



第十八屆香港藝術發展獎  
THE 18<sup>TH</sup> HONG KONG  
ARTS DEVELOPMENT AWARDS



香港藝術發展獎  
Hong Kong Arts Development  
AWARDS



# 香港藝術發展局

## HONG KONG ARTS DEVELOPMENT COUNCIL

香港藝術發展局（藝發局）於1995年成立，是政府指定全方位發展香港藝術的法定機構。藝發局的角色包括資助、政策及策劃、倡議、推廣及發展、策劃特別項目等。

藝發局的使命為策劃、推廣及支持10個主要藝術形式包括文學、表演藝術、視覺藝術、電影及媒體藝術之發展，促進和改善藝術的參與和教育、鼓勵藝術評論、提升藝術行政之水平及加強政策研究工作，務求藉藝術發展提高社會的生活質素。

藝發局的發展策略包括：

- 扶植具潛質的藝術家／藝團，培育卓越發展
- 推動藝術行政，提升藝團的管理能力
- 改善藝術環境，提出政策建議
- 擴闊參與群眾，開拓藝術空間發展藝術創作和製作
- 締造策略伙伴，凝聚藝術資源

Established in 1995, the Hong Kong Arts Development Council (HKADC) is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and special projects.

The mission of HKADC is to support and promote the development of 10 major art forms in literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, HKADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration, and contributing on policy research.

Development strategies of HKADC include:

- Supporting promising artists and arts groups in the pursuit of excellence
- Promoting arts administration to improve the management of arts groups
- Improving the arts environment and proposing policy recommendations
- Enhancing public participation, developing arts space for artistic creation and production
- Fostering strategic partnerships and attracting private sector resources to support the arts

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# 獻辭 MESSAGE



「香港藝術發展獎」是香港藝術發展局(藝發局)的年度文藝盛事，今年迎來第十八屆。多年來，此獎項表揚不同文藝領域的本地藝術家和團體，並藉以鼓勵更多文藝工作者創新求進。

在國家「十四五」規劃的支持下，香港正全速發展成為中外文化藝術交流中心。香港特別行政區(特區)政府一直全方位推動香港文藝產業發展，包括將推出「重點演藝項目計劃」，支持具代表性的本地大型重點表演藝術創作並作長期公演，吸引外地人士來港欣賞；以及將在今年悉心呈獻「第四屆粵港澳大灣區文化藝術節」，並支持藝發局舉辦首屆「香港演藝博覽」。我鼓勵本地文藝界朋友善用這些平台，拓展多元文藝創意、促進中外文藝交流。

自1994年成立以來，藝發局一直不遺餘力，通過形形色色的資助和培訓計劃，扶助本地藝術家和中小型藝團穩健發展，並為不同的文藝領域栽培優秀人才。藝發局亦積極聯繫海內外同業，促進本地與世界各地的文藝交流合作。對於藝發局多年來的不懈努力，我代表特區政府致以由衷的謝意。

The Hong Kong Arts Development Awards (the Awards) is an annual arts and cultural event organised by the Hong Kong Arts Development Council (HKADC). This year marks the 18th edition of the Awards. Over the years, the Awards have given recognition to local artists and arts groups across a diverse array of disciplines and encouraged more arts practitioners to innovate and excel.

With the support of the National 14th Five-Year Plan, Hong Kong is steadfastly developing into an East-meets-West centre for international cultural exchange. All along, the Government of the Hong Kong Special Administrative Region (HKSAR) has been driving the holistic development of the arts and cultural industry in Hong Kong. For instance, we will launch the Signature Performing Arts Programme Scheme to support representative and large-scale local signature performing arts productions to be staged as long-run performances, with a view to attracting audiences from other places to our city. This year, we will also present the fourth Guangdong-Hong Kong-Macao Greater Bay Area Culture and Arts Festival and support the inaugural Hong Kong Performing Arts Expo of the HKADC. I encourage members of the arts and cultural community in Hong Kong to make good use of these platforms to express their creativity and foster cultural exchange between East and West.

Since its establishment in 1994, the HKADC has been tirelessly supporting the steady development of local artists and small and medium-sized arts groups through various kinds of funding and training initiatives and nurturing talent in various arts disciplines. The HKADC has also been actively connecting with counterparts at home and abroad to promote local and international arts and cultural exchange and co-operation. On behalf of the HKSAR Government, I would like to express my sincere gratitude to the HKADC for its unwavering efforts over the years.

展望未來，我充滿信心，藝發局將繼續與特區政府攜手並肩，在不同文藝領域孕育優秀的藝術家和團體，共同將香港打造成為蜚聲國際的中外文化藝術交流中心，講好精彩紛呈的香港文藝故事。

Looking ahead, I am confident that the HKADC will continue to work hand-in-hand with the HKSAR Government to nurture outstanding artists and arts groups in diversified disciplines. Let us establish Hong Kong into a world-renowned East-meets-West centre for international cultural exchange and tell the world the good stories of our city's captivating arts and culture.

香港特別行政區政府  
政務司司長  
陳國基先生  
GBS, IDSM, JP

Mr Chan Kwok-ki, GBS, IDSM, JP  
Chief Secretary for Administration  
The Government of the Hong Kong  
Special Administrative Region

# 主席獻辭 CHAIRMAN'S MESSAGE



作為文化藝術界的年度盛事，「香港藝術發展獎」致力表揚具卓越成就的本地藝術家、團體、學校及機構，肯定他們為業界的付出和貢獻。踏入第十八屆，「香港藝術發展獎」繼續秉承初衷，向一眾為藝文界貢獻良多的藝術工作者致敬的同時，亦鼓勵投身藝術界的新晉繼續發揮所長，為本港藝壇注入創意新力量。

今屆「終身成就獎」得主乃從藝逾50載的著名演藝及戲曲界全才藝人汪明荃博士，她多年來積極弘揚傳統粵劇，推動戲曲保育、承傳、培育人才及觀眾拓展，貢獻有目共睹，獲獎無容置疑。而「傑出藝術貢獻獎」的三位得主，分別為世界知名男高音歌唱家莫華倫博士、資深電影製作人吳思遠先生，以及蜚聲國際建築師嚴迅奇博士。三位得主均為業界翹楚，在海內外享負盛名，藝術成就備受尊崇，為香港藝術發展奠下穩健的基石，獲此殊榮，實至名歸。

要進一步推動香港藝術發展，除有賴各範疇前輩新晉耕耘外，將本地業界與世界聯通亦是重要的一環。本局一直重視對外聯繫及交流的工作，近期推行了各類交流計劃，包括「內地灣區作品巡迴計劃」、「上海演藝市場研習團」及「澳亞藝術節實習計劃」等。我上任至今亦馬不停蹄向內地及多國的藝文機

As the annual pinnacle for the cultural and arts sector, the Hong Kong Arts Development Awards dedicates to recognise the exceptional accomplishments of local artists, arts groups, schools, organisations and institutions for their artistic endeavours and contribution to the industry. Entering its 18th edition, the Awards continues to uphold its original mission of paying tribute to the artistic talents who have made significant achievements to the arts and cultural community, and to encourage aspiring artists to unleash their full potential and infuse fresh creative synergy into Hong Kong's arts scene.

The recipient of the Lifetime Achievement Award this year is Dr Elizabeth Wang Ming-chun, a renowned versatile artist in the performing arts and Cantonese opera. With a remarkable career spanning over several decades, Dr Wang has been actively advocating the preservation, inheritance, cultivation, and audience development of traditional Cantonese opera. Her significant contribution is fully recognised by this prestigious award.

The three recipients of the Award for Outstanding Contribution in Arts are world-renowned tenor Dr Warren Mok; veteran film producer Mr Ng See-yuen; and architect Dr Rocco Yim. They are all industry luminaries, widely respected both locally and globally for their vision, professional standing and artistic accomplishments. Their contribution has served as solid pillars for Hong Kong's arts development, making them truly deserving of the esteemed accolade.

To further propel Hong Kong's arts development, it is imperative to facilitate connection between the local art sector and the global arena. The Council has consistently attached great importance to external engagement and exchange, implementing various overseas performances or exchange programmes, including the current "Showcase in Mainland Scheme", the "Study Tour on Shanghai Performing Arts Industry", and the "Professional Attachment at OzAsia Festival". Since assuming office last year, I have diligently engaged with arts and cultural organisations in the Mainland and in a number of countries to strengthen ties between Hong

構介紹本地藝文界最新發展，期望為同業搭建橋樑，鞏固香港發展成為中外文化藝術交流中心的基礎。上述工作亦為配合本局將於今年十月舉辦的首屆「香港演藝博覽」及第五屆「國際文化領袖圓桌交流會」，透過這兩項國際級盛事，匯聚大中華地區及世界各地藝文領袖，促進各地演藝項目合作，共商共議交流全球藝文發展新趨勢。

拓展本地觀眾，以藝術連繫社區亦是本局的重點工作之一。自2022年起，本局舉辦了兩屆「藝術·科技」展覽，邀請本地策展人及藝術家，運用創新科技結合實體與虛擬環境，將藝術、科技、社區連結在一起，為香港市民帶來嶄新的藝術互動體驗。此外，本局更於去年推出「城中藝遊」計劃，於大坑及元朗策劃別具特色的路線，帶領香港市民、學生及遊客遊走大街小巷，以全新角度探索社區的歷史、文化，欣賞藝術家為特定社區注入的藝術元素，達至藝術教育和推廣的目的。

最後，我在此向各大會委員、藝術顧問及評審員表達由衷的謝意，全賴各位在漫長的甄選工作中貢獻所長，「香港藝術發展獎」才得以圓滿舉行。謹此再次恭賀各位得獎者，祝願各位能繼續於藝海馳騁，與本局攜手共同構寫新篇章。

Kong's arts and cultural sector and their counterparts, and to heighten Hong Kong's position as the East-meets-West Centre for international cultural exchange. These efforts align with the inaugural Hong Kong Performing Arts Expo and the 5th International Arts Leadership Roundtable being organised by the Council to happen this October. These two world-class events seek to gather arts and cultural leaders from the Greater China and around the world to foster cooperation in performing arts projects as well as to exchange and discuss global arts and cultural development trend.

Expanding local audience engagement and connecting with the community through the arts are also among the Council's key priorities. Since 2022, the Council has orchestrated two editions of six "ARTS•TECH" exhibitions, inviting local curators and artists to create with innovative technologies, blending physical and virtual environments and offering the community fresh interactive arts experiences. Another new initiative, the "Arts in the City" launched last year, guides Hong Kong people and visitors through the thoroughfares and alleys along unique routes in Tai Hang and Yuen Long, facilitating exploration of the neighborhood's history and culture from new perspectives and appreciation of site-specific art creations injected by local artists. This endeavor seeks to imbue the community with an artistic ambiance so that participants are immersed in arts education.

Lastly, I would like to express my sincere gratitude to all the Council members, arts advisors and adjudicators. Their dedication during the extensive selection process has been instrumental in the successful execution of the Hong Kong Arts Development Awards. Once again, my heartfelt congratulations to all the awardees. I wish them all continued success in their artistic pursuits. We hope to join hands with you to create a new chapter of Hong Kong's arts.

霍啟剛

香港藝術發展局主席  
霍啟剛先生 太平紳士

Kenneth Fok

Mr Kenneth Fok Kai-kong, JP  
Chairman, Hong Kong Arts Development Council

# 得獎名單

## LIST OF AWARDEES

### 終身成就獎

#### Life Achievement Award

汪明荃 Elizabeth Wang Ming-chun

### 傑出藝術貢獻獎

#### Award for Outstanding Contribution in Arts

莫華倫 Warren Mok  
吳思遠 Ng See-yuen  
嚴迅奇 Rocco Yim

### 藝術家年獎

#### Artist of the Year

舞蹈 Dance	桑吉加 Sang Jijia
戲劇 Drama	黃龍斌 Wong Lung-pun
電影 Film	邱禮濤 Herman Yau Lai-to
文學藝術 Literary Arts	葛亮 Ge Liang
媒體藝術 Media Arts	林欣傑 Keith Lam Yan-kit
音樂 Music	趙太生 Zhao Taisheng
視覺藝術 Visual Arts	黃孝達 Wong Hau-kwei
戲曲 Xiqu	廖國森 Liu Kwok-sum

藝術家年獎（藝術評論）獎項從缺。  
Artist of the Year (Arts Criticism) is not presented.

### 藝術新秀獎

#### Award for Young Artist

藝術評論 Arts Criticism	曾繁裕 Gabriel Tsang Fan-yu
舞蹈 Dance	曾景輝 Tsang King-fai
戲劇 Drama	林倩嬌 Lam Sin-kiu
電影 Film	何爵天 Ho Cheuk-tin
媒體藝術 Media Arts	董永康 Tung Wing-hong
音樂 Music	李俊樂 Lee Chun-lok
視覺藝術 Visual Arts	鄺鎮禧 Kong Chun-hei
戲曲 Xiqu	梁非同 Leung Fei-tung

藝術新秀獎（文學藝術）獎項從缺。  
Award for Young Artist (Literary Arts) is not presented.

### 學校藝術教育獎

#### Award for Arts Education in Schools

景林天主教小學 King Lam Catholic Primary School
閩僑小學 Man Kiu Association Primary School
聖公會聖馬利亞堂莫慶堯中學 S.K.H. St. Mary's Church Mok Hing Yiu College
東華三院特殊學校 TWGHs Special Schools
元朗朗屏邨惠州學校 Yuen Long Long Ping Estate Wai Chow School

### 藝術推廣及教育獎

#### Award for Arts Promotion and Education

創不同協作 Make a Difference Institute
大館文化藝術有限公司 Tai Kwun Culture and Arts Company Limited
香港華人基督教聯會廣蔭頤養院（綜合安老服務） The Hong Kong Chinese Christian Churches Union Kwong Yum Care Home (Integrated Aged Care Service)
香港文學館有限公司 The House of Hong Kong Literature Limited
桃花源粵劇工作舍有限公司 Utopia Cantonese Opera Workshop Limited

### 藝術贊助獎

#### Award for Arts Sponsorship

和記電訊(香港)有限公司 Hutchison Telecommunications (Hong Kong) Limited
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# 終身成就獎

## LIFE ACHIEVEMENT AWARD

「終身成就獎」旨在表揚多年來對香港藝術有重大貢獻的香港藝術工作者，並獲藝術界公認其藝術成就的人士。

第十八屆「終身成就獎」得主為汪明荃。

The Life Achievement Award aims to recognise the ongoing contributions of Hong Kong veteran arts practitioners whose craftsmanship and achievements are widely acknowledged by the arts community.

In the 18<sup>th</sup> edition, the honour is bestowed on Elizabeth Wang Ming-chun.



# 汪明荃

ELIZABETH WANG MING-CHUN

著名演藝及戲曲界全才藝人，一直在表演事業上努力不懈，敢於嘗試突破自己。她自幼便對粵劇有濃厚興趣，多年來參演多部粵劇名作，致力推動本地粵劇發展，曾擔任香港八和會館主席逾20年，積極推動戲曲的保育、承傳及培育新生代，為業界默默耕耘，貢獻良多。

Dr Elizabeth Wang Ming-chun, a multi-talented artist in both the entertainment and Cantonese opera industries, has persistently strived for excellence and dared to push boundaries in her performing career. She has harboured a deep passion for Cantonese opera from a young age and has participated in numerous renowned Cantonese opera productions over the years. Devoting herself to the promotion of local Cantonese opera development, she served as the Chairperson of the Chinese Artist Association of Hong Kong (CAAHK) for over 20 years. Her active efforts in preserving the heritage and nurturing the next generation of Cantonese opera have contributed significantly to the industry.



福陞粵劇團《穆桂英大破洪州》(2015)  
Woman Warrior: Mu Gui Ying presented by Boomabliss Cantonese Opera Troupe (2015)

## 演藝無難事 凡事做到最好

汪明荃博士(Liza姐)出生於上海，1956年與家人來港定居於北角，北角便成為Liza姐在香港的「家」。求學時期的她已十分活躍，經常參加不同的課外活動：「我自讀書開始已常常站在舞台表演或朗誦，從來不會膽怯，我很喜歡表演。」1966年，剛讀完中學的她參加了麗的映聲演藝訓練遴選，憑著出色的表現在眾多的對手中脫穎而出，成功獲選。Liza姐對於當時的新科技「電視」感到很新鮮，即使她日間在店舖當收銀員，晚上不辭勞苦地趕去上課，但她仍然十分享受這段學習過程，並以優異成績修畢演藝訓練課程。當時訓練班的

## The Art of Performance Strive for Excellence in Everything

Wang was born in Shanghai and relocated with her family to Hong Kong in 1956, settling in North Point, which became her home in Hong Kong. As a student, she actively participated in various extracurricular activities. "I have been performing on stage or reciting frequently since my school days. I was never shy and have always enjoyed performing." In 1966, after she finished secondary school, she surpassed numerous candidates in the Artist Academy class auditions held by Rediffusion (Hong Kong) Limited (Rediffusion) and was successfully selected. Wang was fascinated by the then-novel technology of television. Despite working as a cashier in a shop during the day, she enthusiastically attended night classes, completing the performing arts training programme with excellent results. Richard Poh, the head of the training class, greatly admired her confidence and expressiveness in every performance. "I am someone who likes to excel in everything I do. Once I entered the entertainment industry, I aimed to give every task 100 percent."





八和粵劇學院青少年粵劇訓練課程匯報演出 (2019)  
Student performance of the Youth Cantonese Opera Training Programme, the Cantonese Opera Academy of Hong Kong (2019)  
Photo credit: The Chinese Artist Association of Hong Kong

班主任卜萬蒼十分欣賞她每次在表演時都充滿自信，勇於表達自己。「我是一個喜歡把事情做好的人，當我開始接觸演藝事業之後，我希望把每件事都做到100分。」

麗的映聲合約即將期滿時，Liza姐已被香港電視廣播有限公司 (TVB) 挖角，TVB除了製作電視節目外，還會製作現場節目，與麗的映聲的錄影模式不同，她決定把握合約空檔的機會做好準備，遠赴日本學藝，充實自己。當時日本的流行文化，特別是每年的紅白歌唱大賽很受香港人歡迎，所以她決心遠赴海外學習新事物。回港後，她便正式加入TVB。由1977年起，Liza姐的電視劇角色，每個皆深入人心，由《家變》中的洛琳、《萬水千山總是情》的熱血女學生到《我的野蠻奶奶》的惡家姑，角色多變且演技精湛，令觀眾對Liza姐留下深刻印象。同期，她更開始了歌唱事業及踏上台板，參加她第一次的粵劇表演。為支持當時香港八和會館 (八和) 主席波叔 (已故粵劇丑生王梁醒波) 的呼籲，她義演《六國大封相》，希望藉着電視演員的號召力，為八和籌款。隨著Liza姐接觸更多粵劇劇目，她與現任丈夫羅家英合組「福陞粵劇團」，正式參演多個粵劇創作/改編劇目，早期演出作品包括《穆桂英大破洪州》(1988)、《公主刁蠻駙馬驕》(1989)、《糟糠情》(1989)、《楊枝露滴牡丹開》(1991)等，邊學邊做，為她所醉心的戲曲界，不遺餘力地付出超過40年。

As her contract with Rediffusion was nearing its end, Wang was headhunted by Television Broadcasts Limited (TVB), which produced live programmes in addition to television shows, which differed from Rediffusion's recording style. She seized the gap between contracts to travel to Japan and further strengthen her skills, a decision influenced by the popularity of Japanese pop culture in Hong Kong at the time (especially the annual NHK K haku Uta Gassen). Upon returning to Hong Kong, she officially joined TVB. She portrayed various characters in television series starting from 1977, firmly establishing herself as a household name. From Lok Lam in *A House Is Not a Home* and the spirited student in *Love and Passion* to her role in *Wars of In-Laws*, her characters and performance were deeply impressed by the audiences. Concurrently, she embarked on a singing career and ventured into Cantonese opera for the first time. To support the call from the late Leung Sing-poh, the then-chairman of the CAAHK and a master of chousheng (comical characters) in Cantonese opera, she participated in the charity performance of *Prime Minister of Six States*, hoping to leverage her appeal as a television actress to raise funds for the CAAHK. As Wang immersed herself in more Cantonese opera productions, she co-founded the Boomabliss Cantonese Opera Troupe with her current husband, Law Ka-ying, actively participating in various original and adapted Cantonese opera works, such as *Woman Warrior: Mu Gui Ying* (1988), *The Sassy Princess* (1989), *Loyal to Love* (1989) and *Legend of The Red Peony* (1991). Wang honed her skills while simultaneously participating in various performances. To this day, she has dedicated herself tirelessly to the Cantonese opera community she has loved for over 40 years.

#### Securing "Land" for the Cantonese Opera Industry

1992 marked a pivotal year for Wang, as she was elected the first female chairperson of CAAHK. "As Chairperson, I committed to working at the CAAHK office every day and providing hands-on support to my colleagues." Managing such a large organisation as an artist, she recognised the backwardness in administration and initiated the hiring of a chief executive to handle administrative tasks. She also updated the CAAHK logo, symbolising the collaboration between the eight venues of CAAHK. The new logo seamlessly blended with red and black lines, representing the

#### 力爭戲曲界的發展土地

1992年對Liza姐來說，是一個重要里程碑，她當選香港八和會館第一位女主席：「作為主席，我每天都會到八和辦公室上班，親身支援同事，共同進退。」以一個藝人的身份，管理這麼大規模的機構，察覺在行政上比較落後，她決意引入現代化管理，聘請一位總幹事處理行政工作，並更新八和標誌。新標誌象徵八和的八個支會，大家通力合作，紅黑的線條亦代表粵劇表演常見的面譜和水袖，傳統和現代融為一體。「如果你作為一個主席，都沒有去舉起旗幟，別人不會知道怎樣去跟著走，要知道理事會有20多個人，每個人都有自己的想法，最重要是告訴他們發展會帶來什麼得益和好處，我們就應該往那方面看。」身為主席，她事事親力親為，除了以其人脈知名度為機構打好基礎，行政工作亦參與其中。八和團隊能夠有主席結伴同行，事情才可做得徹底，理念才能得以實踐，正正是上下一心的成功寫照。

為戲曲界在爭取「土地」的功績上，是最令Liza姐自豪，也是最艱辛的工作，畢竟表演藝術十分依賴場地，無論排練、演出、培訓都需要場地，觀眾亦需要一個熟悉而有親切感的落腳點來看戲，這門藝術的發展才能成氣候。1972年位於北角英皇道的一座住宅大廈落成，大廈大堂後來改裝成新光戲院，開始租予粵劇團體作表演，不少粵劇名伶也曾經在新光演出過，可說是近代不少粵劇老倌的孕育地，吸引不少觀眾到場看戲，人頭湧湧。然而，這個粵劇地標也曾經面臨經營問題，業主想收回物業另作發展，Liza姐捨不得這個粵劇據點，

facial makeup and flowing sleeves commonly seen in Cantonese opera performances, which was also a combination of tradition and modernity. "If you do not raise the flag as chairperson, others will not know how to follow. With a diverse group of over 20 individuals, each having their own ideas, it is crucial to tell them about the benefits of development and guide their focus." As Chairperson, she actively involved herself in administrative tasks, leveraging her connections and prominence in the industry to lay a solid foundation for the organisation. Under her stewardship, ideas were thoroughly implemented and success was achieved, which reflected the unity and collaborative effort of the CAAHK team.

Wang is particularly proud of her accomplishment in securing "land" for the Cantonese opera industry, which is also the most arduous task for her. After all, performing arts heavily rely on venues for rehearsals, performances, and training. Audiences also need a familiar and welcoming environment to immerse themselves in the world of theater. Only when these conditions are met can the art form truly thrive. In 1972, a residential building was completed on King's Road in North Point. Later, the lobby of the building was converted into the Sunbeam Theatre, which began leasing to Cantonese opera groups for performances, attracting numerous esteemed Cantonese opera performers. Sunbeam Theatre became a nurturing ground for many Cantonese opera legends and drew in countless enthusiastic theatergoers. However, this landmark once faced operational challenges when the property owner wanted to reclaim it for other developments. Wang was reluctant to give up this Cantonese opera hub and recognised the dire shortage of venues. Losing such a landmark would undoubtedly impede the development of Cantonese opera. Subsequently, as the representative of the Hong Kong Cantonese opera community, Wang negotiated with the property owner and, with government support, secured a lease extension for the Sunbeam Theatre until 2009.

In 2007, the Government recognised Yau Ma Tei Theatre and Red Brick Building as historic buildings, embarking on their transformation into a theatre dedicated to Cantonese opera performances and activities. Wang, with a visionary perspective, noticed that beyond grand performance venues, spaces for rehearsal and training were also crucial. As the Chairperson of the CAAHK, she successfully advocated for becoming a partner of Yau Ma Tei Theatre in 2012, which remains an essential platform for student's practical training to this day. Currently, the CAAHK's office is also located in Yau Ma Tei. Wang remarked, "it is best not to leave Yau Ma Tei. Its convenient location draws audiences to enjoy performances and participate in events."

戲曲中心升頂慶祝儀式  
Celebration of the Roof-raising of the Xiqu Centre



亦了解到場地已經短缺，若然連這一個地標也失去，粵劇發展將會更停滯不前，於是代表香港粵劇界跟業主交涉，得到政府支持，新光戲院才獲續租至2009年。

2007年，政府把油麻地戲院和紅磚屋評為歷史建築，改建為一所專為戲曲演出和活動而設的劇院。Liza姐目光遠大，想到粵劇發展除了大型演出場地外，更需要排練和培訓的地方，當時身為八和主席，在2012年成功爭取成為油麻地戲院場地伙伴，直至現在，這裡仍是學員實習的重要台板。而八和現在的辦公室同樣位於油麻地，Liza姐說：「最好不要離開油麻地，這裡地點方便，觀眾才會來看戲和參加活動。」

對於成功爭取西九文化區第一個演藝場地「戲曲中心」，Liza姐甚是欣慰：「在西九規劃初期，我們已表明需要一個戲曲中心，它能夠成為第一個上馬完成的項目，而且鄰近鐵路站，我們期望的條件都齊備了。」不過現時八和連同八和粵劇學院的業務繁重，未來需尋找更合適的辦公室，讓同事好好繼續服務業界，爭取「土地」的工作仍要繼續下去。

### 承傳靠培訓 成功靠勤奮

粵劇另一個重要議題便是承傳，雖然Liza姐不是「紅褲」出身，但她了解學習粵劇的過程，於是用心地重組八和粵劇學院。自1996年起，透過舉辦「粵劇培訓證書課程」，讓對粵劇有興趣的學員，有一個被認可的訓練機會，向職業演員的目標進發，以達到培育和承傳的使命。「現在從市面上看，是粵劇最興旺的時間，但我們欠缺人手，每一個崗位都欠缺，所以現在仍然要繼續培訓。」香港每年大概有1,200多場演出，再加200場演唱會，即是差不多每一天都有三、四個場地有粵劇及神功戲演出，需要大量表演、舞台製作、燈光、服裝及化妝人才。近年粵劇發展甚至加入數碼科技，Liza姐看到未來的發展趨勢，認為訓練職業人才仍有很大的進步空間：「尤其是編劇人才，60年後我們還在做唐滌生的劇，可想而知當編劇有多難，因為他要懂音樂，語文能力要高，也要認識韻腳、用字、分場，然後要知道怎樣去利用『六柱制』，無論男、女、反串、



與粵劇老倌林家聲拍攝《天仙配》  
Performed in Love of the Seventh Fairy Maiden with Lam Kar-sing

Wang found great solace in her successful bid for Xiqu Centre, the first performing arts venue in the West Kowloon Cultural District (WKCD). "During the initial phases of the WKCD planning, we made it clear that we needed a Cantonese opera centre. It was the inaugural project completed, conveniently located near a railway station, fulfilling all our envisioned requirements." In the future, the endeavor to secure "land" will persist as the unwavering commitment, as the CAAHK, along with the Cantonese Opera Academy (COA), currently burdened with heavy responsibilities. It is necessary to seek a more suitable office spaces for their colleagues to continue providing dedicated services to the industry.

### Preservation Through Training Success Through Diligence

Another crucial issue for Cantonese opera is its preservation. Despite not having trained as an apprentice ("red trousers") from a young age, Wang, with her deep understanding of the learning process of Cantonese opera, devoted herself to restructuring the COA. She has offered the "Cantonese Opera Training Certificate Course" since 1996, providing Cantonese opera enthusiasts with a training opportunity and lays a pathway for them to enter professional careers, fulfilling the mission of cultivation and preservation. "Currently, it is the most prosperous time for Cantonese opera as seen in the market, but we are short of manpower in every position, so we must continue training." Hong Kong hosts approximately 1,200 performances and an additional 200 concerts a year, meaning that almost every day, there are three to four venues showcasing Cantonese opera and Sheng Gong Xi (opera for appeasing gods), demanding a substantial number of talents in performance, stage production, lighting, costume and make-up. In recent years, Cantonese opera has even incorporated digital technology into performances. Envisioning future trends, Wang believes that there is a still ample room for progress in training professional talents. "Especially in terms of playwrights, we are still performing scripts written by Tang Ti-sheng 60 years ago, which illustrates the immense difficulty involved in scriptwriting, as it requires comprehensive understanding of music, strong linguistic skills, familiarity with rhymes, diction and scenes arrangement. Moreover, the playwright must also master the 'six-pillar system,' coordinating and managing the roles of male, female, cross-dressed, young, and elderly characters. Writing Cantonese opera scripts is undoubtedly a formidable task." The CAAHK has published books on teaching Cantonese opera scriptwriting, which, through oral histories narrated by revered Cantonese opera artists, documenting the unique narrative structures and scene arrangement techniques of Cantonese opera. The training process

年輕、老年的角色，都需要配合調度，寫粵劇劇本絕對不容易。」八和出版過教授編劇的書，透過大老信口述歷史，紀錄這種獨突的故事結構及分場手法。培訓工作十分困難，十年也未必栽培到一位人才出來：「這些要靠天分，亦要靠勤奮，功底要好，聲線要靚之外，勤力都會加分。」

Liza姐認為，戲曲和其他的表演藝術很不一樣，基本功是學習戲曲的基礎，而國內的培訓環境比香港優勝，學生多由九、十歲開始學習基本功，有良好的根基；反觀香港並沒有這些先決條件，父母很疼愛自己的小孩，最重要就是讀書，即使入讀香港演藝學院主修戲曲，也要先讀好中學課程。八和粵劇學院期望學生可以早一些練功，於是舉辦專為中學生而設的四年制課程，完成課程後，會被安排到油麻地戲院實習做「跑龍套」，嘗試飾演不同的角色；當掌握一定的技巧後，便可以加入市場成為專業的演員。Liza姐對培訓的目標相當堅定：「我當上了八和會館主席後，重組八和粵劇學院，提供更多培訓機會予學員，幫助他們成為專業的粵劇人才。」學員在四年課程中深入學習這門表演藝術，對將來入行奠下基礎，為學員帶來更多演出機會。

### 終身學習 實至名歸

Liza姐獲頒終身成就獎，絕對實至名歸，除了極具貢獻外，她成功實幹，堅持不懈的精神很值得後輩學習，現在她仍不斷學習新事物，繼續工作，「以前我或許期望別人能看到我的成就，認同我的工作，但到現在，我認為能為業界做多少便做多少，有沒有獎對我來說已經不是問題。」

「我覺得無論你做甚麼都好，都要專注，最重要是你真的喜歡，因為只要喜歡你便會奉獻很多時間和精神，就像我擔任八和主席一樣，這是一個使命，雖然這20年走來很辛苦，但當看到現時能有這樣的發展，我認為辛苦是值得的。」

is very challenging, and even after a decade, there is no guarantee of cultivating a single talent. "It is about innate talent as well as diligence. Besides having good fundamental skills and an exquisite voice, diligence is also crucial."

Wang believes that Cantonese opera is different from other performing arts in the sense that fundamentals are the basis of learning Cantonese opera. The training environment in Mainland surpasses Hong Kong as most students there start to take foundational training at the age of nine or ten. Conversely, Hong Kong lacks these prerequisites due to parents' emphasis on academic pursuits. Even if students majoring in Cantonese opera at the Hong Kong Academy for Performing Arts, they must first complete secondary school education. The COA initiated a four-year programme designed specifically for secondary school students, hoping that they could start training at an earlier age. Upon completion, students are assigned internships at Yau Ma Tei Theatre and gain practical experience by portraying different supporting roles in productions. Once they honed their skills to a certain level, they can join the professional ranks. Wang is committed to her goal of talent cultivation, "after becoming the Chairperson of the CAAHK, I reorganised the COA to provide students with enhanced training opportunities, assisting them in becoming professional Cantonese opera talents." Through the four-year curriculum, students delve deep into the genre, establishing a bedrock for their future endeavors with a multitude of performance opportunities.

### A Legacy of Lifelong Learning

The conferment of the Life Achievement Award on Wang is truly a well-deserved recognition. Beyond her significant contributions, her unyielding spirit of perseverance are admirable qualities that younger generations can learn from. Even now, she continues to study new things and remains dedicated to her work. "In the past, I might have hoped that others would see my achievements and recognise my work. But now, I believe that it is more important to contribute as much as I can for the industry, regardless of awards."

"I think that focus and passion are essential in whatever you undertake. If you truly love what you do, you will naturally dedicate a lot of time and effort to it. Just like my role as the Chairperson of the CAAHK, which I see as a mission. Despite the challenges we faced over the past 20 years, I believe that my efforts are worthwhile, given the development we have achieved so far."



透過油麻地戲院場地伙伴計劃培訓粵劇新秀  
Cultivate young talents through the Yau Ma Tei Theatre Venue Partnership Scheme  
Photo credit: The Chinese Artist Association of Hong Kong

## 汪明荃博士個人簡歷

## BIOGRAPHY OF DR ELIZABETH WANG MING-CHUN

1947年	出生於上海 Born in Shanghai	2006-2021年	中國文學藝術界聯合會第八屆至第十屆全國委員會委員 Served as a committee member of the 8 <sup>th</sup> to 10 <sup>th</sup> National Committee of the China Federation of Literary and Art Circles
1966年	考進麗的映聲訓練班 Admitted to the training course at Rediffusion (Hong Kong) Limited	2007年	獲萬寶龍國際藝術贊助大獎香港區得獎者，並把獎金捐給香港中樂團 Received the Montblanc de la Culture Arts Patronage Award - Hong Kong Region, and donated the prize money to the Hong Kong Chinese Orchestra
1971年	正式加盟無線電視，被安排在《歡樂今宵》當主持；後來才轉往戲劇組 Officially joined Television Broadcasts Limited, and was assigned to be the host of <i>Enjoy Yourself Tonight</i> before transitioning to the drama department	2007年	香港城市大學榮譽文學博士 Awarded an Honorary Doctor of Letters by the City University of Hong Kong
1977年	電視劇《家變》的女強人角色—洛琳深入人心 Became widely recognised for her role as Lok Lam, a strong female character, in the TV drama <i>A House Is Not A Home</i>	2009年	香港演藝學院榮譽院士 Awarded an Honorary Fellowship by the Hong Kong Academy for Performing Arts
1978年	第一次參與粵劇演出，為香港八和會館義演《六國大封相》 Made her first Cantonese opera performance in <i>Prime Minister of Six States</i> for the charity of Chinese Artists Association of Hong Kong	2009-2018年	擔任西九文化區管理局董事局轄下表演藝術委員會成員 Served as a member of the Performing Arts Committee under the Board of the West Kowloon Cultural District Authority
1981年	《萬水千山總是情》插曲《勇敢的中國人》紅極一時 The song <i>Brave Chinese</i> from TV drama series <i>Love and Passion</i> became extremely popular	2010年	職業訓練局榮譽院士 Awarded an Honorary Fellow by the Vocational Training Council
1981年	獲選為「十大傑出青年」之一 Selected as one of the "Ten Outstanding Young Persons of Hong Kong"	2012-2024年	擔任粵劇發展諮詢委員會委員 Served as a member of the Cantonese Opera Advisory Committee
1983年	組織「滿堂紅劇團」，與粵劇老倌林家聲拍檔演《天仙配》 Founded the Full House Cantonese Opera Troupe and performed in <i>Love of the Seventh Fairy Maiden</i> with Cantonese opera veteran Lam Kar-sing	2015年	香港教育學院榮譽人文學博士 Awarded an Honorary Doctor of Humanities by the Education University of Hong Kong (formerly known as the Hong Kong Institute of Education)
1988年	與羅家英合組「福陞粵劇團」 Formed the Boomabliss Cantonese Opera Troupe with Law Ka-ying	2017年	香港演藝學院榮譽博士 Awarded an Honorary Doctorate by the Hong Kong Academy for Performing Arts
1988-1997年	擔任第七屆至第八屆中國全國人大港澳區代表 Served as a Hong Kong/Macau Deputy to the 7 <sup>th</sup> and 8 <sup>th</sup> sessions of the National People's Congress	2018年	香港理工大學院士 Became a University Fellow of the Hong Kong Polytechnic University
1992年	當選為香港八和會館主席 Elected as the Chairman of the Chinese Artists Association of Hong Kong	2021年	獲頒TVB 50年長期服務獎 Received the TVB 50 <sup>th</sup> Long Service Award
1992年起	擔任香港文化藝術基金會顧問 Served as an Advisor of the Hong Kong Culture and Art Foundation	2021年	香港文聯顧問 Served as an advisor to the China Federation of Literary and Art Circles Hong Kong Member Association
1996-1997年	香港藝術發展局委員 Served as a Non-official Member of the Hong Kong Arts Development Council	2022年	榮獲金紫荊星章以表揚其在粵劇發展的貢獻 Awarded the Gold Bauhinia Star in recognition of her contributions to the development of Cantonese opera
1998-2017年	擔任中國人民政治協商會議第九屆至第十二屆全國委員會委員 Served as a member of the 9 <sup>th</sup> to 12 <sup>th</sup> National Committee of the Chinese People's Political Consultative Conference	2023年	福陞粵劇團35週年紀念演出：精選劇目：《蝴蝶夫人》、《德齡與慈禧》及《荊釵記》 Performed in the Boomabliss 2023 Cantonese Opera Extravaganza - <i>Madame Butterfly</i> , <i>De Ling and Empress Dowager Ci Xi</i> and <i>A Thorn Hairpin</i> as the troupe's 35 <sup>th</sup> -anniversary celebration
2003-2005年	香港舞蹈團董事局成員 Served as a Board Member of the Hong Kong Dance Company	2023年起	成為香港八和會館名譽會長 Became the Honorary Life President of the Chinese Artists Association of Hong Kong
2004年	獲香港特別行政區行政長官頒授銀紫荊星章 Awarded the Silver Bauhinia Star by the Chief Executive of the Hong Kong Special Administrative Region	2023年起	香港理工大學藝術家聯盟召集人 Served as a convenor of the PolyU Artists' Alliance
2005年	代表香港粵劇界跟新光戲院業主交涉，成功續約 Successfully negotiated a lease renewal for Sunbeam Theatre on behalf of the Hong Kong Cantonese opera community	2024年	獲香港藝術發展局第十八屆香港藝術發展獎「終身成就獎」 Received the Life Achievement Award of the 18 <sup>th</sup> Hong Kong Arts Development Awards
2005年	無綫萬千星輝頒獎禮，憑《我的野蠻奶奶》獲得最佳女主角 Awarded Best Actress at the TVB Anniversary Awards for her role in <i>Wars of In-Laws</i>		

# 傑出藝術貢獻獎

## AWARD FOR OUTSTANDING CONTRIBUTION IN ARTS

「傑出藝術貢獻獎」旨在表揚在過去數十年於各個藝術範疇內有傑出貢獻的藝術工作者。

The Award for Outstanding Contribution in Arts aims to accord recognition to arts practitioners who have outstanding contributions to various art forms during the past few decades.





