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香港文化中心大劇院
GRAND THEATRE
HONG KONG CULTURAL CENTRE

崑劇 KUNQU
OPERA

遊記 紫禁城
宮祭
A Tale of
the Forbidden City

崑曲使命感

Kunqu Opera, With A Sense Of Mission

胡恩威 MATHIAS WOO

「使命」和「使命感」是這個年代的一種「禁忌」。中國過去一百年把「使命」和「使命感」都透支了，現在，我們到了一種完全自我主義的極端。「保存和發展中國文化是我們這一代人的使命」這十九個字本來是理所當然，但又可能是有些一廂情願。我們都知道西方的文藝復興，我們也聽過無數人在文章裡、在口中，提到這一代的中華文藝復興，問題是實踐的細節和具體的方法。文化的發展和傳統文化的保存，本身是一種價值觀問題。五四時代開始的去中國傳統，只有去只有破，沒有立，也沒有什麼像明治維新那種全面西方模式化。到了今天這個「體用」問題也是存在，全面的庸俗是今天華人共同的文化價值，在這個價值之下，傳統中國的精緻文化藝術與及西方的精緻文化藝術，都不能生根結果，有的只是被異化了成為一些所謂市場行為。這種庸俗的價值不變，文化是不能全面和多元地發展，我們在香港，有些空間去做文化的事，給香港文化帶來一些不同，帶來一些市場以外的事。我們熱愛崑曲，所以不要把崑曲市場化，而是令「更多」人能夠體會崑曲的美與學，「更多」不是需要「最多」，慢慢地多一點點增加便可以了，重要的是細水長流一代一代的有人去看去學去創新去實驗，崑曲是細水長流的藝術，沒有京劇那些場面，有的是文人畫裡面的留白和詩意，崑曲裡有很多學問，做手、身段、唱念都是把人的藝術表達帶到一種細節上；今天的官能社會真正需要崑曲來調和。

In this age, both 'mission' and 'sense of mission' are a taboo. In the past one hundred years, China has over-exhausted both 'mission' and 'sense of mission'. Now, we have reached the extreme of total egoism. "Preservation and development of Chinese culture is a mission of our generation" – this motto sounds right and proper, and is something we should uphold. But, it might only be the wishful thinking of some of us. We have all heard of the Renaissance in the western world, and we might have read or heard about the Chinese Renaissance of our generation. The question is how to achieve this, meaning we lack the specific plans and the details of how to carry out the mission. Cultural development and the preservation of traditional culture are only but an issue of our sense of values. The attempt to abolish Chinese traditions that started in the May Fourth Movement was only a kind of deconstruction. It was not a kind of comprehensive westernisation as found in the Meiji Restoration. Till today, this problem of 'substance and function' (Chinese learning being the essence, and Western learning being the way to carry things out) still exists – a thorough vulgarism is what all Chinese embrace as our common cultural value. Under this value system, neither the Chinese nor the Western traditional arts and culture could take root, grow and flourish. What could be found is only some mutated culture, something we call 'market behaviour'. If this vulgarism remains unchanged in our sense of value, culture could never enjoy a full and diverse development. And, we in Hong Kong, would not have any space to do something cultural, and we would not be able to bring something different, something from outside our market, to the culture of Hong Kong. We love *Kunqu* opera, thus, we do not want to commercialise it. We want 'more' people to experience the beauty and aesthetics of *Kunqu* opera. And when we say 'more', we don't mean 'most'. As long as there is a small increase in the number of people who want to know more about the art, it would be fine. What is important is that, there would be people interested in watching, learning, creating and experimenting *Kunqu* opera, generation after generation. *Kunqu* opera is an art one acquires with gradual learning and patience. There are no elaborate scenes in *Kunqu* opera, as in Peking opera. What we have is only the poetics as found in the intentional blank spaces in Chinese literati paintings. There is a lot of knowledge in *Kunqu* opera, such as the skills of gestures, movements, singing and recitation. All these are fine details of expressive arts; and *Kunqu* opera is exactly the thing we need in our present society to generate balance and harmony.

