示驚訝，「我們在澳門土生土長，但直到今天還常聽到：『嘩，你的粵語好犀利！』」

Fathima現居佛羅里達州，擔任平面設計師；而Iasmin則在紐約從事營銷工作。

「當初籌備課程時，我們是自由工作者，白天有更多空閒時間，」她說。如今她們只能在休假時才能專注於「Outcasts 853」的運作。

至於未來，目前她們並未打算開設進階課程，但確實有其他計劃。

「我們希望開設關於特定主題及議題的輔助課程，令學員有機會更深入地探索特定領域，」她們表示。

I spent two years at the University of Macau, then I met my husband and ended up continuing my higher education in the US,” she says. She got married and stayed there.

Part of both her family and her husband’s family still live in Macau.

“Iasmin’s parents are in Macau, as is her younger sister,” says Fathima, adding: “My younger sisters are still in Macau too.”

Fathima left for America when she was 24, after meeting her husband, who was a teacher in Macau. “Because my skin is darker, it wasn’t always easy being in Macau, but, on the whole, it was a peaceful experience,” she says. She made many friends at school and outside it.

“I had friends from the Portuguese School and The International School (TIS), and that was very important for my mental health,” she reveals. “People at international schools don’t care about the colour of your skin,” she says.

Now in their 30’s, they both still consider Macau to be their home, even though they feel increasingly at ease in the US.

So why did they choose the name ‘outcast’?

“Here in the US we’re foreigners, but even when we return to Macau, we’re also foreigners, so we don’t really belong anywhere,” says Fathima.

What’s more, they are of mixed heritage and were born in a place other than their parents’ homeland.

“It’s layer upon layer,” she says. “That’s why we feel rejected,” adds Iasmin. “Even the way we think is very much outside the norm — even when we travel to our parents’ countries, they look at us as if we were foreigners,” she says.

Fathima notes that Macau locals are still surprised whenever they hear them speaking Cantonese. “We grew up in Macau and even today we hear: ‘Wow, your Cantonese is really good!’,” she says.

Fathima now lives in Florida, where she works as a graphic designer, whilst Iasmin is in New York working in marketing.

“When we were setting up the course, we were self-employed and had more time during the day,” she says. Now they can only devote themselves to Outcasts 853 when they have a break.

As for the future, for the time being, they aren’t planning to create an advanced-level course, but they do have other ideas.

“We want to offer supplementary courses focused on particular themes and topics — so there will be opportunities to delve deeper into specific areas,” they emphasise.

網路尋愛

Datezy Macau 讓澳門單身人士打破日常，尋找真愛



Finding Love online

Datezy Macau, the project that invites Macau's singles to break out of their routines and look for love

文 BY CAROLINA BALTAZAR
譯 TRANSLATION DAISY WONG
圖 PHOTOS PEDRO ANDRÉ SANTOS

在浪漫喜劇的世界裡，忙碌一天後總能抽出時間去盲約（Blind Date）。但在澳門，日常生活並非如此輕鬆：放工後，你搭乘擁擠的巴士趕回家，食晚餐、做家務，然後就該入睡，為第二天養精蓄銳了。在像這樣的城市裡，該如何交友呢？答案或許就在你的掌中。

這個解決方案的基本概念並不新鮮——線上約會平台已經存在了三十多年，而像 Tinder、Bumble 及 Hinge（在中國大陸不可用）這樣的手機應用程式近年來更是大受歡迎。即便如此，Datezy Macau 仍有一些使其脫穎而出的特色。

使用 Datezy 的單身人士無需提交一系列相片以及簡短、模糊、不帶個人色彩的描述，而是被邀請提交一份「履歷」，提供各種詳細信息：年齡、身高、MBTI 性格類型、過往伴侶數量以及對下一段感情的期望。

作為活躍於各大社交媒體平台的單身交友項目，Datezy 的職責是審核收到的申請，發佈申請信息，並促進感興趣的各方聯繫。創始人 Silvio Ng 解釋道，這個想法源於他對澳門社交現狀的思考：生活節奏快、重複性高，缺乏拓展朋友圈的機會。

「我意識到人們的生活相當單調。我們工作、回家，大部分時間都和同樣的人待在一起。久而久之，社交圈就變得『固定』——我們當然有朋友，但很少有機會結識新朋友，建立有意義的聯繫。」

與周邊地區豐富多彩的夜生活（對遊客及居民皆是如此）不同，澳門的夜生活主要集中在娛樂場，居民區則在晚上 10 時後就變得寂靜。Silvio 感嘆道，選擇很少，即使有，「可能也不夠有趣，無法鼓勵人們放鬆身心，真心交流」。

至於約會平台，似乎沒有哪個完全符合澳門的實際情況：「傳統的約會服務過於注重婚姻，這會讓人感到壓力」，而手機應用程式則往往側重於「快速建立聯繫」。Silvio 認為理想答案應當介於兩者之間：「我們的目標更加明確：用戶通常都希望找到一個可以發展潛在戀愛關係的人。因此，我們更注重性格、價值觀、生活方式和愛情觀等方面的契合度，而不是僅僅關注外表或一些基本條件。我們希望人們從一開始就知道彼此的期望一致，同時有足夠的時間和空間去深入了解對方，確定是否真的合適。」

In the world of romantic comedies, there always seems to be time for a blind date after a busy day at work. In everyday life in Macau, it's not quite so easy: after work, you return home on a packed bus, make dinner and do the housework, and then it's time to sleep and recharge your batteries for the next day. So where and how can you meet new people in a city like ours? The answer may lie in the palm of your hand.

The basic idea is not new – online dating platforms have been around for over three decades, whilst mobile apps such as Tinder, Bumble and Hinge (the latter unavailable in China) have become very popular in recent years. Even so, the Datezy Macau concept combines features that set it apart from the rest.

Instead of a series of photographs accompanied by a brief, vague and impersonal description, the territory's singles are invited to submit a sort of 'CV' in which they provide all sorts of details: age, height, MBTI [Myers-Briggs Type Indicator] personality type, number of previous partners, and their expectations for their next relationship.

The role of Datezy, a project active across various social media platforms, is to review the applications received, publish them and facilitate contact between interested parties. Silvio Ng, the founder of the initiative, explains that the idea came about while he was reflecting on the social landscape of Macau: hectic, repetitive and lacking in significant opportunities to expand one's circle of friends.

"I realised that people's lives are quite routine. We work, we go home, and we spend most of our time surrounded by the same people. Over time, our social circle becomes, as it were, 'fixed' – we have friends, of course, but few opportunities to meet new people and build meaningful connections."

Unlike neighbouring regions, where the nightlife is vibrant for both tourists and locals, Macau's offerings are generally centred on the casinos and are far removed from the residential neighbourhoods, which fall silent after 10 pm. Options are scarce and when they do exist, "they may not be interesting enough to encourage people to relax and connect with one another", laments Silvio.

As for dating platforms, none seem to fit Macau's context exactly: "Traditional dating services are very much focused on marriage, which can make people feel pressure", while mobile apps often centre on "making quick connections".

Silvio believes the answer lies somewhere in between: "Our aim is more focused: people who join us are generally looking for someone with whom they can develop a potential relationship," says the young student.

"That's why we place greater emphasis on compatibility in terms of personality, values, lifestyle and views on love, rather than just looking at appearance or a few basic criteria. We want people to know from the outset that they share the same expectations, but that they have enough time and space to get to know each other better and work out whether they're truly compatible."

This philosophy is reflected in the way the service works. Those interested fill in a questionnaire, which the Datezy team turns into an appealing profile, highlighting each person's personality and individual characteristics. Only once the profile is ready does the user decide whether to make it public – and whether or not to share photographs.



這種理念也體現在Datezy的服務運作方式。有興趣者先填寫問卷，Datezy團隊將其轉化為吸引人的個人資料，凸顯每個人的個性和特質。在個人資料完成後，用戶可決定是否公開，以及是否分享個人相片。

「我們可以直接以純文字格式發佈個人資料。這完全取決於個人的選擇，」Sílvia強調。「事實上，我們發現純文字的個人資料效果也一樣好。」

雖然Datezy社交媒體上的貼文是公開的，任何人都可以訪問，但與社群成員互動需要加入虛擬社群。

「如果雙方都感興趣並同意，我們會協助他們交換聯繫方式，並幫助安排第一次約會，例如推薦適合雙方的活動或讓他們一起完成簡單任務。」

在澳門這個社交圈容易重疊的小城市，保持匿名性尤其重要。正如Sílvia所說，「有些人不願意在公共場合使用約會程式，因為擔心會碰到熟人。」

今年2月，《Time Out》雜誌發佈的一項調查顯示，澳門在亞洲約會及戀愛活躍度最高的地區中名列榜首。受訪者稱，他們平均每月有12次浪漫約會和9.2次性行為，超過了曼谷、吉隆坡和香港等城市。值得注意的是，調查基於參與者自行提供的數據，因此可能無法完全反映實際情況。

Datezy團隊的觀察似乎呈現出不同的景象。在Instagram上分享的一則貼文指出，「澳門人過於被動」，在網絡上尋找潛在伴侶時常常感到「尷尬」。正如Sílvia所重申的，Datezy旨在打破這種思維方式。「我從未覺得想要結識新朋友或尋找伴侶是件令人羞恥的事。如今，結識新朋友似乎比以往任何時候都更容易，但建立真正的聯繫卻更加困難，所以這個問題值得重新思考。」

除了線上服務，Datezy還與遍佈全城的咖啡廳、酒吧及其他休閒場所合作，組織包含遊戲和互動環節的主題線下活動。

“We can simply publish the profile in text format. It’s a choice left to each person’s discretion,” emphasises Sílvio. “In fact, we’ve found that text-only profiles work just as well.”

Although posts on Datezy’s social media are public and accessible to anyone, interacting with community members requires joining the virtual community.

“If both parties are interested and consent, we facilitate the exchange of contact details and help organise the first date – for example, by suggesting activities suitable for both or simple tasks for them to do together”.

The possibility of remaining anonymous is particularly important in Macau, a small city where social circles easily overlap. As Sílvio notes, “some people have reservations about using dating apps in public because they fear they might bump into someone they know”.

A survey by *Time Out* magazine, published in February this year, ranked Macau at the top of the list of Asia’s most active regions when it comes to dating and romance. Respondents reported having an average of 12 romantic dates and 9.2 sexual encounters per month, surpassing cities such as Bangkok, Kuala Lumpur and Hong Kong. It is worth noting that the survey was based on data provided by the participants themselves, which may not fully reflect reality.

Observations by the Datezy team however, seem to suggest a different picture. A post shared on Instagram states that “people in Macau are far too passive” and that they often feel “embarrassed” when looking for potential partners online. It is this mindset that the project aims to debunk, as Sílvio Ng reiterates.

“I’ve never thought that wanting to meet new people or find a partner was something to be ashamed of. At a time when it seems easier than ever to meet people, yet somehow it’s harder to truly get to know someone, I think it is something worth reconsidering.”

