



梁天尺  
*Leung Tin-chak*



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我就是要發掘這種韌性。」

*“It is this resilience that I look for  
in my creative journey.”*



2017/18 年度挑戰不同類型的戲劇及電影演出，包括跨媒體敘事劇場《親密》、戲劇《對倒·時光》及電影《逆流大叔》，多元化演出，演技恰到好處。

In 2017/18, Leung Tin-chak appeared in various drama and film productions, such as the multi-media narrative theatre *Claustrophobia*, the drama *Tête-bêche* and the film *Men on the Dragon*, adapting his acting across diversified media.

畢業於香港演藝學院戲劇學院，校內曾獲傑出演員獎。2011 至 2012 年期間參與 Patchwork Family Intercultural Project，走訪南韓、日本、台灣、俄羅斯、奧地利、克羅地亞作巡迴演出及參與當地的藝術節，其後繼續活躍於海外演出與不同地域的藝術家合作。2014 年獲邀前往東京參與 DA·M 劇團的舞蹈演出《Walking2014》。

梁氏亦積極參與本土的創作，近期劇場作品包括香港話劇團《結婚》、普劇場《心寂無聲》、前進進戲劇工作坊《西邊碼頭》（法國重演）及眾聲喧嘩《此地他鄉》等。他亦廣泛累積不同媒介的表演經驗，例如為展覽作駐場演出、參演教育電視、電視廣告及電影等。近期電影作品包括《逆流大叔》和《八個女人一台戲》。

Leung Tin-chak graduated from the School of Drama at the Hong Kong Academy for Performing Arts (HKAPA) and was awarded Outstanding Actor by HKAPA. During 2011 and 2012, he participated in the Patchwork Family Intercultural Project and toured to South Korea, Japan, Taiwan, Russia, Austria and Croatia for performances in local arts festivals. Since then, he has been active in overseas performances, working with artists from all over the world. In 2014, he was invited by Tokyo DA·M Theatre to perform in the dance show *Walking2014*.

Leung is also active in local productions. Some of his recent appearances include Hong Kong Repertory Theatre's recent release *Marriage, The Heart Sutra* by POP Theatre, *Quai Ouest* (French Replay) by On & On Theatre Workshop, and *Foreign Land* by Heteroglossia Theatre. He also acts extensively in multimedia works, such as in exhibitions, educational programmes, television commercials as well as films. His recent appearances in film include *Men on the Dragon* and *First Night Nerves*.





《對倒時光》Tête-bêche

梁天尺入讀香港演藝學院之前，原來修讀過攝影，問他喜愛的拍攝主題：「我甚麼都拍，只知道自己最不喜歡拍甚麼。」他是個經常與自己對話的人，對於每件事的喜好、每個選擇的覺悟，都不會胡混而過，正如訪問中他屢次提及「意識」的開放，他所對焦的是，在每一次燈暗之後，對自己的理解是否又通透了一分。

### 發掘開放性與韌性

「你認識得自己越深，就越能夠延伸自己的可能性。」以參與電影的經驗為例，鏡頭前演員的細緻表情、遷就角度的身體運用，舞台劇未必應用得到，但如何精密地控制身體，卻是任何媒介的演員都需要磨練的能力，「作為一個人，不論是否一個演員，你能保持開放，願意探索自己，就是我理想中表演者的條件，參與不同的媒介，就是讓我去測試自己有多開放。」

2011年畢業於香港演藝學院，游走於主流與實驗的表演舞台，當中起伏煉成體悟：「最大的挑戰是如何回應慾望——自己的慾望和他人的慾望。」跟現實環境周旋，因應外界期望作出變通，同時在個人原則中取得平衡，「如何在群體創作中更加認識自己渴望創造的是甚麼？創作的核心是甚麼？要有方向，要有目標，當中要有其韌性，受得住衝擊，又不會完全扭曲變形。在創作的道路上，我就是要發掘這種韌性。」

Leung Tin-chak had studied photography before he studied in the HKAPA. Speaking of his favourite subject in photography, he confessed, "I capture everything. I just know what I hate the most." He is perceptive about his every preference and choice, never letting things slip in passing. In the interview, he frequently mentioned the liberation of "consciousness", which he perceives as self-knowledge after each performance.

### In Pursuit of Openness and Resilience

"The more you know about yourself, the further you can stretch your possibilities." Citing his acting experience in film, while the subtle facial expressions in front of the camera and body language responsive to the audience's perspective may not apply to theatre, manipulating your body with skill is a training for actors in any media. "To me, an ideal performer is open to self-exploration as a person, whether or not as an actor. I try to act in different media because I want to test how open I can be."

Since his graduation from the HKAPA in 2011, Leung has traversed mainstream and experimental theatre. "The biggest challenge is responding to desire – my own as well as others." What he means is maneuvering in real life while striking a balance in meeting external expectations without compromising personal principles. "In a joint production, how can I know more of what I want to create? What is the core of the creative process? You need a direction, a goal, with a resilience that resists shock but will not completely bend and break. It is this resilience that I look for in my creative journey."





Photo Credit: Heteroglossia Theatre

《牠和牠和牠的森林》*Three of Us*

### 藝術創作的療癒本質

青年演員打拼不易，生活的巨浪總是迎頭拍打，「但我覺得藝術創作比其他工種吸引的地方是，創作一定跟你的生命有關，而你可以透過持續創作，去消化（對於生活的）恐懼和不安，是一種自我療癒的過程。」

2018 年他參與了眾聲喧嘩的《牠和牠和牠的森林》，導演方祺端為演員開拓了偌大的創作空間，「排練期間我們做了好多即興練習，每個人動不動就做足 45 分鐘，但導演好用心觀察，作為演員就有動力投入更多……平常排練總是好趕，但今次我們幾乎沒理會時間，只專注於每一日想試的東西上，好奢侈，但好過癮。創作這件事本身就是一個作品，我好享受。」

今年他參演了香港話劇團的《結婚》重演，再會香港觀眾後巡演廣州、珠海、佛山，五月演出甄拔濤編導的原創作品《柏林的金魚》，下半年繼續與話劇團合作，參演巨製《如夢之夢》。展望未來，他期望把醉心的武術訓練與演員身體訓練結合，有系統地分享出來。

### The Therapeutic Nature of the Creative Arts

The path for young actors is not easy, and real-life struggles beat them down. "But I feel what makes creative work more attractive than other jobs is that your work must be related to your life. You can digest your fear and insecurity (towards life) as you keep working. It is a self-therapeutic process."

In 2018, Leung participated in *Three of Us* by Heteroglossia Theatre. The director Fong Ki-tuen gave actors plenty of creative room. "We did a lot of improvisation exercises during our rehearsals. Each of us might improvise for 45 minutes, but the director observed very attentively, which motivated us as actors to engage more... Rehearsals were usually a race with time, but this time we almost didn't care the time and just focused on what we wanted to achieve on the day. It felt luxurious, but also very exciting. The creative process itself became a work, and I enjoyed it."

This year, Leung performed in the rerun of *Marriage* by Hong Kong Repertory Theatre, and will tour to Guangzhou, Zhuhai and Foshan in May to perform in Yan Pat-to's original work *Goldfish of Berlin*. In the second half of the year, he will work with Hong Kong Repertory Theatre again for the mega production *A Dream Like a Dream*. He looks forward to integrating his learnings in the martial arts as well as his training in body movements as an actor, demonstrating the outcome in a systematic way.



Photo Credit: One Cool Film Production Limited

《逆流大叔》*Men on the Dragon*