



香港藝術發展獎
Hong Kong Arts Development
AWARDS
2018



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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、策劃活動等。

藝發局的使命為策劃、推廣及支持包括文學、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。

為達至推動藝團發展、提升藝術水平、開拓藝術家的發展空間之三大目標，本局制訂以下發展策略：

- 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
- 關注藝術環境，提出政策建議
- 擴闊參與群眾，開拓藝術空間
- 締結策略伙伴，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 programme planning.

The mission of HKADC is to plan, promote and support the broad development of the arts including 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 strengthening the work on policy research.

To achieve the three major goals of fostering the development of arts groups, raising the level of artistic standards and exploring development opportunities for artists, the following development strategies are formulated:

- Supporting promising artists and arts groups in the pursuit of excellence
- Promoting arts administration to improve the management of arts groups
- Focusing on the arts environment and proposing policy recommendations
- Enhancing public participation and exploring arts space
- Fostering strategic partnerships and bringing arts resources together

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獻辭

衷心祝賀「2018 香港藝術發展獎」各得獎者。

「香港藝術發展獎」今年踏入第十三屆，旨在表揚本地藝術家、藝術團體和教育機構的卓越成就，並肯定他們對香港藝術文化發展所作出的重大貢獻。

今年的「終身成就獎」得主是著名舞蹈家兼演員劉兆銘先生。劉先生敬業樂業，藝術生涯多姿多彩，充滿啟發意義。過去數十年，劉先生在不同的創作領域均取得非凡的成就。他既為電視台編舞師，也是舞蹈團顧問和舞蹈學校創辦人。劉先生亦是傑出的演員，曾參演的電視劇和電影多不勝數。

張艾嘉女士榮獲「傑出藝術貢獻獎」，同樣實至名歸。張女士至今演出近百部電影，同時致力推動電影業發展，除數度擔任亞洲的影展主席外，亦曾為多個影展擔任評審。她近年並積極參與舞台劇創作和演出，出色演技大獲好評。

我亦恭賀其餘五個獎項的得獎者，包括「藝術家年獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」的得主。

本屆政府致力推動香港藝術文化發展。在本財政年度，政府會向香港藝術發展局（藝發局）增撥資源，以支援中小藝團發展，鼓勵藝術創作，以及舉辦更多海內外文化交流活動。我們亦會加大力度，支持藝術團體在本港舉辦世界級藝術文化節目。透過這些努力，香港作為區內藝術文化之都的地位必進一步提升。

衷心感謝藝發局協助本地藝術工作者發揮所長，並為香港培育創意人才。今屆「香港藝術發展獎」圓滿成功，藝發局一眾評審實在功不可沒，我亦藉此機會，向他們表達由衷謝意。

再次恭賀「2018 香港藝術發展獎」各得獎者。你們的超凡創意、堅持不懈的精神，不僅是年輕人的學習榜樣，也是香港社會珍而重之的瑰寶。

香港特別行政區
行政長官林鄭月娥



MESSAGE

It gives me great pleasure to congratulate the winners of the 2018 Hong Kong Arts Development Awards.

This is the 13th edition of the Awards, which recognises the outstanding achievements of local artists, arts organisations and educational institutions, and their significant contributions to the development of arts and culture in Hong Kong.

Acclaimed dancer and actor Lau Siu-ming is the winner of the 2018 Life Achievement Award. Mr Lau's career has been as widely inspiring as it has been personally fulfilling. Over the decades, he has found remarkable success in a variety of creative ventures, from a television station choreographer to a dance troupe advisor and founder of a dance school, as well as a distinguished actor in numerous television dramas and films.

I am also delighted to congratulate Sylvia Chang, recipient of the Award for Outstanding Contribution in Arts. Ms Chang has starred in nearly 100 films. Dedicated to the development of the film industry, Ms Chang has been the chair of several Asian film festivals and a judge in many film festivals. In recent years, she has also engaged in theatre production and performance, winning wide acclaim for her acting.

My congratulations, as well, to the multiple winners in the other five awards categories: Artist of the Year, Young Artist, Arts Education, Arts Promotion and Arts Sponsorship.

My Government is committed to the development of arts and culture in Hong Kong. This financial year, we are allocating additional resources to the Hong Kong Arts Development Council (HKADC) to support small and medium-sized arts groups, encourage artistic creation and expand cultural exchange activities outside Hong Kong. We are also boosting our support for arts groups organising world-class arts and cultural programmes in Hong Kong. Such efforts can only boost our status as the region's arts and cultural hub.

I am grateful to the HKADC for helping our arts practitioners develop their potential and for cultivating creative talent in Hong Kong. My thanks, as well, to the HKADC's panel judges, for their essential contribution to the success of this year's Awards.

My congratulations, once again, to the winners of the 2018 Hong Kong Arts Development Awards. Your creative excellence and perseverance serve as role models for our youth, while reflecting the essential values that we, as a community, hold dearly.

A handwritten signature in blue ink, appearing to read 'Carrie Lam'.

(Mrs Carrie Lam)
Chief Executive

Hong Kong Special Administrative Region

主席獻辭

CHAIRMAN'S MESSAGE



「香港藝術發展獎」是本地文化藝術界每年一度的盛事，藉此向資深藝術工作者致敬，及表揚成就卓越的藝術工作者，並嘉許積極推動藝術教育、推廣及贊助的學校、機構及人士，肯定他們的努力和貢獻。

本年度的終身成就獎得主劉兆銘先生投身藝術逾半世紀，足跡遍及舞台、電視和電影，參與的電視劇膾炙人口，創造了無數獨特而又經典的電影人物。劉氏的舞蹈融貫古今中西，為本港舞蹈發展及教育的先行者。本年度的傑出藝術貢獻獎得主張艾嘉女士一直活躍於電影圈，進行編、導、演的工作，更參與舞台劇的創作和演出，作品深受歡迎；她熱心扶掖後進，在推動電影業發展功不可沒。其他獎項的得主亦在各自的崗位上力臻至善，在不同的藝術範疇內傳承文化、創新求變，成就今天繁花似錦、英才輩出的香港藝壇。

本局一直致力為中小型藝團及藝術家提供支援，推動整體藝術蓬勃發展。近年，更積極為本地藝術家及藝團拓展海外及內地的藝術市場，協助他們尋找演出和交流機會，開拓新機遇。2018年，本局參與了多個大型的海外藝術節和博覽會，包括荷蘭鹿特丹的Classical:NEXT音樂博覽會、加拿大滿地可表演藝術博覽會(CINARS)，以及德國杜塞爾多夫舞蹈博覽會(Tanzmesse)，將香港優秀的藝術家及其作品推廣至世界各地，與國際藝壇接軌。隨着內地的藝文發展條件日趨完善，本局亦推介本港優秀的作品到北京、上海等文化大都會及粵港澳大灣區，推動香港藝文界進入內地發展。透過積極開拓與內地

The Hong Kong Arts Development Awards is an annual celebration in the local arts and cultural sector. The awards pay tribute to veteran artists, commend arts practitioners with outstanding achievements, and give recognition to individuals, organisations and schools for their contributions in arts education, promotion and sponsorship.

This year's Life Achievement Award goes to Mr Lau Siu-ming, who has dedicated himself to the arts for more than half a century. Lau traverses with ease across the domains of dance, television and the silver screen. Over the course of his prolific acting career, he has created one iconic role after another in numerous acclaimed television series and memorable films. Lau is also a pioneer of dance development and education in Hong Kong, integrating Western dance aesthetics and Chinese movements in his dance. Ms Sylvia Chang receives this year's Award for Outstanding Contribution in Arts. She is renowned for her active involvements in filmmaking as a screenwriter, director, and actress, and celebrates for her theatre works and live performances. Chang is an ardent supporter of new filmmakers and has made invaluable contributions to the film industry. Together with other awardees who have made significant accomplishments in their own rights, they pass on cultures and innovation to change, and make up a representation of the diversity and vibrancy of the arts in Hong Kong.

Hong Kong Arts Development Council (HKADC) is committed to providing support for individual artists and small and medium-sized arts groups and promoting the arts development in Hong Kong. In recent years, HKADC has proactively explored the Mainland and overseas arts markets to seek opportunities for local artists and arts organisations. We connected outstanding Hong Kong artists and their excellent works to the world in 2018 by participating in various large-scale overseas arts festivals and expos, including the Classical:NEXT music expo in Rotterdam, the Netherlands, CINARS Biennale (International Conference of the Performing Arts) in Montreal, Canada, and Internationale Tanzmesse NRW in Dusseldorf, Germany. As the arts development in Mainland China matures, HKADC promotes outstanding local works in cultural metropolises such as Beijing, Shanghai as well as the Guangdong-Hong Kong-Macao Greater

機構及藝術節的合作機會，凝聚彼此力量，共同推動兩地的藝術發展。「相約北京」藝術節、中國國際青年藝術周 2018、粵港澳大灣區劇院以及上海 1862 時尚藝術中心，都是本局的合作伙伴和平台。

當在海外和內地完成演出或展覽，有關的藝術團隊都有機會參與與本局主辦的「賽馬會藝壇新勢力」本地藝術節，讓本地觀眾可以欣賞香港引以為傲的藝術精萃。本局十分感謝香港賽馬會慈善信託基金的贊助，讓我們可以再一次為優秀的藝術團隊提供這個珍貴的機會。

因應業界對藝術空間的需求殷切，本局自 2014 年開始營運以視覺/媒體藝術為主的「ADC 藝術空間(創協坊)」，一直深受歡迎，現已進入第三期租賃期。而本局於去年推出「ADC 藝術空間(柏秀中心)」和「ADC 藝術空間(泛亞中心)」以及即將推出的「ADC 藝術空間(The Globe)」，為本地藝術家提供租金相宜的藝術工作室及排練空間，前兩個藝術空間的第一期租賃均接獲超額申請。我們亦剛推出大埔藝術中心的工作室，以供申請。

與此同時，我們努力鼓勵及推動商界和社會對藝術發展的支持，透過「藝發局配對資助計劃」開拓社會資源，讓中小藝團受惠於民政事務局轄下的「藝術發展配對資助試驗計劃」，而計劃的配對比例於去年 9 月已提升至最高「一比一倍半」，為香港藝術發展提供更有利的環境。

衷心感謝總評審團及超過 70 位藝術界的專業人士擔任評審，為獎項提供寶貴意見，讓「香港藝術發展獎」能順利進行。謹此恭賀各得獎者，祝願各位能堅定不移地朝向更高的目標邁進，繼續為我們帶來更多別出心裁的作品，讓香港藝術交織出璀璨風華。

香港藝術發展局主席
王英偉博士 GBS 太平紳士

Bay Area, further bolstering the development of the Hong Kong arts sector in the Mainland. We gather our strengths and actively explore opportunities for collaborations with Mainland organisations and arts festivals. Our working partners and platforms include the "Meet in Beijing" Arts Festival, China International Youth Arts Festival 2018, theatres in the Guangdong-Hong Kong-Macao Greater Bay Area and the 1862 Theatre in Shanghai.

The works and exhibitions that were shown overseas or in Mainland China are showcased again in Hong Kong as part of the "JOCKEY CLUB New Arts Power", a local arts festival, organised by HKADC. The festival gives Hong Kong audience a full view of the fine works of arts that make the city proud. We are immensely thankful to the generous sponsorship by the Hong Kong Jockey Club Charities Trust, which enables us to give another precious opportunity to these outstanding arts groups.

In response to the strong demand for arts space, since 2014, HKADC has been operating the ADC Artspace (Genesis), which focuses on visual/media arts. The initiative has been greatly welcomed by the arts community and is entering its third term of tenancy. HKADC launched ADC Artspace (Po Shau Centre) and ADC Artspace (Pan Asia Centre) last year and will be launching ADC Artspace (The Globe) to provide local arts practitioners and arts groups with more spaces for artistic creation and rehearsals at affordable rent. We have received an overwhelming amount of applications for the first-term tenancies at the two new arts spaces. We have also recently offered the arts studios at the Tai Po Arts Centre for application.

We strive to explore more community resources and encourage the business sector to support the development of arts in Hong Kong. Through the launch of the "ADC Matching Fund Scheme", small and medium-sized arts groups may benefit from the Home Affairs Bureau's "Art Development Matching Grants Pilot Scheme". The scheme's matching ratio has been increased to a maximum of 1:1.5 since last September.

I would like to express my heartfelt thanks to the Chief Adjudication Panel of the Awards and more than 70 arts professionals who served on our assessment panels, for their invaluable advice. They have contributed immensely to the success of the Hong Kong Arts Development Awards. I would also like to congratulate all awardees and wish them all the best in their unwavering journey towards ever loftier goals, as they continue to contribute to the artistic vibrancy of Hong Kong and make impacts through more works of artistic excellence.

Dr Wong Ying-wai, Wilfred, GBS, JP
Chairman, Hong Kong Arts Development Council

榮譽嘉許

HONOURABLE
COMMENDATION

「榮譽嘉許」旨在嘉許本地的企業、公司及團體，感謝其對香港藝術發展局的慷慨贊助，讓本局能進一步支持藝術家及藝團積極創作，推動藝術文化發展。

The Honourable Commendation aims to recognise the local enterprises, companies and organisations for their generous sponsorship to the Hong Kong Arts Development Council. Their paramount efforts help HKADC to further support local artists and organisations in artistic creation and promote the development of arts and culture.

ADC 藝術空間

ADC ARTS SPACE

為讓藝術工作者有工作室去致力創作和製作，香港藝術發展局自 2014 年開拓不同規模的藝術空間。本局獲得不同商業機構的支持，以低於市值的優惠租金租予本局發展 ADC 藝術空間計劃，並獲民政事務局贊助相關的開支。

藝發局特此頒發「榮譽嘉許」予首間邁步與本局合作的協成行發展有限公司，以及寶業貿易有限公司、信和集團及恆基兆業地產有限公司，以表揚它們對藝術文化發展的貢獻，特別是對 ADC 藝術空間計劃的慷慨支持，為不少藝術家提供租金相宜的藝術工作室。

With the aim of supporting arts practitioners to dedicate to artistic creation and production, the Hong Kong Arts Development Council (HKADC) has been partnering with various organisations since 2014 to open new arts spaces of various sizes. The establishment of the ADC Arts Space Scheme is made possible by the support of different commercial corporations and companies that lease space at below-market rates to HKADC, and the support from the Home Affairs Bureau for related expenses.

HKADC is pleased to present the Honourable Commendation to the first-ever corporation partner of HKADC, Hip Shing Hong (Holdings) Company Limited, and Prompt Trading Limited, Sino Group and Henderson Land Development Company Limited in recognition of their contribution to the arts and cultural development in Hong Kong, especially their generous support to the ADC Arts Space Scheme which provides arts studios at affordable rates to artists.



協成行發展有限公司 Hip Shing Hong (Holdings) Company Limited

本局於 2014 年獲協成行發展有限公司鼎力支持，撥出位於黃竹坑創協坊其中一樓層，以低於市值的優惠租金租予本局，成立首個藝術空間項目。

ADC 藝術空間(創協坊)位於黃竹坑道 33 至 35 號創協坊 12 樓，總樓面面積約 10,000 平方呎，劃分為 17 個獨立工作室，為本地視覺及媒體藝術家，提供租金相宜的藝術工作室，以紓緩本地藝術家面對租金的壓力。項目推出至今五年，受惠藝術家超過 80 位，三屆租期均獲得藝術界的正面評價。

In 2014, HKADC received the generous support from Hip Shing Hong (Holdings) Company Limited which has leased one of the floors at Genesis in Wong Chuk Hang at a below-market rate to HKADC, making the first HKADC Arts Space project possible.

ADC Artspace (Genesis) is located on 12/F of Genesis at 33-35 Wong Chuk Hang Road. The total floor area is around 10,000 square feet and it is partitioned into 17 individual studios leased at affordable rates to local visual and media artists to help relieve their rental pressure. The leasing programme was launched five years ago and has since then benefited more than 80 artists. The three tenancy terms have all been well-received by the arts community.



寶業貿易有限公司 Prompt Trading Limited

政府於 2017 年宣布推出「青年共享空間計劃」，本局得到寶業貿易有限公司的慷慨支持，以低於市值的租金承租觀塘柏秀中心的部份樓面，成立第二個藝術空間項目。

ADC 藝術空間(柏秀中心)位於觀塘港鐵站毗鄰，總面積約 4,700 平方呎，共提供三個面積由約 1,300 至 2,000 平方呎不等的藝術工作室。項目由 2018 年中開始，為期六年，分兩期推行。目前有三個表演藝術團體租用。

Since the launch of "Space Sharing Scheme for Youth" under the Policy Address 2017, HKADC received the generous sponsorship of Prompt Trading Limited to form HKADC's second Arts Space project with various units at Kwun Tong's Po Shau Centre leased at a below-market rate.

ADC Artspace (Po Shau Centre) is close to the Kwun Tong MTR station, and offers floor space totaling around 4,700 square feet with three performing arts studios ranging from 1,300 to 2,000 square feet. The project was launched in the middle of 2018 with the plan of two terms of tenancy totaling six years. The space is currently leased to three performing arts organisations.



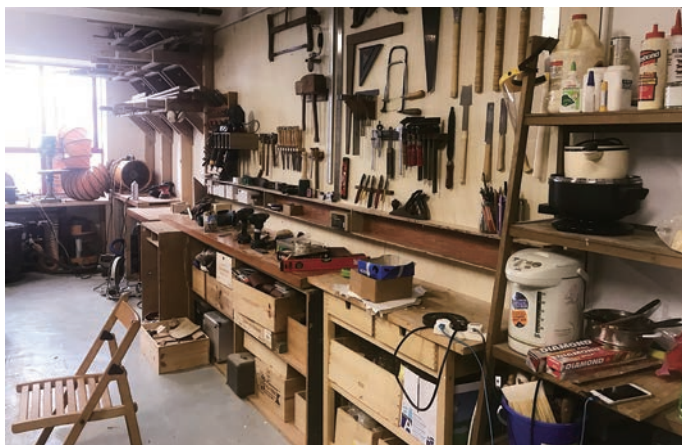
信和集團 Sino Group

本局於 2018 年得到信和集團的鼎力支持，透過政府的「青年共享空間計劃」，於牛頭角泛亞中心，成立第三個藝術空間項目。

ADC 藝術空間 (泛亞中心) 鄰近牛頭角港鐵站，交通便利，總面積約 11,000 平方呎，提供八個面積由約 500 至 2,100 平方呎不等的藝術工作室，以低於市值的租金提供予藝術業界租用。項目為期六年，分兩期推行。第一期租戶已於 2018 年底陸續進駐。

With the generous sponsorship of Sino Group, HKADC established the third Arts Space project under the government's "Space Sharing Scheme for Youth" at Ngau Tau Kok's Pan Asia Centre in 2018.

ADC Artspace (Pan Asia Centre) offers easy access to public transportation with its proximity to the Ngau Tau Kok MTR station. The total floor area is approximately 11,000 square feet with eight studios ranging from 500 to 2,100 square feet leased at a below-market rate to local artists and organisations. The project offers two terms of tenancy totaling six years with the first-term tenants starting to move in since late 2018.



恒基兆業地產有限公司 Henderson Land Development Company Limited

本局於 2019 年得到恒基兆業地產有限公司的慷慨支持，將於荔枝角創匯國際中心，成立第四個藝術空間項目。

ADC 藝術空間 (創匯國際中心) 總面積約 4,960 平方呎，提供四個面積由約 1,100 至 1,400 平方呎不等的藝術工作室。本局將繼續以低於市值的租金提供予藝術家及藝術團體租用，以協助其藝術發展。項目為期六年，分兩期推行，預計可於本年接受租賃申請。

HKADC received the generous support from Henderson Land Development Company Limited to establish the fourth Arts Space project at The Globe in Lai Chi Kok.

The total floor area at ADC Artspace (The Globe) is approximately 4,960 square feet with four studios ranging from 1,100 to 1,400 square feet to be leased at a below-market rate to local artists and organisations for supporting their development. The project offers two terms of tenancy totaling six years with the first-term tenancy available for application starting this year.

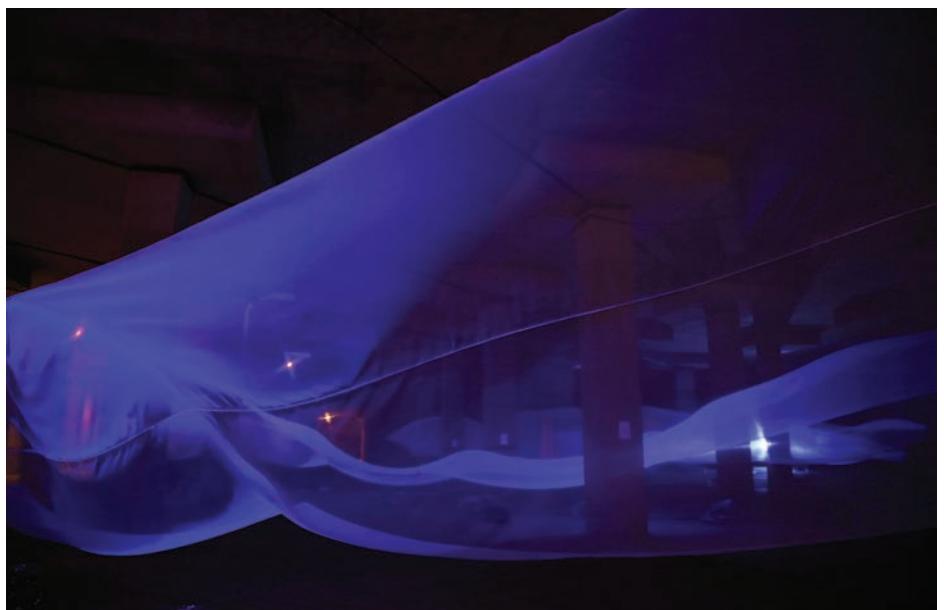


其他計劃

OTHER PROGRAMMES

本局同時感謝香港賽馬會慈善信託基金、香港義工聯盟、香港各界文化促進會及香港機場管理局的贊助及貢獻，致令本局能夠締造更多展示和演出的平台，讓本地藝術家和團體在本地及港外有更多的展演機會。

HKADC is immensely grateful for the sponsorship and contribution by the Hong Kong Jockey Club Charities Trust, Hong Kong Volunteers Federation, Hong Kong Culture Association and Airport Authority Hong Kong. Their paramount efforts help HKADC provide more display and performance platforms, allowing more opportunities for local artists and organisations to present their works both in Hong Kong and abroad.



香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust

香港賽馬會慈善信託基金(馬會)位列全球十大慈善捐助機構,「藝術、文化及保育」是其四大慈善策略範疇之一,銳意透過創新方式為香港注入藝術文化活力,豐富生活,推動創意共融。

在馬會的慷慨贊助下,藝發局自2017年起,已舉辦了兩屆大型本地藝術節——「賽馬會藝壇新勢力」,呈獻本地藝術家及藝團一系列揚威海外的演出和展覽外,更舉辦多元化的社區藝術活動,既為本地藝術家開放更多的展演平台,亦與普羅大眾分享藝術與生活的緊密聯繫。

The Hong Kong Jockey Club Charities Trust ("The Trust") is one of the world's top ten charity donors, with "Arts, Cultural and Heritage" being one of the Charities Trust's four areas of strategic focus. Through its support, the Trust aims to build a culturally vibrant Hong Kong, to enrich lives and to promote social inclusion.

With the generous sponsorship of the Trust, HKADC has already presented two editions of a large-scale local arts festival "JOCKEY CLUB New Arts Power" since 2017 in which critically acclaimed works and exhibitions showcased overseas by Hong Kong artists and groups are presented to the local audience. In addition, a diversified range of community programmes offers more exhibition and performance platforms for Hong Kong artists and brings arts ever closer to the community.



香港義工聯盟(義工聯盟)及香港各界文化促進會(文促會)共同成立「香港文化促進藝術發展基金」並於2018年4月20日與香港藝術發展局正式簽署合作備忘錄,首期注資港幣1,000萬元以資助由藝發局推薦、且獲內地文化機關邀請的本港中小型藝術團體或藝術工作者,參與及出訪中國各地藝術文化活動;深化兩地藝術交流,藉以相互啟發創造出更多優秀作品。去年,已資助兩項大型演出活動;今年,基金將聯同藝發局資助藝術團體參與多個中國藝術項目,包括「相約北京藝術節」、「中國國際青年藝術周」及「大灣區劇院巡演」等。

On 20 April 2018, a Memorandum of Understanding was signed between HKADC and the Hong Kong Volunteers Federation (HKVF) and Hong Kong Culture Association (HKCA), providing funding of HK\$10 million for HKADC to arrange local small and medium-sized arts groups or artists to participate in arts and cultural activities in mainland China. The strengthening of arts exchange serves to inspire even greater works in the future. Two large-scale performance activities were funded last year. HKADC will continue to assist arts groups to participate in a number of arts activities in China, including the "Meet in Beijing Arts Festival", "China International Youth Arts Festival", and "Performances at theatres in the Greater Bay Area".



香港機場管理局 Airport Authority Hong Kong

香港機場管理局已連續四年舉行「藝術、文化與音樂巡禮在機場」,2018年適逢是機場啟用的20周年,一系列展現香港文化的演出及活動接連舉行。

The Airport Authority Hong Kong has presented "Art, Culture and Music at the Airport" for four consecutive years. To commemorate the 20th anniversary of Hong Kong International Airport in 2018, a series of performances and activities showcasing Hong Kong's culture were presented.

藝發局主辦的「賽馬會藝壇新勢力」亦參與其中,獲香港機場管理局的慷慨贊助,本局與香港專業攝影師聯網攜手策劃《香港處處有藝術》攝影展——於香港國際機場展出兩屆新勢力藝術家與攝影師攜手創作的22幅影像作品,展現藝術家的另一面。

With the support of the Airport Authority Hong Kong, the "JOCKEY CLUB New Arts Power" (JCNAP) organised by HKADC also participated with artists from the two editions of JCNAP. HKADC also partnered with the Hong Kong Professional Photographers Network and jointly presented 22 photographic works of JCNAP artists at the photo exhibition titled *Our Vibrant Art City*, as the lens captured moments of artists in unusual perspectives.



得獎名單

LIST OF AWARDEES

終身成就獎 Life Achievement Award

劉兆銘 Lau Siu-ming

傑出藝術貢獻獎 Award for Outstanding Contribution in Arts

張艾嘉 Chang Ai-chia, Sylvia

藝術家年獎 Artist of the Year

藝術評論 Arts Criticism	梁寶珊 (梁寶山)	Leung Po-shan, Anthony
舞蹈 Dance	黃大徽	Wong Tai-fai, Dick
戲劇 Drama	馮蔚衡	Fung Wai-hang, Rocelia
電影 Film	楊紫燁	Ruby Yang
文學藝術 Literary Arts	韓麗珠	Hon Lai-chu
媒體藝術 Media Arts	葉旭耀	Ip Yuk-yiu
音樂 Music	張緯晴	Cheung Wai-ching, Rachel
視覺藝術 Visual Arts	尹麗娟	Wan Lai-kuen, Annie
戲曲 Xiqu	巫雨田 (新劍郎)	Mo Yu-tin (Sun Kim-long)

藝術新秀獎 Award for Young Artist

藝術評論 Arts Criticism	李薇婷	Li Mei-ting
舞蹈 Dance	邱加希	Yau Ka-hei
戲劇 Drama	梁天尺	Leung Tin-chak
電影 Film	黃肇邦	Wong Siu-pong
文學藝術 Literary Arts	黃怡	Wong Yi, Eva
媒體藝術 Media Arts	陳好彩 (卡娜)	Chan Ho-choi, Carla
音樂 Music	劉恩豪 (劉語)	Matthew Lau
視覺藝術 Visual Arts	譚頌汶	Tom Chung-man

藝術新秀獎(戲曲)獎項從缺。
Award for Young Artist (Xiqu) is not presented.

藝術教育獎 Award for Arts Education

學校組 School Division

高雷中學	Ko Lui Secondary School
香港兆基創意書院	HKICC Lee Shau Kee School of Creativity
聖公會林裘謀中學	SKH Lam Kau Mow Secondary School

優異表現獎 Certificates of Merit

香港四邑商工總會陳南昌紀念學校	HKSYC&IA Chan Nam Chong Memorial School
香港浸會大學附屬學校王錦輝中小學	HKBUAS Wong Kam Fai Secondary and Primary School
保良局羅氏信託學校	Po Leung Kuk Law's Foundation School

非學校組 Non-school Division

基督教香港信義會社會服務部	Evangelical Lutheran Church Social Service – Hong Kong
九龍倉置業地產投資有限公司	Wharf Real Estate Investment Company Limited
藝術到家有限公司	Art Together Limited

優異表現獎 Certificates of Merit

揚鳴粵劇團	Yeung Ming Cantonese Opera Troupe
香港藝術中心	Hong Kong Arts Centre
藝術空間	Para/Site Art Space Limited

藝術推廣獎 Award for Arts Promotion

香港文學館有限公司	The House of Hong Kong Literature Limited
創不同協作	Make a Difference Institute
香港建築中心	The Hong Kong Architecture Centre

藝術贊助獎 Award for Arts Sponsorship

南豐集團	Nan Fung Group
貝明湄	Mimi Brown

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。

今年，「終身成就獎」得主為劉兆銘。

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

This year, the honour is bestowed on Lau Siu-ming.



劉兆銘
Lau Siu-ming

劉兆銘，香港著名舞者及演員，行內尊稱「Ming Sir」。1931年於香港出生，是香港最早期遠赴法國習舞之人，更是香港舞蹈界的開荒者之一。劉氏早年獲得獎學金前往法國康城羅莎娜·艾嘉華高等舞蹈學院留學，期間與美國知名芭蕾舞家 Rosella Hightower (艾嘉華) 合編合演一支雙人舞，名為《再生的鳳凰》，首演於法國香榭麗舍大劇院，大獲好評。劉氏隨後加入著名舞蹈家莫里斯·貝撒的比利時二十世紀芭蕾舞團，演出主要作品包括《羅密歐與茱麗葉》、《第九交響樂》、《春之祭》及《波尼羅》。回港早期從事舞蹈教育工作，亦曾於麗的電視及無線電視擔任舞蹈主任。

1979年，劉氏獲邀拍攝著名電影導演徐克的《蝶變》，自此投身影視界，拍攝多部電影及飾演無數電視劇角色，不勝枚舉。當中最為人熟識的作品包括《倩女幽魂 I、II、III》(1987、1990、1991)、《笑傲江湖》(1990)、電視劇《千王群英會》(1981)。劉氏至今並未言休，近期參與電影《黑白迷宮》(2017) 及網劇《蝕日風暴》(2018)。

劉氏及後雖專注影視界，但多年來仍從未離開舞蹈界，曾任多個舞蹈和藝術團體的創辦人及顧問，如香港實驗歌舞劇團、香港芭蕾舞學會、香港舞蹈總會等。2001年，受邀分別演出兩齣大型舞劇香港芭蕾舞團的《白蛇》及香港舞蹈團的《梁祝》，其後獲得香港舞蹈年獎 2002。2007年，劉氏為香港藝術節演出《我的舞蹈生涯》，同年獲香港藝術學院頒授榮譽院士榮銜；2010年，獲得 2009 香港藝術發展獎的傑出藝術貢獻獎；2013年，無線電視於萬千星輝頒獎禮向劉氏頒發萬千光輝演藝人大獎，以表揚他長年於電視劇集發展有卓越貢獻。2017年獲香港舞蹈年獎的傑出成就獎。如今獲頒香港藝術發展獎的終生成就獎。

Affectionately known as "Ming Sir", a renowned Hong Kong dancer and actor Lau Siu-ming was born in 1931. One of the very few local dancers to study modern dance abroad in Europe, Lau is verifiably one of Hong Kong's pioneers in dance. In his early days, he received a scholarship and attended the Ecole Supérieure de Danse de Cannes Rosella Hightower in which he choreographed with Hightower the duet *Rebirth of the Phoenix*. It debuted at the Théâtre des Champs-Élysées to great acclaim. Lau subsequently joined the Ballet du XXe Siècle in Brussels founded by famed dancer and choreographer Maurice Béjart, appearing in works including *Romeo and Juliet*, *Ninth Symphony*, *Rite of Spring*, and *Bolero*. He devoted himself to dance education after his return to Hong Kong, and was previously dancer master and choreographer for Rediffusion Television and Television Broadcasts Limited.

Lau made his first foray into film in 1979 when he was invited by famed director Tsui Hark to star in *The Butterfly Murders*. This marked the beginning of his long and illustrious acting career in television and films, with memorable roles in *A Chinese Ghost Story I, II, III* (1987, 1990, 1991), *Swordsman* (1990), and the television series *The Shell Game II* (1981). Far from settling into retirement, Lau's recent works included *Colour of the Game* (2017) and *Shadow of Justice* (2018).

Despite his later focus towards the onscreen career, Lau never lost his passion for dance. He remains devoted to the arts and serves as founder or advisor to numerous dance and arts organisations including the Hong Kong Experimental Ballet Theatre, Hong Kong Ballet Group, and the Hong Kong Dance Federation. Lau continues to be pursued by the dance world, and was invited to star in two major dance productions in 2001: *The White Snake* by the Hong Kong Ballet and *The Butterfly Lovers* by the Hong Kong Dance Company. For his remarkable achievements, Lau received the Hong Kong Dance Awards 2002. In 2007, he starred in the Hong Kong Arts Festival programme *My Life as a Dancer*, and was awarded Honorary Fellowships by the Hong Kong Academy for Performing Arts. He continued to earn accolades, and received the Award for Outstanding Contribution in Arts in the 2009 Hong Kong Arts Development Awards. In 2017, he received the Distinguished Achievement Award at the Hong Kong Dance Awards. Now, he garnered the Life Achievement Award in the 2018 Hong Kong Arts Development Awards.

「我每日都與自己戰鬥，都在搏命。」

“I fight with myself every day – with all my might.”

88 歲長頭髮，別以為他戴假髮，一問之下，原來他已有 20 多年沒長頭髮，如今還朝四面八方生長，這就是我們首個談話之始。面對此等強勁的生命現象，他笑言也許是髮根積存已久，蓄勢待發，現在奔放自如。確實髮白，卻茂密如林，好像連頭髮也在向大家訴說：我仍在奮鬥。

劉兆銘曾到法國留學，有機會見識資深的編舞家及藝術家，及後與美國知名芭蕾舞家 Rosella Hightower 合編合演《再生的鳳凰》，首演於法國香榭麗舍大劇院，隨後獲引薦至著名舞蹈家 Maurice Béjart 所創立的二十世紀芭蕾舞團，與世界最頂尖的舞者共舞，可說是在首位於法國嶄露頭角的香港舞者。後來因雙膝受傷，休養需時，回港後參與影視工作，但仍熱愛編舞，不願離開累積已久的經驗創作首個芭蕾舞劇《海戀》，此後不乏編舞的工作，同時亦是香港芭蕾舞學會及香港舞蹈總會的創辦人之一。及後，他以 48 歲之齡出演導演徐克首次執導的作品《蝶變》(原名為《紅葉手札》)，正式踏入影藝之路，創造很多經典角色。

“People assume I wear a wig, and my hair has in fact not grown in the last 20 years. This new spurt of hair growth at the age of 88 is actually unruly and it grows in all directions.” Lau Siu-ming started the conversation in the interview. He commented that the robust growth and sign of vitality was perhaps brewing and waiting to happen. The shock of thick white hair is perhaps a proclamation to everyone – I am still working hard.

Having studied abroad in France, Lau has met numerous veteran choreographers and artists. Together with the renowned American ballet dancer Rosella Hightower, he choreographed and performed in *Rebirth of the Phoenix* which debuted at the Théâtre des Champs-Élysées in France. He was subsequently recommended to join the Ballet du XXe Siècle founded by the famous dancer Maurice Béjart. Having danced together with some of the world's top dancers, Lau is arguably the first-ever Hong Kong dancer to have emerged on the international stage. Later, due to the knee injuries, he returned to Hong Kong to recuperate, Lau then began his onscreen career, but as a passionate choreographer, he started to teach and create *Love for the Sea*, his first work in ballet theatre. In addition to being a choreographer, Lau became the co-founder of the Hong Kong Ballet Group and the Hong Kong Dance Federation. At the not-so-tender age of 48, he starred in director Tsui Hark's directorial debut *The Butterfly Murders*. This marked the beginning of his onscreen career during which he is celebrated for a number of iconic roles.