As well as online services, Datezy also organises in-person themed events with games and activities in partnership with cafés, bars and other leisure venues across the city.

“The response has been very positive. It’s really rewarding to see people who didn’t know each other at the start gradually start talking to one another, until the whole place is buzzing,” says Sílvio. “Lots of people continue to meet up afterwards. Some have become very good friends; others have even started dating.”



The project began about a year and a half ago, with a few hiccups along the way. In early 2026, the original Instagram account was deactivated by the platform for “unknown” reasons, forcing the team to start a new page from scratch – which has already amassed around 800 followers since March. At the same time, Xiaohongshu removed posts focused on people seeking same-sex partners, narrowing the focus to heterosexual relationships.

Despite these setbacks, the project continues to thrive with over a thousand registered members - around 55 per cent men and 45 percent women.

“We’ve already helped connect nearly 200 pairs of members, and many of them have become couples.” Sílvio pauses, smiles and adds: “This year, we were delighted by the wedding of the first couple who met through Datezy”.

The content on social media is published exclusively in Chinese, but there is the possibility of expanding to Portuguese and English. However, this process requires careful planning that goes beyond mere translation.

“I don’t want to limit ourselves to simply translating what we already have into different languages: I’d rather develop activities that are genuinely relevant to the different communities and their interests.”

And Datezy’s horizons are unlikely to stop at Macau. At a time when the region is increasingly focusing on regional cooperation with neighbouring cities, the team also intends to “explore opportunities in mainland China and the Greater Bay Area” and to bring together members who are increasingly diverse in terms of their mother tongue, city of residence and cultural background.

The mission, however, remains unchanged: “to help people from different backgrounds get to know one another, understand one another and forge genuine bonds”.

大滿貫式的成功 SLAM DUNK SUCCESS

2026年NBA中國賽系列活動為澳門帶來為期五天的世界級籃球盛宴

THE NBA CHINA GAMES 2026 EVENT SERIES BRINGS FIVE DAYS OF WORLD-CLASS BASKETBALL EXCITEMENT TO MACAU



10月11日，約有14,000名觀眾齊聚威尼斯人體育館，觀賞達拉斯小牛隊與休士頓火箭隊之間的第二場NBA季前賽。本場賽事的亮點是凱里·歐文在因傷缺陣一年半後重返賽場；在小牛隊以132比115擊敗火箭隊的比賽中，他以17分成為球隊得分王，而火箭隊則讓其明星球員凱文·杜蘭特輪休。在週五進行的首場季前賽中，火箭隊以135比117擊敗小牛隊；但在第二場比賽中，小牛隊強勢反彈，重新找回進攻節奏，憑藉均衡的進攻並加強防守壓力，成功扭轉戰局。

凱里·歐文的回歸是小牛隊的另一大亮點。這位資深控球後衛因前十字韌帶撕裂而缺席了整個2025—26賽季，在睽違19個月後首度登場，最終貢獻17分和3次助攻。庫珀·弗拉格也為勝利立下功勞，拿下14分和7次助攻，球隊正持續為2026—27例行賽做準備。

達拉斯以 95 比 85 的領先優勢進入最後一節，並將優勢保持到比賽結束。達拉斯 40 次三分球嘗試中命中 15 球，命中率為 37.5%。儘管這只是一場季前賽，但這場勝利為小牛隊在例行賽開打前注入了一劑強心針。小牛隊與火箭隊將於10月21日在休士頓再度交鋒，屆時兩隊都將展開他們的例行賽征程。

小牛隊在澳門的陣容包括2016年NBA總冠軍得主暨九屆NBA全明星球員凱里·厄文、2025-26年NBA最佳新秀庫珀·弗拉格，以及2026年選秀會第9順位新秀小莫雷茲·約翰遜。與此同時，火箭隊則攜兩屆NBA總冠軍得主暨16屆NBA全明星球員凱文·杜蘭特、兩屆NBA全明星球員阿爾佩倫·森根，以及2024-25賽季NBA最佳防守第一陣容成員阿門·湯普森出戰。

為兩場比賽增添更多精彩，韓國Z世代女子團體KiiiKiii於中場休息時登台，帶來了其標誌性的充滿活力與動感的表演。

Around 14,000 people were at the Venetian Arena on October 11 to watch the second of two NBA pre-season matches between the Dallas Mavericks and the Houston Rockets. The highlight was the return of Kyrie Irving, after a year and a half out due to injury; he was the Mavericks' top scorer with 17 points in their 132–115 victory over the Rockets, who rested their star player Kevin Durant.

In the first of the pre-season games on the Friday, the Rockets defeated the Mavericks 135–117, but in game two, the Mavericks bounced back and rediscovered their offensive rhythm, utilising a balanced attack whilst stepping up the defensive pressure to turn the result around.

Kyrie Irving's return was another highlight for the Mavericks. The veteran point guard, who missed the entire 2025–26 season whilst recovering from an anterior cruciate ligament tear, finished with 17 points and three assists in his first game in over 19 months. Cooper Flagg also contributed to the victory, recording 14 points and seven assists, as the team continues to prepare for the 2026–27 regular season.

Dallas went into the final quarter with a 95–85 lead and held on to it until the end. Dallas made 15 of their 40 three-point attempts, a success rate of 37.5 per cent. Although the result came in a pre-season game, the victory gave the Mavericks a boost ahead of the start of the regular season. The Mavericks and the Rockets will face each other again on 21 October in Houston, when both teams kick off their regular-season campaigns.



在為期五天的活動中，金沙中國與美國職業籃球協會（NBA）除比賽外，還共同舉辦了一系列活動，包括10月10日在威尼斯人競技場舉行的「NBA球迷日」，活動中不僅有NBA球員現身與球迷互動，更有亞洲人氣藝人獻藝，讓球迷近距離感受NBA的活力與激情。

「NBA HOUSE」於澳門威尼斯人酒店的「路氹展館」免費向公眾開放，匯集了近30家全球知名品牌合作夥伴及參展商，營造出熱鬧非凡的籃球嘉年華氛圍。這座大型場館設有豐富的互動體驗與展覽區，包括專為達拉斯小牛隊和休士頓火箭隊打造的獨家主題區、與展出的NBA獎盃合影的拍照點，以及「由AWS呈獻的NBA Inside the Game」——這是一項在智慧數位LED球場上進行的互動投籃體驗。

由金沙中國「金沙關懷」計劃與 NBA Cares 共同主辦的「2026 NBA Cares x 金沙關懷社區影響週」，共籌辦了五項主題活動——青年日、開球日、校園日、健康與福祉日，以及社區籃球嘉年華。這項活動邀請了NBA傳奇球星及現役球員走訪當地社區，為澳門各年齡層及不同背景的居民提供寶貴的學習、互動與汲取靈感的機會。「社區影響週」旨在激發青少年的正向發展、促進社會包容，並提升大眾對身心健康的重視，同時倡導關懷、健康生活及運動精神等核心價值。



The Mavericks line-up in Macau featured 2016 NBA champion and nine-time NBA All-Star Kyrie Irving, 2025-26 NBA Rookie of the Year Cooper Flagg, and 2026 No. 9 overall pick Morez Johnson Jr. Meanwhile, the Rockets brought with them two-time NBA champion and 16-time NBA All-Star Kevin Durant, two-time NBA All-Star Alperen Sengun, and 2024-25 NBA All-Defensive First Team member Amen Thompson.

Adding to the excitement on both game day, South Korean Gen Z girl group KiiiKiii took to the stage during halftime with their characteristically dynamic and energetic performances.

Over five days, Sands China and the National Basketball Association (NBA) presented a series of activities alongside the games including NBA Fan Day at The Venetian Arena on October 10, featuring appearances and interactions with NBA players and performances by popular Asian artists, offering fans an up-close experience of the energy and excitement of the NBA.

NBA HOUSE was open to the public free of charge at Cotai Expo at The Venetian Macao, gathering nearly 30 renowned global brand partners and exhibitors, and creating a vibrant basketball carnival atmosphere. The massive venue featured a range of interactive experiences and exhibition zones, including exclusive themed zones dedicated to the Mavericks and the Rockets, photo opportunities with NBA trophies on display, and “NBA Inside the Game powered by AWS” – an interactive shooting experience on a smart digital LED court.

Co-organised by Sands China's Sands Cares programme and NBA Cares, the “NBA Cares x Sands Cares Community Impact Week 2026” organised five themed activities - Youth Day, Tip-off, School Day, Health and Wellness Day, and the Community Basketball Carnival. The initiative took NBA legends and current players to visit local communities, providing Macau residents of all ages and backgrounds with valuable opportunities to learn, interact and be inspired. Impact Week aims to inspire positive youth development, foster social inclusion and promote greater awareness of physical and mental well-being, championing the values of care, healthy living and sportsmanship.

喀比 Krabi

海灘、懸崖與瑪格麗特雞尾酒
Beach, Cliffs, and Margaritas.

喀比府沐浴在安達曼海溫暖的碧藍海水中，雖與布吉島隔海相望，但生活節奏悠閒得多，坐擁高聳的石灰岩喀斯特地貌、原始森林與寧靜的海灘。喀比涵蓋超過 150 座島嶼（包括著名的Phi Phi島），深受海灘愛好者、潛水客及攀岩者的喜愛。當然，若你只想放鬆身心，一邊欣賞夕陽沉入地平線，一邊啜飲瑪格麗特，任由浪花輕拍腳邊，也歡迎來到這個度假天堂。

Bathed in the warm, turquoise waters of the Andaman Sea, Krabi sits just across from Phuket and yet, it moves at a much slower pace amidst towering limestone karsts, unspoilt forests, and tranquil beaches. A province encompassing over 150 islands, including the famous Phi Phi, Krabi is loved by beach-goers, divers, and rock climbers alike. But if you just want to chill, enjoying a margarita while the sun sets on the horizon, your senses rocked by waves lapping at your feet, then, welcome to paradise.

文 BY CRISTIANA FIGUEIREDO
譯 TRANSLATION DAISY WONG

行程概覽

- 為期 3 天的探索路線，建議租車以自己的步調自由遊覽。
- 可從曼谷搭乘每日多班的航班前往，或從布吉島駕車前往—— 2.5 小時的車程中，你將穿梭於壯麗而震撼的景觀之中，領略真正的泰國風情。
- 亮點包括跳島遊、探訪森林秘境，以及在絕美的咖啡廳享用美味佳餚與飲品。

AT A GLANCE

- A 3-day discovery route, based on renting a car to explore at your own pace.
- Fly from Bangkok – multiple daily flights – or drive from Phuket – 2.5 hours of seeing the real Thailand amidst incredible, dramatic landscapes.
- Highlights include island hopping, visiting hidden forests, and enjoying amazing food and drinks in stunning cafés.



