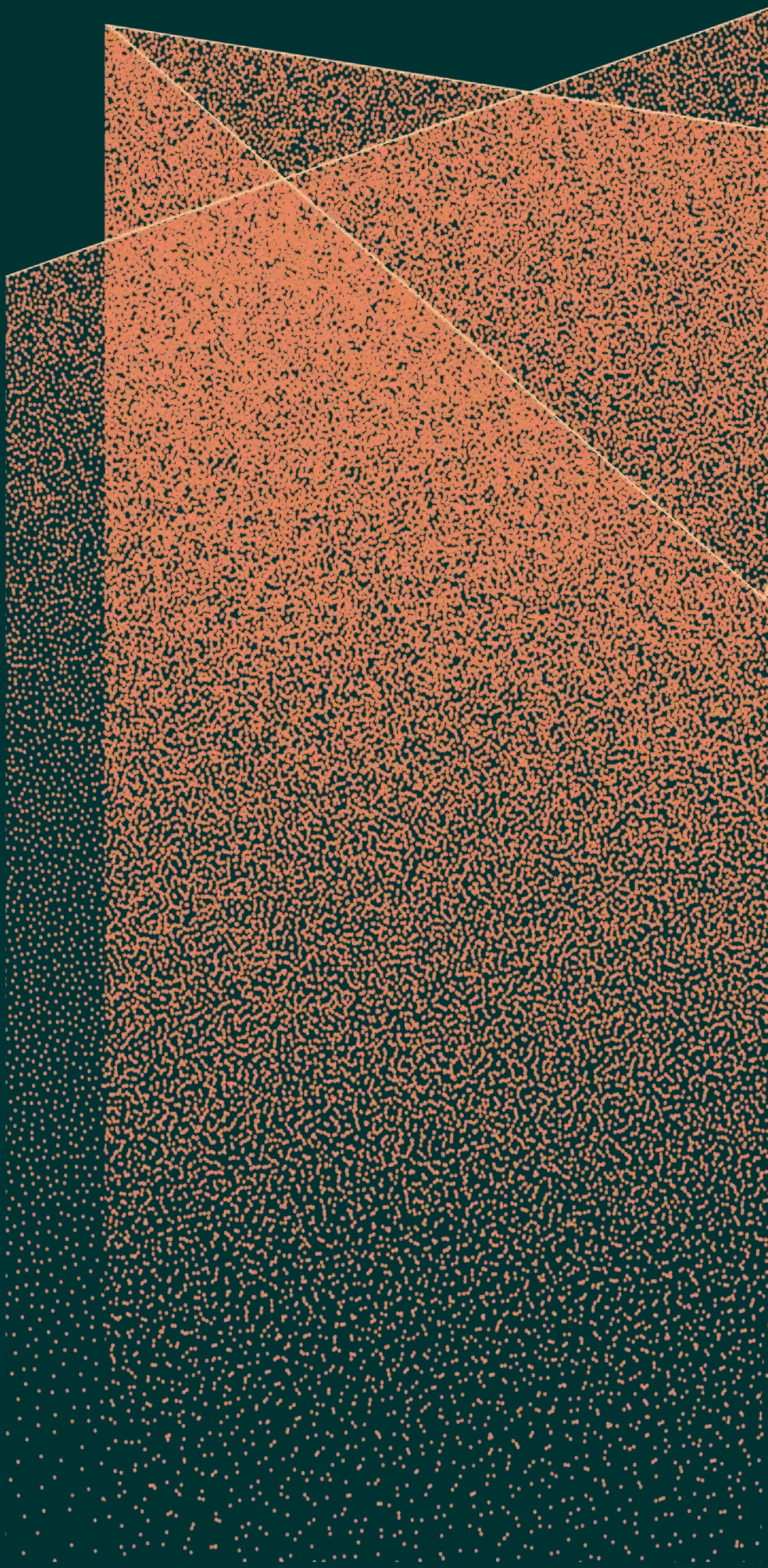
16TH



香港藝術發展獎
Hong Kong Arts Development
AWARDS

16TH

第十六屆
香港藝術發展獎

THE 16TH HONG KONG ARTS DEVELOPMENT AWARDS

香港藝術發展獎
Hong Kong Arts Development
AWARDS

香港藝術發展局
HONG KONG ARTS DEVELOPMENT COUNCIL

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、策劃特別項目等。

藝發局的使命為策劃、推廣及支持 10 個主要藝術形式包括文學、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。

藝發局的發展策略包括:
- 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
- 改善藝術環境，提出政策建議
- 擴闊參與群眾，開拓藝術空間發展藝術創作和製作
- 締造策略伙伴，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 special projects.

The mission of HKADC is to support and promote the development of 10 major art forms in 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 contributing on policy research.

Development strategies of HKADC include:
- Supporting promising artists and arts groups in the pursuit of excellence
- Promoting arts administration to improve the management of arts groups
- Improving the arts environment and proposing policy recommendations
- Enhancing public participation, developing arts space for artistic creation and production
- Fostering strategic partnerships and attracting private sector resources to support the arts

目 錄
CONTENTS

署理民政事務局局長獻辭
Acting Secretary for Home Affairs' Message 04

主席獻辭
Chairman's Message 06

得獎名單
List of Awardees 10

終身成就獎
Life Achievement Award 12

傑出藝術貢獻獎
Award for Outstanding Contribution in Arts 24

藝術家年獎
Artist of the Year 44

藝術新秀獎
Award for Young Artist 70

學校藝術教育獎
Award for Arts Education in Schools 96

藝術推廣及教育獎
Award for Arts Promotion and Education 104

藝術贊助獎
Award for Arts Sponsorship 116

評審
Adjudication 120

獻辭
Message

香港藝術發展獎是香港文化藝術界的年度盛事，旨在嘉許表現卓越的本地藝術家和對推動本港藝術發展作出貢獻的團體。今年25個得獎單位既有殿堂級的資深藝術工作者，亦不乏創意洋溢的新晉藝術家。他們對藝術充滿熱誠，在各自的藝術範疇卓有貢獻，獲獎乃實至名歸，謹熱烈致賀。

香港是中西文化薈萃的國際大都會，傳承了中國傳統文化特色，吸引中外藝術和創意的機構和工作者雲集於此，兼收國內外文化藝術發展的精萃。國家在《十四五規劃綱要》中明確支持香港發展成為中外文化藝術交流中心，為本港文化事業打了強心針，有利香港藝術發展局(藝發局)繼續發揮角色，聯同本港其他文藝機構，透過舉辦各項文化藝術活動，展現本港豐碩的文化藝術成果，宣揚香港在國際文化藝術圈的重要性，吸引國際同業作文化交流並以香港為藝術樞紐。

The Hong Kong Arts Development Awards is a prestigious annual event in the local arts and cultural scene to give recognition to award recipients for their distinguished personal achievements and significant contributions to the arts development of Hong Kong Special Administrative Region (HKSAR). The local arts veterans of high esteem and emerging talent with boundless creativity on this year's list of 25 winners have shown immense passion in art and unswerving devotion in their respective fields. My heartiest congratulations to every one of them on receiving the very deserving accolade.

An international metropolis with a fascinating blend of Chinese and Western cultures, HKSAR inherits the traditional Chinese culture while drawing nutrients from a rich pool of international arts and creative organisations and talents coming from around the world. We are therefore able to capture the very essence of both domestic and global development in arts and culture. On the other hand, thanks to the unequivocal support given in the National 14th Five-Year Plan, HKSAR is positioned to develop into an East-meets-West centre for international cultural exchange, giving a booster to the local cultural industries. This favourable development benefits the Hong Kong Arts Development Council (HKADC) in keeping with its role as an orgainser to curate a wealth of arts and cultural activities in collaboration with other local arts and cultural organisations, presenting our city's vibrant arts and cultural offerings to highlight its importance in the global arts and cultural landscape. This will hopefully incentivise international counterparts to visit HKSAR for cultural exchange and take it as the hub of arts and culture.

除了重點推動中外文化藝術交流，特區政府亦大力支持本地文化藝術界的長遠發展。特區政府將撥款4,200萬元在兩年內舉辦首屆香港演藝博覽會，協助國家和香港傑出的表演藝術家走向國際，亦會撥款3,000萬元由2022-23年度起推行藝術科技資助先導計劃，鼓勵九大藝團應用藝術科技，豐富其舞台創作。此外，藝能發展資助計劃會獲額外注資1,000萬元，以鼓勵中小型藝團更積極探索藝術科技。東九文化中心亦預計於明年分階段啟用，特區政府將會每年預留8,500萬元，支持該中心發展藝術科技，提供有系統的培訓。

自成立以來，藝發局一直在本港文化藝術發展的過程中擔當重要角色，積極推動香港藝術有關發展。除了培育藝術人才，藝發局亦每年舉辦香港藝術發展獎，以讓市民大眾更加認識和支持藝術工作者。藝發局對本港文化藝術發展貢獻良多。深信藝發局與文化藝術界會保持緊密合作，多管齊下締造更多佳績。政府必定繼續支持藝發局的各項工作，為藝術人才提供創作和展示作品的平台，讓本港的文化藝術百花齊放。

在此再次衷心祝賀各位得獎者，盼望大家再接再厲，攜手推動香港藝術蓬勃發展，在藝術創作路上繼續傳承和創新。

Apart from making international cultural exchange a priority, the HKSAR Government is no less resolute in strengthening support for the long-term development of arts and culture. We will allocate $42 million for organising the first Hong Kong Performing Arts Market within 2 years to help bring the remarkable performing arts of Mainland and HKSAR onto the world stage. In parallel, $30 million will be earmarked to implement the Arts Technology Funding Pilot Scheme from 2022-23 with the aim of encouraging the 9 MPAGs to apply arts technology to enrich their stage productions, while an additional $10 million will be injected into the Arts Capacity Development Funding Scheme to encourage small and medium-sized arts groups to actively explore the use of arts technology. Moreover, we will set aside $85 million each year to support the East Kowloon Cultural Centre, expected to be commissioned in phases next year, in developing arts technology and providing relevant structured training.

Since its establishment, the HKADC has been a key player driving Hong Kong's arts and cultural development. It has made efforts to nurture arts talent and equally to consolidate the public's understanding and support towards arts practitioners through the annual Hong Kong Arts Development Awards. The HKADC has made significant contribution to arts and cultural development in Hong Kong. It will certainly maintain a close partnership with the arts and cultural sector on various fronts to scale new heights. It goes without saying that the HKSAR Government will continue to give HKADC support for its various endeavours to provide a platform for arts talent to create and showcase their work, helping arts and culture to thrive and flourish.

Once again, allow me to extend my warmest congratulations to the awardees, and my best wishes to all in capitalising on our city's legacy in arts and culture for their innovative creations. With our concerted efforts, our arts scene will surely continue to see an exciting development.

香港特別行政區政府
署理民政事務局局長
陳積志先生,JP

Mr CHAN Jick-chi, Jack, JP
Acting Secretary for Home Affairs
The Government of the Hong Kong Special Administrative Region

主席獻辭
Chairman's Message

「香港藝術發展獎」是本地文化藝術界最矚目的盛事之一，藉此向一眾在藝文界作出貢獻的資深藝術工作者致敬，並表揚成就卓越的藝術家，及嘉許積極推動藝術教育、推廣及贊助的學校、機構及人士，肯定他們的努力和貢獻。發展獎一直與時並進，「第十六屆香港藝術發展獎」首次推出網上提名系統，讓提名人及候選人可以更簡單快捷、方便環保的方式遞交提名，同時提高獎項辦事處資料處理的效率。

今屆「終身成就獎」得主張彥女士畢生奉獻予文學藝術及教育，著作極豐，精通詩集、散文、長短篇小説等文體，年逾80仍堅持寫作，實在令人敬重，得獎是眾望所歸。同時獲頒「傑出藝術貢獻獎」的三位得主，華人實驗藝術先駒榮念曾先生、著名作家董橋先生及著名舞蹈家梅卓燕女士各自在不同的藝術範疇作出貢獻，獲獎亦是實至名歸。

The Hong Kong Arts Development Awards is one of the most prestigious events in the arts and cultural sector of Hong Kong. It is an occasion to pay tribute to all veteran arts practitioners contributing to the sector, to honour the achievements of outstanding artists, and to encourage and affirm the efforts and contributions of the schools, organisations and individuals at the forefront of delivering, promoting and sponsoring arts education. Keeping pace with the times, the 16th Hong Kong Arts Development Awards saw the debut of the Hong Kong Arts Development Awards Online Nomination System which provided a simpler, quicker and more eco-friendly way for nominators and nominees to submit nominations and also enhanced the Awards Office's efficiency in information management.

This year's Life Achievement Award goes to the much anticipated and widely respected writer, Ms Cheung Yin, Ellen. Ms Cheung is a prolific writer who has devoted her life to literary arts and education. She excels in a wide spectrum of genres including poetry, prose essays, long and short fiction. At the age of over 80, she has remained steadfastly committed to writing and is an inspiration to all of us. There are three recipients for this year's Award for Outstanding Contribution in Arts – the pioneer of Chinese experimental arts Mr Danny Yung, acclaimed writer Mr Tung Chiao and renowned dancer Ms Mui Cheuk-yin. These artists have made a significant mark in their respective artistic realm and are richly deserving recipients of the Awards.

疫情對藝術界影響很大，為了協助業界，藝發局自2020年初首先推出「藝文界支援計劃」，隨後獲得香港特區政府的「防疫抗疫基金」撥款，至今累積提供超過1.4億元資助，支援超過600個受藝文場地關閉而影響的藝文活動及接近5,000名個人藝術工作者。又為本局管理的五個「藝術空間」共53個藝術工作室提供超過700萬元的租金減免，共93位藝術家租用人及14個藝團受惠。隨着疫情突轉嚴峻，本局今年1月就第五輪防疫抗疫基金啟動新一輪申請，其後政府再推出第六輪防疫抗疫基金，進一步支援業界人士。

疫情現已漸趨平穩，本局已委約三個藝術團隊分別在市區重建局轄下的三個展覽場地，於今年下半年舉行三個不同主題的藝術科技展覽，以實體及線上並行的模式，為全港市民帶來藝術科技體驗。我們亦正密鑼緊鼓籌備位於黃竹坑的全新藝術空間，這處將成為本局的永久辦事處，並設有28間藝術工作室、一個約5,000平方尺的展演場地及開放予公眾使用的藝術資訊中心，預計於今年底啟用，期望新的藝術空間為南區帶來更多元化及融合社區的藝術。

此外，我很高興香港特區政府已積極回應本局的倡議，將會在兩年內首辦「香港演藝博覽會」，讓國際同行聚焦香港，透過表演、展覽推介、座談等活動，展現及推廣香港多元及獨特的表演藝術作品，以配合中央政府在「十四五」規劃綱要，支持香港發展成為中外文化藝術交流中心的定位。

The pandemic has a profound impact on the arts community. To assist the sector, the Hong Kong Arts Development Council (HKADC) first launched the Support Scheme for Arts & Cultural Sector in early 2020. With grants received from the HKSAR Government's Anti-epidemic Fund, HKADC has to date disbursed subsidies totalling more than HK$140 million through the Scheme, providing assistance to over 600 arts and cultural events affected by venue closures and some 5,000 individual arts practitioners in the industry. Additionally, HKADC has provided rental relief to the tune of over HK$7million in respect of the 53 arts studios located in the five ADC Artspaces under its management. This measure has delivered benefits to 93 artists and 14 arts organisations operating at these premises. In response to the sudden spike of the pandemic, HKADC instituted a new round of applications in January this year in relation to the release of the 5th round Anti-epidemic Fund. The Government has subsequently made available the 6th round Anti-epidemic Fund to render further assistance to the arts and culture community.

With the pandemic gradually coming under control now, HKADC has commissioned three arts organisations to each curate an arts technology exhibition on a different theme to be presented in three Urban Renewal Authority's venues in the latter half of this year. The arts technology experience delivered by these exhibitions will be accessible to the public both in hybrid and physical format. We are also busy preparing for the opening of the brand new ADC Artspace in Wong Chuk Hang scheduled at the end of this year. This Artspace will house HKADC's permanent office as well as 28 arts studios, a performance cum exhibition space of approximately 5,000 ft^2 and an Arts Information Centre available for use by the general public. It is hoped that the new Artspace will bring to the southern district of Hong Kong Island ever more diversified and community-inclusive arts activities.

Further, I am delighted to note that the HKSAR Government has responded positively to the HKADC's recommendation for the first Hong Kong Performing Arts Market to be held in the coming two years. In line with the National 14th Five-year Plan to strongly support Hong Kong's positioning as an East-meets-West Centre for International Cultural Exchange, the Market will provide a forum to showcase and promote Hong Kong's dynamic and unique performing arts culture through a programme of exhibitions, seminars, performances and associated activities, at a time when the attention of the international performing arts community will be focused on Hong Kong.

未來，藝發局將繼續致力促進與海內外的交流工作，亦會繼續透過多元化的資助及委約製作、獎學金、本地及海外實習機會以及不同的培訓計劃等，培育藝文界人才及藝團卓越成長，提升專業水平，以配合發展香港成為中外文化藝術交流中心的需要。

「香港藝術發展獎」能夠順利舉行實有賴本局大會委員、藝術顧問及70多位評審委員為獎項進行提名和甄選工作。最後再次恭喜各位得獎者，希望社會各界繼續參與和支持藝發局的工作，令香港藝術及文化發展更見璀璨。

Moving forward, to facilitate Hong Kong's development into an East-meets-West Centre for arts and cultural exchanges between China and the other parts of the world, HKADC will continue to commit itself to promoting exchanges at home and abroad, to fostering talents in the arts and culture sector, to supporting performing arts groups to strive for their excellence, and to raising professional standards, through a multifaceted programme of funding assistance and commissioned works, scholarships, local and overseas internships and a range of educational and training programmes.

The success of the Hong Kong Arts Development Awards is attributable to the input of the HKADC's Council members, arts advisors and the 70 plus assessment panel members to the nomination and adjudication of the Awards. In closing, I take this opportunity to congratulate once again all the awardees. I sincerely wish that all sectors of society will continue to participate in and support the work of HKADC so as to elevate Hong Kong's arts and culture to new heights.

王英偉

香港藝術發展局主席
王英偉博士GBS太平紳士

Wilfred Wong

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

得 獎 名 單
LIST OF AWARDEES

終身成就獎
Life Achievement Award

張彥 (西西)	Cheung Yin, Ellen

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

榮念曾	Danny Yung
董橋	Tung Chiao
梅卓燕	Mui Cheuk-yin

藝術家年獎
Artist of the Year

舞蹈 Dance	華琪鈺	Hua Chi-yu
戲劇 Drama	盧智燊	Lo Chi-sun, Edmond
電影 Film	卓翔	Cheuk Cheung
文學藝術 Literary Arts	謝曉虹	Tse Hiu-hung, Dorothy
媒體藝術 Media Arts	許方華	Hui Fong-wah, Phoebe
音樂 Music	廖國敏	Lio Kuokman

藝術家年獎（藝術評論）、（視覺藝術）及（戲曲）獎項從缺。
Artist of the Year (Arts Criticism), (Visual Arts) and (*Xiqu*) are not presented.

藝術新秀獎
Award for Young Artist

藝術評論 Arts Criticism	王家琪	Wong Ka-ki
舞蹈 Dance	梁晉朗	Leung Chun-long
戲劇 Drama	天台製作 (李婉晶 、 艾浩家)	Rooftop Productions (Li Yuen-jing, Ivor Eric Houlker)
文學藝術 Literary Arts	蘇苑姍	So Yuen-shan
音樂 Music	鄭智元	Cheng Chi-yuen, Bobby
視覺藝術 Visual Arts	勞麗麗	Lo Lai-lai, Natalie

藝術新秀獎（電影）、（媒體藝術）及（戲曲）獎項從缺。
Award for Young Artist (Film), (Media Arts) and (*Xiqu*) are not presented.

學校藝術教育獎
Award for Arts Education in Schools

香港浸會大學附屬學校 王錦輝中小學（中學部）	HKBUAS Wong Kam Fai Secondary and Primary School (Secondary Division)
香港道教聯合會雲泉學校	Hong Kong Taoist Association Wun Tsuen School
樂善堂王仲銘中學	Lok Sin Tong Wong Chung Ming Secondary School

藝術推廣及教育獎
Award for Arts Promotion and Education

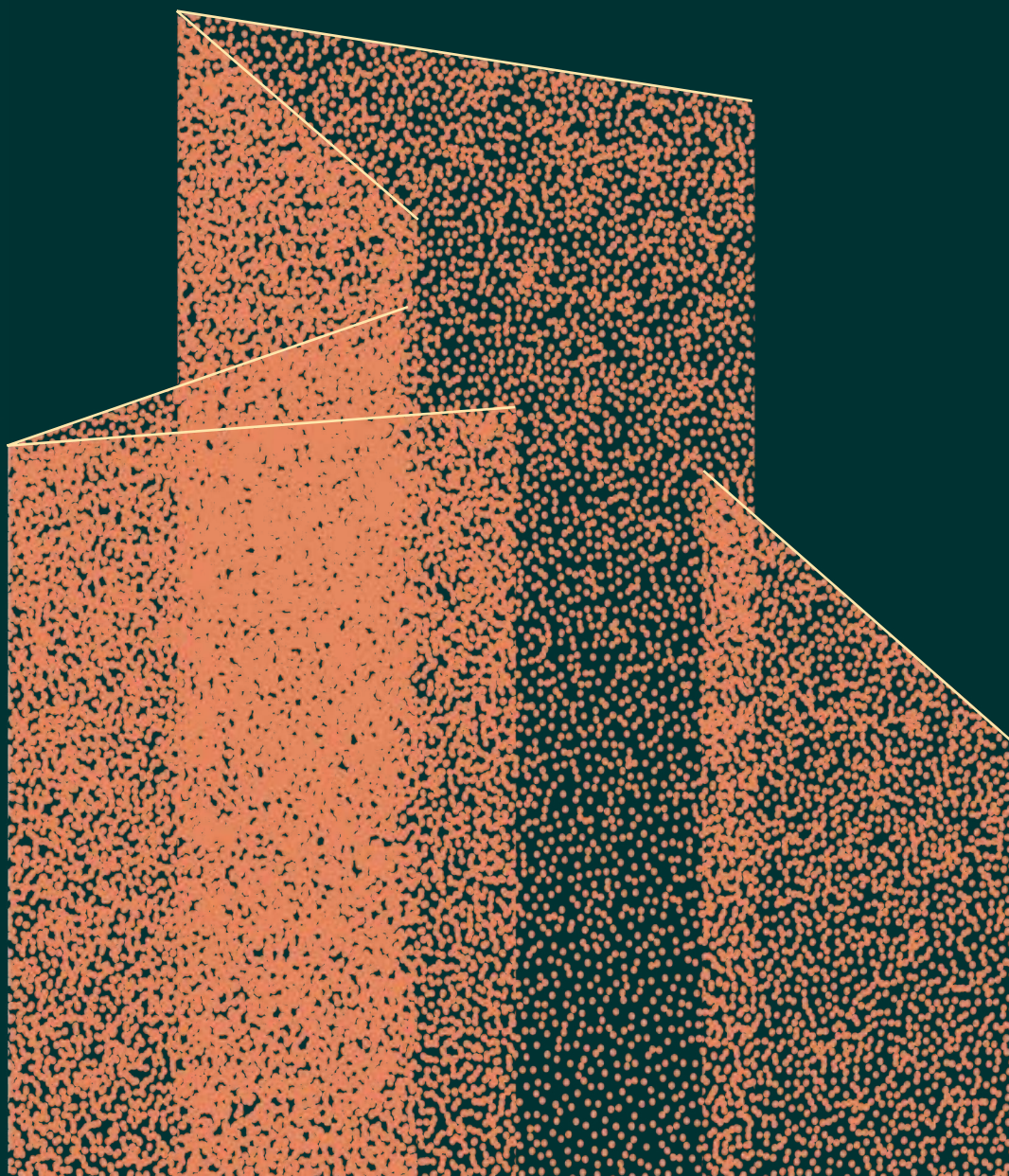
1a空間	1a space
香港藝術中心	Hong Kong Arts Centre
國際演藝評論家協會(香港分會)	International Association of Theatre Critics (Hong Kong)
石磬文化有限公司	Musical Stone Publishing Limited
香港小童群益會	The Boys' & Girls' Clubs Association of Hong Kong

藝術贊助獎
Award for Arts Sponsorship

大華銀行	United Overseas Bank (UOB)

終身成就獎

LIFE ACHIEVEMENT AWARD

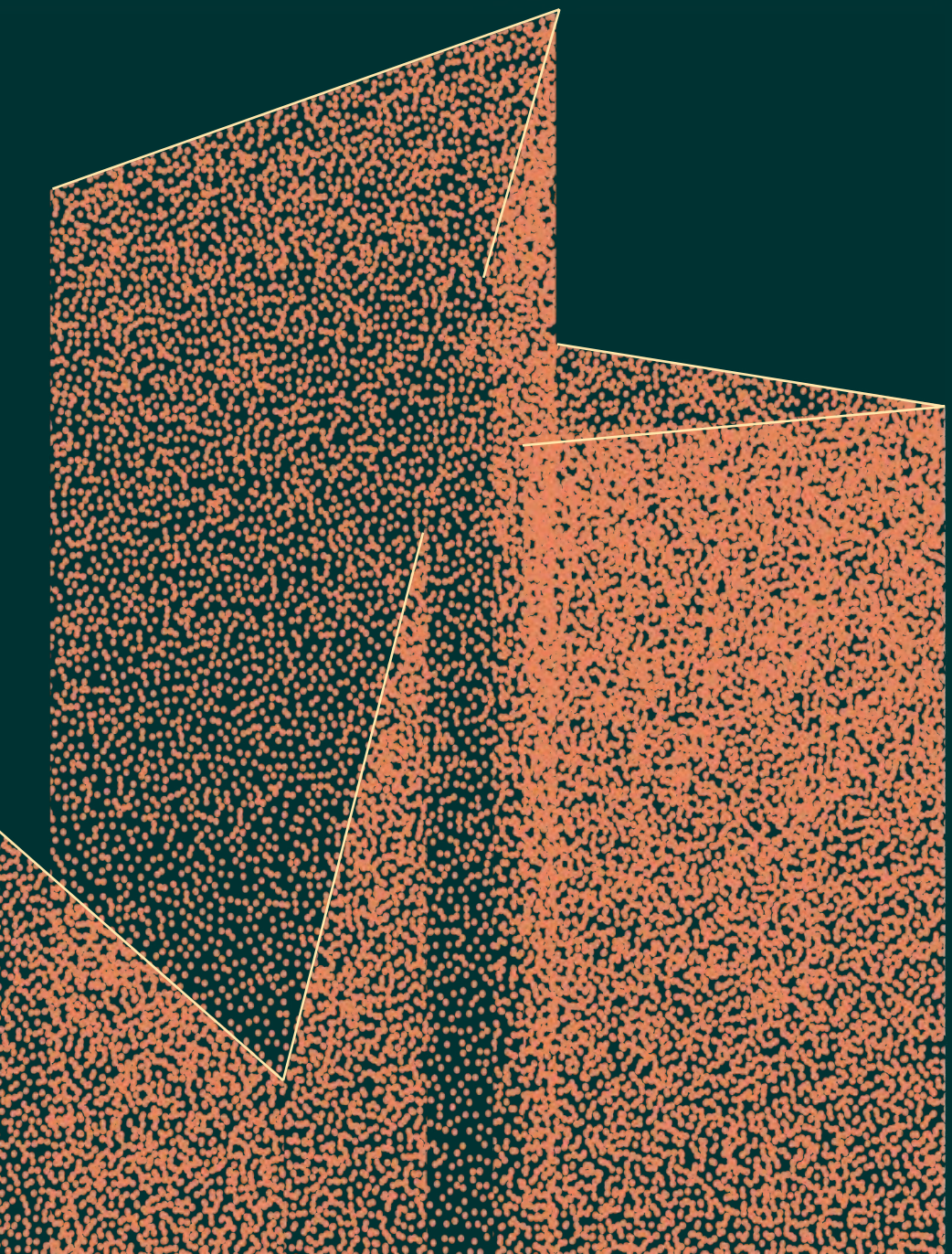


「終身成就獎」旨在表揚多年來對香港藝術有重大貢獻的香港藝術工作者，並獲藝術界公認其藝術成就的人士。

第十六屆「終身成就獎」得主為張彥（西西）。

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.

In the 16th edition, the honour is bestowed on Cheung Yin, Ellen.



終生成就獎

張彥（西西）
CHEUNG YIN, ELLEN

西西，她這樣的一位作家
Xi Xi, A Writer like her

西西，原名張彥，原籍廣東中山，1937年生於上海浦東，1950年隨父母來港定居。

西西在詩作《家族樹》中自言外祖母的外祖母本籍西班牙，皮膚黝黑，長着女巫式折曲的鼻樑，母親的膚色和輪廓就是那樣。西西沒有折曲的鼻樑，但卻遺傳了黝黑的皮膚，她自嘲自己像一塊炭。她在《花木欄·一塊炭》寫母親上街，她追趕母親的三輪車，追不上，哭着回家；好心的路人見了，就領她過馬路，一直帶她到家對面的印度會去，誤以為她是印度娃娃。

在上海，一家人最初住在虹口區。到了1941年，為了逃避戰亂，遷往浙江金華蘭溪市上徐村，寄住二姑母家。蘭溪市上徐村是農村，西西年紀還小，鄰近沒有學校收容女生，大人就教她習字、背詩。1945年，抗日勝利後，一家人遷回上海，改住中正西路345弄二號，中正西路後來改叫延安西路至今。他們住的平房，本來是辦公室，地方寬敞。西西就讀新閘路小學，如今稱上海市靜安區第一中心小學，已成區內名校。西西跟隨哥哥一起上學、放學。放學回家，西西一路逐家店鋪仔細觀看，看做燒餅、麵條、賣冰水，每天看，仍然看出趣味。途中經過著名的哈同花園，是當年上海最大的私人花園，現今改建為展覽中心。路的兩旁都是法國梧桐。許多年後西西到巴黎旅行，惦記的不是羅浮宮，不是聖母院，而是法國梧桐。西西自言非常喜歡那座平房，但因為戰禍漫延，1950年，西西再次從南方的上海來到更南方的香港。

Xi Xi is the pen name of Cheung Yin whose ancestors hailed from the Guangdong city of Zhongshan. Born in 1937 in the Pudong district of Shanghai, she migrated with her parents to Hong Kong in 1950.

In her poem *Family Tree*, Xi Xi credited her mother's dark skin and European features to her Spanish maternal great great-grandmother who possessed a witch-like crooked nose. Although Xi Xi does not have a crooked nose, she has inherited the dark skin. She self-deprecatingly compared herself to a piece of coal. In the prose essay *A Piece of Coal* included in *The Flower Wood Column*, she recounted the story of how she broke down in tears after failing to catch up to the cycle rickshaw her mother was riding in. A kind-hearted passer-by took her across the road all the way to the Indian Club opposite her house. The good Samaritan had mistaken her for an Indian girl.

In Shanghai, the family initially lived in the Hongkou district but was obliged to move in 1941 to the home of her father's second sister to escape the war. Second Aunt lived in Shang Xu village of Jinhua Lanxi city in the province of Zhejiang. Since the village was a rural community where schools did not accept female students, the young Xi Xi was home-schooled in penmanship and poetry. When the war ended with the defeat of Japan in 1945, the family went back to Shanghai but to the new address of No 2 Lane 345 Zhongzhen West Road (the current Yanan West Road). There they lived in a spacious single-storey house which used to be an office. Xi Xi studied at the Xin Ya Road Primary School - now the elite Shanghai Jingan First Central Elementary School. Xi Xi would go to school and return home afterwards in the company of her older brother. On the way home after school, Xi Xi would carefully scrutinise each and every shop. Some of these shops made *shaobings (flatbread with sweet or savoury stuffing)*, some made noodles and others sold iced mineral water. She was never tired of observing these shops day in and day out. The famous Hardoon Garden, the biggest private garden in Shanghai at the time and now redeveloped into an exhibition centre, was on her way. French sycamore trees lined both sides of the road. Years later when Xi Xi visited Paris, she was taken by the sycamore trees rather more than by the Louvre Museum or the Notre Dame Cathedral. Xi Xi said she was very fond of that single-storey house but the threat of unrest caused her to move once again in 1950, this time further south to Hong Kong.

初來香港，一家人借住親戚的地方，稍後租住九龍紅磡寶其利街，才算有了自己的家。父親逝世後，她們一度搬到親友在北角空置的照相店，得以學習冲晒。哥哥後來因此成為攝影師，曾任職麗的呼聲新聞部，棄用的新聞片，經主管的許可，給了妹妹。西西把它們重新拼接成蒙太奇的組合，稱為《銀河系》，約五分鐘，近年還有年輕電影人帶到各地參展，稱她為香港實驗電影其中一位元老。串連既有材料，翻出新意涵，成為西西寫作慣用的一種技巧，例如《瑪麗個案》(1986)、《肥土鎮灰闌記》(1986)、《浮城誌異》(1986)等等。

幾年後從北角重返土瓜灣，居住美利大廈；臺灣詩人瘂弦寫信給她，寫成「美麗大廈」，她居然收到，於是也不改了。許多雜誌書籍，放不進郵箱，郵差親自遞送，人情味很濃厚。這大廈住了來自五湖四海的新舊移民，鄉音難改，且把各自的生活口味帶來，不過同樣可以溝通，和洽地聚居，更能自發組織防盜。這是當年香港精神的縮影。她後來寫成眾聲複調的小說《美麗大廈》(1977)。再然後，1997年，搬近土瓜灣九龍城碼頭。

西西坐在小櫈上寫作
Xi Xi sat on a small chair to write

西西來港後就讀協恩中學，教書時就在母校對面的農圃道官立小學，超過半個世紀都在土瓜灣度過。她長期在土瓜灣寫作，還寫過許多與土瓜灣有關的作品。

When the family first arrived in Hong Kong, they lodged with their relatives before renting a place at Bulkeley Street, in the Hung Hom district of Kowloon. It was then that they finally had a home to call their own. After her father passed away, the family lived for a while in a former photo studio in North Point belonging to a relative. That presented an opportunity to learn how to process film which led to her brother becoming a photographer later on. Xi Xi's brother had worked at the News Department of Rediffusion and had access to discarded news footages. With the permission of his supervisor, he gave the footages to his sister. Using these footages, Xi Xi put together a montage of approximately 5 minutes called *Milky Way Galaxy*. To this day, there are still young filmmakers showcasing this film in various parts of the world and crediting Xi Xi as one of the founders of the Hong Kong experimental film movement. This method of rearranging existing material to discover new meanings becomes a technique Xi Xi employs regularly, as exemplified in *Mary's Case* (1986), *The Fertile Town Chalk Circle* (1986), *Marvels of a Floating City* (1986) and many others.

Several years later, the family moved from North Point back to To Kwa Wan, into Merry Mansion (written as 美利大廈 in Chinese). When the Taiwanese poet Ya Xian wrote to Xi Xi, he mistakenly addressed the letter to 美麗 Mansion, 麗 being a word that sounds very similar in Cantonese to, but has a different meaning from, the word *li* 利 in the actual name. Surprisingly she received the letter just the same and so did not bother to correct the mistake. Whenever there were magazines and books too big to go into her letterbox, the postman would deliver them in person. It was a warm and neighbourly community in which old and new migrants from different places lived together. They spoke with diverse accents and brought their varied lifestyles with them. Yet in spite of these differences, they managed to communicate with each other, to live together harmoniously and even succeeded in organising an anti-theft brigade of their own accord. Merry Mansion was a microcosm of the Hong Kong of that period and it became the setting of her 1977 polyphonic novel *Mei Li Mansion* (adopting Ya Xian's version of the building's name). Later in 1997, she moved near the Kowloon City Pier area of To Kwa Wan.

Xi Xi studied at Heep Yunn School in Hong Kong and later taught at the Farm Road Government Primary School across the road from her alma mater. She has spent over half a century in the To Kwa Wan area and has penned many works in and about To Kwa Wan. She would put out a small folding table in the bathroom of the Merry Mansion apartment and sat on a small chair in front of the table to write. Some of the works she is best known for, such as *My City* (1974), *Deer Hunt* (1982) and *Mourning a Breast* (1992), were written under those circumstances.

在美利大廈，她在洗手間張開一張小摺枱，坐在另一張小櫈上，寫出了《我城》(1974)、《哨鹿》(1982)、《哀悼乳房》(1992) 等等。土瓜灣屬九龍城區，雖舊，卻人文滙粹，當年史學、哲學名家錢穆、唐君毅及牟宗三等人在桂林街創辦新亞書院，以及新亞研究所，新亞研究所則於1956年遷入土瓜灣農圃道。西西曾在新亞旁聽牟宗三講《易經》，用心聽講，並且寫成長文〈上學記〉(1995，收於《旋轉木馬》)。

香港中學當年採六年制，初中及高中各三年，然後會考。西西初中時在中文部，高中時學校增設英文部，父親認為轉到英文部去前途會比較好，儘管她老大不願意。由於生活艱苦，常為學費、堂費、各種雜費發愁。香港那時尚未推行免費教育。每月一號，班主任按例逐一點名向學生收取。而父親的公司每月二號發薪，所以要到三號才能繳交，每次紅着臉對老師說三號才能繳交，當然尷尬難堪。曾有老師替她墊支，也曾有富裕的同學借錢給她。好幾個冬天，她都只能穿着薄薄的布衫和毛線衣上學，一直鬧傷風，母親問她夠暖嗎，她總說夠暖。厚厚的英文歷史書，她買不起，要看旁邊同學的書。她漸漸適應了香港的生活，經過不斷的努力，功課趕上了，開始贏得老師和同學的讚賞。尤其是中文科，作文她經常取得最高分，老師在課堂上讀出她的文章，還有文章刊登在校刊上。

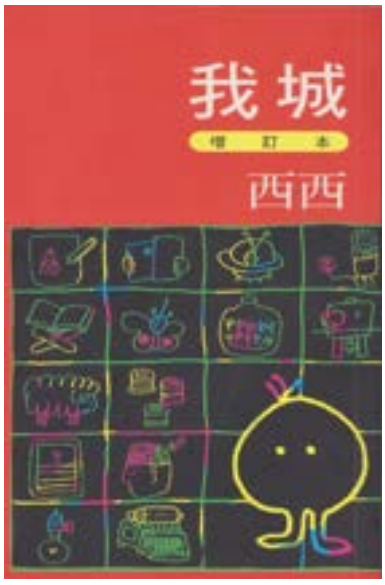
中學時代的西西
Xi Xi in secondary school

To Kwa Wan was a rundown part of the Kowloon City area but was a magnet for literary talents. The renowned historian and philosopher Ch'ien Mu, Tang Junyi and Mu Zongsan founded New Asia College and the New Asia Institute of Advanced Chinese Studies in Kweilin Street. The Institute relocated to Farm Road in To Kwa Wan in 1956. Xi Xi's experience auditing Mu Zongsan's lectures on the *Yi Jing* at New Asia College was described in her long essay *Going to School* (1995, collected in the book of essays *Carouselle*).

At that time, secondary education in Hong Kong comprised three years of junior secondary and three years of senior secondary, after which the students sat the Certificate of Education examination. Xi Xi studied in the school's Chinese section when she was in junior secondary. By the time she moved up to senior secondary, the school had added an English section. Believing that an education in the English section would create better opportunities for Xi Xi, her father transferred her over despite her reluctance. Free education was some years away in Hong Kong and the struggling family frequently found it hard to scrap together enough to pay for tuition fees, *tang fai* and other miscellaneous school fees. Fees were collected from each student by the teachers on the first day of each month. However, Xi Xi would be unable to pay until the third because her father's wages were paid on the second of each month. At fee collection time, a red-faced Xi Xi would invariably have to tell the teacher that she could not pay until the third. It was embarrassing and humiliating, to say the least. On occasions, a teacher would pay on her behalf and be reimbursed later and there were times when her more affluent classmates lent her the money. There were several winters during which she could only go to school in thin clothes. She often caught chills but would claim that she was warm enough when her mother asked. She could not afford the voluminous English history textbook and had to look at her classmate's. Little by little though, she became accustomed to life in Hong Kong and through sheer hard work eventually got on top of her studies. She began to get favourable notices from teachers and classmates, especially for Chinese. Her compositions often received the highest mark and would be read aloud in class by the teacher. Some of her writings were published in the school magazine.

中學時西西已開始在報刊、雜誌上投稿，作品散見各報的學生園地：《星島日報》、《中國學生周報》、《青年樂園》。她喜歡寫作，也可以賺一點稿費作零用。她第一篇作品，是《人人文學》的一首14行詩〈湖上〉，當時只有15歲。那些年，她寫過許多短詩，還附上自己的繪畫或者木刻，名字小紅花，或者皇冠，有時還附上校名協恩中學。1957年，西西沒有升讀大學，考慮到昂貴的學費，選擇進入葛量洪教育學院(今香港教育大學)，一年學習，兩年實習，實習時已經有薪水，可以幫補家計。實習期間，她寫成小說《和孩子們一起歌唱》(1958)，描述她在樓宇的天臺教導貧童，取得《青年樂園》的徵文比賽冠軍。畢業後她任教於官立小學，1970年代曾積極參與爭取教師權益的運動。1979年教師過盛，她申請提早退休。開始專事寫作，偶而應聘代課。

1987年，她活用香港特殊的優勢，把當時中國內地重新開放後新銳作家的小說寄到臺去，包括莫言、李銳、韓少功、王安憶、張承志、余華等18位，先後編了四本選集。這些作家，如今在內地已大大有名。書出後她還親自送稿費到北京、上海、廣州和深圳。當然可以郵滙上去，但大家都希望面敘，也怕郵誤。結果她自己收到的版稅都花在旅費上，但她很愉快，還趁便會見了好幾位翻譯拉丁美洲小說的西班牙文專家。後來莫言的《紅高粱》、李銳的《厚土》在洪範出版，也是她的轉介。



Xi Xi began submitting her works to newspapers and periodicals when she was in secondary school and her writings appeared from time to time in the student pages of *Sing Tao Daily*, *Chinese Students' Weekly* and *Youth Garden Weekly*. She has a passion for creative writing and it was also a means of earning some pocket money. Her first published work was a 14 line poem *On the Lake* which appeared in *Everyone's Literature* when she was 15 years old. During those years, she wrote a tremendous number of short poems to which she appended her own illustrations or woodcut prints, using the name Little Red Flower or Crown and sometimes stating the name of her school Heep Yunn School. Concerned about expensive tuition fees, she decided against going to university and in 1957 commenced studies at the Grantham College of Education (one of the precursors of The Education University of Hong Kong). The course consisted of one year of lectures and two years of classroom practice. The salary she received as a practice teacher helped foot some of her family's bills. During her internship, she completed *Singing with the Children* (1958). The novel dealt with her time teaching under-privileged children in makeshift classrooms on rooftops and was awarded first prize of the *Youth Garden Weekly Writing Awards*. After graduation, she taught at a government primary school and actively participated in the teachers' rights movement of the 1970s. In 1979, she took early retirement in view of the over-supply of teachers at the time. Post retirement, she began to write full-time and occasionally worked as a relief teacher.

