



香港藝術發展獎
Hong Kong Arts Development
AWARDS
2017



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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



衷心恭賀「2017香港藝術發展獎」各得獎者。

「香港藝術發展獎」是香港藝術文化界的年度盛事，旨在表揚優秀出色的本地藝術家、藝術團體和機構，肯定他們對推動本港藝術文化發展的重大貢獻。

榮獲「終身成就獎」的著名編舞家兼舞蹈教育家曹誠淵博士，素有「中國現代舞之父」的美譽，投身舞蹈事業將近50年，編創的舞蹈作品超過60部。曹博士於1979年成立香港首個專業現代舞團「城市當代舞蹈團」，並於2005年成立內地首個民營專業現代舞團「北京雷動天下現代舞團」。曹博士亦是「廣東現代舞蹈節」和「北京舞蹈節」的創辦人。

曹誠淵博士在培育香港和內地現代舞蹈藝術家方面，貢獻良多，並致力在香港和內地推廣舞蹈藝術發展，成績有目共睹。

我亦恭賀三位「傑出藝術貢獻獎」得主，他們分別是粵劇名伶、監製兼藝術總監羅家英博士；填詞人兼音樂教育家盧國沾先生，以及獲獎無數的電影導演兼監製杜琪峯博士。他們三位在不同的藝術領域各領風騷，在本港以至世界各地均深受愛戴，獲獎實至名歸。

香港特別行政區政府一直投放大量資源推動藝術文化發展，包括資助香港演藝學院、九個主要演藝團體和香港藝術發展局（藝發局）。

多年來，藝發局致力培育本地藝術人才，積極推動香港藝術文化界的發展。我對藝發局的工作深表讚賞，並致以由衷謝意。在2018-19財政年度，政府會向藝發局增撥經費，增幅達三成。此外，我們今年會增加對藝術發展配對資助計劃的撥款。我深信這項措施將進一步鼓勵社會各界透過捐款和贊助支持藝團發展。

再次恭賀「2017香港藝術發展獎」所有得獎者。你們在藝術創作的卓越成就，不僅為我們的生活增添姿采，更為新一代的藝術工作者和愛好藝術的人士樹立典範，引領他們不斷探索精彩的藝術世界。

香港特別行政區
行政長官林鄭月娥



Message

I am pleased to congratulate the winners of the Hong Kong Arts Development Awards for 2017.

An annual highlight of the local arts and cultural community, the Arts Development Awards recognises our distinguished artists, arts groups and organisations, as well as the valuable contributions they have made in promoting the development of arts and culture in Hong Kong.

The Life Achievement Award goes to distinguished choreographer and dance educator Dr Willy Tsao. Known as the “Father of Chinese Modern Dance”, Dr Tsao has created more than 60 works of dance in a career that has spanned nearly 50 years. He established the first professional modern dance company in Hong Kong, the City Contemporary Dance Company, in 1979, and formed Beijing Dance/LDTX, the Mainland’s first professional, non-government modern dance company, in 2005. Dr Tsao also founded the Guangdong Modern Dance Festival and the Beijing Dance Festival.

Dr Tsao has been instrumental in the training of contemporary dance artists and in the growing appreciation of dance in Hong Kong and the Mainland.

I am also pleased to congratulate the three winners of the Award for Outstanding Contribution in Arts: Cantonese opera star, producer and artistic director Dr Law Ka-ying; lyricist and music educator Jimmy Lo; and award-winning film director and

producer Dr Johnnie To. Each excels in his art; each is beloved in Hong Kong and around the world.

The Hong Kong Special Administrative Region Government devotes substantial resources to the development of arts and culture, notably to the Hong Kong Academy for Performing Arts, together with nine major performing arts groups and the Hong Kong Arts Development Council.

For years, the Council has nurtured the arts community, and I am grateful for its efforts in the development of the arts and cultural sector. The Government has committed that funding support for the Council will increase by about 30 per cent in the 2018-19 fiscal year. We will also provide additional funding this year through the matching grant for arts development. We are confident that this scheme will further encourage the community to support arts groups through donations and sponsorships.

My congratulations to the winners of the 2017 Hong Kong Arts Development Awards. Your creative excellence enriches our community. No less important, you serve as valued role models and sources of inspiration for tomorrow’s artists and art lovers.

A handwritten signature in blue ink that reads "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」是文化藝術界的年度盛事，今年共頒發30多個獎項，表揚成就卓越的藝術工作者，及嘉許積極推動藝術教育、推廣及贊助藝術的人士、機構及學校。

本年度的終身成就獎得主曹誠淵博士開拓了香港和中國內地現代舞發展，廣納人才，尤其將城市當代舞蹈團賦予香港的面貌，更以教育連繫舞蹈，鞏固現代舞藝術的傳承；傑出藝術貢獻獎得主羅家英博士、盧國沾先生及杜琪峯博士數十年來創作不斷，作品膾炙人口，對藝術發展貢獻良多，分別為香港的粵劇、流行音樂及電影領域寫下重要的篇章。其他各獎項的得主亦在不同藝術範疇內綻放光芒，成就今天多姿多彩的香港藝壇。

香港藝術發展局（藝發局）一直致力為中小型藝團及藝術家提供支援，推動整體藝術環境的蓬勃發展。近年，藝發局努力創造平台，把本地藝術家帶到國際舞台，向外推廣他們優秀的作品，協助他們與國際藝壇接軌，不少藝術家及藝團藉此獲得更多演出和交流機會。去年，我們獲香港賽馬會慈善信託基金贊助，藉着《賽馬會藝壇新勢力》這個平台，將這些揚威海外的藝術家及藝團帶回香港舞台，讓大眾認識本地的藝術力量。

在拓展藝術空間方面，除了營運多年的「ADC藝術空間（創協坊）」、籌劃已動工的大埔表演藝術中心及未來在前香港仔消防局用地的設施，藝發局作為「青年共享空間計劃」的營運機構之一，亦將會在觀塘營運兩個藝術空間，計劃現相繼推出，提供租金相宜的創作空間供本地藝術工作者及團體創作和排練之用。藝發局亦推出各項人才培育計劃、獎學金等，提升本地藝術專才的專業知識和技能，為長遠藝術發展作準備。此外，我們亦努力爭取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」，為香港藝術提供有利發展的環境。

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，願各位繼續與我們攜手推動香港藝術發展，讓藝術遍布社會每個角落。

香港藝術發展局主席
王英偉博士 GBS 太平紳士

The Hong Kong Arts Development Awards is an annual highlight of the arts and cultural sector. This year, more than 30 awards are conferred to commend arts practitioners with outstanding achievements, and recognise the contribution of individuals, organisations and schools in arts education, promotion and sponsorship.

This year, the Life Achievement Award goes to Dr Willy Tsao who has opened up the development of contemporary dance in Hong Kong and Mainland China. Not only does he endow City Contemporary Dance Company a local Hong Kong dimension, he is also devoted to discovering new talents, connecting education with dance and consolidating for the succession of contemporary dance art.

The winners of the Award for Outstanding Contribution in Arts, Dr Law Ka-ying, Mr Jimmy Lo and Dr Johnnie To, have strived for artistic creation and excellence for decades. Their works are well owned by the people of Hong Kong and their remarkable contribution to the development of respectively Cantonese opera, pop music and film art is highly commendable. Together with other awardees making accomplishments in different areas of the arts, they construct 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 strives to explore opportunities to present the finest works of Hong Kong artists in international arena and to connect them with their overseas counterparts. Many of them have succeeded in obtaining more overseas performances and exchanges. Last year, we launched a mega arts event – JOCKEY CLUB New Arts Power with the generous donation of the Hong Kong Jockey Club Charities Trust

to showcase the fabulous works of our homegrown artists and arts groups who have earned much acclaim abroad, allowing the general public to experience the power of local arts.

In the aspect of arts space, besides operating the “ADC Artspace (Genesis)” for years, planning the Tai Po Performing Arts Centre that is under construction and the future facilities at the ex-Aberdeen Fire Station site, as one of the operators of the “Space Sharing Scheme for Youth”, HKADC would also manage two other arts spaces in Kwun Tong. Respective schemes will be rolled out, leasing spaces at affordable rent to local arts practitioners and arts groups for artistic creation and rehearsal. In addition, HKADC has launched various internship schemes and scholarships to enhance the professional knowledge and skills of local arts talents that hopefully will contribute towards the long-term arts development of Hong Kong. Through the launch of the “ADC Matching Fund Scheme” which enables small and medium-sized arts groups to benefit from the Home Affairs Bureau’s “Art Development Matching Grants Pilot Scheme”, we endeavour to solicit and promote more social and commercial support to create a favourable environment conducive for the arts.

I would like to express my heartfelt thanks to the Chief Adjudication Panel and more than 70 arts professionals, who served as our assessors, for their valuable advice and opinions. They have contributed immensely to the success of the Hong Kong Arts Development Awards. My congratulations also go to all award-winners. I hope we will continue to promote Hong Kong’s arts development with concerted efforts, bringing arts to every corner in our community.

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

得獎名單

List of Awardees

終身成就獎 Life Achievement Award

曹誠淵 Tsao Sing-yuen, Willy

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

羅家英 (行堂) Law Ka-ying (Hang-tong)
盧國沾 Lo Kwok-jim, Jimmy
杜琪峯 Johnnie Kei-fung To

藝術家年獎 Artist of the Year

藝術評論 Arts Criticism
舞蹈 Dance
戲劇 Drama
電影 Film
文學藝術 Literary Arts
媒體藝術 Media Arts
音樂 Music
視覺藝術 Visual Arts
戲曲 Xiqu

黃勁輝 Wong King-fai
周佩韻 Chow Pui-wan, Pewan
陳曙曦 Chan Chu-hei
黃進 Wong Chun
岑崑南 (崑南) Shum Kwan-nam, Qunan
黎肖嫻 Lai Chiu-han, Linda
陳明志 Chan Ming-chi
黃麗貞 Wong Lai-ching, Fiona
高潤權 Ko Yun-kuen

藝術新秀獎 Award for Young Artist

藝術評論 Arts Criticism
舞蹈 Dance
戲劇 Drama
文學藝術 Literary Arts
媒體藝術 Media Arts
音樂 Music
視覺藝術 Visual Arts
戲曲 Xiqu

洪思行 Hung Sze-hang, Edison
李偉能 Lee Wai-nang, Joseph
黃俊達 Wong Chun-tat
宋子江 Song Zijiang, Chris
羅玉梅 Law Yuk-mui
吳懷世 Ng Wai-sai, Wilson
李繼忠 Lee Kai-chung
李沛妍 Li Pui-yan, Eliza

藝術教育獎 Award for Arts Education

學校組 School Division

香港浸會大學附屬學校王錦輝中小學
Hong Kong Baptist University Affiliated School
Wong Kam Fai Secondary and Primary School
天主教普照中學
Po Chiu Catholic Secondary School
林大輝中學
Lam Tai Fai College

非學校組 Non-School Division

M +
誇啦啦藝術集滙
The Absolutely Fabulous Theatre Connection
東華三院愛不同藝術
Tung Wah Group of Hospitals i-dArt

優異表現獎 Certificate of Merit

浸信會呂明才中學
Baptist Lui Ming Choi Secondary School
中華基督教會屯門堂教育機構
Tuen Mun Church Educational Organisation,
Tuen Mun Church, CCC
東華三院徐展堂學校
Tung Wah Group of Hospitals Tsui Tsin Tong School

優異表現獎 Certificate of Merit

全人藝動
Art for All
香港青年藝術協會
Hong Kong Youth Arts Foundation
天台塾
Rooftop Institute

藝術推廣獎 Award for Arts Promotion

簡梁以瑚
Evelyna Liang Kan
水煮魚文化製作有限公司
Spicy Fish Cultural Production Limited
聖雅各福群會
St. James' Settlement

藝術贊助獎 Award for Arts Sponsorship

法國巴黎銀行
BNP Paribas
中國建設銀行(亞洲)
China Construction Bank (Asia)
周生生集團國際有限公司
Chow Sang Sang Holdings International Limited
嘉華國際集團有限公司
K. Wah International Holdings Limited

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

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」得主為曹誠淵。

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 Tsao Sing-yuen, Willy.

終身成就獎

Life Achievement Award

曹誠淵

Tsao Sing-yuen, Willy



曹誠淵出生於香港，青年時期遠赴美國接受現代舞訓練，1979年獲香港大學工商管理碩士，2015年獲香港演藝學院頒授榮譽博士；1979年創辦城市當代舞蹈團，自1987年起分別於北京、上海、天津、成都、武漢、太原、南昌、昆明等院校講學，2004-16年出任廣東現代舞團的藝術總監，2005年創建北京雷動天下現代舞團，並擔任該團藝術總監至今。著有《舞者不懼：曹誠淵舞蹈書寫》（2010）及《舞者不憂：曹誠淵與香港舞蹈前行》（2012）。

曹誠淵積極推動現代舞發展，曾創辦廣東現代舞週和北京舞蹈雙週，歷年獲獎無數，包括1988年香港藝術家聯盟「舞蹈家年獎」、1990年「香港十大傑出青年」、1993年「英女皇榮譽獎章」、1998年「路易·卡地亞卓越成就獎——舞蹈設計家」、1999年香港特區政府頒發「銅紫荊星章」及2014年香港舞蹈聯盟頒發的「傑出成就獎」。

1980-2014年間，曹誠淵創作了60多部舞蹈作品，包括《365種係定唔係東方主義》、《逍遙遊》、《一桌N椅》、《三千寵愛》、《尋找大觀園》、《蘭陵王》、《非常道》、《霸王》等，並在加拿大、法國、德國、以色列、日本、韓國、美國，以及北京、廣州、上海和台北等藝術節巡演。

Born and educated in Hong Kong, Tsao Sing-yuen, Willy began his training in modern dance in the US in his youth. He graduated from the University of Hong Kong with an MBA in 1979 and was awarded an honorary doctorate from the Hong Kong Academy for Performing Arts in 2015. Tsao founded the City Contemporary Dance Company (CCDC) in Hong Kong in 1979 and has since 1987 lectured and conducted workshops extensively at institutes in Beijing, Shanghai, Tianjin, Chengdu, Wuhan, Taiyuan, Nanchang and Kunming, among other Mainland cities. He served as Artistic Director of the Guangdong Modern Dance Company from 2004 to 2016 and established the BeijingDance/LDTX in 2005, for which he serves as Artistic Director since then. His written publications include *Willy Tsao on Contemporary Dance Volumes 1 & 2* (2010; 2012).

An advocate for modern dance development, Tsao was the founder of the Guangdong Modern Dance Festival and the Beijing Dance Festival and has a glittering list of accolades to his name: the Dancer of the Year Award from the Hong Kong Artists' Guild in 1988; the Ten Outstanding Young Persons Award in 1990; the Queen's Certificate and Badge of Honour in 1993; the Louis Cartier Award of Excellence - Outstanding Choreographer in 1998; the Bronze Bauhinia Star from the HKSAR Government; and the Distinguished Achievement Award from the Hong Kong Dance Alliance in 2014.

Tsao has created more than 60 works of dance between 1980 and 2014, including *365 Ways of Doing and Undoing Orientalism*, *Wandering in the Cosmos*, *One Table N Chairs*, *Sexing Three Millennia*, *In Search of the Grand View Garden*, *Warrior Lanling*, *Dao: Extraordinaire and Conqueror*. His repertoire has been performed internationally at arts festivals in Canada, France, Germany, Israel, Japan, Korea and the US, and regionally in Beijing, Guangzhou, Shanghai and Taipei.

「越是開放思維，便越能擁抱新的滋養、
包容新的撞擊，才能舒展自己的創作。」

“The more one soaks up new nutrients and embrace
new clashes of ideas, the more one can expand the horizons
of one's work.”

前輩子是 James Dean、 這輩子想寫武俠小說的舞蹈家曹誠淵

台灣有林懷民，香港有曹誠淵，都被稱為「現代舞之父」，是一個地方現代舞藝術的創始人和帶動者！在香港，看舞的人不會沒有看過「城市當代舞蹈團」的作品，從上世紀70年代開始，一代一代的觀眾追隨一代一代的編舞和舞者；學舞的人，也不會不知道「CCCD 舞蹈中心」，位於黃大仙的平民區，為成人和兒童提供各類舞蹈（包括現代舞、芭蕾舞、中國舞、爵士舞）和身體鍛煉的課程，是學院以外的民間舞蹈教育。評論舞蹈的人，相信不會沒有讀過他的兩本書《舞者不懼》和《舞者不憂》，裡面反覆論辯現當代舞蹈的構成、定義、美學、編創方法、教育體系和歷史文化，無論是否同意他的觀點，都會引動思考。在這些前提下，如何看曹誠淵的舞蹈生涯？我從原初的起點出發，經歷城市的政治變幻和社會進程，最後落入藝術家奇幻的個人想像！

在殖民地以「城市」和「當代」來安身立命

成長於製衣業的家庭，畢業於工商管理碩士，曹誠淵為何選擇舞蹈？而1979年成立的 CCDC，為何取名「城市當代舞蹈團」而不是「香港現代舞團」？「城市」和「當代」包含的意義是甚麼？曹誠淵說有人獨對聲音有興趣，有人熱愛文字，每個人的品味不同，而他其實很喜歡電影，大學時期學過拍攝，也製作過動畫，後來卻選擇了舞蹈，因為舞蹈關於身體，能夠掌握手上，直接屬於自己！對他來說，「現代舞」是一種不斷變化的藝術，假如定名為「現代舞團」，容易產生「來自西方」和「對抗芭蕾舞」的錯覺，被規限了框架，何況當年已經有一個「香港現代舞劇團」的組織，所以必須避免混淆。同一時期台灣有林懷民的「雲門舞集」，他也翻查了歷史傳說，但沒有理由跟着他去搞一個叫做「大咸」的舞團吧？！他笑說：「也想過命名為『風林山火』，連英文簡寫也想好了：FLSH，可以聯想 flash，fresh 甚至 flush，哈哈！」其實，成立 CCDC 的時候，除了曹誠淵之外，還有黎海寧、彭錦耀等一起創團，他們希望能夠從「專業」而非「業餘」的路線發展，卻沒有林懷民那樣肩負沉重的歷史文化使命。以「城市」作為舞團的名字，一方面是香港處境的寄寓，代表殖民地的寄居與漂流，一個暫借的地方，連「時性」也不穩定，另一方面也指向現當代舞的發展空間，農村不可能衍生這種藝術，這是非常城市的產物！至於「當代」，就是「這個時刻」（this moment）的意思，連繫當下的時代，是現代舞的特質——就這樣「城市」和「當代」成為安身立命的取向，期求帶着舞蹈遊歷四方。



舞蹈連繫教育，一直是曹誠淵以舞蹈面向社會的初衷，但原來他最初只是自己喜歡跳舞，並沒有想過要當老師，尤其是現代舞不是跳舞的技法，而是一種生活態度的開拓，後來發覺香港以及其他一些地方沒有太多人了解舞蹈的意義，於是希望藉着教育傳播來加強認知。大約1980-81年間，他在藝術中心的頂樓開辦舞蹈班，當時有林奕華、王藍樂和鄭志銳等合共四個學生。1985年之後，曹誠淵將黃大仙的會址收回發展，全面改建而成舞蹈中心，1985-1990年間還設立「城市劇場」，一個黑盒形式的表演場地。成立舞蹈中心基於兩個原因：一是為舞團賺取經費，二是推廣舞蹈教育。起初建立的規模很小，課程慢慢由300人次的學生數目增加到500人次，1998年金融風暴後，更因為消費娛樂的緊縮，多了學舞的人，剎那增長超過一千人次，而現在大概是三千人次。由於舞蹈中心位於平民化的地區，沒有標榜高檔次的藝術等級，所以能夠吸引普羅大眾來學舞。

在中國版圖上的香港舞蹈

除了香港城市當代舞蹈團之外，我們還知道廣州有「廣東現代舞團」、北京有「雷動天下」，這些年來曹誠淵中港兩地走，當中的因緣際會由1987年他應邀到廣州教導舞蹈課開始，當中有一群成績非常優秀的學生，包括邢亮、桑吉加和喬楊等，在外國的舞蹈比賽中屢獲殊榮，有「金獎專業戶」的美譽；後來為了安排這班學生的工作，1992年廣東省文化廳便批准成立舞團，他們不想聘任外國人來做，便找了曹誠淵來擔任藝術指導。至於「雷動天下」，成立於2005年，是中國大陸第一個私人成立的表演團體。在中國當代舞的版圖上，曹誠淵一直覺得香港是「火車頭」，1979年 CCDC 成立後，1980年舞團到廣州演出《赤足》，是1949年以來第一齣的現代舞，由於當時香港仍是殖民地的身分，所以演出是以內部交流的形式進行，並不公開。曹誠淵相信在香港所做的舞蹈文化工作，對內地有不可估計的影響，這是一個在創作上有無限自由發展可能的城市，帶有滲透的力量！

CCDC 成立之後，香港經歷了重要的歷史階段，包括1984年的中英草簽、1989年的「六四事件」、1997年的治權移交、2003年的 SARS 疫症災難，到「後九七」的兩傘運動等等，曹誠淵又如何看這些政治、社會、民生的變化跟舞蹈的聯繫？或怎樣反思香港眼前的文化藝術生態環境？曹誠淵很明確的說：「現當代舞蹈家永遠站在最前線看社會的變化。『六四』事件後，我決定北上發展，是因為看到了當時年輕人的理想；1989年6月5日我乘船到廣州，看到許多外國人撤退，更加覺得自己必須留下來做

一些建構工作，如何游刃有餘、有策略地一點一點去做，從理解出發，然後播種，以『藝術』作為渠道，逐漸深耕細作。例如我們用《春之祭》的音樂編演一支舞叫做《滿江紅》，舞台上「紅色」的運用既是傳統的象徵，也可以讀成政治的暗喻，這個作品後來獲得讚許，不斷出外巡迴演出。」

舞蹈生命的永續、藝術世代的承傳

從舞者、編舞家、舞團創辦人到舞蹈教育工作者、舞蹈論述者，甚至是許多平台、節目的策劃人和顧問，還原一個「人」的時候，曹誠淵指出影響一生的重要人物有兩個——在個人生命的意義裡是母親，而在藝術的領域上則是俄國芭蕾舞者 Baryshnikov！Baryshnikov 永遠追求美好目標，個子矮小卻擁有高超的技巧，讓年輕時期的曹誠淵看到現代舞的可能。Baryshnikov 在俄國成名後跑到西方尋找新的機遇，加入 New York City Ballet 成為首席舞者，學習 Balanchine 的動作風格，然後又轉到 American Ballet Theatre，甚至成為藝術總監，是將芭蕾舞現代化的重要貢獻者。曹誠淵回憶說：「在紐約留學期間，我常常在不同的劇院見到他，他包下現代舞所有演出場地最好的座位，不肯錯過觀看每部作品，同時吸納優秀的現代舞編舞家一起合作。一個已經站在世界高峰的人，還孜孜不倦探求藝術的版圖，讓我很欽佩！」

世代需要承傳，藝術要永續發展，對於近年冒升許多具有潛質的新世代編舞家，曹誠淵語重心長的寄望他 / 她們要開放自我，誠然，每個世代的人要面對的社會和表達的訴求都不相同，但「累積智慧」是一條重要的鑰匙，年輕編舞可以自由做任何事，但不要太隨便輕率的判斷或評價別人的事情，尤其是現當代舞蹈的發展迅速，以前或許是二十年、十年才有一次潮流更替，但現在一切變得更快、太密和太多，差不多每時每刻都有新的風尚。在這種狀況下，越是開放思維，便越能擁抱新的滋養、包容新的撞擊，才能舒展自己的創作，同時在各樣意見和聲音裡，也不要迷失，這樣才能擴闊藝術圈層的寬度和深度。



《尋找大觀園》In Search of the Grand View Garden

想寫武俠小說的 James Dean

訪問去到尾聲，我很想拋下常規的問題，詢問一些溢出邊界、甚至匪夷所思的提問，想看看一個藝術家另類的面孔，難得曹誠淵也興致勃勃，回應往往出人意表！例如我問如果不搞舞蹈，他會做甚麼？答案竟然是：「我會寫武俠或玄幻小說，這也是我的興趣和夢想，我喜歡想像力充沛的事物。」然後我問他相信輪迴嗎？想像自己前一世會是甚麼？下一世又是甚麼？曹誠淵揮手又是一個震驚的回答：「我相信自己前一世是 James Dean，哈哈，因為他是1955年死於車禍的，而這一年我出生了！而下一世，我仍然希望輪迴做人！」

問及曹誠淵最想放縱做的事情是甚麼？他卻很斬釘截鐵的指出自己害怕放縱，年輕時候或許還可以，但現在體力已經不容許；然而他很喜歡睡覺，可惜年紀大了又不能睡得太多，所以註定放縱不了。那麼，我便問他如果可以重頭來過，最想重新開始的事情是甚麼？他卻不假思索的回應是希望能夠回到小學畢業的日子、中學一年級的時候，可以重新讀書，然後學舞，因為身體仍在發展階段，擁有無限可能，同時打好知識的基礎，為未來做更好的準備。這個「回到未來」的假想，呈示了 Baryshnikov 對曹誠淵深植骨髓的影響，「永遠追求美好目標」是一生孜孜不倦的學習！

▲ 訪問及中文撰稿：洛楓



《非常道》Dao: Extraordinaire

Dance Artist - Choreographer Willy Tsao: James Dean Reincarnated with a Secret Ambition to Write Wuxia Novels

Tsao Sing-yuen, Willy is to Hong Kong as Lin Hwai-min is to Taiwan. The famed dance artist-choreographer is hailed as the father of modern dance and an advocate of its advancement. A City Contemporary Dance Company (CCDC) production is a staple for the average dance theatre-goer in Hong Kong, each cohort of CCDC dancer-choreographers fostering the next generation of audiences since its founding in the 1970s. Located at the grassroots community of Wong Tai Sin, the CCDC Dance Centre is the mecca for dance lovers and learners of all ages. A widely accessible alternative to learning dance outside the academia setting, the Dance Centre offers classes on a diverse range of styles (from modern dance, ballet, Chinese dance to jazz) and movement dynamics. His two publications, *Willy Tsao on Contemporary Dance Volumes 1 & 2*, are a must-read for any dance critics. In his books, he delves into the technical and creative aspects of modern and contemporary dance, ranging from its structures, definition, aesthetics and choreographic design and principles, in relation to its education system, history and culture, in which he attempts to revisit and re-examine core disciplinary practices and ideas. What do they tell us about Tsao's life in dance? I will start from the beginning to chart his journey in dance through a shifting landscape of political and social changes before coming full circle to the fantastical imagination of the dancer.

Anchored in a colony with “city” and “contemporary”

As an MBA graduate born into a family of garment manufacturing, what inspired Tsao to choose dance as his life's work? When he founded the City Contemporary Dance Company in Hong Kong in 1979, why did he name it CCDC and not the more generic “Hong Kong Modern Dance Troupe”? What is the meaning of “city” and “contemporary” to him? Some people are interested in sounds, others in words – it's different strokes for different folks, as Tsao puts it. He has always liked films, having learned filmmaking at university and even trying his hand at animation. In the end he chose dance because dance is about the body and a dancer has complete ownership and control over the art form. To Tsao, “modern dance” is an evolving art form. If his company was named a “modern dance troupe”, it would give the misconception of it being “imported from the west” or “anti-ballet” and pigeonholed as such. Besides, there was already a “Hong Kong Modern Dance Drama Troupe”^{*} and it was necessary to avoid causing confusion. Having heard of Lin

Hwai-min and his Cloud Gate Theatre over in Taiwan at around the same time, he dug up the history of the name of “Cloud Gate” but couldn't bring himself to follow Lin's suit and name his after some legendary figure, such as Daxian. The name Fenglin Shanhuo (literally, “Wind, Forest, Mountain, Fire”) also crossed his mind – he even thought of adopting the acronym “FLSH” because of its fun alliterations: flash, fresh – even flush! But the fact remained that the CCDC was as much his brainchild as it was of Helen Lai, Sunny Pang and others, so he couldn't possibly name it after himself. Tsao, Lai, Pang and others wanted to shift away from “amateur” towards professional development, but to do so without such a heavy historical baggage that Lin Hwai-min had. The “city” in the name refers to the set of circumstances that Hong Kong as a colony was facing at the time: a temporary abode, a drifting life, a borrowed place living on a borrowed time – a time that was volatile, too. It also specifies the locality of modern and contemporary dance: an urban product that couldn't have hailed from a rural village. As for “contemporary”, it denotes this very moment, a quality of modern dance that connects one to the time one is living. This way, “city” and “contemporary” orient and anchor them in their aspiration to bring dance to the world.



Tsao's vision of marrying dance with education was borne out of his premise of using the art to address society. He just loved dancing and never thought he would become a teacher, especially because modern dance is not a technique but rather an attempt to explore different attitudes to living. But realising very few people in Hong Kong and other places understood the meaning of dance, he made it his goal to promote wider knowledge and appreciation of dance through education. From a humble beginning with a dance course held at the top floor of the Hong Kong Arts Centre in around 1980-1981, boasting an intake of just four students, including Edward Lam, Wong Kwan-sun and Arthur Chiang, he proceeded to claim back the present premises in Wong Tai Sin in 1985 and convert it into a dance centre. Tsao went on to set up the City Contemporary Theatre & Gallery, which took on the character of a black box theatre, in one of its biggest rehearsal rooms between 1885 and 1990. There are two reasons behind its establishment: first, to provide a source of income for the dance company; second, to promote dance

^{*}literally translated

education. It was a small operation to start with and was rather gruelling to run. The student intake slowly grew from 300 to 500 and when the city was struck by the Asian financial crisis in 1998, feeling the strains of austerity to cut back on entertainment expenses, more people took up dancing as a pastime and that number doubled to more than 1,000, topping at 3,000 at present. Located at the heart of an ordinary local community, the CCDC Dance Centre is completely devoid of any highbrow pretensions, making it accessible and attractive to common people.

Hong Kong dance within the Chinese sphere

Besides helming the CCDC in Hong Kong, Tsao also spearheaded the formation of the Guangdong Modern Dance Company and BeijingDance/LDTX, splitting his time on both sides of the border. An occasion arose for him to conduct dance classes in Guangzhou in 1987, which was attended by his first cohort of outstanding Mainland students, including Xing Liang, Sang Jijia and Qiao Yang, who graduated with earning scores of awards at overseas dance competitions, winning the accolade of “Golden Award Winning Specialists”. In 1992, the Guangdong Modern Dance Company was founded under the auspices of the Guangdong Province Department of Culture with the objective of placing these graduates into work. Not wishing to appoint a foreigner to helm the organisation, Tsao was appointed as Artistic Director. The first privately owned performance group in China, BeijingDance/LDTX was established in 2005. Tsao has always considered Hong Kong as an engine that propels contemporary dance across the vast expanse of Mainland China. For example, in 1980, just one year after its establishment, he took the CCDC



on a tour to Guangzhou to perform *Feet and Feet of Yards*, the first modern dance performance staged in China since 1949. Because of Hong Kong’s status as a British colony, the performance was intended as an internal activity to facilitate cultural exchanges. Nonetheless, he remains steadfast in his belief that the cultural work they do with dance in Hong Kong will have immeasurable impact on the Mainland, drawing on the city’s infinite reserve of creative freedom and development – with immense penetrative power to boot!

Since the founding of the CCDC, Hong Kong has borne witness to a series of watershed moments in recent local history: the Sino-British Joint Declaration in 1984, the June Fourth Incident in 1989, the transfer of sovereignty over Hong Kong in 1997, the SARS outbreak in 2003 and the post-1997 Umbrella Movement. How does Tsao see the ties that bind dance with these political, social and livelihood changes? And what are his thoughts on



the ecological realities that the arts and culture of Hong Kong are now facing? “Modern and contemporary dancer artists are always at the forefront of society,” he answers with resolve. “After June Fourth, seeing the dreams that young people were dreaming, I decided to expand my career to north of the border. I took a high-speed ferry to Guangzhou on 5 June 1989, passing many Western expatriates who were making their exit in the opposite direction. It made me all the more determined to stay and do things constructive, one small step at a time, tactfully and strategically: from cultivating the soil of understanding, to sowing the seeds and nurturing the seedlings through the channel of the arts, meticulously planting and cultivating my crops. We adapted a musical score from *The Rite of Spring* for a choreographed dance performance, *All River Red*. On stage, the colour ‘red’ works as a symbol of tradition just as it can be read as a political metaphor. The work garnered critical acclaims and was staged extensively worldwide.”

Continuity of life in arts, perpetuity of artistic legacy

Tsao is an artist who wears many hats in the public sphere: dancer, choreographer, dance company founder, educator, critic and curator/advisor to many platforms and programmes. As an individual, he credits two people who changed his life: his late mother as his significant influence; the Russian-American ballet dancer Mikhail Baryshnikov, an icon who symbolises the pursuit of better and higher goals in life. He was first drawn to Baryshnikov’s performance style. What Baryshnikov lacked is stature, but with extraordinary techniques. The Russian dancer opened his eyes to the possibilities in modern dance. Baryshnikov found fame in the USSR before pursuing new opportunities in the West, performing with the New York City Ballet as a principal dancer and training himself in the Balanchine method, before re-joining the American Ballet Theatre to become its Artistic Director. Baryshnikov’s contributions to the modernisation of classical ballet are momentous. Tsao recalls, “When I was studying in New York, I often found the ballet legend in different theatres, scooping up the best seats at modern dance performances and making sure he wouldn’t miss out on anything. All the while he was seeking to collaborate with the finest talent in modern dance. You can’t be anything other than



full of admiration for an artist who is sitting comfortably at the summit of the world and still working tirelessly to explore the frontiers of arts!”

Another issue is the passing of the artistic torch to the next generation and supporting a sustainable development of the arts. To the new crop of talented dance choreographers bursting onto the scene in recent years, he earnestly urges them to let go of their egos and open their minds. Each generation has to address a different set of issues that society requires of them with their own way of expression, and the key to navigating challenges successfully is accumulated wisdom. Young talents are given free rein to do things however they want to, so long as they don’t rush into making hasty judgement or knee-jerk reactions, especially given the lightning pace of modern and contemporary dance development. Tsao notes that trend cycles used to turn every decade or two but things are moving too fast, too frequently, too much nowadays, with a new trend cropping up almost every second, which makes it all the more important to keep an open mind: the more one soaks up new nutrients and embrace new clashes of ideas, the more one can expand the horizons of one’s

work. That, together with attuning oneself to a sea of opinions and voices without losing one's way, is the only means to enrich the breadth and depth of the circles of culture.

James Dean reincarnated with an aspiration to write wuxia novels

I want to spring a few surprises towards the end of our interview and raise questions that would come as unexpected or even downright bizarre, just so to gain a glimpse of the other side of the artist. Tsao doesn't hesitate with his enthusiastic response and throws me for a loop! When asked what he would be doing if he weren't involved in dance, he replies, "I'd be writing wuxia or fantasy novels, both being my interest and my dream. I love anything imaginative." I go on to ask if he believes in reincarnation and who would he be in his past life and the next. He pulls off another shocker: "I believe I'm James Dean's reincarnation, ha-ha! He died in a car crash in 1955, the same year I was born! I still want to be a human being in my next life." So what is the one self-indulgent thing that Tsao wants to do? He admits to being terrified at the thought of indulging himself - perhaps if he is younger but now he simply doesn't have the energy for it. He confesses to loving his sleep but is getting to an age when he can't sleep much and has to resign to the fact that he is not one for self-indulgence. What if he could turn back the clock and change or do one thing differently? Not missing a beat, he has the answer ready: he'd like to go back to the days when he made the transition from primary to secondary school and learned those lessons all over again. He would also pick up dancing because his

body was still growing and the possibilities would be endless. At the same time he would build a solid foundation of knowledge to better prepare himself for future challenges of life. Tsao's vision of his returning to future is testament to the lasting influence of Mikhail Baryshnikov, whose ideal of constantly striving for better and higher goals in life has seeped deep into his artistic marrow.

▲ Interview and Chinese copy: Lok Fung (Natalia Chan)



《中國風·中國火》 China Wind · China Fire

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羅家英（行堂）

Law Ka-ying (Hang-tong)



出身粵劇世家，自小隨父親羅家權、伯父羅家樹與叔父羅家會，學習粵劇基本功架，先後師從粉菊花、呂國銓、李萬春和劉洵，60年代中正式擔綱文武生，於70至80年代組成多個劇團，如英華年劇團、大群英劇團、勵群粵劇團、福陞粵劇團，90年代起參與金滿堂、金英華、心美及大群英等劇團。先後夥拍李寶瑩、梁醒波、靚次伯等，演出多齣傳統和新編劇目，包括：《章台柳》、《蟠龍令》、《鐵馬銀婚》、《曹操與楊修》、《穆桂英大破洪州》等，並多次到海外演出。

演而優則編，協力新編的粵劇包括《戰宛城》、《英雄叛國》、《李廣王》、《春滿帝王家》、《德齡與慈禧》等。除粵劇演出外，亦涉獵不同的藝術範疇，包括舞台劇、以中樂伴奏演唱粵曲等，並於90年代開始參與影視演出，1996年憑《女人四十》獲台灣金馬獎及香港電影金像獎「最佳男配角」。

作為西九戲曲中心「粵劇新星展」藝術策劃，現任八和會館理事會康樂組主任及油麻地戲院場地伙伴計劃粵劇新秀演出系列藝術總監，羅家英熱心傳承戲曲，致力培育新秀。2012年獲香港特區政府頒授榮譽勳章，2013年獲頒第13屆「世界傑出華人獎」，並獲美國北方大學頒授榮譽博士。

Born in a family of Cantonese Opera, Law Ka-ying received formal training in basic stylised movements and routines from his father Law Ka-kuen and uncles, Law Ka-shu and Law Ka-wui. Later, he became an apprentice of Fan Kok-fa, Lui Kwok-chuan, Li Wan-chun and Lau Shun. Starting in mid-1960s, he officially performed on the stage as a *wenwu sheng* (civil and military male). Between the 1970s and the 1980s, he established several Cantonese opera troupes such as Ying Wah Lin, Tai Kwan Ying, Reckoners and Boom A Bliss. In the 1990s, he performed for various troupes such as Kam Mun Tong, Kam Ying Wah, Sam Mei and Tai Kwan Ying. He has cooperated with renowned actors such as Lee Po-ying, Leung Sing-bor and Lan Chi-pat to perform in numerous traditional and newly composed plays, including *Arrow Romance*, *Dragon Flag Command*, *Martial Heroes*, *Cao Cao and Yang Xiu* and *Mu Guiying Routing Hongzhou*. Law also participated in overseas performances throughout the years.

As an excellent actor, Law also ventured to produce new Cantonese opera plays, including *the Battle at Wancheng*, *Rebellious Hero*, *King Lee Kwong*, *Spring Comes to the Palace* and *Deling* and *Empress Dowager Ci Xi*. Besides Cantonese opera performances, Law also took part in different art forms, including drama and Cantonese opera singing with Chinese music accompaniment. Starting in the 1990s, he participated in television and film performances. In 1996, he won the Best Supporting Actor in the Golden Horse Awards and the Hong Kong Film Awards for *Summer Snow*.

As the Artistic Curator for the “Rising Stars of Cantonese Opera” of the West Kowloon Xiqu Centre, Law is also the Director of Recreation of the Board of Directors of the Chinese Artists Association of Hong Kong and the Artistic Director of the “Cantonese Opera Young Talent Showcase” of the Yau Ma Tei Theatre Venue Partnership. Law is devoted to the inheritance of Chinese opera and the nurturing of new talents. In 2012, he was awarded the Medal of Honour by the HKSAR Government. In 2013, he was a recipient of the 13th World Outstanding Chinese Award. Law was also awarded the Honorary Doctorate from the Ohio Northern University, US.

「『大戲』就如我體內的血一樣，跟我密不可分。」

“Cantonese opera is in my blood.”

幼承庭訓，羅家英自小獲父輩傳授家學，耳濡目染下，小學時即初踏台板演出神功戲，後來正式擔綱文武生，曾組織多個戲班，為本地及海外戲迷演出過不少經典劇目，近年尤其着重提携後輩，推動新生代粵劇承傳。台燈明滅之間，掌聲此起彼落，羅家英的梨園之路不覺走過60年，「我爸爸和家人都是做『大戲』的，連我媽媽懷着我的時候也很喜歡看『大戲』；『大戲』就如我體內的血一樣，跟我密不可分。」回顧他跟粵劇的不解之緣，羅家英朗聲一笑，娓娓道來。

家學深厚 喜獲良師指導

羅家英父親為著名粵劇演員羅家權，1949年，羅家權攜眷來港定居，並指定長子羅家英繼承羅家演藝衣鉢。羅家英於小一時開始接受粵劇訓練，回想起那段苦練時光：「當時覺得做戲很辛苦，叔父教我基本功時，我不時會練到叫救命。但我很聽話，爸爸叫我做什麼我都沒有抗拒，自己也很喜歡大戲，所以沒有想過轉行，六十年來一直沒有間斷過。」

家學深厚，才華早慧，亦需良師點撥。在父親安排下，羅家英14歲拜粉菊花為師，首度接觸京劇，一年後赴廣州跟從擅長掌板的伯父羅家樹學藝，羅家英形容這是他戲曲生涯中的重要學習期，專注修習了不少傳統粵曲的唱腔與曲調，從少年時期一直到20歲，練好聲線才從廣州返港，隨即參加邵氏的南國訓練班，在那裡認識了另一位對他影響殊深的恩師呂國銓，傳授他京班功架與耍劍功夫。

1967年，21歲的羅家英在龍虎劇團正式擔綱文武生，與父親同台演出。由60年代末到80年代末，戲班邀請不斷，演出大獲好評，他的足跡除了本地舞台更遍布台灣、星加坡、馬來西亞及美加等地，深受華人觀眾喜愛。期間他亦與不少舞台搭檔組織戲班，獨當一面，例如粵劇藝術研究社、英華年劇團、大群英劇團、福陞粵劇團等。

「前期的師長把我的根底打好，後期到了80年代，劉洵對我影響很大。」1981年，羅家英與李寶瑩、尤聲普、李奇峰等人組成勵群粵劇團，期望結合傳統及現代元素，推動嶄新的粵劇表現方式，於是禮聘劉洵來港擔任藝術指導之一。「劉洵師從很多前輩，他定居香港之後，我就開始跟他學習。」後來在劉洵介紹下，羅家英與尤聲普、李奇峰一同向京劇大師李萬春拜師學藝，啟發羅家英塑造出層次複雜的關公角色：聲線如龍，尖而高亢，將軍威儀不怒而威，同時不失文化素養，絕非輕易舞舞大刀即可演活的角色。說到羅家英最令人深刻的關公演出，就得數2001年的香港藝術節演出《關公、曹操與貂蟬》，關目、捻鬚、坐站等細節皆入木三分，精湛演繹，獲觀眾擊節讚賞。

革新粵劇劇本 兼收並蓄

關公是羅家英鍾情的角色，至於特別欣賞的劇目，則非《曹操與楊修》莫屬。羅家英於1998年首度把此劇搬上舞台，他認為該劇題材寓意深遠：「《曹操與楊修》不是『才子佳人』那種一般劇目，其內容具備人生哲理與政治智慧，能豐富一般粵劇劇本不足之處。」改編粵劇劇本時，羅家英與編劇秦中英參考了許多話劇



《關公、曹操與貂蟬》Guan Yu, Cao Cao and Diaochan



劇本，加上京劇版本的元素，最終刻劃出劇情跌宕、人物立體的《曹操與楊修》——忌才多疑的曹操與鋒芒畢露的楊修，在這個著名歷史劇裡過招角力，才子最終落得含恨而歿的下場，而統治者招賢的詔告從不止息。「我一直想追求像這樣的戲，那種只講因果報應、才子佳人、王子公主結婚之類的劇目過於平淡。所以，我才創作了《英雄叛國》和《李廣王》。」

演而優則編，羅家英相信劇本質素高低是粵劇發展的關鍵之一，故此他尤其重視革新傳統粵劇劇本，取材要嚴謹，寓意需具深度。廣泛涉獵古今中外名著後，羅家英以莎士比亞的《馬克白》和《李爾王》為靈感來源，分別新編了粵劇《英雄叛國》和《李廣王》。「我從小就把莎士比亞的翻譯本當成故事去讀，裡面的文筆、對白、表達人的內心與人性，對我寫劇本的影響很大。」看過台灣京劇大師吳興國改編《馬克白》的《慾望城國》後，羅家英深受觸動，改編莎劇的衝動就更加按捺不住，「《馬克白》主要講權力，展現性格如何影響人生的悲劇，刻劃了馬克白與夫人的貪心、掌握權力的欲望、對人的不信任，都是反面的人物，而大戲一直很少見文武生或花旦飾演反面人物，所以《英雄叛國》是個很新的嘗試，很大膽。」



《英雄叛國》Rebellious Hero

羅家英靈活運用粵劇行內人的知識與演出經驗，執筆改編西方名著得心應手，他在《英雄叛國》滲入了大量粵劇元素，無論在排場、出入介口、鑼鼓運用及做介等方面皆處理純熟，兼收並蓄東西文化，絕非只得其形而未得其神的兩不像，正如羅家英所言：「我要用粵劇的程式、方法和態度去表現莎士比亞透過作品同樣能表現的東西，這就是我的目標。」

親自指導 薪火相傳

羅家英近年專注培育新秀，自2012年起他在八和會館的支持下，聯同多位知名老倌擔任油麻地戲院場地伙伴計劃「粵劇新秀演出系列」的藝術總監，精心挑選合適劇目，提攜具有潛質的年輕粵劇演員，讓他們得以累積演出經驗，磨練演技。目前演出系列已進行到第三輪，六年間培育出不計其數的優秀新演員，「現在香港45歲以下那批演員都是這樣培育出來的！」提起計劃成果，羅家英甚為自豪。

設立「藝術總監」指導的新興培訓方式，羅家英認為是由八和會館始創，後來他亦有跟西九文化區合作，自2015年起擔任「粵劇新星展」的藝術指導，見證新秀演員成長。「以前我們做戲要靠自己摸索，但我覺得這樣的方式太慢了。現在油麻地的計劃一年有一百場戲，我們分開六個總監，每人教幾場就會比較快，可以馬上跟他們排練、改正他們，讓他們很快就學習到門路，不會像我們以前只能借助看戲的經驗，或是透過現場的『叔父』教導。」

過往粵劇是個苦行業，從業員白手興家，咬緊牙關練功做戲，才有出人頭地的機會。說到粵劇的未來，羅家英認為相比起他們年少學戲的年代，新一代演員的機會更多，包袱也輕鬆多了：「過去粵劇是被人看不起的行業，但是現在我可以很有自信地向各界朋友說，我的老本行是粵劇，我是一個粵劇演員。以前我不敢說，現在我很開心可以這樣說……我希望年輕人好好承傳，不要把粵劇當成玩意或是一份工作，而是把粵劇看成一門真正的藝術，精益求精。」

Growing up in a Cantonese opera family, Law Ka-ying learnt Cantonese opera from his father and uncles since childhood. Influenced deeply by the art form, he debuted in ritual performances during primary school. Later, he formally took up the role of *wenwu sheng* (civil and military male) and organised many Cantonese opera troupes, performing in many classic plays for local and overseas audiences. In recent years, he has devoted much effort in fostering new generations of Cantonese opera actors to promote the passing on of the art. Six decades has passed as Law develops his Cantonese opera career under the spotlight and amid applauses. “My father and family belong to Cantonese opera. Even my mother was a fan of Cantonese opera when she was pregnant with me. Cantonese opera is in my blood,” Law told us his story of destined bonding with Cantonese opera.

