

"HKAC has provided me with opportunities to develop my creative work, broaden my horizons, and open my eyes."

Keung Chi Kit

"HKAC broadens our horizons and focuses the vision of the world. I believe this is the mission of the HKAC."

Andy Seto

Artslink

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封面作品 Cover Art

《「漫」遊機場》Comixstream @ Airport

2019

聯合創作：司徒劍僑（圖上）、姜智傑（圖下）

Works by Andy Seto (upper part) and Keung Chi Kit (lower part)

作品描述 Artwork Introduction

機場，是一個流動的場景。人來人往，出發或回來／去，悲歡離合，時空交錯。香港藝術中心特意邀請漫畫家姜智傑與司徒劍僑合作，描繪當中人生百態，以畫筆建立、推翻再建立「旅行」的定義。

姜智傑透過線條感十足的筆觸和鮮明的用色，勾勒機場裡不同年齡及國籍旅客對「旅行」與「回家」的想像和冀盼。至於司徒劍僑則將他筆下的經典漫畫人物帶到今天，以細膩型格的畫風展開一場時空旅行，讓你我穿梭於過去與未來，捕捉當下。

今次合作實在難能可貴，一方面可透過藝術形式展現機場的故事和活力，另一方面亦可借助機場的地利，將香港漫畫家及作品介紹給海內外居民及旅客。

Airport is a complex where aircrafts take off and land, people meet and set apart, time and space criss-cross. Hong Kong Arts Centre is joining hands with comics artists, Keung Chi Kit and Andy Seto, to depict the faces and stories at the airport and to redefine "travel".

Keung uses bold lines with bright hues to visualise the imaginations conjured by departure and the eagerness of returning home as shared by people from all walks of life from all over the world. Seto, on the other hand, brings in his classic figures, portrayed with remarkable and detailed brushstrokes, to depict travellers going on journeys across time and space. His works allow readers to seize the fleeting moment, and more importantly, to live in the moment.

This collaborative arts project, which takes place at the accessible Hong Kong International Airport, is unique and worth a visit because it not only artistically reflects the dynamics and emotions of the site, but also broadly introduces Hong Kong comics artists and their creativity to both locals and foreigners.

司徒劍僑 Andy Seto



香港漫畫家。投身漫畫創作超過 30 年，人物造型以美型見稱，其獨樹一幟的個人風格深受讀者喜愛。曾推出的作品不計其數，其中《超神 Z》更開創了香港全彩稿製成精裝漫畫的先河，成績斐然。2014 年憑《九龍城寨》與編劇余兒獲得「第七屆日本國際漫畫獎銅獎」。近年作品包括於漫畫 App「騰訊動漫」連載的《絕行者》及 2019 年初推出的《司徒劍僑畫集 35th Anniversary Friends》。

Andy Seto has been working in the Hong Kong comics industry for more than 30 years. His character design is known for its grace and beauty, and his unique style is especially well-liked by readers. Over the years, he has produced countless works, and *Cyber Weapon Z* in particular was the first Hong Kong comics to be published in full colour. In 2014, he and Yu Yi the scriptwriter gained The 7th International MANGA Award Bronze Award for creating *City of Darkness*. His latest works include *Never Over* on the comics mobile app, ac.qq.com, and *Andy Seto's Drawing Collection - 35th Anniversary Friends*.

姜智傑 Keung Chi Kit



「森巴」系列連載超過十三年，曾授權內地及新加坡推出簡體中文及英文版本。2008 年奪得中國第 4 屆金龍獎原創動漫藝術大賽——最佳兒童漫畫獎。2015 年獲香港藝術中心邀請到法國參加安古蘭國際漫畫節。2017 年參與「創意香港」贊助的「漫遊城市 - 灣仔」，與麥家碧合作為香港藝術中心外牆設計壁畫。

Keung Chi Kit well-known comics series, *Samba Family*, was published serially for more than 13 years; and it was further introduced to Mainland China and Singapore in Simplified Chinese and English versions respectively. In 2008, he was awarded the Best Children Comics Award in the Original Animation & Comic Competition at the 4th Golden Dragon Award. In 2015, he was invited by the Hong Kong Arts Centre to participate in The Angoulême International Comics Festival in France as one of the Hong Kong representatives. In 2017, he participated in another project sponsored by CreateHK, entitled *Comixstream in the City - Wan Chai*, and collaborated with comics artists Alice Mak to co-paint a mural at the Hong Kong Arts Centre.



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Artwork by LAU Sze Yin, Vicky (Graduate, Painting Major)
劉思賢作品 (畢業生, 主修繪畫)



公共藝術, 代表了一個城市的經濟和文化水平, 也代表了一個城市的經濟和文化水平, 也代表了社會和公眾的精神面貌, 亦能夠讓本地藝術家有機會發展更大的創作與思想空間。

Public art represents the spirit, the cultural and the economic level of the society and its people. It enlivens public spaces and inspires human interaction with one another and with art.



包陪麗

BBS, 香港藝術中心名譽主席
「藝術不是飯後甜品」
(香港藝術中心·三十)

Cissy Pao Pui-lai

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FOREWORD

Foreword

總幹事的話

香港藝術中心是一個開放的平台，欣然接納不同藝術形式、聲音、國籍和創意。我們樂見各種新意念的萌芽並茁壯成長，亦很高興能與 PROJECT ROUNDABOUT 計劃的三位劇場工作者 / 召集人張志偉、潘燦良及蘇玉華的合作，在 12 月合辦第三個劇作、粵語改編愛爾蘭作品的《親親羅南》。透過「文化按摩師」的「埋嚟傾 Chill Chat」，我們與 Banana Effect 聯繫起來。第一個成果——潛入式劇場《Game of Life II：你說謊？我淡忘……》將於 11 月上演。新意念與合作計劃不限於香港，藝術中心將於 10 月首次與東京本鄉 TOKAS 藝術空間合作，促成三位香港與三位日本媒體藝術家參與在東京舉行的展覽。我們的策展團隊將努力與香港以至世界各地的合作伙伴攜手，繼續發揮無限創意。

林淑儀
香港藝術中心總幹事

Hong Kong Arts Centre is an open platform that embraces different art forms, voices, nationalities and creative ideas. We love to see new ideas sprout out and made available. We are delighted to co-present with three dedicated theatre workers/conveners, Harry Cheung, Poon Chan-leung and Louisa So on PROJECT ROUNDABOUT. This December, we'll be presenting our third collaboration, a Cantonese adaptation of the Irish play, "The Beauty Queen of Leenane". Through the Chill-Chat session of Cultural Masseur, the connection between HKAC and Banana Effect sprang out and our first fruit will be "The Game of Life II", an immersive theatre piece ready in this November. New ideas and collaboration are not limited in Hong Kong; this October, HKAC will have the first encounter with Tokyo Art Space (TOKAS) to bring 3 Hong Kong and 3 Japanese media artists together for an exhibition in Tokyo. More creative ideas will be brought forward through our curatorial team who actively reaching out to local and international partners.

