

## Mr TANG Shu-wing

Renowned as a theatre director and drama educator, Mr Tang Shu-wing is the founder and artistic director of Tang Shu-wing Theatre Studio. Originally a student of law, he obtained his diplôme de maîtrise in Theatre Studies from New Sorbonne University (Université de la Sorbonne Nouvelle) in 1992. Since his return to Hong Kong that year, he has been working in the theatre world. From 2004 to 2011, he taught in the School of Drama of the Hong Kong Academy for Performing Arts (HKAPA), teaching both in the classroom and on the stage. In his last two years at HKAPA, he served as Dean of the School. Two years ago, he decided to engage himself wholeheartedly with the stage, exploring new theatre directions in collaboration with actors and his crew, and placing his teaching and research on the stage.

*Detention*, a non-verbal physical comedy directed by Mr Tang, premiered in Hong Kong in 2011. This play was not only the very first production of Tang Shu-wing Theatre Studio since he left academia but also an example of Mr Tang's long-standing interest in physical theatre and its organic convergence with a long-running production. Mr Tang regards the five modes of pre-language expression (facial expression, breathing, voice, gesture and spatial movement) as the basis of story-telling, breaking away from the constraints of scripts and actors' lines. He had studied the theories of acting of former Soviet Union theatre master Vsevolod Meyerhold (1874-1940), whose statement "the theatre is the actor's art" had an impact on his ideas about putting physical theatre into practice.

Apart from being an arena for practising the director and actors' art, the theatre is also a type of cultural art embodying certain attributes: the freedom of creativity, realisation of the values of life, education, entertainment and economics. Mr Tang has pointed out that long-running productions can best balance these five attributes, and that what Hong Kong needs is this kind of local cultural drama. With a total of 85 performances in four runs in Hong Kong, the UK and Mainland China over the past two years, *Detention* has been well received both locally and overseas. It is moving towards the goal of being a long-running landmark production.

Mr Tang has directed more than 40 productions of drama, dance and opera staged locally and internationally. To him, the most significant among his signature works are the dramas that demonstrate his efforts to try different things at different stages of development. *Two Civil Servants in a Skyscraper* (1993) was his first trial of non-verbal physical theatre, while *No Man's Land* (1996) was his signature work exploring the art of clowning and affirming that comedy could be presented in different ways. *Phaedra* (2005), which he directed after learning yoga in India and joining HKAPA, was his first try at classic Western drama through the physical expression of one's own nature (e.g. ways of training of tai chi, yoga and "poor theatre"). *Titus Andronicus* (2008) and *Titus Andronicus 2.0* (2009) were works in which he practised minimalist aesthetics to the greatest extent: minimising stage constraints by spatial movements and narration so as to let actors be their true selves. *Detention* (2011) was a testing ground for long-running productions, while *Thunderstorm* (2012, 2013) demonstrated his efforts in combining dancing body language with China's modern classic drama *Thunderstorm*.

As early as 2001, Mr Tang published a monograph entitled *Analysis and Reflections on the Theories of Acting of Meyerhold*, and a co-authored monograph *Life and Death Trilogy: a Theatrical Research*. In 2003, the International Association of Theatre Critics (Hong Kong) conducted topical research on his pioneering theatre practice and published *The Art of Synthesis: The Theatre World of Tang Shu-wing* (2004). These works demonstrate Mr Tang's significant contributions to theatre research. Having taught at HKAPA for so many years, Mr Tang has a considerable number of students, contributing much to nourishing a new generation of local theatre actors. He has been invited to conduct theatre workshops and be a guest director in various countries. Both he and his productions have won numerous international and local awards. In short, Mr Tang is a renowned theatre expert in Hong Kong and the world at large.

Perhaps we need not focus on the laurels of this important figure in the local theatrical world. Mr Tang, now standing on the "stage" of Lingnan, is telling us that Hong Kong is in need of more art workers and educators who have a strong personal style, persist in creative endeavours and accumulating experience, are particular about an integration of life and art, as well as demanding towards themselves, actors, partners and students.

Mr Chairman, in recognition of his outstanding contributions to art and education, may I now present Mr Tang Shu-wing to you for the conferment of an honorary fellowship.