In 1987, taking advantage of the special advantages enjoyed by Hong Kong, she organised the works of 18 emerging Mainland Chinese authors of the post Cultural Revolution era into four anthologies which she sent to Taiwan. These authors, all of whom much acclaimed in today's China, included Mo Yan, Li Rui, Han Shaogong, Wang Anyi, Zhang Chengzhi and Yu Hua. After the anthologies were published, she delivered each author's remuneration in person, to Beijing, Shanghai, Guangzhou and Shenzhen. She could have relied on the postal service of course but she was concerned about mis-delivery. In any event, a face-to-face meeting was desired by all concerned. The trip exhausted her own royalties but she enjoyed the experience enormously and took the opportunity to meet with several Spanish language experts involved in translating Latin American novels. Her introduction of Mo Yan and Li Rui to Taiwan readers later led to the publication of their respective works *Red Sorghum* and *Hou Tu* (Thick Earth) by the Hung Fan Press.

她早期較多用的筆名是藍子，之後主要是西西，偶用阿果。許多年後，她在報上連載《我城》、《飛氈》(1995)等， 也附上自己的繪畫。《我城》之作，明顯是要告別過去存在主義的氛圍，運用創新的轉喻，一種詩意的語調，加上獨特的結構(長卷式移動視點)，寫年輕人踏實、愉快地工作，認同本土，追尋並肯定自我的身份。書中不乏對現實的憂慮，但不是焦點，西西另有更多反思社會問題之作，而輕重本末，自有選擇的分寸。至於「我城」之名，言簡意賅，已成普遍用語。

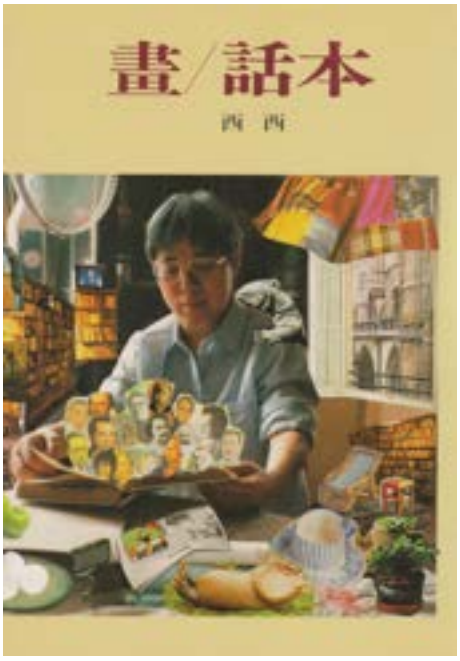
西西的寫作，成書之前，往往通過報章的專欄形式發表，大概從1970至2000，也是報章副刊的黃金時代。她最早的專欄，是1960年初的童話專欄(《天天日報》，由嚴以敬配圖)。60年下旬，遇上意大利電影的新寫實主義和法國的新浪潮，開始她的電影時期，在報上、雜誌上寫作了大量影話、影論，用清新的筆調訪問影星。據學者趙曉彤的搜集，有400篇之多。宋淇當時在邵氏當編輯主任，找她編劇，她用另一筆名編出《黛綠年華》，改編自《小婦人》。龍剛導演的《窗》，也是她應要求改編柯德莉·夏萍的《盲女驚魂》；她曾建議改編卡謬的《瘟疫》，但她留意到並提出版權的問題，最終沒有編成。西西為電影公司編劇的經驗，不完全是愉快的，主要是不能發揮自己的創作；當年的電影公司，以商業為務。她真正自己寫的，是《瑪利亞》，小説曾得獎，她把它改編成劇本，仔細地分鏡頭，好友陸離看到後把它寄給鄒文懷，結果石沉大海。

Besides the main pen name Xi Xi, she has used Lan Zi which she favoured in the early days and occasionally Ah Guo. Years later, when *My City, Flying Carpet* (1995) and other works were serialised in newspapers, she also provided her own illustrations. An explicit departure from the existentialism of her previous works, *My City* speaks in a lyrical tone, through innovative allegories, and is uniquely structured like a "panning shot" which embraces multiple perspectives. The novel centres on a group of young people who are grounded and happy at work, who identify with their home city and who seek and affirm their identities. The work expresses trepidation about the realities of life but that is not its focus. Xi Xi has written plenty of other works concerning social issues and it is in her discretion to determine priorities. As for the title *My City*, it is simple but succinct and has since found its way into the vernacular.

During the golden era of the newspaper supplement from approximately 1970 to 2000, Xi Xi would typically debut a new work in a newspaper column before publishing it in book form. She has written many columns in her career, her first being one about fairy tales in *Tin Tin Daily News* in the early 1960s. The cartoonist Yim Yee-king provided the illustrations. Her encounter with Neorealism in Italian cinema and the French New Wave towards the latter half of 1960 inspired her to turn her attention to films. In her inimitable style, she wrote (according to the academic Chiu Hiu-tung) no less than 400 newspaper and magazine articles covering movie news, film reviews and interviews with movie stars. She also tried her hand at writing screenplays. At the invitation of Stephen Soong, the then editor-in-chief of Shaw Brothers Studio, she used a different pen name to adapt the novel *Little Women* into a screenplay entitled *The Dark Green Age*. She also wrote the screenplay for *The Window* (directed by Lung Kong) which was based on *Wait Until Dark* starring Audrey Hepburn. She contemplated adapting Albert Camus' novel *The Plague* into a screenplay but abandoned the idea when copyright concerns were raised. Xi Xi did not entirely enjoy her screenwriting experience, principally because she felt that she had to compromise her creativity. After all, movie studios at the time were businesses first and foremost. A work she truly wrote for herself was the award-winning fiction *Maria* which she adapted into a shooting script. After perusing the script, her good friend Ada Loke Lay forwarded it to the film producer Raymond Chow. Unfortunately nothing ever came of it.

1960年代下旬她曾任報章的電訊翻譯，並一度任《中國學生周報》詩頁的編輯，因見來稿的詩太多晦澀難明而辭任。1975年，完成《我城》的連載，她和一群朋友創辦《大拇指周報》。1979年，因見當年出版嚴肅作品的出版社甚少，她和張灼祥、辛其氏、鍾玲玲、周國偉、杜杜、許迪鏘、何福仁等人成立素葉文學出版社，曾出版文學叢書75種，售書所得，用作出版新書之用。叢書之外，稍後又出版文學雜誌《素葉文學》，共68期。素葉雖為同人合辦，但園地相當開放，叢書及雜誌展示了不同類型的豐碩作品，培養了不少年青作家。1982年，西西原刊《素葉文學》的小說《像我這樣的一個女子》，痖弦在聯合報副刊重發，大受歡迎，開始了她和臺灣的文學緣。她後來大部份的書都在臺灣洪範書店出版，以往的《香港年鑑》更曾稱她為臺灣作家。但倘說她是「出口轉內銷」，也不全對，因為在這之前，香港文學的內行人無不認識西西。

研究西西其人其文，《候鳥》，再加下卷的《織巢》，是起點。西西認為真要認識一個作家，最重要還是通過他的作品。西西寫作的文類極廣泛，細算有20種之多。其中她一直在寫詩，用一種明朗、親切的語調，拒絕晦澀虛玄，貫徹她多年來對詩作的信念。她的詩集《石磬》在1982年出版，後來再加增訂為《西西詩集》(2000) 。

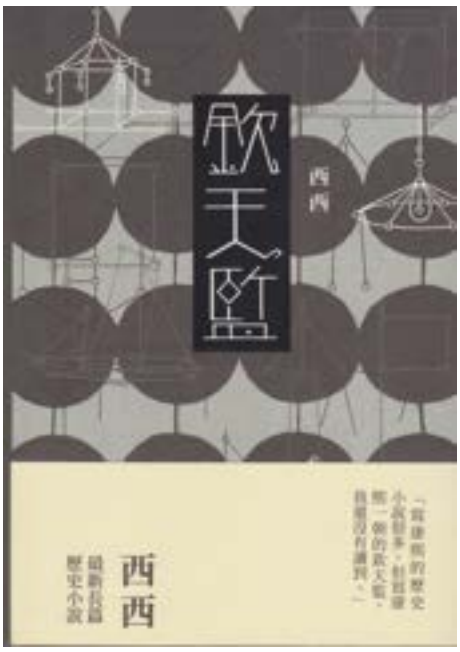


In the late 1960s, she worked as a translator of dispatches from foreign news agencies and was also for a time the poetry editor of the *Chinese Students' Weekly*. She resigned from the latter position due to her frustration with the copious numbers of obscure and incomprehensible contributions received. In 1975, with the completion of *My City's* serialisation, she co-founded *Thumb Weekly* with a group of friends. The lack of publishing houses for serious writings motivated her in 1979 to establish the Su Yeh Publications (Plain Leaf) with Chang Cheuk-cheung, Terence, Xin Qishi, Chung Ling-ling, Chow Kwok-wai, Du Du, Xu Diqiang, Ho Fuk-yan and others. Su Yeh Publications has published literary works in 75 categories, with sales proceeds directed towards the publication of new works. Apart from books, Su Yeh Publications later also published the literary journal *Su Yeh Literature* which ran for 68 editions. Although Su Yeh's founders shared a common literary outlook, *Su Yeh* itself was a broad church which accommodated a rich variety of books and periodicals, providing a nurturing ground for a great many young authors. In 1982, Xi Xi's novel *A Woman Like Me*, originally published in *Su Yeh Literature*, was republished by Ya Xian in the *United Daily News* supplement to great popular acclaim, thus marking the start of her long literary association with Taiwan. Taiwan's Hung Fan Press eventually became the publisher of most of her works. Some past issues of the Hong Kong Yearbook had referred to her as a Taiwanese writer. To say that she made good at home after triumphing abroad would not be entirely accurate because prior to finding success in Taiwan, she was already a household name among the Hong Kong literati.

Any attempt to gain an insight into Xi Xi the person and her works must start from *Migrating Birds* and its sequel *Nest Weaving*. In Xi Xi's opinion, a writer's work holds the key to truly understanding that writer. Xi Xi's writing covers an impressive range of genres – over 20 at a careful count. Among these, poetry is a staple throughout her career. Her poetry is lucid and intimate, illustrating her long-held view that poetry should not be opaque and pretentious. Her book of poems Stone Chimes was published in 1982. It was later revised and updated into *Collected Poems of Xi Xi* (2000).

1989年九月西西曾因癌病入院，接受連串治療。在治病期間斷續寫成《哀悼乳房》(1992) ，揭示治病經過，以及對疾病、對生命的思考。手術後康復，雖仍受各種疾病困擾，卻無損她的寫作，一直創作不輟。先後出版了《故事裡的故事》(1998)、《旋轉木馬》(2001)、《拼圖遊戲》(2001)、《白髮阿娥及其他》(2006)等書。2000年則因手術的後遺症，淋巴腺受損，右手日漸失靈，終於完全失去功能，乃毅然改用左手寫作，之後完成了長篇《我的喬治亞》(2008)、遊記結集《看房子》(2008)、《我的玩具》(2019)、《看小説》(2019)等書。《我的喬治亞》一書從她喜歡的微型屋出發，回溯香港和英國糾結交纏的歷史，可説是《我城》的前傳，也寄寓了她對將來的思考。

2000年，她學製布偶、毛熊，也作為右手的物理治療，曾因此獲得熊藝設計首獎，於2009年出版《縫熊志》。這書的內地版，獲得內地許多報刊選為年度好書。2010年，她以猿猴為主題，出版《猿猴志》，通過縫製、抒寫，以及談話，澄清猿猴的形象和書寫；珍重其他生靈，正是關心人類自己。



西西做的水滸英雄
Heros from *Water Margin* that made by Xi Xi

Xi Xi was diagnosed with cancer in September 1989 and spent some time in hospital receiving treatment. During her illness and convalescence, she wrote intermittently to complete *Mourning a Breast* (1992). The novel is in part an account of the treatment she underwent and in part a meditation on sickness and life. Although still plagued by various illnesses post operation, her literary output did not suffer as she continued to write avidly. In succession, she published *A Story Within a Story* (1998), *Carouselle* (2001), *Jigsaw Puzzle* (2001) and *The White Haired Lady and others* (2006). In 2000, lymph node damage caused by the cancer treatment triggered a gradual decline in the mobility of her right arm until all functionality was eventually lost. Determined to soldier on, she learned to write with her left hand and in this manner, completed a raft of works including the novel *My Georgia* (2008), a travelogue *Looking at Buildings* (2008), *My Toys* (2019) and *Reading Fiction* (2019). In *My Georgia*, her beloved tiny house becomes the starting point for a retrospective tour of the tangled history of Hong Kong and Britain. It can be considered a prequel to *My City* and a metaphor for her thoughts about the future.

In 2000, she learned to make cloth dolls and teddy bears as a form of physiotherapy for her right hand. The bears she crafted won Designer's Award in the Teddy Bears Design Competition. In 2009, she published *The Teddy Bear Chronicles*, the Mainland edition of which was named Book of the Year by a number of newspapers and periodicals in China. In 2010, she published *Chronicles of Apes and Monkeys*. Through handicraft, prose and dialogues, she corrected commonly held misconceptions about these primates. When humans treasure other beings, they treasure themselves.

2019年西西獲美國紐曼華語文學獎 Xi Xi garnered the Newman Prize for Chinese Literature, USA in 2019

綜觀西西60年來的文學歷程，最矚目的是那種源源不絕的創意，往往化鐵成金；她的小說，不論長篇短製，形式千變萬化，一篇一貌，慎密細緻，而又呼應社會現實，緊貼時局遷變。環視香港的文學創作，能當下呈現回歸前後許多年的變化，出入現實臨即與想像虛構，計質和量，當為此中翹楚。多年來，她通過《我城》，肥土鎮的眾多故事、《浮城誌異》(1986)、《飛氈》(1996)等長短篇，運用象徵、轉喻，為這地方營建了一個既獨特又意蘊豐富的文學世界。

年逾古稀，仍然創作不斷，近年出版長篇《欽天監》，曾為此重訪北京，攀上古觀象臺，無論形式與題材，俱為新創。2020年初，她曾輕度中風，住院一個月。最近文稿整理出短篇小說集《石頭與桃花》；並選出23首有關動物的詩作，和28位畫家合作，成繪本《動物嘉年華》。

西西為人一如她的寫作，觀人審事，睿智精準，一直保持赤子的初心；且樂於助人，不求回報。她沒有敵人，要是有人妒嫉她的成就，那是她沒有辦法的事。她寬容，不等於不會分辨是非。當年在北京，曾跟李陀見過數面，李陀觀察入微，說西西「外柔內剛」，是的，西西青年時代已認定做人以及作文的取向，不喜爭辯，但有所堅持，一以貫之。

對於藝術發展局頒給她「終身成就獎」，她表示非常高興，感激。

Perhaps the most impressive hallmark of her literary career of 60 years is her uninterrupted flow of creativity. With her midas touch, she has created a kaleidoscopic array of long and short fiction, each of which fresh, keenly observed and closely reflecting the changing realities of the prevailing social situation. Her works are unrivalled in the literary world of Hong Kong, whether in their quality and quantity or in their dextrous weaving of looming realities with the fantastical to represent the ever shifting paradigms of the pre and post-handover eras. Over the years, her fiction *My City*, the *Fertillia* stories, *Marvels of a Floating City* (1986), *Flying Carpet* (1996) and others have, through their blend of symbolism and allegory, shaped a unique and deeply evocative literary realm.

At the age of well over 80, Xi Xi has continued to pour her creative energy into writing. In connection with the recent publication of *The Imperial Astronomy Board*, a historical novel brimming with her characteristic inventiveness in form and theme, she revisited Beijing and climbed the Ancient Observatory there. She suffered a mild stroke at the beginning of 2020 and was hospitalised for a month. Lately, she has organised a collection of her short fiction into an anthology titled *Stone and Peach Blossom*. As well, she has selected 23 of her animal-related poems and collaborated with 28 illustrators to produce the poem and picture book *Carnival of the Animals.*

Xi Xi the person is very much like her writing – highly discerning about people and matters and still retaining a childlike innocence. She delights in helping people but does not expect favours in return. She does not have enemies although she cannot help it if there are people envious of her accomplishments. She is forgiving but is not blind to what is right or wrong. Some years ago, she met Li Tuo a few times in Beijing. Li is an insightful person and described Xi Xi as someone who has a spine of steel beneath her gentle exterior. Indeed, Xi Xi has identified the guiding principles of her life and her writing from an early age. For all her distaste for confrontation, she has remained resolutely faithful to these principles to this day.

She expresses her delight and gratitude to the Hong Kong Arts Development Council for conferring the "Life Achievement Award" upon her.

西西的主要文學獎項
Main Literary Honours Awarded to Xi Xi

1958 小説《和孩子們一起歌唱》獲《青年樂園》徵文比賽冠軍
Fiction *Singing with the Children*, First Prize, Youth Garden Weekly Writing Awards

1965 〈瑪利亞〉獲《中國學生周報》小説第一名
Maria, First Prize, *Chinese Students' Weekly* Fiction Awards

1983 〈像我這樣的一個女子〉獲台灣聯合報第八屆短篇小説獎
(此獎乃頒給該年在該報副刊上發表最佳之短篇小説)
A Woman Like Me, First Prize, 8th Taiwan United Daily News Short Story Awards
(Awarded to the best short story published in the *United Daily News Supplement* that year)

1988 〈致西緒福斯〉再獲聯合報第十屆短篇小説獎
To Sisyphus, First Prize, 10th United Daily News Short Story Awards

小説集《手卷》獲台灣中國時報第十一屆時報小説獎
(此獎乃授與該年在台灣出版之最佳小説集)
Short story collection *Hand Scroll*, First Prize, 11th Taiwan China Times Fiction Awards (Awarded to the best fiction collection published in Taiwan that year)

1989 獲《八方》文藝叢刊之「八方文學創作獎」
Ba Fang Creative Writing Award, Ba *Fang Literary Journal*

1992 《哀悼乳房》獲台灣中國時報開卷版選為十大好書
Mourning a Breast, Ten Best Books, Taiwan China Times Openbook

1993 《西西卷》獲香港市政局主辦第二屆香港中文文學雙年獎小説獎
Collected Works of Xi Xi, First Prize, Hong Kong Urban Council 2nd Chinese Literature Biennial Fiction Awards

1997 《時間的話題：對話集》(與何福仁合著)獲香港市政局主辦第四屆香港中文文學雙年獎文學評論推薦獎
About Time : A Collection of Conversations (co- authored with Ho Fuk-yan), Literary Criticism Recommendation Award, Hong Kong Urban Council 4th Chinese Literature Biennial Awards

獲香港藝術發展局第一屆文學獎之「創作獎」
Creative Award, 1st Hong Kong Arts Development Council Literary Awards

2000 獲星洲日報舉辦之「花蹤世界華文文學獎」
Hua Zong World Chinese Literature Award, *Sing Tao Daily*

2009 《我城》入選《亞洲周刊》舉辦之二十世紀全球華人中文小説一百強
My City, selected by *Yazhou Zhoukan* as one of the best 100 World Chinese Fiction of the 20th century

2011 獲選為香港貿易發展局主辦「香港書展」之年度作家
Writer of the Year, Hong Kong Trade Development Council Hong Kong Book Fair

《縫熊志》獲新京報、濟南日報、南方都市報選為年度好書
The Teddy Bear Chronicles, Book of the Year, *The Beijing News*, *Jinan Daily* and *Southern Metropolitan Daily*

《猿猴志》獲台灣中國時報開卷版選為年度好書
Chronicles of Apes and Monkeys, Book of the Year, Taiwan China Times Openbook

2014 獲「全球華文文學星雲獎」第四屆之貢獻獎
Contribution Award, 4th Hsing Yun Global Chinese Literary Awards

2019 獲美國紐曼華語文學獎
Newman Prize for Chinese Literature, USA

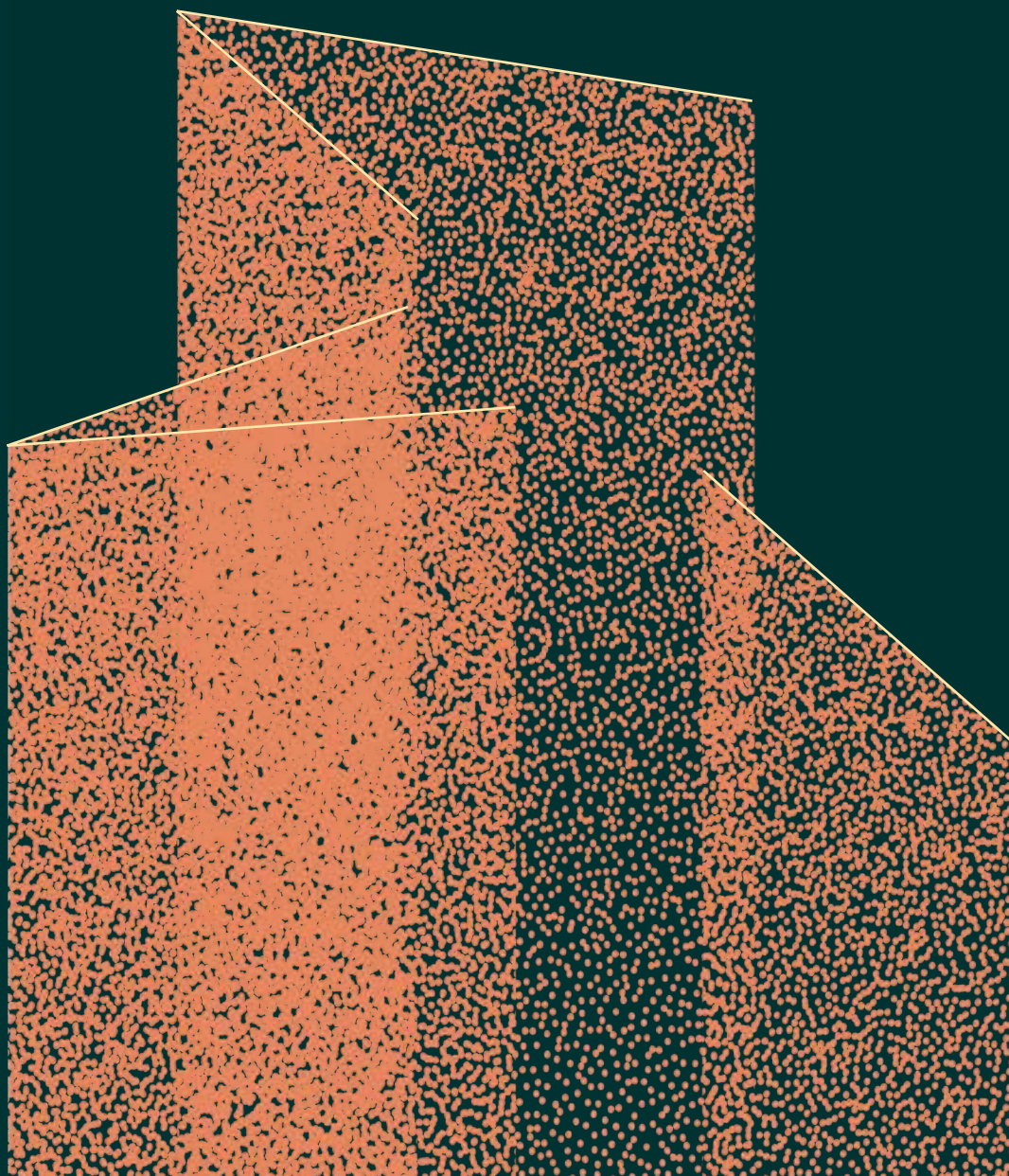
獲瑞典蟬文學獎
Cikada Literature Award, Sweden

2022 獲香港藝術發展局第十六屆香港藝術發展獎「終身成就獎」
Life Achievement Award, The 16th Hong Kong Arts Development Awards
Hong Kong Arts Development Council

文：何福仁

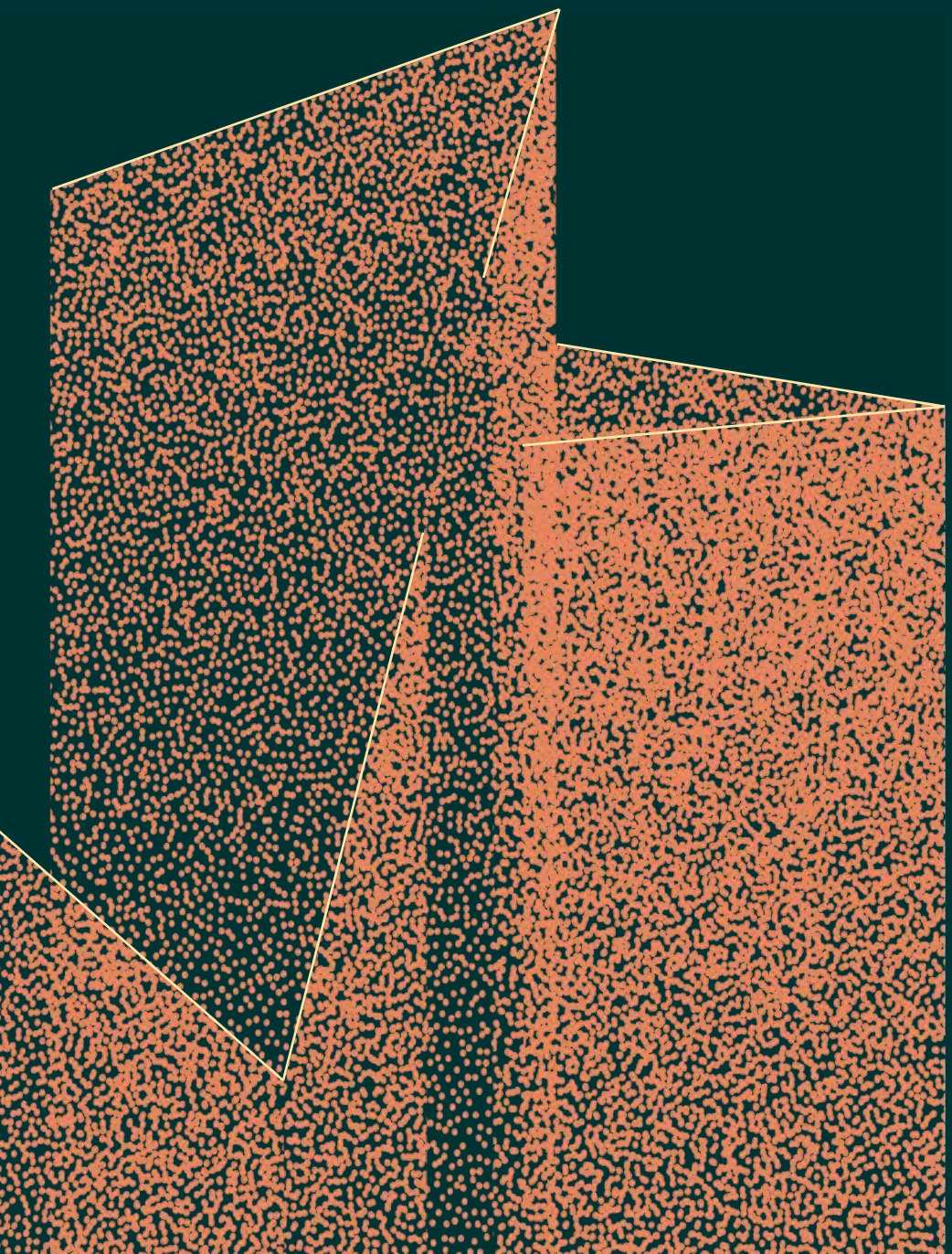
傑出藝術貢獻獎

AWARD FOR OUTSTANDING CONTRIBUTION IN ARTS



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

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



傑出藝術貢獻獎

榮念曾
DANNY YUNG

「通過『碰壁』經驗，正好提供機會給香港邊緣份子去磨練自身和制度的關係，去深入了解藝術與制度的矛盾。」

“ The experience of hitting ‘walls’ provides opportunities for peripheral communities in Hong Kong to hone their relationships with the system and to gain a deeper understanding of the contradictions between arts and larger structures.”

榮念曾1943年在上海出生，有一位哥哥和兩位妹妹。他五歲時隨家人移居香港，課餘學習中、西繪畫。他在1961年到美國，然後在加州大學柏克萊分校完成建築課程，開始關注社區設計與公共空間文化的互動，後於哥倫比亞大學研究院取得城市設計碩士。

他70年代初開始做紐約唐人街研究，並出版以亞裔美國人為主角的英文雜誌*Bridge*，這雜誌在紐約共出版了40期，開始以文化架構作橋樑，以助彼此跨越。他又與妹妹榮雪共同創作舞蹈作品*ID I, II, III*，在紐約聖約翰主教堂首演。

他在1979年回港，在香港藝術中心舉行「氣泡」概念漫畫展，開幕當天上演他在香港首個結構主義作品《破紀錄一號》。然後，與朋友於1982年共同成立「進念・二十面體」，三年後出任藝術總監至今。多年來策劃、製作或導演超過100部劇場作品，早被公認為本地劇壇重鎮。

榮氏1993年獲委任為香港藝術發展局創局成員。藝發局於95年正式成為法定團體，他是藝術教育小組創組主席。

榮氏於1996年創立香港當代文化中心，關注香港以至整個亞太地區的創意產業、藝文政策及教育發展。他又參與建立亞洲藝術網絡，組織香港與台北、深圳、上海的「四城文化論壇」。他在2001年策劃成立三年一度的「世界文化論壇」董事局的副主席。

他曾經擔任中央政策組非全職顧問、西九文化管理局董事局成員、中華創意產業論壇召集人。

榮氏2014年在華盛頓國家大草坪創作展出《天天向上入門須知》竹棚花牌裝置，是個結合嶺南傳統花牌、戲棚工藝的香港當代藝術實驗。

2021年底至2022年，「實驗實驗展：榮念曾創作五十年」在香港文化博物館展出。

Danny Yung was born in 1943 in Shanghai with an elder brother and two younger sisters. He moved to Hong Kong with his family at the age of five and learned Chinese and Western painting as extracurricular activities. In 1961, Yung travelled to the United States where he obtained a degree in Architecture at the University of California, Berkeley. He then took an interest in community design and public space culture, and subsequently graduated with a Master’s degree in Urban Design at Columbia University.

In the early 1970s, Yung began his research on New York’s Chinatown and published *Bridge*, an English-language magazine foregrounding Asian Americans, which ran for 40 issues in New York and provided a framework for cultural connectivity. Together with his sister Eleanor Yung, he co-choreographed the dance performance *ID I, II, III* with a premiere at The Cathedral Church of Saint John the Divine in New York.

Yung returned to Hong Kong in 1979 and held his “Bubbles” Conceptual Comics Exhibition at Hong Kong Arts Centre. *Broken Record*, the first structuralist piece that Yung directed, was performed at the opening. In 1982, Yung co-founded Zuni Icosahedron with his friend and has been the Artistic Director since 1985. Over the years, Yung has curated, produced and directed over a hundred theatre works, and is widely recognised as a key figure in Hong Kong’s theatre scene.

In 1993, Yung was appointed as a founding member of Hong Kong Arts Development Council (HKADC). In 1995, HKADC was officially chartered and Yung chaired the Council’s Arts Education Committee.

In 1996, Yung founded the Hong Kong Institute of Contemporary Culture to promote creative industries as well as cultural policy and education in Hong Kong and in the Asia-Pacific region. Yung was also part of the founding team for Asia Art Nets and organised the “Hong Kong-Taipei-Shanghai-Shenzhen City-to-City” Cultural Exchange Conference. In 2001, he formed the Council for the triennial World Culture Forum and served as its Vice-President.

Yung served as a part-time Consultant of the Central Policy Unit, a Board Member of the West Kowloon Cultural District Authority and Convenor of the Chinese Creative Industries Forum.

In 2014, Yung displayed *Gateway - Tian Tian Xiang Shang*, a large-scale flower plaque bamboo installation at the National Mall in Washington DC. A bamboo structure and flower plaque installation, the work is an artistic experiment combining traditional Lingnan flower plaques with the scaffolding of bamboo theatre.

From late 2021 to 2022, “X-Xperimenting Exhibition – Danny Yung 50 Year Creations” is organised at the Hong Kong Heritage Museum.

上世紀70年代美國的學生運動風起雲湧，紐約的文化藝術活潑開放，都成為年輕的榮念曾生命史的一部分。他1979年回到闊別十多年的香港，頓時發覺可以從「邊緣人」的身分去觀察、論述和創作。[1] 隨後好幾年，他得到香港藝術中心的支持，做了幾個從漫畫到錄像，再到劇場的作品，引起藝術界文化界的注視。那是香港承中國改革開放之利經濟起飛，而回歸議題又從醞釀到成為定案的時期，香港和中國、過去和未來，種種想像和討論進入藝術範疇實在順理成章。1980年至81年的《中國旅程》系列，開啟了榮氏幾十年來念茲在茲的課題，也成為他「系列」式多角度多層次處理問題，並聯繫不同藝術界朋友共同創作，進行多元演繹與開放思考的先聲。

成人成藝，離不開一方水、一片時。就是那些年、那個社會狀態，在榮氏這個人身上發酵。榮氏從1985年起出任「進念・二十面體」藝術總監，進念亦成了榮氏踐行文化藝術活動的主要平台。而他，而進念，也逐漸指向這樣一個清晰的概念：實驗。

實驗，首先是超越既有框架，開放地想像未來的意思。

框架當然有邊框有壁壘。「邊緣人」的實驗創作不免碰壁。榮氏後來這樣回顧：「我發現香港的制度，似乎並不嚮往『對話』。殖民地政府是無視於『邊緣』的存在，亦無意發展本土文化。但是通過這些『碰壁』經驗，卻正好提供了機會給香港邊緣份子去磨練自身和制度的關係，去深入了解藝術與制度的矛盾。」[2]

The turbulent American student movements in the 1970s and the flourishing of arts and culture in New York were all events Danny Yung experienced in his youth. In 1979, as he returned to Hong Kong after over a decade, he realised he was making his observations, critique and creative works as a "peripheral person".[1] In the following years, he received support from Hong Kong Arts Centre to create works ranging from comics to video and theatre, gaining recognition within the arts circle. At the time, Hong Kong's economy was thriving with China's reform and Hong Kong's handover taking shape after impending development. Hong Kong and China, the past and the future — it was only natural that thoughts and conversations surrounding these topics would make their way into the arts. *The Journey to the East* series from 1980 to 1981 marks the start of Yung's creative pursuit for decades to come and his serial and layered treatment of themes. He also collaborated with various peers in the field, becoming a pioneer of diverse performance and open thinking.

As the saying goes, time and place are essential to success. For Yung, the particular era and social situation in which he worked nurtured his creativity. Since 1985, Yung was the Artistic Director of Zuni Icosahedron, which also became the main platform for Yung's artistic activities. Gradually, Yung and the organisation formulated a clear goal: experimentation.

To experiment is to go beyond existing frameworks to imagine future possibilities.

A framework imposes boundaries but also offers a safe space. Working from the periphery, Yung came across various obstacles as he was experimenting. Reflecting on his experience, Yung said, "I realise Hong Kong's system did not encourage 'conversation'. The colonial government neglected the existence of the periphery and had no intention to develop local culture. However, the experience of hitting 'walls' provided opportunities for peripheral communities in Hong Kong to hone their relationships with the system and to gain a deeper understanding of the contradictions between arts and larger structures."[2]

註 Remarks

1 榮念曾〈香港 • 邊緣和藝術〉，《屠場與劇場：尋找香港文化政策》(1999)。
Danny Yung, 'Hong Kong: Art and the Periphery', *Slaughterhouse and Theatre: In Search of Hong Kong Cultural Policy* (1999).

2 同上註。
Ibid.

這正是榮氏在90年代開始，撰寫多篇有關香港文化藝術政策文章的背景。現存於「亞洲藝術文獻庫」的《屠場與劇場：尋找香港文化政策》(1999)，輯錄的正是他在90年代寫的一系列文章。他直指香港文化藝術行政架構的缺失，呼喚打破僵化制度，在體制上徹底反省和重建。

這些有關文化體制的思考，與他的劇場實踐，宛然契合。他的製作具體落實他在政策文章中揭櫫的交流和跨越。於藝術中心製作的《中國旅程》系列如此，他應香港話劇團之邀與王守謙合導《大路》(1981) 亦如此。

幾十年來已成為香港實驗劇場「經典」的「榮式」符號，包括簡約而重複的前進、後退、指路、挽行李箱，或浮動或漸進的紅色線與面，革命或古典歌曲，口號、成語與擬成語、概念的推敲與反覆詰問，以至演員背台靜坐等等，其實一如牆柱門窗之於建築，都是他建立劇場隱喻的基本元素。他不是要在劇場說「故事」。他志在跳出線性的敍事框架，刺激觀眾，也提供空間，讓觀眾思考「劇場」是甚麼，劇場「為甚麼」是甚麼，劇場又「可以」是甚麼，諸如此類。而「劇場」畢竟還只是個引子，它可以是藝術、文化、社會、歷史……，以至於我們習以為常視為理所當然的概念。

It was in this context that Yung started writing critiques about Hong Kong cultural policy in the 1990s. *Slaughterhouse and Theatre: In Search of Hong Kong Cultural Policy* (1999), now part of Asia Art Archive's collection, is a compilation of his articles in which he points out the flaws and inflexibility of Hong Kong's arts administrative structure, calling for systemic review and reconstruction.

Yung's thinking about the cultural system is exemplified through his theatrical practice, with his productions implementing the exchanges and development Yung purports in his policy articles. This is seen in *Journey to the East* produced at the Arts Centre, and also in *The Road* (1981) which he co-directed with Gus Wong with Hong Kong Repertory Theatre's invitation.

Over the years, certain elements have become classic "Yungian" motifs in Hong Kong experimental theatre: simple yet repetitive forward and backward movements; pointing at roads and picking up suitcases; floating or encroaching red lines and planes; revolutionary and classic songs, slogans, idioms and new sayings; the rumination and constant interrogation of concepts; actors sitting in silence with their backs facing the audience. Like the constituents of a building, these elements are basic parts of Yung's allusions for theatre. Yung does not pertain to narrative, going beyond the linearity of plot to stimulate the audience as well as to provide space for consideration as to what constitutes theatre — the purpose and possibilities of the form and other investigations. These questions expand beyond theatre to encompass arts, culture, society, history and other facets of the world we have known and taken for granted.

換言之，劇場只是個「方便」。榮氏藉政策論述和製作，召回我們本應有的主體性。只有重新認識自己，認識歷史，認識文化，既反省現在，又想像將來，那喪失了的主體性才會回來。他稱這過程為「實驗」。他鍥而不捨地搞實驗劇場：實驗莎士比亞、實驗傳統、實驗戲曲……或索性實驗香港。而香港，到底離不開中國，所以他也實驗中國。藉實驗想像中國，尋找中國。只有通過實驗、想像和尋找的過程，香港才會取得它最寶貴的身分。榮氏一直呼喚成立民間智庫，他的製作恰就是以劇場為智庫的示範。

於是，我們看到《拾月》、《香港九五二三事》、《山海經》、《錄鬼簿》、《夜奔》、《西遊荒山淚》、《舞台姊妹》……和近年的《百年之孤寂10.0 —— 文化大革命》、《驚夢》，都讓觀眾留下深深記憶。是十月，還是拾起月光？一大堆傾瀉而下的乒乓球奇觀為「無關緊要的」95年留下個怎樣的註腳？在山海之間靜坐的是老舍嗎？他在「為人民服務」的標語下想甚麼？已死的藝術家是鬼而我們都是鬼嗎，還是滿台滾動中的一個頭顱？穿時裝的柯軍你的夜奔是表演林沖還是演你自己？我們怎樣回到30年代追隨程硯秋再一次西遊歐洲翻開生命的新頁？石小梅啊你和同行姐妹竟如此翻轉大劇院以觀眾席為背景，豪奢而細膩地細說自己的藝術辛酸……。

正是這樣的實驗，打開觀眾眼界，思想境界，思維疆界。

In other words, theatre is a “springboard”, and through policy critique and production, Yung strives to restore our rightful agency. To regain agency, one must understand oneself and the larger forces of history and culture, as well as reflect on the present and future imaginings. In Yung’s opinion, this process is a form of “experimentation” as he ceaselessly produces experimental theatrical works covering an array of subjects: Shakespeare, traditions, *Xiqu*, even Hong Kong in itself. Hong Kong is inevitably linked with China, and so Yung also experiments with imagining and exploring the continent, which in turn allows Hong Kong to gain its valuable identity. Yung has called for the establishment of local think tanks and, in the same manner, his theatre works are manifestations of plays as avenues of critical thinking.

From this we see Yung’s works, such as *October*, *Two or Three Events…of No Significance, The Book of Mountain and Ocean, Feeding the Hungry Ghosts, Flee by Night, Tears of Barren Hill, Stage Sisters,* and more recent productions including *One Hundred Years of Solitude 10.0 — Cultural Revolution* and *Interrupted Dream*, which have all left a strong impression on the audience. Is it October, or picking up moonlight? What is so important about a landslide of ping pong balls in the “insignificance” of 1995? Is Lao She sitting in silence amid the mountain and the ocean? What is he hoping to say with the slogan “Serve the Public" ? Is a deceased artist a ghost, are we also all ghosts or are we rolling heads on a stage? Is a fashionable Ke Jun fleeing in the night posing as Lin Chong or as himself? How do we return to the 1930s to follow Cheng Yanqiu once more as he turns a new page in life while travelling to Europe? And Shi Xiaomei, you and your fellow sisters toppled theatre by using the audience as a backdrop while loudly and intricately bemoaning the difficulties of pursuing one’s artistry…

With these experimentations, Yung presents new horizons to the audience, encouraging them to think on different levels and question boundaries.