Connie Lam
Executive Director, Hong Kong Arts Centre

Ploughing Soil, Harvesting Crops: Further Discussion on HKAC's Collaborative Projects on Theatre
劇場裡的深耕細作：續談香港藝術中心的劇場合作計劃



浪人劇場《湖水藍》Aquamarine by Theatre Ronin

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承接刊登於上一期的《Artslink》的〈凝聚新創作能量：淺談香港藝術中心的劇場合作計劃〉，本文將焦點集中於三個正與香港藝術中心合作的劇場計劃——浪人劇場的《湖水藍》、PROJECT ROUNDABOUT 的《親親麗南》和 Banana Effect 的《Game of Life II：你說謊？我淡忘……》，與創作者討論香港藝術中心如何在實際製作層面上協助劇團發展作品，讓創作得以發酵，令作品無論在內容或技術上都得以完善。

撰文：鍾肇熙
劇場導演及劇場構作 / 自由撰稿人
Text: Donald Chung
Theatre director and dramaturge / freelance writer

Following the discussions in “Gathering New Creative Forces: A Brief Review on HKAC’s Collaborative Projects on Theatre”, published in the previous issue of *Artslink*, this article will focus on three theatre projects undertaken in collaboration with the Hong Kong Arts Centre (HKAC) – *Aquamarine* by Theatre Ronin, *The Beauty Queen of Leenane* by Project Roundabout and *The Game of Life II* by Banana Effect. The creators will share with us how the HKAC has assisted the theatre companies to develop and produce the works, giving room for creative incubation and enabling the creators to perfect their creations in both content and production.



先後畢業於香港演藝學院戲劇學院及科藝學院的浪人劇場藝術總監譚孔文 (Alex) 在訪問中坦言，他的創作道路不易走。問他為何會鍾情於「意象劇場」的美學，他說是一個「摸著石頭過河」的歷程。1997年從演藝學院修畢「舞台設計」的他慢慢不滿足於擔任設計工作，想在舞台創作上加入自己的話語，這讓他踏上轉型為導演之路。這條創作的路上走來，他發現自己的創作有別於當時主流的劇場形式，反思這應該與他的思考模式有關。喜愛閱讀與文學的他，特別重視藝術對於觀眾的「記憶」及「情感」所產生的作用。從2006年起創立「浪人劇場」，十多年來他亦希望找到最能夠直接表達自己的劇場語言，這一種強調個人情感及記憶的表演形式，難以單純地仿效前人做過的方式，要創新和創出自己的形式。問到他創作過程中最重要的是甚麼，他說是「時間」。多年的創作生涯讓他明白到磨合與溝通的重要性，這包括兩個層面：與創作團隊的磨合及與觀眾的溝通。

沒有前路可通，創作意念又來自於導演的私人情感及回憶，創作團隊需要時間多作溝通，才能創作出一輯完整的作品。在《湖水藍》中，Alex找來了曾與自己合作過的毛擘穎、黃雪燁、趙鸞燕，三人熟悉他的工作模式，故能減省前期溝通的時間；但同時，他也找來了不太熟悉的潘泰銘、黃靖、凌文龍，他們的加入正好為整個團隊帶來新火花，保持創新思考。Alex的作品重視音樂的元素，《湖水藍》的創作便特別邀請了音樂人黃靖的加入，希望藉著結合不同的舞台語言，讓觀眾有新的體驗。這種舞台語言實驗，同樣需要時間讓整個創作團隊的不同創作人互相磨合，發展其獨有的表演形式。在表演模式方面，Alex著

重於表演者能否真誠地表現出畫面中的意涵，他相信這亦有賴於長期相處以來累積到的互信。這一次《湖水藍》的創作過程之中，Alex與香港藝術中心共同構想了Working in Progress Showcase的嘗試，讓正式排演之前，有機會與創作人們研讀原著小說——米哈的《我與你與一隻狗叫布》，培養默契，共同就著如何把一個文學作品改編成劇場演出去探索。

至於觀眾，Alex認為同樣需要時間溝通。他的作品有別於傳統劇場著重「對話體」，而更多訴諸於畫面及音樂等不同表演元素。Alex深信大眾其實對於創新的作品滿有期望，只是創作人同時亦要提供時間及空間讓觀眾否以進入其美學世界中。成立自己的劇團多年後，自覺要為香港的劇場發展負起更大的責任，拓展新平台，為後晉鋪路。與香港藝術中心的合作，正是他嘗試跳出安舒區 (Comfort Zone) 的一步，讓他的作品可以接觸更廣闊的觀眾群。但他坦言，這是他首次感受到票房壓力。Working in Progress Showcase讓他在一個相對沒有壓力的情況下，找來「白老鼠」，試試大眾的「水溫」。當中他們開放讓觀眾觀看他們的技術綵排 (Technical Rehearsal)，讓他驚奇的是香港觀眾原來對於一個製作的過程十分好奇，亦有部份觀眾因為看過了原著小說，特意來看看如何被改編成舞台作品，他們亦提供了很多意見。由於並非正式演出，Alex不在意每次展演所能呈現的元素有多少，而是盡量跟觀眾分享他與創作團隊的實驗成果，觀眾的回饋讓他回到排練室時可以繼續好好發展故事的内容、表演形式及舞台語言。

Theatre Ronin

Alex Tam, Artistic Director of Theatre Ronin who graduated from the School of Drama and the School of Technical Arts of the Hong Kong Academy for Performing Arts (HKAPA), admitted that his creative path has never been easy. When he was asked to explain his fondness for the aesthetics of “Theatre of Images”, he likened the experience to “crossing the river while feeling the stones”. As a graduate of stage design from the HKAPA in 1997, he was not satisfied with just working on design tasks, but was eager to inject his own language into theatrical creations. This drove him to take on the role of a director. Along this creative path, he discovered that his works were different from the mainstream theatre forms at the time, and he realised that it had to do with his mode of thinking. As a lover of books and literature, he gives special weight to the effects that arts can produce towards the “memory” and “emotion” of the audience. Since the establishment of Theatre Ronin in 2006, he has been looking for a theatrical language that can represent his inner self in the most direct way. Although his performances emphasised on personal emotions and memories, it was difficult for him to emulate the ways of people in the past, and he had to innovate and create his own form. What is the most important in his creative process then? He said it was “time”. Having spent years in a creative career, he understands the importance of integration and communication. This refers to two aspects: the integration of the creative team members and the communication with the audience.

