



香港是根 世界是樹
Hong Kong Creation, Global Vision



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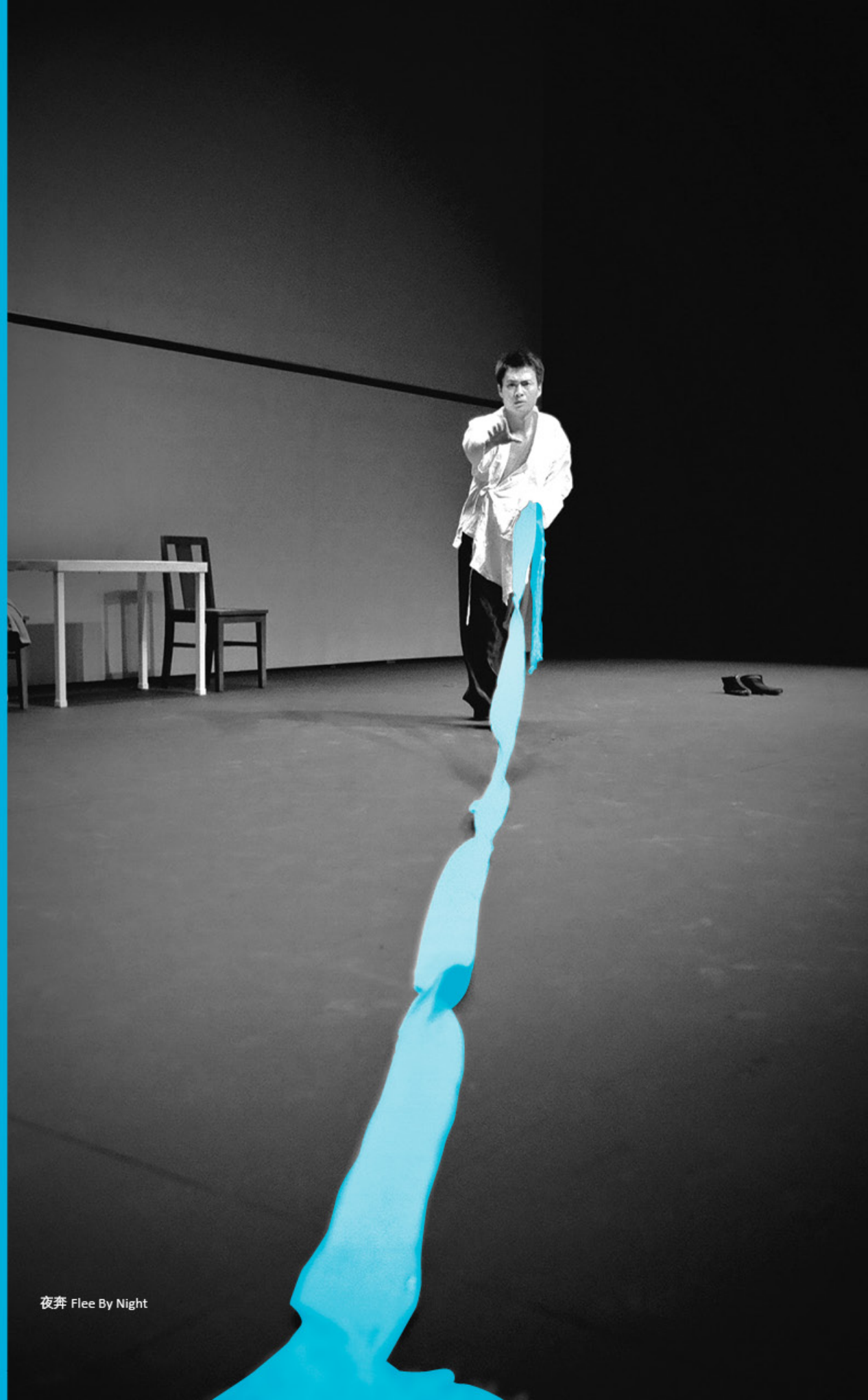
ZUNI ICOS

ZUNI ICOSAHEDRON

二〇一〇至二〇一一年度報告
Annual Report 2010-2011

進念・二十面體
Zuni Icosahedron

二〇一〇至二〇一一年度報告
Annual Report 2010/11



夜奔 Flee By Night

戲劇的力量

The Power of Theatre

戲劇是一種現場的體驗。在同一個空間，同一段時間，在劇場裡面，我們一起歡笑、一起哭泣、一起想像、一起沉思，一起體會人世間種種的悲歡離合。

進念的戲劇，以實驗作起點，探索戲劇的各種領域——傳統與科技、政治與娛樂、語言與動作、歷史與哲學、理性與感性。

戲劇不是人生，但人生可以因為戲劇而獲得一些啟示，重拾失去的感覺和記憶，細說現實世界的善與惡，尋找生活與生命的不同顏色。

這就是進念的戲劇，這就是戲劇 Real Time Real Space 的力量。

The Power of Theatre is a "real time real space" experience. In the same space and the same period of time, we laugh, cry, think, and experience all the vicissitudes of life together in the theatre.

Zuni's Theatre starts from experiments, exploring all of the possibilities of theatre – traditions and technologies, dialogues and movements, politics and entertainment, history and philosophy, sense and sensibility.

Theatre is not life, but life can be enlightened by theatre – regaining lost feelings and memories, recounting the good and bad of the world, searching the different possibilities of living and life.

This is Zuni Theatre, this is the Power of Theatre.

進念·二十面體 二〇一〇至二〇一一年度報告
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進念·二十面體為香港文化中心場地伙伴
Zuni Icosahedron is the Venue Partner of the Hong Kong Cultural Centre

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優質實驗藝術創作，建立具香港特色的實驗戲劇 / 進念是以透過發展多媒體、跨越文化界別的實驗戲劇創作，普及戲劇和實驗藝術，提升社會以至國際間對實驗戲劇藝術的認識

培訓多方面的藝術專業人才 / 為社會提供一個平台去發掘和培訓更多創作、藝術專業和管理人才，以及文化軟件，支援香港創意產業及西九龍文化區等重要發展項目；深化和推動藝術教育，培養下一代對文化藝術的認識

建立國際文化交流平台 / 推動跨文化跨地域的合作和交流，促進香港成為一個文化藝術交流的平台，一個重視深入交流和探索的平台

持續發展香港在促進中華文化多元發展的角色 / 與內地的戲劇創作和教育團體建立長期性的合作關係；持續推動中國傳統表演藝術的承傳、合作和發展

建構知性公民社會及文化藝術的多元性 / 發展多元文化、提升人文素質，推動社會對文化藝術的多容性

To establish experimental theatre with unique Hong Kong characteristics and create quality experimental arts / In promoting experimental theatre, Zuni is trying to enhance the interest and knowledge of the community and raise the international awareness on experimental arts through creation in multimedia, cross cultural, and cross disciplinary experimental theatre.

To nurture professional creative talents in various fields / To provide the community with a platform to explore and foster more talents in the areas of creativity and cultural management; and in so doing, give support to the creative industries and other important development projects in Hong Kong, like the West Kowloon Cultural District; and to promote arts education and nurture cultural awareness for the next generation.

To establish and consolidate Hong Kong as a hub for international cultural exchange / To promote cross cultural and cross region collaborations and exchange to establish Hong Kong as a hub for international arts and cultural exchange, and as a platform for in-depth explorations in related fields.

To sustain an active role of Hong Kong in promoting the development and diversity of Chinese culture / To establish a long-term relationship of collaboration with various cultural and education organizations in mainland; and continue to preserve the heritage of traditional Chinese performing arts, and promote collaborations and development in the area.

To create a knowledgeable civil society and promote arts and culture with diversity / To provide an enriching and multicultural diversity for our community in order to enhance the quality of our people and to nurture our society for the embracement of pluralism in arts and culture.

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。從事多元戲劇藝術創作至今，原創劇場作品超過一百八十齣，曾獲邀前往演出及交流的城市遍及歐、亞、美等地三十多個城市。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，主催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。

現為香港九個主要專業藝術團體之一，也是香港最具代表性的國際實驗劇團。2008年獲選為香港文化中心的場地伙伴團體，進念在2009年起進駐香港文化中心，開展系列創作及外展教育計劃。

Zuni Icosahedron, founded in 1982, is a Hong Kong based international experimental theatre company. Zuni has produced more than 180 original productions of alternative theatre and multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts criticism, cultural policy research and international cultural exchange. Over the years, Zuni has been invited to more than 30 cities in Europe, Asia, and America for cultural exchange and performances.

Zuni is one of the nine major professional performing arts companies in Hong Kong, and has established itself as a premiere experimental theatre locally, regionally and internationally. In 2008, Zuni was chosen by the Hong Kong Cultural Centre as one of the groups participating in the Venue Partnership Scheme introduced by the Leisure and Cultural Services Department (LCSD). Since 2009, Zuni has become a partner of Hong Kong Cultural Centre, and produce a series of theatre works and outreach education programmes.



“專業精神、原創性、熱誠與對各種形式的兼收並蓄，使人眼界大開。

史景遷
美國耶魯大學歷史系史特林講座榮譽退休教授

...professionalism, originality, enthusiasm, and eclectic skills with multiple forms, were a real eye opener.

Jonathan Spence
Sterling Professor of History, Emeritus,
Yale University, USA

“在香港、中華地區、亞洲以至世界各地對文化藝術發展的推動和啟發令人銘記。

漢斯—格奧爾格·克諾普，歌德學院總秘書長

In Hong Kong, Greater China, Asia as well as many other areas in the world, Zuni's efforts in promoting and instigating developments in arts and culture have been highly remarkable.

Hans-Georg Knopp
Secretary-General of Goethe-Institut

“是香港不可或缺的文化資產。

林懷民，雲門舞集創辦人及藝術總監

... the essential cultural asset of Hong Kong.

Lin Hwai-min
Founder & Artistic Director of Cloud Gate Dance Company

“「實驗」已經不是單純的舞台美學實驗，進念的實驗舞台已成為人文精神為本的交流平台。

清端俊夫
大野一雄舞蹈研究所秘書長、BankART 1929 節目總監

“Experiments” are no longer simply of theatrical aesthetics. The experimental theatre of Zuni has become an exchange platform for exploring spirits of humanism.

Toshio Mizohata
General Secretary of Kazuo Ohno Dance Studio
Program Director of BankART 1929

“舞台藝術創作從人文社會、歷史、設計、傳統文化等題目出發，以實驗性的藝術表現手法製作高質量的多元戲劇作品，傳遞有關文化傳統與人文精神的省思。

露西娜·費拿利博士
倫敦大學亞非學院講師

Focusing on humanistic and social issues, history, design and cultural heritage, Zuni produces a great diversity of high-quality theatrical works characterized by experimental forms of artistic expression, often encouraging reflections on cultural traditions and humanism.

Rosella Ferrari, Lecturer
SOAS, University of London

“推動香港成為中國以至亞太地區的實驗戲劇藝術和跨界別創意交流的中心。

克利斯蒂·莫爾德，歐羅巴尼亞國際協會總裁

... instrumental in establishing Hong Kong as a leading centre in China and the Asia-Pacific region for experimentation in theatre and art, and for cross-disciplinary creative exchange.

Kristine de Mulder
General Director, Europalia International

“進念的主催和一系列合作，使昆曲這門傳統的表演藝術得到了更大的發展空間。

柯軍，江蘇省崑劇院院長

With Zuni's initiative and through a series of collaborations, the traditional performing art form of Kunqu has been given room for further development.

Ku Jun, Director of the Jiangsu Kunqu Opera Troupe

“建造了一個平台讓來自不同藝術範疇的工作者進行創作和交流。

杰拉德·史坦伯根
鹿特丹國際音樂劇節商務經理

“我認識進念十多年了，非常榮幸能在多個文化交流計劃中與他們合作。我...對進念致力在亞洲當代藝術團體之間建立聯繫的視野，感到十分佩服。

佐藤信，座・高円寺藝術總監

I have known Zuni for more than 10 years and have been very honoured to have worked together with them on several cultural exchange projects. I ... was very impressed by Zuni's visions in networking the contemporary arts groups in Asia.

Sato Makoto
Artistic Director, Za-Koenji Public Theatre

“在推動藝術作為香港發展成超越經濟的全面世界城市的不可或缺的力量上，有重大的成就。他們的實驗，與中國及海外藝團的聯繫，與促進創意工業的出現等努力皆是有目共睹的。

李燦輝
美國麻省理工學院都市研究與計劃系榮休教授

... accomplishments in promoting the arts as a vital force in Hong Kong's development as an all around World City beyond economics have been crucial. Their experiments, connecting to groups in China and abroad and their contributions to the emergence of creative industries are many and fully documented.

Tunney Lee
Professor Emeritus of Architecture and City Planning, Yale University, USA

... has organised diversified art projects, creating platforms where practitioners from different art disciplines gather for creative work and exchange.

Gerard Steenbergen
Business Manager of Operadagen Rotterdam

香港是根 世界是樹

前言

黃炳培 進念董事會主席

(至二〇一一年七月)

Foreword

Hong Kong Creation, Global Vision

Stanley Wong, Chairperson of Zuni's Board of Directors (Until July 2011)

香港文化藝術的國際化特色地位必須立足於亞洲觀點和中國文化背景，而非單純以西方文化藝術的國際化為模範。成長於香港的進念一直以來都以本地人才為基石，發揮香港本土的中外融合文化特色，推動與世界各地的跨文化、跨地域、跨界別合作，促進香港成為中國以至亞太地區的實驗戲劇藝術和跨界別創意交流中心。

進念在 2010/11 年度策劃的劇季「藝術的生活」，造就不少機會讓來自不同藝術範疇的工作者在同一平台上進行創作和交流，委約歌劇《利瑪竇的記憶宮殿》、兒童音樂劇《魔笛》，就突出本地新一代的創作人，包括音樂人許啟山、漫畫家黎達達榮、劇場創作人陳浩峰等，讓他們的創意及專業能力有機會充分發揮並獲得深化；並與多個本地藝術團體合作，提供展示的平台。我們又繼續提供青少年舞台專業培訓，與多個學術機構合作推行舞台專業的實習計劃；策劃「國民藝術教育計劃」及《墨池》跨媒體演出及活動，以助發展香港文化軟件。

跨越地域的創作和交流方面，進念去年也邀請了來自南京、上海、徐州、台北、東京、慕尼黑、柏林、美國等地的藝術家、文化工作者和學者來到香港進行合作和交流；合作機構有江蘇省崑劇院、上海話劇藝術中心、北京清華大學、廣州《城市畫報》、台北無獨有偶工作室劇團、美國麻省理工大學建築及規劃學院等。榮念曾實驗傳統系列《舞台姊妹》則是進念中國戲曲的革新與保存之作。

進念在年度內應邀在國內及海外參與多個藝術節演出及文化交流活動。榮念曾實驗劇場《夜奔》分別在上海世博香港文化周、新加坡 ConversAsians 亞洲藝談、日本橫濱大野一雄藝術節及 2011 台灣國際藝術節巡演；胡恩威的多媒體建築音樂劇場《路易康的時代和生活》也在 2010 上海國際當代戲劇季中演出。兩位藝術總監亦分別應邀往赴北京、上海、深圳、台北、橫濱、新加坡、首爾、美國費城、匹茲堡和安阿伯等地演出、講學及探訪。

當了進念董事會主席轉眼已兩年，喜見藝團在藝術探索和活動量方面有驕人的成長，深感欣慰。這當然有賴進念董事會同仁聯同兩位藝術總監率領屬下各部門員工所發揮的團隊精神，也令人動容。

然而主席一職的交棒時刻亦已來臨，祝願新一屆主席新棟強繼續帶領進念同仁，在進念邁向創團三十年之際，邁向新一里程，再創佳績。期待進念在往後日子，繼續擔當亞洲文化藝術前瞻力量，處於世界舞台上能扮演一個橋梁和推動探索的角色。最後，再一次多謝董事會同事兩年來的支持，勞心勞力，協助 Danny 和 Mathias 勇往前進。

The international outlook of Hong Kong's art and culture must be established upon Asian viewpoints and Chinese cultural contexts, rather than merely adopting internationalised models of art and culture from the West. Founded and based in Hong Kong, Zuni has always put the nurture of local talents as its cornerstone of development. We also recognize that one of the distinguishing hallmarks of Hong Kong's local culture is its fusion of Eastern and Western traditions. We strive to promote worldwide collaborations that are cross-cultural, cross-regional and cross-disciplinary, fostering Hong Kong's position as a centre for theatre art experimentation and cross-disciplinary creative exchange in China and the Asia-Pacific regions.

With the season of 2010/11 centering on the thematic catchphrase of "Importance of Art", Zuni has enabled artists from different fields to gather on a platform and produce creative works through direct exchanges with each other. Collaborations included commissioning an opera *The Memory Palace of Matteo Ricci*, and a children's cartoon music theatre *The Magic Flute*, both featuring local creative talents of the new generation such as composer Steve Hui Ngo-shan, cartoon artist Lai Tat-tat Wing, and theatre artist Cedric Chan Ho-fung. Their creativity and professional competence were once again given the chance for further development and enhancement. The season was also filled with collaborations with various local arts groups, providing a platform for presentations. We continued to organise professional theatre training for young people by working with academic institutions to offer their students internships for theatre work. Another highlight was National Arts Education Programme and *Ink Pond*, a cross-media event with performances and activities. Cultural software development has been at the heart of the season's programmes.

With regard to cross-regional creative collaboration and exchange, a great number of artists, cultural workers and scholars were invited to come to Hong Kong for cooperation and exchange, including representatives from Nanjing, Shanghai, Xuzhou, Taipei, Tokyo, Munich, Berlin, and the United States. Among the many institutions which Zuni collaborated with during the season were Jiangsu Kunqu Opera Troupe; Shanghai Dramatic Arts Center; Tsinghua University, Beijing; City Pictorial, Guangzhou; The Puppet and Its Double Theater, Taipei; and School of Architecture and Planning of Massachusetts Institute of Technology, USA. Danny Yung's Experimenting Tradition Series *Stage Sisters* marked Zuni's creative attempt for the reformation and conservation of Chinese opera.

During the year, Zuni was invited to participate in various art festivals and cultural exchange activities in mainland China as well as overseas. Danny Yung's Experimental Theatre *Flee by Night* toured many festivals including the Hong Kong Cultural Week at Shanghai Expo, ConversAsians in Singapore, Kazuo Ohno Festival 2010 in Yokohama, and 2011 Taiwan International Festival of Arts. Mathias Woo's Multimedia Architecture Music Theatre Series *The Life and Times of Louis I. Kahn* was presented in Shanghai International Contemporary Theatre Festival 2010. The two Artistic Directors received overseas invitations separately for performances, lectures and visits to a great number of cities such as Beijing, Shanghai, Taipei, Yokohama, Singapore, Seoul, Philadelphia, Pittsburgh and Ann Arbor.

Time flies. Two years have already gone by with me as Chairperson of the Board of Zuni Icosahedron. It is a great delight to see the group's growth and development in terms of artistic exploration and the sheer amount of activities being successfully organised. The high team spirit of all the staff working together under the leadership of the two Artistic Directors and Zuni's Board of Directors is also heartening. Yet time has come for the moment of handing over. Wishing Zuni all the best! May Zuni, under the leadership of the new Chairperson Kan Tai Keung, continue to make significant contributions to the art and culture of Hong Kong, especially in the lead up to the group's 30th Anniversary.



黃炳培 | Wong Ping-pui, Stanley

又名又一山人，八萬四千溝通事務所創作總監，設計及廣告作品屢獲香港、亞洲及國際獎項三百多項。除設計及廣告創作外，黃氏亦對攝影及藝術十分熱衷及積極，尤專注人權及社會狀況之題材。其攝影及藝術作品多次於香港及海外展出及獲獎。

Alias Another mountain man, is the creative director and founder of 84000 Communications. Throughout his career, Stanley has won more than 300 awards in graphic design and local and international advertising. Besides advertising, he has a profound interest in fine arts and photography, focusing on human rights and social issues. His talents in photography and fine arts have been recognized in numerous exhibitions and awards.

我要一個家
我要一個可以生活的家
我要一個可以想像的家
我要一個可以讀書的家
我要一個可以造夢的家





Interview with the Chairperson
Kan Tai Keung:
Society with freedom of thought must have many minority groups
Translated from an interview conducted and written by Yonfan

靳埭強： 思想自由的社會，必定有很多小眾

楊凡

主席訪談

問 = 楊凡 答 = 靳埭強

Q = Questions by Yonfan A = Answers by Kan Tai Keung

靳埭強，江湖人稱「靳叔」。一九四二年生於廣東番禺，一九五七年定居香港，一九六七年開始從事設計工作，屢獲獎項，享負盛名。靳叔頭頂有著太多耀眼的光芒，設計之餘，他還身任眾多社會公職。其中一個最讓人覺得奇怪：進念董事會主席。原來，靳埭強上世紀九十年代中已經看過進念的劇碼，包括《中國旅程》系列，同時留意的還有進念創辦人之一榮念曾的漫畫創作。與此同時，靳埭強的工作夥伴劉小康，當時參與了部分進念海報的設計，一來二往，靳埭強開始了對這個團體的關注。機緣之下，靳埭強做了進念的首屆董事會主席。於二零一一年，他重新獲選，接任黃炳培擔任進念新一屆董事會主席。

進念令你這個主席覺得自豪嗎？

進念已經成為香港的一個品牌，具有文化代表性。時至今日，香港應該有具國際水準、國際視野的品牌，進念正是具有這樣的質素。我很樂意有這個機會做這個主席的位置。這不僅是作為主席的自豪感，更是作為一個普通香港人的自豪。

進念強調創作上的先鋒和實驗的同時，也有融匯傳統文化，你怎麼看先鋒和傳統的關係？

人類歷史的每一個時代都有先鋒，每個先鋒在其時都會被當作異端，不被接納，但當中有些會成為經典。譬如達達，你現在還會認為它是先鋒嗎？它已經成為現代藝術一個經典，被納入傳統的範疇。先鋒的形成有兩種。一種是無中生有的，反叛的，不依循常規的。另外一種是承先啟後型，有意或無意吸納了傳統的東西，然後跳出去，不再循規蹈矩，但不會完全擺脫傳統，有時甚至刻意地將傳統解拆、再組合。進念在發展過程中，兩種形態都有使用。

香港具有先鋒精神的創作人不多？

有，但不多。進念是其中走得很快，而且很超前的，所以受的壓力也比較大。進念不是每個人都可以接受的，有些人怕它。（怕什麼？）怕一種顛覆思想，前衛思想總會引起一些執政者的恐慌。為什麼希特勒要封校（包浩斯設計學校）？因為要統一思想，他害怕思想上的革命。思想保守的人，一定不喜歡反叛的團體，雖然他們不是在做政治運動。藝術的解放，最終會引發思想的解放，以及人們對自由的嚮往。

過去你任主席期間，進念發生了什麼變化嗎？

劇種多了，藝術上的跨界探索也多了。另外很重要的一點，我覺得進念最初比較小眾，現在有些劇碼已經被大眾接受。

可有想過進念能變成一個大眾完全接受的藝術團體？

我倒不想進念成為一個受大眾欣賞的團體。我寧願它在延續過去創作態度，漸漸得到大眾欣賞的同時，還有更多不受大眾欣賞的新東西產生出來。我希望進念繼續先鋒，不停地試驗。做一個經典團體，不是沒有社會作用，但創作動力會減低，社會價值不像現在這麼大。我覺得這不是進念的角色。進念可以有一些大眾的劇碼，同時再繼續創作面向小眾的劇碼。

票房好壞，對你這個主席來說，不是一個絕對的衡量標準。

不是。

進念要保持先鋒，哪怕只可以吸引小眾人，都有價值，那就是歷史的價值。

對，就是這樣。

理想的社會應該有多少大眾團體，多少小眾團體？

小眾團體不應該只有一個，多一點前衛不怕的。所謂小眾是很多不同的小眾，一個小眾團體又怎麼能滿足所有小眾的需要呢？一個思想自由的社會，必定有很多小眾。

Widely known as “Uncle Kan” across the creative fields, Kan Tai Keung was born in Panyu, Guangdong in 1942 and moved to settle in Hong Kong in 1957. He started his career in design in 1967, and since then he has won numerous awards, enjoying a great reputation as a renowned designer. Uncle Kan has many halos over his head. Apart from design, he also holds numerous public posts. The one that sounds the strangest of all is the Chairperson of the Board of Directors of Zuni Icosahedron. It turns out that in the 1990s Kan had already seen Zuni’s repertoire including *Journey to the East Series*, and his attention had been caught by the comics created by Danny Yung, one of Zuni’s founders. Meanwhile Kan’s working partner Freeman Lau was involved in some poster designs for Zuni. As contacts grew, Kan developed a concern for the organization and he was elected the Chairperson of Zuni’s First Board of Directors. In 2011, he was again elected the Chairperson of Zuni’s new Board of Directors succeeding Stanely Wong.

