



Souvenir Book
紀念特刊

香港藝術發展獎
Hong Kong Arts Development
AWARDS
2014



香港藝術發展局
Hong Kong Arts Development Council



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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」旨在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, 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 arts promotion.

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獻辭

熱烈祝賀二零一四香港藝術發展獎各位得獎者。今年大會共頒發近三十個獎項予藝術家、學校和機構，包括榮獲終生成就獎的作家劉以鬯教授，以及獲頒傑出藝術貢獻獎的導演徐克先生。

劉以鬯教授著有四十多部文學作品，包括長、短篇小說和文學評論集，以往亦曾任多份報章及文學雜誌編輯。徐克先生是國際知名導演及監製，多年來獲獎無數，包括二零一一年香港電影金像獎最佳導演，以及同年釜山國際電影節年度亞洲電影人獎。

香港藝術發展獎尚有年度藝術家獎、藝術新秀獎、藝術教育獎、藝術推廣獎和藝術贊助獎等五個獎項類別。各得獎者和其他眾多出色的候選者一同為香港藝壇獻力，令香港人的藝術文化生活更添姿采。

香港藝術發展獎旨在嘉許對藝術文化貢獻良多的傑出藝術家和藝團，以及表揚熱心推廣文化和贊助藝術活動的人士和機構。

這項一年一度的盛事由香港藝術發展局舉辦。該局於一九九五年成立，負責宣揚本地藝術家和藝團所作的努力和取得的成就。除培育藝術家外，該局亦致力扶植藝術行政人才和機構。

香港藝術發展局努力不懈，對香港發展成為區域藝術文化樞紐發揮重大作用，本人衷心致謝。

香港特別行政區行政長官

A handwritten signature in black ink, which appears to be 'John Lee' in Chinese characters.



Message

It gives me great pleasure to congratulate the winners of the Hong Kong Arts Development Awards for 2014. In all, nearly 30 artists, schools and organisations were honoured. They include writer Liu Yichang, this year's Life Achievement Award winner, and filmmaker Tsui Hark, who won the Award for Outstanding Contribution in the Arts.

Professor Liu has written more than 40 literary works, ranging from novels and short stories to collections of literary criticism. He has also served as the editor of many newspapers and literary magazines over the years. Mr Tsui, an internationally celebrated director and producer, has won numerous awards over the years, including Best Director at the Hong Kong Film Awards, and Asian Filmmaker of the Year at the Busan International Film Festival, both in 2011.

There were five additional categories: Artist of the Year, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship. Collectively, the winners, and the many other fine entrants, help to enrich the arts and cultural life of Hong Kong.

The Hong Kong Arts Development Awards recognises outstanding artists and arts groups for their contributions to culture and the arts. It also spotlights individuals and organisations for their excellence in promoting culture and sponsoring arts events in Hong Kong.

The annual event is organised by the Hong Kong Arts Development Council, established in 1995 to promote the work and achievements of Hong Kong artists and arts groups. The Council nurtures arts administrators and organisations, as well as artists.

I thank the Council for its significant role, and continuing efforts, in Hong Kong's emergence as a regional arts and cultural hub.

A handwritten signature in black ink, appearing to be 'CY Leung'.

(C Y Leung)
Chief Executive

Hong Kong Special Administrative Region

Chairman's Message

主席獻辭



「香港藝術發展獎」是香港文化藝術界一年一度的盛事，嘉許表現傑出的藝術工作者和團體，同時表揚熱心藝術教育和推廣的學校、機構和人士。

我們謹以「終身成就獎」及「傑出藝術貢獻獎」，向數十年來默默耕耘、努力推動藝術發展的前輩致敬。「年度藝術家獎」的各位得獎藝術家在不同的藝術範疇均有卓越的成就，他們對藝術充滿熱誠，讓本地的藝術水平持續提升；一眾藝術新秀的創造力無限，讓本地藝術百花盛放。

獎項亦設有「藝術教育獎」和「藝術推廣獎」等，鼓勵各界共同推動藝術發展，讓藝術遍佈社會每一個角落。我很高興「香港藝術發展獎」各個獎項的參與人數和團體愈來愈多，各界踴躍支持，社會對藝術的參與度不斷提升。

香港藝術發展局一直致力為本地藝術界提供良好的環境及支援，製造有利發展的藝文生態，推動藝術全方位發展。除了推出多元化的資助計劃，以支持中小型藝團和藝術家進行創作外，本局亦會繼續加強藝術人才的培育工作，並透過不同的活動，推廣、普及藝術，及促進本地藝術家與海外交流。有見藝術界對創作空間和表演場地的需求，藝發局會繼續積極聯繫不同地區和團體，開拓更多不同類型的藝術空間，促進藝術與社區的關係。

衷心恭賀今晚的各位得獎者。期望社會各界繼續支持我們的工作，讓本地藝術生態蓬勃發展。

香港藝術發展局主席
王英偉博士 SBS 太平紳士

The Hong Kong Arts Development Awards, an annual highlight in arts and culture in the city, honours outstanding artists and arts organisations for their achievements and commends schools, organisations and individuals for their zeal and commitment in arts promotion and arts education.

We pay tribute to veteran arts practitioners with the Life Achievement Award and Award for Outstanding Contribution in Arts for their assiduous efforts and contribution to arts development over the decades. Recipients of Artist of the Year have demonstrated their artistic excellence in various arts genre. Thanks to their passion, the artistic level in Hong Kong continues to rise. With the bursting creative energy of our young talents, arts continue to thrive and bloom in Hong Kong.

Also on the list include the Award for Arts Education and Award for Arts Promotion which encourage concerted efforts between different sectors to promote and develop arts in the community. It is encouraging to see the increasing number of nominations for the Awards year after year. This represents the ardent support of the society.

The Hong Kong Arts Development Council (ADC) is committed to create a favourable environment conducive to the development of arts and culture in Hong Kong. Besides a comprehensive range of grant schemes to support the artistic pursuits of local small-to-medium sized arts groups, the ADC will continue to strengthen its works on talent incubation, promote arts through various types of arts activities and foster cultural exchanges between local and overseas artists. To meet the needs for creative spaces and performing venues, the ADC is proactive in engaging with different districts and organisations to explore different types of arts spaces that will bring arts and local communities closer together.

I would like to extend my congratulations to all the awardees and at the same time, appeal to all sectors of the community for its continuous support to our endeavour in arts development.

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

Hong Kong Arts Development Awards 2014

List of Awardees

2014 香港藝術發展獎得獎名單

終身成就獎

劉以鬯 Liu Yichang

Life Achievement Award

傑出藝術貢獻獎

徐克 Tsui Hark

Award for

Outstanding Contribution in Arts

年度藝術家獎

Artist of the Year

藝術評論 Arts Criticism	陳智德 Chan Chi-tak
舞蹈 Dance	王榮祿 Ong Yong-lock
戲劇 Drama	甄詠蓓 Yan Wing-pui, Olivia
電影 Film	林超賢 Lam Chiu-yin, Dante
文學藝術 Literary Arts	黃碧雲 Wong Bik-wan
媒體藝術 Media Arts	Cédric Maridet
音樂 Music	梁建楓 Leung Kin-fung
視覺藝術 Visual Arts	梁美萍 Leung Mee-ping
戲曲 Xiqu	高潤鴻 Ko Yun-hung

藝術新秀獎

Award for Young Artist

藝術評論 Arts Criticism	譚以諾 Tam Yee-lok
舞蹈 Dance	王丹琦 Wong Tan-ki
戲劇 Drama	韋羅莎 Rosa Maria Velasco
電影 Film	周冠威 Chow Kwun-wai
文學藝術 Literary Arts	周漢輝 Chow Hon-fai
媒體藝術 Media Arts	黃智銓 Wong Chi-chuen, Kenny
音樂 Music	鄺勵齡 Kwong Lai-ling, Louise
視覺藝術 Visual Arts	唐納天 Nadim Abbas
戲曲 Xiqu	黃潔芳 Wong Kit-fong, Janet

藝術教育獎

Award for Arts Education

學校組 School Division /

香港浸會大學附屬學校王錦輝中小學 (中學)
Hong Kong Baptist University Affiliated School
Wong Kam Fai Secondary & Primary School (Secondary)
林大輝中學 Lam Tai Fai College
東華三院幼稚園 Tung Wah Group of Hospitals Kindergartens

優異表現獎 Certificate of Merit /

中華基督教會基朗中學 CCC Kei Long College

香港四邑商工總會陳南昌紀念中學

HKSYC & IA Chan Nam Chong Memorial College

保良局雨川小學 Po Leung Kuk Riverain Primary School

非學校組 Non-School Division /

誇啦啦藝術集匯 The Absolutely Fabulous Theatre Connection

光影作坊 Lumervisum

鄧日昇 Tang Yat-shing

優異表現獎 Certificate of Merit /

周敏芝 Vivienne Chow

藝術推廣獎

Award for Arts Promotion

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

香港城市大學創意媒體學院

School of Creative Media, City University of Hong Kong

藝術贊助獎從缺。

Award for Arts Sponsorship is not presented.





Life Achievement Award

終身成就獎

「終身成就獎」旨在表揚多年來對香港藝術有重大貢獻的香港藝術工作者，並獲藝術界公認其藝術成就的人士。

今年，「終身成就獎」得主為劉以鬯。

The Life Achievement Award aims to recognise the ongoing contributions of Hong Kong veteran arts practitioners whose achievements are widely acknowledged by the arts community.

This year, the honour is bestowed on Liu Yichang.

Life Achievement Award

終身成就獎

劉以鬯

Liu Yichang



原名劉同繹，1918年生於上海，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，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。

劉以鬯出版的作品有四十多部，而且種類繁多，他的創作充滿現代主義的特色，1962年發表的《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；而以雙線並行手法寫作的《對倒》（1972）、挑戰新聞體裁的《島與半島》（1973-75），到故事新編如《寺內》（1964）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）、香港特別行政區銅紫荊星章（2011）及香港藝術發展局「傑出藝術貢獻獎」（2012）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* 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)*, 1962) was also the first-ever piece of domestic modern fiction to depict the realities of Hong Kong. From the parallel narrative of *Dui Dao (Intersection / Tête-bêche)*, 1972) through the socially engaged *Dao Yu Ban Dao* (1973-75) to his modern reinterpretations of classic stories such as *Si Nei* (1964), Liu 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); Bronze Bauhinia Star from the HKSAR Government (2011); and the Award for Outstanding Contribution in Arts from the Hong Kong Arts Development Council (2012).



世界上文明的城市都必定有她的文學，愛爾蘭有喬哀斯（James Joyce），倫敦有伍爾芙（Virginia Woolf）。香港自身的歷史雖然不長，卻見證一個小漁港發展為國際都會的傳奇。香港擁有華洋雜處的複雜政治文化環境，同時是商業急速發展的現代城市，這種特殊的土壤反而孕育了深具地道色彩的現代文學。劉以鬯今年快要九十七歲高齡，依然熱衷創作。多年來，他在高度資本主義的商業環境下逆流而行，堅持追求高素質的藝術創作，成就與眾不同的文學著作。他的文學作品雅俗共賞，中西融合，記香港地道歷史之貌，拔香港精神文明之萃。我們從中可見香港的時代軌跡，可聞香港的城市流動，同時可感受到，生活在香港的人的神采，人的精神，人的魅力。歷史巨輪下，細聽一個人的堅毅，如何影響着一代一代的文學家。

首部華文意識流長篇小說

劉以鬯的代表作長篇小說《酒徒》（1962）¹，塑造了一個跟自己背景相若的男主人公酒徒，同樣是來自上海的作家，在資本主義的香港商業社會裡，無法實踐個人的文藝夢。為了生存，他不得不賣文維生，寫商業小說，借酒消愁。小說別開生面地將主人公的精神狀態分裂為兩個世界：現實的世界與酒醉的世界。現實的世界裡看見各種光怪陸離的社會現象，不公義的待遇、不道德的事情赤裸裸地暴露於世，眾生無法抗衡，反而想盡方法扭曲求存；夢想，只能逃遁到酒醉的世界裡追尋。酒，成為主人公進出兩個世界的鑰匙。劉以鬯借着酒徒的目光，一針見血地批評當時整個文壇的種種怪現象，痛心於文學變成商品。他同時在作品內推崇西方現代主義作家，並且推許不少當時學術界還未肯定的五四作家，例如張愛玲、沈從文、端木蕻良、師陀、姚雪垠等²，足見劉以鬯個人的文學品味和目光。整個小說充斥着西方現代文學的頹廢美感，並且運用當時戰後西方學術界熱衷回顧的意識流小說手法³，成就學界公認的第一本華文意識流長篇小說⁴。「到了香港，一天要寫十多個連載小說。最高峰時，一天要寫一萬三千多字。」劉以鬯輕描淡寫地說：「這樣的生活在香港過了二十多年。」在經濟起飛的年代，劉以鬯是真正以寫作謀生的作家，他生產的文字多得無法計算。不少讀者甚至覺得《酒徒》的主角就是劉以鬯本人，他笑說：「我從來不寫黃色小說和武俠小說！」劉以鬯領悟到，在商業為主的城市生活，藝術家需要一套生存策略。他把作品分為商業文學與嚴肅文學，前者主要是言情的娛樂性作品，賴以謀生，是娛人作品；後者是追求高度藝術性的作品，是娛己作品⁵。不過後來更多學者發現，劉以鬯的藝術作品往往先在報紙刊登，經過嚴格刪改後刊印出版，成為藝術作品。因此他的作品雅俗共賞，保留了香港連載小說的色彩⁶。



大器晚成 銳意創新

劉以鬯在報紙首度連載《酒徒》時，已年過四十，屬大器晚成的作家。「新的小說不一定好；但是好的小說一定要新。」劉以鬯言簡意賅，道出他的文學心得。事實上，劉以鬯多年來創作無間，追求創新，屢有佳作。例如《對倒》（1972）。「對倒」原是郵票學的專業用語，他從倫敦拍賣一對上下倒錯的錯體清朝壽票，珍愛不已，啟發他創作獨特的故事結構。劉以鬯以一上一下雙線並行的方式寫作，一邊是年老的男主人公，另一邊是年輕的女主人公，二人在彌敦道擦身而過，幾乎沒有情節，一反傳統小說寫人物的直接關係，轉而關心城市裡人與人之間的間接關係，同時反映香港社會處於冷戰時代環球複雜多向的時間性⁷。《他有一把鋒利的小刀》（原名《刀與手袋》）（1970-71），是劉以鬯心理探索的另一代表作，故事運用內心獨白手法刻劃在商業化社會引誘下，一個貧窮青年的徬徨，道德與金錢展開了一場內心交戰，是別出心裁的成長故事。劉以鬯多年來寫作不少故事新編的小說，中篇小說《寺內》（1964）的成就備受肯定⁸。他運用現代心理手法重寫元代雜劇《西廂記》，為舊有故事注入現代新生命。劉以鬯的微型小說向為人所樂道，例如《打錯了》（1983）以兩個版本描寫男主人公出門前聽到一通電話鈴響的抉擇：接聽與不接聽，竟然展開了人生的兩種命運，兼具敘事的趣味與哲理思辨的優雅。

以今日眼光重看劉以鬯小說，讀者可看到不少香港舊有的社會情懷。《島與半島》（1973-75）受到美國作家杜斯·帕索斯（John Dos Passos）《美國》三部曲的啟發，運用即興回應報紙時事的新聞體方式寫作。⁹作者透過虛構的一家四口家庭成員為主要人物，直接與當時每天發生的時事對話，是一種半虛構半寫實的獨特手法，連載兩年。這部作品遂記載了不少香港殖民地時代有趣的事件，例如「香港節」、燈火管制等。這部小說富有時事紀錄的歷史意義，同時挑戰當時新聞媒體缺乏反思的平面報道手法，為文學在傳播媒體衝擊下尋找到獨特的位置與意義。中篇小說《過去的日子》（1963）以半自傳形式紀錄了一位作家從上海、新馬到香港輾轉奔波的前半生個人經歷，思考大時代變遷與文學家個人掙扎的關係。微型小說《動亂》（1968）以死者角度敘述香港1960年代暴動，手法新穎，發人深省。中篇小說《鏡子裏的鏡子》（1969）運用多重意象互相重疊的手法，描寫一位在中環工作的小企業老闆，身處大城市中個人內心的寂寞，充滿哲理性思辨，同時可以時光倒流，懷緬當年中環的商業世界。





立足香港 放眼世界

「我在上海辦懷正出版社，專門刊登第一流作家，好像姚雪垠、施蛰存等。」劉以鬯回首過去，感慨地說：「可惜當時環境很亂，紙張漲價很高，我想到來香港發展，運用香港特殊的空間，連接東南亞與海外華文市場。」1948年劉以鬯帶着文學夢從上海來到香港。初到香港，劉以鬯不滿當時報館的守舊作風，辭退工作。他孤身遠赴新馬工作，做過多間大小報刊總編輯，言語不通，工作不太順利。這時他卻得到愛情的潤澤，認識了羅佩雲。劉以鬯明白當時國內政局混亂，無法重返上海，遂在1957年與羅佩雲結婚，定居香港。劉以鬯用一種全新目光重新認識香港¹⁰，並且努力在香港實踐他的文學夢。

多年來，劉以鬯一邊寫作現代文學，一邊在多間報館主編副刊，大量推介現代主義文學與理論，包括《香港時報》「淺水灣」與「快活谷」、《快報》的「快活林」與「快趣」、《星島晚報》「大會堂」等¹¹。六十五歲時，劉以鬯創辦《香港文學》（1985-）雜誌依然充滿盼望，努力促使香港「成為中國文學的窗口，同時也成為世界華文文學的大橋」¹²，實踐他的文學夢想。



扶掖後輩 一代宗師

「我編輯的作風是認稿不認人！」劉以鬯今日輕描淡寫地道來，坦承當年面對不少報館老闆的壓力。他獨具慧眼，發掘當時年輕的也斯、西西，更竭力為他們開闢專欄，為香港現代文學埋下種子，促成香港第一代本土作家的成長。現代華文文學發展過程中，香港一直扮演着重重要的地位。現代主義同源於北京、上海，1940年代末國內緊張的政治氛圍下，分流到香港與台灣¹³。上海與香港雙城的現代主義文學與文化傳承，劉以鬯扮演了幾乎最重要的角色，他不單是重要的作家，揮筆著作不少現代主義的經典作品，影響後世；同時以編輯身分向公眾介紹現代主義，啟發香港土生土長的幾代作家，發展具本土特色的現代主義文學¹⁴。編《香港文學》期間，他推介不少東南亞與海外華人作家文學，同時鼓勵了一批當時年輕的六十後與七十後作家，包括潘國靈、梁科慶、黃勁輝等。電影方面，《對倒》啟發導演王家衛拍攝《花樣年華》，王家衛榮獲康城最佳導演殊榮，蜚聲國際，成就了本地文學與電影的互動成果。同時，由黃勁輝執導，以劉以鬯出生年命名的文學家紀錄片《1918》，製作長達五年，即將公映，紀錄他的文學傳奇。劉以鬯笑說：「我拍電影，做主角。」

劉以鬯的文學成就非凡，影響深遠，早已備受肯定。劉以鬯曾獲香港特區政府銅紫荊勳章、嶺南大學榮譽博士、首位「香港書展」年度作家等個人殊榮。2009年學界舉辦「劉以鬯與香港現代主義」學術會議，邀請本港及海外多位學者研究劉以鬯文學作品。至今，劉以鬯作品譯成多種語言，包括英語、法語、日語、韓語、葡萄牙語、西班牙語、意大利語、荷蘭語、法蘭德斯語等¹⁵。劉以鬯的文學見證着香港城市多年來的成長，他笑言：「那個時代看似很辛苦，現在看來，是美好的時光。」

註腳：詳見第123頁

• • For civilised cities around the world, some great literary works have evolved and become representatives of the city's experience. Ireland has James Joyce, and London has Virginia Woolf. Within its relatively short history, Hong Kong has transformed from a small fishing village into a legendary cosmopolis. The dynamic and vibrant city is a fusion of Eastern and Western cultures with complex political and cultural backgrounds. These diverse influences not only gave rise to a modern city developing at breakneck pace, but also modern literature with distinct local flavours. As the doyen of Hong Kong literature approaching the age of 97, Liu Yichang remains passionate about writing. Over the past decades, Liu continues his relentless pursuit of artistic excellence against the prevailing capitalist and commercial environment. He amassed a stunningly accomplished body of works revered by scholars and well-received by the masses. Embodying both Chinese and Western writing approaches, his works depict Hong Kong's history with authenticity and epitomise excellence in Hong Kong's spiritual civilisation. A witness to Hong Kong's trajectory throughout the times, his words reverberate along with the pulsating rhythm of the city. Through Liu's novels, we experience Hong Kong people's vigour for life, indomitable spirit and great charisma. The wheel of time may be turning, but we are always well assured of a steadfast figure nurturing and influencing generations of writers to come.



The first full-length stream-of-consciousness novel in Chinese

In Liu's masterpiece and full-length novel *The Drunkard* (1962) ¹, he chronicled the descent of the eponymous drunkard with similar backgrounds to himself. Also a writer from Shanghai, the drunkard is unable to realise his literary aspirations in Hong Kong's capitalist and commercial society. He resorts to writing pulp novels and uses alcohol to drown out his failures. The novel depicts two worlds of the protagonist according to his psychological states: the world of reality and the world in his drunken state. The real world is a philistine society filled with all kinds of twisted phenomenon, injustices and immoralities. The populace are helpless against the horror in front of their naked eyes and can only opt for survival. Ideals belong only to the drunken world, and alcohol becomes the gateway through which the writer traverses the two worlds. Based on the drunkard's perspectives, Liu gave an unflinching criticism of the literary world at the time which was stranger than fiction, and lamented that literary works were reduced to mere commodities. He lauded Western modernist writers in his works, and recommended many May Fourth writers including Eileen Chang, Shen Congwen, Duanmu Hongliang, Shi Tuo, and Yao Xueyin ². Liu's foresight in recognising these talents, who were not yet acknowledged at the time by the academics, is testimony to his literary standards and vision. The novel is stylistically imbued with aesthetic decadence often seen in Western modernist literature, and makes use of the stream-of-consciousness narrative welcomed by post-war Western academics ³. This tour de force is commonly recognised by the academics as China's first full-length stream-of-consciousness novel ⁴.



“I had to write more than a dozen serialised novels when I first came to Hong Kong. At its peak, I wrote more than 13,000 words a day.” Liu mentioned casually: “And I led this kind of life in Hong Kog for more than 20 years.” During the economic boom, Liu earned his living as a highly prolific writer, leading some readers to deduce possible resemblances between the writer in *The Drunkard* and Liu himself. Liu laughed about the suggestion: “I have never written erotic or *wuxia* stories!” He realised that a certain strategy is required for an artist to survive in a highly commercial city. He divided his works between commercial literature and serious literature. The former set of writings are mainly romance dramas written to earn a living. They are intended to be entertaining and to please others; the latter are highly artistic works written to please oneself⁵. However, scholars later noticed that Liu’s artistic works often made their debut as serialised works in newspapers. They were then refined into literature works of stature and ready for publication after rigorous editing. Admired by both scholars and laymen, Liu’s works also retained the distinct traits of Hong Kong serialised novels⁶.

A late bloomer committed to creativity

Liu found success as a writer relatively late in his life as he was over 40 years old when *The Drunkard* was first serialised in newspaper. Liu was concise in his literary insight: “A creative novel may not be good; but a good novel needs to be creative.” In fact, Liu had been tireless in his creative works and often produced gems of novels while striving for innovation, as exemplified by *Dui Dao* (*Intersection / Tête-bêche*, 1972). *Dui Dao* is a philatelic

term describing a joined pair of stamps in which one is upside-down in relation to the other. It also provided the inspiration to his story after he bought a *Dui Dao* pair of treasured Qing dynasty “Dowagers longevity” stamp at a London auction. Liu used a parallel narrative structure in which an older man and a young woman pass by each other on Nathan Road, going in opposite directions. With just the faintest trace of a plot, the novella upends the direct relationships between characters in traditional novels and illustrates an indirect relationship between people in the city. The piece is also a nod to Hong Kong society’s complicated and multi-directional temporalities during the Cold War era⁷.

He Has A Sharp Knife (Originally titled *Knife and Handbag*, 1970-71) is another masterpiece by Liu which explores the human psyche. Making use of internal monologues, Liu crafted an ingenious tale of growing up through a destitute teenager’s sense of helplessness and inner turmoil between morality and money under the temptations of the commercial society. Over the years, Liu wrote his interpretation of classic stories, including the mid-length novel *Si Nei* (1964) which received wide recognition⁸. With a modern psychological touch, Liu rewrote the drama *The Story of the West Chamber* from the Yuan Dynasty and breathed new life into an age-old tale. He is equally celebrated for his mini-novels, in particular *Wrong Number* (1983) which describes the two different paths in parallel universe the male protagonist will take, depending on whether he chooses to answer a telephone call or not before leaving his home. The piece is both intriguing in its narrative and elegant with philosophical depths.



Glimpses of Hong Kong and the society from yesteryears are revealed in Liu's stories. For example, *Dao Yu Ban Dao* (1973-75) was inspired by the *U.S.A.* trilogy written by American writer John Dos Passos and was written in the form of improvised responses to the news at the time⁹. The author created direct conversations with daily events through four members of a fictional family and crafted a unique approach in writing which defies classification as either fiction or non-fiction. The piece was serialised for two years and recorded many captivating events in Hong Kong during its colonial period including "Festival of Hong Kong" and the emergency order on lighting restrictions. Historically significant and filled with vivid details of the times, this novel also challenges the news media's impassive reporting style at the time. It provides a unique niche and poignancy for literature among impacts from the communication media. In the form of a semi-autobiography, the mid-length novel *Guo Qu De Ri Zi* (1963) details the first half of an author's life who drifted from Shanghai, Singapore and Malaysia to Hong Kong. The piece ponders on a writer's personal struggles in changing times. Employing an innovative and thought-provoking approach, the mini-novel *Riot* (1968) provides a narrative of Hong Kong's riots in the 1960s from the perspective of an inanimate object. Striving for variety and innovation, mid-length novel *Mirror Mirror* (1969) uses overlapping multiple imageries to describe an owner of a small business in Central and the loneliness of an individual working in a big city. Filled with philosophical contemplation, it also takes us back in time to reminisce about the commercial world in Central district half a century ago.

A foothold in Hong Kong with global horizon

"When I founded Huai Zheng Wen Hua She in Shanghai, it featured top writers including Yao Xueyin and Shi Zhecun." Liu recollected with emotions: "Unfortunately, those were unstable times and paper prices inflated significantly. I wished to further my work in Hong Kong. Taking advantage of Hong Kong's unique environment, I intended to connect with the Chinese market in Southeast Asia and overseas." In 1948, Liu relocated from Shanghai to Hong Kong, filled with literary aspirations. When Liu first arrived in Hong Kong, he was dissatisfied with the conservative style of newspaper agencies. He then quit his job and worked in Singapore and Malaysia as chief editor for a variety of periodicals. Although his work did not go smoothly due to language barriers, he met Lo Pai-wun. As Liu gradually realised the impossibility of returning to Shanghai due to political turmoil in the Mainland, he married Lo in 1957 and settled down in Hong Kong. Seeing Hong Kong under a totally new light this time¹⁰, Liu strived to accomplish his literary ideals in Hong Kong.

For many years, Liu lived parallel lives, composing modern literary works and acting as chief editor for several newspapers' supplements. He strongly promoted modern literature and theories while working at *Hong Kong Times: Repulse Bay* and *Happy Valley*, columns in *Daily Express*, *Sing Tao Daily: City Hall*, etc¹¹. Still dedicated with hopes for the future, Liu founded the magazine *Hong Kong Literary* (1985-) at 65 years old. He continued to fulfil his dream by making all kinds of efforts to posit Hong Kong as "the window to Chinese literature and the bridge to global Chinese literature"¹².

A grandmaster nurturing young writers

Liu said with ease: “My style as an editor is to solely consider the manuscript and not the author!” He admitted to facing considerable pressure from newspaper owners before. A good judge of talent, Liu discovered young authors including Ye Si and Xi Xi. By recruiting them as columnists, Liu planted the seeds of Hong Kong’s modern literature and fostered the growth of Hong Kong’s first generation of indigenous writers. Hong Kong plays a significant role in the development of modern Chinese literature. With its roots in Beijing and Shanghai, literary modernism were diverted to Hong Kong and Taiwan due to China’s intense political atmosphere during the end of the 1940’s¹³. Liu is considered the single most influential figure in modernist literature and cultural heritage for both Shanghai and Hong Kong. He is an important writer with a considerable number of classic works in modernism with far-reaching impacts on future generations. As an editor, he put modernism on the map by introducing the movement to the general public. His efforts inspired multiple generations of locally born authors in Hong Kong who collectively developed modernist literature with distinct indigenous characteristics¹⁴. During his tenure as editor of *Hong Kong Literary*, he opened the readers’ eyes and mind by recommending Chinese literature works by many Southeast Asian and overseas writers. He was devoted to guiding the group of young authors born in the 1960s and 1970s including Pun Kwok-ling, Leung For-hing and Wong King-fai. A source of inspiration for movies, *Dui Dao* became the muse for Wong Kar-wai, who went to win Best Director at the Cannes Film Festival with *In the Mood for Love*. The film’s international accolades gave testament to the vibrant and fruitful interaction between Hong Kong literature and film. *1918*, a documentary directed by Wong King-fai, is named after the year in which Liu was born. Espousing Liu’s legacy in literature, the film took five years to produce and will be released in the near future. Liu said with humour: “I will be the lead in this movie.”

With his extraordinary achievements and profound influences in literature, Liu is highly esteemed and revered by scholars and laymen alike. Accolades received by Liu included the Bronze Bauhinia Star from the HKSAR Government, Doctor of Literature *honoris causa* from Lingnan University, and the first-ever title of “Writer of the Year” at the Hong Kong Book Fair. In 2009, scholars organised the “Liu Yichang and Hong Kong Modernism” academic conference in which many local and overseas scholars were brought together to study the literary works of Liu. Many of Liu’s works are now available in English, French, Japanese, Korean, Portuguese, Spanish, Italian, Dutch, Flemish and other languages¹⁵. Liu’s body of literary works is a potent and visceral testament to Hong Kong’s growth as a city. He graciously smiled on the thought: “The supposedly harsh eras — looking back now, they were in fact wonderful times.”

Footnotes: Please refer to P.123







Award for Outstanding Contribution in Arts

傑出藝術貢獻獎

「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 contributions to various art forms during the past few decades.



Award for Outstanding Contribution in Arts

傑出藝術貢獻獎

徐克
Tsui Hark



畢業於美國德薩斯州南循道會大學，修讀廣播電視電影課程。1977年回港加盟香港無綫電視，一年後轉投佳視，拍攝了電視劇經典《金刀情俠》。1979年執導了首部電影《蝶變》，1981年加盟新藝城公司，拍攝了《鬼馬智多星》（1981）、《最佳拍檔之女皇密令》（1983）等電影。1984年成立電影工作室，九十年代進軍荷李活，拍攝了《反擊王》及《KO 雷霆一擊》（1998）。

曾獲獎項及榮譽：1981年憑《鬼馬智多星》獲台灣金馬獎「最佳導演」；1987年，監製作品《英雄本色》獲香港電影金像獎最佳影片。1992及2011年，分別憑《黃飛鴻》及《狄仁傑之通天帝國》獲香港電影金像獎「最佳導演」。2013年獲第十六屆上海國際電影節頒發華語電影傑出貢獻獎；同年獲第八屆羅馬電影節頒發「創新成就獎」（Maverick Director Award）等。

Tsui Hark studied broadcasting, television and cinema at Southern Methodist University in Texas, the US, and returned to Hong Kong in 1977. Following a one-year stint at the Television Broadcasts Limited, he joined Commercial Television and directed episodes of the TV series, *Gold Dagger Romance*. Tsui followed his debut feature, *The Butterfly Murders*, in 1979 with *All the Wrong Clues* (1981) and *Aces Go Places III* (1983) and other popular hits upon joining Cinema City in 1981. He went on and founded his own production company, Film Workshop, in 1984 and continued his success into Hollywood in the 1990s, directing *Double Team* (1997) and *Knock Off* (1998).

Career highlights and awards to date include: a Golden Horse Award for Best Director for *All the Wrong Clues* in 1981; as producer of *A Better Tomorrow*, Hong Kong Film Awards for Best Film in 1987; two Hong Kong Film Awards for Best Director, for *Once Upon a Time in China* in 1992 and *Detective Dee and the Mystery of the Phantom Flame* in 2011; an Outstanding Contribution to Chinese Film Award at the 16th Shanghai International Film Festival and the Maverick Director Award at the Rome Film Festival in 2013.

在香港影壇裡，徐克無疑是舉足輕重的人物。他才華全面，身兼導演與監製，同時參與編劇、剪接等工作，在配樂及美術方面亦在行。

進入電影界

1977年自美國攻讀電影畢業回港後，徐克先是加入電視界，憑着經典電視劇《金刀情俠》（1978）而備受注目。香港著名導演許鞍華曾表示，認識徐克是因為《金刀情俠》，當時她看完節目後感到驚為天人，即使不認識他，也貿然致電恭喜他。

徐克的才華由此受到製作人吳思遠的賞識，後加入了思遠電影公司，正式進軍電影界，1979年，首次執導電影《蝶變》，徐克曾形容作品是「科幻武俠片」，從美術到武術，皆展現出與傳統中國武俠片截然不同的新式武俠風格。隨後兩年，徐克再拍攝《地獄無門》（1980）及《第一類型危險》（1980），影片雖然票房一般，卻得到業界的重視及好評，奠定了徐克作為七十年代香港電影新浪潮領軍人物的地位。

1981年，徐克加盟新藝城，拍攝了家傳戶曉的電影《鬼馬智多星》，並獲得台灣電影金馬獎最佳導演。影評人李焯桃曾指徐克加盟新藝城，是「迅速融入主流」的決定，也代表着新一代導演在香港電影業進行改革。

徐克於1984年自立門戶，與施南生成立電影工作室，開始身兼導演與監製，與各大電影公司保持良好合作之餘，亦從未停止追求藝術上的多變和創新，反映了他在創作自主與市場規律之間深諳平行之道。談到啟蒙導演，徐克多次表示黑澤明對他影響最大，也是因為看了黑澤明的戲才對電影產生興趣，其中印象最深刻的一定是《用心棒》（1961）。在拍攝《黃飛鴻》時，徐克要編劇鄧碧燕看很多黑澤明的戲，更特別指明要有《用心棒》的感覺，認為電影不應存有限界。

刀光劍影 武俠江湖

徐克擅拍武俠片，從《蝶變》到《黃飛鴻》、《蜀山傳》，以至於近期的《狄仁傑》系列，都在不斷為武俠片重新界定，建構出一個江湖。那麼，徐克他自己又是如何看武俠，看江湖呢？

徐克說，「俠」是一種「極力將精神變為生活浪漫的方式」，他認為武俠世界並不是以暴易暴，而是至少存在一種精神開拓的境界。在《笑傲江湖》（1990）裡風清揚曾說：「有人就有恩怨，有恩怨就有江湖。」在徐克看來，江湖是複雜糾纏的社會百態，而當中的正邪或門派之爭，更是盡顯俠義、情義之人與事。最特別是，徐克電影世界中的江湖，以及江湖人物之間的關係，都隱含着對現實世界尤其是社會政治及權力爭鬥的諷喻。徐克不諱言，他的影片多以動盪時代為背景，可能與香港數十年來的狀況有關。從這個角度看，徐克的「江湖」亦可視為他的政治寓言。

電影特效先鋒

眾所周知，香港影壇在八十年代的特技水平，與同期的荷李活相比存在着相當大的距離；而徐克在引進特效方面的貢獻，實在功不可沒。當年，荷李活已經有《星球大戰》時，徐克聽後第一個反應是「特技不是我們中國人搞的……」，激起他拍攝《新蜀山劍俠》（1983）的雄心，按他的說法是：「人家有飛船、死光槍，空間拓展得這麼大，我們又怎樣看自己的特技呢？這是我拍《蜀山》最大的動機。」徐克為此特地引進荷李活的特技專才，將悅目先進的視覺效果帶到東方武俠世界。就連「吊威也」的想法，他也不同前人，「要完全改變觀念，不能光是直線飛行，而是翻來覆去，有曲線飛行」。

徐克緊隨時代潮流，自組團隊探索，為武俠片注入新科技新元素。2011年，他於《龍門飛甲》首次運用3D技術拍製，兩年後的《狄仁傑之神都龍王》（2013），更用上高難度高技術的水下3D攝影，在華語電影中可謂開創先河，連徐克都笑言他們的團隊可以開一間專拍海難的特技公司。雖然花了不少功夫研發3D技術，但徐克認為3D技術只是一個工具，目的是服務內容，「電影本身就是綜合所有技術的一個作品，3D也是其中一部分，它只不過是現在跟過去在技術上的改變」。





愛恨徐克

作為「強勢導演」，跟徐克合作過的人，對他大概也是「又愛又恨」。在合作夥伴眼中，徐克為人善變，除了拍攝的影片變化多樣外，他的想法也反覆多變，難怪他亦曾自嘲其「邊走邊唱，邊拍邊改」的作風，令拍攝團隊非常痛苦，常抱怨他「以今日之我推翻昨天的我」。

雖然如此，大家最後總是心甘情願回來跟他合作。比如剪接師麥子善曾說，接他的戲很辛苦，但在別的劇組又像「吊癮」一樣，完全沒快感，所以最後仍是「死死氣」回去找他。連黃霑亦承認自己最好的作品都是給他迫出來的，創作《笑傲江湖》的電影主題曲「滄海一聲笑」曾被徐克六次打回頭，幾乎翻臉；但一聽到他開拍《倩女幽魂》，便又馬上自動獻身。

會一直讓人們驚艷下去

近年徐克到內地發展，他的看法是，華語電影不單只是給中國人看，好的電影應該是給全世界觀眾看的。他記得在美國讀大學時，與同學看《紅色娘子軍》（1961），發現來自中國的同學都看得很興奮，但外國同學卻覺得電影有點古怪和好笑。這令他覺得，電影的共通能力是很重要。徐克最新的作品《智取虎威山》（2014），正是以一種「世界電影」的共通語言拍攝。

2013年，徐克獲第八屆羅馬電影節頒發「創新成就獎」。羅馬電影節主席馬可·穆勒（Marco Müller）對他如此評價：「他永遠不會停下探索的腳步，永遠都在探究新的電影風格，永遠都在挑戰技術的極限，緊跟變革的潮流。他會一直讓人們驚艷下去。」



Tsui Hark is arguably one of the film-making heavyweights in Hong Kong cinema, a multi-talented, versatile virtuoso who excels at the directorial and production helms as he is adept at screenwriting, editing, music scoring and art direction.