Learning under a distinguished family tradition and excellent teachers

The father of Law Ka-ying, Law Ka-kuen, is a renowned Cantonese opera actor. In 1949, Law Ka-kuen settled in Hong Kong with his family and appointed his eldest son, Law Ka-ying, to inherit his performing career. Since primary one, Law began to receive official training in Cantonese opera. Law remembers: “Practising Cantonese opera was a harsh task. When my uncle taught me the basic movements, I always shouted for help because of the difficulties. But I was an obedient child then, I never act against my father’s words. I am interested in Cantonese opera too, so I never consider changing my career. I have never stopped performing in the past 60 years.”

Despite his distinguished family tradition and early talent, Law was also coached by good Cantonese opera teachers. Under his father’s arrangement, Law became an apprentice of Fan Kok-fa at the age of 14, and it was the first time he learnt Peking opera. After a year, he travelled to Guangzhou to take up an apprenticeship under his uncle, Law Ka-shu, who was an expert in Cantonese opera percussion. Law believes that this was a crucial stage of learning in his Cantonese opera career, as he focused on practising a wide variety of traditional Cantonese opera singing styles and tunes. From teenage to the age of 20, he acquired a good voice before returning to Hong Kong. Afterwards, he joined the Shaw Brothers’ Nam Kwok actor training course and encountered another teacher, Lui Kwok-chuan who deeply influenced him and taught him gestures and sword movements of Peking opera.

In 1967, at the age of 21, Law performed as a *wenwu sheng* (civil and military male) in Dragon and Tiger Troupe together with his father. From the late 60s to the late 80s, Law continuously received invitations from different Cantonese opera troupes and his performances were well received. Besides performing on the local stage, he also toured in places such as Singapore, Malaysia, the US, Canada and Taiwan, becoming one of the beloved actors in the Chinese communities. Meanwhile, he also organised troupes with different acting partners, establishing his foothold in the world of Cantonese opera, for example, The Society of Cantonese Opera Studies, Ying Wah Lin, Tai Kwan Ying and Boom A Bliss.

“I had laid a firm foundation under the teaching of my early teachers. Later in the 80s, the teaching of Lau Shun was a strong influence on me.” In 1981, Law established Reckoners Cantonese Opera Troupe with renowned actors such as Lee Po-ying, Yau Sing-po and Li Chi-kei, Danny, hoping to combine traditional and modern elements to promote a new mode of performance for Cantonese opera. They invited Lau Shun to be one of the Artistic Directors. “Lau Shun has learnt from many teachers. After he settled in Hong Kong, I began learning from him.” Upon the recommendation of Lau, Law together with Yau Sing-po and Li Chi-kei, Danny became apprentices of the Peking opera master Li Wan-chun and the experience inspired Law to create a complex version of Guan Yu. His version of the character has a powerful voice, sharp and sonorous, showing a heroic and calm demeanour without losing his cultured manner. It is absolutely not a simple warrior character. As for the most impressive performance of Law as Guan Yu, the acting in *Guan Yu, Cao Cao and Diaochan* of the Hong Kong Arts Festival in 2001 was a representative - his exceptional acting of a vivid Guan Yu with his glances and gestures received high acclaim among the audience.



Revolutionising Cantonese opera scripts with new ideas

Guan Yu is a favourite character of Law; as for his favourite play, he named *Cao Cao and Yang Xiu*. Law staged the play for the first time in 1998, and he believes that the play has profound meaning: “*Cao Cao and Yang Xiu* is not a common play of young scholars and beauties. Its story has insights in life and political wisdom which can enrich conventional Cantonese opera scripts.” When adapting Cantonese opera scripts, Law and the scriptwriter, Qin Zhong-ying, studied many dramatic scripts, adding elements of Peking opera to produce *Cao Cao and Yang Xiu*, making it a play with an attractive plot and rounded characters. The jealous and suspicious Cao Cao and the sharply intelligent Yang Xiu vie for superiority in the history play, witnessing the untimely death of the clever scholar, while the ruler continues to recruit other talents. “I have strived to produce this kind of drama. I think those plays about karma, young scholars and beauties and the marriage of princes and princesses are too uneventful. Eventually, I also produced *Rebellious Hero* and *King Lee Kwong*.”

Excelling in acting, Law understands that the quality of scripts is a key factor for the development of Cantonese opera. Therefore, he particularly focused on revolutionising traditional Cantonese opera scripts by carefully selecting the materials and endowing profound meanings to the plays. After reading widely of old and



contemporary literary works, Law was inspired by Shakespeare's *Macbeth* and *King Lear* and wrote *Rebellious Hero* and *King Lee Kwong*. "I read translations of Shakespeare since I was small. The writing style and dialogues reflect human nature and psychology, which influenced my scripts a lot." After watching *The Kingdom of Desire*, an adaptation of *Macbeth* by Taiwanese Peking master, Wu Hsing-kuo, Law was deeply touched and could no longer hold his impulse of adapting the Shakespearean play. "*Macbeth* is a tragedy that concerns power, showing how personality influences life, depicting the greed, desire for power and distrust of Macbeth and Lady Macbeth. They are negative characters, and it is unusual for *wenwu sheng* (civil and military male) or *hua dan* (female) to play negative characters, so *Rebellious Hero* is a very new and bold attempt."

Law made flexible use of his Cantonese opera knowledge and experience in producing the adaptation of the masterpiece. In the adapted play, he put in many elements of Cantonese opera with smooth arrangements, character entrances and exits, percussion music and stage directions, merging Chinese and Western cultures without losing the essence. As he says, "I used the formula, method and attitude of Cantonese opera to express things that Shakespeare expressed in his play. This was my goal."

Directing in-person to pass on the art

In recent years, Law has been focusing on nurturing new talents. Since 2012, with the support of the Chinese Artists Association of Hong Kong, Law and several renowned Cantonese opera actors took up the role of the Artistic Directors in organising the "Cantonese Opera Young Talent Showcase" of the Yau Ma Tei Theatre Venue Partnership. He carefully chose suitable plays for potential young Cantonese actors to perform, helping them to accumulate performance experience and practise acting. Currently, the third round of the Showcase is in progress. Within six years, the project has nurtured numerous excellent new actors. "The actors under 45 we now have in Hong Kong all came from the project," Law is proud of the outcome of the project.

The new training method of guiding new actors through the role of Artistic Director was an innovation of the Chinese Artists Association of Hong Kong. Later, he also cooperates with West Kowloon Cultural District and assumes the role of Artistic Curator for the "Rising Stars of Cantonese Opera", witnessing the growth of new actors. "In the past, we needed to explore ways for our own acting learning, but I think it was too slow in this way. Now, we stage 100 performances per year in the Yau Ma Tei project and we have six directors, each teaches a few performances. The training is much more effective. We can have rehearsals with the actors and correct them when needed. They can learn the skills quickly. It is not like the situation in the past, when we could only learn through watching performances or the teaching from senior actors."

In the past, Cantonese opera was a difficult career to pursue. Actors usually began with nothing but hard work and fundamental training in order to earn opportunities for success. Talking about the future of Cantonese opera, Law believes that the new generations have more opportunities now, compared to the times when he was young. They also have less burden: "Cantonese opera was not a respectable career then. But I can now proudly introduce myself to people that I earn a living with Cantonese opera, that I am a Cantonese opera actor. I hesitated to say that in the past, but I can freely admit it now. I hope the young people can do well in inheriting the art without treating it as a pastime or simply a job. It is a serious art form and I hope they strive for excellence in it."

傑出藝術貢獻獎

Award for Outstanding
Contribution in Arts

盧國沾

Lo Kwok-jim, Jimmy



廣東新會人，生於1949年，六歲來香港定居，十三四歲便已向報章投稿。畢業於香港中文大學聯合書院新聞系。1968年1月15日開始第一份工作——在電視廣播有限公司的官方刊物《香港電視》任職記者。1970年代中期，盧氏風雲際會，填寫粵語流行曲歌詞卓然成家，不久便跟黃霑、鄭國江兩位填詞人鼎足而立，據香港作曲家及作詞家協會的紀錄，盧氏的作品逾1,000首。

盧氏於1975年開始寫作粵語歌詞，第一次創作是撰寫電視劇《巫山盟》的同名主題曲及插曲《田園春夢》，前者是先詞後曲，後者是先曲後詞。其後便展開了他的寫詞生涯。

盧氏的粵語歌詞創作，備受好評，贏得各方的讚譽。1982年初，香港電台十大中文金曲籌委會與香港作曲家及作詞家協會合作，第一次設立「最佳中文（流行）歌詞獎」，該年度，亦即81年度的得獎作品，正是盧氏的《找不着藉口》。其後，1995年，獲香港商業電台於「創作人音樂會」的致敬。2001年10月，獲香港作曲家及作詞家協會頒發「CASH音樂成就大獎」，2015年初，獲香港電台頒發「十大中文金曲」之中的最高榮譽獎項金針獎。

盧氏非常關心粵語歌詞創作技藝的傳承，1989年，與黃志華合著《話說填詞》，同期又出版了他獨力執筆撰寫的《歌詞的背後》，2014年夏天推出增訂本。1990年代以來，盧氏經常在各大專院校講授歌詞之創作經驗，如曾主持香港大學的通識課程，也曾到香港浸會大學、香港理工大學講課。最近一次，是2015年11月在香港公開大學的「公大講堂」主持講座，講題為「歌詞背後」。盧氏也曾關注小學音樂教育，1991年，與音樂教育家陳遠嫻和陳健華合作，為一套12冊的《新小學音樂（2001）》中的選曲填上粵語歌詞。

A native of Xinhui, Guangdong, born in 1949, Lo Kwok-jim, Jimmy moved and settled in Hong Kong at the age of six. He started to submit articles to newspapers as early as 13 years old. After graduating from the United College's School of Journalism at the Chinese University of Hong Kong, he took his first job as a reporter for *T. V. News Weekly*, the official magazine of the Television Broadcasts Limited. The lyrics that Lo penned for a series of Cantonese pop songs (Cantopop) from the mid-1970s onwards established his sterling reputation as a maestro of lyric-writing, hailed alongside James Wong and Cheng Kok-kong as the three greats of lyric-writing. Listings at the Composers and Authors Society of Hong Kong Limited (CASH) put his output at over 1,000.

Lo first picked up his pen to write Cantonese songs in 1975 – the theme song and the song number *Countryside Dream in Spring* – for the television drama, *Pledge at Mount Wu**. For the theme song, the music was composed according to the lyrics, while the latter required Lo to put words to music already composed. This became the start of his illustrious career as a lyricist.

Lo's Cantonese lyrics are widely praised and critically acclaimed. The organising committee of the Radio Television Hong Kong (RTHK) Top 10 Gold Songs Awards first teamed up with CASH to establish the Best Chinese (Pop) Melody and Lyrics Award in early 1982, an honour that went to Lo's work of 1981, *Unable to Find an Excuse*. A special tribute was paid to Lo as a lyricist in the Commercial Radio's Creativity Concert in 1995. Lo was presented the CASH Hall of Fame Award in October 2001 and received the highest accolade of the Golden Needle Award bestowed by the RTHK Top 10 Gold Songs Awards in early 2015.

Lo places a very high value on passing the legacy of lyric-writing to the next generation. He co-authored *On Lyric-Writing** (1989) with Wong Chi-wah; it was immediately followed by his solo publication, *Behind Lyrics* (revised edition released in the summer of 2014). From the 1990s onwards, he devoted much of his time to giving talks and conducting classes on lyric-writing at local institutes, such as the General Education Unit of The University of Hong Kong, the Hong Kong Baptist University and the Hong Kong Polytechnic University. In as recent as November 2015, he delivered a talk on "Behind Lyrics" at the Hong Kong Open University's Great Speakers Series. Driven by a deep concern for music education in primary schools, he collaborated with music educators Chan Yuen-han and James Chen on the *New Primary Music* (2001) series, contributing Cantonese lyrics to its 12 books.

「只是寫得多一點認真、多一點誠意、多一點心思，不想辜負留意歌詞的歌迷！」

“I just want to write with more seriousness, sincerity and thoughtfulness so as not to let down music fans with an ear for good lyrics!”

盧國沾當初所以會寫起歌詞來，只緣同事來問了句敢不敢寫歌詞，盧氏爽快地答了句：「好呀！」便寫了起來，經過兩三年的磨練，很快就提高了寫作水平，並且確立了強烈的個人風格，其特徵之一是比其他詞人有更多的情感投入，因而他的作品之中常有自白或吐露自我心聲的意味。另一特徵是淺白的文字之中，常常折射着心靈上的種種掙扎，使很多欣賞者得到共鳴。

亦狂亦俠 無出其右

七八十年代，是本土電視武俠劇的一個黃金時代，盧國沾躬逢其盛，發揮了他寫武俠劇的專長，寫了數量頗多的精彩武俠劇歌曲，成為粵語流行曲歌詞園地中的奇花異卉。因為這樣，近年他獲人們暱稱為「盧大俠」！

由於作品中具有這些特徵，人們常常覺得盧國沾的作品有甚強的文學性！筆者近期嘗試以一副對聯道出盧國沾詞的佳處：

哲人情語其微其隱願君心記取
武者雄詞何俠何狂捨我誰堪誇

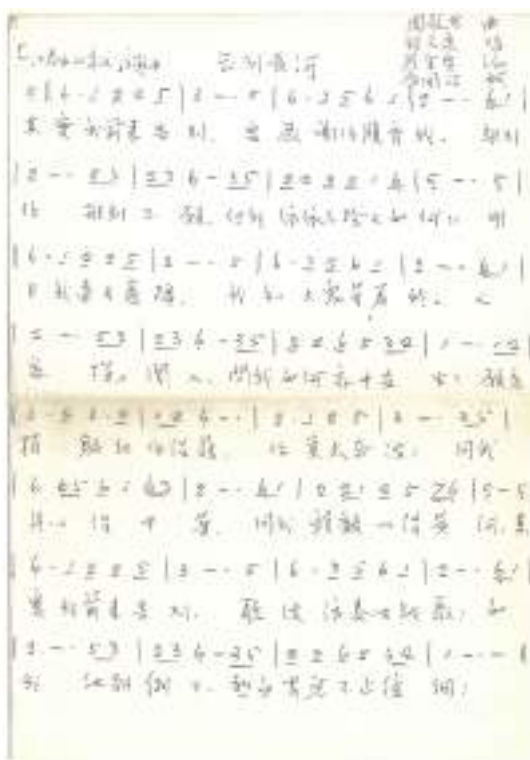
這副對聯的下聯較易理解些，就是說盧國沾寫的電視武俠劇主題曲歌詞，亦狂亦俠，幾乎無人能出其右。這方面的代表作之數量，少說也有二三十首，比如《陸小鳳》、《神鳳》、《小李飛刀》、《流星蝴蝶劍》、《金刀情》、《天蠶變》、《天龍訣》、《湖海爭霸錄》、《大內群英》、《太極張三豐》、《遊俠張三豐》、《大俠霍元甲》、《再向虎山行》、《鐵膽英雄》、《大號是中華》等等，俠影之中每每折射詞人的心境：從不相信命運的安排，自信可走出一條自己的路，闖出一片新天地，可是其中又常常帶着無奈，有種難敵現實之蒼涼。

上述對聯中的「情語」一詞，並非只就愛情而言，但狹義而言亦可說是指愛情歌詞。拙著《香港詞人系列：盧國沾》之中，有一節是「從《人間詞話》看盧國沾詞的『賦情』筆法」。王國維《人間詞話》有謂：「詞家多以景寓情。其專作情語而絕妙者……求之古今人詞中，曾不多見。」王國維欣賞之情語，是一種人心境界，當中有着完整的心理流程，有層次、有起伏、有變化，構成完整的心理情節。但這種情語所形成的人心境界，往往隱微於深層，不易感知。所以一般欣賞者但覺其好，卻道不出好在何處。

哲人情語 以獨白表現愛恨

盧國沾的詞作，非常喜歡通過詞中主角對某處境的獨白或內心的獨白來表現這主角的愛恨，其實這些獨白就是情語，語中有許多隱微之層次！可以說，這種寫法，一方面在粵語流行詞發展歷程中，是比較新穎而深刻的，另一方面實在也是古典詞曲創作手法的繼承和發揚。

事實上，王國維所說的「專作情語」，反而是專就男女感情而言。倒是盧國沾那些內心獨白寫法，卻不止用於男女感情，他寫友情、親情以至家國情懷，往往都以內心獨白吐露情語，感人至深。比如著名的《相對無言》、《孩子不要難過》、《大地恩情》等等。此外，盧國沾的情歌有時會融入一些哲思，甚有特色，如名作《相識也是緣份》，這是如假包換的「哲人情語」。



在2009年，盧國沾接受香港電台《真音樂》訪問時，曾說及大路情歌及小路情歌的問題，指出他得最佳中文（流行）歌詞獎的詞作《找不着藉口》，是試驗一個新角度，不說慘，不說苦的，看看效果怎樣。他還說：「忽然間想到的：就是寫不哭的行不行啊，欲哭無淚可不可以啊，就試下咯。」這說明即使是內心獨白，也可以有很多不同的落筆角度。

在《真音樂》的訪問之中，提到1983年，他說：「自己寫情歌寫得多，寫到自己都厭倦了，首首都一樣，首首都是情歌，是這樣的要求，沒有其他的要求。我都有點厭倦了，覺得沒什麼出路。」於是他獨力倡議，希望大家多寫非情歌，人們稱為「非情歌運動」。這個運動，曾引起好些迴響，事實上此後有好長時間，大家都會把「非情歌」一語掛在口頭，關注粵語流行曲創作中「非情歌」與「情歌」的比例會否過於失衡。

傳承詞藝 薪火相傳

盧國沾非常關注詞藝的傳承，早在1980年，他已在《歌星與歌》雜誌指導讀者詞藝。1984年，筆者在聯合音樂學院主持粵語歌曲填詞班，盧國沾很爽快答應當客席嘉賓講師，並且也應學生的要求多講了一兩次。同期，盧國沾曾接受了一個小型社區中心的邀請，用三個小時為十個八個青年人講填詞入門，課堂中很多案例都取材自他個人不成熟的作品。在電台，他主持過一個《每周weah歌》（按：「weah歌」即水準甚低劣的歌曲）節目，講自己有問題的詞作，期望聽眾能從中領悟寫詞之道。1980年代後期，他在報上撰寫「絃外之音」專欄，又在另一專欄上寫填詞入門教材，遂有後來的著作《歌詞的背後》，以及與筆者合著的《話說填詞》，造福填詞後學。類似的專欄，其實還有《好時代》雜誌的「詞中有誓」，不過只寫了十期八期便停了。我們還可以看到，上文提到盧國沾那種內心獨白式的寫法，可說是一直有薪火相傳，潘源良和林夕都擅於此法。

人們心目中，盧國沾似乎是不寫兒歌的，其實這只是刻板印象，早在70年代中期，他就寫過好些電視兒童卡通片集的歌曲，著名的有《Q太郎》、《飄零燕》、《星仔走天涯》等，相信60後或70後都會對這幾首兒童卡通片歌曲很有印象。說到兒歌，1991年的時候，盧國沾與音樂教育家陳遠嫻和陳健華合作，為一套12冊的《新小學音樂（2001）》課本的選曲填上粵語歌詞。不過，後來他答《明報》記者道：「自知寫兒歌不是我擅長，寫得不好，沒有那種童真……」

對於是次得到傑出藝術貢獻獎，盧國沾表示感到高興，至於問到深一層的感受，他還是像往日般謙虛地說：「只是寫得多一點認真、多一點誠意、多一點心思，不想辜負留意歌詞的歌迷！」

▲訪問及中文撰稿：黃志華



Lo's first work of lyrics was the result of a dare from his colleague. Lo said "Sure!" without missing a beat and began writing furiously. Having spent the following two to three years honing his craft, Lo soon mastered the technique and perfected a style uniquely his - an intensity and depth of emotions he invested in his lyrics that are analogous to an inner monologue. Another of his stylistic trait is the struggles of the soul unfolding in his writing through plain words, which strikes an immediate emotional chord with the listeners.

A free-roving warrior like no other

The 1970s and 1980s were the heyday of Hong Kong wuxia television dramas. Lo rode on the trend and displayed his prowess in lyric-writing for the genre through a string of outstanding lyrical works for wuxia theme songs, which made him an idiosyncratic force to be reckoned with in the Cantopop music scene and earned him the affectionate moniker, "Master Warrior Lo".

The literary quality to his lyrics is well recognised. I recently attempted to sum up his literary merits with a couplet:

*The sage's words of love, gentle and subdued - cherished in heart
The warrior's lofty words, gallant and unrestrained -
worthy of praise*

The second line of the couplet is easier to understand as it refers to Lo's unique ability to lend an air at once gallant and unrestrained to his tailored lyrics for more than twenty theme songs of wuxia television dramas: *Luk Siu-fung, Divine Mythical Phoenix, The Romantic Swordsman, Meteor, Butterfly, Sword, Gold Dagger Romance, Reincarnated, Dragon Strikes, On The Waterfront,*

*Dynasty, Tai Chi Master I, Tai Chi Master II, Legendary Fok, Tiger Hill Trail, Super Hero and My Name is China**, among other TV hits, morphing his alter ego into the chivalrous spirit of the titular characters: a defiance of one's fate, a desire to carve out own path into a new world, yet belied by a hint of fatalism and defeatism.

The phrase "words of love" in the first line is generically but not exclusively romantic in nature. In my work, *Hong Kong Popular Lyricists: Lo Kwok-jim, Jimmy**, a chapter is devoted to discussing Lo's use of poetry to express feelings, drawing reference to Wang Guowei's *Poetic Remarks in the Human World*. In the book, Wang wrote, "Writers of lyric-poetry often employ scenic depictions to infer emotions. If we search for lyric-poems written by past and contemporary authors, those that specifically depict emotions and do so brilliantly... are seldom seen." The words of love much esteemed by Wang encapsulate a state of mind, a metaphoric landscape of the human psyche with all its gradations, ups and downs, and changes that bring the psychological narrative to completion. And, yet, the state of mind that gives birth to these words of love is always buried deep and not easily discerned, a perspicacious quality that wins admiration without the admirer being able to pinpoint what merits it.

The sage's words of love: voicing love and hate through monologues

Lo has a penchant for giving voice to his character's feelings of love and hatred in a specific circumstance through monologues or inner speech. These monologues double as words of love that are articulated in multiple embedded layers, a fine example of an emerging writing style powerful enough to leave an impression, and essentially a continuity and development from classical poetry.



While “those that specifically depict emotions” in Wang Guowei’s reasoning are entirely romantic in nature, Lo’s evocative monologues are composed under an all-encompassing notion of love: romantic love as well as friendship, family ties and love for one’s country. Some representative works include *Speechless Face-to-Face*, *Don’t be Sad, My Boy** and *Benevolence of the Land*. Lo also infuses his writing with philosophical musings, with *It’s Fate We Met* being an exemplary example of “the sage’s words of love”.

Discussing his views on mainstream love songs and their alternative counterparts in an interview for RTHK’s *Real Music* in 2009, Lo described his CASH’s Best Chinese (Pop) Melody and Lyrics Award winning work, *Unable to Find an Excuse* as his experiment with a new perspective on love without the usual cries of bitterness and sorrow. He added, “I was struck by an idea. I wanted to know if I could make things work without stating the obvious or resorting to maudlin sentiments.” His insight gives rise to the possibility that inner monologues could be presented from a variety of perspectives.

In the same interview, he recalled the year 1983 in particular: “I have written so many love songs and have grown really tired of the same old thing. Every song has to be a love song. I was tired of the situation and felt there was no way out.” It proved to be the catalyst for what would become known as the “non-love songs” movement, in which Lo was a lone champion in writing non-love songs. It was a movement that resonated well with the music community: “non-love songs” became the ubiquitous phrase that was on everyone’s lips for a long time afterwards, putting the need to address the imbalance between love songs and non-love songs in Cantopop firmly on the agenda.



Keeping alive the legacy of lyric-writing

Keen to impart his knowledge to the next generation, Lo began to share his knowledge of lyric-writing in as early as 1980 with readers of the magazine *Singers and Songs**. He graciously agreed to be a guest speaker for my Cantonese lyric-writing course at the United Academy of Music in 1984 and even delivered additional presentations due to the overwhelming response. Lo, meanwhile, was invited by a small community centre to conduct a three-hour introductory class for a small group of young aspiring lyricists, illustrating the art of good lyric-writing with counterexamples being his earlier and less sophisticated works. In addition, Lo hosted his own weekly radio show, *Weekly “Weah” Songs* [Ed: “weah” being a Cantonese slang for badly written], in which he pointed out the shortcomings and flaws of his lyrics in hopes of enlightening his listeners. Towards the end of the 1980s, he began writing a newspaper column called “Overtones” while authoring another column that covered the ABCs of lyric-writing. These initial efforts were followed by two definitive guides to lyric-writing in Hong Kong: *Behind Lyrics* and *On Lyric-Writing** (co-authored with the writer). Similar columns that emerged during the same period could be found in *Good Time Magazine*, although it was cancelled after ten issues or so. Regardless, Lo’s signature metaphorical monologues were succeeded by a number of up-and-coming lyricists, most prominently Poon Yuen-leung, Calvin and Lin Xi.

Lo is not widely known as a lyricist of children’s songs – perhaps a stereotyped impression – despite having a track record in the genre. He is the lyricist for a string of theme songs of kids’ cartoons back in the mid-1970s including *Obake no Q-tarō*, *Heidi*, *a Girl of the Alps*, *Sans Famille*, children’s songs that invariably evoked vivid childhood memories of viewers growing up in the 1960s and 1970s. Conscious of his responsibility to young listeners, he collaborated with Chan Yuen-han and James Chen on *New Primary Music*, a series of 12 books designed for primary school students, and provided the cantonese lyrics for songs included in the music textbooks. Reflecting on the experience later, he confessed to a reporter from *Ming Pao*, “I knew too well that writing children’s songs is not my forte. They are not good as I lack the quality of childlike innocence...”

Lo is overjoyed to see his work being recognised by the Award for Outstanding Contribution in Arts. When asked to elaborate on his feelings, Lo remains his usual modest, gracious self, “I just want to write with more seriousness, sincerity and thoughtfulness so as not to let down music fans with an ear for good lyrics!”

▲ Interview and Chinese copy: Wong Chi-wah

*literally translated

傑出藝術貢獻獎

Award for Outstanding
Contribution in Arts

杜琪峯

Johnnie Kei-fung To



電影監製、導演，作品超過50部。17歲加入電視廣播有限公司，22歲成為戲劇組監製及編導。1986年，先後加盟新藝城電影公司及大都會（即邵氏）公司，導演及監製一系列賣座電影。1996年，杜琪峯和韋家輝、游乃海等合組銀河映像電影公司，及後帶領銀河團隊加入中國星，與徐克等導演合組一百年電影公司。

杜琪峯的作品屢獲殊榮，包括六屆香港電影評論學會、三屆台灣金馬獎及三屆香港電影金像獎「最佳導演」、烏甸尼、錫切斯及洛迦諾國際電影節「終身成就獎」及超過20個其他國際獎項；並多次角逐康城、柏林和威尼斯等電影節。這些作品包括：《PTU》（2003）、《大隻佬》（2003）、《大事件》（2004）、《柔道龍虎榜》（2004）、《黑社會》（2005）、《黑社會2：以和為貴》（2006）、《放逐》（2006）、《神探》（2007）、《文雀》（2008）、《奪命金》（2011）及《毒戰》（2013）等。

2009年，杜琪峯獲法國文化部頒授「藝術及文學勳章」，2010年獲嶺南大學頒發榮譽院士，2014年獲香港演藝學院頒授榮譽博士，同年獲香港浸會大學頒授榮譽文學博士。

2004-2013年，杜琪峯出任香港藝術發展局委員，以及電影及媒體藝術組主席，並於2005年籌辦第一屆「鮮浪潮短片競賽」，發掘及培養具潛質的年輕電影創作人才，2010年更增設「國際短片展」。2016年，成立鮮浪潮電影節有限公司，以非牟利團體方式獨立運作，並出任主席。

Film director and producer Johnnie Kei-fung To has over 50 films under his belt. After joining Television Broadcasts (TVB) at the age of 17 and working as a producer, screenwriter and director for television drama there since 22, To ventured out to Cinema City and Cosmopolitan Film Productions (i.e. Shaw Brothers) in 1986 where he directed and produced a string of box office successes. In 1996, To co-founded Milkyway Image with fellow filmmakers, Wai Ka-fai and Yau Nai-hoi. He eventually led the company to join China Star Entertainment and form One Hundred Years of Film Company with directing peers like Tsui Hark.

To's career is crowned by numerous accolades. He won Best Director six times in the Hong Kong Film Critics Society Awards, thrice in both the Taipei Golden Horse Film Festival and Awards and Hong Kong Film Awards; was recognised for his lifelong achievement at Udine Far East Film Festival, Sitges Film Festival and Locarno International Film Festival. His films have garnered over 20 awards at various international film events, and competed regularly at the Cannes Film Festival, Berlin International Film Festival and Venice International Film Festival etc., notable titles include *PTU* (2003), *Running on Karma* (2003), *Breaking News* (2004), *Throw Down* (2004), *Election* (2005), *Election 2* (2006), *Exiled* (2006), *Mad Detective* (2007), *Sparrow* (2008), *Life without Principle* (2011) and *Drug War* (2013).

To was honoured with L' Ordre des Arts et des Lettres (the Order of Arts and Letters) by the Ministry of Culture of France in 2009; Honorary Fellowship by Lingnan University in 2010; Honorary Doctorate by Hong Kong Academy for Performing Arts and Doctor of Letters, honoris causa by Hong Kong Baptist University in 2014.

To was appointed as a Member of the Hong Kong Arts Development Council (HKADC) from 2004 to 2013. During his chairmanship of Film and Media Arts Group of HKADC, he launched the Fresh Wave Short Film Competition in 2005 to identify and nurture emerging film talents, and broadened its scope with the introduction of International Short Film Festival in 2010. In 2016, To established and chairs Fresh Wave Film Festival Limited, a non-profit organisation now operates the Festival independently.

「能夠以導演作為終身職業，是一種光榮。」

“It's an honour to have this lifelong career as a director.”

著名電影學者和理論家大衛·鮑德威爾（David Bordwell）曾經形容杜琪峯的警匪片是後現代諷喻、解構和拼貼之作：「杜琪峯懂得說故事、維持氣氛、上演激烈的暴力場面，及喚起對角色人物批判的距離的同時賦予他們英雄形象。除此以外，他處理畫面的智慧在今天圈內無人可及，香港有了一位導演，可以帶領香港電影贏得國際尊重。」¹

電影與電視之間，是偶然還是必然？

大師並非一朝一夕練成，電視工業正正是杜琪峯當年的木人巷。70年代粵語片式微，造就不少資深電影導演進入電視台執導，在創作之餘，更致力培育後輩，而杜琪峯的師父王天林便是其中一位。1974年，杜琪峯進入無綫電視藝員訓練班，成為第四期藝員學生，是其影藝生涯之始。22歲成為戲劇組監製及編導，24歲拍攝第一部長篇電影《碧水寒山奪命金》（1980），也是首部在內地取景拍攝的香港電影。及後再返回無綫電視繼續拍攝電視劇，累積經驗，經典作品包括《京華春夢》、《射雕英雄傳》及《鹿鼎記》等。游走於電視及電影圈之間，杜琪峯這樣形容：「世事是偶然還是必然呢？我經常思考這個問題。一個導演從電影走進電視，又回到電影工業，簡單來說都是受到社會環境影響。」

1986年，杜琪峯先後加盟新藝城電影公司及大都會（即邵氏）公司，導演及監製一系列賣座電影，包括《七年之癢》（1987）、《八星報喜》（1988）、《阿郎的故事》（1989）、《天若有情》（1990）系列、《東方三俠》（1993）上、下集等，其中《審死官》（1992）票房超過港幣5,000萬，為當年最高票房電影。1995年，杜琪峯完成《無味神探》一片，首次在作品中注入個人情懷，逐步建立個人風格；亦是其創作生涯的轉捩點，同時，萌生成立電影公司的想法。

90年代後期，電影業進入低潮；但杜琪峯和韋家輝、游乃海等卻逆流而行，於1996年合組銀河映像電影公司，製作了《一個字頭的誕生》（1996）、《暗花》（1998）、《非常突然》（1998）、《真心英雄》（1998）等多部電影作品，及後更帶領銀河團隊加入中國星，與徐克等導演合組一百年電影公司，開始了銀河映像「作者電影、商業電影」的雙軌路線，一方面以喜劇爭取市場，一方面以強烈個人風格拍攝警匪犯罪片，製作了一系列商業上非常成功的電影，包括《暗戰》（1999）、《孤男寡女》（2000）、《瘦身男女》（2001）、《鍾無艷》（2001）等，其中《孤男寡女》更是當年香港票房的冠軍。

「銀河映像，難以想像。」

2000年後，杜琪峯的創作逐漸受到國際影壇關注。杜琪峯被影評人譽為當今香港電影的教父，他的《黑社會》（2005）和《黑社會2·以和為貴》（2006）先後在香港票房破1,300萬港元，後者在康城影展大獲好評，另一套電影《放·逐》（2006）亦在威尼斯影展備受稱讚。2008年，拍攝四年之久的《文雀》（2008）入圍柏林電影節競賽單元。

銀河映像屹立香港影壇20多年，杜琪峯笑言慶幸遇上韋家輝：「我跟他從前都只是個黃毛小子，由電視台從低做起。今天的確很難找到有類似經歷、有承擔的人，很多年輕人剛剛畢業，便覺得要馬上成功。我始終堅持，導演應該有自己的熱情，但亦要有使命感，有拼死都要完成作品的精神。年輕人是需要這份毅力和堅持，不斷超越自己。」

杜琪峯強調，銀河映像在未來十年的主要目標是提攜新導演。他寄語有興趣投身電影工業的年青人必須要有Vision（視野）、Passion（熱情）及Mission（目標），「那管前路有多難，必須要保持你（對電影）的熱情，要有毅力向着你的目標進發和努力，拼死也要完成（設下的目標）」。

「銀河映像，難以想像。」²對杜琪峯來說，電影來自於想像，是一場夢：「科技轉變，人的想像、夢想亦有改變。第一個鏡頭出現的時候，電影還未算出現，它就只是個鏡頭。從無聲到有聲，又是另一個巨變，當時有些藝術家是不接受的。用什麼方式表達，其實只在乎於你相信與否。正如現時我仍對綠布景有保留，一切決定於你的想像空間有多闊及如何拿捏。這個需要思維、毅力與熱情三方面的配合。銀幕由大變小，過程中是你影響它，還是它影響你，其實是由你自己決定的。」



¹ *Movies from the Milkyway* (David Bordwell, 2015)

² 《銀河映像，難以想像——韋家輝+杜琪峯+創作兵團(1996-2005)》，由潘國靈主編，記錄了銀河映像的十大電影。

以鮮浪潮培育香港電影人才

2004至2013年，杜琪峯出任香港藝術發展局委員及電影及媒體藝術組主席，倡議舉辦「鮮浪潮」短片競賽及國際短片展，發掘及培育年青電影工作者。迄今，「鮮浪潮」已踏入第12屆，歷年來為超過200位年輕電影工作者提供培訓、創作資助及展示作品的平台，不少由「鮮浪潮」培育的青年電影工作者更於本地及國際影壇取得佳績。

杜琪峯說：「鮮浪潮最重要的目的是為了培育新一代，不論是創作者還是藝術行政人員。」2016年，杜琪峯成立鮮浪潮電影節有限公司，以慈善團體形式獨立運作，積極開拓更多資源及渠道，協助電影工作者尋找發展機遇，為業界注入新動力。

2010年起，香港電影開始復甦，作品產量增加，有更多資助計劃出現，新進導演有更多發展機會。要讓這個氣得以持續，需要更多人的付出。杜琪峯說：「電影在這幾十年讓我們得着很多，我們是有責任回饋的。我們有能力為下一代創造空間，令香港電影能夠持續發展。我希望他們能夠把香港文化的特色，繼續放在電影裡面。」

回溯歷史 再看當下

無論是以導演、監製，還是電影藝術推動者的身分，杜琪峯始終堅持自己對香港電影的承擔。「藝術家的作品應該要對後世有影響的，能讓人思考的。」杜琪峯說。

2018年，杜琪峯擔任電影《8步半》的監製，由不同導演負責執導八個不同單元故事，導演包括杜琪峯、林嶺東、徐克、吳宇森、洪金寶、袁和平、譚家明及許鞍華，每位導演都將選取香港歷史中某十年進行拍攝。回溯歷史，再看當下，這是杜琪峯敘述香港的方法。

「能夠以導演作為終身職業，是一種光榮。」杜琪峯說。



Renowned film scholar and theorist, David Bordwell described Johnnie Kei-fung To's cop thrillers as amalgamation of post-modern satire, interpretation and collage. Of the director, Bordwell said, "Johnnie To can tell a story crisply, sustain a mood, stage galvanizing displays of violence, and evoke a critical distance on his characters while still endowing them with heroic stature. Add to this a pictorial intelligence without peer in today's popular filmmaking, and you have a director who could lead Hong Kong cinema to a new international esteem."¹

Navigating between film and television - by choice or by chance

Rome wasn't built in a day, the same goes for To who first found his footing in the training ground of the television industry. When Cantonese movies waned in the 1970s, many veteran filmmakers flocked to take up directorial work in television stations and committed to passing their knowledge to the fledging talents there. One of these masters was To's mentor, the late Wong Tin-lam. To embarked on his filmmaking career as early as 1974 when he enrolled in the 4th TVB Acting Class and was eventually assigned to produce, script and direct television drama at the age of 22. Following that, To made his debut feature movie, *The Enigmatic Case* (1980), which marked the first time that a Hong Kong film was shot in the Mainland. Looking to enrich his filmmaking experience, To then returned to TVB where he immersed himself in directing television series and turned out classics like *Yesterday's Glitter*, *The Legend of the Condor Heroes* and *The Deer and the Cauldron* etc. Musing on his maneuvering between the television and film industries, To remarks, "I often wonder whether things happen by chance or by choice. To put it simply, a director is pushed by social circumstances to navigate between films and television drama."

In 1986, To joined Cinema City and Cosmopolitan Film Productions (Shaw Brothers) respectively, where he directed and produced box office successes like *Seven Years' Itch* (1987), *The Eighth Happiness* (1988), *All about Ah-Long* (1989), *A Moment of Romance* series (1990), *The Heroic Trio I and II* (1993) etc., with *Justice, my Foot* (1992) accumulating box office earnings of over HK\$50 million and became the highest grossing film in Hong Kong of that year. The turning point of To's career came with the release of *Loving You* in 1995 in that the director first imbued his film with personal sentiments and established his signature styles. At almost the same time, the idea of setting up his own production company took shape in To's mind.

To made a bold move with fellow filmmakers like Wai Ka-fai and Yau Nai-hoi in 1996 amidst the ebb of the film industry in the late 1990s and co-founded Milkyway Image which went on to produce a succession of films including *Too Many Ways to be No. 1* (1996), *The Longest Nite* (1998), *Expect the Unexpected* (1998), and *A Hero Never Dies* (1999). Following his lead, the Milkyway Image team joined China Star Entertainment to form One Hundred Years of Film Company with directing peers like Tsui Hark. Since then, Milkyway Image launched the duo-production strategy to crack open the commercial films market with comedies and to make crime thrillers with strong filmmakers' presence. The recipe has produced box office hits like *Running Out of Time* (1990), *Needing You...* (2000), *Love on a Diet* (2001), *Wu Yen* (2001), of which *Needing You...* topped Hong Kong's box office in that year.

Milkyway Image - beyond imagination

To's international profile rose after the year 2000. Hailed by film critics as the godfather of contemporary Hong Kong cinema, To's movies, *Election* (2005) and the sequel, *Election 2* (2006), had already grossed over HK\$13 million in Hong Kong before the latter won overwhelming acclaim at the Cannes Festival and *Exiled* (2006) drew accolades at the Venice International Film Festival. Following four years of production, *Sparrow* (2008) competed at the Berlin International Film Festival in 2008.



《大事件》*Breaking News*

¹ *Movies from the Milkyway* (David Bordwell, 2015)

² *Milkyway Image, Beyond Imagination - Wai Ka-fai + Johnnie To + Creative Team* (1996-2005), edited by Lawrence Pun, detailed the top 10 movies of Milkyway Image

With Milkyway Image now towering over Hong Kong film industry for more than two decades, To jokes he is lucky to have met Wai Ka-fai. “We worked our way up as novices at the television station, but this similar background that confers you with a sense of responsibility is not shared by many today. A lot of young people now expect overnight success as soon as they leave school. Still, I firmly believe that a director should have his own passion and a sense of mission, be ready to go through fire to complete his films. Young people should be this tenacious and determined to surpass themselves again and again.”

To emphasised that the primary goal of Milkyway in the next decade is nurturing emerging directors, his advice to young people aspired to join the industry is “vision, passion and mission”. “You must keep your passion for films alive, work hard towards your goals with tenacity, be ready to go through fire to complete what you set down for yourself.”

“Milkyway Image, beyond imagination.”² For To, films are dreams inspired by imagination. “Technological advancement has transformed our dreams and imaginations. When the first shot was made, we didn’t have a film yet. It was just a shot. Then came the next big transformation from silent films to sound films, which wasn’t accepted by some artists then. But it all boils down to whether you believe in the modes of presentation. Likewise, I still have reservation about the green screen, it hinges on how broad your imagination is and how good a grip you have. It’s a matter of calling on your thinking, tenacity and passion. As films go from big screens to smaller screens, it’s your call whether you’ll rock the boat or be rocked.”

Fresh Wave - nurturing Hong Kong film talents

When To served as a Member of the Hong Kong Arts Development Council (HKADC) and Chairman of HKADC’s Film and Media Arts Group from 2004 to 2013, he launched the Fresh Wave Short Film Competition and International Short Film Festival to identify and nurture emerging film talents. Now in its 12th year, Fresh Wave has nurtured over 200 promising film talents through training, financial support and offering a publication platform for their creative endeavours. Many of the Fresh Wave-groomed talents went on to garner praises in local and overseas film industries.

To says, “The most important goal of Fresh Wave is to cultivate young talents, they can be filmmakers or arts administrators.” In 2016, To established and chairs Fresh Wave Film Festival Limited, a non-profit organisation now operates Fresh Wave independently. Through identifying various resources and channels, the company looks out for development opportunities for filmmakers to pump fresh energy into the industry.

With the revival of Hong Kong cinema since 2010, the number of films rises, more subsidising programmes also emerge, aspiring directors now have increasing opportunities to venture out. But more concerted effort is needed to keep up this prospect. To remarks, “Having gained so much from films in the past decades, we are obliged to contribute back to the industry. We have the capabilities to carve out space for the younger generation to maintain the sustainable growth of Hong Kong movies. I hope they will continue to keep the unique culture of Hong Kong in their films.”

Tracing back to one’s roots to illuminate the present

Whether he is playing the role of director, producer or advocate of cinematic arts, To has a strong sense of mission towards Hong Kong movies. “An artist’s work should influence the generations to come and inspire them to think,” he says.

In 2018, To will wear the producer’s hat of *8 1/2*, a movie comprises eight separate units by different directors, including himself, Ringo Lam, Tsui Hark, John Woo, Sammo Hung, Yuen Woo-ping, Patrick Tam and Ann Hui, to present any given decade in Hong Kong history of their choice. This summarises how To presents the Hong Kong story: tracing back to one’s roots to illuminate the present.

“It’s an honour to have this lifelong career as a director.” To concludes.



《三人行》Three

藝術家年獎

ARTIST OF THE YEAR



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

The Artist of the Year recognises arts practitioners who have achieved artistic excellence in their respective art forms. 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*.