第 1 天：
奥南與萊利海灘

作為喀比最繁華的海濱小鎮，奥南的白天似在慵懶沉睡，夜晚卻煥發出生機，人行道上遊客熙來攘往，餐廳酒吧的音樂聲此起彼落。小鎮基本上只有一條長長的主幹道，很多人選擇下榻於此，出行方便且住宿價格實惠。這裡也是前往各座島嶼的門戶，是今天的第一站。

帶上你的沙灘巾——或者在沿途的小店裡買一條——然後悠閒地散步，熟悉一下環境。不妨在由芬蘭主廚Mikko Kataja主理的Café 8.98停下來，享用一杯咖啡——如果肚餓，還能來份美味的早餐。或者去當地家庭小店Much & Mellow品嚐糕點。

下一站前往奥南的海濱。沿著濱海步道向右走，直到抵達奥南渡船服務俱樂部的售票亭，購買前往萊利的船票。萊利海灘只能經由海路抵達，且禁止車輛進入。票價受政府管制，你可以選擇拼船，或包租一艘長尾船。請務必確認回程時間，以免被困在島上過夜——不過萊利海灘上也有酒店，可以選擇留宿一晚。在溫暖的綠松石色海水中暢游一番，在沙灘上慵懶地躺著或漫步，享受這裡豐富多樣的美食與飲品選擇。

盡情放鬆過後，乘船返回奥南。離開前，不妨前往售票亭預訂第三天的私人長尾船行程，若你夠自信，可選擇早上 7:30 出發。安排第三天的跳島遊覽行程，造訪管子島、波達島、雞島，以及形似陽具、令人感到不安的奇觀——帕南洞。請確認行程是否包含浮潛裝備、飲用水及午餐。

沿著主幹道步行至 Phranang Place Hotel 酒店。搭乘直梯前往六樓由法國人經營的Sea Salt餐廳，一邊享用美味的木爐烤披薩和海鮮燒烤，一邊欣賞小鎮的壯麗景色。點一杯美味的瑪格麗特酒為這一天畫下句點；若你喜愛熱鬧，不妨前往海濱眾多喧鬧的酒吧之一，來一番睡前小酌。



DAY 1:
AO NANG & RAILAY BEACH

The most developed beach town in Krabi, Ao Nang slumbers lazily throughout the day to come fully alive at night, with sidewalks bustling with tourists and music blaring from restaurants and bars. Basically, just a long main road, this is where many people choose to stay for convenience and affordable accommodation. It's also the gateway to the islands, and your first destination for the day.

Grab your beach towels – or buy some at the many small shops along the road – and take a nice stroll to get the lay of the land. Stop to enjoy a coffee – and a delicious breakfast, if you are peckish – at Café 8.98 by Finnish chef Mikko Kataja, or a pastry at Much & Mellow, a cool local family venture.

Head down to Ao Nang seafront and walk to the right end of the promenade until you reach the Ao Nang Boat Service Club kiosk to get tickets for the boat that goes to Railay, a beach accessible by sea and where no cars are allowed. Prices are regulated and you can either pay for a shared ride or for a private longtail.

Make sure to see return times, so that you are not left stranded overnight – although there are also hotels on Railay and you can even choose to stay there for one of your nights. Take a dip in the warm turquoise waters, have a lie or a stroll on the sand, and enjoy the many food and drink options available.

Once you've had your fill of relaxation, take the boat back to Ao Nang. Before you leave, go to the kiosk and book a private longtail for day three, leaving at 7:30 am, if you feel brave enough. Arrange for a tour that will visit Koh Tup, Koh Poda, Chicken Island, and the disconcerting phallic wonder that is Phra Nang Cave. Check if the tour includes snorkelling gear, water and lunch.

Walk up the main road to Phranang Place Hotel. Take the lift to French-owned Sea Salt on the 6th floor and indulge in fantastic wood-oven pizza and grilled seafood with a stunning view over the town. Grab one of their delicious margaritas to end the day or, if you are missing the crowds, head to one of the many rowdy seafront bars before turning in for the night.



第 2 天：
翡翠池與Klong Muang海灘

今天是公路旅行日！享用完豐盛的早餐後，帶上沙灘巾和一樽水，設定路線，務必在翡翠池開放時分準時抵達。泊好車、買好門票，並噴上防蚊液後，沿著木製步道穿過鬱鬱蔥蔥的熱帶雨林，聆聽鳥鳴聲。走到步道盡頭，在翡翠池清澈的池水中暢游一番，犒賞自己。返回車旁後，來杯清涼飲品補充水分。

現在應該已經餓了，可以直奔 Nong Thale 的 Ruanthip 餐廳。在那裡，你將置身於略顯搖晃的多層木製露台，在蔥鬱綠意與潺潺水聲的環繞之中，享受一場傳統泰式美食戶外大餐。

大快朵頤後，或許你會覺得有點熱——是時候跳入安達曼海了。前往 Andalay Beach Bar 享用一杯新鮮椰汁，然後漫步至那片令人心馳神往的大海，盡情游泳。沿著 Klong Muang 海灘悠閒漫步，盡情享受海的氣息；在Andalay入口處前的小茅屋裡來一場放鬆身心的按摩；隨後返回餐廳享用美妙的晚餐，一邊啜飲一杯充滿巧思的瑪格麗特，一邊欣賞夕陽西下。說不定還能欣賞到定期上演的精彩火舞表演。

DAY 2:
EMERALD POOL
& KLONG MUANG BEACH

It's road trip day! After a hearty, early breakfast, grab your beach towel and a bottle of water, and set your course to arrive at the Emerald Pool right at opening time. Park your car, buy your tickets, and get that bug spray going before heading into the wooden walking path through lush tropical forest and birdsong. At the end of the track, reward yourself with a refreshing dip in the clear waters of the Emerald Pool itself. Circle back to the car and grab a refreshing drink at the exit to keep hydrated.

Now that you've built up an appetite, set your heading to Ruanthip restaurant in Nong Thale, where you will enjoy traditional Thai food on a multi-floor rickety wooden deck outdoor extravaganza, enveloped in verdant greenery and surrounded by a flowing water canal.

Finally satiated – and maybe a little overheated – it's time for a dip in the Andaman Sea. Head out to Andalay Beach Bar and have a fresh coconut before walking down to the beckoning sea for a swim. Take a stroll along Klong Muang beach, dipping in and out of the balmy water to your heart's content, have a relaxing massage at the little hut just before Andalay's entrance, and return for a lovely dinner, sipping a cheeky margarita as the sun goes down. Maybe you'll even catch a fire show if they are scheduled for that evening.





DAY 3:
ISLAND HOPPING

An early rise is a must to see some of the most beautiful beaches and clear waters you will ever encounter. Get picked up from the hotel to meet the private longtail that you hired on your first day and remember to take cash to pay for national park fees. Hop in, get your life vest on, and prepare to reach the pristine beaches of Tup Island sandbar before the shared speedboats arrive.

Dive, swim and snorkel in clear, shimmering waters, observing the little fish going about their lives all around you and feel your soul filling to the brim with the unspoilt beauty of this scenery.

Now that you've had half a day in the sea, it's time to head into the mountains, to fully take in the dual nature of Krabi. Set a course to Into the Forest, a jungle café in the shadow of a limestone giant, to enjoy masterfully prepared and presented Western fusion and Southern Thai cuisine amidst a dramatic landscape.

Drive back to Ao Nang and park at the Monkey Trail lot or nearby. Grab your towel and enjoy the beach for a few hours before walking to The Last Fisherman Restaurant for a dinner of traditional Thai food as the sun dips below the horizon in a spectacular farewell.



第 3 天：
跳島巡遊

若想一睹此生難忘的絕美海灘與澄澈海水，務必早起。酒店接送服務將帶你前往第一天預訂好的私人長尾船，記得攜帶現金以支付國家公園費用。跳上船、穿上救生衣，準備在共乘快艇抵達之前，來到管子島沙洲原始純淨的海灘。

在清澈閃耀的海水中潛水、游泳或浮潛，觀察小魚們悠然自得的生活，讓這片未受污染的絕美景致滌蕩你的靈魂。

在海裡暢玩半天之後，前往山區，感受喀比的另一重魅力。推薦位於石灰岩巨石山腳下的叢林咖啡館Into the Forest。你可以在壯麗的自然景觀中，品嚐精心烹製的西式融合菜餚與南泰國風味美食。

之後驅車返回奧南，將車停在「猴子徑」停車場或附近。帶上沙灘巾，在海灘上享受幾個小時的陽光，然後步行前往The Last Fisherman Restaurant餐廳，在美不勝收的夕陽勝景中，享用地道的泰式晚餐。



支線行程

- **侏羅紀叢林：**虎窟寺是一座佛教遺址，以神秘的傳說和通往觀景台的陡峭階梯而聞名。如果你想探索人跡罕至的秘境，可以前往遺址左側盡頭的梯級——忽略猴子——進入一片被石灰岩峭壁環繞的叢林。置身其中，彷彿進入了儒勒·凡爾納的小說世界，讓人不禁抬頭仰望天空，尋找翼龍的蹤跡。
- **壯麗景色：**駕車約一個半小時前往Samet Nangshe 觀景台。乘坐載客卡車經過一段極為陡峭的山坡後，你可以抵達最佳觀景點，一邊享用咖啡，一邊欣賞令人嘆為觀止的美景，這將成為你永生難忘的回憶。

SIDE QUESTS

- **The Jurassic Jungle:** Tiger Cave Temple is a Buddhist site with a curious legend and a gruelling staircase to a lookout point. If you want to go off the beaten track, head to a small staircase at the left end of the site – ignore the monkeys – to enter a small piece of jungle surrounded by limestone cliffs that will make you feel as if you are entering a Jules Verne novel and have your eyes scanning the skies for pterodactyls.
- **The Epic Vistas:** Drive about one hour and a half to Samet Nangshe Viewpoint. After a hair-raising truck ride up the steepest hillside you've ever been on, enjoy a coffee with a spectacular, breathtaking view that will be forever etched into your memory.

旅遊貼士

- **季節：**五月至十月是喀比的雨季，請避開這段時間前往。此時乘船會很危險，熱帶風暴雖然短暫，但可能造成混亂。
- **道路：**只要持有國際駕照並使用Google地圖，便可輕鬆在泰國駕車。但不要指望人人都會嚴格遵守交通規則。建議租汽車，而非摩托車——泰國是全球道路交通事故死亡人數排名前十的國家之一，當中超過80%的事故與摩托車有關。

TRAVEL TIPS

- **Seasons:** Avoid Krabi in the rainy season from May to October, when boat trips are dangerous and tropical storms, though brief, can cause chaos.
- **Roads:** Driving in Thailand is seamless with an International Driving Permit and Google Maps, but do not expect road rules to be strictly obeyed. Hire a car, not a motorbike – Thailand ranks in the top ten globally for road traffic deaths, with over eighty percent involving motorbikes.



告別警隊之後 OFF THE CASE



Norman Mackillop是蘇格蘭赫布里底群島人，自1973年以21歲之齡加入香港警隊以來，即以亞洲為家。澳門博彩業開放後，他移居澳門，擔任博彩業界企業調查專家。

A native of the Scottish Hebrides, Norman Mackillop has made Asia his home since 1973 when at the age of 21 he joined the Hong Kong Police. With the liberalization of the gaming in Macau he moved here as a specialist in corporate investigations for the casino industry.