Do you feel proud of being the Chairperson of Zuni?

Zuni has become a brand of Hong Kong that stands out in many ways to represent the place culturally. Today, Hong Kong should have world-class brands with an international perspective. Zuni has exactly this quality. I am very happy to be its Chairperson, not just enjoying the sense of pride as its Chairperson, but also the sense of pride as an ordinary Hong Kong citizen.

Zuni emphasizes the pioneering and experimental quality of creativity as well as the blending of traditional cultures. How do you view the relationship between pioneering and tradition?

Each era of human history has a pioneer. Every pioneer is treated as a heretic and rejected by society at the time. Some of them will later be considered exemplary. Take Dada as an example. Would you still consider it pioneering now? It has become a classic in modern art, occupying a traditional category of its own. There are two ways of formation for pioneers. One is purely fictitious, rebellious and without conforming to rules and conventions. The other way focuses more on continuity, linking the past with future; intentionally or unintentionally drawing nourishment from traditions, and then leaping over without conforming any more to rules and conventions. Yet they have not dismissed traditional things completely. Sometimes they would intentionally put traditional things into a process of deconstruction followed by reconstruction. Zuni, in its development process, has adopted both forms.

Are there many creative workers in Hong Kong who embrace pioneering spirits?

Yes, there are some but not many. Zuni is one of them who is running very fast and staying way ahead of others, hence the pressure upon it can be felt relatively stronger. Not everyone accepts Zuni; some people are even scared of it. (Scared of what?) They are scared of some sort of subversive thoughts. Avant-garde ideas always stir up panic thoughts among those in power. Why did Hitler want to shut down schools (the Bauhaus School)? He wanted to limit thought. He was scared of ideological revolution. People with conservative thoughts certainly do not like rebellious organisations, even though they are not involved in political activities. Liberation of art will eventually lead to liberation of thought as well as yearning for freedom.

During your term as Chairperson, what kind of changes happened to Zuni?

The range of performances has become more diverse, and there are more artistic explorations on cross-boundary works. There is another very important point. I think Zuni was initially appealing more to the minority, whereas now some of the repertoire has been favoured by the majority.

Do you think Zuni may become an art organisation with full public acceptance?

On the contrary, I would not like to see Zuni becoming a group highly appreciated by the majority. I would rather Zuni carrying on its creative attitude all along. While gradually gaining more and more public acceptance, there are still many more new things emerging that are not so much favoured by the masses. I hope Zuni continues to be pioneering and experimental. It doesn't mean that an established classic group has no social functions. However, its creative power will be diminished and its social value will be undermined too. I think this is not the role of Zuni. Zuni can have some of the popular repertoire while at the same time continuing to create repertoire that appeals to the minority.

To you as Chairperson, the box office results, whether good or bad, is not an absolute standard for measurement.

Not at all.

To sustain its pioneering role, even if Zuni can only attract the minority, it still has its value, that is, the value in history.

Yes, exactly as you put it.

How many organisations should an ideal society have for the majority and minority?

There should be more than one minority organisation in society. We should not be scared of a bit more avant-garde. The so-called minority comprises many different groups of minority. How is one organisation supposed to meet the needs of all the minority groups? A society with freedom of thought must have many minority groups.



靳埭強 | Kan Tai Keung

1967 年開始從事設計工作，屢獲獎項，受高度學術評價。重要獎項包括美國洛杉磯國際藝術創作展金獎、紐約水銀金獎、波蘭第一屆國際電腦藝術雙年展冠軍等；作品經常展出海外各地。靳氏熱心藝術及設計推廣的工作，其中包括擔任汕頭大學長江藝術與設計學院院長、中央美術學院客座教授、香港設計師協會資深會員、國際平面設計聯盟 AGI 會員等。

From 1967, Kan started his career as a designer, the awards he received had brought him to immediate prominence. Important awards include: Gold Awards, International Art Competition, Los Angeles; Gold Award in Mercury Award, New York; 1st Prize in the 1st International Computer Art Biennale in Rzeszów, Poland. Kan also actively involves in educating and promoting art and design profession. He was the Dean of the Cheung Kong School of Art and Design, Shantou University, Guest Professor of Central Institute of Fine Arts in Beijing and Guest Professor of Tsing Hua University of Fine Arts in Beijing. He is also a Fellow Member of Hong Kong Designers Association; Member of Alliance Graphique Internationale... etc..



利瑪竇的記憶宮殿 The Memory Palace of Matteo Ricci

進念·二十面體 ZUNI ICOSAHEDRON
@香港文化中心 CU
 進念·二十面體為香港文化中心場地伙伴
 Zuni Icosahedron is the venue partner of the Hong Kong Cultural Centre

藝術的 THE IMPORTANCE

七/八月 Jul / Aug
 音樂、藝術 Music & Art
魔笛
 The Magic Flute

九月 Sep
 政治、藝術 Politics & Art
東宮西宮9之十大九官
 East Wing West Wing 9 - Sap Dai Kau Goon

十月 Oct
 歷史、藝術 History & Art
萬曆十五年
 1587, A Year of No Significance

十月 Oct
 歷史、藝術 History & Art
崇禎祭遊紫禁城——紫禁城遊記
 A Tale of the Forbidden City

十一月 Nov
 戲劇、藝術 Opera & Art
利瑪竇的記憶宮殿
 The Memory Palace of Matteo Ricci

十一月 Nov
 傳奇、藝術 Legend & Art
舞台姊妹
 Stage Sisters

十二月 Dec
 藝術、藝術 Art
唱K回憶錄
 Remembrance of Karaoke Past

十一/十二月 Nov/Dec
 書法、藝術 Calligraphy & Art
書法生活設計
 Ink Design Living

預訂門票 **Advance 2014**

詳情請參閱4月出版2010進念劇目手冊可於各城市電腦售票處索取

Please refer to "The Importance of Art" for the details, (available at URBISIX).

節目查詢 Programme Enquiry
25669696

主辦及製作 Presented & Produced by
進念·二十面體 ZUNI ICOSAHEDRON

Summary 2010-11

總結 2010-11



原創劇場作品 Theatre Productions

公開演出及學生導賞場 Public Performances and Student Matinees

製作項目 No. of Productions	11
場次 Total No. of Performances	65
觀眾總人數 Total No. of Audiences	23,231

經典改編 Reinterpret Classics

- 多媒體歌劇《利瑪竇的記憶宮殿》
A Digital Opera "The Memory Palace of Matteo Ricci"
- 卡通兒童音樂劇《魔笛》
Children's Cartoon Music Theatre "The Magic Flute"
- 歷史劇場《萬曆十五年》(重演)
History Theatre "1587, a Year of No Significance" (Rerun)

傳承與創新 Reinvent Traditions

- 榮念曾實驗傳統系列《舞台姊妹》
Danny Yung Experimenting Tradition Series "Stage Sisters"
- 委約劇《崇禎祭遊紫禁城——紫禁城遊記》(重演)
Kunqu "A Tale of the Forbidden City" (Rerun)

社會劇場 Social Theatre

- 《唱K回憶錄》
"Remembrance of Karaoke Past"
- 《東宮西宮9之十大九官》
"East Wing West Wing 9 - Sap Dai Kau Goon"
- 《樓市怪談》(重演)
"The Agent" (Rerun)

國際巡演 International Tour

- 榮念曾實驗劇場《夜奔》(亞洲藝談、上海世博(香港周)、大野一雄藝術節、2011台灣國際藝術節)
Danny Yung Experimental Theatre "Flee by Night" (ConversAsians, Shanghai Expo (HK Week), Kazuo Ohno Festival, Taiwan International Festival of Arts 2011)
- 多媒體建築音樂劇場《路易康的時代和生活》(2010上海國際當代戲劇季)
Multimedia Architecture Music Theatre "The Life and Times of Louis I. Kahn" (Shanghai International Contemporary Theatre Festival)

跨媒體裝置演出 Installation Performance

- 「書法·音樂·詩」:《華嚴墨唱》、《千章掃》、《和》
Calligraphy, Music and Poetry - "Hua-yen Sutra - Chanting in the Ink", "A Thousand Sweeps", "He-Concord"



中國／國際交流 China/International Exchange

活動項目 No. of Activity Items 22

參與人數 No. of Participant 345,238 (估計 Approx.)



會議及主要活動 Conferences and Major Activities

- 第 8 屆台新藝術獎—評審團會議 (台北)
The 8th Taishin Arts Award - Jury Penal Meeting (Taipei)
- 首爾青年創意高峰會 (首爾)
Seoul Youth Creativity Summit (Seoul)
- 2010 港深文化創意論壇 (深圳)
Shenzhen-Hong Kong Cultural Creative Forum 2010 (Shenzhen)
- 中華創意產業論壇 (上海)
Chinese Creative Industries Forum (Shanghai)
- 「天天向上」榮念曾概念漫畫展 (北京、新加坡)
Tian Tian Xiang Shang: Danny Yung Conceptual Comics Exhibition (Beijing, Singapore)
- 白色空間之大師班系列：搜尋身份與歷程 (新加坡)
Blanc Space Masterclass Series- In Search of Identity and Journey (Singapore)

講學 (中國內地) Talks (Mainland China)

- 北京清華大學、上海同濟大學、復旦大學、上海大學、上海戲劇學院、華東師範大學、上海話劇藝術中心及尤倫斯當代藝術中心
Tsinghua University, Tongji University, Fudan University, Shanghai University, Shanghai Theatre Academy, East China Normal University, Shanghai Dramatic Arts Centre, Ullens Center for Contemporary Art (Beijing)

示範及交流訪問 (美國) Demonstrative Performance & Cultural Exchange (U.S.A.)

- The Pew Centre for Arts & Heritage (費城 Philadelphia)
- Asia Studies Centre at University of Pittsburg (匹茲堡 Pittsburg)
- Confucius Institute at the University of Michigan (安阿伯 Ann Arbor)

藝術教育與人才培訓 Arts Education and Nurturing Talents

活動次數 No. of Activities / Sessions 587

參與學校 No. of Schools Participate 134

參與及受惠人數 No. of Participants 273,100 (估計 Approx.)



國民藝術教育計劃—藝術與設計系列 National Arts Education Programme—Arts and Design Series

- 「我要學書法之書法生活設計」主題展覽、書法作品徵集活動及學生導賞
"I Want to Learn Calligraphy" Exhibition, calligraphy works collaborations and student guide tours
- 「墨池—私塾習」裝置及多媒體展示、特備節目及講座
"Ink Pond" Installation, multimedia presentation, special programmes & lectures
- 「無中生有」跨界作品展
"X Beyond O Series" Cross-media and cross-genre creative collaborations
- 「書法生活設計」藝術教材配套 (出版)
"Ink, Design, Living" Multimedia education kit (Publication)
- 「書法·設計」海報及創作展覽
"Ink and Design" Poster exhibition

進念實習生計劃 Zuni Internship Programme

- 藝術行政 / 舞台創作及製作 / 多媒體設計及技術
Art Administration / Theatre Production / Multimedia Design & Technology

工作坊及講座 Workshop and Talk

- 書法工作坊
Workshop on Chinese Calligraphy
- 演前講座—莫扎特與魔笛
ABC Pre-Performance Talk—The ABC of Mozart and his Magic Flute
- 學生講座—《利瑪竇的記憶宮殿》歌劇及創作
Student Talk on "The Memory Palace of Matteo Ricci" Opera & Creation
- 演後座談
Post-performance Talk

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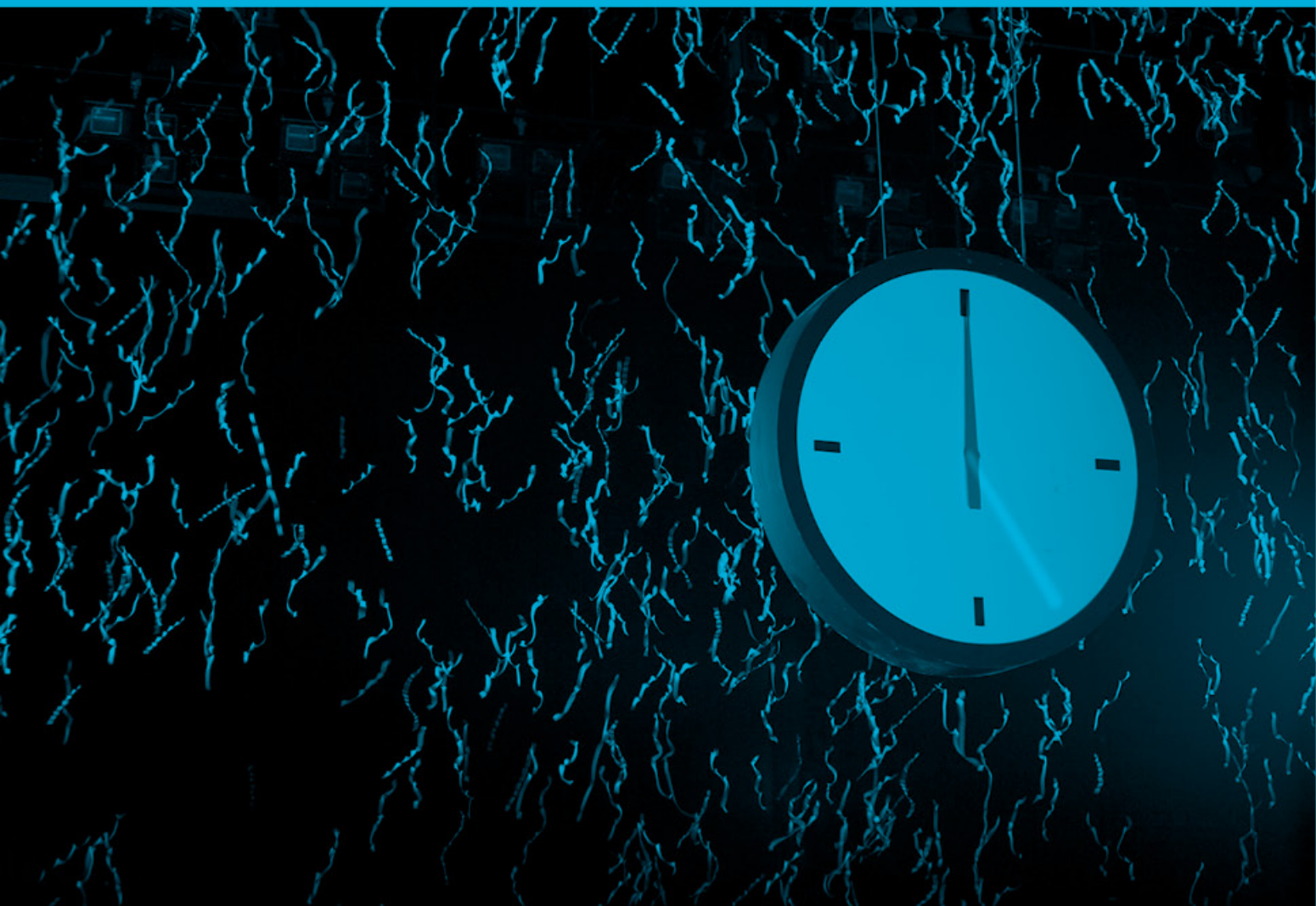
- 進念「非物質文化遺產」之傳承與發展系列
《榮念曾：實驗中國 實驗劇場》
Zuni Icosahedron "Intangible Cultural Heritage" - Transmission and Development Series "Danny Yung: Experimenting China, Realizing Theatre"
- 「東宮西宮」公民教育塔羅牌
"East Wing West Wing" Civic Education Tarot
- 「我要學書法之書法生活設計」
多媒體教學套材
"Ink Design Living: I Want to Learn Calligraphy" Multimedia Educational Kit



Summary 2010-11

總結 2010-11

藝術的生活 The Importance of Art



榮念曾：創作應該百無禁忌

轉載自《藝術中國》二〇一〇年七月號

聯合藝術總監答問

From the Co-Artistic Director

Danny Yung:
Creativity should be free from taboos

Translated from an interview published in Beijing Now, July 2010

日本政府隆重邀請您為上海世博日本館創作舞台劇《朱鷺的故事》，在世博各國「各自論述」推廣自身文化的各種節目中，真是異軍突出。您同意邀請後，在日本館內居然演出崑劇？

崑劇是中國的文化瑰寶，亦是中國最古老劇種之一。我很高興將崑劇的藝術帶入世博日本館劇場的舞台上；在排練過程中，我請日方安排能劇大師給崑劇演員講課，然後觀察演員們如何在這些課程中汲取選擇養料，豐富自己的表演語言；然後我們再討論分析為何會有這些選擇。我相信世博本來就應該是跨文化交流學習及合作的平台；我也希望能借這平台推動中日兩地傳統文化和當代文化的互動及銜接。日本政府非常尊重我的選擇。當我決定要把崑劇帶進日本館的消息傳出去後，我很高興得知內地其他省分的領導們，紛紛指令亦要把崑劇及傳統劇場放進他們的館內。來自香港的文化工作者能在这方面催化國內領導們對自身文化的尊重，讓我覺得一國兩制在文化方面，香港是的確能發揮積極的作用。

我們的挑戰是下一步香港可以怎樣持續去發揮這特色專長，為中華文化甚至世界文化發展做出貢獻。這就回到我們香港本身的文化基建的缺陷，香港民間文化界有足夠的能量及胸懷，卻缺乏基建配套。這問題基於香港領導層對文化認識不足，對交流發展及政策缺乏了解，由於沒有文化視野，因此沒有文化策略，因此浪費了世博的大好機會。日本能做得到，為何香港不能做得到？

為何沒有選擇京劇？

當初和日方磋商，先建議四個合作方案，以作連接中港日三方面的藝術家們。我建議在四個城市的傳統戲曲團隊中選一個城市合作，這四個城市是北京，上海，成都和南京；這些城市的傳統戲曲團隊包括了京，川，崑及越劇，四個劇種各有特色，我和它們一向都有合作。去選擇那個城市合作，必然有不一樣的意義。經過各式各樣的創作考慮，我終於直覺地選了南京，然後我發現我的選擇原來有潛意識。南京是中日關係發展的盲點，我們要處理這盲點，解開這盲點背後的情意結。世博的合作創作是處理盲點的一個契機和開端，我們面對未來的文化，同時也可以創意地去處理過去的文化情意結，比如歷史遺留的問題。創作不單為了藝術發展或經濟發展，也催促文化和社會往前看。選擇南京，就是要建立有意義的，有策略的溝通平台，去正視歷史遺留下的傷痕。這些工作，藝術家們能做，也該做。香港的「文化」處於大中華文化獨特位置，正可以為這樣的目標作出棉力。

您不怕有人認為這太政治嗎？

我認為這是眼中只有政治的人，往往只帶了政治眼鏡去看事物，因此局限了視野。文化本應超越政治，藝術家們承擔社會責任，無需框在政治層面或經濟領域的功利主義裡面，亦無需多多顧忌，自設關卡。創作應該天馬行空，百無禁忌，這就是舞台獨特的力量，藝術的力量。

延伸這次破天荒中、日、港的文化交流合作的挑戰在那裡？

重點關注的是如何在三個地區文化交流的基本機制好好地建立起來。世博會只是展開對話合作的開始。文化交流怎樣協助彼此文化的發展？然後怎樣由文化角度，共同推動經濟、政治、社會的發展？世博會提供重要契機，讓我們去檢視當今各地的文化交流政策，也讓我們探討怎樣才能建立更好的文化交流軟件。我堅信那是亞洲社會及大中華地區文化發展最迫切需要面對的挑戰，也是香港西九文化區目前一定要列入首要議程。

香港藝術團隊參與世博，是否意味著香港藝術團在內地踏出重要一步？

香港的表演藝術團體早已在內地活躍多年。世博會是一真正國際舞台，這次經驗提醒我們的文化界必需有一套香港與世界各地的長遠合作計劃及策略。遺憾是香港特區政府有資源，卻沒有魄力，有絕好客觀條件，卻沒有領導思維。因此，香港特區政府到今天尚未有具體的與內地及世界其他地方的交流文化政策和策略，更別說健全辯證的機制或藍圖。因此香港目前差不多所有對外文化交流計劃都是被動短線的，見招打招的，斬件式的表面文章。

除了日本館的演出，您還代表香港在上海世博演出您的新作《夜奔》，您選擇《夜奔》有沒有特別的意思？

《夜奔》是當年毛澤東到延安後所點的第一齣傳統劇目，作品觸及了政治正確的討論。我認為2010年我們社會所面對失焦的挑戰，正是「政治正確」的問題。我以傳統戲曲《夜奔》為本，發展為今天的《夜奔》，是對自己的交待。這次《夜奔》合作的朋友中包括來自中央人大代表崑劇演員柯軍。我和柯軍坦率地討論當今中國及全球所面對的文化衝突挑戰、文化體制挑戰、文化政策挑戰等等。我們的討論及反思，漸漸發展成為台前表演的內容。我相信，藝術本來就應該如是。

The Japanese government invited you to stage a performance *A Story of Crested Ibis* in the Japan Pavilion in Shanghai World Expo 2010. At the Expo, each country would conduct their own discourse as distinctively as possible to help promote their own cultures. Having accepted the invitation, you put on, somewhat surprisingly, a Kunqu Opera in the Japan Pavilion.

Kunqu opera is one of China's cultural treasures, and is also one of China's oldest genres of drama. I am very happy to bring the art of Kunqu opera onto the stage in the Japan Pavilion at the Expo. During the rehearsal process, I requested the Japanese side to arrange a Noh master from Japan to give classes to the Kunqu performers. Then I observed how the performers picked and drew nourishment from these classes to enrich their own performing language. We then discussed and analysed why they made such selections. I believe that Expo is supposed to be a platform for cross-cultural learning and collaboration. I would also like to make use of this platform to promote the interaction and connection of contemporary culture with traditional cultures of both China and Japan. The Japanese government has great respect for my choice. After the news about me deciding to bring Kunqu opera into the Japan Pavilion came out, leaders of other mainland provinces also gave instructions to bring Kunqu opera and traditional theatre into their own pavilions, and I am very pleased to see this happen. In this regard, cultural workers from Hong Kong are able to motivate leaders of the Mainland to pay respect to our own culture. I think with regard to cultural aspects under "One Country, Two Systems", Hong Kong is indeed able to play a positive role.

Our next challenge is how Hong Kong can continue to develop its distinct specialty in order to contribute to the development of Chinese culture as well as world cultures. It goes back to the shortcomings of our own cultural infrastructure of Hong Kong. Hong Kong cultural sectors are fully capable and open enough, yet we lack infrastructural facilities. This problem is caused by Hong Kong leaders' insufficient knowledge of culture with a lack of understanding of cultural development and cultural policies. Without a cultural vision, there is no cultural policy, hence wasting a great opportunity as offered by the Expo. Japan can do it, why can't Hong Kong?

1999年，中國向日本贈送了一對瀕臨物種滅絕的朱鷺
In 1999, China presented a breeding pair of crested ibises,
an endangered species, to Japan as a gift.

Why not choose Peking opera?

At the beginning of our discussion with the Japanese side, I made four collaborative proposals to connect artists from Mainland China, Hong Kong and Japan. I suggested that we choose a traditional operatic team of one city among a total of four cities – Beijing, Shanghai, Chengdu and Nanjing. Each of these four cities has its own traditional opera team including Peking opera, Sichuan opera, Kunqu opera, and Yueju opera. The four operatic genres have their own distinct characteristics, and I have always been collaborating with artists from these genres. The selection of a particular city must convey some special meaning. After various creative considerations, my choice pointed intuitively to Nanjing. Afterwards I discovered that the choice came subconsciously. Nanjing has always been a blind spot in the Sino-Japanese relations. To deal with this blind spot, the emotional hang-ups behind the blind spot need to be dissolved.

