

第十四屆香港藝術發展獎

The 14th Hong Kong Arts Development Awards

目錄

Contents

Vol.32

07.2020

香港藝術發展局
Hong Kong Arts Development Council

香港鰗魚涌英皇道1063號10樓
10/F, 1063 King's Road, Quarry Bay, Hong Kong

電話 Tel
2827 8786

傳真 Fax
2970 3809

電郵 E-mail
hkadc@hkadc.org.hk

網址 Website
www.hkadc.org.hk

編輯 Editorial
香港藝術發展局企業傳訊及校園藝術部
Corporate Communications and Arts-in-School Dept.,
Hong Kong Arts Development Council

設計 Design
Signature Design

《藝萃》是香港藝術發展局出版之刊物，版權
所有，欲轉載本刊文章必先得到本局同意。
Copyright by Hong Kong Arts Development Council.
All rights reserved. No part of this publication may
be reproduced or transmitted in any means without
permission of the publisher.

2

專題 Feature

第十四屆香港藝術發展獎
嘉許傑出藝術家及團體
The 14th Hong Kong Arts Development Awards
Commends Outstanding Artists and
Arts Organisations

8

焦點 Focus

疫境自強 開拓嶄新展演與學習模式
Staying Resilient
New Performance and Learning Modes
Emerge

13

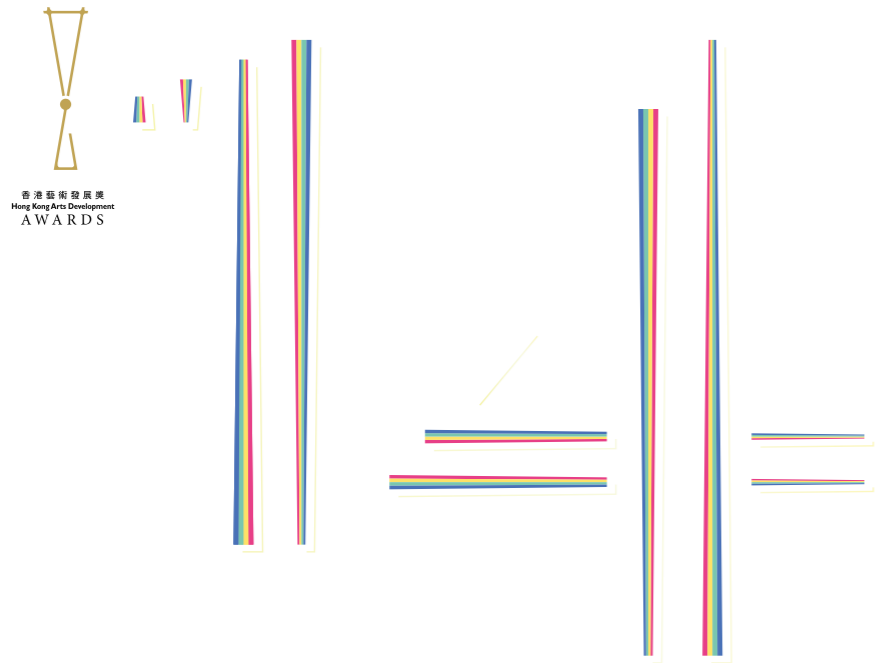
台下一分鐘 Offstage

林奕華 非常林奕華
Edward Lam, Edward Lam Dance Theatre



第十四屆香港藝術發展獎 嘉許傑出藝術家及團體

The 14th Hong Kong Arts Development Awards Commends Outstanding Artists and Arts Organisations



由香港藝術發展局（藝發局）主辦的「香港藝術發展獎」，於2003年創立，經歷逾17年的發展，見證着本地藝術界的演變，時至今日已成為藝文界的年度盛事。本年度更以「屆」取代年份，名為「第十四屆香港藝術發展獎」，希望為「香港藝術發展獎」冠上一個歷史意義，同時為香港的藝壇發展記下一個里程碑。今屆共頒發五個獎項類別，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」，合共26個得獎單位，而今屆的「終身成就獎」及「傑出藝術貢獻獎」將延後至下屆頒獎禮上公布及頒發。