文 BY SUZANNE WATKINSON / 圖 PHOTOS ELOI SCARVA / 譯 TRANSLATION DAISY WONG

多年前，身為商船隊年輕三副的Norman在蘇格蘭格拉斯哥的海軍航海學院就讀。隔壁的大樓就是格拉斯哥警察總部。某天，他偶然順道進去拿些宣傳冊，並出於興趣詢問了加入蘇格蘭警隊的事宜。一位在商船隊結識的華人好友建議他不妨考慮香港。Norman寫了一封信——「那個年代沒有電郵！」——寄給了香港警務處處長。

幾週後，他收到一封非常客氣的回覆，告知他應將查詢轉往倫敦的英國 Milbank Crown Office。經過一連串面試，三個月後Norman就坐上了前往香港的飛機。那是1973年6月。此後25年，他在香港警隊從事有組織罪案及兇殺案的偵查工作。隨著1997年香港回歸中國臨近，他決定提早退休，接受英國政府提供的豐厚補償金。

As a young 3rd Officer in the Merchant Navy, Norman was studying at the Navy Nautical College in Glasgow, Scotland. The building next door was the Glasgow Police Headquarters. By chance one day he popped in to pick up some brochures and to enquire out of interest about joining the Scottish Police Force. A close Chinese friend from the Navy suggested that he consider Hong Kong instead. Norman wrote a letter “in those days there was no email!” to the Commissioner of Police in Hong Kong.



「我於1996年離開，當時才45歲。直到今日，我仍後悔離開警隊、離開香港；那是我人生中最快樂的歲月。」

在從警隊退休前兩年，Norman在英格蘭取得了大律師資格，利用累積的10個月年假應考大律師考試。之後，他在北安普頓的St Giles律師事務所執業四年。箇中的諷刺之處他並非沒有察覺——在香港花了二十多年追捕有組織罪案罪犯，能說流利的廣東話，「但回到英國後我竟然為多名華人擔任兇殺案的辯護律師！」

之後，他獲聘為英屬海峽群島奧爾德尼博彩管制委員會的高級調查員及法律顧問，就互聯網博彩業的法律法規起草提供意見，並對白名單互聯網博彩網站進行發牌前的國際調查及審計。

有約六個月時間，他處理了一宗涉及拉斯維加斯威尼斯人的案件，聯絡人是其首席法律顧問。兩人經常談論亞洲和澳門。一年後的2004年，這位聯絡人再次聯繫他，說自己將被派駐澳門，加入新開幕的澳門金沙，並表示以Norman曾任警察及大律師的背景，他具備成為博彩業界企業調查專家的技能；他是否也想去澳門？Norman隨即前往拉斯維加斯面試，一週內便簽了合約，並於2005年踏上返回亞洲之路，出任金沙中國有限公司的調查總監，協助改善其內部調查系統。順帶一提，他接替的是Sully de Fontaine的職位（「一位傳奇人物，二戰時期的法國抵抗運動成員，曾從事特種作戰及軍事警察工作」）。

抵達澳門後，Norman居住在路環的海蘭花園。他經常光顧五分鐘路程外一間深受喜愛的鄉村風開放式海濱餐廳兼酒吧，巧合的是，店名叫Norman's Bar（但那是另一位Norman！）。在那裡，他認識了來自浙江省的Candy。兩人於2011年結婚，兩年後女兒Jazz出生。



A few weeks later he received a very nice reply letting him know that he should direct his enquiries to the UK's Milbank Crown Office in London. A series of interviews and three months later Norman was on a plane bound for Hong Kong. It was June 1973. Then followed 25 years working in organized crime and homicide with the Hong Kong Police. As the 1997 handover of Hong Kong to China was approaching, he decided to take early retirement and the generous compensation offered by the UK Government. "I left in 1996. I was only 45. I regret leaving the police and leaving Hong Kong to this day; they were the happiest years of my life."

Two years ahead of retirement from the police, Norman qualified as a barrister at law in England and took the bar exams over a 10-month accrued annual leave. He practiced law with the St Giles Chambers in Northampton for four years. The irony was not lost on him that having spent over two decades in chasing down organized crime offenders in Hong Kong, and with a useful proficiency in Cantonese, "I funnily enough found myself then defending a number of Chinese in homicide cases in the UK!"

He then got a job as a senior investigator and legal advisor to the Alderney Gambling Control Commission in the British Channel Islands where he advised on drafting laws and regulations for the Internet gambling industry, and conducted pre-licensing international investigations and audits of whitelisted internet gaming sites.

He worked on a case involving The Venetian in Las Vegas for about six months where his point of contact was their General Council. The two spoke often about Asia and Macau. One year later, in 2004, the same con-



離開威尼斯人後，Norman加入一間美國顧問公司，擔任澳門區總經理。當時，新加坡正在發展其博彩業——濱海灣金沙正在興建，當地政府正考慮是否設立博彩中介（即為豪客安排貴賓接待的組織者，旅費及住宿全包，通常附帶承諾下注達指定金額的條件）。Norman及其團隊受新加坡內政部委託，進行研究並在當地搜集情報，為首份全面研究博彩中介行業的報告撰寫澳門章節。他調查了在新加坡經營的中介人牌照申請，並訪問了多名中介老闆。最終，所有申請均未獲批准，新加坡因此決定不將中介制度納入其博彩業，此舉後來也為澳門所採用。

之後，Norman出任銀河娛樂的內部調查主管，建立其企業調查部。「一份我真正享受的工作，一間我真正喜歡的公司。」

tact got back in touch to say he was being posted to Macau with the newly opened Sands Casino. With Norman's background as a police officer and barrister, he had the skills to be a specialist in corporate investigations for the casino industry; would he like to go to Macau too?

Norman interviewed in Las Vegas and within a week he'd signed a contract, and in 2005 he was on his way back 'home' to Asia, to work as Director of Investigations for Sands China Ltd. helping improve their internal investigation systems. Incidentally he took over Sully de Fontaine's role ("a colourful and fascinating character, ex-French Resistance in World War II, with a career in special operations and military police").

Arriving in Macau, Norman made Hellene Garden in Coloane his home. He would frequent a well-loved rustic open-air beachside restaurant and pub five minutes' walk away, aptly named Norman's Bar, (but a different Norman!) It was there that he met Candy, a Zhejiang province native. They married in 2011 and two years later their daughter Jazz was born.

From The Venetian, Norman joined an American consulting company, where he was General Manager for Macau. At the time, Singapore was developing their gaming industry - the Marina Bay Sands was being built and the government there was considering whether to have casino junkets (organizers of VIP arrangements for high-roller gamblers, taking them to a casino resort with travel and accommodation paid for, usually tied to a commitment to gamble a specific amount.)

Commissioned by the Singapore Department of Home Affairs, Norman and his team conducted research and gathered intelligence on the ground for the Macau chapter of the first comprehensive study into the casino junket industry. He investigated the junket applications for a license to operate in Singapore, interviewing many of the junket bosses. In the end, none of the applications were approved and Singapore thus decided not to have junkets as part of their gaming industry, a move that Macau later adopted.





2018年2月，他創辦了自己的公司Diligence Macau Ltd，一家專門從事博彩合規及企業盡職調查的公司。憑藉豐富的刑事調查專業知識，「我們具備優勢，協助進行深入的入職前背景審查，或對中國內地的供應商進行審查，這些都需要本地專業知識及『實地調查』。」他承接企業案件，為那些「急於與在網上找到並已開始直接溝通的中國企業建立合作夥伴或製造商關係」的公司進行盡職調查，並揭發騙徒。

現年七十多歲的Norman已半退休，他很高興能和家人有更多機會出遊。「澳門的地理位置極佳，方便到亞洲各地短途旅行。Jazz和我最近一起在泰國蘇梅島參加了開放水域潛水課程，而且我們剛從每年一度的返鄉之旅回來。我們回到了我的家鄉，蘇格蘭赫布里底群島的北尤伊斯特島伯內雷。我在那裡仍有一間房子，也有幾位表親和一位年邁的阿姨住在那裡。」

Norman的嗜好之一是繪畫，主要是水彩畫。「我正在畫遍氹仔所有的廟宇。我經常會帶著四歲的狗狗Bonnie走家庭散步徑。最初我想要一隻蘇格蘭邊境牧羊犬，一直請獸醫幫忙留意。」等了很久都無果時，一家人在暴風雨中的燈塔公園發現了一隻出生僅兩週的「本地混種狗」，「家人們說服了我，把牠留下來！」如今Bonnie深受寵愛，「是我散步時的好夥伴。」

至於家，是甚麼吸引 Norman 從路環搬到氹仔舊城區？「那是2007年。我在海蘭花園每月的租金是12,000港元。朋友們勸我應該買樓，這確實有道理；當時我55歲，可以向大西洋銀行申請十年期按揭貸款，每月還款金額與租金相差無幾。我一直鍾情於氹仔舊城區，喜歡這裡的氛圍、熱鬧的生活氣息和無數美食店。四處物色後，我在施督憲正街發現了一棟嶄新的無升降機大樓——泉滿軒，並獲優先挑選單位。這棟大廈位於氹仔舊城區核心，緊鄰Niall和Bolor Murray夫婦著名的Premier佳釀酒吧及品酒室，位置極為便利，周邊商店、公共交通、診所及學校一應俱全。」

Next, Norman worked for Galaxy Entertainment as Head of Internal Investigations, developing their Corporate Investigations Department. “A job and a company I really enjoyed.”

In February 2018 he started his own company, Diligence Macau Ltd, a specialized gaming compliance and corporate due diligence firm. With extensive criminal investigations expertise “we’re well placed to assist with in-depth pre-employment background checks or checks on vendors in mainland China that require local expertise and ‘boots on the ground’.” He takes on corporate cases, carrying out due diligence and exposing scammers for companies “eager to hook up with a Chinese business as a partner or manufacturer that they have found online and started communicating directly with.”

Now in his early 70’s, Norman is semi-retired and happy that he and the family can travel more.

“Macau is ideally located for short trips around Asia. Jazz and I recently did an open water scuba course together in Koh Samui, Thailand and we’ve just got back from our annual trip to my home town in North Uist, Berneray, the Hebrides, Scotland where I still keep a house and have some cousins and an elderly aunt living there.”

One of Norman’s hobbies is painting – primarily water colours. “I’m working on painting all the temples in Taipa. And most days I walk the family trails with our 4-year-old dog Bonnie. Initially I wanted a Scottish Border Collie and I’d been asking the vets to keep an eye out for one.” But after a long wait the family found a two-week-old ‘local mutt’ during a rain storm in the Lighthouse Park “and the girls convinced me that we should keep her!” Much adored, “she’s a great companion on my walks.”