First foray into the film industry

The film graduate returned from the US in 1977 but began his career in television and put himself on the map in 1978 with the now-classic TV series, *Gold Dagger Romance*. It was through the TV series that Tsui's name came to the attention of fellow film-maker Ann Hui, who was so entranced by his work that she felt compelled to make call of congratulations to Tsui, then a complete stranger.

Tsui's talents soon caught the eye of film producer Ng See-yuen, who lost no time in taking the fledgling director under his wing at Seasonal Film Corporation and launching his film-making career. Tsui once described his debut feature, *The Butterfly Murders* (1979), as "a sci-fi *wuxia* work" with a convention-defying martial arts style that harnesses art direction and choreography to break away from the traditional genre of Chinese martial arts and chivalry. His subsequent works, *We're Going to Eat You* (1980) and *Don't Play with Fire* (1980), were both a moderate success in the box office but the recognition and critical acclaim the director received firmly established his reputation as a leading figure in the Hong Kong New Wave.

Tsui found instant success at Cinema City with *All the Wrong Clues for the Right Solution* (1981), a box office hit that won him a Golden Horse for Best Director. Film critic Li Cheuk-to likened Tsui's decision to join Cinema City as "a swift entrance into mainstream cinema", and representing a reform of the industry by a new generation of filmmakers.



In 1984, Tsui co-founded with Shi Nan-sun his own production company, Film Workshop, alternating between directing and producing duties. Throughout the years, he has remained on good terms with other major film studios while his versatility and tireless pursuit of artistic innovations continued to grow, striking a perfect balance between creative freedom and market forces that was a great testament to his business and artistic acumen. Tsui has on numerous occasions hailed the celebrated Japanese filmmaker Kurosawa Akira as his greatest influence, his films as the catalyst that sparked his interest in film-making with *Yojimbo* (1961) the definitive work. During the filming of *Once Upon a Time in China*, Tsui fed his screenwriter Elsa Tang an exclusive diet of Kurosawa films with the instructions to bestow their work with an aura resembling that of *Yojimbo*. Tsui is a firm believer that there are no boundaries in film.

Intricate swordplay, the entangled world of *jianghu*

Tsui's brilliance in *wuxia* films is infinite. From *The Butterfly Murders* through *Once Upon a Time in China* to *The Legend of Zu* and as recently as the *Detective Dee* series, his films were tantamount to redefining the *wuxia* (literally "martial arts" and "chivalry") genre and shaping an evolving realm of the *jianghu* (a shared world and an alternate universe of martial arts). But what are the director's views on *wuxia* and *jianghu*?



Tsui describes *xia* as “persevering efforts at turning romance in mind into romance in living”. He asserts that the use of violence against violence has no place in the martial world, where there always exists the possibility of tapping into the spiritual realm. Similar sentiments are uttered by Fung Ching-yeung, an elder of the Hua Mountain Sect, in *The Swordsman* (1990): “Where there are people there are feuds; and with feuds come the *jianghu*.” The *jianghu*, in the eyes of Tsui, is an entangled web of social dynamics where chivalry and ties of friendship stand out as particularly nuanced against the backdrop of good and evil and the rivalry among martial sects. In the cinema of Tsui, the *jianghu* and the characters inhabiting it are imbued with sarcastic allusions to the political and power struggles in the real world. The director also confesses to his penchant for setting his stories in turbulent times, perhaps in a not-so-inconspicuous reference to the social circumstances in Hong Kong over the past decades. In this respect, the *jianghu* of Tsui doubles as his political allegories.

A trailblazer in special effects

It is widely acknowledged that Hong Kong cinema significantly lagged behind Hollywood in special effects in the 1980s. Tsui is worthy of every recognition for introducing state-of-the-art technologies to the local industry. Back in the time when the *Star Wars* saga was all the rage, Tsui’s intuitive response was that “special effects were not for us Chinese...”, but he quickly dismissed the thought and replaced with a fervent resolve to rival the epic space franchise. The result was *Zu: Warriors from the Magic Mountain* (1983).



“They have spacecraft, rayguns and a vacuum of infinite space,” the director was thinking to himself. “How we envision our own brand of special effects to be?” This question was the inspiration and motivation behind the making of *Zu*. Special effects specialists were subsequently recruited from Hollywood for the purpose of creating dazzling, never-before-seen visual spectacles for the Oriental terrain of the *wuxia* world.

A stark departure from his predecessors, Tsui’s conception of wire fu was refreshingly unique: “An overhaul of concepts is long overdue. Light no longer travels in one-way straight lines but rather back and forth with curved projections.”

Keeping his finger on the cinematic pulse, Tsui assembled his own team to continuously research on innovative technological elements to be injected into *wuxia* films. Following *Flying Swords of Dragon Gate* in 2011, his first venture in 3D, he took on the even more daunting challenge of shooting scenes in *Young Detective Dee: Rise of the Sea Dragon* (2013) using 3D underwater motion capture technology, a groundbreaking feat in Hong Kong cinema. The crew became so accomplished in the art that Tsui said in jest that they could branch out into a CG studio specialised in filming beaches. Though significant effort, time and enthusiasm were poured into developing 3D filming technology, Tsui was keenly aware of technology as merely a means by which the content is served. “Film is in itself an amalgamation of technological applications – 3D is an integral part and no more than simply a technological shift over time.”

Adored by some, loathed by others

A strongman like Tsui is bound to inspire both love and dread. His partners in work described him as a malleable spirit: at its best, this trait is translated into his myriad of visual styles; at its worst, it yields to his constantly shifting thought process. Tsui is much given to mocking his own improvisational quirks and the pain they inflict on his long-suffering crew members, who grumble about his conflicting philosophical ideal of “The me of today is declaring war on the me of yesterday” to no end.

Grumbling or not, people have invariably and ungrudgingly gone back to working with the director. Editor Marco Mak describes working on a Tsui Hark film as excruciating but dangerously addictive; other projects may provide a fix quick but only a Tsui Hark film can fully satisfy all the cravings. Even the late legendary composer James Wong admitted to delivering his best works under pressure, exerted by none other than the drillmaster director. Wong’s “A Sound of Laughter Over the Great Seas”, the theme song of *The Swordsman*, was subjected to some six revisions, almost leading to a fallout between the two. Yet as soon as Wong heard that *A Chinese Ghost Story* was green-lighted, he immediately got on board and offered his services to the director.

Continue to leave us spellbound and amazed

Focusing his career in the Mainland in recent years, the director maintains that Chinese films are not exclusive to the Chinese audience but, like any good film, should reach audiences around the world. He recalls his college days in the US watching *The Red Detachment of Women* (1961), a film that left the Mainland students rapt with exhilaration but struck their Western counterparts as a bit odd and comical. It occurred to him that it is important for audiences to find a commonality in film. It came as little wonder that his latest work, *The Taking of Tiger Mountain* (2014), speaks the lingua franca of “world cinema”.

Tsui was honoured with the Maverick Director Award at the 8th Rome Film Festival in 2013. Marco Müller, Rome Film Festival director, commented: “You think you will find him where you last left him, but Tsui will always be one step ahead. He has never stopped experimenting, delving deep into the genres, exploring the limits of technology as he follows its non-stop evolution... You can be sure of one thing: Tsui will continue to leave us spellbound and amazed.”

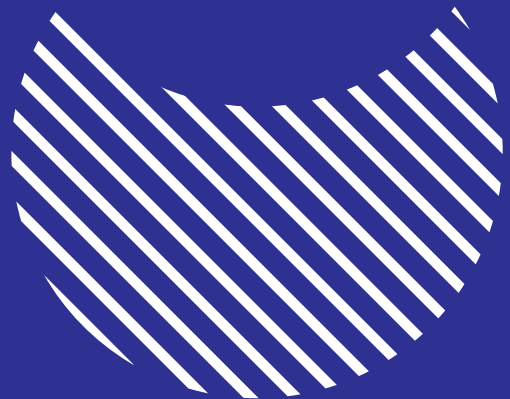
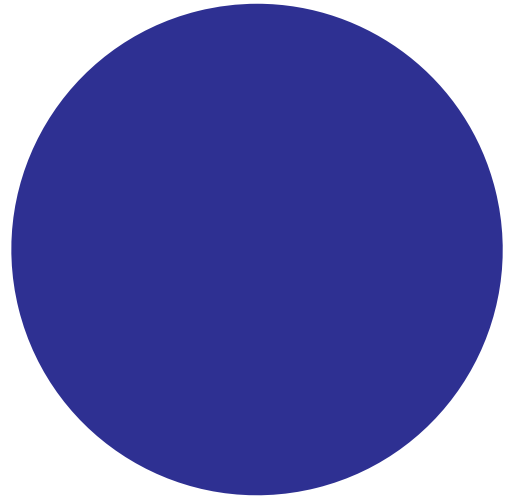


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Artist of the Year

年度藝術家獎

「年度藝術家獎」表揚在 2013/14 年度有傑出表現的藝術工作者。獎項以藝術界別分類，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。

Artist of the Year aims to accord recognition to arts practitioners with distinguished achievements in their respective art forms in 2013/14. It is categorised according to different art forms: arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

陳智德
Chan Chi-tak



台灣東海大學中文系畢業，香港嶺南大學哲學碩士及博士，現任香港教育學院文學及文化學系助理教授。著有詩集《低保真》(2002)、《單聲道》(2004)、《市場，去死吧》(2008)；評論集《惺齋書話》(2006)、《惺齋讀書錄》(2008)、《解體我城：香港文學 1950-2005》(2009) 及散文集《抗世詩話》(2009) 等。

在台留學期間曾獲東海文藝創作獎詩組首獎、教育部文藝創作獎社會組散文佳作，另獲 1990、1994、1996 及 2002 年度之中文文學創作獎新詩組獎項，《惺齋書話》獲第九屆中文文學雙年獎評論組推薦獎，《市場，去死吧》獲第十屆中文文學雙年獎新詩組推薦獎等。

2013/14 年度作品包括《地文誌：追憶香港地方與文學》及編著《香港文學大系 1919-1949：新詩卷》。前者獲得《亞洲週刊》「2013 年十大好書」及香港電台文教組、香港出版總會「第七屆香港書獎」。

Chan Chi-tak graduated with a BA from the Department of Chinese Literature at Tunghai University of Taiwan and received his MA and PhD from Hong Kong's Lingnan University. He is currently an Assistant Professor at the Department of Literature and Cultural Studies, Hong Kong Institute of Education. He is the author of numerous publications, including the poetry anthologies, *Life in Mono* (2002), *Lo-fi Sound* (2004) and *To Hell with the Market* (2008); three collections of critical essays, *Book Reviews from the Serene Study: Notes on Hong Kong Literature* (2006), *Book Reviews from the Serene Study* (2008), *Disintegration of My City: Hong Kong Literature 1950-2005* (2009) and the essay collection, *On Poetry of Defiance* (2009).

Chan has won numerous prizes for his writing, including a first prize in poetry at the Tunghai Literary Award and the Ministry of Education (MOE) Creative Writing Awards of Taiwan. He is a four-time winner in the modern poetry category of the Awards for Creative Writing in Chinese, in 1990, 1994, 1996 and 2002; his *Book Reviews from the Serene Study: Notes on Hong Kong Literature* received a recommendation in the literary criticism category while *To Hell with the Market* received a recommendation in the modern poetry category at the 9th and 10th editions of the Hong Kong Biennial Awards for Chinese Literature.

Among his works published in 2013/14 are *Land and Words: Recollections on Places of Hong Kong and Its Literature* and *The Compendium of Hong Kong Literature 1919-1949: Modern Poetry*. The former was selected as one of the Top Ten Books of 2013 by *Yazhou Zhoukan* as well as a winner of the 7th Hong Kong Book Prize presented by Radio Television Hong Kong's Cultural and Education Unit and the Hong Kong Publishing Federation.



身為藝術評論者，陳智德的目光特別專注於評介香港文學，且從當代作者文人逆潮流而追溯，探尋文學的歷史，甚至上接更古老的文學傳統。《地文誌：追憶香港地方與文學》則為集其文學關懷的大成，散文式的筆觸，寫遍香港不同地景，作家本人的記憶與前人的描述重疊、往昔傳說典故與今日社會現象的比照，筆下足跡流露飽滿的情感，編織一幕幕既遠且近的文學歷史場景。

文學評論的文藝筆觸

這無疑是作家的苦心經營，在評介文學時以風格化的表現突顯評論文章的藝術性：「藝評的基本層次為教育層面，為一般讀者顯示一種分辨優秀作品的方法與角度，讓讀者也可以此方法評鑑別的作品；而我更著重的，是在藝評文字中突顯藝術性，不但可以有個人感情，也可以有詩意和故事性。」

謙遜的陳智德視此為延續前人也曾作的嘗試：「劉以鬯、西西、也斯，以至出道比我早的董啟章，也曾經將文評融入文學作品之中，跳出死板的處理。」然而透過文學歷史的追尋，陳智德也走出獨特的步伐。

在訪舊的過程中，陳智德發現愈了解前代作家的經歷，愈清楚當中有超越限制的力量。因他意識到自己在文化承傳中的位置，從自修香港歷史起，鑽入香港史與文學關係的梳理與闡揚，自成一派，「如同習得某種流派的武藝，意識到自己是根據甚麼走上寫作的路，即有種動力將自動操作，該作甚麼明晰起來，外界的影響因此變得不大。」這正是超越力量的創造，評論人但願其寫作能為讀者帶來思想的提升，跨越現實與意識層次之間。

編纂詩選 窮源溯流

藝評以外，陳智德亦是詩人陳滅。他的詩筆用以抗衡現實世界對美善的限制，而其詩人的目光與學術身分結合，促成了其主編的《香港文學大系 1919-1949：新詩卷》。

由於香港早期新詩的資料散佚，陳智德為編纂這部收錄了 1949 年以前具時代代表性的新詩詩選，花上大量功夫與時間收集資料，卻在溯源過程中，發現過去受到忽視的香港作者在中國文學中有意識地承繼新興文化的用心。

「香港文學文化在 1920 年代以前都是承傳中國舊傳統，包括教育都是私塾或教授文言文。但自二十年代起，由香港文化人繼承現代新文化或新文藝，其中新詩為其中一種形式，可見文化脈絡的流傳。例如早期以胡適半文半白的腔調為代表，其後亦吸收了現代派的養分，如左翼文人的寫實風格，香港的新詩寫作都見這種在中國文學邊緣的延伸。」反過來說，因為內地學者對香港早期文學資料的缺乏，這一路香港文學的發展歷程在中國現代文學的論述上亦有缺失，陳智德參與《香港文學大系》的編撰，即把香港文學作為中國文學支流補足回去。

「內容上，這些詩歌更為早期香港歷史的面貌，留下有別於正規歷史的文學描述，當中有以作家的觀念抒發城市發展的感懷，又或記述 1938 至 1941 抗戰期間，在香港作為在華南地區少數的可自由發表之地所出現的抗日言論，由香港新詩紀錄下來，將文學價值與歷史價值同時保留下來。」隨着編選此作，陳智德考察昔日文藝報刊，比照今天文學現況，亦寫作了一系列十二篇藝評文章，刊載於《星島日報》的專欄。

陳智德的書房名為「愷齋」，「有種低調的感覺，也有古意，彷彿是我喜歡的民國年代」，文靜儒雅的他微微笑說。在紛紛擾擾之世，藉着愷齋裡的一管靜筆，陳智德以藝評打開香港文學歷史的維度。

文學評論紮實，本年度既有專著亦有編輯。《地文誌》透過藝術性方式去評論轉變中的社會，及當中一些很重要但逐漸喪失的人文價值；主編《香港文學大系 1919-1949：新詩卷》，對本地文學藝術資料及作品的保存有重大貢獻，成為文學界繼續探討的基礎，編匯手法反映其評論視野。



As an arts critic, Chan Chi-tak has kept his gaze fixed on Hong Kong literature, sailing with his contemporary writers against the tides of trend to trace the origins of Hong Kong literature, probe its history and excavate even older chapters of literary traditions. *Land and Words: Recollections on Places of Hong Kong and Its Literature* marks a convergence of the concern and care the writer has for literature, tracking with the deft touches of prose the many localities dotted all around the city. Mapping his personal remembrances to the narratives of writers in the olden days and, at the same time, reinforcing old myths and legends against the backdrop of current social phenomena, the author gives us a vivid portrayal of historical scenes of literature that feel at once close and far away, his writing bursting with emotions and steeped in sentiment.

A touch of art in literary criticism

The writing of Chan is undoubtedly a painstaking labour of love. The critic is known to pen pieces of stylised writing to heighten the artistic quality of literary criticism. “The most basic purpose of arts criticism is education; it’s a guide that furnishes the average reader with approaches and perspectives to discern the merits and demerits of a particular work, a yardstick by which other works are judged. Yet it strikes me as more important to bring forth the artistic nature of arts criticism, expressing not only personal sentiments but also giving it poetic charm and narrative prowess,” Chan says. The ever-humble critic plays down his work as a continuation of the pioneering attempts made by his precursors. “Veterans such as Liu Yichang, Xi Xi, Yesi (Leung Ping-kwan), and even Dung Kai-cheung, who is a few years my senior in writing, have all attempted to inject literary criticism into the narrative of literature to give its tired and trite an overhaul.”



And in doing so, Chan stamped his own footprint on every step in his journey to the origins of the history of Hong Kong literature.

Travelling back in time, Chan dug deeper into the experiences of his forebears and developed a deeper appreciation of their inherent but untapped potential to transcend boundaries. The critic became aware of the role he could take on in keeping the flame of culture alive. He began to immerse himself in the history of Hong Kong before delving into the ties of Hong Kong history and literature in an attempt to unravel the many pieces of their bond and expound their significance. The critic has an approach all his own. “It’s similar to learning the style of a particular school of martial arts. Once you’re aware of what launched you on the path of writing, it creates a momentum that sustains the art and provides clarity of mind as to what should be done, which make you unsusceptible to outside influences.” Such is the creation of transcendental experiences: the critic seeks to engage his readers in higher levels of thinking and strives to cross the borders of reality and consciousness.

Tracing the genesis of poetry with an anthology

Chan enjoys a dual career as a poet. Writing under the pseudonym of Chan Mit, he wields his pen like a sword to counter the constraints the real world imposes on the expression of beauty and kindness. His piercing gaze as a poet, combined with his scholastic background, resulted in *The Compendium of Hong Kong Literature 1919–1949: Modern Poetry* for which he served as editor.

Sadly, a wealth of information on modern poetry from the early years has been either lost or misplaced. The editor spared no efforts and time in amassing information on the subject and selecting works representative of the period before 1949. It was during his editorial journey to the genesis of Hong Kong poetry that he stumbled upon a nugget of history that has been previously overlooked: the intent of Hong Kong writers and their conscientious undertaking to become torchbearers of the then emerging literary genre within the wider sphere of Chinese literature.

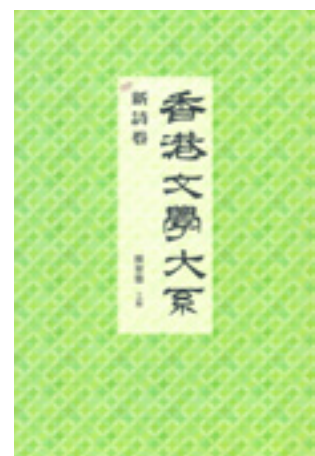
“Up until the 1920s, Hong Kong literature has steadfastly followed age-old Chinese traditions and practices, including the establishment of old-style Confucian private schools known as *sishu* and adopting classical (or literary) Chinese as the medium of instruction. From the 1920s onwards, however, literati in Hong Kong began to identify themselves as heirs and participants of *xin wenyi* (modern literature and arts). As a sub-form of *xin wenyi*, modern poetry carries with it the genealogy and inheritance of literary traditions. From the early stages marked by the use of a mixed code of classical and vernacular Chinese à la Hu Shi, to the later days when literati in Hong Kong drew nutrients from modernism, the realistic style of left-wing writers, for instance, modern poetry of Hong Kong has been a site where Chinese literature continued to expand its boundaries,” Chan explains. On the other hand, since scant information on early Hong Kong literature was available to the Mainland scholars, Hong Kong literature has remained a sketchy chapter in the discussion of the developmental history of modern Chinese literature. Taking the editorial reins of *The Compendium of Hong Kong Literature*, Chan lost no time in putting back the missing branch of Hong Kong literature to complete the genealogical tree of Chinese literature.

Chan continues, “Collectively, these poems paint the faces of the early history of Hong Kong, offering an alternative literary portrayal to formal historical accounts. Be they a writer’s voice lamenting urban development, a record of anti-Japanese protests taken place between the war years of 1938 and 1941 in Hong Kong, one of the few remaining places in South China where resistance efforts persisted, a slice of history has been chronicled in the modern poetry of Hong Kong and its literary and historical values preserved.” Following

the publication, Chan referenced a variety of literary newspapers and journals for the purpose of comparison with the circumstances of today’s literary world. His ensuing series of 12 arts reviews appeared in a column in *Sing Tao Daily*.

Chan named his study “Serene”. “It has a low profile vibe, an archaic ambience akin to that of the Republican Period,” Chan gives with a shy smile, his demeanour quiet and scholarly. In a chaotic world such as ours, Chan retreats to his serene study and, with a poised pen of an arts critic in hand, continues to open up new dimensions of the history of Hong Kong literature.

Chan’s solid foundation in literary criticism shines through the many publications he authored and edited last year. Penned in an aesthetic style, *Land and Words: Recollections on Places of Hong Kong and its Literature* is a critique on social changes in Hong Kong and the dwindling of some of our social values. Chan also makes tremendous contribution to the preservation of Hong Kong literary works and data as the editor-in-chief of *The Compendium of Hong Kong Literature 1919-1949: Modern Poetry*. Compiled with his sharp vision as a critic, the book is regarded as the groundwork for future literary research.



Artist of the Year / Dance

年度藝術家獎 / 舞蹈

王榮祿
Ong Yong-lock



原籍馬來西亞，1989年來港加入香港舞蹈團，1993年加入城市當代舞蹈團，先後擔任多個大型製作如《自梳女》、《九歌》及《創世紀》主要角色。南群舞孑舞團創辦人之一，九十年代末出任該團藝術總監，1998年加入澳洲艾思普森現代舞團，曾參與布里斯班藝術節演出。

2002年與周金毅成立不加鎖舞蹈館，同年獲香港舞蹈聯盟頒發香港舞蹈年獎及被委任為香港藝術發展局舞蹈界別藝術顧問。不加鎖舞蹈館近年的創作包括《功和豆腐》珠三角文化交流計劃、《失物啟事》高中生藝術體驗、《甩拍1.0》、《蕭邦 vs Ca幫》、《牆四十四》及《游弋蒼穹》等。

A native of Malaysia, Ong Yong-lock moved to Hong Kong in 1989 when he started out at the Hong Kong Dance Company and later, in 1993, the City Contemporary Dance Company, taking up leading roles in a number of large-scale productions, including *Suppressed Romance*, *Nine Songs* and *In the Beginning*. A founding member of South ASLI Dance Workshop (SADW), he served as its artistic director in the late 1990s before joining the Expressions Dance Company in Brisbane, Australia and performing in the Brisbane Festival in 1998.

2002 saw his establishment of Unlock Dancing Plaza with Elise Chau and his appointment as an advisor on dance to the Hong Kong Arts Development Council. He also received the Hong Kong Dance Award from the Hong Kong Dance Alliance in the same year. Recent productions of Unlock include the *Kung Fu & Tofu* Pearl River Delta Cultural Exchange Tour, the Arts Experience Scheme for Senior Secondary Students: *Lost & Found*, *Off Beat 1.0*, *Chopin vs Ca*, *Walls 44* and *Wanderer*, among other original works.

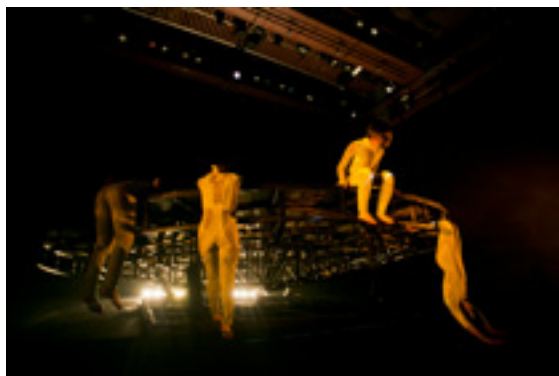
在馬來西亞長大，王榮祿的舞蹈夢卻紮根於香港。二十歲那年，他不顧家人反對、憑着一張舞團取錄書便隻身來港，手上拿着三千元港幣，住的是朋友借出的八十呎房間，房內擺放一張雙人床，同睡的是兩個跟他一樣、從馬來西亞飄洋來港的跳舞少年，三個大男孩橫着睡下來，雙腿是凌空的。空間雖小，但王榮祿的舞蹈夢想很大。

隻身來港 追尋跳舞夢

回想當年，王榮祿坦言有說不出的艱辛，但也想起年少的美好，「來港前沒有受過甚麼專業訓練，只是跟一位曾到台灣學舞的老師學了兩年，當年香港的舞團正在發展、表演也多，但自己卻有很多基本功要從頭學起，很艱苦。」他記得加入香港舞蹈團一個月，便碰上一個大型表演，需要一次過演出五、六種民族舞，最難忘幾個男孩一起學踩高蹺，空有蠻力、試過把高蹺踩斷，換來的是零星嘲笑。

「被人笑當然不開心，但也發現自己功力未到家，所以要更加努力練，別人休息我也在練。」問他堅持從何來？他坦言並非自小喜歡跳舞，自覺十八歲起步頗遲，筋骨也硬一些，但在跳舞當刻，卻無比享受，「當年高中畢業，考不上大學，家人只想我盡快出社會工作，我卻不想，傻更跑去學跳舞，學着學着就不想停。」王榮祿慶幸在對前途迷茫時有機會接觸舞蹈，但當初亦沒有信心能跳到老，「年輕時身體狀態是最高峰、做舞蹈動作也最好，相信很多人會這樣想，所以當年我也這樣想過：『跳十年就結束』，然後做別的事。」然而數數手指頭，王榮祿展開全職舞蹈生涯已二十六年，至今仍未離場。

「舞蹈是肢體的展現，也體現一個人的意念與價值觀。」王榮祿如是說，因為有了這個想法，他逐漸擺脫了「十年之約」，決定在三十歲之後繼續跳，用不同年齡層的軀體和意志，跳出不同的舞蹈。因此，他在2002年創立不加鎖舞蹈館後，除了擔任藝術總監及編舞導師外，亦不時親自演出。



2014年，王榮祿作出了舞蹈創作的嘗試，其中《游弋蒼穹》用了圓形轉動舞台，舞者要平衡着舞動，難度甚高。而舞台的器械製作佔了大筆製作成本及時間，令其他行政費用、舞者酬勞要相應削減。他指出，當圓形轉動舞台運抵練習室時，距離正式演出只餘三星期，坦言這次演出是具影響性的嘗試，但卻不遺憾。

「萬事俱備，我有好舞者、好舞台，大家向着同一目標。但因為時間不夠，所以難免心急，有些創作方向可能走偏了。」演出過後，有人讚賞是好嘗試，亦有人看到不足之處，然而王榮祿最在意的並非評價好壞，而是看見舞者腿腳都有不同程度的勞損，「因為時間很短，他們都學得很急，不能循序漸進，導致關節部分都傷了。」

重演十九年前作品《男生》

舞者用身體說話，跳舞的過程就是一次又一次挑戰軀體的極限。王榮祿將於五月重演1996年城市當代舞蹈團作品《男生》，當年的舞者是幾個二十多歲的大男生，他們如今已四十多歲中年人，包括王榮祿本人。事隔十九年，王榮祿特意從馬來西亞找回原班人馬聚頭，最年輕的那位，今年四十一歲。

為了演出，一班中年舞者在農曆新年期間齊集馬來西亞練習，「不用再學舞步，身體已經記住，一輩子都記得。」王榮祿笑言，用老化了廿年的身體跳同樣的舞步時，已不復當年得心應手，但體驗卻大大不同，當年回憶亦一一浮現，「有個朋友跳得太興奮、不斷跳，誰知跳了一個鐘就喊這裡痛、那裡痛，很好笑。」

配合《男生》同場演出的是由王榮祿編舞的《男再生》，起用年輕男舞者，他說將是兩個截然不同的演出；且看王榮祿如何用身體表現中年舞者的意志，用編舞爆發年輕舞者的熱情。

持續努力開創舞蹈的不同形式，積極嘗試跨界創作。由獨立舞者，發展至成立專業舞團，有傑出的貢獻及成就。





Brought up in Malaysia, Hong Kong is where Ong Yong-lock's dreams in dance took roots. Ong, then aged 20, defied family opposition to leave for Hong Kong, armed with nothing but an employment letter from a dance company and a meagre sum of HK\$3,000. Renting a shoebox-sized bedsit measuring 80 square feet from a friend, Ong shared a double bed with two kindred spirits – aspiring dancers from his native Malaysia – their legs dangling from the edges of the cramped space while sleeping. Ong was living in squalor but he dreamed big dreams in dance.

A lone foreigner in Hong Kong, in pursuit of a dream in dance

The beginning of his dream, as Ong remembers, was a crucible of hardship tempered with the beauty of carefree youth. "I came to Hong Kong with no prior professional training except the two years of tutelage under a dance teacher in Taiwan. At the time when the dance scene was taking off in Hong Kong with a busy performance calendar to fill, I had to learn the basics from scratch and it's incredibly hard." Barely one month into his tenure at the Hong Kong Dance Company, Ong was dealt the formidable challenge of performing some five, six ethnic dances in a blockbuster production. Ong and several other male dancers threw themselves into learning to walk on stilts, but being all brawn and no brains, they ended up breaking a few poles and getting a fair bit of taunting laughs from the unimpressed onlookers.

"Of course I was upset by the jeers. But I was made all the more aware of my inadequacies and realised I had to work harder than everyone else." So what was Ong's secret to his perseverance? Admittedly, he got the dance bug late in life. As a latecomer to dance, starting at the age of 18, he knew his body was not as supple or strong as he hoped to be. But when he did dance, he loved every moment of it. "I finished high school but failed to get into university. My family couldn't wait for me to get a job, except that I was nursing this silly idea of learning to dance, which I put into practice and have not looked back since."

Ong counts himself fortunate to have met dance when he had little idea what the future held for him and no confidence that he could dance into an old ripe age. "When you're young, your body is in its prime and the dance moves you make are top-notch. 'I'll just dance for ten years and then call it quits and do something else' is a common thought to many and one that I shared," Ong remembers. The fact remains that Ong has performed on the dance stage for 26 long years and has yet to bow out.

"Dance is a visual display of the body; it gives expression to the thoughts and values held by the dancer." It was because of this conviction that Ong, entering the threshold of thirties, signed an extension to his "ten-year contract" with dance and dedicated himself to embracing dance in its many forms with the changing bodies and wills that different ages afford him. It is the very artistic vision guiding Unlock Dancing Plaza, which Ong co-founded in 2002, combining his duties as artistic director and choreographer with regular stage appearances.

He pushed the envelope of live dance experience in 2014 with *Wanderer*, in which dancers performed a balancing feat on a circular, rotating stage with athletic prowess and grace. With the mechanics of stage production eating up a large chunk of the budget, he had to keep administrative expenses and honourarium to performers to the absolute minimum. As if balancing the books was not challenging enough, he was informed that the rotating stage would not be transported to the studio and ready for rehearsal until three weeks before the performance. Still it was an influential undertaking and one that he has no regrets over.

"Everything was in order – a cast of excellent dancers, a spectacular stage, everyone working towards a common goal – but we were so hard-pressed for time, our patience so wearing thin that we might have veered off the path creatively." The performance was met with mixed reviews, its commendable experiential nature neglected by the presence of glitches. However, what



or bad, but the strain it put on his dancers who emerged from the production with various degrees of injury to their legs and feet. "Time was tight. Rather than taking things one step at a time, they were rushed into it at the cost of damaging their joints."

Boy Story gets remade after 19 years

Dancers talk with their bodies and each dance performance presents an extreme challenge to their bodies. This May, Ong will be staging a new production of *Boy Story*, taken from the City Contemporary Dance Company's repertoire in 1996, with the original cast of twenty-something dancers reprising their roles from 19 years ago. The quest to track down the original cast took Ong to as far as Malaysia, a successful bid that reunited him with his fellow dancers – the youngest of whom is now aged 41.

The middle-aged cohort gathered in Malaysia during the Lunar New Year to rehearse for the new production. "There's no need to learn the steps because our bodies remember them well, moves that will serve us for a lifetime." While his 40-year-old body does not float and move with the same ease as his 20-years-younger self, it feels to him like a brand new experience and a trip down memory lane. "A friend of mine got carried away while dancing, only to complain an hour later that his whole body was aching and hurting all over. It's hilarious."

Ong has created a new choreographic work, *Reborn*, to tie-in with the remake of *Boy Story*. Featuring a young cast, *Reborn* signals a marked departure from *Boy Story*. Dance lovers will have to keep their eyes peeled to see Ong's brilliant choreography that juxtaposes the will of steel of mellow dancers with the sprightly passion of tenderfoot hoofers.

Persistent in his endeavour to carve out new forms of dance and attempts at interdisciplinary performances, Ong contributes to the dance sector in capacities varying from independent dancer to head of a professional dance company. His accomplishments are outstanding and significant.



Artist of the Year / Drama

年度藝術家獎 / 戲劇

甄詠蓓

Yan Wing-pui, Olivia



資深劇場工作者，身兼劇團藝術總監、舞台劇導演、編劇、演員及戲劇導師。曾獲三屆香港舞台劇「最佳女主角獎」及「最佳女配角獎」，以及亞洲文化協會獎學金及 2003 香港藝術發展獎「藝術新進獎（戲劇）」。

2013 年編導的《阿 Q 後傳》及 2014 年導演的《EQUUS 馬》，成功將藝術和商業融合，贏盡口碑和票房。先後參與創辦劇場組合、PIP 文化產業，現為神戲劇場及甄詠蓓戲劇工作室藝術總監，以及 O Kids 賦小孩表演藝術學校創辦人及校長。

Yan Wing-pui, Olivia is an experienced theatre practitioner who juggles her roles as artistic director of theatre groups, stage director, playwright, actor and drama educator. She won three acting awards, including Best Actress and Best Supporting Actress at the Hong Kong Drama Awards, an Asian Cultural Council Scholarship, and Rising Artist Award (Drama) at the Hong Kong Arts Development Awards in 2003.

As director and playwright of *The Story After Ah Q* in 2013 and director of *Equus* in 2014, Yan created successive hits that are both artistic and commercial triumphs which enjoyed rave reviews and good box office. Having previously founded and participated in Theatre Ensemble and PIP Cultural Industries, Yan is currently the artistic director of Dionysus Contemporary Theatre and O Theatre Workshop as well as the founder and principal of O Kids Performing Arts School.