《半樹枯槐弔君王》文摘

A Memorial To The Palace: “The Old Tree Alone Mourns The Lord”

張弘 ZHANG HONG

緣起

受香港進念·二十面體胡恩威導演之邀，以趙廣超著作的《大紫禁城——王者的軸線》一書為參考，用崑曲的形式寫建築，參加2009年香港首個以建築為主體的藝術節——「建築是藝術節」。於是有了《紫禁城遊記——宮祭》。

「建築」如何入戲

在我看來，戲劇的主題是且只能是「人」。當「人」參與進「物」的建設、賞玩之時，「物」就有了「人」氣。一念及此，無知無覺的紫禁城以及理論性的建築文化就有了入戲的可能性。

紫禁城，它至少寄託了兩方面「人情」，一是宮殿建築師即工匠的智慧，一是宮殿主人的怨念。我們若書寫工程著作，關注的便是建築過程，我們若創作舞台劇，關注的便是「人」，是匠作的心力，更是君王的訴求。

《宮祭》中的人

木匠蒯祥：《宮祭》裏的蒯祥是一隻鬼。有了這隻鬼，我們體味到的，就不但是人生短促，又是生死流通；不但是帝業光華，又是陰冥幽僻；不但是王朝恢弘，又是盛衰無常。蒯祥，到底是幽冥之客，還是藏於朱由檢內心深處、與帝王心氣截然相反的卑微與哀涼？

帝王崇禎：崇禎從午門撞鐘，到煤山自縊，徒步於這條僅千步之遙的王者的中軸線，一點點回憶著他所珍惜的，極力感受它們帶給他的酸甜苦辣、悔恨悲喜，再一點點將之拋諸身後，迎向宿命中的死亡……

《宮祭》中的情

全劇外在形式是「遊」，內在核心是「祭」，紫禁城只是背景，是特殊的道具，浮現其上的，惟有「人物」百味雜陳的面容。

《宮祭》是末路者的告別儀式。這個儀式奠定了端肅、蒼涼的基調，這是一個皇朝的葬禮，是一個血脈承繼者在為先輩的光榮送葬。在這個儀式中，無論怎樣的輝煌，都是葬歌、哀樂，即便偶有記憶裏的歡樂，也不過一個小小音符，反襯得悽愴者更悽愴，蒼茫者更蒼茫。

《宮祭》之結構

從午門至前三殿至後三宮直至煤山，目之所見，是建築上的「起承轉合」。

從午門象徵權力的開端，至前三殿象徵權力的高峰，到後三宮，權力轉向幽秘與隱私，直至煤山，從天而降的三尺白綾，標誌著權力終結。所有的朽爛都崩壞了，所有的榮光都做了陪葬。這是權力上的「起承轉合」。

從午門之「祭宮」，至前三殿之「辭祖」，至後三宮之「別家」，直至煤山之「去國」，這是崇禎情感流變上的「起承轉合」。

建築、權力、情感的起承轉合，同時吻合並參與構築了戲劇結構的起承轉合，四者之結合、呼應，方才完整了整部作品。

曲牌

《宮祭》所用是南北合套「新水令」套，曲牌依次為：北新水令、南步步嬌、北折桂令、南江兒水、北雁兒落帶得勝令、南僥僥令、北收江南、南園林好、北沽美酒帶太平令及尾聲。音樂上剛柔結合、南北兼顧，既有高亢悲聲，亦聞啁啾低歎。

行當

崇禎以小官生應工，蒯祥以丑應工。為天子者尊貴之極，為匠作者卑微之至，兩個身份懸殊的人物，恰好在舞台上形成強烈的反差對比。生丑之間，一莊一諧、一濃一淡，互為調劑、互為補充。崇禎心中一汪苦水，卻有蒯祥陪他苦中作樂；蒯祥分明縹緲虛幻，也有崇禎與他形影隨行。這樣一來，苦難不至於太壓抑，神鬼不至於太虛無，戲劇色彩也就不至於太單一。

舞台

《宮祭》的舞台是個空舞台，實際上我們也從未考慮使用佈景。我們能用怎樣的佈景來如實反映崇禎這一路的所見呢？那個晚上的紫禁城在哪裏？它在崇禎眼中、在崇禎身上。

比之技術，我選擇看重藝術；比之五光十色的高科技，我選擇信任與欣賞演員的血肉之軀；比之讓人眼前一亮，我更願選擇令人心頭一動。

How It All Started

I was invited by Director Mathias Woo of Zuni Icosahedron in Hong Kong to write about architecture in the format of *Kunqu* opera, with reference to the book *The Grand Forbidden City* by Chiu Kwong-chiu. It was part of the programme of “Architecture is Art Festival” 2009, the first ever festival with architecture as the central topic. And thus, there was *A Tale of the Forbidden City – A Memorial to the Palace*.

