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2010

香港藝術發展獎

Hong Kong Arts Development Awards

由香港「跳」到威尼斯：「蛙王」郭孟浩

Frog King "Leaps" from HK to Venice

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Arts Ambassadors-in-School Scheme:

Creative Arts Workshop

台下一分鐘：「不加鎖舞蹈館」王榮祿

Offstage: Ong Yong-lock of Unlock Dancing Plaza

INVENTION INTERVENTION



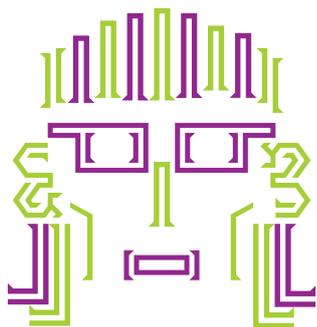
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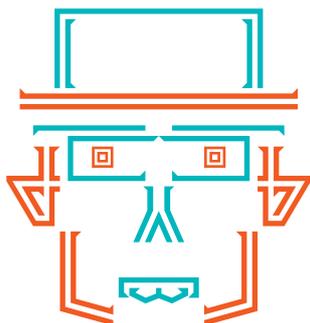
POWER SHOWCASE OF
HONG KONG NEW MEDIA ARTISTS
香港新媒體藝術樂園

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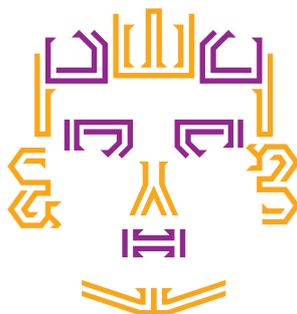
CHRIS HONHIM CHEUNG 張瀚謙



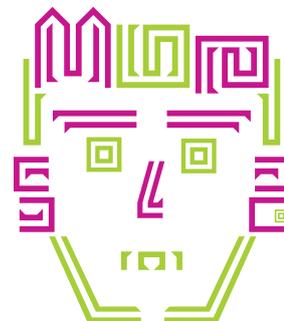
KEITH LAM 林欣傑



MIU LING LAM 林妙玲



TEDDY LO 羅揚文



SAMSON YOUNG 楊嘉輝

〇 OPENING CEREMONY 開幕禮

7:00pm – 8:00pm, 21 Jul 2011 (Thu)
七月二十一日 (四) 晚上七時至八時

Level LG2, Festival Walk, Kowloon Tong
九龍塘又一城 LG2

〇 EXHIBITION 展覽

12:00pm – 10:00pm,
22 Jul 2011 (Fri) – 07 Aug 2011 (Sun)
七月二十二日 (五) 至八月七日 (日)
正午十二時至晚上十時

Level LG2, Festival Walk, Kowloon Tong
九龍塘又一城 LG2

〇 ARTIST SYMPOSIUM 藝術家研討會

3:00pm – 5:30pm, 30 Jul 2011 (Sat)
七月三十日 (六) 下午三時至五時半

LT-3, City University of Hong Kong
香港城市大學3號演講廳

〇 SENSE LIVE! PERFORMANCE 感官現場

7:30pm, 07 Aug 2011 (Sun)
八月七日 (日) 晚上七時半

The Hong Kong Jockey Club Amphitheatre,
The Hong Kong Academy for Performing Arts
香港演藝學院賽馬會演藝劇院

PRESENTED BY
主辦



ORGANIZED BY
統籌



EXHIBITION PARTNER
展覽伙伴



VENUE PARTNERS
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SPECIAL THANKS
鳴謝





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2010

香港藝術發展獎

Hong Kong Arts Development Awards

「2010香港藝術發展獎」頒獎禮已於4月27日假香港大會堂音樂廳圓滿舉行。藉着這項一年一度的藝術界盛事，當晚共頒發了28個獎項予本地藝術工作者、團體、學校與商業機構，以表揚各方在藝術上的成就與貢獻。

The excitement of the Hong Kong Arts Development Awards 2010 culminated in a prestigious presentation ceremony held in the City Hall Concert Hall on 27 April 2011. This major annual arts event recognised and honoured 28 local artists, arts organisations, schools and business organisations who have outstanding artistic achievements and significant contributions to the development of the arts in Hong Kong.







頒獎禮由行政長官曾蔭權、藝發局主席王英偉及副主席殷巧兒擔任主禮嘉賓。本年度之香港藝術發展獎設有終身成就獎、傑出藝術貢獻獎、年度最佳藝術家獎、藝術新秀獎、藝術教育獎、藝術推廣獎及藝術贊助獎七大獎項類別。

當晚最高榮譽的「終身成就獎」由行政長官頒發，得主為著名作曲家及編曲家顧嘉輝。顧嘉輝是香港樂壇的靈魂人物，他開闢了粵語流行曲的新天地，數十年來其歌曲創作量逾1,200首。此外，著名電影導演、監製及編劇許鞍華則獲得「傑出藝術貢獻獎」，頒獎嘉賓為著名影星周潤發。

The ceremony was officiated by Donald Tsang, Chief Executive of the Hong Kong SAR Government; Wong Ying-wai, Wilfred, Chairman of the ADC and Vice Chairman Yan Hau-ye, Lina. The Awards recognised achievements in seven categories: the Life Achievement Award, Award for Outstanding Contribution in Arts, Award for Best Artist, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship.

The highest accolade went to renowned composer and arranger Koo Ka-fai, Joseph, who received the Life Achievement Award from the Chief Executive. As the leading light in contemporary Hong Kong music, Koo was instrumental in kick-starting Cantopop and popularising this musical genre. He has created over 1,200 melodies during his prolific decades-long career. The Award for Outstanding Contribution in Arts went to renowned film director, producer and screenwriter Ann Hui, and it was presented to her by internationally renowned movie star Chow Yun-fat.



除了頒發獎項，當晚更包括了得獎者的精彩演出，盡顯他們的才華：藝術新秀獎（媒體藝術）得主張瀚謙與新媒體劇場實驗室XEX GRP作互動多媒體演出；藝術教育獎（非學校組）金獎得主香港青年協會之「青協香港旋律」表演無伴奏合唱《Lady Gaga Megamix》；而年度最佳藝術家（舞蹈）得主金瑤則聯同香港芭蕾舞團舞蹈員李嘉博演出《梁祝》。

The stage also became a dazzling showcase of talent during the evening, with a gala performance interspersed with music and dance routines by the award recipients. Cheung Hon-him, winner of the Award for Young Artist (Media Arts), and the new media arts theatre XEX GRP delivered an interactive multimedia performance. The HKFYG Hong Kong Melody Makers (winner of the Gold Award for Arts Education – Non-school Division) delighted the audience with an *a cappella* rendition of pop creations in *Lady GaGa Megamix*. Then, Jin Yao, winner of the Award for Best Artist (Dance) and Li Jia-bo of The Hong Kong Ballet performed *The Butterfly Lovers*.



此外，今年頒獎禮更特設「向顧嘉輝先生致敬」環節，由顧嘉輝之愛徒徐日勤擔任編曲及鋼琴演奏，聯同著名歌星李克勤、劉美君及葉麗儀演繹其經典名曲。

有關2010香港藝術發展獎頒獎禮的精采片段、相片、電視特輯及報刊報道等，請瀏覽<http://artaward.hk>。另外，2011香港藝術發展獎將於本年9月接受提名，詳情將於稍後公佈，敬請留意。

The evening's centrepiece, "A Tribute to Mr Joseph Koo", featured musical arrangements and live piano accompaniment by his beloved student Alan Tsui, as well as the vocal artistry of Hacken Lee, Prudence Liew and Frances Yip. Together, they paid homage to Koo by performing a fine selection of classics from the master's repertoire.

To see the ceremony's highlights, photos, TV programme and other media coverage, please visit the Hong Kong Arts Development Awards website at <http://artaward.hk>. Nominations for the Hong Kong Arts Development Awards 2011 will open in September. Details will be announced later.

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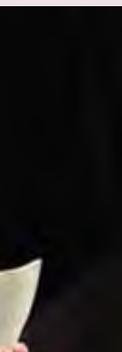
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1 + 2 頒獎前，資深電影工作者許冠文不忘勉勵一眾藝術新秀獎之得獎者。

Veteran film-maker Michael Hui encourages recipients of the Award for Young Artist before presenting the awards.

3 + 4 + 5 + 6 當晚年度最佳藝術家獎的頒獎嘉賓陣容鼎盛，包括水墨藝術家王無邪、王仁曼芭蕾舞學校校長王仁曼、非凡美樂藝術及行政總監盧景文，以及香港城市大學創意媒體學院院長邵志飛等。

Prominent figures presenting the Award for Best Artist include veteran ink-painting artist Wucius Wong; the Jean M.Wong School of Ballet's Principal, Jean Wong; Musica Viva's Artistic and Executive Director, Lo King-man; and the Dean of the School of Creative Media at the City University of Hong Kong, Jeffrey Shaw.

7



9



8



7 藝術教育獎（學校組）金獎得主 — 大埔舊墟公立學校。頒獎嘉賓為香港中文大學校長沈祖堯（左一）。

Tai Po Old Market Public School is handed the Gold Award for Arts Education (School Division) by Sung Jao-yiu, Joseph, Vice-Chancellor of The Chinese University of Hong Kong (far left).

8 通利音樂基金獲得本年度藝術推廣獎金獎。

The Tom Lee Music Foundation receives the Gold Award for Arts Promotion of this year.

9 藝術贊助獎得主 — 渣打銀行

The Award for Arts Sponsorship goes to the Standard Chartered Bank.

得獎名單

Awardee List

終身成就獎 / Life Achievement Award

顧嘉輝 Koo Ka-fai, Joseph

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

許鞍華 Ann Hui

年度最佳藝術家獎 / Award for Best Artist

藝術評論 Arts Criticism

羅展鳳 Law Tsin-fung, Angela

舞蹈 Dance

金瑤 Jin Yao

戲劇 Drama

莊梅岩 Chong Mui-ngam

電影 Film

陳宇峰 Chan Yu-fung, John

媒體藝術 Media Arts

洪強 Hung Keung

文學藝術 Literary Arts

梁秉鈞 (也斯) Leung Ping-kwan (Ye Si)

音樂 Music

吳美樂 Mary Wu

視覺藝術 Visual Arts

林玉蓮 Lam Yuk-lin

戲曲 Xiqu

王瑞群 (王超群) Wong Shui-kwan (Wong Chiu-kwan)

藝術新秀獎 / Award for Young Artist

舞蹈 Dance

黃磊 Huang Lei

戲劇 Drama

張飛帆 Cheung Fei-fan

電影 Film

賴恩慈 Lai Yan-chi

媒體藝術 Media Arts

張瀚謙 Cheung Hon-him

文學藝術 Literary Arts

鄒文律 Chau Man-lut

視覺藝術 Visual Arts

鄧國騫 Tang Kwok-hin

戲曲 Xiqu

黎耀威 Lai Yiu-wai

藝術教育獎 / Award for Arts Education

學校組 / School Division

金獎：

Gold Award: 大埔舊墟公立學校
Tai Po Old Market Public School

銀獎：

Silver Award: 香港道教聯合會雲泉學校
Hong Kong Taoist Association
Wun Tsuen School

銅獎：

Bronze Award: 香港四邑商工總會陳南昌紀念中學
HKSYP & IA Chan Nam Chong
Memorial College

非學校組 / Non-School Division

金獎：

Gold Award: 香港青年協會
The Hong Kong Federation of Youth
Groups

銀獎：

Silver Award: 香港美術教育協會
Hong Kong Society for Education
in Art

銅獎：

Bronze Award: 戴繼志
Dai Kai-chee

藝術推廣獎 / Award for Arts Promotion

金獎：

Gold Award: 通利音樂基金
Tom Lee Music Foundation

銀獎：

Silver Award: 醫院管理局中樂團
Hospital Authority Chinese Orchestra

銅獎：

Bronze Award: 戲曲品味
Hongkong Opera Preview

藝術贊助獎 / Award for Arts Sponsorship

渣打銀行 Standard Chartered Bank

焦點 Focus

蛙托邦 Frogtopia Hong Kongtopia

蛙托邦
蛙托邦
蛙托邦

原名： 郭孟浩
外號： 蛙王
藝術年齡： 40多年
特徵：
• 青蛙眼鏡，以蛙眼看天下
• 全身掛滿「蛙」標誌的飾物
蛙托邦： 以不斷生長和擴充的裝置
作品，像一片森林「佔領」
香港館。

Real name: Kwok Mang-ho
Alias: Frog King
Years in the arts: More than 40
Special features:
• To perceive the world
in his Froggy Sunglasses
• Fully accessorised with
trademark Froggy items
Frogtopia: To take over the space at
the Hong Kong Pavilion
with a "forest" of ever-
expanding installation
pieces.