慢工出細貨，可說是甄詠蓓作品的信心保證。2013年的《阿Q後傳》，用創意改寫名著，在新加坡、台北和香港三地公演，好評如潮。去年她把英國名作《EQUUS 馬》搬來香港，更是偏向虎山行，向高難度挑戰。她還要身兼編、導、演及教學多職，這樣子，壓力大嗎？甄詠蓓說：「大，但戲劇就像登山，你只會想征服更高的山峰。」

挑戰極限 再創高峰

《阿Q後傳》由構思到公演，的確像登山，跨越重重難關。在新加坡首演前，作為魯迅迷的甄詠蓓，以為新加坡人同是華人，應該對魯迅會有一定認識。豈料文化差異其實很大。

「這個劇在新、港、台三地公演，但想不到新加坡演員對魯迅幾乎是零認識；香港和中國的演員較好，但對他的作品也有不同的理解。畢竟魯迅的作品充滿挑釁性，要令所有人對他有一定的了解，且要調校到同一框架下演戲，是很大的挑戰。」

那除了個人喜好的因素外，為甚麼選上魯迅的作品改編？

甄詠蓓說：「《阿Q後傳》不只是以《阿Q正傳》為藍本，還加入了很多魯迅小說的故事。魯迅以阿Q來控訴中國人的劣根性，但阿Q精神並沒有因阿Q死去而消失，反而被發揚光大。所以我的問題是，阿Q死後會怎樣？這個劇要關心的，不是今天，而是未來，是要批判現今社會的消費主義，還有所謂文明進步其實對人的心靈有多少幫助。」

這個劇在三地引來很大迴響。最令甄詠蓓欣慰的是，即使新加坡觀眾並不熟悉魯迅，但有一些較年長的觀眾與她分享了很多觀後感。而在台灣公演時，觀眾的討論很有水平，也很激烈。至於香港的反應又如何呢？「香港觀眾也很喜愛這個劇，但比較含蓄，討論沒有台灣的精彩，觀眾就算喜歡但卻沒有很強批判性的討論。我作為創作人，還是較喜歡激烈的討論，也期望香港的觀眾可更趨成熟。」

《EQUUS 馬》：商業和藝術的完美結合

2013年，甄詠蓓與黃秋生創辦神戲劇場，推出首個劇目《EQUUS 馬》，已叫人嘆為觀止。劇評人林克歡就對這部劇作和演出給予高度評價，指導演的處理手法「從容不迫，寬裕大度」。

這齣以1970年代英國為背景，探討人類本能和受文明約束的舞台劇，要搬到香港來演，第一個難關就是劇本翻譯。

「翻譯涉及的不只是語言，還有情景，尤其是對馬的看法。在西方，馬既神聖又神秘，有靈性又高貴，而戲中的主角對馬的崇拜，是神聖和性慾交織在一起，與一般香港人對馬的理解很不一樣。因此，演馬的演員十分重要，他們才是整個戲的靈魂。而怎樣在舞台上塑造馬在黑空下奔馳，怎樣表達出生命力和自由，也很考功夫。」

因此，甄詠蓓給演員們一個目標，就是要「好睇過黃秋生」。「這個劇沒有一個是小角色，我很幸運找到對的人去演好每一個角色。黃秋生很有經驗，張敬軒是年輕演員，但他下了很多功夫，可說是不顧一切去做這二十幾場戲。我作為導演，十分感謝這些很信任和認同我的合作伙伴。」

甄詠蓓還有一個宗旨，就是「自力更生」，沒有申請資助，而是結合商業去把藝術作品做好，《EQUUS 馬》就是一個出色的例子。對此，她很自豪地說：「每個戲要有商業和藝術成分，但我的原則是不會在藝術上妥協，否則就不會做《EQUUS 馬》這個作品。我要做的是利用商業去幫助藝術發展，令藝術發展生態更健康，這樣才能普及藝術，令人產生認同感，感受到藝術的力量，才會去支持藝術。」

注重承傳和經驗分享

甄詠蓓近年致力演藝教學，尤其是對業內人士的教學。在演藝路上走了廿多年，她深明進修對演藝人的重要性。

「這一行眼界很重要。我很幸運，曾跟隨大師 Philippe Gaulier 和 Monika Pagneux 學習。在演藝界，很多人早年為口奔馳，未必有時間去進修，因此，我尤其鼓勵圈內人去進修。我希望能夠成立獎學金，為他們提供培訓機會，讓他們也懂得藝術的價值。」

但單憑一己之力，可以嗎？「這些事不應只有我一個人來做，我希望我走這一步，可以感染更多人一起去做。神戲劇場的成立，黃秋生回歸舞台，就是想做出影響來。香港劇場的力量不應只局限在劇場內，最終是要令藝術與社會建立互動關係才有意思。」

成績及個人發展突出的一年。其具個人風格的藝術處理讓觀眾對經典作品《EQUUS 馬》有新看法，亦協助新演員發揮。持續創作，開展藝術培訓課程，成立神戲劇場，為本地戲劇發展注入新能量。





“A slow artisan produces skilled work” may very well describe the seal of quality associated with Yan Wing-pui, Olivia’s works. With unbridled imagination, she re-interpreted Lu Xun’s literary classic and presented *The Story After Ah Q* in Singapore, Taipei and Hong Kong to critical acclaim. Always unfazed by challenges, she staged the English classic *Equus* in Hong Kong last year while taking on multiple roles as playwright, director, actor and educator. When asked if managing all these roles amount to huge pressure, Yan responded: “Huge, yes. However, theatre is not unlike mountaineering. You just want to reach greater heights.”

Taking on challenges and reaching new heights

From conception to performance, the creative journey of *The Story After Ah Q* was indeed an arduous and obstacles-filled journey just like mountain climbing. A big admirer of Lu Xun, Yan assumed Singaporean Chinese to be fairly knowledgeable about Lu Xun. The massive cultural difference, however, became a surprise to Yan before the show’s premiere in Singapore.

“The show was performed in Singapore, Hong Kong and Taiwan. Little did I know that the Singaporean actors had virtually no knowledge of Lu Xun. Hong Kong and Mainland actors may fare better, but interpretations of his works varied among the actors. This is actually not a surprise as Lu Xun’s works tend to be provocative. It had been a great challenge to ensure all actors attain a certain level of understanding towards Lu Xun, and subsequently adjusted in order to perform within the same framework.”

Besides the factor of personal preference, what was the rationale in adapting Lu Xun’s classic?

Yan explained: “*The Story After Ah Q* was not based solely on *The True Story of Ah Q* as many stories from Lu Xun’s novels were incorporated as well. Through the character of Ah Q, Lu Xun gave a profound assessment of Chinese’s negative qualities. The spirit of Ah Q did not languish when he died but was carried forward. So, my question is: what happens after Ah Q died?

This drama is concerned with the future instead of today. It is a critique on society’s prevalent culture of consumerism at the moment, and a commentary on how far people actually advanced spiritually due to civilisation and progress.”

The engaging tragicomedy elicited great responses from the audiences in all three areas. Most comforting for Yan was the fact that even though the Singaporean audience were not entirely familiar with Lu Xun, quite a number of older audience shared with her how they felt after watching the show. The post-performance discussion among the Taiwan audience was intense and of high quality. Regarding the Hong Kong audience, Yan said: “We received great responses from the Hong Kong audience as well. They tended to be more subtle and the discussions were not as animated as those in Taiwan. They may like the show a lot, but the discussions were not highly critical in nature. As someone engaging in creative works, I do prefer lively discussions and believe in the growing sophistication of the Hong Kong audience.”

Equus: A perfect combination of business and the arts

Yan and Wong Chau-sang, Anthony co-founded Dionysus Contemporary Theatre in 2013 and launched *Equus*, their first production. An amazing spectacle, dramaturge and theatre critic Lin Kehuan commended highly the play and the performances. He described the director’s handling of the show as “composed with majestic grandeur”.

To stage in Hong Kong a drama which explores human instinct and its constraint by civilisation, not to mention its setting in 1970’s England, the first obstacle was the translation of the screenplay.

“Translation involves not only the language itself but also the context, especially people’s notions about horses. In the Western world, horses are divine and mystical creatures considered both spiritual and noble. The nature of the protagonist’s worship towards horses is a blend of sacredness and sensuality, which is vastly different from how Hong Kong people perceive horses in general. Therefore, the actors playing the horses are highly important as they are the essence of the entire play. It is a testament to the actors’ capabilities to

portray on stage the vitality and freedom of the black horse dashing through the night sky.”

Therefore, Yan set a goal for the actors to “perform better than Anthony Wong”. She explained: “There are no small roles in this play. I was fortunate enough to find the right actors in taking on each of the roles. Anthony Wong is an experienced veteran while Hins Cheung is a young actor. Having said that, he put in a lot of effort and basically threw himself recklessly into the role in over twenty performances. I am humbly grateful of these partners who trusted and acknowledged me as a director.”

Yan had another guiding principle of being “self-reliant”. She chose not to apply for funding and simply concentrated her efforts in perfecting her artistic output while considering the business prospects. *Equus* would be a shining example of her creed. She said with pride: “There are both commercial and artistic elements in each show. My principle is to never make artistic compromises, or else I would not have staged *Equus*. What I wish to achieve is to leverage on business considerations in assisting arts development, bringing a more prosperous development of the arts ecology. This would be conducive to popularising arts and demonstrating the power of arts, thereby generating commitment and support.”

Committed to heritage and sharing of experiences

Yan is focused on arts education in recent years, especially in teaching practitioners within the sector. Having been in the journey of performing arts for well over twenty years, she is well aware of the importance for performers to better themselves.



“In this industry, your own horizon is very important. I was fortunate enough to have trained with masters including Philippe Gaulier and Monika Pagneux. Many people in the performing arts devoted their efforts to maintain their livelihoods, and may not have time for further education. Therefore, I highly encourage more training for practitioners to enhance their capabilities through education. In fact, I wish to establish a scholarship somewhere down the line to provide training opportunities so that they could truly appreciate the value of arts.”

When asked if her lone effort will suffice, Yan said: “It should not be an individual effort. By taking this step, I hope that my inspirations will be contagious and that more people will join hands with me in this pursuit. The establishment of Dionysus Contemporary Theatre and Anthony Wong’s return to stage were exactly initiatives to make an impact. The potentials of Hong Kong theatre should not be confined to the theatre. It would be poignantly meaningful only when the eventual goal of relating arts to society is achieved.”

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The past year was her personal breakthroughs and achievements. Her production of *EQUUS* showcases a distinct artistic style. It not only inspires audience to see this classical play in a new light but also stages new actors’ talents. Alongside her ongoing artistic projects, Yan reaches out to give training programmes and establishes Dionysus Contemporary Theatre which has become a new force in local theatrical development.
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Artist of the Year / Film

年度藝術家獎 / 電影

林超賢
Lam Chiu-yin, Dante



現為電影導演，曾當電影演員、動作導演及助導。1997年執導首部電影作品《G4特工》，1998年，與陳嘉上合拍《野獸刑警》，獲得香港電影金像獎「最佳導演」。2008年執導電影《証人》，開闢動作片中的文戲新路線，成為其特有個人風格。

其後在2010至2013年期間，編導作品《綫人》(2010)、《逆戰》(2012)及《激戰》(2013)，均獲香港電影金像獎「最佳導演」提名，而《綫人》及《逆戰》更分別獲得「2010香港電影導演會傑出導演」及第十九屆香港電影評論學會大獎「最佳導演」。2014年憑電影《魔警》入圍第六十四屆德國柏林國際電影節「電影大觀」單元。

Lam Chiu-yin, Dante has taken up various positions in film-making, including acting, action choreography and assistant directing, before rising through the ranks to director. His debut, *Option Zero*, was released in 1997. He went on to make *Beasts Cops* in 1998, sharing with Gordon Chan the directorial reins as well as the Best Director at the Hong Kong Film Awards. *The Beast Stalker*, his 2008 action-psychodrama that fuses gritty action with character-driven emotional psychodrama, has come to define his individual style.

Adding to his reputation as an action auteur, his subsequent screenwriting and directorial works, *The Stool Pigeon* (2010), *The Viral Factor* (2012) and *Unbeatable* (2013), all received the Best Director nomination at the Hong Kong Film Awards. Lam went on to win the accolades of Best Director, presented by Hong Kong Film Directors' Guild and Best Director in the 19th Hong Kong Film Critics Society Awards with *The Stool Pigeon* and *The Viral Factor* respectively. His 2014 film, *That Demon Within*, was selected for the 64th Berlin International Film Festival's Panorama section.



近年香港電影再次興起警匪片熱潮，多部以此為題材的電影叫好叫座。在一眾導演當中，林超賢憑着其作品中刺激緊湊的大場面，強烈的陽剛色彩，加上對主角心理細膩的刻畫，建立起別樹一幟的警匪動作片風格。

對警匪片情有獨鍾

正在忙於為以單車為題材的新電影《破風》進行後期製作及電影宣傳活動的林超賢透露，現正籌備一部改編自數年前轟動東南亞的案件的警匪片。被問到為何對警匪片情有獨鍾，他坦言對警匪片的確存有一份情意結。「因為我是香港電影最豐盛年代的其中一名觀眾，我想當時全世界也會認同香港警匪片有一種獨特的風格，作為觀眾的我也深受那種風格影響。我是被那個時代培育出來，也經過吳宇森、周潤發、林嶺東的電影的洗禮。」

由首部電影作品《G4 特工》開始至今，林超賢已創作了超過二十部影片，當中接近一半也是以警匪故事為骨幹。可是到了千禧年，港式警匪片沒落，林超賢曾因此轉型拍攝喜劇和愛情電影。他憶述：「在 2006、07 年左右，香港基本上已沒有任何人開拍警匪片，因為要面對內地的審查機制，大家仍未很清晰，而警匪片很多內容會較為踩界。」為了避免不能通過審查，以及迎合國內觀眾的口味，香港導演紛紛開拍較「安全」的古裝類型片，「那時候我也頗迷惘，不知該如何是好，所以有一段時間我停了下來，沒有拍戲。」

開拍《激戰》成轉捩點

沉寂過後，累積思緒，林超賢於 2008 年開拍由張家輝及謝霆鋒主演的《証人》，電影獲得不俗口碑，亦重新打開警匪片的市場，成為他於導演路上的轉捩點，並相繼開拍《綫人》和《逆戰》一系列的警匪片，但這卻驅使他反思創作的方向，也促成 2013 年《激戰》的誕生。「因為多了人開拍警匪片，我也要思考是否繼續走這方向，也是時候來一個蛻變。拳擊一直是我很想拍的題材。」

除了讓人看得熱血沸騰的《激戰》，林超賢認為《綫人》亦是近年的另一代表作，「《証人》的商業考慮較多，所以節奏與情節均會偏向從觀眾角度去考量。但也因為《証人》的成功，我對家輝更有信心，所以在《綫人》內將家輝的角色設計為一個不動手，以說話來做事的人，加重了他的文戲和內心戲。我很想嘗試在警匪片內不用太多激烈的動作場面，但也能呈現同樣的張力。這其實很難拿捏，所以印象特別深。」

從興趣出發 建立自我風格

除《激戰》外，林超賢於 2013/14 年度亦參與電視節目《廉政行動 2014》的編導工作，同時執導了電影《魔警》，被指拍出個人風格。林超賢笑言要建立自我風格，必須從興趣出發，「就好像我們以前租影碟，你必定會留意喜歡的類別。如果你對某方面特別有興趣，自然會鑽研更多，亦會比其他人看得多，發掘得多。」

林超賢回憶與導演陳嘉上合作拍攝飛虎隊題材電影的時候，很多人對飛虎隊仍不太認識，當他們對這題材進行深入研究和資料搜集，便發現原來以往電影中關於飛虎隊的資料都是假的，也令他們想發掘很多沒有在觀眾面前呈現的東西。「若你只是看着前人所做的，再利用那些東西繼續走下去的話，可能你這一世也不會呈現出新東西，建立自己的風格。」

未來，他準備拍攝一部關於潛水的電影，現正處於初步構思階段，亦將監製兩部新進導演執導的電影，嘗試投放更多時間培育電影新人。對於新入行的年輕導演，他有這樣的建議：「新進導演其實不乏機會，但最好還是腳踏實地，於不同崗位累積經驗，對電影行業有更深認識，別心存僥倖，希望能一炮而紅。」

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表現突出，擅長執導港式警匪動作片，自成一格，作品屢次入圍海外影展。多年來積極在電影藝術尋求突破，導演手法不斷提升，既有感官刺激，亦能處理角色的心理描寫。
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The police/crime genre has enjoyed a recent revival in Hong Kong cinema, spawning in quick succession a string of critical and box office successes. Lam Chi-yin, Dante was among the major creative forces behind this renaissance, making a distinct mark upon the film world with his stylised oeuvre of police-action thrillers known for their adrenaline-charged scenes that evoke an aura of staunch masculinity and nuanced portrayals that probe deeply into the human psyche.

A penchant for the police genre

Splitting his time between wrapping up the post-production on the globe-trotting cycling drama, *To the Fore*, and the promotional duties, Lam has already decided on his next project, a cop thriller based on a real-life criminal case that shook Southeast Asia a few years ago. He describes his penchant for the genre as his cinematic/psychological complex: "I was merely a cinema-goer during the heyday of Hong Kong cinema; our cop films had a brand of style recognised by the rest of the world as uniquely Hong Kong, a style that had a strong influence on me as an audience. Very much a product of that era, I came of age on a diet of John Woo, Chow Yun-fat and Ringo Lam films."

Since his debut *Option Zero*, Lam has amassed more than 20 films under his belt, nearly half of which have scripts running on the backbone of a cop story. Then came the new millennium and the cop genre's popularity waned. Lam took a break from the genre and tried his hand at comedy and romance. "Cop films were virtually extinct in Hong Kong by around 2006 - 2007," he recalls. "We were still grappling with the sensitivities of Chinese censorship and cop films seemed too fine a line to tread." To avoid problems with the censors while striking the right chord with the Mainland audiences, Hong Kong directors turned to make "safer" period costume films in droves. "I was rather lost at the time and couldn't figure out what to do next. So I took time off from filming."

Unbeatable as a turning point

Lam used the hiatus to collect his thoughts and distilled his experiences before returning to the cop thriller genre in 2008 with *The Beast Stalker*. Starring Nick Cheung and Nicholas Tse, *The Beast Stalker* was released to strong reviews and cop films were instantly back in high demand. The film also proved to be a crucial turning point in his career, ushering in a new wave of cop thrillers, among them *The Stool Pigeon* and *The Viral Factor*. It also compelled him to re-examine the creative direction he was heading in and served as the catalyst for his next brainchild, *Unbeatable* (2013). "With so many people clamouring for a piece of the action, I wondered if I should go with the flow or it's an opportunity for change – a time of metamorphosis. After all, I've always wanted to make a film about boxing."

Along with *Unbeatable*, a thriller that gets the pulse racing and blood pumping through the veins, Lam considers *The Stool Pigeon* his most representative work. "*The Beast Stalker* was quite strongly driven by commercial considerations and its pace and plotline seemed more of a concession to audience expectations. Yet the success of *The Beast Stalker* definitely boosted my faith in Nick Cheung and I decided to give him a character in *The Stool Pigeon* who uses his words rather than his hands to get things done, thus lending weight to the psychological and emotional depth of the persona. I wanted it to be a film that delivers high tension without the kinetically charged set pieces that are a staple of the cop genre. It was a delicate feat to achieve and the experience struck me as especially memorable."





A signature style honed from personal interests

Besides *Unbeatable*, Lam served as a screenwriter and director for the TV series *ICAC Investigators 2014* in 2013/14. He also took the directorial helm of *That Demon Within*, bringing his signature style to the fore. Developing a style, Lam argues, all starts with one's personal interests. "It's like the days of video rentals when we based our choices on our favourite genres. When you take an interest in a topic, you'll delve deeply into it and end up seeing and discovering so much more than others."

Lam goes on and illustrates with reference to the series of films centring on the Hong Kong Police's Special Duties Unit (SDU) which he made in collaboration with Gordon Chan. At the time, people didn't know much about the SDU, and it was only after conducting in-depth study and research on the topic that they realised the SDU had been often misconceived and misconstrued in films. The duo was all the more motivated to dig deeper into the subject and unearth every nugget of information that had yet to be revealed to the audience. "If you follow in the same footsteps as your predecessors and allow them to rule your future endeavours, you'll never create anything new in your entire life or leave your own stylistic mark," Lam insists.



With his latest project, a film about diving, still in conception, Lam will be devoting his efforts to working as a producer with two emerging directors on their respective films. Committed to nurturing new talent, he is candid in his advice to emerging film-makers: "There is no lack of opportunities for the up-and-coming but it's important that they keep their feet firmly on the ground and acquire a range of experiences from different roles and get to know the film industry well. Never fill your head with wishful thinking or dream of finding fame overnight."

A prominent director, Lam has a unique and signature directing style. Well-known for cop movies with a distinct Hong Kong flavour, his films entered many film festivals abroad over the years. Steadfast in his quest for innovation in cinematic arts, Lam's directing skills exude sophistication, the visual stimulation and psychological dissection of characters are razor-sharp in his works.



黃碧雲

Wong Bik-wan



香港小說家，香港中文大學新聞系畢業，香港大學社會學系犯罪學碩士。

1987年出版首部文集《揚眉女子》，並以小說集《其後》和《溫柔與暴烈》等震撼文壇，多年來屢獲港台各大文學獎，其中2012年小說作品《烈佬傳》奪得第十二屆「香港中文文學雙年獎」小說組首獎及第五屆「紅樓夢獎：世界華文長篇小說獎」首獎，乃首位香港小說家獲此殊榮。

2014年出版最新長篇小說《微喜重行》。

Hong Kong author Wong Bik-wan was a graduate of journalism from the Chinese University of Hong Kong; she also holds a Master of Social Sciences degree in Criminology from the Department of Sociology, the University of Hong Kong.

Wong burst onto the literary scene and created a stir with her debut in 1987, a volume of collected short stories entitled *Yang Mei Nü Zi*, which was followed by two more collections, *After This* and *Tenderness and Violence*, in 1994, marking the beginning of a stellar career replete with major awards and accomplishments in Hong Kong and Taiwan. Wong's *Children of Darkness* won the first prize for fiction at the 12th Hong Kong Biennial Awards for Chinese Literature in 2012 and the first prize at the 5th Dream of the Red Chamber Award: The World's Distinguished Novel in Chinese, making her the first Hong Kong author to receive the honour.

Her latest novel, *Wei Xi Chong Xing*, was released in 2014.

黃碧雲作風低調，但她的每一部作品，也叫人翹首以待。多年來，她屢獲港台地區的文學獎，其暴力美學的創作風格在華語文壇獨樹一幟。然而，2012年的作品《烈佬傳》，無論題材和文風也一反其風格，震驚兩岸四地文壇。

首位奪「紅樓夢獎」首獎的香港作家

黃碧雲的《烈佬傳》，以沉淪毒海、一生多次進出監獄的社會邊緣人物為主角，她前後用了七年時間去掌握故事主角的生存處境、狀態和語言，經歷數度重寫後終於2012年出版這部小說。小說內容沒有甚麼波瀾壯闊的歷史背景，沒有光怪陸離的社會現象，也沒有如電影般的戲劇效果；寫作手法也有別於作者以往的語言美學，而是用最淺白平實的語言、直接而內斂的手法，講出一個如果她不寫，就沒有人知道的小人物故事。

而且全書採用了廣東語法，交錯使用粵語及書面語。中國現當代文學專家、「紅樓夢獎」評審之一的黃子平說：「粵語書寫很容易令人感到庸俗，但黃碧雲將語言提煉至更高的層次，利用第一人稱寫出一個人六十年間的生死命運，內容平實，文字很簡潔乾淨。如果二十世紀美國著名小說家海明威用粵語書寫，大概也就這樣。」

然而，黃碧雲卻稱這是一本卑微的小說，但受到各方如此注視，她說感到有點尷尬：「我是一個外來人，卻闖入了烈佬們的世界，但有一點改變不了的是，我不是他們，也不是他們的代言人。《烈佬傳》受到的注視太多，這是我不願意的。我不想用他人的不幸，裝飾我們的良心。這是一本安靜的小說，請尊重他們。」

作家的責任與自由

獎項令作家和作品受到注視，也涉及作家的責任與自由。

在「紅樓夢獎」的獲獎感言中，黃碧雲提過：「獎項將作品正名為文學，給予作者個人權力，成為作家，這榮耀也是責任。」而且反問：「文學權力，一旦擁有，會否傷害自由精靈？」

黃碧雲曾以「宗教比喻寫作」，是屬於內心的，即使得到如斯注視，她的路向仍很堅定。

「人很容易迷失，尤其當要花時間處理社會事務時，就很難專心創作。得獎可能是個負擔，因為受到注視可能會失去自由。我們不要被『有』的東西去約束自己。我今年五十四歲，我相信我已夠成熟去拒絕外在的影響，不被外面的事改變自己的路向。」

專注寫作／創作

最近，黃碧雲亦作另一種創作的嘗試，剛在澳門演出的《末日酒店》小說劇場就是其中之一，叫人期待。但她謙說：「其實我仍不太掌握把文字在表演現場呈現出來的效果。這次演出有很多失誤，令我充滿失敗感，但我又對劇場呈現文學的方式很好奇，因此令我對這種創作方式也無法放手。我很感激我的製作團隊，他們士氣高昂，也製作出很好的音樂。」

至於未來還會否繼續涉獵劇場，黃碧雲說：「我也怕這和我的寫作有衝突，但如果有製作費亦無不可。」

2014年，黃碧雲最新長篇小說《微喜重行》，題材沉重，儘管她形容這部書是「沒有人聽的禱告與懺悔」，但事實是它引起不少迴響，讓她再次站在鎂光燈下，也讓讀者更期待她的下一個作品。

對於外界的反應，黃碧雲依然特立獨行，不被外在的東西影響。她沒有透露在創作甚麼，只笑說：「我是一個當我專注一件事時，就整個頭栽進去的人，被專注的事物牽着走，無法分心處理外面的事。」

這份心無旁騖的專注，也許就是每位作家也需要的自由。

香港文壇公認的優秀作家，小說成就極高，作品富本土性，且在文字藝術、思考深度、視野廣度上同樣出色。小說《微喜重行》保持一貫水準，另更憑《烈佬傳》奪得「紅樓夢獎」，為香港文壇發展立下里程碑。





Wong Bik-wan is adept at keeping low profile. Her works are published every so often, each awaited by the readers with eager anticipation. A winner of numerous honours and accolades throughout her illustrious career, Wong carved out a special place in the Chinese literary world with her powerful stylistic expression of the aesthetics of violence. Yet, with *Children of Darkness*, she veered away from her accustomed topics and style of writing and created a reading sensation that took the literary scenes in Hong Kong, Macau and both sides of the Straits by storm.

The first Hong Kong author to win the first prize of the Dream of the Red Chamber Award

Children of Darkness provides a nuanced, intimate look at a down-and-out character living on the fringes of society, a drug addict and repeat offender cycling in and out of prison. A culmination of some seven years of research whereby the writer came to grips with the life circumstances, the state of existence and manners of speaking of her protagonist, the book finally hit the shelves in 2012, but not before undergoing a good few revisions by the writer herself. The story is neither typically set against a weighty backdrop of momentous historical events, nor features a slew of bizarre scenarios, nor even a cinematic sense of dramatic tension; her writing eschews a refined aesthetics for a simplest and most rustic character. Forthright yet subtle, she tells a story of an ordinary person that would otherwise be abandoned to a forgotten oblivion.

Following a syntax distinctively Cantonese, *Children of Darkness* speaks with a mixed tongue of the vernacular dialect and standard Chinese. Prof Huang Ziping, a prominent scholar of modern and contemporary Chinese literature and a judge on the Dream of the Red Chamber Award panel, commended, "The vernacular style of Cantonese is often looked down upon as a vulgar form of writing. Wong has a gift for refining and elevating the vernacular, narrating in the first person the life and death of her protagonist and the fate that his choices have led him. The content is unassuming as the prose is spare and clean. If Ernest Hemingway were to write these lines in Cantonese, he might render them just as Wong did."



Wong called the book a humble affair and admitted to be embarrassed by the hype surrounding it. "I was an outsider barging into the world of these children of darkness. One thing can't be changed though: I am not them and never will be, nor can I speak for them. *Children of Darkness* stirred up a buzz but I thought of it as unwanted attention. Neither do I want to dress up my conscience with the misfortunes of others. It's a tranquil work so please give them the respect they deserve."

Dues and duties

Awards and honours bring recognition to a writer and his/her works and with them comes the question of a writer's dues and duties.

In her acceptance speech of the Dream of the Red Chamber Award, Wong claimed, "The award raises a winning work to the stature of literature, and a writer to author, but it is as much an honour as it is a responsibility." She challenged rhetorically, "Will power in literature come at the price of a free spirit?"

Wong once compared writing to religion and referred to it as a matter of the heart. She appears unfazed by the attention and remains unswerving in her future endeavours.

"It's far too easy to feel lost in life, and it's hard to concentrate on writing especially when you have to keep up with your social commitments. The award is



perhaps a burden because public attention inevitably comes at the price of personal freedom. However, you don't want to be held down by what you've been given in your life. I turned 54 this year and believe I'm mature enough to remain immune from external influences and won't let outside matters throw me off my course.'

Focusing on writing and creating

Wong has embarked upon a new creative endeavour with *Doomsday Hotel*, *Time and Phantoms*, her novel turned black-box theatre of music and literature recently staged in Macau. It was a highly anticipated work. Yet the author is unaffectedly humble, "I still haven't got the hang of the effects of presenting literary text in theatre. The performance was fraught with glitches and left me with an overwhelming sense of failure. That said, my curiosity for the theatrical representation of literary textual prevails and I simply can't abandon the pursuit of this creative format. And I'm grateful to my production team who kept the morale high and cranked out excellent music for the show."

Asked whether there will be another crossover act into theatre, Wong replies, "I fear it might interfere with my writing. But then, why not – as money permits, of course!"

Wei Xi Chong Xing, her latest full-length novel published in 2014, deals with a heavy subject. The book was described as "an unheard prayer and confession" by the writer herself, when in fact it is anything but. It sparked a wave of responses, propelling the writer back into the limelight and whetting her readers' appetite for more.

Always an iconoclast, Wong is unperturbed by all the hype and talk about her work. She drops no hints as to what she is up to next, but rather answering with a wry smile, "When I turn my attention to one thing, my mind is totally immersed in it; there seems to be a magnetic pull towards it that makes it impossible for me to deal with anything else."

Perhaps this undivided attention is the key to giving a writer his/her much needed freedom.

.....
Wong is hailed as an outstanding novelist by Hong Kong literati. Her novels are widely acclaimed for their rich local characteristics, literary aesthetic, succinct perception and broad perspective. While *Wei Xi Chong Xing* keeps her signature brilliance. *Children of Darkness* was crowned with the Dream of the Red Chamber Award, marking a milestone in literary development in Hong Kong.
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Artist of the Year / Media Arts

年度藝術家獎 / 媒體藝術

Cédric Maridet



法籍媒體藝術家，2009年於香港城市大學創意媒體學院取得媒體藝術博士學位，專注聲音上的探索，作品包羅錄像、裝置、攝影、歌曲及文本創作等，見於世界各地舉行的個人展及聯展。現於香港城市大學創意媒體學院擔任客席助理教授，同時積極參與研討會和發表文章。曾獲頒香港藝術雙年展 2005 優秀獎、第十九屆 ifva 獨立短片及影像媒體比賽「互動媒體組」金獎和民政事務局長嘉許狀等獎項。

French media artist Cédric Maridet received his PhD in Media Arts in 2009 at the School of Creative Media, City University of Hong Kong. He focused on exploring the various facets of sounds and his works include video, installations, photography, sound compositions and text creation. His works have been presented internationally in solo and group exhibitions. Besides artistic creations, Maridet divides his time between teaching at the School of Creative Media, City University of Hong Kong as Visiting Assistant Professor, participating in seminars and presenting papers. He received a number of awards including the Prize of Excellence in the Hong Kong Art Biennial 2005, the Gold Award of Interactive Media category at the 19th ifva Awards and was commended under the Secretary for Home Affairs' Commendation Scheme.

一個人與一座城市的相遇，多少講求點緣分；而一個人的思想行為與一座城市的特質，雖然不盡存在必然關係，但還是有跡可尋。1999年，Cédric Maridet 因為偶然的工作機會，由家鄉法國遠赴香港，至今已十六年。期間，他開展了自己的藝術生涯，從他汲取靈感的方法、創作理念和模式，都不難發現與香港一脈相承之處。

活力與多樣性的香港

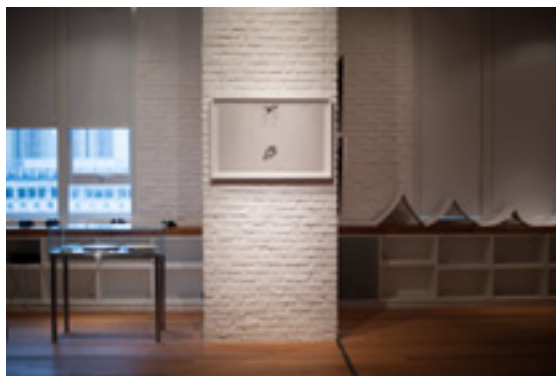
Maridet 於法國完成了社會語言學碩士後課程，獲政府派往香港任法語教師，當年，他私下展開了一系列個人的藝術企劃，促成了留港發展的主要原因。「其實剛開始只是打算暫居兩年，但由於我漸漸建立了一些人際網絡，並繼續進行當時的藝術項目，就決定留下來。」

Maridet 說，當時二十來歲的自己，只有一次踏足柬埔寨的經驗，所以對亞洲的印象，基本上都是從電影而來。「記得初來埗到，香港就已經給我一種很有活力、充滿多樣性的感覺。當身處市區，那種密集感是非常強烈的；然而一旦轉換場景至離島或是郊區，又會有種煥然一新的平靜，這樣的經驗不單是視覺上，還是聽覺上的。」

發掘聲音藝術不同面貌

直至十年前，Maridet 開始將事業專注於藝術，尤其是聲音和攝影方面的創作。「其實我年少時就想過入讀音樂學院，所以多年後的決定是對過去夢想的付諸實行。我認為『聲音』，準確來說應該是『聆聽』，可以拉近我和環境的距離，需要長時間高度集中，亦需要沉澱和整理，對我來說聲音是留住及重現某地方一個非常重要的載體。」

話雖如此，Maridet 並沒將創作局限於聆聽、採集和紀錄聲音上。「平日我會透過閱讀和漫步城市大小角落來汲取靈感，再不斷嘗試，從而找出最適合呈現概念的載體，那可以是聲音裝置、影像、錄像、雕塑、文本又或是將數者結合。」例如，他去年為西九文化區 M+「NEON SIGNS.HK 探索霓虹」網上展覽創作了聲音漫步作品《單眼佬》，又以觀察、記憶、虛構，及其他文本及理論參照為聲音圖書館製作了《在空氣中折曲，再一次》，以寫作來創造出知識富實驗性的一面。



此外，Maridet 去年亦先後參與在北極和南非舉行的藝術家留駐計劃。在北極他進行了一項藝術創作，該項目建基於以往的研究和構思，過程中需因應氣候和當地的特殊情況而作出改動，是一次有趣的體驗。在南非他並沒有既定的藝術項目在手，主要是希望透過大量的仔細聆聽、實地考察和與其他參加者的交流，營造一個思考自身實踐和發展路向的空間。並跟其他藝術家交流、蒐集素材、尋求新刺激。他認為這些留駐外地的經驗，足以為他帶來啟發，觸動藝術創作上的不同可能性。

非繼續創作不可

雖然專注在媒體藝術工作已十多年，但 Maridet 未曾言倦，2009年於香港城市大學創意媒體學院修畢媒體藝術的博士學位後，現於學院擔任客席助理教授。喜歡挑戰自己的他坦言：「有時候我也會迷茫到底該如何走下去，但更多時我會感覺有種非繼續創作不可的迫切性，而且我常常會想，事情一定有做得更好、更完美的方法。」

2013/14年度，Maridet 分別以其對本地藝術文化的貢獻和作品《The Mechanics of Shadows: Selva Days》，獲得民政事務局局長嘉許狀及第十九屆 ifva 獨立短片及影像媒體比賽「互動媒體組」金獎。Maridet 表示每個獎項都獨一無二，是鼓勵，亦是驅使他繼續向前的動力。

回望這十六年，Maridet 看到基於媒體藝術本身的發展以及教育的配合，香港無論在藝術家人數和作品質素都均有所提升，但在整體配套尤其是藝術展出場地上，依然存有許多進步空間。他總結：「我知道香港已經走在藝術途上，縱使方向可能未明，但我還是抱着希望。」

專注及深入發展聲音裝置，有其獨特的探索方向。作品多元化和具複雜性，所探討的議題全面。除創作和展覽外，年內亦有發表文章，對媒體藝術有不同形式的貢獻，能兼顧藝術創作和學術研究。

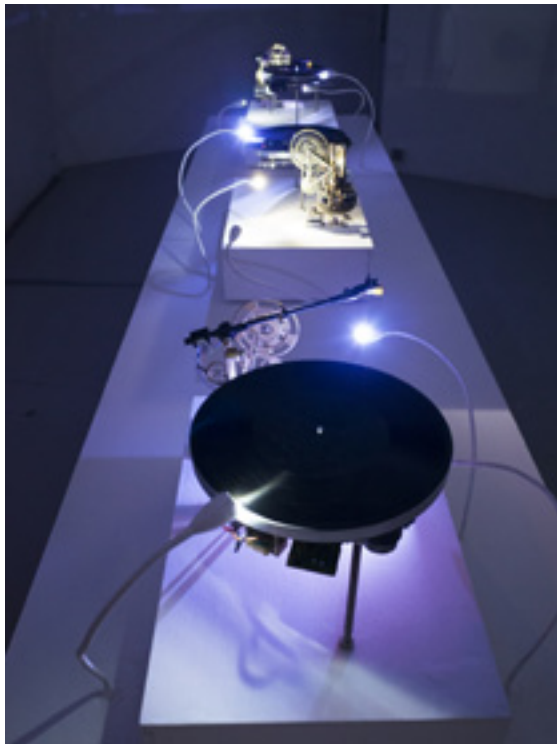




The force of destiny may take part in the encounter between a person and a city. However, there may be discernible traits that match a city's character with a person's thoughts and actions even when they are not directly related. In 1999, Cédric Maridet came to Hong Kong from France because of an unplanned job opportunity. In the 16 years since he set foot on Hong Kong soil, he launched his career as an artist. His approaches in seeking inspiration, creative concepts and modalities are in cadence with the rhythm of life in Hong Kong.