上世紀90年代榮氏力倡文化政策的討論，因為97回歸讓香港的未來充滿想像，也因為回歸使香港成為世界所矚目的城市。在這樣的背景下，榮氏自然成為文化交流活動的頻密參與者和推手。香港當代文化中心和亞洲藝術網絡之外，他組織首個城市對城市的當代文化交流項目「香港柏林文化視野藝術節」(2000)、策劃成立「世界文化論壇」並擔任在巴西舉行的「第一屆世界文化論壇」(2003)主席，尤其具影響力，這些都讓香港在國際文化藝術交流樹立了位置，締結了網絡。

榮氏一直在「談」，也一直在「做」。他參與創立香港兆基創意書院，以培育新一代文化藝術創意人才。他的「天天向上」概念漫畫和塑像，在香港和不同城市展出，這個簡單好玩的無言塑像可大可小，可以立在廣場，走入社區校園，和成年人年輕人一起指指看看……他應日本之邀，排演多媒體舞台作品《朱鷺的故事》，從朱鷺及環境生態出發，讓崑劇和能劇對話起來……

或者，正因他一直不懈跨越，而且，真心相信一個城市、一個組織、一個人，都需要藉跨越來評議，來認識、想像、塑造自己，所以，快要80歲的榮氏，隨時都會笑咪咪地看着你，和你打招呼。他不老。

知道香港藝術發展局要頒發「傑出藝術貢獻獎」給他，早在近30年前藝發局草創階段已經參與規劃其方向的榮氏，大概會笑咪咪地這樣開啟對話：

「哦，傑出？甚麼是傑出？怎樣界定傑出不傑出？甚麼是貢獻？頒獎給我的藝發局在評議我的同時，也打算怎樣評議自己，好能更有效地去貢獻藝術？」

In the 1990s, as Hong Kong was brimming with future possibilities and received international attention because of 1997 handover, Yung advocated the discussion of cultural policy and became a frequent participant and promoter of cultural exchange activities. In addition to the Hong Kong Institute for Contemporary Culture and Asia Arts Net, Yung also initiated the first city exchange of contemporary culture with *Festival of Vision – Berlin / Hong Kong* in 2000 and the World Culture Forum, serving as Chairman for the forum's first iteration held in Brazil in 2003. These exchanges have been particularly influential and placed Hong Kong within a network of international culture and arts.

Yung "talks" the talk and "walks" the walk, realising his philosophy with his actions. He is one of the founders of HKICC Lee Shau Kee School of Creativity aiming to nurture a new generation of creative talent. His "Tian Tian Xiang Shang" comic series and sculpture have been exhibited in Hong Kong and in different cities. Simple yet playful, the mute figures come in various sizes and are placed in squares and school campuses among adults and young people... Yung was also invited to Japan to rehearse the multimedia dance production *The Tale of the Crested Ibis*, and through Ibis and the natural environment, Yung created a dialogue between *Kunqu* and Noh theatre...

Yung has a constant drive for improvement and believes that any city, organisation or individual needs to improve to evaluate, understand, imagine and shape its identity. It is perhaps for this reason that, even as he approaches 80 years old, he still greets people with a smile and does not appear aged.

Once he knows he is receiving the Award for Outstanding Contribution in Arts from Hong Kong Arts Development Council, an organisation he had been involved in planning its direction nearly 30 years ago, Yung would probably respond with a smile and say:

"Oh, outstanding? What is outstanding? How do we define what is outstanding and what isn't? What is contribution? As HKADC gave me this award and evaluated me, how does it plan to evaluate itself to contribute to the arts more effectively?"

文：張秉權

董 橋
TUNG CHIAO

照片由「文化者the culturist」攝／提供

「所有愛好文學藝術的人，都要緊記這一點：你必須有自己的個性在創作中，不然做出來的作品價值就未必很大。」

" All who love literary arts shall remember this: you must feed your personality into your work, or the work may not be worth anything much. "

董橋，原名董存爵，福建省晉江人，印尼華僑，父親與舅舅均為傳統有識之士，故自幼接受傳統家學。幼年隨家赴印尼僑居，中學以後到台灣升學，修讀外語及文學，同時接觸中國傳統文化相關之作品，受當時台灣的文化與學術氣息影響甚深。畢業後，董氏移居香港，曾於美國新聞處任編輯，70年代應聘至英國，在英國廣播電台擔任中文廣播員，並於1975年考進倫敦大學亞非學院研究院。

在英倫定居七年後，董氏再度回港，開始投身傳媒工作，1994年首於《明報》開設專欄「英華沉浮錄」，曾任《明報月刊》與《明報》總編輯、《讀者文摘》中文版總編輯等，並擔任《蘋果日報》社長16年。董氏撰寫文化思想評論及散文多年，文章具自身風格，學貫中西，是以備受推崇，有「董橋體」之稱。在港台大陸出版作品數十多本，著作包括《英華沉浮錄》、《保住那一髮青山》、《沒有童謠的年代》、《小風景》、《白描》等，2014年退休後仍持續創作，出版《讀胡適》、《文林回想錄》等書。

董氏早年曾寫舊體詩與新詩，後來以散文著稱，曾獲多項文學獎，如香港藝術發展局第一屆文學獎、聯合報讀書人最佳書獎、香港中文文學雙年獎首獎（散文組）、馬來西亞《星洲日報》第十五屆花蹤文學獎「世界華文文學獎」，以及今年春天台灣師範大學「梁實秋文學大師獎」散文大師獎等。董氏重視作家的語言風格，認為文字需經精雕細琢，作品受兩岸三地的文藝名家所肯定。

Tung Chiao, formerly named Tung Chuen-cheuk, is an Indonesian Chinese of Jinjiang descent in Fujian. His father and uncle were well educated, and Tung was home-schooled at a young age. Tung moved to Indonesia with his family during his formative years and studied in Taiwan after high school. He studied foreign languages and literature during his university study. Deeply inspired by the cultural and academic environment in Taiwan, he started to engage with works of traditional Chinese culture. After his graduation, he relocated to Hong Kong and worked as editor of the United States Information Agency. In the 1970s, he was employed by the British Broadcasting Corporation (BBC) as Chinese newscaster in the United Kingdom. He enrolled in the School of Oriental and African Studies of the University of London in 1975.

Having settled in England for seven years, Tung returned to Hong Kong and developed a career in the media. He began the column "Essays on the Chinese Language" in *Ming Pao* in 1994, and served as Editor-in-Chief of *Ming Pao Monthly*, *Ming Pao* as well as the Chinese editor of *Reader's Digest*, among other positions. He had also been Publisher of *Apple Daily* for 16 years. Over the years, Tung has been a prolific writer of cultural and intellectual criticism and proses. His writings are distinguished by a style that breathes eastern and western traditions, prized as the "Tung Chiao Form." Tung published dozens of books in Hong Kong, Taiwan and the Mainland, notably *Essays on the Chinese Language*, *Still Green Those Misty Mountains*, *When Childhood Has No Song*, *Views in Ink and Colour*, and *Line Drawings*. Since retirement in 2014, Tung remains active in his literary endeavours and published *Reading Hu Shih*, *Recollections of the Literati* and other books.

Tung used to write classical and modern Chinese poetry, and is later known for his proses. He received numerous accolades for his literary achievements, including but not limited to the first Literary Award by the Hong Kong Arts Development Council, the Best Book Prize by *United Daily News*, the first prize of Biennial Awards (Essay Category) of the Hong Kong Biennial Awards for Chinese Literature, the World Sinophone Literary Award at the 15th Huazong Literary Awards by *Sin Chew Daily* in Malaysia, and the Great Essayist Award at the Liang Shih-chiu Great Writer Awards by the Taiwan Normal University this spring. Tung values an author's language style and artistry of the written word. His works have been endorsed by esteemed writers in the Greater China region.

「文字結緣，命裏注定，每每回想，心生歡喜，也生惆悵。」再訪董橋位於麥當勞道「舊時月色樓」前夕，重看了一遍他的近作《文林回想錄》，其自序就有這麼一句。董氏老火烹燉的文字，就是如此精煉詩意，馥郁回甘。

「我這一生人與文字不可分割。」60載筆耕不輟的董氏説。滿腹詩畫筆墨，董橋由説話到舉手投足，自有一番由學養衍生出來的儒雅。戰時出生，小時生活於南洋，17歲的董氏負笈台灣，畢業於外文系，60年代來到香港才開始學習廣東話。回首過去大半生，他自覺一生離不開對文字的追求，退休八年還筆不離手，每隔數載就出版一本新書，親筆填滿每格原稿紙，一手工楷沉實淡然。

「對我自己的作品、思想也好，這種傳統的模式是不能改變的，它早已固定下來。」由寫作、閱讀、收藏到為人修養，雖然思想與風格會隨經歷與學識而變，董氏卻始終保持自身的稜角，在俗世中堅守自己的位置。那迴異於時的文章風格，被譽為「董橋體」，自成一家；前有羅孚，後有陳子善不惜撰文高呼：「你一定要看董橋！」

如今字值千金，董氏將之歸功於漫長而艱困的思索之途，坦言要在創作上破繭而建立自家風格是困難的，但對鍾愛文學藝術者如他，大概也甘於墮入寂寞的創作路，從中看遍想看的景觀，建立出獨特的視野。

"Encounters and friendships fostered by a love of literature are meant to be so. Every time I look back, it delights me as much as it saddens me." The evening before revisiting Tung Chiao's study on MacDonnell Road, I reread his recent book, *Recollections of the Literati*, in which the preface reads as such. Tung's writings have aged into a mellowness that reads lean and poetic with a lasting aftertaste.

"My life is inseparable from the written word," Tung said, reflecting on his assiduous writing career of six decades. A cultured man of letters as he is, he carries the scholarly demeanour of a Confucian. Tung was born in wartime and grew up in Southeast Asia. At the age of 17, he studied in Taiwan and graduated from the Department of Foreign Languages and Literature. He started learning Cantonese when he moved to Hong Kong in the 1960s. In recollection, he found that for all his life he has been in pursuit of the written word. Though he has retired for eight years, he still writes profusely and publishes a new book every few years, filling every square of his manuscripts by hand with fine, composed penmanship.

"In my own writings or thoughts, this traditional mode cannot be changed; it has been fixed this way." Though ways of thinking and styles evolve with experience and knowledge, Tung stays true to his inner nature and finds his place in the world, made evident from how he writes, reads, collects and carries himself. Acclaimed as the "Tung Chiao Form", his anachronistic writing style is one of a kind, recommended as a must-read by Luo Fu and Chen Zishan.

For his writings to achieve such high stature today, Tung did contemplate long and hard. He admitted it is difficult to break from a cocoon and establish one's own creative style, but an enthusiast of literary arts like him might take pleasure in a creative life of solitude, feasting on what the world has to offer and crafting an individualised perspective.

孤走於艱困文學路 獨闢蹊徑的「董橋體」

董氏出生書香之家，自幼已在書法家父親的指導下臨帖練字，受中國傳統文化薰陶，後來又到英國生活了約七年，期間在英國廣播公司工作，亦曾於倫敦大學亞非學院研究多年，為他身上增添了一抹英倫紳士氣息。或許出於多元的文化背景，董氏筆下的文字含英咀華，獨具自家氣韻。

「寫作是訓練自己獨立思考的一個途徑。當你書寫時，必要跟其他人不同，要有自己的風格、獨特的看法才行，不然就難以在書堆中千千萬萬的文字突圍而出。」董氏一直有意識地開拓自身的書寫風格，匯各家之言、融古破新，煮字燉句的背後，是艱苦而漫長的摸索過程。書寫逾半世紀，董氏形容風格至今仍一直在變：「這個探索過程很漫長，你需要不斷研究別人如何書寫，卻不能過分受他人影響。過程中你可以喜歡某些作家的作品，但當你寫作的時候，必須擺脱過去的影響，慢慢練就出自己的看法。」

對於董氏而言，作家的價值在於其獨特的風格與視野，但個性的建立離不開孑然的砥礪之途，不論沿途景觀多麼斑斕，這條路必然是孤獨而艱苦的，不能依靠任何人、任何機構或組織的指導跟影響，「要你自己嘗試，歷經失敗、成功，這也會成為你自己一直走下去的命運。」在書海的波濤中浮沉，稍有一點輕率也不行，然而深藏功架的字鉛落於一紙秋霜，從董氏口中吐出的話，忽焉顯得瀟灑淡然。

寫作需經由頗長的一段醞釀與錘鍊，無論題材和處理方法皆如是。作為文壇巨匠，董氏深信寫作沒所謂「靈感」，沒所謂倏然閃現的靈光，有的只是不斷的思考，推敲後再作嘗試，第一步或許不能成功，那麼就只好再作改動，摸索前進的方向。「難度就在於，你需要想到一個起步點，那才是所謂『靈感』，而非如別人所說的一下子就出現，這沒甚麼可能。」

The Less Trodden Path of "Tung Chiao Form" in the Solo Journey of Literature

Tung was born to an intellectual family. At a young age, he practised Chinese calligraphy under the guidance of his father, who was a calligrapher, and he grew up in traditional Chinese culture. He then went on to live in the United Kingdom for around seven years, where he worked at BBC and spent several years researching at the School of Oriental and African Studies of the University of London. His time there added to his disposition a British gentility. A multicultural background might have contributed to his unique style of writing that blends Chinese and British cultures as a brand of his own.

"Writing is a way to train individual thinking. When you write, you must strive to be different from others, with your personal style and insight, or you can hardly stand out from all those books out there." Tung has consciously developed his own writing style, drawing inspirations from great writers and breaking new ground in tradition. Piecing words and sentences together is in fact a long, laborious process of exploration. With half a century's writing career under his belt, Tung described his style as constantly evolving. "It takes a long time to find out. You study how other people write, but cannot be too influenced by them. In doing so you may appreciate the works of certain writers, but when you write, you must put aside prior influences and come closer to building your own view."

Tung believes the value of a writer rests in one's unique style and perspective, the formation of which is none but a tough, solo undertaking, even as one may marvel at what comes along the way. One cannot rely on the direction and influence of any person or any organisation. "You have to try it out. You may fail, and you may succeed, and this will be how you live what has been laid out for you." The ebb and flow of a literary life has no room for imprudence as the pencil tip, loaded with decades of hard work, immortalises the fleeting thought. What escaped Tung's lips, however, seemed to take on a dashing tone.

Writing takes extensive time to form and refine, both in terms of subject matter and approach. As a prominent figure in the literary circle, Tung believes there is no "inspiration" in writing that comes and goes like a shooting star, but only constant thinking, building and trying. You may not be successful in your first attempt, then you just have to revise and find the way out. "What's difficult is you need to think of a starting point. That's the 'inspiration', so to speak, not something that comes out of the blue, which is quite impossible."

每件藏品都是恩師

投身報業多年，董氏在2014年退休，撇開繁瑣俗務，終能沉浸自身鍾愛的書畫小品中自娛。無需順俗流而行，心境似也有所轉換，更重要是退休文字與此前不同。2017年他出版《讀胡適》，將數十年來閱讀胡適的心得累積起來，歸納出自己一套看法。胡適在中國政局幾度風浪之下仍堅抱文人的高潔信念，其胸襟與學養深令董氏欣羨，隨之而寫下此書，也為寄語時下。

兩年後出版的《文林回想錄》，則是董氏在家居避疫日子中檢點舊日的漫筆，以回憶錄的方式記錄文壇中的交往，由相知、相識到相互提攜，寫下的內容亦成為文壇研究的重要憑據。

董氏自認「民國遺老」，獨戀舊時風月，欣然把書齋稱為「舊時月色樓」，中西古畫舊物藏於一室，儼然凝住民國時光，供齋主自得其樂。董氏指自己迄今為止最鍾愛的藏品仍是書本，書房內藏多本裝幀精美的西方古書，此外不少中國古畫亦是其得意的藏品。

Every Collectible a Teacher

After an extended career in the newspaper industry, Tung retired in 2014, freed from busy work to finally indulge in his beloved literatures and ink artworks. Untied from the flows of society, he now sees the world in a different light and, more importantly, writes differently in retirement than before. In 2017, he published *Reading Hu Shih*, putting forward an original view gathered from decades of reading Hu Shih. Hu Shih lived up to the honourable character of intellectuals despite the turbulent political situation in China. In admiration of Hu's magnanimity and scholarship, Tung wrote the book and pronounced its relevancy to present times.

Recollections of the Literati published two years later is a collection of essays reminiscing over bygone days, written at home during the pandemic. In the form of a memoir, the book recounts the crossing paths in the literary circle and how people met, became friends and supported one another, the documentation of which would become seminal evidence in the study of the literary scene.

Tung confesses to be an "old Republican man in modern times," obsessed with all things of the Republican period. He gladly named his study "The House of the Moon of a Yesteryear," where rare paintings and antiques of Chinese and western origins fill the room as a Republican mise-en-scène for the owner to delight in. Out of all the items in his collection thus far, Tung is especially fond of books. The study houses deliciously designed western rare books. He is also proud of many of his Chinese rare paintings.

董氏稱每件古董在他眼裏都是一個傳統教育的老師，使他在鑑賞時備受影響。在云云文人之中，董氏特別提到清末的溥心畬，出身皇室的他雖為滿洲人，卻在承繼傳統國學修養之餘，在書畫創作上亦具出眾表現，詩、書、畫與張大千齊名，二人皆對董氏影響甚深。此外同姓愛新覺羅氏的啟功，亦與董氏有所往來。在這一代「老民國」的身上，散發着獨有的文人風格，其一流的藝術功架外同時濡染西化的影響，令董氏言談間毫不掩飾自身對此風骨之眷戀：「假如細心閱讀他們的作品，你會獲益良多。他們那一代人，連做人的方式，也與我們有所不同。」

2017年，董氏舉辦了一次大型展覽，首度公開逾百件珍藏，由書畫信札到西洋書籍不等，近至書法手稿、自身著作亦有展出，猶如其翰墨生涯的一個階段性總結。如今他坦言只想「做自己想做的事情，看自己想看的事物」，暫沒想到要再籌辦展覽。疫情來襲，他稱期間最大的收穫，在於閱讀量比過去五年累積還要多：「過去常沒有這樣的空閒，難以細讀。同時我也在思考自己要寫甚麼，卻未正式決定要如何落筆。但願能有健康的身體，繼續做我想做的事情。」

孜孜不倦地浸淫於書翰，董氏年及耋耄仍不歇地探索。請他分享得獎感受時，董氏謙指，退休前一直不敢接納別人頒予他的獎項，因覺自己的事業還在進行、改變中，尚未有一個結論，自己也尚未有一個固定或具信心的看法，沒資格領取。如今獲得此項榮譽，董氏視之為某一階段的記錄或里程碑：「希望我還可以再寫更多，不會因為得了這個獎項就在文學路上停下來，還需要繼續走下去。」

Tung regards every antique as a teacher of traditional education who influences how he appreciates the work. Among all intellectuals, Tung specifically explained with Pu Xinyu of the late Qing dynasty. Pu was a nobleman who, despite his Manchu background, inherited traditional Chinese learning and excelled in ink art. His works of poetry, calligraphy and painting paralleled those of Zhang Daqian, and both masters had a great influence on Tung. Tung was also on friendly terms with Qigong, who shared the same surname of Aisin Gioro. This generation of Republicans had a characteristic intellectual aura, where top artistic calibre met western influence. One can easily feel from Tung's words his deep nostalgia about their spirit. "If you read their works closely, you will learn a lot. Their generation was different from us in a lot of ways, even how they conducted themselves and treated other people."

In 2017, Tung organised a major exhibition to showcase, for the first time, over a hundred items in his collection ranging from ink art, letters, western books, calligraphy manuscripts to his own publications, as if reviewing a stage in his life as a literati. His only wish now is to "follow the heart in what he does and sees," and he is not planning another exhibition for the moment. As the pandemic hit, the biggest takeaway is that he read much more than the past five years combined. "I did not always have the luxury of time to read. I am also thinking what I am to write next, though I have not decided how to start. I wish for good health to give me the strength to do as I please."

Tung never stops learning in his golden years, devoting himself to the world of books. When asked on how he felt receiving the award, Tung humbly said he did not feel ready to accept any award before he retired, as he felt his career was still in progress and evolving, far from closure, while he had also not established a distinctive view confident enough to deserve an award. Tung sees this award as a testament to, or milestone of, a certain stage in life. "I hope I can write more, not to be stopped by this award in my literary journey, but to carry on."

傑出藝術貢獻獎

梅 卓 燕
MUI CHEUK-YIN

Photo Credit : Cheung Chi Wai@Moon 9 image
Asian Cultural Council

「以前做創作時，會覺得自己一定要有一個很偉大的甚麼，現在回頭，不會再去這麼想。因為如果你能明白那個真相，一些很簡單的東西都可以直達那個最終極、最究竟的東西。」

“When I created works in the past, I was always looking up to the greater good. I no longer think the same way: if you discern the truth, the simplest things can at once be the most profound.”

著名舞蹈家梅卓燕一直活躍於本地及國際舞壇，以「遊走於傳統與現代、東方與西方」的風格馳名國際。

梅氏70年代學習中國舞，1981年加入香港舞蹈團成為創團團員，1990年成為獨立舞蹈工作者，曾獲亞洲文化協會獎學金赴紐約學習後現代舞，並獲邀參加美國舞蹈節國際編舞營。她創作頗豐，主要作品包括《遊園驚夢》、《狂草》、《獨步》、《華麗與蒼涼》、《再世尋梅》、《紫・釵・緣》及「日記」系列等。

梅氏是國際知名獨舞家，被譽為香港「舞蹈大使」。曾於1998年及2008年代表香港應邀參與翩娜・包殊烏帕塔爾舞蹈劇場25週年紀念節及35週年紀念節演出。1999年應邀赴威尼斯雙年展表演後，翌年再獲邀參加哥本哈根的舞蹈節及里昂雙年展，並為德國福克旺舞蹈團編排《花落知多少》及參與翩娜・包殊舞團的《春之祭》演出。2001年獲邀參與北京的中國國際現代舞展演。2002及2003年分別獲邀於東京舞蹈雙年展及哥本哈根「亞洲萬象節」演出。

因其舞蹈成就，梅氏曾獲香港舞蹈聯盟頒發五屆「香港舞蹈年獎」(2000,2001,2009,2013,2022)及2012年之「傑出成就獎」。2013年獲頒香港演藝學院榮譽院士。2013至2019年間出任香港藝術發展局委員。另獲頒授第十五屆香港藝術發展獎「藝術家年獎」。

Mui Cheuk-yin is an acclaimed dancer active in the dance scene in Hong Kong and worldwide, marked by her style that oscillates between tradition and modernity, traversing oriental and western influences.

Mui was trained in classical Chinese dance in the 1970s and joined the Hong Kong Dance Company as founding dancer in 1981. In 1990, she established herself as an independent dancer. She received further training in post-modern dance in the United States with the scholarship from the Asian Cultural Council and was invited to the International Choreographers Residency Program of the American Dance Festival. A prolific choreographer, Mui has produced *Awakenings in a Dream*, *Cursive Script*, *Eulogy*, *Of Grandeur and Desolation*, *Desperately Seeking Miss Blossom*, *Love*, *Accidentally and* the *Diary Series*, among many others.

Mui is an internationally renowned solo dancer and named as “Dance Ambassador” in Hong Kong. At the invitation of Tanztheater Wuppertal Pina Bausch, she represented Hong Kong to perform in the theatre’s 25th and 35th anniversary festivals in 1998 and 2008 respectively. She was also invited to perform at the Venice Biennale in 1999 as well as the dance festival in Copenhagen and the Lyon Biennale de la Danse the following year. She choreographed *Whispering Colour* for Folkwang Tanzstudio in Germany and performed as a guest dancer in *The Rite of Spring* by Tanztheater Wuppertal Pina Bausch. In addition, she was invited to perform at the Chinese International Modern Dance Showcase (2001) in Beijing, the Dance Biennale Tokyo (2002) and the Images of Asia Festival in Copenhagen (2003).

In recognition of her outstanding achievements in dance, Mui received from the Hong Kong Dance Alliance five Hong Kong Dance Awards (2000, 2001, 2009, 2013 and 2022), as well as the Distinguished Achievement Award in 2012. She was awarded Honorary Fellow of the Hong Kong Academy for Performing Arts in 2013 and served as Council Member of the Hong Kong Arts Development Council from 2013 to 2019. She was also awarded Artist of the Year at the 15th Hong Kong Arts Development Awards.

和梅卓燕相約在九龍城的公園中，聽着旁邊小孩的喧鬧，吹着風，談起她這數年的創作轉變。

疫情改變了一切，藝術家的創作也經歷洗禮。梅氏形容，當每個人的生活360度被顛覆，也許未必全然是壞事，「有機會用另一個角度去看事情。」她興奮地分享如何探索家周圍的小店，那些之前少有踏足的角落帶給她無數的驚喜。街邊菜檔上新鮮採摘的蘋果「好好吃」；數量有限、本地栽種的蔬菜味道誘人；賣相嬌小但豆味濃郁的芽菜、潮州店中令人目不暇給的各種醬料、小泰國街市上的異國味道……疫情好像給她開了另一扇窗，以往每每忙到腳不沾地，現在卻有機會停下一刻，細細感受生活中另外的味道。

回到家，她會觀看YouTube學煮菜，嘗試新食材，做麵包烤餅乾，再與朋友分享。有更多時間與自己相處，看書看電影煲劇聽podcast，聽中醫細講《黃帝內經》，「超級興奮」。疫情看似讓創作停滯，但創作這回事，從來也和生活緊密相連。

「做麵包，做餅乾，都是創作啊。」梅氏笑道，「以前是慣性地忙碌，表演、做作品，好像滾得越來越快，大家都暈暈的。現在突然停一停是好事。雖然我們沒有得表演，但是可以通過zoom排練，也有時間去把一些構思慢慢地醞釀，來做一個準備。做創作有一個好處，24小時不停歇。所以疫情對我來說，並不會很困擾。但的確，整個生活被改變是每個人都要面對的，但好的一面是，讓我們重新去想一想生命中、生活中最在意的是甚麼。」

Meeting at the park in Kowloon City, Mui Cheuk-yin told me of the various turns in her works these few years, amidst children's cries and breezes.

The pandemic reshaped the world as well as the artist's creative journey. Having our lives completely overturned, Mui described, may not be a bad thing after all. "You get to see things in new light." She beamed with excitement as she shared the local shops she discovered near home and the endless surprises brought by places off the beaten path. Freshly picked apples at the street market's vegetable stall were "heavenly"; limited quantity locally farmed vegetables were alluring. Baby bean sprouts teeming with flavours of nature, dazzling collections of spices and sauces in Chiu Chow grocery stores and the exotic market of "Little Thailand" are all portals to a mouthful of new life to be savoured, in a rare break otherwise impossible in her old hectic schedule.

At home, Mui learns to cook from YouTube videos, trying out new ingredients and bakery, and sharing the food with her friends. She spends more time on her own, reading, watching films and dramas, and listening to a podcast on *Yellow Emperor's Canon of Medicine*, a key text in traditional Chinese medicine. This newfound lifestyle is "thrilling". The pandemic may seem to have halted the production of creative work, but creativity never leaves everyday life.

"Baking bread and biscuits is a form of making, too," Mui grinned. "I was used to being busy with performance and choreography. Life just kept rolling faster and faster, disorienting us. Taking a pause now is a good thing. We cannot perform, but we can rehearse over Zoom. We can take our time to sit on ideas and develop them into the next work. What is good about making arts is you never get to rest, so the pandemic does not bother me so much. Indeed, our lives are being transformed; everyone must admit that. The silver lining is that we can rethink what we care about the most in life."

尋找，安心的地方

生命中在意的是甚麼？創作中着緊的是甚麼？疫情肆虐下，時局變幻中，一切都變得清晰起來。

梅氏從1986年開始編創「日記系列」，記錄其舞蹈感悟，2021年將最新的《日記VII・我來給你講個故事……》呈現於舞台。借用紙板、布幅等簡單的道具，用濃淡的光影營造皮影戲般稚趣的場景。作品講述藝術家與流浪貓之間的情誼，拉遠看，卻也是人在世間的流徙之詩。配上藝術家淡然的獨白，顛簸流浪的苦楚被包容在釋然澄明的心境中，有了溫暖又惆悵的情意。

到了經歷三次排練，卻被疫情打斷、三次取消，似乎「永遠也排不完」的《最後一夜》，藝術家關於「流徙」與「離散」的講述更由作品照入現實。

梅氏回憶創作開始時，時局動盪、疫情又起，世界似乎按下暫停鍵，身邊很多人決定離開。這與白先勇小説《金大班的最後一夜》中主角的命運似有隱隱的映照。「和主人翁那個時代是一模一樣的，因為一個地方很難，她要去找另外的出口。時代不同了，但講的東西似乎是一樣的。我的舞者有些很小，20來歲的年紀，甚麼都還沒經歷過。你讓她去理解（人物的時代感與命運感）可能會很難，但經過這個疫情，她們可能會更加理解一些。」

她感嘆道，過往10年，地球好像縮小，旅行與遷徙變得很頻繁。以往大家説起香港，似乎很難與「家」劃上等號。這裡似乎從來就是一個中轉的港口，一塊「飛地」，一個跳板。「但後來發現，經過我父母那一代，到我這一代，慢慢不是這麼想了。」每每外出巡演，離開得久了，她問自己會想回到哪裡？心中的聲音還是「這裡」。

Making Peace

What do you care about most in life, in arts? As the pandemic ravages the city, things come into focus amidst chaos.

Mui started choreographing the *Diary Series* in 1986 to document her reflections on dance. In 2021, she brought *Diary VII・The Story Of……* on stage, building a childlike set reminiscent of puppet shows with simple props like cardboards and tapestries as well as contrasting lighting effects. The work narrates the fond connection between the artist and her stray cat which, on a broader scale, is also analogous to humans' constant state of unsettlement in the world. Annotated by the artist's subdued monologues, the pain and sorrows of being on the move are encapsulated by a calming nirvana, a mood at once uplifting and upsetting.

Thanks to the pandemic, *The Last Dance* was called off three times after being rehearsed three times – and counting. The artist's tale of diaspora and placelessness expressed in the work reflects the sad reality.

Mui recalled when she conceptualised the work: social turbulences and the outbreak of pandemic pressed the pause button in our society, and people started to leave the city. This all seemed to mirror the protagonist in Pai Hsien-yung's *The Last Night of Madam Chin*. "We are living in one of those times again. Life becomes difficult; she has to find a way out. It is a different day and age, but we seem to be telling the same story. Some of my dancers are very young, in their twenties and still new to the thrills of life. It may be hard for them to grasp (a sense of the times and fatefulness of these characters), but with the pandemic bearing down upon us, they may find it easier to imagine."

Mui felt that in the past decade, the world has gotten smaller instead of bigger because of frequent travel and movements. In the past, one might hardly associate Hong Kong with a "home": it was always an entrepot, an exclave or a springboard. "But soon we realise, from my parents' generation to my own, people do not feel the same way anymore." When she was on tour for too long, she would often ask herself: where do you see yourself going back to? Her heart always cried "here".

「《最後一夜》中在説，不論外在的環境如何，個人的遭遇如何，都是要回到去一個令自己安心的地方。這個女人（金兆麗）一直不安心，到了最後，是一個開放式結局，她可能找到了自己安心的地方，也可能未必。」心安之處難尋，梅卓燕想像，未來的人們可能會過上一種遊走的生活，對她來説，去哪裡都不打緊，但若有一個地方是總牽掛着想要回來的，那一定還是香港。

創作，回歸本真

《最後一夜》幾經波折，梅氏笑言也許是時機未到，老天提醒她還有東西需要改，「我不急躁。」她笑眼彎彎。

不急躁，等待作品水到渠成，從執拗於「我要如何」，到改為摸索作品「應該如何」，是梅卓燕近年來最大的創作感悟。

她從早年起鍾情於《黃帝內經》，這其實與她的創作理念一脈相承。《黃帝內經》説五臟六腑牽一髮而動全身，癥結要向內尋找；對於梅氏來説，創作亦要回歸本心。

疫情之下，人們的生活天翻地覆，很多曾擁有的美好似乎難以留住。「但這個就是人生啊，本質就是這樣。以前我們可以找其他的東西去推託，去逃避，但是其實人生本就是這樣。」她説，「很多東西很美好，我們擁有了很長時間，但去想想，它們未必是必要的。可能沒有了這些才是常態。當它再出現時，我們可以去享受，但也要明白它可能是會走的。」勘破了執着，人會回到更簡單的狀態；明白了無常，才會感悟真正珍貴的本真是甚麼。

"*The Last Dance* tells us that despite external circumstances and our encounters, we have to make peace after all. The woman (Chin Zhaoli) is never at ease, and the ending is an open one. She may have found her own peace, or she may not." Our hearts' content is hard to find. Mui dreams that people in the future may live the life of a nomad. She cares less about where one is heading than the place one holds close to heart and yearns to return. To her, Hong Kong is always the place to be.

To Create is to Unearth the Roots

For all the odds against *The Last Dance*, Mui felt it may simply be not ready for the world. It is a sign that the piece still needs some work. "I'm not rushing it," she smiled.

Taking the time for the work to develop in its own right, and switching from an insistence on "how I want it" to exploring "how it should be," is Mui's biggest lesson in her creative life in recent years.

Her early obsession with *Yellow Emperor's Canon of Medicine* is in line with her creative vision. The text teaches that all of a body's parts are interlinked, and to alter its part is to alter the whole, so any truth is to be unearthed from within. Mui believes the same goes for arts: to create is to unearth the roots.

The pandemic strips us of a way of life we have taken for granted, the beauty of which seems to be gone for good. "But that is life; it is how life is. In the past, we might invest our attention in other things, or evade problem, but that is the way life has always been," she said. "A lot of things are good to have, and we have had them for a long time. Think about it: they may not be necessary. Perhaps not having them should have been the norm. When they come back again, we will know to appreciate them, with the understanding that they may leave us." Removing our fixation on the ephemeral disentangles our desires and brings us clarity. Acknowledging the world in flux helps us see things in their true value.

「以前做創作時，會覺得自己一定要有一個很偉大的甚麼，現在回頭，不會再去這麼想。因為如果你能明白那個真相，一些很簡單的東西都可以直達那個最終極、最究竟的東西。」經歷這幾年，梅氏坦言自己的創作心態有了很大的轉變，不再執着作品一定要有甚麼樣子，不再過多去想是否賣座，又是否會得到很多人的喜歡。「不去想這些，而是借助創作的行為，回到最本初的『人』。」她說，逐漸越來越明瞭，創作的過程猶如重生的旅程，重要的是經歷了甚麼，而不是實在做了些甚麼，「現在會覺得，（作品）出來是好的就好，出來不好也沒關係，因為那過程一定是好的。」

《日記VII・我來給你講個故事……》的創作就是這麼一個輕鬆自在的過程。「回到很純真的狀態。和年輕時的創作相比，年輕時很容易挫敗，想不出東西很容易焦慮。其實甚麼叫『想不到』呢，那說明你和它沒有真正connect（聯繫）。」現在的她，不執着按照自己腦中的藍圖去塑造作品，而是去等待，如同等一片雲，等一場雨，「等它告訴你應該這樣走。」不斷嘗試，不斷觸碰，然後忽然會發現——本應如此。

創作紀錄時代、描摹當下。世事艱困下，磨礪越見真心。更加自在的心境，更加舒展地創作。這是當下的梅卓燕。

"When I created works in the past, I was always looking up to the greater good. I no longer think the same way: if you discern the truth, the simplest things can at once be the most profound." Mui confessed her attitude towards arts has evolved tremendously. She is no longer fixated on how the work should look like, how well it sells and whether the audience likes it. "I do not think about these now. I am tracing back to what is 'human' through the act of creating." She feels – more strongly by the day – that the creative process is one of rebirth. What matters is what one has passed through and experienced, not what is actually done. "Now I think the work is as good as it comes out to be. If it does not come out good, that is okay too, because the process must have been good."

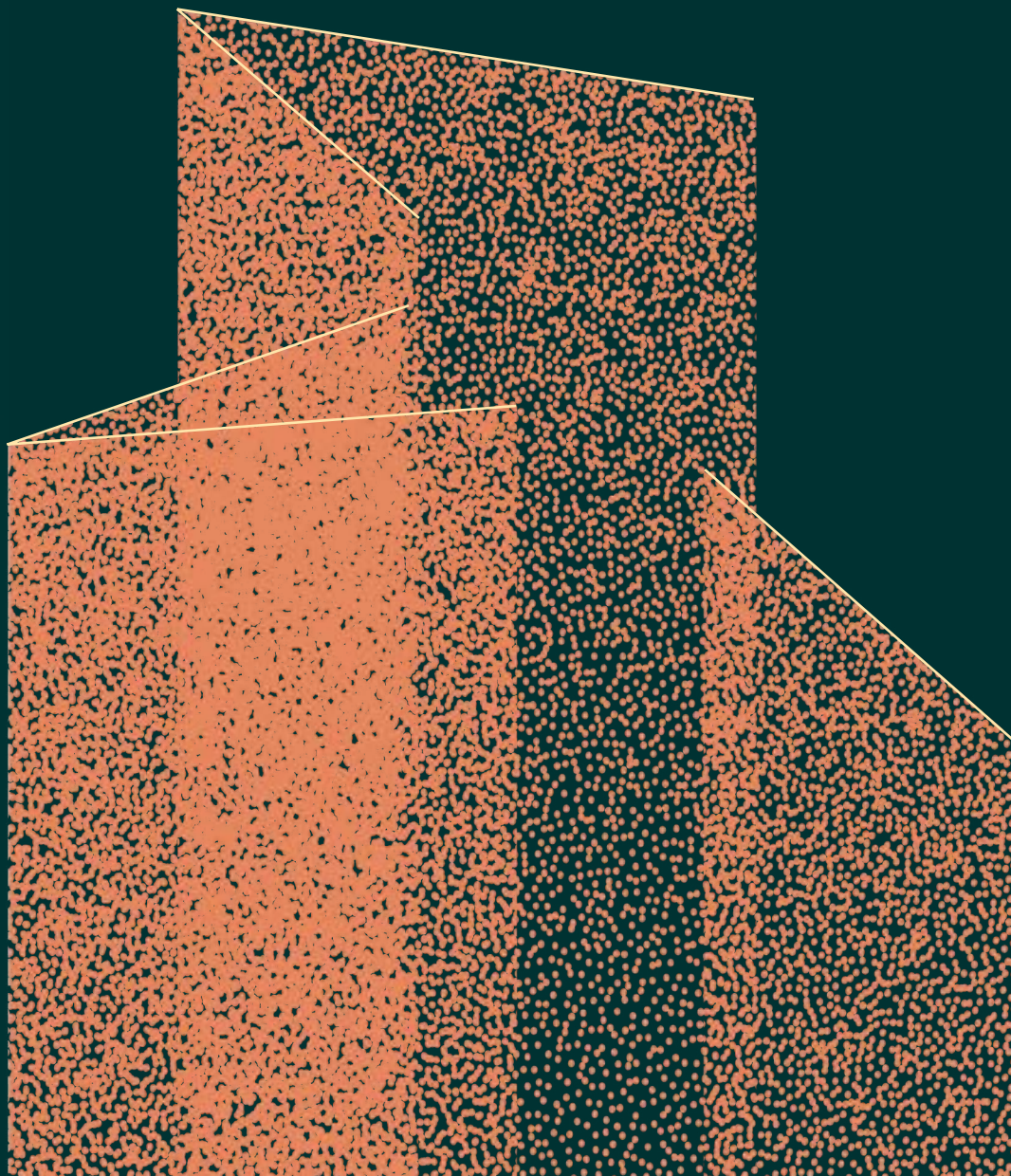
Such openness and composure are the making of *Diary VII・The Story Of.....* "It is going back to the basics. I was easily frustrated when I was young. I got very anxious about not coming up with ideas. How does one 'not come up' with anything? It means you have not truly connected with it." Today's Mui does not mold her work according to a mental blueprint; she waits – as one would wait for a cloud, or rain. "Let it show you the way." Experiment after experiment, with every caress, you will at the right time arrive at how it should be.

Creativity as chronicle and portrayal of our time. When the going gets tough, the tough get going. A brighter mind that lets creativity run wild. This is Mui Cheuk-yin in the here and now.

文：尉瑋

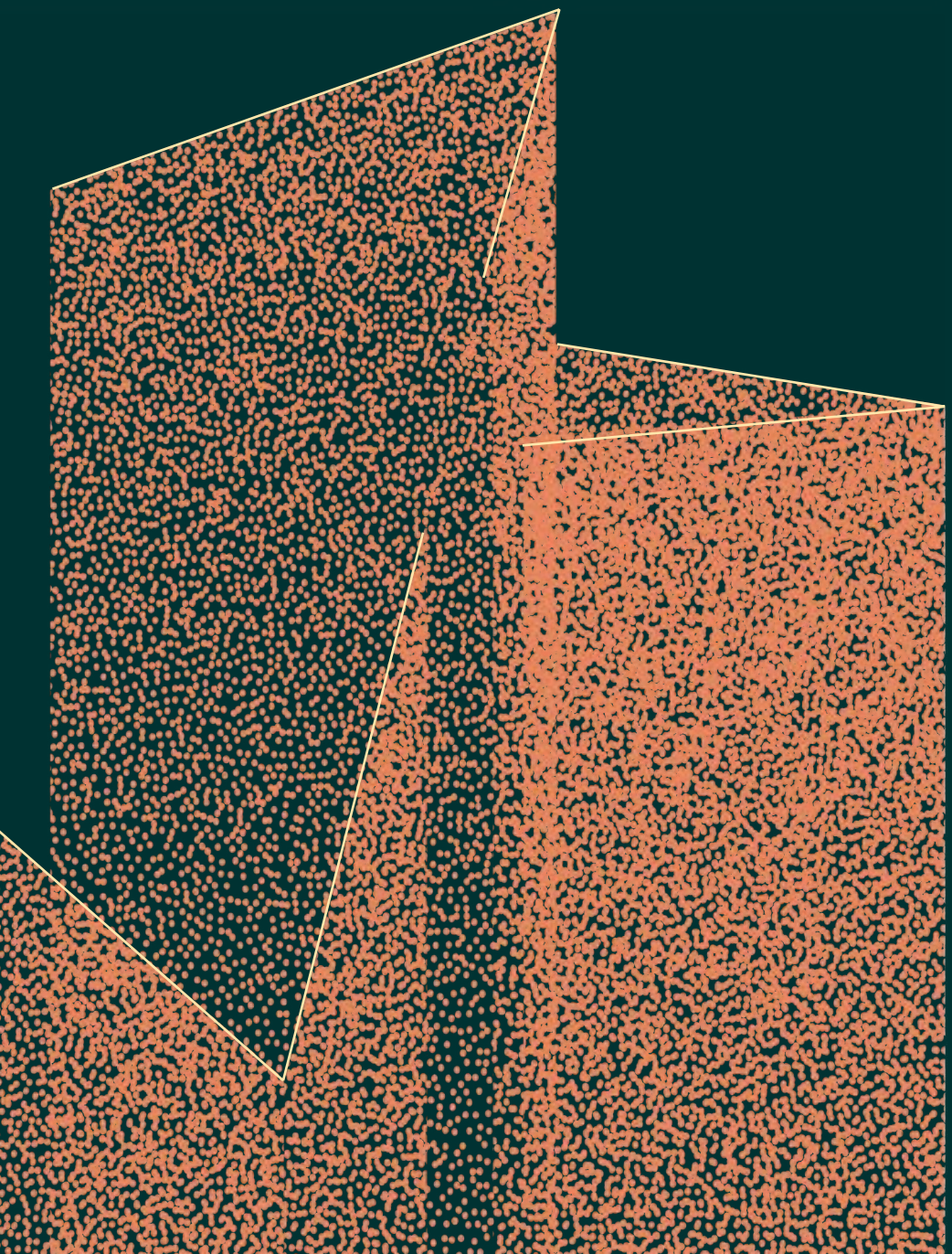
藝術家年獎

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 Award recognises arts practitioners who have achieved artistic excellence in their respective art forms. The awards are categorised by art categories, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.