藝術家年獎（藝術評論） Artist of the Year (Arts Criticism)

黃勁輝

Wong King-fai



山東大學哲學博士，香港大學哲學碩士。電影編劇、導演、作家及學者。其藝術評論範疇的重要作品包括「文學與電影」叢書（策劃及主編）、「他們在島嶼寫作2：文學大師系列電影」的《劉以鬯：1918》和《也斯：東西》，其中《劉以鬯與香港摩登：文學·電影·紀錄片》獲第14屆香港中文文學雙年獎文學評論組推薦獎。

Holder of a PhD from the Shandong University and an MPhil from the University of Hong Kong. Wong King-fai is a screenwriter, documentary film director, writer and scholar, his notable work in arts criticism includes the “Hong Kong Literature and Cinema” series (serving as Curator and Editor-in-Chief), and two installations in the series, “Inspired Island II: A Lifetime in Chinese Literature”: *1918* and *Boundary*. His work, *Liu Yichang and Hong Kong Modernism: Literature and Cinema*, won a recommended prize in the arts criticism category at the 14th Hong Kong Biennial Awards for Chinese Literature in 2017.

「文學是一座城市的靈魂，最能體現它的文化底蘊；可是在香港，本土文學處於邊緣位置。我常常打比喻說，這就像價值被低估了的股票，不是它不好，是大家不識寶。我覺得不應該只在象牙塔裡作學術探求，身為公共知識份子，我很希望能夠向公眾介紹和推廣這項資產。」黃勁輝的一番話，道出了曾憑電影《奪命金》劇本獲台北金馬獎「最佳原著劇本」、香港電影評論學會「最佳編劇」和華語電影傳媒大獎「最佳編劇」等獎項的他，近年何以甘願花上許多時間和心力，既以文字也以光影為載體，積極推動香港文學及評論工作。

文學與電影跨界相遇

在2016/17年度出版的《劉以鬯與香港摩登：文學·電影·紀錄片》中，黃勁輝以自己的博士論文為基礎，不但為文學泰斗劉以鬯在不同年代書寫的作品留下精闢分析和重要紀錄，且在旁及華文文學源流脈絡之餘，呈現了文學與電影的相互影響。黃勁輝提到劉以鬯對香港文壇的重要地位時說：「他是戰後第一代南來作家，把上海摩登時期的現代主義帶到香港，發展了香港的現代主義，作品對香港戰後的第一代作家如也斯和西西，以至後來的作家都影響深遠。」

黃勁輝自大學時期已為劉以鬯的作品所震撼驚艷，並因一再投稿《香港文學》，得以與當時身為總編輯的劉氏有直接接觸。多年來他在不同人生階段對劉以鬯的作品反覆琢磨，又大量閱讀評論文章（單是收集和整理中外有關劉以鬯作品評論文章已逾400篇），銳意探求新觀點，廣及劉以鬯作品在藝術、歷史和社會層面等的意義。而黃勁輝對電影的豐富知識，也為文學評論賦予不一樣的視角，讓讀者不時看到文學與電影相遇。就如書中論及劉以鬯在完成《酒徒》後，因受法國新小說派影響，由注重深層心理書寫轉向表層心理書寫。黃勁輝說：「人物的內心獨自逐漸被他們的行動取代，這種視覺元素正是一種電影手法。」

不得不提的是他對劉以鬯小說《對倒》與王家衛電影《花樣年華》關係的剖析，令不少人——包括電影人和影評人獲得新的領悟。黃勁輝謂：「《花樣年華》不錯是從《對倒》取得靈感，但王家衛不是拿小說的內容去改編，他所取的主要是那以音樂節奏譜寫的結構，是一種形式上的啟發。」



文學家紀錄片的藝術

在書中的第一章，黃勁輝除分享他為劉以鬯拍攝紀錄片的各種思考，也給他心中的「文學家紀錄片」下了定義。事實上，在他花上六年時間，同期編導《劉以鬯：1918》和《也斯：東西》前，香港的文學評論基本上都以文字記載，他這種結合文學與電影、既向文學家致敬也為推廣文學而生的跨界別評論作品，甚富實驗意味。

黃勁輝的兩齣電影，除了在台灣和香港戲院上線公映，至今他受邀，帶着電影走訪過美國紐約、約克、賓夕法尼亞州、捷克、瑞士蘇黎世、新加坡，以至山東、杭州、廣州、澳門等。黃勁輝指出，以「文學家紀錄片」推動文學，不但可善用電影傳遞快速、感染力強的優勢，而且能跨越文化，讓文學與世界對話。黃勁輝明言「文學家紀錄片」的重點不是紀錄片而是文學家。他說：「文學家有兩種生命，一方面他們如平常人般生活，但更重要的是其思想和透過文字建構的世界。這些在電影裡都會呈現，讓觀眾看到文學家的生活狀態如何構成寫作風格。」

黃勁輝說：「我相信電影可以幫文學一把，文學也可以幫電影一把；它們的美學本來就互相影響。假如香港的電影和文學可以『打通關係』，二者都會更上層樓，甚至讓香港的價值和藝術走得更遠。」這個跨界方式成功推廣香港文學，亦為藝術評論帶來了更多的可能性。

實驗成功後再做實驗

黃勁輝視此次獲獎為一種累積的成果，他說：「就像是做了很久的東西，終於受到關注。我希望這不僅是對自己的鼓勵，也鼓勵其他做評論的人作更多不同嘗試。」他不諱言做藝術創作是孤獨的，做藝術評論就更孤獨，獎項可說是一種鼓勵和支持，並期望日後能較容易籌集資金。他接下來除了會回歸主流電影工作，手上的計劃包括撰寫電影評論集，綜合對王家衛、譚家明、李安和張藝謀的分析；撰寫及整理也斯的文學評論；以及做另一個「實驗」：為香港舞蹈家梅卓燕拍攝一部影片。

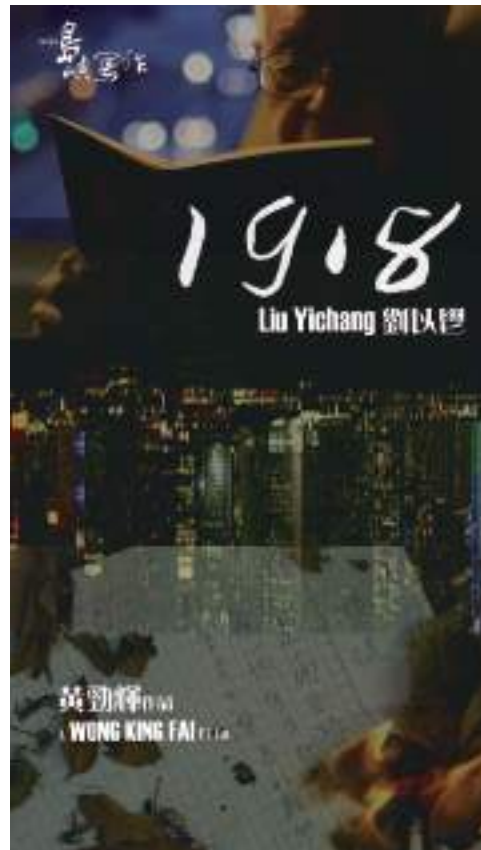
近年着力研究及推廣香港文學，其跨界別(文學、電影)的作品備受外界關注。本年度出版的《劉以鬯與香港摩登》是一部佳作，深入探討評論題目，文意清晰，分析力強，取態中肯，文字平實練達，能雅俗共賞，為文學大師劉以鬯留下珍貴的文獻紀錄。黃氏又穿梭兩岸四地作講座交流，對推廣香港文學有極大幫助。

“Literature is the soul of a city; it is a most important carrier of cultural heritage. In Hong Kong, however, our local literature has been banished to the fringes. I often compare literature with an undervalued stock – its value is hugely unappreciated. As a public intellectual, I don’t think I should bury myself in scholarly pursuits within the confines of the ivory tower. It’s my earnest hope to introduce and promote this cultural legacy to the public.” In his own candid words, Wong King-fai who won the Best Original Screenplay Award at the Taipei Golden Horse Film Awards for *Life without Principle* and was named Best Screenwriter at the Hong Kong Film Critics Society Awards and at the Chinese Film Media Awards, perfectly sums up the spirit behind his dedicated efforts and endeavours in recent years: to advance local literature and literary criticism in Hong Kong using both textual and visual languages as the carrier of this legacy.

When and where literature and film cross paths

Drawing from and based in part on his doctoral thesis, his 2016/17 publication, *Liu Yichang and Hong Kong Modernism: Literature and Cinema*, provides pivotal documentation of the writings of the literary great Liu Yichang throughout various stages of his literary career. Replete with shrewd insights, it also traces the origins of Chinese literature and charts its multiple streams of development, revealing the ways in which film and literature converge and diverge at the junctures of words and images. Discussing the status of the literary titan in Hong Kong literature, Wong explains, “Liu Yichang belongs to the first generation of post-war writer-migrants hailing from the north, bringing with him to Hong Kong the modernist culture of Shanghai, exerting a profound influence on his contemporaries in Hong Kong, such as Ye Si (Leung Ping-kwan) and Xi Xi (Zhang Yan), and reaching far and wide across future generations of writers.”

Wong has been completely spellbound by Liu Yichang’s writings since his university days, so much so that he took to pitching articles to *Hong Kong Literature* as a means to establish contact with Liu, then Editor-in-Chief of the journal. In the years that followed, he continued to delve into Liu’s writings, scrutinising them alongside a voluminous body of related literature criticisms (his collection of reviews on Liu Yichang’s works amount to more than 400 pieces) to cast new perspectives while interpreting the significance of Liu’s work artistically, historically and socially. He also applies his wealth of film knowledge to literary criticism, expanding the mind of his readers with new angles from when and where literature and cinema meet. In his book, Wong discusses how Liu, upon completion of *The Drunkard*, was inspired by the Nouveau Roman to dispense with characters and the internals of the minds and focus on description of the external reality. “The externalisation of inner speech in the form of action/behaviour is the very essence of visual literacy,” Wong explains.



One of his most original and extensive, if not most thought-provoking reviews for many filmmakers and critics, is his comparative analysis of Liu Yichang’s nostalgic post-modern novel *Tête-Bêche* and Wong Kar-wai’s *In the Mood for Love*. “*In the Mood for Love* was no doubt inspired by *Tête-Bêche*. Yet Wong Kar-wai’s adaptation is far from a retelling of the original narrative, but is rather informed by the structure of the novella that resembles the temporal pattern of a musical composition.”

The art of literary documentary

In the first chapter of his book, Wong shares his musings on the making of the Liu Yichang documentary while outlining his definition of literary documentary. Prior to his six-year filmmaking endeavour, which coincided his writing of the scripts and helming the directorial reins on *1918* (featuring Liu Yichang) and *Boundary* (featuring Ye Si) in the “Inspired Island II: A Lifetime in Chinese Literature” series, literary criticism in Hong Kong was predominately textual-based. By marrying literature and film, Wong revamped the old practice into an experimental, cross-media pedagogy – it’s as much a tribute to our literary legends as it is an attempt to promote literature.

Wong’s two films were shown in the cinemas of Hong Kong and Taiwan. He has also been invited to showcase them around different countries and cities including New York, York and



Pennsylvania, the US; Czech Republic; Zurich, Switzerland; Singapore; Shandong, Hangzhou, Guangzhou and Macao, China. Created for the purpose of promoting literature, as Wong argues, literary documentary takes advantage of the blistering speed of transmission and infectious energy of film to cross cultures and engage local literature in a dialogue with the rest of the world. He maintains it is the literary masters, not the cinematic form, that lie at the heart of his literary documentary, “A literary master has two lives: an ordinary kind of existence and a higher literary world constructed with their thoughts and words. These two come into play on the screen, revealing how a literary master’s way of living translates itself into his signature writing style.”

Wong continues, “Film can give a boost to literature in the same way literature does for film; their aesthetics are mutually determinative. When Hong Kong cinema and literature converge, both get elevated to the next level to propel the values of Hong Kong and its arts further upstream.” This cross-media approach is instrumental in popularising Hong Kong literature and unearthing new possibilities for arts criticism.

One successful experiment before the next

Wong considers the award to be a credit to his accumulated efforts, “Like having your years-long endeavour finally recognised. It’s a huge dose of encouragement and I hope it will motivate and inspire my fellow critics to make new attempts.” He is quick to admit that artistic creation is a lonely pursuit and working in arts criticism even lonelier. The award provides incentive and support and hopefully paves a smoother path for his future fundraising targets. Wong’s upcoming schedule will entail work in mainstream filmmaking; a collected volume of film criticisms and cinematic analyses with a focus on Wong Kar-wai, Patrick Tam, Ang Lee and Zhang Yimou; collation of literary criticism by Ye Si, supplemented with his own commentaries – all to be wrapped up with his latest “experiment”: a documentary on the dance artist and choreographer Mui Cheuk-yin.



Focuses on researching into and championing Hong Kong literature in recent years. His cross media productions (literature and film) have attracted critical acclaim, among them is *Liu Yichang and Hong Kong Modernism*, published in 2016/17. The highly praised work delves deep into critical topics in a succinct manner, and Wong’s powerful and objective analysis, presented in plain and unadorned language, is accessible to all. The book is a valuable literary record about literary giant, Liu Yichang. Wong also contributes immensely to promoting Hong Kong literature by attending seminars and exchanges in Mainland China, Taiwan, Macao and Hong Kong.

藝術家年獎（舞蹈）

Artist of the Year (Dance)

周佩韻

Chow Pui-wan, Pewan



香港演藝學院舞蹈系首屆畢業生，其後獲英國倫敦當代舞蹈學院獎學金到該校深造表演及編舞課程。1991-2006年擔任香港演藝學院現代舞系講師，並先後取得香港演藝學院之藝術學士（榮譽）學位及英國拉賓中心之藝術碩士（編舞）學位。1993年創辦「新約舞流」，並擔任藝術總監之職至今。2010、2013及2016年分別憑《歸途》、《界限·街道圖》及《樽裝城市》獲香港舞蹈年獎「獨立舞蹈獎」、「最值得表揚獨立舞蹈製作」及「傑出青年及社區舞蹈計劃」。其他編舞作品包括《馨香》、《一》、《一線光》、《滑落》、《回看》及《行動 I —— 完成》等。

Chow Pui-wan, Pewan was one of the first batch of graduates in dance from the Hong Kong Academy for Performing Arts (HKAPA). She was awarded a scholarship by the London Contemporary Dance School to further concentrate on choreography and performances there. Between 1991 and 2006, Chow was a Lecturer for the Modern Dance Faculty of HKAPA, and received a BFA (Hons) from HKAPA and an MA in Choreography from Laban Centre, the UK. In 1993, Chow founded Passoverdance and acts as the Artistic Director since then. Her works *Homecoming*, *Maze* and *Urban Bottling* received the Outstanding Achievement in Independent Dance in 2010, Outstanding Independent Dance Production in 2013 and Outstanding Achievement In Youth And Community Dance in 2016 respectively at the Hong Kong Dance Awards. Chow also choreographed dance productions like *Xin Xiang*, *Solo Art*, *Searchlight*, *Parachute*, *Passed by* and *Execute I-Accomplish*.

周佩韻與舞蹈有緣，與教育同樣有緣。作為香港演藝學院舞蹈系首屆畢業生，她除了專注個人創作，亦一直致力推廣舞蹈教育，培育年輕舞者及觀眾。

對於這次獲獎，周佩韻笑言十分驚喜及感恩。周佩韻坦言舞蹈給予她自信與謙卑，令一個本來自卑的小女孩找到自我。她又表示自己比較隨緣，由當初愛上跳舞，到後來入讀演藝學院，一切都來得自然不過：「我只知道自己從小便愛『周身郁』，中學時體育老師也叫我去跳舞。」中學畢業後，周佩韻真的如老師所說去了學跳舞：「其實那時我並不清楚舞蹈是什麼，我只知道自己不喜歡芭蕾舞及中國舞。」於是，在朋友介紹下，周佩韻到香港藝術中心學習現代舞。半年後，剛成立的香港演藝學院招生，自言是一張白紙的周佩韻便正式投考，成為了首屆學生。

賦予有機創作養分

說周佩韻與教育有緣，因為她曾到澳洲準備修讀教育：「那時在演藝學院快將畢業，突然覺得很累，想試其他東西，於是便到了澳洲。」結果，短暫的別離卻讓周佩韻明白自己對舞蹈的熱愛，之後更到英國深造舞蹈，回港後便加入演藝學院，開始教育生涯。「很慶幸我教的課程都離不開創意，因此我一直沒有停止編舞創作。」

周佩韻的創作靈感來自四面八方，有關於人性的、有生活體驗，亦有對人對事的反思。至於編舞與舞者之間的關係，她亦自有一套看法：「編舞是有機的創作，編舞者並不完全擁有該作品，作品就好像嬰兒一樣，而舞者就是細胞、手腳，編舞者的責任是去瞭解這個有機體需要怎樣的養分，繼而賦予作品獨特性。」身為母親的她更將這種關係比喻為母親與孩子：「孩子會不斷試探母親的底線，而我亦會試探舞者，希望將他們的潛能完全發揮出來。」



《馨香》 Xin Xiang

雖然周佩韻已離開演藝學院，但由她成立的舞團「新約舞流」卻一直致力培育年青人。以去年的大專生藝術通識計劃「藝虛」為例，便結集了20多位熱愛舞蹈的本地大專生參與一連串為時八個月的跨藝術媒介工作坊，最後在周佩韻的指導下完成總結演出《真假距離》。周佩韻自言是個老派人，對新科技一知半解，但這次演出的主題則在探索科技如何影響人與人之間的關係，過程中令她獲益不少：「在排舞的過程中，我漸漸明白科技如何影響年青人的生活、性格以至成長。年青人如何思考？如何溝通？為什麼要用Emoji？為什麼句子會這樣短？現在我總算認識多了。」

在創作與教育之間取平衡

正因為積極從事教育工作，周佩韻深切體會到香港在藝術教育方面的不足。周佩韻認為藝術教育有三大方向，一是培育藝術家，二是培育觀眾，三則是提升個人修養，但香港的藝術教育卻未如理想。周佩韻又指，近年有更多人在工餘時間學跳舞，但入場觀賞舞蹈表演的人數卻沒有大幅增加：「不少人視跳舞為運動而非藝術，所以我才更需要推動藝術教育。」

現時，周佩韻的舞團每年都有一個舞蹈製作以及一個藝術教育項目，而2018年度最叫人引頸以待的就包括已推行三年的「藝意啟航」。六位背景完全不一樣的畢業學員各自編創六段作品，由周佩韻及其他舞壇前輩的指導下發展成六段獨立而完整的舞蹈製作。「最重要是要在創作與教育之間取得平衡，要兩者都做好，才可以令到更多人認識藝術、享受藝術。」

積極投身舞蹈工作，於創作及舞蹈教育均見卓越成就。作為「新約舞流」的藝術總監，策劃的活動內容豐富和廣泛，近年開辦的「藝意啟航」課程是一個有系統的創意舞蹈教育平台，致力培育新進編舞及舞者，提攜後輩，對舞蹈界貢獻良多。



《真假距離》 Grey Area

Chow Pui-wan, Pewan has a mystic connection with dance and education. As one of the first batch of graduates in dance from HKAPA, she is committed to promoting dance education to nurture both young dancers and audience while concentrating on her creative pursuits.

Pleasantly surprised and thankful to receive the accolade of the award, Chow reveals that she has grown both confidence and humble through dancing, and has overcome her low self-esteem to find a sense of identity. True to her go-with-the-flow character, Chow sees her journey from growing interests in dancing to studying the art form at HKAPA as a natural process, “The only thing I knew then was that I couldn’t sit still, and my PE teacher at secondary school said I should go dancing.” Taking her teacher’s suggestion, Chow learned dancing after graduating from secondary school, “I wasn’t sure what dancing was at that time and was only sure I didn’t like ballet or Chinese dance.” Through a friend’s introduction, she took lessons in modern dance at the Hong Kong Arts Centre and enrolled in the newly established HKAPA half a year later. That’s how, according to Chow, the girl with zero experience became the first batch of HKAPA students.

Nourishing organic creative projects

Another reason Chow feels a mystic connection with education is that she was about to study the subject in Australia at one time. “I was suddenly very weary shortly before graduating from HKAPA and wanted to try something else, that’s why I went to Australia.” But Chow’s passion for dance crystallised because of the short break, leading her to seek further training in dance in the UK. Chow began her teaching career at HKAPA upon returning to Hong Kong. “I’m glad that my courses are tied up with creativity such that I’ve never stopped choreographing.”

Chow finds her Muses everywhere, in human nature, everyday life, her reflections on what happened and people she has met. She has formed a unique way to interpret the relationship between dancers and choreographers, “Choreography is an organic creative project and the resulting production is not entirely owned by the choreographer. The production is a baby with the dancers acting as the cells and limbs, and the choreographer’s responsibility is to understand what nourishments will make this organic project stand out.” Being a mother herself, Chow draws comparison with the mother-son relationship, “The child won’t stop testing the mother’s bottom line, like I do with the dancers to bring out their full potential.”

Although she has left HKAPA, Chow continues to nurture promising youths through Passoverdance, a dance company she has founded. The General Education in Arts Programme for Tertiary Students – Invisible Barrier, held last year attracted more than 20 dance-loving local students to join a series of cross-media workshops that lasted eight months, and celebrated the completion of the Programme with *Grey Area*, their production under the tutorship of Chow. A self-confessed old fashioned person, Chow admits she has only patchy knowledge about technology. But getting involved in a performance that set to explore the influence of technology on interpersonal relationship has been an eye-opener. “During the rehearsals, I began to understand how technology affects the life of young people, their character and the way they grow up. At least now I have a better idea about the way they think and communicate, why they use emoji and short sentences.”



《粲然關係》Luminescent

Creation and teaching – a balancing act

Her active participation in education has led Chow to confront Hong Kong’s inadequacy in arts education. To her, the subject should focus on three major areas – nurturing artists, audience building and refinement of individuals, and Hong Kong arts education failed to achieve satisfactory results. Chow notices that while an increasing number of people has taken up dancing as an after-work hobby, the number of audiences at dance performances has not increased significantly. “Most people see dancing as a kind of sport rather than an art form, that’s why I have to go the extra mile to advocate arts education.”

Currently, her company organises a dance production and an arts education programme every year. Many wait with bated breath for the Arts Voyager 2018, an ongoing project launched three years ago. The programme requires six students from various backgrounds to choreograph their separate works which will be subject to the advice and instruction of Chow and other dance veterans for development into six independent and complete dance productions. “Striking a balance between creation and education is of utmost importance, you have to excel in both to encourage more people to understand and appreciate arts.”

Chow is zealous in her devotion to dance and excelled in both artistic creation and dance education. As the Artistic Director of Passoverdance, Chow is credited for curating a wide range of colourful dance events. With the founding of “Arts Voyager” in recent years, Chow has created a well-organised platform that provides a series of courses on creative dancing to nurture emerging dancers and choreographers. Her efforts in nurturing young talents are a great contribution to the dance sector.



《馨香》 *Xin Xiang*



《真假距離》 *Grey Area*

藝術家年獎（戲劇）

Artist of the Year (Drama)

陳曙曦

Chan Chu-hei



資深劇場導演及演員，90年代畢業於香港演藝學院戲劇學院，主修表演，其後赴英國 Ecole Philippe Gaulier 學院進修戲劇，1993年參與創辦「劇場組合」，擔任創作、導演、編劇及演出多個角色，2004年創辦天邊外演藝教室，2006年創立天邊外劇場，並擔任藝術總監至今。2012年創辦香港藝穗民化節，身兼發起人及總統籌，亦策劃多個藝術項目，包括世界劇場工作坊系列、與新導演同行計劃、新導演運動、西九外劇場節等。導演作品屢獲肯定，近年憑《忙與盲的奮鬥時代》（風車草劇團，2015）及《李達的藍與黑》（香港演藝學院，2013）獲頒香港舞台劇獎「最佳導演獎」。在天邊外劇場發表之導演近作包括：《漁港夢百年》三部曲（2014、2016、2018）、《天邊外》（2017）及《李達的藍與黑》（東北村落版）（2016）。

Veteran theatre director and actor Chan Chu-hei graduated from the Hong Kong Academy for Performing Arts (HKAPA) in the 1990s with a major in Performance. After graduation, he furthered his studies in theatre at Ecole Philippe Gaulier in the UK. In 1993, he co-founded Theatre Ensemble and has held various roles including director, playwright and actor. He founded Horizon Theatre Studio in 2004 and Theatre Horizon in 2006, assuming the role of Artistic Director until now. Chan established the Hong Kong People's Fringe Festival in 2012 and serves as the Chief Coordinator. He also plans a number of arts projects including the World Theatre Workshop Series, Walking with Up-and-coming Directors Scheme, New Directors' Movement and Outer West Kowloon Theatrefest. He is often recognised for his directorial efforts, and was awarded Best Director for *Lazy People are Always Busy* (Windmill Grass Theatre, 2015) and *The Black and the Blue of a Man* (HKAPA, 2013). His recent directed works at Theatre Horizon included the *Century-Old Dreams of a Fishing Harbour Trilogy* (2014, 2016, 2018), *Beyond the Horizon* (2017), and *The Black and the Blue of a Man* (North-East Village Version) (2016).

今年盛夏，天邊外劇場剛好滿12歲，創辦人兼藝術總監陳曙曦卻說，本來沒有想過要成立劇團，一開始只是想分享自己的經驗，於是在2004年成立天邊外演藝教室，持續提供戲劇課程；後來為了學員的演出機會，方便申請資源和空間，演藝教室於兩年後進化為天邊外劇場；2013年，陳曙曦正籌備第二屆藝穗民化節，為了能繼續營運工廈小劇場，遂以劇團名義，向藝發局申請恆常資助。一路走來，盡是契機，當中充滿不可預知的機動性與生命力。

自家劇場 建立演出氛圍

摒棄一般正規之路，亦貫徹於陳曙曦理想中的小劇場狀態。在西九龍邊陲、混合住宅與舊式工廈、鐵路鞭長未及的大角咀區，有陳曙曦與團隊孜孜不倦經營着的兩個獨立黑盒小劇場。陳曙曦不無自豪地表示，近年開始於自家劇場創作，見證創作人更用心和集中，能夠以更多時間熟習空間環境，實驗各種技術細節，作品醞釀出更豐富的創意與藝術效果，可能性遠比正規劇場的還要大。

「我們不只是想建立一個演出，而是想建立一種演出的氛圍。」陳曙曦所嚮往的觀劇經驗，並非單純前往某地方觀看某演出，而是一次文化活動體驗：「在歐洲『看演出』不單只集中看演出本身，劇場會有書店、咖啡廳，還可以看展覽。看完演出可以繼續逗留，遇到創作人便聊聊天……這些演出前後的互動，某程度上鼓勵我們持續進入劇場。」

早前於牛棚藝術村展演的《漁港夢百年》第三部曲「大夢初醒」，劇組在演出前後以自製魚湯、咖啡、曲奇招待觀眾，輔以宣揚保育的小型展覽，「很多年青人跟我們反映，更喜歡來這種空間，他們在演出後想跟你討論，那種交流才是真正直接地聽到有關作品的討論，而不是事後讀劇評、問卷可以得知的。劇團擁有劇場的話就能製造這種氛圍，作為一個文化活動才會完整，對於創作都會有幫助。」

坪輦演出 藝術如空氣泥土

天邊外劇場的網站介紹有這樣一句：「我們相信藝術應如空氣、水和泥土，尋常百姓也能享用。」位處新界東北的坪輦，那裡的好山好水亦滋養着陳曙曦的藝術創作。自2013年在坪輦演出《禁葬——安蒂岡妮》（東北村落版），陳曙曦持續在那裡進行劇場創作，跟坪輦以及當中的村民逐漸建立了深厚的連結。

「那時是反對新界東北發展計劃抗爭最盛之前，我們演出了《安蒂岡妮》，那次經驗完全符合我理念上劇場表演的模樣。我們想借助戲劇帶動更多人認識東北計劃，很多人願意進村看演出，結束後又會留下來一起吃客家菜，很開心。村民覺得我們在幫助他們，所以，很願意主動去幫我們，每晚待我們排練結束後給我們弄夜宵，很溫暖。有村民一開始不明白我們在做甚麼，看了演出後跟我們說：『（《安蒂岡妮》）講的就是我們的事啊。』」以往

只是做一些關於社會的戲，人們看完可能有些討論，但不構成有任何實質改變。但（在坪輦）原來藝術可以這樣參與社會行動，產生某些作用，我自己也是第一次感受到。」

陳曙曦以「幸運」形容跟坪輦村民的相遇，自言如果沒有在坪輦的經驗，有可能會對創作感到迷失。「到了我們這種年紀，開始會覺得停滯不前，會問『為何要做劇場』，但我遇到坪輦的村民，成為好朋友，讓我重新找到繼續創作的動力，我不會再問『搞劇場為了甚麼』，因為我實際見證過。搞藝術好像很『離地』，但我們實在地進入了鄉村，真真正正體驗過真實的生活。我相信戲劇藝術可以接觸普通人，而不需要媚俗，亦不需犧牲藝術上的想法。」

新導演運動培育後進

2017年，陳曙曦率領開展為期兩年的導演培訓計劃「新導演運動」，為有志從事導演工作的新人提供實戰平台，製作中型的經典文本演出。「近年多了很多人修讀導演課程，但讀完後沒有太多機會，大多只能擔任助理或導演小劇場作品，未能操刀做一個比較有規模的作品，所以我們希望提供一些空間和資源。很多導演其實是在做策劃的工作，像我自己也是由演員做到導演，現在再做策劃者，這條路徑很重要，如果可以幫助這班導演建立自己的作品，讓他們慢慢成為『搞事』的人，我覺得會更好。」

至今，一共有四名新進導演參與「新導演運動」計劃，首兩位導演已經在2017年展演作品，今年五月及十二月亦將呈現其餘兩位導演自己挑選的經典作品。

全面的藝術工作者，演、導、策劃、培訓皆見成果，善用戶外環境配合戲劇情景，劇力及神采兼備，且以戲劇介入社會議題，引起各界迴響。陳氏致力栽培人才，「新導演運動」提拔年輕導演，足見其對劇藝的承擔及視野。多年來默默耕耘，積極推動小劇場及實驗劇場的發展，對本地劇壇貢獻良多。



《天邊外》 Beyond the Horizon

By the summer of 2018, Theatre Horizon would boldly enter its twelfth year. Founder cum Artistic Director Chan Chu-hei, however, explains that he founded the group out of happenstance. He initially just wanted to share his experiences, and established Horizon Theatre Studio in 2004 simply to provide theatres courses on an ongoing basis. As he sought performance opportunities for his students and to facilitate application for resources and space, Horizon Theatre Studio evolved into Theatre Horizon two years later. To raise fund for the second edition of the People's Fringe Festival in 2013, Chan formed a formal association to apply for HKADC's grants. In fact, his journey as an artist was shaped by unforeseen opportunities shifting in nature yet full of vibrancy.

Ambience for performance built through own theatre

Veering off the conventional path also aptly describes Chan's ideal setting for studio theatres. Off the rail route at the edge of West Kowloon in Tai Kok Tsui where residences are interspersed with old industrial buildings, Chan and his team tirelessly operate two independent black box theatres. Chan comments with pride on creating works at one's own theatre in recent years. He witnesses increased attentiveness and concentration among the creatives as they have more time in familiarising with the space and environment, and could experiment with various technical details. With the artistic works more abundant in creative and artistic effects, such venues offer far greater creative potential when compared to formal theatres.

"We not only wish to create a performance, but also to establish an ambience for performances." The theatre-going experience that Chan has longed for is an immersive cultural experience rather than purely travelling somewhere to attend a performance: "In Europe, 'theatre-going' is not only about watching the performance. The theatre venue is coupled with bookshop, coffee house and perhaps exhibition. The audience could linger around after the performance and possibly chit chat with the creatives...These interactions before and after the performance, to a certain extent, encourage us to continue going to the theatre."

Earlier at Cattle Depot Artists Village when *Century-old Dreams of a Fishing Harbour - Episode III. The Awakening* was performed, the production team greeted the audience with homemade fish soup, coffee, cookies before and after the performance. In addition, there was a small exhibition on promoting conservation. "Many young people shared with us their preference of these performance spaces. They wish to discuss with you after the performance. Such communication facilitates genuine and direct



《天邊外》 *Beyond the Horizon*



《李逵的藍與黑》(東北村落版)
The Black and Blue of a Man (North-East Village Version)

discussion about the works, and provides insight which could not be gleaned from reviews and questionnaires after the performances. This ambience could be built when the theatre group owns the space. This makes the cultural activity more holistic and is helpful towards artistic creation."

Performance at Ping Che - "Art should be like air, water and earth"

Theatre Horizon stated in its website on "believing that art should be like air, water and earth that common folks can enjoy." The luscious scenery of mountain and river at Ping Che, situated in Northeast New Territories, also nourished Chan's artistic creations. Ever since performing *Antigone* (North-East Village Version) at Ping Che in 2013, Chan continues to perform there and built a deep rapport with Ping Che and its villagers.

“It was before the peak of opposition against the Northeast New Territories New Development Project. We performed *Antigone*, and the experience completely matched my ideals towards theatre performances. We wished to lead more people to understand the project through theatre. Many people were willing to visit the village for the performance, and remained there for Hakka food after the show. It was an enjoyable experience. The villagers felt that we were helping them and therefore willing to take the initiative to help us. They would prepare late-night snacks for us every night after our rehearsals – which was heartwarming. Some villagers initially did not understand what we were doing. After watching the show, they told us: ‘It (*Antigone*) is in fact telling our stories.’ In the past when our performances touched on some issues in the society, people may have some discussions after watching the performance, but there were no concrete changes. However, arts became a vehicle for participating in social actions (in Ping Che) and generated certain effects. This was something I experienced for the very first time.”

Chan describes his encounter with the Ping Che villagers as “lucky”, and that he may feel lost in his creative endeavours without the experience in Ping Che. “We start to feel stagnant when approaching our age, and would wonder ‘why we do theatre’. After having met and befriended the Ping Che villagers, I regained the motivation to continue with my creative works. I stopped asking ‘what is the point in doing theatre’ because I had the answer through actual experience. One could be ‘detached from reality’ when engaged in arts. However, we entered the village in person and experienced genuine living. I believe that theatrical arts could reach people without resorting to kitsch or sacrificing artistic visions.”

Nurturing emerging directors through New Directors’ Movement

In 2017, Chan pioneered the two-year programme “New Directors’ Movement” dedicated to the nurture of emerging directors. The programme provides a platform for new directors, giving them hands-on opportunities to produce theatrical classics in medium-sized theatres. “In recent years, many people enrolled in programmes on directing. However, these aspiring directors lack opportunities in working on larger-scale productions and only worked as assistant directors or direct studio theatre works. We therefore wish to provide some space and resources for them. Many directors are essentially engaged in organising work. I also switched my role from an actor to a director, and becoming an organiser now. This path [of development] is quite important. I think it is better if these directors could be fostered to build their own body of works and slowly developed into artists taking their own initiatives.”

Four emerging directors are presented in the New Directors’ Movement programmes so far. Two directors have already presented their works in 2017, with the two remaining directors presenting theatrical classics of their own choosing in May and December 2018.

An all-round artist, Chan is accomplished in acting, directing, curating and nurturing talents. He is acclaimed for his use of outdoor location to enhance dramatic development, thus evokes both dramatic tension and vigour. His plays also delve into social issues to create resonance among audience. Chan shows his vision and mission in theatre through his commitment in nurturing budding directors, in particular the “New Directors’ Movement” that focuses on grooming stage talents. Chan’s ceaseless contribution to promoting the development of small and experimental theatre is invaluable to Hong Kong theatre.



《李達的藍與黑》(東北村落版)
The Black and Blue of a Man (North-East Village Version)

藝術家年獎（電影）

Artist of the Year (Film)

黃進

Wong Chun



2011年畢業於香港城市大學創意媒體學院，主修電影藝術。畢業後憑短片《三月六日》提名第49屆金馬獎最佳創作短片，並贏得同年第18屆獨立短片及影像媒體比賽 (ifva) 公開組金獎、鮮浪潮國際短片節本地競賽部份公開組最佳劇本等獎項，並入圍多個國際短片節及電影節，其後進入電影工業從事編劇工作。2013年拍攝短片《Good Take》，2014年首齣劇情長片《一念無明》獲香港電影發展基金及創意香港舉辦的第一屆「首部劇情電影計劃」資助，電影於2016年作世界首映，憑片勇奪第53屆台北金馬獎最佳新導演、第23屆香港電影評論學會大獎最佳導演及第36屆香港電影金像獎新晉導演。

Graduated from the School of Creative Media at the City University of Hong Kong in 2011, Wong Chun majored in Cinematic Arts. His short film, *6th March*, was nominated for Best Short Film at the 49th Golden Horse Awards and won the Gold Award of the Open Category at the 18th ifva Awards and the Best Script of the Open Division at the Local Competition Section of Fresh Wave International Short Film Festival 2011. The film was also shortlisted in various international short film and film festivals. Wong then entered the filmmaking industry as a scriptwriter. In 2013, he produced the short film, *Good Take* and in 2014 his first drama feature film, *Mad World*, received the funding from the 1st “First Feature Film Initiative” organised by the Hong Kong Film Development Fund and Create Hong Kong. The film premiered in 2016 won the Best New Director of the 53rd Golden Horse Awards, the Best Director of the 23rd Hong Kong Film Critics Society Awards and the Best New Director of the 36th Hong Kong Film Awards.

「電影是現實的高度抽取和提煉，同時又能激發觀眾對現實反思和重新想像。」新一代香港電影人黃進細說他對電影的理念。

於2017年於香港上映的《一念無明》，亦正正反映黃進的電影理念。故事取材自香港真實新聞案件，描述一名躁鬱症患者與其父親之間的疏離關係，細緻描繪社會大眾對精神病患者的漠視與偏見。電影成功引起多方熱切討論，本地票房超過1,700萬元，成績相當不俗。

對於是次獲獎，黃進表示十分榮幸，同時感謝所有參與《一念無明》的朋友，以及他的父母。

電影緊扣社會議題

大學時代主修電影藝術，黃進於2011年畢業後創作了短片《三月六日》，講述三名年青示威者與三位老差骨在錄口供過程中的對話，上演一場關於民主自由與市民權利的辯論。身兼導演及編劇的黃進，憑此短片贏得2011鮮浪潮短片公開組最佳劇本、第18屆香港獨立短片及錄像比賽 (ifva) 公開組金獎、2012高雄電影節「媒體評審團獎」，並獲得第49屆金馬獎最佳創作短片提名及入選多個國際電影節。

短片的成功成為了黃進踏入電影圈的台階，他說：「我在畢業後參加了『鮮浪潮』短片比賽，當時我的導師是陳木勝導演，導演後來叫我替他的電影《掃毒》編劇，之後我進入了電影工業。合編的《掃毒》完成後，往後幾年一直繼續編劇工作，同時拍攝自己導演的短片，直至『首部劇情電影計劃』出現，我和編劇陳楚珩得到了創作首部自己的長片的機會。」

首部長片大獲好評

2013年，他參與了《掃毒》之編劇工作。2014年，他所執導的短片《Good Take》被收於《澳門街》短片合集內並正式上映。同年，他憑着《一念無明》電影項目得到第一屆「首部劇情電影計劃」的資助，以200萬港元的資金開拍其首部長片。

於創作《一念無明》的過程中，雖然面對有關時間、資源、技術、自身的心理素質等問題，黃進克服多重難題，創作出一部完整度極高的作品。回想當時所遇到的種種困難，黃進認為這些「全都是電影創作中必經的困難。而為所相信的故事排除萬難，正正是電影創作的本質之一。」

電影於2016年多倫多國際電影節作世界首映，大獲好評，更被選為香港亞洲電影節之開幕電影及參與多個海外電影節。黃進更憑電影奪得金馬獎最佳新導演、香港電影評論學會大獎最佳導演、香港電影金像獎新晉導演，並獲推薦代表香港角逐「奧斯卡金像獎」最佳外語片獎，雖然最終未能成功入圍獲得提名。

為香港電影注入新力量

對於《一念無明》所帶來的獎項與榮譽，黃進謙虛地歸功於有份參與完成這部電影作品的團隊，他說：「《一念無明》是由創作、製作到發行宣傳，每一個環節的伙伴共同成就的一個成果。當中除了心思和血汗，亦有很多緣份。沒有人比我更清楚《一念無明》的不足。這個創作經歷讓我更了解自己，也看清了未來要鍛鍊和學習的方向。」

作為香港電影的新勢力，黃進希望自己的創作能為香港電影帶來一番新衝擊，他說：「現時的香港電影正重新注入活力。最興旺的港產片時代雖然已經過去，但近年新人輩出，題材和風格上亦有新的嘗試。我希望自己的創作亦能為香港電影帶來新的想像。」

黃進希望自己在電影創作上能堅持「保持初心並繼續學習」。

香港本地培育的年青電影工作者，一直努力創作。年度作品《一念無明》是少數聚焦低下階層及邊緣人士的寫實電影，其電影語言成熟，一針見血地呈現社會問題，引起廣泛討論及報導，並於本地及國際上取得多個獎項，為2016/17年度香港電影界的亮點，成績有目共睹。



“Film is a high level distillation of reality; it can also stimulate the audience’s reflection and re-imagination of reality,” the new-generation filmmaker, Wong Chun, explains his idea of film.

His work, *Mad World*, that was released in Hong Kong in 2017, precisely reflected Wong’s idea of film. The story was drew from a real case in Hong Kong, portraying the alienation of a patient of bipolar disorder and his father to represent in detail the negligence and prejudice of society on people who suffered from mental disorder. The film successfully stimulated keen discussions and did well at the local box office with \$17 million.

Wong feels honoured for winning the award and expressed his thanks to all people who participated in the production of *Mad World*, as well as his parents.

Films connect closely to social issues

During his college years, Wong majored in Cinematic arts. His short film produced after his graduation in 2011, *6th March*, was a conversation among three young protesters and three experienced police investigators during the process of statement recording, staging a debate on democracy, liberty and civil rights. As the director and scriptwriter of the film, Wong Chun won the Best Script of the Open Division at the Local Competition Section of Fresh Wave 2011, the Gold Award of the Open Category at the 18th ifva Awards, the Media Jury Award at the Kaohsiung Film Festival 2012, and nominated the Best Short Film at the 49th Golden Horse Awards and shortlisted for several international film festivals.

The success of the short film was a stepping stone for Wong to enter the filmmaking industry. He says, “I participated in the Fresh Wave Short Film Competition after graduation. My mentor was director Chan Muk-shing, Benny. He later asked me to be one of the scriptwriters for his film, *The White Storm*, and I entered the industry. After the co-scriptwriting of *The White Storm*, I continued scriptwriting for a few years, and I also directed my own short films. Until the establishment of the ‘First Feature Film Initiative’, the scriptwriter, Chan Chor-hang, Florence and I got an opportunity to create our first feature film.”



Gaining wide recognition for the first feature film

In 2013, Wong participated in the scriptwriting for *The White Storm*. In 2014, his short film, *Good Take*, was collected in the Macau-set short films anthology, *Good Take*, for official screening. In the same year, his film project, *Mad World*, received the funding from the 1st “First Feature Film Initiative”. Wong was supported with \$2 million to film his first feature film.

During the process of producing *Mad World*, Wong had to overcome many difficulties related to time, resources, technical problems and mental stress to complete the refined work. Wong believes that all these “were necessary challenges one must face in the process of film creation. To overcome them for the story that you believe is part of the essence of film creation.”

The film was premiered in the Toronto International Film Festival in 2016, being highly well-received, it was selected as the opening film for Hong Kong Asian Film Festival and participated in many overseas film festivals. Wong even won the Best New Director at the Golden Horse Awards, the Best Director at the Hong Kong Film Critics Society Awards and the Best New Director at the Hong Kong Film Awards for the film. It was recommended to represent Hong Kong to compete for The Academy Award for Best Foreign Language Film, although it was not shortlisted in the end.

To instil new energy for Hong Kong film

Regarding the awards and honours brought by *Mad World*, Wong humbly credits the team that participated in the completion of the film. He says, “*Mad World* was the outcome of the concerted effort of all participants from creation, production to distribution and marketing. Besides a lot of thinking, sweat and blood, it was also fortunate enough to receive love from many people. No one is more certain about the weakness of *Mad World* than me. The experience helps me to understand myself better, and enables me to see the future direction of practice and learning.”

As a member of the new power for Hong Kong film, Wong hopes his works could bring new impact on Hong Kong film. He says, “Currently, new energy is being instilled in Hong Kong film. Although the prime time for Hong Kong film has passed, new talents these years show new attempts in terms of topics and styles. I hope my works can bring new imaginations for Hong Kong film.”

Wong wishes that he could remember why he started and continue learning on his filmmaking career path.

A Hong Kong-groomed young director, Wong is zealous in his artistic endeavours. His film *Mad World* is one of the few realistic portrayals of the underprivileged and the outcasts. With his mature film language, Wong nailed the social problems described, and aroused widespread discussions and media coverage of them. Lauded with awards both at home and abroad, the film is the highlight in Hong Kong cinema in 2016/17. Wong’s achievement is widely recognised.



藝術家年獎（文學藝術）

Artist of the Year (Literary Arts)

岑崑南（崑南）

Shum Kwan-nam (Quanan)

原名岑崑南，另有筆名葉冬，50年代開始投入寫作，早年曾在《香港時報》、《快報》副刊撰寫小品文、詩歌、遊記等專欄，並於50至60年代間先後創辦《詩朵》、《新思潮》、《好望角》、《香港青年周報》等刊物。

崑南的一生創作豐富多樣，代表作包括1955年的《吻，創世紀的冠冕》、1961年的長篇小說《地的門》、1987年的《慾季》、1998年的短篇小說《戲鯨的風流》和2001年的長篇裝置小說《天堂舞哉足下》等。其中《打開文論的視窗》獲第八屆香港中文文學雙年獎文學評論推薦獎，詩集《詩大調》獲第九屆香港中文文學雙年獎新詩組雙年獎及近作《旺角記憶條》獲第14屆香港中文文學雙年獎小說推薦獎。

2000年代，崑南創辦並主持香港本土文學討論網站「香港本土文學大笈地」，並擔任《詩潮》、《小說風》、《詩++》主編之一。近作有英文小說《Killing the Angel》。

Shum Kwan-nam (Quanan) began his writing career in the 1950s. His early work, poetry, travelogues appeared in his lifestyle columns in local newspapers like *Hong Kong Times*, *Express Daily*. Between the 1950s and 1960s, Quanan published a number of magazines: *Poetry Blossoms*, *The New Currents*, *Good Hope*, and *Hong Kong Teens Weekly*. He also writes under the pseudonym of Yip Tung.

