

藝術家年獎（戲劇）

Artist of the Year (Drama)

陳曙曦

Chan Chu-hei



資深劇場導演及演員，90年代畢業於香港演藝學院戲劇學院，主修表演，其後赴英國 Ecole Philippe Gaulier 學院進修戲劇，1993年參與創辦「劇場組合」，擔任創作、導演、編劇及演出多個角色，2004年創辦天邊外演藝教室，2006年創立天邊外劇場，並擔任藝術總監至今。2012年創辦香港藝穗民化節，身兼發起人及總統籌，亦策劃多個藝術項目，包括世界劇場工作坊系列、與新導演同行計劃、新導演運動、西九外劇場節等。導演作品屢獲肯定，近年憑《忙與盲的奮鬥時代》（風車草劇團，2015）及《李達的藍與黑》（香港演藝學院，2013）獲頒香港舞台劇獎「最佳導演獎」。在天邊外劇場發表之導演近作包括：《漁港夢百年》三部曲（2014、2016、2018）、《天邊外》（2017）及《李達的藍與黑》（東北村落版）（2016）。

Veteran theatre director and actor Chan Chu-hei graduated from the Hong Kong Academy for Performing Arts (HKAPA) in the 1990s with a major in Performance. After graduation, he furthered his studies in theatre at Ecole Philippe Gaulier in the UK. In 1993, he co-founded Theatre Ensemble and has held various roles including director, playwright and actor. He founded Horizon Theatre Studio in 2004 and Theatre Horizon in 2006, assuming the role of Artistic Director until now. Chan established the Hong Kong People's Fringe Festival in 2012 and serves as the Chief Coordinator. He also plans a number of arts projects including the World Theatre Workshop Series, Walking with Up-and-coming Directors Scheme, New Directors' Movement and Outer West Kowloon Theatrefest. He is often recognised for his directorial efforts, and was awarded Best Director for *Lazy People are Always Busy* (Windmill Grass Theatre, 2015) and *The Black and the Blue of a Man* (HKAPA, 2013). His recent directed works at Theatre Horizon included the *Century-Old Dreams of a Fishing Harbour Trilogy* (2014, 2016, 2018), *Beyond the Horizon* (2017), and *The Black and the Blue of a Man* (North-East Village Version) (2016).

今年盛夏，天邊外劇場剛好滿12歲，創辦人兼藝術總監陳曙曦卻說，本來沒有想過要成立劇團，一開始只是想分享自己的經驗，於是在2004年成立天邊外演藝教室，持續提供戲劇課程；後來為了學員的演出機會，方便申請資源和空間，演藝教室於兩年後進化為天邊外劇場；2013年，陳曙曦正籌備第二屆藝穗民化節，為了能繼續營運工廈小劇場，遂以劇團名義，向藝發局申請恆常資助。一路走來，盡是契機，當中充滿不可預知的機動性與生命力。

自家劇場 建立演出氛圍

摒棄一般正規之路，亦貫徹於陳曙曦理想中的小劇場狀態。在西九龍邊陲、混合住宅與舊式工廈、鐵路鞭長未及的大角咀區，有陳曙曦與團隊孜孜不倦經營着的兩個獨立黑盒小劇場。陳曙曦不無自豪地表示，近年開始於自家劇場創作，見證創作人更用心和集中，能夠以更多時間熟習空間環境，實驗各種技術細節，作品醞釀出更豐富的創意與藝術效果，可能性遠比正規劇場的還要大。

「我們不只是想建立一個演出，而是想建立一種演出的氛圍。」陳曙曦所嚮往的觀劇經驗，並非單純前往某地方觀看某演出，而是一次文化活動體驗：「在歐洲『看演出』不單只集中看演出本身，劇場會有書店、咖啡廳，還可以看展覽。看完演出可以繼續逗留，遇到創作人便聊聊天……這些演出前後的互動，某程度上鼓勵我們持續進入劇場。」

早前於牛棚藝術村展演的《漁港夢百年》第三部曲「大夢初醒」，劇組在演出前後以自製魚湯、咖啡、曲奇招待觀眾，輔以宣揚保育的小型展覽，「很多年青人跟我們反映，更喜歡來這種空間，他們在演出後想跟你討論，那種交流才是真正直接地聽到有關作品的討論，而不是事後讀劇評、問卷可以得知的。劇團擁有劇場的話就能製造這種氛圍，作為一個文化活動才會完整，對於創作都會有幫助。」

