

# Macao 澳門



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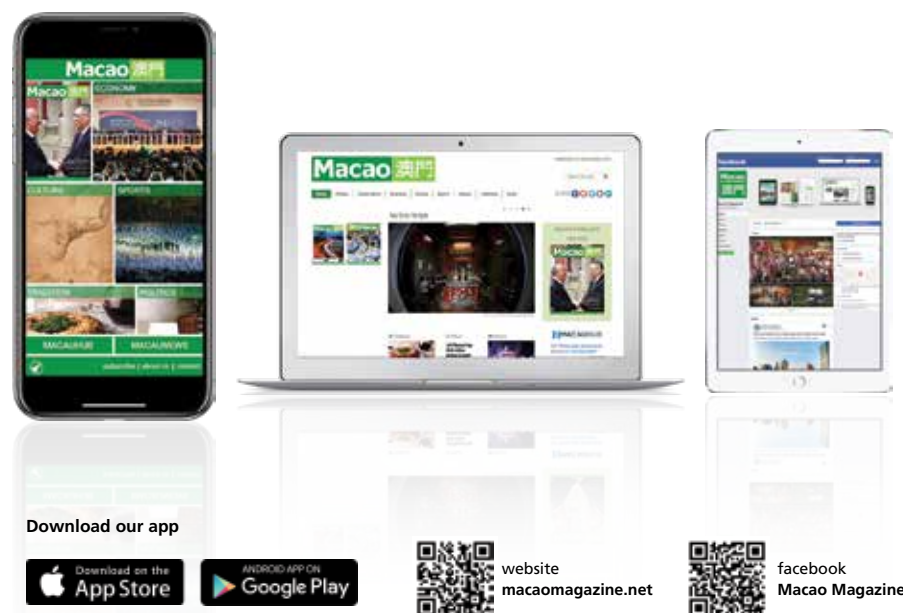
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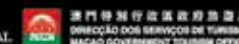
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# Grace Kelly

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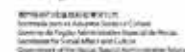
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From the Editor

## Art takes over Macao – and this issue

Colours, patterns, shapes and textures – a world of art has been brought to Macao for the city's first mega international arts and cultural event. 'Art Macao' spans five months and ranges from outdoor installations to porcelain butterflies and paintings by world famous artists like Paul Gauguin. Being surrounded by art and culture is a unique experience for many people and, for Macao's local artists, it shows the city is willing to cultivate and support the arts.

Even for a relatively small population of 644,000, there are young artists who are making their names known regionally and globally. From a Kun opera star to a tattoo artist and a singer who works with well-known musicians in Asia, there is a common message from all of them – Macao is a source of inspiration for their creativity. The young creatives we feature in this issue are working hard to pursue their dreams despite all the challenges that come with not working a stable job.

Arts and culture has always been integral to the growth of a society, as can be seen in Macao. But art is also one of the most important foundations of the world. In this

issue, we look at cultural relics from the Portuguese-speaking countries: Angola, Brazil, Cabo Verde, Guinea Bissau, Mozambique, Portugal, São Tomé e Príncipe and Timor-Leste and explore the significance of these relics in portraying and revealing their identities. Macao could serve as a platform to showcase all this beautiful art – marrying its roles of being a platform for the Portuguese-speaking countries and diversifying its offerings beyond tourism.

Beyond art, we speak to the AirAsia Hong Kong and Macao CEO Celia Lao on the airline's new beach destination offerings and plans ahead of these hot summer months. We also talk with the police about their recent Crystal Fish drills ahead of the typhoons which could hit Macao later in the year. After the city's experience with typhoons Hato and Mangkhut, the government, police and even the gaming operators are becoming better prepared all around to handle these storms.

If you are staying in Macao over the summer months, make sure you catch the exhibitions on show throughout the city and know that if typhoons come our way, we are well equipped to handle them.

Gonçalo César de Sá  
Editor-in-Chief





Arts & Culture

# The beating art of Macao

Text Matt Fleming

The five-month arts and culture festival that is Art Macao has already captured the imagination of artists, residents and visitors – and there's plenty more to see before it ends in October.

'Melting Memories' by Refik Anadol, on show at the 'Wynn – Garden of Earthly Delights' exhibition during Art Macao



Italy has the Venice Biennale. Scotland has the Edinburgh Fringe. The US has South by Southwest – and even our neighbouring SAR has the annual Art Basel Hong Kong. These major festivals showcase and promote arts and culture – from painting to theatre – from across the globe as a way to bring tourists in and to give locals an artistic and culturally enriching experience.

But Macao has never had such a festival. It is home to the Macao Arts Festival – which celebrated its 30th edition earlier this year – but it has never been able to bring its public and private entities together to create such a grand arts and culture extravaganza that would appeal to visitors from across the world – as well as its own residents. Until now.

On 6 June, the first-ever Art Macao was launched – a five-month festival of art, culture, dance, drama and music, encompassing almost the entire city, indoors and out. Unlike the Macao Arts Festival, Art Macao brings in works and artists from across the world, giving the entire June-to-October programme a distinctly international flavour.

### An arts festival like no other

The festival is already being touted as the city's longest – and biggest – arts and culture festival and one of the key components to that grandeur is the starring role of the SAR's six gaming operators who have joined forces with the government in its creation. As a result, the entire extravaganza has a budget of MOP34.6 million (US\$4.3 million) – with MOP16.6 million (US\$2.1 million) coming from the government and MOP3 million (US\$372,000) coming from each of the gaming operators.

Known as Arte Macau in Portuguese – and translating as Art

and Cultural Gathering in Macau in Chinese – the festival is made up of at least 40 events being held at 44 venues across the city, including entertainment resorts, hotels, consulates, museums, higher education institutions and an array of other indoor and outdoor areas. More than a dozen private and public entities are participating and the government has said that Art Macao aims to break through the limitations of space to present the art festival and to 'surely turn each landmark' that is part of it 'into a photography hotspot'.

The aim of Art Macao, ultimately – which is jointly organised by the Cultural Affairs Bureau and the Macao Government Tourism Office

– is to promote art and culture in the city, as well as helping to transform the SAR into a new destination for cultural tourism. It is also all about adding new tourism products to the city's portfolio and, of course, bringing various styles of arts and culture straight to the Macao community.

The Secretary for Social Affairs and Culture, Alexis Tam Chon Weng, said at the opening ceremony in June that 'with the economy of Macau developing well', the people were 'in need for a more spiritually enriched and culturally exquisite Macao', adding that 'Art Macao will take on this important role, allowing artistic creativity to spread and cultural innovation to bloom here in the city'.

Prior to the opening he had noted that the new Outline Development Plan for the Guangdong–Hong Kong–Macao Greater Bay Area tasked Macao with the goal of developing into 'a base for exchange and cooperation with Chinese culture as the mainstream and the coexistence of different cultures' – and that 'this strategic positioning provides enormous momentum for Art Macao to grow and flourish'.

The festival also ties in with the events this year in Macao that celebrate the 70th anniversary of the founding of the People's Republic of China, the 40th anniversary of the establishment of diplomatic ties between Lisbon and Beijing, and the 20th anniversary of the return of Macao's administration to China. The consulates of Portugal, Hungary, Belgium, Japan and Italy are also taking part.

### From the Renaissance to the modern

Some of the events began before the launch of the festival in June, such as the Macao Museum of Art exhibitions 'Italian Renaissance Drawings from the British Museum' – which showcased 52 drawings by 42 Italian masters, including Michelangelo and Leonardo da Vinci – and 'Beauty in the New Era – Masterpieces from the Collection of the National Art Museum of China' – which celebrated Chinese paintings and included works from the likes of Qi Baishi and Zhang Daqian.

However, Art Macao officially began with the opening of the festival's core exhibition at the Macao Museum of Art on 6 June. 'Art Macao: International Art Exhibition', which is open throughout the whole course of the festival until October, features a multitude of artworks, including sculptures, paintings and multimedia installations. The aim of the entire festival is apparent upon entering the exhibition as posted at the front is a quote from philosopher and educational psychologist John Dewey, saying that art is a form of experience that connects with everyday life – mirroring the organisers' mission to connect art with tourists and the residents of Macao.

There is plenty to see and experience inside the exhibition, however one highlight is Turkish artist Refik Anadol's 'Macau Currents: Data Paintings', three LED screens that are inspired by high-frequency radar data recorded in 30-minute intervals. Anadol, who also has another artwork, 'Melting Memories', at Wynn Palace, did a 30-day study of Macao's sea surface and transformed the data into a moving poetic experience.

The Macao Museum of Art houses the main exhibition, however it also takes place at other spots across the city, including Ox Warehouse, the Old Court Building and the Macao Contemporary Art Centre. Ahead of that opening, one of the gaming operators pre-launched their Art Macao offering, becoming the first of the six to exhibit works. The Galaxy Macau opened the 'Grace Kelly: From Hollywood to Monaco' exhibition, which celebrates the life of the legendary Hollywood movie star, with an array of artistic works and fashion that show how the icon served as many an artist's muse more than half a century ago.

© Fabiano Caputo





The other gaming operators opened their shows soon after – each one running until August, September or October. Melco's Morpheus Hotel at the City of Dreams is staging the 'Unexpected Encounters' exhibition, which makes use of its own collection – including 'Fat Convertible' by Erwin Wurm and 'Good Intentions', a statue by KAWS.

'Wynn – Garden of Earthly Delights', an exhibition including modern, contemporary paintings, installations and digital art pieces, is being presented by Wynn Macau at both of its resorts in the city. The exhibition is inspired by the work of Dutch painter Hieronymus Bosch, who painted a stunning masterpiece called 'Garden of Earthly Delights' during the Renaissance.

Refik Anadol's pieces are on show, as well as big names like Edoardo Tresoldi, Herb Alpert and Jennifer Steinkamp. Linda Chen, vice chairman and executive director at Wynn Macau, says: "Some of the art pieces are on display in Macao for the very first time, giving visitors an opportunity to interact and enjoy up-close encounters with various media forms such as paintings, installations and digital art pieces. Each work of art illustrates the unique and diverse cultural styles of the artists."

At MGM, the 'Hua Yuan' exhibition focuses on contemporary ink painting art. It includes a large-scale multimedia installation called 'A Metamorphosis: No End To End' by Jennifer Wen Ma and the resort is also presenting a one-act opera performance of 'Paradise Interrupted'. And works by French sculptor



'On stage' by Stéphane Bolongaro is part of Galaxy Macau's festival offerings

Gabrielle Wambaugh are highlighted in 'Interspace' at the Riviera Hotel. These pieces reflect on the integration of space and art.

Ninety ceramic masterpieces by 27 artists, all under the theme of 'All That's Gold Does Glitter', are presented at Sands China's four resorts, making for the biggest international ceramic art exhibition in the Greater Bay Area this year, paying homage to Macao's rich history as a centre in the global ceramics trade more than 400 years ago. It was curated over 10 months by ceramic artist Caroline Cheng whose works on display include beautiful butterfly dress 'Prosperity', which is embroidered with porcelain butterflies and glazed with gold.



'Peonies' by Vipoo Srivilasa, on show at Sands China resorts

Caroline Cheng says the creative concept of the dress comes from China. "China as a whole," she says, "is a large country that looks like a hen and foreigners think we all look similar. But when you take a closer look, it contains Chinese people of different cultures, looks and characteristics. Just like my dress – from afar, it's just traditional ancient Chinese attire but when you look closer, it contains tens of thousands of golden butterflies of different forms and sizes made

by Jingdezhen artisans. It is an artwork that's worthy of a deeper appreciation. Also, porcelain is called china too because it's rooted here. That's why it makes my work more meaningful." Cheng says the show consists of 'many works of different styles' and that visitors 'can find at least one piece that they like'. She adds: "We hope this exhibition will lead the way for top exhibitions in Macao in the future,"

Finally, seven multidimensional exhibitions that celebrate cultural heritage are being featured

across SJM's hotels over all five months under the theme of 'Art-Appreciation-Legacy'. Displays include 'The Early Encounter of the East and the West: 20th Century Chinese Artists Abroad in France' this month, 'Visions of Chinese Tradition' and 'Art in Motion: Video Art from Portugal' next month, 'Portuguese-speaking Authors: Works from the Collection of the PLMJ Foundation' and 'Celestial Sphere: Contemporary Glass Art Exhibition by Meng Shu' throughout October.



Caroline Cheng's beautiful butterfly dress 'Prosperity' sends hearts aflutter at Sands China resorts



'Fat Convertible' by Erwin Wurm at Melco's Morpheus Hotel





'Coin du Jardin', painted by Paul Gauguin in 1885, was unveiled at the Grand Lisboa Hotel as part SJM's Art Macao contribution 'Art-Appreciation-Legacy'

'A Metamorphosis: No End to End' multimedia installation by Jennifer Wen Ma at the MGM Cotai

### Putting on a performance

Art Macao is not just about visual arts and exhibitions, however. Music and stage are also at the heart of the festival. The Macao Chinese Orchestra will tune up the band in its 2018-2019 season finale with a concert celebrating China and the Macao Orchestra closes its season with famous pianist Kirill Gerstein during a night dedicated to Romanticism and including Schubert's 'Ninth Symphony'. The orchestra later opens the 2019-2020 season in August with globally acclaimed cellist Alban Gerhardt in a concert that will feature Dvorak, Tchaikovsky and Shostakovich masterpieces from across the ages.

Another major draw is the International Youth Music Festival,

**“The festival has the potential to develop over the coming years and consolidate a strong position in the culture and art scene within the Pearl River Delta region.”**

Rita Machado

which is a regular festival that is now part of the whole Art Macao programme. The same goes for the International Youth Drama Festival and the International Youth Dance Festival. There is also contemporary dance production 'Under Siege' by Yang Liping to look forward to, as well as Haojiang Moonlight Night Dance Drama 'Thangka' and the '2019! Outloud Street Art Festival' that features street artists from across the world and includes graffiti wall painting sessions and artwork displays.

Photography exhibitions, art exhibitions, graduation exhibitions by students and video exhibitions, as well as thematic talks and guided art tours are also available across the city. Plus, there are large-scale outdoor art installations across the

city, including 'Sanctuary'. João Ó and Rita Machado, founders of Macao multi-disciplinary studio practice Impromptu Projects, are behind the piece, which sits within the defence walls of Mount Fortress. The pair use bamboo from local scaffolding firms in its creation with the aim of 'complimenting the city with its ancient constructive methods, bringing a sense of belonging to the local community and, thus, advocating the continuity of the collective memory'.

João Ó says: "It is from the weight of the history embedded at Mount Fortress that this temporary bamboo structure reveals its meaningful strategy, a shaded canopy to protect the passersby from the elements and give peace of mind, rest and contemplation before their departure to the next destination."

Rita Machado praises Art Macao for its varied itinerary and range of locations 'from Macao to Coloane and from the hotel resorts to the heritage sites'. "We think it's an exciting initiative," she says, "and has the potential to develop over the coming years and consolidate a strong position in the culture and art scene within the Pearl River Delta region."

Another outdoor installation is 'The Wanderer', a piece inspired by Portuguese poet and writer Fernando Pessoa. The exhibition at the Taipa Houses is made up of 22 pieces, each made of coloured fibreglass that have been designed by local artist Wong Ka Long in a bid to invite visitors to understand more about the spiritual world. And around the Macao Museum of Art, a stainless steel sculpture by Hong Kong artist Mok Yat San called 'Contemplation of Lovingkindness' combines Chinese ink painting with modern landscape elements in three dimensions – and in surreal proportions.



Qinghai National Song and Dance Troupe will perform 'Haojiang Moonlight Night – Dance Drama Thangka' at the Macao Cultural Centre in September





‘Sanctuary’, an outdoor installation at Mount Fortress by João Ó and Rita Machado of Impromptu Projects (above right)

One major highlight (featured on the cover of this issue) is ‘Happy Heads’. Benoit+Bo are two artists from Brussels, Belgium with French and Chinese heritages who are behind the ‘Prosperous Years’ exhibition at the Old Court Building in Avenida da Praia Grande and the ‘Happy Heads’ outdoor installation on the parkland just outside. Sponsored by Melco Resorts and Entertainment and supported by the Belgian Consulate, ‘Prosperous

Years’ includes a series of artworks from over the past decade, with some of the works showcasing Macao as a prosperous city but with complexity in ‘a world of social, environmental and economic problems’. And the two inflatable ‘Happy Heads’ stand out in the business district due to their ‘bright colours and strangeness’, bringing smiles to the faces of those who walk past.

Benoit says: “We see Art Macao as a beginning of a new

big international art event. We can feel a lot of energy, a lot of willingness and ambitions, a lot of potential through this first edition. There exists a kind of energy without any limits.” Bo adds: “A lot of elements in our art come from traditional Chinese and Western cultures. Maybe that reflects the heritage of Macao. We think the combination of Macao’s local identity and artworks from across the world will make this festival a success.”



Benoit+Bo (above), next to one of their ‘Happy Heads’. In their ‘Prosperous Years’ exhibition, they display an array of works including 紫氣東來 which literally translates to ‘Prosperity coming from the East’ (left)



### A dazzling and inspiring festival

Mok Ian Ian, president of the Cultural Affairs Bureau, one of the organising bodies says ‘Art Macao: International Art Exhibition’ features Chinese and foreign masterpieces from different historical epochs, ranging from ‘dazzling timeless classics’ by Gauguin, Wu Guanzhong and Andy Warhol to contemporary artworks ‘all of which are sure to impress with their insightful, intriguing, elegant, glamorous and sumptuous qualities, offering the audience a memorable and highly inspiring experience’.

She says: “From early summer to mid-autumn, Macao will be imbued with the fascinating spirit of creativity. People will pay more attention to arts and culture, their artistic horizons will be broadened and the image of the city will be elevated. Macao may still be some way off from the status of exceptionality but this is the goal that we are striving to achieve, allowing the world to see a more beautiful ‘cultural Macao!’”

Art Macao is indeed an epic festival that may focus on bringing in international works and performers but also has some grassroots elements that give service to the local talents who, one day, may themselves be the five-month extravaganza’s leading lights. Hong Kong may have its Art Basel show but now Macao also has something to shout about on a global level when it comes to arts and culture. ►



## Must-see highlights of Art Macao

### Beauty in the New Era – Masterpieces from the Collection of the National Art Museum of China

📍 4/F, Macao Museum of Art  
📅 Until 28 July  
Almost 90 works by contemporary artists from NAMOC present the impressive development of Chinese fine art over the past century.

### Grace Kelly: From Hollywood to Monaco – Artists' Tributes

📍 Galaxy Macau  
📅 Until 28 August  
Legendary movie icon Grace Kelly goes under the spotlight as this exhibition showcases how artists were inspired to use the star as their muse.