Quanan is a prolific writer who produces works in various genre, some notable titles include long verse, *Kiss, the Crown of Genesis* (1995), full-length novel *Down Through the Limbus* (1961) and *The Season of Passion* (1987), short stories collection *The Wild Game of Whale* (1998) and full-length installation-style novel, *Heaven Dancing below my Feet* (2001) etc. His *Open My Criticism Window* won the Recommended Prize in Literary Criticism category at the 8th Hong Kong Biennial Awards for Chinese Literature, and his poetry collection, *Poems in C Major*, the Biennial Award in Poetry category at the 9th Hong Kong Biennial Awards for Chinese Literature.

In the year 2000, Quanan began to host online discussion forum, *Hong Kong Literature Platform*, and was one of the Editors-in-Chief of *The Wave*, *Novel Wind*, and *Poetry++*. In 2015, he published a stories collection, *The Memory Stick about Mong Kok*, and an English novel *Killing the Angel*. The former won the Recommended Prize in Fiction category at the 14th Hong Kong Biennial Awards for Chinese Literature.



今年83歲的崑南，創作仍是無止境。由人世間的七情六慾至占星命理，都是他的創作材料。這位孤獨而前衛、作品經得起時間考驗的作家，總是走在時代的尖端，觀點大膽、直接。

女體與情慾的書寫

崑南的詩與小說，題材眾多，如果要歸類的話，女體與情慾的書寫，是他最重要的主題，也令讀者又愛又恨。50多年前出版的《地的門》，前後三版，但真正引起迴響是數十年後的事。

崑南說，「如果寫作是發電機，那麼，對於我，電源就是女體。透過不同的女體，去剖視不同角度的人生。香港仍有不少喜歡站在道德高地上說話，看來，我的作品的讀者只會限於小眾。」

從《地的門》中寫「生死之門都是性，做愛與生育都是同一個通道，就是女性之陰戶」，到1984年的長篇小說《慾季》，崑南筆下情慾書寫其實甚少白描性器官，而是用充滿詩化的語言，情慾存在於呼吸和行雲流水之中，而他最後想探討的，往往是人的本身之困境。

「描寫性愛，到最後就是寫人，人之命運。愛情是否永恆？性和愛是否一定要在一起？這是人生的過程，一定要去思考。問題解答不到沒所謂，但可以享受那追尋的過程纔是重要的。」

為自己而寫作

去年獲獎的短篇小說集《旺角記憶條》，原名是《情色工程大系》，編排成三部曲，分別為「生愛或死亡」、「死亡或生愛」、「愛或死或以外」。他在序言中亦寫到：「書中所有的文字，都是記錄連串的夢，連綿的、重複的、瑣碎的，甚至是荒誕不經的（911、蠟子、女人、月亮、上帝等等，像季節，循環再循環）。可以說，離不開噩夢」。

神秘而帶着灰色調子的題材，正是崑南的文字引人入勝之處。他打了個比喻：「在星座來說，性和死亡是屬於天蠍座的，一定要躲在黑暗的地方。關埋門談性，沒人管你，但光天化日下就會出現向淫婦擲石的情景。」書中一連串的夢，正是一直追尋的問題——人存在的意義。

除了一如既往的以偏鋒的語言發問哲學性的問題外，他的另一部作品《Killing the Angel》，是近年一個新嘗試，當中收錄了11個短篇英文小說，七篇屬全新英語創作，另四篇則是中譯或以英語重寫中文舊作。何以突然作英語書寫？崑南說，那是還願。

「我覺得我的思維比較近乎西方，對英語這個語言比較敏感，這也是個事實。」

崑南一直強調，他是為自己而寫作，「我從來不鼓勵別人寫作，那是天生的。如果你喜歡看書，自己會去找，追不來的，如我喜歡看星座我就自己會去找。」

寫星座，寫天地人

認識崑南的人都知道，這十多年來，他都在研究占星。他說：「占星是一種學術研究，未未的日子我想寫一本占星的書。易經和西洋星座有相近之處，只是表達方式不一樣吧了。」

此外，他的心目中也蘊釀一部關於天、地、人的三部曲小說。

「我寫下《天堂舞哉足下》和《地的門》，發現還欠人的部分，也只有人才參透天地的奧秘，而且人是最難寫的，這十年間我都在思考如何下筆。人在哪裡？人是什麼？人性又是什麼？」

60多年的寫作生涯，人，既是夢魘又是能量，是崑南筆下永恆的主角，而如何完成這三部曲，正是崑南的功課。

50年代開始創作，並積極參與文學活動及編輯工作，是香港文學現代主義思潮的代表作家之一。崑南多年來著作不斷，其文學評論、詩集及小說集屢獲獎項，長篇小說筆勁有力，英語小說令人耳目一新，作品甚具個人風格，成就卓越。



Creative writing is an endless quest for the 83-year-old Quanan who finds inspiration not least in observing human emotions and desires but also depicting the core of life within the view of astrology. Quanan turns out works that stand the test of time, the avant-garde loner who never minces his words or pulls his punches.

Writing about the beauty of female shapes and desires between sexes

Quanan's poetry and novels venture to an array of themes, if categorisation is called for, woman and passion will be an important subject which stirs up as much love as disdain among common readers. While *Down Through the Limbus* was published more than 50 years ago and had been re-printed three editions, it took dozens more years before the book actually caused a sensation.

Quanan says, "If creative writing could be compared to a generator, the powering starters are often from my female partners. I would always try to define different aspects of life with the help of them but I have found that erotic writings are usually regarded as an offence or even cheap as dirt by those who love to play the hypocrite. It is sad that the society is often subjected to incline to the traditional morality"

In *Down Through the Limbus*, Quanan wrote, "Sexuality is the door to life and death. Vagina is the same channel for love-making and giving birth." In his full-length novel *The Season of Passion*, published later, the plain description of sex is rare, rather delicate passions between two sexes are hinted in breaths and nature, conveying in a poetic kind of language. What he seeks to explore directs us to face the ultimate destiny of human beings.

"Writing about sex or passion is, after all, about the dilemma of mankind or the meaning of human existence. Is love everlasting? Must sex and love be bound together? I'm afraid that's part of our lives and we should better deeply ponder on it if given the chance. With or without an answer is not important. The main point is to embrace life and enjoy the whole journey."



Write for yourself

His accolade stories collection, *The Memory Stick about Mong Kok*, was originally titled *Chronicle of Love and Sex Engineering*, comprising three parts on life love or death; death or life love; and love or death beyond. Quanan wrote in the preface, "The whole book records a series of dreams - connected, repeated, trivial, even preposterous ones (9/11, scorpion, women, the moon, god etc., running like seasonal cycles). All are tied up to a package of nightmares, one can say."

Quanan's works are often captivating precisely because of the mysterious and gloomy subjects involved. He gives us an analogy, "From the perspective of astrology, Scorpio is the sign of sex and death that must be hidden in the darkness. To bill and behind the closed door, no one cares to bother you. Once doing it in broad daylight, then you would find yourself in the position of playing the role of a whore to be stoned." The dream sequences in the book raise the poignant questions he has been pondering on - the predicament of human existence.

Apart from putting forward philosophical questions in his well-known edgy style in his works, *Killing the Angel* is Quanan's latest venture in recent years. The book is a collection of 11 short stories in English, of which were new stories written in English, the rest were either translation or re-writing of his older Chinese stories. Why turn to write in English language out of the blue? He says, just to meet his wish. "My way of thinking is quite accessible to Western, I think, and I find strangely sometimes I express myself more gracefully in English language."

Quanan underlines the statement that he always writes for himself. He simply does not know how to please the reading public. “I never encourage others to write. It’s something natural. If you’re fond of reading, you will go ahead for it. It can’t be forced, like I’m interested in astrology, I run to it at once.”

Writing about astrology, heavens and humans

Those who know Quanan are also aware of the fact that he has studying astrology in the past twenty years. “Astrology is not a kind of blind faith and it can make academic research. I intend to write a book on it in the coming future. I believe both *I Ching* and Western astrology are having the similar approach to the mystery of fate though, of course, they will not exhibit the same picture.”

Also, he is now contemplating a trilogy on heaven, earth and man. “After writing *Heaven Dancing below my Feet* and *Down Through the Limbus*, I came to realise that I missed out the remaining part of humans, the only scope that is in the position of visioning the mystery of heavens and earth. Humans are most difficult to write about and I’ve been thinking how to do that in the past ten years. Where humans go? What are they? What’s the mental core of human nature?” Over 60 years of writer’s life, humans, the eternal heroes in his works, have become the weight of nightmare as much as the source of vital energy. Quanan’s next assignment is destined to fulfill the task of his *Trilogy*.

Quanan’s writing career began in the 1950s. An active participant in literary events and editing work in Hong Kong, he is also one of the icons of modernist literature in Hong Kong. Over the years, Quanan remains a prolific writer, producing award-winning collections of literary criticism, poetry and fiction. His full-length novels are powerful, his English novels refreshing to read. Quanan’s works are distinguished by a strong personal style and enjoy an extraordinary status.



藝術家年獎（媒體藝術）

Artist of the Year (Media Arts)

黎肖嫻

Lai Chiu-han, Linda



紐約大學電影學哲學博士。以研究主導創作的跨領域藝術家，其實驗性錄像作品、數碼或混媒裝置曾於新加坡、奧伯豪森、巴塞隆納、巴黎、倫敦、上海、台北、首爾、吉隆坡及香港等地展出。現為香港城市大學創意媒體學院批判理論及互媒實驗副教授，「文字機器創作集」創辦者，「據點。句點」試驗計劃發起人。2017年於首爾實驗電影錄像節「Indi-Visual」作個人專輯放映，當中包括新作《微敘事·詩變》，並於香港及首爾策展，包括 Art Central 2017「Media X MUMM」：《移形換步：流動的影像》，以及首爾實驗電影錄像節「Orientations: Boundaries Surveyed」。2016-17年間，錄像局（北京、廣州）收錄了26件2000-2015的作品。

Lai Chiu-han, Linda is a research-based interdisciplinary artist, seeking extension of her doctoral training in Cinema Studies at New York University to relevant artistic and theoretical endeavours, whose artworks of experimental videos and digital/mixed-media installations have been exhibited in Singapore, Oberhausen, Barcelona, Paris, London, Shanghai, Taipei, Seoul, Kuala Lumpur, Hong Kong and more. Currently an Associate Professor in critical theory and intermedia arts at City University of Hong Kong's School of Creative Media, Lai is also the founder of the Writing Machine Collective and the pilot project, "Floating Projects". In Indi-Visual at the Experimental Film & Video Festival 2017 in Seoul, a multitude of her videographic works, including her latest work in the year, *Micro Narratives, a Visual Poem*, was screened. Lai has also curated arts projects, namely *Levitated Potentiality: Moving Images* at Art Central 2017 Media X MUMM in Hong Kong and *Orientations: Boundaries Surveyed* at the Experimental Film & Video Festival in Seoul. A total of 26 of her videos (2000-2015) have been archived by Video Bureau in Guangzhou and Beijing in 2016 - 17.

「多年來，我在不同的時刻按下（錄影機）紅掣，都出於當下的直覺：I really want to remember this.（我真的想記下）」黎肖嫻形容這是與生俱來的衝動，「我從小就會做一些動作，像塗畫喜歡的『公仔』、造一本只給自己看的同窗肖像集，讓自己記着身邊的事物。這不是客觀的『記着』，而是留下一些痕跡，讓我以後可以記起身邊的事。」

遊走記憶寶山錄像庫

因此，黎肖嫻的錄像藝術創作，不會早在創作之初已決定了成品的模樣，而是一幅又一幅搜羅自龐大記憶庫的拼貼圖畫，過程中充滿不期而遇的驚喜。「我每次創作都在玩兩個遊戲：一是久不久搜探自己的錄像資料庫藏有甚麼寶，二是以外人般的眼光翻看自己的錄像資料庫，看出一些之前不曾為意的新事物新感覺來。」坐擁記憶寶山，還需心細如塵的發掘者，黎肖嫻笑言自己像個圖書館管理員，「媒體藝術，尤其新媒體，強調數據的量，現時因為工具的方便，數據累積的速度為我們成就了超越人腦記憶的記憶系統，所以如何處理、穿越數據，對一個媒體藝術的人來說好重要。」

一如她在2017年的錄像新作《微敘事。詩變》，這個作品源於她在多年前寫下、其後在創作歷程經常想起的一首詩，當中採用了大量她的錄像日記，時間維度橫跨18年（1999-2017），蘊含香港多個地區以及七個海外城市的吉光片羽，再糅合詩歌的片言隻語、攝影作品、歷史片段、手繪塗鴉等，利用蒙太奇的方法，在各種看似斷裂的時空開闢出不為人察覺的敘事視角，鮮活觀眾對世界的想像力與專注力。

蒙太奇下的普通人歷史

這位擅於資料存檔的圖書館管理員，同時也是把握另類時間囊的歷史家：「如果我寫歷史不只是用文字，而是用影像，歷史會是甚麼模樣？」

「影像有個奇怪的特性，當你用攝影機記着一個影像，記着的是「現象」的本身，是表面的面貌。影像為我們保存下來的，真的就是那些光影和質感，若有因果關係或起承轉合的故事，那是我們後來強加於影像上的。當我記得有某一個這樣的影像，同時又有另一個影像具有另一種模樣，兩個畫面拼貼出來的『關係』就是具創造性的活動。蒙太奇容許我建構出一些『可能的關係』，而不是既有的建構因果關係。」

主流大歷史離不開記政管的大因大果，每件事起承轉合來得理所當然，黎肖嫻卻深信現實往往是繁雜瑣碎錯中複雜的，不按邏輯情理，無法解釋，無以名狀，由碎片組成的日常生活史，「History of everyday life 是從下而上、脈絡縱橫交錯的歷史，相對於碑誌式大歷史、政治舞台為本的歷史。我們講的是普通人的生活的累積，媒體記述的流存。」

鼓勵藝術資源共享

「今時今日做藝術家，不可能只是做創作，還應該去述說和澄清自己在做甚麼——不是因着怕失去自己所享有的位置，而是媒體藝術是一樣如此精彩卻又常被誤會的事情，其他人怎可以不知道？鼓勵多人明白我們，也是鼓勵觀眾培訓，同時有助分享資源。」藝術之路或許難行，資源或許匱乏，然而自1998年任教城市大學創意媒體學院至今的黎肖嫻經常教導學生，在豐裕的年代更要孕育追求的一種能力：把丁點資源變大，摸索事物的潛在性。

她在2010年成立、2015年重組的實驗群體「據點。句點」，聚合十多位年青藝術創作者，提供創作空間之餘，也一同在探索這個「藝術工場」在展覽空間以外更多可能性，「我們要認識資源，知道甚麼人在甚麼時候可以跟自己合作。『據點。句點』也是出於這種信念，讓不同才能的人走在一起，在不同的創作計劃裡互相幫助……當中思考的是如何生存，同時在生存裡保存夢想。跨媒、互媒是必須的條件。」

「據點。句點」將於今年秋天踏入新階段，除了實體空間轉移陣地，亦將繼續貫徹資源共享的理念。空間的租金轉而由年青藝術創作者共謀負擔，黎肖嫻則把資源投放在其他發展方面，例如投資新器材、支持藝術家駐留計劃、增聘全職員工等。聚沙成塔，從一個想法跳接成一個群體，再從一個群體跳接到力量盈滿的創意空間，以至更寬廣更多未知的未來想像，何嘗不是黎肖嫻以生命實踐的個人蒙太奇？這對她來說也是活在新媒體氛圍當中必須的心態和定向。

全面的策展人、藝術家及教育工作者，長期專注推動媒體藝術發展，具有影響力。除個人創作、教學和進行研究外，更營辦「據點。句點」創作空間，提供發表和交流平台，培育新一代年青媒體藝術家。黎氏對本地媒體藝術發展深具貢獻，其藝術成就有目共睹。



《記憶存庫：流散的碑誌》 Mnemonic Archiving: a Dispersive Monument

“An intuition really want to remember this’ drives me to press my video camera’s red button over the years.” Lai describes it as a born instinct, “Even as a kid, I would make mementos of what happened around me, drawing characters I liked or making a portrait collection of my classmates in writing, to leave traces of what impressed me.”

Image archive: mountains of precious memories to ramble in

This explains Lai’s videographic works. Rather than planning and scripting a work to be executed through production, she seeks to “see what happens” through making collage out of images from her massive image archive, a method that premises on the process of artistic discovery and journeys of surprises. “My artistic projects are a 2-step game: an occasional curious scan of my image archive to see what I’ve got, followed by purposeful interpretation and formation of hidden moments and sentiments unknown to me when the images were captured. Usually, something pops up when I look through the archive from a stranger’s perspective, and this is how several of my artworks were inspired.” It takes a meticulous explorer to comb through the enormous image archive, and Lai compares herself to a librarian. “Media arts, especially when it comes to new media, premise on data, their sheer quantities and creative potentials. Technical advancement accelerates the amalgamation and accumulation of data in ways that create mnemonic systems that surpass the limits of human memory. What to do with tremendous amount of data, how to form libraries and navigate through databases become extremely important to media artists.”

The inception of her latest work, *Micro Narratives, a Visual Poem* in 2017, followed the path she described. Inspired by a poem she wrote many years ago, which emerges time and again in her creative moments, she searched video diaries of the past 18 years (1999 - 2017) and found different locations in Hong Kong and seven other cities abroad, still photographs, found footage and doodles and so on. Re-ordered fragments of the poem then organised the montage treatment of the diverse raw material. The work transported sight-and-sound fragments through time and space with syncopated accents. Fractured narrative calls for new modes of attentiveness, stretching the sensible and the imaginary.

A montage of the history of common people

The adept archive librarian also aspires to be a historian with an unusual kind of time capsule. “What would history look like if represented primarily through sight and sound?”

“There’s something unique about images. Our camerawork facilitates access to the surfaces and appearances of a phenomenon. An image is light and shadows, and texture and



《景框戲門》(物理版)
Door Games Window Frames (machine sculpture)

forms, preserved for direct perceptual experiences. Causal relations are what we impose onto or between images. As I see an image, I may associate it with another. Juxtaposing them is a creative act, an artistic decision. In this way, montage invents possible relations, and constructs new meanings.”

Grand historical narratives hinge on cause and consequence, which form the plots. Loose events are assumed to cohere as a chain of cause and effect relationships. But Lai finds lived reality to be often chaotic, complex, full of chance encounters and defies being reduced to rational rules and tidy principles. Our daily life is composed of abundant and loose details, demanding rich description without complete, logical explanation. “The history of everyday life is bottom-up and its many strands crisscross. It stands against monumental history biased towards the change of political regimes and government alone. My experimental historiography seeks to highlight the accumulation of the quotidian, how it is preserved in mediated records and in what specific ways they are handed down to us.”

Facilitating shared resources for arts

“Being an artist today takes more than creative endeavours. You have to articulate what you’re doing to others. This is less due to self-enhancing justification, but more because media arts requires more holistic understanding in contemporary society. It is also about audience development, which subsequently connects with resource sharing.” Artistic pursuits can be a thorny path aggravated by the lack of resources and care. But Lai, since teaching at City University’s School of Creative Media in 1998, has always incorporated into her artistic pedagogy an economy principle: despite living in an age of affluence, always make the most out of what we have, and maximize the potentials of our tools and other material resources.

Founded in 2010 and reformed in 2015, Lai’s “Floating Projects” (FP) has connected more than ten emerging artists over the years by providing them with a base for deep conversations on their creative pursuits. The young artists also explore the potential of an art production site beyond white cube principles. “We should understand our resources so we may effectively partner with each other in different projects at different moments. This is also the mission of “Floating Projects”: bring together artists of different talents to complement one another in order to explore alternative forms of cash. Survival is no banal issue in Hong Kong today: we learn to survive in order to learn sustainability, and in turn to keep each other’s dreams alive. In this context, an inter/cross-media orientation is essential.”

“Floating Projects” will enter phase 2.0 this fall as the group relocates to a new district to further its experiments. As such, FP artists will share the rent whereas Lai will shift her support to developmental projects such as equipment acquisition, artist-residency programmes and re-structuring the staff-team. “Floating Projects” is the montage of an idea, a community, multiple resources, conceptual vibrancy, and a future-oriented space anticipating the questions and prospects of living in a digital milieu.

Lai is acclaimed as a curator, artist and arts educator. Over the years, she is committed to enhancing the development of media arts and is influential in the field. Besides artistic pursuits, teaching and conducting research, Lai also runs “Floating Projects”, an arts space for emerging media artists to exchange views and publish their works. Lai’s contribution to the development of media arts in Hong Kong is immense, her artistic achievements are widely lauded.



《雨綿綿》Dry Rain



《「摩登」法寶：眾聲喧鬧 1930s》
Blasting Modernities 1930s: Techniques of the Self

藝術家年獎（音樂）

Artist of the Year (Music)

陳明志

Chan Ming-chi

先後於香港演藝學院、日本國立東京藝術大學、依利沙伯音樂大學接受音樂教育，獲日本文學博士學位，後於上海音樂學院完成博士後作曲理論研究。陳氏一直以作曲家及音樂會策劃等身分活躍於樂壇，創作主要有管弦樂、跨媒體劇場音樂及舞臺、影視作品的聲音設計。其音樂語境展示了其對聲音本體、時空效應及戲劇思維與東方文化哲思的多重思考與融合；作品常獲選在國內外現代音樂節及音樂會上演。曾任香港作曲家聯會理事、香港中樂團駐團作曲家、助理指揮、研究員；現任香港電子音樂及聲音藝術學會主席、香港節日管樂團駐團作曲家、星海音樂學院教授。長年致力於作曲、聲音設計、聲音景觀、音樂與動態影像、肢體律動的互動與組合的教學、研究與創作。去年，他的民族管弦樂《我愛香港紅白藍》、交響管樂《西廂記》、音樂劇場《文姬歸漢圖》、影音作品《殘響》、《雲海孤鴻》首演及舞蹈音樂《上善若水》、民族管弦樂《精·氣·神》的巡演。

Chan Ming-chi studied music at the Hong Kong Academy for the Performing Arts (HKAPA), Tokyo National University of Fine Arts and Music and received his PhD degree at the Elisabeth University of Music. He subsequently finished his post-doctoral programme on research in music composition at the Shanghai Conservatory of Music. Chan is active in the music scene as a composer, conductor and concert organiser. His prolific works mainly include orchestral music, multi-media theatre music, sound design of stage and audio-visual works.

The context of Chan's music shows his diverse perception of sounds and their attributes, reflection on the integration of various factors such as the nature of sound itself, space-time effects, dramatic thinking and philosophy of Oriental culture. His works frequently featured in concerts all over the world. He previously served as Council Member of the Hong Kong Composer's Guild, and was Resident Composer, Assistant Conductor and Research Fellow at the Hong Kong Chinese Orchestra. Chan is currently Chairman of the Hong Kong Electronic Music and Sound Arts Association, Resident Composer of the Hong Kong Festival Wind Orchestra and Professor at the Xinghai Conservatory of Music. He has devoted himself to teaching, research and creation of contemporary composition of ethnic instrumental music that is interactive with images and physical body movements, and theatre sound design. In 2017, his Chinese orchestral piece *I Love Hong Kong Red White Blue*, symphonic wind orchestra piece *Xi Xiang Ji*, music theatre *The Picture of Wenji Gui Han*, audio-visual piece *Can Xiang* and *Yun Hai Gu Hong* made its world premiere and the Chinese contemporary Dance music *Shang Shen Rou Shui*, Chinese orchestral piece *Jing · Qi · Shen* was performed in mainland China and overseas tour.



今年四月初，陳明志的新作《武林三部曲》由香港節日管樂團世界首演。樂曲除用三弦、古箏和嗩吶三件傳統中國樂器與西洋交響管樂團合作外，並嘗試引入「虛擬現實」技術（VR）等時下流行的科技元素。按照他的說法，藝術創作需要不斷轉化與創新，方能適應更迭迅速的時代。

「作曲家的文化視野要先打開，才能吸納外間好的東西進來。」陳明志說。

民族音樂的傳承與創新

陳明志是香港演藝學院首屆的畢業生（作曲專業），從事創作經已30多年。他從小便對音樂有濃厚興趣，也積極參加校內外合唱等音樂活動。作為土生土長的作曲家，透過音樂理解祖國的文化以及如何有效地作「活態傳承」可說是他歷來最大的志趣。在不斷求索的過程中，因緣際會在音樂節中聽到與中國有著一衣帶水般關係的日本尺八音聲，即被那幽玄的音色及靈動的節拍所吸引，毅然赴日留學。

在日八年間，有幸參加各類的現代音樂大師班、音樂營及隨石井真木大師籌辦各類音樂活動，從而接觸了大量音樂流派及得以重新省視聲音的本質，以至塾定爾後以東亞哲學底韻為本的創作方向。1998年回港後加入香港中樂團出任駐團作曲家，翌年創作大型民族管弦樂《精·氣·神》，此曲其後獲聯合國國際音樂局選為2001年度十首推薦樂曲之一，在近30多個國家電臺播放。

這部現代意味濃鬱的民族管樂作品，當時獲得褒貶不一的評價，讚揚的聲音指向作曲家在配器和創作概念的新鮮嘗試，而質疑的聲音大多關於他的音樂風格太過先鋒前衛，難以令到普通觀眾接受。陳明志笑著說：「我當時心裡想：50年之後，人們總能聽明白的。」其實，不用等50年那麼久。近年，這首樂曲不斷在中國內地和香港重演，亦出版了錄音與錄影作品，推動兩地音樂交流。

從民族音樂文化出發的多元整合與展現

去年，陳明志的作品不單在香港演出，也在國內多個城市及加拿大、泰國、臺灣等地演出，其中一首描繪香港城市與香港人積極進取精神的《我愛香港紅白藍》由香港中樂團完成世界首演。他計劃利用獎金創作的大型作品《非常珠三角·大灣奏鳴曲》裏，《我愛香港紅白藍》便是其中的一個樂章。

陳明志將這次創作粵港澳大灣區組曲的實踐，當作對嶺南地區音樂文化的一次探索。他在多年前已留意「大嶺南」這概念，試圖藉「音聲」這媒介，探索粵港澳文化的關聯及共性。同時，他希望透過「劇場」的形式，讓樂器領奏、獨奏及重奏、廣東話吟誦及粵劇鑼鼓等富有嶺南文化特色的元素連繫起來。

在這位對民族音樂有濃厚興趣的音樂家眼中，中國以至世界各地的民族都擁有豐富的音樂文化，如何傳承這些寶貴的遺產及活化，一直是陳明志尤為關注的事情。近期，他以「民族管弦樂為母體、世界音樂為枝葉」理念，及以「跨領域融合與劇場的時空」概念，展開了一系列多媒體及以「互動」為主體的創作活動，相信這在《大灣奏鳴曲》新作中也將有體現。

對陳明志而言，音樂創作最關鍵的是找到自己的風格和獨特的表達方式。從香港到日本又回到香港，他接觸中國傳統，又從他處回看傳統，終於在民族音樂現代化的語境中，找到自己畢生的志趣。

毋忘初心、生生不息

陳明志現時在廣州星海音樂學院擔任特聘教授，在教學和研究之餘，他勤於創作，平均每年寫下兩首大型管弦樂作品和兩首中小型作品。這樣勤勉執著的態度，是他在日本讀書期間學到的。他的老師是日本知名的當代音樂作曲家，成名已久卻依然保持創作熱情，常常早上六點鐘已準時坐在書桌前開始工作。這種「一生只做好一件事」的匠人精神，尤其為陳明志所推崇。

回望自己的音樂創作歷程，陳明志從未言悔。他不願寫一些過於商業化的作品，仍然堅守自己的藝術表達與創作方向。他認為要成為一名真正的音樂家，應持之以恆，耐得住寂寞甚至清貧，還要永遠保持謙卑的心態，多向不同領域的專家學習及進行多方的實踐，從而完善自己的創作。

「前人為我們留下那麼多珍貴的文化遺產，一輩子怎能學完呢？」陳明志初心未改，一直是音樂路上的堅定旅人。

多元、多產及跨媒體的作曲家，作品風格獨特，廣為不同樂團選作本地及海外演出，並且屢獲獎項，成功向外推廣香港音樂作品。本年度有多首不同類型的作品首演，亦擔任音樂策劃及統籌，並時有撰文介紹民族音樂，對民族音樂的推廣、傳承及創新有貢獻，藝術成就有目共睹。



In early April of 2018, Chan Ming-chi's new work *Wu Lin Trilogy* made its world premiere at the Hong Kong Festival Wind Orchestra Concert. Under his vision, the symphony wind orchestra blended seamlessly with three traditional Chinese music instruments – *sanxian*, *guzheng* and *suona*. Popular technology such as virtual reality was also incorporated into the performance. According to Chan, ongoing transformations and innovations are needed for artistic creations to keep abreast of the rapid changes.

Chan says: “Composers should open their hearts for great things out there to be ushered in.”

Legacy and innovation in ethnic music

Chan belonged to the first batch of graduates of the HKAPA (composition major) and has devoted himself to composing for more than three decades. Interested in music at a young age, Chan actively participated in music activities both inside and outside his school. As a Hong Kong born and breed composer, Chan has great interest to understand the culture of the motherland through music and how to make "live inheritance" effectively. Once he was in the process of continuous seeking, he was attracted by the mysterious tone and the rhythms of the spirit of Japanese Shakuhachi in a contemporary festival in Japan, and then decided to further his study in Japan.

In the eight years in Japan, he had been lucky to participate in various master classes, workshops and musical activities with master Maki Ishii, so as to make contact with a large number of music genres and to reconsider the essence of the sound. After returning to Hong Kong in 1998, he joined the Hong Kong Chinese Orchestra as a resident composer. In the following year, he composed a large Chinese orchestral piece, *Jing · Qi · Shen*, which was selected by the United Nations International Music Council as one of the ten recommended music of the year in 2001, and broadcast in nearly more than 30 national radio stations.

This highly modern symphonic works received mixed reviews when it premiered. The positive reviews highlighted the composer's refreshing attempts in orchestration and creative concept. Others doubted on the audience's receptiveness, as the music style was considered too advanced and avant-garde. Chan smiles: “At the time I thought: there is no hurry, people will understand my music 50 years later.” In fact, it did not take 50 years as the work was recently performed in Mainland China and Hong Kong as a vehicle for cultural exchange. Its audio recording and video was also published.



Multiple integration and development from the perspective of ethnic music culture

In 2017, Chan's works were not only performed in Hong Kong but also in cities in Mainland China, Canada, Thailand, Taiwan. *I Love Hong Kong Red White Blue*, is one of his Chinese orchestral work depicting the Hong Kong city and the enterprising spirit of Hong Kong people, just made its world premiere and was performed by the Hong Kong Chinese Orchestra. He plans to use the cash award to do research and fieldworks for a large-scale orchestral suite *Extraordinary Pearl River Delta · Greater Bay Area Sonata*. The epic work will comprise of seven movements in which *I Love Hong Kong Red White Blue* is the second movement.

Chan sees the practice of composing the Greater Bay Area Suite as an exploration of the music culture within the Lingnan region. He took notice of the concept of “Greater Lingnan” many years ago and attempted to explore the relevance and commonality within the Guangdong-Hong Kong-Macao culture. Through the format of “music theatre”, he wishes to bring together elements

rich in Lingnan culture including lead instrument, instrumental solo and ensemble, recitative in Cantonese, and Cantonese opera gongs and drums.

For this musician who is passionate towards ethnic music, China, even the world ethnic groups has an immensely rich music culture. Chan is especially concerned with how to inherit these precious heritage and activation. He recently launched a series of multimedia and "interactive" creative activities with the concept of "Chinese orchestra as the mother, world music as a branch and leaf", and the concept of "multi integration and theatre time-space", which will also be reflected in his new work *Greater Bay Area Sonata*.

For Chan, the key to music creation is to find one's own individual style and unique way of impression. In his music journey from Hong Kong to Japan and subsequent back to Hong Kong, he encountered and re-examined the Chinese tradition. Eventually, he found his true calling and passion in the modernization of ethnic music.

Maintaining humility

Chan is currently Distinguished Professor at the Xinghai Conservatory of Music. In addition to teaching and research, he remains diligent in creative works. Chan composes two large-scale symphonic pieces and two small to medium-sized works on average every year. He cultivated his persistent and hardworking attitude during his studies in Japan. His teacher is a well-known contemporary music composer in Japan who has maintained his passion for composing even after becoming famous. He remains diligent and starts working at six o'clock every morning. This spirit of craftsmanship in "perfecting just one thing in the lifetime" is still lauded by Chan.

Chan never felt any regret when looking back on his journey in music composition. He is reluctant to write overly commercial works, and remain steadfast in his artistic expression and creative direction. To be a true musician, Chan believes that one must be persistent, able to endure loneliness or even poverty, in addition to always maintaining a humble attitude, learn more from different fields of experts and carry out many practice, so as to perfect his own creation.

"The predecessors left us with an immense trove of treasured cultural heritage. How could we learn and savor them in our lifetime?" Chan continues to be dedicated in his passion and remains determined on his music journey.

Chan is a versatile and prolific composer. His music, characterised by its remarkable style, is performed in Hong Kong and abroad by different orchestras and decked with numerous awards, successfully showcases Hong Kong's musical composition overseas. In 2016/17, it has seen the debut performances of many of Chan's compositions, all in varying styles. Besides curating and coordinating music events, Chan has also written on ethno music, and so contributing to the popularisation, rejuvenation and continuation of the genre. His artistic accomplishments are undeniable.



藝術家年獎（視覺藝術）

Artist of the Year (Visual Arts)

黃麗貞

Wong Lai-ching, Fiona

陶瓷藝術家，畢業於英國東安基亞大學教育學士及香港中文大學藝術碩士。2000年獲亞洲文化協會獎助。曾多次在本地及海外舉辦展覽，本地個展包括《Pattern & Senses: Ceramic Sculpture by Fiona Wong Lai-ching》(2004)、《羽衣》(2007)、《凡華》(2010)、《非凡塵》(2014)等，聯展則有《Hong Kong Eye》(2012, 倫敦; 2013, 香港)、《Intersections Selected Asian Cultural Council Fellows》(2012)、首屆中原國際陶瓷雙年展《黏土之約》(2016, 河南)等，作品廣為博物館及私人收藏。除從事創作外，黃氏積極培育本地藝術人才，現於香港藝術學院及香港中文大學藝術系任教。

Wong Lai-ching, Fiona, a ceramic artist graduated from the University of East Anglia with a BA degree in education and later the Chinese University of Hong Kong with an MFA degree. Wong was the recipient of the Starr Fellowship awarded by the Asian Cultural Council in 2000. Her work has been exhibited locally and internationally, in solo shows, including *Pattern & Senses: Ceramic Sculpture by Fiona Wong Lai-ching* (2004), *Earthy Wings* (2007), *Prosaic Glow* (2010) and *Splendorous World* (2014); and in group exhibitions, including *Hong Kong Eye* (2012, London; 2013, Hong Kong), *Intersections: Selected Asian Cultural Council Fellows* (2012) and *Cont{r}act Earth*, the inaugural edition of the Central China International Ceramics Biennale (2016, Henan, China). Her pieces are collected by prominent museums and private foundations worldwide. Wong is also deeply committed to arts education, currently teaching at the Hong Kong Art School and the Fine Arts Department of the Chinese University of Hong Kong.

陶瓷，由土與火、時間與身體淬煉而成，千變萬化之物難以掌握。但黃麗貞就是喜歡這種充滿可能的不確定性。創作材料反映藝術家的個性，她笑稱自己不懂與一些需要精密計算的硬物料相處，其實是陶瓷無形中形塑了她的思考模式。「與木或鐵相比，陶瓷給我的回應、質感和溫度更大，因為泥是當下與肉身直接 react（互動）。創作陶瓷是一種加法，從無到有的造物過程，很吸引我。」

泥土觸動 探究世界本相

黃麗貞沉醉於泥土的觸感，但久而久之的感覺就會變鈍，她保持創作敏銳的方法是不斷轉換物料：「我曾用俯拾皆是的紅泥創作；然後轉用白瓷，以發掘新的可能；如今感覺變鈍了，又轉用不同質地及出產地的陶泥，甚至混合各種物料創作。」

黃麗貞以自然為師，從昆蟲、植物等擷取創作靈感，繼而以陶瓷探問世界秩序，如指涉元素週期表的作品《A Many Splendored Thing》（2013），呈現一種絢爛色彩的生命之美。「世界的根本是什麼呢？元素週期表揭示了世界不過是由這些基本元素構成。」

黃麗貞現階段的創作注入歷史文化元素，牽涉更多前期研究。她的歷史意識其實早就體現於《白戰衣》（2005）及《記事錄—P1940AD1996》（2006）——她以幼銅線穿過白瓷片上的小洞縫製成盔甲和衣裳，將秦朝及兩次世界大戰的歷史燒出當代溫度，以建立對話及反思的空間。

當陶瓷遇上光

2015年，黃麗貞參與日本「越後妻有大地藝術祭」，以陶泥活化一所立於稻田中央的古老民宅，重新連繫人土關係。她曾於樂天陶社進行一次空間概念的實驗，但這次越後妻有的場域特定創作更具代表性。

黃麗貞從宏大的歷史敘事轉向微觀個人故事——1988年，身為建築師的屋主關口朋一先生，為子女打造農村小屋，讓他們於大自然成長。其後女兒不幸早逝，那裡自此人去樓空。黃麗貞以陶藝創作《恆河舍》，把人情味帶回荒廢小屋。

與關口先生的交流，除了讓黃麗貞認識小屋的故事，也啟發了她的創作，「他提醒我日本人重視光的美學，還介紹我看谷崎潤一郎的小說《陰翳禮讚》（1933）。然後『叮』一聲，豁然開朗，我過去十年的創作都離不開用瓷說光，探索白瓷作為光之語言的可能性。」

明治維新改變了人的生活美學，從此無人再用和紙窗。但黃麗貞覺得和紙窗其實很美，於是她拈起和紙窗的詩意，以瓷片燒造了一扇門、一扇窗，訴說關口一家的回憶。「以往在畫廊舉辦展覽，我都是利用 LED 燈製造白瓷的透光感。由於小屋沒有電力供應，因此我從大小不一的窗採自然光，造出作品的 illumination（透光性）。這次在地創作給予我難忘的創作體驗。」

香港故事，從何說起？

回到香港，黃麗貞繼續思考如何重新連結城市人與老房子。

在藝術推廣辦事處策劃的「邂逅！老房子」計劃中，她與香港藝術學院畢業的年青藝術家組成團隊，於柴灣羅屋民俗館（羅屋）的歷史脈絡中創作一卷《羅屋新傳》。「越後妻有講 depopulation（人口凋零），具二百多年歷史的羅屋則講 development（城市發展），滄海桑田，我只能想像羅屋村填海前的模樣。羅屋外表平平無奇，卻是港島碩果僅存的客家村屋，其遺世孤立的地理位置更顯其獨特性——它活脫脫是香港的縮影。」

黃麗貞再次用光喚回人們鈍化的知覺，讓歷史與環境的深刻內涵顯現。「羅屋的牆身厚，窗很小，自然光主要由天井灑進屋內，房間幽暗，故只能用人造光去呈現歷史建築的氣氛，以及一間凋零的老屋所承載的複雜情緒和 burden（擔子）。」

黃麗貞起初因羅屋本身的史料不足而深感苦惱，後來幸運地認識了羅氏鄰居、古蹟復修師傅王鴻強。居民的口述歷史，加上政府檔案處的歷史文件檔案，增加了研究及創作的厚度。「紙本歷史文件會腐朽，陶瓷物料卻有種永恆感，經燒製後就會留下不朽紀錄。」物料會說話，黃麗貞的創作意念貫徹始終。

她亦將不同客家族群的山歌歌詞刻在白瓷片上，置於每間獨立房間，以歌貫穿家人的歷史，「客家人自東晉起往南遷移，與作為移民城市的香港有共同之處。」藝術家藉由《羅屋新傳》，微觀及重塑香港史，讓造訪的人在歷史中看見自己。

接下來，黃麗貞將於今年延續香港國際攝影節2016《聽日你想點？》的一次實驗性創作。「我透過這聯展探討陶瓷與影像之關係，開展了好些細碎的想法。」她說，做創作有時恍如打桌球，「你無法預測桌球的路徑，它們停下來時，卻創造了無數起點。」

資深陶瓷藝術家，以細緻的手藝製作白瓷作品，作品具有深度思考，表達了個人對藝術的看法，開拓陶藝創作的多種可能性，藝術水平及質素備受肯定。於羅屋民俗館的展覽尤其出色，作品意念與文化脈絡緊緊相扣，亦與空間互相呼應，連結了客家文化。黃氏更致力於藝術教育，培育陶瓷藝術新力軍，為藝術界作出貢獻。



《羅屋新傳》The Story of Law Uk Retold

Ceramics – moulded in the elemental coalescence of earth and fire, refined by time and the human hand in all their unpredictable nuances. Wong Lai-ching, Fiona was first drawn to the art of ceramics by its endless kaleidoscope of variability and possibility. She confesses to not feeling at ease with hard materials that require a highly precise calculation, choosing instead to let her thoughts be moulded by ceramics. “Compared with wood or steel, I feel more strongly the ways ceramics interacts with me – the texture and temperature of clay directly reacting to my touch. Ceramics is an art of building, of creating something from nothing, which makes it most attractive.”

Touching earth to unearth truth

With her hands immersed in clay day in and out, even the most sensitive of her touches has lost its edge over time. A change of materials becomes the tried and true way to keep her creativity fresh and sharp. Wong explains, “I used to work with red clay, a common and readily available material; later I switched to pure white porcelain so as to unearth new possibilities. With my senses gradually dulling, I’m now experimenting with clay from various origins and even mixing them with a variety of materials.”

Turning to nature as a teacher, she finds inspiration in flora and fauna and uses ceramics to contemplate the order of things. A *Many Splendored Thing* (2013), her rendition of the periodic table of the elements, is a case in point, putting the radiant beauty of life on full display. “What are the basics of the earth? The periodic table tells us that everything on earth is made up of combinations of these building blocks.”

Her current creative period is marked by a conscientious effort to infuse arts with cultural and historical contents, with a particular reference to ancient periods of Chinese history. In fact, this consciousness of yore first found expression in *White Mr Ying* (2005) and *Memoir – P1940AD1996* (2006): revisiting the creative process of the terracotta warriors of Qin, she meticulously crocheted white ceramic “terracotta” panels together with copper threads to tailor armour-like robes, updating the legacies left by the Qin dynasty and the two world wars with a contemporary treatment while carving out a space for contemplation and dialogue.

When ceramics meets light

Wong was invited to take part in the Echigo-Tsumari Art Triennale in Japan in 2015. There, she was entrusted with the revitalisation of a tiny house in the middle of paddy fields with her ceramic arts. Though the artist had first tried her hand at experimenting with space as a conceptual framework at the Pottery Workshop in Hong Kong, the personal stamp she put on her site-specific arts installation at Echigo-Tsumari was more vividly distinct than ever.



In Japan, zooming in from the grand narrative of Chinese history, Wong trained her focus on an individual: Sekiguchi Tomokatsum, a local architect by profession, hand-built a farmhouse for his family in 1988 with the vision of giving his children a place to grow up in nature. Sadly his vision was shattered with the untimely death of his daughter and the house had since been abandoned. Incorporating elements that would bring human warmth back to the shadowy site was central to Wong’s porcelain installation, *Gogasha*.

Wong’s encounter with Sekiguchi not only introduced her to the story behind the house, it also ignited her creative sensibilities: “Sekiguchi called to mind the aesthetics of light much celebrated by the Japanese. He recommended me to read Jun’ichirō Tanizaki’s novel, *In Praise of Shadows* (1933), and the penny dropped then and there. After all, my work over the last decade has been devoted to using ceramics to express light and explore the possibilities of ceramics as the language of light.”

Japanese aesthetics underwent a major shift during the Meiji Restoration. The use of *washi* (Japanese paper) in *shōji* (Japanese windows) went out of fashion. Yet, captivated by the poetic beauty of *washi*, Wong felt compelled to find a way to visually exalt its essence and makes it relevant to the house. The results were a series of porcelain doors and panels that reflect on the memories of the Sekiguchi family. “I used LED lighting for my previous gallery exhibitions to highlight the translucency of my porcelain works. Since this house wasn’t wired with electricity, I

designed *shōji* of various sizes in such a way that caught natural light and created an overall illumination of the space. This experience of making arts on-site left an indelible memory in my mind.”

The Hong Kong story: where does one begin?

Back in Hong Kong, Wong returned to her introspection on finding and bridging the missing link between city dwellers and old houses.

Teaming up with a batch of young graduates from the Hong Kong Art School, she spearheaded the revival project of an old Hakka dwelling, *The Story of Law Uk Retold*, as part of the “Hi! Houses: A Journey into the History of Century-old Houses with the Artists” organised by the Art Promotion Office. “At Echigo-Tsumari, it’s all about depopulation; the two-century-old Law Uk (the house of the Law family), however, is swept up in the waves of urban development. It’s been said that time and tide wait for no man and I could only imagine the old shoreline of the Law Uk village before all the land reclamation work years ago. The significance of Law Uk as the sole surviving village house and the last example of traditional Hakka housing on the island side is almost, but not quite, belied by its nondescript appearance; the isolated location only heightens its unique character – Law Uk is the city of Hong Kong in a nutshell.”