The vibrant and diverse Hong Kong

Maridet was initially sent by the French government to Hong Kong as a French language teacher after he completed his Post-Master Degree in Sociolinguistics in Paris. During his stay, Maridet started an artistic practice that remained mainly private. It ended up as a source of motivation for him to stay in Hong Kong and further his career: "My original plan was to stay for two years only. However, I gradually established a social network and continued with the ongoing arts project. So, in the end I never left."



Maridet said when he was in his twenties, the only exposure to Asia he had was a previous visit to Cambodia. Otherwise, all his notions about Asia came solely from cinemas. "I already had a strong sense of Hong Kong's energy and diversification when I first set foot here. The intensity is strong in the urban areas. A quick change of scenes to the outlying islands or the suburbs, however, leads to natural sounds and a renewed calmness, transformative not just in what one sees but also in what one hears."

Exploring different aspects of sound arts

Maridet began to focus his career on arts ten years ago, and concentrates on sounds and photography. "I already considered entering a conservatory when I was young. After many years, I decided to put my past aspirations into action. Precisely speaking, I believe that 'sounds' should actually be 'listening'. It narrows the distance between myself and the surrounding environment. It takes a good while for a person to have deep engagements and attention, to precipitate and compose the feelings. It is an essential vehicle to retain and reproduce the essence of a place."

Having said that, Maridet does not constrain his creative works to solely the listening, collecting and recording of sounds. "I tend to draw inspirations from reading and strolling through all corners of the city. I make constant attempts in finding the most suitable carrier to present my concepts. It could be sound installations, images, video, sculptures, texts or a combination of multiple things." For example, he created the audio walk *One Eyed Man* last year for the *NEON SIGNS.HK* online exhibition commissioned by M+ of West Kowloon Cultural District. For the library by soundpocket, his work *Bending the Air, Again* creates a text body as an experimental form of knowledge that merges observations, memories, fiction and other literary and theoretical references.



In addition, Maridet participated in artist residency programmes at the Arctic Circle and South Africa last year. "For the residency in the Arctic Circle, I had a particular project in mind. Throughout the process, my project that relies on prior research and on-going threads in my body of work had to be adapted to the climatic conditions and context of the residency. It had been an interesting experience. In South Africa, without a project in mind, the residency was about a lot of intensive listening and field work, as well as discussions with other participants. I aimed to create an environment in which I could concentrate on thinking about my practice and new developments, exchange insights with other artists, collect material and seek new stimuli." Maridet believes that these overseas residencies provided him inspirations and triggered a multitude of possibilities in artistic creations.

The urge to continue creating

Maridet remained tireless after dedicating himself in media arts for over a decade. After he received his PhD in Media Arts in 2009 at the School of Creative Media (SCM) at City University of Hong Kong, he continues to impart his knowledge by teaching at SCM as a visiting assistant professor. He was candid in being fond of challenges: "I do feel confused at times on the journey ahead. The more prevalent feeling, however, is the sense of urgency to continue creating. I also feel that there are always better and more perfect ways to doing things."

For his work *The Mechanics of Shadows: Selva Days*, Maridet received a number of awards in 2013/14 including a Gold Award of Interactive Media category at the 19th ifva Awards. He also received the Secretary for Home Affairs' Commendation for his contribution to the development of arts and culture in Hong Kong. He sees each award as a unique encouragement as well as impetus for him to continue his artistic pursuit.

In retrospect, Maridet observed increases in both the number of artists and quality of their works as a result of development in media arts and corresponding education. However, there is still much room for improvement in overall ancillary facilities, especially exhibition venues. He concludes: "Hong Kong is well on its way within its artistic journey. The direction may not be ascertained, but I remain optimistic."

Maridet's contributions to media arts are wide ranging. He has invented a unique approach to focus on the development of sound installation and its advancement. His artworks diversified and complex, the subjects thoroughly examined. Besides arts projects and exhibitions, Maridet also makes publications, balancing artistic creation and academic research equally well.

Artist of the Year / Music

年度藝術家獎 / 音樂

梁建楓

Leung Kin-fung



香港管弦樂團第一副團長及第一小提琴手、澳門精英室樂團藝術總監、拔萃女書院表演藝術總監，2004年成立香港純弦，擔任藝術總監，並於香港演藝學院及香港中文大學音樂系任教。

1990年獲紐約瑪利·奧雲·波頓紀念基金優異演奏獎，1992年獲紐約茱莉亞音樂學院艾榮·陸肯斯獎，並成為首位贏得紐約青年演奏藝術家比賽第一名的香港音樂家。2002年獲「香港十大傑出青年」。

Leung Kin-fung is the Hong Kong Philharmonic Orchestra's First Associate Concertmaster and First Violins. He is also the artistic director of the Macao Virtuosi and Director of Performing Art for Diocesan Girls' School. Leung founded Hong Kong Pure Strings in 2004 and is the artistic director of the string ensemble. To impart his knowledge, Leung served on the faculty of the Hong Kong Academy for Performing Arts and the Department of Music at the Chinese University of Hong Kong.

Leung won the Mary Owen Borden Memorial Foundation Award in 1990. He was the winner of the Irving Ruckens Award at the Juilliard School in 1992, and the first Hong Kong musician to win the first prize at the Young Artist Competition in New York. He was the awardee of the "Ten Outstanding Young Persons" in Hong Kong in 2002.



原籍廣州的梁建楓，五歲開始跟隨父親梁瑞和學習小提琴，八歲已首度作公開演奏。1979年他跟隨家人移居香港，1984年考入香港演藝學院，其後獲得全額獎學金赴美深造，於美國伊士曼、曼哈頓及茱莉亞音樂學院進修。作為演奏家，他曾於無數個國際舞台上演出及與不同的亞洲交響樂團合作，更不時代表香港參與國際音樂節演出，贏得的獎項亦是多不勝數。

當梁建楓接獲得獎通知時，正全情投入排練演出的他，完全來不及反應，只管掛上電話繼續埋首排練，待工作完成後，他才懂得高興和驚喜，「我每次參與演出就會好像演員演戲一樣，抽離不了。」

身兼多職的他，時間表永遠都排得密密麻麻，除了一個又一個的本地與海外演出，更同時進行多個唱片製作計劃。他笑言，在忙得不可開交時候逼出來的意念，往往帶來意想不到的效果。

以唱片記錄香港創意

過去十多年，他錄製及發行了多張唱片，成為少數，甚至可說是唯一持續出版唱片的香港音樂家。其唱片意念創新之餘更是雅俗共賞，建立獨特風格。例如2009年出版的《驚喜·生日快樂》，他將多首經典古典樂曲和大眾耳熟能詳的歌曲重新編曲，加入不同音樂風格，這專輯更被廣東電台選為年度十大最佳唱片。2013/14年度，他則錄製了《動人心弦》及《歐洲故事》兩張專輯。



「作為音樂家，持續表演是為了琢磨自己的造詣與保持創意，但當一個音樂家達到某一個程度與水準時，應該想想作為一個香港音樂家，可以為香港留低甚麼。」每次到外地演出，他也會特意到訪當地的唱片店，看到日本、韓國和台灣的唱片店裡，也設有「國人作品」一欄，陳列當地音樂家的作品，激發起他製作唱片的念頭，「很多地方都會嘗試保存本土珍貴的東西，香港電影有很多記錄，但若想在香港的圖書館尋找香港音樂界的足跡，卻甚麼也找不到。」所以，梁建楓決定把這次獎項獲得的獎金用於錄製唱片之上，「我希望找一些音樂家一起出唱片，透過錄製唱片記錄有香港創意特色的東西，這是最想做的事情。」

承傳音樂造詣 感染年輕音樂家

正如梁建楓所說，參與演出是他作為音樂家不可或缺的部分，但除了職業演出，他亦很享受帶領年輕音樂家出外表演交流。

在2013/14年度，梁建楓最難忘的是帶領澳門精英室樂團到內地九個城市巡迴演出，以及與澳門青年交響樂團前往意大利演奏《梁祝》。他指出，前者得到很多職業樂團也沒有的巡迴機會，演出由他編曲、富香港特色的音樂；後者則是一個特別的文化交流。「意大利是情歌勝地，很多愛情歌劇，如《蝴蝶夫人》、《茶花女》等，都是意大利人寫出來的。意大利人很浪漫，他們的愛情音樂更是無人能及的。帶中國的情歌到那裡演出感覺真的很特別，有點像在挑戰對方，很開心演出的效果和反應都非常好。」

未來，梁建楓希望帶領香港的學生樂團到國內、韓國和台灣巡迴表演，更藉此將他的音樂造詣延續下去，他說：「總覺得人到了一定年紀就應該將自己的東西傳承給下一代，很多東西沒有得到傳承就會消失。」眼見香港很多手工藝行業於過去數十年逐漸消失，他不希望音樂面臨同樣遭遇。「音樂其實一半是手工藝，因為音樂始終也是由人演奏出來的，當然音樂家的想法主宰了音樂的方向，但對我來說，以身作則，親身去感染年輕音樂家是非常重要的。」

對音樂界的貢獻廣泛，涉獵範圍包括演出、指揮、活動策劃及推廣。本年度於本地及海外多個地方演出，成就顯著。



Leung Kin-fung was born in Guangzhou, and began studying the violin at the age of five under the guidance of his father Leung Siu-wo. He gave his first public performance at the age of eight. Leung and his family immigrated to Hong Kong in 1979, and he was admitted by the Hong Kong Academy for Performing Arts in 1984. He was subsequently awarded a full scholarship to study at the Eastman School of Music, Manhattan School of Music and Juilliard School in the US. He performed countless times all around the world and collaborated with numerous symphony orchestras in Asia. Leung represented Hong Kong in many international music events and received a considerable number of awards.

Leung was in the midst of a rehearsal when he received notification by phone on winning the award. He was so concentrated that he hung up the phone and continued with the rehearsal. Only after completing the task at hand was Leung able to express his joy and surprise: "Whenever I participate in a performance, it is difficult to be detached from it, not unlike an acting performance by an actor."

Taking on multiple roles, Leung maintains a jam-packed schedule. With local and overseas performances lined up one after another, Leung is also simultaneously tasked with the production of several music albums. He wittily remarked that, when swamped with deadlines, the burst of ideas often brought about stunning and wonderful results.

Music albums archiving Hong Kong's creativity

Leung recorded and released a number of albums over the past decade. He is one of the rare few Hong Kong musicians, if not the only one, who released albums on a consistent basis. He established a distinct style within his albums that appeals to both the discerning listeners and the masses. To cite an example, in his 2009 album *Surprise-Happy Birthday*, he breathed new life into many perennial favourites in classical and popular pieces through a variety of music style. The CD was awarded "The Best Top 10 CD of the Year 2009" by the Radio Guangdong. In 2013/14, he recorded two albums: *Heart Strings* and *Tales of Europe*.

"As a musician, ongoing performances are necessary in honing my skills and to maintain creativity. However, after reaching a certain level and performance standard in the career, there should be considerations as a Hong Kong musician on what to leave behind for Hong Kong."



During each overseas performance, Leung would make an effort to visit the local record stores. In neighbouring regions such as Japan, Korea and Taiwan, there are “Local Composer” sections which offer albums by local music artists. This observation ignited his idea on album production: “Many places strive to preserve local works as part of the treasured heritage. In Hong Kong, there are considerable amount of archives on local movies. However, Hong Kong’s footprint in music is virtually untraceable when one takes a look in the Hong Kong libraries.” Therefore, Leung decides to use the cash award in producing albums: “What I would like to do the most is to work with musicians in making a record. Through the process of album production, we could archive something representative of Hong Kong’s artistic creativity.”

Maintaining legacy in music through young musicians

As Leung mentioned before, performances are integral components of his musicianship. However, besides professional engagements, he also enjoyed leading young musicians in overseas exchange and performances.

In 2013/14, Leung’s most unforgettable experience had been leading the Macao Virtuosi in a nine-city performance tour in China, and taking the Macau Youth Symphony Orchestra to perform *Butterfly Lovers* in Italy. He pointed out that the former engagement was a treasured opportunity as performance tours are rare even among professional music groups. The performances included music distinct with Hong Kong elements arranged by him. The latter event had been an extraordinary cultural exchange. “Italy is the land of love songs with classics including *Madama Butterfly* and *La Traviata* written by Italians. The Italians are very romantic and their musical depictions of love are unparalleled. Performing Chinese love songs at such a country felt special as if it was somewhat a challenge to their art. We were very happy with the performance and the enthusiastic responses received.”

Looking ahead, Leung wishes to maintain his music legacy by leading Hong Kong student orchestras in performance tours in the Mainland, Korea and Taiwan. He said: “At a certain age, people should pass the torch to the next generation. Many things of heritage simply vanished because of discontinuity.” Observing the disappearance of many crafts in Hong Kong within the last several decades, Leung wished that music would not suffer the same fate: “Music is in fact considered craftsmanship too, because it is performed by people after all. The musicians also govern the direction of the music. For myself, however, leading by example is highly important in order to motivate young musicians and to infect them with passion.”

Leung’s commitment to the music sector is clear from his wide-ranging roles as performer and conductor, in events planning and publicity, as well as his tours in Hong Kong and other cities worldwide last year. His achievements are remarkable.



Artist of the Year / Visual Arts
年度藝術家獎 / 視覺藝術

梁美萍
Leung Mee-ping



從事藝術二十多年，理論研究興趣包括視覺文化及當代藝術，先後取得法國巴黎高等美術學院學士、美國加州藝術學院碩士及香港中文大學文化研究博士。現為香港浸會大學視覺藝術院助理教授。

藝術創作包括裝置、混合媒介、公共及社區藝術等，2010年獲上海世博邀請創作場內二十五件公共雕塑之一，曾獲頒中國馬爹利藝術基金傑出藝術家、意大利「斯菲達娜溫尼亞利基金會獎」、印度「環球藝術家藝術基金會獎」、愛爾蘭現代美術館「傑出藝術家獎」等。

With a varied career in the arts spanning over 20 years, Leung Mee-ping's research interests cover both visual culture and contemporary art. Leung received her BFA from the École nationale supérieure des Beaux-arts in Paris, France, an MFA from California Institute of the Arts in the US and a PhD in Cultural Studies from the Chinese University of Hong Kong. She is currently an Assistant Professor at the Academy of Visual Arts, Hong Kong Baptist University.

Her portfolio of creative work includes installations, mixed media works, public and community arts projects. She was commissioned to create one of 25 public sculptures on display at Expo 2010 Shanghai China and named one of the Outstanding Artists of 2010: Martell NDmedia Art Salon by Martell Foundation in China. Leung also received the Civitella Ranieri Fellowship from Civitella Ranieri Foundation of Italy, the Global Arts Artist Fellowship from Global Arts Village Foundation of India and the IMMA Fellowship from Irish Museum of Modern Art of Ireland.



藝術作品往往能反映當時的社會狀態，承載着一代人的集體回憶，引起共鳴、帶動觀眾思考。梁美萍的社會觀察觸角敏銳，其作品一向以龐大規模、具複雜性及深度見稱，2014年她舉辦了「珠江三角系列：香港製造」個人展，目的是要帶出香港的身分及與內地關係的變遷。

受香港行貨畫貿易北遷啟發，梁美萍於2006年開始構思「珠江三角系列：香港製造」這概念性作品，走進深圳大芬油畫村，學習行貨畫公式化的繪畫技巧，並製作出近四百幅大小不一的油畫，佈滿牆上，亂中有序，如置身行貨畫店的裝置環境，藉此帶出挪用、複製和原作的問題，同時反映當下的經濟形勢及社會狀況，是她近年最重要的作品之一。

海外交流醞釀創作靈感

2013/14年度，除了個人展和聯合展覽外，梁美萍更參與了韓國海印寺聖寶博物館舉辦的「海印藝術項目2013：心」，以及參與了愛爾蘭現代藝術博物館留駐計劃，成功於逾千名申請者中脫穎而出，成為最後被挑選的十三名藝術家之一，參與博物館舉行的「Unseen Presence」聯展。

「愛爾蘭現代藝術博物館留駐計劃每年都會作公開招募，競爭很大，能夠被挑選成為留駐藝術家之一，對我來說是一種鼓舞。」這留駐計劃亦給她在繁忙的生活中一個停下來醞釀創作靈感的機會，「計劃給予每位藝術家一間獨立屋，讓我可以靜心深化和實驗許多的想法，寧靜致遠，對我來說十分重要。」

除了整合作品外，梁美萍更藉此梳理自己的人生，細想應如何保持作品的實驗性、跨越自己及未來的方向，她說：「我從來不抗拒新的東西，也想挑戰和嘗試。我沒有任何包袱。」



平衡創作與家庭

創作當代藝術，特別是多媒體創作，其實很依靠跨界合作性，梁美萍認為自己很幸運，每一次構思新作品，也遇到志同道合的人，一同探索新可能，讓她可以嘗試更多。

未來，梁美萍打算精簡教學和研究，將精力和時間都投放於創作及家人身上。她坦言「創作並非人生的全部，還有家人」，而來自教學的精神壓力比處理自己的創作更大，因教育並非只是一份工作，而是影響一個人的工程。

梁美萍指，明年或會參與於啟德舉辦的大型公共雕塑創作，及到北京進行關於傳統手工藝的研究。她期待有更多外出交流的機會，特別是到較遍遠的地方，體驗更多未知的可能。「很多人也不會選擇到偏遠的地方交流，但我會，因為可以有更遠的視野，對我會有很大得著，亦能驅使自己更積極。」

十分出色及穩紮的藝術家，積極投入各類型藝術工作，貢獻良多。2013/14年度的表現全面和傑出，所參與之活動兼具重要性、國際性和廣泛性。



Works of arts reflect the social realities in a particular period in time, and hold the collective memories of a generation, striking an emotional resonance with the viewers and evoking contemplation. Leung Mee-ping's piercing insight into social conditions matches the ambitious scale, complexity and depth of her projects that have become synonymous with her name. *Pearl River Delta Series I: Made in Hong Kong – A Solo Exhibition by Leung Mee-ping* in 2014 was her commentary on Hong Kong's identity, shaped by its changing relationship with the Mainland.

Leung conceived *Pearl River Delta Series I: Made in Hong Kong* in as early as 2006, inspired by the exodus of local souvenir painting trade to north of the border. The conceptual project saw her go undercover in Dafen Village in Shenzhen where souvenir paintings and reproductions of artworks were churned out on an industrial scale. Posing as an amateur, she quickly mastered the techniques of formulaic composition and produced a panoply of 400 oil paintings for the ensuing exhibition. Covering the walls from end to end, the paintings were presented in a random manner and yet there existed some semblance of order in the disarray. The installations thrust viewers into a world that simulates a commercial painting shop and confront them with the questions of appropriation, copying and authorship while shedding light on the economic conditions and social circumstances of our time, making this her most significant project to date.



Overseas exchanges to inspire the creative mind

In 2013/14, in addition to a string of solo and joint exhibitions, Leung took part in the “Haein Art Project 2013: Maum” held by Haeinsa, Temple of the Ocean Mudra, in Korea, before winning a place in the Irish Museum of Modern Art (IMMA)’s residency programme together with 12 other finalists, beating over 1,000 applicants in the process, to hold the group exhibition, *Unseen Presence: The Project Spaces*.

“IMMA’s residency has a yearly open call for applications and competition is stiff. Winning a place as a resident artist was a boost of morale,” Leung explained. The residency programme enabled her to take a moment from her hectic schedule in search of inspiration and to tap into her creativity: “under the residency, individual artists live in converted coach houses. This gave me a private space where I could quiet down, distil and experiment with my many ideas. Tranquillity and distance are extremely important to me.”

The residency not only allowed her to weave her past works into a coherent whole but also to sort out the tangled threads of her life, to contemplate how to maintain the experimental edge to her art, surpass herself and map out her future directions. “I never hold any aversion to new ideas. Rather, I’m up for challenges and experiments. I had no baggage at all,” Leung mused.



A fine balance: artistic creation and family

The creation of contemporary arts, multimedia arts especially, relies heavily on interdisciplinary collaboration. Leung counted herself extremely lucky to have found kindred spirits to explore new possibilities with her in each of her innovative projects in the past. With them, Leung definitely ventured further.

Leung plans to pare down her teaching and research commitments in the future so that she can devote her time and efforts to her creative work and family. “Life is not all about artistic creation. I have a family.” Teaching puts immense pressure on the mind, even more so than making arts because being a teacher is not just another job but a project to nourish others.

In the coming year, Leung said she may take part in the large-scale sculpture exhibition in Kai Tak and to conduct a study on traditional Chinese handicrafts in Beijing. She is eager for more exchange opportunities abroad, especially to the more distant areas where unexplored possibilities are abound, embracing the most unexpected things in the remotest of places. “Most people choose not to go on an exchange programme in remote areas but not me. I think the experience will broaden my vision and I have so much to gain. It will motivate me to be more proactive,” she explains.

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An exceptionally brilliant artist with strong foundation, Leung is enthusiastic and devoted to arts projects in different genre, thus making enormous contributions to the sector. She gave an all-rounded and sterling performance in 2013/14 by participating in a varying range of events which were significant and internationally recognised.
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Artist of the Year / Xiqu

年度藝術家獎 / 戲曲

高潤鴻
Ko Yun-hung



生於粵劇世家，通曉擊樂、管樂、絃樂、彈撥樂和樂理，堪稱梨園萬能樂師。十四歲已當上「掌板」（擊樂領導），其後轉當「頭架」（音樂領導），現時既於多個劇團和大型演出擔任「頭架」，也參與音樂設計和新曲創作。多年來積極培育後進，除自 2009 年起一直為香港八和會館的各項進修課程講課，也不時於本港的大學任導師及主講。2014 年成立香港靈宵劇團。

2013/14 年度參與的劇目有《再世紅梅記》（音樂領導）、《封神畫夢》（音樂設計）和《穆桂英》（音樂領導、音樂設計、新曲創作、統籌）等。

Born into a family of Cantonese opera artists, Ko Yun-hung is a consummate Cantonese opera musician with masterful skills in percussion, woodwind, strings, plucked strings and music theory. Assuming the role of *zhangban* (percussion ensemble leader) at the tender age of 14, Ko became the *toujia* (ensemble leader) later. He is currently an ensemble leader for many Cantonese opera troupes and major performances, and devoted himself to both music design and composition of new works. Ko is also dedicated to nurturing the new generation of Cantonese opera artists. He has been giving lectures for many courses at The Chinese Artists Association of Hong Kong since 2009, and assuming the role of instructor and lecturer at universities in Hong Kong. In 2014, he founded the Hong Kong Xiqu Troupe.

His theatre repertoire in 2013/14 included *The Reincarnation of Lady Plum Blossom* (ensemble leader), *Feng Shen Hua Meng* (music design) and *Mu Guiying* (ensemble leader, music design, composition, co-ordination).



對高潤鴻而言，投身粵劇藝術可說是順理成章的事——他的祖父是「三手」，父親是「掌板」，外祖父和母親皆為粵劇演員，而比他年長七年的哥哥也從小隨父親走上「掌板」之路。高潤鴻幼時跟着父親在戲班進進出出，早已視自己為其中一分子。他首次參與演出時年僅八歲，負責音樂拍和，十四歲已當上「掌板」，後來因不欲與哥哥在同一崗位有所競爭，才轉而當上「頭架」，並且參與音樂設計和新曲創作。

懷感恩心 努力傳承

多年來在自己鍾愛的戲曲世界裡浸淫，高潤鴻坦言對如何因應環境領導樂師，幫助他們與幕前演出者增加默契；又或負責新舊劇目的音樂構思，令整個演出更連貫更豐富，並不覺得有多大困難。他說：「因為家族的緣故，我比許多同齡樂師早出道，而且既有家人親授技藝，又得到很多德高望重的恩師指點，我對戲曲的種種算是十分熟悉。反之，我看到不少老前輩相繼去世或退休，新樂師對舊傳統未必太認識，行內正面對接軌問題，而我既然擁有這方面的知識，希望將粵劇發揚光大。昔日父親和廖師傅（高潤鴻師承「簫王」廖森）傳授我傳統廣東戲曲的東西，今天已沒有多少人教導後進；此外有些粵劇的紀錄，香港比內地保存得好，我希望把這些傳承下去。」

近年坊間出現了一些頗受歡迎的舞台製作，雖有戲曲影子，卻是偏離戲曲程式的，高潤鴻對此有這樣的看法：「我贊成百花齊放，但也擔心年輕一輩盲目地以為這樣的表達方式較好，忽略了傳統。我希望自己可以把關，例如在指導八和的新秀時，要是看到偏離戲曲程式的演繹，會立刻矯正他們。」戮力守護戲曲精純不雜的背後，是高潤鴻對戲曲的深情，他說：「我覺得是這個行業把我養大的。今天我過着安樂稱心的生活，自有責任捍衛戲曲這項傳統藝術。」

未來路向 新舊交錯

這十年間，高潤鴻每年參與的演出逾二百場，2013/14年度也不例外，高潤鴻說：「很高興有機會參與由仙姐（白雪仙）擔任藝術總監的大型製作《再世紅梅記》；李居明編撰的《封神畫夢》，我也自覺做得不錯。」不可不提的還有《穆桂英》，此劇由高潤鴻與妻子（粵劇演員謝曉瑩）自組的香港靈宵劇團製作，讓他把發揚戲曲傳統的念頭付諸實行。劇中加入了不少古老唱段，但又不失戲曲精髓的新方法演繹。高潤鴻舉例指，其中一場戲用了上世紀二十年代前的官話唱出，另一場則用上現今少用的曲牌，但以現代白話填詞。他說：「新舊交錯，為傳統粵劇賦予具時代感的韻味，將是我未來的一個發展路向。」

對粵劇在香港的未來發展，高潤鴻自言是樂觀的，他說：「西九文化區的戲曲中心即將落成，總不成只有舞台沒有戲曲的。另一方面，我和太太辦了劇團，她既是演員又是編劇，我倆攜手合作，可把彼此的理念完整地呈現台上。雖然我們的劇團迴響不俗，不過我發覺有些戲迷只是追捧喜歡的演員，我期望能教導他們成為真正懂得戲曲的觀眾，客觀地欣賞整個組合和演出。」

這次獲獎，高潤鴻先以「開心」形容他的感受，接着再補充說：「之前我沒想到在幕後工作也可得獎。我希望自己得到認同後，可在粵劇界說更多公道話，並且繼續努力培育新的音樂人才和演員。」他打算將獎金用於發掘、保存和整理各種古老曲目，在新作中轉化運用，令近乎失傳的傳統再現於觀眾眼前。

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熟悉粵樂古調，管弦吹打盡皆通曉，擔任不少大型粵劇的音樂領導，經驗豐富，在粵劇界廣受推崇，成就毋庸置疑。音樂創作具獨特的個人風格，將傳統與創新共冶一爐。積極培訓音樂設計新秀和樂師，於粵劇藝術的推動和發展甚有貢獻。
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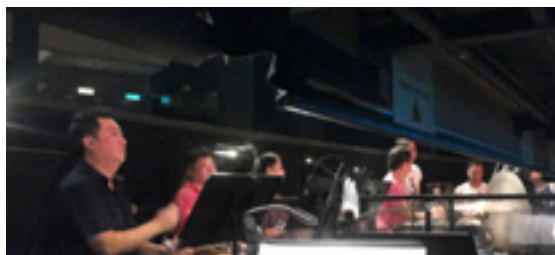


For Ko Yun-hung, engaging in the art of Cantonese opera was a natural calling. After all, his paternal grandfather was a musician, his father was a percussion ensemble leader, and both his maternal grandfather and mother were Cantonese opera artists. His elder brother by seven years also followed their father's footsteps and became a percussion ensemble leader. Ko followed his father around in opera troupes as a young boy, and had identified himself as part of the troupe ever since. He was only eight years old when he first performed as part of the accompanying ensemble, and took the lead as percussion ensemble leader at fourteen. To avoid competing with his brother for the same post, Ko segued into being an ensemble leader and participated in music design as well as compositions.

Grateful and dedicated in maintaining heritage

Having immersed in the world of Cantonese opera which remained his passion over the years, Ko is straightforward about his relative ease in meeting the demands of his work. He would consider the performing environment and led the musicians to help them develop better rapport with the singing artists. He is equally capable in adding coherence and substance to both old and new repertoires through music design. Ko explained: "Because of my family background, I started performing earlier than many of my counterparts. I was fortunate enough to have received teaching from my family members as well as mentoring from many highly respected mentors. Over the years, I gained comprehensive knowledge in all aspects of Cantonese opera. At the same time, I witness the passing away or retirement of Cantonese opera veterans while new musicians may not be knowledgeable about time-honoured traditions. In fact, the sector is facing an issue in passing down the legacy. Equipped with the relevant knowledge, I wish to foster and enhance Cantonese opera. My father and Master Liao (Ko received tutelage from Liao Sen who was revered as the "King of Xiao") taught me traditional Cantonese opera, but the skills are not passed on to the new generation with inadequate teachers around. Archives on Cantonese opera are also better preserved in Hong Kong than in the Mainland. These are my visions in maintaining the heritage."





In recent years, there had been a number of stage productions with *xiqu* elements but steered away from the established presentations. Ko held the following views: “I am all in favour of diversification within the art form. However, I am concerned that the younger generation may ignore the tradition as they presume the new form of expression to be superior. I wish to be a guardian of the tradition. When I am instructing the new talents in The Chinese Artists Association of Hong Kong, I will quickly correct them if their interpretations deviate from traditional *xiqu*.” Ko’s devotion towards *xiqu* underlied his dedication in upholding the pure and authentic traditions: “I was raised by this particular art form. While leading a satisfying life, I consider it my responsibility to preserve the treasured traditions.”

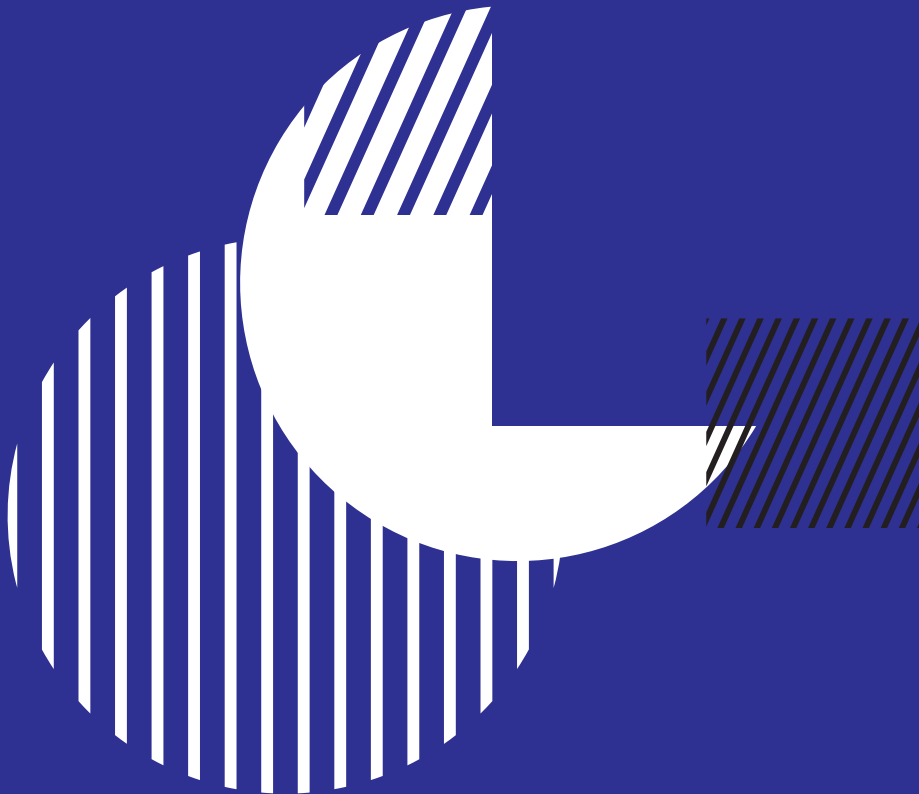
Blend of old and new in future

In the last decade, Ko performed more than 200 shows each year. The year 2013/14 was no exception as well. Ko explained: “I am elated to be part of the large-scale production *The Reincarnation of Lady Plum Blossom* with the revered Pak Suet-sin as artistic director. As for *Feng Shen Hua Meng* written and edited by Li Kui-ming, I am also very pleased with my performance.” There was also the noteworthy *Mu Guiying* which was produced by the Hong Kong Xiqu Troupe, founded by Ko and his wife (Cantonese opera artist Tse Hue-ying). The production allowed him artistic freedom in taking the Cantonese opera to new heights. The production incorporated a number of older singing sections performed with newer riveting interpretations while retaining the essence of Cantonese opera. Ko cited a scene which was sung in Mandarin before the 1920s whereas another scene featured an uncommon tune with lyrics in current vernacular. Ko added: “The blend of old and new adds contemporary flavour to traditional Cantonese operas. This will be a direction I intend to pursue in the future.”

Ko remains optimistic on the future of Cantonese opera in Hong Kong: “West Kowloon Cultural District’s Xiqu Centre will be completed soon, and I trust that there will be Cantonese opera performances filling the stage. In the meanwhile, my wife and I founded an opera troupe with her being both a performer and playwright. We team up and present our artistic aspirations on stage. Although our troupe enjoyed good responses, I am aware that some audiences are primarily focused on the actors they admire. Hopefully, my work could make real connoisseurs of Cantonese opera out of the audience who enjoy all the different elements of an artistic performance.”

According to Ko, he was “jubilant” on receiving the award. He added: “As someone working behind the scenes, I never imagined of receiving an award. With this recognition, I wish to be a reasonable voice for the Cantonese opera community and continue my efforts in nurturing the new generation of music talents and performers.” Ko will continue to unearth, preserve and archive old repertoires, thus allowing the audience to enjoy these artistic gems as they are revived and applied in new works.

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Ko is attuned to and steeped in the knowledge of ancient Cantonese opera music. A maverick in musical instruments for the arts, the veteran serves as music director of numerous large-scale Cantonese opera productions, and composes scores which fuse tradition and innovation together, a powerfully original trademark. Ko’s vast experience and accomplishments are widely respected and acclaimed in the field. He is committed to the training of new talents in music design and as musicians, marking his immense contributions to the promotion and development of Cantonese opera.
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Award for Young Artist

藝術新秀獎

「藝術新秀獎」旨在表揚、支持及鼓勵年青和新進藝術工作者。獎項以藝術界別分類，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。

The Award for Young Artist is aimed to recognise, support and encourage young and emerging arts practitioners. It is categorised according to different art forms: arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.





Award for Young Artist / Arts Criticism

藝術新秀獎 / 藝術評論

譚以諾

Tam Yee-lok



現為香港浸會大學傳理學院博士候選人，主修電影研究，專研中華民國時期文藝電影。文學評論文章散見於《香港文學》、《文學評論》、《字花》、《文匯報·讀書人》等報章刊物；電影評論文章散見於「香港電影評論學會」年刊及網頁、《時代論壇》、《聲韻詩刊》及各大網上評論平台。曾獲 2010 年度中文文學創作獎文學評論組首獎。2014 年 5 月創立網上電影評論網站「映畫手民」，出任總編輯。

Tam Yee-lok is a PhD candidate in film studies in the School of Communication at the Hong Kong Baptist University. His research interests, amongst others, focus on the *wenyi* cinema of the Republican Period of China. His works of literary criticism can be found in a range of newspapers and literary journals, including *Hong Kong Literary*, *Hong Kong Literature Study*, *Fleurs des Lettres*, *Wen Wei Po (Readers)*; he has also contributed film reviews to the annual journals of the Hong Kong Film Critics Society and its website, *Christian Times*, *Sound and Rhyme* and various review and criticism platforms on the web. He was awarded the first prize in literary criticism at the Awards for Creative Writing in Chinese 2010. Having founded the film review website, *Cinezen*, in May 2014, he continues to serve as its editor-in-chief.