With no paths to follow and all of the creative ideas coming from the director’s feelings and memories, the creative team needed to work together to come up with a complete work. In *Aquamarine*, Alex invited Wing Mo, Wong Suet-ip, and Chiu Lo-yin, who had worked with him and were familiar with his working style, to save time communicating at the early stage. He also invited Poon Tai-ming, Jing Wong, and Ling Man-lung, whom he had never worked with and was less familiar with, to bring new sparks to the team and keep the creative process fresh. As Alex’s works focus on the elements of music, he invited musician Jing Wong to join and combine different theatrical languages and deliver a brand-new experience. This kind of theatrical language experiment takes time for the team to develop and adapt into their unique performance form. In terms of performance, Alex focuses on whether the performers can genuinely present the meaning of the images. He believes that this depends on the mutual trust built by the long-term relationship. During this creative process, Alex and the HKAC jointly conceived the idea of “Working in Progress Showcase”. Before the formal rehearsal, the audience would have the chance to read the original novel, *Me and You and a Dog Named Boo* by Louis Ho, together with the creative team to cultivate a deeper understanding of the work and to collectively explore the adaptation of a literary work into a theatre performance.

As for the audience, Alex considered time for communication important. Different from traditional theatre works that focus more on dialogues, his works focus more on performance elements, such as image and music. Alex believes that the audience hold certain expectations towards innovative works, but creators also need to provide time and space for the audience to enter their aesthetic world. Having established his own theatre company for many years, Alex now assumes greater responsibility towards the development of Hong Kong’s theatre field by extending new platforms and paving ways for the next generation. The collaboration with the HKAC is an attempt to step out of his comfort zone, allowing his works to reach a wider audience. However, he also admitted that he faced box office pressure for the very first time. In “Working in Progress Showcase”, he could test the public response with “lab rats” under relatively unstressed circumstances. When Alex opened up their technical rehearsal to the audience, what surprised him was that the Hong Kong audience was very curious about the production process. Some of the audience who had read the original novel were interested in the adaptation process and they provided many opinions as well. Since it was not a formal performance, Alex did not focus on the quantity of the elements presented, but rather shared with the audience the outcomes of the experiment. The feedback from the audience facilitated him to develop the story, performance form, and theatre language when he returned to the rehearsal room.



經歷了《謊言 THE TRUTH》及《她媽的葬禮》兩個演出後，PROJECT ROUNDABOUT 的劇場實驗到了第三年，三位召集人潘燦良、蘇玉華 (Louisa) 及張志偉強調並不想「為製作而製作」，對他們而言第三年即使沒有演出亦未嘗不可，全因他們沒有壓力，亦不需要依靠這個團體謀生。要製作演出，便不能妥協，無論是選角及譯本，定必要找到他們心中最適當的人選。

為了能夠提供一個合理的薪酬予每位創作人，讓他們可以在沒有經濟壓力的情況下參與這創作，PROJECT ROUNDABOUT 需要一個能夠讓他們有較長演期的地點，香港藝術中心的壽臣劇院成為他們的不二之選。（詳情請看刊於上一期《Artslink》的〈凝聚新創作能量：淺談香港藝術中心的劇場合作計劃〉）但長演期卻又會引伸另一個問題：演員的檔期問題。三人指出《親親麗南》中媽媽 Mag 一角演出難度極高，要找到適合的演員本已不易，檔期上更能配合排練及演出的更是難上加難，今找到葉德嫻 (Deanie) 擔任，原來也是緣份使然。Louisa 談到原來源起於《謊言 THE TRUTH》的首演，當時 Deanie 看了一遍，自己再買票看多一次，到了重演又再看了兩遍，演出後更去到後台「探班」，自此結緣。Louisa 一直也想親口向 Deanie 道謝，終於有一次在街上遇上，便相約聊天，最後才能成就今次的合作。Deanie 提到參與這個演出，希望能夠與一流的團隊合作，在她眼中 Louisa 及潘燦良更是難得對表演有獨特理念和相當堅持的演員，希望能從他們身上吸取養份。Deanie 亦提及因為故事背景是一個外國的家庭，她需要進行大量資料搜集來讓自己理解角色，深信「人就是人」，無論在何時

何地，不同的人也會有共同的缺點，作為演員，她最重要的工作便是賦予劇中生命，引起觀眾對於人性缺點的思量。

PROJECT ROUNDABOUT 與香港藝術中心這個三年的合作計劃，提供了一個創作基地讓創作人發展，同時亦成為一個聚腳點，讓背景不同的人能聚合起來，擴闊創作的不同可能。這次演出除了有資深的創作人，亦聚合了新一代的參與，讓雙方可以互相學習，一起進步，文本翻譯郭永康 (Ivan) 便是其中一個例子。在訪問中，三人指出文本翻譯在演繹外國劇本時何其重要，要找到一個可供演出的譯本，當中譯者要了解整個戲的脈絡、故事內容、角色行動及時代背景，好翻譯難求。最終經導演方俊杰推薦下，他們起用了新晉編劇 Ivan 為《親親麗南》翻譯廣東話演出本。當問及會否把劇本改編為香港的時代背景，Louisa 肯定地說不，同樣指出「人就是人」，因為角色獨有的時代背景才會衍生出其性格，但同時因為其宇宙性，讓今時今日的香港觀眾能夠產生共鳴。

6月初，四位《親親麗南》的演員葉德嫻、蘇玉華、潘燦良、凌文龍及導演方俊杰在壽臣劇院進行了兩場公開圍讀，除了可以讓首次演出舞台劇的 Deanie 感受到舞台與觀眾現場交流的氛圍外，更可以讓整個團隊提早開始整個排練過程。事實上，幾位演員早於四月初已開始埋首和導演討論劇本翻譯，5月下旬更特別為公開圍讀排練了超過70小時，可見創作團隊有著相當高的要求，在進入正式排練前已有充份準備，12月份的公演將會是萬眾期待。

research to thoroughly understand her role. Yet, she believes that “human is human”, and that regardless of time and place, people have common defects. Her task as an actress is to give life to the protagonist and stimulate the audience to rethink the flaws of human nature.

The three-year partnership project between PROJECT ROUNDABOUT and the HKAC not only provides a creative base upon which the creators develop, it also becomes a meeting place for people of different backgrounds to broaden the possibilities of creation. Besides veterans, younger generation theatre practitioners also joined this production to learn from one another and to make progress together. Ivan Kwok, the text translator, is one of the examples. During the interview, the three conveners highlighted the importance of script translation when staging a foreign play and the difficulty in finding a good translator who can understand the context of the play, the content of the story, the actions of the roles, the historical background of the work, and who can produce a script for stage. Finally, with the recommendation of director Fong Chun-kit, they chose the new playwright Ivan to translate *The Beauty Queen of Leenane* into Cantonese. Would they adapt the play to fit the context of Hong Kong? Louisa said no with a definite tone. She said “human is human”, and it is the unique backgrounds of the roles that gave birth to the characters. Nonetheless, with the universality of human nature, she believes that the play could still strike a chord with the Hong Kong audience of today.