The Hong Kong Arts Development Awards organised by the Hong Kong Arts Development Council (HKADC) has become an annual highlight of the arts and cultural sector. Launched in 2003 and after over 17 years of development, it is a testament to the arts development in Hong Kong. This year, the award is to be made more poignant by being named according to the edition instead of year with the current edition titled the 14th Hong Kong Arts Development Awards. In the current edition, awards are presented to 26 individual and organisation awardees in five categories including "Artist of the Year", "Award for Young Artist", "Award for Arts Education", "Award for Arts Promotion", and "Award for Arts Sponsorship". The "Life Achievement Award" and "Award for Outstanding Contribution in Arts" will be announced and presented in the next edition.

每年5月舉行的頒獎禮可說是本地文化藝術界的矚目盛事，但今年卻因為新冠病毒疫情持續的關係無奈取消。雖然頒獎禮未能如常舉行，但卻無礙本局表揚於去年度具備傑出表現的本地藝術工作者、團體、學校及機構的決心。本局更特意委聘香港電視娛樂有限公司 (ViuTV) 製作「第十四屆香港藝術發展獎——型·聚藝術」電視特輯，希望透過深入的訪問，讓今屆獲頒「藝術家年獎」及「藝術新秀獎」的16位得獎者向觀眾介紹其創作靈感，分享他們於藝術創作的心路歷程，以及今次得獎的感受和未來發展動向等，讓觀眾一同分享他們得獎的喜悦。節目特輯分上下兩集於6月20及27日在ViuTV99台播映，觀眾可登入<https://viu.tv/>及下載ViuTV Apps重溫。

2020年的上半年因為新冠肺炎疫情爆發，令本地藝文活動近乎全面停頓，為藝術工作者帶來衝擊，但同時也帶來喘息的機會。藝發局主席王英偉博士寄語藝術家和團體好好利用這段時間去裝備自己，待疫情緩和，就可讓大眾看到大家重新出發的作品，讓香港藝術綻放更豐富的光彩。縱使疫情限制了社交活動，但藝術交流從來都不受空間和距離所限制，在全球共同對抗新冠疫情的艱難時刻，藝文界更應該發揮自己所長，在不同的藝術範疇上為社會注入正能量，向全球展現共同度過疫情難關的決心。

來年「香港藝術發展獎」將踏入第15屆，本局期望繼續得到藝文界的大力支持，亦會與本地的藝術家和藝團攜手，朝着將香港打造成一個充滿動力和多元化的文化藝術都市邁進。

The Presentation Ceremony, a significant local arts event scheduled in May every year, is cancelled due to the outbreak of COVID-19. However, the situation in no way diminishes HKADC's tribute towards the award recipients including artists, arts organisations, schools, and organisations with outstanding achievements in the previous year. HKADC commissioned the HK Television Entertainment Company Limited (ViuTV) to produce "The 14th Hong Kong Arts Development Awards" television special that features in-depth interviews of the 16 recipients of "Award of the Year" and "Award for Young Artist". The audience may share the joy of their receiving the awards as well as gain a deeper understanding and appreciation of their creative inspirations, artistic journeys and visions for the future. The programme is presented as two segments to be broadcast on ViuTV Channel 99 on 20 and 27 June. The programme can also be viewed through the website <https://viu.tv/> or the ViuTV Apps.

Due to the COVID-19 outbreak in the first half of 2020, arts activities in Hong Kong almost come to a complete halt. For the arts practitioners, the situation presented both unprecedented challenges and an opportunity for repose. Dr Wong Ying-wai, Wilfred, Chairman of HKADC wishes for the sector to further equip itself to be ready for more exciting works ahead which make Hong Kong art bloom with even greater vigor when the outbreak ceases. While social activities may have been restricted by the epidemic, interactions in art are limited by neither space nor distance. During these challenging times of fighting against the epidemic on a global level, the arts sector is able to exert its power of injecting positivity within the society to become a pillar of strength in weathering the epidemic.

The Hong Kong Arts Development Awards will soon enter the 15th edition in the coming year. We hope to receive the continued support of the arts sectors and join hands with local artists and arts organisations to turn Hong Kong into a dynamic and diverse cultural city.

