



ART BASEL HONG KONG

A global scale art hub

Art Basel, Hong Kong and to some extent Art Central, see international collectors with very deep pockets fly in seeking exposure to, and the purchase of, Asian art on an unprecedented scale, as well as Western art. With top asking prices sitting in the USD millions, ABHK is a magnet for major Western and Eastern dealers and, combined with satellite events, has made the city into an art hub on a global scale. But there's more to the annual bonanza, says our correspondent in Hong Kong. **X3**



- MOVIES: EVERYBODY WANTS SOME
- BOOKS: GIRLS & SEX BY PEGGY ORENSTEIN
- MUSIC: BANG ZOOM CRAZY...HELLO BY CHEAP TRICK
- WINE: THE WESTERN KINGDOM
- FOOD: TASTES AND WONDERS

DRIVE IN

Jake Coyle, AP Film Writer

LINKLATER'S PORTRAIT OF THE ARTIST AS YOUNG FRAT BOY

Everybody Wants Some!!" is Richard Linklater's self-described spiritual sequel to "Dazed and Confused," and, somewhat miraculously, the spirit has remained intact. It's been 13 years from one to the other: long enough to literally watch a boy grow up. But between the 1970s high-school graduation of "Dazed" and the first college days of the 1980-set "Everybody Wants Some!!" it feels like hardly a summer has passed. We left off with Foghat's "Slow Ride"; we pick up with the Knack's "My Sharona."

The song's thumping bass, which opens the film, is an early signal (if the double exclamation points didn't already give it away) of the exuberance to come in "Everybody Wants Some!!," Linklater's marvelously loose and affectionately

antic portrait of college life. It's a chapter that Linklater's "Boyhood" never got to. But it's rendered here with the same attention to the rhythms of youth and the in-between moments the director has long been drawn to. But unlike "Boyhood," it also has bong hits, disco dancing and sex — lots of it. It's a laid back "Animal House," with shots of philosophy mixed in. Jake Bradford (Blake Jenner) is a freshman baseball pitcher who arrives in September 1980 at Southeast Texas University, where he moves in with his future teammates and fraternity brothers. Bros are not the most loved of college types, but Linklater's frat guys, aside from being competitive, womanizing boozehounds, are mostly clever, curious and likable. Just as with "Dazed," Linklater

has assembled a strong ensemble of young, promising actors. They include the mustachioed star senior Glenn (Tyler Hoechlin), the philosophizing chatterbox Finn (a tremendous Glen Powell) and the bearded stoner transfer from California, Willoughby (Wyatt Russell). Jake easily and confidently joins them as they bounce from nightclub to nightclub, and prowl the parking lots for women. There isn't much tension in the mild and innocent "Everybody Wants Some!!" (nor is there any political correctness or sexual assault). The guys of the movie are all eagerness and appetite, with their lives ahead of them. Though the team is nationally ranked and they take their sport seriously, professional baseball is largely an acknowledged pipe dream. Besides, there's so



From left: Temple Baker, Ryan Guzman and Blake Jenner in "Everybody Wants Some"



Austin Amelio, Tanner Kalina, Forrest Vickery, Tyler Hoechlin and Ryan Guzman

much more to be excited about. Every night is a different club (disco, country line dancing, punk). Books and records are passed around like joints. A countdown to the start of classes runs throughout, but not in a foreboding way. Out of the aimlessness, a sense of purpose is growing. The world is opening up to Jake, who begins dating a theater student (Zoey Deutch). By focusing on baseball players, Linklater has given a far tenderer, more dynamic (and largely true) picture of young male athletes than they are usually afforded. But he's also limited his canvas compared to the more varied, crisscrossing teens of "Dazed." And while the sunny and sure Jenner is winning, he's maybe

too much so. "Dazed and Confused" took its center from Wiley Wiggins' timid teen, but the Jake of "Everybody Wants Some!!" has no anxieties to overcome; his first blush with college life is a home run. "Everybody Wants Some!!" is Linklater's self-portrait of the artist as a young frat boy. The Austin writer-director of "Slacker" and the "Before..." trilogy went to college on a baseball scholarship before segueing into playwriting. His light touch remains a marvel. Though his characters are often just bouncing from conversation to conversation, night out to night out, the film's direction is never lackadaisical. The performances are uncommonly natural. Scenes that play out through car win-

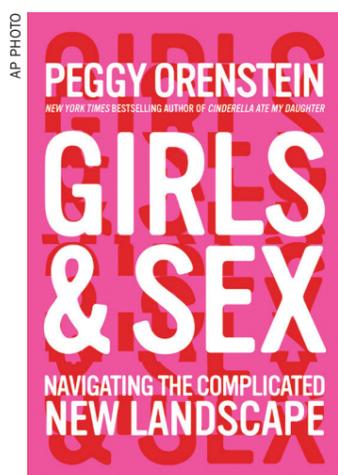
dows, over foosball tables or between bong hits are buoyant, funny and meaningful. Though stuffed with '80s details and a soundtrack from Van Halen to the Sugar Hill Gang, the period setting matters far less than the capturing — and appreciation — of a moment. Like many of Linklater's films, "Everybody Wants Some!!" radiates something both slight and profound. In the immortal words of David Lee Roth, "Everybody wants some. Baby, how 'bout you?"