How “Architecture” Turns into Drama

To me, the theme of drama can only be “people”. When “people” get involved with the construction of “objects” in watching, then the “objects” would get a taste of “people”. With this in mind, the unconscious Forbidden City and the theoretical culture of architecture would fall into place with the possibility of drama.

The Forbidden City is carrying at least two “human aspects”, one is the wisdom of the craftsman, that is the architect of the Palace, and the other one is the desire of the Palace’s owner. If we were to write on engineering, our concern would be on the building process; and if we were to write on creating drama, our concern would be on “people”. The Forbidden City is the creativity and skill of the craftsman, as well as the demands of the emperor.

The Characters of *A Memorial to the Palace*

Master carpenter Kuai Xiang:

In *A Memorial to the Palace*, Kuai Xiang is a ghost. With this phantom, what we experience is not only that life is short, but also the communication of life and death; not only the glory of monarchy, but also the gloominess of the underworld; not only the grandeur of dynasties, but also the fickleness of fortune. Is Kuai Xiang really a visitor from the underworld, or is he a devil in the Emperor’s deep corner of the heart? Does he represent the low and the dreary in contrary to the regal state of the emperor?

Emperor Chongzhen:

Emperor Chongzhen sounded the bell in Wumen (the Meridian Gate) and measured his steps to Meishan (Coal Hill) where he hanged himself. The distance between the two places along the kingly axis was only about a thousand steps, yet it was a very long journey for him, with memories of his past, memories of things that he cherished, things that brought him joy and delight, things that gave him sorrows and remorse. He tossed them all behind him, and embraced the fate of death...

Love in *A Memorial to the Palace*

The form of the drama is a “visit”, yet the core and nature of the play is a “memorial”. The Forbidden City is only the background, it is a special prop; and on its surface are “people”, with all sorts of different faces.

A Memorial to the Palace is a ceremony of farewell for a man with nowhere to turn. This ceremony is a solemn one with desolation, the burial rite of a dynasty, the funeral procession by a successor of a bloodline to honour his ancestors. No matter how majestic this ritual is, it is still a dirge, a funeral song; it might carry some happy memories occasionally, still they are just a few small notes, rendering the people involved even sadder by contrast, and the sense of tragedy more immense.

The Structure of *A Memorial to the Palace*

What the eye could see, from the Wumen to the three main halls, and then to the three palaces and Meishan, is an architectural structure with a beginning, middle and end.

From Wumen which symbolises the beginning of power; to the three main halls that represent the peak of power, as well as the three palaces that turn to seclusion and privacy; till Meishan with three feet of white silk from the sky (for hanging) that marks the end of power, one could see the process of decay and collapse, with all glory turned to dust. This is the entire course of transformation of power.

From the “memorial to the palace” in the Wumen, to the “ancestral rituals” in the main halls and the “farewell to family” in the three palaces, till the “fall of a nation” in Meishan – these are the beginning, middle and end of Emperor Chongzhen’s emotional rise and fall.

Architecture, power and the ups and downs of feelings correspond and help build the structure of our drama at the same time. Their beginnings, middles and ends echo and complement each other, and so our drama is made whole.

Qupai (Names of the Tunes)

In *A Memorial to the Palace*, the tunes we use are from *Xin Shui Ling* of *Nanbeihetao* (combination of north and south verses); and the names in order are *Bei Xin Shui Ling*, *Nan Bu Bu Jiao*, *Bei Zhe Gui Ling*, *Nan Jiang Er Shui*, *Bei Yan Er Luo Dai De Sheng Ling*, *Nan Yao Yao Ling*, *Bei Shou Jiang Nan*, *Nan Yuan Lin Hao*, *Bei Gu Mei Jiu Dai Tai Ping Ling* and epilogue. They are a combination of strong and soft music from both north and south, including sadness in high pitches, and whispering in low sounds.