大廈後方低層的一些單位面向通往嘉模聖母堂的斜坡，但太暗了。而面向前方馬路的單位中，只有兩個有露台。他選擇了較大的三房兩衛單位，坐擁橫跨整個單位的寬敞露台。Norman 當時是單身。隨著家庭壯大，這裡一直是他們的家。

「我們很喜歡這裡，只希望業主們能對公共區域多加重視」，保持整潔、照明充足且粉刷一新。這正是澳門很多唐樓的痛點。

家中到處是家庭照片、Norman 的畫作、旅遊紀念品和收藏品，沙發上方懸掛著一幅大型藏傳佛教唐卡，溫馨、輕鬆而舒適。幾件中國傢具多年前購自大三巴牌坊一帶的家俱店和古董店。如今這些店舖早已消失，取而代之的是迎合遊客的手信店、餅店、牛肉乾店和藥房——貼著「無假貨」海報的那種。

Mackillop一家未來有何計劃？是打算去蘇格蘭，還是或許去中國內地？「我們在珠海買了週末度假屋」，以實際行動支持橫琴的長遠前景，「在橫琴三疊泉景區買了一個開放式單位作為投資」，但澳門始終是全家的主要居所。「這裡對我們堪稱完美」，Norman 讚嘆道。「政府穩定，居民福利很好。醫療便利，步行幾分鐘就到免費政府診所，有一位很優秀的醫生。公立教育非常好，我們的女兒 Jazz 之前在氹仔的三育學校。她輕鬆掌握三種語言，是出色的拉丁舞舞者，還會劍擊及彈鋼琴。」

更重要的是，她從未經歷任何形式的欺凌或暴力行為。「養育孩子的好地方！」Jazz現在就讀於澳門國際學校，「課程有所轉變，包括運動、藝術和海外遊學，讓她接觸到不同國籍的多元文化」，是個快樂的13歲女孩。

Candy補充：「我們欣賞澳門，因為它小而美，只需兩小時就可以飛到上海探望母親。我們在這裡也感到非常安全；Jazz從小就能自己步行上學。」如有興趣了解更多，可在 YouTube 上搜索「Mackillop crime series」。

And home, what drew Norman to move from Coloane to Old Taipa Village?

“It was 2007. I was paying HKD12,000 per month rent in Hellene Garden and friends convinced me that I should buy. It made sense; at the time I was 55 and could get a 10-year mortgage from BNU and pay about the same to have my own place. I was always drawn to Old Taipa Village, with its atmosphere, local buzz and countless good eateries. I looked around and came across a brand-new walk-up building, Edificio Chun Mun on Rua Direita Carlos Eugenio, and was given first pick of apartments. Set in the heart of Old Taipa Village, right next to Niall and Bolor Murray’s famous Premier Bar, the building is in a superbly convenient location to shops, public transport, health clinics and schools.”

Some of the apartments in the building on the lower floors at the back face the slope running up to Our Lady of Carmel Church but they were too dark. And of the ones facing the front road, only two have terraces. He opted for the larger 3-bedroom, 2-bathroom apartment, a major selling point being a spacious terrace running the width of the property. Norman was a bachelor at the time and as his family grew it’s been their home ever since.

“We love it here, I only wish that the building owners would take more pride in the public areas”, keeping them clean, well-lit and painted. This is the bane of many walk-up residences in Macau.

Full of family photos, Norman’s paintings, memorabilia and collectables from their travels – a large Tibetan Buddhist Thangka hangs above the sofa – the Mackillop home is welcoming, relaxed and cozy. Several pieces of Chinese furniture were bought years ago from the furniture and antique shops that once lined the streets at the foot of St Paul’s Ruins, now long gone, having made way for souvenir, biscuit and beef jerky shops and pharmacies – with their ‘No Fakes’ posters - for the tourists.

What are the Mackillops plans for the near future, do they intend to go to Scotland or perhaps China?

“We bought a weekend place in Zhuhai” and showing solidarity to the long-term prospects of Hengqin, “a studio apartment in the Sandiequan Scenic Area of Hengqin as an investment” but Macau will always remain their main residence. “It’s the perfect place for us” exclaims Norman. “The government is stable; it takes care of its people. There’s good medical: I see an excellent doctor within a few minutes’ walk at the free government clinic. The public education is very good: our daughter Jazz was educated at the Sam Yuk school in Taipa. She’s tri-lingual with ease, is an accomplished Latino dancer, she fences and plays the piano.”

Importantly she’s never experienced bullying or violent behaviour in any form. “What a wonderful place to raise a child!” Now attending The International School “for a change in syllabus to include sports, the arts and overseas cultural trips, she’s exposed to multi nationalities, multi cultures” and is a charming, happy, 13-year-old.

Candy adds: “we appreciate Macau because its small and convenient and we are only a 2-hour flight away for me to visit my mother in Shanghai. We feel very safe here too; ever since very young, Jazz has been able to walk to school on her own.”

For readers’ additional information and interest, check out the ‘Mackillop crime series’ on YouTube.

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ambiente
奧比安澳門物業

白蘭度那部未能問世的澳門電影……

Brando's Macau movie that never was...

1970年代末，馬龍·白蘭度曾構思拍攝一齣以20世紀初活躍於澳門的傳奇海盜女王來財山為題材的電影。然而，由於個人問題以及與編劇當奴·卡米爾的糾紛，白蘭度最終放棄了這個項目。這部未完成的劇本在白蘭度去世後以小說形式出版，名為《番攤》，作者欄同時標註了兩人的名字。但據評論家所言，其水準僅略高於平庸。

In the late 1970's, Marlon Brando had the idea to make a movie about Lai Choi San, the legendary leader of a pirate gang operating in Macau in the early 20th century. However, personal issues and disputes with the screenwriter, Donald Cammell, caused the actor to abandon the project. The unfinished screenplay was eventually published as a novel after Brando's death. Entitled *Fan-Tan*, the novel bears both their names and, according to critics, is little better than mediocre.

文 BY RICARDO PINTO

譯 TRANSLATION DAISY WONG



來財山（音譯）是南海海盜史上的傳奇人物。在1920年代至1930年代，她從澳門指揮著一支由十多艘海盜船組成的船隊，令該地區任何海軍力量都束手無策。1931年，芬蘭裔美國記者Aleko E. Lilius出版了《我與中國海盜同航》一書，詳述了他被這個海盜團伙俘虜並最終成為座上賓的經歷，來財山也因此名揚天下。這部著作啟發了許多其他作品，包括短篇小說、長篇小說及漫畫。

然而，促使馬龍·白蘭度著手籌備這部電影的，並非對這位澳門歷史人物的特別迷戀。根據他多年的私人助理Alice Marchak所述，這部電影的構想源於兩項考量：一是為白蘭度當時交往的華裔美國女演員安妮妲·盧尋找一個角色；二是推廣當時白蘭度居住的大溪地島。

「他起初對在大溪地的環礁島拍攝這一構想似乎非常感興趣，後來卻完全改變主意，轉而希望製作一部能讓安妮妲飾演華人角色的作品，」Alice Marchak在她的回憶錄《我與馬龍》中如此回憶道。

Lai Choi San is a legendary figure in the history of piracy in the South China Sea. Throughout the 1920s and 1930s, she commanded a fleet of over a dozen pirate vessels from Macau that no naval force in the region seemed able to destroy. She became world-famous when the Finnish-born American journalist Aleko E. Lilius published *I Sailed with Chinese Pirates* in 1931, recounting his time as a captive and later guest of her pirate gang. This account has inspired many other books, including short stories, novels and comics.

However, it was not a particular fascination with this historical figure from the region that led Marlon Brando to embark on his planned film project. According to his personal assistant of many years, Alice Marchak, the idea for the film arose from two concerns: finding a role for Anita Loo, a Chinese American actress with whom Brando was involved, and promoting the Tahitian archipelago, where the actor was living at the time.

“He seemed very interested in the idea of filming on Tetiaroa (his atoll in Tahiti), then he switched completely and he was back again wanting to do something that had a Chinese role for Anita”, Alice Marchak recalls in her memoir, *Me and Marlon*.

“I suddenly recalled reading a very interesting account about pirates still operating in the China Seas. I told him about their exploits. Some were Chinese pirates. I tossed a few story ideas, even a Chinese woman pirate operating in the China Seas, and Marlon took off with the idea. Somehow Marlon got the plunderers from the China Seas to his island in the South Pacific, hiding their loot on Tetiaroa. Since the idea now included Tetiaroa, it excited him. He could write a part for Anita and exploit his island at the same time.”



Marlon Brando & Tarita Teriipaia, Tahiti

「我突然想起曾讀過一篇關於『中國海』上海盜活動的極為有趣的報導。我向他描述了這些海盜的壯舉，當中有些是中國海盜。我拋出幾個故事構思，甚至提到一位中國女海盜，馬龍立刻表示出興致。不知怎的，馬龍把這些原型來自中國海的掠奪者帶到了他在南太平洋的島嶼上，並讓他們將贓物藏在環礁島上。這個構想包括環礁島，這讓他非常興奮。他既能為安妮姐創造一個角色，又能同時利用他的島嶼。」

然而，白蘭度很少能長時間專注於一個項目。經過兩人多次討論——期間，為安妮姐·盧設定的角色，時而在熱帶月光下展現浪漫風情，時而又化身為對海盜船員咆哮下達命令的冷酷海盜——這個計劃最終被擱置。Marchak在回憶錄中寫道：「隨著所有與工作相關的事都被擱置一旁，關於公海掠奪者的故事也隨之被拋諸腦後。」

某日，安妮姐·盧的女兒China Kong前來向白蘭度借錢。白蘭度與私人助理商討此事，並表達了擔憂：這筆錢可能無法償還，而且安妮塔·盧也不會贊同。Marchak隨後建議白蘭度僱用China Kong的丈夫當奴·卡米爾參與海盜電影項目，並用薪酬來償還這筆借款。理由是，卡米爾本來就是編劇，他便能將這些素材改編成劇本。白蘭度當即接受了這個提議。

由於早已決定將環礁島列為本片的主要拍攝地點之一，團隊一行於1978年12月中旬一同啟程前往該島。他們在那裡不間斷地投入劇本創作約一個月。然而，當時他們並不知道，這僅僅是漫長而艱辛過程的開端，最終導致電影計劃被取消，並改以小說形式在導演身後出版。

However, Brando rarely stayed focused on a project for long. After many conversations between the two of them, during which the character intended for Anita Loo would appear one moment romantically beneath a tropical moon and the next turn into a merciless pirate barking orders at her crew of buccaneers, the project was shelved. In other words, “as everything pertaining to work was put on the back burner, so was the story about the high seas raiders”, Marchak writes in her memoir.

One day, China Kong, the daughter of Anita Loo, approached Brando to ask him for a loan. The actor discussed the matter with his personal assistant, expressing his concern that the loan would not be repaid and that Anita Loo would disapprove. Marchak then suggested that Brando hire China Kong’s husband, Donald Cammell, to work on the pirate project and use his wages to pay off the loan. The suggestion was that, since Donald was a screenwriter, he could put the material into script form, and the actor accepted it at once.

Since it had already been decided that Tetiaroa would be one of the film’s main locations, they all set off for the island in mid-December 1978. They worked on the screenplay there without a break for about a month. However, unbeknownst to them at the time, this was only the beginning of a long and arduous process that would ultimately result in the film being cancelled and instead posthumously published as a novel.