五十多年來，劉兆銘遊走於舞台與光影之間，至今從沒間斷。雖年近 90 歲，仍活躍於演藝界，歷年來擔任香港舞蹈團藝術顧問，往年亦出演網上點擊過億的網劇《蝕日風暴》。「生命有很多得意之事，當你去追尋、發掘後，會產生甚至衝破平日困住的能量。」在他口中不乏欣賞及尋找世間之美的重要。與劉氏一席話後，你會明瞭他一直以來為何「以命相搏」。

嚐過戰爭之苦 藝術滋養如甘露

劉兆銘的童年就是過著失學及走難的日子，在香港日佔時期逃難至鄉下；回港後仍過著艱苦的生活，在多個行業做學徒。「因為人會消失、會枯萎，好的也會被掠奪，而當你看到至惡至壞，才會珍惜到人的燦爛所在。」這刻，令我想起劉兆銘曾在一個訪問中表示，若你不知真正的苦，何來了解樂的極致，又怎會知道極致就是苦與樂的连接點。及後，劉兆銘獲得獎學金，隻身遠渡至法國康城，於 Rosella Hightower 創立的法國古典芭蕾舞研究中心半工讀，除了上課學舞，亦需在廚房工作、做清潔、斟茶遞水等，然而卻在此認識不少舞蹈大師，觀察並學習如何編舞。

直至 Hightower 鼓勵他嘗試創作，Hightower 亦參與其中，最後二人的作品《再生的鳳凰》大功告成，在法國香榭麗舍大劇院演出後，好評如潮。隨後經引薦下，他加入了比利時二十世紀舞蹈團，「那時遇到好多藝術大師，令我對藝術有所啟蒙。他們都是大人物，那裡全部都是天才，他們那種無私的分享與交流，那種胸懷是十分難得，無條件讓你見識他們對藝術的追求。」光明與黑暗是形影相隨，他與最頂尖的舞蹈家同台演出，亦看到世間之美，即使當時已踏入而立之年，起步比他人遲，仍不斷苦練，追求更高的水平，但無力感卻油然而生，「我那時有機會更上一層樓，怎樣也要拚命苦練，結果一身傷。」他因過度練習而令雙腿受傷，但他仍希望能繼續探索舞蹈、中國書法及武術對舞蹈形體的發展及其潛在的豐富素材，從而引起外國舞蹈家的追求及興趣。

For over five decades, Lau has continued to traverse with ease between the dance stage and the screen. He remains active in the performing arts even when close to being a nonagenarian. In addition to serving as Artistic Advisor to the Hong Kong Dance Company, Lau also starred in the web action drama series *Shadow of Justice* which accumulated over a hundred million views. "There are many fascinating things in life. If you pursue them with a mighty effort, you will find the energy to overcome your usual limitations." As Lau waxed lyrical on the importance of appreciating and discovering the magnificent things in life, the conversation revealed the significance of his "fighting with might and main" all these years.

Nourishment from the Arts After the Pains of War

Lau's childhood was all about escaping from the war and out of school. During the occupation of Hong Kong by Japan, his whole family escaped back to the countryside, but war unfortunately infiltrated every corner of the country. Making a living remained difficult when Lau returned to Hong Kong. He apprenticed in a number of trades before. "People could disappear or wither, and good things may be plundered. It is only when you witnessed the worst things in life that you treasure the splendor of humanity." This is reminiscent of another of Lau's interviews in which he stated that one would not understand the ultimate joy without having experienced true suffering. One would not have realised that the ultimate is indeed the connection between suffering and joy. Lau eventually received a scholarship and enrolled in École Supérieure de Danse de Cannes Rosella Hightower in France. He studied and worked part-time at the school founded by Rosella Hightower. In addition to studying dance, he also worked at the kitchen, with chores including being janitor and waiter. It was an opportunity, however, for him to be acquainted with, to observe and learn from many dance masters on choreography.

When Hightower encouraged him to create dance works, they eventually co-created *Rebirth of the Phoenix*. After performing at the Théâtre des Champs-Élysées in France to rave reviews, Lau was recommended to join the Ballet du XXe Siècle in Belgium. "I was enlightened in the arts then after having met so many great masters. They were all accomplished, and there were talents everywhere. These masters were magnanimous in the free flow of artistic ideas and exchange, allowing others to experience their arts unconditionally." Lau witnessed true greatness in the arts as he performed together with some of the top dancers in the world. Although already in his thirties and having had a late start into the profession, Lau continued to train hard towards a higher level of excellence. The feeling of powerlessness did, however, appear: "As I had the opportunity to go higher, I trained as hard as possible – but a string of injuries followed." He suffered from knee injuries due to over-practice, but he still hopes to explore the association and artistry within and among dance, Chinese calligraphy and martial arts, thus attracting the pursuit and interest of foreign dancers.

回港後他除了從事舞蹈教育，亦在麗的電視及無線電視擔任舞蹈主任，並成立香港實驗歌舞劇團。1978年與一班香港舞蹈家創立香港舞蹈總會，為推動本港舞蹈發展打下重要基礎。1980年，他與黎海寧、鍾景輝、黎小田等人一起籌備香港首個百老匯音樂劇——香港話劇團《夢斷城西》。雖說及後專注於影視界，但他亦成為不少藝術團體的顧問、藝術指導，甚至到各大學院校與大學生談藝術創作。「香港有很多年輕藝術家，好多都是等待創作機會，一展所長。」



由舞而影 尋找更多創作的可能

他笑言自己跳躍在不同界別，回想起來確實有點不成熟；但凡事有兩面，「如果見得多，都可以叫另一種成熟。」1979年，出演著名電影導演徐克的《蝶變》飾演書生方紅葉，自此正式開展長達30多年的影視生涯，在香港電影急速發展的時代，劉兆銘一直活躍於熒幕上。最令人難以忘懷的非《倩女幽魂》中飾演千年樹妖姥姥一角莫屬，身穿女性服飾，忽男忽女的嗓音，予人妖豔、可怕及神秘的感覺，塑造一個極具震撼力的形象；另於1990年的電影《笑傲江湖》中飾演岳不群，演活一個道貌岸然、城府極深的偽君子；1983年電視劇《射鵰英雄傳》則飾演「南帝」段智興，亦即是深情的一燈大師。劉兆銘演繹多個大小角色，角色性格及形象迥異，雖當時在48歲之齡才正式成為影視演員，媒介亦有所不同，但憑藉多年來在舞台的經驗，仍能從容駕馭。無論是在舞台上表演、還是在影視界

Lau was devoted to dance education upon his return. He also took on the role of dancer master to choreograph for both Rediffusion Television and Television Broadcasts Limited. In 1978, Lau founded the Hong Kong Experimental Ballet Theatre, laying the important foundation for the development of dance in Hong Kong. In 1980, he teamed up with Helen Lai, Chung King-fai and Michael Lai to devise Hong Kong's first-ever Broadway musical, Hong Kong Repertory Theatre's *West Side Story*. Although Lau focused primarily on his onscreen career, he continued to serve as advisor and artistic director to a considerable number of arts organisations and even discussed artistic creations with students at various universities. "There are many talented young artists in Hong Kong, many of whom are waiting to burst onto the scene."



Exploring Creative Opportunities in Journey from Dance to Screen

Lau remarked with a laugh that, in retrospect, his being active in different disciplines may be deemed immature. There is always another way of looking at things: "Having a wider horizon may be a sign of maturity from another perspective." In 1979, Lau starred as the scholar Fong in *The Butterfly Murders* by famous director Tsui Hark. This marked the beginning of Lau's distinguished acting career spanning more than three decades. At an era when the Hong Kong film industry expanded quickly, Lau was a constant presence on screen. His most memorable role is, without doubt, the shape-shifting androgynous human tree demon in *A Chinese Ghost Story Trilogy*. Dressed as a female but shifting between masculine and feminine voices, Lau made a strong impact on his role as someone glamorous, scary and mysterious at the same time. Lau became Yue Buqun in the 1990 movie *Swordsman*, supposedly a person of high morals but secretly a hypocrite with nefarious intentions. In the 1983 television drama *The Legend of the Condor Heroes*, Lau brought to life the character of "Southern Emperor" Duan Zhixing, who later became the monk Master Yideng. Lau as an actor is versatile with the ability to transform into different personalities and appearances. He might have had started being an actor at 48 years old, but his rich stage experience served him well in mastering the screen with ease. Whether on stage or on screen, the team members may fulfill their own responsibilities but generate innovative and creative ideas together. "One creative work sparks off another. It certainly depends on the director involved. For the same screenplay, how will you interpret and tackle a character? My goal is to make each role have a life of its own."

中工作，也是眾人各施其職之所，亦是思想與創意碰撞之時。他闡釋：「由一個創作衝擊到另一個創作，同一個劇本，你會怎樣演繹及處理一個角色？我要令每一個角色，無論是主角，還是配角，也要有生命。」

有香江才女之稱的林燕妮曾在散文中提及，萬料不到劉兆銘由芭蕾舞家轉行至演戲也那麼出色，台型十足。「跳芭蕾舞時是不可以說話的，一切全靠臉部和身體各部分來傳意，所以，只要有了劇本，有了台詞，出色的芭蕾舞演員通常會把角色演得很好。雷里耶夫和巴里殊哥夫都拍過電影，而且都演得很好……劉兆銘戲份少如《流氓皇帝》中的看相先生，他也很能給人印象。」

創作的寶藏在身旁 感受動態藝術

當年，他在法國留學時，已思考舞蹈、中國書法及武術的美。他曾與外國的舞蹈大師 Maurice Béjart、西班牙舞蹈大師及美國現代舞大師 Alvin Ailey 提及並探討中國書法與舞蹈，當時亦未能有所獲。他認為偉大的藝術家都是從大自然的環境中、感受植物及動物的一動一靜，再把其模仿或化成形體動作及表現其精神，這是一種形體表現。

那中國書法與舞蹈的關聯呢？他叫我細想「品」字應怎樣理解，品從三口，代表人口眾多，他說：「三個口，也可引申為慢慢品嚐食物，你看，這是多具體的表現；「靈」字，包含天、地、人，這些字有那麼多的創意，但有幾多人去研究？然而，這亦並非易事。Maurice Béjart 創作時會在《易經》中尋找創作元素，因為當中涉及天、地、人的無窮變化。他送我一本由他的爸爸所譯的《易經》給我作別，告訴我：「回去吧，祖家有很多值得學習的學問。」

The talented Hong Kong writer Eunice Lam once wrote about Lau's transition from ballet dancer to actor. In particular, she was surprised by Lau's brilliance and captivating screen presence. She remarked, "Ballet communicates through the face and body movements instead of verbal expressions. Therefore, with the addition of scripts and dialogues, outstanding ballet dancers tended to be great actors, with Nureyev and Baryshnikov being exemplary examples... Lau has a strong screen presence even in the brief role of the fortune teller in *The Misadventure of Zoo*, probably due to his acquired ability to 'command the screen!'"

Creativity Inspired by the Surrounding Experiencing the Dynamism in Arts

Lau already contemplated on the beauty of dance, Chinese calligraphy and martial arts back when he studied in France. He mentioned and discussed between Chinese calligraphy and dance with dance master Maurice Béjart, another Spanish dance master, and the American contemporary dance titan Alvin Ailey. While no great insight was gleaned then, Lau believes that great artists are able to feel the motions of plants and animals from nature, and to imitate or transform them into movements.

As for the association with Chinese calligraphy, Lau cited the Chinese character *pǐn* and its interpretation. With the character made up of three characters all denoting the mouth, it means a large population. Lau continued to explain, "The three mouths could also mean the slow savouring of food – what a concrete expression that is. The character *lǐng* includes the characters for the sky, earth and human. Although these characters are innovative in its origin, they had neither been researched nor explored in detail, indeed, this is not an easy task. Maurice Béjart would search from *Yi Jing* for elements to be incorporated into his creations because of the dynamic changes of sky, earth and human. Maurice gave me a copy of *Yi Jing*, translated by Maurice's father, and told me: 'Go back, there were a lot to learn in your homeland.'"



那如何由文字感受到創作？劉兆銘闡釋中國文字由象形而來，書法都是象形，人有形體，動物也有形體；而文字能夠用線條組成，即用形體去紀錄或表示意思。「如果舞蹈家能消化中國文字中豐富的舞蹈語言，特別是其創意源頭。將影像變成線條，將虛變成實的線條，這些就是書法，是舞蹈的形體語言發展的寶藏。中國書法最精彩，就是無中生有，再有中有，這就是中國藝術的再生。」及後他與雲門舞集總監林懷民討論這個問題，啟發對方摸索書法與舞蹈，「林懷民說我是發現者，他是創作者。」

歲月的色彩 再生的落葉

九年前，劉兆銘獲得香港藝術發展獎 2009 的傑出藝術貢獻獎，那時已令他感到又驚又喜，苦思自己確實而具體的價值與貢獻。今年獲終生成就獎，想不到他對我亦如是說。這時，筆者想起黃霑在散文中曾提及諾貝爾文學獎得主、美國著名小說家海明威的得獎講詞，令黃霑有所感悟，他認為從事創作的人，也應視每件創作都是全新的開始，「別人沒有追求過的，讓我去嘗試追求！這樣，我們才會帶世界走上進步的途徑。即使我們嘗試而失敗，也雖敗猶榮。」

How to turn Chinese characters into creations? Lau further explained on the origin of Chinese characters from pictograms. Calligraphy is pictographic in nature. Both human and animals possess physical forms; Chinese characters are composed of lines that denote forms to indicate a certain meaning. "If only dancers could grasp the rich language of dance within Chinese characters. Its innovation in transforming pictorial symbols into lines, and turning these virtual representations into concrete forms – such is calligraphy, a treasure in itself. The fascinating aspect of Chinese calligraphy is the creation out of the void, which in turn propagated into other creations. This is the trait of regeneration in Chinese arts." He later discussed this issue with Lin Hwai-min, Cloud Gate Dance Theatre's Artistic Director, which inspired him to explore the association between Chinese calligraphy and dance, "Lin Hwai-min described me as a discoverer whereas he is a creator."

The Colours of Years Past and Rebirth of the Fallen Leaves

When Lau received the Award for Outstanding Contribution in Arts in the Hong Kong Arts Development Awards 2009 nine years ago, he was understandably thrilled and overjoyed. The ever-humble Lau did ponder on his merits and concrete contributions then. It is surprising to know that Lau still harbours the same doubts on receiving the Life Achievement Award this year. Writer has thought of James Wong's writing about the speech by Nobel Prize for Literature winner Ernest Hemingway. In the spirit of Hemingway, Wong believes that each work should be a new beginning for a true artist: "I shall try for something not pursued by others before! Only by doing so would we lead the world towards progress. If we tried but failed, it would still be honourable."



Photo Credit: Hong Kong Dance Alliance
Photography by Mark Lam

與 Ming Sir 的對話，就像上了一堂寶貴的人生課，拍照當日，他配合鏡頭擺出不同動作，手舞足蹈，活力十足。然而，當他坐久了卻需要一段時間，尋找身體的平衡點後才可找回站起來的力量，目睹此刻，筆者才醒起他已是耄耋之年，我問他有甚麼在支撐着他，「當你發現一些成績，可點燃你的生命力時，你會去逼自己同自己戰鬥，是心靈上、知識上、體能上的戰鬥，例如我現在起身都好辛苦，所以要去搏命，搏命就是辛苦。」

他曾言由外國回來後走進香港藝術圈子，一直尋尋覓覓，參與不同藝術界別的工作，是希望在藝術找到讓自己神明的活力和青春的靈聖，讓美麗的營養滋潤生命，從中感受生命力。臨行前，我們的話題跳到落葉的美態，他說樹葉飄落前如蝴蝶般美，那是極致的一刻，而花與葉落下後，化作春泥，便是再生。「所以我說，你發掘，你會追尋，你就會不捨得死，你要存在才可以發現，而這種發現就是再生。」

訪問完結之際，他向筆者說，到現在他還記得眾師之啟示，並希望我記下幾句感受：

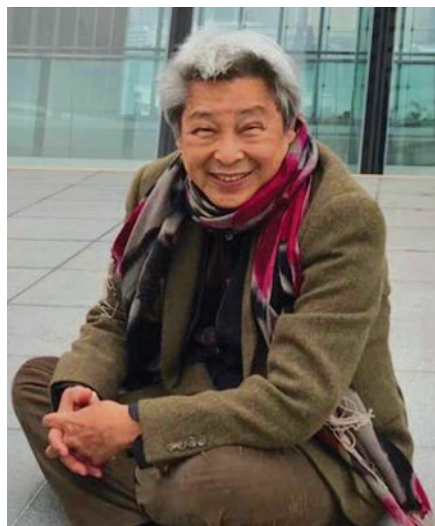
「易影行行未了，
如來如去笑如來，
閒步晚霞上，
笑演日落前。」

A conversation with Ming Sir is akin to learning a valuable lesson about life. On the day of the photo shoot, he was energetic and limbered up for a variety of poses. However, after having sat for a period of time, he needed to regain his balance before finding the strength to stand up. This moment served as a reminder of Lau's advanced age. When asked on the things that support him, he replied, "When you had some accomplishments that ignite your vitality, you will force yourself to have a good fight with the self – a battle of the mind, intellect and physical body. For example, I feel pain every day when I wake up. And I do so with all my might – which is painful indeed."

He once recounted on his journey home and entry into Hong Kong's arts scene. The impetus for his continuous search and participation in different arts disciplines was to look for that something in arts that energises him and keeps him youthful on a divine level. The nourishment derived from arts nurtures Lau and provides him with vitality. Before parting, the conversation turned to the beauty of the fallen leaves. Lau Siu-ming likens the falling of the leaves to the fluttering butterflies. After this exquisite moment, the fallen petals and leaves become the spring soil needed for rebirth: "As long as you wish to discover and to pursue, you will not be willing to die. You must exist in order to make discovery. And this discovery is in fact the rebirth."


When the interview was about to end, he told me that he still remembered the revelation of the teachers and hoped that I would write it down:

*"Day and night cycle,
Shadow follows the body;
– still a long way to go.
Coming from suchness,
Going to suchness;
– the Buddha smiles.
Strolling at dusk,
Leisurely act before sunset
– such is my wish."*



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.



張艾嘉
*Chang Ai-chia,
Sylvia*

「只做喜歡的事。」

“I only do what I like”

張艾嘉生於台灣嘉義，童年先後於香港及紐約渡過，15歲時回台灣繼續學業。70年代於台灣及香港兩地開展其演藝事業，從影40年，主演過的電影超過100部。

經製片人李時蓉引薦，張艾嘉拍攝了出道電影作品《飛虎小金剛》，並先後與多位重要導演合作，包括李翰祥、胡金銓、李行等。其中她在李行電影《碧雲天》中的演出，為她贏得首個金馬獎最佳女配角獎。

70年代末，張艾嘉開始涉足幕後工作。先是在龍剛的電影中任副導演，後來分別在香港投資與主演了許鞍華的首作《瘋劫》，與及在台灣策劃了電視片集「十一個女人」，兩者對推動「香港新浪潮」及「台灣新電影」都起了關鍵作用。及至80年代，張艾嘉活躍於港台兩地影圈，一方面在台灣出任新藝城分公司總監，另一方面在香港則出演了《最佳拍檔》、《阿郎的故事》等深入民心的作品。

演出之外，張艾嘉亦是相當傑出的編導創作者，電影作品包括《最愛》、《心動》、《念念》，其作品題材廣泛，屢獲殊榮，最新導演作品為《相愛相親》。2008年，張艾嘉創作並主演了舞台劇《華麗上班族之生活與生存》，她其後亦聯同杜琪峯導演將其劇合力搬上銀幕。2017至今2019年，張艾嘉再踏台板，演出了林奕華導演的舞台劇《聊齋》。

Born in Chiayi, Taiwan, Chang Ai-chia, Sylvia spent her childhood in Hong Kong and New York, and returned to Taiwan at the age of 15 to continue her studies. She started her acting career in the 1970s in Taiwan and Hong Kong, a veteran actress for over 40 years and has starred in over one hundred films.

Introduced by producer Li Shi-yung, she made her screen debut in *The Flying Tiger* and worked with numerous significant directors including Li Han-hsiang, King Hu and Lee Hsing in the years to follow. She won her first Golden Horse Award for Best Supporting Actress in Lee Hsing's *Posterity and Perplexity*.

In the late 1970s, she started involving herself in the works behind the scenes. She first worked as an assistant director in Lung Kong's films; later, she invested and starred in Ann Hui's debut feature *The Secret* in Hong Kong and produced a television drama series *Eleven Women* in Taiwan, both of which played a key role in promoting the Hong Kong New Wave and Taiwan New Cinema movements. In the 1980s, she was active in Hong Kong and Taiwan film industries, serving as the head producer of New Cinema City in Taiwan and appearing in popular Hong Kong films such as *Aces Go Places* and *All About Ah Long*.

Besides acting, Chang is also an outstanding writer and director. Her award-winning works cover a wide range of themes and include *Passion*, *Tempting Heart*, *Murmur of the Hearts* and *Love Education*, her latest directorial work. In 2008, she created and starred in theatre production *Design for Living*, and later adapted it to the screen with Johnnie To. From 2017 to 2019, she performed on stage for Edward Lam's theatre work *Why We Chat?*

張艾嘉 20 歲開始拍電影，曾是胡金銓鏡下的幽靈、李翰祥世界裡的黛玉。到 80 年代，她已成為港台電影中不可或缺的核心活躍人物；編劇、導演、監製策劃、新進演員經理人等不同崗位，都會見到張姐的身影，及其留下的重要足跡。電影以外，張姐不但涉足音樂與舞台劇創作，更早在 80 年代末參與推動藝術文化的工作。張姐多面兼善，她對藝術與創作持續不息的好奇心與行動力，足以為所有後輩的楷模典範。早已身經百戰的張姐，不知道找到了下一個要挑戰的課題了嗎？

Chang Ai-chia, Sylvia started acting in film at the age of 20, playing the ghost in King Hu's film and Lin Daiyu in Li Han-hsiang's film. By the 1980s, she has become an indispensable core figure active in Hong Kong and Taiwan film industries as a screenwriter, director, producer and new actor manager, leaving indelible influences in Asian cinema. In addition to films, she also set foot in music and theatre and participated in arts and cultural promotion as early as the late 1980s. An all-rounded personality with ceaseless curiosity and activeness in the artistic and creative arenas, Chang set a great example to be followed for future generations. As a seasoned creative practitioner, has she found her next challenge?



科技百變 不改藝術本質

到訪張姐辦公室時，沒料到一旁竟擺放了虛擬真實 (Virtual Reality, 縮寫 VR) 電影的器材，原來張姐獲邀製作 VR 短片，她亦躍躍欲試，很想多了解這種最新的拍攝技術。「來找我拍 VR 的時候，我也覺得好笑——為何會想到找我呢？」張姐一方面求新求變，對新鮮事物從不抗拒，但另一方面對科技與藝術亦有洞明清晰的見解。

『藝』只是一個想法，『術』就是技巧。科技推陳出新，可行、可以發揮創意的方法越來越多。不過，千變萬變，始終要回到原初的理念——那就是你的『藝』、你的想法。」面對種種潮流更迭，張姐樂於參與其中，但總不失卻自己的原則。「如果原有的方式已經可以表

Technology Changes, the Essence of Arts Unchanged

When visiting Chang's office, it was quite unexpected to see VR equipment there. Being invited to make a VR short film, she was eager to try out and learn about this latest filming technology. "When I was invited to make a VR film, I found it funny – why would they have thought of me?" She is, on the one hand, in pursuit of changes and open to innovations, but she also has a clear insight into technology and arts on the other.

"[The word 'yi-shu' means 'arts' in Chinese] 'Yi' is for ideas, and 'shu' is about the skill. With the rapid advancement of technology, there are more and more feasible methods to unleash creativity; yet, we have to stick to our initial vision no matter how the world changes – that's the 'yi', the idea." She enjoys riding these waves of ever-evolving trends, but she never loses her own principles. "If the original way is enough to express my thoughts, why should I spend such a big effort to use the new technology? I've observed some VR movies, which are quite interesting indeed, but I think that the virtual space has not

達我的想法，那為何要費周章去用新的科技呢？我也參考過一些 VR 電影，它們都很有趣，但我覺得那個虛擬的空間尚未用盡。所謂的虛擬真實，並不是說那個真實不存在；它是存在的，只是 VR 提供了更多觀看的角度。換言之你不能只集中講一個故事，必須要有更多的旁枝點綴發生，這樣去用 VR 才是好玩。」因為投入，因為喜歡，張姐才能把別人眼中的「工作」轉化為盡力盡興的「玩」。而在這個「玩」背後，則無時不見張姐的慎密思考，「如此一來，VR 的創作模式，就開始跟傳統編寫故事的方法有差異了。」她又補充道。

文藝推廣 不忘初心

除了致力於自己的創作與演出之外，張姐多年來亦不吝嗇回饋演藝領域。在公共的層面，她常在香港國際電影節、金馬影展、台北電影節擔任要職，運用她的專業知識與心得推動電影文化，將一些平時鮮受關注的電影推介給普羅觀眾。在個人的層面，幾十年來，有無數新導演曾把劇本交給張姐，希望得到她的提點指正。張姐不但會花時間閱讀這些劇本，更會着實的寫下建議。說起對後輩的期許，張姐話中自有一份剛柔並濟，既見愛護的同時不諱言創作的艱苦：「如果能夠幫助他們完善劇本，順利找到資金開拍，那我就最開心不過了。關於電影，我所學得的，都是來自片場裏一手一腳的實踐。現在大家都會批評，那麼，都來做一做試試看吧。然後就看看能否經得起考驗，在重重打擊之中，堅持下來。」

在藝術教育方面，其實張姐自 1988 年起就成立了「果實基金會」，30 多年來一直默默耕耘，在能力所及的範圍裡改善藝術環境，以文藝薰陶下一代。基金會的成立，是緣起於當時張姐第一個拍攝的商業廣告。張姐坦言，當時辦基金會也是憑著一股傻勁，邊學邊做。「在未清楚基金會應該走一個甚麼樣的方向之前，我不想貿然說一些悅耳堂皇的空話。」

been utilised to its full potential. The so-called 'Virtual Reality' doesn't mean that reality does not exist; it does exist, but VR provides more viewing perspectives to it. In other words, you can't just focus on telling one single story, you need to add more side details to it. It would then be fun to use VR this way." Her dedication and interest turn the "work" in the eyes of others into "play" with maximum effort and enjoyment. Behind this "play", there are rather careful considerations in every aspect. "As a result, the creative method of VR would then begin to differ from the traditional method of story-telling," she added.

Promote Arts and Culture without Forgetting the Initial Intention

Chang is not only devoted to her own works and performances, but also to the performing arts field over the years. On the public level, she often takes up important positions at the Hong Kong International Film Festival, Golden Horse Film Festival and Taipei Film Festival to promote film culture with her professional knowledge and experience and introduce films that are under the radar to the general audience. On a personal level, for decades, countless new directors have handed in scripts to her for advice and comments. She would not only spend time reading these scripts, but also write down suggestions. Talking about her expectations for the younger generations, she was tender but firm. She spoke with much love and care but at the same time with honesty about the hardship in the creative process. "I'll be most happy to help them improve the scripts, which they could find the funds to start filming. All that I've learned about film are from practice in the studio, bit by bit. People these days are good at criticising; so why not do it yourself and see if you can stand the test and stick to it under heavy blows."

In the aspect of arts education, Chang set up the Gosh Cultural & Education Foundation in 1988, tilling the soil for more than 30 years to improve the arts landscape in her capacity and nurture the next generation with literature and art. The establishment of the Foundation originated from her first time filming a commercial advertisement. She admitted that it started with a bold enthusiasm and they learned by doing. "Before I knew what direction the Foundation should take, I didn't want to make grand but empty talks without careful consideration."





果實基金會最初從小項目做起，收集經典電影拷貝進行清洗。及後，張姐與台灣的衛生局聯手，舉辦了 Students Against AIDS 的項目，由業內資深人士帶領大學生進行企劃創作。在這個過程中，張姐漸漸察覺到年青世代的變化。「時代轉變之下，學生需要更早就面對社會。大二、大三的時候，已經要選好將來能夠謀生的路向。在這環境裡，青年人對藝術的熱情慢慢消卻了。」有見及此，張姐就將焦點轉向高中生，為他們設計夏令營。張姐對年青人的成長，充滿關切與愛護；從不揠苗助長，亦始終尊重每個少年人獨特的稟性與想法。「我也不要求小朋友將來是一個人才。對我來就，他們能成為一個幸福、快樂的人，倒是更重要。我希望在參與夏令營的過程中，他們會有表達、呈現自己的自由。要面對不同的環境，才有機會能真正成長。或許，你會由此見到自己的局限，知道自己適合與不適合做甚麼。我希望我是一片好的土地，可以讓各式各樣的果實在上面自在成長。」

大拙至美 不見雕飾

張姐永遠地好學、好奇；她以往在不同場合裡也提過，自己時刻都在吸收新的養份和刺激，去滋養創作與眼界。不知道張姐最近會從哪裡得到新啟發？「我一直都看不少日本人寫的書，最近在看一本叫《工藝之道》。現在放到拍賣會高價競投、被視為古董精品的，最初都是工藝品。工藝品的存在有何意義呢？就在於被使用。現在的東西都喜歡做得花巧

The Foundation started with small projects and collected classic film copies for cleaning. Later, she joined hands with the Health Bureau in Taiwan to launch the "Students Against AIDS" programme, in which university students were led by veterans in the film industry to work on creative projects. In the process, she gradually noticed the changes in the young generation. "As times change, students are going into society earlier. During year two or three, they already have to choose their career paths to make a living in the future. Under such circumstances, young people's passion for the arts gradually disappears." In view of this, she turned her focus to high school students and designed summer camps for them. She has nothing but love and care for young people's growth, but has always respected the unique character and ideas of each young person and is never aggressive. "I don't demand them to be a talent in the future. To me, it's more important for them to become a happy person. I hope, in the process of the summer camps, they can enjoy the freedom to present and express themselves. People grow when they experience different environments. Some may see their limitations and realise what suits them and what doesn't. I hope I can provide good soil and let all kinds of fruits grow on it, freely."

Humble Beauty without Decorations

Studios and curious, Chang always absorbs new nutrients and stimuli to nourish her creation and vision, as she has mentioned on different occasions. From where does she draw her new inspirations now? "I've read a lot of books written by the Japanese and recently I am reading a book called *The Way of Crafts*. The things regarded as antiques and sold at high prices at auctions are but all, initially, handicrafts. What's the meaning of their existence? It's about 'being used'. Now things are made fancy, but after a while, they no longer attract our attention. Being fancy is useless. The beauty of craft lies in its functionality and simplicity. Why does good handicraft look better and better over time? It's because it's used."

華麗，但過了一陣子就不耐看。花巧，是沒有用處的。工藝之美，在於看到它的用處與樸素。為甚麼好的工藝品會越來越好看？正因為它經過了『用』。」

張姐本身有收藏玉器的嗜好，她稍為展示戴在腕上，綠得沉實而有古雅風味的玉鐲。手鐲原來並不是這個模樣的；它剛買回來的時候，灰灰白白，之後張姐斷續的穿戴，才把它裡面的光澤顯露出來。用物如做人，從自身與玉器的互動，張姐體會到相同的道理也可以應用在人身上：「你光是知道自己有某種長處潛藏，是沒有用的。你若肯下功夫琢磨，它就會發光發亮。這個世界只有極少數才華橫溢的藝術家，我們大多數人都只是工匠。但即使如此，我們也可以選擇不懈的鍛煉自己，去做一個傑出的工匠。」樸實無華、圓融純熟，在數十年的磨練與累積之後，張姐自有一套從容出入於藝術與生活的心法。

只做喜歡的事

張姐最後不無瀟灑地說，「I only do what I like」。她從前試過做過的，加起來準是一張成就顯赫的履歷表，但這些都已過去了。每當要思索如何再前行，張姐都堅定地覺得，若果沒有自己喜歡的做法或者想法，那就不做好了。「我每次都會反問自己想達成的是甚麼；要保持當初的熱情、單純的想法。就算只是為了酬勞，也沒所謂，但都要做得漂亮啊！」2019年，張姐仍然沒有鬆懈，她對自己的要求、鞭策，依然嚴謹。談笑自在與一絲不苟之間，張艾嘉繼續閃亮。

Fond of collecting jade, she slightly showed the jade bracelet on her wrist – solid green with a touch of quaint elegance. It was not like that when it was first bought. Dull grey and white initially, it only manifested its inner shine after repeatedly wearing. There is a wisdom within – through this interaction between the jade and herself, Chang found that the same principle could be applied to people. "It's useless to only know one's hidden potential. It would only shine brightly if one is willing to work hard to polish it. There are only so many talented artists in the world, the rest of us are but just craftsmen. Nonetheless, we can still choose to polish ourselves ceaselessly to be outstanding craftsmen." After decades of trials and experience, Chang has developed her own set of approach to blending art and life in an unpretentious yet adept way.

I Only Do What I Like

Closing the interview, Chang spoke with a carefree charm, "I only do what I like." All that she has tried and accomplished measure up to a remarkably stunning resume, yet these are all over. Whenever she thinks about what to do next, she firmly believes that she should either find in it her ways or thoughts she likes, or she should not do it at all. "I ask myself every time what I want to achieve. I want to keep my initial passion, my purest thoughts. Never mind if it's just for the pay, I have to do it beautifully." Now 2019, Chang is still sticking to her rigorous standards and drive. Walking the fine line between easy grace and scrupulous perfectionism, Sylvia Chang is shining as always.



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



梁寶珊 (梁寶山)
Leung Po-shan,
Anthony

「一旦藝術變得工具化，滿街都是藝術就真的代表很好嗎？」

“If arts becomes instrumental, is it really desirable that arts is everywhere?”



2017/18 代表作品《我愛 Art Basel——論盡藝術與資本》聚焦藝術市場的文化和政治經濟學，其前瞻性的觀點引發討論，對社會及整個藝術界發展具有影響力。

Leung Po-shan, Anthony's magnum opus *I Love Art Basel: On Art and Capital* in 2017/18 studies the cultural and political economy of the arts market. Its innovative insights have generated extensive discussion and impact on the society as well as the field of arts.

香港中文大學藝術系學士及中國藝術史哲學碩士、英國利茲大學藝術史碩士、嶺南大學文化研究碩士，2017年獲香港中文大學文化研究哲學博士學位。曾為 Para/Site 藝術空間、獨立媒體(香港)、伙炭及香港文化監察成員；現為藝評組織 Art Appraisal Club 創會成員。研究範圍涵蓋藝術勞動、城市空間及文化政治。

筆名梁寶山，多年來從事藝術推廣及評論工作，評論以批判的視角，具前瞻的視野。重要著作有《我愛 Art Basel——論盡藝術與資本》和《活在平常》，也編著及策劃多部與藝術相關的書籍。文章亦散見於《信報》、《號外》、《今藝術》、《端傳媒》，以及中英雙語藝評雜誌《Ocula》和《Artomity》，致力推介香港藝術。

Leung Po-shan, Anthony holds myriad academic titles, including Bachelor of Arts degree in Fine Arts and Master of Philosophy in History of Chinese Art of The Chinese University of Hong Kong (CUHK), Master of Arts degree in History of Art of University of Leeds in the United Kingdom and Master's degree in Cultural Studies of Lingnan University, Hong Kong. She gained her Doctor of Philosophy degree in Cultural Studies at CUHK in 2017. She was a member of Para/Site art space, Hong Kong In-Media, Fotanian and Hong Kong Culture Monitor. She is also a founding member of arts criticism collective Art Appraisal Club. Her research centres on arts labour, urban space and cultural politics.

She has been working on arts advocacy and criticism for years. A critical voice in its own right, her forward-looking commentary places subject matters in perspective. Some of her representative works include *I love Art Basel: On Art and Capital* and *huó zài píng cháng* (literally means Living in Peace). She also edits and curates numerous books and publications about art, writing extensively about Hong Kong arts. Her essays have been published in *Hong Kong Economic Journal*, *City Magazine*, *ARTCO*, *Initium Media*, bilingual arts criticism magazines *Ocula* and *Artomity*.

梁寶珊初進大學時唸的是藝術，但不久就發覺書寫在心中佔據重要位置。多年來她以藝術家和評論家的身分參與各種藝術活動，寫下許多自有見地的藝評。她形容自己走的是左翼批判路線，另外還有一大堅持——評論作品時必定以作品為着眼點。她說：「很多評論談的是作品周邊的東西，例如作者生平，又或政治立場，然後就以為評論了作品；但唯有真正去看作品，才是對作品和創作者的尊重。」

破除迷思 關注藝術勞動

她的視野並不止於藝術作品。2018年3月出版的《我愛 Art Basel——論盡藝術與資本》一書，是脫胎自其博士論文的普及版本，當中揭示了藝術圈繁華氣象背後的操作，真正關注點不是巴塞爾藝術展 (Art Basel) 而是藝術勞動——是「人」的本身在藝術界的勞動經驗。這角度在香港現時的藝術評論環境中，可說是只此一家。

談到此書在香港和台灣均引起回響，梁寶珊先是感謝編輯的幫忙，把博士論文中「不是人話的艱澀論述轉化為淺白的語言讓大家閱讀」；繼而指受歡迎的部分原因是在合宜時機問世，有些人把它當作生意經看。她指自己必須保持冷靜，皆因在藝評圈子逾20年，一直患得患失。她說：「有時候好像受到注意，但不一定是那一刻自己做得很好；有時候手上沒有工作，也不等於自己做得很差。一切只是潮流的走向而已。」

梁寶珊稱她對藝術勞動的關注也是對自己的反省，所以特別希望藝文青讀到此書，了解文化經濟操作，不要有不切實際的浪漫遐想。「我也希望大家想一想：一旦藝術變得工具化，滿街都是藝術就真的代表很好嗎？」



Leung Po-shan, Anthony, commonly known as Leungpo, studied art at university, but soon she realised writing took precedence. Throughout the years, she has appeared in all kinds of arts events as artist and critic, producing a lot of insightful commentaries. A self-proclaimed leftist critic, she is committed to grounding her criticism on the work itself. "Many critics think they have commented on the work by discussing issues surrounding the work, such as the artist's biography or political stance. One pays due respect to the work and its creator by truly looking at the work per se," she remarked.

Exploding Myths and Focusing on Arts Labour

Leungpo does not comment only on arts work. Her book *I Love Art Basel: On Art and Capital* published in March 2018 is a popular version that evolved from her PhD dissertation, revealing the inner workings underlying the glamour of the arts scene. Her genuine concern lies not in the arts fair, but arts labour – the human experience of labour in the arts world. This perspective is unique in Hong Kong arts criticism today.

Talking about the extent of influence the book brought to Hong Kong and Taiwan, Leungpo is grateful for the work of her editor, who "turned the academic jargon in her dissertation into everyday language that people find readable". She also noted that part of the reason why her book gained currency is that it was released at the right time. It is even read by some as a business guide. Amidst all these, she reminds herself to keep cool, as she feels a little disoriented having been in the field of arts criticism for over two decades. "Sometimes I draw attention, not necessarily because I do well at the time; and sometimes I have no projects at hand, which doesn't mean I am not performing either. It is just how things go," she reflected.