Role Types

Emperor Chongzhen is played by the role type of a *xiaoguansheng* (small hat role – a type of young male role), and Kuai Xiang the carpenter by a *chou* (clown role). The emperor is highly distinguished, while the carpenter is very humble, and the disparity of these two figures sets a very strong contrast on stage. The young male is serious and complicated, while the clown is funny and simple; and they balance and complement each other. Chongzhen is full of grievances, but he has the company of Kuai Xiang to entertain him. Kuai Xiang is existing in an intangible and illusory world, but he still has Chongzhen stringing along with him. In this way, suffering would not be too overbearing, and the phantom would not be too ethereal, and the dramatic nature of the play would not be too simple.

Stage

The stage of *A Memorial to the Palace* is an empty stage, and in fact, we never considered using sets or sceneries. What kind of sceneries could we use to reflect accurately what Emperor Chongzhen saw along his way? Where was the Forbidden City that night? Was it in Chongzhen’s eyes or on his body?

I rather put the emphasis on the artistic aspect than the technical; and instead of colourful high technology, I’d rather put my trust and appreciation on the flesh and blood of the performers; and instead of dazzling or impressing the audience, I’d rather touch their hearts.

胡恩威 MATHIAS WOO

策劃、導演、設計 Producer, Director & Designer



進念聯合藝術總監暨行政總裁，從事編劇、導演、監製和策劃等多方面的工作，劇場作品逾六十齣，作品曾應邀於北京、南京、上海、蘇州、東京、新加坡、台北、柏林、布魯塞爾、波蘭等世界各地演出，主題涵蓋文學、歷史、時政、建築、宗教。胡氏尤擅於運用多媒體科技從事舞台創作，其創作的多媒體建築音樂劇場系列《路易維的時代和生活》及《Looking for Mies》等，開創香港劇場界的先河。近年舞台作品包括《半生緣》、《萬曆十五年》、《華嚴經》、《東宮西宮》系列，崑劇《臨川四夢湯顯祖》及《紫禁城遊記》等。2009年，胡氏策劃了香港首個以建築為題的「建築是藝術節」，透過劇場演出、展覽、研討會等藝術形式，向大眾市民展示不同層面的知識、美學方法和思辨討論，探索建築的各種藝術可能。2011年於亞洲電視監製並主持《我要做特首》，及監製、編導《東宮西宮TV》；並於2012至13年間監製及主持《亞洲政策組》。

Co-Artistic Director cum Executive Director of Zuni Icosahedron, Mathias WOO leads a career as a scriptwriter, director, producer as well as curator, and is recognized for a portfolio of more than 60 original theatre works, which have been invited to cities around the globe including Beijing, Nanjing, Shanghai, Suzhou, Tokyo, Singapore, Taipei, Berlin, Brussels and Krakow of Poland. Mathias' theatre works explore subjects as wide-range as literature, history, architecture, religion, current political affairs. WOO is renowned for incorporating multimedia into theatre creation. The multimedia architectural musical series *The Life & Times of Louis I. Kahn* and *Looking for Mies* became the hallmark in the scene of Hong Kong theatre. His recent productions include *Eighteen Springs, 1587, A Year of No Significance* (an adaptation from historian Ray Huang's book of the same title), *Hua-Yen Sūtra*, *East Wing West Wing Series*, and *Kunqu opera Tang Xianzhu's Dream on Dreams*, and *A Tale of The Forbidden City*. In 2009, WOO initiated and curated "Architecture is Art Festival", the first of its kind themed on architecture in Hong Kong, which re-examines architecture from an artistic point of view, manifesting various artistic possibilities of architecture with different forms. In 2011, Mathias made himself the producer of TV talk shows *I Want to Be Chief Executive* and *East Wing West Wing* (TV version), and anchored for the former. He is currently the producer and host of the TV programme *Asia Policy Unit*.