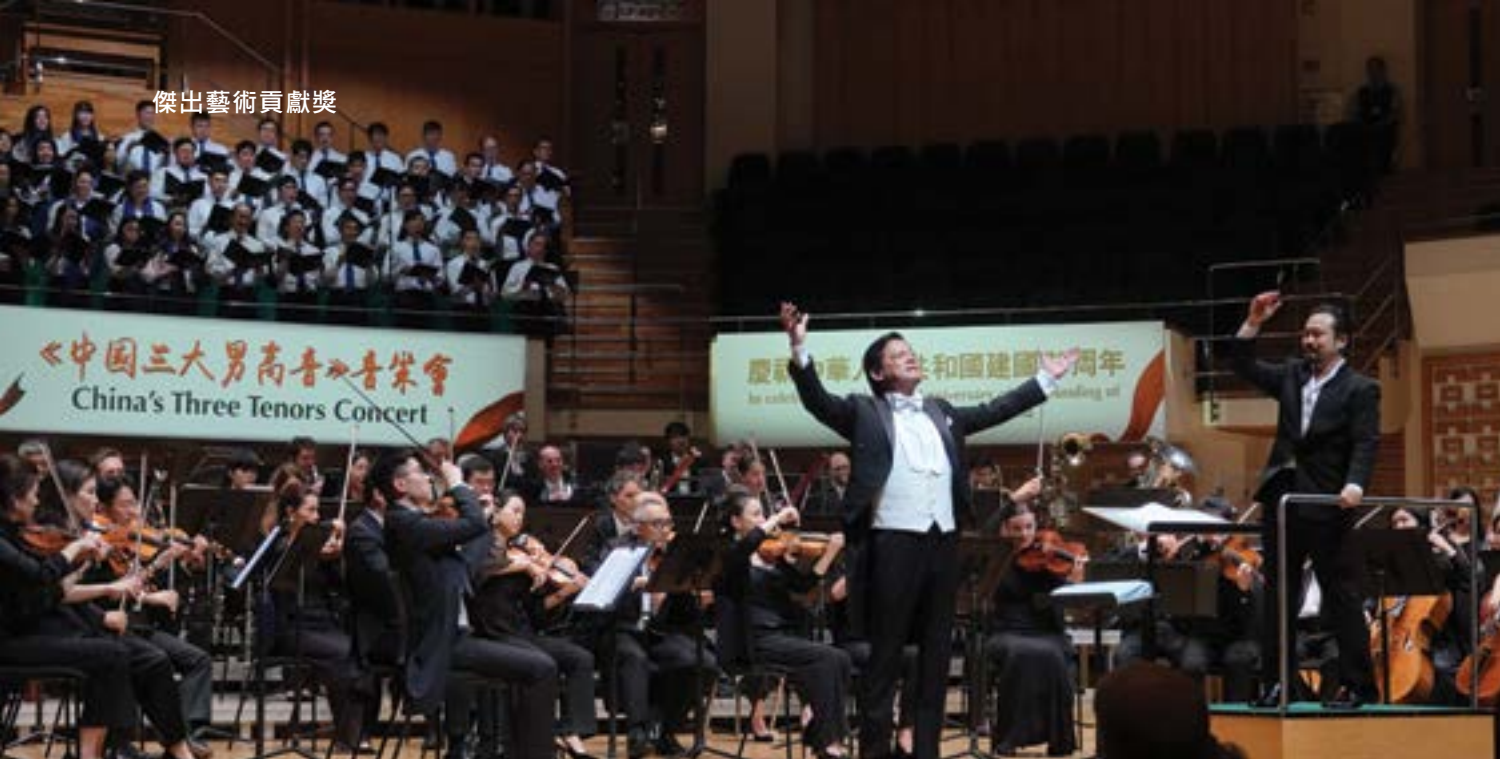
《莫華倫·情獻音樂30載》(2016)  
Warren Mok & Friends · 30 Years of Music Making! (2016)  
Photo credit: Opera Hong Kong

## 莫華倫

WARREN MOK

莫華倫(莫博士)畢業於美國夏威夷大學音樂系及紐約曼哈頓音樂學院，能以流利粵語、德語、意大利語、法語、英語及普通話演唱，乃世界著名男高音歌唱家，被譽為「中國三大男高音」。2003年創立香港歌劇院，弘揚歌劇藝術，為業界培育新一代音樂人才。

Hailed as one of the “China’s Three Tenors” with a distinguished international career, Dr Warren Mok graduated from the Music Department of the University of Hawaii and the Manhattan School of Music in New York. Fluent in Cantonese, German, Italian, French, English, and Mandarin, he founded the Opera Hong Kong in 2003 to promote opera and nurture new musical talents.



與戴玉強及魏松於《中國三大男高音音樂會》演出  
Mok performed together with Dai Yuqiang and Wei Song in *China's Three Tenors Concert*  
Photo credit: Opera Hong Kong

### 人聲震懾 成就一代藝術家

莫博士在18歲時看了人生中第一齣歌劇，震撼的人聲為他留下了深刻的印象，於是決心學習這門古典藝術。自1987年在歐洲首次演出後，他的演唱足跡遍及世界各大著名歌劇院，包括柏林德意志歌劇院、巴黎國家歌劇院、羅馬歌劇院等。他演唱的歌劇角色超過60個，包括《托斯卡》的卡瓦拉多西、《杜蘭朵》的卡拉夫、《阿伊達》的拉達梅斯等。半個世紀過去，他依然全心投入其中，認為歌劇所包含的所有表演藝術元素非常引人入勝，燈光、舞台、佈景、化妝、表演、歌唱和樂器，這一切結合起來便是歌劇。以美聲唱法表達故事，用科學的發聲方法運用人聲，用頭腔、共鳴腔傳達聲音；在古希臘的古典劇場中，沒有電、咪高峰和擴音器，所有的一切都依靠純粹的人聲，體現了它強大的穿透力。

莫博士認為，每個國家、每個地方均有自己的戲曲，代表着當地民族的創作，這些文化需要我們自己培育、發揚光大。然而，歌劇是國際文化，不屬於任何一個獨立的國家或地區。他以奧林匹克運動會作比喻，運動員代表一個國家的體育發展，而歌劇亦是一把衡量尺，一齣成功的歌劇，就能夠證明該地方的文化水準有多高。

莫博士指出，香港擁有一個非常獨特的地理環境及歷史背景，受中西

### Resonating Voices Achieving an Illustrious Artist

Mok was profoundly impressed when he attended his first opera at the age of 18, and the captivating human voices of the singers inspired him to pursue this classical art form. Since his debut in Europe in 1987, he has graced the stages of the world's renowned opera houses, including the Deutsche Oper Berlin, Opéra National de Paris, and Teatro dell'Opera di Roma. His repertoire includes over 60 opera roles such as Cavaradossi in *Tosca*, Calaf in *Turandot*, and Radamès in *Aida*. To this day, he remains wholeheartedly dedicated in the art form, believing that opera encompasses a fascinating combination of all performing arts elements. Lighting, stage design, set decoration, makeup, acting, singing, and musical instruments—all come together to create the world of opera. The story is conveyed through bel canto techniques, utilising the science of vocal pedagogy to project his voice, while employing head resonance and vocal resonators to convey sound. In ancient Greek classical theatres, long before the existence of electricity, microphones or amplifiers, performances relied solely on the natural strength of human voice, showcasing its remarkable ability to penetrate across great distances.

Mok believes that each country and region has its own traditional opera, representing the creative spirit of the local culture. These cultural expressions need to be nurtured and celebrated. However, opera transcends national boundaries and does not belong to any single nation or region. He compared opera to the Olympic Games, where athletes become representatives of their country's athletic prowess. Similarly, a successful opera production reflects the cultural sophistication of a place.

Highlighting Hong Kong's unique geographical setting and historical background, Mok pointed out its profound influence from both Eastern and Western cultures spanning over two centuries. As a crucial trading hub fostering liberal modes of interaction, it had experienced a surge in cultural exchanges. He believes that with these significant advantages, Hong Kong is poised to take a leading role in the cultural sphere, particularly under the current integration of the Greater Bay Area. As an East-meets-West Centre for International Cultural Exchange, Hong Kong has the opportunity to leverage its role by embracing external cultures while showcasing its local culture, thereby further highlighting its distinct value.

方文化的同時影響超過200年，亦是貿易樞紐，自由的交往模式促使文化交流日益頻繁。他認為，憑藉這一大優勢，香港在文化領域有望擔任領軍的角色，尤其在當下大灣區一體化的背景下，作為中外文化藝術交流中心，香港有機會充分發揮其作用，引入外部文化並輸出本土文化，進一步彰顯其特殊價值。

### 困難重重 無礙人才輩出

作為香港歌劇發展的重要推手，莫博士於2003年籌建了香港歌劇院，致力製作歌劇演出及從事教育推廣工作。提到香港歌劇的前景和困難，莫博士深表感慨：「香港雖擁有香港演藝學院等專業學府，每年畢業生眾多，許多聲樂畢業生均前往海外深造，但若是期望他們回港以歌唱維生，卻是困難重重。」香港歌劇製作相對不足，工作機會有限，一年僅有兩、三部歌劇演出，難以維持生計，很多畢業生只能在學校、琴行或私人教授聲樂。雖說如此，莫博士認同演藝學院的貢獻，成功培養出許多頂尖製作人才，就以他的製作團隊為例，當中九成皆是演藝學院的畢業生，他讚揚香港的舞台製作從業員效率最高，很多國際製作人，不論指揮、導演、歌唱家，每次來香港都讚不絕口。值得一提的是，在香港歌劇院早前上演的《羅密歐與茱莉葉》樂隊中，大部分的樂師和合唱團成員都是土生土長的香港人。

### Challenges Abound but Talent Thrives

As a key advocate for the development of opera in Hong Kong, Mok founded the Opera Hong Kong in 2003, dedicating himself to producing opera performances and engaging in educational outreach. He had mixed emotions when reflecting on the prospects and challenges of opera in Hong Kong. "Although a multitude of graduates are produced from professional institutions like the Hong Kong Academy for Performing Arts annually, many vocal graduates opt to pursue further studies abroad. However, it remains a formidable challenge for them to return to Hong Kong and make a living solely through singing." The production of opera in Hong Kong is relatively scarce, with limited job opportunities and only two or three opera performances staged each year, making it challenging for graduates to sustain a livelihood purely through opera. Consequently, many graduates find themselves employed in schools, music centres, or as private voice instructors. Despite these challenges, Mok acknowledged the contributions of the Hong Kong Academy for Performing Arts, which has successfully groomed countless top-tier production talents. For instance, 90% of his production team are graduates of the academy. He commended the efficiency of Hong Kong's stage production professionals, with many international producers, conductors, directors, and singers consistently praising their professionalism during their visits to Hong Kong. Notably, in a recent Opera Hong Kong production of *Romeo and Juliet*, the majority of the musicians and choir members were native Hongkongers.

"Hong Kong is abundant in talent, and what they require are opportunities to hone their skills and the courage to tackle the challenges of survival, which is the greatest challenge," Mok said. Years ago, he proposed the need for a professional choir in Hong Kong, providing singers with stable monthly salaries, akin to other professional groups. A professional choir would not only enhance the overall standard of vocal performances but also offers a conducive environment for singers. Many choir members have daytime jobs and rehearsals in the evening, making it arduous to achieve their optimal performance condition and give their vocal cords sufficient rest. Mok hopes the government will allocate

《杜蘭朵》Turandot  
Photo credit: Opera Hong Kong





《杜蘭朵》(2005)  
Turandot (2005)  
Photo credit: Opera Hong Kong

「香港有許多人才，他們需要的是鍛鍊的機會，以及應對生存難題的勇氣，這是最大的挑戰。」多年前，他已提出香港需要一個專業的合唱團，讓歌者獲得穩定月薪，就如其他專業團體一樣。專業合唱團不僅能提高整個歌唱水平，也為歌者提供更佳的環境；許多合唱團的歌者日間需要上班，晚上又要排練，難以達到最佳狀態，聲帶也缺乏充分的休息。他期望政府能撥款成立專業合唱團，並給予本地歌唱家和畢業生更多演出機會。莫博士的理想是每年可以演出六、七齣歌劇，按季度排列，設有兩組演出團隊，一組本地，一組國際團隊，藉此創造更多就業機會。

#### 參與教育 培養歌劇幼苗

提到要如何培養觀眾時，他表示香港歌劇院重視推廣及培訓，定期造訪中小學校，為學生展示半小時的迷你歌劇，從而培養學生對音樂及歌劇的興趣。此外，香港歌劇院亦會開放總綵排予學校觀賞，積極參與歌劇教育，對於引起學生的興趣有莫大的幫助。「必須要由教育開始，才能有長遠的成效。」他強調多元化的音樂教育，能培育一個人的思維、才華和修養。

funds to establish a professional choir, granting local vocalists and graduates more opportunities to showcase their talents. His vision encompasses staging six or seven operas each year, scheduled seasonally, with two performance teams—one local and one international—creating more employment opportunities.

#### Engaging in Education Cultivating Opera Talent

Mok also emphasised that the Opera Hong Kong places great importance on promotion and training to cultivate audiences. They regularly visit primary and secondary schools to present mini-operas that last for half an hour, thereby nurturing their interests in music and opera. Additionally, Opera Hong Kong invites school groups to attend its final dress rehearsals, actively contributing to opera education and sparking students' interest in the art form. "Education must be the starting point for long-term effectiveness," he stressed, highlighting that diverse music education can nurture individual's thinking, talent and cultivation.

Mok believes that both effort and talent are crucial. Individuals with inherent talent, combined with proper cultivation, can achieve exponential growth on their path to professionalism. Those who possess the capability may consider enrolling in professional schools and furthering their studies in classical music and opera in Europe, the United States or other regions to gain a deeper understanding of local cultures, which can enhance their interpretive abilities. The Opera Hong Kong has established a Young Artist Programme that sponsors students for a three-month study abroad opportunity, aiming to facilitate learning and provide exposure to cultural experiences overseas.

When it comes to advice for young vocalists, Mok candidly admitted that achieving success in the arts is never easy. It requires endurance, resources and innate talent, all of which

莫博士認為努力和天賦十分重要，具備天賦者加上後天培育，在專業路線發展事半功倍。有能力者可考慮入讀專業學校，再到歐洲、美國等地深造古典音樂和歌劇，深入了解當地文化，有助提升演繹能力。香港歌劇院設有青年藝術家培訓計劃，贊助學生到外地進修三個月，旨在促進學習及外地文化體驗。

對於給予年輕歌唱家的忠告，莫博士坦言，要在藝術領域取得成功並非易事，需要耐力、資源和天資，缺一不可。他強調若想在藝術上有成就，必定要經過努力、天時地利人和及運氣，並要懂得把握機會。「未嘗試過的話，不要太輕易放棄。要擴闊視野，到全世界探索，不要局限於香港，這對於拓展思維具有很大的幫助。」

#### 無限熱情 期望傳遞快樂

莫博士對歌劇的初衷一如既往，希望藉着音樂傳達美好信息，歌頌人生。他的父母均是醫生，小時候在診所看到的病人總在唉聲嘆氣，這讓他思考，是否可以從事一份令人快樂的工作呢？他發現音樂擁有令人快樂的魔力，不論是悲傷或歡樂的時刻，人們總是離不開音樂；既然音樂無處不在，他就以舞台上的歌聲與大家分享美好的旋律。他曾帶領一群年輕歌唱家到內地四個城市演出，觀眾都非常開心，而每場演出都要安排兩次encore(加演)，到了最後一首歌曲《我的祖國》，全場觀眾也會跟着一起唱，場面十分歡樂。他希望把自己熱愛的事物傳承下去：「只要有人類，音樂就會存在。」

are indispensable. He stressed that in order to attain artistic accomplishments, one must undergo diligent effort, avorable circumstances, and a touch of serendipity, while also possessing the ability to seize opportunities. "Do not give up too easily if you have not even tried," he advised. "Broaden your horizons, explore the world, and do not confine yourself to Hong Kong alone, as doing so is immensely beneficial for broadening your perspective."

#### Unlimited Passion A Quest to Spread Happiness

Mok's initial vision for opera remains steadfast, aiming to convey positive messages and celebrate life through music. Growing up in a medical family, both of his parents being doctors, and, as a child, he often witnessed patients sighing and lamenting in the clinic. This made him ponder whether he could pursue a career that brought happiness to others. It was through his realisation of music's enchanting ability to evoke joy, that regardless of whether it accompanies moments of sorrow or elation, music is an inseparable part of people's lives. Motivated by this realisation, he chose to share beautiful melodies with everyone through his singing on stage. He once led a group of young vocalists on a tour across four cities in the Mainland, where the audiences were delighted. Each performance demanded multiple encores, and during the finale, *My Motherland*, the entire audience joined in singing, creating a joyous and celebratory spirit. "As long as humanity exists, music will thrive." He hopes to perpetuate the things he loves and cherishes, leaving a lasting legacy.



《托斯卡》(2015)  
Tosca (2015)  
Photo credit: Opera Hong Kong



2013年獲頒香港電影金像獎「終身成就獎」，由鄒文懷先生頒贈  
Ng received his Lifetime Achievement Award of Hong Kong Film Awards  
from the presenter, Raymond Chow Man-wai

## 吳思遠

NG SEE-YUEN

資深導演、編劇、監製及出品人。1944年生於上海，1962年移居香港。1971年，執導首部電影《瘋狂殺手》，1973年自立門戶，創辦思遠影業公司，期間導演了《廉政風暴》（1975）、《七百萬大劫案》（1976）、《法外情》（1985）等極具影響力的電影。1978年，監製《蛇形刁手》和《醉拳》，開創諧趣功夫片熱潮。80年代以後，吳思遠（吳會長）專注監製工作，1990年監製由周星馳主演的《賭聖》，打破當時香港票房紀錄。2002年起，先後於十多個內地城市開設UME多廳電影院。現為香港電影導演會及香港電影工作者總會永遠榮譽會長，多年來代表本地電影業界發聲，爭取權益，對電影界貢獻良多。2013年更獲香港電影金像獎頒予「終身成就獎」，在香港電影界中地位德高望重，堪稱「影壇教父」。

Veteran director, screenwriter, and producer, Ng See-yuen was born in Shanghai in 1944. He moved to Hong Kong in 1962 and made his directorial debut with *The Mad Killer* nine years later. After founding Seasonal Film Corporation in 1973, he directed a variety of influential films, including *Anti-Corruption* (1975), *Million Dollars Snatch* (1976), and *The Unwritten Law* (1985). In 1978, he served as the producer of *Snake in the Eagle's Shadow* and *Drunken Master*, inaugurating a trend in martial arts comedies. Ng shifted his focus to production in the 1980s and produced *All for the Winner* (1990), a box office-breaking work starring Stephen Chow, by the turn of the decade. Since 2002, he has established the UME Cineplex chain in more than ten cities in the Mainland. Ng is currently the permanent honorary president of the Hong Kong Film Directors' Guild and the Federation of Hong Kong Filmmakers. Over the years, he has spoken out for the local film industry, advocating for its rights and interests, and made significant contributions. In 2013, he was honoured with the Lifetime Achievement Award at the Hong Kong Film Awards, solidifying his esteemed position and earning him the title of the "Godfather of the Film Industry."





1997年與已故金庸先生同任香港電影金像獎「最佳電影」頒獎嘉賓。  
Ng together with the late Jin Yong presenting Best Film Award at Hong Kong Film Awards (1997)

### 電影戲迷 入行後積極勤奮

跟很多電影人一樣，吳會長這段光影之旅，也是從影迷的身份開始。他中學畢業後便投身社會，當過教師。他自言是一位電影發燒友，經常流連戲院，能一日看數部電影，回家後甚至會忍不住動筆寫影評。1966年，他投考由邵氏兄弟電影公司主辦的第六屆南國實驗劇團，學習編導等基本功。畢業後，他在邵氏跟隨羅臻擔任場記，不久便晉升為副導演，並在1971年執導他的首部電影《瘋狂殺手》。他形容自己人緣佳，做事不「錫身」，亦不怕「蝕底」：「畢竟電影是團隊工作，我跟幕前幕後任何一個部門都打好關係，而且表現積極勤奮。即使當上導演，我仍會幫忙搬運道具。這些相信都令人留下好印象，為我造就不少工作機會。」

70年代，邵氏、嘉禾等大公司幾乎壟斷了本地電影市場，規模較小的獨立電影公司難有立足之地。然而，吳會長卻勇於在大片廠之外，開拓獨立製片的道路。1973年，他自資創辦了思遠電影公司，早期他一人身兼導演、編劇、監製等不

### Cinephile Leading a Diligent Life in the Film Industry

Like many filmmakers, Ng's journey in the world of cinema began as a film enthusiast. After graduating from high school, he entered the workforce and once worked as a teacher. He described himself as a cinephile, not only did he become a frequent theatre-goer, watching several films a day, but he also wrote movie reviews after returning home. In 1966, he enrolled in the sixth cohort of the Southern Drama School run by the Shaw Brothers to learn the basics of directing and screenwriting. Upon completing his studies, he worked as a script supervisor under Lo Chen in the studio. He was soon promoted to assistant director and directed his first film, *The Mad Killer*, in 1971. Committed to the trade and never afraid of putting in extra effort, Ng described himself as an approachable person, "filmmaking is a team effort. I strive to build a good relationship with everyone on and behind the screen, and being keen and diligent. I would still help carry props even after I become a director. I believe these qualities left a good impression on others and created numerous job opportunities for me."

In the 1970s, major companies such as Shaw Brothers and Golden Harvest almost monopolised the local film market, making it arduous for smaller independent film companies to gain a foothold. However, Ng was audacious enough to explore the path of independent production, diverging from the mainstream studios. In 1973, he founded Seasonal Film Corporation by self-funding, and took on multiple roles such as director, screenwriter, and producer in its early days. His greatest success came from bring current news to the big screen, directed two films *Anti-Corruption* (1975) and *Million Dollars Snatch* (1976), which kicked off the trend of realist crime films in Hong Kong. He said, "at that time, I took inspiration from *Z* (1969) to direct *Anti-Corruption* in a documentary style, which coincided with the anti-corruption

同崗位，而最成功是他將當時的新聞焦點搬上大銀幕，執導了《廉政風暴》(1975)和《七百萬大劫案》(1976)兩片，掀起犯罪寫實片熱潮。他說：「當時我看了西片《大風暴》(1969)，適逢香港爆發『反貪污，捉葛柏』的事件，促使我嘗試以紀實風格拍攝《廉政風暴》。為了增強寫實效果，我故意不起用任何大明星，主角都是找些沒有經驗的演員。結果票房大賣，大獲好評。」他認為在一部電影中，「卡士」並非最重要，只要角色合適，他願意給予新人演出的機會。

### 以開放思維 創出先河

吳會長強調電影界應該抱有開放思維，給予年輕人多些創作空間和機會。事實上，他從影以來一直身體力行，敢於創新和提拔新秀，屢次開創電影潮流，足證其非凡實力和眼光。70年代武俠和功夫片盛行，吳會長發現部分海外國家的觀眾，礙於道德或尺度問題，不太接受過於暴力和血腥的場面，於是他便想到以幽默諧趣的喜劇手法處理激烈打鬥場面。他找來武術指導出身的袁和平，並讓當時尚未走紅的成龍擔任男主角，一起拍攝了《蛇形刁手》(1978)、《醉拳》(1978)。這兩部電影叫好叫座，開創了功夫喜劇的先河，並奠定了成龍功夫巨星的地位。

70年代末，新浪潮導演走出電視，踏足電影界，吳會長當年率先慧眼看中徐克的才華：「我在電視上看到徐克拍攝的武俠劇《金刀情俠》

movement against Peter Godber. I deliberately cast relatively unknown actors instead of big stars to enhance the realistic effect, and the film turned out to be a big hit and earned critical acclaim." He emphasised that the cast was not the most crucial factor in a film. On the contrary, he was willing to provide new talents with opportunities as long as they were suitable for the roles.

### Setting Precedents with an Open Mindset

Ng emphasised that the film industry should maintain open-mindedness and provide young people with more creative space and opportunities. In fact, he has always been a role model for breaking new ground and grooming new talents. The trends he brought to the film industry prove his extraordinary capability and vision. In the 1970s, martial arts and kung fu movies were popular in the local movie scene. However, Ng noticed that some overseas audiences, due to moral and ethical considerations, were less receptive to excessively violent and bloody scenes. Therefore, he came up with the bold idea of using humorous style to downplay the intense fighting scenes. He invited Yuen Woo-ping as the martial arts choreographer and featured Jackie Chan, who was not yet famous at the time, as the lead actor. Together, they made two critically and commercially acclaimed films, *Snake in the Eagle's Shadow* and *Drunken Master*, in 1978. These two films also inaugurated the trend of martial arts comedies, catapulting Jackie Chan's position as a kung fu superstar.

In the late 1970s, the New Wave swept over the film industry from television productions. Ng took a keen eye on Tsui Hark's talent. He recalled, "I watched Tsui's martial arts drama *The Gold Dagger Romance* (1978) on TV and saw great potential in him. So, I supported him in making his directorial debut in *The Butterfly Murders* (1979), which turned out to be my most-screened film at international festivals. Subsequently, I also produced his second film, *We're Going to Eat You* (1980)." *The Butterfly Murders* and *We're Going to Eat You* are now hailed as two masterpieces of Hong Kong New Wave films for their bold and unconventional depictions of the dark side of human nature through their twisted and fantasy stories.

During 1980s to the 1990s, Ng continued to embark on new ventures in film production and achieved numerous box office successes – *The Unwritten Law* (1985), one of the few local courtroom dramas at the time, was one of them. Meticulous about the sets and costumes, Ng endeavoured to present an intact



首部執導的電影《瘋狂殺手》(1971)，袁和平為武術指導。  
Yuen Woo-ping as the martial arts choreographer in  
Ng's first directed movie, *The Mad Killer* (1971)



《法外情》(1985) (左起：劉德華、吳思遠、秦沛)  
*The Unwritten Law* (1985) (From left: Andy Lau, Ng See-yuen, Paul Chun Pui)

(1978)，確信他是有潛質的可造之材，於是支持他執導首部電影《蝶變》(1979)。這部也是我製作的電影中，參與各國影展最多的一部。之後他的第二部作品《地獄無門》(1980)，也是由我監製的。」《蝶變》和《地獄無門》以其曲折奇幻的故事描繪人性的醜陋險惡，題材大膽破格，如今已被視為香港電影新浪潮的代表作之一。

到了80至90年代，吳會長繼續勇於開創新猷製作電影，並且屢創票房佳績。他執導的《法外情》(1985)，就以當時香港電影少有的法庭片為題材，佈景、服裝一絲不苟，力圖按照正規法庭的模式呈現，給觀眾帶來耳目一新的感覺，亦衍生了後來的法庭片潮流。1990年，他監製了劉鎮偉、元奎合導的「特異功能」賭片《賭聖》，票房大收4,100多萬元，打破香港票房紀錄，亦將主角周星馳推上首席喜劇演員的地位。

#### 衝出香港 到海外和中國內地 大展拳腳

吳會長認為香港市場始終規模有限，港產片除了面向本地觀眾，也要積極開拓海外市場，尋求更大的經濟回報。高瞻遠矚的他，很早便衝出香港，跑到海外和中國內地大展拳腳。80年代，他便遠赴美國參與製片，其中以元奎執導、尚格雲頓 (Jean-Claude Van Damme) 主演的動作片《不撤退，不投降》(No Retreat, No Surrender, 1986) 最為成功。到了90年代初，他又率先返回內地，與國內電影製片廠合作拍攝《新龍門客棧》(1992)、《青蛇》(1993) 等電影。他回憶說：「早年內地環境仍較落後，回想起我們長途跋涉前往敦煌拍攝《新龍門客棧》(1992)，真是非常艱苦。」他強調，香港電影人對內地的電影業發展作出了巨大貢獻：「當時內地尚未建立民營發行制度，我就向中國官方提議改革，為內地電影業的蓬勃發展打下了基礎。」2002年後，吳會長亦在北京、上海、重慶、廣州等十多個內地大城市，開設UME (Ultimate Movie Experience) 電影院，為觀眾帶來了優質的觀影體驗。

picture of an authentic courtroom. Not only did the film give the audience a refreshing experience, but it also sparked the trend of courtroom dramas. In 1990, he produced *All for the Winner*, a gambling film featuring plots about supernatural abilities. Co-directed by Jeffrey Lau and Corey Yuen, the film grossed a record-breaking box office of HK\$41 million and elevating Stephen Chow to the leading comedy actor in local industry.

#### Maximising Potential Beyond Hong Kong

Ng believes that the Hong Kong market has its limitations in terms of scale. Besides targeting local audiences, he deems that local film productions should also actively explore overseas markets for greater economic returns. With his visionary mindset, he ventured outside Hong Kong to showcase his talents to the fullest overseas and in China as early as the 1980s. At the time, he embarked on a trip to the United States to produce films. Among which, the action movie directed by Corey Yuen and starring Jean-Claude Van Damme, *No Retreat, No Surrender* (1986), attained the most success. Then, in the early 1990s, he took the lead in collaborating with mainland film studios, producing movies such as *Dragon Inn* (1992) and *Green Snake* (1993). Ng reminisced, "in the early years, the conditions in the Mainland were still relatively undeveloped. It was incredibly challenging to travel to Dunhuang to shoot *Dragon Inn* (1992)." He emphasised that Hong Kong filmmakers had made significant contributions to the development of the film industry in Mainland, "at that time, the Mainland had yet to establish a private film distribution system. So, I proposed a reform to the Chinese authorities, which laid the foundation for the vigorous development of the Mainland's film industry." Since 2002, Ng has established the UME (Ultimate Movie Experience) cinema chain in more than ten major mainland cities, including Beijing, Shanghai, Chongqing, and Guangzhou. This major undertaking has brought an exceptional movie-watching experience to innumerable audiences.

#### Unite the Industry and Contribute to the Community

In addition to his busy film production schedule, Ng is actively uniting the professionals of the local film industry. Recognising the lack of a representative organisation for the directors, he established the "Hong Kong Film Directors' Guild" with the immense support of local directors. He was nominated as the Founding President from 1988 to 1992 and was re-elected as the President between 1998 and 2000. The Guild initially planned to seek sponsorship from various film companies but did not reach an agreement. Hence, Ng had a sudden whim of co-directing *Twin Dragons* (1992) with over a hundred directors and invested the net profit in purchasing the Guild's site, establishing a solid foundation for the organisation.

Coincidentally, triad society was overrunning the local film industry when the Guild was first established, throwing every film practitioner into a panic. Therefore, Ng launched "The Hong Kong Film Industry March Against Triad Violence" to escalate the issue. The march attracted the attention of the authorities, which successfully curbed the maleficence of the triad society. Ng was also devoted to fostering exchanges between filmmakers from the Mainland, Taiwan,

#### 團結同業 回饋社會

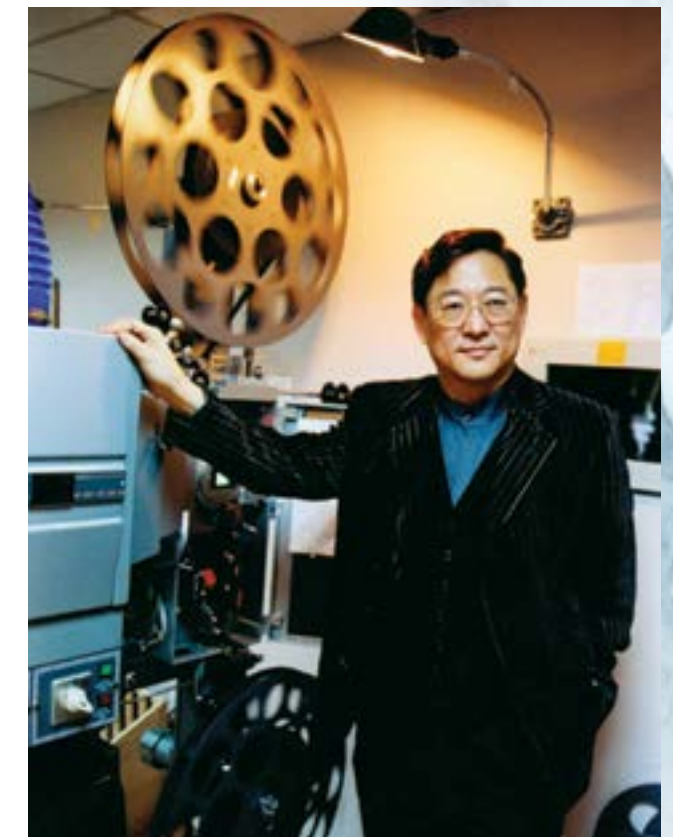
在忙碌的製片工作外，吳會長也積極團結本地電影界同業。他有感導演界向來缺乏代表組織，於是倡議成立「香港電影導演會」，獲得一眾導演響應支持，他亦擔任了該會第一至第三屆(1988-1992)，以及第八屆(1998-2000)會長。為了籌集資金，他們最初打算向多家電影公司尋求贊助，但不獲答允。吳會長靈機一觸，改為提議眾人發揮拍電影的「老本行」，集合百多位導演共同拍攝《雙龍會》(1992)，將票房收益除去必要開支用於購入導演會會址，為組織建立穩固基礎。

導演會成立之初，正值黑社會入侵電影圈，令業界人心惶惶。吳會長於是發起了「香港電影界反黑幫暴力大遊行」，引起了當局關注，並成功遏止黑社會的惡行。吳會長在任期間，還致力推動兩岸三地電影人之間的交流，多次發起三地導演研討會。除了代表業界爭取權益與交流之外，吳會長亦多次帶領電影人，以義演籌款等不同方式，表達對社會和國家的關懷。1991年內地華東水災，吳會長等電影人牽頭義拍《豪門夜宴》(1991)籌款，又在跑馬地馬場舉辦「演藝界總動員忘我大匯演」，都是香港深入民心的集體回憶。他說：「每逢國家或其他地區遭受危難之際，我們電影界都義不容辭，挺身而出，從不缺席。」及後，他又擔任香港電影金像獎董事局主席。2002年，由香港電影業界九個專業屬會聯合組成的香港電影工作者總會成立(如今屬會已增加至14個)，吳會長亦眾望所歸，出任首任會長。

儘管吳會長近年已退下各項要職，但他仍然熱心為電影界四處奔走，十分關注香港電影的前途。在他的心目中，一部好的電影應該兼具娛樂性和思想性，他語重心長說：「電影反映社會現狀，即使批判也是出於善意，大家應該保持昔日的包容和胸襟。同時，電影人也應該勇於拓展題材，提升吸引力，香港電影才能走出困局。」吳會長多年來以其對電影事業的熱愛和貢獻，贏得了業界內外的尊敬，絕非偶然之事。

and Hong Kong through various symposiums during his tenure. In addition to advocating for the rights and exchange opportunities on behalf of the industry, Ng also led his fellows to express their concern for society and the country through charity performances and fundraising campaigns. After the Eastern China flood of 1991, Ng and other filmmakers took the initiative to produce *The Banquet* (1991) and mobilise members in the show business for a charity performance to raise relief funds at the Happy Valley Racecourse. He stated, "Whenever the country or other regions are in need, the film industry is always there to lend a helping hand." Later, Ng served as the Chairman of the Hong Kong Film Awards Association. In 2002, the Federation of Hong Kong Filmmakers, composed of nine professional associations in Hong Kong (the number has now increased to 14), was established; he was deservedly elected as the first president.

