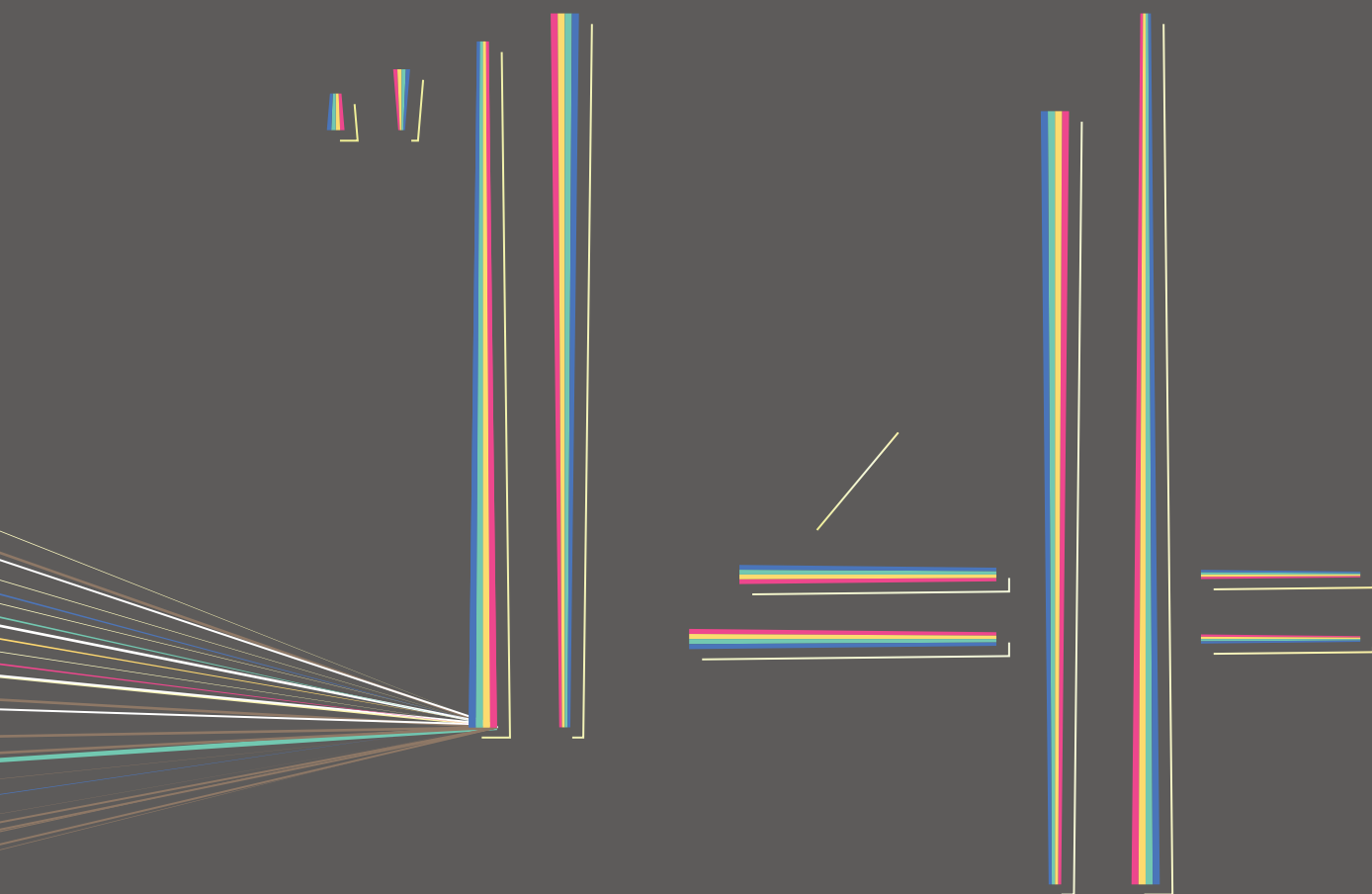




香港藝術發展獎
Hong Kong Arts Development
AWARDS





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

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獻辭

謹此衷心恭賀「第十四屆香港藝術發展獎」各位得獎者。

「香港藝術發展獎」是本港文化藝術界一年一度的盛事。雖然今屆的頒獎典禮因疫情未能舉行，但頒發獎項的宗旨一如既往，就是要表揚在不同範疇有卓越成就的藝術家、團體和機構，肯定他們在推動本地文化藝術發展方面所作出的貢獻。

香港特別行政區政府一向十分重視本地文化藝術的發展，並投放不少財政資源以支持各大小藝團運作和培育人才。一如社會上其他不少界別，我們明白文化藝術界因為疫情受到衝擊。因此，政府在「防疫抗疫基金」下撥出1億5,000萬元設立「藝術文化界資助計劃」。該計劃包括數項支援措施，例如自2020年2月至今，我們透過香港藝術發展局（藝發局）推行「藝文界支援計劃」，已經向數以百計的藝團/計劃及個人藝術工作者提供支援。期望疫情早日結束，屆時也是整個文化藝術界重整旗鼓之際。政府定必繼續支持藝發局和藝團推廣優質藝術活動，鞏固香港作為亞洲區文化藝術之都的地位。

多年來，藝發局致力推動香港藝術向前發展，在培育本地藝術人才方面更是不遺餘力。若非藝發局的努力，「香港藝術發展獎」不會有今天的成功。我謹在此致以衷心謝意。讓我再次恭賀「第十四屆香港藝術發展獎」的所有得獎者，我期望各位在藝術之路上繼續向前邁進，維持本港生氣盎然的藝壇，並讓市民的文化藝術生活更豐富多彩。

民政事務局局长
徐英偉



MESSAGE

My heartfelt congratulations to all recipients of the 14th Hong Kong Arts Development Awards.

The annual Hong Kong Arts Development Awards is an important event of the local arts and culture community. Although the awards presentation ceremony cannot be held this year due to the pandemic, the purpose of the Awards remains unchanged, that is to commend our artists, arts groups and organisations for their outstanding accomplishments in various disciplines and their exceptional efforts and invaluable contributions to the arts and culture in Hong Kong.

As always, the Government of the Hong Kong Special Administrative Region attaches great importance to the development of arts and culture as demonstrated by the substantial financial resources allocated to supporting the operation of arts groups and nurturing talents. Similar to various other sectors in the society, the arts and culture sector has been hard hit by the pandemic. The Government appreciates the situation and has therefore introduced the \$150 million Arts and Culture Sector Subsidy Scheme (ACSSS) under the Anti-epidemic Fund. Through the "Support Scheme for Arts & Cultural Sector" launched by the Hong Kong Arts Development Council (HKADC), among several support measures under ACSSS, we have been supporting hundreds of arts groups / projects and individual arts practitioners since February 2020. We look forward to an early end to the pandemic, when the sector as a whole will relaunch. Looking ahead, the Government will continue to support HKADC and arts groups in promoting quality arts activities so as to strengthen our status as an arts and culture hub in Asia.

I am thankful to HKADC for its efforts and dedication over the years to promoting arts development and nurturing arts talent in Hong Kong. For without its efforts, the Hong Kong Arts Development Awards would not have been such a success. My congratulations again to all recipients of the 14th Hong Kong Arts Development Awards. I look forward to the recipients' continuous achievements along their artistic path, as well as their contribution to maintaining a vibrant arts scene and enriching the cultural life of the community.

Caspar Ying-wai TSUI
Secretary for Home Affairs

主席獻辭

CHAIRMAN'S MESSAGE



「香港藝術發展獎」由 2003 年開始舉辦，經過逾 17 年的發展，時至今日已經成為本地文化藝術界每年一度的盛事，藉此向資深藝術工作者致敬，及表揚成就卓越的藝術工作者及後起之秀，並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。這個別具歷史意義的獎項，由本年度開始以「屆」取代年份，今屆為「第十四屆香港藝術發展獎」。

多個月來，我們經歷了特別難忘的時刻，正當我們為「香港藝術發展獎」的名稱冠上一個歷史意義的時候，卻因為新冠肺炎疫情而無法如常舉行今屆的頒獎禮，這是自香港藝術發展獎舉辦以來的首次。雖然有點可惜，但令我欣喜的是從今屆的得獎名單中，可以看到香港藝壇確實是人才輩出，生機處處。「藝術家年獎」的得獎人固然是實力非凡，對藝壇貢獻良多，一班充滿創新思維的藝術新秀冒起，更加為本地藝文界增添了無限的動力和創造力，成就了生氣盎然的藝壇。

Launched in 2003 and after over 17 years of development, Hong Kong Arts Development Awards has become an annual highlight of the arts and cultural sector. Awards are conferred to pay tribute to both veteran and emerging artists, to commend arts practitioners with outstanding achievements, and to recognise the contribution of individuals, organisations and schools in arts education, promotion and sponsorship. Starting from this year, this historic award is to be named according to the edition instead of year with the current edition titled the 14th Hong Kong Arts Development Awards.

The last several months had been extraordinary times for all of us. As Hong Kong Arts Development Awards is given more weight in the context of time with the new title, the current edition could not be presented as usual due to COVID-19. The exceptional circumstances never occurred since the inception of the Hong Kong Arts Development Awards. Although it is a pity, I am nevertheless buoyed up in spirit by the list of awardees this year that is indicative of the wealth of talents sparking vitality into Hong Kong's arts and cultural sector. The Artist of the Year awardees certainly made immense contributions to the sector with their accomplishments. They are also accompanied with a good number of upcoming artists with innovative thinking and poised to add vibrancy to the art world with their abundant potential and creativity.

與此同時，藝文界亦面對前所未有的嚴峻挑戰，大部分的本地、內地及海外舉辦的藝文活動都被迫暫停、擱置、延期甚至取消，頓時令很多藝團、機構、藝術家，以至台前幕後的技術人員的生計都大受影響。幸而，得到民政事務局的大力支持，從政府的「防疫抗疫基金」撥出港幣 \$5,000 萬元，讓藝發局適時成立並推出「藝文界支援計劃」以解決藝文工作者的燃眉之急，並寬減由本局營運的四個「ADC 藝術空間」的租金，希望協助藝文界度過這個艱難時期。藝發局希望大家能利用這個時間，裝備自己，在疫情過後，讓我們能夠看到大家重新出發的作品，讓香港藝術綻放更豐富的光彩。

為了讓香港優秀的藝術作品在國際舞台上展示實力，本局一直致力為香港藝術界搭建溝通橋樑、打造展示及交流的平台。2019 年，本局參與了多個大型的海外藝術節和博覽會，包括荷蘭鹿特丹的「Classical:NEXT 音樂博覽會」、「第 58 屆威尼斯視藝雙年展」、首屆「泰國喀比雙年展」以及「第 16 屆威尼斯國際建築雙年展」。參與的香港藝術家均備受國際同業重視，成績斐然。在放眼海外的同時，本局亦積極開拓與內地機構及藝術節的合作機會，凝聚彼此力量，共同推動兩地的藝術交流和發展。2019 年本局繼續與「相約北京藝術節」及「中國國際青年藝術周」合作，同時獲康樂文化事務署邀請籌辦「香港節 2019——藝匯上海」，將多個本港中、小型的優秀作品帶到內地展演。

本局自 2014 年起開展「ADC 藝術空間計劃」，積極回應藝術界對創作及排練空間的需求，以視覺/媒體藝術為主的「ADC 藝術空間（創協坊）」，和以表演藝術為主的「ADC 藝術空間（柏秀中心）」和「ADC 藝術空間（泛亞中心）」一直深受歡迎，已為超過 80 個藝術單位提供租金相宜的工作室。目前為本局規模最大的藝術空間「大埔藝術中心」亦已於 2019 年 9 月正式啟用，提供 21 間工作室租予從事表演藝術的藝術家/藝團，中心內更設有藝術資訊中心，提供參

At the same time, we are cognizant of the unprecedented and severe challenges faced by the sector as the majority of local, Mainland and overseas arts activities had been suspended, put on hold, postponed, or even cancelled. The situation gravely impacted the work and livelihood of many arts groups, organisations, artists, as well as support staff on and off stage. Fortunately, with great support from the Home Affairs Bureau, the HKSAR Government's Anti-epidemic Fund provided a funding of \$50 million for the Hong Kong Arts Development Council (HKADC) to timely launch the Support Scheme for Arts & Cultural Sector which provides support for arts practitioners and rental concessions for the tenants of the four ADC Arts Spaces. All these are undertaken with the hope to relieve the pressure faced by the sector during this difficult period. HKADC wishes everyone to further hone their arts and crafts in the meantime, and looks forward to subsequent exciting works which makes Hong Kong art bloom with even greater vigor.

In order to showcase the strengths of outstanding Hong Kong works on the international stage, HKADC has been dedicated in facilitating communications and establishing platforms of display and exchange between the local and overseas arts communities. In 2019, HKADC participated in a number of major overseas arts festivals and expos including the Classical:NEXT music expo at Rotterdam in the Netherlands, the 58th Venice Biennale, the inaugural Thailand Biennale Krabi and the 16th International Architecture Exhibition – La Biennale di Venezia. The participation had been fruitful with Hong Kong artists highly valued by their international peers. At the same time, we strive to gather our strengths and promote arts development on a whole through actively exploring opportunities in collaborations with Mainland organisations and arts festivals. HKADC continues to collaborate with Meet in Beijing Arts Festival and China International Youth Arts Festival in 2019. The Leisure and Cultural Services Department also invited HKADC to organise the Festival Hong Kong 2019 – A Cultural Extravaganza@Shanghai showcasing multiple excellent works by Hong Kong's small and medium arts groups in Mainland.

In response to the arts community's needs for arts space, HKADC launched the ADC Arts Space Scheme in 2014 and established the ADC Artspace (Genesis) dedicated to visual arts/media arts as well as ADC Artspace (Po Shau Centre) and ADC Artspace (Pan Asia Centre), both of which are focused on performing arts. The Scheme has been well received, and has so far provided creative spaces at concessionary rates for more than 80 local arts organisations. Tai Po Arts Centre (TPAC), the largest arts venue under the Scheme, also commenced operation in September 2019 and offers 21 arts studios for artists or arts groups engaged in the performing arts. The Arts Information Centre in TPAC is

考藏館服務，為本局藝術資料保存工作的一個重要里程碑。我們亦密鑼緊鼓籌備另一個新的「ADC 藝術空間」，希望儘快推出。

香港藝術發展基金於 2018 年 12 月正式成立，本局除以籌組大型藝術項目去籌募捐款，亦制訂「配對資助計劃」，鼓勵中、小藝團爭取商業贊助及私人捐款，在社會各界提倡支持藝術的風氣；籌得的捐款和贊助均可參與民政事務局的「藝術發展配對資助計劃」，中、小藝團更在 2018 年第五輪的「配對資助計劃」獲得由以往一對一的配對資助增加至一對一倍半的資助。本局在 2019 年，從基金儲備撥款港幣 \$3,300 萬元推行「優秀藝團計劃」，支持三個優秀藝團五年的營運資助，進一步協助及支持高水平的藝團持續穩定地發展。

長遠而言，藝發局會更積極地與本地藝術家及藝團拓展內地及海外藝術市場，尋求演出和交流機會，並繼續推出不同的藝術計劃，以建設有利香港藝術發展的環境。

衷心感謝總評審團及超過 70 位藝術界的專業人士擔任評審，為獎項提供寶貴意見，讓「香港藝術發展獎」能順利進行。謹此恭賀各得獎者，祝願各位在事業上再創高峰，繼續攜手努力為香港藝術發展作出貢獻。

**香港藝術發展局主席
王英偉博士 GBS 太平紳士**

also an important milestone in the arts archival work of HKADC by providing public access to the publications and materials archived by HKADC over the years. We are also intensely preparing for a new ADC Artspace which will hopefully be launched soon.

The Hong Kong Arts Development Fund was formally established in December 2018. In addition to organising large-scale arts programmes to raise donations, HKADC also devised the Matching Fund Scheme (MFS), with an aim to encourage small and medium-sized arts groups to seek funding from the private and business sectors, and to promote a culture of support to the arts in the Hong Kong community. The MFS facilitates the arts organisations to take part in the Home Affairs Bureau's Art Development Matching Grants Scheme. In the fifth round of MFS in 2018, small and medium-sized arts groups enjoy a raise of the matching ratio from 1:1 to 1:1.5 for commercial sponsorship and/or private donation sought. Starting in 2019, the Hong Kong Arts Development Fund also allocated \$33 million to launch the "Eminent Arts Group Scheme" to support the five-year development of three distinguished arts groups, allowing them to focus on their sustainable development.

In the long run, HKADC will remain tireless in its efforts to expand the Mainland and overseas markets for local artists and arts organisations, in pursuit of more performance and exchange opportunities. Through launching a variety of arts initiatives, we endeavour to create a favourable environment conducive the arts development in Hong Kong.

I would like to express my heartfelt thanks to the Chief Adjudication Panel and more than 70 arts professionals, who served as our assessors, for their valuable advice and opinions. They have contributed immensely to the success of the Hong Kong Arts Development Awards. My congratulations also go to all awardees. I wish even greater artistic heights for everyone, making contributions towards the vibrant development of the arts in Hong Kong.

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

得獎名單

LIST OF AWARDEES

藝術家年獎

舞蹈	喬楊
戲劇	高翰文
電影	應亮
媒體藝術	羅海德
音樂	梅廣釗
視覺藝術	李慧嫻
戲曲	吳展泓 (吳仟峰)

Artist of the Year

Dance	Qiao Yang
Drama	Ko Hon-man
Film	Ying Liang
Media Arts	Hector Rodriguez
Music	Mui Kwong-chiu
Visual Arts	Li Wei-han, Rosanna
Xiqu	Ng Chin-wang (Ng Chin-fung)

藝術新秀獎

藝術評論	查映嵐
舞蹈	曹德寶
戲劇	黎玉清
電影	陳小娟
文學藝術	梁莉姿
媒體藝術	曲倩雯 (曲淵澈)
音樂	何卓彥
視覺藝術	陳惠立
戲曲	吳立熙

Award for Young Artist

Arts Criticism	Char Ying-lam, Evelyn
Dance	Cho Tak-po, Hugh
Drama	Lai Yuk-ching
Film	Chan Siu-kuen, Oliver
Literary Arts	Leung Lee-chi
Media Arts	Qu Qianwen (Vvzela Kook)
Music	Ho Cheuk-yin
Visual Arts	Chan Wai-lap
Xiqu	Ng Lap-hei

藝術家年獎 (藝術評論) 及 (文學藝術) 獎項從缺。

Artist of the Year (Arts Criticism) and (Literary Arts) are not presented.

藝術教育獎

學校組

基督教粉嶺神召會小學
裘錦秋中學（元朗）
九龍樂善堂

優異表現獎

基督教中國佈道會聖道迦南書院
李志達紀念學校
打鼓嶺嶺英公立學校

非學校組

香港展能藝術會
中英劇團
一個人一首歌

優異表現獎

城市當代舞蹈團
7A 班戲劇組
吳美筠

藝術推廣獎

郭燕銘
香港兒童合唱團
香港文學館有限公司

藝術贊助獎

太古集團慈善信託基金

Award for Arts Education

School Division

Fanling Assembly of God Church Primary School
Ju Ching Chu Secondary School (Yuen Long)
The Lok Sin Tong Benevolent Society, Kowloon

Certificates of Merit

ECF Saint Too Canaan College
Lee Chi Tat Memorial School
Ta Ku Ling Ling Ying Public School

Non-school Division

Arts with the Disabled Association Hong Kong
Chung Ying Theatre Company
Every Life is a Song

Certificates of Merit

City Contemporary Dance Company
Class 7A Drama Group Limited
Ng Mei-kwan

Award for Arts Promotion

Kwok Yin-ming
The Hong Kong Children's Choir
The House of Hong Kong Literature Limited

Award for Arts Sponsorship

The Swire Group Charitable Trust



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*.

今屆藝術評論及文學藝術界別的獎項從缺。
No award is presented for arts criticism and literary arts category respectively this year.



喬 楊

QIAO YANG

藝術家年獎（舞蹈）
Artist of the Year (Dance)



2019 年以近 55 歲之齡出演長篇獨舞《Almost 55 喬楊》，細膩的演繹加上完美熟練的肢體語彙觸動人心。同年演出的《冬之旅·春之祭》更顯其舞技精湛。她一生奉獻於舞蹈，是有毅力而出色的舞蹈家。

In 2019, Qiao Yang starred in a full-length solo piece *Almost 55* at the age of around 55, pounding the hearts of the audience with her refined performance and measured body language. In the same year, her outstanding artistry was once again on full display in *Winterreise · The Rite of Spring*. Dedicated and exceptional, Qiao devotes all her life in the arts.

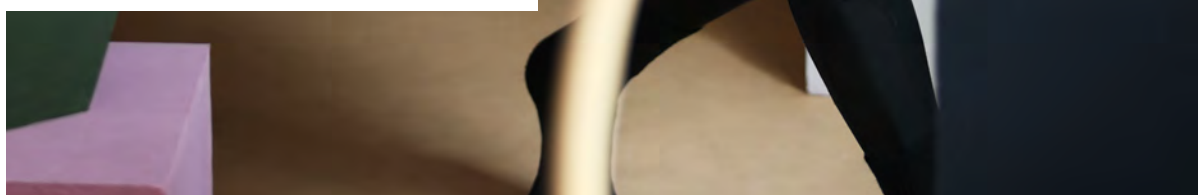
城市當代舞蹈團駐團藝術家，擔任全職舞者長達 24 年，至今仍活躍於舞台。喬楊生於陝西，12 歲開始學習中國舞；1987 年考入廣東舞蹈學校現代舞班。1990 年獲法國巴黎國際舞蹈大賽「現代舞雙人舞金獎」，為中國第一枚現代舞國際金牌。1992 年成為廣東實驗現代舞團創團成員，隨團參與多個海外國際性演出。2003 年憑《O 先生家族死亡事件》獲香港舞蹈年獎及被列入「香港傑出舞蹈藝術家名錄」。喬氏憑《雙城記——香港·上海·張愛玲》獲頒 2011 香港舞蹈年獎「最值得表揚女舞蹈員」。2019 年演出首個長篇獨舞《Almost 55 喬楊》，於多地巡演，好評如潮。

A resident artist at the City Contemporary Dance Company, Qiao Yang has been a full-time dancer for 24 years and is currently still active as ever. Born in Shaanxi, Qiao learned Chinese dance at the age of 12 and was admitted to the modern dance class of the Guangdong Dance School in 1987. In 1990, she received the Gold Award in the Modern Dance Duet Class at the Paris International Dance Competition as the first Chinese dancer to garner a medal in modern dance internationally. Two years later, she became a founding member of Guangdong Modern Dance Company and performed extensively in major international arts festivals. In 2003, she won the Hong Kong Dance Alliance Dance Awards and was listed in the Hong Kong Dance Hall of Fame for her performance in *The Tragedy of Mr O*. Her appearance in *Tales of Two Cities - Hong Kong, Shanghai, Eileen Chang* was honoured with the Outstanding Performance by a Female Dancer in the Hong Kong Dance Awards 2011. In 2019, she toured internationally making her solo debut *Almost 55* with critical acclaim.



「作為一個舞者，要在台上給觀眾一個驚喜，打破他們對你的既有視角，喬楊不只是這樣的喬楊。」

"As a dancer, I have to sweep the audience off their feet on stage and break their imaginary boundaries of me. Qiao Yang is not only who you think she is."



56歲仍活躍於世界舞台上的舞者不多，喬楊是其中之一。沉澱40多年的舞蹈經驗，歲月使她越發圓熟，體力沒有枯乾之勢，去年更迎來首支獨舞作品《Almost 55 喬楊》。還記得首演前她說，自己只是個喜歡跳舞的普通舞者，對於是次強大的製作團隊，誠惶誠恐。獨舞首演完畢，但我仍能感受她熾熱不絕的生命力。她淺笑：「我覺得身體在成長，就像是一棵樹，有很多樹枝，跳完後，就像有另外一枝樹枝在這棵樹上長出來。身體有另一個感覺，原來，我的身體可以往另一個方向走。」

不斷延伸的現代舞之樹

她的舞蹈生涯看似一帆風順，背後卻有數不盡的血與淚，如1990年首次出戰巴黎國際舞蹈大賽，驚險萬分。她與秦立明共同編出《太極印象》，把太極的意念、一陰一陽的狀態轉化為舞，進入決賽後，再以曹誠淵的《傳音》奪得「現代舞雙人舞金獎」，這更是中國現代舞首個國際金牌。當中最大的挑戰莫過於到現場才知道比賽的舞台是傾斜，所有動作需重新找回平衡點。「我們走台的時間只有半小時，真的考驗我們臨場應變。」她笑言人生就像不斷闖關：「人生的每一課，包括你的作品、生活、碰見的人，其實都是一關關的闖。你不能預計，預計也沒用，因為一切都會超越你的想像。」

舞蹈就是不斷的挑戰

舞蹈的魅力何在？喬楊也難以說清，「挑戰」卻自然地成為對話重心。她認為每個演出也是一個挑戰，即使她如此資深，這一兩年的作品也讓她面臨不同的挑戰：黎海寧《冬之旅·春之祭》，考驗她如何讓在舞台上靜止27分鐘的身體，一下子爆發所需的能量，跳一場激烈的舞蹈；桑吉加《茫然先生》的舞台是「密室」，沒有後台的概念，只可在一小時內不斷跳，沒有喝水的機

Dancers who stay active on the world stage at the age of 56 are few, Qiao Yang is one of them. With a wealth of dance experience spanning over 40 years, time has only enriched her craft without withering her body. She even went the extra mile to debut her solo piece *Almost 55* last year. Before the premiere, she humbly introduced herself as just someone ordinary who loves dancing, so she was taken aback by the large production crew that awaited. After the premiere, she was still beaming with vibrancy. "I feel my body growing, like a tree branching out, as if a new branch would spring out of it after a heated dance. It is another feeling for the body; it turns out my body could go a different way," she said with a laugh.



喬楊和秦立明 (右)
Qiao and Qin Liming (left)

The Tree of Modern Dance that Keeps Growing

Qiao's dance career may look unobstructed, but she has endured considerable hardship as well. The Paris International Dance Competition in 1990 was a roller coaster for her. She co-choreographed *Tai-chi Impressions* with Qin Liming, turning the tai-chi concepts of *yin* and *yang* into dance. In the finals, they earned the Gold Award in the Modern Dance Duet Class with *Ancestors* by Willy Tsao, which was also the first medal earned internationally for Chinese modern dance. The biggest challenge at that time was the duo only knew the stage was slanted at the time of the competition, and they had to find equilibrium for their movements all over again. "We only had half an hour on stage for rehearsal. Our quick wits and thinking were really tested to the limit." She describes her life as a race of thresholds. "Every lesson in life, including your works, your daily life and the people you encounter, is a threshold to be overcome. You can never tell in advance. There's no point in doing so since everything is beyond your imagination."

Dance is One Challenge after Another

What inspired Qiao to become a dancer? She finds it hard to explain, but challenge is figured prominently in the conversation. She believes every performance is a challenge. Even for an experienced dancer like her, she



攝影：陳長志

《Almost 55 喬楊》 Almost 55

會，她回憶後笑說：「原來人到了癡狂之時，會忘記自己，不斷向前衝。」周書毅打破她恆常的動作，重新調整時，更令她一度懷疑自己對舞蹈的理解及能力。「按我這個年齡來說，有這樣的體力，還算是一個黃金階段。當你跨過每個挑戰時，你便會發覺自己也行的啊！」

舞者不休

與喬楊同年的舞者也淡出舞台，她想看看自己還能跳多久。除了管理身體，她認為舞者的心理質素也十分重要。「機會也是一個心態的準備，你願意去嘗試，願意做任何事情嗎？哪怕不知道是好是壞，更可能是吃力不討好的。一切都是未知，但你卻心甘情願。」也許就是這個熱情與決心，令她舞動至身體不可再負荷。

若這天到來，你會怎麼做？「當你不能再跳的時候，你捨不得也要離開，因為這對觀眾不公平……不排除去不同地方交流，用自己的經驗教導年輕舞者，現時的舞者生命太短了，不懂怎去保護自己，就很易斷送自己的舞蹈生涯。一句話：珍惜，珍惜你擁有的一切。」

came across various difficulties in the shows in these two years as well. *Winterreise · The Rite of Spring* by Helen Lai challenged her to bring all emotional power in full swing with her body and stage a passionate dance after staying static for 27 minutes on stage. The theatre of *Mr Blank* by Sang Jijia was a black box, in the sense that there was no backstage. She had to keep dancing for a full hour without a single sip of water. She smiled as she recollected, "One forgets the self and only cares to march forward when in a state of madness." When Chou Shu-yi broke her routine and readjusted, she once doubted her understanding and capability in dance. "Such physical stamina at this stage of life is quite a golden age. As you beat every challenge, you will be amazed that you can still manage it!"

The Restless Body of a Dancer

While dancers around the age of Qiao have phased out their careers from the stage, she is curious about how much longer can she dance around. She believes it is a matter of body management as much as mental state. "Opportunities prepare your mind. Are you prepared to try and take up anything? Whether it is good or even bears fruit is unknown, but you can make up your mind to take the initiative." It may be this passion and determination that fuel Qiao to keep dancing until her body cannot take it any further.

When that day arrives, what would you do? "When you can no longer dance, you have to leave no matter how unwilling you are, because it is unfair to the audience... Perhaps I will travel and share my experiences with younger dancers. The life of a dancer is too short. If you don't protect yourself well, your own career will be ended by a mishap. Take my word for it: treasure all that you have."

高翰文

KO HON-MAN

藝術家年獎（戲劇）
Artist of the Year (Drama)



2018/19 出演多部出色的舞台劇，不論是《原則》的副校長、《假鳳虛鸞》的歌廳老闆或《如夢之夢》的法國公爵，高翰文均演得唯妙唯肖，輕易駕馭不同的角色。

In 2018/19, Ko Hon-man performed in numerous outstanding drama productions. From the vice-principal in *Principle*, the cabaret owner in *La Cage aux Folles*, to the French Duke in *A Dream Like A Dream*, Ko was luminous in those vividly distinctive roles.