藝術家年獎（舞蹈）

華 琪 鈺
HUA CHI-YU

「舞蹈佔據了我三分二人生，是長在我身上的皺紋，是磨滅不掉的東西。」

"Dance takes up two-thirds of my life. Like wrinkles on my body, it never goes away."

從事中國舞及當代舞多年，全心全意投入舞蹈表演及創作，表演藝術造詣高，備受多位合作編舞者讚賞。在評審年度作品《青衣》中，成功駕馭一個複雜的角色，演出舞劇及純舞蹈作品均能以細緻的身體動作表達角色的情感。

Practising Chinese dance and contemporary dance for years, Hua Chi-yu is dedicated to performing and creating dance. She has been recognised by collaborating choreographers for her exceptional calibre in performance art. In *The Moon Opera*, her work during the assessment year, Hua breathed life to the complexities of her character, deftly representing its emotions in works of dance drama and pure dance through subtle body movements.

2000年畢業於香港演藝學院，翌年加入香港舞蹈團，2019年晉升為首席舞蹈員。曾參演不同類型的劇目，包括《如夢令》、《再世·尋梅》、《帝女花》、《梁祝·傳説》、《神鵰俠侶》、《畫皮》、《白蛇》、《青衣》及《山水》，曾四度獲香港舞蹈年獎頒發「最值得表揚女舞蹈員演出」(2013, 2015, 2018, 2022)。除香港舞蹈團的演出外，亦與不同藝術家和團體合作，包括2007年武漢藝術節《塵埃落定》、2008年新視野藝術節《石堅》、2012年香港藝術節《舞·雷雨》及香港小交響樂團《如夢逝水年華》，以及2013年為香港中樂團35周年樂季揭幕音樂會《千水情》編舞。

Hua Chi-yu graduated from the Hong Kong Academy for Performing Arts in 2000 and joined the Hong Kong Dance Company the following year, rising to Principal Dancer in 2019. She has performed in productions of various genres, including *Dream Dances*, *Desperately Seeking Miss Blossom*, *Princess Changping*, *Everlasting Love*, *Eagle Companions*, *Painted Face*, *Lady White of West Lake*, *The Moon Opera and Shan Shui*: *An Ode to Nature*. She won the Outstanding Performance by a Female Dancer at the Hong Kong Dance Awards four times (2013, 2015, 2018, 2022). Apart from the Hong Kong Dance Company, Hua has also worked with various artists and organisations. Such productions include *Red Poppies* at the China Art Festival in Wuhan (2007), *Rock Hard* at the New Vision Arts Festival (2008), *Thunderstorm* at the Hong Kong Arts Festival (2012), *La Valse Remembered* with Hong Kong Sinfonietta, and choreography for the Ode to Water opening concert of the 35th Orchestral Season for the Hong Kong Chinese Orchestra (2013).

香港舞蹈團/亞彬舞影工作室聯合製作舞劇《青衣》(2021香港演出)
The Moon Opera, a co-production by Hong Kong Dance Company and Yabin Studio

她是繁漪，她是白素貞、她是筱燕秋，她是華琪鈺。

感同身受 連結演出角色

「三分之二的生命也是舞蹈。」舞蹈是她的生活，也是生命。「我在香港舞蹈團滿20年了，我不是一開始就是首席舞蹈員，所以一直以來也非常珍惜所有演出機會，每個作品都是自己嘔心瀝血而來。」一步一步走來，每個角色每次演出也提供了養分，一點一滴，慢慢累積，華琪鈺把生命都傾注在舞蹈，就像《青衣》裡的筱燕秋。《青衣》描寫京劇演員筱燕秋的戲夢人生，劇中她飾演嫦娥《奔月》一舉成名，也是舞台上的終生歸宿。「這個中國當代舞作品，跟舞者的身分有密切關係， 從前演的角色跟自己沒有太過深切的關係，有一定的距離。《青衣》卻跟自己很相似，舞蹈佔據我人生大部分時間，年紀漸長，對於筱燕秋這個角色是感同身受，讓我能把自己內心的思想和恐懼完全表達出來，很享受這個演出。我相信享受對舞者是很重要，如果自己也不相信自己演繹的角色，如何讓觀眾信服。」華氏回想完成《青衣》時那種舒暢和開心的狀態，大概是掌聲以外，表演者最大的滿足感。

因為疫情，《青衣》延期一年才得以順利開演，可是《最後一夜》經過三次改期到今年二月，最終也不能上演，觀眾還未有機會看到華琪鈺化身成白先勇短篇小説《金大班的最後一夜》中的金兆麗。「這兩年經歷很多，在這個時候得獎，像是黑暗中的一道曙光，讓我更加有動力向前走。」

She is Fan Yi, Bai Suzhen and Xiao Yanqiu. She is, above all, Hua Chi-yu.

Joining the Lives of Characters and Walking in their Shoes

"Dance constitutes two-thirds of my life." She dances to live and lives to dance. "I have worked at the Hong Kong Dance Company for 20 years now. I did not start as Principal Dancer, so I value every single opportunity to perform. I pour my heart and soul to all of my works." Throughout all these years, every character has nourished Hua one production at a time. She devotes her life to dance, not least Xiao Yanqiu in *The Moon Opera*, which tells Xiao's life story as an actress of Beijing opera and how she finds herself on stage after rising to fame for her performance as Chang'e. "This Chinese contemporary dance piece is closely related to the identity of a dancer. I hardly found deep connection with my previous roles, they were certain distant from me indeed. *The Moon Opera*, however, resonates with my own experience. Dance takes up most of my time. As time goes by, I can feel Xiao in me. It helps me express my inner thoughts and fears fully, and I enjoyed this performance a lot. I believe it is important for a dancer to enjoy the process. If you don't have faith in your role, how do you engage the audience?" Hua recalls being delightfully at ease upon concluding *The Moon Opera*. It may be the next greatest satisfaction for a performer after a round of wild applause.

Due to the pandemic, *The Moon Opera* was postponed for a year. Less fortunately, *The Last Dance* has been rescheduled three times to February 2022 and was still cancelled eventually. We will miss Hua playing Chin Zhaoli in Pai Hsien-yung's short story *The Last Night of Madam Chin*. "We went through a lot these two years. Receiving this award right now gives me hope and motivates me to carry on."

「只想珍惜每個站在舞台的機會」

從舞蹈畢業生到首席舞蹈員，再到藝術家年獎，今天的華琪鈺，直言已經很滿足了。「剛加入舞團時，作為年青舞者，的確會有很多目標，想要跳哪個角色、要做首席，都是一種往上的動力。可是今天我只求可以安安心心，珍惜每個站在舞台的機會。」華氏經歷人生轉變，當了媽媽後，對舞蹈也有另一番體會。「從前在舞團的日子，多多少少有點麻木，每天不停練習然後就是演出，覺得在台上演出像是應該的也是必然的。但當我因為懷孕要停下來，才知道自己真的多麼喜歡舞蹈。在此前10多年，每天朝九晚五都是跳舞的生活，然後整整一年停下來，令我非常想念舞台。所以在身體恢復後，非常珍惜每次站在台上的機會。自小孩出生後，能夠繼續跳舞已經很難得，完全沒有奢求能夠向上晉升。」每個舞者都要面對歲月的挑戰，而女性更多了一道生兒育女的關卡，華琪鈺卻把它轉化成內在的進化。「我的個性很焦急，說話又直接。母親這個身分令我變得有耐性，而且照顧孩子也要細心，這些也成了磨練，潛移默化，回到舞蹈，讓我更懂得往內走，對舞蹈的表達不同，不只是表面的功夫。」

華氏記着台上的每一刻，對於台上的第一次更是難忘。「小時候在台灣，媽媽沒問我意願便替我報名學跳舞，還記得第一次去上課，甚麼也沒有準備，媽媽唯有回家拿了泳衣當舞衣。上課不久，剛好有演出，是新疆的鈴鼓舞。那次演出後，發覺自己很喜歡跳舞，因緣際會下開始了我的舞蹈生涯。人生無常，我不知道甚麼時候可以演出，特別是經過疫情，所以對我來說，能夠站到舞台上就已經足矣。」

"Cherish Every Appearance on Stage"

Having graduated from dance school, promoted as Principal Dancer and being awarded Artist of the Year, Hua confesses that she is content. “When I first joined the company as a young dancer, I had many goals of which characters to perform and eventually becoming Principal Dancer. These goals drove me forward. Today, I would strive to appreciate and cherish every opportunity to perform on stage.” Hua’s own life changes of becoming a mother also gave her food for thought in dance practice. “In the past, I used to be somewhat numbed by the humdrum of endless rehearsals and performances at the dance company. Stage performances seemed to be taken for granted. It was when I had to take a hiatus from pregnancy that I realised how much I really love dancing. After taking an entire year off from a restless dance routine of nine to five lasting more than a decade, I craved the stage. So when my body recovered, I cherish every opportunity to stand and perform on stage. It is a blessing that I can continue my life as a dancer in motherhood; I aim no further.” Every dancer battles with time, and women face an additional hurdle of childbirth. Hua wraps herself around the challenge and turns it into fuel. “I am impatient and upfront by nature. Motherhood teaches me patience and attentiveness. This training in turn helps me in dance. I learn to go inward and express myself in dance differently. It comes from within, not as disguise.”

Photo Credit : Hong Kong Dance Company
Photo by : Chi Wai@moon 9 image

香港舞蹈團/亞彬舞影工作室聯合製作舞劇《青衣》(2021香港演出)
The Moon Opera, a co-produciton by Hong Kong Dance Company and Yabin Studio

Hua relishes every moment on stage, above all her first experience on stage. “I lived in Taiwan when I was small. My mother enrolled me in dance class without asking. In my first class, I had not prepared anything and my mother had to take my swimsuit from home as my costume. Shortly after I started my dance training, there was a Xinjiang tambourine dance performance. After that, I discovered my passion for dance and have been performing since. Life is full of surprises. I never know when I can go on stage again, especially having survived the pandemic. Being able to step on stage is already a satisfaction for me.”

文：林喜兒

藝術家年獎（戲劇）

盧智燊
LO CHI-SUN, EDMOND

「將一切滴漏，化繁為簡後於舞台上展現出來。劇場就是一起學習與分享的地方。」

"Distil everything and show the elemental form on stage. The stage is a place where we can learn and share together."

戲路多元，尤其是喜劇，演而優則導，是少數能駕馭演員及導演這兩個崗位的劇場工作者，在其執導作品《科學怪人．重生》嘗試挑戰舞台空間的美學。現時他積極培訓中英劇團內的年青團員，亦在香港演藝學院擔任客席講師，為劇界發展及培養新一代戲劇工作者作出貢獻。

Lo Chi-sun, Edmond is a versatile actor with an extensive range and is particularly outstanding in comedy. He is one of the very few theatre practitioners who excels equally in the dual roles of actor and director. *Frankenstein: Relive*, a play he directed, endeavoured to challenge the aesthetics of the space that is the stage. Lo is committed to fostering a new generation of theatre talents through coaching young Chung Ying Theatre actors and guest lecturing at the Hong Kong Academy for Performing Arts.

中英劇團助理藝術總監、導演及演員。香港演藝學院戲劇學院學士及碩士畢業，先後主修表演及導演。參演作品超過80部，代表作包括《風流劍客》、《相約星期二》、《羅生門》。榮獲香港舞台劇獎多項演員與導演的提名，並憑《頭注香》及《花樣獠牙》分別獲得最佳男主角 (喜劇 / 鬧劇) 及最佳男配角 (喜劇 / 鬧劇)。

其執導作品有《解憂雜貨店》、《過戶陰陽眼》、黑盒劇場製作《完全變態》等；《科學怪人·重生》獲IATC(HK)劇評人獎評為2020年「年度關注作品」之一。盧氏亦積極從事教育工作，於香港演藝學院戲劇藝術碩士課程戲劇教育(表演)課程擔任客席講師。

Lo Chi-sun, Edmond is a director, actor and the assistant artistic director of Chung Ying Theatre Company. He graduated from the Bachelor and Master programmes of the Hong Kong Academy for Performing Arts, majoring in acting and directing respectively. He has acted in over 80 productions, and his most celebrated roles among them include *Cyrano de Bergerac*, *Tuesdays with Morrie* and *Rashomon*. He has received multiple Hong Kong Drama Awards nominations for acting and directing and was named Best Leading Actor (Comedy/Farce) for *The Last Bet of My Dead Aunt* and Best Supporting Actor (Comedy/Farce) for *Little Shop of Horrors*.

Lo's directorial works include *The Miracle of the Namiya General Store*, *Go Go Ghost*, and the Black Box Theatre production *Metro-morphosis*. His *Frankenstein: Relive* was chosen as a Featured Work in the 2020 IATC (HK) Critics Awards. Lo is also actively involved in theatre education. He is a guest lecturer at the Hong Kong Academy for the Performing Arts, teaching the Drama & Theatre Education (performance) components of the Master of Fine Arts in Drama programme.

不甘於現狀的人，在求變的過程中，亦會為劇場帶來新氣象。三年前盧智燊籌備黑盒劇場《完全變態》，在訪談時已道：「我想藉此與演員一起嘗試新的講故事方法」。挑戰與衝擊一直貫穿在他的創作之中，求變與創意從沒休止，希望為角色甚至為劇場帶來新突破。他認為藝術工作者應不斷追求新的目標，不然就容易變成一個劇場工廠，「我希望無論是演出或是當導演，都是有靈魂的。」

跳出既有的想像

令人耳目一新及議論紛紛的莫過於2020年的《科學怪人．重生》，這是盧智燊的導演碩士畢業作品。即使當時好評如潮，他笑言還是太年輕，所以這次不是重演，是重新創作——由劇本、舞台設計至鮮艷的螢光綠場刊，都展現出一種革新的力量。他思索如何打破既有框架及舞台美學，在空間及演繹上尋找另一出口，並提升文本訊息，令層次變得更為豐富，最後摒棄慣常使用的呈現方法，以巨大的白色隧道為主場景。「我知道對演員、燈光、設計團隊、甚至是如何執導，當中有多大的限制與困難。我的信念是所有新事情的出現，都是由限制開始；因為當有局限，便要選擇用另一個方法去表達。」

路不轉人轉，如骨牌效應，每個製作單位也脱離既有想像，以不同的方式及步速向着同一目標進發。他知道仍有需要改進的地方，但這次不只是對自身的挑戰，也為觀眾帶來全新的觀劇感受，創造更多想像空間。隨着劇情發展，演員的走位，燈光轉換的配合下，管道是隧道，是海洋，是星空，也可以是生命泉源。

「這套戲除了探究生命的意義，亦揭露社會與人性的黑暗面，當自大與慾望不斷膨脹，最終便會吞噬一個人的良知，並步入他的悲劇。」人類總是重蹈覆轍，他認為此刻把經典重新演繹，除了是匯合一班合拍的製作團隊，亦有其意義所在。

Those who are not content with the status quo may well introduce a new outlook to the theatre in the course of their quest for transformation. Three years ago, while preparing for the Black Box Theatre production *Metro-morphosis*, Lo has already said in an interview, "I want to experiment with a new way of storytelling together with the cast." Challenges and conflicts are unifying threads in his works. Through his relentless pursuit of change and innovation, he hopes to bring forth a breakthrough to a role and even to the theatre. He believes that artists should strive constantly for new goals or risk turning the theatre into a factory. "I hope that my work, be it acting or directing, would always have a soul."

Breaking Free of Conventional Ideas

The 2020 production *Frankenstein: Relive* was a breath of fresh air and a catalyst for diverse discussions. This was Lo's graduation piece for his Master's degree in directing. In spite of the rave reviews the play attracted at the time, he jokingly said he was too young after all and it was therefore not a re-run but a re-creation – the script, the set design, the bright neon green house programme all radiating an innovative force. He searched for ways to break free of existing frameworks and stage aesthetics, to find alternative interpretations and treatment of space, and to enhance the message of the text so as to enrich the meaning of each layer. In the end, he discarded clichéd representations, and opted for an enormous white cylinder as the main setting. "I am aware this would present considerable limitations and difficulties for the cast, the lighting and design teams and even the director. I believe that everything new stems from limitations. Limitations provide the impetus to find alternative ways of expression."

《科學怪人．重生》
Frankenstein: Relive

If the road will not turn, then turn one's path. As if a domino effect has been sparked, every production unit also broke free from conventional notions and each in their own way and pace headed towards the same goal. They knew there was still room for improvement. However, they were also aware that this was not only a challenge for themselves, but also a mission to bring a brand new theatre experience to the audience and to expand the imaginative space. As the play progressed, by means of blocking and lighting effects, the cylinder became a tunnel, the sea, the starlit sky and also the source of life.

Photo by : Chung Ying Theatre

《留守太平間》
Alive in the Mortuary

莫忘劇場的力量

疫情增加劇場運作的變數，但他認為劇場的力量是無可取替的，無論是啟發及思考的地方，也可令觀眾開懷大笑。「即使你有無數的思考、理念，或是學術性的文字表達，最後還是要化繁為簡，要面對觀眾。劇場對我來說，是一個學習和分享的地方，這不是單向的，無論是演員、導演、設計師、台前幕後、甚至觀眾，戲劇就是一個直接交流的地方。而我生存在這空間，很『過癮』。」

即使身兼導演及中英劇團的助理藝術總監，他亦繼續演戲。他出演喜劇《福爾摩斯四圍騰之華生暴走大狗查》，與三位演員分飾35角，如何突出及迅速轉換每個角色亦有相當的挑戰。《留守太平間》更與潘煒強探索更多可能，把台詞熟練至融入體內，二人嘗試達至接近100%的交流，體現「生活於舞台」。這可說是「戲癮」嗎？他笑言：「我曾試過只導不演，發現整個人沒有能量。演員的身分已在我的血液裡。」無論是哪一個身分，他希望與不同團體合作，因應需要而混用各媒介及糅合各元素，呈現令人驚喜的舞台。

劇場之外，他亦走進教室，持續六年。「修讀戲劇教育的是老師及社工，大多沒有演戲經驗。如何讓教師以戲劇教育令小朋友了解自己，甚至認識社會？我希望分享多年來累積的戲劇經驗，讓他們明白甚麼是舞台上的『真』。」

"Apart from examining the meaning of life, this production also exposes the dark side of society and human nature. Left unchecked, a person's bloated ego and desires would inevitably consume his conscience, and step into his tragedy." Human beings tend to repeat the same mistakes. He believes that a re-interpretation of the classic at this point, besides gathering together a team of like-minded practitioners, would have meaning in itself.

Never Forget the Power of Theatre

The pandemic has amplified the uncertainties of theatre operations. Yet Lo believes that the power of the theatre is irreplaceable, whether as a place to inspire and contemplate or to bring unbridled laughter to the audience. "No matter how numerous your thoughts, concepts or academic writings are, ultimately you will have to simplify everything in order to face the audience. For me, the theatre is a place to learn and to share. It is not a one way street. Whether for the actor, the director, the designer, front and backstage personnel and even the audience – drama is an avenue for mutual and direct communication. Existing in such a space gives me an absolute buzz."

In spite of carrying the dual responsibilities of being a director and the assistant artistic director of Chung Ying Theatre, Lo nevertheless has continued to perform as an actor. He appeared in the comedy *Baskerville: A Sherlock Holmes Mystery*, sharing 35 roles with three other actors. Playing such a large number of roles presented daunting challenges, including how to clearly differentiate each character and how to fast switch between the characters. In the two-hander *Alive in the Mortuary*, he and fellow actor Poon Wai-keung plumbed the depths of theatrical possibilities together. Having internalised their lines, they attempted to achieve a near total synchronicity to deliver an embodiment of "living on stage". Was he "scratching his acting itch"? He said with a laugh, "I have tried just directing without acting and found that I was totally devoid of energy. Acting is in my blood." No matter which capacity he assumes, he aspires to work with diverse groups, to utilise all kinds of media as appropriate and, through a melding of disparate elements, to present a theatre that astonishes and delights.

Apart from treading the boards, he has also been in the classroom for six years. "People studying theatre education are teachers and social workers, most of whom do not have acting experience. How do we train teachers to enable children to understand themselves, perhaps even society, through theatre education? I hope to share my accumulated experience in the theatre to give them an insight into what constitutes 'truth' on stage."

文：梁蔚澄

卓 翔
CHEUK CHEUNG

「電影給予我生存的勇氣與方法。」

“Film gives me the courage and the way to exist.”

卓翔多才多藝，作品具相當水平，是香港鮮有對結合空間與藝術模式有獨特見解的導演。評審年度作品《戲棚》結合討論戲棚建築和粵劇兩種藝術，以白描手法引入，精心選取構圖角度和客觀的鏡頭等，引領觀眾走進粵劇戲棚。《一棵樹》則是電影與舞蹈聯乘的嘗試，亦獲影展青睞。卓氏透過其作品和工作坊，為宣傳紀錄片作出很多貢獻，一直堅持並實踐其信念，值得表揚。

Cheuk Cheung is a multi-talented artist who has created highly accomplished works. He is one of the very few Hong Kong directors who offers unique insights into the interplay between space and art. *Bamboo Theatre,* his work during the assessment year, is an exploration in tandem of two art forms - architecture of the bamboo theatre and Cantonese opera. The audience is led into the Cantonese opera bamboo theatre space through a series of plain but ingeniously composed images captured from an objective len. *Someday I Will Become a Rock* is an experiment in combining film and dance and has been similarly lauded in film festivals. Through his works and workshops, Cheuk has contributed significantly to the promotion of the documentary. His steadfast dedication to his belief and its actualisation is to be commended.

卓翔畢業於香港演藝學院電影電視系，主修導演，現時專注紀錄片創作，持續探索真實影像。曾執導紀錄片《乾旦路》及《一個武生》；近作《戲棚》同樣以「戲曲」為題，獲提名金馬獎最佳紀錄片及香港電影金像獎新晉導演，同時獲選為香港電影評論學會大獎年度推薦電影。2012年創立組織「映像先驗」，聯合監製得獎紀錄片《子非魚》、《伴生》等。同時活躍於策劃跨文化藝術創作及交流，曾獲邀到Tokyo Arts and Space作駐場藝術家，聯合導演的劇場作品《肖像曲》於香港大會堂劇場上演，與崑劇、能劇及歌劇藝術家共同合作。

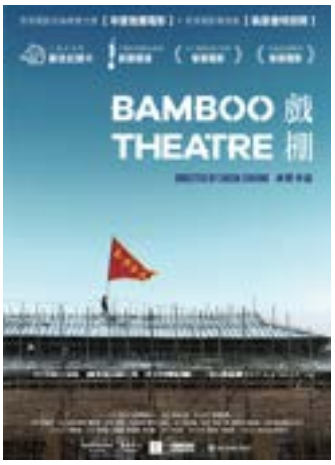
Cheuk Cheung graduated from the School of Film and Television of the Hong Kong Academy for Performing Arts (HKAPA), majoring in Directing. His present focus is on creating documentaries in a sustained exploration of real images. *Bamboo Theatre* is his third foray into the world of the Chinese opera (*xiqu*), after his previous two documentaries *My Way* and *My Next Step*. *Bamboo Theatre* was nominated for Best Documentary in the Golden Horse Awards and for Best New Director in the Hong Kong Film Awards. It was named Film of Merit in the Hong Kong Film Critics Society Awards. In 2012, Cheuk co-founded A Priori Image, and was co-producer of the award-winning documentaries *Fish Story* and *Snuggle*. He also initiated various theatre productions and cross-cultural exchange programs. In 2017, he was invited to participate at the Tokyo Arts and Space's residency program. In 2018, he co-directed the theatre piece *Songs of Portrait*, involving three diverse background artists from *Kunqu*, *Noh* and *Opera*.

15年前，卓翔於香港演藝學院畢業，一直希望有一天能夠拍自己的劇情電影。有別於留在電影工業中尋找機會，他選擇了以紀錄片磨刀：「很多導演都從紀錄片開始累積經驗，成為日後創作上重要的資料搜集。我拍的人物身上都有我認同的、需要更多人去認知的信念。」由《乾旦路》開始，卓氏專注拍攝戲曲相關的題材，對保育這項非物質文化遺產有重要的貢獻。直至2019年，《戲棚》成為少有能在香港上映的觀察式紀錄片，並持續超過15個月，創下紀錄：「感謝監製茹國烈先生給予空間與信心，讓這作品以最適合的形狀出現，以及百老匯電影中心與高先電影多年來一直孕育觀眾的嘗試。劇情片比較需要考慮市場，平凡人的故事往往不被主流採納，紀錄片則可以拍更接近生活的故事。」

無形的傳統

《戲棚》製作歷時三年，聚焦的不是人物，而是戲棚，這個與戲曲不能分割的空間：「非物質文化在日本稱為無形文化，我一直在想，怎樣可以拍出看不到的東西？戲棚這空間與內裡的人發生的關係，無論是感情或信仰，都是無形的文化，我只不過用一個有形的空間框架，凸顯箇中意義。空間本身並無意義，但當有人走進去做了一些事，便為空間賦予了文化意義——戲棚就是一個多功能的文化空間。」

除了呈現戲曲歷史悠久的文化，卓氏更不斷透過了解傳統來反思當下：「當我研究一些戲曲的經典作品時，我發現傳統並非那麼遙遠。這些經典來到今天被叫作傳統，但它們在當時都很前衛。」



《戲棚》
Bamboo Theatre

Since graduating from the HKAPA 15 years ago, it has always been Cheuk Cheung's ambition to make fiction films one day. Yet, rather than staying in the film industry to look for opportunities, he chose to hone his skills through documentaries. "Many directors have started with documentaries to gain experience, and that experience would become an important source of information for later creative endeavours. The people I filmed all hold beliefs I identify with and which need to be disseminated more widely." *My Way* was the first of several films Cheuk made which featured themes related to *xiqu*. In so doing, he made substantive contributions to the conservation of this intangible cultural heritage. In 2019, *Bamboo Theatre* became one of the very few observational documentaries that was commercially released in Hong Kong. It set a record by remaining in cinemas for over 15 months. "I am grateful to my producer, Mr Louis Yu, for providing the space and faith to enable this work to be presented in the most appropriate format. I also appreciate Broadway Cinematheque and Golden Scene's efforts over the years in nurturing its audiences. Fiction films need to take account of the commercial market. Documentaries, on the other hand, can get much closer to real life and tell stories about ordinary people which are often not accepted by the mainstream."

An Intangible Tradition

Three years in the making, the focal point of *Bamboo Theatre* is not people but the bamboo theatre - a space which is inextricably linked to *xiqu*. “Non-material culture is known in Japan as intangible culture. I keep pondering on how to film something that cannot be seen. The relationship between the space of the makeshift bamboo theatre and the people within that space, whether pertaining to emotions or beliefs, is intangible culture. All I did was to use a tangible space as framework to highlight the meaning within. A space in itself does not have meaning, only when a person enters that space to do something in it, that confers cultural meaning upon the space. The bamboo theatre is a multi-purpose cultural space.”

Besides advocating the historical culture of *xiqu*, Cheuk also reflects continuously on the present through interpreting the traditional. “When I studied the classics in the *xiqu* repertoire, I come to realise that traditions are not that remote. These classics which are now being called ‘traditional’ were seen as pioneering works in their days.”

《一棵樹》
Someday I Will Become a Rock

探索亞洲身份的複雜性

卓氏透過新作《一棵樹》繼續敲問傳統的定義，同時探尋舞蹈與影像的可能性。他生於香港，與《一棵樹》的聯合導演及編舞葉奕蕾一樣，父母同為印尼華僑，但他對印尼的記憶不強烈，只有小時候婆婆給他吃的印尼食品與一些民間音樂，加上家族每一代都移居到不同地方，因此對身份的複雜性尤感興趣：「導演阿巴斯（Abbas Kiarostami）說過，把樹移植到不同的地方，它們將無法長出果實，就算它長出果實，味道總會不一樣。《一棵樹》是對『根』的思考，亞洲很多地方因為殖民的歷史，受西方藝術思維影響，使其文化產生了變化。我們不斷遷移，身份不斷轉換，身體也在演變，我們還能找到自己的根嗎？」

安然地做自己相信的事

「電影給予我生存的勇氣與方法，我亦希望自己的作品可以影響其他人的生命，這是電影最美麗的地方。」網上串流平台的出現導致影像的泛濫，改變了大眾的觀影習慣，而香港電影產量持續低迷，遑論紀錄片的發展，可是卓氏反而覺得不應該為此着急：「既然未有緣份，不如先做好本份，也許大家會因為看得太多短篇、虛構的作品，轉而對長篇、真實的影像產生需求。」

問及何時重拾拍劇情片的理想，他想起一位在《乾旦路》與《戲棚》都出現過的老先生：「他今年已經超過80歲，曾經是台上的主要角色，現時仍然以不同崗位於戲棚裡工作，繼續在這個行業服務，這種安然地做自己相信的事的狀態深深地觸動我，也正是我的目標。」

文：曾慶宏

Exploring the Complexities of the Asian Identity

In his latest work *Someday I Will Become a Rock*, Cheuk continued to challenge traditional definitions while looking into the possibilities of dance and visual images. He was born in Hong Kong and, like the co-director and co-choreographer Elysa Wendi, their parents are Chinese Indonesians. His memories of Indonesia are however hazy, recalling only some of the folk music and the Indonesian food his maternal grandmother fed him when he was a child. This background, coupled with the migration of successive generations of his family to different places, has given rise to his keen interest in the complexities of identity. "The director Abbas Kiarostami has said that if we transplant a tree to another place, the tree will no longer bear fruit. And if it does, the fruit it bears would inevitably have a different taste. *Someday I Will Become a Rock* is a meditation on the idea of one's 'root'. Many places in Asia have a colonial past and are influenced by Western artistic concepts which have operated to transform the culture of the place. As we continue to migrate, our identity continues to change and our body evolves. Are we still able to find our roots?"

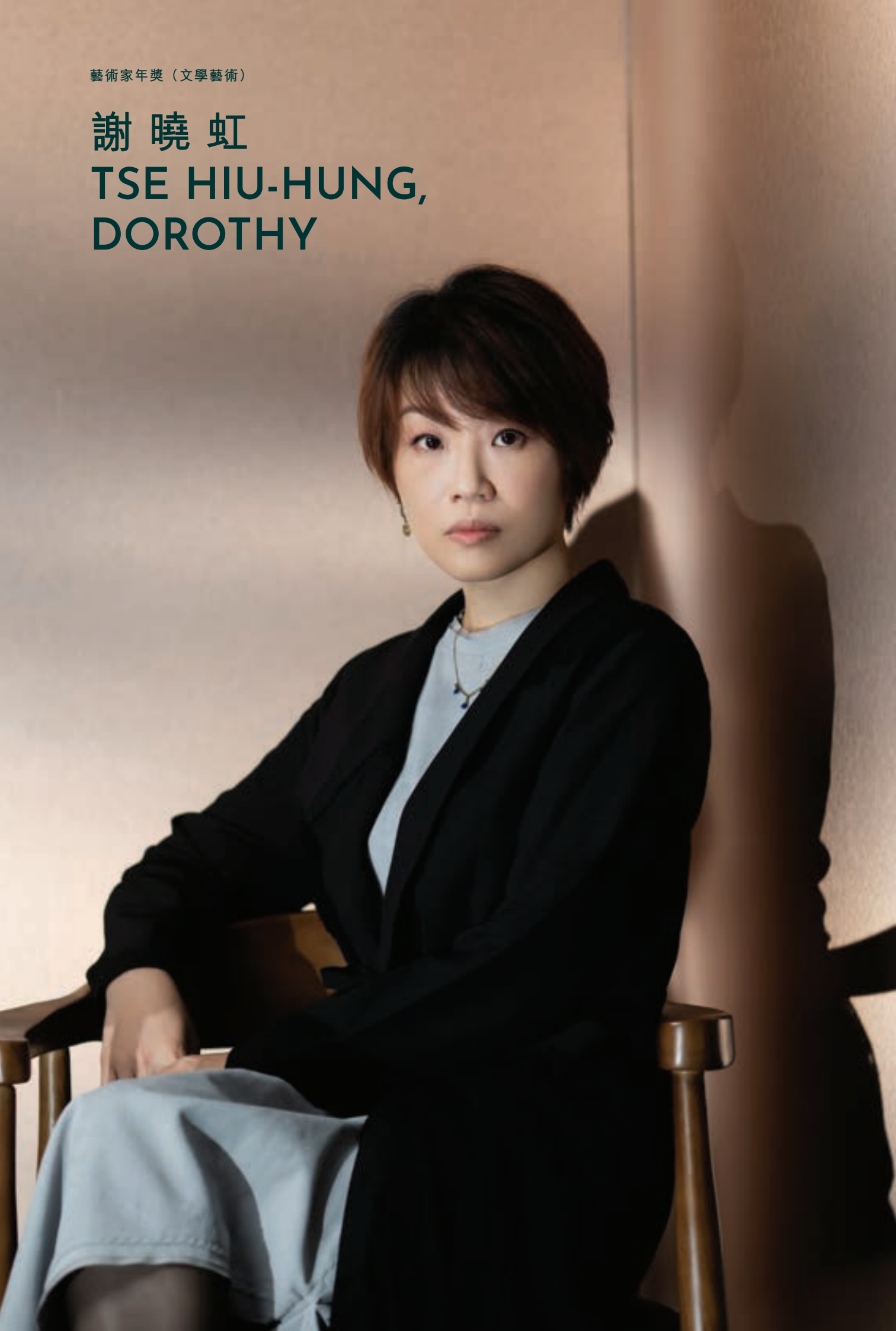
Doing What One Believes in with Peace and Contentment

"Film gives me the courage and the way to exist. I hope my works can make a difference in other people's lives too. This is the most beautiful aspect of film." The advent of streaming platforms has resulted in a glut of visual images and has altered the public's movie viewing habits. At a time when Hong Kong film production is in persistent decline, there is reason to be pessimistic about the future of the documentaries. Yet Cheuk does not share this concern. "Since the time is not yet right, it would be best to concentrate first on putting our best works. Perhaps the audience will tire of watching too many short, fictional works and will turn to full length, documentary films."

Asked about when he would revisit his dream of making fiction films, he was reminded of an old gentleman who appeared in *My Way* and *Bamboo Theatre*. "He is over 80 years old this year and has played major roles on stage. Even now he continues to serve this profession by working in the bamboo theatre in various posts. The way he contentedly goes about the business he believes in moves me profoundly. I aspire to do the same."

藝術家年獎（文學藝術）

謝 曉 虹
TSE HIU-HUNG, DOROTHY



「文學創作是思考和認識世界的一種方法，也是令自己保持感受力的一種練習。」

"Literary creation is a way to contemplate and comprehend the world; it's also an exercise to keep one's sensitivity sharp."

擅長以魔幻手法寫故事，積極將文學作品結合生活經驗，是本土具風格的少數代表。評審年度出版的短篇小說集《無遮鬼》風格獨特，意象豐富，是上佳之作。作品亦有英譯出版，成功將香港文學作品推廣到海外。

Expert at writing stories with a touch of magical realism and keen on merging literature with life experiences, Tse Hiu-hung, Dorothy is one of a few local writers with a strong personal flair. *The Ghost in the Umbrella*, her short story collection published in the assessment year, is regarded as a distinctive work of unique style and rich imagery. Her works have also been published in English translation, successfully promoting Hong Kong literary works to overseas readers.

香港中文大學中國語言及文學系哲學博士，《字花》發起人之一。現任香港浸會大學人文及創作系副教授、《方圓》學術委員。出版作品有小說集《好黑》（2003）、《雙城辭典》（與韓麗珠合著，2012）、《雪與影》（2017）、《鷹頭貓與音樂箱女孩》（2020）、《無遮鬼》（2020）等。短篇小說英譯輯成*Snow and Shadow*（Nicky Harman譯）（2014）。2001年獲頒《聯合文學》小說新人獎首獎、大學文學獎小說組冠軍、大學文學獎散文組冠軍。2004年獲中文文學創作獎小說組冠軍。2005年香港中文文學雙年獎小說組首獎得主。2015年入圍美國University of Rochester最佳翻譯小說獎。2021年入圍臺北國際書展大獎。

Tse Hiu-hung, Dorothy obtained her PhD in Chinese Language and Literature at The Chinese University of Hong Kong. She is one of the founders of *Fleurs des Lettres* and is currently Associate Professor at the Department of Humanities and Creative Writing, Hong Kong Baptist University, and an academic committee member of *O-Square*. Her publications include *So Black* (2003), *A Dictionary of Two Cities* (co-authored with Hon Lai-chu, 2012), *Snow and Shadow* (2017), *Owlish* (2020), *The Ghost in the Umbrella* (2020), and English short story collection S*now and Shadow* (translated by Nicky Harman) (2014). She received the first prize at Taiwan's Unitas New Fiction Writers' Award and first prizes in both novel and prose category at Intervarsity Creative Writing Competition in 2001; first prize in the fiction category at Awards for Creative Writing in Chinese in 2004; and first prize in the fiction category at the Hong Kong Biennial Awards for Chinese Literature in 2005. Her works were longlisted for The University of Rochester's Best Translated Book Award in fiction in 2015 and shortlisted for Taipei International Book Exhibition Book Prizes (fiction) in 2021.

《鷹頭貓與音樂箱女孩》
Owlish

《無遮鬼》
The Ghost in the Umbrella

在文學體驗思想的自由

謝曉虹多年來以魔幻筆觸，書寫屬於香港的寓言，筆耕不懈的力量，要從大學時代説起。「那時初次接觸一些文學理論、內地的先鋒派作品，以及卡夫卡、馬奎斯等作家。這些作品讓我看到『正常』世界的一道裂縫，日常好像開始瓦解。」她開始認真地進行創作，「文學讓我體驗到現實不必只有一種，開拓了思想的自由。」

回顧開始寫作時，多得前輩葉輝的鼓勵；《香港文學》前總編輯陶然去世前的邀稿，也是對她繼續創作的提醒。2003年首本小説集《好黑》出版，以冷漠怪誕的敘述，天馬行空的魔幻，來呈現不安的感官世界，極為大膽破格；她更是感激青文書屋的羅志華：「他給予我很大的自由。那本書是我自己排版，把兩篇文章以深淺不同的顏色排在同一個版面，對讀者來説，可能構成閱讀上的障礙。能不考慮市場與既定的規則來出版一本書，那時的我竟沒有意識到，是多麼難得的一件事。」當2008年羅氏被發現死在塌下的書堆中，在悲情以外，她道：「在香港辦文學從來不是一件容易的事。我更想記住香港一直有像羅氏這樣的人—在一點點的夾縫裡，有人做出驚人的事來，給其他人鋪設可能的道路。」

Experience Freedom of Thought in Literature

Having created magical realist fables belonging to Hong Kong over the years, Tse can trace untiring energy in writing back to her university days. "At that time, I first came across literary theories, Chinese avant-garde literature and also writers like Kafka and Marquez. These works showed me a crack in the 'normal' world, and the daily life thus seemed to start collapsing." She became serious about writing. "Through literature, I realise that there can be more than one reality. It expands the freedom of my mind."

Looking back, she is thankful to Yip Fai, a predecessor in the literature field who encouraged her when she began writing. Invitations from the former editor-in-chief of Hong Kong Literature Tao Ran before his death was also a motivation to keep her writing. *So Black*, her first novel collection published in 2003, is a ground-breaking work presenting a sensory world of restlessness amid a detached and uncanny narrative filled with magical realist fantasies. She is especially grateful to Law Chi-wah from Youth Literary Bookstore. "He gave me a lot of freedom. I typeset the book myself and put two literary pieces with different shades of colour on the same page, and that could hindered the reading experience. He allowed a book to be published regardless of the market and established rules. At the time I didn't even realise how precious it was." In 2008, Law unfortunately passed away and was found in a pile of collapsed books. Aside from feeling grief, Tse added: “It has never been easy to promote literature in Hong Kong. I prefer to remember that there have always been people like Law in Hong Kong—emerging from crevices with astonishing feats and paving the way for others.”

用魔幻意象呈現各種空間

作品《無遮鬼》中，中篇〈逝水流城〉正是她嘗試給讀者鋪出思想的磚瓦，走上共鳴的路。「這篇對我來說是不得不寫的作品，有點像流落荒島時丟出的瓶中書，帶着相當絕望的心情，以及一種不想遺忘／被遺忘的渴望。有不只一個人告訴我，這篇寫出他們所做的惡夢。」

她擅長以魔幻結合現實的描寫手法，在〈逝水流城〉中，更以尖刺而帶有情感的筆觸，創造跟真實相應的寓言。「小說在技法上的一些考慮，是關於如何抒情，其中『魔幻』的意象，有時也指向心理的層次。然而我同時把文中的敘述者處理成一個不完全可靠的觀察者，希望讓作品保持比較多元的聲音。」她書寫魔幻與回憶也好，都在敞開想像與真實之間的闊度，「文學本質上就是要與日常的語言拉開距離，才可能產生思考的空間。」

近年社會驟變，創作成為她理解與消化現實的其中一種方法，「但我覺得自己在2020年發表的兩本書還不足以盛載。今年我在寫一個新的長篇，盡量每天都寫一點，並記下每天所寫的字數，至少知道它在生長。」她強調：「文學創作是思考和認識世界的一種方法，也是令自己保持感受力的一種練習。」近年她亦不綴為年輕作者撰寫書評，以及擔任青年文學比賽評審：「有新的作者出現，發出不一樣的聲音，也給予我許多思想上、創作上的刺激。」

她只願無論發生在現實的空間，或是在內心的事情，「都能被沉澱成更長久的事物，不會輕易被遺忘，不會白白地流走。」

Presenting Various Spaces with Magical Images

In her novella "Bygone City" in *The Ghost in the Umbrella*, she tried to pave the way of thought with an emotional resonance for readers: "This is a piece of work that I had to write. It's like sending a message in a bottle when you're stranded on a desert island, with a rather desperate mood, don't want to forget/to be forgotten. I've been told by more than one person that it's a novella written about their nightmares."

