

香港藝術發展獎  
Hong Kong Arts Development  
AWARDS  
2016

 香港藝術發展局  
Hong Kong Arts Development Council





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Hong Kong Arts Development  
AWARDS  
2016



香港藝術發展局（藝發局）於 1995 年成立，是政府指定全方位發展香港藝術的法定機構。藝發局的角色包括資助、政策及策劃、倡議、推廣及發展、策劃活動等。

藝發局的使命為策劃、推廣及支持包括文學、表演藝術、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。

為達至推動藝團發展、提升藝術水平、開拓藝術家的發展空間之三大目標，本局制訂以下發展策略：

- 扶植具潛質的藝術家 / 藝團，培育卓越發展
- 推動藝術行政，提升藝團的管理能力
- 關注藝術環境，提出政策建議
- 擴闊參與群眾，開拓藝術空間
- 締結策略伙伴，凝聚藝術資源

Established in 1995, the Hong Kong Arts Development Council (HKADC) is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and programme planning.

The mission of HKADC is to plan, promote and support the broad development of the arts including literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, HKADC 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 the work on policy research.

To achieve the three major goals of fostering the development of arts groups, raising the level of artistic standards and exploring development opportunities for artists, the following development strategies are formulated:

- Supporting promising artists and arts groups in the pursuit of excellence
- Promoting arts administration to improve the management of arts groups
- Focusing on the arts environment and proposing policy recommendations
- Enhancing public participation and exploring arts spaces
- Fostering strategic partnerships and bringing arts resources together

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Literary Arts

王良和  
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媒體藝術  
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樂善堂張葉茂清幼稚園  
Lok Sin Tong Cheung Yip Mou Ching Kindergarten

實安商會王少清中學  
Po On Commercial Association Wong Siu Ching  
Secondary School

非學校組  
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香港青年協會  
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香港基督教青年會  
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## 獻辭

謹此衷心祝賀「2016 香港藝術發展獎」各位得獎者。

我想先向二零一六年的「終身成就獎」得主王無邪教授致敬。王教授是知名水墨畫大師，譽滿中外，筆下的中國山水糅合西方設計意念，別樹一格，對當代中國水墨畫發展影響至深，殊堪表揚。

粵劇名伶尤聲普先生、傑出戲劇藝術家毛俊輝教授，以及著名填詞人鄭國江先生，同時榮獲「傑出藝術貢獻獎」，可喜可賀。尤聲普先生在粵劇界素以多才多藝見稱；毛俊輝教授演而優則導，並致力培育戲劇新進；鄭國江先生妙筆生花，流行作品超過 2 500 首。三位藝壇泰斗獲此殊榮，實至名歸。

「香港藝術發展獎」由香港藝術發展局主辦，以表揚傑出藝術家盡心貢獻本港藝壇，是香港藝術界年度盛事。自一九九五年成立以來，藝發局推行多項資助計劃，支持本地藝術家和藝團的發展，並為他們開拓到海外進行文化交流的機會。藝發局多年來致力提升香港國際文化藝術樞紐的地位，而一年一度的「香港藝術發展獎」在當中發揮重要作用。我對藝發局的努力，深表讚賞。

「2016 香港藝術發展獎」各位得獎者成就卓著，為香港新一代藝術工作者和創意領袖樹立榜樣。謹此再向各得獎者衷心致賀。

香港特別行政區行政長官





## Message

It gives me great pleasure to congratulate the winners of the 2016 Hong Kong Arts Development Awards.

Allow me, first, to commend Professor Wucius Wong, winner of the 2016 Life Achievement Award. An internationally celebrated ink master, Professor Wong blends Chinese landscape elements with Western design concepts and is acclaimed as one of the most influential figures in the development of contemporary Chinese ink painting.

My warm appreciation also goes to the three winners of the Award for Outstanding Contribution in Arts: multitalented Cantonese opera master Yau Sing-po; distinguished theatre performer, director and educator Professor Fredric Mao; and lyricist Cheng Kok-kong, who has written more than 2 500 songs.

Organised by the Hong Kong Arts Development Council, the Hong Kong Arts Development Awards is an annual highlight of the local arts scene. The Awards recognise distinguished artists for their dedication to the arts in Hong Kong. Since its establishment in 1995, the Council has created a variety of grant programmes to support the development of local artists and arts groups. It has also enabled overseas cultural exchanges, making applaudable efforts to raising Hong Kong's profile as an international arts and cultural hub. I sincerely thank the Council for their dedicated and incessant work in this regard.

Again, my congratulations to the 2016 Hong Kong Arts Development Awards winners, each a marvellous role model for the artists and creative leaders of tomorrow's Hong Kong.

A handwritten signature in black ink, appearing to be 'W' followed by a stylized flourish.

(C Y Leung)  
Chief Executive

Hong Kong Special Administrative Region

# 主席獻辭

## Chairman's Message



香港藝術文化的發展，有賴一眾藝術家及團體的努力耕耘，他們在致力傳承藝術的同時，更積極研發更新和改進，與時並進，與社會融合，成就今天香港豐富多彩的藝術景貌。

「2016 香港藝術發展獎」共頒發 30 多個獎項，表揚成就卓越的藝術工作者，及鼓勵積極推動藝術教育、推廣及贊助的學校、機構及人士。在一眾得獎者當中，終身成就獎得主王無邪教授革新傳統水墨創作，為世界水墨藝壇開拓新的路向；傑出藝術貢獻獎得主鄭國江先生、毛俊輝教授及尤聲普先生各自在其專業領域創新求變，推動藝壇蓬勃發展。而藝術家年獎得主在 2016 年度各自精彩，獻出亮麗的創作和貢獻，加上有如雨後春筍冒起的新秀，他們在不同崗位表現獨特的創造力和藝術潛質，同為香港藝術交織出一幅絢麗的人文風景。

藝術文化是每個城市不可或缺的一部分，更是現代城市展現其性格和創造力的最佳窗口。香港藝術發展局一直致力為藝術界提供全方位的支援，推動本地藝術發展，提高社會大眾的生活質素。除了為本地藝術工作者及團體提供多元化的資助計劃、培育藝術人才及發展本地藝術空間外，我們近年更衝破固有框架，作了不少嶄新的嘗試。自 2015 年起，香港藝術發展局積極向世界各地推廣香港的藝術文化，為香港藝術家建立海外聯繫，進一步將香港優秀的藝術家及作品推廣至國際。此外，我們亦努力爭取及推動非政府界別對藝術發展的支持，開拓社會資源，為香港藝術提供有利發展的環境。未來，我們會繼續努力支援本地藝術家，希望藝術界及社會各界能夠繼續參與和支持我們的工作，共同締造更美好的香港。

「香港藝術發展獎」能順利進行，我要衷心感謝總評審團及超過 60 位藝術界的專業人士擔任評審，為獎項提供寶貴意見。謹此恭賀各得獎者，祝願各位繼續發光發熱，與本局攜手推動香港藝術發展。

香港藝術發展局主席  
王英偉博士 GBS 太平紳士

The development of the city's arts and culture is attributed to the concerted efforts of Hong Kong artists and arts groups over the years. Keeping abreast of time and meeting the needs of the society, our artists not only inherit the beauty of arts but also continue to create and innovate for artistic pursuits, turning Hong Kong into a vibrant and versatile city fused with arts.

The Hong Kong Arts Development Awards 2016 bestows a total of more than 30 awards to commend outstanding arts practitioners and recognise schools, organisations and individuals who actively support the development of arts in Hong Kong. Among the list of award-winners, Professor Wucius Wong, recipient of the Life Achievement Award, has reformed the traditional ink painting and created a new path for the development of international ink art. The recipients of the Award for Outstanding Contribution in Arts namely Mr Cheng Kok-kong, Professor Mao Chun-fai, Fredric and Mr Yau Sing-po who have also made tremendous efforts in fostering the arts development of Hong Kong by making breakthroughs and innovations in their respective art genres. Together with the remarkable achievements of the Artists of the Year and the emerging young artists who showed unique creativity and artistic potentials, they join hands in creating and treading a beautiful cultural landscape of Hong Kong arts.

Arts and culture are essential for a city; they are the best window to show the dispositions and creativity of a modern metropolis. The Hong Kong Arts Development Council (HKADC) has committed to providing all-rounded support for the arts sector to promote local arts development and enhance the quality of life of the public. Besides providing pluralistic funding schemes for local arts practitioners and organisations, cultivating arts talents and developing local arts space, HKADC has made a significant breakthrough in recent years. Since 2015, HKADC proactively introduces Hong Kong's arts and culture to the world, establishing overseas connections for Hong Kong artists and further promote outstanding Hong Kong artists and artworks to the international arena. Moreover, we also endeavour to encourage non-governmental sectors to support the arts development in Hong Kong, aiming to explore more community resources for creating a better environment for Hong Kong arts creation. In future, we will continue our support to local artists. We hope the arts circle and all social sectors can continue participating in and supporting our work, so that we can contribute to a better Hong Kong together.

I would like to express my heartfelt thanks to the Chief Assessment Panel and more than 60 professionals of the arts sector, who served as our assessors, for their valuable advice and opinions. They have contributed immensely to the success of the Hong Kong Arts Development Awards. I hereby congratulate all award-winners, and hope they can carry forward their excellent work and continue promoting Hong Kong arts development with HKADC.

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

# 2016 香港藝術發展獎得獎名單

## Hong Kong Arts Development Awards 2016

### List of Awardees

#### 終身成就獎

##### Life Achievement Award

王無邪  
Wucius Wong

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#### 傑出藝術貢獻獎

##### Award for Outstanding Contribution in Arts

鄭國江  
Cheng Kok-kong

毛俊輝  
Mao Chun-fai, Fredric

尤聲普  
Yau Sing-po

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#### 藝術家年獎

##### Artist of the Year

藝術評論  
Arts Criticism

陳國球  
Chan Kwok-kou, Leonard

舞蹈  
Dance

馬才和  
Ma Choi-wo, Victor

戲劇  
Drama

林奕華  
Edward Lam

電影  
Film

游乃海  
Yau Nai-hoi

文學藝術  
Literary Arts

王良和  
Wong Leung-wo

媒體藝術  
Media Arts

鍾緯正  
Chung Wai-ching, Bryan

音樂  
Music

羅乃新  
Nancy Loo

視覺藝術  
Visual Arts

程展緯  
Ching Chin-wai, Luke

戲曲  
Xiqu

李龍  
Lee Lung

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#### 藝術新秀獎

##### Award for Young Artist

藝術評論  
Arts Criticism

張煒森  
Cheung Wai-sum, Eddie

舞蹈  
Dance

盤偉信 ( 盤彥樂 )  
Poon Wai-shun, Wayson

戲劇  
Drama

黃呈欣  
Wong Ching-yan, Birdy

電影  
Film

陳梓桓  
Chan Tze-woon

文學藝術  
Literary Arts

黃裕邦  
Wong Yu-bon, Nicholas

媒體藝術  
Media Arts

鄭得恩  
Cheng Tak-yan, Enoch

音樂  
Music

馬瑋謙  
Ma Wai-him

視覺藝術  
Visual Arts

劉學成  
Lau Hok-shing, Hanison

## 藝術教育獎 Award for Arts Education

### 學校組 School Division

中華聖潔會靈風中學  
China Holiness Church Living Spirit  
College

樂善堂張葉茂清幼稚園  
Lok Sin Tong Cheung Yip Mou Ching  
Kindergarten

寶安商會王少清中學  
Po On Commercial Association Wong Siu  
Ching Secondary School

### 優異表現獎 Certificates of Merit

丹拿山循道學校  
Chinese Methodist School, Tanner Hill

香港培道中學  
Pooi To Middle School

香港西區扶輪社匡智晨輝學校  
Rotary Club of Hong Kong Island West  
Hong Chi Morninghope School

### 非學校組 Non-School Division

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

糊塗戲班  
The Nonsensemakers

香港基督教青年會  
YMCA of Hong Kong

### 優異表現獎 Certificates of Merit

愛麗絲劇場實驗室  
Alice Theatre Laboratory Limited

亞洲藝術文獻庫  
Asia Art Archive

黎慧儀  
Lai Wai-yi

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## 藝術推廣獎 Award for Arts Promotion

六廠基金會  
MILL6 Foundation

石磬文化有限公司  
Musical Stone Publishing Limited

謝明莊  
Tse Ming-chong

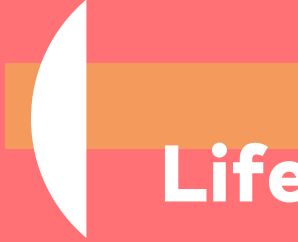
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## 藝術贊助獎 Award of Arts Sponsorship

恒生銀行  
Hang Seng Bank

利希慎基金  
Lee Hysan Foundation

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**終身成就獎**

**Life Achievement Award**



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

今年，「終身成就獎」得主為王無邪。

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 Wucius Wong.

終身成就獎

Life Achievement Award

王無邪  
Wucius Wong





香港著名水墨畫家，以西方美學觀念及畫法，革新傳統水墨創作，多年來出色作品無數，他提倡的「新水墨運動」更培育了不少香港實驗水墨的倡導者，是 20 世紀中國水墨畫發展進程中最具影響力的人物之一。

中學階段嘗試寫作並投稿報章。1956 年與文友崑南等自資出版《詩朵》純新詩期刊，停刊後參加香港美術會寫生及展覽活動。1958 年再與文友崑南成立現代文學美術協會，任創會會長，出版《新思潮》雙月刊，並策劃首屆「香港國際繪畫沙龍」。同年追隨呂壽琨老師學傳統國畫。

1961 年留學美國，在哥倫布美術及設計學院進修，1963 年轉馬利蘭藝術學院，專攻繪畫，兩年後獲藝術學士及碩士學位。1965 年回港後，任香港中文大學校外進修部課程助理及主持藝術設計課程，繼而在香港大會堂的博物美術館任助理館長。1974 年轉香港理工學院（現香港理工大學）任設計系高級講師，後擢升為設計學院首席講師，課餘作畫，並編著設計理論專書多種，在香港及台北出版，繼在美國紐約出英文版，亦有西班牙文、葡萄牙文、印尼文版等。

1971 年獲美國紐約洛克菲勒三世基金會及英國文化委員會獎助及贊助，赴美國和英國進修、創作、參觀各地美術館和博物館，並訪問美術院校。1985 年遷美國，隱居東岸作畫及著書，曾獲邀於明尼蘇達大學、聖約翰大學等講學。1996 年回港定居，1998 年獲香港藝術發展局視藝成就獎，2007 年獲香港特區政府頒授銅紫荊星章，2014 年東莞政協委員會將其歷年文章及詩作，編成《王無邪集》，由廣州花城出版社印行，2015 年獲美國亞洲協會之香港分會，選為年度榮譽藝術家。

數十年來，於世界各地舉行個展和聯展 80 多次，包括 1961 年巴西聖保羅國際藝術雙年展、1998 年上海雙年展、1998 及 1999 年紐約及畢爾包古根漢美術館「中華五千年文明」藝術展、2006 年香港藝術館的「東西問道——王無邪的藝術」及 2016 年香港理工大學的「水墨跨界——王無邪繪畫歷程回顧展」等。作品獲芝加哥藝術學院、波士頓美術館、明尼蘇達美術館、明尼亞波里市美術館、倫敦大英博物館、柏林東方美術館、澳洲國立維多利亞美術館、上海美術館、深圳畫院、香港文化博物館、香港大學美術博物館、香港藝術館等多間中外美術館及博物館收藏。

現任香港中文大學藝術系客座教授、香港康樂及文化事務署博物館專家顧問、香港中國畫學會榮譽會長、香港美術家協會理事、北京中國畫學會理事、香港理工大學駐校藝術家。

Wucius Wong is a renowned Hong Kong ink painter. He reformed traditional ink painting by applying Western aesthetic concepts and painting methods and produced numerous outstanding works throughout the years. The New Ink Movement he promoted nurtured many advocates of experimental ink painting in Hong Kong. Wong is one of the most influential figures in the development of Chinese ink painting in the 20<sup>th</sup> century.

Wong tried writing and submitting to newspapers when he was in secondary school. In 1956, he self-financed the publication of the poetry magazine, *Flowers of Poetry*, with literary friends including Quanan. After the magazine stopped publishing, he participated in sketching and exhibition activities of the Hong Kong Art Club. In 1958, he founded the Modern Literature and Art Association Hong Kong with Quanan and became the Founding President of the organisation. He also published the bi-monthly magazine, *New Ideas*, and organised the first “Hong Kong International Painting Salon”. In the same year, he began learning traditional Chinese painting from Lui Shou-kwan.

Wong studied in the Columbus College of Art and Design in the US in 1961. In 1963, he transferred to the Maryland Institute College of Art to major in painting. After two years, he received a BFA and MFA from the college. After returning to Hong Kong in 1965, Wong worked as the Course Assistant at the School of Continuing and Professional Studies of the Chinese University of Hong Kong and coordinated courses of arts and design. He then became the Assistant Director of the Museum and Art Gallery of Hong Kong City Hall. In 1974, he took up the position of Senior Lecturer at the Hong Kong Polytechnic College (now known as Hong Kong Polytechnic University). He was then promoted to the Principal Lecturer of the School of Design of the college. Besides teaching, he produced paintings and authored many book-length works on design theory, which were published in Hong Kong and Taipei. His works were translated into English and published in New York, the US. Other versions included Spanish, Portuguese and Indonesian.

In 1971, he received the John D. Rockefeller Fund Grant and a sponsorship from the British Council to study and create artworks in the US and the UK. During his stay, he visited different galleries and museums, as well as several arts schools. In 1985, Wong emigrated to the US and led a secluded life in the East Coast to do painting and write books. He was invited to lecture in the University of Minnesota and St. John's University, etc. He returned to Hong Kong in 1996 and received the Emeritus Fellowship bestowed by the Hong Kong Arts Development Council in 1998. He was awarded the Bronze Bauhinia Star Medal in 2007. In 2014, the Local Committee of the Chinese People's Political Consultative Conference of Dongguan compiled his essays and poems to *Wucius Wong Collection*, which was published by Guangzhou Flower City Publishing House. And in 2015, he was elected the Honorary Artist of the Year by Asia Society Hong Kong Center.

In the past decades, Wong has held solo exhibitions and participated in group exhibitions for more than 80 times around the world, including the Sao Paulo Biennale in 1961, the Shanghai Biennial in 1998, *China, 5000 Years – Innovation and Transformation in the Arts* presented by the Guggenheim Museum in New York and Bilbao in 1998 and 1999, *At the East-West Crossroads – The Art of Wucius Wong* of Hong Kong Museum of Art in 2006, and *Ink Innovations and Crossovers: Retrospective Exhibition of Paintings by Wucius Wong* at the Hong Kong Polytechnic University in 2016. His works are collected in museums and arts galleries in China and around the world such as the Art Institute of Chicago, Boston Museum of Fine Arts, Minnesota Art Museum, Minneapolis Institute of Arts, British Museum, Museum für Ostasiatische Kunst in Berlin, National Gallery of Victoria, Melbourne, Australia, Shanghai Art Museum, Shenzhen Fine Art Institute, Hong Kong Heritage Museum, University Museum and Art Gallery at the University of Hong Kong, and Hong Kong Museum of Art.

Wong is currently Adjunct Professor of the Chinese University of Hong Kong, Expert Advisor to the Leisure and Cultural Services Department, Committee Member of the Chinese Painting Institute in Beijing, Honorary Chairman of the Chinese Painting Institute in Hong Kong, Director of Hong Kong Artists Association, Director of Beijing Chinese Painting Association, and the artist-in-residence of the Hong Kong Polytechnic University.

如果「仁者樂山，智者樂水」，那水墨畫家王無邪就是一位智者。他的一筆一墨，主角總是大江大海，湖潭泉瀑。而流動的水，正是這位由香港戰後至今活躍畫壇的藝術家之人生寫照。

### 水墨納百川 一抒遊子情結

年屆 80 歲的王無邪，可說是香港藝術史上的幾朝元老。經歷過二戰、國共內戰、香港 70 年代的經濟復甦以至香港回歸，他不同時代的作品都以「水」去探討一個永恆的主題——「身分認同」。

「水永遠是流動的，而且不會回頭，一入大洋就飄流過海，而我覺得自己長期缺乏真正身分，無定型且四處流的水在藝術上很能表達我對身分認同的困擾和感覺。」王無邪說。

年輕時的王無邪，經歷過戰亂，民族意識強，思想早熟，少懷壯志，渴望將中華文化發揚光大。他在東莞的虎門出生，在殖民地時代的香港，不被視為正式的本地香港人。60 年代赴美求學，身處異國，自覺是漂泊無定的「遊子」。「身分」這個命題，纏繞了藝術家的大半生。

「水是無常形無常態的，隨波逐流，若干時間後就會失去身分。但我不甘心，我要重建自己的身分。」

「東西問道」是王無邪對自己風格的一個總括。他來自東方，但學習的路上卻受西方的影響。他認為 20 世紀中國畫家的出路，面對世界，一定是要向西方取經，但並非盲從，最後的堡壘仍是要不忘本。他把充滿西方理性的幾何美學應用在構圖上，而用水墨去創作，就是不忘本的體現。70 年代的《九龍水塘》、2006 年的《香江幻彩》等，以香港景物入畫的作品，由前者回歸傳統的技法，至後者的幾何切割標記清晰，可見藝術家找尋身分的心路歷程，以及為香港藝術尋找方向的心思。

### 倡議新水墨運動 革新傳統水墨創作

王無邪跟隨呂壽琨習山水畫，於 60 年代共同領導「新水墨運動」。這場運動，也許是他回應自己的命題——「身分認同」的答卷，也成了為香港現代藝術發展的基石之一。

早在 1958 年，王無邪等創立現代文學美術協會，並策劃首屆「香港國際繪畫沙龍」。沙龍展出後，王無邪赴美進修，沙龍則隔年舉行，連續三屆，呂壽琨任顧問及歷屆評審委員。一些已走現代路線的畫家如韓志勳、雕塑家張義、文樓等都加入協會，1964 年協會解散後，他們則另創中元畫會，成為本土藝術家邁向現代的第一波。王無邪由美國學成回港後，於 1966 年也加入中元畫會，並策劃中元畫會在香港博物館的 1968 年聯展。

在 60 年代，隨着香港現代繪畫藝術的建立，面對當時戰後西方尤其美國成為文化輸出大國，王無邪等藝術家就主張「東方藝術傳統的回歸」，認為香港本地華人的繪畫，必須先尋根，深入認識中國傳統的繪畫精神，而這正是香港畫壇史上影響深遠的「現代水墨畫運動」的開端。

「新水墨運動」銳意在傳統的基礎上中創新，既不否定過去，同時迎接未來，令水墨畫走向現代化。王無邪解釋：「在 20 世紀中葉，紐約取代了巴黎，成為世界的藝術中心。但當時的香港藝術家，不容易接觸到西方藝術的精萃，如果我們的繪畫只是模仿，那就會亦步亦趨，叛逆傳統之餘，又永遠追不到西方。我認為中國文化的精萃可以用一些西方藝術形式表現出來。當時香港不受國內的時局影響，而作為殖民地，香港又比國內早吸收到西方的藝術養分，具備一定的條件獨闢蹊徑。」

受到呂壽琨、王無邪的感染，年輕藝術家紛紛成立畫會，如 1968 年成立的元道畫會及 1971 年成立的一畫會，皆提倡以水墨媒介，吸納西方現代繪畫藝術的觀念，尋求新的表現手法。在六七十年代，「新水墨運動」培養了不少後來獨當一面的藝術家，如周綠雲、靳埭強、梁巨廷等。而王無邪本人也因其藝術成就，成為了 20 世紀中外最具影響力的藝術家之一。



《大江廿五》 Great River No.25



《宏視之六》 Boundless Vision No.6

## 文學為情 設計為理

只要你細心欣賞王無邪的作品，不難發現，他的筆墨，充滿了傳統與現代的交匯，也是感性與理性的對話，而他本人，更是兼具了詩人、設計理論家、水墨畫家和油畫家的身分。

王無邪幼受中國古典文學薰陶，中學時期接觸西方浪漫主義及現代主義文學，年輕時曾與崑南合辦《詩朵》及《新思潮》等。此外，他在美國求學期間，在中西部的藝術學校學習設計，打下他日後設計理論的基礎。60年代中回港後，他在當時剛成立的理工學院出任設計學院首席講師，並寫了一系列設計理論叢書，譯成多國版本，成了培養海內外設計人才的先驅。在1967年至1984年間，他出任當時的香港博物美術館館長，致力推廣新水墨藝術。

多年來，王無邪拒絕被定型，但在其眾多身分之中，最為人熟悉的，仍是藝術家的身分。在六七十年代，他在水墨畫中使用幾何圖形的結構，開創了先河，其作品更反映了他的多重面貌——以文學為情，設計作理，傳統立骨，現代建貌。他把最不可能走在一起的東西融會貫通，自成一派。

王無邪說：「我的水墨畫是不可能傳統的。我們在香港這個中西文化薈聚的地方，任何事都會反映中西文化元素不同程度的混合，中西都不是全部而有所不足，而這種不足就形成要繼續填補的一種動力。我們香港人的一個特點，就是我們的『容量』好大，可以把不同的東西混在一起，產生新的效果。香港要在藝術上找一個方向，也許就是這條路。」

## 建立香港藝術的根

王無邪在80年代移居美國，至1996年回流香港，期間他隱居創作，遙望故鄉，以新的距離與角度，心無旁騖，是作品較豐富的時期。在回歸前夕回港定居，香港已逐漸進入亞洲國際大都會的地位，藝術發展已不可同日而語。由戰後南來的畫家，到80年代本土出生、受本地藝術教育的藝術家陸續出現，到今天21世紀，香港的藝術界下一步又會有何走向？

喜歡讓人思考的王無邪並沒有回答，反而拋出問題：「自從維多利亞時代至二戰，歐洲是世界文化中心，戰後則是美國。到了21世紀，亞洲很有機會成為一個重要的文化區域。亞洲本身有很獨特又多元的傳統文化，只是目前仍未對世界產生深遠的影響，但我很樂觀，未來亞洲在藝術上扮演的角色，將會很值得期待的。另一方面，現在的藝術比從前普及，不少理論家也說過，當藝術由精英的層次走向大眾化，藝術就會開始消失。那我們又是否同意這個觀點？不同意又應該怎走下去？我覺得香港藝術家不妨在這方面思考一下。」

這就正如王無邪形容每次作畫的過程：藝術家的每一個創作也是一個實驗，一個探索，成與敗都是未知的，但創作過程猶如流水，總有道路可走。

If “the wise delight in water, the humane delight in mountains”, ink painter Wucius Wong will be a wise man. The subjects of his artworks are always rivers and the sea, lakes and waterfalls. The flowing water is a symbol of the life of the artist, who has been active in Hong Kong’s painting circle from the post-war until today.

### Express the feeling of a traveller through ink painting

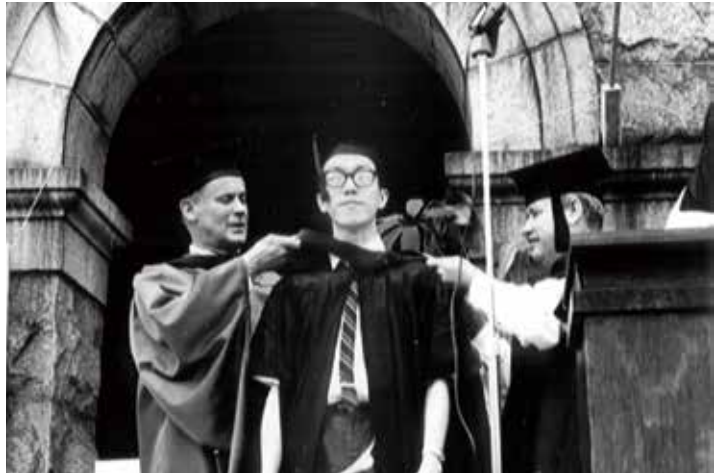
Aged 80, Wucius Wong has been an important figure in Hong Kong’s art history. Having gone through different historical periods, from the Second World War, the Civil War of China, the economic boom of Hong Kong in the 1970s and the establishment of the Hong Kong Special Administrative Region, Wong explores a recurrent motif – identity – through “water” repeatedly in his artworks.

“Water is always flowing and will have no return. It joins the ocean once it flows into the sea. I have a feeling that I lack a definitive identity for all these years. Formless and flowing water is effective for expressing my perplexity and feelings regarding the problem of identity,” Wong says.

Wucius Wong experienced the chaotic period of wars when he was young. With strong consciousness on nationalism, he had a precocious mind and aspired to promote Chinese culture. Born in Humen of Dongguan, he was not treated as a local Hongkonger in the colonial Hong Kong. By the 1960s, when Wong studied in the US, he considered himself a rootless traveller in the foreign country. The motif of “identity” has been the concern of the artist for nearly half of his entire life.

“Water has neither a particular form nor a normal state. It is constantly flowing. It loses its identity after a certain period of time. However, I am not satisfied with such a situation. I wish to re-establish my identity.”

“At the East-West crossroads” is a summary of Wong’s artistic style. He came from an Eastern culture, but he was under the Western influence in his learning. He believes the future for Chinese painters of the 20<sup>th</sup> century must be learning from the West so that they can connect with the world. But this should not be a blind imitation; the



Chinese cultural roots have to be preserved. He applies geometric aesthetics that is representative of Western rationality to his composition; the use of ink wash connects back to the Chinese cultural roots. The painting of *Kowloon Reservoir* in the 1970s returned to traditional techniques; and *Scintillating Hong Kong Harbour* in 2006 presented a clear geometric design. Both works are exemplary of his works that take up Hong Kong as a subject, which signify the artist’s journey in search of an identity and his efforts in finding a direction for Hong Kong art.

### Promote the New Ink Movement to reform traditional ink painting

Wucius Wong learnt landscape painting from Lui Shou-kwan and they led the New Ink Movement in the 1960s together. The movement was perhaps his answer to his motif – identity, which also became a foundation for the development of Hong Kong contemporary art.

As early as in 1958, Wong established the Modern Literature and Art Association Hong Kong with other artists and organised the first edition of “Hong Kong International Painting Salon”. After the exhibition, he left Hong Kong for studying in the US. The Salon was held bi-annually then. Lui Shou-kwan acted as the Advisor and a Member of the Assessment Panel for a three consecutive editions. Artists who created works in modern style such as Hon Chi-fun, sculptors Cheung Yee and Van Lau also joined the association. After the disintegration of the association in 1964,

the members founded the Circle Art Group, which was considered the first wave of the modern development of local artists. After returning to Hong Kong from his study in the US, Wong joined the Circle Art Group in 1966 and organised a group exhibition of the Circle Art Group in the Hong Kong Museum in 1968.

In face of the post-war Western world in the 1960s, especially when the US became a strong country of cultural output and Hong Kong contemporary painting art was in the progress of establishment, Wong advocated the “return to the tradition of Eastern art” with other artists. He believed that local Chinese painting must firstly recognise its roots in the spirit of traditional Chinese painting. This was precisely the beginning of the influential “Modern Ink Movement” in Hong Kong’s art history.

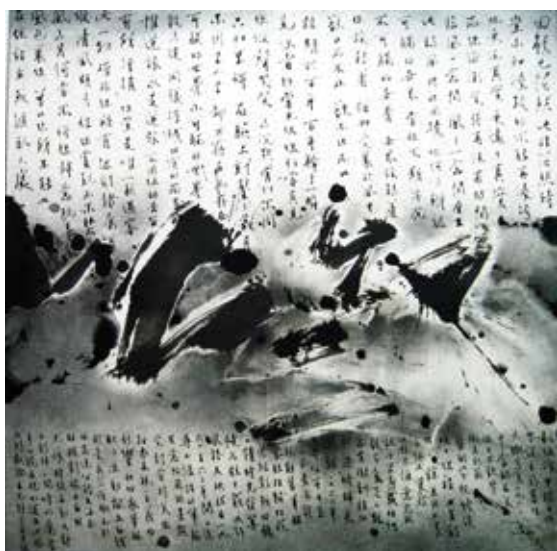
The “New Ink Movement” aimed to be innovative without forgoing the tradition; it did not deny the past and looked forward to the future in order to modernise ink painting. Wong explains, “In the mid-20<sup>th</sup> century, New York displaced Paris and became the centre of art in the world. However, artists did

not have the opportunity to get into contact with the essence of Western art in Hong Kong at that time. If our painting was just a kind of imitation, we only followed the crowd, sacrificing the tradition but also failed to catch up with the West. I believed the essence of Chinese culture could be expressed by a certain Western art form. At that time, Hong Kong was not so influenced by the political situation in Mainland China, and as a colony, Hong Kong was influenced by Western art earlier than Mainland China. Therefore, we had better conditions to find a unique way of development.”

Influenced by Lui Shou-kwan and Wucius Wong, many young artists set up painting associations, such as In Tao Art Association in 1968 and One Art Group in 1971. They both promoted the adaptation of Western modern painting concepts to experiment with new presentation techniques through ink wash as a medium. Between the 1960s and 1970s, the “New Ink Movement” cultivated many outstanding artists, such as Irene Chou, Kan Tai-keung, and Leung Kui-ting. Wong himself also became one of the most influential artists of the 20<sup>th</sup> century in the world for his artistic achievement.

《路遙》 Long Journey





《風景之二》 Landscape No.2

### Framed by design to express literary sensibility

If you appreciate Wucius Wong's works carefully, it is not difficult to see that his strokes present thoroughly the exchange between the tradition and the modern; his paintings also embody dialogues between sense and sensibility. Wong himself holds multiple roles; he is a poet, design theorist, ink painter and oil painter.

Wong learnt Chinese classical literature when he was young. During teenage, he began to read Western Romanticism and Modernist literature. He founded literary magazines such as *Flowers of Poetry* and *New Ideas* with Quanan. Moreover, he studied design in an arts college in the Midwest in the US, laying the foundation for his design theory. Returning to Hong Kong in the mid-1960s, Wong took up the position of the Principal Lecturer at the School of Design of the Hong Kong Polytechnic University and wrote a series of books on design theories, which was translated into different languages for the cultivation of local and overseas design talents. Between 1967 and 1984, he became the Director of the former City Hall Museum and Art Gallery, committing himself to the promotion of new ink art.

Throughout the years, Wong refuses to attach to a particular role. However, among his many identities, he is still best known as an artist. In the 1960s and 1970s, his application of geometric structures in ink paintings was pioneering. His works reflect his multi-faceted style, which are framed by design to express literary sensibility; they present a modern outlook based on the tradition. He communicates the poles of the East and the West to establish his unique style.

“It is impossible for my ink paintings to be traditional. We are living in Hong Kong, a place where East meets West. Everything here often reveals a certain mixing of Chinese and Western elements. Neither the Chinese nor the Western can stand sufficiently alone. The insufficiency generates a motivation for further completion. This is a characteristic of Hong Kong people. We are very receptive. We can mix different things together to create new effects. I believe it is perhaps a unique path for the development of Hong Kong art.” Wong says.



### To establish the roots of Hong Kong art

Wucius Wong emigrated to the US in the 1980s and returned to Hong Kong in 1996. He led a secluded life to do art between the years. In this way, he was able to look back to his homeland from distant and with a new perspective, allowing him to focus on arts creation and be productive during the period. As he decided to settle in Hong Kong again before the handover, the city became an Asian international metropolis and its arts development had already undergone a sea-change. Painters came from post-war Mainland China and those locally born and educated artists of the 1980s emerged and became active in the arts circle. By the 21<sup>st</sup> century, what will be the direction of Hong Kong's arts circle?

Wucius Wong proposes a new question for more reflection: "Europe was the hub of world culture since the Victorian Era until the Second World War. The US took over the role in the post-war period. By the 21<sup>st</sup> century, it is highly possible for Asia to become an important cultural region. There are many unique and pluralistic traditional cultures in Asia that are not yet influential to the world. But I am pretty optimistic; the role that Asia is going to play in the international arts scene will be very interesting. On the other hand, art is more popular nowadays.



《風暴》 Storm

Many theorists believe that when art becomes less elitist and more popular, art will begin to fade out. Do we agree with this opinion? If we don't, how should we respond to it? I think Hong Kong artists can contemplate more on this question."

Such an answer is similar to Wong's description of his own creative process: every creation of the artist can be an experiment, an exploration, whose successfulness is never known beforehand. However, the process of creation is always like the flow of water, and there is always a way to go.

《澄懷廿六》 Meditation No.26



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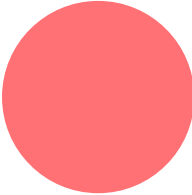
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傑出藝術貢獻獎

Award for Outstanding Contribution in Arts

鄭國江  
Cheng Kok-kong






香港著名填詞家。1965年畢業於葛量洪教育學院，1968至1971年就讀香港浸會書院傳理學系，在伍華小學下午校任職教師至1996年退休，業餘填詞。70年代中期至80年代末，鄭氏與黃霑、盧國沾三人在詞壇鼎足而立，其在香港作曲家及作詞家協會紀錄的作品已逾2,000首。

鄭氏曾在麗的映聲及電視廣播有限公司策劃兒童及遊戲節目，如《小小劇場》、《溫故知新》、《跳飛機》、《閃電傳真機》及《各位觀眾鳳凰女小姐》等，其詞作以兒歌及勵志歌曲著稱，深入人心，如《一點燭光》、《真的漢子》、《小時候》、《香蕉船》、《IQ博士》等，作品傳頌至今。

鄭氏的作品非常受歡迎，屢獲獎項，包括1992年獲香港電台頒發金針獎、2002年獲作曲家及作詞家協會頒發CASH音樂成就大獎，作品更多次入選十大中文金曲。2014年獲香港教育學院及香港演藝學院頒發榮譽院士，2016年獲香港浸會大學頒發榮譽院士。

鄭氏大力推廣與歌詞創作相關的教育課程，曾在音樂農莊及各大學開辦填詞工作坊，例如在香港浸會大學全人教育教與學中心策劃的人文素質教育課程中，主持「流行曲詞創作坊」。其著作包括音樂教科書《今日音樂》、散文集《詞畫人生》及幼童音樂作品專輯《本地作曲家系列》。



1990年代鄭氏淡出填詞工作，近年致力於兒童粵劇劇本創作，成立香港粵劇藝坊，推廣兒童粵劇藝術教育。

Renowned Hong Kong lyricist. After graduated from the Grantham College of Education in 1965, Cheng Kok-kong studied in the School of Communication in Hong Kong Baptist College between 1968 and 1971. He was a teacher of Ng Wah Catholic Primary School (afternoon session) until his retirement in 1996. Writing lyrics was an amateur interest. Between the mid-1970s and late 1980s, Cheng attained the same status as James Wong and Jimmy Lo in the lyrics writing circle. He had more than 2,000 works recorded with the Composers and Authors Society of Hong Kong (CASH).

Cheng organised children and game programmes for Rediffusion (Hong Kong) and Television Broadcasts Limited, such as *Little Experimental Theatre*, *Study the Past and Learn New Things*, *Hopscotch*, *Flash Fax* and *Miss Phoenix*. Cheng is well-known for his lyrics written for children and encouragement songs. Popular works such as *Candlelight*, *The Real Man*, *When We Were Young*, *Banana Split* and *Dr Slump* are on everybody's lips and have wide-spread influence.

Cheng is a multi-time winner of various awards, including the Golden Needle Award bestowed by Radio Television Hong Kong in 1992, the CASH Music Achievement Award issued by the CASH in 2002, and his works have been included in the Top Ten Chinese Songs for many years. In 2014, he was awarded the Honorary Fellowship by the Hong Kong Institute of Education and the Hong Kong Academy for Performing Arts; and in 2016, he also became an Honorary Fellow of Hong Kong Baptist University.

Cheng actively promotes educational courses related to lyrics writing. He has organised lyrics workshops for Music Farm and universities, for example, the "Workshop on Lyric Writing" in the Educational Programme for Humanistic Cultivation conducted by the Hong Kong Baptist University's Centre for Holistic Teaching and Learning. His published books include music textbook, *Music Today*, essay collection, *A Life of Lyrics and Painting*, and music work collection for young children, *Local Composers Series*.

Cheng reduced his lyrics work in the 1990s. In recent years, Cheng devotes himself to writing scripts for Children's Cantonese opera. He established the Hong Kong Cantonese Opera Art Square to promote arts education for children's Cantonese opera.