1986 年加入香港話劇團至今，演活過百個老、中、青，古今中外的角色。近期演出包括《原則》、《如夢之夢》、《父親》、《四川好人》及《假鳳虛鸞》。他曾以《還魂香》、《埋藏的秘密》、《原則》及《紅》，先後獲香港舞台劇獎最佳男配角及最佳男主角提名。2011 年憑《豆泥戰爭》榮獲第 20 屆香港舞台劇獎最佳男主角（喜劇 / 鬧劇）殊榮。2019 年以《原則》（2018 新版）獲上海壹戲劇大賞年度最佳男演員。

高氏亦參與配音工作，更是不少卡通人物的指定配音員，如《史力加 III》的魅力王子、《美女與野獸》的野獸、《獅子王》2019 版的沙祖，並主唱過百首兒歌。

Since joining the Hong Kong Repertory Theatre in 1986, Ko Hon-man has created more than a hundred roles spanning young and old, encompassing figures East and West, historical and modern. Recent performances include *Principle*, *A Dream Like a Dream*, *Le Père*, *The Good Person of Szechwan – The Musical* and *La Cage aux Folles*. Ko was nominated Best Supporting Actor and Best Actor at the Hong Kong Drama Awards for his performances in *Secret of Resurrection*, *Buried Child*, *Principle* and *Red*. In 2011, he was honoured with the Best Actor (Comedy/Farce) at the 20th Hong Kong Drama Awards for his performance in *Le Dieu du carnage*. In 2019, he was awarded Best Actor at the Shanghai One Drama Awards with *Principle* (2018).

Ko has also participated as a voice artist in numerous motion pictures. He is the designated voice artist for several animated characters such as Prince Charming in *Shrek III*, the Beast in *Beauty and the Beast*, Zazu in *Lion King* (2019), and has recorded over a hundred children's songs.



「我不會讓自己停下來，我會不斷在戲劇中尋找生命的意義，當一切不斷重複時，人生就會停頓。」

"I will never stop. I keep looking for the meanings of life in drama. When things repeat, life stops."

「從未試過有一個劇本，尤其是新劇本，我會有這樣的反應。可能是因為這個角色所思考的東西及世界觀都比較接近我自己的想法，我很想將這訊息告訴給觀眾。」高翰文說。他在讀戲劇場時已接觸這文本，並希望在於舞台上飾演這角色。若以他成為全職演員那一刻計算起，至今已有過 34 年戲劇生涯。在眾多角色中，他最鍾愛的，正是他於《原則》中飾演的副校長陳賢。

一個演員的修養

去年他的演出有戲劇，也有音樂劇。他笑言：「那些角色的經歷都將我扯去不同的方向，無論是內容、涉獵範疇及對演員的要求。《原則》是一場思辨，將眾人的位置及想法推至極端；《父親》要拿捏的情緒不易，角色性格與《原則》的副校長完全不同；至於音樂劇，體力還算可以應付，但這次排練的時間較短。」無論準備時間多少，演員卻能精準地演繹，他說面對挑戰時，可以叫爆發潛能，又或是「頂硬上」，越能克服，滿足感越大。

演員會遇上好劇本好角色，反之亦然，他會怎樣處理：「我才是舞台上演出的那個，只可儘量找你可做的事，同時享受演出的瞬間。你想想，其實我們生活的每天，也有不同的時刻，戲如人生，與台上表演無異。開心不開心也要過，甚至不愉快也是一種經歷……因為人生就是這樣。」關關難過，關關過；生活如是，舞台如是。

"I've never reacted to a script like this before, especially a new one. Probably because this character's thinking and worldview are close to mine, I'm keen on conveying this message across to the audience," said Ko Hon-man. He had read this text when he was studying theatre and aspired to such a role on stage. Since becoming a full-time actor, his stage career has spanned over 34 years with the role of Chan Yin, the vice-principal in *Principle*, as his favourite among the many he played.

Self-cultivation of an Actor

Last year, Ko performed in dramas and musicals. He smiled and said, "The experiences of those characters pulled me to different directions, in terms of content, scope and the demand on the actor. *Principle* was a speculation, pushing everyone's positions and ideas to the extreme; the emotions in *Le Père* were not easy to grasp, and the character's personality was completely different from that of the vice-principal in *Principle*; as for the musical, physically it was manageable, though this time we had less time for rehearsal." No matter how long the preparation time is, the actor would perform on point. He shared that when facing challenges, some people might unlock their full potential or tough it out. The more one overcomes, the greater the satisfaction one obtains.

An actor may or may not come across a fantastic script and an amazing character. What will he do when they are not around? "I'm the one performing on stage, so I can only try to find out what I can do, and enjoy the moment of the performance. Think about it, in our everyday life, there are different moments too. All the world is a stage. Life is no different from stage performance. One lives with happiness and unhappiness, and unhappiness itself is an experience... because that's life." We survive each and every storm. Life itself is the stage.



《原則》 Principle



Photo by Wing Hei Photography

《如夢之夢》A Dream Like a Dream

戲內外尋找生命的意義

高翰文自中學起做戲，畢業後成為遠東劇藝團及東南亞舞蹈團的演員。日間上班，晚上及星期六、日排戲。那時他還未下定決心踏上演員之路，但舞蹈團的老師卻對他有深遠的影響，「我們都是業餘，但老師認真、嚴格的態度媲美職業團，那時我開始知道，藝術不是『玩玩下』。我學會怎樣在舞台上找到樂趣之餘，亦要找到那個精準。」直至他考進香港話劇團，成為全職演員後才慢慢對劇場，甚至人生有更深的體會。

18年前，他於《如夢之夢》飾演五號病人A，在病床上訴說自己與各人物的悲歡，「因為當時十分集中講經歷，開始思考為何要來這世界？我們所做的事會有何影響？改變做法，結局會不同的嗎？」自此，戲劇不再只是讓他體驗各種角色的人生，他更嘗試在別人的生命裡尋找為何而生，其意義何在。

舞台、電影演員及配音員，看似三個不同的體驗，卻令高翰文慢慢找到前進的方向。「配音可讓我先理解劇中演員如何演繹角色，然後我再利用聲線把角色演繹出來，所以配音令我對生命多了一重的解讀。」出演電影及為卡通片、電視劇及電影配音等工作，令他於舞台上演出及分析角色時，有更廣闊的理解及思考。如今，他不會停下腳步，感受戲劇樂趣時，亦不斷尋找答案。

In Search of the Meaning of Life On and Off Stage

Ko has been acting since secondary school, and after graduation he became an actor at the Far East Dramatic Arts Association and the Hong Kong South East Asia Dance Troupe. He worked during the daytime, rehearsed in the evenings and over the weekends. At that time he had yet decided to embark on the path of acting, but the teacher of the dance troupe had a profound influence on him. "We were all amateurs, but our teacher was as serious and thoughtful as a professional. Then I began to realise that art is not just for fun. I learned how to not just having fun on the stage, but also the precision." It was not until he entered the Hong Kong Repertory Theatre that he became a full-time actor, when he gradually learned more about theatre, and even life.

18 years ago, he played Patient No. 5 in *A Dream Like A Dream*, who narrated his epic journey of life on his sickbed. "As we focused on talking about one's experiences, I started wondering, why do we come to this world? What impact will we make? Would the outcome be different if we changed our approach?" Since then, drama is no longer just for him to experience different lives, but also to search for the meaning of life in the lives of others.

Being an actor in theatre and film and being a voice actor, the three seemingly different experiences have slowly shown Ko a way forward. "Dubbing allows me to first understand how the actors perform the roles, before interpreting the roles with my voice, which gives me a further layer to the interpretation of life." His film acting, as well as dubbing for cartoons, TV series and films, give him a broader understanding and thinking when performing and analysing the roles on the stage. And now, he is not going to stop enjoying the fun of theatre while searching for answers of lives.

應亮

YING LIANG

藝術家年獎 (電影)
Artist of the Year (Film)



應亮對拍攝及控制場面非常熟練，特別在劇情片的人性處理上，每齣作品及人物都很真實，完全表現出創作人的心路歷程，反映到其藝術領域的成熟及自信。2018/19 年度作品《自由行》能反映出他的社會及人文關懷，表現對自由的嚮往。

Ying Liang excels at constructing cinematographic scenes. His craft is exemplified by the humanistic portrayal of subjects in his films, which brings each work and the characters they depict into life. His works are testament to his journey as a director, his standing in the field and his confidence in the art form. 2018/19 saw the release of *A Family Tour*, expressing Ying's exploration of social and cultural issues as well as a longing for freedom.

畢業於重慶大學電影學院導演系。1999 年至今，應亮共完成五部長片和十多部短片，亦曾獲多個獎項，包括布里斯本國際電影節費比西國際影評人聯盟獎《好貓》(2008)、鹿特丹國際電影節金虎短片獎《慰問》(2009)、盧卡諾影展最佳導演獎《我還有話要說》(2012) 以及金馬獎最佳劇情短片《九月二十八日·晴》(2016) 等。自 2008 年起，應氏擔任華語紀錄片節等策劃，並出任過鹿特丹國際電影節、布里斯班國際電影節和台灣金馬國際影展的評審。應氏曾於香港演藝學院電影電視學院任教，現任香港浸會大學高級講師，也是中國獨立紀錄片研究會的發起人之一。

Ying Liang graduated from the Department of Directing at Chongqing Film Academy. Since 1999, Ying has directed five feature films and over ten short films to great acclaim. His accolades include the FIPRESCI (International Federation of Film Critics) Prize at Brisbane International Film Festival for *Good Cats* (2008), the Tiger Award for Short Films at International Film Festival Rotterdam for *Condolences* (2009), the Best Direction Award at Locarno International Film Festival for *When Night Falls* (2012) and the Golden Horse Award for Best Live Action Short Film for *A Sunny Day* (2016), among others. Since 2008, Ying has programmed festivals and events for Chinese documentary, and has been a juror for International Film Festival Rotterdam, Brisbane International Film Festival and Taipei Golden Horse Film Festival. Ying taught at the School of Film and Television in the Hong Kong Academy for Performing Arts. Currently serving as a senior lecturer at Hong Kong Baptist University, Ying is also one of the founders of the Chinese Independent Documentary Lab.



「《自由行》於香港而言，不是為了票房收入，而是在創作和文化的意義上，呼應時代的變化。」

"To Hong Kong, A Family Tour was made not for box-office gains, but to connect creatively with the changing times of the city."

應亮在上海出生，卻從小有着反建制的意識：「在讀書時代，社會機器和學校經常可以隨意處罰一個人，或當眾人抗議不公卻沒有結果時，都叫人挺失望。」畢業於重慶大學電影學院導演系，應氏沒有投身工業，而是堅持以獨立自主的姿態創作電影：「當時我生活的城市消費水平不高，首部長片只耗費三萬人民幣，當時也十分享受自由的。」他的作品逐漸獲得國際影展的肯定，與此同時，他卻開始懷疑自己所做的事。

「其實 2008 年對中國別具意義，中國變成所謂強國了。當時我會想，電影有甚麼用呢？電影工作者和社會的關係疏遠，在困惑裡很壓抑。」正當中國社會的公民運動特別旺盛，應氏在 2012 年拍攝電影《我還有話要說》，遭到查禁，接着他來到香港。後來，中國獨立電影業的創作開始收窄：「2012 年後，公民運動停了，連原本就很弱的思想活動基本上全歸零了。但我仍然相信電影。」

《自由行》之香港身分認同

早於 2004 年，應氏曾帶着短片《回家看看》到香港參加 ifva 比賽：「我沒想到這裡接觸到的電影工作者都很認真，這跟港產片中開玩笑的形象很不一樣。」隨着接觸更多社運和電影工作者，他發現香港人偏向理想主義，跟他的作品有所連結：「我內心有一種安穩感，因在香港能感受到另一種的自由，所以我十分感謝香港和身邊的朋友。」

2018 年 9 月 28 日，應氏正式成為香港人，不論在創作還是生活上都帶來了轉變：「七年前我有種雙腳離地的感覺，現在覺得要為這個地方作更多承擔。去年，《自由行》獲選香港電影評論學會推薦電影之一。從身分認同上來說，某種程度上接納了我作為香港創作人的身分，也總算有機

Born in Shanghai, Ying has long been discontented with the ruling establishment since his early years. "When I was a student, I got disappointed whenever the school punished someone or when we'd protested against something but didn't get what we asked for." After graduating from the Department of Directing at Chongqing Film Academy, Ying did not seek work in the industrial sector; instead, he insisted on making films as an independent director. "The city I lived in didn't have a high cost of living. My first feature film costed only RMB30,000 to make, so I enjoyed my freedom then." When his work gradually gained recognition at several international film festivals, Ying started to question what he was doing.

"2008 was an important year for China: it was the year when China became a 'powerful nation'. At the time, I thought: 'What is the purpose of film?' I was inhibited by my doubts about how distanced people who work in film are from society." While civic movements in China reached their peak, Ying released *When Night Falls* in 2012 which was subsequently banned. He eventually came to Hong Kong. Subsequently, the independent film movement in China diminished. "After 2012, when the civic movements ended, even inklings of thought were wiped out. But still I have faith in film."



Photo Credit: Golden Scene

《自由行》A Family Tour

Hong Kong Identity in *A Family Tour*

Back in 2004, Ying submitted his short film *The Missing House* for the ifva Awards in Hong Kong. "I was surprised by how serious people in the independence area were here. It was different from the impression of levity you'd get from Hong Kong films." As Ying met with more social activists and film personnel, he realised Hong Kong people tended to be idealistic, a feature he found resonated with his works. "I've found the peace of mind in my heart. In Hong Kong, I can feel freedom of another kind, so I'm very grateful to the city and the friends around me."



Photo Credit: Golden Scene

會回饋香港。《自由行》於香港而言，不是為了票房收入，而是在創作和文化的意義上，呼應時代的變化。」

電影在作品以外跟社會的連結

「在我眼中，電影工作是一個整體。譬如《自由行》的延伸，也是它的初衷，來自我和兒子的交流。寫劇本的時候，他才三歲，我不會避諱我們家從何而來，為甚麼他和媽媽能去深圳，我卻不能。」直至完成拍攝一年多以後，《自由行》在高雄電影節放映時，他也攜同兒子觀看。應氏認為這電影同時是家庭的內部行動和溝通：「他長大後如果對家庭和爸爸的經歷有所好奇，我們可以由《自由行》打開話題。」

近年，應氏相信生活和創作能融為一體：「在這樣的觀念下，生活的未知數並沒有那麼令人焦慮，因為這對於創作來說其實不一定是壞事，可以順其自然，更多創作行為變成調理生活、解決，甚至治療的一種途徑。」除了拍攝電影，應氏仍然繼續教學與策展，也學習務農並進行兒童繪本和詩歌的創作等。「我要不停地督促自己不斷進步。我覺得專業或電影以外跟社會的連結本來就分不開。」

On 28 September 2018, Ying obtained his Hong Kong citizenship, which brought changes to his films and his life. "Seven years ago, I didn't feel fully rooted; now, I want to do more for this place. Last year, *A Family Tour* was one of the recommended movies of the year at the Hong Kong Film Critics Society Awards. In a sense, this signifies my change, my identity as a Hong Kong filmmaker and my ability to contribute here. To Hong Kong, *A Family Tour* was made not for box-office gains, but to connect creatively with the changing times of the city."

Connecting with Society Beyond the Screen

"In my opinion, film-making is a holistic process. Like *A Family Tour*, it's developed from conversations with my son. He was only three years old when I wrote the script. I didn't sidestep questions about where our family came from, why he and his mother could go to Shenzhen but not me." About a year after the film was produced, he took his son to a screening of *A Family Tour* at Kaohsiung Film Festival. Ying believes the film also touches upon the interactions within the family. "When my son grows up, if he is interested in our family and my experience, we can broach the topic with *A Family Tour*."

In recent years, Ying sees life and creative work are inseparable. "With this thought in mind, the uncertainties in life become less overbearing since they are not necessarily detrimental to creativity. Rather, one may go with the flow and be more engaged in creative work. It turns out to be a way of navigating life and discovering resolution and healing." Besides film-making, Ying continues to teach and curate events, and has picked up farming and making picture book for kids. "I need to keep pushing myself to improve. I think there's an inextricable connection between society and my profession and the films we make."

羅海德

HECTOR RODRIGUEZ

藝術家年獎 (媒體藝術)
Artist of the Year (Media Arts)



羅海德於 2018/19 年度的個人展覽「象裡有象：通電造影之歧路結節 開合解謎」令人印象深刻，充分展現其美學框架。他亦參與於德國舉辦的歐洲計算機視覺國際會議及展出《Gestus: Judex》等，並在香港城市大學任教多年，開辦首個文理學士課程，其教育的熱誠及貢獻不容忽視。

In the year of 2018/19, Hector Rodriguez's impressive solo exhibition *Cinema Expanding: Visualising the Unseen Hidden Variables: Forking Paths of Visuality & Technology* has fully demonstrated his aesthetic framework. His another work *Gestus: Judex* was showcased in European Conference on Computer Vision, Germany. Having been teaching in City University of Hong Kong for years, and he founded Hong Kong's first art and science university programme, so Rodriguez's enthusiasm towards and contribution to education are undoubtedly remarkable.

羅海德是一位數碼藝術家和理論家，其作品探索電腦技術如何重組流動影像的歷史與美學。他的作品曾參與多個國際展覽，遍及台灣、新加坡、倫敦、紐約、波蘭、法國、德國、西班牙及希臘。曾獲「香港藝術雙年展 2003」最佳數碼作品獎，「香港當代藝術獎 2012」的優秀藝術家獎及日本文化廳媒體藝術祭評審團推薦作品。

曾任微波國際新媒體藝術節藝術總監，現任文字機器創作集研究總監及香港城市大學創意媒體學院副教授，並於 2018 年獲學院服務獎及學院傑出教師獎。2014 年入選為香港民政事務局局长嘉許計劃之推動文化藝術發展傑出人士。

Hector Rodriguez is a digital artist and theorist whose works explore the unique possibilities of computational technologies to reconfigure the history and aesthetics of moving images. His videos and installations have been internationally exhibited in Taiwan, Singapore, London, New York, Poland, France, Germany, Spain, and Greece. He has received the best digital work in the Hong Kong Art Biennial 2003, an achievement award at the Hong Kong Contemporary Art Awards 2012 and a jury selection at the Japan Media Art Festival.

He was the Artistic Director of Microwave International Media Art Festival, and is the Director for Research and Education of the Writing Machine Collective and an Associate Professor at the School of Creative Media (SCM), City University of Hong Kong. He has received the SCM Service Award and the SCM Distinguished Teaching Award in 2018. In 2014, he was honoured as one of the Persons with Outstanding Contributions to the Development of Arts and Culture by the Secretary for Home Affairs' Commendation Scheme.



「我的創作從不由一個先入為主的美學意念開始，而是源自對某種技術的興趣。」

"I don't start with a preconceived aesthetic idea. Instead, the creative process begins with my interest in exploring a certain technology."

羅海德身兼創意媒體教授與實驗軟件藝術家，作品結合數學和電腦科學。他的創作路向亦深受其電影研究背景影響。「我的創作皆有兩個面向，一是演算分析經典電影，二是從這種分析出發進行嶄新的藝術創作。」

他於 2018 年舉行首次個展「歧路結節 開合解謎」，是文字機器創作集的第六輯，回顧他自 2011 年起的實驗創作。展出作品包括他自言是「第一份自己非常喜歡的作品」《Gestus: Judex》(2010-12)，後來演化成《Judex Redux》(2018)。他認為《Gestus》系列精準示範他如何在創作中利用科技：「我的創作從不由一個先入為主的美學意念開始，而是源自對某種技術的興趣。例如電腦視覺 (computer vision)，到底電腦如何辨認動態？然後我會開始研究電腦如何分析視像動態，創作意念由我對演算法的認識慢慢成形，亦出於我對經典電影的了解和欣賞。」

《Gestus》系列：電影分析及其他

《陪審員》是法國導演路易·菲爾德 1916 年的無聲電影。《Gestus》系列把敘事解構及重組，進而分析戲中動態。「我不太在意敘事，反而視電影為一種時間及動態的藝術，銀幕上的動態充滿音樂感。菲爾德擅長設計有深度的場面調度，觀眾可看到人和物的不同動態。」初看《Gestus》系列觀眾可能摸不着頭腦，但最終會發現不同的人 and 物有着相似的動態。例如不同片段中的汽車與人物正以同一速度與方向移動，令人留意當中的動態。

「我愛創作觀眾覺得難以投入或模糊的作品，讓他們保持思考。」近年越來越多藝術家使用電腦程式，羅海德提醒，創作時只重視結果，如為了創造豐富的觀感體驗，而忽略結果與演算過程的關係是相當危險。「藝術家在創作過程中，必須經歷和欣然接受各種不確定性及陌生的事

Currently a creative media professor, Hector Rodriguez is an experimental software artist who integrates video art with mathematics and computer science. However, his film studies background is still influencing his creative direction today. "My artistic trajectory involves two directions: one is the computational analysis of classical films, and the other is the creation of new artworks out of this analysis."

In 2018, Rodriguez completed his first solo exhibition *Hidden Variables: Forking Paths of Visuality & Technology* for the 6th Writing Machine Collective — a retrospective of his experimental works since 2011. They include *Gestus: Judex* (2010-2012) which he describes as "the first work of mine that I really liked", and which he has recently remade as *Judex Redux* (2018). To him, the project precisely exemplifies his way of working with technology. "I don't start with a preconceived aesthetic idea. Instead, the creative process begins with my interest in exploring a certain technology. Taking computer vision as an example, I ask myself, how does a computer recognise movement? I started out by studying how computers analyse movement in video images. The artistic idea for this work grew out of my understanding of the mathematical procedure, although it was also informed by my knowledge and appreciation of classical cinema."

The Gestus Project: A Filmic Analysis and Beyond

Judex is a silent film made by French director Louis Feuillade in 1916, and the *Gestus* project uses computer vision algorithms to decompose and rearrange the narrative to focus on the movements. "I'm not very interested in storytelling and narrative, I regard cinema primarily as an art of time and motion. I see cinematic movement as something musical or choreographic. Feuillade excels in the art of mise-en-scène, so in his films you see many different types of movements of people and objects interacting with one another on every image." The viewing experience of the *Gestus* project could be confusing and disorienting at first glance, but viewers eventually make sense of the fact that different objects move in similar ways. For instance, a car and a person from different clips move in the same speed and direction. The work thus calls attention to motion as an end in itself.

"I like to put the audience in process, by presenting works that are difficult or obscure." While many artists now use computer programming, Rodriguez sees it as alarming that many focus exclusively on the results, for instance on producing impactful experiences for visitors, and not enough on the relationship between this result and the computational research process that made it possible. "Artists should go through and embrace the process of working with uncertainties and things unknown, so that

物。透過學習科學知識，融入學習過程，作品方可逐步成形。」

連結藝術與科學

據羅海德所言，這創作過程具社會甚至政治意味。70年代電影研究興起「機器理論」(apparatus theory)，認為主流製片人巧妙地隱藏電影製作的過程。現今的主流電腦應用程式亦然。以剪輯影片為例：編輯軟件已取代物理和模擬過程，但是大多數使用者毫不了解軟件的運算過程。

這個問題延伸到藝術以外。我們大部分生活都依賴電腦程式分析並嘗試預測我們的行為。羅海德視為「黑盒」(black box) 情景，有違知識的民主化。他相信，實踐民主需要理解科技，科學提供了資源及方法，也帶來反思。

羅海德的作品則透過突顯個別演算法及計算，「將觀眾置於不確定的位置」，揭示電腦程式背後的機制。這些作品反映了現代人被複雜技術包圍的處境，令觀眾重新思考個人與影像的關係，以及它們如何影響我們對電影的認識和理解。

創作本是「不可必，卻可期」。「我創作的風險主要在於能否從科學中獲得有意義的藝術構思。每個創作都是一場冒險。要掌握當中的數學固然不易，能否從中產生藝術意念才是真正的考驗。」勿忘初衷，羅海德再次踏上研究電影長鏡頭美學的運算分析。

the final artwork develops through the work of learning the science and expressing or alluding to this learning process.”

Bridging Arts and Science

According to Rodriguez, this working process has a social, even political, dimension. He was influenced by the “apparatus theory,” which dominated the discipline of cinema studies in the 1970s. According to this theory, the stylistic choices of mainstream filmmakers often conceal, or deflect attention from, the process by which films are produced. A similar process is underway in mainstream computer applications today. Take video editing as an example: editing software has replaced physical and analogue processes but the mathematical procedures embedded in the software are unknown to most users.

This problem extends beyond art. Many aspects of our lives depend on computer procedures that analyse and attempt to predict our behavior. Rodriguez sees this “black box” situation as a threat to democracy and believes democracy requires a commitment to understanding science and technology in their own terms. He considers science as a source of materials and methods that we can struggle to understand and reflect upon.

Rodriguez’s works often expose the hidden apparatus behind computer applications. By foregrounding certain algorithms and computations, they “put viewers in a position that is not one of certainty or cognitive mastery.” The works often reflect the situation of the contemporary citizen surrounded by complex technologies, and prompt viewers to rethink how one can relate to moving images and how they impact our perception and understanding of cinema.

Rodriguez always starts out every new project without a clear-cut notion of the final product. This does not have a guaranteed result but the process is rewarding. “The risk mainly consists in whether I can get a meaningful artistic idea out of the science that I am engaging with. Every artwork is a new adventure.” With that in mind, he has recently set foot on yet another new adventure, one involving the computational analysis of long take aesthetics in film.



梅廣釗

MUI KWONG-CHIU

藝術家年獎（音樂）
Artist of the Year (Music)



2018/19 年度梅廣釗博士參與的項目涵蓋不同藝術範疇，具創新性及多樣化，包括第一屆香港青年節海灘實景跨界音樂會《千帆並舉耀香江》（作曲兼導演）、2018 香港中樂團鼓樂節之《獅鼓樂飛揚》、二胡協奏曲《大漠之歌》、北京舉行的第三屆國際揚琴音樂節揚琴協奏曲《春雪千峰》、港台電視《香港風物誌》系列原創配樂及悉尼舉行之「以利亞飛鷹再展翅」跨媒體奮興音樂神劇（全劇作曲兼導演）。2018 年因音樂成就獲頒香港浸會大學傳理學院「傑出傳理人獎」。

In 2018/19, Dr Mui Kwong-chiu immersed himself in an array of diverse and innovative art projects: The Beach Multimedia Concert of the 1st Hong Kong Youth Festival in Sai Kung (as Composer/Director); *The Spirited Lion Dance Drums* featured in the Hong Kong Chinese Orchestra's Hong Kong Drum Festival 2018; *Hero Erhu* Concerto; *Snowy Mountain in Spring Yangqin* Concerto premiered in The 3rd International Dulcimer Music Festival in Beijing; original music for RTHK TV series *Heritage Connect*; and in Sydney music for the Cross-Media Revival Musical, *Elijah You Make Me Fly Again*. For his achievements in music, he was presented the Distinguished Alumni Communicator Awards by the School of Communication, Hong Kong Baptist University in 2018.

梅廣釗博士為本地著名作曲家，作品豐富，涉獵媒介甚廣，屢獲國際著名演藝團體委約作曲。梅氏畢業於香港大學音樂系，獲頒哲學博士和碩士；亦畢業於香港浸會大學電影系。現為香港作曲家聯會主席、香港藝術發展局音樂界別審批員、世界揚琴樂團藝術總監、香港揚琴總會顧問、香港中文大學專業進修學院音樂課程榮譽顧問、天馬合唱團、家長合唱團和元朗兒童合唱團榮譽顧問、香港口琴協會榮譽駐團作曲家及香港中華傳統文化藝術基金會榮譽顧問，同時亦多次為亞太口琴節、世界口琴節及香港鼓樂節擔任榮譽評審。

A prolific composer in Hong Kong, Dr Mui Kwong-chiu receives commissions from renowned art organisations worldwide. He holds a PhD and M. Phil in Music at The University of Hong Kong, and a Bachelor's degree in Cinematography at Hong Kong Baptist University. Mui currently serves as the Chairman of the Hong Kong Composers' Guild; an Examiner in Music at the Hong Kong Arts Development Council; Artistic Director of World Dulcimer Orchestra; Advisor of the Hong Kong Yangqin Association; Honorary Advisor of the Music Programme of the School of Continuing and Professional Studies of The Chinese University of Hong Kong; Honorary Advisor of Tien Ma Chorus, Hong Kong Parents Choir and Yuen Long Children's Choir; Honorary Composer-in-Residence of the Hong Kong Harmonica Association, and Honorary Advisor of the Hong Kong China Traditional Culture and Arts Foundation. He has also sat on the jury panel of the Asia Pacific Harmonica Festival, World Harmonica Festival and Hong Kong Drum Festival.



「我喜歡關於『夢』的題材，對我來說，不論活到哪個年歲，還是可以有夢。」

"The theme of 'dreams' fascinates me because dream is for everyone, regardless of their age!"

