



紀念特刊
Souvenir Book

香港藝術發展獎
Hong Kong Arts Development
AWARDS
2012



香港藝術發展局
Hong Kong Arts Development Council

序 Introduction

香港藝術發展局於 1995 年成立，是政府指定全方位發展香港藝術的法定機構，專責策劃、推廣及支持包括文學、表演、視覺藝術、電影及媒體藝術之發展，促進和改善藝術的參與和教育、鼓勵藝術評論、提升藝術行政之水平及加強政策研究工作，務求藉藝術發展提高社會的生活質素。

作為專責推動本港藝術發展的機構，藝發局積極推廣香港藝術家的工作和成就。「香港藝術發展獎」是要表揚在香港文化藝術界有傑出成就及貢獻的藝術工作者和藝團，以及積極支持藝術活動的機構及團體，藉此鼓勵更多人士和機構參與推廣藝術的發展。

The Hong Kong Arts Development Council (ADC) is a statutory body set up by the government in 1995 to plan, promote and support the broad development of the arts including literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, the ADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration and strengthening research on policies.

The ADC is committed to promoting the works and achievements of artists in Hong Kong to the general public. The Hong Kong Arts Development Awards aims to give formal recognition to accomplished arts practitioners and groups, and organisations that have made significant contribution to the arts development in Hong Kong. By conferring awards on distinguished artists, the ADC hopes to enhance the social status of arts practitioners and encourage different sectors of the society to take part in the arts promotion.

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媒體藝術 Media Arts	蔡世豪 Choi Sai-ho
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銅獎 Bronze Award	東華三院呂潤財紀念中學 TWGHs Lui Yun Choy Memorial College
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銅獎 Bronze Award	香港墨想書藝會 The Hong Kong Moxiang Calligraphers' Association
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獻辭

衷心祝賀榮獲「2012 香港藝術發展獎」的藝術家、藝團和學校。你們成就卓越，今獲頒殊榮，實至名歸。

「香港藝術發展獎」是香港藝術界一年一度的盛事，旨在嘉許在各自領域精益求精，並熱心推動本港藝術發展的個人和團體，表揚他們的傑出貢獻。他們的努力有助培養文化藝術創意，使香港每個人的生活都增添姿采。

為推動香港發展成為創意之都，香港藝術發展局長久以來推行多項資助計劃，致力培育本地藝術家和支援本地藝團，鼓勵他們追求更高藝術境界，並作多方面嘗試。香港藝術發展局亦積極開拓社會資源和藝術空間，以配合藝術界的需要。

香港特別行政區政府會繼續大力支持香港藝術發展局的工作，營造有利香港文化藝術發展的環境。

香港特別行政區行政長官



Message

I am very pleased to congratulate all the award-winning artists, arts organisations and schools on their achievements.

The Hong Kong Arts Development Awards is an annual highlight for our arts community to recognise outstanding contributions from individuals and groups who have dedicated themselves to excellence in their field and promoting arts development in Hong Kong. Their work is key to nurturing cultural and artistic creativity that enriches the lives of everyone in Hong Kong.

For our city's creative development, the Hong Kong Arts Development Council has made a longstanding commitment to promote artistic excellence and diversity through various funding programmes that nurture local talents and support arts groups across the city. The Council also strives to meet the needs of the arts community by mobilising social resources and creating new arts spaces.

The HKSAR Government will continue providing strong support to the Council, and create a positive environment for the development of arts and cultural activities in Hong Kong.

(CY Leung)
Chief Executive

Hong Kong Special Administrative Region

主席獻辭

「香港藝術發展獎」是唯一一項能夠讓不同藝術界別，以至社會其他界別也可以共同參與的藝壇盛事。

一直以來，香港藝術發展局透過不同的資助計劃，支持本地藝術家和藝團作多元化發展。今年，為配合藝術界的未來發展所需，除了會加強在人才培育方面的工作外，還會增設「三年資助」計劃，為中小型藝團提供更長遠、更具策略性的支持。

在拓展社會參與層面的方面，我們成功得到商界的支持，為藝術界開創另類的創作空間。此外，我們更會繼續開拓本地及海外的平台，透過不同渠道如製作藝文電視節目、參與海外展覽等，推廣香港藝術。

我們希望藉着這個獎項計劃，讓社會各界人士透過不同獲獎人士、學校及機構的成功經驗和計劃，進一步認識藝術對社會、對生活、對下一代成長所帶來的正面影響，以鼓勵社會各界繼續積極支持和參與藝術的發展。

謹此祝賀各得獎者，來年再創佳績，推動香港藝術蓬勃發展！

香港藝術發展局主席

王英偉 SBS 太平紳士



Chairman's Message

The Hong Kong Arts Development Awards scheme is recognised as the only major arts event in Hong Kong that involves the participation of different sectors of the local arts community as well as the society at large.

The Hong Kong Arts Development Council (ADC) is committed to the diversified growth of local artists and arts groups through various funding schemes. To meet the future needs of the arts community, besides making efforts in talent incubation, a new Three-Year Grant scheme will be introduced this year to provide small and medium-sized arts groups with longer-term and strategic support.

To broaden society's participation in arts development further, we have successfully garnered support from the business sector to open up alternative creative spaces for the arts community. We will also continue to expand local and overseas platforms for promoting local arts through different initiatives such as producing arts and cultural TV programmes and participating in overseas exhibitions.

We hope that promoting the successful experiences and projects of the winning individuals, schools and organisations through the awards programme will help to increase the public's awareness of the positive impact that the arts have on our society, on our lives and on the development of our young people. This will encourage the entire community to support and participate in the development of arts on an ongoing basis.

My warmest congratulations to all award winners. I look forward to witnessing your continued success in promoting the dynamic growth of arts in Hong Kong in the year to come!

Mr Wong Ying-wai, Wilfred SBS, JP
Chairman
Hong Kong Arts Development Council

2012 香港藝術發展獎

Hong Kong Arts Development Awards 2012

終身成就獎 Life Achievement Award	陳達文 Darwin Chen	
傑出藝術貢獻獎 Award for Outstanding Contribution in Arts	劉以鬯 Liu Yichang	
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	戲劇 Drama	鄧樹榮 Tang Shu-wing
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藝術教育獎 Award for Arts Education 學校組 School Division	金獎 Gold Award	優才（楊殷有娣）書院 G. T. (Ellen Yeung) College
	銀獎 Silver Award	基督教宣道會太和幼稚園 Christian and Missionary Alliance Church Tai Wo Kindergarten
	銅獎 Bronze Award	東華三院呂潤財紀念中學 TWGHs Lui Yun Choy Memorial College
	優異表現獎 Certificate of Merit	保良局陳麗玲（百周年）學校 Po Leung Kuk Anita L.L. Chan (Centenary) School
		林大輝中學 Lam Tai Fai College
非學校組 Non-school Division		伯裘書院 Pak Kau College
		聖若翰天主教小學 St. John The Baptist Catholic Primary School
	金獎 Gold Award	香港展能藝術會 Arts with the Disabled Association Hong Kong
	銀獎 Silver Award	香港演藝學院表演藝術教育中心 Performing Arts Education Centre, The Hong Kong Academy for Performing Arts
	銅獎 Bronze Award	奇趣創作室 CreativeKids
藝術推廣獎 Award for Arts Promotion 團體 / 機構組 Group/Organisation Category	優異表現獎 Certificate of Merit	香港家庭福利會婦女及家庭成長中心 Women and Family Enhancement Centre, Hong Kong Family Welfare Society
		中英劇團 Chung Ying Theatre Company
	金獎 Gold Award	香港藝術中心 Hong Kong Arts Centre
	銀獎 Silver Award	呼吸咖啡有限公司 Fullcup Café Limited
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藝術贊助獎 Award for Arts Sponsorship	城市當代舞蹈團 City Contemporary Dance Company K11 Concepts Limited 奧沙藝術基金 Osage Art Foundation	



終身成就獎 Life Achievement Award

「終身成就獎」旨在表揚多年來對香港藝術有重大貢獻的藝術大師，頒予獲藝術界公認其藝術成就的人士。

今年，「終身成就獎」得主為陳達文博士。

The Life Achievement Award aims to recognise the continued contribution of Hong Kong arts masters whose achievements are widely acknowledged by the arts community.

This year, the honour is bestowed on Dr Darwin Chen.



終身成就獎 Life Achievement Award

陳達文 Darwin Chen

陳達文博士生於上海，少年時就讀於香港拔萃男校，其後短暫返回上海入讀復旦大學。返港後任職《南華早報》記者，麗的呼聲中、英文台新聞編輯及《英文虎報》高級記者。後於羅富國師範學院進修，並攻讀倫敦大學課程，獲一級榮譽文學士。亦獲香港大學管理文憑及哈佛大學商學院高級管理文憑。

1961 年任職香港大會堂副經理。1973 年任職市政事務署文化工作科助理署長，並於 1976 年間成為首任文化署長，負責統籌及策劃全港文化設施與推廣工作。

八十年代調任首長級政務官，歷任影視及娛樂事務管理處處長，副憲制事務司、勞工處處長及屋宇地政署署長，於 1994 年退休。1996 年獲委任為香港藝術發展局副主席，其後任主席（2002 – 2004）。後獲政府委任為表演藝術委員會主席（2004 – 2010）及表演藝術資助委員會主席（2007 – 2010），亦曾任西九龍核心文化藝術設施諮詢委員會委員（2006 – 2007）。

於 1969 年參與創立香港兒童合唱團，至今仍擔任名譽會長；曾任香港芭蕾舞團行政總裁及香港藝術節董事，現任香港聯合國教科文組織協會副會長（文化）。

他在社會福利界也擔任多項公職，包括國際仁人家園中華地區榮譽主席、香港基督教服務處副主席及成龍慈善基金顧問委員會副主席。教育方面，曾任香港大學專業進修學院董事及主席多年，現任香港大學明德學院董事及彼得·德魯克管理學院榮譽主席。

歷年來屢獲殊榮，包括英國政府頒授帝國服務勳章（1990），香港特區政府頒授銀紫荊星章（2003），以及香港演藝學院榮譽院士（2001）、香港大學名譽院士（2001）及名譽社會科學博士（2004）、香港教育學院榮譽院士（2012）。

Shanghai-born Dr Darwin Chen attended the Diocesan Boys' School in Hong Kong before briefly returning to his birthplace to attend Fudan University. Upon his return to Hong Kong, he has worked successively as a journalist for the *South China Morning Post*, a news editor for the Chinese and English channels of Rediffusion radio and a senior reporter for *The Hong Kong Standard*. He later furthered his studies at Northcote College of Education and enrolled in the University of London, where he received a first-class honours Bachelor of Arts degree. He also received a diploma in management studies from the University of Hong Kong and a diploma in advanced management from Harvard Business School.

Dr Chen began his career in the civil service in 1961 at the Hong Kong City Hall where he served as its first Assistant Manager. He rose through the ranks to become Assistant Director (Culture Services) of the Urban Services Department in 1973, and was appointed the first-ever Director of Cultural Services in 1976, responsible for overseeing the planning and implementation of cultural infrastructure and promotion throughout the territory.

Joining the Administrative Officer grade in the 1980s and rising to the rank of Staff Grade A, his appointments included Commissioner for Television and Entertainment Licensing, Deputy Secretary for Constitutional Affairs, Commissioner for Labour and Director of Buildings and Lands until his retirement in 1994. He was appointed Vice-Chairman of the Hong Kong Arts Development Council in 1996 and became Chairman from 2002 to 2004. He also served as Chairman of the government's Committee on Performing Arts (2004 - 2010), Chairman of the Funding Committee for the Performing Arts (2007 - 2010), and as a member of the Consultative Committee on Core Arts and Cultural Facilities of the West Kowloon Cultural District (2006 - 2007).

He has served on the board of the Hong Kong Children's Choir since its founding in 1969 and continues to serve as its Honorary Chairman. Other arts appointments included Chief Executive of the Hong Kong Ballet and a board member of the Hong Kong Arts Festival. He is now Vice President (Culture) of the UNESCO Hong Kong Association.

He has also been active in the social welfare sector as a volunteer and currently serves as Honorary Chairman of Habitat for Humanity China, Vice-Chairman of the Hong Kong Christian Service, and Vice-Chairman of the Board of Advisors of the Jackie Chan Charitable Foundation. In tertiary education, he served on the board of the HKU School of Professional and Continuing Education for many years as member and later Chairman. He now serves as a council member of HKU's Centennial College and Honorary Chairman of the Peter F Drucker Academy.

His illustrious public career has been acknowledged with a number of notable distinctions and honours. He became a Companion of the Imperial Service Order in 1990 and received a Silver Bauhinia Star from the HKSAR Government in 2003. Other honours included an honorary fellowship from the Hong Kong Academy for Performing Arts in 2001, an honorary fellowship and an honorary degree of Doctor of Social Sciences from the University of Hong Kong in 2001 and 2004 respectively, and an honorary fellowship of the Hong Kong Institute of Education in 2012.



今時今日，香港文化藝術之興盛與專業已達國際水準，這除了要歸功於一班前線藝術家的創意與努力，在大後方一班默默耕耘、群策群力的藝術行政團隊亦是功不可沒。

陳達文博士正是這個團隊中的領軍人物——他歷任大會堂經理、文化署署長、影視及娛樂事務管理處處長、香港藝術發展局主席、表演藝術委員會主席、西九核心文化藝術設施諮詢委員會委員等，積極參與及推動本地文化藝術的發展，可說是伴隨香港的藝文事業一同成長。如此資歷與經驗，令他本人仿如一部活的香港文化掌故，而他又每每領先潮流，在不同崗位、不同階段屢創先河，打開新局面。

從大會堂說起

在六十年代香港政府策建大會堂時入職政府，陳博士成為首位副經理。陳博士想當年：「建大會堂之前，人人說香港是文化沙漠。香港沒有公共圖書館，沒有博物館，沒有音樂廳。外國藝團來港表演，只能去當時的利舞台、香港大學陸佑堂或皇仁書院的禮堂。」

大會堂是香港開埠以來的首個文化地標。當時，高級管理層都是英籍人士，作為唯一的華人，陳博士曾遇過不少挑戰。例如當時公共圖書館應否有簡體版書籍就起過頗大的爭議：「六十年代政治情勢複雜多變，若圖書館提供簡體字書籍外借，會否令兒童在學習中文上產生混淆？又會否令人覺得圖書館有政治取向？」然而他有感於香港當時有需要也有機會收藏更多中文書籍，因此與外籍官員溝通解釋，結果成功引入簡體字書。

普及音樂會創先河

他認為做行政工作首要是創新：「就是不盲目跟從主流，要考慮其他不同選擇。」他在六十年代就創新籌辦普及音樂會和普及戲劇、舞蹈。普及表演初期安排在星期日下午舉行，陳博士訂出一元的票價，實行高雅藝術低廉消費，雅俗共賞：「當時大會堂一般正場演出票價是十元左右，普及音樂會就收一元。一元是多少呢？那時香港的士起表是1.5元，而到電影院買最便宜的前座票價是一元。我們以這個作為指標，人人都可以消費得起！」

這個「一蚊音樂、戲劇、舞蹈」極受歡迎，每年場數增加到百多次，成功把殿堂級的藝術文化帶到群眾中間，亦讓本地演藝工作者有更多演出機會。陳博士總結他當時的心得：「讓藝術家專注於表演與創作，不用為票房煩惱；藝術行政工作者則負責管理、推廣、拓展平台、爭取資源與社會支持。」就如他在《大會堂五十年的故事》書序中所言：「香港藝術進展的動力來自何方？源頭是藝術家和藝術行政工作者之間的全方位合作。」¹



推動藝團的成立和發展

七十年代，陳博士擔任文化署首任署長，任內創立多個以中華文化為根基的專業藝團，如香港中樂團（1977）、香港話劇團（1977）、香港舞蹈團（1979），又參與創辦香港藝術節（1973）、亞洲藝術節（1976）、香港國際電影節（1977）。

在香港中樂團的拓荒初期，大小細節陳博士都要細心考慮：「例如樂團的中文名稱。當時大陸叫『民樂團』，台灣叫『國樂團』，新加坡則叫『華樂團』，我們最後決定用『中樂團』。」又如表演服也是由他建議男的穿長衫、女的穿小鳳仙裝。這些悉心考量，在今日都成為了香港中樂團的特色。

「包裝」以外，當然要有「藝術內涵」，在演奏甚麼樂曲方面，他亦費盡心思，從一開始便委約一些華裔作曲家為中樂團創作新樂曲。時至今日，樂團已儲備了一個龐大的中華原創作品庫。

那個年代香港華洋混雜，中西文化薈萃，既要融合社會現實，又要承傳中華文化，確是前所未遇的契機。陳博士建議香港管弦樂團演奏更多中國樂曲以饗華人聽眾，又要求香港話劇團製作富中國文化特色的原創作品。他坦言：「我們需要創新，但創新得來又要觀眾有興趣、會支持才成功！這就需要有企業家精神。」

無可否認，藝術事業需要社會支持，然而他提出的「企業家精神」，卻絕非將藝術庸俗化、為求資源而甘於妥協的行政手法：「企業家精神就是要看回報，這種回報不一定是金錢，更應該是社會效應、文化影響。」

現已成為本地藝壇盛事的香港國際電影節，也是由他促成。電影節放映的影片中，包括了一些在中國大陸未獲批准發行、但在外國影展中獲獎的作品，香港藝術發展局接辦電影節後，陳博士就是以「企業家精神」來處理這個政治敏感的難題：「本來不同地區的電影都以國家名劃分，但不用『中國電影』而用『華語電影』來分類，就可順利放映了！所以，做藝術行政也要看社會形勢，不能脫離社會。」

在陳博士的推動下，香港國際電影節最終循八十年代多個政府管理的藝團「公司化」的進程，改組為獨立運作的組織，他認為：「藝團一定要自行管理，才可以更加靈活、更富創意、更配合自己的藝術發展方向。」



不斷擴展的文化藍圖

七、八十年代，可說是本地藝術文化增長發展的黃金時期。陳博士當時任文化署長，在他的統籌下，除了創辦多個專業藝團外，香港文化中心、市區文娛中心、新界各大會堂和地區圖書館，以及藝術館、歷史博物館、太空館、科學館、香港體育館等建設相繼落成，香港的文化重心亦由中區大會堂這個「文化搖籃」逐步轉移至各地區，亦象徵著文化藝術滲透到各個階層。

他解釋說：「當時領導市區藝術發展的機構是香港市政局，而其歷任主席及各有關文化的委員會都非常熱心，提供大量資源，聘請多位文化經理及圖書博物館長。有了這支充滿熱情、精力充沛而工作專業的團隊和長期充足的經費，才有可能那麼高速全面飛躍發展。」

在這階段，他依然貫徹其企業家精神，例如考慮到「協同效應」（synergy）的概念：「我提出各個地區的表演場地，其舞台和觀眾席的設計可照足香港大會堂音響效果極佳的音樂廳或設備周全的劇院，這樣，為大會堂場地製作的節目就可以移師到各區演出，而各區大會堂及文娛中心的表演也可互相搬演。這就是協同效應。」

陳博士另一敢作敢為之舉是挑選文娛中心的地點：「由市政局管控的地方有公園和街市。我覺得街市的地點交通方便、人流眾多，所以就提出重建時將部份用地興建文娛中心，並用建築設計來解決街市與藝術兩種迥然不同的用途所引起的問題。」今天各區的文娛中心已成為喜愛欣賞藝術活動的家庭聚腳點。

¹ 周凡夫，《現代香港的起跑點——大會堂五十年的故事》（香港：香港大會堂出版，2012），頁4。

持續創新 以人為本

多年來陳博士都持續創新，並跟上科技發展，例如當年圖書館在第一時間推出卡式錄音帶外借服務、「城市電腦售票網」、建立以科學為主題的太空館、科學館，都由他提出和實現。他任影視及娛樂事務管理處處長期間，推動設立「電影三級制」的電檢條例，以免影片動輒被剪，影響創作的完整性。

對陳博士來說，任何的行政崗位都有創新的需求，而藝術行政工作，更不應只是管理技巧，要「以人為本」，認真採用藝術界及社區意見，用社會的智慧去服務社群。他對藝術行政工作者的定位是：作為政府、藝術家和民間社會之間的橋樑，從市民和藝術工作者的角度考慮一切問題。

在香港藝術發展局工作期間，陳博士策劃了不少至今仍行之有效的新猷，例如資助計劃的審批。他笑言：「初期的撥款委員是藝發局各界別的委員，被批評為『自己人分豬肉』。我就提出審批制度要獨立運作，審批員必須是獨立人士。」正是他當年的革新，審批系統成為一個獨立、公平、透明的制度。

他又提出推行「主導性計劃」，「即是我們建議題目，然後邀請藝團來實施，達到我們要求的效果。這樣，發展就變得有方向性。」還有「香港藝術發展獎」的設立，他期望藉此提高藝術家的社會認同，亦能成為藝術家提升自己的一個目標。

展望香港成為文化大都會

由香港大會堂到香港文化中心，作為橫跨不同階段藝文發展的見證人，陳博士的下一個期望，是在香港成為一個世界大都會的路程上，西九文化區可扮演一個主要角色。隨著中港兩地的融合，他深信香港的文化藍圖亦會愈劃愈廣闊，愈發洋溢生機和動力。

若要作一總結，相信陳博士的藝術行政關鍵詞一定離不開：創新、社會參與、企業家精神、以人為本。他說：「做了藝術行政工作多年，長期受藝術家的感染，我深信創新的力量。藝術推廣需要有觀眾、有市場、有社會的參與。要社會欣賞、愛好、享受藝術，就要用企業家精神和以人為本的基礎去推動、發展藝術。」

陳博士將個人信奉的行政箴言，實踐於他的整個事業生涯，他欣慰道：「香港現在絕對不是文化沙漠了！香港能成為文化大都會，現在亦已見到初步成果。」半個世紀以來，香港文化藝術的發展與演變，他在當中的角色可謂舉足輕重，成績有目共睹。

已退休多年的他形容自己「退而不休」，仍然參與文化、教育及慈善的工作，擔任多個公益組織的義工，希望繼續與有相同使命願景的熱心人士分享交流，為社會進步擦出一些火花！



Much of the unprecedented boom of the arts and culture in Hong Kong, and its ability to attract practitioners of an international calibre may be credited to the talents and hard work of the fine artists who work on the city's frontline. Yet the roll of honour would be incomplete if it did not acknowledge the dedicated teams of arts administrators who work tirelessly behind the scenes.

Dr Darwin Chen has been at the helm of this development throughout the past decades. As the former Manager of the Hong Kong City Hall, Director of Cultural Services, Commissioner for Television and Entertainment Licensing, Chairman of the Hong Kong Arts Development Council, Chairman of the government's Committee on Performing Arts and a member of the Consultative Committee on Core Arts and Cultural Facilities of the West Kowloon Cultural District, he has been instrumental in the progress of the arts and culture of Hong Kong. His entire career has been closely tied to the steady rise of their importance. With his impressive achievements and wealth of experience, Dr Chen has been hailed as a walking encyclopaedia of Hong Kong culture, a trendsetter who always embraced changes and broke new grounds in the many capacities he has assumed.

The Beginning: Starting Fresh at City Hall

Dr Chen joined the government in the 1960s at the opening of the City Hall and was its first Assistant Manager. Remembering those early days, he says, "Hong Kong was a cultural desert – that was the saying that went around. We didn't even have any public library, museum or concert hall. Arts groups from overseas had to play at ad-hoc venues like the Lee Theatre cinema, Loke Yew Hall at the University of Hong Kong and the school hall of Queen's College."

The City Hall was the then colony's first cultural centre. Dr Chen was the only Chinese face in its predominantly British management team and faced many challenges. For instance, the introduction of books in simplified Chinese characters in public libraries was a matter of debate and controversy at the time. "The sensitive and volatile political situation in the 1960s raised questions such as: 'Would making books in simplified Chinese available cause confusion in children's learning of the Chinese language?' and 'Would it give the impression that public libraries are taking a certain political stance?'" he recalls. Yet, recognising the need and the opportunity to build up the City Hall Library's Chinese collection, Dr Chen successfully communicated his ideas and vision to the expatriate management and added simplified Chinese titles to the library shelves.





A Pioneering Feat: City Hall Popular Concerts

Dr Chen sees innovation as the key to administrative work. "Innovation means not always following the mainstream but exploring alternatives in any situation." As early as the 1960s he introduced a series of Sunday Afternoon Popular Concerts at the City Hall as well as the drama and dance series that followed. He boldly set the ticket price at \$1, offering high art at low cost for the public's enjoyment. "An average concert ticket cost \$10 then, but we charged only \$1 for the Popular Concerts. What could \$1 buy you in those days? The taxi flag-down fare was \$1.5, and the cheapest first-stall cinema ticket cost \$1. We used these to set a price that was affordable for most people."

These "one-dollar music, drama and dance shows" proved so popular that more than 100 performances were held each year, taking the arts from a high pedestal to the people and opening up the performing stage to many local artists. Summarising the experience, he comments, "Let artists concentrate on what they do best – performing and creating – and not worry about the box office. Let arts administrators manage and promote, creating performing platforms and procuring resources and the support of society." He feels so strongly about this that he reiterates it in the City Hall's 50th anniversary commemorative publication. "Where does the motivating force for arts development in Hong Kong come from? The answer is: the close collaboration between artists and arts administrators."¹



¹ Chow Fan-fu: *Where Modern Hong Kong Began: The City Hall and Its 50-Year Story* (Hong Kong: Hong Kong City Hall, 2012), p6.

A Further Boost: The Birth and Development of Arts Groups

Dr Chen was appointed the first-ever Director of Cultural Services of the Hong Kong Government in the 1970s. This role saw him establish a string of professional arts groups rooted in traditional Chinese culture, including the Hong Kong Chinese Orchestra and the Hong Kong Repertory Theatre in 1977 and the Hong Kong Dance Company in 1979. In addition, he had a hand in founding the Hong Kong Arts Festival in 1973, the Festival of Asian Arts in 1976 and the Hong Kong International Film Festival in 1977.

When the Hong Kong Chinese Orchestra was in its infancy, Dr Chen oversaw even the small details. "The naming of the company was a case in point. In Mainland China, an ensemble of Chinese instruments was and still is called "folk (*min*) orchestra", in Taiwan, "national (*guo*) orchestra" and in Singapore, "Sino (*hua*) orchestra". We decided to be different and named ours "Chinese (*zhong*) orchestra". His suggestion for the musicians' performance outfits – Chinese gowns for the male players and "phoenix" jackets and skirts for the female – was also the result of his well-considered planning. They have gone on to become the orchestra's trademarks.

Beneath the shiny new coat of the Hong Kong Chinese Orchestra, as people would soon discover, lay a treasure trove of music. Dr Chen's initiative on building the Orchestra's own repertoire and commissioning new works by Chinese composers helped the orchestra to amass a huge musical vault of original compositions for Chinese instruments.

The 1970s was a time when the races and cultures of East and West clashed and mixed, and Hong Kong stood at a juncture that offered tremendous opportunities to shape its future. Dr Chen thus suggested that the Hong Kong Philharmonic Orchestra should cater to the local audience by performing repertoire by Chinese composers and challenged the Hong Kong Repertory Theatre to produce original plays imbued with Chinese cultural elements. He states candidly, "We needed to innovate – and to do so successfully – in order to engage the interest and support of the audiences. This called for an entrepreneurial spirit!"



There is little dispute that arts development thrives on community support. However, in Dr Chen's mind, the entrepreneurial spirit for the arts could not be more different from that of business and should never compromise artistic values for funding and resources. "The entrepreneurial spirit demands a certain level of return, and in the case of the arts this return should not be merely a financial one but more crucially, in the form of social resonance and cultural impact."

Dr Chen was a leading supporter at the founding of the Hong Kong International Film Festival. One of the biggest events on the film calendar, the Festival would include Chinese films that won international awards at festivals but did not obtain screening licences from their country. When the Hong Kong Arts Development Council took over the reins of the festival, he manoeuvred through this problem in the same entrepreneurial spirit. "Before, all films were listed under the countries of their origin, but by adopting a classification of 'Chinese-language Films' instead of 'Films from China', the problem's fixed! It just goes to show that one can't work in arts administration and be out of touch with social realities."

Thanks to his advocacy, the Festival followed a string of government-run arts groups that became corporatised in the 1980s and morphed into the independent body that it is today. He believes, "Arts groups must have autonomy of management so that they would enjoy the flexibility and creativity essential for exploring and developing their artistic directions."

An Ever-Expanding Cultural Blueprint

Hong Kong arts and culture were undergoing a golden age of expansion in the 1970s and 80s. During his appointment as Director of Cultural Services, Dr Chen oversaw not only the establishment of a host of professional arts groups but also the completion of several important cultural facilities, such as the Hong Kong Cultural Centre, district civic centres, town halls and regional libraries, as well as the Museum of Art, the Museum of History, the Space Museum, the Science Museum and the Hong Kong Coliseum. These marked a geographical shift, from the "cultural cradle" of the City Hall in the Central district to different areas of Hong Kong, thus bringing the arts and culture to all sectors of society.

He explains, "In those days, the Hong Kong Urban Council was the engine driving arts development. With a succession of chairs and members keenly interested in the arts, the Council devoted a substantial amount of resources to engaging and training cultural managers, librarians and museum curators. It was the combination of passionate and energetic professional teams and a steady stream of financial support that enabled local arts to grow by leaps and bounds."

His entrepreneurial spirit never flagged. Speaking of his initiative to put the management concept of synergy into artistic practice, he explains, "I proposed that the new district and regional performing venues should model their stages and seating layouts after the facilities at the Hong Kong City Hall to take advantage of the excellent acoustics of the Concert Hall and the well-equipped set-up of the Theatre there. That way, performances could easily be transplanted from their original City Hall setting to the stages of district venues, as well as between regional town halls and civic centres. That's the power of synergy at work."

When it came to choosing the locations of the district civic centres, Dr Chen made yet another bold and daring decision. "At that time, parks and wet markets were managed by the Urban Council. I wanted to take advantage of the convenient locations and high pedestrian traffic of the markets and suggested we incorporate cultural facilities in their reconstruction plans, employing architectural solutions to reconcile the incongruous functions served by the markets and the arts." These district civic centres now enjoy immense popularity as arts hubs for families.





Continued Innovation: The People-Oriented Approach

Throughout the years, Dr Chen continued to extend the artistic envelope with innovative measures while keeping his finger on the pulse of technology. The projects he devised and implemented included lending music recordings in the newly invented and more durable audiocassette format at public libraries, the computerised ticketing system URBIX for all performing venues, and the technology-oriented Space Museum and Science Museum. While taking up the reins at the Television and Entertainment Licensing Authority as its Commissioner, he promoted the introduction of the three-tier film classification system for rating movies, thus helping to preserve their artistic integrity.

To Dr Chen, every type of work has its own need for innovation. Arts administrative work requires more than just management skills but should adopt a people-oriented perspective: a good ear to listen to arts practitioners as well as community leaders so as to tap their collective wisdom to serve the people. These are the precise qualities he looks for when he defines an arts administrator as "a bridge between the government, artists and the wider society" who has this wish at heart: to always try to see things from the point of view of the people and the artists.

During his chairmanship of the Hong Kong Arts Development Council, Dr Chen masterminded a number of groundbreaking practices that are still running effectively today, such as the independent assessment of application for grants. "Back in the early days, members making decisions on the funding committee were also representatives of various art forms, and this drew criticism for 'having their cake and eating it too'," Dr Chen explains with a wry smile. "So I took it upon myself to ensure the assessment procedures operated in an entirely independent manner and that included installing a panel of external examiners." It was this revolutionary determination that helped develop the Council's grant-making procedures into a totally fair and transparent peer-assessment system.



Another brainchild of his was the Proactive Projects scheme. "The idea was for the Council to set a theme and invite arts groups to propose and implement plans to fulfil the requirements and produce the desired results, thus adopting a strategy for clear directions." The Hong Kong Arts Development Awards, on the other hand, were established with the intention of enhancing community recognition of local artists and encouraging them to attain even greater heights.

Great Expectations: A Cultural Metropolis in the Making

From the genesis of the City Hall to the unveiling of the Hong Kong Cultural Centre, Dr Chen has been a witness to the arts and culture of Hong Kong throughout the many transitions of their development. His next expectation is for the West Kowloon Cultural District to play a major role in establishing Hong Kong as a world cultural metropolis. With Hong Kong and the Mainland sharing closer-than-ever ties, he is convinced the cultural blueprint of Hong Kong is set to encompass an even wider hinterland, bursting with more abundant life and vitality.

In conclusion, Dr Chen summarises successful arts administration in four succinct terms: innovation, community participation, an entrepreneurial spirit and a people-oriented approach. "My years in the arts, inspired and influenced by creative artists all along, taught me the power of innovation. Arts promotion thrives on audiences, markets and community participation. To foster the appreciation, love and enjoyment of the arts in our people, we need to move with an entrepreneurial spirit and a people-oriented approach."

Throughout his career, Dr Chen has never strayed from his convictions and administrative principles. "Hong Kong has long shaken off the tag of a cultural desert!" he proudly asserts. "It is developing into a cultural metropolis and is showing early signs of success!" A pivotal figure in Hong Kong's arts development, Dr Chen has been a positive influence at every stage of its progress. His contributions to the arts are indeed remarkable.

Dr Chen may have retired, but he is not about to slow down. Committed to supporting cultural, charitable and community activities, he continues to serve as advisor to a number of philanthropic organisations, sharing his own experience with enthusiastic individuals dreaming the same dreams and taking on the same missions as he did – and still does, and keeping the creative sparks flying in such collaboration.





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

「傑出藝術貢獻獎」旨在表揚在過去數十年於各個藝術範疇內有傑出貢獻的藝術工作者。

The Award for Outstanding Contribution in Arts aims to accord recognition to arts practitioners who have outstanding contribution in various art forms over the past few decades.

傑出藝術貢獻獎

Award for Outstanding Contribution in Arts

劉以鬯

Liu Yichang



原名劉同繹，1918 年生於上海，為香港著名小說家、資深報刊編輯、文學研究及評論家。

1941 年畢業於上海聖約翰大學，曾任中國《國民公報》及《掃蕩報》副刊編輯，1946 年在上海創辦「懷正文化社」，至 1948 年來港，先後在香港、新加坡和馬來西亞等地新聞界服務，長達四十多年，當中包括香港的《星島週報》、《西點》及《香港時報》；新加坡的《益世報》；馬來西亞的《聯邦日報》。1985 年，劉以鬯創辦《香港文學》月刊，並一直擔任社長及總編輯至 2000 年。

劉以鬯的出版作品有四十多部，而且種類繁多，他的創作充滿現代主義的特色，1963 年出版的《酒徒》被譽為中國第一部意識流長篇小說，也是首部反映香港處境的現代小說；而以平行對立手法寫作的《對倒》（1975）、挑戰新聞體裁的《島與半島》（1993），到故事新編如《寺內》（1977）等作品，重現了中國現代文學傳統，更推動香港文學的發展。劉以鬯多部作品譯成多國語文，並先後改編成電影及電視，影響深遠。

曾獲頒榮譽包括：香港特別行政區榮譽勳章（2001）、香港公開大學榮譽教授（2009）及榮譽博士（2011）、香港書展及香港文學節「年度文學作家」（2010）及香港特別行政區銅紫荊星章（2011）等。

Born in 1918 in Shanghai, Liu Yichang (Liu Tongyi) is a renowned Hong Kong novelist, veteran newspaper and periodical editor, literary scholar and critic.

He graduated from Saint John's University (Shanghai) in 1941, and subsequently edited the literary supplement of *Guo Min Gong Bao* and *Sao Dang Bao* in China. During 1946, he founded a publisher, Huai Zheng Wen Hua She, in Shanghai. Liu came to Hong Kong in 1948, and

he went on to work in the newspaper industry in Hong Kong, Singapore and Malaysia for more than 40 years, including Hong Kong's *Sing Dou Zau Bou*, *Sai Dim* and *Hong Kong Time*; Singapore's *Yi Shih Pao* (*Social Welfare*) and Malaysia's *Federal Daily*. In 1985, he launched *Hong Kong Literary*, the monthly literary periodical where he served as Director and Chief Editor until 2000.

In more than 40 published works, Liu has created a body of fiction that is as diverse as it is distinguished by literary modernism. Widely regarded as China's first stream-of-consciousness novel, *Jiu Tu* (*The Drunkard*, 1963) was also the first-ever piece of domestic modern fiction to depict the realities of Hong Kong. Further, from the parallel narrative of *Dui Dao* (*Intersection / Tête-bêche*, 1975) through the socially engaged *Dao Yu Ban Dao* (1993) to his modern reinterpretations of classic stories such as *Si Nei* (1977), Liu has revitalised the spirit of modern Chinese literature as well as pushed the frontiers of Hong Kong literature. Liu's works have been translated into different languages, and his far-reaching impact also extends to the cinema and television adaptations of his fiction.

The honours Liu has received include a Medal of Honour from the HKSAR Government (2001); an Honorary Professorship (2009) and an Honorary Doctorate (2011) at the Open University of Hong Kong; the title "Writer of the Year" at the Hong Kong Book Fair and Hong Kong Literature Festival (both in 2010); and a Bronze Bauhinia Star from the HKSAR Government (2011).

