

創 香  
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藝 ．  
術 深  
雙 圳  
週

藝萃

Hong Kong ·  
Shenzhen  
Creative Arts  
Festival

第四屆大型互動媒體藝術展  
The 4<sup>th</sup> Large-Scale Interactive  
Media Arts Exhibition

第十四屆威尼斯建築雙年展  
香港展覽  
The 14<sup>th</sup> Venice Biennale  
International Architecture Exhibition -  
Hong Kong Exhibition

台下一分鐘：  
國際演藝評論家協會(香港分會)  
陳國慧  
Offstage: Chan Kwok-wai, Bernice  
of International Association  
of Theatre Critics (Hong Kong)

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# 香港·深圳 創意藝術雙週

## Hong Kong · Shenzhen Creative Arts Festival



承接 2012 年「深圳·香港創意藝術雙週」的成功，今年七月在港舉辦的「香港·深圳創意藝術雙週」，雲集兩地超過 500 位藝術家，互相交流，攜手呈獻多個精彩節目。

Following the success of the Shenzhen · Hong Kong Creative Arts Festival in 2012, this year's Creative Arts Festival saw nearly 500 artists from Hong Kong and Shenzhen presenting a series of handpicked programmes in July.

「香港·深圳創意藝術雙週」是港深兩地重要的文化交流活動，旨在為香港與深圳藝術家提供交流平台，透過節目上的合作，讓彼此可以互相啟發、擴闊視野，探索進一步拓展文化藝術領域的合作空間。

藝術雙週共八個節目，包括《港深交響樂之夜 v2.0》、粵劇《風雪夜歸人》、粵劇折子戲精選、評劇《楊三姐告狀》、評劇折子戲精選、少年合唱音樂會《花開的聲音》、《水墨雙城——深港都市水墨交流作品展》、以及《創意圖像——中國當代優秀海報作品展》。節目橫跨各個藝術界別，從傳統到現代、從視覺藝術到表演藝術、從圖像到聲音，旨在呈現精彩的節目予香港觀眾。



The festival was a significant cultural exchange event of both Hong Kong and Shenzhen, endeavouring to provide a platform for the artists of both cities to collaborate and be creatively inspired, and thus exploring the possibility for exchanges and cooperation in the future.

It presented 8 handpicked programmes, namely: *Hong Kong · Shenzhen Night of Symphony v2.0*, Cantonese Opera: *Homecoming in the Snowy Night* and Cantonese Opera Excerpt Performance, *Pingju: Remonstrance of Yang Sanjie* and *Pingju Excerpt Performance*, Children's Choir Concert: *The Voice of Blooming Flowers*, *Ink of Two Cities: Shenzhen & Hong Kong Metropolitan Ink Painting Exhibition* and *Creative Images: Outstanding Chinese Contemporary Posters Exhibition*. These programmes spanned various art forms, from traditional to modern, visual to performing arts, and images to sounds, with the intent to present these artistic delights to Hong Kong audience.



粵劇《風雪夜歸人》  
*Homecoming in the Snowy Night*



深圳市高級中學百合少年  
合唱團來港演出  
*The Shenzhen Senior  
High School Lily  
Children's Choir  
performs in Hong Kong*



國際知名小提琴家姚珏與深港音樂家攜手演出  
A joint performance by world-renowned violinist Yao Jue and musicians from Shenzhen and Hong Kong

這一系列的節目是港深藝術家通力合作的成果，其精髓之處在於兩地精英的交流切磋。開幕節目《港深交響樂之夜 v2.0》音樂會由指揮林大葉率領近年於國內外均大獲好評的深圳交響樂團，以及國際知名小提琴家姚珏、深圳交響樂團合唱團及香港兒童合唱團，共同演繹三首當代華人作曲家極具特色的作品——交響組曲《火把節》、小提琴協奏曲《愛》及大型合唱交響曲《人文頌》。

The series of programmes were the fruits of cooperation between the two regions. At the crux of these performances and exhibitions was the spirit of cultural exchange between Shenzhen and Hong Kong artists. The *Hong Kong-Shenzhen Night of Symphony v2.0* saw conductor Lin Daye, leading the Shenzhen Symphony Orchestra, together with world-renowned violinist Yao Jue, the Shenzhen Symphony Orchestra Chorus and the Hong Kong Children's Choir in the performance of the rare ethnic symphonic suites *The Torch Festival*, violin concerto *The Love* and choral symphony *Ode to Humanism*.



粵劇老倌龍貫天與王超群合力演出  
Cantonese opera veterans Loong Koon-tin and Wong Chiu-kwan

「粵劇折子戲精選」則由深圳粵劇精英與香港粵劇老倌龍貫天、王超群以及後起之秀王潔清及譚穎倫同場獻技；在少年合唱音樂會《花開的聲音》中，深圳高級中學百合少年合唱團除了演繹中外經典名曲外，亦獻唱多首香港觀眾熟悉的歌曲。

Cantonese Opera Excerpt Performance featured Shenzhen Cantonese Opera artists and Hong Kong esteemed veteran actor Loong Koon-tin and Wong Chiu-kwan, as well as rising stars Wang Kit-ching and Tam Wing-lun. In Children's Choir Concert: *The Voice of Blooming Flowers*, in addition to performing interpretations of well-known Eastern and Western classics, the Shenzhen Senior High School Lily Children's Choir presented tunes that are familiar to the Hong Kong audience.



粵劇折子戲精選之《韓琪殺廟》  
Cantonese Opera Excerpt Performance - *Killing in the Temple*



馬達為《雲鎖瓊樓》(香港)  
Glorious Building Locked in Clouds by Ma Tat-wai  
(Hong Kong)



羅素民《華夏》(深圳)  
Landmark by Luo Sumin (Shenzhen)

《水墨雙城—深港都市水墨交流作品展》及《創意圖像—中國當代優秀海報作品展》展示深港兩地視覺藝術作品，共同構築兩地的藝術地圖。

藝術雙週成為了深港兩地文化交流合作中的重要一環，為兩地藝術家提供一個藝術展示和交流的平台，同時為兩地市民提供彼此瞭解的機會，以文化及藝術豐富城市生活。

*Ink of Two Cities: Shenzhen & Hong Kong Metropolitan Ink Painting Exhibition and Creative Images: Outstanding Chinese Contemporary Posters Exhibition* were beacons to the world of visual arts, showcasing excellent works from the two cities.

The festival had played an important part in developing cultural exchange and cooperation between Shenzhen and Hong Kong. It was a platform for communicating about and displaying art, and equally, an opportunity for the citizens of the two regions to have a better understanding of each other and to enrich city life through arts and culture.