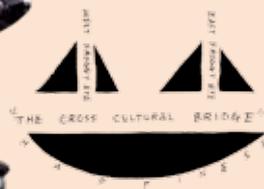
由香港「跳」到威尼斯：
「蛙王」郭孟浩
Frog King
“Leaps” from HK to Venice

蛙之意念

「蛙」喻示一雙警醒注目的凸眼、中西互換與交流的橋樑、周遊四方的帆船、純粹為開心的咧嘴大笑。郭孟浩說：「青蛙是一種有趣的兩棲動物，可以從兩種完全不同的角度去觀察這個世界。」

The Concept of Frog

“Frog” symbolically alludes to a pair of bulging, wide-awake eyes, a bridge for East-West exchange and communication, a boat that sails the four corners of the world and a broad grin for fun. “Being an amphibian, the frog is blessed to see the world from two completely different perspectives,” Kwok Mang-ho explains.





「蛙式」巡遊：百人齊參與 A Froggy Parade for Everyone



“Action, Frogtopia!” (動起來·蛙托邦!) 蛙王郭孟浩振臂一呼·來自不同國家的大朋友和小朋友，一齊起動，隨手拈起身邊的水樽、彩紙、煮食器皿……，跟隨蛙王邊走邊拍和，全情投入蛙王的藝術創作過程，為蛙王於第54屆威尼斯雙年展的展覽揭開一個不一樣的序幕。

“Action, Frogtopia!” Thrusting his arms up into the air, “Frog King” Kwok Mang-ho summoned an army of arts devotees from around the globe, spurring them on to wield water bottles, coloured paper strips and cooking utensils on site... Stomping and romping to the beats he cranked up, children and adults alike threw themselves into the creative, engaging motion that raised the curtains on the Hong Kong Pavilion at the 54th Venice Biennale.





打破傳統 反轉開幕禮

6月2日（威尼斯時間下午5時），逾百位來自不同國家、地區的策展人、藝術機構代表和傳媒友好，聚集於香港館的會場，靜待蛙王郭孟浩的出現。

專程前往威尼斯支持蛙王的香港藝術發展局主席王英偉在致歡迎辭時，稱讚蛙王擁有澎湃的創造力，四十多年來創作不斷，將藝術融入生活，能夠帶給每位參觀者獨特的藝術體驗。

在總策展人謝俊興的介紹下，全副「武裝」的蛙王步出會場，旋即引來一陣歡呼聲，現場氣氛突然變得輕鬆。其後，蛙王便開始進行一連串的艺术創作，邀請過百位來賓拿起庭園內的各式物件，包括煮食用的鋁煲、木棍、膠樽、鋁罐……等，以敲擊樂的形式，一打一拍一



Opening with a Fun Twist

On 2 June, at 5 pm Venice time, more than 100 guests, including curators, representatives from arts organisations and members of the media from different countries and regions, gathered at the Hong Kong Pavilion, waiting in gleeful anticipation for the appearance of Kwok Mang-ho, a.k.a. Frog King.

Among these illustrious guests was Wong Ying-wai, Wilfred, Chairman of the ADC, who travelled to Venice to express his support for Frog King. He praised Frog King for the exuberant creative energy that has driven his four-decade-long career, interweaving art with life to bring a truly unparalleled artistic experience to audiences.

Following an introduction by Chief Curator Benny Chia, Frog King emerged on the stage in his head-to-toe signature outfit. The pavilion erupted with torrents of blissful cheers and jovial applause. Before long, Frog King had leapt into artistic creations, mobilising guests to pick up an eclectic mix of items, such as aluminium pots, wooden rods, plastic bottles and tins, and start beating and clapping in harmony to create an impromptu act. Designed for the participation and enjoyment of all, the parade-like opening



開幕禮現場盛況 Opening Ceremony on the spot



蛙王與蛙后的行為藝術。

A performance act by Frog King and Frog Queen.



「蛙窩」。

The Frog's Nest.

和，進行「巡遊」式的開幕禮，讓在場每一位嘉賓都可以參與，並以笑聲作結。最後，蛙王更聯同以白色衛生紙包裹全身的蛙后趙顯才於「九百萬件+作品」的展廳內進行「行為藝術」。

不斷擴展的蛙托邦

蛙王將展覽場地化身成為「蛙托邦」，場內每一個角落都放置了他的作品，放眼盡是水墨畫、青蛙眼鏡、裝置作品、錄像……，看似雜亂無章，但細看卻亂中有序。在「任次元」的展廳內，除放置了蛙王的大量作品外，最特別要算是那300個「港俑」，矗立一旁引來了不少目光。在另一個名為「九百萬件+作品」的展廳裏，則用了多個電子屏幕展示蛙王過去及近期的作品。

在展廳的另一方則是蛙王的「蛙窩」，放滿各式各樣的青蛙眼鏡、蛙眼項鍊等，讓每位參觀者都可以參與蛙王的「青蛙眼鏡計劃」即場變身，戴上不同款式的青蛙眼鏡，跟蛙王「fun—fun」。在預展期間，不少參觀人士都樂於化身成「蛙之一族」，投入蛙王的藝術世界裏。

在展場外的庭園，蛙王刻意將不同顏色的布條掛於半空中，跟當地居民的晾衣繩互相呼應。

廣泛支持 聯繫各地藝術同業

為支持蛙王這次「登陸」威尼斯雙年展的重要時刻，除了香港藝術發展局主席王英偉外，民政事務局常任秘書長楊立門更親赴威尼斯主持展覽的開幕禮。其他出席的嘉賓還有立法會議員霍震霆、香港政府駐布魯塞爾經濟貿易辦事處副代表李力綱、藝發局副主席殷巧兒、大會委員鍾樹根、文潔華、羅揚傑、蔡芷筠、行政總裁周勇平、康樂及文化事務署副署長（文博）吳志華、香港藝穗會主席周蕙禮、董事會委員陳耀章、西九文化區管理局M+行政總監李立偉博士等。





在「任次元」展廳內的300個「港俑」。
A three-hundred-strong "Hong Kong Terra-cotta" inside Yum-Dimension.



ceremony ended with a chorus of laughter. The finale saw Frog King team up with Frog Queen (Korean artist Cho Hyun-jae), who wrapped herself in toilet paper, in a performance art duet inside the *9 Million+* exhibition hall.

An Ever-Expanding Frogtopia

By transforming the exhibition hall into Frogtopia, Frog King furnished the space with a seemingly clustered assortment of ink paintings, Froggy sunglasses, installations and video. Closer examination reveals these to be replete with details that denote a sense of order. Inside the exhibition, *Yum-Dimension*, countless items of the artist's work are arranged around the eye-catching centrepiece – a three-hundred-strong "Hong Kong Terra-cotta". Besides, in the display called *9 Million+*, a vast volume of Frog King's past and present works are shown on LED screens.

Another section of the exhibition hall features the Frog's Nest. This reconstruction of the artist's habitat is complete with an array of items such as Froggy sunglasses and Froggy necklaces, which allow visitors to participate in his Froggy Sunglasses Project by putting on different sunglasses and having fun. The exhibition preview stirred a frisson of excitement among visitors, who enthusiastically jumped into Frog King's artistic world by transforming themselves into members of the "Frog family".



In the courtyard outside the pavilion, Frog King has filled the outdoor space with a rainbow of coloured strips that form a striking iconographic parallel to the washing lines of the local Venetians.

Support Pledged and Ties Forged

Joining the ADC Chairman to witness Frog King's momentous appearance at the Venice Biennale was Raymond Young, Permanent Secretary for Home Affairs of the Hong Kong SAR Government, who officiated at the opening ceremony. The other guests included Timothy Fok, Legislative Councillor; Eddie Lee, Deputy Representative of the Hong Kong Economic and Trade Office in Brussels; Yan Hau-ye, Lina, the ADC's Vice-Chairman; Council Members Chung Shu-kun, Christopher, Man Kit-wah, Eva, Choi Tsz-kwan and Chief Executive Chow Yung-ping; Louis Ng, Assistant Director (Heritage & Museums) of the Leisure and Cultural Services Department; Wailee Chow and Anson Chan, Chairman and board member of the Hong Kong Fringe Club respectively; and Dr Lars Nittve, Executive Director of M+ of the West Kowloon Cultural District Authority.



此外，中國文化部對外聯絡局副局長項曉煒及中國文化部藝術局副局長諸迪、新加坡國家藝術理事會副理事長許國華、澳門民政總署管理委員會主席譚偉文、澳門藝術博物館館長陳浩星、來自印尼及馬來西亞的策展人及藝術家，以及各地的傳媒亦有參與是次「好玩」的開幕禮。

只要有蛙王，平淡亦會變得有趣，嚴肅的開幕禮亦會變成夏日嘉年華，讓每一位在場人士都可以參與其中，感受藝術帶來的歡樂。蛙王和蛙后亦會於威尼斯逗留至六月底，希望讓更多人可以一起參與他的藝術創作。

The hosts also welcomed a large number of international guests and a big press contingent to the convivial opening, including Xiang Xiao-wei, Deputy Director-General of the Bureau for External Cultural Relations and Zhu Di, Deputy Director-General of the Art Bureau of the Ministry of Culture of the People's Republic of China; Khor Kok-wah, Deputy Chief Executive Officer of the Singapore National Arts Council; Tam Vai-man, Chairman of the Administration Committee of the Civic and Municipal Affairs Bureau of Macao; Chan Hou-seng, Director of Macao Museum of Art; and curators and artists representing Indonesia and Malaysia.

Such is Frog King's ingenuity in turning the banal into a source of wonder that he transformed what would otherwise have been an overly solemn opening ceremony into a summer fiesta that engaged everyone in sharing the joy of art. Remaining in Venice until the end of June, the royal Frog couple continued to reach out to more visitors, inviting them to partake of their artistic creations.





香港館以外

除了「駐守」香港館，蛙王曾到訪澳門和新加坡的展館，邀請他們一起參與他的即興藝術演出。

在威尼斯期間，香港代表團亦參觀了多個國家和地區的展館，包括中國、日本、新加坡、韓國、瑞典、意大利、法國、澳洲、澳門、台灣等，觀摩各地視覺藝術的新趨勢。當中，代表團更參與台灣聲音藝術家暨表演藝術家林其蔚的現場演出，而日本館展出藝術家末芋的媒體藝術作品“teleco-soup”，她用大屏幕投影將傳統浮世繪風格的圖畫變成幻境手繪卡通，探索日本社會的相關問題；其中，城市被破壞至重生的影像，卻令不少參觀者聯想到今年三月東日本的大地震。設於Arsenale的中國館則以「瀰漫」為題，以花、茶、香、酒、藥五種氣味為線索，讓參觀者親身感受這種獨特的藝術體驗。

此外，代表團亦參觀了由北京今日美術館聯同荷蘭、意大利和台灣的藝術機構舉行的《未來通行証——從亞洲到全球》展覽，欣賞到當代逾百位亞洲藝術家如徐冰、村上隆等的作品。

Leaping Outside the Hong Kong Pavilion

Frog King also seized the opportunity to hop across to the Macau and Singapore pavilions, where he invited other artistic minds to join in his impromptu art performances.

During their stay in Venice, the Hong Kong delegation toured a number of national and regional pavilions – such as those of China, Japan, Singapore, Korea, Sweden, Italy, France, Australia, Macau and Taiwan – to gather the latest news of visual arts from around the world. Among which, they participated in a live performance choreographed by Lin Chi-wei, the Taiwanese sound and performing artist. *TABAIMO: teleco-soup*, the Japanese Pavilion's immersive multimedia environment, featured artist Tabaimo's rendition of the traditional *yamato-e* in hand-drawn whimsical cartoons that offered a fascinating glimpse of the Japanese society. Bearing a striking resemblance to the massive earthquake that occurred in eastern Japan in March, her visual sequences poignantly captured a city's passage from destruction to reconstruction. The theme of “Pervasion” was fully reflected in the Chinese Pavilion that located in Arsenale, which featured an exotic display of the five traditional scents of flowers, tea, incense, liquor and medicine, to immerse the audiences in a unique artistic experience.