With her mastery of combining magic with reality, she creates fables that correspond to reality with a sharp-edged yet emotive tone in "Bygone City". "Some of the narrative techniques were meant to be lyrical, and sometimes the 'magical' imagery has a psychological dimension. However, I crafted the narrator in the novel as an unreliable observer to allow multiple voices." Whether writing fantasy or memory, she expands the space between imagination and reality. "Literature, in essence, distances itself from everyday language so as to create a possible space for thinking."

Facing the drastic social changes in recent years, writing has become one of the ways for her to understand and digest reality. "But the two books I published in 2020 are not enough. I am writing a new novel this year, and I try to write a little every day and record the word count written per day so that I know it is growing." She emphasised, "Literary creation is a way to contemplate and comprehend the world; it's also an exercise to keep one's sensitivity sharp." For the past few years, she has also been writing book reviews for young writers and serving as a judge for youth literature awards. "The emergence of new writers has brought different voices and stimulated my thinking and creation."

She only hopes that whether things happen in the real world or in one's heart, "they will accrue like sedimentary layers that will not be easily forgotten or flow away in vain."

文：林蕙芝

藝術家年獎（媒體藝術）

許方華
HUI FONG-WAH, PHOEBE

「科技提供了觀察這個世界的其他視點，呈現平日我們看不見的，讓人思考何為真實及看見全部真實的可能。」

“ Technology empowers us to perceive the world from new perspectives, to see what was once invisible, to reflect on what reality is, and to discover multiple modes of existence.”

許方華從事跨媒體創作與研究，靈感主要取材自科學哲學與系統美學的概念，有清晰的個人願景。她遊走在「媒體新用」、「用新媒體」之間，作品主題與內容能呈現其研究深度，善用不同媒體技術。評審年度作品《月逝無聲》用感性的語言呈現科學的數據，且能與觀眾進行互動，是優質的作品。許氏曾代表香港參與多項國際性藝術展覽，對香港及海外的媒體藝術帶來顯著影響。她亦積極投入藝術教育，擔任「夢同行」工作坊導師，幫助擁有藝術潛質的兒童爭取平等的發展機會，同時也是「雅禮協會」藝術諮詢委員會成員，對社會有所貢獻。

Hui Fong-wah, Phoebe is an interdisciplinary artist and researcher. Her practice takes inspiration from the philosophy of science and system aesthetics, expressing a clear personal vision. Navigating between “the new use of media” and “the use of new media”, the theme and content of her work reveals the depth of her research and her application of different media technologies. *The Moon is Leaving Us*, put forward in this assessment year, is a high-quality piece presenting scientific data with emotive language, which also encourages audience interaction. Hui has represented Hong Kong in various international art exhibitions and has a significant impact on media arts at home and abroad. She also contributes to society and is actively involved in arts education as a mentor for “Dreamlander” workshops, an initiative providing an equitable environment for children to develop their artistic potential. Hui also serves as a member of Yale China Arts Committee.

許方華，畢業於香港城市大學創意媒體學院，其後於英國中央聖馬丁藝術與設計學院完成藝術碩士課程，及於美國加州大學洛杉磯分校研讀媒體設計與藝術碩士課程。許氏從事跨媒體創作與研究，近年作品的靈感多取材自科學哲學與系統美學的概念。2019年獲選「第五屆愛彼藝術創作委託計劃」藝術家，是首位亞州裔及首位女性得獎者；又曾榮獲香港經濟貿易辦事處（紐約）耶魯中國藝術獎助金、亞洲文化協會李子潔獎助金、2011年香港藝術發展獎藝術新秀獎（媒體藝術）、彭博新一代藝術家獎等。其藝術實踐和論文曾於奧地利電子藝術節、麻省理工學院媒體實驗室及大都會藝術博物館發表。

Hui Fong-wah, Phoebe received her Bachelor of Arts in Creative Media from City University of Hong Kong, Master of Arts in Fine Art from London’s Central Saint Martins College of Art and Design and Master of Fine Arts from the UCLA Department of Design Media Arts. Her recent practice draws from the philosophy of science and system aesthetics. Hui was selected for the fifth Audemars Piguet Art Commission in 2019, the first Asian and first female artist to do so. She is also the recipient of a number of accolades including the Yale-China Art Fellowship sponsored by the Hong Kong Economic and Trade Office (New York), Asian Cultural Council Altius Fellowship, Award for Young Artist (Media Arts) of the Hong Kong Arts Development Awards 2011 and Bloomberg Emerging Artist Award. Her work and criticism have been featured in Ars Electronica, ISEA, the MIT Media Lab and the Metropolitan Museum of Art, among others.

以知識回應疑惑

「很榮幸獲得『藝術家年獎』給予我莫大肯定和鼓勵，感謝所有曾為香港藝術發展付出的耕作者，讓我這一代較有條件選擇成為藝術工作者。」許方華感觸，香港城市講求實用性，藝術畢竟並非對所有人而言是必需品，普羅社會對藝術家的處境，仍是知之甚微。近年遭逢社運、疫情，以至父親離世等衝擊，無力感增，「探尋學問需要高度專注，但我無法管理自己的心。坦白說，我也曾自我懷疑，或萌生放棄的念頭。」

迷霧中，許氏如何整頓方向？「我的銀包中，放有一枚多年前購自美國的銀幣，上面刻有哲學家尼采的銘言：『沒有徹底擊倒你的東西只會讓你更強大。』這句話或許帶點陳腔濫調，卻又如此真實。困難時更需秉持創作，持續主動提問及思考，必可累積經驗和迸發創意。」她笑稱，策展人郭瑛常喚她為「Nerdy（書蟲）詩人」，「我熱愛解剖機器，鑽研事物的生成和原理，也喜歡閱讀及旅行，因為人性化的流放和互動，可以豐富個人看世界的智慧及多元視角，並於創作媒體藝術時為作品增添溫度與想像力。」

2020年初，許氏亦是以此方法面對《月逝無聲》的創作樽頸。「我首次製作這類大型裝置，兼顧科學原理、包辦編程及建造裝置等，已是基本挑戰。湊巧疫情及父親病重，考驗不斷。」跟家人及團隊商討後，「多謝他們支援，讓急需沉澱的我可以『任性』飛往紐約，逛美術館，請教相熟的耶魯大學導師，亦可埋首到圖書館查考書目，爭取在獨處中釐清思路。」

Selenite

Addressing Uncertainty with Knowledge

"Receiving the Artist of the Year award is a great affirmation and encouragement. I am thankful to all cultivators who have contributed to the arts development in Hong Kong allowing our generation to become artists in a more favourable environment." Considering Hong Kong's emphasises on being pragmatic approach while arts is not a necessity for everyone, Hui Fong-wah, Phoebe thinks the general public has little knowledge of what artists do. The feeling of helplessness is compounded by recent social unrest, the pandemic and the passing of her father. "Epistemological inquiry requires a high degree of concentration, but I just can't control my mind. Frankly speaking, I've also doubted myself and thought of giving up."

How does Hui navigate her uncertain prospects? "In my wallet, I have a silver coin from the States many years ago. It is inscribed with a quote from the philosopher Nietzsche: 'What doesn't kill me, makes me stronger.' This sentence may be a little cliché but always true. It is even more important to uphold creativity and keep inquiring in difficult times." She joked about how curator Ying Kwok calls her a "nerdy poet". "I've loved dismantling machines and researching the formation and theory of things since I was a child. I've also loved reading and travelling. I believe these humanistic movements and interactions can enrich one's worldview and diversify one's perspectives, as well as add warmth and imagination when making media arts."

This was how Hui dealt with a bottleneck for the creative project *The Moon is Leaving Us* in early 2020. "This is my first time to make such a large-scale installation, to explicate the scientific principles and to build the work's programming and installation. Coincidentally, my father fell ill during the pandemic, so it's been a real challenge to me." After discussing with family and the team, Hui said she was "very thankful for their support. I desperately needed space for myself. They let me 'wilfully' fly to New York to visit art museums, to seek guidance from my Yale professors and to focus on literature research in the library, allowing me to sort out my thoughts alone."

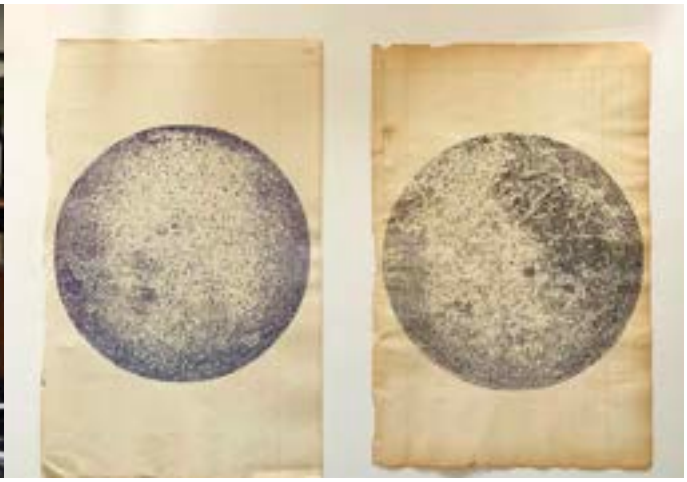


Photo Credit: Phoebe Hui and Audemars Piguet

情與理的探索之途

幾番轉折，許氏總算想通執行創作的細節，並在工作人員協力下，順利為兩組作品《Selenite》架設48隻機械手臂及偏光鏡等機件，以及解決《Selena》的「機器學習」技術細節。整場展覽不但彰顯人類跟月球的微妙情思，也反映藝術家克服傷痛的成長歷程，「在月相圖像之間，我悄悄地置入爸爸的模樣，向無緣欣賞成品的他作最後致敬。」她慶幸自己堅持到底，為父女情留下紀念，亦十分感謝郭瑛及創作團隊的全力支持，讓展覽得以圓滿舉行。

從獨自鑽研艱澀的科技，到積極跟各領域的人溝通，再為常被認為冰冷的機械注入靈魂和情感，許氏反思，「科技提供了觀察這個世界的其他視點，呈現平日我們看不見的，讓人思考何為真實及看見全部真實的可能。無論核電、虛擬現實、三維成像、人工智能等，還是當下的元宇宙、NFT等，都深刻影響每個人的思想及行為模式，還有總體的社會演變。我們不能只談便利之處，忽略其對私穩、資訊安全及後真相時代的影響。」但如前所述，大眾對這方面的認知仍較顯淺，「談美學之餘，媒體藝術家可多透過作品、延伸討論及文獻，還有相關的美感教育，引導公眾以開放的心態探知這領域的知識。」

Exploring Sentiment and Rationality

After several obstacles, Hui managed to configure her two bodies of work, cooperating with staff to install 48 machinery arms and polarisers for *Selenite* and solve technical details of the "machine learning" technology of *Selena*. The exhibition portrays the nuanced sentimentalities human beings carry for the Moon, but also the artist's process of outgrowing pain. "I snuck the imagery of my father between the images of Moon phases, my final tribute to him who didn't have a chance to see the finished work." Hui is glad she has persevered to the end, leaving a memento for her relationship with her father. She also thanked Ying Kwok and the team's enormous support to make the exhibition a great success.

From her lone inquiry into abstruse technology to actively communicating with personnel from various fields and injecting soul and emotion into the coldness of machinery, Hui said, "Science and technology provide a new perspective to observe the world, present what we seldom see, and make people think about what is true and the possibility to see all the truths. From nuclear power, virtual reality, 3D imaging and artificial intelligence to the more current metaverse and NFTs, these technologies have a profound impact on individual thinking and behaviour as well as societal development. We can't just talk about how technology makes our lives more convenient without considering its impact on privacy and information security in a post-truth world." However, as Hui mentioned, the general public has yet to gain a deeper understanding of these issues. "In addition to the pursuit of aesthetics, media artists can lead the public to approach this field with an open mind through their work, further discussions, documentation and aesthetic education."

文：張高翔

藝術家年獎（音樂）

廖國敏
LIO KUOKMAN

「能把音樂帶給更多觀眾是好事，觀眾也為台上的表演者帶來能量。」

"Being able to share music with a wider audience is a wonderful thing. Performers on stage thrive on energy from the audience too."

廖國敏是出色的指揮家及鋼琴家、國際指揮大賽得主，造詣卓越，刻苦用功，值得嘉許。現任香港管弦樂團駐團指揮，亦是澳門國際音樂節節目總監，既具豐富大型管弦樂團的指揮及國際演出經驗，又擁有相當藝術行政經驗，推動古典音樂不遺餘力。評審年度雖然在疫情期間，亦無減大型演出，當中港樂與港鐵的合作更成功吸引國際關注香港音樂。

As an outstanding conductor, pianist and prize winner of international conducting competition, Lio Kuokman is commendable for his extraordinary artistry and devotion. He is currently Resident Conductor of the Hong Kong Philharmonic Orchestra and Programme Director of the Macao International Music Festival. With extensive experiences as conductor for large orchestras and performer on the international stage, Lio also has solid experiences in arts administration and has been promoting classical music tirelessly. During the assessment year, the pandemic has not stopped Lio from giving large-scale performances. In particular, the collaborative project between the Hong Kong Philharmonic Orchestra and MTR Corporation has brought global attention to music in Hong Kong.

廖國敏畢業於香港演藝學院，後負笈紐約茱莉亞音樂學院、費城寇蒂斯音樂學院、波士頓新英格蘭音樂學院深造。2014年成為首位當上美國費城樂團助理指揮的華人，同年在國際史雲蘭諾夫指揮大賽贏得亞軍（冠軍從缺）。曾分別以指揮家或鋼琴家身分，與美、歐、亞多個樂團合作演出，活躍於國際舞台。廖氏先後獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，2021年獲選為香港十大傑出青年。2015年創辦澳門室內樂協會，2017年至2020年擔任香港創樂團首席指揮兼音樂總監，現為香港管弦樂團駐團指揮及澳門國際音樂節節目總監。

Lio Kuokman graduated from the Hong Kong Academy for Performing Arts and furthered his studies at the Juilliard School of Music in New York, the Curtis Institute of Music in Philadelphia and the New England Conservatory in Boston. In 2014, he became the first Chinese Assistant Conductor at the Philadelphia Orchestra and the second-prize winner at the Evgeny Svetlanov International Conducting Competition in Paris (no First Prize was given). As an active performer on the international stage, Lio has appeared as conductor and pianist with orchestras across North America, Europe and Asia. Lio was a recipient of the Certificate of Commendation and Medal of Cultural Merit from the governments of Hong Kong and Macao respectively, and an awardee of the Ten Outstanding Young Persons Selection 2021 in Hong Kong. Currently Resident Conductor of the Hong Kong Philharmonic Orchestra and Programme Director of the Macao International Music Festival, Lio founded the Macao Chamber Music Association in 2015, and was Music Director and Principal Conductor of the Hong Kong New Music Ensemble in 2017-2020.

《享樂在港鐵》*Phil Your MTR Ride with Music*

在澳門出生的廖國敏，四歲那年首次隨母親欣賞音樂會。他說：「我看見一個人帶領一群人奏樂，令我嘖嘖稱奇，我很想做拿『筷子』（指揮棒）的那個人。」母親覺得他似乎對音樂有興趣，便在他五歲時開始讓他學鋼琴。今天，廖氏既是指揮家又是鋼琴家：「我也喜歡鋼琴，但獨個兒在台上彈奏會有一種孤獨感，我更喜歡和大夥兒一起演奏的快樂。」

追夢路上的一步一腳印

為圓指揮夢，廖氏十四五歲時每逢周末都隻身到香港學習音樂，後來乾脆移居香港。其後他赴美入讀著名的紐約茱莉亞音樂學院和費城寇蒂斯音樂學院，沒料到學成時迎來金融海嘯，不但因樂團倒閉令落實的指揮工作告吹，寄出數百封求職信也鮮有回音。

他憶述如何面對五年「低潮期」：「裝備好自己。我會想像樂團希望聘用怎樣的指揮，例如能用更流利的英語向觀眾介紹音樂，我便在這方面增值自己；又例如許多歌劇發源自意大利，我就親赴當地進修。」

讓大家看見香港有指揮家

2014年，廖氏喜獲費城樂團招手，成為該樂團首位華人助理指揮。同年，他在國際史雲蘭諾夫指揮大賽贏得亞軍（冠軍從缺），之後陸續接到歐洲國家的演出邀約。在國際舞台顯露才華，對廖氏別具意義：「不論你到哪裡表演，當地的人總會好奇他從何處來，然後得知香港有年青人很努力地做音樂，原來香港也有指揮家。」

Born in Macao, Lio Kuokman attended his first concert at the age of four with his mother. “There was this person who led the group to play music,” he recalled. “I was filled with wonder and wanted to become that ‘chopstick (baton) bearer’.” His mother sensed an interest in music and let him start his piano classes when he was five. Today, Lio is both a conductor and pianist. “I love the piano too, but there is this loneliness playing alone on stage and I prefer the joy of making music in a group.”

The Way to Becoming a Conductor wasn’t Straight

When he was 14 to 15, Lio travelled alone to Hong Kong every weekend for music classes in pursuit of his dream and eventually moved to Hong Kong. He later studied at the famous Juilliard School of Music in New York and the Curtis Institute of Music in Philadelphia, yet upon graduation found himself caught in the waves of the global financial crisis. Orchestras were closing down. Not only were his conducting jobs cancelled, the hundreds of job applications he sent out seemed to have fallen into a black hole.

This period of stagnation lasted for five years and Lio found his way to cope. “I geared up. I would try to picture the conductor an orchestra would like to hire, for example, someone who could introduce music to the audience in fluent English, and I would equip myself to this end. Or for instance, many operas originated from Italy and I made my way to there to study.”

There are Conductors in Hong Kong too

In 2014, Lio was hired by the Philadelphia Orchestra and became its first Chinese Assistant Conductor, and won Second Prize at the Evgeny Svetlanov International Conducting Competition in Paris (no First Prize was given). Since then, invitations to perform in Europe began to roll in. Being able to share his talent on the global stage holds a special significance for him. “No matter where I perform, people would always be curious about where I come from. This is how the world learns that there are young Hong Kongers making music with dedication and there are conductors in Hong Kong too.”

廖氏覺得優秀的指揮就如靈魂人物，能夠帶動樂手，向觀眾呈獻感動人心的音樂。他也把老師奧托－維爾納．繆勒的話語銘記在心：「『別人不會記得你最好的那場音樂會，只會記得最不好那場。』所以我總要求自己每次都做到極致。」

疫情下繼續分享音樂

回看得獎年度，廖氏為工作隔離逾150天，不少表演因場地關閉只得延期或取消。「我們也嘗試做網上直播。能把音樂帶給更多觀眾是好事，但看着沒有觀眾的音樂廳，感覺很是奇怪，要知道觀眾也為台上的表演者帶來能量。」廖氏坦言比以前更珍惜有觀眾的實體音樂會。

與香港管弦樂團（港樂）合作的《樂季揭幕：貝多芬音樂節：廖國敏 | 貝多芬三重協奏曲》是他印象深刻的項目之一。「這本來是音樂總監的音樂會，他因疫情無法前來，就讓我來替代，那時候我甚至還不是他們的駐團指揮。」曲目由廖氏自定，揭幕作品是柯普蘭的《平民的號角聲》，特意獻給在疫情期間無私奉獻的香港醫護人員。廖氏除展示指揮功力，也以鋼琴家身分演繹貝多芬三重協奏曲。

港樂與港鐵合作的《享樂在港鐵》則滿載創意，把古典音樂帶到車站大堂和車廂裡。「我們透過短片向乘客送上音樂，讓他們覺得音樂可以就在身邊。」短片中廖氏更化身為喜愛音樂的上班族，他笑言：「我們想了很多表達方法，只為令古典音樂連繫社區。」

期望證明亞洲實力

展望未來，廖氏有一個心願：「一般人心中一流的管弦樂團都是歐美樂團。我期望有一天能帶領一個獲邀到外國音樂節演出的亞洲樂團，而這個樂團也證明我們演奏西方音樂足與歐美樂團並駕齊驅，甚至超越他們。」

Lio sees a good conductor as a special person who can inspire orchestral members to make music that moves people's heart. Etched on his mind were these words from his teacher Otto-Werner Mueller – "You will not be remembered for your best concert but the worst one." And Lio remarked, "This is why I only give my very best every single time."

Sharing Music Despite the Pandemic

During the assessment year, Lio spent 150 days in quarantine for work, and many performances were postponed or cancelled due to the closing of performance venues. "We tried to do livestreaming too. Being able to share music with a wider audience is a wonderful thing yet an empty auditorium is a rather strange place to be. You know, performers on stage thrive on energy from the audience too." Now Lio cherishes concerts with a live audience more than ever.

太古「港樂．星夜．交響曲」2020
Swire *Symphony Under the Stars 2020* Online

One of Lio's most memorable projects during these times was his concert with the Hong Kong Philharmonic Orchestra (HK Phil) – *Season Opening: Lio Kuokman | Beethoven Triple Concerto*. "This was supposed to be a concert by their Music Director yet he could not travel due to the pandemic and so I jumped in. I was not even their Resident Conductor yet at the time." Lio selected the programme and dedicated the opening work Copland's *Fanfare for the Common Man,* to healthcare professionals for their selfless contribution. Apart from conducting, Lio also performed the *Beethoven Triple Concerto* as pianist.

By bringing classical music to MTR concourses and train compartments, *Phil Your MTR Ride with Music*, a collaborative project between HK Phil and the MTR Corporation was loaded with creativity. "We brought music to commuters through the form of videos. We hope to tell people that music can be around us." In the video, Lio plays an office worker who loves music. "We came up with tons of ideas to make the video," Lio said with a smile. "All we wanted was to create a bond between classical music and the community."

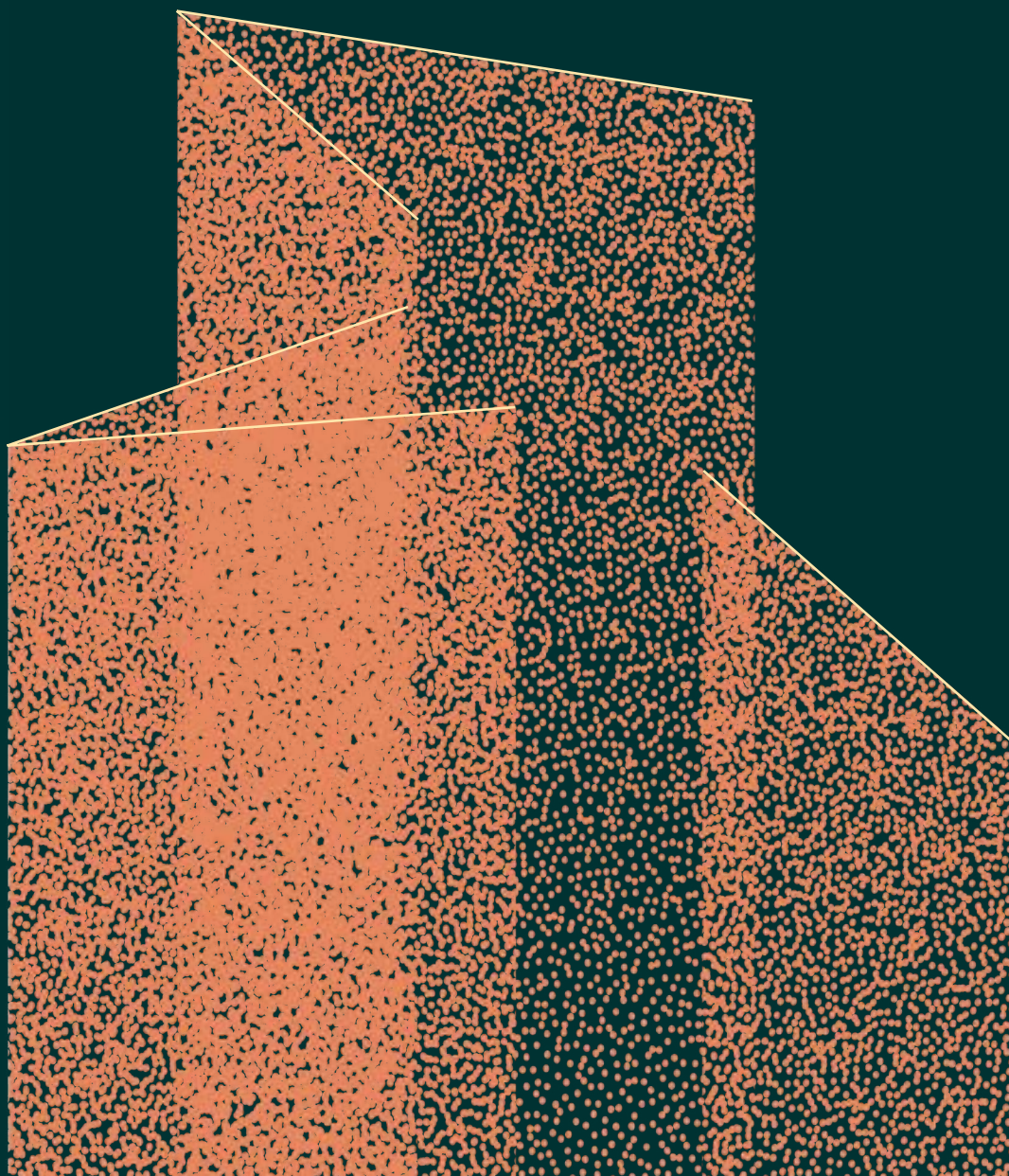
Making Asian Orchestras Shine on the Global Stage

Looking into the future, Lio has a dream. "The best orchestra in people's minds are always European or American. I hope that I could lead an Asian orchestra at an overseas music festival one day and show people that we could perform western music as greatly as western orchestras, or even better than they do."

文：劉潔玲

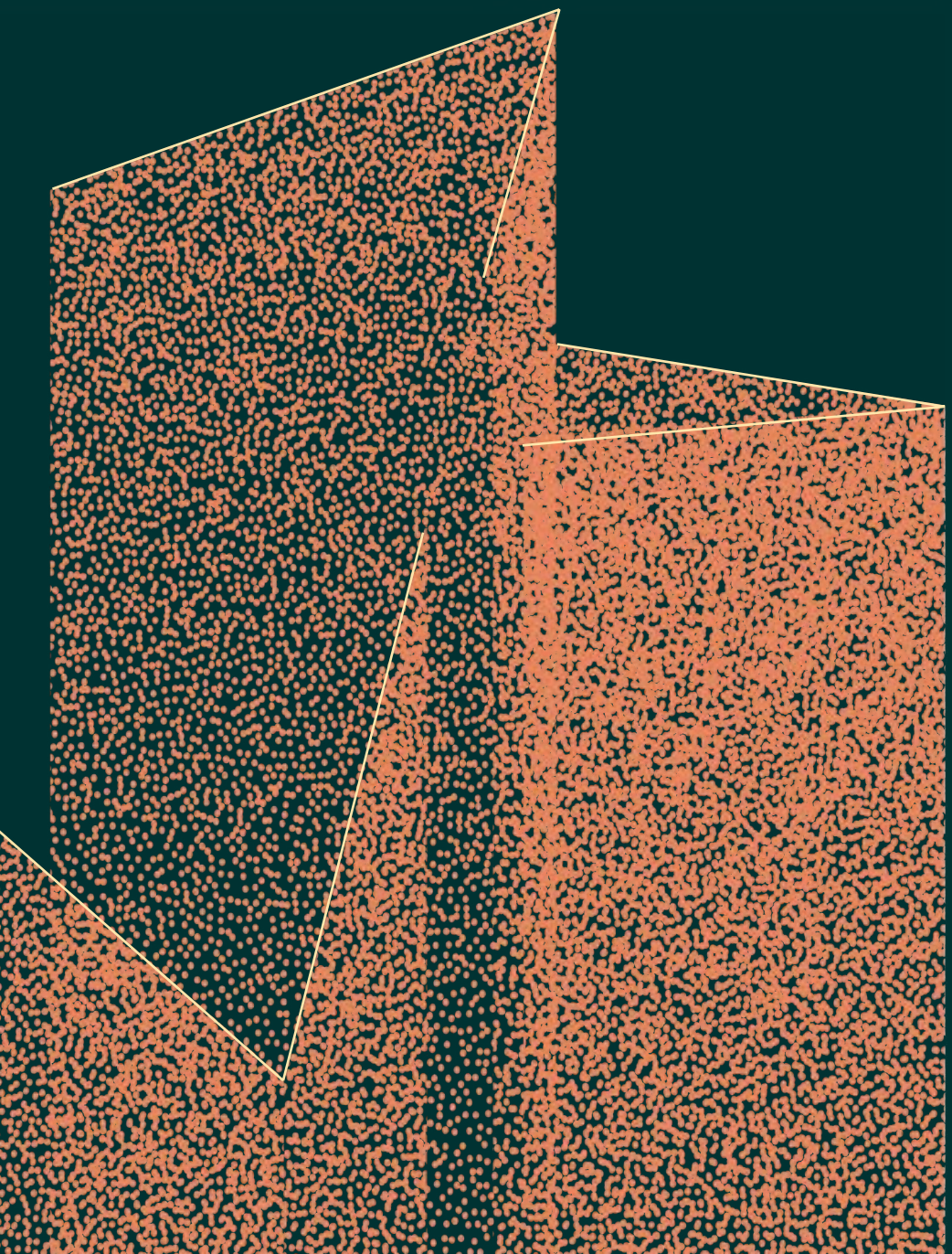
藝術新秀獎

AWARD FOR YOUNG ARTIST



「藝術新秀獎」表揚、支持及鼓勵年青和新晉藝術工作者。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 categorised into various art forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.



藝術新秀獎（藝術評論）

王家琪
WONG KA-KI

「推動更多人投身香港文學評論，令有價值的研究課題最終能得到大眾的重視。」

"To encourage more people be involved in Hong Kong literary criticism so that valuable research topics can eventually receive the deserved attention from the public."

王家琪對香港文學史的專題研究，既深且廣，評審年度的主要評論為《素葉四十年：回顧及研究》及《也斯的香港故事：文學史論述研究》。她博覽群書，史料考查的工夫紮實，善於帶出評論的觀點，提出有意思的提問。在學術研究上對香港文學，特別是重要的作家西西及也斯的研究有相當成績，實為研究香港文學史的重要內容。她亦能將學術論文轉化成大眾易於理解的文章，並在網媒和流通的書刊撰寫訪問、書評，及擔任公共講座的嘉賓，值得欣賞。

Wong Ka-ki's research on the history of Hong Kong literature is both in-depth and extensive. Her major works in literary criticism during the assessment period were *Forty Years of Su Yeh Literature: A Retrospective and Research, and Yesi's Hong Kong Stories: A Study of the Discourse of Literary History*. Wong is well-read and solid in historical research. She is adept in positing her viewpoints in commentaries while raising meaningful questions. Wong is considerably accomplished in academic research of Hong Kong literature especially on important authors including Xi Xi and Yesi. Her works contribute to the canon of research on the history of Hong Kong literature. Wong is also capable of turning academic papers into understandable articles for the public. She is commended for her work which also includes writing interviews and book reviews for online media and popular publications while serving as a guest speaker in public lectures.

畢業於香港中文大學中國語言及文學系本科、哲學碩士及哲學博士，從事香港文學與當代文學研究，現於香港樹仁大學中國語言文學系擔任助理教授。2018年與何福仁等合編《西西研究資料》，2020年以碩士論文為基礎編《素葉四十年：回顧及研究》，2021年出版《也斯的香港故事：文學史論述研究》，成為研究也斯及香港文學史上的重要著作。曾獲香港書獎、香港出版雙年獎、青年文學獎等，評論及訪問文章散見各刊物。

Graduated with Bachelor of Arts degree, Master of Philosophy degree and Doctor of Philosophy degree from the Department of Chinese Language and Literature at The Chinese University of Hong Kong. The focus of her academic research is Hong Kong literature and contemporary literature. She is currently an Assistant Professor at the Department of Chinese Language and Literature of Hong Kong Shue Yan University. Wong's works include *Xi Xi: A Collection of Critical Essays and Studies* (2018), which is co-edited by Wong and others including Ho Fuk-yan; *Forty Years of Su Yeh Literature: A Retrospective and Research* (2020), which is based on the thesis for her Master of Philosophy degree; *Yesi's Hong Kong Stories: A Study of the Discourse of Literary History* (2021), became a significant work for research on Yesi and history of Hong Kong literature. Wong received a number of awards including the Hong Kong Book Prize, Hong Kong Publishing Biennial Awards and the Youth Literary Awards. Her commentaries and interviews can be found in a variety of publications.

Photo Credit : *As Artistic As You*

從中文系畢業的王家琪，入讀時一如大部分中文系學生那樣，原想成為一名寫作者，後來經過大學期間的訓練，認識了系內多位優秀的導師與學者後，她漸對研究產生興趣，並希望跟從前輩的步伐從事文學評論，而香港文學則成了她最感興趣的研究範疇。西西、也斯、《素葉文學》——這些在香港文學史上耳熟能詳的名字，吸引王氏埋首鑽研，她又從中另闢新徑，着眼那些甚少人關注的研究面向。

從舊刊發掘素葉、也斯不為人知的面貌

王氏最初選擇以《素葉文學》作為研究對象，源於大學時期的一份作業。當時她從香港文學資料庫的茫茫舊刊中，發現《素葉》如斯著名的文學雜誌，竟然鮮有學者進行研究。這雜誌對香港文學影響深遠，除了因其編輯均具資深的文學經驗外，也因它作為其中一本長壽的香港文學雜誌，見證了八、九十年代香港文學史上一個重要的階段。「《素葉文學》裝幀樸素，在沒有華麗裝飾的情況下，依舊出版了20年，證明那個年代的讀者對於文學的追求，就是『文學』本身。隨着文學市場經營越漸困難，我認為這一點在當下的年代越來越難得。」

Just like most of the graduates from Department of Chinese Language and Literature, Wong Ka-ki originally aspired to be a writer when she began her study. With further training in university, Wong started to nurture her interest in research after becoming acquainted with many outstanding instructors and scholars in the department. She wished to become a critic, following the footsteps of her predecessors, and Hong Kong literature is the research area that captivated Wong the most. She became devoted to researching on Xi Xi, Yesi, and *Su Yeh Literature*, all of which had significance in the history of Hong Kong literature. Moreover, Wong pioneered new directions in research and dedicated herself to research that few people paid attention to.

Discovering *Su Yeh Literature* and Little-Known Aspects of Yesi through Old Periodicals

Wong's initial decision on *Su Yeh Literature* as her research topic stemmed from an assignment during university. While rummaging through dated periodicals in the Hong Kong Literature Database, she discovered that there was hardly any academic research for a literary magazine as renowned as *Su Yeh Literature*. The magazine had a lasting and profound impact on Hong Kong literature. In addition to its editors deeply rooted and experienced in literature, the magazine was one of the long-running literary magazines in Hong Kong. It bore witness to the 1980s and 1990s, an important stage in the history of Hong Kong literature. Wong commented, "Although it was a magazine with plain design and simple binding, *Su Yeh Literature* continued to be in print for 20 years. It gave testament to the pursuit of literature by readers during the era. They quested for 'literature' itself, pure and simple. This is really exceptional in our current day and age as the market for literature is increasingly difficult to survive."

王氏對舊報的着迷，進一步延續至她的博士論文。她升讀博士那年，是也斯去世之後的一年，這位文學巨匠素以新詩、散文與小説著稱，惟在創作以外，他也寫下了為數不少的評論。王氏將研究重心置於也斯的論述，收集了2,000多篇報刊專欄與雜誌文章，希望總結也斯作為研究者的身份。她坦言，過程中最困難之處在於收集早期的專欄，比如也斯寫了八年的《快報》專欄文章，如果不是有幸獲得陳進權先生把私人珍藏的剪報借出，根本無從研究，對青年也斯的認識就會缺去關鍵部分。

《也斯的香港故事：文學史論述研究》
Yesi's Hong Kong Stories : A Study of the Discourse of Literary History

文學研究現狀與歷史輪迴

研究的道路漫長，王氏認為要成為一名研究者，需要一定程度的執着。「你渴望了解某個問題，所以開始進行研究，但在解決問題的過程上會遇到很多困難，最後才會產生與努力不成正比的結果。所以從事文學研究的人，沒有一定程度的執着，將很難堅持下去。」她期望未來有更多人投身香港文學評論，令有價值的研究課題，能得到大眾的重視。

回顧香港文學史，王氏意識到一種歷史輪迴的出現：這座城市裡的群眾來來往往，戰後難民大批地湧來，80年代移民潮又大批地離開，香港不論在文學或電影上都催生了不少與離散相關的作品。如今離散潮再現，或有越來越多的作品思考這個問題。王氏認為：「離開的作家如何繼續書寫香港，留下來的人如何面對城市面貌的變遷，也是重要的題目之一，值得更多評論者進行研究，從而思考本地作者是以怎樣的態度，面對城市的諸種變化。」

Wong's fascination with old newspapers and magazines extended further to her doctoral dissertation. She started her Doctor of Philosophy degree programme in the following year after Yesi had passed away. As a literary titan renowned for his modern poems, proses and novels, Yesi also wrote a considerable number of commentaries. Wong focused her research on Yesi's discourses and collected more than 2,000 documents in hope to summarise Yesi's identity as a researcher. Wong admitted that the most challenge aspect of the process was to find Yesi's early writings as a columnist. For example, she would not be able to study Yesi's writings over eight years as a columnist in *The Express,* an essential part of Yesi's youth, if not for the help by Chan Tsun-kuen to lend the collection of newspaper clippings to her.

《 素葉四十年：回顧及研究》
Forty Years of Su Yeh Literature : A Retrospective and Research

Present Situation in Literary Research and Repeating of History

With research being a long journey in itself, Wong believes that being a researcher requires a certain level of perseverance: "You set to conduct research because you are eager to understand a certain issue. However, there will be many difficulties in the process. Eventually there will be results that are unproportional to the efforts you put in. For those engaged in literary research, it will be thereby difficult to continue without having a certain level of perseverance." Wong wishes for more people to be involved in Hong Kong literary criticism in the future so that valuable research topics can eventually receive the deserved attention from the public."

Looking back in the history of Hong Kong literature, Wong became aware of recurrences in history. People in this city came and went over the years, from the wave of postwar refugees to the wave of emigrations in the 1980s, there were numerous works in literature or film on the topic of diaspora. As the phenomenon reappears now, Wong believes that there will be a considerable number of works contemplating on the issue. Wong believes that "how those who left continue to write about Hong Kong and how those who stayed face the city's shifting changes will be an important topic, too. It deserves more research to be conducted by critics to reflect on the attitudes adopted by local writers when faced with the city's transformations."

文：鄭思珩@文化者

梁晉朗
LEUNG CHUN-LONG

「希望未來尋找善跳不同舞種的舞蹈員，與芭蕾舞聯乘，創作出一種新穎的舞蹈。」

“ I hope to identify professionals from different dance forms to draw synergy with ballet, developing an original type of dance. ”

梁晉朗多年來在香港芭蕾舞團的表現突出，演出到位，能夠在舞台上吸引觀眾的目光，而他在舞團的位置亦由群舞員躍升為領舞員，證明擁有一定的演出水平。他對芭蕾舞抱有熱誠，而且一直努力不懈，有心在業界發展及作出貢獻，值得嘉許。

Leung Chun-long has impressed the audience with his exceptional stage performance at Hong Kong Ballet over the years. Emerging from among the Corps de Ballet to Coryphée, Leung has been widely acclaimed for the quality of his performance. Laudably passionate and diligent, he is dedicated to an artistic career and aspires to contribute to the industry.

2009年於北京舞蹈學院畢業，其後於香港演藝學院芭蕾舞系進修，2011年畢業後隨即加入香港芭蕾舞團擔任群舞員，2014年獲晉升為群舞領舞員。梁晉朗曾在香港芭蕾舞團擔任多個主要角色，包括《胡桃夾子》的費殊和老鼠王、哈維《睡美人》的珠寶、衛承天《愛麗絲夢遊仙境》的白兔先生等，2003年曾獲全國桃李杯舞蹈比賽優秀表現獎，近年創作包括《她（們）》（2016）、《盼》（2017）、《源》（2018）及《憶》（2019）。

Leung Chun-long graduated from Beijing Dance Academy in 2009 and from the Hong Kong Academy for Performing Arts in 2011, majoring in ballet. He joined Hong Kong Ballet as a Corps de Ballet member the same year and was promoted to Coryphée in 2014. With Hong Kong Ballet, Leung has danced principal and featured roles, including Fritz and Rat King in *The Nutcracker*, Jewels in Cynthia Harvey's *The Sleeping Beauty*, White Rabbit in Septime Webre's *ALICE (in wonderland)*. Leung received an Outstanding Performance Award at the Taoli Cup Dance Competition in 2003. Recent choreographic works include *tfHey* (2016), *L'espoir* (2017), *[I]* (2018) and *Wayfaring* (2019).

由妹妹當先鋒，梁晉朗在九歲時開始在香港一間學校學習芭蕾舞。跳了兩年後，他發現自己對讀書的興趣不大，反而希望做一件豐富他生活的事情。對比同齡小孩，他更想走一條不一樣的路。為使日後生活過得更充實有趣，他毅然踏上了專業舞者的道路。有別於華人家庭中的「虎爸」、「虎媽」，爸媽對他的決定十分支持，從此改變了他往後的人生，使他一跳便跳了22年。

Succeeded by his younger sister, Leung Chun-long started his ballet training at school in Hong Kong. Two years later, he found he had little interest in academic studies, but would rather spend time on what could enrich his life. He yearned for a different path from that of his peers. To this end, he chose to be a professional dancer. Unlike traditional Asian parents, Leung's were liberal and highly supportive of his aspiration. So Leung began his dancer's life of 22 years and counting.

Photo Credit : Hong Kong Ballet

Photo Credit : Hong Kong Ballet

循環往復中生變

一頓菜式吃一次，很美味；吃兩次，仍美味；吃三次，卻漸生厭。這個比喻套在舞蹈練習上同樣合適，再有趣的事做十次、百次、千次，也會迸生出其他的感受。梁氏每天反覆做相同的事，星期一至五的上午九時至下午六時，都是他練習的時間。「剛加入舞團，覺得這樣的日子還可以接受，但如此重複五、六年，當然容易使人感到沉悶。」也許出於對舞蹈的熱愛，也許身體早已習慣，他從日復日的練習中學懂的，不是放棄，而是堅持。

「跳了這麼多年，到某個時間，芭蕾舞對於我來説開始失去其新鮮感。因為每天堅持跳着，唯一要做的事，就是不斷重複做好每一個動作，始終芭蕾舞有一定的規則，變化不會很大。」梁氏近年開始涉足編舞的工作，認為編舞有別於傳統的芭蕾舞訓練，每次創作都可以設計不同的動作。創造一個新作品只需要兩個月左右的時間，當一段編舞完結後，梁氏便把當中的成果放下，再投身至另一新作。在重複的日子中，其實亦潛藏着不斷的變化，讓他得以為自身對舞蹈的感情「保鮮」。

To Vary in Constancy

One may marvel at a delicacy for once, or twice, but soon grow tired of it for a third time. This applies to dance practice as well. Repeating something intriguing for numerous times, one may start to feel differently. Leung has been practising the same thing over and over again, from 9am to 6pm, Monday to Friday. "When I first joined the company, I found it bearable. Add in 5-6 years, it naturally becomes boring." For an insatiable love of ballet or simply muscle memory, what Leung learnt from this daily routine was to not give up, but to carry on.