蔣華《1996》(深圳)  
1996 by Jiang Hua (Shenzhen)

## 建基香港 三角四方 1984-2044

第十四屆威尼斯  
建築雙年展香港展覽

**Fundamentally Hong Kong? –  
DELTA FOUR 1984-2044**  
The 14<sup>th</sup> Venice Biennale  
International Architecture Exhibition -  
Hong Kong Exhibition

本局今年再度與香港建築師學會攜手合作，舉辦第十四屆威尼斯建築雙年展香港展覽，致力將香港優秀的建築藝術帶到國際舞台，促進本地與海外的文化交流。

The ADC and the Hong Kong Institute of Architects (HKIA) joined hands to showcase the art of Hong Kong architecture at the 14<sup>th</sup> Venice Biennale International Architecture Exhibition again.



展覽主辦單位、策展團隊  
與嘉賓進行祝酒儀式  
Officiating guests and  
curators at the toasting  
ceremony

今屆香港展覽以「建基香港 三角四方 1984-2044」為主題，由葉長安、劉珩博士與及梁黃顧建築師（香港）事務所有限公司（符展成）聯合策展。策展團隊以嶄新的手法，運用「電影 × 建築」跨媒介的方式呈現中國改革開放後三十年來，香港及珠三角地區都市化的各種建築類型及人文風貌，同時對未來三十年都市更新的社會配套作展望及反思。

展覽以「悼念空間」、「跨境建築及基建」、「填海地與水陸交界的建築」和「居住空間與社群」為中心，展出了四齣由本地新進導演拍攝的電影短片、八組建築模型及一系

列都市更生發展研究。策展團隊捕捉了珠三角地區不同語境及制度下的眾生相，他們希望透過電影的直觀和人文觸覺為觀眾帶來一個貼近生命和充滿情感的建築展。

香港展覽已於六月五日假意大利威尼斯揭幕，吸引了數以百計來自世界各地的建築界專業人士、媒體及業界精英出席。為了深化本地和海外人士的交流，策展團隊更於六月六日舉行開幕論壇，邀請了多名國際建築界及文化界的翹楚參加，以「亞洲軟實力」及「迷失西九」為題，共同探討香港的建築及人文生活。

## 電影 × 建築 Film × Architecture



吳浩然《安居》  
Rest in Pending by Ng Ho-yin



黃肇邦《延長線》  
Connection by Wong Siu-pong



詹可達《新填地翻牆》  
Over the Wall by Tsim Ho-tat



麥曦茵《特區》  
SAR² by Heiward Mak

The exhibition “Fundamentally Hong Kong? — DELTA FOUR 1984 - 2044” is curated by Alvin Yip, Dr Doreen Liu and LWK & Partners (led by Ivan Fu). For the first time, Venice Biennale Hong Kong Exhibition is curated with a cross-media approach that combines architecture and film. The theme is created upon the remarkable development of Hong Kong and the Pearl River Delta (PRD) region in the last 30 years. During the period, the Mainland China has undergone revolutionary economic reform, with different kinds of architectural infrastructure and social mobility developed rapidly. The curatorial team aims to promote imaginative discussion and re-thinking of the social and cultural facilities in Hong Kong and the PRD, and perhaps new possibilities, for the next 30 years.

This exhibition features four new short films by emerging directors as well as eight architectural models, along with a series of symposium for the new paradigms of the cities. Emerging filmmakers and architects and planners encounter each other at the topics of “border and connection”, “home and community”, “disappearance and remembrance”, “waterfront and reclamation”, questioning the role of architecture to life and society. Their works have captured, through human



eyes, stories and people who live and move among these emerging locales and systems which are closely connected to human life and arouse emotions of audience.

The exhibition was officially open in Venice, Italy on 5<sup>th</sup> June. The event has attracted hundreds of professionals, media and elites from all over the world. At the international salon held on the following day, international architectural and cultural leaders were invited to discuss how Hong Kong and the PRD influence each other mutually in the future and how they affect the architecture and cultural livelihood of Hong Kong over two topics, "Social Asia" and "Lost in West Kowloon".

展覽詳情

日期：即日起至 11 月 23 日

地點：意大利威尼斯

About the Exhibition

Date: Until 23 November

Venue: Venice, Italy

[www.venicebiennale.hk](http://www.venicebiennale.hk)