梅廣釗全心傾注音樂，樂韻以外，原來他還有另一愛好：「足球！由細踢到大，現在還會踢，除了龍門，我甚麼位置都踢！」這位綠茵場上的全方位球員，在音樂創作上同樣全才。自70年代投身音樂事業，他的創作涵蓋中西管弦樂、聲樂、口琴等，又為話劇、舞劇、音樂劇、電台電視電影創作主題曲及配樂，還有集多種呈現方式的大型跨媒體創作，涉獵領域廣而深。

融匯光影 音樂跨界

大學修讀電影，光影的訓練賦予梅氏敏銳的觸覺。在學期間他亦接觸了哲學、美學、語文、中國文化等學科，豐富其知識領域，築建了取之不竭的靈感寶庫，「我的音樂創作靈感來自大自然，融合多媒體包括詩、文學、圖畫、電影，在我的作品上呈現更立體的藝術空間。」如果說作曲是梅氏的利劍，添上跨媒體創作更是雙劍合璧，「我作曲時有很多意境，有時某個意境以跨媒體表達，能夠讓觀眾更易吸收。音樂比較抽象，如果恰當地結合其他藝術的力量，跨媒體就能成為更多姿多彩的藝術表達方式。」

2018年，梅氏為第一屆香港青年節創作了跨媒體戶外實景音樂會《千帆並舉耀香江》，如主題曲末句「讓我的愛化續紛彩雲，乘美夢飛去」，音樂會亦是一場結合愛與美夢的盛事，以本地的年青音樂家為骨幹，融匯原創中西鼓樂、管弦樂、舞蹈、書法、功夫、舞獅、歌詠等，加上七艘象徵港人驕傲的滑浪風帆，於西貢沙下海灘為觀眾帶來海天一色的視聽饗宴。梅氏形容，籌備過程充滿挑戰，牽涉不同部門，協作單位不計其數，配合天時地利人和，部署五年，終於將夢想實現：「我以音樂作為主導力量，結合中國的傳統文化，包括文學、藝術、書法、詩畫等，把樂章逐幕呈現出來，這個音樂會在香港是一個突破！」

Apart from music, Mui Kwong-chiu has another passion. "I've been playing football since I was a child, and am still playing. I play all positions except the goalkeeper." Like his performance on the pitch, Mui is an all-round player in the realm of music. Since embarking on a music career in the 1970s, his oeuvre is abundant and diversified with works including Western and Chinese orchestral music, vocal and harmonica music; written songs and scores for plays, dance theatres, musical productions, television and radio drama, as well as mega cross-media productions.

A Blend of Music, Light and Shadows

While achieving a convincing sense of light and shadow through his study of Cinematography, Mui's creativity has also been enriched through venturing into philosophy, aesthetics, language and Chinese culture during his university years. "Nature is the inspiration of my music. By mixing it with other art forms like poetry, literature, paintings and films, it adds more dimensions to my works." Cross-media endeavours have amplified strength in his composition. "Composing gives rise to many artscapes, which when presented with other media will make my works more tangible to audiences. Music is quite abstract, and blending it with the edges of other art forms will give a more colourful cross-media production."

In 2018, Mui composed for the cross-media open-air concert for the 1st Hong Kong Youth Festival, which, as the last line in the lyrics of its theme song suggested, was a mega event where love joined dreams. Budding local musicians showcased their talents in composition using Chinese and Western percussions, and orchestral music; mixing it with dance, calligraphy, martial art, lion dance, and singing in this concert. Audiences were fed a visual feast too where seven sails, symbols of Hong Kong pride, glided in the waters of Sha Ha Beach in Sai Kung. For Mui, the concert was a challenge from its inception to the presentation as it rested



第一屆香港青年節《千帆並舉耀香江》沙灘實景跨媒體音樂會
The Beach Multimedia Concert of the 1st Hong Kong Youth Festival



Photo by Hong Kong Chinese Orchestra
2018 香港中樂團鼓樂節 Hong Kong Drum Festival 2018

堅持不懈 追夢圓夢

每個藝術作品都是對創作人的琢磨，對於梅氏來說，每個藝術家皆不能逃避的挑戰，莫過於如何在現實生活堅持創作夢，「沒有一條路是容易走的，所以在不同範疇裡都要堅持，可能一輩子就只有一個重要的作品，甚至一個都沒有，但仍是要堅持——創作最終還是對自己交代。」回望數十載創作生涯，梅氏深深感恩，「我們真的很非常幸福，有機會把靈感帶到現實世界。大大小小的作品皆有挑戰，但最重要的是創作時把自己的心投放到作品裡。」

梅氏透露下個密鑼緊鼓籌備中的計劃，將結合中國文化的搖滾音樂劇，作曲、導演、編劇一手包辦，以「尋夢、追夢、圓夢」為主題，準備於明年演出，「我喜歡關於『夢』的題材，對我來說，不論活到哪個年歲，還是可以有夢，我一生努力將每個夢實踐，因為完成夢想也是一種使命，希望為身邊的朋友、年青人、社會帶來影響。當人有圓夢的毅力，人生就更精彩。」

on the concerted efforts of various departments, units and organisations, good luck as well as fine weather. It was five years of hard work! He recalled, "With music as my driving force, I fused it with different art forms in traditional Chinese culture like literature, art, calligraphy, poetry and painting. The result was an unprecedented real scene multimedia concert in Hong Kong."

A Persistent Dream Catcher

Every piece of artwork polishes an artist. For Mui, keeping the artist's dream alive when confronted by reality is a challenge that no artists can escape. "There's no easy way out, other than persisting. You could spend your whole life on creating just one major art piece or none at all. Still you continue because you owe it to yourself to do so." Looking back to a career that spans over several decades, Mui is grateful for what he has. "We are extremely blessed to have had the opportunities to present our inspirations to the real world. All artistic creations represent challenges, but the most important thing is that you have poured your heart and soul into your works."

Mui's next artistic endeavour is a Rock 'n Roll musical characterised by Chinese culture. A project which he will be the composer, the director and the script-writer, it explores the theme of "Finding your dream, pursue it, fulfil it," and is scheduled for performance next year. "The theme of 'dreams' fascinates me because dream is for everyone, regardless of the age. All my life, I'm determined to fulfil all my dreams as I see it as a mission. Also, I want to inspire those around me, my friends, young people and the society as a whole. The persistence to catch your dreams will enrich your life."

李慧嫻

LI WEI-HAN, ROSANNA

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



2018/19 年度，李慧嫻先後舉辦陶塑個展「愛書、愛煙、愛手機」及「舊歡·如胖」，並獲邀參與香港文化博物館主辦的「合·陶——當代陶瓷藝術展」。數十載的創作生涯，以及多年來累積的藝術作品、她的學術與專業均表現出色，又是本地多個藝術機構的顧問或主要成員，貢獻良多。

In 2018/19, Li Wei-han, Rosanna held two solo ceramics exhibitions: *Love Books, Love Puffs, Love Mobiles* and *For Old Time's Sake*, and was invited to participate in *Claylaboration – Contemporary Ceramic Art Exhibition* organised by the Hong Kong Heritage Museum. With a prolific career and artistic practice spanning decades, Li maintains excellence academically and as a professional artist, and contributes immensely as adviser and key member of various local art organisations.

李慧嫻，香港陶藝家及設計教育工作者。曾於香港理工學院研習陶藝並於利物浦大學主修藝術教育。1990 年至 2010 年任教香港理工大學設計學院，2010 年至 2016 年成為該學院客席講師。香港當代陶藝協會創會會員、前主席及現任執委會會員、香港美術教育協會榮譽顧問及康樂及文化事務署博物館專家顧問。

自 1985 年起，李慧嫻舉辦過 18 次個展及參與 186 個聯展，作品廣見於香港、內地及海外等展覽，並獲香港藝術館和香港文化博物館等收藏，以及榮獲 2013 年香港婦協頒發的「香港六藝卓越女性」獎（視覺藝術——雕塑 / 陶藝），並入選 2016 年 Sovereign 傑出亞洲藝術獎等獎項。近年積極參與國際交流，2016 年曾於日本信樂「陶藝之森」陶藝研修室作留駐藝術家。

Li Wei-han, Rosanna is a Hong Kong ceramicist and design educator. She studied ceramics at Hong Kong Polytechnic and pursued a degree in art education at the University of Liverpool. From 1990 to 2010, Li taught at the School of Design at The Hong Kong Polytechnic University and worked there as a part-time lecturer from 2010 to 2016. She is a founding member, former chairperson and current committee member of the Contemporary Ceramics Society (HK). She also serves as an honorary adviser of the Hong Kong Society for Education in Art and a Museum Expert Adviser of the Leisure and Cultural Services Department.

Since 1985, Li has held over 18 solo exhibitions and participated in more than 186 group shows. Her works are widely exhibited in Hong Kong, Macau, the Mainland and overseas, and are in the collections of museums including the Hong Kong Museum of Art and the Hong Kong Heritage Museum. Li received the 2013 "Hong Kong Women of Excellence in the Six Arts Award" (Visual Arts: Sculpture/Ceramics) from the Hong Kong Federation of Women and was a finalist of the 2016 Sovereign Asian Art Prize Competition. In 2016, she was an Artist-in-Residence at the Shigaraki Cultural Ceramics Park in Shigaraki, Japan.



「陶土是我的密切伙伴，有點『執子之手，與子偕老』的感覺。」

"Ceramics is my close companion. Our relationship is that of life partnership: as the saying goes, 'holding your hand in mine, we shall grow old together!'"

以陶藝為日記 紀錄生活雜思

李慧嫻習陶 30 多年從未言倦，「陶土是我的密切伙伴，有點『執子之手，與子偕老』的感覺。」

創作生涯，各有艱辛。跟陶藝結緣既久，今獲「藝術家年獎」，李氏感謝評審認同，「從前有教職在身，生活狀況穩定。除了趕展覽和學習新技藝會較忙碌，也沒遇上什麼大問題。」

李氏擅長以靈動的胖泥偶，逗趣捕捉香港眾生相：展覽「愛書、愛煙、愛手機」(2018)中，她用信樂黑陶泥創作的泥人，就是取材自街頭各自各快活的群眾；「舊歡·如胖」(2019)，則受茶餐廳內多功能伙記、愛吹水師奶和饞咀茶客的閒情所啟發；置於油塘港鐵站的《行人、閒人》、香港藝術館的《心滿意足 I 及 II》和灣仔利東街等大型戶外雕塑，所有型態及情景都源於本土日常。

李氏喜用幽默和樸實手法，「由於香港既保留中國人傳統，同時受西方文化影響，整體的文化模式混合性強，她給我很多零碎卻深刻的感覺。別人以文字或旋律說故事，我選擇做陶，如寫日記般紀錄見聞。」

海外交流的新領會

創作就是不斷學習。「最深刻是 2016 年在日本信樂町『陶藝之森』當駐留藝術家，難得有機會接觸不同顏色和質感的泥土，還在電燒之外，學到氣燒及柴燒等燒製方法。」對於新體驗，李氏認為人要尊重泥的生命與屬性，回到學陶初心、順應自然地變化與成長。

Ceramic Art as Diary to Document Everyday Experience

Having worked as a ceramicist for over 30 years, Li remains industrious. "Ceramics is my close companion. Our relationship is that of life partnership: as the saying goes, 'holding your hand in mine, we shall grow old together'."

It is never easy or simple to embark on a creative career. Having worked with ceramics for decades and now being awarded Artist of the Year, Li appreciates the recognition from the panel judges. "I had a teaching post and a stable life. Other than being busy when staging exhibitions and trying out new techniques and materials, I don't think I've experienced many difficulties throughout my practice."

Her trademark plump clay figurines capture vignettes of life in Hong Kong with a touch of wit and grace. In her 2018 exhibition *Love Books, Love Puffs, Love Mobiles*, the sculptures made with Shigaraki black clay took after people from the city engaged in their daily affairs. In her 2019 exhibition *For Old Time's Sake*, the ceramic figurines were inspired by multi-tasking waiters, chit-chatting ladies and gluttonous customers at *cha chaan tengs*, or local cafés. Similarly, her large outdoor sculptures portray episodes of local life, such as *People Passing By*, *People Lazing By* outside Yau Tong MTR station, *Happy Folks I and II* at the Hong Kong Museum of Art and her works in Lee Tung Avenue, Wan Chai.

Li employs humorous and candid methods of representation. "Hong Kong is a hybrid city influenced by both Chinese traditions and Western cultures. I have many fragmented but deep feelings toward the city. Others may tell stories through words or music. I've chosen to use clay to record my experience like a diary."

New Inspiration from Overseas Exchange

To engage in creative work is to keep learning. "One of my most memorable times is when I was an Artist-in-Residence at the Shigaraki Cultural Ceramics Park in Japan in 2016. It was a rare opportunity to get to know about different colours and textures of clay. Apart from electric kilns, I also learned how to use gas kilns and wood-fire kilns." Recounting her experience, Li believes that one should respect the life and properties of clay. As with the learning of ceramic art, Li thinks one should stay true to oneself and grow in accordance with nature.



《沒有限聚令》 *Social Distancing No More*

至於物料應用方面，近年李氏也多了結合現成物件、混合媒介及裝置形式做創作；主題上，她心繫香港文化，例如，自2000年起收集報紙樓盤廣告，將收集所得化成「蜃畫廊」的展覽內容，呈現地產商浮誇的銷售策略。另外，她常遊走於家居附近，細看老店招牌及市民的生趣互動。「人生如戲，劇本再平淡，細節也會好看，多走動和觀察，可豐富創作題材。」她分享。

李氏還跨界參與陶藝創作。年前在文化博物館「合·陶」聯展，她以兒時參觀虎豹別墅「地獄十殿」的印象創作趣怪鬼差亡魂和地獄場景，再請來建築設計師吳海賜設計空間和燈光效果；在聖雅各福群會的《我們的故事——陶塑記憶》計劃，又跟陶藝師傅盧美珍共同創作。

創作路上，願我們緊靠前行

「我與陶藝能走遠路，除了個人堅持，還多得我的『姊妹兵團』及學生等在背後鼎力協助，以及藝壇同好與大眾持續鼓勵。」她說道。

In recent years, Li has incorporated materials such as readymade objects and mixed media into her practice, and has been making more installation art. Hong Kong culture remains at the heart of her works. Since 2000, Li has been collecting real estate advertisements from newspapers. She presented them in *Gallery Mirage* to show the exaggerated sales strategies adopted by real estate developers. Li also often walks around the district in which she lives and observes business signs of old shops and the interactions of people. "Life is like a play; even if the plot is dull, there is delight to be found in its details. As we walk around and observe our surroundings, we find substance and ideas for creative work," she shared.

Li has also taken part in cross-disciplinary projects of ceramic art. In the group exhibition *Claylaboration* at the Hong Kong Heritage Museum last year, Li, together with architectural designer Ng Hoi-chi, who worked on the space and lighting design, turned her childhood experience of visiting the Ten Courts of Hell of Haw Par Mansion into an installation of ceramic figurines enacting guardians of the underworld and scenes of nightmarish terror. In *Our Stories – Memories in Clay*, a project organised by St. James' Settlement, Li created new works with ceramicist Lo May-chun.

Mutual Support as We Journey Through Creation

"The reason I could go so far with ceramics is because, other than personal persistence, I have behind me the strong support of my 'sisters' squad', friends and students, likeminded enthusiasts from the art community and the public, who have encouraged me continuously," she said.

吳展泓（吳仟峰）

NG CHIN-WANG (NG CHIN-FUNG)

藝術家年獎（戲曲）
Artist of the Year (Xiqu)



2018/19 年度以作品《呂不韋》最為注目，既擔綱演出呂不韋一角，亦擔任編劇的劇本導師。除粵劇演出外，也參與編劇工作，作品包括《大紅袍》、《陳世美與秦香蓮》和《梁天來》等，對推動粵劇發展貢獻良多。

Lu Buwei - A Kingly Potential Asset is Ng Chin-wang's most notable work in 2018/19 with him both playing the eponymous role and serving as script advisor for the playwright. In addition to being an acclaimed performer, Ng is also a playwright with works including *The Great Red Robe*, *Chan Sai-mei and Chun Heung-lin* and *The Story of Leung Tin-loi*, making enormous and multi-faceted contributions to the development of Cantonese opera.

吳展泓，藝名吳仟峰，著名粵劇演員。先拜入顧天吾門下，14歲進香江粵劇學院向陳非儂學藝，後也隨陳鐵英、李少鵬、任大勳和劉洵學習古老排場、北派和京派功架等；另又受教於梁玉坤學薛（薛覺先）派藝術，並糅合新馬師曾和何非凡的唱腔特點，自成一家。

現為香港八和會館永久副會長、日月星劇團及仟鳳劇團董事，也是香港戲曲促進會、香港粵樂曲藝總會、鑪峰樂苑和澳門粵劇曲藝總會的藝術顧問。

Acclaimed Cantonese opera actor Ng Chin-wang, better known by stage name Ng Chin-fung, was trained by Koo Tin-ng. Ng enrolled in the Hong Kong Cantonese Opera Academy when he was 14 and became an apprentice of Cantonese opera master Chan Fai-lung. He later sought coaching from Chan Tit-ying, Li Shao-peng, Yam Tai-fan and Liu Xun in skills including classical *paichang* (performance practices), and art of the Peking School and Northern School. Ng also studied Sit Kok-sin's singing from Leung Yuk-kwun, and formed his own unique vocal style after assimilating the singing approaches of Sun Ma Sze-tsang and Ho Fei-fan.

Currently Life Vice-chairperson of The Chinese Artists Association of Hong Kong, Ng is the Director of Sun Moon Star Cantonese Opera and Chin Fung Cantonese Opera Troupe. He also serves as Artistic Advisor of the Hong Kong Cantonese Opera Promotion Association, Cantonese Opera Musicians and Vocalist Association, Louvre Music Forum, and Macao General Association of Cantonese Opera.



「這兩年最不一樣的，就是演出的很多都是自己的作品。」

"The past two years had been most special as most of the works I performed on stage were written by myself."

知道吳展泓的粵劇啟蒙老師是小武顧天吾，卻沒想到吳父本是邀他教兒子洪拳的。吳展泓說：「我七歲時曾患腦膜炎，身體較羸弱，父親的原意是讓他的這位好友授我洪拳鍛鍊身體。但我自小受家人薰陶，對粵劇深感興趣，既知道顧師傅是做粵劇的，自然想着要跟他學藝。」吳展泓的祖母和父親同為粵劇迷，但吳父希望兒子先完成學業，並不贊成他學戲，敵不過他再三央求才終於答允。吳展泓自此與粵劇結下不解緣，入行至今逾半世紀。

不少人看吳展泓 18 歲甫離香江粵劇學院即成為正印文武生，都覺得他的粵劇之路一帆風順，但原來他在事業起步之時，曾因連做 18 場棚戲卻不懂護聲，失聲三年之久。當時他自覺已走進藝術圈子不能回頭，一度在電影界發展，後得一位老中醫相助，聲音慢慢恢復。「那時我很努力地吊嗓子，每天最少唱兩小時。」他心繫粵劇，當有把握再度唱戲即在鄭孟霞引薦下於麗的電視主持《粵劇樂府》，由演出唐滌生的劇作開始，展開六年電視生涯。

演出很多自己作品的年度

之後吳展泓全身投入粵劇舞台。後來他有感昔日老倌都有屬於自己劇團的戲，他這一代卻鮮有人撰寫新劇本，故也參與編劇工作。他笑言：「這兩年最不一樣的，就是演出的很多都是自己的作品。」而即使《梁天來》已是三度公演，吳展泓為精益求精，繼續修改劇本，也對此次的效果最感滿意。他又為新進編劇張澤明的作品《呂不韋》擔任劇本導師，並演出呂不韋一角，此劇更獲粵劇發展基金新編粵劇創作比賽優異劇本獎。吳展泓認為演員寫劇本自有優勝之處：「我們熟悉粵劇，知道如何營造氣氛和安排主力戲讓觀眾投入，且會度身打造角色。」

While people may be aware of Ng Chin-wang's first mentor in Cantonese opera being Master Koo Tin-ng who is famous for *xiaowu* (young military) roles, it may come as a surprise that Ng's father originally intended Koo to teach his son Hung Kuen, the martial art. Ng recalled, "I contracted meningitis when I was seven and tended to be weak. My father initially asked his close friend to teach me Hung Kuen as a form of exercise. However, I took after my family and developed a passion for Cantonese opera early on. When I realise he is in the business, it comes natural for me to learn from him." Although both Ng's grandmother and father love Cantonese opera, Ng's father wanted his son to finish his college first. After continuous pleading from Ng, his father finally relented. This marked the beginning of Ng Chin-wang's journey in Cantonese opera that spans more than half a century.

After Ng left the Hong Kong Cantonese Opera Academy at the age of 18, he immediately has become a principal male lead in scholar-warrior roles. Although many consider him blessed with a smooth career path, Ng was actually in a rough patch right at the start. Unaware of vocal protection, he suffered vocal damage for three years after having 18 consecutive performances. He once briefly considered a career in films as he believed he could not return to the arts anymore. However, his voice slowly recovered thanks to an old doctor in Chinese medicine. "I worked very hard to train my voice again by practising at least two hours every day." With his deep attachment to Cantonese opera and readiness to perform again, he was introduced by Cheng Mang-ha to host the Cantonese opera TV programme at Rediffusion Television Limited. Starting with performing works by Tong Tik-sang, Ng began his six-year television career.

A Fruitful Year of Performing Personal Works

Ng Chin-wang subsequently devoted himself to performing Cantonese operas on stage. He later recognised that veteran performers used to boast a set of repertoires of their own troupes. However, there were hardly any playwrights with new works in his generation. This has become the impetus for Ng to be a playwright as well. "The past two years had been very special as most of the works I performed on stage were written by myself," Ng commented with a smile. Even when *The Story of Leung Tin-lai* was staged for the third time, Ng has strived to perfect the script with changes, making the latest run the most satisfying for him. He also served as a script advisor for *Lu Buwei - A Kingly Potential Asset*, a new work by emerging playwright Norman Cheung, in addition to playing the eponymous role. The work went on to receive Outstanding Script Award in the Cantonese



《觀音得道》
Enlightenment of the Goddess of Mercy

這個年度在廣東四合院「大八音、說唱、廣東音樂及古腔粵曲」音樂會中演唱《寶玉怨婚》也讓他回味，他表示：「總算有機會演唱古腔，不然學了也無用武之地，最擔心的是這種藝術會失傳。我們那一代的老倌都要學古腔，現在的新人卻很少去學，他們必須肯學習才能傳承下去。」

期望觀眾與業界齊進步

有見這些年間政府提供資助，今天比昔日多了很多演出場地，再加上「場地伙伴計劃」，吳展泓對香港的粵劇發展是樂觀的，但也另有期盼：「希望能培養更多有水準的戲迷。有些觀眾對粵劇沒要求，把它當作雜耍或趣劇，那他們就變成『牛嚼牡丹』，我們則『對牛彈琴』。當然業界也不能粗製濫造，或為迎合觀眾只管搞笑，演員也不應胡亂『爆肚』。」吳展泓指這是同輩老倌的共同想法。聽他說時語調漸變激昂，感受到其「愛之深，責之切」的心情。

他自己又可有甚麼未來目標？他說：「多演些好戲。有一齣戲我想演很久了，但此刻仍在編寫中，希望很快可以讓大家都欣賞。」



《呂不韋》
Lu Buwei – A Kingly Potential Asset

Opera Development Fund's New Cantonese Opera Play Scriptwriting Competition. Ng saw certain advantages in works written by performers. "Being already familiar with Cantonese opera, we are adept in crafting the mood, building up to the key scenes to captivate the audience, and tailoring a role for the performer."

It was a memorable performance for Ng in his *Jia Baoyu's Lament for the Wrong Match in the Arranged Marriage* at the Guangdong Quadrangle – Four Folk Music Types in Concert last year. "This is a rare opportunity to perform in the classic *guqiang* ("antique aria") style, or what I learned would have been wasted. It is worrisome that this art form may be lost someday. All the performers during my era had to learn *guqiang*. However, it is rarely learned by the new generation of artists, which is the key to preserving the art form."

Ideal of Progress in Both the Sector and Its Audience

Subsidised by the government over the years, there are more performing venues than before. Together with the "Venue Partnership Scheme", these spark optimism in Ng towards the development of Cantonese opera in Hong Kong followed by expectations. "Hopefully, this will result in more audience with higher standards. Some of them had little expectation and simply viewed Cantonese opera as a variety entertainment or comedy skits without a refined sensibility. The fine arts we presented might have been underappreciated or wasted. Having said that, the sector should not lower the quality of performances or focus on crude humour just to cater to the audience. Performers should not improvise at will, too." Expressing these views shared by peer performers of his generation, Ng was more serious in tone which is understandably stern out of loving concern for his successors.

As for his goals in the future, Ng commented, "I am looking forward to giving more quality performances. The work has been brewing in my mind for quite some time. It is still in preparation. I hope it will be ready soon for everyone to enjoy."



黎玉清 Lai Yuk-ching



陳惠立 Chan Wai-lap



高翰文 Ko Hon-man



陳小娟 Chan Siu-ken, Oliver
吳立熙 Ng Lap-hei



李慧嫻 Li Wei-han, Rosanna

曹德寶 Cho Tak-po, Hugh

吳展泓 (吳仟峰) Ng Chin-wang (Ng Chin-fung)





應亮 Ying Liang
梅廣釗 Mui Kwong-chiu



羅海德 Hector Rodriguez
查映嵐 Char Ying-lam, Evelyn



喬楊 Qiao Yang
何卓彥 Ho Cheuk-yin



梁莉姿 Leung Lee-chi



曲倩雯 (曲淵澈) Qu Qianwen (Vvzela Kook)




藝術
新秀獎

Award for




Young Artist





「藝術新秀獎」表揚、支持及鼓勵年青和新進藝術工作者。獎項以藝術界別分類，包括藝術評論、舞蹈、戲劇、電影、文學藝術、媒體藝術、音樂、視覺藝術及戲曲。

The Award for Young Artist recognises, supports and encourages young and emerging arts practitioners. It is organised into a number of categories covering various art forms, including arts criticism, dance, drama, film, literary arts, media arts, music, visual arts and *xiqu*.



查映嵐

CHAR YING-LAM, EVELYN

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



2018/19 年度撰寫多篇評論文章，包括《工藝再度照進藝術：關於當代藝術與工藝的一些思考》及《與工具共舞：論「與事者」中的科技》，旁徵博引，亦有個人見地，能以其藝術史背景及札實的論點對當代藝術的發展作評論及展望；而策展文章能一語中的點出展覽中抽象意念的重心，觸發觀眾思考。

Char is a prolific arts critic in 2018/19 with works including *When Crafts Reilluminate Arts: Reflections on Contemporary Arts and Crafts* and *Dancing with the Tool: Considering Technologies in Playcourt and Negotiated Differences*. Well-documented with broad referencing and loaded with personal insights, she contributed commentaries and prospects on the development of contemporary art backed by her art history background and solid arguments. Her curatorial articles pinpointing the core of abstract ideas are thought-provoking guides to audience.

英國倫敦大學學院 (UCL) 歷史學士、藝術史碩士畢業。書寫以視覺藝術評論為重心，散文、影評、書評為副，近年側重書寫香港女性藝術家實踐評論。曾任《字花》編輯 (2015-17)、香港電台「文學放得開」特約主持 (2017-18)。曾參與 80 年代香港前衛藝術史的項目研究；策劃及聯合策劃項目包括「時間曾經打一個摺」、「廿年回歸前後話」。文章散見於本地及國際報刊及網媒；合著有《農人の野望：大地藝術祭與港日鄉城連結》、《大衛·連治》等。

Char Ying-lam, Evelyn received her Bachelor of Arts degree in History and Master's degree in History of Art from the University College London. Centred her criticism on visual arts, coupled with prose, film criticism and book review, her criticism focuses on the artistic practice of the Hong Kong female artists. Char served as the editor at *Fleurs des Lettres* (2015-17) and the host of *Literature Night* at RTHK (2017-18). She participated in the research project for "Avant-garde art and the alternative art scene in Hong Kong in the 1980s". Past curatorial and co-curatorial projects include *As Time Folds: A Solo Exhibition by Ivy Ma* and *Talkover/Handover 2.0*, with writings published on local and international newspapers and online media. She also co-authored *Farmers' Horizon: Echigo-Tsumari Art Triennial, Urban x Rural, Japan x Hong Kong Connect and David Lynch*, etc.



「不必討好誰、不必貶低誰，運用你的專業知識、觀察和經驗，提出言之成理的獨立觀點。」

"Neither flattering nor detracting anyone. All that you need to do is to give justifiable independent viewpoints with your expertise, observation and experiences."

藝評最重要有觀點

一百個人看同一件藝術品有一百種觀點，怎樣才可寫出一篇「好」的藝術評論？「不必討好誰、不必貶低誰，運用你的專業知識、觀察和經驗，提出言之成理的獨立觀點，幫助觀者立體地了解創作的脈絡與情理，給作品引發多角度的討論，已足夠。」查映嵐人如其文，爽直又簡潔。

但雲淡風輕的分享背後，查氏在建立藝評觀點與風格時，也付出過無數光陰與心力，經歷過不少迷思和轉折，才走上現時專注獨立研究、評論和創作的三向發展，以及埋首聚焦香港女性藝術家與「陰性美學」主題的工作。

以純粹的心寫作

大學時查氏於「文藝之都」——英國修讀藝術史，常接觸到各種國際級的文藝佳作。隨觀賞經驗漸豐，她累積好些見解，開始在不同部落格、中國社交網站「豆瓣」等撰寫文章，「我一開始沒有定下走藝評之路，只隨心與人分享好作品。」她還坦率笑說，畢業時遇上金融海嘯，曾在拍賣行做和藝術不沾邊的客戶服務工作，沒想太長遠。

純粹，有純粹的好。不求「呢Like」和回報的心態，使查氏所寫的觀察更客觀、文字更真誠，反而引來同好關注。當她回流香港，陸續獲《三角志》、《主場新聞》等媒體邀請撰寫展覽介紹、藝術評論或專欄，意外開啟藝文寫作事業。

為目標迎難而上

為感激各方賦予機會，查氏渴望以文字回饋信任，進一步挖掘香港藝術的特點。「這兩年是我的轉型期。去年起，我定下一個概括性名稱『陰性美學』，探究『負向』的藝術，比如『死亡、災難、悼念、消失、鬼魂』等題材，並專研相關藝術家，像去年寫過尹麗娟。」

An Individual Point of View is Crucial for Arts Criticism

A hundred people will have a hundred perspectives on an art piece. How can Char write a "good" art review then? "Neither flattering nor detracting anyone. All that you need to do is to give justifiable independent viewpoints with your expertise, observation and experiences. These help audience better understand the context and sentiment of the work in a comprehensive way and to stimulate discussions with multiple perspectives. That's it." Char is straightforward and concise, as her writing style implies.

