

香港品牌 無法取代的文化對話

Hong Kong Brand An Irreplaceable Cultural Dialogue



7A 班戲劇組巡演《大笑喪：喪笑大晒》
The Big Happy Dying by Class 7A Drama Group

香港藝術發展局（藝發局）著重文化交流，向外推廣香港藝術人才及作品不遺餘力，而內地是近年重點推廣目標之一。今年，藝發局與內地藝術節、藝術中心及劇院合作，支持多個香港藝術團體搬演優秀原創作品，亦讓創作人從中累積內地演出經驗及開拓網絡，促進兩地藝壇交流。整個計劃公開徵集演出建議，經由本局的相關藝術組別作推薦後，讓內地單位揀選最終演出節目。

今年四至五月，一系列由本局支持的香港演出已經在「相約北京藝術節 2018」及上海 1862 時尚藝術中心亮相。

The Hong Kong Arts Development Council (HKADC) is committed to cultural exchange and promoting Hong Kong arts professionals and artworks overseas. Exchanges with Mainland China is one of the focuses of its work in recent years. In this connection, HKADC has collaborated with several Mainland's arts festivals, arts centres and theatres this year to stage Hong Kong productions. Apart from presenting the best of their works, local arts professionals could build up network and accumulate experience for future exchange. Through open call for proposals, respective artform groups of HKADC recommended outstanding proposals for the final selection by the Mainland organisers.

In April and May this year, a series of performances supported by HKADC were staged in Meet in Beijing Arts Festival 2018 and 1862 Theater in Shanghai.

相約北京藝術節 Meet in Beijing Arts Festival

「相約北京藝術節」於 2000 年首次舉行，至今舉辦至第 18 屆，由中華人民共和國文化和旅遊部、北京市人民政府、國家廣播電視總局主辦，中國對外文化集團公司和北京市文化局承辦的大型綜合性國際藝術節。今屆藝術節共邀請了 19 個國家及地區共 44 個表演藝術團體展演，包括香港舞蹈總會及綠葉劇團。

Inaugurated in 2000, Meet in Beijing Arts Festival is presented by the Ministry of Culture and Tourism of the People's Republic of China, the People's Government of Beijing Municipality and State Administration of Radio and Television, and organised by China Arts and Entertainment Group and Beijing Municipal Bureau of Culture. In its 18th edition this year, the festival invited a total of 44 performing arts groups from 19 countries and regions, including the Hong Kong Dance Federation and Théâtre de la Feuille.

綠葉劇團《爸爸》：力臻完美的香港味道 Papa of Théâtre de la Feuille: The Taste of Hong Kong

對於跑慣大江南北的綠葉劇團來說，內地巡演可算是駕輕就熟。藝術總監黃俊達說劇團以巡演為方向，除了爭取更廣泛多元的觀眾層，亦對作品的成長有莫大裨益，「前往不同地方演出，得到不同的迴響，整個表演的語彙才不會流於單一本土，能夠更具世界性。這些都要透過跟觀眾溝通，才能找到不同的面向和語彙。」

For an arts group with extensive touring experience like Théâtre de la Feuille, touring in the Mainland is not a difficult task. Artistic Director Ata Wong Chun-tat emphasised the importance of touring: aside from a wider and pluralistic audience, the experience was beneficial to the further development of the work. "Performing in different places with different feedback can help enrich the performance under a wider global context. Only through communicating with the audience can we explore and develop different contexts and possibilities."



綠葉劇團《爸爸》
Papa by Théâtre de la Feuille

劇團成員之一、製作人李宛虹分享，巡演過程中創作人能夠吸取經驗，微調每一次演出，力臻完美：「每個城市的習慣和文化都好不同，跑一轉大陸等於走過好多不同的地方，例如在哈爾濱和深圳，已經完全不一樣，我們從觀眾吸取到的養分亦好不同，大大幫助了我們。」每次演出後，綠葉劇團的成員都會跟觀眾聊天，李宛虹憶述，有北京觀眾分享覺得《爸爸》有「濃濃的香港味道」，黃俊達對此不無自豪：「我們有我們的香港故事、香港身分，這是我們的魅力亦是獨特之處，這亦是國內觀眾喜歡我們的原因。」

Lei Yuen-hung, producer and a member of the group, shared her views that practitioners could gain experience in the process of touring and fine tune each performance to perfection. "The culture and custom vary from city to city. A tour in Mainland is like experiencing many different cultures of different places, say Harbin and Shenzhen are already two different ones. Audience in different cities offered diverse nutrients for the betterment of our work." After every performance, members of Théâtre de la Feuille would chat with the audience. Lei recalled that some Beijing audience could get "a strong taste of Hong Kong" in *Papa*, and Ata Wong was quite proud of it, "We have our own Hong Kong story and identities which are our charm and uniqueness. That's why Mainland audience loved our work."