Leungpo cares about arts labour also as a way of self-reflection. She particularly wishes that young arts lovers read this book and learn about the economics of culture, such that they discard any unrealistic and romanticised fantasies about the industry. She asked, "Let's think about it: if arts becomes instrumental, is it really desirable that arts is everywhere?"



開拓藝評天空

梁寶珊不諱言懷念 90 年代自己初出茅廬的日子，她說：「那時候的評論園地比今天開放，許多藝評都很有深度。有了網絡世界，很多時候大家追求的就是被關注。我很討厭不生產新聞的網媒，有些人認為他們的平台有點擊率，你就得無償供稿，我是不會為他們寫稿的！」

雖然梁寶珊強調藝評人的酬勞難以過活，但她顯然心繫藝術。為了令香港的藝術和藝術家走得更遠，她一直很看重中、台的藝評園地，也銳意開拓中英雙語渠道。她說：「我不能直接寫英語藝評，但雙語媒體能把香港的觀點帶到英語世界。」

她在 2013 年與五位藝評人創立了 Art Appraisal Club，不時聚首回顧一些展覽和活動，在網上發布討論內容；後來更嘗試不定期出版雜誌和舉辦公開的現場評論活動，以較活潑的手法引發討論。他們相信藝評並非只有書寫一途，甚至把 YouTube 也列為考慮的平台之一。

鑑古知今 為藝術留印記

梁寶珊寄語本地藝評人要讀香港藝術史。她說：「做評論必須有歷史維度，像韓志勳早前去世了，但他開拓的藝術世界和今天的藝術世界是有關連的；今人的作品跟前人的作品有千絲萬縷的關係。」這陣子她正編輯何慶基的藝評集，她說：「藝評很卑微，不會改變社會；但編寫這些書籍很重要，因為可把資料保留下來。我也期望藉此把自己認識的香港保留下來。」

Charting a Universe of Arts Criticism

Leungpo reminisces over her early days when she started her critical practice in the 1990s. "The platforms of criticism used to be more liberal than today, and the writings were more sophisticated. Now everything is online and people just care to seek attention. I think the news curations of online media which do not produce news is problematic. They think you should write for them free of charge because their click rates are high. I'll never write for them!"

While reiterating that the remuneration for arts critics is too low to get by, Leungpo loves arts above all else. As much as she values the publishing platforms in Hong Kong and Taiwan, she sets out to build a channel in English and Chinese to bring Hong Kong arts and artists even further. "I can't write arts criticism in English directly, but a bilingual platform can bring the viewpoints of Hong Kong abroad," she explained.

In 2013, she established Art Appraisal Club with five arts critics and curators. The group gathers from time to time for exhibitions and events and posts their discussions online. They also experimented with publishing magazines and organising public criticism events to generate discussion in innovative ways. Believing that arts criticism is more than writing, they even considered publishing on YouTube as well.

Knowing the Present from the Past and Leave Marks for Arts

Leungpo urges Hong Kong arts critics to study Hong Kong arts history. "You must have a historical dimension to your criticism. Hon Chi-fun passed away recently, but what he opened up is connected with the arts world today. Past and present works are intertwined." She is now editing the arts criticism collection by Ho Hing-kay, Oscar. "Arts criticism is lowly work. It doesn't change the world, but it is important that books like these are written as documentation, and with that, I hope to preserve the Hong Kong I know."



舞蹈
Dance



黃大衛
*Wong Tai-fai,
Dick*



2017/18 有多個創作及演出，包括《石頭外傳》、《一路好走》、《歐洲聯結》等，其中《春之祭》更獲邀到澳門及台北兩度重演，引起不少回響。

Among his creations and performances in 2017/18 are *The Pedra Sidequel*, *All About Walking & Proceeding*, *Europe Connexion* and *The Rite of Spring*; *The Rite of Spring* later toured to Macau and Taipei and garnered widespread attention.

「透過當代舞，我可以尋找跟自己、別人，乃至世界的關係……也成了我創作最大的動力。」

“Through contemporary dance, I can trace my relations with my own self, with others and even with the world. It’s my creative catalyst.”

新聞系畢業，在學期間於城市當代舞蹈團習舞並加入進念二十面體。1994 年應林奕華邀請前赴英國參與其委約作品《男更衣室的四種風景》的創作及演出，並於歐洲各地的大師工作坊進修。其後從出版界轉投舞壇，既舞且編，亦導亦演。2004 年獲香港藝術節委約創作《B.O.B.*》，首演後發展成兩個不同版本於歐亞各地巡演；2010 年獲選為巴黎黑克雷國際文化交流中心駐場藝術家，於卡地亞現代博物館上演《1+1》，並在國際舞蹈大賽 *Danse Élargie* 擔任評委；2011 年獲 *In-Transit* 藝術節委約，於柏林世界文化中心首演《Be Me》。近年重要作品有《無雙》、《舞士列傳》和《春之祭》等。除積極創作外，近年亦參與教學及策劃工作坊，致力啟發後進。

A graduate of journalism, Wong Tai-fai, Dick started to learn dancing at the City Contemporary Dance Company and joined Zuni Icosahedron during his studies. In 1994, he was invited by Edward Lam to take part in the production and performance of Lam’s commissioned work, *Scenes from A Man’s Changing Room*, in the United Kingdom, during which he attended various master’s workshops on the continent to further his artistic development. Soon, he left publishing for dance, multitasking as dancer, choreographer, director and actor. *B.O.B**, a commission from the Hong Kong Arts Festival in 2004, was developed as two productions and toured extensively to various cities in Asia and Europe. In 2010, he staged his work, *1+1*, at the *fondation Cartier pour l’art contemporain* and took up a residence of the *Centre International des Récollets* in Paris; he also served on the jury for the *Danse Élargie Interdisciplinary Competition*. His commissioned work, *Be Me*, for the *In-Transit* Festival was premiered at the *Haus der Kulturen der Welt* in Berlin in 2011. His notable recent works include *O | 2*, *The World According to Dance* and *The Rite of Spring*. Alongside his creative practice, Wong is a keen educator who delivers and designs workshops to nurture young talent.

舞蹈在黃大徽入讀大專後才走進他的生活，他笑言當時較為清閒，便開始發掘自己的可能性。然而即使被舞蹈世界吸引，不但走進舞室還曾踏上舞台，但是複製式的習舞理念卻令他困惑，加上唸的是新聞系，畢業後順理成章從事文字工作。

1994年，黃大徽應林奕華之邀到英國演出，繼而在歐洲上舞蹈課。此行讓他看到舞蹈並沒有那許多既定規範，播下了令他後來「變節」全身投入舞蹈界的種子。那麼我們會在舞蹈中看到「新聞人」的思維嗎？他說：「我對文字和語言會較敏感，很多時候作品都牽涉兩者；另外就是創作時容易由提問出發，即使不一定是為了找答案。」



Photo Credit: Zuni Icosahedron
Photography by Franz Lai

《春之祭》*The Rite of Spring*

讓作品生長和成形

對黃大徽來說，當代舞是創作工具，他自言：「透過當代舞，我可以尋找跟自己、跟別人，乃至跟世界的關係。這也成了我創作最大的動力。」

在2017/18年度，黃大徽為觀眾帶來了《石頭外傳》(導演)、《一路好走》(創作、導演)、《歐洲聯結》(導演、演員)和《春之祭》(概念、創作、演出)，可見他多方面的才華。而把作曲家史特拉汶斯基同名樂章解讀成符號並注入新生命、在台北和澳門重演的《春之祭》，探索創作中肉身與腦袋、行為與思想、自由與束縛的糾纏，尤其令他難忘。

Dance did not enter Wong's life until he was a tertiary student. He said in jest that he started to explore possibilities in life only because he had too much time on his hands. Although drawn to the world of dance and frequented dance studios and stages, he was nonetheless perplexed by the "copy-and-paste" nature of dance training. Daunted, he followed what his journalism education dictated and took up a job in publishing.

In 1994, Wong was invited by Edward Lam to join in his tour to the United Kingdom, during which he attended a string of dance classes on the continent and came to realise that dance does not need to follow a strict set of rules. The seeds of his "defection" to dance were duly sown. How much of Wong as a former journalist can be found in his dance? "I'm naturally more sensitive to words and languages and many of my works involve the two; my works tend to begin with questions – though not necessarily in search of answers," Wong explained.



Photo Credit: Soda-city Experimental Workshop

《一路好走》*All About Walking & Proceeding*

Letting Creative Works Grow and Take Shape Organically

Contemporary dance, to Wong, is a creative tool. "Through contemporary dance, I can trace my relations with my own self, with others and even with the world. It's my creative catalyst."

In 2017/18, the multi-talented artist graced the stage with *The Pedra Sidequel* (director), *All About Walking & Proceeding* (creator and director), *Europe Connexion* (director and actor) and *The Rite of Spring* (original concept, creator and actor). A powerful, visually striking interpretation of Stravinsky's music, *The Rite of Spring* breathes life into musical codes and delves into the tangled web of body and mind, behaviours and thoughts, freedom and constraints.

黃大徽說：「它使我確認創作過程和表演的關係，包括如何找切入點，以及不同設計會怎樣使作品呈現不同面貌。」雖說在台北和澳門是重演，但都不是把香港的表演一模一樣地搬上舞台，澳門版本更變奏成獨舞版。他闡釋：「澳門版本作此改動，是因為我希望自己能完整地感受擔任『被揀選者』(祭品)的舞者，面對如此澎湃旋律作表演時會有怎樣的心路歷程。不過，其實在我的能力範圍內，每個作品重演時我都會根據之前觀眾的反應作一些改動，讓作品不斷生長、成形。」

傳承不應只重技巧

演出之餘，黃大徽亦不時策劃創作實驗室和工作坊，希望啟發舞壇後進。他說：「要分享的主要不是技巧，是態度。傳統的習舞方法每每是不斷練習前人的技法，但我覺得應該幫助年輕人發掘不同的可能性，發揮所長。」

談及香港的舞壇生態，黃大徽提出了他的觀察：法國的中學生都上哲學課。他相信年少就有機會吸收這方面的知識，對培養獨立思考能力和以開放態度面對世界很有幫助，日後不管身為創作者或觀眾，都有更多的思考角度。此外，由於現時香港九成以上活躍於舞壇的表演者都來自香港演藝學院，它如何規劃無疑影響極深。黃大徽說：「不論是技巧或創作的層面，當代舞蹈在不斷更新，如何與不同思維接軌，並應用於教與學之中是很重要的。」

至於他自己，過去不少舞蹈藝術家的作品曾為他帶來理性和感性的觸動，他希望自己所作的演出和教學也同樣為別人帶來啟發。

"The work helped reaffirm my understanding of the dynamics between a performance and its creative process, such as how to find a starting point and how different designs affect the way a work is presented," Wong explained. *The Rite of Spring* later toured to Macao and Taipei, but with significant variations: the Macao performance was reworked as a solo dance. "The adaptation for Macao came from a desire to wholly experience the part of the Chosen One, the mental journey of riding on the surging tides of the music. Whenever I can, I make revisions to my works for their re-runs based on audience feedback so they can grow and take shape organically."

Succession Is Not All about Technique

Wong devotes much of his time to curating experimental studios and workshops to inspire young talent. "I discuss dance not in terms of technique, but attitude. Traditional dance practice drills students in old techniques. Instead, we should engage young dancers in exploring different possibilities and unleashing their individual strengths."

Commenting on the dance ecology in Hong Kong, Wong shared a few of his observations: philosophy is compulsory in French schools. An early education is conducive to independent thinking and open-minded worldviews, so young people will grow up to have perspective on things – whether as a creator or audience. Also, more than 90% of our active stage performers are from The Hong Kong Academy for Performing Arts and the way the curricula are structured has a decisive influence. "Be it on the technical or the creative level, contemporary dance is constantly evolving and it is most important that it connects with different modes of thinking and stays relevant to its learning and teaching," Wong concluded.

As an artist, Wong has been moved on both the rational and emotional levels by the works of other dance artists. He, too, hopes to inspire others with his performances and teaching.



Photo Credit: Unlock Dancing Plaza
舞蹈身視野研究計劃 Unlock Body Dance Vision

戲劇

Drama

A portrait of Fung Wai-hang, a woman with short, styled brown hair, smiling and looking slightly to the right. She is wearing a black and white striped, high-necked top. The background is a plain, light-colored wall with a soft shadow cast behind her.

馮蔚衡
Fung Wai-hang,
Rocelia

「我是一個好『曳』的人，有了框框之後
就會在裡面翻天覆地。」

*“I am quite a person of mischief,
and tend to turn things upside down
once there is a framework.”*



2017/18 代表作品《父親》叫好叫座，更榮獲香港舞台劇獎 8 項提名；《最後作孽》則三度於內地巡演。

In 2017/18, Fung Wai-hung's tour de force *Le Père (The Father)* became a great hit at the box office and with critics, garnering eight nominations at the Hong Kong Drama Awards. The rerun of *The Sin Family* also toured thrice in Mainland.

馮蔚衡為香港演藝學院戲劇學院首屆畢業生，及後於英國艾賽特大學獲頒舞台實踐藝術碩士學位。現為香港話劇團助理藝術總監，歷任首席演員、創作統籌、駐團導演等職位，集演員、導演、創作人、節目策展於一身。

馮氏曾參與導及演的劇目逾 100 齣，演而優則導，她執導作品包括《心洞》、《臭格》、《紅》、《安·非她命》、《最後作孽》、《維港乾了》、《父親》、《祝你女途愉快》及《驕傲》等，其演出或導演作品多次獲香港舞台劇獎提名，並八度獲獎，2013 年、2015 年及 2018 年分別憑《紅》、《安·非她命》及《父親》獲最佳導演（悲劇/正劇）。馮氏亦為話劇團策劃多個培育本地劇作的新劇發展計劃及舉辦香港國際黑盒劇場節，並恆常擔任新戲匠系列的戲劇指導。

Fung Wai-hung is currently the Assistant Artistic Director of Hong Kong Repertory Theatre (HKRep). She is a graduate of the inaugural class of the Hong Kong Academy for Performing Arts School of Drama and subsequently of the University of Exeter with an Master of Fine Arts in Theatre Practice. A true epitome of well-rounded theatre professional as actress, director and programme curator, Fung rose in the ranks taking positions as Principal Actress, Project Coordinator and Resident Director.

Fung has participated in more than 100 productions, and directed productions including *Rabbit Hole*, *The Cell*, *Red*, *Attempts on her Life*, *The Sin Family*, *The Abandoned Harbour*, *Le Père (The Father)*, *Ladies*, *Bon Voyage – a Cabaret*, and *Pride*. She has been nominated numerous times for her acting and directorial efforts, winning eight awards including the Best Director award thrice for *Red* (2013), *Attempts on her Life* (2015), and *Le Père (The Father)* (2018). She coordinates the HKRep programmes for developing local works including Script Development Scheme, organises the International Black Box Festival and takes on the role of Dramaturg for The Open Platform series.

「我在香港話劇團長大，但我不容許自己『乖』，可能我本身就『曳』。」多次強調自己好「曳」的馮蔚衡，至今在香港話劇團已渡過了 30 個年頭，參與導演或演出的劇目超過 100 齣。

劇場裡的心靈對話

多年來守在同一片天空下，如何保持創作生命鮮活？「我是一個好需要安全感的人，所以要有一個框去框住我，但我亦是一個好『曳』的人，有了框框之後就會在裡面翻天覆地……在話劇團待久了，如何在框架裡尋找好多可能，是讓我仍充滿活力的原因。」

周旋於不同框架，帶來了自我對話的契機，「10 年前，我有次演出完了，站在台上看著觀眾歡呼時，我討厭自己！我覺得自己在欺騙觀眾，因為我知道觀眾喜歡看甚麼，所以才做出來。」時為 2008 年，這次「翻天覆地」把她帶到英國修讀藝術碩士，「我忽然覺得，戲劇上還有很多東西我是不認識的。」2010 年回港後，她的執導作品產量漸豐，亦越來越清晰當中追求的意義。

「我關心是人的靈魂。戲劇是甚麼？戲劇是一個喚醒，是行動。」2017 年為話劇團 40 週年，她執導了重點製作《父親》，一齣關於認知障礙症的法國悲喜劇，邀得她最尊敬的毛俊輝老師飾演父親一角，叫好叫座。馮蔚衡明言，希望藉着作品引起社會更廣泛討論，「原來很多家庭都抗拒承認家人患上認知障礙症，這個劇本好厲害好震撼！演後座談時，好多觀眾分享了自己作為照顧者的困難時都哭了。劇場可以是一種治療，好純粹，在漆黑的空間裡待足兩小時，會靜靜的讓人打開心扉，不得不跟自己的心靈對話。」

Fung Wai-hang often mentioned her sense of mischief, "Although I grew up in HKRep, I did not allow myself to just be well-behaved and obedient – perhaps because of the mischievous streak in me." In fact, Fung has joined HKRep for three decades with more than 100 productions under her belt in either acting or directorial role.

In Theatre, a Dialogue with the Heart

It may seem like a daunting task to keep oneself fresh, inspired and creative after years of working in the same environment. "I need a strong sense of security, and a framework will be beneficial for me. However, I am also a person of mischief and tend to turn things upside down within the framework... Having stayed in HKRep for a considerable period of time, finding the numerous possibilities within the framework keeps me alive."

A self-dialogue ensued when Fung traversed across multiple frameworks. "I finished a performance 10 years ago, and became fed up with myself as I looked at the cheering audience from the stage. I felt like cheating the audience because I was merely presenting what the audience wanted." This upheaval of the mind in 2008 brought Fung to further study for Master of Arts in the United Kingdom, "I suddenly realised that there are still many things in drama that I had so little knowledge of." Her directorial works increased gradually after her return in 2010, and she found her way in pursuit of significance.

"I am concerned with the human soul. What is drama? It is an awakening. It is action." Fung directed *Le Père (The Father)*, a key production in 2017 marking the 40th anniversary of HKRep. For this French tragicomedy about dementia, she invited her respected teacher Fredric Mao to play the title role of the father. A hit at the box office and with critics, Fung is outspoken on her intention for the critically acclaimed work to elicit greater discussion in the society. "As it turns out, many families are unable to accept the fact that their loved ones have dementia. This drama script is very powerful! Many members of the audience shed tears as they shared about the difficulties encountered as caregivers during the post-performance talk. Theatre could be a form of therapy. It is pure in its essence – having remained in a dark space for two hours, it is only natural for people to open up and have a dialogue with one's own heart."



《美好的一天》One Fine Day

黑盒劇場作為對話平台

而劇壇亦需要對話的空間，因此自 2010 年起，她致力發展香港話劇團黑盒劇場為孕育本地創作的平台，推出新劇發展計劃、新戲匠系列、舞台編劇實驗室等計劃鼓勵創作，至今推出的本地原創劇目超過 35 齣。她作為計劃統籌及戲劇指導，見證創作人在實踐中成熟，可見深耕細作的重要性，「任何一個關乎將來的計劃，起碼要 10 年時間才能見到成效。」

此外，2014 年起她亦策劃兩年一度的國際黑盒劇場節，引進意念創新的當代海外劇場作品，推動本地劇壇與國際接軌交流，亦期望突破話劇團傳統形象，「話劇團作為資源較豐富的團體，有責任提供當代有關戲劇更廣闊的視野。除了製作日常有質素、有反思的演出之外，在形式、創意、題材的靈活性上，應還有擴大的空間。」2018 年起，話劇團更與西九文化區聯合主辦，並易名為香港國際黑盒劇場節，劇目風格更見多元。

今年她在話劇團會繼續忙碌，三月執導新進編劇王昊然的原創作品《驕傲》，接下來為五月載譽重演的《父親》作準備，然後為七月搬演的華人劇場先鋒巨製《如夢之夢》擔任聯合導演。創作路上一帆風順，卻從未敢鬆懈：「我沒甚麼雄心壯志，我真是好喜歡『戲』這東西，每一個戲都是一個生命的課題，一次考驗，多刺激！」

Black Box Production as Platform for Dialogue

Sensing a need of platform for dialogue among the drama sectors, Fung has been devoted since 2010 to developing the HKRep Black Box Production as a platform for nurturing local creations. Through launching multiple programmes and fostering creative works including the Script Development Scheme, and The Open Platform series, Playwright Lab, over 35 local original works were produced. While serving in the dual roles of programme coordinator and dramaturg, Fung witnessed the development of these creative talents through practice and action. Their successes were undoubtedly a testament to the importance of long-term and careful planning in cultivating talents, "It will take at least 10 years to see results in these long-term initiatives."

In addition, Fung organised the biennial International Black Box Festival since 2014 in which innovative contemporary works from abroad are presented in Hong Kong. A radical departure from HKRep's traditional endeavours, the festival serves to promote theatre culture, exchange and opportunities for collaboration, "As an organisation with more resources, HKRep is obliged to provide a broader horizon for theatre in contemporary times. In addition to presenting works of quality that encourage reflections, there should be room for expanding the flexibility in form, innovation and topics." The festival was renamed as Hong Kong International Black Box Festival since 2018 and was co-presented with West Kowloon Cultural District, offering audience even more diversity in theatre.

Fung continues her hectic schedule in HKRep this year. She directed the original work *Pride* by emerging playwright Haoran Wang in March, and continued to prepare for the rerun of the celebrated *Le Père (The Father)* in May. Fung will also co-direct in July the seminal and epic work in Chinese theatre *A Dream Like a Dream*. Although steering smoothly on course in her creative journey, Fung is determined to not become complacent, "I never harboured grand ambitions; Instead, I am just truly passionate about the theatre. Every production is an exercise about life itself and a challenge – how exciting is that!"



《青春的角落》Corners



《父親》Le Père (The Father)

電影
Film

A black and white close-up portrait of Ruby Yang. She has short, dark hair and is looking directly at the camera with a serious expression. She is wearing a dark, patterned top and a dark choker necklace. The lighting is dramatic, with a bright light source from the upper left creating a strong highlight on her hair and face, while the rest of the scene is in deep shadow.

楊紫燁
Ruby Yang

「拍紀錄片充滿挑戰，最重要是得到被拍攝者的信任。一個紀錄片導演的作品，就是要把他們真實的內心世界呈現出來。」

"Making documentary films is a challenging pursuit. Trust from the subject is the most important. The work of a documentary filmmaker has to bring out their inner world in all its honesty."



2017/18 年度完成以藏族牧民為主題的紀錄片《仁多瑪》，憑《尋找完美第五度》獲美國塞多納國際電影節最佳電影製作獎，並擔任《江南女兒》、《空門》、《雙縫》、《Addicted Innocence》及《M for Malaysia》等紀錄片的製片人。

Ruby Yang completed *Ritoma* in 2017/18, a documentary on Tibetan nomads, and received the Excellence in Filmmaking Award at the Sedona International Film Festival in the US for her film *In Search of Perfect Consonance*. She is the producer of *China's Forgotten Daughters*, *Gateless*, *Last Stitch*, *Addicted Innocence*, *M for Malaysia* and other documentaries.

楊紫燁，資深華人電影工作者。1977 年從香港移民到美國三藩市，曾任多部影片的剪接師，包括囊括金馬獎七項大獎的《天浴》。首部執導的紀錄片作品《風雨故園》反映了香港回歸前後年輕人的狀態。系列紀錄片《成為美國人：華人的經歷》獲四項艾美獎提名。楊紫燁的多部作品均以中國社會問題為題材，2003 年與美國資深電影製作人湯列倫先生創立倡愛文化傳播，作品《潁州的孩子》獲頒第 79 屆奧斯卡最佳紀錄短片。楊紫燁在 2013 年獲香港大學邀請擔任「孔梁巧玲傑出人文學者」，創辦香港紀錄片拓展計劃。最新作品是以藏族牧民為主題的紀錄片《仁多瑪》。

Ruby Yang is a seasoned Chinese filmmaker. In 1977, she moved from Hong Kong to San Francisco and edited numerous films, including *Xiu Xiu: The Sent-Down Girl*, which won seven Golden Horse Awards. Her first documentary as a director was *Citizen Hong Kong*, narrating the state of mind of young people around the handover of Hong Kong's sovereignty to China, and her documentary series *Becoming American: The Chinese Experience* which received four Emmy nominations. A number of Yang's works examine social issues in China. She founded the Chang Ai Media Project with American veteran filmmaker Thomas Lennon in 2003. Her film *The Blood of Yingzhou District* won the Best Documentary Short Subject in the 79th Academy Awards. Yang was invited by the University of Hong Kong to be the "Hung Leung Hau Ling Distinguished Fellow in Humanities" in 2013 and established the Hong Kong Documentary Initiative. Her latest work *Ritoma* explores the life of Tibetan nomads.



2018年3月，楊紫燁寫了一封信促請政府推動紀錄片的發展。「香港政府是有資源的，但由於紀錄片會觸碰敏感議題，商業價值不顯著，令他們有所避諱。縱使紀錄片不是商品，但它是非常有影響力的，對社會的價值可以很大。所以，我會繼續爭取，而這會是我在香港最重要的一場仗。」

被拍攝者的信任是很重要的

當楊紫燁仍在美國讀藝術時，班上只有幾個華人，但彼此之間卻沒有什麼界限。「其實大家不太理會各自的背景，他們對知識很慷慨，認為只要你有能力便會無私分享。這一點啟發了我。」畢業後，楊紫燁碰巧遇上需要懂廣東話的剪接工作，開始走上電影之路。「有一次我獲邀替一部荷里活電影做剪接，有人問我，這是美國的電影，你作為華人覺得自己能勝任嗎？我說這部電影是講愛情的，難道這還有分華人與外國人嗎？當時做剪接的華人並不多，作為少數，自己要付出三倍的努力，證明給別人看自己是可以的。」

擔任剪接師的歲月為楊紫燁的紀錄片生涯打造了堅實的基礎。然而，拍攝現場總是變幻莫測的。「其實每一次都要冒險。拍《爭氣》時子諾的母親一直沒有簽授權書，但我跟子諾說，不要緊，縱使不能確保影片最後能夠發布，也請讓我先拍下去。幸好最後我也能夠成功說服他媽媽。拍紀錄片充滿挑戰，我認為最重要是得到被拍攝者的信任。一個紀錄片導演的作品，就是要把他們真實的內心世界呈現出來。」

In March 2018, Ruby Yang wrote a letter requesting that the government invests more in promoting the development of documentary filmmaking. "The Hong Kong government has plenty of resources, but documentaries have been a taboo for the government because they may touch upon sensitive issues and their commercial value is insignificant. Even though documentaries are not commodities, they are highly influential and can have a powerful impact on society. I will continue to fight for the growth of the sector and I anticipate that this will be my major battle in Hong Kong."

Trust from the Subject is Important

When Yang studied art in the US, she had very few Chinese classmates, but they got along well without barriers. "We didn't really care about our backgrounds and were very generous about sharing knowledge. If you have the ability, you are welcome to share with no reservations. This inspired me." Upon her graduation, Yang came across an editing job that required knowledge of Cantonese, and from there she started her career in filmmaking. "One day, I was invited to edit a Hollywood film. Someone asked me, 'It is an American film, do you think you can handle as a Chinese?' I said, 'The film is about love. Does being Chinese or foreigner make any difference?' There were not a lot of Chinese editors at the time, so I had to pay three times as much efforts as a minority there to prove my capability."

Yang's days as an editor laid a solid foundation for her future documentary work. Nevertheless, filming is often dynamic and unpredictable. "Every attempt is a leap of faith. When I started *My Voice, My Life*, Tsz-nok's mother had not signed the authorisation form. I told Tsz-nok, 'It's fine. Though I cannot guarantee the film can be released at last, please still let me film it.' Fortunately, I convinced his mother at last. Making documentary films is a challenging pursuit. Trust from the subject is the most important. The work of a documentary filmmaker has to bring out their inner world in all its honesty."

重整故園

1999年楊紫燁回到香港拍攝首部作品《風雨故園》，她形容當時社會狀態如風雨，英文名「Citizen Hong Kong」則象徵她的盼望，希望香港人回歸後能夠享有做公民的權利。「當時香港的未來仍是未知之數，現在答案已出現了，同時年輕人雖然擁有的多了，但更失落。」事隔多年，楊紫燁再次以《爭氣》這個作品紀錄了一齣青年舞台劇的誕生，也紀錄了當下的香港。「我有很多戲到最後都是有希望的，因為現實充滿挑戰，我希望年輕人就算遇上挫折都總要抱有希望。」

楊紫燁在2013年回港後創辦了香港紀錄片拓展計劃，在眾多項目當中，她尤其重視香港紀錄片種子基金，並親身向獲資助的年輕導演提供一對一的創意顧問指導。「如果沒有了種子基金，他們很多可能就不會繼續拍片了。有第一齣作品是很重要的，他們至少有作品讓人看到。」

這是我想過的人生

近年楊紫燁仍然活躍於創作，紀錄片《仁多瑪》聚焦藏區一條小村莊，她以當地的籃球隊為引子，探索當地人在現代化的沖擊下如何應對。事實上，楊紫燁所做的事已經遠遠超越了創作的範圍，她相信紀錄片對社會有更大的文化價值，對此她矢志不渝：「紀錄片是我用來體會社會與生命的旅程。如果我沒有拍紀錄片，我不會親身見到那麼多人和事，這些是我坐在剪接枱前感受不到的。走入紀錄片的領域是上天給我的一份禮物，令我的生命很豐富，亦是我想過的人生。」



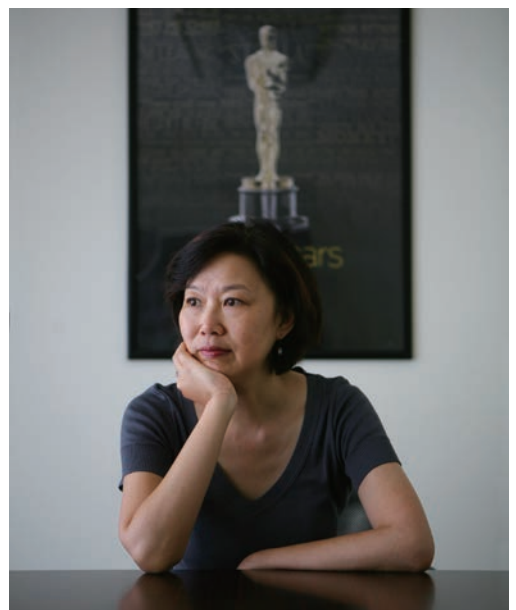
Revisiting an Old Home

In 1999, Yang returned to Hong Kong to make her first film *Citizen Hong Kong*. She recalled Hong Kong society at the time was indeed tempestuous like the film's Chinese title, and the English title emblematises her hope that Hong Kong people would enjoy civil rights as citizens following the handover of sovereignty to China. "At that time, the future of Hong Kong was unknown. Now we know the answer. While young people lead better material lives now, they are at once more frustrated." Years later, Yang witnessed the birth of a youth musical as well as recorded the present Hong Kong through *My Voice, My Life*. "Many of my films end on a hopeful note. Real life is challenging, but I wish that young people stay hopeful despite failures and frustrations."

Yang founded the Hong Kong Documentary Initiative in 2013. Among her projects, she particularly values the Documentary Seed Grants programme where she provides one-on-one mentorship in creative direction to subsidise young filmmakers. "If there was no seed grants programme, they would be very likely to give up filmmaking. It is very important to have their first film produced, then at least they have work to show people."

It is My Dream Life

Yang is still active in her creative practice in recent years. Her documentary *Ritoma* zooms into a Tibetan village and explores how locals cope with the shock of modernisation from the perspective of a basketball team there. In fact, her work has far transcended the creative realm. Believing that documentaries carry a more profound humanistic value to society, she remarked, "Documentary filmmaking is my journey to experience society and life. If I had not made documentaries, I would not have seen so many people and events in my own eyes. This is something I would never have experienced just sitting in front of the film editing desk. My leap into the documentary field is a gift from above that enriches my life. It is my dream life."



文學藝術

Literary Arts

A portrait of a young woman with long, dark, wavy hair, looking directly at the camera with a neutral expression. She is wearing a dark, textured knit sweater. The background is a plain, light-colored wall.

韓麗珠
Hon Lai-chu

「每次寫作都很珍貴，不能浪費。」

“Every writing time is so precious that can't be wasted.”



2017/18 的代表作《空臉》以獨特的筆觸、別樹一幟的文學手法記錄城市變化。韓麗珠的作品充滿社會性及時代性，誠為香港文學界中，極有份量與貢獻的新世代作家。

In her 2017/18's iconic work *Empty Face*, Hon Lai-chu records the changes of the city with her unique writing style and distinctive literary approach. Filled with social and contemporary essence in her works, Hon, as a writer of the new generation, is of great importance and contribution to the literary field in Hong Kong.

香港城市大學翻譯及語言學系學士、香港嶺南大學文化研究碩士畢業。全職作家。出版小說有 1998 年《輸水管森林》、1999 年《Hard Copies》(合集)、2004 年《寧靜的獸》、2008 年《風箏家族》、2009 年《灰花》、2010 年《縫身》、2013 年《離心帶》、2015 年《失去洞穴》、2017 年《空臉》及 2018 年《回家》(散文集)。

獲頒 2008 年中國時報開卷十大好書獎、2008 及 2009 年亞洲週刊中文十大小說、2013 及 2016 年香港書獎。第八屆香港中文文學雙年獎小說組推薦獎、第 20 屆聯合文學小說新人獎中篇小說首獎。《灰花》獲第三屆紅樓夢文學獎推薦獎。2010 年美國愛荷華寫作計劃之香港代表作家、2015 年任新加坡南洋理工大學駐校作家。

Hon received her Bachelor of Arts degree in Translation and Linguistics from City University of Hong Kong and a Master's degree in Cultural Studies from Lingnan University. A full-time writer, her published novels include *The Water Pipe Forest* in 1998, *Hard Copies* in 1999 (in compilation), *Silent Creature* in 2004, *Kite Family* in 2008, *Grey Flower* in 2009, *Body-sewing* in 2010, *The Border of Centrifugation* in 2013, *Losing Caves* in 2015, *Empty Face* in 2017 and *Homecoming* (prose collection) in 2018.

Her works were selected as China Times' Top 10 Books of the Year in 2008, *Yazhou Zhoukan's* Top 10 Chinese Novels in 2008 and 2009, and the Hong Kong Book Prize in 2013 and 2016. She has also received the Recommended Prize (fiction) at the 8th Hong Kong Biennial Awards for Chinese Literature and the 20th Unitas Award for New Novelists (first prize for novellas). Her work *Grey Flower* has won the Recommendation Award at the 3rd Dream of the Red Chamber Award. She was the Hong Kong representative writer in the International Writing Programme in Iowa, United States in 2010 and the Writer-in-Residence at Nanyang Technological University in Singapore in 2015.

每次閱讀韓麗珠的作品，都能感受她強烈的個人風格：以熟悉的詞語，為城市的日用品、身分、關係，以至建設與制度等賦予新的定義；配上冷靜與距離感的文字與隱喻，令作品既富超現實感，又能聯想到城市現實的種種。

「以寫作，去刺探世界與人性本質。」

能如此獨特地書寫城市，是因她一直敏感於生活環境與身分。

「像我由蘊釀至書寫《空臉》的八年多，不論外在及內在都經歷最多變化的階段。那時我剛獨居，不安定的狀態及生活，令我較多去思考身分問題。同時社會亦經歷了一些變化；2010年至2018年香港經歷多次大型社會運動，令我不斷思索自己所身處的環境與小說的關係。」

韓麗珠指，社會變化不單為其小說構思帶來影響，更對每個人帶來後果——身分的不由自主：「一個人無論居於哪裡，他最大的課題，是選擇成為一個怎樣的自己。但其實所謂的自己，像國籍、性別、物種皆無法選擇，而是由社會建構而成。要是他想選擇改變，就要跟身處環境角力。」

當她觀察到無論每個人以至她自己，都無法跟自己的城市割裂時；她就自然而然地，用文字琢磨筆下的小說主角，對於環境衝突與身分改變帶來的妥協或不安，「我是想藉着寫作刺探世界與人性本質。」

When reading Hon's works, one can always sense the intense personal style of hers: giving new definitions to daily necessities, identities, relations and even the construction and system of the city in familiar terms; using calm and detached words and metaphors to create a surreal touch yet allowing readers to associate it with the reality of our city.

“To probe into the nature of the world and human beings by writing.”

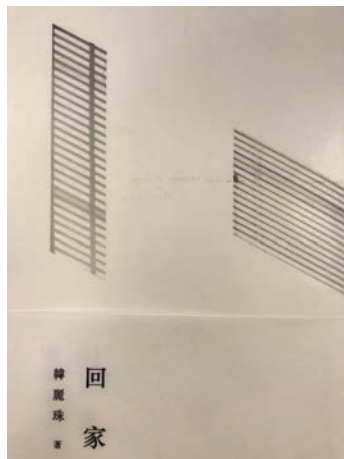
To write the city in such a peculiar manner is because she has been sensitive to the living environment and identity all the time.

“In the eight years incubating and writing *Empty Face*, I experienced the most fluctuating phase in my life externally and internally. At that time, I just started to live alone, and that unstable living condition made me think more about the identity issue. At the same time, the society has also undergone several changes. From 2010 to 2018, Hong Kong went through numerous large-scale social movements which urged me to ponder over the relationship between my living environment and my novel.”

She points out that social changes did not only bring an impact on the conception of her novels, but also consequences to everyone – the involuntary identity. “Wherever a person lives, the biggest task is but always about what kind of person one wants to be. But the so-called ‘self’ is constituted by nationality, gender and species that are indeed something cannot be chosen, but rather constructed by the society. If one wants to change, it is necessary to struggle with the surrounding environment.”