Behind this modest statement, she devoted countless time and effort in cultivating her criticism perspective and style. It was only after numerous bafflements and twists that she was determined to embark on her path as a researcher-critic-writer, as well as to focus her research on Hong Kong female artists and "feminine aesthetics".

Write with a Pure Heart

During her postgraduate studies in art history in the UK – the hub of literature and arts – she was well exposed to various world-class masterpieces. As her artistic sensibility grew, she has accumulated insights and started writing on blogs and Chinese social media site *Douban*. "I didn't aim at making a career out of arts criticism at the beginning. I just wanted to share good works with others." She said with a laugh that she graduated amidst the financial crisis and worked in customer service at an auction house which was totally unrelated to the art, without thinking much about the future.

Purity has its perks. Without expecting "likes" and rewards, her objective observation and heartfelt words gained her the like-minded followers. When she returned to Hong Kong, she was invited by media such as *Delta Zhi* and *House News* to write exhibition introductions, arts reviews and columns. She unexpectedly started her writing career by then.

Strive Towards a Goal

Char is eager to express her gratitude to those offering her the opportunities by digging out the features of Hong Kong arts with her writings. "I've been in a transitional period these two years. Since last year, I've set a research theme on 'feminine aesthetics' to explore the art of the 'negativity' such as death, disaster, mourning, disappearance and ghosts. Putting my focus on the related artists, for example, I've written essays on the work of Annie Wan last year."



另外，查氏受馬來西亞古晉駐留經驗啟發，正準備展開「東亞/東南亞草根藝術網絡研究」，探討港台等獨立藝術單位和個體之間的連結及歷史脈絡，「雖然文稿還未完成，但去年我已到台灣做前期的資料研究，近月於香港民間學院開設的東南亞基進藝術課程亦與其有關。」

縱然查氏決心滿滿，奈何長期性的獨立研究與專題寫作，往往是資源和金錢緊絀，「慶幸獲藝發局頒發藝術新秀獎作鼓勵。即使很難開展新項目，我都會繼續努力，邊申請資助或獎助，邊撰寫專文，朝目標進發。」

In addition, having inspired by her residency in Kuching, Malaysia, Char is preparing to launch the project "Imagining an East Asian community from below: mapping the grassroots network of art organisations in post-2010 East Asia" to examine the connection and historical context between independent art units and individuals in Hong Kong, Taiwan, etc. "The manuscript has not been completed, but I've done the preliminary research in Taiwan last year. Also related to this project is a course on the radical art in Southeast Asia at the Intercommon Education Centre that has been launched in recent months."

Despite her determination, long-term independent researches and monographic writings are often constrained in terms of resources and funding. "I was fortunate to receive the Award for Young Artist of the Hong Kong Arts Development Award as an encouragement. It's never easy to launch a new project, but I'll strive for it by applying for grants and awards while writing at the same time."



曹德寶

CHO TAK-PO, HUGH

藝術新秀獎（舞蹈）
Award for Young Artist (Dance)



《順》群舞版大獲好評，於 2018/19 年度先後在日本鳥取劇場節、台灣高雄「台灣舞蹈平台」及愛丁堡國際藝穗節重演，成功將富有本土特色的舞蹈帶到國際舞台。

The widely loved group dance *Along* was rerun in the Tottori Theatre Festival in Japan, Taiwan Dance Platform in Kaohsiung, Taiwan and Edinburgh Festival Fringe in 2018/19, bringing a dance piece filled with Hong Kong elements to the international stage.

TS Studio 聯合創辦人、TS Crew 藝術總監、舞蹈影像導演及編舞。曾於不加鎖舞蹈館任駐團藝術家。2016 年獲日本當代舞蹈網絡邀請到日本沖繩及北海道交流演出。同年以《土炮》獲邀至德國杜塞爾多夫國際舞蹈博覽會演出。2018 年創作的《順》群舞版更獲邀至亞洲多個藝術節演出，2019 年於愛丁堡藝穗節連續演出 13 場，大獲好評。2019 年更獲香港舞蹈年獎「白朗唐新晉編舞獎」。

曹氏為短片《盛放永恆的陽光》及《噢！百萬拳！》編舞及演出，兩者分別於 2013 年康城影展「Short Film Corner」及 2018 年法國克萊蒙費朗國際短片節展出。

Cho Tak-po, Hugh is the co-founder of TS Studio, Artistic Director of TS Crew, dancing image director and choreographer. He was also a resident dancer at Unlock Dancing Plaza. In 2016, Cho was invited by the Japan Contemporary Dance Network for exchange and creation in Okinawa and Hokkaido. In the same year, he was invited to perform *Made in Hong Kong* in Tanzmesse in Dusseldorf as well. The *Along* group dance, created in 2018, was toured in numerous arts festivals in Asia, and later for 13 consecutive sessions in the Edinburgh Festival Fringe in 2019 with critical acclaim. In 2019, Cho was awarded the Tom Brown Emerging Choreographer Award in the Hong Kong Dance Alliance Awards.

Cho choreographed for and performed in dance videos *Eternal Sunshine* and *Oh! Million Fist!*, which were screened in the Short Film Corner of the Cannes Film Festival in 2013 and the Clermont-Ferrand Short Film Festival in 2018 respectively.



「不同的舞種，就是不同語言，我們只是用不同的詞彙表達同一東西，就如李小龍的武學哲理，不因風格所限，舞蹈也一樣。」

"Each type of dance is a language. We are just expressing the same thing with different vocabularies through dance, unbound by style, like Bruce Lee's philosophy of martial arts."

曹德寶的舞蹈之旅，如水般不受拘束，四處流動。他亦編亦舞，與 TS Crew 演出的《土炮》及《順》，驟看是舞蹈與武術的結合，「我不會把舞蹈與武術分得那麼開……運用身體記憶、在各方吸收的技巧，我便能將它轉化成舞蹈上的語言，這樣就不再一樣。」因此，無固定「招式」，以多種肢體詞彙，糅合自己所學與舞團成員的技能，演繹多種高難度的協作動作，卻又不失美感，這成為他，甚至團隊的獨特語言。

回歸基本 順應而生

《順》群舞版於 2018 年的「香港比舞」演出後，隨即獲邀至多個藝術節演出。這作品可說是他的舞學於一個階段的總匯。「概念十分簡單，畢業後無論是主動學習，或因表演及工作而需克服及應用的技巧，以上種種一定會影響我編舞及跳舞的方法。它怎樣影響我的舞蹈？我現在的舞蹈又是怎樣？於是我回歸基本，通過梳理後就出現這作品。」舞作不乏武術、體操等動作，不難想像與他曾為戲曲武師的身分有關。他笑說畢業後的生活不只是跳舞，甚麼也要做，因參與《打轉教室》而遇上蔡之歲師傅後，打開做大戲之路，打翻等動作便是向蔡師傅取經及在實戰中累積而成。

「對我來說，編舞就像樂譜。」奏出動人樂章前，如何譜寫也極其重要，影響他創作思維的，便是陳志樺導演。「我有很多奇怪的想法，會四圍跳，但最重要的是懂得怎樣運用，我在導演身上看到的，就是他無論跳到多遠，也能將所有東西連在一起，經過他的訓練，認識到自己能夠怎樣表演。」然而，更重要的是他學會如何於短時間內吸引觀眾，把目光聚焦於舞者身上，才可引發觀眾思考，造成互動。

Cho's dance career is free-spirited and flows effortlessly like water. He performs as much as he choreographs. His performances with TS Crew in *Made in Hong Kong* and *Along* look as if they were a marriage of dance and martial arts. "I don't distinguish between dance and martial arts that much... With memory of the body and skills acquired from all kinds of training, I can transform them into a language of dance. It becomes different." There is no fixed "manoeuvre"; only myriad body language integrated with techniques of himself and his crew to interpret a series of complicated coordinated movements in an aesthetic way. This becomes his own unique language as well as his crew's.

Back to Basics, Go with the Flow

After the showcase of the *Along* group dance in Hong Kong Dance Exchange in 2018, Cho was invited to perform in multiple arts festivals. This work can be said to be a culmination of a phase of his danceology. "The concept is simple. All that I have learned, whether by self-learning after graduation or overcome and applied by virtue of performances and work, would certainly influence the way I choreograph and dance. How does it affect my dance? How do I dance now? So I went back to the basics, crawled through my learnings, and came up with this piece." The dance contains movements inherited from martial arts and gymnastics, which reminds us of his former role as a *xiqu* martial arts coach. He said he was exposed to all kinds of work after graduation, and dance was only part of it. He met Master Tsai Chih-wei during his involvement in *Detention Hong Kong*, and began his journey in *xiqu*. It was from Master Tsai that he gained experience of the turns and mastered it by practice.

"To me, choreography is like a music score." The music composition is of crucial importance for the birth of a symphony. His muse is director Mann Chan. "My train of thought is often jumpy. I have many intriguing ideas, but I've to know how to apply them well. I see from Mann that he can always pull everything together no matter how far he goes. With his training, I learn how I can perform." Nevertheless, the most important thing he learned was how to captivate the audience fast, and turn their attention to the dancer to inspire their thinking and to create a dialogue.



Photo Credit: Hong Kong Arts Centre

瀨戶內國際藝術祭 2019 Setouchi Triennale 2019

屬於曹德寶的語言

無論他把作品帶到多遠，我們的對話有多闊，也是圍繞舞蹈創作這縱軸。他不為動作設限，因為對他而言，各種舞蹈就是不同的語言，把所擁有的技能融會貫通才可自成一格。然而，語言亦有另一重意思。

「語言也是文化，如果能夠在我們的文化當中，拿取一些東西，加以運用及表達自己，這才有機會出現中西合璧的事，而我好像找到一個方法實行。我覺得自己是一個媒介，甚至是位翻譯員，也許別人翻譯成音樂、畫、小說。而我用舞蹈，將我在香港的所思所見，翻譯出來，變成演出。整幅砌圖是甚麼？香港。」

A Language of Hugh Cho

The conversation goes far and broad to revolve all around dance art. He sets no limits to his movements, because every dance to him stands for a different language. He furnishes his style only by integrating all skills and capabilities. However, there is another dimension to language as well.

“Language is also culture. When we can express ourselves through certain aspects of our cultures, Eastern and Western cultures then can truly collaborate. I seem to have found a way to do this. I see myself as a medium, or even a translator. Other people translate music, paintings and novels, but I translate my experiences and feelings of Hong Kong into a performance. What comes to my mind when everything pieces together? Hong Kong.”



Photo by Travis Yuen

《江湖》Gone Wood

黎玉清

LAI YUK-CHING

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



2018/19的代表作為《馬克白 2018》及《驕傲》，無論形體、聲音及演技已達一定造詣，演出水平甚高，具劇場感染力。

In 2018/19, Lai Yuk-ching's major performances include *Macbeth (2018)* and *Pride*, where she has attained a certain level of achievement in terms of physical, voice and acting, with brilliant acting and great appeal.

畢業於香港演藝學院，主修表演，曾為鄧樹榮戲劇工作室全職演員及研究員。近期演出包括鄧樹榮戲劇工作室《死人的手機》、《馬克白》（台北、廣州、香港重演及歐洲巡演）、香港話劇團《驕傲》、香港戲劇創作室《迷鳥》。憑《城市一切如常》獲第七屆香港小劇場獎最佳女主角獎。2019年，以《馬克白》2018版獲 IATC(HK) 劇評人獎年度演員獎。現為香港舞台藝術從業員工會籌委會成員，同時活躍於一人一故事劇場，亦為言遇劇團成員，英國一人一故事劇場中心領袖畢業生。

Graduated from the Hong Kong Academy for Performing Arts (HKAPA) with a major in Acting, Lai Yuk-ching was a full-time actress and researcher at Tang Shu-wing Theatre Studio. Recent performances include *Dead Man's Cell Phone* and *Macbeth* (Taipei, Guangzhou, Hong Kong rerun and European tour) by Tang Shu-wing Theatre Studio; *Pride* by Hong Kong Repertory Theatre, *Stragglers* by Hong Kong Dramatists. She won the Best Actress Award at the 7th Hong Kong Theatre Libre with *The City*. In 2019, she was awarded the IATC(HK) Critics Awards Performer of the Year with *Macbeth (2018)*. Currently a committee member of Hong Kong Theatre Arts Practitioners Union, she is active in Playback Theatre and serves as a member of Encounter Playback Theatre and a leadership graduate of the School of Playback Theatre UK.



「你的生活蒼白不要緊，你的舞台生活可以很豐富，能飾演不同身分、時空的人，這仍然是迷人的地方。」

"It matters not if your life is bland, you can have a rich stage life, playing characters of different identities, from different times and spaces. This is where the charm lies."



Photo by Carmen So

《驕傲》 *Pride*

「演戲好『過癮』，好像在經歷第二個人生。」以黎玉清近年的作品來看，她遊走於莎劇及現代人的故事。她喜歡故事，喜歡以這個讓大部分觀眾能夠理解的形式，來表達她想傳遞的訊息。她認為演員不只把角色活現於前，更要把訊息帶出來。「如《驕傲》講孤獨，在全球化的時代下，資訊那麼流通，為何會孤獨？《死人的手機》思考科技對生活的影響。當電視電影跟着市場走，戲劇、舞台是還可保持反映社會的場所。」

我的反叛就是演戲

要開展自己的道路並非易事，家人曾反對她考讀演藝，我問她是哪來的衝勁？「其實到這一刻，我都解釋不了。我覺得我是將所有叛逆於那時爆發，不顧一切地要入讀演藝。」2005年，她飾演《菲爾德》中的皇后，這是鄧樹榮嘗試以簡約主義的美學實踐於劇場，對她來說是一大挑戰。她笑言，在戲劇路上，一定要多謝鄧樹榮老師。他的訓練「非同小可」，對演員的體能要求高，亦有不少形體訓練，她卻說自己是「運動白痴」。

“Acting is exciting, like experiencing a second life.” Judging from Lai Yuk-ching’s works in recent years, she has traversed stories of Shakespeare and modern people. She likes stories, and she likes to convey her messages this way that most audience understand. She believes that actors should not only bring their characters to life, but also bring out messages. “*Pride* talks about loneliness. In the era of globalisation where information circulates freely, why are we still lonely? *Dead Man’s Cell Phone* contemplates the impact of technology on life. When TV and films are dictated by the market, theatre and the performing arts continue to be a space that reflects society.”

Acting is My Rebellion

It is not easy to develop one’s own path. Lai’s family had objected against her enrollment at the HKAPA. Where did this drive come from? “I can’t really explain it now. I think I had rebelled no matter what it took and put this rebellion into studying at the HKAPA.” In 2005, she played the queen in *Phaedra*, when Tang Shu-wing tried to apply minimalist aesthetics into theatre practice, and was a big challenge for her. Lai laughed, saying that in her drama career she has much to thank Tang Shu-wing. His training is “exceptional” and physically demanding with much physical training, while she herself is hopeless in sports.

“His greatest influence on me is the confidence in bodily expression, the training of perseverance and the mentality to cope with various challenges. In fact, none of his programmes had been easy since. There was *kung fu* and dancing in *Detention*. He really stimulated my potentials.”

「他對我最大的影響就是身體表達的信心，訓練我的毅力及應付各類挑戰的心態。其實之後他所有節目，都沒一個是輕鬆，《打轉教室》要打功夫、跳舞等。他真的是激發我潛能的人。」《馬克白》於歐洲重演時，由於她是新加入的，需要短時間跟上大隊，上半場飾演馬克白夫人，下半場反串做馬克白，在香港重演時更需要講蘇格蘭文，「我無驚，我知好大挑戰，不如將驚的時間集中火力去練，去演戲吧。我見到自己作為一個演員心態上的成熟，多於角色對我的挑戰。」

不怕挑戰，只怕「離地」

那麼《驕傲》較輕鬆？「《驕傲》與《馬克白》幾乎是兩個極端的作品，一個是此時此地的原創作品，一個是經典莎劇。因着時代的距離與改編，《馬克白》給予我很大的演繹空間。反而《驕傲》是有壓力，作品是當下的，觀眾也是，雖然我也是現代人，但除了給予角色血肉，我真的有展現角色該有的時代氣息嗎？」

她不想「離地」，除了在演繹上，她更思考演員可如何主動地回應社會。於是，她參與一人一劇場，讓觀眾分享自己的故事，演員即興演出作回謝。在過程中聆聽各階層的故事，「現在資訊爆炸，你好像知道很多事，但直接聆聽是兩回事。一人一劇場十分重要，它訓練我如何『張開耳朵』，聆聽背後的訊息，抓住故事核心。」她深信劇場是令思想及令社會進步的地方，而這個舞台不只是在劇場，更是無處不在。

During the rerun of *Macbeth* in Europe, she had to keep up with team in a short period of time as she was the last one to join. In the first half she played Lady Macbeth, and Macbeth as the trouser role in the second half. She even had to speak Scottish in the Hong Kong rerun. "I was not scared. I knew it was a big challenge. It's better to focus on practising and acting instead of wasting time worrying. I look at the maturity of an actress, more than the challenges the role gives me."



Photo Credit: Encounter Playback Theatre

一人一故事劇場的演出 A Performance of Playback Theatre

Fear not the Challenges, but of Being "in the Ivory Tower"

So was *Pride* easier? "*Pride and Macbeth* are almost extreme opposites, one being a contemporary original work, the other being classic Shakespeare. Because of time distance and adaptation, I had a lot of space to portray *Macbeth*. On the contrary, *Pride* had been stressful. The work is current, the audience also. Though I'm also a modern people, my problem is, in addition to giving the character flesh and blood, have I really portrayed the atmosphere of the time the character lives in?"

Lai does not wish to be in an ivory tower. Besides interpretation, she also thinks about how can actors actively respond to the society. So she participates in Playback Theatre, allowing the audience to share their stories with actors giving impromptu performances in return. In the process, one listens to stories coming from various social classes. "Now during the information explosion era, you seem to know a lot of things, but listening first-hand is something totally different. Playback Theatre is very important. It trains me to open my ears, to listen to the message behind, and grasp the core of the story." She firmly believes that theatre is a place where ideas and society progress, and this stage is not only inside the theatre, but everywhere.

陳小娟

CHAN SIU-KUEN, OLIVER

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



陳小娟已建立扎實的電影語言根基，首部作品《淪落人》勵志、正向、溫情，細節富象徵意義，亦表現其人生歷練，備受好評。以導演首部劇情片來說，實屬難能可貴。

Chan Siu-kuen, Oliver has established a solid foundation in film-making. Her first work, *Still Human*, is inspirational and optimistic, full of warmth and rich with symbolic details. It expresses, to commendable effect, the hardships of life. As a director's debut feature film, it is an exceptional achievement.

畢業於香港中文大學環球商業系，其後在香港浸會大學完成電影電視與數碼媒體藝術（製作）碩士課程，短片作品包括《三個金幣》、《啊囉哈！》及《兒女》，曾獲「青少年誠信微電影節」卓越大獎兼特別嘉許獎、第二屆微電影「創+作」支援計劃（音樂篇）最佳製作金獎兼最佳編劇。2019年憑首部劇情片《淪落人》奪得第38屆香港電影金像獎新晉導演、第13屆亞洲電影大獎最佳新導演、第21屆烏甸尼遠東電影節觀眾票選金桑獎及影評人黑龍大獎。

Chan Siu-kuen, Oliver graduated with a Bachelor's degree in Global Business Studies at The Chinese University of Hong Kong and later completed a Master of Fine Arts in Film, Television and Digital Media at Hong Kong Baptist University. Her short films include *3 COINS*, *ALOHA* and *Children*. Chan has received multiple accolades, including an Excellence Award and a Special Citation Prize at the ICAC Youth Integrity Micro Film Festival, a Gold Award for Best Production and a Best Screenplay Award at the 2nd Microfilm Production Support Scheme (Music). In 2019, Chan won the Best New Director at the 13th Asian Film Awards and the 38th Hong Kong Film Awards, the Golden Mulberry Audience Award and Black Dragon Award at the 21st Far East Film Festival in Udine with her first feature film *Still Human*.



「每個人都認為自己未準備好，既然如此，機會便落在即使知道有機會失敗也願意盡力一搏的人手中。」

"People usually think they are not ready. In this case, opportunities would fall to those who are not afraid of failures and willing to try."

陳小娟小時候雖然沒有機會到戲院看電影，但是充滿好奇心的她仍然透過電視欣賞到不少中外電影，令她慢慢喜歡上說故事：「我自小觀看外國電影，發現電影可以超越語言及文化的差異，當中一些普世的情感及人性會觸動你或令你反思。」然而，儘管她的學業成績優異，在經濟考量之下，她只好暫時放下電影夢。

《淪落人》的緣由及影響

大學畢業後，陳氏輾轉成為一名銀行從業員，過着營營役役的生活。直至母親逝世，她毅然重拾理想，報讀了電影碩士課程，繼而到編劇會工作，有機會跟編劇前輩們學習，慢慢累積經驗，不久便爭取到開拍長片的機會：「『首部劇情電影計劃』對新導演來說是很好的機會，因為只要堅持自己的想法，主導權一直都在導演手上。很多人都不敢報名，每個人都認為自己未準備好，既然如此，機會便落在即使知道有機會失敗也願意盡力一搏的人手中。」這計劃便促成了《淪落人》。

修改《淪落人》的劇本時，陳氏認為自己的責任越來越大：「短期內未必再有關於外傭或傷健人士的電影，所以我要把故事說得寫實且準確。其實初稿和現在的版本截然不同，原意討論如情慾的議題，儘管包含真摯的情感，但考慮到香港觀眾對此類題材比較陌生和保守，有可能令大眾產生錯誤的印象，間接傷害到一些人。而將灰暗的調子變成正向故事，也是因為希望更多人看到他們的生活，所以選擇了一個較主流的風格。」

During her childhood, Chan Siu-kuen, Oliver never visited the cinema, but she was vastly curious to learn about the world through television and began to enjoy storytelling. "I've been watching foreign films since I was young, so I understand how films can transcend languages and cultural barriers. The emotions and sense of humanity they convey are universal and thought-provoking." Nevertheless, given her stellar academic results, Chan put her film-making dream on hold due to financial constraints.

The Inception and Significance of *Still Human*

Upon graduating from university, Chan got employed in a bank and worked long hours. After her mother passed away, she was determined again to pursue her dream and enrolled in a Master of Fine Arts in film-making. Seeking work at the screenwriters' guild, she accumulated experience through learning from senior screenwriters and soon came across the opportunity to make a feature film. "'The First Feature Film Initiative' is a great opportunity to new directors. As long as we persevere, we can take the lead as a director. Many people are afraid to sign up. They usually think they are not ready. In this case, opportunities would fall to those who are not afraid of failures and willing to try." With assistance from the initiative, Chan made *Still Human*.

Chan felt the increasing weight of responsibility in revising the script of *Still Human*. "There may not be films about foreign domestic helpers or the disabled soon, so I have to make sure the story has reflected the reality. The first draft is actually very different from the current version. It intended to discuss more erotic content which is unconventional and unfamiliar to Hong Kong audience. This might give false impression on certain groups. Turning the dark tone into a positive story would let more people understand their lives. So that we presented it in a mainstream style."



《淪落人》 *Still Human*



香港電影的浴火重生

大學畢業後，陳氏曾離港一年，到不同地方旅遊和生活。她對西藏的苦行者印象尤其深刻：「他們非常虔誠，即使我沒有宗教信仰，仍然覺得很震撼。以前不了解相信宗教的原因，但看到他們這樣虔誠，便覺得人堅信並實踐一個信念，其實不錯。」回港後，她希望香港能變得更好，以電影界別為甚。

「我確切感受到要像鳳凰一樣浴火重生。我很支持成立工會，團結一致。香港電影人以前會為自己隨機應變的能力而自豪，但我更希望我們可發展出更有制度和保障，因為你不堅守原則，便可能變相一直在剝削他人或讓新入行的人朝不保夕，對培育創意百害而無一利。」現在仍然有監製只因為陳氏的女性身份而找她拍溫情小品：「我也可以拍攝武俠片和科幻片！我認為電影業真的有一個性別定型。」

「作為一個女權主義者，我的寫作都想滲入這些價值觀，不一定每次由女性擔任主角，或是女性以獨立、強大的形象出現，因為如果你支持性別平權，你應該尊重各種形態，不論喜歡藍色或粉紅色的男生都應該獲尊重。」《淪落人》過後，陳氏接下來的長片又會訴說怎樣的香港故事呢？

Revitalising Hong Kong Film

After university, Chan travelled and lived in different countries for a year. She had a particularly strong impression on Tibetan ascetics. "Despite not having a religious belief, I was amazed by their deep devotion. Before, I didn't understand the purpose of religion, but after witnessing how committed they were to their belief, I thought it was good to have such perseverance in one's ideals." Returning to Hong Kong, Chan wished to contribute to the city, especially in the aspect of film. "I felt like a phoenix rising from the ashes. I support the establishment of a union to unite the industry. In the past, film personnel in Hong Kong prided themselves on their ability to adapt, but I wish we could develop more systematic ways of protecting workers. If we don't uphold certain principles, workers may constantly be exploited or newcomers may not be able to make a living. It would only detriment the industry in the cultivation of creative talents." Even now, there are producers who approach Chan to direct feel-good, slice-of-life films solely because of her gender. "I can also direct *wuxia* and sci-fi movies! Gender stereotypes do exist in the film industry."

"As a feminist, I hope to integrate my values into my scriptwriting. This doesn't mean casting only female protagonists or having female characters appear strong and independent. To support gender equality, one should respect all sorts of identities, the way men who prefer blue and pink should be held in equal regard." After *Still Human*, what kind of story about Hong Kong will Chan tell in her next feature film?

梁莉姿

LEUNG LEE-CHI

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



2018/19 年度短篇小說集《明媚如是》風格獨特，結構細密，文筆清麗，氣氛和情緒營造技巧強，深刻反映社會現實。近年在多個公開比賽中獲獎，可謂早慧的年輕作家。

Distinctive in style, meticulous in structure, delicate in writing — the 2018/19 short story collection, *Bright As It Is*, demonstrates a brilliant skill in the setting of atmosphere and mood and a profound reflection of social reality. Sweeping awards in various literary competitions in recent years, Leung Lee-chi can be described as a young writer gifted with a precocious mind.

畢業於香港中文大學中國語言及文學系，自中學起開始創作，出版著作包括 2014 年《住在安全島上的人》（小說）、2017 年《雜音標本》（詩集）及 2018 年《明媚如是》（小說）。作品散見《字花》、《香港文學》及《大頭菜文藝月刊》等。曾任青年文學獎主席，並在文學講座及文化交流活動擔任講者，同時為創作班導師。現職於香港中文大學香港文學研究中心研究助理。

15 歲榮膺首個文學獎，自始獲獎不斷，曾在第 39 屆青年文學獎初級組擁有同奪四獎之紀錄。

Graduated from the Department of Chinese Language and Literature, The Chinese University of Hong Kong, Leung Lee-chi has written since her secondary school years. Publications include *The One Who Lives on the Safety Island* (novel) in 2014, *Sticky Specimen* (poetry collection) in 2017 and *Bright As It Is* (novel) in 2018. Her writings have been published on *Fleurs des Lettres*, *Hong Kong Literary*, *Tai Tau Choi Literature Monthly Magazine*, among others. Leung has served as the chairperson of the Youth Literary Awards, speaker of literary seminars and cultural exchange activities and instructor for writing classes. She currently works as a research assistant at the Hong Kong Literature Research Centre of The Chinese University of Hong Kong.

Leung received her first literary award at the age of 15. Since then, she has won numerous awards, with a record of winning four prizes in the junior section of the 39th Youth Literary Awards.



「我想用寫作探求人在絕對的時代，
要如何生活。」

*"I want to use writing to explore
how people should live in an
absolute era."*



於香港電台第二台節目《開卷樂》介紹小說《明媚如是》。
Introducing *Bright As It Is* on radio programme *Book Review* of RTHK Radio 2.

讀梁莉姿的《明媚如是》，命題該是這一代香港人的痛，她細緻描繪在高度發展的社會下，無法適應體制的基層少年工、家庭破碎者、新移民、輟學生、社運人等，在搬西西弗斯的石頭。

「我的確關注基層與原生家庭。但在《明媚如是》及之後，卻走得更遠，探求人該怎麼活——在絕對的時代，人要如何生存。」

早慧並不一定能理解世界

源自初中的寫作習慣，正因生活促成。

「家裡沒給零用錢，我喜歡寫作，於是參加徵文比賽贏取獎金。」中三時，同學揶揄梁莉姿參加的比賽沒代表性，她心有不甘，就拿一篇風格迥然的作品參加青年文學獎，自此成為文學獎項常客。

「其實我的創作歷程是『凹』字型。」少年時她努力寫作和參賽，「常參考前人的得獎作品學習敘事手法，沒刻意寫『得獎體』，只想寫得好。」當時流麗精緻的鋪排與筆觸，是獲獎的主因。

The theme of *Bright As It Is* is probably the pain of this generation of Hongkongers. She subtly depicts that those who cannot adapt to the system in the highly developed society — grassroots young worker, person from a broken family, new immigrant, school dropout, social activist — are all rolling the Sisyphus' stone.

"I do concern about the grassroots and family of origin; but in *Bright As It Is* and after it, I went further to explore how people should live — how to survive in an absolute era."

Being Precocious Did Not Mean Understanding the World

She has started writing in her junior school years for livelihood.