In early June, the four actors and actresses – Deanie Ip, Louisa So, Poon Chan-leung, and Ling Man-lung – together with director Fong Chun-kit, conducted two “open readings” at the Shouson Theatre, allowing Deanie, who will make her theatrical debut, to feel the stage and the communicative atmosphere with the audience. The event also pushed the team to start the rehearsal process earlier. In fact, the performers had begun discussing the script translation with the director in early April and rehearsed the open readings for more than 70 hours in late May. It is obvious that the creative team holds remarkably high standards. The performance in December will be a much anticipated event for all.



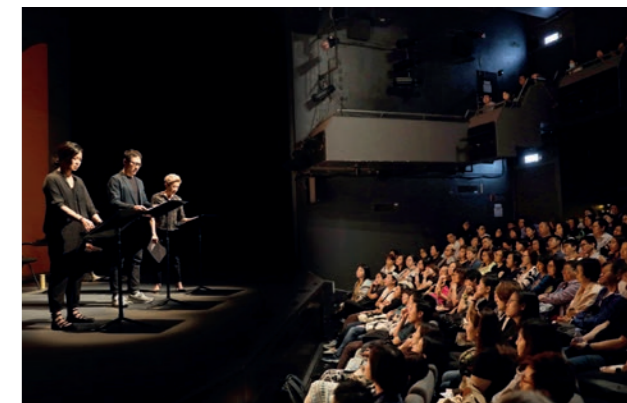
PROJECT ROUNDABOUT

After the performances of *La Vérité* and *The Memory of Water*, PROJECT ROUNDABOUT entered the third year of its theatre experiment. The three conveners – Poon Chan-leung, Louisa So, and Harry Cheung – stressed that they do not want to “produce a work for its own sake”. For them, it is not a must to produce any show in the third year, because they are rather free from pressure and they are not making a living through this theatre group. However, if a production is to be done, they will not cut any corners. No matter it is casting or script translation, they are committed to finding the most suitable candidates for the jobs.

To provide a reasonable salary for the participating artists, PROJECT ROUNDABOUT needs a venue that can support a longer performance period, and the Shouson Theatre of the HKAC is the best choice. (For details, please refer to the previous issue of *Artslink*: “Gathering New Creative Forces: A Brief Review on HKAC's Collaborative Projects on Theatre”). But having a long period leads to another problem: the actors' schedules. Mag, the role of the mother in *The Beauty Queen of Leenane*, requires a particularly high level of performing skill. It is difficult enough finding the right cast, even harder to find a capable actress who can accommodate both the rehearsal and performance schedules. Deanie Ip's participation was but a dream come true to them.

Louisa said the story began with the premiere of *La Vérité*, which Deanie watched once and later bought another ticket to watch it again. When the show re-ran, Deanie watched it twice and visited backstage. Louisa always wanted to thank Deanie in person for supporting the show, and one day they met on the street by chance and had a chat, and finally the collaboration came true. Deanie mentioned that her participation in this performance is to work with the first-class team – Louisa and Poon Chan-leung, who, in her view, are exceptional performers with unique ideas – and to get inspiration from them. As the background of the story is about a foreign family, Deanie revealed that she needed to do much

不妥協的創作堅持 · PROJECT ROUNDABOUT 《親親麗南》
An uncompromising creative persistence: *The Beauty Queen of Leenane* by PROJECT ROUNDABOUT





如何拓展觀眾是每個劇場創作人必須面對的問題。Banana Effect 藝術總監陳安然 (Onnie) 思考為何自己的童年好友鮮有進劇場看演出的習慣，因而毅然離開香港話劇團，到英國留學取經。她指出歐美近來同樣面對劇場觀眾流失的問題，傳統主流的 Broadway 或是 Westend 的觀眾群有老化的趨勢，但近十年新興的潛入式劇場 (Immersive Theatre) 卻能夠吸引到年輕的一代。回港後，她便致力推動潛入式劇場的發展，希望可以與兒時的好友 re-connect。

Onnie 指出定位問題成了她在港推動潛入式劇場的一大障礙。當她剛起步的時候，香港對於 Immersive Theatre 還未有中文譯名，在行銷方面難以讓觀眾得知他們將會看到甚麼。同時她的演出亦難而歸類為「話劇」(Drama)，當中可能包含音樂、舞蹈、影像、遊戲等多種元素，這對於她要申請場地或是資助都困難重重。

參加「文化按摩師」的「埋嚟傾 Chill Chat」，讓她可以與來自不同藝術界別的人交流，吸收不同的素材來更新自己的藝術形式，亦可以聽取不同背景的專家小組的意見，讓她可以從劇場以外的角度反思自己的作品，更能了解到大眾對於藝術活動有甚麼需求。Onnie 也坦然她起初遞交的計劃書與正作籌備的作品有很大的改動，這正正是她從其他人身上吸收到的正面影響。她亦提到因為參加了香港藝術中心的開放日，讓她有機會接觸到蔡寶賢的《海浪裡的鹽》，這本九十後訪談實錄中的小故事正好為十一月演出的潛入式劇場《Game of Life II：你說謊？我淡忘……》提供了「血肉」，讓作品得以深化發展。

《Game of Life II：你說謊？我淡忘……》亦將運用大量多媒體元素如 AR 擴增實境、聲音導航 及即時串流技術等等。潛入式劇場與演出空間有極大的互動，有些時候她想為觀眾帶來驚喜，讓他們進入一般情況下少有機會去到的地方。香港藝術中心的主動配合，令場地的使用更有彈性，讓她的計劃變成可能。

How to expand the audience base? It is a question every theatre creator must think about. Onnie Chan, Artistic Director of Banana Effect, wondered why her childhood friends rarely watched a theatre performance, and this prompted her to leave the Hong Kong Repertory Theatre and study in the UK to broaden her perspectives. She observed that the shrinking audience base is also happening in Europe and the US, and that while the traditional mainstream Broadway and West End audience are ageing, “Immersive Theatre”, a theatre form that began to emerge in the past decade, has attracted the younger generations. After returning to Hong Kong, Onnie devoted herself to promoting the development of the Immersive Theatre, hoping to re-connect with her childhood friends.

Onnie found that the positioning of Immersive Theatre works is a major obstacle to promoting this art form in Hong Kong. When she started, there was no Chinese translation of the term and it was difficult for people to imagine what they could see. At the same time, her performance can hardly be classified as “drama” since it includes various elements such as music, dance, video, and games, which make it difficult for venues or funding bodies to evaluate her application.

Participating in the Chill Chat session of Cultural Masseur, a cultural activity organised by the HKAC, Onnie interacted with people from various art fields, absorbed different knowledge to renew her art form, and listened to the opinions of experts from different backgrounds. All of this allowed her to rethink her works from perspectives that are beyond theatre.

Banana Effect

In addition, she improved her understanding of the public's demand for art activities. Onnie said that the work she is preparing has undergone significant changes from the initial concept, thanks to the positive influences she absorbed from others. During the Open House of the HKAC, Onnie came across the book *Salt to the Sea*, an interview collection of Hong Kong's post-90s generation written by Choy Po-yin. The stories provided the flesh and blood of the Immersive Theatre performance, *The Game of Life II*, which will be shown in November, bringing about a deeper exploration of the work.