When she observed that no one, neither herself, could be separated from their own city, she naturally depicted how the protagonists in her novels face the compromises and frustrations towards environmental conflicts and identity changes. “I want to probe into the nature of the world and human beings by writing.”

Photo Credit:
Ruby Chow



「全職寫作讓我可放心享受生活，利於創作。」

韓麗珠是少數年輕時已全時間投入寫作的本地作家，原因跟她的小說核心相仿——環境令人不由自主。「大學畢業後我任職報章編輯，全副身心都放在工作上，連下班都不斷回想公事。」

轉捩點是 2006 年獲台灣聯合文學小說新人獎，「得獎令我獲得一些出版機會，那就想，不如全職去寫。」擺脫環境及機制羈絆後，明顯令創作更得力：「往昔工作時我要斬斷感受；但全職寫作後，我可放心享受生活，慢慢梳理身邊每個人與自己的狀況。」

當然，在香港做全職作家最大的挑戰，是生計：「我希望全心寫作，像跑馬拉松般，每天維持穩定的狀態。但因要維持生活，必須兼任寫作班導師及主持講座，而這些可能打亂生活節奏的事情，早已成為生活的一部份。」

「創作嚴肅文學，無可避免有一種孤獨感。」

韓麗珠不諱言，身為嚴肅文學創作者，另一掙扎是不會擁有很多讀者，「當然我已很幸運，付出跟收到的成正比。但畢竟文字閱讀並非世界主流，故此寫作的人，尤其是嚴肅文學，無可避免會有一種孤獨感。」

她更關心的，是從事嚴肅文學的年輕一代，因着城市環境的更迭，令創作面對更大的孤單和艱難：「香港越趨動蕩，越多人想要離開。他們寫作時要抵抗的攔阻越來越多，同時出版機會也越來越少。」

她則希望自己能堅持高度認真地去繼續寫作，「日常溝通，人與人之間不會字字到肉。但寫作不同，每個字寫到紙上，皆是蒸餾生活而成的精華，我不想浪費，把廢話寫到紙上。」

「寫作的機會，很珍貴。」每天用五百字原稿紙、黑色半毫米原子筆寫字的韓麗珠，堅定地說。

“Full-time writing allows me to feel life at ease, which benefits writing.”

Hon is one of the few local writers who has devoted to full-time writing starting from youth. The reason is similar to the core of her novels – the involuntary environment. “After graduation, I worked as a newspaper editor. I was physically and mentally occupied and kept thinking about my work even after work.”

The turning point was the Uritas Award for New Novelists received in 2006. “The award gave me some publishing opportunities and I thought, it'd be better to write in full-time.” Without confinements of the environment and system, she felt her creations more energetic. “In the past, I needed to cut off my feelings during work; after changing to full-time writing, I can feel life at ease and sort out the conditions of people around me and also myself.”

The biggest challenge for a full-time writer in Hong Kong is always about livelihood. “I want to write wholeheartedly, like a marathon runner, to maintain a stable writing condition every day. But to maintain my livelihood, I must also teach in writing classes and host lectures. Things that disrupt the rhythm of my life have long been a part of my life.”

“Loneliness is inevitable when writing serious literature.”

Another struggle for a serious literature writer is that they do not have many readers, as Hon admits. “Of course, I'm very fortunate that my reward is proportional to my effort. But after all, text reading is not the mainstream of the world, and therefore writers, especially who write serious literature, would inevitably feel a sense of loneliness.”

What she cares more about is the younger generation who engaged in serious literature. Due to the changes in our city, they would face greater loneliness and difficulties in writing. “The more turbulent Hong Kong becomes, the more people want to leave. They will face more obstacles when they write, and there're fewer publishing opportunities.”

She hopes that she can keep writing with tremendous seriousness. “People won't always speak something deep down in daily conversation; yet, writing is different. Every word written on paper is the essence distilled from life. I don't want to produce waste by writing nonsense on paper.”

“The opportunity to write is very precious.” Hon, who writes with a 0.5 mm black ballpoint pen on five-hundred-word manuscript papers every day, said firmly.

A portrait of a man with short, dark hair styled upwards, wearing black-rimmed glasses and a black long-sleeved crew-neck sweater. He is looking upwards and to the left. The background is a light-colored, textured wall with shadows cast on it.

葉旭耀
Ip Yuk-yiu



2018年憑《百鬼書》入圍第12屆拉古納國際藝術獎(虛擬藝術)及獲得電子文學組織(Electronic Literature Organization)「羅伯特·庫佛獎」提名，作品並於意大利、美國及德國等多地展出。2017/18年度先後擔任日本「PLAY.GROUND: video game art from Hong Kong」及香港「CINEMA 2.0: 幽鏡」的策展人。

In 2018, *Book of a Hundred Ghosts* was selected as the Finalist (virtual art) of 12th Arte Laguna Prize and shortlisted for the Robert Coover Award organised by the Electronic Literature Organization (ELO). The work was subsequently exhibited in Italy, Germany and the US. In the year of 2017/18, Ip curated two media arts exhibitions, *PLAY.GROUND: video game art from Hong Kong* in Japan as well as *CINEMA 2.0: Dark Mirrors* in Hong Kong.

「創作，於我而言，
其實更像一個思考過程。」

“For me, creation is more like a thinking process.”

葉旭耀，實驗電影導演、媒體藝術家、藝術教師與獨立策展人。其電影、表演、媒體裝置與電腦遊戲作品曾在歐洲媒體藝術節、紐約電影節、柏林超媒體藝術節、錄像巴西、波蘭媒體藝術雙年展、東京互通中心及山形國際紀錄片節等多個重要國際藝術節及場地展出。2012年獲香港當代藝術獎 2012 (數碼藝術)。自1999年起便積極參與並提倡各類型電影、表演和媒體展覽的策展活動，並成立獨立策展單位 art.ware 推廣新媒體藝術發展。曾客席任教於美國愛默森學院、美國麻省藝術設計學院及香港理工大學，現為香港城市大學創意媒體學院副教授。

Ip Yuk-yiu is an experimental filmmaker, media artist, art educator and independent curator. His works, ranging from experimental films, live performances, media installations to video games, have been showcased extensively at major international venues and festivals, including European Media Art Festival, New York Film Festival (Views from the Avant-Garde), the Image Festival, FILE Festival, VideoBrasil, Transmediale, NTT InterCommunication Center (ICC) and WRO Media Art Biennale. In 2012, he was awarded the Hong Kong Contemporary Art Awards (Digital Art). Ip has extensive curatorial experience in film, video and media arts, and is the founder of the art.ware project, an independent curatorial initiative focusing on the promotion of new media art in Hong Kong. Ip has lectured extensively on film, video and media arts at various institutions, including Emerson College, Massachusetts College of Art and the Hong Kong Polytechnic University. Currently he is Associate Professor at the School of Creative Media, City University of Hong Kong.



《九龍百哀圖》Another Day of Depression in Kowloon

遊走之間：

在創作、推動、教育之間

媒體藝術家、策展人、大學教授，三者都超出了葉旭耀最初對自己工作和事業的預期和想像。他大學唸電影，早年創作實驗電影和錄像藝術。當代媒體藝術發展與電影有着種種淵源，於是他理所當然地發展了自己在媒體藝術方面的興趣。在作為藝術家的同時，他亦進入了學院，開始在香港城市大學創意媒體學院的教學工作。

創意媒體學院的環境有着跨學科的性質，讓不同專長的人聚在一起，造就了一種對其他領域的好奇和學習動力，亦同時帶出一種良性競爭的氛圍。「這個環境令我有更廣闊的視野和胸襟去接觸更多其他的領域，令我作為媒體藝術家有更多的成長。」

當上策展人的原因倒是相當實際：「早年香港媒體藝術展覽相對稀缺，唯有自己策展把有趣的作品帶來香港。」他自己定位為「藝術家——策展人」，旨在「促進藝術家之間和與觀眾的交流」。時移世易，媒體藝術已進駐香港大小展覽，葉旭耀仍然每年為 ifva 策展「CINEMA 2.0」媒體藝術展。因為他希望能夠「建立一個持續把好作品帶給本地觀眾與藝術界的平台」，這也是他推廣媒體藝術之道。

實驗主義：

挪用與觀察的實驗

談到他本人的創作，他說自己的作品往往關乎「觀察」與「挪用」。藝術史上這兩個概念和創作方向往往南轅北轍，前者傾向寫實，後者則多為顛覆，葉旭耀卻看到它們的連繫：「一些事物在經過長時間的觀察後，意義會轉化。而在挪用的藝術中，一個視點的改變就可以徹底改變意義……我不會做複雜的作品，因為我覺得如果觀眾通過簡單的體驗發現很大的轉化，這樣可能更加有趣。」



In-between-ness:

Between Artist, Curator and Educator

Media artist, curator and professor – all these were beyond Ip's original expectation of his work and career when he first started it all. A filmmaker by training, Ip has produced experimental films and video art early on. Since the development of contemporary media art has an intricate relationship with the cinematic arts, he naturally developed and extended his interest in the field of media arts. While beginning his work as an artist, he also started his professional life as a teacher at the School of Creative Media, City University of Hong Kong.

The School of Creative Media is an institution with a strong inter-disciplinary orientation where talents with different expertise work under one roof. This unique environment fosters a sense of curiosity across disciplines, encouraging the learning of new knowledge as well as facilitating a culture of healthy competition. "Such an environment widened my creative horizons, enabling me to embrace disciplines that go beyond my immediate background. This helped me to grow a lot as a media artist."

By comparison, Ip's career as a curator began rather pragmatically: there were very few media arts exhibitions back then, and the only way to see interesting media artworks was to curate exhibitions. Ip positions himself as an "artist-curator" whose main task is to "facilitate dialogues between fellow artists and audience". Now that media art has a much stronger presence in Hong Kong, Ip still continues to curate *CINEMA 2.0* media art exhibition on a yearly basis in collaboration with the ifva festival, as he wishes to "create a continuing platform to bring in quality works to the local audience and the art community".

Experimentalism:

The Experiment of Appropriation and Observation

Speaking about his own artistic practices, Ip stated that his works often deal with "observation" and "appropriation", two seemingly polar concepts and artistic approaches in art history – with the former relating to mimesis while the latter to subversion. Ip, however, sees similarities between the two. "Oftentimes, after prolonged observation, the meaning of things changes. In appropriation art, a change of perspective often results in a radical transformation of meaning as well... I don't do complicated works. To discover a big transformation through a simple experience seems like a more interesting idea to me."

葉旭耀 2012 年的作品《九龍百哀圖》，是他在自己的創作中首次結合「觀察」與「挪用」的實驗。他挪用流行電子遊戲《決勝時刻》中的九龍地景，並轉化成觀察性的風景電影。「這是個讓我做得很投入和興奮的作品，亦重燃起我對電子遊戲相關創作的興趣，讓我能用一個實驗性的態度面對電子遊戲這個通俗媒介。」

日常性：

電子遊戲作為一種個人的藝術形式

繼《九龍百哀圖》後，去年的虛擬現實作品《百鬼書》也是一個富有強烈電子遊戲色彩的作品。他在日本東京駐留期間，在當地策展了「PLAY.GROUND: Video Game Art from Hong Kong」，展出他本人和其他幾位香港藝術家的作品。在電子遊戲大國展出香港電子遊戲藝術作品，饒富意義。

葉旭耀近年將焦點放在電子遊戲藝術的創作、推廣、策展和教育上；吸引着葉旭耀的，正是電子遊戲的通俗性。他形容自己是一個十分「日常」的藝術家：「通俗媒介與世界有很緊密的接觸，只要改變它其中的一點，往往就能徹底轉化我們觀看世界的角度。我喜歡有通俗性的東西，但這不代表我的作品最後會變成通俗。」

葉旭耀笑言：「我不是一個很細膩的人，所以我不會是一個美術家。」不是美術家的他，遊走在藝術家、策展人和教授的身分，探索介乎於屏幕文化、遊戲媒介和電腦科技之間的藝術，進行一場場媒體藝術的實驗。可以肯定的是，遊走之間(In-between-ness)、實驗主義(experimentalism)和日常性(everydayness)將繼續存在於葉旭耀的媒體藝術實踐中。

Another Day of Depression in Kowloon (2012) is his first experiment that explicitly combines his artistic interests in observation and appropriation. He hacked the popular video game *Call of Duty*, creating an observational landscape "film" based on appropriated images of Kowloon from the game. "The work gave me great pleasure and excitement, and it rekindled my interest in video game art, allowing me to explore popular media like video game with an experimental attitude."

Everydayness:

Video Game as a Personal Artistic Form

Following *Another Day of Depression in Kowloon*, he created the virtual reality project *Book of a Hundred Ghosts* (2018) which also has a strong affinity with the art of video game. Last year during his residency in Tokyo, he curated *PLAY.GROUND: Video Game Art from Hong Kong*, presenting his own works as well as works by other Hong Kong artists. It was particularly meaningful to exhibit video game art in a place that champions and excels in video game production like Japan.

In recent years, Ip focuses on the creation, promotion, curation and education of video game art. What attracts him to video game is the popular nature of it. Ip describes himself as an "everyday" artist. He said, "Popular media is very accessible and close to our everyday life. Making a slight change in it can often radically transform the way we see the world. I like things that have popular appeal, but that doesn't necessarily mean I have to turn my works into popular products or experiences."

"I am not a fine person, so I guess I am not a fine artist," said Ip in a half-joking manner. While taking on the roles of an artist, teacher and curator concurrently, his practices explore the in-between territory of screen culture, ludic form and computer technology. It will not be a surprise that the ideas of in-between-ness, experimentalism and everydayness will continue to inform and prevail in his artistic practices as well as future creative experiments.



《百鬼書》Book of a Hundred Ghosts

A portrait of a young woman with dark hair and bangs, smiling warmly. She is wearing a white button-down shirt and has her arms crossed. The background is a soft, out-of-focus grey.

張緯晴
*Cheung Wai-ching,
Rachel*

「我們是表達音樂，而不是表達自己……
我們對音樂要有種虔誠。」

“*We express music, not ourselves...
performers should be devout to music.*”



2017/18 年度於美國、墨西哥、波蘭、法國、韓國等地演出，曾與巴黎室樂團在柯雅契維奇帶領下，於 Play-Direct Academy 同時指揮及演奏貝多芬第四鋼琴協奏曲，並獲頒評審大獎。

The year 2017/18 not only saw Rachel Cheung performing in a number of countries including the US, Mexico, Poland, France and Korea, but also playing and conducting Beethoven's *Piano Concerto no. 4* with the Orchestre de chambre de Paris at Play-Direct Academy led by Stephen Kovacevich, thereby winning the Prix du Jury.

張緯晴畢業於香港演藝學院後，於美國耶魯大學取得音樂碩士學位，2011 年成為施坦威少年藝術家。過往曾在多個國際著名音樂節演奏，並曾於巴黎羅浮宮演奏廳及愛樂廳、倫敦史坦威音樂廳、以及多倫多烈治文山演藝中心演出。合作樂團包括聖彼得堡愛樂樂團、波恩貝多芬交響樂團、香港小交響樂團、香港管弦樂團、哈雷樂團、悉尼交響樂團、倫敦室樂團、德薩斯州沃斯堡管弦樂團等。

張緯晴於多個本地及國際音樂比賽屢獲殊榮，年僅 17 歲便於利茲國際鋼琴大賽中奪得第五名，後來於華沙第 16 屆蕭邦國際鋼琴大賽中躋身準決賽，2017 年更成為首位躋身范·克萊本國際鋼琴比賽決賽的香港鋼琴家。

Rachel Cheung graduated from the Hong Kong Academy for Performing Arts (HKAPA), pursued a Master's degree in Music at the Yale School of Music and became a Young Steinway Artist in 2011. She is no stranger to prestigious international music events and world famous performing venues like the Louvre Auditorium and Philharmonie de Paris, London's Steinway Hall, and Richmond Hill Centre for the Performing Arts in Canada, and has collaborated with orchestras around the world, such as St. Petersburg Philharmonic Orchestra, Beethoven Orchester Bonn, Hong Kong Sinfonietta, Hong Kong Philharmonic Orchestra, Hallé Orchestra, Sydney Symphony Orchestra, London Chamber Orchestra and Fort Worth Symphony Orchestra in Texas, US.

Widely lauded in both local and global music competitions, Cheung went on to win the 5th place in the Leeds International Piano Competition at the tender age of 17 before marching into the semi-finals in the 16th International Chopin Piano Competition, and being the first ever Hong Kong finalist in the Van Cliburn International Piano Competition in 2017.



2009年，年僅18歲的張緯晴獲頒香港藝術發展獎藝術新秀獎(音樂)，今年再度踏上同一個頒獎台，她欣喜一如當年：「沒想過10年後會獲頒藝術家年獎，我感到很榮幸，這個獎亦是對我多年努力的一種肯定。」時光荏苒，她對自己選定的音樂路更堅定：「從前已知道這條路是艱難的，但還未親身經歷箇中滋味……這些年來，我經歷了一個藝術家必須經歷的樽頸階段，然後才好像稍為開了竅。未來可能還有更困難的地方，但我已得到如何克服困難的方法。」

尋找自己最真誠的聲音

當年她是個即將在香港演藝學院畢業、備受注目的鋼琴獨奏新星，她形容當時藝術表達上仍屬幼嫩階段，未有太多人生歷練去參透樂章，後來赴筴美國修讀碩士，音樂探索愈見深入，「在演藝學院接受訓練時，處於一個舒適、安全的位置，但在美國就要獨立地適應完全不同的環境，過程中發覺自己成熟了，有了自己的意見，也對自己多點信心，同時發展出要尋找自己的聲音。」

所謂「自己的聲音」，是指演奏者生命中逐點累積的內涵，「當我經歷了不同的事，就能體會到更多不同的情感，才能在音樂裡領會到更多有關作曲家希望演奏者如何表達，而不再只有簡單的情感。」把作曲家的心血毫無保留地呈現出來，她深信是演奏者的神聖職責：「作為鋼琴演奏者，最重要是尊重作曲家的意思，我們是表達音樂，而不是表達自己。太自我的演奏者不夠真誠，我們對音樂要有種虔誠。」

In 2009, the 18-year-old pianist's talent had already won the Award for Young Artist (Music) at the Hong Kong Arts Development Awards, and the ten-year gap did not dull the thrill and joy of yet another accolade from the Awards. "I am greatly honoured and surprised to receive the Artist of the Year a decade later; this award is a recognition of my effort over the years." Time passed, but Cheung's unwavering determination to pursue a career in music only grew stronger. "I had an idea it would be a bumpy road but it was not backed by any personal experience. In the past few years, however, I have been through the frustration all artists experience in their artistic pursuit and think I have gained some insight. There may be more obstacles ahead but I have learned how to overcome them."

Find Your Truest Voice

As early as her studies at HKAPA, Cheung was already a much-anticipated rising star in classical piano, but the pianist dismissed her artistic performance at that time as immature as she lacked life experience to appreciate the music she was playing. Deep and thorough musical exploration came when she studied in the US for her Master's degree. "I was trained in a comfortable and sheltered environment at HKAPA, but in the US I had to adapt to a vastly different environment and be independent which sped up the growing process. I began to form my own views, grow self-confidence, and set out to find my own voice."

To Cheung, artists' "own voice" is developed by the experience and insights they gained in life. "I have come to experience a wide range of emotions as I go through more in life. Instead of simply expressing feelings, I begin to play a piece of music the way a composer wishes it to be conveyed by a performer." Cheung believed it was the sacred duty of a performer to unravel the heart and soul of a piece of music. "The most important thing about being a concert pianist is to respect the ideas of the composers. We express the ideas through music, not ourselves, that's why performers should be devout to music, and those who are overtly individualistic are not genuine."

自 10 歲起她便跟隨啟蒙老師黃懿倫教授習琴，「謙卑」的提醒長伴左右，2017 年在美國參與四年一度的古典鋼琴盛事范·克萊本國際鋼琴比賽，仍然深深受益，「比賽前一天，老師跟我說：『你不要預計任何事。』」這句看似簡單的說話，原來改變了我在整個比賽過程的心態，我想她的意思是我只需要做好音樂，如果想着要得到任何東西，就會偏離了。」最終她晉身決賽最後六強，並在全球網民票選下奪得最受觀眾喜愛獎，佳績令人鼓舞。

Cheung took piano lessons under the tutelage of Professor Eleanor Wong since she was 10 years old, who also constantly reminded her the importance of being humble. She still remembered vividly the advice her tutor gave before her participation in the renowned quadrennial Van Cliburn International Piano Competition in 2017, she still finds it useful now. "Prof Wong told me to 'go ahead without anticipation' the day before the competition. A piece of simple advice, but it completely changed my mind-set there and then. I think she was telling me to focus only on the music itself, and that any wish to gain anything out of it would be a deviation." The result was encouraging, Cheung was one of the six finalists at the competition and was bestowed the Audience Award.



感受獨處 專注做好音樂

黃懿倫教授(左)
Prof Eleanor Wong (left)

國際大賽與演奏邀約不斷，她在 2017 至 2018 年度隻身走遍美國、墨西哥、波蘭、法國、韓國等地，而當她在音樂的領域逐步邁向高峰，當中悲喜亦只能獨自細味，這位年少成才、自我要求極高的年青演奏家，對於「孤獨」自有看法：「作為一個藝術家，是需要個人獨處的時間，感受那種孤寂的感覺，要有這種專注，才可全程投入於音樂，演奏才會傳神。」

Solitude and Focus – Keys to Good Music

Invitations to international music competitions and concerts swarmed Cheung, whisking her to the US, Mexico, Poland, France and Korea in 2017/18. As a pianist who toured alone, she also celebrated the joy and frustrations of her ascent to artistic success all by herself. But the self-critical music prodigy has formed her own views on solitude. "Solitude is a must to a performer as it keeps you focused and committed wholeheartedly to music, and brings out a genuine interpretation."

今年三至四月，她前往德國四個城市演出，其中在漢堡易北愛樂廳的演出最令她期待，接下來回港參與港樂的音樂會，下半年則前往日本及美國演奏。展望未來，她將抱持平常心，「我沒有甚麼目標或要達到甚麼位置，要是我渴望着甚麼時，心態改變了，做出來的音樂就會不再一樣；但我相信只要我做得好，音樂就能夠感動人心，不同的機會就會慢慢出現。」

Cheung scheduled performances at four cities in Germany from March to April this year and looked forward most to debut at the Elbphilharmonie Hamburg. After returning to play with Hong Kong Philharmonic Orchestra, she will set off to give concerts in Japan and the US in the second half of this year. Cheung remains open-minded about the future. "I do not set any goals for myself because your focus shifts if you yearn for something, and your music will play out differently. That said, I believe that as long as I do my best, my music will move people and opportunities will come."



尹麗娟
Wan Lai-kuen,
Annie

「藝術到底在哪一刻發生？ 視覺藝術又能有多廣闊？」

"At which particular moment does art happen? And how broad can visual arts be?"



2017/18 年度代表個展「珍百貨」，是延續韓國光州雙年展之作。由展覽跨越到藝術品展示，並與街坊互動的社區藝術項目，獲得一致好評，有效引導觀眾思考藝術品買賣和價值的問題。

Zan Baak Fo, Wan's representative solo presentation in 2017/18, was a sequel to the Gwangju Biennale. Its various manifestations, be it an exhibition, artworks on display or a community art project which interacted with the neighbourhoods, won unanimous applause and efficaciously led the audience to reflect on the issues surrounding art sales and artistic value.

香港中文大學藝術系學士及碩士，鑽研陶藝創作近 30 年。現為香港浸會大學視覺藝術院助理教授。

尹麗娟曾多次參與本地及海外展覽，於香港藝術雙年展 2003 中獲獎，亦先後在美國、日本及丹麥進行駐場創作。2011 年獲日本樂陶藝之森創作研修館邀請作客席藝術家，並於 2016 年獲邀代表香港參與第 11 屆韓國光州雙年展。作品為香港藝術館、香港文化博物館、Burger Collection Hong Kong、英國 University of Salford Art Collection 等地方收藏。

2017/18 年度之個展有賽馬會藝壇新勢力「珍百貨」；聯展包括 University of Salford 「What's in Store?」、第三屆廣東當代陶藝大展、德國 Museum Ulm 及 kunsthalle weishaupt 「Warum Kunst?」等。尹氏亦獲選參與日本「越後妻有大地藝術祭 2018——香港部屋」。

Annie Wan received her bachelor's and master's degrees from the Fine Arts Department of The Chinese University of Hong Kong and has devoted herself to the making and research of ceramics for nearly thirty years. She is now the Assistant Professor at the Academy of Visual Arts, Hong Kong Baptist University.

Wan participated in various local and overseas exhibitions. She was the Award Winner of the Hong Kong Art Biennial 2003 and took up residencies in the USA, Japan and Denmark. In 2011, she was invited as the Guest Artist by the Shigaraki Ceramic Cultural Park in Japan; in 2016, she was invited to represent Hong Kong at the 11th Gwangju Biennale in South Korea. Her works are collected by the Hong Kong Museum of Art, the Hong Kong Heritage Museum, Burger Collection Hong Kong and University of Salford Art Collection in the UK.

During 2017/18, Wan held a solo show titled *Zan Baak Fo* presented by JOCKEY CLUB New Arts Power; group exhibitions include *What's in Store?* at the University of Salford, the 3rd Guangdong Contemporary Ceramic Art Exhibition and *Warum Kunst?* at the Museum Ulm and kunsthalle weishaupt in Germany. She was also selected to participate in the Hong Kong House at Echigo-Tsumari Art Triennale 2018 in Japan.



《珍百貨》Zan Baak Fo

德國思想家班雅明 (Walter Benjamin) 在《機械複製時代的藝術作品》(1936) 中提出，古典藝術品散發獨一無二的靈光 (aura)，但進入機械複製時代，藝術品被大量生產，靈光因而消逝了；所謂靈光雖瓦解，卻讓藝術更容易滲透到大眾生活。陶瓷藝術家尹麗娟透過「珍百貨」重新思考「靈光消逝論」，審視複製品是否無法擁有真品之靈光。

獨一無二的顯現

《珍百貨》是尹麗娟參與第 11 屆光州雙年展《Everyday a rainbow》的延伸之作。她先選定 30 多種生活雜貨，如汽水、豆豉鯪魚、椰菜等，然後交由景德鎮的師傅倒模、高溫燒製成 1,000 多件陶瓷，再將「藝術珍品」混入坪石邨雜貨店昌興南貨的雜貨裡，擺放在大眾眼前；青白瓷的光芒，揭露為表象所蒙蔽的真實本質，讓人重新理解物件與自身之關係。另一邊廂，她在上環巨年藝廊舊址以原物市價出售這批大量生產的藝術品，挑戰藝術價值的觀念，啟發新的觀看和思考角度。

尹麗娟說：「靈光顯現於整個事件本身，而非你買回家的那件藝術品。我一直思索如何將廉價的現成物 (readymade) 變成陶瓷作品。譬如杜象 (Marcel Duchamp) 將現成物擺放於博物館，搖身一變，成為一件藝術品；而我做陶瓷是借現成物呈現一件藝術品，與杜象的概念恰恰相反。這種物質轉換好像給廉價物賦予了靈光。」她反覆叩問的是：「藝術到底在哪一刻發生？視覺藝術又能有多廣闊？」

German philosopher Walter Benjamin elucidates in his essay "The Work of Art in the Age of Mechanical Reproduction" (1936) that classical works of art exude a unique aura, but in the era of mechanical reproduction, the aura is withering as works of art get mass-produced. The so-called aura's disintegration, nevertheless, makes art more readily infiltrate public life. With *Zan Baak Fo*, ceramic artist Annie Wan rethinks the disappearance of aura and examines whether it is impossible for a replica to possess the aura of the original.

Unique Existence

Wan's *Zan Baak Fo* was her continued exploration of the themes in *Everyday a rainbow* presented at the 11th Gwangju Biennale. She first selected more than 30 kinds of daily groceries, ranging from soft drinks, fried dace with salted black beans to cauliflower, and then commissioned Jingdezhen's masters to mould over 1,000 pieces of ceramics fired at high temperature. Finally, she mixed the "art treasures" into the commodities of the Cheong Hing Store, an old-fashioned grocery in Ping Shek Estate, placing art within reach of the public. The radiance of the green and white porcelain reveals the true essence hidden behind the appearance, leading people to reinterpret the self-object relationship. On the other hand, she sold the mass-produced works of art at their original market prices in the former site of the Giant Year Gallery in Sheung Wan, challenging the concept of artistic value and inspiring new ways of seeing and thinking.

Wan said, "Aura appears in the event itself, rather than in the piece of art that you bought home. I have been thinking about how to turn cheap ready-made into ceramic works. By way of illustration, Marcel Duchamp's act of putting ready-made in the museum context elevated them to works of art; in my ceramic practice, I inverted Duchamp's concept by appropriating manufactured objects to present a work of art. This transformation of material somehow imbues ready-made with aura." The artist repeatedly asked herself: "At which particular moment does art happen? And how broad can visual arts be?"

Zan Baak Fo blurred the boundaries between art and life and fostered relationships between people. "The store owner refused

《珍百貨》消弭了藝術與生活邊界，亦連結了人與人之間的關係。「(士多老闆)阿叔原本不願參與，後來卻玩得很開心；他現在退休了，整間舖變了模樣。現在回想起來，這件事可以實行出來好得意，倘若翌年做就未必可以了。」如今士多不在了、搶購人潮散去了。或許如班雅明所言，靈光，是在特定時空的獨一顯現——透過《珍百貨》意義的瞬間顯現，人們從陶瓷看見尋常之物本身的靈光，照見藝術及自身的本質。

問及創作的「社區藝術」轉向，尹麗娟表示：「我並沒有抱著這麼一個目的去做《珍百貨》；然而這項目確實在社區內發生，我知道它必然會稍微影響到社會結構。但或許是性格使然，我反而喜歡以一種呈現方式，拋出一些連我自己都覺得未必找到答案的問題，期望刺激彼此思考。」

純粹做陶的快樂

尹麗娟去年獲選為日本「越後妻有大地藝術祭 2018——香港部屋」之藝術家，作品《今日予我我日用糧》將於 2019 年展出。「我很喜歡烹飪，這次創作與食物有關。全職從事陶瓷創作之後，彷彿失去了以往做陶瓷的閒情；我想找回享受做手藝的那種感覺。」對她而言，做陶瓷與烹飪都是一門手藝，用雙手捕捉生活的感覺。接下來，她希望將心力轉回傳統手藝，繼續探索陶瓷那未知的可塑性。

回望追尋藝術之路，尹麗娟自言總是「由零開始」——1989 年始學陶藝，30 多歲才在中大修讀藝術學士課程，畢業後曾迷失方向，當時啟發她的是德國導演雲溫達斯 (Wim Wenders) 探討影像真實性的《里斯本的故事》(Lisbon Story) (1994)，「每個藝術媒介有它要做的事。藝術家的角色又是甚麼呢？你要找到屬於自己的位置。(創作)還是不要問太多了，做吧！」

to participate in the project at first, yet he found it enjoyable in the end. He is now retired, so the entire store has changed. In retrospect, it's interesting to have seen the project realised, as it might not be possible to do it the following year." The store disappeared, so did the long queues. As Benjamin defines, aura emanates from an artwork's presence at a particular time and place. The ephemeral manifestation of meanings in *Zan Baak Fo* allows people to see from ceramics the aura in the ordinary things themselves and illuminates the nature of art and oneself.

When asked about a turn to "community art" in her practice, Wan replied, "I didn't set such an objective while creating *Zan Baak Fo*; however, this project did involve the communities, I know it will inevitably somewhat exert influence on the social structures. But perhaps because of my personality, I prefer to use art as a way of presenting, throwing out questions that I don't think I can find the answer either, in the hope of stimulating thinking."

The Joy of Dedicating to Creating with Clay

Last year, Wan was selected as a participating artist of the Hong Kong House at Echigo-Tsumari Art Triennale 2018 in Japan, where her new series of ceramic works *Give Us This Day Our Daily Bread* will be presented in 2019. "I like cooking very much. Food will play a role in this creation. Since I embraced ceramics as my career, I seem to have lost the leisure to make crafts; I want to restore the feeling of enjoying making crafts." For her, both ceramic-making and cooking are craftsmanship, through which she captures the feelings of life with her own hands. Next, she hopes to be more dedicated to traditional craftsmanship and relentlessly pursue the infinite possibilities of ceramics.

Looking back on her artistic path, Wan said that she always starts from scratch – it was not until 1989 that she began to study ceramics, and took an undergraduate course at The Chinese University of Hong Kong in her thirties. She felt lost after graduation; what inspired her at that time was *Lisbon Story* (1994) by German director Wim Wenders. The film explores the authenticity of what is captured by a camera. "Every art medium has its mission," she concluded, "What is the role of an artist? You have to find your feet. Let's not spend too much time asking questions (about creation) – just do it!"



A portrait of Mo Yu-tin, a middle-aged man with dark hair, wearing glasses, a dark suit jacket, and a light blue button-down shirt. He is smiling and looking towards the camera. His hands are resting on a wooden surface in front of him. The background is dark.

巫雨田(新劍郎)
Mo Yu-tin
(Sun Kim-long)

「我不怕沒人看戲，只怕沒好戲給人看。」

“I’m not afraid of having no audience to perform for; I’m only afraid of not having good performances for our audience.”



巫雨田自 2012 年出任油麻地粵劇新秀演出系列其中一位藝術總監至今，積極參與教育和傳承的工作、培育新秀，推廣粵劇藝術。2018 年參與香港藝術節及中國戲曲節，分別演出《霸王別姬》及《西秦戲與傳統粵劇》劇目。

Since stepping into the role of an Artistic Director for Yau Ma Tei Theatre’s Cantonese Opera Young Talent Showcase since 2012, Mo Yu-tin has committed to promoting Cantonese opera, nurturing new talents while preserving the traditional artform through education. In 2018, he starred in *Farewell My Concubine* at the Hong Kong Arts Festival and performed *A Tale of Two Genres: Xiqin Opera and Traditional Cantonese Opera* at the Chinese Opera Festival.

巫雨田，藝名新劍郎，著名粵劇演員及製作人，師承吳公俠，後從許君漢學習北派，自 60 年代中開始活躍舞台，80 年代走紅於星、馬一帶，90 年代回流香港，並擔演不同行當。

除了演出外，多年來積極參與粵劇推廣及幕後製作，著名作品包括編寫粵劇劇本《荷池影美》及製作新編粵劇《蝴蝶夫人》等；亦曾推動粵劇跨界合作，包括參與演出舞台劇《袁崇煥之死》、《一人劇場獨腳騷之唱談粵劇》、《南海十三郎》及粵語音樂劇《耶穌傳》等。

現任八和會館副主席，曾任粵劇發展基金顧問委員會及粵劇發展諮詢委員會委員。2009 年獲特區政府民政事務局頒發嘉許獎章。2012 年獲頒行政長官社區服務獎狀。

Renowned Cantonese opera actor and producer Mo Yu-tin, better known by his stage name Sun Kim-long, began his apprenticeship under the Cantonese opera master Ng Kung-hap and later received the training of the Northern School of martial arts under Xu Jun-han. Active onstage since the mid-1960s, Mo rose to fame in the 1980s during his stints in Singapore and Malaysia. He returned to Hong Kong in the 1990s, proving his versatility in a range of character roles.

In addition to onstage work, Mo is recognised for his years of dedication to promoting Cantonese opera alongside his backstage endeavours. Among the plays he has written and re-interpreted are *Reunion at the Lotus Pond* and *Madame Butterfly*. An advocate for cross-disciplinary collaboration, he has played an integral role in a number of theatrical performances, such as *An Eternal Promise*, *MonoFest: Let’s Chat about Cantonese Opera* and *The Mad Phoenix*, and the Cantonese musical, *The Mission of Christ*.

Mo is currently the Vice-Chairman of The Chinese Artists Association of Hong Kong and formerly a board member of the Cantonese Opera Development Fund Advisory Committee and the Cantonese Opera Advisory Committee. He was the recipient of the Secretary for Home Affairs’ Commendation Scheme in 2009 and the Chief Executive’s Commendation for Community Service in 2012.

重演傳統提綱戲 保留粵劇精華

新劍郎既參與新劇創作，亦致力保存古老傳統劇本。去年再次公演的傳統提綱戲《荷池影美》，正是出自他的手筆。其編撰手法及模式，保留了許多傳統南派排場精華。這個劇本於2001年時由新劍郎編寫，是他所編的首個完整劇本，多年來重演不斷。

「排場戲最初出現時只有一章提綱，並沒有完整劇本，有些段落有固定對白和唱段，但很多場口可由演員自由發揮。我認為這是一些前輩們創造的東西，後來成為經典。如果這些排場戲失傳了，將會非常可惜，因為它有可貴和值得後輩借鏡的地方，所以我想辦法把它留傳下來，而最實際的方法就是寫個完整劇本。」新劍郎解釋。

此劇去年重演，由新劍郎任藝術總監，由名伶帶領新秀演出，多個古老排場如〈寫分書〉、〈窺妝〉、〈假鳳儀亭〉、〈荷池影美〉等，也極富古典戲韻，讓粵劇迷難得回味。

還原經典劇目 重現足本唐滌生名劇

新劍郎也致力還原一些經典劇本，既讓觀眾一飽眼福，也讓新一代演員把好戲承傳下去。其中兩套唐滌生名劇《白兔會》和《雙仙拜月亭》，分別於去年二月和九月公演，這四個多小時的足本難得重現舞台。



Reinterpreting Cantonese Opera Outline Plays and Capturing the Essence of Cantonese Opera

Mo devotes himself to creating original works and preserving traditional repertoires in equal measure. He penned the libretto for the tigang (literally means 'outline') play, *Reunion at the Lotus Pond*, which again returned to the stage last year. Whether in style or form, his adaptation has preserved the essence of traditional paichang (literally means 'formulaic') plays of the Southern School. Originally written in 2001, *Lotus Pond* was his first complete work and has enjoyed reruns throughout the years.