"I didn't get pocket money from my family. I love writing, so I participated in writing contests to win the cash prize." Teased by her classmates that those competitions were not representable, she submitted a piece of writing with an utterly different style to the Youth Literary Awards and has since become a frequent winner at literary awards.

"My creative process is rather like a 'concave' form." She was diligent in writing and submitted works for competitions. "I often took reference from the winning works to learn their narrative techniques. I didn't deliberately write them in an 'award-winning style'; I just wanted to write them well." The exquisite setting and smooth writing style were reasons for winning awards.

「但中五時，文學前輩直斥我只以作品承載個人情感，卻沒甚意義和目的。」這挫折驟然令她的書寫放緩。「人家說我早慧，原來不一定能真正理解大人的世界。」

升上大學後困惑並未紓解。但學習的衝擊、搬進劏房、對寫作裹足不前等，卻為她儲下養份，「像毛毛蟲住在繭中，一邊自問是否已找到新東西書寫，一邊學習生活自理，也思考他人以至世界的視野。」

大三那年，慢慢找到關心的議題，漸漸能暢順地寫作：「我把材料與故事寫下，遇上合適的比賽才投擲作品。」作品風格轉型，手中已沒有得獎方程式，「心中只有不重覆地講故事的方法。」

以筆耕不輟去做個溫柔的人

《明媚如是》正是她轉型後的作品，記下對社會的關懷，特別是年輕人受傷的故事，「我們這一代承受無以名狀的痛苦。大家都在黑色的井中，我嘗試奮力爬出，寫下這不被理解的失序。」

如果寫作是救贖，那她也要把這亮光照耀他人。積極當創作班導師、策劃文藝節目、擔任文學獎項籌辦者及評審等，「閱讀與創作只是媒介，年輕人若藉此理解他人及觀察世界，或能成為溫柔的人，面對荒謬會好過點。」她孩子氣地一笑：「但我不溫柔呢！」畢竟這早慧作家才25歲，還有漫長又奢侈的時光，去追逐心中的理想。

“When I was in Form 5, however, a senior in the literary field scolded me that my work only contained personal feelings without meaning and purpose.” The setback abruptly slowed down her pace of writing. “Some said I was precocious, but it didn’t mean that I truly understand the adult world.”

Her frustration was not alleviated after entering university. Nonetheless, the academic impact, the days living in a subdivided unit and the period of standstill in her writing, all have become her breeding ground. “Like a caterpillar in a cocoon, I asked myself if I had found something new to write while learning to live by myself. I started thinking from the perspective of others and the world.”

In the third year of university, she gradually found a topic of interest and her writing started to flow again. “I wrote down the material and stories, and only submitted them to the awards that fit.” Her writing style changed as she no longer confined herself to any award-winning formula. “All I’ve in my mind is to tell a story authentically.”

Keep Writing to Be a Tender Person

Bright As It Is is the work after her transformation. It records her care for society, especially for those injured youth. “Our generation suffers from indescribable pain. We’re all living in a black well, but I try to climb out and write down the presence of disorder which is not being understood.”

If writing is a salvation, she wants to share and make the light shine in others. She has been actively engaged in instructing writing classes, organising literary events and acting as literary award organiser and judge. “Reading and writing are just a kind of medium. If young people use it to understand the others and see the world, they may become more tender and be resilient to the absurdity. She smiled with a childish grin, “But I am by no means a tender person!” After all, this precocious young writer is only 25 years old who has a long and luxurious time in her quest for ideal in her heart.

曲淵澈

WZELA KOOK

藝術新秀獎（媒體藝術）
Award for Young Artist (Media Arts)



2018/19 年度在香港舉行了個人展覽「芳香小天堂」，另以《機密錄：雙城》、《植物學哥倫布》及《眾神與朝聖者》等作品參加多個在香港、台灣、南韓及美國的展覽。作品含故事性，深度及高完整性，對部分觀眾群具影響力。

In 2018/19, Vvzela Kook held her solo exhibition *Fragrant Little Haven* in Hong Kong and presented her artworks including *Confidential Records: Dual Metropolitans*, *Columbus of Horticulture* and *Gods and Pilgrims* in Hong Kong, Taiwan, South Korea and the U.S. Her artworks are narrative, insightful and complete, which bring profound impacts on certain audience.

新媒體藝術家曲淵澈（前名曲倩雯）創作涉獵不同視聽媒介，包括現場演出、劇場、電腦動畫及繪畫，探索當代表演藝術如舞蹈與電腦生成藝術之間共存的可能性。曲氏的錄像作品結合了科技與藝術，再現城市景觀並轉換為虛擬體驗，作品的多重紋理與觀眾的各種感官相連，重新發揮錄像作為媒介的潛力。

其作品曾於台北空總臺灣當代文化試驗場 (2019)、台北當代藝術館 (2019)、香港微波國際新媒體藝術節 (2018、2016)、溫哥華 PuSh 表演藝術節 (2017)、CHAT 六廠 (2017)、中國聲音藝術大展 (2013) 等展出。

New media artist Vvzela Kook works in various audiovisual media, including performance, theatre, computer graphics and drawing to explore contemporary performing arts such as the possibility that dance and computer-generated arts could co-exist. Kook's video works combine technology with her artistic practice to reproduce and convert urban cityscapes into an integrated virtual experience. The condensed textures in her works connect with multiple sensual levels in our perception and reintroduce the unexplored potential of video as a medium.

Kook has participated and presented her works in C-Lab Taipei (2019), MoCA Taipei (2019), Microwave International Media Festival in Hong Kong (2018, 2016), PuSh Performing Art Festival in Vancouver (2017), Centre for Heritage Arts and Textile (2017), and RPM: Sound Art China (2013), among others.



「在宇宙裡面畫一個銀河系，由零開始建構出一個有 100% 創作自主的世界。」

“Draw a galaxy in the universe to play with, and to construct a world from zero with 100% control in creativity.”



Photo by Scott Brooks, courtesy of Asia Society Hong Kong Center

《植物學哥倫布》 *Columbus of Horticulture*

曲淵澈於 2015 年開始，創作多個關於香港的作品。她呈現的城市予人一種既熟悉又帶着幾分神秘的感覺。她於 2013 年入讀香港城市大學創意媒體學院，同時開始跟隨新媒體藝術家楊嘉輝在香港進行田野研究，為此考察多個有關二次大戰的戰略遺址，埋下藝術創作路向轉變的伏線。「經過兩三年跟隨楊嘉輝的田野研究後，我的創作傾向也轉變為從一個故事本身或某個歷史事件開始，進行深入的資料搜集，然後設法以錄像或相關媒介的手法去表達出來。」

《機密錄》的多重性

複合媒介作品《機密錄》系列以重塑已然湮沒的九龍城寨為骨幹。她對於九龍城寨的認識，始於在學時期的動畫功課。曲氏從小對幻想文學、都市傳說等非常着迷。當她親臨城寨遺址的九龍寨城公園時，腦中認知與眼前景象的落差帶來無比震撼：「光看着公園，你完全想像不到這裡曾經有過這樣的城中之城。」

曲氏以科幻小說式的宇宙觀建構出虛擬的未來世界，一開始是脫胎自九龍城寨的地下城市，經過多次演進，在最新的版本中成為人類對抗地面世界人工智能霸權的最後戰線。曲氏從城市隱喻發

Vvzela Kook has created quite a few Hong Kong-themed artworks since 2015, and her interpretation of the city might seem mysterious yet familiar to most Hong Kong locals. After her arrival in Hong Kong in 2013, Kook began her studies at the School of Creative Media of City University of Hong Kong, and also assisted media artist Samson Young in field research, and visited World War II remains in Hong Kong as part of the research process. The experience inspired a change in her creative direction. "After following Samson to do almost three years of field research, my artistic practice changed and now often starts with an idea or a historical incident, followed by in-depth research, and then I will think of how to express that in the form of video art and related media."

The Multiplicity of *Confidential Records*

Kook's mixed media project *Confidential Records* is a re-imagination and re-building of the already disappeared Kowloon Walled City. Her fascination for the Walled City began with an assignment for an animation course during her studies in creative media. A big fan of fantasy literature and urban legends since she was small, Kook was stunned by the enormous contrast between her imagined Walled City and the actual park that the Walled City had become. "Just by looking at the park, you can never imagine that there had been once a city-within-city situated here."

With a sci-fi style view of the universe, Kook constructed a virtual futuristic world, in which an underground city is built based on the Walled City. She sees the *Confidential Records* series as a metaphor of the city, and developed chapter after chapter from the notion. In the latest one, this imagined city has become the last resort for humans to fight against the artificial intelligence which is in hegemonic

展出《機密錄》的章節，第一章《機密錄：雙城》(2018) 為錄像作品，著墨介紹城寨歷史背景和相應而生的獨特視覺語言。作品仍然在進化中，以超媒體 (trans-media) 敘事的手法，利用不同媒介訴說同一個故事。

control of the "upper ground". The series starts with *Confidential Records: Dual Metropolitans*, and this opening chapter is a video work that mainly focuses on the historical background of the Walled City and its corresponding visual languages. The project is still under development, and tells the same story of a rebellious city with all different media using a trans-media narrative.



Photo by Hung Hong-chi

《機密錄：雙城》 *Confidential Records: Dual Metropolitans*

「芳香小天堂」中的香港歷史

曲氏的個展「芳香小天堂」(2019) 亦是結合不同媒介的創作，包括錄像、裝置、繪畫、燈光等，試圖在後殖民時代的當下，以植物、氣味及街道史重塑充滿香氣的漁港，重現香港「購物天堂」以外的面貌。「我的研究找到很多關於這個城市的面向，發展出一個系列，在很多層面來看都是世界歷史的縮影。」去年七月在亞洲協會香港中心展出的複合媒介作品《植物學哥倫布》(2019) 涉及植物學及帝國主義史，也是從「芳香小天堂」延伸出來的作品。「這種想法應該會繼續影響我這一兩年的作品。」

對曲氏來說，藝術創作是什麼？「在宇宙裡畫一個銀河系，由零開始建構一個有 100% 創作自主的世界，那是一個不曾存在的場域，但又可以跟歷史的某個時刻連接起來。」世界時刻處於動盪之中，在經歷沉澱後，她深信藝術創作總能回應社會的變化。

Local History of this *Fragrant Little Haven*

Kook's solo exhibition *Fragrant Little Haven* also employs a mixed use of media including video, installation, painting and lighting, etc. The exhibition takes plants, scents and street names as the narrative subjects to revisit the once fragrance-filled fishing village that is now known to tourists only as a "shopper's paradise". "My research has dug deep into the different aspects of this city which can be developed into a series that in many ways echoes with world history." Mixed-media work *Columbus of Horticulture*, which is a study on botany and the history of imperialism displayed at Asia Society Hong Kong Center in July 2019, is an extension of the *Fragrant Little Haven* project. "This kind of development would continue to influence my works in the next couple of years."

What is art creation to Kook? "Draw a galaxy in the universe to play with, and to construct a world from zero with 100% control in creativity. That world is non-existent but connects with a certain moment in history." She believes that artists can always contemplate a world of uncertainties and create artworks that respond to constant changes therein.

何卓彥

HO CHEUK-YIN

藝術新秀獎 (音樂)
Award for Young Artist (Music)



2018/19 年度發行首張個人專輯《追幻時空》並參與賽馬會藝壇新勢力「指魔俠 x 琴戀克拉拉 x SMASH」和「無界·無間」音樂會，亦隨香港經濟貿易辦事處外訪，更獲香港特區政府民政事務局長嘉許證書。

The year 2018/19 not only marked the release of Ho Cheuk-yin's debut album, *Lost in Time*, but also his performance in *Fingerman x Beloved Clara x Smash* in JOCKY CLUB New Arts Power series and *Beyond Boundary, Beyond Time* concert. Ho also went on tour with delegations of Hong Kong Economic and Trade Offices, and was an awardee in the Secretary for Home Affairs' Commendation Scheme.

何卓彥自幼學習口琴，演奏靈活性高，活躍於古典音樂、爵士音樂及流行音樂等界別，精湛琴技屢獲殊榮，分別於 2009 年和 2013 年德國世界口琴節獲得半音階口琴獨奏青年及指定分組別的冠軍。他近年躋身國際賽事評審團，成為最年輕的國際評委。何氏曾參與首爾國際口琴節及亞太口琴節，代表香港到訪多個城市演出，同時積極參與本土獨立音樂和音樂文化活動；2017 年獲邀到香港城市大學成立並指導口琴隊。何氏亦為「Perfect Fourth 口琴四重奏」成員之一。

A harmonica player since a tender age, Ho Cheuk-yin is adept at performing classical music, Jazz as well as pop music. After winning numerous accolades including the championship in the World Harmonica Festival in Germany in 2009 and 2013, Ho serves as a jury member on various international music competitions in recent years, the youngest of all time. Other than representing Hong Kong on tours worldwide and at events like the Seoul International Harmonica Festival and Asia Pacific Harmonica Festival, Ho is a forerunner in promoting and participating in local music events and activities. In 2017, he was invited to coach the harmonica team of City University of Hong Kong. He is also one of the members of Perfect Fourth, a harmonica quartet.



「我視自己為開拓者，探索不同音樂
種類的可能性。」

*"I see myself as an explorer of the
potentials of different music genre."*



2019 成都國際友城青年音樂周 2019 Chengdu International Sister Cities Youth Music Festival

打從出生起，何卓彥注定離不開口琴：「有一張相片，我還穿着尿片，爸爸就把口琴塞到我手上。」自小深受著名口琴家父親何百昌薰陶，何卓彥六歲學習口琴，10歲在亞太口琴節贏得第一個口琴獨奏國際獎項，16歲走遍歐亞多國演出，19歲累計獲得17個國際殊榮，包括在德國世界口琴節奪得半音階獨奏指定曲目組別的世界冠軍。

音樂作為人生志業

何卓彥形容，19歲是揮別比賽生涯的轉捩點，「從前比賽就像玩音樂的最大目標，但成為全職音樂人後，就發現音樂是一輩子的事，一件終生學習的事。」比賽台上需要好勝的光芒，但在人生舞台上，以音樂為終生志業需要的卻是堅定與謙卑，現時他每天投放接近八小時於音樂上：「現在是跟自己『鬥』，每日都在想如何讓自己進步。」

大學修讀職業治療，當中的思維模式對他啟發甚深，既着眼整體又同時兼顧細節，見林又見樹，「職業治療令我明白多了人生，我開始解構自己每一步，思考我的音樂事業怎樣走下去。」2016年大學畢業後，隨即加入全職音樂人行列，一舉躍進他所形容充滿冒險的未知世界。

Ho Cheuk-yin sees himself destined to be a harmonica player, "I have a photo which shows my father thrusting a harmonica in my hand when I was still wearing a nappy." Under the influence and guidance of his father, the acclaimed harmonica player, Dr Ho Pak-cheong, Ho started learning the instrument at six and won his first international prize at the Asia Pacific Harmonica Festival at 10. By the age of 16, he had toured most of Asia and Europe, and went on to receive as many as 17 awards at 19, including the champion in the category of solo chromatic without test piece in the World Harmonica Festival in Germany.

Music as a Lifelong Goal and Career

Withdrawing from competitions at the age of 19 was a turning point for Ho. "Before becoming a full-time musician, the ultimate goal of playing music for me was to win in competitions. But now music is a lifelong learning journey for me." He has transformed from a fierce competitor to someone determined to pursue a career in music with humility, which explains his devotion of nearly eight hours to hone his talent every day. "I'm racing against myself every day so I'll rise above myself."

Studying occupational therapy at the university has trained Ho to see the whole picture while not missing the details, which is a profoundly inspirational way of seeing things. "The subject made me see life clearer. I now analyse where I want to go in my music career with every step I take." It prompted Ho to take the leap into the world of unknowns and adventures of a full-time musician as soon as he graduated from university in 2016.

破格推廣口琴文化

2018年4月，何卓彥進行了一場醞釀五年的大冒險，策劃了首個個人口琴音樂會「追幻時空」，挑選多首不同時代的歌曲，以另一個時代的曲風重新演繹，營造時空迷亂的聽覺體驗，「第一次以這種規模做多媒體音樂會，亦完成了一個由19歲便開始幻想的音樂會。」他的口琴音樂從不局限於古典樂，而是遊弋於爵士、流行、電子、搖滾、嘻哈等各式曲風，他以不一樣的方式推廣口琴，期望把口琴介紹給更廣大的觀眾群。「香港古典口琴的水平很高，但本地受眾卻接近飽和，所以突破的空間就是其他種類的音樂，我視自己為開拓者，探索不同音樂種類的可能性。」

這位雄心壯志的開拓者，目前正與伙伴籌劃一個為本地原創純音樂而設的全新唱片品牌、為本地純音樂樂手建立專屬平台，「我發現這個世界的遊戲玩法改變了，只要自己建立到一個圈子，你便可以生存。」未來他將繼續發展自己的原創口琴音樂，今年年中推出原創個人唱片《Angel & Demon》，同時準備赴美國紐約大學深造爵士樂，摩拳擦掌，開拓更遼闊的音樂領地。

A Pioneer for Harmonica

After five years of preparation, Ho embarked on a major career adventure and held his first solo harmonica concert *Lost in Time* in April 2018 where he gave a mysterious spin on music by rearranging them with the musical style of a different era. "Not only was it my first multi-media concert of that scale, it was also the realisation of a dream I first formed when I was 19 years old." Rather than playing only classical music, Ho ventures to the realms of Jazz, pop music, electric, Rock 'n Roll and Hip Hop with his harmonica to introduce the different faces of the instrument to audience. "The exceptional caliber of Hong Kong classical harmonica players means that the local market of that genre is nearly saturated. Blending the instrument with other genre will break new grounds for it. I see myself as an explorer of the potentials of different music genre."

This ambitious pioneer is currently designing with his partners a new record brand to provide a platform catered for instrumental music written by local musicians. "The rules of the game have changed. I now realise that you can survive as long as you have formed your own circle." Ho will continue to write music with his harmonica, which will be collected in his solo album *Angel & Demon*, to be released in mid-2020. To carve out a new path for his music, Ho will study Jazz at New York University.



Photo by Isaac Woo

「無界·無間」音樂會 *Beyond Boundary, Beyond Time*

陳惠立

CHAN WAI-LAP

藝術新秀獎（視覺藝術）

Award for Young Artist (Visual Arts)



2018/19 年度，曾於美國及香港舉行個展「如果你是亨羅」，並前往土耳其參與 halka sanat projesi 藝術家駐留計劃。繪畫作品細緻，用色構圖平面化的處理自成獨特風格，表述清新趣怪，注重空間關係及整體觀看經驗，具藝壇生力軍潛質。

In 2018/19, Chan Wai-lap held his solo exhibition *I say Marco, you say Polo* in Hong Kong and the United States, and was an Artist-in-Residence at halka sanat projesi in Turkey. With delicate drawing techniques, a unique colour palette and flat compositions employment, Chan is a fresh force in Hong Kong art scene with his meticulous, and often humorous, drawings that explore spatial relationships and overall viewing experience.

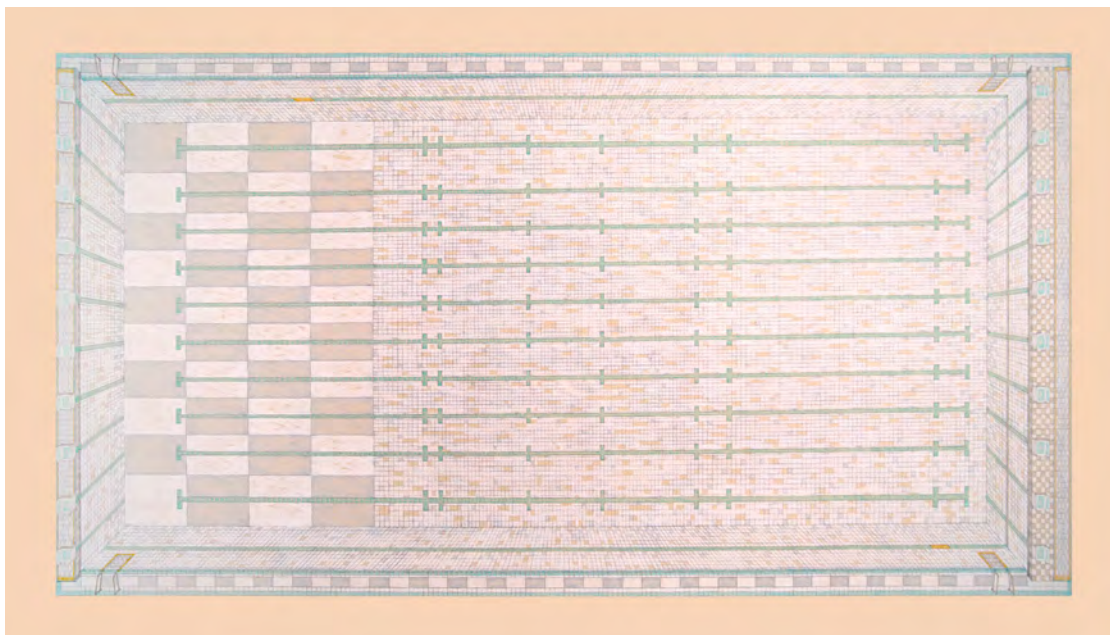
陳惠立，2011 年畢業於英國伯明翰城市大學，主修視覺傳意設計，亦是藝術團體 Dirty Paper (2010) 的創辦人之一。陳惠立分別在 2013 年於奧沙畫廊、2016 年於香港 K11 Art Foundation & CHI ART SPACE、2018 年於紐約視覺藝術學院，以及在 2019 參與土耳其 halka sanat projesi 藝術家駐留計劃、香港藝穗會、香港醫學博物館舉行展覽，作品曾獲多位著名的香港藝術品藏家和畫廊所收藏。

Chan Wai-lap received his Bachelor of Arts (Hons) in Visual Communication from Birmingham City University in 2011. In 2010, he co-founded art group Dirty Paper. Chan has held exhibitions in various institutions, including Osage Gallery in 2013, K11 Art Foundation & Chi Art Space in 2016, and the School of Visual Arts, New York in 2018. In 2019, he exhibited at halka sanat projesi, where he was Artist-in-Residence, as well as at the Fringe Club and the Hong Kong Museum of Medical Sciences. His works are in the collections of reputable Hong Kong art collectors and galleries.



「多發問、多思考，還有不時轉換位置與身分，才可立體地看清事物本質與個人能力及限制。」

“Only by asking more questions, thinking more and changing our perspectives once in a while may we understand the nature of things, and our abilities and limitations, more holistically.”



《站在遠方的你：倫敦》 You Come to Me on A Summer Breeze: London

「我真的得獎嗎？」電話另一端，傳來 80 後藝術家陳惠立的好奇提問，「感激評審、開心之外，我還想知道得獎原因！」

每事問，每事想

陳氏直言是個「問題少年」，即使別人再信任自己的能力，「我都常自我質疑。」糾結，或因有願求上進的心。譬如社會主張「搵份工，求安穩」，他從設計學府初出茅廬，常思考「工作的意義？設計為何物？」離職後，他在意的也非少了收入，而是怎樣維持熱情。

「每事問，每事想」的態度，促使阿立放手一搏，於 2010 年跟大專同學丘國強合組 Dirty Paper 並肩創作，尋找機會。耕耘十載，團隊在設計界累積不少好作品和口碑，但此時不妥協的心，再度鞭策陳氏求變，「沒有同伴，獨力創作，有何挑戰和樂趣？」他抱着無數問號，去年起以個人名義，轉向藝術界探求新意。

心念轉，靈感來

「起步時，曾困惑。」陳氏縱有設計根底，可是始終非藝術科班出身，轉型之初信心不足、偶有碰壁。「我就像 2016 年 Dirty Paper 《你在煩惱甚麼》展覽主

“Did I really get the award?” On the other end of the line, Chan, a post-80s artist, asked curiously. “Thank you! I’m so happy and grateful to the panel judges. I’d also like to know why I have been awarded.”

Stay Inquisitive, Stay Thoughtful

Chan identifies himself as a “inquisitive kid”: even though people place trust in his abilities, he admits to frequent self-doubt, which springs from his determination to improve. While society expects one to find a job for a stable living, Chan constantly thought about the meaning of work when he first graduated from design school. Why do we work? What is design? After leaving his job, rather than lament the reduction of income, Chan focused on how he could sustain his passion.

In 2010, following his belief to stay inquisitive and thoughtful, Chan took a leap of faith and co-founded Dirty Paper with Yau Kwok-keung, his fellow university classmate, to seek opportunities and make art together. Over time, the duo created a good body of work and gained reputation in the design industry, but Chan wished to go further and sought for change. “What challenges, what fun is there, to create as an individual?” he wondered. Bearing countless uncertainties, Chan turned to visual arts last year to pursue new possibilities.

Finding Inspiration from a Change of Heart

“I felt perplexed when I first started.” Chan is educated in design but does not have a background in visual arts. For that reason, he felt unconfident in his first career twist with obstacles coming up from time to time. “I was like the embodiment of the themes in *Everything's Alright*, one of



《站在遠方的你：紐約》*You Come to Me on A Summer Breeze: New York*



《紙上病毒》*The Virus*

題所形容：年紀不輕卻未算成熟、投身職場數年卻未有定位……狀態唔上唔落。」他苦笑。

怎麼辦？「當時我……決定去游泳！」這答案乍聽脫軌，但陳氏笑說雖愛懷疑自身，但不愛鑽牛角尖。心知呆想無用，故他想擱下畫筆、跳入泳池，放鬆神經。

心念一轉，陳氏反有得着，「最初只為游泳。誰知進入不同泳池，看到色彩與佈局各有不同；每個泳客游泳，又各有原因和美感；我逐漸被生活化和人性化的環境吸引，還勾起了本身對空間研究的着迷感，開始想將『問題轉成作品』，一筆一劃繪出眼前的觀察與聯想。」

常換位，尋新意

「如果你是李羅」個展應運而生。陳氏借游泳池的捉迷藏遊戲「Marco Polo」為概念，創作《度身高》、《站在遠方的你》和《Colors of Smell》等木顏色素畫及裝置作品系列，大至展現世界各地的泳池百態，小至描畫救生圈、瓷磚、旗子的美感，風格清新，情感真摯。

陳氏從職場到日常、從雙人到單人、從畫室到泳池，體會「愛創作」不等於「永遠只埋首創作」，「多發問、多思考，還有不時轉換位置與身分，才可立體地看清事物本質與個人能力及限制。」

Dirty Paper's exhibitions in 2016," he smiled wistfully. "I was stuck in an in-between phase: I was neither young nor mature, someone who has worked for several years but has yet to find his own bearing."

What did Chan do? "At that time, I...decided to swim!" Following the initial surprise of his answer, Chan laughed and explained that while he often questioned himself, he was never one to split hairs. Knowing it would be fruitless to ruminate without end, Chan wanted to put his drawing on hold and jumped into the pool to relax himself.

It was with this change of heart that Chan found his inspiration. "At first, I just wanted to go for a swim. As I went to different swimming pools, I noticed variations in their colours and layouts, and how each swimmer would present a different kind of aesthetic and motivation. Gradually, I grew fascinated with the environments of everyday life, which tied in with my persistent interest in space. Subsequently, I started portraying my observations and imagination on paper as lines and strokes, a process of turning conundrums into creativity."

Discovering New Ideas through Changing Perspectives

Chan's solo exhibition *I say Marco, you say Polo* is based on Marco Polo, a classic pool game of hide-and-seek. Showcasing colour pencil drawings, such as *Height Measurement, You come to me on a summer breeze: Hong Kong and Colors of Smell*, as well as a series of installations, the exhibition is a tribute to swimming pools around the world and the beauty of their details: lifebuoys, ceramic tiles, strings of flags — drawn with a fresh and earnest artistic style.

From the job market to everyday life; from working in partnership to going solo; from the art studio to the swimming pool — all these changes have caused Chan to understand that wanting to engage in creative work does not indicate a life of ceaseless toil at the desk. "Only by asking more questions, thinking more and changing our perspectives once in a while may we understand the nature of things, and our personal abilities and limitations, more holistically," he said.

吳立熙

NG LAP-HEI

藝術新秀獎（戲曲）
Award for Young Artist (Xiqu)



2018/19 年度參與黑盒小劇場《霸王別姬》（新編）的演出，身手及表現備受讚賞。同時加入青苗粵劇團，並為油麻地戲院粵劇新秀系列演員之一，積極爭取學藝及演出機會。

In 2018/19, Ng Lap-hei was lauded for his skills and performance in *Farewell My Concubine (New Adaptation)*, a production at a Blackbox studio theatre. He also joined the Hong Kong Young Talent Cantonese Opera Troupe and the Cantonese Opera Young Talent Showcase in his untiring pursuit of honing his craft and performance opportunities.

八歲隨黃綺雯習唱粵曲，受教於楊明、周鎮邦、何家耀和蔡之歲等，所學包括京崑身段和古老排場。2013 年修畢八和粵劇學院青少年粵劇演員訓練課程；2016 年獲京劇武生關世振納為入室弟子，同年取得香港公開大學創意寫作及電影藝術系學士學位。

2011 年獲全港青年學藝粵曲比賽青年粵曲組冠軍，以及全港林百欣盃粵劇比賽折子戲組冠軍；2016 年獲香港電台戲曲天地頒發「梨園之最 - 梨園新輝」；2018 年其參演之《霸王別姬》（新編）獲「北京 2017 年度最佳小劇場戲曲」獎。重要作品有《三氣周瑜》、《文廣探谷》和《夜奔》等。

Ng Lap-hei started learning Cantonese opera from Wong Yee-man at the age of eight. He continued to learn stage movements in Peking and Kunqu opera as well as classical performance practices from Yeung Ming, Zhou Zhenbang, He Jiayao and Tsai Chih-wei. Ng graduated from the Cantonese Opera Academy of Hong Kong in 2013. In 2016, he became the disciple of Guan Shizhen, the Peking opera performer specialising in warrior roles. Ng also received his bachelor's degree in Creative Writing and Film Arts from The Open University of Hong Kong.