The Game of Life II will employ a good deal of multimedia elements such as augmented reality (AR), voice navigation, and live streaming technology. As Immersive Theatre productions frequently interact with the performance space, Onnie wants to surprise the audience by bringing them to some rarely accessible places of the venue. Onnie's active cooperation of the HKAC and the flexibility it grants to using the venue makes it possible to realise her plan. good.



一個劇場作品的創新需要時間與空間的支援，讓意念醞釀，以行動實驗，更需要面對公眾，才能夠持續發展。當中更需要一種「求新」的精神，不著眼於成果，重視過程，不拘泥於過往的工作模式，而是對當下的作品及社會持開放態度。從與浪人劇場、PROJECT ROUNDABOUT 及 Banana Effect 的合作計劃中，我們可以看到香港藝術中心如何成為培育創意的土壤，幫助藝團茁壯成長。《湖水藍》、《Game of Life II：你說謊？我淡忘……》與《親親麗南》將分別於 10 月至明年 1 月在香港藝術中心演出。購票與詳情請留意香港藝術中心網頁 (www.hkac.org.hk)。

The innovation of a theatre work requires time and space to enable ideas to be brewed, experiments to fruit, and performances to be brought to the public; to allow theatre to develop sustainably. Among all, there is a need for a spirit that seeks the new, that values process over outcome, that embraces an open attitude towards the works and the society of the time instead of sticking to the work patterns of the past. From the partnership with Theatre Ronin, PROJECT ROUNDABOUT, and Banana Effect, we can see how the HKAC has become the soil for creativity, facilitating different art groups to grow deeply and broadly.

Aquamarine, *The Game of Life II* and *The Beauty Queen of Leenane* will be presented respectively at Hong Kong Arts Centre from October to January next year. For ticketing and details, please refer to the Hong Kong Arts Centre website at www.hkac.org.hk.



香港藝術中心自 2018 年起藉著頒授「藝術榮譽獎」，表揚出色藝術家對本地創意領域所作的卓越貢獻，以及他們對藝術界新生代的培育。2019 年「藝術榮譽獎」頒獎典禮於 6 月 25 日在麥高利小劇場舉行，頒發予三位出色藝術家：資深畫家及教育工作者陳餘生先生、電影制作人及電影技術專家馮子昌先生，以及劇場導演、演員及戲劇教育家鄧樹榮先生。

藝術中心監督團主席楊余夏卿女士恭賀三位獲獎藝術家，並表示：「『藝術榮譽獎』特以表揚一群擁有出色藝術成就、以及對於香港創意傳承有相當抱負的本地藝術家。今屆『藝術榮譽獎』的三位得主為本地藝術文化帶來的創意和啟發影響深遠。我們亦在此邀請每一位香港藝術工作者與我們攜手並肩，用藝術引發更多可能性。」

Since 2018, the HKAC has conferred Honorary Fellowships to distinguished individuals in recognition of their exceptional achievements in the arts sector and their enduring dedication to nurturing young artists. This year, the Honorary Fellowship Presentation Ceremony was held on 25 June at the McAulay Studio. The three distinguished recipients were Mr. Gaylord Chan, MBE, BBS, a renowned visual artist and educator; Mr. Percy Fung Tze-cheong, a distinguished producer and technical director; and Mr. Tang Shu-wing, a highly acclaimed theatre director, actor, and drama educator.

Mrs. Dominica Yang, Chairman of the Board of Governors, HKAC, remarked: "The Honorary Fellowship recognises exceptional achievements of artists in both local and international art scenes, as well as significant devotions to nurturing the next generation of artists. Our awardees of this year not only developed deep ties to the HKAC in unique ways, but also shared the same enlightening vision and passion as ours."



陳閃

1987 出生於香港，2009 畢業於香港藝術學院，主修繪畫。陳閃的作品總以繪畫來思考自身與處境的關係，紀錄了他在想像和現實、意識和型態之間來回探索的過程。

你的靈感來自什麼？

來自於對城市生活之觀察、記憶和感受，期望透過畫作紀錄並表達人們在城市生活模式及其對自然的改造的現象，

如果你可以發明一樣東西，那會是什麼？

能把物質變大縮小的東西（像是叮噠的縮小 / 放大電筒），不但能把作品隨意變成喜愛的尺寸之外，亦能解決創作空間不足的問題。



Sim Chan

Born in Hong Kong in 1987, graduated from the Hong Kong Art School, majored in painting. Sim's work is a contemplation about himself and his circumstances, and a documentation of his exploration of imagination and reality, perception and form.

Where do you find inspiration?

My inspiration comes from my observations, memory, and feelings towards city life. I hope to record and express the modes of city life and how people change the nature through painting.

If you can invent something, what would it be?

Something that can enlarge or shrink objects (like the enlarging/shrinking flashlight in Doraemon). I could then resize the works as I wish and solve the space problem of artists.

Hong Kong Arts Centre Honorary Fellowship 2019
香港藝術中心 2019 年「藝術榮譽獎」

HKAC Art Shop Artist Feature
HKAC Art Shop 藝術家介紹

陳閃設計的時鐘、袋、明信片及 usb 現已在 HKAC Art Shop 發售
A series of clocks, tote bags, postcards, and USB drives designed by Sim is now available at the HKAC Art Shop.



由香港藝術中心主辦的流動影像節目「新浪潮·新海岸：康城導演雙週 50 遇見香港電影」已於 6 月份圓滿結束，節目舉行了多場放映、座談會、大師班及工作坊。多位監製、導演及演員出席了映後談，分享電影工作的辛酸喜樂，觀眾亦踴躍發問，與影人討論不同的電影話題。節目並邀得來自法國、台灣及本地的電影策展人作嘉賓，進行了一場跨世代、跨文化的對話，分析各地電影、文化與影展的關係，內容充滿啟發性。

Presented by the Hong Kong Arts Centre, moving image programme New Waves, New Shores: Cannes Directors' Fortnight 50 Meets Hong Kong Cinema took place successfully in June. We presented screenings, talks, a masterclass, and workshops that were very much welcomed by our audience. It was delightful to have the many film producers, directors, and actors attend our after-screening talks with eager questions from the floor. Film professionals and curators from Hong Kong, Taiwan, and France also came to meet the audience for inter-generational and intercultural film conversations, analysing the chemistry among films, cultures, and film festivals. Truly inspiring indeed!



Bee 在 5 月於 Bee Space 舉行了一個為慶祝包浩斯運動一百周年而設的活動。Bee 會員和好友一起享用美酒和精緻小吃，討論和回顧這個藝術、設計與建築的運動。

特別感謝客席講者香港大學建築系的 Professor Nasrine Seraji 和香港藝術學院署理院長陳育強教授。

我們將於 8 月底舉行 Bee-trip，帶領團員參觀 Art Jakarta。請到 https://hkac.org.hk/hkac_bee/ 報名成為會員，密切留意。

In May, the Bee organised an event at the Bee Space in celebration of the 100th anniversary of Bauhaus. Bee members and friends enjoyed an evening of stimulating discussions and appreciation of this unique art, design, and architecture movement over wine and canapes.