"Everybody Wants Some!!" a Paramount Pictures release, is rated R by the Motion Picture Association of America for "language throughout, sexual content, drug use and some nudity." Running time: 117 minutes. ★★★★★

BOOK IT

JOURNALIST INVESTIGATES SEX LIFE OF TEENAGE GIRLS

A few years ago, journalist Peggy Orenstein wrote a book called "Cinderella Ate My Daughter." In it she examined the ultra-feminine values of "girlie girl" culture and wondered what impact the "princess industrial complex" would have on little girls, her own included. As her daughter got older, Orenstein realized, with a certain amount of trepidation, that it was time to investigate what was ahead for her as she approached puberty. Those findings form the basis of her latest book, "Girls & Sex," a smart, sobering guide to the sexual lives of young women today. By now, it's familiar terrain, the subject of countless movies, TV shows, and newspaper and magazine articles: hookups, sexting, selfies, slut shaming, Internet porn, campus rape — the list goes on. As a staunch feminist who came of age believing that men and women should be treated equally, including in the bedroom, Orenstein could only shake her head in disbelief. "Were we moving forward or backward?" she writes. "Did today's



"Girls & Sex: Navigating the Complicated New Landscape" (Harper), by Peggy Orenstein

young women have more freedom than their mothers to shape their sexual encounters, more influence and more control within them? Were they better able to resist stigma, better equipped to explore joy?" To find out the answers, she inter-

viewed a host of psychologists, sociologists and other experts as well as dozens of young women who spoke candidly about their experiences with physical intimacy. She learned about the pressure on girls to look hot, to live their lives publicly on social media, to engage in sex solely for their partners' gratification. She dug up alarming statistics about campus rape, binge drinking, and the prevalence of oral and anal sex among teenage girls and young women. She didn't lose hope. In the final chapter, Orenstein argues for a new model of sex education that presents sexual exploration as a normal part of adolescence based on mutual consent and shared pleasure, and for a new model of sexuality as "intimate justice" touching on larger issues of gender inequality, economic disparity and power dynamics. For her daughter and all the girls she interviewed, "I want sexuality to be a source of self-knowledge and creativity and communication despite its potential risks. I want them to revel in their bodies' sensuality without being reduced to it. [...] We've raised a generation of girls to have a voice, to expect egalitarian treatment [...] Now it's time to demand that 'intimate justice' in their personal lives as well."

Ann Levin, AP

TTUNES

CHEAP TRICK STILL WANTS YOU TO WANT THEM — AND YOU WILL



Cheap Trick, "Bang Zoom Crazy... Hello" (Big Machine Records)

A remake of the '60s Dobie Gray track "The In Crowd," "Long Time No See Ya," the clap-happy "Blood Red Lips" and "No Direction Home." As they have since the '70s, Cheap Trick infuses their songs with Beatle-esque harmonies, dramatic chord changes and progressions, and guitarist Rick Nielsen's quirky, minimalist solos, all atop a pounding beat that makes these songs easy to listen to and hard to forget. And Nielsen's son Daxx provides a shot of new energy replacing drummer Bun E. Carlos. This band is a true American original that has thus far not surrendered to age, inertia or hip-hop. Here's hoping they never do.

Wayne Parry, AP

MDT FEATURE

Robert Carroll, Hong Kong, MDT Correspondent

ART BASEL AND ART CENTRAL

Bringing big money to art and big art to the people

Art fairs' raison d'être may be to sell art but that's far from the whole story.

New York gallery owner Ethan Coen offers an explanation: "We gallerists are ambassadors of culture. It's exciting that Art Basel and Art Central can be recognized. There's a big enough group of clients in Asia who can support these fairs." The Asian art expert added that "Art Basel has more established dealers who are dealing with much more international art than you might find in Basel." For Mikala Tai director of 4A Centre for Contemporary Asian Art, "Art Basel is a superlative iteration of Art Basel Switzerland. Hong Kong is its Asian arm, run to service the business of consuming art." Sydney-based Tai is quick to point out the benefits of the presence of the colossus and former partner Art Central will bring.

"Art fairs have allowed, of course, the market to come in but with (that) has come attention, money, investment; so we're seeing (seminal) places such as Para Site, Spring Workshop, being allowed to really diversify their practices, and had the support to do so. The influence that art fairs and the market has is just astronomical". Both Para Site and Spring Workshop are partners of Art Basel providing associated events both at the fair and in the city.

However, with massive attention boosting prices for top tier names, the lower level artists are at risk of being squeezed out, London artist Henry Hussey explains. "There are too many galleries with too many collectors and multiple artists showing at different galleries vying for a position. The roster is getting



COURTESY ART BASEL

Atlas Gallery

bigger and bigger. The industry cannot sustain itself. It's a sinking ship."

Ethan Coen, whose eponymous gallery goes back to 1980's NYC, where he curated the then unknown Ai Weiwei's first exhibition, disagrees. "The market is large. There's room for everybody." Adding that, "it's exciting that they have two really excellent fairs here in Hong Kong."

Aside from the fairs' business side there's the educative role. For Derek Black, Associate Dean of Academics at Savannah College of Art and Design, Hong Kong fairs are a "cultural opportunity for the com-

munity... able to bring a large body of work, especially contemporary work, that's relevant in contemporary art and design to the public. Art Basel or Art Central or any other art fair should leverage their connection with the community and the masses to help create a better connection to those [who] don't have a high level of education in art or design ... and how to appreciate it at a more commercial level and artistic credit thought level." Nevertheless, while an art fair of this kind is not necessarily for the masses, the less formal the environment can be more attractive than a museum.

"It's an event; they have to draw a certain amount of audience. It's definitely going to appeal to the more highly visually literate than the general person on the street. However, I think that an art fair gives a more open or more accessible means to access the art because it's not in the typical walls of a museum, specifically Art Central in its erected temporary facility. Having it outside of a typical museum environment breaks down some of the preconceived barriers which is created for much of the public and brings in many more different people.