## 流光曳影

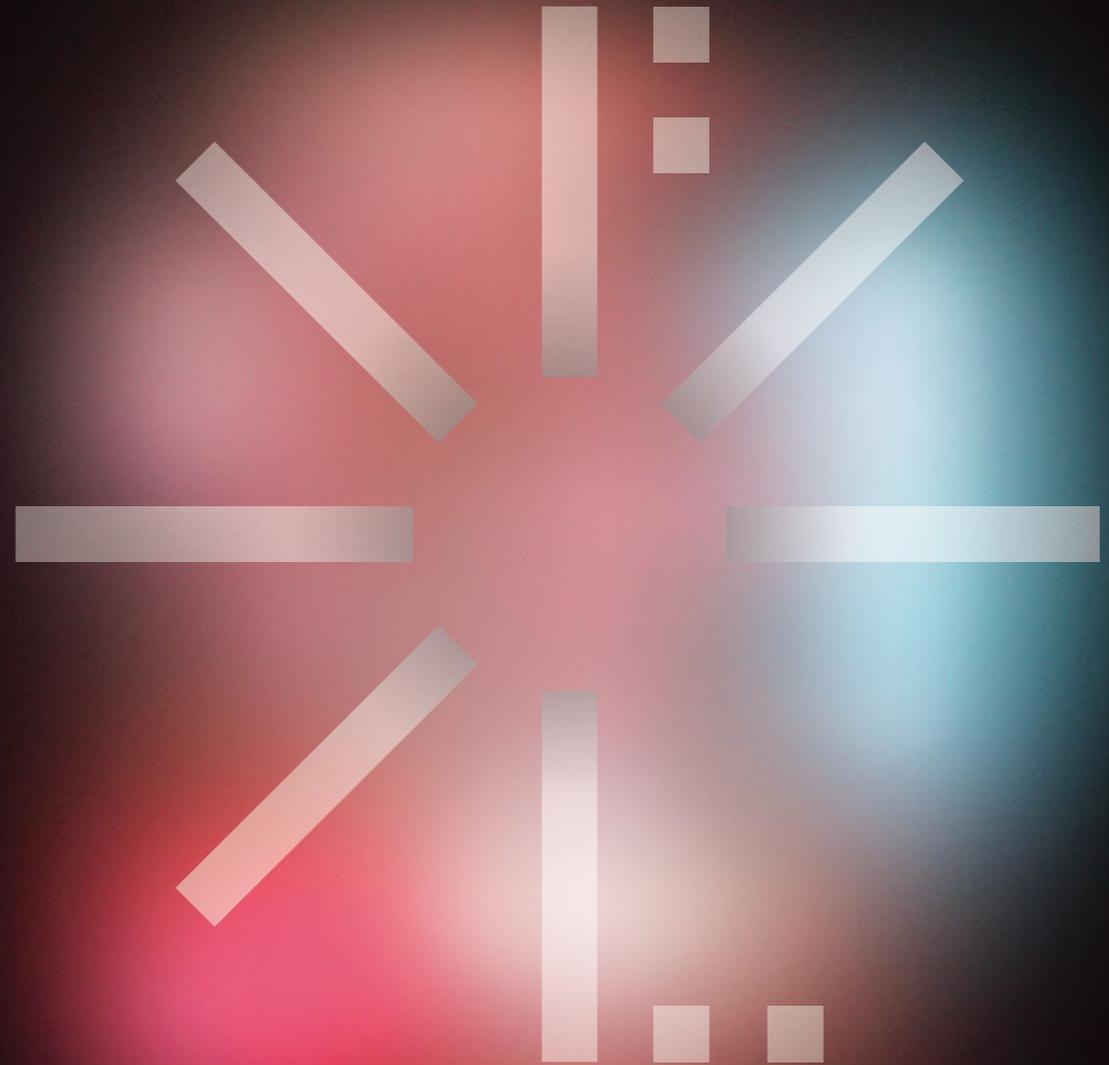
第四屆大型互動媒體  
藝術展

Fleeting Light

The 4<sup>th</sup> Large-Scale Interactive  
Media Arts Exhibition

維港兩岸的燈光點綴香港迷人夜色，早前舉行的大型互動媒體藝術展「流光曳影」，讓我們在這個被過度照亮和刺激的城市，重新探索光與影的深層意義。

The myriad of lights twinkling along the Victoria Harbour highlights Hong Kong's beautiful night view. "Fleeting Light", a large-scale interactive media arts exhibition, invited us to re-examine the meaning of light and shadow in this over-saturated and -stimulated city of light.





開幕禮假香港會議展覽中心舉行  
The opening ceremony  
was held at the Hong Kong  
Convention and Exhibition  
Centre

### 本地互動光影創作

香港科學館地下廣場展出梁美萍的作品《星蛹》，在搭建的帳篷內，重現今日因光污染而越來越難看見的星光。參觀者可透過手機程式為星星命名，並在社群中分享。越多人參與，帳篷內的星光便越多。梁美萍巧妙地以星光比喻城市人之間日漸疏遠的關係，以燃亮星星代表重燃關懷。

楊嘉輝的《史丹利》則於銅鑼灣金朝陽中心二期 17 樓展出，以室內的人造陽光與海灘，重現赤柱往事。楊嘉輝找出赤柱戰俘營內著名文物「喬伊斯床單」的數位影像，擷取當中的刺繡簽名，層層疊於藍天白雲照片之上。另外，還有取材自戰俘口述歷史訪問錄音而創作的聲音藝術裝置，讓黑暗歲月的歷史與人工沙灘的明媚形成鮮明對比。



Jim Campbell 的《迴環》在 ICC 外牆上演  
Eternal Recurrence by Jim Campbell is screened on  
the facades of ICC

由藝發局主辦、香港城市大學創意媒體學院統籌、康樂及文化事務署藝術推廣辦事處協辦，並由邵志飛教授及莫奔教授策展的「流光曳影」，邀請到國際著名媒體藝術大師 Jim Campbell 及本地藝術家梁美萍和楊嘉輝，以「光」和「影」為題創作媒體藝術作品。展覽在香港不同角落展出，為市民帶來光影交融的樂趣。

### 國際大師作品展演

Jim Campbell 為香港特別創作的《迴環》是這次展覽中最大型的作品，在本港最高的建築物環球貿易廣場外牆上演。大樓的 LED 幕牆化身成三條平行的泳道，從對岸的中環至灣仔海濱一帶觀看，可見泳手在建築物上下游弋，循環不斷。Jim Campbell 另外一件作品，是曾作世界巡迴展覽的經典裝置作品《晃光》。二千個燈泡驟眼看似雜亂無章、隨意閃動；若從裝置的周圍觀看，則會發現有人影若隱若現在燈泡之間穿梭，與在裝置中觀賞的人們互相呼應。此外，「Jim Campbell 的光影旅程 1990-2014」展覽亦於香港城市大學舉行，回顧大師過往的精彩作品。



楊嘉輝《Stanley》  
Stanley by Samson Young

“Fleeting Light”, presented by the ADC and organised by the School of Creative Media, City University of Hong Kong, in association with the Art Promotion Office, the Leisure and Cultural Services Department, had invited world-renowned media artist Jim Campbell and local artists Leung Mee-ping and Samson Young to create light-and shadow-themed works on various media. Curated by Prof Jeffrey Shaw and Prof Maurice Benayoun, the exhibition took place in various places across the city, bringing spectacular enjoyment to the audience.

### World-renowned artist showcasing masterpieces

Jim Campbell created *Eternal Recurrence*, the largest work among the others, especially for this exhibition. He turned the façades of the city’s tallest building, the International Commerce Centre, into three parallel swim lanes. Viewing from across the harbour along Central and Wanchai Promenade, audience could see swimmers swimming inherently up and down the tower. Campbell also brought with him *Scattered Light*, an installation that has toured around the world. A spectacular setting of 2,000 light bulbs was hung in a purposely unordered arrangement and light pulsed through them in a seemingly random manner. Yet, as viewers moved around the work, images of human figures moving in and out of the maze of light bulbs gradually came into focus, echoing the viewers standing among the installation. A retrospective exhibition, *Light Matter – the Jim Campbell Experience 1990 – 2014*, was held in the City University of Hong Kong to revisit the artist’s works.



Jim Campbell 《晃光》  
Scattered Light by Jim Campbell

### Local creations of light and shadow

Leung Mee-ping’s *Star Pupae* restored in a tent starlight that is often absent from our sky because of light pollution. Visitors were invited to light up the stars with a mobile app, name them and share them in a bigger community. The more people participated, the brighter the inside of the tent became. Cleverly comparing the disappearing starlight with estranged relationships between city slickers, Leung reignited love and care while recreating a starry sky.