Once again, Wong employed light as a tool to awaken our numbed senses and illuminate the history and depth of its interior content. “Law Uk was built with thick walls and small windows. With only faint streams of light coming from the patio, the rooms were dark and uninviting. I had only the choice of artificial light to accord an aura of historical reverence to the space, and to bring to the fore the complex web of sentiments and emotional burden enveloping a long-forgotten old building.”

Wong proved not to be easily frustrated by the obstacles of researching for her art. The lack of historical references was augmented with a meeting with Wong Hung-keung, conservationist of historical monument and former neighbour of the Law Uk’s owner. Wong’s oral history accounts, coupled with visits to the Government Records Service at the Hong Kong Public Records Building to pore over old photographs and documents, added depth to her research and creative process. “Compared with paper-based historical materials that are fragile and prone to disintegrate over time, ceramic objects – once shaped, fired and glazed – exude a sense of perpetuity and become custodians of everlasting records,” she remarks. “Materials can talk” has always been embraced by the artist as the unifying thread that runs through her oeuvre.

Inside *The Story of Law Uk Retold*, tributes to the Hakka culture are paid in the form of white porcelain plates inscribed with

lyrics of Hakka folk songs, which adorn the individual rooms and collectively sing a choral ode to the history of Hakka settlers. “With the first of its many southward migrations dating back to the Eastern Jin dynasty, the Hakka clan shares much commonality with Hong Kong as a migration city,” Wong muses. *The Story of Law Uk Retold* is the artist’s micro-perspective and re-interpretation of Hong Kong history where visitors can situate and see themselves in history.

In the months ahead, Wong will engage in an experimental repurposing of her work first showcased at *Hong Kong International Photo Festival 2016: What Do You Want for Tomorrow?*. “The joint exhibition sparked random snippets of thoughts on the ways ceramics interacts with visual arts,” she explains, drawing a parallel between creating ceramic arts and striking a snooker ball. “One never knows the trajectory of the cue ball when it comes off the object ball. The motion stops only to have an infinite permutations starting all over again.”

A veteran ceramic artist who is widely acclaimed for the exquisite craftsmanship of her ceramic works. Wong’s artworks express her profound thoughts on arts, broadened the possibilities of ceramic arts and won recognition for the artistic finesses and quality of the art form. She held an extraordinary exhibition in Law Uk Folk Museum in 2016/17. The themes of her ceramic works were interwoven with the cultural roots of the exhibition venue and interacted with the place, forming a connection with Hakka culture. Wong contributes to the arts sector through her ceaseless efforts in promoting arts education which nurtures budding talents in ceramic arts.



《羅屋新傳》*The Story of Law Uk Retold*

藝術家年獎（戲曲）

Artist of the Year (Xiqu)

高潤權

Ko Yun-kuen



出身粵劇世家，師承家學，自七歲入行，14歲首次任擊樂領導，現為香港靈宵劇團擊樂領導及設計、香港粵劇文化學院導師及香港八和會館「粵劇新秀演出系列」擊樂統籌，亦擔綱多個劇團及大型節目之擊樂領導及統籌，如雛鳳鳴劇團、粵劇之家、春暉粵藝工作坊、粵劇戲台、香港藝術節的粵劇演出等，並致力培訓年輕一代樂師。

高氏近年專注於重構傳統粵劇音樂，如《玉皇登殿》；2017年香港八和會館重演《觀音得道》及《香花山大賀壽》，以1966年演出的泥印本及錄像資料為藍本，令曲牌原貌得以重現。

Ko Yun-kuen was born into a family of Cantonese opera. Under the tutelage of his family, he started in Cantonese opera at a young age of seven and performed as a percussion leader at 14 years old. Ko is currently a percussion leader and designer for the Hong Kong Xiqu Troupe, instructor at Hong Kong Institute of Cantonese Opera and percussion coordinator of the “Cantonese Opera Young Talent Showcase” by the Chinese Artists Association of Hong Kong. He also assumed the role as percussion leader and coordinator for many opera troupes as well as large-scale programmes including the Chor Fung Ming Cantonese Opera Troupe, House of Cantonese Opera, Spring Glory Cantonese Opera Workshop, Art of Cantonese Opera and Cantonese opera performances in the Hong Kong Arts Festival. Besides, Ko is dedicated to the training of young musicians.

In recent years, Ko Yun-kuen focused on restoring traditional Cantonese opera music such as *The Imperial Emperor of Heaven Holding Court*. For the re-run of *Enlightenment of the Goddess of Mercy* and *Grand Birthday Celebration at Mount Heung Fa* by the Chinese Artists Association of Hong Kong in 2017, the performances were based on the clay-print libretti and video archives from the 1966 performance, allowing the public to enjoy the work in its original form.

高潤權家學淵源，祖父高源是著名的音樂領導，其父高根為上世紀數一數二的擊樂領導，弟弟高潤鴻為著名音樂領導，兒子高永熙也是擊樂能手，四代都是梨園中人，他的一手擊樂功法，師承父親，現又傳給兒子，一脈相承。近年，一些難得一見的傳統粵劇，也在高氏的整理之下重見天日。

重現幾近失傳的粵劇例戲

每年農曆九月廿八日的華光師傅誕，粵劇界也會演出傳統例戲《香花山大賀壽》（《香花山》），而去年的例戲，加演了難得一見的《觀音得道》。高潤權說，這是他30多年的鑼鼓生涯中，第二次打《觀音得道》。

「小時候家父已教我傳統的粵劇例戲，每年重演的《香花山》，我也有參與。去年的中國戲曲節中，在《香花山》之前加演了《觀音得道》，我上一次打已是十多年前。其實光是《香花山》已需要動用很多人力物力，加上《觀音得道》，就需要幾名正印花旦去演。只演《香花山》時，打鑼鼓最多是一個多小時，但加上《觀音得道》就長達四小時，而且中間沒有落幕。其他崗位可以找人輪替，但我的崗位不能。廣東鑼鼓是不可以出少一分力的，如果不夠力就得不到應有的效果。」

這些例戲的劇本，以1966年演出的泥印本及錄像資料為藍本，皆為高氏家族留存下來的曲本，高潤權加以修復，令觀眾有幸欣賞到幾近失傳的曲目。

鑼鼓帶動舞台的喜怒哀樂

作為鑼鼓領班，高潤權說廣東鑼鼓最難掌握的是「勢」。「如果鑼鼓打得不夠『實淨』，就帶動不到演員出場。而且，打鑼鼓是沒樂譜的，樂譜就在腦中。我們的眼睛要觀察舞台的一舉一動，演員每一個攤手，每退後一步，都是一個訊號，告訴你他想怎樣。因此，我們必須要熟悉演員的風格。父親曾教導我，八個不同的文武生演《帝女花》，八個做法也不一樣。你不可以把任姐（任劍輝）那套鑼鼓用在其他文武生身上。各人的演戲方式不同，鑼鼓的打法自然也不一樣。」

曾與麥炳榮、林家聲等多位大老信合作，高潤權固然熟悉不同演員的風格，他亦不忘提點粵劇新人，鑼鼓是演員的救命符。

「阮兆輝先生曾教我，一定要把劇本從頭到尾看一次。一齣戲的喜怒哀樂，全靠鑼鼓，所以一定要了解劇情，我現在也是這樣教學生。而且，我們儘量不要令台上的演員出錯，就算他們錯了我們也要變成他們的救生圈，務求不要讓觀眾知道出錯。例如，演員步法有亂或氣息一窒，鑼鼓可以令他們起死回生。演員獲得掌聲，我們也有滿足感。」

用鑼鼓打出生命

在戲行內43個年頭，高潤權出名不苟言笑，做事認真。擁有一身的功架，他一直感激遇上多位梨園前輩傾囊相授。

「已故的林錦堂先生（堂哥）十分器重我，每逢『開班』（演出）必定要我擔任擊樂領導，直至他離世才迄然而止。我十分感謝堂哥給我的信任和機會，而在他身上我亦收穫了不少寶貴的演出經驗。」

去年重演的《蝴蝶夫人》由西方歌劇改編，鑼鼓的處理手法自然有所不同。高潤權說：「我很感激已故的梁漢威先生，他以前很多戲都是改編或新編的，不是傳統大戲，例如《胡雪巖》是清裝劇，當時我不會打，他教我；有了基本功後，到《蝴蝶夫人》就能輕易掌握。那是威哥（梁漢威）給我的舞台經驗，要打出來不像傳統廣東大戲，但又不曾失去廣東鑼鼓的氣氛。」

去年為梅雪詩、陳寶珠主演的《蝶影紅梨記》作擊樂領導，也教高潤權深深感動。「仙姐這位前輩仍堅持一手一腳教阿嘜姐（梅雪詩）和寶珠姐（陳寶珠），那種嚴謹的態度和傾囊相授的胸襟，讓我深深領略到一位師傅的氣度。而我們做擊樂的，就是用鑼鼓打出生命，人生如舞台，藝術上要有所成就，首先要學好做人。我希望下一輩子也能領略這個道理。這一門藝術，欲速不達，一切都是磨練。」

是次獲獎，高潤權道：「粵劇是我的生命，我一家四代都是以粵劇為生。這個獎項給我肯定，相信父親泉下有知也感安慰。我很感謝我的父母、太太、兄弟和所有支持我的家人。多謝輝哥（阮兆輝）、尤聲普、已過世的前輩林錦堂和梁漢威；還有燕姐（尹飛燕）、南鳳、任冰兒、阿嘜姐（梅雪詩）等等，他們都好疼我，也給我機會，從來不嫌棄我這個臭脾氣的黃毛小子。」

出身音樂世家，具深厚傳統音樂知識，是行內首屈一指的掌板，演出質量兼備。除了擔綱擊樂領導及統籌外，高氏更為傳統劇目修復古老曲本，並積極保育及活化粵劇鑼鼓程式，如把古老鑼鼓應用在新編劇目上，讓粵劇音樂在傳統基礎上再創新貌。高氏近年亦致力培育新秀，為業界培訓新進樂師及將鑼鼓知識授予年青演員，為粵劇承傳作出貢獻。



Ko Yun-kuen comes from a long lineage of Cantonese opera performers that now spans four generations. His grandfather Ko Yuen was a famous music leader and his father Ko Kun was one of the most renowned percussion leaders in the last century. His brother Ko Yun-hung is also a famous music leader while his son Ko Wing-hei is a fine percussion artist. He learned the craft of percussion from his father and now continues the legacy by teaching his son. In recent years, a number of rarely seen traditional Cantonese operas resurface thanks to Ko's meticulous effort in organising the extant material.

Nearly disappeared Cantonese opera routine-ritual plays resurfaced

To fete the birthday of *Hua Guang Da Di* (patron deity of Cantonese opera) on the 28th day of the ninth lunar month every year, Cantonese opera troupes hold the custom of staging the routine-ritual play *Grand Birthday Celebration at Mount Heung Fa*. For last year's programme, the rarely performed *Enlightenment of the Goddess of Mercy* was added. Ko points out that this was the second time he performed for *Enlightenment of the Goddess of Mercy* in more than three decades of performing percussion.

"I was taught the traditional Cantonese opera routine-ritual plays by my father since I was a child, and I participated in the *Mount Heung Fa* which was re-run every year. In the Chinese Opera Festival 2017, *Enlightenment of the Goddess of Mercy*, a piece which I last performed more than a decade ago, was added to the line-up before *Mount Heung Fa*. Actually, *Mount Heung Fa* itself is a large-scale production requiring a lot of performers and huge resources. When coupled with *Enlightenment of the Goddess of Mercy*, several huadan (female lead) are required for the performances. Percussion playing for *Fragrant Flower Mountain* lasts more than an hour; when coupled with *Enlightenment of the Goddess of Mercy*, it lasts four hours. The curtain remains up between the programmes. Other positions could be performed with musicians taking turns but not mine. Full-fledged efforts are required for percussion playing in Cantonese operas. Anything less would not achieve the desired effect."

The libretti for the routine-ritual plays are based on the clay-print libretti and video archives from the 1966 performance that were preserved by the Ko family. Thanks to the meticulous restoration by Ko, the original material that almost disappeared forever could be enjoyed by the public again.



Evoking myriad of emotions on stage through percussion

As leader of the percussion ensemble, Ko explained that the most difficult quality to grasp in Cantonese opera percussion is the vigour. "If the percussion instruments are not played solidly enough, there would not be enough momentum to present the performers. For our percussion playing, the orchestration score does not exist except in our mind. Our eyes have to be diligent in observing every single move on stage. Every single hand gesture and step backward is a signal from actors on their intentions. Therefore, we need to be familiar with the style of individual actors. My father once taught me that eight different actors playing scholar-warrior roles in *Princess Changping* would have eight different approaches. You could not arbitrarily apply the approach suitable for Yam Kim-fai towards other actors playing scholar-warrior roles. Each person has a unique approach in acting, and the percussion playing would be correspondingly different."

Having worked with esteemed veteran artists including Mak Bing-wing and Lam Kar-sing, Ko is certainly familiar with the style of many actors. He also emphasises to the new generation of Cantonese opera artists that percussion is a lifesaver for actors.

"Mr Yuen Siu-fai once taught me that the entire libretto must be read at least once. The myriad of emotions evoked in the opera is articulated through the percussion, henceforth the need to understand the plot thoroughly. This is also how I teach my students. In addition, we must try our best to minimise mistakes made by actors. Even when they make mistakes, we must assist as lifesavers to cover the gaffes from the audience. When the

actor's footwork or breathing went out of place, for example, the percussion could help in recovering the pace. We also feel a sense of accomplishment when the actors receive the applause."

Vigour of life in each beat of percussion

During his long illustrious career of 43 years in Cantonese opera, Ko is famous for his serious attitude, earnestness and virtuoso skills. He is always grateful for having met many veteran artists in the industry who generously taught him everything they knew.

"I was held in regard by the late Mr Lam Kam-tong. Whenever there were performances, I would be his designated percussion leader and this continued until his passing away. I am extremely grateful for the trust and opportunities bestowed upon me by Lam, and I gained so much invaluable experience in performances because of him."

In the 2017 re-run of *Madame Butterfly* adapted from Western opera, the approach in percussion was understandably different. Ko says: "I am hugely indebted to the late Mr Leung Hon-wai. Many of his works were adapted or completely new works instead of the traditional repertoire. For example, *Hu Xueyan* was an opera set in the Ming dynasty. I did not know how to play accordingly and he taught me. Equipped with the fundamental skills, I was able to master *Madame Butterfly* with ease. The precious stage experience was given to me by Leung. The percussion style should be distinct from traditional Cantonese operas yet convey the same ambience from Cantonese opera percussion."

Taking on the role of percussion leader for the 2017 production of *Butterfly and Red Pear Blossom* starring Mui Suet-sze and Chan Po-chu, Connie have been a deeply moving experience for Ko: "Pak Suet-sin, as a highly esteemed veteran artist, insisted on teaching Mui and Chan tirelessly all on her own. Her rigorous attitude and generosity in teaching all she knew were highly inspiring to me on being as a teacher and the broad-mindedness needed to be one. As percussionists, we build up the vigor of life through our percussion playing. Life is indeed like a stage. One must learn how to conduct oneself as a person in order to be accomplished in arts. Hopefully I could retain this insight even in my next lifetime. For this art form, more haste would simply impede the progress - everything is about honing the craft."

On receiving the award, Ko says: "Cantonese opera is my life. It has sustained my family for four generations. The award is certainly a recognition which my late father would have been

proud of. I am thankful towards my parents, wife, brother and all my family members who support me. I would like to thank Yuen Siu-fai, Yau Sing-po, and the late Lam Kam-tong as well as Leung Hon-wai; I would also like to thank Wan Fai-yin, Nan Fung, Yam Bing-yee, Mui Suet-sze, etc. They have all cared for me and provided me with opportunities, tolerating me when I was an inexperienced teenager with a temper."

Growing up in a family steeped in music, Ko has acquired immense knowledge in traditional classical Chinese music. Now a veteran percussionist in Cantonese opera, Ko continues to give countless sterling performances. Apart from leading and coordinating the role of percussion in Cantonese opera, Ko is also active in restoring old scores of traditional Cantonese opera titles, as well as preserving and rejuvenating the arrangement of gong and drum in it. One such example is the use of the gong and drum in new titles to cast a refreshing light on Cantonese opera on top of its traditional form. In recent years, Ko also devotes himself to nurturing promising talents, in particular the training of young musicians and imparting his music knowledge to young actors for the advancement of Cantonese opera.



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*.

今屆電影界別的獎項從缺。
No award is presented to film category this year.

藝術新秀獎（藝術評論）

Award for Young Artist (Arts Criticism)

洪思行

Hung Sze-hang, Edison

國際演藝評論家協會（香港分會）專業會員，樂評人。文章散見於《信報》、《Hi-Fi音響》、《Art Plus》、立場新聞和Pixelbread像素麵包等，協助國際演藝評論家協會（香港分會）出版《香港古典音樂年鑑》（2014及2015）；並於香港電台第四台節目《散場之後》擔任客席評論。熱愛歌劇藝術，多年來參與逾20齣歌劇演出；也活躍於無伴奏音樂界，現為香港無伴奏音樂組合 Zense A Cappella 成員。

Music critic and professional member of the International Association of Theatre Critics (Hong Kong). His reviews and essays have appeared in the *Hong Kong Economic Journal*, *Hi Fi Review*, *Art Plus* and the digital platforms, *The Stand News* and *Pixelbread*. He served as the Executive Editor for the *Hong Kong Classical Music Yearbook* (2014, 2015) and a guest critic on Radio Television Hong Kong (RTHK)'s *Arts News*. Pursuing a passionate interest in the performing arts, he has participated in over 20 opera performances over the years. He is also a keen amateur a cappella singer and an active member of the a cappella group, Zense A Cappella.

洪思行跟藝術評論結緣的過程有點「非一般」：他在高中時期仍是個不怎麼愛閱讀和寫作的理科生；進入大學唸工程系，因「上莊」的「莊務」要寫點東西，才對寫作萌生興趣。大學三年級時，他眼見快將失去學生半價優惠，在「不要浪費」的前提下步進音樂廳，開始思忖既喜歡欣賞音樂又懂寫作，何不把二者合而為一？於是，一個樂評人誕生了。

洪思行表示，最初寫樂評是心有所感，希望與人分享；後來也曾自問既非唸音樂出身，看法可能會有所偏差？不過最後轉念一想：對一個音樂會而言，無人為它寫點甚麼才最可惜！就是這股衝勁，令他勇往直前。

支持眾聲喧嘩 不忘社會責任

作為樂評人，洪思行的理念是「眾聲喧嘩」。他直言：「我反對任何形式的霸權，所以不該是『我說了算』，最理想是大家參與其中，各自說它的好和不好，這才代表大家對它的看法。」由於他也是歌劇和無伴奏音樂的表演者，對製作流程和表演者的心理狀況有更多了解，往往能呈現較豐富的評論角度。

雖然洪思行視品評音樂表演為樂評工作核心，卻也深信應擴闊領域。他說：「樂評人是否只能評論表演呢？還是可在不同範疇發聲，例如回應跟音樂圈子相關的事？」回看2016/17年度的評論文章，他印象特別深刻的兩篇都是不忘關心時事、希望盡社會責任之作。

「寫〈勿以善小而不為——淺談藝發局藝術範疇代表提名推選活動〉是因為我覺得要關心這件事，鼓勵大家投票。至於在〈有錢興建故宮博物館，西九第三期音樂建築卻失蹤，為何？〉中，相對主流談論的『建香港故宮博物館怎麼不先作諮詢』或『是否應該興建故宮博物館』，我關心的是包括音樂劇場和音樂中心在內的第三期建築，並提出另一個討論層面——香港故宮博物館能從賽馬會取得35億元，賽馬會是否同樣可出資興建西九第三期？」為了這篇文章，他花上很多心力研究立法會的文件和報告，還擔心讀者覺得沉悶，不過最終仍覺得應盡社會責任，同時讓他人明白自己的訴求。

結果，兩篇文章在網上均獲不少人點讚和分享，還有人接觸洪思行作後續跟進。

善用網上平台 鼓勵大家追夢

在洪思行眼中，今天香港藝評人面對的挑戰之一，是發表評論的傳統渠道不多而社交媒體盛行，有時在音樂會結束後，網上聲音比報章和雜誌的評論更多。他認為網上評論不是沒有精彩之作，但良莠不齊，不少純粹抒發個人感受的論述也混雜其中。同時，他也看到網絡平台「即時性」的優勢：「紙本文章得排期刊登，刊出時可能已不是熱話。」他同時遊走於紙媒和網媒之間，並思考如何更好地利用新媒體的力量。

是次獲獎，洪思行的第一個反應是感恩能獲得肯定，然後他帶點感性地说：「人生真的有很多可能性。這聽來或有點老套，但真的不要輕易給自己設限，要追尋夢想，有些事情是你猜不着的。」他計劃利用獎金到歐洲欣賞演出和參觀劇場，從外地的製作和劇場設計等學習；之後也希望把見聞和感受寫成文章，跟讀者分享。

專注音樂評論，由紮實的音樂實踐出發，建立對藝術教育、藝術與文化的認知，視野開闊，文簡意賅。其評論涉及的範圍包括題材、技巧、表現效果，以及個人和觀眾感受，提供專業性的意見，亦展現出文化關懷，文字通達而帶啟發性，能加深讀者對表演藝術的認識。洪氏亦參與音樂教育活動及演出，工作多元化。



The story of how Hung Sze-hang, Edison became involved in arts criticism is no ordinary tale: after all, he was a student in the science stream in secondary school and an engineering major at university. It was only when he used writing as a means in a student society that he caught the writing bug. Fast-forward to his junior year of studies and one year before losing his status as a full-time student, taking full advantage of the concessionary fares he was entitled to, Hung started to frequent concert halls when he was struck by the idea of combining his two fortes: music appreciation and writing. A music critic was thus born.

Penning music criticisms, Hung has always been altruistically motivated by the pleasure of sharing. Recognising his lack of academic credentials in music, he used to question his sense of judgement until a candid moment of realisation dawned on him: for a music concert, there's nothing worse than not warranting a mention in the press. This change of heart proved the catalyst for him to plough on.

A clamour of multiple voices, a commitment to social responsibilities

As a music critic, Hung is ever buoyed by his motto, "A clamour of multiple voices". "I'm against hegemony in all its forms and no one individual should have the power of calling the tune. My ideal review is that one gets everyone involved to express their views, be they positive or negative, so that there'll be a balanced overall account." Being an opera and an a cappella performer himself allows the critic to slip in the shoes of other artists and gain insight into their psychological states and the production processes, which in turn enriches his writings with a depth of knowledge and a scope of perspective.

Though placing music performance reviews firmly at the core of his work, Hung recognises the importance of expanding the horizons of his art: "Should a music critic confine his work to reviewing performances? Or should he voice his opinions on topics across disciplines, say, on wider issues concerning the music industry?" It is no coincidence the two articles that stand out to him the most in 2016/17 share with same discursive vein – a deep sense of social concern and responsibility.

"Never stop doing good deeds, however small: A brief discussion on the 'Nomination of Representatives of Arts Interests for HKADC' voices my concerns on the nomination exercise and appeals to people to cast their votes. In 'Hong Kong Palace Museum has money aplenty, infrastructure works for West Kowloon Cultural District (WKCD) Phase 3 nowhere to be seen: Why?' I sought to divert from the mainstream discourse (such as the controversy surrounding the Hong Kong Palace Museum project and the absence of public consultations, or the fundamental questions regarding the existence and purpose of the museum), choosing instead to focus my attention on the construction of major theatres and a concert hall in the third phase of the WKCD – with the aim of bringing an extra dimension to the debate: if the Hong Kong Palace Museum project could be made possible with the generous donation of \$3.5 billion from the Hong Kong Jockey Club Charities Trust, would it be possible for the Jockey Club to finish funds for the WKCD phase three as well?" He began his research delving into

relevant papers, reports and records of the Legislative Council, all the while worrying that the materials would make it too heavy a reading. Yet, as an arts critic, he was more than conscious of his social duties and felt bound to express an opinion on the issue and make his views understood by the public.

As things turned out, both articles garnered many "likes" and "shares" in social media and some readers even contacted Hung to explore the possibility of follow-up.

Utilising online platforms, keeping dream-chasing alive

For Hung, one of the biggest challenges arts critics facing in Hong Kong is the eclipse of traditional publication channels by the flourishing digital media. Oftentimes online reviews appear as soon as the curtain comes down on a musical performance, far outnumbering those in print formats. While he acknowledges the existence of high quality online reviews, they are often a mixed bag – even personal musings get thrown into the mix! At the same time, he recognises the real-time accessibility that gives an edge to digital publications: "Newspapers and magazines have to follow a regular publication cycle so even the hottest topics will already be old and stale by the time they hit the newsstands." As he traverses between the digital and physical worlds, he makes sure to turn his thoughts to better harnessing the power of new media.

Hung is grateful for the award as a reaffirmation of his commitment to arts criticism. He muses, with a voice tinged with sentimentality, "Our lives are indeed filled with endless possibilities. It might sound trite or clichéd but don't be so ready to set boundaries in our lives. Make big dreams and keep chasing them and many wonderful surprises will await you." He plans to use the cash award on a trip to Europe, visiting theatres and attending performances to take a cue or two from their production, theatre designs and sound effects, chronicling the sights and sounds of his trip before translating them into writing for all to share.

Hung is dedicated to music criticism. Beginning with solid music practice, Hung then expounds on knowledge about arts education, arts and culture. His criticism has a broad vision, his writing succinct. His criticism covers areas including theme, technique, effect, as well as musical impact on audience and himself. Hung offers professional views as well as cultural caring, his writing accessible and inspiring, often enhances readers' appreciation of artistic performances. His efforts are multi-faceted. He also takes part in music education activities and performances.

藝術新秀獎（舞蹈） Award for Young Artist (Dance)

李偉能

Lee Wai-nang, Joseph



畢業於香港中文大學，及後赴英國倫敦當代舞蹈學院深造舞蹈課程，於2015年取得藝術碩士學位（現代舞），回港後加入不加鎖舞蹈館。2016年獲世界舞蹈聯盟挑選於南韓舉行的滙演中演出，並獲菁霖文化藝術基金頒發「新晉編舞獎」，同年憑舞蹈錄像作品《It tastes like you》獲跳格國際舞蹈錄像節2016「觀眾之選大獎」。近年發表作品包括《彼岸》、《Pardon...Pardon?》、《回聲摺疊》、《並不只有我》等。

Upon his graduation at The Chinese University of Hong Kong (CUHK), Lee Wai-nang, Joseph went on to further his dance training at the London Contemporary Dance School in the UK where he received an MA in Contemporary Dance in 2015. Lee joined Unlock Dancing Plaza shortly after returning to Hong Kong. In 2016, he was selected by the World Dance Alliance (WDA) to perform in the WDA Festival in Seoul and was awarded the Chin Lin Foundation of Emerging Choreographer, and his dance video *It tastes like you* also won the Audience's Choice Award at Jumping Frame International Dance Video Festival 2016. Lee's recent works include *The Other End*, *Pardon... Pardon?*, *Folding Echoes* and *Confession Ain't Solo*.

去年四月李偉能聯同另一本地舞者以眾籌形式，成功籌得足夠資金，於藝穗會演出《re:do》，成為首個本地舞蹈眾籌演出計劃。在香港，舞者除了藝術創作，還需一人分飾策劃、籌募經費以至推廣等角色。難怪李偉能亦謂作為舞者，「思考」有時比「身體」更重要。

「思考」與「身體」並重

李偉能的背景跟大部分香港舞者稍為不同，他於香港中文大學主修會計，畢業後才赴英國倫敦當代舞蹈學院深造舞蹈課程。自言「半途出家」，李偉能對自己的選擇卻從無懷疑：「因為起步遲，當然會有跟不上或者氣餒的時候，例如上芭蕾舞課，其他同學已有十多年的根基，我又怎會跟得上？」不過，老師的一席話就為他帶來很大鼓舞：「那位老師說：現在你做到或做不到一個動作，跟你的能力無關，這只是時間上的差異，而不是能力的問題。」

事實上，稍遲起步並沒有為李偉能的舞蹈生涯帶來阻礙，反而讓他作好思想上的準備：「跳現代舞所需的身體與思考發展是相同的，在中大讀書的時候，我建立了很好的人際網絡，即使與舞蹈沒有直接關係，但仍擴闊了我的眼界。此外，我讀的是商科，打好了我在市場推廣、顧客關係等方面的基礎。」李偉能笑稱，香港只有一所演藝學院，自己不一樣的背景反而為他帶來更多機遇。

海外深度交流

例如在剛過去一年，李偉能就有機會帶同作品到不同地方演出，當中又以去年四月到德國美茵茲 (Mainz) 的經驗最為難忘：「美茵茲是個小鎮，不過在當地舉辦的 International Performance Festival 已有多年的歷史，培育了一批很在地的觀眾。我在那裡演出《回聲摺疊》，跟觀眾以及其他參與藝術節的表演者有很好、很深入的交流。」李偉能直言《回聲摺疊》並非傳統的舞蹈演出，當中有演說部分，有點像講課式表演，界線比較模糊。在表演完畢後，當地學生向他提出不少深度問題，演出者與觀賞者之間交流之深讓他感到意外。

李偉能着重交流，當中不只是表演者與觀眾的交流，更包括不同藝術媒體、以至藝術家之間的交流。「相比起八、九十年代，現今香港的藝術界好像缺乏了有機的交流，不同藝術界別之間的相互了解並不足夠。」李偉能認為這種狀態難免令藝術發展停滯不

前，想將藝術推得更遠，讓更多的觀眾認識，就必須重新把大門打開，鼓勵更多具養份的交流與合作。因此，這次獲獎亦令他反思更多：「這個獎項究竟代表什麼？做好自己之外，我還可以做些什麼讓現代舞在香港得到更遠的發展？」

帶藝術走得更遠

要與自己熱愛的表演藝術走得更遠，李偉能接下來更加不能放慢步伐，除了即將帶同《回聲摺疊》參加愛丁堡國際藝術節，他亦將與梅卓燕代表香港參與兩年一度的 ICODACO (International Contemporary Dance Collective)：「ICODACO 是一個串連五個國家、六個編舞的大型項目，以往只邀請歐洲國家參與，今年首次邀請香港參加，作品稍後會在參與的國家作巡演。」李偉能笑言現階段需要不時與各參與者開會，單是安排開會時間已叫他忙得不可開交。慶幸的是，他可以運用這次獲獎的獎金應付部分開支，心神總算可以集中於創作之上。

身兼編舞及舞者，主動並積極投入參與各項舞蹈創作、演出和交流活動，具活力和多樣性。其編舞作品具創造力，於本地、內地及海外多個藝術節巡演，年度表現突出。對舞蹈充滿熱誠，具發展潛力。



《回聲摺疊》Folding Echoes



re:do/ Joseph Lee/ KT Yau

Last April, Lee Wai-nang, Joseph successfully staged his production *redo* at the Fringe Club after gathering sufficient funds through crowdfunding with a fellow dancer, the project also made a history as the first crowd-funded dance performance in Hong Kong. Besides working on their artistic projects, dancers in Hong Kong often have to juggle with curating, fundraising and even marketing, prompting Lee to note that good thinking sometimes counts more than the body for dancers here.

Good thinking and your body equally important

Lee's background sets him slightly apart from most dancers in Hong Kong as he only took up further training in dance at the London Contemporary Dance School after completing a degree in Accounting at the Chinese University of Hong Kong. Lee describes he shifts gear to dancing, a decision he never doubts. "As a late-comer to dancing, of course there were times I lagged behind and felt frustrated, say at ballet lessons, my classmates had more than 10 years of solid foundation behind them, how could I keep up with them?" But the words of a teacher gave him tremendous encouragement. "That teacher said, whether you can do a certain move or not now has nothing to do with your ability. It's a matter of time, not competence."

In reality, starting late proves no hinderance to Lee's dance career but prepares him mentally for his path. "Contemporary dance calls for a developed body as well as a developed mind. I have established a good network when studying at university, it may not be directly related to dance but the network opens my eyes. Having studied business means I have a good grip of the basics in marketing, promotion strategies and customers relations." Lee says with good humour that his special background is likely to bring him more opportunities considered that Hong Kong has only one performance arts academy.

In-depth overseas exchanges

Lee's thoughts echo with his experience last year when his productions had the chance to tour a number of places, performing in Mainz, Germany last April has made the strongest impression on Lee. "Mainz may be a small town but the International Performance Festival there has a long history and has built up a strong audience. I performed *Folding Echoes* there and enjoyed excellent and in-depth discussions with other participants and the audiences." He states that *Folding Echoes* is no conventional dance production; the lecture-like speech parts blur the boundaries. Lee was surprised by how deep the exchanges between artists and audiences went when he was asked many meaningful questions by local students after his performance.

Lee values exchanges, not only that between performers and audiences, but also communications between different forms and among artists. "Compared to the 80s and the 90s, organic exchanges seem to be missing in the current arts scene in Hong Kong, resulting in insufficient understanding between different arts sectors." In his eye, the situation will render artistic advancement stationary. The door of exchanges must be open again to encourage constructive communications and collaborations so as to spread arts far and wide and introduce it to more audiences. Winning the award has thrown Lee into deeper reflection, "What does the award represent? What more can I do to bring about further development of contemporary dance in Hong Kong?"

Spread the arts far and wide

There is no way Lee can slow down in the future on his way to take his passion, performance arts, further. Apart from staging *Folding Echoes* at the Edinburgh Festival Fringe, he and Mui Cheuk-yin will represent Hong Kong at the biennial International Contemporary Dance Collective (ICODACO). "ICODACO is a mega project involving six choreographers from five European countries. For the first time, the invitation is extended to Hong Kong this year. Our production will also tour participating countries later." Lee says that he often has to meet with other participants now and is overwhelmed by arranging the time for these meetings. But he is glad that part of the expenses of this endeavour can be supported by the cash award, so he can fully focus on his creative project.

A promising dancer-choreographer who has strong passion for dance and is committed to creating various types of dance pieces, performances and exchange activities. Lee's productions are full of vigour and versatile. His innovative works have toured various arts festivals in Hong Kong, Mainland China and abroad, marking his outstanding performance in the past year.



《回聲摺疊》*Folding Echoes*

藝術新秀獎（戲劇）

Award for Young Artist (Drama)

黃俊達

Wong Chun-tat



導演、編舞、演員、電影及劇場肢體演技指導及戲劇導師。2005年畢業於香港演藝學院舞蹈學院，2008年到法國巴黎賈克·樂寇國際戲劇學校，完成動作研究所課程，並於今年獲取錄修習第三年師資課程。又曾跟隨意大利面具製作大師斯特凡諾·佩羅科於阿爾巴特羅斯劇場工作室研習皮革面具製作與運用。2010年於巴黎創立綠葉劇團，兼任藝術總監及創作導演，作品包括《十四》、《孤兒2.0》、《鄭和》及《爸爸》等，其中《爸爸》獲邀參與多個國際大型藝術活動。此外，黃氏經常主持肢體演技訓練、工作坊及課程。

Wong Chun-tat is a director, choreographer, actor as well as physical theatre director and instructor. Graduated from the School of Dance in Hong Kong Academy for Performing Arts (HKAPA), Wong went on to study at École Internationale de Théâtre Jacques Lecoq in Paris, France in 2008. He completed the Laboratoire d'Etude du Mouvement (LEM) course in theatre and scenography at Jacques Lecoq school, and was accepted this year for the Year Three Teacher Education Programme. After graduation, Wong studied the making and uses of leather masks under Italian mask-making master Stefano Perocco di Meduna at l'academie Albatros. In 2010, Wong founded Théâtre de la Feuille in Paris and led as Director and Artistic Director. His directorial works included *Sonnets*, *L'Orphelin 2.0*, *Zheng-he* and *Papa*, with *Papa* invited for performance at many international large-scale arts events. In addition, Wong often hosts training, workshops and courses in movement and acting.

黃俊達的履歷相信會叫不少人艷羨：畢業於香港演藝學院舞蹈學院，其後赴法國巴黎，是少數完成賈克·樂寇國際戲劇學校及動作研究所課程的華人，今年更獲取錄修習第三年師資課程。遊走於歐洲、亞洲、中國內地及香港的他，現時身兼演員、導演、編舞、電影及劇場肢體演技指導及戲劇導師等多個角色，跨界創作成績有目共睹，個人作品更不時在各地巡演。年紀輕輕便擁有如此履歷，一路走來應該非常順利吧？

「其實一點也不順利。」黃俊達笑指自己一開始最想投考演藝學院的戲劇學院，結果卻進了舞蹈學院：「還記得第一次上芭蕾舞堂時，我真的哭了出來。」至於到法國進修，對於家境一般的他而言更是妄想：「但又想不到畢業後不久當上香港迪士尼樂園音樂劇《獅子王慶典》的演員，令我能儲蓄到巴黎留學的費用。不過這筆錢只夠我在巴黎較偏遠的地方居住，每次上學也要花個多小時車程，說真也挺累的。」黃俊達自言一路走來並不特別順利，但就因為一份堅持，總算過完一關又一關，在巴黎一留便是四年。

探索劇場的可能性

留學期間，黃俊達創立了綠葉劇團，兼任藝術總監及創作導演，作品包括《十四》、《孤兒2.0》、《鄭和》及《爸爸》，新作《狂人》（改編自魯迅《狂人日記》）將於今年9月於法國巴黎首演。綠葉劇團的成員大多是熱愛表演藝術的非本科畢業生或是北漂，他們來自中港兩地，透過自創的表演訓練及其理念，讓這些小伙子從業餘走上職業表演者的道路。劇團的創作以揉合東西方的身體訓練為基礎，創作靈感則來自生活：「我的創作往往是源自當下社會的重要議題，我會先問自己可以如何將這些議題述說出來，然後再思索不同的元素，亦會從一些經典文學中尋找關連。」

黃俊達創作的劇被冠上「肢體劇」的稱謂，強調演員的肢體表現能力：「肢體演技沒有限制，它一方面是演員的表達工具，另一方面則給予觀眾更大的想像空間。它沒有地域、語言限制，可以走得更遠。」他笑言，以往不少人會將「肢體劇」與「現代舞」一併看為抽象的東西，但隨著肢體劇場變得普及，便再沒有人向他提出「你究竟想表達什麼」之類的問題。

肢體劇場沒有限制，這點跟黃俊達的演藝路途甚為相似。黃俊達一直跨界別創作，舞蹈學院畢業，卻又情傾劇場，穿插不同範疇，接受不同訓練，跟不同劇團、單位合作。因此這次獲獎，他直言是得到肯定，證明自己的想法正確——劇場擁有許多面向，絕非只有一種方式。

推動形體劇場發展

黃俊達多次提到劇場前輩鄧樹榮對他的影響。「我在17歲時認識鄧樹榮，那時我對肢體表演已經十分感興趣，從中學戲劇的啟蒙老師胡永賢口中知道他是一位出色的演員，於是便大膽地到『無人地帶』上了一個工作坊，其後更正式上他的課，探索身體的可能性。」

黃俊達又謂，鄧樹榮曾邀請他和梵谷（吳偉碩）一同創立一所形體劇場訓練學校，在向民政事務局申請資助時，黃俊達這樣描述創校目的：「我得到上一代前輩的影響，我亦有責任去影響下一代。我希望將這種傳承延續下去。」雖然缺乏實體校舍，但這所形體劇場訓練學校至今已踏入第四屆，培育不少劇場人才，以最實際的行動影響新一代。

對戲劇充滿熱誠，專注推廣形體劇場，是少數能引進歐洲劇場訓練的本地劇場人，除創作及演出外，亦帶領工作坊及形體劇場課程。近年經常巡迴內地及海外演出，其作品甚具特色，藝術水平備受認同。黃氏追求卓越，且善用其藝術知識與社會大眾溝通，作品不流於曲高和寡，值得嘉許。



《爸爸》Papa



《鄭和》Zheng-he

People may be understandably envious of Wong Chun-tat's glowing curriculum vitae: graduation from the School of Dance in the Hong Kong Academy For Performing Arts, further study in Paris and one of the few Chinese to have completed study at at École Internationale de Théâtre Jacques Lecoq and courses in Laboratoire d'Etude du Mouvement (LEM) followed by acceptance for enrollment of Year Three Teacher Education Programme. Travelling between Europe, Asia, Mainland China and Hong Kong while fulfilling the numerous roles of actor, director, choreographer, movement and acting director for movie and theatre, and drama teacher, Wong is recognised for his accomplishments across disciplines with personal directed works touring in different parts of the world. With so many achievements at a young age, Wong's path to success surely must have been rosy?

"In fact, it was anything but rosy." Wong recalled with a laugh. The School of Drama at HKAPA was his top choice when he applied, but he entered the School of Dance instead: "I literally cried when I had my first ballet class." As for his further study in France, it was more of a wishful thinking considering his modest family background: "Little did I imagine that I became an actor for *Festival of The Lion King*, the musical at Hong Kong Disneyland Park, soon after graduation. I was able to save money for study in Paris, but I could only afford living in remote area of Paris. Going to school took more than an hour and it was rather tiring." Although it had not been all smooth sailing for Wong, he overcame challenges after challenges with his fierce persistence. He ended up staying in Paris for four years.

Exploring the possibility of theatre

Wong established Théâtre de la Feuille during his study and took on the role of Director as well as Artistic Director. Over the years, his directorial works included *Sonnets*, *L'Orphelin 2.0*, *Zheng-he* and *Papa*. His latest work *Madman* (adapted from *A Madman's Diary* written by Lu Xun) will have its premiere in Paris this September. Members of Théâtre de la Feuille are mostly undergraduates from non-related disciplines or Beijing Floaters (migrants in Beijing) with strong passion in performing arts. Hailing from Mainland China and Hong Kong, they are on their way from being amateur to professional performers through a set of custom made performance training and unique vision. Theatre works are grounded on training of the body based on Western methodology along with Eastern artistic traditions while creative inspirations are drawn from daily lives: "My creative works often originate from important issues in the society. I would first ask myself how these issues could be discussed before exploring different elements. I also look for relevance and connections from classic literature."

Works by Wong were often described as "physical theatre" which emphasise on the actors' ability to express themselves through movements: "There are no boundaries for acting through movement. It is a tool of expression for actors while giving the audience more room for imagination. With no geographical or linguistic constraints, it enables a further reach." He used to find

it amusing that many people would regard "physical theatre" and "modern dance" collectively as something abstract. With the popularisation of physical theatre, however, people stopped asking questions like "what exactly do you want to express".

The lack of constraints in physical theatre also reflects Wong's career in the performing arts, his creative works span different art forms. As a graduate of dance school, he devotes himself to theatre. Traversing multiple genres with a variety of training, he continues to collaborate with different theatre groups and organisations. Wong is candid on the award as an affirmation of his belief - the theatre medium has many facets and is certainly not homogeneous in nature.

Promotion of physical theatre

Wong often speaks of the influence from theatre veteran Tang Shu-wing: "I met Tang Shu-wing when I was 17, and was already quite interested in physical performance by then. I learned from my secondary school drama teacher, Woo Wing-yin who is also my mentor, that Tang is an outstanding actor. So I boldly enrolled in a workshop at 'No Man's Land' and later attended his courses to explore the potential of the body."

Wong also recalls on Tang inviting him and Andy Ng to establish a school for physical theatre. When they applied for funding from the Home Affairs Bureau, Wong explained the goal for creating the school: "I received influence from my predecessors, and it is my responsibility to pass the torch of knowledge to the next generation. I wish to continue this legacy of heritage." Although lacking a fixed campus, the Physical Theatre Institute just entered its fourth edition, nurturing theatre talents and making real impacts to the next generation through action.

Wong is zealously devoted to drama. With focus on physical theatre, Wong is one of the few stage artists who have successfully transplanted the stage training in Europe to Hong Kong. Apart from drama production and acting, he also hosts workshops and courses on physical theatre. In recent years, Wong is often on tour in the Mainland and abroad and earns recognition for his artistically unique productions and artistic talents. In his pursuit of excellence, Wong deftly uses his knowledge in arts to connect with society and makes his productions accessible to the general public. His efforts merit rounds of applause.



藝術新秀獎（文學藝術）

Award for Young Artist (Literary Arts)

宋子江

Song Zijiang, Chris



香港詩人及翻譯家，著有詩集《拭擦暗黦的天空》、《千行》和《自嘆之花》，以及翻譯多部詩歌作品。2010至2011年於澳洲本德農場擔任駐留作家；2013年獲意大利諾西德國際詩歌獎之特別優異獎。現為香港國際詩歌之夜執行總監，香港《聲韻詩刊》主編及澳門故事協會副總編輯。

Hong Kong-based poet and translator Song Zijiang, Chris has published three books of poems, including *Wiping the Dim Sky*, *Strolling* and *Mirror Me*, and has translated many volumes of poetry. Between 2010 and 2011, he was poet-in-residence at Bundanon in Australia. In 2013, Song won the Extraordinary Mention of the Nosside International Poetry Prize in Italy. He is now the Executive Director of the International Poetry Nights in Hong Kong (IPNHK), Editor-in-Chief of the *Voice & Verse Poetry Magazine* and Associate Series Editor of the Association of Stories in Macao.

