



台下一分鐘
Offstage

曾文通 Tsang Man-tung

畢業於香港演藝學院，2009年獲亞洲文化協會獎助金到美國耶魯大學戲劇學院任研究學者。曾獲多個獎項，包括香港舞台劇獎最佳舞台設計、最佳服裝設計、最佳化妝造型、香港藝術發展獎藝術新進獎（2003年）及年度最佳藝術家獎（2008年），並三度獲得香港舞蹈年獎最傑出舞台設計。2015年獲民政事務局長嘉許計劃頒發嘉許狀及獎章；2017年憑舞劇《風雲》獲世界劇場設計展佈景設計專業組銀獎。過去20年為逾300個劇場作品擔任舞台設計。

Graduated from The Hong Kong Academy for Performing Arts, Tsang received a fellowship from the Asian Cultural Council in 2009 that supported him to visit Yale University as a special research fellow. Tsang was the winner of numerous awards, including Best Set Design, Best Costume Design and Best Make-Up and Image Design at the Hong Kong Drama Awards and the Rising Artist Award (2003) and Artist of the Year (2008) at the Hong Kong Arts Development Awards. He is also a three-time winner of the Best Set Design at the Hong Kong Dance Alliance Dance Awards. In 2015, Tsang received the Certificate of Merits and Medal awarded under the Secretary for Home Affairs' Commendation Scheme. In 2017, he won the Silver Award for Set Design (Professional Designer) at the World Stage Design with the dance drama *Storm Clouds*. Tsang has been the scenographer for more than 300 theatrical works in the past years.

「藝術無處不在，
只在於我們能看見
多少。」

"Art is everywhere.
What matters is how
well we can see it."

01 舞台設計最大的吸引力是甚麼？ What is the biggest attraction of set design?

劇場創造的世界，承載着歷史、文化、人文精神和哲學，還有我們的回憶等，而觀眾因緣際會被引領進來，把一段時間交託給這個空間來一場「對話」。他們可能在劇場認識到跟平日所知並不一樣的價值觀，看到跟平日所見不一樣的真相，生命和生活受到觸碰——精神得到昇華，行為有所改變。我參與的不僅是舞台設計，更是共同創造這樣的一個空間，我很珍惜和觀眾在劇場的相遇。

The world that the theatre creates contains history, culture, humanistic spirit and philosophy, as well as our memory. By chance, the audience are led into the world and participate in a "dialogue" as they spend time in the space. They may learn about some values that are different from what they are accustomed to through theatre and see a certain truth that is different from what they see in their daily lives. When their conceptions of life are stimulated, their minds will be refined and their behaviours may change. I am engaged in not only set design, but the creation of such a space. I treasure the encounter with the audience in theatre.

02 你會如何形容自己的舞台設計美學？ How would you describe your own aesthetic of set design?

這不是由我自己去作定義，一旦下了定義，就會在某個程度上被綁死。反而有些人會形容我在不同階段的風格，最多的說法是精簡、折衷主義，近十年還有些偏向東方禪意的美學。我想當中結合了我接受的西方教育，和我本身流着東方人的血，兩者融為一體；而處理空間佈局時，我更傾向東方美學的精簡和一步到位。

This is not defined by me. Once it is defined, it will be confined to a certain extent. Some people try to describe my style at different stages, the most common descriptions are minimalism and eclecticism, some opines that I tend to focus on oriental zen aesthetic in the recent decade. I think it is because of my Western education background and my Eastern cultural origin. When I work with the spatial design, I incline to minimalist oriental aesthetic and precision.



神戲劇場《搞大電影》
Speed-the-plow by Dionysus Contemporary Theatre

03 哪個舞台設計項目令你最難忘？

Which set design project is the most memorable one?