退休前，鄭國江的本業是小學教師，填詞只是副業，但他這份兼職，卻為香港好幾代人帶來不少共同回憶。多少鼓舞人心和感人肺腑的歌詞，無論是兒歌、電視劇主題曲還是流行曲，如今都成為膾炙人口的經典。

## 粵語流行曲經典

鄭國江的填詞生涯，始於 1971 年，那時香港仍是國語歌曲的時代，鄭國江在麗的映聲擔任兼職策劃和編劇，並為一個綜藝節目做資料搜集。當時的節目總監雲影畦認為，香港百分之九十八的人都講廣東話，怎可能給國語歌雄霸一方？於是就找來鄭國江把國語調子《山南山北走一回》配上粵語歌詞，改寫成《山前小唱》。歌曲播出後甚受歡迎，鄭國江的填詞人生就這樣展開了。

一共寫了超過 2,000 首詞的鄭國江，產量高峰期在七、八十年代，合作過的天王巨星多不勝數，最多的要數林子祥，不同風格的歌詞有 80 首之多，女歌手要算徐小鳳，無論是《風雨同路》還是《隨想曲》都是名作，而張國榮的成名曲《風繼續吹》、梅艷芳的《似水流年》、甄妮的《東方之珠》、陳百強的《偏偏喜歡你》，許多都是屢獲殊榮的經典金曲。鄭國江總是用淺白的語言寫出時代的變遷和人生的悲喜，充滿了能量。而勵志歌詞幾乎成了他的招牌，在不同的時代中給人溫暖和希望。

鄭國江說：「一首歌的旋律，通常是最先吸引人的，之後才到歌詞。但如果一首歌要做到長青，那歌詞就賦予旋律很大助力，因為文字往往能牽動聽眾的情緒。」

1981 年，他為國際殘疾年而填寫的主題曲《一點燭光》，可說是鄭國江眾多作品中曝光率最高的一首，這首歌後來幾乎成了任何籌款和慈善活動的「關懷社會」之歌；至 90 年代香港爆發移民潮，出現人心惶惶的局面，他又創作了呼籲港人留港建港的《凝聚每分光》；而日本劇集《阿信的故事》的主題曲《信》，一句「命運是對手永不低頭」，更引起千千萬萬觀眾的共鳴。

鄭國江說：「曲詞感情一定要真、動機要善、文字要美。我很希望可以通過我的歌詞，令失望的人再次看到希望，令創傷得以撫平。如果可以的話也希望能令大家對人生有深刻的反思，像阿信一樣，與所有人共勉。」



### 「兒童是我創作的泉源」

鄭國江算是全港填寫兒歌最多的作詞人，他的作品陪伴了香港不同年代兒童的成長。

本身是小學教師的鄭國江，由於經常接觸兒童，在電視廣播有限公司兼職的時候，也順理成章負責策劃兒童節目，並開始了兒歌創作之路。由第一首改編歌《齊齊望過去》到《跳飛機》，牽起一股兒歌熱潮。

而他為多部兒童電視劇填寫的主題曲如《小時候》、《小太陽》、《問到尾》，以及卡通片主題曲如《哆啦A夢》（前稱《叮噠》）、《IQ 博士》、《藍精靈》等，都傳頌至今。

「我很相信天時地利人和，寫兒歌純粹因為要為電視台策劃兒童節目，而我本身是教師，接觸到很多小朋友，他們就成了我創作的泉源。我寫兒歌時抱著一個態度，就是要簡單、直接，讓兒童容易理解，所以我用了編寫廣告歌的寫法，令歌曲容易上口。」

別以為兒歌比起一般流行曲容易寫，原來都可以成為填詞家們「高手過招」的場域。鄭國江說：「黃霑寫的《世界真細小》是我深愛的兒歌，給我很多啟發，原來兒歌可以寫得那麼生動。於是我寫《小時候》時，萌生一個反斗的念頭，既然黃霑寫了「小世界」，我就寫「小宇宙」，要比他大，所以首句歌詞就是『小小的宇宙』。」



## 由熱愛戲曲到推廣兒童粵劇

「活到老，學到老，做到老」是鄭國江的信念。填詞大半生，到退休之後，竟有機會重拾童年時的興趣——粵曲。

「我喜歡繪畫、演出、播音，最新的嗜好是寫大戲。小時候我就很喜歡唱粵曲，現在竟然成立了一個兒童粵劇團，這是我沒有想過的。」

2008年，鄭國江為音樂教科書出版社編寫教材，當時出版社選了《香夭》為小學五年班的教材選曲，但他認為這個劇目對小學生來說太沉重，而當時市面上亦沒有適合兒童的粵劇教材，於是他開始想：「創作兒歌多年，我是否可以在這方面出一點力？」於是，香港粵劇藝坊就這樣誕生了。

「我其實是門外漢，為了學寫粵曲劇本，我參加了八和會館的粵劇編劇班，讀了兩年，跟隨葉紹德、阮兆輝、新劍郎等老師學習。我覺得黃霏寫的一句歌詞對我的影響很大：『話我有料咩我死命學』。很多工作我未做過，但我好想嘗試，那我就去學。」

數年下來，鄭國江編寫了幾齣兒童粵劇，包括《司馬光，撞爆缸》、《木蘭花香》和《迷途羔羊》等，而「香港粵劇藝坊」在2014年公演的《胡地蠻歌》，可說是《鳳閣恩仇未了情》前傳，以兩位主角的童年生活作主題，演出好評如潮。



## 十分努力的「幸運兒」

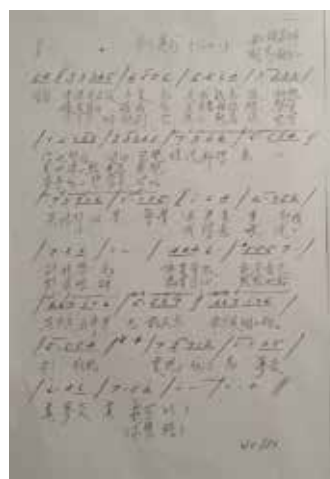
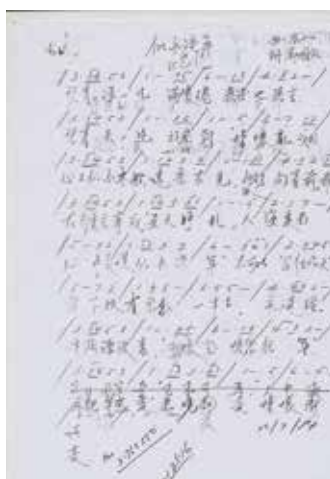
如果要選一首最能代表鄭國江的作品，他總是會選《幸運是我》。

「我的一生並不算是一帆風順，但我覺得能夠生於香港，又生於一個有很多機會的時代，令我想做的每一件事，只要肯努力，都獲得成果，所以我是一個非常幸運的人。」

鄭國江形容，他的一生中遇上很多貴人，其中最大的貴人就是黃霏。「我們本來並不相識，但他看到電視台播出一首我為關正傑填寫的歌時，便主動聯絡我，並送了一本《粵音韻匯》給我作參考書，後來還推薦我加入CASH。那時代並沒有同行如敵國，相反，我們都惺惺相惜，大家像武林高手般遙遙發功，你填一首好歌，我就借題發揮填一首更好的，大家互相啟發。」

能夠譜出一首好歌，是台前幕後努力的成果。林子祥、泰迪羅賓、顧家輝、黎小田、盧冠廷、區瑞強、林敏怡等多年來合作無間的樂壇泰斗，鄭國江一直銘記於心。

到今日，這位「幸運兒」仍然相信文字感染力。「我最大的希望是我的作品成為聽眾快樂的泉源，將來大家只要想起某段歌詞，發出會心微笑，我已好滿足。」



Before his retirement, Cheng Kok-kong was a full-time primary school teacher; lyrics writing was only a side occupation. Nonetheless, the part-time job brought important collective memory to generations of Hongkongers. His inspiring and touching lyrics for children's songs, TV drama theme songs and pop songs have become renowned classics today.

### Classics of Canto-pop

Cheng's career of lyrics writing began in 1971. At that time, Mandarin songs were much more popular. Cheng worked as a programme planner and scriptwriter at Rediffusion and collected information for a variety show. The Programme Director of the show, Wan Ying-kwai, noticed that 98% of the Hong Kong people spoke Cantonese and wondered how come Mandarin songs could dominate the market. Hence she asked Cheng to write Cantonese lyrics for the Mandarin song, *Wander from the South to the West of the Mountain*, and adapt it into *A Tune of the Mountain*. The song became popular after its broadcast, inaugurating Cheng's lyrics writing career.

Having composed lyrics of more than 2,000 songs, Cheng was most productive during the 1970s and 1980s. He cooperated with numerous super stars at that time, among whom George Lam was the singer he cooperated most frequently with, having written around 80 songs in different styles for him. Female singer Paula Tsui came second and performed many famous songs written by Cheng, including *With You Despite the Wind* and *Rain and Capriccio*. Acclaimed songs such as Leslie Cheung's *The Ceaseless Wind*, Anita Mui's *Life Flows Like Water*, Jenny Tseng's *Oriental Pearl* and Danny Chan's *Destined to Love You* are all award-winning classics. Cheng always uses simple but powerful language to depict changes of the times and feelings in life. Encouraging lyrics almost become his signature, bringing warmth and hope to people of different generations.

"The melody of a song attracts people from the start, and then comes the lyrics. But for a song to be popular for a long time, its lyrics must be a crucial complement to the melody, because words can often induce feelings in the audience," Cheng says.

The theme song for the International Year of Persons with Disabilities in 1981, *Candlelight*, can be considered the song with the highest exposure among Cheng's works. It becomes a song of social care to be performed almost in every fundraising or charity event. During the wave of emigration

in the 1990s, he wrote *This Is Our Home* to remind people to stay and contribute to Hong Kong in an era of social panic. The theme song, *Believe*, written for the Japanese drama, *Oshin*, echoes with the inner feeling of thousands of people, inspiring the audience to "never give up in face of the destiny".

Cheng says, "Feelings in lyrics must be sincere, the motivation humane and the language beautiful. I hope to let disappointed people see hope and relieve pain through my lyrics. I also wish that my lyrics can make people reflect on their lives, encouraging everyone like what Oshin does in her life."

### "Children are the fountain of inspiration for my writing"

Cheng should be the lyricist who has written the most children's songs in Hong Kong. His works have accompanied the growth of many generations of Hong Kong people.

As a primary teacher, Cheng's rich experience with children enabled him to be in charge of planning children's programmes and beginning his composition of the lyrics for children's songs when working as a part-time at Television Broadcasts Limited. From the first adapted work, *Looking Back to the Past Together*, to *Hopscotch*, his songs brought a new trend to society.

Many of the theme songs he wrote for children's drama, such as *When We Were Young*, *The Little Sun*, *Quest*, and cartoon theme songs like *Doraemon*, *Dr Slamp* and *The Smurfs*, are still popularly known to people nowadays.

"I believe success requires good conditions. I started writing lyrics for children's songs because I was responsible for planning children TV programmes. As a teacher, I always had the chance to be with children and they became the fountain of inspiration for my writing. I think lyrics for children must be simple, direct and comprehensible for them. I wrote in the style of advertisement songs so that the songs can easily be remembered."

We should not assume that children's songs are easier to write than conventional pop songs. Children's songs can also be an arena of competition for the lyricists. Cheng remembers, "James Wong's *The Small World* is my favourite children's song. It was very inspiring; I realised how lively children's songs could be. Hence when I wrote *Childhood*, I got an interesting idea. Since James wrote about 'the small world', I was going to write about 'the small universe'. That's why the first line of the song was 'The small, small universe'."

## From the passion for Chinese opera to the promotion of children's Cantonese opera

“Live, Learn and Work as You Grow Old” is Cheng’s belief. After writing lyrics for more than half of his life, he picked up his childhood interest – Cantonese opera – after his retirement.

“I like painting, performing, broadcasting and my most recent interest is writing Cantonese opera scripts. When I was a kid, I loved Cantonese opera. I never thought I would establish a children’s Cantonese opera troupe.”

In 2008, Cheng compiled teaching materials for a music textbook publisher. The publisher chose *Death of the Princess* as a teaching material for primary five. However, Cheng thought the choice was too solemn for primary students. There was no Cantonese opera teaching material suitable for children in the market. Hence he began to think, “After having written children’s songs for so many years, can I also contribute to this field?” That was the reason for the birth of the Hong Kong Cantonese Opera Art Square.

“I was actually an outsider. In order to learn writing Cantonese opera scripts, I joined the Cantonese opera scriptwriting class of the Chinese Artists Association of Hong Kong for two years. I learnt from teachers such as Yip Siu-tak, Yuen Siu-fai and Sun Kim-long. I think a line of lyrics by James Wong have great influence on me: ‘People say I know nothing, but I push myself to learn’. I haven’t tried many kinds of work, but when I want to start one, I will learn it first.”

After a few years, Cheng wrote several children’s Cantonese opera, including *Sima Guang Smashes the Vat*, *The Fragrance of Mulan* and *The Lost Lambs*, etc. *Songs of Barbarian Tribes* put on the stage by the Hong Kong Cantonese Opera Art Square in 2014 can be considered the prequel to *The Princess in Distress*. It became an acclaimed work with its theme on the childhood of the two main characters.

## A hardworking lucky man

If being asked to choose a song to represent himself, Cheng believes that would definitely be *Lucky is Me*.

“My life is not altogether smooth. But I think being born in Hong Kong in an age full of opportunities, and be able to gain good results after hard work every time, is very lucky.”

Cheng says that he has encountered many people who helped him a lot in his life, among whom the most influential person was James Wong. “We did not know each other initially. But after he listened to a song I wrote for Michael Kwan on TV, he contacted me and gave me a reference book, *Cantonese Phonology*, as a present. He also recommended me to join CASH. Practitioners were not in fierce competition at that time; on the contrary, we appreciated each other and exchanged ideas like martial arts masters. After you wrote a nice work, it inspired my lyrics for another song. We could learn from each other.”

The composition of a good song requires the concerted efforts of many people. Cheng keeps all the music talents he cooperated with for many years in mind, including George Lam, Teddy Robin, Joseph Koo, Michael Lai, Lowell Lo, Albert Au and Manye Lam.

Today, this “lucky man” still believes in the power of words. “My greatest hope is that my lyrics can be a source of happiness for the audience. If people could smile heartily when they remember a passage from my lyrics in the future, I would be gratefully satisfied.”



傑出藝術貢獻獎

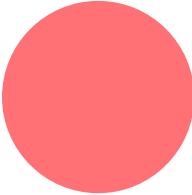
Award for Outstanding Contribution in Arts

毛俊輝

Mao Chun-fai, Fredric





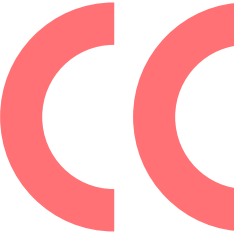


香港話劇團桂冠導演。於浸會學院外文系修讀英國文學，1968年赴美國愛荷華大學修讀戲劇藝術碩士課程，並長期投身美國職業劇團演與導的工作。

1976年首次在美國百老匯演出音樂劇《太平洋序曲》，27歲出任美國加州拿柏華利劇團藝術總監。毛氏在美國戲劇界工作十數載，於1985年香港演藝學院成立之始返港執教，出任戲劇學院表演系主任，為香港演藝界培育接班人。

2001年至2008年出任香港話劇團藝術總監，期間執導不少世界經典劇作，及致力製作不同類型的本地原創劇，包括《酸酸甜甜香港地》、《新傾城之戀》和《梨花夢》等。其中《新傾城之戀》先後在上海和北京作首次全粵語舞台劇的公開演出，又赴多倫多及紐約作巡迴演出，贏得海內外觀眾高度評價。

毛氏自小醉心中國戲曲，一直積極推廣本港傳統戲曲的發展，於2014年至2016年出任香港演藝學院戲曲學院首任院長。近年亦嘗試將傳統粵劇與現代劇場結合，例如2010年所編導的原創音樂劇場《情話紫釵》，代表香港赴上海世博演出，並榮獲2011年上海壹戲劇大賞的年度時尚戲曲大獎。2011年則為香港康樂及文化事務署主辦的「中國戲曲節」改編及執導粵劇《李後主》新版本。毛氏曾應香港西九龍文化區的邀請，參與戲曲中心設計的評選及其發展計劃，更擔任「西九大戲棚2014」的藝術策展。



毛氏曾獲得多個舞台獎項，包括五度榮獲由香港戲劇協會頒發的香港舞台劇獎「最佳導演」及香港藝術家聯盟頒發的「藝術家年獎1999」（舞台導演）。2004年，獲香港特別行政區政府頒授銅紫荊星章，表揚他對推動本土戲劇和藝術方面的貢獻；2005年獲香港演藝學院頒授榮譽院士；2007年獲浸會大學頒授榮譽大學院士；2014年再獲香港演藝學院頒授榮譽博士（戲劇）。

Director Laureate of Hong Kong Repertory Theatre (HKRep), Mao Chun-fai, Fredric was a graduate in English Literature at Hong Kong Baptist College. In 1968, he pursued a Master of Fine Arts degree in Theatre Arts at the University of Iowa, US and embarked on an acting and directing career with various professional theatre companies in the US.

In 1976, Mao made his acting debut in the musical *Pacific Overtures* on Broadway. At the age of 27, he was appointed Artistic Director of the Napa Valley Theatre Company in California. Mao returned to Hong Kong at the inception of the Hong Kong Academy for Performing Arts (HKAPA) in 1985, and joined its

School of Drama as Head of Acting to nurture local stage talents.

During his tenure as Artistic Director of HKRep from 2001 to 2008, Mao was committed to directing world renowned plays and staging original works of diverse genre, such as *Sweet & Sour Hong Kong*, *Love in a Fallen City* and *Secret of Resurrection*. An entirely Cantonese production *Love in a Fallen City* was presented for the first time in Shanghai and Beijing and toured Toronto and New York, receiving astounding acclaims from audience and critics alike.

An avid champion of the traditional Chinese opera in Hong Kong, he was the founding Chair of the newly established School of Chinese Opera at HKAPA from 2014 to 2016. Mao often successfully fused traditional opera and modern drama together in his productions. For example, his original work *The Liaisons* won the Best Modern Chinese Opera Award of the Shanghai First Drama Award in 2011. At the invitation of the West Kowloon Cultural District (WKCD), Mao had been involved in its Xiqu Centre development as well as served as the Programme Curator of West Kowloon Bamboo Theatre 2014.

Mao's career is also decorated with a string of accolades - including five times winner of the Best Director at the Hong Kong Drama Awards and Artist of the Year (Stage Director) from the Hong Kong Artists' Guild in 1999. In 2004, the Government of Hong Kong Special Administrative Region awarded Mao the Bronze Bauhinia Star for his contributions to arts. He further received an Honorary Fellowship from HKAPA in 2005 and an Honorary University Fellowship from Hong Kong Baptist University in 2007, and then the Honorary Doctorate (Drama) from HKAPA in 2014.

縱橫戲劇界 40 多年的毛俊輝，由美國劇壇回到香港，執教鞭又執導，多年來為香港演藝界培育眾多出色的接班人，又為香港帶來一齣又一齣舞台經典，他的人生，就是一場好戲。

### 打破種族藩籬 美國經驗畢生受用

留美 17 年，毛俊輝早在七八十年代，已於彼邦的戲劇界有所成就。既完成愛荷華大學的戲劇藝術碩士課程，又與當時劇壇上多位頂尖藝術家合作，包括跟隨著名戲劇大師 Sanford Meisner 學習演技；1976 年在百老匯演出 Prince/Sondheim 音樂劇《太平洋序曲》；27 歲出任美國加州拿柏華利劇團藝術總監。能夠在種族隔閡的年代打破膚色的枷鎖，在美國闖出如此豐盛的事業，他卻選擇於 1985 年返港。

「在美國要試的全部也試過了，身為一位亞裔的戲劇工作者，可以怎樣在美國繼續發展下去？至 1985 年，香港演藝學院成立，我的啟蒙老師鍾景輝先生希望我回來執教戲劇，我也相信回來有更大的發揮，於是就回來了。」

多年之後，毛俊輝認識到三藩市 The Asian American Theater Company 的創會成員，均為美國亞裔人士。當他們仍是學生時，發現原來有劇團曾起用華人當藝術總監，感到莫大鼓舞，日後就籌組了這個劇團。雖然已離開美國，但毛俊輝仍很欣慰：「真沒想到自己的經歷原來在美國會留下一些影響。」

### 培養香港戲劇人才

17 年的美國經驗是寶貴的，為他回港推動本土戲劇藝術奠定了基礎。

1985 年香港演藝學院成立之始，毛俊輝出任戲劇學院表演系主任，他把富有西方舞台表演色彩的創作體驗，糅合中國戲劇的精萃，為當時剛起步的香港表演藝術教育帶來新的視野，也培育出許多如今已獨當一面的演藝界人才，如黃秋生、張達明、謝君豪、甄詠蓓、劉雅麗、蘇玉華、潘燦良、麥兆輝、陳十三等。

### 《酸酸甜甜香港地》 Sweet & Sour Hong Kong



《杜老誌》Tonnochy

看今天毛俊輝「戲壇君子」的形象，難以想像當年原來是「魔鬼教練」，不同時期的學生對他的印象都是——毛俊輝很惡。最為人知的莫過於他連很惡的黃秋生也罵到當眾落淚。這也只因他總是傾囊相授，每次都要求學生做到最好。

雖然學生們都有苦水要吐，但多年後回想，他們不無感激嚴師的一番苦心。「有天分的學生，我都對他們很嚴格，不然就對不起他們。」毛俊輝說。

### 改革香港話劇團 開創新的發展空間

在演藝學院執教 16 年後，2001 年，毛俊輝接受另一個挑戰——出任公司化後的香港話劇團首任藝術總監，一做就是七年半。

公營劇團公司化，對香港的演藝界來說，是相當重要的事件，但當時香港缺乏有這方面經驗的人才。毛俊輝在美國私營劇團的經驗，在此時派上用場。「這個過程是困難的，因為沒有人知道怎樣去做，也沒有模式可以參考，一切要根據劇團的情況見招拆招。」

由重整劇團架構，讓藝術和行政部門互相配合，到令本地和內地演員建立互信，以至檢討薪酬制度和拓展對外的推廣，這一擔子的工作，都是要令香港話劇團脫胎換骨。

毛俊輝又為香港話劇團引入新的表演形式，如形體劇場、親子劇場和音樂劇。由 2006 年的《小飛俠》開始，話劇團至今有一定數量的親子劇目。至於 2003 年製作的《酸酸甜甜香港地》音樂劇，也是一大突破。「那時正值沙士過後，政府希望話劇團、香港中樂團和香港舞蹈團聯合製作一些可以重建香港人信心和文化身分的作品，於是我便統籌及導演了這個原創音樂劇。」

要策劃一個涉及三個藝團的大型劇目，而且籌備和排練時間有限，過程相當吃力。但毛俊輝付出的努力沒有白費，演出除了在本地叫好叫座外，後來更獲邀首次到上海公演，也為話劇團在內地的推廣和發展打開了窗口。

## 推動原創劇 帶領戲劇衝出香港

毛俊輝亦銳意推動本土原創劇。在加盟香港話劇團之前一年，他執導的《煙雨紅船》連續公演了 64 場，證明了只要有好的原創劇本及嚴謹的製作，就能吸納更多觀眾。而近年創作的《杜老誌》也在一年之內三度公演，共演了 41 場。

在香港話劇團掌舵期間，他增加了原創劇的比例，並藉此開拓內地和海外的觀眾。於是，新作品《新傾城之戀》、《德齡與慈禧》、《還魂香》就誕生了，今天已成了經典劇目，前兩者更衝出香港，在國內和海外公演。毛俊輝說：「我加入香港話劇團的時候，劇團已成立了差不多廿五年。我當時有一個心願，就是要讓外面的人認識這個劇團。那時政府沒有資助海外推廣的預算，我們要靠自己找資源。」

終於，憑着《酸酸甜甜香港地》在上海公演之成功，其他海外推廣活動接踵而來。「例如《新傾城之戀》能夠在上海、北京公演，而且是用粵語原汁原味演出，內地的觀眾也相當接受，甚至在內地獲獎。踏出了第一步後，政府的政策也有改變，現在已有預算資助劇團去外地公演。」

對於用粵語在內地演出香港劇目，毛俊輝一點也不擔心語言隔閡。

「《新傾城之戀》在北京公演時，第一幕全場鴉雀無聲，演員感到很不安。當時大家都在想，是否真的語言問題？至終場的時候，觀眾站起來熱烈拍手叫好，原來北京的觀眾很認真，專注地看演出，所以沒有發出任何聲音。我相信，好的劇可以打動觀眾，超越語言。」

## 承傳戲曲文化

2014 年至 2016 年間，毛俊輝應邀出任香港演藝學院新成立的戲曲學院院長，期間又擔任「西九大戲棚 2014」的藝術策展，致力承傳和推廣傳統戲曲。

本身是戲曲迷的毛俊輝，更把戲劇和戲曲結合起來，於 2010 年編導了原創音樂劇場《情話紫釵》，於香港公演後曾赴上海、北京、深圳作巡演，並於 2011 年奪得上海壹戲劇大賞的「年度時尚戲曲大獎」，表揚其傳統中見突破。

毛俊輝說：「傳統戲曲當然是要保留，但我們也應開拓更多空間，讓不同年齡層的觀眾認識粵劇之美。而且，我們一定要對粵語有信心，我們在內地公演的劇目，都堅持用粵語演出。可別忘了，粵語根本是一種很精彩的語言。」



## 共同承擔 推動業界發展

半生貢獻演藝工作，參與過百部舞台製作，對於香港戲劇界的未來，毛俊輝非常重視人才培訓和經驗傳承，更成立「亞洲演藝研究」，進行師友計劃和有關的研究工作。

他說：「好的作品必須是雅俗共賞，而且是台前幕後共同努力的成果。看着香港的戲劇發展，我們的製作、規格、模式、紀律、知識，都是經過了幾十年時間累積的專業水平。我們有人才，不應妄自菲薄。而我相信，戲劇界未來要做的，就是業內人士要對行業有承擔。一個行業怎樣變得成熟健康，那不只是政府資助可以解決的，而是要業內所有人共同努力去做出好的作品、培訓各方面的人才，更要令他們有應得的待遇，才能建立到對本地演藝事業的歸屬感。」

今年 10 月，為慶祝香港話劇團 40 周年，毛俊輝將會擔綱主演《父親》一劇；明年更會為香港藝術節策劃 / 導演戲曲節目。毛俊輝一直為推動戲劇及戲曲發展而努力，一路走來，從未言休，足見他對藝術的那份承擔和堅持。



《新傾城之戀》 Love in a Fallen City

Throughout a career that spanned over four decades and straddled the US and Hong Kong, Mao Chun-fai, Fredric had nurtured generations of talents in local theatre and produced countless stage classics. His versatile life makes a good drama.

### A life-changing experience:

#### Breaking the racial barrier in the US

Mao had already made a name for himself in the US as early as the 1970s and 1980s. With a MFA degree in Theatre Arts at the University of Iowa, he had worked with numerous leading artists in the theatrical field; performed in the Prince/Sondheim Broadway musical *Pacific Overtures* in 1976; and served as Artistic Director of Napa Valley Theatre Company in California at the young age of 27. Yet, after overcoming the racial barrier and with a blossoming career in the US, Mao decided to return to Hong Kong.

“By then, I’d experienced all that the US would allow me to try. What would be the prospect for an Asian theatre artist? When HKAPA was founded in 1985, my mentor Mr Chung King-fai invited me back to teach. As I too believed this would give me more room to realise my potential, then I came back.”

Years later, Mao learned that the founding members of the Asian American Theater Company in San Francisco, were all Asian origins. When they were students, they learned the fact that a local theatre had once appointed an Asian Artistic Director. It gave them the incentive to set up their own company later on. Though no longer in the US, Mao is extremely pleased. “I never thought my experience would leave such impact in the US.”

#### Nurturing talents for Hong Kong theatres

The 17 years Mao spent in the US was the building block for the promotion of theatre in Hong Kong.

Mao was the Head of Acting at the School of Drama, HKAPA since its establishment in 1985. Through his teaching, he shared his artistic experience in the West and refined it with the fineness of Chinese theatre. His vision inspired many emerging talents such as Anthony Wong, Cheung Tat-ming, Tse Kwan-ho, Olivia Yan, Alice Lau, Louisa So, Poon Chan-leung, Alan Mak and Chan Sap-sam who have now progressed to leading figures in performing arts.

These days, one could hardly see the “Coach from Hell” as he was known by his pupils behind the “Gentleman of Theatre” persona. But Mao was famously strict because even Anthony Wong, a



《情話紫釵》 *The Liaisons*

fiery young actor, was reduced to tears under his coaching. This was the result of his dedication to pushing his pupils to their full potential.

The grumbling pupils from the old days are all grateful to their demanding mentor now. Mao says, “I’m particularly strict to the gifted ones. I can’t let them down.”

#### Reforming HKRep to carve out new space for growth

After serving HKAPA for 16 years, Mao took on another challenge. In 2001, he assumed the position of Artistic Director of HKRep which was in the middle of corporatisation. He stayed with the company for seven and a half years.

The corporatisation of a publicly-funded company stirred up much attention in the theatre field in Hong Kong. At a time when Hong Kong lacked experts with similar experience, and Mao’s experience with private companies in the US was an asset. “It was a trial process because no one knew what to do and there was no previous model to follow. We had to think on our feet.”

Mao’s task was a complete makeover of HKRep. The restructuring involved fostering communication between the artistic and administrative departments, building up trust between local and mainland performers, reviewing the pay scale and initiating the outbound promotion.

Meanwhile, Mao introduced pioneering performance programmes such as physical theatre, family theatre and musical to HKRep. Since *Peter Pan* in 2006, HKRep had been staging family theatre. The musical, *Sweet & Sour Hong Kong*, in 2003 was also a bold attempt. “Soon after the SARS epidemic, the Government wanted arts groups like HKRep, Hong Kong Chinese Orchestra and Hong Kong Dance Company to stage a collaborated project that would boost the confidence and cultural identification of Hong Kong people. So, I organised and directed this production.”

A large-scale co-production with three arts companies with a tight schedule for preparation and rehearsal was a formidable task. But Mao's efforts paid off. Not only was the production a critically acclaimed box office hit in Hong Kong, it went on to play in Shanghai and helped HKRep entered the Mainland market, paved the way for future promotion and development.

### Original play spurs Hong Kong theatre to the world stage

A zealous advocate of original plays in Hong Kong, the year before joining HKRep, Mao directed *Red Boat* which ran for a record of 64 shows, a strong proof that audiences were drawn to a good script and sound production. His recent production, *Tonnochy*, returned to stage twice within a year and gave a 41-show run.

As the Artistic Director of HKRep, Mao increased the share of original works in the company's productions, and strategically reached out to the Mainland and overseas audience. "HKRep had been running for nearly 25 years when I joined it. I set my mind on introducing people abroad to the company. Without public funding for touring overseas, we had to identify such resources ourselves."

*Sweet & Sour Hong Kong* made a breakthrough in its Shanghai tour and kicked off a series of overseas promoting events. "After that, *Love in a Fallen City* was presented in Shanghai and Beijing. Even though performed entirely in Cantonese, it was well received by the audience and gaining awards as well. Government policy also changed since then, now the Government has reserved funding for outbound tours."

Language barrier did not worry Mao, and his local productions were all staged in Cantonese in the Mainland.

"When *Love in a Fallen City* was performed in Beijing, the actors felt uneasy when the first act was met with a deafening silence. We wondered if the language was the problem. But at the curtain call, the audiences gave us a huge standing ovation. Then we learned that audiences in Beijing were actually very serious and so had kept silence throughout the viewing. That's why I believe a good show will move the audiences and overcome language barrier."

### Preserve the tradition of Chinese opera

Between 2014 and 2016, Mao served as the Chair of the newly formed School of Chinese Opera in HKAPA. He was also the Programme Curator of West Kowloon Bamboo Theatre 2014 and championed the continuous refinement and spread of Chinese opera.

An opera enthusiast at a young age, Mao blended modern drama and Cantonese opera in his production *The Liaisons* in 2010, which opened in Hong Kong and then toured Shanghai, Beijing and Shenzhen. With its unconventional featuring of the traditional art form, the play won Best Modern Chinese Opera Award of the Shanghai First Drama Award the following year.

"Of course, we have to preserve the Chinese opera tradition, but we should seek new opportunities for audiences of different age to appreciate the beauty of Cantonese opera. We should also have faith in Cantonese. We always insisted on performing in Cantonese when staging our plays in the Mainland. Don't forget Cantonese is a vibrant language."

### Concerted efforts to nourish drama

With his professional life devoted to the theatre and over a hundred stage productions under his belt, talents grooming and expertise sharing are especially close to his heart. To seek a better future for theatre, he founded Performing Arts Asia focusing on mentorship programmes and research.

"A good production is a concerted effort of all which can appeal to audiences of various backgrounds. After decades of development, Hong Kong theatre has accumulated expertise and knowledge in production, standard, mode of operation and discipline. We should believe in ourselves. The future development of theatre is the shared responsibility of every player in the field. We cannot solely count on government funding to make the sector mature and develop. It requires our collaborated efforts to produce good works and train up future talents. A decent income will help increase their commitment to Hong Kong's performance art scene."

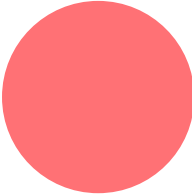
This October, Mao will star in a HKRep production *The Father* to celebrate the Company's 40<sup>th</sup> anniversary, and will create a new Cantonese opera programme at the Hong Kong Arts Festival next year. With his commitment and sense of mission to arts, slowing down is certainly far from his mind.

傑出藝術貢獻獎

Award for Outstanding Contribution in Arts

尤聲普  
Yau Sing-po





自小隨父親尤驚鴻於戲班學藝，九歲以神童姿態踏足舞台。二十世紀六十年代之前，以演文武生為主，足跡遍及東南亞，包括新加坡、馬來西亞、泰國，以至美國等地。

曾參與的大型粵劇演出不計其數，1989年，全港紅伶聯袂演出《六國大封相》，尤聲普更被認為是「武生王」靚次伯的後繼者。除了《霸王別姬》、《曹操與楊修》、《李太白》及《十五貫》等開山劇目，尤聲普亦積極參與藝術創作，2000年聯同一眾名伶演繹改編自莎士比亞名著《李爾王》的《李廣王》。

近年更將其首本戲重演，並拍錄下來讓後輩作參考研究，積極推動粵劇發展，致力培育後輩。1992年，尤聲普獲香港藝術家聯盟頒發舞台演員年獎，2009年獲特區政府頒發榮譽勳章；2016年，獲香港演藝學院頒授榮譽院士，表揚他對香港粵劇發展的貢獻。

Learning Chinese opera under the wings of his father, Yau King-hung, as a boy, Yau Sing-po made his debut in Cantonese opera as a child prodigy at the age of nine. Focusing on the role of *wenwu sheng* (civil and military male) before the 1960s, Yau toured across Southeast Asian countries like Singapore, Malaysia and Thailand, and even the US.

Among the countless major Cantonese opera productions he starred in was his role in *Prime Minister of Six States at Cantonese Opera - An All-Star Night* in 1989. His sterling performance was compared to Lan Chi-pat who was widely known as “Master of *Wusheng*” (military male role). Apart from starring in titles like *Farewell My Concubine*, *Cao Cao and Yang Xiu*, *Li Bai: The Immortal Poet* and *Fifteen Strings of Cash*, Yau is prolific in artistic creation. One of the projects he mounted with stage peers was *King Liguang*, a Cantonese opera adaptation of Shakespeare’s tragedy *King Lear*.

For the advancement of Cantonese opera, Yau recently recorded the re-runs of his early signature titles as reference materials for budding talents. He was presented the Best Stage Performer Award by the Hong Kong Artists’ Guild and the Medal of Honour from the Government of Hong Kong Special Administrative Region in 1992 and 1999 respectively. In 2016, the Hong Kong Academy for Performing Arts (HKAPA) bestowed the title of Honorary Fellow on Yau in recognition of his contribution to Cantonese opera.

尤聲普活躍於粵劇舞台超過半世紀，多年來演活不少角色，《霸王別姬》的項羽、《曹操與楊修》的曹操、《李太白》的李太白、《十五貫》的況鍾等，成功刻劃出很多性格迥異的人物，革新粵劇藝術面貌，當中所不可或缺的，必定是對粵劇的熱愛和堅持。「80多歲還有人請我做戲，粵劇不是太吸引了嗎？」尤聲普說。

### 堅持到底 謙遜忍耐

尤聲普出生自粵劇世家，父親是著名男旦尤驚鴻，抗日戰爭期間舉家遷至粵北生活，處境飄泊與書無緣，加上熱愛戲曲藝術，於是自小隨父親在戲班學藝，小小年紀便與嫦娥英及關德興等名伶合作。在台上一晃幾十年，尤聲普深深體會到天分以外，必須要有耐性與毅力，才可堅持到底。

回想初出道時，縱遇挫折，年紀輕輕的尤聲普仍不忘警惕自己要繼續苦練，「很多動作不是你想做就做到，一定要多練習，那管你有多大的天分，根基不夠好，也只不过是曇花一現。」這份謙遜與忍耐不但將尤聲普塑造成獨當一面的粵劇名伶，更為他贏得了別人對他的尊重與景仰。

尤聲普最初專工文武生，後來受「丑生王」梁醒波的啟發，轉向丑生發展；與此同時，尤聲普亦精於老生、老旦、花臉及淨等不同行當，角色扮相包羅萬有，集各行當之所長，卓然成家。上世紀七、八十年代後期，尤聲普躋身香港粵劇大班「六柱」之列，叱吒舞台近半世紀。至八、九十年代，尤聲普已是丑生及武生兩行當中的表表者。1989年全港紅伶聯袂演出《六國大封相》，其精彩表演更被外界認為是「武生王」靚次伯後繼者。

### 拜京劇大師 集各家大成

因緣際會之下，尤聲普曾拜京劇大師李萬春及劉洵為師，追本溯源探尋戲曲的歷史和傳統，一方面填補粵劇的不足、一方面試圖從整體之中見微知著，糅合各家大成以完整粵劇的體系。「粵劇沒有科班，京劇有科班，整個體系十分齊全。我拜的是京劇大師，他甚麼都懂得，可以指點我，於是我學《夜奔》、學《活捉張三郎》、學《蘆花蕩》，例如《蘆花蕩》張飛腰插令旗上場走邊，我學了一整套，後來配合廣東鑼鼓，將京劇的優點融滙到粵劇裡。」

不同流派的中國戲曲互取所長，而尤聲普亦從中找到了粵劇的出路——融匯百家之長，不忘傳統。「我們要保留古老傳統，追溯前人是如何創造角色的，任何劇種都有優點，我們就要吸收他們的優點。」



《霸王別姬》Farewell My Concubine





《李太白》 Li Bai: The Immortal Poet

### 引進多元劇目 革新粵劇文化

1971年，尤聲普與李奇峰及阮兆輝等人成立了香港實驗粵劇團，主要目的是改革當時被「鴛鴦」才子佳人題材所充斥的粵劇界，嘗試引進《十五貫》及《趙氏孤兒》等題材較為多元化的劇目，為粵劇界注入活水與生氣，同時發掘粵劇中不同的行當，讓更多演員能各自發揮所長。

2013年，尤聲普因甲狀腺問題而暫停幕前演出，2016年復出之時，即以演員兼藝術總監身分在「第44屆香港藝術節」中再演其戲寶《李太白》，以多年的舞台經驗結合爐火純青的演技，把李太白投江之前忐忑又從容的反覆心情表演得恰到好處，在久經練習的醉步中，盡顯一代詩仙才華與蒼涼，令人拍案叫絕。

除了《李太白》，改編自莎士比亞名劇《李爾王》的粵劇《李廣王》於2000年首演，這也是尤聲普後期的開山之作。《李廣王》將背景設定於中國春秋戰國時代，以群雄爭霸之一的李廣王傳位故事為骨幹，將莎劇《李爾王》的三個女兒改為三個兒子，令劇情更符合中國倫理之餘，更將《李爾王》的悲劇結局擴展至李廣王身上，加深了悲劇效果及劇情深度。尤聲普飾演的李廣王尾場時神智失常、頭髮散亂，後來與兒子相認對泣，激情之中有溫情，感情的表達掌握得恰到好處，令人擊節讚賞。

尤聲普戲路甚廣，無論是丑生、老生、老旦、花臉等行當均演繹得淋漓盡致，在舞台上變化多端，展示出粵劇生旦以外的行當，都能夠擔頭牌。在不同行當之中跨界穿越，尤聲普的感受甚深：「我們的劇目如《盜御馬》、《佘太君掛帥》及《霸王別姬》等等，很多都不是只有生旦擔綱，而是希望能發掘不同行當的發展空間。」

在粵劇以才子佳人的生旦戲為主流外，尤聲普銳意創新，致力開拓粵劇不同行當的發展空間，在推動粵劇發展的寬廣度，貢獻良多。

### 終身學習 永不言休

在舞台上70多年，尤聲普寄語新世代的粵劇演員，除了要勤練功夫外，更要多讀書：「在打好根基之餘，更要多讀書、多了解人物角色，這樣才能事半功倍。」為了飾演李太白，他翻讀李太白的傳記、文學作品，甚至是別人對他的評語，揣摩了角色性格後，才去練台型、練身段，內外俱備，角色才會變得立體。

身為受人敬重的資深粵劇藝術家，藝術成就早已備受認同，但尤聲普至今仍不斷學習，努力求進。「戲曲博大精深，要學的永遠學不完。」尤聲普的專業精神和認真態度，着實令人敬佩。

《紫釵記》 The Purple Hairpin



Yau Sing-po continued to captivate audiences for more than half a century with his vivid portrayal of a range of characters, Xiang Yu in *Farewell My Concubine*, Cao Cao in *Cao Cao and Yang Xiu*, Li Bai in *Li Bai: The Immortal Poet* and Kuang Zhong in *Fifteen Strings of Cash* are but a few of them. The drive behind the brilliant performances and artistic pinnacle in Cantonese opera is his passion and perseverance for the art form. “Would anyone still cast an 80-year-old like me if Cantonese opera isn’t a fascinating art form?”

### Perseverance, modesty and patience

The Yau family was steeped in Cantonese opera and Yau’s father, Yau King-hung, was a renowned actor for the *dan* (female) role-type. During the Sino-Japanese War, the whole family moved to northern Guangdong and the constant moving meant studying was out of the question for the young Yau. But with a growing interest in Chinese opera, he studied the arts under his father and had the opportunity to perform alongside esteemed actors like Sheung Ngor-ying and Kwan Tak-hing. What Yau fully understood from a decades-long career was that it is patience and perseverance that makes an accomplished artist, not so much innate talent.