「藝術家年獎」 Artist of the Year

舞蹈
Dance喬楊
Qiao Yang

喬楊於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。她將一生奉獻給舞蹈，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. Dedicated and exceptional, she devotes all her life in the arts.

戲劇
Drama高翰文
Ko Hon-man

高翰文於2018/19年度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，他均演得唯妙唯肖，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*, he was luminous in those vividly distinctive roles.

電影
Film應亮
Ying Liang

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，反映其於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。

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. 2018/19 saw the release of *A Family Tour*, expressing his exploration of social and cultural issues.

媒體
藝術
Media
Arts羅海德
Hector
Rodriguez

羅海德於2018/19年度的作品及個人展覽「象裡有象：通電造影之歧路結節 開合解謎」充分展現其美學框架。他亦參與計算機視覺國際會議展出《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，其對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: Hidden Variables: Forking Paths of Visuality & Technology* have fully demonstrated his aesthetic framework. His another work *Gestus: Judex* was showcased in European Conference on Computer Vision. Having been teaching in the City University of Hong Kong for years, and he founded Hong Kong's first art and science university programme, his enthusiasm towards and contribution to education are undoubtedly remarkable.

音樂
Music梅廣釗
Mui Kwong-chiu

梅廣釗於2018/19年度參與多個涵蓋不同藝術範疇的項目，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》及港台電視《香港風物誌》系列原創配樂等，具創新性而且多樣化。

Mui Kwong-chiu immersed himself in an array of diverse and innovative art projects including: 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; original music for RTHK TV series *Heritage Connect*, etc., which are innovative and diversified.

視覺
藝術
Visual
Arts李慧嫻
Li Wei-han,
Rosanna

李慧嫻於2018/19年度先後舉辦陶塑個展「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」。數十載的創作生涯累積了很多出色的藝術作品，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, she accumulated a lot of excellent artworks, and contributes immensely as adviser and key member of various local art organisations.

戲曲
Xiqu吳展泓
(吳仟峰)
Ng Chin-wang
(Ng Chin-fung)

吳展泓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, he 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.

