

藝術新秀獎（舞蹈）



梁晉朗
LEUNG
CHUN-LONG

「希望未來尋找善跳不同舞種的舞蹈員，與芭蕾舞聯乘，創作出一種新穎的舞蹈。」

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梁晉朗多年來在香港芭蕾舞團的表現突出，演出到位，能夠在舞台上吸引觀眾的目光，而他在舞團的位置亦由群舞員躍升為領舞員，證明擁有一定的演出水平。他對芭蕾舞抱有熱誠，而且一直努力不懈，有心在業界發展及作出貢獻，值得嘉許。

Leung Chun-long has impressed the audience with his exceptional stage performance at Hong Kong Ballet over the years. Emerging from among the Corps de Ballet to Coryphée, Leung has been widely acclaimed for the quality of his performance. Laudably passionate and diligent, he is dedicated to an artistic career and aspires to contribute to the industry.

2009年於北京舞蹈學院畢業，其後於香港演藝學院芭蕾舞系進修，2011年畢業後隨即加入香港芭蕾舞團擔任群舞員，2014年獲晉升為群舞領舞員。梁晉朗曾在香港芭蕾舞團擔任多個主要角色，包括《胡桃夾子》的費殊和老鼠王、哈維《睡美人》的珠寶、衛承天《愛麗絲夢遊仙境》的白兔先生等，2003年曾獲全國桃李杯舞蹈比賽優秀表現獎，近年創作包括《她（們）》（2016）、《盼》（2017）、《源》（2018）及《憶》（2019）。

Leung Chun-long graduated from Beijing Dance Academy in 2009 and from the Hong Kong Academy for Performing Arts in 2011, majoring in ballet. He joined Hong Kong Ballet as a Corps de Ballet member the same year and was promoted to Coryphée in 2014. With Hong Kong Ballet, Leung has danced principal and featured roles, including Fritz and Rat King in *The Nutcracker*, Jewels in Cynthia Harvey's *The Sleeping Beauty*, White Rabbit in Septime Webre's *ALICE (in wonderland)*. Leung received an Outstanding Performance Award at the Taoli Cup Dance Competition in 2003. Recent choreographic works include *t/Hey* (2016), *L'espoir* (2017), *[I]* (2018) and *Wayfaring* (2019).

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由妹妹當先鋒，梁晉朗在九歲時開始在香港一間學校學習芭蕾舞。跳了兩年後，他發現自己對讀書的興趣不大，反而希望做一件豐富他生活的事情。對比同齡小孩，他更想走一條不一樣的路。為使日後生活過得更充實有趣，他毅然踏上了專業舞者的道路。有別於華人家庭中的「虎爸」、「虎媽」，爸媽對他的決定十分支持，從此改變了他往後的人生，使他一跳便跳了22年。

Succeeded by his younger sister, Leung Chun-long started his ballet training at school in Hong Kong. Two years later, he found he had little interest in academic studies, but would rather spend time on what could enrich his life. He yearned for a different path from that of his peers. To this end, he chose to be a professional dancer. Unlike traditional Asian parents, Leung's were liberal and highly supportive of his aspiration. So Leung began his dancer's life of 22 years and counting.

Photo Credit : Hong Kong Ballet



循環往復中生變

一頓菜式吃一次，很美味；吃兩次，仍美味；吃三次，卻漸生厭。這個比喻套在舞蹈練習上同樣合適，再有趣的事做十次、百次、千次，也會迸生出其他的感受。梁氏每天反覆做相同的事，星期一至五的上午九時至下午六時，都是他練習的時間。「剛加入舞團，覺得這樣的日子還可以接受，但如此重複五、六年，當然容易使人感到沉悶。」也許出於對舞蹈的熱愛，也許身體早已習慣，他從日復日的練習中學懂的，不是放棄，而是堅持。

「跳了這麼多年，到某個時間，芭蕾舞對於我來說開始失去其新鮮感。因為每天堅持跳着，唯一要做的事，就是不斷重複做好每一個動作，始終芭蕾舞有一定的規則，變化不會很大。」梁氏近年開始涉足編舞的工作，認為編舞有別於傳統的芭蕾舞訓練，每次創作都可以設計不同的動作。創造一個新作品只需要兩個月左右的時間，當一段編舞完結後，梁氏便把當中的成果放下，再投身至另一新作。在重複的日子中，其實亦潛藏着不斷的變化，讓他得以為自身對舞蹈的感情「保鮮」。



Photo Credit : Hong Kong Ballet

To Vary in Constancy

One may marvel at a delicacy for once, or twice, but soon grow tired of it for a third time. This applies to dance practice as well. Repeating something intriguing for numerous times, one may start to feel differently. Leung has been practising the same thing over and over again, from 9am to 6pm, Monday to Friday. "When I first joined the company, I found it bearable. Add in 5-6 years, it naturally becomes boring." For an insatiable love of ballet or simply muscle memory, what Leung learnt from this daily routine was to not give up, but to carry on.

"There was a time, after all these years, that ballet no longer sparked wonder in me. Day in, day out, the only thing to do was to refine every gesture. Ballet has a set of standards, so there is little variation." Leung began his foray in choreography in recent years. Choreography is different from traditional ballet training in that the former gives space for design and creativity. Creating a new piece just takes around two months. As Leung completes a piece, he can devote himself to a new project. This is how he refreshes his love for dance by breaking monotony.

芭蕾舞以外的嘗試與聯乘

在香港演藝學院中，梁氏接觸最多的是現代舞。現代舞的動作在芭蕾舞步中甚少出現，因此從芭蕾舞訓練中出身的梁氏，不得不加深自己對現代舞的認識，像是身體該如何運用：「相對來說，現代舞的延伸性可以很大，亦可產生很多的變化和不一樣的事。」這一點促使梁氏在編舞上融入更多現代舞的特色。

梁氏對於獲得今年度的藝術新秀獎，感到驚喜，希望透過是次獲獎的經歷，令他有機會在不同平台上，嘗試挑戰和創作不同類型的舞蹈作品。梁氏期望未來在世界各地尋找善跳不同舞種的舞蹈員，從而與芭蕾舞聯乘，創作出一種新穎的舞蹈，令舞者展現自身獨特的舞蹈風格外，又可以把自己的故事滲進其中。

Experiments and Collaborations beyond Ballet

At the Hong Kong Academy for Performing Arts, Leung practised modern dance extensively. Modern dance movements are rare in ballet. As a trained ballet dancer, Leung had to explore modern dance further and adjust his body. "Relatively speaking, modern dance is more versatile. It can extend to something different and unique." Because of this, Leung has tried to incorporate features of modern dance in his choreography.

Leung is pleasantly surprised to receive this year's Award for Young Artist. He hopes to challenge himself by choreographing various types of dance works to be performed in different occasions. In the long term, he aspires to identify professionals from different dance forms to draw synergy with ballet, developing an original type of dance that would not only reflect the styles of each dance form, but also allow dancers to embody their own stories.

