

**HONG KONG — ARTS
GO — INTERNATIONAL**

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香港藝術 走向國際 Hong Kong Arts Go International



去年10月，香港藝術發展局（藝發局）首次參與首爾表演藝術博覽會並取得佳績，今年再接再厲，在8月至11月期間，再次率領由本地藝團及藝術工作者組成的代表團，參與三項國際藝術盛事，分別為德國杜塞爾多夫國際舞蹈博覽會、韓國光州雙年展及澳亞藝術節，並邀請和支持本地藝團及藝術家參與演出和展覽，將本地藝術推廣至世界各地，同時協助業界拓展海外市場，累積向外推銷經驗。

Last October, Hong Kong Arts Development Council (HKADC) participated in Performing Arts Market in Seoul for the first time and achieved a great success. This year, HKADC led delegations formed by local arts organisations and arts practitioners to participate in three international arts extravaganzas held between August and November. They were: internationale tanzmesse nrw in Düsseldorf, Germany, Gwangju Biennale in Korea and OzAsia Festival in Australia. Local arts organisations and artists were invited and supported to take part in the performances and exhibitions in the events, joining together to promote Hong Kong arts to the world. The participation also aimed at helping the arts sector explore overseas markets and accumulate experience in promotion.

德國杜塞爾多夫國際舞蹈博覽會 2016

展示當代舞蹈面貌

internationale tanzmesse nrw 2016

Showcasing the Vibrant Scene of Contemporary Dance



為「香港藝術 走向國際」打響頭炮的是德國杜塞爾多夫國際舞蹈博覽會 2016 (Tanzmesse)，為期四天的博覽會於今年8月31日至9月3日舉行。藝發局組成約60人的香港代表團，成員包括藝發局代表、香港編舞家、舞者、監製及策劃人等參加這項盛事，以「Hong Kong Spins」為題，展示香港當代舞蹈的多元及活力。

The four-day internationale tanzmesse nrw 2016 (Tanzmesse) in Düsseldorf, Germany held from 31 August to 3 September 2016 was the first event for "Hong Kong Arts Go International". Representatives of HKADC formed a 60-strong delegation with Hong Kong choreographers, dancers, producers and programme planners to join the event. Themed "Hong Kong Spins", the delegation showcased the plurality and liveliness of Hong Kong contemporary dance.

強調多元互動 Emphasis on Plurality and Interactive

Tanzmesse 是歐洲一個重要的大型當代舞蹈博覽會，每兩年舉行一次，來自全球的策展人、舞蹈團、舞者、演出場地營運商和贊助商聚首一堂，是尋找合作伙伴、資源和贊助的好機會，也是業內技術和資訊交流的平台。今年，Tanzmesse 就吸引了來自歐美、非洲及亞洲國家超過1,600人到訪。

Tanzmesse is an important large-scale contemporary dance expo in Europe held biennially. Curators, dance groups, dancers, performing venue operators and sponsors from the world gather in this important event, making it an invaluable opportunity to look for partners, resources and sponsorships. It is also a platform for exchange of skills and information within the dance sector. This year, Tanzmesse attracted more than 1,600 visitors from America, Europe, Africa and Asia.

早在三月時，博覽會的節目部副總監 Christian Watty 專程來港向業界介紹今屆博覽會的主題，以及舞蹈界的新趨勢。Watty 表示：「現代舞的未來並不單是把作品推廣到世界各地表演，而是要促進不同文化的舞蹈家互相合作，在跨界創作下才會擦出更多新火花。」

Early in March, Christian Watty, Associate Director of the Programming Team of Tanzmesse, visited Hong Kong to introduce the theme of this year's expo and the latest trend in the global dance arena. "The future of contemporary dance is not only about promoting dance performances globally, but also fostering intercultural collaboration among dance artists. New sparkles can only be ignited by cross-sector creativity," said Watty.

他強調 Tanzmesse 並不是一個藝術節，而是一個增進彼此溝通的平台。「我們所選的表演作品並非只以美感為依歸，而是要夠多元化，可代表不同國家和地區的創作，包括多種風格和技巧，以及可適應不同場地的作品。Tanzmesse 並不是一個衡量作品好壞的場合，它注重的是多元。」

He stressed that Tanzmesse was not an arts festival, but a platform for enhancing mutual communication: "We selected the performances not only based on aesthetic principles but also considerations on diversity: whether they can represent different countries and regions, include a wide range of styles and techniques, as well as adapt to different venues. Therefore, Tanzmesse is not an occasion to evaluate the excellence of a work. Its focus is the variety."



曹德寶《土炮》
Made in Hong Kong by Hugh Cho

六個香港原創作品隆重登場 Debut of Six Original Hong Kong Works

為了擴闊香港當代舞藝術家的視野和聯繫，代表團當中包括 15 位由藝發局資助的中小型舞團的代表及獨立編舞家，讓他們能夠親身參與這個國際當代舞蹈藝術市場，同時讓 Tanzmesse 的參加者接觸更多香港當代舞蹈的人才。

藝發局主席王英偉博士於 9 月 1 日舉行的歡迎午宴上表示，透過參與 Tanzmesse 舞蹈博覽會，能夠讓香港的舞蹈藝術家與海外的同業互相交流，建立聯繫，將香港精彩的舞蹈作品帶到海外舞台。除了香港代表團外，還有 30 多名來自世界各地的舞蹈工作者出席午宴。

To widen the horizons of Hong Kong contemporary dance artists and help them to extend their networks, the delegation comprised 15 representatives of HKADC funded small and medium-sized dance groups and independent choreographers who would also take part in the international contemporary dance market.

Speaking at the welcome lunch on 1 September, HKADC's Chairman Dr Wong Ying-wai, Wilfred pointed out that, through participating in Tanzmesse, Hong Kong dance artists could establish connections with their overseas counterparts and bring excellent Hong Kong dance works to the international stage. Besides the Hong Kong delegation, more than 30 dance practitioners from the world attended the welcome lunch.

今年，共有六位本地年青編舞及其作品從 680 份演出申請書中脫穎而出，獲選參與 Tanzmesse 的「舞台演出」和「示範展演」。他們分別是陳凱的《直線 II》、馮樂恆的《從頭開始》、楊浩的《直言不諱》、曹德寶的《土炮》、林俊浩的《ODDs》，以及黃靜婷的《人間·獨·白》。其中後三者的「示範展演」，屬於實驗性質，用意是希望藝術家能就其正在創作的作品進行試驗。

其中一位獲邀參與「示範展演」的年青編舞家林俊浩指出：「這次參與讓我有機會反思自己的創作路向，將作品再次提升，讓人認識到我的作品和我的其中一個面向。我遇上了很多人，建立了一些連繫，就像播下種子，在適當的時候就會看到成果。」

This year, six local young choreographers and their works were selected from 680 applications to participate in sessions of the "Performance Programme" and "Open Studio" in Tanzmesse. They are Chen Kai's *Line II*, Victor Fung's *From the Top*, Yang Hao's *Outspoken*, Hugh Cho's *Made in Hong Kong*, Ivanhoe Lam's *ODDs* and Chloe Wong's *Heaven behind the Door*. The latter three showcased in "Open Studio" were experimental performances, which were intended to let the artists experiment with their creations.

One of the invited young choreographers who took part in "Open Studio", Ivanhoe Lam, said: "Participating in Tanzmesse enabled me to have the opportunity to reflect on my creative direction and enhance my work. I could let people understand my dance and one of the dimensions of myself. I met many people and established some connections in the event. Like sowing seeds, I believe I can see the fruits when the time is ripe."

舞台演出
Performance Programme
(左起) 陳凱《直線 II》、
楊浩《直言不諱》、
馮樂恆《從頭開始》
(From the left) *Line II* by
Chen Kai, *Outspoken* by
Yang Hao, *From the Top* by
Victor Fung



示範展演
Open Studio

(左起) 林俊浩《ODDs》、
黃靜婷《人間·獨·白》、
曹德寶《土炮》

(From the left) *ODDs* by
Ivanhoe Lam, *Heaven
behind the Door* by Chloe
Wong, *Made in Hong Kong*
by Hugh Cho

藝發局亦於博覽會期間設置展覽攤位，介紹香港優秀的當代舞團、舞蹈藝術家及其作品予世界各地的藝術節總監、編舞家、監製及策劃人，為香港舞蹈界提供一個重要的交流平台，與國際同業展開對話並建立聯繫網絡。

An HKADC booth was set up in the Tanzmesse's exhibition to introduce Hong Kong's outstanding dance artists and their creation to international festival directors, choreographers, producers and impresarios. The HKADC booth also served as an important platform for Hong Kong artists to have creative dialogues with international peers and to establish their networks.