Samson Young’s *Stanley* created artificial sunlight on an indoor beach, together with other works, to reflect on a forgotten chapter in Hong Kong history. From the digital image of “Day Joyce Sheet”, and important artefact from the Stanley Internment Camp during World War II, he extracted the embroidered signatures from the sheet and superimposes them with one another on photos of sunny skies. He also created sound installations with archival recordings of interviews with Stanley internees, striking a huge contrast between the dark history and the bright artificial sunlight in the exhibition.



梁美萍《星蛹》  
Star Pupae  
by Leung Mee-Ping

重溫更多精彩相片：  
For more photos of the  
exhibitions:

[www.fleetinglight.hk](http://www.fleetinglight.hk)



## 藝文領袖培訓 及實習計劃 Arts and Culture Leadership Training and Internship Programmes

陳少東(後排左一)及吳文基(後排右四)與其他來自世界各地的藝文領袖  
Dominique Chan (first from left, last row), Eric Ng (fourth from right, last row) and other international culture leaders



為了更有效地配合本港長遠的藝術發展，藝發局與多個海外機構合作，推出獎學金及實習計劃，從藝術行政到文化管理，培育獨具文化視野的人才。Clare 領袖培訓計劃及東京森美術館實習計劃的獎學金得主將會分享他們的海外交流經驗。

To more effectively assist Hong Kong's long-term arts development, the ADC collaborates with a number of organisations overseas in presenting a series of scholarship and internship schemes. In areas ranging from arts administration to cultural management, talents are equipped with unique cultural visions. Recipients of Clare Leadership Programme and Mori Art Museum Internship are going to share their overseas exchange experience with us.

## Clare 領袖培訓計劃 Clare Leadership Programme

「Clare 領袖培訓計劃 — 香港獎學金」過去五年來一直支持本地具潛質的藝術行政人員，前往英國參加專為個人發展而度身設計的領袖培訓課程。2013/14 年度的獎學金分別頒發予現任香港亞洲協會藝術館館長陳少東 (Dominique) 及社區文化發展中心的项目經理吳文基 (Eric)。他們與另外 25 位來自全球各地的學員參與工作坊，於當地文化藝術機構實習，並與其他國際文化領袖交流。

Over the past five years, Hong Kong Scholarship on the Clare Leadership Programme has been supporting arts practitioners with leadership potential to undertake a series of tailor-made leadership training programmes in the United Kingdom. The 2013/14 Scholarship went to Dominique Chan, Head of Gallery and Exhibition at Asia Society Hong Kong and Eric Ng, Project Manager at Centre for Community Cultural Development. Along with 25 other fellows from around the world, they took part in different workshops and a secondment with cultural organisations in the UK and exchanged ideas and experiences with cultural leaders from different countries.

### 從工作坊有甚麼得著？

**Dominique** : 我印象最深的包括與皇家莎士比亞劇團的前總監 Vikki Heywood 談有關成功的指導工作 (coaching)，以及會計和財政預算等事宜。另一位讓我很感動的講者是劍橋聖約翰書院的校長 Kevin L Jones，他談及藝術在教育中是重要的核心，對兒童的成長過程有非常重要的影響。

### What have you gained from the workshops?

Those who impressed me the most include Vikki Heywood, former Executive Director of the Royal Shakespeare Company, who talked about successful coaching, and also other areas like bookkeeping and budgeting. Another speaker that touched me deeply is Kevin L Jones, Headmaster of St. John's College in Cambridge. He spoke about why he saw arts as the core of education and the influential role it plays in the children's development.

**Eric** : 我對有關管理的題材很感興趣，當中許多講者均談及這門重要的課題，包括如何招募人才擔任藝團的「長老」，即信託人和董事會成員。另外，講者中還有籌款和營銷人才、行政經理、獨立藝術家，甚至土地發展商，討論文化藝術在不同領域中的角色。講者都鼓勵我們發問和批判思考，最後未必會有答案，但我們在熱烈的討論過程中得到不少啟發。

I am very interested in topics related to governance. Many of the speakers discussed that as an important topic, including how to recruit talents to serve as a theatre company's "elders", namely trustees and board of directors. Other speakers also include professionals in fundraising and marketing, as well as administrative managers and independent artists, and even land developers. They discussed the role of arts and culture in different contexts. They also encouraged us to ask questions and exercise critical thinking. It's not certain to have an answer at the end, but we gained a lot of inspiration in the course of a lively discussion.



泰特現代藝術館  
Tate Modern

### 實習的情況是怎樣的？

**Dominique** : 我在泰特現代藝術館的公眾項目組實習為期八個星期，以觀察者的角色，學習如何建立觀眾群及進行社區外展。泰特現代藝術館在倫敦南岸，當地多是非裔人口，藝術館有一個項目叫「Sunday and the Tate」，館方邀請了一位藝術家以攝影和錄像去記錄藝術館所處的社區，其後在館中展出，讓觀眾認識藝術館附近的社群，也吸引當地人走進館中，是一個相當成功的社區活動。

**Eric** : 我一共去了八個機構實習，我最關心的是每個機構如何與當地社區和持分者建立關係。其中一個名叫 More Music 的藝團，位於名為 Morecambe 的小鎮，在六、七十年代是度假勝地，但自從廉價航空出現後，英國人不再到那裡度假，小鎮開始衰落。More Music 就在那裡出現，以音樂去表達一個地方的情感。他們廿多年來一直以音樂的形式關心 Morecambe 的社區發展，心無旁騖。其藝術總監 Peter Moser 說：「要做好社區藝術，就是要專注。」我反省到香港正是缺少專注只發展一個項目的機構。

### What was the secondment like?

I spent eight weeks as an intern in the public programme team at Tate Modern. Taking the role of an observer, I learned about audience building and community outreach. Tate Modern is located in London's South Bank, which has a large African population. There's a project called "Sunday and the Tate", which invited an artist to use photography and video to document the communities in the vicinity of Tate Modern, and the artist's works were exhibited in the museum. This project not only allowed viewers to learn more about the communities nearby, but also attracted local residents to visit the museum. I find it a very successful community project.

I visited a total of eight organisations during the secondment. What concerned me the most is how each organisation builds a relationship with its local communities and participants. There's a community music charity called More Music in a small town named Morecambe. During the 1960s and 70s, Morecambe was a famous resort, but since the budget airlines appeared, the town suffered from decline as British holidaymakers did not go there anymore. Then came More Music, which uses music to express how one feels about a place. They have been very focused and dedicated to helping the communities in Morecambe through music for more than 20 years. Peter Moser, their Artistic Director, said, "The key to success of doing community arts is focus." Having reflected on the situation in Hong Kong, I think the city is running short of organisations that can stick it out on what they do."