現年九十五歲的劉以鬯，聽覺雖不太靈光，但雙目炯炯有神，精神煥發。

這位香港文學泰斗經歷了中國、香港和東南亞幾乎整個世紀的跌宕起伏，一生就如他的小說，見證了時代的變遷，也見證了華文文學的盛衰榮枯。他雖自詡是「賣文為生的稿匠」，但他從來也是捍衛嚴肅文學的橋頭堡。他既是著名的報刊編輯，又是小說作家和文學評論家，也是西洋名著譯者。身份眾多，但離不開的還是他深愛的文學。他畢生奉獻給文學，實在是非常堅毅的文藝工作者。

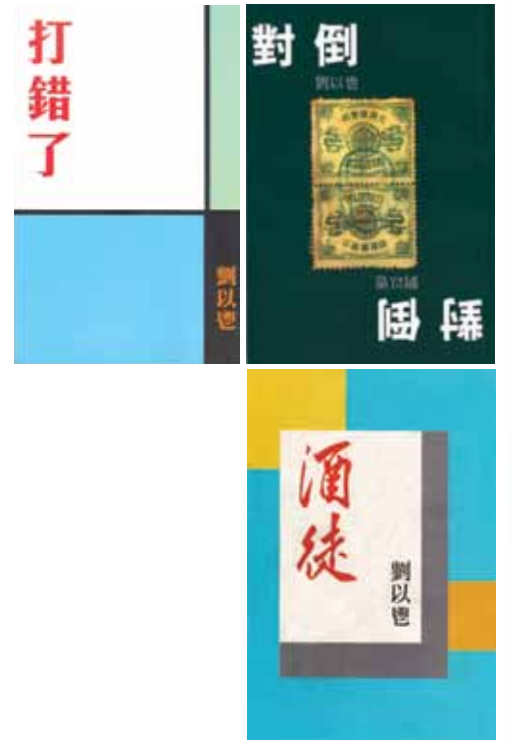
雅俗共賞 娛人娛己

劉以鬯自 1948 年來港，寫了足足三十年連載小說，當時他左手寫「雅」，右手寫「俗」，雅是「娛樂自己」，俗是「娛樂別人」，高峰期每天寫十二個小說欄。他曾說，寫連載小說是為了換取稿費，「既已換過稿費，這些小說就成垃圾了。」

這些被作者本身視為垃圾的東西，沒有收錄成書，無緣與讀者見面，然而他的右手作品，並非如作者般說全是垃圾，只要再加提煉，也可變寶。

比如六十年代連載於《銀燈》和《明燈日報》的流行小說，雖是當年知識份子不屑的娛樂報紙，但其文字沒有五四運動以來的歐化句式；《羊角哀》的引人入勝更證明劉以鬯寫連載小說的深厚功力；在《新晚報》連載的《香港故事》，更反映了小說家的社會觸覺和人文關懷。

這些「垃圾堆」中的寶，就如劉以鬯自己所說，是「通俗而不是庸俗，輕鬆而非輕薄，有趣味而不低級」，娛樂甚至啟發了整整一代人。因此，要完整地研究劉以鬯的作品，甚至是當代香港文化，以至香港報刊連載小說史，這些右手之作，就佔了很重要的地位。



捍衛嚴肅文學 不斷創新求變

當然，劉以鬯最重要和影響最深遠的作品，仍是出自其左手的「娛己」小說。他以「求新求異」為座右銘，吸納西方現代主義，在六十年代創作出代表作《酒徒》，成為中國意識流小說的先驅。

此外，劉以鬯的小說有很強的本土意識和對社會的批判，他淋漓盡致地刻劃了小人物的心理狀態和社會的光怪陸離，已故作家也斯就曾形容：《酒徒》是第一部反省香港處境的現代小說，其意識流寫法和詩化的語句充滿魅力，既讓讀者看到五四文學的源流，呈現了文學家在商業社會中的藝術良心，反映了作者對社會種種問題有感於懷。縱然劉以鬯在創作《酒徒》時不過是為了「娛己」，但這不單是香港六十年代一部重要的作品，更可稱得上是傳世之作。

劉以鬯曾說：「作為一個現代小說家，必須有勇氣創造並試驗新的技巧和表現方法，以期追上時代，甚至超越時代。」

的確，劉以鬯的幾部作品，也反映了他手法多變、時常突破自己，最終創作出劃時代的作品。《酒徒》用的是內心獨白和意識流技巧，另一部代表作中篇小說《對倒》則借用郵票學的專有名詞「對倒」——一正一負的雙連郵票，巧妙地運用雙線交錯結構和對比手法，細膩交織出香港兩代人的態度。

兩部代表作成於六十至七十年代，多年後被直接改編成電影和電視作品，包括黃國兆於 2010 年的同名獨立電影《酒徒》；也間接啟發導演王家衛拍成經典電影《花樣年華》和《2046》，電影帶動小說，令新一代觀眾和讀者有機會去認識並細讀這些歷久常新的傑作。他的多部作品如今也譯成英、法、西、意、日、韓等多國語言。

扶持後輩孜孜不倦 畢生推動文學

劉以鬯既是享譽文壇的小說家，也是香港的「文學教父」。其報刊編輯的生涯，由 1943 年於中國任《國民公報》和《掃蕩報》副刊編輯開始，至 1989 年擔任《星島晚報・大會堂》的編輯，前後長達四十六年；1985 年他創辦文學雜誌《香港文學》，任總編輯近十五年，在商業主導的社會下為文學青年提供筆耕的園地和養份。幾代的文學新丁，幾乎都沒有忘記把作品呈送給大師指教。五十年代開始成長的作家崑南、無邪、李英豪、戴天和西西，到七十年代的也斯和亦舒等，至今天的潘國靈和黃勁輝，也曾在他編輯的報刊上發表作品。

劉以鬯亦長期從事文學史研究和文藝評論。他曾把湮沒在書海中的重要作品如臺靜農和端木蕻良的小說重見天日，發表《臺靜農的短篇小說》及《端木蕻良論》，其精闢的見解對華文文學界有深遠的影響。

此外，劉以鬯也主編多部重要的文學專輯，《香港短篇小說選（五十年代）》非常難得地保存了當代的文學精華；《香港文學作家傳略》則是一部專為文學而設的工具書；而《香港短篇小說百年精華》更是為香港文學史補完，亦只有如劉以鬯般為文壇奉獻一生的文學巨人才能編出這樣重要的專輯。



作品影響深遠 現頤養天年

文學教授黃繼持就曾說過：「不寫近三四十年的香港文學史則已，要寫便要先著力寫好劉以鬯這一筆。」就這一句，足見其無可取代的文學地位。

自六十年代以來，研究劉以鬯的作品的評論文章與日俱增，九十年代，劉以鬯研究更邁向高峰，評論也更為全面；至 2000 年以後，根據劉以鬯作品改編的電影令劉以鬯研究跨出文學領域，邁向跨媒體和學術性發展。其研究作品至今有多達四百篇，評論遍及華文、英文、法文和日文文化界。

劉以鬯七十多年的創作生涯中，粗略估計就發表了七千萬字。這位勤懇的作家、編輯和文學評論家的首位讀者，就是陪伴他走過大半個世紀、未嘗二十四小時分離的太太羅佩雲。

對劉以鬯情深義重，不離不棄的劉太太，多年以來是如何支持丈夫的創作？劉太太謙說：「他寫作很快，滿腦子主意，都不用我支持。他寫好後就給我過目。要是我有看不明白的地方，就會給他意見。」

代表香港文學最高成就的劉以鬯，現年事已高而無法像從前般每天筆耕，他回復了長者的身份，回歸平淡，頤養天年。而劉太太則為丈夫準備結集《劉以鬯文集》，令文學巨匠的作品傳世。一直以來認為「最好的電影都有文學元素」的編劇黃勁輝，也正在拍攝紀錄劇情片《劉以鬯》，向尊敬的文學大師致敬。新一代的讀者，將不會錯過大師的作品。

At 95, Liu Yichang's ears may not be as sharp as they used to be, yet he is a sprightly old man with a sparkle in his eyes.

The elder statesman of Hong Kong literature has lived through nearly a century of hope and turmoil in China, Hong Kong and Southeast Asia. His life, like his novels, has borne witness to the flux of history, as well as the highs and lows of Chinese-language literature. While he may choose to be self-deprecating and call himself "someone who makes a living as a scribe", he has always been the lead custodian of serious literature. Besides his reputation as a newspaper and periodical editor, he is a novelist, literary critic and translator of famous works of Western literature. His abiding love of literature is the constant that transcends his overlapping identities, and his lifelong devotion to literature is the reason why he is truly a most dedicated practitioner of the arts.

Equal Appreciation of the "Popular" and the "Refined"

Liu wrote serial novels for a full 30 years after he came to Hong Kong in 1948. At his most prolific, he was writing 12 different novel instalments a day, with his right hand pandering to the "popular" and his left hand the preserve of the "refined". The "popular" was to "entertain others", while the "refined" was for his "private entertainment". Liu once said he penned serial novels only in exchange for money, and that "once payment was received, those novels would turn to trash".

Although Liu's disowned writings have never been collected into volumes for the entertainment of future readers, the truth is that what his right hand produced is anything but the "trash" its author deemed it to be. With polish, these unloved stories can turn into gems.

Take for example, the novels Liu serialised in the 1960s in *Ngan Tang Yat Po* and *Ming Tang Yat Pao*, two entertainment newspapers that intellectuals disdained to read. Despite the nature of the publication, Liu's writings did not follow the norm of Europeanised syntax that the May Fourth movement had popularised. Further proof that he is a highly accomplished serial novelist came in the absorbing *Yang Jiao Ai*, while *Stories of Hong Kong*, which was carried in *The New Evening Post*, shows his novelist's compassion for human dignity and his feel for the pulse of society.

In Liu's own words, these gems from the "rubbish heap" were "populist but not tasteless, light-hearted but not lightweight, and amusing without being cheap". His serial novels have entertained and even inspired an entire generation of readers. These right-handed outputs are therefore vital to any comprehensive study of Liu's work and, by extension, contemporary Hong Kong culture, as well as the history of serial fiction in the local popular press.

In Defence of Serious Literature In Pursuit of Innovation

It goes without saying that Liu's most important and most influential works remain the left-handed novels he produced for his "private entertainment". In his quest for constant invention and originality, Liu assimilated Western modernist thinking, and in the 1960s he became the pioneer of Chinese stream-of-consciousness fiction with the widely acclaimed *Jiu Tu*.

Liu's novels are marked by a sharp sense of local consciousness and social critique, and he depicted the psychological states of his lowly characters and the social absurdities surrounding them with marvellous incision. The late writer Ye Si called *Jiu Tu* "the first modern novel to reflect the realities of Hong Kong. Liu's stream-of-consciousness writing style and poetic prose give the novel rich appeal. These stylistic features show readers the course that May Fourth literature had travelled; and in revealing the artistic conscience that a literary man carries in a commercial world, they also reflect the author's preoccupation with the many problems that plagued society." Notwithstanding Liu's motivation of "private entertainment" in writing *Jiu Tu*, the novel is not simply a key work of the 1960s, but it should also be regarded as a grand achievement that will last for generations.





Liu once said: "A modern novelist must be brave. He has to invent and experiment with new techniques and forms of expression in order to keep up with the times, or indeed, be ahead of his times."

The fluid range of Liu's writing styles is evident in a number of his titles and in his constant endeavour to elevate his craft to new heights. He eventually produced works that defined an era. *Jiu Tu*, which employs the techniques of interior monologue and stream of consciousness, is a prime example. Another of his most successful books is the novella *Dui Dao*, which is Chinese for the philatelic term *tête-bêche*, a description given to a postage stamp that is printed upside down or sideways relative to another. This celebrated novella artfully fuses the use of juxtapositions with criss-crossing plotlines to chart what life meant for two generations of Hong Kong people in a subtle way.

These two treasures by Liu were adapted by cinema and television years after they were first written during the 1960s and 1970s. They inspired director Wong Kar-wai to film the classics *In the Mood for Love* and *2046*, while Wong Kwok-siu's 2010 indie movie *The Drunkard* is an adaptation of *Jiu Tu*. Thanks to these new-found cinematic possibilities, a new generation of audiences is getting to know and appreciate Liu's timeless masterpieces more fully. Moreover, many of Liu's works are now available in English, French, Spanish, Italian, Japanese, Korean and other languages.



A Father Figure to Young Writers A Lifelong Devotion to Literature

Besides his stature as a novelist of great renown, Liu is also dubbed Hong Kong's "Godfather of Literature". His long career as a newspaper and periodical editor started in 1943 in China, with his supervision of the supplement pages of *Guo Min Gong Bao* and *Sao Dang Bao*, and it only ended 46 years later in 1989, when he stepped down as the editor of *The City Hall*, a literary supplement to *Sing Tao Evening Post*. In 1985, he launched *Hong Kong Literary*, and he went on to serve as the journal's chief editor for nearly 15 years. In a society led by the dictates of commerce and profit, the journal gave literary young people an edifying space in which to cultivate their craft. More broadly, it was for decades almost *de rigueur* for aspiring writers to consult the guidance of the master. From Quanan, Wuxie, Li Ying-hao, Dai Tian and Xi Xi in the 1950s, through Ye Si and Yi Shu in the 1970s, to the now-established Pun Kwok-ling and Wong King-fai, these writers all, at one point or another in their formative years, had works published in newspapers or periodicals edited by Liu.

For a long period, Liu was also an arts critic and he conducted significant research into literary history. He brought to light forgotten yet important works, such as novels by Tai Jingnong and Duanmu Hongliang. The insightful commentaries he wrote for *Tai Jingnong's Collection of Short Stories* and *Duanmu Hongliang Lun* had a far-reaching impact on the study of Chinese-language literature.

Furthermore, Lau edited numerous anthologies and studies of literary history. His precious *Selection of Hong Kong Short Stories: The 1950s* captures the essence of contemporary literature, while *Bibliography on Hong Kong Literary Writers* is a specialist reference work on local literature. The contribution that *Selected Hong Kong Short Stories of One Hundred Years* has made to the study of Hong Kong literary history is invaluable, and only a literary giant like Liu, with his lifelong devotion to literature, could have produced work of such high order.

A Happy Retirement and a Profound Legacy

Literature professor Wong Kai-chee once said that "any attempt at writing a history of Hong Kong literature over the past 30 to 40 years must begin with due recognition of Liu Yichang's accomplishments". This assertion alone attests to Liu's peerless status in literature.

Critical interest in Liu's works has grown steadily since the 1960s, and by the time it hit a peak three decades later, a body of analysis had well and truly formed, with the scope of commentaries now significantly more varied and complete. Since the turn of this century, film adaptations of Liu's fiction have enabled the study of his works to move beyond literature and into different media. Similarly, the renewed interest in Liu's fiction has encouraged academics to lend it a more multi-disciplinary treatment. To date, more than 400 critical studies of Liu's works and wider commentaries on his literature have been published in Chinese, English, French and Japanese.

Liu has written roughly 70 million words in a creative career that has spanned more than seven decades. While this most conscientious writer, editor and literary critic has earned worldwide respect and attention, his most loyal reader will always be his wife, Lo Pai-wun. The couple have been together for well over half a century, and they have never spent a single day apart.



Mrs Liu's lifelong devotion to her husband is well known, but when asked about the role she has played in the master's output over the years, she only modestly replies: "He is a very fast writer. His head is full of ideas and he doesn't really need my support. I read the drafts that he has prepared. If he writes something that I don't understand, then I give him some feedback."

Liu's advanced age means that he can no longer write every day like he did in the past. Now, the master of Hong Kong literature has adopted a life of simplicity and grace that befits an elderly man. His cause is undiminished, however, as Mrs Liu is preparing a definitive *Collection of Writings by Liu Yichang* for posterity. Last, but not least, the screenwriter Wong King-fai, who firmly believes that "there's always something literary about the best films", has begun shooting a docudrama paying tribute to the master entitled *Liu Yichang*. A new generation of readers will surely be delighted by the promise of more masterly entertainment.



年度最佳藝術家獎 Award for Best Artist

「年度最佳藝術家獎」的設立，旨在表揚在 2011/12 年有傑出表現及積極投身藝術工作的藝術工作者。得獎者憑其創新性和創造力，表現獨特的個人風格。獎項以藝術界別分類，包括藝術評論、舞蹈、戲劇、電影、媒體藝術、文學藝術、音樂、視覺藝術及戲曲。

The Award for Best Artist aims to accord recognition to arts practitioners with distinguished achievements in their respective art forms in 2011/12. All awardees have demonstrated their unique individuality through innovation and creativity. The Award is categorised according to different art forms: arts criticism, dance, drama, film, media arts, literary arts, music, visual arts and xiqu.

今屆電影及戲曲的獎項從缺。
No award is presented to film and xiqu this year.

評審計算期：2011 年 9 月 1 日至 2012 年 8 月 31 日
Assessment Period: 1 September 2011 to 31 August 2012

年度最佳藝術家獎 Award for Best Artist

藝術評論 Arts Criticism

鄭政恆 Cheng Ching-hang



現為香港電影評論學會副會長，並於嶺南大學人文學科研究中心工作。其文學評論、影評和樂評散見於多份報章和雜誌。曾在第一屆年輕作家創作比賽中獲勝，出版跨媒體詩集《記憶前書》，獲第十屆香港中文文學雙年獎推薦獎。

2011/12 年度內重要作品包括主編《2011 香港電影回顧》和《讀書有時》，合編《香港文學與電影》和獲得第五屆香港書獎的《香港當代作家作品合集選・小說卷》等，並以《預言與純境：論楊際光》獲 2012 年度中文文學創作獎文學評論組優異獎。

He is currently the Vice-president of the Hong Kong Film Critics Society and works in the Centre for Humanities Research at Lingnan University. His literary, film and music criticism regularly appears in newspapers and magazines. His cross-media poetry anthology, *The First Book of Recollection*, was a winner of the 1st Young Writers' Debut Competition, and it also received a commendation in the 10th Hong Kong Biennial Awards for Chinese Literature.

His published works in 2011/12 included *Hong Kong Cinema Retrospective 2011*, *Hong Kong Book Review 2011*, *Hong Kong Literature and Cinema* (co-editor), *The Anthology of Hong Kong Short Stories 1949 - 2007* (two volumes, co-editor) won the 5th Hong Kong Book Prizes, and his *Prophecy and Pure Field: On Romulus Yang* received a merit award in literary criticism in the 2012 Awards for Creative Writing in Chinese.



早在求學時期，鄭政恆已對寫作產生濃厚興趣，初時心繫文學創作，後來發覺同好此道的大有人在，欠缺的倒是欣賞、回應和討論的聲音，便漸漸走上了藝術評論的路。

鄭政恆的藝術評論作品數量甚豐，主題廣及文學、電影和音樂。他闡釋說：「年輕時渴望探討世界和生活的意義是甚麼一回事，當年不像今天可以動不動就上網，便藉由閱讀認識這一切。後來多接觸了電影，發覺它自有趣味，並且能夠利用影像具體地呈現生活面貌，也就喜歡上了。至於音樂則有一種抽象的感染力，從生活出發的感覺沒那麼強烈，也沒有許多具體的意涵，卻是一種很純粹的表達形式，我是真箇會坐在家裏用心細聽的。」

等待兩種藝文雜誌

鄭政恆坦言，藝術評論的角色不特別起眼，因為這既不像研究計劃那麼受到重視，也不像原創作品般有較多機會參賽或出版。在一些刊物中，它甚至予人消費指南的感覺。鄭政恆表示，藝術評論的一大功能，是在許許多多的創作中作出篩選，把重要和值得推介的作品呈獻讀者眼前，並且幫助他們提升欣賞藝術的水平。他形容過程就如「爬階梯」一樣，是一步一步拾級而上：「先是有創作，然後是評論，繼而是研究，這漸漸變成歷史，再成為大家的集體回憶，是文化的一部份。」他指出日本和韓國在這方面均有所成，但香港不少創作很快就湮沒在都市的急促步調中，被人遺忘，情況有待改善。

在鄭政恆眼中，藝術評論應有不同面向和多元視點：目光投放本土作品之餘，也要有國際視野；歷史不可或忘，當下的處境也不應忽視。由於目前香港讓人發表藝術評論的空間十分有限，鄭政恆說他特別期望兩種不同的藝文雜誌可以誕生：「第一種是免費和面向大眾的，大家隨時可以閱讀，是印刷的又或網上的都沒關係；第二種是內容多元化且較深入的高水平期刊，藉此提升討論氣氛，像多年前的《左右》，最好是印刷版本。」



呈現文壇面貌特色

在這樣的刊物還沒有面世前，鄭政恆繼續努力默默耕耘。在 2011/12 年，他為整合本土文壇面貌下了不少工夫，除主編集合 2011 年度各類文學書評的《讀書有時》，也合編了《香港當代作家作品合集選・小說卷》等。多做和香港文學有關的工作，是他未來的方向之一，較具體的大計包括於今年出版第二輯《讀書有時》，以及編輯收錄三十七位香港詩人於五十年代所寫詩作的選集。他也努力把香港的藝術帶到外地，例如為台灣的電影雜誌論述香港電影，以及選取一些香港文學作品翻譯成土耳其文，對外引介香港特色。他說：「近年香港把很多事情的焦點都放在和中國大陸的關係上，但別忘了香港也是一個國際化都市，需要面對全世界的眼光。」

鄭政恆表示他的藝術評論視野和角度，有不少是來自已故作家梁秉鈞（也斯）的言傳身教。他說：「我很敬佩也斯。自 2007 年開始，我就於嶺南大學當他的助理，在很接近的距離看他如何揮灑數十年的經驗。也斯的創作和評論對香港文化十分重要，他的離去無疑是我們的損失。」鄭政恆說這次獲獎最希望對也斯說聲謝謝，可惜他已無法聽見。想到也斯離世前仍對香港的文學前景萬般牽掛，或許鄭政恆最能夠為他做的，就是在藝術評論的漫漫長路上堅持不懈，好好澆灌本地的藝文土壤。

評審評語

藝術評論整體表現質量俱佳，熱心從事文學和電影的研究，對音樂亦有涉獵。其作品當中不乏互文性創作，尤其連結文學與電影，達至跨界交流，對推動本地文學和電影文化的發展，甚有貢獻。他又編輯多本有質素的評論書籍及期刊，如主編對本地電影進行深度研探的《2011 香港電影回顧》及近年罕見的書評論集《讀書有時》。他更積極參與各座談會與研討會，進一步推動評論實踐。整體表現活躍而優秀，屬藝評界近年表現最突出的年青藝評人。



Cheng Ching-hang began to realise his affection for the written world when he was still at school. His early passion for literary expression made him notice that, although there were many kindred spirits who shared a love of writing, only a pitiful few voiced their appreciation and responses to literature, or discussed it. So he decided to embark on the path of arts criticism.

Since then, he has written a number of critiques on topics related to literature, films and music. "When I was young I had a hunger to learn about the world and the meaning of life and to try to make sense of it all. We didn't have the Internet back in those days; so things were learned the old fashioned way – from books. Later, I was introduced to film and fell for its charm, amazed by its realistic portrayals of the many facets of life through visual images. On the other hand, the attractiveness of music is more abstract. It neither draws heavily from emotions in life nor does it have concrete meanings. Rather, it is just a pure form of expression that compels you to sit down and listen with your heart."

Waiting for Two Types of Arts and Culture Magazines

Cheng candidly admits that the role of arts criticism is far from the limelight. It does not carry the same weight as research projects, nor does it enjoy the same opportunities to enter competitions or be published as original works. Worse still, certain magazines give the impression of being buying guides. The primary function of arts criticism, Cheng maintains, is to select from a long list of works and publications the most important and worthy titles and present them to readers in order to raise the level of art appreciation a notch. He compares the process to climbing a flight of stairs, ascending step-by-step until one reaches the top. "First, there's the work, then there's the criticism and finally the research, to be collected by history and distilled into the collective memory and become part of our culture." He points out that Hong Kong lags behind Japan and South Korea in this area. Its creative works are abandoned, buried and forgotten in the fast pace of city life.

To Cheng, arts criticism should offer different dimensions and perspectives: it should keep its gaze firmly fixed on local works and its vision on the international horizon. It should have the same regard for history as for the here and now. In view of the limited media for the publication of literary criticism, Cheng is particularly keen to see the emergence of two kinds of arts and culture magazines. "The first type would be free, available in print or online for easy access. The second would consist of paid-for journals that provide depth and breadth in their selection of content in order to promote literary discourse, similar to the now-defunct *Beside: A Journal of Art History & Criticism*. Ideally, these would be published in print."



Showing Literature's True Colours

But until such publications become available, Cheng will just keep his head down and beaver away as hard as he can. He devoted much of 2011/12 to piecing together the jigsaw of the local literary scene; editing *Hong Kong Book Review 2011*, a collection of criticism written in 2011 that covers a variety of literary genres; co-editing *The Anthology of Hong Kong Short Stories 1949 - 2007* (two volumes) and other works. Starting from this year, he will devote more time to Hong Kong literature. Among the projects already slated to go ahead are the second volume of *Hong Kong Book Review 2011* and an anthology of the works of a group of 37 Hong Kong poets of the 1950s. Meanwhile, he is continuing his efforts to bring Hong Kong arts and their unique flavours to the world, penning Hong Kong film reviews for Taiwanese magazines, and selecting works of Hong Kong literature for translation into Turkish. "In recent years, Hong Kong has become more focused internally on its relations with Mainland China. This endangers a real international vision that allows a truly metropolitan city to see beyond them."

Cheng says he absorbed visions and perspectives about penning arts criticism from the personal teaching of the late writer Leung Ping-kwan (Ye Si). "I have a lot of admiration for Ye Si. After I became his assistant at Lingnan University in 2007, I never failed to be impressed by the seemingly effortless grace of his teaching, which was based on decades of scholarship. The impact of his literary work and criticism has been epochal, and his death is a great loss to the literary world." In dedicating the award to his memory, Cheng wants to express his belated gratitude to a poet whose heart still ached for the future of Hong Kong literature in the final days of his life. Perhaps the best thank you to his mentor would be for Cheng to remain steadfast on the long and winding road of arts criticism, ploughing fertile soil in which our arts and culture can flourish.

Panellists' Opinion

Delivers both quality and quantity with his arts criticism, and brings a fervent passion to his studies of film and literature, as well as music. The ubiquitous intertextuality in his work, the bridge built between literature and film in particular, creates an interdisciplinary dialogue that is important for moving Hong Kong's literary and film arts forward. In addition to editing a number of quality publications and journals on arts criticism, including *Hong Kong Cinema Retrospective 2011*, an in-depth study of Hong Kong cinema, and *Hong Kong Book Review 2011*, an anthology of the rarely researched subject of literary criticism, he has been an active participant in talks and seminars which further promoted arts criticism. Playing an active and distinguished role, he is a most outstanding young arts critic of today.



年度最佳藝術家獎 Award for Best Artist

舞蹈
Dance

楊春江 Yeung Chun-kong, Daniel



1991 年畢業於香港中文大學藝術系，主修美術及中國音樂。1992 年加入城市當代舞蹈團，擔任節目及市場拓展經理，餘閒自學舞蹈。其後兩度獲頒獎學金赴荷蘭及英國進修編舞課程，並開始活躍於歐洲及亞洲的舞壇。楊氏曾四度榮獲「香港舞蹈年獎」、兩度獲《南華早報》選為「全年五大最佳編舞」及榮獲 2003 香港藝術發展獎「藝術新進獎（舞蹈）」，他亦曾被歐洲芭蕾舞雜誌《Ballettanz》年刊提名為「最受注目編舞家」。楊氏現為獨立編舞家、節目策劃人、教師，以及藝術評論家。



After graduating from The Chinese University of Hong Kong in 1991, majoring in Fine Arts and Chinese music, Daniel Yeung joined the City Contemporary Dance Company as Programme and Marketing Manager in 1992, and began teaching himself to dance. He went on to study choreography in the Netherlands and the UK on two scholarships before embarking on a dance career in Europe and Asia. A four-time winner of the Hong Kong Dance Awards and twice ranked among the Best Five Dance Choreographic Works by the *South China Morning Post*, Yeung received the Rising Artist Award (Dance) in the 2003 Hong Kong Arts Development Awards and he was nominated as "The Choreographer to Watch" by *Ballettanz*, Europe's largest ballet and dance magazine. He currently works as an independent choreographer, programme curator, teacher and arts critic.

跟楊春江相約訪問，地點是深水埗某餐廳，原因是訪問後他便要趕赴該區某中學教學。楊春江教的是舞蹈賞識，課堂由香港藝術節委約，一連數堂為學生建立舞蹈的基本概念後，再一同觀賞香港藝術節的《當代舞蹈平台系列》。楊春江笑言：「我早前才跟進劇場的陳麗珠談起，自己明明是個跳舞的人，為何要花心思與精力去參與這麼多教育、策劃的工作？這次獲獎總算是肯定了我做的一切都與舞蹈有關，是對舞蹈發展的一種拓展、深化。也許應該這樣說，獎項並不是頒給我的，而是要透過我，鼓勵其他人多些參與類似的工作吧。」

《開放舞蹈》打破舞蹈壁壘

的確，楊春江在過去一年參與了許多舞蹈教育及推廣方面的活動，當中包括了他個人最滿意的《開放舞蹈》。與香港藝術中心合作的《開放舞蹈》由「藝能發展資助計劃」資助，利用藝術中心內外的不同空間，以至港九不同區域的另類表演場地，大跳各種各樣的舞蹈，藉以拓展舞蹈的可能性。「《開放舞蹈》沒有將舞蹈籠統地分成中國舞、芭蕾舞或當代舞，反而拉合了不同的人、跨界的事一同參與，既有阿根廷探戈與肚皮舞，亦有新疆與佛蘭明高舞，沒有壁壘分明的必要。」楊春江又表示自己通過這些教育推廣活動獲益良多，例如透過與年青人和小朋友的交流，讓他明白他們對創新、前衛事物的接受能力極高，絕對不容低估。

除了教育及節目策劃的工作，楊春江在 2011/12 年度的另一重要活動還有《靈靈性性——天體樂園》的重演。《靈》是十三年前讓楊春江一炮而紅的獨舞，此作曾被譽為「香港最 updated 小劇場錄像舞蹈經典作」，亦令楊春江的聲名傳至日本、台灣、澳洲及歐洲等地。事隔十三年再度重現，楊春江直言過程像是重做一個創作，而非重演：「跳舞跟電影不一樣，沒有可能重覆再來，我亦不相信有重演這回事，再一次表演這支獨舞，根本就是一個全新的我在重新創作。」他表示，十三年前的《靈》來得非常簡單，無非是要展示自己在歐洲學成歸來得成果，形式很輕鬆。相反，全新的《靈》則反映了這些年來他個人的經歷，舞蹈因而變得意象化，感覺亦沉重得多。



香港舞壇大倒退？

十年人事幾番新，有所改變的又豈只一支獨舞？對於香港舞壇的整體轉變，楊春江亦感觸甚深：「以九七前後作分界，以前的香港舞壇真的比較蓬勃、較有創作力，每個團體都有自己的個性，獨立編舞能夠在有代表性的平台演出，從事舞蹈藝術的人來自不同背景，很有活力。香港獨有的舞蹈文化在七十至九十年代發展得很不錯，可惜之後卻沒有人將之繼續承傳下來。」楊春江感慨，具香港文化特色的舞蹈彷彿逐步消失，大家並沒有做好保存、研究及承傳的工作，無力為下一代提供養份。

乍聽之下似乎十分悲觀，但楊春江亦同時指出，要改善香港舞壇的狀況，現在其實就是最好的時機：「最重要是老、中、青三代舞者合作，一起尋回香港舞蹈的特色。西九的出現就是一個很好的機遇，讓我們去參與整體的發展，西九需要的不只是硬件，我們可以在文化策劃及措施上提供更多意見。」除了提出意念，楊春江在下半年亦將以實際行動出一分力：「十一月我會跟城市當代舞蹈團合作一個暫名《慾望西九》的項目，呈現浮空、鋼管、布舞、火舞以及跑酷等非主流的舞蹈。我希望透過聯繫不同風格、不同範疇的舞蹈，創造出更多能夠代表香港的作品。」

評審評語

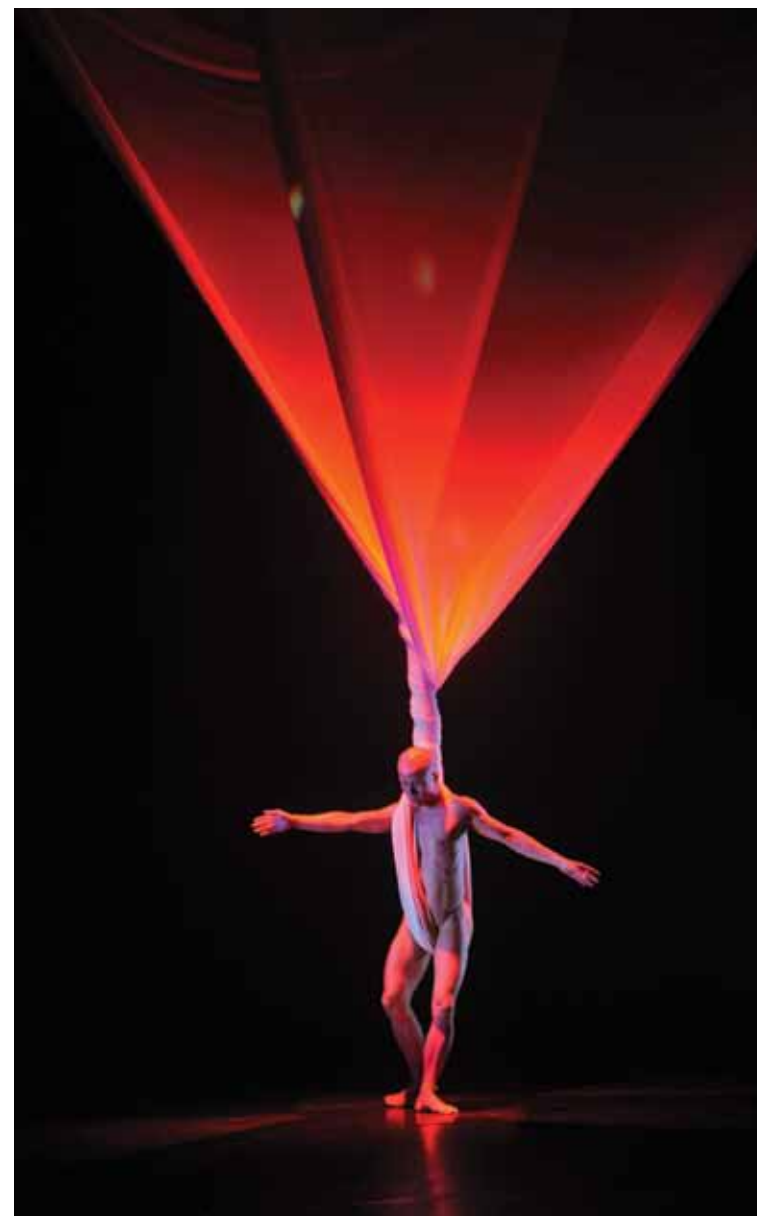
一位優秀的舞者，編、演均具創新性和創造力，擁有獨特的個人風格，為舞蹈藝術作出了獨特而多元的貢獻。2011/12 年度，他的工作繁多，活動範疇廣泛並具普及性，不論在編舞、節目策劃或教育工作上都不遺餘力，並積極參與及支持舞蹈界內的工作。

The interview with Daniel Yeung was arranged to take place in a restaurant in Sham Shui Po, so that he could get to a nearby secondary school in time for a class. He is teaching the appreciation and understanding of dance in a series of lessons commissioned by the Hong Kong Arts Festival. These introduce students to the basic concepts of dance, after which they will watch performances in the Contemporary Dance Series during the Festival. "Just the other day, I was talking to Bonni Chan (of Theatre du Pif), wondering why a dancer like myself should care to put so much effort and thought into educational and curatorial work. The Award for Best Artist has come as a nod of affirmation that everything I've been doing has been for dance and towards expanding and deepening its development. Put it this way, I think the award is not so much a recognition for me as it is about encouraging more people like me to take up similar work," he opines.

Open Dance to Knock Down Walls

In fact, Yeung dedicated much of last year to dance educational and promotional activities, including *Open Dance*, his favourite brainchild. Funded by the Arts Capacity Development Funding Scheme, this collaboration with the Hong Kong Arts Centre allowed dancers to turn the Centre's nooks and crannies, as well as alternative performing spaces across Hong Kong Island and Kowloon, into dance floors on which they explored the many possibilities of dance. "*Open Dance* does not follow broad genre classifications of Chinese dance, ballet or contemporary dance. Rather, it brings together people and things from across many different spheres. That enables them to dance the Argentine tango, belly dance, flamenco and Xinjiang dance without divides." The teacher admits he has benefited a great deal from the process of supporting such educational initiatives. He is learning from his interaction with teenagers and children, and realising that he should never underestimate their creativity and ready acceptance of the avant-garde.

Besides his educational and curatorial commitments, Yeung has managed to make a momentous move: the theatrical return of his debut solo dance performance. Dubbed "the most innovative video dance in town" at the time, *Dance Exhibitionist – a Paradise for Natural Body*, helped to catapult him to worldwide fame – in Japan, Taiwan, Australia and various European countries – 13 years ago. However, the passage of time and the many changes that have taken place since then make *Dan's Exhibitionist – a Dance by Daniel Yeung* seem more like a brand-new reworking of the original to him than simply recycling the old. "Unlike making a film, dance has no retakes. I don't believe in retakes anyway. So, reprising this solo dance is essentially a brand-new me making a brand-new creation." To him, the *Dance Exhibitionist* of 13 years ago served a simple purpose: to showcase what he had learnt during his time in Europe in a loose format. In contrast, the remake is choreographed to reflect his personal journey during the past decade, and it embodies this imagery in dance with a solemn overtone.



Has Hong Kong Dance Taken a Giant Step Backwards?

A decade is long enough to see people and things turn around completely, let alone a solo dance. Yeung has mixed feelings about the transformation taking place in Hong Kong's dance scene. "Taking 1997 as a watershed year, the Hong Kong dance scene before then seems more vibrant and creative to me. Each dance group possessed a distinctive personality. Symbolic major venues were made available to independent choreographers, and the people working in dance were an eclectic bunch from diverse backgrounds, all bursting with energy. Hong Kong's unique dance culture, which experienced healthy growth between the 1970s and 1990s, was sadly left to wither and become lost during the years that followed." Yeung laments the fact that dances which express the unique qualities of Hong Kong culture are dissipating because we are failing to preserve, study and maintain our dance heritage, which is the nutrient for nourishing the next generation of dancers.

But, not wishing to sound all gloom and doom, Yeung also sees the current downturn as an opportunity to turn the Hong Kong dance scene around, and the time to do that is now. "It's important for different generations of dancers to work hand in hand to uncover and revive the elements that made Hong Kong dance unique. The emergence of the West Kowloon Cultural District provides us with a perfect opportunity to play an integral part in the grand scheme of things. It is a project that can thrive, not only on world-class cultural hardware, but also on sound policies and measures to which we can contribute ideas and suggestions." Besides contributing his thoughts, Yeung is preparing to roll up his sleeves and turn his words into actions later this year: "I'll be collaborating with the City Contemporary Dance Company on a project, tentatively entitled *Wings. Desire. West Kowloon*. It will feature a multitude of non-mainstream dance forms, including aerial and pole dance, fire dance and Parkour. My goal is to meld together a broad array of styles and disciplines to create emblematic works for Hong Kong dance."

Panellists' Opinion

A fine dancer who exhibits innovation and creativity in both his choreographic works and stage performances, stamping them with his signature style and making unique and varied contributions to dance art. Though juggling a busy schedule that covered a diverse, general range of activities in 2011/12, he spared no efforts in his choreography, programming and educational works while contributing to the dance community through his active participation and continued support.



年度最佳藝術家獎 Award for Best Artist

戲劇
Drama

鄧樹榮 Tang Shu-wing



劇場導演、演員及戲劇教育家，「鄧樹榮戲劇工作室」藝術總監，香港演藝學院戲劇學院前任院長。1983 年畢業於香港大學法律學院，1990 年獲巴黎新索邦大學戲劇碩士，並在 Ecole de la Belle de Mai 接受演員訓練。鄧樹榮認為劇場是一種透過自我發現去感受生命的藝術形式，並相信簡約美學及形體劇場最能實踐他的理念。媒體稱他為「簡約劇場煉金術士」及「香港最具才華的劇場導演之一」。

他導演的戲劇、歌劇與舞蹈超過四十項，代表作包括《菲爾德》、《哈姆雷特》、《帝女花》、《泰特斯 2012》、《泰特斯 2.0》、《打轉教室》及《舞·雷雨》等。他曾獲頒的主要獎項包括行政長官社區服務獎狀、法國文化部「藝術及文學軍官勳章」、2007 香港藝術發展獎「藝術成就獎（戲劇）」、廣州南方都市報 2012 年「深港生活大獎」之「年度藝文人物獎」、三屆香港舞台劇獎「最佳導演獎」，而《帝女花》更獲 2010 年香港舞蹈年獎「傑出舞蹈製作獎」。鄧氏現為香港舞蹈團榮譽顧問與康樂及文化事務署藝術節小組主席。

As a stage director, actor and educator, Tang Shu-wing is the artistic director of the Tang Shu-wing Theatre Studio and the former Dean of Drama at the Hong Kong Academy for Performing Arts. A law graduate from the University of Hong Kong in 1983, he gained his Maîtrise Diplôme in Theatre Studies at the Université de la Sorbonne Nouvelle, Paris in 1990 and was trained as an actor at the Ecole de la Belle de Mai. Tang sees theatre as a way to experience life through self-discovery. For him, minimalist aesthetics and physical theatre are the best ways to realise his vision. He is dubbed the "Alchemist of Minimalist Theatre" and "one of the most talented theatre directors of Hong Kong" for his unique style.