"In its original form, a paichang play is far from a fully fleshed out script; except for the odd scenes with spoken lines and singing verses, it allows plenty of room for improvisation and creativity on the part of the players. This is something created by our predecessors and became a classic with time. It'd be a pity if it fell into oblivion and our generation would lose something so precious to learn from. I tried to come up with a way to preserve it for posterity and the most practical solution came in form of a fully fleshed out libretto," Mo explains.

Restaged last year, the latest rendition of *Lotus Pond* featured Mo as Artistic Director and a cast of up-and-coming. The inclusion of time-honoured paichang routines, including *Writing a Separation Paper*, *Stealing a Glance of Make-up*, *Fake Phoenix Pavilion*, *Reflection of Beauties in Lotus Pond*, imbued the play with a classical lyricism that lingers long after the curtain is down.

Restoring Classical Repertoires and Showcasing Tong Tik-sang's Signature Plays in Full Glory

Mo applies the same zeal to showcasing classic repertoires in their full original glory, as much to please the audience as to pass the torch on to the new generation of operatic players. His renditions of two titles from Tong Tik-sang's body of work, *The Reunion by White Hare* and *The Moon Pavilion*, were staged in February and September respectively last year. Each running over four hours, these plays are nothing short of a feat.



「《白兔會》是我最喜歡的劇目之一，它首演於 1958 年，當時的粵劇至少要演四個多小時。但到了今天，舞台上看到的版本只有三小時，刪除許多段落，我覺得好可惜。比如頭場的〈小二哥送飯〉，非常感人。我在油麻地戲院分了兩晚演出，每晚兩小時許，原汁原味重演整個劇。你喜歡的話可以兩場也看，只看一場也可以。很多觀眾也說非常難得，足本《白兔會》起碼有超過 20 多年沒有重演過了。」

足本《白兔會》重演成功，於是新劍郎又把足本《雙仙拜月亭》重演舞台，並安排新秀來演出。作為油麻地粵劇新秀系列其中一位的藝術總監，新劍郎對薪火相傳有一種使命感。「油麻地戲院本來就是給新人展示的平台，而且不用擔心票房，是上演足本劇目的理想地點。新演員當然會唱會做，但古老或較少見的唱段，由老倌去指導效果會更理想。」

培訓新演員 也致力培養新一代觀眾

由 2012 年擔任藝術總監至今，新劍郎不但致力培訓演員，也對培養新一代觀眾出心出力。他常說：「我不怕沒人看戲，只怕沒好戲給人看。」除了設計和主持粵劇推廣節目「戲棚粵劇齊齊賞」外，新劍郎也參與「高中生藝術新體驗計劃」，去年以家喻戶曉的《白蛇傳》作演前示範工作坊及演出。新劍郎說：「這個計劃已做了十多年，而選《白蛇傳》是因為這是大家熟悉的故事，文戲武戲也有，很適合中學生看。別低估他們的鑑賞能力，在演後討論中，我發現他們很會發問，證明大家都用心看。這類工作坊未來我們也會繼續做下去。」

從演多年，身兼台前和幕後的工作，令新劍郎一直堅持至今的，就是對粵劇的一份熱愛。「我常說，我慶幸自己找到一份可以為生的專業，自己熱愛而又享受的，我是幸運的人。這次得獎，十分感謝藝發局、我的提名人譚榮邦先生；感謝我母親讓我學做戲，還有太太一直支持我，以及行內前輩給我很多的支持和鼓勵。」

"*White Hare* is one of my all-time favourites. The original play was premiered in 1958 at a time when an average performance of a Cantonese opera ran over four hours. It's such a shame that the version we see today has been whittled down to three hours by deleting too many scenes – for example, the profoundly touching opening scene, *The Young Waiter Delivers a Meal*. The play, shown on two successive nights at Yau Ma Tei Theatre in two-hour every night, was an invaluable opportunity to appreciate the original work in its full flavour, glory and length. It's equally enjoyable whether you watch either part or both of them. Cantonese opera lovers described it as a rare treat, particularly since a performance of the full-length version was some 20 years ago."

Following the success of *White Hare*, Mo proceeded to revive another classic *The Moon Pavilion* in its full-length and cast a line-up of young talents. As one of the Artistic Directors of Yau Ma Tei Theatre's Cantonese Opera Young Talent Showcase, he takes upon himself the mission to pass the baton to the next generation. "Yau Ma Tei Theatre is conceived as a launchpad for young talents. The fact that there's no pressure to fill empty seats makes it an ideal venue for full-length performances. Although there's little doubt about the vocal and acting competence of our young actors, our veterans will be able to bring out the best in them when it comes to delivering older or rarely performed excerpts."

Nurturing New Artists and Sparring No Efforts in Audience Building

In his capacity as an artistic director since 2012, Mo has dedicated himself in equal measure to talent nurturing and audience building. He is often quoted saying, "I'm not afraid of having no audience to perform for; I'm only afraid of not having good performances for our audience." Driven by a passion for Cantonese opera education, Mo curated and hosted Let's Enjoy Cantonese Opera in Bamboo Theatre. Last year, he contributed to the Arts Experience Scheme for Senior Secondary Students and designed a comprehensive education programme based on *The White Snake*, complementing performance with a pre-show demonstration workshop. "The scheme has been implemented for over a decade. We chose *The White Snake* because it's a widely known classic with an equal mix of wenxi (civilian plays) and wuxi (military dramas) that would go down well with secondary school students. One should never underestimate their ability to appreciate Cantonese opera: proving to be an attentive audience, the students asked all the right questions after the show! We will continue our work in these education workshops."

A passion for Cantonese opera is what has sustained his drive over the years both on and behind the stage. "I've always said that I'm a lucky man because I'm able to make a living doing something I love and enjoy. Honoured to receive this award, my heartfelt gratitude goes to HKADC and my nominee, Mr Tam Wing-pong, my mother who had no qualms about letting me learn Cantonese opera, my wife with her unstinting support, and the many veterans for their unreserved support and encouragement."

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進藝術工作者。
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 organised into a number of categories covering various art forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

A portrait of Li Mei-ting, a woman with short dark hair and glasses, wearing a light grey blazer over a black top. She is looking slightly to the left. The background is dark with a shadow of her head on the right.

李薇婷
Li Mei-ting

「評論的角色是中介……我不是要建立一種品味，讀者不一定要依循我的一套；是不是好作品，應由他們自行決定。」

“Critics are like agents... My role is not to establish a certain taste. Readers need not adopt my point of view; they should decide for themselves whether the work is good.”



2017/18 年度發表作品文章達十萬字，其中包括多角度評論黃碧雲《盧麒之死》，與界內評論人展開對話，可見其評論之深與廣。

Li Mei-ting published profusely by a word count of around one hundred thousand in 2017/18. The depth and breadth of her opus is evident in one of her pieces which comments on *The Death of Lo Kei* by Wong Bik-wan from multiple perspectives and creates a dialogue with other critics in the literary arts.

香港中文大學中國語言及文學系學士及哲學碩士，現為哲學博士研究生。曾獲香港中文文學創作獎文學評論組第一名(2014)、香港文學生活館香港文學季書評獎長篇組首獎(2014)、碩士論文《盧璋鑾(小思)的香港文學考掘學》獲香港中文大學 2017/18 年度金禧天庶獎學金香港文學論文獎。

曾任《字花》編輯。文章散見於港台報章和雜誌，並收入部分評論集。

Li Mei-ting holds a Bachelor of Arts degree and an a Master of Philosophy degree (MPhil) in Chinese Language and Literature at the Chinese University of Hong Kong (CUHK). She is now pursuing her Doctor of Philosophy degree (PhD) in the same subject at the same university. She gained first place in the Awards for Creative Writing in Chinese (Literary Criticism) (2014), and received the grand award in the Hong Kong Literature Season Book Commentary Awards (Long-form) organised by The House of Hong Kong Literature (2014). Her MPhil dissertation *The Archaeology of Hong Kong Literature in Lo Wai-luen (Xiao si)* was awarded the CUHK Golden Jubilee Celestial Civilian Scholarship on Hong Kong Literature 2017/18.

Li was the editor at *Fleurs des Lettres*. Her writings have been published in newspapers and magazines in Hong Kong and Taiwan as well as anthologised in commentary collections.



早年李薇婷打算走創作路，直到恩師黃念欣教授告訴她「評論也是一種藝術形式」，才使她認真探索藝評是甚麼一回事，並從中找到另一個令她嚮往的文字世界。評論是她瞭解香港的方式，在字海裡穿梭歷史且飽覽他人想法的藝評之路，叫她樂而忘返。

藝評的角色與學習

李薇婷的藝評主要是文學評論，偶然也旁及電影和文化評論。她自覺風格較具學院氣息，並刻意地較少將個人情感帶進評論。她說：「儘管我很喜歡某作品，評論時也不會一股勁兒地美言。評論的角色是中介，個人喜好與作品的評價應該分開，着重分析，為作品尋找最適合的定位。我不是要建立一種品味，讀者未必要依循我的一套；是不是好作品，應由他們自行決定。」

藝評路上兩位嚴師對李薇婷影響至深。黃念欣教授讓她明白發掘佳作是評論最優先的責任；而每當覺得氣餒，她就以「小思老師」盧瑋鑾為榜樣來激勵自己——先安靜地做能做的事情，例如蒐集資料，為評論築好基石。

Li Mei-ting dreamt of being a creative writer in her early years, until her mentor Professor Wong Nim-yan enlightened her that "criticism is also an art form". It was then she started to explore arts criticism in earnest and discovered a whole new universe in literature that captivated her. Criticism is her way of knowing Hong Kong. The life of traversing history in texts and visiting others' perspectives as an arts critic has become for her a pleasant journey of no return.

The Role and Learning of Arts Criticism

Li's practice as an arts critic centres mainly on literary criticism, while occasionally also covering criticism on film and culture. She describes her style as leaning towards the academic, as she consciously refrains from bringing personal emotions to her writings. "I may love a work a lot, but I will not write only in a positive light. Critics are like agents. Assessment on the work should be differentiated from personal preferences. A critic has to be analytical and to identify the right context in which to comment on the work. My role is not to establish a certain taste. Readers need not adopt my point of view; they should decide for themselves whether the work is good," she remarked.

Two mentors have been the most influential in her journey as an arts critic. She learnt from Professor Wong Nim-yan that identifying a good work is the first and foremost priority of arts criticism. In times of frustration, she motivates herself in the spirit of Lo Wai-luen (Xiao si), doing with composure what she can do first, such as research, to lay the foundation for further critical work.

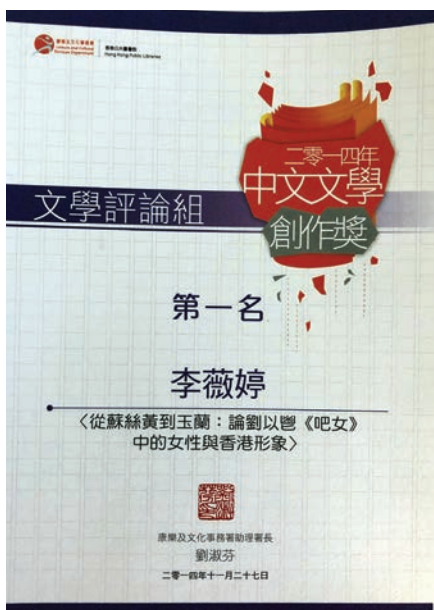
不應只有一把聲音

閱讀量甚大的李薇婷評論作品數量頗豐。在2017/18年度，單是書評已有24篇，而評說《香港文學大系》的《尋找「香港」的聲音——淺談〈小說卷〉的一種讀法》，被她視為人生里程碑。她說：「像前輩們花上許多心力考證史料一樣，我嘗試消化資料和論述，建立自己對香港文學史的看法，嘗試透過文學來讀懂今天的香港。」她指早在1920年代香港文學已有很多瑰寶，那些努力絕對不該被忽視，應由本地出發，主動多作引介評論。

《歷史沒有教會我們甚麼：淺談黃碧雲〈盧麒之死〉》是李薇婷另一深刻之作。她說：「這部小說是一種很富情感的書寫，也是一種理解香港歷史的角度。雖有論者不認同我的說法，但更重要的是能引起大家回應和討論作品。」李薇婷對各種回應感到「太開心了」，她說：「要談文學，甚至談文學史，不應只有一把聲音，有來有往是我最樂見的。」

盼論文走出學院

此刻李薇婷正準備寫90後作家的評論系列；長遠一點的目標則是完成博士論文——主題是1920年代的香港文學研究。她希望著述不會只留在學院中，某些內容可在專欄中跟公眾分享，與眾同樂。



There Should not be Just One Voice

Li is an extensive reader as well as a prolific critic. For book reviews alone, she published 24 pieces in 2017/18. She sees her essay *Finding the Voice of Hong Kong: Notes on The Novel Collection of The Compendium of Hong Kong Literature* as a milestone. "I tried to digest the historical material and discourse the way our predecessors laboriously verified them, and formulated my own views towards the history of Hong Kong literature in an attempt to read Hong Kong today through literature," she noted. She added that there was already significant value in Hong Kong literature as early as in the 1920s, and these efforts should never be slighted. She believes arts critics should start from home and bring these works to light for criticism more actively.

We Have Never Learned a Lesson from History: Notes on Wong Bik-Wan's The Death of Lo Kei is Li's other signature piece. "The literature is emotionally intense, which provides a way of understanding Hong Kong history. Some people don't agree with me, but what is more important is bringing about dialogues and discussions about the work," she remarked. Li feels "so happy" for the various kinds of responses she received, adding, "Speaking of literature, or the history of literature even, there should not be just one voice. A mutual conversation is what I look forward to seeing."

Hoping to Bring Dissertation out of Academy

Currently Li is preparing her commentary series on post-90s writers. Her further goal is the PhD dissertation on Hong Kong literary studies in the 1920s. She wishes that her discourse would not be confined to the academy, and that she could be sharing parts of it with the public in her columns.



舞蹈
Dance

A portrait of a woman with short, dark, textured hair, looking slightly to the right with a gentle smile. She is wearing a black long-sleeved top and a grey cardigan. Her hands are clasped near her chin. The background is dark, and the lighting is soft, highlighting her face. The text '邱加希' and 'Yau Ka-hei' is overlaid at the bottom left.

邱加希
Yau Ka-hei

「虛名稍縱即逝，
獎項都不能為將來的表現加冕，
但願自己毋忘前進的熱情。」

"The glory of award lasts for a fleeting moment and the honour serves no guarantee for future performance. I wish I would not forget to keep the passion alive in moving forward."



2017/18 年度多個作品包括《純生》、《Stubborn...ing》、《睇我唔到》於香港及海外藝術節重演，並獲頒香港舞蹈年獎新晉編舞獎，《睇我唔到》則獲瑞典 Gothenburg Fringe 頒發 Out of the box 獎。

Her works in 2017/18, including *Unmixed*, *Stubborn...ing* and *Remain Invisible*, have been rerun in Hong Kong and international arts festivals. She was bestowed the Emerging Choreographer Award at the Hong Kong Dance Awards; *Remain Invisible* won the Out of the Box award at the Gothenburg Fringe Festival in Sweden.

邱加希 2013 年畢業於香港演藝學院，主修現代舞，副修編舞。2016 年遠赴以色列修讀 Vertigo Dance Company 的國際課程，並與當地舞團交流。曾為多空間的舞者 (2013–2014)，現為自由身藝術工作者；曾合作的著名藝團包括 Andrea Peña and Artists、The Arts Fission Company、不加鎖舞蹈館、香港管弦樂團、香港話劇團和浪人劇團等。

Yau Ka-hei graduated from The Hong Kong Academy for Performing Arts in 2013, major in contemporary dance with a minor in choreography. Yau went to Israel in 2016 to further her studies, taking courses at the Vertigo Dance Company while doing stints and learning from various local dance companies. Formerly a dancer at Y-Space (2013-2014), she now works as a freelance artist. She has worked with some of the prestigious dance companies including Andrea Peña and Artists, The Arts Fission Company, Unlock Dancing Plaza, Hong Kong Philharmonic Orchestra, Hong Kong Repertory Theatre and Theatre Ronin.



Photography by Mak Cheong Wai @ Moon 9 image

《圍》Confine

「最初我沒有刻意選定要跳舞，是緣份遇上一些機會，又作了小小的嘗試，就慢慢地踏上舞蹈之路。」邱加希輕描淡寫地述說她與舞蹈的淵源。這樣子跳着跳着直到今天，舞蹈的意義在她心裏已變得清晰：「我可藉舞蹈分享自己的想法，甚至影響別人。」

不甘做一成不變的事情

邱加希自言作品以發放訊息為先，多於單純地呈現感性的肢體語言。她眼中最重要的作品有《睇我唔到》、《純生》和《圍》，每一套都有要向觀眾傳達的訊息。

「《睇我唔到》由我的內心世界出發，同時思考甚麼是表演中的身體，探討舞者的身體該如何被觀眾看見。」它讓不少觀眾認識邱加希，也使邱加希領會如何與觀眾交流。由於過程太艱辛，這是她迄今唯一自編自跳之作。

邱加希在《純生》的崗位是編舞者，她說：「這是我十分喜愛的作品。團隊很強，內容涉及教育制度和跟父母的關係，是我一直很想嘗試的題材。」回響也令她印象深刻，她說：「過去幾乎都是說『好看』或『不好看』，那次卻有不少人說『謝謝』。一位前輩曾說，有時劇場的意義未必能改變當下的社會現實……就像《純生》讓大家在演出的30分鐘一同釋放，雖然完場後只能無奈地返回現實，卻又是重要的。」

"I didn't set my mind on dance in the beginning. Some chances came in destiny and I gave it a little try – and from then on the rest is history," Yau described her first encounter with dance in her understated way. As she twirled and whirled her way to the stage, the significance of dance crystallised in her mind, "Through dance, I can share my thoughts with other people and exert an influence over them."

Never Settle for Stagnation

Her works put message first and foremost over a pure sentimental display of body language. *Remain Invisible*, *Unmixed*, *Confine* are all imbued with messages intended for her audience.

"*Remain Invisible* is developed from my inner world which provokes me to think how should the body be presented in the performance as well as be perceived by audience." The work also introduced her to the audience and taught her how to communicate with them. Yet it was such a taxing process that the work remains the only performance for which she took on the dual role of choreographer and dancer.

Reflecting on her role of choreographer for *Unmixed*, she said, "It's a favourite of mine. We had a strong team and I'd always wanted to explore the themes of our education system and parent-child relations." She was impressed by the feedback from the audience, "In the past, it's either 'good' or 'bad'; this time, though, we got many 'thank you'. A predecessor once told me that sometimes the meaning of theatre may not be able to change present social reality... *Unmixed* made the audience relieved in the 30-minute performance, though the audience has to be back willy-nilly to reality – a dream that cannot exist in reality but is nevertheless most vital."

探討表演者要如何付出的《圍》則是在大館戶外演出的作品。邱加希繼續在素材上變化和發展，由前作的個人尋索，創作《圍》時轉化成社會議題的討論。她說：「我不甘心只做一成不變的事情。」

在哪裏跌倒在哪裏起來

嘗試的結果不一定盡如人意，不久前邱加希主導了一個不達預期效果的失敗演出，她說：「得獎是對我在 2017/18 年度成績的認同，但我在 2018/19 年度卻有了不好的創作，這使我明白虛名稍縱即逝，獎項都不能為將來的表現加冕，但願自己毋忘前進的熱情。」

邱加希深知同樣不能停留在失敗上，她表示：「因為評價不好，這個作品可能再沒機會搬上舞台，但我會用自己的方法繼續創作、改進和做好它，哪怕只在舞蹈室進行。」這成了她此刻最大的目標。

她說經此一役那個「作品必屬佳作」的標籤已被撕掉，是時候清空自己，透過進修或到別的地方走走，吸收更多全新的能量，重新出發。她說：「人在香港，總是忙個不停，沒甚麼機會吸收新的東西；身處異地，可感受文化衝擊，更重要是給自己安靜的思考空間。」

Confine, performed in Tai Kwun's Prison Yard, explores a performer's role to give. Yau will continue to work on extending and developing her material, progressing from personal exploration with her earlier works to discussing wider social issues as she did with *Confine*. "I never settle for stagnation," she affirmed.

Pick Yourself Up Where You Have Fallen Down

New attempts seldom go as one wishes. Not long ago she was not at the helm of a performance that fell miserably short of expectations. She mused, "This award is a recognition of my achievements in 2017/18 and yet I had a less-than-satisfactory work in 2018/19. It serves as a lesson that the glory of award lasts for a fleeting moment and the honour serves no guarantee for future performance. I wish I would not forget to keep the passion alive in moving forward."

She also learned not to dwell on her mistakes either. "That work may never make it to the big stage because of the bad reviews. But it won't stop me from reworking and perfecting it for its comeback performance – albeit in a small studio," she stated her goal with conviction.

Coming to terms that she has lost the lustre of her "Quality Guaranteed" pledge, Yau is ready to empty herself, to absorb more new energy by training or going to somewhere else and to move forward. She has plans to further hone her craft abroad. "Life moves at a frantic pace in Hong Kong and there's precious little time to soak up new things. But when you're abroad, you brace yourself for the assault of culture shocks and, more importantly, find the space where you can do some quiet thinking."



Photography by
Jesse Clockwork

《睇我唔到》*Remain Invisible*



Photography by Cheung Chi Wai

《純生》*Unimixed*

戲劇

Drama

A portrait of actor Leung Tin-chak. He is wearing a white long-sleeved shirt, a grey vest, and a black tie. He has dark hair, a mustache, and a goatee, and is wearing glasses. He is leaning forward with his arms crossed on a wooden surface. The background is dark.

梁天尺

Leung Tin-chak

「在創作的道路上，
我就是要發掘這種韌性。」

*“It is this resilience that I look for
in my creative journey.”*



2017/18 年度挑戰不同類型的戲劇及電影演出，包括跨媒體敘事劇場《親密》、戲劇《對倒·時光》及電影《逆流大叔》，多元化演出，演技恰到好處。

In 2017/18, Leung Tin-chak appeared in various drama and film productions, such as the multi-media narrative theatre *Claustrophobia*, the drama *Tête-bêche* and the film *Men on the Dragon*, adapting his acting across diversified media.

畢業於香港演藝學院戲劇學院，校內曾獲傑出演員獎。2011 至 2012 年期間參與 Patchwork Family Intercultural Project，走訪南韓、日本、台灣、俄羅斯、奧地利、克羅地亞作巡迴演出及參與當地的藝術節，其後繼續活躍於海外演出與不同地域的藝術家合作。2014 年獲邀前往東京參與 DA·M 劇團的舞蹈演出《Walking2014》。

梁氏亦積極參與本土的創作，近期劇場作品包括香港話劇團《結婚》、普劇場《心寂無聲》、前進進戲劇工作坊《西邊碼頭》(法國重演)及眾聲喧嘩《此地他鄉》等。他亦廣泛累積不同媒介的表演經驗，例如為展覽作駐場演出、參演教育電視、電視廣告及電影等。近期電影作品包括《逆流大叔》和《八個女人一台戲》。

Leung Tin-chak graduated from the School of Drama at the Hong Kong Academy for Performing Arts (HKAPA) and was awarded Outstanding Actor by HKAPA. During 2011 and 2012, he participated in the Patchwork Family Intercultural Project and toured to South Korea, Japan, Taiwan, Russia, Austria and Croatia for performances in local arts festivals. Since then, he has been active in overseas performances, working with artists from all over the world. In 2014, he was invited by Tokyo DA·M Theatre to perform in the dance show *Walking2014*.

Leung is also active in local productions. Some of his recent appearances include Hong Kong Repertory Theatre's recent release *Marriage, The Heart Sutra* by POP Theatre, *Quai Ouest* (French Replay) by On & On Theatre Workshop, and *Foreign Land* by Heteroglossia Theatre. He also acts extensively in multimedia works, such as in exhibitions, educational programmes, television commercials as well as films. His recent appearances in film include *Men on the Dragon* and *First Night Nerves*.



Photo Credit: On & On Theatre Workshop

《對倒時光》Tête-bêche

梁天尺入讀香港演藝學院之前，原來修讀過攝影，問他喜愛的拍攝主題：「我甚麼都拍，只知道自己不喜歡拍甚麼。」他是個經常與自己對話的人，對於每件事的喜好、每個選擇的覺悟，都不會胡混而過，正如訪問中他屢次提及「意識」的開放，他所對焦的是，在每一次燈暗之後，對自己的理解是否又通透了一分。

發掘開放性與韌性

「你認識得自己越深，就越能夠延伸自己的可能性。」以參與電影的經驗為例，鏡頭前演員的細緻表情、遷就角度的身體運用，舞台劇未必應用得到，但如何精密地控制身體，卻是任何媒介的演員都需要磨練的能力，「作為一個人，不論是否一個演員，你能保持開放，願意探索自己，就是我理想中表演者的條件，參與不同的媒介，就是讓我去測試自己有多開放。」

2011年畢業於香港演藝學院，游走於主流與實驗的表演舞台，當中起伏煉成體悟：「最大的挑戰是如何回應慾望——自己的慾望和他人的慾望。」跟現實環境周旋，因應外界期望作出變通，同時在個人原則中取得平衡，「如何在群體創作中更加認識自己渴望創造的是甚麼？創作的核心是甚麼？要有方向，要有目標，當中要有其韌性，受得住衝擊，又不會完全扭曲變形。在創作的道路上，我就是發掘這種韌性。」

Leung Tin-chak had studied photography before he studied in the HKAPA. Speaking of his favourite subject in photography, he confessed, "I capture everything. I just know what I hate the most." He is perceptive about his every preference and choice, never letting things slip in passing. In the interview, he frequently mentioned the liberation of "consciousness", which he perceives as self-knowledge after each performance.

In Pursuit of Openness and Resilience

"The more you know about yourself, the further you can stretch your possibilities." Citing his acting experience in film, while the subtle facial expressions in front of the camera and body language responsive to the audience's perspective may not apply to theatre, manipulating your body with skill is a training for actors in any media. "To me, an ideal performer is open to self-exploration as a person, whether or not as an actor. I try to act in different media because I want to test how open I can be."

Since his graduation from the HKAPA in 2011, Leung has traversed mainstream and experimental theatre. "The biggest challenge is responding to desire – my own as well as others." What he means is maneuvering in real life while striking a balance in meeting external expectations without compromising personal principles. "In a joint production, how can I know more of what I want to create? What is the core of the creative process? You need a direction, a goal, with a resilience that resists shock but will not completely bend and break. It is this resilience that I look for in my creative journey."



Photo Credit: Heteroglossia Theatre

《牠和牠和牠的森林》*Three of Us*

藝術創作的療癒本質

青年演員打拼不易，生活的巨浪總是迎頭拍打，「但我覺得藝術創作比其他工種吸引的地方是，創作一定跟你的生命有關，而你可以透過持續創作，去消化（對於生活的）恐懼和不安，是一種自我療癒的過程。」

2018年他參與了眾聲喧嘩的《牠和牠和牠的森林》，導演方祺端為演員開拓了偌大的創作空間，「排練期間我們做了好多即興練習，每個人動不動就做足45分鐘，但導演好用心觀察，作為演員就有動力投入更多……平常排練總是好趕，但今次我們幾乎沒理會時間，只專注於每一日想試的東西上，好奢侈，但好過癮。創作這件事本身就是一個作品，我好享受。」

今年他參演了香港話劇團的《結婚》重演，再會香港觀眾後巡演廣州、珠海、佛山，五月演出甄拔濤編導的原創作品《柏林的金魚》，下半年繼續與話劇團合作，參演巨製《如夢之夢》。展望未來，他期望把醉心的武術訓練與演員身體訓練結合，有系統地分享出來。

The Therapeutic Nature of the Creative Arts

The path for young actors is not easy, and real-life struggles beat them down. "But I feel what makes creative work more attractive than other jobs is that your work must be related to your life. You can digest your fear and insecurity (towards life) as you keep working. It is a self-therapeutic process."

In 2018, Leung participated in *Three of Us* by Heteroglossia Theatre. The director Fong Ki-tuen gave actors plenty of creative room. "We did a lot of improvisation exercises during our rehearsals. Each of us might improvise for 45 minutes, but the director observed very attentively, which motivated us as actors to engage more... Rehearsals were usually a race with time, but this time we almost didn't care the time and just focused on what we wanted to achieve on the day. It felt luxurious, but also very exciting. The creative process itself became a work, and I enjoyed it."

This year, Leung performed in the rerun of *Marriage* by Hong Kong Repertory Theatre, and will tour to Guangzhou, Zhuhai and Foshan in May to perform in Yan Pat-to's original work *Goldfish of Berlin*. In the second half of the year, he will work with Hong Kong Repertory Theatre again for the mega production *A Dream Like a Dream*. He looks forward to integrating his learnings in the martial arts as well as his training in body movements as an actor, demonstrating the outcome in a systematic way.



Photo Credit: One Cool Film Production Limited

《逆流大叔》*Men on the Dragon*

電影
Film



黃肇邦

Wong Siu-pong

「要令這個地方的檔案庫
越來越多影像及故事，
大家才可以去理解這個地方。」

**"I want to enrich the archives of
Hong Kong with more and more
stories and images so people
will understand this place."**



黃肇邦於 2017/18 年間積極在不同領域進行創作，並以導演、攝影師及剪接師的身分與觀眾交流。其執導之紀錄片《伴生》及《有敬》引發觀眾反思生命的意義，於本年度舉行了逾 30 場社區放映，藉以把故事傳遞給更多觀眾。兩部作品亦曾入選多個紀錄片節及影展。

Wong Siu-pong was dedicated to creative works across various areas and met the audience as the films' director, photographer and editor in 2017/18. The two documentaries directed by Wong, *Snuggle* and *Yau King*, questioned the meaning of life, and were chosen for over 30 community screenings last year, reaching a larger audience. Both documentaries also participated in several documentary and film festivals.

黃肇邦，畢業於香港樹仁大學新聞與傳播學系。2013 年完成首部紀錄長片《子非魚》，獲香港亞洲電影節亞洲新導演獎提名及 FIRST 青年電影展最佳紀錄片獎等獎項。2014 年憑紀錄短片《延長線》代表香港參加第 14 屆威尼斯國際建築雙年展。2016 年完成第二部紀錄長片《伴生》，獲第 23 屆香港電影評論學會大獎年度推薦電影，至今仍不斷舉行社區放映。近年，積極為不同機構擔任紀錄片製作及社區藝術課程導師。

A graduate from Hong Kong Shue Yan University, Wong Siu-pong studied Journalism and Communication and went on to film his first full-length documentary *Fish Story* in 2013. His debut earned him a nomination in the New Talent Award category at the Hong Kong Asian Film Festival and won the Best Documentary Award at the FIRST International Film Festival. His next documentary short, *Connection*, even represented Hong Kong at the 14th Venice Biennale International Architecture Exhibition. The year 2016 saw the release of his second documentary feature, *Snuggle*, which was lauded as the one of the recommended movies of the year at the 23rd Hong Kong Film Critics Society Award and played at more than 30 community screening sessions. Besides filming, Wong is also an avid tutor in documentary-making classes in various organisations these days.



《伴生》Snuggle

陌生人的故事

黃肇邦在大學主修新聞，首次接觸紀錄片就發現了它的魅力，也因此決定為自己關注的議題拍一齣紀錄片——那就是關於成長和家庭的《子非魚》。

很多紀錄片導演的首部作品，都是以自己或身邊的朋友家人為拍攝對象，但黃肇邦從一開始已在拍攝他不認識的人。「在接觸影像製作之前，我一直從事前線服務業，如在旺角賣波鞋，在餐館當傳菜等。這些經驗讓我接觸到社會上不同的人，如果我躲在校園，就永遠不會知道他們的故事。」

對他而言，與人接觸從來是最重要的第一步。要介入陌生人的生活、說他們的故事，從來不易，但黃肇邦偏要挑戰難度，透過拍攝紀錄片去認識社會不同角落的人。不管是《子非魚》還是後來的《伴生》，他都花上三年時間才完成：「由不認識到半認識，然後一邊拍攝一邊加深認識，我把這看成是一個陪伴的過程。」

陌生人的故事，仍然能夠喚起共鳴，不是因為紀錄片用了甚麼特效、設計，而是源於人物的塑造。「觀眾永遠不可能經歷同一個人生，但他們還是會被感動，那是因為在人生的進程當中，人與人之間有很多交叉點。」

The Strangers' Stories

Wong Siu-pong was first fascinated by documentaries as an undergraduate student of Journalism, and soon set his mind to make one on subjects close to his heart one day. The result was *Fish Story*, his debut on growing up and family.

Most documentary directors first build their career on familiar grounds by filming themselves or friends and families, but Wong chose to begin with the tales of strangers. "Before films and images caught my attention, I worked in the forefront of the service industry – sport shoes salesman in Mongkok, waiter in a restaurant – these jobs gave me a chance to meet people from all walks of life and hear their stories, which I'd otherwise miss if I shut myself in the classroom."

Talking to people is the most important step for Wong to start a documentary. A director had to understand the lives of strangers before he could tell their stories. It was never easy but Wong embraced the challenge as he could understand people from different strata of life by filming them. From his debut *Fish Story* to the feature *Snuggle*, Wong spent an average of about three years on each documentary. He described the process as one of companionship with his subjects. "We grew from complete strangers to acquaintances over the course of filming as we came to know each other better."

The stories of strangers he told had the power to move audience not because of any special effects or designs he put into his documentaries. The characters made the connection. "The audience will never live the same life as depicted in the documentary, still they're moved by the documentaries because they recognise many shared experiences in their own lives."



觀察與交流去突破盲點

談到創作方式，黃肇邦認為「觀察」才是重點。相對於《子非魚》那近距離、熱情的觀察，《伴生》以冷靜、理性的態度，去審視「生死」這個沉重議題。「紀錄片的手法從來都沒有局限，我考量的是，甚麼手法適合說甚麼故事。有些導演的手法很統一，但我只懂以最直率及真誠的手法去呈現自己的觀察。」

他的第三部紀錄長片將於今年面世，以醫療及疾病為題，延續了《伴生》對照顧者的關注，但呈現手法將有別於之前的作品，希望觀眾可以接觸不同手法拍攝的紀錄片。

由《子非魚》到《伴生》的過百場放映，黃肇邦出席了當中超過九成的映後談與觀眾交流，發現本地觀眾其實很樂意去接收不同類型的流動影像，只是市場未能提供更多元的作品罷了。近年他亦頻繁地走進社區，由在學校跟年青人上課，到為長者開辦興趣班，他都視這些為開啟不同對話的平台。

即使身處資訊爆炸的年代，我們對世界的認識仍然有很多盲點，唯有正面交流才能領會人、事、物的真面目，紀錄片只是一個開始。他笑言：「正如這篇訪問，只是萬份之一的黃肇邦。你要真正認識我，還需要踏前一步去與我開啟對話。」

Removing the Blind Spot through Observation and Exchanges

To Wong, being observant is the crux of his mode of artistic creation. While the tone of *Fish Story* was intimate and warm, *Snuggle* dissected the serious theme of life and death in a calm and objective manner. "There are no restraints about how a documentary is to be filmed. My consideration is simply to tell the story in a suitable way. Some directors follow the conventional way of filming but I can only express what I've observed in the most direct and genuine way."

His third full-length documentary, to be released later this year, explores the issues of medical care and illnesses. Following the theme of caring for the carer in his previous work *Snuggle*, Wong's latest work will present his views and observations in a different way and will introduce audience to unfamiliar ways of documentary filming.

After attending over 90% of the one hundred-plus post-screening sessions since the release of *Fish Story* to that of *Snuggle*, he discovered that local audiences were interested in and highly receptive of different kinds of moving images. It was a pity that only limited choices were available in the market. That's why Wong is more active in the community these days, busy giving lessons to young people at schools and hosting interest classes for the elderly as an opportunity to build different platforms for communications with different people.

We may be living in the age of information explosion but our understanding of the world is still marred by blind spots. The nature of people and what is happening around us is waiting to be revealed by face-to-face communication. Making documentaries is only a start. Wong said, "Just like this interview, it shows only a tiny fraction of me. To know the real me, you have to take one more step and talk to me."



《伴生》*Snuggle*



黃怡
Wong Yi, Eva



小說《林葉的四季》以陌生化的寫作手法，把香港文化及社會狀況帶出，並細膩呈現人物的內心感受，其推陳出新乃年輕作家少有。近年更積極於大眾媒體及文學平台推廣香港文學。

In her novel *Lam Yip's Seasons*, Wong Yi, Eva reveals Hong Kong culture and social condition by the artistic use of defamiliarisation and portrays the inner feelings of the characters in a delicate manner, posting an innovative quality that is rare for young writers. In recent years, she has also been active in promoting Hong Kong literature in the mass media and literature platforms.

「寫作是最快樂、最認真的遊戲。」

“Writing is the happiest and most serious game.”