In addition, the delegation visited the *Future Pass – From Asia to the World* exhibition, which was jointly organised by the Today Art Museum of Beijing and arts organisations of the Netherlands, Italy and Taiwan, displaying works by more than 100 acclaimed modern Asian artists, such as Xu Bing and Takashi Muradami.



第54屆威尼斯雙年展 — 香港館

主題：蛙托邦 鴻港浩搞筆鴉
 參展藝術家：「蛙王」郭孟浩
 總策展人：謝俊興
 策展人：曾德平、王純杰
 展覽日期：2011年6月4日至11月27日
 開放時間：上午10時至下午6時
 （逢星期一休館，6月6日、8月15日及11月21日除外）
 地址：Arsenale, Campo della Tana, Castello 2126 – 30122 Venezia

The 54th Venice Biennale: Hong Kong Pavilion

Theme: Frogtopia Hongkornucopia
 Artist: Kwok Mang-ho (a.k.a. Frog King)
 Chief curator: Benny Chia
 Curators: Tsang Tak-ping, Wong Shun-kit
 Exhibition period: 4 June to 27 November 2011
 Opening hours: 10:00 am to 6:00 pm
 (closed on Mondays, except 6 June, 15 August and 21 November)
 Address: Arsenale, Campo della Tana, Castello 2126–30122, Venezia

知多一點

「威尼斯雙年展」始於1895年，是世界上最早及最矚目的視覺藝術雙年展，備受國際視藝界的重視，規模龐大，今年將再創新紀錄，共有87個國家館及40多個外圍展同期舉行，除了主場館外，亦有很多展覽散佈於威尼斯不同的角落舉行。

自2001年，藝發局首次以「中國香港」的名義參與第49屆威尼斯的視覺藝術雙年展，將香港藝術帶領到國際層面，為香港的藝術發展揭開新的一頁。過往五屆香港館的參觀人次一直持續增加，至今已累積至超過33萬人。

More about the Venice Biennale

First held in 1895, the Venice Biennale is the world's oldest and arguably most prestigious biennial visual arts exhibition. Over the years, it has acquired a reputation to match its mammoth scale. This year, a new record of 87 national pavilions and more than 40 collateral events have been set up in the Arsenale, Giardini and across the city of Venice.

In the name of “Hong Kong, China”, the ADC made its debut appearance at the 49th International Art Exhibition of the Venice Biennale in 2001. Since then, it has endeavoured to propel Hong Kong arts onto the world stage and to write a new chapter in their development. The Hong Kong Pavilion has attracted growing interest, and it received over 330,000 visitors during the past five Biennales.

金融海嘯高出人命 前無去路後有死屍

榮獲第十九屆香港舞台劇獎最佳女主角(喜/鬧劇)
第二屆香港小劇場獎優秀男演員

馮蔚衡：[構思很仔細，有心思，有層次，鋪排有序。]

潘惠森：[鋪排上很有層次而且富張力……我覺得是極富創意的一個構思，可說是神來之筆。]

編劇 鄭國偉 導演 彭鎮南
作曲 孔奕佳 填詞 岑偉宗

車你好冇！

演戲家族荒誕音樂劇

2011年9月23-25日 澳門文化中心小劇院公演
10月6-9日 回歸香港藝術中心壽臣劇院再演

個故仔係……

經濟不景，林家經濟支柱被裁員而欠租多月，唯有舉家屈居於親戚的車房暫住。林家有子為雙失電車男，終日沉迷天文望遠鏡，不事生產。正當林家計劃發奮圖強，大展拳腳將車房變成事業新基地的同時，卻突然有驚人發現…… 人為了美好新生活，不惜拼命掩飾真相，誰知令人不知所措的事情接二連三的發生……

演戲家族
ACTORS FAMILY

香港藝術發展局
Hong Kong Arts Development Council
演戲家族為藝發局資助團體



青年編劇劇本寫作計劃

(青年編劇劇本寫作計劃2011-2013)

一劇之本

「青年編劇劇本寫作計劃」於2007年首辦，旨在以發展和培訓青年編劇，配合講座、工作坊、文本指導、試演、文本重整等不同階段的活動，提高青年編劇的創作水平，並為一班熱衷編劇、寫作不絕的青年編劇們提供一個發表新作的平台。

首屆(2007-2009)獲獎劇本為何綺薇的《愛情手線》。此劇於2010年7月上演後，不單獲業界肯定，並廣為觀眾愛戴，要求重演之聲不絕，令人鼓舞。第二屆(2009-2011)同樣反應熱烈，進入最後階段之作品更增至七份，反映本地不乏熱血創作的青年。【影話戲】今年繼續獲得藝術發展局的資助，舉辦「第三屆青年編劇劇本寫作計劃」(2011-2013)。

常言道「劇本乃一劇之本」，劇本對戲劇作品的重要性不言而喻。「青年編劇劇本寫作計劃」寄望賦予青年編劇們實踐和進修的機會，並透過專業的「編劇講座」、「劇本寫作工作坊」、「文本指導」和「試演」的實戰機會，啟發參加者的創意，提升其編作能力。最後由專業評審選出之獲獎劇本，將成為【影話戲】2013/2014劇季「公演」劇目之一。

第一階段—編劇系列講座

每場講座均有一位資深編劇作家講者，分享其創作心得，並開放給公眾參與，歡迎各界人士出席。

- 嘉賓講者：
- 21/5/2011(六) 韓時健 「創意無限」
 - 28/5/2011(六) 鄧志輝 「話不該把桌上的電視編劇推下去」
 - 4/6/2011(六) 一棟 「一個想開拓寫劇本的人必經的難」
 - 11/6/2011(六) 黃詠詩 「寫作的激情」

時間：2：30pm - 4：30pm
 地點：藝穗會 (中環下亞厘畢道2號)
 入場費：免費
 報名方法：於每場講座舉行前一星期，以電話或電郵 向主辦機構查詢。
 查詢詳情請電：報名及查詢部(方式、日期、講座詳情)

第二階段—公開徵集

- 參加者須知：
- 參加者必須為四十歲或以下
 - 題材不限 (但不接受翻譯作品、改編作品)
 - 參賽作品必須為電腦打印稿，手寫稿將不獲受理
 - 參賽作品必須為已完成的完整劇本，劇長一小時或以上
 - 參賽作品必須為從未以任何形式公開發表 (包括公開或私人場合)
- 亦未投寄參加其他比賽的作品 (於海外非香港的演出則不在此限)
- 註：若發現參賽作品有抄襲之嫌，主辦單位有權取消其參賽資格

截止日期：2011年10月31日(一)下午6時
 請將參賽作品連同參加表格 (可於【影話戲】網頁www.cmtheatre.com下載)，郵寄或親身遞交至九龍新蒲崗雙喜街1號福和工業大廈7樓C室，註明「第三屆青年編劇劇本寫作計劃—公開徵集」；劇時或以其他方式遞交之參賽作品，恕不受理。

第三階段—劇本寫作工作坊

日期：2011年7月19、26日；8月2、9、16、23日 (逢星期二)
 時間：7:30pm - 10:00pm
 地點：九龍新蒲崗五芳街27-29號永興工業大廈7樓C室
 導師：羅靜雯
 名額：10 - 15
 費用：\$750 報名表格，可於【影話戲】網頁www.cmtheatre.com下載

第四階段—初審

由三位初審員從所徵集劇本中選取六至八個具發展性、具創意、有潛質發展成演出的劇本進入下一階段「文本重整」。
 公佈入選劇本時間：2011年11月底
 初審員：李國威、莊梅岩、羅靜雯

第五階段—文本重整

由資深劇團工作者擔任文本指導，文本指導定期與入選劇本進行劇本會談。
 時間：2011年12月 - 2012年4月
 (入選劇本須出席劇本會談，否則主辦單位有權取消其參賽資格)
 文本指導：梁皓洲、羅靜雯

第六階段—試演

文本重整後，以簡約形式進行試演，並現場進行演後談話，讓編劇與觀眾作公開討論交流。每場演出均邀請兩位專業劇評人，為新劇本作即時評語。
 時間：2012年5月 (共六至八場)
 試演導演：盧偉聲、查富華

第七階段—劇本二度重整

試演後將會進行劇本二度重整，文本指導定期與編劇進行劇本會談。
 時間：2012年6 - 8月
 (入選劇本須出席劇本會談，否則主辦單位有權取消其參賽資格)

第八階段—文本定稿及修飾

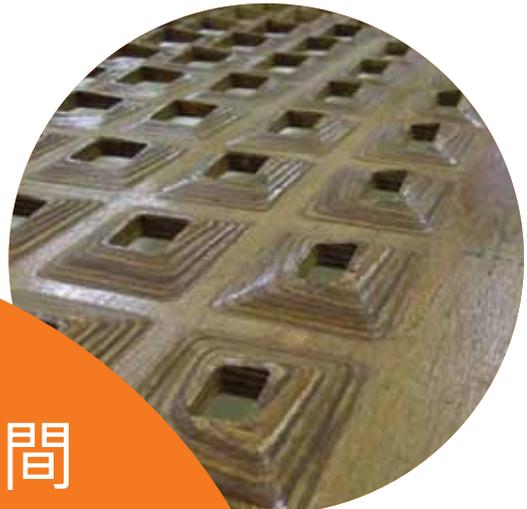
最後一次劇本修改。最後由三位最終審員從已入選的劇本中，挑選最具表演性、創意、及技巧成熟的三個獲獎劇本。
 評審員：也斯、張潔潔、馮蔚衡
 截稿時間：2012年9月底
 公佈結果時間：2012年10月
 註：獲獎劇本的多少以最終評審員對獲入選作品的水平而定，並以公佈的結果為準。

第九階段—公演

由藝術總監羅靜雯親自監督，上演最後修飾的獲獎劇本，但基於資源所限，藝術總監保留權利，將演出時間六至八個入選劇本中的其中一個劇本，而待資源充足與配合下，再將餘份獲獎劇本公演。
 演出時間：2013年4月
 演出場地：中大型劇團



報名及查詢部
 影話戲有限公司
 地址：九龍新蒲崗雙喜街1號福和工業大廈7樓C室
 電話：2626 3388
 傳真：2626 3389
 網址：www.cmtheatre.com



在建築與生活之間 Spanning Architecture and Life

第十二屆威尼斯雙年展之國際建築展去年年底於意大利圓滿舉行，香港館共吸引了超過44,000名來自世界各地的參觀人士。作為活動之延續，香港建築師學會及藝發局早前攜手合辦「衣食住行 威尼斯建築雙年展回應展」，將這項盛事帶給本地市民大眾，地點為前中區警署建築群。

The 12th International Architecture Exhibition of the Venice Biennale successfully concluded in Italy late last year, among which, the Hong Kong Pavilion attracted more than 44,000 visitors from around the world. As a continuation, the Hong Kong Institute of Architects and the ADC had teamed up to celebrate the homecoming of this showcase by organising the "Quotidian Architectures" Venice Biennale Response Exhibition in the Former Central Police Station Compound earlier.



回應展於4月30日至6月25日開放予公眾參觀，探討日常生活中建築的創新意念及實踐。當中的12個核心展品圍繞六大主題：衣、食、住、行、育及樂。通過了解這六個與生活息息相關的領域，是次展覽重點探討建築如何為香港的都市環境帶來改變。

Open to the public from 30 April to 25 June, the exhibition explored the conception and application of innovative ideas in architecture for everyday living. Based on six key aspects of everyday life – clothing, food, dwelling, transport, education and leisure – the 12 core exhibits provided valuable insights into the ways architecture shapes the Hong Kong cityscape.



1

1
展品名為《以拆為建》，創作團隊成員包括 RAD 及 Greg Girard。
Demolition as Construction, the brainchild of RAD and Greg Girard.

2
藉着作品《序陣》，Ocean Consultancy Network、C:A+D – Carlow Architecture and Design 及 Rocker-Lange Architects 探討當代科技與廿一世紀生活原型之間的關係。
In *Serial Systems*, Ocean Consultancy Network teamed up with C:A+D – Carlow Architecture and Design and Rocker-Lange Architects to explore the connection between modern technologies and prototypical 21st century living.



2



3



4

3
《彈性街景》取材自北角春秧街的街頭景致，充滿香港特色。
Set in Chun Yeung Street, North Point, a traditional neighbourhood, *Elastic Streetscape* is bursting with local flavours.

4
《集中校園》展示了為香港珠海學院開發的新教育模型。
Compact Campus demonstrates the new educational model developed for Chu Hai College.