身為年輕的藝術評論人，譚以諾的名字經常見諸報端，不論短評或是長篇，每月書寫的評論文章上萬字；然而他原非文科班出身，只因就讀香港科技大學本科期間，涉獵了不少人文學科的理論與養成了閱讀的習慣，數年前便開始寫起小說評論來：「由於評論圈子中許多人說，香港很多書出版了卻沒有人讀，或許只有作者和寫序的人曾經看過，於是覺得，身為讀者的我讀了，想好好珍惜，也想以評論的方式推介作品予其他人。」從這少年的純真想法起，譚以諾走進評論的文字世界。

他的評論寫作從文學而起，緊貼着香港的出版而閱讀，然而與其為名家錦上添花，他更習慣雪中送炭，偏重少受評論界青睞的作品，例如引介年青作家鄒文律的城市書寫、把鄺國惠的得獎作導入後殖民的討論中。寫作以來，他益發認為需要有香港人寫的香港文學史，亦為文學雜誌策劃相關的專輯，作為推動的方向，「評論就是最基層的工作，當這些出版經過某些批評與閱讀後，累積得一定的深度與厚度，其精華就成為學院論文的內容，再經學術的討論，便成為文學史的書寫。這是評論的位置，與學院論文及文學史三位一體。」



開墾影評網站 推動公共對話

譚以諾近年的評論重心轉而偏向影評，向香港電影評論學會網站投稿。除努力筆耕外，更開墾園地，去年中創立了影評網站「映畫手民」，出任總編輯，以話談、報導、影論、書評等，擴闊觀眾對電影的了解，並推動高質素的影評寫作，特別是關於香港電影的公共對話。

相對於更似是內部討論的文學評論，譚以諾認為影評更能引起公共對話。他以香港電影評論學會對港產片中的無能男或乾物女的討論為例：「評論引起了有趣的現象，有導演如陳慶嘉吸收了『無能男』的形象，放回電影的創作中。」縱使這個討論的傳播過程可能很複雜，創作者也不一定受某一篇影評直接啟發，更可能是由媒體從討論的要點提取概念，成為常用的詞，再引起電影人的關注和思考，但譚以諾認為這就是影評對文化藝術推介的作用。「當然這是學會作為一個機構在公共場域得到認受的位置，同時也啟示我，單打獨鬥的影響力有限，倒是辦『映畫手民』網站，可以較具規模的企劃，為值得討論的電影邀約不同的稿子，作深度的評介。」

有評論意識及水平，在文字中見文化關注。評論有深度而富爭論性，能刺激讀者思考，期望他日後能更堅實地發展其藝術評論視野。



A young, upcoming arts critic by the name of Tam Yee-lok has received extensive media exposure, boasting a monthly output of over 10,000 words in the forms of both short reviews and lengthy essays. However, the prolific writer has no literary academic background, only a lifelong love of reading cultivated during his postgraduate years at the Hong Kong University of Science and Technology where he soaked up humanities theories. A few years ago, Tam began to dabble in literary criticism, reviewing novels: "People in the literary community in Hong Kong were quick to note that there are plenty of books published but unread, or read but only by the writers and preface-writers themselves. As a reader, I cherished books and wanted to use literary criticism as a way of recommending works to all the readers out there." It was a pure idea envisaged in his youth that germinated and led him into the world of literary criticism.

The aspiring critic first turned his pen to literature, checking off his list of readings against the latest publication catalogues. His writing is not less icing on the cake and more a helping hand in times of need, shining the spotlight on works that have been overlooked by critics: acquainting readers with the city writing of the up-and-coming Chau Man-lut; bringing the voice of the award-winning journalist-artist Kwong Kwok-wai into post-colonial discourse. Since finding his vocation as a critic, Tam was increasingly convinced of the importance of having a history of Hong Kong literature written by the people of Hong Kong and planned special features on related topics for local literary magazines. "Criticism provides the most basic groundwork. The process of reading and reviewing a publication adds new levels of breadth and depth that can be further distilled and crystallised into academic writings to become the writing of a history of literature. This is where criticism stands, forming a trinity with academic writings and the history of literature."



Founding an online film journal to promote public dialogue

Having shifted the focus of criticism to film, Tam regularly contributed to the Hong Kong Film Critics Society website. While busy ploughing away with his pen, he has also endeavoured to open up new frontiers, founding the film review website, Cinezen, and serving as its editor-in-chief. With the aim of raising the bar of film criticism, in particular public dialogue in Hong Kong cinema, Cinezen broadens the public's understanding towards film through interviews, news report, film/book criticism.

Compared to the introverted nature of literary criticism, Tam argues that film criticism offers a powerful impetus for public conversation. Citing the views put forward in the discussions on the popular notions of the *himono-onna* (or dried-fish woman) and "impotent man" published on the Hong Kong Film Critics Society website, he explains, "Criticisms sparked a wealth of interesting phenomena, which saw directors such as Chan Hing-kai reference the archetypal character of the impotent man and typify it in his creative works." However complicated is the dissemination of the process of discussion, or implausible that a creator would be directly inspired by a particular film review, but rather more likely generate concepts by summing the gist of media discussion and coining phrases that enter the popular lexicon, thereby raising awareness and inviting contemplation, such impact that film criticism has on film-makers, Tam asserts, illustrates its role in promoting arts and culture. "Of course it had much to do with the recognition the Hong Kong Film Critics Society has earned in the public sphere, but it did give me a heightened sense of how feeble the effort of an individual is. With Cinezen, though, I am able to plan better and bigger and commission more reviews on films that demand to be discussed and mused on," Tam concludes.

Tam is conscious of his role as an arts critic and the associated standard. His works tell a concern for culture; his criticism perceptive and controversial, sparking readers to further contemplate the subjects. Look forward to seeing his steadfast progress in developing his vision as an arts critic.

Award for Young Artist / Dance

藝術新秀獎 / 舞蹈



王丹琦

Wong Tan-ki



畢業於香港演藝學院，現為現代舞舞者、編舞、多媒體設計及踢躡舞蹈教師。2006年與太太李思颺成立 Neo Dance HK，創作多元化及高質素的舞蹈作品，除了編舞及演出，亦致力於混音、錄像創作。

2011年憑與李思颺合編的作品《Galatea and Pygmalion》獲2011年度香港舞蹈年獎「最值得表揚獨立舞蹈」獎；2012年獲 IDO 踢躡舞世界錦標賽男子獨舞第三名；2014年與李思颺憑作品《Galatea X》獲2014香港舞蹈年獎「最值得表揚編舞」。近期作品包括香港藝術節的《煩人協奏曲》。

Graduated from the Hong Kong Academy for Performing Arts (HKAPA), Wong Tan-ki currently takes the role of a modern dance artist, choreographer, multimedia designer and tap dance teacher. In 2006, Wong and his wife Justyne Li co-founded Neo Dance HK which produces a wide range of high quality dance works. Besides choreography and performances, he also stays active in mixing and video productions.

In 2011, his collaborative work *Galatea and Pygmalion* with Li won the "Independent Dance and Outstanding Choreography" of Hong Kong Dance Award 2011. He won the third place of male solo at IDO World Tap Dance Championships 2012. *Galatea X*, another collaborative piece with Li, received the Hong Kong Dance Award 2014 for "Outstanding Choreography". His recent work includes *The Trouble-maker's Concerto* which was featured at the Hong Kong Arts Festival.



2013/14 年度，王丹琦與李思颺合編的作品《Galatea X》，獲得一致好評。他指出，作品從雕刻家與雕像的故事出發，靈感來源自跟李思颺歐遊時的見聞，王丹琦也自覺作品帶來突破，「當我們親眼見到一些年代很久遠的雕像，很像真、很精細，真的十分震撼，當時就想：到底一個雕刻家要花多少努力、時間，才能做出如此完美的雕像？」

作品環繞個人感受

在王丹琦心目中，雕刻家手下每一刀、一劃，均會影響雕像的面貌，引伸到舞蹈之上，編舞家設計每一舉手、一投足，同樣決定整個作品的風格。王丹琦認為藝術家都是完美主義者，而《Galatea X》對他而言最珍貴的意義，是透過雕刻家與編舞家的共通點，啟發他發現和接受不完美，「不論雕刻、跳舞、唱歌還是演戲，很多人追求完美，但世界上沒有完美、藝術不會完美，從另一個角度想，如雕刻家創造出自覺『完美』的作品，就不會繼續創作，尋求其他新嘗試。」

事實上，王丹琦近年作品多環繞與個人感受有關的主題，例如《It's not my Body》，便是說舞者在經歷一場自己與自己之間的鬥爭，每一次跳舞，是在摧毀身體，也是建立身體的過程，因為受傷與磨練後能造就更成熟的身體。而今年三月於香港藝術節與李思颺合創的作品，以「偽（藝）術」為主題的《煩人協奏曲》，就是批判那些用華麗舞台堆砌而成、事實上空無內涵的作品。



跟王丹琦聊天，他多次說自己不太會講話，但問他得獎的意義是甚麼，他想也不想便說，「感謝太太，獎項也屬於她。」王丹琦跟李思颺同期就讀演藝學院，但當時卻無機會認識，反而畢業後在舞台上相遇，一拍即合。生活中是戀人，舞蹈上是拍檔。

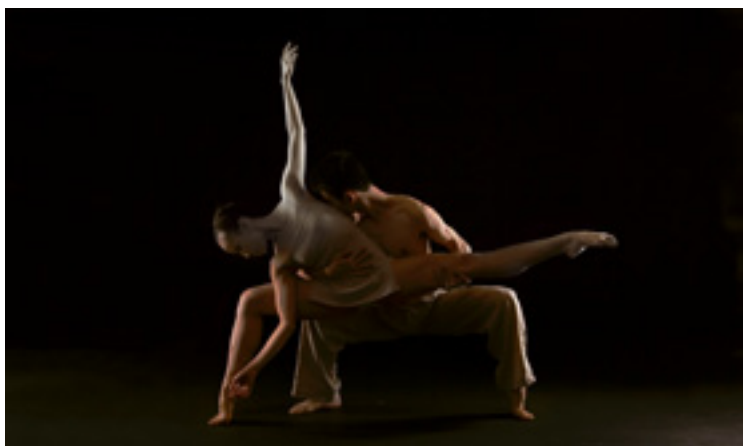
2006 年，王丹琦與李思颺成立 Neo Dance HK，他笑言李思颺才是最強大腦，「她主要負責構想、梳理舞蹈主題及構思概念；我較著重細節，所以負責配合音樂、舞台效果，而編舞則多數是一同創作。」

患上椎間盤突出症 擔心無法再起舞

跟很多專業舞者一樣，王丹琦很享受跳舞、更形容每次跳舞都令他有獨特體驗、想透過舞蹈表達的理念亦還有很多，不過他去年在馬來西亞演出時曾不慎受傷，證實為椎間盤突出，一度令他陷入低潮，擔心無法再次起舞。「受傷後有一段時間，我根本無法走路，當時有中醫勸戒我不可再跳舞，真是晴天霹靂、覺得一下子失去了方向，之後轉向脊醫求診，又有不同說法，幸好休養過後慢慢好轉。」

王丹琦坦言以往常用「舞者一定周身傷」做藉口，不論新傷、舊患都未有好好正視，現在除了學懂保養身體，也讓他更珍惜跳舞的時間。談到未來發展，王丹琦表示會堅持「自由之身」，以往未有租用任何工作室、日後也無計劃租用，每逢演出前夕才向城市當代舞蹈團短租練習室，一反普通人想「落地生根」的想法。他笑言沒有租金、行政人員薪金的負擔，是他確保自己忠於創作的重要因素。

創作及演出認真出眾，富天分，是難得的人才。作品混合踢躂舞、與不同當代舞風，以及視聽多元舞台設計。具創新性和獨特的個人風格，期待日後繼續發掘更多可能性。



In 2013/14, Wong Tan-ki received unanimous praises for *Galatea X*, the work he choreographed with Justyne Li. An intricate dance piece about sculptor and sculpture, Wong drew his inspiration from the tour around Europe with Li. He also felt a sense of breakthrough with this creation: "When we saw in person some antiquated sculptures, their lifelikeness and delicateness brought us stirring impact. The thought immediately appeared: how much effort, time and skill would it take a sculptor to create such a perfect sculpture?"

Works encompassing personal feelings

Wong believes each cut or strike of the sculptor influences the countenance of a sculpture. Extending the metaphor to dance, each movement crafted by the choreographer provides nuanced changes to the style of the dance. Wong considers all artists to be perfectionists, and *Galatea X* is an invaluable inspiration to him on discovering and embracing imperfections, drawing parallels between sculptors and choreographers: "Whether it is sculpture-carving, dancing, singing or acting, many strive for perfections. However, neither the world nor the arts are perfect. Taking another perspective, sculptors may cease creating works and look for new challenges if a 'perfect' piece is accomplished."

In fact, recent works by Wong often encompass his personal feelings. Taking *It's not my Body* as an example, the dancer experiences a battle of the self. Each dance is a process of destroying and building up the body, which injuries and perseverance contribute to its sophistication. *The Trouble-maker's Concerto*, his collaborative work with Li, was featured in March at the Hong Kong Arts Festival this year. Themed on fake and so-called arts, the piece criticises works with extravagant staging but are actually vacuous.

During conversations with Wong, he mentioned his ineloquence several times. However, when asked on the significance of the award, he immediately responded: "Thanks to my wife, the award belongs to her as well." Wong and Li did not cross path when they both studied at the HKAPA, until they met on stage after graduation. They immediately made a connection, becoming lovers in life and partners in dance.

Wong and Li founded Neo Dance HK in 2006. He believes Li is the mastermind behind the partnership: "She is responsible for refining the theme, developing and generating concepts. Due to my detail-orientation, I am responsible for the music and stage effects. We usually work on the choreography together."



Possible career derailment with herniated disc

Like many professional dancers, Wong enjoys dancing immensely. He describes each dance as a unique experience, and hopes to express numerous ideas through dance. However, a possible career derailment happened when he experienced an accident during a performance in Malaysia last year. Diagnosed with a herniated disc, Wong was depressed and worried if he could ever dance again: "I could not even walk after the injury. A Chinese medicine practitioner suggested me not to dance again. The huge shock disoriented me from my future direction. I consulted a chiropractor who gave me another prognosis afterwards. Fortunately, I gradually recuperated after some rest."

Wong admitted candidly on overlooking his old and new injuries with the excuse of "dancers are bound to incur injuries all over the body" in the past. He now learns to be more attentive to his body and cherishes his dancing times more. Looking ahead, Wong insists on maintaining his freedom. Not to rent any studio on a long-term basis in the past and future, he would only rent a practice room at the City Contemporary Dance Company before his performances. Defying the conventional wisdom on being "firmly grounded", Wong cited with a smile that the lack of rental and administrative expenses is a crucial factor in ensuring his loyalty to creations.

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A combination of gift and commitment to both artistic creation and performance, Wong is a rare gem in the field. Weaving tap dance with a variety of styles in contemporary dance, supported by diversified audio-visual experiences, Wong's performances showcase his innovation and originality. Look forward to his success in exploring with further possibilities in the future.
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Award for Young Artist / Drama

藝術新秀獎 / 戲劇

韋羅莎

Rosa Maria Velasco



於香港演藝學院戲劇學院一級榮譽畢業，主修表演。曾於香港話劇團及PIP劇場任全職演員，現為自由身演員、《好想藝術》電視節目主持人，亦有參與電視廣告及電影演出，同時擔任戲劇導師。

2013/14 年度演出多個劇目，包括香港藝術節委約作品《女戲1+1》中的《大女孩》、《賈寶玉》及《曇花戀》等。2014 年獲香港戲劇協會第二十三屆香港舞台劇「最佳女配角獎」（喜劇/鬧劇）。

Rosa Maria Velasco graduated with first class honours from the School of Drama at the Hong Kong Academy for Performing Arts (HKAPA). With a major in acting, Velasco launched her thespian career at the Hong Kong Repertory Theatre, followed by a spell with the PIP Theatre. Now a free agent, a host of the arts and cultural TV series, *Artspiration*, splits her time between appearing in TV commercials and films and working as a drama teacher.

Her 2013/14 repertoire includes: *Big Girl* from *Girl Talk*, a commissioned work for the Hong Kong Arts Festival, *Awakening* and *Un-Woman*. She was named the Best Supporting Actress (Comedy/Farce) at the 23rd Hong Kong Drama Awards in 2014.



韋羅莎出道不到十年，已先後獲得數次提名競逐香港舞台劇獎，至去年更獲得「最佳女配角獎」（喜劇／鬧劇），年紀輕輕已成績斐然。2014年對韋羅莎來說，更是豐收之年，除了舞台，還涉獵電影和電視廣告演出，更嘗試當編劇。千迴百轉後，她說：「我最愛仍是舞台。」

天分不在編劇 專注表演事業

《大女孩》相信是韋羅莎去年最觸目的作品。這部紀念父親的自編自演獨腳戲，賺了觀眾不少眼淚，同時也是韋羅莎自己面對喪父之痛的治療過程。這部作品首先由日記拼湊一起，在「劇場裡的臥虎與藏龍」以《自說自話》發表，後來再經修改，成為香港藝術節的委約作品之一。

韋羅莎說：「那時我很想寫一些東西去減輕傷痛，於是有了《自說自話》。後來香港藝術節希望演出這個作品，但導演認為內容未夠完整，要加些東西，於是我不停修改，亦因而更肯定，我的天分是表演而不是編劇，所以未來我會繼續專注於表演。」



《大女孩》在不同的情節用上幾種語言去演繹，讓韋羅莎可盡情地去演繹「我」的多面體。「說英語時風格可以語帶譏諷，國語則很溫柔，而廣東話是粗俗而活潑的。這些語言在不同的場景中不可以對換，否則效果就不一樣。例如在父親彌留時，我選擇用國語，才能表達那種感情，用英語粵語沒有這種效果，也是我覺得這個劇的特別之處。」

從《大女孩》到《賈寶玉》

如果《大女孩》是一個屬於個人的成長紀錄，那韋羅莎參與的另一作品《賈寶玉》，則是完全面向觀眾的大型製作。她說：「能夠參與《賈寶玉》的演出，也破了我自己的紀錄，在這之前，我從沒試過一個劇目要做過百場，而且還要走埠去澳門、新加坡和內地。」在《賈寶玉》的試演前，韋羅莎已有一段日子沒有參加試演。她說：「當我知道林奕華要選演員時，我好興奮。試演時，同場有其他候選演員。其中有一環節是伍宇烈教舞步，很多人都很緊張，但他們跟得很貼，而我是跟不上節拍的，但我仍感到很輕鬆自在。當時我看到其他人緊張的面容，就好像看到從前的自己，突然感覺自己成長了，可以從容去面對，也許是這個原因我被挑選出來參與演出。」

豐收過後，仍要計劃將來。韋羅莎現正籌備前往倫敦國際表演藝術學校（LISPA, London International School of Performing Arts）進修。她說：「數年前，我曾接觸 LISPA 獨特的教學法，令我大開眼界。我希望這次進修會有助我籌備第二部獨腳演出，始終，演員要學的東西一生也學不完。」

如果《大女孩》是一個療癒過程，那第二部獨腳戲，又會是怎樣的呢？「我有想過再演《大女孩》，但我覺得我已可以把它放下，繼續向前了。第二個劇仍在構思階段，但一定會比《大女孩》大眾化，也會更開心。」

是次獲獎，韋羅莎說：「十分感謝我父母和姊姊，他們一直也非常支持我踏上戲劇之路。我還要感謝我的丈夫張銘耀和他的家人，由讀書時候起，他已像是我的家人，對我無微不至。」

演技出色，表演風格多元化，亦嘗試編劇工作。具個人特色及舞台魅力，能與不同創作及合作人員擦出火花，讓人印象深刻。



Rosa Maria Velasco's life as a thespian is barely a decade but she has already had a few Hong Kong Drama Awards nominations under her belt, crowned by a Best Supporting Actress Award (Comedy/Farce) last year. 2014 was a bumper year which saw her go on a creative spree, starring on the stage, the big screen and in TV commercials while making her first foray into playwriting. Having tried her hand at various disciplines, she concludes, "I still love the stage most."

Finding flairs better served on the stage than in playwriting

Big Girl is the undisputed attention-grabber of Velasco's repertoire last year. The autobiographical piece, which moved the audience to tears with the affectionate remembrance of her late father, was written as part of her grieving/healing process. A commissioned work for the Hong Kong Arts Festival, *Big Girl* was developed from *This is Me*, written in the form of a series diary entries first released under the Playwright Scheme VI.

"I took up writing as a way to assuage the pain of losing my father and the result was *This is Me*. While the Hong Kong Arts Festival wanted to include it in its line-up, my director thought it felt incomplete and needed to be fleshed out more, which sent me into a maddening process of perpetual revisions. I was all the more convinced that my talents would be better served as on the stage and decided to focus on acting from now on."

Scenes in *Big Girl* were narrated in different languages as the plot dictated, allowing Velasco to reveal the many sides of "me" to the full. "The lines in English were delivered with a taint of sarcasm, while the Mandarin Chinese lines were spoken with great tenderness and those in Cantonese with a touch of crass briskness. Languages switched in discrete scenes to achieve different effects: I chose Mandarin Chinese for the scene depicting the final moments before my father's death because it's the language for such emotions that cannot otherwise be conveyed in either English or Cantonese. I think this code-switching is what made this play special."

From *Big Girl* to *Awakening*

If *Big Girl* is Velasco's rite-of-passage diary of a most personal kind, then *Awakening* sets a grand stage for her threshold-crossing into the public eye. "Taking part in *Awakening* was a personal first in many respects. I've never done a play that ran over 100 performances, let alone going on a tour to Macau, Singapore and the Mainland."

Velasco has taken a hiatus from acting before her audition for *Awakening*. "I was thrilled when I caught wind of Edward Lam holding a casting call. I showed up and saw that some other candidates were there too. One of the segments had Yuri Ng teaching us a dance sequence and butterflies were fluttering wildly in our stomachs. Somehow others managed to dance to the beats, while I fell miserably out of sync. Oddly enough, I felt completely at ease. I saw my old self in those faces taut with tension and realised I have grown up a lot and could meet challenges with composure. Perhaps it was the reason I got picked for the show."

What follows a bumper year is a set of new goals for future years. Velasco is planning to further her studies at the London International School of Performing Arts (LISPA). She explains, "A couple of years ago I was introduced to LISPA's approach to acting, and it was quite an eye-opener. I hope to learn from them and bring this knowledge to my next solo performance. After all, an actor has so much to learn, more than enough for a lifetime."

Big Girl has been a healing experience for Velasco. What can be expected of her next solo performance? "I've contemplated the possibility of remaking *Big Girl* but abandoned the thought as I believe I was able to let go and move on. My next work is still in the incubation stage but it will definitely appeal more to the popular taste and have a more cheerful tone."

Velasco shows enormous gratitude in receiving the award: "I'm thankful for my parents and sister for their unyielding support throughout my journey of drama. I'd also like to thank my husband, German Cheung and his family, who have cherished me with love like family since our HKAPA days."

Velasco emerges as an outstanding and mercurial actress who also ventures into playwriting. An original and charismatic stage presence, she bounces off with different partners and leaves a strong, distinctive impression on viewers' mind.

Award for Young Artist / Film

藝術新秀獎 / 電影



周冠威

Chow Kwun-wai



香港演藝學院電影電視系學士及電影製作碩士，現為電影導演及香港演藝學院客席講師。

曾參與執導及剪接多部電影的製作特輯，包括 2006 年的《霍元甲》；同年執導的短片《樓上傳來的歌聲》獲得多個電影獎項，包括第十二屆 ifva 獨立短片及影像媒體比賽「公開組」銀獎及波蘭國際學生電影節特別表揚獎。2013 年首次執導長片《一個複雜故事》，入圍第十屆香港亞洲電影節、第三十七屆香港國際電影節，及第九屆日本大阪亞洲電影節。

Chow Kwun-wai graduated from the Hong Kong Academy for Performing Arts (HKAPA) with a bachelor's degree in film and television and a master's degree in cinema production. Now working as a film director, Chow regularly guest lectures at his alma mater.

He has taken part in directing and editing numerous making-of films, including the martial arts film *Fearless* in 2006. His short film, *Upstairs* (2006), won a Silver Award of Open category at the 12th ifva Awards and a Special Statuette and Diploma Award at the World Student Film Festival held in Poland. His debut feature, *A Complicated Story* (2013), was selected for competition at the 10th Hong Kong Asian Film Festival, the 37th Hong Kong International Film Festival and the 9th Osaka Asian Film Festival in Japan.



2013年，新進導演周冠威首次執導長篇電影《一個複雜故事》，好評如潮。當時他仍是一名香港演藝學院的學生，就已拍出非常專業的電影，完全沒有學生作品青澀幼嫩的味道，不僅電影出品人及制片江志強指電影「令人滿意，是培育新一代電影人的好開始」，連《三藩市周報》(SF Weekly)也指是「必看之選」。

首部面對市場的作品

拍攝長篇電影這個機會，周冠威等了八年，得來不易。「我在2004年本科畢業後參與過電影製作，後來又回到學校教電影，當時電影電視學院院長舒琪說：『其實你有資格拍長片。』還嘗試找資金開拍，但沒有立刻成事。」

過了幾年，演藝學院開辦電影製作藝術碩士課程，期望學院與業界多些合作，讓學生有機會製作長篇電影，而周冠威就把握這個機會，作為首屆碩士學生，亦促成他首部執導的長篇作品。

《一個複雜故事》既是周冠威的畢業作品，也可說是電影業界首次和演藝學院學生攜手合作的商業電影。周冠威強調：「這部電影雖然有學生參與，但並不是為交功課而拍的個人作品，而是要面對市場。」

他尤其記得，當舒琪首次把自己介紹給電影男主角張學友時的情景。「當時學友看到我，眼神有點愕然，好像在質疑『這個後生仔就是導演？』那時感到壓力很大，後來，在正式拍攝時，學友問我：『導演，這個角色有甚麼要注意？』聽到這句話時我如釋重負，豁然開朗，原來我要看到，不是年紀，而是崗位，我只要做好導演的角色便可。這部電影有很多資深演員參與，而我卻是個新人，但拍攝時大家都尊重各人的崗位，不計較年齡和經驗。這種專業的態度，讓我破除心理障礙，專注導演的工作。」

小說改編劇本

《一個複雜故事》是亦舒的原著小說，要把一部長篇小說改編成兩小時的電影，對一個新進導演來說，存在一定的挑戰。

周冠威坦言：「最初我對亦舒的作品沒有太大的熱情，但我覺得我們不應被熱情困死自己。於是我細讀小說，其探討的代母問題引起我的興趣和好奇。故事本身很複雜，劇中人要面對很多兩難和痛苦的抉擇，而我最希望能在電影中呈現人性的複雜，而不是單純的視覺享受。」

事實是，周冠威在整合小說眾多人物和情節方面如不是下了相當功夫，並不可能在編和導兩方面都有精彩的表現。他認為這次拍攝長片的經驗畢生受用，「以往拍短片，多是和業餘演員合作，主要是我作出指導；而這次拍長片，全是專業演員，有不少互相切磋的機會，這個經驗令我對未來的導演工作更有信心。」

但周冠威對自己甚至是這部電影的成功，卻表現得十分謙虛。他說：「舒琪是成就這部電影的關鍵人物，很感謝他的提攜；還有感謝江志強和杜琪峰的信任，願意投資這部電影，以及這部電影一眾演員專業但不計酬勞的精彩演出。」

作品《一個複雜故事》工整雅緻，整體表現平穩，處理角色關係不俗，對照中港融合的問題，亦帶出同性情誼和新家庭思考，引發對社會議題的反思。拍攝有一定水準和規模的文藝中產電影，實屬難得。



Up-and-coming director Chow Kwun-wai took the reins in 2013 with his directorial feature debut, *A Complicated Story*, and garnered an avalanche of rave reviews. At the time still a student at the HKAPA, Chow's film was more akin to an achievement of professional competence and less of an unpolished, amateurish student production. The film was hailed as "a satisfactory work, a promising start in nurturing a new generation of film-makers" by its presenter and executive producer, Bill Kong and recommended as "a must-see" by *SF Weekly*.

A debut made with the box office in mind

Chow has waited eight long years to land his first directorial job of making a feature film, an opportunity that did not come easily.

"I worked for a while in film production after graduating with my first degree in 2004 before returning to my alma mater, the HKAPA, as a guest lecturer. Shu Kei, Dean of Film and Television, told me, 'You're actually good enough to make a feature film' and even set about raising funds for it, though the project never got off the ground," Chow reminisces.

A few years passed when the Master of Fine Arts in Cinema Production programme commenced at the HKAPA. The Academy was seeking opportunities to network students with the film industry through collaboration in commercial ventures and Chow, being the first cohort of postgraduate students, jumped at the chance and landed his first feature film project.

A Complicated Story was both Chow's graduation project and the film industry's first commercial collaboration with the HKAPA. Chow stresses, "Though the film involved a great deal of student participation, it wasn't intended as a school assignment but rather made with the box office in mind."

Chow will never forget the time when Shu introduced him to the leading actor, Jacky Cheung. "Cheung fixed me with a shocked stare, as if wondering, 'This kiddo is the director?' It was an unnerving experience. Later, shooting on the film's set, Cheung came up to me and asked, 'Director, what should I know or look for in my character?' His question lifted a tremendous weight off my shoulders and dispelled the dark cloud that had brooded over me since our first meeting, I just have to do my best

at directing, focusing on my role instead of age. I was a newcomer directing a fine cast of veterans but everyone respected each other in their respective roles regardless of age and experience. Their professional attitude helped me overcome my psychological barrier and focus on the job in hand."

From novel to screenplay

A Complicated Story was adapted from a novel of the same title by Yi Shu. Condensing a richly textured book into a 120-minute film was no easy task for the novice director.

"I didn't have much passion for the novels of Yi at first," says Chow candidly. "But I also believe that one shouldn't be constrained by one's likes or dislikes. When I did delve into the novel, I became curiously intrigued by its take on surrogacy. It's a complicated story, with the characters caught in dilemmas and difficult decisions. My prime concern was to portray the complexity of the human psyche rather than offering a visual enjoyment to feast the eyes."

Chow's accomplishments in directing and crafting a compelling script testify to his extraordinary efforts in adapting a richly plotted and densely populated novel for the screen. To him, making the debut feature was a first experience that lasts for life. "Making short films, I was at the helm directing a cast of amateur actors; directing a feature, however, gave me the opportunity to interact with professionals to bounce off ideas from each other, which instilled in me a new confidence that would serve me well in future endeavours."

Extremely humbled by the success of the film and the recognition it brought him, Chow says, "Shu was the key figure behind the launch of the project. I'm incredibly thankful to him for giving me my first break. My heartfelt gratitude is due to Bill Kong and Johnnie To for their vote of confidence and for financing the project. Finally, my sincere appreciation goes to the cast of consummate professionals, who turned in a brilliant performance regardless of pay."

A Complicated Story is an intricately structured and well-balanced film. The characters are finely woven together to illustrate issues surrounding the integration of Hong Kong and the Mainland. Chow looks at same-sex romance and families from a new lens, provoking reflections on these social issues. This arthouse movie for the middle-class is solidly shot and cast, a rare triumph.





Award for Young Artist / Literary Arts

藝術新秀獎 / 文學藝術

周漢輝（波希米亞）

Chow Hon-fai



筆名波希米亞，畢業於香港公開大學，多年來主力創作新詩和散文，其中詩作屢奪文學獎項，包括第三十五屆青年文學獎新詩冠軍、2008年中文文學創作獎新詩亞軍、2010年中文文學創作獎季軍、2014年中文文學創作獎新詩組冠軍、第七屆大學文學獎冠軍、第一屆李聖華現代詩青年獎冠軍及第十三屆台北文學獎新詩佳作獎等。著有個人詩集《長鏡頭》，於2010年出版。

A graduate of the Open University of Hong Kong, Chow Hon-fai has been writing under the pen name of Bohemia with a dedicated focus on new poetry and prose over the years. His poetry has received a string of accolades, including the first prize at the 35th Youth Literary Awards (Poetry); the second prize at the Awards for Creative Writing in Chinese (Poetry) in 2008; the third prize at the Awards for Creative Writing in Chinese in 2010; the first prize at the Awards for Creative Writing in Chinese (Poetry) in 2014; the first prize at the 7th Intersarsity Creative Writing Competition; Champion of the 1st Lee Shing Wah Prize; a Merit Award for New Poetry at the 13th Taipei Literature Award. His first poetry anthology, *Long Take*, was published in 2010.

在眾多寫作媒體之中，周漢輝對新詩情有獨鍾。他謙虛地說：「新詩的篇幅短，容易掌握。」

實情是要寫出精煉而不造作，又要富有意境並自成一格的文字，殊不簡單。周漢輝於 2003 年開始寫詩，至 2004 年首次投稿至《圓桌詩刊》，之後陸續有作品在《秋螢詩刊》發表，十年來寫成一首首美麗的詩，他口中談得最多的，卻是恩師長輩們的提攜。

以平實的筆觸創作新詩

「關夢南和葉輝是我的啟蒙老師，我在書店工作時看到他們的詩刊，發現原來詩也可以很有生活的質感，於是就開始嘗試。寫了幾年後，愈來愈喜歡詩的『跳躍』，數行字就可以帶出事物的神髓。」

在創作的歷程上，他還有另一位不能不提的老師，就是黃燦然。「從前我寫詩，想法是先要自己過癮，把語言當積木拼拼砌砌，覺得很好玩。後來在 2007 年至 2008 年間，我在《東方日報》做校對，讀到黃燦然的詩組〈芸芸眾生〉，發現原來千錘百鍊的詩，就是可沉澱成以最淺白的語言去表達出人文的關懷，於是開始模仿，寫下〈天水圍軼事〉。」

這組以平實筆觸去描寫天水圍社區的詩，令周漢輝奪得 2008 年青年文學獎，也定下他多年來以香港庶民生活為創作題材。至 2011 年他創作了〈禱詩〉，開闢了新的創作路向，以電影手法和敘事方式入詩。至後來紀念去世的姐姐之作〈姑姑〉，其豐富的電影感和緊湊微妙的變化，更令他奪得第一屆李聖華現代詩青年獎公開組冠軍。



開闢新題材：死亡與屋邨

自〈姑姑〉一詩以後，周漢輝在創作題材上開始關注另一個議題——死亡。2013 年，他在《城市文藝》發表了〈人河〉，並奪得第七屆大學文學獎冠軍，這首詩也是目前為止周漢輝自己最滿意的作品。

「這也是紀念我姑姑的詩。那天是七月一日，早上在鑽石山撒骨灰儀式過後，我下午就去了遊行，晚上維港又放了煙花。一天內經歷三個看似互不相干的事，然後在詩中交織在一起，是一種很特別的感覺。」

周漢輝的作品，評審評為「實力雄厚，詩作成熟」，可見他已揮灑自如。然而，他不忘前輩的提醒：「揮灑自如也可能是個缺點，就是沒有突破。有前輩說，是時候在創作上作出轉變了。」

周漢威的首本詩集《長鏡頭》於五年前出版，而現在，他準備結集第二本詩集，並正在創作一系列以香港屋邨為題的十四行詩。「我和很多詩人一樣，也是在公共屋邨長大，但這個題材好像沒有人以詩的形式寫過，因此我更想用詩記錄這些孕育不少詩人的地方。」

實力雄厚，詩作成熟，創造力強的年輕詩人。具有清晰的書寫視野，詩作具生活質感，充分反映其堅實的生活經驗。堅持探索新詩語言，試煉出特殊視覺，風格自成一家。





There may be a rich array of literary forms at his disposal but it is modern poetry that Chow Hon-fai has specially taken to his heart. "Modern poetry is usually compact in length which makes it easier to manage," the poet explains with humble candour.

Yet it is little less than a Herculean task to compose works that are at once concise and unassuming and yet rich in imagery. Chow began writing poetry in 2003 and submitted his first poem to *The Roundtable: A Journal of Poetry and Poetics* in 2004. His works have since been regularly published in *Qiu Ying Shi Kan*. While the poet has a decade-long opus of beautifully crafted poems to draw from, it is his mentors and the edification they brought to him that appears a recurring topic of his remembrances.

Adorning new poetry with rustic touches

"Kwan Muk-hang and Yip Tak-fai are my two inspirers in poetry. I stumbled across their poetry journals when I was working in a bookshop. Right then and there, the realisation dawned on me that poetry is dense with the textures of life and so I decided to pick up my pen. Over the years I grew to love the 'springiness' of poetry, its prowess in encapsulating the essence of things in just a few lines."

Any discussion on Chow's creative journey is incomplete without mentioning his third inspirer, Hong Caan-lian. "Before, writing poetry was about having fun, first and foremost, playing around with words and fitting them in place like jigsaw pieces. It wasn't until working as a proofreader at *Oriental Daily* from 2007 to 2008 and reading Hong's poem, 'All Sentient Beings', that I realised the finest poetry is one that expresses humanistic concerns in a distilled and simplest language. I went on to pen 'Anecdotes of Tin Shui Wai' mimicking this style."