A RELATIONSHIP OF UPS AND DOWNS

Marlon Brando had met Donald Cammell in the late 1950s, in the bohemian circles of Paris. A Scot, born and raised in Edinburgh’s intellectual milieu, Cammell turned his hand to a bit of everything in the arts: he was a journalist, the editor of a literary magazine, a writer, a visual artist of considerable talent and a film-maker too.

“It would be hard to say which of its two authors was more charismatic or daring, or which had the more complex life. But they had things in common, including a tendency toward stylish self-destruction and a taste for creative experiment,” the writer David Thomson observed in the afterword that accompanies the novel they co-wrote. “And they enjoyed each other’s company, albeit in a competitive spirit.”

In the late 1960s, Cammell invited Brando to play the lead role in a film about an American gangster forced to take refuge in a rock star’s London home. Mick Jagger was set to play the rock star. Unaware of Cammell’s talent as a filmmaker, Brando turned down the offer and was eventually replaced by James Fox in the project that became the cult film “Performance”, released in 1970. Brando may well have had this missed opportunity in mind a few years later when he agreed without hesitation to Cammell writing the screenplay for his pirate film.

Between these two episodes, however, a serious falling-out almost brought the friendship between Brando and Cammell to an end. In 1974 the Scotsman began a relationship with China Kong, Anita Loo’s daughter, when she was just 14 years old and he was over 40. Brando only forgave him (for what would undoubtedly be considered a criminal case of paedophilia today) when he married China Kong four years later. By the end of that year, they were all leaving for Tahiti.

The joint work on Tetiaroa produced a first screenplay of 165 pages, dated May 1979, which was then submitted to several Hollywood studios, including MGM.

“Some responded enthusiastically, others rejected it outright. It was clearly still a hard sell,” Darwin Porter, author of “Brando Unzipped”, one of the most recent biographies of the actor, tells CLOSER.

Brando then began to lose interest in the project. “He was going through a series of personal problems,” explains Porter. “He knew he would have to go on a very strict diet and lose a lot of weight to play a romantic adventurer.”

Moreover, the biographer adds that Brando was afraid the film would be very expensive and that he would have to relinquish too much control to the Hollywood studios.

“He wanted an independent production, but he didn’t have the money.” According to Alice Marchak, Donald Cammell was so disappointed that the two men did not speak to each other for months. Telling his brother, David, that the project was not going ahead, Donald complained: “Marlon likes torturing people”.

起起伏伏

1950年代末期，馬龍·白蘭度於巴黎的波希米亞藝術圈中結識了當奴·卡米爾。身為蘇格蘭人，卡米爾在愛丁堡的知識分子圈中出生長大，在藝術領域涉獵廣泛：既是記者、文學雜誌編輯、作家，也是才華洋溢的視覺藝術家，同時還是電影製作人。

「很難說這兩位作者中，誰更具魅力或更為大膽，又或誰的人生更為複雜。但他們有許多共同點，包括傾向於以風格化的方式毀滅自我，以及熱愛創意實驗，」作家David Thomson在兩人合著的小說後記中如此寫道。「而且他們樂於彼此相伴，儘管其中夾雜著一絲競爭關係。」

1960年代末，卡米爾邀請白蘭度主演一齣電影，講述一名美國黑幫分子被迫躲進一位搖滾巨星（原本計劃由滾石樂隊主音米·積加出演）位於倫敦的家中。由於不了解卡米爾作為電影製作人的才華，白蘭度婉拒了這份邀約，最終由James Fox接替出演，亦即1970年上映的經典邪典電影《迷幻表演》。幾年後，當白蘭度毫不猶豫地同意由卡米爾為海盜電影撰寫劇本時，他心中或許正惦記著這次錯失的機會。

然而在這兩件事之間，一場嚴重的爭執差點讓白蘭度與卡米爾的友誼畫下句點。1974年，卡米爾與安妮姐·盧年僅14歲的女兒China Kong展開戀情，當時他已年過40。直到四年後他與China Kong結婚後，白蘭度才原諒了他（以今日標準來看，這無疑屬於戀童癖的刑事案件）。同年年底，電影團隊便啟程前往大溪地。

在環礁島，他們創作產出了一份165頁的劇本初稿，日期為1979年5月，隨後被提交給包括MGM在內的多間荷里活製片廠。

「有些製片廠反應熱烈，有些則斷然拒絕。顯然這項計畫仍很難推銷出去，」白蘭度的最新傳記之一《揭秘白蘭度》的作者Darwin Porter向《澳門特寫》表示。

隨後，白蘭度開始對這個項目失去興趣。「他當時正經歷一系列的個人問題，」Porter解釋道。「他知道為了飾演一位浪漫的冒險家，自己必須嚴格節食並大幅度減重。」

此外，這位傳記作家補充道，白蘭度擔心這部電影製作成本過高，令他不得不向荷里活製片廠讓渡過多的控制權。

「他想要一部獨立製作的電影，但沒有足夠的資金。」據Alice Marchak所述，當奴·卡米爾對此深感失望，以致數月未曾與白蘭度交談。他向弟弟大衛透露項目無法推進時，抱怨道：「馬龍喜歡折磨人。」

為了確保自己的努力不會白費，卡米爾向白蘭度提議將劇本改寫成小說。如果書籍大獲成功，便更容易為電影籌措資金。白蘭度同意了這個想法，卡米爾隨即著手改編。

首先，他們處理了相關手續。1982年7月，他們與Pan Books出版社及其當時的出版人Sonny Mehta簽訂了合約。根據合約條款，白蘭度與卡米爾獲得了10萬美元的版稅預付款。小說將以現有的劇本為起點，由卡米爾負責改寫，但編輯事宜的最終決定權仍歸白蘭度所有。



Marlon Brando & Alice Marchak, Tahiti

「在1982至1983年間的某個時候，當奴·卡米爾根據他們早先的對話，並遵循白蘭度最初提出的構思大綱，寫下了小說《番攤》，或者說是一部未完成版本，」David Thomson在2005年出版的《番攤》後記中寫道。

在白蘭度撰寫的刪減片段與筆記中，這本書逐漸成形。當奴·卡米爾將研究重心放在加州大學洛杉磯分校的圖書館，Thomson透露。在那裡，他「找到了一位真實存在的女海盜的資料，這成為了故事中『來財山夫人』的原型——馬龍聽說過這位女海盜，並對她深感著迷」。卡米爾還曾與妻子China Kong一同造訪香港，熟悉舢舨的構造，並在日後將船隻設計的細節融入小說之中。

「China記得丈夫從香港打電話給馬龍，修改小說。」

David Thomson向《澳門特寫》表示，他並不知道在當時的研究階段，卡米爾或太太是否曾造訪過澳門。我們也無法向演員兼製片人China Kong釐清這個問題——自卡米爾於1996年去世後，她便一直定居於洛杉磯。我們嘗試聯繫她，但未獲回應。

至於馬龍·白蘭度，同樣沒有任何紀錄顯示他當時曾造訪澳門或香港，所有消息來源都認為這種可能性極低。這位傳奇演員似乎只去過香港一次，當時是與製片人兼導演George Englund一同前往，為電影《醜陋的美國人》勘景。但那是在1956年，遠在白蘭度構思那部關於中國海盜的電影之前。即使在白蘭度與蘇菲亞·羅蘭共同主演差利·卓別靈執導的最後一部電影——1967年上映的《香港女伯爵》時，拍攝工作也完全在英國的松林製片廠進行。他同樣沒有親赴香港。

To ensure that his efforts would not be in vain, Cammell suggested to Brando that they turn the screenplay into a novel. This way, once the book was successful, it would be easier to find funding for the film. Brando agreed to the idea, and Cammell set to work.

First, they dealt with the formalities. In July 1982, they signed a contract with Pan Books and its then publisher, Sonny Mehta. Under the terms of the contract, Brando and Cammell received an advance of \$100,000 against royalties. The existing screenplay would serve as a starting point, with Cammell responsible for writing the novel, though Brando would have the final say on editorial matters.

“And so, at some time in 1982–83, Donald Cammell wrote the novel “Fan-Tan”, or an incomplete version of it, according to their earlier conversations and in keeping with that first treatment proposed by Brando”, says David Thomson in the afterword he wrote for the book, published in 2005.

Amid cut scenes and notes written by Brando, the book gradually took shape. Donald Cammell focused his research on the library at the University of California, Los Angeles (UCLA), and it was there that he “found a real woman pirate as a basis for Madame Lai Choi San - Marlon had heard of that woman first and had been intrigued by her”, reveals Thomson. He also visited Hong Kong with his wife, China Kong, to familiarise himself with the construction of junks, and he later included details of the boat’s design in the novel.

“China (Kong) remembers telephone calls to Marlon from Hong Kong where the two men were revising pages of the novel.”

David Thomson tells CLOSER that he did not know whether Cammell or his wife had ever been to Macau at that stage of the research. Nor were we able to clear up the question with China Kong, the actress and producer who has remained in Los Angeles since Cammell’s death in 1996. All attempts to contact her were unsuccessful.

As for Marlon Brando, there is likewise no record of his having visited Macau or Hong Kong at that time – a possibility that all our sources regard as highly unlikely. The actor appears to have been to Hong Kong only once, with the producer and director George Englund, when the two of them were scouting locations for the film “The Ugly American”. But that was in 1956, long before Brando conceived his film about the pirates of the China Seas. Curiously, even when he starred with Sophia Loren in the last film directed by Charlie Chaplin, “A Countess from Hong Kong” released in 1967, shooting took place entirely in England, at Pinewood Studios. He did not visit Hong Kong then either.