5

5
《密度見和諧》由香港房屋委員會與德國攝影師 Michael Wolf 攜手展出，當中探討本地住屋問題。
Housing issues are re-examined in *Harmony in Dense City*, a joint presentation by the Hong Kong Housing Authority and German photographer Michael Wolf.

6
藝發局主席王英偉（左四）及一眾嘉賓在細聽關於《熱場探測》的講解。
Wong Ying-wai, Wilfred, Chairman of the ADC (4th from left) and other guests are listening to the illustrations on *Thermallimeter*.



6



塑造藝術領袖風範

Clore領袖培訓計劃 — 香港獎學金

The Nurturing of Arts Leaders

Hong Kong Scholarship on the Clore Leadership Programme

任職康樂及文化事務署文化事務部的陳煥偉是2010/11年度「Clore領袖培訓計劃—香港獎學金」的得主之一，跟誇啦啦藝術集匯的邱歡智一樣，他們都是在是次培訓計劃中大有得着。現在就讓我們跟隨兩位學員的步伐，繼續踏上他們的藝術領袖學習之旅！

Chan Woon-wai, who works in the Cultural Services Branch of the Leisure and Cultural Services Department (LCSD), is one of the fellows of the Hong Kong Scholarship on the Clore Leadership Programme (CLP) in 2010/11. Same as Lynn Yau of The Absolutely Fabulous Theatre Connection, both benefited substantially from the training that it offers. Let us now follow their steps on the journey of arts leadership development!

已展開第二學習階段的陳煥偉憶述，首個寄宿課程是個愉快的經歷，不但讓他認識自己更多，也對「如何當一名領袖」有了更深刻的反思。

他說：「我們21個學員的年齡和背景都不一樣，有年僅廿多歲的，也有50歲左右的；有些在職場上資歷尚淺，有些早已身居要職。雖然以英國人佔大多數，但大夥兒有良好的交流，也許因為大家都對藝術工作有抱負吧。」陳煥偉在英國薩塞克斯的有機農莊渡過了兩星期，感到不枉此行。

Chan Woon-wai, who has begun the second stage of his training, recalled fondly his experiences in the first course, in which he boarded with other fellows. Not only did he come to know himself better, he also gained deeper insights into what it means to be a leader.

“There were 21 of us, of different ages and backgrounds. Some were in their 20s and others around 50. Some had just started their careers, while others already held key positions. Although the majority were British, we interacted well with one another. This perhaps had to do with the fact we all had similar aspirations regarding our work in the arts.” During the course, Chan spent two weeks in an organic farm in Sussex. That alone, he believes, was worth the entire trip.

不存在的領袖定律 陳煥偉

早在出發前，主辦機構要求各學員找來同事（包括上司和下屬），為他們完成一個360度的全方位評核，陳煥偉稱這個安排對他很有幫助，可讓他從別人的角度去看自己。至於在異鄉聽不同界別領袖的分享，加上學員間的互相討論，也帶給他不少啟發和反思的機會。

他舉例說：「有一次我們談到要認識自己的優點和缺點。有人說有缺點就要努力改善；不過也有人不以為然，認為既是缺點，即使硬要改進，成效也事倍功半，倒不如盡情發揮優點。我聽着覺得很有趣，你看那些領袖，當中既有面面俱到的全才，也有看到自己不足之處卻把強項加以發揮的，可見領袖並沒有一套定律。Clore領袖培訓計劃很強調要做回自己——不是不求改進，而是要配合自己的性格，塑造出令自己感到舒服的領袖風範。」

此外，陳煥偉也很欣賞計劃中的一個輔導項目。他說：「學員可把遇到的問題告訴輔導員，輔導員不會直接告訴你解決方法，而是幫忙分析和提出意見。畢竟，下決定的終歸是自己。」

靈活多變的培訓計劃

過去，陳煥偉也曾參加其他海外培訓計劃，如2005/06年度的Kennedy Center Fellowship Program。他覺得Clore領袖培訓計劃更是靈活多變——在主席Sir John Tusa的號召下，計劃邀得很多極有份量的嘉賓，向學員真情道出各種掙扎；此外由於大部分的課程都是由學員自行設計，更能切合個人需要。



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4

No Single Leadership Model – Chan Woon-wai

Before the Clore fellows joined the programme, the organiser requested them to get their colleagues (both superiors and subordinates) to do a full appraisal of them. Chan felt this was very helpful in that it enabled him to look at himself through the eyes of others. When he was in the UK, the sharing of leaders from different sectors and the discussions among participants also gave him much food for thought.

He gave one example. “There was one time when we were talking about knowing our own strengths and weaknesses. Someone said one should work on improving one’s faults, but some others thought otherwise. Given that it is a character fault, even if one insists on improvement, the result may not be effective. Instead, why not make the most out of one’s strengths? I found it so interesting listening to them. These were all leaders. Some of them were generalists who could do everything well; some were aware of their own shortcomings but wanted to shine in what they were good at. So you see: there is no single leadership model. The CLP is very emphatic on being yourself. It doesn’t mean not improving yourself. It means creating a leadership style that matches your personality, a style that you feel comfortable with.”

Chan was also very impressed with the programme’s coaching sessions. “Fellows may share their problems with their coaches, but the coaches would not provide them with a solution. Instead, they would help analyse the problems and make suggestions. After all, you are the one making the decision.”

A Flexible and Diverse Training Programme

Chan had participated in other overseas training programmes before, like the 2005/06 Kennedy Center Fellowship Program. He feels that the CLP is more flexible and diverse. Under its influential Chairman Sir John Tusa, the programme invites guests, all key leaders in their respective fields, to share with participants the trials and tribulations they have experienced. In addition, most of the courses are designed by the fellows themselves, so that individual needs can be better met.

- 1 邱歡智在計劃中曾到訪的紐約表演藝術公共圖書館，是她十分喜愛的藝術圖書館之一。
New York Public Library for the Performing Arts, which Lynn Yau visited during her training, is one of her favourite arts libraries.
- 2 Royal Opera House的外貌。
The façade of Royal Opera House.
- 3 Clore領袖培訓計劃學員正用心聆聽關於藝術教育及參與的講課。
Clore fellows paying attention during a session on Arts Education and Participation.
- 4 Royal Opera House的教育總監Paul Reeve（後排左一），邱歡智在計劃中曾跟隨他工作。
As part of her training, Lynn Yau shadowed Paul Reeve, the Director of Education of Royal Opera House (back row, far left).



5

雖然唸書時受的是視覺藝術訓練，但在這十多年間，陳煥偉的興趣漸漸轉移至舞蹈，故他這次行程也集中在舞蹈藝術，並選擇全程留在英國。他說，在為期約四個月的第二學習階段裏，他會到倫敦和另外幾個城市去觀摩；若時間許可的話，還會跟Clore領袖培訓計劃中的指導師Betsy Gregory（Dance Umbrella的藝術總監）見面。出發前他表示：「我正聯絡一些機構，期望能前去實習，希望自己不是單單佔用對方的時間，也能對他們有點貢獻吧。」

跟藝術界管理層學習 邱歡智

在上期跟讀者分享的邱歡智，目前同樣處於培訓計劃的第二階段，在英、美兩地展開不同的學習之旅。其行程緊湊，包括造訪Sage Gateshead、Lincoln Center Theater、New York Philharmonic、Bill T. Jones/Arnie Zane Dance Company、Asian Cultural Council和Carnegie Hall。她所喜愛的範疇如話劇、音樂和舞蹈等，均可在當中接觸得到。邱歡智說：「我主要跟負責策劃和教育的管理階層見面，向他們提問，聽他們分享，再比對我在香港積累的經驗，看看有甚麼將來可派用場。」

她聯絡了三間英國機構：Royal Opera House、Royal Shakespeare Company和Young Vic，藉此深入了解其運作。例如在Royal Opera House，她就曾跟隨教育總監Paul Reeve，看他如何工作，並出席高層會議，令她獲益不淺。

另一方面，邱歡智也會跟她的指導師——World Stages London的聯合總監Nicola Thorold見面；她說，Nicola在話劇、行政、財務管理上均有不少心得。此外，她更抽空報讀了兩個課程，學習籌募善款和藝術評鑑。她有感而發說：「有些課程香港根本沒有開辦；但在這兒，單是如何募捐便可以上五天課。在香港，我們的步伐確實很快，但快就是好嗎？可以持續嗎？」她盼望在餘下的行程中，繼續多看、多問、多學習。



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5 （左起）來自匈牙利的學員、陳煥偉與邱歡智。
(From left) A Clore fellow from Hungary, Chan Woon-wai and Lynn Yau.

6 邱歡智在計劃中的指導師：World Stages London的聯合總監Nicola Thorold。
Lynn Yau's training programme mentor Nicola Thorold, Co-Director of World Stages London.

Despite his visual arts training in school, Chan's interest has gradually shifted to dance over the last decade or so. Thus, his focus for this course is on dance arts. He has also chosen to remain in the UK for the entire length of the training. He said that he planned to visit London and a few other cities during the second phase of the training, which would last four months, to observe and learn. If time permits, he would like to meet Betsy Gregory, the Artistic Director of Dance Umbrella and one of the mentors in the CLP. "I am in communication with some organisations to see if I can serve internships with them," he said before leaving for the UK. "I hope I am not merely occupying their time but instead can contribute something."

Learning from Arts Management Leaders – Lynn Yau

Lynn Yau, whom we met in our previous issue, is also going through the second phase of her training. Her learning journey has taken her to both the UK and the United States. Her packed itinerary includes visiting Sage Gateshead, Lincoln Center Theater, New York Philharmonic, Bill T. Jones/Arnie Zane Dance Company, Asian Cultural Council and Carnegie Hall, for the valuable opportunity to get involved in her favourite genres of drama, music and dance. "Mostly, I would meet with managers in charge of planning and education," she explained. "I would ask them questions, listen to their sharing, and then compare it with the experience I've accumulated in Hong Kong to see if there's anything I could use in the future."

Yau has contacted three British organisations – Royal Opera House, Royal Shakespeare Company and Young Vic – to learn about their operations. For example, at Royal Opera House, she shadowed Paul Reeve, its Director of Education, to see how he worked. She also attended high-level meetings, from which she gained a great deal.

On the other hand, Yau will also meet with her mentor Nicola Thorold, the Co-Director of World Stages London whom she describes as having extensive experience in the areas of drama, administration and financial management. In addition, she has signed up for two courses in fundraising and arts evaluation. "Some of these courses aren't even available in Hong Kong, but over here, a course on fundraising alone could last five days," she said. "The pace in Hong Kong is very fast, but is that a good thing? Is it sustainable?" For the remainder of her journey, she hopes to see more, ask more and learn more.

由藝發局與英國Clare領袖培訓計劃攜手合辦，並獲民政事務局撥款支持的Clare領袖培訓計劃—香港獎學金，旨在為具領導才能和表現超卓的藝術界精英提供培訓與提昇的機會。

Funded by the Home Affairs Bureau, the CLP is co-organised by the ADC and the UK Clore Leadership Programme. It aims to provide training and personal enrichment opportunities to elite professionals who demonstrate exceptional leadership potential and excellence in their work performance in the local artistic and cultural sector.

24-25.11.2011 (星期四至五)

11am & 3pm

Sheung Wan Civic Centre Theatre

上環文娛中心劇院

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非凡美樂

卡門的故事

演前示範講座及演出

非凡美樂成立於2006年10月。並非牟利團體，劇團成員是一群熱心於表演藝術的支持者。他們均在表演藝術的製作、推廣及教育可致無窮的努力。擁有豐富的經驗。

非凡美樂的主要目標是推廣創作的各種不同形式的表演藝術，特別是音樂、歌劇和音樂劇場的欣賞、學習、訓練和表演，並為藝術新秀的創作和專業發展提供機會。非凡美樂提供的表演形式涵蓋各種的音樂類型，充實的藝術內涵、技巧和精緻的訓練。現在董事局成員包括陶永成(主席)、林季華文(副主席)、吳兆林(司庫)、鍾白梅(書記)、黎登、鍾卓基和曾祥業。還聘有行政總監。

非凡美樂成立後的首部製作，蒲契尼歌劇《蝴蝶夫人》於2006年7月在香港大會堂上演。幾中11月，非凡美樂成為香港藝術發展局資助團體。此後相繼舉辦「中國藝術歌曲演唱及研討會」、「勝利誕生二百週年紀念音樂會」、「舒曼誕生二百週年紀念音樂會」，以及學校文化日之「歌劇選演」，並獲得曾參與上海世博文化活動之原創歌劇《孫悟空傳奇》、廣東及文化事務處主辦之歌劇《蓮花的女兒》、《愛情寶藏》和「高中音樂研習計劃計劃」的《三夜劫》等歌劇製作。

大使藝趣部落 The AAiSS Funfair

創意藝術工作坊

擴闊藝術視野 豐富創作經驗

Creative Arts Workshop

Expanding Artistic Horizons,
Enriching Creative Experiences

藝術學習是不斷認識和發現的旅程，從欣賞、探索、參與的過程中，擴闊自己的眼界，豐富創作的經驗。

「校園藝術大使計劃」自首屆推出以來，於每年復活節期間均舉辦「創意藝術工作坊」，讓大使們透過有趣的體驗式活動，發揮創意，將藝術思維應用到實際生活裏。

Learning about the arts is a rewarding journey of recognition and discovery. It enables learners to widen their horizons through appreciation, exploration and participation in the arts. Since its inauguration, the Arts Ambassadors-in-School Scheme (AAiSS) has been organising the annual Creative Arts Workshop for Arts Ambassadors during the Easter holidays, designing experience-oriented activities to inspire creative thinking and facilitate its application in real life.