Nevertheless, not everyone in the

art world is a fan of these kinds of events. Hong Kong and Macau-based artist Konstantin Bessmertny is highly critical of fairs even though he enjoys the gathering of fellow professionals. "I was never a supporter of these types of conventions as this is probably the worst way to show art: bad lighting, crowds of onlookers, noise, exaggerated exhibitionism of all kinds, mediocrity, populism, sensationalism, institutionalized art doctrine, art corruption, art favoritism, etc. Everything you don't like about contemporary art is on display." He added that, "the concept of 'Profit is everything' simplifies everything divine and complex into mass culture, pop art, etc. Creating 'Society of Spectacle.' Everything becomes entertainment - panem et circenses. The standards of high culture have been downgraded to mass understanding. Tribal and folkloric was what it's all about with the illusion of being famous, illusion of being a genius, illusion of being wealthy, illusion of being cultural, illusion of being educated. Still I don't want to sound pessimistic, as it's just the world we live in now. And art fairs just found a way of how to profit from the 'Society of Spectacle.'

"But it's the only way for professionals to get together. It's not just Art Basel, but the events that come with it. The talks and exhibitions, professionals and amateurs, art lovers that fly here for the event that makes it all special. We live in exciting times of transition."

Bringing the art world's individuals together has been Art Basel's intention all along. While the first years were more of an outreach to Asia, this year was more of a consolidation. Art Basel 2016 saw a much larger number of museum representatives attending as well as collectors. The fair has also increased its outreach globally with a new initiative called Art Basel Cities, which was announced during this year's fair. Cities will see Art Basel working with cities to develop cultural programs tailored to local culture and realities which will link up to the world through Art Basel's network.

COURTESY ART BASEL



Gladstone Gallery



Spruth Magers



Bernier/Eliades

COURTESY ART BASEL



Vanguard Gallery



Andrea Rosen Gallery



Acquavella Galleries

WORLD OF BACCHUS

Jacky I.F. Cheong



THALVIN DOMAINE DES OULED-THALEB MÉDAILLON ROUGE 2011

A blend of 60% Cabernet Sauvignon, 30% Merlot and 10% Syrah aged for 12 months in barrels and 6 months in bottles. Rich garnet with carmine-purple rim, the fresh nose offers bilberry, smoke and geranium. With sufficient acidity and greenish tannins, the tangy palate delivers damson, coffee and leather. Medium-light bodied at 13.5%, the fruity entry carries onto a soft mid-palate, leading to a light finish.



THALVIN DOMAINE DES OULED-THALEB AÏT SOUALA ROUGE 2011

A blend of 50% Arinarnoa (Merlot x Petit Verdot), 25% Tannat and 25% Malbec aged for 24 months in barrels and tanks. Rich garnet with cardinal-carmine rim, the fragrant nose presents black cherry, dark chocolate and cedarwood. With ample acidity and rich tannins, the solid palate supplies damson, coffee and game. Medium-bodied at 13.5%, the juicy entry continues through a lively mid-palate, leading to a tart finish.



THALVIN DOMAINE DES OULED-THALEB TANDEM SYRAH 2008

A single-varietal Syrah by the renowned Rhône winemaker Alain Graillot. Rich garnet with cardinal-purple rim, the aromatic nose furnishes dried cherry, clove, dark chocolate and sandalwood. With generous acidity and dense tannins, the rounded palate provides dried plum, black olive, coffee and game. Medium-full bodied at 13.5%, the concentrated entry persists through a supple mid-palate, leading to a long finish.

The Western Kingdom

Situated in the northwestern edge of Africa, the Kingdom of Morocco is the only constitutional monarchy in the Maghreb. Unlike other countries – Mauritania, Algeria, Tunisia and Libya, all being republics – in the region, although Morocco did fall under colonial influence, it was a protectorate of European powers but not colonised outright. Morocco covers some 710,000 sq km (twice the size of Germany) or 446,000 sq km (equal to Sweden), depending on whether the disputed territory of Western Sahara is included, and has a population totalling 34 million (roughly half of France). The name Morocco entered the English lexicon via Spanish from Marrakesh, currently the 4th largest city and formerly capital of the country, whereas Morocco's Arabic name means precisely "Kingdom of the West". Separated by less than 15km at the narrowest point of the Strait of Gibraltar, Morocco is geographically more Atlantic than Mediterranean. It is often said that Morocco possesses the best climatic conditions for wine production in North Africa. Moroccan viticulture was either introduced by the Phoenicians or started by the indigenous Berbers, who still constitute a clear majority of the Moroccan population. In Roman times, Mauretania Tingitana (now Morocco) was noted for producing quality wines, and it would remain a Roman province until the early Muslim conquests in the 7th century. As Islamic dietary laws generally prohibit

the consumption of alcohol, Morocco disappeared from the vinous map for nearly 1,200 years, until the arrival of the French in the 19th century. With French know-how, capital and not least the massive market within the colonial empire, Moroccan wine enjoyed its heyday. Morocco did not produce as much wine as Algeria, but it was perceived to be of higher quality. When the French Fourth Republic relinquished the protectorate in 1956, Morocco had some 55,000ha under vine (equivalent to half of modern day Bordeaux). With the loss of French expertise and market, Morocco once again disappeared from the vinous map. Much of the contemporary renaissance of Moroccan wine has to be attributed to Hassan II, father of the incumbent Mohammed VI. The Moroccan ruling elite were – and are – mostly French-educated, and Hassan II was no exception. With the second arrival of the French, Moroccan wine began developing again since the 1990s, producing mostly red wines from, unsurprisingly, many French varieties. With one AOC and more than a dozen AOGs (appellation d'origine garantie), Morocco is the 2nd biggest wine-producing country in Arab world, after Algeria. Established in 1923 and now run by Thalvin, Domaine des Ouled-Thaleb is the oldest operative wine producer of Morocco and a spearhead of the contemporary renaissance of Morocco wine.