香港大學社會科學一級榮譽學士（主修心理學及比較文學），英國倫敦大學國王學院英語文學（1850 至現代）文學碩士畢業。現任文學雜誌《字花》編輯、寫作課程導師及專欄作家。出版著作包括 2010 年《據報有人寫小說》、2015 年《補丁之家》及 2019 年《林葉的四季》。

2008 年以 17 歲之齡於《明報星期日生活》發表時事小說。曾獲青年文學獎、大學文學獎、中文文學創作獎等小說組獎項，作品獲收錄於《香港短篇小說選 2013-2014》、《聲音與象限——字花 10 年選小說卷》、《印刻文學生活誌》2013 年 10 月號「超新星」黃怡小輯、《印刻文學生活誌》2011 年 4 月號「香港文學作品選讀」單元等。曾多次參加台北國際書展，2017 年前赴美國愛荷華探訪國際寫作計劃。2017 至 2019 年擔任青年文學獎徵文比賽評審。

Wong received her Bachelor of Social Sciences (Honours) degree in Psychology and Comparative Literature with First Class Honours from the University of Hong Kong and a Master of Arts degree in English (1850 to Present) from King's College London in the United Kingdom. She is currently Editor of the literary magazine *Fleurs des Lettres*, a writing course instructor and columnist. Publications include *New Stories* in 2010, *Patched Up* in 2015 and *Lam Yip's Seasons* in 2019.

In 2008, she published fictions on current events at the age of 17 on *Sunday Mingpao*. Winner of the Youth Literary Awards, Intersociety Creative Writing Competition, Awards for Creative Writing in Chinese, among others. Her works have been included in *Hong Kong Anthology of Fiction 2013-2014*, *Sounds and Symbol: Zihua Ten-Year Anthology of Fiction*, "Wong Yi's special featured collection of works" in *Ink Literary Monthly* October 2013 issue, "Hong Kong literary works collection" in *Ink Literary Monthly* April 2011 issue. Participated in the Taipei International Book Exhibition several times and reported on the International Writing Programme in Iowa, United States, she is a judge of the Youth Literary Awards from 2017 to 2019.



相片提供：水煮魚文化

年輕作家 不年輕的寫作歷程

剛踏入 27 歲的黃怡，幾乎是 90 年代出生的作家中，最早發表作品的一位。其創作資歷長逾 10 年，從未間斷，回報不單是屢屢獲獎，更是年少時已建立一套屬於她自己的寫作框架。

她的寫作習慣是：「首先我會明確地問自己：對於想寫的議題，我想問甚麼？要用甚麼角度與文學技巧去接近這問題？」基於一份對外間特別敏感細緻的好奇，即使題材離不開城市、歷史與個人經驗，她仍能以與別不同的詰問去思考：「好像寫《林葉的四季》前，我很想知道人與自然之間能否和平相處？到底存在甚麼矛盾？為甚麼我們身處的城市，有些人會那麼害怕大自然？」

在文學訓練與編輯工作的基礎下，她總會在開展寫作計劃前花大量時間作資料搜集：「創作既然是回應現實世界，就不應天馬行空，要乖乖地做事前功課。我想作家就是自己給自己功課的傻瓜吧！」完成後她方能專心寫作，「日常寫專欄之外，每月初我會要求自己用好幾天閉關寫作。我希望視寫作為工藝，認真寫好每個字。」

而這種高度紀律與認真的創作態度，她卻視作遊戲。

認真寫作 認真文字遊戲

「我很認同西西說『寫作是一種遊戲』，談起少年時代於報章專欄發表作品，黃怡笑着憶述：「中五時獲袁兆昌先生邀請，每週日於報紙刊載時事小說，我會用整個星期看哪些新聞能成為題材，然後星期五黎明前起床書寫，再於當天午飯時修改。以寫作暫緩功課與考試壓力，是當時每週最享受的事呢！」

A Young Writer with a Mature Writing Course

Just stepped into the age of 27, Wong Yi, Eva is almost the earliest one who has published works among the writers born in the 1990s. With an unceasing writing course over 10 years, the rewards she has got are not only numerous literary prizes, but also a set of writing framework of her own built in her earlier days.

Her writing habit goes like this, "First, I ask myself clearly: What do I want to ask about the topic I am going to write? What angle and literary skill should I use to approach that issue?" Even if the subject matters are all about the city, history and individual experience, with her extraordinary sensitive and meticulous curiosity towards the external world, she can still ask questions differently: "Before writing *Lam Yip's Seasons*, I would like to know if people can live in peace with nature? What are the conflicts within? Why are some people in our city so scared of nature?"

Coupled with her literary training and editorial experience, she always spends a great deal of time collecting information before starting a writing plan. "Creation is about responding to the real world, so it should not be solely imaginative. We must do our homework beforehand. Writers, I think, are fools who give themselves homework!" She can only concentrate on writing after research. "Besides column writing, I ask myself to spend a few days at the beginning of each month for retreat and dedicate to writing. I want to regard writing as a craft and write each word seriously."

With this strict self-discipline and serious attitude, however, she treats writing as a game.

Write in Earnest, Play with Writing Game Seriously

"I very much agree with Xixi that 'writing is a sort of game.'" When talking about the works published in the newspaper column during her adolescent days, she smiled and recalled, "When I was in Form 5, Mr Yuen Siu-cheong invited me to publish fictions on current events in the newspaper every Sunday. I would spend a whole week looking for news that could become the subject matter, then get up and write before dawn on Friday and revise it at lunchtime. It's the most enjoyable thing of the week to relieve myself from homework and exam pressure by writing!"

這個「遊戲」起源自中一。「當時我參加寫作班，第一次發現原來寫作可以不為交功課，可以是好玩、自發與表達自己的途徑。」自此她就栽進文學藝術，在寫作和閱讀上馳騁。

創作 10 年 豐碩的第 10 年

黃怡陶醉於文字遊戲時，偶爾也會像打遊戲機般遇上難關，「當我想將已用了 10 年時間經營的小說創作方法，轉換成別的形式，如散文或劇本時，就像踏單車要上斜坡般困難。進退兩難，卻也得克服。」像 2019 年 3 月她首次把西西的作品改編為室內歌劇公演，想必花了很大力氣走出創作舒適區，讓創作形式漸趨多元化。

「當踏入第 10 年，無論以任何形式書寫，我明顯意識到，已確立了自己的寫作方法——以厚實的資料搜集工夫，以及對社會的觀察角度與想法，化成風格鮮明的文字。作品能被讀者辨認，也帶給讀者養份。我想這算是不錯的貢獻。」

而她更期待以年輕作家身分，讓更多年輕人愛上寫作，鼓勵他們踏上閱讀與寫作之路，「畢竟在香港寫作有很多磨蝕。我跟很多同代人最困難的，就是要在工作後擠出時間寫作和閱讀。但當大家看到我在這艱難中仍能認真寫作、交出好作品，或許已是一件重要的事。」



This "game" started in Form 1. "I took part in a writing class and, for the first time, I found that writing could be a fun and spontaneous way of self-expression, but not just for homework." Since then, she has immersed in literature and art and run ahead to the world of writing and reading.

Write for 10 Years, Harvest in the 10th Year

When she is so intoxicated with the word game, she occasionally encounters difficulties like playing video games. "When I want to convert my novel writing method that has been used for ten years into other forms, such as prose or script, it's as difficult as riding a bike upslope. It feels like being stuck in-between, but it has to be overcome." For instance, when she adapted the work of Xixi to a chamber opera for the first time in March 2019, that must have taken her a lot of effort to get out of her creative comfort zone and gradually diversify her writing form.

"When it came to the 10th year, I realised clearly that, regardless of the writing form, I have established my own writing method – with substantial information and research, accompanied by observational perspectives and thoughts towards the society, I turn them into words in a unique style that can be identified by and bring nutrients to readers. I think it's quite a good contribution."

And she also wishes, as a young writer, to let more young people fall in love with writing and encourage them to start reading and writing. "After all, writing in Hong Kong can be wearing. The hardest thing for me and the fellows of my generation is that we need to squeeze time to write and read after work. However, it may already mean something when people see that I can still write seriously and produce good works in such a difficult situation."



相片提供：青年文學獎協會



陳好彩 (卡娜)
Chan Ho-choi,
Carla

「做藝術的使命是要追求一些新的東西，
或是不斷追求不同的創作媒介及表達手法。」

“The mission of an artist is to look for new things or keep finding different media and ways of creative expression.”



2017/18 年度於香港舉行個展「Breathing the Unpredictable」，並於美國、法國、德國、丹麥、巴基斯坦及俄羅斯等地分別舉行聯合展覽及放映。2017 年 9 月更贏得德國 Toy Berlin Masters Award。

Chan Ho-choi, Carla held her solo exhibition *Breathing the Unpredictable* in Hong Kong in 2017/18 and has showcased in joint exhibitions and screenings in the US, France, Germany, Denmark, Pakistan, Russia, etc. She won the Toy Berlin Masters Award in September 2017.

陳好彩(卡娜)，畢業於香港城市大學創意媒體學院，曾於歐洲多個城市駐留，目前於柏林及香港居住及從事創作。卡娜是一位從事聲音雕塑、新媒體藝術創作和程式設計的跨媒體藝術家，擅長以不同媒介捕捉及轉化影像，並喜歡以簡約風格展示。作品於歐洲各地展出，包括數個於歐洲個人展覽，亦曾於香港及新加坡舉行個展。

Graduated from the School of Creative Media, City University of Hong Kong, Chan Ho-choi, Carla has lived in multiple cities in Europe. She now lives and works in Berlin and Hong Kong. The creative practice of the interdisciplinary media artist covers sound sculpture, new media and programming design. Skilled at capturing and transforming images, she is drawn to minimalist display. Her works have been exhibited around the world, with solo exhibitions in Europe, Hong Kong and Singapore.



《雲黑黑》A Blacker Cloud

不同媒介的實驗

卡娜自小學畫，走上藝術創作的道路，她自言是一件自然不過的事。但她並不滿足於畫紙上的創作，因為平面的繪畫無法表現時間的延展。視「時段性的經驗」為重要創作元素的她，於是開始了錄像創作；當拍攝實物限制了創作的時候，她又跑去學動畫；發覺動畫離不開以屏幕呈現的限制，又嘗試一些空間性的創作。

藝術其實就是實驗精神，每用一種新的媒介創作，都是一場實驗。「每一次嘗試，都會找到媒介的界限，然後又再嘗試另一種方法，於是我的創作慢慢發展成混合媒介。」她一向迷戀沒有固定形態之物，例如雲、水、風、煙等，去年的作品《雲黑黑》就以煙為創作媒介。「煙的形態每一秒都在變，而你永遠無法預計它下一秒的形態。」

科技與詩意

以不同的媒介創作，總有一定的技術門檻，用煙創作的要求或許低一點，數碼媒介就要求創作人深諳科技。創作初期，卡娜對科技充滿好奇，大量應用；後來她開始反思科技如何「回饋」創作人。「我視電腦為我另一個腦袋，我想以電腦計算出的圖像去創作，把科技變成整個藝術創作的一個部分，而不只是一台工具。」

Cross-media Experimentation

Chan learnt painting when she was small. Embarking on a career as an artist was natural for her, but she does not stop at merely creating on canvas, as graphic illustration cannot represent the passage of time. She regarded temporal experience as an integral creative element, and soon began making moving images. When she found that filming real objects limits the possibilities of creative expression, she turned to learn animation. When she found that animation is confined to representation on the screen, she attempted spatial creations.

The root of arts is the spirit of experimentation. Attempting a new medium every time is an experiment. "With every attempt, you identify the boundary of a medium, and then you try something else. This way, my works have become mixed media over time." She has been obsessed with formless matter, such as cloud, water, wind and smoke. Her work *A Blacker Cloud* last year takes smoke as a medium. "Smoke changes its form every second. You can never predict how it looks the next instant."

Technology and Poetics

There is often a technological barrier in mixed media creation. That barrier may be lower for a work using smoke, but the digital medium requires of the artist a higher level of technological literacy. At the early stage of her creative career, Chan was very curious about technology and used it intensively in her works. Later, she reflected upon how technology "feeds back" to the artist. "I treat the computer as my other brain. I want to create with images calculated by the computer, turning technology into part of my entire creative work instead of using it only as a creative tool."

透過作品反思科技，不等於作品看起來很高科技。「我更有興趣的是如何打破媒體藝術與科技外觀之間的必然性。媒體藝術的着眼點從來都不應該是科技，而是作品的藝術部分，一些與美學相關的部分。」所以卡娜的作品大都詩意盎然，讓觀眾進入作品的世界慢慢感受。

雙城創作

卡娜在香港和柏林交替短居已有六年，香港與其他城市的差異，或多或少都是靈感泉源。她在德國駐留時，認識了來自不同國家的藝術家、建築師、程式員和學者，從他們身上學到了很多沉浸式媒介如虛擬實境的知識。更重要的是，柏林比香港有更多空間，節奏也沒有香港那麼急促，好讓她去沉澱。

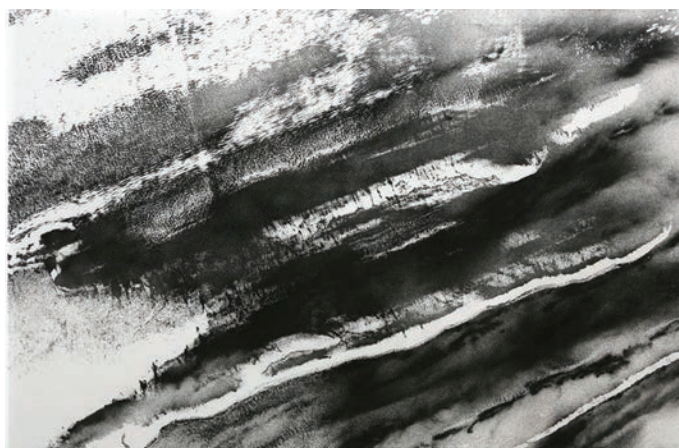
大自然在她的作品中，向來佔一重要席位。在瑞典駐留的一次經驗，杳無人煙的環境給她極大衝擊。「如果我不是來自香港，可能也不會沉迷於自然環境，畢竟對外國人來說都是輕鬆平常的景象。」下一個嘗試，她希望做「調控自然環境」的創作，對於大自然、對於科技，且看香港與柏林將會給她怎樣的創作養份。

Reflecting upon art through technology does not make the work appear high-tech. "I am more interested in breaking the necessary connection between media arts and their technological appearance. The focus of media arts should never be technology, but the artistic part of the work that reaches the level of aesthetics." Most of Chan's works are poetic, inviting her audience to enter and feel around her imaginative world.

Making Art in Two Cities

Chan has been living alternately between Hong Kong and Berlin for six years. The difference between Hong Kong and other cities has more or less inspired her works. When she is in Germany, she meets artists, architects, programmers and scholars from all over the world, and learns a lot from them about immersive media such as virtual reality. More importantly, Berlin has more room than Hong Kong with a slower pace for her to consolidate her musings.

Nature also features largely in Chan's works. When she was an artist-in-residence in Sweden, the unpopulated environment impressed her deeply. "If I were not from Hong Kong, I might not be as fascinated by the natural landscape. It is just an ordinary sight for foreigners after all." Chan's next experiment is one revolving around "controlled natural environments", investigating how Hong Kong and Berlin feature in her works both in respect of nature and technology.



Step by Step to Mars – alone



音樂
Music

A full-body portrait of a man with a high-top hairstyle, wearing a black button-down shirt and dark pants, standing with his arms crossed against a dark background.

劉語
Matthew Lau

「作為敲擊樂手，你一定要夠好奇。」

“*Curiosity is essential to a percussionist.*”



2017/18 年度首次舉辦個人敲擊音樂會 *VIBES!*，向觀眾介紹由傳統、現代至富有電子元素的創新音樂，展現顫音琴的各種可能性。

At his first solo concert *VIBES!* in 2017/18, Matthew Lau showcased the fluid character of vibraphone to the audience through traditional and contemporary music and performances with a bold twist of electronic music.

劉語畢業於香港浸會大學及紐約大學，分別獲頒音樂學士和碩士學位，其後在美國石溪大學主修現代敲擊樂演奏，師承 Eduardo Leandro，獲頒音樂藝術博士學位。劉語對現代敲擊音樂展現濃厚興趣，糅合電子和科技，開拓不同種類的敲擊領域，過往亦曾演出不同類型的作品，包括改編自巴哈小提琴奏鳴曲的馬林巴琴版本，還有前衛作曲家多納托尼和賽納奇斯的當代音樂作品。

劉語曾參與世界各地的演出，足跡遍佈阿根廷、珀斯、布里斯班、波士頓、紐約、蒙克萊、蓋茨堡、亞斯本、布魯克林、東京和首爾。劉氏與友人分別組成敲擊二重奏 Fisher/Lau Project 及樂團 The Up:Strike Project，現為香港浸會大學的兼職講師。

After receiving a Bachelor's degree and Master's degree in Music at the Hong Kong Baptist University (HKBU) and New York University respectively, Matthew Lau obtained a Doctorate in Contemporary Percussion Performance at Stony Brook University, US under the tutelage of Eduardo Leandro. Driven by a profound interest in contemporary percussion music, he broke new ground in the performance arena with a mix of electronic music and technology. Lau had performed pieces in different musical genre with new arrangements, such as JS Bach's violin sonata on marimba, and avant-garde contemporary pieces by Franco Donatoni and Iannis Xenakis.

Besides touring in Argentina, Perth and Brisbane in Australia, Boston, New York, Montclair, Gettysburg, Aspen and Brooklyn in the US, Tokyo and Seoul, Lau split his time between the percussion duo Fisher/Lau Project, the new chamber percussion group The Up:Strike Project he co-founded with his friends and teaching music as a part-time lecturer at HKBU.



「我不會為自己訂下太多界限。」頂著一頭標誌式高聳髮型，劉語自言，現代敲擊音樂的本質與他的性格特別契合，「作為敲擊樂手，你一定要夠好奇，敲擊樂是種新樂器，相對其他樂器較遲發展。我們要掌握的又不只一部樂器，不時會有作曲家跑出來說發明了新樂器，就要再去學……你永遠不知道下一刻會發生甚麼事，所以便可以去做很多事情。」

珍視創意 同代人的承擔

劉語小學三年班初探敲擊樂，15歲以音樂為志業，繼而遠赴美國進修，「下一刻」的未知如影隨形：一開始他像大部分敲擊樂學生，考入管弦樂團是理所當然的目標，直至修讀碩士時參加了一個夏季音樂節。正當他與其他敲擊樂手埋首研究考入樂團的專門技巧，琢磨揮棍高度毫釐之差的音色時，他忽然醒覺：這種著重穩定性的演奏，就是自己追求的音樂嗎？還是無拘無束的創意空間更符合本性？

時為2011年，他逐漸確立以現代音樂作為主要發展方向，當中還有承擔的意義，「在世的作曲家，就是我們的同代人，他們寫了這麼好的音樂，如果沒有其他同代人演奏出來，就會失去這些無形的作品，我覺得表演者有個使命要將作品延續下去。」

Easily recognised by his quiff haircut, Matthew Lau remarked, “I don’t set too many boundaries for myself,” and that the nature of contemporary percussion music struck a chord with him. “Curiosity is essential to a percussionist, as the instrument, compared to others, is relatively new in its development, and that composers may invent new percussion instruments at any moment, it’s for us to master more than a single instrument. With unpredictability come boundless possibilities.”

The Responsibility to His Contemporaries: Valuing Creativity

Having first dabbled in percussion in Primary 3, Lau soon set his mind to becoming a percussionist at the age of 15 and furthered his studies in the US. “Unpredictability” has been his companion – like most percussion students, he used to assume joining a philharmonic orchestra was his goal. But epiphany came to him at a music festival during the summer of his Master’s degree, when he was discussing with fellow percussionists about the many techniques to succeed in auditions. He wondered if his musical pursuit was for giving a steady performance or for yielding to his true character, and to boundless creativity?

That was in 2011. Soon after that, Lau set off and eventually found his way on the road of contemporary music, partly because he saw developing the genre as his responsibility. “Living composers are our contemporaries, and as music is formless, if the beautiful pieces they have composed are not performed, their artworks will fade away. That’s why I feel that performers have a mission to preserve and pass their music to future generations.”

音樂無國界 以香港為傲

在美國完成碩士及博士學位後，不少人告誡他在香港推廣現代音樂之難，但生於斯長於斯的他，對香港情有獨鍾；他亦相信，只要是真材實料的現代音樂，即使最沒有經驗的聽眾亦能有所共鳴。2018年6月他在港舉辦了個人敲擊音樂會 VIBES!，選曲上別出心裁，務求引導聽眾進入氛圍，「我提供足夠的介紹去引起觀眾興趣，指引應怎樣去聽，大人小孩都能明白，完全是可行的。」

這場顫音琴演奏會為他帶來了更多無法想像的「下一刻」，伴隨而來是世界各地的演出邀約，他走訪了澳洲多個城市如珀斯、墨爾本、布里斯本，還有美國及阿根廷，音樂就像世界通用的語言：「遇到了很多不同的人！跟當地學生、老師討論時，會發現大家抱持著同一種熱情，這是很珍貴的。」

今年下半年，他將馬不停蹄，踏遍俄羅斯、阿根廷、美國、秘魯、墨西哥以及中國內地，舉辦演奏會及大師班。他將持續以音樂開拓版圖，與團隊一同走遍世界，他期望將來在世界各地提起「劉語 Matthew Lau」這個名字時，都會知道他是位來自香港的敲擊樂表演者。

Make a Name for Hong Kong in the Borderless World of Music

Returning after obtaining his Master's degree and Doctorate in the US, Lau was cautioned by many about the thorny path of promoting contemporary music in Hong Kong. But Hong Kong had a special charm to Lau who was born and raised here. His conviction in contemporary music also played a role; Lau believed that genuine contemporary music will move the novel audience. And so, at his first solo percussion concert *VIBES!* in June 2018, Lau meticulously designed a programme to draw the audience into the world of percussion. "I gave the audience – children and adults alike – enough introduction to the music to spark off their interests and guided them to understand and appreciate the music. That absolutely worked!"

Lau was rewarded with unimagined opportunities after the concert – overseas concert commissions from Perth, Melbourne and Brisbane in Australia, the US and Argentina. He described music as a universal language, "I met a wide range of people, and knowing that the local teachers and students I met also shared my passion for music is a priceless experience."

While Lau will be kept busy for most of the second half of this year, giving concerts and master classes in Russia, Argentina, the US, Peru, Mexico and Mainland China, he will continue to broaden his musical world with his teammates, with the hope that when "Matthew Lau" is mentioned in the musical world, people will recognise him as a percussionist from Hong Kong.



視藝

Visual Arts



譚頌汶

Tom Chung-man

「希望透過作品以藝術反映並回應當下，
透視當代人孤獨、疏離與存在困境。」

“To reflect and respond to the real moments through the arts; to offer a piercing look into the loneliness, isolation and spiritual dilemma of contemporary individuals.”



2017/18 年度代表雙個展「過於現實的呼吸」，展示人們被掩飾的情感，在展覽的呼吸中重看自身的存在。

The Breath of Excessive Reality presented at his co-exhibition in 2017/18 brings suppressed human feelings to the fore and re-examines the notion of self-existence through its “breath”.

2016 年畢業於香港浸會大學 (浸大) 視覺藝術院，譚頌汶憑結合過程藝術與裝置藝術的作品《米》於 2016 年獲頒浸大視覺藝術院獎、維他命 D 獎及吞拿魚獎，並於同年獲得凱倫偉伯畫廊藝術獎。他的作品主要探討當代人的精神困境，2017 年於凱倫偉伯畫廊舉行首次個展「我們必須想像西西弗斯是快樂的」。

2017/18 年度曾參與雙個展「過於現實的呼吸」(浸大)、「物自身」(蘇黎世藝術大學)，以及聯展「Weight Watcher」(柏林當代藝術中心 Kunstquartier Bethanien)。

Tom Chung-man graduated from the Academy of Visual Arts at Hong Kong Baptist University (HKBU) in 2016. Integrating process art and installation art, his graduation work, *Rice*, picked up three awards at the HKBU's 2016 AVA BA Graduation Show – AVA Award, Vitamin D Award and Tuna Prize; he won the Karin Weber Gallery Art Award in the same year. His works mainly explore the spiritual dilemma of contemporary individuals. His first solo exhibition, *We Must Imagine Sisyphus is Happy*, was held at Karin Weber Gallery in 2017.

In 2017/18, he presented two co-exhibitions, *The Breath of Excessive Reality* at HKBU and *In-itself* at Zurich University of the Arts, Switzerland, and the group exhibition, *Weight Watcher* at Kunstquartier Bethanien in Berlin, Germany.



《壓力磅》Pressure Weight

一個時代塑造一個人的質地。譚頌汶的創作源於個人面對世界的生命經驗及叩問，「我的作品講孤獨、疏離與存在困境。我覺得香港很壓抑，年輕人自殺個案時有發生，而其實世界上每五個人之中有一人受抑鬱困擾。這些問題都會牽動我的情緒，我希望以藝術反映並回應當下。」

一呼一吸之間 感受生命

「每個個體的呼吸，如空氣的流動，難以被觀察、觸摸。如何能讓呼吸被看見呢？若呼吸能被看見，那將以甚麼形式顯現？」

在聯展「過於現實的呼吸」(2017)中，譚頌汶創作了一系列圍繞空氣的作品，探問生命之輕。他在黑色、注了水的容器上擺放魚鰾，每當魚鰾一起一伏，觀者就會看到容器的水面泛起漣漪。「《活生生》將那種赤裸、殘酷的呼吸解剖，純粹地呈現一種存在。」他一心想要以最細微的動態觸發觀眾的情感，「觀者俯身凝視魚鰾時能靜下來，從而察覺自己也正在呼吸、生存。」

他說，有些想法，既輕且重，遂將之轉化成《壓力磅》。「我將磅置於畫廊的牆上，而非地上，轉換了物件慣常的位置，以展示它在測量體重以外的另一種功能——測量心理壓力。這件事其實夾雜半點幽默啦！撞磅所產生的數字變化，會讓人抒發壓力，最後甚至將磅撞至變形。」這個《壓力磅》不但重新詮釋日常物件，引起觀者對其本質的反思，而且留下了存在的烙印。

Time shapes the fabric of our existence. Tom Chung-man draws his artistic inspiration from an individual's experience and questioning of the world. "My work discusses loneliness, alienation and the spiritual dilemma of human existence. Hong Kong is a very suppressive society and has seen more than its fair share of youth suicides. In fact, as many as one in five people around the world are suffered from mental health problems at some point in their lives. These issues tug at my heartstrings and propel me to reflect and respond to present conditions through the arts."

Feeling Life Between Breaths

"Like the flow of air, our breathing is difficult to be seen or to be touched. How can I render our breath visible? If so, what form will it take?"

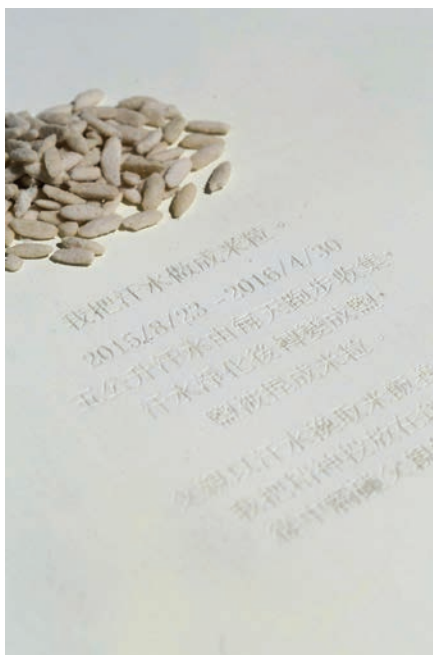
For *The Breath of Excessive Reality* (2017), Tom created a series of installations to probe the lightness of being. In one installation, the swim bladder of a fish is floating on a tank of dark water, making ripples as it moves up and down. "*While Still Alive* is a naked, brutal dissection of breathing, a representation of existence in its barest form." His intention was to use the tiniest motion to evoke a viewer's emotions. "When viewers look down on the swim bladder and watch it slow down to stillness, it dawns on them that they too are breathing and living."

Experiencing thoughts at once light and heavy, he refashioned them as *Pressure Weight*. "Rather than placing the scale on the floor, I mounted it on the wall of the gallery and used the shift from its customary location to signal a change in its function: to give not measurements of mass but of psychological pressure. It's a work punctuated with comic relief! The measurement varies according to the force of each head banging. Getting more dented and distorted with each blow, it's a great object for blowing off steam." Refashioning an everyday object, *Pressure Weight* not only invites contemplation on its essence but also bears the marks of its existence.

過程藝術 潛挖生命本質

2018年在蘇黎世藝術大學駐留期間，譚頌汶更留意日常物件，思考物件自身與生活之關係——如何透過物件看見自身痕跡？他想，「思考藝術的過程可以是藝術的一種形式。當我什麼也想不到，便在筆記簿畫線，記錄思考空白的時間。」《Think of Nothing Things》的八本筆記簿就是承載著他生命的空隙。畫線的過程讓他心情平靜，於是他以一支筆的墨水填滿一張白畫紙——《Sea Waving with Blue Pen》是海的呼吸，亦是思緒的節奏。

譚頌汶形容自己做的是「過程藝術」(process art)，多以物質或裝置形式呈現創作過程，記錄他如何在藝術實踐中將時間和身體經驗融入作品。他覺得照片或錄像太直白，他卻偏好留白，於展覽空間放下故事結尾，配以簡單一句闡述，讓人聯想過程。他又提到，蘇黎世以人為先的城市生活，不禁讓他反思香港人的困境，「我更確認創作的出發點，以及強調過程的風格，藉此透視當代人的生活處境。」譚頌汶的創作體現他對個體生命的尊重；在反覆叩問、探索存在的過程中，彷彿看見了重塑時代的可能。



《米》Rice

Unearth the Essence of Life with Process Art

As an artist in residency at the Zurich University of the Arts in 2018, Tom's eyes became even more attuned to everyday objects and their ties with our day-to-day lives: how does one see the traces of oneself through objects? He ponders, "The process of reflecting on the arts is an artform in itself. When my mind goes blank, I start drawing lines on my notepad as a way to document the voids in my mind." A collection of eight scribbled notebooks, *Think of Nothing Things* chronicles the various spells of mental vacuum in his life. Taking to doodling to calm his mind, the artist filled a sheet of paper with scribbles until his pen ran out of ink. The result was *Sea Waving with Blue Pen* – at once the pulsating breathing of the sea and the rhythmic pattern of human thoughts.

Tom describes his work as "process art", favouring objects or installations to present his creative processes and to document the ways how he integrates personal experience with art practice. He eschews the more direct media of photography and video in favour of leaving empty spaces, realised as an open ending to his exhibition with a simple caption that invites imagination on the viewing process. He also remarks how Zurich and its human-centred philosophy to urban living prompted him to reflect on the predicament of people in Hong Kong: "I was reaffirmed in the premise of my art and a style that focuses on the process to probe the conditions of modern living." Indeed, Tom's artistic creations are a testament to the respect he has for the life of an individual. In a recurrent process of repeated questioning and exploring, a door is left open to the possibility of reconstructing the times.



Sea Waving with Blue Pen

藝術教育獎

**AWARD FOR ARTS
EDUCATION**

「藝術教育獎」旨在表揚在藝術教育方面有卓越成績的學校、機構及藝術工作者，希望藉此呼籲更多機構及人士投身發展藝術教育的工作。此獎項分為學校及非學校兩個組別，各設三個獎項，以及不多於三個優異表現獎。

The Award for Arts Education recognises schools, organisations and arts practitioners who made outstanding contributions in this area. It also aims to encourage more organisations and arts practitioners to participate in and contribute to the development of arts education in Hong Kong. It is divided into School and Non-School Divisions, with three awards and not more than three Certificates of Merit in each division.



高雷中學

Ko Lui Secondary School

得獎計劃 Award-winning Project

MAKER 教育在高雷

Maker Education at KLSS

「創作藝術的核心過程，就是在設計和創作的過程中解難、尋找不同的可能性。」

"At the core of artmaking is exploration, problem-solving and possibility-thinking through design and innovation."

在電子科技尚未普及的年代，孩童都會利用隨手拾來的材料創造各種小玩意自娛。當電子產品日漸普及，新一代卻習慣通過平板電腦或手機，被動地接收虛擬世界帶來的感官刺激，欠缺親手操作工具和物料來創造小玩意的經驗。

Before we entered the era of electronics and technology, children would make toys out of anything that they could get hold of and indulged in the fun of making. Nowadays, under the influence of technological advancement, the younger generations would rather immerse in tablets or smartphones and enjoy the sensory stimulations brought by the virtual world, missing out the experience of wielding tools and materials and making little toys.

高雷中學視藝科主任徐國堅老師近年發現，學生在進行藝術創作時不懂得操作簡單的工具，窒礙了他們在中學階段的多元創作，「我們發現很多學生在小學時，連切割刀也未曾使用過。這樣的話，到他們於高中進行混合媒介藝術創作時，又如何能掌握各種工具的使用技巧呢？」

In recent years, Tsui Kwok-kin, the Visual Arts Panel Head of Ko Lui Secondary School, observed that students were incapable of operating basic tools, which handicapped them as they engaged in artmaking. "We found that many students had not used a cutter before they entered secondary school. How can they possibly grasp the skills in using all sorts of tools when they create mixed-media art in senior secondary school?"

將動手做創客精神融入藝術教育

Integrating Maker Education into Arts Education

受此現象所啟發，高雷中學於 2016 年開始構思將 Maker 教育（又稱創客教育）加入視藝教育，並於 2017/18 學年推出計劃「MAKER 教育在高雷」，邀請不同藝術家及藝團合作，讓學生自己構想及動手做，從校內到校外體驗創客精神。計劃將 STEM 教育元素，即科學、科技、工程及數學，融入藝術學習活動中，以培養學生在創造、協作和解決問題上的能力。

Inspired by this phenomenon, Ko Lui Secondary School started its plan to integrate Maker education into Visual Arts Education in 2016, eventually launching "Maker Education at KLSS" in the 2017/18 school year. The school collaborated with various artists and art groups to inspire students to experience the maker culture by thinking and creating with their own hands. The project incorporated STEM elements - Science, Technology, Engineering and Mathematics - in arts learning activities to cultivate students' competence in creativity, collaboration and problem solving.

在計劃的起動階段先與駐校藝術家王天仁合作，進行約半年的工作坊。王天仁善於以廢木創作，透過帶領學生創作一系列以動物及怪獸為題的木藝雕塑，讓學生認識及掌握運用各種基礎手動和電動工具機械的技巧。學生完成的雕塑作品除了於校內展出外，其中一件作品更獲一所以繪本為題的士多所收藏。

其後，王天仁更聯同學生，為校內剛開設的咖啡館製作一套可摺合的餐桌及椅子，讓光顧咖啡館的老師、同學和訪客使用，把藝術帶進日常的校園生活。

在藝術創作中加入不同元素

計劃進入第二階段，聯同輔導組的學生大使挑戰創作難度更高的藝術三輪車，並於一次幼稚園的探訪服務中，讓一眾幼稚園生試騎製成的三輪車。

學校亦與藝術團體軸物行者開展了為期一年的合作，上學年引導中四視藝生創作具科技工程元素的自動機藝術作品於「全港 STEAM UP 創科日」展出。下學年則創作電動車，並親自練習駕駛技巧參加由香港理工大學設計學院主辦的「我是車手」比賽。

最後，學生參與由 ISTEM ED Association、香港才能教育研討會及浸信會天虹小學聯合主辦的「STEAM Boat Maker Faire 真·大船王」計劃。學生從海洋塑膠污染的問題出發，利用回收膠樽創作出一件可載人並浮於海面上的海龜造型藝術作品「海龜號」。

藝術培養年輕一代解難能力

徐老師認為整個計劃最重要是培養新一代解難的能力，「創作藝術的核心價值，就是在設計和創作的過程中探索、解難、尋找不同的可能性，而此過程正正是我所見現今學生所欠缺的。透過藝術，將身邊事物的衝擊放於創作上，這種創作是無分對錯的；藝術提供了一個空間讓學生探索、發掘什麼是相對較好的選擇，這個思考過程才是最重要的。」

未來學校將延續創客教育模式，與藝術團體合作，帶領同學經驗創作，同時認識社區和感染他人，探討更多可能性。

The project started with a partnership with the artist in residence, Wong Tin-yan, who held workshops for approximately half a year. Wong is adept at using discarded wood to create artworks. He led students to carve out wood sculptures of animals and monsters, through which students learnt to operate basic manual and machine tools. The completed student artworks were not only exhibited at school, but one of them was also collected by a local store with an interest in picture books.

After that, Wong worked together with the students to craft a set of foldable tables and chairs for the newly opened coffee shop on campus, serving teachers, students and guests and introducing arts into the everyday campus life.

Adding Other Elements into Art Creations

As the project entered the second phase, with the student ambassadors of the school's counselling team, students created the more challenging art tricycles. The tricycles were subsequently brought along on the school's service visit to a kindergarten for a test ride by the children.

The school also started a one-year partnership with the art group Wheel Thing Makers. In the first term, the group guided Form 4 visual arts students in building automation artworks with technological and engineering elements, which were exhibited at the Hong Kong STEAM UP Innovation and Technology Day. In the second term, the students created their own electronic vehicles and practised driving the vehicles themselves to compete at the Maker Faire Hong Kong 2018, organised by the Hong Kong Polytechnic University.

Finally, the students took part in "STEAM Boat Maker Faire: True Big Ship King", co-organised by ISTEM ED Association, Hong Kong Competence Education Research Institute and Baptist Rainbow Primary School. With the issue of marine plastic pollution in mind, the students designed and used recycled plastic bottles to build "The Sea Turtle", a turtle-shaped artwork capable of floating and carrying people.

Nurturing Problem-Solving with Art

To Tsui, the crux of the project is to nurture the problem-solving competence of the younger generation, "At the core of creative artmaking is exploration, problem-solving and possibility-thinking through design and innovation. I think these are missing in today's students. Through design, we can project the feelings and ideas provoked by our surroundings and experience onto the creative process, and there is no right or wrong in artistic creation. Arts give students the room to explore their choices and find the better one. This process of thinking is the most important".