The Expo creative collaboration provided a crucial turning point to begin to deal with this blind spot. We are facing the future of culture, and at the same time we can also creatively deal with the cultural and emotional hang-ups of the past, for example problems left behind by history. Creativity is not simply for artistic or economic development, but also provides us with a means to look forward culturally and socially. The selection of Nanjing is to help establish a meaningful and strategic communication platform to face the scars left behind by history. This is what artists can, and should, do. The “culture” of Hong Kong stands out uniquely in the Greater China regions. With this goal in mind we can at least do our best.

Aren't you afraid that some people think it's too political?

I think those who only see things politically often end up looking at things through a pair of political spectacles, hence limiting their field of vision. Culture should transcend politics. Artists who assume social responsibility should not be confined in the utilitarian domains of politics or economics. They should not censor themselves by setting up barriers. Creativity should be unrestrained and free from taboos - this is the unique power of theatre; the power of art.

Where do the challenges lie for this unprecedented collaboration on cultural exchange between China, Japan and Hong Kong to be further developed?

The key focus is how to build up the basic mechanism for cultural exchange in the three regions. Expo is just the beginning of making dialogues and collaborations. How does cultural exchange play a role in enhancing one another's cultural development? And how can we promote economic, political and social developments using cultural perspectives? Expo has provided a valuable opportunity for us to review the current policies on cultural exchange of various regions. It has also enabled us to explore how to build up better software to facilitate cultural exchange. I firmly believe that it is the most pressing challenge now faced by Asian societies and the Great China regions in terms of cultural development. It should also be included at the top of the agenda for Hong Kong's West Kowloon Cultural District.

With Hong Kong artists participating in the Expo, does it mean Hong Kong arts groups have made a significant first step in the Mainland?

Hong Kong performing arts groups have been active in the Mainland for a long time. Expo is a truly international platform. The experience this time has cautioned all of us in the cultural sector that Hong Kong must have its long-term cooperation plans and strategies with various parts of the world. Unfortunately, the Hong Kong government has all the resources but no courage; it has superb objective conditions but lacks leadership thinking. Therefore, the Hong Kong government today is still devoid of specific policies and strategies on cultural exchange with the Mainland as well as other parts of the world, let alone having a sound dialectical mechanism or a blueprint. Hence, almost all Hong Kong's current cultural exchange projects are passively short-term, simply playing it by ear in a piecemeal and superficial manner.

Besides the performance at the Japan Pavilion, you also represented Hong Kong in Shanghai Expo 2010 by staging your new work *Flee by Night*. Is there any special meaning in your choice of *Flee by Night*?

Flee by Night was the first classical repertoire selected by Mao Zedong when he arrived in Yan'an. The work touches upon the issues of political correctness. I think the loss of focus in our society in 2010 was related to the problems of “political correctness”. Based on the traditional repertoire of *Flee by Night*, I have developed the present-day *Flee by Night* as a confession to myself. Among the collaborating friends in *Flee by Night* was Kunqu artist Ke Jun, who is also a representative of the National People's Congress of Mainland China. Ke and I had candid discussions on the challenges of cultural conflicts, cultural systems, and cultural policies, etc, currently faced by Mainland China as well as the world. Our discussion and reflection eventually became contents for the performance on stage. I believe this is what art is supposed to be.



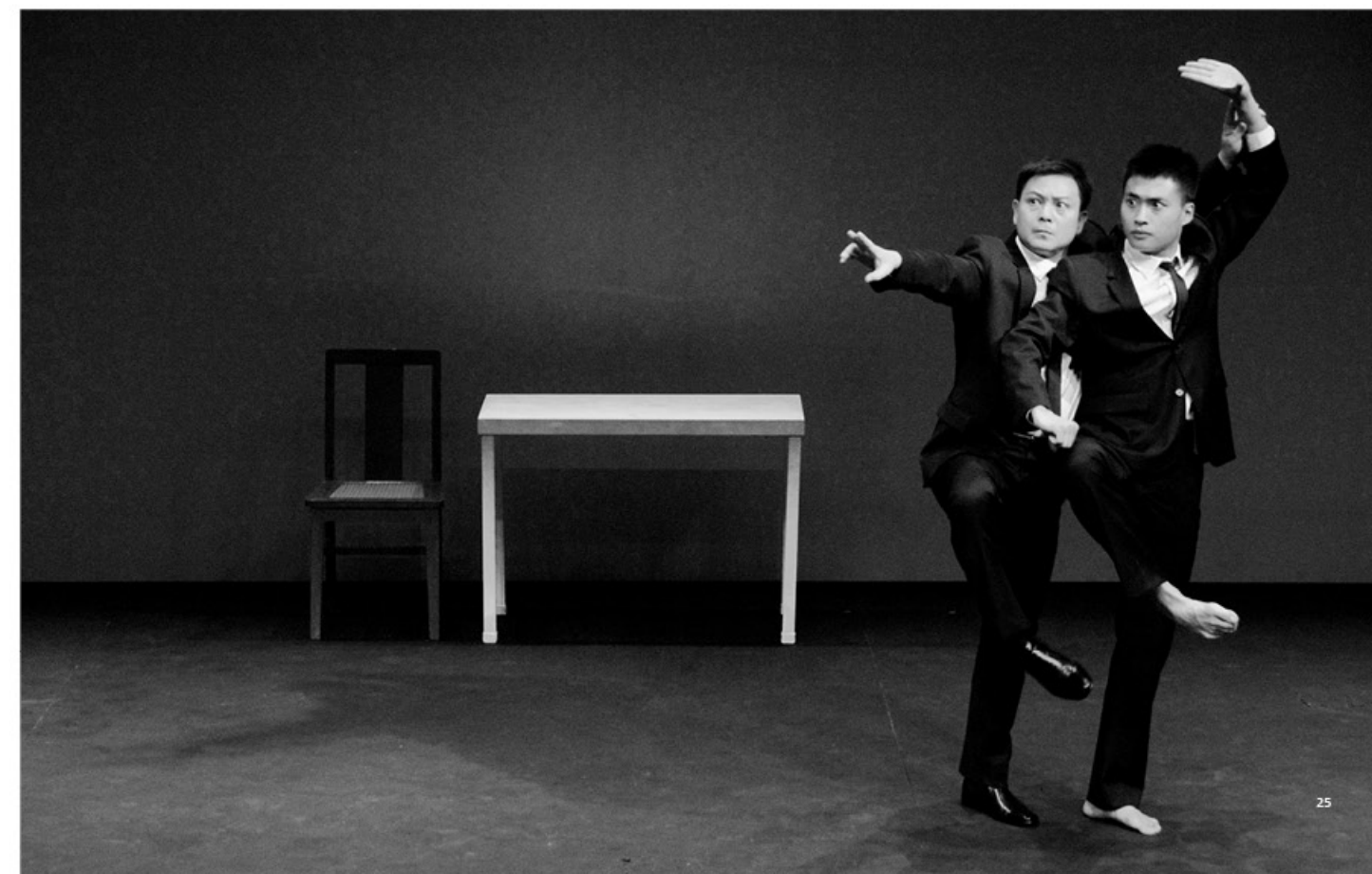
梁念賢 | Danny Yung

華人實驗藝術先驅，理念創辦人之一及聯合藝術總監，香港當代文化中心主席。投入劇場、漫畫、錄像及電影、視覺藝術及裝置藝術等創作超過三十年，作品於超過三十個城市演出。

二零零八年憑《荒山淚》於聯合國教科文組織國際劇協的 Music Theatre NOW 比賽中奪得殊榮。二零零九年獲德國聯邦總統頒贈聯邦十字絲帶勳章，以表揚其推動港德兩地交流，尤其在文化藝術交流方面的成就。

Danny Yung is an experimental art pioneer, the founder cum Co-Artistic Director of Zuni Icosahedron and Chairperson of the Hong Kong Institute of Contemporary Culture. In the past 30 years he has been deeply involved in multifarious fields of the arts, mainly, theatre, cartoon, film and video, visual art and installation.

In 2008 with *Tears of Barren Hill* he garnered the Music Theatre NOW Award given by UNESCO's International Theatre Institute. He was bestowed the Merit Cross of the Order of Merit by the Federal Republic of Germany in 2009 in recognition of his contributions towards the arts and cultural exchange between Germany and Hong Kong.



胡恩威：藝術的生活

聯合藝術總監答問

進念 2010 年劇季為甚麼以「藝術的生活」為主題？

一開始是想以林語堂先生「生活的藝術」作主題，後來改為「藝術的生活」，英文是 The Importance of Living，用 Art 代替了 Living - The Importance of Art。因為我們認為藝術在生活裡面是極為重要，而香港目前的問題，正正是忽略了藝術的重要，所以香港沒有甚麼好的博物館、藝術館。香港人的藝術經驗十分單調，居住空間和環境也沒有甚麼藝術性，香港人日常接觸到的都是只有低俗和中庸，沒有藝術帶來的多元化。

這幾年進念的劇目已經不是單純的舞台美學實驗，我們在實驗舞台作為一種知性交流的平台，而不是港式單一官能娛樂。藝術和宗教和歷史和政治的一些劇目，是過去數年進念在發展的一些「劇場」形式。是有點像一種「通識」教育劇場。今年也是跟隨著這個方向。因為我們是在拉闊香港主流「市場」以外的文化經驗，期望香港人可以在生活裡面有著更多文化藝術認知和反思。

進念 2010 年的劇目有甚麼特色？

2010 年沒有像去年那樣有著「建築」作為統一的主題，但仍然有著過去進念的四大系列：社會劇場系列《東宮西宮十大 9 官》及《唱 K 回憶錄》、實驗傳統系列《舞台姊妹》及《崇禎祭遊紫禁城 - 紫禁城遊記》、多媒體音樂系列《魔笛》和《利瑪竇的記憶宮殿》及經典改編系列歷史劇場《萬曆十五年》。一直以來，進念的劇目都是以人文社會學科的題材出發，歷史、哲學、政治文藝，都是很重要的材料。今年的新實驗和嘗試，包括改編莫扎特《魔笛》的兒童音樂劇，是陳浩峰和黎達達榮首次合作；榮念曾的《舞台姊妹》是一次關於崑劇和崑曲的人物傳奇，以石小梅老師學習崑劇為舞台劇本，觀眾將在後台看台前的戲；歌劇《利瑪竇的記憶宮殿》是進念和天主教耶穌會為紀念利瑪竇逝世四百年合辦的歌劇，一次歌劇與數碼音樂的實驗，由香港的廖端麗改編，許敬山作曲，紐約大都會男底音田浩江飾演利瑪竇。

Why are you starting this season of 2010 with "The Importance of Art" as its theme?

At first, we wanted to use "The Importance of Living" by the writer Lin Yutang as our theme, but then, we replaced the word "living" with "art" because we think art is an extremely important aspect of our life. Actually, the problem with Hong Kong right now is that the importance of art is being overlooked. That is why we do not have good museums and art galleries. The art experience of Hong Kong people is very limited and monotonous, and there is very little art in our living space and environment. People are exposed to mediocrity and vulgarity on a daily basis, and life here lacks the diversity brought by art.

For the past few years, the repertoire of Zuni has not been merely experiments on stage aesthetics. We have been experimenting with the stage as a platform for intellectual exchange rather than as entertainment fulfilling the senses which is so typical in Hong Kong. What we have been promoting are performances on art, religion, history and politics. It is something like "Theatre of Liberal Studies". We are planning to continue with this direction this year. What we want to do is to widen the spectrum of our cultural experience outside of the mainstream, hoping to evoke more cultural and artistic awareness and reflection in our life.

Is there any distinguishing feature for the 2010 repertoire?

We don't have one special feature like "architecture" as last year. We do not have one "unifying" theme for 2010, but there are still the four main Zuni series: the Ninth Episode of *East Wing West Wing* and *Remembrance of Karaoke Past* for our Social Theatre Series, *A Tale of the Forbidden City* and *Stage Sisters* for Experimenting Traditional Opera Series, *The Magic Flute* and *The Memory Palace of Matteo Ricci* for Multimedia Music Theatre and *1587, A Year of No Significance* for History Theatre. The subject of humanities has always been the focus of the repertoire of Zuni, with history, philosophy, politics and literature as our main materials. We shall have a few new attempts this year, such as the new Children's Music Theatre work *The Magic Flute*, the first collaboration of Cedric Chan and Lai Tat Tat Wing; *Stage Sisters* by Danny Yung, a bio-drama of Kun opera with Shi Xiaomei, the legendary Kun opera figure as focus, a performance in which the audience will watch the drama onstage at the backstage; *The Memory Palace of Matteo Ricci*, a collaboration of Zuni with the Jesuit church,

and an experimental opera with digital music in remembrance of the 400th anniversary of the death of Matteo Ricci. This opera is written by Diana Liao, with Steve Hui as composer, and the role of Matteo Ricci played by renowned bass Tian Hao Jiang from New York.



胡恩威 | Mathias Woo

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，作品曾應邀於世界各地上演，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開創香港劇場界的先河。2009 年，胡氏策劃了香港首個以建築為題的「建築是藝術節」，探索建築的各種藝術可能。

Woo joined Zuni in 1988 and is currently the Co-Artistic Director and Executive Director of the group. As a scriptwriter, director, producer and curator, he has created more than 60 theatre works which have been performed around the world. Woo's theatre works cover a wide range of topics. He is well-known for his Multimedia Music Theatre Series, an ingenious blending of theatrical space, text, video image and cutting-edge multimedia technology. His pioneering works in the Multimedia Architecture Music Theatre have set up a new paradigm for theatrical experience in Hong Kong. In 2009, Woo curated Architecture is Art Festival, the first of its kind in Hong Kong that explored the artistic potential of architecture with different art forms.

七幕多媒體歌劇 *A Digital Opera in 7 Acts*

利瑪竇的記憶宮殿

THE MEMORY PALACE OF
MATTEO RICCI

紀念利瑪竇逝世四百周年・改編自史景遷同名原著
Commemorates the 400th anniversary of the death of
Matteo Ricci
Based on the book *The Memory Palace of Matteo Ricci* by
Jonathan D. Spence

經典改編
Reinterpret Classics

九龍聖依納爵小堂
世界首演
新視野藝術節 2010 節目

委約及製作：進念・二十面體
合辦：聖依納爵小堂

主演 (男低音)：田浩江 飾 利瑪竇
作曲：許敦山
劇本：廖端羅
指揮：Manuel Nawri (德國柏林)
監製、導演及設計：胡恩威
特邀表演者：川口隆夫 (日本東京)
偶戲設計：無獨有偶工作室劇團 (台北)
偶戲演出：鄭嘉音、劉毓真 (台北)
形象及服裝設計：張叔平
數碼影像：Tobias Gremmler (德國慕尼黑)
圖像創作：利志達

St. Ignatius Chapel, Kowloon
A World Premiere
"New Vision Arts Festival 2010" Programme

Commissioned and Produced by Zuni Icosahedron
Co-organized by St. Ignatius Chapel

Title Singer: TIAN Hao Jiang (Bass) as Matteo Ricci
Composer: Steve HUI Ngo-shan
Libretto: Diana LIAO
Conductor: Manuel NAWRI (Berlin, Germany)
Producer / Director / Designer: Mathias WOO
Guest Performer: Takao KAWAGUCHI (Tokyo, Japan)
Puppet Design: The Puppet and Its Double Theater (Taipei)
Puppet Performance: CHENG Chia-yin, LIU Yu-jane (Taipei)
Image and Costume Designer: William CHANG Suk-ping
Digital Images: Tobias GREMMER (Munich, Germany)
Illustration Artist: LI Chi-tak

5 ~ 9 / 11 / 2010

…其文字、音樂與影像於演出結束後仍縈繞於心，經久不散。

簡·史密斯，《金融時報》

...its text, music and images continue to resonate long after the show is over.

Ken Smith, *Financial Times*



“甚麼是歌劇？甚麼是電子音樂？歌劇與電子音樂有甚麼關係？有甚麼分別？歌與歌詞、唱與唸、人聲與樂器、樂器與電腦、電聲與原音……它們的本質是甚麼？本質可以模糊化，甚至改變嗎？到底如何跨越？我們能否像利瑪竇般勇敢跨越實驗各種界限？”

許啟山

What is opera? What is electronic music? How are they related to each other? What are their differences? Songs and lyrics, singing and recitation, the human voice and instrumental sound, musical instruments and computers, electronic and natural voice ... What are their intrinsic properties? Can intrinsic properties be fuzzed or even changed? In the end how does one actually cross over? Can we be as courageous as Matteo Ricci who crossed over and experimented with all kinds of boundaries?

Steve Hui

“我覺得我們今天需要利瑪竇這樣的人。第一，我們需要他這種有廣泛知識的人，天文、地理、幾何、數學、基建、物理、音樂、文學……涵蓋面非常廣。第二，他的信念是和平。”

田浩江

Today, I think we need someone like Matteo Ricci. Firstly, we need someone as widely knowledgeable as he was – from astronomy, geography, geometry, mathematics, infrastructure, physics, to music and literature, he knew it all. Secondly, his faith was based on the notion of peace.

Tian Hao Jiang

“如何製造一個新穎而不突兀的效果？如何把莊嚴的題材表達得啟發性與娛樂性兼備？如何讓傳統歌劇常客聽得不亦樂乎，同時又令新的觀眾嘆為觀止？整個團隊非常努力地嘗試克服種種困難。”

廖端麗

How to create an overall effect that is new but not shocking? How to make a solemn subject both inspiring and entertaining? How to entice lovers of traditional opera to stay happily in their seats and the first timers to come back for more? The whole team worked very hard to meet these challenges.

Diana Liao

進念的數碼歌劇《利瑪竇的記憶宮殿》，使我目眩神迷，印象深刻……

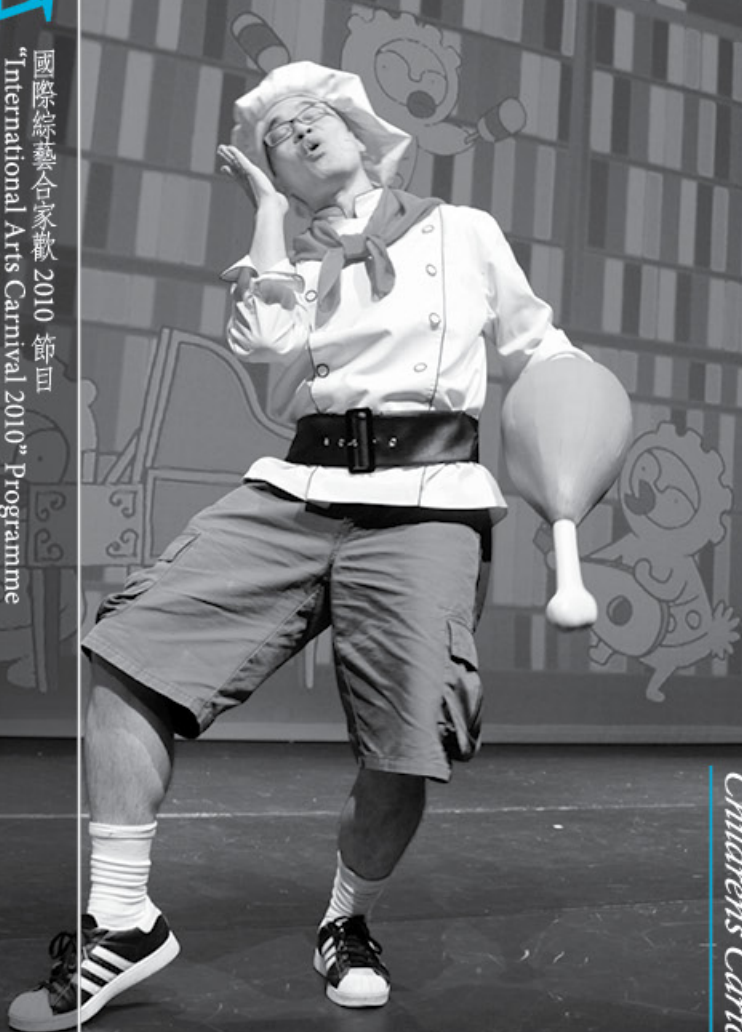
史景遷，《利瑪竇的記憶宮殿》原作者
美國耶魯大學歷史系史特林講座榮譽退休教授

I was fascinated and impressed by the Zuni Icosahedron's production of *The Memory Palace of Matteo Ricci*...

Jonathan Spence, Author of *The Memory Palace of Matteo Ricci*
Sterling P Professor of History Emeritus, Yale University

魔笛

國際綜藝合家歡 2010 節目
"International Arts Carnival 2010" Programme
THE MAGIC FLUTE



30/7 ~ 1/8/2010 香港兆基創意書院多媒體劇場

原創音樂：莫扎特
聯合編導：黎達達榮、陳浩峰
監製：胡恩威
動畫：黎達達榮、宋輝
音樂總監及編曲：孔奕佳
中文歌詞：陳浩峰
演出：楊永德、伍嘉雯、鍾家誠、徐沛筠、
曾兆賢、凌梓維、曾慶藝、關凱南
聲樂顧問：畢永琴
合作：香港兆基創意書院

Multimedia Theatre,
HKICC Lee Shau Kee School of Creativity

Original Music: Wolfgang Amadeus Mozart
Co-directors: Lai Tat Tat Wing, Cedric Chan
Producer: Mathias Woo
Animation: Lai Tat Tat Wing, Cleo Song
Music Director and Arrangement: Edgar Hung
Chinese Lyrics: Cedric Chan
Performers: David Yeung, Carmen Wu, Carson Chung, Pamela Tsui, Albert Tsang, Benson Ling, Tsang Hing Ngai, Jillian Kwan
Vocal Advisor: Rosaline Pi
Co-organiser: HKICC Lee Shau Kee School of Creativity



田浩江 | TIAN Hao Jiang

生於北京的田浩江是連續簽約美國紐約大都會歌劇院十九年的歌劇表演藝術家，這位享譽國際的男低音歌唱家曾與世界各地三十多個重要的歌劇院合作，演出歌劇逾四十部，共約一千三百場次，包括他與世界著名歌唱家巴伐洛堤及杜明高合作的十一部歌劇，演活了《唐·卡洛》的國王菲力普二世、《西西里晚禱》的普羅奇達和《浮士德》的梅非斯特等偉大的男低音角色。

Since his Metropolitan Opera debut in 1991, Tian Hao Jiang, a native of Beijing, has sung at the Metropolitan Opera continuously for 19 years. He has earned worldwide recognition as one of the most talented basso cantantes, having portrayed more than 40 operatic roles in nearly 1300 performances at over 30 international opera theatres. Tian has the prestigious opportunity of working with world celebrated tenors Pavarotti and Domingo in 11 operas. He has won acclaim for some of the greatest roles written for bass including Philip II in *Don Carlos*, *Procidia* in *I Vespri Siciliani* and *Mephistopheles* in *Faust*.



廖端麗 | Diana LIAO

出生香港，先後就讀於香港大學和巴黎大學，在聯合國工作三十二年，擔任同聲翻譯，與此同時堅持文學創作和翻譯。與作曲家譚盾合作的作品包括《茶一壺之鏡》、《獻給二零零零年的抒情詩：千禧年交響樂》，此外，與劇作家徐瑛合作的歌劇有《胡笳十八拍》（林品品作曲）和《李白》（鄭文景作曲）。

Born and educated in Hong Kong, Diana Liao graduated from the University of Hong Kong and the Université de Paris V. Liao divided her time for 32 years between her day-time work as a simultaneous interpreter at the United Nations and her own writing projects at night. Her works include collaborations with composer Tan Dun on the English libretto for *Tea: A Mirror of Soul* (2002) and lyrics for *2000 Today: A World Symphony for the Millennium* (2000). She also worked closely with the playwright Xu Ying to produce the bilingual opera *Wenji* (2001) with music by Bun Ching Lam, and *Poet Li Bai* by Guo Wenjing.