### 有甚麼經驗值得香港借鏡？

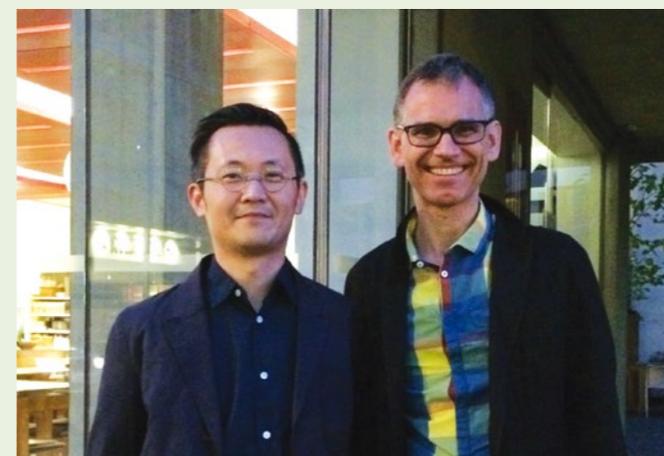
**Dominique** : 泰特現代藝術館有一個專門為傷健人士而設的「無障礙計劃」，我也希望未來能在香港嘗試做手語導賞服務。此外，泰特的「長者計劃」是為長者而設的每月聚會，每次設有一個主題，以不同年代的藝術讓長者一起回溯過往。這個計劃可讓更多長者走進泰特，變成藝術館的常客。在香港的藝術教育中，往往只集中在兒童而忽略了長者的需要。

**Eric** : 我曾在紐卡素一個新劇場 Curious Monkey 實習。這個劇團只有兩名全職職員，他們會邀請不同的藝團合作、分享和互相學習，很有凝聚力。在英國，我看到藝團有很多不同的合作方式，互相扶持下吸引更多觀眾和投資者。比照香港的藝團，即使彼此認識，卻很少合作去舉辦或倡議一些事情。

### What experiences can Hong Kong draw upon?

Tate Modern has special "touch tours" for disabled people. I hope sign language guided tours can be provided in Hong Kong in the future. Besides, Tate Modern has an elderly programme that organises a monthly gathering with a special theme. It helps the elderly recall memories from their younger years by showing them works of arts from the past. This programme can get more elder people to visit Tate Modern, and turn them into regular visitors. Yet in Hong Kong, arts education tends to focus on the needs of children rather than the elderly.

I did an internship at Curious Monkey, a new theatre company from Newcastle. With only two full-time staff, the company invites different theatre groups to share, learn, and work with each other. There's a strong bond between them. In the UK, I saw theatre groups working together in many different ways, attracting more audiences and investors through mutual support. While in Hong Kong, though theatre groups acknowledge each other, they rarely get together to discuss or work on something.



陳少東(左)與泰特現代藝術館的公眾項目策劃人 Marko Daniel, Dominique (left) and Marko Daniel, Convenor of Public Programmes at Tate Modern

在整個計劃中，有甚麼令你最難忘或有所啟發？

What is your most memorable or inspiring experience from the entire leadership programme?

Dominique : 這個計劃邀請的講者都是頂尖級人馬，而且我們有機會與導師單獨會面。我的導師是 Manchester City Galleries 和 Whitworth Art Gallery 的總監 Maria Balshaw，她非常忙碌，但仍抽時間與我耐心分享她的寶貴經驗，令我思索如何重整未來的方向。

It's the top-notch programme speakers and also the fact that we're able to participate in one-on-one meetings with our mentors or career coaches. My mentor is Maria Balshaw, Director of Manchester City Galleries and Whitworth Art Gallery. She's very busy but she still made time to share her valuable experiences with patience, which helped me find my direction in the future.

Eric : 倫敦的文化藝術界在 2011 年發起一個名為「What Next?」的運動，目的是喚醒公眾對文化藝術的支持。這個運動歡迎任何人參加，並不限於藝文界。他們每周開會討論社會議題，而且會跟進和有實際行動，第一次大會就有 600 人參加。我希望香港也可形成這種氣候，令各界也可關注文化藝術的發展。

There's a movement called "What Next?" launched by the arts and culture community in London in 2011, which aimed to arouse public support for arts and culture. Anyone could participate in this movement, not just members of the arts community. They met once a week to discuss social issues, and the first mass meeting was attended by 600 delegates. There's not only discussion, but also follow-up and concrete action. I hope this kind of culture can be seen in Hong Kong to make people from all walks of life pay attention to the development of arts and culture.



吳文基到 More Music 實習  
Eric's secondment at More Music

## 東京森美術館實習計劃 Mori Art Museum Internship in Tokyo



今年一月，羅玉梅（聲音圖書館編輯及研究員）前往東京進行 12 個星期的實習計劃，主要在森美術館的策展部門工作。期間，她協助數個展覽項目，包括為台灣藝術家李明維的個人展覽《Lee Mingwei and His Relations》搜集有關其祖家在日治時代的資料、協助舉辦《Andy Warhol: 15 Minutes Eternal》展覽的開幕，並為來自中國四川美術學院的團體舉辦普通話導賞團。

羅玉梅最難忘的體驗，就是協助裝置藝術家山本高之的作品《New Hell: What Kind of Hell Will We Go To?》舉行工作坊。她負責協助參加工作坊的當地小學生製作作品，雖然彼此語言不通，但在美術館的工作人員幫忙下，小學生們也理解有關創作的理念。

羅玉梅在實習期間主動和不同部門的工作人員交流，深入了解到日本美術館的運作流程和工作文化。她說：「日本有很強的自學文化，在森美術館，不同的部門的同事會在午餐會時在圖書館報告自己的學習經

驗，讓負責教育和行政工作的人都能培養藝術觸覺，策展人也能掌握傳意技巧，向大眾介紹藝術。這次實習讓我從更廣的角度去了解藝術，從私人美術館的運作，到文化藝術如何成為一種生活態度，令我獲益良多。」

Law Yuk-mui, editor and researcher of local arts group The Library by soundpocket, was selected for the Mori Art Museum Internship 2013. She embarked on a 12-week internship this January, mainly working for the curatorial department of the Mori Art Museum in Tokyo. During this time, she helped out on several exhibition projects including Taiwanese artist Lee Mingwei's solo exhibition *Lee Mingwei and His Relations*, for which she researched his family history under the Japanese rule; and the preparation of the opening of *Andy Warhol: 15 Minutes Eternal*. She also organised Mandarin guided tours for groups visiting from Sichuan Fine Arts Institute in China.

Law's most memorable experience was as a helper at the workshop for *New Hell: What Kind of Hell Will We Go to?*, a work by installation artist

Takayuki Yamamoto. She was required to help local primary school students to create the artworks. Despite the language barrier, the students were able to understand the creative concepts with her colleagues' help from Mori Art Museum.