Painting the community of Tin Shui Wai with rustic strokes, his collected poems won him the first prize at the Youth Literary Awards in 2008 and furnished him with a cache of topics based on the everyday life of common people. He carved out a new creative path with "Prayer Poetry" in 2011 by borrowing the vocabulary and narrative traditions of the cinema. "Aunt", written in memory of his late aunt, is imbued with a cinematic aesthetic. The ever-evolving narrative arc, fast-paced but subtle, makes it a deserving winner at the 1st Lee Shing Wah Prize.

Unearthing new topics: death and housing estates

"Aunt" opened the door to another topic of interest – death. In 2013, "Human River" made its first appearance in *Hong Kong Literature Bimonthly* and won the first prize at the 7th Intersivity Creative Writing Competition. Chow names it his most satisfactory work to date.

"The poem is another tribute to my late aunt. It was the first of July. The day began with the scattering of her ashes in the Diamond Hill Columbarium in the morning; it was followed by the annual pro-democracy march in the afternoon and ended with firework displays over Victoria Harbour at night. The three seemingly unrelated events, unfolding over the course of a single day and interwoven into a single narrative, lend a special aura to the resulting work."

Members of the assessment panel praise Chow for "showing tremendous competence and a commendable level of maturity in his poetry". Chow is clearly a poet in his element. Holding fast to the counsel his mentors gave him, Chow keeps reminding himself, "Being completely in your element may come at a price — things get stagnant and there's no breakthrough. It's time to make a change in your creative process, as a veteran once shrewdly remarked."

Chow's debut poetry anthology, *Long Take*, hit the shelves five years ago. He is currently working on his next volume of collected poems and a series of sonnets with public housing estates in Hong Kong as the theme. "I grew up in a public housing estate like many of my peers. However, public housing estates are rarely written about and explored in the form of poetry, which makes me more eager to document the seedbed for many aspiring poets — and aptly so with poetry."

A young poet with distinctive forte, Chow shows tremendous competence and a commendable level of maturity in his poetry is alive with creativity. The clarity of his vision is embedded in his words. That he can ground everyday experiences in his poetry reflects a fully lived and explored life. He is tenacious in his pursuit of a language for modern poetry, the result is unique imagery written in his own signature style.

Award for Young Artist / Media Arts

藝術新秀獎 / 媒體藝術



黃智銓

Wong Chi-chuen, Kenny



畢業於香港城市大學創意媒體學院，主修批判性跨媒體實驗，熱衷於探索視覺圖案，感知狀態及聲音質感，以創造新的空間經驗。現為學院的兼任講師，並以多媒體設計師、機械工程師、藝術研究員等身分進行藝術創作，亦為藝團及機構進行演講和媒體藝術工作坊。

個人及合作作品曾獲邀至巴西、奧地利等國的展覽和藝術節展出，並獲本地及國際多個獎項，包括第十六屆 ifva 獨立短片及影像媒體比賽「互動媒體組」金獎、第三屆國際新晉藝術家獎 (IEAA) 「Golden 15」。

Graduated from the School of Creative Media (SCM) at City University of Hong Kong and majored in Critical Intermedia Laboratory, Wong Chi-chuen, Kenny is passionate in exploring visual patterns, perceptual states and sound textures to create new spatial experiences. The multifaceted Wong is currently a part-time lecturer at SCM and takes part in artistic creations as a multimedia designer, mechanical engineer and an art researcher. He also makes presentations and conducts workshops at a wide array of arts groups and organisations.

Wong's solo and collaborative works were featured in exhibitions and arts festivals at countries including Brazil and Austria. He garnered numerous local and international awards including the Gold Award of Interactive Media category at the 16th ifva Awards and awarded "Golden 15" in the 3rd International Emerging Artist Award (IEAA).

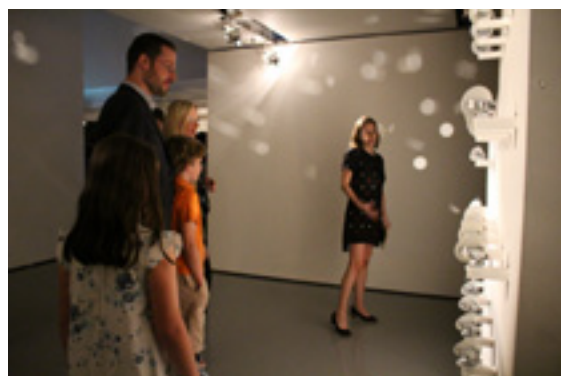


透過五十一面連接了電腦程式的鏡子追蹤光源，再反射到觀眾臉上，重塑繁華都市裡容易被遺忘的感官經驗；利用小型飛行儀器模擬流動，分析人群如何進出空間，同時藉聲效強調張力帶來的緊張感。這些探索看似虛無，卻正正是黃智銓的創作理念——以微妙的日常經驗和感知刺激為依歸，透過各種展示手法和技術加以放大及演繹，誘發出一種新的感覺。

用日常來表達常態

現年二十七歲的黃智銓，自言從小已對理科情有獨鍾，直至預科畢業後報讀了香港城市大學專上學院的副學士課程，學習製作動畫和短片，並認識了一些志同道合的朋友，才真正開始發掘到自己的興趣。「那個階段可說是我的啟蒙期，對創作漸有概念，但還未太懂何謂藝術，後來入讀城大創意媒體學院，才發現影像以外，其實還有許多可能性，便開始接觸各類型的軟硬裝置，踏上媒體藝術的創作路。」

有別於傳統藝術如繪畫、雕塑等呈現手法，媒體藝術在普羅大眾心目中，無疑是較為陌生，甚至是「不知道在做甚麼」。可是，黃智銓卻認為媒體藝術跟任何媒介一樣，不是異數，亦不單純是一種科技，而是一枝「畫筆」，用來乘載創作理念。黃智銓尤其喜歡媒體藝術「無處不在」的特性，「媒體藝術與日常生活已不能分割，我喜歡發掘和觀察它的存在，以『日常』來表達『常態』」。他強調創作的根源乃是「理念」，其次才到「媒介」，亦即是他口中的畫筆。他並不會拘泥於任何一種創作手法，每當萌生創作念頭，都會先做研究，探索不同可能性，再選取出合適的軟硬件進行創作。



持續創作解答疑問

在 2013/14 年度，黃智銓分別以「個人」和「合作」形式，創作了《聲幻共振》、《謎》、《[LIMINAL]》和《Iris》等多個作品，更有機會到巴西、奧地利及杜拜等地方交流。「駐留奧地利林茨電子藝術節（Ars Electronica Festival）的一個多月間，我見識到當地技術支援團隊的專業，亦留意到歐洲觀眾對藝術與科技的結合早已習以為常，這令我反思到香港媒體藝術的發展，亦想到了更多創作及展出空間的可能性。」

回顧過去一年，黃智銓笑言是收獲豐富的一年，他與拍檔 Marco De Mutiis 的作品《[LIMINAL]》獲「Bloomberg 數位藝術培育計劃 2013」選為資助項目；而與卓思穎合製的作品《Iris》，亦獲第十九屆 ifva 獨立短片及影像媒體比賽「互動媒體組」特別表揚；個人創作方面，黃智銓獲第三屆國際新晉藝術家獎（IEAA）選為「Golden 15」之一。黃智銓感激外界對他的肯定和支持，認為自己對創作有了更好的掌握，不過仍處於「得心應手」與「力不從心」之間，「去年我嘗試了多方面創作，但同時亦產生了大量疑問，所以今年我會繼續努力，以新作品解答去年度未完的問題。」他寄望未來有機會到外國修讀碩士課程，亦期望愈來愈多觀眾能對媒體藝術有所了解，不再問他「在做甚麼」，而是與他一起探究創作背後的意義。

創作量高，發展方向清晰，作品日趨成熟，具原創性及專業水平，無論概念、展示手法和技術方面均有優秀表現。





To create oft-forgotten sensory experiences in a bustling city, 51 mirrors were programmed to track and reflect lights on audiences' faces; A swarm of flying drones simulated how people create and occupy spaces in daily movements, and formed a soundscape filled with uneasiness due to tension. These apparently nihilistic explorations are precisely Wong Chi-chuen, Kenny's fuel to ignite creativity — the subtle experiences and perceptual stimulations in mundane daily lives are amplified and interpreted. Through a staggering variety of methods and technology, new realms of senses are evoked.

Expressing normalcy through daily lives

The 27-year-old Wong had a special liking for science subjects since he was young. After matriculation, he applied for the Associate Degree programme at Community College of City University. It was then that he discovered his true passion after learning about animation and film shorts, and met friends with the same interests: "I was at a stage of my life which I felt enlightened. I started to have some notions on creations, but still not quite sure about arts. After I started my study in SCM at City University, I realised that there are infinite possibilities other than videos and images. I started to learn about all kinds of hardware and software devices, thus embarking on my creative journey of media arts."

When compared to traditional art forms like painting and sculpture, media arts are undoubtedly less familiar to the general public. People may not grasp "what is going on". According to Wong, however, media arts are no different from other mediums. It is neither an oddity nor pure technology. Instead, it is a "paintbrush" from which creative concepts flourish. Wong is fascinated with the "omnipresent" characteristic of media arts in particular: "Media arts are indivisible from our daily lives. I like to discover and observe its presence, and to express 'normalcy' through 'daily lives'". He emphasised on the priority of "concept" over "media" on the essence of creativity. He will not rigidly adhere to any creative approach. When ideas appear, he would research and explore on various possibilities before selecting the appropriate hardware and software to realise his creations.

Eradicating doubts through continuous creations

In 2013/14, Wong's solo and collaborative works, including *The Canvas of Resonance*, *Squint*, *[[LIMINAL]]* and *Iris*, brought him to countries such as Brazil, Austria and Dubai for artistic exchange. "During the month or so when I was stationed at Ars Electronica Festival in Austria, I was able to witness the professionalism of the local technical support team, as well as how well-accustomed the European audiences are towards the integration of arts and technology. This certainly prompted me in reflecting on the development of Hong Kong's media arts, and inspired me with more possibilities in creative works and exhibition spaces."

Looking back at last year, Wong smiled and described it as rewarding. He and his partner Marco De Mutiis were selected as grantees of Bloomberg Digital Arts Initiative 2013 for their work *[[LIMINAL]]*; His work with another partner Chloe Cheuk, *Iris*, received Special Mention of Interactive Media category at the 19th ifva Awards. For his individual works, Wong was awarded as one of the "Golden 15" in the 3rd IEAA. Wong is immensely grateful for the recognition and support bestowed upon him. He considered himself to have a firmer grasp on his creative processes, but still wavering between being "skillful" and "inadequate": "I tried my hand on many kinds of creations last year, which also prompted a lot of questions. With that in mind, I wish to continue my efforts in responding to these questions with new works." He intends to pursue an overseas master programme and wishes for more understanding of the genre from the audiences — instead of asking him "what he is creating", people will join hands with him in exploring the significance behind the creations.

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With an abundance of artistic creations trailing behind him, Wong operates with a clear vision. His arts have matured, taking on originality and professional standard, demonstrating excellence in the conception, style of expression and technique.
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Award for Young Artist / Music

藝術新秀獎 / 音樂

鄺勵齡

Kwong Lai-ling, Louise



香港新一代女高音，畢業於香港中文大學音樂系，其後於英國皇家音樂學院修讀聲樂，及於荷蘭阿姆斯特丹音樂學院取得音樂碩士學位。2012年於奧地利舉行的泰利亞雲尼國際歌唱大賽中分別奪得亞軍、觀眾獎及最佳女高音獎，同年在格拉茨歌劇院與格拉茨愛樂樂團完成優勝者演出。2013年獲香港歌劇院頒發嘉華國際聲樂獎學金，剛於荷蘭國家歌劇學院完成歌劇碩士課程。

曾演出歌劇包括馬斯卡尼歌劇《鄉村騎士》中 Santuzza 一角，香港藝術節新編歌劇《蕭紅》中的蕭紅一角及莫扎特歌劇《費加洛的婚禮》中的伯爵夫人等。

A notable soprano in Hong Kong's emerging new generation of opera singers, Kwong Lai-ling, Louise received her degree in Western Music from the Chinese University of Hong Kong and furthered her studies at London's Royal College of Music. She subsequently obtained her Master of Music degree at the Conservatory of Amsterdam in the Netherlands. In 2012, Kwong won the Second Prize, the Best Soprano Prize and the Audience Prize in the 18th International Singing Competition "Ferruccio Tagliavini" held in Austria. She was invited to perform at Graz Opera House along with the Graz Philharmonic Orchestra in the same year. In 2013, she won the K. Wah International Vocal Scholarship for Postgraduate Studies 2013 administered by Opera Hong Kong, and just completed her Master of Music degree in Opera at the Conservatory of Amsterdam in the Netherlands.

Kwong starred as Santuzza in Mascagni's *Cavalleria Rusticana*, the title role of Xiao Hung in the chamber opera *Heart of Coral* commissioned by the Hong Kong Arts Festival, and as La Contessa in Mozart's *Le nozze di Figaro*.



在香港上演的歌劇，大多都是正歌劇，演員穿上古代宮廷式戲服，以最傳統的方式及演繹方法將經典劇目呈現觀眾眼前。當鄭勵齡有機會在歐洲參與由荷蘭國家歌劇學院製作的莫札特經典歌劇《女人皆如此》(Cosi fan tutte) 時，她意識到屬於古典音樂的歌劇可以有更多可能性。

在《女》劇中擔綱費奧迪麗姬的鄭勵齡：「那是一個很大的挑戰，當地的歌劇比較新穎，我們要扮演小丑來演繹不同性格的角色，但演唱的卻是歌劇的曲目。在唱功方面的挑戰也很大，我們並非只是站着唱，而是需要跳來跳去做不同肢體動作。」

從興趣走向藝術家之路

跟很多小孩子一樣，鄭勵齡小時候喜歡跟隨着電視廣告所播放的歌曲一起哼唱，也會與爸爸媽媽在家中唱卡拉 OK，唱歌就是愉快的消遣。除了學習鋼琴，她在九歲時加入了香港兒童合唱團，在音樂總監兼首席指揮霍嘉敏的指導下，孕育了她對唱歌與音樂的興趣。

「在合唱團裡有時我會擔當獨唱，後來開始參加校際音樂節，在比賽中贏得獎項，慢慢發現自己其實很喜歡唱歌，媽媽就找了陳少君老師教我唱歌，直到我讀香港中文大學音樂系，也繼續跟她學習，在她身上我學到很多東西。」

在英國皇家音樂學院進修聲樂時，鄭勵齡機緣巧合下認識了荷蘭聲樂老師 Sasja Hunnago，繼而到荷蘭修讀音樂及歌劇。「Sasja Hunnago 讓我在聲音上有很多突破，並鼓勵我在奧地利參加泰利亞雲尼國際歌唱大賽，取得亞軍佳績，繼而得到較多演出機會，讓我覺得我可以在这方面繼續走下去。」



遠赴歐洲磨練技巧累積經驗

除了學習更多歌唱技巧，鄭勵齡將利用這次獎項所獲得的獎金作參加海外比賽或試音的旅費，藉以尋找更多演出機會。雖然華人音樂家在歐洲的生存空間較少，但她仍期望能於歐洲的歌劇院當短期駐院歌唱家，在劇院的安排下參與不同演出、演繹不同角色。

「這能讓你在短時間內累積很多舞台經驗，是花錢也買不到的。古典音樂是從歐洲而來，在其發源地表演，感覺和風格也會有點不一樣，學到的東西更多。」

讓本地音樂演出更多元化

鄭勵齡指出，歐洲在選擇劇目方面很大膽，同時正傾向新的發展方向，令她眼界大開，但創新的小丑歌劇，相信香港市場暫時未必能接受，而香港亦偏向選擇有票房保證的劇目。她希望能在古典音樂的發源地好好磨練自己，擴闊視野，學成歸來教育香港下一代音樂家。「香港觀眾對音樂欣賞方面的培養應更多方面，自身而言，我希望教育下一代於欣賞音樂時持更開放的態度，讓將來在香港上演的音樂會、歌劇可更多元化。」

具天分及潛質的年輕聲樂家，積極參與音樂演出和活動，富國際經驗。其歌唱表現突出，水準邁向國際水平。





Most operas performed in Hong Kong are full-scale operas in which singers wore extravagant period costumes and presented the work while adhering to age-old traditions and faithful interpretations. When Kwong Lai-ling, Louise had the opportunity to perform in Mozart's *Così fan tutte* produced by the Dutch National Opera Academy, she realised the infinite possibilities in classical operas.

Taking on the role of Fiordiligi in *Così fan tutte*, Kwong commented: "It had been a highly challenging experience. The operas there are more innovative, and we were dressed as clowns throughout the entire performance to portray our roles. Our singing skills were tested to the limits as we were not standing demurely while singing, but moving all over the stage with many body movements."

Journey of an artist from passion to profession

Just like other children, Kwong loved to sing along to songs overheard in television commercials when she was young. Remembering her childhood moments of karaoke at home with her parents, singing was an enjoyable pastime. Besides playing the piano, Kwong joined the Hong Kong Children's Choir when she was nine. Under the guidance of Kathy Fok, the choir's music director and principal conductor, Kwong cultivated strong interests in singing and music.

"I had opportunities to perform as soloist while at the choir, and started to participate in school festivals. After winning awards in competitions, I became aware of my growing passion towards singing. My mother arranged for Ms Chan Siu-kwan to train my voice. I continued to be her student when I studied in the School of Music of the Chinese University of Hong Kong. I learned immensely from her."

Kwong became acquainted with the Dutch voice teacher Sasja Hunnago while continuing her vocal studies at England's Royal College of Music. Subsequently, she studied music as well as opera in the Netherlands. "I was able to achieve many breakthroughs for my voice while studying under Hunnago who encouraged me to participate in the Ferruccio Tagliavini, an international competition for opera singers. By winning the second prize, I was able to secure more performance opportunities. These experiences had been helpful in preparing me for bigger artistic pursuits."

Travelling to Europe to hone skills and gain experiences

Kwong plans to use the cash award in furthering her studies in singing techniques. In addition, the fund will be used to cover travelling expenses required to participate in overseas competitions and auditions, thereby looking for more performance opportunities. Although the living space in Europe is relatively smaller for Chinese musicians, Kwong aims to become a short-term resident singer in European opera houses. The arrangement could provide her invaluable opportunities in performing different roles through various performances presented by the opera house. "This would allow me to accumulate a lot of stage experiences in a short period of time. Such experiences simply could not be bought. As classical music emerged from Europe, there are nuanced differences in sentiments and style when one performs in its birth place and one gets to learn more."

Hope for diversification in local music performances

Kwong pointed out that Europe is more daring in programme selection and is more inclined towards new directions of development which benefitted her with eye-opening experiences. However, it is likely that the Hong Kong market may not be ready for creative productions such as a clown-filled opera yet. Hong Kong tends to choose repertoires with better guarantee in box office. Kwong aspires to perfect her craft and broaden her horizons at the birthplace of classical music, so that she could educate the next generation of Hong Kong musicians when she returns: "On the topic of music appreciation, Hong Kong audience should cultivate a wider range of interests. As for myself, I wish to educate the new generation in being more open-minded on music appreciation, leading to larger diversification in the concerts and operas to be staged in Hong Kong."

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A young vocal singer with gift and budding potential, Kwong accumulates performing experiences in the many music tours and events she partakes worldwide. With her stunning performance, Kwong is on her way to the international arts scene.
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Award for Young Artist / Visual Arts

藝術新秀獎 / 視覺藝術



唐納天
Nadim Abbas



於倫敦 Chelsea College of Art and Design 取得藝術（雕塑）學士學位，後在香港大學修讀比較文學（哲學碩士）。其裝置藝術作品探索記憶與影像，在形神之間穿插，物件與作品關係曖昧，形體與空間交錯。2014 年獲亞洲文化協會頒發藝術獎助金，到美國交流。

2013/14 年度作品有《一號區域》、《Holy Mt IV》和《末日延遲》等。

Nadim Abbas received his Bachelor of Arts degree in Fine Art (Sculpture) from Chelsea College of Arts in London and Master of Philosophy degree in Comparative Literature from the University of Hong Kong. As an installation artist, his work explores technologies of perception, culminating in the construction of complex set pieces where objects exist in an ambiguous relationship with their own image, and bodies succumb to the seduction of space. In 2014, he was awarded the Asian Cultural Council Annual Fellowship Grants for Artists to pursuit creative activities in the US.

Abbas's major projects in 2013/14 included *Zone 1*, *Holy Mt IV* and *Apocalypse Postponed*.



唐納天對自己走上視覺藝術一途，有這樣的解說：「我大概是個害怕沉悶的人，很容易就會分心，許多時候手上正做着一件事，整副心神卻可能忽然投進毫不相干的事情上。視覺藝術正是把短處變成優點的最佳選擇之一。」至於選擇裝置藝術，則涉及他對空間和場景較廣泛的考量。他說：「對我來說，一件作品從來不是一成不變和自給自足的實體，而是會不斷因應場地、環境和接收的突變而被賦予色彩。」

多年來，唐納天的創作除了從文學、心理學和科學擷取靈感，也受到在古巴出生、以簡約的裝置藝術和雕塑聞名的美裔藝術家菲利克斯·岡薩雷斯托雷斯所影響。唐納天說：「他的一生如此短促，卻完全顛覆了對藝術的解讀和互動的常規。」

帶來新體驗與省思

唐納天的作品一再探求影像與現實的關係，不時為觀眾帶來新視野。在 2013/14 年度，他把作品帶到國際藝壇，如《一號區域》於紐約登場，《Holy Mt IV》則在鹿特丹跟觀眾見面。在香港，他為 Absolut 創作名為《末日延遲》的特定場地藝術酒吧，靈感來自狂熱科幻電影，以及二十世紀的防禦規劃和工程等。整個裝置呈現如末日後的景象，內有特製沙包和血酒吧。此藝術酒吧在 2014 年五月中旬香港巴塞爾藝術展期間開放，延續了唐納天對日常生活中潛藏着的暴力元素之探詢。



在這個三維虛擬實境裝置藝術創作中，唐納天參與了各個範疇的工作，包括整體概念、設計，以至限量雞尾酒的構思。他說：「2014 年是群策群力的一年，跟我過去的工作方式頗有不同。給為期近一星期的《末日延遲》奔忙就是好例子，過程中我與建築師、製作人、樂手、動畫師、裁縫、設計師、攝影師、攝錄師和調酒師等緊密合作，把我腦裡萌生的概念演化成可以感知的現實。」

唐納天和他的工作團隊期望打造一個在香港前所未有的難忘盛會，他也欣然看到觀眾對作品評價不俗。「我要感謝團隊的努力，還有多位出色的樂手和表演者，為現場注入了活力。由於到場觀眾人數比預期多，礙於安全條例我們無法讓他們全都進場。事後回想，要是我們能在這方面有較佳安排就好了。」

改變必須由根本做起

這些年間，唐納天除了教學，也跟志同道合的藝術家合力進行展覽，為推動當代藝術投了不少心力。他對香港視覺藝術的現況有這樣的看法：「雖然近年藝壇的制度和基本結構有了一些進展，但要在民間發揚實驗性質的（逆主流）文化，似乎仍然只有極少門徑。唐納天認為，唯有重塑社會經濟基礎，才可真正對應問題。」

對於此次獲獎，唐納天謙遜地表示：「我既覺驚訝也感榮幸。我有很多仍未付諸實行的計劃，將利用獎金作為其中一個計劃的研究或製作經費。可能以出版的形式出現，也可以是錄像、雕塑，甚至是表演藝術。」訪問期間，唐納天獲亞洲文化協會獎助金，資助他到美國參與留駐計劃，他表示，「首要任務是多看、多體驗和多吸收。」期望他今年十一月返港時，能把有趣、精彩的點子也帶回來。

作品水平高，具國際視野。持續參與具水平的展覽，所關注之形式亦具當代性、前瞻性，同時能扣連香港。積極開展當代藝術的領域，有潛質成為藝壇中堅分子。



Nadim Abbas explains his reason for pursuing a career in visual arts. "Perhaps for the fear of being bored, I am prone to distractions and can be easily engrossed in something completely unrelated to the task at hand. Visual arts are one of the select disciplines that can transform such shortcomings into virtues." As for his affinity towards installation arts, he attributes it to a wider concern with space and context. "A work is never a fixed and self-sufficient entity to me, but is perpetually coloured by the contingencies of site, circumstance and reception."

Other than having literature, psychology and science as sources of inspiration over the years, Abbas is influenced by the Cuban-born American artist Felix Gonzales-Torres, who was renowned for his minimal installations and sculptures. "Within such a short life span, he completely reinvented the rules of the game when it comes to understanding and interacting with arts," says Abbas.

Giving new experience and new light

With attempts to investigate the relationship between image and reality, Abbas also sheds new light to his audiences from time to time. In 2013/14, Abbas brought a couple of his projects to the international arts scene: *Zone 1* was shown in New York, while *Holy Mt IV* met its audiences in Rotterdam. Back in Hong Kong, there was the Absolut commissioned site-specific art bar installation *Apocalypse Postponed*. It was set in a post-apocalyptic environment featuring custom sandbag enclosures and a blood bar, of which the inspiration was drawn from cult science fiction films to 20th century defensive plans and fortifications. The installation was open in mid-May 2014 to coincide with Art Basel, and was his ongoing probe into the hidden violence that pervades everyday life.

Abbas was involved in all aspects of the immersive installation, from its concept and design to even the limited edition cocktails. "2014 was a year of collaborations, which signalled a shift in the way I usually work on projects," says Abbas, "The one-week event *Apocalypse Postponed* is a good example. It involved working closely with architects, fabricators, musicians, animators, tailors, designers, photographers, videographers and mixologists etc. to turn my initial concepts into a palpable reality."

Abbas and his collaborators want to create a memorable event that could not in other situations occur in Hong Kong, and he was happy to find his audiences enjoyed the experience as a whole. "This was largely thanks to the efforts of the team, as well as the great musicians and performers who activated the space. There was an unexpectedly large turnout, and we were unable to accommodate all audiences due to safety regulations. On hindsight it would have been good if we handled this better."

Looking for fundamental change

Abbas has made efforts in promoting contemporary arts in Hong Kong over the years through teaching and exhibiting with fellow artists. When it comes to his view on the visual arts scene in Hong Kong, Abbas puts it this way: "Despite the numerous institutional and infrastructural growths in the arts that have happened over the years, there still seems to be minimal avenues for the grassroots development of an experimental (counter)culture in Hong Kong." He suggests the problem can only be addressed via overturning the very socio-economic foundations of the territory.

Abbas is very modest about receiving the award. He says, "I am very surprised and flattered to have won this award, and will use the funds to help finance the research and/or production of one of many unrealised projects. It may take the form of publication, video, sculpture, or even performance."

Currently on an exchange fellowship/residency supported by the Asian Cultural Council in the US, Abbas's mission right now is to see, experience and absorb as much as he can. We can expect when he returns to Hong Kong in November this year, he will take a bunch of intriguing and exciting ideas home.

Abbas's works are distinguished with a global perspective. During his frequent participation in major exhibitions, Abbas displays his interests in contemporary and innovative styles and a resonance with Hong Kong. With his ceaseless effort in promoting contemporary arts, Abbas is set to be a prestigious artist in the field.





Award for Young Artist / Xiqu

藝術新秀獎 / 戲曲

黃潔芳 (黃寶萱)

Wong Kit-fong, Janet (Wong Po-huan)



黃潔芳，藝名黃寶萱，習花旦、青衣，師承吳聿光，父親是著名粵劇演員黃金堂。2005年獲香港演藝學院頒授（粵劇）深造證書，2007年成立劇團「粵劇場」。近年除演出外，也參與劇本及音樂創作、擔任兒童粵劇班導師，以及撰寫粵劇專欄。

2013/14年度參與演出的劇目包括《無情寶劍有情天》、《一寸相思一寸灰》和《覆水難收》等，並憑折子戲《朱買臣·痴夢》中崔氏一角獲西九戲曲中心粵劇新星展演的「優秀表演獎」。

Wong Kit-fong, Janet, known as Wong Po-huan on stage, specialises in *huadan* (young female) and *qingyi* (mature female) roles. She studied under musician Ng Lut-kwong, and her father is renowned Cantonese opera artist Wong Kam-tong. Wong graduated in 2005 from the Advanced Certificate in Performing Arts (Cantonese Opera) Programme at the Hong Kong Academy for Performing Arts, and formed the opera troupe Cantonese Opera Theatre in 2007. Besides performances, she started to participate in script writing and compositions in recent years. She is also an instructor for children's Cantonese opera courses and a columnist on Cantonese opera.

Wong's theatre repertoire in 2013/14 included *Merciless Sword Under Merciful Heaven*, *Tears of Ashes* and *Irrevocable Loss*. She won the Outstanding Performance Award from the Rising Stars in Cantonese Opera Showcase organised by the West Kowloon Cultural District Authority for her role as Cui in *The Reminiscence of Cui*.



父親是著名粵劇演員，黃潔芳自幼便有機會接觸粵劇，但小時候的她卻不大懂得欣賞這門藝術。直至中學畢業，因聽從老師「漁翁撒網」的建議，報讀香港演藝學院，沒想到當時僅僅得唱兩支曲的她竟獲取錄，開展了其粵劇生涯。

個子高大 難當花旦

黃潔芳的粵劇之路絕非一帆風順。她身形較為高大，不是傳統花旦的嬌俏模樣，也非嘸嘸鶯聲，但她卻鍾情當花旦。回想當年參加八和新秀計劃，在劇團實習時與幾個女孩子獲派梅香一角，她站在眾人之中卻高出一個頭，戲服短小不稱身，那種跟大夥兒格格不入的感覺令她非常難受。黃潔芳坦言：「那時很不開心，只能學習提升心理質素，告訴自己我也很漂亮，我也做得很好。雖然很辛苦，卻也學到了很多。」

黃潔芳銳意取長補短，並跟隨不同老師學習，令自己更具可塑性。2007年她成立劇團「粵劇場」，好讓自己得到更多演出機會和經驗。2013/14年度是她收成的一年，除了完成幾齣粵劇的音樂創作，幕前演出也贏得不少讚賞，當中更憑折子戲《朱買臣·痴夢》中崔氏一角獲西九戲曲中心粵劇新星展演的「優秀表演獎」。

在掌聲背後，卻是得來不易，黃潔芳表示她曾把辛辛苦苦創作的一切推倒重來，並找來粵劇演員黎耀威幫忙重新創作，而她更花時間向上海崑劇院的梁谷音重新學戲，又一直等候合適的時機才把作品公諸於世，務求得到更大迴響。黃潔芳不諱言說：「這是我人生中最艱難的時刻。」



創作與演出的個人感悟

《朱》劇的成功催生了共有六場戲的長版本《覆水難收》，效果令黃潔芳頗感滿意，她說：「這不單關乎自己花了許多心力，更因這個本土粵劇創作是一群年青人合作的成果。」未來黃潔芳希望創作更多新戲，為粵劇帶來一些精品。她有感而發：「不少劇作都講求佈景堂皇、衣飾華麗、音樂豐富，動輒演出三、四小時，容易令人看得很累。我不是說傳統粵劇不好，但希望有別的選擇，例如簡單的主線、人物和音樂，可能只是兩小時的愛情小品戲，但只要描劃深刻，已足可令人回味。」

對於這次獲獎，黃潔芳說：「我不是典型的花旦，需要特地打造合適的角色；有時候又比較情緒化，我必須感謝每一位曾教導我和給我機會的人。從前因自覺外在條件不如人，認為自己沒機會攀上某個位置，有很大的挫敗感。但現在我明白演戲不是為了一個位置，而是要演好角色，目標大大不同了。」她打算利用獎金把《覆水難收》帶到外地演出，體現「藝術無分國界」的信念，也藉此告訴大家：「粵劇是可以這樣演的！」

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演出頻繁，劇目多元化。進步神速，基本功紮實，獲行內前輩普遍認同。除演出外，亦致力推動粵劇活動，並涉獵劇本及音樂創作，積極向其他劇種學習，作多方面嘗試，發展全面。
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With her father being a famous Cantonese opera artist, Wong Kit-fong, Janet was no stranger to the art form since childhood. She did not gain true appreciation of Cantonese opera until secondary school graduation. Based on her teacher's advice to "cast the net wider", she applied for the Hong Kong Academy for Performing Arts. With only two songs up her sleeve, she was surprised to have gained admission, thus starting her journey of Cantonese opera.

Casting difficulty with statuesque figure

Wong's journey is not without obstacles. Her tall form is not the tender figure generally associated with *huadan* roles. Her vocal register also did not match the typical shrill tone of *huadan*, the type of roles she preferred. Recalling her experience at the Cantonese Opera Talent Showcase organised by the Chinese Artists Association of Hong Kong, Wong took on *meixiang* (supporting actress) roles along with other girls during training. However, she was a full head taller than all the others and the costume was ill-fitting. The feeling of alienation from everyone else had been highly uncomfortable. Wong admitted: "I was very unhappy then. All I could do was to maintain my psychological well-being by encouraging myself that I am just as pretty and skillful enough in my crafts. It was a difficult but fruitful time, and I managed to learn a lot."

Wong is committed to excel and to overcome her shortcomings. Learning under different teachers, she is prepared to be more well-rounded as an artist. In 2007, she formed the opera troupe Cantonese Opera Theatre to accumulate more performances and experience. 2013/14 turned out to be a fruitful year for Wong as she starred in several Cantonese opera productions and received accolades for her performances. For her role as Cui in *The Reminiscence of Cui*, she won the Outstanding Performance Award from the Rising Stars in Cantonese Opera Showcase organised by the West Kowloon Cultural District Authority.

The tremendous effort put in Wong's work were not easy to come by. Wong recalled on dismantling her previous hard work and effort before re-establishing herself as an artist. She sought the assistance of Cantonese opera artist Lai Yiu-wai in creating her work. In addition, she honed her craft by learning from Liang Guyin of the Shanghai Kunqu Opera Troupe. To gain greater exposure

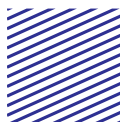
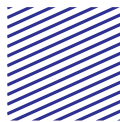
and responses, Wong then waited patiently for the right timing and opportunity to publicise her work. She was candid in describing the period as "the most difficult times of her life."

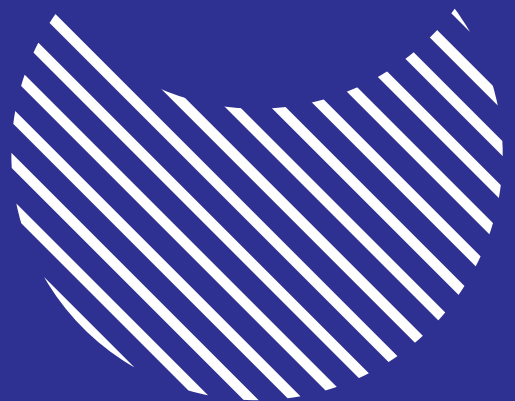
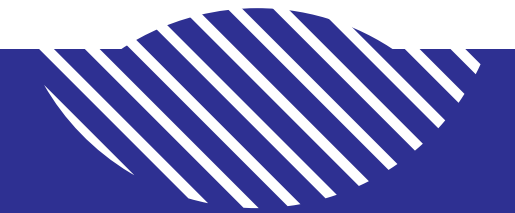
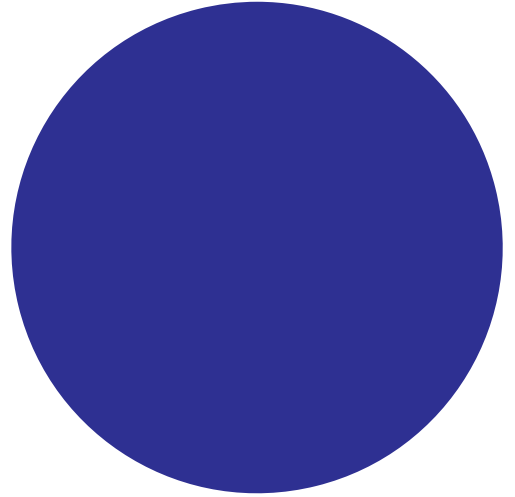
Visceral insight in creative works and performance

The success of *The Reminiscence of Cui* led to *Irrevocable Loss*, a full-scale Cantonese opera with six scenes which Wong was satisfied with. She explains: "It was important not because of how much work I put in, but that this local Cantonese opera production was the concerted and dedicated effort of a group of young art practitioners." In the future, Wong would like to contribute to the art form by creating new works. She commented: "Many works were focused on extravagant sets and costumes, with a sheer amount of music. Watching such shows for more than three hours could be tiring. I am certainly not denouncing against traditional Cantonese operas; however, it would be great to have more choices such as works with a sleek set of plot, character and music, perhaps a two-hour piece about romance. The performance could be just as memorable as long as the portrayals are profound and refined."

On receiving the award, Wong concluded: "As I am not a typical *huadan*, roles had to be tailored specifically for me. I tend to be emotional at times, too. Therefore, I am truly thankful to everyone who taught me or provided me with opportunities. I used to have a strong sense of defeat as I felt disadvantaged with my physical appearance, believing that it would hinder me from attaining a certain level of artistry. I now realise that performing is not the means to reach a certain position, but the ends itself — which is to excel at a role. The goal became radically different." With the cash award, Wong plans to stage *Irrevocable Loss* overseas and to highlight arts' capability in transcending borders. It will refresh the audience's perception on seeing "Cantonese opera under a new light!"