Jacky I.F. Cheong is a legal professional by day and columnist by night. Having spent his formative years in Britain, France, and Germany, he regularly writes about wine, fine arts, classical music, and politics in several languages

RESTAURANTS

CANTONESE



GRAND IMPERIAL COURT
10:00 - 23:00
T: 88022539
Level 2, MGM MACAU



IMPERIAL COURT
Mon - Friday
11:00 - 15:00 / 18:00 - 23:00
Sat, Sun & Public Holidays
10:00 - 15:00 / 18:00 - 23:00
T: 8802 2361
VIP Hotel Lobby, MGM MACAU

BEIJING KITCHEN

Level 1, Grand Hyatt Macau
Opening Hours
11:30am - 24:00



KAM LAI HEEN
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 8793 3821
11:00 - 15:00 / 18:00 - 22:00
(Close on Tuesday)

SHANGHAI MIN

Level 1, The Shops at The Boulevard
Opening Hours
11:00 - 15:00; 18:00 - 22:30

SHANGHAI

CATALPA GARDEN
Mon - Sunday
11:00 - 15:00 / 17:30 - 23:00
Hotel Royal, 2-4
Estrada da Vitoria
T: 28552222



JADE ORCHID
Mon - Sun
11:00am - 3:00pm & 6:00pm - 11:00pm
Mezzanine Floor, Harbourview Hotel, Macau
Fisherman's Wharf
T: (853) 8799 6315 | (853) 8799 6316

FRENCH

寶雅座
AUX BEAUX ARTS

AUX BEAUX ARTS
Tue - Fri: 18:00 - 24:00
Sat & Sun: 11:00 - 24:00
Closed every Monday
T: 8802 2319
Grande Praça, MGM MACAU

GLOBAL

HARD ROCK CAFE
Level 2, Hard Rock Hotel
Opening Hours
Monday to Sunday : 11:00 - 02:00
Sunday : 10:00 - 02:00

CAFÉ BELA VISTA
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 87933871
Mon -Thurs
06:30 - 15:00 / 6:00 - 22:00
Fri - Sunday
06:30 - 22:00

MEZZA9 MACAU
Level 3, Grand Hyatt Macau
Opening Hours
Dinner: 5:30 - 11:00



VIDA RICA (RESTAURANT)
2/F, Avenida Dr Sun Yat Sen, NAPE
T: 8805 8918
Mon - Sunday
6:30 - 14:30 / 18:00 - 23:00



MORTON'S OF CHICAGO
The Venetian(r) Macao-Resort-Hotel
Taipa, Macau
T:853 8117 5000
mortons.com
• Bar
Open daily at 3pm
• Dining Room
Monday - Saturday: 13:00 - 23:00
Sunday: 17:00 - 22:00



PRAHA RESTAURANT
Mon - Sun
6:30am - 00:00am
Mezzanine Floor, Harbourview Hotel, Macau
Fisherman's Wharf
T: (853) 8799 6606

ABA BAR

ABA BAR
Tue-Sun: 17:00 - 24:00
Closed every Monday
Grande Praça, MGM MACAU



MGM PASTRY BAR
10:00 - :00
T: 8802 2324
Main Hotel Lobby, MGM MACAU



ROSSIO
Mon - Sun: 07:00 - 23:00
T: 8802 2385
Grande Praça, MGM MACAU



SQUARE EIGHT
T: 8802 2389
24 hours
Level 1, MGM MACAU

ITALIAN

LA GONDOLA
Mon - Sunday
11:00am - 11:00pm
Praia de Cheoc Van, Coloane,
next to swimming pool
T: 2888 0156



PORTOFINO
Casino Level1, Shop 1039,
The Venetian Macao
TEL: +853 8118 9950



AFRIKANA
Monday to Sunday
6:00pm - 3:00am
Location : AfriKana, Macau Fisherman's Wharf
Telephone Number : (853) 8299 3678

JAPANESE

SHINJI BY KANESAKA
Level 1, Crown Towers
Lunch 12:00 - 15:00
Dinner 18:00 - 23:00
Closed on
Tuesday (Lunch and Dinner)
Wednesday (Lunch)

ASIAN PACIFIC

ASIA KITCHEN
Level 2, SOHO at City of Dreams
Opening Hours
11:00 - 23:00

GOLDEN PAVILION
Level 1, Casino at City of Dreams
Opening Hours
24 Hours



GOLDEN PEACOCK
Casino Level1, Shop 1037,
The Venetian Macao
TEL: +853 8118 9696
Monday - Sunday:
11:00 - 23:00

PORTUGUESE

CLUBE MILITAR
975 Avenida da Praia Grande
T: 2871 4000
12:30 - 15:00 / 19:00 - 23:00

FERNANDO'S
9 Praia de Hac Sa, Coloane
T: 2888 2264
12:00 - 21:30

WESTERN

FOGO SAMBA
Shop 2412 (ST. Mark's Square)
The Venetian Macao
TEL: +853 2882 8499

THAI



NAAM
Grand Lapa, Macau
956-1110 Avenida da Amizade, The Resort
T: 8793 4818
12:00 - 14:30 / 18:30 - 22:30
(Close on Mondays)

BARS & PUBS



38 LOUNGE
Altrira Macau,
Avenida de Kwong Tung, 38/F Taipa
Sun-Thu: 13:00 - 02:00
Fri, Sat and Eve of public holiday:
15:00 - 03:00

R BAR

Level 1, Hard Rock Hotel
Opening Hours
Sun to Thu:
11:00 - 23:00
Fri & Sat:
11:00 - 24:00



BELLINI LOUNGE
Casino Level 1, Shop 1041,
The Venetian Macao
CONTACT US:
Tel: +853 8118 9940
Daily: 16:00 - 04:00



D2
Macao Fisherman's Wharf
Edf. New Orleans III
Macao



LION'S BAR
Thursday to Tuesday
19:00 - 17:00
(Close every Wednesday)
Tel: 8802 2375 / 8802 2376