Having taken the initiative in exchanging ideas with staff from different departments, Law gained insights into the operation and work culture of a Japanese museum during her internship. She said, "There's a strong culture of self-learning among the Japanese. At Mori Art Museum, it's common for colleagues from different departments to report their learning experiences in the library during the luncheon, so others working in education and administration also have a sense about arts. Likewise, curators also need communication skills to present arts to the viewers. The arts and culture in Japan is as highly developed as that in Europe and America. During these 12 weeks, I was able to approach arts from a broader perspective, from the operation of a private museum to how arts and culture has become a way of life. It's a tremendous learning experience for me."

## 校園藝術大使 與師長同行

Standing Side by Side  
Arts Ambassadors and Their  
Teachers and Mentors



由藝發局舉辦的「校園藝術大使計劃」至今已踏入第七屆。各位校園藝術大使能盡展才華，積極將藝術與人分享，背後亦有賴一起同行的校長、老師和導師的支持。

Entering the seventh year of the scheme, the ADC's flagship education initiative, the Arts Ambassadors-in-School Scheme (AAiSS), has provided a revolutionary platform for young advocates for arts to unleash their talents and promote the arts on and off campus, a tremendous undertaking that would not be possible without the support of school principals, teachers and mentors.

### 給予機會 夢想起飛

自2008年舉辦的第一屆「校園藝術大使計劃」起，培正小學一直積極推薦學生參加計劃。張廣德校長表示：「我們很重視學生在藝術方面的發展。參加了六年，無論學生或老師都有很大的得著和成長。計劃每年都有不同類型的活動，對我們來說很新鮮，所以我們堅持繼續參與。」

張校長說，藝術大使都很享受這個角色：「這是一個代表學校的身份，我們期望他們能夠將所學、所見識的經驗，在校內推廣、分享，最重要是鼓勵更多同學去參與及欣賞藝術。」

學校今年獲得「再造理想城市」拼布創作比賽的「專業評審大獎」，張校長認為，藉著這個比賽，同學不單能發揮創意，也學到環保意識。「小朋友其實有很澎湃的創意，老師只需要加以引導，給予表現的機會，他們就能夢想成真。」



學生參加比賽，張廣德校長（右一）到場支持  
Principal Cheung Kwong-Tak (first from right) shows his support to students participating in the competition

### An opportunity that launches a thousand dreams

Taking an active interest in the scheme since its inception in 2008, Pui Ching Primary School has nominated students to be Arts Ambassadors each year. School Principal Cheung Kwong-tak explains: "We strive to foster the artistic development of our students. Both our students and teachers have gained and grown so much from the past six years. As varied as it is eclectic, the scheme never ceases to amaze us with its ever-changing event calendar, which compels us to return year after year."

Arts Ambassadors from Pui Ching Primary School embrace their extracurricular role with enthusiasm. "They take part in the scheme as representatives of the school and it is our hope that they share their newly acquired knowledge and experience with fellow students, promote it to wider communities, and most importantly, encourage more students to appreciate the arts through active involvement," Principal Cheung says.

Pui Ching Primary School was the winner of the Jury Grand Prize of the "Rebuild Your Dream City" Fabric Collage Competition this year. Principal Cheung believes that the competition channelled students' talents into creative designs and raised their awareness of environmental issues. "Every young mind is an inexhaustible fount of creativity and a teacher can help make their dreams a reality simply by providing them necessary guidance and ample opportunity."



梁桂英校長(左一)及潘儷文老師(右一)給予同學不少支持  
Principal Leung Kwai-ying (first from left) and Ms Poon Lai-man (first from right) have given their students enormous support

#### 校內外配合 相輔相成

民生書院小學在同一個比賽中獲頒「優異獎」，參賽同學花了不少時間蒐集資料，並得到校方的支持，在午間廣播中宣傳「舊衣布袋回收計劃」。視藝科主任潘儷文老師說：「全校同學同心協力，最終順利完成這次回收活動，獲得很多『創作材料』！」她的角色在過程中也有變化：「當同學們漸漸有了默契，也開始建立團隊精神，我亦由一位領導者轉變成一位從旁協助的引導者。」

潘老師會營造一個輕鬆愉快的學習環境，並透過展示、分享和互相欣賞的方式，激發學生對藝術的興趣，鼓勵他們參加藝術活動：「在校內學習視藝與參加校外藝術活動，兩者並沒有衝突，相反更有着相輔相成的效果。藝術學習不但是局限在課堂中，而校園藝術大使計劃正正提供了一個學校以外的良好學習平台，讓學生能涉獵更多、更廣的藝術範疇，擴闊他們的視野。」

**Complementary benefits inside and outside school**  
Munsang College Primary School was awarded a Merit Prize at the Fabric Collage Competition. No time or effort was spared on the preparation of the entry artwork. The team, in return, was blessed with the full support of the school and the publicity boost of a lunch broadcast for a clothes and bags collection campaign. Visual arts subject teacher Ms Poon Lai-man remembers, “The joint effort of students and staff made the collection campaign a huge success and we were able to amass a rich pool of raw creative material!” And Ms Poon’s role has evolved over the creative process: “As a tacit understanding and team spirit began to take root among the students, my role changed from being a leader to a facilitator offering guidance on the side.”

Ms Poon believes in creating a fun, relaxed learning environment for the arts. She seeks to inspire enduring interest and active participation in the arts through exhibition, peer sharing and appreciation. “Pursuing visual arts studies at school does not conflict with engaging in extracurricular arts-related activities. In fact, the two complement each other beautifully. Learning of the arts shouldn’t be confined to the classroom and the AAiSS provides an excellent education platform where students can dabble in a wider variety of arts disciplines and broaden their artistic horizons beyond school campuses,” she maintains.