Despite his retirement from these pivotal positions in recent years, he remains enthusiastic about the film industry and is particularly concerned about the future of Hong Kong films. In his view, a good film should be both entertaining and thought-provoking. "Films are the representation of the status quo. Be it a criticism, it is still out of goodwill. Hence, we should uphold tolerance and openness as we have done. At the same time, filmmakers should be dauntless in expanding their subject matters while boosting their appeal. These are the keys to getting Hong Kong movies out of its current predicament," he reinstated. His passion and contribution to the film industry over the years genuinely deserve respect from both inside and outside the industry, which is by no means a coincidence.



## 嚴迅奇

ROCCO YIM

嚴迅奇(嚴博士)，蜚聲國際建築設計師，畢業於香港大學建築系。現為嚴迅奇建築事務所主持、香港中文大學建築學院名譽教授、香港大學客席教授及康樂及文化事務署博物館專家顧問等。他擅長建構空間多變的建築，其設計的建築作品遍佈多個城市，獲獎無數，成就非凡。

A leading architectural designer of international acclaim, Dr Rocco Yim graduated from the School of Architecture at the University of Hong Kong. Yim is currently heading the Rocco Design Architects and serving as Honorary Professor at both School of Architecture of the Chinese University of Hong Kong and Department of Architecture of the University of Hong Kong, and acting as Museum Expert Adviser of the Leisure and Cultural Services Department's Museum section. Yim has prolific experience in designing spatially intricate architecture, and his designs have spanned across many different cities, winning numerous prestigious prizes.



東九文化中心  
The East Kowloon Cultural Centresoon



1983年首次於法國巴黎巴士的歌劇院設計競賽獲獎  
First awarded in the international competition for the Bastille Opera House, Paris (1983)

### 貫徹「以人為本」的設計理念 建構人性化的建築

年輕時的嚴博士喜歡音樂、繪畫和木工，長期沉醉於他嚮往的音樂、圖案、裝置中，對視覺藝術萌生好奇。隨著成長，他發現藝術不只是美醜，而是感受、啟發和意境，對藝術有更深層的體會。後來在大學選科時，頓覺建築原來是「解決問題的藝術」，同時能滿足他對視覺藝術的喜好，於是便選讀了建築系。對於愛思考又愛解決難題的嚴博士而言，建築藝術的核心是在於它對每一個人的影響，是人和環境的結合，既具挑戰性，又要肩負責任，令他對建築的興趣漸趨濃厚。

嚴博士一直秉承「以人為本」的設計理念來建構建築作品，由1983年的巴黎巴士的歌劇院國際競賽方案，到近年的故宮文化博物館，將歷史揉合至現代建築，成為享負成名的不朽地標，演譯出他獨有的建築美學。「建築如欠缺人的參與就不是一件完整的藝術品，要與人結合才有生命力。」他認為設計建築物有兩大重點，一是外形，「外形能給予人不同感覺，例如宏偉、平安、或神奇等，讓人有意欲進去發掘」；二是空間，建築外形的最終目的是用來塑造空間。人的生存脫離不了空間，更加無法脫離建築物所塑造的空間來進行不同的活動，「要令人身處該空間時，感受到舒

A leading architectural designer of international acclaim, Dr Rocco Yim graduated from the School of Architecture at the University of Hong Kong. Yim is currently heading the Rocco Design Architects and serving as Honorary Professor at both School of Architecture of the Chinese University of Hong Kong and Department of Architecture of the University of Hong Kong, and acting as Museum Expert Adviser of the Leisure and Cultural Services Department's Museum section. Yim has prolific experience in designing spatially intricate architecture, and his designs have spanned across many different cities, winning numerous prestigious prizes.

### People-oriented Designs and Humanistic Architecture

Yim has been passionate about music, drawing, design and technology since he was young, and found himself immersed in the world of music, patterns and installations. As he grew up, he discovered that art is not solely about seeking beauty but rather about the search for feelings, inspiration and meaning. This gave him a profound insight into the value of art. Later, as he chose his university major, he recognised that architecture offered a blend of satisfaction in his love for visual arts and his penchant for problem-solving, so he decided to study this discipline. As someone who enjoys intellectual challenges, Yim perceives the core value of architectural art lies in its impact on an individual, and is a fusion of humanity and the surrounding environment, incorporating both challenges and responsibilities, driving him to pursuit excellence in the captivating world of architecture.

In his architectural approach, Yim has always hailed people-focused designs. From his international competition for the Bastille Opera House, Paris in 1983 to the design for the Hong Kong Palace Museum in recent years, he aims to deliver a unique aesthetic of landmark architecture by evoking a sense of history in contemporary architectural designs. "If a piece of architecture lacks the participation of the people, then it is no longer a holistic piece of art. A sense of human presence is essential to give it life." He believes that architectural designs should have two key features: physical appearance ("its physical appearance will offer people a unique impression as to whether it appears grand, peaceful, or

適平和、心靈滿足等，這些都是建築藝術元素的精要。」

### 結合設計元素製造空間感 體現建築藝術的價值

「建築不是無中生有，而是通過解決問題而作出的結果，令人驚喜、高興或感動，這才是建築藝術的價值。」在嚴博士的作品中，他總為每個特定建築解決不同的問題，度身訂造，例如添馬艦政府總部的設計，他就從多方面考量：功能上要配合政府的運作，需要考慮保安和人流疏導的方法，同時思考如何發揮向海的地理位置價值，所以就想到加設添馬公園穿過大廈，這樣既不影響上班人士，又能同時產生視覺和空間的互動；打通金鐘和海濱的空間，形成一片城市的綠化區，這就是政府總部建築的藝術價值所在。設計讓公眾人士從繁忙的金鐘都市環境，穿過夏愨道，到達豁然開朗的空間，與海邊接觸，洗滌心靈，也看到我們最獨有的景色—維多利亞港。

在嚴博士的作品中不乏多個文化建築項目，例如大館活化計劃、故宮文化博物館、東九文化中心、雲南省博物館和廣東省博物館等。他認為文化建築和一般建築的內容同樣是透過建築外觀帶出明確的聯想，提供空間感受體驗，令人享受及欣賞這棟建築內裏所蘊含的文化，此外，文化建築需要結合環境，把建築的藝術文化氣氛感染周邊的環境。譬如他的近作故宮文化博物館，在外形上他強調要有中國傳統視藝文化的氣質，同時要考慮參觀人士的經歷，所以在設計上，他引用中國傳統的空間序列，利用三個

magical, prompting people's curiosity to find out more") and the sense of space. The end goal of the architectural appearance is, after all, to create space. The life and death of man cannot be conceived without spaces. Moreover, people cannot escape from the spaces within the building structures to carry on with their activities. "One must experience a sense of peace and fulfilment as you enter a space. This is the essence of the art of architectural design."

### Creating a Sense of Space in Design and Capturing the Value of Architecture

"Architecture does not exist in a vacuum. Rather, it is the outcome one arrives at through problem solving, making one surprised, excited or moved. This is the value of architecture," Yim said. In his works, he always sets out the questions for each specific architecture, emphasising the custom-made solutions. For example, he approached the design of the Central Government Offices from multiple perspectives. While the function of this architecture is related to the operation of the government departments, he also took into account the needs for security and crowd control, while maximising the geographical advantage of its proximity to the harbour. This led to the idea of connecting Tamar Park with the building, creating an interaction between vision and space while not affecting the activities of those who work there. The design connects Admiralty and the promenade to form a green belt in the city, embodying the artistic value of this headquarters. The design allows the public to access the extensive promenade area



香港故宮文化博物館  
Hong Kong Palace Museum



添馬公園穿過政府總部，產生視覺和空間的互動  
Connecting Tamar Park with the Central Government Offices creates an interaction between vision and space

中庭疊高，激發人們的好奇心，向上發掘，加上每一個中庭都面向不同方位，每一層都有自己的景觀，最低的中庭望向西九文化區東面的起點；第二層望向南，環視維港和整個香港島的天際線，而最頂層的中庭向西，遠眺大嶼山，令整個建築跟香港的環境連接起來。

#### 著重人們的心靈感受 與人產生共鳴的建築

不同的建築，對他來說是不同的思考課題，「不是每個建築都給你同一個問題，各個建築所需要解決的問題都有自己的特色。」以國際金融中心一、二期的項目為例，整個建築位處中環的城市脈絡之上，嚴博士巧妙地套用香港行人網絡四通八達的特色，將東南西北貫通，利用天橋連接商業、辦公室、酒店等，打破公共和私人空間的界限，令中環更適宜步行，鼓勵市民減少乘搭交通工具，節能同時減廢。

嚴博士分享自己對建築藝術的一套見解，他認為最重要的不是用料、顏色或形狀，更不是美醜，而是跟人的共鳴和心靈上的感受，愈能向這方面走，藝術價值就愈高。因此，今次獲頒傑出藝術貢獻獎令他

through the urban areas of Admiralty via Harcourt Road, offering a rejuvenated experience and capturing a panoramic view of our Victoria Harbour.

Yim's celebrated designs include many cultural architectural projects including Tai Kwun Revitalisation Project, Hong Kong Palace Museum, West Kowloon Cultural District, Yunnan Provincial Museum and Guangdong Museum. As he remarked, cultural architecture follows the same principles as other architectural designs that can prompt people to imagine, offer a sense of space and capture the contents inside. Therefore, it is crucial for cultural architecture to respond to the environment to enhance people's appreciation of its spaces and contents. Moreover, cultural architecture integrates with the landscape and transform the surrounding areas with its cultural ambience.

With his recent work on the Hong Kong Palace Museum as an example, Yim incorporated the conventions of Chinese aesthetics while also giving much thought to enhancing the museum experience for the users. Therefore, in his design, he introduced the spatial concepts used in traditional Chinese architecture. Based on the spatial arrangement in traditional Chinese spaces, he utilised the three atrium areas in the middle of the structure to evoke people's curiosity, prompting the users to discover the different activities around the atrium on each floor. Each atrium commands its own view and direction, with the lowest atrium facing the West Kowloon Cultural Centre as the starting point. The atrium on the second floor faces south, offering a panoramic view of Victoria Harbour and the skyline on Hong Kong Island. The atrium on the top floor faces west, where you can have a distant view of Lantau Island, connecting the architecture with wider landscape in Hong Kong.

#### Architecture that Resonates by Focusing on People's Feelings

Different architectures offer unique topics for contemplation. "Not every architectural design will offer you the same question. Rather, each architecture is special in its way, with its own specific problem-solving." Using One and Two International Finance Centre as examples, the architecture is placed within the urban matrix of Central. Yim skillfully makes use of the accessible pedestrian networks, connecting the areas across different directions, ensuring easy accessibility for people. He incorporates the pedestrian footbridges to connect the office, commercial and hotel areas. By blurring the boundaries between private and public spaces, he helped to create a more pedestrian-friendly Central, minimising the community's reliance on public transport and creating a greener environment.

Yim generously shared his insights on architectural art, emphasising that the most important element is not the materials, colours, or shapes, and certainly not its aesthetic appearance. Instead, it is how the architecture resonates with people and the feelings evoked. If one could follow this principle, the artistic value of the architecture would be elevated. Therefore, receiving the award for Outstanding Contribution in Arts has given Yim much encouragement because it not only affirms his architectural works but also symbolises how the community also shares his aesthetics and designs over the years.

#### Architecture Being a Collective Art and Appreciating Our Unique Cityscape

Yim's passion for architecture and Hong Kong lies in his grasp of the unique features of Hong Kong's architecture. "With its vertical

十分鼓舞，因為並不是對他個別建築作品的肯定，而是大眾認同他對建築藝術的看法，和多年來所演繹的成果。

#### 建築是群體的藝術 欣賞我們獨有的城市景觀

嚴博士對建築和香港的熱情在於他明白香港建築的特色所在，「高空發展、網絡、緊密連接、刻意模糊的公共與私人空間的界線等，這些現象是其他城市沒有的。」香港的建築要配合城市持續發展的模式，大部份的建築物向高空發展，盡量利用土地資源，以建築物來連接周邊區域，形成網絡。他曾嘗試把這些理念配以相符的環境、地段、活動或內容，放在其他地區的設計中，不過因為每個城市都有自己的獨特城市環境，應用於當中是一個頗大的挑戰。

嚴博士希望年輕一輩多認識建築，了解香港的城市特色，讓他們知道建築的視野可以很宏大，並不只著重效率和實用性，或是華麗與否；建築的目的不只是追求自我，而是尋求更大的共同利益，是使用者、環境和空間的結合。他明白要完成一項建築計劃一定會面對很多阻力和挫折，也不是單憑建築師一人的力量可以達成，因此需要團隊合作，共同面對和協商難題，因為建築是群體的藝術。他寄語年輕人，一定要保留對城市的熱情和喜愛，這樣才能保持對行業的藝術價值和憧憬，我們的城市才變得更有活力和繼往開來。

縱然嚴博士的作品已遍佈多地，但他想做的事仍有很多，他深明建築不是最重要，城市本身才是，任何能以建築來幫助城市的，都是他想做的。這份利他精神，令他一次又一次設計出別樹一格，又充滿人本思考的建築作品。

development, networks, deliberate connectivity, and blurred boundaries between public and private spaces, Hong Kong has a configuration that is different from other cities." To develop a sustainable model to address these architectural needs, most of the buildings have to rely on vertical development in maximising the land resources and to connect with neighbouring areas to form a close-knit network. Therefore, he has tried to complement these ideas with relevant environments, sites, activities, or contents, applying them to his designs in other locations. As each city possesses its own unique environment and challenges, making the application of these principles a complex endeavor in itself.

Yim hopes that the new generation would gain a deeper understanding of architecture and the characteristics of Hong Kong, broaden their vision for architecture and how this practice does not only have efficiency and practical needs or the glamour of the designs. The aim of architecture is not a self-oriented pursuit but to seek collective good, to aim for the fusion of the users, the environment and the space. He fully understood that there are naturally many challenges and setbacks that cannot be easily overcome by an individual architect while completing an architectural project. Rather, it is a collective art, and so it requires teamwork and the ability to collectively face and discuss the challenges. He also advised that young people to cherish their sense of belonging and passion for their city, to preserve the artistic value and aspirations of this industry, and so rejuvenate our city with added energy, heritage and a positive outlook.

Even though Yim's designs are now everywhere, he is still keen to create new works. To him, architecture is not as important as the city itself, and so any architecture project that can foster a city's presence is an appealing project. Yim's altruistic spirit has given him the impetus to create a large oeuvre of truly unique and humanistic architectural works.



國際金融中心一、二期  
One and Two International Finance Centre

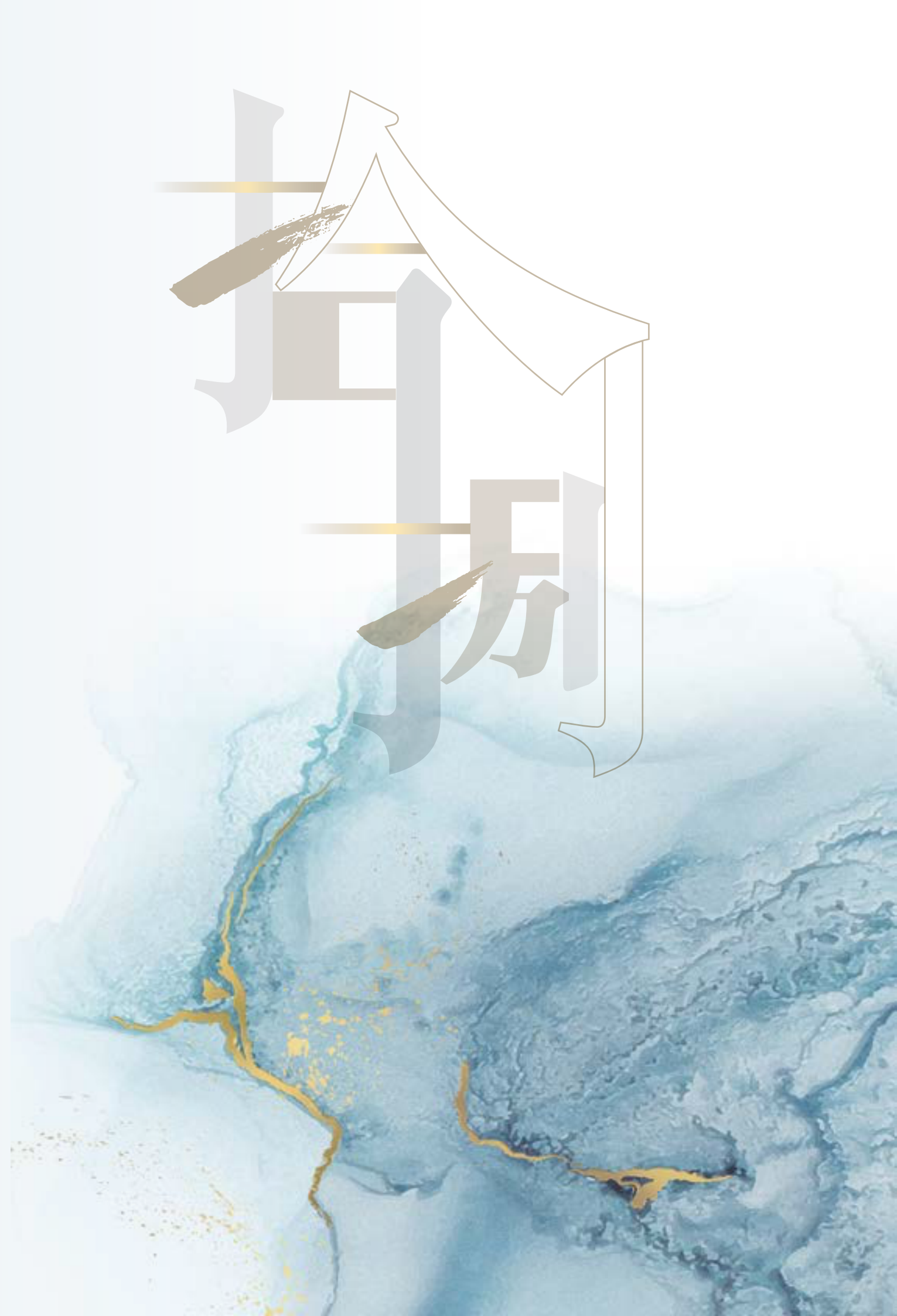
# 藝術家年獎

## ARTIST OF THE YEAR

「藝術家年獎」表揚在各個藝術界別有傑出表現的藝術工作者。獎項以藝術界別分類，包括藝術評論、舞蹈、戲劇、電影、文學藝術、媒體藝術、音樂、視覺藝術及戲曲。

The Artist of the Year Award recognises arts practitioners who have achieved artistic excellence in their respective art forms. The awards are categorised into various arts forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

今屆藝術評論界別的獎項從缺。  
No award is presented for arts criticism category this year.





# 桑吉加

SANG JIJIA

桑吉加 (桑巴)，藏族當代編舞家，出生於甘肅甘南桑科草原，現為城市當代舞蹈團駐團編舞。他的舞蹈極具個人風格，展現強烈的東方色彩，把不同的元素融入舞蹈作品中，能帶領團隊透過作品讓觀眾有所反思。曾以香港代表身份進行國際舞蹈交流，通過舞蹈作品讓世界各地觀眾認識香港。

Sang Jijia, a contemporary Tibetan choreographer, hails from the Sangke grasslands in Gannan, Gansu. He currently serves as the Resident Choreographer at the City Contemporary Dance Company. His work is distinguished by a unique style that blended oriental aesthetics with diverse elements, encouraging audiences to engage in reflection. Sang has also represented Hong Kong internationally through performances that not only showcased his choreography but also brought the city's vibrant cultural scene to global audiences.



Photos credit: City Contemporary Dance Company  
Photographer: Carmen So



《想見有時》(2022)  
Meeting In-between Time (2022)

## 舞蹈選擇了我 離鄉踏上現代舞之路

桑巴出生於大草原區，每逢節慶，都會自發地起舞慶祝，對他而言純屬娛樂，從來沒有想過舞蹈亦可以成為一份職業。回想起1986年時，北京中央民族大學到甘南招募少數民族舞蹈學生到北京上課，正好符合桑巴希望離開草原到城市生活的願望：「舞蹈選擇了我。」於是他隻身來到北京正式學習藏族、蒙古和傣族等少數民族舞蹈。後來，桑巴剛巧遇上廣東舞蹈學校舉辦現代舞蹈實驗班，對新舞種甚感興趣的他，便決定加入廣東現代舞蹈團，成為國內第一批全職現代舞者。

## Dance Chose Me From Grasslands to the Stage

Growing up in the grasslands, Sang's initial dance experiences were at local festivals and celebrations. Dance was purely for enjoyment and he never considered it as a potential career. He recalled that in 1986, the Central University for Nationalities was recruiting ethnic minority students to study dance in Beijing, which suited his desire to leave the grasslands and pursue urban life. "Dance chose me." In Beijing, he trained in ethnic dances such as Tibetan, Mongolian, and Dai dance. Later, Sang happened to attend an experimental modern dance class at the Guangdong Dance School. Intrigued by this new genre, he decided to join the Guangdong Modern Dance Company, becoming one of the first full-time modern dancers in China.

"Ethnic dances are very physically demanding. If dance is about expressing oneself through movement, these limitations can hinder its fluidity, whereas modern dance embraces the concept of 'anything goes', and I long for this creative

桑巴雀躍地說：「民族舞對身體有很多要求，如果舞蹈是用身體去說話，這些限制會影響舞蹈的流暢度，但現代舞主張『什麼也可以』，我很嚮往這種自由的創作方式。」他離鄉別井到廣州工作，與家人分隔兩地，加上當時未有互聯網，雙方難以連繫；但他卻知道這是一個難得的學習經歷，於是他把握機會，以盡情開放的態度去面對生活和創作，他認為即使自己從未學過編舞，但既然已踏上了現代舞這條路，就必須盡力一試。

### 喜歡舞蹈 展現自我

桑巴擁有高大的身材和修長的肢體，由擔任舞者開始，已被譽為「最完美的舞者」。他編舞的作品會以動作為主體，如較早期的舞蹈作品《火柴人》和《那一年·這一天》，他把舞者的身段盡情展露，將技巧一一揉合在舞蹈動作中。「因為當時自己身體狀態可以容許我和舞者一起去探索我最喜愛的動作，回到舞蹈最基本，由動作、動律和動態出發的初衷。」近年，桑巴在尋找不同的命題，想知道舞蹈除了漂亮動作外，還可表達什麼內容？帶來什麼思考？有沒有社會價值？當下生活的地方又為他可以帶來什麼衝擊？他說：「所以我近期的作品注入戲劇感，配以多媒體的形式呈現舞蹈，希望能夠帶給觀眾不一樣的感覺。」

### 人自出生已自帶「光」芒

2023年，桑巴的舞蹈作品《和光同塵》是「城市當代舞蹈節」自2017年開辦以來，最大規模的舞蹈作品，動員45位舞者出演，配以強大的表演陣容，場面鼎盛。桑巴以「聆聽」、「溝通」和「說服」的技巧與每一位參與創作的藝術家對話，感謝每位無私地分享，讓他能夠表達出他最初的概念：「人自出生已自帶『光』芒，但也細小如一粒『塵』，當塵很大量地累積時，又會改變了它的特質。」這對觀眾而言，是一個很特別的觀賞體驗，能夠近距離感受到舞者的呼吸，看到他們在舞台上揮灑的汗水，盡力為觀眾帶來每場精彩的專業表演，令人印象深刻。桑巴續說：「每一次的創作，我必定盡力。」

freedom.” Sang said enthusiastically. This pursuit led him to relocate to Guangzhou, which separated him from his family. In an era without internet connectivity, staying in touch was a challenge. However, he saw it as a unique learning opportunity and embraced life and his artistic journey with an open mind. Although he had never formally studied choreography, he was determined to give it his all, knowing that he was already on the path to modern dance.

### Passion for Dance The Art of Expression

Known for his tall stature and graceful physique, Sang was hailed as “the perfect dancer” from the outset of his career. His choreography often emphasises movement, as seen in his earlier works, such as *Sticks* and *As If To Nothing*. He made full use of the dancers’ physiques, skillfully blending technique into each movement. “At the time, my physical condition allowed me to explore my favourite movements with the dancers. It was about going back to the basics of dance, starting with the movement, rhythm, and dynamics.” Over the past few years, Sang has been delving into various themes, trying to understand what messages dance can convey to the audience beyond graceful movements. What thoughts can dance provoke? Does it have social value? How does the current environment shape his artistic expression? “My recent works have a dramatic flair and incorporate multimedia elements to enhance the presentation, all aimed at giving the audience a uniquely engaging experience,” he added.

### Born with Infinite "Light"

In 2023, Sang's *Stream of Dust* was the largest production presented by the "City Contemporary Dance Festival" since its inception in 2017. The performance featured an impressive cast of 45 dancers, creating a truly magnificent spectacle. Sang worked closely with each of the artists involved, employing his exceptional skills of "listening", "communicating", and "persuading". He was grateful for their openness, which allowed him to convey his original concept. “Every individual carries their own innate "light" from birth, but it is as tiny as a speck of "dust". As the dust accumulates over time, its nature changes accordingly.” This gave the audience a unique visual experience where they could almost feel the dancers’ breath and see the sweat glistening on their bodies as they strive to deliver a memorable and remarkable performance. “I put my heart and soul into every piece of work,” Sang added.

桑巴曾於2002年入選「勞力士創藝推薦資助計劃」，他離開舞者工作，遠赴德國跟威廉·科西學習，讓他有機會觀摩不少歐洲旗艦舞團的作品，看到藝術的魅力。桑巴寄語香港年青的編舞家，應該要把握機遇參與海外演出，展現自己的才華，讓更多觀眾也能透過作品認識到香港年青編舞家的實力；藉着觀賞不同地域編舞家的作品，了解他們的創作想法、角度及切入點。

桑巴感謝本地藝術家對他過去的藝術作品給予認可，他已在記事簿上寫下很多與舞蹈、多媒體和肢體動作相關的命題，留待日後繼續探索。

In 2002, Sang was honoured to participate in the "Rolex Mentor and Protégé Arts Initiative", which led him to take a break from his dance career to study in Germany under William Forsythe. During his time in Europe, it allowed him to learn from Europe's leading dance companies and deepen his understanding of the captivating essence of the art. Sang encouraged young Hong Kong choreographers to seize international performance opportunities to showcase their talents to a global audience so that their strength and potential can be seen in international platforms. He also urged them to explore the works of choreographers from different regions to gain insights into their creative processes, perspectives, and approaches.

Sang expressed deep gratitude to the local art community for recognising his work. In his journal, he had noted many ideas related to dance, multimedia and physical movement, which he planned to explore further in the future.

城市當代舞蹈團與西九文化區聯合主辦《和光同塵》(2023)  
Stream of Dust (2023) was co-presented by City Contemporary Dance Company and West Kowloon Cultural District







## 黃龍斌

WONG LUNG-PUN

黃龍斌 (Tony)，劇場演員、導演、編舞，現為香港演藝學院 (HKAPA) 戲劇學院副院長及高級講師 (表演) 及形體訓練課程主管。1997年畢業於HKAPA戲劇學院，曾任中英劇團演員，2004年成立異人實現劇場，其後前往澳洲留學，於澳洲悉尼國家戲劇學院獲得碩士學位。多次獲頒香港舞台劇獎最佳導演 (喜劇/鬧劇) 和 (悲劇/正劇)；2022年，他憑《我們最快樂》獲國際演藝評論家協會 (香港分會) 年度導演。

Theatre actor, director, and choreographer Tony Wong Lung-pun, is currently the Associate Dean and Discipline Leader for the Movement Curriculum at the School of Drama, Hong Kong Academy for Performing Arts (HKAPA), his alma mater. After graduating from HKAPA in 1997, he joined Chung Ying Theatre Company as a full-time actor, and later founded 2 On Stage in 2004. Tony subsequently pursued postgraduate studies in Australia where he obtained a master's degree in Drama from the National Institute of Dramatic Art. He has been awarded the Hong Kong Drama Award's Best Director (Comedy/Farce) and (Tragedy/Drama) for multiple times. In 2022, he was awarded Best Director by the International Association of Theatre Critics (Hong Kong) for *We Are Gay*.

《我們最快樂》(2022)  
*We Are Gay* (2022)  
 Photo credit: Kit Chan





《茱麗葉與羅密歐》(2023) *Juliet and Romeo* (2023)  
Photo credit: Cheuk Lam



《飯氣攻心 (舞台版)》(2023) *Table for Six on Stage* (2023)  
Photo credit: Kit Chan Imagery

### 五年一轉 充實劇場人生

畢業於HKAPA後，Tony自然地成為全職演員，在中英劇團跟隨時任藝術總監古天農及副藝術總監李鎮洲學習，吸收經驗及實用知識，受益匪淺。儘管在劇團度過了五年穩定的生活和發展，Tony仍然選擇離開，到外「跑碼頭」，接觸不同的劇團，並磨練自己各方面的技能，為成立自己的藝團做好準備。2004年，他與林澤群共同創立異人實現劇場，同時擔任編劇、導演和演員，並負責處理行政工作。後來，Tony因為一個機遇獲得獎學金，前往澳洲悉尼國家戲劇學院修讀形體碩士課程，從此改變了他在藝術之路上的發展軌跡。

回港後，Tony成立Performer Studio，積極推動以形體為主的表演形式，並懷着戰戰兢兢的心情，開始製作形體劇場，心裡默默擔心：「形體劇場沒有使用太多對白，主要透過身體與觀眾溝通，觀眾們真的會接受嗎？」2009年，他與編舞家林偉源合作第一部形體劇場作品《天下無雙》，每場演出結束後均直接與觀眾對話，聽取他們的回饋。

### 教學相長 自己有如一面鏡子

教學是發展香港形體劇場其中一個最直接的途徑。從澳洲回港後，Tony希望透過教授形體課程回饋香港的劇場。除了傳授技藝外，他認為：「我的角色實際上是一面鏡子，學生可以透過我的反映，了解自己的強弱。」年青人需要自我肯定，擺脫脆弱感，透過學習形體感受自己的身體，即使不使用言語、文字，也能與人溝通，因為他相信身體是最誠實的。

### A Leap Every 5 Years An Enrichment in Theatre Career

After graduating from HKAPA, Tony seamlessly transitioned into a full-time actor, a natural next step. During his time at Chung Ying Theatre Company, he refined his skills under the mentorship of the then Artistic Director, Ko Tin-lung, and Deputy Artistic Director, Lee Chun-chow, acquiring practical wisdom from these theatre veterans. Despite having a stable and promising career in the theatre company, Tony opted to depart after five years, driven by a desire to broaden his horizon and hone his skills across various parties in preparation for establishing his own troupe. In 2004, he co-founded 2 On Stage with Pichead Amornsomboon, serving as a screenwriter, director, actor and administrator. Later, a serendipitous scholarship presented Tony with an opportunity to pursue a master's degree in Movement Studies at the National Institute of Dramatic Art in Sydney, a decision that changed the trajectory of his artistic journey.

Upon his return to Hong Kong, Tony established Performer Studio which actively promoted physical theatre. With trepidation, he ventured into producing physical theatre plays, grappling with doubts about local audience reception to this unconventional mode of expression, "physical theatre does not feature much dialogue but primarily conveys ideas through the body movements. Will the local audience be receptive to this means of expression?" In 2009, he collaborated with choreographer Allen Lam on his inaugural physical theatre work, *Invincible Truth*. After each performance, they engaged directly with the audience, soliciting their feedback.

### Teaching and Learning A Mirror to Yourself

Teaching is perhaps one of the most effective ways to propel physical theatre in Hong Kong. After returning from Australia, Tony hoped to contribute to the local theatre industry by offering physical movement classes. In addition to imparting technical skills, he perceives himself as a reflective mirror for his students. Through his guidance, his students can recognise their strengths and weaknesses. Firmly rooted in the ethos of body honesty, Tony deems self-affirmation to be the antidote to infirmity for young people. By learning to sense their own bodies, youths can communicate assuredly with others through their bodies, even without words or speeches.

As a director, he relishes the collaborative process of his beliefs with his team, collecting their responses and finding the most suitable presentation together. In 2023, Tony directed the stage adaptation of the successful commercial film *Table for Six*. In

擔任導演時，他最享受與團隊分享信念，再收集不同回應，共同尋覓合適的呈現方式。Tony於2023年為《飯氣攻心 (舞台版)》執導，將一部成功的商業電影轉化成舞台藝術作品。為了完美呈現這個涉及日常生活的命題，當時他靈機一動，決定在台上放一塊大玻璃，隔開觀眾和演員，亦藉此研究一種表演模式，當在舞台上建起第四幅牆時，演員在台上基本上聽不到觀眾聲音，同時也因為燈光效果而看不到台下的情況。這個裝置除了考驗演員的演技外，也限制了他們的活動範圍，讓演員只能在特定空間之內，以最純粹的形式演活這個「日常生活空間」。

### 尋找自我 擁抱多元舞台

Tony提到，自己對舞台的包容性情有獨鍾：「我享受尋找自我的過程，透過每齣戲所揭示的人性，探索真善美。」這些年來，他從未停止尋找自我，並始終堅持感受真善美的初衷。

2022年，Tony執導了《我們最快樂》舞台劇，講述一宗在同志圈發生的離奇命案，當中正是巧妙地運用了不少形體元素。他發現機械舞 (Popping) 的感覺與同志壓抑與被壓抑的狀態類近，因此以舞蹈元素結合黑色垃圾袋伸縮漲大的形態，從中探索出的不同形體動作，詮釋「地下」及「被遺棄」的象徵意義。Tony通過自己的作品，引證形體可以將概念提升到另一個層次，為給觀眾帶來更廣闊的想像空間，他說：「若有機會再次執導這齣劇，我會尋找一位身體有缺陷的演員出演，這樣更能體現形體藝術的美善。」

最近，Tony為HKAPA學生的作品《茱麗葉與羅密歐》執導，劇中的茱麗葉也被改編為語言障礙者。這不僅實現了他對形體表達的熱切追求，同時也是贈予家長的一部作品，寄望他們能傾聽子女的聲音，關心他們的需要，並且鼓勵雙方互相溝通。

Tony謙稱：「我從來沒有自稱為藝術家，只是覺得有責任為這個界別作出貢獻，鼓勵年青一代不要害怕失敗和出錯；當面對困難時，只要勇敢些，不要懈怠，就能實現自己的夢想。」

conceptualising a stage rendition of this slice-of-life narrative, Tony had a sudden whim to separate the audience from the actors with an enormous glass panel. Through this, he also explored a new performance model wherein the establishment of a fourth wall on stage rendered the actors unaware of the audience's presence and unable to see the situation offstage due to lighting effects. Not only did this device put the actors' enacting skills to the test, but also limited their range of movement. Within the confined space of the stage, they were compelled to portray "everyday life" in its purest form.

### Find Yourself Embrace Diversity on Stage

Tony expressed a profound affinity for inclusiveness on theatre stages. "I enjoy finding myself, exploring humanity's truth, goodness, and beauty through a play." Over the years, he has never ceased his pursuit of self-discovery and has always remained true to his original aspiration of exploring truth, virtue, and beauty.

In 2022, Tony directed *We Are Gay*, a stage play depicting a mysterious murder case in the gay community. He skillfully featured plenty of body movements in the play as he found Popping gave an impression of the repressed and suppressed state of gays. Hence, he combined the dance with the expansion and contraction of black trash bags to accentuate various body movements, explicating the symbolic meaning of the "underground" and "abandoned". Through his creations, Tony proved that body movements can elevate an artistic concept to the next level, inviting audiences into a realm of expanded imagination. He said, "If I could direct this play again, I would cast an artist with disability as the lead player. This would embody the beauty and virtue of physical theatre to the fullest."

In this recent production, *Juliet and Romeo*, a HKAPA student production, Tony continued to champion inclusiveness by portraying Juliet as a character with speech impairment. Beyond embodying his enthusiasm for body expression, this play served as a reminder for parents to listen to their children's voices and care about their needs, fostering vital communication between them.

Tony humbly stated, "I have never seen myself as an artist. I merely find it my responsibility to contribute to this industry and encourage the younger generation to be dauntless in failures and mistakes. The only way to realising your dreams is to be audacious and diligent when facing difficulties."