VIDA RICA BAR
2/F, Avenida Dr. Sun Yat Sen, NAPE
T: 8805 8928
Monday to Tuesday: 12:00 - 00:00
Friday: 12:00 - 01:00
Saturday: 14:00 - 01:00
Sunday: 14:00 - 00:00

VASCO
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 8793 3831
Monday to Thursday: 18:30 - 12:00
Friday to Saturday: 18:00 - 02:00
Sunday: 18:00 - 24:00

TASTE OF EDESIA

Irene Sam

FOOD TASTES AND WONDERS

Set within the top floors of the spectacular entertainment and leisure destinations – Galaxy Macau, Ritz-Carlton, Macau is one of the most elegant hotels in town. As an individual who frequents the hotel, I discovered an exciting and exquisite dining destination lately, and very few people know about it. Unless you stay at the Ritz-Carlton, Macau, chances are you will rarely get to visit this beautiful space. It is indeed the perfect excuse for you to stay the night at the fine establishment.

Situated on the 53rd floor, The Ritz-Carlton Club offers a sense of privacy and exclusivity. Guests can enjoy five meals a day at the club without ever leaving the hotel. An elegant and refined space with an understated palette of creams and greys, which stand out against the dark stained wooden flooring, its private rooms are interconnected and adorned with a remarkable collection of modern art against a traditional, yet stylish backdrop. Floor to ceiling stained cut glass windows frame the ambience of the room. A custom-designed, hand-blown crystal glass chandelier suspends from the coved ceiling, adding a touch of sparkle to the room.

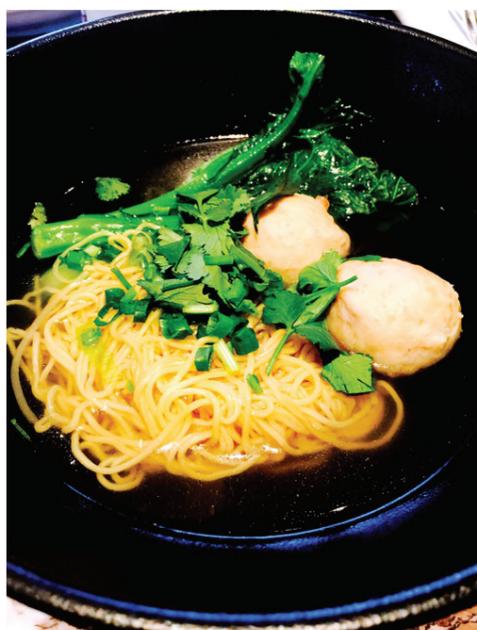
The gallery dining area is bright and breezy with a fresh garden-inspired color palette of mint, lime and turquoise. It is the perfect place for guests to enjoy breakfast surrounded by beautiful Calcutta Oro marble walls, featuring custom handcrafted porcelain details created by artisans in Canada. A contemporary custom designed chandelier made up of different tones of blue Murano glass hangs from the cove ceiling adding a touch of sparkle to the room. In addition,

the patterned Calcutta Oro marble floors balance out the space with subtle hints of green and blue repeated throughout.

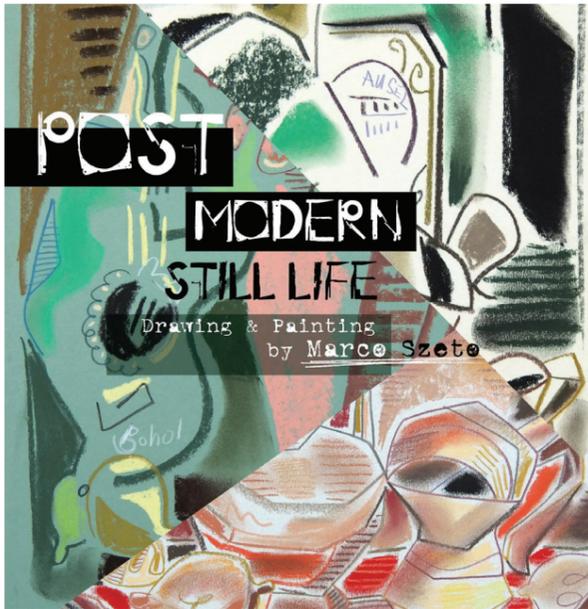
Whether you would like a glass of bubbly Veuve Clicquot champagne for lunch or some stunningly perfumed tea to be enjoyed in the morning or afternoon, the space has everything that will satisfy your cravings. Be pleasantly surprised by the Le Palais des Thés tea collection offered at the club. A tea production company based in France, Le Palais des Thés creates unique blends such as “Fleur de Geisha,” a cherry blossom green tea inspired by the Japanese Hanami tradition of cherry blossom viewing. It will leave you memorized and amazed.

Stylistically speaking, the milk bottles that are custom-made for the Ritz-Carlton, Macau are the most fascinating presentation of milk that I have encountered lately. With a cow’s head imprinted against an opaque white background and the hotel’s logo below it, the bottle immediately glamorized the entire milk drinking experience.

During lunch, there are chefs standing by to prepare your favorite bowl of noodles or simple hot dishes for you à la minute, while marvelously fresh fruits and salads are available in a different section. Afternoon delights are served in Ritz-Carlton’s signature style, delicately sized, with both sweet and savory elements, as well as several delicious scones on the side. After all, intimacy, exclusivity, and personalized attention to detail are hallmarks of The Ritz-Carlton standards of hospitality and The Ritz-Carlton Club proves no exception in enabling guests to revel in the finest personal service and the best of Asian luxury.