There were moments in his early years as a performer that he found himself faltering on the way. But Yau remained persistent in his training and practice. “A lot of moves require constant training. You may be gifted, but without a solid foundation, you can only attract a fleeting glance.” His modesty and resilience make him into an impeccable Cantonese opera artist who is highly respected and esteemed.



At the advice of “Master of *Chou*” (clown), Leung Sing-po, Yau studied the role-types of clown rather than focusing on the military and civil male role-types early in his career. Yau also expanded his repertoire to role-types of *lousheng* (senior male), *loudan* (senior female), *hualian* (painted face) and *jing* (painted face male role with strong character), eventually established his unique acting style. In the 1970s and 1980s, Yau was revered as one of the Six Famous Stars of Cantonese opera. In 1980s and 1990s, he was an acclaimed *chou* (clown) and *wusheng* (military male) performer. In *Prime Ministers of Six States* at the Cantonese Opera – An All-Star Night in 1999, he was praised as the successor of “Master of *Wusheng*” (military male), Lan Chi-pat.

### Taking after Peking opera for an all-round performance

Coincidence led Yau to Peking opera masters Li Wan-chun and Lau Shun. Under their coaching, he learned the art form and traced the roots and history of Chinese opera. With his enriched knowledge, Yau set out to merge the strengths of other streams of Chinese opera to perfect the system of Cantonese opera. “Peking opera has a well-established training system while Cantonese opera doesn’t have one. I was under the tutorship of veteran Peking opera artists who pointed me to the right direction, that’s how I came to study titles like *Fleeing by Night*, *Huo Zhuo Zhang San Lang* and *The Pond of Reeds*. When I fully mastered how the character, Zhang Fei in *The Pond of Reeds*, moves on stage with a flag at his waist, I set the moves to Canton drums and incorporated all this into Cantonese opera.”

Through including the edges of different streams of Chinese opera, Yau saw a new way ahead for Cantonese opera – incorporate others’ strengths but not to forget your roots. “We should preserve our tradition and trace the roots of our characters. All genres have their pros and cons and we should take in their advantages.”

### Introduce new titles to reform Cantonese opera

In 1971, Yau founded the Group of Hong Kong Experimental Cantonese Opera with his stage peers Li Chi-kei and Yuen Siu-fai to explore narratives other than the romance between the scholar and

the beauty which was the mainstream of Cantonese opera productions. The Group wrote an array of new titles, including *Fifteen Strings of Cash* and *The Orphan of the Chiu Family* to revitalise and rejuvenate Cantonese opera and widen spectrum of role-types so that performers could assert their individual talents.

Due to a thyroid-related illness, Yau took a break from his performing career in 2013. He soon returned in 2016 with *Li Bai: The Immortal Poet* at the 44<sup>th</sup> Hong Kong Arts Festival in the dual roles of Artistic Director and performer. He aptly portrayed the anguish but carefree lyrical poet before his plunge into the river, the meticulously choreographed steps of the drunken poet were at once elegant and depressing. His fine performance stunned the audiences.

Before *Li Bai: The Immortal Poet*, Yau had adapted Shakespeare's *King Lear* into Cantonese opera, *King Liguang*. Premiered in 2000, it was regarded as a significant piece in his senior age. Set in the Warlord period of ancient China, the new title tells the story of one of the warlords, King Liguang, and his three sons. Although the three daughters in Shakespeare's play were substituted to better reflect the hierarchy in Chinese society, King Liguang suffers the same fate as King Lear, thus continuing the profoundly tragic themes in this dramatic piece. As King Liguang, Yau appeared as an insane old man with tousled hair in the last scene. His reunion in tears with his son, demonstrated a fine balance between passion and tenderness and was met with resounding applause.

A prolific performer, Yau excelled in a wide range of roles, including *chou* (clown), *lousheng* (senior male), *loudan* (senior female) and *hualian* (painted face). Such versatility on stage attracted roles other than male and female leads in Cantonese opera. Yau shares his insight on this, "The titles we perform like *Stealing the Imperial Horse*, *Madame She* and *Farewell My Concubine* do not rely on male and female leads alone, we hope to explore room for development of various role-types instead."

His determination to expand the spectrum of role-types to strengthen and advance Cantonese opera made tremendous contribution to the art form.

## Art is a life-long education

With over 70 years of stage experiences, Yau casts gems to younger Cantonese opera practitioners – studying and reading are as important as constant training. "Besides having a solid foundation, you have to broaden your knowledge through studying and reading. A deeper understanding of the characters you play goes a long way." As such, Yau studied the biographies on Li Bai, the poet's works and even people's views and comments on him in preparation for his role in *Li Bai: The Immortal Poet* before working on the poet's stage movements and physique. Knowing your character inside out ensures a vivid portrayal.

As an acclaimed Cantonese opera veteran, Yau's contributions to the art have long been widely recognised. Yet, this doesn't stop him from honing his skills and striving for refinement. "Chinese opera is profound, studying it is a never-ending process." Ever professional and serious about arts, Yau is highly esteemed.



《再世紅梅記》 *The Reincarnation of The Red Plum*



**藝術家年獎**  
**Artist of the Year**



「藝術家年獎」表揚在各個藝術界別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。

The Artist of the Year recognises arts practitioners who have achieved artistic excellence in their respective art forms. It is organised into a number of categories covering various art forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

藝術家年獎 (藝術評論)

Artist of the Year (Arts Criticism)

陳國球

Chan Kwok-kou, Leonard



加拿大多倫多大學比較文學碩士，香港大學中文系博士。曾到捷克、美國、加拿大、日本、中國內地和台灣等地講學，現任香港教育大學中國文學講座教授及中國文學文化研究中心總監。著有《感傷的旅程：在香港讀文學》、《文學史書寫形態與文化政治》、《情迷家國》和《抒情中國論》；合編《文學史》集刊和《抒情之現代性》等多種研究、評論及選集；並擔任 12 卷《香港文學大系 1919-1949》總主編，主編《評論卷一》。

Chan Kwok-kou, Leonard received his MA in comparative literature from the University of Toronto, Canada and PhD in Chinese from the University of Hong Kong. Chan has lectured in the Czech Republic, the US, Canada, Japan, Mainland China and Taiwan. He is currently the Chair Professor of Chinese Literature and Director of Research Centre for Chinese Literature and Literary Culture at the Education University of Hong Kong. His works include *A Sentimental Journey: Reading Literature in Hong Kong*, *The Modes of Writings and Cultural Politics of Literary Histories: Studies on Chinese Literary Historiography*, *Obsession with China*, and *Discourses on lyrical China*. He co-edited a wide range of studies, criticism and anthologies such as *Literary History* journals and *The Modernity of Lyricism*. He is also the Editor-in-Chief for the 12 volumes of *The Compendium of Hong Kong Literature (1919-1949)* and Chief Editor for the first volume of *Criticism* in the series.

陳國球近年的研究有兩個主要方向：中國的抒情傳統和香港文學。他希望提醒大家，香港這個以經濟掛帥的社會仍是一個有情天地。香港人在此起居作息，有喜怒哀樂、恩怨愛恨，與地方同呼吸脈動；而不少用心於語言藝術的人就把這些人情風土寫成詩歌、散文、小說，為我們保存了最深邃的記憶。作為文學評論人，他自覺應向社會大眾評介這些值得共享的集體文化記憶。

然而，他不諱言在香港推廣文學非常困難，因為很多香港人以為文學是小眾的玩意，是寫作人消閒自娛的活動。他表示：「一個地方的文學是當地最寶貴的文化記憶。我們不必是作家，但都可以閱讀和欣賞這些文學作品。」

### 排除萬難完成《香港文學大系》

陳國球和朋友從 2009 年開始構思編選《香港文學大系 1919-1949》（下稱《大系》），公共支援卻很缺乏，令他們感到沮喪。很多地方的政府視整理和典藏當地文學資料為責任，會邀約學界或文化界人士主持整理，但香港似乎沒有這樣的構思。「我們歷盡艱辛，四處張羅；幸得少數有心人捐款，然後香港藝術發展局在先後三屆文學組主席的勉力支持下，分兩次撥款，資助了近三分一的經費；又得出版社願意不收取出版費用，編輯團隊作長期義工，才能夠在 2016 年把 12 卷厚厚的《大系》編成出版。」

陳國球視這部排除萬難始得以完成之作，為他在 2015/16 年度最重要的工作成果。他說：「我雖然是這個編輯計劃的總主編，但副總主編陳智德和 12 卷的每一位主編都無償地付出了大量心血和勞力，大家都是為了保存和推廣香港的文化記憶竭盡所能，把屬於這個地方的文化記憶帶回給香港每一個人。我在整套《大系》的總序為讀者詳細析述香港作為文化空間的可貴之處：可以容納思想和藝術上不同方向的文學，包括最前衛勇進的創作。我個人還負責主編《大系》的其中一卷《評論卷一》，在卷前的導論分析過去香港文學評論在『立異』與『認同』之間的張力，別有一種畸奇的風格。」

### 珍惜香港的文學記憶

在各卷陸續出版期間，陳國球在國內、本地以及台灣等華文地區，以《大系》和「香港文學」為主題作演講和出席座談會，印象最深刻的是發覺外地學界和一般讀者對香港文學的關心程度竟比香港為高，令他覺得香港的公共論述和文學教育尚有許多待改進的空間。

那他又如何看文學評論在香港的發展和自己的角色？他指出：「好的文學評論足以提高社會大眾的文學品味，了解文學在社會上的意義。香港的文學評論雖時有精彩表現，卻未成風氣。我希望可以在大學崗位以至社會活動中，努力推動香港文學的評論，培養更多有品味的讀者，認識香港文學，懂得判別其優劣，了解它的歷史和意義。」

對於此次獲獎，陳國球說：「我作為《香港文學大系 1919-1949》的總主編而獲獎，代表社會認同我們團隊的努力和付出。我也希望獲獎可以帶來公眾的注意力，大家一同珍惜屬於我們的文學記憶；希望香港政府支持本地的文學，對保存和整理香港文學盡一分力。」他和團隊希望《大系》可以有續編，雖然所得的獎金不足以承擔下一輯的編輯經費，但也可用來做一些起動的準備工作。

問及未來的計劃，他的回答是：「最大的目標是續編《大系》；個人會繼續文學評論的撰寫，希望明年有一至兩本的評論著作可以完成。」

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擔任《香港文學大系 1919-1949》總主編，在編纂過程中流露其自身的評論觀點，以深入淺出的手法，展現多面向的香港文學歷史風貌。陳氏記錄及拯救已故文獻，豐富了早期香港文學的庫藏，將能裨益後代學者繼續進行本土文學研究和評論，對香港文學的推廣和保存甚有貢獻。

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Chan Kwok-kou, Leonard has two major research directions in recent years: the lyrical tradition of China and Hong Kong literature. He wishes to remind people that in a capitalist society like Hong Kong, the city is still an empathic place. Hong Kong people live here, work here; they have emotions and feelings, and are connected to the place both physically and psychologically. Talented writers transform these pathos into poetry, prose and fiction, preserving the deepest memories of our culture. As a literary critic, Chan believes he should introduce these collective cultural memories to the public.

However, Chan admits that it is very difficult to promote literature in Hong Kong, because many people think literature is a minority interest, a self-entertaining activity of writers. He does not agree: “Literature of a place is the most precious cultural memories. We do not have to be a writer to read and appreciate literary works.”

### Completing the challenging project of *The Compendium of Hong Kong Literature*

Chan began conceiving the compilation of *The Compendium of Hong Kong Literature (1919–1949)* (“*The Compendium*”) in 2009 with friends. However, they were disappointed by the little public support the project received. The governments of many places consider the compilation and preservation of literary information a public responsibility. They invite academia or experts of the cultural sector to oversee the projects, but there is no similar plan in Hong Kong. “We encountered many difficulties and sought support everywhere. Luckily, a few interested people donated to our project. The Hong Kong Arts Development Council also funded around one third of the cost in two instalments, with the support from the Chairmen of the Literary Arts Group in three consecutive terms of office. We were also supported by a publishing house that helped to publish the series free-of-charge. The editorial team also worked voluntarily so that we were able to publish the 12 volumes of *The Compendium* in 2016.”

Chan considers the challenging project of *The Compendium* the most important outcome of his work in the year of 2015/16. He says, “Although I am the Editor-in-Chief of the project, Deputy Editor Chan Chi-tak and every Chief Editor of the 12 volumes also contributed their efforts and hard work without being paid. The whole team have done their best to preserve and promote Hong Kong’s cultural memories. We bring the cultural memories of the place to every citizen who lives in Hong Kong. In the main introduction to *The Compendium*, I analyse in detail the preciousness of Hong Kong as a cultural space for our readers: it is receptive to literature with different thinking and artistic directions, including the most radical and avant-garde writings. I am also the Chief Editor of one of the *Criticism* volumes of *The Compendium*. I evaluate the tension between originality and conformity of Hong Kong’s literary criticism in the introduction, which shows a unique style.”





## To cherish Hong Kong's literary memories

As *The Compendium* was published successively, Chan lectured and participated in seminars on the project and Hong Kong literature in Chinese regions including Mainland China, Hong Kong and Taiwan. It was impressive for him that non-local academia and readers were more interested in Hong Kong literature than people in Hong Kong. Chan realises that there is much room for improvement for Hong Kong's public discourse and literary education.

Then, how does he construe the development of literary criticism in Hong Kong and his own role? Chan points out, "Good literary criticism can enhance the public's literary taste and help people understand the social significance of literature. Although Hong Kong's literary criticism occasionally demonstrates excellent performances, it has not become a trend. I hope I can promote criticism of Hong Kong literature through my position at the university, as well as my social activities. I wish to nurture more competent readers who are familiar with Hong Kong literature, knowing how to distinguish good and bad writings and understand Hong Kong literature's history and significance."



In regard to the winning of the award, Chan comments, "The award bestowed to me as the Editor-in-Chief of *The Compendium* represents society's recognition for the hard work and contribution of our team. I hope the award can attract the public's attention, and we will all cherish our own literary memories. I hope the Hong Kong Government will support local literature and contribute to the preservation and compilation of Hong Kong literature." Chan and his team wish *The Compendium* will have a second series. Although the amount of the cash award is not enough to cover the cost of the second series, it can be spent on the preparatory work.

Talking about his future projects, Chan replies, "My foremost target will be the second series of *The Compendium*. Personally, I will continue writing literary criticism. I hope to publish one or two volumes of criticism in the coming year."

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As the Editor-in-Chief for *The Compendium of Hong Kong Literature (1919–1949)*, Chan revealed his critical perspective in the process of the series' compilation. He presented the multi-faceted historical outlook of Hong Kong literature that is comprehensible to the general public. He recorded and preserved old literary materials that enriched the collection of early Hong Kong literature. The outcome is beneficial for scholars to continue researching on local literature and criticism. Chan's contribution to the promotion and preservation of Hong Kong literature is remarkable.

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藝術家年獎(舞蹈)  
Artist of the Year (Dance)

馬才和  
Ma Choi-wo, Victor



香港演藝學院舞蹈學院第一屆畢業生。1995年創立多空間舞團，至今編演過百個作品。1996年獲亞洲文化協會利希慎獎學金前赴美國考察當代舞蹈及劇場，2002年獲香港藝術發展局列斯大學志奮領獎學金前往英國修讀表演研究碩士課程。2009年開始主辦 i-Dance 年度舞蹈節，邀請歐亞人才來港表演、出席工作坊及論壇，促進跨地區、跨媒體、跨藝術的交流與創作。

Ma Choi-wo, Victor was one of the first batch of graduates of the School of Dance, the Hong Kong Academy for Performing Arts (HKAPA). A Founder of Y-Space in 1995, Ma has since choreographed more than a hundred productions. In 1996, Ma received the Asian Cultural Council Lee Hysan Foundation Fellowship to conduct research on contemporary dance and theatre in the US. In 2002, Ma pursued a Master degree in Performance Studies in the UK on the Hong Kong Arts Development Council-University of Leeds-Chevening Scholarships. Ma has been organising the annual i-Dance Festival since 2009 which brings together talents from Europe and Asia to perform, attend workshops and forums in Hong Kong to foster trans-regional, cross-media artistic exchange and creation.

跟馬才和相約訪問當日天氣爽，他特別到他的成長居住地錦田一遊，認識這片為他提供不少藝術養分的土地。

馬才和在錦田出生、成長，雖然曾經出國、又曾居住於市區，但始終心繫元朗這片大平原，結果又搬了回來，他家對出的一片大空地更不時成為他們的天然舞室。「這次獲獎，我非常高興，尤其是我生於錦田這片耕地，誰又會想到我竟然能從事藝術，而且得到認同？」馬才和笑言，自己小時候家人一直以務農為生，首次接觸的表演藝術便是村內孟蘭節慶舉辦的神功戲，就連小時候第一件舞衣，靈感也是源自神功戲演員，由馬媽媽一手縫紉。

### 從精緻劇場走到泥土之上

馬才和對於自己社區的熱愛，在其一系列環境舞蹈創作中早已有跡可尋。以「四圍跳」及「圍村」系列為例，馬才和多次帶領本地以及海外的舞者走入社區，編排為當地居民度身而設的演出。事實上，要把演出帶進社區遠比預期困難：「要在大自然的泥土上表演一點也不易，你要跟警方、消防、地政署協調，又要考慮電源、音響、燈光、防火，還要帶領觀眾到達演出場地，跟一般早已萬事俱備的劇場空間無法比較。」馬才和直言整個過程讓他把劇場、舞蹈表演看得更加清楚：「是社區、是環境在教導我們成長，讓我們變得更紮實。」

身為香港演藝學院舞蹈學院的第一屆畢業生，馬才和見證了香港舞壇歷年的變遷，亦曾擔當舞者、編舞、舞台設計、藝團營運者等不同角色。去年四月，他便與同屬資深舞者的太太嚴明然合作籌辦《「舞」可能伍：一〇一》，從構思、編舞、佈景設計以至演出一手包辦，為自己的藝術生涯來個小回顧。「去年我太太 50 歲，我 51 歲，加起便是 101 歲。我們請來多位老朋友談天說地，談人生、藝術、我們的相知相遇，然後將這些對談片段在演出中穿插播放。」馬才和表示，能夠跟太太同台演出，一起回顧大家的舞蹈生涯，着實難忘。



i- 舞蹈節 (香港) 2015 舞蹈「四圍跳」之《原來錦田》  
i-Dance (HK) 2015 Dancing All Around: Kam Tin As...

### 保持香港舞壇獨特性

除了個人創作，由馬才和與太太共同創立的「多空間」，亦舉辦每年一度的舞蹈節 i-Dance。馬才和認為舞蹈節可讓不同地區的藝術家聚首一堂深度交流，亦可將優秀的演出帶給香港觀眾。i-Dance 經過多年發展，經已延伸至日本、南韓及台灣，幾個地區可共享資源，但保持自身的獨特性亦很重要：「本土與地區元素就是保持香港 i-Dance 獨特性的關鍵。其他國家的人來香港參與 i-Dance，就是因為要親身體會社區氣味。」

一路走來，既要兼顧個人創作，亦要肩負舞蹈節的運作，馬才和坦言也有對自己產生懷疑的時刻：「當連生活也有困難時，你自然會對自己的選擇產生疑惑。」他直言，曾經有一段很長的日子，戶口內的存款因低於銀行設定的金額而被每月徵收行政費。不過，每當考驗過後，人的領悟與包容也會提升，於是也就有力量繼續向前走。「況且我這個人比較反叛，身邊越多人叫我不再繼續，我便偏要繼續。」馬才和笑說。

馬才和表示，過去數年一直專注籌備舞蹈節而忽略推廣自己的作品，因此來年會專注將個人作品帶往海外巡演。他亦考慮將是次獲頒的獎金成立一個配對基金，積少成多地為年青舞者提供平台。此外，尚在構思當中的新作《101+》將邀請 100 位陌生人跟他在排舞室共處，然後與他們一同編出獨特的舞步。馬才和理想中的舞壇是人人可以舞、處處是舞台、萬物見藝術，《101+》請來素人參與，正好配合人人可以舞的概念。「其實小朋友生來就會用身體探索世界，偏偏長大了就變成『身體盲』，我希望舞蹈能讓大家認識自己的身體，保持『動的意欲』。」

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對舞蹈充滿熱誠，年度工作多元化及全面，積極舉辦各項演出和活動，培育年青舞蹈工作者；創辦的 i-Dance 舞蹈節為本地舞者提供交流平台，更影響其他亞洲地區舉辦同類型藝術節，對業界發展非常重要，其貢獻值得表揚。

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On a clear bright day, Ma Choi-wo, Victor visited Kam Tin, the place he grew up and nurtured his artistic talent.

Born and raised in Kam Tin, Ma had once left it for an urban life and overseas study, but the vast plain of Yuen Long remained his desire and drew him back. The courtyard outside his home had since become his studio in nature. “I’m especially pleased to receive this award. Born in Kam Tin, who would have thought I would be an artist and receive recognition for it?” Ma jokes that his family earned a living from farming when he was young, and his first encounter with performing arts was a Chinese opera for the deities staged at the Hungry Ghost Festival in his village. Incidentally, it was also the inspiration behind the costume of his first performance, hand-made by his mother.

### From sophisticated theatre to bare soil

Ma’s passion for his community was evident even in his early series of site-specific dance productions, the *Dancing All Around* and *Walled Villages series*, which saw Ma lead local and overseas dancers into the community and choreograph performances catered for local residents. In fact, bringing his productions to the community was more difficult than expected, “Performing in nature and on bare soil was not easy. You have to liaise with the Hong Kong Police Force, Fire Services Department, Lands Department, and give thoughts to the electricity, PA system, lighting and fire safety issues, and even bring the audience to the performance ground. It’s completely different from performing in a theatre where everything was handy and ready.” Ma admits that the whole experience gave him a clearer vision about theatre and dance performances, “The community and the environment help us grow and strengthen us.”

As a member of the first batch graduates of HKAPA, Ma has witnessed the transformation of the dance performance scene in Hong Kong over the years in his many roles of dancer, choreographer, stage designer and arts organisation management. Together with his wife Mandy Yim who is also a veteran dancer, he organised *Dance “IN” Possible V: 101* last April, and took up the inception, choreography and stage design of the production in one go for the mini-retrospective show of their artistic life. “My wife turned 50 last year and me 51, making a sum of 101 years. We then invited a lot of old friends to talk about everything such as life, arts, how we met and appreciate each other under the sun. Then, we interspersed the recordings of these talks in the production.” For Ma, performing with his wife and reflecting on their dance journey is an unforgettable experience.



i- 舞蹈節 (香港) 2015 閉幕活動：舞在天空下  
i-Dance (HK) 2015 Closing Activity: Dance Under the Sky

### Keep up Hong Kong's uniqueness

Apart from individual productions, Ma and his wife also co-founded Y-Space which hosts the annual dance festival, i-Dance. To him, the dance festival offers an opportunity for artists from across the world to meet for in-depth exchange and introduces top performances to Hong Kong audience. After years of development, i-Dance has branched out to Japan, South Korea and Taiwan. Different regions can share their resources. However, maintaining one's uniqueness is just as important. "i-Dance Hong Kong distinguishes itself from others with its local and regional uniqueness which allows audience from other countries to experience the unique sentiments of the Hong Kong community."

In retrospect, Ma had moments of self-doubts when he had to juggle with his own creative pursuits and managing i-Dance, "It's natural to doubt the decisions you had made when you couldn't make ends meet." He reveals that for a long while as the balance in his bank account didn't meet the required minimum, he was charged a monthly administrative fee by the bank. However, overcoming these challenges has made Ma more tolerant and understanding, giving him the strength for his pursuit. "Also, I'm quite a rebel. The more people telling me to stop, the more adamant I am to go." Ma says with a smile.

In the past few years, as Ma's focus has been on the preparation of i-Dance, he has neglected the promotion of his own productions. In the coming year, Ma will concentrate on the overseas tours of his productions. He also considers establishing a matching fund with the cash award of this accolade to set up a platform for budding dancers. A new production, *101+*, is in the making and more than 100 amateurs will be invited to his studio to choreograph their very own steps. With the involvement of amateurs, *101+* responds to his concept of having everyone dance. The ideal stage for Ma is: everyone can dance, everywhere is a stage and art can be found everywhere. "Actually, children were born to know how to explore the world with their bodies. However, the inborn awareness shed away as they grow up. I hope people will get to know their own bodies through dancing and keep up the will to move."

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An enthusiastic practitioner in the dance sector, Ma's work for the year is pluralistic and all-rounded. He actively organises different performances and events, and cultivates young dance talents. The i-Dance Festival founded by Ma provides an exchange platform for local dancers. It has become an influential example in the Asian region and encouraged the organisation of similar festivals. It is a crucial event for the development of the dance sector. Ma's contribution to Hong Kong dance should definitely be recognised.

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《「舞」可能伍：一〇一》  
Dance "IN" Possible V:101



i-舞蹈節 (香港) 2015 舞蹈、多媒體與即興研習週  
i-Dance (HK) Dance, Multi-Media & Improvisation Research Week

藝術家年獎(戲劇)  
Artist of the Year (Drama)

林奕華  
Edward Lam



香港劇場導演、編劇。進念·二十面體及非常林奕華舞蹈劇場創辦人，先後在倫敦、布魯塞爾、巴黎與香港發表舞台創作，迄今編導超過 55 齣作品。2010 年與 2012 年分別憑《男人與女人之戰爭與和平》與《紅娘的異想世界之在西廂》獲上海現代戲劇谷「壹戲劇大賞」年度最佳導演獎。1997 年開始為香港大學通識教育部主持課程，現為香港演藝學院人文學科系兼職講師。

2015/16 年度於兩岸四地巡演作品《恨嫁家族》、《紅樓夢 What Is Sex》、《梁祝的繼承者們》及《心之偵探》，並推出「舞台映畫」系列，將四大名著系列放大銀幕。2016 年台灣《PAR 表演藝術》雜誌出版第一本研究林奕華導演作品的著作《Who's Afraid of 林奕華：在劇場，與禁忌玩遊戲》（徐硯美著）。

Hong Kong playwright and theatre director, Edward Lam was the Co-founder of Zuni Icosahedron and Founder of Edward Lam Dance Theatre. To date, he has written and directed over 55 works and staged in London, Brussels, Paris and Hong Kong. He was twice named Best Director of the Year at the Shanghai One Drama Annual Awards, for *Man and Woman, War and Peace* in 2010 and *The Doppelgänger* in 2012. He has been the instructor of the General Education Unit of the University of Hong Kong since 1997. He is also serving as a part-time lecturer of Liberal Arts Studies at the Hong Kong Academy for Performing Arts.

In 2015/16, he has staged *I Hate Therefore I Marry*, *What is Sex*, *Art School Musical*, *This Is Not a Pipe and I Am Not Sherlock Holmes* both at home and on tour to Macau, Taiwan and Mainland China; the Edward Lam Dance Theatre on Screen (ELDT on Screen) series was launched with the debut release of the Four Great Classics series. In 2016, *Performing Art Review* (Taiwan) published *Who's Afraid of Edward Lam* (written by Alexander Hsu), the first research book on Lam's works.



《紅樓夢 What Is Sex》 What Is Sex

從一台戲到下一台戲，林奕華馬不停蹄，除了在香港搬演作品，亦把作品帶到香港以外。在過去十年，由《包法利夫人們》先後於中港台演出超過 60 場，到今年總共有四齣劇目《小飛俠彼得潘之機場無真愛》、《紅樓夢 What Is Sex》、《心之偵探》、《聊齋》創作及巡迴於兩岸三地，在戲劇語境上不斷突破語言和社會隔閡。

## 二次元世代下的生命

「在戲劇與文化語境上，我所關注的三個命題：時間、虛實、性別，正好隨著二次元世代和大數據文化的熾熱發展，能在不同地區中與觀眾產生緊密的感情連結和迴響。」林奕華的創作以更宏觀的視野回應當下，當代華人在經濟、政治、文化的互為影響與衝擊之下，怎樣才能建立自我？這十年翻天覆地，迎來一個傳統媒體被自媒體<sup>1</sup>全面取代的年代，訊息泛濫為戲劇藝術帶來史無前例的挑戰。「現在，潛質觀眾很多（不了解自己），同時很難要求他們對深刻的事物產生興趣（為了解自己而付出更多）。」

2015/16 年度，林奕華為仍然希望了解自己的觀眾帶來「生命三部曲」首兩部曲，第一部曲《梁祝的繼承者們》，以「藝術家」為命題，借梁祝的故事，探索現代華人在面對自身創造力時都要經過的三個難關：父母期許、同輩壓力、自我要求；第二部《心之偵探》，以「哲學家」為命題，借福爾摩斯、華生醫生、莫瑞阿提的查案與犯案，呈現現代華人在主體與客體的認知上出現的經常性混亂，「例如是先被看見（按讚／被關注）才有存在感，還是先有存在感才會被看見？」

林奕華透露，三部曲的最後一部曲將以「科學家」為命題，呈現的又將會是怎樣光景的生存境況？

## 從書讀人到人讀書

林奕華的創作有其獨立的系統，例如當中的四大名著改編系列，為觀眾打開了一扇全新的門，經典文學作品為林奕華的劇場創作帶來甚麼啟發？

「閱讀，是我認識人生和人性的起步。一些讀過的書便成了成長的印記。我相信讀書是書讀人，是它們幫助我們了解自己的興趣，換成創作，才是人讀書；我在這些文字中看見什麼，通過甚麼方式，能讓它們從既定的時空，和人們認知它們的特定角度中，幫助我由被動轉成主動。經典文學如四大名著，寫得出色的都是人。書中人和我們的一個重要連結，是我們都受被動之苦。」

一個民族的歷史是整個族群性格的總和，所以書中人走過的路也是我們正在走的路。林奕華深信，如果不想重複一樣的苦，把它們搬上舞台就不能只是把故事再說一遍，而是必須看到被動的原因在哪裏，例如《水滸傳》探討「甚麼是男人」、《西遊記》探討「甚麼是 fantasy( 幻想)」、《三國》探討「甚麼是成功」、《紅樓夢》探討「甚麼是 sex( 性)」。在古人身上看到現代性，在現代人身上看見傳統的影響，從而讓觀眾得到由被動變主動的經驗，反思自身。

## 大銀幕上的劇場演出

近年，林奕華推出「舞台映畫」系列，把劇場搬到大銀幕，開創香港劇壇先風。「『舞台映畫』是全世界表演藝術的大勢所趨，但它所需要的客觀條件，例如精良製作所需的資本、劇目本身在劇院演出時已具備的吸引力等，都是決定它成功或失敗的因素。早在 2000 年開始，『非常林奕華』就預見到舞台作品的生命不應受制於有限的場次，所以不斷為每部劇目爭取拍攝水準達大銀幕放映水準的制式版本，又與中港台各有關商業機構、文化單位、學校等商討公開放映。」

林奕華形容，他在創作戲劇時，喜歡把空間調度當作拍攝電影時的鏡頭調度，「我覺得發生在舞台上的所有事情，與其說是要製造 make believe( 令人相信)，更令我感興趣的是提煉 moments of truth( 真實的時刻)。所以我喜歡讓觀眾的感受遊走在虛實之間，以致每個人都能藉一齣戲看到自己，而不是人人都看到同一齣戲。」這個理念特別適合「舞台映畫」，大銀幕上的鏡頭雖然限制了觀眾的視角，但由於戲的本身已非傳統的敘事式戲劇，加上銀幕拉近了觀眾、演員和情感的距離，很多在舞台上的實驗，更是立竿見影。

對於林奕華來說，「未來」仍是一個尷尬的名詞。「因為這個『未來』，不是以創作者的『過去、現在、未來』來定義，卻是以許多在資源分配的議程為大前提下所定義的『未來』。它的存在，只能是或然、不是必然。『或然』，是某種時代的產物，屬於被動體質。『必然』，則是承認它在時間上的影響力及持續發展之必要，屬於主動體質。我和團隊目前仍是處於被動的主動，在鍋子永遠比蓋子多的疲於奔命下，把看似永不會來的一天，視作『未來』。」

本地極少數涉獵電視、電影、流行文化、媒體、文化評論、藝術教育、劇場、導演等多面向的創作人。其創立的非常林奕華，早已走在華文戲劇的前端。善於從文本出發創作，作品主題深邃及貼近社會，探討人類不同個性，觸及心靈深處，以多變、活潑、幽默、感性的藝術手法，揭露及表現人性的內在特質。近年的作品於中港台三地吸引大量年輕觀眾，融合藝術創作和商業推廣於一爐。林氏現處於華文戲劇的中心位置，成功建立自己的藝術品牌。

<sup>1</sup> 自媒體 (zimeiti/ self-media/ we media)

亦即「公民媒體」、「個人媒體」或「草根媒體」，泛指隨著不同網絡及社交平台的興起及普及，每個人都能主動收集、報導、分析及發放訊息，具有媒體的功能。

For years, Edward Lam has worked on theatrical productions back to back and taking them on tour from place to place. Lam has left his creative marks across Mainland China, Taiwan and Hong Kong in the last decade, from *Madame Bovary is Me* which has clocked up over 60 performances during its 10-year theatrical run, to the four releases this year, *Peter Pan: Finding Loveless Land*, *What is Sex, This is Not a Pipe* and *I am not Sherlock Holmes* and *Strange Tales from a Chinese Studio*, where linguistic and social barriers are challenged and broken down in the theatrical context.

### Life in the binary age

“Time, virtuality/reality and gender are the three issues in the contexts of drama and culture that I’m interested in. I’m lucky enough to be riding on the wave generated by the zealous binary age and big data culture and forging emotional ties and resonance with audiences of different places,” Lam remarks. More embracing in perspective than ever, his works respond to the times with immediacy. What implications does his works have for individuals forging a personal identity at a time when Chinese people are influencing and impacting each other economically, politically and culturally? The last decade saw a radical transformation of media since We Media<sup>1</sup> burst onto the scene and eclipsed traditional media. Information overload poses pressing challenges to theatrical art has never encountered before. “Today when there is a large pool of potential audience [many of whom don’t have a good self-understanding] and it’s hard to ask them to develop an interest in things that are profound [willing to give more for the sake of better understanding themselves].”

Still, for those striving for self-understanding, Lam has staged the first two instalments of his Life Trilogy in 2015/16. The first part, *Art School Musical*, is a re-interpretation and re-imagining of *The Butterfly Lovers*, the Chinese legend about the tragic romance between two star-crossed lovers into a discussion of self-identity, using “the artist” as the proposition to explore the three obstacles faced by Chinese people in today’s world: parental expectations, peer pressure and self-efficacy. Based on the conception of “the philosopher” and set in the realm of mystery-solving à la Holmes, Watson and Professor Moriarty, *This Is Not a Pipe* and *I Am Not Sherlock Holmes*, the

second part of the trilogy, probes into the minds of Chinese people who are caught in the constant state of confusion over the disparate notions of self-as-object and self-as-subject, “Does one derive one’s existence from being seen [liked/noticed] by others, or is the sense of being derived from one’s sense of existence?”, Lam muses.

Lam reveals that the last part in the series will be concluded with the theme of “the scientist”. Audiences will be kept on their toes as to the state of existence that governs the lives of his characters.



《梁祝的繼承者們》 Art School Musical

### From “books reading people” to “people reading books”

Lam is known to have created and developed works as individual series. The Four Great Classics series, for instance, has opened a window into a brand new world of theatre for his audiences. What inspirations has the theatre director drawn from these literary classics?

“Reading to me is the first step of understanding life and humanity, the books I read are the marks of my growth. It’s actually books that read us, helping us to understand our interests. It’s not until we turn them into creative works of arts that we begin to read books: gaining from the words and understanding the ways the words are contextualised in their respective time, space and perspective all helped me to make the transition from passive to active in the process. Classical literature, such as the Four Great Classical Novels of Chinese literature, is particularly masterful in characterisation. It provides the all-important link – the pain of passiveness – between the characters and the readers,” Lam explains.

The history of a race is the sum of its national character. The paths that characters have treaded are the same ones we are heading down. To avoid suffering from the same pain, Lam is of the firm belief that adapting a story for the stage is much more than simply re-telling the story. One must get to the root of this passiveness. To this end, he re-imagined





《心之偵探》 *This is Not a Pipe and I am not Sherlock Holmes*

*Water Margin* in order to ponder the question, “What is man?”, reinterpreted *Journey to the West* to explore “What is fantasy?”, *Three Kingdoms* to probe “What is success?” and *The Dream of the Red Chamber* to ask “What is sex”. Audiences, presented with traits of modernity in characters of ancient times on one hand, and traditional influences that are seeped into the modern psyche on the other, emerged from their theatrical experiences with the nuanced shifts from passive to active and moments of self-reflection.

### Theatre on the big screen

Edward Lam Dance Theatre’s current series, ELDT on Screen, is a breakthrough and a first for Hong Kong theatre. “Filming theatrical productions in their original on-stage form for big-screen screening has become a global trend in recent years. Objective conditions and factors such as availability of funds for quality filming and the popularity with its theatrical audience can either break or make such attempts. As early as 2000, Edward Lam Dance Theatre began to envision taking its productions beyond the theatre and the limitations of performing venues, devoting their best efforts to filming theatrical works of big-screen quality and projection standards, while negotiating with business corporates, cultural organisations and schools in Mainland China, Taiwan and Hong Kong for their screenings.”

Lam admits to favouring cinematic *mise-en-scène* for the theatrical stage. “What really interests me about the things happening on the stage is, rather than looking at them in terms of manufacturing make-believe, viewing them as distillation of moments of truth. I love to blur the line between virtuality and reality so that an audience gets to see him/herself through a theatrical work instead of having everyone see the same work.” This concept is particularly well suited for ELDT on Screen. Although

the audience’s field of vision is determined by the angle of the camera, this is more than made up by the unconventional narrative structure of the work and the bridging of the distance with the cast and their range of emotions, which lend an immediacy to the experiments playing out on the stage.

To him, the future is a rather inconvenient term. “Because this ‘future’ isn’t defined by the ‘past, present and future’ of an artist, but rather defined according to the allocation of resources. Its existence is a possibility at best and there’s no certainty. Possibilities are the outcome of a certain juncture in time, which make them passive entities. Certainties carry with them the recognition of their influence on time and the need of their sustainable development, which render them active entities. My team and I are passively active in this constant, all-consuming act of juggling. In this sense, the future is a day that seems will never come,” Lam concludes.

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One of the very few in Hong Kong, Lam is a multi-oriented artist in Hong Kong spanning his artistic involvement widely in creative work of the television, film, popular culture, media, cultural criticism, arts education, theatre and directing. His founding organisation, Edward Lam Dance Theatre, has long been at the forefront of Chinese theatre. Lam is good at producing creative works based on the text. The themes of his works are profound and relevant to society, exploring different personalities of human beings and the depth of the soul. He reveals and presents inner qualities of human nature through varied, lively, humorous and evocative artistic approaches. His works in recent years have attracted a large group of young audience in Mainland China, Hong Kong and Taiwan, effectively combined artistic creation and commercial promotion together. Lam is now a major figure of Chinese theatre and has successfully established his own artistic brand.

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<sup>1</sup> Also known as “self-media” or “participatory media”. In the era of digital and social media platforms, the audience can play an active role in the process of collecting, reporting, analysing and disseminating content like a media.

藝術家年獎(電影)  
Artist of the Year (Film)

游乃海  
Yau Nai-hoi



香港電影編劇、導演及監製。1989年加入無綫電視任見習編劇。1992年離開無綫，成為杜琪峯長期合作的編劇。作為1996年成立的銀河映像骨幹人物之一，曾參與編劇作品超過30部，先後以《PTU》、《柔道龍虎榜》、《黑社會》三度獲台灣金馬獎最佳原著劇本獎，並憑《大隻佬》和《黑社會》獲第23和25屆香港金像獎最佳編劇獎。其導演處女作《跟蹤》，獲第27屆香港電影金像獎新進導演獎。

2015/16年度監製劇情片《樹大招風》及《三人行》(兼任編劇)。《樹大招風》於第36屆金像獎獲最佳電影、最佳導演、最佳編劇、最佳男主角及最佳剪接。

Known as a screenwriter, director and producer, Yau Nai-hoi embarked on his career as an intern in screenwriting in TVB in 1989. When he left the television station in 1992, Yau teamed up with Johnnie To to work on scripts and has since become one of the core members of Milkyway Image which was set up in 1996. Of the 30-plus movies Yau has scripted, *PTU*, *Throw Down* and *Election* were nominated for the Best Original Screenplay at the Golden Horse Awards while *Running on Karma* and *Election* won the Best Screenplay Award at the 23<sup>rd</sup> and 25<sup>th</sup> Hong Kong Film Awards respectively. With his directorial debut, *Eye in the Sky*, Yau was awarded the Best New Director at the 27<sup>th</sup> Hong Kong Film Awards.

In 2015/16, Yau produced two dramatic films, *Trivisa* and *Three* (also co-wrote the screenplay), and the former was lauded with the awards of Best Film, Best Director, Best Screenplay, Best actor and Best Film Editing in the 36<sup>th</sup> Hong Kong Film Awards.