獲藝發局資助的新約舞流藝術總監周佩韻及獨立編舞家及舞者徐奕婕均是首次參與大型舞蹈博覽會。周佩韻指出：「在三天的博覽會中，我有機會與很多海外的藝術節經理、監製、策劃人交流，期望能夠建立合作的機會，將舞團帶到海外演出。」徐奕婕亦說：「藉著這次舞蹈博覽會，讓我有機會認識不同的藝術家、藝術工作者及不同崗位的人士。我亦積極與當地的場地接觸，尋找駐場的機會。」

Funded by HKADC, Chow Pui-wan, Pewan, Artistic Director of Passoverdance and Tsui Yik-chit, Ivy, independent choreographer and dancer, participated in Tanzmesse for the first time. Chow said: "In the three days of the expo, I had the opportunity to meet with many overseas arts festival managers, producers, and organisers. I wish to explore chances of collaboration so that I can bring my group to perform abroad." Tsui also commented: "I met different artists, arts practitioners and people of different positions in this dance expo. I actively contacted venues there to look for opportunities of artist-in-residence programmes."

www.tanzmesse.com

圖片由 Mark Lam、Keith Hiro、香港藝術節及 Janet Sinica 提供
Image courtesy of Mark Lam, Keith Hiro, Hong Kong Arts Festival and Janet Sinica

光州雙年展中的彩虹 Rainbow in Gwangju Biennale



為推動本地視覺藝術界的發展及促進本地與海外藝術工作者的交流，藝發局於8月31日至9月3日首次率領由40名本地視覺藝術工作者組成的代表團，出席於韓國光州舉行的2016光州雙年展，並支持香藝術家尹麗娟參展。今年雙年展的主題是「The Eighth Climate (What does art do?)」，香港藝術家尹麗娟以「Everyday a Rainbow」為題，連繫當地陶藝坊及社區小店等不同單位合作，藉探討藝術與社區的關係，回應雙年展主題。

To promote the development of the visual arts sector and to connect local arts practitioners with their overseas counterparts, HKADC also led a delegation of 40 members formed by local visual arts practitioners for the first time to attend the Gwangju Biennale 2016 held in Gwangju, Korea from 31 August to 3 September. The theme of this year's Biennale was "The Eighth Climate (What does art do?)". HKADC supported the creation of local artist, Wan Lai-kuen, Annie, whose artwork, "Everyday a Rainbow", connected local ceramic art workshops and community shops in Korea so as to explore the relationship between arts and community and respond to the theme of the exhibition.

以彩虹象徵美好生活 Rainbow as a Symbol of Good Life

於本年9月2日至11月6日在韓國舉行的光州雙年展始創於1995年，是世界當代藝術舞台上重要的雙年展之一，每年展示數十個國家超過60位藝術家的作品。2016光州雙年展共邀請了來自世界各地共101位藝術家參與。

Founded in 1995, the Gwangju Biennale held between 2 September and 6 November this year in Korea is one of the highlights in the international contemporary art biennale circuit. Works of over 60 artists from dozens of countries are exhibited every year. A total of 101 artists are invited from the world to take part in the 2016 Biennale.

香港藝術家尹麗娟多年來致力陶瓷創作，這次雙年展的作品，卻並非單純的陶藝功夫，而是牽涉到物件與整個社區的關係。尹麗娟說：「Everyday a Rainbow」的主要創作目的，是希望把藝術創作的形式，以及擺設和展示藝術品的方法變得更闊更廣。」

Local artist Wan Lai-kuen, Annie has devoted herself to ceramic art creation for many years. However, her participating work in the Biennale did not concern merely the artistry of pottery, but also the relationship between the object and the whole community. Wan said: "The main creative objective of 'Everyday a Rainbow' is to widen the form of artistic creation and the method of displaying and presenting artwork."



這道光州的彩虹，其實是雙年展場入口前一間由貨櫃改建而成的小屋。屋內所陳列的都是尹麗娟在光州四出搜羅回來的物件，還有其創作的瓷器夾雜其中。「我們在光州的超市和其他地方買了一些貨品去陳設這間小屋。貨架上的排列方法就像彩虹，因為彩虹在商業的包裝和廣告的光譜中經常會用到，彷彿是美好生活的象徵。」

此外，尹麗娟亦與當地藝術家一起創作一些以青瓷為主的日用品和商品，然後陳設在貨架上。「例如我們用陶瓷做了一本書，然後與真的書本一起放在書架上。十年前我在香港也做過類似的作品，但今次就更大型和複雜，參與的小店也更加有趣。觀眾可以走進小屋的貨架前，看到整個環境。所有陳設東西都是取自光州的，包括窗簾、燈和時鐘等。」

This "rainbow" in Gwangju was a cabin reconstructed from a shipping container located at the entrance of the Biennale's exhibition hall. Displayed in the cabin were objects collected by Wan when she arrived in Gwangju, together with her own ceramic artworks. "We bought things from supermarkets in Gwangju and other places to furnish the cabin. The goods were arranged on the shelves according to the colours of the rainbow, because rainbow is often used in commercial packaging and the spectrum of advertisements, as if it is a symbol of good life."

Besides, Wan also created celadon household goods and commodities with local artists and displayed the objects on the shelves. "For example, we used ceramic to make a book and put it on the bookshelf with real books. I had created a similar work in Hong Kong a decade ago, but the work this time is in a larger scale and more complicated, the shops participating are also more interesting. The audience can walk into the cabin and stand just in front of the shelves to look at the whole environment. All displays are from Gwangju, including the curtain, lamp and clock."

讓藝術走進社區 Bringing Arts into the Community

早在四月的時候，尹麗娟已第一次前往光州做有關雙年展的研究。當時她本來有另一些想法，但來到光州雙年展展場附近的街道時，就被街上小店的密集陳設方式和鮮艷的顏色所吸引。

「我發現街上的招牌字體，並不只有一種顏色，而是七彩繽紛的，覺得很有趣。而在民俗博物館中，我看到他們的生活怎樣融匯和平衡了五行元素，如韓國前菜每一個小碟內有不同的顏色，一碗白飯與其他食材混在一起也變得色彩很豐富。今次的作品牽涉的東西比較多，當中有關於韓國的商品文化，有鄰社關係，作品如何在現實環境中陳設，怎樣把商品變做作品中的物料等，都很有挑戰性。」

尹麗娟強調，「Everyday a Rainbow」是一個與社區互動的過程，而這個過程在佈展的時候已發生。「在佈展時，很多區內的小孩也很好奇；而我去超市購買需要的物件時，幾乎每天也遇上同一個女孩。我打算完成佈置後拍一張照片送給她。我希望這樣可把藝術帶到社區內，令區內的居民也覺得生活上有些有趣的東西。」

Early in April, Wan visited Gwangju for the first time to conduct research for her participation in the Biennale. She had other ideas at first, but after coming to the streets near the exhibition hall of Gwangju Biennale, she was immediately attracted by the dense manner of display and vivid colours in the shops there.

"I find that the fonts on the signs in the street do not only consist of a single colour but many. I think that's very interesting. And in the folk museum, I see how they fuse and balance the five elements (*wuxing*) in daily lives, for example, there are different colours for each small dish of Korean appetizers. The colour of a bowl of white rice can be greatly enriched by mixing with other food. The artwork involves quite a lot of things, such as the culture of commodities of Korea, neighbourhood relationship, how artworks can be displayed in a real environment, and how to turn commodities into materials for creation etc. All these are very challenging."

Wan stressed, "Everyday a Rainbow" was an interactive process with the community, and the process already took place during the preparation. "When I was preparing for the exhibition, many children in the district were curious of my work. And when I was buying required objects in the supermarket, I met the same girl almost every day. I plan to take a photo of my work after the setup and give it to her. I wish to bring arts into the community, so that residents in the district can see interesting things in their everyday life as well."



建立海外聯繫 Establishing Overseas Connections

藝發局除支持尹麗娟是次展出外，同時亦資助 16 位本地視覺藝術工作者，包括視覺藝術家、策展人、藝術評論員等出席光州雙年展。藝發局並於 9 月 1 日中午舉辦「Connect Hong Kong 歡迎聚會」，邀請到光州雙年展基金會、2016 光州雙年展策展團隊、光州文化財團、光州國際交流中心的代表，以及超過 60 位來自世界各地的視覺藝術工作者出席聚會。



Besides supporting Wan's exhibition, HKADC also subsidised 16 local visual arts practitioners, including visual artists, curators, and arts critics, to attend the Biennale. HKADC hosted the "Connect Hong Kong Welcome Brunch" on 1 September, which was attended by representatives from Gwangju Biennale Foundation, Gwangju Biennale 2016 curatorial team, Gwangju Cultural Foundation and Gwangju International Center, as well as more than 60 visual arts practitioners from all over the world.