He has directed more than 40 plays, operas and dance productions, including such signature works as *Phaedra*, *Hamlet*, *Princess Chang Ping*, *Titus Andronicus 2012*, *Titus Andronicus 2.0*, *Detention* and *Thunderstorm*. He has received numerous awards and accolades, including the Chief Executive's Commendation for Community Service, the appointment as an Officier de l'Ordre des Arts et des Lettres by the French Ministry of Culture and Communication and the Award for Arts Achievement (Drama) from the Hong Kong Arts Development Council in 2007. He was selected as the Arts and Culture Figure of the Year of the 2012 Shenzhen-Hong Kong Life Awards by the *Southern Metropolis Daily*. He has been named three times as Best Director in the Hong Kong Drama Awards, and *Princess Chang Ping* received the Outstanding Production Award at the Hong Kong Dance Awards 2010. Tang is currently an honorary advisor of the Hong Kong Dance Company and Chairman of the Festivals Panel of the Leisure and Cultural Services Department.



2011/12 年度對鄧樹榮而言絕對是豐收的一年。他的《泰特斯 2012》、《泰特斯 2.0》以及《打轉教室》在香港及世界各地巡迴演出，成績斐然，大大提升了香港劇場在國際間的曝光率。其中令鄧樹榮感受最深的，是《泰特斯 2012》在倫敦「文化奧運」世界莎劇節中演出，他說：「能夠成為首齣在莎士比亞環球劇場演出的粵語話劇，心情很興奮！《泰》是莎翁的名劇，當地的觀眾自然很想知道東方人會作出怎樣的演繹。結果我們成功地将西方的簡約主義與東方的形體力量結合，雖然觀眾聽不懂粵語，但仍能感受到戲劇的張力。」

反思香港的文化特色

除了《泰特斯 2012》、《泰特斯 2.0》與《打轉教室》亦贏盡口碑，前者在挪威、波蘭及北京巡演，成為香港首個於同一次巡演中到訪最多歐洲城市的劇目，後者則在愛丁堡藝穗節演出二十一場，獲得各界好評。要將香港的劇作帶上國際舞台，鄧樹榮認為首要條件是保持自己的特色：「我們要讓世界各地知道，香港也有高質素的戲劇作品。當然觀眾會對香港的戲劇有一種文化期待，那我們便有需要創作一些具有本土特色的劇目，並且要找到平衡，不要變成廉價的文化販賣。」

在海外宣揚香港戲劇要找平衡，在本地推廣自家劇作其實亦然。鄧樹榮表示香港近年的劇場創作以數字而言的確有所增長，但恆常的觀眾人數卻始終只維持在三千至八千左右，並沒有明顯的增加，他說：「基於不少歷史文化的原因，在香港推廣戲劇困難頗大。」要有效地吸引觀眾，他認為必須平衡戲劇創作的五個屬性：1) 藝術家自由表達的權利；2) 創作團隊及相關持份者實踐其價值觀的方式；3) 作為人文、歷史、美學等的教育工具，為社會服務；4) 娛樂；及 5) 經濟產業。「政府及民間要互相配合，達至這五方面的平衡，才能更深更廣地促進本地的戲劇發展。」鄧樹榮說。



探索長壽劇目的發展空間

戲劇作為經濟產業這一屬性是鄧樹榮未來工作的重要目標之一：「我希望將《打轉教室》變成一個有固定演出場地的長壽劇目。」他指出，類似的運作模式在不少國家早已出現。一個地區的創意產業其實是彰顯其文化最有效的途徑之一；彰顯者是承認這地區重視文化的形成、營運和交流，作品的創意與價值，以及其從業員的貢獻。「動作及幽默在香港的電影中已表現得淋漓盡致，若能應用在戲劇上，或許會進一步發展出有香港特色的作品。」就此鄧樹榮已開始籌劃歐美及內地的巡演，並與本地旅遊業掛勾，以增加《打》劇變成長壽劇目的機會。

過去一年，鄧樹榮忙得不可開交，卻十分滿足，而獲頒年度最佳藝術家獎更是大家對他的肯定。「本地及海外的多場演出確實為自己帶來衝擊，亦為業界提供了另一種運作上的可能性。」在接下來的日子，他希望繼續發揮其工作室的研創精神，有研究才會有創意、有創新，這是任何行業也不可或缺的。

評審評語

具國際視野的藝術家，也是當代劇場的先鋒人物。他在創作上不斷求變的精神，正面地影響着本地的藝術發展。其作品《打轉教室》、《泰特斯 2012》及《泰特斯 2.0》在 2011/12 年度多次在海內外演出及參與國際性戲劇節，致力把香港本土戲劇帶出華文劇場，搬上國際舞台，對本地戲劇發展作出極大貢獻。

Tang Shu-wing had an exceptional year in 2011/12. Three of his plays, *Titus Andronicus 2012*, *Titus Andronicus 2.0* and *Detention*, toured extensively in Hong Kong and around the world with splendid results, giving Hong Kong theatre the exposure it deserves on the international stage. One experience that stands out in his mind was the inclusion of *Titus Andronicus 2012* in the Globe to Globe Festival as part of the Cultural Olympiad that accompanied the London 2012 Olympics. "Staging the first Cantonese play at Shakespeare's Globe excited me! Local audiences were naturally curious to see for themselves an Eastern take on a Shakespeare play such as *Titus*. Our rendition successfully married the minimalistic tradition of the West with the power of the form and body of the East. Although the audiences did not understand Cantonese, they were engaged by its immense dramatic tension," he comments.

Reflecting on Hong Kong's Unique Cultural Features

Apart from *Titus Andronicus 2012*, *Titus Andronicus 2.0* and *Detention* also received rave reviews and global popularity. The former toured to Norway, Poland and Beijing, claiming the honour of the first Hong Kong play that took in the most European cities during one single tour. The latter enjoyed a run of 21 sold-out shows at the Edinburgh Festival Fringe. Tang believes the preservation of Hong Kong's cultural uniqueness is the key to promoting its theatrical works to the international stage. "We need to let the world know that Hong Kong is capable of producing quality works. Audiences come to a Hong Kong play with certain cultural expectations and that spells out the need for us to find a delicate balance between creating works that capture our distinctive local culture without selling that culture out cheaply."

A healthy balance is equally important when it comes to marketing home-grown products to the local public. Tang points out that the surge in the number of productions Hong Kong theatre has experienced in recent years has not been matched by a significant growth in the size of their regular audiences, which averages between 3,000 and 8,000. "Due to various issues in our history and cultural, it is enormously difficult to popularise theatre in Hong Kong," he explains.

To attract audiences to the theatre, Tang believes it is necessary to find the right mix of the five attributes of theatre production, which he defines as: 1) freedom of artistic expression; 2) the realisation of shared values among the creative team and other stakeholders; 3) its role as a tool for teaching humanities, history and aesthetics in serving society; 4) its entertainment value; and 5) its economic viability as a creative industry. "To take theatre to an even deeper and broader dimension, the government and the community should work collaboratively to arrive at the best balance of all of these attributes," he opines.



Exploring the Expansion of Long-Running Shows

Developing the viability of the theatre as a creative industry will top his work agenda. "I hope to turn *Detention* into a long-running show with a permanent venue." He notes that a similar mode of operation was adopted long ago by the theatres in other countries. The creative industries of a city is one of the most effective manifestations of its local culture; and such manifestations are an acknowledgement of the importance that a city places on the formation, operation and exchange of its culture, the creativity and value of its works and the contribution of its cultural workers.

"Hong Kong's distinctive brand of action and humour has been exploited to the full in its cinema. Apply it to theatre and one might develop more theatrical works with the stamp of Hong Kong on them," Tang says. In an initiative to increase the longevity of *Detention*, Tang is planning upcoming tours to Europe, the US and Mainland China in a pact with the local travel industries.

Though filled to the brim with work, the past 12 months have given Tang an enormous sense of satisfaction, with the Award for Best Artist and the recognition it brings as the icing on the cake. "The various performances at home and abroad did make an impact and bring fresh insight to myself. They also opened up new possibilities for the way our profession operates that most of my theatrical peers agree with." Next, Tang will continue to bring his studio's spirit of research and innovation into full play. For, without research, there can be no creativity and innovation, which are the two key factors for success in any form of art.

Panellists' Opinion

As an artist with an international vision and a pioneering figure in contemporary theatre, Tang Shu-wing's unflagging mission to innovate and create change exerts a positive influence on the development of Hong Kong theatre. His 2011/12 productions – *Titus Andronicus 2012*, *Titus Andronicus 2.0* and *Detention* – have toured extensively on the local and international theatre festival circuits, taking Hong Kong theatre beyond its home base and onto the world stage, significantly contributing to advancing its development.



年度最佳藝術家獎 Award for Best Artist

文學
Literary Arts

廖偉棠 Liu Wai-tong



少時移居香港，曾旅居北京，現為全職作家。1989 年開始寫作，曾獲香港中文文學雙年獎、青年文學獎及中文文學創作獎；台灣時報文學獎、聯合報文學獎、聯合文學小說新人獎及《創世紀》五十週年詩創作獎；以及馬來西亞花蹤世界華文小說獎。主要作品包括詩集《隨著魚們下沉》、《手風琴裡的浪遊》、《黑雨將至》、《和幽靈一起的香港漫遊》、評論集《出離島記》、攝影及雜文集《我們從此撤離，只留下光》、《衣錦夜行》等。

2011/12 年度出版詩集《野蠻夜歌》、《八尺雪意》及藝術評論集《遊日記》，並於中、港、台發表詩和小說創作、隨筆、評論等近二十萬字。廖偉棠並積極推廣文學活動，經常主講文學講座及屢任多個文學獎之評判。

Moved to Hong Kong in his teens, Liu Wai-tong also spent several years in Beijing. He is now a full-time writer. He has won a number of awards since he began writing in 1989. They include the Hong Kong Biennial Award for Chinese Literature, the Youth Literary Award and the Award for Creative Writing in Chinese; Taiwan's China Times Literary Award, the United Daily News Literary Award, the Unitas Award for New Novelists and the Epoch Poetry Club's 50th Anniversary Poetry Award; and Malaysia's Huazong Award for the World's Chinese Writing. His most notable works include the poetry collections *Sinking with the Fish*, *Wandering through the Accordion*, *A Black Rain's A-Gonna Fall* and *Wanders in Hong Kong with Ghost*; *Island Exodus*, an anthology of literary criticism; and *When We Evacuated from Here, Leaving Only the Light* and *Wearing Flowers Wandering in the Night*, two collections of photo essays.

In 2011/12, he published the poetry collections *Barbaric Night Song*, *Eight Feet of Snow* and *The Wandering Eyes: Photography Commentaries of Liu Wai-tong*, in addition to an array of poems, novels, random writings and criticisms that appeared in Mainland China, Hong Kong and Taiwan. These amounted to some 200,000 published words. In addition, he regularly gives talks and speaks at seminars, and he sits on the judging panels of various literary awards.



廖偉棠創作的跨度很闊，詩、小說、評論以至攝影，俱有出色成就。然而，毋庸置疑，詩歌是廖偉棠安心立命的文體，「詩必定是偏愛，它影響我所有其他創作，寫評論時我是詩人在寫評論，攝影時是詩人在攝影。」無時無刻，廖偉棠以「詩人」去要求自己。

投身世界 以詩回應

詩是最精煉的文字藝術，但於廖偉棠而言，詩並不只是語言上的。他嚮往古代詩人的形象：那是投身於時代、曾經歷戲劇性的人生、敢於發言的鮮活人物，一如他反覆致敬的杜甫，入世而悲憫，而非今人經常所誤解的，認為詩只是與現實無關的風花雪月。

而詩就是詩人對世界的回應。廖偉棠的詩，承載大千世界，有邊疆浩瀚的歷史與土地、有對文人志士的追憶、有向地產商與政權的怒吼、有百姓勞動的刻畫。他的詩觀清晰而堅定：「我至今仍然相信，例如詩歌要寫很具體的對象，詩歌是可以發表議論的。好多藝術上的實驗可以由詩歌的藝術規則去完成，重視詩歌的即興性。」

字裡行間，廖偉棠的詩以意象充沛見稱。寫詩在他而言是一種訓練，「最重要的是一種很難用理性語言去說明、對神秘事物的把握，對捉不住的美，如何用詩的語言、創造性的語言去捕捉。」其所錘鍊之文字，不避古典，非意在拋書包、廣用典，而是出於為了將中國語言在現代化時遺失了的豐富性，復活過來。「我嘗試由詩來恢復文字的魅力生命力，因為以詩做這工程的自由度是最大的。你要像招魂般，將很多被遺忘的漢字的美感、意蘊，重新挖掘出來。」廖偉棠在當代寫詩，他也希望讀者能感受這些漢字的美感，直接放在當代去理解，無須去考究從哪裡引用過來、或其在古代有什麼特殊的意指。



考察遊歷 廣泛淬鍊

對文學修為的追求，廖偉棠不局限於閱讀，遊歷同樣重要。他希望自己得到廣泛的淬鍊，「不單是學院的，更多是直接發生於自己身上的。」

近來，廖偉棠著手對邊疆文學的考察，第一步是從六世達賴喇嘛倉央嘉措的詩開始研究西藏文學，今年內在中國內地和台灣出版；其後將為哈薩克族的採風。作為漢族知識份子，廖偉棠自覺在漢藏關係上或有原罪，考察少數民族的文學，幫助漢藏之間的了解，可能帶有些贖罪的色彩；但同時，他發掘出同為東方語言一脈的邊疆民謠，有豐富中原主義的漢語之作用。「例如其比興的方法，與《詩經》的完全不一樣，已包含了一些矛盾、辯駁；其喻體與漢語詩的喻體是完全兩個世界；他們當地的野生動物，或對天氣狀況的理解，也與我們習慣的思維完全不同。」

廖偉棠也投入近年香港風起雲湧的一場場社會運動：菜園村、反高鐵，以及更早的天星、皇后碼頭保育運動。置身其中，詩人將自己還原為一個普通的香港人，但其寫作、生活，以至對社會的認識，都源於此。當處身於社運的街頭，當刻或無暇寫詩，但他舉機拍照，進入運動的當下；及後抽身，則以詩的創作，開拓對社運更廣闊而深遠的想像力。堅持詩人對世界的敏感，廖偉棠攝影中有他詩意的眼光去看世界，評論的筆下有詩意拓展視野，不同的藝術形式，使他在投身世界時保持不同的距離。

評審評語

活躍於文學創作及評論，尤以新詩為主。詩作優秀、前衛，2011/12 年度出版的兩本詩集——《野蠻夜歌》和《八尺雪意》，作品水平很高，有氣象、有深情；《浮城述夢人：香港作家訪談錄》則結集了多位香港文人作家的訪問，具個人風格。其作品漸受內地及台灣關注，有一定影響力。他亦於《明報周刊》策劃每月特輯「日月文學」，發揮文學編輯角色；並且積極參與本地及海外的文學活動，向外宣揚本地文學。



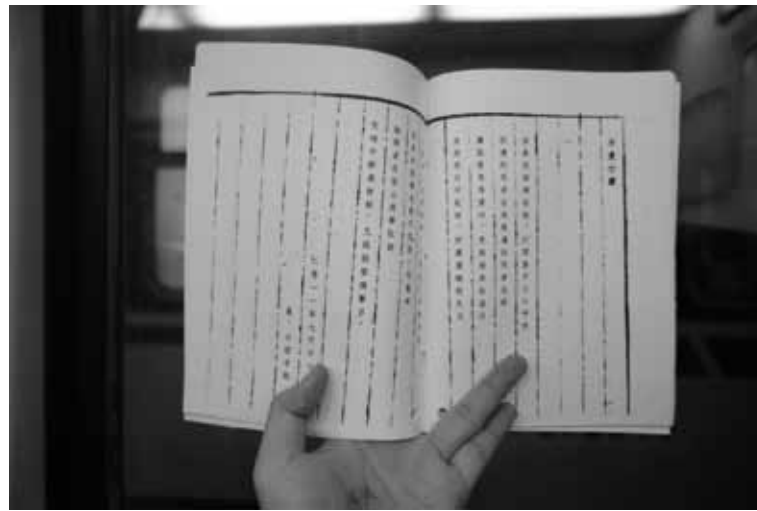
Liu Wai-tong's creative works span the gamut of literary genres and beyond – from poetry to novels and from criticism to photography. He excels in all of them, yet poetry is the only literary form to which the writer swears allegiance and dedication. "I'm definitely partial to poetry," he declares. "It influences all my other creations. When I write a criticism, it's the poet in me that's wielding my pen. When I take a photograph, it's the poet in me behind the lens." Indeed, Liu aspires to live up to his identity as a poet each and every moment of his life.

Devoted to the World Responding with Poetry

Poetry represents the art of writing in its most condensed and heightened form. Yet, to Liu Wai-tong, it is more than words. He longs to be like the ancient Chinese poets: flesh-and-blood individuals devoted to the world and times they lived in, who led dramatic lives and dared to speak their minds. Just like Du Fu, a poet he reveres, he wishes to live a worldly yet benevolent life. It is a far cry from the common misconception of poetry as being a leisure pursuit detached from reality.

Poetry is the poet's response to the world. The vast universe of Liu's poetry is bordered by stretches of history and land, filled with memories of literati and heroic figures, punctuated by roars of rage against oppressive regimes and opportunistic property developers, and etched with portraits of the working masses. His vision in poetry is clear and unwavering. "It remains my belief to this day that poetry should be used to express thoughts about concrete subjects and to voice controversial opinions. Many experiments in the arts can be accomplished through the rules of poetry. I value the spontaneity of poetry above all things," he asserts.

The poetry of Liu Wai-tong is noted for its rich imagery. Poetry is a form of training that imparted to him "the grasp to speak about mysterious things when rational language fails, and to capture ever-elusive beauty with poetic and creative words". The words of his craftsmanship do not reject the classics or literary allusions, but rather seek to recover the richness of traditional Chinese language, which has diminished during the course of modernisation. "I have attempted to use poetry to restore the charm and vitality that once graced our written words, because poetry allows the greatest freedom of expression. Like summoning lost souls, you have to unearth the aesthetics and meanings once attached to Chinese words, but which are now buried deep and are therefore lost." Writing contemporary poems for contemporary readers, he hopes to awaken them to the beauty of Chinese words and to understand his poetry in the contemporary context, without the need to recourse to literary allusions or past references.



Liu has also launched himself into the recent torrent of social and civic movements: protests against the demolition of Choi Yuen Village, the anti-High Speed Rail Movement, and the earlier efforts to preserve the Star Ferry and Queen's piers. Though the poet might revert to his original identity as an ordinary Hong Konger amid debate and controversy, he keeps drawing upon these for his writing, life and knowledge of society. When he puts his pen aside and takes to the streets, he immediately leaps into the action by snapping away with his camera. Yet, no sooner does Liu discharge himself from action than he immerses in poetic creation to stretch the boundaries of the imagination of the civic movements even further. Tenaciously adhering to the sensitivity of a poet, he trains his poetic gaze on the world in his photography and puts his poetic pen to work in literary criticism, exploring the frontiers of artistic vision and art forms by being part of the world and yet situating himself at varying degrees of distance.

Panellists' Opinion

Liu Wai-tong has been active in literary creation and criticism, and particularly in new poetry. His poems are outstanding and avant-garde. The two collections of poems he published in 2011/12 – *Barbaric Night Song* and *Eight Feet of Snow* – are highly accomplished, and they ooze atmosphere and emotion. *Words Bring into Presence: Impressions from Interviews with Hong Kong Writers*, a series of interviews with local literati and writers, exhibits a distinctive personal writing style. His works are garnering increasing attention and influence in Mainland China and Taiwan. He also applies his editorial talents to "Sun and Moon Literature" in *Ming Pao Weekly*, in addition to participating in literary activities at home and abroad and promoting Hong Kong literature along the way.

Globe-Trekking Adventures Distilling the Essence

Besides feeding his literary needs with books, Liu travels to enrich life. He seeks to acquire an extensive depth and breadth of experience, "not just collegiate-based learning, but things that happened directly to me".

To this end, Liu began embarking on a field study of frontier literature. This landed him in Tibetan literature – the poetry of the Sixth Dalai Lama, Tsangyang Gyatso. The resulting work will be published in Mainland China and Taiwan later this year. Next, he will be collecting the folk songs of the Kazakh ethnic minority. A Han Chinese by birth and an intellectual by cultivation, he is particularly self-conscious about his original sin in the Han-Tibetan relationship. He tries to atone for it by studying ethnic literature to promote understanding between races. At the same time, his excavation of frontier folk songs written in a branch of the Sino-Tibetan family of languages will help to enrich the Chinese language of the Central Plains, China's political centre and cultural nucleus. As he explains, "Take their tradition of metaphors and similes for example. Unlike those in *The Book of Poetry*, they embody paradoxes and disputes. The vehicles of metaphors of the two literary cultures could not be more different. Their understanding of wildlife and the weather literally sets them a world apart from our mode of thinking."



年度最佳藝術家獎 Award for Best Artist

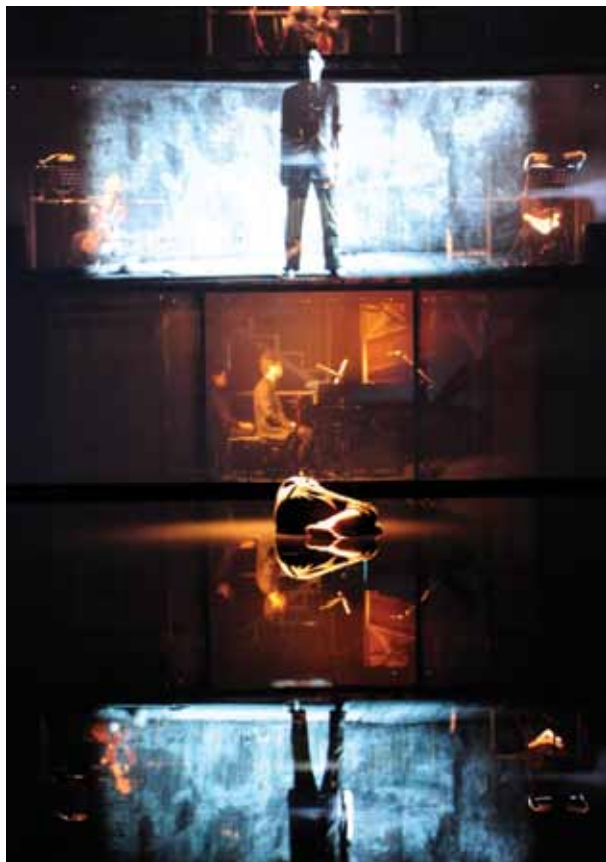
媒體藝術 Media Arts

楊嘉輝 Young Kar-fai, Samson



作曲家、聲音藝術及媒體藝術家。美國普林斯頓大學電子音樂及作曲博士，師承電腦音樂先驅 Paul Lansky。2007 年創立實驗音樂團體「現在音樂」，同年獲得首屆彭博（Bloomberg）新一代藝術家獎。其他獎項包括紐約現代音樂協會（New York Society for New Music）Brian M. Israel 獎、第十五屆日本新媒體藝術節互動藝術組評審推薦獎、奧地利電子藝術大獎（Prix Ars Electronica）數碼音樂及聲音藝術榮譽獎等。曾任香港小交響樂團駐團藝術家，現為香港城市大學創意媒體學院助理教授。

Composer, sound and media artist Young Kar-fai, Samson received a PhD in composition at Princeton University under the supervision of computer music pioneer Paul Lansky. In 2007 he founded the contemporary music advocacy organisation Contemporary Musiking to promote experimental sound practices, and he won the first Bloomberg Emerging Artists Award in the same year. Young's other accolades include the Brian M. Israel Prize presented by the New York Society for New Music, a Jury Selection Award at the Interactive Art Category of the 15th Japan Media Art Festival, and an Honorary Mention in the Sound Art and Digital Music Category at the Prix Ars Electronica. Young was Hong Kong Sinfonietta's Artist Associate and is currently an Assistant Professor at the School of Creative Media of the City University of Hong Kong.



楊嘉輝喜歡用聲音來描述抽象的東西或感官感受，「嘍一蕉一乒彈」是指當代音樂的旋律風格，小時候用「咕咕」或「哥囉囉」來形容不同狀態的肚痛，真是一個對聲音內含的情感與素質特別敏感的人。

楊嘉輝在澳洲修讀的三個學士主修科目之一、以至回港在香港大學音樂系修讀的碩士，及在美國普林斯頓大學完成的博士學位也是與音樂作曲相關，一直以來接受傳統音樂訓練的他，今次取得了媒體藝術界別的年度最佳藝術家獎，回首看來，連他自己都感到不可思議。

從作曲家到新媒體藝術家

「我第一次接觸新媒體藝術是 2003 年，當時『錄影太奇』邀請我與錄像藝術家劉柏基一起參與牛棚藝術節，我寫了一首弦樂四重奏，配合他製作的錄像成為作品《花·色·香》。自那次之後，我多了到『錄影太奇』、多了看微波國際新媒體藝術節、多了看書，漸漸對新媒體藝術也多了認識。翌年，我便參加微波藝術節了。」他再次與劉柏基合作，創作名為《祭祀機器》的互動媒體裝置，將觀眾發出的短訊化為不同的音樂組合。「但所謂的音樂其實只是打石頭的聲音，所以任何組合的聲音聽來都是大同小異的。」

楊嘉輝笑言這個好「娘」的作品，也是他創作上其中一個轉捩點，把他從傳統音樂創作，帶領到新媒體藝術的領域之中。他一方面繼續做音樂，另一方面也抓住任何發表作品的機會，在不少視覺藝術展覽開幕禮中作多媒體演出。2007 年他獲得了首屆彭博新一代藝術家獎，成為他獨自創作新媒體藝術的契機。在作品發表會上，他製作了一系列錄像裝置作品，當中包括以天安門事件為錄像材料的《Ride Me Like A Cowboy》，被改裝了的投幣式遊戲機一邊樂不可支地搖擺著，一邊在小螢幕上播放著八九民運的紀錄片，格格不入的兩種元素並存，矛盾而富張力。此作後來被送到紐約展出，是他其中一個重要的作品。「要讓人認同我是一個新媒體藝術家，是需要花很多努力的。由開始的探索時期，到後來從概念至撰寫程式一手包辦，創作出一個足以放在畫廊中展覽的作品，是要經過很長的時間的。」



難以定義的創作風格

楊嘉輝曾把電子遊戲機作為交響樂的樂器、穿著「天線得得 B」的服裝走上交響樂表演的舞台上、邀請羅蘭作為新媒體藝術演出的「女主角」、把自己的鋼琴與低音大提琴從舞台天花上扔下來、將腦電波化為音樂、製作沒有任何功能卻會令人埋首進去的機器……他由傳統音樂走到新媒體藝術，作品範疇極廣、自成一派，很難用三言兩語說明他的創作脈絡，不過即使觀眾感到他的作品難以理解，卻總能從中獲得驚喜與感官上的愉悅，這亦是他在創作上極為重視的素質。「像《念起塵動》，即使觀眾不知道音樂是由腦電波構成的，單純在音樂上這作品仍然是成立的。要是觀眾看了我的作品陳述後有所體會的話，那對我來說是一個額外收穫。」

以往楊嘉輝的作品甚少討論政治議題，但在去年七月起，他開始了名為「暴力邊界」的計劃，透過藝術創作的過程，沉思自己作為香港人的身份與及邊境界線的意義。「由鐵絲網及河道劃分的邊境只能阻隔人的交往，而無法阻擋意識形態的滲透。事實上從上一代開始，中國與香港的移民交流是沒有停止過的，但現在我們卻突然變得緊張，並因而產生出有點不人道而具強烈自我保護意識的情緒。去年發生了國民教育科事件之後，我突然感覺到迫切性要創作相關的作品。我們對邊境禁區的認識就只限於地圖的符號上，我希望親身走一趟，花點時間為它做個記錄。」於是在政府縮減邊境禁區後，他從尖鼻咀至沙頭角一帶開始，有系統地收集分隔中港兩地的阻隔物如鐵絲網震動的聲音或河流上的水聲，以自己的想法整理，再聽着整理的聲音，將之默成樂譜，將地圖上的符號轉化成另一種符號。

楊嘉輝自言這是他現時最喜歡的作品，至今仍在進行中，在漫長的創作過程中不斷深化作品的內涵。不知道這位常教人嘖嘖稱奇的藝術家會以怎樣的展現方式處理這嚴肅的議題？

評審評語

跨媒介的藝術家，從表演、作曲、媒體藝術到策展皆有涉獵。作品以聲音出發，較概念化和多樣化，不受規範，個人風格強烈，藝術取向較深刻及突出，為觀眾帶來更多思考空間。楊嘉輝的創作力驚人，本年度參與不少海內、外的展覽及演出。



Young Kar-fai, Samson has a complete onomatopoeia vocabulary to express abstract ideas and sensations, such as *bob-chiill-ban-daan* for the rhythm style of contemporary music. As a child, he used *kukyururu* or *goro-goro* to describe the various noises of a rumbling tummy. This testifies to his natural sensitivity to the feelings and qualities that sound can convey.

Composition has been the thread running through the fabric of this classically trained musician's education, including one of his three undergraduate majors completed in Australia, his MPhil in composition from the University of Hong Kong, and his PhD from Princeton University. He therefore declares that he finds it incredible he has won the Award for Best Artist in the media arts category.



From Composer to New Media Artist

"My first encounter with new media arts was in 2003, when Videotage asked me to team up with Chris Lau at the Cattle Depot Arts Festival. The result was *Undulation, Sparkle, Fracture*, a genre-bending work in which Chris's video installation was scored to my string quartet composition. After that first experience, I started to drop by Videotage regularly, attend the Microwave International New Media Arts Festival, and read up on the subject, so as to build my knowledge of new media arts. I exhibited at Microwave the following year." With *Ritual Machine*, Young once again collaborated with Lau in an interactive sound installation combined with video projection to translate text messages sent out from the audience's mobile devices into musical synthesis. "The so-called synthesis produced was nothing more than a continuous drone of stone clinking. It just goes to show that all synthesised sounds are essentially the same to the ear."

Young remarks with good humour that this "uber uncool" work somehow marked the turning point in his creative career, allowing him to break away from traditional music to explore the fresh terrain of new media. With one foot planted firmly in music, he began to seize every opportunity that presented itself to bring his work before the public's eye, and his multimedia creations subsequently served as curtain raisers for many visual arts exhibitions. Winning the first Bloomberg Emerging Artists Award in 2007 led to his major break as a solo new media artist. He debuted in this role at the opening of the award exhibition with a series of video installations, the most notable of which was *Ride Me Like a Cowboy*. Mapping coin-operated animal kiddie rides to a montage of video clips of the 1989 Tiananmen massacre, the few minutes of mechanical pleasure activated by the rider is juxtaposed with images of student protests, two incongruous elements that seamlessly blend into a rollercoaster ride of paradox and tension. Later exhibited in New York, it is one of Young's most important works. "It took a lot of hard effort to get people to recognise me as a new media artist. From its early exploration phase through conceptualising and writing the computer programmes, to develop, all on my own, a work good enough to be exhibited in a gallery took a really long time."



Finding Success with a Hard-to-Define Style

Making symphonic instruments out of video games, performing symphonic music on stage clad in a *Teletubbies* costume, casting screen veteran Helena Law Lan as the Queen of a new media performance, "toppling" his piano and cello from the stage ceiling, converting brain waves into music, constructing a functionless machine that lures a visitor in...It takes more than a few words to describe Young's artistic processes, particularly given his traversing of traditional music through new media arts and across disciplines and genres. At times challenging to comprehend, yet always rewarding, his projects never fail to offer the viewer elements of surprise and sensory pleasure. This is the quality he values most in his work. "Take the example of *I Am Thinking in a Room, Different from the One You Are Hearing in Now*. It's a bona-fide musical composition without the audience being aware that it is being composed by brain waves. And it will be a bonus if they get something extra out of my work after reading my artist's statement."

Young's work seldom touched on political issues before. But a strong desire awakened in him to examine his identity and the meaning of borders through the artistic process. He has been doing this in his project series, "Liquid Borders", which he launched last July. He explains, "Barbed wire and river-ways fencing borders only stop human traffic. They won't prevent ideology from seeping through. The fact is that a steady stream of migrants has been crossing the Mainland-Hong Kong border since our parents' generation. Yet, all of a sudden, it touches a nerve, prompting self-protective responses that are uncharacteristically strong and perhaps a bit inhumane. Ever since the

anti-national education protests last year, I have felt the pressing need to create a work that responds to it. Our knowledge of the Frontier Closed Area invariably comes in the form of signs and symbols on a map. I wanted to see the place for myself, and I took some time to make a record of it." With the area's size substantially reduced, opening up more land for public access, he began his field work around the areas of Tsim Bei Tsui and Sha Tau Kok, systemically collecting the sounds – wind vibrating fence wires and running water from the Shenzhen River – that form the audio divide between Hong Kong and the Mainland. Having composed his thoughts, he went on to arrange those recordings into sound compositions, and then re-transcribed the sound collages into graphical notations.

Young describes "Liquid Borders" as his most satisfying work. It is an ongoing project designed to inspire new levels of depth and substance as it progresses. For an artist with a seemingly infinite capacity for springing surprises, one wonders what trick he will pull from up his sleeve to showcase a serious subject like this.

Panellists' Opinion

Young Kar-fai, Samson is a multimedia artist whose projects span performance, composition, media arts and exhibition curation. Based on sounds, his works are conceptual, varied and non-conforming, exhibiting a strong personal style and impacting with an artistic preference that invites contemplation. Astonishingly prolific, he has exhibited and performed widely at home and abroad during the past year.

年度最佳藝術家獎 Award for Best Artist

音樂
Music

郭雅志 Guo Yazhi



1990 年畢業於中央音樂學院，隨後獲學院留任為唢呐教師。於 1993 年發明「唢呐活芯」裝置，令傳統唢呐演奏在轉換調式及臨時變化音上得到重大突破，被譽為「小發明，大成果」，更獲得國家文化部頒發科技進步二等獎。1998 年獲美國 Pro Musicis 國際大獎，同年更被中國文化部選為最優秀音樂家。1999 至 2011 年，加入香港中樂團擔任唢呐首席，並於香港演藝學院及香港中文大學教授唢呐，更創辦了香港唢呐協會並為首任會長。曾與多個樂團及歌手合作，亦為眾多影視作品及電視晚會配樂，自 1987 年推出當時全國銷量最佳的首張專輯《唢呐歌曲》，至今已推出十多張專輯。

2011/12 年曾於世界各地參與多個演出，當中包括：多倫多的《郭雅志——吹管世界》演奏會、於波士頓舉行將中國傳統音樂混合爵士樂的《郭雅志與知音樂友音樂會》及與結他大師 David Fiuczynski 的爵士樂隊合作的《FUSION: Chinese Melodies and Poetry》、第四十屆香港藝術節的《樂旅中國 VI》、達明一派廿五週年《兜兜轉轉》香港演唱會，及於香港文化中心音樂廳舉行兩場專場演奏會《抬花轎·迎新娘——郭雅志的吹管世界 II》。

The Central Conservatory of Music offered Guo Yazhi a position teaching *suona* after his graduation in 1990. His invention of the "movable reed" device in 1993 has opened up new horizons in *suona* playing by expanding the instrument modulation and chromatic capabilities. The Chinese Ministry of Culture recognised this "small invention but a major breakthrough" in the form of a Class Two Award for Science and Technological Advancement. He also won the Grand Prize at the International Pro Musicis Award in USA, and the Ministry of Culture named him as one of China's most outstanding musicians of the year in 1998. He served as principal *suona* with the Hong Kong Chinese Orchestra from 1999 to 2011, as well as guest instructor of *suona* at the Hong Kong Academy for Performing Arts and The Chinese University of Hong Kong. He is the founding chairman of the Hong Kong Suona Association. Over the years, he has collaborated with a variety of musical groups and performers and scored music for many films and evening television programmes. *Suona Song*, his 1987 debut album, has been the first of more than 10 releases.

He performed in a number of concerts and recitals around the world in 2011/12. They included *Guo Yazhi's World of Wind Instruments* in Toronto; *Guo Yazhi & Friends* in Boston, a blend of music genres combining Chinese folk melodies with jazz; and *FUSION: Chinese Melodies and Poetry* with a jazz group led by guitar virtuoso David Fiuczynski in Boston; *Music About China VI* at the 40th Hong Kong Arts Festival; *Tat Ming Pair Live 2012*, the Hong Kong leg of the duo's 25th anniversary concert series; and *A Sedan Chair for the Bride: The Wonderful Winds of Guo Yazhi II*, two special presentations in the Hong Kong Cultural Centre Concert Hall.