Last year saw busy performing schedule for Wong. Performing in various opera titles, Wong showcases her stunning progress combined and solid basic technique, winning wide recognition from veterans across the field. Off-stage, Wong is zealous in promoting Cantonese opera, branching out to playwriting and score composition, eagerly turns to different forms of *xiqu* for reference and ventures into many varied areas.







Award for Arts Education

藝術教育獎

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組別，各設三個獎項，以及優異表現獎。

Arts education is essential for the growth of the younger generation, and it is closely related to the community. The Award for Arts Education aims at according recognition to schools, organisations and arts practitioners who have outstanding contributions in this area. The Award also hopes to encourage more organisations and individuals to participate in and contribute to the development of arts education in Hong Kong. It is divided into School and Non-School Divisions, with three awards and several Certificates of Merit in each division.

香港浸會大學附屬學校王錦輝中小學（中學）
Hong Kong Baptist University Affiliated School
Wong Kam Fai Secondary & Primary School (Secondary)

得獎計劃

「綠是藝術」：
由物件回收、再造到社區參與藝術計劃

Award-winning Project

Green is Art, From Collection, Reuse
to Community Arts Project

一批本來被歸類為廢棄品的東西，因着學生的反思與創意，被回收及賦予新的藝術價值，改寫了被放到堆填區的命運。香港浸會大學附屬學校王錦輝中小學（中學）在校園內設有不少環保設施，積極推廣綠色概念。校長陳偉佳博士說：「我們希望在不同層面上都能應用綠色概念，包括藝術教育，以重新思考用藝術重塑物品的可能性。」

「綠是藝術」正是結合了環保與藝術教育，探索由物件回收、再造到社區參與的計劃，活動包括社區藝術、棄木雕塑、回收活動、參觀和講座，以及大型展覽等，讓全校師生參與其中，為環保概念帶來創新的教育及推廣方向。

綠色創作 化廢為能

計劃連結勞資關係協進會於深水埗開設的社區二手店，藝術家楊秀卓及校內視藝科老師先帶領學生走訪深水埗舊區，待學生有初步認識後，便讓他們在二手店職員指導下，上門回收家居物品、把物件分類，到回校籌辦師生二手物品回收活動，把收集得來的過千件二手物品創作大型藝術裝置，並於展覽展出。

活動進一步延伸至「廢棄木材雕塑」，學校安排學生到工廠區收集棄置木材，並在藝術家王天仁及視藝科老師引導下，運用不同的木雕工具，將木材轉化成造型奇特的動物雕塑，其中的大型動物木屋展覽，更在學校中展出。



陳校長說：「我們有這樣的一個說法：『化廢為能』。這個『能』本指能源，但我們給予它新的意思，是令這些廢棄物『能』重見天日，當學生賦予它們藝術生命時『能』講出自己的說話。」木板雖被視為「死掉」的，但藝術卻並不死板，經過學生活潑的創作，最終以藝術方式活化。

廢棄品重新活化

談到計劃對學生成長所起的作用，陳校長指：「他們收集的廢棄木材，都是被界定為『無用』的東西，而我們就是要將它們變成『有用』。過程中除了加強回收物品的環保訊息，亦讓學生學會尊重生命，並反省自己的消費態度，學懂減廢、節約。更甚，如果廢棄木料都可以變成藝術品，那麼我們身邊的東西都總會有值得欣賞的地方，可以美化、活化，賦予其新的價值。」陳校長期望，未來能繼續協助不同社區的綠色企業，把綠色生活與藝術創作互相緊扣，並希望透過分享會、教材資料等，將計劃成果與本港及外地的其他學校分享與交流。

計劃結合多個藝術範疇及環保教育，理念清晰，活動多元化，透過帶領學生探訪社區二手店，以剩餘物資進行藝術創作，讓學生親身體驗物品回收再造，緊扣日常生活，並將藝術融入社區，啟發學生的創意及對社會的關懷。

Piles of discarded materials, perceived as rubbish ready for landfills, were recycled and granted artistic significance thanks to the reflections and creativity of students. Hong Kong Baptist University Affiliated School Wong Kam Fai Secondary and Primary School (Secondary) set up a number of environmental facilities and actively promoted the concept of environmental protection. School Principal Dr Chan Wai-kai, Benjamin said: “We wish to apply green concepts on multiple levels including arts education to reconsider the possibilities of transforming these items through arts.”

The “Green is Art” programme is a seamless combination of environmentalism and arts education which explores the reuse and recycling of items with community participation. The programme encourages school-wide participation through an array of activities including community arts, junk wood sculpture, recycling activities, visits and seminars as well as large-scale exhibitions. It brings an innovative direction in education and promotion of environmental concepts.

Green creativity breathes life to waste

The programme involved the Community Recycling Coop, run by the Industrial Relations Institute in Shum Shui Po. Artist Yeung Sau-churk and the school’s arts teacher first took the students to visit old districts in Shum Shui Po. After the students had gained some preliminary understanding, they were guided by staff at the Recycling Coop to visit local residents and to collect unwanted household items. The collection of second-hand items also extended to all teachers and students of the school. After classification and recycling, over one thousand of such items became materials for large-scale arts installations which then featured in exhibitions.

The programme was further expanded to creating “Junk Wood Sculpture”. The school arranged the students to collect wood waste from factories. Then, using various wood-carving tools and under the guidance of artist Wong Tin-yan and the school’s arts teacher, the students transformed the wood waste into sculptures of animals with distinct forms and features. A hut with large-scale animals was prominently exhibited in the school.

Dr Chan said: “We had a saying ‘Transform Waste into Power’. Power in Chinese means energy. We gave it an added significance. We transformed waste to ‘empower’ them with a future. These items were ‘enabled’ to speak when students gave them a life as arts pieces.” Arts are never inanimate even though the wooden material may be considered so. With the lively creativity of students, these objects were revitalised through arts.

Revitalisation of discarded materials

On the programme’s influence on students’ development, Dr Chan explained: “The wood waste they collected were considered ‘useless’. Our intention was to make these useless objects ‘useful’. The process not only emphasised on the environmental message of recycling, but also reminded students to respect life. Students learned to reflect on their own attitude as consumers and on reducing waste through less consumption. Moreover, that waste could be transformed into arts objects showed that we could appreciate things around us. Objects could be beautified, revitalised and given new values.”

Dr Chan looked forward to possible collaborations with green businesses in various communities to link green lifestyle and arts creations together in the future. Through sharing sessions and teaching packages, the fruitful results of the programme can be shared with other local and overseas schools.

Under a well-defined vision, the project introduces students to different activities that blend various art forms together with green education. The youths visit second-hand-goods shops in the community in search of used materials for artistic creations. Not only do students acquire first-hand recycling experience in everyday life, but they also sow arts in the community with their creations. An inspiring project that encourages youngsters to exert their creativity and care for their community.



Award for Arts Education / School Division

藝術教育獎 / 學校組

林大輝中學
Lam Tai Fai College

得獎計劃

「天馬不再行空」藝術教育計劃

Award-winning Project

"Pegasus" Art Education Scheme



創意通常被形容為天馬行空，不過林大輝中學的「天馬不再行空」藝術教育計劃，強調的不單是學生的思維要像「天馬」一樣無拘無束，同時亦要避免過度「行空」，脫離實際。視藝科主任王小帆老師說：「同學常有很多創意，但卻不知如何實行，我們想讓學生體驗真實的藝術創作環境，而不只是天馬行空去構思，卻不理會如何具體實現。」計劃通過與青年設計師合作，鼓勵學生在真實的情景中學習，將視藝課堂上的紙上談兵美感練習，轉變成實實在在的設計產品。

教學策略四步曲

計劃設計具體清晰，採取「走訪」、「設計」、「實現」和「展示」四個連貫性的教學策略，引導學生逐步跨越由理論到實踐的門檻，把天馬行空的意念變為具體的方案。

老師首先帶學生「走訪」不同的設計工作室，王老師說：「實際的參觀、交流，讓學生了解到創作的先決條件，如實際的設備、材料，客戶的要求等。」

走訪過後便回到課堂進行「設計」創作。計劃涵蓋六大藝術設計項目：攝影、插畫、玻璃藝術、鞋袋設計、時裝設計及壁畫，為學生提供不同類型、不同難度的藝術創作體驗。舉例說，學校邀請年青插畫家和設計師到校，指導學生在設定的主題和預算下進行插畫設計，為學校製作紀念品送贈訪客。有了設計後，下一步是將設「實現」。學生要親自到工場與技術人員溝通，研究材料和造價問題，以及設計圖做成產品的可

行性。「同學將課堂上繪畫的插畫，經過研究後製成了布袋、筆記本等文具，更有學生將攝影作品，製成以『四季』為題的節日賀卡。」

最後，學生設定宣傳策略，向大眾「展示」成果，王老師說：「學校舉辦展覽，並出版書冊送給全港學校，就像業界會有發佈會、產品目錄等。」四個步驟，將藝術設計工作與校園和現實生活加以聯繫，成功培養學生大膽創新又細心實踐的學習精神。

「邊做邊學」 提升共通能力

談到計劃對學生成長的幫助，王老師說：「我們提倡『邊做邊學』，當中定會遇到很多困難，例如要報價、與廠家溝通，不少同學碰壁，但同時也逐漸學懂如何去解決困難、如何向別人清楚表達自己的想法。這個計劃打破了傳統課堂的常規，在過程中讓同學的多元技能及共通能力有所提高。」

計劃目標清晰，藝術範疇多元化，活動與生活經驗結合，讓學生發揮創意。計劃因應學生的能力策劃不同培訓活動，讓他們盡展所長，同時亦有系統地透過課堂學習，提升學生對藝術的興趣。

Creativity is often likened to the mythological Pegasus, flying with unbounded freedom in mid-air. However, Lam Tai Fai College's "Pegasus" Art Education Scheme emphasised that while students' creativity should be unrestrained like the winged creature, they should not lose sight of reality. Art KLA Convener Wang Xiao-fan, Camille, explained: "Students may be filled with ideas, but do not know how to realise them. We wanted to let the students experience the artistic environment in real life, not only to brew abstract ideas and ignore the actualisation." Through collaborations with young designers, the scheme encouraged students to learn in actual working environment. The aesthetic theories in classroom were applied to the design of products.

A four-step teaching strategy

The scheme's design was concrete and concise with four interconnected teaching strategies, namely "visits", "design", "realisation" and "showcase". Students were guided to take successive steps in crossing the threshold from theory to practice, effectively turning abstract ideas into tangible projects.

The students were initially taken by the teacher to "visit" various design studios. Wang explained: "Personal visits and exchanges with practitioners allowed students to understand certain prerequisites of creative works including actual equipment, materials used and clients' demands."



After the visits, the students returned to the classroom for "design" work. To offer students a breadth of creative experiences with varying art forms and levels of difficulty, the scheme offered six major arts and design disciplines: photography, illustration, glass art, shoe and bag design, fashion design and murals. To give an example, the school invited young illustrators and designers to guide the students to design illustrations. Under a designated theme and budget constraint, the students then had to produce school souvenirs for visitors. When the design was ready, next came "realisation". The students had to communicate with the technical staff in workshops personally, research on the materials to be used, quotations and the feasibility to turn the design into a product. "Making use of illustrations finished in class, students conducted in-depth research and produced stationery including cloth bags and notebooks. Some students produced greeting cards around the theme of 'four seasons' based on their photographic works."

Finally, the students devised the promotional strategies and "showcased" their works to everyone. Wang said: "An exhibition was organised by the school with the printed booklets sent to schools in Hong Kong, just like press releases and product catalogues in the business sector." Arts and design in schools were brought into real-world settings, and students learned to be bold and innovative while being pragmatic and meticulous in execution.

"Learning through practice" enhanced generic skills

On how the scheme benefited students' growth, Wang commented: "We promote 'learning through practice'. There were certain difficulties such as quotations and communication with the manufacturers. Some students faced obstacles, but they also gradually learned how to solve the problems and to clearly express their ideas to others. This scheme broke away from conventions in traditional teaching and enhanced students' multi-faceted and generic skills."

The project includes activities involving various art forms and welds experiences in daily life into them to inspire students' creativity under clearly set objectives. Depending on students' competence, the project offers corresponding training where they can excel and showcase their talents. Systematic classroom learning is introduced in parallel to pique students' interest in arts.

東華三院幼稚園

Tung Wah Group of Hospitals Kindergartens

得獎計劃

幼兒創意綜合藝術計劃

「薈藝於樂 寓樂於學」

Award-winning Project

Integrated Creative Arts Programme for Children

“Joyful Learning through Arts”



東華三院屬下十五所幼稚園獲優質教育基金資助，與藝術家合作推行幼兒創意綜合藝術計劃，透過繪本教學及多元創藝遊戲，貫穿各學習領域，多方面發掘及啟發幼兒的創意潛能。東華三院學務主任（特殊及學前教育）鄭美詩介紹：「計劃的口號為『薈藝於樂，寓樂於學』，環繞繪本的主題構思教學框架，並融入視藝、形體舞蹈及音樂三種藝術媒介，以綜合形式發展一系列的課堂教學活動，培育幼兒的藝術創意與多元潛能。」

以繪本為基礎教學框架

幼稚園邀請了藝術家、幼兒教育專家與教師一同挑選教學繪本，配合故事情節設計教學活動。舉例說，老師以充滿超現實色彩的繪本《氣球國》為教材，打破幼兒對創作的既定思考模式。當幼兒對超現實有了一定認知後，老師便會帶他們到公園，鼓勵他們拍攝自己的相片，以其角度捕捉超現實的情景。老師隨後更會指導幼兒將拍攝到的相片，連結生活經驗和感受，創作他們的超現實作品。又如以繪本《早起的一天》，讓幼兒探索樂器聲音的強弱，運用音樂及肢體動作表達出寧靜和熱鬧、動與靜的氣氛。

為鼓勵親子共融，融入社區，幼稚園更舉辦聯校嘉年華、工作坊、展覽、親子興趣班等活動，並出版《親子創意藝術小錦囊》及《綜合藝術創意無限》教材套，以建立全面的學習環境及進一步推展藝術教育。東華

三院高德根紀念幼稚園校長楊建月指：「藝術教育是全人教育一個很好的媒介，我們希望藉着藝術教育，配合東華三院全人教育的辦學宗旨，透過社區、學校、家庭三方面，攜手培育幼兒的創意更上一層樓。」

聯校推行 規模龐大

計劃在東華三院十五間幼稚園同時推行，當中花了不少功夫進行協作，過程中除了邀請不同媒介的藝術家作課堂支援外，亦同時邀請了兩位香港教育學院的幼兒教育專家到十五間學校進行同儕觀課及課堂評估，以及香港城市大學應用社會科學系副教授許娜娜博士進行成效研究，確保課程的品質及成效。報告指出，計劃鼓勵及促進藝術教育和幼兒教育工作者結成教學伙伴，能同時促進幼師和藝術家的專業發展和成長；而計劃中的幼兒藝術教育課程，亦能有效發展幼兒的創造力。

鄭主任表示，來年已得到董事局撥款，將繼續推行計劃。「我們將引入家校合作，拓闊藝術種類及形式，以深化計劃成效，同時亦安排了同儕觀課及交流等活動，希望可以邀請其他學校老師一齊參與，營造一個優質的學習圈，共同探索藝術教育的策略。」

東華三院轄下十五間幼稚園同時推行計劃，規模龐大，受惠人數眾多，推廣層面廣泛。計劃將視覺藝術、音樂及舞蹈融入繪本教學，並推廣至社區，讓學生從小培育對藝術的興趣。

Funded by the Quality Education Fund, the 15 kindergartens of Tung Wah Group of Hospitals (TWGHs) cooperated with artists in promoting the Integrated Creative Arts Programme for Children. The creative potentials of children were developed through the teaching of picture books and a diversified range of creative games covering all learning areas. Assistant Education Services Secretary (Special & Pre-School Education) of TWGHs, Kwong Mei-sze elaborated: "The programme's slogan is 'Joyful Learning through Arts'. The teaching framework evolved around picture books and combined the three art forms of visual arts, dance and music, in which series of classroom activities were integrated and developed to foster children's creativity and diverse potentials."

Picture book as fundamental teaching framework

Artists and early childhood education experts were invited by the kindergartens to carefully select educational picture books with teachers, and the learning activities were designed around the plot of the stories. For example, teachers chose *Kingdom of Balloons*, a picture book with fantastical elements, as teaching tool to expand the children's established ideas on creative works. When the children had certain understanding about the fantasy, teachers took them to parks and encouraged them to use their own perspectives to take pictures with fantastical. Subsequently, teachers will guide the children to create their own surrealistic works using the photos and their life experiences as well as feelings. For example, the picture book *The Day I Got up Early* allows children to explore the intensity of sounds of musical instruments and how music and body movements could be used to express quiet and lively moods, or dynamic and static atmospheres.

To encourage parents' involvement and community integration, the kindergartens also organised a series of joint-school carnivals, workshops, exhibitions and parent-child interest classes. *Tips for Parent-child Creative Arts* booklet and *Integrated Creative Arts* teaching kit were published to establish a comprehensive learning environment and to further promote arts education. Headteacher of TWGHs Ko Teck Kin Memorial Kindergarten, Yeung Kin-yuet commented: "Arts education is an excellent medium in holistic education. With arts education and TWGHs's mission towards holistic education, we wish to enhance our efforts in nurturing children through working with the community, schools and families."



Large-scale joint-school implementation

Strenuous efforts were made to effectively promote the programme in all 15 kindergartens under TWGHs. Apart from inviting artists of different media to assist in class, two early childhood education experts from the Hong Kong Institute of Education were invited to conduct class peer-observations at the 15 kindergartens. In addition, Dr Anna Hui, Associate Professor of the Department of Applied Social Sciences, City University of Hong Kong was invited to conduct a research on the programme's effectiveness in order to ensure its quality and results. The report indicated that the programme encouraged and promoted the teaching partnership of arts educators and early childhood educators, and facilitated the professional development and growth of both parties. The report also showed that arts education for children in this programme were effective in developing the children's creativity.

Kwong said that the programme would continue as funding for the coming year had been approved by the Board. "We will introduce home-school cooperation to include more art forms and genre in order to enhance the programme's effectiveness. We also arranged peer observations and exchange activities for fellow teachers. Teachers from other kindergartens will be invited to join us in fostering a quality learning circle to explore together the strategies in arts education."

Launched in the 15 kindergartens under TWGHs all at once, the project is enormous in scale and coverage, benefiting a large number of people. The project first incorporates visual arts, music and dance in the teaching of illustrated story books and eventually extends it to the community, inspiring students' interest in arts at a tender age.



誇啦啦藝術集匯

The Absolutely Fabulous Theatre Connection

得獎計劃

Bravo! 香港青年劇場獎 2013-14

Award-winning Project

Bravo! Hong Kong Youth Theatre Awards 2013-14



戲劇的神奇魔力，可以提升創造力與想像力，同時塑造個人修養和品格。「Bravo! 香港青年劇場獎」是一個橫跨香港、倫敦、台南三地的雙語戲劇訓練及生命教育計劃，主辦機構誇啦啦藝術集匯以「學習劇場」為理念，旨在為有潛質的年輕人提供嚴謹而高質素的專業戲劇訓練，並融入生命教育，幫助青少年培養品格、建立正面的價值觀。

演藝提升 個人成長

計劃為四十位中學生提供為期一年半的免費專業戲劇訓練，當中約有一半來自經濟困難的家庭。誇啦啦藝術集匯行政總裁邱歡智指，計劃除了演技培訓外，也極為著重對學生價值觀與態度的培育，「計劃開始時，我便對學生說：『我不會視你們為中學生，而是一個年輕的專業演員。』」也表示我對他們有要求，除了專業的藝術水準，紀律也同樣重要，你對演戲有沒有熱忱？你是否守時？」

活動內容包括三個為期五天的演戲工作坊，由淺入深教導學員打好演戲基礎及提升技巧。首個工作坊由本地導師任教，第二個邀請了倫敦音樂及戲劇藝術學院（LAMDA）的導師加入，第三個則全由LAMDA 導師教授。

邱歡智說：「LAMDA 是英國歷史悠久、享負盛名的戲劇學院，這是他們破天荒首次與海外伙伴合作，教十八歲以下的青少年。」

工作坊分為中文組及英文組，期間兩個組別的學生將學以致用，分別綵排及演出粵語及英語劇場，劇本取材來自文學經典劇作。除了戲劇訓練外，機構更安排了社會服務，讓學生擔任助教，為小學生舉辦工作坊，分享所學。邱歡智說：「由接受、被教的一個，變成幫手去教的一個，思維會很不同。」

最後遴選 遠赴倫敦

受訓完畢後，機構會根據學員的表現、參與度、責任感及自律等進行遴選，選出二十位學生於暑假前往LAMDA 接受四星期的大學程度戲劇訓練及文化活動，並選出另七位學生前往台南十鼓文化村接受兩星期的鼓藝及戲劇訓練。邱歡智說：「計劃是將藝術教育與生命教育結合，很多學生最終未必會做演員，甚至未必會加入表演行業，但活動中所教給他們的技能以及對他們的要求，卻能轉化為日後職場生涯技能。」

首屆計劃獲得成功，邱歡智表示將繼續與利希慎基金及LAMDA 合作，而新一屆的申請者亦有所增長：「我們會繼續舉辦相關活動，亦以貴精不貴多為原則，收生不會超過五十人。」

計劃周詳，整體目標明確，在策劃及宣傳推廣方面均表現出色。受惠對象包括有經濟困難的本地青少年，除了為他們提供免費的本地及海外專業培訓機會，提升戲劇技巧外，同時亦注重他們個人身心發展，教育性強。

The magical powers of theatre take creativity and imagination to new heights while cultivating an individual's virtues and character. Adhering to this vision, "Bravo! Hong Kong Youth Theatre Awards 2013-14" is a bilingual acting and life-skills scheme based in Hong Kong, London and Tainan. Organised by The Absolutely Fabulous Theatre Connection (AFTEC) and conceived as a "Learning Theatre", the scheme provides vigorous and high-quality professional theatrical training for talented youngsters. Life education is embedded within the project to help teenagers develop their character, and foster positive values as well as attitudes.

Enhancing personal development through performing arts

The Bravo scheme provides 1.5 year of professional theatre training for 40 secondary school students, approximately half of which are financially underprivileged participants. Lynn Yau, Chief Executive Officer of The Absolutely Fabulous Theatre Connection, stressed on the importance of nurturing the students' values and attitudes besides teaching them acting: "When the scheme commenced, I told the students: 'I will not treat you as secondary school students, but young professional actors instead.' The articulation indicates a certain level of requirement towards them. Discipline is just as important as professional artistic standards. Are you passionate enough about acting? Are you a punctual person?"

The scheme includes three 5-day acting workshops in which foundations of acting are laid for the students and skills are enhanced in a progressive approach. The first workshop session was taught by local instructors and the second session was facilitated by tutors from Hong Kong and the London Academy of Music & Dramatic Art (LAMDA). The third and final workshop was taught solely by LAMDA instructors. Yau added: "LAMDA is a historical and prestigious drama school in Britain. The Bravo scheme marked their very first collaboration with an overseas partner in training teenagers under 18 years old."

The workshops were divided into Cantonese and English Streams, and the two groups of students applied their knowledge in rehearsals and performances of Cantonese-speaking and English-speaking theatre production with scripts based on drama classics. Aside from theatrical training, the organisation also arranged social services in which students acted as tutors in workshops for primary students to share what they learned. Yau explained: "Switching roles from knowledge recipients and students to being a teacher—their ways of thinking becomes radically different."

Final selection for training in London

Upon completion of training, the organisation carried out a rigorous selection process based on the students' performance, level of participation, sense of responsibility and discipline. 20 students were selected to receive a four week-long university-level acting training at LAMDA with cultural immersion activities. 7 students were chosen to receive two weeks of drumming and theatrical training at Ten Drum Culture Village in Tainan. Yau commented: "The scheme aims to be an amalgamation of arts education and life skills education. Many of the students may not become actors, or choose performing arts as a career. However, the students benefit from the life skills taught and the discipline throughout the scheme which will effectively transform into skill sets needed in their future careers."

With the pilot scheme a success, Yau plans to continue its partnership with the Lee Hysan Foundation and LAMDA. The number of intake in the new round will also increase slightly: "We will continue our dedicated efforts and emphasise quality over quantity, with the scheme limited to a maximum number of 50 participants."

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A meticulously planned scheme, it was launched with a clear objective, combined with extraordinary coordination and publicity. The beneficiaries, including local youths in financial hardship, are offered free training in Hong Kong and overseas designed to refine their acting techniques and enhance their personal growth under this strongly educational scheme.
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Award for Arts Education / Non-School Division

藝術教育獎 / 非學校組

光影作坊 Lumenvisum

得獎計劃
18x24 全城起動齊齊拍

Award-winning Project
18x24 Photo Adventure
in Hong Kong



發掘一個地區的人、事與物，除了可上網搜集資料外，更可從日常生活出發。由光影作坊主辦的「18x24 全城起動齊齊拍」大型攝影活動，就是透過攝影工作坊、攝影創作及展覽，鼓勵參加者用相機、手機隨手拍攝，以影像記錄每一個地區的特色，從而認識自己的社區及城市。

光影作坊董事局成員羅淑敏介紹計劃構思：「在記錄或介紹一個地區時，資料往往側重於數據、歷史等具體元素，卻忽略了生活、人情的味道，所以我們想到由居民出發，用他們的觀點去描述社區，記錄當中的點滴和小故事，並讓參加者反思與社區的關係。」

覆蓋 18 區 24 小時拍攝

攝影活動覆蓋全港 18 區，光影作坊邀請攝影導師到各區舉辦工作坊，介紹社區攝影、基本攝影技巧，以及如何運用影像去表達對社區的情感。其後，每月首個周末於該區舉行「24 小時攝影活動日」，讓參加者學以致用，走訪區內不同角落，拍攝他們認為有意思的相片，並選取其中三張上載至活動網站作分享。當日更設有「攝影日加油站」，為參加者提供相關的攝影器材，並有攝影工作坊導師到場，與參加者交流拍攝心得。

羅淑敏說：「大多數香港人無論上學還是上班，都是早出晚歸，就算放假都可能到另一區消遣，長假期就會外遊，留在自己社區內的時間其實不多，更遑論真正認識區內的環境。這個活動旨在通過走訪社區拍攝，讓參加者有機會增進對該區的認識，重新與社區連結。」

參加者上載的相片將存放到網站的「民間圖片資料庫」，以記錄各區的社會變遷、生活文化。市民更可免費下載有關相片及資料，以作非商業用途。部分作品於計劃中的「社區攝影展覽」中展出及結集成攝影集。

全民起動 跨區見證

羅淑敏指出，今次活動的參加者包括學生、在職及退休人士，當中一位參加了 18 區的「24 小時攝影活動日」的參加者就令她印象最深刻：「活動沒有限制參加者只能在自己所住的地區參加，有參加者走訪 18 區拍攝，並指若不是因為這個活動，他也沒有機會走遍全港、認識各區的風貌。」

活動得到肯定，羅淑敏表示現正將參加者的相片及資料製作成教材套，希望可以讓全港學校在通識或語文科使用。他們更構思將「18x24」推廣為每年一度、記錄香港的大型攝影活動。

計劃目標清晰，在策劃及推廣方面亦見水平，讓參加者與社區居民互動，製作具參考價值的圖片資料，對本土文化推廣及保存甚有價值。

To fully appreciate the people, place and things within an area, one may take the studious route and gather information online. As an alternative, the vicissitudes of local daily lives could be explored. Organised by Lumenvisum, the large-scale photography event “18 x 24 Photo Adventure in Hong Kong” offers a variety of activities to encourage the participants in picking up their cameras. Through photography workshops, photo-taking sessions and exhibitions, participants became reacquainted with their own communities and city by capturing their distinct characteristics into images.

Law Shuk-man, Board Member of Lumenvisum elaborated on the concept behind: “When we document or introduce an area, we often tend to focus on the ‘hard data’, such as specific numerical figures or historical records, overlooking the associated aspects of daily living and human spirits. We therefore thought of shifting the focus to the residents, to narrate from their perspectives the community through documenting life’s smaller yet poignant moments. Participants also reflect on their relationships with the community during the process.”

Covering 18 districts in 24 hours of photo shooting

The photo-taking activities spanned the entire 18 Hong Kong districts with a team of photography teachers to give workshops in different areas, teaching fundamentals in photography and how to express our sentiments with the community through images. Having acquired a certain level of skills, the participants would then partake in the “24-hour Photo Shooting Day” held in the first weekend every month in different districts to put their skills into use. Exploring every corner of the community, they took pictures of what meant most to them and out of which chose three to share on the event website. During the shooting day, there would be “Support Station” to provide participants with camera equipment. Photographer tutors were also available onsite for consultation or experience sharing.

Law went on to explain, “Most Hong Kong people spent long days at school or at work. On their day-offs they’d rather spend time in other areas or overseas if on long holidays. They seldom spend time in their own community, let alone getting to know it. Therefore this project aims at providing them with the opportunities to know more about their community, to reconnect with it through photo-taking visits.”



The participants uploaded their works to an online platform to form a “Communal Photo Archive,” as testament of the social changes, documenting the lives and culture of the people. Members of the public can download the images for free for non-commercial purposes. Some of the works were showcased at the “Community Photography Exhibition” and published in the project’s photobook.

Participation by all and traversing districts

Law pointed out that the participants included students, working people and retirees. One of them participated in all the 18 districts’ “24-hour Photo Shooting Day,” impressed her most. “The project does not restrict the participants to take part in activities only in the district they live, so that participant actually went to all the 18 districts, and said without this project he’d never have visited all over Hong Kong, savouring all the sights.”

With the event gaining recognition, Law stated that they are now assembling the participants’ photos and information into an educational kit which could be used for teaching liberal studies or language subjects in Hong Kong schools. Lumenvisum also plans to take the project further, to make it an annual major photography event, as a long-term effort for documenting Hong Kong.

Participants and local residents interact to produce photograph references in the project which are of immense significance in the preservation and promotion of local culture. With its precise objectives, competent planning and publicity, the impact is far and wide.



鄧日昇
Tang Yat-shing

全球創意工業急速發展，3D 電影、動畫及網絡遊戲愈趨普及，吸引不少夢想以製作動畫為職業的青少年加入創意行列。由天比高創作伙伴開辦的「見習電腦動畫師計劃」，正是為有意入行的青少年，提供免費電腦動畫師職前培訓。

資深動畫師鄧日昇，是天比高創作伙伴動畫部門總監，他表示看到愈來愈多青少年對動畫製作行業感興趣，雖然不同大專院校都有提供相關課程，但卻不是專為動畫製作而設，故萌生了這個計劃。現身兼計劃經理、課程策劃總監及動畫導師的他指出，計劃對象主要是對動畫及美術設計有興趣，但因經濟或學歷問題而沒有機會報讀相關課程的基層青少年。「課程能夠提供空間與平台，讓青少年發展相關的興趣與能力；我們希望透過一年密集式訓練，讓他們裝備自己，從興趣發展到專業技能，並有足夠個人作品，可以找到合適的工作。」

技能：由入門到專業

計劃分為三個階段進行，首先，機構會在學校及社區舉辦專題工作坊，向青少年介紹動畫創作及就業路向；然後於暑期開辦為期一個月的「初學者入門課程」，讓有興趣的青少年學習基本的電腦動畫及數碼繪圖技巧，並從中選出約二十至三十名具潛質、有熱誠的學生，修讀為期一年的「專業證書課程」，為他們提供高階創作訓練，包括創作及製作技巧、處事及溝通技能等。每位學生於畢業前，均須完成一段兩分鐘的短片及畢業作品集，鄧日昇指，當中約八成學生畢業後成功入行，從事全職電腦動畫師或多媒體美術設計師等工作。2013 年畢業生 Melody 表示，在這裡不單學了一門技術，而且改變了她，「在畢業的時候，我不但有一份不錯的作品，得到一個入行的機會，還能正面地面對未來。」

得獎計劃
天比高創作伙伴
賽馬會策動創新思維—見習電腦動畫師計劃
2013/14

Award-winning Project
Skyhigh Creative Partners
A Jockey Club Initiative for Innovative Minds -
Animation Training Program 2013/14



成長：由個人到團隊

除了短片製作及畢業作品集外，課程更要求學生在最後四個月進行團隊實戰，鄧日昇說：「我們模擬真實的商業製作公司，讓學生在不同工作崗位學習互相合作、與人溝通，在團隊協作中實踐設計理念。雖然青少年都很有創意，但卻較為自我，所以如果能透過群體工作，互相扶持、互相策動，成長會是有意共睹的。」

鄧日昇補充：「很多青少年都喜歡打機、看漫畫、看電影，但卻不知如何將興趣發展成為技能。另外，我們發現有很多學生在初入學時，都懷着挫敗、自我否定的心態，所以我希望能透過這個課程，給他們一個家的環境，讓他們能放下壓力，重整及發現自我，重建信心，同時給他們機會專心培訓興趣，發展潛能。」課程未來會開拓更多範疇，如電影電腦特技、網絡遊戲、手機軟件設計等，希望讓青少年有更多元化的學習機會。

以動畫創作為切入點，為基層青少年提供職前培訓，並提升他們對動畫創作的興趣，概念創新獨特，具持續發展及推廣力，值得鼓勵及支持。不少參加者在完成計劃後從事多媒體及動畫創作行業，成效顯著。

The increasing popularity of 3D movies, animation and online games is indicative of the global rapid development of the innovation industry. The trend is especially embraced by many youngsters with aspirations in animation production as their careers. In view of this, the “Animation Training Program” organised by Skyhigh Creative Partners is suited precisely for teenagers interested in the industry to receive pre-employment training in computer animation free of charge.

As the Director of Animation in Skyhigh Creative Partners, experienced animator Tang Yat-shing observed a notable increase of interest towards animation production among teenagers. He conceived this programme as none of the related courses offered by tertiary institutions are tailored for animation production. The multi-faceted Tang is currently assuming the roles of programme manager, director of curriculum planning, and animation instructor. He explained that the programme caters to youths from grassroot families with interests in animation and graphic design. They are offered relevant courses which they could not have applied elsewhere due to economic concerns or educational backgrounds. “The programme provides a space and platform for youths to develop related interests and capabilities. They are equipped with skills and knowledge through one-year intensive training. Developing their interests into professional skills, they accumulate adequate portfolios to look for suitable jobs.”

Skills: fundamentals to expertise

The programme is divided in three stages. At the first stage, themed workshops were organised in both schools and the community to introduce animation production and related career opportunities to teenagers. Afterwards, a month-long “Basics for Beginners” course was held during the summer holidays for teenagers to learn fundamentals in computer animation and digital drawing, out of which 20 to 30 students with potentials and passion were chosen to attend the one-year “Professional Certificate Programme”. The participants received advanced creative training including creative works, production skills, and skills in conducting oneself as well as communication. Each student is required to complete a two-minute segment and graduation portfolio for graduation. Tang pointed out that, after graduation, approximately 80% of the graduates were able to enter the industry and worked as full-time computer animators or multimedia

graphic designers. Melody (graduate in 2013) said that the programme assisted her in learning skills, and also changed her as a person: “Not only did I finish some decent works and gained a foothold into the industry, I also developed a positive attitude in facing the future.”