### Hua Yuan

📍 MGM Cotai  
📅 Until 3 September  
Jennifer Wen Ma's 'A Metamorphosis: No End to End' is a must-see as part of MGM's modern artistic ink experience.

### Wynn – Garden of Earthly Delights

📍 Wynn Macau and Wynn Palace  
📅 Until 6 October  
An extraordinary selection of modern and contemporary art pieces, including paintings, installations and digital art, from world-famous artists graces both Wynn resorts.

### All That's Gold Does Glitter

📍 The Venetian Macao (and other Sands venues)  
📅 Until 9 October  
It is all about the ceramics at Sands China venues as renowned ceramic artist Caroline Cheng curates this international exhibition.

### Art Macao: International Art Exhibition

📍 2/F, Macao Museum of Art (and other venues)  
📅 Until 31 October  
The centrepiece of Art Macao is resplendent with fascinating works, all selected by the hotels and integrated resorts that are collaborating in the festival. See paintings, ceramics, interactive installations and much more.

### Unexpected Encounters

📍 City of Dreams  
📅 Until 31 October  
These works demonstrate how contemporary art has liberated itself from classical forms – and have been created by some of the most renowned masters from across the world.

### Art. Appreciation. Legacy

📍 Macau Grand Lisboa (and other venues)  
📅 Until 31 October  
SJM is staging 'An Intimate Heritage of East-meets-West, A 360-degree Multidimensional Art Experience', which are seven innovative exhibitions across its hotels.

### Interspace

📍 Riviera Hotel Macau  
📅 Until 31 October  
The works of French sculptor Gabrielle Wambaugh are on display. Each piece reflects the integration of space and art.

### Exhibitions Organised by Foreign Consulates

📍 Various consulates  
📅 Until 31 October  
A handful of foreign consulates are staging their own exhibitions that are unique to their own countries. Look out for more details online.

### International Youth Music Festival

📍 Macao Cultural Centre (and other venues)  
📅 17-21 July  
The theme 'One Belt, One Road – Music throughout Macao' is the focus of this music festival with youth orchestras from Portugal and other countries.

### International Youth Dance Festival

📍 Ruins of St Paul's (and other venues)  
📅 20-25 July  
Under the theme of 'Marvellous Dance for the 20th Anniversary of Macao's Return to the Motherland', young dancers from across the world perform with Macao's young talents.

### Kirill Gerstein and Macao Orchestra

📍 Macao Cultural Centre  
📅 27 July  
Macao Orchestra's 2018-2019 season closing concert celebrates Romanticism with the maestro pianist presenting 'Rhapsody on a Theme of Paganini'.

### International Youth Drama Festival

📍 Macao Cultural Centre (and other venues)  
📅 27 August-8 September  
'Integration into the Greater Bay Area, the Charm of Creative Art' is the theme here as youth theatre troupes from Macao, the GBA, Asia and Europe stage indoor and outdoor performances.

### Alban Gerhardt and Macao Orchestra

📍 Macao Cultural Centre  
📅 31 August  
Macao Orchestra's opening concert to the 2019-2020 season features the famous cellist playing Dmitry Shostakovich's 'Cello Concerto No 1, Op 107'.

### Haojiang Moonlight Night

📍 Macao Cultural Centre  
📅 13 September  
To celebrate the Mid-Autumn Festival, the Qinghai National Song and Dance Troupe presents Haojiang Moonlight Night – Dance Drama 'Thangka'.

## Art Macao 2019



📍 Various venues  
📅 Until October 31  
Admission is free to many of the activities and exhibitions during Art Macao. For tickets and more details, visit [www.artmacao.mo](http://www.artmacao.mo).



Journey to the Dark II  
- Yang Yongliang

Paradise Interrupted  
- Jennifer Wen Ma

A Metamorphosis: No End to End  
- Jennifer Wen Ma



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# Young at art: Macao's brave new world

Text Irene Sam Photos António Sanmarful

**Macao is a hotbed of talent. We meet six up-and-coming young creatives who are shaping the future of the arts scene in the city.**



Filipe Miguel das Dores (left), Vincent Métayer (centre) and Ari Calangi (right)



Ari Calangi performs at New Year Countdown show at Macau Tower in 2016



Macao may have a population of more than 640,000 people but few residents would call themselves artists. Over the years, the city has produced some fine works and some exceptional creatives, whether in film, theatre, music, visual art or otherwise, however the SAR is hardly known as a focal point in Asia for arts and culture – until recently. With the launch of Art Macao, we may be seeing a transformation in the city’s status as an arts hub.

With any art-focused city comes a responsibility to create a grassroots scene that sees the young

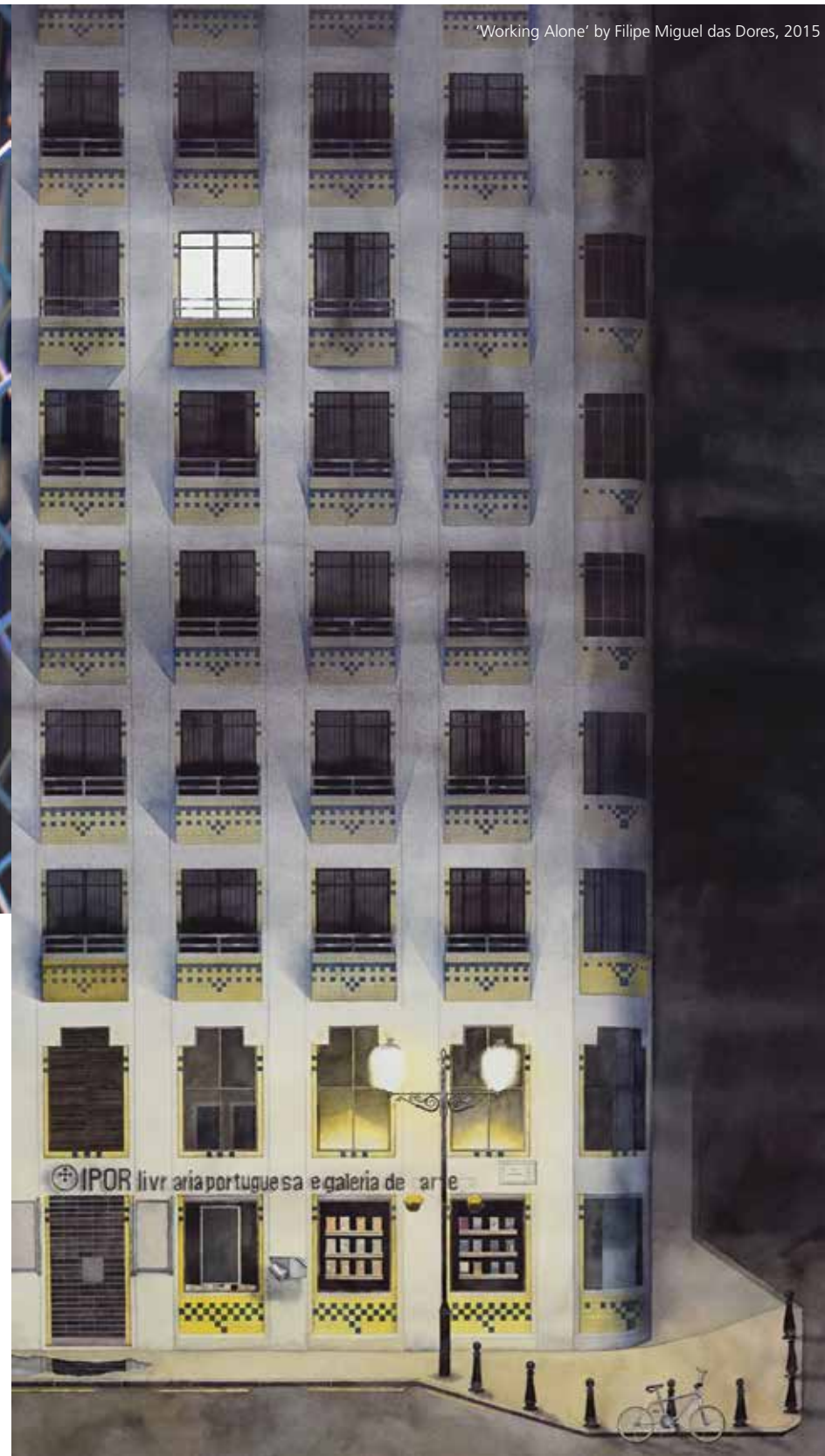
and the talented given the support to rise, experiment and find success in their chosen medium. But the talent must be there to start with. Macao’s geographical location and history as a melting pot of cultures may be part of the reason as to why the city can produce unique artists. As globalisation and technological innovation play an increasingly important role in society, young artists from Macao feel confident and free to pursue new endeavours at home and abroad.

Macao-born singer, songwriter and musician Ari Calangi is one such young artist. The 29-year-old

is carving out a successful career as one of the most recognisable musical talents in the city. In 2016, the funky, rocky acoustic guitar player took the crowd’s hearts in mainland China reality series ‘Sing! China’, previously named ‘The Voice of China’, which can turn armchair musicians into megastars. Instantly recognised as a great talent by a handful of artists, Calangi was invited to tour Southeast Asia with Taiwanese reggae artist Matzka, performing on stage with the star.

Since then, he has been offered a songwriting deal by Beijing

‘Working Alone’ by Filipe Miguel das Does, 2015



record label, Elevenz Music, and he has been performing in Macao, Hong Kong and the mainland, giving his music more regional exposure. He has worked with stars like Chen Chu Sheng and Karen Mok and last year he was the assistant musical director for A-Lin’s China tour, ‘I’m A-Lin’. “I always have to explain to people that my family comes from Spain, Indonesia and the Philippines,” says Calangi, “because they look at me and they can’t figure out why I am from Macao. Macao’s musical culture is very diverse. For example, growing up here, I have been able to get in touch with Brazilian music and learn about Latin America’s musical instruments and sounds.”

Calangi acknowledges that there are more opportunities all the time in Macao for young artists, whatever the medium. However, he also says that, for him, he wants to explore his career outside the SAR for maximum exposure. “As a young artist,” he says, “I want to go abroad as much as I can in the near future, to see the world and maybe even live in various places for periods of time. Macao’s integrated resorts are bringing in a lot of entertainment. This helps to entertain people but, for me, the fun and exposure are more out there.”

### Prize-winning talent

Calangi is not the only young talent with big aspirations in Macao. At 30 years old, Filipe Miguel das Does is already an accomplished artist with accolades behind him, including the John Purcell Paper Prize for his painting ‘Mario Night’ in 2015 and the second prize of The Leathersellers’ Award for ‘Working Alone’ in 2016, both awards from the Royal Institute of Painters in Water Colours in the UK. The Polytechnic Institute of Macau graduate, who wants to pursue a master’s in contemporary art in Edinburgh, Scotland, has garnered much attention for his painting and sculpting over the past few years.



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*Different artists in Macao inspire me in different ways. Macao is a great city to be an emerging artist.*

Yang Sio Maan

Born in Macao to a Macanese family, Does says he was rebellious at a young age but became interested in painting after visiting his cousin's studio. "To me," he explains, "Macao has changed a lot in past decades. I still enjoy the tranquillity of old Macao, so in my painting you will find the mood to be calm and dark. I enjoy working during the night."

Nostalgic of the past, Does chooses to paint historical buildings and scenes that relate to old Macao with precision and style, which is why it takes him months to complete a piece. Hungry for knowledge and technical skills, he wants to go abroad to learn more. "In Macao, if you talk about abstract art or show someone a painting on the street," he says, "he or she might not be able to appreciate it. It is not only the lack of exposure to artworks but also the education in art appreciation. Therefore, it is important for those who go abroad to learn and bring more knowledge back so that the rest can benefit."

Both Calangi and Does are keen to explore their careers across the world and bring their experiences back with them to Macao. Kay Zhang, on the other hand, is staying in Macao and teaching people art

appreciation while also exploring her own creativity. Born in 1991, Zhang moved to Macao from the mainland when she was 10 years old. The contemporary artist, having earned her master's in fine arts from the China Central Academy of Fine Arts, now works as a painter and book-maker. Her first solo exhibition, 'Innocencepedia', which showcased a series of painted artworks, was well received in 2016 and was followed in 2017 with her being nominated for a Sovereign Asian Art Prize, becoming the youngest and only Chinese artist from Macao to make it to the final of the prestigious art prize.

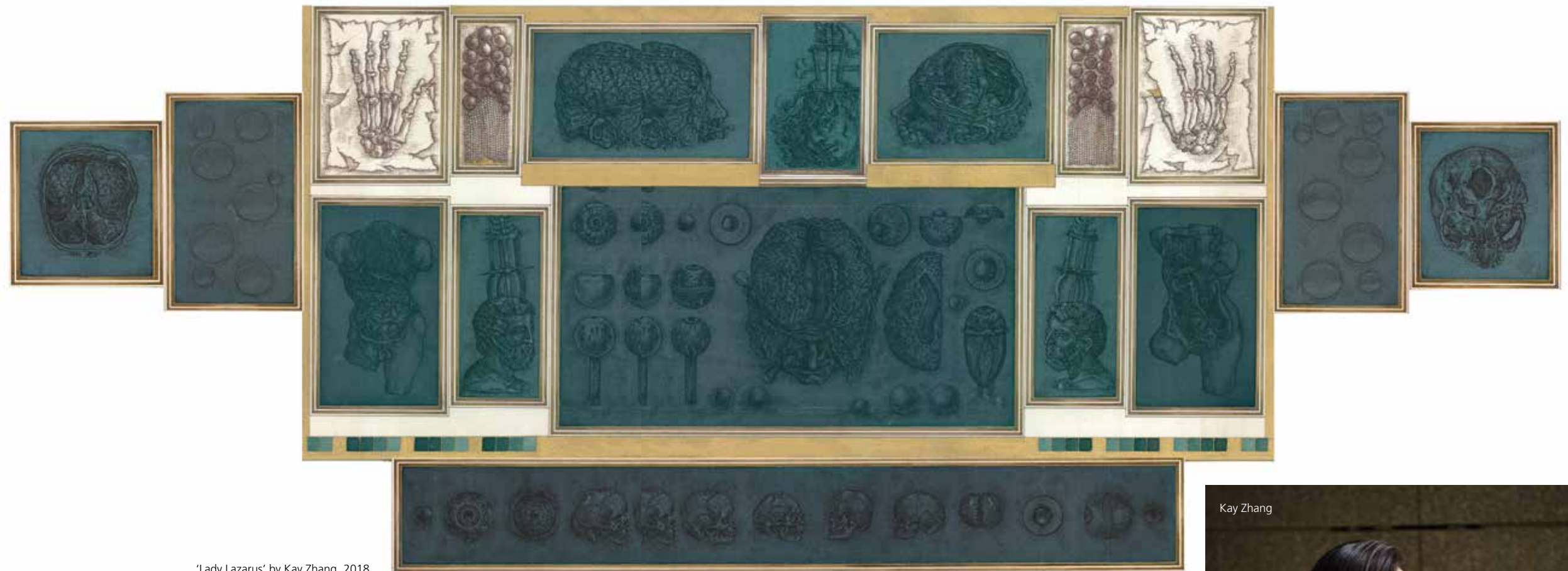
Zhang, now an art and design teacher at the University of Macau, is preparing for a new exhibition in the city that explores her conscious and unconscious relationship with her father. "My father always wanted to have a boy," she says, "but I turned out to be a girl, so subsequently he raised me like a boy when I was growing up. There are things I would like to communicate to him but not in words. Therefore, this time, my work serves as a communicative tool for me."

Zhang says she feels fortunate to have a stable teaching job that provides her with an income so

that she can create artworks without struggling financially. "I always take my teaching position at the university seriously," she says, "but increasingly I find it to be more and more meaningful in my life. In a way, through teaching art appreciation, I am shaping the society. It is like providing the right soil for flowers to grow in the future. As an artist, I am ambitious and during various moments of my life I am going to make different types of art. These artworks will become traces of my life but teaching to me is just as important, if not more, because it will affect the next generation and more to come."

### Drawing on inspirations

All artists struggle financially at some time or another, particularly if they are young and yet to hit major success. Zhang may well be able to survive with the money she earns from teaching but 27-year-old Macao illustrator Yang Sio Maan



'Lady Lazarus' by Kay Zhang, 2018



Kay Zhang





Yang Sio Maan

Illustration for residential college life at Henry Fok Pearl Jubilee College, University of Macau by Yang Sio Maan, 2018

“

*As an artist in Macao, I have the freedom to do whatever I want, which is amazing.*

Vincent Métayer

gave up her regular daytime art gallery administrative job to pursue her dream of being a full-time artist. “It was just too tough to have a daytime job and do creative work at night,” she says. “I was drained. Although the job gave me a stable income, I couldn’t do it any more.”

Yang became interested in drawing when she was studying English literature at the University of Macau. She graduated and then headed to the south of England to further hone her illustration skills at the University for the Creative Arts. Now, she has her own studio and her goal is to become financially independent through her freelance work.

“With the internet,” she says, “you can now pretty much work anywhere in the world as an illustrator but I prefer Macao because my family is here and you can take much inspiration from our city. Yes, if you live in a big, metropolitan city, you may get exposure to lots of artistic and cultural elements for inspiration but I feel Macao inspires me all the time. I am now holding a solo exhibition at Ox Warehouse until 4 August where I can showcase my illustrations to the public. I’m grateful to have met different artists in Macao. They inspire me in different ways, which is really encouraging for me as an emerging artist. Macao is a great

city to be an emerging artist.”

The sentiment is shared by Vincent Métayer. The Macao-born tattoo artist, who was born to French parents in 1992, says he tried hard to excel in school but dropped out twice during his college years. Eager to turn his passion into a living, he travelled to Thailand to learn tattoo art but soon returned to Macao and started to become well known in tattoo circles and beyond. He soon opened his own studio and his clients now come from all walks of life.

“Recently I had this group of ladies in their 50s come in,” he says. “They all wanted one tattoo each at first and then they really liked it and came back for more. Business is good for me now as it seems like there are not many tattoo artists in Macao. I feel very safe and comfortable in this city and that is why I stay here. As an artist I have the freedom to do whatever I want here, which is amazing.”

Métayer says that, in the past, people have ‘viewed tattoos as something that is only done on the skin of gangsters’ but now he concedes that attitudes have changed. “Regular people also get them done,” he says, “and with me it is always very artistic. I work with the client to tailor-make creations for them. That gives me a lot of happiness. It is a great way to make a living.”