藝發局視覺藝術組顧問高美慶教授亦隨團前往光州雙年展。她表示：「是次考察是非常難得的機會，讓本地藝術工作者建立海外交流與連繫，相信會為他們帶來很大的益處。希望藝發局日後參與更多於海外舉辦的藝術活動。」

其中一位獲資助的代表團成員、藝評人查映嵐指出：「是次考察讓我有更多機會與來自香港及韓國的藝術工作者接觸，增進我對韓國當地藝術發展的認識。希望日後會有海外合作的機會。」另一位代表團成員視覺藝術家文晶瑩則說：「藝發局舉辦的歡迎聚會讓我們認識不少海外藝術工作者，而由局方資助製作的宣傳品亦讓我們與對方有更直接及方便的交流。」

Arts advisor of HKADC, Prof Kao May-ching, also took part in the delegation to the Gwangju Biennale. She said: "The trip is an invaluable chance for local arts practitioners to establish overseas connections. I believe this will benefit them greatly. I hope HKADC will participate in more overseas visual arts activities in the future."

Arts critic Char Ying-lam, Evelyn, a member of the delegation, said: "The trip provided me with more opportunities to get in contact with local and Korean arts practitioners. It also enriched my knowledge of Korea's arts development. I hope there will be chances to take part in overseas collaboration in the future." Another delegate, visual artist Man Ching-ying, Phoebe, said: "The welcome brunch allowed us to get to know many overseas arts practitioners. The publicity materials produced with the subsidy of HKADC also helped us to have direct and convenient exchanges with other participants."

澳亞藝術節 聚焦香港當代藝術作品 OzAsia Festival Spotlighting on Hong Kong Contemporary Art



在八、九月期間，藝發局成功把香港的舞蹈和視覺藝術推廣至歐洲和亞洲，而下一站就是南半球的澳亞藝術節。

澳亞藝術節是南半球最重要的國際藝術節之一，由澳洲阿德萊德藝術中心主辦，於今年 9 月 17 日至 10 月 2 日舉行。藝發局將聯同香港駐悉尼經濟貿易辦事處，共同支持香港藝術家參與是次藝術節，展示香港的視覺藝術、舞蹈、當代及獨立音樂及電影作品。

跨媒體與舞蹈演出 Multi-media and Dance Performance

在澳亞藝術節期間，本地藝術家伍韶勁將會在南澳洲當化藝術中心舉辦名為《光之紀錄》的個人展覽。

Between August and September, HKADC successfully promoted Hong Kong dance and visual arts to Europe and Asia, and the next stop is the OzAsia Festival in the Southern Hemisphere.

The OzAsia Festival is one of the most important international arts festivals in the Southern Hemisphere. Organised by Adelaide Festival Centre of Australia, this year's OzAsia Festival will be held between 17 September and 2 October. HKADC in collaboration with Hong Kong's Economic and Trade Office in Sydney will support Hong Kong artists' participation in the Festival and present Hong Kong's visual arts, dance, contemporary and independent music and film to the international audience.

During the OzAsia Festival, local artist Kingsley Ng will host his solo exhibition, *Record Light*, in Contemporary Art Centre of South Australia.

伍韶勁
Kingsley Ng



《光之紀錄》
Record Light

由《+22°16'14"+114° 08'48" 光之紀錄》到《25分鐘後》，「光」是伍韶勁近幾年的創作素材。今年的《光之紀錄》，是一跨媒體裝置及數碼作品，以光影之間的細膩詩意，對照香港這不夜城中的感官轟炸。

除了靜態的展覽，城市當代舞蹈團則為藝術節的觀眾帶來充滿動感的演出。上演的舞蹈作品《那一年·這一天》由在歐美享負盛名的藏族編舞家桑吉加編創。

From *Record: Light from +22°16'14" +114°08'48" to 25 Minutes Older*, "light" has been Ng's creative material for the past years. The solo exhibition *Record Light* features Ng's interdisciplinary installation and digital artworks. The delicate and poetic exhibition records light and shadow that creates a counterpoint to the usual experience of sensorial bombardment with a moment of contemplation.

Besides the static exhibition, City Contemporary Dance Company will bring an energetic performance to the Festival's audience. The staged dance work, *As If To Nothing*, is choreographed by Tibetan choreographer, Sang Jijia, who has already been widely recognised in Europe and the US.



城市當代舞蹈團
《那一年·這一天》
As If To Nothing by
City Contemporary
Dance Company

激烈澎湃及韻律獨特是桑吉加的編舞風格，再配合李勁松充滿張力的電子音樂和楊振業那重重交織的互動錄像，令舞台充滿爆發力，當舞蹈與多媒體即時投影重疊時，觀眾就被舞者引領一起走上尋找被時間摧毀的記憶。

城市當代舞蹈團創辦人及藝術總監曹誠淵指出，記憶是這個舞的主題。回憶往往和現實有微妙的差異。舞者舞動時，多媒體裝置投影出由不同角度拍攝的現場演出，將舞台變成一場影像和舞蹈之間的對話。在交錯的光影和時空下，記憶孰真孰假？

As If To Nothing is an adrenaline-packed and interactive multimedia work. Featuring electronic music by Dickson Dee and video design by Adrian Yeung, this tour-de-force is an extremely physical and emotional performance by the flagship contemporary dance company of Hong Kong. When dance overlaps with the multi-media projection, the audience is led by the dancers to embark on a journey in search of memories destroyed by time.

Founder and Artistic Director of City Contemporary Dance Company, Willy Tsao, pointed out that memory is the theme of this piece of dance. Memories are often somewhat different from reality. When the dancers move, the multi-media device projects the live performance filmed from different perspectives, turning the stage into a dialogue between image and dance. Against the backdrop of the interweaving light and shadow and time-space, which memory is real and which is false?

音樂及電影呈獻 Music and Film Showcase

香港多名音樂人則會在阿德萊德 Elder Park 舉行戶外音樂會，向澳洲觀眾展示香港的當代及獨立音樂。他們包括黃靖、Jabin Law、四人女子樂隊雞蛋蒸肉餅及中西 fusion 樂隊 SIU2。

Hong Kong musicians will participate in an outdoor music concert in Adelaide's Elder Park, presenting Hong Kong contemporary and independent music to the audience of Australia. Performing artists include Jing Wong, Jabin Law, indie girl band GDJYB and fusion band SIU2.



雞蛋蒸肉餅
GDJYB



SIU2



Jabin Law



黃靖
Jing Wong



杜琪峯
Johnnie To

同時，阿德萊德 Mercury Cinema 亦會舉行杜琪峯電影回顧展，期間將會放映杜琪峯導演作品《三人行》、《黑社會》、《神探》、《華麗上班族》及其監製的電影《樹大招風》；杜琪峯亦會親臨阿德萊德舉行大師班。

藝發局早前與阿德萊德藝術中心簽署合作備忘錄，未來兩年將於澳亞藝術節向澳洲觀眾呈獻香港的藝術作品。兩間機構亦會同時致力鼓勵及推動兩地的藝術和文化交流。

At the same time, Mercury Cinema of Adelaide is going to hold "Johnnie To's Retrospective Exhibition". Films directed by Johnnie To, including *Three*, *Election*, *Mad Detective*, *Office*, and his produced work *Trivisa*, will be screened during the Festival. The director will also visit Adelaide to conduct masterclasses.

HKADC has signed a Memorandum of Understanding with Adelaide Festival Centre early this year, for closer collaboration with the OzAsia Festival in the upcoming two years to present Hong Kong artworks to the audience of Australia. The two organisations will also encourage and facilitate exchanges and co-operation in arts and culture between the two regions.

www.ozasiafestival.com.au

圖片由澳亞藝術節、伍韶勁、奧沙畫廊及 Isamu Murai 提供
Image courtesy of OzAsia Festival, Kingsley Ng, Osage Gallery and Isamu Murai



建築兵法

威尼斯建築雙年展

Stratagems in Architecture

The Venice Architecture Biennale

建築



香港寸金尺土，如何在有限的土地上滿足所有人的居住和生活需要，有如行軍佈陣，少點智慧也不行。今屆威尼斯國際建築雙年展（雙年展）的香港展覽，就巧妙地把建築和兵法兩者結合起來，借用古代兵法《三十六計》的意象，組成以「建築兵法」為主題的香港展覽，透過十三件作品回應今屆大會主題「Reporting from the Front」。

Land is a scarcity in Hong Kong. The issue of satisfying the residential and living needs of everyone with limited lands is like maneuvering military strategies; it is necessary to deploy the intellect to the fullest. Inspired by the ancient Chinese military strategies outlined in the essay *The 36 Stratagems*, Hong Kong's exhibition at the 15th International Architecture Exhibition – La Biennale di Venezia (Venice Biennale) combines ingeniously architecture and military strategies to constitute "Stratagems in Architecture: Hong Kong in Venice", which echoes the Biennale's theme "Reporting from the Front" through 13 exhibits.