「藝術新秀獎」 Award for Young Artist



查映嵐 Char Ying-lam, Evelyn
藝術評論 Arts Criticism



曹德寶 Cho Tak-po, Hugh
舞蹈 Dance



黎玉清 Lai Yuk-ching
戲劇 Drama



陳小娟 Chan Siu-ken, Oliver
電影 Film



梁莉姿 Leung Lee-chi
文學藝術 Literary Arts



曲倩雯(曲淵澈) Qu Qianwen (Vzela Kook)
媒體藝術 Media Arts



何卓彥 Ho Cheuk-yin
音樂 Music



陳惠立 Chan Wai-lap
視覺藝術 Visual Arts



吳立熙 Ng Lap-hei
戲曲 Xiqu

第十四屆香港藝術發展獎 得獎名單

The 14th Hong Kong Arts Development Awards - List of Awardees

獎項 Awards	得主 Awardees	
藝術家年獎 Artist of the Year	舞蹈 Dance	喬揚 Qiao Yang
	戲劇 Drama	高翰文 Ko Hon-man
	電影 Film	應亮 Ying Liang
	媒體藝術 Media Arts	羅海德 Hector Rodriguez
	音樂 Music	梅廣釗 Mui Kwong-chiu
	視覺藝術 Visual Arts	李慧嫻 Li Wei-han, Rosanna
	戲曲 Xiqu	吳展泓(吳仟峰) Ng Chin-wang (Ng Chin-fung)
	藝術評論 Arts Criticism	查映嵐 Char Ying-lam, Evelyn
	舞蹈 Dance	曹德寶 Cho Tak-po, Hugh
	戲劇 Drama	黎玉清 Lai Yuk-ching
藝術新秀獎 Award for Young Artist	電影 Film	陳小娟 Chan Siu-ken, Oliver
	文學藝術 Literary Arts	梁莉姿 Leung Lee-chi
	媒體藝術 Media Arts	曲倩雯(曲淵澈) Qu Qianwen (Vzela Kook)
	音樂 Music	何卓彥 Ho Cheuk-yin
	視覺藝術 Visual Arts	陳惠立 Chan Wai-lap
	戲曲 Xiqu	吳立熙 Ng Lap-hei
	基督教粉嶺神召會小學 Fanling Assembly of God Church Primary School	
	裘錦秋中學(元朗) Ju Ching Chu Secondary School (Yuen Long)	
	九龍樂善堂 The Lok Sin Tong Benevolent Society, Kowloon	
	基督教中國佈道會聖道迦南書院 ECF Saint Too Canaan College	
優異表現獎 Certificate of Merit	李志達紀念學校 Lee Chi Tat Memorial School	
	打鼓嶺嶺英公立學校 Ta Ku Ling Ling Ying Public School	
藝術教育獎(非學校組) Awards for Arts Education (Non-School Division)	香港展能藝術會 Arts with the Disabled Association Hong Kong	
	中英劇團 Chung Ying Theatre Company	
	一個人一首歌 Every Life is a Song	
優異表現獎 Certificate of Merit	城市當代舞蹈團 City Contemporary Dance Company	
	7A班戲劇組 Class 7A Drama Group Limited	
藝術推廣獎 Awards for Arts Promotion	吳美筠 Ng Mei-kwan	
	郭燕銘 Kwok Yin-ming	
	香港兒童合唱團 The Hong Kong Children's Choir	
藝術贊助獎 Awards for Arts Sponsorship	香港文學館有限公司 The House of Hong Kong Literature Limited	
	太古集團慈善信託基金 The Swire Group Charitable Trust	

得獎名單 Information on the awardees are available : <http://www.hkadc.org.hk/14thawards>

如欲重溫「第十四屆香港藝術發展獎 — 型·聚藝術」電視特輯，可登入<https://viu.tv/> 及ViuTV Apps觀看。
"The 14th Hong Kong Arts Development Awards" television special is available for viewing subsequently through the website <https://viu.tv/> or the ViuTV Apps.



疫境自強 開拓嶄新展演與學習模式

Staying Resilient

New Performance and Learning Modes Emerge

在新冠肺炎疫情的影響下，所有演藝場地關閉，各項藝術活動暫停。面對這突如其來的困局，本局率先推出「藝文界支援計劃」以資助因藝文活動取消或無限期延後而失去工作及受影響的藝術工作者及藝團，紓解藝文界所面對的財政困難。在疫情陰霾的籠罩下，本地藝術家和藝團不但沒有退縮，反而積極開拓新的平台，以藝術團結社會，為香港打氣。

The outbreak of COVID-19 has caused temporary closure of almost all performing arts venues. Arts events are forced to cancel or postpone which gravely impact the work and livelihood of local arts practitioners and arts organisations. In view of this critical time, Hong Kong Arts Development Council launched the "Support Scheme for Arts & Cultural Sector" to help relieve the financial burden of the sector. Despite the adverse impact of the epidemic, local arts practitioners and arts organisation are not dispirited. Instead, they develop new platforms to unite the society through arts.



「讓我們來看看！」3D看世界工作坊
Let's See - 3D Creation Workshop

校園藝術大使 發揮疫境自學精神

「第12屆校園藝術大使計劃」的活動亦因為疫情而被迫取消，為了繼續發揮「活出藝術·積極分享」的精神，計劃推出「Arts Go Live! — 網上互動工作坊」，讓校園藝術大使在家也可以進行藝術創作。

自6月起，計劃推出多個網上互動工作坊，讓藝術家在網上平台進行即時的在線教學，帶領校園藝術大使進行創作，活動包括Zine Workshop的「手作Zine工作坊：繞路回家」、專業攝影師張偉樂的「家中小物大冒險 定格影像動畫工作坊」、自由人聲藝術工作室的「無伴奏合唱 x 人聲敲擊工作坊」及藝術家陳岱昕的「讓我們來看看！3D看世界工作坊」。計劃另於8月至10月期間繼續推出不同的藝術體驗活動，讓藝術大使體驗多元化的藝術活動，擴闊藝術視野。

縱然疫情為藝文界帶來衝擊，但卻啟發了藝術家的無限創意，藉着藝術來表達對社會的關懷，同時亦為藝文界建立了一個新的發展方向。

Never Stop Learning for the Arts Ambassadors

The core activities for the 12th Arts Ambassadors-in-School Scheme have been cancelled due to the epidemic. To continue the spirit of 'Live in Art, Thrive in Sharing', the "Arts Go Live! - Online Interactive Workshops" series are introduced to allow arts ambassadors to continue exploring the joy of arts creation.