Photo credit: HANGmade Photography





《掃毒3：人在天涯》(2023)製作花絮相  
Making of photo of *The White Storm 3 - Heaven or Hell* (2023)

## 邱禮濤

HERMAN YAU LAI-TO

1981年入讀香港浸會大學(前身：香港浸會學院)傳理系。1986年執導首部電影《靚妹正傳》(1987)，至今已執導超過80部電影，作品題材及類型廣泛，屢獲殊榮。他早年曾參與創辦《大影畫》雙周刊和《影藝》半月刊，2010年出版個人著作《一個電影導演的文化思考與實踐》。2015年取得香港嶺南大學文化研究博士學位，2020年獲香港浸會大學頒發榮譽大學院士。2018年憑《拆彈專家》獲香港電影金像獎最佳導演。

Herman Yau Lai-to studied in the School of Communication at Hong Kong Baptist University (formerly known as Hong Kong Baptist College) in 1981. Yau made his directorial debut with the film *No Regret* in 1986 and has since directed over 80 films, covering a wide range of themes and genres, earning numerous accolades. In his early years, he was involved in founding the biweekly magazines *Movie* and *Scene Magazine*. In 2010, he published his personal work *Cultural Contemplations and Practice of a Film Director*. He earned his PhD in Cultural Studies from Lingnan University in Hong Kong in 2015 and was conferred the title of Honorary University Fellow by Hong Kong Baptist University in 2020. In 2018, he won Best Director at the Hong Kong Film Awards for *Shock Wave*.



《掃毒2：天地對決》(2019) 製作花絮相片  
Making of photo of *The White Storm 2 - Drug Lords* (2019)

### 以平易近人風格 拍出富感染力故事

邱禮濤(邱導演)早在學生時期已擔任電影見習場記，離開校園後，他先在電視台短暫任職助理編導，不久轉投電影圈。八十年代是香港電影的黃金時代，邱導演初入行時，跟隨黃泰來導演當攝影師，在拍攝現場邊做邊學，從場記、攝影到剪接，逐漸吸收經驗。所謂「攝而優則導」，邱導終於晉身導演行列，隨後更涉足監製等不同崗位，對電影的興趣和熱誠從未減退。

### 打動人心的電影 經得起時間洗禮

對於外界「全才型導演」的稱呼，邱導演謙稱自己並非成功的導演：「我的導演宗旨『十年如一日』，只要有能力就拍，不會輕易放棄任何機會。」30多年來，邱導執導超過30部電影，創作力驚人，而且作品題材、風格多元化，涵蓋社會議題、恐怖靈異、警匪動作、愛情小品，以至動畫如《老夫子2001》。

邱導演曾說過，自己離開學校後，最想拍的是藝術片，但不代表自己有能力 and 機會，輾轉多年後，他拍得最多的卻是所謂的「商業電影」，但他認為只要秉持自己的初衷，做好每部戲，成品出來有人欣賞，就算是好電影，至於電影被定義為什麼類型，他認為只是取決於導演選擇了運用哪一種電影語言而給予觀眾的感覺而已：「電影如果想讓普羅大眾觀賞，可能要避免人物表情鏡頭維持太長，或者主角出鏡後，空鏡太久等手法，太慢的節奏可能不適合主流電影。」

### Captivating Stories with an Approachable Style

Yau was already working as a script supervisor trainee during his school years. After graduation, he briefly worked as an assistant director at a television station before diving into the film industry. Upon entering the industry in the 1980s which was considered the golden era of Hong Kong cinema, Yau worked as a cinematographer under the guidance of Director Wong Tai-loi. He learned on set and progressively gained experience from script supervision and cinematography, to editing. As the saying goes "if you can master the craft of cinematography well, you can become a director," Yau eventually ascended to the directorial ranks, later expanding his roles to producer, among others, with his passion for cinema never waning.

### Films that Touch the Heart and Stand the Test of Time

Despite being called a "multi-talented director" by others, Yau humbly denied himself as a successful director. "My directorial principle has been consistent over the years, I will do filming as long as I have the ability to do so and never give up any opportunity easily." Over the past 30 years, Yau has directed over 80 films, showcasing remarkable creativity and a diversity in themes and styles that include social issues, supernatural horror, crime action, romantic comedies, and even animation like *Master Q 2001*.

Yau once mentioned that after leaving school, he initially aspired to make art films. However, that does not necessarily mean he had the capability or opportunity to do so. Over the years, he has primarily made what are considered "commercial films". Nevertheless, he believes that as long as he stays true to his initial spirit and does best with each film, and the final product is appreciated by someone, then it can be considered as a good film. As for the categorisation of film, he believes that it simply depends on the director's choice of cinematic language delivers to the audience. "To make a film appealing to the general public, it might be necessary to avoid prolonged shots of facial expressions or long gaps after the main character appears. A slow pace might not be suitable for mainstream films."

However, even films initially considered non-mainstream can eventually evolve into mainstream and gain widespread recognition. Among Yau's past works, the most controversial and impactful ones include *The Untold Story* (1993) and *Ebola*

不過，就算原先被定義為非主流的電影，後來也可能發展為主流，受到廣泛認同。要數邱導演過去最受爭議、迴響最大的，莫過於《八仙飯店之人肉叉燒包》(1993)、《伊波拉病毒》(1996) 等較暴力血腥的作品。回想當時那些嚴厲的批評，他形容自己只是從寫實的思維角度出發，以資料搜集為基礎，再加上適當的想像，並沒有刻意渲染暴力，因此對負評沒有放在心上，他解釋道：「《三國演義》當初也只是通俗文學，過了若干年才成為文學經典，電影也是一樣，要看它能否經得起時間的洗禮。我拍這些三級片時，觀眾普遍的評價都較負面，不過隨着時間過去，現在大家的評價也有所改變，甚至另眼相看。對我而言，踏上執導之路始於我對電影的喜愛，思考如何能觸動人心，從而拍攝出富有感染力的故事。」

### 持續進修 對學問的追求

貴為「多產導演」，邱導演在忙碌的拍攝工作外仍抽空回到校園繼續深造，對探索學問有一種追求。他說早在入行之初，已經種下這個進修夢：「我以前接觸過張徹、李翰祥等導演前輩，他們真的是知識份子，具有深厚學養，能夠跟人深入討論學問，反觀自己的水平很不濟。」直到2006年，邱導演重拾書本，完成碩士學位後繼續進修，成為電影界中少數擁有博士資歷的導演之一，但他自言拍攝電影的初衷始終不變：「讀書改變了我對事物的看法，豐富了我的人生，但沒有影響我拍攝的風格，我依然保持着平易近人的作風。」

### 鼓勵年青導演 想拍就拍

近年新晉導演備受關注，邱導演也有留意他們的作品，認為當中不乏可造之材，但長遠而言，新導演需要時間建立知名度，才有機會獲得投資者支持繼續拍戲。對於坊間「香港電影已死」的議論，邱導演樂觀地說：「回望過去，粵語片不是也曾經式微，後來復甦了嗎？記得我還未入行時，人們也在說香港電影已死，結果還不是生存到現在？雖然新世代的觀影文化與過去不同，但我相信下一個百年仍然會有香港電影。歷史總有高低起伏，未來還是別想太多，想做就做，想拍就拍。」

*Syndrome* (1996) which are known for their violent and gory elements. Reflecting on the severe criticisms back then, he described his approach as starting from a realistic perspective, based on thorough research supplemented with appropriate imagination. He did not intentionally emphasise violence. Therefore, he did not take the negative critiques to heart. "Initially, *Romance of the Three Kingdoms* was also merely popular literature. It took several years to be regarded as a literary classic. Films are the same. They need to withstand the test of time. When I made these Category III films, the general audience's evaluations were mostly negative. However, as time passed, people's perceptions have significantly changed, and the films have become acclaimed. For me, embarking on the path of directing stemmed from my love for films and thinking about how to touch people's hearts, thereby creating emotionally impactful stories," he explained.

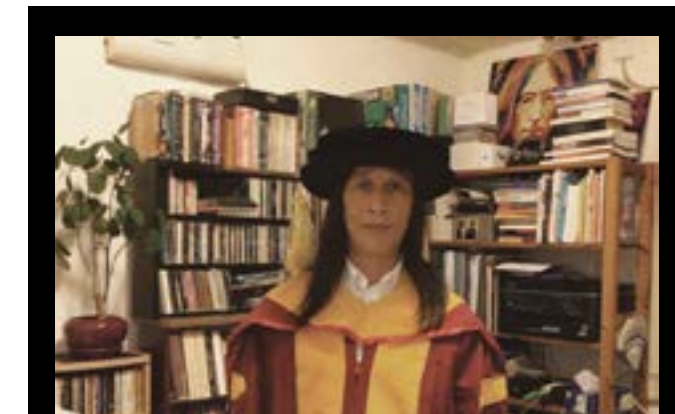
### Lifelong Learning and the Pursuit of Knowledge

Despite being known as a "prolific director," Yau still finds time to return to campus amid his busy filming schedule, driven by a pursuit of knowledge. He mentioned at the early stage in his career, he already had the desire for further education. "I had met some senior directors like Chang Cheh and Li Han-hsiang, who were true intellectuals with profound knowledge. They could engage in deep discussions, while I felt my own knowledge was inadequate." In 2006, Yau resumed his studies, completed a master's degree and continued his study, becoming one of the few directors in the film industry with a doctoral qualification. However, he stated that his initial intention in filmmaking remains unchanged. "Studying has changed my perceptions on many things and enriched my life, but it has not altered my directing style. I continue to maintain an approachable and down-to-earth style."

### Encouraging Young Filmmakers Film if You Inspire

Emerging directors have been gaining attention in recent years, and Yau has taken notice of their work, recognising significant potential in many of them. However, in the long run, new directors need time to establish their reputations in order to attract investors to support their filmmaking endeavours. In response to the prevalent debate about "the death of Hong Kong cinema", Yau remained optimistic, "looking back at the past, Cantonese films have also experienced a decline before, but they eventually made a revival, right? I remember hearing about the fall of Hong Kong cinema even before I entered the industry, yet here we are still alive. Although the viewing culture of the new generations may differ from the past, I believe that Hong Kong cinema will continue to thrive into the next century. History always has its ups and downs. For the future, don't overthink. Just go ahead, film if you are inspired."

邱導演是香港電影界中少數擁有博士資歷的導演之一  
Yau is one of the few directors in the film industry with a doctoral qualification





## 葛亮

GE LIANG

香港大學中文學院博士葛亮(葛教授)出生於南京，現為香港浸會大學中國語言文學系教授，2006年出版第一本小說集《相忘江湖的魚》，其後著作包括《燕食記》、《北鷺》、《朱雀》、《飛髮》、《靈隱》、《七聲》等。2008年獲香港藝術發展局頒發藝術新秀獎(文學)。2022年憑小說作品《飛髮》獲得國家級文學獎項「魯迅文學獎」。

Ge Liang, PhD of the School of Chinese at the University of Hong Kong, was born in Nagjing. He is currently a professor in the Department of Chinese Language and Literature at Hong Kong Baptist University. In 2006, he published his first short story collection, *Try to Remember*, followed by works including *Food is Heaven*, *Paper Hawk*, *Scarlet Bird*, *The Barber*, *Hidden Spirit*, and *Seven Voices*. In 2008, he received the Award for Young Artist in Literary Arts from the Hong Kong Arts Development Council. In 2022, his novel *The Barber* won the Lu Xun Literary Prize, a prestigious national literary award.



《燕食記》茶樓採訪  
Exploring "yum cha" tradition in *Food is Heaven*

### 六朝古都的文化底蘊 孕育一顆寫作的心

葛教授成長於南京，他對這個早在唐代已被稱為「六朝之都」、擁有綿長歷史的故鄉，有着由衷的熱愛和自豪感。年少時的他，受到故土的深厚文化和古典文學滋養，然而南京對他來說，更多是舒適和熟悉的生活環境，並未直接帶來寫作的動機。大概因人生的流轉，躬身反照，才激發起提筆的衝動。因此葛教授說：「南京是我寫作的溫床，香港則像是促動我文學表達的磁場。」

2000年，葛教授離開家鄉，到香港大學修讀中文學院的碩士及博士課程。有一年他回到故鄉，造訪南京文人墨客的聖地—夫子廟，一個古代科舉的重要試場。事緣夫子廟附近有一間老字號「奇芳閣」，售賣的食品均與科考有關，例如五香豆，被稱之為「狀元豆」，而糖蓮藕則被稱為「路路通」，這對應考的莘莘學子來說是一種彩頭，祝願登科成功。這樣的文化長久流傳下來。但在葛教授回鄉重訪時，驚見店舖上方多了一個巨大金黃色的「M」字招牌，原來店舖因經營為艱，將樓下的單位租予國際連鎖快餐店。葛教授思考着，一個具有悠遠歷史，幾乎是處於靜態的老城，正被全球化及資本化融匯其間，構成意味深長的文化現象。

葛教授說：「南京和香港兩座城市，在我的創作中是非常微妙的互補。」南京是他的家城，是他創作的積澱，香港是促發他創作的起點，兩個文化環境及生活節奏大相逕庭的城市，都構成了他的創作原動力。2006年，他在香港出版第一本小說集《相忘江湖的魚》，直至他第一部長篇小說《朱雀》，均是表達他對故鄉的真摯感情。

### 城市感動筆觸 以文字紀錄人文故事

說到香港，一個他已居住了20多年的地方，許多人對它的印象，往往只有淺層的流行文化，刻板而沉悶，但對於擁有敏銳觸覺的葛教授來說，卻看到維多利亞港璀璨繁華的天際線背後，有一種沉厚的人文精神，他銘感香港大學裡諸如陳寅恪、許地山等各位前輩、大師留下的祖業，讓他認識到這種精神，以及屬於嶺南文化最動

### The Cultural Heritage of the Ancient Capital Fosters a Heart for Writing

Ge's upbringing in Nanjing, known as the "Capital of the Six Dynasties" since the Tang era with rich historical legacy, instilled him a genuine love and pride for his hometown. During his formative years, he was deeply influenced by the rich cultural heritage and classical literature of his homeland. However, for him, Nanjing was more about a comfortable and familiar living environment than a direct inspiration for writing. Perhaps it was only after navigating the vicissitudes of life and engaging in moments of introspection that he found the urge to write. Thus, Ge said, "Nanjing is the cradle of my writing, while Hong Kong acts as a magnetic field that stimulates my literary expression."

In 2000, Ge left his hometown to pursue his Master's and doctoral degrees at the School of Chinese at the University of Hong Kong. During a visit back to his hometown, he visited the revered Confucius Temple in Nanjing, an important site for scholars and literati as well as a crucial venue for ancient imperial examinations. Nearby, he found a time-honored shop named "Qi Fang Ge" that sells food associated with the examinations, such as "scholar beans" and sugared lotus roots, symbolised auspiciousness for aspiring scholars hoping to pass the examinations. Such cultural traditions had endured over generations. However, upon this visit, Ge was surprised to find a large golden "M" sign above the shop, indicating its transformation into an international fast-food chain due to financial challenges. Contemplating this scene, Ge reflected on how an ancient, almost static city is being integrated into globalisation and capitalism, forming a deeply meaningful cultural phenomenon.

"Nanjing and Hong Kong are two cities that subtly complement each other in my creative process," said Ge. Nanjing, his hometown, serves as the foundation for his creativity, while Hong Kong acts as the catalyst for his artistic endeavours. The distinct cultural settings and rhythms of life in these two cities intertwine to fuel his creativity, as evidenced in his debut short story collection *Try to Remember*, published in Hong Kong in 2006, along with his first novel *Scarlet Bird*, both reflected his deep affection for his hometown.

### Cities Inspire the Stroke of the Pen Documenting Humanistic Stories in Words

Speaking of Hong Kong, a place where he has lived for over two decades, many people tend to perceive it merely through scratching the surface of its pop culture—stereotypical and monotonous. However, Ge, with his acute sensitivity, has uncovered the profound humanistic spirit underlying the dazzling skyline of Victoria Harbour. Deeply influenced by the legacies of predecessors and masters at the University of Hong Kong, such as Chen Yinchieh and Xu Dishan, he has developed a profound appreciation for this spirit and the most captivating elements of Lingnan culture. He described Lingnan culture as fluid and open, very "grounded", exemplified by Hong Kong's ancient festivals, including "Tai Ping Ching Chiu", Hau Wong's Birthday, and Hung Shing Ye's Birthday, which continue to thrive with vibrant festivities today. "Based on the historical context, I capture my evolving sentiments for this city in words, and it is an exhilarating

人的煙火氣。他形容嶺南文化是流轉而開放的，也很「接地氣」，譬如香港一些古老節慶，包括太平清醮、侯王誕及洪聖爺誕，延續到現在仍然是盛事，他說：「我依據歷史的脈絡，將我對這座城市不斷累積的感情，以文字呈現，感覺很美妙。我希望能夠通過文字和我的小說，讓更多人認識香港的文化輪廓中不同的維度與美好的面向。」

在他晚近的長篇小說代表作《燕食記》中，以香港最日常不過的事—「飲茶」作為切入點，構建嶺南文化圖景的洋洋大觀。粵菜和點心的滋味，結合不同菜式的變奏，其實是在描述一個文化融匯的空間，同時反映香港對多元文化海納百川的包容性，也在訴說歷史的悠長脈絡。葛教授解釋選取生活化題材的原因：「個人生命的歷程和其生活的城市，構成一種『互為表裡』的關聯；每個人的生命歷程，都可以是這座城市的縮影。」

近年，葛教授熱衷於研究香港的非物質文化遺產，出版了一系列有關匠人、亦即手工業者的故事。他筆下的人物，以一種精益求精的心態投入工作，而這就正正是他心目中的香港精神。初衷如一，他通過人物各自的人生經歷，生動地投射、見證這個城市的輝煌和它的起落。

experience. Through my writing and novels, I hope to introduce a broader audience to the diverse facets and inherent beauty of Hong Kong culture," he articulated.

In his notable recent work, *Food is Heaven*, he delves into the quintessential Hong Kong tradition of "yum cha" as a gateway to unveil a vibrant and intricate panorama of Lingnan culture. The flavours of Cantonese cuisine and dim sum, coupled with creative adaptations of other culinary traditions, serves as a reflection of the city's inclusive nature towards a myriad of cultures, while also narrating its extensive historical context. Ge explained his choice of everyday life as his subject matter, "the journey of a person's life and the city they live share an 'intrinsic and extrinsic' relationship; each person's life journey can be seen as a microcosm of the city."

In recent years, Ge has immersed himself into researching Hong Kong's intangible cultural heritage and has published a series of narratives about artisans and craftsmen. In his stories, these characters are devoted to their work with a commitment to excellence, which he perceives as the essence of the Hong Kong spirit. Remaining true to his initial resolve, he vividly portrays and bears witness to the city's glories and its vicissitudes through the lives of these characters.





《混序維度》(2022) *Shuffle Dimensions (2022)*  
Photo credit: 香港藝術節

## 林欣傑

KEITH LAM YAN-KIT

媒體藝術家及策展人。2007年於微波國際新媒體藝術節發表作品《Moving Mario》，作品在奧地利電子藝術節獲頒「互動藝術類榮譽獎」。2008年獲頒香港藝術發展獎藝術新秀獎(媒體藝術)，2013年憑作品《One Day Social Sculpture》於日本文化廳媒體藝術祭獲藝術組評審推薦獎。為香港及台灣藝術與科技團隊Dimension Plus共同創辦人及藝術總監。

Keith Lam Yan-kit is a media artist and curator. In 2007, he presented *Moving Mario* at the Microwave International New Media Arts Festival and was awarded Honorary Mentions in the category of Interactive Arts at PRIX Ars Electronica in Austria. He was the recipient of the Award for Young Artist (Media Art) at the Hong Kong Arts Development Awards in 2008, and later received Jury Selections in the category of Art Division at Japan Media Arts Festival in 2013 with his work *One Day Social Sculpture*. He is currently the co-founder and artistic director of the Hong Kong and Taiwan art and technology team Dimension Plus.



*One Day Social Sculpture (2013)*

### 跨領域媒體藝術 展現多重面向

藝術，並非林欣傑 (Keith) 一開始便決定要走進的領域。升讀大學時，誤打誤撞之下以資訊系統科作為主修。自小與電腦作伴的Keith，同時選擇了文化研究為副修科，他將主副修的知識混合使用，以收集和處理大量數據作為了解和研究現象的基本，這樣的學習模式與他之後的創作思維同出一轍。他相信要創作出優秀的作品，必須要貫通多個範疇，以多面向、跨媒介的方式去創作「媒體藝術」。

2000年，Keith有幸獲得獎學金，到美國紐約大學修讀電腦動畫及視覺效果，讓他首次接觸到新媒體藝術並產生濃厚的興趣。2003年他加入香港城市大學創意媒體學院擔任研究助理，一年後轉任為教師，開始從事教學工作。因為繁忙的教學工作，自畢業作品後未曾創作過自己的作品，直到2007年的暑假才創作他第一件作品《Moving Mario》。而他全職創作生涯的開端是來自一位朋友、後來和他一起成立Dimension Plus的蔡宏賢的激將法：「你的學生都已經不停在創作，你還在等甚麼？」時而剛好《Moving Mario》為Keith帶來不少海外展覽機會和國際獎項，於是在2009年毅然離開教職，全心投入創作直到現在。

Keith的作品是先在海外獲得肯定，後才獲本地認識，他笑言：「我是出口轉為內銷的創作者。」2008年獲頒藝術新秀獎 (媒體藝術)，本以為會為他帶來更多本地展出的機會，可是當時的他仍然鮮有展出的機會。

### 哲學理念推動創作 尋找新呈現方法

本地觀眾長期以來一直把媒體藝術與互動遊戲連結起來，與視覺藝術的定義有所不同。然而，Keith卻認為這是對媒體藝術的誤解。他認為媒體藝術的本質是跨學科、跨領域的，作品的背後由不同知識領域揉合而成。他表示：「我享受挖掘議題理論的深度，以及如何在科學及技術本質上發

### Unveiling Diverse Perspectives through Cross-Disciplinary Media Art

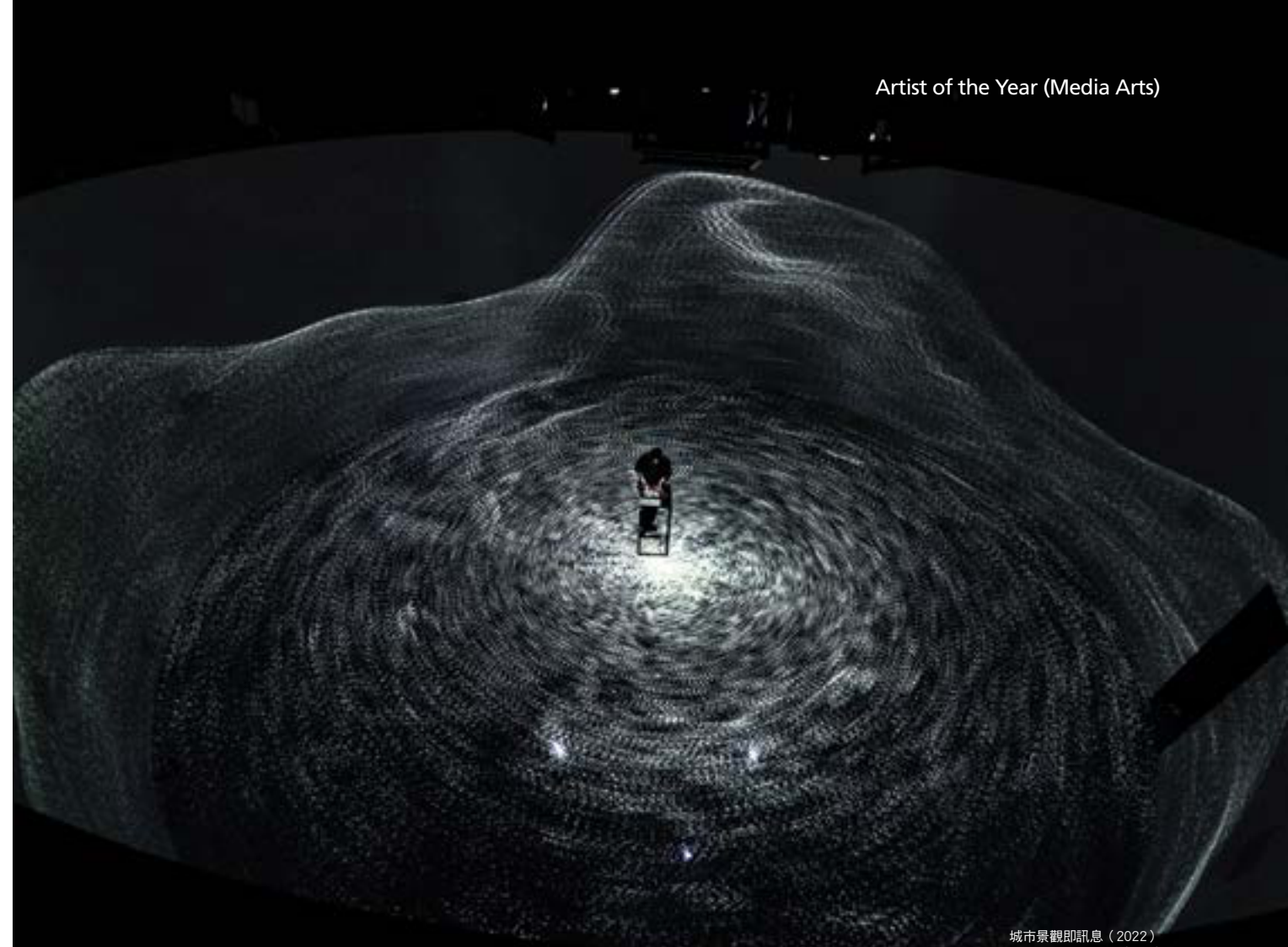
Art was not a field that Keith initially decided to pursue. Upon entering university, he inadvertently chose Information Systems as his major. Accompanied by computers since a young age, Keith also chose Cultural Studies as his minor. He deftly combined knowledge from his major and minor studies to collect and process large amounts of data, using this as the basis for understanding and studying phenomena. This learning approach laid the groundwork for his creative thinking. Keith believes that creating outstanding works requires expertise across multiple fields in order to adopt a multidisciplinary and cross-media approach to craft "media art."

In 2000, Keith received a scholarship to study Computer Animation and Visual Effects at New York University, where he was first introduced to new media art and became deeply interested in it. In 2003, he joined the School of Creative Media at the City University of Hong Kong as a research assistant and started teaching a year later. Due to his demanding teaching schedule, Keith had not created any new personal works since his graduation project. It was not until the summer of 2007 that he finally crafted his very first piece of work, *Moving Mario*. The beginning of his full-time creative career was prompted by his friend, Escher Tsai, who later co-founded Dimension Plus with him, "your students are constantly creating. What are you waiting for?" Coincidentally, *Moving Mario* brought Keith numerous international exhibition opportunities and accolades, leading him to leave his teaching position in 2009 to fully commit to his artistic journey.

Keith's work first gained recognition overseas before being acknowledged locally. He quipped, "I am like a creator who transitioned from exporting to domestic sales." In 2008, he was awarded the Award for Young Artist (Media Arts), expecting it to bring more opportunities for local exhibitions. However, at that time, he still had limited exhibition opportunities.

### Seeking New Ways to Present Philosophy-Driven Creativity

In the local context, there has been a long-standing association between media art and interactive games, distinguishing it from visual art. However, Keith believes that this is a misunderstanding of media art, he sees media arts as interdisciplinary and cross-sector, and the artwork should embody knowledge from a variety of disciplines. He explained, "I enjoy delving into the



城市景觀即訊息 (2022)  
Cityscape is the Message (2022)

跨領域的創作機會時，他期望能夠從過程中找到新素材、新方法及新語言去創作。「我與隊友們的合作不僅是傳球或接球，而是一起發球。這才是跨界合作應有的態度。」。

2023年期間，Keith的作品涉及情緒指數和城市旅人的關係、顏色光譜和植物的關係、音樂和虛實維度之間等主題，他利用所修讀的文化研究方法，由形而上的哲學，再以數據及研究了解形而下的現象和結果，最後利用各種媒體及科技去呈現這些概念。

一路走來，Keith察覺到媒體藝術的觀眾群擴大了不少。對於現在年輕的一代來說，科技已是他們身體的一部分，是創作中自然的素材，使用科技創作已不再是異類。經歷過沒有發表平台的他，期待有更多實體的平台讓新晉藝術家發表作品，尤其媒體藝術所需要的資源其實是不少的。而成為東九龍文化中心的場地伙伴是他未來的挑戰，因為他需要參與更多跨界和表演藝術的創作，而他亦希望有機會挑戰心儀已久的公共藝術，期待作品在公共空間和觀眾互動。

theoretical depth of issues and finding new possibilities for cultural representation based on the essence of science and technology." Thus, whenever opportunities for interdisciplinary collaboration are available, he hopes to discover new materials, methods, and languages through the creative process. "The collaboration with my teammates is not just about passing or receiving the ball; we serve it together. That is the true spirit of cross-disciplinary collaboration."

In 2023, Keith's work explored themes such as the relationship between emotional indices and urban travellers, the colour spectrum's connection with plants, and the interplay between music, reality and virtuality. By applying the cultural research methods he had studied, he interprets metaphysical philosophy while understanding empirical phenomena and results through data and research, ultimately using various media and technologies to present these concepts.

Throughout his journey, Keith has noticed a significant expansion in the audience for media art. For the younger generation today, technology is an integral part of their lives and a natural element in their creation processes. Using technology in art is no longer an oddity. Keith, who faced challenges in finding platforms to showcase new media artworks, advocates for more brick-and-mortar venues where emerging artists can present their works, especially given the substantial resources required for media art. Becoming the venue partner of the East Kowloon Cultural Centre is his future challenge, as he will involve in more collaboration in interdisciplinary and performing arts. And Keith also hopes to have the opportunity to challenge the long-cherished public art, looking forward to creating works that interact with the public in open spaces.



## 趙太生

ZHAO TAISHENG

中國音樂家協會會員，香港中樂團三弦首席，香港演藝學院兼職導師。畢業於中央音樂學院民樂系三弦演奏專業，師從肖劍聲、王振先、談龍建等。於2005年加入香港中樂團。2013年至2018年間隨香港中樂團分別出訪俄羅斯、新加坡、澳門、中國內地等國家和地區演出《黑土歌》等作品，反響熱烈。近年來，多次在國內多間院校舉辦「樂器無極限—從三弦說起」巡演講座。2023年，在香港舉辦三弦專場音樂會《颯大風—趙太生與香港中樂團》。

Zhao Taisheng, a member of the Chinese Musicians Association and principal sanxian player of the Hong Kong Chinese Orchestra, also serves as a part-time instructor at the Hong Kong Academy for Performing Arts. Zhao graduated from the Central Conservatory of Music, majoring in sanxian under renowned musicians such as Xiao Jiansheng, Wang Zhenxian, and Tan Longjian. Since joining the Hong Kong Chinese Orchestra in 2005, he has performed internationally from 2013 to 2018 in countries and regions such as Russia, Singapore, Macao, and the Mainland. His performances, especially of *Song of the Black Earth*, received enthusiastic responses. In recent years, he has frequently given talks on sanxian at various institutions in China. In 2023, he held a sanxian concert in Hong Kong titled *As the Strong Winds Blow - Zhao Taisheng and the Hong Kong Chinese Orchestra*.



趙太生享受與不同樂手合奏  
Zhao enjoys playing music with different musicians  
Photo credit: Hong Kong Chinese Orchestra



「說書先生」加上農民幹活的工具作為樂器，演出《黑土歌》  
*Song of the Black Earth* performed in the style of a traditional storyteller by using various tools of farmers as instruments  
 Photo credit: Hong Kong Chinese Orchestra

### 緣起三弦

趙太生與三弦結緣甚早，在小學二年級一次學校組織小樂隊自由挑選樂器時，他便鍾情三弦了。當時，年幼的他只覺得這件樂器外形大氣、古樸、端莊，演奏起來甚是威風。這件雅俗共賞且會說故事的樂器，早已成為了他生活中不可或缺的一部分。三弦，是中國民間傳統彈撥樂器，因其由三根琴弦組成而得名。據說鄉村賣貨的人會以一個小小的撥浪鼓，連繫著兩根小繩子，搖晃著發聲，讓大家知道他來了，而三弦的形狀剛好就是撥浪鼓倒過來的樣子。三弦的形制處處體現著「中國古代的民間音樂文化充滿智慧和內涵」。其三根琴弦既代表天、地、人，也代表中國24節氣。樂器正反兩面則代表陰和陽，一彈一挑之間，聲音交替調和，象徵大自然與人的融合和諧。

### 譽滿天下

趙太生在2013年至2018年間，多次隨香港中樂團到海內外演出。他的代表曲目《黑土歌》，以「說書先生」的形式，將農民農活中使用到的筲箕、木鏟和榔作為樂器，配上他聲情並茂的吟誦和激情澎湃的演唱，迅速地將觀眾帶入情景中，引起共鳴。每次都能獲得現場觀眾的滿堂喝彩，起身鼓掌。「當我獨奏時，心情特別澎湃，靠著音樂的力量，訴說中國農民的故事，演繹出中國音樂的精髓，讓我感到自豪。」2023年，趙太生在相隔十年後，再次舉行名為《颯大風—趙太生與香港中樂團》的專場音樂會。作品三弦彈唱與樂隊《颯大風》取材於陝北說書曲牌、以三弦粗曠的音色表現了黃土高坡大風狂嘯的情景，展現了陝北

### The Origin of the Sanxian Connection

Zhao developed an early bond with the sanxian. During his second grade of primary school when the school organised a small band, Zhao chose the sanxian and fell in love with it. Even at a young age, he was already drawn to its majestic, rustic, yet elegant appearance, finding it impressive to play. The sanxian is a traditional Chinese plucked string instrument named for its three strings. It is said that rural peddlers used a small drum connected by two small strings to announce their arrival, and the sanxian's shape resembles an inverted version of this drum. The instrument embodies the wisdom and depth of ancient Chinese folk music culture, with its three strings representing heaven, earth, and humanity, as well as the 24 Chinese solar terms. The front and back sides of the instrument symbolise Yin and Yang. With each pluck and strum, the alternating sounds represent the harmony between nature and humans.

### Worldwide Acclaim for Sanxian Excellence

From 2013 to 2018, Zhao frequently performed abroad with the Hong Kong Chinese Orchestra. His signature piece, *Song of the Black Earth*, performed in the style of a traditional storyteller incorporated everyday farming tools such as sieves, wooden shovels, and combs as musical instruments, combined with his passionate recitation and singing, vividly brings the audience into the scene, evoking a strong resonance. He received thunderous applause and standing ovations from the audience every time. "When I perform solo, I feel exhilarated. Through the power of music, I tell the stories of Chinese farmers and interpret the essence of Chinese music, which fills me with pride." In 2023, a decade later, he once again held the concert titled *As the Strong Winds Blow - Zhao Taisheng and the Hong Kong Chinese Orchestra*. *As the Strong Winds Blow* is a composition inspired by the storytelling melodies of Northern Shaanxi. It vividly captures the howling winds across the loess plateaus through the robust tones of the sanxian, embodying the bold and fearless spirit of the Shaanxi people as they confront the fierce winds. During the performance, Zhao did the solo with the entire orchestra accompanying behind him. "The concert did not rely on special effects or lighting. Instead, I used body language, music, the instrument, and varying expressions to emotionally engage the audience. Even after enjoying several solo pieces, the audience will not feel any auditory or visual fatigue," he said. This style of performance fully demonstrated Zhao's profound mastery of music and also embodied the power of music to inspire the audience.

人民在面對呼嘯狂風時無畏無懼的慷慨豪情。節目演出時，趙太生獨坐在奏台上，整個大樂團在其身後伴奏：「音樂會也沒有什麼特別裝置或燈光效果，我以肢體語言、音樂、樂器及不同形象，帶領觀眾進入情緒。觀眾在欣賞多首獨奏樂曲後，也不會感到聽覺和視覺疲勞。」這種表演方式，充分地展示了趙太生的深厚音樂功力，同時也體現了音樂所賦予觀眾的力量。

### 樂享美好

疫情期間，儘管趙太生與大多數人一樣宅居家中，但他仍希望通過音樂來為全球人民傳遞一些積極向上的能量。為此他在網上呼籲世界各地的音樂家們創作三弦樂曲，以「你寫我奏」的合作方式，演奏不同創作人創作的三弦曲目，並在網上分享視頻。此倡議得到了來自香港、內地、英國、美國及馬來西亞共11名作曲家的積極響應。這些新創作品，也通過趙太生的演奏在網絡上迅速傳播，反響不俗。趙太生及作曲家們高風亮節、無私奉獻的精神以及用音樂的力量鼓舞社會大眾共同對抗疫情的行為，得到了社會各界的一致好評。

### 薪火不斷

對於三弦音樂在香港的傳承，趙太生說：「我在三弦音樂的推廣及教育方面已做了20多年，我對中國樂器在香港的發展充滿信心。」他想到自己移居香港開始時，便深深感受到香港對世界各地音樂文化的包容。這種開放、多元的環境，對三弦音樂的普及產生了積極的影響。趙太生會針對不同受眾，精心設計不同的分享方式。譬如到幼稚園，他會坐在小朋友中央，以可愛俏皮的演奏方式引起他們的興趣，也會為小學生演奏一些他們熟識的兒歌，深受學生喜愛。

趙太生從未停止對於三弦音樂可能性的探索，他期待以更加國際、多元、創新的三弦表演形式，來訴說更多香港故事。他說道：「能有今天的成績，要感謝香港中樂團多年來對我的幫助、培養、包容以及對三弦這個樂器的扶持，要知道，在內地很多大型民族樂團沒有三弦這個編製，而我們香港中樂團有兩個常規編製，這次獲獎，將是我一個新的起點，新的里程碑。我將以更高的思維，將三弦這件樂器弘揚到全世界。」

### Music during the Pandemic

Despite staying at home during the pandemic, like many others, Zhao still hoped to spread positive energy worldwide through music. He initiated an online call for musicians around the world to compose sanxian music, which he would then perform and share online. This initiative received enthusiastic responses from 11 composers from Hong Kong, the Mainland, United Kingdom, United States, and Malaysia. The new compositions spread rapidly online through Zhao's performances and garnered a positive response, with Zhao and the composers earning widespread acclaim for their selfless contributions and using music to inspire people to unite against the pandemic.