張弘 ZHANG HONG (南京 Nanjing)

編劇 Scriptwriter



江蘇省演藝集團崑劇院國家一級編劇。其改編創作的崑劇有：《白羅衫》、《桃花扇》、《唐伯虎傳奇》、《西施》、《牡丹亭》(精華版)、《紅樓夢》折子戲系列、《臨川四夢湯顯祖》、《我的浣紗記》、《宮祭》等。還創作了錫劇《瞎子阿炳》、《紙船》、《泥人》和越劇《柳毅傳書》等。為文化部所嘉獎的崑曲優秀主創人員。

ZHANG Hong is a National Class One playwright. His adaptation works included *The White Silk Shirt*, *The Peach Blossom Fan*, *The Legend of Tang Bohu*, *Xi Shi*, and *The Peony Pavilion* (abridged version), *Dream of The Red Chamber* excerpt series, *Tang Xianzhu's Dream on Dreams*, *My Story of Laundering the Silken Yarn*, *A Memorial to the Palace*, etc. ZHANG has also created new pieces in local dialects, *Xiqu* and *Yuqu*. He is honoured as Distinguished Kunqu Artist by the Ministry of Culture.

石小梅 SHI XIAOMEI (南京 Nanjing)

崑劇演出 Performer



著名崑劇表演藝術家，國家一級演員。現為中國戲劇家協會理事、中國表演藝術學會理事。工小生，拜俞振飛、周傳瑛、沈傳芷為師。「梅花獎」、「文華獎」得獎者，名字見於美國傳記協會編輯委員會出版的《五千世界名人錄》及《世界名人錄》，2002年獲聯合國教科文組織和文化部聯合授予「長期潛心崑曲藝術事業成績顯著的藝術家」稱號。2009年獲「國家級非物質文化遺產傳承人」稱號。2010年再獲「江蘇省非物質文化遺產傳承人」稱號。2012年被評為省傑出傳承人。

Famed *Kunqu* opera artist SHI Xiaomei is a National Class One performer. Currently, SHI is the board member of Chinese Dramatists Association and Chinese Performing Arts Association. She has been included twice in *Who's Who In The World*. Specialises in *xiaosheng* (young male) roles and has studied under Yu Zhenfei, Zhou Chuanying and Shen Chuazhi, her acclaimed repertoire includes *The Peach Blossom Fan* and *The Peony Pavilion*. SHI is the winner of the Plum Blossom Award and Wen Hua Award. In 2002, SHI was jointly recognised by the UNESCO and the Ministry of Culture as the devoted outstanding Kunqu artist. In 2009, SHI was named National Maestro of Intangible Cultural Heritage, then, named Maestro of Intangible Cultural Heritage and Outstanding Maestro in Jiangsu province in 2010 and 2012 respectively.

李鴻良 LI HONGLIANG (南京 Nanjing)

崑劇演出 Performer



著名崑劇丑角演員，現為江蘇省演藝集團崑劇院副院長，國家一級演員。工丑、付。師從周傳淪、範繼信、姚繼祥、劉異龍、王世瑤、張寄蝶先生。擅演《小孫屠》、《十五貫》、《孽海記·下山》、《紅梨記·醉皂》等。曾獲第二十五屆中國戲劇梅花獎；聯合國教科文組織和國家文化部頒發的「促進崑曲藝術獎」、江蘇省第五屆戲劇節「優秀表演獎」等。

Currently, LI is the vice president of Jiangsu Performing Arts Group Kun Opera House. LI is a National Class One Performer in *chou* (clown) role. His mentors included Zhou Chuancang, Fan Jixin, Yao Jisun, Liu Yilong and Wang Shiyai and Zhang Jidie. He has played major roles in *The Butcher and Copper Coins* and is acclaimed for his roles in *Coming down the Mountain from Ocean of Sin* and *A Drunken Mission from The Red Pear*. His artistry has been recognized with the performing prize of the National Kunqu Opera Festival and the UNESCO award for his contribution in Kunqu Promotion, alongside with many other awards included the Plum Blossom Award.