活動剪影 Activities Highlights



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「第三屆校園藝術大使計劃」得到全港學校的廣泛支持，今屆共有656間中、小學及特殊學校參與。來自不同學校的大使，各具藝術專長，藝發局特別為他們舉辦多元化的活動，期望進一步發揮他們的藝術天分和潛能。「創意藝術工作坊」正是今屆的首個大型活動，藝術大使在工作坊中，認識來自其他學校的藝術同好，一起學習，更與別人分享，將藝術的力量感染他人。

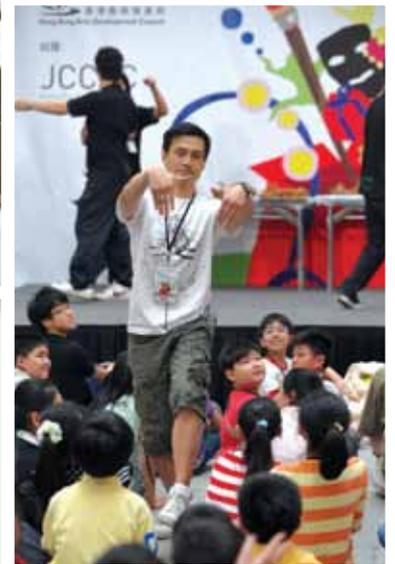
Building on the rapport developed with schools across the territory since its inauguration, the 3rd AAiSS attracted 656 primary, secondary and special schools. Engaging a cross-section of the campus, the array of activities encouraged the participants to give expression to their artistic flair and potential to the full. The Creative Arts Workshop kicked off the scheme this year, presenting an opportunity for like-minded aspirants to interact in a learning and sharing environment and use their artistic gifts to impact others.



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- 1 + 2** 由塑形到雕花，大使們在工作坊中體驗陶藝創作的千變萬化。
From sculptures to reliefs, Arts Ambassadors are drawn into the kaleidoscopic world of pottery at the workshop.
- 3 + 4** 學習版畫創作，設計和印刷獨一無二的紙幣。
Putting printmaking techniques to good use with designing and printing personalised banknotes!
- 5 + 6** 全劇場的沙畫家海潮表演《海月之童話》沙畫演出。
The Moon Goddess and the Prince of Ocean Waves, a live sand painting performance by Hoi Chiu of All Theatre Art Association.
- 7** 資深編舞家王廷琳，以舞蹈和歌聲與藝術大使分享藝術的歡愉。
Renowned choreographer Andy Wong delights participants with the joy of dance and singing.

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走訪藝術村 分享創作喜悅 Partaking in the Joy of Creating in an Artist Village

小學組的工作坊於4月26及28日舉行，由賽馬會創意藝術中心統籌及執行。藝術大使們藉此難得機會，走訪位於石硤尾的藝術村，參與由中心藝術家們帶領的工作坊，展開一次藝術探索旅程。

工作坊以「我們•禮物」為主題，每位大使獲派一顆白色小石子，在活動過程中各自繪上繽紛圖案，並藉着與別人交換和分享，學懂接納和欣賞藝術的歡欣。工作坊由資深編舞家王廷琳擔任藝術統籌及活動主持，多位中心的藝術家擔任導師，包括沙畫家海潮；來自赫赫坊劇團、動藝、自得窩工作室及香港版畫工作室的藝術家，以及多媒體藝術家曹愷婷和鄭展文。同學們透過接觸不同的藝術媒介，發掘與認識不同藝術創作路上的可能性。

Run on 26 and 28 April, the workshop series for primary school students was organised and executed by the Jockey Club Creative Arts Centre (JCCAC). The young Arts Ambassadors were given the unique opportunity to gain an insider's tour in the JCCAC Art Village where doors of exploration in the arts opened to them.

The theme of the workshop was "Children as Gifts". Employing white pebble and paint as materials, Arts Ambassadors created their own design on the surface of the stone provided and produced hand-painted gifts that were exchanged and shared with their counterparts. By doing so, students were able to learn about the joy of accepting and appreciating arts. Renowned choreographer Andy Wong, serving as artistic co-ordinator and activity host, brought together a tutor lineup of JCCAC resident artists, including the sand painting artist Hoi Chiu, artists from the Exploration Theatre, DanceArt, I-Kiln Studio and Hong Kong Open Printshop, alongside multi-media artists Cho Kwok-ting and Cheng Chin-man, who encouraged the students to try their hands at different art media and explore the infinite possibilities of making art.

8 + 9 運用廚房小道具，結合燈光及裝置藝術的元素進行創作。
Unusual use of ordinary things: kitchen gadgets that marry light with elements of installation art.

10 廚房的煮食器具成了敲擊樂樂器，演奏不一樣的樂章。
Extraordinary sounds and rhythms produced by cooking utensils turned percussion instruments.

11 舞蹈組的藝術大使，學習如何與自己和別人的身體溝通和聯繫。
Arts Ambassadors of the dance group learn to communicate and connect with their bodies.



善用廚房道具 體驗創作好滋味 Serving Up a Feast of Arts with Kitchen Gadgets

中學組的工作坊於4月29及30日舉行，由誇啦啦藝術集匯統籌及執行。活動分為舞蹈、音樂、視覺藝術及戲劇四個藝術組別，每個小組分別以「廚房」作為創作主題，在多位資深藝術家的帶領下，藉觀察、構思、練習、整合、改良、探討等不同階段，讓來自不同學校的藝術大使互相啟發，運用不同的藝術元素進行即場創作。此外，於工作坊總結時，每個小組均有機會與其他藝術組別的同學即席分享當日的創作成果。

Arts Ambassadors from secondary schools were organised in small groups according to four art forms – dance, music, visual arts and drama – in a series of workshops co-ordinated and executed by the Absolutely Fabulous Theatre Connection from 29 to 30 April. Working under the theme of “Kitchen”, each group of Arts Ambassadors were challenged to observe, conceptualise, practise, integrate, improve and explore art throughout the art-making process under the guidance of various seasoned artists. At the same time, they sent creative sparks flying off each other by improvising and experimenting with a blend of artistic elements. The session each day was concluded by dynamic contributions from groups working in different disciplines and sharing the fruits of their arts creations.

「與藝術家會面」系列 The “Meet-the-Artists” Series

除了「創意藝術工作坊」，校園藝術大使計劃每年亦會舉辦「與藝術家會面」系列，帶領藝術大使走進不同藝術家的工作場地，了解他們的日常工作環境，與他們深入交流，親身了解他們的創作歷程，並從中得到啟發。

(一) 指揮解碼：閻惠昌

4月29日，一眾校園藝術大使出席了「《指揮解碼！》香港中樂團指揮講座」，活動由香港中樂團藝術總監閻惠昌主持，既向同學們介紹指揮的工作，還還席指導大家指揮的技巧。

當天，有份參與的其中三位藝術大使葉穎恆、關樂天與杜峰廉更有幸與閻先生面談，細聽他在指揮上的心得和對中樂發展的見解。會面後葉同學表示：「閻老師認為，一個精英中樂團是不會有『超水準』或『最好』的表現，因為水準之高低是在指揮的掌握之內，而音樂是永遠不會有最好境界的。」而關同學分享，在不用上班的日子，閻老師會探索不同地方、不同風格的音樂，擴闊自己的眼界。



Other than the Creative Arts Workshop, the AAiSS also organises the Meet-the-Artists series annually, which gives Arts Ambassadors a preview of the behind-the-scene work. Not only do they draw inspiration from visits to workspaces, the Arts Ambassadors can also have in-depth and engaging exchanges with the artists.

(1) The Conductor Demystified: Yan Hui-chang

On 29 April, Arts Ambassadors attended “The Conductor Demystified” seminar by Hong Kong Chinese Orchestra, which was hosted by its Artistic Director, Yan Hui-chang. Not only did he illustrate the role as a conductor to the students, but also demonstrated the skills of conducting.

Three selected Arts Ambassadors: Yip Wing-hang, Kwan Lok-tin and To Fung-lim were also able to have an up-close-and-personal meeting with Yan, in which he handed out tips for conducting music and enlightened the students with insightful views on the development of Chinese music. After the meeting, Yip quoted from the music maestro: “According to Mr Yan, a truly elite Chinese orchestra would never give ‘an exceptional’ or ‘the best’ performance because the music is in the hands of the conductor who is the one making the true difference.” Kwan talked about how the master would spend his days off work exploring music from different places and with different styles, to broaden his vision.

(二) 生活的幽默感：陳宇峰



本地動畫及漫畫創作組合「貓室」的作品生活化，充滿幽默感，更會將種種難題轉化為正能量。5月30日，五位藝術大使有幸與「貓室」創作人之一，並剛獲「2010香港藝術發展獎」年度最佳藝術家獎（電影）的陳宇峰會面，分享他的創作心得。

十年間，「癡當」由一隻養在陳宇峰家裏的小貓，變成其連載漫畫的主角，更成為不同品牌爭相邀請的代言「貓」。陳宇峰為牠的誕生解畫：「癡當是一隻在金融海嘯期間變得瘋癲了的普通家貓。當時我們都在面對艱難的生活，既沒錢也沒『叮嚀』的法寶，但卻可以動動腦筋解決問題。很想讓別人知道，生活可以有幽默感。」

(2) A Sense of Humour in Life: John Chan

Postgal Workshop is a Hong Kong-based design house and animation studio renowned for its life-like productions, which are seasoned with a healthy dose of humour that is sufficient to transform the most vexing problem into positive energy. On 30 May, five Arts Ambassadors enjoyed an up-close-and-personal meeting with John Chan, one of the founders of Postgal Workshop and recipient of the Award for Best Artist (Film) of the Hong Kong Arts Development Awards 2010.

Over the past decade, Din Dong has been transformed from Chan’s pet cat into the star of his serial comic strip, as well as the most coveted brand-endorsement mascot. Chan explained: “Din Dong is an ordinary house cat who went bonkers during the financial crisis. We were trying to deal with the hardships as best we could back then. With neither money nor a magic pouch like Doraemon has, we could still resort to quick thinking. I wanted to let people know that sometimes life can do with a little bit of humour.”



(三) 展示梨園百態：黎耀威

5月31日晚上，「2010年香港藝術發展獎」藝術新秀獎（戲曲）得主黎耀威在高山劇場演出《百戰榮歸迎彩鳳》，他抽空在演出前領着大使們走到後台，解說粵劇道具、戲服、化妝等方面的有趣事物。

走到化妝間，黎耀威說：「裝身箱是主要演員的百寶箱，到處演出時會帶着它。打開後會變成化妝桌，並裝有鏡子，非常方便。」由後台走到前台，藝術大使在觀眾席看黎耀威排戲。身為粵劇名伶文千歲徒弟的他分享：「我們根據師傅的教導，不斷練習不同的戲與行當，累積演出經驗。可是一踏上舞台，就得靠自己了。」黎耀威當天更給大使示範粵劇化妝，手勢熟練，讓同學們看得入神。

(3) Displaying the Many Wonders of the Opera World: Lai Yiu-wai

On the evening of 31 May, Lai Yiu-wai, recipient of the Award for Young Artist (Xiqu) of the Hong Kong Arts Development Awards 2010, took the stage at Ko Shan Theatre for the performance *Returning from Battle for His Love*. Before the curtain rose that night, he invited some Arts Ambassadors on a behind-the-scene tour to share with them interesting tidbits about props, costumes and makeup of Cantonese opera.