### Promoting the Inheritance of Sanxian Music

Regarding the inheritance of sanxian music in Hong Kong, "I have been involved in promoting and teaching sanxian music for over 20 years, and I am very confident in the development of Chinese music instruments in Hong Kong," said Zhao. Since his migration to Hong Kong, he appreciates Hong Kong's inclusiveness towards global musical cultures, which has had a positive impact on the popularisation of the sanxian. Zhao carefully designs his sharing presentations for different audiences. For example, he engages children by sitting among them and capturing their attention with playful performances when visiting kindergartens. He also delights schoolchildren with familiar songs.

Zhao has never stopped exploring the possibilities of sanxian music. He looks forward to telling more stories of Hong Kong through a more international, diverse, and innovative ways. He expressed, "my achievements today would not be possible without the extensive support, nurturing, and encouragement from the Hong Kong Chinese Orchestra, especially in promoting the sanxian. It is worth noting that many large ethnic orchestras in the Mainland do not include the sanxian, whereas our orchestra features two sanxian players. This award signifies a new beginning and a milestone for me. Looking ahead, I am committed to promoting the sanxian globally with a more forward-thinking approach."



2023年香港中樂團日本巡演  
 Japan tour with Hong Kong Chinese Orchestra in 2023  
 Photo credit: Hong Kong Chinese Orchestra



## 黃孝達

WONG HAU-KWEI

1946年出生於重慶的書畫藝術家黃孝達(黃老師)，畢業於華東紡織工學院，1978年移居香港。師承黃胄，深受其藝術理念影響。多幅作品獲中國美術館、香港藝術館等機構收藏。其中作品《三峽行雲流水圖》(1996)收錄於中國美術館編輯的《二十世紀中國美術——中國美術館藏品選》。

Born in Chongqing in 1946, Wong Hau-kwei is an artist specialising in ink art and calligraphy. He graduated from the East China Textile Engineering Institute and relocated to Hong Kong in 1978. His artistic practice has been significantly influenced by his teacher, Huang Zhou. His paintings were acquired by institutions such as the National Art Museum of China and the Hong Kong Museum of Art. His work *Moving Clouds and Water in the Three Gorges* (1996) was featured in the catalogue *Chinese Art in the 20<sup>th</sup> Century—Collection of the National Art Museum of China* published by the National Art Museum of China.



《復·合——與封塔納對話》(2021)  
Heal · Revive-Dialogue with Lucio Fontana (2021)  
Photo credit: Wong Hau-kwei

### 與西洋藝術爭高下 以當代水墨描畫時代風骨

黃老師自幼受書法家父親黃墨涵熏陶，對中國傳統書畫產生濃厚的興趣，七十年代追隨水墨畫大師黃胄習畫。退休前的他，雖然已在多個畫展中廣受肯定，卻仍自居為「業餘畫家」。黃老師笑言：「退休前，在假期畫畫，現在退休了，每一天都是假期，所以每天都畫畫，365天，就只有過年一天休息。」

### 涉獵廣泛題材 從人物畫到都市風景

在黃胄影響下，黃老師早年主要接觸人像繪畫。在工餘時間，他會提起畫筆，邀請工廠同事充當模特兒，練習描繪人物的神態。技法日漸成熟後，比起以表達對方為

### Compete with Western Art Capture the Era with Contemporary Ink Art

Wong has shown an interest in traditional Chinese ink art since childhood, influenced by his father, Huang Mohan, a calligrapher. In the 1970s, Wong was an apprentice of Huang Zhou, a master of landscape in ink art. Despite widespread recognition through numerous exhibitions, Wong modestly considered himself an "amateur painter" before his retirement. He joked, "before retiring, I painted during my day off. Following my retirement, I paint every single day since every day is a day off. Out of 365 days, I rest only for one day, during the New Year."

### From Portraiture to Cityscape A Vast Range of Themes

Wong's early practice, influenced by Huang Zhou, focused on portraiture. He invited factory coworkers as sitters and painted them after work, practicing his ability to capture the essence of a person. As his skills improved, he veered away from portraits that focused on sitters and instead grew interested in using other medium to convey his thoughts and moods. Wong believes that everything, natural sceneries, urban landscape, plants and animals, can be enhanced through his brush.



《玉山古柏》(2023) *Ancient Cypress at Mount Yu (2023)*  
Photo credit: Wong Hau-kwei

前題的人物畫，他更希望透過其他題材作為載體，表達自己的思想和態度。對於黃老師而言，不論是山水、城市還是動植物，一切題材在其筆下皆可發揮。

城市是黃老師筆下的一個重點題材，他以獨特的視角觀察、呈現現代都市環境，取材更是妙趣橫生。他於2008年創作的《幕牆山水之西安鐘樓》，主角雖為鐘樓，卻不直描鐘樓，而是著筆於高樓大廈的玻璃幕牆倒影，凸顯在改革開放的背景下，都市中傳統與現代之間的微妙關係。黃老師分享這幅作品背後的軼事：「畫中大廈底層的商店，本來是賣相機底片的店舖，當時我想到膠片相機都快被淘汰了，於是便在那個位置畫了一間快餐店，後來有人告訴我，那裡真的開了那間快餐店！」畫作的神奇預言成為美談，倒反映了黃老師洞察世情的妙思。

最近，黃老師鍾情於繪畫柏樹。事緣某次，他看見台灣畫家李宗仁筆下及攝影師王聰賢鏡頭下的玉山圓柏，古柏在險要的地理位置長期抵受狂風，於是形成獨特的生長姿態，留下了與大自然搏鬥的痕跡。奇特的古柏激發了黃老師的創作慾，他前往台灣，與兩位先生見面交流，藉相片鑽研古柏的形態。回港後，完成了《玉山古柏》(2023)這幅畫，透過呈現飽受摧殘卻決不屈服的靈樹，展現生命之堅韌和悲壯。

#### 強調個人風格 以水墨為藝術語言

在藝術市場上，某些特定的風格可能獨具優勢。黃老師慶幸自己已經

The city is a frequent theme in Wong's art, where he depicts the contemporary urban landscape from a unique perspective with a whimsical take. In his 2008 painting, *Curtain Wall Landscape - Xi'an Bell Tower*, although the Bell Tower of Xi'an is the central feature, he did not depict the actual bell tower. Rather, he captured its reflection on the glass façade of a nearby building, emphasising the complex relationship between tradition and modernity in the urban environment amid economic reform. Wong shared an anecdote about this painting, "photographic films were sold at a shop located on the lower level of the building. Instead of that shop, I painted a fast-food restaurant, thinking cameras that use films would soon be replaced. I later learned that there is now a fast-food restaurant." This prophetic tale illustrates Wong's ability to make insightful observations about current affairs.

Wong has lately developed a fondness for cypress trees after seeing paintings by Taiwanese painter Li Zong-ren and photographs by Huang Tsung-hsien which feature cypress trees flourishing at high altitude. Under the strong winds in such extreme places, these ancient cypress trees grew into distinctive forms, each bearing the scars of its battle with nature. This uniqueness of cypresses inspired Wong's creativity. He travelled to Taiwan to see and appreciate those trees. During his visit, he met with the two artists, and they discussed the forms of ancient cypress trees in great detail using photographs and paintings. After returning to Hong Kong, Wong created *Ancient Cypress at Mount Yu (2023)*, celebrating the strength and dignity of life by depicting a spiritual tree that never yields to severe hardship.

#### Individual Style Ink as Artistic Language

Certain styles may have advantages over others in the art market, but Wong is glad to be retired, as he no longer needs to cater to the market demands or mimic particular styles. He never copied or imitated while he was studying traditional Chinese painting. He believes that to overcome constraints, artists must paint according to their own thoughts, and a unique style will only emerge when the artwork faithfully captures their inner world.

Despite a wide range of themes and content, Wong's artistic language has always been Chinese ink art. When asked whether carrying forward the traditions of ink art was his motivation and purpose for painting, Wong replied, "at first, I simply wanted to create a good painting without giving it much thought. It had a profound impact on me to witness artists such as Lui Shou-kwan

退休，正因為沒有市場考慮，他不需要刻意模仿某種風格。即使在學習傳統中國畫時，他也從不臨摹，認為依照自己的所思所想作畫，才不會受到束縛，當作品能夠如實地呈現內心世界，自然會表現出屬於自己的風格。

雖然黃老師的畫作題材廣泛、內涵豐富，但他的藝術語言，始終以中國水墨媒介為主。問及發揚水墨傳統是否他作畫的初衷，黃老師說：「起初我只是想畫好一幅畫，要求沒有那麼高。眼見西方藝術在香港雖是主流，但前人如呂壽琨、劉國松在這裡打開了一條路，奠定了香港在現代水墨方面領先的地位，這對我的影響很大，王無邪令我相信這條路是正確的。」新水墨運動為黃老師的創作帶來激盪，「後來我想，我們是否可以跟西方文化，甚至當代文化一較高下呢？」在中國傳統藝術達到一定成就後，黃老師開始創作綜合媒介作品如《復·合一 與封塔納對話》(2021)向西方藝術表態，「我想讓別人知道，我們並非不懂不會，只是我們更加熱愛中國文化傳統而已。」

#### 退而不休 鼓勵樂齡人士投入藝術

黃老師對於獲得水墨大師王無邪親自提名深表感激，在78歲之齡獲獎，他期望以自己的故事鼓勵其他退休人士，「即使60歲後才學畫，也不一定是『玩玩吓』，我們都可以很認真地，去進行藝術創作，取得成就。」

and Liu Kuo-sung pioneering ink art in Hong Kong, propelling the city to the forefront of modern ink art despite its preference for Western art. It was Wucius Wong who convinced me that I am on the right path." Wong's creative practice was greatly influenced by the New Ink Movement. "I then wondered whether we can compete with Western or even contemporary culture." After achieving a certain level of success in traditional Chinese art, Wong began creating mixed-media artworks such as *Heal · Revive-Dialogue with Lucio Fontana (2021)* to express his views on Western art, saying, "I want to let people know that we are not ignorant. We just have deeper love in traditional Chinese culture."

#### Retired but not Tired Get Retirees into Arts

Wong is very grateful to be nominated by ink art master Wucius Wong. Receiving this award at the age of 78, he hopes that his story can encourage other retirees. "Learning to paint after the age of 60 is not necessarily naive. We can all creating art earnestly and pursue achievement."



《香港早晨》(2021) *Good Morning Hong Kong (2021)*  
Photo credit: Wong Hau-kwei



Photo credit: Anna Li



《鐵馬銀婚》(2023)  
The Warrior's Marriage (2023)

## 廖國森

LIU KWOK-SUM

廖國森(森哥)，粵劇演員，擅長鑽研武生角色，具備豐富演出經驗。於八和粵劇學院畢業後跟隨學院導師任大勳學北派、王粵生學唱腔。森哥除了擔任台柱(丑生及武生)外，亦能兼演花臉及老旦，多年累積的經驗助力成為專業粵劇演員。2023年為中國戲曲節《粵劇武生藝術專場》擔任藝術總監及主演，盡顯老倌精湛功架，表現精彩，同年更獲香港粵劇金紫荊獎頒發「資深專業演員獎」。

Liu Kwok-sum is a Cantonese opera actor who specialises in wusheng (warrior) role with demonstrated performing experiences. He is a graduate of the Cantonese Opera Academy of Hong Kong, where he studied the Northern Style from Yam Tai-fan and vocal techniques from Wong Yuet-sang. Other than wusheng and chou (comic) roles, Liu also performed jing (painted-face) and laodan (elderly women) roles. His long years of experience contributed considerably to his profile as a Cantonese opera actor. In 2023, he served as the artistic director and main actor for the Chinese Opera Festival's *The Art of Wusheng Roles in Cantonese Opera*, demonstrating his mastery of the art and its techniques, and received the Veteran Actor Award at the Hong Kong Cantonese Opera Golden Bauhinia Awards in recognition of his artistry.



《六國大封相》  
Prime Minister of Six States

### 苦練技巧與功架 成著名粵劇演員

戲曲文化中「行當」表示角色類型，武生行當是粵劇的六大支柱之一，從唱、唸以至做功，武生戲需要極高的技巧與功架，蘊含豐富的藝術細節。森哥經過多年苦練，成為著名粵劇演員，及後獲已故名伶「武生王」靚次伯欣賞並執手教導，盡得武生藝術精粹。

### 獲前輩發掘 毅然投身武生藝術

七、八十年代，香港戲棚文化興盛，年幼時期的森哥跟隨父母看大戲，一看便是如痴如醉：「看見台上的人身穿當時流行的膠片戲服非常漂亮，於是便培養了我對粵劇的興趣。」成年後，得知香港八和會館成立了八和粵劇學院，森哥便馬上報名成為第一屆學員學習粵劇。他白天仍有正職，下班後便趕去參加晚間課程，沒想到啼聲一唱便是40年。

珍惜寶貴學戲機會的森哥，在兩年間苦學各種基本功。結業演出時，他的天賦被龍劍笙及梅雪詩看見，兩位前輩邀請他參與「雛鳳鳴劇團」的演出。「雛鳳」是當時最當紅的劇團，森哥二話不說便答應，更隨團前往美國演出。當時森哥反覆思量，身為長男的他要考慮家計為先，梅雪詩當時卻勸他：「你不要放棄，因為我覺得你是做戲的人才，以後要多看四叔（靚次伯）的武生戲。」森哥慶幸，若非當時這一番說話，他可能早已離開了粵劇圈子。



獲已故名伶「武生王」靚次伯欣賞並執手教導  
The late Lan Chi-pat, widely regarded as the "King of Wusheng", imparted the essence of his craft to Liu

### Trained Professionally and Becoming a Well-Known Actor

In Cantonese opera culture, "hangdong" refers to the role types. As one of the six "pillars" in Cantonese opera performances, the wusheng role is rich with artistic details and requires highly sophisticated techniques. Liu's years of dedicated practice have elevated him as a celebrated leading actor. Liu was later recognised and mentored by the late prominent Cantonese opera actor Lan Chi-pat, widely regarded as the "King of wusheng" who imparted the essence of his craft to Liu.

### Mentorship and Focus on Wusheng Roles

In the 1970s and 1980s, Hong Kong's open-air Cantonese opera showed flourished. As a young child, Liu watched the shows with his parents, and was soon captivated by the world of opera, "I was mesmerised by the actors onstage who were dressed in gorgeous and fashionable costumes made with plastic beads, it sparked my deep interest in Cantonese opera." As an adult, he learned about the Cantonese Opera Academy established by Chinese Artists Association of Hong Kong, and immediately enrolled in their inaugural Cantonese opera study programme. He worked on his job during the day and would study in the evenings. He never imagined this decision lead him on a remarkable journey of being a professional Cantonese opera actor for more than four decades.

Valuing his precious learning opportunities, Liu was determined to master the foundational skills within two years. Veteran opera singers Lung Kim-sheng and Mui Suet-si once watched him perform at his graduation show. Impressed by his outstanding skills, they invited him to take part in the "Chorfungming Opera Troupe". As "Chorfungming Opera Troupe" was the biggest opera troupe at the time, Liu accepted the invitation without hesitation and joined the troupe on tour in the United States. After returning to Hong Kong, Liu found himself at a crossroads. As the eldest son of the family, he had to consider his family's practical needs. Mui persuaded him, "please do not give up your dream because I can see that you are very talented. You must watch more wusheng performances by Uncle Fourth (Lan Chi-pat)." Liu felt grateful for Mui's advice without which he would have left Cantonese opera forever.

### 感激「武生王」靚次伯無私提攜

得前輩一番贈言，森哥立定志向，加深鑽研武生藝術，並不時向靚次伯請教表演要訣。靚次伯退休時，點名森哥接演他武生角色，森哥受寵若驚，一時不敢相信。他能成為接班人固然難得，可是由於粵劇傳統，演員需要自行添置表演戲服和用品，所費不菲。靚次伯當時慷慨借出自己的裝備及武生行當戲服予森哥，並由他執手親傳，把畢生的傳統武生藝術心得傳授給森哥。

### 《粵劇武生藝術專場》承傳及保育粵劇文化

轉眼40年，森哥從前人身上承襲到一身好功架，希望把這種傳統藝術承傳下去。除演出外，森哥曾出任香港八和會館理事會理事、排戲導師，以及擔任八和會館在中小學進行的粵劇培訓的課程主任，熱心推廣粵劇文化。

2023年，森哥獲邀在《中國戲曲節》中設計一場關於武生行當的節目，「我記憶以來沒有人把一個武生行當的演出排成戲目。」於是他便接下委約，一鼓作氣地編排戲目，當中包括了近20年已鮮有上演的場口，創作出《粵劇武生藝術專場》。他一方面向前輩致敬，另一方面也借此機會整合梳理相關的知識與背景，將經典武生藝術保育下去。

接觸粵劇文化超過半個世紀，森哥認為廣東粵劇文化之深奧，尚有很多細節值得傳承。「全世界最多粵戲演出的地方是香港，而我個人認為香港粵劇專用的南派鑼鼓，是全世界最好的鑼鼓。」森哥感恩近幾十年，有心人將粵劇資料文化整理保存，前輩留下來事物都得到重視和珍惜。目前粵劇發展正迎來一番新氣象，他寄望後學新秀憑着對戲曲的喜愛，轉化為鍛鍊基本功的毅力。森哥寄語年輕學員要多看戲，不要錯過任何一個難得的演出機會。

### Gratitude for Selfless Mentorship from Lan Chi Pat, "King of wusheng"

Guided by the advice of his mentors, Liu decided to focus on wusheng roles and would seek performance tips from Lan from time to time. When he retired, Lan named Liu to take over his wusheng roles, which made Liu feel incredibly honoured. While Liu was flattered to be picked as the successor, he was also keenly aware that, based on Cantonese opera traditions, actors need to procure their own costumes and supplies which could be quite expensive. At that time, Lan generously donated his gear and wusheng costumes to Liu, passing on both his costumes and lifelong knowledge on wusheng acting to Liu.

### The Art of Wusheng Roles in Cantonese Opera and Preserving Cantonese Opera Culture

After four decades in the industry, Liu's solid skills and expertise led him to a passionate desire to pass on his knowledge to the next generation of professionals. In addition to performances, he also served as both a committee member for the Chinese Artists Association of Hong Kong and a performance tutor. He worked as a Cantonese opera training programme curator for the Association at primary and secondary schools, promoting the culture of Cantonese opera in the community.

In 2023, Liu was invited to design a programme showcasing the wusheng roles in a for the *Chinese Opera Festival*. "As far as I could recall, this has never been done before," said Liu. He therefore accepted the commission, and curated a programme with many scenes that were rarely performed in the last two decades, turning these roles into *The Art of Wusheng Roles in Cantonese Opera*. On one hand, he paid tributes to those who came before him, at the same time, Liu demonstrated his unwavering commitment to preserving the cultural heritage of Cantonese opera and ensuring its continued appreciation and evolution.

Having worked in Cantonese opera for over half a century, Liu was in awe of how profound Cantonese opera culture can be, emphasising the need to preserve them for future generations. "Hong Kong is the place where most Cantonese opera performances are staged. I think that the Southern-style drums and gongs used in Cantonese operas are the best in the world." He is grateful to all those who have maintained a valuable archive of Cantonese opera materials over the last few decades, as these materials from the previous generations of performers are valuable and worth preserving. Nowadays, the contemporary Cantonese opera scene is vibrant and evolving, he hoped that the emerging players would transform their passion for Cantonese opera into motivation for mastering foundational techniques. Liu also advised young practitioners to watch more performances and seize every opportunity to perform in order to perfect their skills.

# 藝術新秀獎

## AWARD FOR YOUNG ARTIST

「藝術新秀獎」表揚、支持及鼓勵年青和新晉藝術工作者。獎項以藝術界別分類，包括藝術評論、舞蹈、戲劇、電影、文學藝術、媒體藝術、音樂、視覺藝術及戲曲。

The Award for Young Artist recognises, supports and encourages young and emerging arts practitioners. It is categorised into various arts forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

今屆文學藝術界別的獎項從缺。  
No award is presented for arts criticism category this year.





曾老師向學生細析《狂人日記》  
Tsang discussed with students on *A Madman's Diary*

## 曾繁裕

GABRIEL TSANG FAN-YU

倫敦大學國王學院比較文學博士，現為香港浸會大學中國語言文學系助理教授。教學之餘，擔任文學雜誌《字花》編輯，已出版作品包括小說《日日》(2010)、《低水平愛情》(2012)、《無聲的愛慾與虛無》(2014)、《後人類時代的它們》(2018)、《三》(2022)、並於2023年奪得第十七屆香港藝術發展獎藝術新秀獎(文學藝術)。

曾繁裕近年先後加入香港學會及香港電影評論學會，積極在華文平台發表文學及影視評論文章，作品廣見於《字花》、《關鍵評論網》、《微批》等平台，另亦擔任青年文學獎等評審。

After obtaining his PhD in Comparative Literature at King's College London, Gabriel Tsang Fan-yu is currently as an Assistant Professor in the Department of Chinese Language and Literature at the Hong Kong Baptist University. Beyond academia, Tsang also serves as editor for the literary magazine *Fleurs des Lettres*. His published works include *Stand* (2010), *Low-level Love* (2012), *Silent Desire and Nothingness* (2014), *It-s are in the Post-human Age* (2018), and *Three* (2022). Tsang notably received the Award for Young Artist (Literary Arts) at the 17<sup>th</sup> Hong Kong Arts Development Awards in 2023.

Tsang is also a member of the Society for Hong Kong Studies and the Hong Kong Film Critics Society. Alongside his academic pursuits, he consistently publishes his literary works and film critiques in publications including *Fleurs des Lettres*, *The News Lens*, and *Paratext*. He is also on the judging panel for various literary competitions including the Youth Literary Awards.





介他人認識，他希望得獎可以鼓勵大家拿起筆桿寫作。

他在作家、學者、老師、文學編輯和評論人五個身份間不斷替換，認為創作很多時候是默默無聞，獲得鮮花與掌聲的時間很少，「在香港當作家真的很難，一個獎項逾百人報名，只有五、六人得獎，唯有作品被傳播、被知曉，人們才會開始認識你。」對於個人目標，曾老師非常務實，他認為做好小事情就可以，點點滴滴地累積，令自己最終變成想要的模樣；學習在挫敗時如何重整旗鼓，這些都得用平常心面對。

#### 不平則鳴 用文字說世事

藝評從不是高不可攀的藝術，他引述韓愈的「不平則鳴」，因為不平，才需要釐清或批評，而世事沒有什麼是平的，所以所有事都可以為它說話。身邊任何事都可以是藝術，簡單至身處的環境，生活態度和方式，均可成題材。當我們珍惜日常滿佈的細節，就發覺藝評是很寬闊的，可以打通一般人對日常事物的共同情感。

他希望讀者可以多點發掘和認識不同作者的才華、觀點和感受。放下自我，就能在他人的世界領受到更多的東西。

Tsang often shifts between his roles as a writer, a scholar, an educator, a copyeditor, and a critic. He acknowledged that creative works often go unnoticed with little applause and recognition. "It is really difficult to be a writer in Hong Kong. Each award receives hundreds of entries but only five or six people would receive recognition. Only if your works are disseminated and read will people take notice of you." He approached personal achievements with a pragmatic mindset, believing that greatness stems from consistently excelling in small tasks well and humbly learning from past setbacks while approaching challenges with equanimity.

#### Speaking Against Injustice with Words

Arts criticism has never been exclusive. Tsang cited the Tang dynasty scholar Han Yu's idiom of *Bu Ping Ze Ming*, the concept of speaking up against injustice. Critiques result from injustice, prompting clarification or criticism. All matters can be the subject of critique, even something as simple as our surroundings, attitudes and approaches in life. Once we learn to observe and cherish the small details around us, we begin to realise that arts criticism serves as a powerful tool to broaden our horizons and connect with the emotions of others.

Tsang hopes that readers will branch out and explore more literary works, and be exposed to the talents, perspectives, and experiences of different writers. Being free from preconceptions is often the best approach to receiving wisdom from others.

#### 評論的純粹 打開高端藝術之門

曾老師走上文學的道路，源自於高中傾慕許久的暗戀對象，他認為文字是最簡單能記錄事情的工具。由文學到藝評，契機是讀大學時修讀的一科中西電影，寫評論時得到老師認可，讓他取得唯一一次甲等成績，就開始了電影評論的路。

#### 以日常題材 以通俗手法剖析嚴肅作品

曾老師選材都基於直覺：「看得多就會產生問題意識，向有趣的事物鑽探下去。」寫評論比較純粹，因受事物本身限制，很少加入額外的想像和想法，所以會集中理論分析、技術運用、內容佈置等。他認為香港藝術缺乏中間的階梯，少了人建設通俗文學，令大家對嚴肅文學卻步，而評論可以寫日常題材，從通俗方面剖析嚴肅作品，令讀者有進入藝術的窗口。

去年獲得文學藝術新秀，今年再下一城獲藝術評論新秀獎，他直言首次獲獎覺得到達了里程碑；至於藝術評論，作用在於告訴大家可以作跨界別嘗試。藝評較開闊，各行業都有行內人的知識，可以以文字引

#### Critique Opened Up Gateway to Art

Tsang embarked on his literary journey to gain the attention of a crush in his secondary school years, believing that written language is the simplest tool to narrate and record events. He first made the leap from literature to arts criticism after receiving his first-ever high grade at university in a film critique assignment.

#### Navigating Multiple Roles and Creative Experiences Inspired by Everyday Lives

Tsang relies on intuition when selecting his materials. "You become curious as you learn more about something, and will begin to engage with it," said Tsang. Writing critiques is often quite pure in its form of expression. Inherently limited by the subject matter, critiques are usually focused on theories, techniques, content and structure, allowing minimal room for additional imagination or personal thoughts. He believes that Hong Kong lacks an intermediate step towards serious literature due to a dearth of popular literature. Critiques on everyday topics, with serious works dissected using accessible language, enhance the reader's appreciation of the arts.

Tsang received the Award for Young Artist (Literary Arts) last year and continued his exceptional run by receiving the Award for Young Artist (Arts Criticism) this year. The first award was already considered a milestone for Tsang. As for arts criticism, it serves to encourage cross-disciplinary explorations. Arts criticism is diverse in nature with experts in various artistic genres to connect people through the written texts. Tsang hopes that his award for arts criticism will inspire more people to take up writing.



# 曾景輝

TSANG KING-FAI

曾景輝 (Terry)，年青編舞家，編舞風格多元破格，擅長在跨界別創作進行探索，創作出能啟發觀眾思考共鳴的作品。他的作品以攝影視覺建構舞蹈，以舞蹈講述人和地方的故事，銳利深入，將影像概念活現眼前。

Terry Tsang King-fai is a young and talented choreographer known for his eclectic and unconventional style. He excels at exploring the possibilities of creating in an interdisciplinary manner, which produces evocative works that engage and resonate with audiences. His choreography builds upon visual concepts from photography, and through dances that powerfully narrate the stories of people and places, those visual concepts are transformed into tangible and captivating presentations before the eyes.



《無眼睇 一慾》(2021) *Mo4 Ngaan5 Tai2-Juk6* (2021)  
Photo credit: Mak Cheong Wai



《時空觀》(2023) *Travel of Soul Time AFTER Time* (2023)  
Photo credit: Carmen So

### 踏上舞蹈創作之路始於好奇

Terry對舞蹈的好奇始於中學，他中二時學習嘻哈舞(Hip Hop)，後來看到電視上歌星背後那些舞蹈員的伴舞，激發了他對現代舞的興趣，於是決定入讀香港演藝學院(HKAPA)的青年舞蹈精英課程，學習芭蕾舞及現代舞。作為舞者，身體需具備一定的柔軟度，這是學習舞蹈的基本功，他每次練習時都要把腿抬得更高、筋要拉得更鬆，這段時期對他而言可說是最艱難的。後來正式入讀HKAPA學士課程，透過課堂認識了不少海外舞團的作品及演出，令他驚覺舞蹈世界原來這麼大，同時也豐富了他對舞蹈的認知，啟發他將新派元素及個人特色融入舞蹈動作，為未來創作之路鋪設了基石。

在2013年，HKAPA課程還未完成，Terry便加入城市當代舞蹈團擔任全職舞者，到了2019年，他決定轉型為編舞者，發掘新興趣，挑戰自己。他醉心學習攝影，認為舞台上的每一秒，就是一幀照片，一個舞蹈動作就是由很多照片拼合而成，一個概念可以由視覺作為起點，再發展成舞蹈，Terry說：「攝影影響了我的視覺，視覺讓我看到身體。」2021年的《無眼睇一慾》是2019年首演的《無眼睇》的延續篇，結合攝影，雕塑和舞蹈，挑戰觀眾對不同身體和能力既有的審美觀，講述人和地方的故事。他成功將一個概念，透過肢體動作和視覺藝術來實踐。

### 打破自己心中地獄般的心情

「恐懼」是Terry創作舞蹈的另一個主線，當人人寵著貓兒小狗，對Terry來說，是每天現實生活中的挑戰，他天生對動物有恐懼，索性讓「毛鬚鬚」舞起來，後來更加入破地獄的元素，讓觀眾明白到在面對死亡和離別時，絕對是另一個層次的恐懼。

### The Path to Choreography Ignited by Curiosity

Terry's curiosity about dancing began in secondary school, where he initially learned Hip Hop in the eighth grade. Later, his interest in contemporary dance was sparked by the backup dancers dancing accompanying pop stars on television. This passion led him to enroll in the Gifted Young Dancer Programme at the Hong Kong Academy for Performing Arts (HKAPA), where he studied ballet and contemporary dance. It was a challenging period as he kept pushing himself to improve on leg workouts and stretches, to achieve the flexibility essential for dancers. After officially joining the HKAPA's undergraduate programme, he was exposed to numerous international dance company performances and works and was amazed by the wide range of diversity in dancing. Such exposure also enriched his understanding of dancing and inspired him to integrate avant-garde elements and unique personal flair into his movements, laying the groundwork for his future creative endeavors.

In 2013, before completing his course at HKAPA, Terry had already joined the City Contemporary Dance Company as a full-time dancer. By 2019, he decided to transition to choreography, both as an exploration of new interests and also as a challenge to himself. With a deep passion for photography, he viewed each second on stage as a snapshot, each dance move being a composition of a series of images. A concept could emerge as a visual image and evolve into a dance. "Photography has changed the way I see things, allowing me to actually perceive the human body," Terry noted. His 2021 *Mo4 Ngaan5 Tai2 – Juk6* Presentation, a sequel to the 2019 debut *Mo Ngaan Tai*, showcased Terry's fusion of photography, sculpture and dance. It narrated stories of people and places while challenging conventional aesthetic standards on different physical features and capabilities. It was a successful presentation of an abstract concept through body movements and visual arts, creating a captivating and thought-provoking experience for the audience.

### Confronting Inner Demons

"Fear" is another major theme in Terry's choreographic work. While cats and dogs are beloved by many, they are daily-life problems for Terry due to his innate fear of animals. His work *Terry-fy* boldly incorporated such fear into the dance. Furthermore, he even incorporated another element of fear, "Po Di Yu" (a traditional funeral ritual that literally means "break the hell") into his choreography, inviting the audiences to contemplate the profound fear associated with death and separation.

年紀尚輕的他，意識到一個依歸的道理，人到了某一個年紀，自然會想尋找自己的根源。他自幼寄居在親戚家裡，家人多年不在身邊陪伴，近年想重新與家人連繫，便勾起了他兒時對神功戲的模糊回憶，每當有親人去世，家人便會舉行一些祭祀儀式，讓生者能夠與逝者道別，原來那些回憶早已植入他腦海，成為他藝術創作的養分。

用了三年時間去蘊釀，由「道別」作為出發點，將一個在華人社會裡，用來紀念離開的人、治癒在世者心靈的儀式，演繹成舞蹈作品。而2023年的《時空觀》正道出不少人要面對親友離開家園，藉著好好話別，去緩解傷感及不捨的心情。

在創作《時空觀》時，要梳理對寺廟的敬畏、儀式、精神和舞蹈員的心態等議題之間的複雜關係，對他來說是一件很疲累的事，當他完成這個作品後，覺得自己必須要沉澱一下，去思考作品的結構及呈現方法有沒有可以推倒重來的可能性。

這次獲頒舞蹈新秀獎，Terry形容現時是最適合讓自己冷靜下來的時機，暫時把研究議題放下，再向另一個目標進發。他正在構思如何由過去針對「恐懼」、「身體」和「破地獄」這三個議題上的研究，發展成一套獨有的肢體語言，甚至是香港舞蹈獨有的語言。

「無論創作和訓練，都沒有捷徑，要行動，然後消化沉澱。」他現在由研究手語開始，繼續尋找他的創作路。

Terry recognised the importance of roots at a young age, that as people age, they naturally seek to reconnect with their roots in the past. Terry was raised by relatives away from his immediate family. In recent years, he sought to reconnect his familial ties, rekindling childhood memories of "Shen Gong Xi" (religious opera), a ritual performed by his family at family members' funerals that helped mourners bid farewell to the deceased. These recollections have served as a fertile source of inspiration for his artistic creations.

With the concept of "farewell" as the foundation, it took Terry three years to transform "Shen Gong Xi", a ritual meant to commemorate the departed and console the living in Chinese society, into a dance performance. When *Travel of Soul Time AFTER Time* premiered in 2023, it was a time when many needed to bid farewell to their loved ones leaving their homeland. Such emotions of grief and loss were addressed in this piece with proper farewell ceremonies.

The creation of *Travel of Soul Time AFTER Time* presented navigating the complex relationships between rituals, spirituality, reverence for temples as well as dancers' unique ways of things, which Terry found exhausting. After completing the work, he felt the need to take a pause and engage in introspection, contemplating whether there was potential to present the piece in a different structure and manner.

Receiving the Award for Young Artist (Dance) has provided Terry with a timely opportunity to be introspective, setting aside current research to focus on future aspirations. He is now imagining how to evolve his investigations into "fear," "body," and "Po Di Yu" into a unique body language, which may even become a distinctive dance language for Hong Kong.

"There are no shortcuts in creation and training; one must act first, then reflect and keep on improving," he said. Terry continues his creative journey, now starting with the study of sign language.

《毛神神》 Terry-fy  
Photo credit: Jay Wu



## 林倩嬌

LAM SIN-KIU

林倩嬌 (Cathy)，劇場導演、監製、編劇及新概念藝術節策展人暨藝術總監。活躍於世界各地不同的藝穗節，多個作品揚威海外，2023年憑《A Funeral for My Friend who is Still Alive》榮獲「愛丁堡藝穗節大獎」(Fringe First Award)，現為晨刻藝術策劃 - 新概念藝術節策展人及藝術總監，定居於美國。

Cathy Lam Sin-kiu is a drama director, producer, playwright, and serves as the Curator and Artistic Director for the "Hong Kong Ideation Arts Festival". She actively participates in various international fringe festivals, with numerous works garnering acclaim worldwide. In 2023, she was honoured the Fringe First Award at the "Edinburgh Festival Fringe" for *A Funeral for My Friend who is Still Alive*. Currently based in the United States, she holds the position of Curator and Artistic Director for Kairos Arts Development's "Hong Kong Ideation Arts Festival".