許焯山 | Steve HUI Ngo-Shan (Nerve)

生於香港，香港演藝學院音樂學士。實驗電子音樂組合 VSOP 成員，又以 Nerve 這個名字發表音樂，自 1999 年起參與多個概念創作。其作品曾於多個本港及海外的藝術節演出，包括深圳香港城市建築雙城雙年展、藝穗雙周、微波國際媒體藝術節、香港電子音樂節及創意都市—倫敦。

Nerve is the alias of HUI Ngo-shan Steve for presenting his music. Born in Hong Kong, Hui graduated from the Hong Kong Academy for Performing. He is a member of experimental electronic music group VSOP, as well as a regular collaborator of Zuni. Hui's creative work has been presented at various festivals including: Shenzhen & Hong Kong Bi-city Biennale of Urbanism/Architecture, Fringe Shanghai, Microwave International Media Art Festival etc.



Manuel NAWRI
德國慕尼黑 Munich, Germany

曾於 International Ensemble Modern Academy、鄧肯活音樂中心研習指揮及擔任多名著名指揮的副手，包括彼得·愛奧佛斯、史蒂芬·艾斯伯瑞等；現於柏林 Hochschule für Musik 學院「漢斯艾斯勒」擔任教授及曾於柏林 Klangzeitort 新音樂學院擔任藝術總監。

He was Conducting Fellow at the International Ensemble Modern Academy and Tanglewood Music Center. He was Assistant Conductor to a number of conductors including Peter Eötvös and Stefan Asbury. He is currently Professor at the Academy of Music Hanns Eisler Berlin (Hochschule für Musik).



川口隆夫 | Takao KAWAGUCHI
日本東京 Tokyo, Japan

以東京為基的演員及編舞者，1996 年加入多媒體表演藝術團體。獨立與聲音及視覺藝術家合作，創作強調結合光與聲同步的作品。其環境獨舞系列 *A Perfect Life* 於芝加哥及東京演出。2010 年三月，他首次於香港亮相，在香港藝術節與今泉浩一和黃大徽共同演出 *Tri_K*。

A performer/choreographer based in Tokyo, Kawaguchi joined the multimedia performance company dumb type in 1996, active till today. Independently he collaborated with sound/visual artists who combined and synchronized light and sound. In 2010, he debuted in Hong Kong: *Tri_K* with Koichi Imaizumi and Hong Kong's own Dick Wong at the Hong Kong Arts Festival.

張叔平 | William CHANG Suk-ping

著名美術指導，2000 年獲得康城影展卓越技術大獎，並多次獲香港電影金像獎、台灣金馬獎的最佳美術指導及造型設計獎，作品包括王家衛的《2046》、《花樣年華》，嚴浩的《似水流年》及徐克的《蜀山》等。

Famous Art Director, he has received Technical Grand Prize of Cannes Film Festival 2000, and also has won many times of Best Art Direction Award, Best Costume & Make up Award of Hong Kong Film Awards and Golden Horse Film Festival. His words include, Wong Kar Wai's *2046* (2005), *In the Mood for Love* (2000) and etc.



Tobias GREMLER
德國慕尼黑 Munich, Germany

德國藝術總監協會會員及 Digital Media 的藝術總監及設計師，創作電腦介面設計、動畫及跨媒體創作，經常於歐美及亞洲各地講學及主持工作坊，曾參與概念的 *Looking for Mies* (2002)、*Corbu* (2005) 及《大紫禁城》(2009)。

He is the Art Director and Designer of "Digital Media" in Germany, engaged in multi-media creations. He lectures and conducts workshops extensively in Europe, U.S.A and Asia. He also participated in Zuni's productions like including *Looking for Mies* (2002), *Corbu* (2005) and *The Forbidden City* (2009).



利志達 | Li Chi-tak

畢業於大一藝術設計學院，中學畢業後即開始發表漫畫。曾加入玉郎機構、斯辰出版社，發表多個長短篇作品，包括《衛斯理》、《同門少年》、《刺秦》、《石神》、《天妖記》等。商業插畫及設計客戶包括喜力、Nike、屈臣氏、海洋公園等。

Graduated from the First Institute of Art and Design and began his career after his secondary education. During the early 80's, he worked for Jademan Comics and Season Publishing authoring his *Wesley series*, plus other short stories in *Comics Weekly*.

無獨有偶工作室劇團 (台北)
The Puppet and Its Double Theater (Taipei)

創立於 1999 年 9 月，秉持「無物不成偶」的觀點以及「偶戲表現於現代劇場的可能性」之實驗精神，大力推展「現代偶劇」的自由空間；擅長將情感注入戲偶靈魂，強調人與偶互動的和諧感動。

Founded in 1999, with the viewpoint of "everything can be a puppet", the company promotes the puppet as a tool for freely expressing the performing arts. It creates an abundance of work that exhibits the visual media with a rich and infinite imagination.

幻想偶劇團 | Fantasy Puppet

2005 年成立，演出故事、戲偶、音樂創作及戲偶操控，從多角度探索和豐富現代兒童戲偶劇場的可塑性和意義，致力創造富「奇想」精神和風格的偶戲作品。

Established in 2005, Fantasy Puppet is one of the few local companies in Hong Kong committed to exploring and enriching the significance and potential of contemporary puppet shows for children and young people, creating puppet works that embody the spirit and style of "fantasies".

7 ~ 17 / 10 / 2010
香港文化中心劇場
編導及設計：胡恩威
改編（北京）：張建偉
演員：楊永德、黃大微、陳浩峰、鍾家誠、伍嘉雯
特邀演出（南京）：石小梅、孔愛萍、單曉明
形象設計：張叔平
音樂總監：于逸堯 @ 人山人海

Studio Theatre, Hong Kong Cultural Centre

Scriptwriter, Director and Designer: Mathias Woo
Scriptwriter (Beijing): Zhang Jianwei
Performers: David Yeung, Dick Wong, Cedric Chan, Carson Chung, Carmen Wu
Guest Performers (Nanjing): Shi Xiao-mei, Kong Ai-ping, Shan Xiao-ming
Costume Design: William Chang
Music: Yu Yat-yiu @ PMPS

歷史劇場 History Theatre

1587, A YEAR OF NO SIGNIFICANCE

萬曆十五年

改編自黃仁宇同名著作，承蒙 Jefferson Huang 授權
Adapted from the book of Ray Huang, with agreement and permission from Jefferson Huang



“改編《魔笛》是因為我們都喜歡《魔笛》的音樂，喜歡它發放的正能量。

陳浩峰

We reworked *The Magic Flute* because we like the music, and the positive energy it gives off.

Cedric Chan”

“木積積最適合演繹莫扎特。……在我心目中，他們唯一的分別是——一個是天才，另一個有可能成為天才。

黎達達榮

Muk Chik Chik is the best person to play Mozart's works... In my opinion, there's just one difference between the two – one a genius, the other a genius-to-be.

Lai Tat Tat Wing”



陳浩峰 | Chan Ho-fung, Cedric

1998 年加入進念，參與創作、演出及籌劃多項不同類型的演出計劃，包括公民教育劇場《東宮西宮》系列、通識劇場《香港電視終極檢討》、社會劇場《樓市怪談》、歷史劇場《萬曆十五年》、生命劇場《華嚴經》及導演卡通兒童音樂劇《魔笛》等等，現為進念駐團創作演員。

Cedric is currently a full time performer of Zuni. His recent works include *East Wing West Wing* series, *1587, A Year of No Significance*, *Scary Scary Homo* and *Hua-yen Sutra*. Apart from being a theatre performer, Cedric is an avid music artist of many fronts. He started his band Gayamyan in 2000 and took the roles of a lead singer, a composer and a lyric writer.



黎達達榮 | Lai Tat Tat Wing

香港重要的獨立漫畫創作人之一，其漫畫作品在香港、台灣、日本及法國皆有發行。出版作品計有《木頭頭》、《中中值》、《咁咁脂肪》、《東宮西宮》及法語漫畫 *il y a 2600 ans* ... 等等；兩度應邀出席法國安古蘭國際漫畫節；九十年代起一直參與進念的演出及創作，2010 年成為駐團藝術家。

One of Hong Kong's most important independent comic artists. Lai claims a rich portfolio of conceptual and experimental comic publications, well received in Hong Kong, Taiwan, Japan and lately in France, which includes *Picking up A Pig Tale*, *Woody Woody Wood*, *East Wing West Wing* ... He was twice invited to the renowned Angoulême International Comics Festival in. With a history of close participation in Zuni production and performance since 1990s, Lai made himself an artist-in-residence with the theatre company in 2010.



孔奕佳 | Hung Yik Kai, Edgar

畢業於香港科技大學計算器工程系，主修多媒體工程。2004 年參與非常林奕華《大娛樂家》演出，其後多次參與進念劇場作品，負責音樂創作、演奏及演出，包括《東宮西宮》系列、《萬世師表》、《孔巨基》等。

He is a Computer Engineering graduate of Hong Kong University of Science and Technology, major in Multimedia Engineering. With his debut in 2004 Edward Lam Dance Theatre production *The Great Entertainer*, Hung has since been involved in various performances of Zuni, scoring and performing in works including *East Wing West Wing* series and *Scary Scary Homo*.



徐沛筠 | Pamela Tsui

畢業於香港中文大學，主修文化研究。2007 年加入進念，參與創作研究、統籌及演出等工作。2010 年赴澳洲墨爾本於 Third-Way Theatre 實習；亦為電影、電視劇及動畫配音。

She earned her Bachelor degree from the Chinese University of Hong Kong where she studied Cultural Studies. She has joined Zuni Icosahedron since 2007, and working in areas including creative research, coordination and performance. She is also a dubbing artist.

舞台姊妹 STAGE SISTERS

崑劇人生的悲歡離合 THE LIFE AND TIMES OF THE KUNQU SISTERS

香港文化中心大劇院
導演 / 文本 / 舞台設計：榮念曾
演出：石小梅（南京）、胡錦芳（南京）、孔愛萍（南京）、李雪梅（徐州）、孫伊君（南京）
演出 / 旁白：何秀萍（香港）
服裝設計：Vivienne Tam
音樂：于逸堯 @ 人山人海
監製：黃裕偉、于逸堯
Grand Theatre, Hong Kong Cultural Centre
Designer / Text / Director: Danny Yung
Performers: Shi Xiao-mei (Nanjing), Hu Jin-fang (Nanjing), Kong Ai-ping (Nanjing), Li Xue-mei (Xuzhou), Sun Yi-jun (Nanjing)
Performer / Narrator: Pia Ho
Costume Designer: Vivienne Tam
Music: Yu Yat-yiu@PMPS
Producers: Wong Yuewai, Yu Yat-yiu



六幕戲裡出現的人物，有極強極貴，有極貧極賤，笑聲背後卻都是無盡的無奈。

豆子，《明報》

The characters who appeared in the 6-scene play comprised the extremely powerful and wealthy, and the extremely poor and under-privileged. Behind their laughter lies a great sense of endless helplessness.

Douzi, Ming Pao Daily News

進念以現代的劇台手法演繹這部沉雄的歷史著作，讓現代人在反思歷史的同時，以思辨的角度反觀當今社會。

Ariel Zhang, SP Luuxs

Zuni adopted a modern theatrical approach in the interpretation of this deeply powerful book of history, helping people to reflect upon history while at the same urging them to discern and evaluate the society they currently live in.

Michael Lam, Apple Daily

萬曆年



張建偉 | Zhang Jianwei
北京 Beijing

長篇歷史電視劇《走向共和》編劇。曾任中國青年報高級記者，業餘時間研究歷史，曾出版多部具影響力的新聞作品集及報告文學集，其中包括一部五冊的《張建偉歷史報告：晚清篇》。曾獲「范長江新聞獎」及魯迅文學獎，並為中國作家協會會員與中國報告文學學會理事。

Zhang was a scriptwriter for China Central TV's acclaimed historical drama *For the Sake of the Republic*. He also carried the post of senior reporter at *China Youth Post*. Zhang is an avid history researcher and author to many influential news compilations and literary journals. He has received numerous awards, including the 5-1 Achievement Award and the Lu Xun Literary Award.

于逸堯 @ 人山人海 | Yu Yat-yiu@PMPS

1992 年開始參與演藝創作。多次為進念設計音樂，除了為黃耀明及楊千嬅等流行歌手監製歌曲，亦參與電影配樂工作。1999 年參與成立人山人海音樂製作公司，為主流歌手製作歌曲外，更替非主流樂手 / 組合出版唱片。

Ever since his graduation in 1992, Yu has been active in performing arts, working with The Nonsensemakers as director, Edward Lam Dance Theatre as dramaturge and Zuni as composer and sound designer. In recent years, Yu composes music for many Hong Kong pop singers, such as Anthony Wong and Anita Mui. Apart from that, he also participates in film scorings.

覃曉明 | Shan Xiaoming
南京 Nanjing

國家一級演員，工武生，師從劉鵬亭、白冬民，曾主演《小商河》中的楊再興、《麒麟閣·三樓》中的秦瓊、《三岔口》中的任堂惠等。曾獲首屆中國崑劇青年演員交流演出「蘭花優秀表演獎」。曾出訪德國及台灣等地。

A National Class One Performer specializing in wusheng (military male) roles. His repertoire includes Unicorn's Chamber and Divergence. Shan was the winner of the Orchid Award of the Best Performance at the first China Kunqu Artistic Exchange for Young Performers.



當演員從台上走到觀眾席，當演員由堂座入口走回台上，台上台下戲裡戲外，一下子成了一片。聞一浩，《文匯報》

With actors advancing to the auditorium from the stage, and retracing through the entrance of the auditorium onto the stage again; on and off stage; in and out of the play, suddenly everything merged together.

Wan Yi Hao, Wen Wei Po

舞台上視與聽的緊密組織，巧妙結合……
極奢華的簡約舞台經驗

鄧小宇，《信報》

A well-structured stage performance seamlessly combining audio and visual elements... a stage experience by turns sumptuous and simple.

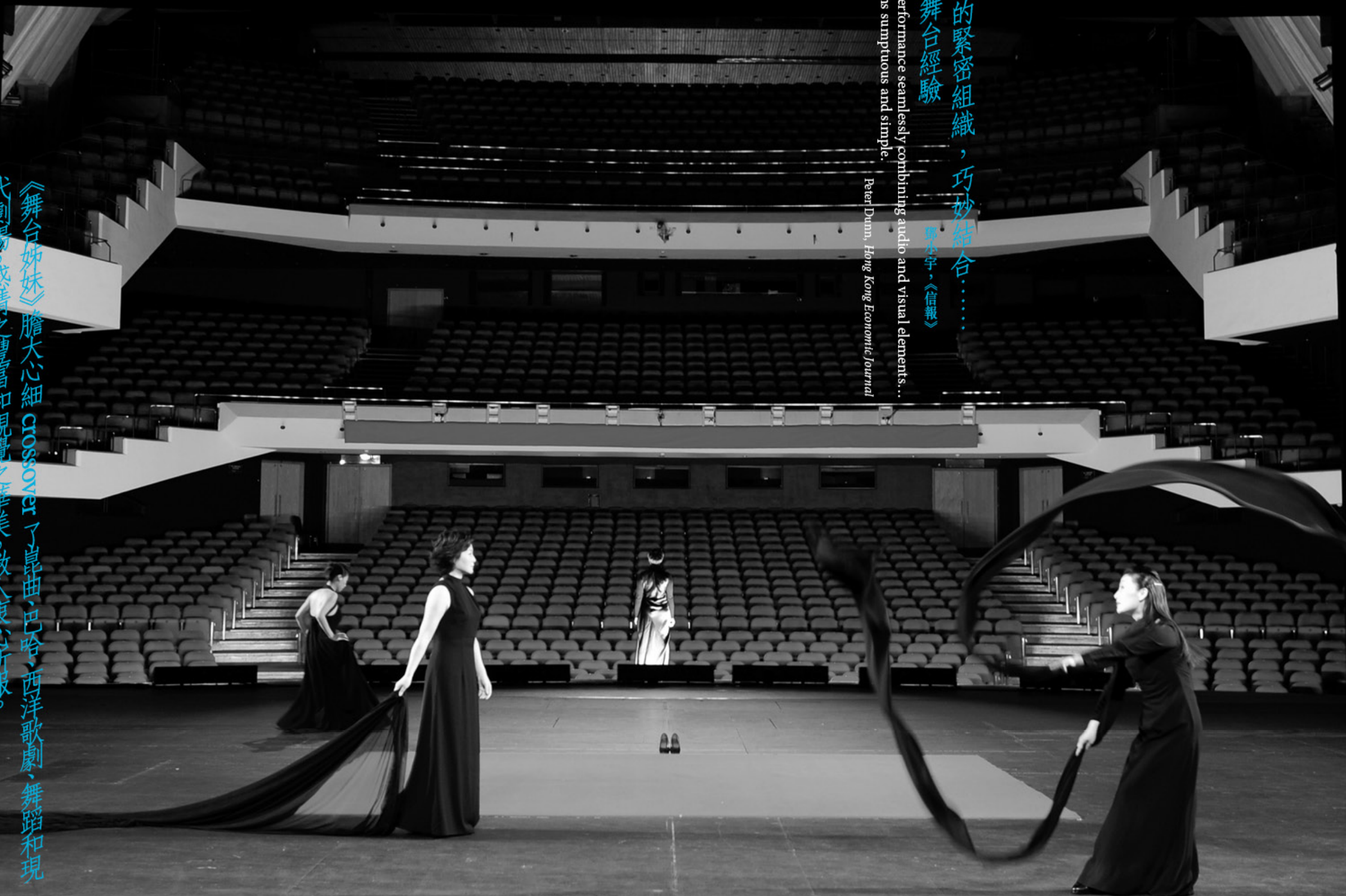
Peter Dunn, Hong Kong Economic Journal

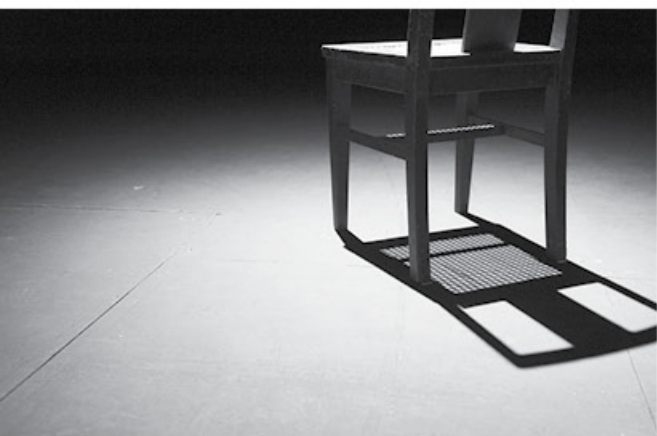
《舞台姊妹》膽大心細 crossover 了昆曲、巴哈、西洋歌劇、舞蹈和現代劇場，感情之豐富和視覺之華美，教人衷心折服。

邁克，《蘋果日報》

Stage Sisters, a daring crossover of Kunqu, Bach, western opera, dance and modern theatre, is impregnated with feelings so rich and visuals so luxuriant that it is absolutely enrapturing.

Michael Lam, Apple Daily





“在工作坊裡，我們嘗試了聲音、敘事體、動作、道具服裝之間不同的可能性。除了這些嘗試，也談舞台的結構，劇本的結構。在嘗試中，我們也討論了時空裡動靜和留白，在現代劇場中的應用。跨地域跨時代跨文化的啟發，為我們帶來更多空間，去反思評議我們的劇場。

榮念曾

During the workshop, we explored different possibilities between voice, narrative structure, movement, props and costume. Other than these experimentations, we talked about the structure of theatre and that of the text. In our exercise, we discussed movements in time and space, and of leaving blank, also of their application in contemporary theatre. Inspirations that stretch beyond geopolitical boundaries, the confines of era, and straddle different cultures allow for mental space that is vital for rethinking, critiquing and re-evaluating our theatre...

Danny Yung”

“很多年前，榮念曾曾給我聽一個巴哈的音樂，是重新編曲過的，節奏很慢。我一聽就很有感覺，因為和崑曲的緩慢節奏感很像，就觸動了靈感。榮念曾就說，不如做一個以音樂為主題的劇目。

石小梅

Many years ago, Danny Yung played me a piece of Bach newly arranged at a very slow pace. Once I started listening to it I had a tremendous feeling because its slow rhythm was so similar to Kunqu. I was deeply touched and inspired by it. Danny then said, let's do a work with music as its main theme.

Shi Xiaomei”



石小梅 | Shi Xiaomei
南京 Nanjing

著名崑劇表演藝術家，國家一級演員，中國崑劇家協會理事。工小生，拜俞振飛、周傳瑛、沈傳芷為師。「梅花獎」、「文華獎」得獎者，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，及「國家級非物質文化遺產傳承人」稱號。

Widely recognised kun opera artist Shi is a National Class One performer. She specialises in *xiaosheng* (young male), the Vice President of the Jiangsu Performers' Association and her repertoire includes *The Peach Blossom Fan* and *The Peony Pavilion*. She was jointly recognised by UNESCO and the Ministry of Culture as an outstanding artist who has devoted her career to preserving and safeguarding the cultural heritage of *kun* opera.



胡錦芳 | Hu Jinfang
南京 Nanjing

著名崑劇表演藝術家，國家一級演員。工閨門旦，並習貼旦、刀馬旦、刺殺旦。師從崑曲名家姚傳薌、沈傳芷、劉傳薌。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、「國家級非物質文化遺產傳承人」稱號。

National Class One performer of *kun* opera. Her repertoire includes *The Peach Blossom Fan* and *The Injustice to Dou E*. Winner of the 8th Plum Blossom Award and 1st Wen Hua Award, she was jointly recognised by UNESCO and the Ministry of Culture as an outstanding artist who has devoted her career to preserving and safeguarding the cultural heritage of *kun* opera.



孔愛萍 | Kong Aiping
南京 Nanjing

著名崑劇表演藝術家，國家一級演員。工閨門旦，師從張燮、張繼青、張洵澎。「梅花獎」得獎者，並曾獲首屆中國崑劇青年演員交流演出「蘭花最佳表演獎」、聯合國教科文組織和國家文化部頒發的「促進崑曲藝術獎」。

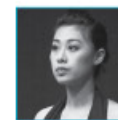
National Class One performer of *kun* opera, Kong studied the *guimendan* (young virtuous lady) role type. Her awards and honours include The Plum Blossom Award, The Orchid Best Performer Award at the Chinese Young Kun Opera Performer Exchange, Jasmine Nomination, Kun Opera Promotion Award co-presented by UNESCO and Ministry of Culture.



李雪梅 | Li Xuemei
徐州 Xuzhou

著名京劇表演藝術家，國家一級演員。工梅派青衣，師從梅蘭芳的親授弟子陳正衡，為梅派第三代傳人。曾應邀赴上海崑劇團參演新版《牡丹亭》，演杜麗娘，因此獲頒「梅花獎」。

National Class One performer of Beijing opera, Li is the third generation successor of the Mei Lanfang's style of art and apprenticed the *qingyi* role type under Chen Zhengwei whom Mei taught directly. She won the Plum Blossom Award for her portrayal of Du Liliang in *The Peony Pavilion* and Excellence Award at the 1st Chinese Kun Opera Arts Festival.



孫伊君 | Sun Yijun
南京 Nanjing

江蘇省崑劇院優秀青年演員，師從石小梅、岳美經、胡錦芳、錢振榮。先學小生，後工花旦。曾獲第二屆「紅梅杯戲劇大賽」銀獎、「全國崑曲優秀青年演員展演表演獎」等等。

Graduated from Jiangsu Theatre School in 2005, Sun is a distinctive young actress of the Jiangsu Kun Opera Theatre and has studied with Shi Xiaomei, Yue Meiti, Hu Jinfang and Qian Zhenrong. Winner of Silver Award at the 2nd Red Plum Award Theatre Competition and Performance Award at the National Promising Young Kun Opera Actors' Awards.



何秀萍 | Pia Ho

進念創團成員之一，多次參與進念演出。1983年開始編導演多個進念作品，包括《列女傳》、《姐妹姊妹站起來》、《心照》、《傳奇》等。現為商業一台創作總監，主持節目《有雅共鳴》及《兩個女人越夜越美麗》。

Founding member of Zuni Icosahedron. Performed in, scripted and directed numerous Zuni's performances, including *Portraits of Women, Sisters of the World United, Heart to Heart, and The Legend*. Currently the creative director of Commercial Radio One, hosting the programmes *Share my Song* and *2 Femme*.

