

進念·二十面體

Zuni Icosahedron

2006-2007



進念・二十面體  
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# REAL TIME REAL SPACE

## 戲劇 的力量



戲劇是一種現場的經驗。

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，探索戲劇各種可能——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，細說論述現實世界的善與惡，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。

**Theatre is a “real time real space” experience.**

In the theatre, we laugh, cry, think, and experience all the vicissitudes of life together in the same space and the same period of time.

**Zuni's theatre starts from experiments, exploring all 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 the theatre – regaining lost feelings and memories, recounting the good and the evil of the world, searching for the different possibilities of living and life. This is Zuni's theatre, this is the power of real time, real space of theatre.

## The Power of Theatre



進念二十五周年  
ZUNI  
25 YEARS  
號外特刊  
City Magazine Special Issue--  
進念 香港實驗  
SCHOOL OF  
AVANT GARDE



ZUNI TIMELINE 25 YEARS	
Chapter 1 ZUNI TIMELINE	1982
3月	中國旅程之五——香港台北(台北)/ 榮念曾
3月	離舞(台北)/ 集體創作
3月	媒介事件一/ 沈聖德+榮念曾
6月	心經/ 林奕華
6月	媒介事件二/ 沈聖德+榮念曾
7月	百年之孤寂第一年——神奇旅程/ 集體創作
8月	百年之孤寂第一年——神奇旅程/ 集體創作
9月	三叉電視SHOW/ 沈聖德
12月	媒介事件三「個體」·四「制度」/ 沈聖德+榮念曾
2月	眾/王慶麟+雷佩瑜
4月	兩女性/ 林奕華
8月	三次愛情經驗的調查/ 王毅剛+王慶麟
11月	列女傳(柔板：如歌的行板/快板)榮念曾+何秀萍+林奕華
1月	進念十一/ 潘德恕+王慶麟
2月	死水靈堂/ 韓偉康+林奕華
4月	手術表演場/ 王慶麟+林奕華+榮念曾
7月	列女傳(新版)——三個女人的一隻神話/ 榮念曾+何秀萍+林奕華
7月	手術表演場(新版)——一個失憶人的三齣悲劇/ 王慶麟+林奕華+榮念曾
8月	百年之孤寂第二年——往事與流言(台北)/ 集體創作
8月	列女傳(國語版)——三個女人的一隻神話(台北)/ 何秀萍+榮念曾
8月	鴉片戰爭——致鄧小平的四封信/ 集體創作
3月	交叉面/ 王肇榮
4月	藝術/ 榮念曾
4月	六種靈驗/ 林奕華
6月	進念運動/ 集體創作
8月	進念運動·探索/ 王肇榮
9月	日出(前/後)/ 榮念曾
12月	故事/ 何秀萍+毛文羽
12月	百年之孤寂第三年——長征/ 榮念曾
3月	舞蹈/ 集體創作
6月	創世紀——香港版/ 王肇榮
7月	分段/ 王肇榮
7月	三人行/ 黃家智+榮念曾
7月	擁抱/ 林奕華
9月	華語錄——一個行頭考究的愛情故事/ 林奕華+榮念曾
11月	十九首/ 區子強+姚永安+榮念曾
2-5月	石頭記/ 林奕華+余偉康+榮念曾
9月	百年之孤寂第四年——拾月/ 榮念曾
10月	姊妹姊妹起來/ 林奕華+劉潔源
3月	前程萬里/ 姚永安
4月	有限空間/ 王肇榮
6月	拾日譚/ 榮念曾
8月	拾月/拾日譚(台北)/ 榮念曾
11月	拾日譚——愛在盛夏蔓延時/ 榮念曾
1月	心照(一)·(二)/ 何秀萍+李翠玲
5-8月	進念運動之現在進行式：運動(一)·(二)·(三)/ 集體創作
8月	百年之孤寂第五年——最後光景(日本富山縣)/ 集體創作
10-11月	教我如何愛四個不愛我的男人/ 林奕華
11-12月	相治/ 王肇榮
1月	貞潔傳奇/ 戴美玲+鮑麗倫+陳碧如
1-2月	心照之「相識」(一)·(二)/ 高美華+何秀萍
4月	中國(香港)文化深層結構(香港·倫敦)/ 榮念曾
6月	中國(香港)文化深層結構(紐約)/ 榮念曾
7月	百年之孤寂第六年——絕色/ 集體創作
8月	香港傳奇之花事/ 何秀萍
10月	中國旅程七(美國)/ 榮念曾
1月	SWIMMER - MEMORIES OF C/ 胡恩威



1984 列女傳——三個女人的一隻神話



1985 日出(前/後)