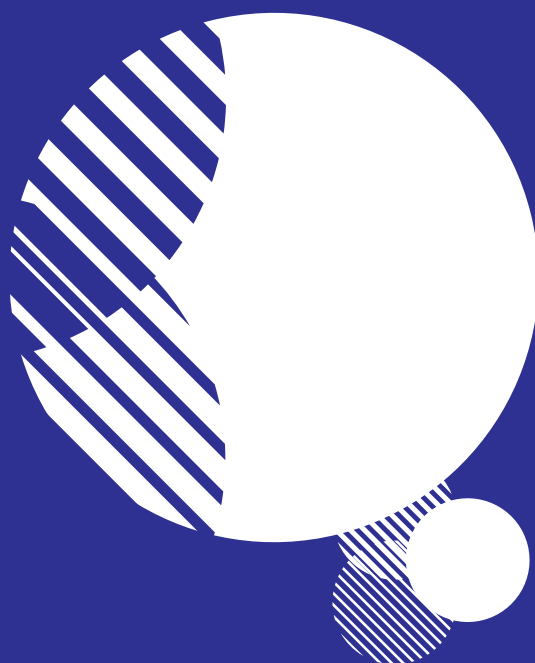
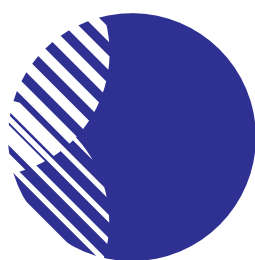
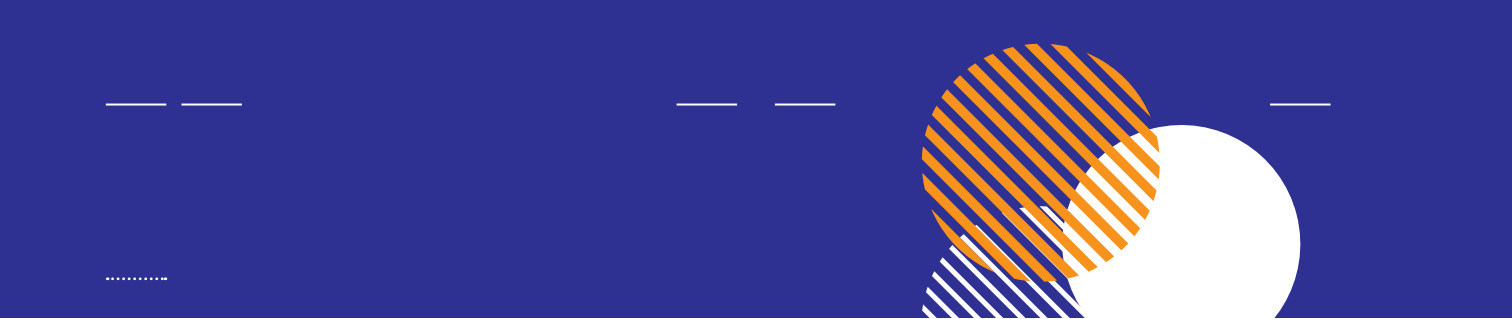
Growth: individual efforts to teamwork

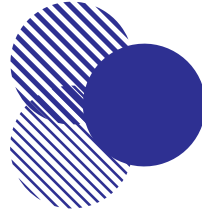
Besides short film and graduation portfolio, the programme also required students to work as a team in the final four months. Tang explained: “We are simulating a commercial environment of a production house. Students are required to collaborate and communicate in a variety of work posts, and to realise their design concepts through teamwork. Youngsters, though very creative, tend to be relatively self-centred. Having teamwork experiences in which they supported and motivated each other, their personal growths had been notable.”

He added: “Many youngsters are interested in electronic games, comics, movies but have no ideas on turning their interests into skill sets. We also readily noticed that there seemed to be a prevailing sense of frustrations and mentality of self-denial when they first started. With this programme, my vision is to provide them a home-like environment in which they could cast aside their pressures. The setting becomes an impetus for them to re-organise and discover themselves, to rebuild confidence, and to concentrate on cultivating their interests and developing their potentials.”

In the future, more disciplines including film and computer graphics, online games, mobile application design will be incorporated into the programme to provide more diversified learning opportunities for young people.

Using animation drawing as an attraction, the programme offers vocational training to grass-root youths and spurs their interests in the subject. Original in concept, the programme has the potential to sustainable development and expansion and is worthwhile for support and encouragement. The achievement is highlighted by the many participants now work in the media and animation industry after graduating from the programme.





Award for Arts Promotion

藝術推廣獎

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」旨在表揚傑出的藝術推廣計劃，亦希望藉此讓其他藝術工作者分享成功的推廣例子。

The success of an arts programme depends not only on its quality but also its promotional 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 recognise outstanding arts promotion scheme, and offer opportunity for arts practitioners to share their successful experience.



Award for Arts Promotion

藝術推廣獎

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

得獎計劃
賽馬會藝術通達計劃

Award-winning Project
Jockey Club Arts Accessibility Scheme (JCAAS)

藝術面前人人平等，但當有視障朋友想要看展覽、聽障朋友想要觀看以對白主導的舞台劇、肢體殘障的朋友想要參與行為藝術，他們的慾望又何以被滿足？而展能藝術家的才能又如何被看見？由 1986 年成立至今，宗旨為「藝術同參與·傷健共展能」的香港展能藝術會，自 2011 年起在香港賽馬會慈善信託基金的捐助下，開展了為期五年的賽馬會藝術通達計劃，回應訴求。

深化經驗 推行五年計劃

香港展能藝術會主席林彩珠指出：「過去我們觀察到本港殘疾人士長久以來好像與藝術甚無緣，需求往往被忽視，所以在多年前，協會開始嘗試借鑒於展能藝術發展得較完善的歐美國家，引進外地專才，推行相關小型計劃。四年前，我們更得到香港賽馬會慈善信託基金支持，有機會將過往經驗深化，推行賽馬會藝術通達五年計劃，並成立藝術通達服務中心，提供諮詢、培訓、公眾教育及配合不同需要的通達服務，讓更多觀眾能無障礙地享受藝術。」

成功實例 見證藝術共融

然而，她表示推廣及執行工作並非一帆風順，「初期有人質疑我們服務的對象只是小眾，亦有人誤以為我們是在做與藝術無關的慈善工作，甚至有人會擔心我們的服務會影響藝術演出。」

不過事實勝於雄辯，單於 2013/14 年度，計劃的受惠人次便將近八萬，當中以長者、兒童及殘疾人士為主，而合作機構亦達三十個，包括文化藝術團體、政府部門、博物館及社區團體等。林彩珠坦言，計劃除了希望社會正視殘疾人士與生俱來應當享有的藝術參與權外，還期望各團體了解，其實殘疾人士及長者乃是一班



數目龐大的觀眾群，實在不容忽視。而通達服務不單讓殘疾人士能入場欣賞演出及接觸更多藝文資訊，也幫助了各大藝文節目主辦機構擴大其觀眾群。

通達服務提供手語或劇場視形傳譯、口述影像、觸感圖和點字文件等服務，林彩珠指出，這些服務某程度上亦有助於豐富公眾體驗，開拓不一樣的藝術欣賞方法。「在去年『西九大戲棚』活動中，我們就開創了全球首次『口述粵劇服務』，並安排了口述影像員和約六十名視障人士及陪同者與粵劇演員會面、參觀後台及觸摸戲服；而在 2013 年的『自由野』，我們亦於多個音樂和文本演出中，提供手語、劇場視形傳譯及通達字幕，直接受惠人數達至二千人。」而計劃包羅的示範、分享、教育活動以及各種場地和服務配套，不單能讓殘疾人士平等地接觸藝術，也增加了一般人士欣賞藝術的趣味。

對於協會今獲頒藝術推廣獎，林彩珠認為是一份認同和鞭策。她表示協會將會繼續做好倡導和推廣展能藝術的角色，與更多團體建立恆常合作關係，並會持續將外國經驗轉化為適用於本港的方案，達至社會共融，藝術面前人人平等。

計劃全面，致力促進社會共融及藝術大同。藉提供照顧傷健人士的配套，開拓了新觀眾群，令更多傷健人士有興趣觀賞表演藝術，成功幫助弱勢社群享受藝術，十分有意義，值得鼓勵。

All are equal when it comes to experiencing the joy of the arts. But how do people pursue their artistic interests to the full in the face of different physical challenges – enjoying an exhibition despite one’s visual impairment, finding pleasure in a dialogue-heavy play undeterred by one’s hearing loss, or revelling in performance art unhindered by one’s physical paralysis? In what ways can the talents of artists with disabilities be brought to the fore? This is where the Arts with the Disabled Association Hong Kong (ADAHK) steps in. Established in 1986 with the motto ‘Arts are for Everyone’, the ADAHK addresses these pressing needs and concerns with the 5-year Jockey Club Arts Accessibility Scheme, which has received the support of The Hong Kong Jockey Club Charities Trust since 2011.

A 5-year initiative to deepen experiences

Ida Lam, Chairperson of the ADAHK, explains, "We realised, much to our concern, the lack of rapport between the arts and people with disabilities in Hong Kong, and a general neglect of their needs in society. So a few years ago the ADAHK began to take a leaf out of the US and Europe’s book for disability arts, recruiting talent from abroad and launching small-scale pilot projects. Having secured the support of The Hong Kong Jockey Club Charities Trust four years ago, we were able to translate our initial experiences into the 5-year Jockey Club Arts Accessibility Scheme. The arts accessibility service centre, the JCAASC, was set up to provide consultation, training, public education and arts accessibility services with the goals to establish a barrier-free environment for the arts and benefit the quality of life for arts audiences in Hong Kong."

"Arts for all" testimonials

The promotion and execution of the scheme was hardly smooth sailing all the way. As Lam remembers, "While some people expressed doubt about us serving only a minority group, others misconceived our project as charitable work that bears no relation to the arts; there were even a few individuals who believed our services would be offered at the expense of their performances."

In the end, truth speaks for itself. The scheme reached out to as many as 80,000 individuals, with the elderly, children and people with disabilities making up the majority of users and over 30 institutions, including arts and cultural organisations, government departments, museums and community groups working in collaboration.

Besides highlighting the objective of the scheme to promote social awareness of the fundamental right for people with disabilities to participate in the arts, Lam also expresses her earnest wishes to enlighten collaborating institutions to the potential of people with disabilities and the elderly as a significant audience demographic. In bringing people with disabilities to arts performances and closer to the latest arts and cultural news, the scheme also helps arts organisations to expand the audience base of their programmes.

The scheme offers a wide range of accessibility services, including sign and theatrical interpretations, audio description, accessible captions, tactile maps and braille guides. In more ways than one, Lam believes these accessibility tools help enrich the public’s experience and appreciation of the arts by opening up alternative perspectives. "We pioneered the world’s first fully accessible Cantonese opera performance with audio description at the West Kowloon Bamboo Theatre last year, when some 60 visitors with visual impairment and their companions were taken on a backstage ‘touch tour’ with the audio describers to meet the performers and get a first-hand look at their costumes and other behind-the-scenes actions. "Freespace Fest 2013" was made fully accessible for some 2,000 users with the provision of sign and theatrical interpretations and accessible captions." The scheme, which comes complete with demonstrations, sharing sessions, educational activities and venue and administrative support, offers people with disabilities equal access to arts and adds to the experience of arts appreciation of the non-disabled.

To Lam and her ADAHK colleagues, the award is both a welcome recognition of their past achievements and a spur to even greater efforts in the future. Driven by their visions of social inclusion and arts for all, the ADAHK remains unstinting in its commitment to advocating and promoting disability arts, establishing wider, sustainable partnerships with organisations and learning from best examples overseas and translating them into local solutions.

.....
Comprehensive in scope, the project strives to promote social integration and all-inclusive arts. In providing services catered for the disabled, it shuttles new audience to arts, boosting the number of disabled people interested in arts appreciation. A meaningful project. It helps the disadvantaged to enjoy arts and should be encouraged.
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Award for Arts Promotion

藝術推廣獎

香港城市大學創意媒體學院
School of Creative Media,
City University of Hong Kong

得獎計劃
城大 2014 — 藝術文化之年

Award-winning Project
CityU 2014 — Year of Art & Culture



適逢香港城市大學建校三十週年，城大創意媒體學院去年舉辦「城大 2014 — 藝術文化之年」，以一連串藝術文化活動推廣香港的創意及媒體藝術，涵蓋攝影、音樂、動漫、電影、錄像、視覺藝術和文學等多個範疇，並跟不同政府、非政府或外地藝術文化機構合作，合共吸引逾一萬人次參與。

活動多元化 反應踴躍

負責籌劃的城大創意媒體學院院長邵志飛表示，為慶祝城大建校三十週年，校方除了籌辦一系列學術及學生活動外，亦致力籌劃文化藝術項目，故促成了「城大 2014 — 藝術文化之年」的誕生。短短一年間，城大多個部門如創意媒體學院、人文社會科學院等，合力舉辦了最少八場大型展覽、論壇、座談會、放影會等。

活動反應熱烈，邵志飛認為關鍵在於活動多元化，能滿足不同興趣人士的需求。「大部分活動皆開放予公眾人士免費入場，所以除了吸引文化藝術界業內人士外，更通過推廣宣傳及大眾傳媒報導，吸引公眾參加。」

「城大 2014 — 藝術文化之年」不少活動主題跟香港刻下議題息息相關，例如《原地·踏步 — 新界東北藝術展》，透過攝影、電影等藝術創作品展示，配合

工作坊及論壇等，探討新界東北發展模式。邵志飛表示，各項活動分別與多個本地、澳門、內地及外地機構合作舉辦，務求深化活動跟社區的聯繫及互動，曾合作機構包括本港康文署、藝術推廣辦事處、香港藝術發展局、中國美術學院、英國文化協會、日本國際交流基金會等。

提供平台 與世界著名學者交流

相關活動除了為本地藝術家及城大師生、校友提供展示創意的平台，亦促進了與世界各地的藝術家交流。邵志飛表示，可以讓各地著名學者及藝術家聚首一堂是最難能可貴的，例如由城大跟香港藝術發展局、澳門基金會合辦的「城市文學節」，便邀請到當代詩人北島教授、中國文學評論家黃子平教授等擔任座談會嘉賓。

對於今次獲獎，邵志飛認為是對城大多年努力工作的肯定，亦對日後舉辦藝術文化活動有啟發作用。城大未來將繼續致力為學生提供學習機會，並提供平台讓師生發揮創意、從事相關藝術文化研究。

計劃有效推動創意及媒體藝術，對年輕人的藝術啟發有正面作用。節目富水準，邀請國際及本地頂級藝術家參與，具國際視野，並利用特別場地提供獨特的藝術體驗。

The City University of Hong Kong (CityU) celebrated its 30th anniversary in 2014 and its School of Creative Media celebrated the occasion by organising "CityU 2014 — Year of Art & Culture", a dynamic arts and cultural festival that paid tribute to Hong Kong's creative and media arts. Encompassing a host of genres ranging from photography, music, animation, film, video to visual arts and literature, the year-long feast was held in collaboration with a number of government and non-government partners as well as local and overseas arts and cultural organisations, attracting an overall attendance of more than 10,000 visitors.

Dynamic programming, enthusiastic audiences

In celebration of CityU's achievements over the past three decades, Prof Jeffrey Shaw, Dean of the School of Creative Media and the curator of the Festival, conceived of a programme that would comprise a series of academic and student activities running in tandem with arts and cultural affairs. The resulting brainchild, "CityU 2014 — Year of Art & Culture", represented the joint efforts between the School of Creative Media, the College of Liberal Arts and Social Sciences and several other CityU departments in offering some 8 large-scale exhibitions, forums, seminars and screenings.

Prof Shaw candidly attributes the enthusiastic reception to the pluralistic and dynamic qualities of programming that appealed to varying interests. "That the majority of the activities were offered free to the public made them attractive and accessible not only to professionals from the arts and cultural sectors but also the general public who were kept up-to-date on our events through a range of promotional and mass media channels."

Many of "CityU 2014 — Year of Art & Culture" activities explored themes that are closely tied in with current issues in the Hong Kong society. An exemplar of this sentiment was *Dances with the green...An Exhibition on the northeastern New Territories*, a multimedia platform that accompanies a thoughtful-provoking display of photography and film with public workshops and forums to examine the possibilities for urban development. Prof Shaw also outlines the initiatives to strengthen the connection and interaction between the project and the community through collaboration with a range of organisations at home and further afield in Macau, the Mainland and abroad, having partnered their events with the Leisure and Cultural Services Department, the Art Promotion Office, the Hong

Kong Arts Development Council, the China Academy of Art, the British Council and the Japan Foundation, among other arts and cultural bodies.

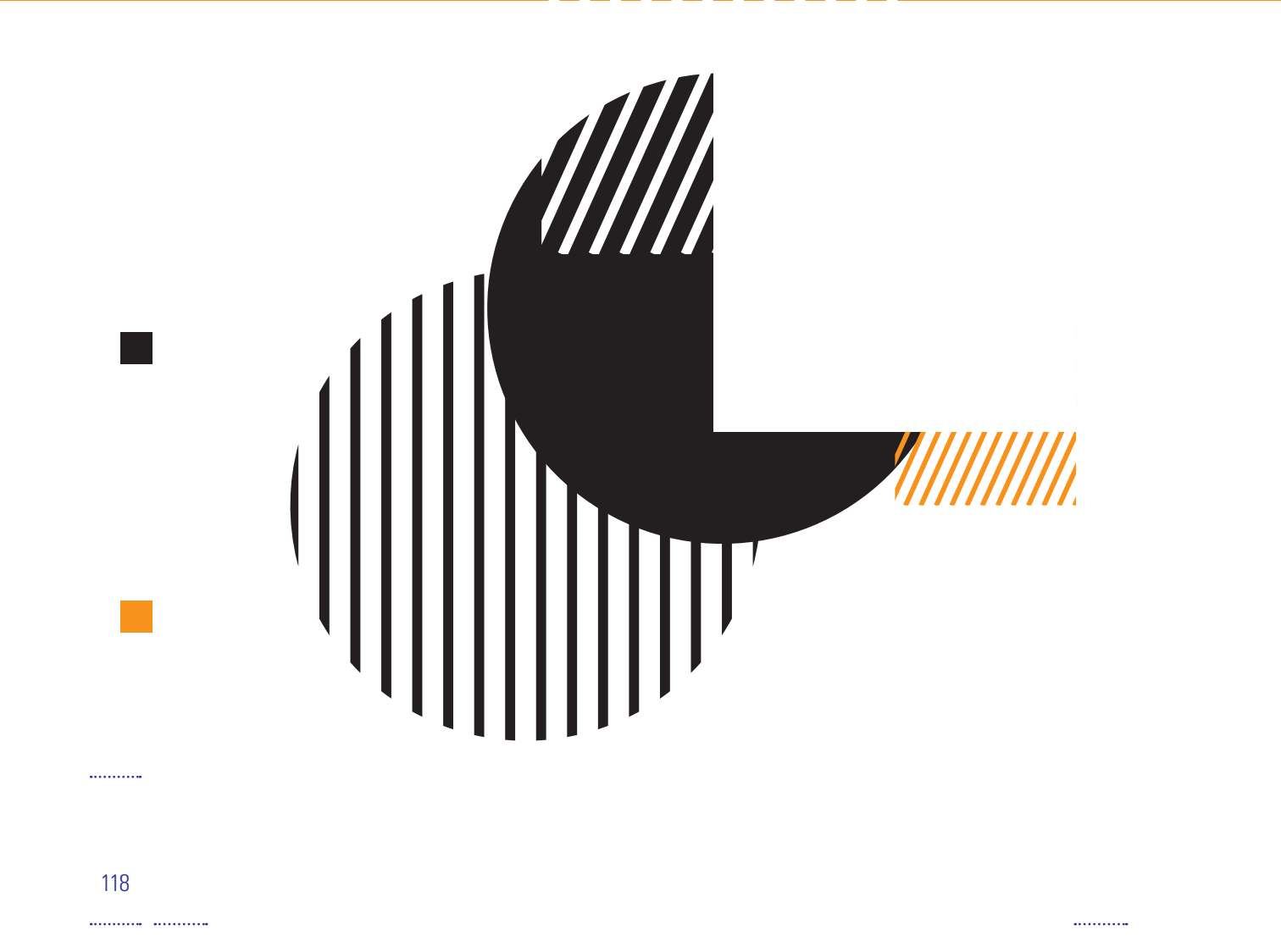
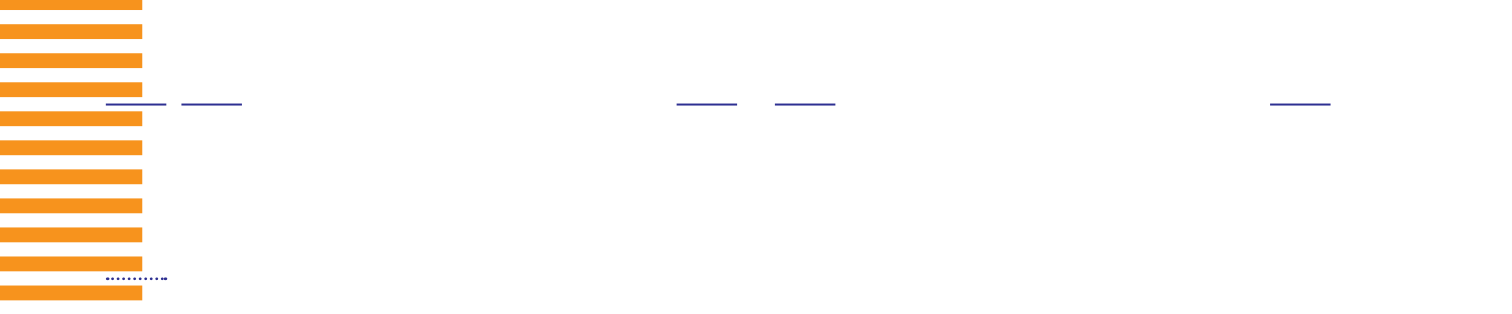
A platform for interaction with world-renowned scholars

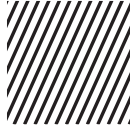
As well as a creative showcase for local artists and the teaching staff, students and alumni of CityU, the cultural feast also fostered artistic and cultural exchanges with the international community, setting the stage for a number of momentous occasions when renowned scholars and artists were brought together for in-depth conversations. "The City Literary Festival", co-organised with the Hong Kong Arts Development Council and the Macao Foundation, for instance, featured Professor Bei Dao, contemporary poet, and Chinese literary critic Professor Huang Ziping among its panel of guest speakers.

Prof Shaw is appreciative of the award, which recognises CityU's efforts over the years while serving as a catalyst for future arts and cultural endeavours. CityU, as he reiterates, remains committed to providing learning opportunities and a dynamic platform for its teaching staff and students to unleash their creativity and undertake arts and culture related research.

Effective in promoting creativity and media arts, the project also inspires the youths with its fine programmes with local and overseas top artists. The global vision. The venues selected are special and bring a unique experience of arts to participants.







Adjudication

評審

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 2013/14 年度大會委員及藝術顧問提名及推選產生，再交由總評審團通過。其他五個公開接受提名之獎項，包括「年度藝術家獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」均設獨立評審小組負責評選工作，由業界專業人士組成，評審結果須交由總評審團通過。

總評審團由藝發局歷屆及 2013/14 年度正、副主席組成（最少五人組成）。總評審團決議為最終決定。

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 and selected by the ADC's Council members of the year 2013/14 and arts advisors, and endorsed by the chief adjudication panel. Individual assessment panels consisting of professionals and representatives from different art forms are formed to assess the nominations for the following five awards: Artist of the Year, 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 Chairmen and Vice Chairmen of its 2013/14 and past council terms (at least five members).

Adjudication

評審

總評審團

Chief Adjudication Panel

陳達文博士	Dr Darwin Chen	黃景強博士	Dr Peter K K Wong
李偉民先生	Mr Lee Wai-man, Maurice	王英偉博士	Dr Wong Ying-wai, Wilfred
馬逢國議員	The Hon Ma Fung-kwok	殷巧兒女士	Ms Yan Hau-ye, Lina

大會委員

Council Members

王英偉博士 (主席)	Dr Wong Ying-wai, Wilfred (Chairman)	羅揚傑先生	Mr Lo Yeung-kit, Alan
梅卓燕女士		Ms Mui Cheuk-yin	
殷巧兒女士 (副主席)	Ms Yan Hau-ye, Lina (Vice Chairman)	吳美筠博士	Dr Ng Mei-kwan
黃敏華女士		Ms Ng Mien-hua, Nikki	
鮑藹倫女士		Ms Ellen Pau	
陳志超先生	Mr Chan Chi-chiu, Henry	Magnus Renfrew 先生	Mr Magnus Renfrew
陳錦成先生	Mr Chan Kam-shing, Chris	鄧宛霞女士	Ms Tang Yuen-ha
陳健彬先生	Mr Chan Kin-bun	黃秋生先生	Mr Wong Chau-sang, Anthony
鄭 禕女士	Ms Caroline Cheng	民政事務局局长	Secretary for Home Affairs
莊冠男先生	Mr Chong Koon-nam, John	或其代表	or his representative
鍾小梅女士	Ms Chung Siu-mui, Ribble	教育局常任秘書長	Permanent Secretary for Education
費明儀女士	Ms Fei Ming-ye, Barbara	或其代表	or her representative
方文傑先生	Mr James Mathew Fong	康樂及文化事務署署長	Director of Leisure and Cultural Services
洪 強博士	Dr Hung Keung	或其代表	or her representative
高世章先生	Mr Ko Sai-tseung, Leon		
劉惠鳴女士	Ms Lau Wai-ming		
梁崇任先生	Mr Leung Sung-yum, Kevin		
李德康先生	Mr Li Tak-hong		
盧偉力博士	Dr Lo Wai-luk		

評審小組

Assessment Panels

藝術評論 Arts Criticism

張秉權博士	Dr Cheung Ping-kuen
馮美華女士	Ms Fung Mei-wah, May
盧景文教授	Prof Lo King-man
盧偉力博士	Dr Lo Wai-luk
吳美筠博士	Dr Ng Mei-kwan

舞蹈 Dance

陳少紅（洛楓）博士	Dr Chan Sui-hung, Natalia
陳德昌先生	Mr Chan Tak-cheong, Ringo
鍾小梅女士	Ms Chung Siu-mui, Ribble
梅卓燕女士	Ms Mui Cheuk-yin
楊春江先生	Mr Yeung Chun-kong, Daniel

戲劇 Drama

陳鈞潤先生	Mr Chan Kwan-yun, Rupert
陳國慧女士	Ms Chan Kwok-wai, Bernice
高世章先生	Mr Ko Sai-tseung, Leon
盧偉力博士	Dr Lo Wai-luk
丁羽先生	Mr Ting Yu

文學藝術 Literary Arts

陳國球教授	Prof Chan Kwok-kou, Leonard
關木衡（關夢南）先生	Mr Kwan Muk-hang
廖偉棠先生	Mr Liu Wai-tong
吳美筠博士	Dr Ng Mei-kwan
黃仲鳴博士	Dr Wong Chung-ming, Peter

媒體藝術 Media Arts

鄭珮詩女士	Ms Kwong Pui-see, Teresa
羅琛堡先生	Mr Law Sum-po, Jamsen
伍韶勁先生	Mr Ng Siu-king, Kingsley
鮑藹倫女士	Ms Ellen Pau
譚敏義博士	Dr Tam Man-yee, County

音樂 Music

陳志超先生	Mr Chan Chi-chiu, Henry
張毓君先生	Mr Cheung Yuk-kwan, Andrew
費明儀女士	Ms Fei Ming-yee, Barbara
羅乃新女士	Ms Nancy Loo
曾葉發教授	Prof Tsang Yip-fat, Richard

視覺藝術 Visual Arts

陳錦成先生	Mr Chan Kam-shing, Chris
陳育強教授	Prof Chan Yuk-keung, Kurt
馮漢紀先生	Mr Fung Hon-kee, Joseph
洪強博士	Dr Hung Keung
官綺雲博士	Dr Koon Yee-wan
羅揚傑先生	Mr Lo Yeung-kit, Alan
曾德平先生	Mr Tsang Tak-ping

戲曲 Xiqu

周嘉儀女士	Ms Chow Ka-yee, Annie
葉世雄先生	Mr Ip Sai-hung
梁沛錦教授	Prof Leung Pui-kam
譚榮邦先生	Mr Tam Wing-pong
鄧宛霞女士	Ms Tang Yuen-ha

藝術教育（學校組）

Arts Education (School Division)

李俊亮先生	Mr Lee Chun-leung, Indy
梁崇任先生	Mr Leung Sung-yum, Kevin
戴傑文先生	Mr Tai Kit-man
黃慧貞校長	Principal Wong Wai-ching, Anne
余嘉蓮校長	Principal Caroline Yee

藝術教育（非學校組）

Arts Education (Non-School Division)

陳瑞如女士	Ms Chan Shui-yu
馮笑嫻博士	Dr Fung Siu-han, Anissa
侯焯琪女士	Ms Hau Cheuk-ki, Lilian
劉惠鳴女士	Ms Lau Wai-ming
吳茂蔚先生	Mr Ng Mau-wai, Clive

藝術推廣及藝術贊助

Arts Promotion & Arts Sponsorship

鍾小梅女士	Ms Chung Siu-mui, Ribble
古煒德先生	Mr Ko Wai-tak, Roy
劉恆安（曲飛）先生	Mr Lau Hang-on
鮑藹倫女士	Ms Ellen Pau
黃志淙博士	Dr Wong Chi-chung, Elvin

Nomination 提名

藝術界別提名小組

Art Form Nomination Groups

為積極鼓勵藝術家及團體參與，「2014 香港藝術發展獎」除接受公開提名外，亦設有「藝術界別提名小組」，由資深藝術工作者組成，就「年度藝術家獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」進行提名。

Besides accepting open nominations, nomination groups of various art forms are formed 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 Artist of the Year, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship.

藝術行政 Arts Administration

林淑儀女士 Ms Connie Lam
譚兆民先生 Mr Paul Tam

文學藝術 Literary Arts

梁科慶先生 Mr Leung For-hing
涂乃賢（陶然）先生 Mr Tu Nai-hsien
王良和博士 Dr Wong Leung-wo

藝術評論 Arts Criticism

陳國慧女士 Ms Chan Kwok-wai, Bernice
鄭政恆先生 Mr Cheng Ching-hang, Matthew
劉恆安（曲飛）先生 Mr Lau Hang-on

媒體藝術 Media Arts

范可琪女士 Ms Fan Ho-ki, Kattie
梁學彬博士 Dr Leung Hok-bun, Isaac

藝術教育 Arts Education

陳雪儀女士 Ms Chan Suet-yi
梁志芬女士 Ms Leung Chi-fun

音樂 Music

陳慶恩教授 Prof Chan Hing-yan
陳永華教授 Prof Chan Wing-wah
麥淑賢教授 Prof Mak Su-yin, Susanna

舞蹈 Dance

陳頌瑛女士 Ms Chan Chung-ying, Anna
黃建宏先生 Mr Kevin Wong
楊雲濤先生 Mr Yang Yuntao

視覺藝術 Visual Arts

簡梁以瑚博士 Dr Evelyn Liang Kan
謝明莊先生 Mr Tse Ming-chong

戲劇 Drama

陳桂芬女士 Ms Chan Kwai-fun, Brenda
蔡錫昌先生 Mr Tsoi Sik-cheong, Hardy
余振球先生 Mr Yu Chun-kau, Jacob Hermit

戲曲 Xiqu

廖國森先生 Mr Liu Kwok-sum
黃健庭（塵紆）先生 Mr Wong Kin-ting

電影 Film

陳志華先生 Mr Chan Chi-wa, Ernest
傅慧儀女士 Ms Fu Wai-yee, Winnie

Footnotes

註腳

¹ 年分以報刊發表時間為準。

² 許子東指出「劉以鬯的小說發表時夏志清的書還沒有中譯本。我們現在都認為夏志清發現張愛玲。」（見許子東：〈今天的「酒徒」——在研討會上的發言〉，梁秉鈞、譚國根、黃勁輝、黃淑嫻編：《劉以鬯與香港現代主義》（香港：香港公開大學出版社，2010），頁210。

³ 有關劉以鬯創作《酒徒》背景與戰後西方學術界開始回顧意識流小說發展熱潮的關係，詳見黃淑嫻：〈表層的深度：劉以鬯的現代心理敘事〉，《劉以鬯與香港現代主義》，頁100。

⁴ 有關酒徒評論，詳參獲益編輯部編：《〈酒徒〉評論選集》（香港：獲益出版事業有限公司，1995）；部分文章亦可參考梅子編：《劉以鬯研究專集》（成都：四川大學出版社，1987）。

⁵ 劉以鬯：〈娛樂自己與娛樂別人〉，《文匯報·文藝》1994年1月30日，頁817。

⁶ 也斯：〈劉以鬯的創作娛己也娛人〉，《信報》第24版，1997年11月29日；黃萬華：〈跨越一九四九：劉以鬯和香港文學〉，《劉以鬯與香港現代主義》，頁23-24。

⁷ 羅貴祥：〈劉以鬯與資本主義的時間性〉，《劉以鬯與香港現代主義》，頁61-76。

⁸ 許翼心：〈別開生面的故事新編——談劉以鬯和他的意識流體小說《寺內》〉；容世誠：〈「文本互涉」和背景：細讀兩篇現代香港小說〉，梁秉鈞、黃勁輝編：《劉以鬯作品評論集》（香港：香港文學評論出版社，2012），頁101-108；199-222。

⁹ 李萬鈞：〈試比較文學角度評論劉以鬯的長篇小說〉，《現代中文文學評論》第5期，1995年，頁38-39。

¹⁰ 有關劉以鬯第二次重返香港，對香港的認同感與看法迥異的觀點，詳見陳智德：〈「錯體」的本土思考——劉以鬯《過去的日子》、《對倒》、《島與半島》〉，《劉以鬯與香港現代主義》，頁133-142。

¹¹ 資料參考自「劉以鬯作品年表」，《劉以鬯與香港現代主義》，頁225-226。

¹² 劉以鬯：〈用筆見證歷史〉，《香港作家報》1997年6月，第2期。

¹³ 黃萬華：〈戰後中國文學：開放性體系的形成〉，《史述和史論：戰時中國文學研究》（山東：山東大學出版社，2005），頁363-372。

¹⁴ 也斯：〈從《迷樓》到《酒徒》——劉以鬯：上海到香港的「現代」小說〉，黃萬華：〈跨越一九四九：劉以鬯和香港文學〉；黃勁輝：〈劉以鬯的現代復修：一種在都會消費文化下現代主義的美學追尋〉，《劉以鬯與香港現代主義》，頁3-15，16-26，27-60。

¹⁵ 資料主要參考自許旭筠：《香港文學外譯書目》（香港：嶺南大學人文學科研究中心，2011），2011年以後翻譯資料由筆者更新。

¹ Year based on publication in periodicals.

² Xu Zidong pointed out that "There were no Chinese translations of Hsia Chih-Tsing's books when Liu Yichang published his novels. We now believe that Hsia Chih-Tsing discovered Eileen Chang." (Please refer to "Xu Zidong: Today's 'Drunkard' — Speaking at the Seminar", Leung Ping-kwan, Tam Kwok-kan, Wong King-fai and Wong Shuk-han, eds., *Liu Yichang and Hong Kong Modernism*, pp. 210. Hong Kong: Open University of Hong Kong Press, 2010.

³ On the relationship between Liu Yichang's backgrounds on writing *The Drunkard* and the development of post-war Western academic trend in retrospective of stream-of-consciousness novels, please refer to "Liu Yichang and the Modern Psychological Novel", Wong Shuk-han, *Ibid.* 2, pp. 100.

⁴ On commentaries of *The Drunkard*, please refer to *The Drunkard – Anthology of Commentaries*, Compiled by Editorial Staff of Hold Ery Publishing Hold Ery Publishing Enterprises Ltd, Hong Kong, 1995; Please refer to *Liu Yichang yan jiu zhuan ji*, Compiled by Meizi, Sichuan University Press, Chengdu, 1987 for some of the articles.

⁵ "Entertaining myself and others", *Wenweipo. Literature and Arts*, 30 January 1994, pp 817.

⁶ "Liu Yichang's Works Entertain Himself and Others", Ye Si, *Hong Kong Economic Journal*, 29 November 1997, pp 24; "Surpassing 1949: Liu Yichang and Hong Kong Literature", Huang Wan-hua, *Ibid.* 2, pp. 23-24.

⁷ "Liu Yichang and the Temporalities of Capitalist Modernity", Lo Kwai-cheung. *Ibid.* 2, pp. 61-76.

⁸ "Breaking new grounds in stories retold – On Liu Yichang and his stream-of-consciousness novel *Si Nei*", Xu Yixin; "Intertextuality' and background: Close reading of two modern Hong Kong novels", Rong Shicheng, *Anthology of Commentaries on Works by Liu Yichang*, Leung Ping-kwan, Wong King-fai, eds., Hong Kong Literature Study Publication Company Limited, Hong Kong, 2012, pp 101-108; 199-222.

⁹ "Towards a Comparative Study of Liu Yichang's Novels", Li Wanjun, *Review of Modern Literature in Chinese*, Volume 5, 1995, pp 38-39.

¹⁰ On Liu Yichang's sense of identity with Hong Kong and different views upon his second return to Hong Kong, please refer to "The 'misprint' in local thinking — Liu Yichang's *Guo qu de ri zi*, *Dui Dao* and *Dao Yu Ban Dao*", Chan Chi-tak, *Ibid.* 2, pp. 133-142

¹¹ Biographical information from "Liu Yichang's Biography", *Ibid.* 2, pp. 225-226.

¹² "Pen as Witness of History", *Hong Kong Writers' Newspaper*, Issue 2, June 1997

¹³ Post-war Chinese Literature: Formation of Open System, *Discourse and Commentary on History: Research on war-time Chinese literature*, Huang Wan-hua, Shandong University Press, Shandong, 2005, pp 363-372.

¹⁴ "From *Labyrinth* to *The Drunkard* — Liu Yichang: 'Modern' novel from Shanghai to Hong Kong", Ye Si; "Surpassing 1949: Liu Yichang and Hong Kong Literature", Huang Wan-hua; "Liu Yichang's Modern Restoration: An aesthetic pursuit of modernism under urban consumer culture", Wong King-fai, *Ibid.* 2, pp. 3-15, 16-26, 27-60.

¹⁵ Based on *A Bibliography of Hong Kong Literature in Foreign Languages* by Hsu Yuk-kwan, Centre for Humanities Research, Lingnan University, Hong Kong, 2011. Translated versions after 2011 updated by this author.

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