#### 亦師亦友 燃點生命

本地舞蹈家王廷琳 (Andy) 連續兩年為「校園藝術大使計劃」的「創意藝術日營」擔任藝術統籌：「在 2013 年，我跟學生有幾個月時間一起排練演出，相處時間較長，有些到現在仍然是朋友，會找我傾談關於藝術或成長上的感受。今年的創意藝術日營，每天都会有很多不同學生來參與工作坊，接觸時間雖然比較短，卻很有影響力，我們一齊互動和相處時，似是在燃點對方的生命。」

Andy 期望「創意藝術日營」能讓學生在學業繁重的日子中，有多一點空間去思考生活經歷如何塑造個人視野：「如果沒有了邊界，是否會有一個更大的空間？如果你可以做任何的事，你是否會盡量去表達自己？」

「我覺得藝術大使就是一個小小的藝術家，透過他們的生活態度、對藝術的執著和表達，影響到身邊的人對生活有一個不同的看法，可以帶領、陪伴他們進入藝術的空間，同他們一起經歷真、善、美。」Andy 說。



Andy 與大使打成一片，既是導師也是朋友  
Andy is a teacher and a friend to the Arts Ambassadors

#### A teacher-friend who ignites life

Local dance artist Andy Wong has served for two consecutive years as Arts Coordinator for the AAiSS Creative Arts Day Camp. “I spent several months rehearsing with the students in 2013 and our friendship grew over time. We still keep in touch and they would confide in me about various things, ranging from the arts to the joy and pains of growing up. The Camp this year had a diverse range of workshops that attracted a mix of students. Our interactions were relatively limited but so powerfully resonant that it was like we were igniting the spark in each other’s lives,” Andy muses.

He hopes that the Creative Arts Day Camp would inspire students to take time and space out of their jam-packed academic timetable to contemplate on life and how past and present experiences shape their personal visions. Andy challenges his students, asking, “Will you be able to create extra space by removing borders and boundaries? If you can do anything your heart desires, will you express yourself with no constraints?”

“Arts Ambassadors are little artists in their own right. Each bringing with them their unique outlooks on life and dogged determination in artistic expressions, they exert influence on people around them and instil in them different perspectives of life, even guiding and accompanying them to the realm of the arts where they experience together the truth, kindness and beauty that lie within,” Andy concludes.

「校園藝術大使計劃」透過嘉許在藝術方面表現出色，並對推廣藝術富有熱誠的學生，委任他們成為藝術大使。計劃現正接受學校提名，詳情請瀏覽以下網址。



The Arts Ambassadors-in-School Scheme recognises students with artistic excellence and enthusiasm in promoting the arts, and appoints them as Arts Ambassadors. The scheme is now calling for nominations from schools. Visit the link below for further details.

<http://www.aaiss.hk>

## 國際演藝評論家協會（香港分會）——陳國慧

### Chan Kwok-Wai, Bernice of International Association of Theatre Critics (Hong Kong)

陳國慧笑說其工作對一些人來說頗為沉悶，但遇上喜愛「貯物」的她，卻又如魚得水。她認為推廣藝評文化必須持續耕耘才見成效，不是每年推出新項目便是好事，反倒期望把水平提升，讓成果深化。

Playfully joking that her job might be boring for some, Chan said that her passion for “collecting stuff” makes her a natural fit for the job. As constant hard work is required in order to promote a culture of arts criticism, she believes rolling out new projects every year is not necessarily a good thing. On the contrary, she'd rather focus on improving the quality of ongoing projects for much better results.

資深劇評人，現為國際演藝評論家協會（香港分會）經理。2005年獲藝發局及英國列斯大學志奮領獎學金，前往該大學修讀戲劇研究碩士課程。編有《香港戲劇年鑑》（2007-2012）、《香港戲曲年鑑》（2009-2012）和《舞者不懼：曹誠淵舞蹈書寫》等。

A veteran theatre critic, she is now the manager of International Association of Theatre Critics (IATC) - Hong Kong. A recipient of the Hong Kong Arts Development Council-University of Leeds-Chevening Scholarships in 2005, she studied her Master of Arts degree in Theatre Studies at University of Leeds in England. She was also the editor of *Hong Kong Drama Yearbook* (2007-2012), *Hong Kong Xiqu Yearbook* (2009-2012) and *Willy Tsao on Contemporary Dance Vol. 1 & 2*, among others.



「世界文化藝術節 2013：東歐芳華」東歐藝文沙龍講座系列  
World Arts Festival 2013: Lasting Legacies of Eastern Europe - Arts Salon Series

#### 協會有什麼工作及發展？

協會有兩大方向：其一是發展卓越藝評，培訓戲劇、舞蹈、戲曲，甚至中樂的藝評人。除開辦課程和工作坊，還安排參加者欣賞演出，讓他們發表藝評。另外我們推出「藝評筆陣」，邀請資深藝評人撰寫長文章，讓新進藝評人閱讀高質素作品。其二是整理本地的演藝歷程，以編寫年鑑為核心。我們也跟藝術家合作出版書籍，藉此累積資料。

#### 最近在忙甚麼？

最近忙於籌備《香港古典音樂年鑑》，它跟之前的戲劇年鑑和戲曲年鑑不同，以雙語為文，要下的工夫也就倍增，加上輸入資料的格式跟從前不同，是很大的挑戰。此外，我們也得到民政事務局資助，把香港戲劇資料庫數碼化，讓大眾可在整合的網上系統搜尋資料；又會進行口述歷史計劃，為 60 位劇人留下口述史。

#### What does IATC do and what does it want to develop in the future?

The IATC has two main goals. Firstly, we want to encourage high-quality arts reviews so we have been committed to nurturing and training arts critics in drama, dance, *xiqu* and even Chinese music. Besides offering courses and workshops, we also arrange performances for participants to see so they can write about them and publish their work. We have also introduced a platform where veteran critics are asked to contribute essays so aspiring writers can learn from their exceptional work. Secondly, we want to organise the materials that document the history of Hong Kong's performing arts, and making yearbooks is a key project of this initiative. In the meantime we publish titles in collaboration with various artists, which is also a way of amassing information.

#### What are you up to these days?

Recently I've been busy working on the *Hong Kong Classical Music Yearbook*, which is different from the previous yearbooks on drama and *xiqu*. It's written in two languages so we need to put in twice as much effort. Also, that storing data is done differently than before makes it a great challenge for us. Besides, we have received funding from the Home Affairs Bureau to digitalise the Hong Kong Drama Archive, which will serve as an integrated online database for everyone to use. We will also start doing an oral history project for 60 actors and performers.



**作為資深劇評人，這些經驗如何幫助你的工作？**

我對藝評工作早有參與，更能了解藝評人面對的問題和想法。我初寫劇評是出於好奇，但從事藝術評論可以是頗沉悶的事，那時我希望找到提升的方法，又常跟別人交流，這些想法對我為協會設計培訓課程很有幫助。

**在香港推廣藝評文化有何困難？**

香港一直把藝術培訓的重心放在製作上，這幾年才多了一些和研究相關的課程，在評論的研探上無疑較弱。在香港，藝評人不是一種職業，如果純為興趣，初時可能很投入，但要以此作為事業就比較困難。此外，印刷媒體提供的發表空間越來越少，所以我們努力開發網上媒介，善用協會的網頁和網上雜誌等。

**How does being a veteran theatre critic help you at work?**

I've been involved in arts criticism since the early days, it helped me understand better how arts critics think and the problems they face. I started writing reviews out of curiosity, but doing it as a job can be quite boring. At the time I was hoping to find ways to improve my work and exchange ideas with other people. These ideas proved a tremendous help when I designed training courses for IATC.