建築就像戰鬥

Architecture is Like Battling

第十五屆雙年展的香港展覽由香港建築師學會雙年展基金會和藝發局主辦，香港建築師學會為合作夥伴，「創意香港」贊助。今年的策展人和參展者，全是年輕的面孔，17位香港建築師及藝術家，在總策展人蕭國健建築師的帶領下，探討有關社區保育、環境保護、空間需求和妥善規劃等議題。

蕭國健表示：「我們作為建築師，在急速轉變的城市中，往往要作出困難的抉擇。香港的城市設計在多功能和靈活性方面享負盛名，然而，死板和欠缺選擇也是其致命傷。我們既要建築符合資本主義和私人需求的法則；另一方面又要它試圖超越規範，考驗建築的想像力。這種衝突造成了矛盾、對立、和『戰場』。因此，我把大會主題中的『前綫』演繹為『戰場』，借用《三十六計》作藍本，融合古代行軍的智慧來展現我們如何克服建築或藝術上的逆境，帶出化危為機的香港精神。」

The Hong Kong Exhibition of the 15th Venice Biennale is co-organised by the Hong Kong Institute of Architects Biennale Foundation and the HKADC, partnered with Hong Kong Institute of Architects and sponsored by Create Hong Kong. This year's curator and exhibitors are all young practitioners in the field. A total of 17 Hong Kong architects and artists explored topics such as the community-based conservation, environmental protection, people's demand for space and decent urban planning under the lead of the Chief Curator, architect Stanley Siu.

"In a city that is constantly evolving, we are often bound by difficult choices in our practice as architects. Hong Kong's urban design is well-known for its versatility and resilience, but rigidity and lack of alternatives is its fatal flaw. Our architecture, on one hand, has to comply with principles of capitalism and private demand; on the other, we hope it can try to transcend the norm and open up imagination. The conflict gives rise to contradictions, confrontations and 'battlefields'. We defined 'frontier' in this year's overarching theme as 'battlegrounds'. Inspired by *The 36 Stratagems*, we aim to blend in ancient Chinese military wisdom and demonstrate how we overcome our own adversities in the battlegrounds at the frontier of architecture or art. Such is also an important characteristic defining Hong Kong, its spirit of perseverance and capability to turn adversities into opportunities," said Siu.



總策展人蕭國健向中國文化部副部長楊志今介紹香港展覽
Chief Curator Stanley Siu introducing the Hong Kong Exhibition to Vice Minister of Ministry of Culture of China Yang Zhijin



香港展覽的開幕禮
Opening Ceremony of the Hong Kong Exhibition

以建築回應個人與社會實況

Respond to Personal and Social Situations through Architecture

十三件參展作品，均揭露社會上種種挑戰和公眾的迫切需要，如高樓價、擠迫戶、市場壟斷等。而蕭國健自己的《初告解》，以金屬碌架床製成，模仿密集的住宅大廈，但佈局卻如大教堂，配有門廊、殿堂、聖堂。

「天主教的告解儀式，讓教徒在向神父懺悔自己的罪過時得到寬恕。建築師很多時被派往負責違背良心和原則的工程，因而積下罪咎。作品參考第二十七計『假癡不癲』，讓建築師暫時忘卻自己，並透過告解承認罪孽而得到寬恕。」



《初告解》
First Confession

而既是策展人也是參與者的陳沛康，就用其新界祖屋之舊魚缸堆砌成作品《缸中回憶》，喻意建築本身只是個載體，當中孕育的卻是不同的生命和故事，同時也記錄著城市的轉變。

「這個作品亦為我在新界的祖屋留下紀錄。那祖屋承載了三代人的回憶，經歷過大小事情仍屹立不倒，但日後新界東北的發展可能會將之夷為平地。這些盒子有如回憶的載體，讓我用建築設計師的角度為這個地方做個記錄，把這些故事傳承下去。」

The 13 exhibits attempt to reveal various social challenges and the pressing needs of the public, such as high property prices, overcrowded households and market monopoly. Siu's work *First Confession* is formed by layers of metal bunk beds as to mimic the extracted facade of a small and dense residential tower, but the layout is like a cathedral with a porch, a nave and a chapel.

"In the Catholic Confession, individuals may confess sins committed and have them absolved by a priest within the Confession Box. Architects are often assigned with the projects that are in contradiction to their principles, in the long run, sins will be accumulated. In order to survive as a sinner, they need to hide their moral as described in stratagem 27, 'Play Dumb While Remaining Smart', and hope their soul can be rescued by confessing their sins."



《缸中回憶》
Memory Tanks

Aden Chan, one of the curators and exhibitors, used old fish tanks to build *Memory Tanks* to symbolise the value of architecture is not only in its physical appearance, but also in the space, function and history.

"This work is also a record for my ancestor house located in the rural area of New Territories in Hong Kong... The place has been through ups and downs of Hong Kong for over 40 years and inherited three generations. The introduction of North East New Territories New Development in 2008 may soon see the Long Valley wetland area redeveloped. I reinterpret these tanks into memory tanks that hold and breed different stories and memories recovered from around the place and they could be inherited to the future generations."



《輪迴—重生》
Transmigrate

此外，藝術家葉梵則以藝術的手法探討香港建築的種種問題。他的作品《輪迴——重生》，引用了三十六計中第十四計的「借屍還魂」，探討香港新舊建築並存與排斥之爭。

他把稠密如鳥籠的鐵架疊在一起，再配合延伸的支架，建構出如同香港街道上樓宇密密麻麻的景象。而為了呈現新與舊並存又對立的現象，他利用不同的物料，做出底層生鏽，上層光鮮明亮的效果。

「舊建築的保育是近年香港一個重大課題，因為他們已經成為我們文化的一部分。如果我們拆除舊建築，破壞的不只是建築物，還有城市的文化。因此，我認為翻新這些舊建築也許是不錯的選擇，既延長建築的壽命，也為我們的孩子伸延文化日記。」

香港展覽展期為六個月，除了展覽外，亦舉辦開幕論壇，深入探討亞太地區和香港年青建築師的經驗及所面對的挑戰，日本、韓國及新西蘭策展人及參展建築師亦有出席分享。

In addition, artist Ip Vaan explores architectural questions in Hong Kong through artistic means. His work *Transmigrate* alludes to stratagem 14 in *The 36 Stratagems*, "Raise a Corpse from the Dead", to reflect on the controversy on the coexistence and repulsion between new and old buildings in Hong Kong.

He stacked iron frames as dense as birdcages together and supported them with extension stands, constructing a scene that embodies the crowded buildings on Hong Kong streets. For portraying the coexistence and confrontation between the old and the new, he used different kinds of materials to create the effect of having a rusty lower layer with a bright upper layer for the artwork.

"The preservation of historic buildings is an important issue in Hong Kong recently, because they are bound to the society and the culture already. If we demolish those historic buildings, we are not only physically destroying the building, but also destroying the culture of the city. In this situation, maybe renovation of buildings is a good option. Renewing those historic buildings and extending their life is just like extending the diary of the culture for our children."

Following the six-month Hong Kong Exhibition, a symposium was held, where curators and young participating architects from Japan, Korea and New Zealand shared their experience and challenges at the frontier in Asia.