In the future, the school will continue its Maker education model and collaborate with more art groups to lead students in experiencing the creative process, all the while exploring other possibilities as they get to know the community better and make an impact.



香港兆基創意書院 HKICC Lee Shau Kee School of Creativity

「計劃以不同主題來設計單元課程，引導學生由零開始，發展意念、探索物料和創作形式。」

以藝術為本的香港兆基創意書院，每年有近300名學生選修高中視覺藝術科課程，而校內一眾視覺藝術科老師，亦於不同藝術範疇和創作形式上各有所長。

約四、五年前，視藝科老師們開始思考如何使教學更有效，讓老師在教學上發揮創意及專長，因而設計了以媒介為主導的單元課程。學生從中四開始，可以按自己興趣選修三至四個不同媒介的單元課程，當中包括繪畫、攝影、陶藝、版畫、混合媒介及行為藝術等。

特色主題課程啟發學生創意

視覺藝術統籌楊靜老師說：「我們發現同學不太善於主題創作，所以去年我們思考除了以不同媒介為主導外，再以不同主題設計單元課程。引導學生由零開始，發展意念、探索物料和創作形式。」

在2017/18學年，書院為進一步提升教學質素，嘗試在中四及中五的媒介單元課程基礎上，加入主題式單元的設計。視藝科老師二人一組利用本身的專長構想和制定七個各具特色的跨媒介主題單元課程。學生選修媒介

得獎計劃 Award-winning Project

視藝科主題式單元課程實驗 Visual Arts Thematic Modules

"The plan was to design a programme with different thematic modules that guides students in developing their ideas and exploring creative materials and art forms from scratch."

At the art-oriented HKICC Lee Shau Kee School of Creativity, around 300 of its students undertake the senior secondary Visual Arts curriculum each year, taught by a team of visual arts teachers each specialising in different arts concentrations and creative forms.

Around four to five years ago, the visual arts teachers began exploring ways to make teaching more effective and allow themselves to make use of their creativity and expertise in the course of teaching. They subsequently started designing modules that focus on art media. As a result, starting from Form 4, students may choose three to four modules according to their own interests in different art media, which include painting, photography, ceramics, printmaking, mixed media art and performing arts, etc.

A Unique Thematic Approach to Inspire Students' Creativity

Ching Yeung, the Visual Arts Programme Coordinator, explained, "We discovered that our students weren't very good at making art under themes and subject matters, which was the reason we considered designing modules with different themes, besides modules focusing on different art media. We aimed to guide students in developing their ideas and exploring creative materials and art forms from scratch."

To further improve the teaching quality, the thematic modules were added into the curriculum of Form 4 and 5 students on top of their art medium modules in the academic year of 2017/18. Upon completing their art medium modules, students may choose an elective thematic module that spans over 18 learning hours in total.

單元後，可按喜好選修一個為期 18 個課時的主題單元。

將藝術創作與生活結合

其中一個主題式單元課程「兒童流動圖書館之擔凳仔排頭位」，內容以「向一班幼兒說一個故事」作基本設定。老師於課程中設計不同內容，引導學生構思故事、參考書籍、繪畫故事分鏡圖、製作故事書及講故事的道具、製作手縫布製配件、佈置講故事的場地、最後向小孩分享自己創作的故事。

另一個「傷失博物館」的主題單元，以「失去」為主題，結合攝影及陶瓷兩種媒介。兩位老師在教學前一起備課，進行物料探索。然後將探索時的發現與趣味帶進課室，提升學習氣氛。另一方面，引發同學思考自身的經驗，了解視覺藝術與抒情的關係。學生於創作過程中亦學習攝影及陶瓷跨物料創作的技術，如陶瓷藍曬、瓷相及陶藝貼花的技術，從而建立適合自己的創作方法。

老師們發現於媒介單元，學生雖可集中而深入地學習不同媒介的技巧，卻只有少數學生能將技巧應用在個人創作。主題式單元借助實踐來糅合多媒介創作技巧，則可讓學生體驗創作與生活的結合及表達形式的多樣性。

藝術幫助新一代認識自我

楊老師認為，藝術教育及創作能幫助學生認識自我，建立自信。「工業時代後，每個人都像是工廠的一顆螺絲，因其重複性而感到沉悶，但透過創造，我們找回自己的個性、特質、喜好。在創作當中，學生可以表達自己，透過非語言媒介來了解別人的想法、與其他人溝通，從而培養他們於藝術上的敏感度，掌握不同技巧，這都是自信心的建立。」

明年學校將會有一個名為「屯門河」的計劃，嘗試將不同單元搬到社區，與街坊及市民一起經歷創作。長遠而言，學校亦正研究發展一套藝術創作評審標準，在評審學生的創作製成品的同時，瞭解他們的創作過程。感染他人，探討更多可能性。

Integrating Artistic Creation into Life

One of the thematic modules, entitled "Mobile Libraries for Children - Grab a Stool and Lead the Queue", sets up a primary goal of "telling a story to a group of children". In preparation, teachers designed unique contents for the module to guide students in constructing stories, taking references from different literature, drawing storyboards, making a storybook and storytelling props, sewing fabric accessories, decorating venues and finally, sharing the stories they wrote with the children.

Another thematic module, named "The Museum of Hurts and Losses", took the idea of "loss" as the theme and combined photography and ceramics. When preparing for class, the two teachers explored the nature of the media, in order to bring their interesting discoveries into the classroom to enhance the learning atmosphere. The module also aroused students to reflect on their personal experience and understand the relation between visual arts and emotional expression. Students also acquired photography knowledge and cross-material ceramics techniques, such as cyanotype printing, photo development on ceramics and the production of ceramic decals, and established creative methods that best suited their own needs.

The teachers discovered that although art medium modules allowed students to concentrate on and delve into the techniques of different media, few students managed to apply the knowledge in their own artistic projects. Thematic courses, on the other hand, made use of hands-on practice to put together techniques across media, thus letting students experience the integration of artistic creation and life as well as the diversity in different forms of expression.

Art as Guidance for the Young Generation towards Self-understanding

Yeung thought that arts education and creation help students develop their self-understanding and confidence. "After the industrialisation era, everyone seemed to have become a part of a manufacturing factory, bored out by repetition. However, through creative processes, we are capable of retrieving our own personalities, qualities and interests. During the process of creation, students can express themselves and understand other's thoughts through non-linguistic means. All these nurture their artistic sensibilities and equip them with different techniques, which develop their self-confidence."

In the coming year, the school is launching a project named "Tuen Mun River Channel", which seeks to situate different thematic modules within the local community, letting students experience the creative process with their neighbours and members of the communities. In the long term, the school is also developing a new set of assessment criteria to assess students' artworks and better understand their creative process.



聖公會林裘謀中學 *SKH Lam Kau Mow Secondary School*

「傳統的教育目標重視六育，其中的『美育』無疑是一個很大的元素。幫助學生發揮美感與創意，對他們的人生也會有很大的影響。」

一所學校的發展，除了有賴校長、老師們的用心，校友對母校的回饋亦是重要資源。為了建立學校的傳承文化及深化校內的藝術創意氛圍，聖公會林裘謀中學於 2017 年舉辦了全校性的大型藝術計劃「謀·藝遊行迹」，與校友藝術家合作舉辦一系列的工作坊。

何慧玲校長指，學校早年已設有高中藝術課程，而不少當年選修藝術課程的校友現正從事藝術或創意產業的工作，他們會不時回母校跟師弟妹分享他們的藝術事業或舉辦一些工作坊，「我們很想這文化能繼續承傳下去，也希望在校學生能感受到這種承傳關係，將來效法他們的學長，回饋學校。」

校友藝術家為重要資源

由於學校只有兩位藝術課老師，校友藝術家便成為推動學校藝術氛圍的重要持續發展資源。「謀·藝遊行迹」計劃就是透過在藝術界已有成就的校友藝術家駐校指導學生，從而建立一個傳承的文化，增進學生對創意藝術的興趣，同時鼓勵老師發揮課堂設計的多樣性。

得獎計劃 Award-winning Project

謀·藝遊行迹

Heritage. Art. Footprints

"Of the six elements in traditional virtue education, 'aesthetics' is no doubt a crucial one. It develops students' sense of beauty and creativity, which will have a profound impact on their lives."

The development of a school hinges on not only the principal and teachers' dedication to education, but also the graduates' contribution as they give back to their alma mater. With a view to cultivate an inheriting tradition and foster arts and creative learning on campus, SKH Lam Kau Mow Secondary School organised a school-based art project "Heritage. Art. Footprints" in 2017, collaborating with alumni artists to deliver a series of workshops for students.

Ho Wai-ling, the school's principal, said that the school has offered arts in its senior secondary curriculum since its early years and quite a number of its graduates have set foot in either the arts or the creative industry. She pointed out that the graduates return from time to time to share their experience of career development with the students or hold workshops for them. "We hope to pass down this sharing culture to our future graduates, so that as they see the continuity of tradition between them and their selfless seniors, they could also follow the footsteps of their seniors in giving back to the school after graduation".

Alumni Artists as Important Resources

As the responsibility of arts education rests squarely on the shoulders of the only two art teachers, alumni artists have become a sustainable network of resources in fostering the arts learning atmosphere in school. Through the "Heritage. Art. Footprints" project, alumni artists who are accomplished in the arts were invited to be the artists-in-residence, providing in-school training to inspire students' interests in creative arts. On the one hand, it cultivated a sense of continuity among students and alumni; on the other hand, it inspired art teachers to diversify their course design in the future.

另一方面，是項計劃利用多元化的課堂模式，讓學生了解學校身處的沙田區的歷史、文化和社區發展，啟發學生思考自己與社區的關係，最後透過對外開放的展覽，讓學生和社會不同層面人士接觸，將藝術帶到社區。

以藝術家視覺認識沙田

透過優質教育基金撥款支持計劃，學校得以與兩位校友藝術家林東鵬和鄭婷婷合作，給學生安排一個歷時整個學期的藝術工作坊，當中包括裝置藝術、繪畫和藍曬等。例如鄭婷婷帶領中三學生參與的工作坊，以社區人物為題，透過錄音習作認識聲音藝術和人物素描，創作出一系列仿幻燈片藝術作品和流動立體人像及布偶作品。

而林東鵬則帶領中四及中五的視藝班學生，先以文化旅遊方式，遊覽沙田古蹟，認識居民的當今生活。接著透過攝影觀察、收集資料及創作材料，讓學生創作屬於自己的「沙田故事」。於計劃的尾聲，學校更借用了一輛退役的雙層巴士作為載體，展示學生創作的作品。

藝術應為教育重要元素

何校長指，相比十多年前，藝術教育現在較受認同。「以往人們覺得藝術科目沒有前途，故該科完全不被重視。現在若學生在藝術方面有興趣，家長也不會反對子女修讀，容許他們有較高的自由度。現今社會比較多元化，學生也不單只向工商界發展，於藝術方面有天分的學生，從事藝術創作也可以成為他們將來的職業。」

她亦相信藝術教育深深影響着一個人的成長。她說：「傳統的教育目標重視六育——德、智、體、群、美、靈，其中的『美育』無疑是一個很大的元素。幫助學生發揮美感與創意，對他們的人生也會有很大的影響。」

未來，學校會繼續透過不同活動和計劃營造校內的藝術氛圍，如今年學校老師將會帶領學生參加三年一度的日本瀨戶內海藝術節，藉此讓學生出外吸收更多藝術養分，同時讓老師探索藝術教育的其他可能性，延續其藝術傳統。

The project utilised diverse learning activities to let students explore the history and cultural developments of the Shatin community. The experience encouraged the students to rethink their relationships with the community and present their artworks in a public exhibition. As the exhibition brought their artworks into the community, it also promoted more interactions between students and the general public.

Learning about Shatin through the Eyes of Artists

Financially supported by the Quality Education Fund, this project partnered with two alumni artists Lam Tung-pang and Cheng Ting-ting in offering a semester-long series of workshops that included installation art, drawing and cyanotype. For example, the workshop led by Cheng Ting-ting for Form 3 students had its themes on people in the community. Through sound recording exercise, students learnt about sound art and sketch portraits and created projection artworks, three-dimensional portraits and puppets.

The workshops for visual arts students in Form 4 and Form 5 were conducted by Lam Tung-pang. Lam first took them on a cultural tour to the heritage of Shatin and learn about the contemporary life of its residents. Then the students were brought into the process of observation through photography and collection of information and materials, before they created their own "Shatin Stories". The project ended with an exhibition of students' artworks in a retired bus borrowed by the school.

Arts as the Crux of Education

As mentioned by Ho, arts education has now gained more recognition compared to some ten years ago. "In the past, arts received little attention and was perceived as an unpromising path for students. Nowadays, parents tend to allow more flexibility and be more encouraging of their children's interest in art. As our society becomes more multifaceted, students are no longer confined to choices in the business and industrial sectors. Those who are talented in the arts can also turn it into a career."

Ho also believes that the impact of arts education is far-reaching to the development of a person. She said, "Of the six elements in traditional virtue education, aesthetics is no doubt a crucial one. It develops students' sense of beauty and creativity, which will have a profound impact on their lives".

In the future, the school will keep on engaging in activities and projects that create and intensify the arts learning atmosphere in school. This year, the teachers will lead students in participating in the Setouchi Triennale 2019 to expose them to arts nutrients overseas. Meanwhile, the teachers will explore other possibilities in arts education and extend the tradition of arts education in the school.



基督教香港信義會 社會服務部

Evangelical Lutheran Church Social Service – Hong Kong

得獎計劃 Award-winning Project

信義男爵樂團
Men in Jazz

「我們希望男爵樂團的故事，能鼓勵任何懷著音樂夢的朋友，不分年齡或程度，決心踏出學習藝術的第一步。」

"We hope the legend of Men in Jazz will enkindle people's dreams about music and endow the courage to learn the arts, regardless of age and background."

音樂譜出金色年華

香港退休人士增加，當中不少人雖已年過半百，但仍有魄力服務社會，希望享受有意義的退休生活。為這一群金齡人士度身訂做的基督教香港信義會信義男爵樂團，旨在通過音樂幫助退休前後的男士建立第二人生。雖然樂團大部份成員均是由零開始學習音樂，但團員憑著對音樂的熱情及互相扶持，使樂團逐步成長，更成為首支代表香港到外地交流的金齡樂團。

Play the Song of Golden Age

Hong Kong has an expanding retired population, many among which, despite having lived half a century, are still capable of serving the community and hoping to enjoy a meaningful retired life. Men in Jazz, a wind orchestra tailor-made by Evangelical Lutheran Church Social Service – Hong Kong for men of golden age was established with the aim to let the members live a second life after retirement. Although most members learn music from scratch, their mutual support and enthusiasm towards music gradually made the orchestra flourish. It even became the first golden-age wind orchestra to represent Hong Kong and share their music overseas.

金齡音樂教育 由零開始學音樂

信義會一項研究發現，不少退休男士會在角色轉變及社交上面臨問題，因此設計出適合金齡男士學習的音樂課程，即使沒有音樂基礎，也能享受學習音樂的樂趣，並成立樂團，為他們爭取表演機會。

Start to Learn Music at Golden Age

A study conducted by the Evangelical Lutheran Church reveals the fact that many retired men encounter difficulties in the change of roles and social lives. In view of this, a music programme was designed for men of golden age to learn and enjoy music, even if they have no music background. Meanwhile, a wind orchestra was formed to provide them with more chances to perform on stage.

信義男爵樂團於2011年成立，由全職藝術行政人員管理事務，並由專業樂團指揮及導師任教，提供專業的音樂教育平台。為推廣和完善金齡音樂教育，樂團經理連家駿爭取在社區及海外表演的機會，邀請本地及海外音樂人合作舉行音樂會、大師班、工作坊等。樂團活動更邀請政府部門、藝術界及公眾人士參加，參與人數達2,500人，多場音樂活動亦獲得不少市民支持。

連家駿相信今次獲獎除了是外界對樂團在推動金齡藝術發展的肯定外，也是對團員在音樂上的努力予以肯定。

海外巡迴演出 激發金齡潛能

一路走來，信義男爵樂團發展漸趨成熟，甚至衝出香港，將金齡藝術文化延展至世界各地。說到成立至今令人振奮的經歷，連家駿憶述2017年樂團代表香港參與新加坡長者藝術節 Silver Arts，並在汶萊和馬來西亞表演，更成為汶萊國王登基50周年活動之一。在短短七天行程中，樂團在東南亞進行了五場演奏會，有些曲目更是超出平日演奏水平。「那次經驗讓我們知道金齡人士有着無限潛能，有待發揮。」

社福與藝術如何平衡推動？

在社福機構中推行藝術並非易事，連家駿在平衡推動社福與藝術元素兩者中花了不少心力，在音樂上提供專業訓練，在社福上以音樂為媒介讓金齡男士重拾社交，感染社會。另外，固定的排練場地、樂器的添置和存放都是他們實際要面對的問題。「我們期望政府和外界能多提供資源支持金齡音樂發展，為金齡人士建立良好的音樂教育空間。」

為了讓樂團於音樂領域上有更大提升，信義會社會服務部助理總幹事何顯明期望未來能伙拍更多藝術教育相關團體，更新樂團的運作模式，以邁向更專業的音樂發展方向，讓樂團及團員持續發展，成就音樂夢，協助香港推動金齡藝術文化。「我們希望男爵樂團的故事，能鼓勵任何懷著音樂夢的朋友，不分年齡或程度，決心踏出學習藝術的第一步。」

Men in Jazz was established in 2011 and served as a platform for professional music education, with coaching by competent conductors and tutors and management by full-time arts administrators. To enhance and promote music education for men of golden age, Lin Ka-chun, the Orchestra Manager, strives for every opportunity to perform in the city or overseas, as well as to collaborate with local and foreign musicians in concerts, master classes and workshops. Its orchestral events are widely attended by government officials, arts practitioners and the general public, amounting to 2,500 participants. Members of the public are very supportive of the music events.

Lin believes that not only does this award show recognition to the orchestra's efforts in promoting the arts among men of golden age, but it also affirms the member's endeavour to excel in music.

Golden Agers' Potentials Realised in Overseas Performances

As Men in Jazz gradually matures and steps out of Hong Kong, golden-age arts are promoted to the rest of the world. Speaking of their exhilarating experiences, Lin recalled the times in 2017 when they joined the Singapore Arts Festival representing Hong Kong. The orchestra performed in Brunei and Malaysia as part of the 50th Anniversary Celebrations of Sultan Hassanal Bolkiah's Accession to the Throne of Brunei. The orchestra played on five occasions across Southeast Asia in shortly one week, with part of the repertoire exceeding the usual level of performance. "That tour has proven the unlimited potential in men of golden age. They are yet to be tapped into."

How to Balance Arts and Social Welfare?

It is not an easy task for a social welfare institution to promote arts. Lin has been making huge efforts to balance the two elements: for music, he provides professional trainings for the members; for social welfare, he helps them to regain social lives through music, bringing positive impacts to the community. Meanwhile, the orchestra strives to overcome practical issues, such as rehearsal venues, and acquisition and storage of music instruments. "We hope the government and other sectors can support golden-age music with more resources, so as to form a sound platform for music education for men of golden age."

To enhance the musicianship of the orchestra, Ho Hin-ming, Patrick, Assistant Chief Executive of the Evangelical Lutheran Church Social Service, looks for more opportunities to collaborate with arts education institutions, hoping to refresh the operations of the orchestra and raise its music professionalism. In this way, the orchestra and its members can progress together: the former promotes golden-age arts in Hong Kong, while the latter achieve their music dreams. "We hope the legend of Men in Jazz will enkindle people's dreams about music and endow the courage to learn the arts, regardless of age and background."



九龍倉置業地產投資有限公司 *Wharf Real Estate Investment Company Limited*

得獎計劃 Award-winning Project

九龍倉青年藝術計劃
The Wharf Youth Art Programme

「藝術界之所以能持續發展，並不能單單着眼於不同藝術家與作品的推廣，而忽略整個界別中作為基石的藝術教育。」

"For the arts industry to be sustainable, we cannot barely promote artists and artworks but overlook arts education, the cornerstone of the sector."

香港以商業掛帥，不少具藝術天份的年輕人往往因經濟環境等考慮，毅然放棄從事藝術工作，然而這卻是不少人心底裡曾有過的夢想。有見及此，九龍倉青年藝術計劃在七年前成立，銳意培育本地學生成為藝術家，助年輕人圓藝術夢。計劃特色為一條龍形式，花以年計的時間深度培養學生對藝術的熱誠及眼光，甚至全額資助他們修讀藝術學士學位課程，讓具潛能的學子早在普及教育階段便能得到適切的幫助和鼓勵，未來可以平步青雲。

In a business-oriented city as Hong Kong, many young people with artistic talents may resolutely opt out from an artistic career due to financial consideration or other factors. It remains a broken dream in many hearts. In view of this, the Wharf Youth Art Programme was launched seven years ago to realise the dreams of youngsters and nurture local students into mature artists. By providing students with one-stop assistance, the programme takes years to cultivate deep-rooted enthusiasm and artistic vision in them. Students may even receive full scholarship for their university studies in art-related subjects. In such ways, students with potentials can be timely aided and emboldened at the early stage of general education, thus thrusting them on the road to a bright future.

藝術一條龍 助年輕人圓藝術夢

A One-Stop Art Programme for Young Dream Chasers

七年來，九龍倉青年藝術計劃培養了逾萬位中學生對藝術的興趣。九龍倉置業地產投資有限公司副主席兼執行董事李玉芳希望透過計劃，激發本地中學生的創意及藝術潛能，並推而廣之，引發社會的藝術創意。「我們希望為香港發掘藝壇新血，為他們提供資源和機會。不同階段的活動，令我們可以參加者建立長遠的情誼與聯繫。」

In the past seven years, the Wharf Youth Art Programme has nurtured and sparked the interests in art among ten thousand secondary students. Lee Yuk-fong, Doreen, Vice Chairperson and Executive Director of Wharf Real Estate Investment Company Limited, hopes the programme can stimulate creative thinking and unleash artistic potentials in local secondary students, as well as promote creativity in a wider community. "We hope to inject new blood into the arts sector of Hong Kong by providing talented people with resources and opportunities. Activities held at different stages enable us to establish long lasting friendship and close bonds with the participants."

比賽選拔具潛力學生

九龍倉青年藝術計劃的一連串項目，以全港中學生繪畫比賽為起始。比賽其實只是一個台階，由比賽衍生出來各式各樣的活動才是「戲肉」所在——得獎作品於大型商場及藝術中心展出，得獎者亦可參加海外交流團，參觀各地的美術館及藝術機構，擴闊視野和胸襟。

全額資助藝術學士課程

為了讓學生能專心致志追求藝術夢想，合資格的得獎者可獲全額學費資助。計劃推出至今已有一百一十三位同學獲頒獎學金到海外及本地知名學府修讀藝術、設計或建築等學士學位課程，現時已畢業的同學有五位。

成為青年大使延續興趣

同學從參加繪畫比賽開始，已具資格成為九龍倉青年藝術大使，有機會免費參與每年各種藝文活動，吸收不同藝術領域的知識，這樣能延續他們對藝術的興趣，成為接收相關資訊的橋樑。計劃推出至今已合共舉辦了數十項活動，累計參與的同學接近四百名。

表達無奈與嚮往 作品反映心聲

過去七屆比賽，團隊共收到逾萬件參賽作品，包括油畫、版畫、拼貼等多種藝術形式。李玉芳分享說參賽作品令團隊留下深刻印象，是年輕一代的心聲及真實寫照：從探討香港本土文化及人口老化等社會及環境問題、對沉迷高科技和盲目崇拜高學歷等現象提出質疑，到剖白對種種社會壓力與規限的無奈，或單純表達夢想及對世界的嚮往。「透過欣賞同學的畫作，意外地能更了解年輕人的想法，這對團隊來說是一件非常有意思和啟發性的事。」

未來團隊希望能在不同藝術項目中投放更多資源，孕育更多本地藝術家。

Selection of Potential Students in the Competition

The Wharf Youth Art Programme kicks off with the Hong Kong Secondary School Art Competition, followed by a series of activities. The competition acts as the prelude to a wide range of events that form the "essence" of the entire programme – awarded artworks are exhibited in large shopping malls and arts centres, and winners are invited to overseas exchange tours to visit arts institutions and galleries, which enrich their knowledge and broaden their horizons.

Full Scholarship on Bachelor Studies in Arts

In order to let students pursue their artistic dreams wholeheartedly, eligible awardees are granted scholarships covering full tuition fees. Since the launch of the programme, 13 students have received scholarships for their bachelor's studies in renowned local or overseas universities, taking degree courses in art, design or architecture. Five of them have already graduated.

Bring on the Passion as Young Art Ambassadors

Once they have taken part in the competition, students are eligible to be the Wharf Young Art Ambassadors. They are given opportunities to join various arts and cultural activities every year to acquire knowledge of different arts fields. This sustains their interests as they gain exposure to the arts. Throughout the programme, dozens of events have been held with almost 400 participants in total.

Outcry of Frustrations and Yearnings in Artworks

More than ten thousand entries have been received in the past seven competitions, including oil paintings, prints, collages and pieces in various art forms. Lee noted that the artworks were very impressive as they spoke the minds of the younger generation and portrayed their real lives. Some looked into social and environmental issues in Hong Kong, such as ageing and the local culture; some called into question the obsession with high technology and high education qualifications; some expressed frustration in the face of pressure and limitations in society; some chanted their dreams and yearnings for the world. "While reviewing the artworks, we inadvertently gained insights into the minds of our young people. It has been such an intriguing and enlightening experience."

Looking ahead, the team at Wharf REIC hoped to invest more resources in different art projects and nurture more local artists.



藝術到家有限公司 *Art Together Limited*

「通過大自然認識藝術是多贏的，學習保育的同時認識當地歷史，與不同的人交流，亦啟發了藝術創作，達到多重目標。」

編織大自然藝術地圖

大自然是最出色的藝術家及導師，人們從大自然一件件絕美的作品中獲得源源不絕的靈感，繼而創作出藝術。為了讓大眾親身體驗自然與藝術的關係，「源野呼吸」大地藝術營帶領學生及成年人認識大地藝術，建立與大自然相處的正確價值觀，一邊學保育，一邊學藝術。

自然環境刺激創作

「源野呼吸」大地藝術營透過自然創作體驗，讓參加者以藝術作媒介回歸自然，思考永續發展的重要性。藝術到家有限公司主席鄭怡敏希望從藝術角度出發，吸引大眾感受香港大自然有趣之處，並學習尊重及欣賞大自然。「都市人透過接觸生活環境以外的自然環境，能獲得更大刺激，對創作有莫大幫助。」

計劃同時以講座、展覽、分享會及出版形式，讓市民了解環境保育及大地藝術，鼓勵大眾親身到戶外進行藝術創作。

得獎計劃 Award-winning Project

「源野呼吸」大地藝術營 “Breath in the Nature” Land Art Camp

“Learning art from nature is winning-for-all. Whilst putting environmental conservation into practice, one can also get to know about local history, interact with different people and be inspired to create art. So much can be achieved.”

Mapping the Art of Nature

Nature is the master of art and the best teacher. Marvelous crafts of nature constantly inspire artists and give birth to great art. To encourage the public to encounter the intimate relation between art and nature, “Breath in the Nature” Land Art Camp was born to introduce land art to students and adults. While learning the ways of environmental conservation and the skills of art, participants also develop the right values regarding human coexistence with nature.

Breath in the Nature and Be Inspired

“Breath in the Nature” Land Art Camp enabled participants to create art in nature and return to nature through art. This also stimulated reflections on the importance of sustainable development. Cheng Yee-man, Gum, Chairman of Art Together Limited, hopes that people can get an interesting glimpse of the nature of Hong Kong through the lens of art, and eventually learn to respect and appreciate it. “By stepping out of our urban lives and getting in touch with nature, we can be greatly inspired to create art.”

The project also included lectures, exhibitions, sharing sessions and publications to educate the public on land art and environmental conservation. It encouraged the public to go out and make art.

大地藝術如何實踐？

大地藝術是一種在自然界創作的藝術形式，多從自然環境中取用材料，景觀與藝術作品互相聯繫。

大地藝術營的參加者在選址露營，由藝術家帶領使用不同創作媒介接觸大自然，以不為該地構成負擔為前提，取用沙石、枯枝等素材創作。五次藝術營共邀得 10 位來自不同界別的本地藝術家，帶領 116 位參加者在大嶼山和西貢郊外就地取材，以雕塑、拼砌、組裝等形式進行個人及集體創作。

繪畫大型沙畫 撿鋁罐燒製炭枝寫生

大地藝術營的參加者試過合眾人之力繪畫一幅約有半個沙灘大的沙畫，以樹枝削成合適的形狀作畫。又試過製作風箏，採用樹枝及以天然成分製成的紙張，用飯和麵粉混成漿糊製作框架，再用食用色素在風箏上繪圖。

鄭怡敏說創作過程非常好玩，學生很有耐性地製作。他分享了一次大地藝術的教學經歷：有次眼見營地遍地汽水罐及罐頭，帶領的藝術家於是用這些材料創作，各參加者收集枯枝燒柴生火，再把小樹枝放進拾回來的罐內，製成繪畫用的炭枝，學生遂用這些炭枝寫生。「那次經驗讓學生體會到市區垃圾對自然環境造成的破壞，同時學習到用樹枝生火及製作炭枝的技巧。」

出版實錄 提供露營創作建議

為期五個月的「源野呼吸」大地藝術營，以兩場文獻展覽及分享會作總結，透過文字、影像、圖片、實體作品及文獻展示參加者的藝術創作。另外，亦出版了創作實錄，收錄了在香港露營的創作建議和注意事項，並輯錄藝術家及自然教育工作者的訪談，探討大地藝術融入自然教育的可能性。

How Does Land Art Work?

Land art is a form of artmaking done in nature. The materials are mostly extracted from the natural environment and the artworks interact with the landscape.

In the Land Art Camp, after the participants encamped at a selected site, the artists guided everyone to make use of different art media to understand nature. Premised on the principle of avoiding harm to the natural environment, they took sand, stones and dried branches as materials to create artworks. Ten local artists from different disciplines were invited to lead 116 participants in the five art camps. They utilised materials found in the rural areas in Lantau Island and Sai Kung and created individual and collective artworks of sculpture, collage and installation.

Large Sand Painting and Sketching with Handmade Charcoal

Participants of Land Art Camp completed a huge collective sand painting half the size of a beach by using sharpened branches. They also created kites with branches and paper made of natural ingredients. The frames were glued in place with rice and flour paste and the surface was painted with food colouring.

Cheng commented that the creative processes were fun and the students were patient in their artmaking. He shared his experience in land art education: one time, he saw aluminum cans scattered all over the campsite. The artist thus utilised them for art creation. Participants collected dried branches and started a fire, then burned the branches into charcoal pens and put them in the cans for painting. Later, they drew sketches of nature with the handmade charcoal pens. "The students gained insight into pollution caused by urban waste. Meanwhile, they learned to start a fire with wood and to make charcoal."

Art Camping Advice Published in Documentary Booklet

The five-month "Breath in the Nature" Land Art Camp was wrapped up by two documentary exhibitions and sharing sessions, showcasing participants' creative processes through texts, images, photos, artworks and archive. In addition, a documentary booklet was published, compiling artmaking advices and precautions for camping in Hong Kong, as well as interviews with artists and nature educators on the feasibility of integrating land art and nature education.

藝術推廣獎

**AWARD FOR ARTS
PROMOTION**

「藝術推廣獎」旨在表揚傑出的藝術推廣計劃，透過創新及有效的推廣策略和執行方法，吸引更多觀眾和參與者接觸和認識藝術，對藝術的普及做出傑出的貢獻。

The Award for Arts Promotion recognises outstanding arts promotion projects contributing to the popularisation of the arts through effective implementation of innovative strategy and execution plan to attract more audiences and participants to connect with and learn the arts.

香港文學館有限公司

The House of Hong Kong Literature Limited

得獎計劃 Award-winning Project

「我街道，我知道，我書寫」——
社區書寫計劃
Community Writing

文學常被視為小眾活動，但如果把它與屬於公眾的街道故事結合，會有甚麼新火花？香港文學館獲何鴻毅家族基金「藝術·改寫香港」資助計劃贊助推出的「我街道、我知道、我書寫」社區書寫計劃，就把文學變得平易近人，與生活息息相關。

推動「社區文學」，正是這個書寫計劃的目標。計劃以網站形式推出，一方面邀請 18 位著名作家以香港的街道為主題創作，同時也在 18 區公開徵文，吸引不同年齡和背景的市民參與。而在計劃第二年就加入的新欄目「街偶天成」和「二人前、一條街」，為本土元素增加了國際視野。網站由 2017 年 11 月啟用，至 2018 年 5 月的總瀏覽量為 44,342 次，成功做到普及文學和社區書寫。

香港文學館總策展人鄧小樺指出，這個計劃的緣起，與這十多年來的本土運動有關。「自從保護天星及皇后碼頭運動以來，文學和文藝界對本土甚至是土地有更深厚的感情和更多認識。這個計劃就是這種精神的延續，而且人人也可以參與，用書寫去肯定庶民記憶和價值。」

「社區文學」是近年的新興概念，這個計劃以香港的 18 區為核心，發動社區考察和書寫，讓大眾有機會整理自身與居住環境之間的關係。鄧小樺解釋：「這個計劃是把看似二元對立的東西連結起來。提起社區文學，我們立刻想到的就是街道，街道是公共場域，而街道上有不同的個人經歷，『公』和『私』就這樣接了軌。由於街道有其公共性質，因此我們不希望只有作家才書寫街道。除了有『作家在社區』的環節外，還一定要有素人參與的機會，所以我們也舉辦了 18 區徵文活動。一般文學雜誌只有文學價值，而這個計劃，則可令文學更貼地，把文學推廣給更多人。」

Literature has always been seen as a minority activity, but what will spark off if it is integrated with stories of streets? Sponsored by the Robert H. N. Ho Family Foundation's "Arts: Transforming Hong Kong" Grants Programme, The House of Hong Kong Literature launched the Community Writing scheme that makes literature friendlier and more relatable to everyday life.

The objective of the scheme is to promote community literature. It takes the form of a website, inviting 18 renowned authors to contribute works of creative writing with the theme of Hong Kong streets, while also calling for public submissions from all walks of life in 18 districts. In the second year of the scheme, new columns *Same Named Streets Writing* and *The Street Memories of the Pair* were introduced to add a global perspective to the local elements of the project. Launched in November 2017, the website attracted a total viewership of 44,342 as of May 2018, bringing literature closer to the general public and promoting community writing.

Tang Siu-wa, Chief Curator of The House of Hong Kong Literature, pointed out that the project was born out of the wave of local movements in the recent decade. "Ever since the campaigns seeking to preserve the Star Ferry Pier and the Queen's Pier, the literary and cultural sectors have learnt more about and attached themselves more deeply to the city's locality as well as our land. This scheme carries on this spirit and engages public participation, acknowledging the memory and value of the common people through writing."

Community literature is an emerging concept in recent years. Structured around 18 districts of Hong Kong, this project encourages people to study their communities and write about them, such that they may map out their connections with their living environments. Tang remarked, "This scheme brings together two dimensions that appear to be binary oppositions. Speaking of community literature, we think of streets right away. Streets are a public realm where multiple personal experiences are staged. Here the "public" meets the "private". It is because of the public nature of the streets that we do not want to see only established writers writing about them. Apart from the "Writer in the Streets" section, the general public must also be able to participate. This is why we put up open calls for submissions from 18 districts around the city. Literary magazines feature only works with literary value, but this scheme grounds literature upon daily life and takes it further for a wider audience."

計劃一推出，就深受文學圈內外的注視。鄧小樺說，最難忘的是得到很多藝文界前輩熱烈支持。「例如著名作家西西就二話不說，寫了洋洋七千字的文章給我們！顏純鈞寫莊士敦道、編舞家黃大徽寫兒時的一條街，也寫得非常出色。另外素人如李儀就投稿好幾次，書寫了許多快要滅絕的社區，包括梅窩的牛、堅尼地城的加多近街公園等等，都是一些有血有肉的社區。我相信，由於這個計劃的概念清晰，因此反應熱烈，試過高峰期因太多人登入而令伺服器吃不消。」

要建立一個能讓所有人也有機會參與的文學平台，並非一朝一夕可做到的事。除了線上的推廣，線下舉辦的社區創作班也同樣重要。鄧小樺認為這些年來的成果，是令人鼓舞的。「這個計劃只做兩三年，文學本身沒有甚麼消費點，但在線上很多人讚(like)，比一般的創作和文學也多人關注，至今仍有人繼續投稿，可見已建立了一個氛圍和價值出來。我深信文學平台是要深耕的，要持續去做。我們未來會繼續舉辦社區創作班，也希望將這個計劃的文章結集出版，給予社區文學進一步的肯定。」

When the scheme was launched, it attracted significant attention from the literary circle and beyond. Tang recalled the most memorable part was the enthusiastic support from predecessors in the arts and cultural sectors. "Renowned author Xi Xi wrote an article of 7,000 words for us at once! Ngan Shun-kau wrote about Johnston Road, and choreographer Dick Wong also wrote a brilliant piece about a street from his childhood. Li Yi, a public contributor, wrote to us several times submitting stories about disappearing neighbourhoods, such as cows in Mui Wo and the Cadogan Street garden in Kennedy Town, all of which are actual communities. I believe this scheme gained wide traction because it has a clear concept. At its peak, there were so many people trying to log in that the server broke down."