崇禎祭遊紫禁城 ——紫禁城遊記

A TALE OF THE FORBIDDEN CITY

委約昆劇 New Commissioned Kunqu



9 ~ 12/10/2010 香港文化中心劇場

策劃及導演：胡恩威
特邀崑劇劇本創作（南京）：張弘
崑劇演出（南京）：石小梅、趙堅
音樂設計（南京）：戴培德
譜曲（南京）：遲凌雲

Studio Theatre, Hong Kong Cultural Centre

Producer and Director: Mathias Woo
Scriptwriter(Nanjing): Zhang Hong
Performers(Nanjing): Shi Xiao-mei, Zhao Jian
Music(Nanjing): Dai Pei-de
Composer(Nanjing): Chi Ling-yun



僅以兩位崑劇名角，一鼓一鑼，一空一舞台，便做出了一個時代走向終點那全部的悲恨和淒惶，導演胡恩威極其節制的設計和控制功不可沒，兩位大師級的演員的念唱和身段更是完美……

廖偉棠，《信報》

With barely two renowned Kunqu performers, a drum and a gong, and an empty stage, the entire mood of sorrow and regret, misery and anxiety of a particular era coming to an end was conveyed vividly owing largely to director Mathias Woo's highly restrained and composed design. The two master-level performers were perfect in their singing, recitation and posture...

Liu Wai Tong, Hong Kong Economic Journal

“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……

胡恩威

We love Kunqu (Kun opera), thus, we do not want to commercialise it. We want 'more' people to experience the beauty and aesthetics of Kunqu. 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, generation after generation.

Mathias Woo”

香港文化中心大劇院
10 ~ 12 / 12 / 2010
編劇及導演：胡恩威
演出：楊永德、陳浩峰、黃大衛、鍾家誠、伍嘉雯、徐沛琦、賈景輝（上海）、何歡（上海）、鍾翰（台北）、高若珊（台北）
創作顧問：黎達達榮
音樂創作及編排：孔奕佳
合作：上海話劇藝術中心

Grand Theatre, Hong Kong Cultural Centre

Scriptwriter & Director: Mathias Woo
Performer: David Yeung, Cedric Chan, Dick Wong, Carson Chung, Carmen Wu, Pamela Tsui, Jia Jing-hui(Shanghai), He Huan(Shanghai), Chung Han(Taipei), Kao Jo-shan (Taipei)
Advisor: Lai Tat Tat Wing
Music: Edgar Hung
In Association with: Shanghai Dramatic Arts Centre

關於失戀和相戀的愛情K歌
A TALK SHOW DRAMA ON
KARAOKE SONGS FOR FALLING IN
LOVE AND OUT OF LOVE

唱K回憶錄

REMEMBRANCE OF
KARAOKE PAST



張弘 | Zhang Hong
南京 Nanjing

江蘇省昆劇院國家一級編劇，為文化部所嘉獎的昆曲優秀主創人員。其改編創作的劇劇有：《白羅衫》、《桃花扇》、《唐伯虎傳奇》、《西廂》、《牡丹亭》（精華版）等。其中《桃花扇》獲第八屆「文華新劇獎」。還創作了越劇《嘆子阿炳》和越劇《初級傳奇》等。

Zhang Hong is a National Class One playwright of the PRC. 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), among which, *The Peach Blossom Fan* was awarded Best New Work of the 8th Wenhua Award. He is honoured as "Distinguished Kunqu Artist" by Ministry of Culture.



趙堅 | Zhao Jian
南京 Nanjing

著名昆劇表演藝術家，國家一級演員，現為中國戲劇家協會會員。師從崑劇名家沈傳鐸、薛傳綱、王澤行。擅演劇碼有《白羅衫》、《桃花扇》、《虎囊彈》等。曾獲江蘇第二屆「紫金」優秀表演獎、首屆中國昆劇藝術節「榮譽表演獎」。

A National Class One Performer of the PRC, Zhao specialized in jing (painted-face) roles. Trained by Kunqu virtuosi Shen Chuankun and Xue Chuangang. His repertoire includes *The White Silk Dress* and *The Peach Blossom Fan*. The awards he won included the Performance of Distinction Award at the first China Kunqu Arts Festival and the Outstanding Performance Award at the Theatre Festival of Jiangsu.



張弘《大紫禁城》「變靜為動」，由崇禎徒步帶觀眾走完一條歷史生命線，石小梅趙堅的聲音，把劇本完全活化了。 小思，《明報》

Zhang Hong's *The Forbidden City* was transformed from stillness to movement as the last Ming emperor Chongzhen, on foot, led the audience to the final chapter of a historical moment. The script was thoroughly enlivened by the voice and sentiment of Shi Xiaomei and Zhao Jian. Lo Wai Luen (Xiao Si), *Ming Pao Daily News*

多方位傳遞昆曲的美學文化，且堅持不庸俗、不媚俗，足見他們對藝術虔敬與摯誠的鍾愛。

The aesthetics of Kunqu has been conveyed in an all-round manner, without the slightest touch of vulgarity or kitsch, revealing a deep sense of artistic reverence and sincere affection.



“今天不是沒有細節的年代，只是不再是昔日那種細水長流的細節，而是什麼事都太細節了、每一秒的事都可以在微博、Facebook，在每個人的手機裏。……進入了手機網路年代的人類，每一秒都是活在當下的，唱K的年代還可以有一些情感。

胡恩威

It's not that we don't have details in this day and age, it's just that it's no longer the kind of gurgling details we used to have. Today, every minute detail in every single second has become a subject matter, on weibo, Facebook, smartphones, etc.... Now into the age of mobile network, everyone's living for the moment. Back in the age of karaoke, there were still some emotions, some sentiments that would linger on.

Mathias Woo”



The subject matter gets right down to the crux of the issue, enthusiastically embraced by the audience. Choreography and art direction is modern, layered, vivacious, austere, and spacious.

Yu Rongjun, Shanghai Drama Art Center

選題切中要害，觀眾回應激烈，舞美現代、層次、給力、簡捷而具有空間。



高若珊 | Kao Jo-shan
台北 Taipei

畢業於台灣藝術大學戲劇系，台灣實驗大廈劇團團員，表演領域橫跨電視及劇場，作品包括《大魔法師》、《太平洋瘋人院》、2010年非常林奕華《華麗上班族之生活與生存》及台北藝術節《蘭蘭蘭蘭之越獄風雲》等。

A graduate of the Department of Applied Drama and Theatre of National Taiwan University of Arts, and also a member of Building Lab Ensemble. Her performing realms are across television and theatre with works including *The Great Magician*, *The Pacific Madhouse*, *Design for Living*, a 2010 production of Edward Lam Dance Theatre, and *Waiting for What!?* in the Taipei Arts Festival.



賈景暉 | Jia Jinghui
上海 Shanghai

2006年畢業於上海戲劇學院表演系，同年進入上海話劇藝術中心任職演員至今。先後參演過話劇《哈姆雷特》、《仲夏夜之夢》及《我和春天有個約會》等。

Graduated from the Department of Acting of Shanghai Theatre Academy in 2006 and since then has been commissioned as an actor for Shanghai Dramatic Arts Centre. The plays Jia has participated in include *Hamlet*, *A Midsummer Night's Dream* and *I have a Date with Spring*.



何歡 | He Huan
上海 Shanghai

2006年畢業於上海戲劇學院表演系，任職上海話劇藝術中心演員至今。曾於內地參演話劇《茶花女》、《紅與黑》、《羅密歐與朱麗葉》、《武林外傳》及與丹麥劇團 Meridiano 合作的《暴風雨》；另曾參演影視劇。

Graduated with B.A. in acting from Shanghai Theater Academy in 2006. She has been employed by the Shanghai Dramatic Arts Centre since then. She previously appeared in stage plays including *The Crucible*, *La Dame aux Camelias*, *Romeo & Zhu Ying Tai*. She also acted in English in *Shakespeare's The Tempest* co-produced by the Danish Meridiano Theatre.



鍾翰 | Chung Han
台北 Taipei

台灣大學社會學系輔修戲劇學系畢業，現就讀於台灣大學建築與城鄉研究所，從事劇場演出及廣告配音工作，曾參與演出作品包含《木蘭少女》等。導演作品有《浪G天涯》、《情歌》。

A graduate of National Taiwan University majoring in Sociology and minoring in Drama and Theatre. Chung is currently studying at the Graduate Institute of Building and Planning of National Taiwan University. He is active in both theatre performing and voice-over work in the advertising industry. He has performed in productions such as *Mulan* and directed *BENT* and *Love Song*.

23 ~ 26 / 9 / 2010 香港文化中心大劇院

導演及編劇：胡恩威
創作演出：陳浩峰、楊永德、黃大微、伍嘉雲、鍾家誠、葉燕芳、曾兆賢、凌梓維
歌詞及劇本：陳浩峰、鍾家誠、曾兆賢
動畫設計：黎達達榮
音樂編排及製作：孔奕佳
創作統籌：陳浩峰

Grand Theatre, Hong Kong Cultural Centre

Director, Scriptwriter and Designer: Mathias Woo
Performers: Cedric Chan, David Yeung, Dick Wong, Carmen Wu, Carson Chung, Shirley Yip, Albert Tsang, Benson Ling
Musical Producer: Edgar Hung
Animation Designer: Lai Tat Tat Wing
Creative Co-ordinator: Cedric Chan

東宮西宮9之 十大官

EAST WING WEST WING 9:
SAP DAI KAU GOON



黃大微 | Dick Wong

九十年代中期開始全身投入表演藝術，參與不少演出，擔任創作演員及舞蹈編排等工作，曾合作的團體包括進念、非常林奕華及人山人海等等。舞蹈作品《B.O.B.》，巡迴於曼谷、巴黎、柏林、新加坡、比利時、倫敦、瑞士及波蘭。

He had pursued a career in publishing, but in the mid nineties he decided to develop himself in performing arts. As actor, performer and choreographer, he has worked with Zuni, Edward Lam Dance Theatre and People Mountain People Sea. His creative dance work, *B.O.B.*, toured in Bangkok, Paris, Berlin, Singapore, Leuven, London, Fribourg and Warsaw.



伍嘉雲 | Carmen Wu

畢業於香港浸會大學傳理系。畢業後從事有關劇場及平面設計工作。曾參與進念及非常林奕華的演出，包括《東宮西宮》系列、《大娛樂家》、《樓市怪談》及《萬曆十五年》等。

After graduating from the School of Communication of Hong Kong Baptist University, Wu has worked in the fields of theatre and graphic design. She has actively participated in the performances of Zuni Icosahedron and Edward Lam Dance Theatre including the *East Wing West Wing* series, *The Great Entertainer*, *The Agent* and *1587, A Year of No Significance*.



鍾家誠 | Carson Chong

畢業於香港城市大學工商管理系。首部參與演出之進念作品為《20/30》，近年舞台演出包括《快樂王子》、《東宮西宮》系列、《樓市怪談》、《挑滑車》、《萬曆十五年》等。

A graduate of the Department of Management of City University of Hong Kong. Chong's first appearance in Zuni's work was in *20/30*. His recent stage performances include *The Happy Prince*, the *East Wing West Wing* series, *The Agent*, *Meeting of the Gods III: The Outcast General* and *1587, A Year of No Significance*.



葉燕芳 | Shirley Yip

畢業於香港大學，主修心理學及經濟學。2000年開始參與非常林奕華之創作及演出。近年舞台演出包括《快樂王子》、《東宮西宮》系列、《樓市怪談》等。

A graduate of the University of Hong Kong with a double major in Psychology and Economy, Yip has been involved in Edward Lam Dance Theatre since 2000. Her recent stage works include *The Happy Prince*, the *East Wing West Wing* series and *The Agent*.



曾兆賢 | Albert Tsang

畢業於理工大學設計哲學碩士。1995年加入進念。於1996年開始參與非常林奕華之演出。2007年首次參與《東宮西宮》系列。

Having graduated as Master of Philosophy in Design from the Hong Kong Polytechnic University, Tsang joined Zuni Icosahedron in 1995. He began performing for Edward Lam Dance Theatre in 1996. In 2007, he performed in the series *East Wing West Wing* for the first time.



凌梓維 | Benson Ling

先後畢業於澳洲新南威爾斯大學及香港浸會大學，主修傳播媒體。近年參與進念的創作及研究工作；亦於香港電台網上電台 *teenpower* 擔任 Web J，主持節目「好回茶餐廳」及「晴 in the air」等節目。

He was graduated from the University of New South Wales and the Hong Kong Baptist University majoring in Media Studies. He is a creative assistant and creative actor for Zuni. He became a Radio Programme presenter after winning the 'DJ survivor' competition held by RTHK in 2009.

每次《東宮西宮》都有令人驚喜的創新念頭，是每年
待望之作。
Each year we look forward to *East Wing West Wing* for the surprisingly
creative ideas it offers.
Milk Magazine

“這幾年來一直講的民主、政改，很多時候都只是集中在選舉制度上，很少提及其他民主發展的配套，其中一個很重要的就是管治的制度，亦即官僚制度。…今集《十大九官》主要透過「官」的性質講述一些關於民主的問題。

Peak 雜誌專訪 胡恩威

In recent years, discussions on democracy and political reform have mostly centred on the electoral system. Little has been mentioned about the facilitative efforts concerning democratization. One important thing is the administrative system or, in other words, the bureaucracy... *Sap Dai Kau Goon* attempts to discourse on democracy from the very nature of goon, the bureaucrats.

Interview with Mathias Woo, *Peak Magazine*



東宮西宮公民教育塔羅牌

創作：胡恩威
圖：黎達達榮、杜翰煒

East Wing West Wing Civic Education
Tarot Cards

Creator: Mathias Woo
Illustrator: Lai Tat Tat Wing, Leumas To

變奏自西方的經典占卜工具塔羅牌，每張由有關香港政經民生的漫畫插圖及四字詞組成，嚴肅與幽默並重。
This is a spin-off from the classic Western tarot cards with comic illustrations of Hong Kong's political and economical environments with Chinese idioms of four characters.

12~13 / 11 / 2010 香港文化中心大劇院

導演、編劇：胡恩威

演出：陳浩峰、楊永德、黃大微、鍾家誠、
伍嘉雯、葉燕芳、李黎（上海）、何猷（上海）

Grand Theatre, Hong Kong Cultural Centre

Scriptwriter & Director: Mathias Woo

Performers: Cedric Chan, David Yeung, Dick Wong,
Carson Chung, Carmen Wu, Shriley Yip,
He Huan(Shanghai), Li Li (Shanghai)

樓市怪談2010

STRANGE, STRANGE HONG KONG SERIES

THE AGENT 2010



內容到肉，道盡香港人買樓心聲。 陳桂芬，《星島日報》

The play gets straight to the core and unravels what hangs on Hong Kong people's minds about home purchase. Brenda Chan, *Sing Tao Daily*

Witty, relevant, entertaining and thought-provoking.

South China Morning Post

風趣幽默，切中時弊，娛樂性豐富而發人深省。

《南華早報》

“ 隨著政府的開支加大，收入依靠賣地，八十年代開始出現的大型樓盤，不幸的是香港負責城市規劃的規劃署和負責建築工程監管的屋宇署，都只從所謂行政效率角度處理建築和城市設計，人的元素在香港的規劃慢慢消失了……

胡恩威

With increasing government expenditure and thus reliance on revenue from land sales, large condominiums came to market in the 1980s. In Hong Kong, the Planning Department is responsible for urban planning and the Buildings Department oversees construction projects. Unfortunately, administrative efficiency is all they care about; the human factor is gradually lost in the city's development. . .

Mathias Woo ”



李黎 | Li Li
上海 Shanghai

畢業於上海師範大學表演系，現任職於上海話劇藝術中心，其參演話劇作品包括：《爆玉米花》、《我和春天有個約會》及音樂劇《馬路天使》。

A graduate of the Department of Acting of Shanghai Normal University and now working for Shanghai Dramatic Arts Centre. The theatre works that Li has participated in include *Popcorn, I have a Date with Spring*, and the musical *Road Angel*.





榮念曾實驗劇場
Danny Yung Experimental Theatre
FLEE BY NIGHT

夜奔

進念與香港藝術節聯合委約
Co-commissioned by Zuni and Hong Kong Arts Festival

導演 / 文本 / 舞台設計：榮念曾
演出：柯軍（江蘇崑劇院院長）、楊永德、楊陽（江蘇崑劇院）
現場敲擊：李立特（江蘇崑劇院）
音樂：潘德恕
服裝設計：鄭兆良

27 / 5 / 2010 ~ 28 / 3 / 2011

Director / Text / Set Designer: Danny Yung
Performers: Ke Jun, David Yeung, Yang Yang
Live Percussion: Li Lite
Music: Pun Tak-shu
Costume Designer: Barney Cheng

巡演小史
Performance History

25-27/3/2010	香港藝術節 Hong Kong Arts Festival	香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre
27/5/2010	亞洲藝談 ConversAsians	新加坡海濱藝術中心 The Esplanade Theatre Studio, Singapore
15-18/10/2010	2010 年上海世博會 World Expo 2010 Shanghai	上海戲劇學院端鈞劇場 Duanjun Theatre, Shanghai Theatre Academy
3-4/12/2010	大野一雄藝術節 Kazuo Ohno Festival 2010	橫濱 BankART Studio NYK BankART Studio NYK, Yokohama
25-28/3/2011	2011 臺灣國際藝術節 2011 Taiwan International Festival of Arts	國家戲劇院實驗劇場 Studio Theatre, Taiwan National Chiang Kai-Shek Cultural Center

看到柯軍和楊陽的演出很滿足和感謝：
這很有可能演變出新的演出程式。

瞿小松 現代中國音樂家

I feel so contented and grateful after watching Ke Jun and Yang Yang's performances... It's very likely that their art would evolve into a new set of stage formula.

Qu Xiaosong, contemporary Chinese composer

榮念曾的前衛性，可能在當下很難理解，但是很有前瞻性。

曹路生 劇作家、上海戲劇學院教授

Danny Yung's innovations might be hard to comprehend at this moment, they are nonetheless a mirror of the future.

Cao Lusheng
Dramaturge and Professor of Shanghai Theatre Academy

《夜奔》證明了劇場也可以同時具備娛樂性，訊問，鼓勵與挑戰。

Pawit Mahasarnand，泰國

(Flee by Night) proved that theater can be entertainment, interrogation, encouragement and challenge all at the same time.

Pawit Mahasarnand, Thailand

整個結構之精良，令人讚嘆。

熊源偉 舞台導演、深圳大學藝術學院院長

The precise structure of the entire play is simply marvellous.

Xiong Yuanwei, stage director and Dean of College of Art Design, Shenzhen University



柯軍 | Ke Jun
南京 Nanjing

全國人大代表，國家一級演員，江蘇省崑劇院院長。工武生、兼文武老生。擅演《夜奔》、《別母離前》、《沉江》等傳統劇目。近年來潛心探索實驗崑劇，創作《餘韻》、《浮士德》、《誠》等，在國內外劇場引起反響。榮獲中國戲劇「梅花獎」榜首，文化部「文華獎」等。

Deputy to the National People's Congress and Director of the Jiangsu Kunqu Opera Troupe, Ke Jun is a National Class One actor specializing in Wu-sheng (combating hero) and Wenwu Laosheng (civil and military bearded old male) role types. He is also devoted to kunqu's experimentation. His high acclamation is not only national, grasping all the most significant recognitions for traditional opera performer in China, but also international.



楊陽 | Yang Yang
南京 Nanjing

江蘇省演藝集團崑劇院優秀青年演員。擅演《牡丹亭·驚夢·拾畫叫畫》中的柳夢梅、《挑滑車》中的高寵等。曾獲江蘇省第三屆戲曲紅梅獎「銅獎」。

Specialized initially in Xiaosheng (male character without beard) and later Wusheng (combating hero), the exemplary actor Yang Yang graduated from the Kunqu Division in Jiangsu Drama School and is now part of the Jiangsu Performing Arts Group.

路易·康 THE LIFE AND TIMES OF LOUIS I. KAHN

的時代和生活

如果說，劇場是澄清人們生活的地方……（《路易·康的時代和生活》）所澄清的，大致是一種質樸的「學習經驗」。

《生活週》（上海）

If theatre is the place to reveal people's lives, what The Life and Times of Louis I. Kahn sets out to reveal is, by and large, a primitive kind of 'learning experience'.

Shenghuo Chao magazine (Shanghai)

以文字錄像音樂語言構建出一個「建築講堂」

中新社

To construct a 'lecture hall on architecture' with text, video image, music and language... China News Service



甘國亮 | Kam Kwok Leung

從事傳媒工作已超過三十年的甘國亮，於電視、電影、電臺及寫作多方面均有卓越的成就，不少創作更成為膾炙人口的經典，強烈個人風格只此一家。甘國亮每一次現身，每一個舉動都叫人注目，處處有驚喜。《路易·康的時代和生活》是甘先生首個舞臺演出。

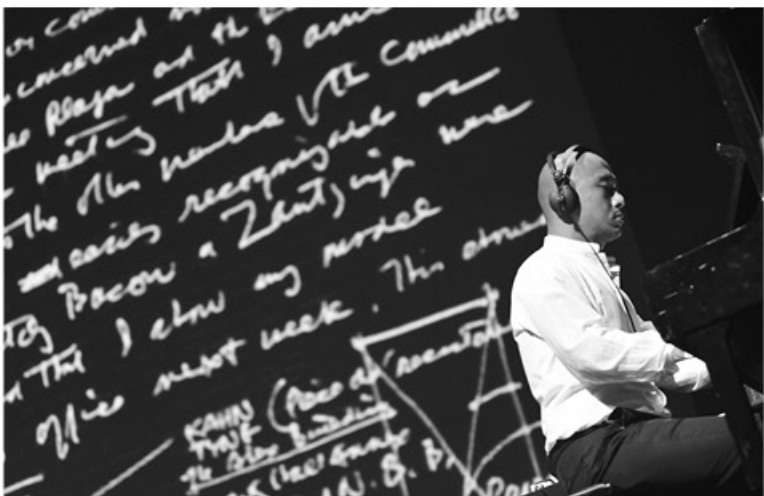
He is a mass media veteran and has been working in the business for over 30 years, excelling himself in television, radio, film and writing. A lot of his works have become classics as well as household names, and he has won himself thousands of loyal followers because of his bold and unique style.



蔡德才 @ 人山人海 | Jason Choi @ PMPS

1990年開始參與進念演出的音樂製作，包括《2001香港漫遊》、《戀人論語》等等，1999年與黃耀明及幾位元志同道合的音樂人合組製作公司「人山人海」，成為全職音樂創作人，主力創作流行音樂，曾合作歌手包括楊千嬅、鄭秀文等。

He started his collaboration with Zuni in 1990 and has been involved in producing music for many of the group's productions, including 2001: A Hong Kong Odyssey, A Lover's Discourse... Jason formed People Mountain People Sea with Anthony Wong and other members in 1999, and began his music career as a composer. Since then he has been active in the local pop music scene, collaborating with many artists, including Miriam Yeung, Sammi Cheng, etc.