在文學的範疇內，宋子江是位難以定位的人物。他沒有傳統作家的形象，他有的作品是幾部詩集，一些文章、書評、翻譯的詩。他也是國際文學活動策劃，無論是詩歌節還是文學研討會，在台前幕後，都會見到他的身影。

翻譯即創作 推動中英文詩壇交流

2017年，宋子江的中英雙語詩集《白嚙之花》出版，既有創作，同時也翻譯自己的作品。在眾多的翻譯中，也許詩的翻譯是最具挑戰性的，很多時候兩個語言的文法不一樣，意象也找不到對應詞，直譯語言無味，曲譯又容易被批評不忠實。宋子江在創作與翻譯的路上，卻有自己的心得。

「翻譯也是一種再創作，過程中你要作出改變成為另一個語言的作品。通常華人對於『忠』這個概念看得很重，會批評這種翻譯『不忠實』，但我覺得沒所謂。事實上，如果你要深入翻譯一個作家的作品，你會感受到那作家在幫你，他的聲音往往在你『再創作』的過程中發出啟示。」

但也有好些作品真的難倒了譯者，宋子江舉例：「去年我曾在中山大學和復旦大學做文學翻譯的講座，分享一些我放棄翻譯的詩。比如澳洲詩人 Les Murray 的〈Rainwater Tank〉。這首詩中提到 rings，原來是澳洲的儲水罐。Rings 的意象很美，而且結合了當地的氣候和人民生活，不能硬譯作儲水缸或鐵環。另一個例子是我自己的作品〈石榴〉，當中用上『含英咀華』，這個詞一直被認為難翻的，最後我只讓好朋友 Lucas Klein 來翻。我覺得有些翻譯是可以放棄的，太難就不應勉強，做人需要知所進退，翻譯也一樣。」

2015年，宋子江接任《聲韻詩刊》主編一職，銳意開拓更廣闊的語言領域，2016年開始接受英文詩的投稿，成為雜誌的創舉。

宋子江說：「以往香港的中英文詩人之間幾乎沒有往來，我想做一個橋樑，促進中英文詩壇的交流。《聲韻詩刊》去年只有少量英文詩作，但我知道如果要長期搞下去，就一定要找一位英文編輯，於是我開始和何麗明合作，正式招攬她來做 English editor，確保英文的部分有份量，而不是中文的陪襯，詩刊可以同時容納香港中英兩種語言的詩歌。」

策劃文學活動 推動香港文學發展

除了寫作和翻譯，宋子江也在台前幕後出心出力，舉辦及統籌多個文學活動，為香港文學家爭取更多的交流和發表空間。如在2017年，宋子江創辦了「逆讀香港」香港文學與文化青年學者研討會，希望讓青年學者有更多機會發表有關香港文學的研究成果。

「關於香港研究的空間確有日漸萎縮的趨勢，香港文學研究亦然，所以相關學者必須更團結，去為香港文學的發展爭取更多空間。」

宋子江另一個被委以的重任，就是自2014年開始擔任由北島創辦的「香港國際詩歌之夜」的執行總監。這個香港最大規模國際詩歌盛會，去年以「古老的敵意」為主題，邀請了20多位來自世界各地的詩人來港進行一連六天的文學盛會。如今，「香港國際詩歌之夜」已成為華文世界最具影響力的詩歌活動，宋子江得到志同道合的人的協助，不無感激。

「無論是翻譯還是舉辦文學活動，我的工作都要通過協作才能完成。在翻譯路上，很感謝一起合譯作品的老師和朋友們。舉辦詩歌之夜，如果沒有一個團隊是不可能完成的。對於北島先生，我一直心存感激。」宋子江繼續說：「為甚麼我要做那麼多不同的東西，我想也許是受到也斯（梁秉鈞）的啟發，我最感謝的人是他。七年前他帶我由澳門來香港共事，看到他全心全意而且全面地推動香港文學，我也想繼承他推動文學的方式，於是嘗試和許多不同界別的人合作。」

宋子江希望能夠重新編輯出版李國威、葉輝、阿藍、馬若、李家昇、黃楚喬、禾迪、吳煦斌、關夢南及梁秉鈞的《十人詩選》。「這部詩選早已絕版，但它對香港詩歌貢獻很大，也影響了很多後來的詩人，奠定了香港『生活化』詩歌風格，我希望更多讀者可欣賞到這部香港詩歌的經典。」

本年度藝術工作成果豐碩，除散文、詩外，亦有發表書評、學術文章、翻譯等，其雙語詩集具個人風格。宋氏同時熱心推動本土詩歌發展及文學翻譯，積極參與各地文學推廣及教育活動，促進本地與國際詩歌交流；亦肩負起文選及詩選的編輯工作，其主編的《聲韻詩刊》辦得出色。



Song Zijiang, Chris defies labeling in the literary world not least because he does not fit into the stereotype of writers, with the publication of only several poetry collections, dozens of essays, book reviews and literary translations, but that he is also known for his role as an organiser of literary events ranging from international poetry festivals to academic conferences on literature. He has a ubiquitous presence on and off the stage.

Translation as creation to promote exchanges between Chinese and English poetry

Published in 2017, Song's bilingual poetry collection, *Mirror Me*, comprises his original poems as well as his self-translations. Poetry translation is often regarded as the most challenging stream in the field due to the difference in syntax and the lack of comparable images between languages. To tackle these with a literal translation will render the piece dry and dull but deviations tend to draw critiques of being unfaithful to the original. But Song has found his way on his journey of creative writing and translation.

"Translation is a form of creation. You have to make certain changes to transform a literary piece into another language. Very often, Chinese readers see this as being unfaithful to the original but I'm fine with it. The thing is, when you delve deep into the work of a writer, you feel that his voice is guiding you along the way of re-creation."

Still, translators find their hands tied when it comes to some literary works. Song gives his examples, "At the literary translation seminars at Sun Yat-sen University and Fudan University last year, I talked about the poems I gave up translating, one being *Rainwater Tank* by Australian poet, Les Murray. The word 'rings' in it turns out to mean 'water tank' in Australia. I couldn't simply translate it as 'water tank' or 'metal ring' as 'rings' itself has an aesthetic connotation that encompasses the local climate and everyday life. Another example is my own poem, *Pomegranate*, where the phrase 'han ying ju hua' is generally agreed to be difficult to translate. I think it's fine to give up on translation sometimes when it gets too difficult. Socrates says, 'know thyself.' The same goes for translation."

Since becoming the Editor-in-Chief of *Voice & Verse Poetry Magazine* in 2015, Song has actively broadened its linguistic vision and made the unprecedented move of accepting submissions of English poetry.

Song says, "There was very little communication between Chinese- and English-language poets in Hong Kong and I hope to bridge the gap. But very few English poems were published in *Voice & Verse* last year. I realised we needed an English editor to continue with what we had started. I've been working with Ho Lai-Ming, Tammy last April, and in August, I formally invited her to take up the post to ensure our English section carries weight, and that it's not just an adornment, so that Chinese and English poetries of Hong Kong exist side-by-side in our magazine."

Organising literary events to advance literary development in Hong Kong

Apart from writing and translation, Song is committed to every aspect of organising and coordinating a vast spectrum of literary events to encourage exchanges between local literary artists and to establish platforms for them. In 2017, Song launched "Backreading Hong Kong" Junior Scholars' Symposium on Hong Kong Literature and Culture to offer young scholars the opportunities to present their fruitful research on Hong Kong literature.

"The room for Hong Kong studies is shrinking, so is that for the studies of Hong Kong literature. That's why academics in the field should work together to carve out more space for the development of local literature."

Since 2014, Song has been given the significant position of becoming the Executive Director of IPNHK, the largest international poetry project in town launched by Bei Dao. Under the theme of "An Ancient Enmity", more than 20 poets from around the world were invited to join the 6-day poetry festival last year. IPNHK has become the most influential poetry event in the sinophone world, Song is immensely grateful for the help of kindred spirits.

"I rely on cooperation to complete my tasks, be it translation or mounting literary activities. I'm grateful to my teachers and friends who co-translated with me, and IPNHK wouldn't be possible without the highly efficient team. I've always felt thankful to them." Song goes on, "Why do I branch out to so many areas? Perhaps I got the inspiration from Ye Si (Leung Ping-kwan) to whom I'm most grateful. He brought me from Macao to Hong Kong seven years ago, to work with him. Seeing him devote himself wholeheartedly to promoting Hong Kong literature made me want to do the same. So I try collaborating with people from different sectors."

Song is hoping to reprint *Selected Poems of Ten Poets* - Lee Kwok-wai, Yip Fai, Tang Ah-lam, Ma yok, Lee Ka-sing, Wong Cho-kiu, Luo Yin-ping, Wu Xu-bin, Kwan Muk-hang and Leung Ping-kwan. "This anthology went out-of-print a long time ago but it has made enormous contribution to Hong Kong literature and influenced many poets. It has set down a major 'true-to-life' style of the Chinese-language poetry in Hong Kong. I hope more people can this remarkable canon of Hong Kong poetry."

It has been a fruitful year for Song. Besides essays and poetry, Song has also published book reviews, academic essays and translated works etc, and his bilingual poetry collection has shown a signature style. He also dedicates to promoting the development of local poetry and literary translation, his ardent participation in literary and education events abroad has also helped foster exchanges between local and overseas poetry circles. Song also takes up editing responsibilities such as selecting articles and poems for publication, as the Chief Editor of *Voice & Verse Poetry Magazine*, he has made the magazine a success.

藝術新秀獎（媒體藝術） Award for Young Artist (Media Arts)

羅玉梅

Law Yuk-mui



畢業於香港中文大學藝術碩士，「天台塾」創辦人之一。作品以影像、聲音和裝置藝術為主要媒介。曾參與多個不同國家的展覽，包括：韓國、新加坡、馬來西亞及中國等。曾獲張氏藝術創作獎（2006）、高美慶教授藝術贊助基金（2015）、第23屆 ifva 比賽媒體藝術組傑出作品（2018），2018年獲 Para Site 委約在香港巴塞爾藝術展會舉辦個展《那傳來浪潮的方向》。2017年獲錄映太奇 FUSE 藝術駐留計劃支持，舉辦個人展覽《維多利亞之東》。羅氏策劃「天台塾」多個交流教育項目，包括「貳紙——與大埔菲律賓社群的文化交流與藝術實踐項目」、「熱蔗——亞洲電影及錄像放映」，現為「亞洲種子」總監之一。

Law Yuk-mui graduated from the Chinese University of Hong Kong with a Master of Fine Arts. She is the co-founder of Rooftop Institute. Using image, sound and installation as her mediums, Law's works were exhibited in many countries including Korea, Singapore, Malaysia and China. She received a number of awards including Cheung's Fine Art Award (2006), Mayching Kao Fine Arts Fund (2015) and the Excellence Award (Media Art Category) of the 23rd ifva Awards (2018). Law was commissioned by Para Site for a solo exhibition *From Whence the Waves Came* in Art Basel 2018. She was supported by Videotage's FUSE Residency Program and organised the exhibition *Victoria East* in 2017. She is responsible for organising many of Rooftop Institute's exchange education programmes including "Two Papers - a Creative Platform facilitating the Encounter and Exchange with Taipo Filipino Community" and "Jit Ze - Asian Film and Video Screening". Law is currently one of the Directors of the "Asia Seed" project.

地理和歷史，一直都是羅玉梅感興趣的題目，她說如果大學本科沒有選修藝術，大概就跑了去讀地理：「山怎樣出現，海怎樣出現，河流又怎樣形成……如何構成、累積、沉澱、改變，我對於這些原始的東西很感興趣。」至於歷史，則成為她近年創作的恆常命題，她的作品考察香港本土、殖民歷史，結合城市發展規劃一併思考，「我對歷史有一種想像，也有一種否定——我們所認知的就是真實？」

剖開風景 以記憶向歷史發問

羅玉梅畢業後首個個人展覽《維多利亞之東》，正是建基於這個疑問。一般人對將軍澳的印象限於無街之城、冷漠新市鎮，但自小在此居住的羅玉梅卻有截然不同的感受：「我感知的是空間帶給身體的直接感受。將軍澳在海的内灣，整個地方很潮濕，可以讓很多植物生長，而且很接近衛奕信徑，可以行山，對我來說將軍澳其實是蠻舒服的空間。」她在《維多利亞之東》勾勒的，是一個更貼近她心目中認知的將軍澳，「我嘗試以沒頭沒尾的方式去呈現錄像，當我鋪排那三個錄像時，其實想像着整個地理空間，有海、海岸線、風，當我擺放錄像時，嘗試連繫出一個『真實』的地理空間。」

羅玉梅提到70年代以日本攝影大師中平卓馬為首提出的「風景論」，「簡單來說，就是眼前所見的風景，不是單純看那個風景本身，而是要暴露當中的歷史和權力的痕跡，這個說法啟發了我如何看城市空間……很多東西，未必是它所被描述的狀態。」

《維多利亞之東》以田野考察及研究作為方法，羅玉梅形容自己是個需要走出工作室創作的人，「我習慣出去走走，訪問和接觸不同的人。我不是那種要表現自我的藝術家，我做創作是要不斷敘述身邊人的故事。」對比一錘定音的主流大歷史，個人記憶與生活故事，是片碎的、流動的、獨一無二的，「通過訪問，我把人們記憶裡的東西呈現，當中（跟史實）可能有偏差，但我覺得更加值得把我們的記憶，和我們所認識的『事實』交疊。」

認識亞洲 文化交流與學習

2014年，羅玉梅獲資助於日本東京森美術館實習，近距離觀察私營美術館運作，啟發她回港後成立機構「天台塾」，並以藝術家駐留計劃為發展基礎，持續邀請亞洲及本地藝術家，就社會文化議題進行創作研究及討論。「香港所謂的國際化是歐美的方向，但我覺得亞洲之間的文化交流都很重要，也越來越需要重視。藝術家之間的學習亦同樣重要，我亦從獲邀的藝術家身上學到很多東西。」

從藝術家的個人學習，推而廣之到青年學生的藝術教育，這亦是天台塾的使命，「我由中學的美術教育跳到大學的美術教育，中間的距離很闊，落差很大。這個落差是需要被填補的，所以天台塾邀請藝術家來香港，不是來做展覽，而是進行工作坊。」

藝術教育項目「亞洲種子」應運而生，這個橫跨2016至2018年的長期項目，融合藝術家駐留、工作坊及海外遊學的元素，針對本地14至18歲的青少年，鼓勵他們重新認識亞洲與自身的關係，以更廣闊的世界觀創作與思考。項目首三期邀得來自越南、日本及泰國的藝術家與本地藝術家互動，現正籌備最後一期以台灣為主題的連串藝術工作坊、講座及遊學團。

具有藝術理論基礎和研究實力，擅長以跨媒介方式創作，作品日趨成熟，兼具本土性和故事性。本年度的展覽《維多利亞之東》表現頗佳，創辦的「天台塾」積極策劃多元化的藝術及教育計劃，藝術工作全面，有發展潛質。



《維多利亞之東》Victoria East

For Law Yuk-mui, topics in geography and history have always piqued her interests and curiosity. Had she not chosen to major in Arts during university, she would have studied geography: “The formation of mountains, oceans and rivers...how elements in nature form, accumulate, settle, transform. I am interested in these primitive matters.” In recent years, history became a recurrent theme in her works that examine on the topics of Hong Kong homeland and its colonial history. When coupled with urban development planning in mind, she ponders: “I have a certain kind of imagination as well as denial towards history - are what we know by cognition necessarily the truth?”

Dissecting the landscape, questioning history with memory

Law's first solo exhibition after graduation, *Victoria East*, is based on the same query. People often perceive Tseung Kwan O as an aloof new town with no streets. For Law who has been living here since a young age, her feeling is just the opposite: “What I feel is the direct sensations from the space felt by my body. Situated in the inner bay, Tseung Kwan O is quite humid and ideal for plant growth. Hiking is convenient due to its proximity to the Wilson trail. Tseung Kwan O is actually rather comfortable for me.” In *Victoria East*, she outlined a Tseung Kwan O closer to her own perception: “I tried to present the videos with neither beginning nor end. When I arranged the three videos, I was actually imagining the entire geographical space complete with water, coastline and wind. As I placed the videos, I attempt to connect together an ‘actual’ geographical space.”

Law mentions the “landscape theory” championed by artists led by Japanese master photographer Takuma Nakahira in the 1970's: “Simply put, when we look at the landscape in front of us, we examine not only the landscape itself but try to reveal its inherent traces of history and power. This statement inspired me on how I see urban spaces...many things may not necessarily be as described.”

With *Victoria East* created based on field study and research, Law describes herself as someone who has to get out of the studio for arts creations: “I am inclined to go out, walk around, visit and contact different people. I am not the kind of artists intent on expressing myself. My work is to keep on narrating the stories of people around me.” In contrast to a finalised mainstream version of history, personal memory and life stories are fragmented, fluid in nature and unique. “Through interview, I present the things in people's memories. Although some may deviate (from historical facts), I think it is more worthwhile to overlap our memories with the ‘facts’ we came to learn about.”

Understanding Asia through cultural exchange and learning

Law received funding to intern at Mori Art Museum in Tokyo where she was able to observe closely the operation of a privately owned museum. The experience inspired her to establish the organisation “Rooftop Institute” upon her return to Hong Kong. The organisation aims to develop artist-in-residence schemes and invites Asian and local artists to conduct artistic research

and discussions on contemporary social and cultural issues. “The context of Hong Kong's internationalisation is often geared towards Europe and the America. However, I do consider cultural exchange among Asian countries important as well, and deserves more attention. Learning among artists is equally important; I personally learned quite a lot from the invited artists.”

Other than personal learning and development of artists, the mission of Rooftop Institute also includes arts education for young students: “There was great distance to cover when I leaped from arts education in secondary school to university. The gap in between is huge and ought to be filled. Therefore, when foreign artists are invited by Rooftop Institute, they come to Hong Kong to conduct workshops instead of exhibitions.”

Arts education project “Asia Seed” was formed under this vision. Spanning from 2016 to 2018, this is a long-term project combined with workshops involving artist-in-residence and oversea arts trips, targeted for the local youths aged from 14 to 18. It encourages young people to take a wider worldview to understand their relation with society, and to enrich their international vision with a broader perspective. Artists from Vietnam, Japan and Thailand were invited to interact with local artists in the project's first three cycles, with the last cycle themed on Taiwan and consisting of a series of arts workshops, talks and study trips.

With her solid foundation in arts theory and strength in research, Law specialises in mixed media creative projects which have matured over time in presenting both narrative and Hong Kong elements. *Victoria East*, Law's well-received exhibition this year, as well as “Rooftop Institute” which she founded to organise an array of arts and education programmes, have demonstrated her comprehensive efforts and potential in arts .



黄色肖像 *The Yellow Portrait* (Installation view)
境遇之間：第五屆新加坡國際攝影節
A Room With a View: 5th Singapore International Photography Festival

藝術新秀獎（音樂）

Award for Young Artist (Music)

吳懷世

Ng Wai-sai, Wilson



畢業於法國巴黎國家音樂學院及瑞士洛桑高等音樂學院，並於蘇格蘭皇家音樂學院取得碩士學位。初以長笛演奏家身分巡迴世界各地演出，其後學習指揮，曾參與世界各地樂團的指揮工作。先後於2016及2017年奪得美國阿斯本音樂節剛倫指揮大獎及德國第八屆蘇提爵士國際指揮大賽亞軍。2014年，他創辦馬勒樂團，擔任藝術總監兼首席指揮，策劃及指導不同的音樂教育計劃，致力於在香港普及古典音樂。

Ng Wai-sai, Wilson graduated from the Conservatoire Supérieur de Paris and the Haute Ecole de Musique de Lausanne, and obtained an MA from The Royal Conservatoire of Scotland. Starting as a flutist, he gave tours around the world before switching to study conducting and gained experience through working with orchestras in different places. Ng was awarded the James Conlon Conductor Prize at the Aspen Music Festival in the US and Second Prize at the Sir Georg Solti International Conductors' Competition in Germany in 2016 and 2017 respectively. In 2014, he founded the Gustav Mahler Orchestra (GMO). As the Orchestra's Artistic Director and Chief Conductor, Ng is committed to making classical music available to the general public through organising and instructing at a wide range of music education programmes.

憑着個人的音樂才華及勇於挑戰的精神，吳懷世於2016及2017年連奪兩項重要的獎項——美國阿斯本音樂節指揮大獎及德國「蘇提爵士國際指揮大賽」亞軍，讓他獲得不少機會與世界各地的樂團合作。

由長笛演奏到樂團指揮

在吳懷世的字典裡，從沒有「害怕」兩個字。他小時候聽到Kenny G吹奏色士風，頓時被那種音韻吸引着。雖然媽媽反對他投放過多時間於音樂上，但吳懷世對音樂的熱情卻絲毫不減；後來憑音樂獎學金入讀拔萃男書院，但只讀了一年便跑去外國進修，追尋音樂之夢。

「從11歲拿起長笛那刻起，我就知道我這一輩子都會做音樂。」吳懷世說。他先在巴黎音樂學院學習，再去瑞士洛桑深造。回港後，本可以進入樂團做一名長笛樂手，或是教小朋友吹長笛，可是這個熱衷於「冒險」的年輕人又按捺不住了——他想成為指揮整個樂團演出的人。

「我從來不懂『害怕』是什麼，越是有挑戰性的事情，我越是樂意去嘗試。」2014年，吳懷世成立馬勒樂團，與數十位志同道合的年輕音樂人合作演出馬勒、貝多芬和柴可夫斯基等著名作曲家的交響曲。這個當時只有5,000元存款卻願意出錢出力創辦非牟利樂團的年輕人，希望為有天賦、有潛質的本地音樂人提供展現才華的平台，也希望透過跨界表演和社區活動等，改變大眾對古典音樂的一知半解。

「當年的觀眾聽蕭邦的作品，或許就像我們現在聽久石讓一樣，而馬勒的交響曲也許就像《星球大戰》的電影音樂之於今天的你我。」在這位年輕指揮眼中，音樂不應依照年代或流派劃分，反要看它能否稱得上為「經典」。好的音樂，不論何時，不論用怎樣的媒介詮釋，都值得一聽再聽。

打破音樂邊界

成立四年來，馬勒樂團作了不少新的嘗試，例如在中環藝穗會小劇場、畫廊等非傳統音樂廳演奏，又或舉辦影音分享會，指揮不單領導樂團現場奏樂，亦透過影像及現場解說等，幫助聽眾了解曲目背景。這些新嘗試打破傳統音樂會台上與台下的邊界，拉近演奏者和聽眾的距離，也符合吳懷世對於「音樂無邊界」的嚮往。



演出場次多了，知名度不斷提升。樂團年初更參與香港藝術節，與俄羅斯知名小提琴家列賓及其芭蕾舞明星太太薩卡洛娃同台演出多媒體劇場作品《足尖情弦》，逐漸改變最初成立時入不敷支的情況，樂手不必再無償演出。

演出常規化 積極推廣樂團

提及未來的計劃，吳懷世期望馬勒樂團的演出可以常規化，「最理想的是每兩周舉辦一場音樂會。」為此，身兼樂團藝術總監及首席指揮的吳懷世需要在尋找贊助及協調合作等方面花更多心思。演奏長笛時，他可以兩耳不聞窗外事；如今管理樂團，他必須走出音樂室，與人打交道。

談及身分的轉變，吳懷世直言並不覺得緊張或畏懼。2016年，吳懷世奪得美國阿斯本音樂節指揮大獎，成為該音樂節66年歷史上首位獲得指揮獎項的華人。賽後，他與音樂節的行政總監交談，請教音樂機構如何尋找商業贊助，對方的一句話讓他印象深刻：「成為合作夥伴的第一步，是與對方成為朋友。」

在吳懷世看來，香港音樂人才輩出，競爭也十分激烈，如欲獲得更多演出以至灌錄唱片的機會，除了參加比賽外，還要考慮如何提升本地對音樂的需求。「身為音樂人，首先要讓觀眾了解到，我們是值得被支持的。」吳懷世說：「並非因為我是本地音樂家，就理應獲得支持，而是我的能力和堅持讓這個社會發覺，人們需要我們和我們的音樂。」

談及媽媽是否仍反對他從事音樂，吳懷世笑道：「從我16歲離開香港到外國讀音樂的時候就不反對了。我現在像鳥一樣自由。」

有抱負的年青指揮家，成立馬勒管弦樂團，擔任樂團指揮和總監的工作，對音樂充滿熱誠，積極投身音樂工作。本年度在德國蘇堤指揮大賽中奪取亞軍，成績斐然，亦參與多個海外管弦樂團的指揮工作，向海外展示香港年輕音樂家的質素，提升國際知名度，潛能無限。



A gifted musician who embraces challenges, Ng Wai-sai, Wilson won two major awards back-to-back - the James Conlon Conductor Prize at Aspen Music Festival and Second Prize at the Sir Georg Solti International Conductors' Competition in Germany - in 2016 and 2017, with the accolades came the opportunities to collaborate with various world orchestras.

From flutist to conductor

Fear is not in Ng's vocabulary. He was instantly captivated by the beautiful melody played by saxophonist Kenny G as a boy, once ignited, his passion for music never wavered despite his mother's protest about the enormous time he spent on the arts. Ng eventually entered Diocesan Boys' School on a music scholarship but stayed only for a year before taking off to study abroad in pursuit of his musical dream.

"I knew music would be my lifelong pursuit as soon as I picked up a flute at age 11." Ng says. He was first trained at the Conservatoire Supérieur de Paris before furthering his studies in Lausanne, Switzerland. Coming back to Hong Kong, Ng had the choices of joining an orchestra as a flutist and teaching young children how to play the instrument, but restlessness stirred in the adventurous young man again - he wanted to conduct an orchestra.

"I never know what 'fear' is. The greater the challenge, the more eager I want to take." In 2014, Ng founded Gustav Mahler Orchestra (GMO) which he, together with dozens of like-minded young musicians, performed the symphonies by maestros like Mahler, Beethoven and Tchaikovsky. Backed only by his \$5,000-savings, Ng committed body and soul to setting up the non-profit making orchestra so that gifted musical talents in Hong Kong would have a platform to showcase their artistry, and that he could fill the knowledge gap in classical music in the territory through cross-sector performances and community activities.

"Maybe people in the past listened to Chopin's music like we do Joe Hisaishi's today, and Mahler's symphonies meant what the score of *Star War* is to us." The emerging conductor doesn't think music should be categorised into different periods or streams, but whether a piece has the weight to be "classic", and that good music is worth listening to again and again, regardless of its era and the interpretation of it.

Breaking down the boundaries in music

Four years into its establishment, GMO has made many refreshing moves, to name a few: playing at unconventional venues like small theatres at The Fringe in Central and galleries, mounting music sharing sessions where the conductor narrates excerpts from performances and conducts GMO to flesh out the background of a piece of music. These groundbreaking projects

strove to knock down the boundaries between musicians and audiences and bring the two parties closer together, and resonate with Ng's vision of "Music without Borders".

More performances mean rising fame. GMO played a part at the Hong Kong Arts Festival earlier this year in *Svetlana Zakharova and Vadim Repin - Pas de deux for Toes and Fingers* where the world-renowned Russian violinist teamed up with his ballerina star wife to present a multi-media production. The participation helped turned around GMO's budget deficit since its founding, and their musicians are no longer unpaid members.

Regular performances to actively promote GMO

Turning to his future plans, Ng hopes GMO will give regular performances. "The ideal is one concert every two weeks." To achieve this, Ng, as the Artistic Director and Chief Conductor, has to put more efforts in finding sponsors and looking for collaborations. While he could keep to himself as a flutist, he has to go beyond the realm of music into networking.

When asked about the change in his status, Ng admits he is neither nervous nor afraid. Ng was the first Chinese to win the James Conlon Conductor Prize at Aspen Music Festival in 2016, unprecedented in the competition's 66 years of history. He asked the Executive Director of the Festival after the competition for advice on finding sponsors for music organisations. The other party's reply seared into his mind: "First step to get a collaboration partner: be their friends."

To Ng, the local musical scene is full of talents and heated competitions. Besides running in competitions, the ticket to gaining performance opportunities or even the chance to make a record is to broaden the demand for music in Hong Kong. "As musicians, we first have to make audiences see that we're worth their support," Ng continues, "Not because we're from Hong Kong but because of our talent and persistence, which will persuade the public that they need us and our music."

So is his mother still against his pursuit of a career in music? Ng says with a smile, "She raised no objection when I left Hong Kong to study abroad at 16, now I'm free as a bird."

An emerging conductor with a vision, Ng formed the Gustav Mahler Orchestra where he takes up the posts of Artistic Director and Chief Conductor. With his passion for music, Ng is fully committed to the arts. In 2016/17, he distinguished himself by winning the second prize at the Sir Georg Solti International Conductors' Competition in Germany. Meanwhile, he also conducts a number of overseas orchestras to present Hong Kong's budding musical talents and enhance their reputation on the world stage. His potential is limitless.

藝術新秀獎（視覺藝術） Award for Young Artist (Visual Arts)

李繼忠

Lee Kai-chung



畢業於香港中文大學藝術系，2014年獲香港城市大學創意媒體學院碩士學位。曾舉行兩次個展「香港巴塞爾藝術展：人人檔案」（2014）及「So Many Quiet Walks to Take」（2016）。近年聯展包括「香港當代藝術雙年獎」（2013）、「造動——2015亞洲藝術雙年展」（2015，台北）、「第二屆 CAFAM 未來展：創客創客」（2015，北京）、「The Age of Experience」（2016，奧地利）及「確據的其他面向」（2017）等。2016年成立藝術團體「人人檔案」。

A Fine Arts graduate from the Chinese University of Hong Kong and a holder of a Master's degree in Fine Arts from the School of Creative Media of the City University of Hong Kong. His work has been the subject of two solo exhibitions, *Art Basel Hong Kong: Archive of the People* (2014) and *So Many Quiet Walks to Take* (2016); group exhibitions in recent years include: *Hong Kong Contemporary Art Biennial Awards* (2013), *Artist Making Movement: 2015 Asian Art Biennial* (2015, Taipei), *The 2nd "CAFAM · Future" Exhibition: Observer-Creator* (2015, Beijing), *The Age of Experience* (2016, Austria), *Other Sides of Evidence* (2017). In 2016, he established "Archive of the People", an ongoing research and arts project.

「在閱覽室坐下，等待被借出的文獻來臨。那個空間像是被一層厚重的靜謐包圍，稠密的程度比我曾經聽過的聲音也要震耳欲聾。與其說是一種壓迫感，倒不如說，是我腦海內重複幻聽 [...]」
——《Can't Live Without》(2017)

一張紙的重量

「檔案」是李繼忠藝術實踐的主題。他形容，靜候文獻從文獻專員送到自己手上的過程「好像是等待一些重要的事情，我非常享受這種短暫時光。」

李繼忠喜歡文獻的歷史感，勾起懷舊之情，「當你拿起一份百多年前的文獻，你觸摸的不僅僅是一張紙，縱使它作為一種很輕的物料，但它承載着豐富、深刻的內容。」文獻的物質性引起李繼忠的好奇，讓他更深一層探問客觀的知識架構背後所隱藏的權力運作：「文獻或歷史是如何產生的？它們又以什麼方式呈現給公眾？」文獻的採集倫理、政府的檔案管理系統，以及文獻保育政策，都是李繼忠關注的事。「我相信官方文獻的存廢在一定程度上是政治決定，當然這也與香港仍然未有檔案法有關。」

另闢蹊徑 以藝術生產知識

李繼忠的創作以歷史文獻為主要素材，涉及長時間的深入研究，再以雕塑、攝影、錄像及裝置等不同媒介深挖可見與不可見之間的歷史記憶。「研究，作為一種方法學，有助我梳理思路，進一步了解歷史與檔案系統。」對公眾而言，檔案資料或許艱澀難明，故他認為藝術作為一種轉化是重要的。他形容這過程好比翻譯一樣，讓人以另一角度去重新詮釋、想像歷史及文獻本身。

2016/17年度，李繼忠參與六次本地及海外聯展，並獲選為韓國首爾國立當代藝術館（MMCA）「韓國國立藝術工作室（昌洞）」之駐村藝術家。李繼忠坦言，把自己拋去陌生的環境做創作富挑戰性。因為他不懂韓文，於是轉而於藝術文獻庫內尋找聲音，探究聲音如何被儲存；又因他對政治與社會運動的興趣，於是由80年代韓國的「光州事件」民主運動的資料展開研究。

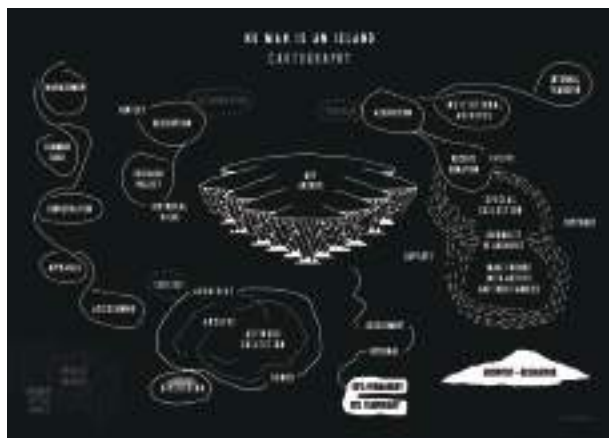
李繼忠在研究期間發現了對光州抗爭者來說意義非凡的《The Song of May》（五月之歌），歌曲訴說分隔兩地的愛，當中蘊含南韓與北韓、公民與軍隊之間對立的隱喻。他同時觀察到該文獻庫收藏了非由藝術家生產的印刷品，「這些由光州民眾於戒嚴期間以絲網或木板印刷的『禁書』之生產過程使人着迷，啟發我創作了錄像作品《Can't Live Without》，記錄我怎樣發現這些物件、思考過程，以及我對歌曲的想像。」透過這次創作，李繼忠以外來者的目光審視韓民主運動的歷史，揭示權力結構對檔案實踐的影響；而當中個人記憶與歷史檔案之相遇，亦為過去、現在、未來創造新的意義。

人人檔案

2016年，李繼忠將個人長期研究項目《人人檔案》發展成藝術團體「人人檔案」。「我想連結不同界別的人，將藝術創作與公眾活動結合，拉近公眾與文獻庫、歷史和藝術的距離。」他透露，「人人檔案」計劃為藝術家免費出書——藝術家只要借出手稿、草圖、筆記等，「人人檔案」便會幫助他們建立藝術家檔案。原始材料記錄了藝術家的創作狀態：「這是過渡性的東西，由概念發展到作品的過程充滿不穩定性。可惜藝術家很多時候都會在展覽後將手稿棄掉，而香港現時未有機構建立一個完整的文獻庫去收藏這些珍貴史料。我期望『人人檔案』可以填補這空隙，並成為藝術家互相扶持的平台。」

今年初，李繼忠正式轉做全職藝術家，專心創作，但不忘推動藝術教育。「藝術教育應該鼓勵學生開放自己，我希望他們會覺得做藝術是一件開心的事。未來，除了分享知識，我也想做更多 quality education(優質教育)。」

以檔案、歷史保存為創作題材，作品具批判性及研究深度，並以錄像、雕塑、裝置及攝影等多元方式呈現，具創新性及精細度，賦予檔案創作新的思考空間。2016/17 年度藝術活動十分活躍，參與多個展覽及策展工作，具有持續發展藝術的潛質。



“I sat in the archive reading room, waiting for the requested documents. The space was filled with a weighted silence, the intensity is more deafening than any sound that I have ever heard. Rather than saying it’s a sense of oppression, it is more of an auditory hallucination whirling in my head [...]” – *Can’t Live Without* (2017)

The weight of a sheet of paper

“Archive” underpins Lee’s arts practice. He regards the wait in silence and patience for requested archival materials to be delivered by an archivist the same as that “before an important event begins – the sliver of moments that has me enthralled.”

Lee loves textual archival materials because they exude an air of bygone times and evokes nostalgia. “When you are holding a century-old archival material in your hand, you’re not touching a mere piece of paper. It may be featherlight in weight but it carries with it a hefty wealth of history,” he explains. Archival materials piqued his curiosity and inspired him to probe and address the implicit power play that comes with knowledge structures: “How did an archival material or history come about? In what ways are they presented to the public?” These questions led him to dive into such public issues as acquisition strategies and the theoretical foundation for archival materials, government records management practices and the preservation and conservation policies for archival records and materials. “I believe that the preservation or its opposite – destruction – of official government records is a matter of political will. This, of course, is irrevocably tied to the absence of public records acts in Hong Kong.”

Carving out new paths, acquiring knowledge through arts

Lee employs historical archives as the medium for his creative projects and immerses himself in studying his subjects with depth and in detail. Through a multimedia arts practice that encompasses sculpture, photography, video and installation, he lifts the veil shrouding historical memories, both visible and invisible to the public eye. “As a scientific method, research helps me structure and organises my thoughts to better understand the systems of history and archives.” By nature, archival records rarely lend themselves to easy interpretation and that is where the arts come in. Lee thinks of this process as translation, using arts to reinterpret and reimagine history and archival records from perspectives never before imagined.

Lee took part in six collaborative exhibitions in 2016/17, both locally and abroad. He was also selected for the MMCA Residency Changdong, run by the National Museum of Modern and Contemporary Art, Korea. At first, Lee was ambivalent about rising to the challenge of making arts in a foreign environment. What he lacked in proficiency of the Korean language, he made up for in scouring the art archive at the MMCA for audio records and how they are preserved. A keen interest in politics and social movements directed him in his research on the Gwangju Uprising and archival records on the democratisation movement.

During his research, he stumbled upon *Song of May*, a protest song with enduring relevance and accrued significance. Singing of a divided love, the song is riddled with allusions to of the division of Korea into two separate states and the rift between the people and the army. There, he also gained access to a repository of printed matters related to the 1980 uprising that were produced by non-artists. “I was fascinated by those ‘banned books’ during the martial law and their production either by screen printing or from woodblocks under the martial law, which inspired my creation of *Can’t Live Without*, chronicling my journey of discovering the archival collection, contemplating on the artefacts and reimagining the protest song.” Studying the discourses of the democratic movements in Korea with the eye of an outsider, he sheds light on the influence of political power structures on archival practice. Where personal memories and public historical archives meet and interact, new meanings of the past, present and future are generated.

Archive of the People

In 2016, Lee established the collective, “Archive of the People”, as an extension of his long-term research on collaborative projects, education and publications. “I wanted to bring together people from across disciplines and bridge the distance between the public, archives, history by integrating works of arts with public activities.” He also discusses the plans at “Archive of the People” to support artists in publishing their work in the print format: artists only need to submit their manuscripts, sketches, notes and “Archive of the People” will help establish their own artist archives – and at no cost. Primary source material documents an artist’s creative progress and development as it happens: “The artistic process from concept to creation is highly transient and extremely unstable. Unfortunately, it is a common practice for an artist to discard manuscripts once an exhibition is dismantled and Hong Kong has yet to have an organisation with an archive devoted to housing these precious artefacts. It is my wish for “Archive of the People” to fill the gap and become a platform of peer support among artists.”

Lee turned full-time to his art early this year, splitting his time between creating arts and advancing arts education. “Arts education should be about encouraging students to open up their minds and I hope they’ll learn to find the fun and joy in making arts. Knowledge sharing aside, I hope to do more for quality education,” the artist concludes.

Using archival and historical materials, Lee creates artworks which provoke critical thinking and prompt profound studies. Presented in a multitude of forms including video recordings, sculptures, installations and photographs, Lee’s projects are both innovative and meticulous, carving out space for new thinking in archival arts. In 2016/17, Lee was active in the arts scene by holding various exhibitions and curating events, his artistic talents are expected to further develop.

藝術新秀獎（戲曲） Award for Young Artist (Xiqu)

李沛妍

Li Pui-yan, Eliza



畢業於美國威爾斯利學院中文系。獲父母李奇峰、余惠芬家傳受業，更與羅家英、汪明荃結誼，得二人傳藝。2007年《帝女花》50周年紀念青年版初踏台板，演出長平公主一角。2010年起參演大型粵劇《德齡與慈禧》飾德齡（B角），2012年參加香港八和會館「粵劇新秀演出系列」。2013年參與香港藝術節主演《再世紅梅記》；2014年獲選為西九文化區之粵劇新星；2015年於香港藝術節古老排場戲《打洞結拜》演出。近年參與多個大型戲曲活動演出，包括中國戲曲節、西九戲曲中心粵劇新星展及嶺南大學藝術節。除演出外，還致力從事粵劇劇本翻譯及參與幕後工作。

Li Pui-yan, Eliza graduated from the Chinese Department of Wellesley College, the US. Born into a family of Cantonese opera, Li received professional training from her parents, Li Chi-kei, Danny and Yu Wai-fan, and has been taught by her godfather Law Ka-ying and godmother Wang Ming-chuen, Liza. Aside from performing, Li is devoted to the English translation of Cantonese opera librettos and backstage production. In 2007, she debuted in the 50th anniversary of *Princess Changping* (Youth Edition) and played the leading role. In 2010, She played the role Deling (cast B) in the large scale *xiqu* production of *Deling and the Empress Dowager Ci Xi*. She has joined the “Cantonese Opera Youth Talent Showcase” of the Chinese Artists Association of Hong Kong since 2012. In 2014, she was selected as a Rising Star of Cantonese Opera of the West Kowloon Cultural District. In 2015, she performed in *Sworn in Grotto* in the Hong Kong Arts Festival. In recent years, she performed in numerous large-scale *xiqu* events, including Hong Kong Arts Festival, Chinese Opera Festival, Rising Stars of Cantonese Opera of the West Kowloon Xiqu Centre and Lingnan Arts Festival.

過去一年對李沛妍來說是豐盛的一年，無論是唐滌生名劇《再世紅梅記》、改編劇目《蝴蝶夫人》，還是一些瀕臨失傳的粵劇例戲，她也有機會參與演出，並得到業界的肯定。

參與傳統例戲及新編粵劇 經驗彌足珍貴

李沛妍自小熱愛粵劇，2002年起全身投入，至今已演過多個家傳戶曉的旦角。2016/17年度，令李沛妍尤為興奮的，是有機會接觸傳統例戲。其中，她在2016年的華光先師寶誕首度飾演《香花山大賀壽》中的主角觀音。

「《香花山大賀壽》是每年師傅誕必會演的吉祥例戲，描述眾仙向觀音賀壽，神仙們希望一賭觀音十八變的法力，於是觀音在眾仙面前化身為龍、虎、將、相、漁、樵、耕、讀八個化身。這段戲沒有對白和唱戲，只可用動作身段去表達，而且次序不可亂，又要換戲服又要緊記角色，難度很高，一般會由經驗豐富的演員去演，但近年年輕演員也有機會演出。我很緊張，幸好有吳美英前輩傾囊相授，令我順利完成這個角色。」李沛妍說。

她還有另一次演觀音的經驗，就是在2017年中國戲曲節中，飾演難得一見的例戲《觀音得道》的其中一位觀音。「那次演出既有傳統，也有創新和承傳。例如觀音一角由老中青藝伶接力去演，能夠看到陳好逵等前輩演經典劇目，我參與的後半部份戲份雖少但獲益良多。此外，『擺花』環節傳統以來是由八位女演員用花砌出『天下太平』四字，但今次藝術總監羅家英用了32人，我也有參與擺花，讓我見識到傳統中創新猷。」

新編粵劇《瀟湘夜雨臨江驛》，也為李沛妍帶來嶄新的嘗試。「這套劇的粵劇版本由輝叔叔（阮兆輝）改編，由於是較新的劇本，能夠找到的參考演出並不多，故我收到劇本時大為緊張。此劇有很多唱段，唱腔變化多端，十分考驗演員的唱功。我作為新人可以接觸到那麼複雜的劇本，既驚且喜。幸好有師傅鴻哥（高潤鴻）、錦哥（彭錦信）等為我度唱腔和操練，讓我順利完成演出。」

期待粵劇走上國際舞台

踏足台板十年，李沛妍早在決定全職投入粵劇時，已着力劇本翻譯，希望拓闊粵劇的觀眾層。「粵劇是難度高又很美麗的藝術，集文學、舞蹈、戲曲、武藝等於一身。我希望把這瑰寶帶到國際舞台，讓外國觀眾也有機會欣賞，同時也希望來港的遊客也可以欣賞到具本土文化的藝術。」

要吸引新的觀察群，首先是要打破粵劇給人老土的形象。李沛妍補充：「粵劇前輩一直與時並進，如在50年代已出現穿西洋服演的大戲，也會在樂團中加入西樂。現在我們可以創作更多新的劇本來吸引年輕觀眾，同時亦與不同的藝術團體合作，吸引他們把

粵劇元素放入其中。今年秋天，我會與香港舞蹈團合作，在舞劇《紫玉成煙》中加入粵劇元素，希望讓更多人認識這門藝術。」此外，她也在籌備改編傳統芭蕾舞劇《舞姬》，為傳統粵劇注入新生命。

能夠在梨園中繼往開來，李沛妍對前輩的教導不無感激。「我永遠感謝爸爸媽媽包容我的任性，多謝契爺契媽、普伯伯（尤聲普）和輝叔叔支持我的理想，他們在台上台下教了我很多很多。還要多謝所有愛惜我、教過我的前輩如蓉姐（鍾麗蓉）、迷姐（陳好逵）、美英姐（吳美英）、敏儀姐姐（衛駿輝）、咏儀姐姐（陳咏儀）、森叔叔（廖國森）、權哥（高潤權）、鴻哥等等，以及所有支持我、跟我合作過的台前幕後的兄弟姐妹。」

一直積極裝備自己，循序漸進，技藝穩步上揚；尤其擅演正旦，唱腔及身段俱佳。李氏近年參與多個大型演出，又努力學習傳統排場戲，演藝水平及唱功均大有進步。除演出外，亦致力翻譯粵劇劇本，對粵劇藝術充滿熱誠，是粵劇界的後起之秀。



The past year was a fruitful year for Li Pui-yan, Eliza. She had the opportunity to perform in a wide range of plays, from the famous *The Reincarnation of Lady Plum Blossom* of Tang Ti-sheng, adaptation of *Madama Butterfly* to routine plays that were almost lost. Her achievement was recognised by the Cantonese opera circle.

Performed in traditional routine plays and news Cantonese opera to gain invaluable experience

Li has developed a strong passion for Cantonese opera since childhood. She committed herself to the career in 2002 and has played numerous famous dan (young female) roles since then. In 2016/17, it was the most exciting experience for Li to perform in traditional routine plays. In 2016, she played the leading role of the Guan Yin (Goddess of Mercy) for the first time in *Grand Birthday Celebration at Mount Heung Fa* during the birthday celebration of Chinese Opera God, *Hua Guang Da Di*.