Marlon Brando & Alice Marchak

澳門：未曾言明的存在

儘管他後來與海盜電影項目漸行漸遠，但白蘭度曾一度對此充滿熱情。在接受《與白蘭度對話》一書作者Lawrence Grobel的專訪時，白蘭度透露他正在撰寫一部電影劇本，「共有六卷，非常粗糙且未完成，內容還是太過冗長」，但「故事相當有趣」，並解釋說他希望在大溪地島拍攝這部電影，「以籌措資金經營當地的學校」。

他對劇情的概述頗為混亂：

「這部作品講述香港走私犯出獄後的故事。他在獄中曾救過一名中國男子的性命，而那人恰好是……嗯，1927年有位名叫來財山的海盜，而且……唉，我當時太投入研究，以至於把這個項目都給忘了。還有一位女海盜「張夫人」，她在1830年掌控了六百艘舢舨船，手下有多少海盜我也不清楚，她曾與中國海軍激戰並僵持不下。當時有不少女海盜，其中許多人支持毛澤東，不過這有點離題了。總之，這些海盜在1911年左右肆意橫行中國，並將中國搞到四分五裂。而這個走私犯，從海盜手中偷走了這些來自皇宮、價值五十萬美元的珍珠。」

這段描述一直以這種風格持續下去，極其混亂，又與歷史事實相去甚遠。Grobel聽後表示，他啞口無言，無法判斷白蘭度究竟是胡編亂造，還是真的在為一部電影構思故事。

儘管白蘭度提到了與澳門密切相關的歷史人物（儘管他們所處的時代不同），但Grobel向《澳門特寫》透露，他在談論這個項目時從未提及澳門。然而，正如收錄了他們對話的書中所述，這位演員確實提到將澳門這個這個葡萄牙殖民地作為另一部電影的拍攝地點（最終亦無疾而終）。

有趣的是，這另一部電影同樣與當奴·卡米爾合作，故事講述一名中央情報局特工重返前線，奉命剷除哥倫比亞販毒集團頭目。電影原定名為《耶利哥》（Jericho）。白蘭度當時傾向於為該片尋找「像澳門或摩洛哥丹吉爾那樣色彩繽紛的地方」作為拍攝地點，而非「沉悶」的華盛頓；但在開拍前幾天，他以所謂的保險安排困難為由，決定擱置這個計畫。

MACAU: AN UNSPOKEN PRESENCE

Although he later distanced himself from the project, Brando was at one point enthusiastic about it. In an interview with Lawrence Grobel, author of “Conversations with Brando”, the actor revealed that he was writing a film, “it’s six volumes, very rough and unfinished, way overwritten”, but “with an interesting story”, explaining that he wanted to make it in Tahiti “to get money to run the school there”.

His summary of the plot was rather muddled:

“It’s about a smuggler in Hong Kong who gets out of jail. He had saved a Chinese guy’s life while in jail who happened to be one of the...well, there was this pirate named Lai Choi San in 1927 and... well, I got so involved in the research that I forgot about the project. There was this pirate, Madame Chang, who in 1830 controlled six hundred junks and I don’t know how many people, pirates, and she fought the Chinese navy to a standstill. There were many women pirates, and many supported Mao Tse-tung, but that’s jumping ahead. Anyway, these pirates were raping China and cutting China up around 1911. And this guy, this smuggler, steals from the pirates these pearls from the Royal Palace worth half-a-million dollars.”

The description continued in this vein, being both tremendously confused and far from historically accurate, until the very end. Having heard it, Grobel said he was left speechless and unable to tell whether Brando had made it all up or was genuinely working on the story for a film.

Although Brando referred to historical figures closely linked to Macau, albeit from different periods, Grobel tells CLOSER that the actor never mentioned Macau to him in the context of the pirate project. However, as can be read in the book that compiles their conversations, the actor did mention the possibility of using the Portuguese colony as a location for another film that he would never make.

Interestingly, this project was also a collaboration with Donald Cammell, about a CIA agent who returns to active service to eliminate the head of a Colombian drug cartel – a film that was to be called “Jericho”. Finding “a colourful place like Macau or Tangier” for the shoot, instead of a “dull” Washington, was the option Brando favoured for that film, before he decided to shelve the project a few days before shooting was due to start, citing supposed difficulties in arranging insurance.



Mick Jagger and Donald Cammell, 1968

早有預兆的戛然而止

海盜電影項目也如《耶利哥》一樣戛然而止。「後來，白蘭度只是簡單地告知卡米爾，他不希望將《番攤》以小說或電影的形式繼續推進，」David Thomson解釋道。白蘭度顯然不喜歡這本書，儘管卡米爾懷疑他根本沒讀過。白蘭度退還了出版社的預付款，並再也沒有提過此事。

「當奴·卡米爾非常憤怒，」Thomson補充道。「他感到被背叛了。他認為這本書有相當大的價值，而且付出很大心力寫作，感情很深。他仍然夢想著能將這個故事拍成電影。他有時認為馬龍只是任性且善於操縱他人，從未打算真正推進（這個項目）。」

Darwin Porter將馬龍·白蘭度的反覆無常、難以預測的行為歸咎於「精神崩潰」，據說這正是導致這部作品以及多個其他計劃在他生命最後幾年流產的主因。他舉了幾個例子：「在健康狀況日益惡化的情況下，他拒絕了許多本可讓他賺取巨額收入的好項目。例如，他拒絕了400萬美元的片酬去扮演畢卡索。他還婉拒了客串飾演阿爾·卡彭身份、本可為他賺取500萬美元的邀約。此外，他拒絕了飾演卡爾·馬克思的豐厚片約，以及導演艾德安·連邀請他與羅蘭士·奧利花共同出演一部風俗喜劇的邀請。大約在同一時期，他投入大量時間創作原創劇本，《番攤》只是其中之一，但他最終沒有完成任何一部。

2004年白蘭度過世後，白蘭度與卡米爾的繼承人聯繫了David Thomson，希望他能根據當初二人在環礁島工作期間的筆記，完成這部小說的最終章。隔年，《番攤》由二十年前簽訂原始合約的同一位出版人出版：現任職於紐約Alfred A. Knopf出版社的Sonny Mehta。

後記中，Thomson回顧這個項目始末時寫道：「荷里活就是它所拍攝過的所有電影的歷史。這已足以構成一個紛亂而瘋狂的故事。但它遠不止於此：更是關於所有未能實現的偉大夢想與計劃，那更陰暗、更瘋狂的故事。最後，或許那些未能實現的夢想——比如《番攤》——比那些平安落地的夢想更浪漫、更如夢似幻。」

AN END FORETOLD

The Pirate Project also came to an abrupt end. “In due course, Brando simply let Cammell know that he did not wish to proceed with “Fan-Tan” as either a novel or a movie,” explains David Thomson. Brando apparently disliked the book, although Cammell doubted that he had ever read it. He repaid the publisher’s advance and never spoke of the matter again.

“Donald Cammell was furious,” Thompson added. “He felt betrayed. He believed that the book had considerable merits, and having worked to write a novel, he found he loved the process. He still dreamed of doing the movie. He sometimes reckoned that Marlon had been capricious and manipulative, never intending to go ahead (with the project).”

Darwin Porter blames Marlon Brando’s erratic and unpredictable behaviour on a “nervous breakdown”, which is said to have been behind the collapse of this and many other projects in the final years of his life. He cites a few examples: “In his deteriorating state of health, he turned down fabulous projects on which he could have made a lot of money. For instance, he refused \$4 million to play Pablo Picasso. He turned down a cameo as Al Capone that would have earned him \$5 million. He also refused a generous offer to play Karl Marx, as well as an invitation from director Adrian Lyne to appear alongside Laurence Olivier in a comedy of manners. Around that same time, he devoted a great deal of his time to working on original screenplays, of which “Fan Tan” was just one, but he never finished any of them.

Following the actor’s death in 2004, David Thomson was approached by Marlon Brando’s and Donald Cammell’s heirs to finish the novel, basing the final chapter on notes from the initial working sessions on Tetiaroa. “Fan Tan” was published the following year by the same publisher who had signed the original contract two decades earlier: Sonny Mehta, now at Alfred A. Knopf in New York.

Reflecting on the project and its authors, Thomson wrote at the end of the afterword: “Hollywood is the history of all the films it has ever made. And that is enough for a crowded, crazy story. But it is more: it is also the darker, madder account of all the great dreams and projects that never got made. And finally, perhaps the dreams unmade - like “Fan-Tan” - are more romantic or more dreamlike than the ones that came safely home.”

角色背後的書籍 The books behind the character

美國電影藝術與科學學院圖書館所藏的研究文件顯示，馬龍·白蘭度與當奴·卡米爾是透過少數書籍，發掘出了這位澳門最著名的海盜。這些文件同時標明，兩人在撰寫後來成為《番攤》的故事時，都從未踏足澳門。

當奴·卡米爾的文獻資料主要來自1978年和1979年，這解答了白蘭度身邊人長期以來的疑惑：為何一部關於南太平洋冒險家的荷里活電影，會以一位澳門女海盜為主角？

關鍵文獻是芬蘭裔記者Aleko E. Lilius所著的《我與中國海盜同航》，來財山是書中的核心人物。檔案中收錄了洛杉磯公共圖書館針對該書的借閱單。借閱單背面有手寫註記，標示了給白蘭度的重點段落，從第15頁開始，一直到第60頁。這些頁面對應的內容皆與來財山有關。

另有兩部關於海盜的歷史著作也對這個角色產生了影響：

— A.G. Course船長的《東方海域的海盜》（1966年）。白蘭度特別標註了關於海盜海軍上將張夫人的那一章，並要求設法找到作者並與其聯繫。

— Philip Gosse所著的《海盜史》。這部著作在白蘭度錄音的研究筆記中屢次被引用。

由製片廠研究員應白蘭度要求編製的研究資料冊中，收錄了一份關於女海盜的檔案。檔案涵蓋了來財山、盧洪夫人、陳金嬌、阿庫以及張夫人（皆為音譯），並包含從以上兩部著作中摘錄並劃線的影印頁。其中還有一張來財山的照片。

白蘭度的錄音帶揭示了他的研究如何演變為角色塑造。他將來財山想像成一位虔誠的女性，她為父親點燃香燭，並敬奉女神「媽祖」——這亦是澳門「媽閣」之名的由來。她會拒絕「海盜」這個標籤，並將殖民主義視為另一種形式的海盜行徑。

資料冊中關於澳門的部分包括一張地圖和一篇Edgar Allen Forbes發表在《國家地理》上的文章，題為《澳門，「甜蜜的憂傷之地」》。文章將澳門描述為遠東地區最古老的歐洲殖民地。該部分還介紹了番攤（小說標題的靈感來源）這種賭博遊戲，以及一本1979年出版的澳門旅遊指南，涵蓋商鋪、景點和廟宇。

沒有造訪澳門的痕跡

澳門也出現在卡米爾1978年12月故事討論會的筆記中，其中多次提及澳門和一家「番攤」賭場。筆記本中一份海盜相關參考書目列出「《澳門》，第75頁」，但並未寫出書名。白蘭度的一則筆記指出，往返澳門與香港的一等艙乘客，與其他乘客之間隔著厚重的鐵柵欄。卡米爾的一則筆記顯示，他在香港為另一位角色找到了靈感，但檔案中並無證據表明他或白蘭度曾造訪澳門。看來他們對澳門的了解完全源自書籍、報告和雜誌文章

Research papers held by the Academy of Motion Picture Arts and Sciences’ library show that Macau’s most famous pirate was discovered by Marlon Brando and Donald Cammell through a small number of books. The same files suggest that neither man ever visited Macau while writing the story that became “Fan-Tan”.

The Donald Cammell papers, mostly dating from 1978 and 1979, answer a question that had puzzled people close to the actor: why a Hollywood project about a South Seas adventurer should feature a Macau pirate queen.

The key text was “I Sailed with Chinese Pirates” by Finnish journalist Aleko E. Lilius, which already featured Lai Choi San as the central character. A Los Angeles Public Library call slip for the book is included in the files. Handwritten notes on the back of the slip mark passages for Brando, starting on page 15 and continuing to page 60. These pages deal with Lai Choi San, also known as “Mountain of Wealth”.

