

舞蹈  
Dance

A portrait of a woman with short, dark, curly hair, smiling gently. She is wearing a grey long-sleeved shirt under a black long-sleeved shirt. Her hands are clasped together near her chin. The background is dark, and she is positioned in front of a wooden surface.

邱加希  
Yau Ka-hei

「虛名稍縱即逝，  
獎項都不能為將來的表現加冕，  
但願自己毋忘前進的熱情。」

**"The glory of award lasts for a  
fleeting moment and the honour  
serves no guarantee for future  
performance. I wish I would not  
forget to keep the passion alive in  
moving forward."**



2017/18 年度多個作品包括《純生》、《Stubborn...ing》、《睇我唔到》於香港及海外藝術節重演，並獲頒香港舞蹈年獎新晉編舞獎，《睇我唔到》則獲瑞典 Gothenburg Fringe 頒發 Out of the box 獎。

Her works in 2017/18, including *Unmixed*, *Stubborn...ing* and *Remain Invisible*, have been rerun in Hong Kong and international arts festivals. She was bestowed the Emerging Choreographer Award at the Hong Kong Dance Awards; *Remain Invisible* won the Out of the Box award at the Gothenburg Fringe Festival in Sweden.

邱加希 2013 年畢業於香港演藝學院，主修現代舞，副修編舞。2016 年遠赴以色列修讀 Vertigo Dance Company 的國際課程，並與當地舞團交流。曾為多空間的舞者 (2013–2014)，現為自由身藝術工作者；曾合作的著名藝團包括 Andrea Peña and Artists、The Arts Fission Company、不加鎖舞蹈館、香港管弦樂團、香港話劇團和浪人劇團等。

Yau Ka-hei graduated from The Hong Kong Academy for Performing Arts in 2013, major in contemporary dance with a minor in choreography. Yau went to Israel in 2016 to further her studies, taking courses at the Vertigo Dance Company while doing stints and learning from various local dance companies. Formerly a dancer at Y-Space (2013–2014), she now works as a freelance artist. She has worked with some of the prestigious dance companies including Andrea Peña and Artists, The Arts Fission Company, Unlock Dancing Plaza, Hong Kong Philharmonic Orchestra, Hong Kong Repertory Theatre and Theatre Ronin.



《圍》Confine

「最初我沒有刻意選定要跳舞，是緣份遇上一些機會，又作了小小的嘗試，就慢慢地踏上舞蹈之路。」邱加希輕描淡寫地述說她與舞蹈的淵源。這樣子跳着跳着直到今天，舞蹈的意義在她心裏已變得清晰：「我可藉舞蹈分享自己的想法，甚至影響別人。」

### 不甘做一成不變的事情

邱加希自言作品以發放訊息為先，多於單純地呈現感性的肢體語言。她眼中最重要的作品有《睇我唔到》、《純生》和《圍》，每一套都有要向觀眾傳達的訊息。

「《睇我唔到》由我的內心世界出發，同時思考甚麼是表演中的身體，探討舞者的身體該如何被觀眾看見。」它讓不少觀眾認識邱加希，也使邱加希領會如何與觀眾交流。由於過程太艱辛，這是她迄今唯一自編自跳之作。

邱加希在《純生》的崗位是編舞者，她說：「這是我十分喜愛的作品。團隊很強，內容涉及教育制度和跟父母的關係，是我一直很想嘗試的題材。」回響也令她印象深刻，她說：「過去幾乎都是說『好看』或『不好看』，那次卻有不少人說『謝謝』。一位前輩曾說，有時劇場的意義未必能改變當下的社會現實……就像《純生》讓大家在演出的 30 分鐘一同釋放，雖然完場後只能無奈地返回現實，卻又是重要的。」

"I didn't set my mind on dance in the beginning. Some chances came in destiny and I gave it a little try – and from then on the rest is history," Yau described her first encounter with dance in her understated way. As she twirled and whirled her way to the stage, the significance of dance crystallised in her mind, "Through dance, I can share my thoughts with other people and exert an influence over them."

### Never Settle for Stagnation

Her works put message first and foremost over a pure sentimental display of body language. *Remain Invisible*, *Unmixed*, *Confine* are all imbued with messages intended for her audience.

"*Remain Invisible* is developed from my inner world which provokes me to think how should the body be presented in the performance as well as be perceived by audience." The work also introduced her to the audience and taught her how to communicate with them. Yet it was such a taxing process that the work remains the only performance for which she took on the dual role of choreographer and dancer.

Reflecting on her role of choreographer for *Unmixed*, she said, "It's a favourite of mine. We had a strong team and I'd always wanted to explore the themes of our education system and parent-child relations." She was impressed by the feedback from the audience, "In the past, it's either 'good' or 'bad'; this time, though, we got many 'thank you'. A predecessor once told me that sometimes the meaning of theatre may not be able to change present social reality... *Unmixed* made the audience relieved in the 30-minute performance, though the audience has to be back willy-nilly to reality – a dream that cannot exist in reality but is nevertheless most vital."



探討表演者要如何付出的《園》則是在大館戶外演出的作品。邱加希繼續在素材上變化和發展，由前作的個人尋索，創作《園》時轉化成社會議題的討論。她說：「我不甘心只做一成不變的事情。」

**在哪裏跌倒在哪裏起來**

嘗試的結果不一定盡如人意，不久前邱加希主導了一個不達預期效果的失敗演出，她說：「得獎是對我在 2017/18 年度成績的認同，但我在 2018/19 年度卻有了不好的創作，這使我明白虛名稍縱即逝，獎項都不能為將來的表現加冕，但願自己毋忘前進的熱情。」

邱加希深知同樣不能停留在失敗上，她表示：「因為評價不好，這個作品可能再沒機會搬上舞台，但我會用自己的方法繼續創作、改進和做好它，哪怕只在舞蹈室進行。」這成了她此刻最大的目標。

她說經此一役那個「作品必屬佳作」的標籤已被撕掉，是時候清空自己，透過進修或到別的地方走走，吸收更多全新的能量，重新出發。她說：「人在香港，總是忙個不停，沒甚麼機會吸收新的東西；身處異地，可感受文化衝擊，更重要是給自己安靜的思考空間。」

*Confine*, performed in Tai Kwun's Prison Yard, explores a performer's role to give. Yau will continue to work on extending and developing her material, progressing from personal exploration with her earlier works to discussing wider social issues as she did with *Confine*. "I never settle for stagnation," she affirmed.

**Pick Yourself Up Where You Have Fallen Down**

New attempts seldom go as one wishes. Not long ago she was not at the helm of a performance that fell miserably short of expectations. She mused, "This award is a recognition of my achievements in 2017/18 and yet I had a less-than-satisfactory work in 2018/19. It serves as a lesson that the glory of award lasts for a fleeting moment and the honour serves no guarantee for future performance. I wish I would not forget to keep the passion alive in moving forward."

She also learned not to dwell on her mistakes either. "That work may never make it to the big stage because of the bad reviews. But it won't stop me from reworking and perfecting it for its comeback performance – albeit in a small studio," she stated her goal with conviction.

Coming to terms that she has lost the lustre of her "Quality Guaranteed" pledge, Yau is ready to empty herself, to absorb more new energy by training or going to somewhere else and to move forward. She has plans to further hone her craft abroad. "Life moves at a frantic pace in Hong Kong and there's precious little time to soak up new things. But when you're abroad, you brace yourself for the assault of culture shocks and, more importantly, find the space where you can do some quiet thinking."



《睇我唔到》*Remain Invisible*



《純生》*Unimixed*