第十五屆威尼斯國際建築雙年展之香港展覽 15th International Architecture Exhibition – La Biennale di Venezia Hong Kong Exhibition

- 📅 由即日起至 2016 年 11 月 27 日
From now until 27 November 2016
- 📍 Campo della Tana, Castello 2126, 30122 Venice
(在威尼斯國際建築雙年展主場館 Arsenale 入口對面)
(Opposite to the entrance to the main exhibition hall, Arsenale, of the Venice Architecture Biennale)
- 🌐 <http://2016.venicebiennale.hk>
- 📘 www.facebook.com/VABHK



校園藝術大使計劃 深化藝術體驗

Arts Ambassadors-in-School Scheme
Enhancing Arts Experience



第八屆校園藝術大使計劃首度推出深化藝術課程，鼓勵大使選擇有興趣的藝術範疇，深入認識和參與其中。本年度的課程包括「不觸電發明同學會」、「多方位音樂劇培訓課程」、「木鄰社區 — 回收木材創作課程」，透過理論及實踐，讓中小學的大使發揮藝術才華。

The 8th Arts Ambassadors-in-School Scheme launched Arts Training Enhancement Courses for the first time, encouraging ambassadors to participate and acquire in-depth knowledge of their selected art form. The courses included Shocking Innovation Club, Multi-Dimensional Musical Training Programme and Wooden Neighbours – Wood Sculpture Programme. Through integrating theory and practice, ambassadors from secondary and primary schools were given the opportunity to explore their artistic talents.

不觸電發明同學會 Shocking Innovation Club

電子藝術創作並非遙不可及的課題，只需發揮天馬行空的想像力和創意，便可以製作出有趣好玩的發明品，成就小小發明夢。

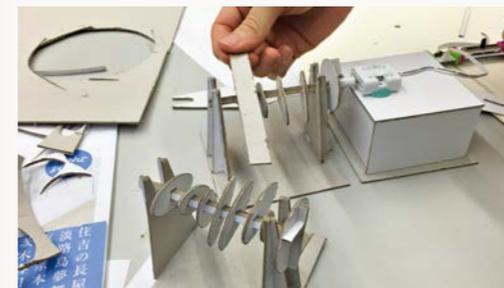
電子工作坊分為製作「電子圖案卡」及「電子機械人」兩部分。導師王震傑及客席導師張瀚謙帶領 47 名大使接觸電子積木，增進他們對電子藝術創作的認知，提升其邏輯思維能力。導師利用不同材料，深入淺出地講解電流及基本電子原理，助大使們製作出一組電流，完成圖案卡創作。之後，大使們再利用電子積木、卡紙及鐵線等材料，組裝及設計別出心裁的微電子機械人。

基督教香港信義會心誠中學的姜天一同學表示：「這個課程令我們可以一同分享經歷、認識電子機械，並製作生活上實用的小發明。」縱然不少同學都是初次接觸電子積木，但他們並沒有膽怯，勇於嘗試及積極向導師發問。王震傑認為，電子機械最重要的就是嘗試，不怕失敗才能試出新事物：「上手不是難事，課程最主要的就是讓他們接觸及多了解電子機械，當他們產生興趣，就自然會繼續創作。」

Electronic arts creation is not something unattainable. You can produce interesting devices and realise your inventive dreams by exercising limitless imagination and creativity.

The electronic workshop consisted of two parts: "Electronic Pattern Cards" and "Electronic Robots". Instructor Jeff Wong and guest instructor Chris Cheung guided 47 ambassadors to learn about electronic building blocks, enriching their knowledge of electronic arts and logical thinking. The instructors made use of different materials to explain electric current and basic electronic principles lucidly, which helped the ambassadors to produce a set of electric current for completing the creation of the pattern card. Afterwards, the ambassadors also used materials such as electronic building blocks, paper cards and iron wires to design and assemble unique micro-electronic robots.

Jiang Tianyi of Fanling Lutheran Secondary School said: "The course enables us to share our experience and understand electronic machinery. We also take the chance to produce practical devices for daily lives." Although it was the first time for many participating students to be in contact with electronic building blocks, they were not afraid of using them. They proactively experimented with the materials and raised questions in the process. Wong believed that making a bold attempt was important to learn electronic machinery; new inventions would not be made possible if one feared failures: "It is not difficult to get the hang of it. The course's main purpose is to let the students know more about electronic machinery. When they become interested in it, they will continue to create."





多方位音樂劇培訓課程

Multi-Dimensional Musical Training Programme

音樂劇課程由香港藝術教育聯盟統籌，設有「音樂劇表演」及「舞台製作及行政」兩個組別。44名大使從台前或幕後，由基礎知識以至舞台設計和實踐，體驗音樂劇的樂趣。

「音樂劇表演組」介紹音樂劇台前的三大要素：演戲、聲樂及舞蹈，並以《小魚仙》、《阿拉丁》、《史力加音樂劇》等作品選段進行訓練，讓大使掌握音樂劇的表演技巧。「舞台製作及行政組」的大使則可全面認識後台製作，涵蓋燈光、音響、道具、服裝、化妝、舞台管理等多個範疇。完成 10 多個星期的訓練後，兩個組別的大使合力製作了一齣 40 分鐘的演出，展示所學到的技巧與知識，並向觀眾分享學習心得。

通過這個課程，大使們增添了許多新的藝術體驗。優才（楊殷有娣）書院的何咏遙同學說：「我今次擔任執行舞台監督，有機會嘗試接觸到很多新的器材，實在是一個很難得的經驗。」課程導師張狄鳴對同學的表現感到十分鼓舞，另一位導師許俊傑則表示：「課程不是希望同學成為偉大的演員，而是在學習過程中克服困難，令自己進步、成長，並享受屬於自己的舞台。」

Coordinated by the Hong Kong Arts and Education Alliance, the musical programme was divided into two groups: Musical Performance and Stage Management & Technology. A total of 44 ambassadors experienced the fun of musicals from performing on stage to working behind the curtains, as well as from learning basic knowledge, stage design to real practice.

The Musical Performance group introduced three major elements of musical stage – acting, vocal music and dance. Ambassadors learned about the performing techniques of musicals through rehearsing excerpts of *The Little Mermaid*, *Aladdin* and *The Shrek Musical*. The Stage Management & Technology group enabled Ambassadors to have all-rounded knowledge of backstage production, including lighting, sound, props, costumes, make-up and stage management. After completing more than 10 weeks of training, the ambassadors of the two groups co-produced a 40-minute performance to present their techniques, knowledge and learning to the audience.

Ambassadors gained a lot more new arts experience in this programme. Ho Wing-yiu of G.T. (Ellen Yeung) College said: "I am the executive stage director and have the opportunity to get in touch with many new equipment and instruments. It is an invaluable experience." Programme instructor Ralph Cheung was greatly encouraged by the performance of the students. Another instructor, Cyrus Hui, pointed out: "The programme does not require students to become great actors, but to overcome difficulties in the learning process so as to improve themselves, grow and enjoy their own stage."

木鄰社區 — 回收木材創作課程 Wooden Neighbours – Wood Sculpture Programme

隨著科技發展，人與人之間的溝通看似是更方便，但親身接觸卻隨之減少，很多人對鄰里和社區亦不熟悉。社區生活與藝術創作息息相關，「木鄰社區 — 回收木材創作課程」正正把兩者連結起來。

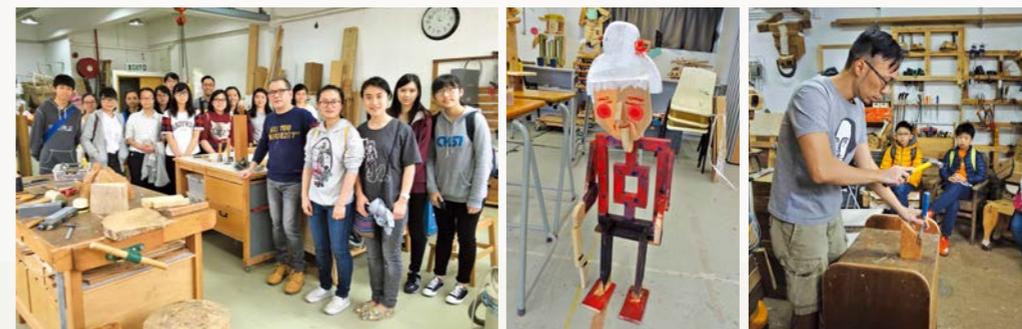
中學組及小學組的工作坊分別由王天仁及吳家俊帶領，大使除了需要認識基本創作材料、工具及學習木工技巧外，還要完成「木頭街坊」及相關場景，組成木鄰社區。對鄰里的日常觀察和溝通都是他們製作的養分，讓他們把腦海的影像轉化成木工雕塑。期間，大使們亦到訪本地藝術家馮力仁的工作室，由藝術家親自示範多種進階的木雕創作技巧。

王天仁說：「工作坊主要希望同學以回收的木材，製作他們認識的街坊和見過的人物，同學的創作充份表現出對人的觀察，而且充滿創意。」

In light of the advancement in technology, communications between people seem more convenient, but face-to-face contacts have reduced. Many people are not familiar with their neighbourhoods and communities. Viewing that communal life is closely related to arts creation, the Wooden Neighbours – Wood Sculpture Programme precisely connects the two together.