23 ~ 24/11/2010 上海話劇藝術中心 戲劇沙龍

導演及設計：胡恩威

特邀演出：甘國亮

音樂總監及創作：蔡德才 @ 人山人海

現場音樂演出：孔奕佳

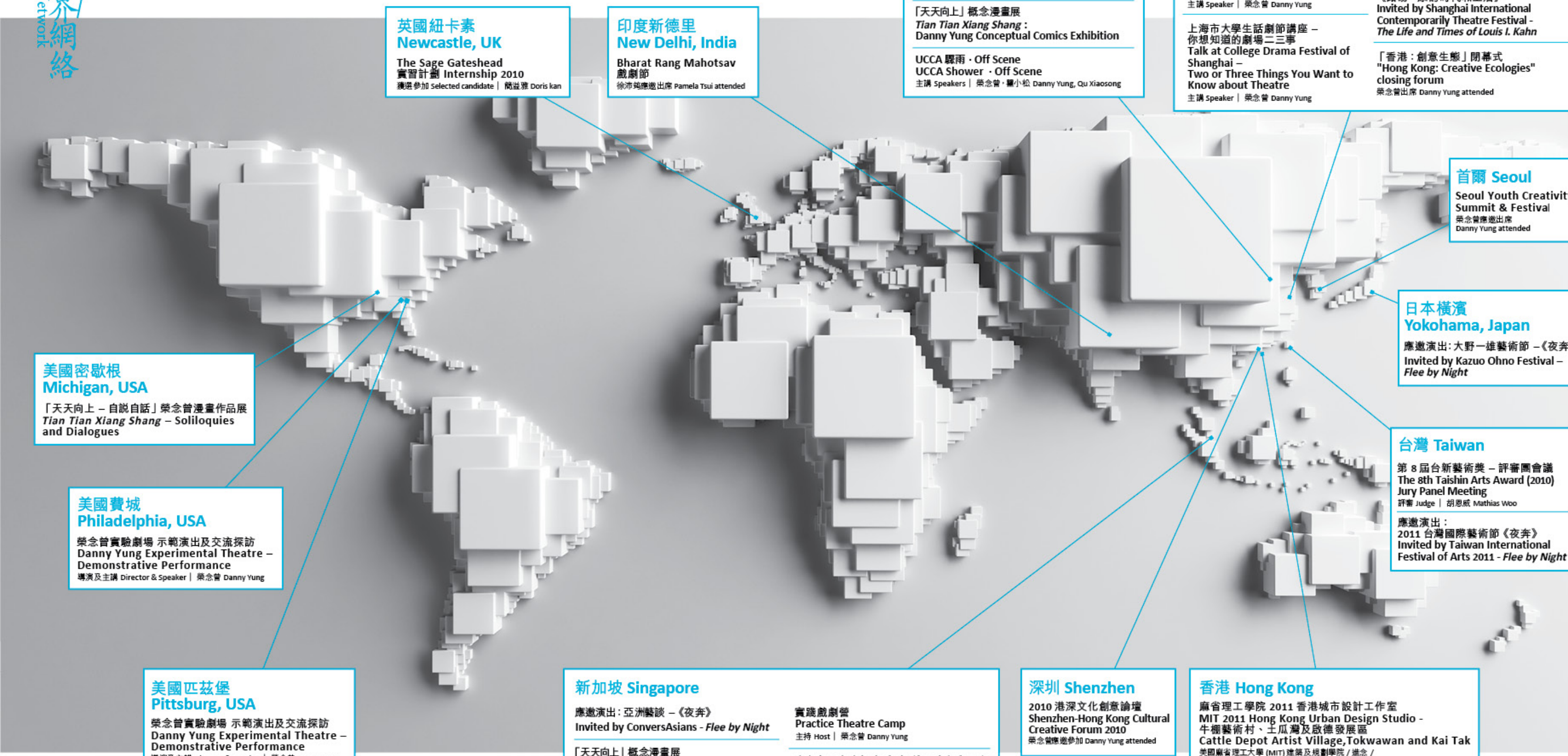
Drama Salon, Shanghai Dramatic Arts Centre

Director and Designer: Mathias Woo

Special Guest: Kam Kwok Leung

Music Director: Jason Choi@PMPS

Live Music Performance: Edgar Hung



**英國紐卡素
Newcastle, UK**
The Sage Gateshead
實習計劃 Internship 2010
獲選參加 Selected candidate | 簡滋雅 Doris Kan

**印度新德里
New Delhi, India**
Bharat Rang Mahotsav
戲劇節
徐沛筠應邀出席 Pamela Tsui attended

北京 Beijing
新人文講座系列 – 文學與藝術：
榮念曾：舞台·空間·跨越
New Liberal Arts Lecture Series –
Literature and Art: Danny Yung: On Stage,
Space, and Boundary-crossing
主講 Speaker | 榮念曾 Danny Yung

「天天向上」概念漫畫展
Tian Tian Xiang Shang :
Danny Yung Conceptual Comics Exhibition

UCCA 驟雨·Off Scene
UCCA Shower·Off Scene
主講 Speakers | 榮念曾·羅小松 Danny Yung, Qu Xiaosong

上海 Shanghai
中華創意產業論壇
Chinese Creative Industries Forum
榮念曾應邀出席
Danny Yung attended

尋找新中國舞臺 – 故事新編
In Search of New Chinese Theatre
– Experimenting Traditions
主講 Speaker | 榮念曾 Danny Yung

上海市大學生活劇節講座 –
你想知道的劇場二三事
Talk at College Drama Festival of
Shanghai –
Two or Three Things You Want to
Know about Theatre
主講 Speaker | 榮念曾 Danny Yung

應邀演出：上海世博（香港周） –
中國上海國際藝術節《夜奔》
Invited by Shanghai Expo (HK Week) –
China Shanghai International Arts Festival
Flee by Night

應邀演出：上海國際當代戲劇季 –
《路易·康的時代和生活》
Invited by Shanghai International
Contemporary Theatre Festival –
The Life and Times of Louis I. Kahn

「香港：創意生態」閉幕式
"Hong Kong: Creative Ecologies"
closing forum
榮念曾出席 Danny Yung attended

**美國密歇根
Michigan, USA**
「天天向上 – 自說自話」榮念曾漫畫作品展
Tian Tian Xiang Shang – Soliloquies
and Dialogues

**美國費城
Philadelphia, USA**
榮念曾實驗劇場 示範演出及交流探訪
Danny Yung Experimental Theatre –
Demonstrative Performance
導演及主講 Director & Speaker | 榮念曾 Danny Yung

**美國匹茲堡
Pittsburg, USA**
榮念曾實驗劇場 示範演出及交流探訪
Danny Yung Experimental Theatre –
Demonstrative Performance
導演及主講 Director & Speaker | 榮念曾 Danny Yung

新加坡 Singapore
應邀演出：亞洲藝談 – 《夜奔》
Invited by ConversAsians - Flee by Night

「天天向上」概念漫畫展
Tian Tian Xiang Shang :
Danny Yung Conceptual Comics Exhibition

實踐戲劇營
Practice Theatre Camp
主持 Host | 榮念曾 Danny Yung

白色空間之大師班系列：搜尋身份與歷程
Blanc Space Masterclass Series In
Search: Identity and Journey
主持 Host | 榮念曾·潘德恕·石小梅·肖向平
Danny Yung, Pun Tak-shu, Shi Xiaomei and
Xiao Xiangping

深圳 Shenzhen
2010 港深文化創意論壇
Shenzhen-Hong Kong Cultural
Creative Forum 2010
榮念曾應邀參加 Danny Yung attended

香港 Hong Kong
麻省理工學院 2011 香港城市設計工作室
MIT 2011 Hong Kong Urban Design Studio -
牛棚藝術村、土瓜灣及啟德發展區
Cattle Depot Artist Village, Tokwawan and Kai Tak
美國麻省理工大學 (MIT) 建築及規劃學院 / 進念 /
香港中文大學建築學院 / 香港兆基創意書院合作
School of Architecture and Planning of MIT/ Zuni/ School of Architecture,
The Chinese University of Hong Kong/ HKICC Lee Shau Kee School of Creativity
collaborate

**日本橫濱
Yokohama, Japan**
應邀演出：大野一雄藝術節 – 《夜奔》
Invited by Kazuo Ohno Festival –
Flee by Night

台灣 Taiwan
第 8 屆台新藝術獎 – 評審團會議
The 8th Taishin Arts Award (2010)
Jury Panel Meeting
評審 Judge | 胡恩威 Mathias Woo

應邀演出：
2011 台灣國際藝術節《夜奔》
Invited by Taiwan International
Festival of Arts 2011 - Flee by Night

首爾 Seoul
Seoul Youth Creativity
Summit & Festival
榮念曾應邀出席
Danny Yung attended



國民藝術教育計劃—藝術與設計系列：
「我要學書法之書法生活設計」
National Arts Education Programme—Arts and design Series
"I Want to Learn Calligraphy: Ink Design Living"

Why Should We Learn Calligraphy?

Mathias Woo, Chief Curator of "National Arts Education Programme"

為甚麼學書法？

「國民藝術教育計劃」總策劃 胡恩威

2009年我第一次策劃「國民藝術教育計劃」，目的是為了讓香港的年青人和市民大眾可以透過大紫禁城的建築去認識中國傳統建築，並以此認識中國傳統文化一些基本概念，這比空談愛國口號的國民教育更具體。

2010年我選擇了用「書法」作為主題。書法是最能夠代表中國人和中國文化的一種藝術表達模式，香港過去二十年的教育改革並不重視中國傳統文化教育，只是不斷的在去中國化：古文不教、書法不教，教育成為職業訓練，而不是公民國民的培養。

香港的教育改革是不是應該考慮將書法納入為一種必修的科目呢？書法本身是十分多面向的，它既是一種藝術的表達，也是一種體能與修心修身的訓練。我們應該把書法學習變成香港學生必須學習的學科，這樣他們才能真正建立到中國人的文化身份和特色。看見日本和韓國對書法教育的重視，我們中國人是不是應該感到汗顏？這次的「書法生活設計」只是屬於入門式，好讓一些未接觸過，或是不認識書法的人可以有一個機會去學習書法的基本知識。

I started promoting the "National Arts Education Programme" in 2009, and its objective then was to enable young people and the general public of Hong Kong to know more about traditional Chinese architecture through the construction of the Grand Forbidden City, and thus enhance their understanding of the basic concepts of traditional Chinese culture.

In 2010, I chose "Chinese Calligraphy" as the topic of the programme. Chinese calligraphy is the artistic expression most representative of the Chinese and their culture. In the past twenty years of Hong Kong's education reform, not much importance has been given to the education of traditional Chinese culture. On the contrary, there is a tendency to cut down everything Chinese, such as, there are no lessons on classical Chinese literature and no lessons on Chinese calligraphy. Education has become a kind of vocational training, rather than national cultivation for the people.

Should we include Chinese calligraphy as one of the compulsory subjects in our education reform? Calligraphy itself can be very diverse in nature. It can be an artistic expression, and at the same time it can be a self cultivation of the body and the mind. We should put Chinese calligraphy in the syllabus of compulsory subjects for Hong Kong students; and only then can we establish a true Chinese cultural identity and characteristics. Should we be ashamed when we see how much respect and importance the Japanese and Koreans are paying to calligraphy? In the exhibition of *Ink Design Living*, we are giving an introduction to Chinese calligraphy, so as to enable those who haven't learned the art to get to know the basics of calligraphy.

主題展覽
Thematic Exhibition

我要學書法 之 書法生活設計
Ink Design Living:
I Want to Learn Calligraphy

26 / 11 ~ 15 / 12 / 2010

香港文化中心大堂
Foyer, Hong Kong Cultural Centre

藝術總監 / 策劃 / 展覽設計：胡恩威
設計總監：黃炳培
學術合作機構：
香港專業教育學院創意媒體及娛樂科藝高級文憑、
汕頭大學長江設計學院、香港兆基創意書院

Artistic Director / Curator / Exhibition Designer:
Mathias Woo
Design Director: Stanley Wong
Academic Support and Cooperation:
Higher Diploma in Creative Media & Entertainment
Technology of Hong Kong Institute of Vocational Education,
Cheung Kong School of Art and Design of Shantou
University, HKICC Lee Shau Kee School of Creativity

“不少陳舊的、剝落了一點一撇的招牌，恰恰
跟字義彼此對照，饒有趣味。

黃炳培

The missing dots and strokes of the characters on
the old signboards give an interesting contrast to the
meaning conveyed by those words.

Stanley Wong”

一場生動精彩的多媒體演出，展示傳統書法精髓。
A brilliantly dynamic multimedia performance, showing the essence of traditional calligraphy. Wen Wei Po

展覽
Exhibition

「無中生有」系列 — 跨界創作作品
X beyond O Series — Cross-media and
Cross-genre Creative Collaborations

4 ~ 18/12/2010

香港文化中心四樓及劇場
4 / F & Studio Theatre, Hong Kong Cultural Centre

書法創作：董陽孜（台北）
跨界作品創作：
劉小康、黃炳培、胡恩威、黃競、歐陽韋漢、杜翰煬

Calligraphy: Tong Yang-tze (Taipei)
Designers/Artists:
Freeman Lau, Stanley Wong, Mathias Woo, Keng Wong,
Hamlet Au-yang, Leumas To

“書法藝術是當代藝術、是生活藝術。

董陽孜

The art of calligraphy is contemporary art; a living art.

Tong Yang-tze”



董陽孜 | Tong Yang-tze
台北 Taipei

台灣國立師範大學藝術系畢業，美國麻州大學藝術
碩士，現從事書法創作。

Chinese calligrapher born in Shanghai. BFA, National
Taiwan Normal University, Taipei, Taiwan. MFA,
University of Massachusetts, Amherst, USA.



裝置及多媒體展示
Installation and Multimedia Presentation

墨池 — 〈私塾·習〉「亞洲最具影響力設計大獎 2009」得獎作品
Ink Pond- Si Shu Xi Award Winner "Design for Asia Award 2009"

4 ~ 18 / 12/2010

香港文化中心劇場
Studio Theatre, Hong Kong Cultural Centre

裝置設計：陳瑞憲（台北）
多媒體設計：胡恩威
協辦：光華新聞文化中心
Installation Design: Ray Chen (Taipei)
Multimedia Design: Mathias Woo
Co-organiser: Kwang Hwa Information & Culture Centre

觀眾親身體驗「臨池學書」，透過多媒體影像和旁白，感
受和認識書法修行與生活的關係。

Audiences are given the chance to experience doing
calligraphy by the side of the pond. With guided
narration and multimedia images, visitors have a better
understanding of calligraphy as a practice and in
relationship to life.

“書法是自己跟自己對話的一種方式。

陳瑞憲

Calligraphy is a form of self-conducted dialogue
with one speaking to oneself.

Ray Chen”



陳瑞憲 | Ray Chen
台北 Taipei

十月設計公司建築設計總監，其主要設計作
品遍及港台與中國大陸，其中最為人熟知的
包括誠品書店、台北故宮博物院三希堂、台
北市立美術館大廳等。曾被日本媒體選為當
代華人世界最具影響力的五位建築家之一。
近年，其作品榮獲多個重要獎項，包括 2004
年及 2009 年的「亞洲最具影響力大獎」和
「空間母語建築獎」2008。

Ray Chen is the founder of the architecture and
interior design firm Ray Chen International. His
works can be found throughout Taiwan, Hong
Kong and Mainland China. Representative
works include Eslite Bookstore in Taiwan,
the Hall of Three Rarities of National Palace
Museum, Taipei, and the main hall of Taipei
Fine Arts Museum. He has been chosen by
the Japanese media as one of the five most
influential architects in the Greater China
region. In recent years, his works have earned
him several important awards, including the
"Design for Asia Award" in 2004 and 2008, the
gold prize of "Spatial Native Language Archi
tecture Award" in 2008.

將書法與現代裝置藝術手法結合，
既成就了一種嶄新的藝術形式，也讓更多人欣賞到董氏的書法造詣。
... an integration of calligraphy and modern installation art, giving birth to a brand new art form as well as making
the artistic attainment of Tong Yang-tze's calligraphy readily accessible to more viewers.
Hong Kong Commercial Daily

「墨池」演出節目

Performance Programmes at Ink Pond

書法・音樂・詩
Calligraphy, Music and Poetry

4 ~ 18 /12/2010

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre

華嚴墨唱 Hua-yen Sūtra – Chanting in the Ink

顧問：釋僧徹法師 書法創作：董陽孜（台北）
多媒體設計：胡恩威 音樂創作：于逸堯@人山人海
特邀演出（華嚴字母唱誦）：釋僧徹法師及眾法師
Advisor: Venerable Sik Tsang-chit
Chinese Calligraphy: Tong Yang-tze (Taipei)
Multimedia Design: Mathias Woo
Music: Yu Yat-yiu@PMPS
Special Appearance (Hua-yen Sūtra Chanting):
Venerable Sik Tsang-chit and Sangha



釋僧徹法師 | Venerable Sik Tsang-chit

生於香港，1993年出家於法雨禪寺，1994年受戒於台中萬佛寺，畢業於佛光山哲學系，就讀於台灣圓光佛學院。現任東蓮覺苑院長及法雨禪寺住持。

Born in Hong Kong, Venerable Sik Tsang Chit was ordained at Fat Yu Ching Seh Buddhist Monastery in 1993. In 1994, he received the full precepts at Wanfo Temple in Central Taiwan. He graduated from the Department of Philosophy of the Hong Kong Buddhist College, as well as the Yuen Kuang Buddhist College in Taiwan. He is currently the Abbot of Tung Lin Kok Yuen and Fat Yu Ching Seh Buddhist Monastery in Hong Kong.

千章掃 A Thousand Sweeps

編排及演出：無極樂團

藝術總監：羅永輝

音樂總監：王梓靜

Creation and Live Performance: Wuji Ensemble

Artistic Director: Law Wing-fai

Music Director: Wong Chi-ching



無極樂團 | Wuji Ensemble

樂團追求創新，以風格領路，從2003年成立以來，致力為本土年青音樂家鋪設演藝平台，培養文化涵養及藝術心靈。用阮琴及琵琶作交流媒介，再配合現代舞台效果，加入裝置等，以全面發揮自由靈活的多元媒體演奏形態。

“Innovation” and “a strong stylistic identity” are the credo of Wuji Ensemble. Founded in 2003, the group has been dedicated to creating a performing platform for local musicians. As for the programming and performing formats, a multimedia performance is therefore given a free rein. Members of the Ensemble follow a regular regimen that includes meditation, Peking Opera training, dance and calligraphy.



和 He – Concord

演出：香港絲竹樂坊

簫、笛：鄭旭 琵琶：高思嘉 古箏：徐美婷

弦樂四重奏：桂麗、王亮、楊帆、潘斐 舞蹈：陳敏瑋

Live Performance: The Hong Kong Silk and Bamboo Music

Xiao and Di (flutes): Dennis Cheng

Pipa: Gao Si-Jia

Guzheng: Chui Mei-Ting

String Quartet: Gui Li, Wan Liang, Yang Fan, Pan Yan

Dance: Chan Man-Kwan



香港絲竹樂坊 |
The Hong Kong Silk and Bamboo Music

香港絲竹樂坊成立於1999年。成立目的是為了組織一班愛好中國傳統絲竹音樂之藝術工作者，透過演奏及研究來推廣及發揚中國傳統絲竹音樂。

The Hong Kong Silk and Bamboo Music was founded in 1999 for the promotion of Chinese traditional string and wind instrumental music.



特備節目及講座

Special Programme & Lecture

墨池讀字會 Characters Reading at Ink Pond

4 ~ 12 /12/2010

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre

特邀策劃人：羅智成

主講：羅智成、駱以軍、董啟章

Guest Curator: Lo Chih-cheng

Speakers: Lo Chih-cheng, Lo Yi-chin, Dung Kai Cheung

“每一枝筆都是一尾熟睡的龍
飲鴆止渴 飲墨復生
每一個漢字都是我靈魂的基因
組合出無可替代那個
在地球上行走的人……”

羅智成

A pen is a hibernating dragon
Quenching thirst with poison; gulping ink to revive life
Each Chinese character makes up the DNA for my soul
Making up that one and only one creature
Who paces to and fro on the earth...

Lo Chih-cheng”



羅智成 | Lo Chih-cheng

台北 Taipei

台灣詩人、作家、媒體工作者。曾任《中國時報》人間副刊編輯、電台台長、旅遊雜誌發行人、台北市政府新聞處處長等職。作品有詩集、散文、評論、遊記等。

A poet, author and media worker from Taiwan, Lo previously served a number of posts including Editor of the China Times literary supplement section, Chief of a radio station, publisher of a travel magazine and Commissioner for the Department of Information, Taipei City Government. His works include collections of poetry, prose, commentary and travelogue.



特備節目及講座
Special Programme & Lecture

「書法·生活」— 林夕 X 胡恩威 對談
Dialogue : Lin Xi X Mathias Woo on
“Calligraphy & Living”

講者：林夕、胡恩威
Speakers: Lin Xi, Mathias Woo



林夕 | Lin Xi

林夕曾任音樂工廠總經理、亞洲電視節目創作主任、及商業電台廣告部創作總監和製作創作總監，曾為詩人，創辦《九分堂》詩刊，八十年代中期曾身兼香港樂壇的專業填詞人。

Lin was General Manager of Music Factory, Programme Creative Officer of Asia Television Limited, and Creative Director of the Advertising Department of Commercial Radio, and later became its Chief Production and Creative Director. He was once a poet who founded the poetry journal *One-Ninth*. In the mid-1980s, Lin began his professional career as a cantopop lyricist in Hong Kong.

中國藝術裡的生命修行 — 從書法談起
Spiritual Practices in Chinese Art –
Let's start with calligraphy

講者：林谷芳
Speaker: Prof. Li Ku-fang



林谷芳 | Lin Ku-fang

禪者、音樂家、文化評論人。現為佛光大學藝術學研究所所長。從事社會面的文化工作，講演、寫作，焦點則置於中國音樂的人文世界、禪修行與本土文化重建之上。所策展之知名節目如〈茶與樂的對話〉、〈書畫與音樂的交會〉、〈江樓望月〉，涵括跨界、書法、音樂及戲劇等領域。

Li is a Zen practitioner, musician and cultural commentator. He is currently the Dean of the Graduate Institute of Art Studies at Fo Guang University. He is committed to nurturing the cultural aspect of society with projects focusing on the humanity in Chinese music, the practice of Zen and the reconstruction of local cultures. Well-known programmes under his curatorship include *Tea and Music in Dialogue* and *Crossover of Chinese Calligraphy, Painting and Music*, which are all cross-disciplinary spanning the domains of calligraphy, music and drama.

“如果「功力」是一種生命的鍛鍊的話，那麼「境界」就是生命的層次與完成。

林谷芳

If “skillfulness” is a kind of training for life, then “the realm of attainment” represents the various stages of life and its accomplishment.

Lin Ku-fang

“寫書法途中稍有猶疑，便失去行氣，不能表現性格，停得久就會化開，甚至化為一個毒瘤。人在現實生活難得揮灑，但寫書法不能不揮灑，一不揮灑，字便成了醜陋。

林夕

A slight hesitation in the process of writing calligraphy will abruptly block the natural flow of energy between the lines, inhibiting the artist's expression of personality. When the hesitation is prolonged, the ink will soak through and smudge the paper. The blemish is like a malignant tumour. Rarely can we live spontaneously and freely in real life. Yet in calligraphy we have to be free and spontaneous because without this the characters simply look ugly.

Lin Xi

看字漢字
Viewing Chinese Characters

講者：靳埭強
Speaker: Dr. Kan Tai Keung

“「看字」，我喜歡閱讀文字，欣賞其美感。「看」，可以在書本中、字帖內，最重要還是在生活裡。

靳埭強

“Reading Characters” – I enjoy reading characters. I admire their sense of beauty. “Reading” can be applied to books, copybooks and, most importantly, life situations.

Kan Tai Keung



學校推廣
School Outreach

學生導賞專場
Student Matinees

為迎接新高中學制及通識課程，和推廣藝術教育及培養學生多元化的劇場經驗，除了設有全日制學生半價優惠，第二年專為中學團體設學生導賞場，在觀賞演出以外，即場與老師同學進行導賞、專題分析和討論。

To meet new needs generated under the implementation of New Academic Structure for senior secondary education and liberal studies, as well as to promote arts education for students and enhance their knowledge and interest in theatre, this is the second year that Zuni offered half-price tickets for full-time students and special matinees and guided tours and discussions for secondary schools. This enabled the teachers and students participating to have a better understanding of the theatre and the arts with thematic analysis and discussions. Experiences” section in the New Senior Secondary Curriculum.

我要學書法之書法生活設計
多媒體教學套材
Ink Design Living :
I Want to Learn Calligraphy
Multimedia Educational Kit

連同「墨池」裝置回收到的 2,500 支墨汁，免費分發全港 540 間中、小學，以豐富新高中學制的「其他學習經歷」。

Together with the ink collected from the Ink Pond, they are delivered gratis to 540 primary and secondary schools across the territory for the “Other Learning Experiences” section in the New Senior Secondary Curriculum.



Tang Ming Him (Student Intern from The Hong Kong Institute of Vocational Education), Sing Tao Daily

I have really enjoyed working with the art group, and I find the profession very interesting. I really hope that I will have a chance to join the profession.