"There was a time, after all these years, that ballet no longer sparked wonder in me. Day in, day out, the only thing to do was to refine every gesture. Ballet has a set of standards, so there is little variation." Leung began his foray in choreography in recent years. Choreography is different from traditional ballet training in that the former gives space for design and creativity. Creating a new piece just takes around two months. As Leung completes a piece, he can devote himself to a new project. This is how he refreshes his love for dance by breaking monotony.

芭蕾舞以外的嘗試與聯乘

在香港演藝學院中，梁氏接觸最多的是現代舞。現代舞的動作在芭蕾舞步中甚少出現，因此從芭蕾舞訓練中出身的梁氏，不得不加深自己對現代舞的認識，像是身體該如何運用：「相對來說，現代舞的延伸性可以很大，亦可產生很多的變化和不一樣的事。」這一點促使梁氏在編舞上融入更多現代舞的特色。

梁氏對於獲得今年度的藝術新秀獎，感到驚喜，希望透過是次獲獎的經歷，令他有機會在不同平台上，嘗試挑戰和創作不同類型的舞蹈作品。梁氏期望未來在世界各地尋找善跳不同舞種的舞蹈員，從而與芭蕾舞聯乘，創作出一種新穎的舞蹈，令舞者展現自身獨特的舞蹈風格外，又可以把自己的故事滲進其中。

Experiments and Collaborations beyond Ballet

At the Hong Kong Academy for Performing Arts, Leung practised modern dance extensively. Modern dance movements are rare in ballet. As a trained ballet dancer, Leung had to explore modern dance further and adjust his body. “Relatively speaking, modern dance is more versatile. It can extend to something different and unique.” Because of this, Leung has tried to incorporate features of modern dance in his choreography.

Leung is pleasantly surprised to receive this year's Award for Young Artist. He hopes to challenge himself by choreographing various types of dance works to be performed in different occasions. In the long term, he aspires to identify professionals from different dance forms to draw synergy with ballet, developing an original type of dance that would not only reflect the styles of each dance form, but also allow dancers to embody their own stories.

Photo Credit : Hong Kong Ballet

文：陳恩慈@文化者

天台製作
（李婉晶、艾浩家）
ROOFTOP PRODUCTIONS (LI YUEN-JING, IVOR ERIC HOULKER)

「當我們創作的時候，往往不會想它能帶來甚麼影響，希望盡力將它分享出去，然後在這個基礎上推動其他發展。」

“ When we are creating something, we are not thinking about what impact it might have in the future. We work on it to the best of our ability, share it, and then develop further from there.”

「天台製作」為本地藝術科技發展先鋒，罕見的多媒體組合，有視野，具創新精神，演出形式新穎獨特，在疫情期間開創線上劇場演出的可能。二人常到外地交流演出，把外國小劇場的技巧和創作手法引進本土製作，同時以戲劇關心社會議題，題材新鮮，推動及探索另類劇場。他們的作品在藝術科技越見普及的發展趨勢內具有優勢，令人期待。

Rooftop Productions is a pioneering company in the development of local arts technology. This exceptional cross-disciplinary company, with its vision and creativity, makes innovative and unique performances, and has experimented with innovative online theatrical performances during the pandemic. The duo often travels overseas for exchange and performances, bringing techniques and creative methods of independent theatres to the local productions. The group addresses social issues and fresh topics through theatre and continues to promote and explore alternative forms. Expectations are high as their works have the edge in the growing trend of arts technology.

艾浩家及李婉晶在2014年創立「天台製作」，致力發展本地藝術，以香港切身的社會及文化議題出發，製作具特色的跨領域劇場作品，尤其擅長環境劇場及當代劇場模式。二人均於英國倫敦修讀演出創作碩士，曾於倫敦、愛丁堡、希臘、西西里、波蘭、布拉格等地進行創作及演出。近年作品《山下的證詞》、《行為淪喪》、《復仇變奏曲》等屢獲IATC (HK) 劇評人獎及香港小劇場獎等獎項。他們亦着重藝術科技創新及跨界合作，親自編寫電腦程式，發展嶄新的演出模式。

Ivor Houlker and Li Yuen-jing, Michelle established Rooftop Productions in 2014. The duo is dedicated to local arts development with productions of interdisciplinary theatre works, particularly site-specific theatre and contemporary theatre, emerging from pressing social and cultural issues in Hong Kong. Both Ivor and Michelle hold a Master of Arts in Performance Making from Goldsmiths, University of London, and have created and performed in London, Edinburgh, Greece, Sicily, Poland, Prague and other locations. Their recent works such as *Testimony*, *The Beautiful Ones* and *The Furies Variations* have received multiple awards including the IATC (HK) Critics Awards and The Hong Kong Theatre Libre. They also focus on innovation in arts technology and interdisciplinary collaboration, developing their own computer programmes and new performance methodologies.

近年香港興起藝術科技之風，艾浩家及李婉晶早於2014年已萌生前瞻性的想法，致力將科技融入劇場創作之中，發掘不同媒體的藝術語言。二人在倫敦大學金匠學院修讀演出創作碩士學位課程期間認識，那時已合作進行一些校內創作，對音樂、科技與環境劇場等題材抱有共同興趣。為了尋找自身的定位及風格，二人其後來到香港成立「天台製作」，最初在本地劇團工作，後來開始進行自己的演出。

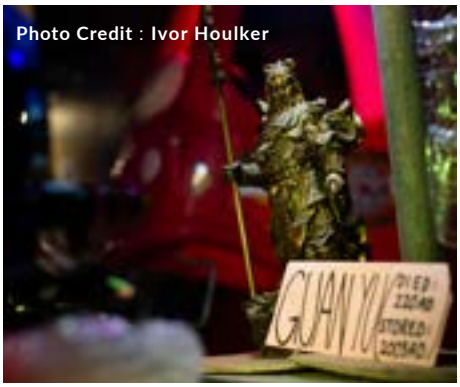


Photo Credit : Ivor Houlker

《遙距在場》
Presence

將科技套進故事 發掘獨有聲音

現場投映的運用、手機應用程式與網絡程式的編寫，都是「天台製作」的一大特色。李氏將團隊創作的基本元素追溯至劇場——以台、燈、聲為主的科技其實一直存在於劇場創作之中，以獨有的語言跟觀眾溝通，同時呼應周遭的環境與故事陳述，她謙稱科技運用並非自身團隊的優勢：「不同創作人都有他們自己鍾愛的說故事方式，而我們將現場投映置於劇場作品之中，因為我們認為它可以提供另一層次來幫助我們陳述我們的故事。」

由劇場走向社會，二人近年自行研發手機應用程式，以環境劇場的方式將藝術科技帶至日常社會。艾浩家笑稱，最初編寫應用程式純粹因為其成本較低，然而所需的創作時間相對較長。「這與劇場中的現場投映類似：我們心中有一個大型、複雜的創作概念，難以實體呈現；於是我們運用相機鏡頭和投影，去轉變舞台和物件的比例，讓當中的難以落實的概念，能夠以另一種模式出現。而在街道上使用手提電話，則讓我們在真實世界上添加多一個層次，呈現於現實社區中難以實行的介入。」

There has been a trend towards arts technology in Hong Kong in recent years, but Ivor and Michelle already had trailblazing ideas back in 2014. They are dedicated to integrating technology into theatre production and discovering the artistic languages of different media forms. The duo met on the Master of Arts programme in Performance Making at Goldsmiths, University of London, during which they collaborated on university productions, finding a common interest in music, technology, and site-specific theatre. The two subsequently started Rooftop Productions in Hong Kong in pursuit of their own style. They began by collaborating with other local theatre groups, before producing their own varied performances.

Seeking a Unique Voice: Telling Stories with Technology

The use of live projection and custom built mobile and web applications are a specialty of Rooftop Productions. Michelle traces the core elements of their productions back to the theatre: stage, light and sound technologies have been integral to the theatre for a long time, communicating with the audience through their own unique language as these components combine to tell a story. To Michelle, the use of different technologies is only a means to an end: “Different creators have their own favourite ways to tell stories. We incorporate live projections into our theatrical works, because we think it adds an additional layer that enhances our storytelling.”

The duo stepped out of the theatre and into the street by making a mobile phone application of their own, bringing arts technology into daily life in the form of site-specific theatre. Ivor explained that they started to build mobile apps simply due to the low cost of getting the audience to use their own phones, but the production takes a longer time. “It is a bit like the way we use live projections in theatre: we have a creative concept that is too epic to make physically, so we use live cameras to play with the scale of what we are doing on stage and create effects that would be impossible to do for real. Using phones in the street allows us to add a layer to the real world, at the scale of a whole district; to create an intervention which would be impossible to achieve if we tried to do it in reality.”

Photo Credit : Jerry Yip

《遙距在場》
Presence

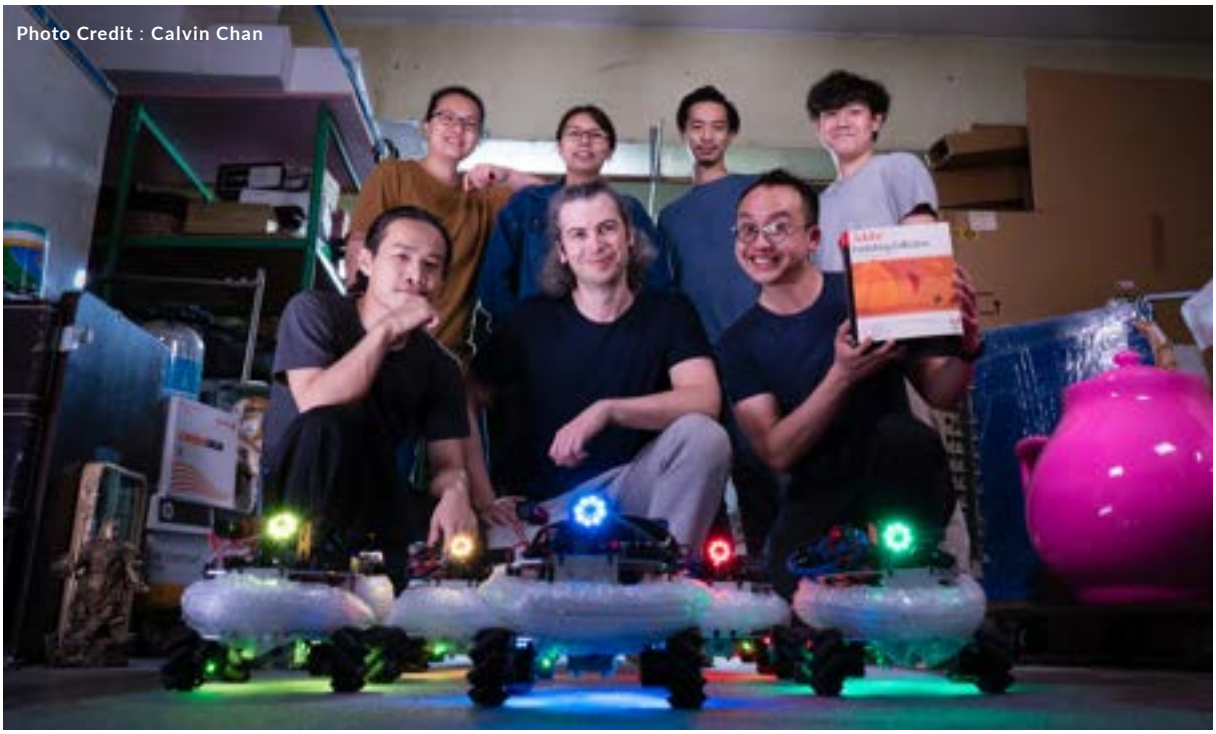


Photo Credit : Calvin Chan

以藝術科技突破城市框架

疫情的出現，在他們眼中成為了一個深入思考和創作的契機，二人去年編寫手機應用程式，將故事的背景轉換至城市，引領觀眾發掘大街小巷的歷史碎片。藝術科技有助突破創作的框架，讓藝術不再局限於特定時間、空間以至受眾的經驗模式，然而李婉晶坦言，發生於城市空間中的場域特定藝術，仍面臨諸多掣肘：「你可以想像，每當你進入一個由政府管理的公園，裡面會有多少『不准XX』的標示？我看過最誇張的一個，上面列出了22個不准做的事。制度上有很多限制與指引，在疫情之後更多，對於我們如何運用城市空間，如何在當中進行創作，其實不是一件容易和自由的事情。」

儘管如此，他們亦觀察到，近年逐漸有更多不同機構的策展人，開始思考如何突破既有的演出框架，重新調配資源，尋找新的方法與藝術家合作，或促成新的合作關係。同時他們也樂於看到，香港的觀眾具有頗高的接受程度，喜歡嘗試新事物，尋找有趣的經歷，從中享受藝術。在種種機會推動下，李氏表示：「當我們創作的時候，往往不會去想它能帶來甚麼影響，心態反而接近於：我有一個不錯的想法，希望盡力將它分享出去，然後在這個基礎上推動其他發展。」

Transcend Urban Boundaries with Arts Technology

The pandemic became an opportunity for deeper research and creation for Rooftop Productions. The duo wrote a mobile app last year in which the city is the background of the story, and the audience is invited to unveil historical fragments in the streets of Tsuen Wan. Arts technology enables us to go beyond conventional theatre frameworks so that performance is no longer limited to a specific time, space, and form of audience experience. However, Michelle admitted that site-specific arts in urban spaces still have limitations, “When you enter a park managed by the government, how many regulatory signs do you see? The most excessive sign I have seen listed 22 things you cannot do. The system has various restrictions and guidelines, and there are even more after the pandemic. It is never easy or free when we try to create something in our public urban spaces.”

Despite the constraints, more curators from different organisations have begun to consider ways to go beyond the current performance framework, reallocating resources to seek new ways to collaborate with artists, or to foster new collaborative relationships. The duo is glad to see that the Hong Kong audience has a strong enthusiasm for innovative ideas, receptive to try new things and eager to discover interesting experiences, enjoying the arts throughout the process. Motivated by these numerous opportunities, Michelle stated that, “When we are creating something, we are not thinking about what impact it might have in the future. We work on it to the best of our ability, share it, and then develop further from there.”

文：鄭思珩@文化者

藝術新秀獎（文學藝術）

蘇 苑 姍
SO YUEN-SHAN, EDITH

「文學對我來説，其意義在於找到自己的聲音，以及解決問題的一個方法，給予我一個空間潛下去，進入一個未知，尋找答案。」

“ For me, the significance of literature is about finding a voice of my own and solutions to problems. It gives me a space to dive into the unknown and find the answer.”

評審年度作品《一個可以活下去的世界，是可能的》將個人治療頑疾的經歷寫成日誌，文筆清麗可喜，帶有生命力，令人動容，表現文學藝術的感人魅力，有望成為經典，值得被肯定。

A diary of personal experience in treating chronic illnesses, So Yuen-shan, Edith's *There is possibly a world to live on*, demonstrates the heart-stirring power of literary arts in a pleasantly delicate writing style with a strong vitality. A work that is expected to become a classic and worthy of recognition.

畢業於香港浸會大學中文系，曾出版詩集《我這樣回答自己》，及於《蘋果日報》、《微批》等發表書評。蘇苑姍從小學時開始惡疾纏身，須定時入院輸血。2018年病情稍有好轉，入職香港文學館，其後獲邀加入《虛詞．無形》編輯部。2018年6月，她體內癌細胞擴散，經常出入手術室，即使連簡單的閱讀書寫也十分困難，但仍堅持寫作，在2021年出版散文集《一個可以活下去的世界，是可能的》，寫出自身的抗癌日誌。

Graduated from the Department of Chinese at Hong Kong Baptist University, So Yuen-shan, Edith has published her poetry collection *This is how I answer myself* and book reviews on *Apple Daily*, *Paratext*, etc. She has been suffering from serious illnesses since her primary school years and needs to receive blood transfusions regularly in the hospital. In 2018, as her health condition improved slightly, she worked at the House of Hong Kong Literature and was later invited to join the editorial department at *P-articles*. In June 2018, due to the spread of cancer cells in her body, she often underwent surgeries and had difficulties even in simple reading and writing. Nevertheless she still insisted to write. In 2021, she published *There is possibly a world to live on*, a prose collection of her cancer-fighting journal.

《虛詞》節錄
Excerpt of *p-articles*

書寫貼身創傷 絕望中堅持寫作

中學時的蘇苑姍受到中文與文學科老師的影響，對文學有較深的興趣，亦打算未來當一位教師。在大學中文系畢業後，她投身教職，同時書寫新詩與評論，後來受病情纏繞，蘇氏開始從書本中尋求解答，在吳爾芙、里爾克、帕蒂．史密斯等作品中獲得啟蒙，認為他們提供了另一個認識世界的角度，而且又能呼應自身心境，給予她面對生活的力量。

然而，當生活中面臨的問題越發貼身，蘇氏便越感受到寫作對她來説的重要性。「2017年，我面臨了生命中一次重大的變故，受到的創傷開始不只源於身體上的毛病，我便知道自己尋求解答的唯一方法，就是鑽進一個對我來説最有力量的事情——文學。」那年蘇氏的男友因受誣陷而自殺離世，對她打擊甚深，驅使她轉向寫作面對一己的創傷，並對社會上的不公義進行思考。其後她加入香港文學館，陸續發表散文、新詩及評論。

她在書中寫道：「絕望是我們必須撐下去的理由。」2018年，隨病情惡化，蘇氏再次出入醫院，連簡單的閱讀書寫也極為困難，但她仍趁休養的間隙，稍有精神便掏出電話或在紙上記下片言隻語，時而錄音，把文字逐點累積下來，最後完成長達六萬多字的文稿，在2021年出版首本散文集《一個可以活下去的世界，是可能的》。

Write about Personal Trauma and Keep on Writing Even in Despair

Influenced by her secondary school teachers in Chinese and Literature, So developed a profound interest in literature and planned to become a teacher in the future. After graduating from the Department of Chinese at the university, she devoted herself to teaching and, at the same time, writing poems and reviews. Later, due to her illness, she began to seek answers from books and was enlightened by Virginia Woolf, Rainer Maria Rilke and Patti Smith, etc. Their works not only provided her with other perspectives to understand the world but also echoed her state of mind, giving her the strength to face the challenges in life.

Nevertheless, the more relevant the challenges she faced in life, the more she felt the importance of writing to her. "In 2017, I encountered a significant change in my life. The trauma left was not only caused by my physical illnesses, and I knew that the only way to find an answer was to dive into the most powerful realm to me — literature." That year, her boyfriend committed suicide because of false accusations. Struck by this heavy blow, she turned to writing to deal with her personal trauma and also reflect on social injustice. She later joined the House of Hong Kong Literature and started to publish proses, poems and reviews.

She wrote in her book, "Despair is the reason we have to hold on." In 2018, as her physical condition worsened, she was frequently hospitalised and found it extremely difficult in even simple reading and writing. Yet, she still squeezed time during her recuperation to record her words by phone or on paper. Little by little, she finally completed a manuscript of more than 60,000 words and published her first prose collection, *There is possibly a world to live on*, in 2021.

不能不寫 文學作為生存方式

「不能不寫。」蘇氏屢次強調。「這是一種生存的方式。寫作者需不斷藉由寫作來解剖自己、解剖他人、解剖這個世界，從而尋找一個答案。如果想要堅持下去，就不能不寫。」在她寫作的過程中，除了面對自身病情的起伏，也應對着外面社會環境的轉變。蘇氏形容，2017年的傷痛仍屬於個人，但至2019年，痛的界限彷彿一下子拓寬，形成了一種共同的創傷。所謂「不能不寫」，對蘇氏來説，寫作的意義在於找到自己的聲音以及解決問題的方法，同時也為了拒絕遺忘。「那些我們最初的信念，來到一個越來越黑的境況，更需要我們去相信。」

對於獲得藝術新秀獎，她坦言感受複雜，因為作品當中包含了很多人的痛。她感謝天上的男友，以及身邊一直陪伴她走下去的人。她表示，在寫作的過程中從沒想過有誰願意讀，也不敢説自己的作品能帶來甚麼意義，只希望能鼓勵大家：要為一件事情堅持下去。雖然面臨艱困的處境，但蘇氏仍然相信寫作與文學的力量，只要身體能夠支撐，她便會繼續寫下去。

《我這樣回答自己》
This is how I answer myself

Keep on Writing and Regard Literature as a Way of Life

"I must write," she repeated time and again. "It's a way of life. As a writer, I must constantly dissect myself, others and the world to find an answer through writing. If I want to keep going, I can't stop but write." In the process of writing, she not only faced the ups and downs of her illness, but also the changes in the external social environment. She described the pain she felt in 2017 as a personal one. However, in 2019, the dimension of pain seemed to be widened all of a sudden, forming a common trauma for all. For her, the meaning of writing is about finding a voice of her own and solutions to problems, and about refusing to forget. "In a darkening situation, it is more necessary for us to hold on to our initial beliefs."

She has mixed feelings about winning the Award for Young Artist because her work contains the pain of many others. She is grateful to her departed boyfriend and also to the people who accompanied her all this time. In the process of writing, she never thought about who would want to read it, nor did she dare to say what impact her work could bring. She just hoped to encourage everyone to hold on to one particular thing. Even in a difficult situations, she still believes in the power of writing and literature. As long as her body can hold up, she will keep on writing.

《一個可以活下去的世界，是可能的》
There is possibly a world to live on

文：鄭思珩@文化者

藝術新秀獎（音樂）

鄭智元
CHENG CHI-YUEN, BOBBY

Photo Credit : Lee Tsz Wah

「我希望自己的故事能啟發香港更多年輕的一輩，讓他們知道自己也有能力踏足世界的舞台。」

"I hope my story could inspire more young people in Hong Kong and let them know that they have the ability to set foot on the international stage too."

鄭智元是年青上進的雙簧管演奏家，以香港人身份擔任法國土魯斯國家管弦樂團雙簧管首席，實屬難得。評審年度參與該團2020/21樂季的演出，演奏造詣及風範備受肯定。自2016年起擔任多個國際知名管弦樂團的客席雙簧管首席，具豐富海外演出經驗，讓國際樂壇認識香港音樂工作者的演奏實力。

A young and committed oboist, Cheng Chi-yuen, Bobby, is currently the Principal Oboist at L'Orchestre National du Capitole de Toulouse in France, a remarkable accomplishment for a Hong Konger. During the assessment year, Cheng played with the orchestra in the 2020/21 season during which his musical talent and style had garnered much appreciation. Since 2016, he has served as Guest Principal Oboist in various internationally renowned orchestras and his extensive experience performing abroad has allowed the global music circle to learn about the artistic capabilities of Hong Kong musicians.

鄭智元2014年以一級榮譽畢業於香港演藝學院，其後負笈法國的里昂國立高等音樂學院修讀碩士，以最高榮譽畢業。他曾在多項本地與海外的音樂比賽中屢獲殊榮，2016年加入法國三大交響樂團之一的土魯斯國家管弦樂團，成為首位擔任此雙簧管首席的外籍樂手。鄭氏經常獲邀到不同國際知名的樂團任客席雙簧管首席，亦曾以獨奏家身分到各地演出，足跡遍及歐洲、美國及亞洲，具有豐富的海外演出經驗。

Cheng Chi-yuen, Bobby, graduated from the Hong Kong Academy for Performing Arts with First Class Honours in 2014 and later obtained his Master's degree from the Conservatoire National Supérieur Musique et Danse de Lyon in France, graduating with the highest honours. He was a prize-winner in various music competitions local and abroad, and in 2016 joined one of France's top three orchestras — L'Orchestre National du Capitole de Toulouse — as its first non-local Principal Oboist. Cheng has also often been invited to perform as Guest Principal Oboist in different globally renowned orchestras and performed as soloist around the world. Having shared his music in Europe, America and Asia, Cheng has extensive experience performing around the world.

出生自小康之家，父母並不是音樂人，鄭智元坦言自己與其他香港小朋友一樣，從學校的興趣班發掘自身對音樂的興趣。小學時被老師推薦學習雙簧管，由2016年至今擔任法國土魯斯國家管弦樂團的雙簧管首席樂手。回想起當天獲得法國交響樂團取錄，鄭氏仍歷歷在目：「畢竟這是我的第一份工作，而且競爭激烈，只有一個名額，所以當天得知獲得聘用，感到十分興奮的同時也難以置信。」

Born into a family of comfortable means with parents who are not musicians, Cheng Chi-yuen, Bobby, said he was like any other Hong Kong children who discovered one's interest in music through hobby classes at school. One of his primary school teachers suggested him to pick up the oboe, forming the path that leads Cheng to become the Principal Oboist at L'Orchestre National du Capitole de Toulouse in France since 2016. Cheng still remembers vividly the day he received the offer from the orchestra. "This is after all my first job," he said. "The competition was fierce. There was only one place. When I was hired, I was over the moon and could not believe it."

遠赴法國演奏 全靠自小香港樂團的培養

在香港土生土長的鄭氏於香港演藝學院畢業後，遠赴法國里昂的國立高等音樂學院修讀碩士課程。身兼學業的他仍然把握機會，到法國與瑞士日內瓦的不同樂團報名試奏。最後能在選拔中脱穎而出，除了靠當年的緊密練兵，也有賴在香港長年累月的樂團經驗。

「因為香港很多小朋友有機會接觸樂器，所以有很多管弦樂團可以供他們參與。相比起歐洲，當地的小朋友卻沒有這樣多演出的機會。」鄭氏提到小時候已參與香港兒童交響樂團，又到不同校際音樂節表演，他深信這種日積月累的樂團經驗無形中奠定了他。

「如今有些同事都會問我為何表現得這般純熟自然。」鄭氏才發現自己在演出方面比其他歐洲人更幸運，自小已經能在大大小小的比賽演奏一些大師級樂章，歐洲的年輕一輩卻可能沒有這些經驗。

Landing in France: Musical Exposure in Hong Kong was Key

Cheng entered the Master's programme at the Conservatoire National Supérieur Musique et Danse de Lyon in France after graduating from the Hong Kong Academy for Performing Arts. While still studying, he was already auditioning for orchestras in France and Geneva, Switzerland. Cheng attributes his success not only to hard work but also to the years of orchestral experience in Hong Kong.

"Many children in Hong Kong have access to musical instruments and there are quite a number of orchestras that they can join. In comparison, children in Europe might not have that many chances to perform." Having played in the Hong Kong Children's Symphony Orchestra since a young age and participated in multiple inter-school music festivals, Cheng believed such exposure had helped shape him over the years.

"Some colleagues would ask where I get my calm from as a performer." Cheng realised that he might have had the fortunate advantage to be participating in all sorts of competitions since a tender age, which might be the kind of experience young Europeans lack.

疫情當前 難忘北京演出的回憶

即使疫情當前，鄭氏與法國樂團已在2020年九月恢復演出，即使沒有音樂會的情況下，他們亦會錄影演出，然後放至YouTube的平台上。「大眾於週末放假之時，就是我們工作的時候。」每次演出均有三天排練時間，對於行外人，日程看似緊迫，但對於鄭氏，這就是日常工作。

身經百戰的他也有一次難以忘記的演出經歷。「2018年年尾的一天，我收到中國知名作曲家陳其鋼老師的電話，問我可否到國家大劇院一同演奏協奏曲。」陳其鋼曾為2008年北京奧運會開幕禮擔任音樂總監。鄭氏收到邀請，興奮之餘不免大嘆困難，因他要在三天內學習一首新的現代協奏曲。「自從到樂團工作後，已少有每天練習六至七小時，那幾天的練習可算是水深火熱。」

雖然鄭氏表演過後，因隔天需返回法國綵排，未能等到謝幕就要匆匆離場，但他有幸與多位知名中央音樂學院畢業生同台演出，例如譚盾老師，已是一生難忘。

被問到獲得藝術新秀獎的感受，鄭氏表示十分榮幸，他的音樂經驗來自香港，亦得知不少香港人有機會到歐洲或美國不錯的樂團中演出，因此他深信香港音樂家的實力。「我希望自己的故事能啟發香港更多年輕的一輩，讓他們知道自己也有能力踏足世界的舞台，到香港以外的樂團演出。」

The Pandemic, and an Unforgettable Trip to Beijing

Despite the pandemic, the orchestra had already resumed performances by September 2020. Although live concerts were not possible, they filmed their performances and uploaded them to Youtube. “We worked on weekends while people chilled.” Performances were preceded by three days of rehearsals and these seemingly hectic schedules were typical for Cheng.

Cheng went on to share about an unforgettable performance. “In late 2018, I received a phone call from the renowned Chinese composer Chen Qi-gang asking if I could play his concerto at the National Theatre in Beijing.” Chen Qi-gang was the Music Director of the Opening Ceremony at the Beijing Olympics in 2008. Cheng felt both excited and challenged as he had only three days to learn the piece of contemporary concerto. “Ever since I started playing in orchestras, it was rare for me to practice six to seven hours, and those several days of practice were such a close call.”

Although Cheng had to miss the curtain call at the concert because he needed to rush back to France for rehearsals, he was glad to have shared the stage with many famous graduates from the Central Conservatory of Music in Beijing including Tan Dun.

On receiving the Award for Young Artist, Cheng said he felt very honoured that his music career had its roots in Hong Kong; quite a lot of Hong Kongers play in reputable orchestras in Europe or America, and he has faith in Hong Kong musicians. “I hope my story could inspire more young people in Hong Kong and let them know that they have the ability to set foot on the international stage too, performing in orchestras abroad.”

文：余靖@文化者

勞麗麗
LO LAI-LAI, NATALIE

「生態與人之間必然有一定程度的矛盾與角力，即使耕種本身也會入侵自然生態。農夫如何抉擇、權衡利弊，這些事情令我印象深刻，並放在作品之中。」

"Some extent of conflict and power struggle between man and nature is inevitable. Farming is also an intrinsically invasive activity for the natural environment. When I became a farmer, situations where I had to make decisions while balancing pros and cons left a deep impression on me, so I incorporated them into my art."

經驗豐富，往績突出，於評審年度內表現優秀，擅於把日常生活結合藝術創作，風格強烈、創作思維豐富。近年積極參與本地及海外各類展覽，亦多次獲獎，作品水準依然，頗有成就。

Lo Lai-lai, Natalie is an experienced artist with a stellar achievements and showed outstanding performance during the assessment year. Lo is adept at incorporating everyday life into artistic practice and presents a unique style indicative of rich, creative thinking. In recent years, she has participated in many exhibitions in Hong Kong and abroad and won various awards. Her work has exhibited a consistently good quality, demonstrating her accomplishment.

勞麗麗分別於2006年及2017年在香港中文大學取得文學士及藝術碩士學位，曾任旅遊記者，現時在香港生活館學習務農，專注進行有關旅遊與大自然生態的藝術創作，同時探索「半農半X」的生活方式，由此針對另類生活模式、作為香港人兼藝術創作者的自主性作出提問。近年她成立「漫慢電視」，以食物、農耕、醞釀、慢駛、監視、冥想等作為主要研究課題，曾舉辦多個個展，以及參與本地與海外機構的各類展覽。

Lo Lai-lai, Natalie received her Bachelor of Art (Fine Arts) and Master of Fine Arts from The Chinese University of Hong Kong in 2006 and 2017 respectively. A former travel journalist, Lo engages in agricultural work at Sangwoodgoon and focuses on artistic creation related to tourism and natural ecology. Exploring a "Half-Farmer, Half-X" lifestyle, Lo considers the autonomy of alternative living and the identity of a Hong Konger and artist. Lo recently founded Slow-So TV and research on topics related to food, farming, brewing, slow driving, surveillance, meditation and etc. She has held numerous solo exhibitions and participated in exhibitions organised by local and overseas institutions.

在生活館學習農務，同時探索「半農半X」的生活方式——談起勞麗麗時離不開生態與農業這些名詞，黝黑的皮膚已足顯她對陽光與農田的熱愛。「半農半X」是鹽見直紀所倡導的概念，鼓勵都市人重歸自然，當中的「X」意味着個人的天賦與才能，一旦將之與自然生活融合起來，便能使個人能力更為貫徹。對於勞氏來説，農耕以外的「X」具有多重意義——寫作者、藝術家、農夫、旅遊記者，多元的身份融入創作之中，推動她以農耕經驗為養分，透過創作思考人與自然的關係。

以創作探索人與自然的角力

勞氏對於生態的熱愛始於中學時期。那時她的一大興趣是行山，假日到港島遠足，欣賞沿途的自然風光，卻發現自己難以擺脱「遊客」的身分。直至她與友人成立了「生活館」，背起農夫的身分，除了思考在動蕩社會中自給自足的可能，也令她對大自然作更深入的思考。「生態與人之間必然有一定程度的矛盾與角力，即使耕種本身也會入侵自然生態。農夫從如何抉擇、權衡利弊，小至思考要否活捉或殺死一隻蟲——當我成為農夫時，這些具象的事情令我印象深刻，並放進作品之中。」

2020年年底，勞氏策劃個展《寂靜春天來臨前》，用了約一年時間創作，以展覽回顧生活館10年來的經歷。「隨着社會環境轉變以及每位成員各自發展，生活館在他們生活中扮演的角色，以至他們自身對香港的想法也有所不同，因此我跟他們個別對談，並以大約一小時的多媒體錄像裝置，將對話連同我在農田間拍攝的自然環境的片段，剪輯成這份作品。」

《生活如常》
Life as Usual

Farming at Sangwoodgoon and exploring a "Half-Farmer, Half-X" lifestyle — Lo Lai-lai, Natalie is often mentioned alongside terms like ecology and agriculture, with her tanned skin a testimony to her love for being outdoors and in the fields. "Half-Farmer, Half-X" is a way of living purported by Shiomi Naoki, encouraging urban dwellers to return to nature. The "X" represents a personal talent or skill which can be put into better practice once integrated with a life with nature. To Lo, "X" carries multiple roles — writer, artist, farmer, travel journalist. These identities manifest in her artistic practice, motivating her to nourish her creative endeavours with farming experience and to explore the relationship between man and nature.

《保持緘默 》
Give no Words but Mum

Exploring the Struggle between Man and Nature through Art

Lo's love for nature began in secondary school. Hiking was one of her favourite hobbies, and on weekends, she would go on different trails on Hong Kong Island. However, hiking made her realise that she was enjoying the scenery as a "tourist". It was not until founding Sangwoodgoon with her peers and becoming a farmer that Lo was able to reflect more deeply on nature and the possibilities of self-sufficiency in a turbulent society. "Some extent of conflict and power struggle between man and nature is inevitable. Farming is also an intrinsically invasive activity for the natural environment. When I became a farmer, concrete situations where I had to make decisions while balancing pros and cons — even something as miniscule as whether to capture or to kill a bug — left a deep impression on me, so I incorporated them into my art."

At the end of 2020, Lo curated *The Days Before The Silent Spring*, a solo exhibition paying homage to Sangwoodgoon's decade-long journey, which took around a year to produce. "As society and people change, Sangwoodgoon takes up a different role for each member, who will also have different thoughts about Hong Kong. I talked to the members individually and edited our conversations with footages I took in the fields, then went on to produce an hour-long video installation"

她透過展覽叩問人與環境的關係，以及共存的困境。創作前後，勞氏發現自己由觀察者的角色，逐漸介入農耕生活進行思考。「日常生活中，我們甚少煞有介事地傾談重要議題，但我們在創作過程多從宏觀、深入的角度出發，特別值得珍惜，因為每位與我傾談的人都付出了真心，或是很信任我，去表達他們的所思所想。」

冀推動更多人認識自然世界

香港常被形容為「城鄉共生」，而事實上鄉郊的面積遠比城市的還大。在城市發展之下，香港人經常過於注重城市的一面，以至忽略了鄉郊的價值。勞氏形容「農耕有如最後的堡壘」，希望隨着更多人關注和講述自然題材，能夠推動更多觀眾反思：自然是否只供享受，還是尚有更多層次？回首自身創作，她發現錄像媒介無可避免地具有主導成分，容易以畫像、聲音與沉浸式體驗作「霸道」的引導，不利觀眾產生屬於自己的想法，因此她期望從接下來的作品，思考如何拿捏影像媒介的表達，同時讓觀眾更能容易理解影像背後的世界。

Lo investigates the relationship between man and the environment and the difficulties of co-existence through the exhibition. While working on the project, Lo realised that she was able to shift from being an observer to thinking as an active participant of agricultural life. “In everyday life, we rarely talk about important topics seriously. However, during this creative process, our discussions were held from a macro and in-depth perspectives. Everyone I spoke with was sincere. They trusted me and expressed their views, which I found especially precious.”

Motivating More People to Learn about the Natural World

Hong Kong is often described as a place where the urban and the rural co-exist. However, the countryside is in fact considerably larger than the city. In the face of urban development, the people of Hong Kong overemphasise the city, neglecting the value of its rural areas. Lo describes farming as “the last fortress”, hoping that as more people pay attention to and talk about the environment, such awareness will encourage people to reflect on the further significance of nature beyond mere enjoyment. Looking back at her work, Lo admits that video is an inevitably didactic medium as it employs image and sound to create an immersive, “controlling” narrative, which may not help viewers formulate their own views. In her future work, Lo would like to further explore expression through the video medium and ways for viewers to easily understand the world behind the images.

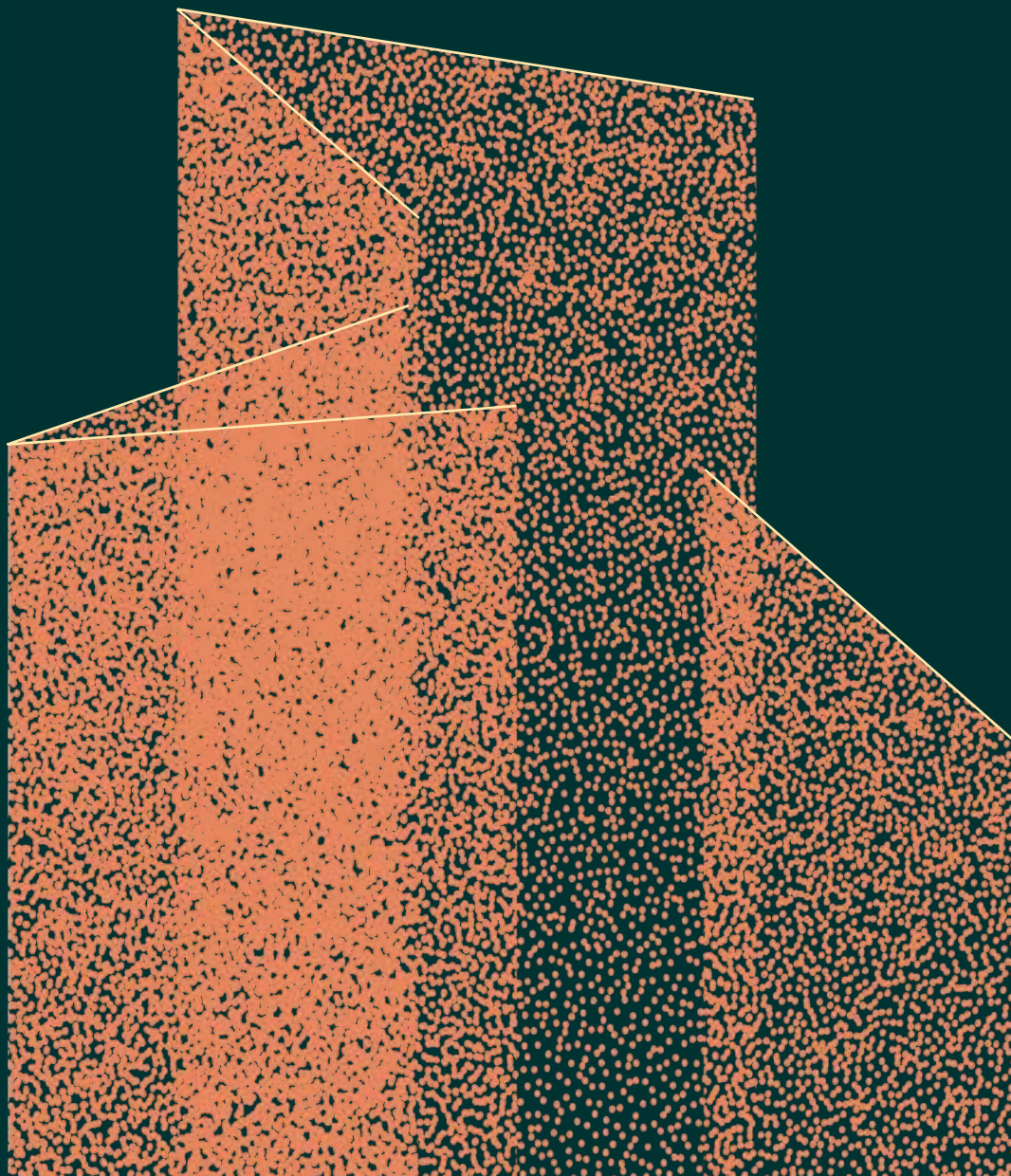
Photo Credit : Kwan Sheung Chi

WMA 委托作品 ——「寂靜春天來臨前」勞麗麗個展
WMA Commission *The Days Before The Silent Spring* Lo Lai-lai, Natalie Solo Exhibition

文：鄭思珩@文化者

學校藝術教育獎

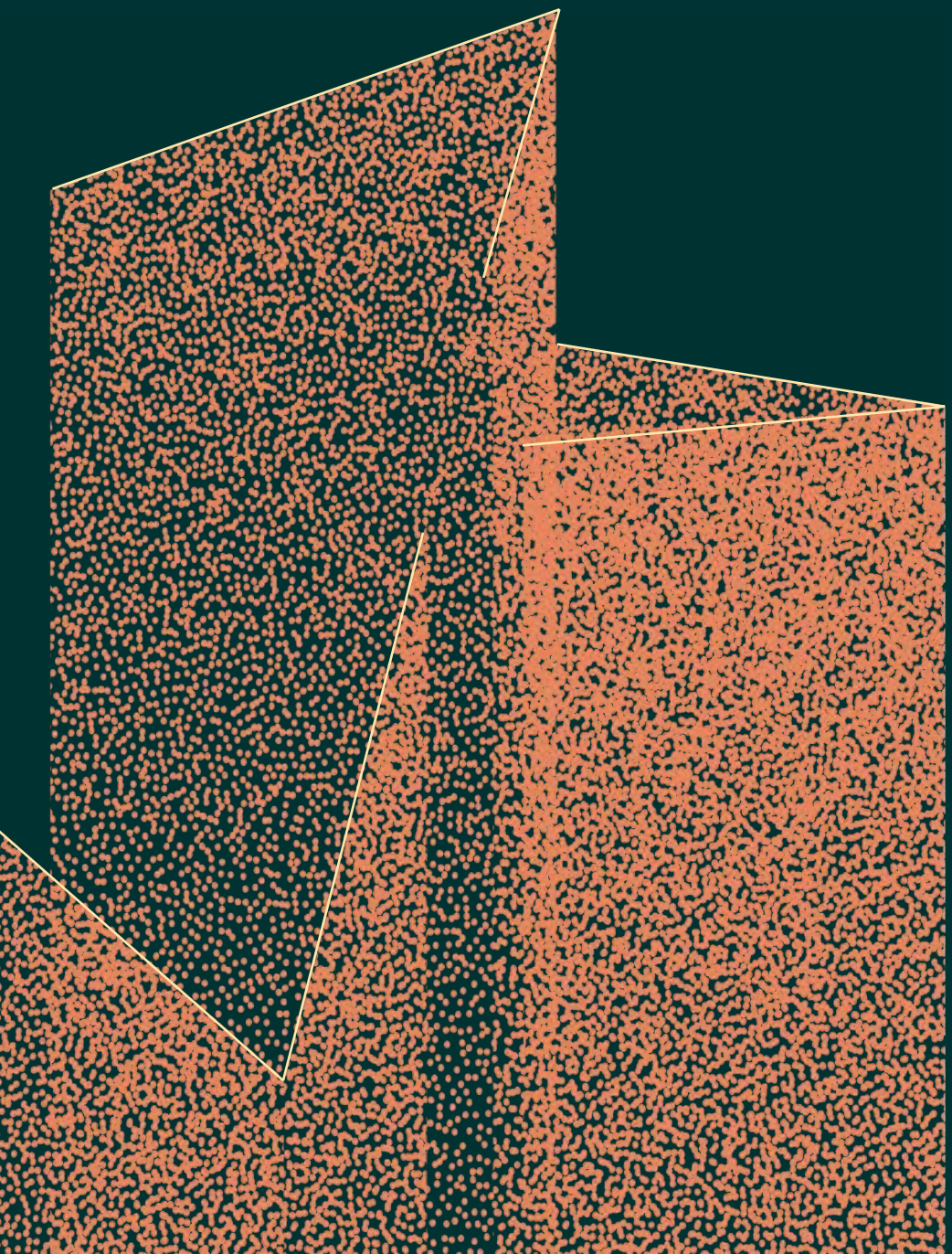
AWARD FOR ARTS EDUCATION IN SCHOOLS



「學校藝術教育獎」表揚在校園內致力推動藝術教育並有卓越成績的學校，其成功的計劃能作為其他學校的良好實踐示例。

The Award for Arts Education in Schools recognises schools that have outstanding accomplishments in arts education which take place in campus, of which successful projects can serve as an example of good practice for other schools.