1986 創世紀——香港版



1984 鴉片戰爭——致鄧小平的四封信



1989 教我如何愛四個不愛我的男人



# ZUNI TIMELINE 25 YEARS



1987 石頭記

1991

1992

1993

1994

1995

1996

1997

1998

7月	百年之孤寂第六年——絕色/ 集體創作	
8月	香港傳奇之花事/ 何秀萍	
10月	中國旅程七(英國)/ 榮念曾	
1月	SWIMMER - MEMORIES OF C/ 胡恩威	
1月	越黑越白/ 馮美華+黃裕偉	
1月	安全感地帶/ 黃大衛	
2月	貳拾玖日貳月/ 黃裕偉	
3月	列女傳(潔本)之劉索拉/ 何秀萍+榮念曾+劉索拉	
3月	三分顏色(三場: 泳池、壁球場、劇場)/ 黃大衛+王鑾榮+鄭志銳	
5月	中國文化深層結構——廣場/ 榮念曾	
7月	三分一/ 鄭志銳、三分二/ 黃大衛、三分三/ 王鑾榮	
7月	黑盒二世/ 胡恩威	
8月	男更衣室的四種風景/ 林奕華	
9月	超合金/ 胡恩威	
10月	香港樣板戲/ 榮念曾	
12月	創世紀(老人版)/ 鄭志銳+林奕華+王鑾榮	
1月	廢事記/ 潘德恕	
1月	十誠/ 陳裕光+何秀萍+劉澤源+余惠良+毛文羽+胡恩威	
6月	百年之孤寂第七年——海市蜃樓(東京)/ 集體創作	
11月	極樂世界/ 胡恩威	
12月	二十三十/ 王鑾榮	
2月	V IS COMPOSING A SONG/ 馮美華	
3月	四姊妹/ 岑己源	
5月	香港二三事/ 榮念曾	
9-12月	毛題——#1-6/ 毛文羽	
1月	審判卡夫卡之拍案驚奇/ 榮念曾	
2月	進念九四出巡——中國旅程之八：哩度哩度過渡過渡/ 中馬芳子+榮念曾	
5月	香港二三事(比利時)/ 榮念曾	
8月	雷雨/ 榮念曾	
10月	沙田雷雨/ 榮念曾	
11月	十五十六打真軍/ 王鑾榮	