The scheme launched various online interactive workshops starting from June. Led by various artists, arts ambassadors are encouraged to stimulate their boundless creativity by taking part in online learning. The activities include "Zine Marking Workshop: Longest Way Round, Shortest Way Home" by Zine Workshop, "Stop Motion Workshop" by professional photographer Cheung Wai Lok, "A cappella x Beatbox Workshop" by Free Voice Studio and "Let's See - 3D Creation Workshop" by artist Dawn Chan. The scheme will continue to launch different arts experience activities from August to October for the arts ambassadors to expand their artistic horizon through the diversified arts activities.

While the epidemic has gravely impacted the arts sector, it also inspired boundless creativity and initiatives to care for the society through arts while carving out a new route of arts development.



Zine Workshop的「手作Zine工作坊：繞路回家」
Zine Marking Workshop: Longest Way Round, Shortest Way Home

時代越艱鉅 越需要藝術

在疫情的影響下，不少藝術家及藝團堅持創作，改以網上形式開拓另類展演場地，跟觀眾分享和互動。例如，影話戲於網上直播「第六屆青年編劇劇本寫作計劃」的得獎作品《扣題》的現場演出，並設網上座談會，讓觀眾與演出團隊一同探討劇中的主題，引發大家對人性陰暗面的討論和思考。四場演出的門票迅即售罄，可見即使未能親身入場，疫情並沒有減退大眾對參與藝文活動的熱情。

照片提供 Image courtesy: Wisely Chan @ DUO Production



影話戲於網上直播·現場演出《扣題》
Live streaming of *Model Answer* by Cinematic Theatre

踢躂舞團R&T (Rhythm & Tempo)除了於面書專頁播放他們與日本舞者清水夏生共同打造的踢躂演奏會《爵躍》的選段《爵躍線上_2.0》外，還教授及示範踢躂舞，讓觀眾留在家中也可以享受跳踢躂舞的樂趣。而劍麟粵劇團直播劇目《霸王別姬》更是香港首次直播粵劇的足本演出，吸引超過1,000名觀眾於網上收看。

照片提供 Image courtesy: 劍麟粵劇團 Kim Lun Cantonese Opera Troupe



劍麟粵劇團直播劇目《霸王別姬》
Live broadcast of programme *Farewell My Concubine* by Kim Lun Cantonese Opera Troupe

Creating Arts During Hard Times

Artists and arts groups continue their creations despite the hard times. They present their works and interact with audience via online platforms. Just to name a few, Cinematic Theatre presented the live streaming of *Model Answer*, one of the winning scripts of the 6th Young Playwright Scheme. An online forum was set up for the audience to explore the work's theme with the creative team through discussions and reflections on the dark side of humanity. Although unable to attend in person, the audience remains enthusiastic in taking part in arts activity with tickets for all four performances sold out immediately.

照片提供 Image courtesy: Dicky Wong



踢躂舞團R&T (Rhythm & Tempo) 免費播放《爵躍線上_2.0》
Free viewing of *Jazz It Up Online_2.0* by R&T (Rhythm & Tempo)

Tap dance group R&T (Rhythm & Tempo) presented the *Jazz It Up Online_2.0*, consisting of excerpts from their tap concert *Jazz It Up* that features guest dancer Natsuo Shimizu from Japan on their Facebook fan page. In addition, the online show also featured tutorial and demonstration of tap dance, allowing the audience to enjoy the fun of tap dance in the comfort of their homes. The live streaming of *Farewell My Concubine* by Kim Lun Cantonese Opera Troupe became Hong Kong's first-ever live broadcast of a full-length Cantonese opera performance, attracting more than 1,000 online viewers.