Two workshops for secondary and primary school were led by Wong Tin-yan and Ng Ka-chun respectively. Besides knowing basic materials, tools and wood carving techniques for their creation, ambassadors had to finish making "wooden neighbours" and the related scenes for forming a wooden neighbourhood. Daily observations on and communications with their neighbours were the nutrients for their productions, enabling them to transform images in their mind into wooden sculptures. Meanwhile, the ambassadors also visited the studio of local artist Fung Lik-yan, in which the artist demonstrated various advanced wood carving techniques.

"The workshop's main purpose is to encourage students to represent the neighbourhood they know or have seen in reclaimed wood. Their artworks fully show their observations of people, and are really creative," said Wong.



各深化藝術課程已經圓滿結束，他們的學習成果將呈現於「第八屆校園藝術大使暨傑出藝術老師嘉許禮」上。在整個學習的過程中，同學們不只掌握了不同藝術範疇的知識，也同時將所學的帶回校園分享及推廣，延續計劃「活出藝術·積極分享」的精神。

Upon completion of the Arts Training Enhancement Courses, the learning outcomes would be showcased in the 8th Arts Ambassadors-in-School cum Outstanding Arts Teachers Recognition Ceremony. Throughout the whole learning process, the students not only acquired a solid grasp of knowledge of different art forms, they also shared and promoted what they learned in their schools, continuing the spirit of the scheme "Live in Art, Thrive in Sharing".



表揚傑出老師及學生 展現藝術力量

Commending Outstanding Teachers and Students Showcasing the Power of Arts



來自 675 間不同中、小學及特殊學校，1,304 位各具藝術才華的學生在伊利沙伯體育館舉行的「第八屆校園藝術大使暨傑出藝術老師嘉許禮」上，一起宣誓成為「校園藝術大使」，承諾繼續發揮及善用藝術才華，積極與他人分享藝術樂趣。嘉許禮亦同時表揚 287 位積極推動藝術教育、並具卓越表現的藝術老師。

A total of 1,304 arts ambassadors from 675 primary, secondary and special schools attended the 8th Arts Ambassadors-in-School cum Outstanding Arts Teachers Recognition Ceremony at Queen Elizabeth Stadium to make a pledge showing their commitment to the arts, promising to make good use of their artistic talents and share the joy of arts with others. The Ceremony also recognised 287 outstanding arts teachers for their tireless efforts in promoting arts education.

嘉許禮由藝發局及香港電台第二台合辦，由民政事務局副局长許曉暉女士、藝發局主席王英偉博士、副主席殷巧兒女士及署理助理廣播處長（電台及節目策劃）區麗雅女士擔任主禮嘉賓，表揚大使對藝術的投入及熱誠。

嘉許禮上，一眾校園藝術大使聯同本地藝術家進行多項表演，包括粵劇折子戲、音樂劇、現代舞、中樂合奏配合沙畫表演、環保敲擊樂、自製電子樂器演奏等，展示他們多方面的才華。

Co-organised by the Radio Television Hong Kong Radio 2 and HKADC, the Recognition Ceremony was officiated by Ms Hui Hiu-fai, Florence, Under Secretary for Home Affairs; Dr Wong Ying-wai, Wilfred, Chairman of the HKADC; Vice Chairman Ms Yan Hau-yeet, Lina and Ms Au Lai-ngar, Jace, Acting Assistant Director (Radio & Corporate Programming) of Radio Television Hong Kong. The Recognition Ceremony commended the ambassadors' devotion and passion for the arts.

In the Recognition Ceremony, arts ambassadors participated in different performances with local artists, including Cantonese opera, musical, contemporary dance, sand painting with Chinese music, environmental-friendly percussion music and DIY electronic music instrument performance, to present their diverse artistic talents.



- 1 參與《舞動青春》的藝術大使與主禮嘉賓
Arts ambassadors performing at *Steps of Youth* and the officiating guests
- 2 大使以琵琶、揚琴、古箏、中阮及笛子合奏，與沙畫藝術家馬穎章合演《陽春白雪》
Arts ambassadors perform the *Yang Chun Bai Xue* with pipa, yangqin, guzheng, zhongruan and dizi with the sand art of Ma Wing-cheung (Ma Chai)
- 3 第三屆校園藝術大使梁心怡帶領本屆藝術大使韓德光演出粵劇折子戲《白龍關》選段
Leung Sum-yeet, arts ambassador of the 3rd edition and this year's arts ambassador Hon Tak-kwong perform the Cantonese Opera *White Dragon Pass*

為表達對藝術老師的敬意，藝術大使聯同「師·鈴」成員以手鈴合奏《良師頌》，在清脆動人的鈴聲下，向老師致敬。嘉許禮會場亦設有四個小舞台，讓藝術大使展示藝術成果，作品包括參與深化藝術課程的回收木材創作、電子藝術創作及《社區藝術地圖》電子版。

To express their respect for the arts teachers, arts ambassadors joined with members of EdRingers Ensemble to perform "Ode to the Good Teacher" with handbells. The students paid homage to their teachers with beautiful and moving handbell music. Four mini arts stages were also set up in the venue of the Recognition Ceremony to showcase the artistic achievement of the ambassadors. The exhibits included recycled wooden sculptures and electronic arts creations by ambassadors participated in the Arts Training Enhancement Courses, as well as the electronic version of the "Community Arts Map".



- 4 藝術大使聯同獨立樂隊新青年理髮廳表演《至擊樂人》
Arts ambassadors in collaboration with New Youth Barbershop perform *The Drummers*
- 5 藝術大使及兩位新進多媒體藝術家黎仲民及馮穎琳表演《聲音·再造》
Arts ambassadors and two emerging multi-media artists Andio Lai and Cat Wing Lam perform the *Making Sound · Making Sense*
- 6 藝術大使表演音樂劇《小魚仙》選段
Arts ambassadors perform the musical *The Little Mermaid - Part of your world, She's in love*
- 7 藝術大使聯同「師·鈴」成員以手鈴合奏《良師頌》
Arts ambassadors perform "Ode to the Good Teacher" with EdRingers Ensemble



8 藝術大使的木工雕塑作品
Wood sculptures made by arts ambassadors

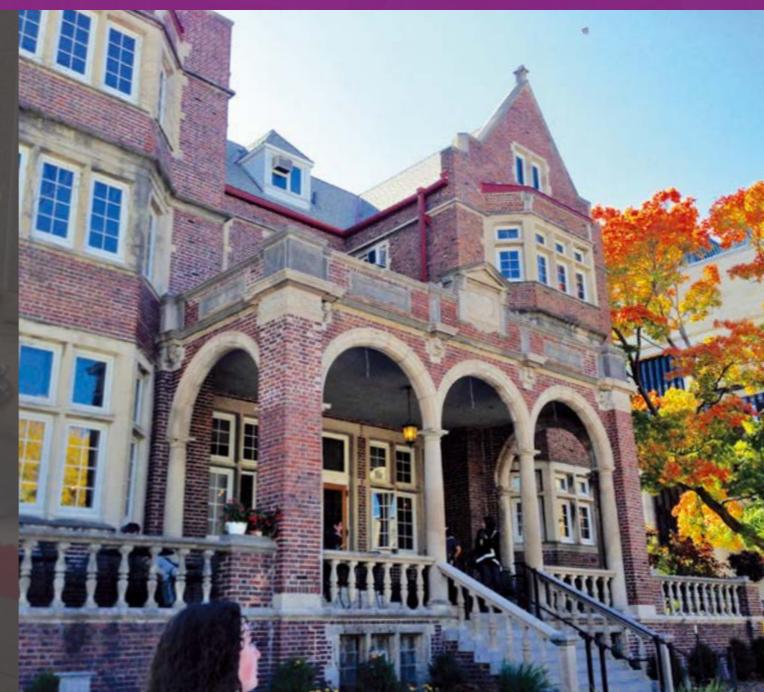


9 10 藝術大使的電子藝術創作
Electronic robot models and musical instruments created by arts ambassadors



培育藝術專才 推動香港藝術未來發展

Nurturing Hong Kong's Arts Professionals for Future Development



為培育本地藝術行政專才，支援長遠本地文化藝術的長遠發展，藝發局推出「海外藝術行政獎學金」，在民政事務局的撥款支持下，於2014年，本局資助四位具潛質的藝術行政人員遠赴海外修讀與藝術行政相關的授課式碩士課程，接受不同專業領域上的訓練。

To nurture local arts administration professionals and support the long term arts and cultural development of Hong Kong, HKADC launched the "Overseas Arts Administration Scholarships" with the funding support from the Home Affairs Bureau. Four promising arts administrators were subsidised to study overseas taught-master programmes related to arts administration and receive trainings in different professional areas in 2014.