Tattoo by Vincent Métayer

### The voice of youth

For Ally Li, a 35-year-old entrepreneur who jumped from working in the media as a business development professional to becoming a Kun opera singer, making a living has not been difficult but acquiring the knowledge and skills at a level which allows her to perform on stage confidently in a traditional form of Chinese opera has not been easy. “I have been in love with Kun opera for a long time,” she says, “but it was not until seven years ago that I started to really learn the basics and train myself to be a performer. In Macao, there are no Kun opera instructors, so I travelled to Hong Kong to learn the basic steps in a group session but I realised that movements are tough to learn and having a one-on-one instructor is a must. Luckily I won an opera competition in the mainland with plain singing and it encouraged me to go further in the field.”

Li, who was born in Guangzhou but moved to Macao when she was 12, now performs twice a month around the Greater Bay Area and works with Chinese opera instructor Zhang Guo Jing. “I can still remember,” says Li, “the judges at the competition said to me ‘we are all very impressed by the fact that you are from Southern China with a Cantonese background but can still articulate the sounds so well’. Their comments touched me.”

Six young artists with different backgrounds and mediums. But each one celebrating the opportunities in Macao for young creatives. And then there are more

experienced artists in the SAR who understand the importance of nurturing these talents. Artist Konstantin Bessmertny, who is based in Macao and Hong Kong and knows Macao’s arts and culture landscape well, says: “Art, culture, crafts or whatever you call anything that creative people are doing exists only in places where people with high intellectual standards have sufficient income to support it. In societies where money and power is concentrated in the hands of not so-very-intellectual people, art is substituted by entertainment and pop.

“The advantages Macao had for me [when I first arrived] were cheap studios and an environment for artists but even though this is changing, the situation for artists in Macao is much better than anywhere else in the world. The government is generous in helping with subsidies and supports different art initiatives. I just hope for better coordination and bigger initiatives.”

Hopefully, with young creatives like this talented sextet, there will indeed be bigger and better things on the horizon for Macao’s up-and-coming artists as the SAR strives to become known as an arts hub for Asia. ►



Ally Li



Ally Li in full costume



# All the right steps

Another young artist from Macao, Weng Teng Choi, is dancing her way to the top.

Free-spirited and stylish, Weng Teng Choi walks confidently through the streets of Nape in her thick platform heels. The young lady in bell bottom jeans and an oversized white top is a striking professional dance artist who was born in Macao in 1992 and started her career at the age of just 13 years old.

"I was classically trained in ballet until the age of 13 but it was tough for me," she reflects. Physically, one has to have long legs and arms for it. As an art form, it also has a lot of restrictions." The turning point came when she entered the Macao Conservatory. "They exposed me to modern dance and it enabled me to cultivate a good level of creativity," she adds. While many of her schoolmates went to Shanghai and Beijing for higher education, Choi rejected an offer from the Dance College of Shanghai Theatre Academy in favour of exploring contemporary dance in Europe.

"I felt like I needed to see the world," says Choi. "I knew [Europe was] avant-garde and wanted to learn more but was not sure where to go." Unsure how to research it on her own, she decided to first spend a year at the Hong Kong Academy for Performing Arts before relocating to Europe, where she discovered that her ballet training and modern dance exposure from Macao 'gave me a good base to broaden my horizons'. Having lived in various cities in the continent while honing her skills in contemporary

dance, she now returns to Macao periodically, entertaining audiences from all walks of life with her work.

Choi choreographed a piece this year which questions the fundamental difference between knowledge and wisdom. "Knowledge is what humans have accumulated and recorded throughout history," she explains. "It is communicated through words. Wisdom, on the other hand, is intangible. One needs to experience it. The experience can be unique for each individual." Throughout Choi's performance, there are numerous interactions with the crowd. Three

***"In the past, I had many ideas but I would not execute them. Now, I am determined to execute my plans and I don't wait."***

individuals from the audience are invited to use a typewriter to type on a piece of paper. In the beginning, one of the performers types first, followed by the audience members, eventually creating a poem. "In another performance involving papers, we fold them," she reveals. "While folding papers, we give birth to an experience and the folds of the paper record that experience. For both of these segments, we have a stage where my husband and I dance."

Choi's husband, Austrian street dancer and filmmaker Elias Choi-Buttinger, collaborates with her in choreography and heavily inspires her work. "My husband is more experienced than I am," she says. "Considering that I have a ballet background and he comes from the street scene, our visions and aesthetics are not similar but sparks fly between us."

When Choi became pregnant with their first child, she kept dancing until the seventh month and although dance remains a constant, motherhood has changed her perspective. "I am now able to make decisions and cherish time," she says. "In the past, I had many ideas but I would not execute them. Now, I am determined to execute my plans and I don't wait."

Choi dreams of having her own dance troupe in the near future. Her experience at the Macao Conservatory, with its free learning environment, proved to her that although the city is relatively small, it holds a lot of talents. She now teaches in schools, sharing her knowledge with youngsters and anyone who loves dancing and she is also eager to further her own dance education. "At this moment," she says, "I am a student of my husband because I want to learn more about street dance." Choi-Buttinger, who's been breaking since 2003, dances for three hours each day on his own. "The funny thing is," says Choi, "now our daughter also dances when she hears music. It is a family affair." ●





A mask from the Chokwe people of Angola.  
These masks were often used for rituals

# Between beauty and ritual

Text **Raquel Dias**

**Examining the art of indigenous people over thousands of years can tell us a lot about history and culture. We look at works from Portuguese-speaking countries and ask whether Macao can ever have a museum to display such pieces in public.**

*Objects are what matter. Only they carry the evidence that throughout the centuries something really happened among human beings.*

Claude Lévi-Strauss,  
anthropologist

Art has been around for at least 10,000 years. It has taken many forms, from paintings on cave walls to dead sheep suspended in formaldehyde. But, whatever the medium, age and location, one thing is for sure: you can tell a lot about a culture when you look at its art. As the late anthropologist Claude Lévi-Strauss said, objects matter.

When it comes to the eight Portuguese-speaking countries across the globe, there is a wealth of art stretching back over thousands of years, each piece telling a story about the indigenous peoples of these lands. From the intricate wood carvings by the Makonde people in Mozambique and the beautiful fabric weavings of Timor-Leste to the ornate masks from Guinea-

Bissau and the famous Angolan dolls, there is a cultural history to be discovered, admired, displayed and retold.

Macao would be an excellent place to discover these pieces of art from long ago. It is a Portuguese-speaking territory itself, it is seen as a strong link between Portuguese-speaking countries and China, and it is steadily growing into a hub for the arts, shown by the current five-month Art Macao festival. However, it is yet to have a museum like, for instance, Lisbon's National Museum of Ethnology, where locals and tourists can see artistic treasures from Portuguese-speaking countries across the world. But this does not mean that some people in the city aren't talking about it.

Rodrigo Brum, deputy secretary-general of Macao's Permanent Secretariat of Forum for Economic and Trade Cooperation Between China and the Portuguese-speaking Countries – better known as Forum Macao – agrees that the city could easily become a platform to showcase indigenous art. “Part of

our strategy,” he says, “includes showcasing the culture of each participating country. The sharing of ideas and art is a big part of this. The Macao government has given prominence to the creative industries and I believe that the SAR has all that it needs to serve as a platform to showcase indigenous art.”

Brum says that Forum Macao ‘has been serving as a platform between China and the Portuguese-speaking countries’ since its foundation in 2003 and he notes that, despite its long formal title, its role goes well beyond economic objectives. He claims that the forum is currently building new facilities in the city that will house some indigenous art but he stops, for the moment, at hinting on the development of an actual museum for the public to explore in the future. “I can say,” he concludes, “that the new Forum Macao facilities will have dedicated areas to allow each of the participating countries to exhibit what is probably its most important cultural legacy: art.”



## Telling a historical story

Indigenous art can, as Brum suggests, be described as a country's most important cultural legacy as artistic objects can document a history. The influence of indigenous art, specifically of African origin, on contemporary modern art has been well documented. Pablo Picasso's 'African Period', between 1906 and 1909, paved the way for Cubism. His discovery of African artefacts is said to have inspired him to paint *Les Femmes d'Alger* in 1907, a painting that has been described as 'proto-cubist'. Whether you look at it from a scientific point of view, using indigenous art to interpret a

culture, its rites and stories, or as a mere admirer of the artisan's work and dexterity, it is clear that it must hold its own place in culture.

Paulo Costa, director of the National Museum of Ethnology in Lisbon, says that one of the most important functions of an anthropologist or museologist is 'precisely that of showcasing the multiple dimensions' that an object like a piece of indigenous art 'can represent in its original context or, in other words, in the culture responsible for having created it'. "Without the context of culture and information on what surrounds it," he adds, "there is no possibility of understanding the 'feelings' that were embedded by the culture that produced such an object."

## Music from Portugal

What art is out there that Macao could exhibit? Our journey begins in Portugal. Costa says that among the 40,000 items at the National Museum of Ethnology, his favourite is its collection of traditional Portuguese artefacts. "This has nothing to do with nationalism," he assures us, "but it is a testament to the work of our museum and to the dedication of our team." Among the collection, he says, there is a special display dedicated to traditional musical instruments. In fieldwork that took five years to complete, between 1960 and 1965, the team managed to survey teachers, priests and other experts in traditional music and folk culture and amass items like Portuguese string and percussion instruments.

Music plays an important role in almost all rural communities. It has a recreational dimension but it is also through music that communities gather round to share ideas and stories, relax and get to know each other. The traditional *fado* guitar is well-known but there are other instruments particular to Portugal. One of them is the *cavaquinho*, a small four-stringed instrument that is thought to have directly influenced the development of the ukulele in Hawaii after it was introduced there in the late 19th century.



A man in traditional dress plays a *cavaquinho* (left); a traditional Portuguese drum, made in the Azores, which is beat during festivities (above)



This photo by Wjareck, courtesy of iStock; Photo right: Courtesy of the National Ethnology Museum, Lisbon

A *Nkisi* power figure made by the Kongo people in Angola and Congo



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## Angolan dolls for all ages

Part of the collection of the ethnology museum is an intriguing collection of dolls from the Angolan provinces of Namibe, Huíla and Cunene in the southwest region of the African country. They were created by the Bantu people, which comprises several hundred indigenous ethnic groups in sub-Saharan Africa who speak Bantu languages, including the Ovambo, the Nyaneka-Humbi and Herero groups – as well as non-Bantu peoples. The dolls in the museum's collection date from between 1938 and the late 1960s.

What is most striking about the dolls is perhaps the bold fabric colours – mostly shades of red – in their dresses and the smooth wooden spheres as the heads. We are told by the museum they are rare examples of objects that serve both as toys and as important vehicles for fertility rituals. 'They are marked by a triple sense of belonging: to a feminine dimension, to a childhood dimension and to a ritual dimension', a description at the museum reads. It adds that some of the dolls might serve as 'fertility amulets, used by women and girls in the hope of a materialisation of maternity, while others are girls' playthings'.

Another, perhaps better known, element of Angolan indigenous art is the multitude of sculptures. "They are mostly carved in wood," says Ana Cristina Dias, a Mozambique-born lecturer at the University of Macau who has a PhD in comparative literature and the history of the modern world. "Some sculptures may serve a role as ritualistic objects," she explains, "but they are also a way of telling a people's history." The Chokwe people, who are found in Angola, as well as the Democratic Republic of the Congo and Zambia, 'are among the most representative of this', she says.

Dias says that the Chokwe kingdom was centrally located in Angola and developed considerable trade routes in the 19th century. This gave them access to ivory and rubber. It is in this context that they developed their art, says Dias, 'probably in an attempt to mark their position as powerful traders, capable



Statue of the King of Chibinda Ilunga, made by the Chokwe people of Angola



Reproduced with permission from The University of Iowa, University of Iowa Stanley Museum of Art, The Stanley Collection of African Art, accession number x1986.225



A 'Chitwamo' throne made of wood, metal and animal fur, made by the Lunda people, who were in Angola as well as other countries

of competing with Western powers'. Many of the carvings are portraits representing the royal lineage. Staffs, sceptres and spears are among other objects that celebrated the court. The chair that can be seen above is a rare example of a folding chair, made not only in wood but also with soft, animal fur.

The masks of the Chokwe people, which often include real hair, are also beautifully crafted in wood. "It is important to understand," says Dias, "that these masks often have a mystic dimension, representing the spirit world. They are worn by both genders in rituals for fertility and prosperity." The Chokwe people, as many other ethnic groups, move around regardless of political borders as they existed before those borders were in place. The Kongo people can also be found in both Angola and Congo. However, despite similarities in the geographical regions, the art from these two peoples is different, as can be seen from the main image on p33.

## Artists and warriors from Mozambique

The Makonde people can be found in both northern Mozambique and southern Tanzania. "The Makonde Plateau," says Costa, "was the study of anthropologists Margot and Jorge Dias as well as Manuel Viegas Guerreiro, in the 1950s. They managed to revolutionise the study of ethnology with their usage of film and sound recordings. It led to a four-volume publication on the subject."

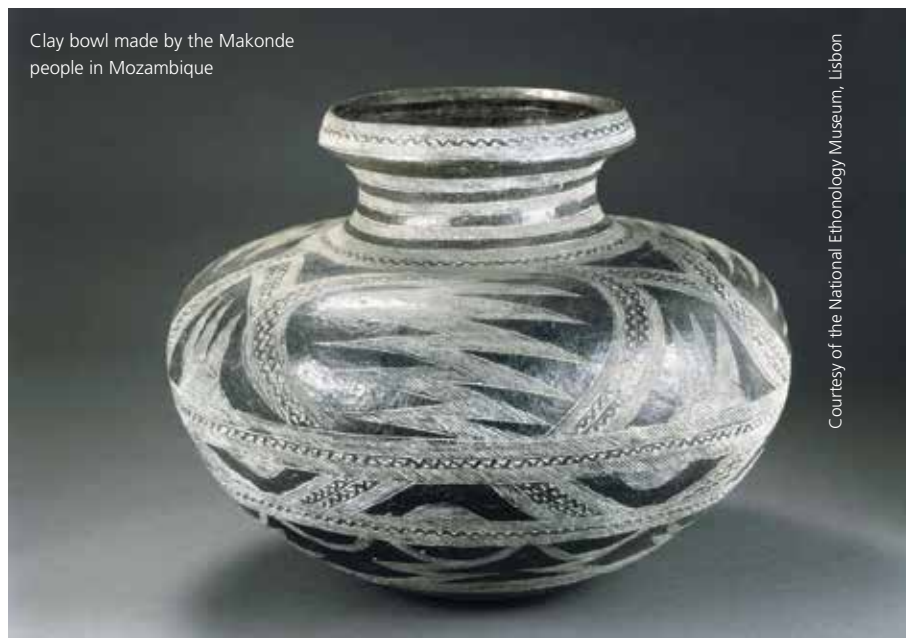
Costa says that it is thanks to that team that the ethnology museum in Lisbon was created and holds such an important collection on the Makonde entitled 'Life and Art of the Makonde people'. "It was the collection of objects gathered on Margot and Jorge Dias' several



*The new Forum Macao facilities will have dedicated areas to allow each of the Portuguese-speaking countries to exhibit what is probably their most important cultural legacy: art.*

Rodrigo Brum

Clay bowl made by the Makonde people in Mozambique



Courtesy of the National Ethnology Museum, Lisbon

visits to the plateau," he adds, "that led to the idea that it would be interesting to showcase all the other material gathered by the team during the 1940s."

Despite contact with Christianity and Islam, the Makonde have retained their indigenous religious beliefs and their practices focusing on the celebration and remembrance of ancestors. They are fearless warriors who have strongly opposed colonial rule in the north of Mozambique. Their art, especially their wood carvings in ebony, is an essential part of their lifestyle and, today, a source of income for the community.

Makonde art can be divided into three main areas: household objects crafted with care to hold aesthetically pleasing elements, masks used in rituals and sculptures, many of them

with no purpose other than to serve as decoration. All of these elements started to be sold to tourists from the 1940s, an economic activity that helped shape their reputation as internationally recognised artisans and artists.

## Mystical Guinea-Bissau

Ana Cristina Dias explains that Guinea-Bissau has its origins in the kingdom of Kaabu. "The Portuguese reached Bissagos Islands in 1446," she says, "and started exerting their influence. However, it wasn't until the 19th century that the country resembling today's borders was formed." Guinea-Bissau, notes Dias, is therefore a profoundly diverse country 'with a lot of culture and art to share'.

One of the main cultures is the Nalu, with a population of around 20,000. "The Nalu people are said to have their origins in Sudan where they were recruited to work in Mecca as slaves," says José Valberto Teixeira Oliveira in his online project dedicated to give a voice to this community. He says they reportedly escaped from the sacred city to Mali and, from there, to Guinea-Bissau. In their unique form of animism, the Nalu follow Allah at the same time as consulting shamans, believing in spirits and remembering ancestors. Wooden figures, often worn or carried in the form of masks, are used in initiation rituals. Large wooden serpent figures also appear at ceremonies and carved anthropomorphic figures are placed on shrines.

The Bissagos Islands, also known as the Bijagós Islands, are also home to Bidyogo art. As we learn at the University of Iowa Stanley Museum of Art in the US, which houses many artefacts from indigenous peoples across the world, the Bissagos

A wooden statue made by the Papel people in Guinea-Bissau



Courtesy of the National Ethnology Museum, Lisbon

Courtesy of the National Ethnology Museum, Lisbon

Paper knife in ebony, carved by the Makonde people from a single wooden piece, with a male figure on top





(From left to right) Handwoven basket made by the Baniwa people in Brazil; feather diadem made by the Karajá people in Brazil; decorative necklace from Brazil's Rio Negro area; domestic scoop made by the Kamayurá people in Mato Grosso

natives dedicate a part of their lives to fishing and cultivating rice. Made of wood and often making use of colour, Bidyogo statues are carved to house the spirits of ancestors. Seated figures are usually used for divination and magic. It is said that the art in this region is unique compared to the rest of Africa.

### The art of Amazonas

Indigenous art in Brazil is also unique. The country, now composed of 27 states, is considered to hold the 'world's lungs': the Amazon rainforest. The Amazonas state is almost entirely rainforest and it said to be home to more than a thousand different tribes. Roberval Teixeira e Silva PhD, assistant professor at the University of Macau and a specialist on Brazilian studies, says: "It is probable that the indigenous artists in Brazil don't see themselves as artists. Their art is almost an everyday necessity."

The special weaving of baskets and the meticulous work that goes into creating darts with feathers 'are but the way of life these people and their ancestors are used to experiencing', adds Silva. The same goes for the extraordinary effort that goes into preparing community members for rituals, he says, whether it is creating intricate body painting or adding feathers to the ornamental headbands or 'diadems'.