*A Funeral for My Friend Who is Still Alive* (2023)  
Photo credit: Cheung Chi Wai@Moon 9 image

### 選擇劇場 展現藝術的力量

小學四年級時，Cathy的英文老師要求同學角色扮演，那一次的課題深深烙印在她的腦海中，讓她知道有「劇場」這一回事。到了中學時期，她真正有機會觀賞舞台劇，才發現那不只是幾百平方米的舞台，而是一個浩瀚無限的宏大世界。而這次相遇，「劇場」便成為了她的人生目標。在美國讀大學時，Cathy選了戲劇為她的副修科目。2007年畢業回港，便到了「天邊外演藝教室」接受演技訓練，有機會參與演出、編劇、監製、導演及行政工作，她說：「劇場讓我更加重視人文關懷，希望透過我的劇本及演出呈現我的所見所聞。」同時為她日後創立自己的劇團及藝術節奠下紮實的信念基礎。「選擇劇場的初衷，不只是為了展現自己的光芒，而是要與同行者一起發光，觀眾才可看到藝術的力量。」

2011年，Cathy成立自己的劇團「三木劇作」，並獲得香港藝術發展局新苗計劃資助創作及演出《末世愛情啟示錄》。能夠創作自己喜歡的作品，讓她有勇氣和信心繼續走下去，更主動與不同範疇的藝術家合作，體會到舞台除戲劇以外的可能性。她的作品於2013至2023年期間，曾到不同國際藝術節展演，2023年憑《A Funeral for My Friend Who Is Still Alive》贏得「愛丁堡藝穗節大獎」(Fringe First Award)，讓更多海外觀眾認識香港作品。「海外觀眾或許對香港認識尚淺，除了唐人街，或電影常見的警匪和無厘頭情節外，香港其實還有很多人故事，等待各位藝術家把它們帶到海外分享。」

### Let the Power of Art Shine through Drama

Cathy first encountered the concept of drama in fourth grade when her English teacher assigned a role-playing activity, which left an indelible mark in her mind and allowed her to discover the world of "theatre". However, it was not until secondary school that she finally had the opportunity to appreciate drama in person and realised that the theatre was not just a few hundred square meters of space, but a boundless world waiting to be explored. This realisation drove her to dedicate her life to "theatre". While studying in the United States, Cathy chose drama as her minor subject. Following her graduation in 2007, she returned to Hong Kong and joined the Horizon Theatre Studio to undergo acting training. This experience provided her with opportunities to immersing herself in acting, playwriting, producing and directing, as well as administrative tasks. "Drama has amplified my sense of compassion for humanity. I hope to convey what I observe through my scripts and performances," she expressed. Such early career experiences also laid the foundational belief for her future establishment of her own theater company and art festival. "My initial motivation of pursuing drama was not



首屆香港「不貧窮藝術節」團隊及參與藝術家  
The team and participating artists in the inaugural  
"Let's Be Together Arts Festival x Hong Kong"

Cathy現定居美國，發覺外國人擅長獨腳戲，而香港藝術家則比較內斂，她鼓勵藝術家要勇敢地擁抱獨立存在的事實，多嘗試獨腳戲，習慣多樣化和自由的表演形式，令表演有如行李箱一樣，拿起便可出走，接觸世界，處處也是劇場。

### 並肩同行 藝術路不感孤單

對於人文關懷的初衷，Cathy之言並非空說，她的關懷很快便惠及身邊的藝術同行者。回想2013年，「三木劇作」的作品能夠在「愛丁堡藝穗節」上演，當地的氣氛和規模讓一班年青藝術家嘆為觀止，因為這個平台不僅讓年青一代展現裝備已久的自己，更是他們面向世界的一扇窗口。後來，她參與了台灣高雄的「不貧窮藝術節」，激發她在2018年創立第一屆香港「不貧窮藝術節」，一個屬於香港藝術家的平台，不論背景，不分資歷。為了讓每位藝術家都有機會讓人認識，獲得支援及有收入保證，她的香港「不貧窮藝術節」決定將門票收入全歸藝術家所有，團隊尋找贊助，甚至自掏腰包去實踐與藝術家共生的理念。2023年，她創辦的「不貧窮藝術節」改名為「香港新概念藝術節」，免費為參加的藝術家提供場地、基本器材、宣傳、印刷、票務及行政協助等，讓藝術家能在最強後盾下，放心創作。

「大概是上帝要我繼續謙卑服侍這個行業，得了獎項，不代表工作完成，只是提示我背着石頭堅持下去。」獎項是力量，Cathy表示能和藝術家同行，不會孤單，有人並肩便是幸福。

solely to shine on my own, but rather to shine together with my fellow practitioners and allow audiences to witness the power of art."

In 2011, Cathy established her own company, ThreeWoods Playwright, and received funding from the Hong Kong Arts Development Council's Emerging Artists Development Grant for her project *Revelation of Love*. This opportunity gave her the courage and confidence to forge ahead in this industry. She actively collaborated with artists from different disciplines, exploring possibilities beyond traditional drama. Between 2013 and 2023, her works have been showcased in various international arts festivals. In 2023, her play *A Funeral for My Friend Who Is Still Alive* won the Fringe First Award at the "Edinburgh Festival Fringe", introducing Hong Kong works to a wider international audiences. "Foreign audiences may not have an in-depth understanding about Hong Kong. However, apart from the stereotypes of Chinatown or the common themes of crime and absurdity depicted in films, Hong Kong also has many stories of humanity waiting to be shared by artists," she remarked.

Currently settled in the United States, Cathy noted that the foreign artists excel in solo performances, whereas Hong Kong artists preferred a more reserved performance style. She encouraged artists to embrace individuality and venture into solo performances. If artists are accustomed to performing freely in diverse styles, their performances would be as portable as suitcases and anywhere in the world could be their theatre.

### Walking Together on the Artistic Journey

Cathy's commitment to human compassion is not mere rhetoric, her care and concern quickly extends to benefit her fellow artists. In 2013 when ThreeWoods Playwright performed at the "Edinburgh Festival Fringe", the young artists involved were impressed by its atmosphere and scale. This festival was not only a long-awaited opportunity for the artists to showcase their talents, but also a window to the artistic world at large. Inspired by this experience, Cathy later participated in the "Let's Be Together Arts Festival" in Kaohsiung, Taiwan, which prompted her to launch the inaugural "Let's Be Together Arts Festival x Hong Kong" in 2018, a platform for Hong Kong artists of all backgrounds and experiences. Her festival boldly allocated all ticket revenue to the participating artists, the team sought sponsorships and even dug into own pockets to realise the concept of coexistence with the artists. In 2023, she rebranded the festival as the "Hong Kong Ideation Arts Festival", providing artists with free venues, basic equipment and support in publicity, printing, ticketing and administration, allowing them to fully commit to their creative endeavors.

"It is perhaps God's will that I continue to humbly serve this industry. Winning the award does not mean my work is done, it is simply a reminder for me to persist, despite carrying the burden," Cathy shared. To her, the award would be a source of empowerment, and walking alongside with fellow artists ensures she never feels alone, as companionship is the true source of happiness.



《正義迴廊》(2022) *The Sparring Partner* (2022)  
Photo credit: Word by Word Ltd, Mei Ah Film Production Company Limited

## 何爵天

HO CHEUK-TIN

2010年畢業於香港演藝學院電影電視學院主修導演。之後加入電影業，跟隨梁普智、林超賢、翁子光擔任副導演及編劇等崗位。2022年執導首部長片《正義迴廊》，分別奪得第41屆香港電影金像獎、2022年度香港電影導演會年度大獎的「新晉導演」，翌年完成第二部作品《死屍死時四十四》。現為電影文化中心(香港)副主席，推動電影教育及電影文化推廣。

Ho Cheuk-tin (Tin) graduated from School of Film and Television of the Hong Kong Academy for Performing Arts (HKAPA) in 2010, with a major in Directing. After graduation, he entered the film industry, working under directors such as Leong Pou-chih, Dante Lam, and Philip Yung as an assistant director and screenwriter. In 2022, he directed his first feature film *The Sparring Partner* (2022), which won him the Best New Director at both the 41<sup>st</sup> Hong Kong Film Awards and Hong Kong Film Directors' Guild Annual Award in 2022. The following year, he completed his second film *Over My Dead Body* (2023). He is currently the Vice Chairperson of Film Culture Centre (Hong Kong) (FCCHK), working on promotion of film education and culture.



《死屍死時四十四》(2023) *Over My Dead Body* (2023)  
Photo credit: One Cool Film Production Limited



於電影文化中心舉辦課程 Courses held at Film Culture Centre (Hong Kong)  
Photo credit: Film Culture Centre (Hong Kong)

### 以電影承載城市歷史和景物

何爵天(阿天)談及對電影的興趣，早在孩童時期已經萌芽：「記得小時候母親帶我進戲院，看史提芬史匹堡的《鐵鉤船長》(1991)。到了中學時，身邊剛好有一群同樣喜歡電影的同學，越看越多時，便發現原來電影不只是娛樂，還有很多可以探討的學問。」

從香港演藝學院畢業後，他如願加入電影界，跟隨不同的導演學習，爭取當導演的機會。然而拍戲長期熬夜，以及龐大的壓力令他身體不適，使他一度懷疑自己是否適合從事電影工作。幸好在他想要放棄時，阿天遇到人生的伯樂—翁子光導演。「翁子光本身都是由低做起，經歷了很長時間才取得成功，他是我的榜樣。」後來阿天當上翁子光的副手，學習寫劇本和擔任副導演工作，努力打好基礎。而翁子光亦賞識阿天的才幹，監製及投資他的首部劇情長片《正義迴廊》(2022)，一圓他的導演夢。

### 以電影紀錄香港面貌

《正義迴廊》的故事以2013年大角咀弒親案為藍本，通過法庭上兇手的供詞和陪審員的辯論，呈現家庭 and 社會矛盾。電影打破了本地三級片的最高票房紀錄，阿天謙稱是始料不及。當時遇上疫情封關，市民留港，再加上網絡好評的發酵下，迅速引起觀眾的關注，造就了這部戲票房大賣。

### Capturing Urban History and Landscapes Through Film

When discussing his interest in film, Tin mentioned that it had already sparked during childhood. "I remember my mother taking me to the cinema to watch Steven Spielberg's *Hook* (1991) when I was small. In secondary school, I happened to have a group of classmates who shared the same love for films. The more I watch, I realised that film was more than just entertainment but also a realm of knowledge to explore," he said.

After graduating from HKAPA, Tin joined the film industry as he had hoped, learning from various directors and sought opportunities to direct. However, the long nights and immense pressure of filmmaking took a toll on his health, leading him to question whether he was suitable for the industry. Fortunately, when he was about to give up, he met his mentor, Director Philip Yung. "Philip also started from the bottom and took a long time to achieve success; he is my role model," he said. Tin eventually became Philip's assistant, learning to write scripts and working as an assistant director, which laid a solid foundation for his future career. Philip recognised Tin's talent and later produced and invested in his debut feature film, *The Sparring Partner* (2022), fulfilling Tin's dream of becoming a director.

### Recording the Cityscape of Hong Kong

Based on the parricide case in Tai Kok Tsui in 2013, many familial and societal conflicts were presented in *The Sparring Partner* through court testimonies and jury debates. The film broke the box office record for Category III films in Hong Kong which surpassed Tin's expectations. The film was released when Hong Kong was still under border restrictions, which caused many locals to stay in Hong Kong. This, coupled with positive reviews online, quickly attracted the attention of a large audience, resulting in the film's huge box office success.

《正義迴廊》為阿天帶來金像獎「新晉導演」的殊榮，同期他亦獲邀執導黑色喜劇《死屍死時四十四》(2023)。以新導演而言，能夠於短時間內拍攝兩部電影，而且同樣叫好叫座，阿天自言十分幸運。兩片雖然風格迥異，但他卻本著同一創作宗旨：「電影不應只是娛樂，我希望作品能紀錄時代面貌，也令觀眾關注一些社會議題。」例如《正義迴廊》就取景於案件發生的大角咀，而拍攝《死屍死時四十四》時便特意選擇了大圍，保留社區的感覺。「今天我拍了這部電影，希望十年後或20年後大家再觀看時，會了解到原來香港曾經有過這樣的風景、歷史和背景，我認為這是電影作為時代紀錄的重要功能。」

### 創作以外 著力建立電影藝術教育平台

在電影創作外，阿天亦十分關心本地的電影教育發展：「我常在想為何我們從小學習音樂、繪畫等藝術形式，但電影就要待大專教育時才可以學習呢？」觀察到香港電影教育的不足，阿天近年加入電影文化中心(香港)，希望利用院校以外較大的自由度，肩負起橋樑的角色，以此平台推動電影教育。

喜歡接受挑戰的他，未來希望到海外拍攝電影，或參與電視劇等其他製作，與不同電影工作者合作並交流拍攝經驗。

*The Sparring Partner* brought Tin the Best New Director award at the Hong Kong Film Awards, and he was invited to direct the dark comedy *Over My Dead Body* (2023) around the same time. Tin feels very fortunate to be able to shoot two well-received films within a short period of time as a new director. Although the two films differ in style, Tin's creative principle remains the same. "Films should not only entertain. I hope my works can document the current cityscape and draw attention to societal issues." For instance, *The Sparring Partner* was shot in Tai Kok Tsui where the parricide took place, and *Over My Dead Body* was intentionally filmed in Tai Wai to capture the sense of a local community. "When people watch these films in ten or 20 years later, I hope they will understand the scenery, history, and backgrounds in Hong Kong of the past. I believe this is an essential function of film, being a record of the times."

### Building a Platform for Film Education

Beyond directing and screenwriting, Tin is also passionate about the development of film education in Hong Kong. "I often wonder why we start to learn music and painting at a young age but only study film in higher education," he said. Observing the room for improvement in Hong Kong's film education, he has joined the FCCHK in recent years. With the relatively greater freedom outside of academia, he hopes to act as a bridge, leveraging this platform's flexibility to promote film education.

Eager to embrace challenges, Tin also aspires to venture overseas in the future to make films or participate in other productions such as TV dramas, as well as to collaborate with fellow filmmakers, exchange film-making experiences and enrich his creative journey.



## 董永康

TUNG WING-HONG

香港中文大學藝術碩士，專注創作動態裝置藝術的董永康(阿康)，2015年獲大華銀行「Golden Garden」裝置藝術大獎。曾參與多個與藝術科技相關的展覽，包括《感官編碼—「藝術·科技」展覽》(2022)、《儘管如此》媒體藝術展(2019)，以及跨界劇場展演作品《我們來真的》(2023)。

Graduated from the Chinese University of Hong Kong with a MA in Fine Arts, Tung Wing-hong is an artist specialising in kinetic installation art. He received the UOB Golden Garden Installation Art Award in 2015. His work has been featured in a number of exhibitions focusing on arts and technologies, including "Sensory Transcode — ARTS • TECH Exhibition" (2022), "Nevertheless, History Continues" media arts exhibition (2019), and *We are for real* inter-disciplinary theatre performance (2023).



《一百次跳躍》(2015) *Hundred Jumps* (2015)



### 從筆觸到裝置 探索動態藝術

從中學時期開始，董永康對繪畫就充滿濃厚的興趣，大學選科時，他在藝術和設計之間選擇了藝術系，因為創作藝術有更大的自由度，可以更坦誠地表達自己的創作意念。在眾多藝術元素裡，他鍾情於研究立體和空間的形態，這或跟他兒時喜愛以積木組合各種結構的興趣有關。這特質一直引領着他創作，踏上了創作動態藝術裝置的道路。

「現在我仍喜愛繪畫時的筆觸，常以速寫方式記錄直覺下的意念和想像，再發展成動態裝置，而機械結構就是當中經常利用的一種元素。」透過欣賞動態裝置作品，觀眾會聯想到日常生活中熟悉的動作和情緒，從而引起共鳴。當被問及為何不以動態影像、錄像方式來表達時，他回應道：「動態影像只是多束光線，存在於一個屏幕裡，但立體的動態裝置則與觀眾共同存在於同一空間，就在觀眾旁實際發生。」

### 平實呈現多層次藝術體驗

藝術科技成為近年的熱門主題，然而董永康的作品並沒有用上華麗的聲光電元素，相反他選擇以平實的方式呈現。在日常創作中，他常使用簡單的機械結構和編程技術巧妙地呈現各種想象。他曾經委托金屬焊接工匠協助製作作品，並從中領略各種製作要點，現在他則親自設計部件和進行裝嵌工作，務求作品更貼近他的理想形態。

其中一件作品《無用失所》中，他利用馬達（摩打）和簡單的動力結構推動一個不斷撞向牆壁而擠壓變形的皮革行李箱，從而表達一種無力感。在劇場裝置演出《我們來真的》中，他將兩隻模特兒人偶的手放在台上，當它們活動時，兩隻手總會在某些時間點輕輕接觸，而這雙手相遇的瞬間正是他期待觀眾駐足觀賞時會感動的時刻。因為每次接觸的時間和位置不同，觀眾所感受到的情感也會有所變化，這種互動為作品增添了不同層次的持續體驗。

### Exploring Kinetic Art From Brushstrokes to Installation

Tung has harboured an interest in drawing and painting since he was in secondary school. When choosing his university major, he opted for fine arts over design because of the greater creative freedom provided. Among various elements of art, he is particularly fond of three-dimensional and spatial forms, perhaps influenced by his childhood fascination of playing with toy blocks. This has guided his artistic journey and led him to the creation path of kinetic installation art.

"I still love the feel of my brushstrokes when I draw. I often sketch to capture my spontaneous visual ideas before developing a kinetic installation based on them, with incorporating mechanical structures as elements." By appreciating kinetic installation art, viewers are prompted to associate them with familiar movements and emotions of daily life, thus evoking resonance. When asked why he did not express his ideas through moving images or videos, "moving images are merely multiple beams of light playing on a screen, while three-dimensional kinetic installations coexists with the audience in the same physical space, happening right next to them," Tung responded.

### Presenting Dynamic Artistic Experience with Simplicity

Although arts and technology has become a trendy topic in recent years, Tung does not rely on using extravagant audiovisual elements. Instead, he chooses to present his works in a simple and down-to-earth manner. In his everyday creations, he utilises basic mechanical structures and programming techniques to bring various imaginations to life. He has collaborated with skilled metal welders in the past to create works, with learning the fabrication techniques along the way. Currently, he designs the components and assembles by himself, ensuring the finished pieces are more in line with his artistic vision.

For his work *No Place for Useless Men*, Tung used motors and simple kinetic mechanism to drive a leather suitcase collides into a wall repeatedly, resulting in deformation, which expresses a sense of powerlessness. In the theatrical installation performance *We are for real*, Tung placed a pair of model doll hands on the stage. The hands briefly come into contact with one another as the platform spins, and those moments are the ones that he anticipates will deeply move the viewers. Since the timing and position is different in each touch, the emotions experienced by the viewers vary which adding dynamic layers to the ongoing artistic experience.

### 使觀眾成為創作的一部分

K11 Art Foundation 創辦人鄭志剛先生曾表示：「董永康的作品充份運用各種科學知識、力學原理，既能平衡藝術的美感，最重要的是亦能把藝術的主角——觀眾融入作品裡。」董永康在創作時，總會考慮觀眾的視角，當他希望觀眾在移動時經驗視線離開地面的不安全感，他會將動態作品懸掛在天花板上；另一次他需要觀眾感受倒置的經驗時，他將作品設置於地台下方，觀眾需要俯伏並探頭觀賞。這些設計都彰顯了他對藝術的理念，透過各種動態裝置和空間處理，鼓勵觀眾更開放地經驗作品和展覽。

董永康由衷感謝所有曾經支持和給予他機會的合作單位及藝術家、以及一直以來支持他創作的家人和朋友。未來，他將繼續專注於動態裝置的研究。「在創作中，我最關注的是『人』，科技的運用是其次，更重要的是要坦誠地面對自己，才能將理念傳達給觀眾。」

### Inviting Viewers to Be Part of the Creation

Adrian Cheng, the founder of K11 Art Foundation, once said, "Tung skillfully weaves scientific knowledge and kinetic theories into his works. He not only captures the aesthetic beauty but also integrates the viewers, the protagonists of arts, into the artworks." During his creative process, Tung always considers the viewers' perspectives. For instance, he will hang a piece on the ceiling if he wants the viewer to experience a sense of insecurity by diverting their gaze from the ground while moving. On another occasion, he once placed an artwork beneath a platform, requiring viewers to squat down and peer inside to experience from an inverted perspective. These designs highlight his artistic philosophy, facilitating viewers to have a more open and immersive experience of the artwork and exhibition through various kinetic installations and spatial arrangements.

Tung sincerely appreciates all the collaborators, artists, family and friends who have supported and provided him with opportunities. In the future, he will continue to focus on the research of kinetic installation art. "In my creation, 'People' is what I most concerned, followed by the use of technology. Above all, I must be honest with myself in order to convey my messages to viewers."

《無用失所》(2019) *No Place for Useless Men* (2019)





於亞太音樂教育研究論壇分享口琴心肺康復研究報告  
Lee reported on "Breathe Musically", a cardiopulmonary  
rehabilitation programme in Asia-Pacific Symposium on  
Music Education Research



2017年德國世界口琴節冠軍  
Champion of the World Harmonica Festival in 2017

## 李俊樂

LEE CHUN-LOK

李俊樂 (Gordon)，2017年贏得德國世界口琴節冠軍，曾應邀與多個知名樂團演出包括土耳其布爾薩國家交響樂團、香港管弦樂團、香港城市室樂團、香港中樂團等，並獲邀請參加世界各地不同的音樂節包括內地、新加坡、德國、芬蘭、愛沙尼亞、韓國、加拿大、美國、奧地利、土耳其等。2022年於香港大會堂音樂廳舉辦個人口琴獨奏音樂會，演出獲國際演藝評論協會評為「世界級演奏家」。

Gordon Lee Chun-lok (Gordon), champion of the 2017 World Harmonica Festival, has appeared as a guest soloist with many renowned orchestras including the Bursa Regional State Symphony Orchestra, the Hong Kong Philharmonic Orchestra, the City Chamber Orchestra of Hong Kong, and the Hong Kong Chinese Orchestra. His performances have earned him invitations to prestigious music festivals around the globe, including the Mainland, Singapore, Germany, Finland, Estonia, Korea, Canada, the United States, Austria, and Turkey. In 2022, Gordon held his solo concert at the Hong Kong City Hall Concert Hall, earning recognition as a "world-class performer" by the International Association of Theatre Critics.



與土耳其國家交響樂團合奏  
Performed in Bursa Regional State Symphony Orchestra

### 不斷進步 突破技巧與挑戰

Gordon自小鍾情口琴演奏，多年來跟隨三位世界級演奏家學習，包括兩屆格林美大獎得主，美國大師Howard Levy、已故奧地利古典殿堂級口琴大師Franz Chmel、以及香港演藝學院碩士研究生導師鄭德惠學習，在人生能夠遇到三位恩師，讓Gordon得以把口琴技術推向新高度，亦受到世界各地的同行的所稱讚。

他演奏的古典炫技名曲《野蜂飛舞》在一分鐘內完成，現已申請健力士世界紀錄大全，演奏技巧融入鋸氣、呼舌、吸花舌、循環呼吸法、腹震音、無處不丹田及無舌吐音等，令演奏色彩更為豐富。他認為口琴具有豐富的表現力，無論是振奮人心的旋律、憂

### Ceaseless Growth with Breakthroughs in Skills and Challenges

Gordon's passion for harmonica performances took root in his childhood years. Over the years, he has cultivated his skills under the mentorship of three world-class virtuosos including the two-time Grammy Award winner, Howard Levy, the late Austrian classical chromatic harmonica master, Franz Chmel, and Cheng Tak-wai, his supervisor during his Master's degree at the Hong Kong Academy for Performing Arts. Their guidance has elevated Gordon's techniques to unprecedented heights, garnering him international acclaim and praise from musicians.

Gordon's performance of *Flight of the Bumblebee* was nothing short of breathtaking. He performed the piece in just one minute, and it is now under consideration for certification by the Guinness World Records. His mastery of a wide range of advanced harmonica skills, including the inhale flatter tongue, inhale circular breathing, abdomen vibrato, and other modern breathing and tonguing techniques, were instrumental to his sensational performances. Gordon firmly believes that the harmonica is an instrument with immense expressive potential,

傷情感或是輕快的節奏，也能透過口琴去表達。

### 一套呼吸法 身心靈受惠

Gordon除了演奏外，還推廣以吹奏口琴建立健康人生。他在2022年推行的「心肺復健計劃」，幫助學員透過學習口琴，欣賞音樂的同時，也可練習呼吸法，改善健康狀態，活動獲得廣泛認同，獲西九文化區 Arts Impact 創研計劃2022獎項，以及獲得已有70年歷史的國際音樂教育學會頒發Music Advocacy Award。他希望繼續將香港口琴藝術和作品帶到歐美，亦與更多專業樂團合作。對Gordon來說，今次獲頒這個獎項為他提供了一個平台，讓他能夠與更多觀眾分享這件小樂器帶來的身心靈快樂。

capable of conveying a full range of emotions from the most exciting and melancholic melodies to the most dynamic rhythms.

### Breathing Technique: A Blessing to the Body, Mind, and Soul

Gordon's dedication to promoting the harmonica extends beyond his virtuosic performances. In 2022, he launched "Breathe Musically", a cardiopulmonary rehabilitation programme designed to help participants improve their health through harmonica lessons and music appreciation. This innovation programme quickly gained recognition, earning Gordon the Arts Impact Fellowship 2022 from the West Kowloon Cultural District and the Music Advocacy Award from the ISME International Society of Music Education with 70 years of history. Aspired to continue bringing Hong Kong's harmonica art and compositions to the West and fostering further collaboration with esteemed orchestras, Gordon envisions that winning the Award for Young Artist (Music) will provide him with the platform to share the joy and benefits of the harmonica with a broader audience, enriching their physical and mental well-being.



## 鄺鎮禧

KONG CHUN-HEI

畢業於香港中文大學藝術系，擅長從日常生活及矛盾中提煉藝術創作。鄺鎮禧(阿禧)，曾參與多個跨媒體裝置、影像藝術及畫作國際展覽，包括香港大館當代美術館(2022)、蘇黎世 Last Tango 藝術協會(2020、2018)、曼徹斯特東亞與東南亞當代藝術中心(原華人當代藝術中心，2017)、北京中央美院美術館(2015)等。重要個人展覽包括《備註》(2023)及《闕如無恙》(2022)等。

Graduated from the Chinese University of Hong Kong with a BA in Fine Arts, Kong Chun-hei is a versatile artist specialising in cross-media installation, video art and painting. His artworks are often inspired by everyday life and conflicts. Kong's works were featured at various international exhibitions and venues including Tai Kwun in Hong Kong (2022), Last Tango in Zurich (2020, 2018), esea contemporary (the former Centre for Chinese Contemporary Art) in Manchester (2017), and the Central Academy of Fine Arts Art Museum in Beijing (2015). His notable solo exhibitions include *PS* (2023) and *Absent minded* (2022).

Photo credit: Kobe Ko Wing-lam





Photo credit: Kong Chun-hei

### 隨心創作 藝術啟程

「在考慮選讀設計還是藝術時，我的中學老師告訴我，在藝術中做甚麼都可以。一聽到這句話，我便選擇了藝術。」回憶起當初踏入藝術領域的起點時，阿禧道出，那是出於對隨心創作的追求。他自言年幼時像許多人一樣，喜歡繪畫動漫角色，並逐漸認識素描等繪畫方法；在大學研習乃至畢業後的創作都是以繪畫為主，直至2017年，一場個人展覽成為他的轉折點，阿禧的創作焦點由平面藝術轉移至對空間藝術的探索。

### 跳出平面 探索空間藝術

在他的個人展覽《遠離那些石頭》(2017)中，藝廊提供了寬敞開闊的空間讓阿禧展示作品，令他逐漸意識到繪畫的種種限制，「若僅限於繪畫的話，那麼大的空間，便需要花三、四年的時間才能處理整個藝廊，於是我便開始對如何應用空間產生了濃厚的興趣。」阿禧因而開始考慮整個展覽的節奏及觀看路徑，於是他開始鑽研空間裝置藝術，以更多元的方式呈現自己的想像。

### Unleashing Creativity Embarking on an Artistic Journey

Kong recalled when he first ventured into the arts, driven by a desire for creative freedom, “when I was considering whether to study art or design, my secondary teacher told me that one can do anything in art. This led me to choose art right away.” Like many others, he enjoyed drawing anime characters as a child and gradually became acquainted with sketching and other painting techniques. His university studies and early post-graduation work primarily focused on painting. It was not until 2017 that a solo exhibition marked a turning point for him, shifting his creative focus from two-dimensional art to exploring spatial art.

### Out of two-dimensions Exploring the Realm of Spatial Art

For his solo exhibition *Stay away from those rocks* (2017), Kong was provided with a spacious gallery to showcase his artworks. This led him to realise the limitations of paintings, “it would take three to four years of work in paintings to fill up such a vast space. This realisation sparked my curiosity about how to effectively utilise the available space.” Kong then embarked on a journey of exploration, delving into the realm of spatial installation arts. It prompted him to consider the rhythm and viewing path of the exhibition, seeking to expand the possibilities of his artistic expression.

### Reflecting Life in Creative Endeavors

The adage “creativity originates from life” holds true for Kong as his creations are deeply rooted in the challenges and conflicts in daily life. This is exemplified in his installation artwork titled *It's a myth* (2017), which drew inspiration from his observations and reflections of Hong Kong's typhoon seasons. He noticed that during the annual typhoon season, citizens often tape large crosses over their windows, and when the tapes were eventually removed, they would leave marks on the glass surfaces. This observation became the foundation of his artwork, composed of five floor-to-ceiling glass panels on which he carved these cross-shaped

### 創作靈感 源自生活反思

常言道，創作源自於生活，對阿禧而言，他的創作亦是來自於生活中的難題與矛盾。裝置藝術作品《虛構的事》(2017)即是如此，靈感來自於他對香港颱風天氣的觀察及思考。他留意到每年颱風季節，市民都會以粗膠帶交叉地貼在玻璃窗上，當這些粗膠帶剝落時，便會在玻璃表面留下痕跡。於是，他的作品由五片落地玻璃組成，以雕刻的方式在玻璃上刻出這種交叉的痕跡。「交叉」看似是一張保護膜，卻同時是削弱玻璃強度的刻紋，箇中深意引發反思。

### 挑戰常規 非一般的空間探索

阿禧喜歡於展覽空間中營造一些「不適」，為參觀者帶來非常規的體驗。在疫情期間，他的日常活動被打斷，轉而開始跑步，自然會拿出體重計測量運動成效。站在體重計上時，阿禧感到這種體驗很奇妙，包括身體需要縮在一小方塊中保持平衡的感覺，以及接受體重變化帶來的微妙心理負擔。在作品《反饋(逐步)》(2022)中，他以機械式體重計鋪滿展覽空間的通道，參觀者行走其上時，會發出令人不安的機械聲音，但體重計上的讀數都被故意抹去，在身體平衡的慣性中，製造日常以外的陌生經驗。

2023年，阿禧在黃竹坑新藝文場地開幕展覽《南區旁注》中利用展藝館的玻璃幕牆創作了《盤景》，透過落地玻璃窗上排列整齊的塑膠吸盤，營造鏤空透光的效果。作品的意念來自舊式屋邨的通花磚，通花磚與玻璃的特性截然相反，前者看不清楚卻是「通」的，後者則看得清楚卻是「不通」，形成空間概念的對比。「吸盤吸附在玻璃上，不僅模仿了通花磚的圖案，同時強調了界限，彷彿將負空間轉化為正空間。」

對於獲得視覺藝術界別的藝術新秀獎，阿禧表示，每當完成一場展覽後總會有感到一絲失落，而獎項就像一種事情發生過的憑證。

marks. While the “cross” appears to serve as a protective layer, the carving weakens the strength of the glasses simultaneously, prompting reflections from audiences.

### Challenging Norms Unconventional Exploration of Space

Kong is keen on creating a sense of “discomfort” within exhibition spaces, offering audiences an unconventional experience. During the pandemic which normal routine was disrupted, he started running and naturally using a weighing scale to his fitness progress. Standing on the scale, Kong found the experience to be peculiar, encompassing the sensation of his body having to fit within a small square to maintain balance, as well as the subtle psychological burden associated with weight changes. In *Feedback (Step by Step)* (2022), he filled a pathway of the gallery space with mechanical scales, on which the displayed numbers on the scales had been intentionally erased. As viewers walked across them, the scales would make unnerving mechanical noises, creating an unusual experience beyond ordinary, within the inertia of bodily balance.

In 2023, Kong took part in *Marginal Notes*, the inaugural exhibition of a new art space in Wong Chuk Hang. Kong created  *HOLDERS* using the gallery's glass curtain wall, in which he created an ethereal effect of translucency by covering the floor-to-ceiling glass with neatly arranged plastic suction cups. Kong drew inspiration from ornate ventilation bricks commonly found in older housing estates. The bricks and glass possess contrasting qualities, the former obscured visibility yet allowed passage, while the latter provided clarity but obstructed passage, creating a juxtaposition of spatial concepts. “Attaching the suction cups onto the glass not only imitated the patterns of the ventilation bricks, but also emphasised boundaries, as if transforming negative space into positive space.”

Regarding his recognition with the Award for Young Artist in Visual Arts, Kong expressed that there is always a tinge of melancholy after completing an exhibition, but the award serves as a tangible evidence that validates something has in fact transpired.



Photo credit: Lai Chih-sheng

# 梁非同

LEUNG FEI-TUNG

畢業於香港八和粵劇學院青少年粵劇演員訓練課程，香港演藝學院「中國戲曲高級文憑（粵劇表演）課程」，自2014年起參與「油麻地戲院場地伙伴計劃」的演出，並於2020年參與香港藝術發展局「第七屆戲曲人才培育計劃」。梁非同（非同）專攻花旦，師承王惠玲、周鎮邦學習身段武場，功底紮實、練功勤奮，擅長出演武戲，以及跟從楊麗紅學習唱腔。近年演出較多，包括在新《梁祝》、新《胡不歸》等劇目擔任主演。

Leung Fei-tung is a graduate from the Youth Cantonese Opera Training Programme, the Cantonese Opera Academy of Hong Kong, and the Advanced Diploma in Cantonese Opera Performance organised by the Hong Kong Academy of Performing Arts. She has participated in the Yaumatei Theatre Venue Partners Programme since 2014 and joined the Hong Kong Arts Development Council's Artistic Internship Scheme (*Xiqu*) in 2020. Leung specialises in roles for huadan (young female). Under the tutelage of esteemed Cantonese opera artists like Wong Wai-ling and Chow Zheng-bong, Leung demonstrated remarkable martial and acting abilities in Cantonese opera. She later attended singing master classes from her mentor, Yeung Lai-hung. Leung has received invitations to play several leading parts in productions in the past few years, such as *Butterfly Lovers* and the brand-new play *A Rift Repaired*.

### 自幼沉醉粵曲旋律 16歲學戲定人生志向

「讀幼稚園時，我一聽到大鑼大鼓就會很興奮！」非同對戲曲的第一印象，就是牙牙學語時期，一聽到家人播放戲曲，便會立即提起精神，全神貫注地欣賞。小小年紀的她還未懂曲詞意思，卻被這種獨特的旋律吸引，自此對戲曲產生濃厚的興趣，並立志學戲。

### 翻字典了解曲詞 以粵劇演出為夢想

作為九十後女生，戲曲並不是同輩朋友間的主流興趣，非同對粵劇的了解緣自父親的薰陶。「小時候，爸爸希望我能學好中文，於是把粵曲歌詞當作『閱讀理解』給我練習。」不料，非同自此便更沉醉於粵劇故事世界之中，她整天拿著劇本，遇到不明白的地方就自行查字典，「學習後慢慢感受到文字的魅力有多大，單看劇本，已經被它的感染力深深打動。」自此，她確立了要成為粵劇演員的夢想，由閱讀劇本開始，然後開始觀看多齣戲曲電影，例如任白的《帝女花》，以至後來親身到戲棚觀看台上每一位前輩的演出，憧憬自己有一天也可以站在虎道門後準備出場。

### Fascinated with the melodies of Cantonese Opera and pursued an acting career at 16

Leung fondly recalls being passionate about Cantonese Opera at her young age, "I used to get excited when I heard gongs and drums in kindergarten." Her initial exposure to Cantonese opera can be traced back to her childhood, she was rejuvenated when her family played Cantonese opera music. The young Leung was mesmerised by the distinctive rhythm, even she could not decipher the meaning of the lyrics. She gradually fell in love with this art and decided to pursue acting training.

### Early Commitment Towards Cantonese Opera and Delving into Librettos

Although Cantonese opera is not the mainstream hobby for Leung's generation, she has had a prolific understanding of *Xiqu* can be attributed to her father's influence. Leung's father saw Cantonese opera as a way for young Leung to improve her Chinese, and he devised comprehension exercises for her using Cantonese opera librettos. Leung began to get immersed in the storytelling world of Cantonese opera through the practice. She would spend the entire day reading the librettos and look up new words in the dictionary. Over time, she gradually realised the immense power of words and experienced profound emotional connections through the Cantonese opera librettos. This realisation ultimately sparked her decision to become a Cantonese opera actress. Leung started by reading the librettos and attending various Cantonese opera shows, such as Yam Kim-fai's *The Floral Princess*, and live performances by senior actors in the field, dreamed of the day taking part in one of these shows when she stood backstage.