Special thanks to our guest speakers, Professor Nasrine Seraji from University of Hong Kong Department of Architecture and Professor Kurt Chan, Acting Director of the Hong Kong Art School.

We are also organising a Bee-trip in the end of August for Art Jakarta. Stay tuned by signing up at https://hkac.org.hk/hkac_bee/.

Enquiries: infobee@hkac.org.hk

查詢: infobee@hkac.org.hk



配合香港國際機場一年一度的藝術、文化與音樂巡禮活動，香港藝術中心延續以往「漫」遊機場的合作，今年特別邀請漫畫家姜智傑與司徒劍橋，以「旅行」及「穿梭時空」為主題，透過其漫畫角色，一方面勾勒機場裡不同年齡及國籍旅客對「旅行」與「回家」的想像和冀盼，一方面讓筆下的經典漫畫人物展開一場時空旅行，同時亦展現出機場的故事和活力。是次展覽由7月6日起展出至11月10日。

In collaboration with the “Art, Culture and Music at the Airport 2019” launched by the Hong Kong International Airport, Hong Kong Arts Centre is presenting again the project “Comixstream@Airport”. This year, the HKAC joins hands with comics artists, Keung Chi Kit and Andy Seto, to travel through time and space with the audience by introducing Keung’s and Seto’s iconic figure drawings. Their works not only artistically reflect the dynamics and emotions captured at the site, but also visualise imaginations conjured by departure and the eagerness of returning home as shared by people from all walks of life from all over the world. A series of works is showcased from 6 July to 10 November.



今年7月，香港藝術中心再度參與「瀨戶內國際藝術祭2019」之「FUKUTAKE HOUSE 亞洲藝術平台」呈獻《Déjà Vu | 生·活·非遺》，在日本小豆島進行一場非物質文化遺產的文化對話。

香港舞台服裝設計師譚嘉儀結合中式傳統服飾及小豆島本土文化，創作舞台裝置藝術作品：香港舞蹈家曹德寶及其 TS Crew 團隊糅合特技、功夫與舞蹈，現場製作藝術表演；還有香港藝術學院畢業生列咏虹及鍾肇峰將「賽馬會『傳·創』非遺教育計劃」所得經驗，以工作坊形式與小豆島居民交流及創作。

未來香港藝術中心將繼續積極推廣非物質文化遺產，通過「非遺」啟發更多創意。

In July 2019, Hong Kong Arts Centre presented “Déjà Vu | the Living Heritage” at the Fukutake House Asian Art Platform, Setouchi Triennale, and engaged in dialogues about culture and life with the Island of Shodoshima, Japan.

During the event, Hong Kong costume designer, Mandy Tam, combined Chinese traditional costumes with the local culture of Shodoshima in her stage-set installation artwork; whilst Hong Kong choreographer, Hugh Cho, together with his TS Crew, delivered an on-the-spot performing art production of acrobats, kung-fu, and dance. Having gained invaluable experience from the “Jockey Club ICH+ Innovative Heritage Education Programme”, Hong Kong Art School alumni, Lit Wing-hung and Chung Siu-fung, engaged in cultural exchange and creation with locals by means of workshops.

The HKAC will continue to collect Intangible Cultural Heritage (ICH) as the crystallisation of valuable human experience and shed new insights for future creativity and innovation.

今期「幕後人語」邀請香港藝術中心地下的 The Corner Coffee Shop 首席咖啡師周碧瑜 (Helen)，談談她在這裡工作的感受和遇上的趣事。

A—Artslink

H—周碧瑜 (The Corner Coffee Shop 首席咖啡師)

A—你當咖啡師有多久了時間？當初是如何入行？為何會選擇這份工作？

H—入行已經有七年。畢業後很簡單就是需要一份工作，加入了 Café 工作，但不是因為喜歡咖啡，所以我是邊做邊學如何做一位咖啡師、認識咖啡文化。

A—請介紹一下日常工作的流程。

H—平日早上九時開店（周六、日開十時），先開咖啡機、預熱食物，自己也先試咖啡，確保每一杯都是好咖啡。我們店會配合這棟大樓工作的時間規律，只安排一更人手工作，由開舖到收舖都是同一個人，店內大小事務，親力親為。

A—從事這份工作有沒有感到滿足或者困難的地方？

H—最滿足是聽到客人說咖啡好飲，跟我們說多謝。困難在於不少客人可能大家普遍容易把飲食從業員簡單歸類，未必理解咖啡師要應付不少工作和需要的專業技巧、知識。

A—在 The Corner 工作有多久？有沒有一些特別難忘的經歷？

H—我由開店已在此工作，已一年多了，感覺這裡的人情味很濃。我們鼓勵環保而設自攜咖啡杯優惠，我們有時未必記得熟客的名字，但只要看到他們的私家杯，就記得他們習慣飲哪款咖啡。有位公公不喝咖啡，但很喜歡帶他的小狗來探我們，每到過時過節，我們會發問候短訊給公公；還有熟客邀請我們出席她的婚禮，我真的好開心！

A—在這裡工作對你還有其他意義嗎？

H—我在這裡認識不少附近演藝學院的學生，我和同事因而開始看話劇，很想知道在舞台上的他們是怎樣。

A—你覺得藝術中心是一個怎樣的地方？

H—過去的一段時間，香港接連有社會運動發生。記得在6月30日，有一群參與行動的學生跑到來這裡躲避，中心同時不讓一批對學生有敵意的人士進入，令我覺得這裡很包容、保護學生。



咖啡回香 沖泡人情 —— 周碧瑜 Brewing Warmness for the Souls — Helen Zhou

Helen Zhou, Head Barista of The Corner Coffee Shop at the Hong Kong Arts Centre (HKAC), shares her working experience and memorable moments with BACKSTAGE.

A—Artslink

H—Helen Zhou (Head Barista of The Corner Coffee Shop)

A—How long have you worked as a barista? How and why did you start?

H—I have been working as a barista for seven years. I worked at a café after I graduated, not because I was a coffee lover but because I needed to make a living. I learnt about the barista profession and the coffee culture on the job.

A—Tell us about your daily duties at the coffee shop.

H—The shop is opened at 9am on weekdays (and 10am on the weekends). When I come in, I switch on the espresso machine, reheat the baked goods, and taste the coffee to ensure that every cup of coffee tastes good before selling it to the customers. Our working hours follow the general office hours of the HKAC. We’ve only got one shift a day and the barista needs to handle all of the duties.

A—What makes you happy or challenges you in this job?

H—I enjoy customers telling me that they love the coffee and saying thank you to me. It really makes my day. But I also find many people’s misunderstanding of the role of a barista upsetting. Barista is also a profession in which lots of skills and knowledge are required.