Silva says: "These unique artefacts serve a dual purpose. On the one hand, they show us the way in which a community lives, telling us about their rituals and habits. On the other hand, they showcase the aesthetic sense of whomever has created the object." That is why creating a platform in Macao to showcase this type of art is, as he puts it, 'necessary'.

Silva also mentions that one of Brazil's Pataxó people, Nitinawa Pataxó Pataxó, visited Macao in 2014 to attend events she had been invited to and to give a talk at the

University of Macau. "She is a very active voice for her community, fighting for their rights and protection," says Silva. "At the time, she paraded in full traditional costume and brought artefacts." He says her visit was successful, 'proving there is a public for these initiatives' in the city. "Nothing bad can come from sharing culture or art," he says. "In the end, this is what brings us together and what makes us see each other as humans."

### The magic of theatre

The African islands of São Tomé and Príncipe were uninhabited until their discovery by the Portuguese in 1470. "However, they were only truly 'colonised' in the 16th century," explains Dias, who says the nation became an important centre for the Portuguese as a 'commercial stopover in the Atlantic Ocean'. "Coffee and sugar grew well in the islands as they are so close to the equator," she adds.

As a result, the art history in São Tomé and Príncipe stems from the late 15th century onwards. "I strongly believe," says Dias, "that its most interesting and unique art is its tradition of theatre. European in nature, mostly in its themes, the 'tchiloli', meaning 'theatre' in the local language, derives from 11th century Carolingian tradition, from the time of the Frankish dynasty that was established to rule western Europe in the eighth and ninth centuries. Actually, Charlemagne, the King of the Franks and Holy Roman Emperor during that time, is the theme of the most famous piece in the islands. 'The Tragedy of the Marquis of Mantua and the Emperor Charlemagne' is a play written in the 16th century by the blind Madeiran poet Baltazar Dias but it was adapted in São Tomé and Príncipe and has become African in the way the story is told. The play can last for days, reminiscent of the storytellers in native societies."

“

***Nothing bad can come from sharing culture or art. In the end, this is what brings us together and what makes us see each other as humans.***

Roberval Teixeira e Silva

Actors use unique masks, made of thin nets, with facial expressions painted on them, explains Dias, when performing these plays. "The costumes are often actually from the 16th century," she adds. "They are kept in the families over the years and are exquisite. Only the men can act, however, following European medieval tradition."

### Poetry, music and clay in the Cape

Similar to São Tomé and Príncipe, Cabo Verde, off the coast of West Africa, was also only inhabited for the first time when the Portuguese arrived in the 15th century. For this reason, it is difficult to speak of 'indigenous art'. There are, however, many examples of traditional artistic expressions from that time right up to the present day in the 10-island archipelago. The unique miscegenation of African and European cultures led to rich literary traditions, such as the poetry of Jorge Barbosa in the mid-20th century, and musical works, like the songs voiced by Cesária Évora in the 1980s and 1990s.

On one of the islands, Boa Vista, pottery is an important art. Although it started mainly as a way of producing domestic utensils, the unique way in which the clay found on the island was moulded by hand,



without the help of a wheel, made it popular for tourists and became an essential part of the island's economy. Over the years, the craft has been threatened due to modern methods replacing tradition, however, recently young artists are once again becoming interested in the traditional art in a bid to keep it alive.

### Weaving away in Timor-Leste

“Legend says that Timor-Leste – until not long ago the newest country in the world – was born out of the body of an old crocodile who sacrificed his life to save the young boy travelling on his back,” says Gonalo Cordeiro, a specialist on the Portuguese-speaking world based at Universit  Paris Nanterre who lived in Timor-Leste for a few years and later taught at the University of Macau. He notes that the beautiful peninsula in

the Indian ocean is home to the ‘tais’ cloth, a unique woven fabric produced by local women.

Cordeiro says: “Traditionally, men wear the ‘tais mane’, holding it around the waist, whereas women carry the ‘tais feto’, a type of long, sleeveless dress. The colours and patterns vary according to the region but some rules apply. Red, symbolising courage and blood, is preferred and black shows the wearer’s status – the more the colour shows, the more important the person is. Gold is reserved for rituals or special occasions, and births, weddings, funerals, presenting a new home or community events call for specific types of ‘tais’.”

Made of cotton and woven by hand, the ‘tais’ also plays an important role in the livelihood of the communities in Timor-Leste. Everyday objects are now being produced in the traditional

fabric, that has retained its magic. “It would be great if we could see a greater amount of Timor-Leste indigenous art in Macao,” concludes Cordeiro. “The two regions have collaborated so much. It would be great if locals could also see and learn more about the nearest Portuguese-speaking country.”

While there is a wealth of indigenous art stretching across the ages from across the globe, there is something special about the art in Portuguese-speaking countries. There can be no doubt that Macao is in an excellent position to showcase all the wonders these countries have to offer. Indigenous art lives in a sacred place between beauty and the necessity of the everyday. Life, ritual and magic all play an important role in these historical objects. They much more than just decoration. They are storytellers. ●



Silver bracelet used by men and women during traditional dances in Timor-Leste (left); tortoise comb used by women in Timor-Leste (right)

Both photos courtesy of the National Ethnology Museum, Lisbon

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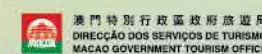
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China

# The Zhuhai life

Text Brady Ng Photos Cheong Kam Ka

**As money is pouring out of Macao into the real estate sector in Zhuhai, we look at recent developments in our nearest neighbouring city.**

The ties between Macao and Zhuhai are closer than ever, with people, capital, ideas and skills moving fluidly between the two cities. As of April this year, more than 17,000 Macao residents had already registered for mainland residence permits. Already recognised as one of the cities with the highest living standards in China, new residential developments are kicking into gear in Zhuhai. And with the Greater Bay Area's (GBA) development ploughing ahead at an incredible speed and scale, hot money is heading from Macao to Zhuhai's real estate sector.

In 2017, the average cost for new homes in Zhuhai shot up to RMB21,450 (US\$3,122) per square metre (psm), representing more than a 50 per cent increase compared to 2015. By March this year, that unit price reached RMB43,637 (US\$6,351) psm, according to data compiled by real estate services firm Hopefluent. With intensive demand, new units that are put on the market sometimes take mere days – even just hours – to sell.



Aside from migrations within the Greater Bay Area creating a need for fresh housing, the price differential may also present an enticing investment opportunity for buyers from Macao. “Property prices in Zhuhai are still one-third or half that of the first-tier cities in the Greater Bay Area,” says Rosanna Tang, head of research for Hong Kong and Southern China at global commercial real estate services organisation Colliers. For investors who have a little cash to throw around, Zhuhai is, she notes, ‘probably one of the first choices’ if they seek to invest in residential property.

Taking a cautious but positive attitude towards the real estate market in Zhuhai, Roy Ho, director of Centaline Macau Property Agency Limited, has said he believes that Zhuhai’s real estate market is underestimated. Ho has previously publicly stated that he couldn’t with certainty say that Zhuhai’s housing prices would go even higher but ‘there is not much room for the price to decline either’.

Assuming an average income based on the local cost of living, an average-sized apartment in Macao takes about the same amount of time to pay off as one in Guangzhou – about 12 years – according to research by Colliers. In Zhuhai, that time scale is stretched to about 16 years but the significantly higher income of buyers from Macao gives them a distinct advantage.

Secondhand units are just as popular. According to data compiled by residential unit sales and rental platform Anjuke, pre-owned homes in Zhuhai sold at more than RMB20,986 (US\$3,055) psm in May, remaining stable at just 0.12 per cent lower than the month before but representing a 5.02 per cent year-on-year bump. Compared to MOP61,239 (RMB52,345 or US\$7,619) psm for secondhand homes in the Macao

## Zhuhai: the facts



### Location

Southern Guangdong Province, China



### Total area

1,736 square kilometres



### Population

Around 1.7 million



### GDP per capita

RMB159,000 (US\$23,110)



### Primary industries

Agriculture, forestry, fisheries and livestock farming



### Basic industries

Electronic information, home appliances, electricity and energy, biopharmaceuticals, petrochemicals and precision machinery



**Chinese name:** 珠海

**Cantonese pronunciation:** Jyūhóí

**Mandarin pronunciation:** Zhūhǎi

\*Figures from 2018

Peninsula – the average calculated by Centaline in April – Zhuhai’s housing is a steal. And in March, to make it easier to purchase a residence in Zhuhai’s Hengqin area, the government set up a dedicated registration processing service for homebuyers from Macao.

Rose Lai, professor of finance at the University of Macau, gives some reasons for the popularity right now. She says: “I have quite a few friends in Macao who have bought second apartments in Zhuhai primarily so they can enjoy leisure weekends in the city. Part of it is for investment purposes as the values will rise in the future but part of it is to enjoy their time in Zhuhai now. I think many people who buy residential property in Zhuhai do it for these purposes.”

Professor Lai cites retired people and expats as among those who head across the border for real estate. “Macao is a crowded city,” she says. “Retired people are very flexible about where they live. They are often happy to stay in Zhuhai, particularly as some of the estates there specifically cater for retired people and the services for them are very good. And Macao is still so close for them to see their families. They like staying there. Many expats from Macao now live in Zhuhai. They don’t mind commuting to Macao every day as it is only a short distance. Some of my daughter’s classmates do this commute daily.”

### Historically connected

Even before cars began zipping over the Hong Kong–Zhuhai–Macao Bridge, Zhuhai and Macao shared intimate connections. Ferries transported thousands of people between the two cities each day and travellers could even walk across the border at the Gongbei Port or cruise over the Lotus Bridge. In



Hot money is heading from Macao to Zhuhai’s real estate sector

fact, visitor numbers to Zhuhai increased by nearly 16 per cent year-on-year in April, reaching 3.43 million according to Macao’s Statistics and Census Service. This elevation was brought on by a surge in same-day visitors, most who entered Macao via Gongbei. Together, Macao and Zhuhai are often called Tier-1.5 cities – not quite developed to the scale of metropolises like Hong Kong, Guangzhou or Shenzhen, but still major economic powerhouses with strong global exposure as well as robust leisure and tourism sectors.

Professor Lai says: “The same sense of connection as Hong Kong experiences with Shenzhen is experienced between Macao and Zhuhai. The language and accents are the same. We have been connected physically for a long

time. Some students from Zhuhai study at our university. Apart from the systems of government, they are two similar places. And Macao people like to go there for weekends to drive, to eat, to shop and to relax.”

With Zhuhai’s housing prices rising at such a rapid pace, however, some may worry that a bubble is forming. But there are strict regulations in place to prevent just that, as ordered by the Chinese central government. For instance, non-locals – meaning anyone without a Zhuhai ‘hukou’ household registration, which limits where a citizen can live in the mainland – cannot buy a home in the city unless they have paid social security locally for five consecutive years or are willing to pay the full price in one lump sum. Additionally, they are limited to buying newly

built units. These rules and others keep the market from becoming too hot as talent from other cities – like Macao – move to Zhuhai. Speaking last year with Chinese press, Zhuhai-based Zhengshun Real Estate General Manager Yang Dongfang said these regulations send a ‘clear signal’ to the sector.

In March, an office building designated for Macao companies launched in Zhuhai, with more than 20 enterprises setting up shop. Then, in late May, the Zhuhai government rezoned 1.3 square kilometres of land in Hengqin from residential to industrial use specifically for Macao-registered companies to build their operations in the special economic zone. In fact, the local authorities have said that they would prioritise all land-use applications for projects related to Macao.



Some major Macao businesses are already there. For instance, Macau-Union Pharmaceutical Limited CEO Alan Choi has been spotted making multiple visits to Zhuhai, as MUPL set up a facility in the Traditional Chinese Medicine Science and Technology Industrial Park of Cooperation between Guangdong and Macau in April. Speaking about this development, Choi says that the industrial park has assisted the company on multiple fronts, not only cutting through mainland China's bureaucratic red tape to streamline various registration processes but also connecting the pharmaceutical producer with distributors overseas. A straw poll among startup entrepreneurs in Zhuhai tells us that it isn't uncommon for around one-fifth of their staff to be from Macao.

It may take years for the Greater Bay Area to reach its full potential but as technical professionals and entrepreneurs

flood into the megalopolis – and new enterprises take shape within China's newly expanded tech hub – a slew of changes are rapidly taking place. There's plenty going on in Macao's neighbour. In the first four months of this year, RMB54.9 billion (US\$8 billion) worth of investment projects were completed in Zhuhai, with construction (excluding real estate) accounting for the lion's share at RMB31.3 billion (US\$4.6 billion). On top of that, RMB47 billion (US\$6.8 billion) was poured into the service industry.

Even though the US-China trade war has led to a 6.1 per cent year-on-year drop in foreign trade, domestic spending makes up for the loss, with retail sales hitting RMB40.1 billion (US\$5.8 billion) in the period from January to April, marking an increase of 4.4 per cent year-on-year.

The GBA initiative is rooted in creating a polycentric economic region that spans industries.

Though Shenzhen is the region's natural tech hub and Hong Kong is a global financial and logistics centre, Zhuhai will also be incorporating those elements into its status as an advanced manufacturing base.

### Diversified advanced technology

Zhuhai's current and upcoming development is chiefly driven by tech companies' entries and expansions. In May, Tencent – the social media giant, mobile payments facilitator and the world's largest video game company – announced that its new cloud computing base will be built in Xiangzhou, Zhuhai's political and financial centre, with the aim of using the company's AI capabilities to support regional business and governmental needs.

That will serve all sorts of infrastructural improvements in the city. South African-born American entrepreneur Elon Musk, co-founder of electronic payment firm PayPal and CEO of electric car manufacturer Tesla, called Hong Kong a 'beacon city' for electric cars but it is in Guangdong where mass adoption is taking place, particularly for public use.

Every five weeks, China adds enough electric buses to its roads to match London's entire bus fleet and Guangdong's cities were among the fastest and earliest adopters. Yinlong, a major new energy vehicle producer, is headquartered in Zhuhai and its electric buses are used in more than 90 cities in China, including its home base. Like most of the other cities in the GBA and several provincial capitals across the country, Zhuhai has pledged to achieve 100 per cent electric public transit by 2020. These clean and quiet vehicles are

a noticeable improvement compared to the clunkers of yesteryear, clearing up the city's air and reducing other forms of pollution as well.

China's ambitions to transition to renewable energy also has a footprint in Zhuhai, with the Zhuhai Dayang International Exchange Group partnering with the US National Center for Sustainable Development. The tie-up will lead to the formation of a new platform, giving local businesses in the energy sector a better chance at developing joint ventures with their American counterparts, connecting the world's largest energy consumer with its largest producer. Professor Lai says: "Out of the 11 cities in the GBA, Zhuhai has been positioned differently as a green garden-type of city. A place where you see good living."



*Property prices in Zhuhai are still one-third or half that of the first-tier cities in the Greater Bay Area*

Rosanna Tang, head of research for Hong Kong and Southern China at Colliers

Zhuhai is also where China's biennial airshow takes place. During the event, which is held in the autumn, Chinese military hardware goes on display, while the People's Liberation Army Air Force's pilots demonstrate their skills in the cockpit. Last year, a replica of the core cabin module of China's Tianhe space station was constructed for visitors. It's no surprise, then, that Zhuhai is a hub for aerospace development. The city's Aviation Industrial Park is one of its kind in the province, housing aeronautical design firms and manufacturers that refine, for instance, unmanned aerial vehicles for personal and industrial use, as well as general aviation vessels and experimental amphibious planes. Don't be surprised, then, if you spot new types of aircraft being tested in Zhuhai.

Over the water, Hong Kong's container throughput shipments have fallen, with some logistics companies choosing to utilise ports in the GBA instead. Zhuhai Port has gained some of its business at the same time and it is also diversifying its services: the port plans to raise RMB1 billion (US\$146 million) from investors to bolster its own river-ocean shipping fleet, transforming it into an integrated logistics solutions provider.



Bicycles and electric cars and buses in Zhuhai (above); construction in the city (left)





### Looking ahead: healthcare, tourism and a naval base

Planning for deeper integration, the Macao government is considering Zhuhai as the test site for a healthcare scheme, in which a top-down initiative to provide Macao citizens with insurance coverage for healthcare across the GBA may be rolled out across the region. The government has commissioned the Macau University of Science and Technology to figure out whether this plan is feasible. If the results are positive, Zhuhai and Macao will have yet another link that would make it easier for Macao ID holders to live and work across the border.

There are efforts in place to bolster tourism from Macao to Zhuhai as well. For Zhuhai's offshore islands, specifically the 76-island cluster in the Wanshan district, there was a 14 per cent boost in tourism in the first four months of 2019. Riding on that wave, the Wanshan Marine Development Test Zone signed an agreement with the Guangdong Province Navigation Group to launch new ferry routes that will connect Macao and Hong Kong with Zhuhai's offshore islands, offering an accessible means for visitors to island-hop and cruise through natural reserves for white dolphins, macaques and coral, as well as an area designated for recreational fishing.

"It makes sense that," says Professor Lai, "in the future Macao and Zhuhai can collaborate on tourism initiatives, where visitors can stay for a weekend, visiting both cities for different types of leisure tourism. Macao and Zhuhai complement each other in this way."

As Guangdong is the birthplace of Sun Yat-sen, the revolutionary father of modern China, tourism based on retracing his life is also



Zhuhai: a city that's reaching for the skies

gaining traction, with Zhuhai, Macao and Zhongshan being key stops for those who are exploring their national history and heritage. The tourism authorities of these three cities have already linked up to develop initiatives that will take visitors on a circuit covering historically significant sites and are in the process of updating food guides at and near these locations.

An even more significant development may take place among Zhuhai's islands with Macao's involvement, potentially reshaping Southeast China's place within the national psyche. In March, during the 13th Chinese People's Political Consultative Conference in Beijing, Macao lawmaker Si Ka Lon submitted a proposal for the two cities to jointly develop the Ladrões Islands as a naval training base, suggesting that the first training ship deployed there should be

named 'Macao' in honour of the 20th anniversary of the city's handover to the People's Republic of China.

Professor Lai says: "Macao people have been buying apartments in Zhuhai for 20 to 30 years. In the near future, I would expect not just more investment in properties in Zhuhai but more consumption because Macao is becoming too congested for some people. I remember when a livable apartment in Macao would be 80 to 90 square metres. It's now 50 to 60 square metres. The apartments are smaller and there's a lot more people, so who wouldn't want to move to Zhuhai and enjoy the space?"