如何推動藝術教育 How to Promote Arts Education

其中一位獎學金得主是曾於香港藝術館擔任二級助理館長的譚琳。從以往籌劃多個展覽及教育項目的經驗所得，她感到本地藝文界對藝術教育應有更深理解，因而促使她於2014年9月赴英國King's College London, University of London修讀 Master of Arts in Education in Arts and Cultural Settings。



譚琳說，這課程讓她深入研究藝術文化與教育的關係，當中的教育方法與理論，更成為她用以評估不同藝術文化教育項目的成效之工具。她說：「教育應如何應用於藝術文化中、擔當甚麼角色，這討論於英國本身其實也很新。」

由於課程與歐洲最大的藝術中心Southbank Centre的 Learning & Participation Team 合作，她便以倫敦劇團 Arcola Theatre 所舉辦、對象為9至12歲小孩的劇場教育為其畢業論文研究題目，並發現形體與即興劇場所運用的技巧能幫助增加小孩的學習興趣。她強調藝術教育不應只局限於學習不同藝術形式的技巧、或是認識藝術的相關知識，而是令群眾真正參與投入其中，得到共鳴。

除學術進修以外，倫敦豐富的藝術文化活動及於當地的生活體驗，亦令她大開眼界。她期望未來能向更多藝文機構與從業員推廣藝術教育與學習的重要性。

From past experiences of organising exhibitions and educational projects, Tam Lam, former Assistant Curator II of the Hong Kong Museum of Art and one of the scholarship recipients, realised that the local arts sector should have more profound understanding of arts education. Therefore, she decided to study the Master of Arts in Education in Arts and Cultural Settings at King's College London in the UK in September 2014.

Tam pointed out that the programme allowed her to delve into the relationship between arts and culture and education. The pedagogy and education theory became the means for her to evaluate the effectiveness of different arts and cultural educational projects. She said: "The discussion of how education can be applied to arts and culture and what role it should play is also new even in the UK."

Since the programme held a collaborative partnership with the Learning & Participation Team of the Southbank Centre, which is the largest European arts centre, Tam was able to write her dissertation about theatrical education with reference to the theatre programme for 9-12 years old children, organised by the Arcola Theatre of London. Tam discovered that the techniques of physical and improvisational theatre could effectively enhance children's interest in learning. She stressed that arts education should not be restricted to learning the techniques of different art forms or acquiring relevant knowledge of the arts, but encourage real participation of the public and induce resonance among the audience.

In addition to academic study, the rich arts and cultural activities and live experience in London is an eye-opener for her. Tam aspires to promote the importance of arts education and learning to more arts and cultural organisations and practitioners in the future.

促進本地藝術文化創作 Promoting Local Arts and Cultural Creation

另一位獎學金得主葉彩鳳，從事藝術教育及多媒體創作工作，致力要成為香港文化製作及管理人。為了加強自己的製作與策展能力，她於2015年底於美國University of Wisconsin-Madison 完成 Master of Arts (Specialising in Arts Administration and Curating) 課程。

Another scholarship recipient Yip Choi-fung has developed a career in arts education and multi-media creation. She is dedicated to becoming a Hong Kong cultural producer and manager. In order to strengthen her production and curation capability, she completed the Master of Arts (Specialising in Arts Administration and Curating) programme at the University of Wisconsin-Madison in the US in 2015.



「一直以來，我都是從事創作及教育，慢慢地我開始思考自己的定位。」葉彩鳳曾於中國國際新媒體短片「金鵬獎」頒獎晚會創作全國現場直播的互動媒體舞蹈，深信與其自己一個人默默創作，倒不如成為推動更多香港創作的力量，「我願意擔當結合教育、製作及策展力量的角色。我常說希望當一名打氣隊隊長，成為一個 facilitator (促進者)，推動文化創作。」

透過課程，她與藝術家合作籌辦不同展覽與演出；在視覺藝術方面的理論與實踐更得以加強，讓她更有信心地成為一位具視野的領導者。

學成歸來，她除了參與更多教育工作外，同時正展開一個長遠計劃，聯繫一班本地媒體藝術家及表演藝術家，在同一個主題下創作。她期望於五年內能創作出一個以表演性裝置形式來展示的全新作品，並於香港作全球首次發表。

"For a long time, I have worked as a creator and educator. But I began to reflect on my positioning as time passed by." Yip produced interactive media dance with live broadcast at China's national television channel during the China International New Media Short Film Festival "KingBonn Award" Ceremony. She believed that it would be more meaningful to contribute to the promotion of Hong Kong arts creation instead of focusing on her personal creation: "I am willing to become someone who gathers creative power from education, production and curation. I always say I would like to be a cheering team leader, to become a facilitator who promotes cultural creation."

In the programme, Yip obtained hands-on experience of collaborating with artists in the organisation of various exhibitions and performances. Her theoretical and practical knowledge in visual arts were greatly enhanced, which equipped her with more confidence and a broader vision for her role as a leader and promoter.

After completing her study, Yip has launched a long-term project besides participating in more educational work. She connects a group of local media artists and performing artists to create artworks under the same theme. She hopes that a brand new production in the form of a performing installation can be completed and premiered in Hong Kong within five years.



譚孔文 浪人劇場

Tam Hung-man, Alex
Theatre Ronin

譚孔文不諱言從前創作時比較我行我素，不太理會觀眾的感受；今天他卻嘗試走進觀眾的世界，了解他們的需要，非為取悅觀眾，只為引領他們走進他的世界。

Alex Tam does not deny that he always created his arts in his own way in the past, paying little attention to the feeling of the audience. Today, he tries to enter the world of the audience and understand their needs, not to please them but to lead them into his world.

譚孔文 Tam Hung-man, Alex

浪人劇場創辦人及藝術總監、香港演藝學院客席講師。1997年畢業於香港演藝學院科藝學院，主修舞台及服裝設計；1999年畢業於香港演藝學院戲劇學院，主修導演。遊走於劇場之中，擔任導演、編劇、舞台及服裝設計等不同崗位。作品喜從不同劇場元素融合成充滿詩意的意象，創造質樸而具想像力的表演風格。

Founder and Artistic Director of Theatre Ronin, guest lecturer of the Hong Kong Academy for Performing Arts, Alex Tam graduated from the School of Technical Arts of the Hong Kong Academy for Performing Arts in 1997, majoring in Stage and Costume Design and the School of Drama of the same institute in 1999, majoring in Directing. Tam works for the theatre in various capacities including director, playwright, and stage and costume designer. His works are marked by poetic imageries composed of different theatrical elements and a simple, unadorned but imaginative style.

01 浪人劇場的不少作品均改編自香港文學，又或深具香港文化特色，背後的理念是甚麼？

Many of the productions of Theatre Ronin were adapted from Hong Kong literature or infused with Hong Kong cultural style. What is the underlying idea for that?

四個字——我愛香港。我們的劇團一再改編香港文學，但重點不是文學，而是香港。文學於我，是尋找尋常生活中的不尋常。作家筆下的事物，可能同樣在一般人的生活中出現，只是他們視而不見。又好像大家都曾踏足彌敦道，但劉以鬯、董啟章和韓麗珠眼中的彌敦道可以各具風光；然後我會問自己，我看到的彌敦道又是怎樣的？劇場不能離開生活，而我就是要讓別人看到那些不尋常，讓他們想到還可用別的角度看事情。當然我也會閱讀世界文學，但因為終究不是在那些地方生活，一些事情我無從知曉，能夠回應的力度就不如改編香港文學那麼大。

Just four simple words – I love Hong Kong. Our theatre repeatedly adapts Hong Kong literature, but the emphasis is not on literature but Hong Kong. For me, literature is to see the extraordinary in the ordinary. Things depicted by writers may as well appear in the life of ordinary people, but they overlook those things only. For example, everyone has been to Nathan Road, but Nathan Road has different appearances in the eyes of Liu Yichang, Dung Kai-cheung and Hon Lai-chu. And then I would ask myself, what about the Nathan Road that I see? Theatre cannot stand alone from life, and I want to let people see the extraordinary and understand that they can take other perspectives. Of course I also read world literature, but I do not live in those places after all. I do not know some of their backgrounds, so the strength of my response will not be as strong as that for adapting Hong Kong literature.