A—How long have you been working at The Corner? Do you have any unforgettable experiences?

H—I have been working at The Corner for more than a year, ever since it opened. The human touch here is very strong. We offer discounts for people who bring their own cups. I sometimes forget the names of our regular customers, but seeing their personal cups remind me of their names and their favourite coffees. There is an old man who doesn’t drink coffee but likes to walk his dog and drop by our shop. We have become friends and we will send him festive greeting messages.

A—How has this job inspired you?

H—My colleagues and I have started watching dramas after meeting lots of drama students from the Hong Kong Academy for Performing Arts. I want to know how they look on stage.

A—How do you feel about the HKAC?

H—Hong Kong has had a number of social movements in recent years. I remember student protesters rushing into the HKAC to seek shelter on 30 June. The staff of the HKAC stopped some of those coming after the students outside the building. HKAC really tolerated and protected the students.

重點節目

Monthly Highlight

9月 SEPTEMBER

第二十五屆 ifva 獨立短片及影像媒體比賽 The 25th ifva Awards

第二十五屆 ifva 獨立短片及影像媒體比賽現正接受報名! 今屆比賽, 讓我們認真審視創作的力量...

The 25th ifva Awards is calling for entries! This year, let's further explore the hidden power of creativity...



Category, and Asian New Force Category, receiving entries from Hong Kong and Asia. Application and submission deadline: 14 October 2019 (Monday) 6pm (Hong Kong Time).

極品廣告片 2019 Art of Commercials 2019

香港藝術中心其中一個最受歡迎的流動影像節目「極品廣告片」將於九月份呈獻最新本地和海外入圍及得獎之廣告佳作...

Art of Commercials, a popular signature moving image programme of the Hong Kong Arts Centre, brings local and overseas award nominated and winning commercials to Hong Kong in September!



浪人劇場 X 凌文龍 X 黃靖: 浪人紅白藍三部曲第一部 《湖水藍》敘事音樂劇場 Aquamarine by Theatre Ronin

改編自米哈《我與你與一隻狗叫布》一位名叫阿一的青年, 害怕變成自己討厭的人...

浪人劇場擅將文學以意象劇場方式改編, 是次與獨立音樂人黃靖合作, 在米哈小說裡尋找靈感...

Adapted from Me and You and a Dog Named Boo by Louis Ho.

Ah Yat starts his journey searching for himself at the age of 18 in 2003, looking into his friendship, love, and relationship with his father...

Theatre Ronin is dedicated to creating their literature-based



"Theatre of Imagery". For this performance, they collaborate with independent musician, Jing Wong, and Best New Performer of the Hong Kong Film Awards, Ling Man Lung...

Art X

香港藝術中心深宵節目「Art X」, 一年兩度在午夜為大家帶來嶄新和獨特的跨界體驗活動...

From high noon till late night, the Hong Kong Arts Centre's (HKAC) signature programme, Late Night Series - Art X, welcomes visitors to immerse in different forms of art and cultures!



music and theatre performances, and cultural workshops.

In this ever-changing city, let's make good use of our imagination, and turn our pure fantasy into reality!

節目表 Event Calendar

9月 September

《儘管如此》媒體藝術展 "Nevertheless, History Continues" Media Arts Exhibition

18 Jul - 7 Sep 駐香港韓國文化院 Korean Cultural Center in Hong Kong

第二十五屆 ifva 獨立短片及影像媒體比賽 - 現正接受報名 The 25th ifva Awards - Call for Entry

15 Jul - 14 Oct

自主特區:《我們的青春, 在台灣》 Independently Yours - Our Youth in Taiwan

2 - 5 Sep 古天樂電影院 Louis Koo Cinema

王瑛生: 不熄之線 Wang Huangsheng: Lifelines

3 - 12 Sep 包氏畫廊 4 至 5 樓 4-5/F Pao Galleries

覺: 藝術學院畢業作品展 From the Art School

3 Sep - 29 Oct 賽馬會展廊 (香港藝術中心地下至四樓) Jockey Club Atrium (G/F - 4/F, HKAC)

孤兒日記 Time of the Orphan's Life

5 - 8 Sep 麥高利小劇場 McAulay Studio

House Music Series x Theatre Ronin - 黃靖 & 黃雪輝 Jing Wong & Wong Suet Ip

6 Sep 香港藝術中心正門 Main Entrance, HKAC

《塞住晒!!》青少年自家創作音樂劇 2019 Tung Wah Youth Musical 2019

6 - 7 Sep 壽臣劇院 Shouson Theatre

電影節發燒友 Cine Fan 節目 (9-10月) HKIFF Cine Fan Programme (Sep-Oct)

6 - 8, 22 Sep, 6 Oct 古天樂電影院 Louis Koo Cinema

香港同志影展 2019 - 香港回顧 Hong Kong Lesbian and Gay Film Festival 2019 - Hong Kong Retrospective

10, 15 Sep 古天樂電影院 Louis Koo Cinema

進擊的廢能量 Add More Oil Club

12 - 22 Sep 麥高利小劇場 McAulay Studio

「兩代合拍」作品選 Silver Shining Selections

16 - 17 Sep 古天樂電影院 Louis Koo Cinema

I Sick Leave Tomorrow (Season 1 - 3)

19 - 29 Sep 壽臣劇院 Shouson Theatre

極品廣告片 2019 Art of Commercials 2019

23 Sep - 1 Oct 古天樂電影院 Louis Koo Cinema

Miller Performing Arts - Pull Back the Curtain 2019

27 - 28 Sep 麥高利小劇場 McAulay Studio

高先精選 Golden Scene Selection

容後公佈 To be announced 古天樂電影院 Louis Koo Cinema

House Music Series - Mike Orange 策劃系列 by Guest Curator Mike Orange

待定 to be confirmed 香港藝術中心正門 Main Entrance, HKAC

10月 October

JWLS - 4 Wheel Drive

2 Oct 壽臣劇院 Shouson Theatre

典亞藝博 2019 Fine Art Asia 2019 (香港藝術學院展位 HKAS booth no: B22)

4 - 7 Oct 香港會議展覽中心 Hong Kong Convention & Exhibition Centre

一些恆常 Bland Blank

5 - 25 Oct 實驗畫廊 Experimental Gallery

KINO/19 德國電影節 KINO/19 German Film Festival

11 - 16 Oct 古天樂電影院 Louis Koo Cinema

光·聚 Unity of Light

12 - 20 Oct 包氏畫廊 4 至 5 樓 4 - 5/F Pao Galleries

虛空 FALSE SPACES

12 Oct - 10 Nov 東京本鄉 TOKAS 藝術空間 Tokyo Arts and Space Hongo

紅白藍敘事音樂劇場三部曲第一部 - 浪人劇場 X 米哈 X 黃靖 X 凌文龍《湖水藍》 Aquamarine by Theatre Ronin

17 - 21 Oct 壽臣劇院 Shouson Theatre

編劇工場 8 Playwright's Studio 8

21 - 27 Oct 麥高利小劇場 McAulay Studio

11 十一月 November

香港國際莎劇節前哨活動環球大師班第一回 - 《演活 Shakespeare No Fear》 Hong Kong International Shakespeare Festival Kick-off Event - Masterclass: Shakespeare, No Fear