香港舞蹈團的《風雲》。這個作品先在 2015 年代表香港參加布拉格四年展，然後又在 2017 年代表我個人參加世界劇場設計展，並且獲得佈景設計專業組銀獎。印象深刻不是因為得獎，而是我們的作品可以面向世界，讓大家知道香港這個彈丸之地也有自己的設計和想法。當中還承載一個理念：設計是靜心，在很安靜的時候一些想法會自行冒出來。另一方面，此設計包含了茅、竿、箭和石頭，那是點、線、面的元素；又有一個很大的水池，那是大自然的元素，能讓觀眾感到特別興奮。這齣舞劇不論作為過去二十年間我在舞台設計方面一些精髓的展呈，又或面向世界，都是其中一個很重要的作品。

Storm Clouds of Hong Kong Dance Company. The work first represented Hong Kong to participate in the Prague Quadrennial in 2015, and then in the World Stage Design in 2017 as my work. It received the Silver Award for Set Design (Professional Designer). It is memorable not because of the award, but the fact that our work was put on the international stage, letting people know that even a small place like Hong Kong can have its own design and ideas. The work conveys the idea that design requires a peaceful mind. When you are in a state of tranquility, some ideas will naturally spring up. Besides, the design also includes spears, poles, arrows and stones, they are elements of dots, lines and planes. There is also a large pond which is an element of nature. The audience feels particularly excited about them. The dance drama is a very important work, be it a presentation of the essence of my stage design in the past 20 years, or a work that faces the world.

04 你如何看香港的舞台設計文化？

How do you see the culture of set design of Hong Kong?

我們吸納世界各地許多資訊，很容易會模仿了別人的風格。很難說這樣好或不好，但可能少了本土創造的核心，這也牽涉到我們的表演藝術文化歷史不是很久遠。或許你會說香港就是多元文化，不過這個並沒有得到確認。你看日本、俄羅斯和英國，風格都有很清晰的定位，而我們的設計暫時尚未能讓人一看就認出屬於香港。我們應該先找到核心，但現在是找到很多面向，卻未找到核心。有很多問題值得反思，例如想想我們在做甚麼，觀眾需要的又是甚麼。只能說大家仍在探索過程中。

Because we take in so much information from the world, so we may easily take after other people's styles. It is difficult to say whether this is good or bad, but we may miss the core of local creation. This is also because our performing arts culture does not have a long history. You may say this is the cultural plurality of Hong Kong, but this is not generally recognised. Countries like Japan, Russia and the UK, their styles have a very clear positioning, but our design cannot enable people to recognise that it is from Hong Kong at the first glance. We should first look for the core, but now, we find many aspects but not the core. There are many questions to contemplate on, such as what we are doing and what the audience wants. I can only say that everyone is still exploring.



香港舞蹈團《風雲》
Storm Clouds by Hong Kong Dance Company

05 未來有甚麼計劃？

What are your plans for the future?

舞台設計師很被動，很難有甚麼計劃，我們都是等待別人邀約工作。我已不再介懷是否一定要有出色的作品，因為我不是在繪畫或做雕塑，可以獨力完成個人作品，靠的不是個人能力。我會隨着生命有甚麼「流進來」再去回應。舞台設計是整個製作的一部分，假如過度表現自己，呈現在觀眾眼前的就不是整體的流暢。我要配合導演、演員和大環境，當然也關乎那一刻我的生命正觸碰到甚麼。我想，這些才是設計或藝術較重要的精神。

Scenographers are quite passive, it is difficult for us to have plans. We can only wait for invitations. I am not so much concerned with whether or not I will produce more excellent works, because I am not a painter or sculptor who can complete an individual work. Set design does not depend on a particular person's ability. I will see what flows into my life before and then respond to it. Set design is only a part of the whole production. If the self is over-expressed, what is put in front of the audience will not show an overall fluency. I need to cooperate with the director, the actors and the environment. Of course, it also depends on what I encounter at that moment in my life. I think this is the spirit that we value in design or art.

我屬於多產的舞台設計師，但最近一年漸漸放慢腳步，思考我的舞台是否只在劇場。其實之前我已開始做「茶禪」，通過喝茶讓參與者打開五感，令內心變得平靜，讓他們發覺生命可以如此簡單。當中如何擺設坐席，如何拿起一杯茶來喝，同樣是一種設計。這些嘗試不再局限於以往的表演形式，而是可融合在不同的活動中。

I am quite a productive scenographer, but I have slowed down my pace in the past year to consider if my stage only belongs to the theatre. I have started practising "tea zen" some while ago. It helps participants to open up their five senses through tea drinking, helping them to achieve a peaceful mind and let them discover that life can be very simple. Questions like how to arrange the seats or how to pick up a tea cup are a kind of design. These attempts are not restricted by past forms of performance, but can be merged with different activities.

無極樂團《一色一香》
Beyond the Senses by Wuji Ensemble

香港舞蹈團《觀自在》
Vipassana by Hong Kong Dance Company