遲凌雲 CHI LINGYUN (南京 Nanjing)

譜曲 Transcript



江蘇省演藝集團崑劇院，國家一級演奏員。曾創作了大型崑劇《雷峰塔》音樂、唱腔設計及擔任多部折子戲、崑曲音樂會的音樂創作。多次在大型崑曲《1699·桃花扇》、《牡丹亭》中出任主奏。曾獲江蘇省第三屆戲曲紅梅獎銀獎。

National Class One Instrumentalist at the Jiangsu Performing Arts Group Kun Opera House. He has composed the music and designed the singing styles for the large-scale production *Leifeng Tower*, and for numerous short-length pieces and *Kunqu* opera concerts. He often plays as the lead musician in performances of *1699 Peach Blossom Fan* and *The Peony Pavilion*. He has received Jiangsu Province Xiqu Red Plum Silver Award.

戴培德 DAI PEIDE (南京 Nanjing)

現場音樂演奏 Live Music Performance



著名崑劇鼓師，國家一級演奏員。他不僅繼承崑劇鑼鼓的傳統，並致力於從傳統中求創新，作曲、配器、指揮等樣樣均能。曾參加《趙五娘》的音樂設計獲江蘇省第二屆「紫金獎」的音樂獎，並憑參加《牡丹亭》的音樂設計獲全國戲曲音樂「孔三傳獎」的開拓獎。2005年為文化部嘉獎為「崑曲優秀主創人員」稱號。

DAI Peide is a famous percussionist in the field of *Kunqu* opera and a National Class One Musician. He is not only an exponent of the traditional percussion techniques of the genre, but also constantly seeking breakthroughs. A versatile musician, DAI writes, arranges and conducts. His creation, *Zhao Wuniang*, won a Music Award at the Purple Gold Award of Jiangsu. *The Peony Pavilion*, another creation of his won the Innovation Award at the Kong San Chuan Awards for Chinese Operatic Music. He was honored the title of Distinguished *Kunqu* Artist by the Ministry of Culture in 2005.

許建敏 XU JIANMIN (南京 Nanjing)

現場音樂演奏 Live Music Performance



江蘇省演藝集團崑劇院國家二級演奏員。所擔任演奏的崑曲《桃花扇》和《看錢奴》分別獲得江蘇省第二屆、第三屆戲劇節「優秀伴奏獎」。

Xu Jianmin is a National Class Two Accompaniment Performer of the PRC. The *Kunqu* pieces *The Peach Blossom Fan* and *The Miser*, which she was performing, were awarded Distinguished Accompaniment Award in the 2nd and 3rd Jiangsu Drama Festival.

團隊

策劃、導演、設計

創作顧問

編劇

演出

譜曲

現場音樂演奏

胡恩威

趙廣超 (《大紫禁城 — 王者的軸線》原著作者)

張弘 (南京)

崇禎帝 — 石小梅 (南京)

蒯祥 — 李鴻良 (南京)

遲凌雲 (南京)

司鼓 — 戴培德 (南京)

小鑼 — 許建敏 (南京)

創作統籌

製作監督

燈光設計

英文翻譯 (字幕)

舞台監督

執行舞台監督

助理舞台監督

錄像

排練統籌

服裝助理

助理佈景設計

舞台助理

舞台實習生 *

錄像紀錄 *

陳浩峰

李浩賢

張素宜

廖端麗

周俊彥

鄭慧瑩

陳安琪

李上珩

李嘉隆

陳偉兒

王梓駿

陳嘉英 張展恆 張凱泓 陸栢然

陳遠琴 賴嘉琪 李肇軒 鄧兆彤

張峻華 馮美婷 何寶欣 姜立勤

平面設計

英文翻譯 (宣傳品及場刊)

劉述雲 曾慶靈

梁惠琪

劇團經理 (節目)

劇團經理 (行政及財務)

製作人/項目經理

經理 (節目及場地伙伴)

經理 (公關及伙伴發展)

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* 香港專業教育學院(李惠利)多媒體及互聯網科技系
視聽娛樂科藝 高級文憑 學生