*Chinese citation written and delivered by Dr Chan Shun-hing*

### 鄧樹榮先生

著名戲劇導演和戲劇教育工作者鄧樹榮先生，是「鄧樹榮戲劇工作室」創辦人和藝術總監。原來修讀法律的他於1992年在法國新索邦大學修畢戲劇碩士課程，回港開始從事劇場工作，至今超過20年。2004至2011年間，鄧先生任教於香港演藝學院屬下的戲劇學院，奔馳於教室與舞臺之間，在最後的兩年，還當上戲劇學院院長。兩年前，他決定「打轉教室」，再次全情投入舞臺，與演員和工作團隊共同開拓新的戲劇路子，並寓教研工作於舞臺。

《打轉教室》是鄧先生導演的無對白動作喜劇，2011年在香港首演。這個劇目不僅是鄧先生離開學院後打響「鄧樹榮戲劇工作室」的頭炮作品，更是他一直追求的形體劇場和嘗試開拓長壽劇目路子的有機結合。以演員的五種原始表達方式(表情、呼吸、聲音、肢體動作和空間移位)作為講故事的基礎，擺脫劇本和臺詞的束縛，印證鄧先生鍾情的形體劇場理念。前蘇聯戲劇大師梅耶荷德(Meyerhold 1874-1940)的表演理論，鄧先生曾深入研究，其中「戲劇就是演員的藝術」，更影響他實踐形體劇場的信念。

劇場除了是導演和演員的藝術實踐場域外，也是一種文化藝術類型，包含確認創作自由、實現人生價值、教育、娛樂和經濟等屬性。鄧先生指出，長壽劇目最能平衡這五種屬性，而香港正需要這類能彰顯本地文化的劇目。《打轉教室》這兩年間四度在香港、英國和中國大陸公演共85場，深受本地和外地觀眾歡迎，可以說已逐漸邁向成為地標式作品和長期演出劇目的目標。

鄧先生曾經執導超過四十齣戲劇、舞蹈和歌劇，先後在香港及世界各地上演。在眾多的代表作中，他認為最重要的，是幾部能說明他在不同階段作不同嘗試的戲劇作品。1993年的《離地三百七十五米又如何》是他演練無對白形體劇場初試啼聲之作；1996年的《無人地帶》是他探索小丑藝術和確認喜劇有不同演繹方式的代表作；從印度學習瑜伽回來和加入演藝學院後導演的《菲爾德》(2005)，是他首次以凸顯人的自性的形體表達方式(如太極、瑜伽及質樸劇場的訓練方法等)排演西方古典劇目的嘗試；2008和2009年的《泰特斯》和《泰特斯2.0》，則是他實踐簡約或質樸美學的高峰之作：分別運用空間調度和說書的形式，減少舞臺的規範，讓演員到達「零」的本真狀態；2011《打轉教室》是長壽劇目的嘗試；《舞·雷雨》(2012，2013)則是他結合舞蹈肢體語言與形體劇場演繹中國現代經典劇目《雷雨》的力作。

早於2001年，鄧先生已出版其個人專著《梅耶荷德表演理論：研究及反思》和合著《生與死三部曲之劇場探索》。2003年，國際演藝評論家協會(香港分會)更就他的先鋒性劇場實踐作專題研究，出版了《合成美學 — 鄧樹榮的戲劇世界》(2004)。這些工作說明了鄧先生對戲劇研究的重要貢獻。教學方面，鄧先生在演藝學院教學多年，桃李滿門，培養香港新一代本土戲劇演員，貢獻非凡。他也經常應邀往世界各地主持戲劇工作坊及擔任客席導演，他本人及其作品獲得無數本地和國際的獎項及殊榮。鄧先生可說是一位享譽香港以及世界的戲劇工作者。

或許，我們已不需要注意在這位本地戲劇界重要人物頭上的桂冠，當下在嶺南「舞臺」上站著的鄧先生已經用最直接的方式告訴我們，香港需要更多這樣具強烈個人風格、講求生活態度與藝術追求高度結合、不斷堅持創作實踐和積累經驗，以及對自己、演員、工作夥伴、學生都有要求的藝術工作者和教育工作者。

主席先生，為表揚鄧先生對藝術界及教育界的卓越貢獻，本人謹恭請閣下頒授榮譽院士銜予鄧樹榮先生。

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