過往綠葉劇團曾多次在北京巡演，李宛虹笑稱：「感覺像重回一個熟悉的地方，部分觀眾是看過我們之前的其它演出，所以特地來看我們。」對比之前的經驗，這次巡演得到藝發局的支持，黃俊達與李宛虹皆認同財政資源上更寬裕，靈活度提升，演員可投放更多時間在創作上，李宛虹補充：「除了資金上的支援，在宣傳和組織媒體上幫了好大忙……坦白說我們這些年來去巡演，從未試過有香港媒體報導，而藝發局讓我們能夠把這個訊息帶給香港的媒體和群眾。」

In the past, Théâtre de la Feuille performed several times in Beijing. "It was like returning to a familiar place. Some audience watched our performances before and came back for more" said Lei. Compared to previous experience, Wong and Lei both agreed that there were more resources and greater flexibility for their tour with HKADC's support. The actors could spend more time on creation. Lei added: "Besides, HKADC also helped a lot on promotion and liaison with the media... Frankly, our touring in recent years had never been reported by any Hong Kong media, but HKADC helped bring us back to the spotlight."

香港舞蹈總會 《緣起敦煌》： 來自香港的清風 Hong Kong Dance Federation's Dunhuang Reflections: A Fresh Breeze from Hong Kong



《緣起敦煌》Dunhuang Reflections
相片提供 Image Courtesy: 劉海棟

香港舞蹈總會的大型舞蹈詩《緣起敦煌》是另一個得到藝發局支持的作品，此演出同時亦獲得香港義工聯盟及香港各界文化促進會的贊助。《緣起敦煌》2015年在香港首演，這次是第五度公演，亦是第二次踏足北京的舞台。多次重演的機會，讓作品結構得以不斷調整，這次巡演更增添了全新創作的舞段「水月觀音」和「金剛護法」，加強了舞劇的流暢度與連貫性。隨團前往的香港舞蹈總會行政總監羅廖耀芝分享，對比過往巡演北京的經驗，這次演出的北京天橋劇場空間較大，有利舞劇的舞台效果發揮，從觀眾及評論的正面迴響可見一斑，羅太笑說：「當地有些報導說，我們就像一縷清風，從香港帶到北京。」

Hong Kong Dance Federation's *Dunhuang Reflections* was another work supported by HKADC. The performance was also sponsored by Hong Kong Volunteers Federation and Hong Kong Culture Association. Premiered in 2015 in Hong Kong, the fifth run of *Dunhuang Reflections* was staged in Beijing for its second time. The re-runs enabled further development on the structure of the piece. The performance this time included two new numbers: "Water-Moon Avalokiteshvara" and "Four Heavenly Kings", which enhanced the fluency and consistency of this dance drama. Lo Liu Yiu-chee, Executive Director of Hong Kong Dance Federation who visited Beijing with the group, commented that compared to the past touring experience in the same city, Beijing Tianqiao Theater was much more spacious, which could enhance the stage effects, as reflected from the audience's positive feedback and critics' reviews. "Some local news described us as a breath of fresh air that blew from Hong Kong to Beijing" she added joyfully.

中國大陸的舞台上，從來不乏以敦煌為主題的各類舞劇，《緣起敦煌》之所以與別不同，在於其抽象的意象以及投影媒體元素帶來的想像空間，羅太如數家珍道來製作特色：「《緣起敦煌》是香港人對於敦煌的印象……作品運用敦煌三種主要色彩，看上去給人一種『敦煌』的感覺；還有多媒體投影的應用，把敦煌的圖像映到服裝、佈景上，讓觀眾感覺置身於敦煌石窟。」簡約抽象的舞台美學，輔以跨媒介呈現方式，保留傳統同時帶來全新演繹，正是《緣起敦煌》在北京大放異彩的原因。

在藝發局牽頭下，藝團省卻了不少與中介公司之間的行政工作，得以傾注更多心力於藝術創作及擴闊網絡上，讓作品有機會接觸更廣闊層面的內地觀眾。

In the Mainland, Dunhuang is a popular theme for dance drama. *Dunhuang Reflections* stood out thanks to the imagination that it brought with its abstract imagery and elements of multi-media projections. Mrs Lo explained in detail the features of the production, "*Dunhuang Reflections* is Hong Kong people's impression of Dunhuang... The work used three main colours of Dunhuang to give people the sense of it; we also used multi-media projections to project images of Dunhuang onto our costumes and settings, allowing the audience to have a feeling of being on the scene." The simple and abstract stage aesthetic presented with multi-media was a new interpretation of tradition, which precisely accounted for the success of *Dunhuang Reflections* in Beijing.