影片製作 Video production: Ziv Chun



一舖清唱聯同合唱及無伴奏合唱友好，以虛擬合唱團(Virtual Choir)形式演繹《獅子山下留》
Under the Lion Rock by Virtual Choir featuring Yat Po Singers and other Hong Kong choral and a cappella singers

一舖清唱則聯同合唱及無伴奏合唱友好，以虛擬合唱團(Virtual Choir)形式演繹《獅子山下留》無伴奏大合唱，透過網絡用歌聲為香港人打氣。

In collaboration with other Hong Kong choral and a cappella singers, Yat Po Singers performed a moving a cappella rendition of *Under the Lion Rock* as a Virtual Choir, encouraging Hong Kong people with singing through the internet.

此外，10個來自「大埔藝術中心」的租戶更自發組成「大埔藝術學堂」，於5月合力推出免費網上藝術節《隔離藝術ing》。「大埔藝術學堂」的藝團包括：耀鳴聲劇團、STEPOUT Studios、BEYOND Bollywood、大細路劇團、藝術本子、香港五感感官嬰幼兒劇場、二犬十一咪、人仔叔叔創意教室、藝造人才、TEFO香港教育劇場論壇。「大埔藝術學堂」於5月25至30日期間舉辦了一連七日的免費網上藝術節《隔離藝術ing》，讓大埔街坊以至全港市民，安坐家中也可衝破時、空、地的限制，繼續參與藝術活動。

照片提供 Image courtesy: 大埔藝術學堂Tai Po Artist Village



「大埔藝術學堂」參與藝術家及團體
Participating artists and arts groups of "Tai Po Artist Village"

與業界同行 共渡時艱

早於農曆新年前，本局推出「藝文界支援計劃」，以總金額港幣\$500萬為預算，支持獲本局資助的中小型藝團及藝術工作者，應對受防疫措施影響而需取消演出、展覽等工作，所引致的財政壓力、損失或失業等嚴峻的生計問題。

至3月，為協助藝術工作者及藝團紓困，政府防疫抗疫基金撥出1.5億予民政事務局支援藝文界，民政事務局從基金增撥港幣\$5,000萬元予本局加強「藝文界支援計劃」，讓計劃總額增至港幣\$5,500萬元，計劃除了支援本局資助的藝團及藝術工作者外，亦向受康樂及文化事務署（康文署）及非康文署的合法藝文場地暫停開放，以及受疫情影響的非藝發局資助的藝團及個人藝術工作者提供支援。計劃不設截止申請日期，直至民政事務局提供的資助額全數發放或另行通知。「藝文界支援計劃」的詳情見本局網頁<http://www.hkadc.org.hk/SupportScheme>。

此外，由本局營運的四個「藝術空間」包括黃竹坑的創協坊、觀塘的柏秀中心及泛亞中心，以及大埔藝術中心的租戶將透過計劃提供為期五個月的75%租金寬減。

Joined Hands to Ride out Difficult Times

The "Support Scheme for Arts & Cultural Sector" was first launched before Chinese New Year with the original budget of HK\$5 million to support small and medium-sized arts organisations and arts practitioners funded by HKADC. Due to the impact of the epidemic, performances and exhibitions were cancelled which created an onslaught of serious problems including financial burden, losses incurred or unemployment to the arts sector.

To address their pressing needs, the Government's Anti-epidemic Fund has channelled HK\$150 million in March through the Home Affairs Bureau to support the arts sector, of which HK\$50 million is allocated to HKADC to strengthen its "Support Scheme", increasing the total budget to HK\$55 million. In addition to support arts organisations and practitioners funded by HKADC, the Scheme also supports arts organisations and individual arts practitioners affected by the closure of Leisure and Cultural Services Department (LCSD) and other legitimate non-LCSD cultural venues as well as non HKADC-funded arts organisations and individual arts practitioners. In light of the situation, there is no deadline set for application until full disbursement of the funding or further notice. Details of the scheme are available at the HKADC website <http://www.hkadc.org.hk/SupportScheme>.