童年時，游乃海與哥哥在紙上塗塗畫畫，編了一個又一個故事以自娛，大概沒想到將來會以「講故事」為終生事業——「我覺得，不是我揀的，而是創作揀了我。」

此時，游乃海置身於成立超過 20 年的銀河映像辦公室，憶述他的創作起點。成長於七、八十年代，自小浸淫於香港流行文化的養分，從港產漫畫到倪匡和金庸的小說，從香港電視劇到電影午夜場，直至預科那年讀到某本書的介紹，暗忖要是拍成電影應該也不錯，當刻決志要成為電影編劇，後來加入無綫電視擔任見習編劇，期間遇上恩師杜琪峯導演，從此投身電影創作。一路走來，隨機之中恍如有命運牽引。

### 共同進退 做個負責任編劇

九十年代初至今，游乃海累積超過 30 部電影的編劇經驗，總結到甚麼創作心得？「編劇不是扔了劇本出來，交了給導演就可以置身事外。」

銀河映像的電影以臨場「飛紙仔」的即興拍攝方式見稱，這個創作方法意味着編劇需要參與整個創作過程，游乃海可謂箇中老手：「編劇會每天跟着導演進行拍攝，有甚麼問題就即場修改；亦會因應演員的發揮和表現即時修正劇本。」電影煞科後，編劇還需要涉足後期工作，跟進剪接、配音等階段，確保最終電影效果符合創作意念。「經歷過觀摩現場拍攝、與導演和演員磨合、參與剪接等後期製作工作，編劇往後寫劇本就不再只是純文字，會有畫面有節奏，這是好好的學習。」

「所以我在拍攝現場的壓力很大，燈都打好了，全個劇組卻在等你把劇本修正好。」儘管如此，游乃海堅持要與創作共同進退，留守到最後一刻。「電影是導演的作品，而劇本是編劇的作品。作為編劇，我要為自己的作品負責。」

### 進軍內地 電影人的現實考量

電影《三人行》是由香港與內地出品公司共同製作，2016 年於香港及內地上映。中港合拍片是新趨勢，作為《三人行》的監製和編劇，游乃海認為香港電影進軍內地市場是必須的事，當電影拍攝成本越來越高，純粹靠香港市場，根本不足以維繫香港電影，投向大陸市場，讓電影工業壯大，是出於現實考量。「要是工業不壯大，怎會有資源栽培新一代電影創作人？製作費緊縮後，現在的副導演連 30 個群眾的戲都不知道如何處理，因為根本沒有資源讓他們實戰練習。」

然而，面對內地市場的傾向與制度，電影內容會否相對地有所犧牲呢？他直言絕對是個考驗，必須從中取得平衡，「但我覺得電影是普世的，好電影就是好電影。」所謂創作，正是創作人在某個環境生活，受時代洗禮的啟發，再把所思所想反映於作品中。「如果我要講香港的政治現實、民生現況等，我可以把這些生活帶來的思考和影響，融入一部電影當中，可以是一部古裝電影、警匪電影、『九七』電影，但講的仍是當下。」

### 提拔新進 香港電影後繼有人

今年在香港金像獎橫掃多個殊榮的《樹大招風》，由監製之一的游乃海親身監督三位新進導演的創作過程，「這部戲經歷了幾年時間，過程中當然有不少『嘔血』的地方，但年輕人幼嫩不成熟很正常吧。回想自己像他們的年紀時，可能表現得更差呢。作為『老鬼』，一定要去提點他們，找出他們最好的特質，就像過往前輩如何提點我們。」

幾年前，他曾經為香港電影的未來感到憂慮，「當時我跟其他同輩導演說，很擔心香港電影會死在我們這一代手上，無以為繼。」一個城市的電影，是當地文化的象徵，亦是面向世界的一道門，吸引各地持續關注。「但是現在我又覺得頗樂觀。新一代導演的作品我都看過了，有瑕疵是在所難免，但這麼年輕就已經做到這樣的作品，只要有人給予機會，他們將來的發展一定會更好。」

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監製作品《樹大招風》，以舊帶新，統籌及帶領三位新進導演執導三個風格迥異的人物故事，以其能力及經驗補足電影的整體呈現，製作成一部出色的電影，成績毋庸置疑；而作為電影《三人行》的編劇及監製，完成一部有特色的作品亦應記一功。年度成績有目共睹。

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As a young boy, Yau was already scribbling stories on paper with his elder brother for fun. Never did he imagine that he would grow up to be a professional storyteller for life, “Creativity makes me, not the other way round.”

More than two decades have passed since the founding of Milkyway Image. Now, sitting in the office of the production company, Yau reflects on his creative journey which began in the 1970s and 80s. Yau literally grew up on Hong Kong popular culture in its various forms ranging from Hong Kong comics and novels by Ni Kuang and Jing Yong to local television drama and films at late night screenings. In his matriculate year, Yau read something in a book and thought it would work well in film adaptation. That’s when Yau set his mind on becoming a screenwriter. Later, interning for TVB, Yau met his mentor Director Johnnie To and has since committed fully to filmmaking. In Yau’s story, both chance and destiny play a part.

### Be responsible    Stick with the project

Having scripted more than 30 films since the 1990s, does he have any pearls to offer? “A screenwriter can’t simply cobble a script together and then leave everything to the director.”

Milkyway Image is famous for impromptu scripting on set which demands the screenwriter’s participation during the entire creative process. Yau is a veteran in this. “You have to be with the director throughout the shooting to amend the script as a response to what happens on set and the actors’ performance.” To ensure the film reflects the ideas it seeks to convey, a screenwriter also takes part in post-production processes such as editing and dubbing once the shooting is completed. “Having witnessed how a film is made, communicated with the director and actors, getting involved in post-production, you will pen your script with the scenes and rhythms of a film in mind, not just words. It’s an excellent lesson.”

“I feel tremendous pressure on set because the entire crew is ready and waiting for you to finalise the script.” But Yau insists on sticking with his creative project to the very end. “A director’s project is the film itself, mine is the script. I have to be responsible for my work.”



《三人行》 Three



《樹大招風》 *Trivisa*

### The Mainland market – a realistic choice

Screened in Hong Kong and Mainland in 2016, *Three* was co-produced by companies of the two places. Co-production has become the latest phenomenon; as the producer and screenwriter of the film, Yau believes it was a matter of course for Hong Kong films to enter the Mainland market because the local market alone cannot sustain Hong Kong films given the rising production costs. Out of realistic concerns and for the growth of the industry, films have to enter the Mainland market. “Without a strong film industry, how can we nurture new talents? Assistant directors don’t even know how to handle an ensemble cast of 30 now because a reduced budget can’t give them the resources for practical training.”

But do films have to make any compromise in contents when faced with the trend and system in the Mainland market? Yau admits candidly it is definitely a challenge and one has to strike a balance. “I see films as a universal genre, a good movie stands unchallenged.” A creative project embodies an artist’s reflections on life, inspired by a specific time and place. “To discuss the political and social reality of Hong Kong, I will express the thoughts and impacts they have brought about in a film. It can be a period drama, cop thriller or on 1997, still it’s about the present.”

### Nurturing talents for a sustainable film industry

*Trivisa* won a sweeping victory at this year’s Hong Kong Film Awards with numerous accolades, Yau, as one of the producers, personally observed and guided the three budding directors throughout the project. “There were some ‘exasperating’ moments working on the film in the past several years. But it’s normal for inexperienced young people. Maybe I was worse at their age. Being ‘well-seasoned’, I have to guide them and identify the best in them, the way our mentors with us.”

A few years ago, Yau was worried about the future of Hong Kong films. “I shared my worries with fellow directors of my generation, that Hong Kong films would die in our hands, that no more would come.” The films of a city embody the local culture, they are an open door inviting global attention. “I’m pretty hopeful now after seeing the work of emerging directors. Flaws are inevitable, but they are capable of such quality at a tender age. Given the opportunity, they will thrive.”

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As the producer of *Trivisa*, Yau coordinated and led three emerging directors to direct three character stories of disparate styles. He complemented the overall presentation of the film with his ability and experience, turning the film into an indisputably excellent work. As the scriptwriter and producer of *Three*, his contribution to the unique work should also be recognised. His achievement this year is highly commendable.

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藝術家年獎 (文學藝術)  
Artist of the Year (Literary Arts)

王良和  
Wong Leung-wo



香港教育大學文學及文化學系副教授，香港中文大學榮譽文學士，分別於香港大學及香港浸會大學取得碩士及博士學位。

曾獲多屆「青年文學獎」及「中文文學創作獎」。2015年憑《破地獄》獲第13屆「香港中文文學雙年獎」小說組首獎，《蟑螂變》獲《亞洲周刊》選為「2015年十大小說」；2003年憑《魚咒》獲第七屆香港中文文學雙年獎小說組首獎。

著有詩集《驚髮》、《袖燈》等；散文集《秋水》、《山水之間》、《魚話》；評論集《打開詩窗——香港詩人對談》。

Associate Professor of the Department of Literature and Cultural Studies of the Education University of Hong Kong, Wong Leung-wo obtained his BA from the Chinese University of Hong Kong, he then received his MA and PhD from the University of Hong Kong and Hong Kong Baptist University respectively.

Wong was a multi-times winner of the Youth Literary Awards and Awards for Creative Writing in Chinese. In 2015, he was the winner of the Fiction Category in the 13<sup>th</sup> Hong Kong Biennial Awards for Chinese Literature for his fiction collection, *Breakthrough from Hell. The Cockroach's Metamorphosis* was selected by the *Asia Weekly* as the top 10 fiction in 2015. In 2003, *The Fish Curse* was the winner of the Fiction Category in the 7<sup>th</sup> Hong Kong Biennial Awards for Chinese Literature. Wong is the author of several poetry collections, including *Startled at the Hair* and *The Pomelo Lantern*, and prose collections, including *Autumn River*, *Between Mountains and Waters*, and *Fish Talk*, as well as the collection of criticism, *Open the Poetic Window - Conversations with Hong Kong Poets*.

王良和的小說和散文，許多主題都是尋常的人和事，但其筆觸卻深邃地刻劃了人的不同面貌，還有對昔日香港的情懷。由 2003 年的第一本小說集《魚咒》用大量的意象和隱喻書寫身體，至 2015 年《破地獄》以輕盈平白的筆觸記下深刻的家族史，再把兩部重新編排並結合成《蟑螂變》，道生死，寫人情，淋漓盡致。

### 真實經歷的直接書寫

不難發現，在王良和的作品中，經常會出現華富邨的影子。他亦坦言，對這個他成長的地方特別有感情。

《破地獄》中的短篇小說〈和你一起走過華富邨的日子〉、還有其他短篇如〈存在與不存在，華富邨石灘的記憶與想像〉、〈一九七〇年代：華富邨的日子〉及散文〈瀑布灣道〉，都是他對兒時香港的深情回望，是極富本土色彩的歷史書寫。

「其實我並沒有強調本土文學，那些是我成長的記憶，寫的都是 70 年代在香港公共屋邨成長的孩子的故事。我是一個在廉租屋出身的野孩子，那時有很多關於看電視、游泳、打架、由聽國語歌至後來聽英文歌和粵語歌的集體記憶。我希望寫的東西，能真切反映那個時代的生活面貌。」王良和說。

把個人的經歷小說化，令王良和的小說非常真實，而他本人則說，這是他的優點，也是他的限制。「我大部分小說的題材都是自己的直接經驗，真實度很高，但這也是我能力的限制，因為我不太擅長寫虛構的東西。歷史小說的書寫有點像知識考古，是史料加想像，又要寫得有血有肉，如果沒有直接經歷過，難以寫出應有的質感。」

### 家族史的書寫——《破地獄》

獲第 13 屆「香港中文文學雙年獎」小說組首獎的《破地獄》，是王良和的第二部小說集，當中六個既獨立又環環相扣的故事，寫的正是他的家族和成長的歷程，內容旁及親情、鄉情、生死、人性、權力、暴力、成長、教育等議題。

在創作的過程中，王良和與父親多番傾談，讀者不難發覺，他把最直接的經歷和感情都寫進書中，尤其是在〈阿水〉的一章。

「我覺得和父親聊天的過程很重要，那不止是為了寫小說，而是令我更能感受到父親當年在艱難日子中的堅忍和對家庭的付出，這是一種心靈的交流。我在書寫『阿水』這個角色時，也灌注了對父親的感情。我相信，只有直接交流才能得出對一個年代的想像。我一直深信的是，創作需要用心用情，再轉化成藝術，而不是只憑理念去創作，直接經驗很重要。」

### 「文學改變了我的命運」

《破地獄》中的主角程緯，其實也是作者自己的投影。王良和說：「文學和寫作，確是改變了我的人生。〈和你一起走過華富邨的日子〉一章中的主角程緯，很自卑，中學時成績差，充滿挫敗感。他有一個志願，就是當老師，但理科成績不理想，因而將自己的目標降低至做雜誌編輯，或是校對，甚至是執字粒。而在現實中的我，中二時已開始喜歡看文學作品，零用錢都用來買書，這種非為成績的文學養分，一直支持著我。如果我沒有多年來在文學中浸淫的經歷，可能我難以入讀香港中文大學。我由一個自卑的人，結果進了大學，改變了我的命運。」

一邊創作，一邊從事教學的工作，王良和亦希望繼續在工作崗位上推動文學創作。

「我教文學創作差不多 20 年，也有一個自覺，就是看看學生有沒有這個才能。即使有些才能你是欠缺的，但你總會有另一些才能是可以好好開發的。我鼓勵他們去參加比賽，走一條不一樣的路。」

他也勉勵年輕人深入閱讀、創作小說：「每個人都有生活經驗，問題是如何提煉。我們通過文學創作，可以記下我們愛的人和事，記下一些我們將來可能會遺忘的東西。我也希望，我的創作可以給予讀者一些好的養分，推動往後的文學創作。」

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多年來努力筆耕，不斷探尋新的創作方向，獲獎無數，成績驕人。其文學創作全面，詩歌、散文、小說、評論皆突出，作品以香港為本位，記敘城市變遷與時代面貌，富人文精神。王氏同時熱心推動文學發展及扶掖後進，致力文學教育及推廣工作，貢獻良多，藝術成就值得肯定。

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The topics of Wong Leung-wo's fiction and prose essays are often ordinary people and things, but his writing can profoundly portray different dispositions of people, as well as the nostalgia for the past Hong Kong. While his first fiction collection published in 2003, *The Fish Curse*, used a lot of imagery and metaphors to depict the body, his subsequent work, *Breakthrough from Hell*, in 2015 used a light and plain style to write a thorough record of family history. Stories in the two volumes were rearranged and collected in *The Cockroach's Metamorphosis*. Wong's stories explore deep issues of life and death, human bondings and emotions.

### Direct representation of real experience

It is not difficult to notice that in Wong's works, Wah Fu Estate appears frequently. He is also frank about his special feeling for the place where he grew up.

The short story "Days with You in Wah Fu Estate" in *Breakthrough from Hell* and other short stories such as "Existence and Non-existence: Memories and Imagination of the Shingle Beach of Wah Fu Estate" and "The 1970s: Days in Wah Fu Estate", as well as the prose essay "Waterfall Bay Road" are all his affectionate remembrance of Hong Kong of his childhood. They are historical writings with very strong local colour.

"In fact I do not intend to stress local literature. Those are memories of my growing up. I write about stories of children who grew up in Hong Kong's public estates in the 1970s. I was a naughty kid who grew up in low-rent housing. I have many collective memories of watching television, swimming, fighting, listening from Mandarin to English and Cantonese songs. I wish my writing can truthfully reflect lives of the past," says Wong.

Personal experience contributes to the realistic sense in Wong's stories. He thinks this is his strength, but also his limitation. "Most of the subject matters of my stories are from my direct experience, hence my narrative works look highly authentic. This is also due to my limited ability, I am not good at writing fictional things. The writing of historical fiction is, to a certain extent, like archeology. It is a mix of historical materials and imagination. You have to write in a realistic style. The writing will not show a proper texture if you do not have the experience."



### Writing family history – *Breakthrough from Hell*

Winning the Fiction Category in the 13<sup>th</sup> Hong Kong Biennial Awards for Chinese Literature, *Breakthrough from Hell* is Wong's second fiction collection. The six individuals but connected stories are about his family and growth, touching upon topics such as family love, nostalgia, life and death, human nature, power, violence, growth and education.

In the process of creation, Wong conversed many times with his father. It is not difficult for readers to notice that he incorporated the most direct experience and feelings in the volume, especially in the chapter of "Ah Shui".

"I think the process of conversing with my father was very important. That was not only for the sake of writing the stories, but it also let me have a more thorough understanding of my father's perseverance and contribution to the family during those days of hardship. This was a kind of soulful exchange. When I depicted the character Ah Shui, my feeling for my father was embodied in the writing. I believe only through direct exchange can we come up with an imagination for the era. I have a strong faith in the power of feeling for creative writing; it will be transformed into art. We cannot compose with only ideas. Direct experience is crucial."



## “Literature changed my destiny”

The protagonist in *Breakthrough from Hell*, Ching Wai, is a fictional counterpart of the author. Wong says, “Literature and writing have changed my life. Ching Wai, the protagonist in ‘Days with You in Wah Fu Estate’, lacks confidence. He does not do well in exams in secondary school. He is full of frustration. He aspires to become a teacher, but he does badly in science subjects. He then aims to become a magazine editor, or a proofreader, or even a print worker. In reality, I started to be interested in reading literary works in Form two. I spent all my pocket money on buying books. The literary cultivation not for the sake of exams has been my life support. If I didn’t have the literary experience, I might not be able to study in the Chinese University of Hong Kong. I turned from someone with low self-esteem to a university graduate. My destiny was changed.”

Being a writer and teacher at the same time, Wong wishes to continue promoting literary writing through teaching.

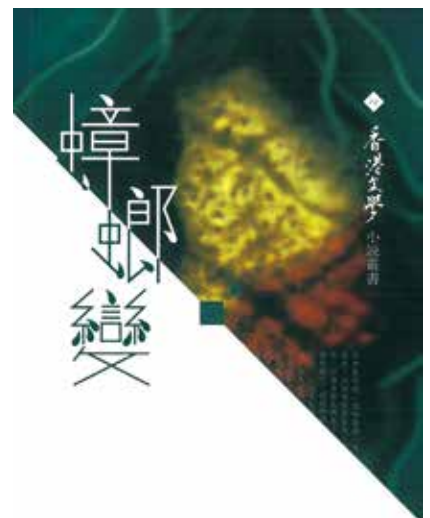
“I have been teaching literary writing for about 20 years. I am attentive to the literary talent of students. Even though some of them lack a certain talent, they can still explore other talents. I encourage them to participate in competitions and take on a different road.”

He also encourages young people to do in-depth reading and write fiction: “Everyone has his life experience. The question is how to sublimate the experience. Through literary writing, we can record people and things we love and remember something that might be forgotten in the future. I also hope my writing can nurture the readers for the promotion of literary writing.”

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With his persistent creative writing over the years, Wong continuously explores new creative direction. His numerous awards testify to his outstanding achievements. His literary writings are all-rounded, covering poetry, prose, fiction and criticism, which are all fine works. His works are often oriented on Hong Kong, recording changes of the city and different faces of the times with rich humanistic spirit. Wong is also passionate for promoting the development of literature and cultivation of new literary talents. He devotes himself to literary education and promotion. His contribution to literature and artistic achievement are commendable.

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藝術家年獎 (媒體藝術)

Artist of the Year (Media Arts)

鍾緯正

Chung Wai-ching, Bryan



互動媒體藝術家及設計顧問，開發電腦軟件及出版多媒體設計書籍，現職香港浸會大學視覺藝術院助理教授。曾於香港修讀電腦科學，1997年獲英國倫敦互動多媒體碩士，2011年於澳洲獲頒藝術博士學位。作品曾於德國、荷蘭、日本、香港、北京、杭州等地展出。參與藝術節包括：日本文化廳媒體藝術祭、世界錄像節、Multimedia Art Asia Pacific、Stuttgart Film Winter Festival、微波國際新媒體藝術節和中國媒體藝術節等。2010年上海世博期間為參展商提供互動設計顧問服務。2016年，作品《半百·半白》獲頒第19屆日本文化廳媒體藝術祭藝術大獎。

Chung Wai-ching, Bryan is an interactive media artist and design consultant. He develops computer programmes for softwares and publishes works on multimedia design. He is currently Assistant Professor at the Academy of Visual Arts of Hong Kong Baptist University.

Having studied computer science in Hong Kong, Chung obtained his MA in interactive multimedia in London in 1997. He was awarded Doctor of Fine Art in Australia in 2011. His artworks have been exhibited in places around the world such as Germany, Netherlands, Japan, Hong Kong, Beijing and Hangzhou. The exhibitions Chung participated in include the Japan Media Arts Festival, the World Wide Video Festival, Multimedia Art Asia Pacific, Stuttgart Film Winter Festival, the Microwave International New Media Arts Festival and the China Media Art Festival. During the Shanghai Expo 2010, he provided interactive design consultancy service to exhibitors. In 2016, his artwork *50 . Shades of Grey* received the Grand Prize of the 19<sup>th</sup> Japan Media Arts Festival 2015, Art Division.

鍾緯正形容媒體藝術家有時像魔術師，在展場表演魔術，呈現的是一場幻覺。他就要出了一套變臉戲法，從電腦應用專業人士，換上媒體藝術家的身分，以科技詰問藝術，亦以藝術介入科技。

本身修讀電腦科學的他，最初選科沒有想太多，「可能因為我對其他理科科目都不太感興趣，於是想找一樣不了解的，至少可以謀生的科目。」80年代中期，科技行業發展蓬勃，畢業後順利加入跨國電腦企業接近十年，直至90年代，眼見行業前路不明，他希望修讀自己感興趣的科目，於是在1996年赴英赴國修讀互動多媒體碩士課程，畢業後回港開始參與媒體藝術的創作及教學工作。

### 科技與藝術互相介入

鍾緯正笑稱，雖然作品經常涉獵電腦科技，但他並非刻意如此定位，「我的首個學位是有關電腦訓練，對科技掌握、電腦應用可能比較快上手。而且我習慣親自製作，既然比較熟悉科技，媒介運用自然較快一點、也較為容易。後來在香港教學，大學也因應我的專長而分配相關工作給我，所以才好像有這種定位吧。」

對於創作重心，他劃分成兩個方向：一個是在作品中應用科技，借助科技表達創作概念，作為一種傳達工具；另一個以科技為探索命題，指向媒介的特性（medium specificity），思考科技的應用與限制，挑戰固有的概念與習慣。

從千禧年代開始回港創作，鍾緯正在不同階段朝向不同方向。早期作品大部分與香港的生活體驗有關，「1997年後經濟低迷，政府想借助科技打救香港，這種『科技讓經濟再起飛』的想像背後預設了甚麼？」亦有反思科技背後的暗示，打開了關於科技本質的想像，例如2000年的作品《Y2K與千年蟲之化蝶傳奇》，他特地設計一個對用家不友善的介面，從而思考電腦介面的「便利」迷思，背後的設計取向會如何不知不覺間影響認知。

### 從恐懼過時思考世代之爭

最近奪得日本文化廳媒體藝術祭藝術大獎的作品《半百·半白》，2015年於俞若玫策展的本地展覽《初白》首度展出。展覽在雨傘運動後回應世代之爭，以此為創作之始，鍾緯正以科技連繫世代隔閡的題目，找到了切入作品的關鍵詞——「過時」。

「我讀書時經歷了80年代，工作是90年代，創作是千禧年代，每個年代使用的程式語言都不一樣，而每種語言都會給形容為當時最恰當的選擇，往後又會忽然給忘記得一乾二淨。電腦科技最大的特色就是向前看，不怎樣回望過去，也不着重經驗價值，對於『過時』有很大的恐懼，看

看軟件的更新速度就不難明白。這個循環好像無人能擋，只能越來越快。所以這件作品的力量在於首次嘗試窺看『後面』，回望舊的東西——是甚麼驅使科技如此發展？」

作品沒有直接提供答案，會場只展示了六張以六種標誌性程式語言及軟件製作的灰調平面圖案，詩意地呈現鍾緯正的經歷與科技發展交匯的圖畫，同時貫徹他以科技作為思考量具，又不脫離社會現況。

### 人工智能的未來景象

這十年來，他接觸了佛學與其他另類宗教，並且有練習冥想、瑜珈的習慣，期望創作可以更多從人的內在出發，詮釋社會現況。最近籌備中的作品《Movement in Space》，正是從人腦的概念出發，思考人與人之間的空間。

「這個創作計劃思考腦的功能：兩個人各自畫了一幅圖，而兩幅圖的交流就像兩個腦細胞，如果有幾百人一起用這種方式交流，能否達到腦的功能？會否畫出一幅從沒有人想過的圖畫？這些都是未來幾年我思考的東西。」現時數體藝術的發展趨勢是人工智能和機械學習（machine learning），據稱未來大部分工作都會由人工智能取替。對於人工智能的發展，鍾緯正並不抗拒，可是，作為運用科技的藝術家，他認為自己有責任提出問題，亦必須繼續問下去——我們可以如何想像未來？

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除了持續進行藝術創作外，亦積極進行研究工作及培育年青的藝術家，開發及應用新的技術，為媒體藝術帶來創新面向。2016年的作品《半百·半白》非常出色，拓闊了媒體藝術的想像及理解，更獲得國際獎項，有代表性及指標性作用，將香港的媒體藝術提升到更高層次。

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Movement in Void

Chung Wai-ching, Bryan describes that media artists are sometimes like magicians; they perform magic in exhibitions, creating an illusion to the audience. He himself has played a “face-change” – switching his identity from a professional in computer industry to a media artist. He uses technology to interrogate arts and uses arts to intervene in technology.

Chung did not make a thorough consideration when he decided to study computer science: “Perhaps I was not interested in other science subjects, so I would like to try something new and different – at least a subject that could help earning a living after.” The technology industry thrived in the mid-80s. He successfully entered a multinational computer corporation and worked there for nearly a decade after graduation. By the 1990s, he witnessed the downturn of the industry and hoped to study a subject of his interest. Therefore, in 1996, he enrolled in an MA programme in interactive multimedia in the UK. After graduation, he returned to Hong Kong and participated in media arts creation and teaching.

### The interference between technology and art

Chung points out that it was actually not his intention to focus on computer technology predominantly in his artworks. “My first degree was related to computer technology training, so I am more proficient in technology and computer applications. And I am also used to build everything on my own. I can work faster and easier when using multimedia because I am familiar with the technology. By the time I began to teach in Hong Kong, the universities also assigned teaching subjects according to my expertise. Therefore, it becomes my positioning.”

Regarding the focus of his artistic creation, there are two directions: the first one is to apply technology in his artworks. Technology is used as a communicative means to express creative ideas. The other one is to see technology as a theme, to explore the medium specificity, the appropriations and limitations of technology, and to challenge conventional concepts and habits.

Taking up arts creation in the 2000s after returning to Hong Kong, Chung attempted different directions at different stages. His early works were mostly related to his life and what he experienced in Hong

Kong. “There was an economic slump after 1997. The government tried to save Hong Kong through technology. What were the presumptions behind the imagination of ‘economic boom brought by technology?’” His works also reflect on the implications of technology, opening up imaginations on the ideology of technology. For example, *Y2K and The Millennium Butterflies*, composed in 2000, deliberately presents an unfriendly interface to the audience. The work inspires thinking on the myth of computer interface’s convenience. The design behind an interface often influences our cognition without our notice.

### Contemplation on generation struggle provoked by the fear of becoming obsolete

*50 . Shades of Grey*, the recent work that received the Grand Prize of the 19<sup>th</sup> Japan Media Arts Festival, was first exhibited in a local exhibition, *Early White*, curated by Cally Yu, in 2015. The exhibition responded to today’s inter-generation conflict after the Umbrella Movement. Beginning with this creation, Chung connects the topics of technology and the conflict, and finds a proper keyword for his arts creation – “obsolesce”.



《半百，半白》50 . *Shades of Grey*

“I studied in the 1980s and worked in the 1990s; and I began arts creation in the millennium. The programming languages of each decade are different. Each language was described as the most appropriate, the best choice of the time, but it was then forgotten by users completely. The most prominent characteristic of computer technology was its progressiveness. It does not look back, and it neither values experience. It has a strong fear of being obsolete. This is easily understandable if we look at the frequency of software updates. It seems that no one can stop the cycle; it will just take place even more rapidly. Therefore, what makes this work powerful is its attempt to look back, to see what’s left behind - to question what drives the development of technology?”

The work does not give the answer directly; instead, it presents six pieces of framed computer source codes creating the same grey tone graphic pattern, using six iconic programming languages, poetically portrays the interconnection between Chung’s living experience and technological development. At the same time, the work is a demonstration of his direction of using technology as a means of reflection that responds to current social situation.

## The future scene of artificial intelligence

In the recent decade, Chung has begun exploring Buddhism and other alternative religions. He has also developed the habit of practising meditation and yoga. He hopes that his artworks can be more inspired by inner aspects of people for interpreting social situations. The recent work-in-progress, *Movement in Space*, is precisely a work that reflects on the space between people from the perspective of the concept of the brain.

“The creative project contemplates on the function of the brain cells: two persons prepare two drawings individually, and the communication between them is like the connection between brain cells. If hundreds of people communicate by drawing in this way, can they achieve the function of a brain? Will they draw a picture that no one has thought about before? These are the questions that I will be thinking about in the years ahead.” The current trends nowadays in digital arts are artificial intelligence and machine learning. It has been estimated that most of our works will be done by artificial intelligence and robotics in the future. Chung does not reject the development of artificial intelligence, but as an artist that concerns technology, he believes he is responsible to raise questions on it. He must continue to question: how can we imagine our future?

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Besides continuously active in artistic creation, Chung enthusiastically conducts research and nurtures young artists. He explores and applies new technology, bringing new creative directions to media arts. His work composed in 2016, *50 . Shades of Grey* is a very outstanding work that has widened the imagination and understanding of media arts. Receiving an important international award, it is representative and indicative of a higher artistic level of Hong Kong media arts.

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*Movement in Time*

藝術家年獎(音樂)  
Artist of the Year (Music)

羅乃新  
Nancy Loo



鋼琴演奏家，以獎學金入讀茱莉亞音樂學院，取得碩士學位後，前赴巴黎和意大利學藝。曾在世界各地舉行獨奏會及與樂團合作，並於國際賽事中多次獲獎，包括意大利蒙扎贏取里娜薩拉加略國際鋼琴比賽首獎等。1978年，獲選為「香港十大傑出青年」。除致力推廣現代音樂，羅乃新亦涉足教學、電台節目主持、戲劇演員和作家等工作，並積極投入監獄音樂事工，協助更新人士重建新生。

Pianist Nancy Loo attended the Juilliard School on a scholarship. After graduating with a Master's degree, she continued her studies in Paris and Italy. She has played in highly acclaimed solo recitals and concertos with orchestras around the world and her talent has been recognised by multiple international awards, including a first prize at the Rina Sala Gallo International Competition in Monza, Italy. She was presented the Ten Outstanding Young Persons Award in 1978. Recognised for her efforts in promoting modern music, she splits her time between teaching, presenting radio shows and exploring her interests in theatre and writing. She also remained actively involved in prison ministry, helping former inmates in their adjustment back to the society through the life line of music.

說音樂首先找上了羅乃新，大概並不為過。五歲那年，她遇上了原為母親伴奏的英國老師杜蘭夫人。在沒有電視也沒有電腦相伴的年代，學琴成了沒有選擇中的選擇。有趣的是，當時羅乃新對英語是一竅不通的。她說：「正因為言語不通，上課時我是去聽音樂，而不是透過語言學習。我還從老師的表情感受到音樂傳遞的喜樂、哀傷、夢想和盼望。」

### 重塑與音樂的關係

羅乃新在 11 歲時決志信主，並深覺既然上主給她音樂天賦，她就有責任以此讚頌生命和宣揚愛，立下了以音樂為業的志向。其後她在外國讀書，不時參加比賽和表演，沒想到別人的讚美話「你的音樂讓我十分享受」竟然令她的心情跌進谷底。羅乃新回憶說：「我聽了非常沮喪，心想我的音樂使命那樣崇高，是叫人反思生命的，為何你們會這樣詮釋呢？」

鬱鬱不歡的心情持續了數年，直到她回港於音樂事務統籌處（現稱音樂事務處）工作，在天台學校和屋邨看見人們聽到音樂時的欣喜滿足，才猛然醒覺從前一直以自己為先，以為只有自己才可透過音樂感動人，心態並不正確。想通以後她釋懷了，也重拾跟音樂的和諧關係。

### 音樂不一定在音樂廳

多年來，羅乃新除了曾因要專心相夫教子而短暫放下工作，一直沒有放棄過音樂的工作。2015/16 年度她參與的音樂項目中，最難忘的是「第 44 屆香港藝術節加料節目——鋼琴聖詩音樂會」。羅乃新說：「香港藝術節基本上是不會演奏宗教樂曲的，卻竟然致電詢問我可否彈奏聖詩。」於是，她邀請了 13 位基督徒作曲家改編聖樂作品，由自己用鋼琴演繹。場刊上刊載了多位作曲家的選曲和編曲心聲，在羅乃新看來就如一篇篇小小的見證。她說：「完成音樂會後心情很激動，我望着台上的十字架，感到音樂成為神和人的橋樑，當天很多觀眾都不是基督徒呢。」

在羅乃新心中，要真正推廣音樂，絕不能一直守在音樂廳。她說：「要用不同方式讓音樂走進人群，例如把樂團帶到學校、社區，甚至監獄。我很抗拒那種『我在台上，你在台下』的想法，音樂應該是平等的，表演者為觀眾送上最好的音樂，而觀眾就開放心靈享受。我希望可以教育大家這樣做。」

### 延續多年音樂夢

此次得獎，沒料到先給她帶來的竟是苦惱。她解釋說：「我不覺得自己做了甚麼，所以感覺很矛盾。後來女兒發了一個訊息給我，她感謝上帝在祂認為合適的時候給我一個和音樂相關的獎項——因為這幾年我拿到最多的是懲教署頒發的獎項。她的話讓我想到不要計較。計較別人怎麼要給你獎項，又或怎麼不給你獎項，其實都是計較。我們要做的，是在還有生命力和機會時，好好去做應做的事。」獎金她倒是很快就打定主意，就是要捐給一個成立不久的更新人士機構。

那她自己又有甚麼未來大計？原來她的時間表早已排得密密麻麻，除了繼續演奏及監獄音樂服務的工作，她還想寫書、演話劇，以及鼓勵青年音樂家把音樂帶到社區。此外，羅乃新還特別希望把古曲新編的聖詩灌錄成專輯發售，送給已離世的父親，以圓當年的心願。羅乃新說：「我常常忙著為別人做事，自己的事沒人催促就欠缺動力。我不想讓自己留下遺憾，希望可以在 70 歲生日前圓了這個心願。」

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享負盛名的鋼琴家，除了在香港及世界各地演奏外，亦是電台節目主持人、作家和音樂講座講者等，並積極投身教育工作，對香港音樂發展有莫大的貢獻。羅氏一直無私奉獻，致力推動藝術發展，並透過音樂接觸不同社群，發放正面能量和人文關懷，造福社會，成就卓越。

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It's no cliché that Nancy Loo didn't find music, music came looking for her. At the age of five, she met Betty Drown who provided piano accompaniment to her mother's singing. Those were the days before our lives were taken over by the television and the internet. Given the lack of choices, taking piano lessons seemed to be a reasonable alternative. What's particularly fascinating is that the young girl could barely understand a word of English. Loo explains, "Precisely because of the language barrier, I got to learn music through my ears, not the words. I could glean from the teacher's expressions a mixed bag of emotions conveyed by music – joy, sadness, dream and hope."

### Reconnecting with music

Affirmed as a Christian at the age of 11, Loo believed that she was given the gift of music by God to sing praises of life and love and to pursue it as her calling and vocation. Yet all her exposure to and participation in a string of competitions and public performances during her years of studying abroad had ill-prepared her for the words of praise from a stranger, "I found your music very enjoyable" which sent her mood plunging from the heights of joy into the depths of despair. Loo recalls, "I was utterly dismayed by the comment. I thought my calling in music was noble and that I played music to inspire people to reflect on life. What made them interpret it that way?"

Loo has stayed at rock bottom for quite a few years until she returned to Hong Kong and took up a job at the Music Office. Her moment of awakening came when she saw people in rooftop schools and housing estates overflowing with joy and contentment in music. She realised, for all her good intentions, that her mind wasn't set right by putting herself before others, believing that she alone had the power to move hearts and souls through music. She was finally able to make peace with herself and restore her harmonious ties with music.

### Taking music away from music halls

Loo has never had her ties with music severed apart from a short hiatus to devote her time to her family and children. She regards "Hymns on Piano" at the 44<sup>th</sup> Hong Kong Arts Festival Plus the most memorable of all her musical engagements in 2015/16. She recalls, "The Arts Festival is usually not an occasion for religious music recitals. Yet they rang me up and asked if I would play hymn songs on piano." She went on to invite 13 Christian composers to rearrange works of classical sacred music and recited their repertoire in a live performance. The concert programme, which contains heartfelt notes and messages written by the composers, serves as a powerful testimony. "I was extremely emotional at the end of the recital. I looked up at the crucifix on the altar and felt the highest mission of music as a link between God and man. Many in the audience weren't even Christians!" she muses.

It is her firm belief that to really promote music one cannot remain within the confines of a music hall. "You have to use different ways to make music reach out to people, such as bringing an orchestra to schools, communities and even prisons. I'm averse to the idea of me being up on the stage and the audience being down there. Music is equal for everyone – with the performer delivering the best music to the audience and the audience opening their hearts and souls to embrace it. I hope to be able to get this message across."







## Perpetuating music dreams

It's all the more astonishing to learn that the award brought her not joy but apprehension at first. She goes on to explain, "I don't feel like I've achieved anything and feel rather apprehensive about it. Then my daughter sent me a text message, thanking God for bestowing on me a music-related award at a time when He saw fit. After all, the awards I received in recent years were all given to me by the Correctional Services Department. Her words reminded me not to fuss about things. True enough, wondering why people give you an award or don't is fussing over nothing. What we should do instead is, when we still have a life and the chance to, to do the things that we should do." Her mind, though, is quickly made up about the cash award – to donate it to a newly established NGO of rehabilitation services.

So what grand plans have she drawn up for herself? It turns out that her schedule is already jam-packed with engagements in concert recitals and prison ministry. She also has plans for a book, a drama performance and collaborating with young musicians to bring the gift of music into the communities. Loo specially looks forward to bringing to fruition a special project that she has in mind for years and remains close to her heart – an album of rearranged works of classical hymns to be dedicated to the memory of her late father. "I've always been bustling around getting things done for others but my motivation deserts me when it comes to personal matters. But I don't want to have any regrets in life and long to have my wish fulfilled before my 70<sup>th</sup> birthday," Loo concludes.

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A renowned pianist who has performed in Hong Kong and around the world, Loo is also a radio programme host, writer and music talk speaker. She devotes herself to education and contributes immensely to Hong Kong's music development. She selflessly commits her efforts to the promotion of arts development, getting into contact with different social groups through music. She endeavours to transmit positive attitudes and humanistic care for the benefit of society, and has made remarkable accomplishment.

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藝術家年獎 (視覺藝術)  
Artist of the Year (Visual Arts)

程展緯  
Ching Chin-wai, Luke



畢業於香港中文大學藝術碩士課程，為本地最活躍的概念藝術家之一。多年來憑其獨特的觀察視角，以創作介入現實政治，幽默而尖銳地回應社會變化與當代議題。過去 20 年參加多個海外展覽和駐場計劃，包括紐約 PS1 藝術中心、英國 Blackburn Museum and Art Gallery、日本福岡亞洲美術館等。2015/16 年度參加的展覽包括「心安是歸處」、「如果只有城籍而沒有國籍」及「以藝術之名——香港當代藝術展」(台灣)。

Ching Chin-wai, Luke received his Master degree in Fine Arts from the Chinese University of Hong Kong and is one of the most avid concept artists in the territory. Over the years, with his acute and unique observation, Ching created projects that tapped into politics and responded to social issues and changes with humour and terseness. The various overseas exhibitions and artist-in-residence programmes he joined over the past 20 years spread across venues like PS 1, Museum of Modern Art, New York; Blackburn Museum and Art Gallery, the UK and Fukuoka Asian Art Museum, Japan. In 2015/16, his artworks were featured in exhibitions such as *One Belongs Where One is Content*; *Imagine There's No Country*, *Above Us Only Our Cities*; and *In the Name of Art - Hong Kong* in Taiwan.