Ng was recognised as champion of the Hong Kong Youth Cultural and Arts Competition in Cantonese opera and the Lim Por Yen Trophy Cantonese Opera Excerpt Division in 2011. He was also awarded the Cantonese Traditional Opera: The Year of Cantonese Opera by Radio 5 of Radio Television Hong Kong in 2016. In 2018, he participated in *Farewell My Concubine (New Adaptation)* which won the Best Experimental Xiqu Performance of 2017 award at the first Beijing Performing Arts Expo. Ng's notable works include *Insulting Zhou Yu Thrice*, *Wenguang Explores the Valley* and *Nocturnal Escape*.



「藝途上，可以尋師訪友，但最終全天候把關的，就只有自己；堅持與否，也取決於自己。」

"In the journey of artistic pursuit, you can find teachers and friends. Despite everything, you are the only person overseeing yourself. It is up to you to persevere or not."



Photo Credit: Xiqu Centre, WKCD

《霸王別姬》（新編）*Farewell My Concubine (New Adaptation)*

母親愛聽粵曲，令吳立熙自幼接觸粵劇。他八歲參加興趣班習唱，後來又學習京崑身段，並到八和粵劇學院學藝。他雖認為這種表演藝術不會帶來豐厚報酬，但對能做喜歡之事還是心中嚮往，加上看到除演出粵劇外，還有擔任導師和推廣等出路，便毅然擁抱夢想。

吳氏在大學修讀創意寫作及電影藝術，他說：「我也喜歡看電影，雖然跟粵劇分屬不同媒介，卻同樣和演戲有關。特別是現在我會在小劇場演出，演繹上也借鑒影視和話劇的處理。」拍攝技巧也可在宣傳作品時派上用場，比單靠文字和口述更見效果。

認真對待每個角色

《三氣周瑜》是吳氏在得獎年度的重要演出。觀眾對他唱古腔演出周瑜反應正面，讓他確認自己可演繹現今較少年輕演員嘗試的古老戲；而與此劇一再相遇（他曾參與與《三氣周瑜》同出一源的《周瑜歸天》和《蘆花蕩》），更讓他領悟到：「要把戲掌握得好，不是演一兩次，知道『介口』那麼簡單。一齣戲在不同地方演出，經不同老師指點，跟不同對手合作，效果可以大相逕庭。」他不斷重看自己的演出錄像，觀摩其他演員演同一角色，又請前輩給予意見，只因他明白到，要提升，必需千錘百鍊。

With his mother an aficionado of Cantonese opera, Ng Lap-hei is no stranger to the art form at a young age. He started Cantonese operatic singing in interest classes at eight years old. Subsequently, he learned stage movements in Peking and Kunqu opera, followed by enrolling in the Cantonese Opera Academy of Hong Kong. Although Ng does not exactly foresee lucrative rewards in this genre of performing arts, he yearns to do things he enjoys. In addition to performing on stage, he sees possible paths of education and promotion in Cantonese opera. This prompted Ng to make a career out of his passion.

Ng studied creative writing and film arts at the university. "I love films as well. Although it is a different art form from Cantonese opera, both are related to acting. As I also perform in studio theatres now, the nature of interpreting a role is similar with that in film, television and drama." Photographic techniques also come in handy for promotional materials and are more effective than text and narrative only.

Taking Every Role Seriously

Insulting Zhou Yu Thrice is Ng's major performance during the award year. The audience's positive feedback towards his singing in the classic *guqiang* ("antique aria") style is an affirmation of his capability to tackle classical repertoires rarely attempted by younger performers. His frequent encounter with this programme (having also starred in *Death of Zhou Yu* and *Lo Faa Dong* which had the same origin with *Insulting Zhou Yu Thrice*) led him to further insight: "Mastering a performance takes more than just several performances or knowledge of the *jielou* (instructions on the script). Guidance from different teachers and interactions with different performers could result in a myriad of outcomes." Ng is tireless in honing his craft by reviewing his own performances through video recordings, observing other performers in the same role, and asking for feedback from experienced veterans.

前輩的身教也令他獲益良多，他說：「輝哥（阮兆輝）每天都曲不離口，他腦裡總是想着戲裡的东西，沒有下班時間，這讓我明白到學藝必須專注。」

而在《霸王別姬》（新編）中，吳氏飾演馬童 / 士兵。他指出：「即使是小角色，但假如因我細意設計，令那個場口的欣賞價值提高了，戲的過渡流暢了，就是好事。」那還是他首度在小劇場演出，他說：「小劇場很小，觀眾與演員的距離很接近，稍微失神已很容易被發現，我得留意每個動作和眼神。」演出時他甚至聽到觀眾談論劇情，要不受影響也是一種學習。

不妨兩條腿走路

吳氏認為要推廣粵劇，不妨「兩條腿走路」：繼續上演傳統劇目之餘，多一些小劇場的演出。他說：「小劇場上演的戲較短，場景也不那麼古老，較容易吸引未接觸過粵劇的觀眾。」期望他們喜歡粵劇後會看足本演出。

近月不少演出都取消了，吳氏不諱言承受經濟壓力，但仍利用空檔自費學習，提升技藝。他說：「粵劇演員的自主性很大，學習甚麼戲，嘗試甚麼角色，要自己策劃和爭取。藝途上，可以尋師訪友，但最終全天候把關的，就只有自己；堅持與否，也取決於自己。」

Ng has benefited immensely from how veterans of the profession taught by example. "Fai Gor (Yuen Siu-fai) sings all the time and his mind is always focused on Cantonese opera. There are simply no off-hours. This made me understand the importance of focus in mastering the art."

In *Farewell My Concubine (New Adaptation)*, Ng took on the roles of groom and soldier. "Even with a small role, it is something great if I could elaborately shape the role to elevate the appreciative value of the scene and to make the transition of the drama smoother." The performance also marked his debut in a studio theatre. "The theatre is quite small and draws the audience and performers closer together. Even a slight distraction will be noticeable, and I had to pay close attention to every single body and eye movement." He even heard the audience discussing the plot while performing, and not being influenced is yet another lesson to be learned.

Walking on Two Legs

To promote Cantonese opera, Ng is partial to the idea of "walking on two legs" (a two-pronged approach). In addition to presenting traditional repertoires, there could be more performances at studio theatres. "Programmes in studio theatres tend to be shorter and the scenes are not as old-fashioned. It will be more appealing to potential audience with no previous exposure to Cantonese opera." Hopefully, they will cultivate enough interest in Cantonese opera to attend full-length performances in the future.

As many performances cancelled recently, Ng gets candid about facing financial pressure. Nevertheless, this does not stop Ng from continuing to improve his skills on his own expenses amidst the free schedule. "Cantonese opera actors have a lot of autonomy. I am responsible for planning and striving for what repertoires to learn and what roles to play. In the journey of artistic pursuit, you can find teachers and friends. Despite everything, you are the only person overseeing yourself. It is up to you to persevere or not."



Photo by Jenny So



藝術
教育獎



**Award for
Arts Education**



「藝術教育獎」旨在表揚在藝術教育方面有卓越成績的學校、機構及藝術工作者，希望藉此呼籲更多機構及人士投身發展藝術教育的工作。此獎項分為學校及非學校兩個組別，各設三個獎項，以及不多於三個優異表現獎。

The Award for Arts Education recognises schools, organisations and arts practitioners who made outstanding contributions in this area. It also aims to encourage more organisations and arts practitioners to participate in and contribute to the development of arts education in Hong Kong. It is divided into School and Non-School Divisions, with three awards and not more than three Certificates of Merit in each division.

基督教粉嶺神召會小學

Fanling Assembly of God Church Primary School

得獎計劃：
超乎小學生所見：現代藝術的體現

Award-winning Project:
Beyond What Primary Students See:
Embodiment of Modern Art

香港小學階段的美術教育，大多着重於知識層面，或以教懂孩子製作手工、勞作為主，孩子往往未必能領略到藝術與他們之間的關係。透過於 2018/19 學年推行的「超乎小學生所見：現代藝術的體現」計劃，基督教粉嶺神召會小學希望能藉此刺激學生的創意思考，並體現藝術與生活的連繫。

In primary school arts education in Hong Kong, with much focus on the intellectual aspects or the training on making handicrafts, children are not aware of the relationship between art and themselves. By launching the “Beyond What Primary Students See: Embodiment of Modern Art” project in the 2018/19 school year, Fanling Assembly of God Church Primary School wanted to stimulate students’ creative thinking and reflect the connection between art and life.

計劃有三個學習主題：「奔向現代藝術」、「走向戶外」和「跳出框架之外」，由淺入深講解現代藝術家的作品及其創作風格，其後透過實驗、協作和解決問題等形式，讓學生認識藝術家如何進行創作，同時培養學生創造力、美術技能與自我發展。負責推行這計劃的馮惠敏老師指，選擇以 19 世紀末至 1970 年代創作的現代藝術作品為這次計劃的主題，是因為這時期的作品對小學生來說比較容易理解及實踐。馮老師說：「這計劃把三個主題連在一起，讓學生認識不同時期、不同地點的藝術，並讓他們有新的發現和啟示，小學生不只停留在懂得欣賞現代藝術，亦能體現現代藝術創作。」

The project consisted of three learning themes – “Enter into Modern Art”, “Into the Open” and “Leap over the Canvas” – that introduced the works and styles of modern artists in graduating degrees of difficulties, followed by experimentations, collaborations, problem-solving, etc. This was to enable students to understand how artists create, and at the same time nurture their creativity, artistic skills and personal development. Fung Wai-man, the teacher who implemented the project, pointed out that modern art pieces created from the late 19th century to the 1970s were selected as the themes because works from this era are easier for primary school students to understand and practise on. Fung said, “This project connected the three themes so that students could get to know the art and locales of different periods, and discover new findings and revelations. Primary school students could not only appreciate modern art, but also put into practice the creation of modern art.”

Three Main Learning Themes Nurture Students’ Creativity

三大學習主題培養學生創造力

為 120 名小二學生設計的「奔向現代藝術」，在全方位學習時段以七節課堂向學生介紹七位現代藝術時期的藝術家，包括米羅、德洛內、康丁斯基、安迪·沃荷、莫奈和畢卡索等。以米羅為主題的課堂為例，老師先透過投影片簡述米羅的創作風格，並引導學生猜想作品中的線條所代表之意思，然後讓學生利用廣告彩和調色筆繪畫不同線條和圖形，使用小二學生不熟悉的媒介作材料實驗。最後向每名學生派發數張米羅勾線的咭紙，讓學生利用廣告彩填色，然後將咭紙拼砌成能站立得穩的作品，以鞏固學生於此課堂所學的概念與技巧。

“Enter into Modern Art”, designed for 120 Primary 2 students, was conducted in seven sessions during the life-wide learning study period. It introduced seven artists from the modern art period, including Joan Miró, Robert Delaunay, Wassily Kandinsky, Andy Warhol, Claude Monet, and Pablo Picasso. In the Joan Miró-themed lesson for instance, the teacher began by briefly introducing Miró’s creative style, guiding students to speculate on the meanings symbolised in the lines in his works. The teacher then prompted students to draw lines and shapes with poster colours and paintbrushes, to experiment on materials through a medium unfamiliar to them. The teacher finished the lesson by giving students cardboard papers marked with Miró’s lines, then asking students to colour the papers and enjoin them to create artworks that stood firmly, in order to consolidate the concepts and techniques that they have learned in this lesson.



走出課室到戶外創作

與早期在畫室內創作的藝術家不同，現代藝術畫家如莫奈、雷諾瓦開始走向戶外寫生，為作品加添一份即興性。這啟發了馮老師構思「走向戶外」，讓全體小六學生體驗在戶外寫生。

課堂首先藉着評賞梵高的戶外素描作品，分析寫生的形式、表達、構圖、節奏和素描的暈塗技法。學生繼而在校園內進行寫生，學習如何捕捉重點與取捨，掌握基本寫生素描技巧。最後老師帶領學生到粉嶺龍躍頭文物徑，透過定點導賞學習中國特色建築，並分組在不同地點進行寫生。

將校園化身成畫框

以 1960 至 1970 年代的藝術為中心的「跳出框架之外」，對象為 14 名小五及小六的視藝資優學生。其中，以街頭藝術為主題的「尋找校園小小的角落」活動，讓學生在校內 14 個指定地點，以油漆來創作，了解環境與藝術之間的連結。更有《小學生——文青地圖》延伸活動，讓全校學生意識到校園每一個角落也可以成為畫板。

未來，學校計劃將其藝術教育課程出版成實體教材套，希望更有效地與人分享他們的藝術教育理念與心得，亦會探討小朋友與家長一起創作的發展方向。

除了將藝術知識、技巧授予學生，馮老師認為「藝術是一個溝通渠道，可讓學生以不同角度看世界」，並希望透過藝術教育「慢慢將藝術滲入學生的生命，讓小朋友了解到藝術與生活的連繫。」

Out of the Classroom and Painting *En Plein Air*

Departing from earlier artists who created in studios, modern painters such as Monet and Renoir began painting *en plein air*, adding an improvisatory touch to their works. This inspired Fung to design "Into the Open" for Primary 6 students to experience outdoor painting.

The class first reviewed Vincent van Gogh's *plein air* sketches to analyse different forms of drawing, expressions, composition, pace and the sfumato technique in sketching. Students then drew in campus to learn to capture and prioritise foci and master basic sketching techniques. Lastly, the teacher brought students to the Fanling Lung Yeuk Tau Heritage Trail, where students learned about Chinese architecture through the guided tour and drew in groups at different spots.

The Campus Becomes a Canvas

"Leap over the Canvas", centred on the art from the 1960s to the 1970s, was targeted at 14 Primary 5 and 6 students gifted in visual arts. In "Finding the Little Corner in Campus", an activity with street art as its theme, the students created with oil paint at 14 designated spots in campus, to understand the connection between art and the surroundings. An extended activity "Primary School Students' Hipster Map" also took place, prompting all students to realise that every corner in the campus could become a canvas.

In the future, the school plans to publish its arts education curriculum into a tangible teaching kit, in hope of sharing their arts education beliefs and experience with others effectively. It will also discuss the development trend of parents and children co-creating together.

In addition to imparting artistic knowledge and skills to students, Fung opined that "Art is a communication channel to let students see the world in different angles", and hoped that through arts education, "art is gradually infused into the lives of the students, and they will come to understand the connections between art and life."

裘錦秋中學（元朗）

Ju Ching Chu Secondary School (Yuen Long)

得獎計劃：

「共賞創藝古今」藝術教育計劃

Award-winning Project:

Create and Share Ancient to Contemporary Art

為了讓學生全方位投入藝術學習，裘錦秋中學（元朗）於2018/19學年推出了跨年級、跨學科、跨藝術領域的「共賞創藝古今」藝術教育計劃，讓戲劇教學穿梭於多個學科的體驗式學習活動當中。計劃透過從藝術實踐中學習的概念，提升學生參與藝術的機會，創作的過程更能驅使學生思考和掌握於課堂上所學的知識。盧英敏老師說：「學校很注重文化藝術教育，所以構思以藝術串連不同學科，並加入一些在實踐中學習的元素。學校亦着重中國文化教育，因此挑選了古代中國為計劃主題。」

To immerse students in life-wide arts learning, Ju Ching Chu Secondary School (Yuen Long) launched in the 2018/19 school year “Create and Share Ancient to Contemporary Art”, an arts education project that spanned different year-levels, subjects and art forms, and integrated learning through drama in various subjects’ experiential learning activities. Utilising the concept of learning through doing arts, the project created more opportunities for students to participate in the arts. The creative process also motivated students to reflect on and consolidate the knowledge taught in the classroom. Lo Ieng-man, the school’s teacher, said, “The school values cultural and arts education, hence we conceived of using the arts to connect different subjects and incorporating elements of learning through doing. As the school also emphasises Chinese cultural education, we chose ancient China as the project’s theme.”

打破學科間的教學藩籬

計劃分為三部分，第一部分以宋朝為主題，對象為中二年級學生，由中國語文、中國文學、音樂、視覺藝術及電腦等學科共同協作，以中國四大名著《水滸傳》為題材創作皮影戲短片，讓學生了解宋朝的文化、民俗和科技發展。

於中國語文及中國文學課堂，學生先閱讀《水滸傳》，分析故事人物形象，然後改編劇本或進行劇本創作，聲演劇本並錄製成聲帶；於音樂科課堂，學生學習音樂創作及電影配樂的基本元素，利用樂器、電腦編曲程式為皮影戲創作前奏及選取配樂；於視藝科課堂，學生則學習道具製作的元素和技巧，設計佈景和人物造型；最後，於電腦科課堂，學生學習運用剪接軟件及技巧，完成《水滸傳》皮影戲的短片製作。

實況角色扮演遊戲教學

於2017/18學年，盧老師參加了「賽馬會教師創新力量」計劃到丹麥進行考察，體驗了Edu-LARP (Educational Live Action Role-Playing) 教學形式，這啟發了計劃的第二部

Breaking the Boundaries between Teaching Subjects

The project was divided into three parts. The first part took the Song dynasty as its theme and was targeted at Form 2 students. Presented collaboratively through Chinese Language, Chinese Literature, Music, Visual Arts, Computer and other subjects, the programme took one of the four Great Classic Chinese Novels *Water Margin* as its topic to produce *Piyingxi* (shadow play) videos, so that students may learn about the culture, customs and technological development of the Song dynasty.

During Chinese Language and Chinese Literature lessons, students first read through *Water Margin* and analysed its characterisation, then wrote and adapted the narrative into a script, and produced a recording of its voice acting performance. During Music lessons, students learned about the basics of music composition and film scoring, and used instruments and computer scoring software to create the opening music and accompaniment to the *Piyingxi*. During Visual Arts lessons, students learned about property making and its techniques, and set and costume design. Lastly, during Computer lessons, students learned to use video-editing software and techniques to complete the video production of the *Water Margin Piyingxi*.

Live Action Role-Playing Game Teaching

In the 2017/18 school year, Lo participated in the “InnoPower@JC: Fellowship for Teachers” scheme for a study tour to Denmark and had an experience with the Edu-LARP (Educational Live Action Role-Playing) teaching



Photo Credit: Ju Ching Chu Secondary School (Yuen Long)

分，讓中二學生於校園重現《清明上河圖》內宋代汴京街道的盛境。學生根據《清明上河圖》製作宋代服飾、開設宋代茶寮、重現智能「二斗門」水閘、編排秧歌舞、利用環保物料製作一艘用以載物過河的仿古船模型、設計和製作騎竹馬障礙賽等，並邀請同學、老師及來賓一同角色扮演，體驗《清明上河圖》畫中人物的生活。

第三部分學校則與赫壘坊劇團合作，高年級學生觀賞過劇團製作「穿越紫禁城」系列的中學活動《紫禁城懸案互動劇場》後，以小組形式，在導修老師帶領下創作以明清紫禁城為主題的藝術作品，完成後於校內舉行四場《創意展現紫禁城》展演。其中，以模仿紫禁城脊獸形態的繪畫舞蹈作品《舞出紫禁城——脊獸》更代表學校於「穿越紫禁城」校際比賽贏得金獎。

透過藝術製造全方位學習體驗

盧老師指學生對計劃的反應很正面，「在跨學科、實踐中學習的設計下，很多學科都能給予空間讓學生體驗、發掘所學的知識。而在戲劇的情境下，學生能自然投入其中，無論是藝術體驗，還是學科的學習上都有一個新的經歷。」而學校亦準備在未來舉行以「綠色」為主題的「綠藝校園」藝術教育計劃。

學校相信藝術教育是一個很好的渠道幫助同學感受生活和生命。盧老師續說：「學習藝術對於建立同學整體人格，以及對美學和品味的認知都很重要。若只是面對分數、紙筆的評估概念，整個人可能會變得功利或枯燥。藝術教育讓同學重新連結日常生活以及人與人之間的關係。」

model. The project's second part was thus inspired — to have Form 2 students re-enact the bustling scenes of Bianjing streets from *Along the River during the Qingming Festival* (*Qingming shanghe tu*) in the campus. Based on *Along the River During the Qingming Festival*, students made Song-style costumes, opened Song-style teahouses, reconstructed an electronic water gate, choreographed a *Yangge* folk dance, recreated an ancient boat model with recycled materials, designed and produced a hobby horse obstacle race, etc. They then invited schoolmates, teachers and guests to role-play and experience life as depicted in *Along the River During the Qingming Festival*.

For the third part, the school collaborated with Exploration Theatre. Having seen *The Cold Case of the Forbidden City Interactive Theatre*, a secondary school activity from Exploration Theatre's "Traversing the Forbidden City" series, students were led in groups by the tutors to create artworks under the theme of Ming and Qing Forbidden City, which culminated into four sessions of "Creativity in the Forbidden City" showcase upon completion. One of the works, a painting and dance work titled *Dance the Forbidden City — Crouching Beasts* that imitates the roof figures in the Forbidden City, represented the school at the "Traversing the Forbidden City" interschool competition and brought home a Gold Prize.

Using the Arts to Create a Life-wide Learning Experience

Lo said that students' reactions to the project were positive, "Under the framework of cross-subject learning and learning by doing, many subjects offered students the space to experience and dig deep into what they have learned. In a dramatic setting, students could immerse naturally and thus went through something new, be it in the artistic experience or in subject learning." The school was also preparing for a greenery-themed arts education project in the future named "Green Artistic Campus".

The school believes that arts education is a great channel to help students experience life and ways of living. Lo continued: "Learning arts is important to students' whole-person development and understanding of aesthetic and taste. When students are assessed by marks and paperwork only, they may become result-driven and arid. Arts education allows students to reconnect with daily life and interpersonal relationships."

九龍樂善堂

The Lok Sin Tong Benevolent Society, Kowloon

得獎計劃：
童心創造真·善·美

Award-winning Project:
The Foundation of Children: Genuineness, Sincerity and Appreciation

在學校教育當中，品德教育是重要的一環。但要向幼兒解釋抽象的品德概念，對老師或家長也並非易事。於 2018/19 學年，九龍樂善堂於其六間轄屬幼稚園推行「童心創造真·善·美」計劃，透過一系列繪本故事元素的互動和社區實踐活動，培養小朋友的良好品德、激發他們的創意及美藝鑑賞力。校長譚麗琼說：「繪本有故事性，小朋友最喜歡聽故事，所以由他們最感興趣的方面出發，激發小朋友求知慾和學習動機；透過生動的情景、活動、遊戲讓小朋友學習品德。繪本的視覺元素，可以加深小朋友對故事內容的印象，亦能培養孩子的美感和鑑賞力。」

Character education is an important component of school education, but it is not easy at all for teachers or parents to explain abstract concepts of morals and virtues to children. In the 2018/19 school year, The Lok Sin Tong Benevolent Society, Kowloon implemented “The Foundation of Children: Genuineness, Sincerity and Appreciation” project in its six kindergartens. Through a series of interactive community activities based on the elements from picture story books, the project nurtured children’s virtues and ignited their creativity and appreciation for art. Principal Tam Lai-king said, “Picture books are narrative-driven, and children love listening to stories. Therefore, we started with an aspect that interests children the most to arouse their curiosity and learning motive. Through vivid scenarios, activities and games, children learn about morals and virtues. The visual elements of picture books also help children to form a deeper impression of the stories and cultivate their aesthetic sense and appreciation for art.”

將品德與美藝融合

計劃從老師、家長、學生及社區四個層面着手。首先，透過一系列德育理念、繪本製作技巧及故事分享等培訓和工作坊，讓老師掌握如何將品德與美藝融合於課程當中。幼兒教育專家謝陳寶華博士更擔任計劃顧問，帶領老師編寫繪本教案，並對實際推行繪本教學給予指導。來自六所幼稚園的老師更建立了一個專業教師學習社群，透過互相觀課和課後討論交換意見及心得，有效解決教學上的問題。

Integrating Morals and Virtues with Art

The project was conducted at four levels, namely teachers, parents, students and the community. Firstly, through a series of trainings and workshops on topics including character education principles, picture book making techniques, and storytelling, teachers learned to integrate morals, virtues and art into the curriculum. Early childhood education expert Dr Chan Po-wah served as the project’s advisor, leading teachers to design teaching plans for picture books and giving guidance on the implementation of picture book teaching. Teachers from the six kindergartens also formed a professional teachers learning collective. They conducted peer lesson observations and held post-lesson discussions, through which they exchanged views and experiences to solve problems that arose during teaching.

家長與學校相輔相成

除了學校和老師，家長在教育孩子方面同樣扮演著非常重要的角色。計劃藉着舉辦閱讀繪本、美藝和品德教育工作坊，提升家長對繪本和美感的認識，同時向家長帶出藝術可培養孩子正確價值觀，幫助孩子全人發展。

Interdependence between Parents and the School

Just like the school and its teachers, parents play a very significant role in educating children. Through organising workshops on picture book reading, art and character education for parents, the project advanced parents’ understanding of picture books and aesthetic, and at the same time conveyed to them the notion that art nurtures positive values in children and helps children’s holistic development.



其後，透過舉辦親子德育遊戲、四格德育故事親子創作比賽和親子伴讀獎勵計劃等活動，讓家長與孩子共同參與，加強親子關係，家長可更注意小朋友生活上的行為和態度；同時，透過成立故事爸媽團隊，邀請家長到學校講故事，希望進一步將繪本教育融入家庭教育當中。

與孩子一起創作品德故事

在課堂上，老師以公民教育或德育為題，與孩子一起創作繪本。譚校長指，於創作故事時，小朋友運用老師所教授的美藝技巧去構思及編寫故事，享受繪畫的樂趣，討論故事背後所帶出的訊息，領略品德的概念。「過程中，小朋友建立了對閱讀的興趣，他們很投入於故事創作，亦很踴躍發表自己的意見，在語言文字表達、自信心、社交能力、繪畫美藝技巧、創意和解決能力等多方面都有所提升。我們也觀察到小朋友在學校的行為表現有改善，對我們來說也是一種鼓舞。」

與同業公眾分享經驗

最後，計劃透過嘉年華和分享會暨作品展覽，讓同業和公眾認識計劃內容及成果，明白美藝、品德和繪本創作可以成為學前教育主流教學方法之一。未來，學校除了會延續美藝教育，亦會嘗試在品德教育課程中加入音樂元素。譚校長說：「其實藝術與品德培育也非一朝一夕可做到，藝術培養需要小朋友從小在心中萌芽，所以我們會不斷在課程內滲入一些藝術元素，從中培養小朋友獨立思考能力，在過程中學懂接納、尊重和分享，並於日常生活中展現出來，從而建立正確價值觀，為日後成長奠定良好基礎。」

Next, parents and children participated together in character education games, four-panel character education comic strip drawing competition, reading companion awards scheme and more programmes for families. Parental involvement strengthened family relations and made parents more aware of their children's behaviours and attitudes in daily life. At the same time, storytelling parent teams were formed to invite parents to school to tell stories, in hope of further integrating picture book teaching into family education.

Creating Stories about Morals and Virtues with Children

During lessons, teachers created picture books together with children under the themes of civic education or character education. Principal Tam noted that while creating the stories, children used the artistic skills teachers taught them to form and write stories, enjoyed the fun of drawing, discussed the underlying messages of their stories and came to understand concepts of morals and virtues. "In the process, children developed their interests in reading. They were very engaged in creating stories and expressed their views actively as well, which enhanced their language expression, confidence, social skills, drawing and artistic skills, creativity, problem solving skills and many other aspects. We also observed improvements in children's behaviours at school and that was also an encouragement for us."

Sharing Experience with Peers and the Public

Lastly, through its carnival, sharing sessions and exhibition of works, the project invited peers in the field and the public to learn about its contents and outcomes, and to realise that art, moral and virtues and picture book making could become one of the mainstream pre-school pedagogies. Looking ahead, in addition to continuing its arts education, the school will try to add music elements to its character education curriculum. Principal Tam said, "In fact, art and character cultivation is never accomplished overnight, artistic cultivation has to begin at the core of children from a young age. Therefore, we constantly infuse artistic elements into the curriculum to cultivate their independent thinking abilities. In the process, they learn to accept, respect and share, and manifest these qualities in their daily lives, from which the right values are formed and a good foundation for growth laid."

香港展能藝術會

Arts with the Disabled Association Hong Kong

得獎計劃：
藝燃薪 —— 展能藝術計劃

Award-winning Project:
Ignition Scheme

一直致力推動殘疾人士平等參與和創作藝術機會的香港展能藝術會，其藝術教育計劃過往屢獲香港藝術發展獎。本年度，香港展能藝術會憑「藝燃薪 —— 展能藝術計劃」再度獲得認同。於利希慎基金和何晶潔家族基金共同資助下，計劃透過與本地四間特殊學校合作，為處於不同藝術學習階段和水平的殘疾學生和藝術家提供廣泛的藝術教育機會。是次計劃為期三年，於四間不同類型的特殊學校進行，包括心光學校、香港紅十字會甘迺迪中心、三水同鄉會劉本章學校及香港西區扶輪社匡智晨輝學校，並以播種、孕育、培養、推廣及綻放為計劃五大方向。

Arts with the Disabled Association Hong Kong (ADAHK) has long been dedicated to advocating for the equal rights of people with disabilities to participate and for their artistic creation opportunities, with its arts education projects winning the Hong Kong Arts Development Awards time and again in the past. This year, ADAHK won recognition again for its "Ignition Scheme". Under the funding of the Lee Hysan Foundation and the Jean CK Ho Family Foundation, the scheme partnered with four special schools to offer a wide range of arts education opportunities for young people and artists with disabilities, who were of varying artistic learning levels and capacities. The project spanned three years and took place at four special schools of different categories including the Ebenezer School, Hong Kong Red Cross John F. Kennedy Centre, Sam Shui Natives Association Lau Pun Cheung School and Rotary Club of HK Island West Hong Chi Morninghope School. It consisted of five overarching components, namely to "pollinate", "incubate", "nurture", "promote", and "blossom".