Two other histories of piracy also influenced the character:

— Captain A.G. Course’s “Pirates of the Eastern Seas” (1966). Brando singled out the chapter on pirate admiral Mrs Ching and requested that the author be tracked down and contacted.

— Philip Gosse’s “The History of Piracy”. This work is cited repeatedly in Brando’s taped research notes.

A research binder prepared by a studio researcher at Brando’s request contains a dossier on female pirates. This dossier covers Lai Choi San, Mrs Hon-cho-lo, Tan Chin Chiao, Aku, and Mrs Ching, and contains underlined photocopies from Courses’s and Gosse’s works. It also contains a photograph of Lai Choi San.

Brando’s tapes reveal how his research evolved into a character. He imagined Lai Choi San as a devout woman who lit incense for her father’s memory and honoured the goddess “Ama”, who is certainly A-Ma, after whom Macau is named. She would reject the label ‘pirate’ and see colonialism as piracy by another name.

The Macau section of the binder includes a map and a National Geographic article by Edgar Allen Forbes entitled “Macao, ‘Land of Sweet Sadness’”, which describes the territory as the oldest European settlement in the Far East. The section also contains a description of fan-tan, the gambling game that inspired the title of the novel, as well as a 1979 tourist guide to Macau’s shops, sights, and temples.

NO TRACE OF A VISIT

Macau also appears in Cammell’s notes from story talks held in December 1978, which repeatedly mention Macau and a fan-tan parlour. A pirate-book reference list in his notebook cites “Macao, p.75”, though the notebook does not name the book. One of Brando’s notes states that first-class passengers travelling between Macau and Hong Kong were separated from the other passengers by heavy bars. A Cammell note shows that he found inspiration for another character in Hong Kong, but the files contain no evidence that either man visited Macau. It appears that their knowledge of Macau was entirely based on books, reports and magazine pages.

傳奇影星的最後驚喜

評論界對白蘭度《番攤》的評價

A legend’s last surprise

The critics take on Brando’s Fan-Tan

2005年9月，馬龍·白蘭度逝世一年後，Knopf出版社推出了《番攤》，將其宣傳為一部劍拔弩張的冒險鉅作，並稱之為「這位永遠令人意外的傳奇人物留下的最後驚喜」。然而，評論家們卻不以為然。綜觀各項書評，這本書的創作過程比成書本身更引人入勝，讀者對它的評價也褒貶不一，從差強人意到徹底否定，不一而足。

主角是五十出頭的蘇格蘭海盜Anatole ‘Annie’ Doultry，身材魁梧，與白蘭度本人極為神似。故事背景設定在1920年代的遠東地區。在香港監獄服刑的六個月裡，Doultry救了一名中國囚犯的性命。這名囚犯效力於美麗、富有且冷酷無情的黑幫頭目來財山夫人。為報答Doultry，來財山將他拉入了一樁劫持滿載白銀的英國船隻的陰謀之中。接下來，一連串的戰鬥、颱風以及海盜與恩主之間一段奇特的戀情交織在一起，最終以背叛告終。

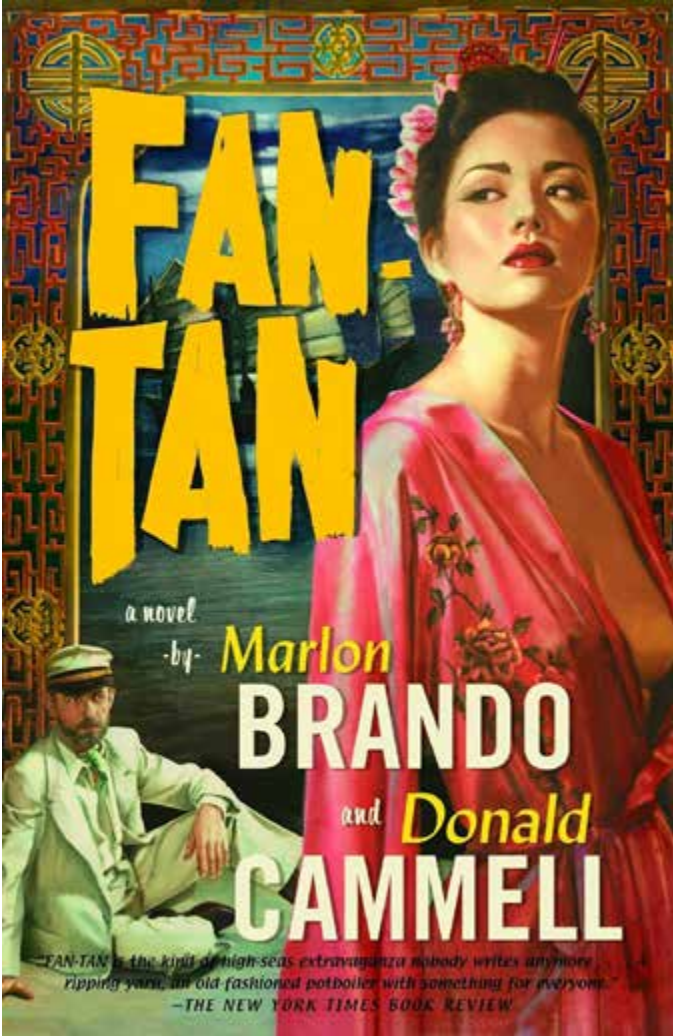
多數書評家對此書不吝批評。《Flickhead》的評論家認為這本書讀來枯燥乏味，充斥著漫無邊際的離題，並暗示其作為遺作出版，彷彿是深陷債務的遺產管理人所為。他雖肯定David Thomson將原始素材整理成書的毅力，也承認其中幾段描述生動鮮活（包括一段吸毒後的幻覺經歷，以及一名受刑者被迫吃下自己腳趾的駭人場景），但認為這些精彩片段已被諸如監獄蟑螂競賽之類的無聊冗長內容所淹沒。他還認為Doultry這一角色的塑造單薄且筆力不足，文風帶有老派的沙文主義色彩，並流露出遊客式的亞洲視角。

《Deseret News》的措辭則更為直白，稱這部小說「簡直就是一本爛書」。書評人認為，小說的文風矯揉造作且過於刻意，無法單獨歸因於白蘭度、卡米爾或Thomson其中任何一人，並覺得書中對性的過度關注，使其淪為一部笨拙的低俗小說。而Doultry明顯是白蘭度的化身這一事實，也絲毫未能讓這本書更容易被接受。

《獨立報》則聚焦於這本書背後的人性故事。白蘭度長期以來素有棄用劇本、故事大綱甚至半成品電影的惡習，而卡米爾也曾抱怨他喜歡折磨合作夥伴，將自己「像魚一樣玩弄」。該報書評認為《番攤》浪費了一位才華橫溢的電影人的時間。書中的主角不忠，故事情節也以背叛收場，但書評認為，真正的背叛來自白蘭度本人。卡米爾（已於1996年去世）認為白蘭度甚至從未讀過他完成的手稿。書評建議讀者也以同樣的方式對白蘭度「以牙還牙」。



When Knopf published “Fan-Tan” in September 2005, a year after Marlon Brando’s death, the publisher pitched it as a swashbuckling romp and “the last surprise from an ever-surprising legend.” The critics were less charmed. Read together, the reviews show a book whose making is more interesting than the finished novel, and whose reception ranged from grudging affection to outright dismissal.



《紐約時報》的Joe Queenan是唯一的例外。他承認故事本身平平無奇，但欣賞其生動鮮活、不合時宜，偶爾荒謬且政治不正確的文風。有別於暢銷系列作家千篇一律的作品，《番攤》從未給人以批量生產的感覺；讀來彷彿作者們一邊暢飲無數馬天尼酒，一邊興致勃勃進行創作。他表示，若寫不出偉大的小說，至少要寫出一部奇特的作品。這本書粗俗、乖張且毫不掩飾地過時，在他看來很像白蘭度本人，他甚至希望這位演員能多寫些小說。

評論家們對事實大致達成共識。《番攤》是一部未經打磨、拼湊怪異的冒險小說，主角是相當拙劣的白蘭度化身，主要吸引力在於其背後的奇特故事。分歧在於，這部作品的古怪特質究竟是缺陷還是魅力。對大多數人而言，這本書對白蘭度的傳奇並無多大貢獻，甚至可能有所減損。但Queenan認為，這本書粗獷而獨特的活力，正是使其值得一讀的原因。

The hero is Anatole ‘Annie’ Doultry, a Scottish pirate in his early fifties with a commanding physical presence, much like Brando himself. The setting is the Far East in the 1920s. During a grim six-month sentence in a Hong Kong prison, Doultry saves the life of a Chinese inmate. The man works for Madame Lai Choi San, a beautiful, wealthy and ruthless gangster, who rewards Doultry by drawing him into a plot to hijack a British ship loaded with silver. What follows is a mix of battles, typhoons and a strange love affair between the pirate and his patron, ending in betrayal.

Most reviewers were harsh. The critic at Flickhead found the book a numbing chore, full of meandering digressions, and suggested its posthumous publication looked like the act of a debt-ridden estate. He credited David Thomson’s stamina in turning the raw material into a book at all, and he admitted that a few passages come vividly alive, including a hallucinatory drug episode and a grisly scene of a tortured man eating his own toe. But these moments are buried under rambling filler such as prison cockroach races. He also found Doultry thin and underwritten, the prose tinged with old-fashioned jingoism and a tourist’s view of Asia.

The Deseret News was blunter still, calling the novel “simply a bad book.” Its reviewer found the style overwrought and self-conscious, impossible to pin on Brando, Cammell or Thomson individually, and felt the book’s fixation on sex reduced it to a clumsy dirty novel. The fact that Doultry is plainly a stand-in for Brando did nothing to make it more palatable.

The Independent focused on the human story behind the book. Brando had a long history of abandoning scripts, treatments and even half-finished films, and Cammell once complained that the actor liked to torment collaborators, playing him “like a fish.” The review saw “Fan-Tan” as a waste of a talented filmmaker’s time. Its hero is disloyal and the plot closes on a betrayal, but the real betrayal, it argued, was Brando’s own. Cammell, who died in 1996, believed Brando never even read the finished manuscript. The paper’s advice to readers was to return the favor.

Joe Queenan in The New York Times was the one exception. He conceded that the tale itself is middling, but he enjoyed the writing for being robust, colorful, anachronistic, occasionally ludicrous and politically incorrect. Unlike the formulaic output of bestselling franchise authors, “Fan-Tan” never feels mass-produced; it reads as if its authors had enormous fun writing it over a great many martinis. If you can’t write a great novel, he reasoned, at least write a peculiar one. Coarse, perverse and unapologetically out of date, the book struck him as a lot like Brando himself, and he wished the actor had written more fiction.

The critics largely agree on the facts. “Fan-Tan” is an unpolished, oddly assembled adventure whose hero is a thinly disguised Brando, and whose main appeal lies in its strange origins. Where they differ is whether its eccentricity is a flaw or a pleasure. For most, the book adds little to the Brando legend and may even diminish it. For Queenan, its crude, idiosyncratic energy is exactly what makes it worth reading.

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