

藝術家年獎（戲劇）

盧智燊

LO CHI-SUN,
EDMOND



「將一切滴漏，化繁為簡後於舞台上展現出來。劇場就是一起學習與分享的地方。」

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



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

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

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

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

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

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

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

跳出既有的想像

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

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

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

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

Breaking Free of Conventional Ideas

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



《科學怪人·重生》
Frankenstein: Relive

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



《留守太平間》
Alive in the Mortuary

莫忘劇場的力量

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

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

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

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

Never Forget the Power of Theatre

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

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

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