融合現代 突破傳統

提起中國傳統樂器唢呐，被譽為「中國第一吹」的郭雅志絕對是當代唢呐演奏最具代表性的人物。曾與世界多個出色的管弦樂團合作，郭氏不單擁有出色的管樂吹奏技藝，更善於把傳統唢呐演奏賦予現代氣色，更不時與流行歌手合作，遊走於傳統與流行之間，成功將中國傳統管樂推向新一代觀眾及國際。

「我很喜歡不斷變化、不斷完善。我發明了唢呐活芯，就是要拓闊唢呐的表現力。我會主動接觸那些有想法的作曲家，鼓勵他們為我作曲，這使我比較擅長演奏現代派風格的作品，這方面我在中樂界有著很積極的影響力。」他認為透過與一流的作曲家、指揮家及樂團合作，是最能直接地在國際上產生影響力，而有創意、有特色的東西，才能引起人們的注意。

九歲開始學習西方管樂圓號的郭雅志，十四歲考入山西晉中藝術學校，轉學戲曲二股弦，因而接觸到唢呐。他回想當時學習唢呐的經過，「戲曲樂隊分文場（拉弦、彈撥、吹管）及武場（敲擊樂），學文場的學生必須副修唢呐，我就是那時候開始接觸唢呐。一班有六七個同學，每天早晨六點到室外一起練唢呐，很辛苦，不過很好玩。有一次，大家比賽在唢呐上循環呼吸吹奏看誰時間長，最後是我贏了，一口氣連續不斷吹奏了整整一個小時。」

音樂路上，他曾跟隨多名唢呐大師如陳家齊、胡海泉及任同祥等學藝，當中以山西省歌舞團的唢呐演奏家王高林對他的影響最為深遠，「在七八十年代，他演奏及創作的幾首樂曲非常優美動聽，在國內很流行。我學習唢呐主要是自學和聽錄音摹仿，在我準備報考中央音樂學院前的一個月，拜訪王老師學習了一堂課，之後也拜他上過幾次課。」



能獲得年度最佳藝術家獎，對他來說是莫大的肯定和鼓勵，而香港作為他的第二故鄉，是次獲獎更令他份外感動。「香港臥虎藏龍，我不敢想像自己會得獎，當我收到獲獎消息時，像在做夢一樣。我非常高興，因為好久沒有嚐到獲獎的滋味了，同時，又有一些忐忑，覺得自己做得還不夠好。」

融會中西 走向世界舞台

在郭雅志多年的演奏生涯，他曾參與的演出多不勝數，而 2012 年 7 月在香港文化中心音樂廳，由香港中樂團舉辦的《抬花轎·迎新娘——郭雅志的吹管世界 II》音樂會，是目前為止他最滿意的兩場演出之一。「此音樂會是我醞釀已久的演出，集傳統和現代的經典樂曲，以及融入流行和爵士樂元素。這場音樂會，是我夢想邁向國際舞台的第一步。」

邁向國際成為了郭雅志的動力，亦驅使他於去年決心放下建立多年的音樂事業，前赴美國伯克利音樂學院研修爵士樂，「我很喜歡演奏流行音樂及富爵士色彩的樂曲，那是一種表現時尚及現代氣息的方式，尤其是在唢呐上，很容易被觀眾接受和喜歡。繼往開來，是每一位中樂演奏家的職責。我們要以一種開放和積極的態度面對現實，像滾雪球一樣，把中國音樂推向世界舞台。」

評審評語

郭雅志無論在演奏或樂器改革方面皆有貢獻，更將中國樂器唢呐結合其他音樂元素，例如爵士樂，為傳統中樂帶來突破。郭氏近年於世界各地演出，嘗試更多元化的音樂發展，成功推廣中國音樂。



Blending with the Modern Breaking the Traditional Mould

A name springs to mind when mentioning *suona* – Guo Yazhi. He has been dubbed "the best *suona* player in China" and acclaimed for his masterly and contemporary interpretation of this traditional Chinese instrument. A frequent collaborator with world-renowned philharmonic orchestras, Guo combines musical virtuosity with showmanship, and he is particularly revered for breathing new, modern life into the ancient instrument. Teaming up with popular singers, he crosses over and between the traditional and the popular, making the sounds of traditional Chinese orchestral music accessible to new audiences the world over.

"I find the idea of continuous improvement and change appealing. For instance, I invented the movable reed for the *suona* in order to increase its range of expressiveness. I also took the initiative to get in touch with composers with similar mindsets and invite them to write for me. That has allowed me to become adept at performing compositions in a modern style and to exert a positive force in Chinese music." He believes working with top-quality composers, conductors and orchestras is the most direct way to make an impact on the international scene, and creating original and unique things is the best means of garnering attention.



Guo had his first music lesson at the age of nine, on the French horn. At 14, he was accepted into the Jinzhong Art School in Shanxi province, where he took up the study of the *erguxian* (a two-stringed bowed operatic instrument), which in turn initiated him into the *suona*. Recalling the days he spent mastering the instrument, he explains, "A typical *xiqu* instrumental ensemble consists of two parts: the *wenchang* (bowed-string, plucked-string and wind) and *wuchang* (percussion). A student of *wenchang* was required to take up the *suona* as a minor subject of study – that was how I got started. There were six or seven students in my class, and we had to practise the *suona* out in the open at six every morning. It was tough but fun. I once had a little circular breathing contest with my classmates to see who could hold the longest note. I kept going for an entire hour – and I won the challenge!"

Learning the art of the *suona* as he did under the tutelage of such illustrious names as Chen Jiaqi, Hu Haiquan, Ren Tongxiang, Guo cites the *suona* performer Wang Gaolin of the Shanxi Song and Dance Theatre National Orchestra as his biggest influence. "He wrote and performed several beautiful compositions during the 1970s and 80s. They were huge hits on the Mainland. At that time, I was basically teaching myself to play the instrument, by listening to and learning from music on tapes, in preparation for the entrance examination of the Central Conservatory of Music. I had the good fortune to take a lesson with the maestro one month before the big day, and a few more classes afterwards."

The Award for Best Artist means a lot to Guo, not only as a remarkable token of recognition and encouragement but also as a heartfelt gesture for the musician, who has embraced Hong Kong as his adopted home. "Surrounded by all the talented artists in Hong Kong, I never in my wildest dreams thought that I would win the award. Yet, I dreamed a dream and it came true! I'm exhilarated by the news, because it has been quite a while since I've had that taste of winning; and I'm also left with an uneasy ambivalence about not having done well, or enough."



Mixing East with West Taking to the World Stage

The prolific musician has given countless concerts during his long career. In July 2012, he again teamed up with the Hong Kong Chinese Orchestra to perform in *A Sedan Chair for the Bride: The Wonderful Winds of Guo Yazhi II* at the Hong Kong Cultural Centre Concert Hall. The joy of having given one of his best performances to date is evident in his voice: "The concert was the product of a long incubation. It blended classic numbers from the past and present, and it fused elements of pop and jazz. It was the first step towards realising my dream of claiming a place on the world stage."

Driven by his desire to go global in a musical sense, Guo last year made the bold decision to put his flourishing career on hold and return to being a student, studying jazz at Boston's Berklee College of Music. "I love playing pop music and jazzy pieces because they express a voguish and contemporary air – especially when applied to the *suona* – making them easily accepted and embraced by the audience. Succeeding traditions and carving out new path is the duty of every Chinese musical performer. We must embrace life and reality with an open heart and mind and, like making a snowball of music, roll the sounds of Chinese music out to the world."



Panellists' Opinion

Guo Yazhi has made important contributions to revolutionising both musical performances and instruments. His attempts to fuse the *suona* with cross-disciplinary musical elements such as jazz have created significant breakthroughs in traditional Chinese music. Guo has toured extensively and internationally in recent years, venturing into more diverse musical styles and shining the spotlight on Chinese music during the process.

年度最佳藝術家獎
Award for Best Artist

視覺藝術
Visual Arts

白雙全 Pak Sheung-chuen



2002 年畢業於香港中文大學藝術系，從事攝影、繪畫及概念藝術創作，作品以人與人，以及城市和自然之間的感通為主題。

他曾代表香港參加第五十三屆威尼斯雙年展（2009）、台北雙年展（2010 及 2012）及利物浦雙年展（2012）等；2011 年被 Art Asian Pacific 的《2011 年鑑》選為五個年度最傑出亞太藝術家之一；2012 年憑《左與右／藍與天》獲 Frieze London 全場最佳展位；同年獲中國當代藝術獎（CCAA 2012）年度最佳藝術家。作品獲 Tate Modern 及 Astrup Fearnley Museum 等收藏。出版著作有《七一孖你遊香港》、《單身看：香港生活雜記》、《單身看 II：與視覺無關的旅行》及《白雙全的創作手記》，2003 至 2007 年間為《明報》「星期日生活」專欄創作人。

2011/12 年，他的個人展覽有《擺你命三千》；聯展有《CAFAM 未來展》、《Mobile M+》、《Vision of Nature》及《Power of Doubt》等。

Pak Sheung-chuen graduated from the Department of Fine Arts at the Chinese University of Hong Kong in 2002. His artistic activities span photography, drawing and conceptual art. In his work, he explores the myriad exchanges that take place between individuals, as well as between nature and urban spaces.

He has represented Hong Kong at the 53rd Venice Biennale in 2009, the Taiwan Biennials in 2010 and 2012, and the Liverpool Biennial 2012, as well as other events. In *Almanac 2011*, Art Asia Pacific selected him as one of five Outstanding Artists. In 2012, his work *Left & Right, Blue & Sky* won the Stand Prize at Frieze London and he won the title of Best Artist at the Chinese Contemporary Art Awards (CCAA 2012) in the same year. His works were collected by the Tate Modern and the Astrup Fearnley Museum, etc. His published oeuvre includes *See Walk What on 1 July*, *Odd One in: Hong Kong Diary*, *Odd One in 2: Invisible Travel and Journal of Pak Sheung Chuen*. His works was published in "Sunday Ming Pao" of *Ming Pao* from 2003 to 2007.

During 2011/12, he staged *Killing 3000*, a solo exhibition, and took part in group shows, such as *CAFAM-Future*, *Mobile M+*, *Vision of Nature* and *Power of Doubt*.

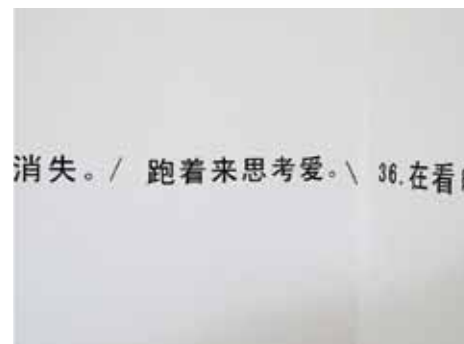
把限制變成優勢

許多藝術家也有自己的工作室，但白雙全沒有，有的就只是一個放工具的迷你倉，和一本不離身的寫生簿，把他認為有趣的事物記下來，創作是隨時隨性的，不受外在條件的限制，有時甚至將限制轉化成優勢。

白雙全解釋：「創作不是要刻意去想有甚麼要做，或是看人家給你甚麼題目去做，而是看現有的條件下有甚麼可做。」

的確，他的作品總有一種順手拈來的平易近人感覺。一張單據，一幅地圖，甚至是一張彩票，尋常不過的東西就是創作材料，無須用上複雜誇張的物料。他以戲謔的方式，顛覆了日常的生活經驗，令現實與想像交織，從而檢視我們置身世界中的規律和變化。比如他沒有依着地圖按圖索驥，而是在地圖的「夾縫間」散步；或是蒙着雙眼，來一場與視覺無關的旅行。在一些限制或界限之內，他對藝術與生活邊界作出挑戰。

白雙全說：「物質條件是有限的，但角度可以不受限制，這樣就可以把限制變成優勢。所以，藝術家在香港雖然受一些客觀條件如場地的限制，但如果你換轉角度，突破這些界限，就會產生很強的爆炸力。香港這個彈丸之地就有這樣的能耐，讓人練成跳躍的觸覺。」



零製作的創作

白雙全獲中國當代藝術獎最佳藝術家獎時，評委的其中一句評語為：「他的藝術近乎無形並無法記錄，但卻以出眾的準確性探索了人類境遇的複雜層面。」

「近乎無形」，也許是與白雙全本身並不熱衷於做展覽有關。他坦言：「展覽有時只是奪目，製作也做成浪費。而且，以展覽來與觀眾溝通的機會有限，畢竟去美術館的人並不多。所以，如果可以零製作就盡量零製作，或是在報紙上出版，甚至放在 Facebook 上，這樣是最直接和最有效的。」他更笑言，也許將來會有一件作品是大家在聊天，變成完全無形！

「零製作」這個「環保概念」，還可引伸至「二次創作」甚至更廣。白雙全的「別人幫我做的作品系列」，就明目張膽把別人的作品「循環再用」，巧妙地變成自己的作品，並賦以完全不同的意義。印有「MADE IN CHINA」字眼的圖片，被書頁中間吃掉「E」字，因而變成了他的作品《MAD IN CHINA》；《擺你命三千》就以周星馳的「無厘頭」電影《國產凌凌漆》中的對白和場景作為創作文本，探索深港關係。

縱然香港有其限制，但已把限制轉為創作能量的白雙全說，他的作品始終是屬於香港的。「雖然有些作品在外獲獎，但我的作品仍是在香港最能與觀眾溝通。許多訊息，不言而喻。」

接下來，白雙全除了會前往美國德薩斯當駐場藝術家，還準備以出版的形式，把創作的起源記錄下來。「我的創作主要以出版為媒介，以往出版的書籍全是以刺激視覺為主，有圖像和照片，像是證據一樣。所以，我想創作一本更接近原始狀態的書，把由腦中空無一物至孕育出想法，以及這些想法由何而來、它們的形態和變化，一一記錄下來，回歸創作的本源。」

評審評語

本地重要的藝術家，經常代表香港參與國際雙年展及藝術活動，備受國際認同。白雙全的作品具備關係美學特色，常以日常活動構成創作語境，提升香港人對「純藝術」之興趣，概念創新，作品水平甚高。



Turning the Game on Its Head

Many artists have their own studios. Not Pak Sheung-chuen. All he has is a mini-storeroom for his tools, and a sketchbook that he always carries with him for documenting daily curiosities. He believes art is spontaneous and can happen anywhere. It is not bound by external constraints, and it can often turn limitations into advantages.

As he explains: "Art isn't about consciously thinking of something to make. Neither does it rely on themes set by others. Rather, art is about what can be created out of available conditions."

Indeed, there is always an approachable immediacy about Pak's work. From a receipt to a map and even a lottery ticket, he does away with overwrought materials and collects mundane objects as his artwork ingredients. He playfully subverts quotidian experiences, interweaving truth with fiction as he reflects upon order and change in the world we live in. For instance, he chose to amble down the cartographic equivalent of a crevice when a well-trodden path was rolled out in front of him. Similarly, he went on a holiday devoid of sights by blindfolding himself. Pak deals with restrictions and boundaries by challenging the parameters of art – and life.

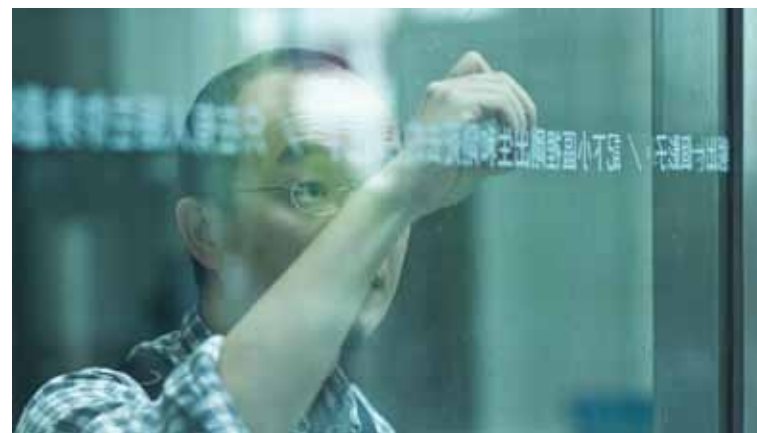
"Material conditions are limited," says Pak. "But there's no limit to the formation of perspectives. That is how limitations can be turned around to an artist's advantage. Artists in Hong Kong may be hamstrung by external factors, such as a lack of venues, but barriers can be breached if these circumstances are approached differently, and the resulting bursts of creativity can be quite exhilarating. To maintain such perseverance in a tiny place like Hong Kong can really sharpen an artist's instincts."

Happy Zero

When Pak was voted Best Artist at the 2012 Chinese Contemporary Art Awards, the jury said: "His art is almost invisible, almost impossible to document, but manages to explore the human condition in all its complexities and with loving precision."

The "almost invisible" tag can perhaps be traced to Pak's disinclination to stage art shows. His explanation is a matter of fact. "Sometimes, exhibitions are just about hogging the limelight. It also generates lots of waste. I don't think art shows can offer much in terms of exchange with my viewers, since few people go to art museums after all. So, if I can do without exhibiting my work in the traditional way, I'll go with this 'zero approach'. Or I can publish my art in newspapers or even on Facebook. That is the most direct and effective way of engaging the public." Pak even jokes that perhaps one day there will be a piece of totally invisible artwork that consists solely of individuals chatting with one another.

Pak's "zero approach" is an "environmental concept" that can be extended to derivative works – and beyond. A case in point is his *An Artwork Done by Others Series*. What started as a blatant piece of third-party-work recycling turned into his own artwork after he impishly reworked what he had "borrowed" and gave it a whole new meaning. Pictures that bear the words "MADE IN CHINA" developed into his *MAD IN CHINA* artwork, after the letter "E" had dissolved into the centrefold between two pages in a book. In *Killing 3000*, Pak took lines and scenes from Stephen Chow's "silly talk" comedy *From Beijing with Love* as the basis for examining Hong Kong-Shenzhen relations.



Pak exploits the obstacles facing artists in Hong Kong by turning them into sources of inspiration. He believes his work will always belong to Hong Kong, despite these limitations. "Although some of my works have won prizes overseas, it's in Hong Kong where my art can best communicate with my viewers. There are lots of messages in my art that words can't express," he says.

Looking ahead, Pak will take up an artist residency in Texas this summer. Separately, he'll start a print project to document the origins of his artistic creativity. "My work is primarily expressed through the medium of publishing. My previous art titles are all about stimulating the sense of sight. The graphics and images in them are like pieces of evidence. I want to create a book that's privy to the raw state of creation. I'll faithfully chart every stage in the birth of an idea; from a total void in the head to a gestation of thoughts, from where the idea is conceived to the form it takes and how it evolves. This process will take me back to the very genesis of artistic creativity," he promises.

Panellists' Opinion

As an important local artist who has earned international recognition, Pak Sheung-chuen regularly represents Hong Kong in biennales and art events overseas. His work is shaped by relational aesthetics and he consistently takes everyday activities as an open canvas for his art. This has helped increase Hong Kong people's interest in fine art. He has successfully translated his highly original concepts into works of high quality.





藝術新秀獎 Award for Young Artist

「藝術新秀獎」的設立，旨在支持及鼓勵年青和新進藝術工作者，繼續努力學習及創作。每個藝術界別設有一個獎項，包括藝術評論、舞蹈、戲劇、電影、文學藝術、媒體藝術、音樂、視覺藝術及戲曲。得獎者可獲港幣 22,000 元，作為進行藝術活動 / 創作或進修計劃之用。

The Award for Young Artist is aimed at offering support and encouragement to young and emerging arts practitioners for continued learning and creating. Each art-form, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and xiqu will present one award only. Each awardee will receive a cash award of \$22,000 as funding for an arts project or for further studies.

今屆文學藝術的獎項從缺。
No award is presented to literary arts this year.

評審計算期：2011 年 9 月 1 日至 2012 年 8 月 31 日
Assessment Period: 1 September 2011 to 31 August 2012

藝術新秀獎
Award for Young Artist

藝術評論
Arts Criticism

鄧正健 Tang Ching-kin



劇評人，撰寫劇評超過十年，曾發表逾百篇劇評。現為國際演藝評論家協會（香港分會）專業會員、香港藝術發展局審批員（文學藝術）、前進進戲劇工作坊「新文本工作室」成員，現於香港中文大學文化研究學部修讀博士課程，研究題目為香港劇場史與文化現代性之關係。

2011/12 年除撰寫藝評文章，也為與戲劇相關之活動擔任講者和講座嘉賓。為《陳炳釗劇場文本集》一書的執行編輯和專題文章作者，以及「新文本資料庫」之主編。

A theatre critic who has published more than 100 reviews during his decade-long career, he is a professional member of the International Association of Theatre Critics (Hong Kong), an Examiner (Literary Arts) for the Hong Kong Arts Development Council, and a member of On&On Theatre Workshop's "New Writing Studio". He is also a doctoral student at the Graduate Division of Cultural Studies of the Chinese University of Hong Kong, where he is writing a thesis on the relationship between the history of Hong Kong theatre and cultural modernity.

As well as writing as an arts critic, he appeared as a speaker and guest at a host of theatre-themed talks and events during 2011/12. In addition, he was the Executive Editor of *A Collection of Chan Ping-chiu's Theatre Writings* and Editor-in-Chief of the New Writing Archive.



對鄧正健來說，走上藝術評論的路，無疑跟興趣大有關係，卻也是在藝術創作和藝術評論之中作出選擇的結果。他說：「剛唸完書時，也曾想過從事戲劇或文學創作，後來因為現實情況的考量，加上發覺評論同樣是一種參與，便朝這個方向進發了。」

填補空白 撒播戲劇美學種子

有藝評人曾笑言鄧正健是「雜食者」，因其評論範疇包括戲劇、文學和書籍等。但近年讓他投放最多時間和精力的，顯然是戲劇評論。原來早在他摸索如何寫劇評時，已察覺香港的劇評每每流於表面。他說：「着眼點只是整體是否好看，劇本是否完整，但對如何欣賞戲劇、劇作家的藝術意圖、那齣戲在香港的位置等的討論卻較少，也不深入。」

鄧正健沒有接受正規藝術教育，不過因為常常閱讀戲劇美學文章，察覺到這個領域有一大片待填補的空白，他希望為此做一些事情。但這條路誠然不容易走，他不諱言有點本着「知其不可為而為之」的精神踏上征途。他說：「香港的環境跟外國很不同。人家一齣戲可能上演一整年，劇評甚至可以影響票房；在香港，劇評篇幅很短，刊登出來又可能是兩星期後的事，戲已經落幕了，讀者不能當作介紹去看，那就可能變成寫給創作者看了。香港的劇評人都清楚讀者數目不多，並不很受關注。」

既然如此，是甚麼驅使他仍然積極參與呢？他說：「我會告訴自己，既然做的事情有其意義，就不要太關心別人的反應，否則只會妨礙工作。」



為達目標 擴闊劇評工作範疇

面對寫劇評的困境，鄧正健的應對方法之一是稍作「轉型」。他說：「現在我很多時候都不是單純地寫一齣戲，而是寫出現象。我會多說美學、藝術史，以及戲和社會的關係。」

鄧正健也嘗試擴闊工作範圍。他在 2011/12 年不時出席與戲劇相關的活動，擔任講者或講座嘉賓。鄧正健說：「這跟躲在家裏用文字表達所想很不相同，我要在現場面對和回應觀眾，這樣的交流更加直接。」另外他談得特別起勁的，是從 2012 年跨越至 2014 年的「新文本運動」。身為前進進戲劇工作坊「新文本工作室」成員的鄧正健說：「從當代的歐陸新劇作，可看到其美學趨勢，並且回應全世界的美學發展。我們希望為香港引介。」

鄧正健無意為未來工作架框設限，他相信最重要是認清自己真正關心的課題，至於參與形式則有很多不同的可能。今年初他執導了一齣戲劇《石頭》，讓他有了新的視野，體會到導演與評論者之間的張力——導演因條件問題受到的限制，有時候實非評論者的位置可以掌握。日後若有機會，他也許會再當導演或編劇。而此次獲獎，他打算拿獎金作為香港當代劇場美學研究之經費。

評審評語

專注劇評，文章具學術水平，既能宏觀立意，又能具體着眼，對劇場工作者、觀眾，以至讀者，都有相當的啟發作用。除評論外，鄧正健亦積極參與編輯、講座和工作坊等藝文活動，推動藝術評論與戲劇藝術的發展，對藝評界及劇場皆有一定的貢獻，是本地不可多得的評論新秀。



Tang Ching-kin didn't become an arts critic by accident. It was dictated as much by his personal interests as by a conscious choice between arts creation and arts criticism. "Fresh out of university, I did think of working in theatre or literature. But having done a reality check and realised that criticism is another form of participation, I took my first step in arts criticism instead," he recalls.

Filling Voids and Sowing Seeds of Theatrical Aesthetics

Tang was once dubbed "an arts omnivore" by a fellow critic for applying his pen to an indiscriminate variety of subjects, including drama, literature and books. But theatre criticism has recently been on the receiving end of his nib, as well as his time and efforts. In the early days of honing his craft as a critic, he found Hong Kong theatre reviews unsatisfactory, often verging on the superficial. "The main focus was on how well a performance had turned out and whether the script was well-written. The discussion on how to appreciate the playwright's artistic intentions and the play itself, as well as where the play stands in Hong Kong theatre was rather scanty and superficial."

An avid reader of articles on theatrical aesthetics – although he has no formal arts education to speak of – Tang saw a big void waiting to be filled and a part he could play in this arena. He embarked on what promised to be an arduous journey in a spirit of striving to do the impossible. "Hong Kong theatre is very different from that of the West. Some of their shows run for an entire year, and theatre criticism can and does affect the box office. Our theatre reviews tend to be short and, when they do appear, they are always 'posthumous'; in other words, after the show has closed. So, the purpose of introduction to theatre is lost on the readers. It is as if they were written for the theatre practitioners only. The arts critics know too well that their writing will reach a small readership and receive little attention."

Why, then, does he go on, so enthusiastically? He says, "I remind myself that it's a meaningful thing to do, and I try not to pay too much attention to people's reactions, or let them get in the way of my work."

Aiming to Expand Frontiers of Theatre Criticism

Tang made a small career "transition" as a way to get out of the impasse in theatre criticism. "I write not just purely about a play but also about phenomena. I write more about aesthetics, art history and the relationship between theatre and society."

He also seeks to widen the scope of his work. He has been an active member of the theatre community, speaking at events and giving talks. "Rather than holing myself up at home and putting my thoughts into writing, I speak in front of audiences and answer questions. It's a more direct way of communication." As a member of the "New Writing Studio", another topic that excites him is the On&On Theatre Workshop's "Contemporary Writing for Theatre" project, which is running from 2012 to 2014. "New theatrical works of contemporary European theatre provide a window on its aesthetic trends and the way it responds to the development of aesthetics around the world. We want to introduce this concept to Hong Kong," He enthuses.

When it comes to work, Tang doesn't intend to set boundaries and limits. What matters to him is knowing which issues to take to heart and opening up to different possibilities to participate in them. Since taking the directorial reins of *The Stone* early this year, he has acquired a new perspective on the tension between directors and critics: the former are constricted by a set of conditions that the latter sometimes cannot grasp. And, given the chance again, he would happily avail himself of directorial and playwriting opportunities. For now, he plans to use the cash award to fund his research into the aesthetics of contemporary Hong Kong theatre.

Panellists' Opinion

Centring on theatre criticism, Tang Ching-kin's articles have an academic quality and his insights provide an enlightening read for theatre practitioners, audiences and readers alike. He has also actively participated in arts and cultural events – such as editorial work, talks and workshops – which contributed to arts criticism and theatre. A rare talent emerging in arts criticism.



藝術新秀獎 Award for Young Artist

舞蹈
Dance

胡頌威 Hu Songwei



2004 年畢業於上海戲劇學院附屬舞蹈學校，主修中國民族舞，同年獲頒獎學金前往新加坡拉薩爾新航藝術學院進修，主修現代舞。2006 年獲匯豐銀行獎學金入讀香港演藝學院現代舞系，一年後再獲亞洲文化協會花旗銀行獎學金到紐約艾文艾利舞蹈學校進修，2008 年起加入香港芭蕾舞團。

曾參與創作的舞蹈作品包括《聲息》、《白色謊言》、《盡情遊戲》、《Rush》、獲邀到上海演出的《雙生》，以及獲伍宇烈委約聯合創作的芭蕾舞劇《青蛙王子》。獲頒獎項有 2002 年亞洲國際藝術節「民間舞組一等獎」及「最佳表演獎」、2003 年第七屆桃李杯全國舞蹈大賽少年組「民間舞優秀表演獎」、2004 年上海青年舞蹈大賽「民族舞二等獎」、2005 年 CSTD 亞太舞蹈大賽「現代舞獨舞金獎」及「現代舞雙人舞金獎」。

After graduating from the School of Dance at the Shanghai Theatre Academy in 2004, majoring in Chinese dance, Hu received a scholarship to study modern dance at the LASALLE-SIA College of the Arts in Singapore. In 2006, with a scholarship from the Hongkong Bank Foundation, he enrolled in the Hong Kong Academy for Performing Arts, majoring in contemporary dance. A year later, he was offered a Citi-Asian Cultural Council Dance Fellowship at the Ailey School in New York. He became a dancer with the Hong Kong Ballet in 2008.

He has been involved in the production of *Voicing*, *White Lies*, *Play with Abandon* and *Rush*, in addition to *Twins*, which was also invited to perform at Shanghai, and *The Frog Prince – A Ballet Chinois*, commissioned by co-choreographer Yuri Ng. Among the awards and prizes he has received have been the first prize in folk dance and Best Performance Award at the Asian Art Festival Dance Competition in 2002, an Outstanding Performance Award in the folk dance junior division of the Taoli Cup National Dance Competition in 2003, and second prize in the folk dance category in the Shanghai Youth Dance Competition in 2004, as well as gold medals for solo and duo modern dance in the CSTD Asia Pacific Dance Competition.





與其他年輕舞者相比，胡頌威的舞蹈路線圖可謂頗為獨特。六歲上完第一堂舞蹈課便遇上交通事故，腳踝得縫上四針而尤幸未改其當舞蹈家的心志。十一歲在上海讀書時以學習中國民族舞為主，十六歲出國後則主修現代舞。在香港演藝學院畢業後，他卻棄現代舞而改投芭蕾舞的懷抱，正當要加入新西蘭皇家芭蕾舞團之時，卻出其不意被香港芭蕾舞團力邀留港發展。

經歷一次又一次的挫折

由中國民族舞，到現代舞然後再到芭蕾舞，旁人只道胡頌威應付得遊刃有餘，當事人卻笑言每次轉變都是一次大挫折，走不過便失敗而回，走得過則變得更強：「每次轉變，我都是由原來的最好變成最差，每一次都要很努力地向別人學習。以芭蕾舞為例，芭蕾舞者是需要很長很長的時間訓練，當我初進香港芭蕾舞團時，我一點也跟不上，那時覺得自己一無是處，很迷失、難受，也有問自己：『是否做錯了決定？是否進錯了舞團？』」

慶幸這種缺乏信心的階段只維持了一年，胡頌威很快便為自己定下目標，一步步堅持下來：「我的目標不是要成為王子，而是要讓別人把我看成一位專業的芭蕾舞者。」正是由於這種心態，胡頌威能夠以一種平常心去看待舞壇內的種種壓力，他說：「舞蹈是很現實的一回事，你跳不好，就會被比下去。可是當我初進芭蕾舞團時，我把自己的定位放得很低，我很努力地練習，專心學好每一個動作中重要的細節，希望讓人肯定我是一位芭蕾舞者，而不是要跟別人競爭什麼。」胡頌威的努力讓他漸漸掌握芭蕾舞的精髓，更嘗試將芭蕾舞的基本功以及動作的處理方式融入現代舞的編排當中。

延續那些年的創作

在過去數年，除了專注著於舞蹈表演，胡頌威亦參與了許多不同的創作項目，一嘗編舞、舞蹈指導以及服裝與道具設計等不同崗位的工作經驗。其中又以去年由香港藝術節委約的編創作品《盡情遊戲》最叫胡頌威印象難忘，他表示：「以往我也有編舞的經驗，但主要是十至二十分鐘的短篇作品，《盡情遊戲》則長達三十分鐘，過程中壓力頗大，試過在做好資料搜集後發覺意念不可行，結果要暫停、換新構思，再重新編舞、排練。」《盡》的創意念來自台灣電影《那些年，我們一起追的女孩》，舞蹈中用上了戲劇元素，訴說一班好友的校園點滴。事隔一年，胡頌威再次應藝術節的邀請，為第四十一屆香港藝術節創作了《盡》的延續篇——《Rush》，講述摯友們離開校園投身社會後的種種得失。

今年，是胡頌威在港生活的第七個年頭。剛成為香港永久性居民的他直言這次獲頒藝術新秀獎，是對他過去七年來不斷努力的一種肯定。在得到肯定的同時，他亦已為將來的發展鎖定目標：「我仰慕許多歐洲編舞大師，我很希望能夠演繹他們的作品。但同時我亦渴望創作更多自己的舞蹈作品，特別是長篇舞蹈。跳舞可以是很純粹的一件事，編舞則需要兼顧更多方面的考慮。能夠讓其他舞者演出我的作品，會叫我非常滿足。」

評審評語

一位十分努力、出色及有目標的舞者，演出水平穩定之餘，亦積極參與舞蹈推廣的工作，其志可嘉，具有成為藝壇新力軍的質素。這位多元的舞者除於芭蕾舞表現優良，近年更開始以現代風格編舞，成績有待展現。



Hu Songwei's coming-of-age in dance was an experience like no other. After his first dance lesson at the age of six, he was involved in a car accident that left him with an injury to his ankle that required four stitches. Yet the young dancer refused to let this setback dent his aspirations. He soldiered on, learning Chinese folk dance from the age of 11, when he was a student in Shanghai, and he took up modern dance abroad at 16. After graduating from the Hong Kong Academy for Performing Arts, he took the leap from contemporary dance to ballet; and just when he was about to join the Royal New Zealand Ballet, the Hong Kong Ballet intercepted and convinced him to stay in Hong Kong.

Battling against a Series of Setbacks

Gliding his way through Chinese folk dance and modern dance to ballet, Hu gives the impression that his progression has been effortless. Yet, to the dancer himself, each transition was a major challenge that could either have crushed him or made him stronger than ever. "During each transition, I went from being the very best to the worst, working hard to learn from others. For instance, ballet requires years of training to learn and master. When I first joined the Hong Kong Ballet, I struggled to keep up with the others, and I felt completely useless, lost and sad. I wondered to myself, 'Did I make the wrong decision?' 'Was it a wrong move to join the Ballet?'"

Luckily, his confidence didn't remain at a low ebb for long. A year later, he set his next goal in life and proceeded to accomplish it step by step. "I don't want to be a prince; I just want people to see me as a professional ballet dancer." This approach of taking things easy is what enables Hu to handle all kinds of pressures in the dance world. "Dance is a pragmatic business. If you're not good enough, you'll get dwarfed by the dancer next to you. However, when I first joined the Ballet, I was determined to keep my ego small, my head down and work hard, focusing on perfecting the precise detail of every movement so that people would see me as a ballet dancer, and that I wasn't in it to compete with others." It was through his diligence that he managed to capture the essence of ballet and further attempted to incorporate its basic techniques and treatment of motion into modern dance choreography.

Rushing to Play (with Abandon)

Besides dance performances, the past few years have also seen Hu diversify into a variety of creative outlets, from choreography to direction and from costume to prop design. It was the experience of co-writing and choreographing *Play with Abandon*, a commissioned work for the Hong Kong Arts Festival last year, that he remembers most vividly. "All my previous experience has been choreographing 10 to 20-minute pieces; but *Play with Abandon* is 30 minutes long, so I felt the pressure mounting. There was a time, after the research was done, when I abandoned an idea as unworkable. Then I had to pause, rethink and re-choreograph and rehearse the entire work all over again." *Play* takes



its cue from the Taiwanese film *You Are the Apple of My Eye*. It weaves the film's dramatic elements into dance to narrate the story of a circle of good school friends. Hu has already been commissioned to choreograph *Rush*, a sequel to *Play* that will follow their experiences and coming to terms with life after school, for this year's 41st Hong Kong Arts Festival.

This year marks Hu's seventh year in Hong Kong. Having just acquired the status of permanent resident, the dancer describes the Award for Young Artist as recognition for his hard work and commitment to his art during that period. Meanwhile, he has decided on his next goal. "I admire many European choreographers and I would love the chance to give my renditions of their works. At the same time, I wish to choreograph more, especially full-length pieces. Dance can be just about dance, but choreography involves many other considerations. It will be immensely gratifying to have other dancers perform my works."

Panellists' Opinion

A diligent, outstanding and goal-oriented dancer who demonstrates consistency in performance and active participation in dance promotion, while showing the will and spirit to be a new force in dance. Multi-talented with exceptional abilities in ballet, Hu recently started to choreograph works in the modern style, with promising early signs.



藝術新秀獎 Award for Young Artist

戲劇 Drama

鄭致知（鄭至芝） Cheng Gi-gi



2000 年畢業於香港演藝學院戲劇學院，獲藝術學士（榮譽）學位，主修表演。在學期間曾獲頒獎學金及到北京中央戲劇學院作交流。畢業後以專業演員身份與多個藝團合作，2011 年憑獨腳戲《美麗誘罪》獲提名第三屆香港小劇場獎最佳女主角。同年獲上海著名劇場導演何念邀演《撒嬌女王》，在中國多個城市巡迴演出二十多場。2005 年以義務性質成立香港首個劇場專屬網站 iStage.hk，旨在推廣本地表演藝術，其後演變成劇團組合，於 2007 年開始發表劇場製作。此外，她自 2006 年起積極參與展能藝術活動，又為馬來西亞雜誌撰寫專欄，以文字普及劇場文化。

She graduated with a Bachelor of Fine Arts (Honours) degree with a major in acting from the School of Drama at the Hong Kong Academy for Performing Arts (HKAPA). Whilst at the Academy, she received a scholarship to attend the Central Academy of Drama in Beijing as an exchange student. As a stage actor, she enjoys professional collaborations with a number of arts groups. Her role in the solo drama *Roommate* earned her a nomination in the 3rd Hong Kong Theatre Libre Awards. The same year, she was cast by the renowned Shanghai theatre director He Nian for a role in *Queen of Coquetry*, which had more than 20 performances during a tour of cities throughout Mainland China. She was the founder of iStage.hk, the first website in Hong Kong devoted to theatre. This voluntary project was launched in 2005, with an aim of promoting local performing arts. Later, it morphed into a theatre ensemble, staging its debut production in 2007. Since 2006, Cheng has been actively involved in arts for people with disabilities. She also contributes articles promoting theatre culture to a magazine in Malaysia.



鄭至芝第一個正式的公開演出，原來並非在香港演藝學院就讀期間，而是小學六年級那年參與的美孚兒童藝術節。「我記得那個表演叫《飛躍夢幻城》，主要演員有 Harry 哥哥（王者匡）、林一峰和林小寶。我還記得表演過後有一張證書，上面還有張可堅和麥秋的簽名呢！」鄭至芝笑說。

窮管窮 戲還是要演

由小學六年級到中學畢業投考香港演藝學院，再到今天獲頒藝術新秀獎，鄭至芝的路其實不如想像中平坦。「曾經有一段時間，只靠兼職為生，試過連搭車錢也沒有。當時就想，如果要繼續在這一行穩定發展，就必須考入職業劇團。記得一次有劇團公開招募，我很努力練習準備，可惜到最後還是無功而返，那次真的令我非常灰心。」不過，儘管氣餒，鄭至芝卻從來沒有想過要放棄，她說：「不如意的事反而會令我更積極。其實當演員有時也頗被動，我沒有想過放棄藝術，問題是，藝術會否放棄我。於是，退一步想，不入團也有其好處，一來可以跟不同的單位合作，同時亦令我有機會創立了 iStage。」

iStage 是鄭至芝於 2005 年成立的劇場網站，最初是希望透過訪問不同的劇界友好，讓更多人明白劇場創作是一回事。今天，iStage 已發展成一個獨立劇團，多年來發表過《二度告白》、《20,000 赫茲的說話》、《獨坐婚姻介紹所》、《美麗誘罪》及《相聚 21 克》等作品。由最初的網站到現在的劇團，鄭至芝自言在過程中獲益良多：「我們一共訪問了五十多位戲劇界不同崗位的藝術工作者，大大拓展了我對劇場的認識。」除此之外，作為一個零經費的義務機構，iStage 的成功全憑鄭至芝口中的一班「傻瓜」：「每次排練，看到大家坐在一起都會令我非常感動，大家都沒有實質的得著，有的可能就只是一點車馬費，以及一班人之間難得的友誼，我真的很感恩。」



劇場生涯 一人分兼多職

「經費」二字，的確是叫不少藝術工作者頭痛的根源。2011 年參演上海劇場導演何念作品《撒嬌女王》時，國內的劇組人員便向鄭至芝說了一句：「你們香港的藝團真的很窮。」對此，鄭至芝笑謂內地與香港的劇場生態真的迥異頗大，例如上海的排練室會有健身設備及乒乓球桌，務求演員保持身體健康、心情輕鬆。相比之下，香港與台灣的劇場經營便相形刻苦。要在資源緊絀的情況下吸引觀眾入座，鄭至芝在創作與演戲之餘更要身兼宣傳推廣以及籌措贊助的職責。例如在宣傳 2011 年第七度重演的《獨坐婚姻介紹所》時，鄭至芝便要協助宣傳工作，結果成功找到了某婚宴酒家贊助劇場的記者招待會。

面對諸如此類的困難與挑戰，鄭至芝選擇了泰然面對，近年她更進一步拓闊自己的演藝圈子，多次參與展能藝術的活動。單是去年，她便在香港展能藝術會舉辦的活動《舞動樂共融》中擔任司儀，更加在《藝無疆：新晉展能藝術家大匯展 2012》，為視障人士作「口述影像員」。「這些活動對我個人的成長發展有很大影響，例如早前為香港失明人互聯會《音階起跌》當導演，我要跟許多失明演員溝通，要很清晰地運用語言去交代動作甚至舞步，我的說話技巧便從而改進不少。」接下來，推動展能藝術仍會是鄭至芝的工作重點之一，她表示：「特別是得到了這個新秀獎，令我感到更大的責任去多做一些類似的活動，我真的很高興能夠繼續參與這些有意義的活動。」

評審評語

活躍於舞台演出，多年來孜孜不倦地創作角色，有不斷探求之心。她在 2011/12 年度演出實驗性的獨腳戲，在形體表現藝術上也見突破性成長。除了對藝術有追求，她聯合創立 iStage 作為戲劇發聲平台，推廣本地戲劇藝術，值得鼓勵。

It seems counterintuitive, but Cheng Gi-gi didn't make her stage debut while she was studying at the HKAPA. In fact, it happened much earlier, when she was a primary six student, at the Mei Fu Children's Arts Festival. "I remember it was a musical called *Fantasia Dreamland* starring Harry Wong, Chet Lam and Bonnie Lam. We were presented with certificates after the show, with Dominic Cheung and James Mark's signatures!" Cheng laughs.