評審計算日期：2020 年 9 月 1 日至 2021 年 8 月 31 日
Assessment period: 1 September 2020 to 31 August 2021



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

得獎計劃：點亮自我、彰顯眾藝——在疫情中以藝術重構人際關係藝術計劃
Award-winning project: Flourish from Me to We — Arts education project for rebuilding relationships under pandemic

香港浸會大學附屬學校王錦輝中小學（中學部）以學術為本，配合創藝和體育兩大範疇，一直積極推行豐富多元的藝術教育，讓擁有天賦和興趣的同學有機會接觸藝術創作，就算在疫情期間也不例外。「點亮自我、彰顯眾藝——在疫情中以藝術重構人際關係藝術計劃」於疫情期間推行，活動包括一連串藝術家分享會、主題藝術作品展覽、疫情相片展及計劃成果展，還有兩個藝術家駐校計劃。

Hong Kong Baptist University Affiliated School Wong Kam Fai Secondary and Primary School (Secondary Division) operates with an academic focus complemented with the two main disciplines of creative arts and physical education. It has always actively implemented a rich and diverse arts education that gives opportunities for talented and interested students to gain exposure in arts creation. And this was no exception during the pandemic. "Flourish from Me to We — Arts education project for rebuilding relationships under pandemic" was launched during the pandemic. It featured a series of activities including artist sharing, themed artwork exhibitions, a photography exhibition about the pandemic and an exhibition of project outcomes on top of two artist-in-residence schemes.

疫情下的對策

疫情期間走進沒有學生的校園，頓覺冷清。疫情導致面授課堂暫停，打亂了學校原有的課程進度，因此學校希望藉着計劃，借藝術創作打破師生、校園和學生間的隔膜，重建三者之間的關係，為學生作後盾，建立強大的心靈連繫來面對疫情時期。另一方面，計劃也是應對疫情帶來的變化，在面對新常態的同時令資源用得其所。陳偉佳校長指出，藝術資源一直是學校投放最大的項目，「因為藝術教育可以拉闊學生對人生的想像。」

學生在創作時需訪問校內不同的人，在傾談中互相了解彼此的工作與生活點滴。計劃不單止重新連結學生與校園的關係，也是與舊生們連結。疫情導致學生到海外交流的行程取消，計劃即加入了與原本要到海外升學的畢業生合作，創作藝術作品回應

A Strategy under the Pandemic

Entering a campus empty of students during the pandemic, one can feel the desolation immediately. The pandemic has caused a halt in face-to-face teaching and disrupted the school's original progress in teaching. Through this project, therefore, the school hoped to rely on art-making to break the barriers between teachers and students and between the campus and students. It hoped to rebuild their relationships and serve as students' support as they establish strong mental connections when living under the pandemic. On the other hand, the project was also a response to the changes brought by the pandemic, to better utilise resources while the school faced a new normal. Principal Chan Wai-kai, Benjamin pointed out that arts resources have always been what the school was most invested in, "Because arts education expands students' imagination about life."

In the project, students had to interview different people at school and understand each other's work and daily lives through conversations. The project not only re-established students' relationships with the campus, but also connected them with the alumni. Students' overseas exchange trips had to be cancelled because of the pandemic. Therefore, the project included collaborations with graduates who were initially slated to pursue studies overseas to create artworks responding to the present. The school is not only

當下。學校不只是六年學習後就離開的地方，就算畢業了的舊生依然可以與母校保持連結。學校又讓舊生借用校內的視藝室和視藝中心，成為他們的工作室和展覽場地，「舊生熟識學校和老師，又能把他們的經驗分享給師弟師妹，學生也有更多機會參與和實踐。」

着重身心靈健康發展

藝術教育越趨普及，亦為教學帶來不少新挑戰，如何培養學生的藝術感，學校又該如何投放資源令學生得到完善的藝術發展，皆成為教育的重要課題。陳校長說如果沒有三位視覺藝術科老師統籌，以上計劃定必難以實踐。關於未來發展，陳校長說學校將秉承在藝術教育的初心與方向，因應學生的發展與時代變遷，靈活應對，提供全方位的藝術教育，把藝術大門的鑰匙銘刻於學生心中。一如陳校長所言：「數碼視覺藝術教育將會是未來，要讓學生盡早了解藝術科技，在學時為他們注入土壤。」對陳校長而言，無論多少投資，藝術教育着重的是學生們身心靈健康發展，這才是藝術教育的價值和意義。

a place that students leave after six years of learning, and those who graduated can still maintain ties with their alma mater. The school also let alumni borrow the visual arts room and visual arts centre in the campus as their studios and exhibition venue. “The alumni are familiar with the school and teachers, and can share their experiences with the current students. Students also gained more opportunities to participate and practise.”

Emphasising the Healthy Development of Body, Mind and Soul

As arts education becomes more prevalent, it also poses a considerable number of new challenges to teaching. How do teachers cultivate students’ art sense, and how should the school invest its resources to ensure students benefit from a comprehensive development in the arts? These have all become important issues in education. Chan said that without the coordination of the three Visual Arts teachers, the project would be hard to implement. Talking about the future, Chan said that the school will remain dedicated to their initial vision and directions in arts education. In responding to students’ developments and the changing times, the school will provide an all-rounded arts education and impress the key to the world of art upon students’ hearts. As Chan said, “Digitalised visual arts education will be the future. We have to let students understand art technology as early as possible to lay the groundwork while they are still learning.” To Chan, investments aside, what arts education emphasises is the healthy development of students’ body, mind and soul, which is the intrinsic value and meaning of arts education.

文：何阿嵐

香港道教聯合會雲泉學校
Hong Kong Taoist Association Wun Tsuen School

得獎計劃 Award-winning project: Arts for EveryWUN

疫情打亂了莘莘學子的校園生活，影響他們的學習，在「新常態」下教學，老師們要如何應對？經過長期停課後，復課時需重新適應實體授課，又該如何提升學生對學校的歸屬感、學習興趣及擴闊學生的藝術經驗？香港道教聯合會雲泉學校在疫情期間進行的「Arts for EveryWun」計劃，利用科技讓學生進行集體創作，帶來嶄新的藝術創作及評賞體驗與經歷，也是實踐藝術科技教育的一個借鑑。

With the pandemic disrupting students' campus life and affecting learning, how do teachers cope with teaching under the "new normal"? After a long period of class suspension, resumption entails getting used to teaching in person again. What can teachers do to strengthen students' sense of belonging to the school, arouse their interests in learning and broaden their experience with arts? Hong Kong Taoist Association Wun Tsuen School carried out the "Arts for EveryWUN" project during the pandemic, making use of technology to engage students in collective creation. It brought new experiences and processes of art-making and critique, and also set an example for implementing art and technology education.

引入跨藝術形式於校本課程

「雲泉學校一直很重視藝術教育。」香俊斌老師及嚴穎彤老師在校任教視覺藝術科多年，作為一所以非華語學童為主的小學，具有多元文化背景，學校亦非常鼓勵學生參與表演，展現藝術才華。但疫情下，常規課程以至學校各種大型活動如才藝比賽、校慶等都難以進行。有見及此，兩位老師合作，開發一套讓學生在家中和學校都可以學習和創作的模式，結合電子教學與STEAM元素，並配合正規課堂內容，保持學生對藝術的學習興趣。

在超闊螢幕播放莫奈的花園，以細緻鮮明的影像幫助學生欣賞作品；學生從馬蒂斯的作品中認識舞蹈剪影藝術；又親自動手拍片剪接創作動畫。課程讓學生接觸到更多藝術創作媒介，並啟發他們善用手上的工具，創作電腦動畫、磷光畫和光雕投影等作品。

Integrating Interdisciplinary Art into School Syllabus

"The school has always valued arts education." Teachers Heung Chun-bun and Yim Wing-tung, Rachel have taught Visual Arts at the school for years. As a primary school with predominantly non-Chinese speaking students, it has a multi-cultural background and strongly encourages students to take part in performances to showcase their artistic talents. Under the pandemic, however, regular courses and various large-scale events of the school such as the talent contest, school anniversary celebrations, etc, cannot be carried out. In view of this, the two teachers worked together to develop a model that enabled students to learn and create both at home and at school. Combining electronic teaching and STEAM components, the model complemented regular class contents to sustain students' learning interest in the arts.

With Monet's garden shown on a super wide screen, students were guided to appreciate the artworks through sharp, fine images. Students learnt the art of dance cut-outs from Matisse's artworks. They also participated in filming, editing and creating of animations by themselves. The course allowed students to access more art-making mediums and inspired them to make good use of the tools on hand to create computer animations, luminous paintings, projection mapping works, and other artworks.

停課不停學 疫情下科技結合藝術教育

即使在疫情高峰期間也無阻教學活動，以計劃中「Wun Tsuen Got Talent」的網上唱歌和跳舞比賽為例，初賽階段學生需要在家中自行錄製參賽影片，決賽則利用視像軟件於線上實時直播進行，並鼓勵其他學生及家長以觀眾身份於線上觀賞比賽增加投入度和參與度。面對疫情在教學上的限制，面對網上活動教學的技術性問題，兩位老師需要設法解決，並思考如何將合適的科技元素引入藝術教學。經過不斷試驗、失敗，汲取經驗和教訓後，從中研究出學生受用的教材和學習方式。

未來人們對科技的需求與日俱增，即使在疫情過後，都必定會改變藝術學習以至傳統課程的教學。實體和網上教學的結合能夠相輔相成，令藝術課程不論橫向及縱向皆有更深度的發揮。嚴老師補充說到：「不單只學生，老師也要持續學習新知識，我們要為學生多想一步。」藝術教育是希望打開孩子的心，培養他們的創意，以迎接瞬息萬變的未來世界，這也是兩位老師的共同目標。

Classes Suspended but Learning Continues, Combining Technology and Arts Education amid the Pandemic

Even at the height of the pandemic, teaching activities were unhindered. As an example, the project's "Wun Tsuen Got Talent" online competitions "The Voice" and "The Beat" required students to film short videos at home during the preliminary rounds. The final took place online as a live broadcast event using video conference software. To spur engagement, students and parents were invited and encouraged to view the contest online. Faced with teaching restrictions under the pandemic as well as technical issues in online activities and teaching, the two teachers strove for solutions and reflected on ways to introduce suitable technological elements into visual arts teaching. Through relentless trials and failures with experiences and lessons gained, the school has worked out the right teaching resources and learning methods suitable for students.

As people's needs for technology increase over time, even after the pandemic, it will surely change arts learning and even traditional curriculum teaching. Teaching in person and online teaching would complement each other and enable arts education to achieve a deeper effect both laterally and vertically. Yim added, "Besides students, teachers also need to keep abreast of new knowledge. We need to think further ahead for the students." Arts education aims to open up children's hearts and nurture their creativity to prepare for the constantly changing world of the future. These are also the common goals shared by the two teachers.

文：何阿嵐

樂善堂王仲銘中學
Lok Sin Tong Wong Chung Ming Secondary School

得獎計劃：《當新蒲崗遇上藝術》—— 尋常人文生活・交織社區藝術計劃
Award-winning project: Art is all around us @ San Po Kong — A Learning Detour to entwine the art and the community

由樂善堂王仲銘中學推行的「《當新蒲崗遇上藝術》—— 尋常人文生活・交織社區藝術計劃」，包含一系列將學生和社區拉近距離的藝術教育活動。由學校的藝術教育團隊夥拍藝術家曾德平，以及具多年策劃社區藝術活動經驗的方韻芝一同協作，把藝術課程與社區教育元素融合起來。計劃以「逍遙遊」作為主題，學生除了跟隨曾德平學習字體創作及水彩植物繪畫、與插畫團體Graphic Airlines共同創作大型外牆插畫外，更在社區漫遊，走入新蒲崗不同的工藝工作室，與平日較少機會接觸的藝術家交流。

The "Art is all around us @ San Po Kong — A Learning Detour to entwine the art and the community" project, launched by Lok Sin Tong Wong Chung Ming Secondary School, consisted of a series of arts education activities that drew students and the community closer. The school's arts education team partnered with artist Tsang Tak-ping and Fong Wan-chi, who has years of experience in curating community art events, to collaborate and to integrate community education elements into the arts curriculum. With "free and happy excursion" as the theme of the project, participating students learnt font design and botanical water colour painting from Tsang, and co-created a giant mural with illustration duo Graphic Airlines. In addition, students roamed the community, visited various craftsmanship studios in San Po Kong and had exchanges with artists they seldom came across.

緊扣社區的藝術教育

「有別於一般短期的藝術活動，這是個涵蓋初中、高中的全年計劃，讓學生有足夠時間體驗，全年去嘗試、去學習，豐富他們的藝術探索。」計劃統籌及視藝科梁敏婷老師相信把藝術教育課程帶入社區，可以讓學生踏出自己的同溫層，緊扣社區主題，貼近學校所在的新蒲崗地區特色。此區工廠林立，隱藏了很多藝術家、藝術工作室，亦有宋皇臺等具歷史價值的地標，同時保留着小社區的特色。計劃讓同學了解藝術與生活和社會的關係，學會珍視與外界機構、藝術家的連繫，而且能夠幫助帶動學習氣氛。計劃務求讓學生在日常生活中，透過觀察身邊事物學習，重新發掘不同體驗，令學習不只是停留在書本和課室。計劃不單止要求學生，也同時強調教師和藝術家必先有敏銳觀察和觸覺，了解社區與藝術的關係，方可以為學生度身訂造符合當下社區議題的課程。計劃對如何將學校的藝術教育與社區文化結合，提供有益的經驗。

An Arts Education Entwined with the Community

"Unlike the usual short-term arts activities, this project covered both junior and senior secondary levels and spanned a whole year, giving students sufficient time to experience, to try and learn which enriches their artistic exploration." Project Coordinator and Visual Arts teacher Leung Man-ting believes that taking the arts education curriculum to the community enables students to venture out of their echo chambers, closely connect with subject matters in the community and be drawn closer to the distinctive features of the San Po Kong district where the school is located. This district is densely packed with factories, with many artists and artist studios hidden within. It is also home to historical landmarks including Sung Wong Toi while retaining the character of a small community. The project enabled students to understand the relationship between arts, life and society and learn to cherish their ties with external organisations and artists. This helped enliven the learning atmosphere. The project aimed to let students learn from observing things around them in their daily lives and re-discover different experiences so that learning will not be limited to textbooks and classroom settings. The project asked not only students but also teachers and artists to understand the relationship between the community and arts through acute observations and perceptions. This is necessary so that a curriculum consistent with current issues in the community can be tailored for students. The project offers useful experience for ways to combine school-based arts education with community cultures.

擴闊教育的想像

在梁老師眼中，藝術教育不單是培養學生關懷社區的人文精神，更是把藝術教育融入其他學科，發揮藝助精神。上藝術課前，同學普遍較害羞，對於表達自己的自信和行動力偏弱，但這一年的計劃慢慢打開了他們的心窗。梁老師分享，學生們和Graphic Airlines所製作的外牆插畫曾經遭受破壞，但令她印象深刻的是學生們的反應。學生除了立即主動修補畫作，更因此事討論破懷者的行為，並對畫作和社區的關係提出各種見解。事件引發學生的省思，不單純只有指責和不滿，不失為一個很好的教育機會。

「藝術教育強調發現和體驗，而藝術創作並不是追求答案，有的是不斷嘗試，也容許失敗，亦補足了傳統教育中着重追求卓越成績的不足。」藝術教育的美學經驗，應該是從小培養而成，而培養美感更不單是講求美，而是應該增強視覺、觸覺及聽覺的敏銳，並提升轉變觀看事物角度的能力，在學生面對將來的選擇時提供更多可能。

Extending the Imagination in Education

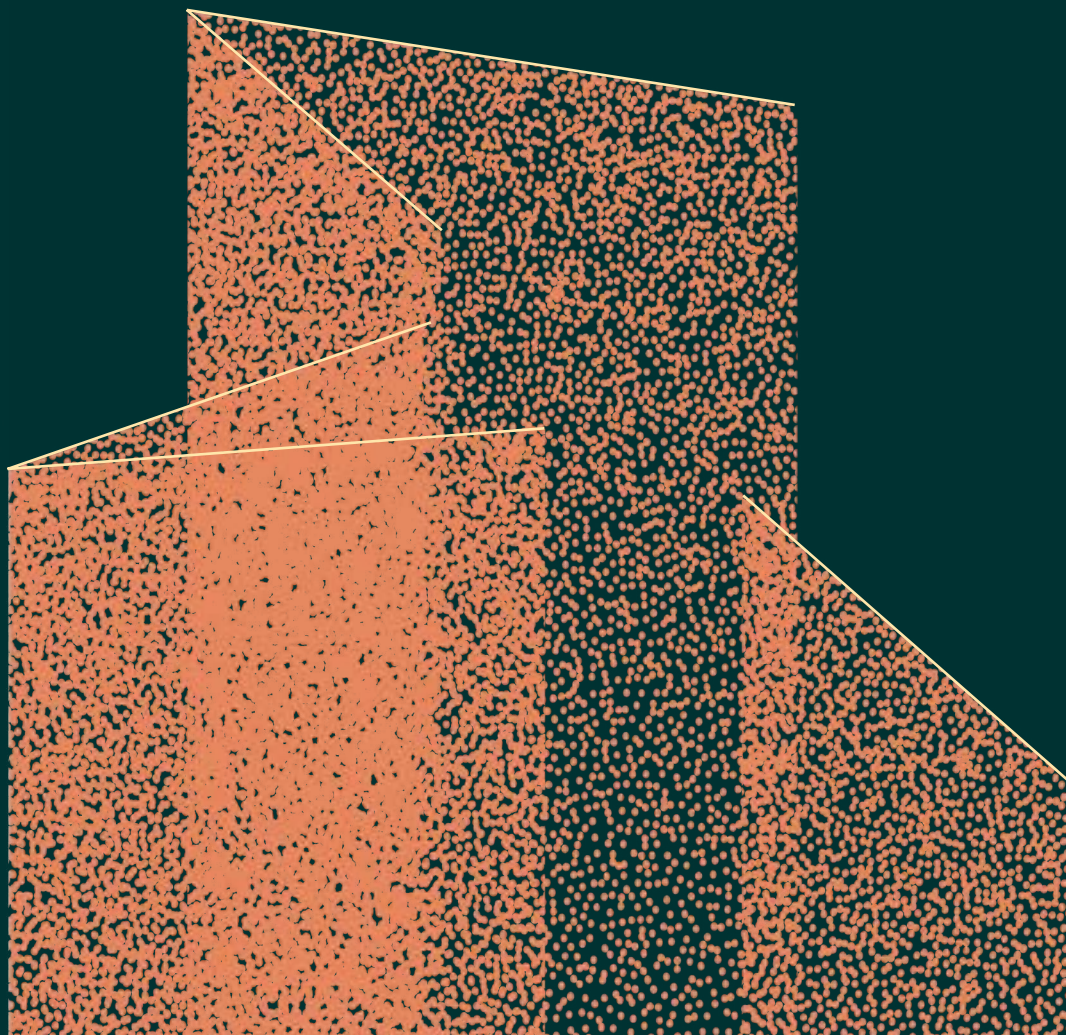
In Leung's view, arts education cultivates in students the spirit of the humanities that cares for the community. In addition, it is also about arts education being integrated with other disciplines and manifesting the spirit of helpfulness through arts. Before taking the arts class, students were generally timid and passive in expressing themselves. However, the project this year allowed them to open up gradually. Leung shared that the mural illustration created by the students and Graphic Airlines was once vandalised, but what greatly impressed her were the students' reactions. They not only took action to repair the artwork immediately, but also discussed the vandal's action in light of the incident and expressed different views on the relationship between the artwork and the community. The incident, having prompted students to have reflections instead of fault-finding and harbouring discontent, turned out to be a valuable learning opportunity for them.

"Arts education emphasises discovery and experience, while art-making is not so much a pursuit of an answer as continuous attempts that allow for failures. This also makes up for the inadequacies of traditional education in its emphasis on pursuing excellent results." The aesthetic experience of arts education should be nurtured from a young age. Instead of being concerned only with what is aesthetically pleasing, the nurturing should also strengthen the sense of sight, touch and hearing, and enhance the ability to alternate between perspectives of perception in order to offer more possibilities for students as they face choices in the future.

文：何阿嵐

藝術推廣及教育獎

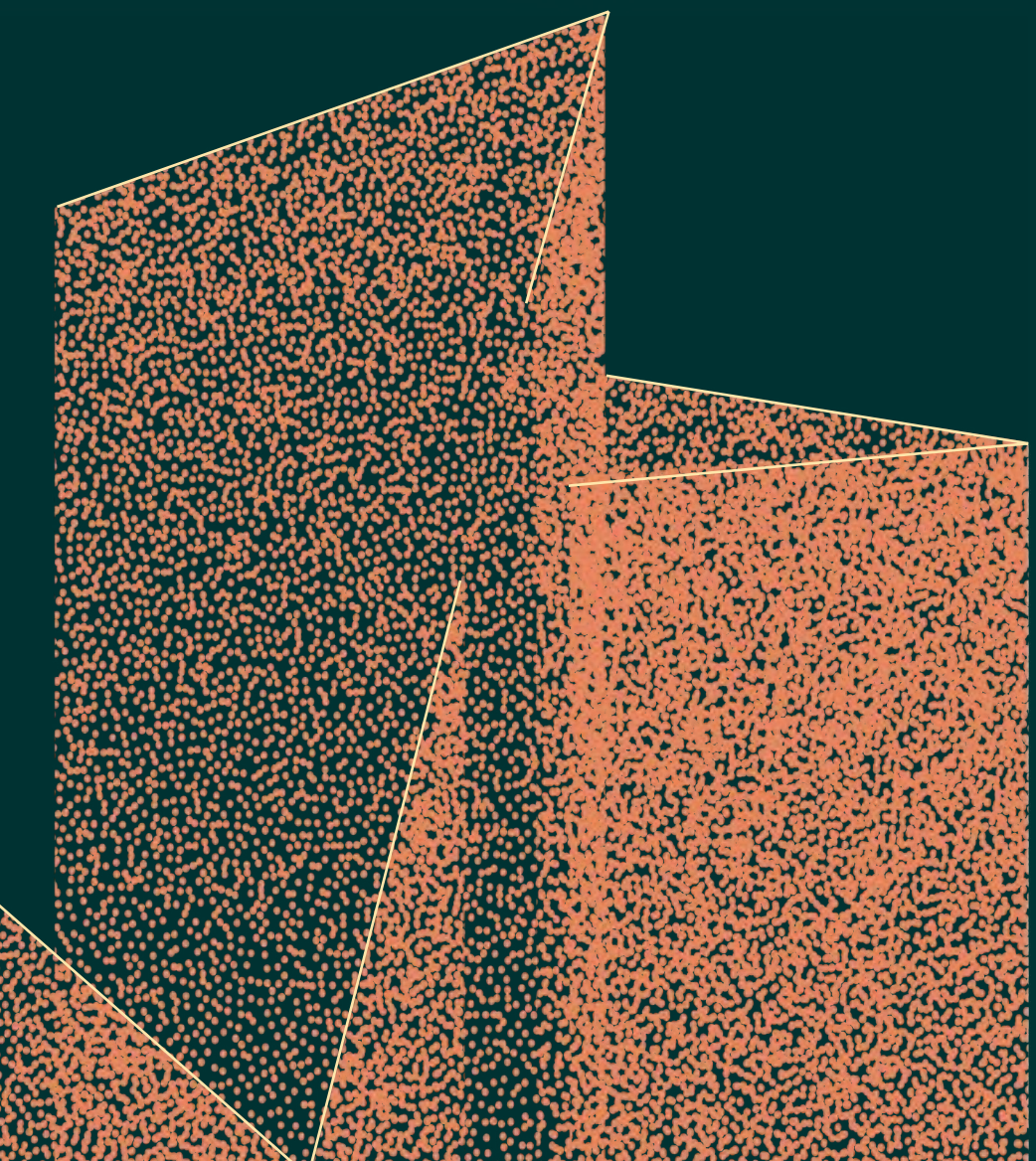
AWARD FOR ARTS PROMOTION AND EDUCATION



「藝術推廣及教育獎」旨在表揚出色的藝術推廣及教育計劃，透過創新、有效的推廣策略和執行方法，提供有趣和豐富的藝術經驗，成功吸引普羅市民接觸和參與藝術；富公眾藝術教育元素的計劃亦會引發公眾對藝術的興趣，加深認識，令藝術成為市民生活的一部份，對普及藝術作出貢獻。

The Award for Arts Promotion and Education recognises outstanding arts promotion and education projects which offer intriguing and rich artistic experience and successfully engage the public in arts exposure and participation through innovative and effective promotional strategies and implementation of execution plan. In addition, projects with public arts education element would arouse the public interest and deepen the understanding in arts, making arts a part of the daily life and contributing to the popularisation of the arts.

評審計算日期：2020 年 9 月 1 日至 2021 年 8 月 31 日
Assessment period: 1 September 2020 to 31 August 2021



1a空間
1a space

得獎計劃：賽馬會當代「藝述」普及計劃
Award-winning Project: Jockey Club Contemporary Art Literacy and Appreciation Programme

隨着近年各大藝文場地相繼落成，大型藝術展覽進駐香港，社區藝術空間冒起，大眾似乎越來越容易接觸藝術。但這是否代表大眾與藝術距離越來越近？

「賽馬會當代『藝述』普及計劃」總監何建宗博士（米哈）認為，經過各界多年努力，大眾逐漸認同當代藝術就在城市周圍。不過，「看不明白」、「藝術不關我事」、「我怎懂評論藝術」等也是大眾的真實觀感，因此計劃希望加深大眾當代藝術的理解，強調參與藝術的權利，扭轉欣賞藝術時敬而遠之的態度。

人人都是藝術家 人人都是導賞員

計劃由本地藝術組織1a空間主辦，並獲香港賽馬會慈善信託基金贊助。1a空間認為，社會大眾需要平易近人的當代藝術教育，除大專教育體制外，屬於入門程度而具系統性的當代藝術課程少之有少，令對藝術抱有興趣的大眾不知從何入手。有見及此，他們先行填補缺口，在2020年下旬推出為期三年的藝術教育計劃。除了一系列公眾講座、研討會、工作坊、藝術體驗，及網上學習平台外，更重點開設全面的當代藝術導賞員訓練。

訓練由資深藝術教育工作者、藝術家及藝評人擔任導師，提供不同主題的課堂，教授藝術相關知識，訓練表達、詮釋及鑒賞能力；亦有資深策展人帶領學員觀賞展覽，學習帶領導賞團的技巧。完成培訓後，學員更會進行「實習」，策劃導賞團，設計路線及內容，帶領公眾前往不同的藝術場所和參加文藝活動。

In recent years, the completion of arts and cultural venues, successful presentation of renowned exhibitions and emergence of community art spaces have seemingly made art more accessible in Hong Kong. But does the public really feel a stronger attachment to the arts?

Dr Louis Ho (Miha), Director of the Jockey Club Contemporary Art Literacy and Appreciation Programme, believed that years of hard work and collective effort have convinced the public to gradually recognise that contemporary art is located around the city. However, a majority still express a resistance to arts which is often perceived as niche and difficult to comprehend. Therefore, this programme aims to enhance public understanding of contemporary art, encourage greater participation and help bridge the great divide.

Everyone has What it Takes to be an Artist or Docent

Funded by The Hong Kong Jockey Club Charities Trust, the programme is presented by the local arts organisation 1a space. 1a space believed that the public needs an affable channel to learn more about contemporary art. Launched since 2020, this 3-year programme is an arts education initiative that fills the gaps in an entry level and offers a systematic approach to appreciate contemporary art. The programme include series of public talks and seminars, workshops, arts experiences and an online learning platform to provide participants with a holistic training as docents.

The docents-to-be would be led by experienced arts educators, artists and critics during workshops covering a wide range of art-related topics, training them in the expression, interpretation and appreciation of various pieces of artwork. There were also tours led by experienced curators to equip participants with skills of leading tours. Upon completion of their training, the docents-to-be would practise by curating routes and tours for the general public, guiding them as they participate in arts activities at various venues.

米哈強調，人人皆擁有審美本能和欣賞藝術的權利，希望計劃能增強學員信心，並成為工具庫，支持他們作出個人判斷，與他人分享見解。「大家都可用自己的方法欣賞藝術，詮釋藝術品的美，當中沒有絕對對錯，而我們可以分享彼此想法。」計劃以蝸牛比喻參加者，寄望導賞員能慢下腳步，讓公眾跟隨細味藝術。「藝術推廣的意義不僅是給予多少藝術知識，更貴乎令大家對藝術本身投放多少目光和時間。」

每季超額申請 藝術欣賞渴市

訓練每季開放公眾報名，不設門檻，無須具藝術經驗。米哈表示，計劃第一年已成功招收及培訓超過100人，學員來自各行各業，涵蓋學生和退休人士。他更分享，為確保課程質素，每季只設30個學額，但至今每季均有過千人申請，反映社會對藝術欣賞有極大需求，值得重視和檢討，期待日後坊間有更多同類型計劃出現，並獲更多政策資源支持。

Miha stressed that everyone has an innate aesthetic ability and a right to appreciate arts. He hopes that the programme would instil confidence and knowledge required for participants to critically think about and share insights with others on arts. “There is no right or wrong in arts. Each of us has his or her own way of seeing and interpreting the beauty of arts.” Participants on this journey are hence encouraged to slow down and take a snail-like approach, spending ample time to savour the finer details of arts. “Arts promotion shouldn’t just be about giving head knowledge. It is about speaking to the heart and arousing interest to invest more on arts.”

Overwhelming Applications and an Insatiable Thirst for Arts

The training programme recruits quarterly with no prerequisites of artistic experience. In the first year, more than 100 participants from all walks of life including students and retirees have been successfully trained. In order to maintain the quality of the programme, Miha said that only 30 applicants from more than 1,000 hopeful applications were selected in each intake. This not only reflects an overwhelming demand for arts appreciation, but also a corresponding lack of relevant policies and resources which surely has to be addressed in the future.

文：徐嘉蕓

香港藝術中心
Hong Kong Arts Centre

得獎計劃：賽馬會ifva Everywhere影像嘉年華2020
Award-winning Project: Jockey Club ifva Everywhere Carnival 2020

疫情來襲導致公眾活動停擺，大部分藝術場所關閉，不少藝術團體選擇取消或延後活動，但香港藝術中心決定化被動為主動，力爭「賽馬會ifva Everywhere影像嘉年華2020」如期舉行。團隊不斷突破限制，投放心思，利用科技率先舉辦結合實體及虛擬的跨媒體互動活動，在緊守社交距離措施的同時，引領參加者穿梭線上線下，體驗藝術。多元新穎的活動在短短一個月內便成功吸引多達24萬人參與，香港藝術中心總幹事林淑儀及ifva總監范可琪均期望，是次策劃經驗能作為示範，鼓勵同業開拓更多可能性。「我們有能力轉化一個如此大型活動，相信大家都可以。」

自發主動探索 遊走虛實之旅

沒有場地，還能有「嘉年華」嗎？還能一起觀影嗎？香港藝術中心ifva團隊親自示範：是可以的。「我們一直強調將影像帶離原來的展場，去到戶外、公共空間，將『賽馬會 ifva Everywhere』的想像擴闊至不同的藝術空間。」范可琪說。

團隊不斷尋覓各類場地展出作品，除了線上平台，實體場地也有電車、私家車、天台及商場等。同時，制定應對方案，確保即使防疫措施收緊，參加者仍能親身接觸藝術品。他們又推出「藝術戶戶送」，直送影像教具，讓家中變身工作坊，讓參加者隨時隨地享受創作樂趣。

The pandemic has unfortunately led to the suspension of most public activities and the closure of arts venues. With rescheduling and cancellation becoming the norm, Hong Kong Arts Centre decided to organise "Jockey Club ifva Everywhere Carnival 2020" against all odds. The team broke through the barriers and thoughtfully arranged cross-media interactive activities which were a combination of real life and virtual experiences. The public was invited, while adhering to the social distancing measures, to embark on an online and offline journey of arts experience. The diverse and innovative activities attracted over 240,000 participants within a month. Connie Lam, Executive Director of Hong Kong Arts Centre and Kattie Fan, ifva Director, believe that their success paved the way for further possibilities which can be explored by peers in the industry: "We believe that nothing can stop us from doing the impossible, so others can do likewise!"

Taking Initiative on an Extraordinary Journey in Alternate Reality

Without a physical exhibition space, is it still possible to hold a public screening, much less a carnival? Fan reflected, "We believe that moving images and artworks are beyond big screens and deemed lightings. They can be brought to outdoor public spaces which demonstrate the boundless possibilities of artistic space of 'Jockey Club ifva Everywhere'."

The team constantly looked out for creative venues to display different works. In addition to online platforms, unconventional spaces such as trams, private cars, rooftops and shopping malls were opted. Contingency plans were also devised to ensure in-person artistic experience even under tightened social distancing measures during the pandemic. Home delivery of handy education tool kits was available to enable participants to experience the joy of creativity everywhere.

整個活動為期一個月，共有70場線上、線下、跨媒體原創節目。團隊特意參考另類實境遊戲，設計故事作為主軸，貫穿虛實之間。他們先發布動畫短片，留下伏線，吸引參加者主動通訊對話，並下載流動應用程式，以遊戲方式逐步拼湊路線圖，自發尋找遍佈全港九的藝術展品，並相約「出口等」，一起「觀看」故事結局。范可琪認為，藝術與人有關，講求經驗和交流，不能單單把藝術品和一堆資料放於網上便當完成推廣，因此堅持活動必須具高參與度，帶參加者從虛擬回到現實，如同一趟旅程，可以有所經歷和反思。

堅持總有回報，計劃內的所有活動均順利舉行，總參與人數創新高，當中有七萬人參與實體活動。范可琪分享，以往活動較直接即時得知參加者反應，但今次有參加者在社交網站上撰文，也有參加者經過一個月探索後，來到旅程終點「出口」相聚，互相分享經驗，這些反饋更覺深入、珍貴。「做藝術教育更希望參與者吸收過後，有更多回應、有自己想法，可以啟發他們思考事情。」

The whole event premiered 70 online and offline, cross-media programmes in a month. Audiences were taken back and forth between the real and virtual worlds through an interactive storyline in an alternate reality game on a mobile app platform. An animated short film was published first. It included a clue that intrigued participants to download the mobile app. In the form of minigames, participants walked through the neighbourhoods of Hong Kong and Kowloon, viewing artworks together and journeying before meeting at the end of the storyline of *Finding Eva*. Fan believed that arts appreciation is enriched through interactions and sharing. Promoting arts by merely showcasing a bunch of materials online is insufficient to encourage audience participation. Therefore, the team has traversed physical and virtual boundaries to put forward a reflective journey.

Persistence was the key to the success of this project with all events held successfully. A record high participation was achieved with 70,000 joining in-person events. Fan shared that in past events, feedback and responses could be collected almost immediately. This time however, reviews came in the form of social media posts from participants, as well as those who continued with a month of exploration. These encounters are considerably more in-depth and precious. “We believe that through arts education, participants are enabled to explore themselves with thoughts and opinion.”

文：徐嘉蕓

國際演藝評論家協會（香港分會）
International Association of Theatre Critics (Hong Kong)

得獎計劃：一攝無邊：香港劇場影像紀錄數碼資料庫暨教育計劃
Award-winning Project: A Snap beyond Borders: An Online Archive and Education Project of Hong Kong Theatre and Performance Photography

致力推動本地藝術表演評論、整存和活化表演藝術紀錄的國際演藝評論家協會（香港分會），獲民政事務局藝能發展資助計劃支持，策劃及統籌「一攝無邊：香港劇場影像紀錄數碼資料庫暨教育計劃」，整理本地六位舞台攝影師的作品，保存於香港首個結合舞台影像紀錄、劇場歷史和口述舞台攝影史的中英雙語數碼資料庫內，通過藝術家的視覺和鏡頭，展示香港舞台過去40年的歷史。

以影像拼貼出香港舞台歷史

計劃挑選出3,500幅由阮漢威、張志偉、曾文通、謝明莊、關本良及已故攝影師陳德昌拍攝的演藝影像作品，於專屬網站公開展覽。同時製作了共10小時的口述歷史訪問並上載至網站，更舉辦了網上講座、舞台攝影師徒工作坊、展覽和出版攝影集，讓本地和海外的戲劇工作者及大眾，通過沒有語言界限的影像，了解舞台攝影的美學及香港舞台的發展歷程。

受布拉格藝術與劇場研究中心的舞台照片檔案櫃所感動和啟發，國際演藝評論家協會（香港分會）總經理陳國慧決定開展「一攝無邊」這項計劃。她說：「推廣藝術評論和紀錄表演藝術，兩件事其實互有連繫，這計劃是個很好的示範。我們以客觀的角度挑選攝影作品來建構新的陳述，某程度是一種論述的介入，幫助梳理歷史，這與我們一向所做的其實是一脈相承。」

International Association of Theatre Critics (Hong Kong) (IATC(HK)) has been a constant driving force behind the local art scene, reviewing, consolidating and revitalising various projects. Supported by the Arts Capacity Development Funding Scheme of the Home Affairs Bureau, IATC(HK) organised and curated “A Snap beyond Borders: An Online Archive and Education Project of Hong Kong Theatre and Performance Photography” in which the works of six local stage photographers contributed to Hong Kong’s first bilingual digital database, combining stage photography and videography, theatre history and oral history of stage photography. Through their eyes and aesthetics, it captures the history of Hong Kong stage performances over the past 40 years.

A Visual Re-imagination of the History of Hong Kong Theatre

The online project showcased 3,500 stills by stage photographers Yuen Hon-wai, Cheung Chi-wai, Tsang Man-tung, Tse Ming-chong, Kwan Pun-leung and the deceased Ringo Chan. 10 hours of oral histories were recorded and uploaded to the website, in addition to an online forum, the “Theatre Photography Mentorship Scheme”, an exhibition and a photobook. These enabled local and foreign theatre practitioners, as well as the general public, to dive into the aesthetic world and development of Hong Kong theatre without the constraint of language barriers.

Taking precedence from the Arts and Theatre Institute in Prague, General Manager of IATC (HK) Bernice Chan Kwok-wai was inspired to create “A Snap beyond Borders”. She said, “The promotion of arts criticism and recording of performing arts are best done concurrently, and this project is a good example. We objectively selected works of photography which construct a bold new statement, while hopefully still preserving fragments of history. This is actually in line with what we have always been doing.”

透過展覽讓觀眾感受舞台的無限

「一攝無邊：香港劇場影像展」於2021年9月在石硤尾賽馬會創意藝術中心舉行，為期30天。展覽精選了六位攝影師合共100張作品、五張攝影師自選作品及舞台攝影師徒工作坊的學員作品，並邀請了設計師區德誠擔任展覽顧問，令展覽空間充滿舞台感及互動元素。展覽期間更舉辦了16場導賞團及兩場講座。

「展覽運用不同的互動元素，如投影、沙盤、窗影等，讓觀眾體會這些紀錄能成為這個時代的養分，亦希望沒有看過演出的觀眾也能投入其中。」陳國慧續說：「展出的作品不只有舞台上的影像，亦有舞台後、觀眾未必看到的和戶外演出的空間。『無邊』意味着舞台很多界限其實可以被打破，而且可有更多想像。」

探索文本以外的可能性

未來，國際演藝評論家協會（香港分會）除了繼續出版與藝術評論相關的紀錄外，亦會探索其他可能性。陳國慧說：「我們不斷思考如何讓觀眾認識更多舞台的不同部分，初步的想法是從舞台美術、視覺元素較重的紀錄出發。」

An Exhibition Beyond the Borders on Stage

“A Snap beyond Borders: Hong Kong Theatre and Performance Photography” Exhibition was held at the Jockey Club Creative Arts Centre in Shek Kip Mei in September 2021 and lasted for a period of 30 days. The exhibition showcased a total of 100 artworks by six photographers, five self-selected pieces and works from apprentice photographers. Acclaimed designer Benny Au was invited to be the Exhibition Consultant, who helped enhance the atmosphere and interactive nature of the exhibition space. During this time, 16 docent-led tours and two lectures were held.