02 很多時候，你除了擔任導演或編劇，還會兼任舞台及服裝設計，如何看這些崗位給你的空間？

For most of the time, besides being the director or playwright, you also take up the role of stage and costume designer. How do you perceive the space that these roles provide?

唸書時舞台及服裝設計先挑選了我，然後我再主修導演；在擔任導演的過程中又嘗試兼任編劇，甚至做過一陣子行政工作。我曾經涉足許多崗位，但都不離劇場。在差不多20年的劇場生涯裡，我不斷轉換身份以尋找認同，盡量發揮可能性。設計工作讓我有機會在大、中、小劇團遊歷，看到很多不同的東西；導演工作則讓我做自己喜愛的事，說想說的話。

When I was still a student, stage and costume design chose me, and then I chose to major in directing. When I was a director I also tried the work of a playwright. I even did administration work for some time. I have been involved in the work of many positions, but I never leave the theatre. In my 20-year theatrical career, I changed my identity constantly to seek recognition and exploit different possibilities. The work of design gave me the opportunity to visit drama groups of different scales and see many things. The work of directing allowed me to do what I like and say what I want.



《縫身》
Sew & Soul



《裸「言泳」無邪》— 改編自陳冠中《香港三部曲》
Sentimental K - Adapted from Hong Kong Trilogy
by Chan Koon-chung

03 哪個作品令你最難忘？ Which one of your works strikes you as most memorable?

改編自舒巷城作品的《鯉魚門的霧》。那原是 2008 年藝發局的文學節節目，在中央圖書館的展覽館上演，是只有半小時的版本，舒太太和陳智德看了都很喜歡。兩年後，我把它延伸為 90 分鐘的足本，在黑盒劇場演出。那可說是文學和藝術視野的交流，也讓我發現原來可以如此閱讀香港文學、如此進入作家的世界、劇場可以如此去作回應。這個劇還可說是浪人劇場最「好命」的作品，後來移師北京和深圳演出，今年 8 月亦將遠征阿根廷。不過每次演出都很不一樣——從最初的半小時變成 90 分鐘，然後在北京的表演場地變成了上下兩層的黑盒劇場，在深圳則是大舞台。阿根廷的演出將濃縮至一小時，盡量少用語言，反倒以結他和色士風音樂貫串全劇，回歸意象劇場的本源。

Landscape in the Mist adapted from Shu Hong-sing's short story. Originally, it was a programme for the HKADC's literary festival in 2008 which was performed in the Exhibition Gallery of the Central Public Library and only lasted for half an hour. Mrs Shu and Chan Chi-tak liked it a lot. Two years later, I extended it to a 90-minute version which was staged in a Black Box Theatre. That can be regarded as an exchange between the horizons of literature and performing arts that enabled me to realise there was such a way to read Hong Kong literature, such a way to enter the world of writers, and for theatre to respond to literature. The play is also the luckiest production of Ronin. It was later performed in Beijing and Shenzhen. In August this year, it will tour to Argentina and be staged there. But the performance is quite different every time – from the initial 30-minute to the 90-minute version, and then a version was designed to adapt to the performing venue in Beijing, which was a black box theatre of two stalls; contrarily, the venue in Shenzhen was a large one. The performance for Argentina will be condensed to one hour with minimal use of speech and the application of guitar and saxophone music to connect the whole play, returning to the origin of theatre of images.



《鯉魚門的霧》
Landscape in the Mist

04 你希望香港的劇場生態有何發展？ What is your wish for the development of Hong Kong's theatrical ecology?

對有創意的人來說，這是最好的時代；對沒有創意的人來說，這是最壞的時代。今天的媒體再沒有誰能號令群雄，可能性比從前多。最重要是不要只說不做，香港人說得太多，做得太少了。劇場本身的設定，是表演者和觀眾「合謀」的行動，了解觀眾需要，吸引他們前來是重要的，但不是說覺得觀眾想要甚麼，便把甚麼給他們，只求取悅觀眾的創作是沒有價值的。我常說，人家已經在做的就別做了，要在作品中爆發創意，給觀眾驚喜。教育觀眾則不宜停留在單向推介，或只管承襲前人那一套，應多花點心思展示自己的東西，帶引觀眾走進我們的世界。

This is the best time for creative people, but is also the worst time for uncreative people. It is impossible for any media to be the absolute leader today, so there are many more possibilities. It is important not to just speak but take real action. Hong Kong people speak too much but act too little. The original setting of theatre is designed for the "collusive" action of its performers and audience. To understand the needs of the audience and attract them to enter the theatre is important, but we should not just give anything that the audience wants; works that simply please the audience are worthless. I always say, "don't do things that others have been doing. We have to let creativity flourish in the work and give surprises to the audience." The education of the audience should not remain at the level of unilateral promotion, or inheriting the existing methods; instead, we have to think more about how to present our work and guide the audience to explore our world.

05 工作上有甚麼希望達到的目標？ What are the goals you would like to achieve?

認識自己。在這個年代先不要談別的，做好自己再說。社會愈來愈個人化，愈來愈多互相傷害，大家必須認識自己才懂得好好生活。做人要思考自己的存在意義，我們籌劃每一個劇時都會想其價值。就如今年的《無聲吶喊——沙灘上的勇氣媽媽與她的孩子們》、《天空傳說：Ki Ki 與不滅火爐》，又或 9 月上演、改編自董啟章作品《安卓珍妮》的重頭劇《心林》，其實都以「自然」這條線貫串着。之前我們也一直有這條線，只是今年更明確具體，往後也會繼續努力，期望引領觀眾一起走進自然。

To understand myself. In this era, we should be ourselves before talking about anything else. The more individualised the society is, the more people hurt each other. Everyone should understand oneself for knowing how to live. We have to ponder the meaning of our existence as human beings. We think about the value of the play each time we conceive one. For example the plays, *Silent Scream – Mother Courage + Her Children on the Beach* and *Legend of the Sky: Ki Ki & the Eternal Flame*, performed this year, or our major play adapted from *Androgyny* by Dung Kai-cheung, *Nature*, which will be performed in September, are all connected by the theme "nature". We have been exploring this theme before, but it becomes more concrete this year. We will continue to work on it, hoping to lead the audience into nature.

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圖片由張志偉、Keith Hiro、Carmen So、Kenneth Tsang 提供
Image courtesy of Cheung Chi-wai, Keith Hiro, Carmen So and Kenneth Tsang



首度推出藝發局配對資助計劃 2016/17 Launch of the HKADC Matching Fund Scheme

藝發局首度推出配對資助計劃，協助本地藝術機構持續發展、營造支持文化藝術的氛圍。

配對資助計劃透過較低的申請門檻，讓中小藝團受惠於民政事務總署轄下的「藝術發展配對資助試驗計劃」。藝發局將以「一對一」的形式與藝團所籌得的商業贊助及 / 或私人捐款配對，提供同額撥款資助。

計劃於每個財政年度設兩輪申請。合資格申請團體須為建議的藝術項目籌得最少港幣 \$3 萬來自非政府機構的現金捐款或贊助，資助上限為港幣 \$150 萬。核准項目的捐款人 / 贊助商須將現金捐款 / 贊助直接存入香港藝術發展基金，藝發局隨即向獲資助團體發放該筆捐款 / 贊助，以及有關配對資助。

藝發局於 8 月舉行兩場配對資助計劃的簡介會，反應熱烈，吸引過百人參加。有關計劃詳情，請瀏覽藝發局網頁。

The HKADC launched the Matching Fund Scheme (MFS) for the first time to help local arts organisations achieve sustainable development and create a supportive environment for the arts and culture in the community.

By allowing a low entry requirement, the MFS facilitates small and medium-sized arts organisations to take part in the Home Affairs Bureau's Art Development Matching Grants Pilot Scheme (Pilot Scheme) where a dollar to a dollar matching is provided for commercial sponsorship and/or private donation raised.

The MFS will be open for two rounds of applications in each financial year. Eligible applicants shall pledge no less than \$30,000 of cash donations/sponsorships from non-government organisations for each proposed project and a matching grant up to a maximum amount of \$1,500,000 may be provided. Donors and sponsors of the approved projects are required to deposit the cash donations/sponsorships to the Hong Kong Arts Development Fund as recipient direct and HKADC will disburse the matching grants together with the original donations/sponsorships sought to the successful grantees for project implementation.

The HKADC held two briefing sessions for the MFS in August and responses from the arts circle were keen, attracting more than one hundred people to participate. For the details of the Scheme, please visit the HKADC's website.