Lai explained in the dressing room: "The dressing chest is a utility tool and a must-have for leading Cantonese opera players performing on the road. Once opened, it becomes a makeup table complete with mirrors, so it's really handy."

After visiting the backstage, the Arts Ambassadors moved to the front of house to watch the performer in rehearsal. The protégé of opera maestro Man Chin-sui spelled out the secrets of learning the art: "We soaked up our master's wisdom and practised relentlessly until we mastered everything – from the wide variety of titles and characters in the operatic repertoire through to the accumulated nuances of stage techniques. But the moment we set foot on the stage, we were on our own." Lai also gave a demonstration of his mastery of applying stage makeup that completely mesmerised the young audience.

(四) 好玩的創作：黃國才

藝術大使於6月9日到訪視覺藝術家黃國才的工作室，身穿白色工作服的他，像工程師也像發明家。《永遠絕對空虛號》是一輛長着翅膀並試圖起飛的單車，黃國才站在它旁問同學們：「有沒有想過趕快變成大人？但為甚麼人長大了，卻又試圖尋回兒時的時光？」他的創作，永遠是讓人發現和發問的好玩具。

除了介紹作品，黃國才還讓大使參觀他的工具閣，各式工具排列整齊得比五金鋪更有系統：「若能用最少時間找到需要的工具，便有更多時間專注創作」。此外，他的工作室裏更可見一部機械人打咕機：「每次回來工作室我都要向機械人報到，要有紀律」。黃國才異想天開的背後，是認真、嚴謹的態度。



(4) Fun Creation: Kacey Wong

Visiting the studio of visual artist Kacey Wong on 9 June, the Arts Ambassadors were greeted by the engineer and inventor lookalike clad in his white working uniform. Standing next to *Forever Absolute Emptiness*, a bicycle with a pair of outspread wings waiting to take off, Wong asked the students: "Did it ever occur to you that you can't wait to grow up fast enough? But then why are grown-ups trying so hard to turn back the clock?" His creations are indeed excellent toys that inspire discoveries and questions.

Aside from a presentation about his work, Wong led a tour of his tool corner, which is arranged more systematically than a hardware store. "If you can find the tool you need in the least amount of time, you'll have more time to devote to your work." Another rather unusual feature is the studio's robot-shaped clocking-in machine. "I report to work to the robot every day. Self-discipline is important," said Wong. It is obvious that the whimsical world of Kacey Wong is governed by an ethos of discipline and professional ethics.

藝術大使創作室 The AAiSS Studio

校園藝術大使：顏景成 大埔官立中學

2007年，我嘗試透過戲劇反映香港社會的虐老現象。敬老、重視家庭倫理等傳統價值觀日漸淡薄，我決定以《夕陽之歌》一劇探討這個課題。為了豐富故事的內容，除了從報章入手，進行資料搜集，我決定走入人群，在街頭訪問獨坐在公園的老人，接觸這些被忽視的一群。我漸漸走進他們寂寞的內心世界，深入認識忽視老人的社會問題。

作品在學界戲劇比賽中獲得多個獎項，評審對此劇有很高的評價，盛讚我校的戲劇學會在編、導、演、舞台燈光及音效設計皆有出色的表現，真令我喜出望外。這次的創作使我學懂如何面對挑戰，發揮團隊精神，與老師同學攜手合作，克服困難，把舞台空間充分發揮，那麼藝術也可反映人生，劇場自然可以成為藝術融合教育的夢幻樂園。

Arts Ambassadors-in-School: Ngan King-shing Tai Po Government Secondary School

In 2007, I tried to depict through drama the problem of elderly abuse in Hong Kong. With the gradual erosion of traditional values like respect for the elderly and family ties, I decided to explore the issue with the play *The Song of Dusk*. Apart from going through newspapers for materials, I also interviewed elderly people who sat alone in parks. By coming into contact with this neglected group, I gradually understand their loneliness and the problem in our society.

The drama gained a number of awards in the inter-school drama competition. Judges rated this play highly, citing the outstanding writing, directing, acting, lighting and sound effects of my school's drama society. I was ecstatic. This creative experience taught me how to face challenges, demonstrate team spirit and cooperate with teachers and schoolmates to overcome problems. By making full use of the stage, arts can reflect life and the theatre can become a fantasy land where arts and education become one.



校園藝術大使：馬皓程 粉嶺救恩書院

多年來，我在學習視覺藝術和音樂的過程中，獲得不少難忘的體驗，而當中讓我最印象深刻的絕對是去年的交流計劃。我和口琴隊遠赴日本，參加在鹿兒島舉行的亞洲青年藝術節。除了參加演出外，我們還出席了一個匯聚亞洲藝術家和演藝人的會議，當中包括來自新加坡、韓國、中國、馬來西亞和東道主日本的代表。

藝術節讓我認識到不同國家的文化特色和風土民情，重新認識身邊的世界，帶來愉快的體驗。藝術節擴闊了我在不同領域的視野，包括演奏技巧、古典樂章的篇名，以及一些較罕見樂器的名稱等。能夠認識不同國家的藝術，是一次難能可貴的體驗。

Arts Ambassadors-in-School: Ma Ho-ching Fanling Kau Yan College

I have had some unforgettable experiences learning visual arts and music throughout the years, but the exchange programme last year was definitely the most memorable of all. I went to Japan with my harmonica band and we took part in the Asian Youth Arts Festival in Kagoshima. Besides performing in a showcase, we also attended a conference which had brought together artists and performers from all over Asia, including Singapore, Korea, China, Malaysia and the host, Japan.

The festival really opened my eyes to the cultures and customs of different countries. Learning to appreciate different cultural practices was a joyful and exciting experience, and we came away from the exchanges with a new understanding of the world around us. The festival has broadened my horizons in many respects – from playing techniques to the titles of classical tunes and names of less familiar musical instruments. All in all, learning the arts of different countries has been a great experience.



學生聊天室 Chat Room

感受藝力無限 The Boundless Energy of Arts

第三屆校園藝術大使任旨祈與馮寶茵，一個未因個人限制而放棄在藝術上表現自我，一個則透過藝術表達為別人發聲。她倆在藝術追求上各有經歷與發展，可是同樣地充滿了熱誠。

Sharing a common passion for art and striving for their own artistic development, Yam Tsz-ki and Fung Bo-yan are both participants of the 3rd Arts Ambassadors-in-School Scheme (AAiSS). One of them has strived to persist in art despite physical constraint, while the other uses art to speak up for others.

任旨祈
Yam Tsz-ki

馮寶茵
Fung Bo-yan



任旨祈

就讀學校： 基督教宣道會宣基中學
年級： 中五
藝術專長： 芭蕾舞、鋼琴、單簧管
曾參與活動： 2010渣打藝趣嘉年華（舞蹈員）、
 學校音樂晚會表演、2010香港青
 年音樂匯演管弦樂團比賽

Yam Tsz-ki

School: Christian & Missionary Alliance Sun Kei Secondary School
Class: Form 5
Artistic specialties: ballet, piano, clarinet
Activities participated: Standard Chartered Arts in the Park Mardi Gras 2010 (as a dancer), school concert performances, the Symphonic Band and String Orchestra contests in the Hong Kong Youth Music Interflows 2010.

追求藝術 Never Say NO!

任旨祈擁有專業級的芭蕾舞資格，且身兼學校的西方舞蹈隊副隊長及管樂隊成員。如此多才多藝，她每天花在藝術上的時間和精力可想而知；但與此同時，其實她更要比身邊人多花一點點的力氣。旨祈患有先天性聽障，可是她並沒因此放棄過對藝術的熱愛與追求，從小一直學習跳舞和音樂。

藝：《藝萃》 **任：**任旨祈

藝：面對先天的問題，藝術學習上困難嗎？

任：最大困難是有時會跟不準拍子。在樂團演奏單簧管時，只要緊盯着指揮尚可順利配合拍子；但若是跳舞，一個舞步節拍稍有差錯便會影響到整體演出。

藝：對藝術如此鏗而不捨，背後有何動力？

任：我是基督徒，信仰是我最大的支持；而在藝術上所獲得的滿足感，驅使我繼續向前。

1 任旨祈（下排右一）自小習芭蕾舞，已考獲專業級Advanced 1的資格。

Learning ballet since a young age, Yam Tsz-ki (first row, right) has already attained Advanced 1 professional qualification.

2 2010渣打藝趣嘉年華是任旨祈的一次難忘演出經驗。

Yam gained a memorable experience in the Standard Chartered Arts in the Park Mardi Gras 2010.

3 任旨祈（圖右）是學校西方舞蹈隊的副隊長。

Yam (right) is the vice-captain of her school's western dance group.

Never say No in the Pursuit of Art

Yam Tsz-ki has professional ballet qualifications and she is the vice-captain of her school's western dance group and a member of its wind instrument orchestra. Given her varied talents, it is undoubtedly that she devotes much of her time and energy to the arts every day. Yet, she has to put in somewhat more effort than those around her, because she has a congenital hearing impairment. This, however, has not prevented her from loving and pursuing the arts. She has been learning dance and music since her early childhood.

A: *Artnews* **Y:** Yam Tsz-ki

A: Given the physical constraint, are there any difficulties in learning the arts?

Y: The greatest difficulty is my inability to follow the rhythm sometimes. I never take my eyes off the conductor when I play the clarinet in the orchestra. It's the only way I can follow. With dance, however, even a slight misstep in following the beat can affect the entire performance.

A: What motivates your unyielding commitment to the arts?

Y: I am a Christian; my faith is my strongest support. The sense of satisfaction I gain from artistic pursuits drives me forward.



1



2



3

馮寶茵

就讀學校： 沙田培英中學

年級： 中五

藝術專長： 喜歡視覺藝術·關心社會時事·不時將通識課上的焦點話題帶到視藝科作延伸探索。

曾參與活動： 香港當代文化中心主辦的「MaD」、香港藝術中心主辦的「Art Available to All」及香港設計中心的「設計思維」課程。

Fung Bo-yan

School: Shatin Pui Ying College

Class: Form 5

Artistic specialties: enjoys visual arts, interested in current affairs, often explores issues encountered in Liberal Studies in her Visual Arts classes.

Activities participated: Hong Kong Institute of Contemporary Culture's *MaD*, Hong Kong Art Centre's *Art Available to All*, Hong Kong Design Centre's "Design to Empower" course.

藝術創作 X 社會觸覺

另一位藝術大使馮寶茵則喜歡視藝創作，同時十分關心社會時事，會將通識課上的焦點話題及種種日常觀察，帶到視藝科作延伸探索。去年她參與「香港國際學生視覺藝術創作比賽」，作品名為《我想為弱勢社群發言》，獲得嘉許狀。

藝：《藝萃》 馮：馮寶茵

藝：是甚麼觸發你創作這幅作品？

馮：我在上學途中目睹路人對復康巴士內的特殊兒童投以奇異目光；在繁華的旺角街頭看見行乞老婆婆，路人擦身而過卻對她視而不見。因此，我期望透過作品帶出關注弱勢社群的信息。

藝：作品有何象徵意義，製作上用了哪些技巧？

馮：畫中人代表被忽略的弱勢人士，周圍旁觀的無數眼球象徵視若無睹的大眾。作品中深色部分以紙巾製成，營造粗糙質感，為畫面增添張力，突顯畫中人處於深淵的無助感。

Art & Social Awareness

Arts Ambassador Fung Bo-yan likes visual arts, at the same time she also has a keen awareness of current affairs. She uses the focal issues she encounters in Liberal Studies lessons as well as her everyday observations in her Visual Arts course, where she continues to explore and elaborate on these themes. Last year, she received a Certificate of Merit at the Hong Kong International Students' Visual Arts Contest for her work *I Wish to Speak Up for the Disadvantaged in Society*.

A: *Artnews* **F:** Fung Bo-yan

A: What inspired you to create this work?

F: On my way to school, I saw passers-by staring at children with special needs on a Rehabus. On a busy street corner in Mong Kok, an old woman begging for money was ignored by the many people walking past her. Through my work, I wish to convey the message of caring for the disadvantaged among us.

A: What are the symbolic elements in this piece of work, and what techniques did you use?

F: The human figure in the painting represents the disadvantaged, and the many eyeballs in the surrounding symbolise the public that do not have a caring heart. I used tissue paper to fashion a rough texture in the darker part of the work. It creates a tension that highlights the abject helplessness of the person in the painting.



4



5

4 馮寶茵作品《我想為弱勢社群發言》

I Wish to Speak Up for the Disadvantaged in Society, by Fung Bo-yan.