我發現自己的確很享受參與藝術團的工作，對這個行業很有興趣，真的希望日後有機會入行。

唐銘謙 香港專業教育學院
創意媒體及娛樂科藝文憑學生
《星島日報》

進念實習生計劃
Zuni Internship Scheme

共有 35 名來自本地及在外留學生參加進念的實習活動，範疇包括創作研究、舞台設計、多媒體製作、後台及技術支援、活動推廣及行政工作等。年度內參與進念實習生計劃的學生來自以下院校：

- 香港專業教育學院 多媒體及互聯網科技系
- 香港演藝學院 戲劇學院及舞台及製作藝術學院
- 德國柏林科技大學
- 英國萊斯特大學傳理及社會系

A total of 35 local and international students joined the internship scheme offered by Zuni, covering areas such as creative research, stage design, multimedia production, backstage and technical support, event promotion and administration. Students who participated in Zuni's Internship Scheme came from the following institutions:

- Department of Multimedia and Internet Technology, The Hong Kong Institute of Vocational Education
- School of Drama; and School of Theatre and Entertainment Arts, The Hong Kong Academy for Performing Arts
- Technical University of Berlin
- Communications and Society of the University of Leicester of UK

董事會

主席 Chairperson

靳埭強 Kan Tai Keung
靳與劉設計顧問創辦人 Founder, Kan and Lau Design Consultants
(自二零一一年四月 From 04/2011)

副主席 Vice-chair

賴錦璋 Michael Lai
聖雅各福群會總幹事 Chief Executive Officer, St. James' Settlement

成員 Members

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作家 Writer

陳善之 Joseph Chan
百仕活娛樂事業有限公司總經理
General Manager, Pacwood Music Entertainment Limited
(自二零一一年四月 From 04/2011)

張世耀 Leo Cheung
香港賽馬會資訊科技組合高級經理
Senior IT Portfolio Manager, The Hong Kong Jockey Club
(自二零一一年十月 From 10/2011)

甘國亮 Kam Kwok Leung
亮創影畫總裁 President, Citizen K Films Limited
(自二零一一年三月 Until 03/2011)

辜懷群 Vivien Ku
新舞臺表演廳館長 (臺北)
Managing Director, Novel Hall for Performing Arts (Taipei)

劉千石 Lau Chin Shek
華欣文教基金會主席 Chairman, Wah Yan Cultural Foundation
(自二零一一年七月 Until 07/2011)

龐卓怡 Vanessa Pong
愛信望慈慧基金創辦人及總監
Founder and Director, LoveFaithHope Charitable Foundation
(自二零一一年八月 Until 08/2011)

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溫達楊元龍教育基金會董事會成員
Board Member, Esquel - Y.L. Yang Education Foundation

秘書 Secretary

王瑞華 Glenis Wong
鐘念成員 / 鐘錶設計師 Zuni Member / Watches Designer

司庫 Treasurer

楊偉新 Terence Yeung
花旗銀行環球企業及金融交易副總裁
Vice President, Global Transaction Services, Citibank, N.A.

譚卓玲 Jackie Tam
Yorkshire Capital Limited 高級副總裁
Senior Vice President, Yorkshire Capital Limited
(自二零一一年十月 From 10/2011)

譚燕玉 Vivienne Tam
East Wind Code Ltd. 創辦人及行政總裁
Founder and Executive Director, East Wind Code Ltd.
(自二零一一年八月 Until 08/2011)

黃炳培 Stanley Wong
八萬四千溝通事務所創作總監
Creative Director and Founder, 84000 Communications
(自二零一一年七月 Until 07/2011)

胡紅玉 Anna Wu
律師 Solicitor
(自二零一一年四月 From 04/2011)

葉國華 Paul Yip
香港中國商會創會會長及董事會執行主席
Founding President and Executive Chairman,
Board of Directors, Hong Kong China Chamber of Commerce

楊志超 Douglas Young
住好藝術創辦人及行政總裁
Founder and CEO, G.O.D Limited

榮玉 Grace Yung
珠寶設計師 / 講師 Jewelry Designer / Lecturer
(自二零一一年三月 Until 03/2011)

榮譽法律顧問 Honorary Legal Advisor

陳穎雲律師行 Vivien Chan & Co.

藝術顧問委員會

雷柏迪馬 Dietmar Lupfer	慕尼黑 Munich	德國慕尼黑 Muffathalle 藝術中心總監 Artistic Director, Muffathalle Arts Centre
高行健 Gao Xing-jian	巴黎 Paris	文化藝術工作者 Cultural Worker
夏鑄九 Hsia Chu-joe	台北 Taipei	台灣大學建築及城鄉研究所教授 Professor, Architecture and City Research Institute, University of Taiwan
李歐梵 Lee Ou-fan, Leo	香港 Hong Kong	香港中文大學人文學教授 Hong Kong Professor of Humanities, The Chinese University of Hong Kong
林兆華 Lin Zhao-hua	北京 Beijing	劇場導演 Theater Director
佐藤信 Makoto Sato	東京 Tokyo	東京座・高円寺藝術會館藝術總監 Artistic Director, Za-Koenji Public Theatre
張平 Ping Chong	紐約 New York	劇場導演 Theatre Director
蔡明亮 Tsai Ming-liang	台北 Taipei	電影導演 Film Director
中馬方子 Yoshiko Chuma	紐約 New York	舞蹈 / 表演藝術工作者 Performance Art Director

Staff (As at 10/2011)

工作職員

(截至二〇一一年十月)

總監

聯合藝術總監
行政總裁

榮念曾、胡恩威
胡恩威

創作及藝術部職員

研究及出版總監
駐團演員
藝術總監助理
創作統籌 (場景設計)
創作統籌 (文本)
創作統籌 (非物質文化遺產)
創作統籌 (多媒體)
創作助理
總監秘書

梁冠蘭
陳浩峰、楊永德
黎達榮
盧術賓
劉思
徐沛筠
卓翔
李上珩
凌梓維、杜翰煬
鄭綺珊

行政部職員

藝團經理 (行政及財務)
經理 (行政)
行政助理

陳世明
普尹婷
陳天恒

節目部職員

藝團經理 (節目)
經理 (節目及場地伙伴)
經理 (公關及伙伴發展)
經理 (宣傳及節目發展)
舞台監督
節目主任
節目行政 (見習)

簡滋雅
周寶儀
黃偉國
李嘉祺
周俊彥
鄭國政、蘇瑋琳
盧曉宇

Directors

Co-Artistic Directors
Executive Director

Danny Yung, Mathias Woo
Mathias Woo

Creative and Artistic Staff

Research and Publication Director
Performer-in-Residence
Artist-in-Residence
Assistant to Artistic Director
Creative Coordinator (Stage Design)
Creative Coordinator (Script)
Creative Coordinator (Intangible Cultural Heritage)
Creative Coordinator (Multimedia)
Creative Assistant
Secretary to Director

Theresa Leung
Cedric Chan, David Yeung
Lai Tat Wing
Kaya Lo
Li Siu
Pamela Tsui
Danny Cheuk
Vanessa Lee
Benson Ling, Leumas To
Anita Cheng

Administrative Staff

Company Manager (Administration and Finance)
Manager (Administration)
Administrative Assistant

Jacky Chan
Wendy Tsang
Chan Tin Hang

Programme Staff

Company Manager (Programme)
Manager (Programme and Venue Partner)
Manager (PR and Partnership Development)
Manager (Marketing and Programme Development)
Stage Manager
Programme Officer
Programme Administration Trainee

Doris Kan
Bowie Chow
Luka Wong
Kaki Lee
Gavin Chow
Ricky Cheng, So Wai Lam
Nadia Lu

2010/11 年度最高三級行政人員年度總薪酬

Annual total remuneration of the administrative staff of the top three tiers for 2010-11

年度總薪酬 (港幣 \$) Annual total salaries (HK\$)		職位數目 Number of positions
\$1,000,000 以上	Above \$1,000,000	0
\$700,001 至 \$1,000,000	\$700,001 - \$1,000,000	1
\$400,001 至 \$700,000	\$400,001 - \$700,000	2
\$400,000 或以下	\$400,000 or below	3

財務摘要

整體收入分佈 Distribution of Income

收入項目 Income Items	2010/11 年度總額 Total (港幣 HK\$)	佔總收入比例 % Over Total Income
政府年度撥款 Annual Subvention from Government	10,450,558	57.8%
非政府收入 Non-government Income		
門票收入 Box Office Income	2,686,574	14.9%
應約主辦 / 合辦節目收入 Revenues from Other Hired Engagements	3,101,814	17.2%
捐款及贊助 Donations and Sponsorship	1,141,237	6.3%
其他收入 Other Income	701,036	3.9%
總收入 Total Income	18,081,219	100.0%

整體支出分佈 Distribution of Expenditure

支出項目 Expenditure Items	2010/11 年度總額 Total (港幣 HK\$)	佔總支出比例 % Over Total Expenditure
製作費用 Production Costs	11,314,749	60.4%
工作人員酬金 Personal Emoluments	6,045,706	32.3%
經常性及其他開支 General Overheads and Others	1,180,839	6.3%
特別開支 Special Expenditure	187,633	1.0%
總支出 Total Expenditure	18,728,927	100.0%

製作費用分佈 Distribution of Production Costs

製作費用項目 Production Costs Items	2010/11 年度總額 Total (港幣 HK\$)	佔總製作費用比例 % Over Total Production Costs
場地費用 Venue Rental	2,108,153	18.6%
委約創作、演出及節目人員酬金 Commission New Works, Artists and Direct Labour	3,354,306	29.6%
佈景、道具及製作雜項 Set, Props and Production Miscellaneous	4,064,156	35.9%
宣傳及公關 Marketing and Public Relations	1,788,134	15.8%
總製作費用 Total Production Costs	11,314,749	100.0%

摘錄自經黃龍德會計師事務所有限公司所審核之財務報告
Extracted from Financial Statement audited by Patrick Wong C.P.A. Limited

Acknowledgement

鳴謝



香港特別行政區政府
民政事務局
The Government of the Hong Kong Special Administrative Region
Home Affairs Bureau



康樂及文化事務署
Leisure and Cultural Services Department

LALIQUE

策略合作伙伴
Strategic Partner

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中國上海國際藝術節

密歇根大學孔子學院
香港中文大學藝術系

香港專業教育學院創意媒體及
娛樂科高級文憑
香港兆基創意書院
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文聯莊

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山頂礦車有限公司
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上海戲劇學院
台北市文化基金會
台灣月
濱海藝術中心 (新加坡)
香港演藝學院
香港佛教聯合會
香港絲竹樂坊
耶穌會
德利印刷有限公司
無極樂團
徐州文化藝術學校
香港基督教青年會長沙灣中心

香港基督教青年會長沙灣中心

84000Communications
Alex Lam Workshop
Altaya Wines Limited
Another Workshop
Asia Studies Centre, University of Pittsburg
Be Production
Building Lab Ensemble
Centre for Community Cultural Development
Cheung Kong School of Art and Design of Shantou University
China Shanghai International Arts Festival
Conceptual Communications (Asia Pacific) Ltd.
Confucius Institute at the University of Michigan
Department of Fine Arts, The Chinese University of Hong Kong
Ferrero Asia Ltd.
Higher Diploma in Creative Media & Entertainment Technology, Hong Kong Institute of Vocational Education
HKICC Lee Shau Kee School of Creativity
Hong Kong Design Centre
Hong Kong New Music Ensemble
Hong Kong Visual Arts Yearbook
International Arts Carnival
Jiangsu Performing Arts Group Kun Opera Theatre
Joint Publishing (H.K.) Ltd.
KAWAI
Kwang Hwa International Culture Centre
Man Luen Choon
Monique & Co.
National Chiang Kai-Shek Cultural Centre
Neway CEO
Parsons Music
Peak Tramways Company, Limited
People Mountain People Sea
Philadelphia Live Arts Festival
Ray Chen International
Roland
RTHK on Internet
Shanghai Dramatic Arts Centre
Shanghai Theatre Academy
Taipei Cultural Foundation
Taiwan Culture Festival
The Esplanade Co. Ltd. (Singapore)
The Hong Kong Academy for Performing Arts
The Hong Kong Buddhist Association
The Hong Kong Silk and Bamboo Music
The Society of Jesus
Willey Printing & Production Ltd
Wuji Ensemble
Xuzhou Culture and Art School
YMCA of Hong Kong (Cheung Sha Wan Centre)

雷清文	Loi Ho Man
麥嘉碧	Alice Mak Kar Bik
麥樹榮	Mak Shu Wing
麥翠薇	Mak Chui Mei
麥國輝	Mak Kwok Fai
麥敬瑋	Grace Mak
繆向明	Miu Xiangming
慕容玉蓮	Mo-Yung Yuk Lin
吳文基	Eric Ng
吳琬婷	Tina Ng
魏紹恩	Jimmy Ngai
潘中琦	Pan Zhongqi
潘曉彤	Poon Hiu Tung
強耀華	Qiang Yanhua
孫國華	Seun Kwok Wak
岑沅輝	Poon Yuen Wah
岑宗達	Shum Chung Tak
戴慧敏	Tennison Siu
孫梓浩	Felix Suen Tsz Ho
鄧天齊	Tang Tin Chai
陶秋怡	To Chau Yi
唐銘謙	Tong Ming Him
鄭運雄	Twinnay Cheng
章穎賢	Queenie Wai
溫耀輝	Wan Yiu Fai
王文儀	Victoria Wang
黃梓瑋	Wong Tsz Wai
	Sonny Wong
黃進曦	Wong Chun Hei
黃嘉俊	Wong Ka Chun
王梓駿	Isaac Wong
胡景濂	Kelvin Woo
胡嘉倫	Woo Ka Lun
胡偉聰	Rae Wu
徐英	Xu Ying
楊敬德	Marjorie Yang
楊巖	Yang Yi
楊千禧	Miriam Yeung
楊學聰	Yeung Hok Tak
葉偉麟	Yip Wai Pang
各傳媒機構	Various Media

捐 助	Donation
鍾瑞明先生	"Believing music can"
梁啟雄先生	Mr. Chung Shui Ming
嶺南大學文化研究系	Mr. Leung Kai Hung, Michael Department of Cultural Studies, Lingnan University Ricci Hall Mr. Wong Kwok Wah

參加進念藝術教育活動名單	2010/11 School List of Participation in Zuni Arts-in-Education Programme
佛教沈香林紀念中學	Buddhist Sum Heung Lam Memorial College
佛教慧因法師紀念中學	Buddhist Wai Yan Memorial College
佛教覺光法師中學	Buddhist Kok Kwong Secondary School
仁濟公立學校	Bui O Public School
中華基督教會協和書院	C.C.C. Heep Woh College
明愛聖若瑟中學	Caritas St. Joseph Secondary School
明愛屯門馬登基金中學	Caritas Tuen Mun Marden Foundation Secondary School
中華基督教會何福堂書院	CCC Hoh Fuk Tong College
中華基督教會基道中學	CCC Kei Heep Secondary School
中華基督教會基道中學	CCC Kei To Secondary School
中華基督教會銘基書院	CCC Ming Kei College
中華基督教會蕙東書院	CCC Yenching College
新界西貢坑口區鄭植之中學	Cheng Chek Chee Secondary School
張祝頌英文中學	Cheung Chuk Shan College
丹拿山循道學校	Chinese Methodist School, Tanner Hill

保祿六世書院	Pope Paul VI College
寶血女子中學	Precious Blood Secondary School
玫瑰崗學校	Rosaryhill School
輝師自然學校	Rtc Gaia School
聖公會基孝中學	S.K.H. Kei Hau Secondary School
聖公會基慈小學	S.K.H. Kei Yan Primary School
聖公會梁季彞中學	S.K.H. Leung Kwai Yee Secondary School
聖公會李福慶中學	S.K.H. Li Fook Hing Secondary School
順德聯誼總會胡少渠紀念小學(下午校)	S.T.F.A. Wu Siu Kui Memorial Primary School (P.M.)
嘉諾撒培德書院	Sacred Heart Canossian College
筲箕灣東官立中學	Shau Kei Wan East Government Secondary School
聖公會呂明才中學	Sheng Kung Hui Lui Ming Choi Secondary School
上水官立中學	Sheng Shui Government Secondary School
天主教崇德英文書院	Shung Tak Catholic English College
聖言中學	Sing Yin Secondary School
官立嘉道理爵士中學(西九龍)	Sir Ellis Kadoorie Secondary School (West Kowloon)
聖公會白約翰會督中學	SKH Bishop Baker Secondary School, BBSS
聖公會聖三一堂中學	SKh Holy Trinity Church Secondary School
聖公會聖馬利亞堂莫慶堯中學	SKH St. Mary's Church Mok Hing Yiu College
香港聖瑪加利女書院	St Margaret's Girls' College, Hong Kong
聖嘉勒女書院	St. Clare's Girls' School
聖伯多祿中學	St. Peter's Secondary School
聖羅斯書院	St. Rose of Lima's College
聖士提反書院	St. Stephen's College
大埔崇德黃建常紀念學校	Sung Tak Wong Kin Sheung Memorial School
東華三院馬振玉紀念中學	T.W.G.H.s C Y Ma Memorial College
東華三院呂潤財紀念中學	T.W.G.Hs Lui Yun Choy Memorial College
大埔官立中學	Tai Po Government Secondary School
大埔三育中學	Tai Po Sam Yuk Secondary School
德雅中學	Tak Nga Secondary School
德愛中學	Tak Oi Secondary School
香港中文大學 - 東華三院社區書院	The Chinese University of Hong Kong - Tung Wah Group of Hospitals Community College
香港道教聯合會青松中學	The HKTA Ching Chung Secondary School
基督教聖約翰教會堅樂中學	The Mission Covenant Church Holm Glad College
紡織學會美國商會胡漢輝中學	TIACC Woo Hon Fai Secondary School
田家炳中學	Tin Ka Ping Secondary School
天水圍官立中學	Tin Shui Wai Government Secondary School
香港真光中學	True Light Middle School Of Hong Kong
將軍澳官立中學	Tseung Kwan O Government Secondary School
荃灣商會小學	Tsuen Wan Trade Association Primary School
基督教崇真中學	Tsung Tsin Christian Academy
東華三院辛亥年總理中學	Tung Wah Group of Hospitals Sun Hoi Directors' College
東華三院馮黃鳳亭中學	TWGHs Mrs Fung Wong Fung Ting College
威靈頓教育機構張沛松紀念中學	Weo Chang Pui Chung Memorial School
仁濟醫院王華湘中學	Yan Chai Hospital Wong Wha San Secondary School
仁愛堂田家炳中學	Yan Oi Tong Tin Ka Ping Secondary School
恩平工商會李琳明中學	Yan Ping Industrial & Commercial Association Lee Lim Ming College
青年學院 九龍灣分校	Youth College (Kowloon Bay)
青年學院(將軍澳)	Youth College (Tseung Kwan O)
余振強紀念中學	Yu Chun Keung Memorial College

按英文字母排名 In alphabetical order

活動類別	日 / 月	節目名稱	主 / 合辦機構	場地 觀眾 / 出席 / 參與人數 (場次 / 節數)	參與計劃主要成員
2010 年					
R	3 - 12	進念實習生計劃 (藝術行政 / 舞台創作及製作 / 多媒體設計及技術)	進念	進念辦公室及相關活動場地 35	香港專業教育學院 香港演藝學院 香港樹仁大學 香港兆基創意書院 汕頭大學長江設計學院 德國柏林科技大學 英國萊斯特大學
R	10 - 13 / 4 7 - 14 / 7	《舞台姐妹》創作工作坊	進念、江蘇劇院	南京江蘇劇院 7 (12)	主創成員
R	16 / 4, 5 / 7	「進念藝工團募集」簡介會	進念	進念辦公室 19 (2)	導師：區二蓮
L	19 / 4, 23 / 4, 30 / 4, 7 / 5, 14 / 5	書法工作坊	進念	進念辦公室 區二蓮工作室 22 (5)	
L	22 / 4	新人文講座系列 (八) 文學與藝術： 榮念曾：舞台、空間、跨越	清華大學文化素質教育基地	北京清華大學 410 (1)	主講：榮念曾
O	26 / 4 - 1 / 5	第 8 屆台新藝術獎—評審團會議	台新銀行文化藝術基金會	高雄市立美術館 / 台新金控大樓 35 (5)	參與評審：胡恩威
PU	5 月	進念「非物質文化遺產」之傳承與發展系列 《榮念曾：實驗中國·實驗劇場》	進念 E+E 出版	香港發行	主編：胡恩威 編輯：梁冠麗
E	8 / 5 - 4 / 7	「天天向上」概念漫畫展	新加坡濱海藝術中心	新加坡濱海藝術中心 “Tunnel” 333546	創作：榮念曾
P	27 - 28 / 5	亞洲藝談 《夜奔》	新加坡濱海藝術中心	新加坡濱海藝術中心小劇場 103 (1)	編導及設計：榮念曾
L	27 - 28 / 5	藝術家導賞及 In Conversation with Danny Yung	新加坡濱海藝術中心	新加坡濱海藝術中心小劇場 122 (2)	主講：榮念曾 主持：郭慶亮
E	1 - 4 / 6 3 - 8 / 7	「天天向上」概念漫畫展	藝術與設計雜誌社	北京今日美術館 2508 (2)	創作：榮念曾
O	19 - 20 / 6 16 - 17 / 10	中華創意產業論壇	香港當代文化中心主辦；進念協辦	上海 8 號橋 創意園二期 300 (2)	榮念曾代表出席
L	24 - 25 / 6	實踐戲劇營	實踐劇場	新加坡拉薩爾藝術學院 66 (3)	主持：榮念曾
L	26 / 6 - 1 / 7 21 - 29 / 12	白色空間之大師班系列：搜尋身份與歷程	新加坡戲劇處	新加坡 TTRP Studio 12 (24)	主持：榮念曾、潘德恕、 石小梅、肖向平
PU	7 月	「東宮西宮」公民教育塔羅牌	進念 E+E 出版	香港發行	創作：胡恩威 插圖：黎達達榮、杜翰揚
L	4 / 7	UCCA 驟雨·Off Scene	尤倫斯當代藝術中心	尤倫斯當代藝術中心 (北京) 80 (1)	主講：榮念曾、瞿小松
O	11 / 7	青年就業論壇	工聯會職業發展服務中心	50 (1)	主講：胡恩威
R	12 - 16 / 7	《利瑪竇的記憶宮殿》創作工作坊	進念	聖依納爵小堂 21 (9)	主創成員
L	30 / 7 - 1 / 8	演前講座—莫扎特與魔笛 ABC	進念主辦，兆基創意書院協辦	香港兆基創意書院多媒體劇場 846 (5)	主講：畢永琴
P	30 / 7 - 1 / 8	卡通兒童音樂劇《魔笛》 (國際聯合家歌 2010 節目)	進念委約	香港兆基創意書院多媒體劇場 1409 (5)	聯合導演：黎達達榮 / 陳浩峰
L	13, 17, 18 / 9	榮念曾實驗劇場 示範演出及交流探訪	Philadelphia Live Arts Festival	美國費城 The Pew Centre for Arts & Heritage 700 (4)	導演、主講：榮念曾
L	20, 22 / 9		Asia Studies Centre, University of Pittsburgh	美國匹茲堡大學 300 (2)	
P	23 - 26 / 9	社會劇場《東宮西宮 9 之十大九宮》 公開演出及學生導賞專場	進念	香港文化中心大劇院 6554 (6)	導演、編劇及設計：胡恩威
L	23 - 26 / 9	演後座談—《東宮西宮 9 之十大九宮》	進念	香港文化中心大劇院 2641 (2)	主講：胡恩威
E/L	24 - 29 / 9	「天天向上一自說自話」榮念曾漫畫作品展及講座	密歇根大學孔子學院	美國密歇根大學 200 (6)	創作、主講：榮念曾
O	6 - 9 / 10	首爾青年創意高峰會	Haja Center (首爾青年創意中心)	首爾 Haja Center, Yeongdeungpogu 5400 (4)	榮念曾應邀出席
P	7 - 17 / 10	歷史劇場《萬曆十五年》(重演) 公開演出及學生導賞專場	進念	香港文化中心劇場 2794 (12)	導演、編劇：胡恩威 編劇：張達偉
P	9 - 12 / 10	魔劇《崇禎祭遊紫禁城—紫禁城遊記》(重演) 公開演出及學生導賞專場	進念	香港文化中心劇場 988 (5)	導演及設計：胡恩威 劇本：張弘
L	11 / 10	尋找新中國舞臺—故事新編	同濟大學	同濟大學阿爾托設計工廠 50 (1)	主講：榮念曾
L	13 / 10		復旦大學	上海視覺藝術學院圖文劇場 350 (1)	
L	14 / 10		上海大學美術學院	上海大學美術學院行政樓報告廳 200 (1)	
L	15 / 10		上海戲劇學院	上海戲劇學院場釣劇場 15 (1)	
L	15 / 10		華東師範大學	華東師範大學設計學院設計中心 3 樓公共 藝術室 20 (1)	
L	24 / 10		上海話劇藝術中心	上海話劇藝術中心 D6 空間 200 (1)	主講：榮念曾
P	16 - 18 / 10	上海世博 (香港周)— 中國上海國際藝術節《夜奔》及演後談	進念及上海戲劇學院合作	上海戲劇學院場釣劇場 864 (3)	編劇及導演：榮念曾
P/L	17 / 10	「香港：創意生態」閉幕論壇	香港設計中心	上海 8 號橋 創意園二期 180 (1)	榮念曾代表出席
O	24 / 10	上海市大學生話劇節講座—你想知道的劇場二三事	上海話劇藝術中心	上海話劇藝術中心 D6 空間 130 (1)	主講：榮念曾
L	27 / 10	文化沙龍活動—從西九未來看兩岸的文化傳承與創新	香港中華文化發展聯合會	香港中華文化發展聯合會 30 (1)	主講：胡恩威、羅智成

