

藝術家年獎（舞蹈）

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2000 年畢業於香港演藝學院，2001 年加入香港舞蹈團，2019 年晉升為首席舞蹈員。主要參演劇目有《如夢令》、《再世·尋梅》、《帝女花》、《梁祝·傳說》飾孟姜女《神鵬俠侶》飾郭芙及《畫皮》飾小雪、《塵埃落定》飾塔娜、《白蛇》飾白素貞、《青衣》飾筱燕秋、《山水》及《九歌》飾山鬼。於 2007 年武漢藝術節《塵埃落定》中飾塔娜、另參演 2008 及 2012 香港新視野藝術節、2012 年香港藝術節及香港中樂團三十五周年樂季《千水情》任編舞。憑《梁祝·傳說》、《白蛇》、《舞·雷雨》（2012 年新視野藝術節）及《九歌》四度獲香港舞蹈年獎頒發「最值得表揚女舞蹈員演出」，並於第十六屆香港藝術發展獎（2022）榮獲「藝術家年獎（舞蹈）」。

她是繁漪，她是白素貞，她是筱燕秋，她是華琪鈺。

感同身受 連結演出角色

「三分之二的生命也是舞蹈。」舞蹈是她的生活，也是生命。「我在香港舞蹈團滿 20 年了，我不是一開始就是首席舞蹈員，所以一直以來也非常珍惜所有演出機會，每個作品都是自己嘔心瀝血而來。」一步一步走來，每個角色每次演出也提供了養分，一點一滴，慢慢累積，華琪鈺把生命都傾注在舞蹈，就像《青衣》裡的筱燕秋。《青衣》描寫京劇演員筱燕秋的戲夢人生，劇中她飾演嫦娥《奔月》一舉成名，也是舞台上的終生歸宿。「這個中國當代舞作品，跟舞者的身分有密切關係，從前演的角色跟自己沒有太過深切的關係，有一定的距離。《青衣》卻跟自己很相似，舞蹈佔據我人生大部分時間，年紀漸長，對於筱燕秋這個角色是感同身受，讓我能把自己內心的思想和恐懼完全表達出來，很享受這個演出。我相信享受對舞者是很重要，如果自己也不相信自己演繹的角色，如何讓觀眾信服。」華氏回

Hua Chi-yu graduated from the Hong Kong Academy for Performing Arts in 2000 and joined the Hong Kong Dance Company the following year, rising to Principal Dancer in 2019. She has performed in productions of various genres, including *Dream Dances*, *Desperately Seeking Miss Blossom*, *Princess Changping*, *Everlasting Love*, *Eagle Companions*, *Painted Face*, *Lady White of West Lake*, *The Moon Opera* and *Shan Shui: An Ode to Nature*. She won the Outstanding Performance by a Female Dancer at the Hong Kong Dance Awards four times (2013, 2015, 2018, 2022). Apart from the Hong Kong Dance Company, Hua has also worked with various artists and organisations. Such productions include *Red Poppies* at the China Art Festival in Wuhan (2007), *Rock Hard* at the New Vision Arts Festival (2008), *Thunderstorm* at the Hong Kong Arts Festival (2012), *La Valse Remembered* with Hong Kong Sinfonietta, and choreography for the Ode to Water opening concert of the 35th Orchestral Season for the Hong Kong Chinese Orchestra (2013). She was awarded the Artist of the Year (Dance) in 2022 by Hong Kong Arts Development Council.

She is Fan Yi, Bai Suzhen and Xiao Yanqiu. She is, above all, Hua Chi-yu.

Joining the Lives of Characters and Walking in their Shoes

“Dance constitutes two-thirds of my life.” She dances to live and lives to dance. “I have worked at the Hong Kong Dance Company for 20 years now. I did not start as Principal Dancer, so I value every single opportunity to perform. I pour my heart and soul to all of my works.” Throughout all these years, every character has nourished Hua one production at a time. She devotes her life to dance, not least Xiao Yanqiu in *The Moon Opera*, which tells Xiao’s life story as an actress of Beijing opera and how she finds herself on stage after rising to fame for her performance as Chang’e. “This Chinese contemporary dance piece is closely related to the identity of a dancer. I hardly found deep connection with my previous roles, they were certain distant from me indeed. *The Moon Opera*, however, resonates with my own experience. Dance takes up most of my time. As time goes by, I can feel Xiao in me. It helps me express

想完成《青衣》時那種舒暢和開心的狀態，大概是掌聲以外，表演者最大的滿足感。

因為疫情，《青衣》延期一年才得以順利開演，可是《最後一夜》經過三次改期到今年二月，最終也不能上演，觀眾還未有機會看到華琪鈺化身成白先勇短篇小說《金大班的最後一夜》中的金兆麗。「這兩年經歷很多，在這個時候得獎，像是黑暗中的一道曙光，讓我更加有動力向前走。」

my inner thoughts and fears fully, and I enjoyed this performance a lot. I believe it is important for a dancer to enjoy the process. If you don't have faith in your role, how do you engage the audience?" Hua recalls being delightfully at ease upon concluding *The Moon Opera*. It may be the next greatest satisfaction for a performer after a round of wild applause.