It takes considerable time to build a literary platform that everyone can take part in. On top of online promotion, offline community writing classes were also important. Tang believes the fruit of the efforts these years are encouraging. "This project has just been running for two or three years. There is nothing much to consume about literature, but a lot of people "like" this project online, and it receives more attention than other works of creative writing and literature. People are still submitting writings to us to this day. The scheme has generated an ambience around it and a meaning now. I do trust that literature takes hard work and lots of time to cultivate, so we will keep working on this project. We will also continue to organise community writing classes, and we wish to publish the stories in this project as an anthology, paying further tribute to community literature."



創不同協作

Make a Difference Institute

得獎計劃 Award-winning Project

「邂逅! 山川人：在地藝術」

Hi! Hill – Art in-Situ

「邂逅! 山川人：在地藝術」是由康樂及文化事務署主辦，藝術推廣辦事處策劃的「邂逅山川人」公共藝術計劃中，致力「走入社區」的部分，並由創不同協作擔任策劃伙伴。策劃團隊聯同九組藝術工作者及歷史研究團隊，於大帽山川龍村以社會參與式藝術的形式，在為期 10 個月的藝術活動中連結村民、藝術家和到訪的市民，成功吸引許多不常參觀展覽的人參與其中，令社區藝術在香港再創新猷，民眾不只是被動的觀眾，而是參與其中的共創者。

活動的前期準備有五個月時間，策劃團隊明白，藝術不應「空降」社區。於是在這五個月的蘊釀工作中，村民與藝術家彼此認識和了解。例如一眾藝術家獲村長邀請參與秋祭大會，啟發了葉啟俊與村民共創「山旻見 OK」，為感受村中氛圍，他更在村中露營；歷史教育工作者朱耀光老師及他的團隊，透過翻查史檔及村民訪談，發掘不少川龍的故事等等。創不同協作的張慧婷指出：「川龍是一個很有意思的地方，我們思考，怎樣能跟當地有真實的扣連？我們嘗試與藝術家入村入屋，與村民一起在生活中尋找藝術的位置，除了呈現山川靈脈、過去現在及村落人情，也希望在村民的生活中創造意義。」

準備了五個月，而「邂逅! 山川人：在地藝術」的展覽，是歷時另外五個月，當中包括令「作品持續生長」環節——「在地藝術」其實不是「成果展」，而是藝術家與村民及公眾人士共創，作品隨時間有機地成長。此外，活動期間，每個月有一次公眾聚會，讓大眾了解活動的同時，亦接觸到貼近生活的創作方式。而最後的「再會! 歡樂滿川龍」，則是整個項目的「暫別式」，以晚會形式讓數百村民與公眾聚首一堂，共享四季的共創成果。

張慧婷指，其中最難忘的活動，包括陶藝家陳思光的「新新相續」。「陳思光在尋找川龍的泥土作實驗，有村民二話不說出動私夥挖泥機支援。後來他成功用川龍泥注漿倒模製

Hi! Hill – Art in-Situ was presented by the Leisure and Cultural Services Department. Organised by the Art Promotion Office with Make a Difference Institute as Curatorial Partner, the public art project sought to bring art to the community. Throughout the project period of 10 months, the curatorial team together with nine artists as well as a historical study team brought villagers and public visitors in a series of socially engaged art programmes in Chuen Lung Village, Tai Mo Shan. The project attracted visitors who seldom go to exhibitions, innovating the way art dialogues with community in Hong Kong. The audience was no longer a passive spectator, but also a participant who co-created.

The project took five months to prepare. The curatorial team acknowledged that art should not abruptly intrude the community, so they facilitated villagers and artists to know more about and communicate with each other. For example, the artists were invited to participate in the village's autumn gathering, which inspired artist Yip Kai-chun to create the work *Hakkaoke* with the villagers. For a time, Yip camped out in the village to immerse in the ambiance of the countryside. History educator Chu Yiu-kwong and his team discovered stories about the area through studying the archives and talking to the villagers. "Chuen Lung is a very intriguing place," said Stephanie Cheung of Make a Difference Institute. "We reflected a lot on how to build real and meaningful connections with the village. We tried to visit villagers' homes with artists and find the position of art in their lives. Other than portraying the landscape, history, the present everyday life and lived stories, we also hoped that villagers created meaning in their lives."

After five months of preparation, the *Hi! Hill – Art in-Situ* exhibition lasted another five months during which the works kept growing. *Art in-Situ* was not a showcase of outcomes. It was the co-creation of artists, villagers and public visitors. Works grew with time organically. Gatherings were held every month for the public to know about the project and learn a way of artmaking that is closer to everyday life. The project came to a coda with the *Hi! Hill Closing Gala*, which was attended by hundreds of villagers and public visitors, sharing the fruit of co-creation across seasons in a night party.

Cheung recalled the most memorable programme was *Taking Up, Carrying On* by pottery artist Ray Chan. "Ray looked for the soil of Chuen Lung for an experiment. Villagers were so eager to help that they even mobilised their own excavator. Later on, he made Chuen Lung tea cups with molds and clay of the area. Local restaurants were very supportive, using and placing them visibly so their customers can sip a taste of Chuen Lung." Villagers were also passionate about the *Viva! Chuen Lung Cup*

作川龍茶杯，村內食店非常支持，放了在當眼處使用，供客人喝一口特別的川龍風味。」此外，村民也熱衷地參與「川龍泥」陶瓷班，每一次都旋即滿額。「有一位村民伯伯告訴我們，他把茶杯珍而重之地鎖在夾萬，待孫女回來探望他時才拿出來用。他們的參與充份地體現了作品的重心——土地跟人的結連。」

另一活動是黎慧儀的「苧麻公園」，她得到村民的支持，把原本荒廢的農地種植傳統客家作物，重現客家文化與大自然生態的關係。「公園的佈置藍圖出自鄰近小孩的構想，展覽期間村民自發擔任導賞員。後來，村中有小孩跟我們說，希望有天能在川龍一角種一棵樹，假以時日，便成為凝聚村民的公共空間。」

參與活動的村民、市民和遊客超過12,000人次，且超過七成參加者表示不常參觀展覽。張慧婷說：「這些來自藝術界外的參加者，專程來到川龍一探究竟。我們希望這次活動能成為他們接觸藝術的一扇窗，並開拓想像。這次的創作並不簡單，我們非常感激村民對我們的信任和義無反顧地幫忙，也特別感謝九組藝術家和村民的投入參與，一起實踐了讓人難忘的參與式藝術，令作品隨時地人的互動演化，展現了無比的生命力。」

pottery workshops that they were all fully enrolled right away. "An old uncle in the village told us that he locked up the cup in his safe and would only take it out for use when his granddaughter comes home for a visit. Their active participation demonstrated the heart of the programme – our deep ties with the land and people."

Another programme supported by villagers was *Ramie Garden* by Monti Lai, which consisted of growing traditional Hakka crops on abandoned farmlands to restore the links between Hakka culture and the natural ecology. "The garden layout was inspired by the children living nearby. During the exhibition, villagers took the initiative to be tour guides. The children in the village told us afterwards that they wished to grow a tree at the corner of Chuen Lung, and over time, it will become a public space that villagers gather."

The project was attended by over 12,000 villagers, visitors and tourists, and over 70% of them do not usually visit exhibitions. "These participants are not regulars in the art circle, and they came all the way to Chuen Lung to see what the place had to offer," remarked Cheung. "We hope the project serves as a portal to art, for them to connect with art and expand their imagination of what it can be. The process is challenging, but we are truly grateful for the villagers' trust and unconditional assistance, as well as for the nine artists and active participants from the village for putting together a remarkable and dynamic work of socially engaged art that evolves with the place and the people."





香港建築中心

The Hong Kong Architecture Centre

由康樂及文化事務署主辦，香港建築中心及油街實現共同策劃的「玩轉『油』樂場」藝術計劃，自 2017 年至今歷時兩年間，以建築、藝術、社區為主題，環環緊扣，活動每一個半月就推陳出新，以有趣的方式讓公眾一起參與，同時提供空間讓建築師做實驗。此計劃榮獲日本「優良設計獎 2017」殊榮。

計劃以建築與藝術為主題，以「玩」為手段，在油街實現一間只有 100 平方米的房間內進行。香港建築中心主席 (2017-2019) 陳翠兒建築師表示：「建築一定要有藝術的元素，要不那就只是起樓。建築也是公共藝術，可以增加城市的質素和美感。油街實現有一間細小的房間作為我們的平台，讓建築師做一些平時沒有機會做的實驗。房間的面積雖然細小，那我們就要想像如何在有限空間創造無限可能，創意並不應被空間所限制。」

結果，一群建築師，就和市民一起，在這個空間舉辦了共 10 多場活動，包括展覽、遊戲、閱讀、表演、工作坊等，共同探索「我們希望城市能有甚麼改變」這個命題。

雖然命題很嚴肅，但香港建築中心卻採用非常具創意的手法，讓大眾一起去思考，而

得獎計劃 Award-winning Project

玩轉「油」樂場

Play to Change

Play to Change is presented by the Leisure and Cultural Services Department and co-organised by the Hong Kong Architecture Centre and Oi!. Since 2017, the project has been rolling out interdisciplinary programmes about architecture, art and community every one and a half months for two years, engaging the public with a fun and interactive approach, while also offering room for architects to run experiments. The project won the Good Design Award 2017 in Japan.

The playful architecture and art project took place in a room of only 100 square metres at Oi!. "Architecture must consist of artistic elements, or else it is just a building," said Architect Corrin Chan, Chairlady (2017-2019) of the Hong Kong Architecture Centre. "Architecture is also a public art that can enhance the quality and beauty of a city. The small room at Oi! serves as our platform and allows architects to run experiments they seldom do. The room was small, so we had to think creatively about ways to dream up infinite possibilities in a limited space. Creativity should not be inhibited by space,"

At last, the architects staged a dozen programmes there with public participants, including exhibitions, games, reading sessions, performances and workshops, to explore how our city can change for the better.

The topic was a serious one, but the Hong Kong Architecture Centre invited people to think together creatively. "Play" was the most effective and fun way. "Our opening programme was themed *Play to Treasure*. We laid out a board game on the floor and rolled the dice together. When it landed on the old Ritz Carlton where the first beauty pageant had been hosted

「玩」，就是最有效又有趣的方法。「比如在開幕時，我們以『Play to Treasure』為主題，在地上鋪上康樂棋，大家擲骰仔，擲到麗池酒店，那是香港首個選美的地方，參加者就要跳舞；擲到大強街，那裡從前是發電站，參加者會被電擊，就要退六步。我們用『玩』的方式去介紹北角區已逝去的建築，既增加參加者對歷史建築的認識，亦玩得開心。」

另一個叫人十分難忘的活動，就是「油街遊街」。2017年的中秋節前夕，「玩轉『油』樂場」舉辦了巨型的燈籠創作比賽和工作坊，建築師與公眾造了10多個一米高的大燈籠，並於中秋當晚一起提燈暢遊北角。

陳翠兒說：「做那麼大的燈籠，結構很重要，過程好像真的要砌一座建築物出來。而節日對一個城市來說非常重要，因為這些節日為城市帶來快樂和正能量。當市民見到我們提着巨型燈籠遊街時，起初以為我們在示威甚麼，其實我們只是想祝大家中秋節快樂，當時沿路的市民看到都很高興。這些燈籠就是讓藝術走進公眾，欣賞藝術，不再只是要走進美術館。」

「玩轉『油』樂場」還做了許多別開生面的實驗，如把建築模型變成蛋糕、用發泡膠製造模型並與參加者一起砌出夢想家園模型、又設置一個充滿玩味和試驗的房中房『逼』活油街，探討香港擠逼的居住問題，讓觀眾身同感受，一起思考如何在此香港擠逼的處境下，仍可創造宜居的環境。

陳翠兒表示：「玩轉『油』樂場計劃的反應熱烈，我們未來將會和更多的不同媒介的合作。建築和生活的各方面都有關係，我相信與不同專業和範疇的人合作，大家可以一起創作出超越我們各自專業的成果。」

in Hong Kong, the participant had to dance. When it landed on Power Street where a power station used to be, the participant would be 'struck' by electricity and had to retreat six steps. We introduced bygone architecture in North Point through 'play' and the participants not only gained an understanding on historical architecture, but they also enjoyed it a lot."

Another notable programme was *Lantern Competition & Parade*. On the eve of Mid-Autumn Festival in 2017, the project presented a huge lantern making competition and workshop, where architects and the public made a dozen big lanterns of one metre high each. They carried them for a night walk in North Point on the night of Mid-Autumn Festival.

"Structure is crucial for lanterns of this size. The process was really akin to creating an architecture. Festivals are important for a city, because they are full of happiness and positive vibes. When people saw us with these huge lanterns on the streets, they thought we were protesting, but we were just wishing everyone a happy Mid-Autumn. Passersby were delighted to see us. These lanterns brought art to the public eye. You don't have to only go to museums to appreciate art," said Chan.

Play to Change also consisted of many other innovative experiments, such as turning architectural models into cakes, creating foam models and building models of dream home with participants. There was also a playful and experimental "room in a room" setting named *Compactivating Oil Street* that examined compressed housing in Hong Kong, engaging the audience to feel around a living space and reflect on ways to create liveable environments even in the compressed environment of Hong Kong.

"The project received enthusiastic responses," remarked Chan. "We will take on more collaborations across different media going forward. Architecture is related to many aspects of our lives. I believe working with people of various professions and fields will result in something that transcends our own profession."



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 contribute to 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.



相片提供：六廠紡織文化藝術館
 Courtesy of Centre for Heritage, Arts and Textile (CHAT)



南豐集團 *Nan Fung Group*

「CHAT 六廠示範了藝術並非只是被動地讓人觀賞，而是讓大眾社群成為創作過程的一部分，同時認識香港重要的遺產及香港的根。」

"The Centre for Heritage, Arts and Textile (CHAT) demonstrates that art is not only meant to be passively appreciated, but can also be a creative process that engages the public as a part of the creation, to let them understand the prominent heritage and legacy of Hong Kong."

給紡織一個藝術詮釋

七、八十年代的香港，紡織業養活了不少家庭，其鼎盛時期有超過一半人口從事紡織業，它讓香港繁榮起飛，但隨著經濟轉型，曾經的命脈轉眼成為歷史。為了保存這一段香港重要的回憶，六廠紡織文化藝術館 (CHAT 六廠) 積極構寫香港紡織業歷史，推演以紡織作為主體的多重詮釋，並審視紡織藝術的定義，讓大眾認識本地紡織業於黃金年代勇於創新的精神，同時與大眾探索紡織藝術的可能性，推動及邀請市民參與藝術的創作過程。作為 CHAT 六廠的主要捐助機構，南豐集團不但贊助 CHAT 六廠的活動及營運，更提供場地，大力支持延續香港紡織業的故事及其於藝術界別的發展可能性。

新世代紡織藝術先鋒

紡織業對新世代來說相當陌生，CHAT 六廠擔任保育與教育的工作，述說香港紡織工業歷史的故事，同時希望賦予紡織藝術一個全新的意義。CHAT 六廠與本地及海外藝術家

An Interpretation of Textile Arts

During the 1970s and 80s in Hong Kong, the textile industry supported the livelihoods of countless families. In the industry's heyday, more than half of the members in a family worked in the textile industry, embarking Hong Kong onto the road of prosperity. However, with the economic transformation gradually taking place, what signified lifeblood in the old days had then become history. In order to preserve this significant memory of Hong Kong, CHAT actively composes the history of the textile industry in Hong Kong, deduces the multiple interpretations of textiles and examines the definition of textile arts, to let the public understand the innovative and courageous spirit of textile industry in its golden age, to explore new artistic directions of textile arts with the general public, and to encourage public participation in the artistic creation process. As CHAT's main donor, Nan Fung Group not only sponsors the Centre's events and its operation, but also provides venues to support the events, strongly supporting the continuity of the story of the textile industry in Hong Kong and its development possibilities in the arts.

The Vanguard of a New Generation's Textile Arts

Given that the millennials are indeed unfamiliar with the domain of textile industry, CHAT is committed to cultural preservation and public education, by recounting Hong Kong's textile industrial history, while hoping to give textile arts a new meaning at the

及團體合作、邀請本地社群、學校及組織參與互動，舉辦展覽、導賞、工作坊及講座，舉行藝術家駐場計劃，推動文化交流，確保香港在國際藝術界上的地位。南豐集團董事總經理張添琳認為 CHAT 六廠是一項有意義的項目：「作為南豐紗廠的一大支柱，CHAT 六廠在宣傳紡織藝術上擔任了先鋒的角色，成為了香港及亞洲紡織藝術及創新行業的一個新代表。」

過去一年，南豐集團贊助了 CHAT 六廠舉辦三個季度活動、兩個重點展覽、一場國際研討會，以及逾百個相關工作坊、講座及導賞，合共 50 天的活動。期間支持並與超過 40 位本地及國際藝術家、設計師、紡織專家及文化工作者合作，共吸引超過 15,000 名參觀者，獲超過 20 間企業及個人的支持和捐助，一同為紡織業作出貢獻、宣傳及保育。

主張共學 邀大眾一同編織創意體驗

為了讓一系列活動增添活力，使大眾更深入認識紡織相關藝術，CHAT 六廠強調共學，邀請大眾一同編織創意體驗，在紡織的領域裡，與大眾一起就當代藝術、設計、歷史意義、社群與工藝共治一爐的題目展開探索。

每年 CHAT 六廠都會舉辦三個季度展覽：在春季當代藝術展覽中，展示現時的藝術景觀及挑戰紡織藝術的傳統觀念；在夏季的參與式展覽及活動中，連繫本地社群及藝術製作；在冬季的展覽及論壇中，邀請不同界別的講者作跨學科的交流。

張添琳相信，一個計劃長遠能持續發展及獲得成功，內容必須取材自身邊的歷史及文化，並涉及社區持續不斷的參與，而此信念亦成為了 CHAT 六廠的商業及營運模式。未來，南豐集團將繼續支持 CHAT 六廠一系列的展覽及共學計劃。「我們希望每一位來到 CHAT 六廠的人都有一次獨特的體驗，並得到實現夢想的啟發，在日常生活中更投入參與藝術及創作。」

same time. CHAT collaborates with local and overseas artists, invites local communities, schools and organisations to engage in an educational interaction, curates exhibitions and organises guided tours, workshops, talks as well as the Artist-in-Residence Programme, in order to promote cultural exchange and to affirm Hong Kong's position in the international arts scene. Vanessa Cheung, Group Managing Director of Nan Fung Development Ltd, considers CHAT a meaningful project. "As a major pillar of The Mills, CHAT plays a pioneering role in promoting traditional textile arts," she explained, "It has become a new representative of Hong Kong and Asia's textile arts and innovative industry."

Last year, Nan Fung Group sponsored CHAT in organising three seasonal events, hosting two major exhibitions and one international discussion forum and covering over 100 related workshops, talks and guided tours, amounting to 50 days of events. During the period, CHAT supported and collaborated with more than 40 local and international artists, designers, textile professionals and arts practitioners, attracting more than 15,000 visitors. Furthermore, CHAT received support and donations from more than 20 corporates and individuals, making collective efforts in contributing to the promotion and preservation of the textile industry and its heritage.

Advocating Co-Learning – Engaging the Public on a Journey Interweaving Arts and Textile

To infuse vibrancy in its activities and deepen the public's interest and understanding towards textile arts, CHAT emphasises the idea of co-learning and invites visitors to collectively contribute to a creative experience. CHAT also involves its visitors in exploring numerous topics that interweave contemporary art, design, heritage, community and craftsmanship.

Every year, CHAT curates three seasonal exhibitions, with the Spring contemporary art exhibition showcasing the current artistic landscape and challenging the conventional idea of textile arts; the Summer participatory exhibitions and programmes inviting local communities into artistic production; and the Winter exhibitions and discussion forums inviting speakers from different sectors for interdisciplinary exchanges.

Cheung believes for a cultural project to be sustainable and successful in the long run, the content must be based on its surrounding history and culture, and also with the intention to involve the continuous participation of communities. This belief has also become the foundation of the business and operation model of CHAT. In the future, Nan Fung Group will continue to support CHAT's exhibitions and co-learning programmes. "We hope every visitor at CHAT will have a unique experience to inspire them in realising their dreams, as well as involving themselves more in arts and creation in their daily lives."



貝明湄 *Mimi Brown*

「我們離開市場的運作，建造一個節奏緩慢卻親密的地方，與藝術、藝術家及創作相互交流。」

創新的私人贊助式 以實驗空間連繫多元藝術

在藝術往往與商業掛勾的香港，一個能讓藝術家們無拘無束地發揮藝術想像、思想互相撞擊的空間，可說是難能可貴。身處此城，貝明湄希望為本地及海外藝術家、文化機構及觀眾提供一個非常純粹的藝術交流平台，因此於 2011 年創辦並資助 Spring 工作室。她形容工作室是一個家庭，藝術家們能親密地交流，並藉着舉辦藝術家和策展人駐留計劃、展覽、音樂、電影及講座等跨領域的國際性活動，探索人們與藝術連繫的各種可能性。

親密的藝術聚腳點

Spring 工作室以嶄新的合作模式支持香港藝術機構及文化工作者，提供一個中立和免費的平台予本地藝術界聯繫及創新。過去一年，與工作室合作過的單位有樂團、本地及海外藝術家和學者，甚至布販等，當中所涉及的項目包括女性議題研討會、聲音藝術工作坊、夏碧泉文獻庫展覽等。七年間，為藝術家、作家、策展人、音樂家、舞蹈家及從

"Spring Workshop operated off the market grid. It was a slow-paced, accessible and intimate place to interact with art, artists, artistic process, and each other."

Pioneering Private Sponsorship Model and a Familial Experimental Space that Reaches out to Arts of All Kinds

In a city where the arts are closely tied with its monetary promises, any space that allows for uninhibited artistic imagination and ideas exchange is commendable. That was what Mimi Brown envisioned, a platform purely for artistic exchange among local and overseas artists, art institutions and the public. To this end, Brown founded and single-handedly funded Spring Workshop, a familial space where artists could engage with each other intimately. Through artist and curator residency programmes, exhibitions, music programmes, film presentations, talks and many more cross-disciplinary programmes of international scope, Spring Workshop explored myriads of possibilities for connecting people with the arts.

An Intimate Gathering Place for the Arts

Spring Workshop supported arts practitioners and institutions with a fresh approach to collaborate - by serving as a neutral, non-commercial platform for the local arts scene to connect and to innovate. Over the past year, Spring has partnered with music ensembles, local and international artists and scholars, a fabric hawker, etc, putting together such diverse programmes as a symposium on feminism, sound art workshops, an exhibition on Ha Bik Chuen archive and many more. Seven years since its founding, Brown has witnessed the endeavour cracking open the worlds of artists, writers, curators, musicians, dancers, and other creatives for audiences who were interested in a closer vantage point across the cultural landscape in Hong Kong,

事各種創意行業人士啟發了新的交流脈絡和空間，「我們離開市場的運作，建造一個節奏緩慢卻親密的地方，與藝術、藝術家及創作相互交流。」

在貝明湄眼中，自己創辦的工作室是一處藝術社群的聚腳點。「工作室有兩個廚房，經常提供免費餐點，藉此在席上分享友愛和交流想法。」她認為這是一場開放式的實驗：「沒有既定規則，是一場有關價值觀、空間及結構、活動、藝術家及參加者的實驗。」

私人贊助藝術的示範

Spring 工作室原是一個為期五年的文化項目，最終營運近七年後，於2018年九月步入休息及轉化期，雖已停止營運其實體空間，但仍繼續提供資金支持藝術家、亦贊助藝術家和非牟利機構租用工作空間。工作室不以賺取利潤為目標，亦不向贊助商或政府申請資助，所有資金均以私人形式提供，其影響力可見於一些以 Spring 工作室為參考的新藝術項目。

七年來，Spring 團隊舉辦了185項活動，多次免費提供人力及場地支援予合作機構。其黃竹坑實體空間接待了20,000名參觀者、於大館舉辦的「拆棚」展覽亦吸引了140,000人，由此可見市民的高度關注。

貝明湄認為工作室所表達的信念是實踐、努力耕耘，及對未知的事持開放態度。經過這些年的努力，她希望工作室能為這個城市留下一些富活力的足印，當作對本地藝術集體努力的一種鼓勵。隨著 Spring 工作室告一段落，貝明湄的魄力逐漸又恢復過來：「現在我又有新的的好奇心開始萌芽，建基於我所學到的，未來將有更多實驗等著我去嘗試。」

"Spring operated off the market grid. It was a slow-paced, accessible and intimate place to interact with art, artists, the artistic process, and each other."

To Brown, the workshop is a gathering place for arts clusters in Hong Kong, "There are two kitchens in Spring serving free meals, during which much love was shared and thoughts exchanged" More than that, it was an open experiment, "Spring was a wide-open experiment with no rules. It experimented with an ethos, with space and structure, with artists, with programmes and with guests."

Setting an Example for Private Sponsorship in the Arts

A project with a five-year horizon initially, Spring Workshop ended up running for seven years and began a season of rest and transformation in September 2018. Even during its hibernation, Spring is still providing funding support for artists, sponsoring desks for artists and non-profits at its premise. Its goal lies beyond profit-making and it does not make any money or raise any money from donors or the government. It is entirely private-funded. The success of this sponsorship is evident in new art initiatives modelled after Spring Workshop.

Over the years, Spring Workshop hosted 185 events, providing human resources and venue support to collaborating organisations. Its endeavours have successfully attracted the attention and engagement of the public, approximately 20,000 visitors have set foot on its Wong Chuk Hang premise and its exhibition *Dismantling the Scaffold* at Tai Kwun has attracted 140,000 visitors.

Brown opined that Spring was "an expression of belief in taking action, of diligently tilling the soil with the best intentions and seeing what unknowns blossom". She hoped Spring left behind an energetic footprint on the city and a sense of encouragement towards collective endeavour. As Spring recuperates during its hiatus, however, Brown is on the other hand already looking forward to new challenges ahead, "I am feeling new sprouts of curiosity, and know there will be more experiments to come, building on what has been learned."

評審

ADJUDICATION

由藝發局大會為計劃定下方向及各獎項的評選準則。

「終身成就獎」及「傑出藝術貢獻獎」由藝發局大會委員及藝術顧問提名及推選產生。其他五個公開接受提名之獎項，包括「藝術家年獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」均設獨立評審小組負責評選工作，由業界專業人士組成。以上所有評審結果交由總評審團審議及作最後決定。

HKADC Council is responsible for devising the objective of the scheme and the assessment criteria of each award category.

The Life Achievement Award and the Award for Outstanding Contribution in Arts are nominated and selected by HKADC's Council members and arts advisors. Individual assessment panels consisting of professionals and representatives from different art forms are formed to assess the nominations for the following five awards: Artist of the Year, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship. All awards results are submitted to the Chief Adjudication Panel for deliberation and making final decisions.

評審

ADJUDICATION

總評審團 Chief Adjudication Panel

王英偉博士	Dr Wong Ying-wai, Wilfred
李偉民先生	Mr Lee Wai-man, Maurice
馬逢國先生	Mr Ma Fung-kwok
殷巧兒女士	Ms Yan Hau-ye, Lina
陳健彬先生	Mr Chan Kin-bun
藍列群女士	Ms Lam Lit-kwan
盧偉力博士	Dr Lo Wai-luk

大會委員 Council Members

王英偉博士(主席)	Dr Wong Ying-wai, Wilfred (Chairman)
李偉民先生(副主席)	Mr Lee Wai-man, Maurice (Vice Chairman)
陳志超先生	Mr Chan Chi-chiu, Henry
陳錦成先生	Mr Chan Kam-shing, Chris
陳健彬先生	Mr Chan Kin-bun
陳偉儀(陳慧)女士	Ms Chan Wai-ye (Chan Wai)
鄭禕女士	Ms Caroline Cheng
邱詠筠女士	Ms Chiu Wing-kwan, Winnie
周博賢先生	Mr Chow Pok-yin, Adrian
鍾小梅女士	Ms Chung Siu-mui, Ribble
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藍列群女士	Ms Lam Lit-kwan
李俊亮先生	Mr Lee Chun-leung, Indy
梁崇任先生	Mr Leung Sung-yum, Kevin
盧偉力博士	Dr Lo Wai-luk
梅卓燕女士	Ms Mui Cheuk-yin
吳傑莊博士	Dr Ng Kit-chong, Johnny
吳瑞雲(吳雨)先生	Mr Ng Sui-wan (Ng Yu)
鮑藹倫女士	Ms Ellen Pau
龐建貽先生	Mr Pong Kin-ye, Paulo
司徒旭(龍貫天)先生	Mr Se-To Yok (Loong Koon-tin)
鄧宛霞博士	Dr Tang Yuen-ha
唐慶枝先生	Mr Tong Hing-chi, Patrick
楊國樑先生	Mr Yeung Kwok-leung, Paul
民政事務局局長或其代表	Secretary for Home Affairs or his representative
教育局常任秘書長或其代表	Permanent Secretary for Education or her representative
康樂及文化事務署署長或其代表	Director of Leisure and Cultural Services or her representative

藝術評論 Arts Criticism

陳恆輝先生	Mr Chan Hang-fai, Andrew
陳惠英博士	Dr Chan Wai-ying
朱琮愛女士	Ms Chu King-oi, Daisy
梁偉詩博士	Dr Leung Wai-sze
吳傑莊博士	Dr Ng Kit-chong, Johnny
單志民(登徒)先生	Mr Shin Chi-man
涂乃賢(陶然)先生	Mr Tu Nai-hsien

舞蹈 Dance

朱琮愛女士	Ms Chu King-oi, Daisy
林偉源先生	Mr Lam Wai-yuen, Allen
劉天明先生	Mr Lau Ting-ming
劉慧婷女士	Ms Lau Wai-ting, Christine
梅卓燕女士	Ms Mui Cheuk-yin
杜紹樑先生	Mr To Siu-leung
黃恆輝先生	Mr Wong Hang-fai

戲劇 Drama

陳恆輝先生	Mr Chan Hang-fai, Andrew
張可堅先生	Mr Cheung Ho-kin, Dominic
鍾小梅女士	Ms Chung Siu-mui, Ribble
林英傑先生	Mr Lam Ying-kit, Even
劉浩翔先生	Mr Lau Ho-cheung, Elton
鄧樹榮先生	Mr Tang Shu-wing
丁羽先生	Mr Ting Yu

電影 Film

陳天成先生	Mr Chan Tin-shing
陳廷清先生	Mr Chan Ting-ching
陳偉棠先生	Mr Chan Wai-tong
馮炳輝先生	Mr Fung Bing-fai
羅啟銳先生	Mr Law Kai-yui, Alex
梁旭明博士	Dr Leung Yuk-ming, Lisa
鮑藹倫女士	Ms Ellen Pau

文學藝術 Literary Arts

陳偉儀(陳慧)女士	Ms Chan Wai-yee (Chan Wai)
鄭鏡明先生	Mr Cheng Kang-ming
關木衡(關夢南)先生	Mr Kwan Muk-hang
譚國根教授	Prof Tam Kwok-kan
黃淑嫻教授	Prof Wong Shuk-han, Mary
許子東教授	Prof Xu Zi-dong

媒體藝術 Media Arts

鍾緯正博士	Dr Chung Wai-ching, Bryan
馮炳輝先生	Mr Fung Bing-fai
吳茂蔚先生	Mr Ng Mau-wai
鮑藹倫女士	Ms Ellen Pau
溫安妮博士	Dr Wan On-ni
楊我華先生	Mr Yeung Ngor-wah, Anthony

音樂 Music

周博賢先生	Mr Chow Pok-yin
龔志成先生	Mr Kung Chi-shing
林詠璋博士	Dr Lam Wing-cheong
梁志鏘教授	Prof Leung Chi-cheung
梅廣釗博士	Dr Mui Kwong-chiu
鄧樂妍博士	Dr Tang Lok-yin
姚桑琳教授	Prof Yiu Song-lam

視覺藝術 Visual Arts

陳錦成先生	Mr Chan Kam-shing, Chris
鄭嬋琦女士	Ms Cheng Sim-ye, Grace
郭瑛女士	Ms Kwok Ying
林玉蓮女士	Ms Lam Yuk-lin
文晶瑩博士	Dr Man Ching-ying, Phoebe
戴尚誠先生	Mr Tai Sheung-shing, Victor
鄧凝姿博士	Dr Tang Ying-chi, Stella

戲曲 Xiqu

周嘉儀女士	Ms Chow Ka-ye, Annie
葉世雄先生	Mr Ip Sai-hung
李俊亮先生	Mr Lee Chun-leung, Indy
李漢光先生	Mr Li Hon-kwong
廖妙薇女士	Ms Lio Mio-mei
蕭啟南先生	Mr Siu Kai-nam
丁羽先生	Mr Ting Yu

藝術教育(學校組)

Arts Education (School Division)

陳家曦博士	Dr Chan Ka-hei
張寶雯女士	Ms Cheung Po-man, Rowena
梁崇任先生	Mr Leung Sung-yum, Kevin
廖鳳香校長	Ms Liu Fung-heung, Wisa
吳茂蔚先生	Mr Ng Mau-wai
潘沂博士	Dr Pun Sou, Sydney
黃麗貞女士	Ms Wong Lai-ching

藝術教育(非學校組)

Arts Education (Non-School Division)

歐怡雯博士	Dr Au Yi-man, Agnes
陳桂芬女士	Ms Chan Kwai-fun, Brenda
陳炳雄先生	Mr Chan Ping-hung
羅淑敏教授	Prof Law Suk-mun, Sophia
梁崇任先生	Mr Leung Sung-yum, Kevin
鄭新文教授	Prof Tseng Sun-man
余嘉蓮校長	Ms Caroline Yee

藝術推廣及藝術贊助

Arts Promotion & Arts Sponsorship

鍾小梅女士	Ms Chung Siu-mui, Ribble
傅月美女士	Ms Fu Yuet-mai
劉浩翔先生	Mr Lau Ho-cheung, Elton
陸潤棠教授	Prof Luk Yun-tong
崔德煒先生	Mr Tsui Tak-wai
余翰廷先生	Mr Yu Hon-ting
錢佑先生	Mr Zee Yau, Eddy

提名

NOMINATION

為積極鼓勵藝術家及團體參與，「2018 香港藝術發展獎」除接受公開提名外，亦設有「藝術界別提名人」，由資深藝術工作者擔任，就「藝術家年獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」進行提名。

Besides accepting open nominations, "Art Form Nominators" are introduced with an aim to actively encourage artists and arts groups to participate in the Hong Kong Arts Development Awards 2018. Comprising arts veterans, the "Art Form Nominators" are invited to make nominations for the various awards including Artist of the Year, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship.

藝術界別提名人 Art Form Nominators

藝術行政 Arts Administration

莫健偉博士 Dr Mok Kin-wai

藝術評論 Arts Criticism

張秉權博士 Dr Cheung Ping-kuen

周卓豪(周凡夫)先生 Mr Chow Cheuk-ho

藝術教育 Arts Education

張秉權博士 Dr Cheung Ping-kuen

簡梁以瑚博士 Dr Evelyn Liang Kan

吳玉蕊女士 Ms Ng Yuk-shum

舞蹈 Dance

陳少紅(洛楓)教授 Prof Chan Sui-hung, Natalia

周佩韻女士 Ms Chow Pui-wan, Pewan

黃建宏先生 Mr Wong Kin-wang, Kevin

楊春江先生 Mr Yeung Chun-kong, Daniel

余仁華先生 Mr Yu Yan-wah, Jacky

戲劇 Drama

陳曙曦先生 Mr Chan Chu-hei

莊梅岩女士 Ms Chong Mui-ngam

毛俊輝先生 Mr Mao Chun-fai, Fredric

電影 Film

陳志華先生 Mr Chan Chi-wa, Ernest

傅慧儀女士 Ms Fu Wai-yee, Winnie

鄺珮詩女士 Ms Kwong Pui-see, Teresa

王麗明(卓男)女士 Ms Wong Lai-ming (Cheuk Nam)

葉月瑜教授 Prof Yeh Yueh-yu, Emilie

文學藝術 Literary Arts

鍾國強先生 Mr Chung Kwok-keung

樊善標教授 Prof Fan Sin-piu

梁科慶先生 Mr Leung For-hing

鄧小樺女士 Ms Tang Siu-wa

王良和博士 Dr Wong Leung-wo

媒體藝術 Media Arts

Tobias Klein 先生 Mr Tobias Klein

黎肖嫻博士 Dr Lai Chiu-han, Linda

梁學彬教授 Prof Leung Hok-bun, Isaac

音樂 Music

陳永華教授 Prof Chan Wing-wah

伍卓賢先生 Mr Ng Cheuk-yin

視覺藝術 Visual Arts

何兆基教授 Prof Ho Siu-kee

黎美蓮女士 Ms Lai Mei-lin

梁美萍博士 Dr Leung Mee-ping

譚美兒女士 Ms Tam Mei-yee, Eve

唐錦騰教授 Prof Tong Kam-tang

戲曲 Xiqu

譚榮邦先生 Mr Tam Wing-pong

楊偉誠博士 Dr Yeung Wai-shing, Frankie

主辦
Organiser



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香港鯉魚涌英皇道1063號10樓
10/F, 1063 King's Road, Quarry Bay, Hong Kong
電話 Tel : (852) 2827 8786
傳真 Fax : (852) 2970 3809
電郵 Email : hkadc@hkadc.org.hk
網址 Website : www.hkadc.org.hk

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翻譯
Translation

陳家怡 Alva Chan
張麗心 Cheung Lai-sum, Lesley
何韞彤 Ho Wan-tung, Juanita
林慧賢 Agnes Lam
李旬烈 Richard Lee
魏家欣 Ngai Ka-yan, Luna
蕭恒 Siu Heng
蘇淑欣 So Shuk-yan, Yannie
王芷菁 Elaine Wong
余善翔 Judy Yee

攝影
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Angie Ching

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