There's little doubt that Macao has left an indelible imprint on Zhuhai and the two cities will be enmeshed in new ways soon, with people flowing between these locations seamlessly, even settling down just over the bridge. ●

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Celia Lao



Economy

# The sky's the limit

Text Mariana César de Sá Photos António Sanmarful

**This month marks AirAsia’s 15th anniversary in Macao. The Malaysian airline flew 83.4 million passengers to more than 140 destinations across the continent last year, making it the largest low-cost – and the fourth largest – airline in Asia after Chinese carriers.**

Operating in Macao since 2004, AirAsia has carried more than 10 million passengers to date. It holds 15 per cent of Macao’s market share and uses 16.5 per cent of Macau International Airport’s capacity. Last year alone, it carried over one million passengers with almost 100 weekly outbound flights.

AirAsia founder and AirAsia Group CEO Tony Fernandes stated in a newspaper interview earlier this year that ‘entering China could be via Macao’ and that there was a possibility of creating a base in the city. This came after the Civil Aviation Authority of Macau (AACM) announced that it will not renew Air Macau’s exclusive concession contract, which is set to expire after November 2020. This contract includes the transport of passengers, baggage, cargo, mail and parcels to and from Macao.

“In an open economy, competition is a good thing,” says Glenn McCartney, associate professor in international integrated resort management at the University of Macau, in a Macao newspaper interview. “It brings standards up and so forth. It’s definitely a step in a good direction in terms of bringing more players into the market, more routes and airlines.”

With this in mind, we sit down with Hong Kong and Macao CEO Celia Lao for an update on AirAsia after 15 years of operations. Lao says she is not yet ready to comment on the possibility of creating a base in Macao but talks us through the firm’s plans for expansion in the region and the carrier’s low-cost strategies.



**What are AirAsia's most successful routes departing from Macao?**

All of the Thailand destinations are popular but Bangkok is our most successful route. That's why we operate four daily flights to that city alone. Our route network covers mainly Malaysia, Thailand and the Philippines. Two new routes between Macao and the Philippines launched this year, which include Cebu and Kalibo (Boracay). The Kalibo route is outperforming Cebu because it is a beautiful beach destination and attractive to travellers. We will still need some time to develop the Cebu route.

**How many flights do you operate from Macao every day?**

We are currently connecting Macao to 11 destinations which include six in Thailand – Bangkok, Pattaya, Chiang Mai, Phuket, Krabi and Chiang Rai – two in Malaysia – Kuala Lumpur and Kota Kinabalu for Sabah – and three in the Philippines – Manila, Cebu and Kalibo for Boracay – with 94 weekly flights.

**What is your market share in Macao and where are your passengers from?**

In 2004, we had one daily flight from Bangkok to Macao. We are now, 15 years later, operating 11 routes at Macau International Airport. Last year, our market share by passengers flown was 13 per cent but this year we have grown to almost 16 per cent already – because of the increase in routes. We don't have any direct competitors in Macao as we work with different markets [in Southeast Asia] and other airlines fly to places like Japan, Korea and Taiwan. Generally speaking, around 50 per cent of



our passengers are from mainland China and 20 per cent are from Malaysia and Thailand. Macao makes up less than 10 per cent of the passenger base. We hope to increase our Macao passenger numbers by 10 to 20 per cent soon.

**How many people do you have working for AirAsia in the SARs?**

Locally, we have a team of 30 people who support Macao and Hong Kong's routes and operations and are constantly working with our headquarters to implement projects and initiatives from marketing promotions to press releases. Across the AirAsia group, we have over 20,000 staff and out of the nine airlines within our group, three airlines – AirAsia Berhad, Thai AirAsia and Philippines AirAsia – fly to Macao and Hong Kong, meaning that local teams from these three countries also support these routes.

“

***Macao has a population of around 600,000 people, which is insufficient for our routes, so we need to attract more passengers from the Pearl River Delta.***

Celia Lao

**And how does AirAsia maintain its competitive advantage with increasing competition from other low-cost carriers?**

AirAsia has developed to the scale it has today because most importantly we control our costs and keep them as low as possible. If you can control your own costs, no matter how keen the competition is, you can still manage. As an airline, we are very disciplined.

**How do you keep your costs low?**

We use technology to help and we have innovation labs and the region's biggest ICT [Information and Communications Technologies] department which is based in Malaysia.

We are the first carrier in the region to introduce FACES [Fast Airport Clearance Experience System] boarding – a biometric technology system used in Johor Bahru and Penang's airports – and we hope to roll this out to other airports in the future. Such initiatives will not only keep our costs low, but also enhance our passengers' experience by allowing them to have more self-controlled time throughout the journey. Another important cost-saving measure is maintaining high aircraft utilisation – ie using the aircraft as much as possible for operational efficiency. We aim for 25 minutes in Macao and 35 minutes in Hong Kong to turn around the aircraft. The quick turn-around time allows us to use the aircraft for 13 hours a day.

**Is AirAsia introducing any policies to reduce its environmental impact?**

We are trying to go paperless and are targeting to install Wi-Fi in all of our planes by end of this year. We are also going to phase out magazines onboard including the inflight magazine, duty free catalogue and food menu. We are trying to do this step by step. It always depends on customer feedback.

**Has the Hong Kong-Zhuhai-Macao Bridge impacted AirAsia's business?**

The bridge connects these two SARs in 30 minutes and as we have been launching more unique routes to Macao, these provide another option for Hong Kong travellers. Since the bridge opened, we have not seen any significant increase in numbers but we believe there will be more passengers that choose Macao when the destinations meet their requirements.

**How is AirAsia using the Pearl River Delta (PRD) region to further its business and reach?**

Macao has a population of around 600,000 people, which is insufficient for our routes, so we need to attract more passengers from the Pearl River Delta. At the moment most of them fly out of Guangzhou and Shenzhen – but we have some unique routes which those cities do not provide. We also work with KOLs [Key Opinion Leaders] from mainland China to show



them how convenient it is to fly from Macao. In this way, we hope to expand our reach. We also now host our events in the Greater Bay Area, such as our Phuket route launch.

#### What challenges is the airline facing?

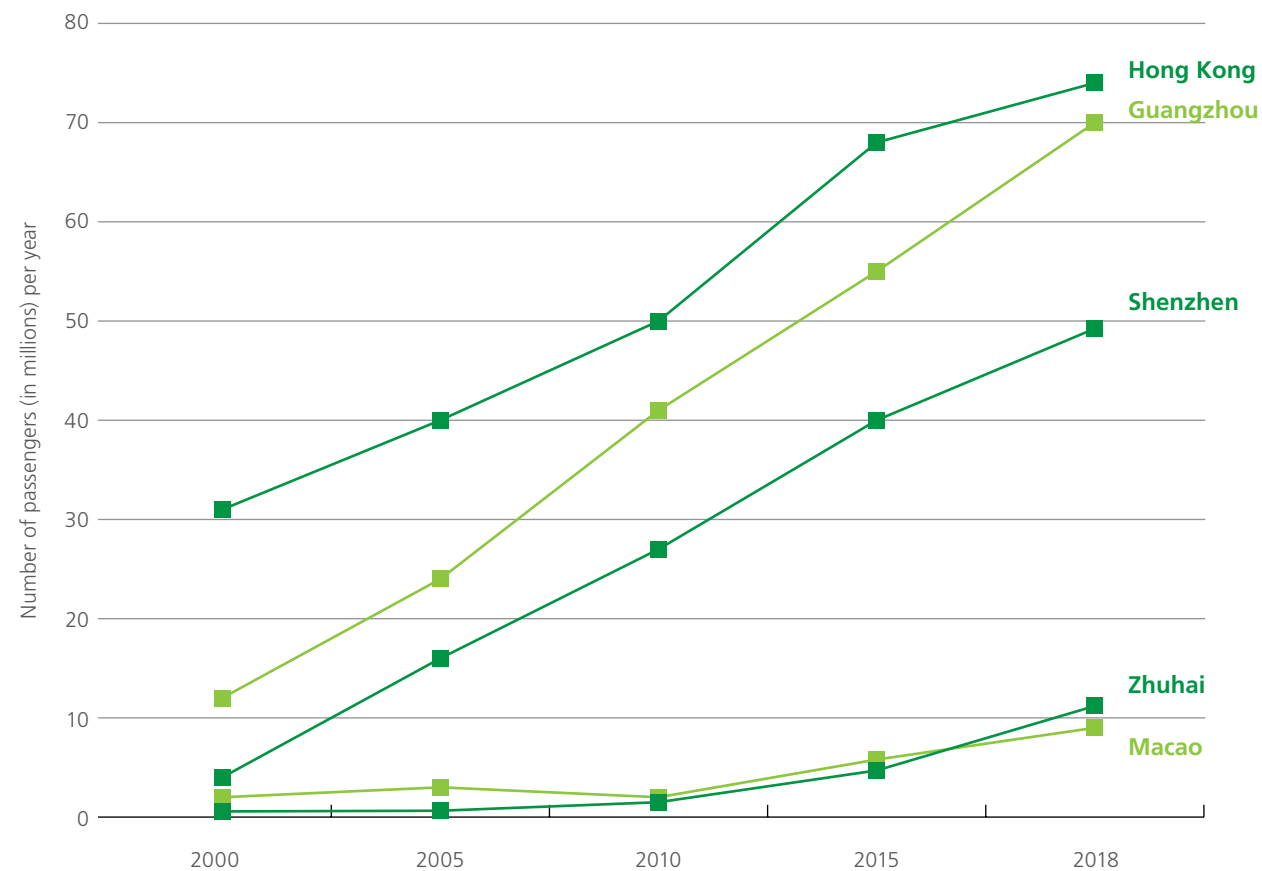
**Market demand:** to make our routes successful, we need more reasons to attract travellers to come to Macao or fly out of Macao for leisure or for business. Thus, local attractions become critical and we aim to work closer with local key stakeholders and local partners on such directions.

**Capacity:** Zhuhai airport has overtaken Macao in terms of passenger traffic since 2017. As an airline, we see the need to expand Macao's airport urgently because

without expansion, it's hard for traffic to grow further. The passenger throughput of Macao International Airport was more than eight million passengers last year. At the moment, the airport is undergoing some works to expand the terminal [scheduled to be completed by the end of this year], which, according to the Airport Authority, will increase the passenger throughput to 10 million. But we will reach 10 million very easily, thus a bigger expansion is required. Looking at the region, with the introduction of the GBA strategy, we believe that traffic to the five airports in this region will benefit. The earlier that Macao's airport can increase its capacity, the more it will be able to capture the future demand. ●

#### Pearl River Delta airports: the numbers

Over the past 19 years, the five airports in the region – Guangzhou, Shenzhen, Zhuhai, Hong Kong and Macao – have seen significant changes with the PRD market expected to reach 380 million passengers in 2030 from almost 49 million in 2000. Passenger traffic across all PRD airports in 2018 was 213 million.



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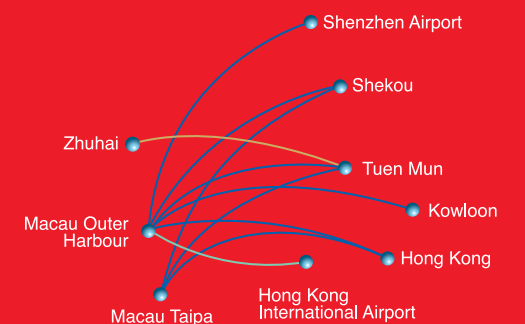


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\* Tuen Mun – Zhuhai route is operated by Zhuhai High-Speed Passenger Ferry Co., Ltd.







An amphibious vehicle is used to 'rescue' a civilian during Crystal Fish 2019 (far left); flood gates are installed during the drill (centre); people fill up one of the 17 emergency shelters during the drill (above)

# Typhoons: know the drill

Text Matt Fleming

**Following April's Crystal Fish evacuation and civil defence exercise – and with a possible four to six cyclones expected to hit Macao this year – the police say the SAR is getting better prepared for typhoons that could hit in the future.**

Everyone in Macao remembers 23 August 2017 – the day when Super Typhoon Hato battered the city, claiming up to 10 lives, injuring more than 200 people and laying waste to properties with its high winds and flooding. It was the strongest storm to hit Macao in 53 years, with citywide power and water outages lasting for more than 24 hours. Some estimates put the cost to the city up to MOP12.55 billion (US\$1.56 billion) – and most put the cost to life at a much higher price.

Fast forward a year and few will also have forgotten 16 September 2018, when Super Typhoon Mangkhut hit the SAR, injuring around 40 people, with about 21,000 homes losing power during the day and all of the entertainment resorts being closed for the first time. Mangkhut was slightly stronger in terms of wind

speed than Hato – however, no-one died, 5,650 people were evacuated from low-lying areas and the total damages this time around were reported to be much less at MOP1.74 billion (US\$216.4 million).

Following the tragedy of Hato, the damage to both people and to property caused by Mangkhut was kept to a minimum thanks to a raft of civil defence measures that the government had instigated in response to what happened during Hato. It paid off – Macao saw the storm coming, it responded and the chaos was minimised.

Since the apparent success of dealing with Mangkhut, however, the government and the police have not rested on their laurels. More can be done to prepare for and to deal with the destruction that a mega-typhoon brings. And with an estimated four to

six tropical cyclones to hit the city this year, according to the Meteorological and Geophysical Bureau (SMG), the police, government and the people have been preparing.

## Year of the Fish

One of the preventative measures that is believed to have greatly aided the zero death toll and smooth minimisation of destruction during Mangkhut was Crystal Fish. This exercise, on 30 April 2018, was the city's first-ever typhoon drill and the government soon after reported that it had succeeded in testing its recently drafted evacuation plan, as well as its recently designed command platform for emergency response, with all of the government entities and private organisations in



the authority's civil protection structure taking part, including law enforcement, hospitals, the weather bureau and water and power companies.

It was a success to build upon, so this year's 'Crystal Fish 2019' added one new – and arguably the most important – ingredient: the residents themselves. On Saturday, 27 April a total of 2,546 people participated in the second Crystal Fish typhoon exercise. About 2,100 staff from the civil protection structure system took part in the drill but there were also 360 residents of Macao, including 47 local associations – marking the first time residents have been allowed to participate in this kind of exercise. A total of

1,330 households were evacuated – and, overall, the police say it 'went smoothly and achieved the expected results'.

Assistant to the commissioner-general of the Unitary Police Service, Ng Kam Wa, who also heads the Service's civil defence and co-ordination centre, spoke to Macao Magazine following the exercise. He says: "The drill went smoothly and members of the civil defence team delivered a better performance than last year in terms of reporting, coordination, follow-up, communications and announcements. The relevant working groups of the Civil Defence Action Centre were more coordinated and organised. The evacuation [simulations] in the five

districts were also more efficient and standardised. The frontline and the residents were more closely coordinated – although there is still room for improvement."

Ng says that the 'overall performance' at Crystal Fish 2019 had 'improved compared with last year's drill'. "However," he noted, "the challenges faced by the civil defence work are getting bigger and bigger, so we must not take it lightly. We need to continue to work hard and improve – and respond to future natural disasters and public emergencies at a better level. In fact, civil defence work is a shared responsibility within [Macao's] society."

The five-hour exercise on 27 April was commanded from the

A man wades through the water in Largo do Pagode do Bazar following the Typhoon Hato floods



Assistant to the Commissioner-General of the Unitary Police Service, Ng Kam Wa

Civil Protection Operation Centre located at Pac On – but there were also exercises outdoors in Coloane, Ilha Verde, Fai Chi Kei, Inner Harbour and São Lourenço, with drills imitating a range of incidents that could happen during a typhoon, including traffic accidents, trees falling and floods. It was mostly focused on low-lying areas of Macao. The police says they also simulated 'taking appropriate measures to handle residents who refuse to evacuate', as well as 'settling conflicts at emergency centres'.

Sirens were heard across the Inner Harbour and, it was reported, some school students also joined in. Plus, a number of local organisations – including

the Macao Construction Machinery Engineering Association and the China State Construction Engineering Corporation – participated in special disaster relief simulations, including large-scale clearing work after a typhoon. Ng says that during the exercise, a range of rescue equipment was used, including amphibious vehicles, large police drones, hydro bikes with life-saving panels, rubber boats, unmanned exploration vessels and cable-controlled underwater robots.

### An annual exercise

Crystal Fish is the name of the simulated super typhoon that takes the starring role in the operation. Since the drill, the police have confirmed that it is set to become an annual exercise, with next year's – yet to be given an exact date – taking place before typhoon season at a similar time to this year's event. Ng says the name is important as 'once the public hears Crystal Fish, they will know that it is a civil defence drill'. "When Hato hit Macao," says Ng, "the entire city was overwhelmed. It was really a painful alarm. Not only the disaster relief work had to be improved but also the prevention work before the disaster strikes – otherwise we will not know how to deal with it. Therefore, we must understand disaster prevention, mitigation and response."

In terms of civil defence education, Ng says that police and civil defence 'promotion teams' will host 'various education and promotional activities in local communities, institutions and schools to remind the public of the preparation and prevention of typhoons'. "In the future," he

added, "we hope that the general public will continue to support civil defence work, especially in various emergency drills – such as evacuation drills. The public can participate in them to become more familiar with the process. In the event of a disaster, the losses and damages can be minimised."

Kin-Sun Chan, assistant professor in the Department of Government and Public Administration at the University of Macau, co-wrote the paper 'A Study on Crisis Management of Typhoon Hato in Macau' last year. He says that drills like Crystal Fish help the city to better prepare for dealing with typhoons. "Practice makes perfect," he says. "These drills give the government more chances to practice rescue plans and to make use of newly purchased equipment. For the public, the drills can train them to help others during a typhoon, when it may be difficult for the government to provide direct services and it may be necessary for residents to work with policemen or firefighters."

Chan notes that the estimated economic loss experienced during Mangkhut was much lower than Hato, putting the reason down to many factors including public awareness, new equipment and drills like Crystal Fish. He says he expects the trend to continue as long as 'the government can keep on with the drills and the public still pays attention to the issue'. He also mentions that the drills and public awareness campaigns by the government could lead to new measures to help the city, such as creating 'healthy buildings', where all residents in a building work together for social health and well-being, or spark new urban renewal policies for older areas of the city, where some of the tragedies during Hato occurred.



Building up the kit

It was announced in April – ahead of Crystal Fish 2019 – that the government had spent about MOP43 million (US\$5.35 million) this year purchasing new equipment for civil protection purposes, adding to its spend of MOP70 million (US\$8.71 million) on civil protection equipment last year. The government also pledged to continue evaluating and working to improve disaster relief works and – if needed – to purchase more equipment.