Living for Theatre, for Richer or Poorer

Moving from primary to secondary school, and from applying to study at the HKAPA to receiving the Award for Young Artist, it might seem things have been rosy for Cheng Gi-gi. Yet, in reality, her career path has been anything but. "There was a time when I had to do casual work to make ends meet. I didn't even have money for the bus. I thought to myself that I would need to join a theatre company in order to make a steady living in this industry. There was an audition for an opening. I did my best to prepare for it in advance, but my best was not good enough for them. It was a disappointing time in my life." Even despite the setbacks, it never once crossed her mind that she should give up acting. "The disappointments only made me more proactive. As an actor, you often find yourself in a passive position, but I never thought of giving up the arts. So the question is, will the arts give up on me? In hindsight, not joining a theatre company was a blessing in disguise. Since then, I've had the good fortune to work with various parties, and the chance to set up iStage."

Cheng founded iStage in 2005 as a theatre website to enable people to understand what theatre is all about, through interviews with her theatrical friends. Today, iStage has developed into an independent theatre company that boasts *Confessions*, *Beyond the Words*, *Waiting for the Match*, *Roommate* and *Soulmate* in its repertoire. Piloting the evolution of iStage from a website into a theatre company has been an educational process for her. "We interviewed more than 50 theatre arts practitioners in different positions. They immensely enriched my knowledge of theatre." iStage has a budget of zero, and the group's success has been entirely due to a "silly bunch of friends". "Just seeing them sitting together at a rehearsal touches me deeply. They do it for next to nothing. We're a nickel-and-dime team, and this bond of friendship is especially precious. I feel truly blessed."



Multi-Tasking in Theatre

Funding, or the lack of it, is the root cause of the headaches of many arts practitioners. In 2011, when Cheng took part in *Queen of Coquetry* directed by the Shanghai theatre director He Nian, she heard a Mainland crew member said something that aptly summarised the plight of Hong Kong theatre: "You Hong Kong arts groups are dirt-poor." Cheng admits the ecology of Hong Kong theatre is very different from that of the Mainland. For instance, rehearsal rooms in Shanghai come complete with fitness-training facilities and table tennis tables for the physical and mental well-being of the cast and crew. Running a theatre in Hong Kong and Taiwan is hard work in comparison. With limited resources for finding audiences to fill the seats, Cheng has become an expert multi-tasker who juggles her duties as a playwright and actor with roles in publicity, promotion and soliciting sponsors. She took on an extra role to promote the seventh run of *Waiting for the Match* in 2011, and she negotiated successfully with a wedding banquet restaurant for sponsorship of its press conference.

To her credit, Cheng remains unperturbed by this barrage of obstacles and challenges. Ever seeking to expand her artistic scope, she ventured into arts for people with disabilities. Last year, she served as the MC at *Joyful Dance Fusion* and provided audio description to people who were visually impaired at *Cross All Borders: Hong Kong Festival Showcasing New Visual Artists with Disabilities 2012*, both organised by the Arts with the Disabled Association Hong Kong. "These activities have been invaluable for my personal development. I had to be succinct and clear in conveying an action or dance move to the actors when I directed a cast with impaired vision in *Love, Life and Music: A Story of Ups and Downs* for the Hong Kong Federation of the Blind. My speaking skills have improved a great deal as a result." Promoting arts for people with disabilities will continue to have a special place on her working agenda, "Especially now that I've won the Award for Young Artist, I feel an even greater sense of duty to do similar work, meaningful events that I feel pleased and privileged to participate in."

Panellists' Opinion

Cheng Gi-gi has been active on the stage, working diligently for years to create characters with her inquisitive mind. Her experimental solo drama performance in 2011/12 was a breakthrough in the development in body art. Besides her artistic pursuits, her efforts in co-founding iStage as a platform to give voice to theatre and promote local theatrical arts are equally commendable.

藝術新秀獎 Award for Young Artist

電影
Film

盧鎮業 Lo Chun-yip



畢業於香港城市大學創意媒體學院，主修電影藝術。現於嶺南大學文化研究系攻讀碩士課程，並於香港城市大學擔任研究助理。

2010年起拍攝一系列以社會議題為題材的短片作品，包括《打還打，唔好打頭》、《春夏之交》、《那年·春夏之後》及《淹沒》。2011年嘗試於幕前演出，參演香港電台製作的《幸福的旁邊》。

2012年完成首部長片《那年春夏·之後》，憑作品獲邀參展香港獨立電影節 2011-12、第三十六屆香港國際電影節及紐約「生活表（遊牧版）」藝術展，並於第十二屆台灣南方影展獲得「當代觀點獎」及「人權關懷獎」。

A film graduate from the School of Creative Media, City University of Hong Kong (CityU), Lo Chun-yip is currently pursuing a Master's degree in Cultural Studies at Lingnan University, while simultaneously working as a research assistant at CityU.

Since 2010, he has shot a series of documentary short films, including *Deep in Mind*, *21 Years After*, *To Be Continued* and *Paradox*. He made his acting debut in Radio Television Hong Kong's production *Beside(s), Happiness* in 2011.

His first feature film, *Days After N Coming* (2012), was selected for screening by the Hong Kong Independent Film Festival 2011-12, the 36th Hong Kong International Film Festival and the Living as Form (The Nomadic Version) exhibition in New York. Moreover, it received the Contemporary Viewpoint Award and the Caring for Human Rights Award at the 12th South Taiwan Film Festival.





2009 年是盧鎮業人生的轉捩點。參與第一次社運後，盧鎮業驚覺自己與政治既遠且近，開始思考自小接受的教育如何把他與政治割裂開來，並再三反思：「作為一位修讀電影的學生，我可以做些什麼？」

電影：回應社會的一種語言

藝術創作往往處於社會脈絡中，當時的政治氛圍也就催生了盧鎮業的畢業作品《春夏之交》。「那時候的想法很簡單，純粹想拍攝一部關於政治的電影。這是長久以來在香港主流電影裡缺席的電影類型，獨立電影就是要填補主流電影的缺失與空白。」盧鎮業認為現在大部份的電影已與社會脫勾，電影似乎已喪失對社會的分析。他希望以電影介入現實社會，把兩者重新扣連起來，從而引起觀眾對社會議題的關注及反思。

無論是參與社運或是電影製作，盧鎮業均身體力行去推動社會的改變。「若要拍攝政治議題，首先要了解政治是什麼，而我對自己的要求是參與其中——我不是要成為一位講政治的電影創作者；而是要成為一位政治參與者，然後以我的身份去拍一部講政治的電影。」

而他的首部長片《那年春夏，之後》是短片《那年，春夏之後》的延續，記錄了 2010 年春夏至 2011 年春夏的社運浪潮，讓觀眾以主流論述以外的角度檢視香港的政治文化，向社會大眾叩問我們對於社運有沒有其他的想像。短片本來集中討論港式政治議題，作品加長成《那年春夏，之後》後，多了經濟的面向，把政治議題和經濟問題緊扣，對抗爭運動提出更完整的論述，也見證他的成長。對他而言，電影是「通往世界的一個方法，也是表達自己的一種語言，反映自己對世界的所思所想」。

遊走社會邊緣 尋找被淹沒的聲音

隨著社會氛圍的改變，盧鎮業的創作開始有了轉向。《金妹》是他應邀參與影意志的「華人民間電影集資計劃」而創作的短片，通過鏡頭傳遞小人物的故事，關懷受社會邊緣化的弱勢社群。而這被社會漠視的一面，正是他做兼職侍應時發掘出來的。他在自己的電影內注入切身經驗和感受，體現創作和生活密不可分的理念。

在電影創作以外，他亦將參與影意志的「草根電影拍攝計劃」，與民間團體和社區坊眾合作拍攝一部劇情片。「藝術應該普及化，讓更多人接觸、探索，並通過藝術來表達自己。這不是用一天的時間便能達成的事，但藝術應該往這個方向發展。」



堅守獨立精神 走出自己的路

《那年春夏，之後》獲邀到不同海外影展放映，但策展人卻因經費問題，無法資助參展者的機票。他期望本地獨立電影導演能獲得更多政府的支持，以幫助電影創作者參與國際電影節、文化交流活動等，向外推廣本地藝術。

路難行，但盧鎮業仍然堅持走這條路，背後推動他的，是一份單純的喜歡。因此，談及獨立電影的未來發展，他亦顯得十分著緊。「獨立電影正處於紛擾的位置。商業主導的宣傳和發行將電影變成大眾的消費品，這商品化的過程既扭曲了電影文本的價值，也對獨立電影的生態有不良影響。我很抗拒商業的操控，也抗拒由主流定義何謂獨立電影。這不單是電影藝術的討論，同時是教育大眾電影是什麼的過程，令整個電影行業得以發展下去。」

評審評語

不斷嘗試及堅持創作、對獨立電影有熱誠。過去一年製作的獨立電影貫徹社會及政治議題，具鮮明的個人風格。作品不但滲透對社會的關懷，而且反映其自省的創作態度，是一位具潛質的年青獨立電影導演。



The year 2009 marked a turning point in Lo Chun-yip's life. His first social movement experience led him to the startling realisation that he was so near yet so far from politics; and he began to question how the educational system he grew up in had managed to disable him completely from developing any sort of political engagement. He repeatedly asked himself, "As a film student, what can I do?"

Cinema as Social Commentary

Art is latent in the heartbeat of society, and it was in the politically charged context of 2009 that Lo produced his graduate work *21 Years After*. "My idea at that time was very simple: all I wanted to make was a film about politics. Political filmmaking has for too long been absent from mainstream Hong Kong films, and the function of independent filmmaking is to address the deficit and the vacuum in mainstream cinema," says Lo. The young filmmaker believes that most films today are divorced from society, and cinema appears to have lost its function of social inquiry. For him, filmmaking is a means for understanding society. He wants to re-establish the relationship between the two and draw his audience into a closer and more critical engagement with issues that require social attention.

Whether he is involved in a social movement or a documentary project, Lo is anchored to the belief that social change can only result from personal action. "If I want to make a film about a political topic, I first have to understand what politics is. I expect myself to be personally involved in the topic, since I do not wish to be a filmmaker who just talks about politics from an armchair, so to speak. I will be a political participant, and that is the basis I have to develop before I start shooting any documentary about politics," says Lo.

His first feature film, *Days After N Coming*, which is a sequel to the short film *To Be Continued*, charts a period of intense social activism that stretched from spring 2010 through summer 2011. In the documentary, Lo invited his audience to re-examine Hong Kong's political culture by providing them with an angle that is not offered by mainstream discourse. At the same time, he asked society to reconsider its notions of social activism. While *To Be Continued* focused on the staples of local political discussions, *Days After N Coming* introduced economics into the frame to show how it is interwoven with the most pressing political issues of the day. In giving a more complete treatment of the resistance movement that blossomed during 2010 and 2011, Lo also demonstrated how he had matured as a filmmaker. Indeed, he sees filmmaking as "a way to the world, as well as a language through which I can express myself and articulate my thoughts about the world."

Mapping Hidden Voices on the Margins of Society

With new issues coming to the forefront of social and political discussions, Lo's filmmaking concerns evolved, and he broke new ground with *Sister Kam*, a documentary short he produced after he was invited to take part in Ying E Chi's Chinese Independent Filmmaking Fundraising Project. In pursuing the tales of individuals who are otherwise considered too insignificant by the system they live in, the film demonstrated Lo's concern for the socially marginalised. Lo saw this neglected face of society at close quarters when he worked as a part-time waiter, and his first-hand experiences and emotions were brought to bear in the film, which echoes his belief that art is necessarily informed by life, and vice versa.

Besides his personal filmmaking, Lo will be working with civic groups and communities to shoot a drama as part of Ying E Chi's Indie Films by the Grassroot project. "Art should be more accessible and inclusive, so that more people can experience it, explore it and express themselves through it. Obviously, this is not going to be achieved overnight. But this is where arts development needs to go," says Lo.

Marching on with Resolute Independence

Despite receiving invitations to screen *Days After N Coming* overseas, Lo once thought of turning down those opportunities because film festival organisers did not have the funds to sponsor his airfare. He hopes that local independent filmmakers can receive more government support, so that they can promote Hong Kong art through participation in foreign film festivals and international cultural exchanges.

The road ahead may be rough, yet Lo remains committed to the task he faces. What drives him is a pure passion for what he does. That was never more evident than when he was asked to comment on the future direction of independent cinema. Visibly exercised, he says, "Independent cinema is caught in a very challenging spot. Market-driven publicity and distribution have turned films into a commodity for mass consumption. This process of commercialisation has distorted the meaning of the film text, and independent cinema is worse off for that. I strongly resist all forms of manipulation by the market, and it is not for the mainstream to define what constitutes independent cinema. This is not merely a debate about the film art; there is also a need to educate the public about what cinema actually involves. These are important discussions for the sake of the entire film industry."

Panellists' Opinion

Lo Chun-yip has shown ambition, determination and passion as an independent filmmaker. The independent films he has made in the past year bear a distinctive personal style that is shaped by his commitment to exploring subjects of social and political concern. His work is not only socially-engaged, it also reflects how he gives himself challenging questions to ponder through his art, which further underlines his promise as a young independent filmmaker.

藝術新秀獎 Award for Young Artist

媒體藝術 Media Arts

蔡世豪 Choi Sai-ho



畢業於香港城市大學創意媒體學院，並取得藝術碩士。在學期間獲李寶椿慈善信託基金獎學金，2008 年獲《Time Out》香港雜誌選為二十大本地音樂人之一。曾在本地及海外多個藝術及電子音樂節中演出，包括：美國 Perform.Media Festival、瑞士日內瓦的 Electron Festival、德國柏林的 Worldtronics、葡萄牙的 T(h)ree 音樂會、香港的微波國際新媒體藝術節、Detour 及 Clockenflap 音樂藝術節等。

蔡世豪於 2009 年曾以 S.T. 的名義推出音樂及錄像專輯《Weird Mind》，並於 2010 年首次舉辦個人音樂錄像演出《蔡世豪：聲·影·演》，今年則獲康樂及文化事務署邀請，舉行個人音樂會《星·音·演》。

A graduate with a Master of Fine Arts degree from the School of Creative Media at the City University of Hong Kong, Choi Sai-ho also received a Li Po Chun Charitable Trust Fund scholarship during his studies. Named as one of Hong Kong's Top 20 Musicians by *Time Out Hong Kong* in 2008, he has extensive stage experience both at home and abroad. He has appeared at the Perform.Media Festival in the US; the Electron Festival in Geneva, Switzerland; Worldtronics in Berlin, Germany, and T(h)ree in Portugal; as well as at the Microwave International New Media Arts Festival, Detour and the Clockenflap Music & Arts Festival in Hong Kong.

Choi released his debut audiovisual album, *Weird Mind*, under the alias of S.T. in 2009. In 2010, he staged his first live music video concert, *Choi Sai Ho: Audio-Visual Live*. His solo concert, *An Audiovisual Concert: Live · Planet · Noise* was presented by the Leisure and Cultural Services Department this year.



自小學習小提琴的蔡世豪，笑言自己第一個主動接觸的音樂類型其實是廣東流行曲，譚詠麟、張國榮都是他兒時偶像，古典音樂不過是樂器教材而已。後來在學校組樂隊時玩的是搖滾，直到 2000 年看到英國樂隊 The Chemical Brothers 來港的演出，成為他創作電子音樂及多媒體演出的開始。

一個人的電子音樂 Show

「The Chemical Brothers 的演唱會是我第一個現場觀賞的電子音樂表演，那時看到他們在台上把弄着機器就能玩音樂，覺得他們很有型。自此開始，我便一直在想，不知道自己一個人做音樂會是怎樣的呢？後來我學會用電腦做音樂、混音等，開始了一個人的演出。」

蔡世豪在香港專業教育學院完成數碼媒體課程後，進入了城市大學的創意媒體學院，當時學院的氣氛驅使他在音樂演出中加入錄像的元素。「第一次的一人電子音樂演出是 2004 年在城市大學的圓形廣場舉行，後來學院的葉旭耀教授於上環西港城舉辦多媒體演出，我也是其中一個表演者，當時的錄像也是自己創作的。」

蔡世豪創作的影像不乏香港人熟悉的情景，例如在《Move》中接連不斷的住宅大廈、《The Light of Babylon》中如舞池燈光效果的高樓璀璨燈火、《彩票玩家大戰遊戲人》中變成 16 Bit 像素動畫的六合彩彩票，以及《天星》中面臨清拆的天星碼頭的破碎影像等，都是他關心的社會文化議題，而他發現這些富有本土文化特色的影像，往往更能勾起觀眾的共鳴與熱情。蔡世豪在表演時極為重視觀眾的反應，認為表演者必須與觀眾互動，觀眾的反應越好，表演者也會越起勁。而影像彷彿是音樂的催化劑，能使觀眾更加投入，不過，有時他也會刻意做一些實驗短片，給觀眾沉澱情緒的空間。

最簡單的器材 製造最熱烈的氣氛

不少新媒體的音樂人都愛發明一些新樂器，以身體動作與道具來帶動現場氣氛，四肢每一個輕微的擺動都能發聲。不過，蔡世豪卻反而愛用市面上能找到的器材，把所有精力的專注於音樂及影像創作。「我比較簡約一點，且要證明就算是用現有的器材，也能做出讓人感到興奮的演出。」於 Clockenflap 音樂藝術節中現場觀眾的熱烈反應，讓他對自己的信念更堅定不移。

蔡世豪說香港甚少人注意到聲影演出，因此在開始時，自己也像在打游擊，在藝術展覽的開幕禮任表演嘉賓，增加演出機會。以往他的作品都以音樂為主，2012 年開始，他與音樂人黃靖、樂隊「觸執毛」的主音 Jan Curious、「Modern Children」的主音曾晁堅等合作，邀請他們為音樂譜上歌詞並兼任主唱，其中一個原因是普羅大眾較為接受有歌詞及主唱的樂曲，他希望藉此能讓更多人接觸到自己的作品。

雖然唱片行業已萎縮得幾乎乾枯，不過蔡世豪仍在 2009 年時推出了音樂錄像專輯，今次獲得的獎金，亦希望用作出版唱片之用。「唱片始終是一個個人紀錄，總結自己在某階段做過的事，是自己創作歷程的重要見證。」

評審評語

作品結合動態圖像和現場音樂演出，題材與本地生活緊密扣連，能感受到他對社會的控訴和憤怒。其工作坊和演出成功接觸觀眾。多年來堅持和專注創作，活躍、積極投入藝術工作。



Having learned the violin as a child, Choi Sai-ho confesses his first musical influence was Cantopop. Its biggest stars of the day, Alan Tam and Leslie Cheung, were his childhood idols. To him, classical music was merely learning material for an instrument, whereas his band at school played rock 'n' roll. He first began to dabble in electronic music and multimedia art after seeing The Chemical Brothers gig in Hong Kong in 2000.

A Solo Electronic Music Show

"The Chemical Brothers gig was the first time I saw a live electronic music performance. They were making music just by fiddling with the machines. I thought the way they did it was incredibly cool. A question rattled around in my head afterwards: 'What would it be like to do a gig of my own?' As I learned to write music and do mixing on the computer, I began to perform solo."

After completing a digital media course at the Hong Kong Institute of Vocational Education, Choi enrolled in the School of Creative Media at the City University of Hong Kong, where he was inspired by the prevalent ethos to incorporate elements of video images into his music performances. "I gave my first solo electronic music performance in 2004 at the University Circle of the City University, and later the School's professor Ip Yuk-yiu invited me to perform in a multimedia show at the Western Market in Sheung Wan. I also did the visuals for my performance."

Choi's visuals offer a heady dose of sights and sounds that are familiar to Hong Kong people: endless stretches of high-rises in *Move*, dazzlingly illuminated skyscrapers that rival dance floor lighting in *The Light of Babylon*, 16-bit animation of lottery tickets in *Lottery Players VS Games Console People*, and fragmented images of the Star Ferry Pier as it faced demolition in *Star*. These draw on social and cultural issues that he cares about, because he realises that images evocative of local culture and atmosphere often find instant resonance and passion. He is especially attentive to the reactions of audiences; and he stresses the interactive dynamic between the performer and the audience, with the former feeding off the latter's responses to give the show an energetic punch. To Choi, visual images serve as a catalyst for music to induce audience engagement, although he sometimes throws experimental clips into the mix to give the audience its share of contemplative moments.



藝術新秀獎 Award for Young Artist

音樂
Music

趙伯承 Chiu Pak-shing

2003 於香港中文大學音樂系畢業後，曾旅居維也納，參與當地的專業演出，並隨維也納音樂學院內的教授學習。其後更獲獎學金赴美，入讀辛辛那提大學音樂學院，取得指揮碩士學位。2005 年回港成為香港青年協會（青協）「香港旋律」的藝術總監、香港聖樂團「聖樂聲揚」的音樂總監。2009 年起，於母校中大音樂系碩士課程任教。2010 年開始，策劃香港國際無伴奏合唱節，並任藝術總監。其擔任藝術總監的青協無伴奏合唱中心，於 2010 年更獲香港藝術發展局頒發藝術教育金獎。

2012 年，成立香港首個專業無伴奏劇團「一舖清唱」，為團內三位藝術總監之一。年內更創立香港聲蜚合唱節，向年輕一代及大眾推廣古典合唱藝術。

After graduating from the Music Department of the Chinese University of Hong Kong (CUHK), Chiu Pak-shing continued his music education with a sojourn in Vienna, where he studied under the professors of the Vienna Conservatory. Later, he enrolled on a scholarship at the College-Conservatory of Music of the University of Cincinnati, where he graduated with a Master's degree in Music (Choral Conducting). He returned to Hong Kong in 2005, and became the artistic director of The Hong Kong Federation of Youth Groups (HKFYG) Hong Kong Melody Makers, as well as musical director of the Cantata Singers of the Hong Kong Oratorio Society. In 2009, he returned to his alma mater, teaching master's degree classes at the CUHK Music Department. He founded the International a Cappella Festival in 2010 and has been its artistic director ever since. The HKFYG a Cappella Centre, where he serves as artistic director, received the Gold Award for Arts Education at the Hong Kong Arts Development Awards in 2010.

In 2012, Chiu co-founded Yat Po Singers, Hong Kong's first professional a cappella choral theatre company, with two other artistic directors. Last year, he established the Hong Kong SingFest to offer a classical choral music experience and education to young audiences and the general public.

Creating the Greatest Ambience with the Simplest Equipment

Many new media musicians have a penchant for creating new instruments. When performing live, they use gestures and props to carry and intensify the emotional atmosphere, making a new sound with the tiniest movements of their limbs. However, Choi prefers readily available equipment, so that he can reserve his energy for writing music and making video works. "I like to be minimal. I also want to show that using available equipment is adequate for creating an exhilarating experience." The fantastically positive response he received at Clockenflap cemented his faith in this minimalist approach.

Choi points out that video-sound performances garner little attention in Hong Kong. So he had to go for a somewhat guerrilla approach when he was starting out, performing at art show openings to gain stage experience. Music forms the backbone of his work, and it will continue to do so. Understanding that listeners are more attuned to vocal music, he began a series of collaborations in 2012 with Jing Wong, Jan Curious of Chochukmo and Kenneth Tsang of Modern Children, inviting these local musicians to contribute lyrics and vocals for his compositions and fleshing out his music with words and voices to make it more accessible to the public.

Undaunted by declining record sales in a fast-declining music industry, Choi released his debut audiovisual album in 2009. The cash prize he has won will be put to good use to fund his next album. "To me, an album is a personal record that sums up a certain phase of my work, an important witness to my creative journey."

Panellists' Opinion

Choi Sai-ho's works combine dynamic visuals with live music performances; his distinctive voice of protest and rage comes through in topics that are closely rooted in everyday life. His workshops and performances successfully reach out to audiences. Years of perseverance has culminated in his dedication to active, positive engagement with the arts.





合唱指揮是趙伯承的老本行，自他 2005 年從歐洲及美國學成歸來後，便相繼籌劃多個創新的計劃，積極地在香港推動合唱藝術，近年無伴奏合唱音樂在本地迅速發展，他更是功不可沒。能獲得評審的肯定，他個人當然感到光榮和高興，但令他更感開心的是，他能以一名合唱藝術家的身份獲得這獎項，「這代表着評審也認同我們合唱界的努力。其實合唱可說是還未被人認為專業音樂的界別，與其他音樂界別相比，我們的確還有很多空間要努力。」

探索無伴奏合唱的可能性

無伴奏合唱現時在港很受歡迎，他認為大眾覺得這合唱藝術有趣之餘，亦與它較貼近流行、爵士音樂有關。近年，他更開始反思無伴奏合唱除了唱歌表演與演唱會外，其他表演模式的可能性，因而於去年，與伍卓賢及伍宇烈成立了「一舖清唱」無伴奏合唱劇團，在政府的資助下，三名聯合藝術總監，各自負責合唱、音樂創作及舞台設計之工作，大膽探索不同領域，創作品本土特色的音樂劇目。他們現正創作一個將於今年九月上演的全新作品。

除了推廣無伴奏合唱，趙伯承亦希望有更多人，特別是年青人，能欣賞傳統古典合唱這藝術。「若年青人不再唱傳統合唱，十年、廿年後，傳統合唱便可能會消失。我自己在學習的過程中明白古典合唱是很寶貴的東西，所以我很想把這傳統承傳下去。」這正是他創辦香港聲蜚合唱節的動機。去年舉辦聲蜚合唱節過後，多了不少人開始注重傳統合唱，接下來，他希望能幫助有潛質的合唱團隊邁向專業，於國內舉辦一些巡迴演出，讓更多人認識傳統合唱。

以教育培育本地合唱領袖

一向致力教育工作的趙伯承，更希望能善用這獎項所得的獎金來實現他正在籌劃，於今年暑假舉辦的合唱領袖訓練營。他指：「香港的中學生和大學生，其實很有才華，他們能於世界性的合唱比賽中贏取冠軍，已證明香港年青人當中有很多人材，所以我希望能把這班合唱領袖集中在一起，於訓練營中與國際知名的德國指揮家 Helmuth Rilling 接觸，並與香港小交響樂團合作，接受優秀導師的指導，互相啟發，建立友誼，希望他們將來離開校園，能在這行業健康地發展。」

評審評語

多年來默默耕耘，積極提倡無伴奏合唱，為無伴奏合唱帶來新的面向，使其愈來愈普及。趙伯承亦將無伴奏合唱由本地推廣至海外，值得鼓勵和表揚。



Chiu Pak-shing, whose old trade was choral conducting, returned from his studies in Europe and the US in 2005. Actively promoting the art of choral singing with his innovative projects, he has played a pivotal role in setting the stage for a cappella's increasing popularity in Hong Kong. Much as he treasures the joy and honour the panellists' recognition have bestowed on him, Chiu gains greater pleasure from winning the award because of his merit as a choral music artist. "It represents recognition of the collective efforts made by the choral singing community. Compared with other genres, choral singing is not yet regarded as a musical discipline in its own right. That means we have room to work in."

Exploring the Possibilities of a Cappella

Chiu believes the growing popularity of a cappella choral music in Hong Kong is due to the fun inherent in choral singing, and that it is closer to popular music and jazz. Besides putting a cappella on stage and in concert programmes, he has recently started contemplating other types of performances. Yat Po Singers, a professional a cappella choral theatre company, was launched last year with government funding. Chiu and Yat Po Singers' other co-artistic directors Ng Cheuk-yin and Yuri Ng specialise in choral singing, musical creation and stage design, respectively. The company creates choral-musical material that brims with Hong Kong flavours by adventurous exploration of the untouched wilderness of a cappella. The trio are now working on brand new material for their upcoming performance in September.

Whilst giving momentum to the a cappella craze in Hong Kong, Chiu also wishes to find more young appreciative ears for classical choral music. "Traditional choral singing will not be heard again if young people no longer perform it in 10 or 20 years' time. I've learned from my music education how precious classical choral music is, and I want to pass it on to future generations." It is the same passion that drove him to organise the Hong Kong SingFest. The festival last year proved successful in generating public interest in traditional choral music. Next up, he wants to help launch those promising ensembles onto the professional stage by arranging tours to spread choral music everywhere on the Mainland.

Nurturing Local Leaders for Choral Singing

A dedicated educator, Chiu plans to put the cash prize towards a choral music leadership camp this summer. "The students of our secondary schools and universities are extremely talented and they gain top honours at international competitions. I want to bring young leaders of choral music together at the camp to meet the internationally renowned German choral conductor Helmuth Rilling and work with the Hong Kong Sinfonietta, to be inspired by the fine teaching of the masters, and to inspire one another and build friendships. My hope is that they will leave school better prepared to forge a successful career in music."

Panellists' Opinion

Over the years, Chiu Pak-shing's quiet diligence in advocating a cappella choral music has succeeded in adding new dimensions to the genre and boosting its popularity. Also worthy of merit are his efforts to take Hong Kong's a cappella to the world.



藝術新秀獎 Award for Young Artist

視覺藝術 Visual Arts

何倩彤 Ho Sin-tung



自三歲起開始習畫，於 2008 年畢業於香港中文大學藝術系，然後全職投入藝術創作，作品多以鉛筆、水彩、印章等輕巧物料為創作材料，並以行將逝去、無可挽回的人、事、物為主題。

2011/12 年度的香港個人展覽包括「吾友烏有」和「Folie à deux」，於阿布札比藝術節 2011「Signature」部份舉辦個人展覽，及參與以色列特拉維夫的「Octopus」香港藝術家聯展。

除了作畫外，她亦有裝置、錄像和文字創作。錄像作品獲第三屆鮮浪潮短片競賽學生組最佳創意獎，文字作品見於《信報》、《明報》、《明報周刊》等。

Ho Sin-tung began drawing when she was three, and she became a full-time artist after she graduated from the Department of Fine Arts at the Chinese University of Hong Kong in 2008. Her work mainly uses light materials – such as pencil, watercolour and rubber stamps – and it is defined by her preoccupation with people, events and objects that are fading and ir retrievable.

In 2011/12, her solo exhibitions included the *Hong Kong Inter-vivos Film Festival and Folie à deux*. She also staged a solo show in the "Signature" section at the Abu Dhabi Art Fair 2011, and was featured in the *Octopus* group exhibition with other Hong Kong contemporary artists in Tel Aviv, Israel.

Apart from drawing, she engages in installation, video and text-based art. Her video won the Best Creativity Award (Student Division) at the 3rd Fresh Wave Short Film Competition, whereas her text-based art has appeared in the *Hong Kong Economic Journal*, *Ming Pao* and *Ming Pao Weekly*, among others.



何倩彤說話直接、充滿活力，與她的作品中的黑暗題材和脆弱的質感截然不同。她直截了當地承認自己「極度崇洋」，自幼熱愛西洋文學和電影，塞利納、馮內果和希夫烈達等是她的靈感泉源。在她而言，生活、閱讀、電影和創作，從來就是不可分割的。

閱讀、電影與藝術形影不離

自中學時代開始，至現今全情投入藝術創作，何倩彤依然是書不離手，每天用大量時間去閱讀，尤其是題材偏鋒的歐洲文學，如卡爾維諾的《分成兩半的子爵》、卡繆的《瘟疫》和塞利納的《茫茫黑夜漫遊》，其「破壞力」轉化成她的創作能量。

她閱讀的方式不是咬文嚼字，而是用自己的方法去體驗書中的世界，文字不再只是靜態的平面印刷，而是有聲有色。其作品《Folie à deux》，請來十七位讀者背對鏡頭朗讀一篇他們最喜愛的文章。何倩彤說：「對方在讀，我在聽，彼此融為一體。至剪接和做字幕時我又把影片看了無數次，一字一句我都記得很清楚。」文字化成影像和聲音，同時向藝術家自己和觀眾襲來，這種無以名狀的感染力，頓時變得立體和擲地有聲。

何倩彤也是電影迷。去年的個人展覽「吾友烏有」，可說是最觸目和最野心之作。在半年時間內，她創造了屬於自己的電影節，製作了二十八齣子虛烏有的電影劇照、四張電影海報，繪影繪聲地剪輯四條電影預告片、還有製作場刊、影訊，認真地幽了香港國際電影節一默，亦向自己深愛的電影大師致敬。她以木顏色的細膩筆觸，勾畫出一幅又一幅滲出童真稚氣，但又詭異懸疑、充滿張力和挑釁性的場面，虛構的電影比真實的電影更能呈現現實的荒誕和殘酷。



繆思無處不在

不過，何倩彤的創作靈感不止是小說和電影。她說：「我沒有特別要在某個範疇尋找創作材料，靈感往往是突然出現的，而藝術的好玩之處就是多變和不能預測。它總是無法被定義，無法被捕捉。至於用繪畫、錄像，還是雕塑，哪一種媒介並不重要，重要的是以最適當的方法把想法表達出來。」

正因為藝術的變幻莫測，何倩彤甚少談及未來發展和抱負，而是專心做好眼前的東西。她說：「在香港從事藝術創作不會發達，也不可能像歐美般可變明星。沒有這些期望，反而能更專心更純粹地創作。」

話雖如此，何倩彤的未來，還是蠻精彩充實的。今年，她將首次當駐場藝術家，地點是韓國首爾美術館及美國佛蒙特藝術中心；而今年的香港當代藝術獎展覽及於荷蘭舉行的「Moderation(s)」聯展，也有她的蹤影。

評審評語

何倩彤在過去一年參加不少重要的展覽，參與的藝術活動頻繁，作品水平亦相當高。除了視覺藝術方面的創作外，作品亦涵蓋影像、文字等，表現形式豐富。其作品富本土特色，呈現獨特的藝術風格。



Ho Sin-tung speaks in a direct and animated way. This seems a curious mismatch with the dark themes and the sense of brittleness in her work. She is upfront about her deep idolatry of all things Western – she developed a passion for Western literature and cinema from a young age, and counts Louis-Ferdinand Céline, Kurt Vonnegut and Heath Ledger among her sources of inspiration. For Ho, there should never be any separation between life, books, cinema and the imperative to create.

Uniting Books, Film and Art

She has been a voracious reader ever since her teens. As a full-time artist, she still spends a considerable amount of time reading every day. She is especially drawn to avant-garde European literature, such as Italo Calvino's *The Cloven Viscount*, Albert Camus's *The Plague* and Louis-Ferdinand Céline's *Journey to the End of the Night*. She manages to channel the "forces of destruction" within them to productive effect in her creative pursuits.

Instead of a stiff literal approach to reading, Ho develops her own distinctive methods to experience the worlds hidden within the text. The result? Words cease to be mere exercises in print publishing and, instead of lying still, they take on sounds and colours. In her work *Folie à deux*, 17 people were filmed reading aloud their favourite pieces of text, each with his or her back turned to the camera. Ho says: "As they read, I listened, and we fused into one. I watched the clips over and over again later when I edited and subtitled the videos, so I remember every single word and line very well." What used to be mere words are now turned into sights and sounds, overwhelming both the artist herself and viewers with a subtle force that is as tangible as it is compelling.

Ho is also a cinephile. Her 2012 solo exhibition *Hong Kong Inter-vivos Film Festival* is arguably her most talked-about and most ambitious project to date. Over a six-month period, she set up her own film festival, producing film stills of 28 imaginary movies, four movie posters and four highly realistic movie trailers, as well as a festival catalogue and newsletter. Her sarcastic commentary on the Hong Kong International Film Festival also pays tribute to her favourite directorial greats. With the deft use of colour pencils, Ho conjures up movie scenes that juxtapose a palpable sense of childhood innocence with a potent spell of eerie suspense, tension and provocation. Her fictitious movies show the absurdity and brutality of real life more effectively than genuine ones.



The Muse Is Everywhere

However, Ho doesn't limit her sources of inspiration to novels and films. As she says: "I don't especially look for materials to create with in any particular area. The impulse to create always bursts forth all of a sudden. Art is fun because it's fickle and unpredictable. It can never be defined or grasped. It's not important to debate the relative merits of drawing against video art or sculpture. The important thing is to find the most appropriate way to express one's thoughts."

Because she regards art as mercurial, Ho rarely talks about her future plans or ambitions. Instead, she prefers to focus on the task at hand. "Artists don't get rich in Hong Kong, and they won't become celebrities like their counterparts in Europe or the US. But, once freed of such hopes, artists can become more immersed in their art and spend more time creating art just for the sake of it," she says.

Ho may appear relaxed about her next moves, yet the coming months are already shaping up to be an exciting and busy time for her. This year, she will be a resident artist for the first time, at the Seoul Museum of Art and at the Vermont Studio Centre in the US. Her work will also grace the Hong Kong Contemporary Art Awards exhibition, as well as Moderation(s), a collaborative project in the Netherlands.

Panellists' Opinion

Ho Sin-tung took part in a number of important exhibitions as well as many arts events during the past year. The very high quality of her work is matched by the rich range of her artistic expression. Apart from her endeavours in visual arts, her work explores video and text-based art practices. It is distinguished by a local character and displays a unique artistic style.