校本活動發掘學生藝術興趣

香港展能藝術會藝術教育經理袁嘉欣指，計劃透過每學期於伙伴學校舉辦藝術日來播種，全校學生分組參與各種工作坊、按不同主題進行視覺及表演藝術活動，從而讓所有學生都有機會體驗不同類型的藝術創作。

Uncovering Students' Arts Interests through School-based Activities

ADAHK Arts Education Manager Yuen Ka-yan pointed out that the project pollinated by organising Arts Day at partner schools every academic term. All students were put in groups to participate in various workshops as well as visual and performing arts activities of different themes, giving them the opportunity to experience different forms of artistic creation.

校本課程的駐校藝術家計劃，則因應各伙伴學校學生的不同特殊需要，為每間學校度身設計合適的藝術課程，包括音樂、繪畫、陶瓷和舞蹈，參與學生超過 80 人。駐校藝術家的恆常課堂以小班形式教學，甚至進行深入的一對一培訓，提升學生的藝術技能及助其發展個人風格。計劃亦會透過講座、外出活動、展能藝術家到校分享和指導、綵排及公開演出等，發掘殘疾學生對藝術的興趣，並栽培具藝術潛質的學生。

On the other hand, as part of the school-based curriculum, the Artist-in-Residence scheme tailor-made arts courses for each partner school according to the different special needs of its students. The courses included music, painting, ceramics and dance, and were enrolled by more than 80 students. Artists-in-residence taught regular courses in small classes and even conducted in-depth one-on-one trainings to advance students' artistic skills and help them develop their own artistic style. In addition, through talks, outdoor activities, sharing and guidance from visiting Artists with Disability, rehearsals and public performances, etc., the project uncovered students' interests in the arts and nurtured students with artistic potentials.

透過藝術發展個人能力

香港展能藝術會主席林彩珠強調計劃不只着重藝術創作，亦希望學生在藝術浸淫的過程中建立正向人生觀，加強自信心、解難能力和責任

Developing Individuals' Capacities through the Arts

ADAHK Chairperson Ida Lam emphasised that the project not only focused on artistic creation, but intended for students to delve into the arts. Through the process, students form a positive outlook on life, enhance their confidence,



Photo by Jack Li

心，對生命更有熱誠和積極，並透過學校老師、家長及社會上不同合作伙伴產生協同效應，長遠創造平等機會和共融社會。

計劃每年也會舉辦年度展演，讓學生將過去一年的學習成果向社會大眾展現，亦是一個渠道讓大眾欣賞學生的藝術才華。對於過去三年間學生的進步，林彩珠表示感受很深：「第一年同學還處於摸索階段；第二年作品種類已變多，同學更大膽嘗試不同東西，新鮮感很強烈；第三年，同學自信心很強，不怕突破自己作出新嘗試。第三年亦增加了他們的責任，例如需要在現場介紹自己的作品，解釋自己創作的過程。」

除了校本活動，計劃同時延續自2013年設立，由利希慎基金贊助的展能藝術發展基金，每年挑選出兩位傑出展能藝術家在本地或前往海外進行藝術發展計劃。

兼顧橫向和縱向發展

未來，香港展能藝術會將繼續以橫向及縱向來發展藝術教育，一方面加強普及參與，給予學生機會學習和接觸藝術，從中提升興趣及對藝術的欣賞，讓藝術成為長遠興趣，甚至志向；另一方面深化學生的藝術技巧，幫助有潛質的走向專業發展。「這是一個漫長過程，但若能適時提供支援，便能發掘年青人的潛質和才華，且往往超出我們的想像。」

本年度得獎計劃將推出「藝燃薪2.0」，與合作過的學校繼續推動並深化藝術教育，長遠希望能把這個嶄新的藝術教育模式推展到更多特殊學校；亦會透過新成立的兩個視覺和表演藝術工作室，讓年青展能藝術家能於一個通達的環境下創作及進行深度藝術學習。

文：李泳絲

problem-solving skills and sense of responsibility, and become more passionate and proactive in life. It aimed to generate synergy through collaborations between school teachers, parents and different project partners and, in the long run, create more equal opportunities and a more inclusive society.

The project organised the Annual Showcase to let students show their learning outcomes over the past year to the public. It was also a channel for the public to appreciate the students' artistic talents. Regarding students' improvements over the past three years, Lam said she held deep feelings towards them, "In the first year, students were still at the exploratory phase. In the second year, their works were already more varied. The students were bolder in their experimentations and there was a distinct freshness to it. In the third year, students were very confident and not afraid of challenging themselves by trying new things. They were given more responsibilities in the third year, too, such as introducing their own works and explaining their creative process on some occasions."

Besides the school-based activities, the project also carried on the Artists with Disability Development Fund, established in 2013 and funded by the Lee Hysan Foundation. Through the fund, two outstanding Artists with Disability were selected every year to carry out their artistic development projects in Hong Kong or overseas.

Juggling Horizontal and Vertical Developments

In the future, ADAHK will continue to develop arts education horizontally and vertically; on one hand, enhanced access and participation give students the opportunities to learn about and engage the arts, from which they could develop their interests in and appreciation for the arts and make the arts their long-term interests or aspirations; on the other hand, students' artistic skills are strengthened and those with potentials are guided on their paths to professional development. "This is a long-winding process, but if we can provide timely support, we will be able to discover the potentials and talents of young people in ways that often exceed our imaginations."

The award-winning project will be relaunched as "Ignition Scheme 2.0" to continue promoting and consolidating arts education with the partner schools, with a goal to promote this novel arts education model to more special schools in the long haul. With two newly built visual arts and performing arts studios, the project will also enable young Artists with Disability to create and conduct deep artistic learning in an embracing environment.

中英劇團

Chung Ying Theatre Company

得獎計劃：

Muse Up! 青少年音樂劇團 2017/19

Award-winning Project:

Muse Up! Youth Musical Theatre Group 2017/19

中英劇團在 2008 年成立「元朗·天水圍青少年音樂劇團」時，旨在為當時缺乏文娛康樂活動的偏遠地區青少年提供藝術訓練，減低這班年輕人參與戲劇藝術活動的成本，亦讓他們有多些機會接觸外界。

When Chung Ying Theatre Company (Chung Ying) established the “Yuen Long · Tin Shui Wai Youth Musical Theatre Group” in 2008, it did so with an aim to provide artistic training for youth in remote districts that lacked leisure and cultural activities at the time, to relieve their costs of participating in theatre arts and to give them more opportunities to interact with the world outside.

計劃經過多年發展，音樂劇團由最初只限八至十三歲的兒童，擴闊至八至十七歲；2016 年，服務範圍更拓展至東涌，並正式改名為「Muse Up! 青少年音樂劇團」。在踏入第十年的 2017/19 年度，音樂劇團課程更延伸至兩年制，並引入社會議題劇場元素。

After years of development, the musical theatre group expanded its age range for children from eight to thirteen years old to eight to seventeen years old. In 2016, its service area was extended to Tung Chung and it was officially renamed “Muse Up! Youth Musical Theatre Group”. Stepping into its 10th anniversary, the 2017/19 cycle had extended its training course to adopt a two-year system and introduced elements of socially relevant theatre to the course.

融合戲劇與社會議題

中英劇團教育及外展經理江倩瑩指，以往劇團曾組織學員到老人院服務和表演，以培養學員的社會意識，透過藝術回饋社會。本年度課程首次加入環保議題，與綠惜地球和賽馬會氣候變化博物館合辦工作坊和講座，學員更進行研究、採訪、參與體驗活動包括到回收廠清洗膠瓶、到海灘撿垃圾等，然後分組創作一齣 20 分鐘以環保為主題的社區巡迴短劇，透過戲劇藝術反思環保議題。

Integrating Theatre with Social Issues

Chung Ying's Education and Outreach Manager Kitty Kong said that the theatre group used to organise student visits to elderly homes for services and performances, in order to nurture students' social consciousness and encourage them to give back to the society through the arts. In this cycle's training course, environmental issues were introduced for the first time, and the musical theatre group organised workshops and talked with The Green Earth and the Jockey Club Museum of Climate Change. Students also conducted research and interviews and participated in different events, such as cleaning plastic bottles at a recycling centre, picking up trash on beaches, etc. Then, in groups, students created a 20-minute short play about environmental protection for a performance tour in the community to address environmental issues through theatre.

兩年制專業音樂劇培訓

在兩年的課程裡，音樂劇團的 55 位學員，在專業導師指導下每星期接受三小時培訓，包括戲劇、聲樂、歌唱、舞蹈及形體訓練；期間亦會舉辦舞台劇導賞，培養學員的藝術鑑賞力。除了社區巡迴演出外，學員最後更會參與創作及演出於 2019 年暑假，在理工大學賽馬會綜藝館上演的大型原創音樂劇《買。棄。囤》，展示兩年來的學習成果。

A Two-year Professional Musical Theatre Training Programme

Over the two years of the course, the 55 members of the musical theatre group were guided by professional instructors to undergo weekly three-hour trainings, covering theatre, vocal music, singing, dance and physical training. In the meantime, live theatre commentaries were also organised for participants to nurture their abilities to appreciate the arts. Lastly, in addition to the community performance tour, students engaged in the creation and performance of a large-scale original musical *Muse Up! The Original Musical 2019: Buy Bye Land*, which was held at

中英劇團藝術總監張可堅指，音樂劇團並非只着重舞台上的演出，背

後其實有一個很重要的理念，「我們認為戲劇對小朋友的成長很重要，它並非只是一個課外活動，學學唱歌、學學跳舞。要當一個舞台劇演員，需要經過多方面的訓練，包括語言、形體動作，亦要學會與人合作溝通。」

透過劇場建立年輕人正確價值觀

張可堅認為現代年輕人在一般物質上或較豐裕，但心靈上卻欠缺照顧，透過戲劇教育可培養學員成為一個更好、更懂得與人溝通和更具自信心的人，同時學習了解自己、理解他人。他說：「在戲劇的世界，就算是獨腳戲，也要與別人合作，與人合作自然會有問題產生；而一般劇場，動輒也會有 10 多 20 人參與，要集合那麼多人共同完成一件事並不容易，過程中要學習與人溝通、學習做一個 follower（遵循者）；亦有機會學習如何做一個領袖，掌握如何與他人合作和包容不同意見。劇團就是一個社會縮影。」

他亦感激利希慎基金多年的贊助支持，讓音樂劇團過去 10 多年能持續發展，與孩子一起成長和見證多個感人例子，於年輕人心中種下一顆藝術種子，「當看見小朋友成長，我們有很深感受。」

在 2019/21 年度的計劃，音樂劇團加入了長幼共融議題，以「關懷長者」為主題，將老人家和青少年連繫起來，並會大膽地邀請長者與年輕人一起同台演出音樂劇，繼續讓戲劇與生活連結。

文：李泳絲

the Hong Kong Polytechnic University Jockey Club Auditorium in the summer of 2019. The musical showcased the outcomes of their learning over the past two years.

Chung Ying's Artistic Director Dominic Cheung pointed out that the musical theatre group does not only focus on stage performance because underneath all lies a crucial belief: "We think that drama is very important to children's growth. It is not just an extra-curricular activity to learn to sing and dance. To become a stage actor, one needs to undergo training in many aspects, including language and body movements, and has to learn to cooperate and communicate with others."

Forming Good Values in Youth through Theatre

Cheung opined that young people nowadays are generally quite well-off in material goods, yet lacking of emotional care. Theatre education can nurture participants into better, more communicative and more confident persons, while helping them to understand themselves and others. He said, "In the world of drama, even a monologue involves collaboration with others, and collaborations naturally spawn problems; a regular theatre production involves around 10 to 20 participants. To gather that many people to complete one thing together is not easy at all. In the process, you have to learn to communicate with others, to be a follower. There is a chance that you have to learn to be a leader also, and to learn to cooperate with others and embrace different opinions. A theatre group is society in miniature."

He was grateful to the Lee Hysan Foundation as well for its many years of sponsorship support, which had enabled the musical theatre group to develop continuously in the past for more than 10 years, grow with children and witness many moving cases. It has planted the seed of the arts in young people's hearts, "When we saw the children grow, we had such deep feelings about it."

In the 2019/21 cycle of the project, the musical theatre group has introduced topics about intergenerational harmony. It takes "Care for the Elderly" as its theme to connect the elderly and youths. In a daring attempt, the project will invite elderly people and youths to perform a musical together on stage, as it continues to bridge theatre with life.



一個人一首歌

Every Life Is A Song

得獎計劃：

**2018/19 大專生藝術通識計劃（音樂） —
《一手歌：聽城內的那雙手》 —
大專生 X 社區 X 音樂**

Award-winning Project:

2018/19 General Education in Arts Programme for Tertiary Students (Music) – “Handisongs: Tertiary Students’ Musical Tribute to Our City’s Craftspersons”

「每一個人都值得擁有屬於自己的一首歌」，正是本地唱作人馮穎琪及作詞人周耀輝於 2018 年共同創辦「一個人一首歌」的理念。「這是我們對每一個生命的一種尊重，同時我們也想為流行音樂的創作和製作模式另謀出路，嘗試尋找其他方法和資源令到有興趣做音樂的人有機會做音樂。」周耀輝娓娓道出其背後理念。

在這基礎意念下，「一個人一首歌」於 2018 至 2019 年與康文署主辦的大專生藝術通識計劃（音樂）合作，製作「一手歌：聽城內的那雙手」，招募 30 位來自 12 間本地大專院校、不同學科的學生，創作 10 首以手工藝人為描寫對象的歌曲及影像。

透過流行音樂保育及推廣手工藝

於香港浸會大學人文及創作系擔任副教授的周耀輝，經常接觸到大專生，發現當中不少對創作流行音樂和影像很有興趣，「我們從事作曲、作詞，也好像手工藝人，所以希望製作一批歌曲及影像關於這城市的手工藝人；另一方面找行內資深音樂人一同陪伴這 30 位大專生，與他們分享創作和製作經驗。」

在計劃初期，學員參加不同範疇的工作坊，例如藝術家王天仁分享他與木的關係、電台主持人急急子分享訪問技巧，亦有其他講者分享如何創作歌曲與影像。「要為一個人創作出一首歌，你必需很了解這個人。若對象是一名手工藝人，你需要與他有一些共同語言，明白手工藝人的心路歷程和背景，亦需學習聆聽。大專生的人生閱歷畢竟有限，更加需要告訴他們如何捕捉生命精彩的部分，化之為歌。」

“Every person deserves to have a song of his own,” such was the belief of singer-songwriter Vicky Fung and lyricist Chow Yiu-fai in cofounding “Every Life Is A Song” in 2018, “That is out of our respect towards every individual. At the same time, we also wanted to seek other alternatives for the making and production model of popular music, to try to find other means or resources that could give people who want to make music a chance to make music,” said Chow, as he narrated the vision behind the initiative.

It was upon the foundation of this idea that from 2018 to 2019, “Every Life Is A Song” collaborated with the Leisure and Cultural Services Department’s General Education in Arts Programme for Tertiary Students (Music) to produce “Handisongs: Tertiary Students’ Musical Tribute to Our City’s Craftspersons”. The project recruited 30 students from 12 local tertiary institutions and across different studies to create 10 pieces of music and videos that took craftspersons as their subjects of portraiture.

Preserving and Promoting Craftsmanship through Popular Music

Chow, who serves as Associate Professor in the Department of Humanities and Creative Writing, Hong Kong Baptist University, interacted with tertiary students frequently and observed that many had keen interest in popular music and videos, “We, who work in song writing and lyric writing, like craftspersons, too. That is why we wanted to produce a set of songs and videos about the craftspersons in this city. On the other hand, we sought out veteran musicians in the field to accompany these 30 tertiary students and share with the students their creative and production experience.”

At the beginning of the project, participants joined workshops of different domains. For instance, artist Wong Tin-yan shared his relationship with wood, radio host Amber Au talked about interview techniques, and some other speakers taught how to make music and videos. “If you are to make a song about a person, you have to really know that person. If the subject is a craftsperson, you need to have some kind of common language with him; you need to understand the interior journeys of craftspersons and where they come from, and you need to learn to listen as well. Tertiary students have limited life experience after all, which makes it all the more necessary to teach them how to capture the remarkable things in life, and to turn them into songs.”



藝術教育並非只是教育藝術

學員其後被分成 10 組，並配對 10 個來自香港的獨立音樂單位作為導師，開展創作過程。在計劃中途，學員透過小型劇場和音樂表演等形式在社區分享作品，並於大專院校巡演和舉辦展覽，向大眾展現其創作過程。最後，全體學員需合力籌備於葵青劇院黑盒劇場演出的兩場《十指如歌》音樂會，體驗製作音樂會的過程，將本地手工藝呈現給觀眾，而整個計劃過程亦被記錄下來，並出版成書冊。

於過程中，學員由物色歌曲對象、跟手工藝人交流、與組員合作將搜集到的資料變成文字和音樂，到籌備演出所面對的種種難題，其實都是計劃的一部分。周耀輝說：「關於藝術教育，很容易被說得很高尚、很宏大，但回到最基本，是關於你如何與組員一起合作，與身邊的人相處……我們相信藝術教育是生命教育，處身於這個世界，這個城市，接觸到這些手工藝人的時候，這班大專生學習如何與這世界交接，然後回來創作。」

通過藝術找情緒出口

馮穎琪亦希望透過藝術教育讓學生將藝術與生活連結，「藝術可以創造一個完全不一樣的空間，令你覺得還有事情可嚮往，在你的藝術作品當中找到出口，表達自己，將自己帶離現實，亦是生存於現實世界中很重要的工具與技巧。」

「一個人一首歌」希望透過這次獲獎，有機會與更多不同單位合作，亦感謝康文署、影像顧問麥曦茵、音樂導師單位及學員們一起成就、實踐和分享這次計劃。未來他們會繼續透過不同計劃以滲透式教育的方式，將生命、教育、溝通和社會等元素融合。

Arts Education Is Not Simply Education in the Arts

Participants were then divided into 10 groups and matched with 10 musicians or music groups from the Hong Kong independent music scene who served as mentors to commence the creative process. Over the course of the project, participants shared their works in the community through mini theatre, music performance and other forms, and displayed their creative processes to the wider public through a performance tour around tertiary education institutions and through exhibitions. Finally, all participants worked together to organise two rounds of *Handisongs Concert* at the Black Box Theatre, Kwai Tsing Theatre, to experience the production process of a concert and present local crafts to the audience. The entire process of the project was recorded and published into a book.

During the process, participants faced various challenges, from finding the subjects for the songs and engaging with craftsmen, to collaborating with groupmates to convert collected information into words and music and organising the performances, all of which were meant to be part of the project. Chow said, "With arts education, it is easy to talk about it in very noble and very grand terms. Going back to the fundamentals, however, is about how you work with your groupmates, how you communicate with others around you, etc. We believe that arts education is life education. When placed in this world, in this city, in engagement with these craftsmen, these tertiary students learned to connect with the world, then came back to create."

To Seek an Outlet for Emotions through the Arts

Through arts education, Fung also wanted students to connect the arts with life, "The arts can create a completely different space where you feel that there are things that you can still look forward to. To be able to find a way out through your artworks, express yourself and take yourself away from reality — these are also crucial tools and skills for surviving in the real world."

By winning this award, "Every Life Is A Song" looks forward to more opportunities for collaborations with other different units, and is grateful to the Leisure and Cultural Services Department, video production consultant Mak Hei-yan, musicians and music groups as well as participants for their contribution in accomplishing, implementing and sharing the project. In the future, "Every Life Is A Song" will continue to use the immersive education approach in integrating elements of life, education, communication, society, etc. through different projects.




**藝術
推廣獎**



Award for



Arts Promotion



「藝術推廣獎」旨在表揚傑出的藝術推廣計劃，透過創新及有效的推廣策略和執行方法，吸引更多觀眾和參與者接觸和認識藝術，對藝術的普及做出傑出的貢獻。

The Award for Arts Promotion recognises outstanding arts promotion projects contributing to the popularisation of the arts through effective implementation of innovative strategy and execution plan to attract more audiences and participants to connect with and learn the arts.

評審計算日期：2018年9月1日至2019年8月31日
Assessment Period: 1 September 2018 to 31 August 2019



郭燕銘

Kwok Yin-ming

得獎計劃：

錦田壁畫村計劃

Award-winning Project:

The Kam Tin Mural Village Project

在元朗錦田市中心一帶，藝術家透過壁畫創作，把由負責繪畫的義工團隊、提供資助的慈善機構和組織，還有村內的商店和居民，全都連結起來，讓人感嘆藝術擁有不容忽視的凝聚力量，潤澤人的心靈。

「老實說，這不是驚世壁畫、大師級作品，而是很生活化的主題，普通人的創作。就好像相比花錢到酒店吃一頓飯，每日媽媽煮的飯於我更重要。把藝術生活化更好，我不想藝術變得離地。」

二百名義工 畫半百壁畫

藝術不一定要走入展覽館、藝廊，花錢才可欣賞到。近年在元朗錦田村內，出現一幅幅色彩斑斕的壁畫，內容取材自圍村喜慶、歷史、生活風貌等，為社區增添不少藝術氣息。這條港版「壁畫村」漸漸成為「打卡熱點」，吸引本地團、行山客、單車和跑步好手到訪。

然而壁畫村背後的推手並非錦田居民，而是中學視覺藝術科老師郭燕銘。她曾到南韓、台灣的「壁畫村」旅遊，留意到當地發展壁畫村後，環境設施、社區精神面貌、居民收入幾方面均有改善。於是，她忽發奇想，想把這概念帶到香港。

兩年半前，她鼓起勇氣申請「香港教師夢想基金」，原構思花五至十年，與學生到錦田村畫 20 幅壁畫。經輪選後，郭燕銘最終獲得港幣 10 萬元資助，但評審認為構思規模太大未必能夠實現，只建議她在兩年內完成五幅壁畫。

出乎意料，村民爽快借出地方讓他們畫畫，更不斷有村民邀請他們繪畫家門前牆壁。來自五湖四海的市民和機構亦主動聯絡她，不收分毫盼加入計劃。最終她組織一支超過 200 人的義工團隊，過去兩年半合力繪畫了 46 幅壁畫，超額完成評審眼中不可能的任務。

The walls of the rural villages in Kam Tin at Yuen Long have become the canvas and medium for a group of artists, volunteers, non-profit organisations, villagers, and local stores to mingle. Through mural paintings, people of all backgrounds have been coming together collectively in a heartening and encouraging way.

“To be fair, these mural paintings are neither stunning nor the works of renowned artists. But this is the art that everyone can make and can relate to. Given the choice between spending exorbitantly on a meal at the hotel and enjoying home-cooked food by my mum, I would prefer the latter. This is my choice of art — ordinary and down-to-earth.”

200 Volunteers Sketching over 50 Murals

One does not necessarily have to pay to appreciate art in exhibition halls and galleries. Recently, a village in Kam Tin, Yuen Long has been home to vibrant murals paying homage to traditional life within the walled village, encompassing its traditions and history. As a result, the murals have vastly boosted the popularity of Kam Tin, attracting local tours, hikers, cyclists, and runners alike, all curious to visit this Hong Kong “Mural Village”.

To everyone’s surprise, the mastermind behind the Kam Tin mural village was not a villager. It was conceived instead by Kwok Yin-ming, a secondary school visual arts teacher. Kwok had previously travelled to and visited similar mural villages in South Korea and Taiwan. After seeing how the development of the mural villages improved infrastructure, fostered community spirit, and increased income for the local villagers, Kwok was inspired to bring the concept home to Hong Kong.

Two and a half years ago, Kwok plucked up the courage and applied for the Hong Kong Teachers Dream Fund. Her original idea was to spend five to ten years with students to paint 20 murals in the Kam Tin village. Kwok was selected and received a subsidy of HK\$100,000. However, the judges deemed the plan ambitious and suggested downsizing to five murals in two years instead.

Exceeding all expectations, however, the villagers not only graciously lent out space for them to paint on, many even invited them to paint the walls in front of the villagers’ homes. News spread rapidly among different circles, and many took initiative to join the project without looking for anything in return. In the end, more than 200 volunteers were recruited, completing an astonishing 46 murals in just two and a half years. The team has achieved this impossible feat that the judges were earlier skeptical about.



觸手可及 藝術「平民化」

「藝術在香港可能長期被忽略，市民辛苦賺錢，無奈沒有時間投放在藝術上。但我很想推廣藝術『平民化』。」

郭燕銘認為，藝術非高高在上，非有天份的人才可參與。她說，義工團隊來自不同年齡和階層，有錦田街坊、社福機構、學校社工、企業員工、自閉症學童及長者等，不少人更沒有藝術背景。剛開始時他們沒有信心能完成壁畫，但最終透過繪圖、填色分工合作，集體參與並完成藝術創作。「有一位93歲老人從沒想過自己能畫畫，畫了四、五次，發現原來自己都能做到。」

藝術療癒自我 療癒社區

「藝術要滲入生活當中。因為在香港，精神健康真的需要兼顧，而藝術可以擔當一定的角色。」郭燕銘相信，藝術能夠療癒社區，「這股藝術力量幫到我，亦能幫到其他人，幫到社區。」

執教鞭多年，她見證不少學生被沉重學業壓力折磨，她曾有着同樣痛苦，也難過未能助學生發揮所長，對教師身分愈發無力，人生亦漸入低潮。六年前，她患上抑鬱症，甚至曾自殺。回想低谷時，郭燕銘說：「當時純粹是不捨得一班學生。」

為了學生，她決定「踏出關鍵一步」，嘗試追夢，構思建立港版「壁畫村」。她心想，如果夢想成功實現，她就能成為學生的榜樣，以自身經歷鼓勵他們尋夢、追夢、圓夢，活出有意義的人生。結果這一步，得到超乎想像的發展。在這趟校外旅程中，她成功實踐自我，治癒心靈，走出低谷。「正在邁向理想中的方向，能推動自己繼續做，人生算是找到些存在感！」未來，她希望有機會將壁畫村經驗帶到發展中國家的貧窮村落，透過壁畫藝術推動當地可持續發展。

Art Democratised and to be Reached by Many

"Art is a forgotten and neglected cause in Hong Kong. People work to make money and have no time for it. But I would like to promote art as something that is available to all!"

Kwok believes that art is not esoteric and limited to those with natural talent. The volunteers came from diverse ages and backgrounds, including Kam Tin villagers, non-profit workers, social workers, the corporate world, autistic children, and the elderly. Initially, many of them had little confidence in the task, but they were assigned work accordingly, like sketching and colouring. She recalled that a 93 year-old elderly doubted his own drawing skills at first, and it took four to five times for him to finally realise he could do it.

Healing Oneself and the Community through Art

"Art should be an inseparable part of everyday life. In a fast-paced city like Hong Kong, where mental and physical health are both important, art has a definite role to play," Kwok shared. She personally experienced the life-changing power of art and believes this too will heal many others in the community.

She has witnessed and shared the pain of many students struggling under immense pressure with schoolwork during her teaching life. The role and responsibility to be a teacher became too overwhelming for her to bear. Six years ago, she was diagnosed with depression and contemplated taking her life, but then she recalled her students and that thought alone sustained her.

For the sake of her students, Kwok made up her mind to take a leap of faith. She tried to chase her dreams by building a mural village in Hong Kong. "If I succeed, I can be the role model for my students. I can share my experience with my students and encourage them to pursue their dreams and live a meaningful life," Kwok believed. Looking back, she never envisioned the impact created by the project. This journey personally allowed her to self-actualise, heal her pain, and come out stronger. "I am closer to where I want to be, and by pushing myself to work harder, I can increasingly see my worth!" In the future, she would like to bring her experience to the impoverished villages in some developing countries, that is to promote local sustainable development through mural art.

香港兒童合唱團

The Hong Kong Children's Choir

「2019 亞太合唱高峰會」由香港兒童合唱團主辦，旨在建立一個非競爭性的國際合唱藝術交流平台，一方面向國際展示本地卓越的合唱成就，另一方面透過音樂會、工作坊及博覽會等活動，讓表演者、指揮家、作曲家和音樂愛好者聚首一堂，享受合唱藝術之美。

讓世界認識香港合唱音樂

香港兒童合唱團（香兒）創立於半個世紀前，是香港首個兒童合唱團，比香港文化中心落成還要早。由家庭式經營開始，香兒至今已擁有超過 5,000 名團員，人才輩出，是全球最具規模的兒童合唱團之一。

踏入金禧年，香兒藉此舉辦大型慶典「亞太合唱高峰會」。高峰會為期五天，活動包括六場音樂會、20 場實務工作坊、作曲家樂譜展覽、香港合唱指揮比賽等等，共有 15 個國家地區參與，屬香港及亞太地區合唱界的盛事。活動規模龐大及多元，在本地屬史無前例。

為讓更多本地音樂人參與，香兒在開幕及閉幕音樂會上，特意起用不少本地原創作品，又免收作曲家在樂譜展覽的上架費，銳意提高本地作曲家及作品的曝光率。香兒亦設立業內首次、專為本地年青合唱指揮家而設的比賽，向外界宣揚合唱指揮的專業形象。

「回到欣賞音樂的初心，大家一起做一些事。」業界重量級人物、香兒音樂總監兼首席指揮霍嘉敏指，高峰會不單是為了慶祝香兒 50 周年，更重要的是集合香港高水準的音樂人和作品，把本地的合唱音樂推廣至國際。「以香港為中心點，有來自世界各地的人和香港接軌，也有內地的人來到香港匯合，見識外國合唱音樂。」

得獎計劃：

2019 亞太合唱高峰會

Award-winning Project:

Asia Pacific Choral Summit in Hong Kong 2019

Organised by The Hong Kong Children's Choir, the Asia Pacific Choral Summit in Hong Kong 2019 aims to shun competition in favour of creating a platform for intercultural appreciation and artistic excellence. Besides showcasing the local achievements internationally, it has allowed performers, conductors, composers, and music lovers alike, to gather and enjoy the beauty of making music together through concerts, workshops, music expo and related activities.