WHAT'S ON



TODAY (APR 1)
 "POST MODERN STILL LIFE" DRAWING & PAINTING
 BY MARCO SZETO

An exhibition of Marco Szeto, renowned artist of Hong Kong and Macau, will be held to demonstrate his artistic application of micro observation, in-depth examination, exaggeration, layering, penetration, deconstruction and restructuring in an attempt to seek for a new relationship between form and space. Media employed include pen and ink, bamboo pen, watercolor, pastel, oil, Chinese ink and collage; their complement and collision create unexpected experience and strong visual impact. This is in keeping with the artist's view of conflict, contradiction, harmonization in the modern society as well as the convergence and contrast throughout the ages, which has nothing in common with traditional realistic expressions and logical spatial arrangements. Wandering between Chinese and Western, abstract and figurative, subjective and objective, the exhibition presents still life drawings and paintings of diversified styles.

OPENING HOURS: 10am-6:30pm
 UNTIL: May 15, 2016
 VENUE: CalçadaDaBarra, No. 16 R/C LJ A,
 Edif. San Chak, MacauAdmission
 ORGANIZER: Dare to Dream Gallery
 ENQUIRIES: (853) 2896 2820
<http://www.daretodreamgallery.com>



TOMORROW (APR 2)
 DANCE "SUN"

Known as the source of life, sunlight is both a blessed and a fearful power. The duality is present at the core of Sun, an acclaimed dance piece bringing back to Macau by Hofesh Shechter, one of the world's most amazing contemporary choreographers. Renowned as one of UK's most exciting artists, the choreographer has amazed the world of contemporary dance fuelled by an inspiring combination of London's urban culture and Israeli heritage. Shechter will surely radiate an irresistible sun-like energy involving the whole audience in a whirlpool of emotions.

TIME: 8pm
 VENUE: Macau Cultural Centre, Avenida Xian Xing Hai, s/n, NAPE
 ADMISSION: MOP150, MOP200, MOP250, MOP300

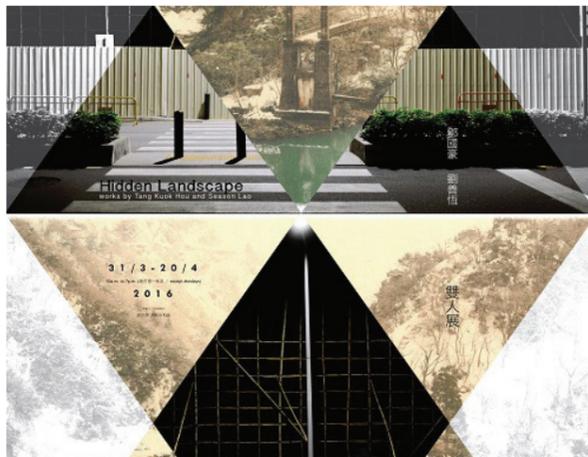
ORGANIZER: Macau Cultural Centre
 ENQUIRIES: (853) 2870 0699
<http://www.ccm.gov.mo>
 TICKETING: (853) 2855 5555
<http://www.macauticket.com>



WEEKEND MUSIC PARTY – BACK IN TIME

In Weekend Music Party, Pop classics are re-interpreted in a fresh new way, along with a retro toys area, trying to turn the clock back for you and your friends to revive your memories of the old days. The programme includes Yesterday, Close to You, Love Me Tender, Memory (from Cats), Speck Softly, Love (from The Godfather) and more...

TIME: 4pm
 VENUE: Dom Pedro V Theatre
 ADMISSION: MOP100, MOP120
 ORGANIZER: Macau Orchestra
 ENQUIRIES: (853) 8399 6699
<http://www.icm.gov.mo/ochm>



SUNDAY (APR 3)
 HIDDEN LANDSCAPE – WORDS
 BY SEASON LAO AND TANG KUOK HOU

Both Tang and Lao's works appear to be on the opposite poles of the same world. On one side there is the most common and ordinary scene of the urban life, on the other side it is the no man's land in a world lost under the snow. But between the two there is a path that links them up. Both of them are using photography as their means, to search for the hidden meanings behind existence. Between presence and absence, the seen and the unseen, is the space of their artistic research, which is inspiring our imagination to go beyond.

TIME: 12pm-7pm
 (Closed on Sundays and public holidays)
 UNTIL: April 23, 2016
 VENUE: Estrada da Areia Preta No. 52, Edifício da
 Fabrica de Baterias N.E. National, 3rd Floor, Macau
 ADMISSION: Free
 ENQUIRIES: (853) 2836 6064
 ORGANIZER: Art for All Society
<http://www.afamacau.com>

MONDAY (APR 4)
 AMAZING WINDS
 – MACAU YOUTH SYMPHONIC BAND

The program includes "Downey Overture" for Concert Band / Oscar Navarro; Rhapsody for Euphonium and Concert Band / James Cunow;

"Soliloquy and Dance" for solo oboe and Concert Band / Philip Parker; Vesuvius for Concert Band / Frank Ticheli; Concerto for Percussion Solo and Wind Ensemble / Gary D. Ziek; Variations of a theme by Robert Schumann / Robert Jager; Concertino "Euterpe" for Flute and Wind Band / Ferrer Ferran; Amazing Grace / Paul Murtha



TIME: 8pm
 VENUE: Macau Cultural Centre,
 Avenida Xian Xing Hai, s/n, NAPE
 ADMISSION: MOP120
 ORGANIZER: Macau Band Directors Association
 ENQUIRIES: (853) 2870 0699
<http://www.ccm.gov.mo>
 TICKETING: (853) 2855 5555
<http://www.macauticket.com>



TUESDAY (APR 5)
 "MOIST AND SALTY"
 – GALO FANZINE PHOTO EXHIBITION

The exhibition originated from a local photo fanzine "GALO" first published in 2011. To welcome the second issue, it comes to a photo exhibition with the theme "moist and salty". Influenced by Takuma Nakahira's photography quarterly "Provoke" in 1968 in Japan and Hong Kong photography magazine "Mahjong" founded by Dustin Shum, Paul Yeung, Karl Chiu and Wong Kan Tai in 2010, photographers from "GALO", who are weary of dullness in local photography, is trying to plant a unexploded bomb into this cultural deserted city.