藝術新秀獎 Award for Young Artist

戲曲
Xiqu

江駿傑 Kong Chun-kit



九歲學藝於朗暉粵劇團兒童班，師承呂洪廣和張寶華。後得三喉唱家蔣艷紅納為入室弟子，且獲曾湘、高潤權、韓燕明、鄧宛霞和耿天元等分別授以音樂、武術和京崑戲曲技巧。於八和粵劇學院編劇班畢業，而目前除於學院就讀青少年粵劇班，也為香港中文大學專業進修學院中文系三年級學生。2007年，在香港中樂團「才子會佳人」粵曲新唱填詞比賽中獲季軍。雖然年僅二十二歲，已多次踏上台板，同時參與幕後創作。

2011/12年度參與的劇目包括《英雄罪》、《十二道金牌》、《劈山救母——闖華山》、《新編倩女幽魂》、《關羽釋貂蟬·古城會》、《宋江殺惜》和《三岔口》等，所涉範疇廣及演出、編劇、作曲、編曲、填詞，甚至宣傳品的平面設計。

Enrolling in children's opera classes at the Love and Faith Cantonese Opera Laboratory at the age of nine, he began his apprenticeship under the tutelage of Lui Hung-kwong and Flora Cheung. Later, the "Three Voices Diva" Cheung Yim-hung took him beneath her wing; and doyens such as Tsang Sheung, Ko Yun-kuen, Hon Yin-ming, Tang Yuen-ha and Geng Tianyuan also taught him music, martial arts and *kunqu* opera techniques. Having graduated in playwriting from the Cantonese Opera Academy of Hong Kong, he is currently attending the Academy's Cantonese Opera Youth Class and is in his third year of Chinese studies at the School of Continuing and Professional Studies of The Chinese University of Hong Kong. In 2007, he won third prize in the Hong Kong Chinese Orchestra's lyric-writing contest for "Valentine Concert: Chinese Romance down the Ages". At the young age of 22, he already has a wealth of onstage and backstage production experience under his belt.

His theatre repertoire in 2011/12 included *The Crimes of a Hero*, *The Twelve Gold Medallions*, *Cleaving Open the Mountain to Rescue Mother: Barging in Mount Hua*, *The Gentle Demoness*, *Guan Yu*, *Song Jiang Kills Yan Poxi* and *At the Crossroads*. He undertook a diverse range of roles, from performance to playwriting, composing scores, writing lyrics and arranging music. He even designed the graphics for promotional materials.





江駿傑與戲曲的不解之緣，始自四歲看了一齣神功戲，叫他深深着迷。令人稱奇的是，小小孩童要學習粵劇的念頭自此堅定不移，即使曾因年紀太小而無師可尋，也沒有令他學藝的心有所消滅。結果，江媽媽特地為他學唱粵曲，再轉而親自教授，如此一直到江駿傑九歲那年入讀朗暉粵劇團兒童班。

今天在許多人眼中，江駿傑是粵劇界的明日之星。雖然他年紀輕輕，卻能文能武，而且既是演員，幕後創作的成績也見亮麗。問他在芸芸崗位中最喜歡哪個，他幾乎不用多想便說是編劇，他表示：「因為我喜歡天馬行空。」

期望觀眾有所反思

回顧 2011/12 年度的作品，江駿傑最滿意的是以史實加上創作、道出世情人性的《十二道金牌》；但印象最深刻的，卻是他首次撰寫長劇劇本的《英雄罪》。他說：「完成這個劇本挺不容易，最困難的是構思和搜集資料的過程，但同時又覺得很開心和享受。」江駿傑還為此劇創作了多首原創新曲，盡展作曲、編曲和填詞的才華。不說不知，原來京劇和崑劇都曾把這個故事搬上舞台，而江駿傑之前也以此編了一段折子戲，這次則再加上新的創作成為長劇，是把它帶到粵劇舞台上的第一人。

《英雄罪》廣獲好評，不少評論都指江駿傑為粵劇注入了新希望。江駿傑沒有沾沾自喜，仍然虛心琢磨如何改進。他說：「重演時我坐在台下看這齣戲，發覺有些地方作『留白』處理應會更佳。編劇真的應該坐在台下看整個演出，會看到很多東西的。」

江駿傑對創作自有一套理念，他說：「我不希望觀眾欣賞完表演便了事，期望他們有所反思，帶着一點東西離開。所以，我不要單單說一個故事，不會只求有趣，而會設想一個大前提，每個角色的出現都有其目的。」

讓粵劇與社會同步

在保存粵劇的傳統之餘，他銳意在故事橋段中加入後現代思想，為粵劇賦予生氣和活力。他解釋說：「粵劇必須作一些改變，要和社會同步，一起呼吸。目前先要做的，是吸引多些年輕人來看，令他們願意一天不上 Facebook，一晚不追看劇集，掏腰包看一場粵劇。我的心願是終有一天把粵劇推展至另一層次，不但在本地得到認同，更在國際間受到重視。」

對於此次獲獎，江駿傑說：「我感謝評審認同粵劇創作人的位置。我不認為這是甚麼大成就，但獎項鼓勵我繼續向理想進發。我也希望藉此機會多謝每一位曾經幫我一把手的前輩。」他計劃把獎金作為部份經費，撰寫大型史詩式交響粵劇《甲午海戰》。他說：「很多人寫甲午戰爭都是一面倒地批判，我要把整件事呈現出來，寫出雙方內心的想法，把天秤放在大家面前。」

評審評語

工作全面和多樣化，集編劇、作曲、編曲、演員於一身，是難得一見的粵劇接班人。江駿傑在編劇和音樂設計方面表現突出，具創意和獨特性，工作認真進取，前途無可限量。



Kong Chun-kit's lifelong fascination with *xiqu* began at the age of four, when he saw a ritual performance, a form of Cantonese opera to celebrate the birthdays of deities. Perhaps even more amazingly, the young Cantonese opera fan announced his intention to learn the art form, despite the drawbacks of his age and the unavailability of a teacher. His mother provided the perfect solution: she learned Cantonese opera herself, and in turn, she taught her son until he was old enough – at the age of nine – to enrol in children's opera classes at the Love and Faith Cantonese Opera Laboratory.

Today Kong is a rising, shining young Cantonese opera star in the eyes of many. Whether he is taking on a civilian or military role, or performing an onstage or backstage task, his dazzling talent and ability are undeniable. Asked to name the role he most enjoys playing, he unhesitatingly answers that he wants to be a playwright, "because I love thinking and whatever takes my fancy."

Inviting Audience Contemplation

Kong says his most satisfying work in 2011/12 was *The Twelve Gold Medallions*, a poignant portrait of humanity and the ways of the world that blends historical facts with fiction. Yet the one production that left the deepest impression on him was his first full-length play, *The Crimes of a Hero*. "Writing the play was a herculean effort; the daunting prospect of coming up with ideas and researching them was nicely offset by the joy and satisfaction of the tasks accomplished." His talents for composition, arrangements and lyrics were artfully and effectively deployed in the several original songs he wrote especially for the play. Previously adapted for the *jingju* and *kunqu* opera stages, Kong first rewrote the story of *The Crimes of a Hero* into an opera excerpt before taking the unprecedented step of extending it to a full-length Cantonese opera play with new material of his own creation.

As well as the wide acclaim he has received for *The Crimes of a Hero*, Kong has been praised by the critics for injecting hope and excitement into Cantonese opera. However, he brushes off compliments, striving instead to perfect his art with humble enthusiasm. "When the play returned for a second run, I sat in the audience and only then did it strike me there were many things that would be better left blank. A playwright should always watch a performance in its entirety in the audience, where there is so much more to see."

Kong has also developed an approach to his work, "I don't want the audience to watch a play and come away with nothing. Instead, I hope the play will send them home with something to consider. Rather than just telling an entertaining story, it should be based on a premise and each character should have a purpose."



Keeping Cantonese Opera Abreast of the Times

Kong undertakes the formidable task of striking a balance between preserving traditional elements and reinvigorating the ancient stage art with great conviction. To this end, he incorporates postmodernist perspectives into his story plots. "Cantonese opera needs to change in order to put its finger on the pulse of society and breathe with it. The challenge in front of us is to get young people into a theatre, to lure them away from Facebook for a day or the TV for one night, with a Cantonese opera that they're ready to pay for with money from their own pockets. My ultimate wish is to take Cantonese opera to the next level, where it will not only gain local recognition but also international prominence."

Playing down his success in winning the award, Kong stresses, "While I'm grateful to the panellists for recognising creative talent in Cantonese opera, I don't see the award as my own personal achievement, but a boost of encouragement that propels me towards my next goal. I'd like to take this opportunity to thank each and every of my mentors who have helped me along the way." He plans to use part of the cash award to fund his next play, *The Naval Battle of 1894*, a large-scale epic symphonic Cantonese opera. "Until now, depictions of the Naval Battle of 1894 have been filled with one-sided criticism. I want to paint the entire picture of the event by giving the perspectives of both sides of the war, delving into the inner thoughts of the characters involved, and putting them on the scales for all to make their own judgement," the playwright explains.

Panellists' Opinion

Kong Chun-kit's extensive and varied résumé of playwriting, music composition and arrangements and stage performing roles shows him to be a rare and promising heir to the mantle of the Cantonese opera greats. Bursting with creativity and originality, his works of playwriting and musical design are particularly outstanding. A proactive artist with a strong work ethic and a bright, promising future.



藝術教育獎 Award for Arts Education

藝術教育與社會息息相關，對新一代的成長尤為重要。「藝術教育獎」的設立，旨在表揚在藝術教育方面有卓越成績的學校、機構及藝術工作者，希望藉此鼓勵更多機構及人士投身發展藝術教育的工作。此獎項分為學校及非學校兩個參賽組別，各設金、銀、銅三個獎項，以及優異表現獎。

Arts education is essential to the growth of the younger generation. The Award for Arts Education aims at according recognition to schools, organisations and arts practitioners who have distinguished achievement in this area. The Award also hopes to encourage more organisations and arts practitioners to participate in and contribute to the development of arts education in Hong Kong. The Award is categorised into school and non-school, with gold, silver and bronze awards and Certificate of Merit in each category.

評審計算期：2011 年 9 月 1 日至 2012 年 8 月 31 日
Assessment Period: 1 September 2011 to 31 August 2012

藝術教育獎

Award for Arts Education

學校組 School Division

金獎 Gold Award

優才（楊殷有娣）書院 G.T. (Ellen Yeung) College

得獎計劃 Award-winning Project

廢物起動 Garbage Revolution

將日常的家居廢物和城市垃圾變成富有美感、實用甚至具市場價值的燈飾，正是優才（楊殷有娣）書院「廢物起動」再生設計課的大膽嘗試。

創意起動 廢物再生

這是本港首個倡導「升級再造」的初中藝術課程，透過升級再造的設計思維，賦與廢棄物再生利用的價值，從中激發學生的創意，培養珍惜資源的態度。葉承恩老師表示，他們一直希望把設計改變生活的思維帶給年青的一代：「透過採用『升級再造』的綠色新思維，把廢棄物重新改造，不只追求觀賞價值，更要求具有實際功能，設計出能在日常生活中被使用的產物，而不是把廢棄物再變成另一個廢棄物。」

廢物有價 膠樽是寶

計劃為期七個月，學生由資料搜集、物料回收以至深入探討物料的美學及可塑性，然後便進行升級創作：將廢棄膠樽的不同部份按形狀、顏色、厚薄等，透過不同的切割及摺曲方法，並以附加物件來拼合，最後製作出令人耳目一新、觀賞與實用兼備的燈飾作品。過程中除了要運用美學及設計原理之外，還要考慮透光、散熱的實際技術問題，可謂融合了藝術、設計、環保、科學等各個範疇的知識與能力。

整個學習過程不單啟發了學生的創意思維，更讓他們從生活中取得創意資源，透過創作帶出環保意識。葉老師說：「我們深信藝術創作就是生活的一部份，讓學生透過設計的學習，認識及改變生活，反思物質的價值。」



由學界到商界

「廢物起動」計劃把環保、設計與美學共冶一爐，學生製成的產品更獲得社會各界好評，除了傳媒報導，並屢獲不同團體的邀請作分享及展覽，更獲香港大學一間餐廳看中他們的環保概念設計，訂購了兩款環保燈飾。事實上，葉老師亦積極為計劃尋找商界夥伴：「我們找到燈飾公司捐贈 LED 燈來讓學生放在燈飾設計中，讓學生的創作與社會、商界有更大的連繫。能獲得社會的肯定，對學生來說是很大的推動力。」

葉老師表示未來會將這方面的經驗結集出版，並透過舉辦工作坊及展覽等，將升級再造的創作理念帶進社區，與社群分享，「以往藝術是留在美術室中進行的，但我們的學生就要出去『執垃圾』、做資料搜集，要主動關心社區，由此培養對社會的責任感。」藝術創作與環保同樣需要身體力行，優才書院無疑為大眾示範了一個極具創意的減廢教育方案。

評審評語

「廢物起動」為具獨特性及組織的藝術教育項目，能漸進地分階段推展，有效地將環保概念與藝術結合，透過廢物再造的設計思維，激發學生潛能和創意，並培養學生珍惜資源的態度。計劃整體規劃完整，為全體初中學生提供充裕的全方位學習，拓闊同學的藝術視野，成效顯著。



G.T. (Ellen Yeung) College's "Garbage Revolution" recycling design course was a bold venture to transform everyday household waste and urban garbage into light fittings that have aesthetic, practical and even market value.

Creative Recycling

"Garbage Revolution" was the first "upcycling" arts course offered at lower secondary level in Hong Kong. The concept of upcycling is to give waste materials a new lease of life by reusing them in practical and valuable ways. The course not only inspired the students to become more creative, it also taught them the importance of not wasting resources. Its teacher-in-charge, Maki Yip, says the college has always wanted to communicate to young people the concept of improving lives through design. "By adopting the innovative green concept of 'upcycling', we convert waste materials into new products which are both visually pleasing and practically functional," she says. "We aim to design products that can be used in daily life, rather than transform a waste item into another waste item."

The Value in Used Plastic Bottles

The project lasted for seven months. The students conducted their own research, collected their own materials for recycling, and explored their aesthetics and malleability before they embarked on upcycling work. Various parts of used plastic bottles were cut out according to their shape, colour and thickness; and different methods were used to fold them. The students then transformed the bottle parts and additional materials into original, attractive and practical lamps. During the process, they not only had to apply theories of aesthetics and design; they also had to consider practical and technical issues, such as light transparency and heat radiation. This multi-disciplinary project involved knowledge and aptitude in the diverse fields of art, design, environmental protection and science.

The entire learning process sparked the creativity of the participants. It also showed them how art can be used to turn everyday objects into creative resources and how the process can help protect the environment. "We firmly believe art and creativity are aspects of life," Yip says. "By learning design, students can learn more about life, make changes to their lives, and reflect on the value of things."



From School to Business

The products the students made during "Garbage Revolution" – a three-in-one project that combined environmentalism, design and aesthetics – were well received. Apart from gaining media coverage, the students were invited by different organisations to share and exhibit their works. They also scored a coup when a restaurant at the University of Hong Kong ordered two types of light fittings because its owner was impressed by their environmentally friendly features. In fact, Yip has been actively seeking business partners for the project. "We persuaded light-fitting companies to donate LED bulbs for the students to put inside their lamps," she reports. "This made a greater link between the creative work of the students and society and the business community. The recognition they received from society motivated them a lot."

Yip says a book will be published based on all the experience they have gained from the project. They will also introduce the upcycling design concept to the community through workshops and exhibitions. "In the past, art was created in art studios. But our students had to go out and collect rubbish and do their own research," she says. "They had to take the initiative to care for the community and, through the process, take on greater responsibility for society." Both the making of art and environmental protection involve rolling up one's sleeves. G.T. College has shown everyone an innovative education programme that combines waste reduction with creativity.

Panellists' Opinion

Garbage Revolution was a unique and well-organised arts education project. Implemented in stages, it effectively combined environmentalism and art by inspiring students' potential and creativity with the design concept of waste recycling. It also taught students the importance of treasuring resources. The project was a well-planned one and remarkable results were achieved in broadening the artistic horizons of the lower secondary students in the school by giving them a rich and all-rounded learning experience.

藝術教育獎 Award for Arts Education

學校組 School Division
銀獎 Silver Award

基督教宣道會 太和幼稚園 Christian and Missionary Alliance Church Tai Wo Kindergarten

得獎計劃 Award-winning Project

認識大埔・關心社區 To Know and to Care: Tai Po Is My Home



大埔，是香港著名的旅遊景點，除了是不少港人周末消遣的好去處之外，對於大埔人來說，更是他們所居所屬的家園。基督教宣道會太和幼稚園就以「認識大埔・關心社區」為主題，透過一系列專題研習及多元化的藝術創作活動，促進學童的親子關係及藝術情操，並藉此培育對家庭、對社區關愛的美德。

從生活體驗出發

郭楚翹校長認為，大埔有很多為人熟悉的旅遊熱點：「我們的小朋友住在這裏，看在眼內，這些都是他們最熟悉、最切身的生活經驗，所以我們就由這裏出發，培養他們去認識社區、關心社區、愛社區。」

學校的課堂並不限於校舍之內，而是善用各項社區資源、文化情境作為教學題材。在老師的鼓勵下，學童先回家與家長一起搜集有關大埔人、事、物的資料，然後回校分享、匯報，再由教師帶



領學童一起實地考察，真切感受。藉着分享、討論、參觀，學童通過各種活動學習處理不同的藝術媒介，並運用多元化的表現形式如繪畫、手工、舞蹈、遊戲及親子合作創作等，達到藝術和品德教育的目標。

多元化的外展活動

例如參觀大埔海濱公園的地標香港回歸紀念塔，學童覺得塔的外形像軟雪糕，於是回校後便一起製作了巨型「雪糕回歸塔」，家長參觀時都被小朋友的作品所吸引。又如參觀林村的許願樹，透過實地考察、提問和探索，讓學童認識傳統風俗，並了解到許願樹因承受太多寶牒而負荷過重，以及遭蟲害、受破壞的情況，培養學童愛護樹木的態度。參觀後，學童更一起製作屬於校園的「心願樹」。透過活動，讓學童明白到愛護大自然，可以從愛自己的小社區開始。

學童在教師的引導下，透過創意的表達將大埔區的特色一一展現眼前：參觀富善街街市後進行菜市場買賣模擬活動；特別邀請家長示範製作盆菜，又借出食具、用料等作實物展示。還有大尾督單車徑、燒烤場及水上活動等均以獨特手法展示，活動模式多樣化又富於趣味。郭校長說：「並非每個小朋友都熟悉大埔的特色，所以透過小朋友最易掌握的藝術方式，加上親身體驗的活動，並且在創作後的分享和展示，強化小朋友對社區的認識。」

透過藝術教育，學校希望讓學童對藝術更投入，對身邊事物、社區特色及文化習俗均能投以欣賞的眼光，以締造更美好的社區環境。

評審評語

計劃以大埔作為探究的主題，課堂設計能切合幼兒的生活經驗，讓幼兒能透過不同領域的學習範疇，嘗試多元化的創作，並認識社區。親子創作活動不但培養親子關係及藝術情操，而且帶出互動學習的重要性。計劃提供適切的學習環境讓幼兒發揮創意，有效地從幼兒教育階段提倡藝術培育。

Tai Po is a well-known destination in Hong Kong. Yet the town is more than a great place for people to visit at weekends; it is also the home of Tai Po residents. The Christian and Missionary Alliance Church Tai Wo Kindergarten organised a series of thematic projects and a variety of arts activities with the theme "To Know and to Care: Tai Po Is My Home". The purpose of the programme was to cultivate its students' artistic awareness and strengthen the bonds between them and their parents. Moreover, it passed on to them the positive values of caring for one's family and the community.

Starting with Experience-Building

The Principal, Kwok Chor-kiu, says there are many famous attractions in Tai Po. "Our children live here and see them every day. They are the most familiar sights and experiences for them. That's where we started. We taught them to know, to care for and to love their community."

The lessons were not confined to the kindergarten's premises. Community resources and cultural sites were also used as teaching materials. Encouraged by their teachers, the students first went home and collected information about people and things in Tai Po together with their parents. Then they reported and shared their findings at school. The next step was for the teachers to take the students to the actual sites, so they could experience first-hand information they had collected. Through sharing, discussion, visits and other activities, the students learned how to use various artistic media and means of expression – such as drawing, handicrafts, dance, games and parent-child cooperation. These served to provide them with arts education and moral education.

Diverse Outreach Activities

When they visited the Tai Po Lookout Tower, the landmark on Tai Po Waterfront Park, the students thought it looked like soft serve ice cream. So they made an enormous Ice Cream Lookout Tower when they returned to school. Their parents were delighted when they saw it. During a school visit to the Lam Tsuen Wishing Tree, the students learned about traditional customs through asking questions and exploring. They also learned about protecting trees when they were told that the



Wishing Tree had been overburdened by the wishing-placards people had thrown at it, and that it also had a pest-infestation problem. After their visit, the students made a Wishing Tree for their school. The activity helped them realise that loving their own small community could be the first step towards cherishing and protecting nature as a whole.

Guided by their teachers, the students recreated other features of Tai Po District. After visiting the Fu Shin Street Market, they played a simulated wet market trading. Their parents were also invited to demonstrate how to make *poon Choi*. They also make available their own cooking utensils and ingredients used for display. The Tai Mei Tuk bicycle track, barbecue pits and water sports area were all displayed in creative ways, and the activities were diverse and interesting. "Not every child is familiar with the features of Tai Po," says Principal Kwok. "They immensely increased their knowledge of the community by using the art forms they are most familiar with, by first-hand experience, and by displaying and sharing their artwork."

The kindergarten hopes that arts education will encourage its students to become more involved in arts, and that they will be able to cast an appreciative eye over the things around them in their community, including its features and its traditional customs, thus making it a better community.

Panellists' Opinion

With Tai Po as its theme of exploration, the project featured classroom activities that matched well with the young kids' daily experience. By learning in a variety of ways, they were able to try their hands at various forms of creativity and learned more about their community. By involving the children and their parents in its activities, the project fostered closer parent-child ties and developed the children's artistic awareness and highlighted the importance of interactive learning. The project provided a fitting environment for children to express their creativity, and it effectively promoted arts education at pre-school level.

藝術教育獎 Award for Arts Education

學校組 School Division
銅獎 Bronze Award

東華三院 呂潤財紀念中學 TWGHs Lui Yun Choy Memorial College

得獎計劃 Award-winning Project

舞台無限闖——從傳統到現代 Adventures on the Stage – Past to Present

「舞台無限闖——從傳統到現代」是環繞舞台而發展的一系列劇場探索及藝術教育計劃，通過學習古今中外的不同表演藝術，讓學生得以發展潛能、開拓視野、提升鑑賞能力，另一方面亦藉此推廣優秀的中國傳統文化寶庫，促使新一代深入認識並承擔起傳承的使命。

跨科、跨界別、跨越時空的嘗試

東華三院呂潤財紀念中學叢蔣漢校長介紹計劃的最大特色，是在舞台這個平台上為同學提供了跨越中西古今的嘗試，「計劃的特色，是時空、地域的跨度很廣闊，古老如傳統戲曲，現代如話劇；西方有音樂劇；中國則有南方的粵曲和北方的京劇，十分多姿多采。」

這個計劃把表演藝術教育引進校本課程及其他學習經歷，通過跨科、跨組、跨界別的全方位推行，有目標、有系統地整合成一個獨特又具規模的藝術課程。計劃牽涉到視藝、音樂、戲劇、英文、普通話等不同學科，與教務委員會、家長教師會等攜手合作，以及與校外專業團體，如香港八和會館、香港教育學院組成合作伙伴，令藝術教育有更深層次的推展。

涉獵的範疇亦由傳統到現代、由東方至西方，包括將粵劇藝術引入初中課程，又在高中設普通話表演藝術課程，推行京劇、相聲等，至於現代藝術方面則有中西話劇及英語音樂劇等，務求讓同學通過全面多元的學習經歷，與不同院校及專業人員作交流，開闊視野，提升創意。

繼往開來的文化承傳

叢校長談到學校的理念：「傳統粵劇、京劇是寶貴的中國文化，也是十分受尊崇的世界文化瑰寶，我不希望以後只有老人家會欣賞，甚至被漸漸淡忘。我們有志於培育年青人去肩負這個承傳之責，因此就要在教育方面下功夫。」

學校未來會延續計劃成果，並集中在粵劇方面作深度的探索和發展。本地一些專上院校亦計劃創辦有關粵劇的應用學習科目甚至學位課程，叢校長表示：「有鑑於香港粵劇藝術將來會有特別的發展機遇，學校希望能夠配合這個時機，做好銜接的工作。」由此可見叢校長在藝術教育發展方面的遠見。

學校更安排了多次公開演出機會，曾於油麻地戲院、屯門大會堂及高山劇場等不同社區場合讓學生盡展所長，向公眾展示他們對中國傳統文化的熱誠。透過此計劃，學校不遺餘力地推廣古今中外的戲劇文化，期望培育出一班新世代接棒者。

評審評語

計劃有系統地把多樣的劇種，包括粵劇、京劇、相聲、中西話劇和英語音樂劇等，引入作為校本課程設計，乃大膽創新的嘗試；其中粵劇的課程及活動，更得八和會館的協助，作為初中的正規課程，讓下一代能承傳中國文化。計劃架構清晰，積極推動戲劇表演藝術。



A series of arts education programmes that emanates from and centres on the stage, "Adventures on the Stage – Past to Present" inspires students to explore the theatre by offering them a synthesis of the performing arts of the past and present, East and West. At the same time, it aims to unleash the students' potential, expand their horizons and increase their arts-appreciation abilities through the learning process. By celebrating the gems in the treasure trove of traditional Chinese culture, the project also raises the awareness of the next generation of art lovers, and imparts in them a sense of duty to carry the torch of this heritage in the future.

Exploring New Frontiers: Cross-Subject, Cross-Discipline and Time-Transcending

The defining feature of the project, notes Berthold Chung, the Principal of the TWGHs Lui Yun Choy Memorial College, is that it uses theatre as a platform for students to explore what lies between and beyond the diametric opposites of past and present, East and West. "The project is unique because it covers a vast timeframe and geographical space. From the traditional *xiqu* of ancient days to contemporary drama, and from Western-style musicals to the Cantonese opera of southern China and the Peking opera of the north, it offers a kaleidoscopic sampling of culture."

By introducing performing arts education to the school-based curriculum and Other Learning Experiences, the school developed a systematic, integrative arts subject that is unique and remarkable in its scope and its cross-subject, cross-team and cross-discipline application. Consisting of the academic subjects of visual arts, music, drama, English and Putonghua, it adds depth to arts education by leveraging on collaboration between the school's academic committee and parent-teacher association and professional bodies such as the Chinese Artists Association of Hong Kong and the Hong Kong Institute of Education.

The mix of past and present, East and West also applies to the curriculum's design. The lower forms are introduced to Cantonese operatic art, while senior students are offered performing arts classes in Putonghua with a focus on promoting Peking opera, *xiangsheng* (cross-talk) and other genres. In addition, it brings in the modern art disciplines of Western and Chinese drama and English-language musicals. By embarking on a comprehensive learning experience and interacting with professionals and peers from different schools, the students are enabled to raise their sights to farther horizons and their minds to higher creative levels.



Keeping Culture Alive: Inheriting from the Old, Carving out the New

Outlining the school's vision, Principal Chung says, "Cantonese opera and Peking opera are two gems of Chinese culture. These cultural treasures are highly esteemed worldwide. They deserve more than just to be enjoyed by the older generation alone, and then abandoned and forgotten. Our vision is to evoke a sense of duty in our students to become the future torchbearers of our culture and heritage. That is where arts education comes in."

Building on the success already reaped by this project, the school will focus on further exploring and expanding the breadth and depth of Cantonese opera education in its curriculum. Learning that local tertiary institutions plan to offer Cantonese opera as an applied learning and even as a degree-conferring subject, Principal Chung responds with keen interest, "In view of the good prospect for future development of Cantonese operatic art in Hong Kong, the school wish to prepare our students well to take full advantage of such opportunities." This fully reflected the far-sighted vision of Principal Chung on the development of arts education.

In the meantime, the students are putting their talents to good use and displaying them fully in an array of public performances. Whether on the history-infused stage of the Yau Ma Tei Theatre or in community-based centres like Ko Shan Theatre and Tuen Mun Town Hall, they have impressed audiences with their passion for traditional Chinese culture. The project is a fitting testament to the school's tireless efforts to promote the theatrical arts of past and present, East and West, and to nurture the next generation of cultural advocates.

Panellists' Opinion

The project is a daring and systematic new attempt to incorporate various operatic genres – including Cantonese opera, Peking opera, Western and Chinese drama and English-language musicals – into the school-based curriculum. With the assistance of the Chinese Artists Association of Hong Kong, it has incorporated Cantonese opera programmes and activities into the formal curriculum in order to nurture the next generation of Chinese cultural torchbearers. The project promotes drama and performing arts effectively within a clearly delineated framework.

藝術教育獎

Award for Arts Education

非學校組 Non-School Division

金獎 Gold Award

香港展能藝術會 Arts with the Disabled Association Hong Kong

得獎計劃 Award-winning Project

賽馬會共融藝術計劃

Jockey Club Inclusive Arts Programme

要推動社會上每一個人都參與和欣賞藝術，透過藝術來表達自己，藝術教育擔當着重要角色。香港展能藝術會的「賽馬會共融藝術計劃」，就是基於「人人也可以參與藝術」的理念，透過一個創意空間及多種藝術形式，讓殘疾人士及大眾共同參與和享受藝術，並以藝術推廣社會共融的訊息。整個計劃由策劃、推行、宣傳推廣以至評估均十分全面及具持續性。

多元化活動 使藝術得以普及

由香港賽馬會慈善信託基金資助的「賽馬會共融藝術計劃」，自 2010 年便開始利用設於石硤尾賽馬會創意藝術中心的賽馬會共融藝術工房為基地，進行一系列藝術活動。2011/12 年度，計劃的國際性藝術交流活動「藝術筆友」，讓來自不同團體的參加者，在導師的引領下於工房內創作。活動第二期更以節日、食物、音樂為主題，創作不同類型的藝術作品。作品完成後，部份被選取並郵寄往位於德國呂訥堡的特殊學校 Schule Am Knieberg 作交換。而香港就收到由當地學生寄來關於復活節的創作，兩地人透過藝術互相交流，學習分享、欣賞及尊重對方的文化。

工房每月舉辦一次的「開放工作室」，邀請不同藝術家帶領各樣創意藝術活動或演出，例如攝影、沙畫等，將工作室開放予公眾一同參與，在共融藝術空間讓人與人及人與藝術更貼近；「展能藝術培訓」為有志於藝術發展的殘疾人士，提供訓練，豐富他們的造詣和專業發展。計劃更邀請海外富經驗的藝術導師主持「導師培訓」，與本地導師交流，加深他們對藝術引領技巧的掌握，以助本地藝術發展。為了讓藝術能更普及，在賽馬會創意藝術中心舉行的「多一點藝術節」周年節目，以開幕禮暨演出、展覽、導賞團及工作坊來展示在工房創作藝術的過程及作品，將藝術推廣給市民及殘疾人士。



香港展能藝術會主席林彩珠表示，「賽馬會共融藝術計劃」由於得到香港賽馬會「社區資助計劃」的支持，工房的精神將得以發揚光大，「以前是萌芽期，現在我們希望能穩步成長，做更多深化的工作，包括社區合作、外展服務等。我們希望與不同團體或場地合作，例如香港文化中心和香港藝術中心，這些會是很好的地點讓我們延伸、讓我們做得更完善。若資源充足，我們希望能多做一些交流，讓殘障人士與主流藝術家有更多合作空間，有更好的融合，使社區存在不同種類的藝術表達方式，社會大眾也會因此受益，亦可藉以教育下一代，使我們將來的社會更和諧。」

評審評語

「賽馬會共融藝術計劃」規劃完整，涵蓋多個藝術範疇，讓殘疾人士通過藝術表達自己，提供分享創作及欣賞藝術的機會。計劃與不同的藝術家合作，是聰明的資源運用和創意的配合；同時亦有與海外聯繫的部份，從而與外地人士交流經驗。計劃無論在策劃、推行、宣傳推廣及評估等各方面都甚具水平，既惠及殘疾人士，又促進社會共融，對社會有一定貢獻。



Arts education plays an important role in encouraging and helping everyone in the community to appreciate and participate in arts and to express themselves through arts. In line with the concept that "Arts are for Everyone", the Arts with the Disabled Association (ADA) Hong Kong has initiated the "Jockey Club Inclusive Arts Programme" (JCIAP). Its purpose is to give people with disabilities and other members of the public opportunities to enjoy various kinds of arts by providing them with an arts space, while simultaneously promoting inclusion through arts. The project is comprehensive and sustainable in every respect – from its planning to its execution, as well as its marketing and evaluation methods.

A Variety of Activities to Promote Arts for Everyone

Sponsored by the Hong Kong Jockey Club Charities Trust, the JCIAP has been organising activities at the Jockey Club Inclusive Arts Studio (JCIAS) in the Jockey Club Creative Arts Centre (JCCAC), Shek Kip Mei since 2010. In 2011/12, its international art exchange programme, Artlink, invited participants from a number of organisations to create works of art with a "Festivals, Food, Songs" theme, under the guidance of JCIAS teachers. Selected works were afterwards sent to Schule Am Knieberg, a special school in Lüneburg, Germany, while works about Easter made by the German students were sent to Hong Kong in exchange. Their creations have formed a bond between the participants in Hong Kong and Germany, who exchanged ideas and shared their experience as they developed an appreciation of one another's culture.

Every month, the JCIAS organises Open Workshop which includes free workshops and performances, such as photography and sand painting, for members of the public. Participants can taste different kinds of arts in an inclusive platform. Its Training for Artists with Disabilities programme caters for individuals with disabilities who aspire to pursue a career in arts by helping them to enrich their artistic skills and professional development. The project has also invited artist facilitators from overseas



to conduct Trainers' Training Master Classes to share their experience, aiming to enhance the artistic and facilitation skills of local practitioners, so that they can nurture the long-term arts development in Hong Kong. The annual A Bit More Than Arts Festival held at the JCCAC further promotes arts for everyone by showcasing works and performances and the JCIAS's own endeavours in its combined opening ceremony and performances, as well as an exhibition, guided tours and workshops to promote the arts to local people with disabilities and other residents.

ADA's Chairperson Ida Lam says the JCIAP has received funding from the Hong Kong Jockey Club Community Project Grant. This will enable it to extend the scope of its work in the future. "What we've done so far is just a beginning. We hope to grow gradually and further enhance our work in such areas as community partnerships and outreach services. For example, we want to collaborate with a number of organisations and venues. The Hong Kong Cultural Centre and Hong Kong Arts Centre are both very good venues where we can expand and improve our projects. If we have adequate resources, we would like to do some exchange programmes that will create more opportunities for people with disabilities and mainstream artists to collaborate and integrate. This will benefit everyone in society, because it will provide more outlets for them to express their artistic talents in different ways. It will also be a means of educating the next generation, thus contributing to a more harmonious society in the future."

Panellists' Opinion

The well-planned Jockey Club Inclusive Arts Programme covered a variety of arts genres and allowed people with disabilities to express themselves through arts. It also gave them the opportunity to share their works and appreciate arts. The programme worked with different artists, which was a clever use of resources and a creative arrangement. It also incorporated an overseas component, through which it shared experience with people outside Hong Kong. The programme was excellently planned, implemented, promoted and assessed. It helped to contribute to the community by generating benefits for people with disabilities and by promoting inclusiveness.

藝術教育獎 Award for Arts Education

非學校組 Non-School Division
銀獎 Silver Award

香港演藝學院 表演藝術教育中心 Performing Arts Education Centre, The Hong Kong Academy for Performing Arts



得獎計劃 Award-winning Project

演藝馬拉松 —— 遊樂深水埗 Performing Arts Marathon @ Sham Shui Po

要欣賞表演，不一定要到音樂廳、劇院等「藝術殿堂」，社區街頭、遊樂場和公園庭院也可以作為表演舞台。

鬧市中的藝術

由香港演藝學院表演藝術教育中心主辦的「演藝馬拉松 —— 遊樂深水埗」社區藝術計劃，以深水埗區的中、小學生為對象，舉辦表演藝術教育的活動，加強他們對藝術的認識，擴闊視野。計劃更同時打破藝術門檻，從個人到社區，將專業表演藝術帶入深水埗社群。

計劃總監陳頌瑛說：「深水埗區有不同種族、階層的人士，形成獨有的文化。這裏亦有賽馬會創意藝術中心、薩凡納藝術設計學院等，又接近日後落成的西九文化區，所以就想到將表演藝術帶進這個社區。」



分階段深入社群

整個計劃共分三個階段推行，涵蓋的藝術範疇相當廣泛，並且連結起不同的專業藝團及社區組織。第一階段的對象為區內十三間中、小學的四百多位學生，一齊參與由專業導師指導的演藝工作坊，以五個不同主題及藝術形式進行，透過實地考察、訪談、排練及展現等活動，探索深水埗的時、地、人。陳頌瑛說：「工作坊的主題由個人、鄰里以至社區，每個主題都會配對一種適合的藝術形式，如音樂、戲劇、錄像、舞蹈等。」

第二階段是於演藝學院灣仔校舍為期兩天的日營，學生在導師帶領下學習製作巡遊道具、大型木偶和敲擊樂器，又參與排練，以預備重頭戲的巡遊。至於第三階段則是壓軸活動「邁步藝同行」馬拉松式演出，表演者包括參與計劃的學生、演藝學院師生及校友、藝團、藝術家及深水埗社區團體，在區內多個地點同時舉行不同活動：戲劇、音樂、舞蹈、演藝攤位和大型巡遊等，與民同樂。陳頌瑛說：「這次協作涉及很多不同層次，包括獨立藝術家、資深藝團、演藝畢業生等。希望通過這種夥伴形式，將一個新的藝術視野帶入社區。」

歷時九個月的計劃，由基礎推展至深層，由啟航禮到最後一日的馬拉松式匯演，陳頌瑛表示當中牽涉到長時間的周詳部署：「我們重視藝術教育的質素及深度，希望可以深度發展一個地區對藝術的認識，不是僅僅做一兩次工作坊或一場大型演出。」

第二屆計劃亦已開展，同樣在深水埗區推行，陳頌瑛說：「深水埗是一個開始，如效果良好，日後希望能有延伸發展，由一個區延展至其他社區。」他們的未來目標，是計劃可繼續在不同社區推行，如此延續及深入地發展下去，讓更多人士受惠。

評審評語

「演藝馬拉松 —— 遊樂深水埗」計劃活動繁多，分階段推行並能深入發展，受眾廣泛。計劃視野廣大，能把藝術推向社區，進入社群，連繫不同階層的人士、組織及學校共同合作，推廣藝術普及化，是社區藝術發展的方向。期望計劃日後可繼續在不同社區推行，把關顧弱勢的精神延展下去，讓更多人士受惠。



One need not go to state-of-the-art venues like concert halls and opera houses to enjoy performances. Streets, playgrounds, parks and gardens in your own community can also be the stage.

Arts on the Streets

The "Performing Arts Marathon @ Sham Shui Po" community arts project was organised by the Performing Arts Education Centre of The Hong Kong Academy for Performing Arts (HKAPA). Targeting the area's primary and secondary schools, it staged educational activities to enable students to learn about and enrich their experience of performing arts. The project broke down barriers by bringing professional artists and performances into the Sham Shui Po community via individual and community efforts.

"Sham Shui Po consists of different ethnic groups and social classes, giving it its unique culture," says Anna Chan, the Programme Director. "Moreover, creative spaces such as the Jockey Club Creative Arts Centre and Savannah College of Art and Design are located in the district and it is also very close to the future West Kowloon Cultural District. So we decided to bring performing arts into the area."