Showcasing Hong Kong Choral Music Internationally

Established even earlier than the Hong Kong Cultural Centre, the Hong Kong Children's Choir (HKCC) was founded half a century ago as the first children's choir in Hong Kong. Starting off as a family initiative, it has now grown into one of the largest children's choirs in the world and has nurtured bunches of talents with over 5,000 members currently.

As part of the celebration to mark HKCC's Golden Jubilee, a five-day Choral Summit was organised. Incorporating six concerts, 20 practical workshops, Repertoire Reading Sessions and the Hong Kong Choral Conducting Competition, elites from 15 countries gathered for a festive time for the choral world. With its grand scale and diversity, the Summit was like no other event in Hong Kong.

In order to attract participation from local musicians, HKCC selected entries from local composers for the opening and closing pieces and also waived their "initial shelving fees" in an attempt to increase their exposure. HKCC also supported the first-ever Choral Conducting Competition, which helped to elevate the status and professionalism of budding youth choral conductors.

"Our mutual love for music helped birth this summit," said Kathy Fok, acclaimed Music Director and Principal Conductor of HKCC. She described that besides celebrating the 50th anniversary of the choir, the principal objective of the Summit was to gather the elite musicians and promote their work internationally. "With Hong Kong as a base, people from all over the world were able to connect, whilst mainlanders also grasped the opportunity to learn from world choral music."



半世紀的堅持 讓音樂回歸純粹

香港過往亦曾舉辦不同的合唱音樂節，惟多與比賽掛鈎。是次高峰會則強調沒有競賽元素，只單純地欣賞音樂。例如在「特別展演」中，七隊來自中國內地、澳門、香港和新加坡的合唱團，分別在台上運用不同的技巧演繹風格各異的曲目，最後均會獲得鼓勵性質的獎項。霍嘉敏說，希望帶出一個訊息：任何類型的合唱團都有值得被欣賞的地方，「每一隊都是贏家，每一隊都有獎項，根據每個合唱團獨有的特色頒獎給他們。」

過去多年，香兒均獲邀到海外演出、參加音樂節，卻未曾將重心投放於比賽上。霍嘉敏補充，香兒一直相信音樂應為互相欣賞，而非追求成績、獎項等名利。「比賽不是不好，它能訓練小朋友的奮鬥心。但我們覺得現在已經有太多比賽，而藝術不應用作比賽，它沒有準則去衡量。我們不想小朋友在學藝術、音樂的路上，要經歷如此多比拼，因為比拼雖可加強奮鬥心，但同時亦會令人偏離了欣賞音樂的重點。」

我要學唱歌 傳遞正能量

籌備多時的活動在去年七月舉行，剛好遇上社會運動，聽眾及演出者難免帶着沉重心情入場。諷刺地，活動開幕禮上第一首歌名為《Welcome》，冀藉此歡迎來賓到港。到底觀眾當下要如何享受和理解音樂？

霍嘉敏說，音樂能帶給聽眾很大的治療作用，也能为社會帶來和諧，就像音樂要由不同的和弦、不同的聲音組成，才能譜出美麗樂章。香兒 50 周年籌委會主席李日華補充，正如香兒 50 年周年的主題曲《I Just Want to Sing 我要學唱歌》中歌詞提到，「不論開心與否，也只想唱歌」。

A Half Century of Perseverance A Return to Musical Roots

Choral festivals are not new in Hong Kong. What sets this summit apart, however, is its non-competitive nature. There was a strong emphasis this time on the appreciation for music alone. For instance, in the "Choral Showcase," seven choirs from Mainland China, Macau, Hong Kong and Singapore were invited to perform, and each brought a distinctive flair and character to their performances. At the end, they all received awards for their participation. Fok said they wanted to convey the message that choirs of differing styles were worth appreciating, "All the teams are winners, and they received prizes in accordance with their distinctive styles."

Over the years, despite being invited to overseas performances and musical festivals, HKCC has never prioritised on winning in the competitions. Fok added that the essence of music lies in mutual appreciation, as opposed to the pursuit of fame and recognition. "Competition is not inherently bad; it trains children to be more determined. However, the world is already too competitive, and we believe there is no need for art to be judged this way. We do not want our children, in their pursuit of art and music excellence, to have to struggle so early on. It will lead to deviation from the focus to appreciate music when you are constantly competing"

I Just Want to Sing Passing on Positivity

After months of preparations, the start of the Summit in July last year unfortunately coincided with the onset of social movement. It was with a heavy heart that the audience and performers participated. Ironically, the song choice for the opening ceremony was *Welcome* with the intention to warmly welcome people to the city. Was one really expected to enjoy and comprehend music given those circumstances?

Fok believes that music has a therapeutic potential and can harmonise society, just like how different sounds and chords are put together to create beautiful rhythm and melody. Lee Yat-wah, Chairman of HKCC 50th Anniversary Preparatory Committee added, "It is perhaps fitting that the lyrics of the theme song for the 50th anniversary of HKCC *I just want to sing* goes 'Even when it hurts, I shall choose to sing'."

香港文學館有限公司

The House of Hong Kong Literature Limited

「賽馬會『過去識』本土文學普及教育計劃」採取多元手法推廣文學，透過各種活動把文學與飲食、中醫藥理及建築等有趣和生活化的主題緊扣起來，探討文學藝術的跨界可能性，讓文學突破固有的框框和刻板形象，滲入普羅大眾的生活當中。計劃取名「過去識」，除了「認識過去」的意思外，也解作人們「主動走過去認識文學」，計劃通過文字、影音及親身經驗來豐富感受生活美感的觸感，同時旁及本土歷史與文化，於不同層面引起大眾對文學關注，更鼓勵市民自發主動地參與。

貼地推廣本土文學

「台北文學季都是季度舉辦，很多講座、作家駐場、展覽、工作坊，做得有聲有色，為何香港沒有呢？」香港文學館在2015年創辦「香港文學季」，以台北文學季為參考對象，舉辦本地首個文學界季度大型節慶活動。當時在香港藝術發展局及有限的民間資源支持下，連續舉行了三屆，獲得不錯的成績。

由於最初未能兼顧教育推廣，為長遠培養下一代的文學知識，香港文學館在前年開始獲賽馬會慈善信託基金資助後，開展了為期三年的賽馬會「過去識」本土文學普及教育計劃，除了每年舉辦香港文學季外，更加入長期到校的普及教育計劃，邀請資深作家到中學舉行閱讀及寫作坊，主持講座等。負責此計劃的計劃經理余澆晴表示：「藝術及文學的興趣應由學生時期開始培養，薪火相傳，讓新一代儘早接觸創作。」

倡議設立文學館

除了中學生培訓外，「香港文學季」也是「過去識」計劃另一重點。文學季包含一連串活動，如大型講座、社區導賞、創作坊、展覽、徵文比賽，向公眾廣泛推廣本土文學。香港文學館的行政經理楊華慶自2015年起已參與籌辦文學季，他提及，

得獎計劃：

賽馬會「過去識」
本土文學普及教育計劃

Award-winning Project:

Jockey Club "Passing the Past"
Local Literature Education-For-All Programme

Jockey Club "Passing the Past" Local Literature Education-for-all Programme aims to promote literature through dynamic approaches and activities incorporating intriguing and down-to-earth themes such as food culture, traditional Chinese medicine and architecture. Only when literature truly permeates and reflects in our everyday life can these traditional perceptions and frameworks of literature be broken. The concept behind the title of programme "Passing the Past" inspires one to not only understand and learn about how literature comes to be, but to take initiative to explore what is within. The programme enriched the sense of aesthetics in life through text, video, audio and personal experience. It involved topics in local history and culture, thus not only arousing public attention to literature from different facets, but also encouraging them to participate proactively.

Promoting "Grounded" Local Literature

The Taipei Literature Festival, held quarterly with many impressively curated talks, writers residencies, exhibitions and workshops, raised the question of why Hong Kong never managed to keep up. With this as a point of reference, the House of Hong Kong Literature inaugurated Hong Kong Literature Festival in 2015, the first large scale event in the literary field. With the support from Hong Kong Arts Development Council and a few community players, it was held for three consecutive years with encouraging results.

Initially, The House of Hong Kong Literature was not able to put emphasis on promoting education. After receiving support from the Jockey Club Charitable Trust since 2018, The House of Hong Kong Literature has launched the three-year Jockey Club "Passing the Past" Local Literature Education-for-all Programme. More efforts are then invested into cultivating and equipping the next generation with literary knowledge and interest. Apart from the annual Literature Festival, the programme has also extended to school campuses. Experienced authors are invited to schools to hold workshops and talks on a regular basis. "The interest in arts and literature should be cultivated at an early age, with many opportunities to experience different art forms", Project Manager June Yu shared.

Advocacy for a Museum of Literature

In addition to engaging secondary school students, Hong Kong Literature Festival is another focus of the "Passing the Past" programme. The Literature Festival includes a series of activities, such as large-scale lectures, community guided tours, workshops, exhibitions and essay writing competitions, to widely promote local literature to the public. Administrative



Photo Credit: The House of Hong Kong Literature Limited

最初包括他在內只有兩名全職同事負責各項活動，並靠民間捐助營運，場地選擇有限，加上香港無經驗可循，只能跌跌撞撞去摸索和建立。近年雖獲資助，卻須面對社會運動及疫情的影響，活動的舉行、計劃及宣傳都難以依原有計劃進行。但楊華慶表示，香港文學館會堅持舉辦文學季，因為「深信於困境中文學、藝術更能回應社會和時代。」

香港文學館一直倡議於香港實質建立一個屬於本地而具規模的「文學館」。楊華慶解釋，香港文學館有限公司的成立，就是倡議設立一個由政府支持、民間管理的文學館，讓更多人認識和欣賞本地文學，讓文學作家能有空間容身、創作，繼而推廣至海外。「但是在香港未有文學館之前，就要先建立品牌，讓人認識甚麼是香港文學、香港是否有文學。」他們希望透過舉辦各種活動示範及吸引經驗，「做出成績來」，讓外界正視訴求。「文學作為一個很重要的藝術範疇，為何沒有人倡議設文學館？為何政府不重視呢？」

文學作為時代的回應

去年六月至八月舉行的「香港文學季」，主題為「居住」。無心插柳下，活動時間與內容都跟社會運動重疊。香港文學館評估安全風險後，決定如期舉辦，因為他們相信社會在困頓之時，更需要文學。香港文學館的代表都提及香港這個家正在發生很多事，社會每天發生的事正不斷影響着我們的居所，他們希望活動能令當時感到迷失，對香港未來感到灰心、失落的人，可以透過文學重新獲得力量。於社會不安的情況中，仍有不少人冒着各種不便和困難，前往參與文學季活動，其中各個講座更座無虛席，整個文學季總參與人數更達約 3,900 人。他們表示「大家對這個題目感受特別深，能看出大家是打從心底支持各項活動，希望藉着文學藝術，在時代裡作出回應和討論。」

Manager of The House of Hong Kong Literature Donald Yeung has been involved in organising the Literature Festival since 2015. He recounted that there were only two full-time staff, including himself, at the beginning. It ran on donations from the community with very limited choices of venue to hold public activities. Despite increased funding in recent years, the social movement and the pandemic have deeply impacted the project's implementation, original promotion and execution plans. Against all odds, Yeung says that they will continue to carry on the Literature Festival since he is convinced that literature and art can better respond to society and the times during difficult time.

Yeung further explained that the establishment of The House of Hong Kong Literature was an initiative of setting up a Government-funded, community-run Museum of Literature that promotes better understanding and appreciation for local literature. This will enable greater freedom for writers in their creative processes before they reach out to overseas audience. "Before a Museum of Literature is created, perhaps it is also essential to ask what defines Hong Kong literature, and determine whether Hong Kong has it." They hope that by organising various activities, the results demonstrated would garner adequate support, so that the demand can be addressed by the outside world. "If literature is to be recognised as an important art form, why is there no initiative from anyone to create a museum? Where is the support from the government?"

Literature as the Response to the Times

The theme for last year's Hong Kong Literature Festival, held from June to August, was "residing". Inadvertently, the launch period overlapped with the social movement. After evaluating the risk, they decided to continue with the plan, for they believed that literature plays a crucial role and might be an antidote in times of social unrest. "In an ever-changing city like Hong Kong, the troubles we are going through at home greatly affect each of us. It is our wish to encourage those who feel lost and are disheartened about the future of Hong Kong to be empowered through literature." representatives of The House of Hong Kong Literature expressed. In times of social disorder, many still made extra effort to turn up at the activities. It was a full house for the talks every time and the total number of participants for the Literature Festival reached 3,900. "We can sense the commitment to the activities and attachment of our participants to this matter despite the difficult circumstances. Art and literature hopefully give us alternative answers and ideas in this 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 contribute to 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.

太古集團慈善信託基金

The Swire Group Charitable Trust

太古集團慈善信託基金贊助多個藝團及藝術項目，當中涵蓋的藝術活動類型多樣且形式多元，受助層面亦見廣闊，為公眾以至常被忽略的弱勢社群，帶來高質素的藝術節目，促進文化藝術發揮其社會功能。

「我們認為藝術之下人人平等，希望藝術能普及化，不論殘疾人士、弱勢社群，都能享受藝術帶給生命的快樂。」

關懷弱勢社群 盼藝術普及化

去年電影《逆流大叔》在香港上映，對一般香港人來說，這或許是一部普通商業電影。對視障人士來說卻意義深遠，因為這是首部提供口述影像版的港產片，視障人士能在上映之時便走入戲院，與其他觀眾同步享受光影之旅。計劃由香港盲人輔導會與香港電影業界合作推動，背後默默支持計劃的，還有撥款贊助的太古集團慈善信託基金。

「太古的出品一直高質素、高質量，或會給人一種錯覺，我們只會支持所謂的『精英藝術』。但其實我們在藝術方面的資助是希望推動普及化……慈善項目都針對弱勢社群或被忽視的群體。」基金公益事務主管陳婷婷說。

太古集團至今扎根香港一個半世紀，旗下的慈善信託基金亦已成立近40年。作為註冊慈善組織，基金多年來致力推動藝術、教育及海洋保育活動。藝術方面，他們着重透過藝術解決社會問題，同時重點關注殘疾人士及弱勢社群，冀提供共融、通達的藝術環境，讓社群享受藝術，得到藝術教育。例如：資助音樂兒童基金會，由專業音樂老師教授基層兒童學樂器；資助服務患有先天性遺傳疾病的兒童的夏約書孤兒症基金會，到特殊學校進行藝術治療活動；及長期資助香港展能藝術會，培育殘疾人士成為藝術家。

The Swire Group Charitable Trust (the Trust) sponsors multiple arts groups and initiatives, delivering diverse and high quality programmes to a wide demographic, especially serving disadvantaged populations who may often be neglected, with the objective of helping arts and culture to fully realise and fulfil their potential in society.

“We believe art makes all humans equal and envision that art should be democratised to the disabled and disadvantaged alike, to allow them to appreciate the joy of art”

Caring for the Disadvantaged Envisioning Art Democratisation

To many, the movie “Men On The Dragon” released in Hong Kong last year might just be an ordinary commercial production. However, it carries significant meaning for the visually impaired as this is the first ever Hong Kong-made movie that offers specialised audio description. This enabled them to enjoy a cinematic experience concurrently with other cinemagoers. This project, a collaboration between the Hong Kong Society for the Blind and the local movie industry, was also supported and sponsored by the Trust.

Head of Philanthropy at the Trust, Tina Chan, said that with its track record of producing high-quality programmes in the past, the Trust often gave the false impression that it only supports “art for the elite”. In fact, in its attempt to promote art democratisation, the Trust tailors its philanthropic programmes to address and raise awareness of the needs of the disadvantaged and neglected communities.

The Swire Group was founded one and a half centuries ago in Hong Kong and its Trust has been established for nearly 40 years. Over the years, as a registered charity, the Trust has been actively promoting the arts, education, and marine conservation. Through the arts programmes in particular, the Trust has tried to tackle social issues and, at the same time for the disabled and disadvantaged communities, to cultivate an atmosphere of inclusivity, and create a conducive environment for them to enjoy art and receive related education. Previous projects include supporting the Music Children Foundation and having professional music teachers to teach grassroots children; supporting the work done by Joshua Hellmann Foundation for Orphan Disease and bringing in art therapy to special schools; and being long-term partners with Arts with the Disabled Association Hong Kong, nurturing those with disabilities to become artists.



Photo by Ka Lam@HK Phil

除中小型非政府組織外，基金自1996年起長期資助香港管弦樂團，而樂團勇奪《留聲機》2019年年度樂團大獎，成為亞洲第一個贏得此項殊榮的樂團。陳婷婷解釋，是要將高質素的音樂帶給大眾，「可能很多人覺得古典音樂高不可攀，但我們認為藝術不是作為社會某階層的特權，所以希望每個人都能接觸到。」

真心實意做慈善

基金每年平均捐出資助約港幣4,000萬元，目前正資助25個項目運作，每個項目一般最少獲資助港幣100萬元，為期數年。適逢在港發展150周年，太古今年將撥出港幣1.5億元，透過基金回饋社會。

陳婷婷表示，基金貫徹集團「務實而不慕華」(Esse Quam Videri)的精神，確保資助能用得其所，不會「為捐而捐」。她指，批出資助前，基金會認真審視機構的管治狀況，團體是否有熱情，及項目設計是否周詳等因素；批出後，會與機構緊密溝通，監察資金運作，務求確保結束資助後計劃仍能持續發展。「不是因為你做慈善、做好事，寫張支票給人就是，自己好過就算。我們不是這樣做事，要對每件事都很嚴謹。每分錢都是辛苦錢，你要幫助別人，也要肯定你做的項目是人們需要的、到位的。」

與企業社會責任(CSR)並不同，陳婷婷強調，基金獨立運作，唯一使命是為慈善，不會受營運利益、企業形象限制。「基金理念一向是，經營生意還經營生意，慈善還慈善，我們回饋社會與我們賺錢營運是分開的。我們只會做正確的事，做社會需要的事。」

In addition to small and medium-sized non-governmental organisations, the Trust has also been supporting the Hong Kong Philharmonic Orchestra (The HK Phil) since 1996. The HK Phil received the Gramophone Orchestra of the Year Award in 2019, being the first orchestra in Asia to receive this honour. "Perhaps many believe they are not connoisseurs of classical music, but we believe that art should not be class-specific, and we hope that everyone can have access to it," Chan explained.

A Heart for Philanthropy

The Trust donates an average of HK\$40 million annually and currently supports 25 projects. Each of these projects receives HK\$1 million over several years. Coinciding with its 150th anniversary, the Swire Group plans to allocate a further HK\$150 million this year to give back to the society through the Trust.

The Trust operates with the Swire Group's motto — *Esse Quam Videri*, meaning "To be, rather than to seem to be", and seeks to ensure all funds are utilised optimally. Chan pointed out that before funding is allocated, the Trust rigorously screens each organisation for their vision and programme design. After funding is allocated, they continue to be in close communication with the organisation, monitoring how the funds are used, working to ensure sustained growth of the programme beyond the funding period. "Our mindset in philanthropy goes beyond merely writing cheques and feeling good about ourselves. Since every penny is hard earned, we work meticulously to make sure it goes directly to those who need it," Chan shared.

With its primary calling as a philanthropy, Chan reiterated, the Trust differs from the practice of corporate social responsibility, which allows it to be independently run, and is neither affected by profit margins nor limited by its corporate identity. "The core principle of our Trust is that there is a clear differentiation between the business side of our mother company, and what the Trust does philanthropically. We do what is proper, we do what our society requires of us."

評審

Adjudication

由藝發局大會為計劃定下方向及各獎項的評選準則。

「終身成就獎」及「傑出藝術貢獻獎」由藝發局大會委員及藝術顧問提名及推選產生。其他五個公開接受提名之獎項，包括「藝術家年獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」均設獨立評審小組負責評選工作，由業界專業人士組成。以上所有評審結果交由總評審團審議及作最後決定。

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

The Life Achievement Award and the Award for Outstanding Contribution in Arts are nominated and selected by HKADC's Council members and arts advisors. Individual assessment panels consisting of professionals and representatives from different art forms are formed to assess the nominations for the following five awards: Artist of the Year, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship. All awards results are submitted to the Chief Adjudication Panel for deliberation and making final decisions.

評審 Adjudication

總評審團

王英偉博士
楊偉誠博士
馬逢國先生
李偉民先生
霍啟剛先生
藍列群女士
楊國樑先生

Chief Adjudication Panel

Dr Wong Ying-wai, Wilfred
Dr Yeung Wai-shing, Frankie
Mr Ma Fung-kwok
Mr Lee Wai-man, Maurice
Mr Fok Kai-kong, Kenneth
Ms Lam Lit-kwan
Mr Yeung Kwok-leung, Paul

大會委員

王英偉博士 (主席)
楊偉誠博士 (副主席)
陳錦成先生
陳美娟女士
陳詠燊先生
邱詠筠女士
周博賢先生
霍啟剛先生
黑國強先生
鄭為立先生
藍列群女士
劉惠鳴女士
李俊亮先生
盧偉力博士
吳傑莊博士
吳瑞雲(吳雨)先生
龐建貽先生
潘惠森教授
唐慶枝先生
胡俊謙先生
甄拔濤先生
丘亞葵先生
楊春江先生
楊國樑先生
民政事務局局長或其代表
教育局常任秘書長或其代表
康樂及文化事務署署長或其代表

Council Members

Dr Wong Ying-wai, Wilfred (Chairman)
Dr Yeung Wai-shing, Frankie (Vice Chairman)
Mr Chan Kam-shing, Chris
Ms Chan May-kuen, Sylvia
Mr Chan Wing-san, Sunny
Ms Chiu Wing-kwan, Winnie
Mr Chow Pok-yin, Adrian
Mr Fok Kai-kong, Kenneth
Mr Andy Hei
Mr Kwong Wai-lap
Ms Lam Lit-kwan
Ms Lau Wai-ming
Mr Lee Chun-leung, Indy
Dr Lo Wai-luk
Dr Ng Kit-chong, Johnny
Mr Ng Sui-wan (Ng Yu)
Mr Pong Kin-yee, Paulo
Prof Poon Wai-sum
Mr Tong Hing-chi, Patrick
Mr Wu Chun-him
Mr Yan Pat-to
Mr Yau Ah-kwai, Vigo
Mr Yeung Chun-kong, Daniel
Mr Yeung Kwok-leung, Paul
Secretary for Home Affairs or his representative
Permanent Secretary for Education or her representative
Director of Leisure and Cultural Services or her representative

評審小組

藝術評論

陳瑋鑫先生
張敏慧女士
羅淑敏教授
梁偉詩博士
馬世豪先生
吳傑莊博士
單志民（登徒）先生

舞蹈

陳錦成先生
莊陳波先生
周佩韻女士
劉天明先生
梁美嘉女士
王榮祿先生
曾金星先生

戲劇

鄭國偉先生
張秉權博士
張華慶先生
李俊亮先生
潘惠森教授
丁羽先生
葉運強先生

電影

陳天成先生
陳詠燊先生
馮美華女士
郭偉倫先生
李卓倫先生
唐慶枝先生
阮繼志博士

文學藝術

陳少紅（洛楓）教授
鄭鏡明先生
盧偉力博士
黃坤堯教授
黃裕邦先生
甄拔濤先生

媒體藝術

歐陽櫻博士
陳詠燊先生
馮炳輝先生
吳傑莊博士
吳子昆先生
楊我華先生

Assessment Panels

Arts Criticism

Mr Chan Wai-yam
Ms Cheung Man-wai
Prof Law Suk-mun, Sophia
Dr Leung Wai-sze
Mr Ma Sai-ho
Dr Ng Kit-chong, Johnny
Mr Shin Chi-man

Dance

Mr Chan Kam-shing, Chris
Mr Chong Chan-po
Ms Chow Pui-wan
Mr Lau Ting-ming
Ms Leung Mei-kar
Mr Ong Yong-lock
Mr Tsang Kam-sing

Drama

Mr Cheung Kwok-wai
Dr Cheung Ping-kuen
Mr Cheung Wah-hing
Mr Lee Chun-leung, Indy
Prof Poon Wai-sum
Mr Ting Yu
Mr Yip Wan-keung

Film

Mr Chan Tin-shing
Mr Chan Wing-san, Sunny
Ms Fung Mei-wah, May
Mr Kwok Wai-lun
Mr Li Cheuk-lun, Dominic
Mr Tong Hing-chi, Patrick
Dr Yuen Kai-chi

Literary Arts

Prof Chan Sui-hung, Natalia
Mr Cheng Kang-ming
Dr Lo Wai-luk
Prof Wong Kuan-io
Mr Wong Yu-bon, Nicholas
Mr Yan Pat-to

Media Arts

Dr Au-Yeung Shing
Mr Chan Wing-san, Sunny
Mr Fung Bing-fai
Dr Ng Kit-chong, Johnny
Mr Ng Tsz-kwan
Mr Yeung Ngor-wah, Anthony

評審 Adjudication

音樂

陳錦標博士
周博賢先生
郭嘉特教授
林詠璋博士
盧厚敏博士
黃志淙博士
姚桑琳教授

視覺藝術

陳錦成先生
鄭嬋琦女士
蔡仞姿女士
黎美蓮女士
戴尚誠先生
鄧凝姿博士
楊春棠先生

戲曲

張敏慧女士
古煒德先生
劉秀瓊女士
李俊亮先生
李漢光先生
丁羽先生
嚴小慧女士

藝術教育 (學校組)

陳美心女士
張寶雯女士
何玉冰女士
鄭啟德先生
潘泮博士
胡俊謙先生
楊漢倫教授

藝術教育 (非學校組)

陳炳雄先生
張潔盈女士
李俊亮先生
黃學揚先生
余嘉蓮女士
余振球先生
阮妙芬女士

藝術推廣及藝術贊助

傅月美女士
馮美華女士
黑國強先生
莫健偉先生
潘璧雲女士
崔德煒博士
韋志菲女士

Music

Dr Chan Kam-biu, Joshua
Mr Chow Pok-yin
Prof Kwok Ka-tak, Gabriel
Dr Lam Wing-cheong
Dr Lo Hau-man
Dr Wong Chi-chung, Elvin
Prof Yiu Song-lam

Visual Arts

Mr Chan Kam-shing, Chris
Ms Cheng Sim-yee, Grace
Ms Choi Yan-chi
Ms Lai Mei-lin
Mr Tai Sheung-shing, Victor
Dr Tang Ying-chi, Stella
Mr Yeung Chun-tong

Xiqu

Ms Cheung Man-wai
Mr Ko Wai-tak, Roy
Ms Lau Sau-king
Mr Lee Chun-leung, Indy
Mr Li Hon-kwong
Mr Ting Yu
Ms Yim Siu-wai

Arts Education (School Division)

Ms Chen Mei-sum
Ms Cheung Po-man, Rowena
Ms Ho Yuk-ping
Mr Kwong Kai-tak
Dr Pun Sou, Sydney
Mr Wu Chun-him
Prof Yang Hon-lun, Helan

Arts Education (Non-School Division)

Mr Chan Ping-hung
Ms Cheung Kit-ying, Natalie
Mr Lee Chun-leung, Indy
Mr Wong Hok-yeung, Alfred
Ms Caroline Yee
Mr Yu Chun-kau, Jacob Hermit
Ms Yuen Miu-fun, Nancy

Arts Promotion & Arts Sponsorship

Ms Fu Yuet-mai
Ms Fung Mei-wah, May
Mr Andy Hei
Mr Mok Kin-wai, Patrick
Ms Poon Pik-wan
Dr Tsui Tak-wai
Ms Josephine Wai

提名 Nomination

藝術界別提名人

為積極鼓勵藝術家及團體參與，「第十四屆香港藝術發展獎」除接受公開提名外，亦設有「藝術界別提名人」，由資深藝術工作者擔任，就「藝術家年獎」、「藝術新秀獎」、「藝術教育獎」、「藝術推廣獎」及「藝術贊助獎」進行提名。

藝術行政

莫健偉博士

藝術評論

鄭政恆先生
鄭威鵬博士
張秉權博士

藝術教育

黃佩賢女士

舞蹈

陳少紅（洛楓）教授
黃建宏先生

戲劇

陳桂芬女士

電影

陳志華先生
傅慧儀女士
鄭珮詩女士

文學藝術

鍾國強先生
鄧小樺女士
王良和博士

媒體藝術

莫奔教授
Tobias Klein 博士
梁學彬教授

音樂

陳永華教授

視覺藝術

梁美萍教授
唐錦騰教授

戲曲

羅家英（行堂）博士
吳杏冰女士
阮兆輝先生

Art Form Nominators

Besides accepting open nominations, "Art Form Nominators" are introduced with an aim to actively encourage artists and arts groups to participate in the 14th Hong Kong Arts Development Awards. Comprising arts veterans, the "Art Form Nominators" are invited to make nominations for the various awards including Artist of the Year, Award for Young Artist, Award for Arts Education, Award for Arts Promotion and Award for Arts Sponsorship.

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Arts Criticism

Mr Cheng Ching-hang
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Arts Education

Ms Wong Pui-yin, Graca

Dance

Prof Chan Sui-hung, Natalia
Mr Wong Kin-wang, Kevin

Drama

Ms Chan Kwai-fun

Film

Mr Chan Chi-wa, Ernest
Ms Fu Wai-yee, Winnie
Ms Kwong Pui-see, Teresa

Literary Arts

Mr Chung Kwok-keung
Ms Tang Siu-wa
Dr Wong Leung-wo

Media Arts

Prof Maurice Benayoun
Dr Tobias Klein
Prof Leung Hok-bun, Isaac

Music

Prof Chan Wing-wah

Visual Arts

Prof Leung Mee-ping
Prof Tong Kam-tang

Xiqu

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