**What are the difficulties in promoting the culture of arts criticism in Hong Kong?**

Hong Kong has always put the emphasis on the production side when it comes to developing the arts. It's only in recent years that more research-related courses have been available. It's true that our research is relatively weak in criticism. In Hong Kong, theatre criticism is hardly a career option. If you do it only for fun, you might be very into it in the first place, but doing it for the long haul as a career is not so easy. Furthermore, there's less and less space for publishing reviews in the print media. So we have been working hard to exploit the online opportunities through our website and e-magazine.

**工作上可有令你振奮或難忘的事情？**

我有「貯物」的喜好，所以即使編寫年鑑對一些人來說很沉悶，我卻頗有滿足感。當有人告訴我他用了年鑑的資料，又或參加協會的講座獲益不少，同樣令我欣喜。近年協會的工作慢慢見到一些成果，甚至對鄰近城市有影響——例如我們跟澳門文化中心和當地的民間藝評團體不時互有交流，現在他們也編寫年鑑了。

**你對哪種藝術最感興趣？**

我會接觸不同藝術，但興趣最濃的仍是戲劇。有時候工作和生活很難分開，就如我常常在周末欣賞演出，對別人來說這是娛樂，對我則同時是工作。我不會只看自己感興趣的製作，只要作品在劇場生態中有其位置，我都會去觀賞。我不但觀察製作，也觀察場地和觀眾的反應，作比較宏觀的思考。

**Is there anything exciting or memorable about your job?**

I love to collect things, so even though putting together yearbooks sounds boring for some, I find it fairly rewarding. I feel just as pleased when someone told me that they used the information from the yearbooks, or that they learned a lot from the seminars organised by IATC. In recent years, our work at IATC seems to be paying off, even in neighbouring cities – for example, Macao Cultural Centre and IATC have been exchanging views with local theatre criticism groups from time to time, and now they're also putting together their yearbooks.

**What kind of art interests you the most?**

I am open to different kinds of arts but what interests me most is still theatre. Sometimes it's hard to separate work from life. For example, I often go to the theatre every weekend. For most people, it's entertainment but for me it's also work. I don't just watch shows that pique my interest. I'd go watch any show as long as it deserves to have its own place in the theatrical ecology. I'll not only observe the production, but also the venue and the audience's reactions so I can approach the show from a more macro perspective.



舉辦演前導賞活動，由資深藝評人主講  
Pre-performance appreciation talk given by veteran arts critic

## 南韓考察團



考察團到訪「亞洲文化樞紐」的「亞洲文化園區」  
The delegation inspecting the Asian Culture Complex at the Hub City of Asian Culture in Gwangju

藝發局於今年 9 月 4 至 7 日到訪南韓光州及首爾兩個城市考察。除大會委員外，亦邀請藝術顧問一同前往。是次行程除了參觀當地文化藝術機構及設施外，本局更與韓國文化藝術委員會 (Arts Council Korea) 簽訂合作備忘錄，就不同的藝術範疇，包括文學、視覺藝術、表演藝術、舞蹈、音樂、傳統藝術、跨媒介藝術、藝術教育和藝術政策及行政方面，加強了解及合作，並定期安排人員到訪兩地建立聯繫，期望為兩地的藝文發展注入新動力。

在韓國文化藝術委員會的安排下，一行 25 人的考察團到訪了九個藝術文化機構。考察的首站是參觀亞洲最大規模的光州雙年展及其開幕禮，展覽由倫敦泰特現代藝術館策展人 Jessica Morgan 策劃，囊括來自 30 多個國家過百件藝術家的作品。考察團亦到訪光州「亞洲文化樞紐」的「亞洲文化園區」(The Asian Culture Complex of the Hub City of Asian Culture)，以深入了解這個在南韓史上耗資最多、規模最大的文化計劃。

考察團亦到訪了 Arko Art Theater、Daehangno Arts Theater、Arko Art Center、首爾市立美術館、國立現代美術館及參觀三星美術館。是次考察除可了解不同機構的運作和規模外，亦觀察到南韓對於發展及推廣文化藝術的決心，尤其在設施的硬件及軟件上作出適當配合，考慮大眾以至遊客的需要及迎合不同觀眾的口味，積極將藝術融入大眾生活。



王英偉主席與韓國文化藝術委員會主席權甯彬簽訂合作備忘錄  
Wilfred Wong Wing-wai, Chairman of the ADC signed a memorandum of cooperation with Kwon Youngbin, Chairman of Arts Council Korea

## Delegation to South Korea



Arko Arts Theater & Arko Art Center

The ADC organised a delegation to Gwangju and Seoul in South Korea on 4-7 September this year. Arts advisors were also invited to join the delegation of Council members. Besides visits to the local arts and cultural organisations and facilities, the occasion also saw the signing of a memorandum of cooperation between the ADC and Arts Council Korea to promote mutual understanding and cooperation in different art forms – including literature, visual arts, performing arts, dance, music, traditional arts, multi-disciplinary arts, arts education as well as arts policy and administration – through regular visits by designated individuals from both sides to inject fresh momentum into arts development in Hong Kong and South Korea.

Under the arrangement of Arts Council Korea, the 25-strong delegation visited a total of nine arts and cultural institutions. The first activity was to attend Gwangju Biennale and its opening ceremony. Curated by Jessica Morgan, curator of Tate Modern in London, the exhibition was Asia's largest contemporary arts show including more than 100 works by artists from over 30 countries. The delegation also paid a visit to the Asian Culture Complex at the Hub City of Asian Culture in Gwangju in order to gain insights into the largest and most expensive cultural project in the history of South Korea.

Next on the itinerary were Arko Art Theater, Daehangno Arts Theater, Arko Art Center, Seoul Museum of Art, National Museum of Modern and Contemporary Art, and Leeum Samsung Museum of Art. During the visits, the delegation not only gained a better understanding of the operation and scale of different institutions, but also noted South Korea's commitment to the development and promotion of arts and culture, especially when it comes to making necessary adjustments for both “hardware” and “software” of the infrastructure, actively bringing arts into the lives of the public by catering to the needs and tastes of different individuals from members of the public to visitors and tourists.



光州雙年展開幕禮  
(相片提供：馮漢紀)  
The opening ceremony of Gwangju Biennale  
(Photo credit: Joseph Fung)