Entering the Community in Phases

The programme was conducted in three phases and it encompassed a wide array of arts genres. It also linked up with different professional arts groups and community organisations. The targets of the first phase were more than 400 students in the district's 13 primary and secondary schools. They took part in workshops on performing arts conducted by professional instructors that covered five different themes and art forms. Through site visits, interviews, rehearsals and showcases, the participants were able to explore the history, places and people of Sham Shui Po. "The workshop themes included individuals, neighbourhoods and the community," says Chan. "Each theme was paired with an appropriate art form, such as music, drama, video and dance."

The second phase was a two-day day camp at the HKAPA Wan Chai campus. The instructors guided students in the making of parade props, puppets and tambourines. Together they rehearsed and prepared for the main event, the parade. The third phase was the grand finale, the Step Out Arts marathon. The performers included participating students, the HKAPA's teachers, students and alumni, arts groups, artists and

community groups in Sham Shui Po. They simultaneously engaged in different activities at various locations in the district, including drama, music, dance, arts stalls and a parade. "This joint effort involved many different levels, including independent artists, established arts groups and HKAPA graduates. The cooperative venture aimed to bring a new artistic vision into the community," explains Chan.

The nine-month programme required a lot of detailed planning over a long period of time, from the preliminary to the advanced stage, between the launch ceremony and the marathon performance on the final day. "By emphasising the quality and depth of arts education, we aimed to develop in-depth awareness of arts in the district. It was not simply a matter of conducting a couple of workshops and having a big performance," says Chan.

A second programme is now underway, also in Sham Shui Po. "Sham Shui Po is just the beginning. If the results are good, we hope to extend it from one district to the next," says Chan. The Performing Arts Education Centre's goal is to conduct the programme in different areas, so that more people can benefit from it.

Panellists' Opinion

Developed in depth with a wide array of activities, Performing Arts Marathon @ Sham Shui Po was implemented in stages to reach broad audiences. With a broad vision, the programme made art accessible to everyone by bringing it into the community. By linking up and working together with people from different walks of life, organisations and schools, the programme was able to popularise arts as guided by the direction of community arts development. It is hoped that the programme can continue to be staged in different districts to benefit more people, in furtherance of the spirit of caring for the underprivileged.



藝術教育獎

Award for Arts Education

非學校組 Non-School Division

銅獎 Bronze Award

奇極創作室 CreativeKids

得獎計劃 Award-winning Project

亮起 Switch On



「亮起」是一個強調以創意和協作帶來改變的全方位藝術教育項目，由奇極創作室與不同機構共同協作，配合不同年齡層而發展出一系列的活動，包括創意會議、老師培訓、家長講座、視藝課程及展覽等，服務及參與對象由孩子、家長、老師以至社會大眾，影響力及滲透性廣泛。奇極創作室的創辦人徐羅國彥謂：「計劃的最大特色是其延伸性及感染性。創意的感染力是很大的！」

創意＋協作 帶來改變

藝術教育要取得全面而深遠的效果，創意和共同協作都不可或缺；因此計劃目標是希望透過藝術創意連繫孩子、家長、老師和社會大眾，以共同協作的方式，集合社會各界的力量來推動藝術教育，產生長遠而深入的果效。徐羅國彥解說「亮起」這名稱：「顧名思義，即每個人的創意都在他的生命裏面，有待燃起。我們以一場創意會議作為啟動，就像滾雪球般，延伸到其他層面。」

這場創意會議廣邀來自教育、建築、創作、傳播及商界的傑出人士，向六百位觀眾分享創意心得，表達「創意並非高不可攀」。計劃還包括為不同院校的教師團隊提供培訓，成功將老師的教學熱情和創意燃點。徐羅國彥表示：「我們因應不同學校的需要，不斷調校方法以配合不同團隊的需要。」協作夥伴不限於本地學校，還應邀到北京、上海等院校合作，提供培訓、課程設計及創意顧問。

至於家長講座，則幫助家長掌握合適的方法去引導子女的藝術發展，讓欣賞藝術成為親子之間的賞心樂事。還有多元化、着重體驗式學習的視藝及設計課程，以及為不同學校度身訂造的外展課程，以加強與不同機構的協作動力。計劃亦獲不同機構的支持以舉行展覽，展示學生的創意成果，與大眾交流。

計劃服務範圍廣大，以不同項目針對不同對象進行，受惠者眾，在香港以至內地都有多方合作機會，足見其覆蓋面和滲透度。



以創意燃亮社會

奇極創作室期望透過藝術教育燃起孩子的創意，以裝備他們面對瞬息萬變的將來。徐羅國彥強調：「我們不是刻意栽培一批藝術家，反而深信在不同行業裏都需要有像藝術家般思考的人成為決策者，這樣，整體而言便可以提升社會。」徐羅國彥表示，未來會將焦點放在培育小朋友的使命感與領袖素質方面，並且繼續與不同機構共同協作，希望「亮起」就像發光體一樣，四方八面延展出去。

評審評語

「亮起」計劃積極以藝術啟發兒童及青少年創意思維，積極探索並實踐不同教學方法，活動形式相當創新。而且計劃頗具規模，服務範圍廣大，受惠者眾，包括學生、教師及家長。計劃亦適當地和不同機構合作，善用各方資源推動藝術教育，值得鼓勵。



"Switch On" is a comprehensive arts education programme that emphasises bringing about change through creativity and collaboration. It consists of a series of activities jointly staged by CreativeKids and other organisations that cater for different age groups. These include creativity conferences, teachers' training, parents' seminars, visual arts classes and exhibitions. Given that the service targets and participants were children, parents, teachers and members of the public, the programme's influence and reach have been extensive. Angelina Lo-Chui, Founder Director of CreativeKids, says, "The programme's most prominent features have been its extensive reach and its infectiousness. Creativity can be very contagious!"

Creativity + Collaboration = Change

For arts education to have a comprehensive and long-term effect, it needs to be both creative and cooperative. The programme aims to connect children, parents, teachers and the public through creative art. The energy of various members of the community is thus harnessed to promote arts education and produce long-term results in a cooperative spirit. "The name 'Switch On' implies that everyone has an inherent creativity that is waiting to be switched on," Lo-Chui explains. "We began with a creativity conference, and from there it snowballed to include other areas."

Outstanding members of the educational, architectural, creative, media and business sectors were invited to share their experience and insights about creativity with 600 participants at the conference. They concluded that "creativity is not unattainable". The programme has also provided training for teachers from different schools, which successfully switched on their inner passion for teaching and creativity. "We kept adjusting our methods to cater for the diverse needs of the different teams and schools," Lo-Chui says. The cooperative partnerships were not limited to local schools. Schools in Beijing and Shanghai have also invited CreativeKids to provide training, curriculum design and creativity consultancy services.

Parents' seminars helped parents use appropriate methods to guide their children's arts development. Appreciating arts became a happy and shared experience for parents and children alike. Meanwhile, there were diverse visual arts and design courses focused on experience-based learning, and outreach programmes designed to meet the needs of individual schools. With the support from a number of organisations, exhibitions of students' creative works were made available to involve public participation.

The programme includes a vast range of activities, offering different projects for different people. Many have benefited from it. Both in Hong Kong and Mainland China, the programme has opened up extensive opportunities for cooperation, which clearly demonstrates its coverage and penetration.

Lighting Up Society with Creativity

CreativeKids wants to continue switching on the creativity of children to help equip them to face the uncertain future. As Lo-Chui emphasises, "We are not deliberately cultivating a group of artists. Instead, we believe every industry should have decision makers who think like artists. Then, the whole community can be enhanced." Lo-Chui says the future focus of CreativeKids will be to cultivate the sense of mission and leadership qualities of children. They will continue to work with different organisations to "switch on" a light that will shine in all directions.

Panellists' Opinion

The Switch On project used art to inspire creative thinking in children and young adults. It explored and practised different teaching methods and featured activities in innovative formats. The project was sizeable in terms of its coverage and the number of people it served. They included students, teachers and parents. Encouragingly, Switch On also worked with other organisations at appropriate levels, thus making good use of resources from different sectors to promote arts education.





藝術推廣獎 Award for Arts Promotion

一項藝術活動是否成功，除了取決於活動素質外，亦要推廣有法。透過有效而又具策略性的藝術推廣，能拓展現有的藝術市場，吸引新的觀眾，達到更大的效益。「藝術推廣獎」旨在表揚在藝術推廣方面有成績的團體 / 機構、媒體及個人，亦希望藉此讓其他藝術工作者分享成功的推廣例子。此獎項分為團體 / 機構、媒體及個人三個參賽組別，設金、銀、銅三個獎項。

The success of an arts programme depends not only on its intrinsic qualities but also its promotion strategies. Effective and strategic arts promotion helps expand the existing market, attract new audiences and achieve greater effectiveness. The Award for Arts Promotion aims to provide recognition of the achievements of groups/organisations, media and individuals in arts promotion, and offer opportunity for arts practitioners to share their successful experience. The Award is categorised into group/organisation, media and individual, with gold, silver and bronze awards in each category.

評審計算期：2011 年 9 月 1 日至 2012 年 8 月 31 日
Assessment Period: 1 September 2011 to 31 August 2012

藝術推廣獎

Award for Arts Promotion

團體 / 機構組 Group / Organisation Category

金獎 Gold Award

香港藝術中心 Hong Kong Arts Centre

得獎計劃 Award-winning Project

動漫基地 Comix Home Base



突顯本土動漫畫的藝術價值

在「動漫基地」正式進駐灣仔區前，香港藝術中心於 2011/12 年度舉辦了連串關於動、漫畫的活動，包括「動漫都市」展覽，展出逾三十位不同年代的動、漫畫家作品，讓市民認識本土動、漫畫的特色、現況、歷史和藝術及文化意義；「動漫在生活」座談會，邀請動、漫畫家分享創作與城市生活息息相關的軼事，以同時引起非漫畫迷之興趣。此外，又為本地漫畫家製造與外國漫畫界交流的機會，向來自海外的專業人士介紹本土的作品，更出版《翼動漫花筒：香港漫畫歷史展覽》特刊，是首本全面記錄香港動、漫畫歷史與發展，以及輯錄與本地漫畫家訪談的英文書籍。

從概念發展成動漫人文藝術社區

為了解「動漫基地」的周邊社群，使計劃更有效帶動區內發展，香港藝術中心總幹事林淑儀積極帶領工作小組落區與灣仔市民作面對面交流：「我們訪問了很多灣仔區街坊，了解他們對動漫的認識，亦於區內舉辦了一連串活動，讓大家知道一個以動漫畫為主題的基地將落戶於灣仔，我們認為這是一個很重要的環節。」

獲得市區重建局茂蘿街 / 巴路士街活化項目的「藝術社區」為期五年的營運合約，香港藝術中心將在這充滿歷史的獨特空間策劃多元的動、漫畫活動，多方面推廣香港及海外動漫創作，令「動漫基地」不僅成為喜愛動漫的藝術家及朋友的聚腳地，更是與世界各地動漫藝術溝通的重要平台，令推動漫畫的工作發展得更長遠。林淑儀對於是次獲藝術推廣獎深感高興：「由始至終，我們也認為漫畫有很高的藝術成份，所以這獎項對於我們，甚至漫畫界也是一大鼓舞，讓我們知道漫畫在香港已得到肯定，被納入藝術的領域中。」

評審評語

積極推廣本土動、漫畫，把這種普及文化從香港帶到海外，更進一步在灣仔歷史建築內建立「動漫基地」，全面且具策略，成績有目共睹。動漫在香港已有一定受眾，計劃最值得欣賞、發展之處，在於將它推及至海外的觀眾。



In the West, comics are known as "the ninth art". In Hong Kong, although a number of classic comic series created by local artists, like *Old Master Q*, *Chinese Heroes*, *Oriental Heroes* and *McDull*, have been part of the territory's growth story, most Hong Kong people still regard this art form only as leisure reading. To make people more aware of the artistic value of comics and animation, and to give greater support to Hong Kong's home-grown comic artists, the Hong Kong Arts Centre began promoting the art form with various projects and exhibitions in 2006. In early 2011, the Urban Renewal Authority awarded the Hong Kong Arts Centre the main operating rights of the Mallory Street/Burrow Street Revitalisation Project ("Art Community"). Renovation works will be completed this summer, turning the Grade II historic buildings into "Comix Home Base" (CHB), the first comics and animation centre in Hong Kong. This will be an important breakthrough for the Hong Kong Arts Centre in its promotion of comics.

Highlighting the Artistic Merit of Local Comics

Before the CHB officially opens, the Hong Kong Arts Centre held a series of comic-related activities and events in 2011/12. For example, the "Comix & the City Exhibition" exhibited the work of more than 30 comic and animation artists from different eras. Visitors to the exhibition learned about the distinctive features of local comics, the art form's current development, its history, and its artistic and cultural significance. "Talk: Comics, Animation & Life" invited comic and animation artists to share how they drew inspiration for their works from their lives in the city. The event also attracted a number of participants who were previously not fans of comics. Besides, the Hong Kong Arts Centre has also created opportunities for local comic and animation artists to interact with and introduce their works to their overseas counterparts. It has published *Kaleidoscope – History of Hong Kong Comics Exhibition*, the first all-round Hong Kong comic history publication for non-Chinese readers that documents the development of local comics and animations, and compiles interviews with comic artists.



Developing a Concept into a Comic Arts Community

In order to have a better understanding of the CHB's neighbourhood and further bring new energy to the community, Connie Lam, Executive Director of the Hong Kong Arts Centre, and her team have taken the initiative to interact with the residents of Wan Chai. "We interviewed many of the district's residents to find out what they knew about comics, and organised activities in the district to raise awareness that a base for comics and animation will be located here soon. We believe this is a very important step."

Having been awarded as the main operator of Mallory Street/Burrows Street Revitalisation Project for a 5-year term, the Hong Kong Arts Centre will organise a wide range of comic and animation activities and events in this unique and historic space, to promote local and overseas comics and animations. It is hoped that the CHB will be a place where comic and animation artists and their friends can gather, and an important platform for communication among comic and animation artists from all over the world. "We have believed, right from the start, that comics have a high artistic value," Lam expresses as she celebrates the Award for Arts Promotion. "The award has given us and the comic and animation community a great deal of encouragement. We now know that comics and animation are being given their due recognition in Hong Kong, and that they are respected as art."

Panellists' Opinion

A comprehensive and strategic project that promotes local comics and animation. It has taken Hong Kong's popular culture to overseas and is establishing the Comix Home Base in the historic buildings in Wan Chai. The achievements have been significant. Comics and animation have been popular among certain sectors in Hong Kong, yet the most commendable aspect of the project, which is also the area with the most potential for development, is its promotion of Hong Kong comics and animation abroad.

藝術推廣獎

Award for Arts Promotion

團體 / 機構組 Group / Organisation Category

銀獎 Silver Award

呼吸咖啡有限公司 Fullcup Café Limited

得獎計劃 Award-winning Project

呼吸音樂 Fullcupmusic



近年香港獨立音樂圈雖有不少極具潛質的樂隊與音樂人冒起，但在香港這商業之地仍缺乏讓這些新進樂手發表音樂、接觸觀眾的空間。於旺角開業九年的呼吸咖啡茶館，在 2011 年開展了推動本地獨立音樂的「呼吸音樂」計劃，在毫無政府資助及有限的資金下運作，每逢星期日下午，店內便會舉辦音樂會，為非主流音樂人及樂隊提供一個有質素的表演及匯聚平台，培養年青觀眾聽現場音樂的習慣。至今，計劃已累積了過百場表演。

改善非主流音樂生態

呼吸咖啡茶館創辦人清龍，縱然不懂得任何樂器，卻非常喜歡音樂，更因為開辦咖啡店而認識了很多音樂界的朋友。「呼吸音樂」的概念發源於他在昆明開設的咖啡店 live house（音樂展演空間），由於效果非常理想，他決定將此概念帶回香港，讓香港觀眾有一個欣賞獨立音樂的地方。

「呼吸音樂」負責人鄭淵汝表示：「開始時沒想過效果會這麼好，清龍想設置一些好的音響與樂器讓樂手們玩得舒暢。香港的 live house 面臨的最大問題是租金昂貴，亦因此令 live house 與樂手們拆賬比例很高，樂手常常要顧及宣傳、場租、門票等問題，計算是否能達至收支平衡。我們希望能免除樂手於這些方面的恐懼，並做到跟樂手們對半分賬。」

擔當著商業或藝術行政機構、樂手及觀眾的橋樑，「呼吸音樂」更出版免費雜誌、設置網站、Facebook 專頁及 YouTube 頻道，報導及推介非主流音樂資訊，全方位地推廣本地音樂，幫助本地音樂由下而上的發展。

孕育年輕觀眾 突顯獨立音樂之商業價值

除了以舉辦一個屬於香港非主流的音樂節為長遠目標，期望以入場人數證明非主流音樂的商業價值外，「呼吸音樂」正密鑼緊鼓籌辦一系列巡迴校園的音樂教育活動，並正積極尋找贊助商及合作伙伴。「我們正設計一輛貨車，內裡裝置完善的音響設備，一打開貨櫃便可以表演，到香港不同中學和大學演出。香港學生們視野較狹窄，只接觸到主流音樂，他們不知道香港的音樂並不是如此單元化，所以我們希望能駛進校園，將本地獨立音樂介紹給他們，讓他們有更多選擇，甚至啟發他們將來成為創作人。」

評審評語

計劃具長遠視野，目標方向清晰，推廣步驟了了分明：音樂會、雜誌和網絡媒體都運用得宜，精確地掌握了在廿一世紀推廣音樂的有效渠道，亦能與香港未來西九文化區的發展接軌。在商業營運和推動獨立音樂之間，計劃既有理念，同時也找到方法實踐，並有效地在年輕群組中引起關注，形成一股正面的力量。



The local indie music scene has seen the rise of several highly talented bands and music producers in recent years. Yet business-driven Hong Kong still has only a few spaces for these up-and-coming musicians to showcase their work and meet their audiences. In 2011, Fullcup Café, a nine-year-old business in Mong Kok, launched the "Fullcupmusic" project to promote local indie music. Working on a limited budget and with no government funding, the café provides a high-quality platform for non-mainstream music producers and bands to perform and converge by hosting gigs every Sunday afternoon. Through the project, young music lovers also get to develop the habit of going to live events. To date, "Fullcupmusic" has hosted over 100 shows.

Creating a New Scene for Non-mainstream Music

The founder of Fullcup Café, Ching Lung, does not play any musical instruments himself, yet he is passionate about music and he has made a lot of friends in the music industry through his café business. The Fullcupmusic concept originated with the live house at his café in Kunming. That was so successful Ching Lung decided to bring it to Hong Kong to give local music lovers a place to enjoy indie music.

Natty Cheng of "Fullcupmusic" says, "In the beginning, we didn't think we'd get such a good response. What Ching Lung wanted to do was to provide a venue with good acoustics and good instruments, so that musicians could enjoy their gigs. The biggest problem for live houses in Hong Kong is steep rents. So they always keep a disproportionate cut of the take, leaving little to the bands. Also, the bands have to think constantly about publicity, venue bookings, ticket sales and whether they can break even. We hope we can remove these worries from musicians and that we can divide gig proceeds evenly with the bands."

In its role as a bridge between business/art administrative organisations, bands and audiences, "Fullcupmusic" also has a free magazine, a website, a Facebook page and a YouTube channel to spread non-mainstream music news. The project promotes local music in a variety of ways, enabling it to grow from the bottom upwards.



Nurturing Young Live Music Lovers Spotlighting the Commercial Value of Indie Music

A long-term aim of "Fullcupmusic" is to stage a non-mainstream music festival that belongs to Hong Kong. The hope is that it will get a turnout that will prove the commercial value of non-mainstream music. Before that happens, the team is now busily organising a series of music education activities in schools while actively looking for sponsors and project partners. "We're now designing a truck that's going to be fitted with good sound equipment. We'll be touring different secondary schools and universities in Hong Kong. Just swing open the truck doors and the party will begin! Hong Kong students don't get much cultural exposure, and they're limited to mainstream music. They don't realise Hong Kong music isn't really that one-dimensional. We hope to be able to go into schools and introduce indie music to them, so that they'll have more options and even be inspired to become artists themselves," adds Cheng.

Panellists' Opinion

The project combines long-term vision, clear aims and direction. It has accurately grasped the most effective means to promote music in the 21st century, through a smart combination of gigs, a magazine and online media. Juggling the imperatives of a business and the ambitions of an independent music promoter, Fullcupmusic is a positive force that has found ways to realise its mission, including effectively attracting the interest of the young.

藝術推廣獎

Award for Arts Promotion

團體 / 機構組 Group / Organisation Category
銅獎 Bronze Award

香港展能藝術會 Arts with the Disabled Association Hong Kong

得獎計劃 Award-winning Project

藝無疆：新晉展能藝術家大匯展 2012 Cross All Borders: Hong Kong Festival Showcasing New Visual Artists with Disabilities 2012

藝術無限，無論是採用的媒介、種族、年齡界別、健全或殘疾，在藝術創作中也沒有界限。一向以「藝術同參與·傷健共展能」為宗旨的香港展能藝術會，自 2009 年開始舉辦「藝無疆」項目，是全港唯一一個給予不同能力的殘疾人士參加的年度公開藝術比賽，發掘更多有潛質的展能藝術家的同時，更為大眾提供欣賞展能藝術家的視覺及表演藝術作品的機會，體現藝術無疆界的理念。

主催融和 推行通達服務

主張融合精神的「藝無疆」，隔年交替以視覺藝術和表演藝術作為比賽媒介。香港展能藝術會主席林彩珠指出，2012 年以視覺藝術為媒介的「藝無疆」所徵集到的參賽作品數量比上屆上升百分之六十，迅速遞增至 850 件，而且水準甚高，參加人數比上屆更增加百分之八十，讓他們感到恩惠及鼓舞。

由視覺藝術界專家組成的評審委員會，選出優勝作品及一百件入圍作品，作品其後更於賽馬會創意藝術中心展出。為了讓不同能力的人士接觸藝術，並使參觀者明白所有人也能參與藝術，展覽特意提供藝術通達服務及設施，例如手語及英語傳譯、觸感地圖、中文點字及口述影像，讓視障人士可以從不同感官欣賞畫作。而配合展覽的二十四場導賞工作坊，更讓來自不同界別的參加者，包括公眾人士、復康機構學員、特殊學校學生、青年交流生，在專業導賞員帶領下，了解創作者如何運用不同媒介表達自己的想法與情感。



讓展能藝術持續發展

得獎者除了得到肯定，還可得到香港展能藝術會提供的後續培訓及支援，包括網絡宣傳，申請資助以實現他們的藝術計劃，師友計劃及訓練，透過「註冊藝術家」計劃建立一個伙伴性的合作關係，在藝術方面繼續成長。

林彩珠說：「我們會將一些表演項目或其他工作轉介給這些註冊藝術家，例如有廠家需要一些藝術插畫來製造年曆，我們便會從這些註冊藝術家當中找一些適合人選推薦給廠家。另外，我們還打算把某些作品製成商品，例如環保袋、T 恤等。希望除了藝術發展外，可為他們的就業或收入找到渠道，這些都是我們未來的作品。」

評審評語

多年來持續舉辦「藝無疆」計劃，深入社區推廣展能藝術的參與和發展，發掘並培育了不少展能藝術家。此外，還透過通達服務增加大眾對展能藝術的認識，真正達到運用藝術作為溝通，為傷健共融提供平台。



There are no boundaries in the arts world. No matter which medium they use, their ethnicity or age, whether they have disabilities or not, everyone should have an equal chance to enjoy and create arts. With the vision that "Arts are for Everyone", the Arts with the Disabled Association (ADA) Hong Kong launched "Cross All Borders" in 2009. As the city's only annual open arts competition for artists with disabilities, it aims to discover more budding artists with disabilities, as well as provide opportunities for the public to appreciate their talented performances and works.

Promoting Inclusion through Accessibility Services

"Cross All Borders" alternates between performing arts and visual arts every year. Its competitions promote the spirit of integration and inclusion. The 2012 event received an encouraging response, says Ida Lam, ADA's Chairperson. She adds that the 2012 festival, which highlighted works of visual art, received 850 entries, a 60% increase on the previous year. The number of contestants increased by 80%. The artistic level has been on the rise too.

An adjudication committee consisting of visual arts experts selected the winning works and 100 outstanding works. Those selected were later exhibited in the Jockey Club Creative Arts Centre. To help people with different abilities to appreciate arts and convey the concept that "Arts are for Everyone", the exhibition provided accessibility services, such as sign language and English interpretation, a tactile map, Braille catalogue and audio description. 24 guided tours of the entire exhibition were organised for the benefit of visitors from all walks of life, including the general public, students from rehabilitation organisations and special schools and exchange students. Led by professional guides, the tours explained how artists with disabilities express their thoughts and emotions through various media.



Sustainable Development for Artists with Disabilities

Besides gaining recognition, the festival's award winners also receive a range of training and support from the ADA. Besides an online promotion and mentorship programme, the winning artists can apply for funding to pursue their own art projects. Furthermore, they can become the ADA's partners under the Registered Artists with Disability programme in order to develop a career in arts.

Lam says, "We will refer our registered artists to various performing art projects or for other jobs. For instance, if a company is looking for some illustrations for a calendar, we will recommend suitable artists on our list. We also plan to turn some artworks into merchandise, such as eco-bags and T-shirts. We hope that, beyond developing their artistic career, we can help artists with disabilities gain access to jobs and income-earning opportunities. We will continue to work on these goals in the future."

Panellists' Opinion

The ongoing Cross All Borders programme has been promoting the participation and development of arts for people with disabilities in the community. It has also discovered and nurtured a number of artists with disabilities over the years. In addition, its accessibility services have succeeded in raising the public's awareness of the arts with the disabled, thus creating a platform for promoting inclusion in society through arts.



藝術推廣獎

Award for Arts Promotion

媒體組 Media Category

金獎 Gold Award

U 周刊 U Magazine

得獎計劃 Award-winning Project

讓文化走進生活

Let Culture Be Part of Your Life



周末要到哪裏去？逛街、唱歌、看電影，行山、游泳、去酒吧？《U 周刊》告訴讀者，還可以去展覽、聽音樂會。

讓藝文節目成為周末活動

與大部份綜合性雜誌不同，《U 周刊》沒有把藝術文化版拆開來，獨立成章，而是與郊遊、遠足等的版面混在一起，組成名為「Weekend」的欄目，與娛樂資訊等欄目融匯在名為「Life + Weekend」的別冊裏，彷彿在提醒讀者，其實藝文活動也是適合周末時進行的消閒活動。《U 周刊》的總編輯陳樂思說：「市面上大部份雜誌報刊的藝文版都是針對有藝術欣賞基礎的讀者，內容比較艱深，一般讀者會有距離感。而我們針對的是對藝術有興趣，卻不知如何入手的讀者，他們可能不知道在哪兒正在舉辦

怎樣的藝術活動，也不知道自己該看甚麼，我們希望能增加他們接觸文化藝術的機會，最終目的是令文化藝術成為他們，甚至是本來對文化藝術沒有興趣的人的生活一部份。」

《U 周刊》現在每期於「Life + Weekend」別冊中至少有十多版純藝術的報導，除了藝術家專訪、視覺藝術、舞台劇及舞蹈節目等介紹外，還有手工藝等較生活化的內容。現時負責藝文版的編輯共有四人，另外還有八名記者。除了藝文版外，他們也處理其他版面。每周開會時，大家會討論藝文題材的處理手法，從而使藝文版能與其他版面有更多交流。「有時看到坊間雜誌的藝文版，覺得好像孤島一樣，跟其他版面全無關係，而我們則偏向把藝文資訊融入不同的欄目裏。例如早前舉行的「安迪·華荷：十五分鐘的永恆」專題展覽，經過討論後，我們決定將它放在本地遊欄目中，包裝及處理手法都較為輕鬆。」

除了安迪·華荷、森山大道、畢加索等普羅大眾較熟知的藝術大師外，《U 周刊》也會介紹一些年青人較少留意到的藝術範疇，例如中國地方戲曲及中國室樂等。「除了主流的藝術節目外，我們必須介紹非主流的節目，只要是有價值的節目、有接觸意義的都要涉獵，這樣才能提升讀者的欣賞能力。」

《U 周刊》創刊七年以來經歷過多次改版，藝術文化的版面有增無減。陳樂思說：「我們辦的是一本關於生活的雜誌，而生活中多了藝術文化是一件非常愉快的事，我們又豈可能摒棄這藝文版？」

評審評語

利用淺白文字、生動活潑版面，持續地報導各種藝術文化活動。在商業營運和推廣藝術中取得平衡，文章具可讀性，內容既有熱門，也有較偏門和深入的專題報導，推廣涵蓋範圍甚具闊度，效果卓越。派發網絡甚廣，讓普羅大眾也能認識藝術。

Where do you want to go at weekends? Shopping, karaoke or the movies? Hiking, swimming or bar-hopping? According to *U Magazine*, you can also go to an exhibition or a concert.

Let Arts Events Become Part of Your Weekend

Unlike most lifestyle magazine, *U Magazine* does not place its arts and cultural listings in a separate section. Instead, they mingle with sections about excursion, hiking etc, and together they make up the pages entitled "Weekend". These pages are placed, with other sections like entertainment news, in the "Life + Weekend" pullout section of the magazine, as if to remind readers that arts and culture can also be part of their weekend activities. "The arts pages in most magazines and newspapers in the market cater for readers who have basic knowledge in arts appreciation. So their materials may be difficult to grasp and keep the ordinary reader away," says Amy Chan, Editor-in-chief of *U Magazine*. "The reader we are targeting are those who are interested in arts but do not know where to start out. They may not know what arts events are around and where they are, nor have any idea about what they should see. We hope to increase their chance of getting in touch with arts events. Our ultimate aim is to make arts and culture part of their lives, and even of those who initially have no interest in arts at all."

At least a dozen or so pages in the "Life + Weekend" pullout section that comes with every issue of *U Magazine* are devoted to arts themes. Apart from stories featuring interviews with artists, visual arts, plays and dance performances, it also covers more everyday life topics such as handicrafts. The four editors and eight reporters currently working in the arts and cultural section of the magazine also work on other sections. During their weekly editorial meetings, they discuss how to handle arts topics so as to allow more interaction between the arts content and other sections. "We observe that the arts section in other magazines in the market are often completely cut off from other sections showing no linkage at all. We tend to do the contrary by mingling them. For instance, when covering the *Andy Warhol: 15 Minutes Eternal* exhibition, we decided to place it in the section about local sightseeing. We also packaged the event in a more light-hearted manner," Chan explains.

Apart from big names like Andy Warhol, Daido Moriyama and Pablo Picasso, who are already well-known to the public, *U Magazine* features art forms that young people are less aware of, like Chinese regional operas and Chinese chamber music. "Besides mainstream arts programmes, we must also feature non-mainstream ones. We cover every activity and event that are valuable and worth seeing. Only then can we enhance the level of arts appreciation of our readers."

Since its founding seven years ago, *U Magazine* has undergone several revamps, revamps, but the number of its arts pages kept increasing. "Ours is a lifestyle magazine, and having arts and culture in our lives is a delightful thing. So how can we give up the arts section?" asks Chan.



Panellists' Opinion

U Magazine continues to report on arts and cultural activities using accessible language and lively layouts, striking a balance between commerce and art. Its stories are highly readable; they feature popular issues as well as less-mainstream themes and in-depth analyses. In the area of promotion, the magazine casts a wide net and the results have been remarkable. The magazine's wide distribution brings arts closer to the general public.

藝術推廣獎
Award for Arts Promotion
媒體組 Media Category
銀獎 Silver Award

稜創意有限公司
Prism Creation
Limited

得獎計劃 Award-winning Project
《△志》藝文月刊
Delta Zhi Monthly Magazine



媒體的報導有助普羅大眾認識藝術，然而過於艱深的學術討論反而會令讀者卻步，太表面的描述卻又無法加深讀者對藝術的理解。藝文雜誌《△志》一直很努力地爭取平衡，自創刊以來，堅持着深入淺出的報導方式，為讀者帶來容易明白且富啟發性的藝術資訊。



深入淺出 傳達藝術家的聲音

《△志》於 2011 年 3 月創刊，目標是建立一個讓珠江三角（香港、廣州及澳門）藝術家發聲的平台。《△志》的編輯宗旨，是盡量避免以批判的方式評核作品，只純粹扮演著傳聲筒的角色，使藝術家的聲音能夠傳達至讀者，同時使更多人明白藝術作品背後的理念，使藝術創作與普羅大眾走得更近。《△志》後來更將報導的版圖擴大至台灣，務求將更多精彩的藝術節目推廣出去。

《△志》高級編輯吳嘉慧表示：「坊間其實有不少大眾媒體都有藝術活動的報導或是展覽介紹等，但他們通常對藝術家的創作理念不夠重視，因此篇幅甚少。另一方面，比起市面上不少藝術雜誌，我們的規模其實很小，只是獨立經營的小雜誌而已。我們希望能做到不被市場主導，只介紹我們認為有報導價值的活動，最終希望更多人入場觀賞藝術。」《△志》傾向報導有熱誠的藝術節目，比如香港藝穗民化節，原因是有感這種民間主動發起的藝術節極需要媒體協力推廣支援。

現時，《△志》的主要派發地點包括香港、廣洲、深圳及澳門的藝文場所及學校等，除了雜誌外，還建立了網站及 Facebook 專頁，上載雜誌的內容，增加雜誌達至讀者群的管道。在未來的一年，《△志》期望能與其他地區的藝文組織加強聯繫，並正在研究設立校園版，讓各大院校的藝術活動也有機會走進社區。

評審評語

在沒有強大資金營運下，《△志》穩步發展，創作團隊抱有熱誠和正面的態度，實在值得鼓勵。月刊能以生動淺白的文字與讀者探討藝術與生活的關係，讓讀者進入藝術的不同層面，也具連繫兩岸四地藝術網絡之視野。

Media coverage has a role to play in promoting greater public awareness of the arts. However, overly abstruse academic analyses turn readers off while, conversely, reports that merely skim the surface do nothing at all to increase readers' understanding of the arts. The arts and culture magazine *Delta Zhi* has been working hard to strike a balance. Since its founding, the magazine has persevered in a reporting style that provides deep insights in an accessible format, thus offering its readers arts information that is easy to understand, yet enlightening.

The Artist's Microphone

Delta Zhi was founded in March 2011, with the aim of establishing a platform for artists from the Pearl River Delta Region (primarily Hong Kong, Guangzhou and Macao) to make their voices heard. As part of its editorial policy, the magazine tries its best to avoid being judgmental in its assessments of works of art. Its role is purely that of a microphone through which the voices of artists can reach the readers and the creative concepts behind their works can be understood by more people. *Delta Zhi* has even subsequently expanded its scope to cover Taiwan, so that it can promote a greater number of excellent arts programmes.

"Quite a number of mass media report on arts activities or exhibitions; yet they usually don't attach too much importance to the artists' creative concepts. Their coverage therefore tends to be scanty," says Michelle Ng, Senior Editor of *Delta Zhi*. "On the other hand, our scale is actually very small compared to many other arts magazines. We are just a small independent magazine. We do not want to be market-driven; we only want to write about activities and events that we think are worthwhile and hope eventually more people would support the arts by attending these activities." *Delta Zhi* is in favour of selecting events that demonstrate passion in artistic pursuit for coverage. For instance, the magazine has published a special feature on the Hong Kong People's Fringe Festival, because it feels this type of event, which is initiated at the grassroots, desperately needs the media's help and promotion.

Delta Zhi is currently distributed mainly in arts venues and schools in Hong Kong, Guangzhou, Shenzhen and Macao. Besides the printed version, it has a website and Facebook page where its content is uploaded to reach more readers. In the coming year, *Delta Zhi* hopes to strengthen its links with arts and cultural organisations in other regions. It is also studying the feasibility of developing a school campus page, so that the community can read about arts activities in various tertiary institutions.

Panellists' Opinion

Delta Zhi has grown steadily without any strong financial backing, and its editorial team possesses a great deal of passion and positive energy. This is something worth encouraging. Using lively and accessible language, the monthly magazine helps readers to explore the link between arts and their lives, and to enter into art's different dimensions. *Delta Zhi* also has the vision of linking cultural networks in Mainland China, Hong Kong, Macao and Taiwan.



藝術推廣獎

Award for Arts Promotion

媒體組 Media Category

銅獎 Bronze Award

香港墨想書藝會

The Hong Kong Moxiang Calligraphers' Association

得獎計劃 Award-winning Project

《墨想》書法季刊

Moxiang Calligraphy Magazine

林贊超、周雪君、伍嘉文三位好友，在天南地北之間談到要以現代化的方式推廣書法藝術，想過開設有如台灣及日本般的書畫用品店，後來又想不如簡單點推出摺頁的小冊子，而小冊子最後居然演變成一年四期，每期二十版的免費季刊雜誌《墨想》來。

對於熱愛書法藝術的人來說，《墨想》是一本讓他們對名家大師有更深認識的雜誌；對書法初學者來說，它就是一本很好的教材；而在喜愛視覺藝術的人而言，它則會是教他們從多角度賞析藝術的書刊。只要是對藝術有興趣的人，大概都能從《墨想》中找到趣味。

讓生活多點美

每期《墨想》都會專訪一些書法大師，訪問中不單提及他們的生平或書寫時的想法，還會以書帖仔細說明欣賞書法、書寫時的方法等。例如他們走到佛山拜訪以寫《張猛龍碑》聞名的龐國鐘，在專訪過後，還請他仔細解說其書寫心得，並圖文並茂地說明寫《張》的要訣。「對大部份人來說，龐先生寫的《張》可能好像麥兜寫的字，但其實當中包含了「化墨」、「乾筆」等很多技巧，個人修養也很重要。」「我們希望能讓更多人明白怎樣欣賞一些別樹一格的書法，認識各種書法的美。」周雪君說。

周雪君笑言《墨想》採訪的不少都是編輯們崇拜已久的大師，像篆刻大師區大為便是其中之一，但一般人可能對他們一無所知。為了吸引讀者，同時也令讀者能從更多的角度欣賞書法，《墨想》也採訪來自不同創作領域的名人，如又一山人及靳埭強，了解書法對他們的影響，另外，也訪問較為人所熟知的風雲人物，如街頭書法家華戈等。林贊超說：「我們每一期介紹兩位風格迥異的書法家，使讀者能從中了解書法的不同面相。」



針對書法初學者，《墨想》還設有「書法入門 Q&A」欄目，解答一些初學書法時經常遇到的問題，如羊毫及狼毫的分別、清洗毛筆的方法、寫水墨時如何加強對比效果等，都是一些極為實用的知識。另一方面，不定期刊登的「香港書法足跡」欄目，把香港各地能接觸到書法的地點歸納成一日遊，並說明店家招牌的書法的由來等，提供從日常生活中欣賞書法的方法。

為了擴闊讀者層面，近來《墨想》與「主場新聞」網站合作，為他們提供與書法相關的文章，而由於網絡空間限制較少，一些受雜誌篇幅所限而無法出版的作品照片亦終能重見天日。「我們不期望讀者會因為讀了我們的文章而執起毛筆寫書法，但希望至少為他們生活添加一點美。」周雪君說。

評審評語

以既尊重傳統，又貼近香港日常生活的理念辦雜誌，將書法帶入社區，理念和實踐相互融合，對推廣傳統中國文化及其現代意義起積極作用。



In a casual chat, the three friends, Lam Hok-chiu, Chau Suet-kwan and Ng Ka-man, came up with the idea of promoting Chinese calligraphy in a modern way. They considered opening calligraphy supply shops like those in Taiwan and Japan, but later decided on the simpler idea of publishing a multi-fold brochure. What they did not expect was that this brochure would eventually evolve into a free 20-page quarterly magazine, *Moxiang*.