活動類別	日 / 月	節目名稱	主 / 合辦機構	場地 觀眾 / 出席 / 參與人數 (場次 / 節數)	參與計劃主要成員
2010 年					
R	11 月	國民藝術教育計劃「我要學書法」書法作品徵集活動	進念	本港中、小學 452	廖德勝、譚德會、胡少渠紀念小學 (下午校)、 中華基督教會基道中學、 中華基督教會銘基書院、 聖母無玷聖心書院、 天主教崇德英文書院、 梁文燕紀念中學 (沙田)、 聖公會聖三一室中學
P	5, 6 & 8, 9 / 11	委約歌劇《利瑪竇的記憶宮殿》 (新視野藝術節 2010 節目)	進念委約：聖依納爵小堂合辦	聖依納爵小堂 1531	監製及導演：胡恩威 劇本：廖達偉 作曲：許致山
L	9 / 11	學生講座——《利瑪竇的記憶宮殿》歌劇及創作	進念主辦 九龍華仁書院協辦	九龍華仁書院禮堂 302 (1)	主講：胡恩威、廖達偉、 許致山
P	12 - 13 / 11	社會劇場《樓市怪談》(重演)	進念	香港文化中心大劇院 2147 (2)	導演、編劇及設計：胡恩威
P	18 - 20 / 11	榮念曾實驗劇場《舞台姊妹》 公開演出及學生導賞專場	進念	香港文化中心大劇院 945 (6)	編劇及導演：榮念曾
P/L	23 - 24 / 11	2010 上海國際當代戲劇季《路易德的時代和生活》及 演後談	上海話劇藝術中心	上海話劇藝術中心戲劇沙龍劇場 590 (3)	編導及設計：胡恩威
E	26 / 11 - 15 / 12	國民藝術教育計劃 主題展覽 「我要學書法之書法生活設計」	進念	香港文化中心大堂及戶外 172,927	總策劃：胡恩威 設計總監：黃炳培
L		國民藝術教育計劃 主題展覽學生導賞		香港文化中心大堂及戶外 1289 (39)	導賞員：賴筠婷、黃進曦
O	3 / 12	國民藝術教育計劃 開幕禮及開幕演出	進念	香港文化中心劇場及 4 樓大堂 86 (1)	主禮：曾德成、太平紳士 演出：香港話行樂坊
P	3 - 19 / 12	「書法、音樂、詩」裝置演出 《華嚴墨唱》《千章釋》《和》	進念主辦 光華新聞文化中心協辦	香港文化中心劇場及 4 樓大堂 534 (8)	演出：釋僧徹法師及眾法師、 無極樂、香港話行樂坊
L	4, 5, 11, 12 / 12	國民藝術教育計劃 「墨池」特備節目及講座 (2010 台灣月節目)	進念主辦 光華新聞文化中心協辦	香港文化中心劇場 347 (4)	主講：羅智成、駱以軍、 藍登章、靳埭強、林谷芳、 林夕、胡恩威
E	4 - 18 / 12	國民藝術教育計劃 「無中生有」跨界作品展	進念及香港設計中心合辦	香港文化中心劇場 4 樓大堂外牆 4,089	書法創作：龔鵬政 跨界作品創作：劉小康、 黃炳培、胡恩威、黃競、 歐陽卓漢、杜翰揚
E/L	4 - 18 / 12	國民藝術教育計劃 「墨池」私塾·習 (裝置及多媒體展示) (2010 台灣月節目)	進念主辦 光華新聞文化中心協辦	香港文化中心劇場 2957 (141)	裝置設計：陳瑞憲 多媒體設計：胡恩威
P/L	4 - 5 / 12	大野一雄藝術節 《夜奔》及演後談	BankART 1929	日本橫濱 BankART 1929 Studio NYK 178 (2)	編劇及導演：榮念曾
P	10 - 12 / 12	社會劇場《唱 K 回憶錄》 公開演出及學生導賞專場	進念	香港文化中心大劇院 3966 (4)	編劇及導演：胡恩威
O	16 / 12	2010 港深文化創意論壇	香港設計中心及 深圳市工業設計行業協會	深圳福田哥里李羅酒店 230 (1)	榮念曾應邀參加
O	17 / 12	「香港：都市想像與文化記憶」國際學術研討會	香港中文大學中國語言及文學系 / 香港教育學院中國文學文化研究中心 / 美國哈佛大學東亞系聯合舉辦	香港中文大學聯合書院鄭棟材樓 100 (1)	參與講者：胡恩威
E	21 / 12 - 5 / 1 / 2011	「書法·設計」海報及創作展覽	展覽策劃、主辦：香港設計中心	香港中央圖書館 展覽廳 4 & 5 7008	設計師 / 聯合策展人： 靳埭強、淺葉克己、陳俊良、 韓家英
2011 年					
R	1 月	牛棚十三街的藝術社區研究 (第一階段)	美國麻省理工大學 (MIT) 建築及規劃學 院 / 進念 / 香港中文大學建築學院 / 香 港兆基創意書院合作	牛棚藝術村、土瓜灣及啟德發展區 30 (1)	研究： 麻省理工大學 2011 香港城市 設計工作室
R	11 / 11 / 2010 - 31 / 1	英國 The Sage Gateshead 實習計劃	香港藝術發展局及英國文化協會合辦	英國紐卡素 The Sage Gateshead	簡滋雅獲選參加
R/O	18 - 22 / 1	第十三屆 Bharat Rang Mahotsav 戲劇節	印度新德里國立戲劇學院主辦	印度新德里國立戲劇學院	徐沛筠代表參加
R	24 / 2 - 5 / 3	《百年孤寂》創作工作坊	進念及新加坡戲劇處	新加坡 TTRP Studio 24 (12)	主持：榮念曾
PU	3 月	「書法生活設計」藝術教材配套	進念	分發至本港中、小學	主編：胡恩威 執行編輯：徐沛筠 美術總監：黃炳培 設計：八萬四千溝通事務所
P	25 - 27 / 3	2011 台灣國際藝術節《夜奔》	國立中正文化中心	國立中正文化中心實驗劇場 628 (4)	編劇及導演：榮念曾

活動類別 **P** 演出 **R** 研究發展 / 培訓
L 講座 / 工作坊 / 示範 / 導賞 **O** 其他公開活動 / 國際文化交流會議及研討會
E 展覽 **PU** 出版

Type	Date	Project Title	Presenter / Co-presenter	Venue No. of Audience / Participant (No. of Performance / Activity)	Core Team Member
2010					
R	Mar-Dec	Zuni Internship Scheme (Art Administration/ Theatre Production/ Multimedia Design & Technology)	Zuni	Zuni's Office & Related venue 35	Hong Kong Institute of Vocational Education Hong Kong Academy for Performing Arts Hong Kong Shue Yan University HKICC Lee Shau Kee School of Creativity Cheung Kong School of Art and Design of Shantou University Technical University of Berlin University of Leicester of UK
R	10-13 / 4 7-14 / 7	Stage Sisters Creative Workshop	Zuni & Jiangsu Kunqu Opera Truope, Nanjing	Theatre in Jiangsu Kunqu Opera Truope, Nanjing 7 (12)	Creative Team Members
R	16 / 4, 5 / 7	Volunteer Briefing Session	Zuni	Zuni's Office 19 (2)	
L	19 / 4, 23 / 4, 30 / 4, 7 / 5, 14 / 5	Workshop on Chinese Calligraphy	Zuni	Zuni's Office & Ms. Au Yee Lin's Studio 22 (5)	Tutor: Au Yee Lin
L	22 / 4	New Liberal Arts Lecture Series (no. 8) Literature and Art: Danny Yung: On Stage, Space, and Boundary-crossing	Base for Culture-Oriented Quality Education, Tsinghua University	Tsinghua University, Beijing 410 (1)	Speaker: Danny Yung
O	26 / 4 - 1 / 5	The 8th Taishin Arts Award (2010) Jury Penal Meeting	Taishin Bank Foundation for Arts and Culture	Kaohsiung Museum of Fine Arts/ Taishin Tower 35 (5)	Judge: Mathias Woo
PU	May	"Danny Yung Experimenting China, Realizing Theatre" Zuni Icosahedron "Intangible Cultural Heritage" - Transmission and Development Series	Zuni E+E	Published in Hong Kong	Chief Editor: Mathias Woo Editor: Theresa Leung
E	8 / 5 - 4 / 7	Tian Tian Xiang Shang : Danny Yung Conceptual Comics Exhibition		The Tunnel, Esplanade Singapore 333546	Comics Artist: Danny Yung
P	27 - 28 / 5	ConversAsians Flee by Night	Esplanade Singapore	Theatre Studio, Esplanade Singapore 103 (1)	Director and Scriptwriter: Danny Yung
L	27 - 28 / 5	Artist Talk & In Conversation with Danny Yung		Theatre Studio, Esplanade Singapore 122 (2)	Speaker: Danny Yung Moderator: Kok Heng Leun
E	1 - 4 / 6 3 - 8 / 7	Tian Tian Xiang Shang : Danny Yung Conceptual Comics Exhibition	Art and Design Publishing Alliance	Today Art Museum, Beijing 2508	Comics Artist: Danny Yung
O	19 - 20 / 6 16 - 17 / 10	Chinese Creative Industries Forum	Presented by Hong Kong Institute of Contemporary Culture, Co-organized by Zuni	Bridge 8 II, Shanghai 300 (2)	Representative: Danny Yung
L	24 - 25 / 6	Practice Theatre Camp	The Theatre Practice	LASALLE College of the Arts, Singapore 66 (3)	Host: Danny Yung
L	26 / 6 - 1 / 7 21 - 29 / 12	Blanc Space Masterclass Series- In Search of Identity and Journey	Drama Box (Singapore)	TTRP Studio, Singapore 12 (24)	Hosts: Danny Yung, Pun Talk-shu, Shi Xiaomei and Xiao Xiangping
PU	Jul	East Wing West Wing Civic Education Tarot	Zuni E+E	Published in Hong Kong	Creation: Mathias Woo Illustration: Lai Tat Tat Wing, Leumas To
L	4 / 7	UCCA Shower - Off Scene	Ullens Center for Contemporary Art	Ullens Center for Contemporary Art (Beijing) 80 (1)	Speakers: Danny Yung, Qu Xiaosong
O	11 / 7	Youth Employment Forum	Vocational Training Committee of the Hong Kong Federation of Trade Unions	The Hong Kong Federation of Trade Unions 50 (1)	Speaker: Mathias Woo
R	12 - 16 / 7	The Memory Palace Of Matteo Ricci Creative Workshop	Zuni	St. Ignatius Chapel 21 (9)	Creative Team Members
L	30 / 7 - 1 / 8	Pre-Performance Talk - The ABC of Mozart and his Magic Flute	Presented by Zuni, Co-presented by HKICC Lee Shau Kee School of Creativity	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 846 (5)	Speaker: Rosaline Pi
P	30 / 7 - 1 / 8	International Arts Carnival 2010 programme THE MAGIC FLUTE	Commissioned by Zuni	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 1409 (5)	Co-directors: Lai Tat Tat Wing, Cedric Chan
L	13, 17, 18 / 9	Danny Yung Experimental Theatre - Demonstrative Performance & Cultural Exchange	Philadelphia Live Arts Festival	The Pew Centre for Arts & Heritage, Philadelphia, U.S.A. 700 (4)	Director, Speaker: Danny Yung
L	20, 22 / 9		Asia Studies Centre, University of Pittsburg	University of Pittsburg, U.S.A. 300 (2)	
P	23 - 26 / 9	Social Theatre EAST WING WEST WING 9 - SAP DAI KAU GOON Public Performance + Student Matinee	Zuni	Grand Theatre, Hong Kong Cultural Centre 6554 (6)	Director, Scriptwriter and Designer: Mathias Woo
L	23 - 26 / 9	Post-Performance Discussion - EAST WING WEST WING 9 SAP DAI KAU GOON		Grand Theatre, Hong Kong Cultural Centre 2641 (2)	Speaker: Mathias Woo
E	24 - 29 / 9	Tian Tian Xiang Shang - Soliloquies and Dialogues	Confucius Institute at the University of Michigan	University of Michigan, Ann Arbor, U.S.A. 200 (6)	Creator, Speaker: Danny Yung
O	6 - 9 / 10	Seoul Youth Creativity Summit	Haja Center (Seoul Youth Creativity Center)	Haja Center, Yeongdeungpogu, Seoul 5400 (4)	Representative: Danny Yung
P	7 - 17 / 10	Zuni History Theatre 1587, A YEAR OF NO SIGNIFICANCE (Re-run) Public Performance + Student Matinee	Presented by Zuni, Co-presented by St. Ignatius Chapel	Studio Theatre, Hong Kong Cultural Centre 2794 (12)	Director, Scriptwriter: Mathias Woo Scriptwriter(Beijing): Zhang Jian-wei
P	9 - 12 / 10	Kunqu Opera A TALE OF THE FORBIDDEN CITY (Re-run) Public Performance + Student Matinee	Zuni	Studio Theatre, Hong Kong Cultural Centre 988 (5)	Producer and Director : Mathias Woo Scriptwriter (Nanjing) : Zhang Hong
L	11 / 10	In Search of New Chinese Theatre - Experimenting Traditions	Tongji University	Aalto Design Factory, Tongji University 50 (1)	Speaker: Danny Yung
L	13 / 10		Shanghai Institute of Visual Art, Fudan University	Tuven Theatre, Shanghai Institute of Visual Art, Fudan University 350 (1)	
L	14 / 10		Fine Art College, Shanghai University	Lecture Hall, Administration Building, Fine Art College, Shanghai University 200 (1)	
L	15 / 10		Shanghai Theatre Academy	Duanjun Theatre, Shanghai Theatre Academy 15 (1)	
L	15 / 10		School of Design, East China Normal University	Design Center, School of Design, East China Normal University 20 (1)	
L	24 / 10		Shanghai Dramatic Arts Centre	D6 Space, Shanghai Dramatic Arts Centre 200 (1)	
P/L	16 - 18 / 10		Shanghai Expo (HK Week) - China Shanghai International Arts Festival Flee by Night & post-performnace talks	Duanjun Theatre, Shanghai Theatre Academy 864 (3)	
O	17 / 10		"Hong Kong: Creative Ecologies" Closing Forum	Phase II, Bridge 8, Shanghai 180 (1)	

Type	Date	Project Title	Presenter / Co-presenter	Venue No. of Audience / Participant (No. of Performance / Activity)	Core Team Member
2010					
L	24 / 10	Talk at College Drama Festival of Shanghai - Two or Three Things You Want to Know about Theatre	Shanghai Dramatic Arts Centre	D6 Space, Shanghai Dramatic Arts Centre 130 (1)	Speaker: Danny Yung
L	27 / 10	Chinese Culture Salon - From the future of West Kowloon to bring out the cross strait relations of cultural heritage and innovation	Hong Kong Chinese Culture Development Association	Hong Kong Chinese Culture Development Association 30 (1)	Speakers: Mathias Woo, Lo Chih-Cheng
R	Nov	National Arts Education Programme "I Want to Learn Calligraphy" Calligraphy Works Collaborations	Zuni	Local Secondary and Primary Schools 452	S.T.F.A. Wu Siu Kui Memorial Primary School (P.M.) CCC Kei To Secondary School CCC Ming Kei College Immaculate Heart of Mary College Shung Tak Catholic English College Helen Liang Memorial Secondary School (Shatin) Skh Holy Trinity Church Secondary School
P	5, 6 & 8, 9 / 11	A Digital Opera THE MEMORY PALACE OF MATTEO RICCI	Commissioned by Zuni & Co- presented by St. Ignatius Chapel (New Vision Arts Festival 2010 Programme)	St. Ignatius Chapel 1531 (4)	Producer, Director and Design: Mathias Woo Librettist: Diana Liao Composer: Steve Hui(Nerve)
L	9 / 11	Student Talk- THE MEMORY PALACE OF MATTEO RICCI Opera & Creation	Presented by Zuni, Co-presented by Wah Yan College, Kowloon	Hall of Wah Yan College, Kowloon 302 (1)	Speakers: Mathias Woo, Diana Liao, Steve Hui
P	12 - 13 / 11	Social Theatre Series THE AGENT(Re-run)	Zuni	Grand Theatre, Hong Kong Cultural Centre 2147 (2)	Director, Scriptwrite and Designerr: Mathias Woo
P	18 - 20 / 11	Danny Yung's Experimental Theatre STAGE SISTERS		Grand Theatre, Hong Kong Cultural Centre 945 (6)	Director and Scriptwriter: Danny Yung
P/L	23 - 24 / 11	Shanghai International Contemporary Theatre Festival The Life and Times of Louis I. Kahn & Post-performance Talk	Shanghai Dramatic Arts Centre	Shanghai Dramatic Arts Centre Drama Salon Studio 590 (3)	Director and Designer: Mathias Woo
E	26 / 11 - 15 / 12	National Arts Education Programme - Ink Design Living Thematic Exhibition : I Want to Learn Calligraphy	Zuni	Foyer and Outdoor, Hong Kong Cultural Centre 172,927	Chief Curator: Mathias Woo Design Director: Stanley Wong
L		Student Guide Tour : I Want to Learn Calligraphy		Foyer and Outdoor, Hong Kong Cultural Centre 1289 (39)	Docents: Lai Kwan Ting, Wong Chun Hei
O	3 / 12	National Arts Education Programme - Ink Design Living Opening Ceremony & Opening Performance		Studio Theatre & 4/F Foyer, Hong Kong Cultural Centre 86 (1)	Guest of Honour: Tsang Tak Shing, GSB, JP Performance: The Hong Kong Silk and Bamboo Music
P	3 - 19 / 12	Ink Design Living: Calligraphy, Music and Poetry Performances Hua-yen Sutra - Chanting in the Ink, A Thousand Sweeps, He-Concord		Studio Theatre, Hong Kong Cultural Centre 534 (8)	Performance: Ven. Sik Tsang-chit and Sangha, Wuji Ensemble, The Hong Kong Silk and Bamboo Music
L	4, 5, 11, 12 / 12	National Arts Education Programme - Ink Design Living Ink Pond Special Programme & Lecture	Zuni & in association with Kwang Hwa Information and Cultural Centre (2010 Taiwan Culture Festival Programme)	Studio Theatre, Hong Kong Cultural Centre 347 (4)	Speakers: Lo Chih-cheng, Lo Yi-chin, Dung Kai Cheung, Kan Tai Keung, Li Ku-fang, Lin Xi, Mathias Woo
E	4 - 18 / 12	National Arts Education Programme - Ink Design Living X Beyond O Series Cross-media and cross-genre creative collaborations	Zuni & Hong Kong Design Centre	4/F foyer, Studio Theatre , Hong Kong Cultural Centre 4,089	Calligraphy: Tong Yang-tze Designers/Artists: Freeman Lau, Stanley Wong, Mathias Woo, Keng Wong, Hamlet Au-yang, Leumas To
E/L	4 - 18 / 12	National Arts Education Programme - Ink Design Living Ink Pond - Si Shu Xi (An Installation Multimedia Presentation)	Zuni & in association with Kwang Hwa Information and Cultural Centre (2010 Taiwan Culture Festival Programme)	Studio Theatre, Hong Kong Cultural Centre 2957 (141)	Installation Design: Ray Chen Multimedia Design: Mathias Woo
P/L	4 - 5 / 12	Kazuo Ohno Festival Flee by Night & Post-performance Talk	BankART 1929	BankART 1929 Studio NYK, Yokohama, Japan 178 (2)	Director and Scriptwriter: Danny Yung
P	10 - 12 / 12	Social Theatre Series REMEMBRANCE OF KARAOKE PAST Public Performance + Student Matinee	Zuni	Grand Theatre, Hong Kong Cultural Centre 3966 (4)	Scriptwriter and Director: Mathias Woo
O	16 / 12	Shenzhen-Hong Kong Cultural Creative Forum 2010	Hong Kong Design Centre & Shenzhen Industrial Design Profession Association	Marco Polo Hotel, Shenzhen 230 (1)	Representative: Danny Yung
O	17 / 12	Hong Kong: Urban Imagination and Cultural Memory - International Academic Forum	Department of Chinese Language & Literature, The Chinese University of Hong Kong/Department of Chinese, Hong Kong Institute of Education/ Department of East Asian Languages and Civilizations, Harvard University	T C Cheng Building, United College, The Chinese University of Hong Kong 100 (1)	Speaker: Mathias Woo
E	21 / 12 - 5 / 1/ 2011	INK and DESIGN Exhibition	Presented by Hong Kong Design Centre, Co-presented by Zuni	Exhibition Gallery 4 & 5, Hong Kong Central Library 7008 (1)	Designers / Joint Curators: Kan Tai-keung, Katsumi Asaba, Chen Jun-liang, Han Jia-ying
2011					
R	January	Sustainable Development of the Community of Cattle Depot Artist Village (phase 1)	School of Architecture and Planning of MIT/ Zuni/ School of Architecture, The Chinese University of Hong Kong/ HKICC Lee Shau Kee School of Creativity collaborate	Cattle Depot Artist Village, Tokwawan and Kai Tak 30 (1)	Research: MIT Urban Planning Studio 2011
R	11 / 11 - 31 / 1/ 2011	Cultural Internship in UK - The Sage Gateshead Internship	Hong Kong Arts Development Council & British Council collaborate	The Sage Gateshead, Newcastle, UK	Selected Candidate: Doris Kan
R/O	18-22 / 1	13th Bharat Rang Mahotsav	National School of Drama	National School of Drama, New Delhi, India	Represeative: Pamela Tsui
R	24 / 2 - 5 / 3 / 2011	One Hundred Years of Solitude Workshop	Zuni & Drama Box	Singapore TTRP Studio 24 (12)	Host: Danny Yung
PU	Mar	Ink Design Living Multimedia Educational Kit	Zuni E+E	Distribution to local Secondary Schools	Chief Editor: Mathias Woo; Executive Editor: Pamela Tsui Artistic Director: Stanley Wong; Designed by 84000 Communications
P	25-27 / 3	Taiwan International Festival of Arts 2011 Flee by Night	National Chiang Kai-shek Cultural Center	Experimental Theatre, National Chiang Kai-shek Cultural Center 628 (4)	Director and Scriptwriter: Danny Yung

Event Category

P Performance
L Lecture & Talk/ Workshop/ Demonstration/ Guide Tour
E Exhibition

R Research & Development/ Training
O Other Public Event/ International Cultural Exchange Forum & Seminar
PU Publication

AHEDRON