For the four ADC Artspace operated by HKADC including Genesis at Wong Chuk Hang, Po Shau Centre and Pan Asia Centre at Kwun Tong, and Tai Po Arts Centre, the monthly rent for tenants is also reduced by 75% for five months under the scheme.





林奕華 非常林奕華

Edward Lam

Edward Lam Dance Theatre



戲劇需要「人文」作基礎，它不為提供即時娛樂，更強調時日累積的文化厚度。

Theatre needs to be grounded in the "humanities". Its aim is not to provide instant entertainment, and requires cultural depth that is built through time.

舞台劇導演、知名文化人及劇團「非常林奕華」創辦人。70年代，於麗的電視及電視廣播有限公司擔任編劇；1982年，跟友人合組前衛劇團「進念·二十面體」；1991年，創立「非常林奕華」劇團，至今創作逾58齣舞台劇，包括《紅娘的異想世界之在西廂》、《東宮西宮》系列和《四大名著》系列等，時於香港、倫敦、台北及北京等地巡演，藉劇作探究「城市」、「傳統」、「網絡」與「當代」等人文議題。2016年，獲香港藝術發展局頒發藝術家年獎（戲劇界別）。

Theatre director and renowned cultural figure Edward Lam is the founder of Edward Lam Dance Theatre. He became a screenwriter for both Rediffusion Television and Television Broadcasts Limited in the 1970s. Lam co-founded the experimental theatre company Zuni Icosahedron in 1982. He established the Edward Lam Dance Theatre in 1991, and has directed more than 58 original works including *The Doppelgänger*, the *East Wing West Wing* series, and the *Four Great Classics* series. Staged worldwide at cities including Hong Kong, London, Taipei, and Beijing, Lam's works explore topics in humanity including urbanism, traditions, the internet, and contemporality. He was awarded "Artist of the Year" (Drama) in the Hong Kong Arts Development Awards in 2016.



01

創辦「非常林奕華」將近30年，是什麼驅使你潛心戲劇世界？

Having founded the Edward Lam Dance Theatre for almost 30 years, what drives your passion in the theatre?

長久以來，香港人處理事情，態度只求「過」到就好，欠缺文化厚度的累積。但無論社會民生還是藝文創作，一切都無法架空歷史地去發展和論述的。

我認為戲劇和劇場很重要，皆因它們的本質和作用有別於多數的娛樂，並非如精神鴉片般但求刺激人的感官、解決當下情緒或產生移情作用，反之，戲劇從無義務使人感覺良好，更會鼓勵觀眾不停就創作者提出的觀點，尖銳地提問、思考現實處境和心靈問題等，以求從幻象中「甦醒」，了解自己是誰、有所成長。這符合我的創作理念，故多年來潛心其中，仍然樂此不疲。

Hong Kong people have been accustomed to handle things in just a passable manner, and there is no building of depth in culture. However, whether pondering on people's livelihoods or artistic creations, development and discourse are impossible without adhering to the framework of history.

I do believe drama and theatre are important as they differ from most forms of entertainment both in nature and in function. They are not spiritual opium that aims to stimulate senses, resolve emotions at hand or induce empathy. On the contrary, the theatre is not obliged to make people feel good. It encourages the audience to raise sharp questions, have reflections on real situations and issues of the soul based on perspectives of the artistic creator. Hopefully, there would be "awakening" from illusions, understanding of the self and growth. This is aligned to my notion of creativity and the reason why I remain gladly devoted to the theatre over all these years.

02

本地戲劇處於何樣狀態？

經歷2020新型肺炎疫情，其硬件和軟件配套有何挑戰？

What is the current situation with Hong Kong theatre?

Faced with the COVID-19 outbreak in 2020, what are the challenges to the corresponding hardware and software?