"We incorporated a smorgasbord of interactive elements including projections, sand boxes, light and shadow play to capture the nourishment of this era, sincerely hoping that audiences who have not seen the live performance can also participate in it. We focus not only on what happens on stage, but also what goes on behind unseen. ‘Beyond Borders’ refers to breaking the glass ceilings and unleashing our imaginations." Chan added.

Exploring Beyond the Given Text

In the future, IATC (HK) will explore other possibilities while continuing to publish records related to arts criticism. Chan said: "We constantly want to educate our audiences on different parts of theatre. For a start, we will focus on records about stage design and those with strong visual elements."

文：李泳絲

石磬文化有限公司
Musical Stone Publishing Limited

得獎計劃：《讀音》網絡平台及詩歌保育計劃
Award-winning Project: "Voice of Verse" Online Platform & Poetry Conservation Programme

詩，是一首首可閱讀的文學作品，亦可以透過朗讀來欣賞。為了推廣及保育本地詩人的作品，石磬文化有限公司的《聲韻詩刊》團隊於2019年開展了「《讀音》網絡平台及詩歌保育計劃」，邀請本地詩人到錄音室朗讀他們的自選詩作，計劃於四年內錄製350首詩歌的錄音，並以網絡技術保存和編排，展示詩人讀詩的聲音。

計劃於本年度進入第二階段，參與的本地詩人共有22位，他們分別來自不同的年代和背景，寫作風格各異。每位詩人揀選六首具代表性的詩作，同時邀得多位視覺藝術家為每首詩創作藝術圖像，令影像與詩文「對話」，加強《讀音》網站的視覺元素。

建立一個具質量的香港詩作音訊庫

石磬文化有限公司總監廖建中指，世界各地有不少記錄詩人讀詩的錄音資料庫，但香港在這方面卻存有一個很大的缺口。近年，香港多位重量級詩人，包括也斯、戴天、馬覺等相繼離世，他慨嘆這些詩人大多沒有留下優質的讀詩聲音，因此促使了《讀音》計劃誕生。

他說：「我感到驚訝的是，我能夠於網上找到一些上世紀的詩人如T·S·艾略特的讀詩錄音，但當我嘗試尋找香港詩人的讀詩錄音時卻非常困難，例如也斯的錄音也是非常零碎。不管是從哪個渠道找回來的錄音，都不太有系統，又或是聲音質素差劣。另外，這些錄音亦不容易被接觸到，例如收藏於香港公共圖書館的錄音，你必須要親身到圖書館才能收聽。」

Poems, though usually written, can also be appreciated by being read out loud. *Voice & Verse Poetry Magazine,* a Hong Kong-based print poetry publication by Musical Stone Publishing Limited, began an online initiative in 2019 called " 'Voice of Verse' Online Platform & Poetry Conservation Programme". In the span of four years, local poets would contribute and record 350 lovely poems, enhanced by modern technology and choreography.

Entering the second phase of the initiative, the 22 participating local poets hail from different backgrounds and eras, each bringing a distinct writing style. Visual artists were then invited to come up with matching illustrations to accompany six poems chosen by each poet. The visual representations provoke deeper dialogue with the poems, strengthening the visual element of the archive website "Voice of Verse".

Contributing to a Quality Archive of Poetry Recordings

Keith Liu, Managing Director of Musical Stone Publishing Limited, believes that Hong Kong has a dearth of poetry recordings compared to the rest of the world. The passing of different influential local poets including Yesi, Dai Tien and Ma Jue, and subsequent lack of quality recordings of their voices urged the birth of the idea of "Voice of Verse".

"What shocked me incredibly is that even the recordings of T. S. Eliot from the last century could be found, yet there is nothing when it comes to recordings of Hong Kong poets. For example, the remaining materials of Yesi are fragmented and neither systematically archived nor particularly well preserved. Also, these resources are not easily accessible. People need to be physically present in the Hong Kong Public Library if they wish to tune in to the audio", Liu shared.

為有代表性的文學家留下優質的讀詩聲音

2021年8月初，《讀音》專誠安排了一次外展錄音，到訪殿堂級詩人蔡炎培的家，完成10首詩的錄音。廖建中憶述：「我們通過朋友邀約蔡先生參與錄音，當時他精神很好，只是略為消瘦。他分享了很多有關他的詩作背後的故事，我們也剪輯了一些重點上載到網上。但完成錄音後不足一個月，蔡先生便過身了，這是我們始料不及的。」

計劃亦延伸出創作項目「詩風電浪」，連結詩人、電子音樂人和影像騎師創作了七首「詩 X 電音 X 影像 」作品，在去年八月的兩場播映會及網上發布，促進本地藝術愛好者之間的跨界交流，讓更多人接觸詩歌。

未來，《讀音》將繼續與更多詩人進行錄音，期望發展成一個可持續的長期計劃，一步一步豐富這個屬於香港人的詩作資料庫。

Capturing Voices in Poetry

Liu recounted a home visit by “Voice of Verse” to the late poet Tsai Yim-pui’s residence in early August 2021. The recording of 10 poems were completed there. “Through a mutual connection, we managed to have Tsai participated in poetry recording. Slightly underweight, Tsai was in full swing as he shared many stories in his literary journey to be published on our online archive. Unexpectedly, Tsai passed away within a month of the visit.”

The programme has an extension “Poetry and the Electric Waves”, a project that took place in August 2021. Poets, electronic musicians and visual jockeys collaborated on seven pieces of “Poetry X Electronic Music X Visual” artwork, and held two screenings and an online release, encouraging art aficionados to immerse themselves in poetry through crossover of various art forms.

In the near future, “Voice of Verse” seeks to record with more poets and develop a sustainable project plan. One recording at a time, it is their desire that the archive would be enriched and be something belonging to the people of Hong Kong.

文：李泳絲

香港小童群益會
The Boys' & Girls' Clubs Association of Hong Kong

得獎計劃：賽馬會「藝術有SENse」計劃
Award-winning Project: Jockey Club Arts Make SENse Program

去年初夏一輛「熱狗」退役巴士遊走全港，停留數個地方，吸引不少途人目光。其實這是一場流動展覽，巴士裡頭呈現有特殊教育需要（SEN）的學童的感官經驗和想像世界，也是他們與藝術家及社工一起同行兩年的創作成果。賽馬會「藝術有SENse」計劃團隊表示，「很多時候公眾會見到他們奇怪的一面，但未必能看見他們很有才華和創意的部分。」

兼容藝術家和社工的專業

藝術介入教育非新鮮事，卻容易停留於單向、單次性體驗，由香港小童群益會主辦、香港賽馬會慈善信託基金捐助的賽馬會「藝術有SENse」計劃卻不是。於2019年6月開展，為期三年的計劃，由藝術家白雙全帶領、富藝術行政經驗的莊國棟擔任藝術顧問，並與兩位專職社工梁惠茹和郭詠怡共同策劃。計劃找來13位擅長運用不同物料創作的藝術家共同設計不同藝術課程，並培訓70位社工學習以藝術介入的手法，支援有自閉症譜系障礙、專注力不足/過度活躍症或學習障礙的中小學生。

有SEN的學童特質各有不同，因此課程設計涵蓋多元媒介，如書法、繪畫、木工、陶泥及聲音藝術等。在課程進行時，社工會在現場根據有SEN的學童的狀況即時作出調整，讓學童能首先釋放情緒及身體能量，獲得平靜；繼而透過導師示範，帶動學童投入創作，體驗各種觸感，刺激想像力和激發內在潛能。課程亦會安排有SEN的學童與一般學生共學，互相溝通、理解和啟發。

Early last summer, a vintage non-air-conditioned bus, affectionately known as a “hot-dog”, showcasing works of students with special education needs (SEN) turned many heads as it drove through several districts in Hong Kong. This mobile exhibition was the brainchild of the sensory, imaginary world of these students, brought to life with the help of artists and social workers over a period of two years. “Often the public sees their ‘quirky’ side, and rarely witness their talent and creativity,” the Jockey Club Arts Make SENse Programme team shared.

Compatibility between Arts and Social Work Profession

Arts has always played a helping hand in education. However, it is mostly limited to a unilateral and brief interaction. The Jockey Club Arts Make SENse Programme, organised by the Boys' and Girls' Clubs Association of Hong Kong and funded by The Hong Kong Jockey Club Charities Trust, set out with a different tone. Launched in June 2019, this three-year programme was led by artist Pak Sheung-chuen, with experienced arts administrator James Chong being the art consultant, and brought about together with two professional social workers Leung Wai-yu, Paisley and Kwok Wing-yee, Carol. The programme invited 13 artists, in which each of them masters various mediums for arts creation, co-designed various arts courses and trained 70 professional social workers to provide supports for primary and secondary school students with autism spectrum disorder, attention deficit hyperactivity disorder or other learning disabilities.

Students with SEN each have a different set of learning abilities and characteristics, which is why the course design covered various mediums ranging from calligraphy, painting, woodworking, ceramics to sound art. During the courses, social workers would make immediate adjustments on the spot according to the situation of the students with SEN. Once the students reached serenity after releasing their emotional and physical energy, the artists would guide them in the process of creation and tactile sensations in order to stimulate their imagination and unlock inner potentials. The courses also integrated students with SEN with normal students to invoke interaction, mutual understanding and inspiration.

白雙全認為，大部分有SEN的學童並不擅於以語言表達，但搓泥、撕紙等感官經驗，反應更直接，扣連他們的身心狀態，讓他們有動力投入創作，發揮想像力，享受創作樂趣。「他們自有一套複雜的邏輯系統，當你能幫他從這套框架釋放，並完整呈現這套系統出來，自然有滿足感。」

Pak reasoned that although students with SEN are generally weaker at verbal expression, physical activities such as manipulating clay and tearing paper would lead to more direct reactions. Only when both their minds and bodies are connected, there is extra incentive to enjoy arts creation. “Students with SEN have a complicated logical and reasoning system. If we can help them to break free from these structures, we feel deeply rewarded.”

整合經驗 有志承傳

白雙全強調，如何以藝術介入SEN學童服務需要不斷嘗試、調整，如同度身訂造。經過三年實踐，近680位參與計劃的有SEN的學童中，八成表示活動成功提升他們對藝術的興趣，願意以藝術表達自己。計劃整合經驗、數據、材料，總結出超過30套對有SEN的學童有效的藝術課程，並已上載網站詳細分享。計劃更透過出書，舉行圓桌會議和網上講座，鼓勵教育工作者和社工等將藝術課程應用於有SEN的孩子身上。「不想停留自身，因為我們知道這不是條容易的路。藝術家和社工們都好珍惜計劃中所有的經驗，希望分享讓往後更多人參考。」莊國棟說。

Integrating Experiences and Paying it Forward

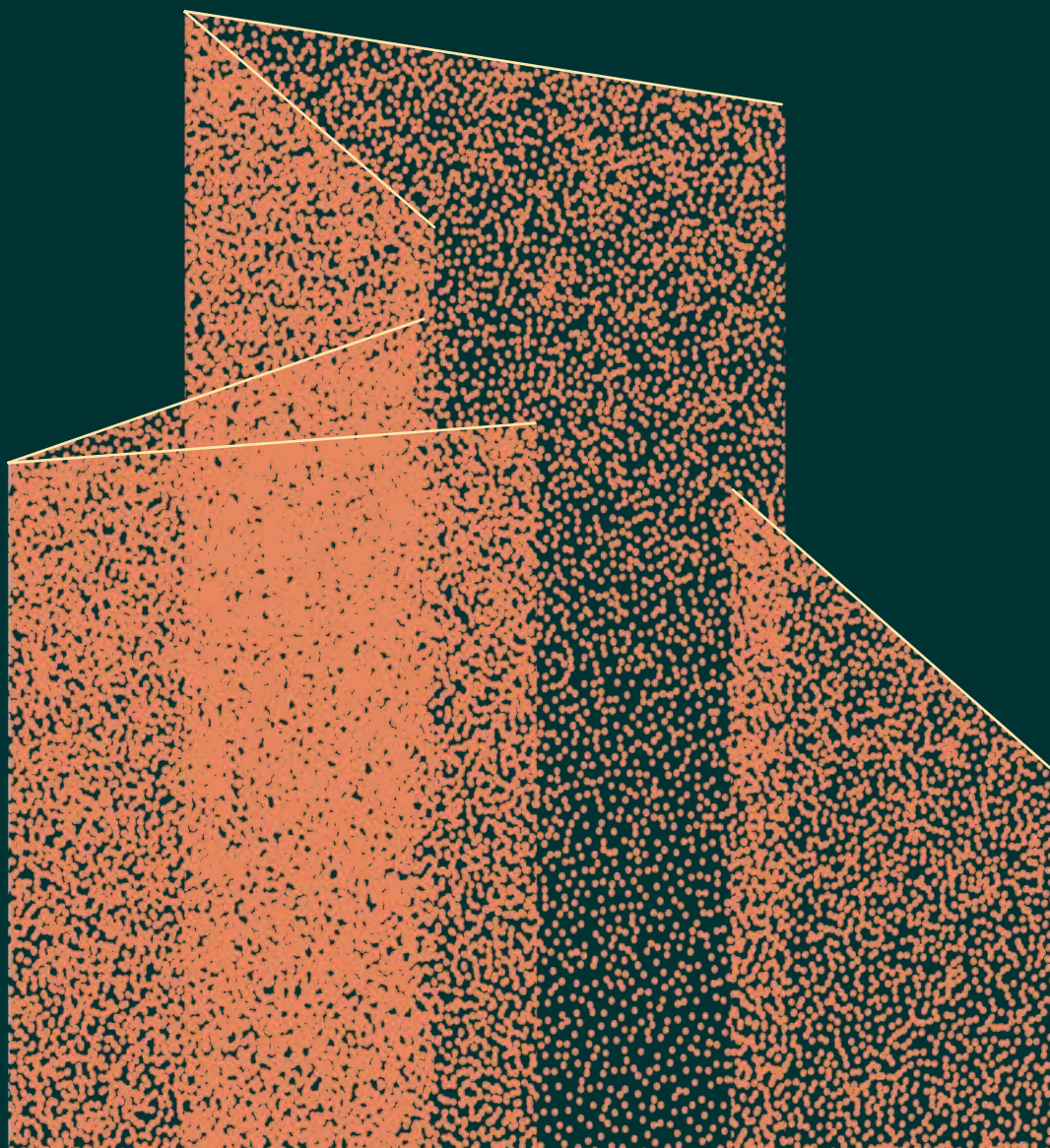
Pak stressed that incorporating arts into SEN education requires continuous experimentation and adjustments which almost resembled customisation. The past three years have seen 680 students with SEN enrol in the programme and a resounding 80% have expressed increased interest in arts as well as stronger willingness to express themselves through arts. Their experiences, statistics and learning materials were consolidated and subsequently distilled into more than 30 arts courses accessible online. The programme also published books, held roundtable discussions and online lectures, which encouraged educators and social workers to build arts into their curriculums. Chong said, “We cherish every learning experience in the programme and hope to make these a reference for other educators. Hopefully we do not stop just because it is difficult.”

文：徐嘉蒓

備註：當中於新冠病毒疫情期間拍攝之相片，在場人士均有嚴格遵從當時實行之防疫措施。
Note: Among the photos taken during the COVID pandemic, all participants had strictly followed the precautionary measures implemented at that time.

藝術贊助獎

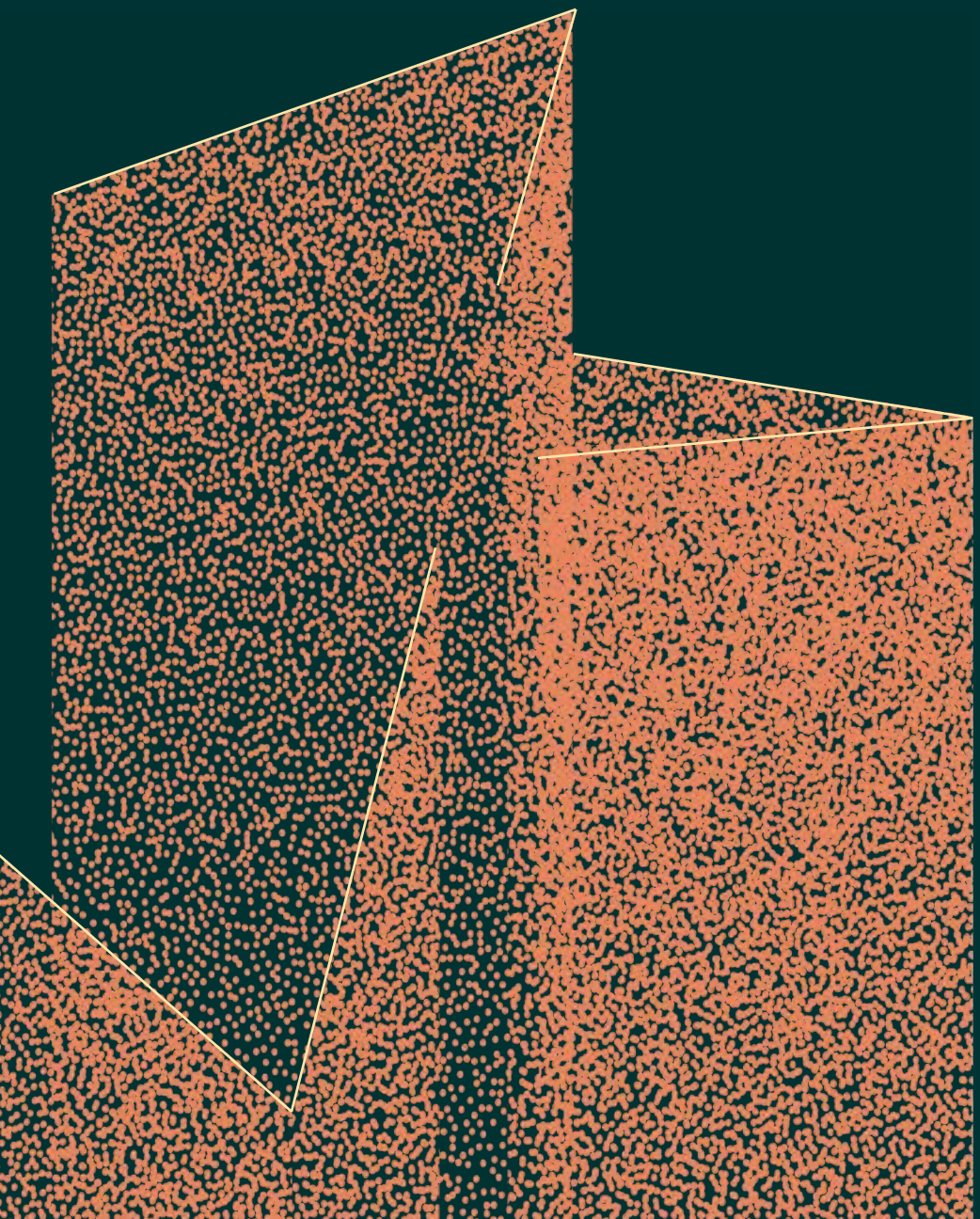
AWARD FOR ARTS SPONSORSHIP



「藝術贊助獎」旨在表揚贊助人士 / 機構 / 團體對推動香港藝術的貢獻，令藝術可以持續發展，鼓勵藝術的創新及 / 或水平的提升，擴大藝術在社會的影響力，藉此鼓勵更多人士 / 機構 / 團體贊助香港的藝術活動。

The Award for Arts Sponsorship recognises individual / organisational / group sponsors that promote and sustain the arts in Hong Kong, to encourage artistic innovation and excellence as well as to expand the impact of arts on society. It aims to encourage more individuals / organisations / groups in sponsoring arts activities in Hong Kong.

評審計算日期：2020 年 9 月 1 日至 2021 年 8 月 31 日
Assessment period: 1 September 2020 to 31 August 2021



大華銀行
United Overseas Bank (UOB)

得獎計劃：大華銀行藝術贊助項目——2020/21
Award-winning Project: UOB Art Sponsorship Programmes—2020/21

要培育本地藝術人才，推動本地藝術發展，商業贊助絕對擔當着不可或缺的角色。持續多年贊助及策劃各式藝術活動的大華銀行，於本評審年度與多個藝術單位合作，包括Art Central、香港管弦樂團（港樂）及香港芭蕾舞團，扶植本地藝術家，為香港大眾提供更多接觸藝術的機會。

有效推廣水墨藝術

大華銀行自2017年開始成為Art Central的首席合作伙伴，共同推動當代藝術發展。2021年Art Central展場內的「大華銀行藝術空間」，以水墨為主題，展出新媒體藝術家張瀚謙(h0nh1m)所創作的互動裝置《墨黛竹虛》，並舉辦以可持續藝術為題的講座。

大華銀行大中華區行政總裁葉楊詩明說：「我們意識到藝術對於一個人的成長很重要，而藝術家的作品與社區之間的聯繫能令社區更有凝聚力。」

發掘培育新銳藝術人才

自70年代開始，大華銀行一直以藝術、兒童及教育三個領域作為企業社會責任的重心，更於1982年首辦「大華銀行年度繪畫比賽」，培育年輕畫家，比賽其後更成為東南亞最具影響力的繪畫賽事之一。2015年，大華銀行於香港成立大華銀行「藝・坊」，並於2017年起舉辦「大華銀行年度水墨藝術大獎」，發掘有潛質的香港水墨藝術人才，讓大眾有更多機會接觸、欣賞水墨這項傳統文化藝術。

The corporate sector plays an integral role in nurturing local artistic talents by promoting arts development through sponsorship. For many years, United Overseas Bank (UOB) has been sponsoring and curating a diverse range of activities in the art scene. In the past year, UOB once again partnered with different arts and cultural organisations, including Art Central, The Hong Kong Philharmonic Orchestra (HK Phil) and Hong Kong Ballet to make arts more accessible to the public.

Promoting Appreciation of Ink Art

Since 2017, UOB have partnered with Art Central to foster the development of contemporary art. In 2021, the UOB Art Space in Art Central highlighted ink art, as well as new media artist Chris Cheung (h0nh1m)'s interactive installation *Ink Reveries*, and also included a panel discussion on sustainability issues from an arts perspective.

Christine Ip, the Chief Executive Officer of Greater China, UOB said, "We realise that arts contributes to one's personal growth, while artists' artworks play a fundamental role in strengthening cohesion in our communities."

Uncovering Artistic Talents

UOB has been steadfast in supporting social development, particularly in the areas of arts, children and education since the 1970s. The first UOB Painting of Year competition was held in 1982, which has then become one of the most prestigious competitions in Southeast Asia. The UOB Art Academy was established in 2015 and has organised the annual UOB Art in Ink Awards since 2017, aiming to unearth artistic talents and to contribute to greater awareness and appreciation of ink art in Hong Kong.

除舉辦及贊助視覺藝術活動外，大華銀行亦透過贊助支持表演藝術，於2018年首次與港樂合作，並於本年度贊助港樂的《樂季揭幕：梵志登 | 貝七的首場音樂會》，以及香港芭蕾舞團的原創芭蕾舞劇《摩登淑女：香奈兒傳奇一生》世界首演。

為本地藝術家提供更多展示平台

葉楊詩明認為，銀行作為贊助單位，除了在資金上給予藝術家和藝團支持外，亦可透過各種機會與平台推廣香港藝術家。她說：「我們客戶當中有很多藝術品收藏家，透過邀請他們參加我們的藝術活動，策展人可直接向他們介紹香港藝術家的作品及創作意念，吸引他們支持本地藝術。另外，我們有些在商場及公開場地舉辦的活動，亦能讓當區居民及大眾市民有機會接觸和認識藝術。」

大華銀行未來將繼續支持與其合作多年的藝團，亦籌備將香港藝術家帶到不同地區，推動香港的藝術文化發展，及將世界級藝術家的作品帶來香港展示。

Apart from organising and sponsoring visual arts events, UOB also supports performing arts through sponsorship. UOB kickstarted the partnership with HK Phil in 2018. Through sponsorship, UOB supported HK Phil's Season Opening: *JAAP | Beethoven 7* and Hong Kong Ballet's *MADEMOISELLE the Life of Coco Chanel - World Premiere* this year.

Showcasing Local Artists

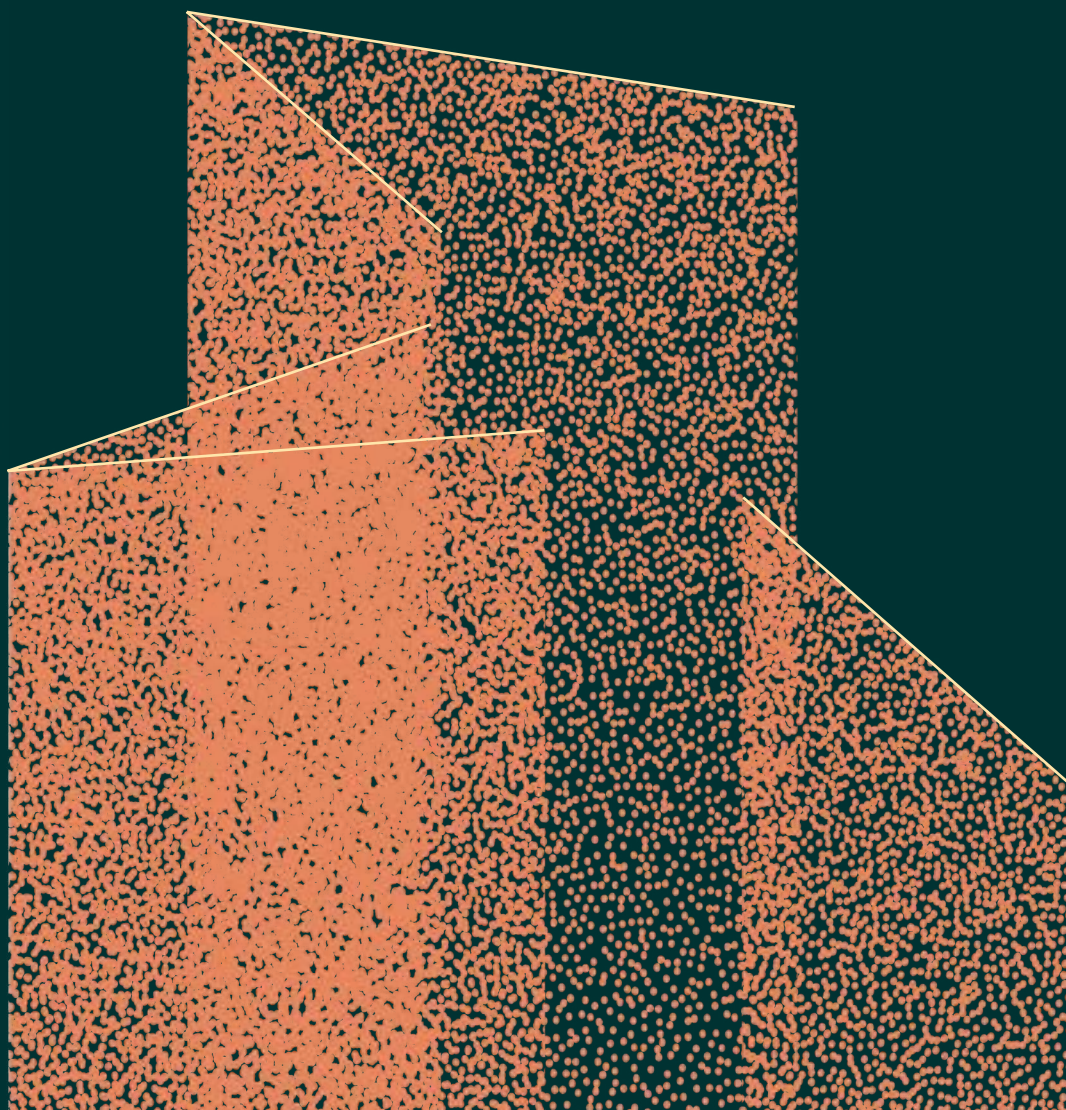
Ip believes that UOB does not only offer monetary contributions to artists and organisations, but also provide various opportunities and platforms for promoting their arts creation. "Many of our clients are personally avid arts collectors. The events we organise allow our clients and arts practitioners to mingle. For example, curators get to share their first-hand perspective of the arts scene and solicit further support. Also, when we organise events in shopping malls and public venues, we engage neighbouring residents as well as the general public and enable more people to experience and appreciate arts."

In the future, UOB pledges to continuously support its partnering arts groups. UOB also plans to promote the development of Hong Kong's arts and culture by showcasing Hong Kong artists to the world and bringing the works of prominent international artists to local audience.

文：李泳絲

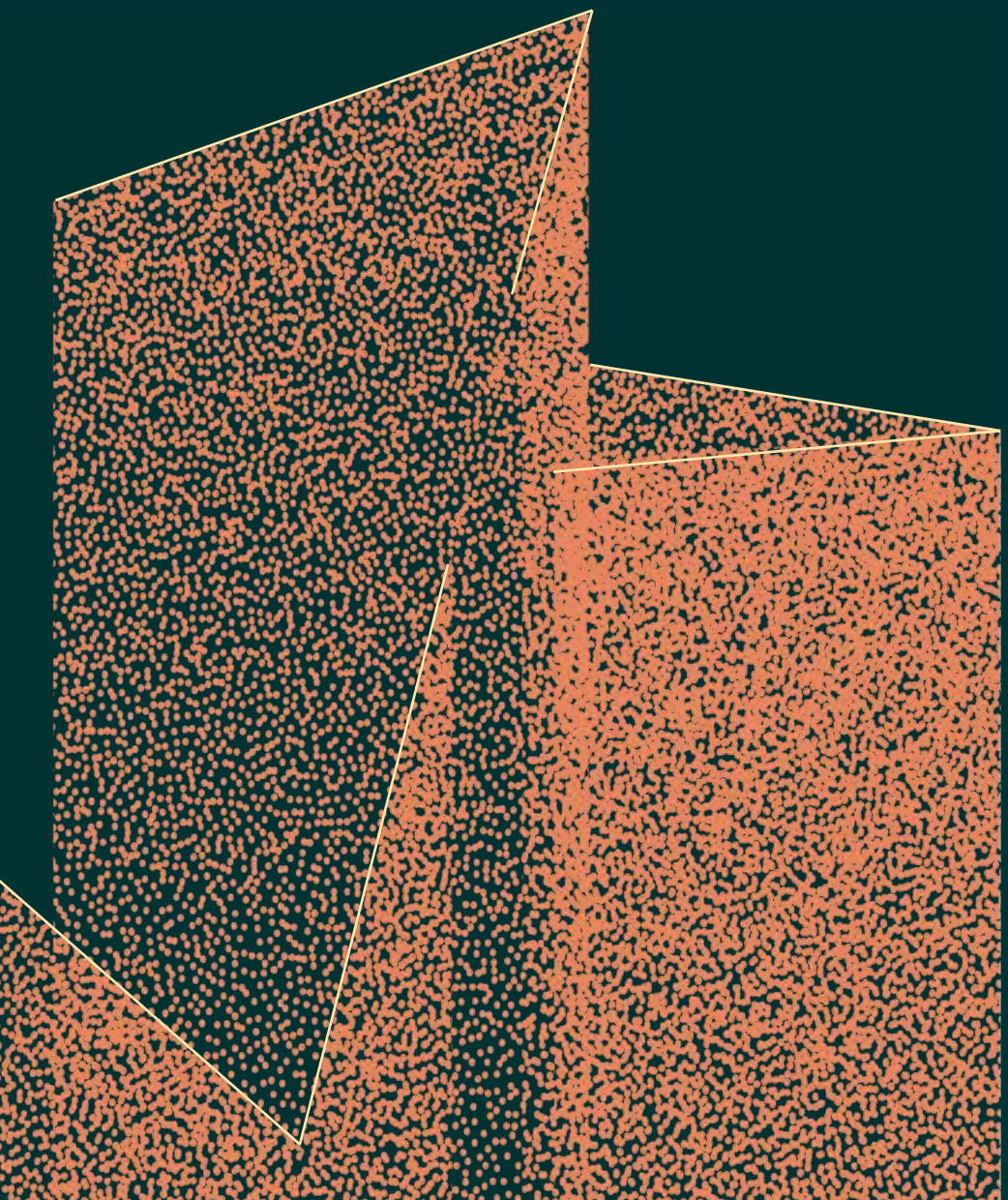
評 審

ADJUDICATION



「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」、「學校藝術教育獎」、「藝術推廣及教育獎」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。

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 in Schools, Award for Arts Promotion and Education, 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
楊偉誠博士	Dr Yeung Wai-shing, Frankie
殷巧兒女士	Ms Yan Hau-yee, Lina
吳瑞雲（吳雨）先生	Mr Ng Sui-wan (Ng Yu)
潘惠森教授	Prof Poon Wai-sum
邱詠筠女士	Ms Chiu Wing-kwan, Winnie

大會委員 Council Members

王英偉博士（主席）	Dr Wong Ying-wai, Wilfred (Chairman)
楊偉誠博士（副主席）	Dr Yeung Wai-shing, Frankie (Vice Chairman)
陳美娟女士	Ms Chan May-kuen, Sylvia
陳詠燊先生	Mr Chan Wing-san, Sunny
邱詠筠女士	Ms Chiu Wing-kwan, Winnie
霍啟剛先生	Mr Fok Kai-kong, Kenneth
黑國強先生	Mr Andy Hei
鄺為立先生	Mr Kwong Wai-lap
藍列群女士	Ms Lam Lit-kwan
劉惠鳴女士	Ms Lau Wai-ming
盧偉力博士	Dr Lo Wai-luk
吳傑莊博士	Dr Ng Kit-chong, Johnny
吳瑞雲（吳雨）先生	Mr Ng Sui-wan (Ng Yu)
龐建貽先生	Mr Pong Kin-yee, Paulo
潘惠森教授	Prof Poon Wai-sum
唐慶枝先生	Mr Tong Hing-chi, Patrick
甄拔濤先生	Mr Yan Pat-to
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 his representative

參與推選的藝術顧問 Arts Advisors

「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。今屆，每個藝術組別各有兩位藝術顧問參與推選過程。

The Life Achievement Award and the Award for Outstanding Contribution in Arts are nominated and selected by HKADC's council members and arts advisors. This edition, two arts advisors from each art form group participated in the nomination and election of the Life Achievement Award and the Award for Outstanding Contribution in Arts.

藝術行政	**Arts Administration**
李易璇女士	Ms Lee Yik-shuen, Heidi
梁崇任先生	Mr Leung Sung-yum, Kevin
藝術評論	**Arts Criticism**
張敏慧女士	Ms Cheung Man-wai
文潔華教授	Prof Man Kit-wah, Eva
藝術教育	**Arts Education**
冼振東先生	Mr Sin Chun-tung, Terence
謝至美女士	Ms Tse Chi-mei
舞蹈	**Dance**
陳頌瑛教授	Ms Chan Chung-ying, Anna
黃建宏先生	Mr Wong kin-wang, Kevin
戲劇	**Drama**
陳恆輝先生	Mr Chan Hang-fai, Andrew
甄詠蓓女士	Ms Yan Wing-pui, Olivia
電影及媒體藝術	**Film and Media Arts**
卓　翔先生	Mr Cheuk Cheung
蔡靄兒女士	Ms Choi Oi-yee, Joycelyn
文學藝術	**Literary Arts**
黃裕邦先生	Mr Wong Yu-bon, Nicholas
俞若玫女士	Ms Yu Yeuk-mui
音樂	**Music**
陳偉光教授	Prof Chan Wai-kwong, Victor
林　丰博士	Dr Lam Fung
視覺藝術	**Visual Arts**
馮漢紀先生	Mr Fung Hon-kee, Joseph
簡梁以瑚博士	Dr Evelyna Liang Kan
戲曲	***Xiqu***
葉世雄先生	Mr Ip Sai-hung
岑美華女士	Ms Shum Mei-wah

評審小組 Assessment Panels

藝術評論	Arts Criticism
盧偉力博士	Dr Lo Wai-luk
陳世樂先生（阿三）	Mr Chan Sai-lok
洪思行先生	Mr Hung Sze-hang, Edison
李薇婷女士	Ms Li Mei-ting
馬世豪博士	Dr Ma Sai-ho
黃志華先生	Mr Wong Chi-wah
胡銘堯先生	Mr Wu Ming-yiu, Dennis

舞蹈	Dance
藍列群女士	Ms Lam Lit-kwan
鄭瑤璋女士	Ms Cheng Yiu-cheung, Ada
朱琼愛女士	Ms Chu King-oi, Daisy
韓錦濤女士	Ms Hang Cam-tho, Angela
劉慧婷女士	Ms Lau Wai-ting
丘思詠女士	Ms Yau See-wing, Catherine
錢　佑先生	Mr Zee Yau, Eddy

戲劇	Drama
楊國樑先生	Mr Yeung Kwok-leung, Paul
陳健彬先生	Mr Chan Kin-bun
陳國慧女士	Ms Chan Kwok-wai
何俊傑先生	Mr Ho Chun-kit, Frankie
孫惠芳女士	Ms Suen Wai-fong, Waugh
甄詠蓓女士	Ms Yan Wing-pui, Olivia
錢　佑先生	Mr Zee Yau, Eddy

電影	Film
陳詠燊先生	Mr Chan Wing-san, Sunny
蔡靄兒女士	Ms Choi Oi-yee, Joycelyn
葉旭耀教授	Prof Ip Yuk-yiu
羅啟鋭先生	Mr Law Kai-yui
李卓倫先生	Mr Li Cheuk-lun, Dominic
文潔華教授	Prof Man Kit-wah, Eva
蕭　恒先生	Mr Siu Heng

文學藝術	Literary Arts
甄拔濤先生	Mr Yan Pat-to
金曄路博士	Dr Kam Yip-lo, Lucetta
廖志強先生	Mr Liu Chi-keung, Andy
伍慧珠博士	Dr Ng Wai-chu
宋子江博士	Dr Song Zi-jiang
譚國根教授	Prof Tam Kwok-kan
黃坤堯教授	Prof Wong Kuan-io

媒體藝術	**Media Arts**
吳傑莊博士	Dr Ng Kit-chong, Johnny
馮炳輝先生	Mr Fung Bing-fai
馮美華女士	Ms Fung Mei-wah, May
鄺佳玲女士	Ms Joel Kwong
鄺珮詩女士	Ms Kwong Pui-see, Teresa
梁學彬博士	Dr Leung Hok-bun, Isaac
梁基爵先生	Mr Leung Kei-cheuk
音樂	**Music**
陳美娟女士	Ms Chan May-kuen, Sylvia
錢國偉先生	Mr Chin Kwok-wai
甘浩鵬博士	Dr Kam Ho-pang, Joseph
郭嘉特教授	Prof Kwok Ka-tak, Gabriel
林詠璋博士	Dr Lam Wing-cheong
盧景文教授	Prof Lo King-man
黃學揚先生	Mr Wong Hok-yeung, Alfred
視覺藝術	**Visual Arts**
黑國強先生	Mr Andy Hei
馮漢紀先生	Mr Fung Hon-kee, Joseph
梁學彬博士	Dr Leung Hok-bun, Isaac
李紹忠先生	Mr Li Siu-chung, Joe
伍韶勁先生	Mr Ng Siu-king, Kingsley
蕭偉恒先生	Mr Siu Wai-heng
鄧國騫先生	Mr Tang Kwok-hin
戲曲	***Xiqu***
霍啟剛先生	Mr Fok Kai-kong, Kenneth
何家耀先生	Mr He Jia-yao
葉世雄先生	Mr Ip Sai-hung
黎群娟（藝青雲）女士	Ms Lai Kwan-kuen
廖玉鳳女士	Ms Liu Yuk-fung, Flora
岑美華女士	Ms Shum Mei-wah
丁　羽先生	Mr Ting Yu
學校藝術教育	**Arts Education in Schools**
胡俊謙先生	Mr Wu Chun-him
鄭新文教授	Prof Tseng Sun-man
蔡芷筠女士	Ms Choi Tsz-kwan
姜志名先生	Mr Keung Chi-ming
葛　雋先生	Mr Kot Chun
梁崇任先生	Mr Leung Sung-yum, Kevin
白得雲教授	Prof Pak Tak-wan, Christopher
藝術推廣及教育、藝術贊助	**Arts Promotion & Education, Arts Sponsorship**
鄺為立先生	Mr Kwong Wai-lap
陳志樺（陳志華）先生	Mr Chan Chi-wah
陳美芝女士	Ms Chan Mei-chi
周昭倫先生	Mr Chow Chiu-lun
賴閃芳女士	Ms Lai Sim-fong, Zoe
李海燕女士	Ms Lee Hoi-yin
黃杏雲女士	Ms Wong Hang-wan

主辦
Organiser

香港藝術發展局
Hong Kong Arts Development Council

出版
Publisher

香港藝術發展局
Hong Kong Arts Development Council

香港鰂魚涌英皇道1063號10樓
10/F, 1063 King's Road, Quarry Bay, Hong Kong
電話 Tel: (852) 2827 8786
傳真 Fax: (852) 2970 3809
電郵 Email: hkadc@hkadc.org.hk
網址 Website: www.hkadc.org.hk

香港藝術發展獎網頁
Website of Hong Kong Arts Development Awards
www.hkadc.org.hk/awards

香港藝術發展局項目團隊
Project Team of Hong Kong Arts Development Council

周蕙心 行政總裁	Winsome Chow Chief Executive
梁詠詩 藝術發展總監	Lorenex Leung Arts Development Director
蕭凱麗 企業傳訊經理	Sammi Siu Corporate Communications Manager
尹芷瑩 企業傳訊主任	Tweety Wan Corporate Communications Officer
王寶瑩 企業傳訊主任	Gladys Wong Corporate Communications Officer
任容儀 企業傳訊主任	Sally Yam Corporate Communications Officer
袁玉萍 企業傳訊主任	Bondy Yuen Corporate Communications Officer

翻譯
Translation

張麗心	Cheung Lai-Sum, Lesley
卓嘉堯	Polly Cheuk
何卓琳	Maria Ho
李旬烈	Cedric Lee
梁婉揚	Jacqueline Leung
繆曉彤	Zoe Mau
魏家欣	Ngai Ka-yan, Luna
蘇醒朗	Gabriel So
鄧耀基	Tang Yiu-Kei

英文編輯
English Editing

李旬烈 Cedric Lee

攝影
Photography

Jefu Ha Studio

設計及製作
Design and Production

Sixstation

2022年6月出版 Published and Printed in June 2022
ISBN: 978-962-8471-80-5

版權所有，不得翻印
All rights reserved

香港藝術發展局
Hong Kong Arts Development Council