1 - 7 Nov 香港藝術中心 HKAC

法國新浪潮電影放映 French New Wave Screenings

7 Nov - mid - Nov 古天樂電影院 Louis Koo Cinema

JWLS - LEE RITENOUR/ DAVE GRUSIN

10 Nov 壽臣劇院 Shouson Theatre

新思域: 香港藝術教育 - 藝術教育發展研討會 2019 Expanded Field: Redefining Arts Education in Hong Kong - Symposium on Development of Arts Education 2019

15 - 16 Nov 壽臣劇院 Shouson Theatre

Banana Effect 《Game of Life II: 你說謊? 我淡忘.....》

15 - 17 Nov 香港藝術中心 LB, HKAC

Late Night Series - Art X Fantasy

16 Nov 香港藝術中心 HKAC

「House Music Series - Mike Orange 策劃系列 House Music Series - by Guest Curator Mike Orange

16 Nov 香港藝術中心正門 Main Entrance, HKAC

不期而遇的《藍月》 - 柯一正實驗影像 Once in a Blue Moon - Experimental Images by Ko I-cheng

16 Nov 古天樂電影院 Louis Koo Cinema

亞洲製作人平台 2019 - 圓桌會議 Asian Producers' Platform 2019 - Roundtable

18 Nov 香港藝術中心 HKAC (待定 to be confirmed)

1984

21 - 23 Nov 壽臣劇院 Shouson Theatre

金禧花賞 Golden Anniversary - Sogetsu 50th Anniversary Exhibition

22 - 24 Nov 包氏畫廊 4 至 5 樓 4 - 5/F Pao Galleries

香港好電影 Great Hong Kong Movies

容後公佈 To be announced 古天樂電影院 Louis Koo Cinema

Learning 學習

Performance 表演

Screening 放映

Exhibition 展覽

10 十月 OCTOBER

11 十一月 NOVEMBER

LIFE IS ART

盛夏藝術祭

MOVIE MOVIE
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CELEBRATING THE ARTS IN FILM

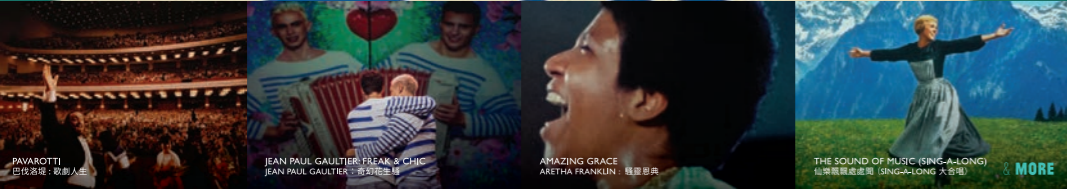
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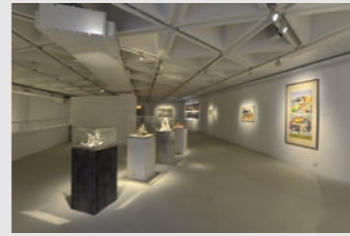


觀看預告片

See the trailer



Venue Rental Services 場地租用服務



Pao Galleries 包氏畫廊

A split-level gallery with a flow of space from 4/F to 5/F. 位於四至五樓，多層式設計佈置簡約，適合展示各種視覺藝術。



Louis Koo Cinema 古天樂電影院

119 seats. Professionally equipped for film screenings and other product / event presentations. 位於高層地庫，設有119個座位，除了可用作電影放映以外，亦適用於舉辦其他節目與活動。



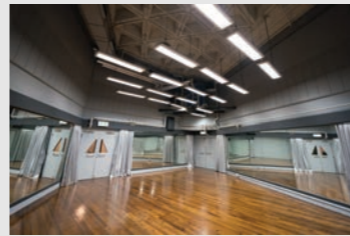
Shouson Theatre 壽臣劇院

439 seats. From the stall (1/F) to the circle (3/F). 位於一至三樓，設有439個座位及兩層觀眾席。



McAulay Studio 麥高利小劇場

76 movable seats. Perfect for small-scale drama performances, workshops, and product / event presentations. 位於低層地庫，設有76個活動座位，為小型戲劇表演之理想場地，亦可用作舉行工作坊等活動。



Eric Hotung 何鴻章排練室

50 seats. Best equipped with mirror walls as well as the basic sound and projection system. 位於低層地庫，設有50個活動座位，備有全身鏡牆、基本音響及投影設備。

Booking Enquiry 客戶查詢

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Tel : 2824 5330 / 2582 0201 / 2582 0293
https://hkac.org.hk/venue/

Prime Location 地理位置優越 ◆ Well-equipped Facilities 設施完備 ◆ Flexible Space 彈性空間選擇

香港藝術中心及香港藝術學院 Hong Kong Arts Centre & Hong Kong Art School

彰顯多元藝術、薈萃創意靈感

香港藝術中心是一所多元藝術創意中心，多年來積極將創新前瞻的當代藝術引進香港，同時亦努力將本土藝術家介紹給海外觀眾。

中心更是本地唯一獨立自主的非牟利多元藝術機構，一直致力鼓勵、推廣創意，竭力促進本地與國際的藝術交流；透過舉辦不同形式的藝術活動及跨界合作，把香港和世界聯繫起來。

歡迎來到香港藝術中心，透過體驗藝術豐富生活，藉著欣賞藝術啟發創意。

HKAC is a multi-arts centre that fosters artistic exchanges locally and internationally, bringing the most forward creations to Hong Kong and showcasing homegrown talents abroad.

HKAC stimulates innovation and promotes creativity. Being Hong Kong's only independent non-profit multi-arts institution, HKAC offers exhibitions, screenings and performances, connecting the arts of Hong Kong to the rest of the world through programmes and collaborations.

Come to HKAC to experience, appreciate, learn and be inspired by arts.

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灣仔港灣道二號
2 Harbour Road, Wan Chai

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Facebook: Hong Kong Arts Centre
Instagram: @hongkongartscentre
星期一至日 Mon - Sun: 8am - 11p

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10/F, Hong Kong Arts Centre, 2 Harbour Road, Wan Chai

包真秀英校舍 Pao Haung Sue Ing Campus
荷葉潭譚公廟道八號
8 Tam Kung Temple Road, Shau Kei Wan

崇海校舍(學院註冊處)
Chai Wan Campus (School Enrolment Office)
柴灣柴灣道 238 號青年廣場八樓 819 室
Rm 819, 8/F, 238 Chai Wan Road, Chai Wan

電話 Tel: 2922 2822
網頁 Website: www.hkas.edu.hk
Facebook: Hong Kong Art School
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