1987 百年之孤寂第四年——拾月



1988 拾日譚

1999

2000

2001

2002

2003

2004

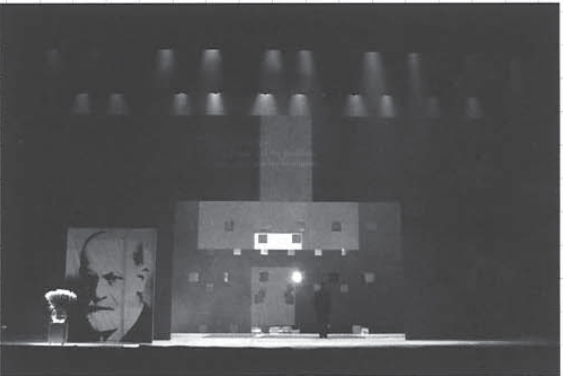
2005

2006

2007

12月	魔笛/ 榮念曾+胡恩威	
3月	中國旅程九九/ 孟京輝+魏瑛娟+陳炳釗+李銳俊+榮念曾	
6月	熱血BB青年實驗藝術節劇場演出——「我有我的第一次」/ 熱血BB工作坊成員+樂作劇+陳志祥及亞吉+芝C話Bl+范堤汶	
10月	萬曆十五年/ 胡恩威	
12月	四大發明/ 榮念曾+胡恩威	
3月	實驗莎士比亞——李翹王/ 榮念曾+孟京輝+楊德昌+賴聲川	
3月	華麗綠(旅程2000)/ 榮念曾+胡恩威	
4月	華麗綠(里斯本)/ 榮念曾+胡恩威	
4月	1T2C(旅程2000)/ 榮念曾策劃	
8月	四大發明(柏林)/ 榮念曾+胡恩威	
11月	2001香港漫遊/ 胡恩威	
3月	THE LIFE AND TIMES OF LOUIS I. KAHN/ 胡恩威	
4-5月	一人劇場獨腳騾/ 田基莎+柯軍+陳浩峰	
6月	列女傳之疾病的隱喻/ 魏瑛娟+胡恩威+尹秀珍+丰江舟	
7月	THE LIFE AND TIMES OF LOUIS I. KAHN(重演)/ 胡恩威	
2月	佛洛伊德尋找中國情與事/ 榮念曾+胡恩威+石小梅	
3月	THE LIFE AND TIMES OF LOUIS I. KAHN(克拉科夫)/ 胡恩威	
4月	囑哩咕嚕搵食男女/ 胡恩威+林奕華	
6月	實驗中國傳統戲曲/ 榮念曾策劃	
8月	LOOKING FOR MIES/ 胡恩威	
11月	百年孤寂 版本9.0/ 榮念曾+胡恩威	
12月	尋找新中國(太監)(新加坡)/ 榮念曾	
2月	戀人論語：你愛妳不愛我/ 胡恩威+黃耀明	
4月	東宮西宮之2046特首不見了/ 胡恩威+林奕華	
6月	尋找新中國(鄭和的後代)/ 榮念曾	
7月	我愛宋詞之好風如水/ 榮念曾+胡恩威+潘迪華+許茹芸+石小梅	
8月	東宮西宮之間責制哈制/ 胡恩威+林奕華	
11月	半生緣/ 胡恩威+林奕華+中國國家話劇院	
12月	佛洛伊德尋找中國情與事(東京)/ 榮念曾+胡恩威+石小梅	
1月	佛洛伊德尋找中國情與事(新加坡)/ 榮念曾+胡恩威+石小梅	
3月	獨當一面——實驗中國傳統劇場交流計劃(台北)/ 榮念曾策劃	
5月	2004香港漫遊/ 胡恩威	
6月	半生緣(台北重演)/ 胡恩威+林奕華+中國國家話劇院	
6月	浮士德 VS 浮士德/ 榮念曾+柯軍+松島誠+陳浩峰	
8月	東宮西宮之開咪封咪/ 胡恩威+林奕華	
9月	夜奔(挪威奧斯陸)/ 榮念曾+柯軍	
10月	四季 PLUS/ 葉詠詩+于逸堯@人山人海/ 胡恩威	
11月	重按霓裳歌遍徹(任劍輝女士逝世十五周年紀念慈善演出)	
1月	半生緣(北京重演)/ 胡恩威+林奕華+中國國家話劇院	
1月	大娛樂家(重演)/ 胡恩威+林奕華+詹瑞文+梁詠琪	
4月	東宮西宮4之西九龍皇帝/ 胡恩威+林奕華	
6月	CORBU/ 胡恩威	
7月	東宮西宮四之西九龍皇帝加強版/ 胡恩威+林奕華	
9月	假音人之陳浩峰爵士搖滾K唱會/ 胡恩威+陳浩峰+假音人	
9月	古靈精怪香港地系列——樓市怪談/ 胡恩威	
11月	實驗中國傳統戲曲《諸神會I：實驗中國一群英會》/ 周龍+于逸堯+榮念曾、《諸神會II：雜音實驗》/ 榮念曾、《諸神會III：挑滑車》/ 榮念曾+周龍+黃志偉	
2月	挑滑車(新加坡重演)/ 榮念曾+周龍+黃志偉	
5月	萬曆十五年/ 胡恩威+張建偉+張叔平	
5月	多媒體戲劇藝術教育計劃——進念唱好流行曲/ 集體創作	
7月	孔巨基/ 胡恩威+陳浩峰	
8月	香港風格/ 胡恩威	
10月	萬曆十五年(重演)/ 胡恩威	
1月	東宮西宮五之2097BACK TO THE清朝/ 胡恩威	

2000 2001香港漫遊



2002 佛洛伊德尋找中國情與事



2005 東宮西宮四之西九龍皇帝加強版



2005 半生緣



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## PROGRAMMES 2006/07

- Theatre Productions
- Arts-in-Education Programme
- Publications
- International Cultural Exchange
- Establishment Plan for the Institute of  
Intangible Cultural Heritage (Performing Arts)

- FINANCE
- ZUNI'S ORGANISATION
- ACKNOWLEDGEMENTS
- ACTIVITY CHART 2006/07

《東宮西宮5——2097 Back to the 清朝》  
East Wing West Wing 5 -  
2097 Back to the Ching Dynasty

# 進念·二十面體

## ZUNI ICOSAHERON

「(進念)是香港首屈一指的實驗劇團，  
也是當代藝文發展重要參與者。」

——林懷民  
雲門舞集創辦人及藝術總監

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，原創劇場作品超過一百五十齣，曾獲邀前往演出的城市遍及歐、亞、美等地三十多個城市。二十五年間，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。1999年起獲香港藝術發展局「三年資助」，現為香港特別行政區政府資助的香港十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。

## 宗旨及目標

進念的團體宗旨及目標，是以透過優質的藝術創作，建立具香港特色的實驗戲劇，提升本地以至國際間對實驗戲劇藝術的認識，而推動文化交流、藝術教育和文化研究發展的工作，都是進念的目標理念及綱領：