5 馮寶茵運用廚具創作的裝置藝術作品。她將自己的八爪魚狀錢包放進不鏽鋼大煲內，在鋼材金屬表面的反光和倒映中，八爪魚彷彿在水裏浮沉着。

Fung Bo-yan's installation artwork made from kitchen utensil. She placed her own octopus-shaped purse in a stainless steel pot. In the reflection of the metal surfaces, the octopus looks like floating on water.

靈感大發現@大使工作坊

Inspiration Discovered @ Arts Ambassadors' Workshop

在四月底舉行的「校園藝術大使計劃 — 創意藝術工作坊」中，任旨祈參加了戲劇組的活動，而馮寶茵則在視藝組別中發揮創意，二人各有得着。

任旨祈認為，她透過工作坊學到如何從普羅大眾裏發掘別具舞蹈感的姿態與動作，從中探索即興舞蹈的素材。她笑說：「現在我常留意街上行人的舉手投足呢！」至於馮寶茵，她憶述：「在工作坊中我們運用廚具進行裝置藝術創作。平時我會花上一、兩個月去創作，可是這次卻要在限定時間內即席發揮、就地取材，可謂一大挑戰，但亦擴闊了我的創作思維模式！」

During the AAiSS Creative Arts Workshop held in late April, Yam took part in an activity of the drama group, while Fung joined the visual arts group. Both of them gained a lot from their participation.

Yam said, through the workshop, she learned how to look at the forms and movements of ordinary people and re-create them into dance elements. "Now, I often look closely at every movement of people in the streets," she expressed. On the other hand, Fung recalled: "During the workshop, we used kitchen utensils to create installation art. Usually, I take one to two months to create a work, but we had to do it instantly there, using what we had within a certain time limit. It was a big challenge; but it expanded my mode of creativity."



7

7 「校園藝術大使計劃 — 創意藝術工作坊」分四天為逾600名藝術大使提供精彩的創意藝術之旅。

The four-day AAiSS Creative Arts Workshop took more than 600 Arts Ambassadors on an exciting journey in artistic creativity.

動態預告 Upcoming Event

7月
July

「藝術電車：夢幻遊樂場設計比賽」

- 比賽由藝發局、香港電車有限公司及K11購物藝術館合辦，共有247間學校參賽。
- 比賽分中、小學組進行，獲獎作品將會展示於電車車身。
- 「藝術電車啟動禮」將於7月28日舉行；其後，四輛車身印有得獎作品的電車將於街上隨時出現，為期一個月。
- 此外，獲獎作品將於K11購物藝術館內展出，詳情有待公佈。

The ArTram: Fantasy Playground Design Competition

- The competition is jointly organised by the ADC, Hong Kong Tramways Limited and K11 Art Mall, with a total of 247 schools participated.
- The competition is divided into two categories: Primary and Secondary Schools. Winning works will be featured on the exterior of trams.
- The ArTram Kick-off Ceremony will be held on 28 July. Four trams with winning works printed on the exterior will appear on the streets for one month.
- In addition, the winning works will be exhibited in K11 Art Mall. Details to be announced shortly.



有關活動詳情，歡迎瀏覽：www.aais.hk
For more information of the event, please visit: www.aais.hk



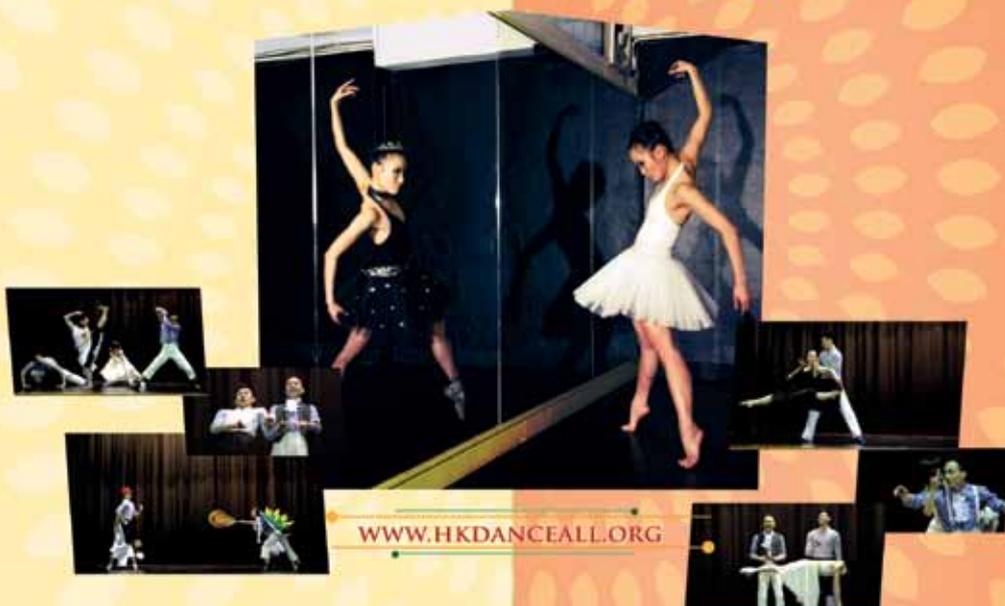
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"Seeing" is Believing



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Performance Schedule 演出時間表

Hong Kong Cultural Centre Foyer 香港文化中心大堂	(Fri) 8/7 1800	29/7	(Fri) 1200	Fountain Square, Wah Kwai Shopping Centre, Aberdeen 香港仔華貴商場地下羅馬廣場
Hong Kong Cultural Centre Piazza C 香港文化中心廣場C區	(Sat) 9/7 1530	29/7	(Fri) 1630	Sha Tin Town Hall Foyer 沙田大會堂大堂
Podium Food Square, 1/F, Lok Fu Plaza 樂富廣場一樓平台美食坊	(Sun) 10/7 1200	30/7	(Sat) 1530	Chater Garden, Central 中區遮打花園
D Deck, Discovery Bay 愉景灣商場露天廣場	(Sun) 10/7 1700	31/7	(Sun) 1545	Tsuen Wan Town Hall Foyer 荃灣大會堂大堂
Open Area, G/F, Sau Mau Ping Shopping Centre 秀茂坪商場地下露天廣場	(Sat) 16/7 1130	6/8	(Sat) 1430	Hong Kong Central Library Exhibition Gallery 香港中央圖書館展覽廳
Wong Tai Sin Square 黃大仙廣場	(Sat) 16/7 1600	6/8	(Sat) 1700	Shatin Park Amphitheatre 沙田公園露天廣場
Yuen Long Theatre Foyer 元朗劇院大堂	(Sun) 17/7 1545	7/8	(Sun) 1500	Tuen Mun Town Hall Foyer 屯門大會堂大堂
Open Plaza Stage, Tin Shui Shopping Centre, Tin Shui Wai 天水圍天瑞羅馬廣場	(Sun) 17/7 1545	13/8	(Sat) 1400	Hong Kong Design Institute (Tiu Keng Leng) 香港知專設計學院(調景嶺)
Hong Kong Central Library Exhibition Gallery 香港中央圖書館展覽廳	(Sat) 23/7 1430	13/8	(Sat) 1630	Hong Kong Design Institute (Tiu Keng Leng) 香港知專設計學院(調景嶺)
DB North Plaza, Discovery Bay Siena Avenue 愉景灣海澄湖畔路愉景北商場	(Sun) 24/7 1600	14/8	(Sun) 1530	Belcher Bay Park, Kennedy Town 堅尼地城卑路乍灣公園

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魏綺珊 強烈推介

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加開四場

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Hong Kong Arts Development Council

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南群舞孑創辦團員之一(1990)、前香港舞蹈團全職舞者(1989-93)、城市當代舞蹈團全職舞者(1993-98)、澳洲現代舞團 Expressions 舞季舞者(1998)。2002年，與周金毅成立不加鎖舞蹈館並出任藝術總監至今。

作品《4 In》獲香港舞蹈聯盟頒發「舞蹈年獎」(2002)。

曾任香港演藝學院舞蹈學院、香港舞蹈團、城市當代舞蹈團、澳洲昆士蘭科技大學、以及澳洲西澳藝術學院之客席編舞。

Ong Yong-lock founded South "ASLI" Dance Workshop with friends in 1990. He was a dancer with the Hong Kong Dance Company from 1989-93 and City Contemporary Dance Company (CCDC) from 1993-98. In 1998, he performed with the Expressions Dance Company at the Brisbane Festival.

Ong received the "Hong Kong Dance Award 2002" for his choreography of *4 In*.

During the same year, he founded the "Unlock Dancing Plaza" with Chau Kam-ngai. He has been its artistic director ever since.

Over the years, Ong has also worked as a guest choreographer with a number of companies and academies, including School of Dance, The Hong Kong Academy for Performing Arts; Hong Kong Dance Company; CCDC; Queensland University of Technology and Western Australian Academy of Performing Arts.

王榮祿 Ong Yong-lock

攝影 / Photo by: Yvonne Chan

最近，你在忙些甚麼？

最近正在忙一個新製作《水舞間》，是伍宇烈為我們舞團編排的演出。我們故意將《水舞間》的「間」字中的「日」換作「口」，變成了《水舞問》，並特意借用《水舞問》這樣一個大製作，作為對話的對象，藉此探討在香港的創作空間和環境之下，到底是怎樣的一種藝術生態。

《水舞問》標榜的是多少億的製作、多少萬立方米的水量、演出隊伍中有多少個國際性演員……以大資金大製作的數量化為賣點，似乎亦真的吸引到大量觀眾進場觀賞。而在另一邊廂，我們這些小團體沒有多少製作費，卻也在從事一些同樣具備質量的創作，為何又吸引不到同樣多的觀眾呢？這正是我們感到好奇之處。

到底一般觀眾期望些甚麼藝術活動？他們對怎樣的創作才會產生興趣？他們是否對大型演出特別趨之若鶩？同時我們亦會反問，作為一個創作人，當擁有龐大資源時，又會否影響到原初的創作意念和動機？會否變成投資更多在佈景、服裝、特技設計等噱頭之上？說到底，製作費的多寡，會否、或如何影響一個創作團隊的創作？這些問題我們都會在是次演出中嘗試探討。

What have you been up to lately?

We've been working on *The Hose of Dancing Water*, a new production choreographed by Yuri Ng. Playing on the word "House" in the title of the blockbuster production, *The House of Dancing Water*, we came up with this playful name in an attempt to generate a discourse about the creative environment and conditions that exist in Hong Kong and also the ecology of the arts here.

The House of Dancing Water marketed itself with taglines that spout hyperbole, from the scale of the production to its mammoth budget, the entire publicity campaign was measured in terms of numbers; and the audience indeed turned out in great numbers too. On the other hand, small theatre companies like ours manage to produce quality works on shoestring budgets, but we haven't yet had the large turnouts we are hoping for. It makes us wonder why.

What expectations does the audience have about arts activities? What kind of productions would tickle their fancy? Do they find large-scale productions particularly compelling? As a creator of art, we ask ourselves the same kinds of questions: If we were blessed with an abundance of resources, would it affect our original concepts and motivation? Would the extra money also find its way into gimmicky sets, costumes and special effects spectacles? The bottom line is, we have to ask if and how the size of the budget affects the ways a creative team works. These are the questions we have been attempting to explore in this production.