### 演學兼優 提著戲服修大學課程

16歲那年對非同而言十分難忘，她參加了為期四年的粵劇課程。「我覺得我的人生要轉變了，我知道學戲這條路不簡單，武場要受皮肉之苦，文場要鍛煉演技唱腔，愈學愈覺得這門藝術很深奧。」學習戲曲中的唱、唸、做、打，需要過人的毅力，過程中難免會受傷，「遇上受傷及樽頸位的時候，反而使我更認清自己真的很喜歡戲曲，希望可以突破樽頸，重新出發。如果我的手受傷，我便練腳和練腰，讓自己的功夫不會退步。」

投入戲曲訓練，絲毫沒有影響非同對學業的專注和追求，她分別於香港城市大學和香港中文大學，修讀文化遺產管理學士及文化管理碩士學位課程，當時20出頭的她已擔任花旦，在八和新秀計劃中的《朱弁回朝》首次擔正演出。為了配合排練，她把課堂排在早上，常常帶上裝著戲服的行李箱去上課，下課便趕去採排演出。問到為何她選擇修讀文化藝術相關科目，她認為文化藝術與戲曲息息相關，她在吸收理論的同時亦可實踐知識，有助消化及理解粵劇作品。

### 投身成為粵劇演員 謹記前輩教誨

學滿師後，非同正式投身成為粵劇演員，短短幾年間便參與多齣重要戲目，包括2019年戲曲中心開幕演出《再世紅梅記》。正當她嶄露頭角，準備多個演出計劃之際，卻遇上世紀疫情，讓她一時間不知所措。適逢當時藝發局推出「第七屆戲曲人才培訓計劃」，資助戲曲演員進修表演技巧，她爭取機會向前輩學習傳統排場，包括尹飛燕的《桃花女架》、吳美英的《觀音十八變》以及鄭詠梅的《六郎罪子》等，充實了因場所封閉而產生空檔，也大幅提升了個人造詣。

非同希望多學習傳統劇目，把粵劇這項非物質文化遺產傳承下去。她時常謹記前輩的教誨，粵劇演員要有戲德：「學戲先要學做人，做好戲先要做好人，我會很努力地達至德藝雙馨的目標。」

### Persistence has sharpened her outstanding acting and academic performance

Leung embarked on a four-year Cantonese opera training programme when she was 16. "I feel that my life is about to change. I know that learning Cantonese opera would be difficult as it requires enduring physical challenges during training and mastering the art of singing and delivering the lyrics poignantly, given the sophisticated nature of Cantonese opera." During her training, she encountered obstacles and injuries, but her love for Cantonese opera propelled her to persevere and seek breakthroughs in her skills. "Whenever there was an injury or bottleneck, it made me realise how much I love Cantonese opera. I would look for ways to achieve breakthroughs and move forward. If my arms were hurt, I would practice moves using my legs and waist to avoid lagging behind in progress."

Leung's dedication to Cantonese opera training did not hinder her academic studies and pursuit. She succeeded in getting a BA degree in Cultural and Heritage Management, and later pursued an MA in Culture Management. In her early 20s, Leung was already starring as a lead actress in Cantonese opera shows. As a mentee, she performed for the first time as the lead in *The Return of Zhu Bian* organised by the Chinese Artists Association of Hong Kong's New Talent Programme. She would often bring along her costumes to classes, and return to rehearsals as soon as she finished her classes. When asked about her choices of cultural studies, Leung affirmed the close connection between the subject and Cantonese opera. When studying the theories, she thought about applying what she had learned to appreciate Cantonese opera more fully.

### Remembering Lessons from Teachers and Continuing the Legacy

After completed the training, Leung formally became a professional Cantonese opera actress, performing in various important shows over the next few years including *The Reincarnation of the Red Plum*, Xiqu Centre's inaugural programme in 2019. Just as she was receiving recognition and preparing for upcoming performances, her plans were thwarted by the onset of the pandemic and she became unsure about the future. At the time, Hong Kong Arts Development Council's 7<sup>th</sup> Artistic Internship Scheme (*Xiqu*) provided support to professional Cantonese opera singers to hone their performance techniques. She actively assisted three veteran artists with their shows, including Wan Fai-yin's *Peace Blossom Routine*, Ng Mei-ying's *Multiple Transformation of Guanyin* and Cheng Ming-mui's *Lulang Reprimands His Son*. This not only utilised vacant spaces during the pandemic, but also helped enrich her crafts.

Leung hopes that by contributing to the promotion and preservation of Cantonese opera as an important intangible cultural heritage. She kept the advice from the teachers in her heart throughout the years. "The importance of cultivating oneself as a good person before excelling in acting. I will strive for personal growth and artistic excellence." She pledged to work diligently towards achieving excellence in both her personal development and her art, staying committed to her craft and the values instilled by her mentors.



Photo credit: 陳二寶



於《新梁祝》(2023)飾演祝英台 Acting Zhu Yingtai in *Butterfly Lovers* (2023)  
Photo credit: 陳二寶

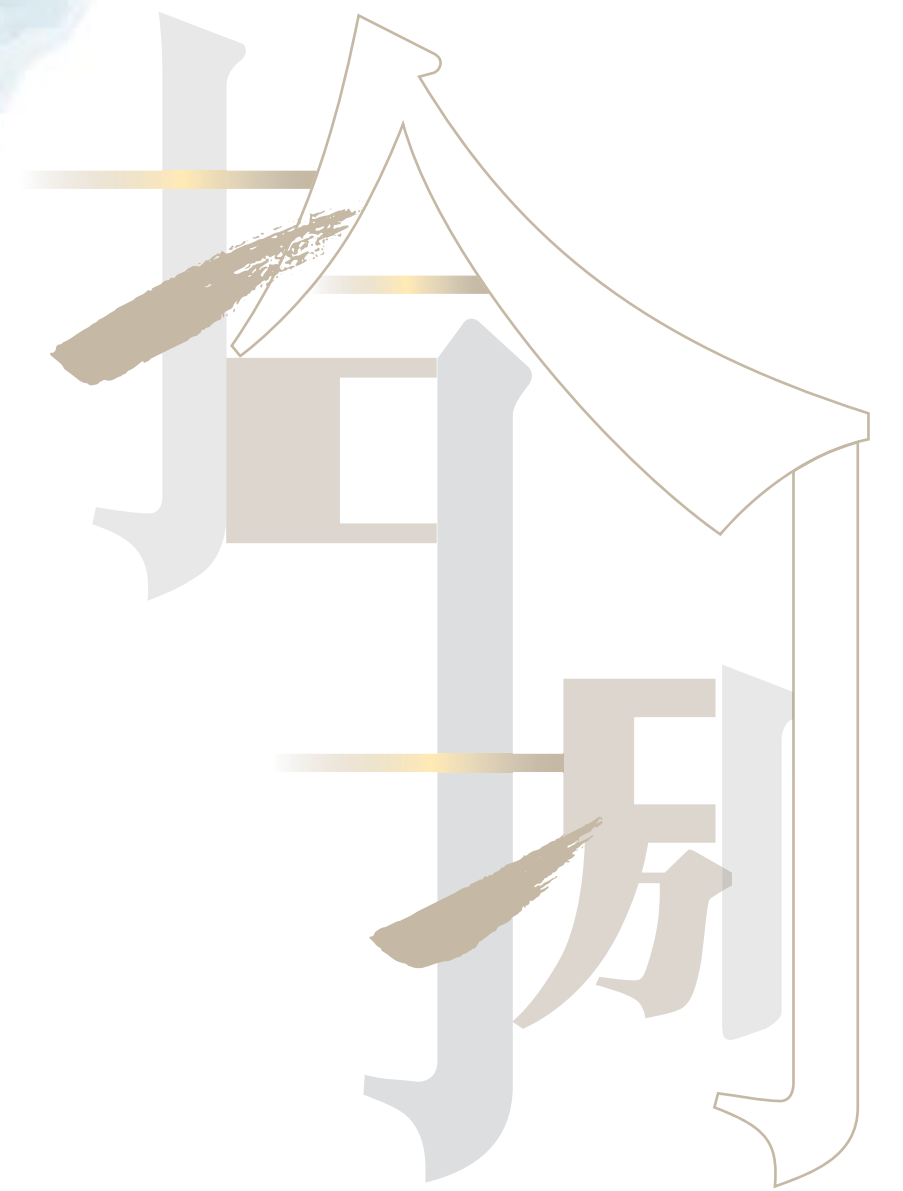
# 學校藝術教育獎

## AWARD FOR ARTS EDUCATION IN SCHOOLS

「學校藝術教育獎」表揚在校園內致力推動藝術教育並有卓越成績的學校，其成功的計劃能作為其他學校的良好實踐示例。

The Award for Arts Education in Schools recognises schools that have outstanding accomplishments in arts education which take place on campus, of which successful projects can serve as an example of good practice for other schools.

評審計算日期：2022年9月1日至2023年8月31日  
Assessment period: 1 September 2022 to 31 August 2023





## 景林天主教小學

### KING LAM CATHOLIC PRIMARY SCHOOL

#### 得獎計劃：小眼睛看大世界 — 元宇宙藝術展計劃

#### Award-winning project: A Journey Through Our Eyes – Metaverse Art Exhibition Project



學生的藝術作品面向世界各地  
Students' artworks connect with the world

隨著藝術科技的普及化，景林天主教小學於本學年推出「小眼睛看大世界 — 元宇宙藝術展」計劃，把視覺藝術展覽結合元宇宙技術，並以環遊世界為主題，鼓勵學生放眼世界，培養敢於創新、勇於學習新技能的態度。學生有機會化身為藝術館的策展人，探索世界各地的傳統藝術、建築風格及文化特色，將想法實踐於元宇宙之中，活學科學科技。

#### 多元學習經歷 跳出香港 接觸世界

早在疫情期間，學生被困家中，生活受到多方面的限制，景林天主教小學校長何詠懿把握機會，發展藝術科技平台，利用不同媒介，以元宇宙提供多元化的藝術學習經驗予學生。

《視覺藝術展2023》以「景天世界之窗 — 環遊世界學藝術」為主題，設四

King Lam Catholic Primary School has embraced the rise of the art technology by introducing the "A Journey Through Our Eyes – Metaverse Art Exhibition Project" (the Project) this school year, which combines visual art exhibitions with metaverse technology and the theme of travelling around the world, to encourage students to explore the world and cultivate the mindset and attitude in learning new skills. The Project offers students with the opportunity to become curators of an art museum, delve into traditional art, architectural styles, and cultural characteristics of different parts of the world, put their ideas into practice in the metaverse, enriching their science and technology experience.

#### Diversified Learning Experiences Jumping out of Hong Kong and Reaching out to the World

During the days of the pandemic, when students were trapped at home and their lives were restricted in many ways, Principal Catherine Ho Wing-yee seized the opportunity to develop an art technology platform that leveraged various mediums to provide students with diversified arts learning experiences through the metaverse.

Under the theme of "KLCPS' Window of the World - Travel with an Artist's Eye", the Visual Arts Exhibition 2023 has four zones, including virtual museums in Asia, Europe, Africa,

Oceania, North and South America. Students visited other museums, such as the M+ and the Hong Kong Palace Museum, to learn about the exhibit presentation skills, and inspired the students to showcase their artworks. "The students were very thoughtful, they carefully considered multilingual notices, sound, and physical installations to engage viewers. During the process, we witnessed their boundless creativity and willingness to take initiative in connecting with the world," Ho exclaimed. As the metaverse is not limited by space and time, not only allow students to appreciate art and culture from around the globe, but also enables them to share their artworks with the world and actively engage in meaningful communication, to facilitate emotional connectivity. Moreover, their artworks over the years can be preserved, which can witness the growth of the students and their sentiments as artists.

Additionally, the Project also encompasses physical visual art exhibitions and diversified performance platforms. For example, local artist Bernard Wong was invited to present an immersive performance of Virtual Reality (VR) Aurora Borealis painting, which allowed students to fully engage the fun of interactivity in art. Under the theme of Arctic conservation and storytelling, the Project led the students to "visit" different parts of the world through the process of art creation and enriched their experience.

#### 科技發展 既是衝擊 又是機遇

何校長認為：「現時科技發展日新月異，例如人工智能（AI）給藝術創作帶來很大的便利，但同時令整體藝術發展門檻降低。我們讓學生成為策展人，希望給予機會他們去建立終身興趣，認同自己，並透過向公眾或別人分享自己的創作過程，增強自信心，從而更敢於學習創新。」她寄望同學能透過科技輔助創作，保存傳統文化的特殊性，展示傳統藝術的魅力，藉此培育更多有創意的人才。

除此外，計劃亦涵蓋實體視藝展及多元表演平台，例如，邀請本地藝術家黃學豐，以虛擬實境（VR）極光繪畫作沉浸式表演，體現互動的趣味，以北極保育作主題，既具故事性，也能透過創作藝術的過程，引領學生「到訪」世界各地，豐富經歷。

此外，計劃亦涵蓋實體視藝展及多元表演平台，例如，邀請本地藝術家黃學豐，以虛擬實境（VR）極光繪畫作沉浸式表演，體現互動的趣味，以北極保育作主題，既具故事性，也能透過創作藝術的過程，引領學生「到訪」世界各地，豐富經歷。

#### Technological Development is both an Impact and an Opportunity

"The rapid advancement of technology, particularly Artificial Intelligence (AI) has brought great convenience to art creation, but lowered the threshold of art development in general at the same time. The Project offers students the opportunity to become curators, aiming to develop a lifelong interest in art, build up their identity, and to share their creative process with the public and others, so as to enhance their self-confidence, and to be more daring in learning and innovating." She hopes that students will be able to create artworks through technology, preserve the unique characteristics of traditional culture and demonstrate the allure of traditional arts, to nurture more creative talents.

學生在實體視藝展及多元表演平台與公眾分享藝術作品  
Students showcase their artworks with the public in physical visual art exhibitions and diversified performance platforms



## 閩僑小學

### MAN KIU ASSOCIATION PRIMARY SCHOOL

#### 得獎計劃：互動藝術史書

#### Award-winning project: Arts - A Visual History

閩僑小學以藝術發展歷史為出發點，將中與西、傳統與現代的藝術發展和藝術家創作理念融入視覺藝術課程，推行「互動藝術史書」計劃，透過一系列多元藝術活動，如藝術歷史課程、校園展覽裝置、閱讀日和文藝日，引導學生互相觀摩與反思，讓他們親身接觸、認識、學習藝術歷史，從小培養良好的品德、正向思維和批判精神。

#### 藝術是生活成長中不可或缺的一部分

計劃其中一個活動，老師帶領學生離開校園，參觀在M+舉行的草間彌生展覽——《圓點執念—渴望天堂的愛》。創意及學校推廣主任歐家威表示：「中華文化與西方思想一直相互融合發展，許多藝術創作都受到不同文化的影響。這個計劃的其中一個目標是提供一個廣闊的藝術環境，讓學生跳出校園框框，有機會親身接觸不同藝術流派和藝術家的創作風格，從而培養他們的創作思維，建立個人風格，讓藝術成為表達感受的一種方式，對他們的個人成長有正面的影響。」

Man Kiu Association Primary School places a comprehensive approach to art education with inspiration from art development history, incorporating both Chinese and Western, traditional and modern art development and artists' creative concepts into the visual arts curriculum. Their core approach "Arts - A Visual History" project (the Project) offers an array of art activities, such as art history courses, campus exhibition installations, reading days and culture days. Through the immersive experience, students are guided to observe, reflect and study art history in person, fostering the development of virtue, positive thinking and critical thinking from an early age.

#### Art is an Integral Part of Growing up

As part of the Project, teachers took students on an inspiring off-campus to visit the exhibition *Dots Obsession - Aspiring to Heaven's Love* by Yayoi Kusama at the M+ Museum. Au Ka-wai, the senior teacher of Creativity and School Promotion, said, "the interconnectedness of Chinese culture and Western thoughts have been developing in an integrated manner, highlighting how art creations draw influences from diverse cultural backgrounds. The primary objective of this Project is to provide a comprehensive art environment, enabling students to step out of the campus and explore various art genres and artists' creative styles. Such experience aims to nurture their creative thinking, cultivate artistic styles, and empower them to use arts as a means of emotional expression. The initiative is expected to have a positive impact on their personal growth and development."

Before visiting the exhibition, the teacher provided the students with an introduction to the life and background of Yayoi Kusama,

在展覽前，老師先向學生介紹草間彌生的生平，講述她在西方成長的環境，以及她的作品如何與日本本土文化融合。學生在具有基本認識和概念的情況下，再近距離接觸她真實的作品，加深了學生對藝術創作的體會。正向及生命教育主任黃慧儀表示：「在草間彌生展覽後，有學生主動討論，草間彌生如何將西方印象派的點描法應用於創作中。在校園生活，我們也觀察到同學之間能互相進行討論及反思，而非只有批評，可見計劃成功鼓勵學生從現實生活中學習反思，以達至互相啟發之功效。」每當完成一個課題後，校園都會設置一個藝術品展覽空間，鼓勵學生以視覺藝術形式表達感受，並從藝術家的技巧和形式中學習，再轉化技能融入至自己的作品中；而同學和老師則可透過欣賞作品，接觸藝術，為校園建立了一個濃厚的藝術氛圍。

delved into her living environment in the West and how her works merged with the local culture of Japan. Equipped with the basic knowledge and understanding, the students were able to examine Kusama's artworks closely and further enhance their understanding of the intricate nature of art creation.

"After the Yayoi Kusama exhibition, some students initiated the discussion on how she applied the Western Impressionist pointillism in the creations. We also observed that the discussion facilitated collaboration and reflection on real-life situations among the students, not only the criticism, creating a supportive learning environment and maximising the effectiveness of the Project," said Wong Wai-yee, the senior teacher of Positive and Life Education. Upon completion of a project, the school provided an exhibition space on campus to encourage students to express their feelings through visual art forms, it allowed students to apply the newly acquired skills to their artworks and created a vibrant artistic atmosphere on campus. The integration of art into the school community further connected the bonding between students and teachers by examining the artworks.

學生的展覽作品  
Students' artworks in the exhibition



學生接觸不同藝術流派和藝術家的創作風格培養創作思維  
Students' exposure to different art genres and artists' creative styles, to cultivate their creative mindset

#### 著重自身創作 成為有想法的人

黃主任強調：「視覺藝術科不像其他科目有標準答案，它能給予學生更大的發揮空間，讓他們培養對不同事物的多元觀點，也允許學生按照自己的想法進行創作。我們希望學生能回歸初衷，通過藝術創作成為有想法的人。」藝術一直給人一種遙遠的感覺，學校希望能拉近藝術與生活的距離，給予學生一個舒適的創作環境，讓他們了解藝術的多元性，同時對自身的成長有積極推動的作用，期望學生能在沒有「標準答案」的情況下，忠於自我，自由成長。

#### Focus on Your Creativity and Become a Person of Ideas

"The unique nature of visual arts as a subject offers students an opportunity for growth and development, allowing them to cultivate multiple perspectives on different things and to actualise their creative ideas. We hope that students are keen on their initial intention and become thoughtful people through art creation," Wong emphasised. The school's vision is to bridge the gap between art and everyday life, establishing an inclusive environment where students can comfortably engage with their creative artworks, deepen their understanding of the diversity of art, and bring a positive impact on their personal growth. They aspire for students to remain true to themselves and embrace their individuality, enabling them to grow freely, unrestricted by "standardised answers".

## 聖公會聖馬利亞堂莫慶堯中學

S.K.H. ST. MARY'S CHURCH MOK HING YIU COLLEGE

得獎計劃：流轉中的藝術停駐站：「Sonata藝文空間」—  
以「停留」作為「流動」的藝術學習形式

Award-winning project: Sonata Art Space: A Harmonious Haven for Artistic Journeys

聖公會聖馬利亞堂莫慶堯中學以「空間」凝聚藝術為主軸，推行「流轉中的藝術停駐站：『Sonata藝文空間』—以『停留』作為『流動』的藝術學習形式」計劃，提供實際有形的空間，讓學生在裡面停留、呼吸、感受、觀察和思考，然後作無形的沉澱、反思，以學生自身對藝術作品延伸的無限想像，重新創作。計劃讓學生以「學生藝術家」、「文字創作者」及「校園藝術展覽隊成員」的角色參與不同的活動，開拓自我，獲得豐富且紮實的藝術實踐經驗。

### 藝術是源自生活和文學的共同對話

計劃中的展覽及講座以香港城市作為主題，選取不同藝術家的作品，包括：曾德平、曹涵凱、貓珊、含著、蘇頌文、李香蘭等，讓學生完全深入接觸藝術，多角度了解香港城市面貌，感受香港情懷。計劃其中一個活動讓學生跟藝術家李香蘭的《阿貓阿狗》系列進行二次創作，視藝科主任關曉彤老師表示：「藝術家李香蘭的作品以童趣的目光看待人與動物，從鄉村大自然裡的生活日常，悟出生命的真理並學習如何利用幽默感面對世界。她的創作是來自生活的領悟，透過藝術表達一份情。」學生需要重新繪畫最後一格圖像，重構李香蘭四格漫畫的結局，並透過續寫四格漫畫的藝術形式，學習文學創作的立意技巧，以圖文創作，讓學生們跳出平日學習語文和圖像固有框架，了解藝術多元多變的特性。

S.K.H. St. Mary's Church Mok Hing Yiu College has adopted "space" as the spindle to unite the arts and implemented the project, Sonata Art Space: A Harmonious Haven for Artistic Journeys" (the Project). It provides students with an actual tangible space to stay, breathe, feel, observe, think and contemplate, to extend their imaginations towards the artworks with intangible reflections. The Project allows students to participate in different activities in the roles of "student artist", "text creator" and "campus art exhibition team member", to develop their abilities and gain hands-on experience in art practices.

### Art is a Dialogue between Life and Literature

The Project includes exhibitions and lectures themed on Hong Kong city, featuring works by various artists, including Kith Tsang, Chao Harn-kae, Maoshan Connie, Humchuk, Pen So, Rainbow Leung, etc. The Project enables the students to engage in deep connections with art, explore Hong Kong's cityscape from different perspectives, and link the sentiment of the city. In one of the activities, students were asked to recreate Rainbow Leung series's *Cats and Dogs Never Die*. Kwan Hiu-tung, Panel Head of the Visual Arts Department, said, "Leung's works look at human beings and animals with a childlike perspective, and she learns the truth of life and how to utilise her sense of humour to face the world through her everyday life in the countryside. Leung's creations are inspired by the understanding of life and express feelings through art." Students were



Sonata藝文空間在校園提供實際有形的環境，讓學生能經常接觸藝術和文學作品  
Sonata Art Space is an actual tangible space that provides students with frequent exposure to art and literature



「阿貓阿狗之有情萬萬歲」展覽導賞工作坊  
A docent tour in *Cats and dogs never Die 2 - love wins all* exhibition

陳志堅副校長補充：「學校採用實戰的方式，賦予學生一個身份及角色去實踐創作，其中的活動『少年作家夢』，會為學生出版一本散文集，由老師撰寫序言，學生可以體驗身為作家的出版過程。」  
「Sonata藝文空間」佔地多達3,000平方呎，大部份牆壁都是玻璃，玻璃牆上寫著不同作家撰寫的詩，亦會恆常地舉辦藝術展、講座等予公眾參與，當中參與作家包括：何福仁、劉偉成、潘步釗、葉秋弦、曾詠聰、殷培基、陳子謙、梁璇筠、呂永佳等，藉藝術加強社區凝聚力，促進不同年齡層的文化交流與共融，亦能讓學生經常接觸藝術和文學作品，增加與文學深入交流的機會。

### 學校作為橋樑 讓藝術走進社區大眾

陳副校長認為：「這種藝術學習模式已取得重要的成效，中六的黎愷敏同學，憑著出色的繪畫及文字作品，將在本屆香港書展，與我和關主任透過中華書局出版繪本，可見此計劃不但提升學生本身的藝術見識，也能成就藝術人才。」陳副校長期望「Sonata藝文空間」可以讓其他學校、機構作參考，讓大家更加重視文學、書寫和藝術，重新思考藝術在教育的意義，持續發展校園藝術教育。

required to draw the last frame of Leung's four-panel comic strip to reconstruct the ending, they learned about the concept-construction techniques of literary creation from the art form of the comic strip. The drawing and text exercises provided students with an opportunity to expand their artistic horizons and develop a profound understanding of artistic expression, they were able to break away from their usual frameworks of languages and images and learn about the diversified characteristics of art.

Chan Chi-kian, Vice Principal, added, "the school adopts a practical approach in providing students with an identity and a role to practise creative writing. One of the activities, "The Dream of Young Writer", is to publish a collection of essays for the students, with teachers writing the preface. The students therefore can experience the process of publishing as writers." Sonata Art Space occupies a spacious area of approximately 3,000 ft<sup>2</sup>, featuring glass walls adorned with poems written by different writers. Art exhibitions and lectures are held regularly open to the public, with the participation of writers such as Ho Fook-yan, Lau Wai-shing, Poon Po-chiu, Yip Chau-yin, Tsang Wing-chung, Yan Pui-kei, Chan Tze-him, Leung Sue-kwan and Lui Wing-kai, to strengthen the cohesion of the community through art and promote cultural exchange and integration among different age groups. The space also provides students with frequent exposure to art and literature, thus increasing the opportunities for in-depth interactions with literature.

### Schools as a Bridge to Connect Arts and the Community

"This mode of arts learning has achieved significant results. Our F.6 student, Lai Hoi-man, possesses outstanding drawing and writing works, and she will publish an illustrated book collaborated with Ms Kwan and me through the Chung Hwa Book Co. at the Hong Kong Book Fair this year. This achievement shows that the scheme not only enhances students' artistic knowledge, but also nurtures artistic talents". Chan hopes that Sonata Art Space can serve as a reference point for other schools and organisations, to increase the public's awareness of literature, writing and arts, while reconsidering the significance of arts in education and promoting sustainable development of arts education on campus.

## 東華三院特殊學校 TWGHS SPECIAL SCHOOLS

### 得獎計劃：東華三院特殊學校 聯校藝術教育發展計劃

#### Award-winning project: TWGHs Joint Special Schools Arts Education Programme



計劃總結展覽於西九藝術公園自由空間舉行  
Summary exhibition of the programme was held at Freespace of the West Kowloon Cultural District

東華三院轄下的三所特殊學校積極推動藝術教育，培養有特殊學習需要的學生對藝術的興趣，以助他們提升學習能力及心智發展。三所特殊學校合辦的「聯校藝術教育發展計劃」把藝術融入STEAM中，透過「奇妙光影之旅」，讓有特殊需要的學生接觸不同的藝術元素及媒介，開拓他們的藝術發展潛能。內容包括為學生提供不同的才藝訓練、舉辦多元化的工作坊、以至多元智能課，教導學生如何應用藝術在生活環境之中，激發想像力和創造力，培養溝通能力，提升校園藝術的氣氛。

#### 只要有舞台 人人都是主角

計劃的總結活動「東華三院特殊學校聯校藝術教育展」，於西九文化區藝術公園自由空間「細盒」及「盒子」舉行為期三天的展覽。主題圍繞「光」與「影」，每一件展出的作品均由同學們親手創作，

The three special schools under the Tung Wah Group of Hospitals (TWGHs) have been actively promoting arts education and cultivating the interest of students with special needs in the arts, to enhance their learning ability and mental development. The "TWGHs Joint Special Schools Arts Education Programme" (the Programme), which is jointly organised by three special schools, integrating arts into STEAM. Through the "Amazing Light Art Journey", students with special needs are exposed to different art elements and mediums, enabling them to explore potential in arts development. The Programme includes different talent training, diverse workshops and multiple intelligences lessons, to equip students with the skills to apply the arts in their daily life, stimulate their imagination and creativity, cultivate their communication skills, and strengthen the vibrant atmosphere of the arts in schools.

#### Everyone is a Protagonist as long as there is a Stage

The concluding event of the Programme, "TWGHs Joint Special Schools Art Exhibition", was a three-day exhibition held at The Room and The Studio at Freespace of the West Kowloon Cultural District (WKCD). The theme of the exhibition revolved around "light" and "shadow". Each piece of artwork on display was handmade by the students, including mosaic light boxes, neon light boards, illuminated masks, sand paintings and even interactive areas such as shadow puppetry etc. Principal George Leung Wing-hung said, "the exhibition has

動靜皆宜，包括馬賽克燈箱、霓虹燈牌、光影面譜、沙畫甚至互動區如皮影戲等。梁永鴻校長說：「展覽成功提供一個真正舞台給學生，人人也是主角，各自綻放光芒。記得在聯校藝術考察之旅期間，西九正進行《約定極光》的展出，同學趁機拿出自己的霓虹燈牌合照，將個人創作與現場藝術裝置合照，體會深刻。」公眾對展覽的反應十分熱烈，學校感恩能夠把特殊學校學生的作品帶到西九展出。

梁校長表示：「光影的元素，其實一直充滿在我們的日常生活中，而有特殊需要的小朋友對生活中的事物往往有其獨特的看法。展覽的主題配合學生的不同能力差異，呈現他們的內心世界。」為了讓公眾了解藝術品創作背後的理念，學生化身為導賞員，向到場的參觀者親身講解。而其中在海洋為主題展區展出的作品，以雨傘作水母、環保膠樽創作魚兒，配合燈光和折射裝飾，同時向公眾宣揚保護環境意識，別具意義。

#### 結合科技 開拓無限可能

科技能增加藝術品的互動性和流動性，例如同學利用冷光管、製作霓虹燈牌，呈現自己內心世界，向老師表達感激之情；製作馬賽克燈作紀念品贈予嘉賓，令創作初衷和藝術品都被保存下來。梁校長表示：「藝術是學生身心發展的其中一個重要支柱。未來，學校會持續結合科技和藝術，希望能相得益彰地發揮同學的幻想力和創作力，鼓勵同學繼續探索，在創作時找到更大的可能性。」他期望明年結合更多不同元素，例如聲音，讓學生可以從多方面發揮自己的強項，提升藝術的接觸面和互動性，「期望合作機構能夠提供更多機會和場地，讓學生親身走到社區，展示藝術成果。」



展覽以「光」與「影」為主題，融合科技與藝術  
The exhibition incorporates technology and arts with the theme of "light" and "shadow"

successfully provided a real stage for the students to shine, with everyone being the protagonist. I remember that during the exhibition period, the art installation *Borealis* was on in WKCD, and students took the opportunity to bring out their neon light boards and capture their creations alongside the art installation, and it was a very profound experience." The public response to the exhibition was very enthusiastic and the school was grateful to be able to bring the works of the special school students to the WKCD.

"The elements of light and shadow have always been in our daily life. Children with special needs often possess their unique views on things in life. The theme of the exhibition aligns with the diverse abilities of the students, to present their inner world," said Leung. To facilitate the understanding and concept behind the creation of the artworks among the public, the students acted as guides to explain the artworks to the visitors. One of the artworks exhibited at the Underwater Ecological Park was meaningful, it used umbrellas as jellyfish, plastic bottles as fishes, and lights and refraction to represent other creatures, raising the public's awareness of environmental conservation.

#### Combining Technology to Open Up Infinite Possibilities

Technology can enhance the interactivity and mobility of artworks. For example, students used light bulbs and electric lamps to create neon light boards, to show their inner world and express gratitude to the teachers. They also crafted mosaic lamps as souvenirs for guests, so that both the original intention of creation and the artworks were preserved. "Art is one of the important pillars for students' physical and mental development. In the future, the school will continue to integrate technology and art, aiming students can complement each other's synergistic potential to unleash their imagination and creativity, encourage them to continue exploring and discover greater possibilities in their creations," said Leung. He expects that next year's event will incorporate more different elements, such as sound, so that students can excel in their strengths comprehensively and enhance the exposure and interactivity of the arts. "We hope that our partnering organisations will provide more opportunities and venues for students to engage with the community and present their artistic achievements in person."

## 元朗朗屏邨惠州學校

### YUEN LONG LONG PING ESTATE WAI CHOW SCHOOL

#### 得獎計劃：藝萃匯校園 — 多元藝術經歷

#### Award-winning project: Arts Gathering on Campus - Multifaceted arts experience

為推廣人人藝術、藝術普及化的理念，元朗朗屏邨惠州學校於本年度推行「藝萃匯校園 — 多元藝術經歷」計劃，舉辦一連串恆常的藝術活動及展覽，包括年度藝萃日、綜藝表演日、小息藝術嘉年華，到跨學科藝文課程、以及課堂後的興趣訓練班等，讓學生能夠多角度地接觸藝術，增加他們在藝術範疇上的知識，同時發掘學生的潛力，持續培養藝術人才。

#### 人人藝術 連繫社區

學校成立藝術教育組統籌各種藝術活動，突破課堂的界限，將藝術延伸至課堂以外，致力提供資源和機會予學生與社區連繫，推動藝術普及化。負責藝術教育的洪清雅主任分享，其中一個與慈善組織香港仁人家園合作的活動 — 「繽紛校園藝術計劃」，安排了40多位外籍義工與學生進行配對，共同創作地畫。洪主任說：「參與的學生對整個創作過程印象深刻，他們指著自己創作的部分和顏色向老師介紹：『這是我與義工一起完成的作品，我為此感到自豪，並一定會記著。』基於學生的自身環境影響，他們較少機會接觸來自其他國家

Yuen Long Long Ping Estate Wai Chow School implemented the "Arts Gathering on Campus - Multifaceted arts experience" project (the Project) this year, to promote the accessibility and the popularisation of art. The school has organised a series of regular art activities, platforms, and exhibitions, including the annual Arts Day, School Talent Show, Rest time - Arts Carnival, Chinese and Art curriculum, and after-class training sessions, allowing students to be exposed to art from multiple angles, deepening their knowledge in the field of art, fostering students' potential, and cultivating their artistic talents.

#### Art for Everyone and Connecting Communities

The school has established an art education group to coordinate various art activities, aiming to transcend the boundaries of the classroom and extend art beyond the classroom. It is committed to providing resources and opportunities to connect students with the community and promote art. Hung Ching-nga, who is responsible for art education, shared that one of the activities was in cooperation with the charity organisation, "Habitat for Humanity Hong Kong — Project School Works". More than 40 foreign volunteers were paired up with students to jointly create floor paintings. "The participating students were deeply impressed by the entire creative process. They pointed to the sections and colours they created and presented to her, 'This is a work completed by the volunteer and me. I am proud of it and will remember it'. Due to the students' backgrounds, they have fewer opportunities to interact with people from other countries. This co-creation experience proved valuable, and I

學生與外籍義工共同創作地畫  
Students were paired up with foreign volunteers to jointly create floor paintings



舉辦年度藝萃日，將藝術融入校園生活  
Arts Day is held annually to integrate arts into school life

的人，這次合作經驗難能可貴，令我深受感動。」「藝萃匯校園計劃」作為連繫學生及社區的橋樑，洪主任希望透過此計劃，讓同學能發揮所長，增加他們的成功感及自信，亦希望透過展示學生的藝術成果，讓他們知道藝術其實早就融入了我們的日常生活中，人人都可以是藝術家。

#### 跨學科藝文課程 連結中華藝術文化

除此以外，計劃活動亦有連結中華藝術文化，透過跨學科課程整合，連結中文和常識學科教育的活動，加入藝術課元素，包括把中國畫家齊白石的人物傳記引入視覺藝術課中，並以水墨畫創作，及評賞他的藝術作品；又透過書法課程「撇劃勾」，認識中國藝術家徐冰的獨特的文字風格，讓學生作書法創作，延伸課堂的學習，加強校園的藝術氣氛，進而讓學生對中華文化、價值教育與藝術教育有更深的認識和體會。

#### 藝術無窮無盡 需與時並進增值自己

對於在校園內發展藝術，洪主任有深刻體會：「不僅學生需要持續學習，老師們也需要不斷提升自己。除此以外，家長們也扮演著重要的角色，學校將會繼續擴展『藝術爸媽』計劃，希望能廣泛培養對藝術有認識的家長，成為未來的藝術教育者，教導我們的學生。」他們可以透過自身對作品的認知，與老師和同學學習評賞，讓藝術融入學生的校園生活當中。

am moved," said Hung. The Project serves as a bridge between the students and the community, Hung hopes that students can develop their talents, increase their sense of achievement, and boost their confidence by displaying students' artistic works. She aspires to create awareness among students that art is an integral part of our daily lives, anyone can be an artist.

#### Interdisciplinary Art and Literature Courses to Connect Chinese Art and Culture

In addition, the activities also connected Chinese art and culture. Integrating Chinese language and General Studies through an interdisciplinary curriculum, elements of art were incorporated. For instance, the biography of Chinese painter Qi Baishi was introduced into visual arts classes, creating ink wash paintings and evaluating his works. Through the Chinese calligraphy course, students learned about the unique writing style of Chinese artist Xu Bing. It allows students to practice calligraphy, extends classroom learning and enhances the artistic atmosphere of the campus, thereby providing students with a deeper understanding and appreciation of Chinese culture, value education, and art education.

#### Move with the Times and Improve Oneself as Art is Endless

Regarding the development of art on campus, "it is not only essential for students to continue their learning, teachers also need to constantly improve themselves. In addition, parents also play an important role in supporting the artistic development of students. The school will continue to expand the 'Art Parents' project and hope to widely educate parents about art and become future art educators to teach our students," Hung emphasised. By involving parents, students can learn to appreciate artworks alongside their teachers and peers, integrating art into their campus life.



# 藝術推廣及教育獎

## AWARD FOR ARTS PROMOTION AND EDUCATION

「藝術推廣及教育獎」旨在表揚出色的藝術推廣及教育計劃，透過創新、有效的推廣策略和執行方法，提供有趣和豐富的藝術經驗，成功吸引普羅市民接觸和參與藝術；富公眾藝術教育元素的計劃亦會引發公眾對藝術的興趣，加深認識，令藝術成為市民生活的一部分，對普及藝術作出貢獻。

The Award for Arts Promotion and Education recognises outstanding arts promotion and education projects which offer intriguing and rich artistic experience and successfully engage the public in arts exposure and participation through innovative and effective promotional strategies and implementation of execution plan. In addition, projects with public arts education element would arouse the public interest and deepen the understanding in arts, making arts a part of the daily life and contributing to the popularisation of the arts.