Moxiang provides enthusiasts with greater insight into the works of calligraphy masters. It is also an excellent teaching material for beginners. For visual arts lovers, *Moxiang* opens up new vistas that enable them to appreciate art from multiple perspectives. Anyone who is interested in art will probably find something that appeals to him or her in the magazine.

Adding Beauty to Lives

Moxiang features in each issue an interview with a calligraphy master. Not only do these articles mention about the lives and creative processes of these masters, they also, through detailed discussion of the masters' works, explain the writing techniques of calligraphy and ways to appreciate calligraphy arts. For example, the magazine writers travelled to Foshan to interview Pang Guozhong, who is famous for writing the plaque of the Zhang Menglong Stele. Following the interview, they invited him to share his insights into calligraphy and explain, with illustrations, the artistic essence of the stele. "To most people, Mr Pang's writing probably looks like something written by the cartoon character McDull. But writing those characters involved many techniques, such as 'sprayed ink' (*huamo*) and 'dry brush' (*ganbi*). These require great skill and experience," says Chau Suet-kwan. "We hope to let more people learn how to appreciate calligraphic works that are rare in style, and make them see the beauty of different calligraphic styles."

She confesses that the editors and writers are adoring fans of the calligraphy masters interviewed by *Moxiang*, like, for example, the seal-carving master Ou Dawei. However, people who have little affinity with calligraphy may not know who those masters are. To attract more readers for the magazine and allow them to enjoy calligraphy from different perspectives, *Moxiang* has also interviewed well-known artists from other genres – for example, another mountain man and Kan Tai-

keung – to find out how Chinese calligraphy has influenced them. They have also interviewed people who were very much in the news, like street calligrapher Wah Gwo. "Every issue features two calligraphers who are totally different in their writing styles, so that readers can appreciate the art form's many facets," says Lam Hok-chiu.

Moxiang also has a column for beginners called "Q&A for Calligraphy Beginners". It answers questions many people encounter in calligraphy and provides practical advice, such as the difference between goat's-hair and wolf's-hair writing brushes, the proper way to clean brushes, the techniques to enhance contrasts when writing in water ink, etc. From time to time, *Moxiang* publishes a column called "Hong Kong Calligraphy Trail", which suggests day trips to places in Hong Kong where calligraphic works can be seen. It also explains the calligraphic origins of the signboards of shops. Readers are thus able to enjoy calligraphy in their everyday lives.

To expand its readership, *Moxiang* recently collaborated with House News, a local news website, to provide them with stories related to Chinese calligraphy. As there are fewer constraints online, photographs of calligraphic works that could not be published in the magazine due to lack of space, can eventually be bought to light. "We do not expect readers to pick up a writing brush and start writing Chinese calligraphy after they read our stories," says Chau. "But we hope we can add a touch of beauty to their lives."

Panellists' Opinion

Cherishing tradition and at the same time striving to keep the art close to everyday life in Hong Kong, the magazine has successfully implemented this guiding principle into practice and brought Chinese calligraphy into the local community. It has contributed towards promoting traditional culture and its modern expression.



藝術推廣獎

Award for Arts Promotion

個人組 / Individual Category

銅獎 Bronze Award

蔡錦濠 (三豪子) Choy Kam-ho (Sam Ho Tze)

得獎計劃 Award-winning Project

長腿叔叔與我 Daddy-Long-Legs & I



高蹺表演者穿着寬鬆的衣服，腿長身高如巨人，有種如在夢中跑出來的感覺。要踩上高蹺且行動自如絕非易事，傳統高蹺師父會告訴你需要「一膽二力三功夫」，有點抽象？「功夫」又是指甚麼？別名「三豪子」的高蹺藝術家蔡錦濠研究出一個新的說法：「重心、平衡、意志」，所指的非但是高蹺技術，更是從中感悟到的人生道理。去年，他舉辦了「長腿叔叔與我」青少年藝術文化義工計劃，將高蹺藝術發揚光大之餘，也讓學員切身感受這藝術對他們生活的影響。

蔡錦濠十年前在一次舞台演出中開始接觸高蹺，並在沒有任何專業教導下踏出第一步，經過無數次在高蹺上跌倒、爬起又跌倒，他漸漸揣摩出控制這技藝的技巧，甚至悟出人生道理。「開始站上高蹺時難免感到懼怕，但經過無數次跌到又重新站起後，意志便會被磨練得無比堅毅。」



培訓藝術義工 提倡服務精神

為了讓更多人了解這門歷史久遠、卻少受注意的技藝以及當中的哲學，蔡錦濠去年展開了「長腿叔叔與我」青少年藝術文化義工計劃，向年輕人推廣高蹺藝術。計劃分為三步曲，參與的學員首先從高蹺的歷史與基本知識開始，再練習踩高蹺的技巧、製作道具，最後舉辦香港首個「我們都是長腿叔叔」高蹺藝術節，讓學員走進學校及社區，與大眾分享這門藝術。

蔡錦濠籌組了不同的藝術義工作坊，特別設計及突顯表演者與義工的關係，讓學員體驗藝術的根本在於人。「在這次活動中，學員學習到的不但只是踩高蹺的技術、製作高蹺的方法或是享受高高在上的感覺，還要學習成為輔助者，替表演者綁蹺、起蹺、裝蹺、落蹺等，過程中兩者必須緊密合作，從而體會人與人之間互相幫助的重要性。」

其後出版的書籍《香港高蹺藝術第一步》，除了為「長腿叔叔與我」計劃的過程及成果作紀錄外，亦首次記錄了高蹺藝術在香港的發展。計劃更引伸出「高蹺千人行」活動，籌劃邀請四十多個不同的機構參與，希望挑戰健力士最多人同時踩高蹺的紀錄。

蔡錦濠是香港現時唯一積極推動高蹺藝術的高蹺藝術家，並一直努力使之能傳承下去。「每年香港花車巡遊都有高蹺表演，但表演者都是來自外國的，我希望有一年，香港也能派出高蹺隊伍，告訴外國人我們也有出色的高蹺表演者。」

評審評語

以年青人為對象，高蹺為媒介，計劃清晰地把握理念實踐，並重視社區服務的層面，鼓勵年青人成為藝術義工，更強調高蹺表演者、台前幕後和藝術義工同樣重要，充分理解藝術推廣的核心精神。



With their baggy costumes and towering heels, stilt walkers resemble giants bursting out of dreams. It is certainly no easy task to stand (let alone manoeuvre) comfortably on a pair of stilts. Stilt-walking masters of the past have said that you need "guts, strength and skill". But isn't that a bit abstract? What would they say in today's language? Stilt-walking artist Choy Kam-ho, aka Sam Ho Tze, offers a contemporary version: "centre of gravity, balance and resolve". However, he is not only referring to the art of stilt walking, but also to the philosophy behind it. Last year, he ran the "Daddy-Long-Legs & I" youth arts volunteering project to showcase this art, as well as to enable young people to explore the meaning of art in their lives.

Choy had his first experience of stilt walking during a stage performance 10 years ago. That was how he took his first steps towards becoming a professional stilt walker. At the time, he was learning by himself, without any professional instruction or guidance. But, after picking himself up from countless falls, he gradually mastered the techniques of the art, and he eventually came to realise the messages for life that were involved. "There was obviously fear the first time I stood on a pair of stilts, but I'm still standing tall today, after falling many more times than I can count. That was how I developed an impregnable resolve," he says.

Building a Spirit of Service through Arts Volunteers Training

The art of stilt walking has a very long history. However, it does not receive the attention it deserves, and few people know about the philosophy behind it. Choy wanted to change that situation, so he launched the "Daddy-Long-Legs & I" youth arts volunteering project a year ago to promote the art of stilt walking to young people. The project was divided into three stages. First, students had to learn the history and the basics of the art. Second, they received training in stilt-walking techniques and made the tools they would need. Finally, they staged Hong Kong's first-ever "We are all Daddy-Long-Legs" stilt-walking festival, which took them into schools and communities to present the art form to the public.

Choy also organised a series of arts volunteer workshops that used a variety of ways to illustrate the special relationship between the performer and the volunteer. His aim was also to help his students appreciate that the essence of art is based on collaboration. "This activity taught the students more than just stilt-walking skills and different ways to make stilts. Nor was it only about giving them a great feeling of lording it over everyone else. They also learned the importance of mutual support. They had to help other performers strap stilts onto their feet, mount, put their stilts together, and dismount. The two roles worked very closely in this process, and that was how the students achieved a deep understanding of the importance of mutual help," he says.

The book *Hong Kong Stilts Arts: The First Step* was published to chronicle the growth of the "Daddy-Long-Legs & I" project and its achievements, as well as to document the development of the art of stilt walking in Hong Kong. The "Daddy-Long-Legs & I" project also inspired the "Start of Our Time" feat. 1000 people from more than 40 organisations will be invited to take part in the challenge to set a new Guinness World Record for the most people simultaneously walking on stilts.

Today, Choy is the only stilt-walking artist in the city who is actively promoting his art. He is committed to spreading it, so that it can continue for many more generations to come. "There are always stilt-walking performances in the float parades that are staged every year in Hong Kong. However, the performers are always brought in from overseas. My hope is that Hong Kong can one day send a team to show foreigners that we also have outstanding stilt walking artists of our own," he says.

Panellists' Opinion

With young people as its target and stilt walking as its medium, the project successfully translated its vision into reality. It stresses service to the community and encourages young people to serve as arts volunteers. Furthermore, by illustrating the equal importance and inter-dependence between stilt-walking performers, backstage crew members and arts volunteers, the project shows it has fully grasped the spirit that underlies arts promotion.





藝術贊助獎 Award for Arts Sponsorship

機構或個別人士在贊助藝術時，除了代表其對藝術活動的支持，亦代表他們對藝術的熱誠。就機構而言，更有助建立正面的形象。「藝術贊助獎」旨在表揚贊助機構／人士對推動香港藝術發展的貢獻，藉此鼓勵更多機構／人士贊助香港的藝術活動。

When an organisation or individual sponsors an arts programme, this is not only an act of monetary support, but also reflects their attitude towards the arts. From the point of view of the sponsor, it helps them develop their particular image or brand. The Award for Arts Sponsorship aims to recognise the contribution of sponsors to the arts development in Hong Kong, and encourage more extensive sponsorship for local arts programme.

評審計算期：2011 年 9 月 1 日至 2012 年 8 月 31 日
Assessment Period: 1 September 2011 to 31 August 2012

藝術贊助獎

Award for Arts Sponsorship

城市當代舞蹈團 City Contemporary Dance Company

得獎計劃 Award-winning Project

夥伴計劃——排練場地贊助 Partnership Programme (Venue Sponsorship)



聽說真正熱愛藝術的人，追求的不是獨領風騷，而是百花齊放，期望藉着切磋交流，將藝術推向更高水平。城市當代舞蹈團 (CCDC) 無疑也擁有這樣的信念，他們一直強調本土舞蹈發展的延續性，而旗下的 CCDC 舞蹈中心自 2004 年成立以來，為許多舞者提供了排練場地和配套支援。

開放藝術創意搖籃

CCDC 舞蹈中心副總監黃建宏談到得獎項目「夥伴計劃——排練場地贊助」時表示：「能開展這個計劃，首先要感謝我們的藝術總監曹誠淵先生，因為位於黃大仙的舞蹈中心是他的私人物業，而他僅僅收取 CCDC 極低廉的象徵式租金。」

CCDC 舞蹈中心樓高四層，共有八個排舞室，每天於不授課的空檔開放給獨立舞蹈藝術家與舞團使用。黃建宏說：「香港寸金尺土，昂貴的租金令舞者難以負擔。我們提供場地，一方面使舞蹈藝術工作者有了排練的地方，另一方面也讓他們有機會聚首交流，醞釀更多藝術創意，甚至對舞蹈的方向萌生更多想法。」

在 2011/12 年度，由 CCDC 舞蹈中心「夥伴計劃」資助排練場地的節目共二十八個，每個製作平均使用場地逾一百小時。除此以外，他們也提供器材、技術和行政資源等協助，例如與踢踏舞團 R&T 舉行香港踢踏節，開辦踢踏大師班和工作坊；與「身隨意舞」每月舉辦兩次接觸即興聚會；以及讓香港舞蹈聯盟等舞蹈組織把辦公室遷進 CCDC 舞蹈中心，加強舞蹈界內的聯繫。

表演藝術的真正需要

黃建宏指出城市當代舞蹈團本身也是受資助團體，對他們而言，藝術贊助並不純然是金錢上的資助，也是如何運用資源去支持業界。他說：「除了商界的贊助，業界互相支持也很重要，就像現時網上有一個『劇場二手區』，正是讓劇團交換二手物資，如道具和戲服等。另外，要是社會大眾同心支持，可能是每人每年付出幾百元，加起來也很有成效。」

黃建宏語重心長地說：「要藝壇健康發展，所需的不止於增加劇院和展覽場地。以表演藝術為例，要讓劇院不斷有新的表演，背後得花多少時間籌備呢？一個兩小時的節目，要用多少時間去排練？大家又可到哪裏排練呢？」他指本地舞蹈藝術工作者每年製作的項目約八十個，假設每個表演花 150 小時排練，加起來便是 12,000 小時。

未來，CCDC 舞蹈中心除繼續提供場地、推動業界交流，也將策劃更多支援舞蹈界新一代的項目。

評審評語

排練場地贊助計劃看似微不足道，但對舞蹈這個藝術形式來說，攸關重要。舞蹈團在有限資源下，持續關顧獨立舞蹈工作者及小型舞團，讓發展中的舞蹈工作者無後顧之憂地創作和交流，舉動雖看似微小，背後的培植力量卻很大。



It is often said that true art lovers eschew personal fame and distinction for the common weal, always striving to take the arts to a higher level through peer learning and exchange. That is certainly the vision embraced by the City Contemporary Dance Company (CCDC) and articulated in its strong commitment to the continued development of local dance. Its CCDC Dance Centre has provided many local dancers with an ideal location for rehearsals and facilities ever since its doors first opened in 2004.

A Cradle of Artistic Imagination for All

Speaking about the CCDC Dance Centre's "Partnership Programme (Venue Sponsorship)" winning the Award for Arts Sponsorship, its deputy director, Kevin Wong, is quick to acknowledge the support it has received from one particular individual. "The project was possible only due to the generosity of Willy Tsao, our artistic director, who leased his own private property in Wong Tai Sin to CCDC at a nominal rent to set up the dance centre."

The four-storey centre has eight practice rooms that are available for independent dancers and dance groups to use outside teaching hours. Wong explains: "Local dancers can barely afford to rent in an expensive place such as Hong Kong. The centre not only provides dance practitioners with a venue for practice, but also spaces where they share ideas and methods of working, to be artistically stimulated and to develop ideas for forging new creative paths in dance through the practices of other dancers."

The CCDC Dance Centre's "Partnership Programme" supported 28 different programmes in 2011/12, with each production clocking up more than 100 rental hours. Besides providing a venue, the centre also assisted local dance groups with equipment, technical and administrative support that enabled them to stage events such as tap dance master classes and workshops for the Hong Kong Tap Festival organised by R&T (Rhythm & Tempo), and fortnightly contact improvisation jams run by Kongtact Square. It also helped to strengthen the ties between members of the dance community by facilitating the relocation of the offices of dance organisations such as the Hong Kong Dance Alliance to the CCDC Dance Centre.

What the Performing Arts Really Need

Blessed with the insight of working at the CCDC, a publicly subsidised body, Wong points out that the role of arts sponsorship goes beyond financial contributions to utilising available resources to support the dance community. "Peer support among dance professionals is just as invaluable as commercial sponsorship. For instance, there is a social media page on the Internet that offers free trading of second-hand stage resources, such as props and costumes. The wider community's support is no less important. Even the smallest contribution – a yearly donation of a few hundred dollars – can add up to make a huge difference!"

"It takes more than just an increase in the number of theatres and exhibition venues for the arts community to grow healthily and vigorously," Wong emphasises in a solemn tone. "Take the performing arts for example. Imagine how much time goes into developing and putting on new productions in a theatre all-year round. How much rehearsal time is needed for a two-hour show? And where will the cast and crew go to rehearse for their shows?" Diagnosing the problem, he does the simple maths: each of the 80 or so events listed on the annual dance calendar requires around 150 rehearsal hours, which add up to a staggering 12,000 hours.

That is precisely where the CCDC Dance Centre comes in – by continuing to provide a venue to dance groups, promoting exchanges between industry professionals, and devising plans and initiatives to support the next generation of dance practitioners.

Panellists' Opinion

However insignificant sponsorship for practice spaces may seem at first glance, it can make or break a financially delicate art form such as dance. The apparently small gesture of using limited resources to sustain the development of independent dance artists and small-scale dance groups by enabling them to work and interact in a worry-free environment can be the source of a much greater nurturing power.





藝術贊助獎
Award for Arts Sponsorship

K11 Concepts Limited

得獎計劃 Award-winning Project

2011/12 年度贊助計劃
2011/12 Sponsorship Programme



在香港，有些人每天為生活奔波忙碌，從不認為自己有閒暇欣賞藝術；有些人覺得藝術高不可攀，從沒打算接觸。然而，自「K11 購物藝術館」於 2009 年底開業後，不少人乘購物和用膳之便，又或因偶然踏足其中，與藝術作了近距離的邂逅。

推動多元藝術 啟發思維

K11 Concepts Limited 創辦人兼主席鄭志剛說：「K11 是一個生活品牌，有三大核心元素，就是藝術、人文和自然，而最終目的是提升人的精神思想。我們把藝術融入旗下的商業項目，為公眾帶來各種形式的藝術，包括繪畫、裝置藝術、音樂、電影、行為藝術等，而主調是當代和原創藝術。」走進商場，即使仍未踏足正式展區，公眾已不時跟中、外藝術家的創作打個照面，一些藝術品甚至讓人當作椅子安坐其上，跟它們來一個親密接觸。

鄭志剛闡釋他對藝術贊助的理念說：「推動藝術並非單單指付出金錢。在香港，藝術需要的是機會、場地和教育，讓有興趣從事創作的人好好發揮。而我們除了贊助藝術成本，還提供免費場地，更可安排工作坊和討論會等。」

綜觀 K11 在 2011/12 年贊助的項目，還真類別繁多，例如「藝術電車：夢幻遊樂場設計比賽得獎作品展」，讓公眾一覽從 247 間中、小學校學生作品選出的優勝之作；「飛越大平原裝置藝術展」，讓善於用廢棄物料創作的年青藝術家朱卓慧盡展所長，散播熱愛生命和環保的信息；「遠／近：關愛日本藝術創作展」，展示了香港與日本的地理和文化差異，也表達出對 311 日本東北大地震災民的關懷；「Paris, Bonjour! 藝術匯展」，則先把新進中國時裝設計師帶到巴黎的鎂光燈下，再移師香港延續盛況。

鄭志剛表示：「我們不會硬把理念推銷給大眾，而是希望啟發思維，讓大家在欣賞藝術的過程中產生共鳴，心領神會。這就如 K11 的名稱一樣，不會直接把箇中理念一語道出，而是讓大家自行領略。」

培育藝術新苗 四處撒種

未來 K11 將繼續透過不同配套，如藝術村、設計店、藝術基金會、藝術聯盟和「創藝新星」計劃等，培育新進藝術家。而自去年秋季，一股新力量開始在每個周六進駐 K11 的露天廣場，舉行「musiK11」免費音樂會。鄭志剛說：「我們希望推動獨立音樂，讓有潛質、有水準的獨立樂隊和歌手有機會去展現他們的才能。」K11 也把目光放遠，準備於未來數年在中國十一個城市興建十九個 K11 項目，打造面積逾 160 萬平方米、糅合藝術和多元文化氣息的空間。

評審評語

銳意將商場與藝術結合，以支持本地年青藝術家為目標，給予不少藝術工作者發表作品的機會，並提供場地支援及相關推廣。同時吸納年青觀眾群，在正統文化場地以外，開闢了另類的藝術展示空間，拉近了市民跟藝術的距離。

Some people in Hong Kong are so caught up in the daily grind that they believe they have no spare time to appreciate art. Meanwhile, some others never consider getting involved with art because they think it is enormously highbrow. However, since K11's opening in late 2009, many who have shopped or dined at K11 Art Mall, or those who have simply wandered inside, have already had their close-up encounter with art.

Promoting Artistic Diversity Stimulating the Mind

As Adrian Cheng, Founder and Chairman of K11 Concepts Limited, explains, "K11 is a lifestyle brand. It has three core elements: Art, People and Nature, with an aim to transcend people's spiritual mind. To do this, we bring art into our commercial projects, bringing a diverse array of arts programmes to the public, from paintings to installation art, as well as music, film and performance art. Our focus is usually contemporary and original art." As they enter the mall, before they even step into the exhibition area, visitors are greeted by the works of both Chinese and Western artists. Some of these are even designed to work like chairs for those who want to get up close and personal.

Cheng further elaborates on his ideas about arts sponsorship. "Promoting art isn't just about giving money. What art needs in Hong Kong are opportunities, venues and education. These are necessary ingredients for those who want to pursue art. Besides sponsoring the costs of creating art, we offer free show space, and we also host workshops and seminars."

During 2011/12, K11 sponsored a rich variety of arts programmes. At *ArTram: Fantasy Playground Design Competition Winning Artworks Exhibition*, the public had a chance to see the best entries from 247 primary and secondary schools. In *Fly Me to the Field*, young artist Margaret Chu conveyed an environmental message as well as her passion for life with works of art she created from waste materials. *Here*

and *There: Dialogue between Hong Kong and Japan* highlighted the geographical and cultural differences between the two places, while expressing solidarity with those who survived the devastating 311 earthquake in northeast Japan, *Paris, Bonjour!* sent budding Chinese fashion designers into the Parisian limelight before they came to Hong Kong to continue the pageant.

"We don't hard-sell particular ideas to people," says Cheng. "Rather, we hope to stimulate new thinking, so that art appreciation can generate new insights, just like what we want to achieve with the name K11. We don't explain the ideas behind the name clearly because we want everyone to interpret it in their own way."

Nurturing Artistic Talents with a Passion

Looking ahead, K11 will continue to nurture emerging artists in various ways, through vehicles such as art village, design store, art foundation, art alliance and artist-in-residence programme known as the "Star of K11". Moreover, a new musical force has taken hold in the open piazza at K11 since last autumn, dubbed as *musiK11* with free gigs every Saturday. "We want to promote indie music and give opportunities to talented, quality bands and musicians," says Cheng. K11 has also set its sights high, with plans to create more than 1.6 million square metres of space to celebrate the arts and culture in 11 cities and 19 projects across China.

Panellists' Opinion

K11 sets out to support young local artists by actively integrating the arts into its shopping mall. It has provided artists with venues to exhibit their works, while also giving them publicity support. It has pioneered an alternative art exhibition space outside the existing framework of cultural venues. By doing so, it has brought the arts closer to the public, particularly by attracting the interest of young people.

藝術贊助獎

Award for Arts Sponsorship

奧沙藝術基金 Osage Art Foundation

得獎計劃 Award-winning Project

2011/12 年度贊助計劃

2011/12 Sponsorship Programme



愛好當代藝術的林茵原本從事成衣生意，約十年前她決定投入藝術工作，於 2004 年創辦奧沙藝術基金，擔任總監之職，自此一直為推動藝術努力不懈。奧沙藝術基金的目標是為藝術世界帶來新的視野和概念，引領大眾認識藝術，並且探求實踐最佳的教與學之道。

奧沙藝術基金的藝術贊助理念非常清晰：藝術對人影響深遠，讓孩子從幼兒時期開始接受藝術教育非常重要。不過，它並非單單把目光停駐香港，而是十分注重與亞洲甚至世界各地的藝術文化交流。此外，它也為有潛質的藝術家提供發表作品的平台，以及作為藝術家、策展人和博物館之間的交接橋樑。

開闊眼界心靈的展覽

「幼兒創意藝術展——童瞳」是奧沙於 2011/12 年與香港基督教服務處合辦的展覽，展出百多件來自香港基督教服務處轄下幼兒學校學生的平面和立體創作，更為他們編印作品集。林茵說：「此次展覽對小朋友的創意思維顯然大有裨益，他們介紹自己的作品時充滿自信。我們也看到這些活動有助鼓勵家長、老師、孩童照顧者，以及讓小朋友接受甚至喜愛藝術，同時在創意上得到啟發。」

奧沙藝術基金也舉辦了多個跨文化展覽，「市場力量」正是其中之一。參與這個展覽的十三位藝術家中，十位來自香港，另外三位分別來自印尼、日本和菲律賓，各人皆以自己的作品，反思藝術的價值。林茵說：「許多藝術展覽會羅列着林林總總市場主導的藝術品，說那就是今天一些最優秀的創作；又向參加者收取高昂的場地租用費用。我們禁不住要問何謂藝術的真正價值，以及這到底是如何釐定的。因此，有像『市場力量』這種不一樣的平台發聲提問，就十分重要了。」

展覽臨近尾聲，更設有一連兩晚的「夏令藝術跳蚤市場」，作為對整個活動的回應，也讓藝術家甚至藝術系的學生有機會對展覽提問及表達意見。有些藝術家特意不出售作品，反倒贈予參觀者，又或以作品交換作品。藝術家、專業藝術工作者、收藏家和公眾藉此良機聚首一堂，互相交流。

不局限於香港的框框

奧沙藝術基金將繼續籌劃以策展為導向的項目，在展覽中觸及各種本土、國家，以及全球課題，期望喚來跨越文化的交流和達至相互間的了解。在奧沙藝術基金未來一年的計劃中，仍將包括一些帶有探究性質的項目，就如一個同時呈獻東南亞和東南歐藝術的展覽。林茵重申她的願景：「奧沙藝術基金積極連繫藝術與言教育，透過不同方式與表達手法的計劃，為擴闊大眾的視野盡一分力。」

評審評語

機構的理念、目標和贊助項目成效相互契合，既給予本地藝術家支援，又提供本地與海外藝術家交流平台，贊助工作及其深遠的影響力，令人欣喜。計劃不乏針對為幼兒及年輕人而提供的項目，為培養年輕一代香港人對藝術的認識作出貢獻。



Contemporary arts lover Agnes Lin used to be a garment merchant before she made the decision to dedicate herself fully to the arts nearly a decade ago. Since founding the Osage Art Foundation (OAF) in 2004, she has tirelessly promoted the arts as its director. It was hoped that the OAF would provide the arts world with new perspectives and ideas and facilitate the building of knowledge and best practices in both teaching and learning.

The OAF's support for the arts is driven by a very clear set of ideals. The foundation believes it is highly important for children to receive arts education from their early childhood, because arts have a major role to play in shaping the individual. However, it does not restrict the scope of its work to Hong Kong; it emphasises arts and cultural exchanges within Asia and beyond. It also aims to provide talented artists with a platform to display their work, as well as to serve as a bridge between artists, curators and galleries.

Arts for the Eye and Soul

Children's Creative Arts Exhibition – The Eyes of a Child was a collaborative project between the OAF and the Hong Kong Christian Service (HKCS) in 2011/12. The OAF exhibited works produced by students from HKCS's nursery schools, displaying more than 100 graphic and 3D designs, which were featured in an accompanying exhibition catalogue. Lin says, "It was clear that in this exhibition, the children had made great progress in developing their creative thinking process and confidently introduced the concepts of their work. We can see that these activities have encouraged parents, teachers, caregivers and the children themselves to embrace arts and together develop creative thinking."

Market Forces: Whither Contemporary Art? is one of many cross-cultural projects organised by OAF. The exhibition involved 10 artists from Hong Kong and one each from Indonesia, Japan and the Philippines. Each artist presented an individual project in which they examined the notion of value in art. "There is a lot of market-driven art presented in many art fairs claiming some of the best art of today. Art fairs also charge participants a great deal of money to rent booths," says Lin. "It makes us question the intrinsic value of art and how it is determined. It is therefore important that there are alternative platforms such as *Market Forces* to raise such questions."

A "Summer Pop-up Art Market" was staged for two consecutive nights during the last weekend of the exhibition as a response to *Market Forces*. It provided artists and arts students the same opportunity to challenge these questions. Some artists decided not to sell their works for money and instead gave away to visitors for free or through exchanges. This platform also provided community engagement for exchange between artists, arts professionals, collectors and the general public.

Not Stuck in the Hong Kong Box

The OAF continues to develop its curatorially driven programmes to produce projects that address local issues, national concerns and universal themes with the aim of encouraging cross-cultural dialogue and better understanding. Plans for the coming year will continue to include research-based projects, including one between Southeast Asia and Southeast Europe. Lin reiterates her vision: "The OAF is committed to improving the links between education and arts. Our projects help broaden people's perspectives on different ways and means of expression."

Panellists' Opinion

The aims and ideals of the Osage Art Foundation are matched by the results of their sponsorship programmes which show a far-reaching impact. Besides giving support to local artists, the foundation offers them an exchange platform with artists overseas. The foundation also contributes by staging projects that are specifically designed for children and young people. This in turn nurtures the ability of future generations in Hong Kong to appreciate arts.



評審 Adjudication

由藝發局大會為計劃定下方向及各獎項的評選準則。

「終身成就獎」及「傑出藝術貢獻獎」由藝發局大會委員及藝術顧問提名，再經由藝發局大會委員及藝術顧問推選產生。

設總評審團及評審小組負責評選工作。

評審小組由業界專業人士組成，負責評選「年度最佳藝術家獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」。各獎項均設獨立評審小組，評選結果須交由總評審團通過。

所有評審結果經總評審團通過後成最終決定。總評審團由藝發局過往三屆及 2011/12 年度正、副主席組成。

評審計算期：2011 年 9 月 1 日至 2012 年 8 月 31 日

The ADC Council is responsible for devising the objective of the scheme and the assessment criteria of each award category.

The Life Achievement Award and the Award for Outstanding Contribution in Arts are nominated by the ADC's Council members and arts advisors, with the final selection being made by the Council and arts advisors.

A chief adjudication panel and assessment panels are set up to carry out the assessments.

Different assessment panels comprise professionals and representatives from different art forms are formed for the assessment of the Award for Best Artist, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship. Results are recommended for the endorsement of chief adjudication panel.

Adjudication results are deemed final by the chief adjudication panel which comprises ADC's Chairman and Vice-chairman of its 2011/12 and past three council terms.

Assessment Period: 1 September 2011 to 31 August 2012

總評審團

Chief Adjudication Panel

李偉民先生
馬逢國先生
黃景強博士
王英偉先生
殷巧兒女士

Mr Lee Wai-man, Maurice
Mr Ma Fung-kwok
Dr Wong King-keung, Peter
Mr Wong Ying-wai, Wilfred
Ms Yan Hau-yee, Lina

大會委員

Council Member

王英偉先生 (主席)
殷巧兒女士 (副主席)
區永熙先生
鄭錦鐘博士
蔡芷筠女士
蔡益懷先生
鍾樹根先生
費明儀女士
方文傑先生
何浩川先生
洪 強先生
高世章先生
古天農先生
林沛理先生
李錦賢先生
羅揚傑先生
文潔華教授
莫鳳儀女士
吳壽南先生
黃敏華女士
杜琪峯先生
阮兆輝先生
民政事務局局長
或其代表
教育局常任秘書長
或其代表
康樂及文化事務署署長
或其代表

Mr Wong Ying-wai, Wilfred (Chairman)
Ms Yan Hau-yee, Lina (Vice-Chairman)
Mr Au Weng-hei, William
Dr Cheng Kam-chung, Eric
Ms Choi Tsz-kwan
Mr Choi Yick-wai
Mr Chung Shu-kun, Christopher
Ms Fei Ming-yee, Barbara
Mr James Mathew Fong
Mr Ho Ho-chuen
Mr Hung Keung
Mr Ko Sai-tseung, Leon
Mr Ko Tin-lung
Mr Lam Pui-li, Perry
Mr Lee Kam-yin
Mr Lo Yeung-kit, Alan
Prof Man Kit-wah, Eva
Ms Mok Fung-yee, Emily
Mr Ng Kang-fai
Ms Ng Mien-hua, Nikki
Mr To Kei-fung, Johnnie
Mr Yuen Siu-fai
Secretary for Home Affairs
or his representative
Permanent Secretary for Education
or her representative
Director of Leisure and Cultural Services
or her representative

評審小組

Assessment Panel

藝術評論 Arts Criticism
張秉權博士
朱琮愛女士
許焯權教授
單志民 (登徒) 先生
黃念欣教授

Dr Cheung Ping-kuen
Ms Chu King-oi, Daisy
Prof Hui Cheuk-kuen, Desmond
Mr Shin Chi-man
Prof Wong Nim-yan

舞蹈 Dance
陳天麟先生
朱琮愛女士
朱孟青女士
羅廖耀芝女士
黃恆輝先生

Mr Chan Tin-lun
Ms Chu King-oi, Daisy
Ms Chu Mang-ching, Wendy
Mrs Lo Liu Yiu-chee, Virginia
Mr Wong Hang-fai

戲劇 Drama
陳鈞潤先生
鍾樹根先生
傅月美女士
呂偉基先生
葉運強先生

Mr Chan Kwan-yun
Mr Chung Shu-kun, Christopher
Ms Fu Yuet-mai
Mr Lui Wai-kei, Eric
Mr Yip Wan-keung

電影 Film
馮家明先生
葉健行 (舒琪) 先生
麥聖希先生
單志民 (登徒) 先生
葉月瑜教授

Mr Fung Ka-ming
Mr Kenneth Ip (Shu Kei)
Mr Mak Sing-hei, Gary
Mr Shin Chi-man
Prof Yeh Yueh-yu

媒體藝術 Media Arts
鍾緯正博士
洪 強先生
鄺珮詩女士
羅琛堡先生
梁展峰先生

Dr Chung Wai-ching, Bryan
Mr Hung Keung
Ms Kwong Pui-see, Teresa
Mr Law Sum-po, Jamsen
Mr Leung Chin-fung, Jeff

音樂 Music
周光蓁博士
高世章先生
羅乃新女士
潘明倫教授
曾葉發教授

Dr Chou Kwong-chung, Oliver
Mr Ko Sai-tseung, Leon
Ms Nancy Loo
Prof Poon Ming-lun, Johnny
Prof Tsang Yip-fat, Richard

文學藝術 Literary Arts
陳國球教授
張雙慶教授
關木衡 (關夢南) 先生
潘國靈先生
譚國根教授

Prof Chan Kwok-kou, Leonard
Prof Chang Song-hing
Mr Kwan Muk-hang
Mr Pun Kwok-ling, Lawrence
Prof Tam Kwok-kan

視覺藝術 Visual Arts
陳育強教授
朱達誠先生
馮漢紀先生
梁志和先生
羅揚傑先生
林偉而先生
楊春棠先生

Prof Chan Yuk-keung
Mr Chu Tat-shing
Mr Fung Hon-kee, Joseph
Mr Leung Chi-wo, Warren
Mr Lo Yeung-kit, Alan
Mr William Lim
Mr Yeung Chun-tong

戲曲 Xiqu
張敏慧女士
周嘉儀女士
梁沛錦教授
李漢光先生
吳壽南先生

Ms Cheung Man-wai
Ms Chow Ka-yee, Annie
Prof Leung Pui-kam
Mr Li Hon-kwong
Mr Ng Kang-fai

藝術教育 (學校組) Arts Education (School Division)
余嘉蓮女士
蔡芷筠女士
孫惠芳女士
戴傑文先生
鄔萃芬女士

Ms Caroline Yee
Ms Choi Tsz-kwan
Ms Suen Wai-fong
Mr Tai Kit-man
Ms Wu Shui-fung, Deborah

藝術教育 (非學校組) Arts Education (Non-school Division)
陳瑞如女士
蔡芷筠女士
馮笑嫻博士
吳鳳平博士

Ms Chan Shui-yu
Ms Choi Tsz-kwan
Dr Fung Siu-han, Anissa
Dr Ng Fung-ping

藝術推廣及贊助 Arts Promotion & Arts Sponsorship
陳沛浩先生 (已辭世)
古煒德先生
戴健文先生
黃美儀女士
邱文華先生

Mr Chan Pui-hoe, Howard (Deceased)
Mr Ko Wai-tak, Roy
Mr Tai Keen-man
Ms Wong Mei-yee
Mr Yau Man-wah

提名 Nomination

為積極鼓勵藝術家及藝術團體參與，「2012 香港藝術發展獎」除接受公開提名外，今年新增設「藝術界別提名小組」，由資深藝術工作者組成，就「年度最佳藝術家獎」、「藝術新秀獎」、「藝術推廣獎」及「藝術贊助獎」進行提名。

為防止利益衝突，「藝術界別提名小組」的成員不會參與所提名藝術界別的評審工作，其提名亦不會對評審小組的決定構成任何影響。

Besides accepting open nominations, nomination groups of various art forms are introduced this year with an aim to actively encourage artists and arts groups to participate in the Awards. Comprising local arts veterans, the art form nomination groups are invited to make nominations for the various awards including Award for Best Artist, Award for Young Artist, Award for Arts Promotion and Award for Arts Sponsorship.

To avoid conflict of interests, members of the nomination groups will not take part in the assessment process of their art forms. Their nominations will not impose any influence on the decision of the assessment panels.

藝術界別提名小組 Art Form Nomination Groups

藝術行政 Arts Administration 甘秀雲博士 梁秉鈞教授(已辭世)	Dr Kam Shau-wan Prof Leung Ping-kwan(Deceased)	文學 Literary Arts 黃仲鳴博士 廖書蘭女士 鄧小樺女士	Dr Wong Chung-ming Ms Liao Su-lan Ms Tang Siu-wa
藝術評論 Arts Criticism 鄧小樺女士 梁秉鈞教授(已辭世)	Ms Tang Siu-wa Prof Leung Ping-kwan(Deceased)	音樂 Music 費明儀女士 吳美樂博士	Ms Fei Ming-yee, Barbara Dr Wu Mei-loc, Mary
舞蹈 Dance 何浩川先生 吳杏冰女士 梁國城先生	Mr Ho Ho-chuen Ms Ng Han-bing, Helen Mr Leung Kwok-shing	視覺藝術 Visual Arts 黎明海博士 黃國才博士 簡梁以瑚博士	Dr Lai Ming-hoi Dr Wong Kwok-choi, Kacey Dr Evelynna Liang Kan
戲劇 Drama 麥秋先生 陳桂芬女士	Mr James Mark Ms Chan Kwai-fun	戲曲 Xiqu 阮兆輝先生 李奇峰先生 廖國森先生	Mr Yuen Siu-fai Mr Li Chi-kei, Danny Mr Liu Kwok-sum
電影 Film 陳志華先生	Mr Chan Chi-wa, Ernest		
媒體藝術 Media Arts 鮑藹倫女士 傅慧儀女士	Ms Ellen Pau Ms Fu Wai-yee, Winnie		

主辦 Organiser



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