坪輦演出 藝術如空氣泥土

天邊外劇場的網站介紹有這樣一句：「我們相信藝術應如空氣、水和泥土，尋常百姓也能享用。」位處新界東北的坪輦，那裡的好山好水亦滋養着陳曙曦的藝術創作。自2013年在坪輦演出《禁葬——安蒂岡妮》（東北村落版），陳曙曦持續在那裡進行劇場創作，跟坪輦以及當中的村民逐漸建立了深厚的連結。

「那時是反對新界東北發展計劃抗爭最盛之前，我們演出了《安蒂岡妮》，那次經驗完全符合我理念上劇場表演的模樣。我們想借助戲劇帶動更多人認識東北計劃，很多人願意進村看演出，結束後又會留下來一起吃客家菜，很開心。村民覺得我們在幫助他們，所以，很願意主動去幫我們，每晚待我們排練結束後給我們弄夜宵，很溫暖。有村民一開始不明白我們在做甚麼，看了演出後跟我們說：『（《安蒂岡妮》）講的就是我們的事啊。』」以往

只是做一些關於社會的戲，人們看完可能有些討論，但不構成有任何實質改變。但（在坪輦）原來藝術可以這樣參與社會行動，產生某些作用，我自己也是第一次感受到。」

陳曙曦以「幸運」形容跟坪輦村民的相遇，自言如果沒有在坪輦的經驗，有可能會對創作感到迷失。「到了我們這種年紀，開始會覺得停滯不前，會問『為何要做劇場』，但我遇到坪輦的村民，成為好朋友，讓我重新找到繼續創作的動力，我不會再問『搞劇場為了甚麼』，因為我實際見證過。搞藝術好像很『離地』，但我們實在地進入了鄉村，真真正正體驗過真實的生活。我相信戲劇藝術可以接觸普通人，而不需要媚俗，亦不需犧牲藝術上的想法。」

新導演運動培育後進

2017年，陳曙曦率領開展為期兩年的導演培訓計劃「新導演運動」，為有志從事導演工作的新人提供實戰平台，製作中型的經典文本演出。「近年多了很多人修讀導演課程，但讀完後沒有太多機會，大多只能擔任助理或導演小劇場作品，未能操刀做一個比較有規模的作品，所以我們希望提供一些空間和資源。很多導演其實是在做策劃的工作，像我自己也是由演員做到導演，現在再做策劃者，這條路徑很重要，如果可以幫助這班導演建立自己的作品，讓他們慢慢成為『搞事』的人，我覺得會更好。」

至今，一共有四名新進導演參與「新導演運動」計劃，首兩位導演已經在2017年展演作品，今年五月及十二月亦將呈現其餘兩位導演自己挑選的經典作品。

全面的藝術工作者，演、導、策劃、培訓皆見成果，善用戶外環境配合戲劇情景，劇力及神采兼備，且以戲劇介入社會議題，引起各界迴響。陳氏致力栽培人才，「新導演運動」提拔年輕導演，足見其對劇藝的承擔及視野。多年來默默耕耘，積極推動小劇場及實驗劇場的發展，對本地劇場貢獻良多。



《天邊外》 Beyond the Horizon

By the summer of 2018, Theatre Horizon would boldly enter its twelfth year. Founder cum Artistic Director Chan Chu-hei, however, explains that he founded the group out of happenstance. He initially just wanted to share his experiences, and established Horizon Theatre Studio in 2004 simply to provide theatres courses on an ongoing basis. As he sought performance opportunities for his students and to facilitate application for resources and space, Horizon Theatre Studio evolved into Theatre Horizon two years later. To raise fund for the second edition of the People's Fringe Festival in 2013, Chan formed a formal association to apply for HKADC's grants. In fact, his journey as an artist was shaped by unforeseen opportunities shifting in nature yet full of vibrancy.

Ambience for performance built through own theatre

Veering off the conventional path also aptly describes Chan's ideal setting for studio theatres. Off the rail route at the edge of West Kowloon in Tai Kok Tsui where residences are interspersed with old industrial buildings, Chan and his team tirelessly operate two independent black box theatres. Chan comments with pride on creating works at one's own theatre in recent years. He witnesses increased attentiveness and concentration among the creatives as they have more time in familiarising with the space and environment, and could experiment with various technical details. With the artistic works more abundant in creative and artistic effects, such venues offer far greater creative potential when compared to formal theatres.