THE TEAM

Producer, Director & Designer	Mathias Woo
Creative Advisor	Chiu Kwong Chiu (Author, <i>The Grand Forbidden City</i>)
Scriptwriter	Zhang Hong (Nanjing)
Performers	Chongzhen Emperor – Shi Xiaomei (Nanjing) Kuai Xiang – Li Hongliang (Nanjing) Chi Lingyun (Nanjing) Percussion – Dai Peide (Nanjing) Small Gong – Xu Jianmin (Nanjing)
Transcript	
Live Music Performance	
Creative Coordinator	Cedric Chan
Production Manager	Lawrence Lee
Lighting Designer	Zoe Cheung
English Translation (Surtitle)	Diana Liao
Stage Manager	Chow Chun Yin
Deputy Stage Manager	Carmen Cheng
Assistant Stage Manager	Chan On Ki
Video	Vanessa Lee
Rehearsal Master	Peter Lee
Costume Assistant	Bonnie Chan
Assistant Set Designer	Isaac Wong
Stage Crews	Chan Ka Ying, Cheung Chin Hang, Ivan Cheung, Luk Pak Yin
Stage Interns *	Chan Yuen Kam, Lai Ka Ki, Li Siu Hin, Tang Siu Tung
Video Documentation*	Cheung Chun Wah, Fung Mei Ting, Ho Po Yan Keung Lap Kan Issac
Graphic Design	Dio Lau, Tsang Hing Ling
English Translation (Publicity and House Programme)	Vicky Leong
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Company Manager (Administration and Finance)	Jacky Chan
Producer / Project Manager	Wong Yue Wai
Manager (Programme and Venue Partnership)	Bowie Chow
Manager (PR & Partnership Development)	Luka Wong
Manager (Marketing & Programme Development)	Kaki Li
Programme and Administration Assistant	Ho Yin Hei
Art Administration Assistant	Leo Cheung

* Students from Higher Diploma in Audio-Visual Entertainment Technology (AVET),
Department of Multimedia and Internet Technology, HKIVE (Lee Wai Lee)

進念·二十面體

聯合藝術總監

榮念曾 胡恩威

進念·二十面體，1982年成立，為非牟利慈善文化團體，以香港為基，面向世界的實驗藝術團體。專注於多元戲劇藝術創作，原創劇場作品超過二百齣，曾應邀前往演出及交流的城市遍及歐、亞、美等地六十多個城市。多年來一直致力拓展香港文化藝術新領域，積極推動國際文化交流，主權藝術評論及文化政策研究等工作，並活躍於藝術教育和發展電子媒體及跨媒體等新類型的藝術模式，近年致力促進非物質文化遺產(表演藝術)的傳承和發展。現為香港九個主要專業表演藝術團體之一，香港最具代表性的國際實驗劇團。2009年始，成為香港文化中心的場地伙伴，開展系列創作及外展教育計劃。

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昌泰商業大廈2字樓203-4室
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電郵 info@zuni.org.hk
網址 www.zuni.org.hk

進念·二十面體為香港文化中心場地伙伴

Zuni Icosahedron is a Venue Partner of the Hong Kong Cultural Centre

進念·二十面體由香港特別行政區政府資助

Zuni Icosahedron is financially supported by the Government of the Hong Kong Special Administrative Region

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CO-ARTISTIC DIRECTORS

DANNY YUNG MATHIAS WOO

Zuni Icosahedron, founded in 1982, is a Hong Kong based international experimental art company. Zuni has produced over 200 original productions of alternative theatre and multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in the areas of arts education, arts criticism, cultural policy research and international cultural exchange. In the past decade, Zuni has been undertaking the mission of preserving and developing Intangible Cultural Heritage (Performing Arts). Over the years, Zuni has been invited to over 60 cities in Europe, Asia, and America for cultural exchanges and performances. Zuni is one of the nine major professional performing arts companies in Hong Kong, and has established itself as a premier experimental theatre locally, regionally and internationally. Since 2009, Zuni has become a Venue Partner of the Hong Kong Cultural Centre in where a series of theatre works and outreach education programmes were produced.

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進念·二十面體
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司庫	譚卓玲	Yorkshire Capital Limited 高級副總裁
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	潘楚穎	溢達楊元龍教育基金董事會成員
	胡紅玉	律師
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