TIME: 12pm-7pm
 (closed on Tuesdays, open on public holidays)
 UNTIL: May 1, 2016
 VENUE: Ox Warehouse, at the intersection of Av.
 Coronel Mesquita and Av. do Almirante Lacerda
 ADMISSION: Free
 ENQUIRIES: (853) 2853 0026
 ORGANIZER: Ox Warehouse
<http://oxwarehouse.blogspot.com>

WEDNESDAY (APR 6)
 INK WASH OF THE FORBIDDEN CITY
 – PAINTINGS BY CHARLES CHAUDERLOT

In conjunction with the grand annual exhibition co-hosted by the Palace Museum, namely The Magnificent Palace – Imperial Architecture of the Forbidden City, the Macau Museum of Art is holding the current exhibition themed Ink Wash of the

Forbidden City – Paintings by Charles Chauderlot, showcasing 81 ink wash paintings depicting the scenery of the Palace Museum in the hope that Macau residents can admire the architectural beauty of the Forbidden City comprehensively through various art expressions.



TIME: 10am-7pm
(Closed on Monday, no admission after 6:30 pm)
UNTIL: June 19, 2016
VENUE: Macau Museum of Art,
Av. Xian Xing Hai, s/n, NAPE
ADMISSION: Adult MOP5 (Free admission on
Sundays and public holidays)
ENQUIRIES: (853) 8791 9814
ORGANIZER: Macau Museum of Art
<http://www.mam.gov.mo>



THURSDAY (APR 7)
ABSTRACT PAINTINGS
FROM THE MAM COLLECTION

This exhibition showcases nearly 30 works representative of the abstract collection including installations with rich painting qualities. The painting media and techniques used include ink wash, mixed techniques, mixed media, ready-mades, oil paints, acrylic paints, etc. The artists have conducted outstanding experimentation and exploration on the integrated techniques of abstract paintings and mixed materials with successful achievements. The works display strong personal styles through subjective abstract composition of shapes and colours, or independent thinking with symbolic meaning regarding ready-mades. The variety of art forms has fully resembled the laborious navigation of abstract art languages explored by Macau artists since the 1980s, whose works feature immense open-minded artistic characteristics of the Sino-Western cultural integration in Macau.

TIME: 10am-7pm
(no admittance after 6:30 pm, closed on Mondays)
UNTIL: December 31, 2016
VENUE: Macau Museum of Art,
Av. Xian Xing Hai, s/n, NAPE
ADMISSION: MOP5
(Free on Sundays and public holidays)
ENQUIRIES: (853) 8791 9814
ORGANIZER: Macau Museum of Art
<http://www.mam.gov.mo>

Sands WEEKEND



2016 JEFF·LOVE·LIGHT YEAR LIVE CONCERT
IN MACAO

8pm, 2 April (Saturday)

Cotai Arena

Jeff Chang, the "Prince of Love Ballads", is known for his unique voice which has made him a fan favourite ever since his debut album, "Lie," was released way back in 1989. Since then the Taiwanese singer has made almost 30 albums, the majority in Mandarin, but several in Cantonese and English. Chang started his singing career by winning a singing competition while he was a college student. Since then his career has gone from strength to strength.

Tickets: From MOP/HKD280, call reservations +853 2882 8818
cotaiticketing.com



JOLIN TSAI <PLAY> WORLD TOUR 2016 - MACAO

8pm, 30 April (Saturday)

Cotai Arena

Pop diva Jolin Tsai has been praised for her use of cutting edge special effects, amazing stage production and spectacular costume designs. The show takes place with an elaborate stage setup that sees Tsai move through a range of costumes and settings, including as Medusa, the Greek mythological character with snakes for hair. The stage also transforms into a Chinese inn, a European-style cabaret and an enchanting underwater world where Tsai dresses as a Mermaid. This is a musical spectacle you won't want to miss.

Tickets: From MOP/HKD280, call reservations +853 2882 8818
cotaiticketing.com



SUNDAY ABBONDANZA –
PIZZA PASTA E DI PIU

Every Sunday: 11am-3pm

Portofino, The Venetian Macao

Savour a true taste of Italy with Portofino's Sunday Lunch. All you can eat from just MOP298, plus 10% service charge!

Every Sunday, tuck into tempting Italian favourites specially recommended by our chef, including all-new Antipasti, Soups, Main Courses and Desserts. Portofino is located at Casino Level 1039

Reservations: +853 8118 9950 or email portofino.reservation@venetian.com.mo.



SHREKFAST CHARACTER BREAKFAST WITH
THE DREAMWORKS GANG

Daily 10am (Saturday to Monday) 9am (Tuesday to Friday)

Urumqi Ballroom, Level 4, Sands Cotai Central

Wake up to the coolest buffet breakfast on earth. Experience the ultimate feast at Shrekfast with your favourite characters from DreamWorks Animation. Catch exclusive stage performances and capture memorable moments with your best buddies from Shrek, Kung Fu Panda (now celebrating his third great movie), Madagascar, How To Train Your Dragon and many more! Don't miss out either on the DreamWorks Experience All Star Parade, Character Meet and Greet and other great promotions.