Ng says that, this year, the Customs and the Security Police Department are increasing their life-saving facilities. For example, he says, they will use amphibious vehicles to aid residents living in low-lying areas during the storm surge. “A lot of citizens were trapped by floods and failed to escape in time,” he says. “They needed the help of personnel and rescue tools. As they can be used on the land and in water, they are especially useful for entering the small narrow streets and slopes in Macao and have greatly improved the efficiency of rescue missions.”

The new equipment bought via investment from the government earns praise from Chan. “This expenditure can catch the public’s attention,” he says, “and show the determination of the government to fix the issue. I really feel that the expenditure is a good thing.”

One of the organisations involved in this year’s Crystal Fish was disaster relief network Macau Red Cross, which helped in the staged evacuation of the low-lying areas and transported four people with disabilities to the city’s special shelters known as ‘safe haven centres’ so they could ‘be protected during the typhoon’. The organisation is a member of

the government’s civil defence structure and has its own civil defence team made up of volunteers and staff who are trained to deal with civilians during a typhoon, particularly when it comes to transferring people with mobility problems to the shelters.

Philip Chou Kuok Hei, vice president of Macau Red Cross, praises the government’s strengthening of civil defence and disaster prevention measures, including evacuation plans in low-lying areas, public awareness and rescue equipment, after Hato.

“*When Hato hit Macao, the entire city was overwhelmed. It was really a painful alarm. Not only the disaster relief work had to be improved but also the prevention work before the disaster strikes – otherwise we will not know how to deal with it.*

Ng Kam Wa

“As a result,” he says, “during Mangkhut, the damage was reduced to a minimum. After two strong typhoons, the SAR government has continuously developed the civil defence structure. Crystal Fish 2019 allowed the public to participate and continuously improve their awareness of disaster prevention and preparedness. The government and the public are

working together to increase the resilience of the community.”

Chou cites the importance of residents learning first aid techniques as part of the training that citizens can undertake to deal with typhoons. “People who have the correct first aid knowledge can help each other and, most importantly, save themselves,” he says. “Macao Red Cross has been promoting first aid in the community. At the same time, our first aid team is open to everyone. People can join our team and enhance their first aid skills through volunteer services so they too can give back to the community.”

The Social Welfare Bureau (IAS) has a total of 17 shelters which can be used during evacuations in typhoons with 266 employees working at these centres. Eleven are on Macao Peninsula, two are in Taipa, two are in Cotai and two are in Coloane. Each can accommodate around 24,000 people and include basic materials like water, dried food, mattresses and TVs, as well as rice and milk powder. Five of the centres will have doctors and nurses stationed there during a typhoon as well as medical equipment like blood pressure devices.

Keeping people safe isn’t just about sheltering them during a typhoon. It’s also about information gathering to prevent any loss of life and to relay details to civilians. And it is not just the government that is involved in this. Gaming operator Sands China Ltd is strongly committed to this for its guests and staff. Senior vice president of resort operations and development, Mark McWhinnie, explains: “We saw a totally different landscape after typhoon Hato struck and realised that there were a number of gaps that needed to be filled.”

17 Emergency Shelters

- 1

**Macao Federation of Trade Unions Workers Stadium**  
Istmo de Ferreira do Amaral, Macao
- 2

**Ilha Verde Refuge Centre**  
Avenida do Conselheiro Borja, Macao
- 3

**Keang Peng School**  
126-128A Rua de Francisco Xavier Pereira, Macao
- 4

**Multisport Pavilion Escola Luso-Chinesa Técnico-Profissional**  
Rua Primeiro de Maio, Macao
- 5

**Pui Ching Middle School**  
7 Avenida de Horta e Costa, Macao
- 6

**Tap Seac Multisport Pavilion – Pavilion A**  
Rua de Ferreira do Amaral, Macao
- 7

**Tap Seac Multisport Pavilion – Pavilion B**  
Rua de Ferreira do Amaral, Macao
- 8

**Mateus Ricci College**  
1A Travessa de S Paulo, Macao
- 9

**Macao Polytechnic Institute Multisport Pavilion**  
Rua de Luís Gonzaga Gomes, Macao
- 10

**Escola Católica Estrela do Mar**  
36 Rua do Padre António, Macao
- 11

**Instituto Salesiano**  
16 Rua de S Lourenço, Macao
- 12

**Taipa Refugee Centre**  
Rua do Regedor, Taipa
- 13

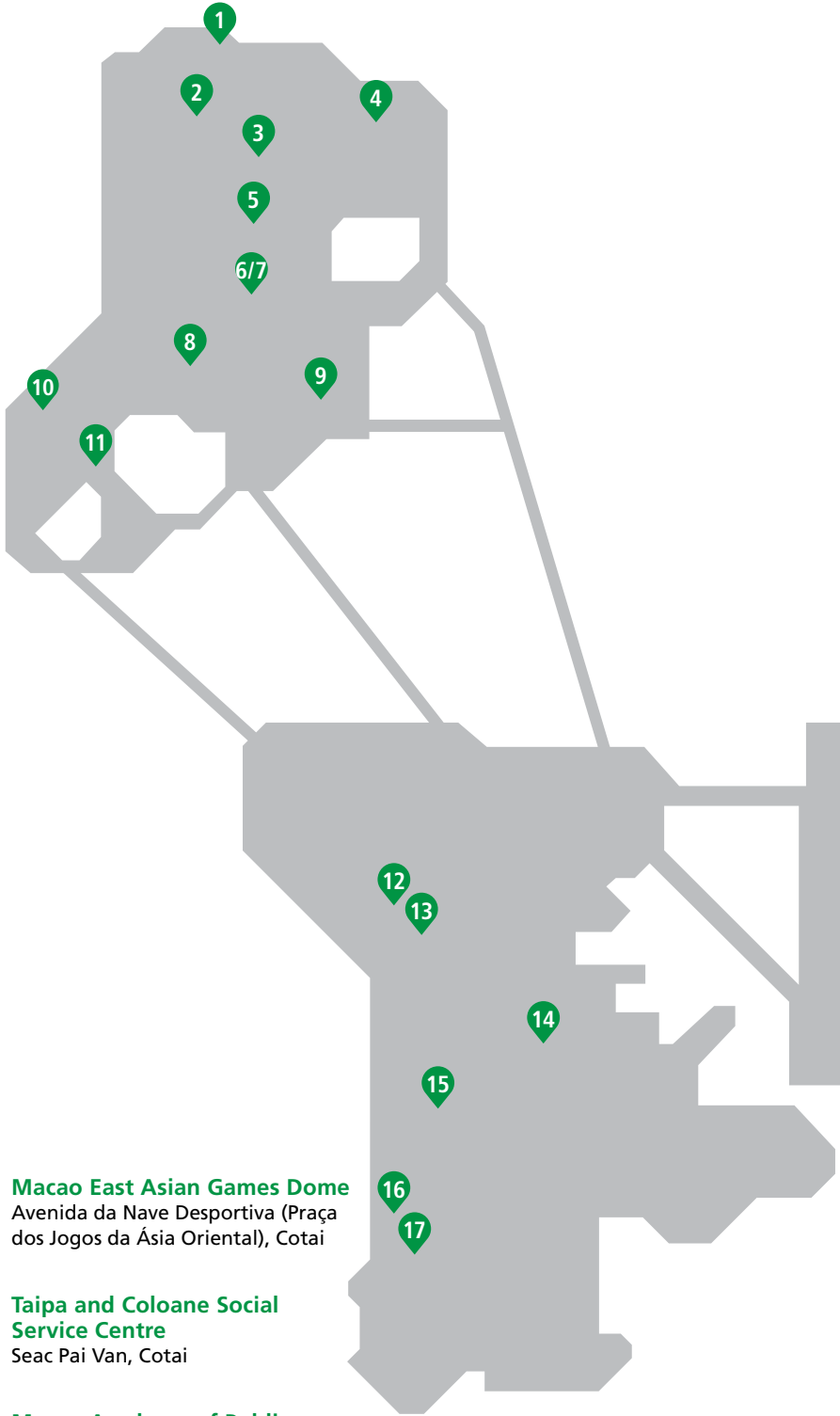
**Olympic Sports Centre**  
Avenida Olímpica, Taipa
- 14

**Macao East Asian Games Dome**  
Avenida da Nave Desportiva (Praça dos Jogos da Ásia Oriental), Cotai
- 15

**Taipa and Coloane Social Service Centre**  
Seac Pai Van, Cotai
- 16

**Macao Academy of Public Security Forces**  
Calçada do Quartel, Coloane
- 17

**Flying Eagle Training Centre**  
46 Rua da Cordoaria, Coloane





Three months ago, Sands China completed an Emergency Operational Centre at The Venetian which can be used during typhoons or any other crisis situations. The facility is situated near the conference centres to make it easily accessible to executive staff coming from each of the Sands properties: The Venetian, Sands Cotai Central and The Parisian. It has 15 computers and a surveillance video wall that shows what's happening outside of all its resorts in the city. Two of the screens are used to broadcast local and international news, so the team knows what is happening in the world outside. "In previous typhoons," says McWhinnie, "we were acting on the best information we had available but not necessarily the right information. But now we can make an informed decision with eyes and ears on the ground."

The aim is for all the information to come to one single point of contact and for each department to have a representative at the centre making it easier to strategise in times of crisis. The centre is run on emergency generators and it has direct lines to CTM and satellite phones in case communications are compromised. On one side of the room, there are also hundreds of maps and plans of the properties, if needed. The centre runs 24 hours a day with staff on standby for any emergency situation.

### Learning from the past

Ng says that, when Mangkhut hit Macao, 'we were able to coordinate and cooperate with people from all walks of life' and, as a result, 'we managed to minimise the number of casualties - no death toll was recorded'. "During this year's [Crystal Fish] exercise," he



The Emergency Operational Centre at The Venetian

says, "we also simulated sending messages regarding evacuation and accidents to the public through SMS, media and social media platforms to ensure early prevention of disasters - messages informing people about IAM dredging the ditch and CEM closing the waterproof gate and cutting the power in response to the flood caused by the storm surge."

"Simulations of scenarios such as local professional groups cleaning up the large buoys that wash up and block road traffic, and repairing and filling in holes on the roads, have been conducted in order to examine and improve emergency mechanisms and enhance the synergy between government agencies and local groups."

Chan is similarly upbeat about the future. "In general, most Macao residents feel the city is very safe," he says. "The

typhoon warning system can alert residents to an incoming typhoon and the proactive preventative measures and evacuation plans that are in place should minimise any potential disasters. We should never see the losses, both economically and to life, that were caused by Hato, or even by Mangkhut for that matter, ever again in Macao."

More super typhoons hitting Macao there will be. But thanks to Crystal Fish, government spending and the preparation work of the people in the SAR, it is hoped that tragic day in 2017 will never be repeated and that getting through the next storm ends up being a breeze. ●

To find out more about Crystal Fish or for information on disaster prevention in typhoons, call the Civil Defence and Coordination Centre Hotline on +853 8897 0170 or +853 8897 0160.

Hotline 查詢熱線  
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# The zero-waste revolution

Text Cathy Lai Photos António Sanmarful

**Macao has just become home to its first two zero-waste stores that could pave the way for an eco-friendly movement in the city. We talk to the green-minded shopkeepers who hope they're starting a trend.**

Glass jars of peppers, herbs and spices line the shelves at the Less is More zero-waste store

From the outside, Mei Lon looks like another ordinary Macao wholefood store. Sitting among the clothing, accessories and stationery outlets in the quiet neighbourhood of Rua Nova de S Lázaro, the cosy little shop, that opened just two months ago, appears like any new business – looking only to turn a profit and establish a firm customer base. But Mei Lon is doing something quite different. Welcome to Macao's first zero-waste shop.

Inside Mei Lon, which is a play on the word 'grain' in Chinese, the interiors are similarly ordinary. The store may appear more modern than the typical traditional wholesale food

outlet in Macao but it nevertheless displays its large hoppers – containers for bulk materials – of beans, noodles and dried fruits in a conventional manner, with friendly staff who serve the steady line of customers.

However, this is no ordinary store. This is a whole new approach to shopping where customers are encouraged to bring along their own takeaway boxes or glass bottles and select foods from the hoppers or from a range of eco-friendly household essentials such as homemade body washes and laundry powder with added enzymes. Should they forget to bring their own containers, they can







Sou Chon Kit at Mei Lon, a zero-waste store in Macao selling local products

use the free donated glass containers or paper bags. Alternatively, the store also stocks a selection of budget-friendly glass jars in various sizes, as well as handmade cotton bags and silicon lunchboxes.

Mei Lon's founder, 28-year-old local entrepreneur Sou Chon Kit, says the store is his first venture into the business world. However, he never just wanted to open a run-of-the-mill shop. His vision is far bigger than just making profit – he wants to promote a shopping style that generates a minimal amount of waste, something that no other store in Macao has ever done before.

Sou came up with his concept in 2016 after he took part in a beach clean for the first time at the rarely visited beach behind Tam Kung Temple in Coloane. Upon arrival, he says he was shocked by the scenery in front of him: countless plastic bags, bottles and other unidentified trash scattered across a wide area. He recalls that the smell from dead fish and shrimps which



had become entangled in all of the rubbish was appalling.

As a result, Sou says he asked himself ‘why do we do this to our environment?’ and then decided to do something about it. He immediately discussed his concerns about Macao's waste pollution with his friends and he was introduced to the idea of package-free groceries, which has long been embraced by green businesses and consumers in many Western countries. He says: “I thought, if this is workable in other countries, why can't we have a zero-waste shop in Macao?”

After careful planning, research and building connections with suitable suppliers, Sou launched

Mei Lon in May. His business strategy is simple: eco-friendly and affordable. “Many people think that being environmental is something trendy and expensive,” he says, “but I want it to become a normal, necessary everyday practice. It shouldn't be something that seems like a good idea when you first hear about but you soon forget about doing it.”

### A global movement

The concept of following a ‘zero-waste lifestyle’ is nothing new. Many people take their own containers or bags to shops, proactively purchase reusable items or seek out only natural cleaning products. But Sou describes the ‘zero-waste lifestyle’ as being like ‘going back to the good old times’. “A society may go in the wrong direction,” he says, “when it develops too quickly and money becomes a priority. That's why we have to look back into the past to find the right path. As for zero-waste stores, they are actually just like the old groceries in the past, where people would bring their own jars or bags to buy soy sauce or rice.”

The first zero-waste grocery in the modern era, Unpackaged, opened in London in 2007. It became an inspiration for the next 200 bulk stores that sprung up across the UK in the next decade. The concept also spread to different parts of Europe and then to other continents, thanks to the growing understanding of plastic pollution and waste issues combined with zero waste lifestyles becoming more popular.

Zero-waste shopping is gaining momentum in Asia, with countries and regions such as China, Singapore and Taiwan welcoming more package-free groceries over the past few years. Last year, the concept was brought to Hong

Kong by Live Zero, opening in Sai Ying Pun and selling bulk bin perishables such as oats, quinoa, nuts and dried fruits. Since it launched, more zero-waste brands such as Edgar, Seeds, Lively Life, Vom Fass and Audrey have popped up in different areas in the city.

Macao could benefit from the launch of zero-waste stores. The level of municipal solid waste reached 522,548 tonnes last year, which translated to 2.17kg of solid waste per person per day. While this figure could be attributed to the large number of tourists the city receives each year, awareness on waste reduction has been growing among local citizens who wish to relieve the city – and the planet as a whole – of its waste burden.

Local resident Mandy Ng says she has been practicing package-free shopping for the past year. “I always opt for buying from traditional wet markets and grocery stores,” she says, “where I can shop with my own bottles and takeaway boxes.” Another green consumer Wing Ho says she always opts for products with less packaging and avoids supermarkets that use excessive amounts of plastic packages even for fruits and vegetables with skins.

Meanwhile, the government has recently made considerable efforts to reduce municipal waste through a number of measures, including plans for a levy of between 50 cents and MOP1 (six US cents and 12 US cents) on takeaway plastic bags at shops which could be in place by the end of this year. It has also launched various incentive programmes to encourage the replacement of single-use plastic bags with reusable shopping bags and, between December and May, the Environmental Protection Bureau rewarded diners who refused to



**Global waste:  
the shocking facts**

**12 minutes**

Average time that a single-use plastic bag is used for

**2 million**

Number of single-use plastic bags distributed worldwide every minute

**500**

Average number of plastic bags used by a person each year

**1 million**

Number of plastic bottles bought every minute around the world

**70%**

Increase in global waste volumes by 2050, according to the World Bank



Rachel Wong at Less is More



take plastic utensils at around 200 local food and beverage retail outlets and online takeaway websites, with a set of eco-friendly tableware. Meanwhile, water dispensers have been set up in public facilities, such as parks and recreational areas, to encourage the use of reusable bottles.

Biologist and local environmental activist Joe Chan believes that growing awareness combined with the supportive policies from the government is transforming waste reduction into a social culture in the city. He says the next step would be the adoption of zero-waste concepts in everyday consumption. “Zero-waste shopping makes it possible to avoid unnecessary plastic further down the manufacturing process,” he says, “and it has proven successful in many European countries and in a number of cities in Asia and America.”

**The starting point**

Rachel Wong is among the people in Macao who share a growing concern over waste pollution. The mother of a one-year-old opened Less is More, the city’s second zero-waste store, in June, just days after the launch of Mei Lon. The two-storey shop in Rua Nova à Guia stocks a variety of wholefood and plastic-free beauty and bathroom products on its first floor, while its second floor houses around 30 types of plant-based oils and vinegars. “I hope that this shop can cover everything we need in our daily lives,” says the 30-year-old founder, “so that anyone who wants to follow a zero-waste lifestyle has what they need under one roof.”

According to Wong, the idea for Less is More originated from her desire to live a minimalist lifestyle, which is all about ‘living

freer and lighter’. “A few years ago,” she says, “I started to feel really annoyed by all the unnecessary junk that piled up in my home. I kept asking myself ‘can I have fewer things?’.” Wong’s mission to live with less then brought her attention to environmental issues such as climate change and plastic waste in the oceans. And the birth of her son became the catalyst that pushed her into taking action. “I don’t want my son to live in a world full of pollution,” she says.

Wong says she visited the zero-waste shops in Hong Kong and Thailand for inspiration and then spent the next nine months looking for a location in Macao, connecting with suppliers and formulating business plans before she officially opened Less is More. “I hope this shop can be a starting point for changes,” says Wong. “If you can change yourself first, you will be able to motivate others to change.”