評審計算日期：2022年9月1日至2023年8月31日  
Assessment period: 1 September 2022 to 31 August 2023



## 創不同協作

### MAKE A DIFFERENCE INSTITUTE

#### 得獎計劃：賽馬會藝術人人連結社

##### Award-winning project: Jockey Club Peoples' Art Connective

創不同協作 (MaD) 於2020年7月至2023年4月推行「賽馬會藝術人人連結社」計劃，以層層遞進的活動，包括「細世界嘉年華」、「抖啖氣陶室」及「面對面」，分別在學校、社區及流行文化層面，讓不同文化背景的小童、基層街坊、年青人和公眾，一同透過藝術創作帶動新的視角和感知，讓人與人之間的分歧轉化為連結，實踐文化共融。

#### 不同藝術形式 接觸多元受眾

「細世界嘉年華」由跨媒介文化藝術工作者策劃，包括媒體藝術家伍韶勁、從事五感體驗的撻香樓、口述歷史學者朱耀光、創不同團隊及一眾導師，以小朋友喜歡的玩具、小食及故事作為切入點，引導小學生理解多元文化，並構思出「所有人一起玩」的玩具/玩意和「所有人都能吃」的小食和轉化衝突的故事。

疫情期間，資深陶藝家黃麗貞與一眾對社群藝術感興趣的年青陶藝家

The Make a Difference Institute (MaD) implemented "Jockey Club Peoples' Art Connective" (the Project) from July 2020 to April 2023. Through a series of progressive programmes, including "Small Small World Carnival", "Take a Break Studio" and "Face-to-Face", in schools, communities and public spaces, children, grassroots communities, teenagers and public participants from diverse cultural backgrounds were brought together to expand perspectives through artistic co-creations, fostering connections amidst differences for greater inclusivity.

#### Employing Diverse Art Forms Engaging Diverse Audiences

"Small Small World Carnival" was presented in collaboration with cross-disciplinary cultural workers and artists, including media artist Kingsley Ng, multisensory experience specialist Lin Heung House, oral historian Chu Yiu-kwong and other facilitators. By leveraging children's cherished toys, snacks and stories as entry points, the Project guided primary school pupils to grasp the essence of cultural diversity. They were encouraged to create "let's play together" toys, snacks for everyone and resolve conflicts through storytelling.

During the pandemic, veteran ceramist Wong Lai-ching, together with a group of young ceramic artists interested in community arts, embarked on "Take a Break Studio". The programme created space for stressed grassroots caregivers to find solace for themselves through making ceramics. Encouraged to face and voice their needs and wishes, the



《細世界嘉年華》"Small Small World Carnival"  
Photo credit: Make a Difference Institute

合作，於「抖啖氣陶室」中，讓處於各種壓力下的基層照顧者透過捏陶，建立照顧自己身心的空間，鼓勵他們面對、訴說自己的需要和願望，同時建立互相關懷及支援的社群網絡。

「面對面」則進一步擴大項目的影響力，透過與著名填詞人周耀輝及「一個人一首歌」合作，帶領30位年輕創作者，與10位受訪者（包括從事「打小人」的長者、快將回鄉的外傭、殘奧運動員、情緒病康復者、舞台劇演員、無性戀者、跨性別性工作者等）共同創作流行曲、音樂錄像及文字，呈現主流媒體較少描述的生命故事。

#### 跨越慣性思維 擴展藝術闊度

MaD團隊成員表示：「藝術能夠超越慣性思維，讓人以新的角度理解事物。例如在『細世界嘉年華』中，孩子們的想像力不僅讓我們對大世界衝突有了新的見解，更為我們帶來洞見。這種每個人也能創造意義的過程擴展了藝術的闊度，而共同創作者提出的多重觀點，也豐富了這個項目的層次。」

團隊希望所有與生命相關的項目都能持續發展，而非僅僅一次性的參與。雖然項目的週期有限，但慶幸它們都有後續計劃，能將這種藝術模式及活動元素應用到其他社區，讓參加者繼續一同創作，觸及更多社群。

relational process fostered a community network between participants for mutual care and support.

"Face-to-Face" further expanded the Project's impact. Teaming up with renowned lyricist Chow Yiu-fai and Every Life Is a Song, 30 young creators cast light on 10 protagonists, including a senior "villain hitter", a domestic worker about to return home, a paralympian, an emotional illness convalescent, a theatre actor, an asexual person, a transgender sex worker and others. Together, they co-created pop songs, music videos and texts, spotlighting life stories often overlooked by the mainstream media.

#### Overcoming Inertias Expanding the Breadth of the Arts

Members of the MaD team stated, "arts has the power to break through inertias and expand perspectives. In 'Small Small World Carnival', children's imagination not only enabled us to see the vast world afresh, but also offered unexpected insights. This process of meaning co-creation broadened the breadth of the arts, while the multiple viewpoints contributed by the co-creators enriched the depth of this project."

The MaD team hopes that, when a project touches real life, it can go beyond one-off participation and continue to evolve. Although the Project's duration is limited, it is fortunate that there are sustainable developments. As such, the projects can apply the artistic model and activity elements to other communities, facilitating ongoing co-creations and broader engagement with diverse community groups.



「我地大家藝術節」"Expansive Art Fair"  
Photo credit: Make a Difference Institute

## 大館文化藝術有限公司

TAI KWUN CULTURE AND ARTS COMPANY LIMITED

### 得獎計劃：記不起一個人，哼得出一首歌

Award-winning project: Remember The Time We Sing



創作導師及「靈感家庭」為「抱抱家庭」演出經典金曲，共同創作環節歌曲《抱抱抱抱》  
Mentors with "Muse Families" performed Classic Hits for "Embrace Families" and co-created a song *Embrace*

大館文化藝術有限公司（大館）聯同香港兩個非牟利音樂機構「一個人一首歌」、「大台主」以及高錕慈善基金，於2023年5月至10月期間舉辦社區藝術計劃「記不起一個人，哼得出一首歌」，招募香港年輕家庭及新晉音樂創作人參加，讓他們認識腦退化症患者及其家庭的需要和處境，並與他們共同創作（Co-create）歌曲，以歌曲記錄故事，陪伴彼此，哼出連繫，同時透過音樂向大眾傳達以正面的態度面對疾病。

#### 共創歌曲 哼出連繫

大館早在2018年便與「一個人一首歌」合作，當時的音樂人認為「記憶」是一個非常豐富的議題，於是在2023年再度合作，共同制定計劃框架，並選擇了近年備受關注的「腦退化症」為主題，邀請稱為「抱抱家庭」的病患者及其家屬，再加入稱為「靈感家庭」的年輕家庭一起參與創作。創作的過程充滿互動性，先由導師引導參加者分享故事，從中選取可用的字句作為歌詞的基礎，再由音樂人即興創作樂曲，形成歌曲的雛形。最後，由「大台主」進行專業修飾，

Tai Kwun Culture and Arts Company Limited (Tai Kwun), in collaboration with two local non-profit music organisations, Every Life Is A Song and My Main Stage, and the Charles K. Kao Foundation for Alzheimer's Disease, organised a community arts project named, "Remember The Time We Sing" (the Project). The Project, spanning from May to October in 2023, engaged young families in Hong Kong and emerging songwriters, hoping to deepen their understandings of the needs and situations of dementia patients and their families. Through close cooperations, they co-created songs to document their stories, to accompany each other, and to sing for mutual connections. Furthermore, utilising the power of music, the Project endeavored to promote a positive attitude toward confronting diseases with to the general public.

#### To Co-create Songs To Sing for Connections

Tai Kwun's collaboration with Every Life Is A Song started as early as in 2018 since its opening. During that time, musicians found the theme of "memory" to be exceptionally profound. Therefore, in 2023, they reunited to develop the project framework revolving dementia, an increasingly concerned problem in the society. The Project, inviting dementia patients and their families ("Embrace Families") alongside young families ("Muse Families"), fostered an interactive creative process. Mentors guided participants to share their stories and select words and phrases as the basis for lyrics, while songwriters improvised melodies to construct the initial framework of the songs. The songs were then passed onto the music producers from My Main Stage to give a professional refinement. Subsequently, pop singers and independent singer-songwriters were invited to perform the songs, and recordings were made to release on various online music and



在成果音樂會及分享會演出共創的作品  
Performance of co-created works in finale Concert and Sharing Session

並邀請流行歌手及獨立唱作人演唱，製作成可在各大音樂平台播放的版本，讓歌曲更為大眾化，並得以廣泛流傳。

大館表演藝術製作人林晨女士（Mimi）表示：「兩個家庭會主動表達自己對歌曲的想法，與創作及製作團隊討論歌曲的主題及風格，從而在歌詞、旋律甚至節奏上都提供意見。」計劃對各參加者均有正面的影響，「抱抱家庭」能透過音樂表達情緒和想法；而「靈感家庭」能增進對腦退化症的認識，建立同理心；音樂人則有機會磨練創作技巧，以自己的專業回饋社會。Mimi深有感觸地道：「照顧者特別感謝我們貼心的安排，因為他們日常承受着很大的壓力，而病患者的身體狀況亦限制了一同外出的能力。這個活動給他們留下了非常感動的回憶，即使病患者可能無法記得，但對於身邊的人來說，能與家人一起創作歌曲，是一件很難忘的事情。」

#### 連繫群眾 回饋社區

Mimi指出：「這個計劃是一個先導計劃，共創音樂的形式給我們很大的啟發。在面對病患者或服務對象時，我們不需要懷着提供服務的心態，反而應以交流和陪伴的方式去互相理解和合作。」

展望未來計劃，表演藝術主管葉健鈴女士說：「大館一直與社區有着緊密的連繫，並期望我們製作的節目能夠回饋社區，很高興這次計劃達到了雙贏的成果。」

streaming platforms. The purpose was to enhance the songs' accessibility and carry the message to different corners in our society.

Mimi Lam, the Performing Arts Producer of Tai Kwun, said, "both families have actively shared their insights on the style, theme, lyrics, melody and rhythm of the songs with the creative and production team." The Project generated a positive impact on all participants. "Embrace Families" could express their emotions and thoughts through music, "Muse Families" deepened their understanding of dementia and became more empathetic. The musicians honed their craft and contributed expertise to society. Mimi was touched deeply, "caregivers particularly appreciate our thoughtful arrangements as they endure significant daily pressure, and the patients' physical condition also limits their ability to go out together. This activity has left them with very touching memories. Even if the patients may not recall, for those around them, the opportunity to co-create songs with their families is an unforgettable experience."

#### To Connect with the Public To Contribute to the Community

"The Project is a pioneering initiative, and the approach of co-creating music has inspired us tremendously. When engaging with patients or service recipients, it is not about offering services, but rather, inviting them to collaborate, exchange and accompany each other side by side," Mimi emphasised.

Looking ahead to future projects, Linda Yip, the Head of Performing Arts, expressed, "Tai Kwun has always been deeply connected with the community, aiming to create programmes to facilitate contributions back to our society. We are thrilled that this project has achieved a win-win outcome."



## 香港華人基督教聯會廣蔭頤養院（綜合安老服務）

### THE HONG KONG CHINESE CHRISTIAN CHURCHES UNION KWONG YUM CARE HOME (INTEGRATED AGED CARE SERVICE)

#### 得獎計劃：一屋正菜

#### Award-winning project: Green in One



長者親手製作的藝術品被引進社區市集  
The art pieces handmade by the elderly were introduced to the community markets

藝術的世界沒有年齡的界限，無論是青少年或銀髮一族，都能透過藝術找到自我探索的機會，發揮上天賦予的創作能力。2022年，香港華人基督教聯會廣蔭頤養院（綜合安老服務）推出「一屋正菜」——一個具治療性的多元藝術計劃，採用靈性藝術照護模式，讓長者可以透過不同活動，如「綠·靈自然藝術工作坊」、表達藝術治療小組、海濱公園發現號慶典和展覽等，通過藝術表達自我，突破框架，整理心靈中的混亂思緒，並學習欣賞生命的真善美。

#### 用作品說話 轉化內在思緒

自然藝術，顧名思義，就是採用大自然的素材，包括植物和農產品，進行升級、再造，將其轉化為藝術品以表達情感。大自然的元素與表達藝術治療相輔相成，因為大自然包含五感元素，而藝術的吸收也相對應地從感官開始。何婉慧院長認為：「長者從欣賞花草的顏色、氣

There is no age limit in the world of arts. Whether in young or silver generation, individuals can find opportunities for self-exploration through arts and unleash their inherent creative abilities. In 2022, the Hong Kong Chinese Christian Churches Union Kwong Yum Care Home (Integrated Aged Care Service) launched the “Green in One”, a diversified therapeutic art project adopting spiritual arts care model (the Project). The Project allows the elderly to express themselves through various activities such as “Green • Spirit Natural Arts Workshop”, expressive arts therapy group, and celebration and exhibition at Kwun Tong Promenade’s VESSEL. Through these artistic expressions, participants could break through the existing constraints, pacify chaotic thoughts in their minds, and learn to appreciate the beauty of life.

#### Let the Artwork Speak Transform One’s Inner Thoughts

Natural art, as the name suggests, means upgrading and transforming materials from nature, including plants and agricultural products, into artworks to express emotions. The elements of nature complement expressive arts therapy as the nature encompasses five basic sensory elements, and the absorption of arts also begins with these senses. Vennus Ho, the Superintendent, remarked, “the elderly learn about the integration of nature and art by appreciating the colours and scents of flowers and plants, feeling the texture of leaves with their hands, and experiencing the interrelations of different materials. In a serene environment surrounded by nature’s atmosphere, they can explore and create freely, which helps alleviate anxiety and stress from daily life or illnesses.”

味，到用手觸摸葉子的質感，感覺及聆聽不同素材的碰撞，從中學習自然與藝術的融合。在一個寧靜且被大自然氣息所包圍的環境中，長者得以進行探索和創作，有助於減輕日常生活或身體疾病帶來的焦慮和壓力。」

何院長分享一個深刻的例子，講述一位行動不便的婆婆面對家庭發生巨變時的情況。當時，她經常哭泣和發呆，令家人非常擔心她的狀態，慶幸她願意參加工作坊，透過畫布和材料表達自己的想法。她畫了一條自由自在的魚、一間屋子和花朵，希望離世的家人能夠從此享受自由、快樂。何院長對這位長者的轉變感到欣喜：「藝術幫助她表達內心的痛苦，整理思緒，並轉變了她的心境。」

#### 與大眾溝通 走進長者內心

計劃的其他活動為長者帶來全新的體驗。例如，由長者親手製作的藝術品被引入社區市集，包括 K11 Art Mall 的「惜簡生活市集」和南豐紗廠的「織刻生活祭」中販售；邀請中學生為長者拍攝片段，分享自身體會，再將其剪輯成短視頻發布；於海濱公園發現號舉辦慶典，並展出超過80件長者的藝術作品，向公眾展示長者與照護者共同努力的藝術成果。何院長期望：「藝術能夠激發長者發揮內在潛能，改變他們認為自己與社會脫節的想法，而照顧者以至同事亦能透過參與及觀察，得到自我探索的機會，繼而反思、接納和了解長者的需要。」

Ho shared a profound example of a disabled grandmother’s situation when she was facing a major family upheaval. At that time, she often cried and lost in thought, causing great concern for her family. Fortunately, she agreed to participate in the workshop and expressed her feelings through canvases and natural materials. She painted a carefree fish, a house, and flowers, hoping that her departed family member could enjoy freedom and happiness. Ho was delighted by the transformation of this elderly person, and said, “art has helped her express her inner pain, pacify her thoughts, and change her mood.”

#### Communicate with the Public Step into the Hearts of the Elderly

The other activities of the Project have brought new experiences to the elderly as well. For instance, the art pieces handmade by the elderly were introduced to the community markets, including the Life Market at K11 Art Mall and the In Time of Fair at The Mills. High school students were invited to take videos for the elderly in which they could share their experiences. Those clips were edited into reels for publication. A celebration was held at the Kwun Tong Promenade’s VESSEL, where over 80 art pieces by the elderly were exhibited to showcase the artistic achievements of both the elderly and the caregivers to the public. Ho expressed, “art inspires the elderly to unleash their inner potential, changes their perception of being disconnected from society, whilst caregivers and our colleagues could have the opportunities for self-exploration through participation and observation, then leading to reflection, acceptance, and understanding of the needs of the elderly.”



長者將大自然素材轉化成藝術品  
The elderly transformed natural materials into artworks

## 香港文學館有限公司

THE HOUSE OF HONG KONG LITERATURE LIMITED

### 得獎計劃：香港文學館虛詞·無形 YouTube Channel

Award-winning project : The House of Hong Kong Literature "P-articles • Formless"  
YouTube Channel

近年來，影像和網絡新媒體日益盛行，香港文學館有限公司（文學館）在2022至2023年期間，透過香港文學館虛詞·無形YouTube頻道發布「藝文在線等」、「已讀不回Book Channel」及「文藝Follow Me」等節目，積極推廣閱讀風氣，並以文學為切入點，針對多個藝術範疇作評論，促進文學藝術的發展。

#### 以書籍作為起點 以議題作為延伸

使用影像和網絡溝通已成為年青人的生活習慣，因此文學館便想到建立虛詞·無形YouTube頻道，希望透過這個媒介向年輕族群或較少閱讀的人士推廣文學藝術。計劃中的「已讀不回 Book Channel」以短片說書的方式推介一些較為嚴肅的書籍，由專業或知名人士親自講解，運用有趣的拍攝手法和鏡頭特效，令觀眾能從中了解其趣味，從而激發他們的閱讀興趣。文學館代表表示：「短片無法取代書本，我們希望觀眾日後可以真正去閱讀每本書，但作為入門，這顆種子很重要。」此外，說書形式也可以用於回應社會問題，引用多本書籍提供不同角度討論議題，觀眾日後再次觀看這些短片時，也能對議題有更深入的认识。「例如近年社會對抑鬱病的關注增加，然而單一書本中所寫的，卻未必是唯一的解決方案。因此，我們就着這個議題，從不同的書籍發掘各種開解、療癒抑鬱的方法。」

另一個節目「藝文在線等」採用文化清談的形式，透過以文化或文學角度回應時事、社會現象或時下文化熱點，讓觀眾能夠得知延伸的閱讀脈絡、背景資料等。節目強調交織不同角度的切入點，加上主持之間的互動，令節目內容更加豐富。



黃念欣教授拍攝「已讀不回Book Channel」  
Prof Wong Nim-yan on "Left on Read Book Channel"

In recent years, with the increasing prevalence of visual and online new media, the House of HK Literature (HoHKL) has been actively participating in the promotion of reading culture through its "P-articles • Formless YouTube Channel" (the p-articles Channel). During 2022 to 2023, the p-articles Channel launched a series of programmes, including "Arts & Literatures Online", "Left on Read Book Channel" (The Book Channel), and "Follow Me on Literary Arts" to engage audiences, using literature as an entry point for artistic critique across different arts genres, thus facilitating the development of literary arts.

#### Books as a Starting Point Issues as an Extension

Recognising the prevalent use of visual and online communication among young people, HoHKL has launched the p-articles Channel. Through this medium, it hopes to promote literary arts to the younger generation or those who seldom do reading. "The Book Channel" produces short videos to featuring professionals or celebrities narrating and commenting on serious literary works. By using entertaining filming techniques and special effects, the programme aims to enhance audience enjoyment and stimulate their interests in reading. The representative of HoHKL stated, "short videos cannot replace books. We hope that the audience will eventually delve into each book. However, as an introduction,



「藝文在線等」 "Arts & Literatures Online"

#### 追趕媒體新形式 以文學擴大閱讀維度

文學館代表續說：「我十分認同作家卡爾維諾的觀點，在影像的年代，文字或文學依然發揮着非常重要的作用；其中一個作用，便是連接不同的範疇。」她以視覺藝術為例，指出它雖無法自行演說，但我們可以用文學的角度閱讀它，藉此打開新的維度；同樣地，現時許多文學作品已被改編成電影或影視劇集，而這亦是一個推廣閱讀的良機，讓人更加了解作品及其背後的議題。「擴大閱讀的維度，就是擴大該作品的本身。」

「除了影像外，希望公眾依然相信語言的力量。」她形容文學館為一個追趕時代的文學團體，以大眾較易接受的形式設計各種計劃，例如即將面世的「課文在線等」，便是透過討論中學範文，擴大學生觀眾群。她期望虛詞·無形YouTube頻道日後能夠與不同界別的專才、素人高手及年輕學生合作，擦出不同的火花。

sowing a seed is crucial." Furthermore, this storytelling format serves as a platform to address social issues, incorporating different perspectives from various books into discussions of the concerned topics. It is conceivable that upon reviewing these videos some days later, audiences may gain a deeper understanding of the issues. "For example, in recent years, societal awareness of depression grows. However, the solutions may not be confined to a single book. Therefore, based on this issue, we explored a range of books for diverse methods for soothing and healing depression."

Another programme, "Arts & Literatures Online", adopts a cultural talk show format to discuss current events, social phenomena, and cultural hot topics from a literary or cultural standpoint. This programme allows audiences to extend reading contexts and background information, emphasising the integration of various angles and perspectives, and the content is enriched significantly through interactions by the hosts.

#### Catching up with new media Expanding reading dimension via literature

The representative continued, "I strongly agree with the view of Italo Calvino that, in the age dominated by imagery, written words or literature still remain pivotal, while one of the functions is to bridge different realms." She cited visual art as an example, pointing out that although a visual arts piece may not convey its meaning overtly, we can interpret it from a literary angle, thereby unveiling new dimensions. Similarly, the adaptation of literary works into movies or TV series presents a valuable opportunity to encourage reading, allowing audiences to gain a deeper insights of the literary works and the topics behind. "Expanding the dimension of reading ultimately enhances the value of literature itself."

"Beyond visual imagery, I hope the public will still believe in the power of language." She described HoHKL as a literary group is dedicated to staying abreast with the times, and curating various programmes in accessible formats for the public. For example, the upcoming "Textbooks Online" aims to expand the audience base of high school students through discussion of exemplary texts. She hoped that the p-articles Channel will collaborate with individuals from diverse backgrounds, including professionals, amateurs, and young students, so as to generate new insights and perspectives in the future.

## 桃花源粵劇工作舍有限公司

UTOPIA CANTONESE OPERA WORKSHOP LIMITED

### 得獎計劃：帝女花65周年 | 一系列九個項目

Award-winning project: The Floral Princess 65<sup>th</sup> Anniversary | A Series of 9 Events



《落花滿天·管弦光影之旅》  
Raining Petals: An Orchestral Re-imagining  
Photo Credit: Eng Kin Film Company Limited

適逢粵劇經典《帝女花》65周年紀念，桃花源粵劇工作舍於2022至2023年間，推行跨年計劃「帝女花65周年 | 一系列九個項目」。透過《帝女花》的文本、影像、聲音等元素，重塑經典並跨界別創作了不同的項目，以當代的方式展現粵劇、粵曲「美與型」的一面；同時將粵劇重塑為引以為傲的品牌產業，開創跨界藝術新形式。

九個項目包括：重塑經典《帝女花》專業版，由三代12位主角交替演繹末代公主與駙馬，每日不同組合，迸發不同火花；向學生觀眾群推廣的《帝女花》戲台版、演唱版及朗讀版；《長平影像65影集》攝影比賽展覽；由香港管弦樂團世界首演跨界創新交響樂作品《落花滿天·管弦光影之旅》；跨界實驗創作「可惱也！黑盒劇場節」；跨界影片比賽「水波浪影片節」；及向任白唐致敬繼續創作的《拜將臺》六度公演。

#### 重塑創作 傳承粵劇藝術

營運及創作總監吳國亮先生表示：「計劃的其中一個重要目的是傳承，包括演出者及台下觀眾。因

Celebrating the 65<sup>th</sup> anniversary of the classic Canto-opera *Floral Princess*, the Utopia Cantonese Opera Workshop launched the cross-year project "The Floral Princess 65<sup>th</sup> Anniversary | A Series of 9 Events" (the Project) from 2022 to 2023. Through text, image and sound in *Floral Princess*, the Project aims to transform this classic masterpiece by creating a series of different cross-disciplinary programmes, showcasing the "beauty and style" of Canto-opera in a contemporary perspective and setting a new trend of cross-disciplinary art forms, with a view to building up a branded industry we can be proud of.

The Project consists of 9 events, including the remake of *Floral Princess* "Professional Edition", featured by 12 actors and actresses from three generations, in different combinations of daily cast, to perform the roles of Princess Coeng-ping and Consort Zau Sai-hin, to generate distinct sparkles. Others include the three specific programmes for students "Theatre Student Edition", "Theatrical Concert Student Edition", "Recital Student Edition" of *Floral Princess*; Photography Competition Exhibition, "A Collection of Coeng-ping Images 65"; Cross-disciplinary new orchestral piece, *Raining Petals: An Orchestral Re-imagining*, a world premiere by the Hong Kong Philharmonic Orchestra; Cross-disciplinary experimental creation "Call Loud Yeah! in Black Box Theatre Festival"; Global Competition and Collection "Seoi-Bo-Long Video Festival"; and the 6<sup>th</sup> staging of the original Canto-opera *Arena*.



重塑經典《帝女花》專業版 The Remake of *Floral Princess* Professional Edition  
Photo credit: Steven Huen

此，向學生推廣正是當中重要的一環。」台上一分鐘，台下十年功，能夠站在舞台上參與演出，需要具備一定的知識和能力，然而，計劃為學生提供了入門版本「演唱」或「朗讀」。「演唱版」讓學生可以根據自身的專長和興趣參與其中，甚至用流行曲、歌劇，合唱團的方式演繹；「朗讀版」更貼近生活，以生活化的朗讀形式細說文本。另外，是次計劃以《帝女花》主題創作一個90分鐘的交響詩作品，重新剪接第一代演員任劍輝和白雪仙的電影片段，加入新媒體效果，構成全新的影像，並邀請香港管弦樂團合作現場演奏，給觀眾帶來獨特的藝術體驗。另一個項目「水波浪影片節」則是一個錄像比賽，以粵劇結合影像（Canto-opera x Video, COV）的嶄新藝術形式邀請年輕人開創，如1980年代20多歲的米高積遜將音樂影像（MV）注入新意，豐富內容，影響世界，直到今天。

#### 致敬之餘 開創全新路線

吳先生一再提到，在《帝女花》面世65年後的今天，重塑經典，紀念致敬之餘，為的是拓展、傳承，探索作品的當代意義，而新的創作尤其重要。從經典到原創作品《拜將臺》，劇目已六度公演，其間不斷加入新元素，開闢新的路線。未來，不單是粵劇本身的發展，更是透過粵劇與跨界別的探索，走得更廣更遠，期望達致啟迪族群。「藝術點亮美盲、審美擴闊眼界；眼界決定境界、境界決定成就。」

#### Reshaping a Creation Inheriting the Art of Canto-opera

Chief Executive and Creative Officer and the Director, Rex Ng Kwok-leung said, "one of the essential objectives of the Project is passing-on, for both performers and audiences. Therefore, promoting to students becomes a pivotal target of the Project." Recognising that it takes 10 years of offstage practice for every minute of onstage performance, certain level of knowledge and ability are required for participating in performances on stage. Thus, the Project offers entry-level performances for students, "Theatrical Concert Student Edition" and "Recital Student Edition". The former allows students to participate in accordance with their strengths and interests. They can even sing pop songs, operas, or choirs; whilst the latter took a more lifelike approach, with texts recited with a casual, daily manner. The Project includes the composition of a 90-minute orchestral poem based on the theme of *Floral Princess*. The movie clips of the first-generation acting duo Yam Kim-fai and Pak Suet-sin are also re-edited with the help of new media effects, creating a brand-new video imaging. By integrating these visuals with live performance of the Hong Kong Philharmonic Orchestra, audiences obtain a truly unique artistic experience. Another event, the "Seoi-Bo-Long Video Festival", was a video competition, adopting a new art form, Canto-opera x Video (COV), to invite young people to explore innovative expressions. This concept echoes the spirit of Michael Jackson in his 20s in the 1980s, who revolutionised the music industry by merging music with video (MV), injecting fresh ideas and enriching content, and leaving a lasting impact on the world, a legacy felt even today.

#### Paying Tributes Opening up New Pathways

Ng reiterated, 65 years after the debut of *Floral Princess*, that apart from remaking the classic for paying tributes, they are eager to develop, pass on and explore the contemporary value of Canto-opera, for which making new creations was paramount. The original Canto-opera *Arena* was created from the classics. It has been staged for 6 times, but new elements were still added continuously, aiming to spearhead a new trend. Looking ahead, there should not be limited to the development of Canto-opera, but should also explore the possibility of interdisciplinary collaborations, seeking to forge a deeper and wider future and aspiring to enlighten the community. "Using arts to inspire the aesthetically impaired and using beauty to broaden one's lens; after all, vision determines one's horizon, which determines one's achievement."

# 藝術贊助獎

## AWARD FOR ARTS SPONSORSHIP

「藝術贊助獎」旨在表揚贊助人士 / 機構 / 團體對推動香港藝術的貢獻，令藝術可以持續發展，鼓勵藝術的創新及 / 或水平的提升，擴大藝術在社會的影響力，藉此鼓勵更多人士 / 機構 / 團體贊助香港的藝術活動。

The Award for Arts Sponsorship recognises individual / organisational / group sponsors that promote and sustain the arts in Hong Kong, to encourage artistic innovation and excellence as well as to expand the impact of arts on society. It aims to encourage more individuals / organisations / groups in sponsoring arts activities in Hong Kong.

評審計算日期：2022年9月1日至2023年8月31日  
Assessment period: 1 September 2022 to 31 August 2023



## 和記電訊（香港）有限公司

HUTCHISON TELECOMMUNICATIONS (HONG KONG) LIMITED

### 得獎計劃：3香港贊助全港首個郵輪5G海上直播

Award-winning project : 3 Hong Kong's Sponsored Hong Kong's First-ever 5G Live Broadcast concert from a Cruise Ship

不同類型和形式的贊助對藝術活動的發展尤其重要，其中科技和網絡在推動藝術領域方面擔當着重要的角色。近年積極支持各種藝術科技活動的和記電訊（香港）有限公司（和記電訊香港），希望透過5G網絡及技術優勢，讓更多人輕鬆接觸藝術，旗下流動通訊業務3香港更與香港中樂團及名勝世界郵輪攜手呈獻全港首個郵輪5G海上直播音樂會，讓全球觀眾一同欣賞精彩的音樂表演，充份展現香港藝術之都的魅力。

Different types and forms of sponsorship are particularly important for the development of arts, whereas technology and network play a crucial role in the promotion of arts. In recent years, Hutchison Telecommunications (Hong Kong) Limited (HTHK) has been actively supporting various kinds of arts tech activities, aiming to make art more accessible to a wider audience through its advantages of 5G network and technology. 3 Hong Kong, its subsidiary in mobile communications business, joined forces with the Hong Kong Chinese Orchestra (the Orchestra) and the Resorts World Cruises (the RWC) to present Hong Kong's first-ever 5G live broadcast concert from a cruise ship, allowing all audiences around the globe to enjoy the splendid music performance simultaneously, fully demonstrating the allure of Hong Kong as the City of Arts.



透過5G直播將演出帶給全球觀眾，打破地域界限。 Through 5G live streaming the performances, it breaks through geographical, time and spatial obstacles, allowing all audiences around the globe to enjoy arts.

#### 突破地域界限 連結全球觀眾

和記電訊香港早於疫情期間（2020年）已跟香港中樂團合作，一同呈獻「5G同Sync鼓·樂澎湃」全港首個5G戶外網上4K直播慈善音樂會，其後又協助其打造全港首個5G音樂演奏廳，讓樂團打破地域界限和時空，將表演以4K現場直播至全球各地，體驗與現場演出同步的聲畫。

隨着香港復常，國際郵輪「名勝世界壹號」於去年3月起航，接載遊客體驗別具特色的海上之旅。為凝聚社會力量，並推動香港旅遊業復

#### Breaking Geographical Barriers Connecting Global Audiences

HTHK has been collaborating with the Orchestra as early as in the pandemic period (2020). Together, they presented Hong Kong's first outdoor 4K live streaming charity concert named the "5G. Syncs with the Power of Drums". Subsequently, HTHK assisted the Orchestra to set up Hong Kong's first 5G music performance hall, allowing the Orchestra to break through geographical, time and spatial limitations by live-streaming its performances in 4K globally, providing audiences the experience of synchronised audio-visual enjoyment with the live performances.

As Hong Kong resumed to normal, the international cruise ship Resorts World One set sail in March last year, offering tourists the unique experience of sea journeys. In order to

甦，和記電訊香港與香港中樂團及名勝世界郵輪呈獻「維港夜色母港首航」全港首個郵輪5G海上直播音樂會，為全球觀眾帶來視聽享受，以音樂治癒人心。和記電訊香港擔任活動的5G策略夥伴，提供5G直播技術支援，透過創新科技帶來表演藝術的突破。大眾除可於尖沙咀文化中心廣場收看直播，亦可於網上平台與現場觀眾同步欣賞精彩音樂表演。

和記電訊香港控股有限公司執行董事及行政總裁古星輝表示：「於海上直播音樂會的難度極高，當中變幻莫測的天氣及郵輪『非定點』的航行路徑，都是影響直播的因素。我們的專業團隊經過反覆測試，並細心調校基站天線角度，最終將難題一一擊破，於樓高13層的郵輪進行穩定而暢順的5G海上直播，充份展示和記電訊香港5G網絡的領先優勢，以及5G應用在不同領域的無限可能。」

#### 全方位支持 推動中樂發展

除為5G直播提供技術支援外，和記電訊香港亦為香港中樂團提供一系列宣傳推廣，善用社交媒體、多媒體訊息及客戶電子通訊等，宣傳有關音樂會的資訊，吸引公眾收看音樂會直播，讓更多人欣賞音樂盛事。

和記電訊香港日後將繼續以先進的5G網絡和技術優勢，全力支持環球和本地藝術科技活動，拓展新機遇，展現藝術的無限可能。

unite the community and promote the revival of Hong Kong's tourism industry, HTHK, the Orchestra and the RWC jointly presented the "Victoria Harbour at Night - Inaugural Cruise from the Home Port", the first-ever cruise ship 5G live music concert in Hong Kong. The concert aimed to bring spectacular audio-visual enjoyment to global audiences and heal their hearts through music. HTHK served as the event's 5G strategic partner, providing technical support for 5G live streaming to achieve breakthrough in performing arts through innovative technology. In addition to watching the live broadcast at the Tsim Sha Tsui's Hong Kong Cultural Centre Piazza, the public could also enjoy the splendid music performances synchronously with the live audience on online platforms.

Koo Sing-fai, Executive Director and Chief Executive Officer of the Hutchison Telecommunications Hong Kong Holdings Limited, stated, "broadcasting a live concert on a cruise ship presents significant challenges. The unpredictable weather conditions and the 'non-fixed' avigation route, all these are the factors affecting the quality of the live broadcast. Our professional team has conducted extensive testing and carefully adjusted the angles of the base station's antennas to overcome these obstacles. As a result, we successfully delivered a stable and smooth 5G live-streaming from a 13-storey high cruise ship, fully showcasing the leading advantage of HTHK's 5G network technology and the boundless potential of 5G applications across different realms."

#### Promoting Chinese Music's Development with All-rounded Support

In addition to providing technical support for the 5G live broadcast, HTHK also provided a series of promotions activities to support the development of the Orchestra. Leveraging the channels of social media, multimedia messages and customer e-bulletins, the promotional message of the concert was delivered to the public, attracting more people to watch the live broadcast and enjoy this spectacular music event.

In the future, HTHK will continue to utilise its advanced 5G network and technological advantages to fully support the global and local art events, exploring new opportunities and demonstrating the infinite possibilities of arts.

和記電訊（香港）與香港中樂團及名勝世界郵輪攜手呈獻全港首個郵輪5G海上直播音樂會 Hutchison Telecommunications (Hong Kong), Hong Kong Chinese Orchestra and Resorts World Cruises jointly presented the first-ever cruise ship 5G live music concert in Hong Kong



# 評審

## ADJUDICATION

### 總評審團

霍啟剛先生  
楊偉誠博士  
王英偉博士  
李偉民先生  
陳嘉賢教授  
陳美娟博士  
范凱傑先生

### Chief Adjudication Panel

Mr Kenneth Fok Kai-kong, JP  
Dr Frankie Yeung Wai-shing, BBS, MH, JP  
Dr Wilfred Wong Ying-wai, GBM, GBS, JP  
Mr Maurice Lee Wai-man, BBS, JP  
Prof Karen Chan Ka-yin, JP  
Dr Sylvia Chan May-kuen, MH  
Mr Alex Fan Hoi-kit, MH

### 大會委員

霍啟剛先生(主席)  
楊偉誠博士(副主席)  
區永東博士  
陳嘉賢教授  
陳美娟博士  
陳雪儀博士  
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