“We not only wish to create a performance, but also to establish an ambience for performances.” The theatre-going experience that Chan has longed for is an immersive cultural experience rather than purely travelling somewhere to attend a performance: “In Europe, ‘theatre-going’ is not only about watching the performance. The theatre venue is coupled with bookshop, coffee house and perhaps exhibition. The audience could linger around after the performance and possibly chit chat with the creatives...These interactions before and after the performance, to a certain extent, encourage us to continue going to the theatre.”

Earlier at Cattle Depot Artists Village when *Century-old Dreams of a Fishing Harbour - Episode III. The Awakening* was performed, the production team greeted the audience with homemade fish soup, coffee, cookies before and after the performance. In addition, there was a small exhibition on promoting conservation. “Many young people shared with us their preference of these performance spaces. They wish to discuss with you after the performance. Such communication facilitates genuine and direct



《天邊外》 *Beyond the Horizon*



《李逵的藍與黑》（東北村落版）
The Black and Blue of a Man (North-East Village Version)

discussion about the works, and provides insight which could not be gleaned from reviews and questionnaires after the performances. This ambience could be built when the theatre group owns the space. This makes the cultural activity more holistic and is helpful towards artistic creation.”

Performance at Ping Che - “Art should be like air, water and earth”

Theatre Horizon stated in its website on “believing that art should be like air, water and earth that common folks can enjoy.” The luscious scenery of mountain and river at Ping Che, situated in Northeast New Territories, also nourished Chan's artistic creations. Ever since performing *Antigone* (North-East Village Version) at Ping Che in 2013, Chan continues to perform there and built a deep rapport with Ping Che and its villagers.

“It was before the peak of opposition against the Northeast New Territories New Development Project. We performed *Antigone*, and the experience completely matched my ideals towards theatre performances. We wished to lead more people to understand the project through theatre. Many people were willing to visit the village for the performance, and remained there for Hakka food after the show. It was an enjoyable experience. The villagers felt that we were helping them and therefore willing to take the initiative to help us. They would prepare late-night snacks for us every night after our rehearsals – which was heartwarming. Some villagers initially did not understand what we were doing. After watching the show, they told us: ‘It (*Antigone*) is in fact telling our stories.’ In the past when our performances touched on some issues in the society, people may have some discussions after watching the performance, but there were no concrete changes. However, arts became a vehicle for participating in social actions (in Ping Che) and generated certain effects. This was something I experienced for the very first time.”

Chan describes his encounter with the Ping Che villagers as “lucky”, and that he may feel lost in his creative endeavours without the experience in Ping Che. “We start to feel stagnant when approaching our age, and would wonder ‘why we do theatre’. After having met and befriended the Ping Che villagers, I regained the motivation to continue with my creative works. I stopped asking ‘what is the point in doing theatre’ because I had the answer through actual experience. One could be ‘detached from reality’ when engaged in arts. However, we entered the village in person and experienced genuine living. I believe that theatrical arts could reach people without resorting to kitsch or sacrificing artistic visions.”

Nurturing emerging directors through New Directors’ Movement

In 2017, Chan pioneered the two-year programme “New Directors’ Movement” dedicated to the nurture of emerging directors. The programme provides a platform for new directors, giving them hands-on opportunities to produce theatrical classics in medium-sized theatres. “In recent years, many people enrolled in programmes on directing. However, these aspiring directors lack opportunities in working on larger-scale productions and only worked as assistant directors or direct studio theatre works. We therefore wish to provide some space and resources for them. Many directors are essentially engaged in organising work. I also switched my role from an actor to a director, and becoming an organiser now. This path [of development] is quite important. I think it is better if these directors could be fostered to build their own body of works and slowly developed into artists taking their own initiatives.”

Four emerging directors are presented in the New Directors’ Movement programmes so far. Two directors have already presented their works in 2017, with the two remaining directors presenting theatrical classics of their own choosing in May and December 2018.

An all-round artist, Chan is accomplished in acting, directing, curating and nurturing talents. He is acclaimed for his use of outdoor location to enhance dramatic development, thus evokes both dramatic tension and vigour. His plays also delve into social issues to create resonance among audience. Chan shows his vision and mission in theatre through his commitment in nurturing budding directors, in particular the “New Directors’ Movement” that focuses on grooming stage talents. Chan’s ceaseless contribution to promoting the development of small and experimental theatre is invaluable to Hong Kong theatre.



《李達的藍與黑》（東北村落版）
The Black and Blue of a Man (North-East Village Version)