「感動到自己的事，才會投放時間去做。」程展緯說。

受訪當天，程展緯剛從英國回來不久。他獲邀為以「Liverpool / Hong Kong: Cities of Exchange」為題的利物浦國際攝影節（LOOK/17）創作《Titanic Hotel》。他選擇以歷史建築改建而成的利物浦鐵達尼號酒店進行創作，把其中一個房間改造成一個巨型針孔相機，拍攝窗外另一座正被改建中的倉庫。他透過捕捉即將消逝的風景，回應利物浦當下的社會現況及城市變遷，同時呈現當代生活臨時與長久、流動與固定之間的矛盾關係。

## 小窗大景

《Titanic Hotel》其實是延續程展緯早年的針孔攝影系列作品。1998年至2006年間，他在各地將不同的房間改裝成針孔相機，捕捉城市面貌。他享受一個人佔據一個空間、與光影相處的創作過程，所以持續以此方式創作，但從沒有想過要展示作品，更從來沒有看過這輯照片。

直至去年在機緣巧合下，程展緯翻開了舊相簿，看見部分昔日香港風景，如土瓜灣鳳儀街、灣仔皇后大道東等，引發其作品先後於1a空間之聯展「心安是歸處」，及安全口畫廊之個展「小窗大景」再次曝光，反映程展緯對城市發展的持續關注。程展緯笑言自己由一個創作者變成收藏者，香港藝術家應該沒有一個像他這般創作過後十年才展示作品。歲月無聲卻留痕，藝術的意義，隨著時間的沉澱充分顯影。

## 感受他人所感之必要

最近，程展緯與油街實現合作，以擬人法探索藝術與現實生活虛實難辨的關係，創作屬於香港的寓言故事。他在面書寫道，「擬人法：『在人當成物的世界中，把物當成人，把人變成人。』」

這讓人聯想起《香港人：沒帶安全帶公仔》。程展緯對於這個放在香港科學館「職業健康安全展覽廊」內的人偶特別有感覺，而吸引他的是其重複的死亡。這個沒戴安全帶的「無名英雄」每天從高空跳下來、自我犧牲百次，旨在教育公眾生命的可貴，而在這脈絡下，其重複的死亡卻變得麻木。於是程展緯想到用相機長時間曝光，把人偶逾百次的死亡累積成一幅照片，讓觀者聚焦於這人偶的苦痛，盼以藝術喚起被現實生活磨平了的同理心。

他也向科學館借出這「有意思的公共物件」，以去脈絡化方式展示另一種觀看的方式。躺在眼前的人偶呈現了人的生存狀態，將觀眾置於旁觀者的位置，迫使觀眾直面他人的痛苦，重新審視與受苦者的關係，繼而思考行動的可能。

程展緯最初完全沒想到人偶與勞工權益的關係，當時比較觸動他的是對死亡的思考。直到最近，他特別關注勞工權益，才將兩者串連起來，於去年4月28日「國際工傷紀念日」再將人偶展示。人偶亦分別在台北當代藝術館及1a空間展出，對程展緯來說亦是很好的合作經驗。

早前程展緯亦發起「椅子運動」，為保安員與收銀員等「無名英雄」爭取坐的權利，掀起廣泛關注。接下來，程展緯希望繼續發揮對勞工權益的想像，連結所有受壓迫的「打工仔」。

## 藝術紮根社區

面對有關其創作表面粗糙的提問，程展緯認為：「概念性創作，越修飾越假。你若要傳達一個意念，就必須以最直接、最真誠的方式表達出來。當你對一個創作有信心時，你知道哪些事情是枝節。我喜歡不斷發現，在創作的過程中發現如技術上的缺陷時，我反而會思考如何善用它，讓它成為作品的質地，或許精緻的地方就在這裡。」

居於大埔的程展緯近來積極以個人力量發展社區，貫徹實踐禮物經濟的理念。由引起不少迴響的《公共籃球》、《大家的泵》以至最近加盟該區的新成員《大家的掃把》，皆展現程展緯對日常生活的細緻觀察與思考，以及對他人的關切與尊重。選擇大埔，一方面是為了方便照顧女兒，爭取多點時間創作，同時亦希望從自己的社區出發，透過共享資源加強社區網絡，鼓勵大家多關注身邊的人和事。

## 創作能改變世界嗎？

「改變世界實在太難，但你總會想找方法回應，或抵抗現在的社會狀態。」程展緯說。

程展緯一直堅持不懈地專注創作，藉由藝術不停叩問及回應世界種種處境，引發大家對未來的想像與討論；誠然個人力量微小，但撼動世界的力量，就是這樣一點一滴累積起來的。

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香港藝壇中非常獨特的藝術家，具備鮮明個人特色，以自身的一套藝術語言，將作品連結社會及民生議題，同時回應政治及文化的衝擊，喚起公眾對不同社會議題的關注及討論，身體力行地以藝術介入社會。2015/16年度的聯展《心安是歸處》出色，策劃的「社區藝術地圖」計劃獲正面迴響，對學生及社會有很大的啟發。

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“Only if something moves me will I devote time to it,”  
Ching Chin-wai, Luke says.

Ching returned from the UK shortly before the interview. He had been invited to take part in the *International Photography Festival (LOOK/17)* under the theme of “Liverpool/Hong Kong: Cities of Exchange” with his artwork, *Titanic Hotel*. A room of the titled hotel, itself converted from a historic building, served as a big pinhole camera for Ching where he took photographs of the restructuring of a warehouse outside. Apart from capturing the fading cityscape, the project also responded to the ongoing social and urban transformation of Liverpool, and presented the dichotomy between transience and eternity; fluidity and consistency in contemporary life.

### A broad view through a small window

*Titanic Hotel* was in fact an extension of Ching’s pinhole camera photographs series from his early years. From 1998 to 2006, he transformed different rooms into his pinhole camera from where he recorded the changing cityscapes. Ching enjoyed having a place all to himself as he could immerse in his artistic projects of light and shadows. This explained why he kept to this art form. However, Ching had never thought about exhibiting his collection of photographs, nor looked at them.

Last year, when Ching was leafing through some old photograph albums out of the blue and came across some depicting places like Fung Yi Street in To Kwa Wan and Queen’s Road East in Wanchai in the old days, these brought his photographs to feature in the co-exhibition *One Belongs Where One is Content*, at 1a Space and solo exhibition *For Now We See through a Window, Dimly* in Gallery Exit. This demonstrated Ching’s continual concern with urban development. Ching muses that he has changed from an artist to a collector, and that it is unlikely there is another artist in Hong Kong who only exhibits his artworks after a decade-long creative process. Time crept by but left its footprints, and so the meaning of arts grew more profound in time.

### Empathy is essential

Recently, Ching collaborated with Oil Street Art Space to weave a fable especially for Hong Kong. Adopting personification, the fable would explore



the blurred boundaries between arts and reality. Ching wrote on his Facebook, “personification: ‘to personify objects and humans in a world where humans are objectified.’”

This brought to mind Ching’s creation, *Hong Kong: Man without a Safety Harness*. A mannequin that plunged to his death day in, day out in the Occupational Safety and Health Gallery of Hong Kong Science Museum fascinated Ching immensely. Unharnessed, the anonymous hero fell from height every day, sacrificed himself to show the public how precious life was. The repetition made one indifferent to death. This inspired Ching to record the countless plunges in long exposure photography to draw viewers’ attention to the mannequin’s pain and evoke their empathy which was eroded in daily life.

With this piece of “meaningful borrowed public property” from the Science Museum, Ching created a new perspective of regarding it beyond its context. Sprawled in front of the viewers, the mannequin looked like a real man, compelling the viewers to face his pain. The process prompted one to reassess one’s relations with a sufferer and consider possible actions.

Ching hadn’t thought about the connection between the mannequin and workers’ rights and welfare at the beginning, he was moved by the reflection on death then. It was only recently that he paid special attention to workers’ welfare and he started to put two together. On the International Workers’ Memorial Day (28 April) last year, his mannequin was again exhibited. The subsequent exhibitions in the of the Museum of Contemporary Art, Taipei, and 1a Space also proved to be excellent collaborations for Ching.

Not long ago, the artist launched the “Chairs Campaign” to fight for the rights to a seat for unsung heroes like security guards and cashiers and aroused much social attention. Following that, Ching wishes to continue to inspire thoughts for workers’ rights and welfare, as well as unite all employees under pressure.

### Arts rooted in the community

To those who queried about the simple appearance of his artworks, Ching replies, “For conceptual art, the more adorned, the more pretentious. To convey a concept, you must express it in a most direct and genuine way. If you have confidence in your artworks, you know what the adornments are. I enjoy endless discoveries; when discovering some technical flaws, I think about how to utilise them so they form part of the artworks. Maybe the fineness is here.”

Living in Tai Po, Ching is active in asserting an individual’s influence on the community and personally champions gift economy. Following the much talked-about *Public Basketball*, *Our Pump* projects, Ching recently launched *Our Broom*, demonstrating the artist’s sensitivity and thoughtfulness about daily life, as well as his care and respect for others. Apart from convenience in caring for his daughter and saving more time for creative pursuits, Ching chose Tai Po so he could strengthen the community network through shared resources beginning in his neighbourhood, and encourage others to pay more attention to the people and things in our lives.

### Can creation change the world?

“It’s too difficult to change the world but you’ll find a way to respond to it or resist the current social situation,” Ching says.

Ching stays focused all these years on artistic creations to question and respond to various happenings in the world, triggering imaginations and discussions about the future. It’s true that an individual’s effort is limited, but when amassed, it creates a world-changing force.



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A unique artist in the Hong Kong arts circle. With his distinctive personal characteristics and artistic language, Ching connects his works to society and issues of people’s livelihood. He engages in social affairs through arts, responding to political and cultural impacts and calls for the public’s attention and discussions on different social issues. His works showcased in the exhibition, *One Belongs Where One Is Content*, in 2015/16 are excellent. The project, *Community Arts Maps*, he curated has received positive responses; it is greatly inspiring for students and the society.

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藝術家年獎(戲曲)  
Artist of the Year (Xiqu)

李龍  
Lee Lung



自幼愛好粵劇，先後師承陳非儂、蘇朗天、朱慶祥、劉洵。1976年加入頌新聲劇團擔任小生；1978年在祝華年劇團正式成為文武生，90年代憑藉靈活身手演「長靠」戲，獲得「靠王」的稱號。

除舞台演出，李龍亦嘗試不同形式的表演。上世紀60年代末，開始參與粵劇演出及登台之餘，亦以童星身分參與電影拍攝；70年代末，開始灌錄粵曲。80年代，開始於新加坡、馬來西亞等地演出。李龍現為香港八和會館理事會副主席、「粵劇新秀演出系列」督導委員會委員及香港電台第五台「戲曲天地」主持。

Lee Lung has been passionate for Cantonese opera since childhood. He learnt performing Cantonese opera from Chan Fai-lung, So Long-tin, Chu Hing-cheung and Lau Shun. He joined Chung Sun Sing Opera Troupe in 1976 as a *xiaosheng* (civil male). In 1978, he officially became a *wenwu sheng* (civil and military male) in Chuk Wah Nin Opera Troupe. In the 1990s, he was well known as the King of “Kuo” for his excellent skills in *changkuo* (military leader) performances.

In addition, Lee also tried different forms of performance. He began participating in film making as a child actor in the end of 1960s. By the late 1970s, he began taking part in the recording of Cantonese opera. In the 1980s, he performed in places such as Singapore and Malaysia. Lee is currently the Vice-President of the Board of Directors of the Chinese Artists Association of Hong Kong, a member of the Steering Committee of Cantonese Opera Young Talent Showcase and a host of the programme, *Chinese Opera*, of Radio 5 of Radio Television Hong Kong.

李龍七歲隨母來港，九歲加入香江粵劇學院，拜粵劇名家陳非儂門下。數年後，在前輩的鼓勵下，他毅然離開學院，正式開展在粵劇舞台上的日子。由酒樓的「堂戲」開始，到過千座位的香港文化中心大劇院演出；由次要角色，演到文武生位置，靠的除了是實力，更多的還有努力。「很多粵劇技巧前輩只會做一次，失傳的更加學不來。粵劇必須邊做邊學。」

### 虛心學習 成果豐饒

當年拜師學藝，李龍像不少新人一樣，都不免捱罵。「很多時候都得靠自己主動偷師，排戲時捱罵，其實是前輩對你的提點，身為後學者必須要時刻保持謙遜的態度、虛心受教。」粵劇是一門傳統藝術，尤為重視長幼尊卑，李龍提點後輩，懂得謙卑、有禮貌，得益的始終是自己。

2015/16 年度可謂李龍的豐收之年，既獲香港特區政府頒授榮譽勳章，還參與了不同劇團的多個演出，如重演開山之作《摘纓會》及《錦衣儒將保江山》。從演多年，若論他最喜歡的角色，不得不提林沖。「《林沖之風雪山神廟》是聲哥（林家聲）的開山戲，英雄人物及歷史題材寫得很好，有文戲也有武戲，是部很有誠意的作品。」

### 能文善武 盡顯功架

從小生到文武生，李龍文戲、武戲皆精，尤其是「長靠」武場戲。李龍身披「大靠」、腳踏高靴，一下子就化身成周瑜，威風凜凜、功架紮實；在《長阪坡》飾演趙子龍，展現百萬軍中救主母和阿斗的激戰排場武藝；又或在《錦衣儒將保江山》施展「斬四門」功架，絕對是對演員體力的考驗。精彩的演出背後，所需的練習和功夫絕對不少，「最難忘的是演折子戲《合兵破曹》，雖然趕場口有點辛苦，但這個戲是年歲愈長、戲味愈出，完場後聽到雷動掌聲，一切努力付出都值得。」

李龍不只有「靠王」之譽，他在唱唸方面亦十分出色。像他去年演出《雙仙拜月亭》，抱石投江一場的乙反中板唱得淒怨纏綿、真摯動人。李龍能武善文的表現，奠定他作為劇壇首屈一指文武生的地位。

### 推廣粵劇 扶掖後進

演出以外，李龍與業界透過夏令營、粵劇日及工作坊等形式，在中、小學推廣粵劇藝術；又擔任香港電台戲曲節目主持，向大眾介紹粵劇。

2008 年，李龍加入香港青苗粵劇團，以藝術總監的身分指導新秀排練及演出，培育粵劇接班人。「做戲是活的，不是說這句唱白一定要有怎樣的做手、那句又要用怎樣的唱法。」香港青苗粵劇團的新秀大都擁有基本功，相比演戲技巧，李龍更着意培育他們的創意與應變能力。「有些人只想倒模前輩的做法，沒有去思考那個戲要怎麼做，只是靠背公式，這樣觀眾為甚麼還要買票入場？光看錄影帶不就行了嗎？」

近年，新秀演員的演出機會比以往多，能夠專注練功求進的時間，反是越來越少。「業精於勤荒於嬉。」李龍語重心長地說，期望新一代能繼續推動粵劇藝術發展，薪火相傳。

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粵劇界翹楚，藝術表現毋庸置疑，尤其武將角色甚有個人風格，扮相及演技俱佳，盡顯功架。多年來擔任八和理事，積極為業界發聲，又主持電台戲曲節目，向大眾推廣粵劇藝術。李氏亦致力培育新秀成粵劇接班人，對粵劇教育及傳承不遺餘力，影響深遠。

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Lee Lung came to Hong Kong with his mother when he was seven. He enrolled in the Hong Kong Cantonese Opera Academy when he was nine and became an apprentice of Cantonese opera master Chan Fai-lung. Later, with the encouragement of veteran Cantonese opera practitioners, he decided to leave the academy and began his days on the stage. From performing in Cantonese restaurants to acting in the thousand-seat Grand Theatre of the Hong Kong Cultural Centre, and from minor roles to becoming a *wenwu sheng* (civil and military male), Lee developed his career progressively with his talent but more importantly, his ceaseless endeavour. “Senior masters only demonstrate their skills once. Some lost skills can’t even be learnt. We must keep on learning while practising it.”

### Learning with a modest attitude to attain achievement

During his days of apprenticeship, like many emerging actors, Lee was not exempted from seniors’ harsh words. “You have to be proactive and learn the masters’ skills through observation. Never treat the harsh words seriously. In fact, they were actually teaching you. As a junior, you must always keep a modest attitude and be receptive to the teaching.” Cantonese opera is a traditional art that values seniority. Lee reminds the young practitioners to be always humble and polite. They will benefit from it one day.



2015/16 was a fruitful year. Besides being awarded the Medal of Honour by the Government of the Hong Kong Special Administrative Region, he also participated in many performances of different troupes, such as the re-run of his masterworks, *The Hatless Gathering* and *The Magnificently-cloaked General Saves His Country*. Lin Chong is Lee’s favourite character. “*Lin Chong and the Stormy Mountain Deity Temple* is Lam Kar-sing’s masterwork. Its depiction of the heroes and historical narrative are excellent. The play requires both acting and acrobatics. It is really a great piece of work.”

### Showing excellent skills in acting and acrobatics

From *xiaosheng* (civil male) to *wenwu sheng* (civil and military male), Lee is proficient in both acting and acrobatics, especially good at fighting scenes of *changkuo* (military leader). Wearing a large *kuo* (military leaders’ costume) and a pair of high-platform boots, Lee becomes the majestic Zhou Yu, showing his stable experience. Lee played Zhao Zilong in *Chang Ban Po*, demonstrating his martial arts skills in the scene of saving the emperor of the State of Shu, A Dou (Liu Shan), and the emperor’s mother from the enemy. In *The Magnificently-cloaked General Saves His Country*, he performs the action of “clashing the four gates”, which is definitely a challenge to the physical strength of the actor. Behind the marvellous performances are repeated training and hard work. “The excerpt of *Joining Forces to Defeat Cao Cao* is the most memorable. Although it is a bit tiring to follow the scenes, the play gets more impressive as the actor becomes more experienced. All efforts are paid off with rounds of applause at the end of the performance.”



Lee is not limited by the fame of the King of “Kuo”; He is also outstanding in singing and recitation. For example in his performance in *The Moon Pavilion* last year, his singing in the scene of plunging into the river with a rock was sorrowful and touching. Lee’s all-rounded talent confirms his status as the top *wenwu sheng* (civil and military male) in the Cantonese opera circle.

### Promoting Cantonese opera and cultivating new talents

Besides stage performances, Lee promotes Cantonese opera in primary and secondary schools through activities such as summer camps, Cantonese opera day and workshops. He is also a host for Radio Television Hong Kong’s Chinese opera programme, introducing Cantonese opera to the public.

In 2008, Lee joined Hong Kong Young Talent Opera Troupe. As the troupe’s Artistic Director, he nurtures new talents for Cantonese opera by guiding rehearsals and performances. “Acting is very dynamic. A line of speech does not have a particular gesture or singing method.” Most of the young actors in Hong Kong Young Talent Opera Troupe have learnt fundamental skills. Instead of acting skills, Lee believes it is more important to foster their creativity and ability in improvisation. “Some people only want to imitate senior masters’ approaches. They do not think about how to act with their own method but rely too much on fixed formulas. Why should the audience buy the ticket for live performance? They can just watch video recording.”

In recent years, emerging actors have more performance opportunities than in the past, but the amount of time they can spend on training is less. “Excellence is attained by diligence but ruined in idleness,” Lee sincerely advises. He wishes the new generation can continue promoting the development of Cantonese opera and passing on the tradition.

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A leading figure of the Cantonese opera circle whose artistic achievement is widely recognised. Lee’s performance of military characters is particularly distinctive in style. His excellent appearance and acting testify to his sophisticated skills. As a member of the Board of Directors of the Chinese Artists Association of Hong Kong for many years, he actively strives for the industry’s benefits and hosts Cantonese opera radio programmes to promote the art to the public. Lee also devotes himself to fostering young talents of Cantonese opera. His contribution to Cantonese opera education and inheritance is definitely influential.

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**藝術新秀獎**

**Award for Young Artist**



「藝術新秀獎」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 recognises, supports and encourages young and emerging arts practitioners. It is organised into a number of categories covering various art forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.

今屆戲曲界別的獎項從缺。  
No award is presented to *xiqu* category this year.

藝術新秀獎(藝術評論)  
Award for Young Artist (Arts Criticism)

張煒森  
Cheung Wai-sum, Eddie



除撰寫藝評文章，也是藝術家和策展人。2006年於嶺南大學中文系畢業，2009年取得香港中文大學視覺文化研究碩士學位。有感當代視覺藝術在香港長期欠缺具深度的論述，而藝評人每每需要旁及藝術的不同範疇，獨立性不足，現時刻意減少其他藝術工作，主要投放心力於藝評和藝術書寫。評論文章散見於中國內地和台灣的藝術雜誌，以及本地報章、雜誌和網上平台。

Besides writing articles of arts criticism, Cheung Wai-sum, Eddie is also an artist and curator. Graduated from the Chinese Department of Lingnan University in 2006, he then obtained an MA in Visual Cultural Studies from the Chinese University of Hong Kong. Realising the long term shortfall in in-depth discourses on contemporary visual arts in Hong Kong, and the lack of independence of arts critics because they often need to work on different aspects of arts, Cheung deliberately reduces other work and focuses on arts criticism and writing. His critical articles have been published in arts magazines in Mainland China and Taiwan, as well as local newspapers, magazines and online platforms.

張煒森的藝評之路走了五年，在他看來，寫藝評是一種責任和回饋。他說：「我喜歡藝術，又在這個範疇學了一些東西，應該對這個圈子負責。」同時為藝術家和策展人的他，原可透過更多不同途徑表達所想，卻選擇了以文字作深化評論和回應當下，他說：「有說做藝術的人都不怎麼懂得寫字，我就想看看自己是否能夠做到；另外我相信文字的價值，也認為這是梳理藝術史和展覽的有力工具。」

張煒森認為藝評人必須與藝術保持一種距離，始可客觀地論述作品，但他不諱言：「不管多麼努力，評論時總會帶點個人特質，所以我希望更多人參與，各人按自己的視角表述，拼湊出比較完整的畫面。」他理解事情時還習慣先在外圍繞圈子，而非甫開始即抓住核心。他說：「只有理清脈絡，才會明白事情的鬱結，更全面地加以了解。」

### 藝術的「無用之用」

回看 2015/16 年度的藝評工作，張煒森形容這是頗重要的一年——他梳理了自己對藝評的敏感度，關注了香港藝文空間湧現的情況，並銳意幫助新進藝術家了解別人對其作品的觀感。他在這個年度合共寫下 25 篇視覺藝術評論文章，《一年之後，路仍曼曼》是印象深刻的作品之一，評論的是謝明莊對應「雨傘運動」拍攝的照片。張煒森說這篇文章最有價值之處，是他把藝評人身分置後，力求客觀地審視藝術家的創作。他指出：「我不是要作政治討論，卻是以藝術角度和容易消化的語言，如中介般幫助讀者去感受。」

另一篇作品《由可以居到源野生活節：再思自然與社區的過去與將來》為大家帶來的，則不是畫廊形式的藝術，而是在地的社區藝術。張煒森說：「有人問藝術有實質功用嗎？我很認同陳育強教授的話——藝術是『無用之用』。我希望藝術一旦落到社區，例如有了保育議題，它介入事情的力量能令受眾思考自己的生活方式。」

### 讓更多人讀懂藝術

自網絡媒體興起，發表藝評似乎多了平台，但張煒森指出網媒也衍生不少問題，例如假設藝評人無償貢獻文字，以及同樣因無償而每每欠缺了有份量的編輯給予意見和把關，令好與壞的藝評並存。他說：「現時很多藝評就如廣告式文稿，是介紹而非評論；反而有質素的藝評雜誌卻停刊了。」作為藝評人，張煒森表示他能做的就是更主動地尋找發表平台，堅持寫有深度的評論。另一方面，他認為藝評其中一個要項是梳理藝術史，但香港在這方面鮮見有系統的訓練，他期望這個情況能早日改善。他說：「就像劇場不時會開辦培訓班，我們也需要藝評班。」

張煒森正計劃寫一部「不那麼硬橋硬馬」的著作，書中或會以小說體裁或其他具創意的形式向讀者引介閱讀作品的方法，讓他們在策展人、藝術家和藝評缺席時，仍能讀懂藝術。

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2015/16 年度的藝評文章涉獵大型及小型展覽，交集地展示香港的視覺藝術風景。文字簡潔有力，內容邏輯性強，兼具人文精神，展現對本土文化的關注。多年來努力投入藝評工作，積極追求評論的廣度及深度，值得嘉許。

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Cheung Wai-sum, Eddie has been an arts critic for five years. For Cheung, writing arts criticism is both a responsibility and contribution to the sector. He says, “I like arts and I have learnt much in the area. I should contribute to the arts circle.” As an artist and curator, Cheung has the choice to express himself through other artistic means, but he decided to write in-depth criticism for responding to the times. “People say artists do not know how to write, but I want to see if I can succeed in writing. I also believe in the value of words. Writing is a powerful tool to record arts history and exhibitions,” says Cheung.

Cheung believes that arts critics must keep a certain distance from the artworks so that they can evaluate them objectively. However, he also admits that, “No matter how hard you have tried, your criticism always reveals your dispositions. Therefore, I hope more people will participate in critical activities and express views from their perspectives. A more complete picture can be formed in this way.” Cheung is accustomed to understanding his subjects from the peripheral but not grasping the gist at the very beginning. He explains, “Only by untangling the contexts can we understand the true problem and acquire an all-rounded comprehension.”

### The “usefulness of the uselessness” of art

Looking back on his critical work in 2015/16, Cheung considers the year an important one. He refined his sensitivity for arts criticism, paid more attention to the surge in arts space in Hong Kong, and helped emerging artists know people’s views on their works. He wrote a total of 25 articles of visual arts criticism within the year, among which “A Year Later, There is Still a Long Road to Go” is one of the most memorable articles for Cheung. The article commented on the photos taken by Tse Ming-chong for the Umbrella Movement. For Cheung, the value of the article lies in the objectivity of the evaluation of the artist’s work as he put his identity as an arts critic aside. He points out, “I was not doing political criticism. I acted as a mediator for the readers to appreciate the works from an artistic perspective and through a comprehensible language.”



Another article, “From ‘Habitat’ to the ‘Sustainable Fest’: Rethinking the Past and the Future of Nature and Community”, introduces local community art, instead of conventional gallery art, to the readers. Cheung comments, “People often ask, does art have any practical use? I strongly agree with Prof Chan Yuk-keung’s idea – art’s usefulness is in its uselessness. I hope that when art enters the community, for example, when it is applied to topics of conservation, its power of interference will make the audience reflect on their own living style.”

### To let more people understand art

There are more platforms for arts criticism nowadays along with the growth of online media. However, Cheung points out that online media have also brought new problems. For example, they assume that arts critics write for free; and there is no qualified editors to give proper comments and make selections because they are also unpaid. Good and bad criticism co-exists on these platforms. He says, “Many critical articles nowadays are like advertisements. They are introductions but not criticism. Contrarily, qualified arts magazines stopped publishing.” As an arts critic, Cheung believes what he can do is to look for publishing platforms proactively and continue to write in-depth criticism. On the other hand, he thinks one of the uses of arts criticism is to record arts history, but lacks systematic training in this aspect. He hopes the situation can be improved soon: “For example, the theatre often organises training classes. We also need classes for arts criticism.”

Cheung is planning to write a non-conventional work. It will introduce methods of interpreting artworks in the form of fiction or other creative genres, so that the readers can learn how to understand arts without the presence of curators, artists and arts critics.

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Cheung’s critical articles in 2015/16 covered large and small scale exhibitions. Collectively, they presented the landscape of Hong Kong visual arts. His simple but powerful language conveys logical discussions that are also rich in humanistic spirit, showing his concern for local culture. He has devoted himself to arts criticism for many years and is eager to pursue the breadth and depth of criticism. His enthusiasm is worth commending.

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藝術新秀獎 (舞蹈)

Award for Young Artist (Dance)

盤偉信 (盤彥榮)

Poon Wai-shun, Wayson



2008年畢業於香港演藝學院現代舞系，曾獲獎學金參與美國舞蹈節。畢業後曾參與多個不同舞團的創作及演出，2010年於城市當代舞蹈團舞蹈中心及香港舞蹈聯盟主辦的《真演出》系列中首度發表個人長編舞蹈劇場作品《身後》。同年創辦身體力行戲劇舞蹈工作室，以北京為創作基地。2012年加入均然藝術中心，開始研究舞蹈的創作方法及身體技術。近年致力在歐洲及亞洲不同地域進行創作、演出、研發及教育工作，希望以不同層面思考舞蹈溝通語言。2015/16年度的編舞及演出作品包括《Hidden Connection》、《夜·奔》、《夜·奔2》、《在時間癱軟時》、《One Table Two Chairs - Station》、《(a) Thread》、《身體／體身》等。

Graduated from The Hong Kong Academy for Performing Arts (HKAPA) in contemporary dance in 2008, Poon Wai-shun, Wayson received scholarship to participate in the American Dance Festival. Upon graduation, he worked with and performed in the productions of various dance companies. In 2010, Poon's first long dance production, *Behind*, featured in the *True Performance* series co-hosted by the Dance Centre of City Contemporary Dance Company and Hong Kong Dance Alliance. He also founded Body Acts, a dance and drama studio, in the same year and set his base in Beijing. Having joined Balance Art Center in Beijing in 2012, Poon began to study creation methods and dance techniques. In recent years, he is dedicated to creative pursuits, performances, research and education in Europe and Asia, and to examine dance as a mode of communication from different perspectives. His performance and choreographic works in 2015/16 included: *Hidden Connection*, *When Time Limps*, *Fleeing by Night*, *Fleeing by Night 2*, *One Table Two Chairs - Station*, *(a) Thread*, *Embody/Body*, etc.

佛教徒在接受皈依儀式後會得到一個法名，象徵拋棄世俗的自我，重新開始。盤偉信去年也改了個新名字——盤彥燊，希望在沒有包袱的狀態下再出發，尋找更具啟發性的事情，以及嘗試更多新事物。

「請算命先生改名其實是姊姊的主意，我覺得好像只有中華文化才有改名催運這回事，挺有趣的，於是便試一試。」盤彥燊笑謂，家人一直關注其事業，見他從北京回港後發展未如理想，難免擔心。不過，改名後亦有朋友替他憂心，怕他要以新人姿態重新建立。對此，盤彥燊卻並不在意：「過去是不重要的，重要的是現在，以及去創造未來的可能性。」

### 享受當下的舞蹈體驗

不知是否新名字的關係，盤彥燊在去年的確多了不少新嘗試，當中令他留下深刻印象的包括在巴西的一次演出經驗：「那是我首次踏足南美洲國家，演出的劇院非常美麗，後台可以打開讓觀眾直望到劇院後的大片森林，而且劇院建築的設計猶如一個大漏斗，能夠置身其中演出真的很棒。」他又指：「亞洲的觀眾向來含蓄，但巴西人則以熱情出名，謝幕時如雷的掌聲與吶喊，令我有被擁抱的感覺。」盤彥燊直言很久沒有如此深受感動過，能夠與當地觀眾共同創造這樣一次藝術經歷、一起享受當下，確實難忘。

除了踏足從未到過的國度，盤彥燊亦參加了首爾一個為期六星期的舞蹈項目 Asia Dance Project，感受到亞洲當代舞蹈的生命力：「來自 14 個城市的舞者齊集首爾，渡過了六星期很緊湊的研究、創作與演出。過程中我看到不同的文化軌跡，亦感受到亞洲的當代舞壇其實比歐洲更見國際化。」

### 透過舞蹈及身體與世界溝通

或許是過去一年過得實在滿足，盤彥燊坦言這些經驗已是最好的回報，這次得獎是錦上添花：「這其實是我第二次被提名藝術新秀獎，第一次被提名時我很有自信，最終卻落選了。我思前想後如何可以做得更好，告訴自己不能停下來，因為一停下來，正能量也會停，甚至變成負能量。」結果憑着這股動力，盤彥燊在過去一年碰上了世界各地意想不到的機遇，過程的得着令他把獎項得失看淡：「獎項大概是對家人的交代，證明我一直的堅持有人看到，也讓家人知道，你們的兒子並不孤單。」他強調，獎項不屬於他一人，因此要特別感謝一路遇過給予自己無數美好機會的良師友伴。

未來，盤彥燊會繼續游走各地，一方面利用是次的獎金到印度及印尼等東南亞國家進修，嘗試將不同的地理、文化、哲學打通，透過舞蹈及身體，跟世界溝通、聯繫；另一方面，他亦參加了由西九文化區主辦的「國際創意交流——香港×芬蘭」計劃，將在 2018 年到芬蘭進行資料搜集及研究。「不過，香港始終是我的重心。正如跳躍動作需要有力的膝蓋作支撐，我需要香港作為基石才能走得更遠。沒有香港，我就猶如站在棉花地上，失去跳躍的力量。」

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積極作多方面嘗試，2015/16 年度經常到內地及海外參與編舞及演出，並與不同單位合作，拓展其舞蹈事業。致力探索創作的可能性，是具潛質的新一代編舞者。

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### 《夜·奔》 Fleeing by Night





Converted to Buddhism acquires a dharma name to symbolise a break from oneself in the material world and a new beginning. Poon Wai-shun, Wayson also got a new Chinese name, Poon Yin-sun, last year to express his wish to start afresh and to pursue new and inspiring experiences without any burdens.

“My elder sister suggested asking a Chinese fortune teller to give me a new name. It seems that only in Chinese culture do people think changing their names can change their fate. I was intrigued and gave it a go.” Poon explains that his family, while caring about his career all along, was worried upon his return from Beijing as things did not progress as wished. On the other hand, some of his friends worried that he might have to re-establish himself under the new name. But Poon is nonchalant. “The past is not important. What matter are the present and the possibilities of shaping your future.”

### Relish for dancing at the moment

Not sure if the new name took a hand but Poon did acquire many new experiences last year, one of which was his memorable performance in Brazil. “It was my first visit to a Latin American country. The theatre was splendid, audience could see all the way to the enormous forest behind it through the backstage and the huge, funnel-shaped building offered a fantastic experience to performers.” He adds, “While Asian audiences are restrained, Brazilians are famously passionate. The enthusiastic applause and praises at the end of the show felt like an embrace.” It had been a long time since Poon was so deeply moved. He relishes creating and sharing that experience in arts with the audience there and then.

Apart from treading new ground, Poon also attended the 6-week Asia Dance Project in Seoul where he felt the vitality of contemporary dance in Asia. “Dancers from 14 cities gathered in Seoul for six weeks packed with research, creative conception and performances. Not only did I see varied cultural characteristics, but also found that contemporary dance in Asia is more globalised than that in Europe.”



*Hidden Connection*

### Communicate with the world through dance and body movements

With a full year behind, Poon counts the above experiences as the best returns and that the award is a bonus. “This is the second time I was nominated for the Award for Young Artist. I was full of confidence at the first nomination but came away empty-handed. Since then, I sought to improve myself and remind myself not to stay still, lest my positive energy fell flat or turned negative.” So driven, Poon came across opportunities beyond his imagination around the world and grew more relaxed about awards. “Receiving an award reassures my family that my efforts are recognised, and that their son is not alone.” Poon stresses that the award doesn’t belong to him alone, and extends his gratitude to the friends and mentors who have offered him countless and invaluable opportunities along the way.

Poon will continue as a world wanderer. With the cash award, he plans to enrich himself in Southeast Asian countries like India and Indonesia, to understand the connection among different landscapes, cultures and philosophies, and seek to communicate with and unite the world through dance and body movements. Further to this, Poon has joined a residence exchange programme in Finland hosted by West Kowloon Cultural District and will start data gathering and his research there in 2018. “Hong Kong remains my centre. You need strong knees to jump high; with Hong Kong as my base, I spring higher. Otherwise, it’d be like standing on fluffy ground with nothing to spur on.”

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In 2015/16, Poon made new attempts in various aspects and participated in choreography and performances in Mainland China and overseas frequently. He collaborated with different units to develop his career in dance. He strives to explore possibilities of artistic creation. Poon is a new-generation dancer with promising potential.

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藝術新秀獎(戲劇)  
Award for Young Artist (Drama)

黃呈欣  
Wong Ching-yan, Birdy



藝君子劇團藝術總監兼創辦人之一，香港演藝學院戲劇學院學士畢業，主修表演。在學期間憑《在遙遠星球的一粒沙》及《老婦還鄉》分別獲得香港演藝學院 The Scholarship of Best Performance Award 及傑出演員獎，並憑後者獲「第 18 屆香港舞台劇獎」最佳女主角（悲 / 正劇）。

2015/16 年度參與的演出包括浪人劇場的《裸「言泳」無邪》、W 創作社的《味之素》、風車草劇團的《葳潔與碧連》，以及團劇團聯同藝君子劇團製作的《天使撻落新·都城》；及擔任藝君子劇團的《床纏故事》導演及《罪該萬死》編劇及演員；並憑《罪該萬死》獲提名第九屆香港小劇場獎最佳劇本及最佳女主角。

Wong Ching-yan, Birdy is the Artistic Director and one of the founders of Artocrite Theater. She graduated from the School of Drama of the Hong Kong Academy for Performing Arts (HKAPA) with a BFA majored in acting. She was awarded The Scholarship of Best Performance Award and Outstanding Performance award from the HKAPA for her performances in *Sand and a Distant Star* and *The Visit*, and won the Best Actress award (Tragedy/Drama) at the 18<sup>th</sup> Hong Kong Drama Awards for *The Visit*.

In 2015/16, the performances Wong participated including *Sentimental K* of Theatre Ronin, *Unknown* of W Theatre, *Third and Oak: The Laundromat* of Windmill Grass Theatre, as well as *An Angel Dumped into New City* jointly presented by the Whole Theatre and Artocrite Theater. She was also the director of *Bad Time Stories* and the playwright and an actress for *Sins* of Artocrite Theater. She was nominated for the Best Script and Best Actress at the 9<sup>th</sup> Hong Kong Theatre Libre for *Sins*.

黃呈欣最近憑《竹林深處強姦》獲頒「第 26 屆香港舞台劇獎」最佳女配角（喜 / 鬧劇），而這部由她編劇、藝君子劇團製作的作品亦同時獲得其他四個獎項。雖然過去亦曾獲多個獎項及提名，但黃呈欣並沒有因而自滿。她對戲劇的熱情，非常純粹——演戲不為甚麼，真的喜歡，欲罷不能。

### 編寫三部曲 跟大家一起覺醒

黃呈欣在戲劇界相當活躍，2015/16 年度參與的演出包括 W 創作社的《味之素》、浪人劇場的《裸「言詠」無邪》、風車草劇團的《葳潔與碧蓮》，以及團劇團與藝君子劇團的聯合劇目《天使撻落新·都城》等。黃呈欣的戲路甚廣，但說到成功感最大的，是於 2010 年創立藝君子劇團，除演員以外，嘗試擔任導演及編劇。她打趣說：「我現在終於明白，為人母者為何能夠將所有心思都放到子女身上，因為兒女都很珍貴，又令你驕傲，藝君子劇團正正給我這種感覺。」

於 2016 年起，黃呈欣開始編寫「覺醒系列」三部曲，第一曲《罪該萬死》以德國律師費迪南·馮·席拉赫（Ferdinand von Schirach）的《罪行》與《罪咎》為藍本，跟觀眾一起反思罪與罰的問題；第二曲《竹林深處強姦》則改編自芥川龍之介的《竹藪中》，叩問世事之真假。

黃呈欣說：「有位前輩跟我們講過，藝術不止為滿足個人，藝術是有公民責任的，不能只做我們心目中所認為是的藝術。」至於計劃於明年推出的終曲《夏娃》，黃呈欣又想跟觀眾探討甚麼？「第三曲會進入人的心靈，跟大家探討甚麼是愛、甚麼是恨。」

### 戲劇是容器 深信劇本的力量

香港劇壇近十年可謂百花齊放，不同的劇團誕生，藝君子劇團能夠在當中突圍而出，黃呈欣相信是劇本的力量。

「戲劇是行為藝術，最基本的元素就是演戲和劇本，我們不斷在基本元素與新元素之間尋找平衡，希望能夠在基礎上容納更多東西。對我來說，戲劇是一個很好的容器，能夠吸收音樂、舞蹈及錄像等不同藝術形式。」

雖然「覺醒系列」終曲《夏娃》尚在籌劃階段，但是次獲頒藝術新秀獎，黃呈欣似乎又多了點想法。「戲中有一段大提琴演奏，希望這筆獎金能補貼演員學習大提琴。」黃呈欣對戲劇製作一絲不苟，七月將會到愛丁堡作交流演出，更會帶領劇團到不同地方觀摩，這筆獎金正好支援團隊外出的費用。對黃呈欣來說，劇團發展得好，也是她的成就之一。

「小劇團要在行政、收支及藝術方向之間取得平衡並不容易，有時太辛苦也會想，是轉回自由身？還是繼續向前行？這次得到大家肯定，我願意繼續向前行。」黃呈欣說。

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新一代全面女演員，在舞台上演出收放自如，表現出色。除參與不同劇團的演出外，亦自組劇團，於 2015/16 年度參與導演及編劇工作，作品題材獨特，反映其對社會及人性的觀察和反思。黃氏在藝術上勇於追求，展現在演員崗位以外的藝術潛質及視野。

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《天使撻落新·都城》 An Angel Dump into New City



Wong Ching-yan, Birdy won the Best Supporting Actress (Comedy/Farce) in the 26<sup>th</sup> Hong Kong Drama Awards for her performance in *The Truth from Liar*. Produced by Artocrite Theater and written by Wong herself, the play also won four more awards. Although she has been nominated for many times and was the winner of multiple awards, Wong is not self-complacent. Her passion for drama is very simple – she sincerely loves the profession and cannot stop doing it.

### Awake with the audience as the playwright of a trilogy

Wong is an active member of the drama sector. The plays she participated in 2015/16 include *Unknown* of W Theatre, *Sentimental K* of Theatre Ronin, *Third and Oak: The Laundromat* of Windmill Grass Theatre, and *An Angel Dumped into New City* jointly presented by the Whole Theatre and Artocrite Theater. Wong is competent in playing a wide range of roles, but founding Artocrite Theater in 2010 and becoming a director and playwright gave her the strongest sense of success. She describes, “I finally understand why parents can spend all of their efforts on their children. Because children are precious and you will be proud of them. Artocrite Theater precisely makes me feel this way.”

Since 2016, Wong began writing the trilogy of the “Awakening Series”. The first sequel, *Sins*, was based on the books *Crime* and *Guilt* written by a German lawyer, Ferdinand von Schirach. It invited the audience to reflect on issues of crime and punishment. The second sequel *The Truth from Liar* was adapted from Ryunosuke Akutagawa’s *In a Bamboo Grove*, which explored truth and falsity in the world.