With the initiation of HKADC, arts groups could save a lot of time on handling administrative work with agencies and could make more effort in artistic creation and developing their network, hence reaching a wider range of Mainland audience.

1862 時尚藝術中心 「香港戲劇月」 "Hong Kong Drama Month" in 1862 Theater



上海 1862 時尚藝術中心
1862 Theater, Shanghai

位於上海的 1862 時尚藝術中心，於今年五月正式開幕，前身是擁有百年歷史的上海老船廠，由日本建築大師隈研吾，改建成現代化的多功能劇院式空間。七月，藝發局支持了三個香港劇目：一條褲製作《流徙之女》、7A 班戲劇組《大笑喪：喪笑大晒》及綠葉劇團《孤兒 2.0》在這個全新舞台粉墨登場，風格各有千秋，構成別樹一幟的「香港戲劇月」。

Located in Shanghai, the 1862 Theater, formerly a century-old shipyard, was officially opened in May this year. Restructured by the Japanese architect Kengo Kuma, the building is now a modernised multi-functional theatrical space. In July, HKADC supported three Hong Kong theatre productions, *Sweet Mandarin* of Pants Theatre Production, *The Big Happy Dying* of Class 7A Drama Group and *L'Orphelin 2.0* of Théâtre de la Feuille, on this new stage. Their great variety of performances constituted the unique "Hong Kong Drama Month".

無隔閡的文化交流 Cultural Exchange Beyond Boundaries

為配合 7A 班戲劇組巡演的《大笑喪：喪笑大晒》的創作命題，主辦單位特意安排了一場演前座談，藝術總監一休訝異於上海觀眾的熱情：「我蠻吃驚的，座談是在演出前一天舉行，觀眾卻幾乎坐滿了半個劇場，在香港連演後談都未必有那麼多觀眾留下。雖然觀眾對我們的演出毫無認識，但仍會熱烈參與討論死亡的主題。」

經過演前座談的準備，觀眾觀賞這齣笑中有淚的港式劇作，自然更容易投入，對於創作團隊亦有所啟發，一休分享道：「通過接觸不同觀眾的反應，創作團隊要逼著自己回應，即使是一些好『香港』的事情，裡面能否包涵宇宙性的東西？有上海觀眾說我們的劇目『香港味好重』，那麼如何保留創作當中的香港特色，同時讓其他地區的人都能夠欣賞到？對我來說，這是一種正面的壓力。」

首次前赴內地巡演的一條褲製作，帶來有關文化傳承的改編劇作《流徙之女》，藝術總監胡海輝分享了他的觀察：「演出以廣東話進行，輔以中文字幕，但由於演出台詞頗為密集，我也會擔心觀眾看得吃力，但觀乎觀眾反應，他們都能夠與故事同步，理解到主要故事線。」演後座談期間，台下觀眾紛紛發問，好奇於劇目裡現場烹調的咖喱，以及音色獨特的陶笛現場音樂，可見成熟的創作能夠跨越語言隔閡，為觀眾帶來共鳴。

To respond to the creative theme of *The Big Happy Dying* of Class 7A Drama Group, the organiser arranged a pre-performance talk. The group's artistic director, Yatyau, was surprised by the enthusiasm of Shanghai audience, "I was quite amazed. The talk was held one day before the performance, but the audience filled almost half of the auditorium. There may not be as many audience staying behind for a post-performance talk. Although the audience knew nothing about our performance, they still participated eagerly in the discussion of the theme of death."

The pre-performance talk enabled the audience to be more engaged in the show. This was inspiring for the creative team, as Yatyau shared his view, "Through the reactions of different audiences, the creative team forced themselves to respond: are there any universal elements inside something very 'Hong Kong'? Some Shanghai audience said our performance had 'a strong taste of Hong Kong'. How can we preserve local elements while making it understandable for people outside Hong Kong? For me, this is a kind of positive driving force."