Due to the pandemic, *The Moon Opera* was postponed for a year. Less fortunately, *The Last Dance* has been rescheduled three times to February 2022 and was still cancelled eventually. We will miss Hua playing Chin Zhaoli in Pai Hsien-yung's short story *The Last Night of Madam Chin*. "We went through a lot these two years. Receiving this award right now gives me hope and motivates me to carry on."



香港舞蹈團/亞彬舞影工作室聯合製作舞劇《青衣》(2021 香港演出)
The Moon Opera, a co-production by Hong Kong Dance Company and Yabin Studio

「只想珍惜每個站在舞台的機會」

從舞蹈畢業生到首席舞蹈員，再到藝術家年獎，今天的華琪鈺，直言已經很滿足了。「剛加入舞團時，作為年青舞者，的確會有很多目標，想要跳哪個角色、要做首席，都是一種往上的動力。可是今天我只求可以安安心心，珍惜每個站在舞台的機會。」華氏經歷人生轉變，當了媽媽後，對舞蹈也有另一番體會。「從前在舞團的日子，多多少少有點麻木，每天不停練習然後就是演出，覺得在台上演出像是應該的也是必然的。但當我因為懷孕要停下來，才知道自己真的多麼喜歡舞蹈。在此前 10 多年，每天朝九晚五都是跳舞的生活，然後整整一年停下來，令我非常想念舞台。所以在身體恢復後，非常珍惜每次站在台上的機會。自小孩出生後，能夠繼續跳舞已經很難得，完全沒有奢求能夠向上晉升。」每個舞者都要面對歲月的挑戰，而女性更多了一道生兒育女的關卡，華琪鈺卻把它轉化成內在的進化。「我的個性很焦急，說話又直接。母親這個身分令我變得有耐性，而且照顧孩子也要細心，這些也成了磨練，潛移默化，回到舞蹈，讓我更懂得往內走，對舞蹈的表達不同，不只是表面的功夫。」

華氏記着台上的每一刻，對於台上的第一次更是難忘。「小時候在台灣，媽媽沒問我意願便替我報名學跳舞，還記得第一次去上課，甚麼也沒有準備，媽媽唯有回家拿了泳衣當舞衣。上課不久，剛好有演出，是新疆的鈴鼓舞。那次演出後，發覺自己很喜歡跳舞，因緣際會下開始了我的舞蹈生涯。人生無常，我不知道甚麼時候可以演出，特別是經過疫情，所以對我來說，能夠站到舞台上就已經足矣。」



香港舞蹈團/亞彬舞影工作室聯合製作舞劇《青衣》(2021 香港演出)
The Moon Opera, a co-production by Hong Kong Dance Company and Yabin Studio

"Cherish Every Appearance on Stage"

Having graduated from dance school, promoted as Principal Dancer and being awarded Artist of the Year, Hua confesses that she is content. "When I first joined the company as a young dancer, I had many goals of which characters to perform and eventually becoming Principal Dancer. These goals drove me forward. Today, I would strive to appreciate and cherish every opportunity to perform on stage." Hua's own life changes of becoming a mother also gave her food for thought in dance practice. "In the past, I used to be somewhat numbed by the humdrum of endless rehearsals and performances at the dance company. Stage performances seemed to be taken for granted. It was when I had to take a hiatus from pregnancy that I realised how much I really love dancing. After taking an entire year off from a restless dance routine of nine to five lasting more than a decade, I craved the stage. So when my body recovered, I cherish every opportunity to stand and perform on stage. It is a blessing that I can continue my life as a dancer in motherhood; I aim no further." Every dancer battles with time, and women face an additional hurdle of childbirth. Hua wraps herself around the challenge and turns it into fuel. "I am impatient and upfront by nature. Motherhood teaches me patience and attentiveness. This training in turn helps me in dance. I learn to go inward and express myself in dance differently. It comes from within, not as disguise."

Hua relishes every moment on stage, above all her first experience on stage. "I lived in Taiwan when I was small. My mother enrolled me in dance class without asking. In my first class, I had not prepared anything and my mother had to take my swimsuit from home as my costume. Shortly after I started my dance training, there was a Xinjiang tambourine dance performance. After that, I discovered my passion for dance and have been performing since. Life is full of surprises. I never know when I can go on stage again, especially having survived the pandemic. Being able to step on stage is already a satisfaction for me."