“*Grand Birthday Celebration at Mount Heung Fa* is an auspicious routine play that is performed every year during the birthday celebration of the *Hua Guang Da Di*. It portrays the gods and goddesses expressing their good wishes to *Guan Yin*. The gods wish to see *Guan Yin*’s magical ability of 18 transformations, then *Guan Yin* transforms eight times into a dragon, a tiger, a general, a statesman, a fisherman, a woodcutter, a farmer and a scholar. There is no dialogue or singing in this scene; the actress can only perform through actions and gestures, and the order of the transformations cannot be mixed up. It was very difficult because I had to change my costumes and remembered the roles. Usually it is played by an experienced actress, but young actresses have the chance to perform as well in recent years. I was very nervous, but I am glad that Master Ng May-ying, veyeran actress taught me everything about the role, which helped me to complete the performance smoothly,” says Li.

Li had another experience of playing *Guan Yin*, which was in her performance in the Chinese Opera Festival in 2017. She played one of the *Guan Yin* in the rare routine play, *Enlightenment of the Goddess of Mercy*. “The performance had traditional and innovative elements, as well as the idea of inheritance. For example, the role of *Guan Yin* was played by a group of young and senior actresses in relay, the audience could see the performance of senior actresses like Chan Ho-kau in the classical play. I participated in the later part, although my scenes were few but I learnt a lot from the performance. Besides, the part of floral arrangement is traditionally done by eight actresses, putting together flowers to form the Chinese characters of ‘tian xia tai ping’ (literally ‘world peace’), but the Artistic Director, Law Kay-ying, used 32 actresses this time. I also participated in the floral arrangement and got the chance to see how innovation could be introduced to the tradition.”

In the newly arranged play, *A Rainy Night by the River Post Station*, Li got the opportunity to try new things. “The Cantonese version of the play was adapted by Uncle Fai (Yuen Siu-fai). Since it was a new play, there were not many previous performances that I could use for reference. I was very nervous when I received the

script. There were many singing sections and the singing styles were varied, so it was very challenging to the singing ability of the actress. As a junior actress, I was thrilled and overjoyed to have the chance to perform in this difficult play. I am grateful for the teaching of Ko Yun-hung and Pang Kam-shun who helped me to complete the performance without much hassle.”

The aspiration of bringing Cantonese opera onto the international stage

Having performed on the stage for ten years, Li has invested her effort in script translation from the start of her full-time devotion to the Cantonese opera career, hoping to expand the range of audiences for Cantonese opera. “Cantonese opera is a highly sophisticated art form. It combines literature, dance, *xiqu* and martial arts in one art form. I hope to bring the treasure onto the international stage for foreign audiences’ appreciation. At the same time, I also wish that tourists in Hong Kong can appreciate the arts of local culture.”

In order to attract new audiences, the first thing is to change the stereotypical impression that Cantonese opera is old-fashioned. Li added, “Senior Cantonese opera performers have always kept abreast of the times. For example, in the 50s, they already performed Cantonese opera in Western costumes; they would also add Western music to the Chinese orchestra. Today, we can create more new plays to attract young audiences; we also collaborate with different arts groups to attract their interest in adding elements of Cantonese opera to their performances. In this fall, I’ll collaborate with Hong Kong Dance Company to infuse Cantonese opera elements to its dance theatre *Waiting Heart*. I hope more people will have a better understanding of the art of Cantonese opera.” Moreover, she is preparing to adapt the classical ballet drama, *La Bayadère*, into a play of Cantonese opera, instilling new life to the traditional art.

Li is grateful for the teaching from senior Cantonese opera performers for helping her career development in the area of Cantonese opera. “I am forever indebted to my parents, for their tolerance of my capriciousness. I should express my thanks to my godfather and godmother, Uncle Po and Uncle Fai for supporting my aspiration. They have taught me a lot on and behind the stage. I must also thank all the seniors who care about me and have taught me, like Aunt Yung, Aunt Kau, Aunt Mei-ying, Candy Tang, Wing-ye, Uncle Sam, Kuen and Hung, as well as all the brothers and sisters who I have collaborated with on and behind the stage.”

Ceaseless in her endeavours to equip herself in Cantonese opera, Li displays steady progress in her artistic expertise, especially in her *changqiang* (singing techniques) and *shenduan* (stage movements) in the role of *zhengdan* (leading female role). She performs in numerous large-scale performances in recent years while committing herself to learning traditional performance segments, resulting in significant advancements in her singing and acting artistry. Besides performing, She actively translates the scripts of Cantonese opera, her passion for the art form makes her a rising talent.

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，希望藉此鼓勵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.

藝術教育獎（學校組）

Award for Arts Education (School Division)

香港浸會大學 附屬學校王錦 輝中小學

*Hong Kong Baptist University
Affiliated School Wong Kam Fai
Secondary and Primary School*

得獎計劃：古跡·今藝——由走入古跡、搜集舊物、發掘歷史到反思自身和社會關係藝術計劃

Award-winning project: Arts Odyssey in Heritage - a discovery from monuments, antiquities, history and reflection of the relationship between society and oneself

香港回歸20年，整個城市與社會都起了各種變化，以往社會常探討的是華洋關係、中英關係，今時今日的焦點則放於中港關係、傳統與創新、制約與自由、新與舊、本土與中國文化等。受到這些社會變遷的啟發，香港浸會大學附屬學校王錦輝中小學於2016/17學年推出「古跡·今藝——由走入古跡、搜集舊物、發掘歷史到反思自身和社會關係藝術計劃」，讓學生透過藝術重新認識自己的社會和空間、其歷史與傳統，思考如何面對社會變遷所帶來的衝擊。

與藝術家合作 帶領學生探索社區

計劃分兩部分，邀請了兩位本地藝術家帶領學生探索社區，將觀察及經歷創作成藝術品，透過舉行展覽與2,000多名校內外人士分享。第一部分的「景物時光機」邀請了藝術家林東鵬和視藝科師生探索學校所位處的沙田區之古今建築，以相片和歷史剪報作紀錄，運用從社區收集的日常物與不同的物料，創作裝置作品《景物時光機》，重現沙田歷史故事。

第二部分「新舊物誌」，在圍村長大的藝術家鄧國騫帶領視藝科師生參觀錦田圍村和三代祖屋，分享傳統圍村生活的經歷對其創作的影響，教導學生運用歷史和舊物訴說故事、並運用生活中的舊物件共同創作大型裝置藝術品，重構新的歷史意義。



藝術教育 學習的重要一環

學校曾獲2014年藝術教育獎（學校組），對於能再次獲獎，總校長陳偉佳感到光榮和興奮，「老師、學生與駐校藝術家對藝術追求的熱誠使我感受很深，他們的熱情與創作得到認同，我替他們非常高興，希望獲獎能有助他們將來的藝術發展和創作。」

陳校長深信藝術教育對培育學生有重要的影響，「由孔子的六藝，直至現在我們所說的德智體群美，藝術教育從來都存在於我們整體學習體系裡。藝術教育是整體學習過程重要的一環，學會欣賞藝術是對環境及對人的尊重。」

以歷史古蹟為主題，透過資料搜集、與藝術家協作和實地考察，增加對社區的關注，再進行創作，有效把藝術與社區連繫。計劃理念清晰，善用校內及社區資源，加上專業藝術導師支持及藝術家參與，讓學生獲得全面而深化的視藝教育。藉着親身體驗及藝術家分享，可拓闊學生的藝術視野，啟發創意思維能力。

Twenty years after the establishment of HKSAR, the whole city and the society have experienced different changes. The relation between Chinese and Western cultures, Sino-British relations were past social foci; whilst today, the society turns to issues such as China-Hong Kong relationships, tradition and innovation, restriction and liberty, the new and the old, and local and Chinese cultures. Inspired by the social changes, Hong Kong Baptist University Affiliated School Wong Kam Fai Secondary and Primary School launched the educational project in 2016/17, titled “Arts Odyssey in Heritage – a discovery from monuments, antiquities, history and reflection of the relationship between society and oneself”. The project aimed to provoke reflections in students on how they could face the impact brought by social changes through the arts, enabling them to have renewed understanding of their community, social space, history and tradition.

Collaborating with artists to lead students to explore their community

The project was divided into two parts. Two local artists were invited to lead students to explore their community and create artworks based on their observations and experience. The artworks were showcased in an exhibition with more than 2,000 audiences from members of the school and the general public. The first part of the project, “Scenery Time Machine”, invited artist Lam Tung-pang to lead the Visual Arts teachers and students to explore the old and new architecture in Sha Tin, where the school was located. Recording the community through photographs and historical newspaper clippings, the students produced the installation, *Scenery Time Machine*, with everyday objects collected from the community and different materials to re-created the historical stories of Sha Tin.

In the second part of the project - “Records of the New and the Old”, artist Tang Kwok-hin, an indigenous inhabitant of a walled village in Kam Tin, led the Visual Arts teachers and students to visit the village where he grew up and the three-generation heritage house there, sharing how his lives in the traditional walled village influenced his creation. Tang guided students to tell stories through history and old objects, and use old objects in everyday life to create large-scale installations for reconstructing historical significances.

Arts education as a crucial part of learning

Receiving the same award for its second time (first time in 2014), Chief Principal Chan Wai-kai feels honoured and excited. “The passion for artistic pursuit of our teachers, students and artists in residence deeply touches me. I am happy for the recognition they gained for their passion and creative works. I hope the award will benefit them in future artistic development and creation.”

Chan believes that arts education has crucial influence on teaching students, “Arts education is in our holistic learning approach, represented by the six arts promoted by Confucius, and the emphasis on morality, intelligence, sports, community and beauty in modern education. Arts education is a crucial part of the whole learning process. Learning to appreciate arts is a respect paid to our environment and other people.”

History and heritage is the theme of the project. Through research, site visits co-organised with artists, the project raises students’ care for the community to carry out creative activities which effectively connected arts and the community. A project with a clear vision that utilises resources on campus and in the community, compounded with the support of professional arts tutors and artists’ participation, it gives students an all-round and profound visual arts education. Students’ horizons in arts are broadened, and are inspired to create after gaining personal experiences and sharing experience with artists.



藝術教育獎（學校組）

Award for Arts Education (School Division)

林大輝中學

Lam Tai Fai College

得獎計劃：行動中的課堂

Award-winning project:
Classroom on the Spot

在傳統視藝課堂，學生大多時間只是坐在教室內聽課看示範，然後進行創作，有時難免感到乏味，失去學習動力。林大輝中學的視覺藝術課於2016/17年推行以行動實踐為本的藝術教育計劃——「行動中的課堂」，讓課堂走出固有空間、於生活中的真實場景進行，刺激學生主動建構知識、加強觀察能力，體會創作與生活之間的關係。

以行動實踐為本

視覺藝術科科主任王小帆表示此計劃源於數年前展開的「行走中的課堂」，「學生於教室上課有時會不太專心，但帶他們出外學習，他們會變得很專注，對課題更感興趣。」可是，當外出學習越來越多，卻出現趕不上課程的問題，老師們便進一步思考如何讓學生將外出學習的體驗轉化成知識和創作，成為完整的學習過程。

透過一連串以行動實踐為本的外出學習藝術項目，學生以視覺藝術的方法，將外出學習的親身經歷及所收集的第一手資料記錄於「視覺日記簿」中，然後再進行創作。計劃安排中五視藝學生參與學校與港青創意藝術教育計劃合辦的「城鄉共生」藝術遊學項目，走訪位於粉嶺的馬屎埔村，用五官感受村莊裡的景物、聲音、氣味、農產物、進行農耕體驗、並親手在農田邊上挖泥以獲取陶瓷藝術創作之原材料。

將體驗轉化成創作

回到教室，同學在陶瓷藝術家 Rebecka Tam 的指導下掌握陶藝的知識和技巧，以親手挖掘的泥土結合在馬屎埔村的體驗創作陶瓷作品。其後創作更延伸至由版畫家 Wendy Wong 帶領的無水石版畫創作，學生在學習版畫創作技巧之餘，亦通過版畫創作表達對馬屎埔村的感受。



王主任認為這種方式能提高學生的整體學習技巧、解難能力和藝術創作力，「學生學懂怎樣觀察，觸角更加敏銳，例如有同學在馬屎埔村遇上蜜蜂而很惶恐，回來後便以蜜蜂作為其陶瓷創作的主题，從而反思城市與郊區發展的關係。」

在地藝術創作

另外，計劃安排選修視藝課的高中生參與「北京文化藝術研習之旅」，參觀北京藝術熱點，並跟隨國家級大師張寶華教授學習手繪絲巾創作。學生亦參觀了北京服裝學院及其民族服飾美術館，細聽服裝文化大師趙明教授講述中國少數民族文化服飾、中國與西洋服裝文化的關係，以及參加服裝設計工作坊。

從北京回到香港，學生以中國文化為創作靈感，結合北京的所見所學及網上搜尋的資料，轉化成自己的設計，參加校內舉辦的年度「時裝設計創作表演賽」。王主任說：「這研習之旅讓學生大開眼界，我希望這些體會可持續下去，將從中所學習的知識繼續轉化。」

與YMCArts合作的「城鄉共生」藝術項目，為學生帶來嶄新體驗，提升學習的興趣及能力，具推進性及延續性；第二部分則以時裝設計為主線，帶領學生到北京考察。計劃具階段性深化活動，有不同藝術家的參與，結合實地考察和藝術學習，有效地融會藝術教學與社區關注兩個元素。

In conventional visual arts lessons, students spend most of the time to listen to the instructions of the teacher and to watch the teacher's demonstration, then they take their turn to create their own works. This mode of teaching and learning may appear monotonous and cause the loss of learning initiative. Lam Tai Fai College launched a visual arts educational project that was based on practice in 2016/17, titled "Classroom on the Spot". Lessons were conducted outside the classroom setting in real everyday scenarios to stimulate students' initiative to construct knowledge, strengthen their ability to observe, and experience the relationship between creation and life.

Arts education based on practice

Wang Xiaofan, Camille, the subject head of Visual Arts of the School, says that the project was derived from "Classroom on the Spot" conducted a few years ago, "Students sometimes could not concentrate on the lecturing by the teacher in the classroom, but they became very attentive when we organised outdoor learning. They were much more interested in the topics." However, too many outdoor sessions would slow down the completion of the course. The teachers began to consider how students could transform their outdoor learning experience into subject knowledge and artwork creation, turning it into a complete learning process.

Through a series of practice-based outdoor learning arts projects and the adoption of a visual arts approach, the students were told to record their experience of outdoor learning and the first-hand information they collected in a "Visual Diary"; then they were required to do the art-makings based on the visual record. The project arranged secondary five visual arts students to participate in the arts education project, "YMCArts Urban-rural Sustainable Life Community Art Project", collaborated by the School and YMCArts. The students visited Ma Shi Po Village in Fan Ling and experienced the scenes, sounds, smells, agricultural products through their five senses. They also participated in farming activities and used the soil from the farmland as the raw material for making their pottery objects.

Transforming experience into art-making

Back to the classroom, the students learnt knowledge and techniques of ceramic art under the guidance of ceramic artist Rebeka Tam. They used the soil from the farmland to make pottery objects that were inspired by their experience in Ma Shi Po. Their arts creation was continued in the creation of waterless lithographs taught by printmaking artist Wendy Wong. The students learnt the techniques of lithography and expressed their feelings for Ma Shi Po Village through the arts of lithography.

Wang believes that the approach could enhance the students' learning skills, problem-solving ability and artistic creativity, "The students could learn how to observe and sharpen their senses. For example, there were students who were scared by the bees in Ma Shi Po. They used bees as the topic for their ceramic art, through which they could contemplate on the relationship between the city and rural development."

On-site art-making

Moreover, the project also arranged visual arts students in the higher forms to participate in the "Arts and Culture Study Trip in Beijing". They visited arts spots in Beijing and learnt hand-drawn scarf production taught by national arts master Prof Zhang Baohua. They also visited the Beijing Institute of Fashion Technology and its Museum of Ethnic Costumes. They listened to the lecture given by Prof Zhao Ming, expert in the culture of costumes, who introduced to them the costumes of Chinese ethnic minorities, the relationships between the costume cultures of China and the West, and participated in costume design workshops.

Returning to Hong Kong, the students used Chinese culture as their creative inspiration, combined with their learning in Beijing and the information they collected through Internet research, to produce their own design and participate in the annual fashion show of the School. Wang says, "The study trip helped to broaden the students' horizons. I hope the experience will continue to influence their life, helping them to transform their knowledge into something meaningful for themselves."

The first part is an arts programme on the co-existence of city and countryside co-organised with YMCArts, which brings new experiences to students and increases their interests and ability in learning. It is progressive and sustainable. The theme of the second part is fashion design and a visit to Beijing. The project involves strengthening activities at different stages which sees the participation of various artists. By solidly blending site visit and arts education together, the project effectively incorporates the two elements of arts education and caring for the community.



藝術教育獎（學校組）

Award for Arts Education (School Division)

天主教普照 中學

Po Chiu Catholic
Secondary School

得獎計劃：察·覺

Award-winning project: Learn How to See

被譽為現代雕刻藝術之父的法國雕塑家奧古斯特·羅丹有一句名言：「生活中不缺少美，缺少的是發現美的眼睛。」為了培養學生的一雙「發現美的眼睛」，天主教普照中學視覺藝術科於2016/17學年推行了「察·覺」藝術教育計劃，訓練學生的審美和分析能力，發掘生活中的趣味。

反思本質與標籤

計劃以「打破限制」、「參詳對照」、「多重視角」、「傳承創新」四大主題來設計一系列與觀察有關的視覺藝術教學活動。首先，為引導學生反思事物的本質，老師與學生討論與生活中的人與事有關的題目，例如於中秋節期間討論「怎樣才算是傳統月餅？」，鼓勵學生打破定型與標籤，培養學生建立正面消費價值觀，把創意帶入生活不同範疇，並於討論中套用不同的藝術理論。

運用「參詳對照」市面上的不同標誌和一些為人熟悉的標誌的新舊設計，計劃引導學生找出不同媒介中「形」、「色」、「意」的聯繫，學生探索和交流不同媒介的聯繫，其後更親自設計標誌。另外，透過對照經典畫作和不同海報與電視廣告之設計、用色和創作理念等，學生明白不同媒介之間的互通之處，引發他們於創作時多參考不同媒介的作品。



啟發創作 多角度鑑賞作品

計劃設計者、視覺藝術科科主任吳楚源表示，計劃希望能鼓勵和引導學生細心觀察，選擇、整合和運用舊有、傳統以及不斷推陳出新的視覺藝術媒介來創作。學生創作的作品亦反映計劃成功地擴闊學生們的眼界，吳主任說：「一般人設計徽號時，大多會尋找關於徽號的資料，有位同學就參考了雕塑家奧古斯特·羅丹的經典作品《沉思者》設計了一個徽號，破格地以雕塑作借鏡。」

為訓練學生從不同角度評賞藝術，計劃向學生展示具有雙重意義的圖像作品、標誌等，透過詮釋香港陶藝家曾章成的獲獎作品《驚奇的水花》、以電腦軟件將英國當代雕塑家安東尼·葛姆雷的著名公共雕塑《北方天使》及運動用品品牌 Nike 的標誌進行改圖等，讓學生以「多重視角」評賞作品。最後，計劃更向學生介紹漢字的當代變奏，鼓勵學生於創作中加入中國文化元素，以達至「傳承創新」。

吳主任指他喜歡向學生介紹傳統藝術作品之餘，同時展示現今視覺流行文化如電視廣告片、海報等作品，讓學生明白到繪畫藝術並非遙不可及，刺激學生思考，引起他們對藝術史的興趣。他強調：「現在我們正進入圖像的世界，希望學生能透過觀察周圍的事物，了解世界，同時認識自己。」

計劃設計細緻，內容豐富，完整而有系統，體現出深層次的理念，適切地回應現今社會之需要。課程設計展現高質素的教學法，從思考角度為主而非單單從技巧入手，有效刺激及挑戰學生的固有思考方法，為香港培養更多有批判思考的藝術家、評論人及觀眾。

The father of modern sculpture and French sculptor, Auguste Rodin, famously claims that, “Beauty is everywhere. It is not she that is lacking to our eye, but our eyes which fail to perceive her.” Po Chiu Catholic Secondary School introduced the “Learn how to see” arts educational project in 2016/17 for teaching visual arts, with an aim to train students’ aesthetic and analytic abilities so as to endow them with a pair of eyes for discovering beauty and the interesting aspect of life.

To reflect on the essence and labelling of things

Based on the themes “breaking boundaries”, “examples and references”, “multiple perspectives” and “inheritance and innovation”, a series of visual arts educational activities were designed and conducted in relation to observation. First, in order to guide students to reflect on the essence of things, the teachers discussed with the students about topics relating to people and things in everyday life. For example, they discussed “what is traditional mooncake?” during the Mid-Autumn Festival. Students were encouraged to break different stereotypes and labelling, cultivating a positive mindset toward their habit of consumption, bringing creativity to different aspects of life and applying different arts theories in discussions.

By using different logos, new and old designs of familiar signs as “examples and references”, the project guided students to find out the connections among “shapes”, “colours” and “meanings” in different media. The students explored and exchanged with each other about the relationships of different media, and then designed their own logos. Moreover, through comparing classic paintings to the design, colouring and creative ideas of different posters and TV commercials, students were introduced to the commonalities of different media, inspiring them to make reference to works of different media in their arts creation.

To inspire creation and appreciate artworks from multiple perspectives

Ng Cho-yuen, the School’s Visual Arts Subject Head cum project designer, explains that the project aimed to encourage and guide students to observe carefully, to choose, to integrate and use old, traditional and ever renewed visual arts media to create artworks. The works of the students also show that the project successfully broadened the horizons of the students. Ng says, “Usually when people design a logo, they will start with looking for information about the logo. But one of our students used the classic work of Auguste Rodin, *The Thinker*, as a reference to design his logo. To allude to the sculpture was a very unusual approach.”

In order to train students to appreciate arts from different perspectives, the project showed students pictorial works and logos with double meanings through interpreting *Splash of Wonder*, the award-winning work of Hong Kong ceramic artist Johnson Tsang and using computer software to modify pictures of the famous public sculpture, *The Angel of the North*, by contemporary English sculptor Antony Gormley and the logo of the sport brand Nike. Students were guided to appreciate the works from “multiple perspectives”. Lastly, the

project also introduced contemporary variations of Chinese characters to students, encouraging them to add Chinese cultural elements to their creation for achieving the aim of “inheritance and innovation”.

Ng points out that besides introducing traditional artworks to students, he also showed them contemporary pop visual culture such as TV commercials and posters, letting students understand that visual arts is not something distant from them. He wishes to stimulate students’ thinking and attract their interest in arts history. He stresses that, “We are now in a world of visual graphics. I hope students can understand the world and themselves more through observing things around them.”

The project is meticulously designed with rich contents and executed in a wholesome and systematic manner which reflects its profound vision, and responds to current social needs in a timely manner. The project design shows high-quality teaching methods; by focusing on the thinking process rather than the techniques, it effectively stimulates students and challenges their deep-rooted way of thinking, and so nurtures more artists, critics and audiences with critical thinking for Hong Kong.



藝術教育獎（非學校組）

Award for Arts Education (Non-School Division)

M+

得獎計劃：M+ 敢探號 2017

Award-winning Project: M+ Rover 2017



十一米長拖車現在化身成流動展覽空間和創作教室。「M+ 敢探號」是 M+ 首項大型校園及社區計劃，着重參與式藝術創作，讓學生與不同本地創作人合作，一起體驗當代視覺文化的創作過程。

不斷學習的有機拖車

2017年是「M+ 敢探號」計劃舉辦的第二年，M+ 博物館教學及詮釋組主策展人方詠甄道：「我們在『M+ 敢探號』的第一年巡迴吸收了很多經驗，特別是如何向學生、教師和廣大市民分享創作人的創作和思考方式。這是一項充滿可能性的計劃，項目本身就好像一個不斷學習的有機體。但這個計劃無疑給予 M+ 教學及詮釋組許多靈感，拓闊我們對博物館教育活動的想像。」

計劃委約繪本作家李香蘭，她通過追憶校園時光，審視當年的自己，思考成長的經歷。李香蘭的創作與「人」和「生活」息息相關，描繪出人與自然、人與人，以及人與自身的關係。在她筆下，每個人或物都是獨一無二，無關美醜，甚至小花小草也佔一席位。這一種尊重生命、自愛自重的精神，對學生饒富意義。而李香蘭本身有豐富的教學經驗，也有助與學生交流。

生活化的藝術經歷

項目籌備逾九個月，活動時間表也排得緊湊。在計劃進行的五個月中，「M+ 敢探號2017」進行了52天校園巡迴及18天社區探訪，車內掛滿了記錄着李香蘭日常趣事的繪畫作品和跟學生進行小遊戲所累積的創作成果。能夠在數月間獲得學校及公眾參與、迴響，這有賴藝術家、策劃團隊、導賞員等人之間的緊密合作和共同理念。李香蘭提到：「藝術一點也不遙遠，它接近得就像在我們每個人的裡面。」方詠甄同樣認為：「藝術是一種共通的世界語言。我們相信，高水準的創作不一定要用艱深的用語作解釋，也不是每個人的理解都要一樣。李香蘭的創作本來就十分生活化，所分享的內容和價值觀是無分年齡的，有利觀眾將展覽和自身的經驗連結。」

現時「M+ 敢探號2018」委約藝術家吳家俊進行創作，正在穿梭中學校園和社區之間。M+ 即將於西九文化區落成，M+ 教學及詮釋組正籌備一連串的活動，並將「M+ 敢探號」所累積的經驗轉化，希望發掘博物館教學模式的更多可能性。

計劃設計獨特，流動創作教室意念創新，讓青少年與本地藝術家互動交流，親身體驗藝術創作，提供非傳統的博物館學習經驗，將藝術帶進學校和社區。各項活動設計環環緊扣，受惠人數眾多，質量兼備，有效引起參與人士對藝術的興趣。

An eleven-metre-long trailer is now customised as a travelling exhibition space and pop-up creative studio. “M+ Rover” is the first large-scale school and community project of M+, focusing on participatory arts practices, allows students to collaborate with local cultural practitioners to experience the creative processes of contemporary visual culture.

An organic trailer with ceaseless learning

“M+ Rover 2017” was the second round of the project. Stella Fong, Lead Curator of Learning and Interpretation at M+, says, “We gained a lot of experience in the first year of the touring of ‘M+ Rover’, especially on how to share the artists’ way of thinking and their practices with students, teachers and the public. This is a project full of possibilities. The project itself is like an organism that knows how to learn, and that it provides many inspirations to our team of Learning and Interpretation at M+; it has expanded our conception of museum education programmes.”

The project’s participating artist, illustrator and comic writer Rainbow Leung, reflected on her past self and experience of growing up through remembrance of her days in school. The artworks of Leung are closely related to “people” and “life”, portraying relationships between human and nature, self and other, as well as individual and selfhood. In her representation, everyone or everything is unique, a flower or a bunch of grass has their own place, regardless their appearance. The spirit of respect for life and self is meaningful to students. Leung herself is also an experienced educator, therefore it is easy for her to interact with students.

Familiarising arts experience

The project took more than nine months of preparation, the event schedule was also packed. During the five-month implementation, “M+ Rover 2017” engaged in 52 days of school touring and 18 days of community visits. Paintings of everyday

life by Leung and creative works generated from the games she played with students were exhibited inside the trailer. The positive responses from schools and the public gained within a few months were the result of the close cooperation and hard work under the vision shared among the artist, the curatorial team and the docents. Leung remarks, “Arts is never far from us. It is as intimate as a part of us.” Fong agrees, “Art is a universal language. We believe that high-quality work of art does not necessarily have to be explained with difficult terminology. It does not ask for the same understanding from everyone either. The works of Leung are themselves very close to everyday life, so the content and values conveyed are suitable for people of all age. It helps the audience to connect their own experiences to the exhibition.”

Currently, “M+ Rover 2018” has commissioned artist Ng Ka-chun to envision a participatory work, and the moving creative studio is touring to secondary schools and different community spaces. M+ is soon to be opened in the West Kowloon Cultural District. The M+ Learning and Interpretation team is in the process of preparing a series of events, hoping to discover more possibilities for museum education by transforming the accumulated experience gained from “M+ Rover”.

It is an innovative project with a unique design that allows young people to interact with local artists and experience in arts creation. The unconventional learning experience brings arts into schools and the community. The closely-linked activities, all carry weight and are held frequently, has attracted an enormous participation and are instrumental in raising participants' interests in arts.



藝術教育獎（非學校組）

Award for Arts Education (Non-School Division)

誇啦啦藝術集滙

*The Absolutely Fabulous
Theatre Connection*

得獎計劃：醫學人文科（表演藝術）

Award-winning Project:
Medical Humanities (Performance Arts)

如果把藝術教育看作成兩個個體——藝術與教育，就如二人的締結，相互交流配合，達至一加一大於二的效果。誇啦啦藝術集滙相信，其天秤的一邊是藝術的力量，能夠跨越困難、突破恐懼或沉默；一邊是學習的提升，尤其是針對非藝術群體的藝術學習。誇啦啦藝術集滙曾於2014年獲「藝術教育獎」，今年藉着與香港大學李嘉誠醫學院協作的「醫學人文科」(表演藝術)再次獲獎，以一、二年級本科生為對象，以表演藝術課程提升人文教育。

藉藝術探索人文

「醫學人文科」(表演藝術)被納入學院的常規課程，由誇啦啦藝術集滙設計及主導，資深藝術教育家分別教授戲劇、音樂和形體藝術。在課程中，學生觸及人的感情和肢體表達，從而探索醫學的人文面向。

一年級課程以「白衣下的人」為主題，以戲劇和音樂出發，讓學生探索和表達情感。誇啦啦藝術集滙行政總裁邱歡智表示：「此兩種藝術媒介本質上着重自我觀察和了解他人，劇場的肢體語言和角色扮演對醫生與病人的關係尤其重要，音樂則引發深層聆聽，滋潤心靈，培養人文氣質。」學生更會以誇啦啦改編自外科醫生的虛構個案作出研究。

二年級生在學科上開始接觸大量生理系統專用詞彙，把肢體動作連繫身體部位及器官則能夠讓他們透過第一身感覺回應「痛楚和治療」的主題。



藝術來自舞台，科學來自實驗室？

現實生活從來就無分界別，但現今香港中小學教育模式則把知識分類成科、系或院。在越趨複雜的世界，我們必須從一門知識跳到另一門，試着比對與連接，或許能發掘更多身邊的事物。

細菌只在培養皿中滋長，但醫護學生絕不能只在實驗室培育。計劃成功激發醫科學生的藝術觸覺，體驗醫學與表演藝術融合的可能性。歸根究底，醫人也是醫心，醫護人員要顧及的層面不亞於藝術所涉獵的。

「醫學人文科」表演藝術課程舉辦迄今已有六年，參與人數接近3,000多人。誇啦啦藝術集滙成立十週年，邱歡智對跨界學習十分樂觀：「我們期望學生不忘藝術學習經歷之餘，更在意藝術所能協助其成長和專業培訓的潛能。透過計劃，讓我們見證藝術與科學的分野逐漸模糊，醫生與藝術家抱持的人文觀念越趨重疊。」

計劃理念創新，透過為大學醫科學生提供藝術常規課程，增強其溝通及表達情感的能力，成功將藝術應用於教育之上。計劃與非藝術專業的群體連結作跨界伙伴，結合藝術與專業培訓，為傳統學科培訓注入新元素，能成為其他藝術教育同業參考及跨界協作的例子。

If a marriage is about a beautiful union of two souls, the winning project in this category also takes two to tango. The Absolutely Fabulous Theatre Connection (AFTEC) believes in the power of arts to disentangle learning issues and to break through fear or silence as much as in the transcendence of learning in the non-art sectors. After the first award in the same category in 2014, their second winning project, Medical Humanities (Performance Arts), a collaboration with the Li Ka Shing Faculty of Medicine in the University of Hong Kong, has demonstrated an integrated approach to enhance humanities education among year one and two undergraduates.

Explore humanity through arts

The Performance Arts module designed and led by AFTEC and taught by seasoned artist-educators is an integral part of the Medical Humanities credit-bearing curriculum. Through the imaginative encounter in the fields of drama, music and movement, the medical students would explore the humanistic aspect of the sciences and the expression of human emotions and bodies.

With “The Person behind the White Coat” as the over-arching theme for year one undergraduates, AFTEC emphasises the exploration of emotions through theatre and music as a springboard to the Performance Arts module. Lynn Yau, Chief Executive of AFTEC, remarks, “Both art forms intrinsically afford introspection and knowing the other. Role playing and body language in theatre are essential to doctor-patient relationships whereas music cultivates deep listening and offers an oasis to the often disregarded heart, the individual temperament and the human spirit.” Fictitious case study materials created by a real surgeon have also been adopted.

In their second academic year, students would begin to learn different physiological systems. Linking movement to body parts and organs, the relationship with the body as a structure vividly illustrates the "Suffering & Healing" theme borne out of one's own experience.

Arts from stage, science from lab?

The world we live in has always been trans-disciplinary, but modern pedagogy silo disciplines as subjects, departments or faculties. In an increasingly complex world, we only stand to gain by moving through seemingly disconnected knowledge spheres, comparing and connecting, and ultimately coming to a deeper understanding of issues at hand.

While bacteria are cultivated in petri dishes, medical physicians are not nurtured in laboratories alone. The project has succeeded in stimulating the artistic muscles in medical students so to let them experience the possible integration of medical sciences and performance arts. Medicine, being about human beings whom doctors-to-be have to speak and listen to, is often as multi-layered as arts.

It has been six years since the Performance Arts module was introduced in the faculty. AFTEC hopes there will be a longer-lasting influence for the nearly 3,000 participants to date. “We hope (the students) will be mindful of not just the arts but the potential of the arts to support their growth as young professionals and in their medical practice. Through this project, we are seeing an ever decreasing divide between arts and sciences, and more and more of a shared humanity with doctors and artists ardently wanting to do good.” Yau gives a positive note and thumbs-up to cross-disciplinary teaching, ten years after the inauguration of the organisation.

By offering an art curriculum in a Medical Faculty, the undergraduates are open to new opportunities to develop communication skills and expression of emotions. The project has promoted an innovative application of arts in education. The collaboration with non-arts disciplines has rejuvenated conventional ways of professional training and thus set a role model for arts educators with a focus of cross-disciplinary collaboration.



藝術教育獎（非學校組）

Award for Arts Education (Non-School Division)

東華三院 愛不同藝術

*Tung Wah Group of Hospitals
i-dArt*

得獎計劃：愛不同藝術藝術課程（三年）

Award-winning Project:
i-dArt Arts Course (3-Year)



「人人生而平等」是很多人掛在口邊的理念。但說到實踐，甚麼才是平等？

平等的學習權利

東華三院愛不同藝術認為所有人都享有創作和欣賞藝術的本能和權利，設立「愛不同藝術三年制藝術教育課程」的目的是要打破一貫短期興趣班、職業培訓的模式，讓不同能力人士都能享有藝術教育的權利，為提供有系統兼全面的藝術教育踏出探索的一步。

藝術創作和欣賞是感性觸覺大於理性分析，故此這方面的學習並不受制於個人智力或體能的限制。課程劃分為智障和體障兩組，整體內容和進度相若，但教學方法、要求和評估會因應學生的需要而調整。為期三年的課程，除了以創作實踐為主軸，還會涉獵藝術理論如藝術史和人文課，提供藝術語言的養分，開拓視野，培養他們對生命和環境的觸覺和聯繫。

教育的終點是自學

第一屆的課程與嶺南大學視覺研究系協作，合力研究並檢討課程設計的成效和方向，與教師團隊、藝術家顧問逐步修正和嘗試，既採用大膽創新的教授方法，因應對每個學生的反饋和觀察不斷調整課程內容。東華三院愛不同藝術高級藝術發展主任魏貝妮說：「最初還擔心每節三小時、每星期三節對學生來說會否太吃

力，最後學生們卻越來越不願意下課，那份專注、堅持和投入，是我們預計不到卻又很值得重視的。」導師之一王建衛陪伴着第一屆學生整整三年，對每個學生的創作風格、喜好也很了解，同時亦發現跟學生溝通需要靈活變通。大部分學生畢業後仍有租用工作室自行創作，體現創作的自主性。在這趟實驗旅途中，無論對導師或學生，自學都是終生課題。

累積了相當經驗，愛不同藝術舉辦業界分享會和工作坊，向社福及藝術教育界同業推廣不同能力人士對學習藝術的發展，也籌辦及參與多個展演活動，讓大眾能看見他們的藝術成果。由第一屆學年展開時，已不斷有公眾人士表示很想入讀，到現在第三屆先修班，亦首次接納東華三院服務對象以外的人士報讀，這反映着社會的需要。魏貝妮表示：「獲此獎項既是認許，同時亦希望不同能力人士的藝術發展能在復康、特殊教育及藝術教育範疇內廣泛討論及關注，吸引更多有心藝術工作者投身參與。」

計劃為不同能力人士提供及設計適切的藝術課程，獨特且具前瞻性。課程規劃完整，主題清晰，為學員提供多元創作實踐機會，提升學員的學習成果；又提供作品展示平台，讓學員展現藝術才能，同時吸引更多參與藝術活動，延續藝術教育理念。計劃在發展完善後能成為培養本地展能藝術家課程的重要參考。

“All are born equal” is a common belief but when it is put into practice, how do we ensure equality?

Equal learning opportunities

Tung Wah Group of Hospitals (TWGHs) i-dArt holds the belief that everyone has the instinct and right to arts creation and appreciation. The aim for establishing the “i-dArt Arts Education Course” is to get beyond the conventional learning modes of short-term interest classes or occupational training, letting people with different abilities have the opportunity to receive arts education which is an exploratory step taken for providing more systematic and all-encompassing arts education.

Arts creation and appreciation value sensibility more than rational analysis, hence the learning is not restricted by personal intelligence or physical ability. The course is divided into two groups: intellectual disabilities and physical disabilities. The overall content and progress are similar, but the teaching method, requirement and evaluation are adjusted according to the need of students. Besides the focus on creative practice, the three-year course also includes arts theory such as arts history and humanities, providing the nutrients for arts language and horizon broadening to foster students’ awareness and sense of connection to life and environment.

Ultimate goal of education - self-learning

The first batch of the course was a collaboration with the Department of Visual Studies of Lingnan University. The organisers examined and evaluated the outcomes and directions of the course design together; the teaching team and artist consultants revised the course through trial-and-error as well as innovative teaching methods to constantly adjust the course content according to the feedback from students and observation. Bellini Yu, Senior Arts Development Officer of TWGHs i-dArt, says, “At first, we worried that it would be too difficult for students to attend three sessions a week with each session lasts for three hours, but students gradually became unwilling to end the class. Their attentiveness, persistence and devotion were out of our expectation and worth appreciating.” One of the teachers, Wong Kin-hang, has followed through the learning of the first batch of students in the past three years. He is familiar with the creative styles and interests of every student. He also realises that communication with the students required high flexibility. After graduation, most students continue their creation by renting studios to exercise creative autonomy. In the experimental journey, self-learning is a lifetime topic for both teachers and students.

After accumulating ample experience, TWGHs i-dArt organised sharing sessions and workshops for social welfare and arts education sectors to promote the development of arts learning for people with different abilities. They also organised and participated in several exhibitions to showcase the artistic outcomes to the public. Since the launch of the first batch, they received many public inquiries about enrolment. The preparation course of the third batch has admitted people beyond the service users of TWGHs, which indicates the demand from society. Yu comments, “The award is a recognition, but at the same time, I hope the arts development of people with different abilities can be more widely discussed and concern in the fields of rehabilitation, special education and arts education so as to attract more arts practitioners to participate.”

The project, unique and visionary, offers arts courses that cater to the varying abilities of the participants. The course structure is complete with clear themes to provide participants with the opportunities to realise their creative endeavours and to enhance their learning results. Its exhibition platform also showcases the creative works of participants while drawing more people to join, showing a vision for sustainable arts education. The project would stand as a remarkable reference for other projects aiming to nurture artists with disabilities in Hong Kong after refinement.



藝術推廣獎

AWARD FOR ARTS PROMOTION



透過有效而又具策略性的藝術推廣，能拓展現有的藝術市場，吸引新的觀眾，達到更大的效益。此獎項旨在表揚傑出的藝術推廣計劃。

Effective and strategic arts promotion helps to expand the existing market, attract new audiences and achieve greater effectiveness. This award aims to recognise outstanding arts promotion project.

藝術推廣獎

Award for Arts Promotion

簡梁以瑚

Evelyna Liang Kan

得獎計劃：水下漁灣的故事

Award-winning Project:
Stories of the Submerged Fishermen Haven



三年前，人稱「二胡婆婆」的藝術家簡梁以瑚認識了明愛社區發展服務中心督導主任謝兆光。兩人均對社區服務有興趣，一拍即合，開展社區藝術項目「水下漁灣的故事」。

謝兆光與西貢萬宜水庫的漁民相識40年。他說社工的訓練固然能夠培養與人溝通的能力，卻或多或少令到他的思維方式受到限制，「有時會只顧關心當下的生活，而忽略了過往經歷。」某次，他與漁民談到萬宜水庫建成前曾是風景秀麗的官門海道，漁民回溯往事時的喜悅神情，引起他思考如何尋回半世紀前久被遺忘的時光。

「以前我們與人溝通都是靠一把口。」謝兆光與簡梁以瑚初見面時便問她：如何將藝術與社區兩者結合，以藝術為媒介連結不同個體，過往與當下？

尋回被遺忘的舊時光

簡梁以瑚說，30年後重遇西貢漁民，令她感恩於命運的安排。1986年於香港中文大學藝術系任教時，經常思考藝術如何與社區居民互動。曾帶領學生到西貢萬宜水庫附近的萬宜羈留中心，與滯港越南難民進行為期數年的藝術計劃，希望以藝術作為賦權，協助越南難民發聲，用藝術講述他們的故事。

三十年過去，因緣巧合，她得以重遊舊地，與客家水上人攀談，並用舞蹈、音樂、展覽與時裝秀等方法，呈現漁民的滄桑故事。簡梁以瑚與香港知專設計學院的同學到西貢實地考察，了解當地漁民如何為本地大多數人的利益（1960年代因香港缺水，政府決定興建萬宜水庫），而告別故土，遷往他處。

「這項目最關注的是人的故事。」謝兆光說，這一系列藝術活動以多元媒介與形態呈現，梳理漁民往昔生活情境，補全他們過往生活中被忽視的部分，幫助他們尋回身分認同。

項目由一班社工和藝術家發起，但最初要解決籌集營運資金的困難，幸好「二胡婆婆」多位藝術家好友，包括演員、編劇、音樂家、時裝設計師、舞者及媒體及視覺藝術家聽過漁民的故事後覺得十分感動，便義務協助，分文不取。「這就是藝術的力量吧。」謝兆光不無感慨地說。

在兩人看來，社區服務與藝術推廣之所以能夠有良好互動，是因為兩者擁有共同目標。當社工與藝術家的努力激起社區居民參與的興趣，居民會以更積極主動的姿態介入，成為主角。

簡梁以瑚說，是次獲獎全賴團隊不計付出地參與。她與藝術家朋友現正籌劃新的社區項目，關注客家嫁娶文化，同樣希望透過多種社區藝術活動尋找被遺忘的在地文化之美。

「身為藝術從業者，我時刻在思考究竟能為社會做些什麼。」簡梁以瑚說。

由藝術家牽頭策劃，聯繫社區組織及年青人參與，重現及保育消失的漁灣歷史，引領參與者關注本土文化，別具意義。以有限的資源，用人類學方式探究歷史文化，並用藝術作為媒介，連結漁民及參與者，具成效、影響力及持續發展的能力。

Three years ago, artist Evelyn Liang Kan met Tse Siu-kwong, the Supervisor of the Caritas Hong Kong Community Development Service. They were both interested in community service, so their partnership in the community arts project, “Stories of the Submerged Fishermen Haven”, was soon settled.

Tse has known the fishermen of High Island Reservoir in Sai Kung for 40 years. He says although social work training could foster the ability of communicating with people, it inevitably set a framework for his way of thinking. “Sometimes we only care about life here and now but overlook our past experience.” One day, Tse and the fishermen conversed about the scenic Kwun Man Channel before the building of the High Island Reservoir; the fishermen’s delightful expression when telling their past stories inspired Tse to think about how he could retrieve those forgotten old times that was gone for half a century.

“Before, we only communicated with people through speaking.” When Tse first met Kan, he asked her: how could we combine arts and the community, using arts as a medium to connect different individuals, as well as the past and the present?

To rediscover forgotten old times

Kan feels grateful for having the opportunity to meet the fishermen of Sai Kung after 30 years. When she was teaching in the Chinese University of Hong Kong in 1986, she began to consider how arts could interact with the community, so she brought the students to visit the High Island Detention Centre in Sai Kung where the Vietnamese boat people lived in. She launched an arts projects which last for several years, hoped to empower the minority through arts, helped them to tell their story and let their voice being heard.

Thirty years had passed, she returned to the old place to talk to Hakka boat people, and used art forms such as dance, music, exhibition and fashion show to present the vicissitudes of the fishermen’s life. Kan conducted field trips to Sai Kung for the students of Hong Kong Design Institute to understand how the fishermen left their homeland and moved elsewhere for the benefit of the majority (since the 1960s, the government decided to build the High Island Reservoir because of the shortage of water).

“The main focus of this project was the stories of people.” Tse describes that the series of arts activities were presented through multi-media and forms, aiming to reveal the past life of the fishermen, complement the neglected part in their life and help them to rediscover their identity.

The project was initiated by a group of social workers and artists, but they had to overcome the financial difficulty for launching the project at the beginning. Fortunately, several artist friends of Kan including performer, playwright, musician, fashion designer, dancer, media and visual artist were deeply touched by the stories of the fishermen and volunteered to help. “Thanks to the power of arts,” Tse says gratefully.