Wong says, “A senior advised us that art shouldn’t satisfy a person only. Art has civil responsibility. We cannot limit ourselves to doing art in our own way.” As for the last sequel *Eve* that will be staged next year, what does Wong wish to explore with the audience? “The third sequel will give insights into the human soul and explore what is love and hatred with the audience.”



### Drama as a container Strong belief in the power of play scripts

Hong Kong’s theatre has been flourishing in the recent decade. Wong believes that it is the power of the play scripts of Artocrite Theater that makes it stand out among the budding theatrical groups. “Drama is performing arts. The most basic elements are acting and scriptwriting. We constantly search for a balance between the basic elements and new elements, hoping to include more on top of the foundation. For me, drama is a good container; it can take in different art forms such as music, dance and video.”

Although the last sequel to the “Awakening Series” – *Eve* is still in the stage of preparation, Wong has already come up with more new ideas after winning the Award for Young Artist. “There is a cello performance in the play. I hope the cash award can subsidise the actors’ cello learning.” Wong is very meticulous with her drama production. She will participate in an exchange performance in Edinburgh in July and organise drama appreciation at different places for her team. The cash award can also serve as a financial support for the travel. For Wong, the good development of the theatrical group is one of her own achievements.

“It is not easy for a small theatrical group to maintain a balance among administration, income and expenditure, and artistic direction. Sometimes when I feel tired, I ask myself, should I be a freelance actress again? Or should I continue? Winning the award is a recognition for me. I am willing to carry on,” says Wong.

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An all-rounded actress of the new generation. Wong’s performances on the stage are well-controlled and distinctive. Besides participated in plays produced by different theatrical groups, she also organised her own theatrical group and took part in directing and scriptwriting in 2015/16. The unique themes of her works often reflect her observations of and reflections on society and human nature. Wong is open to courageous attempts for her artistic pursuit. Her artistic potential and vision other than being an actress are evident.

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藝術新秀獎 (電影)  
Award for Young Artist (Film)

陳梓桓  
Chan Tze-woon



香港獨立電影導演、編劇及監製。畢業於香港城市大學政策及行政學系，其後於香港浸會大學修讀電影電視及數碼媒體 (製作) 碩士，2014 年憑短片作品《作為雨水：表象及意志》獲鮮浪潮短片比賽最佳創意獎，並入圍香港獨立短片及錄像比賽公開組競賽。曾參與的電影及電視作品包括《奇幻夜》(後期製作助理)、《獅子山下 2014：做地產》(剪接)。2016 年製作首部長片作品《亂世備忘》，並入圍金馬獎最佳紀錄片以及參與多個國際影展。

A director, screenwriter and producer of independent films in Hong Kong, Chan Tze-woon graduated with a Bachelor degree in Policy Studies and Administration from City University of Hong Kong and a Master degree of Fine Arts in Film, Television and Digital Media from Hong Kong Baptist University. In 2014, his short film *Being Rain: Representation and Will* won the Best Creativity Award in Open Division, Local Competition in Fresh Wave International Short Film Festival and participated in Open Division of the Hong Kong Independent Short Film and Video Awards (ifva). Chan worked on a selection of films and television productions, including *Tales from the Dark 2* (Post-production Assistant) and *Below the Lion Rock 2014: Real Estate Agent* (Editing). His feature debut, *Yellowing*, has nominated for Best Documentary in Taiwan Golden Horse Film Awards and participated in numerous international film festivals.

如果沒有拍電影，陳梓桓可能正在政府工作，或是加入了政黨。畢業於政策及行政學系的他，曾動過投身政治的念頭，「但當時對香港政治環境比較失望，無力感很重，我想找一個媒介去表達自己的想法，所以讀了與電影相關的碩士課程，才慢慢摸索到自己的創作方向，就是關於香港政治環境及社會運動。」

2013年是他真正拍攝個人作品的起點，從畢業作偽紀錄短片《香港人不知道的》開始，確立了往後的探索命題及拍攝手法，後來短片有機會在香港獨立電影節及 ifva 香港獨立短片及錄像比賽公開放映，得到面向觀眾的經驗，更讓他從此選定獨立創作之路。

## 紀錄片的第一身視角

陳梓桓的另一部短片作品《作為雨水：表象及意志》，同樣以偽紀錄片的方式拍攝，那個階段他選擇借「陰謀論」的故事呈現香港政治氛圍。然而，2014年是一個分水嶺，政治上接踵而來的衝擊影響了他的表達手法：「2014年的經歷，讓我覺得很多事情用攝影機直接拍下來，已經足夠震撼。」於是，透過參與79天的雨傘運動，帶來他的第一部紀錄長片作品——《亂世備忘》。

「很多人在現場用不同方式參與運動，例如築路障、撿垃圾、製作藝術品等，而我就是用攝影機參與。」對他來說，電影拍攝是一場歷險，把他帶到很多不同的世界，接觸到平常不會遇到的人和事，亦扭轉了個人的懦弱和無力感。「如果不是因為拍紀錄片，我在佔領現場應該很快感到無力，可能過了兩個星期就不會再去現場。但因為拍攝時認識了一班有理想有勇氣的學生，就想一直跟著他們，與他們一起完成整件事。」

有別於其他雨傘運動主題的紀錄片，《亂世備忘》着重的不是政治論述或事件敘述，而是通過拍攝者直接參與運動，與片中人物一同經歷各運動時刻，聚焦人物的心路歷程、情緒起伏、現場絮事等等。「我與被拍攝者非常靠近。一般來說，紀錄片很難打破拍攝者與被拍攝者的角色關係，但因為大家當時都是參與者，攝影機的存在就幾乎消失了。」

## 持續探索製作模式與電影類型

除了拍攝上的新嘗試，《亂世備忘》對陳梓桓亦有一種自我定位的意義，肯定了未來持續創作的可行性。「《亂世備忘》通過本地發行和票房，加上找到贊助，最終能夠收回成本，對於我作為獨立創作人來說是十分可貴的。」

有了這次經驗，他開始思考如何通過其他發行方式與社區放映接觸更多觀眾，開拓屬於自己的觀眾群，「去年跑了幾場影展，我發現香港電影真的面向全世界，很多人對香港獨立電影感興趣。我會持續拍攝有關本土、甚至政治性的題材，並嘗試向國際社會籌集資金。」

持續參與影展的啟發不限於製作模式，好些外國紀錄片更讓他大開眼界，再次確認自己一貫的探索——模糊紀錄片與劇情片之間的界線，以紀錄片方式拍攝劇情片，又以劇情片的思維拍攝紀錄片，打破對於兩種電影類型的固有想法。「有些外國紀錄片已經脫離傳統的電視式拍攝方法，採用很多重現手法（re-enactment）、加入戲劇性元素等。我希望最新的拍攝計劃可以朝著這個方向作更多的嘗試。」

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首部長篇作品《亂世備忘》從大量的錄製材料剪出一部結構分明、攝影及剪接俱有水準的作品，在眾多年輕導演中表現較突出。其短篇作品《作為雨水：表象及意志》及《香港人不知道的》亦作出不同嘗試及具實驗精神。整體而言，具個人風格及發展潛質，值得鼓勵。

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《亂世備忘》Yellowing

If not for filmmaking, Chan Tze-woon might have opted for a job in the government or a political party. For a while, going into politics seemed to be a choice for this graduate in policy and public administration. “I was rather disappointed with the political situation in Hong Kong back then, and was weighed down by helplessness. I wanted to express myself through a media, this prompted me to study a Master programme related to films. After feeling my way in the field, I chose to follow Hong Kong political environment and social movements in my creative pursuits.”

Chan embarked on filming his individual piece in 2013 which was his graduation project – a mockumentary short, titled *The Aqueous Truth*. With his debut, Chan established the themes and styles that would recur in his later works. The subsequent open screening of *The Aqueous Truth* at the Hong Kong Independent Film Festival and ifva was a chance for Chan to meet the audience up-close, an experience that strengthened his determination to be an independent filmmaker.

### First-person perspective in documentaries

His second short film, *Being Rain: Representation and Will*, also a mockumentary, mirrored the political atmosphere of Hong Kong at that time using “conspiracy theory”. But the waves of political turmoil in 2014 marked a change in Chan’s filming style, “I felt that simply recording what was happening at that time would be powerful.” Following this approach, Chan took part in the 79-day Umbrella Movement and made his first full-length documentary, *Yellowing*.

“People joined the movement in various ways – building road blocks, clearing litter, doing artistic projects etc. I chose filming.” Filmmaking was an adventure for Chan. It whisked him off to different places to meet people and things normally beyond his reach, helped overcome his timidity and helplessness. “If it wasn’t for filming this documentary, I would have felt frustrated very early in the occupied area and might not have returned there after staying two weeks. But meeting some brave students with aspirations when filming there, I wanted to follow them and go all the way with them.” *Yellowing* distinguished itself from other documentaries on the Umbrella Movement in that

it didn’t focus on political debates or the course of events, but recorded how some selected protesters felt, their ups-and-downs, trivia at the scene. The director was directly involved and experienced the movement with them. “I was extremely close to the people I filmed. Very often, it’s difficult to blur the roles of the filmmaker and those being filmed in a documentary. But in this case, as we were all participating in the movement, the presence of the camera is hardly felt.”

### Keep exploring modes of production and film types

With its innovative filming style, *Yellowing* is also significant in Chan’s positioning as it affirmed the opportunity to keep up his creative projects in the future. “I could recover the costs of *Yellowing* through local distribution, box office and sponsorship. As an independent filmmaker, it’s very rare.”

With this experience, Chan started to consider how, through different means of distribution and community screening, his films could reach out to more people and create his own audience. “After visiting several film festivals last year, I realised that many are interested in the independent films of Hong Kong, and that our films indeed have a global audience. I will continue to make films on local, even political issues and try crowdfunding around the world.”

The insights brought by film festivals did not stop at the mode of production. A number of overseas documentaries opened up his eyes, prompting Chan to re-affirm his feature style of blurring the boundaries between drama and documentary, to film dramatic films like documentaries and vice versa, so as to challenge the established perceptions of the two genres. “Some overseas documentaries have moved from the conventional television filming method and added re-enactments and dramatic elements in them. I hope to work along this approach and try it in my upcoming filming project.”

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Chan’s first full-length work, *Yellowing*, is a quality, well-structured work with fine filming and editing produced from a large amount of recorded materials. His performance stands out among the directors of the younger generation. His short films, *Being Rain: Representation and Will* and *The Aqueous Truth*, also exemplify his different attempts and experimental spirit. On the whole, Chan deserves recognition for his personal style and developmental potential.

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藝術新秀獎(文學藝術)  
Award for Young Artist (Literary Arts)

黃裕邦  
Wong Yu-bon, Nicholas



香港大學比較文學系哲學碩士及香港城市大學藝術碩士，現為香港教育大學專任講師及香港筆會副主席。

2012年出版首部英語詩集《Cities of Sameness》，2015年出版第二部結集《Crevasse》（《天裂》），並獲2016年第28屆Lambda Literary Award男同志詩歌組別首獎。其他作品如〈Vacuum〉、〈An Underground Self-Portrait of China〉等，多發表於海外文學期刊如《Asia Literary Review》及《The Bellingham Review》等。

Wong Yu-bon, Nicholas received his MPhil in Comparative Literature from the University of Hong Kong and MFA from the City University of Hong Kong. He teaches at the Education University of Hong Kong and is the Vice President of Hong Kong PEN.

He published his first English poetry collection, *Cities of Sameness*, in 2012. His second poetry collection, *Crevasse*, was published in 2015, which was the winner of the 28<sup>th</sup> Annual Lambda Literary Awards (Gay Poetry category) in 2016. His other writings, such as “Vacuum” and “An Underground Self-Portrait of China”, were published in overseas literary journals, including the *Asia Literary Review* and *The Bellingham Review*.



黃裕邦是香港土生土長、少數以英語作為創作語言的詩人。去年，憑《Crevasse》（《天裂》）詩集成為美國以外參賽者奪得美國文學獎 Lambda Literary Award 男同志詩歌組別首獎。

### 從裂痕中窺探標籤和身分

由《Cities of Sameness》對情慾和語言的探索，至《Crevasse》結集多首不同題材的英文詩，語言和技巧更精煉，意象更高，叫讀者試圖從那道裂痕中窺探當中的奧秘。

黃裕邦說：「這部詩集記載了某一個時期的自己，當中較貼近社會題材的詩都是比較後期的作品。而把這些紀錄連接起來的，就是一道裂痕，縫隙背後的大概就是不同的標籤和身分。」

然而，黃裕邦拒絕被定型，包括「香港人」、「亞洲人」、「同志」等身分。「我不想每首詩都是關於同志或香港人，不過，也許由於我的定位很難放在某個類別，大家會覺得很有趣，而跨界別的身分又引起大家對這種難以歸類為主流文學的關注，也是好事。」

### 創作不要怕犯錯

的確，詩歌創作在香港的文學範疇中，是比較冷門的，而英語詩歌創作更是小眾中的小眾。對此，黃裕邦自有他的看法。

「香港並沒有很大的空間給大家用英文去表達自己的情緒。英文科的重點往往側重文法和用法的準確度，導致大家怕犯錯。然而，詩歌的表達方法是不一樣的，詩並沒有『前因後果』，即使犯錯了，也許會得出很不可思議的效果。我常常告訴學生，你不慎打錯字，可能那個字詞才是神來之筆。如果一首詩有太多『理由』，反而不好看。」

黃裕邦強調，用英語作第二語言創作也有優勢。「如果創作的是母語，用字和意象通常很容易有常規的配對和聯想，而用第二語言則可以把風馬牛不相及的字詞放在一起，甚至可用粵語組合新詞。」

### 推動英文詩歌創作

2010年時，黃裕邦曾向傳媒說過，希望在40歲之前，只要有人談起亞洲或香港的英文詩人，他會是其中一個。如今，他確是做到了，並希望有所突破。

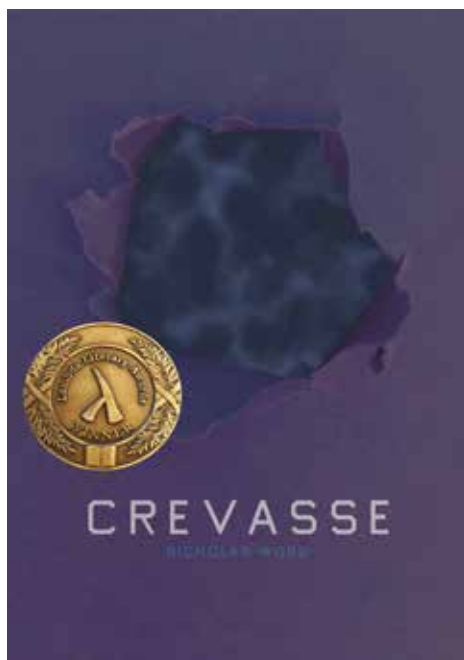
「在新加坡、馬來西亞和菲律賓，也有用英語作為第二語言寫作的詩人，為何香港卻那麼少？而且香港的英語詩人階級性很強，絕大部分是中產的，很少如中文詩人般有既草根又出色的詩作。我很希望能打破這個局面。現在我在院校教的創意寫作課程和詩歌課程，會摒棄所有經典詩作，因為一二百年前的作品，土生土長的學生難以有共鳴。我找的是些當代的作品，就算是外國的詩作，其社會性和我們有一定的關連。詩可以產生很多情感和張力，從這些作品中，我們可以找到聯繫性，也可引起學生們創作的慾望。」

黃裕邦正在籌備自己作品的中譯本，而第三部詩集也在製作當中，他形容，這將是一部「很香港」的作品，主題圍繞女傭和後雨傘，而創作也不再局限於紙張上，而是多媒體的呈現。

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詩作成就突出，以英語寫作，作品流露亞洲英語創作的文化情懷。2015/16年度出版的詩集《Crevasse》獲國際獎項，提升本地詩歌於國際的關注度。黃氏積極推廣英語文學，參與國際文學交流活動，並投入本地詩歌的翻譯工作，表現出色。

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Born and raised in Hong Kong, Wong Yu-bon, Nicholas is one of the few local poets who write in English. Last year, Wong received the Lambda Literary Award (Gay Poetry category) for his poetry collection, *Crevasse*. He is the first recipient of the Award who came from outside of the US.

### Seeing issues of tagged values and identities through *crevasse*

From the exploration of erotic desire and language in *Cities of Sameness*, to the diverse topics put together in the English poems in *Crevasse*, Wong's poetic language and techniques were significantly enhanced with finer imagery. *Crevasse* invites readers to see into its secret through the fissure.

"The poetry collection recorded myself at different stages. Poems written on social topics were later works. The records are connected through a cleft, a crevasse. Behind it is probably different tagged values and identities," Wong says.

However, Wong refuses to be stereotyped, including identities such as "Hongkonger", "Asian", or "homosexual". "I do not wish every poem I write is about homosexuality or Hong Kong people. But people will feel curious because my orientation is hard to be categorised. My boundary-crossing identity will also attract people's attention to non-mainstream literature, which is a good outcome."

### Do not fear making mistakes in creative writing

Among the literary genres in Hong Kong, poetry is a less popular one; English poetry writing is an even more confined minority interest. Wong has his own ideas regarding the phenomenon.

"In Hong Kong, there is not much space for people to express their emotions in English. English teaching at schools usually focuses on grammar and the accuracy of the language's usage. Our students are afraid of making mistakes. However, poetry's methods of expression are different. There is no causality principle for poetry. Even a mistake can bring unexpected effects. I always tell my students that a wrong word may turn out to give an amazing effect. If a poem contains too much rationality, it is dull."

Wong emphasises that creative writing in English as second language has its own advantages. "If the language used for creating writing is the mother tongue, wording and imagery often invoke regular associations. But in using second language, we can experiment with mismatched words and phrases; we can even form new words in Cantonese."



### To promote English poetry writing

In 2010, Wong mentioned to the media that he wished his name would come to people's mind when people talked about Asian or Hong Kong English poets. Today, the wish has finally come true and he aspires for another breakthrough.

"There are poets writing in English as second language in Singapore, Malaysia and Philippines. Why are there so few of them in Hong Kong? Besides, Hong Kong English poets show a very strong class tendency. Most of them belong to the middle class. Excellent works with a grassroots style are rare, compared to the works of local poets writing in Chinese. I wish I can change the situation. I exclude all classical poetry in my teaching of creative writing and poetry courses at university, because it is hard for students who are born and raised in Hong Kong to resonate with works written one or two centuries ago. I choose to teach some contemporary works. Even though these are poems written by foreign poets, their social aspect is still relevant to us. Poetry can generate many emotions and tensions. From these poems, we can discover connections and inspire the desire for creative writing among students."

Wong is now preparing for the Chinese translation of his works. His third poetry collection is also in preparation. He describes that this collection will be predominantly about Hong Kong, including themes such as domestic helpers and post-Umbrella Hong Kong. His creation will not be restricted to writing on paper, but will also be presented through multi-media.

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Outstanding achievement in English poetry writing. Wong's works are evident of the cultural pathos of Asian English creative writing. The poetry collection, *Crevasse*, published in 2015/16 won an important international literary award, which enhanced international concern for Hong Kong poetry. Wong also enthusiastically promotes literature in English, participates in international exchange activities, and devotes himself to translating local poetry. Remarkable accomplishments.

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藝術新秀獎(媒體藝術)

Award for Young Artist (Media Arts)

鄭得恩

Cheng Tak-yan, Enoch



跨媒介藝術家、錄像導演、表演者、作者、策展人及藝術群體 Interlocutor 創辦人，創作媒介廣泛，包括影像、裝置、戲劇及表演等。畢業於香港大學英國文學與藝術史學士及倫敦大學金匠學院創意書寫碩士，作品於世界各地的藝術節及展覽場合展示，包括：巴西、印度、德國、意大利、冰島、瑞士、中國內地、台灣、香港等。2016 年於香港策劃《往迴之旅》、《我與你同在》及《他方的聲音》，並於香港及英國舉行個人展覽《Fear Less》、《Inhere》及《AyeAyeAyeAyeAye》。此外，亦獲德國基金會 Akademie Schloss Solitude 選為 2015-17 年度夥伴藝術家（電影 / 錄像 / 新媒體）。

Cheng Tak-yan, Enoch is a cross-media artist, video director, performer, writer, curator and the Founder of the arts collective, Interlocutor. His works involve a wide range of media, including video, installation, curation, drama and performance. Cheng obtained a BA in English Literature and Art History from the University of Hong Kong and an MA in creative writing from Goldsmith, the University of London. His works have been exhibited in arts festivals and different occasions around the world, including Australia, India, Germany, Italy, Iceland, Switzerland, Brazil, the US, the UK, Mainland China, Taiwan and Hong Kong. In 2016, he curated *You are not Alone, Voices from a Distance and The Memory of Proximity* in Hong Kong; he also had solo exhibitions, *Fear Less, Inhere* and *AyeAyeAyeAyeAye* in Hong Kong and the UK. Moreover, he was selected as the artist fellow (film/video/new media) for 2015-2017 by Akademie Schloss Solitude of Germany.

鄭得恩說有兩種創作他不會做，一種是未開始就已知結果的，另一種是不會令他「驚恐」的。「每次創作前，我都先要驚一會兒，驚完再做。」據他形容，那是面對創作未知伴隨而來的恐懼。有了恐懼，就能轉化成創作的動力。單是 2016 年，他製作了六部錄像和九次演出，並於香港及海外多個城市展出作品。

## 迎向未知 歐遊創作腦震盪

2013 年，鄭得恩赴英英國倫敦大學金匠學院修讀創意書寫的碩士課程，「我想學習迎向未知。『創意書寫』這門課就是書寫自己，透過書寫才會知道更多，當中有很重要的覺察。」之後他遊歷歐洲多個城市，馬拉松式飽覽電影節作品、戲劇演出、藝術展覽等，把自己放到最大程度的未知裡，跨地域跨媒介多重腦震盪，啟發了他日後回港的創作與策劃。

「我好嚮往看一些不會立即知道答案的東西。」歐遊期間，他曾於巴黎欣賞法國媒體藝術家 Pierre Huyghe 的展覽，「Pierre Huyghe 說那不是一個回顧展，而是通過整理過去的創作，繼續前行的展覽。當我進入展場，即時有種震撼——因為看不明白，完全不知道自己為何身處那兒！」於是他不斷重看展覽，翌年 Pierre Huyghe 在倫敦舉辦展覽，他再度入場，「第二年就開始明白了，他真的把自己所有創作詞彙整合起來，然後走得更前。那次展覽甚至令我寫藝評的衝動，因為我實在很想跟這個藝術家對話。」

## 協力創作 讓意念召喚媒介

「對話」，是鄭得恩的媒體藝術創作核心。近年他聚焦協力創作模式 (collaborative practice)，結合多種媒介，包括錄像、裝置、音樂、舞蹈、服裝設計、即興演出等，探問藝術範疇與創作模式分野的模糊地帶 (in-betweenness)，「藝術不在於媒介，而在創意念本身。只要能夠讓意念發生，就是媒介。我做藝術也不是刻意思考要跨媒介 (crossover)，而是意念本身需要召喚甚麼媒介。我對任何事物都有強烈的好奇和興趣，所以每次創作的探索過程才會動用那麼多媒介去解答。」

2015 年，他在策展人楊陽的邀請下，在位於銅鑼灣的地舖藝術空間 A Walk with A3 擔任駐留藝術家。首度正式以藝術家身分在香港創作，他不得不面對一個永恆的思索——藝術有何用？「當你置身銅鑼灣，要在五光十色之中爭取路人關注，即使你的藝術有多新奇趣怪，都未必能夠讓人維持三秒的關注。所以我花了好多時間處理『為甚麼我要做藝術？』、『藝術帶來甚麼？』，我開始明白所謂『交換』的概念，如果商店是價值交換的地方，我在這裡的交換的是人的關注。這種『交換』的方式，對我來說是很好的學習。」

## 藝術之用 交換共存時刻

鄭得恩深信，「想像」是藝術家最重要的責任。即使藝術無法帶來即時的經濟回報，但想像力所開拓的創造空間，正是文明進程必不可少的成分。「藝術家的想像與人文發展的關係，相對地比較接近。藝術的無用之用，正是最可貴的地方。」

面對紛雜多事的 21 世紀，他將繼續探索人類的生存狀態為何，並整合手上的創作詞彙，調動更多元的媒介去建構一個特定空間，讓各種感官經驗同時在場，從而交換藝術家與觀眾共同存在的時刻。說到未來，他磨拳擦掌準備起行：「我好清楚現在只是開始。我很好奇自己可以走得多遠。」

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2015/16 年度既有個人展覽，亦有策展及參與多個聯展，十分活躍。其創作具多樣性，跨越不同藝術範疇、媒介及形式，概念新穎及具實驗性。鄭氏創立的 Interlocutor 亦鼓勵和發掘不少年輕藝術家。

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Cheng Tak-yan, Enoch says there are two types of creation that he is not interested. The first type is those he knows what the outcome would be like from the very beginning; the second one is those that do not give him a sense of “fear”. “Every time I produce an artwork, I need to cope with a sense of fear before proceeding with it.” He describes that it is fear that accompanies the uncertainty of the creation. Fear can be transformed into the motivation for creative activities. In 2016, he produced four videos and four performances, which were showcased in Hong Kong and several overseas cities.

### Facing uncertainty Stimulating creativity when touring in Europe

In 2013, Cheng enrolled in the MA programme in creative writing in Goldsmith, the University of London in the UK. “I wish to learn facing up to uncertainty. ‘Creative writing’ is about writing about yourself. It helps you to know more, and there is important realisation in the process.” After the study, he travelled to many European cities to visit film festivals, see performances and attend arts exhibitions. Placing himself in the maximum uncertainty, as well as cross-region and cross-media stimulations, Cheng gained inspirations for his creative work and curation after returning to Hong Kong.

“I am inspired by seeing something that you cannot know what it means immediately.” During his tour in Europe, Cheng visited an exhibition of French media artist, Pierre Huyghe, in Paris. “Pierre Huyghe said it was not a retrospective exhibition, but an exhibition that looked forward by reconsidering his past works. When I entered the exhibition hall, I was stunned by it; because I had no idea what it was, neither any clue why I was there!” Therefore, he visited the exhibition several times. In the following year, Pierre Huyghe had another the exhibition in London and Cheng visited it again. “I began to understand his work in the second year. He put together all his creative vocabularies and moved forward. The exhibition induced an impulse in me to write a piece of arts criticism, because I really wished to have a dialogue with the artist.”

### Collaborative creation To let idea summon its medium

“Dialogue” is at the core of Cheng’s media arts creation. In recent years, he focuses on collaborative practice, combining various media, including video, installation, music, dance, costume design and improvisation. He tries to explore the in-betweenness of art forms and creative modes. “Art is not about the medium, but the creative idea. Anything that allows creative idea happen is

a medium. I do not cross different disciplines in my work intentionally, but the idea itself will summon its media. I have strong curiosity and interest in many things. That’s why I use different media to solve my questions in the process of each creation.”

In 2015, Cheng became the artist-in-residence of the storefront arts space, A Walk with A3, in Causeway Bay under curator Yeung Yang’s invitation. Producing creative work in Hong Kong as an artist for the first time, it is unavoidable for him to face an eternal question – what is the use of art? “When you are in Causeway Bay, it is difficult to draw the attention of the pedestrians even just for three seconds in the boisterous environment no matter how interesting and innovative your art is. Therefore, I spent a lot of time to think about ‘Why I want to do art?’ and ‘What does art bring to the world?’ I began to understand the idea of exchange. If a shop is where values are being exchanged, I am here to exchange for people’s attention. This form of exchange is a good way of learning.”

### To exchange shared moments through arts

Cheng believes that “imagination” is the most important responsibility of the artist. Although arts cannot generate immediate economic return, the creative space opened up by imagination is precisely a crucial factor for the progression of our civilisation. “The imagination of artists has a relatively closer relationship with the development of humanities. The usefulness of art’s uselessness is why it is valuable.”

In face of the turbulent 21<sup>st</sup> century, Cheng will continue to explore human beings’ living condition and integrate his creative vocabulary to manoeuvre more pluralistic media to construct a particular space for the coexistence of different sensory experiences. As such, he is able to exchange for more shared moments with the audience. Talking about the future, Cheng is ready to take on a new journey: “I know very clearly that this is only a beginning. I am curious about how far I can go.”

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Cheng hosted solo exhibitions, curated and participated in different group exhibitions in 2015/16. His pluralistic creative works involve different arts fields, media and forms; their concepts are innovative and experimental. Interlocutor, founded by Cheng, also encourages and discovers many young artists.

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藝術新秀獎 (音樂)

Award for Young Artist (Music)

馬瑋謙  
Ma Wai-him



香港演藝學院音樂學士及碩士，主修嗩吶及管。25歲成為香港中樂團嗩吶首席，同時是管演奏家，並不時以嗩吶作流行及爵士樂演奏，為 The Majestic G 麟角樂團創團成員。多次隨不同樂團於世界各地演出，也曾參與電影配樂錄音工作。2015年獲第16屆大阪國際音樂比賽民族樂器組銀獎。

Ma Wai-him graduated with a Master's degree in *suona* and *guan* from the Hong Kong Academy for Performing Arts. He is currently serving as *Suona Principal* and a *guan* virtuoso with the Hong Kong Chinese Orchestra. As a fusion *suona* musician, he has crossed over to other music genres such as pop and jazz. A founding member of The Majestic G, he has performed extensively with the band around the world. His *suona* performance has also been featured in a number of film soundtracks. He won the Silver Award (Folk Instruments) at the 16<sup>th</sup> Osaka International Music Competition in Japan in 2015.

馬瑋謙自幼受到熱愛中國管樂器的父親馬榮城薰陶，雖曾學習其他西方樂器，還是對饒富特色和引人注目的唢呐最為鍾情，更得遇良師羅行良和郭雅志。別人看他在 25 歲之齡已考上香港中樂團唢呐首席，成為樂團最年輕的首席樂師，音樂之路可說平坦，但原來他也經歷過「小考驗」——第一次考唢呐首席時沒有考上，要先由普通樂師由低做起。馬瑋謙說：「幸好有這樣的小考驗，讓我知道並非一切都是理所當然，同時給了我一個反省機會，面對自己的缺點，尋找改善方法。」

### 走出安舒區域 迎來蛻變豐收之年

或許就是這種積極的態度，令馬瑋謙不斷進步。2015/16 年度在他口中是「蛻變」和「豐收」的一年，很多之前付出的努力都有了回報，甚至超乎想像的成果，當中包括在第 16 屆大阪國際音樂比賽總決賽中獲民族樂器組銀獎。雖然從前他也不時參加比賽，但都屬學校或香港舉辦的賽事，這次於初賽入圍後卻要前赴日本作賽，跟來自當地、韓國和內地等不同地方的選手切磋，眼界開闊不少。

而在康樂及文化事務署舉辦的「音樂顯才華系列：馬瑋謙唢呐與管演奏會」中，他除演奏外還兼任統籌，由宣傳海報、場地、燈光和音響等事宜都要參與，從中有很多學習的機會。其後在香港中樂團的「中樂時光機」音樂會更加一項挑戰——擔任主持。馬瑋謙說：「平日我較內斂寡言，但走出安舒區作出嘗試，開拓了另一個領域的可能性。」

儘管唢呐非主流樂器，有些人甚至不曉得是甚麼模樣，馬瑋謙仍看到它的發展前景。他說：「學唢呐的女孩子愈來愈多，她們不覺得聲音刺耳，也不認為吹奏起來不好看。越來越多人被這種樂器吸引。」他表示倘若能把唢呐向大眾推廣，甚至打造家喻戶曉的唢呐歌曲，滿足感肯定比成功推廣已頗受歡迎的鋼琴或結他更大。

馬瑋謙的音樂理念是：「保育傳統音樂，融入富新生命的現代音樂」。他的唢呐和管演奏不僅在中樂演奏會中登場，還不時用以演繹爵士音樂和流行音樂。馬瑋謙說：「這是走出安舒區的另一種嘗試。過程中會接觸到不一樣的思維，不同類型的音樂也互相影響，最重要是扭轉一些人以為中樂很沉悶的印象，吸引新的觀眾群。」

### 期望跨界跨境合作

馬瑋謙自言是次得獎令他喜出望外，也感謝評審給他這份光榮和肯定，但他補充：「這不代表我已達演奏家級數，我只是踏上了藝術工作的起點。」馬瑋謙考慮用獎金錄製一張個人專輯，他說：「我希望專輯能有承先啟後的作用，一方面承傳廣東音樂的文化，另一方面能啟發他人創作實驗性的音樂，帶來更多新的創作意念。」

年紀輕輕的他還有許多未來大計，例如多跟流行歌手跨界合作、有一天踏上世界各地殿堂級的表演場地，以及邀請國際著名的作曲家創作唢呐協奏曲等。

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非常年輕的音樂家，對音樂有深度的掌握。馬氏更以傳統的中國樂器作跨界演出，結合流行音樂和爵士樂元素，無論演奏技巧及演出水平俱佳。2015/16 年度的演出頻繁，並參與社區音樂推廣活動，十分積極進取，是一位前途無量的年青音樂家。

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The greatest musical influence on Ma Wai-him is from his father, who is passionate about Chinese music and instruments. Ma was inspired to dabble in a range of musical instruments, both Eastern and Western, but took an instant and lasting liking to the *suona* for its distinct sound and striking presence. He was soon taken under the wings of great teachers, including Law Hang-leung and Guo Yazhi. At the age of 25 he became the youngest *Suona* Principal of the Hong Kong Chinese Orchestra in its history. His rise to prominence, as smoothly and meteoric as it may seem, was not without its “challenge”. He did not get the position the first time he applied for it and had to work his way from the ground up through the ranks as a musician: “This challenge was a blessing in disguise. It taught me to take nothing for granted, to reflect on and own up to my own shortcomings and the things I could do to improve.”

### Breaking out of the comfort zone for a bumper year

His positive attitude has thus kept spurring him on to success. Ma describes the year 2015/16 as a year of “metamorphosis” and “bumper harvest”, when he worked his fingers to the bones with incredible return that beyond his expectation. One of his unexpected blessings was the Silver Award (Folk Instruments) at the 16<sup>th</sup> Osaka International Music Competition. Although he was no stranger to competitions, his experience has been limited to his alma mater and Hong Kong. This contest, however, was mind-broadening as it took him to Japan following the preliminary round where he competed with musicians from the host country, Korea and Mainland China.

His performance highlight last year was a solo recital, *Suona and Guan Concert by Ma Wai-him*, presented by the Leisure and Cultural Services Department in the Music Talents Series. It proved to be a great learning experience in which he managed the multiple tasks of promotional poster design, venue hiring, lighting and audio setups. For the Hong Kong Chinese Orchestra concert, *The Chinese Music Time Machine*, he applied himself to a new challenge – MC of the event. Ma confesses, “I’m normally a reserved person of few words. But this experience of breaking out of my comfort zone opened a world of possibilities for me.”

*Suona* is by no means a mainstream instrument. Some people do not have a clue what it looks like. Still Ma envisions a promising future for his beloved instrument. “There are more and more female *suona* learners. They don’t find its sounds ear-piercing at all, or bothered by how they look holding and playing the instrument. More and more people are drawn by its uniqueness,” Ma explains. He believes

that promoting *suona* to a wider range of audience, or even plugging a piece featuring the instrument into a household tune, will award him with a sense of satisfaction far greater than that of promoting popular instruments like piano or guitar.

Ma’s philosophy of music is best summed up in his own words, “To preserve traditional music and infuse it with lively, vibrant modern music.” His *suona* and *guan* not only appeared in Chinese music recitals but also found their way into jazz and pop as musical fusions. “It was another attempt to step out of my comfort zone. It altered you with some really extraordinary ideas. Also, the different genres bounced influence off each other. But the most crucial thing is that they completely transformed people’s impression of Chinese music as being boring and attracted new audiences.”



### Looking for genre – crossing collaborations

The award not only comes to Ma as a delightful surprise but a debt of gratitude for the honour and recognition bestowed on him by the assessment panel. He adds, “It doesn’t mean that I’ve attained the maestro level. This merely signals the first step of my artistic career.” He plans to use the cash award on producing a solo album. “I hope that the album could reserve the tradition of Cantonese Music, bring new inspirations to others and encourage the creation of experimental music,” he explains.

The young musician has a host of plans up his sleeves, including collaborating with pop artists, taking international well-known stages and teaming up with renowned composers from around the world on new *suona* compositions, to name but just a few.

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A very young musician has in-depth understanding of music. He combines traditional Chinese musical instruments with pop music and jazz for interdisciplinary performances. The performances are excellent in both the skills and standard. In 2015/16, he engaged in frequent performances and community music promotion activities. Ma is a young musician with enthusiasm and great potential.

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藝術新秀獎(視覺藝術)  
Award for Young Artist (Visual Arts)

劉學成  
Lau Hok-shing, Hanison



澳洲皇家墨爾本大學藝術學士及碩士。主要創作雕塑及裝置，多以歷史及文學為創作元素。致力把傳統文化和當代藝術結合起來，推動文化承傳與創新。2003年起積極參與本地聯展及海外駐場創作，2015/16年度參與的展覽包括「時間遊人」、「與它同行」、「多媒體文學展覽：文本中存在或不存在的香港記憶」、「見地：尋找香港的大地藝術」、「Underdog」(西班牙)等。現為獨立藝術家及香港浸會大學兼任講師。

Lau Hok-shing, Hanison received his Bachelor and Master degrees in Fine Arts at the Royal Melbourne Institute of Technology University. He usually incorporates history and literature into his sculptures and installations. In his endeavour to connect traditional culture and contemporary art, Lau pushed for cultural inheritance and innovation. Since 2003, Lau has been participating extensively in co-exhibitions in Hong Kong and artist-in-residence events overseas, the exhibitions he joined in 2015/16 included *The Past is Continuing*, *Ghost Walk*, *Multimedia Exhibition: The (non) Existing memory of Hong Kong in Literary Text*, *Land Visions: In Search of Land Art in Hong Kong*, and *Underdog* in Spain. Currently, Lau is an independent artist and a part-time lecturer at the Hong Kong Baptist University.

劉學成於讀書時期接觸繪畫，後來發現平面藝術不能滿足其創作需要，進而鑽研立體雕塑作品。經過一段時間對不同物料的探索，最後投身木雕創作，因為他覺得「木的觸感細膩溫柔，有情、有生命力」。他善用紅酒木箱、卡板木等創作，將物料重新拼合、再雕鑿成藝術品，延續棄置物料的生命，並傳達惜物之情。劉學成又喜以現成物或生活器物融合木雕，期望以為人熟悉的視覺元素，展現生活之物皆為藝術的概念，讓觀眾對既定事物重新思考，拉近觀眾與作品的距離，引發共鳴。

## 傳承前人思想 與當代對話

劉學成笑言，年少時是個急性子人，但做雕塑讓他學會慢下來、靜心等待，「儼如一場修行」。日積月累的創作過程也使他對世界有更深的體悟，反省自身在宇宙的位置及與萬物的關係，「世上所有事物一早存在於這空間。我只是中介者，挪用現存物在特定時間將它展現出來。我不斷反思創作的心態、思考個人如何在世界自處。」

劉學成希望成為傳統文化與大眾之間的中介者，以有趣的方式重新包裝及演繹看似「沉重嚴肅」、「老土過時」的傳統文化，打破藩籬，成就古今對話。

自幼受母親薰陶，劉學成喜歡研究中國古典文學及傳統文化。文字是靈感來源，為他打開很多想像空間，教他構思如何通過藝術創作呈現意境。「文學作品是文學家將視覺元素轉化成文字而來，讀者在閱讀時把文字轉換成視覺元素，在腦海中重構詩詞歌賦所表達的意境；我創作時就是將我想像的畫面變成藝術品。這樣的轉化是一場遊戲，也是我與前人的溝通方式。」

## 藝術作為歷史的見證

2016年，劉學成獲邀參與「文本中存在或不存在的香港記憶」展覽，以西西名著《我城》(1979)出發，創作出一組三件式系列的裝置，分別命名為《我城》、《菠蘿》和《有》。《菠蘿》呼應「六七暴動」時北角清華街一對小姊弟被「土製菠蘿」炸死的歷史，《有》則記錄七十年代有火車從紅磡將逝者遺體送往新界。其作品帶觀眾回到六、七十年代的歷史現場，從而審視當下的香港。

劉學成在展覽後將《有》掛在其工作室「乞泉齋」的牆上，提醒觀者過去曾發生的事情。「西西仿如先知，預言香港的記憶和價值將隨著歲月流逝。」劉學成在後雨傘運動時期重讀《我城》及創作這一系列作品，讓他「深切感受到如何理解自己的地方」及思考生於斯長於斯的人應如何看待自己的城市。

在西營盤成長、同時為「城西關注組」一員的劉學成亦關注區內發展，積極參與保育工作，不時帶領導賞團，以口

述歷史的方式推動本土文化的傳承，並加深當地居民對社區的認知及感情。在2015/16年度的創作中，他最喜歡的裝置作品就是2015年於孟蘭節為「Ghost Walk 與它同行」創作的流動戲棚。當晚他揹著裝置，帶領團友走遍中西區的靈異地標，利用經典鬼故訴說香港百年歷史，喚起居民對城市的想像和感情。

除了藝術創作，劉學成也醉心於收藏古物。其藏品不但承載人情，而且見證歷史。近年，他主要收藏與香港歷史相關的東西，期盼通過追溯古物的前世今生，逐步重構香港零碎的歷史記憶。

談到教學工作，劉學成眉飛色舞，「我很享受與學生相處的時間，從學生身上學到很多。」而當中最大的啟發是保持純真的心創作，勿忘創作初衷。

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創作環繞香港社會議題，亦與歷史有關，當中蘊含生活的小趣味。2015/16年度參與多個展覽，作品融合中國傳統並以當代藝術方式呈現，有濃厚的古典味道，成功將中國藝術元素當代化，展示人文視野和關懷，跨界的思考開啟觀眾的不同視角。

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《有》Yes



《與它同行》Ghost Walk

Lau Hok-shing, Hanison's background in painting dated back to his student days. However, he turned to study sculpting when finding two-dimensional art was unable to satisfy his creative needs. After exploring with different materials, Lau settled for wood as his medium as "wood is smooth and tender to the touch, embodies emotions and vitality". He is good at combining materials such as wine crates and cardboard together to form sculptures, a way to give life to discarded materials and show how he cherishes these materials. Lau also relishes mixing ready-made and everyday objects with wooden sculptures. Using familiar objects for his projects, he seeks to convey art's presence in daily life, so as to inspire viewers to re-interpret the familiar and come to a closer understanding of the artworks.