**Challenge and encourage**

While their products may vary, both Mei Lon and Less is More are keen to source products from local suppliers or nearby regions such as Hong Kong and Taiwan in order to minimise carbon emissions from transportation. In Mei Lon, for instance, customers can find Cantonese noodles produced by Hon Kee Noodles, a local 50-year-old noodle factory, or dried fruits and handmade soap from other suppliers in town. “Macao has a lot of quality local products,” says Sou, “but not many people know about them.”

However, in just the first months of operation, Sou and Wong have realised how the humid, subtropical climate of Macao may pose a threat to the storage of package-free products. “For instance,” says Wong, “nuts can easily soften. I have already thrown some of them away.” To prevent moisture damage, both shops resort to dehumidifiers to maintain a humidity level of 40 per cent to 65 per cent. According to Sou, it is the standard range adopted by most supermarket warehouses in Macao. “It’s not a perfectly environmental solution,” he says. “However, if you don’t use [the dehumidifiers] and

let the food turn bad, this will be even more wasteful.”

Wong echoes Sou’s concerns. “It takes time to find out the best solution,” she says, “and to find out which products sell faster than the others, so that we can determine how often we make orders and how much stock we should store in the hoppers.” The two shopkeepers also agree that greater turnover brings fresher products – however, this depends largely on customer acceptance of this new shopping approach. Fortunately, before reaching out to the wider public, the shops have already drawn groups of green followers.



“In the past, I always had to buy refills that came with packaging,” says Flora Fong, a regular of both Mei Lon and Less is More. “The opening of zero-waste shops makes it possible for us to buy oil, noodles and even rice and snacks without single-use packaging. This is wonderful.”

Sou and Wong are happy with the responses to their shops and products however they say that what’s even more encouraging are the positive changes they have inspired among residents living nearby, including those who had never previously thought about reducing waste and packaging.

“More and more customers are starting to bring their own containers,” says Sou. “And even if they forget to bring one, they will just go home to get it as they realise that even paper bags are not so environmental.”

He adds: “I understand that it’s not easy for a person to change their habits. That’s why it makes me feel really touched and hopeful to see the positive changes around the neighbourhood.”

### Spreading ideas

Sou and Wong don’t yet know how their enterprises will fare but they are both optimistic and predict that we will see more package-free stores opening in Macao in the near future. “I believe that Macao people

are ready to embrace a greener lifestyle,” says Wong, “especially the younger generations who can access more information, news and reports through the internet.”

Mei Lon and Less is More may be the only two zero-waste shops in Macao to date but a number of local grocery stores, such as Eco Mode, Stuffbox Natural Friendly Store, Concept H and Ho Ho Market Macau, are entering the zero-waste movement by introducing more package-free products on their shelves. However, it’s not always an easy start.

Wing Chan, founder of Ho Ho Market Macau, started selling package-free body wash in October alongside popular artisanal toys and nostalgic stationery. He says he waited two months for the first buyer of the body wash. “Apparently, the culture of zero-waste shopping is still not very strong in Macao,” he says, “but thanks to the eco-customers who helped me promote my products on social media, I am gradually building up a customer base, which allows me to expand my green collection.”

Chan agrees that the close-knit society of Macao may benefit from the spread of such a new culture as zero-waste shopping – however, he also calls for more choices and promotion to keep the momentum going. He stresses: “We need to make package-free products more available in the market in general



Seasonings are sold package-free at Less is More

and provide more information on why and where customers buy these products, so that they can be motivated to follow this lifestyle. At this stage, however, most products available in major shopping facilities are still wrapped in unnecessary packaging.”

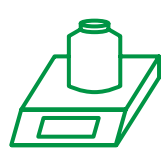
Macao’s two new zero-waste stores are a step in the right direction for many. But does a shop need a zero-waste label in order to sell zero-waste products? Wong says no: “A supermarket can also go zero-waste – at least partially,” she says. “Compared to us, they have bigger advantages to do this because they have more resources, more customers and a bigger turnover of products. Why do we always have to buy tomatoes wrapped in plastic?” •

### How to fill up your glass jar at a zero-waste store



1

Bring your glass jar in



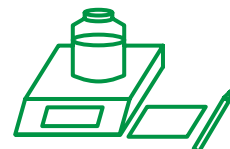
2

Weigh the jar



3

Fill it up with a product



4

Weigh, subtract the jar weight and pay



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## History

# Pioneers, printers and popstars: the Portuguese in Hong Kong

Text Mark O'Neill

**Built on historical roots from Macao, the Portuguese community in Hong Kong may have been small over the past 175 years – but it has nevertheless remained vibrant.**



Delfino Noronha was a pioneer in Hong Kong's printing industry

In 1844, Delfino Noronha crossed the sea from Macao to Hong Kong and set up what would soon become the British colony's leading printing business. The enterprising Portuguese won a contract from the government to print the official 'Hongkong Government Gazette', with the high quality of his work attracting an international audience despite local competition from established British printers. He was also involved in the first regular ferry service between Hong Kong Island and Kowloon. Not long after his risky venture across the water, Noronha had blazed a trail in Hong Kong that other Portuguese would follow with determination.

Noronha, as a result, became a leading figure in Hong Kong's Portuguese community. And many more followed in his footsteps. His grandson José Pedro Braga – who worked for Noronha for a few years and later became manager of the 'Hong Kong Telegraph' – was the first Portuguese to serve on Hong Kong's law-making Legislative Council, between 1929 and 1937. He was also chairman of the China Light and Power Company and, in 1935, was appointed an Officer of the Order of the British Empire. A road, Braga Circuit, in Kowloon is named after him.

Noronha and Braga are among a handful of Portuguese who have made enormous contributions to Hong Kong, their adopted city, over the years. The community peaked at around 5,000 people in the early 1960s. Among the most famous community members was Sir Roger Lobo, a member of the cabinet-like Executive Council between 1967 and 1985, and Comendador Arnaldo de Oliveira Sales, the Urban Council's first chairman between 1973 and 1981. Sales oversaw the construction of many of the sporting facilities that are enjoyed by Hongkongers today.

Stuart Braga, JP Braga's grandson, is an educator, historian and author who lives in Australia but is well versed on the history of the Portuguese community in Hong Kong. He says the

early Portuguese community in Hong Kong was 'unique'. "Its people had developed their own ethnic identity and their own language they called *patuá*," he says, "a creole composed largely of Portuguese and Malaccan influences."

"They were intensely pious," he continues, "and remained so for much longer. They had a very strong sense of family ties. Many of them seemed to have been left behind by an advancing world that had suddenly intruded upon their quiet backwater. Some remained caught in a time warp but others would seize very different opportunities that were about to open. They never forgot that they had descended from a nation that had once dominated two oceans, the coast of Asia and achieved great things."

Despite these achievements many years ago, however, the Portuguese community has significantly shrunk. There are only several hundred Portuguese descendants from Macao left in the city, thanks to mass migration, deaths and assimilation into the local population.

Club Lusitano, founded by JA Barretto and Delfino Noronha in December 1866 and currently located in Hong Kong's Ice House Street, is symbolic of the community, where traditions are carried on. It has more than 300 members, many of whom live overseas. And outside the club, the Portuguese link is alive, with recent arrivals and descendants working in all sectors, including finance, restaurants, wine and trading.

For example, Team Portugal, a new community group that was set up by Portuguese residents in Hong Kong, participated in a tennis competition in Discovery Bay in March and performed folk dancing at the prize presentation dinner. There are also more Portuguese restaurants, including Casa Lisboa in Central, showcasing the European country's traditional cuisine. And a reunion of the community is set to take place in November in Macao – the 2019 Encontro.

The Hong Kong Museum of History is revamping its permanent feature exhibit – the Hong Kong Story – and it will be including the histories of the city's foreign communities. The Portuguese, being the largest at one time, has been invited to proceed first. The exhibition is scheduled to be launched in 2022.

"We are part of Hong Kong," says Francisco Da Roza, the principal project coordinator of the Portuguese exhibition. "We came with the British on the founding of the new colony. The potential of the city attracted different peoples who came to work, to settle and to make contributions. This is the foundation that made Hong Kong the international city it is today." Da Roza says that 'a case in point' is his great-great-grandfather, Simão Vicente, who emigrated from Macao and settled in Hong Kong. He was recorded as working in a printing firm in Pottinger Street in 1846.



Photo donated by Melba Patricia Correia, courtesy of Hong Kong Museum of History

From top: JP Braga was the first Portuguese to serve on Hong Kong's Legislative Council; Hong Kong's Club Lusitano building circa 1870; The wedding ceremony of Portuguese couple Jacinto Felizberto Correia and Cecilia Ho Po Lan Correia, taken in Hong Kong in 1958



“Three generations of my forebears worked and lived in Shanghai,” continues Da Roza, “starting with my great grandfather, who was the first to have gone to the city from Hong Kong – and I grew up in Macao and Hong Kong. That’s why I assimilate easily with the Portuguese descendants of these three cities.”

Da Roza’s diverse cultural background places him in a good position to pursue this museum project he describes as ‘a fantastic opportunity to revive the collective memory of the Hong Kong community at large’. For his research, he has visited the Portuguese communities in North America. His next destination is Portugal. He speaks with excitement about the many incredible documents, photos and other items he has helped to curate from overseas and local contributors.

### New Portuguese arrivals

In the last two decades, the community has been refreshed by new arrivals, attracted by job opportunities in many fields. One is Mark Valadao, a 47-year-old Luso-American who arrived in Hong Kong in 2004 to work in the finance industry. Now he is managing director at private equity firm Skymont Capital, with a family in the city too.

There does not seem to be concrete data as to how many Portuguese live in Hong Kong today but Valadao estimates around 1,000. “We have Club Lusitano, Casa Lisboa and other restaurants, and social media groups,” he says. “In Discovery Bay, for the past 25 years, there has been a Nation’s Tennis Cup. Each team has eight men and four women, all from the same country. This year we formed the very first Team Portugal.”



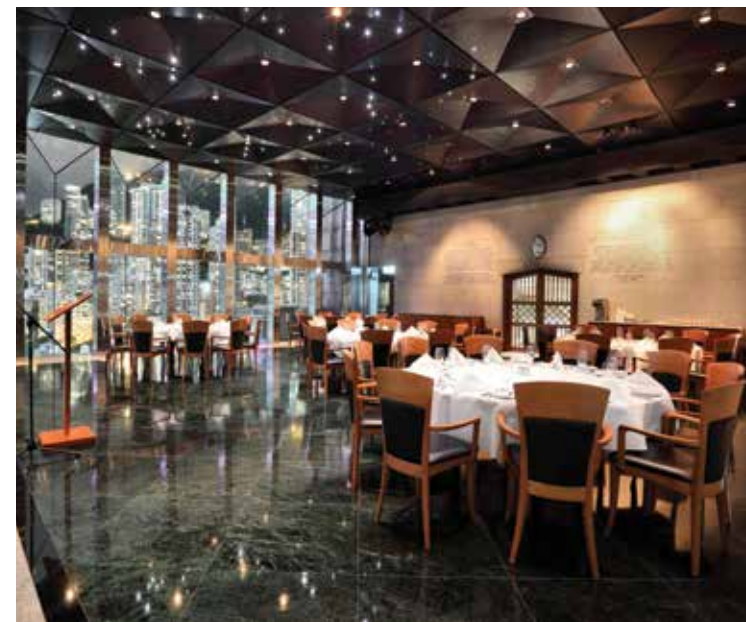
© Calvin Sit

“We Portuguese have a strong sense of identity. We speak Portuguese together. The Portuguese are a migrant people – they have been successful, through adapting and assimilating, as well as keeping their own identity and culture. The Portuguese who were not born and raised here or in Macao see themselves as expats.”

Gonçalo Frey-Ramos, 39, came to Hong Kong in 2006. He is the Asia regional manager for J Portugal Ramos Wines, as well as Ramirez, the world’s oldest packer of canned seafood still in operation. He is married with three children. “Since 2009,” he

says, “at the request of the then general consul (Manuel Cansado de Carvalho), I started to organise social events for the Portuguese in Hong Kong. The first was a junk boat trip, then visits to the Club de Recreio and Club Lusitano, lunches, dinners and, of course, trying to get everyone together to watch Portugal games in the European Football Championships and World Cups.

“Since then,” he continues, “we also have a Facebook page ‘Portuguese in Hong Kong’ and, more recently, we organise ‘Portuguese Thursdays’, a casual get-together after work. On special days like 10 June – Portuguese



Lusitano Club photos taken by Kringle Lam



Clockwise from top left: Francisco Da Roza, principal project coordinator of the Portuguese exhibition at the Hong Kong Museum of History; Club Lusitano at 16 Ice House Street in Central; Club Lusitano crest in the Nobre Salão de Camões on the 27th floor; the Nobre Salão de Camões at night



National Day – or Christmas, we try to bring more people together. Everyone speaks Portuguese. They work in banking, architecture, trading, engineering, wine or run their own companies. As other nationals, we have a strong identity, so it feels good to get together.

“The Portuguese have a long history in Hong Kong,” he concludes, “and are connected with many of the local landmarks – the Catholic cathedral for example. There are roads named after the Portuguese. But most are unfamiliar with that legacy. I believe the majority of us never thought to move here permanently.”

Sofia Healey, captain of Team Portugal, moved to Hong Kong in 2012 with her British husband. They have two daughters and live in Discovery Bay. “This year, we set up Team Portugal to play in an international tennis tournament that has been played here for 25 years,” she says. “We won a trophy for the most sportsmanlike and friendly team.”

Like Valadao, Healey estimates about 1,000 Portuguese in Hong Kong, including those from Portugal and those who are second-generation ‘after their parents emigrated to another country’. She adds: “They have come here because of job opportunities or with their spouses. We are not connected with the historic Portuguese community of Hong Kong.

“I have lived away from Portugal since 2000,” she continues, “and feel more of a global citizen. I am married to a British man and my two daughters, nine and five, go to international schools. At home, we mostly speak English. Each summer, we spend six to seven weeks in Portugal, when I speak to my daughters only in Portuguese. The eldest can speak Portuguese now.”

### Alongside the British

The Portuguese began to arrive in Hong Kong after the British founded the colony in 1841. They found jobs in business and in the government – and some, like Noronha, went into business on their own. Others worked in the colonial government administration as interpreters or office workers and some joined commercial banks and big trading companies. They were fluent in English and Chinese, acting as middlemen between the British and the locals.

More Portuguese began to arrive in Hong Kong from Macao at an accelerated rate after the city’s Governor João Maria Ferreira do Amaral was assassinated by seven Chinese men in August 1849 – and also in 1874, after Macao was hit by a major typhoon in September that caused great devastation.

Club Lusitano was founded in December 1866 as a centre for Portuguese social life. A second, Club de Recreio, was founded in Kowloon in 1905. The new migrants quickly learned

to speak English and found jobs in government and business. “Aside from the British,” says Da Roza, president of Club Lusitano between 2009 and 2012, “our community was more distinct than the other foreign communities. We had our churches, our schools and social and sports clubs. We were a closely knitted community with our own culture and dialect, all brought from Macao. There is the background of the historical link between Portugal and Great Britain. So, for example, both British and Portuguese official dignitaries attended the opening of the Club Lusitano.”

### End of the golden age

After the 1967 riots in Hong Kong and Macao, many Portuguese emigrated to Canada, Australia, Portugal, Brazil and the US. After the war, most of Da Roza’s family moved to Venezuela. He, however, has been in Hong Kong for more than 50 years after spending a part of his childhood in Macao. His first ancestor came from Portugal to Macao more than 300 years ago.



Team Portugal took part in a tennis competition in Hong Kong’s Discovery Bay in March



The team celebrates in traditional folk costumes

Most of those who remained have assimilated into the primarily Cantonese-speaking community. Da Roza married a Hongkonger and their children have Portuguese names. They went to international schools and attended overseas universities – and often they speak more English and Cantonese than Portuguese. Without Portuguese being spoken at home, it is hard for children to learn the language. In Club Lusitano, the main language spoken is English, followed by Cantonese.

Many people of Portuguese descent have made their mark in the Hong Kong scene, such as Cantopop star Isabella Leong, whose birth name was Luísa Isabella Nolasco da Silva. There is also Miss Hong Kong 1988 Michelle Reis, singer and show hostess Maria Cordero and Radio Television Hong Kong DJ Ray Cordeiro, 94, known professionally as Uncle Ray. In 2000, he was named ‘The World’s Most Durable

DJ’ by the Guinness Book of World Records. There is also well-known racehorse owner Archie da Silva, famous for the exploits of his champion runner Silent Witness, the world’s top sprinter for three seasons. They and others of the Portuguese community are proudly accepted as being locals – with each of them continuing to contribute to Hong Kong.

In 2003, Club Lusitano expanded its membership with the admission of women members and in 2016, it celebrated its 150th anniversary with a week-long celebration of Portuguese cuisine and a black-tie gala ball. It now has more than 300 members and is undergoing a renovation which, when complete, will see it re-open in September. Club Lusitano’s treasurer Anthony Correa says: “Club Lusitano has been the exclusive preserve of Hong Kong’s Portuguese community since 1866. The renovation will

provide members with upgraded facilities and expanded services that will allow the club to significantly expand its current resident membership. Adult Portuguese citizens and persons of Portuguese extraction are welcome to apply.”

Like the original Portuguese community that began to thrive in Hong Kong over 150 years ago, the ambitions of Club Lusitano prove that this community may be comparatively small but it will always be vibrant. ●

### Hong Kong Portuguese Community Artefact Collection Campaign

Ahead of the exhibition at the Hong Kong Museum of History, the museum has launched a campaign for documents, objects, photographs and other items of historical interest in connection with the community. If you have any relevant item you could lend or donate, call +852 2763 7367 or email portuguese@lcsd.gov.hk.



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## Putting the world in print

Text Sam Sinha Photos António Sanmarful

**Macao had a pivotal role in the spread of Western printing technology in the 18th and 19th centuries. We take a look at why.**

It is one of the most important inventions in the modern history of man. Without the printing press, there would be no Scientific Revolution or Renaissance. Books or newspapers would not have been created easily and efficiently and then distributed around the world, sharing knowledge and scientific discoveries with anyone who could read. This invention began a cultural revolution with a global effect.

Spreading from Europe through trade routes to the East, it was the Portuguese trading post of Macao that moved this technology throughout East Asia during the 18th and 19th centuries, making the city a major contributor in bringing printing to the world. This pivotal period in the region's

history was explored in the 'Macao's Role in the Spread of Western Printing Technology across the East' exhibition earlier this summer at Senado Library. Here, rare original prints of books, periodicals and newspapers in five languages gave a fascinating glimpse into the past, telling the story of great entrepreneurship in Macao, which helped revolutionise the spread of information in the East.

