

# 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 7<sup>th</sup> 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.