「劇場」作為硬件，主要問題是不夠靈活。本地劇場受政府的管理模式和條款規範，傾向在既定模式底下提供演出場地和恆常節目，不像外地劇場般多授權予不同藝術總監和劇場團隊，以創意思維去自主空間管理和應用。遇上疫情等突發狀況，不少演出場地的應用較為僵化，像直接關閉場館、取消活動等，削弱更多的可能性，也截斷文化產生和輸出。

The main problem of "theatre" as a hardware is its inflexibility. Theatres in Hong Kong are bound by the management model and regulations of the government which tended to provide performance venues and regular programmes under an established model. This is different from theatre venues elsewhere in which art directors and theatre companies are authorised to autonomously manage and make use of the space with creativity. When faced with unexpected situations like the epidemic, a considerable number of performance venues were dealt with somewhat rigidly including venue closures and cancellation of activities which diminishes possibilities and halts the generation and output of culture.

《心之偵探》網絡版
Online version of *This Is Not A Pipe and I Am Not Sherlock Holmes*



《紅樓夢》
What is Sex?



03

你和劇團怎樣克服難關？

How do you and your theatre company overcome these challenges?

創作就是時刻迎難而上。我們相信作為軟件的「內容」，可以帶動和改善硬件的狀態。近月，我們嘗試與台灣敦南誠品、編劇鄧九雲等合作，將告別敦南書店的演出「深夜書店之一千零一頁」，從實體空間改成「陪我一起線上看戲」新計劃，連續三天、每天一幕作線上直播；另外，官方Facebook又推出作品《心之偵探》與各界嘉賓訪談；還有，我們又主動跟西九文化區提議，邀請30位舞台劇演員在「自由空間」共同創作一個沒有現場觀眾，只跟空劇場產生關係的影像實驗作品，並邀請三位女性藝術家：葉麗嘉、彭秀惠和林珍真，以「空劇場」主題進行創作等。希望以上做法，可拓闊劇場的彈性與想像。

Creation is about always taking up challenges. We believe that the "content", being the software, can drive and improve the state of the hardware. Recently, we try to work with the Eslite store at Dunnan in Taiwan and playwright Joanne Deng to present "Never Ending Story" as a farewell tribute to the bookstore. Instead of using physical space, the new programme "Play Reading LIVE" is broadcast live for three consecutive days with one scene broadcast each day. In addition, the work *This Is Not A Pipe and I Am Not Sherlock Holmes* is presented on our official Facebook page, featuring interviews and discussions with a variety of guests. We also proactively proposed to the West Kowloon Cultural District in inviting 30 theatre actors to create a video experimental work at Freespace with no audience that only has a relationship with an empty theatre. We also invited three female artists, namely Rebecca Yip, Kearen Pang and Jennifer Lam, to have creative works based on the theme of "empty theatre". Hopefully, these works will expand the flexibility and imagination of the theatre.

04

你對戲劇的未來有何願景，或有何建議給年輕人？

What is your vision for the theatre in future, or suggestions for young people?

坦白說，我看未來很悲觀。當科技日新、娛樂日多，人們越來越依賴科技產物和外物填補內心空虛，究竟還有多少人願意走進劇場接受提問、面對真實、處理自己？這是做創作和市場營運的困難。

但是越是如此，我越想專注創作。劇場創作和巡演之外，我近來還想寫一本談個人電視史的書籍，跟年輕人分享香港曾經發生過、有感情和意義的往事。我深信，戲劇需要「人文」作基礎，它不為提供即時娛樂，更強調時日累積的文化厚度。我也鼓勵有意投身藝術的年輕人，不妨由自己開始去講自己的故事，這是很快樂的一件事。

Frankly speaking, I am rather pessimistic about the future. With the advance of technology and numerous options in entertainment, people are increasingly reliant on tech gadgets and objects to fill the void within. Just how many people are willing to come to the theatre to take on questions, face the reality and deal with themselves? This is the difficulty faced in creative works and our operations.

However, the graver the situation is getting, the more I am devoted to creative works. In addition to creating theatre works and touring performances, I recently plan to write a personal book on the history of television for young people to know about sentimental and meaningful things in the past that took place in Hong Kong. I firmly believe that theatre needs to be grounded in the "humanities". Its aim is not to provide instant entertainment, and requires cultural depth that is built through time. I also encourage young people interested in art to start telling their own stories, which will be an enjoyable thing to do.

照片提供：林奕華·張高翔

Image Courtesy: Edward Lam, Cheung Ko-cheung