Kan and Tse believe that the good interaction between community service and arts promotion is the outcome of the common goal of the two. When social workers and artists endeavour to attract the community’s interest in participation, they would eventually take up the central role in the project actively.

Kan believes that winning the award is a recognition of the devoted participation of the team. She is preparing a new community project with her artist friends, focusing on the marital culture of Hakka people. The project has the same goal of rediscovering the forgotten beauty of local culture through various communal arts activities.

“As an arts practitioner, I always think about what I can do for the society,” Kan says.

As an artist, Kan takes up a leading role in connecting the youth with community organisations to reconstruct and revitalise the disappearing fishing past of Hong Kong, and raise their concerns of local culture. While resources are limited, Kan is able to explore culture and history from the perspective of anthropology and connect the fishing community with participants through arts. It is a meaningful project with impact and sustainability.



藝術推廣獎

Award for Arts Promotion

水煮魚文化 製作有限公司

*Spicy Fish Cultural
Production Limited*

得獎計劃：新蒲崗地文藝遊祭

Award-winning Project: Arts SPK

致力推廣文學的水煮魚文化製作有限公司憑「新蒲崗地文藝遊祭」獲獎。在行政總監羅樂敏看來，這項計劃希望以文學、戲劇、展覽和文創市集等跨界並行的方式，提醒人們關心在地社群以及身邊的藝文風景。

孕育文藝養分 社區成文化基地

選擇新蒲崗作為「地文藝遊祭」的落腳點，是因為水煮魚文化的辦公室所在地，正是位於該區的一棟工廈。自從2006年搬入新蒲崗，一班同事在此工作12年，對這工廈林立的舊區以及附近的街坊建立了深厚的感情。羅樂敏和她的同事在編輯《新蒲崗地文誌》(暫名)時，發現有不少文學作品與這區有關，比如著名詩人也斯的〈新蒲崗的雨天〉，以及年輕作家唐睿以鑽石山一帶生活為背景寫下的〈Footnote〉。

「1950至1960年代，新蒲崗曾是南來文人的落腳點。」羅樂敏說，人們每每提及此處，都會想到香港製造業起飛的1970年代，殊不知這裡也曾是香港文學的其中一處棲居地。故此，「地文藝遊祭」組織藝遊導賞團，帶領對本地歷史感興趣的參加者走走窄街小巷間，跟隨當年作家的行蹤，重新回味舊日的社會及文化景象。

去年三月首度舉辦的「新蒲崗地文藝遊祭」，除導賞團之外，亦設有環境讀演會、小劇場和文創市集等節目，共吸引近400人次參與。水煮魚文化與同在此區的表演藝術團體如浪人劇場和城市當代舞蹈團等跨界合作，串連文學、舞蹈與戲劇等不同媒介，既符合當下藝文愛好者的審美觀，也為文學創作與文學普及開創了多元向度的實踐模式。



跨界別合作 吸納不同群體的參與

水煮魚文化曾開展不同藝文推廣與教育項目，包括形式新穎、糅合詩歌及劇場表演元素的「讀演詩會」，以及由聲音藝術家導賞的深水埗文化考察遊等。這些活動每每以跨界互動為特徵，集合不同藝術範疇的從業者，且希望與參與者更多溝通。每次活動結束後，水煮魚文化的工作人員都會邀請參與者填寫調查問卷，了解受眾的喜好及需求，以便在往後的活動中調整或改進。

羅樂敏與她的同事直言對獲獎感到鼓舞。未來，她們計劃繼續推行這項目，除了以愛好文藝的青年人為主要受眾外，更會吸納社區不同群體的參與，如在新蒲崗居住的老街坊、家庭婦女，以及新移民來港的南亞裔人士等。

「我們希望這個項目可以更加『入屋』。」在羅樂敏看來，藝文工作者唯有抱持開放心態，不斷嘗試並探索，方能與此城及此城中人建構更親密的關係。

以文學連繫藝文團體及社區商戶，於新蒲崗工廈地區引入「文創」概念，意念靈活新鮮，對年輕人具有吸引力。由一群年青、活潑的藝術工作者以有限的資源推動，成效不錯，其志可嘉。

Devoted to the promotion of literary arts, Spicy Fish Cultural Production Limited wins the award with the project “Arts SPK”. Spicy Fish’s Executive Director, Law Lok-man, Louise, points out that the project aimed to draw the audience’s attention to the community and the arts and literary landscape in the neighbourhood through an interdisciplinary approach that combined literature, drama, exhibition and creative market.

Turning the community into a cultural base to nurture literature and arts

Choosing San Po Kong for the launch of “Arts SPK” was because the office of Spicy Fish Cultural Production was located in an industrial building right here. Since moving to San Po Kong in 2006, the staff of Spicy Fish has worked here for 12 years and developed a strong sense of attachment to this old district of industrial buildings and the neighbourhood. Law and her colleagues discovered many literary works that were related to this district when editing the publication *San Po Kong: Land and Words* (tentative name), for example, *A Rainy Day in San Po Kong* by the renowned poet Ye Si (Leung Ping-kwan), and *Footnote* by young writer Christophe Tong, which was set in the everyday life in Diamond Hill.

“From the 1950s to the 1960s, writers from Mainland China used to settle in San Po Kong after arriving in Hong Kong.” Law explains, people usually recalled that San Po Kong was a district developed during the 1970s, when Hong Kong’s manufacturing was in its prime time, but they did not know that the district was also one of the dwelling places of Hong Kong literature. Therefore, “Arts SPK” organised a docent tour to lead participants who were interested in local history to visit streets and lanes to trace the footsteps of writers and rediscover social and cultural scenes of old times.

“Arts SPK” was organised for the first time in March last year. Besides the docent tour, it also presented programmes such as site-specific reader’s theatre, studio theatre performance and creative market, attracting the participation of 400 people. Spicy Fish collaborated with performing arts groups which were also based in the district, such as Theatre Ronin and City Contemporary Dance Company, to combine different media such as literature, dance and theatre. The programme design suited the current aesthetic taste of arts and cultural lovers, and also established a practical example for a multi-dimensional approach to promoting creative writing and literary appreciation.

Interdisciplinary collaboration to attract different communities

Spicy Fish has launched different arts and cultural promotion and education projects, including sessions of “poetry recitation and performance” that innovatively combined poetry and elements of

theatrical performances, and Sham Shui Po cultural tours led by sound artists. These activities usually featured interdisciplinary interactions, gathering arts practitioners of different art forms to have more communication with participants. After each event, Spicy Fish would invite participants to fill in questionnaires for understanding their interests and needs for future improvement.

Law and her colleagues feel encouraged for winning the award. They plan to launch the project again in the future. Besides having youngsters as their main audience, they wish to attract the participation of different communities, such as the neighbourhood living in San Po Kong, housewives and South Asian new immigrants.

“We hope the project can be available to a wider range of audiences beyond literature lovers.” Law believes that literary arts practitioners should hold an open mind and explore different approaches continuously to establish a more connected relationship with the city and its people.

Spicy Fish connects local cultural groups and community shops with literature with an aim to bring the concept of “cultural creativity” to the industrial area of San Po Kong. This is a refreshing and innovative idea to young people. The budding and energetic artists at Spicy Fish have achieved encouraging results with limited resources. Their dedication is commendable.



藝術推廣獎

Award for Arts Promotion

聖雅各福群會

St. James' Settlement

得獎計劃：藍屋創作室

Award-winning project:
Viva Blue House Studio

有90多年歷史的藍屋是位於石水渠街的一幢唐樓，現已成為香港歷史文化地標之一，而「藍屋創作室」是由聖雅各福群會於2014年籌辦的一項社區教育計劃，項目當中的賽馬會「藍屋創作室」文化保育教育計劃為期三年(2016年至2018年)，透過創作融入社區學習，將社區文化教育由藍屋拓展到香港不同社區。

在社區播下一顆藝術種子

藍屋創作室的兩位負責人蔡鈺娟和方韻芝與一班熱心社區服務的同人在藍屋、土瓜灣及不同學校舉辦不少展覽、工作坊和社區提案等項目，讓不同藝術家、街坊及藝術團體參與社區文化保育，推廣更緊密的社區協作網絡。藍屋作為一個活生生的歷史建築，除了是居民的生活場地及外來遊客回憶舊日唐樓生活的地方，蔡鈺娟和方韻芝也希望歷史事物與當下年輕人產生聯繫，讓下一代人一同構想社區生活的可能性。

「這個項目不只是懷舊。」方韻芝說她們圍繞文化保育及教育這兩個核心概念展開計劃，從觀察到介入再到共創，從灣仔拓展至沙田、黃大仙及觀塘等社區，希望街坊關心在地文化，發揮自己的創意及想像，共同建造更宜居、包容且開放的社群環境。在蔡鈺娟和方韻芝眼中，她們過往幾年的工作宛若「在社區播下一顆藝術種子」，種子生根、開花並結果，則有賴整個社群的關注及參與。

「自主性」是藍屋創作室一貫強調的概念。將藝術和社區發展結合起來，是近年社區工作者時常討論的題目，而如何發揮項目參與者的能動性，如何令到他們透過一系列活動，對自己朝夕相處的環境產生好奇甚至歸屬感。為此，她們在籌劃一系列工作坊及活動時會考慮活動及社區自發的可持續性，例如2017年於牛棚



藝術村舉行的「土瓜灣之後」社區生活提案展，連結當區的藝文團體、學校及街坊，即使活動過後，這些連結仍不止息。而舉辦「社區生活提案」，徵集年輕一代對「社區」的詮釋，從中可以看到這一代如何理解自己關注的社區：從清潔工地圖、啟德大廈舊物蒐集、香港的公屋紀錄及至土瓜灣的樓梯檔圖像紀錄。即使活動結束之後，這班年輕人的連結並沒完結，自發組成「共學小隊」，繼續參與及探討社區的種種可能性。

建立長遠關係 與社區同步成長

「做社區工作，最重要的是人與人之間的關聯。」蔡鈺娟與方韻芝看重街坊與社區服務者的互動：「有時我們會覺得社區需要我們，但做得久了便會發覺，其實我們也同樣需要社區。」

賽馬會「藍屋創作室」文化保育教育計劃雖然將告一段落，但藍屋的社區教育如街坊BB班、共學小隊仍不會停步；同時，聖雅各福群會繼續舉辦社區文化導賞、社區展覽等恆常的社區活動，希望拓寬受眾，吸納社區內不同背景的人士參與社區。對於這一班有志於探尋香港在地文化歷史脈絡的社區工作者而言，「藍屋」是起點，卻並非終點。

未來，她們期待繼續將參與、自主及分享的理念傳遞至不同的群體中，寄望香港不止得一個「藍屋」模式。

連繫不同藝術機構，把歷史建築藍屋發展成社區藝文空間，帶動鄰近地區的保育及重現社區歷史，吸引社區人士及學校參與，並具持續發展的空間，成績毋庸置疑。

The Blue House built more than 90 years ago is a tenement building located on Stone Nullah Lane. It is now one of the historical landmarks of Hong Kong. “Viva Blue House Studio” was a community education project organised by St. James’ Settlement in 2014. Under the project, the Jockey Club “Blue House Studio” Cultural Heritage Education Programme is a three-year scheme (2016-2018) that aims to extend community cultural education to different communities in Hong Kong through combining arts creation and community learning.

Sowing seeds of arts in the community

The persons-in-charge of “Viva Blue House Studio”, Bouie Choi and Vangi Fong, in collaboration with fellows who are passionate about community service have organised numerous events such as exhibitions, workshops and community living approach in the Blue House, Tokwawan and different schools. Different artists, residents in the neighbourhood and arts groups were encouraged to participate in community cultural conservation to promote a more connected community cooperative network. The Blue House as a functioning historical building, besides being a living place for residents and a historical site for tourists to commemorate past life in the tenement building, Choi and Fong hope that young people could be connected to history, letting the new generation participate in conceive new possibilities of community life.

“The project is not only about nostalgia.” Fong says the project was based on two core concepts: cultural conservation and education. From observation to intervention to co-creation, they began the work in Wan Chai and later extended to communities in other districts such as Sha Tin, Wong Tai Sin and Kwun Tong. They wish the neighbourhood would care more about local culture and exercise their creativity and imagination, building a more resident-friendly, tolerant and open community environment together. In the eyes of Choi and Fong, their work in the past years was like “sowing seeds of arts in the community”. The seeds have begun to take root in the community, but it depends on the whole community’s attention and participation for the seeds to grow, flourish and bear fruits.

“Autonomy” has been the core concept of “Viva Blue House Studio”. How to combine arts and community development is a frequent topic among community workers in recent years, and how to initiate the activeness of participants, how to make them feel curious about, or even develop a sense of belonging to, the environment that is too familiar to them, are the main questions of concern. To address these questions, Choi and Fong would consider the sustainability of the activities and the community initiative when organising a series of workshops and events. For example, in 2017, they conducted the “The Day after Tokwawan” Community Living Approach Exhibition at the Cattle Depot Artists Village to connect local arts and literary groups, schools and residents. The connections did not disappear after the event. Moreover, the organisation of “Community Living Approach” aimed to collect young people’s interpretations of “the community”, from which they could have a better understanding

of how the new generation see the community that they were concerned with. Participants submitted a wide range of works, from street-cleaners’ map, old objects collection at Kai Tak Mansion, records of Hong Kong public housing estates to visual records of stair-stores in Tokwawan. Even after the completion of the activity, the young people stayed connected and initiated their own learning group to continue to participate and explore possibilities for the community.

Establishing a long-term relationship and growing with the community

“Bondings among people are the most important part in community service.” Choi and Fong value the interactions between community service providers and the neighbourhood: “Sometimes we think the community needs us. But after working for a long time, we realise that we also need the community.”

The Jockey Club “Blue House Studio” Cultural Heritage Education Programme is coming to an end, but the community education of Blue House such as the “Little Kai Fong Class” and the co-learning group will remain active. At the same time, St. James’ Settlement will continue to organise recurrent community activities such as community cultural tours and community exhibitions, hoping to develop a wider range of audiences and attract people with different backgrounds to participate. For the community workers devoted to exploring local culture and history of Hong Kong, the project is just a beginning, not the final goal.

In future, they hope to continue to spread the ideas of participation, autonomy and sharing to different community groups, and that more approaches other than the “Blue House” will emerge in Hong Kong.

Joins hands with various arts organisations, St. James’ Settlement has developed the historical building “Blue House” into a community arts space, pioneering the conservation and rejuvenation of local history. Their efforts have attracted the participation of local residents and schools. The project is definitely a success with sustainability.



藝術贊助獎

AWARD FOR ARTS SPONSORSHIP



機構或個別人士在贊助藝術時，除了代表其對藝術活動的支持，亦代表他們對藝術的熱誠。就機構而言，更有助建立正面的形象。此獎項旨在表揚贊助人 / 機構 / 團體對推動香港藝術發展的貢獻，藉此鼓勵更多人士 / 機構 / 團體贊助香港的藝術活動。

In sponsoring an arts programme, an organisation or individual gives more than financial support but also demonstrates a dedication to arts. Arts sponsorship also build up a positive image for the sponsor. This award aims to recognise the contribution of sponsors to the arts development in Hong Kong and to encourage more extensive sponsorship for local arts programmes.

藝術贊助獎

Award for Arts Sponsorship

法國巴黎銀行

BNP Paribas



過去25年，法國巴黎銀行是「法國五月」藝術節的主要贊助商，致力在香港推廣法國文化和藝術。多年來，藝術節的不少活動叫人津津樂道，包括2012年的「畢加索——巴黎國立畢加索藝術館珍品展」、2016年馬蘭登比亞夏茲芭蕾舞團《美女與野獸》、以及去年的「羅浮宮的創想——從皇宮到博物館的八百年」，都是全城觸目的藝術盛事。

促進法國與香港的文化交流

法國巴黎銀行多年來堅定不移地支持這些盛大的藝術活動，並表示：「我們一直致力推動所在社區的和諧發展，而保護文化遺產、鼓勵不同的藝術形式也是我們的重點關注領域。我們為能夠出力加強香港與法國之間的文化紐帶而感到榮幸。」

其中一個令人印象深刻的「法國五月」，是2012年的「畢加索——巴黎國立畢加索藝術館珍品展」，展出56件巴黎國立畢加索藝術館的珍藏。法國巴黎銀行表示：「這是迄今為止在香港舉辦的最大規模畢加索作品展，現代藝術愛好者可以充分體會到這位非凡藝術家風格的多樣性和令人難以置信的創造力，我們很榮幸能支援這些作品在法國以外的地方展出。」

去年，法國巴黎銀行贊助了於香港文化博物館舉行的「羅浮宮的創想——從皇宮到博物館的八百年」，展品包括由古埃及到19世紀的120幅繪畫、裝飾藝術和雕塑，時間幅度橫跨800年，成為本地最多入場人次的展覽。

法國巴黎銀行表示：「我們一向致力文物保護和推動博物館發展，去年為慶祝香港特別行政區成立20週年和法國五月藝術節25週年銀禧而推出這個展覽，香港社區的積極反饋超出了我們的預期。」

支持藝術多樣化

法國巴黎銀行也是少數支持當代舞蹈和爵士樂藝術家的贊助者，未來也會專注於支持這兩個領域，並通過與藝術家、劇院和藝術節主辦單位建立長期關係，協助他們在藝術上開拓新的領域。單在去年，銀行的文化活動預算達200萬歐元，過去30年來支持了超過90位藝術家。

銀行的目標是在國際上推廣我們的藝術使命，進一步深化藝術與新技術之間的聯繫，並繼續支持所屬社區的藝術家的創作活動。

贊助「法國五月藝術節」，於香港推廣法國文化藝術，提升香港市民對法國藝術的關注及投入，受惠者眾。

For the past 25 years, BNP Paribas has been the major sponsor of “Le French May”, dedicated to the promotion of French arts and culture in Hong Kong. Featuring well-received events and exhibitions such as *Picasso-Masterpieces from Musée National Picasso, Paris* in 2012, *Beauty and the Beast* by Malandain Ballet Biarritz in 2016 and last year’s *Inventing le Louvre: From Palace to Museum over 800 Years*; Le French May has delivered many significant programmes to Hong Kong.

Promoting cultural exchange between France and Hong Kong

Regarding BNP Paribas’s enduring support for the arts extravaganza for more than 25 years, the Bank remarks: “BNP Paribas is devoted to the promotion of harmonious development of local communities. The preservation and promotion of cultural heritage and encouragement of artistic expression are also our focus. We feel honoured to contribute to strengthening the cultural connection between Hong Kong and France.”

One of the most memorable events of “Le French May” was *Picasso-Masterpieces from Musée National Picasso, Paris* in 2012. The exhibition showcased 56 masterpieces of Picasso collected by the Musée National Picasso, Paris. The Bank says, “This was by far the largest scale Picasso exhibition in Hong Kong. Modern arts lovers could fully appreciate the diversity of styles of the distinguished artist and his incredible creativity. We are honoured to have the opportunity to support the exhibition of his works outside France.”

Last year, BNP Paribas sponsored *Inventing le Louvre: From Palace to Museum over 800 Years* that was held in the Hong Kong Heritage Museum. Exhibits included 120 paintings, decorative arts and sculptures that could be dated from ancient Egypt to the

19th century. The time range covered eight centuries, making the exhibition the most successful ever organised in Hong Kong in terms of the number of visitors.

The Bank says, “We are always concerned about heritage conservation and the promotion of development of museums. Last year, to jointly celebrate the 20th anniversary of the establishment of HKSAR and the 25th anniversary of ‘Le French May’, we organised this exhibition. The positive feedback from the Hong Kong community exceeded our expectations.”

Supporting diversity of arts

BNP Paribas is also one of the major supporters of contemporary dance and Jazz artists. The Bank plans to continue its focus on these two types of expression and by establishing long-term relationships with artists, theatres and festival organisers, it wishes to help the artists to open up new areas in their artistic exploration. Over the past 30 years, the Bank has already supported more than 90 artists and last year, it spent €2 million sponsoring cultural activities and programmes.

“Our goal is to promote our artistic mission in the international arena and further intensify the connection between the arts and new technology. We will also continue to support the creative activities of the artists of our community,” says the Bank.

BNP Paribas sponsors Le French May in Hong Kong which benefits the wider community in inspiring their interest in and enhancing their appreciation of French arts and culture.



藝術贊助獎

Award for Arts Sponsorship

中國建設銀行 (亞洲)

China Construction Bank (Asia)



中國建設銀行(亞洲)「建行(亞洲)」自2016年起冠名贊助香港展能藝術會的年度重點項目「藝無疆」，目的是發掘更多潛質優厚的本地展能藝術家，亦提供一個專業平台讓展能人士以藝術作品與公眾交流，通過藝術實踐共融。建行(亞洲)更支持「藝無疆展能藝術家持續發展基金」，令有潛質的殘疾人士有機會在藝術上持續進修。此外，建行(亞洲)在各項大型企業活動中亦邀請展能藝術家作表演獻藝，讓更多人欣賞他們的才華，也希望能為他們帶來更多機會，進一步推動共融藝術。

為展能藝術家提供發揮機會

「藝無疆」是每年透過公開招募和遴選的比賽，隔年交替於視覺藝術和表演藝術之間，2016年錄得625人參加，共收到886份視覺藝術作品，包括西洋畫、陶瓷和攝影，經遴選後共109份作品入圍，於荃灣大會堂及在中環的建設銀行大廈展出。2017年則有72個團隊／個人參賽，包括樂器演奏、hip hop和棟篤笑等，最後有九隊入圍總決賽。

建行(亞洲)綜合事務部總經理兼主管郭苑慧表示：「在過去的合作計劃中，例如請來展能藝術家為銀行設計利是封和月曆、在活動場地設置龍舟藝術展等，我們見到展能藝術家的能力相當高，值得有更多的機會去發揮才華，因此我們大力支持「藝無疆」這個平台，不但可發掘更多潛質優厚的藝術家，也可令他們從藝術活動中體現更豐盛的人生。」

談到「藝無疆」計劃中令人感動的部分，郭苑慧說：「去年在活動記者會上，我們請來『藝無疆』的『大師兄』卓謙和『資深疆友』恩華即席表演合奏鋼琴和二胡，後方的熒光幕播放着他們數年前參加『藝無疆』的青澀模樣，與台前精彩合奏的二人形成強烈的對比，可看出他們在計劃中茁壯成長，讓我們的團隊深受感動，也推動我們為更多展能藝術家搭建發展平台、發掘更多機會。」

「藝無疆」孕育了不少展能藝術家的成長。而「藝無疆－展能藝術家持續發展基金」也支持及鼓勵於藝術道路上剛剛起步的新進展能藝術家，協助他們透過實行自我主導的藝術發展計劃，進一步發揮其藝術潛能。在建行(亞洲)贊助基金的兩年間，共有10位新進藝術家成功申請了基金，於視覺藝術及表演藝術兩大領域開始他們邁向藝術的計劃，計劃內容亦包括修讀專業藝術院校課程、藝術培訓、藝術考級、藝術分享活動及籌辦個人音樂會等。

以藝術結合主題活動 締造傷健共融

除了贊助「藝無疆」及持續發展基金，建行(亞洲)也在各項大型企業活動中亦邀請展能藝術家作參與，推廣展能藝術之餘，也希望為他們帶來更多機會。過去四年，建行(亞洲)於其贊助的香港國際龍舟邀請賽中以展能藝術家的作品為主題製作藝術裝置，藝術裝置及後更移師至九龍灣中國建設銀行中心的大堂展覽，讓更多人欣賞。而在去年建行(亞洲)香港美酒佳餚巡禮的客戶晚宴中，也請來展能藝術家卓謙與香港兒童合唱團合作表演，推動傷健共融，也讓更多人欣賞展能藝術。

今後，建行(亞洲)會繼續透過贊助展能藝術，為社會帶來正面的影響。「藝術無疆界」，展能藝術家的藝術造詣及其積極樂觀的生活態度，深深打動觀賞者，為大眾注入正能量。建行(亞洲)亦希望為藝術家拓展更多發揮平台，以推動傷健共融為目標，銳意為香港締造一個更平等、更融和的社會。

贊助展能藝術活動，培訓及支持展能藝術家的長遠發展，別具意義，對推動藝術發展有實質成效，十分難得。

Since 2016, China Construction Bank (Asia) (CCB (Asia)) has been title-sponsoring the annual flagship project of Arts with the Disabled Association Hong Kong (“ADAHK”) - “Cross All Borders”, with the aim to discover more local disabled artists with high potential while accommodating a professional platform for them to interact with the public via their art pieces, realising inclusion through arts. The Bank has also been supporting the “Artists with Disability Development Fund”, helping potential artists with disability to pursue further studies in arts. Furthermore, The Bank invites artists with disability to perform in various large-scale corporate events to bring more appreciation for their talents while exploring more opportunities for them, and promoting inclusive art one step further.

Providing opportunities for artists with disability

“Cross All Borders” is an annual arts competition that is conducted through open recruitment and selection. The art forms of the competition alternate between visual arts and performing arts each year. In 2016, 625 people participated in the competition, submitting a total of 886 pieces of visual arts works, including Western paintings, ceramics and photographs. A total of 109 pieces of works were selected to exhibit in Tsuen Wan Town Hall and China Construction Bank Tower in Central. In 2017, 72 groups/individuals participated in the competition, including music performances, hip hop dance and talk shows. Nine groups were shortlisted for the final round competition.

Jessie Kwok, General Manager, Head of General Management Office of CCB (Asia), says, “In past collaborations of engaging disabled artists to design red packets and calendars for the Bank, as well as to display dragon boat arts exhibition at our activity venue, we witness the blossoming talents of artists with disability. They deserve to have more opportunities to develop their talents. Therefore, we are happy to support the ‘Cross All Borders’ project to discover more potential artists, enabling them to have a richer life through participating in arts activities.”

Speaking of heart-touching moments in “Cross All Borders”, Kwok recalls, “Anson and Ethen, artists who were both groomed in ‘Cross All Borders’, were invited to perform a duo of piano and *erhu* in the press conference of the programme. The video at the back showed how fresh the two artists were when they first joined the programme, which made a strong contrast to the two professional artists who then delivered a perfect performance at the front. We were moved to witness their tremendous growth

and were motivated to build more developing platforms for disabled artists while exploring for more opportunities for them.”

“Cross All Borders” has nurtured numerous disabled artists. And the “Artists with Disability Development Fund” also supported and encouraged newly rising disabled artists who have just started their path on arts, helping them to further develop their arts potential through development plans guided by themselves. In the two years in which CCB (Asia) sponsoring the fund, there have been 10 newly rising disabled artists applying the fund successfully. The fund provides resources for their exploration into visual arts and performing arts in the forms of attending professional arts institution programmes, having arts trainings, taking arts examinations, attending arts sharing activities and having solo concerts, etc.

Combining arts and thematic events to promote an inclusive society

Apart from sponsoring “Cross All Borders”, CCB (Asia) invites artists with disability to engage in its large-scale corporate events so as to promote inclusive art and bring more opportunities for disabled artists. In the past four years, CCB (Asia) has been using artworks from disabled artists as the thematic design to produce art installations at the venue of Hong Kong International Dragon Boat Races which the Bank title-sponsors. The arts installations were later exhibited in the lobby of the China Construction Bank Centre in Kowloon Bay for public appreciation. Furthermore, in the guest dinner in CCB (Asia) Wine & Dine Festival last year, the Bank invited Anson, artist with disability, to perform with the Hong Kong Children’s Choir. The performance has fostered social integration of able-bodied and disabled persons, and encouraged more people to appreciate inclusive art.

Looking ahead, CCB (Asia) will continue its efforts in bringing positive influence to society through sponsoring inclusive art. People are deeply moved by the artistic attainments as well as the optimism and enthusiasm of artists with disability, propagating positive energy in society. CCB (Asia) also wishes to build more development platforms for disabled artists with the aim of fostering social integration of able-bodied and disabled persons, as well as creating an equal and harmonious society in Hong Kong.

Besides sponsoring arts events for the disabled, China Construction Bank provides training and support for artists with disabilities in the long run. Its contribution to the arts development is meaningful and invaluable.



藝術贊助獎

Award for Arts Sponsorship

周生生集團 國際有限公司

*Chow Sang Sang Holdings
International Limited*



周生生集團致力促進香港藝術文化的發展，透過設立獎學金計劃，為年青人提供優質的藝術文化教育，同時贊助多個表演藝術團體，為公眾帶來高質素的表演節目。周生生相信透過設計及創新意念能夠表達思想感情，從而宣揚正面的社會價值。

多元化的贊助模式

周生生重視培育本地表演藝術人才，於香港演藝學院設立「周生生獎學金」和「周生生證券獎學金」，惠及莘莘學子，成效令人鼓舞。獎學金成立超過18年，受惠者不計其數。2016/17年度共有七位香港演藝學院的學生獲得集團的獎學金，涵蓋藝術範疇包括戲曲、舞台及製作藝術等。

此外，多年來周生生亦支持多個表演藝術團體和計劃，包括連續九年贊助香港話劇團的演出。2017年，劇團的40周年誌慶大型製作《紅梅再世》獲周生生贊助，編劇以經典名著《紅梅記》為藍本，從原著的橋段及人物重新出發，以舞台劇形式探問真愛為何，反應熱烈，深得觀眾喜愛。

周生生亦連續八年參與香港小交響樂團的「商業機構贊助計劃」，並擔任香港管弦樂團的「大師會白金會員」，期望透過贊助推廣藝術活動，提高大眾對古典音樂和話劇的興趣及認識。

除了直接贊助，周生生亦為個別節目度身訂造贊助項目，例如香港管弦樂團自2015年起的華格納《指環》四部曲，有別於過往贊助演藝活動的方式，集團連續四年為此製作推出配合歌劇主題的限量首飾產品，並將部分銷售收益撥捐贊助樂團日後發展。

贊助藝術 發放正面信息

今年，周生生將會繼續贊助本地表演藝術發展，包括贊助香港話劇團作品《盛宴》在香港大會堂劇院演出，為觀眾帶來這部大受好評的外百老匯得獎喜劇。展望未來，周生生期望藝術能夠為城市帶來正面的價值，以人才培育和支援表演藝術團體雙線並行，並期望透過贊助形式推動本地藝術文化多元發展，向社會大眾發放更多正面信息。

贊助香港演藝學院之獎學金計劃及多個表演藝術團體之活動，贊助項目具多樣性，對推動香港表演藝術發展有實質成效。

Chow Sang Sang Group is dedicated to the promotion of arts and culture in Hong Kong. Through the establishment of scholarships, the Company provides high-quality arts and cultural education for young people; at the same time, the company sponsors numerous performing arts groups to bring excellent performances to the public. Chow Sang Sang believes that thoughts and emotions can be expressed through design and creative ideas. They are channels to promote positive social values.

Pluralistic sponsorship approaches

Chow Sang Sang values the nurturance of local performing arts talents. The company established “Chow Sang Sang Scholarships” and “Chow Sang Sang Securities Scholarships” at the Hong Kong Academy for Performing Arts (HKAPA) to support students of the institution. The scholarships have been established for more than 18 years and the outcome is encouraging. Numerous students have benefitted from the projects. In 2016/17, a total of seven students of HKAPA received the scholarships awarded by Chow Sang Sang, covering a wide range of art forms including *xiqu*, theatre and entertainment arts.

Moreover, Chow Sang Sang has supported a significant number of performing arts groups and projects throughout the years, including being the sponsor for Hong Kong Repertory Theatre (HKRep) for nine consecutive years. In 2017, *Reincarnation of the Prunus Mume*, in celebration of HKRep’s 40th anniversary, was sponsored by Chow Sang Sang. The drama script was modeled on *The Story of Red Plum* to take the audience on a journey in search of true love. The performance was well-received.

Chow Sang Sang has also been Hong Kong Sinfonietta’s Platinum Corporate Member for eight consecutive years, and is a Platinum Member of the Maestro Circle of the Hong Kong Philharmonic Orchestra. The company wishes to enhance the public’s interest and knowledge in classical musical and drama through sponsoring these arts events and their promotions.

Besides direct sponsorship, Chow Sang Sang also designed sponsorship projects specifically for some programmes. For example, the Company has produced limited edition jewellery products for the opera Wagner’s four parts of *The Ring Cycle*, a four-year project launched by Hong Kong Philharmonic Orchestra in 2015. The sponsorship was different from the past approach with part of the revenue of the sale donated to the Orchestra for future development.

Promoting positive messages through sponsorship

This year, Chow Sang Sang will continue to sponsor the development of local performing arts, including HKRep’s *The Big Meal* in the theatre of Hong Kong City Hall, bringing to the audience this acclaimed and award-winning Off-Broadway comedy of life. The Company hopes that arts can bring positive influence to the city and will continue the parallel support for fostering talents and sponsoring performing arts groups. They wish to promote pluralistic development of local arts and culture through sponsorship so as to convey positive messages to the public and society.”

Chow Sang Sang Holdings International Limited sponsors the scholarship programmes of the Hong Kong Academy for Performing Arts and activities of various performing arts groups. Through sponsoring a wide range of arts events, it makes a remarkable contribution to promoting the development of performing arts in Hong Kong.



藝術贊助獎

Award for Arts Sponsorship

嘉華國際集團 有限公司

*K. Wah International
Holdings Limited*

嘉華國際致力支持於本地表演藝術發展，重點推廣歌劇藝術，其人力資源及企業事務副總監黃敦義表示：「嘉華國際認為歌劇蘊含豐富的歷史、精神、哲學和生活知識，不僅能夠豐富人的靈魂和思想，加以推廣更有助建設一個真善美的社區。」

歌劇無處不在

為了把歌劇帶入社區，吸引不同背景年輕一代參與，嘉華國際自2013年起成為香港首個專業歌劇機構「香港歌劇院」的名譽贊助機構。在嘉華國際支持下，香港歌劇院籌劃了「歌劇無處不在」推廣活動，黃敦義說：「『歌劇無處不在』以兩個長期的方式進行：首先通過增加舉辦歌劇表演，吸引和推動更多的年輕人參與和欣賞；其次透過提供相關教育和宣傳計劃，推動歌劇的未來發展，並培訓聲樂歌唱人才。」

2016至2017年期間，嘉華國際透過冠名贊助為公眾帶來兩齣世界級歌劇作品，並聘請香港製作團隊和工作人員參與，展演作品分別為19世紀最有影響力的歌劇劇作家威爾第的作品《奧特洛》，以及羅西尼的合家歡喜劇《塞維利亞理髮師》，兩齣歌劇皆深受觀眾喜愛。

培育新一代藝術人才

教育及宣傳方面，嘉華國際支持香港歌劇院每年定期前往各大專院校及中小學，通過著名歌劇作品介紹、表演、遊戲等方式，深入淺出把歌劇藝術推廣至年輕一代。為培育新一代聲樂人才，嘉



華國際贊助一年一度的「嘉華香港歌劇院夏令營」，為具有才華的兒童提供專業培訓和舞台表演機會，「獲選者會接受為期三周的歌劇訓練，內容包括聲樂、戲劇、表演、舞蹈和歌唱等。在排練音樂劇的過程中，讓參加者親身體驗歌劇的魅力，提升他們的自信心、創造力和表達能力之餘，亦有助擴闊他們對於表演藝術的眼界。」

對於培育未來人才，黃敦義補充：「對於優秀的本科生和研究生，我們會提供獎學金，鼓勵他們到海外進行聲樂培訓、報讀深造課程或歌劇大師班等，期望為香港培養優秀的藝術專才，支持香港歌劇藝術的長期發展。」

「我們期望與更多不同的藝術團體合作，繼續朝着向公眾特別是年輕一代推廣藝術的目標前行，透過藝術教育鼓勵更多年輕人參與，推動香港藝術發展。」黃敦義表示，嘉華國際將繼續推動培育本地藝術家和管理人才，期望更具規模地普及歌劇藝術，體現香港中西文化薈萃的獨特藝術氣息。

有系統且全面地贊助歌劇表演活動，亦為聲樂學生提供長遠培訓，更兼顧音樂中心等硬件建設發展，對推廣歌劇藝術有實際成效。

K. Wah International Holdings Limited (KWIH) is committed to investing resources in the development of local performing arts and focusing on the promotion of the art of opera. Charles Wong, Associate Director of Human Resources and Corporate Affairs of KWIH, says, “KWIH believes that operas are rich in history, spirituality, philosophy and knowledge of life. The art form not only can enrich people’s soul and mind, its promotion can help building a better community.”

Opera Everywhere

In order to bring opera to the community and attract the participation of young people with different backgrounds, KWIH has become the honorary patron for Hong Kong’s first professional opera organisation, Opera Hong Kong, since 2013. With the support of KWIH, Opera Hong Kong organised the promotional event, “Opera Everywhere”. Wong explains, “‘Opera Everywhere’ is conducted through two long-term approaches: first, by staging more opera performances to attract young people to participate and appreciate the art of opera; second, through carrying out relevant educational and promotional projects, we hope to facilitate the future development of opera and foster vocal talents.”

Between 2016 and 2017, KWIH has been the title sponsor of two world-class operas, and invited Hong Kong production teams and staff for participation. The performances were *Otello* by the most influential opera composer of the 19th century, Giuseppe Verdi, and *The Barber of Seville*, a comic opera for family by Gioacchino Rossini; both works were deeply loved by the audience.

Fostering a new generation of talented artists

In the aspects of education and promotion, KWIH supports Opera Hong Kong to conduct regular mini opera tours to universities, secondary and primary schools every year, through activities such as introductory talks on famous operas, light-hearted performances and games, the new generations are

introduced to the art of opera in an accessible way. To foster new vocal music talents, KWIH sponsors the annual “K. Wah Opera Hong Kong Summer School” to provide professional training and opportunities of stage performances for talented children. “Selected participants will receive a three-week intensive training, which includes vocal, drama, performance, dancing and singing. During rehearsals, participants are allowed to experience the charm of opera enhance their self-confidence, creativity and expression skills; and broaden their understanding of performing arts.”

Regarding the nurturance of future talents, Wong adds, “For outstanding undergraduates and postgraduates, we provide scholarships to encourage them to pursue overseas vocal music training, to study advanced courses or opera master classes. We hope to nurture excellent arts professionals for Hong Kong to support the long-term development of opera arts in Hong Kong.”

“We look forward to working with more diverse arts groups to continue our goal of promoting arts to the public, especially the younger generations. Through arts education, we hope to encourage the participation of young people and to promote the arts development in Hong Kong.” Wong points out that KWIH would continue to promote the cultivation of local artists and management talents, expecting to popularise opera art on a larger scale, through which the unique artistic ambience of Hong Kong as a fusion of Chinese and Western cultures could be manifested.

Apart from giving systematic and holistic sponsor to opera performances, K. Wah International Holdings Limited also provides long-term support to students of vocal music, as well as related hardware development such as music centres. Its efforts have yielded fruitful results in promoting the arts of opera.



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
李偉民先生
馬逢國先生
殷巧兒女士
陳健彬先生
黑國強先生
藍列群女士

Dr Wong Ying-wai, Wilfred
Mr Lee Wai-man, Maurice
Mr Ma Fung-kwok
Ms Yan Hau-ye, Lina
Mr Chan Kin-bun
Mr Andy Hei
Ms Lam Lit-kwan

大會委員

Council Members

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李偉民先生 (副主席)
陳志超先生
陳錦成先生
陳健彬先生
陳偉儀 (陳慧) 女士
鄭 禕女士
邱詠筠女士
周博賢先生
鍾小梅女士
黑國強先生
藍列群女士
李俊亮先生
梁崇任先生
盧偉力博士
梅卓燕女士
吳傑莊博士
吳瑞雲 (吳雨) 先生
鮑藹倫女士
龐建貽先生
司徒旭 (龍貫天) 先生
鄧宛霞博士
唐慶枝先生
楊國樑先生
民政事務局局長或其代表
教育局常任秘書長或其代表
康樂及文化事務署署長或其代表

Dr Wong Ying-wai, Wilfred (Chairman)
Mr Lee Wai-man, Maurice (Vice Chairman)
Mr Chan Chi-chiu, Henry
Mr Chan Kam-shing, Chris
Mr Chan Kin-bun
Ms Chan Wai-ye (Chan Wai)
Ms Caroline Cheng
Ms Chiu Wing-kwan, Winnie
Mr Chow Pok-yin, Adrian
Ms Chung Siu-mui, Ribble
Mr Andy Hei
Ms Lam Lit-kwan
Mr Lee Chun-leung, Indy
Mr Leung Sung-yum, Kevin
Dr Lo Wai-luk
Ms Mui Cheuk-yin
Dr Ng Kit-chong, Johnny
Mr Ng Sui-wan (Ng Yu)
Ms Ellen Pau
Mr Pong Kin-ye, Paulo
Mr Se-To Yok (Loong Koon-tin)
Dr Tang Yuen-ha
Mr Tong Hing-chi, Patrick
Mr Yeung Kwok-leung, Paul
Secretary for Home Affairs or his representative
Permanent Secretary for Education or her representative
Director of Leisure and Cultural Services or her representative

評審小組 Assessment Panels

藝術評論 Arts Criticism

陳惠英博士	Dr Chan Wai-ying
周光綦博士	Dr Chou Kwong-chung, Oliver
朱琮愛女士	Ms Chu King-oi, Daisy
劉恒安(曲飛)先生	Mr Lau Hang-on (Kuh Fei)
盧偉力博士	Dr Lo Wai-luk
涂乃賢(陶然)先生	Mr Tu Nai-hsien
楊春棠先生	Mr Yeung Chun-tong

舞蹈 Dance

朱琮愛女士	Ms Chu King-oi, Daisy
梅卓燕女士	Ms Mui Cheuk-yin
劉天明先生	Mr Lau Ting-ming
劉慧婷女士	Ms Lau Wai-ting, Christine
裴長青女士	Ms Pei Chang-qing
黃恆輝先生	Mr Wong Hang-fai
王廷琳先生	Mr Wong Ting-lam, Andy

戲劇 Drama

鄭傳軍先生	Mr Terence Chang
李俊亮先生	Mr Lee Chun-leung, Indy
劉恒安(曲飛)先生	Mr Lau Hang-on (Kuh Fei)
劉浩翔先生	Mr Lau Ho-cheung, Elton
潘璧雲女士	Ms Poon Pik-wan
岑偉宗先生	Mr Shum Wai-chung
丁羽先生	Mr Ting Yu

電影 Film

張虹女士	Ms Cheung Hung, Tammy
蔡靄兒女士	Ms Choi Oi-yee, Joycelyn
傅慧儀女士	Ms Fu Wai-yee, Winnie
羅啟銳先生	Mr Law Kai-yui, Alex
李詠茵女士	Ms Li Wing-yan, Ada
鮑藹倫女士	Ms Ellen Pau
王日平先生	Mr Wong Yat-ping, Roddy

文學藝術 Literary Arts

陳德錦先生	Mr Chan Tak-kam
陳偉儀(陳慧)女士	Ms Chan Wai-yee (Chan Wai)
張雙慶教授	Prof Chang Song-hing
鄭鏡明先生	Mr Cheng Kang-ming
張詠梅博士	Dr Cheung Wing-mui
關木衡(關夢南)先生	Mr Kwan Muk-hang
許子東教授	Prof Xu Zi-dong

媒體藝術 Media Arts

歐陽權博士	Dr Au-yeung Shing
鍾緯正博士	Dr Chung Wai-ching, Bryan
馮炳輝先生	Mr Fung Bing-fai
黎蘊賢女士	Ms Lai Wan-yin, Orlean
羅琛堡先生	Mr Law Sum-po, Jamsen
伍詔勁先生	Mr Ng Siu-king, Kingsley
鮑藹倫女士	Ms Ellen Pau

音樂 Music

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周博賢先生	Mr Chow Pok-yin, Adrian
林詠璋博士	Dr Lam Wing-cheong
黃慧英博士	Dr Wong Wai-ying, Paulina
黃懿倫教授	Prof Wong Yee-lun, Eleanor
余昭科先生	Mr Yu Chiu-for

視覺藝術 Visual Arts

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鄧凝姿博士	Dr Tang Ying-chi, Stella
唐錦騰教授	Prof Tong Kam-tang, Vincent
王禾璧女士	Ms Wong Wo-bik

戲曲 Xiqu

張敏慧女士	Ms Cheung Man-wai
葉世雄先生	Mr Ip Sai-hung
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李漢光先生	Mr Li Hon-kwong
廖妙薇女士	Ms Lio Mio-mei
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藝術教育 (學校組) Arts Education (School Division)

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張寶雯女士	Ms Cheung Po-man, Rowena
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梁崇任先生	Mr Leung Sung-yum, Kevin
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梁崇任先生	Mr Leung Sung-yum, Kevin
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藝術推廣及藝術贊助 Arts Promotion & Arts Sponsorship

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陳偉儀(陳慧)女士	Ms Chan Wai-yee (Chan Wai)
馮美華女士	Ms Fung Mei-wah, May
鄧樹榮先生	Mr Tang Shu-wing
徐詠璇教授	Prof Tsui Wing-suen, Bernadette
韋志菲女士	Ms Wai Chi-fei, Josephine

提名 Nomination

藝術界別提名 Art Form Nominators

為積極鼓勵藝術家及團體參與，「2017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 2017. 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.

藝術行政 Arts Administration

鄭禪琦女士	Ms Cheng Sim-yee, Grace
林淑儀女士	Ms Lam Suk-yee, Connie
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謝明莊先生	Mr Tse Ming-chong

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陳國慧女士	Ms Chan Kwok-wai, Bernice
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鄧孟妮女士	Ms Tania Tang

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陳國慧女士	Ms Chan Kwok-wai, Bernice
陳炳釗先生	Mr Chan Ping-chiu
鄧樹榮先生	Mr Tang Shu-wing
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梁美萍博士	Dr Leung Mee-ping
譚美兒女士	Ms Tam Mei-yee, Eve

戲曲 Xiqu

譚榮邦先生	Mr Tam Wing-pong
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