### Ideas from predecessors for communicating with the present

He was impatient as a young man, Lau quipped, but through sculpting, he has learned to slow down and wait patiently. "It's similar to practising contemplation." As time went by, Lau's understanding of the world grew more profound through the creative process, he also pondered on his place in the universe and relations with everything in the world. "I'm merely an intermediary between what has long been here, I reveal them at a certain moment in time with what is available to me. My thoughts are constantly on the creative mindset and how one positions oneself in the world."

Committed to linking traditional culture and the mass, Lau re-fashions and re-interprets our tradition - mistaken as "serious and heavy; dull and dated" - in a refreshing light, and so carved a clear path for a dialogue between the past and the present.

Under the influence of his mother, Lau was fond of classical Chinese literature and culture at a young age. Literature inspired him and enriched his imagination, it also inspired him on evoking an atmosphere through artworks. "Literature is the result of transforming visual images to words. When one reads, the mind sees images through the words and reconstructs the atmosphere painted in the lyrical poetry. I turn what my mind sees into artworks. It's both a game and a way of communication for me."

### Arts as a witness of history

In 2016, Lau created a set of three installations titled *My City*, *Home-made Bomb* and *Yes*, based on Xi Xi's masterpiece, *My City: a Hong Kong Story* (1979) for the exhibition *The (non) Existing memory of Hong Kong in Literary Text*. While *Home-made Bomb* addressed the history of the 1967 Riots when a

girl and her younger brother were killed by a home-made bomb in Ching Wah Street, North Point, Yes recorded that corpses were transported to the New Territories by train in the 1970s. Lau's works brought the viewers back to the 1960s and 1970s so they could observe what happened in Hong Kong now.

After the exhibition, Lau hanged the installation, *Yes*, on the wall of his studio, Qi Quan Zhai, as a reminder of the past to visitors. "Like a prophet, Xi Xi predicted that the memories and values of Hong Kong would fade in time." In re-reading *My City* after the Umbrella Movement and creating the above series of artworks, Lau "feels deeply about how to understand one's city" and contemplated on how one to treat the city where he/she was born and raised.

Having grown up in Sai Ying Pun, Lau is a member of the group, Sai Wan Concern. He is concerned with local development and devoted to conservation through giving tours on local history for cultural inheritance and strengthening local residents' knowledge and bonding to the community. Among his artistic creations in 2015/16, the mobile theatre for *Ghost Walk* at the Chinese Ghost Festival in 2015 was his favourite. That night, when he was taking a tour to haunted places across Central and Western district, telling classic haunted tales to illustrate Hong Kong's century's old past and sparking off people's imagination and emotions about the city, the installation was on his back all the way.

Apart from his artistic projects, ancient objects are also Lau's passion. He has acquired a collection of sentiments and historic values. In recent years, Lau mainly collects objects related to Hong Kong history with the hope that in tracing the stories behind the curios, he can re-organise the scattered memories of Hong Kong.

Lau is passionate about education. "I enjoy spending time with my students and learn from them. The biggest insight is, keep your mind pure and innocent, not to lose the creative aspiration you began with."

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His works are often about Hong Kong social issues and history, infused with moments of fun found in everyday life. In 2015/16, Lau participated in different exhibitions, presenting works with strong classical aura that combined Chinese tradition with contemporary art. He successfully applied elements of Chinese arts to contemporary art, showing his humanistic vision and care. The cross-boundary approach can open up new perspectives for the audience.

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藝術教育獎

Award for Arts Education



「藝術教育獎」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，以及不多於三個優異表現獎。

The Award for Arts Education recognises schools, organisations and arts practitioners who made outstanding contributions in this area. It also aims to encourage more organisations and arts practitioners 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 not more than three Certificates of Merit in each division.

## 藝術教育獎(學校組)

### Award for Arts Education (School Division)

# 中華聖潔會靈風中學 China Holiness Church Living Spirit College

得獎計劃：靈山風華 —— 大埔歷史建築公共藝術計劃

Award-winning Project: Retelling the Story – Relishing the Beauty of Tai Po



### 年輕一代親自分享

計劃亦着重成果分享，周老師說：「除了畫作會於公共空間展示，我們覺得最有效去傳播保育及重視文化歷史的信息，就是分享。」他們於多間學校及社區團體舉辦分享會、展覽等，其中還包括特殊學校。「部分學生因為身體障礙而無法到寶鄉邨欣賞作品，同學們於是親自到他們學校去分享、介紹。同學在分享成果的時候都帶有使命感，希望保存本區的文化，相信其他人也會接收到這個信息」。

周老師希望未來能與更多本土年輕藝術家合作，帶領同學發掘香港人情事物的特色及美善。

對歷史文化的保育不單只是復修文物及建築物，更可以進一步以創意及視藝形式表現。中華聖潔會靈風中學的「靈山風華 —— 大埔歷史建築公共藝術計劃」，運用藝術手法活化社區，讓學生直接參與大埔寶鄉邨的美化工程，以同學的集體創作來展現大埔區的歷史特色、地標建築及風土人情，記錄區內的轉變及發展。

### 公共空間展現文化特色

計劃邀請了兩位藝術家帶領同學一起創作位於寶鄉邨行人通道上的兩幅大型壁畫——《結廬靈山下》及《毓秀風華茂》，創作意念是來自視藝科學生利用歷史科同學的研究成果。

《結廬靈山下》意指大埔位於八仙嶺、面對吐露港，可謂匯聚天地靈氣。這是由插畫家 Angryangry 與學生合力設計和繪製的壁畫，由同學設計建築物，最後由藝術家統整串連成為一幅風格獨特的大埔地圖。當中，有同學提議加入關帝、天后和樊仙一起切壽桃慶祝的情景，象徵大埔區慶祝關帝誕、天后誕和樊仙誕，Angryangry 認為這個別開生面的圖像，遠勝硬性的資訊，便欣然將同學的構思呈現出來。

而藝術家 Karen Pow 則聯同兩位畢業生一起設計馬賽克鑲嵌壁畫《毓秀風華茂》，以大埔風俗及墟市的轉變為題材，描繪大埔今昔風貌，展現出大埔之美及濃厚人情味。同學在製作鑲嵌畫時也要學習克服困難，視藝科主任周穎詩老師說：「那天在工作室裡，同學們專注創作，將磚塊切割、拼合、鑲嵌……，讓他們感受到只要集中精神就可以得到很好的成果，這是一個很特別的體驗。」

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計劃以探究大埔區為主題，內容結合歷史、文化，再透過藝術手法呈現，深化學生對社區的認識及歸屬感。除了在校內推行外，亦有效地向外界推廣大埔區特色及分享成果，又連繫不少專業人士，達致藝術與社區共融。

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The conservation of history and culture does not only concern the restoration of cultural relics and architectural buildings, but also creativity and visual arts expression. China Holiness Church Living Spirit College's project, "Retelling the Story - Relishing the Beauty of Tai Po", used artistic means to revitalise the community, allowing the students to participate directly in the beautification project of Po Heung Estate in Tai Po. The students produced artworks together to present Tai Po's historical characteristics, local architecture, and traditional customs, recording the changes and development of the district.

### Present cultural characteristics in public space

The project invited two artists to lead the creation of two large murals on the walkways in Po Heung Estate with the participation of the school's students: "Below the Living Mountains" and "The Spirit of Exuberant Beauty". Visual arts students provided the ideas for the artworks which were inspired by the research conducted by history students.

"Below the Living Mountains" referred to Tai Po's geographical affinity to Pat Sin Leng and Tolo Harbour, making Tai Po a place where the energy of heaven and earth converges. This was a mural designed and painted by illustrator Angryangry and the students. The students designed the buildings, which were then connected by the artist to form a unique map of Tai Po. During the process, some students suggested adding a celebratory scene of cutting the birthday peach by Guan Di, Tin Hau, and Fan Sin, representing the traditional celebration of the birth of the three Gods and Goddess in Chinese mythology respectively in Tai Po. Angryangry thought the interesting picture would be more attractive than plain information, thus he happily painted the design on the mural.

Artist Karen Pow and two graduates of the school designed a mosaic mural, "The Spirit of Exuberant Beauty", together. The mural took up the changes of Tai Po's traditional customs and markets as its theme, depicting Tai Po in the past and the present to show the beauty and strong human touch of Tai Po. The students learnt how to overcome difficulties in the process of making the mosaic mural. The Subject Head of Visual Arts, Chow Wing-sze, says, "That day in the studio, students concentrated on the creation of the mural. They cut, assembled and pieced together the tiles. It was a special experience for them to understand that being highly focused on a particular work would give good results."



### Personal sharing from the younger generation

Sharing the outcomes is also important in the project. Chow explains, "Besides showcasing the murals in public space, we believe that sharing is the most effective way to transmit the message of conservation and affirming the importance of culture and history." They organised sharing sessions and exhibitions in different schools and community groups, including special schools. "Some students could not come to Po Heung Estate to see the works due to their physical disability. Therefore, our students visited their schools to share and introduce the project. The students had a sense of mission when sharing the results of their work. They hoped to preserve the culture of the district. We believe other people will understand the message as well."

Chow wishes the school can collaborate with more local young artists in future to help students discover the characteristics and beauty of Hong Kong people and things.

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The project focuses on the exploration of Tai Po, presenting the history and culture of the place through artistic methods to enhance students' understanding of and sense of belonging to the community. Besides conducting activities in the school, the project also promotes characteristics of Tai Po to the public and shares its outcomes. It also connects different professionals to achieve the integration of arts and the community.

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## 藝術教育獎(學校組) Award for Arts Education (School Division)

# 樂善堂張葉茂清幼稚園 Lok Sin Tong Cheung Yip Mou Ching Kindergarten

得獎計劃：樂善「童」德美藝行

Award-winning Project: Lok Sin Morality and Artistic Creation



### 小故事 大道理

彭校長談到藝術對於下一代成長之重要：「藝術教育對品德培養、情感、智力、創意潛能都很重要，藝術可以給小朋友一個無限想像的空間，去表達自己和抒發情感。學校亦積極將品德教育融入課程中，希望培養幼兒成為懂得關愛社群、勤奮、待人以誠、樂於服務的好公民。」一套四冊的品德繪本，分別以校訓「仁、愛、勤、誠」為主題，每一冊都以一個淺白易懂的故事來講解一個傳統美德，通過藝術手法，小朋友能領會這些品德，並且於日常生活中實踐。

彭校長期望將幼兒創作的繪本化為劇本，用戲劇或廣播劇的手法，增進小朋友的表達能力及培養他們的自信。

小朋友的創作力和想像力，不單能引發充滿童趣與創意的作品，更可以表達對生命的熱愛，散發出正能量。樂善堂張葉茂清幼稚園的「樂善『童』德美藝行」計劃，將品德教育與藝術課程融合，利用與繪本創作相關及延伸的一系列教學活動，提升幼兒的創意、智能及品德價值，為幼兒發展及成長發揮長遠的正面影響。

計劃聯同樂善堂鄧德濂幼稚園及樂善堂文吳泳沂幼稚園合作推行，為期 18 個月，分四個階段進行，包括為老師提供在本地及台灣藝術交流的機會、家長工作坊及親子活動、「品德棋盤」設計比賽、樂善「童」德美藝行嘉年華等，最後由三校師生合力創作的 40 多本圖書於荃灣大會堂作公開展覽，並從中選出合適的作品，出版一套品德圖書《幼兒德育繪本創作集》。

### 開放故事 想像無限

談到繪本的製作，樂善堂張葉茂清幼稚園的彭美玲校長說：「首先由老師挑選合適的繪本故事，與小朋友分享；至於故事的中段發展以及結局，就開放給小朋友去想像和發揮，進行故事新編或改編。」學校讓小朋友與家人一起蒐集資料，將想法、訪問資料等用圖畫表達，加上老師的協助和引導，透過繪畫、泥膠創作、拼貼等技巧，共同製作繪本集。幼兒在過程中學到很多，例如《守信用的狐狸》是有關一隻沒有自信心、倚賴媽媽的小樹熊，小朋友就要自己做資料蒐集，認識與人溝通時需要應用的語文元素，也要運用數學概念去想想過程中會遇到多少種動物；又會外出拍照，甚至上網搜尋樹熊的生活習性。這些都是他們必須要掌握的學習技巧。」

計劃將藝術教育結合品德教育，目標清晰，涵蓋多個藝術範疇，因應學童能力有系統地分階段進行。整體計劃內容全面，除了在校內推行外，亦能讓學生參與社區藝術活動，並為家長及老師提供培訓，加強對藝術教育及繪本教學的認識及掌握，具持續發展的視野。





The creativity and imagination of children not only can generate playful and creative works, they can also express enthusiasm for life and radiate positive energy. The project, “Lok Sin Morality and Artistic Creation”, of Lok Sin Tong Cheung Yip Mou Ching Kindergarten merged moral education and arts courses to enhance the creativity, intelligence and moral value of children through picture books creation and a series of extension learning activities. The project cast long-lasting and positive influences on the development and growth of children.



The 18-month project, jointly launched with Lok Sin Tong Tang Tak Lim Kindergarten and Lok Sin Tong Man Ng Wing Yee Kindergarten, was conducted in four stages. Activities included arts exchange opportunities in Hong Kong and Taiwan for teachers, parents’ workshops, children and parents’ activities, “Moral Chess Game” design competition and Lok Sin Children’s Moral and Arts Carnival. The 40 picture books produced by teachers and students of the three kindergartens were exhibited publicly in the Tsuen Wan Town Hall. Suitable works were also selected for the publication of a series of moral picture books, *The Picture Book Collection for the Moral Education of Young Children*.

### Free creation of stories for boundless imagination

Talking about the production of the picture books, Pang Mi-ling, Principal of Lok Sin Tong Cheung Yip Mou Ching Kindergarten, says, “First, our teachers selected appropriate picture stories to share with the children, but left the development and ending of the stories open to the imagination of the kids. They were free to revise or adapt the stories.”

The kindergarten encouraged the children to collect information with their families, and present their ideas and interview information through pictures. Teachers also provided assistance and guidance in the making of picture books through techniques such as drawing, polymer clay creation and patching. The children could learn a lot in the process, for example, the story of *The Trustworthy Fox* was about a young koala who lacked self-confidence and relied too much on its mother. The children had to collect information on their own; they had to apply language skills when knowing and communicating with people; they also had to apply math concepts when thinking about how many animals they encountered in the process. The children took photos in the outdoor environment and searched on the Internet about the living habits of koalas. All these are learning skills they have to acquire.”

### Short stories with meaningful messages

Pang comments on the importance of arts for the growth of the next generation: “Arts education is important for moral cultivation, sensibility, intelligence and creative potential of children. Arts can provide a boundless space of imagination for children to express themselves and their feelings. Our school also actively includes moral education in our programmes. We hope our students will become good citizens who are diligent and willing to serve people, care about the community and treat people with sincerity.” The four volumes of the set of moral picture books are themed “kindness, love, diligence, and sincerity” respectively, which are also the school’s mottos. Each traditional moral theme is illustrated with an easily understandable story. Children can learn the good morals through artistic means and practise them in daily life.

Pang hopes that the picture books produced by the young children can become plays for drama performances or radio drama, which can help to enhance the students’ expression ability and cultivate their self-confidence.

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The project combines moral education with arts education. With a clear goal, it covers different art forms and is systematically conducted according to the students’ ability. The all-rounded activities are conducted both within the school and in the community for students’ to participate. Special training is also provided to parents and teachers to strengthen their understanding and skills in arts education and teaching with picture books, showing a vision for sustainable development.

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## 藝術教育獎(學校組)

### Award for Arts Education (School Division)

# 寶安商會王少清中學 Po On Commercial Association Wong Siu Ching Secondary School

得獎計劃：《被遺忘的風景》——視覺藝術、中國語文及英語文學跨學科協作教學計劃  
Award-winning Project: Literary Walk: The Forgotten Tsuen Wan Scenery – Visual Arts, Chinese Language and Literature in English Cross-disciplinary Collaborative Programme



#### 着重社區參與

此外，學生亦籌劃戲劇《承傳·創新》，反思如何保存荃灣社區的傳統文化；又與藝術家協作，在校舍內繪畫以荃灣區歷史為題的大型壁畫，表達社區掌故有趣的一面。在學期末舉辦的「少清圖像藝術節」，邀請社區人士到訪參觀，除了展示各項活動成果，學生更創作立體錯視畫，以超現實視覺效果呈現周遭的情景。

計劃中最具特色的「荃灣特色餐具×王少清中學×美倫餐廳」，是由中一級同學設計代表荃灣的特色圖案，繪製於陶瓷杯碟上，提供給區內老字號茶餐廳使用，讓街坊可以一邊享用早餐一邊欣賞同學的創作及荃灣區特色。鄭老師說：「藝術創作不一定只能在展覽館中展示，而是可以在生活中使用，供大眾欣賞。」

都市迅速發展，周遭的人、情、事不斷變化，引起寶安商會王少清中學一班學生的特別關注。該校的「《被遺忘的風景》——視覺藝術、中國語文及英語文學跨學科協作教學計劃」，統合視藝及語文科的專長，將關心社區的精神融於文藝創作中，鼓勵學生觀察、欣賞及親身感受社區，藉此培養學生對身處社區的人文關懷。

鄭老師希望能透過藝術去幫助學生成長：「藝術回歸到最基本的功能，就是表達及抒發情感。我們在計劃中加入了這個構想及學習目標，希望幫助學生連繫社區，提升個人的情感表達能力及擁有一顆感恩的心。」

#### 注重情感表達

視藝科主任鄭啟德老師說：「發展理性思維固然重要，而這個計劃更着重培養學生的感性思維，透過視藝及中、英文學科的三科協作，在本校社區進行體驗式學習，用視覺的形式去表達情感，用語文去嘗試抒情的文字表達，藉此開發學生的情感培育。」

活動之一的「一個好人·一件好事」，讓同學透過寫記敘文及立體卡創作，展現社區中的好人好事，感受社區關懷。而「被遺忘的大壩街」則由同學透過實地觀察，接觸及感受荃灣社區，並即席寫生及以文學創作描繪所見所感。鄭老師說：「我們會帶學生在街上對着不同的店舖寫生。我們也鼓勵同學以味覺、嗅覺、聽覺及觸感去感受社區，例如同學途經小食店可以品嚐魚蛋的味道，又或者可以聽到寵物店中動物的叫聲，又如附近的五金店舖會發出獨特的聲響與氣味，同學可以通過五感去感受並予以描寫、表達。」

計劃把視藝創作與社區連繫，並將學科及藝術相互結合，具獨特性。善用有限的資源安排多元的藝術活動，讓學生能發揮創意，其延伸活動惠及校外人士。



Rapid development of a city and its changing environment and people drew the attention of the students from Po On Commercial Association Wong Siu Ching Secondary School. The school's project, "The Forgotten Tsuen Wan Scenery – Visual Arts, Chinese Language and Literature in English Cross-disciplinary Collaborative Programme", integrated the strengths of visual arts and language subjects to merge the spirit of community care with arts creation. The project encouraged students to observe, appreciate and experience the community, fostering the students' humanistic care for the community.



### Emphasising the expression of feelings

Kwong Kai-tak, Subject Head of Visual Arts, says, "Although it is important to develop rational thinking, the programme emphasised the cultivation of students' emotional thinking. Through the collaboration among visual arts, Chinese language and literature in English, we conducted experiential learning in the school's community. Students were encouraged to use visual means to express their feelings and use language to experiment with lyrical expressions, which helped to develop their sensibility."

One of the activities, "A Kind Person, a Good Deed", allowed students to present good people and good deeds in the community through narratives and the production of 3D cards, experiencing the care among people within the community. Another activity, "The Forgotten Tai Pa Street", encouraged students to get in contact with and experience the community in Tsuen Wan through field observation, and to depict their perceptions and feelings through sketching and literary creation. Kwong says, "We let students sketch different shops on the street. We also encouraged them to feel the community through taste, smell, hearing and touch. For example, when students walked pass a snack shop they could taste the fish balls there; they could also listen to the sounds of the animals in a pet shop. They could

explore the unique sounds and smell of a hardware store too. Students could explore their five senses and try describing and expressing the feelings."

### Highlighting community participation

In addition, the students also organised a drama performance, *Inheritance and Innovation*, to reflect on how to preserve the traditional culture of Tsuen Wan. They also collaborated with artists to paint a large mural in the school campus, themed the history of Tsuen Wan, presenting interesting aspects of the community's anecdotes. By the end of the term, "WSC Graphical Art Festival" was organised. People from the community were invited to the exhibition, which showcased the outcomes of all activities and the stereoscopic paintings representing the environment through surreal visual effects produced by students.

"Tsuen Wan Feature Tablewares × Wong Siu Ching Secondary School × Mascot Cafe" was the most distinctive activity of the programme. Form one students designed and produced ceramic tablewares with patterns that represented Tsuen Wan. The tablewares were then given to an old *cha chaan teng* (tea restaurant) in the district. People in the neighbourhood could enjoy their breakfast and appreciate the students' creations, as well as the uniqueness of Tsuen Wan at the same time. "The showcase of arts creations is not restricted to exhibition halls. It can also be applied in daily life for public's appreciation," Kwong explains.

Kwong hopes arts can help the growth of the students: "The programme brought arts back to its most basic function, that is the expression of feelings. We put this idea and learning goal in the programme, hoping to connect our students with the community, enhance their ability in expressing their feelings and learn to have a grateful heart."

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The unique project connects visual arts with the community and combines different subjects with arts. It makes good use of limited resources to organise pluralistic arts activities for students to explore their creativity. The extension activities also benefit people outside the school.

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## 藝術教育獎(非學校組)

### Award for Arts Education (Non-School Division)

# 香港青年協會 The Hong Kong Federation of Youth Groups

得獎計劃：香港青年協會賽馬會無伴奏合唱教育計劃

Award-winning Project: HKFYG Jockey Club a cappella Education Programme



今時今日，無伴奏合唱 (a cappella) 廣受年輕人歡迎，參與人數與日俱增，水平不斷提升，當中香港青年協會 (青協) 多年來對業界的推動與貢獻，可謂功不可沒。音樂行政經理李思陽表示：「無伴奏合唱不受時、地或樂器所限制，很適合香港社會。任何人都負擔得起，且容易上手，又富挑戰性。」

### 全方位教育計劃

青協舉辦的「香港青年協會賽馬會無伴奏合唱教育計劃」為學界、無伴奏合唱愛好者及公眾提供一站式服務，除舉辦不同階段的培訓課程外，更著重培訓業界專才，為未來發展打好基礎。計劃涉獵範圍廣泛，活動形式新穎，其中包括「Stage for Six」、「Time to Shine」、「合唱學生領袖訓練計劃」、推出「app-cappella」手機應用程式等，因應參與者的需要度身設計。

李思陽指計劃的特色是全面性：「無論是學生、公眾，從入門到專門的，我們都有不同的平台去協助。例如在學校有示範演出、合唱訓練；對於已組隊又或想有所精進的隊伍，我們會提供專門的進階及演出製作訓練；又特意為教師安排工作坊。這種全面涵蓋的做法，其實亦在轉變無伴奏合唱的生態。藉著計劃，我們鞏固無伴奏合唱的圈子，一方面將不同背景的個體連結，另一方面培訓更多教育及製作人員，為業界的長遠發展注入動力。」

### 培育合唱人才 助青少年成長

2014年首次舉辦的「Stage for Six」活動，相當於無伴奏合唱界的「Table for Six」，聚集愛好者進行一天的合唱交流，為志趣相投者穿針引線，幫助他們配對組隊。至於處於瓶頸而渴望尋求進步的隊伍，青協為他們提供聲樂、形體、音樂製作、司儀等訓練，並舉辦「無伴奏合唱 Time to Shine」。李思陽說：「我們針對各隊的強項弱處，找適合的導師加以指導、提升，更會安排參與隊伍拍攝造型照、在專業舞台上演出，為他們打造亮眼履歷。」若想再進一步，則有無伴奏合唱演出製作訓練，為愛好者及音響業界提供相關的製作訓練，包括音響器材應用、混音技巧和舞台製作等，培育幕後人才。

未來，青協會鞏固現有無伴奏合唱的核心服務，繼續推廣發展。「我們確實看到計劃在年青人身上有很好的成果。無伴奏合唱是團隊合作，年青人從中學會聆聽、與人溝通、自律；付出努力後獲得別人的認同和肯定，能夠提升他們的自信心和進步的動力。這是一個很好的成長經驗。」李思陽說。

計劃為無伴奏合唱愛好者提供培訓、演出和交流平台，在發展、推廣、支援和籌辦方面都相當出色，受眾層面廣泛，活動多樣化且具持續性，推動本地無伴奏合唱文化風潮，以音樂培育個人成長。





A cappella is widely popular among young people today. Not only is the number of participants on the rise but also the performance level. In the past years, the Hong Kong Federation of Youth Groups (HKFYG) has made a remarkable contribution in promoting a cappella in Hong Kong. “A cappella is not restricted by time, place, or instruments; it suits Hong Kong society. Everyone can afford it; it is easy to learn, but also challenging,” explains Gabriel Lee, HKFYG’s Music Administrator.

### An all-rounded education programme

HKFYG Jockey Club a cappella Education Programme provides schools, a cappella enthusiasts and the public with one-stop service of the art. Besides organising different levels of training courses, the programme also focuses on fostering professional talents, laying the foundation for future development. The programme covers a wide range of areas with new forms of activities, including “Stage for Six”, “Time to Shine”, “Students Leadership Training Scheme” and the launch of “app-cappella” smartphone application; all the activities are tailor-made for the participants.

Lee points out that the programme is characterised by its all-roundedness: “We have different platforms to cater to the needs of students, the public, beginners, or professionals. For example, we conduct demonstration performances and a cappella training in schools. For existing teams or groups that want to improve their techniques, we provide specialised advanced training and production training. We also arrange workshops for teachers. The wide coverage is changing the ecology of a cappella in Hong Kong. Through the programme, we consolidate the a cappella circle. On the one hand, we connect individuals with different backgrounds; on the other hand, we train more education and production practitioners, adding vitality to the long term development of the sector.”

### Nurture a cappella talents and help the growth of young people

In 2014, “Stage for Six” was organised for the first time; it was an equivalence of “Table for Six” in the

a cappella circle. By gathering a cappella lovers in a one-day exchange event, the activity matched up people to form new groups. For groups that sought improvement, HKFYG provided training on vocal technique, body movements, music production, MC techniques, and organised the “a cappella Time to Shine”. Lee says, “We look for suitable instructors to give guidance and advices on how to improve a cappella skills according to the strengths and weaknesses of each group. We also arrange for taking model photos and recording performances on professional stages for participating teams, helping them to polish their portfolios.” For further enhancement, the programme also provides a cappella performance production training, giving relevant production training for amateurs and the audio industry, including the use of audio equipment, techniques of sound mixing and stage production, nurturing behind-the-scenes talents.

In future, HKFYG will consolidate the current core services for a cappella and continue to promote its development. “We certainly see good effects the programme has on young people. A cappella emphasises teamwork. Young people can learn how to listen, communicate with others and maintain self-discipline. Recognition gained after hard work helps elevate their self-confidence and serves as incentive in pursuit of a better project. This is an amazing personal growth experience.” says Lee.

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The project provides training, performance opportunities and exchange platform for a cappella lovers. The arrangement is excellent in aspects such as development, promotion, support and organisation. It covers a wide range of audience with varied activities that have good sustainability. It effectively promotes local a cappella and fosters personal growth with music.

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## 藝術教育獎(非學校組)

### Award for Arts Education (Non-School Division)

# 糊塗戲班 The Nonsensemakers

得獎計劃：無障礙劇團

Award-winning Project: Hand in Hand Capable Theatre



「糊塗戲班」於2013年成立「無障礙劇團」，是香港首個涵蓋視障、聽障、肢體傷殘、精神病康復者、智障及健全人士的跨障別共融劇團。透過戲劇訓練及表演，讓殘障及健全人士能夠發揮所長，彼此學習，發現生命的可能與可貴，達至傷健共融。

項目經理連乙峰介紹劇團的理念：「我們希望建立一個讓殘障與健全人士交流和溝通的平台，透過戲劇藝術讓健全人士走進這群不同障別的朋友間，一起上課、排練和演出，體驗真正的共融。」

#### 建立跨障別合作平台

計劃包括為不同障別人士舉辦無障礙戲劇工作坊；舉辦大型公開表演，向社會人士展示成果；並在中小學及社區舉辦巡迴演出及作生命教育分享，由團員分享生命故事及進行互動劇場體驗，喚起社會對不同障別人士的關懷，將共融訊息帶入社區。連乙峰稱：「透過戲劇互動及討論分享，由團員講述他們的小故事去感染學生。我們不會灌輸某些想法，而是透過分享，讓學生自己發現。」

劇團於元朗劇院舉辦周年大型演出《星圖》，集不同障別及健全學員一起參與演出及製作，台前幕後約共100人，經歷兩至三個月的排練及籌備工作，彼此要溝通協調，不同障別人士更需要互動與合作。連乙峰分享：「《星圖》是一個正能量的故事，當中的角色為了解決自身的問題或疾病，經歷像尋寶般的歷程，並在過程中得到啟發：我們

不一定要解除這些問題或疾病，而是要去面對它、與它共處，仍然可以擁有精彩的人生。」

劇團希望以戲劇形式帶出「人人有障礙，個個有才能」的訊息，連乙峰說：「其實每個人都有不同程度的身心障礙，例如不少人要戴眼鏡，沒有眼鏡會看不清楚，這也是視障的一種。每個人都有與生俱來的才能，與其放大自己的障礙，不如接納我們都有障礙，發揮自己的才能。」

連乙峰認為劇場藝術教育對於青年人「共通能力」的發展，比起常規課堂更見成效，「劇場教育是一種體驗式的學習，透過共同合作、演練去完成演出，過程中他們的解難能力、自信心、人際溝通等都會有所提升。」劇團已獲香港賽馬會的撥款支持延續計劃，未來的發展規模將會更大，涵蓋的範圍更廣泛，繼續將共融藝術教育擴展至不同的層面，推動社會共融。

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計劃融合不同能力人士，透過戲劇訓練及表演，讓傷健人士有更多機會接觸戲劇，對參與者影響深遠。計劃亦具延續性，建立跨階層、跨界別的互助網絡，讓不同障別人士互相認識，將共融概念帶入社區，為弱勢發聲。

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The Nonsensemakers established the “Hand in Hand Capable Theatre” in 2013, which is the first cross-disability integrated theatrical group in Hong Kong that comprises members with different disabilities such as visual impairment, hearing impairment, physical disability, psychiatric rehabilitation and mental retardation, as well as able-bodied persons. Through drama training and performances, both the disabled and able-bodied persons can have the chance to express their talents and learn from each other. They can discover possibilities in life and its preciousness, thus achieving the aim of social integration.

Lien Yuet-fung, Project Manager, introduces the concept of the Theatre: “We hope to establish a platform for the exchange and communication between the disabled and able-bodied persons. Through theatrical arts, everyone can join disabled people in classes, rehearsals and performances, so that they can experience true integration.”

### Establish a cross-disability cooperative platform

The project includes organising capable theatrical workshops for people with different disabilities, large-scale public shows for presenting the outcomes to society, as well as tour performances and life education sessions in primary and secondary schools and different communities. Members of the theatrical group share their life stories and conduct interactive theatrical activities. They aim at arousing society’s concern for people with different disabilities and bringing the message of integration to the community. Lien says, “Through interactive theatre, discussion and sharing, our members share their stories with students. We have no intention to influence the thinking of students, but just want them to discover.”

The Theatre organised its annual large-scale performance, *Star Map*, in Yuen Long Theatre. The performance gathered disabled and able-bodied members to participate in the performance and production. A total of 100 people worked on the stage and behind-the-scenes. The rehearsals and preparation lasted for two to three months. All members had to communicate and coordinate together. Members with different disabilities had to interact and cooperate with each other. Lien shares his feeling: “*Star Map* is a story with positive energy.



The characters experience a journey like treasure hunting for understanding how to solve their own problems or restore their health. They are also inspired by it: we are not necessarily able to free ourselves from problems or illness, but we can learn how to face it and live with it. We can still lead a bright life.”

The Theatre wishes to convey the message of “Nobody is Perfect but Everybody Can Do it” through drama. Lien says, “In fact everyone has different levels of physical or psychological disabilities. For example, many people need to wear glasses. This is also a kind of visual impairment. Everyone has his inborn talent. Instead of focusing on our disabilities, why not accept that we all have a certain disability and do our best to develop our strengths.”

Lien believes that theatrical arts education is more effective than regular classes for the development of young people’s generic skills. “Theatrical education is a kind of experiential learning. Through collaboration and rehearsals for completing the performance, young people can enhance their problem solving skills, self-confidence and interpersonal communication in the process.” The Theatre has already received funding from the Hong Kong Jockey Club for extending the project. Its scale will become larger in future, serving a wider range of people. It will continue to bring integration arts education to different sectors in order to promote social integration.

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The project joins people with different abilities and lets people of disabilities have more opportunities to know the theatre through drama training and performances. It has strong influence on the participants. The project can also establish a network for mutual support across different classes and sectors, letting people with different disabilities to know each other. It successfully brings the idea of integration to the community and raises people’s concern for minorities.

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## 藝術教育獎(非學校組) Award for Arts Education (Non-School Division)

### 香港基督教青年會 YMCA of Hong Kong

得獎計劃：YMC Arts in Education Project 「城鄉共生」藝術教育計劃  
Award-winning Project: YMC Arts in Education Project –  
Urban-Rural Life Community Arts Education Project



在香港這個蕞爾之地，所謂城、鄉之間，可能只不過是「過一條馬路」的距離；然而，若非真正踏足當地，仍然未能說對一個地方有着真切的認識。香港基督教青年會的YMC Arts「城鄉共生」藝術教育計劃，正是着重以「在地」的觀念去認識我們所在的土地，由一群本地藝術工作者、鄉村村民、城區街坊以及青年人組成團隊，透過一系列的藝術教育活動，探索有關自身、土地和家園的關係，並以不同的形式帶到不同的地點，以延展這份思考。YMC Arts in Education Project 計劃創辦策劃人 Sandy (山地) 說：「在地的意思是去到馬屎埔村，以及身處事情當中的在地性。」

#### 在地創作 同步分享

計劃的起點是希望透過藝術教育去回應一些社會事件，建立合適的平台讓年輕人去了解社會與自身的關係。Sandy 表示計劃的最大特色是着重延續性，當中包含兩個方向：「一方面，在時間線上活動是一個接一個地發展；另一方面，活動與活動之間也有着橫向的扣連。」

計劃分為三部分以體驗城鄉共生，包括：「在地創作 @ 馬屎埔」以不同媒介如創作告示牌、編織鐵絲網、編織草蓆、彩繪村路等活動參與鄉村建設，美化村境；「藝術遊學校園」是在學校舉行巡迴展覽、放映分享會、工作坊及遊村創作坊等活動；至於城中展覽《我愛我家 城鄉共生探索展覽 @ 油街實現》則邀請馬屎埔村民、北角街坊與青年人組成三角組合，運用來自馬屎埔的泥土進行陶瓷創作，探索對家園的想像，並舉辦展覽及交流活動，讓公眾重新發現被忽視的城鄉土地。

#### 放下爭議 創意參與

在馬屎埔村的主路上，是藝術工作者與年青人協作繪畫的「蔬果路」，描繪了村中農作物、小動物等，反映了附近的環境生態。過程中參與者遇到不少驚喜：「首先是蚊叮蟲咬，繪畫時又要一直蹲在地上；還有，今天塗上顏色後翌日便可能會掉色，於是想要辦法，例如多塗一層保護油使顏色可以更持久。雖然有些創作未能完美，但希望藉此鼓勵年輕創作人經歷在地創作，嘗試和社區不同人物(路過的村民、市民)閒聊交流，體會社區藝術着重過程中人和周遭生態互動的創作特性。」

近年香港有關城鄉土地運用的爭議不絕，這個計劃希望能帶出一個訊息：「鼓勵大家暫時放下爭議或急於表態的立場，提供了另一種參與的可能，讓大家嘗試由自身去體驗，喚醒個人對事件本質的感受和豐富認知。」

計劃的延伸是「在地散步 步行籌『祈』@ 馬屎埔」，歡迎各界人士進村散步，為村民、土地祈福，藉此為村凝聚人流，創造生氣，體會城鄉共生的可貴。

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計劃以馬屎埔村民日常生活作為藝術創作的出發點，參與人數眾多，普及程度廣泛。計劃活動多樣化，結合各種藝術類型，並連結不同界別的本地藝術工作者，讓參加者透過藝術創作體驗認識自我，啟發個人反思和成長，推動社會發展。

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In a small place like Hong Kong, it is possible that the urban and the rural areas are just separated by a roadway. However, we cannot have concrete understanding of a place unless we set our foot on the land. The YMC Arts in Education Project – Urban-Rural Life Community Arts Education Project precisely emphasised the idea of localness for understanding the places we live. A group of local artists, villagers, urban dwellers and young people formed a team to explore the relationships among oneself, land and home through a series of arts education activities. The reflection was extended to different places in different forms. The project’s Founder and Person-in-Charge, Sandy, comments, “Localness means going to Ma Shi Po Village and experiencing the place by being there locally.”

### Local creation Synchronic sharing

The initial purposes of the project were to respond to some social incidents through arts education, and establish a platform for young people to understand the relationship between themselves and society. Sandy points out that the most prominent feature of the project was its focus on continuity, which included two directions: “On the one hand, the activities were unfolded one by one over a period of time. On the other hand, there were also horizontal connections between the activities.”

The project comprised three parts for promoting experiences of urban and rural symbiosis, including: “Site Specific Creation@Ma Shi Po”, which let participants contribute to rural construction and improvement through different media and activities such as making billboards, fence knit art, bamboo leaf grasshoppers and painting village footpaths; “Arts Tours in Schools” conducted activities such as tour exhibition, screening sharings, workshops and village visit creative workshops; and the urban exhibition, “I Love My Home Urban - Rural Symbiosis Exhibition@Oil Street Art Space”, which invited villagers of Ma Shi Po, the neighbourhood of North Point, and young people to practise ceramic art by using soil taken from Ma Shi Po for exploring imaginations on the idea of home. An exhibition and exchange activities were also organised for the public to explore the intimate co-relationship between our urban and rural land.

### Forsake disputes Foster creative participation

On the major footpath in Ma Shi Po is the “pathway of vegetables and fruits” painted by artists and young people, depicting cultivated plants and animals of the village which reflect the environment and ecology in the area. Participants encountered many challenges in the process: “Mosquito and insect bites were unavoidable. They had to squat on the ground for a long time. Moreover, we had to think about how to prevent the painting from fading on the next day, for example, we painted one more layer of protective oil so that the colour could last longer. Most of all, we encourage young artists to experience the importance of communication with villagers, passersby and nature during community art.”

In recent years, the use of rural land has become controversial. The project aims to convey this message: “We encourage everyone to temporarily forsake disputes and not to take sides immediately. The project provides another possible participation, allowing people to experience the place themselves. This may enhance their understanding of the issue.”

The project’s extension activity is “Take a Local Walk Gather Blessings@Ma Shi Po”. People from all sectors are welcome to have a stroll in the village and pray for blessings for the villagers. The activity aims to gather people for the village so as to enliven the place, highlighting the preciousness of the symbiosis of the urban and the rural.



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The project uses the daily life of the villagers of Ma Shi Po as the starting point for artistic creation. The large number of participants proves the project’s popularity. Its activities are varied, combining different artistic genres and connect local arts practitioners from different sectors. Participants can understand themselves through artistic creation, which inspired personal reflection and growth, and promoted social development.

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藝術推廣獎



Award for Arts Promotion

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。此獎項旨在表揚傑出的藝術推廣計劃。

Effective and strategic arts promotion helps to expand the existing market, attract new audiences and achieve greater effectiveness. This award aims to recognise outstanding arts promotion project.