近日看過哪些吸引你的藝術表演？

最近看了幾個不同類型的表演，包括「法國五月」節目中高飛舞蹈團的《拳舞交鋒》和黑犬劇團的《40周懷孕日誌》。

我從事舞蹈創作，這些演出吸引我的，是它們雖屬不同的藝術類型，可卻同樣與形體/身體有關。例如《拳舞交鋒》就是將武術動作結合流行舞元素的創作。對我來說，這是一種「融合」的嘗試，就是在舞台創作中，將另一種藝術形式或者身體運動的形式，跟舞蹈融會在一起。至於黑犬劇團的默劇《40周懷孕日誌》，則是一種很直接的表達形式。表演者嘗試透過身體，與觀眾交流種種信息。他們會用身體變成文字或說話，每個動作、每個段落都着意去表達故事的內容。這跟舞蹈本身傾向於抽象、提煉的性質頗為不同。

近來你關注哪位藝術家？

近來較為關注的藝術家是伍字烈，尤其最近我們一起創作，有更多的時間交流。我們都同樣關注香港的文化和創作空間。

攝影 / Photo by: Elsie Chau



王榮祿於不加鎖舞蹈館的近期創作《蕭邦VS Ca幫》
Chopin VS Ca, recent work by Ong Yong-lock at Unlock Dancing Plaza

最近你在看甚麼書？

龍應台的《野火集》。我原先接觸的是她較近期的著作，覺得她總是以一種溫柔的腔調去講述一些與我們切身相關的議題。這引發我的興趣，想看看她初出道時對事物又有怎樣的切入點，於是找了她較早期的《野火集》來讀。看《野火集》，才知她真的很有火、很直言！我不敢說自己完全接受她的觀點，但我能感受到她對所愛的人、所愛的地方有一種人文關懷。她的行動也是基於這樣的情感和動機。讀這本書，讓我更明白現在的她為何會用如此溫柔的文字來表達對世界的看法。

工作以外，最近生活上哪些事物讓你着迷？

除了龍應台的書，我現在還開始看小學二年級的教科書！由於我的女兒今年在唸小二，她快要考試了，我便跟她一起學習、溫書、找資料。我發覺現在的小學課本內容挺複雜的，還相當艱深！回想從前我唸小學二年級時，應該不會懂得這樣複雜深奧的內容吧！我覺得很有趣；而且，這亦是生活上另一種為我帶來溫馨、開心感覺的事物。

若能超越時空，你會希望遇上哪位藝術家、談些甚麼？

我最想遇到的是翩娜·包殊。如果真能遇到她，我希望可以跟她喝杯東西、聊聊天，一種很隨意自在的交流。我猜我不會跟她討論甚麼大題目，反而很想知道她生活上的點點滴滴——因她很多創作都源自生活，以及從中所得的感受。

Have you watched any interesting performances recently?

Yes, I've seen a few of different genres, including Kafig Dance Company's *Boxe Boxe* of Le French May and Heiquan Theatre's *40 Weeks of My Pregnancy*.

Working in dance myself, I find them both appealing, because they are related to forms and body, despite belonging to different genres. *Boxe Boxe* blends martial arts with elements of popular dance. I think it's a brilliant attempt to create fusion in theatre by marrying an art form or athletic body moves with dance. In comparison, Heiquan Theatre's *40 Weeks of My Pregnancy* came across as very direct in expression. The performers were trying to communicate messages to the audience through body language. They would use their bodies as texts or speeches, impregnating every move and scene with meaning in order to give expression to the story. This is where it differs from the more abstract, distilled natural form of dance.

Which artist do you have on your radar?

It has to be Yuri Ng, especially now we are working on the same production and spending more time together. We share the same concerns about the cultural and creative spaces in Hong Kong.

And the book recently read?

The Wild Fire by Long Ying-tai. Initially I was drawn by her more recent works, mesmerised by the tenderness of tone she used when talking about issues close to our hearts. My interest sparked, I wanted to find out the ways she first

approached her subject matters of choice, so I got hold of *The Wild Fire* from her earlier days of writing. Judging from the book, she really had fire in her belly. Definitely very straight talking! I can't say I agree with all her views, but I can definitely feel her humanistic concern for the people and places she holds dear to her heart. Her actions are probably guided by these sentiments and motivations. Reading the book allows me to understand better why she now uses the tenderest of words to express her worldview.

Apart from work, what else in life gets you hooked?

Besides the book of Long Ying-tai, I've also recently started reading Grade 2 textbooks! My daughter is a second grader and her exams are just around the corner, so I joined her in her studies, revision and research. With their challenging contents, primary school textbooks can be a rather difficult read. I don't think it was the same deep stuff I learned when I was a second grader! But I do find it rather interesting. These are the kinds of things in life that wrap me in a duvet of warmth and happiness.

If you could travel through time, who would you like to meet and what would you talk about?

It has to be Pina Bausch. If I were to meet her, I'd like us to have a free-flowing conversation over tea or coffee. I don't think I would go into some big, serious issues with her; I'd rather talking about the tiny, little things in life. After all, many of her works were inspired by life and her feelings towards life.



攝影 / Photo by: Joseph Ho

藝發局快訊 ADC Express



「鮮浪潮2011」精彩活動浪接浪

由香港藝術發展局主辦的「鮮浪潮2011」現正進行得如火如荼，各組短片競賽參賽者分別在4月至7月期間與指導師會面，陳果、陳木勝、陳慶嘉、張婉婷、羅啟銳、劉國昌、黎妙雪、舒琪、邱禮濤、游乃海等資深導演，就劇本、前期製作、拍攝手法等與參賽者分享寶貴經驗。所有參賽作品將於12月9日至18日舉行的「鮮浪潮2011 — 國際短片展」中公開發映，比賽結果將於短片展的閉幕禮上公佈。

為進一步推廣短片藝術，藝發局早前舉辦了三場專為中學生而設的講座，除放映「鮮浪潮2010」得獎短片外，亦請得著名影評人馮家明和岑朗天與短片導演對話，出席者均表示獲益良多。在6月及7月，藝發局再次舉行中學生放映活動，以「爸爸有本難唸的經」和「善惡·抉擇」為主題，精選八齣歷屆「鮮浪潮」得獎作品放映，活動於MCL德福戲院舉行。

Fresh Wave 2011: Adding Splashes of Excitement

Organised by the ADC, Fresh Wave 2011 is now in full swing. During the period between April and July, a series of tutorials was hosted by this year's mentors to impart their knowledge and expertise on scriptwriting, pre-production and filming with participants of the short film competition. Joining the mentor team are all local veteran filmmakers including Fruit Chan, Benny Chan, Chan Hing-ka, Mabel Cheung, Alex Law, Lawrence Lau, Lai Miu-suet, Shu Kei, Herman Yau and Yau Nai-hoi. All the entries will be screened during the Fresh Wave 2011: International Short Film Festival (9 - 18 December) and its results will be announced at the Festival's closing ceremony.

Furthermore, three seminars for secondary school students were held earlier as collateral educational initiatives to further promote short filmmaking. In addition to screenings of Fresh Wave 2010 winning short films, renowned film critics Fung Ka-ming and Shum Long-tin and the short film directors held discussions with the students. More screenings were carried out in June and July, during which secondary school students got the chance to see eight winning short films from previous Fresh Wave editions. They were presented under the themes of "Every Dad Has His Issues" and "Good & Evil • Choices" at MCL Telford Cinema.



走進新媒體藝術的樂園

由藝發局主辦，Microwave籌辦的大型項目「發明π — 香港新媒體藝術樂園」於7月22日至8月7日在九龍塘又一城商場內舉行。五位本地新媒體藝術家的作品即時與參加者互動，為公眾帶來嶄新的視聽體驗。

「發明π」，旨在讓觀眾通過藝術反思科技發明怎樣介入日常生活。五位藝術家的創作，引伸無限想像：張瀚謙通過科技重構書寫的原始感覺，羅揚文以LED裝置與著名建築師合作，反映不同城市的天氣實況，林欣傑將無處不在的電子信號形態化，楊嘉輝探討人類與電子裝置的互動及其誘惑關係，而林妙玲則藉手機帶領觀眾與大自然即時連結。

此外，五位藝術家與專業舞者更將於8月7日攜手展開一場糅合舞蹈、音樂與數碼藝術的表演。

有關活動詳情，請參閱封面內頁的介紹。

Entering a Paradise of New Media Arts

Presented by the ADC and organised by Microwave, *Invention & Intervention – Power Showcase of Hong Kong New Media Artists* is held at Festival Walk shopping mall in Kowloon Tong. Running from 22 July to 7 August, this large-scale event sets the scene for the Hong Kong public to engage, interact and open their senses to a wonderland of sight and sound created by five new media artists.

Through the interpretation of art, *Invention & Intervention* challenges viewers to reflect on modern technology and its impact on daily life. The five artists jointly explore the boundaries of imagination, and beyond. Plying technology, Chris Cheung recreates the primal experience of writing in strokes and radicals; collaborating with renowned architect with an LED installation, Teddy Lo offers real-time weather updates in various locales; Keith Lam visualises the invisible and boundless signals; unfolding in a series of electronic objects, Samson Young's work takes a critical look at the sensuality of human-machine interaction; and Lam Miu-ling uses mobile phones as tools to lead spectators to get connected with nature.

Besides, the five artists will join forces and collaborate with professional dancers on stage on 7 August in an eclectic showcase of dance, music and digital art.

Please see the inside cover of this issue for further information of the above activities.



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ASIA ART ARCHIVE

亞洲藝術文獻庫

AAA is a community effort that has grown from a single bookshelf in 2000, to more than 32,000 records comprised of hundreds of thousands of physical and digital items. Widely regarded as the most comprehensive publicly accessible collection of source material related to contemporary art in Asia, AAA is a proactive platform, instigating critical thinking and dialogue, and organising diverse public, educational, and residential programmes for a wide range of audiences.

In 2007, AAA established the Learning and Participation Department to promote and facilitate the role of art and creativity in society and to offer new audiences the opportunity to understand, think, and talk about contemporary art through creative, free, and accessible programmes. AAA welcomes school groups to the library, encouraging students to think of the Archive as place where they can expand their knowledge of the visual arts while learning to navigate the collection. AAA's education staff also offers a series of monthly Learning Labs for high school students, facilitated by art professionals and university volunteers.

亞洲藝術文獻庫致力於紀錄亞洲當代藝術。由2000年成立到今天，文獻庫已建立了極為全面的資料庫，並以有系統的研究及收集持續發展我們的收藏。文獻庫的圖書館及網站免費開放予大眾使用，更定期舉辦公共活動、教育項目及藝術家駐場計劃，旨在推動批判性思維及對話，也以新思想、新藝術不斷對文獻庫本身進行重塑。

文獻庫的學習與參與部門於2007年成立，旨在推廣藝術及創意在社會上的地位，並為首次參與藝術活動的觀眾提供創新、自由及簡易的工具去了解、思考及討論當代藝術。文獻庫為學校團體安排參觀圖書館，令學生學習如何瀏覽及使用館藏，讓文獻庫成為他們增強藝術知識的好地方。文獻庫更聯同藝術專業人士及大學生，為高中生設計了一系列實驗課堂。

Please visit our website for more details on our programmes.

如欲了解文獻庫舉辦之活動，請瀏覽

www.aaa.org.hk

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香港藝術發展局
Hong Kong Arts Development Council

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ArTour:

New TV programme on Arts & Culture

全新藝文電視節目：

藝術漫遊



藝發局與有線電視攜手合作，由6月4日起，於財經資訊台（第8台）《拉近文化》節目內增設《藝術漫遊》環節，走訪本地年青藝術家，了解他們的藝術理念和創作經歷，並向觀眾介紹本地精彩文化藝術節目。

自播出以來曾於節目內跟觀眾見面的包括：

- 2010香港藝術發展獎「藝術新秀獎」（媒體藝術）得主張瀚謙
- 2010香港藝術發展獎「藝術新秀獎」（戲曲）得主黎耀威
- 第54屆威尼斯雙年展香港館參展藝術家 — 「蛙王」郭孟浩

Starting from 4 June, the ADC is joining hands with Cable TV to present a new TV segment, *ArTour*, in the programme *Close to Culture* at i-Cable Finance Info Channel (Channel No. 8). In *ArTour*, local young artists will share with us their concepts and experiences in arts creation; at the same time, interesting arts and cultural programmes will be introduced.

Artists that appeared in *ArTour* included:

- Cheung Hon-him, recipient of the Award for Young Artist (Media Arts) of the Hong Kong Arts Development Awards 2010
- Lai Yiu-wai, recipient of the Award for Young Artist (Xiqu) of the Hong Kong Arts Development Awards 2010
- Kwok Mang-ho (a.k.a. Frog King), the Hong Kong Pavilion's featured artist of the 54th International Art Exhibition at the Venice Biennale

- **首播時間：** 每月首個星期六11:30pm/
有線財經資訊台（第8台）《拉近文化》第二節 
- **重播時間：** 星期日6:30am, 8:30am, 11:00am, 2:00pm, 6:30pm
(有線財經資訊台：第8台)
星期日8:30pm (有線第1台：免費頻道)
- **網上收看：** <http://cablenews.i-cable.com/webapps/program/culture.php>
- **First-run:** 11:30pm, First Saturday of each month/
Close to Culture at i-Cable Finance Info Channel (Channel No. 8), Segment 2
- **Re-run:** Sunday 6:30am, 8:30am, 11:00am, 2:00pm, 6:30pm
(i-Cable Finance Info Channel: Channel No. 8)
Sunday 8:30pm (i-Cable Channel No.1: Free Channel)
- **Online version:** <http://cablenews.i-cable.com/webapps/program/culture.php>