Adult: MOP238+ Child (4-12 years): MOP138+
Family Package (3 Adults + 1 Child): MOP688+
Reservations: +853 8113 7915

Shrekfast prices are subject to a 10% service charge.
For details of all our great DreamWorks events and promotions visit
www.sandscotai.com/dreamworks/winter-activities.html



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WORLD OF WONDER

Exploring the realms of history, science, nature and technology

ANCIENT GREEK ART & ARCHITECTURE



By Laurie Triefeldt

Much of what we know about the ancient Greek world has been learned from their pottery, which was often decorated with abstract and everyday scenes. The ruins of their majestic temples and cities have also helped us understand this rich and influential ancient culture. Greek sculpture often celebrated the human figure, and its Classical style has been copied by the ancient Romans and Western civilizations to this day.

Frescos

A **fresco** is a kind of mural painting where pigments are applied to wet plaster. The quick drying time of the plaster required the ancient artists to work quickly, which produced graceful, flowing brush strokes. Saffron, iron ore and indigo were some of the pigments used in early Greek frescos.



Bull-Leaping Fresco from the west wall at Knossos in Crete

Mosaics

Mosaics are works of art created with small pieces of colored glass, stone and other materials. Early Greek mosaics were made from rubble and pebbles; they were often used to decorate floors and footpaths. As the art form evolved, marble and glass were used in elaborate wall murals often inspired by mythology.



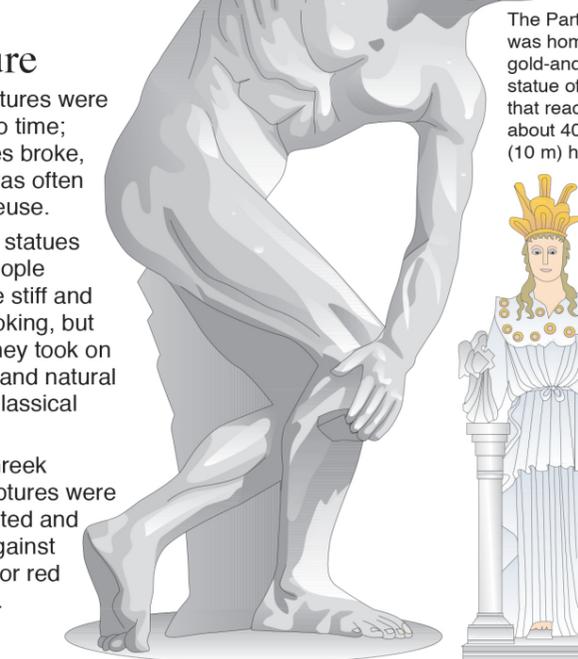
Mosaic from the ancient Greek city of Zeugma (southern Turkey), 2nd century B.C.



Kamarens ware is characterized by its thin walls, elegant curves and spouts, with white nature-inspired motifs on a red or black background.

The original Greek statue of **Discobolus** ("Discus Thrower") has been lost, but there are Roman copies. **Myron**, the sculptor, was one of the best sculptors of Athens in the 5th century B.C. It is one of the most famous classic Greek statues.

For many scholars, this sculpture, with its freedom of movement and intense expression, represents the perfect athletic form.



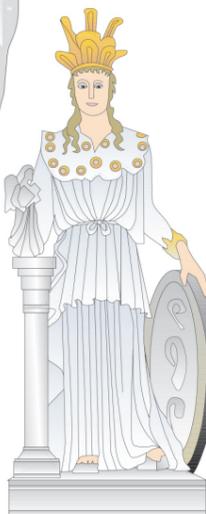
Sculpture

Greek sculptures were vulnerable to time; stone statues broke, and metal was often melted for reuse.

Early Greek statues depicting people tended to be stiff and awkward-looking, but over time, they took on the realistic and natural feel of the Classical period.

Originally, Greek marble sculptures were brightly painted and displayed against a solid blue or red background.

The Parthenon was home to a gold-and-ivory statue of Athena that reached about 40 feet (10 m) high.



Amphora pottery vessels were often filled with sacred olive oil.



The Erechtheion

According to legend, the **Erechtheion** (shown above) sits where the gods **Poseidon** and **Athena** competed over who would be the patron of the city. Work began on this religious temple (in the Ionic style) in 420 B.C. and was finished in 403 B.C. The southwest corner porch is supported by six giant female statues called **caryatids**.

The original caryatids are housed in museums, while those on the Acropolis are exact replicas.

Architectural styles

There are three ancient architectural styles, called **orders**. These orders had distinct proportions and details.



Doric

Doric columns were simple, with plain capitals at the top.



Ionic

Ionic columns had more details, with scroll-like capitals.



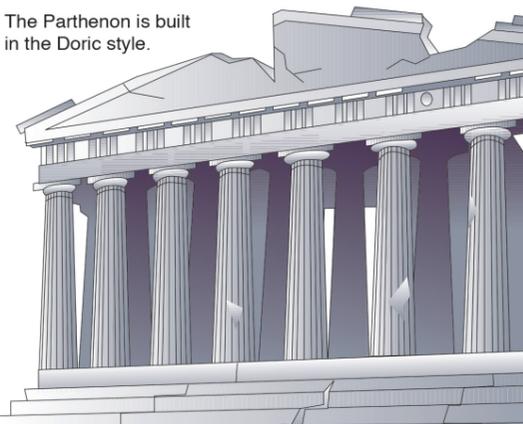
Corinthian

Corinthian columns are a later style, with a capital of elaborate acanthus leaves.

The Parthenon

The **Parthenon** on the **Acropolis** in **Athens** is considered to be one of the best examples of Greek architecture. Its majestic, Classical lines showcase the ideals of order and harmony, which were the keystones of Greek architecture. The Parthenon was built in the 5th century B.C. and has been badly damaged over the centuries. The temple was dedicated to **Athena Parthenos**, the Greek goddess of wisdom.

The Parthenon is built in the Doric style.



SOURCES: World Book Encyclopedia, World Book Inc.; <http://www.ancientgreece.com>; <http://www.history.com>; <http://www.hellenic-art.com>

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