## 藝術推廣獎

### Award for Arts Promotion

# 六廠基金會 MILL6 Foundation

得獎計劃：「六廠夏日共學——造一件衣服給自己」

Award-winning Project: MILL6 WARM UP – Make a Piece of Clothing for Yourself



上世紀 60 年代，香港紡織業發展蓬勃，帶動香港經濟起飛。作為南豐紗廠保育項目的一部分，六廠基金會成立於 2015 年，去年以「六廠夏日共學——造一件衣服給自己」計劃，與香港小童群益會、文化新聞學研習營、香港故事館、東華三院「愛不同藝術」、織織團及影意志合作，透過一系列活動跟超過 2,300 名公眾分享製衣文化與歷史，將本地紡織與製衣的精神傳承下去。

### 探索生活與藝術的可能性

六廠基金會為非牟利藝術文化及受資助機構，除了推動本地歷史與文化，「六廠夏日共學——造一件衣服給自己」計劃亦試圖拉闊大眾對藝術的想像。社群參與及共學項目策展人盧樂謙表示：「藝術不是單一的，也並非只是一個展覽或一幅畫。在這項目中，我們實踐社區藝術或 socially engaged (社會參與式) 藝術，讓大家知道藝術並非遙遠的事，你我也可以參與其中。」

這次六廠與荃灣社區合作，邀請了在不同時代從事紡織及成衣業的人士出席「六廠紡織茶會」，在為期兩天的活動日程之中，在分享他們的故事及經驗之餘，並有介紹舊物改裝的「社區實驗室」、示範紙樣畫法的「紙樣師傅示範」、跟街坊打成一片的「極速傳說：衣車速度賽」，以及跟街坊分享生活點滴的「埋嚟睇埋嚟講」等活動，從不同層面讓參與者認識自己、了解社區、實驗生活的可能性。

### 永續珍貴文化與工藝

項目以「共學」為出發點，卻又不止於共學，究其目的，盧樂謙說更希望建立一個讓大眾互相分享的平台，這樣才能持續地實踐「共學」理念，將這個城市行將消失的文化與工藝永續下去。所以，盧樂謙很重視與大眾建立關係，因為「關係」有利更深入與長遠的討論，他說：「活動後有茶餐廳老闆特意找我們，說有一批用過的椅套，問我們是否需要用來進行創作。這很有趣，要不是這個計劃，那老闆未必會這樣做。」

要跟參與者建立關係並非一朝一夕之事，雖然活動為期兩天，但整個項目的籌備時間至少為期半年。像其中一項與影意志合辦的「草根 2016：編織電影拍攝計劃」，藉着與學員共同製作一部圍繞紡織與成衣工人故事的電影，推動社區藝術；在合作的過程中，雙方不止建立了關係及互信，更加是「共學」與分享精神能否延續下去的關鍵。

六廠基金會將會繼續以展覽、電影、講座、多媒介平台及交流活動等推廣紡織文化，承傳傳統智慧，從探索中延續香港故事。

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計劃一方面記錄本土歷史，同時連結社群，傳承至年輕一代，建立更密切的連繫。活動有趣及具啟發性，可作長遠的文化推廣，延續發展。

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In the 1960s, Hong Kong textile industry flourished and propelled Hong Kong's economic boom. MILL6 Foundation was established in 2015 as part of the conservation project of The Mills. Last year, MILL6 Foundation launched "MILL6 WARM UP – Make a Piece of Clothing for Yourself" with The Boys' & Girls' Clubs Association of Hong Kong, Cultural Journalism Campus, Hong Kong House of Stories, i-dArt of Tung Wah Group of Hospitals, Jik Jik Team and Ying E Chi sharing the culture and history of clothes making with more than 2,300 members of the public through a series of activities. The project aimed to pass on the spirit of local textile and clothing.

### Exploring the possibilities of life and arts

MILL6 Foundation is a non-profit, fund-seeking arts and cultural organisation. Besides promoting local history and culture, "MILL6 WARM UP – Make a Piece of Clothing for Yourself" also attempted to widen the public's imagination of art. Curator of the Community Engagement and Learning Programme, Lo Lok-him, says, "Art does not stand alone. It is not only about an exhibition or a picture. In this programme, we put community arts or socially engaged arts into practice, to deliver the message that art is not something inaccessible, and that everyone can participate in it."

MILL6 collaborated with the community of Tsuen Wan, inviting practitioners of the textile and clothing industries from different decades to participate in "MILL6 Textile Tea Gathering". During the two-day event, they shared their stories and experience, and participated in activities such as The "Community Laboratory" where the concept of upcycling was introduced, "Master Demonstration: Pattern Making" where the audience gained an insight into the processes of cloth making, "The Unstoppable Legend of Sewing Machines" which allowed people from the neighbourhood play together, and "Kaifong Tales" where everyday experiences were shared with the neighbourhood. The programme allowed participants to understand their own values, to know the community and experiment with the possibilities of life.

### Sustainable precious culture and craft

The programme was initiated with the concept of "collaborative learning", but the possibilities are far beyond. Through this programme, Lo explains that he hopes to establish a sharing platform for the public, and implement the idea of "collaborative learning" to sustain the disappearing cultures and craftsmanship of the city. Lo values establishing relationships with the public because "relationship" building will enable more in-depth and long term discussions. He added, "After the event, we were offered a collection of used seat covers to upcycle by a restaurant owner. This positive response led us to question whether the owner would still have proposed this idea had he not known about our project."

It takes time to establish relationship with the participants. Although the event only lasted for two days, the preparation for the whole project took at least half a year. For example, collaborations with Ying E Chi, "Grassroots Filmmaking Project 2016", promoted community art through filmmaking on stories of textile and clothing workers with the participants. Not only does the process of collaboration provide participants a platform to establish relationship and trust together, it is also key to the longevity of a "collaborative learning" and "sharing" spirit.

MILL6 Foundation will continue to promote textile culture through activities such as exhibitions, films, talks, multi-media platforms and exchange sessions, to pass on traditional wisdom and continue the Hong Kong story through exploration.

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The project records local history and at the same time, connects communities and passes on knowledge and craft to the younger generation, establishing closer relationship among the participants. The activities are interesting and inspiring. It is a project good for long-term cultural promotion and sustainable development.

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## 藝術推廣獎

### Award for Arts Promotion

# 石磬文化有限公司 Musical Stone Publishing Limited

#### 得獎計劃：聲韻詩歌生活節

#### Award-winning Project: Poetics of Dwelling



「寬頻人、信用人、保險人、問卷人 / 一伙一伙的聚集，夜了是時候變回自己 / 這裡是旺角，西洋菜街、通菜街、豉油街 / 生活就是這樣，但什麼改變了？沒有人記得」。這是陳滅《說不出的未來——回歸十年紀念之一》的詩歌選段，十年後的今天，詩句依然鏗鏘有力，因為詩歌回應生活、反映現實，自然有血有肉、有笑有淚。由石磬文化有限公司（《聲韻詩刊》）於去年5月策劃的「聲韻詩歌生活節」吸引了超過3,300人參加，向大眾證明了詩歌源於生活、貼近生活的本質，文類雖小，卻影響深遠。

#### 帶領詩歌 走入街頭

自策劃之初，「聲韻詩歌生活節」就積極成為一個有概念核心、連貫、跨界別、有趣、年輕、不偏離生活的文藝節慶，對於是次獲獎，《聲韻詩刊》社長廖建中坦言感到意外，但亦開心能夠將詩歌文化推前一步。「《聲韻詩刊》已經辦了幾年，編輯和發行工作已上軌道，對孕育詩歌發展算是發揮了它應有的功能。但我們發現，詩刊內容辦得再好，都不容易擺脫傳統紙媒的拘囿，如果想要進一步推廣詩歌文化，也許應該嘗試別的形式。」

以此理念為前提，「聲韻詩歌生活節」應運而生，在為期六個星期的活動中，《聲韻詩刊》透過詩歌與不同藝術媒介互動，向公眾展示了詩歌面向生活、卻又超越生活的特質，例如在街頭舉辦的「詩與歌街頭音樂會」，便找來五位音樂人為與街道相關的詩配上音樂，然後透過演唱、將詩與歌融入街道之中，達到將詩歌帶入人群、介入生活的目的。

#### 文本互涉 推廣藝術

為了實踐「詩歌生活」的目標，活動首次在貼近公眾的場地舉行，讓詩歌這種一直被視為小眾的文類變得更加貼近生活。活動之一「詩與物展」選址銅鑼灣誠品書店舉行，於展覽牆上展出七位詩人與設計師或藝術家的共同創作，讓讀者在不经意间走進詩歌之中，感受生活與藝術。說是推動詩歌，其實同時亦在推廣藝術，策展概念相當有趣。

廖建中闡釋：「『聲韻詩歌生活節』一方面連結詩與其他藝術範疇，催生出詩作和其他文本互涉的作品，如音樂、短片及手作等；另一方面，我們希望透過其他形式向公眾展示詩歌的本質，藉此打破詩歌固有的沉悶形象。」

成功跨出了第一步，下一步又有何打算？他續說：「我想最起碼是維持詩歌與藝術創作的活力，如果『聲韻詩歌生活節』能發展成一個連結各方的平台，則更加美好。」

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以有限的資源推廣詩歌藝術，透過跨媒介表演及活動讓公眾認識和關注文學。活動內容及形式有創意，把詩歌融入生活和城市，推動文學藝術的發展。

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“Broadband salesmen, credit card salesmen, insurance agents, survey conductors/ people aggravate, you should be yourself as it goes dark/ here is Mongkok, Sai Yeung Choi Street, Tung Choi Street, Soy Street/ This is life. But what has changed? No one remembers.” This excerpt from Chan Chitak’s poem, *The Unspeakable Future - for the 10<sup>th</sup> Anniversary of HKSAR*, is still powerful today after another decade. Poetry responds to life and reflects the reality; it is certainly full of flesh and blood, and emotions. “Poetics of Dwelling” organised by Musical Stone Publishing Limited (*Voice and Verse Poetry Magazine*) in May last year attracted the participation of more than 3,300 people. It proved to the public that poetry had its source in life. It is close to the essence of life and can be very influential, despite being a less popular genre.

### Bringing poetry to the streets

Since its planning, “Poetics of Dwelling” proactively oriented itself as a literary festival that was conceptual, coherent, cross-disciplinary, interesting, youthful and close to everyday life. The Director of *Voice and Verse Poetry Magazine*, Keith Liu, expresses his surprise for winning the award, but he is also glad that the Festival has promoted the culture of poetry. “*Voice and Verse Poetry Magazine* has been published for a few years. Its editorial work and distribution are already on the right track. It has contributed to the development of poetry in Hong Kong. However, we see that no matter how good a poetry magazine is, it is not easy for the traditional paper medium to transcend its limits. If we want to further promote the culture of poetry, we should try a different approach.”

“Poetics of Dwelling” was an event conceived under such a realisation. Within the six-month duration, *Voice and Verse Poetry Magazine* presented to the public the nature of poetry, that it simultaneously encounters and transcends life, by allowing poetry to interact with different arts media. For example, The Poetry and Street Music Concert was conducted on the streets, inviting five musicians to compose music for street-related poems and performed the works on the streets. The concert aimed to bring poetry to the public and let poetry enter people’s life.

### Promoting arts through intertextuality

In order to achieve the goal of fusing “poetry and life”, the event was organised in venues close to the public, so that poetry as a literary genre for the minority could become more relevant to people’s life. One of the activities, “Poetry and Things Exhibition”, was hosted in Eslite Bookstore in Causeway Bay. The works collaboratively produced by seven poets and designers or artists were showcased on the exhibition wall. Readers were unwittingly surrounded by poetry for experiencing the connection between life and arts. The curatorial concept was very interesting in the sense that it promoted art as well while promoting poetry.

Liu explains, “On the one hand, ‘Poetics of Dwelling’ connects poetry with other art forms, generating intertextual works of poetry and other disciplines, such as music, video and hand craft; on the other hand, we hope to undermine the conventional boring image of poetry by presenting the nature of poetry to the public through different means.”

After the success of the Festival, what will be next? Liu continues, “I think at least we have to sustain the liveliness of poetry and artistic creation. If ‘Poetics of Dwelling’ could develop into a platform that connects different people, that would certainly be wonderful.”

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The project promotes the art of poetry with limited resources. It attracts the public’s concern for literature and provides the opportunity for people to understand it through inter-disciplinary performances and activities. The content and forms of the activities are creative, merging poetry with life and the city to promote the development of literary arts.

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## 藝術推廣獎

### Award for Arts Promotion

# 謝明莊 Tse Ming-chong

得獎計劃 Award-winning Project: European Photography Magazine number 99 - Why Hong Kong?



香港攝影師近年參予很多不同的國際展覽、揚威海外，由香港攝影師謝明莊策劃的「European Photography Magazine number 99 - Why Hong Kong?」計劃，一方面聯同著名國際當代攝影雜誌《European Photography》以「香港」為主題合編第99期刊物，向世界展示近十年來重要的當代香港攝影作品；另一方面透過去年7月於賽馬會創意藝術中心舉辦的「當代香港攝影展 2016」讓大家認識當代香港攝影。

#### 14 種視角 14 種對香港的想像

身為光影作坊的主席及聯合創辦人，謝明莊對推動香港攝影不遺餘力。在策劃這個雜誌專題時，謝明莊特意將參與的攝影師分成三大類，第一是土生土長的香港攝影師，第二是長年在港居住的外國攝影師，第三是於香港過境的外國攝影師。透過街頭文化、建築特色、家居生活及城鄉發展等不同面向，讓大眾從他們的鏡頭中重新發現和了解香港。

當中，攝影師岑允逸的《某座》呈現了屋邨看似平庸卻超現實的一面；Peter Steinhauer 的《繭》利用建築物外圍竹棚結構展現他對香港的迷思；謝明莊和《European Photography》主編 Andreas Müller-Pohle，則分別以《路·曼曼》和《水光浮城》展示個人對這個城市的想像與觀感，前者透過天橋兩端的景象記錄雨傘運動的變化，後者則以半水面半水底的攝影手法來呈現海洋與香港的關係，帶領觀眾一起重新審視對香港的愛與恨。

#### 香港當代攝影 與國際潮流接軌

謝明莊形容策動及執行這個計劃，過程就如播種一樣。「《European Photography》是季刊、在全球超過 65 個國家發行，這是香港攝影首次利用雜誌形式接觸如此龐大的觀眾群。為配合這期雜誌推出，我們舉行了『當代香港攝影展 2016』，展出雜誌中 14 位當代攝影藝術家的作品。」雜誌的讀者人數高達 12,000 人，而其在 Facebook 的瀏覽人數亦超過 173,000 人次，加上「當代香港攝影展 2016」吸引了逾 2,200 人到場參觀，計劃接觸的受眾十分廣泛。

回歸最根本的問題，香港攝影到底是甚麼？謝明莊說得明白：「很多人都覺得傳統沙龍攝影最能代表香港，沙龍攝影一般較為著重畫面的處理。但當代攝影不同，每個攝影家對攝影都有自己的想法，藉着作品表達出來，觀念性較重、個人感受比較強烈。香港攝影，其實跟國際當代攝影是同軌的。」

未來，謝明莊將會舉辦不同的攝影交流活動，繼續推動香港攝影文化發展。

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與國際雜誌合作，將香港的面貌及藝術作品在海外及本地展示，藝術水平高，並獲得全球廣泛報導，有一定的影響力。

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In recent years, Hong Kong photographers have gained professional recognition in different photographic exhibitions, establishing fame for Hong Kong photography on the international stage. Hong Kong photographer Tse Ming-chong initiated a project “European Photography Magazine number 99 - Why Hong Kong?” to promote Hong Kong photography. In collaboration with *European Photography*, an internationally renowned contemporary photography magazine, Tse presented the most important Hong Kong photographic works in the past decade to the world at the 99<sup>th</sup> issue of the magazine. He also organised “Contemporary Hong Kong Photography Exhibition 2016” in Jockey Club Creative Arts Centre last July, allowing the general public to have a better understanding of contemporary Hong Kong photography.

### 14 perspectives

#### 14 kinds of imagination of Hong Kong

As the Chairman and Co-founder of Lumenvisum, Tse devotes himself to the promotion of Hong Kong photography. When planning the special issue of the magazine, Tse specially divided the participating photographers into three categories. The first one was locally born and raised Hong Kong photographers. The second one was foreign photographers living in Hong Kong for many years. The third one was foreign photographers sojourned in Hong Kong. Presenting different aspects of Hong Kong such as street culture, architectural features, domestic life and development of rural districts, the public could rediscover and understand Hong Kong through the photographers’ camera.

Among the selected works, Dustin Shum’s *BLOCKS* presented the seemingly ordinary but surreal outlook of public housing estates in Hong Kong. Peter Steinhauer’s series of *Cocoons* used the structures of the bamboo scaffolding of buildings to express his reflection of Hong Kong. Tse Ming-chong and the Editor-in-Chief of *European Photography*, Andreas Müller-Pohle, embodied their personal imagination and perception of the city in *The Road* and *Hong Kong Waters* respectively. The former recorded changes of the Umbrella Movement through the scenes captured on the footbridges at the venue of the social event, while the latter presented the relationship between the sea and Hong Kong through the photographic technique of immersing the camera half below the water surface. The works provoked reflections on the feeling of love and hatred for Hong Kong.

### Hong Kong contemporary photography connecting with the international trend

Tse describes the process of curating and executing the project was like sowing seeds. “*European Photography* is a quarterly magazine published in more than 65 countries all over the world. This is the first time for Hong Kong photography to make use of magazine publication to reach out to such a wide audience. To accompany the issuance of the magazine, we held ‘Contemporary Hong Kong Photography Exhibition 2016’ to showcase the works of 14 contemporary photographers who published in the magazine.” The magazine had more than 12,000 readers, and its Facebook page also attracted more than 173,000 visitors. In addition, “Contemporary Hong Kong Photography Exhibition 2016” also attracted more than 2,200 visitors. The project was able to reach a larger audience.

Returning to a fundamental question, what exactly is Hong Kong photography? Tse points out, “Many people think traditional salon photography is the most representative for Hong Kong. This kind of photography often focuses more on the treatments of the pictorial elements. However, contemporary photography is different. Every photographer has his own thoughts to present through their works. The works are more conceptual and stronger in personal feelings. Hong Kong photography is on the same path as international contemporary photography.”

In the future, Tse will organise different exchange activities on photography to continue promoting the development of Hong Kong photographic culture.

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The project collaborates with an international magazine to present the multi-facets and artistic creations of Hong Kong to local and foreign audience. With its high artistic standard, the project is widely reported by media around the world, proving its extent of influence.

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藝術贊助獎



Award for Arts Sponsorship



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

In sponsoring an arts programme, an organisation or individual gives more than financial support but also demonstrates a dedication to arts. Arts sponsorship also build up a positive image for the sponsor. This award aims to recognise the contribution of sponsors to the arts development in Hong Kong and to encourage more extensive sponsorship for local arts programmes.

## 藝術贊助獎

### Award for Arts Sponsorship

# 恒生銀行 Hang Seng Bank



恒生銀行自 2015 年起全力支持「恒生青少年舞台」，以小學四年級至中學五年級學生為對象，聯同香港話劇團透過活動發掘具表演潛質或對戲劇表演有興趣的學生，接受訓練及演出音樂劇《時光倒流香港地》，獲得多方好評。

#### 全心投入 見證青少年成長

恒生銀行企業責任主管何卓惠表示，藝術能夠為青少年帶來成長的啟發：「參與演出的年輕人，一開始有些會不太合群，沒有自信心，做事也不特別積極，但經過排練和演出後，他們變得更成熟，懂得自己找方法去做好一件事，學習到如何照顧他人，而且更關注社會議題。」

演出招募來自不同學校的學生演員參與，何卓惠笑言要聚集這群學生在暑假期間排練，簡直是「大工程」，維持排練出席率是最重要的任務之一，期間還不時要為缺席排練的學生「補課」，加上團隊成員年紀、背景相異，要讓大家逐漸建立團隊關係，花上了一段時間。

經歷一個暑假的排練後，學生對於製作愈來愈有歸屬感，直至九月正式到劇院準備時，在台上學生固然專心排練，其餘時間大家就聚在一起做功課，為了做好一件事而團結一致，就連家長也察覺孩子不一樣了。何卓惠補充：「有些家長本來覺得排練時間太多，但看過演出後都覺得十分值得。他們說從未見過子女如此投入去完成一件事，對於這個媲美專業質素的演出成果很驚喜。」

#### 遍傳社區 重溫香港精神

《時光倒流香港地》以六十年代香港為背景，重現香港人的堅毅奮鬥意志，讓參與學生體會獅子山精神，達至培養「同理心」的戲劇教育功能。何卓惠認為這個音樂劇演出能夠為青少年帶來鼓舞：「現在的青年常常對香港的前景缺乏信心，但這個演出能夠讓他們感受到，即使上一輩的生活如何艱苦，仍然帶著一股拼搏精神，肯捱、肯團結，才有今天的香港，重燃希望。」

「恒生青少年舞台」即將踏入第三屆，除了延續排練與公演的部分，還會由香港話劇團的戲劇導師把劇目選段帶入多間中小學，指導學生作校內公演，把劇目的影響力推而廣之，希望能夠在社區持續深化《時光倒流香港地》的香港精神，感動更多社群。

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計劃主題明確，有方向性和策略，有效深化年輕人的文化藝術體驗，並透過演出及與公眾分享達致藝術教育的成效，具持續發展的空間。

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Hang Seng Bank has joined hands with the Hong Kong Repertory Theatre to organise “Hang Seng Call for Young Talent in Theatre” since 2015. Launched to critical and popular acclaim, the scheme aims to explore students (P4 to S5) with interest and potential in stage performance to receive training and participate in the musical production of *Our Time, Our Hong Kong*.

### Whole-hearted devotion to bear witness to youth development

Art inspires young people in their coming-of-age, reaffirms Alison Ho, Head of Corporate Responsibility of Hang Seng Bank. “At the beginning, some members were not much of a team player. They lacked confidence and motivation. However, they matured through rehearsals and performances, learning to find ways to get things done well and care for others and even became interested in social issues.”

Since members of the cast were selected through an open audition from schools across the territory, as Ho recalls, assembling this large group for rehearsal sessions held during the summer proved to be a herculean task from the beginning. It took a lot of juggling to maintain a good participation and attendance record while scheduling makeup sessions for absentees. Besides, a good stretch of time was devoted to building up the team and fostering cohesiveness between members who were of varying ages and came from vastly different backgrounds.

The summer rehearsals went on, solidifying the sense of belonging between the members and their profound connection with the production. They poured their hearts into practising their parts and getting stage-ready for the performance in September. The rest of the time they worked on their homework in tandem. All the while they stayed close and united as a team for the good of the production. This dramatic change did not escape the notice

of their parents. Ho adds, “Some of the parents originally thought their children were spending too much time on rehearsing but they found it was time well spent after seeing their performance. Never have they seen their children so dedicated to getting something not just done but perfect, nor delightfully surprised by a production so professionally accomplished.”

### Short stories with meaningful messages

Set in 1960s, *Our Time, Our Hong Kong* is a musical that celebrates the iron will and perseverance of Hong Kong people. The immersion in the “Lion Rock Spirit” instilled in the students an emotional capacity for empathy, one of the key educational benefits of drama. Ho believes that the musical brought a boost of encouragement to the youth. “Some young people have lost their confidence in Hong Kong’s future, but they emerged from this performance with the understanding that the older generation, however hard life was, remained resilient and united. It was how they made Hong Kong as it is today and kept their hopes alive,” Ho stresses.

“Hang Seng Call for Young Talent in Theatre” is entering into its third year. Apart from the series of rehearsals which will culminate in a public performance, the Hong Kong Repertory Theatre will be staging excerpts of the musicals at various campuses, casting and coaching students of the respective primary and secondary schools in the scenes. *Our Time, Our Hong Kong* will be brought into the heart of the community as a continuity of endeavour that expands the breadth and depth of the influence of the musical, touching more hearts and souls with the Hong Kong spirit that it celebrates.

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The project has a clear theme with good direction and strategies. It enhances young people’s arts and cultural experience effectively. It also achieves arts education through performances and public sharing, making it a project that has room for sustainable development.

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## 藝術贊助獎

### Award for Arts Sponsorship

## 利希慎基金

### Lee Hysan Foundation



利希慎基金成立於 1973 年，40 多年來致力支持藝術，所資助的藝術計劃著重四項原則：以藝術回應社會、重視品格教育、推動生命轉化、提升藝術水平，希望藉藝術為社會上不同的群體帶來正面啟發。

#### 策略性定位 深耕細作

獲利希慎基金資助的藝術計劃大多兼備「長度」、「深度」與「闊度」三個元素。「長度」指計劃的持續性，大部分以兩至三年為階段單位，為藝術提供充裕的發展空間。

「深度」是指着重循序漸進的深入訓練，通過連結理念相近的藝術機構，讓參加者在不同階段得到適切栽培。以近年三個獲持續資助的藝術機構為例，他們以不同年齡層為對象，讓參加者在完成一個階段後，以進階形式，繼續參與不同程度的藝術訓練。

自 2012 年起獲資助的中英劇團「Muse Up! 青少年音樂劇團」，以來自元朗、天水圍、東涌的 8 至 17 歲兒童及青少年為對象，完成訓練後，參加者可以選擇參與誇啦啦藝術集匯的「Bravo! 香港青年劇場獎勵計劃」（計劃自 2013 年起獲基金資助，以 13 至 18 歲的學生為對象），深化對表演藝術的認識。如果想繼續向藝術專業方面發展，下一步就是參與鄧樹榮戲劇工作室的「形體戲劇訓練課程」（該計劃自 2014 年起獲資助）。這三個計劃更不時互相轉介具潛質的參加者，從中發掘年青人才，提供個別支援。當中，有兩位表現突出的學員，更獲利希慎基金支持到台北及倫敦深造戲劇，邁向專業發展。

「闊度」除了指涉廣泛藝術類別，如戲劇、音樂劇、形體劇場、紀錄片等，更涵蓋多元年齡層與藝術經驗，從小學到大專、從業餘愛好者到藝術工作者，加上利希慎基金多年來與亞洲文化協會合作，受惠於獎助計劃的傑出藝術工作者不計其數。基金總裁何宗慈女士表示：「藝術有如空氣般重要，所以，我們特別着重早期培養，同時歡迎曾經接受資助的專業藝術家連結基金協作計劃，促進藝術在不同層面的影響力。」

#### 連結專業 藝術覆蓋社區

利希慎基金將優質藝術轉化成生命的力量，以藝術作為品格教育，回饋社會。

未來，利希慎基金將連結更多專業藝術家，把藝術帶到學校和社區，與本地首屈一指的藝術工作者合作，聯同四間不同背景的學校，與學生協力創作大型音樂劇，期望通過專業工作者碰撞藝術初哥，帶來連鎖效應。何宗慈解釋：「有些藝術家從未接觸過社區藝術，亦少有機會與學生接觸，我們期望把頂尖藝術家帶入社區，提升音樂劇質素之餘，亦為其他藝術家帶來啟發，加入社區藝術。」

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以「普及」和「拔尖」雙軌並行方式贊助多個藝術團體，範圍多元及豐富，涵蓋不同藝術範疇，對培育本地藝術人才及推動香港長遠的文化藝術發展有積極的貢獻。

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Established in 1973, Lee Hysan Foundation has been actively supporting initiatives in the arts and cultural sector. The arts programmes supported by Lee Hysan Foundation are underpinned by four core objectives: creating positive societal impact, emphasising character education, transforming lives, and enhancing artistic excellence in an effort to positively inspire the lives of different social groups.

### Strategic positioning and fastidious cultivation

The three dimensions of “length”, “depth” and “breadth” form the guiding framework for an arts programme sponsored by the Foundation. Central to a programme’s sustainability, the duration of sponsorship is usually between two and three years to give sponsored arts organisations ample time to shepherd their artistic conceptions through to fruition.

“Depth” implies an intensive step-by-step approach to training: arts programmes are designed to facilitate development of skills and knowledge pertinent to participants through various phases of learning by teaming up with arts organisations who share similar visions. The performing arts education programmes launched by three arts organisations and sustained with the support of the Foundation are a case in point. Structured around different age groups and a multi-tiered system collectively, the programmes enable participants to acquire the foundational knowledge and skills of each level before progressing to the next phase of arts learning.

Sponsored by the Foundation since 2012, Chung Ying Theatre Company’s “Muse Up! Youth Musical Theatre Group” offers young learners aged 8 to 17 living in Yuen Long, Tin Shui Wai and Tung Chung an opportunity to develop their skills in drama. Upon the completion of their training, learners have the option of advancing to “Bravo! Hong Kong Youth Theatre Awards Scheme” organised by The Absolutely Fabulous Theatre Connection (Open to 13 to 18-year-olds, the scheme has been a beneficiary of the Foundation since 2013). Following this intermediate stage of training, learners may complete their performing arts education at a professional level by enrolling in Tang Shu-wing Theatre Studio’s “Professional Physical Theatre Youth Training Programme” (a beneficiary of the Foundation since 2014). The three programmes liaise with each other in identifying and referring promising learners and lending them individual support as needed. Additionally, two outstanding learners aspiring to professional careers in performing arts received grants from the Foundation to further their studies in drama in Taipei and London respectively.



“Breadth” denotes a wide range of arts disciplines – drama, musicals, physical theatre, documentaries, among others across different age groups and arts experiences. From primary through tertiary, from amateur arts lovers to professional arts practitioners, a score of participants have had their artistic talents recognised and supported by Lee Hysan Foundation and its long-time partner, Asian Cultural Council. As Cecilia Ho, President of Lee Hysan Foundation, remarks, “Arts are an essential part of our lives, which explains our emphasis on early cultivation. We also welcome collaboration with professional arts practitioners across different disciplines for promoting and strengthening the impact of the arts projects on every stratum of society.”

### Professional networks, community-wide engagements

For the betterment of the society, Lee Hysan Foundation transforms excellence in the arts into energy for living and promotes character education through engagement in the arts.

In the future, the Foundation will continue to partner with professional practitioners in bringing the arts to local schools and communities. Pitting veterans against newbies, the line-up of celebrity artists and students of four schools from vastly different backgrounds in the forthcoming production of a large-scale musical will lead to further synergies and catalytic effects. Ho explains, “Some of these arts practitioners had no previous experience with community art and little contact with school students. We hope to introduce these top-notch artists to the communities, thereby raising the standard of musical production and inspiring other arts practitioners to follow suit in our pledge to community arts projects.”

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The Lee Hysan Foundation sponsors various arts groups upon two parallel tracks: “popularisation” and “promotion of excellence”. The sponsorship covers a pluralistic and wide range of art forms, which contribute tremendously to the cultivation of local arts talents and promotion of long-term development of Hong Kong’s arts and culture.

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The image features a vibrant pink background with several abstract orange and white geometric shapes. At the top center is a horizontal orange bar. Below it, the Chinese characters '評審' are written in white. Further down, the word 'Adjudication' is written in a bold, white, sans-serif font. To the left of the text is a white semi-circle with an orange bar extending from its center. To the right is a white semi-circle with an orange bar extending from its center. Below these are two orange semi-circles on the left and one orange bar on the right. In the bottom left corner, there are two orange circles of different sizes. In the bottom right corner, there is a large orange quarter-circle shape.

評審

**Adjudication**



由藝發局大會為計劃定下方向及各獎項的評選準則。

「終身成就獎」及「傑出藝術貢獻獎」由藝發局大會委員及藝術顧問提名及推選產生。其他五個公開接受提名之獎項，包括「藝術家年獎」、「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。以上所有評審結果交由總評審團審議及作最後決定。

HKADC 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 HKADC's Council Members and arts advisors. 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. All awards results are submitted to the Chief Adjudication Panel for deliberation and making final decisions.

# 評審 Adjudication

## 總評審團 Chief Adjudication Panel

王英偉博士	Dr Wong Ying-wai, Wilfred
李偉民先生	Mr Lee Wai-man, Maurice
馬逢國先生	Mr Ma Fung-kwok
殷巧兒女士	Ms Yan Hau-yee, Lina
盧偉力博士	Dr Lo Wai-luk
吳瑞雲 (吳雨) 先生	Mr Ng Sui-wan (Ng Yu)
鄧宛霞博士	Dr Tang Yuen-ha

## 大會委員 Council Members

王英偉博士 (主席)	Dr Wong Ying-wai, Wilfred (Chairman)
李偉民先生 (副主席)	Mr Lee Wai-man, Maurice (Vice Chairman)
陳志超先生	Mr Chan Chi-chiu, Henry
陳錦成先生	Mr Chan Kam-shing, Chris
陳健彬先生	Mr Chan Kin-bun
陳偉儀 (陳慧) 女士	Ms Chan Wai-yee (Chan Wai)
鄭 禕女士	Ms Caroline Cheng
邱詠筠女士	Ms Chiu Wing-kwan, Winnie
周博賢先生	Mr Chow Pok-yin, Adrian
鍾小梅女士	Ms Chung Siu-mui, Ribble
黑國強先生	Mr Andy Hei
藍列群女士	Ms Lam Lit-kwan
李俊亮先生	Mr Lee Chun-leung, Indy
梁崇任先生	Mr Leung Sung-yum, Kevin
盧偉力博士	Dr Lo Wai-luk
梅卓燕女士	Ms Mui Cheuk-yin
吳傑莊博士	Dr Ng Kit-chong, Johnny
吳瑞雲 (吳雨) 先生	Mr Ng Sui-wan (Ng Yu)
鮑藹倫女士	Ms Ellen Pau
龐建貽先生	Mr Pong Kin-yee
司徒旭 (龍貫天) 先生	Mr Se-To Yok (Loong Koon-tin)
鄧宛霞博士	Dr Tang Yuen-ha
唐慶枝先生	Mr Tong Hing-chi, Patrick
楊國樑先生	Mr Yeung Kwok-leung, Paul
民政事務局局長或其代表	Secretary for Home Affairs or his representative
教育局常任秘書長或其代表	Permanent Secretary for Education or her representative
康樂及文化事務署署長或其代表	Director of Leisure and Cultural Services or her representative

## 評審小組 Assessment Panels

### 藝術評論 Arts Criticism

周光蓁博士	Dr Chou Kwong-chung, Oliver
葉世雄先生	Mr Ip Sai-hung
林娉婷女士	Ms Lam Ping-ting
劉恒安 (曲飛) 先生	Mr Lau Hang-on (Kuh Fei)
梁美萍博士	Dr Leung Mee-ping
吳傑莊博士	Dr Ng Kit-chong, Johnny
譚國根教授	Prof Tam Kwok-kan

### 舞蹈 Dance

鄭瑤璋女士	Ms Cheng Yiu-cheung, Ada
朱琮愛女士	Ms Chu King-oi, Daisy
梅卓燕女士	Ms Mui Cheuk-yin
楊春江先生	Mr Yeung Chun-kong, Daniel
余碧艷女士	Ms Yu Pik-yim

### 戲劇 Drama

方梓勳教授	Prof Fong Chee-fun, Gilbert
李俊亮先生	Mr Lee Chun-leung, Indy
岑偉宗先生	Mr Shum Wai-chung
丁羽先生	Mr Ting Yu
曾文通先生	Mr Tsang Man-tung
葉運強先生	Mr Yip Wan-keung, Jason

### 電影 Film

陳天成先生	Mr Chan Tin-shing
林錦波先生	Mr Lam Kam-po
李焯桃先生	Mr Li Cheuk-to
鮑藹倫女士	Ms Ellen Pau
孫知立先生	Mr Sun Chi-lap

### 文學藝術 Literary Arts

陳偉儀 (陳慧) 女士	Ms Chan Wai-yee (Chan Wai)
關木衡 (關夢南) 先生	Mr Kwan Muk-hang
廖志強先生	Mr Liu Chi-keung, Andy
譚國根教授	Prof Tam Kwok-kan
涂乃賢 (陶然) 先生	Mr Tu Nai-hsien
黃仲鳴博士	Dr Wong Chung-ming
俞若玫女士	Ms Yu Yeuk-mui

### 媒體藝術 Media Arts

馮美華女士	Ms Fung Mei-wah, May
鄺珮詩女士	Ms Kwong Pui-see, Teresa
黎蘊賢女士	Ms Lai Wan-yin, Orlean
羅琛堡先生	Mr Law Sum-po, Jamsen
鮑藹倫女士	Ms Ellen Pau

### 音樂 Music

周博賢先生	Mr Chow Pok-yin, Adrian
林詠璋博士	Dr Lam Wing-cheong
潘明倫教授	Prof Poon Ming-lun, Johnny
黃懿倫教授	Prof Wong Yee-lun, Eleanor
余昭科先生	Mr Yu Chiu-for

### 視覺藝術 Visual Arts

陳錦成先生	Mr Chan Kam-shing, Chris
鄭嫻琦女士	Ms Cheng Sim-yee, Grace
馮漢紀先生	Mr Fung Hon-kee, Joseph
高美慶教授	Prof Kao May-ching
關天穎女士	Ms Kwan Tin-wing, Bonnie
林玉蓮女士	Ms Lam Yuk-lin, Pauline
丁穎茵博士	Dr Ting Wing-yan, Vivian

### 戲曲 Xiqu

鄭培凱教授	Prof Cheng Pei-kai
葉世雄先生	Mr Ip Sai-hung
李俊亮先生	Mr Lee Chun-leung, Indy
梁森兒女士	Ms Leung Sum-yee
李漢光校長	Mr Li Hon-kwong
戴淑茵博士	Dr Tai Suk-yan

### 藝術教育 (學校組)

#### Arts Education (School Division)

陳桂芬女士	Ms Chan Kwai-fun, Brenda
李藹儀女士	Ms Lee Oi Yee
梁崇任先生	Mr Leung Sung-yum, Kevin
胡銘堯先生	Mr Wu Ming-yiu
余嘉蓮校長	Ms Caroline Yee

### 藝術教育 (非學校組)

#### Arts Education (Non-School Division)

周博賢先生	Mr Chow Pok-yin, Adrian
許劍龍先生	Mr Calvin Hui
吳茂蔚先生	Mr Ng Mau-wai
潘泝博士	Dr Pun Sou, Sydney
黃建宏先生	Mr Wong Kin-wang, Kevin

### 藝術推廣及藝術贊助

#### Arts Promotion & Arts Sponsorship

陳國慧女士	Ms Chan Kwok-wai, Bernice
錢敏華女士	Ms Chin Man-wah, Celina
鍾小梅女士	Ms Chung Siu-mui, Ribble
馮美華女士	Ms Fung Mei-wah, May
吳杏冰女士	Ms Ng Han-bing, Helen

# 提名 Nomination

## 藝術界別提名人 Art Form Nominators

為積極鼓勵藝術家及團體參與，「2016 香港藝術發展獎」除接受公開提名外，亦設有「藝術界別提名人」，由資深藝術工作者擔任，就「藝術家年獎」、「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, "art form nominators" are introduced with an aim to actively encourage artists and arts groups to participate in the Hong Kong Arts Development Awards 2016. Comprising arts veterans, the "art form nominators" 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

岑金倩女士	Ms Alisa Shum
鄭新文教授	Prof Tseng Sun-man
崔德煒博士	Dr Tsui Tak-wai, David

## 文學藝術 Literary Arts

鍾國強先生	Mr Chung Kwok-keung
樊善標教授	Prof Fan Sin-piu
黃淑嫻博士	Dr Wong Shuk-han, Mary

## 藝術評論 Arts Criticism

陳少紅 (洛楓) 博士	Dr Chan Sui-hung, Natalia
鄭政恆先生	Mr Cheng Ching-hang, Matthew
文潔華教授	Prof Man Kit-wah, Eva

## 媒體藝術 Media Arts

莊藝勤教授	Prof John Aiken
梁學彬博士	Dr Leung Hok-bun, Isaac
邵志飛教授	Prof Jeffrey Shaw

## 藝術教育 Arts Education

古天農先生	Mr Ko Tin-lung
梁寶華教授	Prof Leung Bo-wah
胡永德先生	Mr Wu Wing-tak
楊秀卓先生	Mr Yeung Sau-churk, Ricky

## 音樂 Music

陳慶恩教授	Prof Chan Hing-yan
陳永華教授	Prof Chan Wing-wah
周光綦博士	Dr Chou Kwong-chung, Oliver
梁建楓先生	Mr Leung Kin-fung

## 舞蹈 Dance

白朗唐先生	Mr Tom Brown
陳頌瑛女士	Ms Chan Chung-ying, Anna
陳少紅 (洛楓) 博士	Dr Chan Sui-hung, Natalia
余仁華先生	Mr Yu Yan-wah, Jacky

## 視覺藝術 Visual Arts

John Batten 先生	Mr John Batten
簡梁以瑚博士	Dr Evelyn Liang Kan
羅淑敏教授	Ms Law Suk-mun, Sophia
譚美兒女士	Ms Tam Mei-yee, Eve
黃國才博士	Dr Wong Kwok-choi, Kacey

## 戲劇 Drama

陳桂芬女士	Ms Chan Kwai-fun, Brenda
張秉權博士	Dr Cheung Ping-kuen
張珮華女士	Ms Cheung Pui-wah, Joyce
傅月美女士	Ms Fu Yuet-mai, May
司徒慧焯先生	Mr Roy Szeto

## 戲曲 Xiqu

劉洵先生	Mr Lau Shun
李奇峰先生	Mr Li Chi-kei, Danny
譚榮邦先生	Mr Tam Wing-pong
阮兆輝先生	Mr Yuen Siu-fai

## 電影 Film

陳志華先生	Mr Chan Chi-wa, Ernest
陳安琪女士	Ms Angelina Chen
林超榮先生	Mr Lam Chiu-wing



# 2016 香港藝術發展獎紀念特刊

## Hong Kong Arts Development Awards 2016 Souvenir Book

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