Native people from Macao worked alongside British, American and French missionaries to create leaden moveable-type Chinese characters, leading to the further spread of the technology throughout China. But, more than a thousand years prior, the first printing blocks were carved out of wood in China.

Piece of a wooden printing block discovered in 1990 in the Hongfo Pagoda, Nangxia



Courtesy of the Ningxia Museum, Yinchuan



## From China to Europe

The mechanical printing press was invented in 1450 by a goldsmith's son, Johannes Gutenberg, in the German town of Mainz. He introduced the revolutionary concept of movable type and the printing press to Europe, which was revolutionary, with Gutenberg playing a pivotal role in putting the necessary elements together for the creation and proliferation of this technology.

However, more than a millennia earlier, around 200AD, the foundations were being laid by Buddhist monks in China. Intricate carved wooden blocks set ink to paper using a method known as block printing. A woodblock from the period survives at the Ningxia Museum, Yinchuan, in northern China. It was discovered in 1990 in Ningxia's Hongfo Pagoda.

During the Song Dynasty (960-1279AD), between 1041 and 1048, Chinese artisan Bi Sheng invented movable type, allowing for faster, more accurate printing using precisely cut clay blocks. The technology developed, spreading to the Korean peninsula, where it was used for centuries. Eventually, this printing technology made its way to Europe through the traders of the Silk Road.

Tom Christensen is a prolific author who served as the director of publications at the Asian Art Museum of San Francisco for 16 years. The self-confessed 'typehead' is an expert in early printing technology. He explains that ink and block printing unquestionably travelled from China to the West. "At the time of the Goryeo Dynasty [in Korea]," he says, "the Mongol empire stretched all the way from Korea to Eastern Europe. There is plenty of evidence of lively economic and



Korean wooden printing block from the 19th century

Courtesy of David Castor

cultural exchange across this vast empire. It would be surprising if awareness of Asian cast printing did not reach Europe."

In 15th century Europe, xylographic printing with wooden blocks was common although many manuscripts were still copied out by hand, a much slower method executed with great pride by the scribes of the time. The expense that was involved made books the preserve of the ruling classes.

Meanwhile, Gutenberg was working on a way to speed up this process. He broke down the blocks into individual characters and symbols and cast them in tin and lead. He developed a machine, adapted from a wine press, to automate the pressing of the blocks on to the paper – far more efficient than pressing individual letters by hand. Hundreds of pages could be printed at a time, saving hours of painstaking typesetting that was previously required to produce just one page.

In 2008, Alan May, the foremost expert in Gutenberg's invention, reproduced a 15th century Gutenberg press from old drawings for a documentary starring Stephen Fry on British television. May explains: "Gutenberg's genius was to bring together a number of separate technologies into a workable system, including devising a means of making type, constructing a press that could be used for printing, making a printable ink and using paper rather than vellum as his substrate."

"Bringing these technologies together into a commercially workable system for making books had an astounding impact on the medieval world and did much to kickstart the Renaissance," May adds. He also says that by 1500, there were around 1,000 printing presses in operation in Western Europe with an output of over eight million books. "This figure," he says, "continued to grow exponentially over the next three centuries."

This was a revolution as impactful as the rise of the internet today – and it would continue to change the way information was stored and disseminated for centuries. Yet, mechanical presses remained unknown in East Asia. Instead, printing was a laborious process of pressing the back of the paper on to an inked block by manual 'rubbing' with a hand tool. But how did this technology finally reach Macao and travel further into Asia?

## Printing technology returns to Asia

In the latter half of the 15th century, Gutenberg-type machines were spreading all over Europe. Rapidly improving versions of the inventor's original printing press enabled an explosion in publishing. Christensen explains: "Although European print technology was first developed in Germany, Venice was the most multicultural city in Europe at the time – and the most literate – producing printed texts not only in Latin and Italian but also in Arabic – including a Koran – Greek, Armenian and other languages. Venice was the gateway to Asia."

Travellers, traders, settlers and missionaries all had reasons to mass-print books and ledgers. And so presses started to spread through trade routes. The first printing press in Asia arrived in Goa in 1556. Onwards through the colonies, the new printing methods gradually spread across the globe – however, printing was still extremely expensive and remained the preserve of the colonial powers.

It was a missionary party from Japan that took the printing press further into Asia. From Goa, their next stop was Macao. And thus, printing technology, in a more sophisticated form, returned to the land where it had been invented over a thousand years earlier. Yves Camus explains in his paper, 'Macao and the Jesuits': "A printing press was to be shipped to Japan and another to Macao in 1595, a copy of which is still exhibited in the Macao Museum. The printing press has been the source of many pastorally useful catechetical materials, translations of Eastern or Western classics and other scholarly publications."



Replica on show at Macao Museum of Macao's first printing press, a Gutenberg movable type press that was brought to the city in the 16th century



The replica remains in the museum to this day, one of the earliest examples of Gutenberg’s movable-type printing presses in the Far East. A representative of the museum tells the story of the original: “After its arrival in Japan, many Japanese characters were added to the heavy machine which was quick to fall into disuse. It was sold to Augustinian fathers in Manila and has since been lost.”

### Spreading across the East

At the time, the Chinese Ming government and the ruling government of Macao were not keen on this newfound spread of information. Hardly a book or newspaper was printed. José Maria Braga, an early 20th century historian and scholar, son of ‘Hongkong Telegraph’ manager José Pedro Braga, who appears in our feature on the Portuguese community in Hong Kong on p70, recounts in his book ‘The Beginnings of Printing at Macau’: “It was not until two hundred years later that printing again began at Macao save a few books produced by the xylographic process.”

Newspaper printing started in 1822 with the ‘Abelha da China’ periodical, which literally means ‘China Bee’, that ran for just over a year. The recent exhibition at the Senado Library showcased original prints of the Macao gazette, as well as Latin-Chinese and Chinese-Portuguese dictionaries from the period.



‘Abelha de China’ periodical from the 19th century

At this early stage, we can already see how readily presses were moved around the region. ‘The Canton Register’, one of the earliest newspapers, was printed for six months of the year in Canton and then, at the end of every trading period when the merchants had to leave Canton, it was published in Macao. Then, 1841 saw the cession of Hong Kong to the British. Printers started to move their operations to the new territory at this point to fulfil the demand for newspapers and financial journals in this growing trading port. This marked the beginning of the spread of modern printing technology across the Pearl River Delta.

Dr Stella Lee Shuk Yee, who curated the Senado Library exhibition, holds a PhD in Literature and Art from Jinan

University in Guangzhou and currently works as a researcher of rare books in foreign languages at the Macao Public Library. She talks us through the exhibits with pride and enthusiasm. She reveals: “Printing was a way to make money for many of the people in Macao of the time. From 1843, Macao was declining as Hong Kong was building up. English speaking missionaries would travel to Hong Kong for business, so Macao was losing the role of the business hub for the West.” Dr Lee adds that ‘several newspapers appeared in Hong Kong’ due to good relations between the English and the French and Portuguese.

Dr Lee wears gloves to protect the delicate pages of the relics as she turns them and

## Johannes Gutenberg



Macao may have spread the technology to the East but the movable printing press was the brainchild of one German inventor. Here are some facts about the great man:

**Name:** Johannes Gutenberg

**Occupation:** Inventor

**Born:** c 1395 in Mainz, Germany

**Died:** 3 February 1468, in Mainz

**Best known for:** Introducing movable type and the printing press to Europe

**What was first printed by the Gutenberg press?:** The first printed item is thought to be a German poem

**What was the Gutenberg Bible?:** The first-ever mass produced Bible, available for anyone outside of the church. Bibles were rare until this point but Gutenberg printed around 200 Bibles in a relatively short time

**What about his exile?:** In 1462, Gutenberg was actually exiled from Mainz, which was sacked by an archbishop during the Mainz Diocesan Feud. However, by 1465 his fortunes changed and he was given a title and yearly salary as a reward for his invention

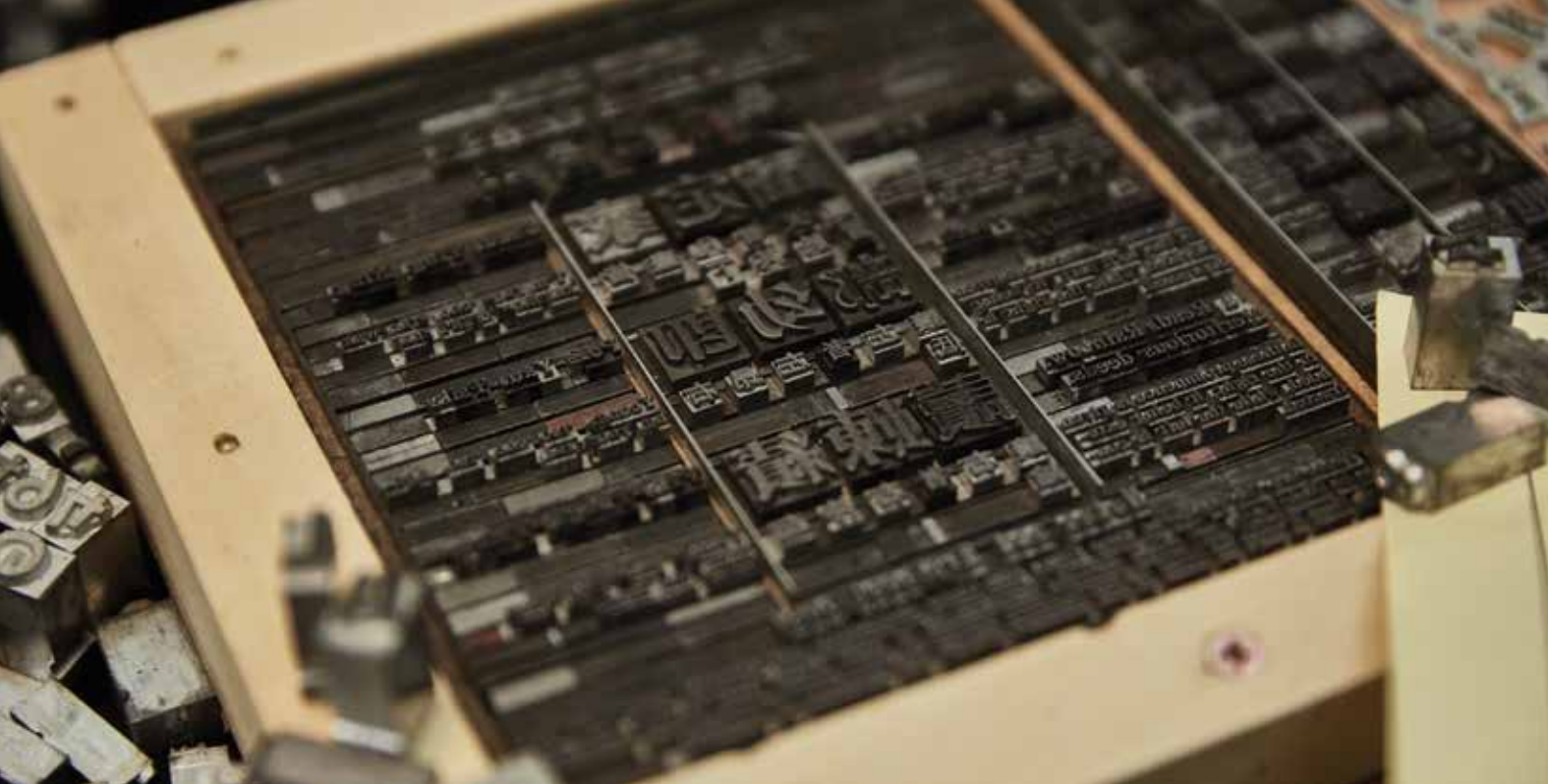
**What remains today?:** About 21 complete Gutenberg Bibles. They are estimated at being worth about US\$30 million each



Stella Lee Shuk Yee at the exhibition in Senado Library (also pictured right)







Movable type blocks from the exhibition at Senado Library

adds: “Education was important as printing was a great job to have. The Macao people found opportunities as translators from English to Chinese. Doing business as a secretary in Hong Kong was a good job to have.”

A treaty between Portugal and China in 1888 warmed relations in the region and newspaper printing started to spread into China, through word of mouth and personal connections. “1893 saw the first casting of Chinese movable type,” says Dr Lee. “There were more Chinese characters and more interest in the technology throughout China. The spread was accelerated by London missionaries [from the London Missionary Society]. With the industrial revolution in full swing, the English were moving everything from handmade to mass production.”

Showing us books printed in the late 19th century, Dr Lee tells the story of Wong To, a Macanese printing expert who helped London missionaries

translate and print books in Chinese, until they closed their company. Then he grasped the opportunity and bought the press himself. “He became a tycoon in printing in Hong Kong and, then, Shanghai,” says Dr Lee. “He was the first journalist who published a Chinese newspaper. He was from Shanghai and printing was booming, so he returned and made his name as a big tycoon.”

In the early 20th century, Western printing was spreading throughout China but political tensions, once again, took their toll in Macao. Dr Lee explains: “Political problems with the Ch’ing (Qing) government meant many people in Macao fled to other European colonies such as Jakarta, Malacca and Singapore, where they built new printing equipment or used old machines from Canton.”

She continues: “Many Asian countries had a close relationship with Macao because whenever something didn’t work in one place, they would move to another place. Macao was a place of shelter

for many people.” This movement between colonial outposts accounts for the further spread of Western printing technology throughout the East from Macao.

#### A nation of entrepreneurs

Macao’s role in the spread of printing technology is a story of the territory’s entrepreneurship in shaping the future of the East. Economic, political and religious factors interplayed to deliver Gutenberg’s invention throughout the region. Macao acted as a place of shelter for many and a hub of business to the West.

As we prepare to celebrate the 20th anniversary of the SAR in December, the rare books and precious periodicals in this collection are a testament to the enduring spirit of this city, so influential in regional and world history. Macao most certainly played a vital role in a technological revolution that transformed human history and how we read, record and communicate. ●

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# Serving up an ace tournament

Text Matt Fleming Photos Courtesy of FIVB Volleyball Women's Nations League



China won its three games in the FIVB Volleyball Women's Nations League Macao 2019 tournament

Nothing beats watching some of the world's most talented sports players up close and personal in a competition with high stakes. And that's just what Macao Magazine experienced at the FIVB Volleyball Women's Nations League (VNL) Macao 2019 tournament, held at the Macao Forum between May 28 and 30.

Four teams took part in the Macao pool of the tournament, with the action being fast-paced and dramatic over the three days. China was victorious in the team's three games played against Belgium, Korea and Thailand. Korea also beat Belgium, Belgium defeated Thailand and, to square it up, Thailand triumphed over Korea.

The VNL sees its preliminaries and finals held in 20 cities around the world every year, with 12 'core' teams and four 'challengers' taking part. The final will be held in Nanjing on 7 July. The USA won last year's inaugural tournament, which replaced the FIVB Volleyball World Grand Prix, with Turkey finishing second and China third.

Macao has now held 23 editions of the world-class international women's volleyball competition since 1994. In the Macao pool last year, Serbia won all their games, with China, Poland and Thailand winning one each. See the drama on the Macao Forum court in these action-packed photos.



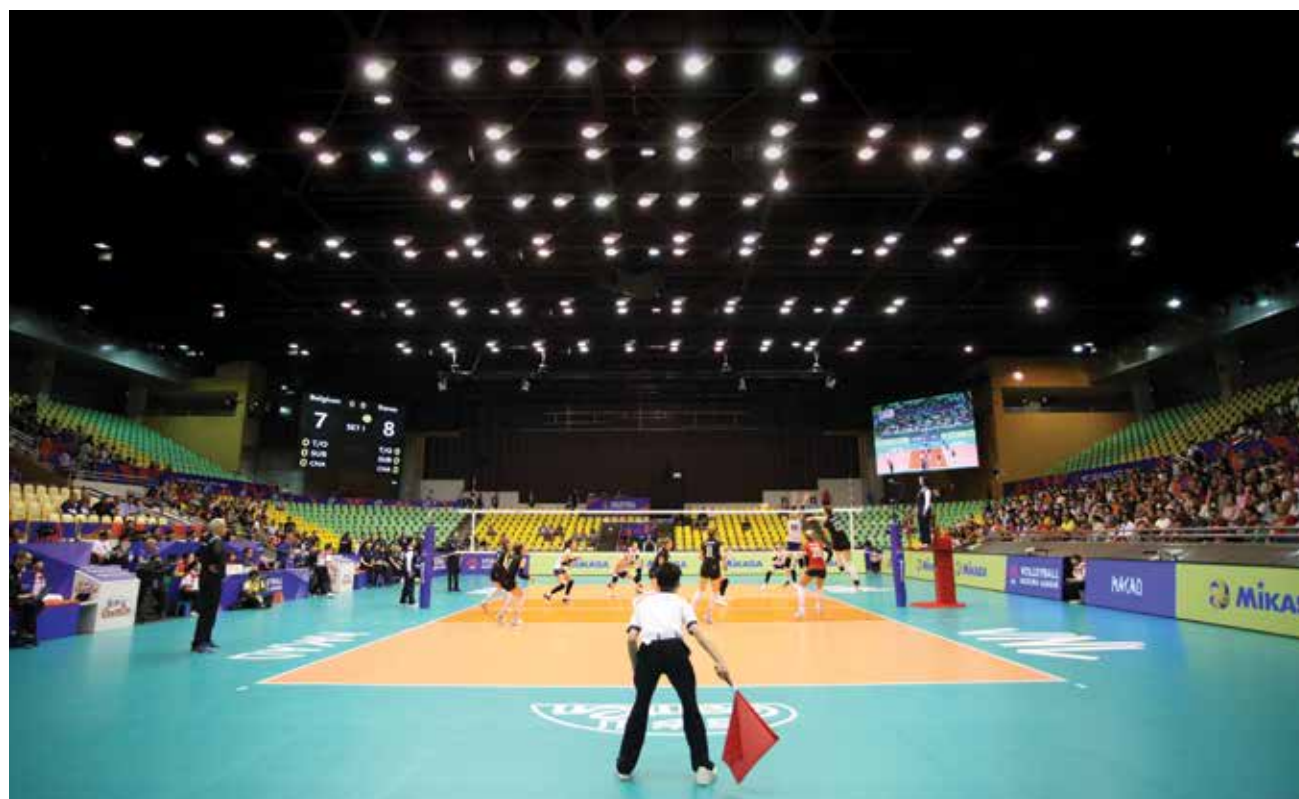


The China team celebrates (top); Belgium's women take on the Thai team (bottom)



China and Thailand clash at the net





The Belgium vs China game was a fully charged affair (top); the Macao Forum once again provided the perfect setting for the exciting tournament

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