In their first touring in the Mainland, Pants Theatre Production brought the adapted play, *Sweet Mandarin*, which is about cultural inheritance. According to the observation of artistic director Wu Hoi-fai, "The performance was in Cantonese with Chinese surtitles, yet I was quite worried that the audience might find it difficult as there was too much to follow. Luckily, from the audience's response, we knew that they could engage with the story and understand the plot." The audience was eager to ask questions afterwards. They were curious about the live curry cooking and the live music from the ocarina. It showed that a mature creation can transcend linguistic boundaries and arouse resonance among audiences.



香港品牌作為生存優勢 Hong Kong Brand as an Edge for Survival

在藝發局的支持下，為香港的藝術團體提供難得的機會，在內地的偌大舞台上展現自身優勢，正如胡海輝所說：「對於內地來說，香港仍然是一個品牌，代表現代、城市、活力的一個品牌。」一條褲製作以紀錄劇場為焦點方向，在香港這個定位相對上比較小眾，「做演出就是為了與人分享，無論香港、內地還是外國，都希望可以接觸到更多不同層面的人……雖然香港仍有不少劇場觀眾，但如果有能力在香港以外找到更多欣賞我們的人，當然是好事。」

對於綠葉劇團來說，黃俊達看重的是讓劇團演員有更多演出機會，以及急切要開拓更多的展示空間，「整個香港（市場）好快就飽和，綠葉這種沒有政府定期資助的小團，如何讓演員有一個比較舒服的創作和生活環境？創作之餘，我覺得更需要考慮營運……不要害怕中國市場，要讓大陸觀眾知道我們的想法，讓創作環境更具多向性。」



With the support from HKADC, Hong Kong arts groups were provided valuable opportunities to demonstrate their strengths in the Mainland, as Wu pointed out, "For the Mainland audience, Hong Kong is still a modern and dynamic brand." Pants Theatre Production's focus on documentary theatre could only enjoy a niche market in Hong Kong, "The essence of production is to share with people, no matter in Hong Kong, Mainland or overseas, we hope to reach different walks of life... although there is a significant number of drama audience in Hong Kong, it is still good to look for more beyond the border."

For Théâtre de la Feuille, Ata Wong valued the performing opportunities of his fellow actors and was concerned with the need to develop more performing space, "The market in Hong Kong will be saturated soon. For a small theatre group like us that does not receive regular funding from the government, how is it possible to give our actors a better and more comfortable living and creative environment? Creation aside, I think we should also consider more about operation... and not be afraid of entering into the Chinese market. We need to expose ourselves to the Mainland audience, so that our creative environment can have more facets."

綠葉劇團《孤兒 2.0》
L'Orphelin 2.0 by Théâtre de la Feuille

7A 班戲劇組的一休直言，增加演出次數使排演成本更為划算，「既然香港戲劇市場還未成熟，我們就要發掘更多市場，否則越來越難生存。」再者，來自香港的創作人，吸收的藝術養分東西並蓄，思考模式與觀察事物的角度自成一格，「既然我們都在擔心香港的本土文化會逐漸消失，那就前往大陸演出，讓別人看見我們香港的特色吧。」

Yat Chau of 7A Drama Group remarked that, the more a work is toured, the more cost-effective the production is. "If Hong Kong's drama market is immature, we will have to discover new markets, otherwise it is very difficult for us to survive." Moreover, Hong Kong's arts practitioners are benefited from a confluence of Chinese and Western cultures, which shapes their unique thoughts and perspectives. "While we are worrying about the gradual disappearance of Hong Kong's culture, we should stage more in the Mainland to help people get familiarised with the Hong Kong style."



踏入 2018 年下半年，藝發局繼續與內地的主辦單位合作，支持本地藝團，包括 La Sax 樂團在中國對外文化集團中演演出院線發展有限責任公司旗下的大灣區劇院巡演香港作品《動物嘉年華》，以及由鄧樹榮、邢亮及梅卓燕共同編導的作品《舞·雷雨》參與中國國際青年藝術周 2018。

Entering the second half of 2018, HKADC continues to partner with Mainland organisers to support local arts groups, including La Sax - Saxophone Ensemble's touring of *Saxo Carnival of the Animal* to the Greater Bay Area theatres of the China Performing Arts Agency under the China Arts and Entertainment Group, as well as *Thunderstorm*, directed and co-choreographed by Tang Shu-wing, Xing Liang and Mui Cheuk Yin, at the China International Youth Arts Festival 2018.