### 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，以及推動社會對文化藝術的多容性。

### 鞏固及建立香港為實驗戲劇和藝術的國際交流中心

提升及鞏固香港作為推廣國際性演藝活動，尤其在實驗戲劇發展方面的交流中心。

### 培訓多方面的藝術專業人才

提供一個平台去發掘和培訓更多創作、策劃、技術和管理人才，支援香港創意產業及西九龍文娛藝術區等重要發展項目。

### 持續發展香港在促進中華文化多元發展的角色

與國內的戲劇創作和教育團體建立長期性的合作關係；並持續推動中國傳統表演藝術的承傳、合作和交流。

### 普及社會對戲劇和實驗藝術的認識

透過外展及藝術教育等工作，繼續提升青少年及市民大眾對戲劇和實驗藝術的認識。

**“Hong Kong's most innovative theatre  
and experimental arts group”**

—— Mary Lee Turner,  
Director of Asia Society Hong Kong Centre

Zuni Icosahedron, founded in 1982, is a Hong Kong based international experimental theatre company. Zuni has produced more than 150 original productions of alternative theatre and multi-media performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts criticism, arts policy research and international cultural exchange. Over the years, Zuni has been invited to more than 30 cities in Europe, Asia, and America for exchange performances. Since 1999, Zuni has been operating under the 3-year grant provided by the Hong Kong Arts Development Council to facilitate its creative operation. Zuni is one of the ten major professional arts companies in Hong Kong, and has established itself as a premiere experimental theatre locally, regionally and internationally.

## Mission and Objectives

The mission of Zuni Icosahedron is to create a local experimental theatre with a unique identity through quality artistic creations, and in so doing increase the awareness and appreciation of experimental theatre locally and throughout the world. It has always been Zuni's aim and priority to enrich our cultural landscape in promoting cultural exchange, arts education and the development of cultural studies. Our objectives are:-

### To create a knowledgeable civil society and promote arts and culture with diversity

To provide an enriching and multicultural experience for our community; enhance the quality of our people; to nurture our society for the embracement of pluralism in arts and culture

### To establish and consolidate Hong Kong as an international cultural exchange centre of experimental theatre and the arts

To facilitate and consolidate Hong Kong as a cultural ground for exchange in the promotion of international performing arts events, particularly in the development of experimental theatre

### To nurture professional creative talents in various fields

To provide a platform for discovering and fostering more talents in the areas of creativity, management and technical skills; and in so doing, give support to the creative industries in Hong Kong and the various important development projects like the West Kowloon Cultural District

### To sustain the development of Hong Kong in the role of promoting diversity in Chinese culture

To establish a long-term relationship of collaboration with various theatre companies and education organisations in China; and continue to preserve and promote Chinese cultural heritage, as well as facilitate collaborations and exchanges of traditional Chinese performing arts

### To popularise theatre and experimental arts among the public

To make theatre and experimental arts more extensively known to our younger generation and the public through outreach performances and arts education.



# 全年活動概覽 PROGRAMME HIGHLIGHTS 2006-07

## 原創劇場作品 THEATRE PRODUCTIONS

### ● 經典重現 REINTERPRET

萬曆十五年 首演及重演  
1587, a Year of No Significance Premiere and Re-run

### ● 傳統創新 REINVENT

挑滑車・潔本 三度重演  
The Outcast General Third Run

### ● 社會劇場 SOCIAL THEATRE

萬世師表孔巨基  
Three-letter Opera  
東宮西宮5——2097 Back to the 清朝  
East Wing West Wing 5 - 2097 Back to the Ching Dynasty

### ● 多媒體劇場 THEATRE AND MEDIA TECHNOLOGY

香港風格  
Hong Kong Style



總演出場數  
Total No. of  
Performances

**55**

總觀眾人數  
Total No. of  
Audience

**21,055**

全年活動概覽  
Programme Highlights 2006/07

*p13*



# 經典重現 REINTERPRET

「萬曆，是一齣極少看到，有內蘊，  
富警世意識的實驗劇場。」

——徐克

「『萬曆十五年』編導演  
都見功力。」

——詹德隆

## 大歷史劇場—— 萬曆十五年 *History Theatre - 1587, a Year of No Significance*

首演及重演 Premiere and Re-run

5-14/5/06  
香港文化中心劇場  
Studio Theatre, Hong Kong Cultural Centre

15/9 - 8/10/06  
香港藝術中心壽臣劇院  
Shouson Theatre, Hong Kong Arts Centre

編導/設計：胡恩威  
改編：張建偉 (北京)  
音樂：于逸堯@人山人海  
形象設計：張叔平  
Playwright, Director & Designer: Mathias Woo  
Playwright: Zhang Jiangwei (Beijing)  
Music: Yu Yat-yiu @ People Mountain People Sea  
Costume Design: William Chang





# 傳統創新 REINVENT

## 挑滑車·潔本 *The Outcast General*

三度重演 Third Run

7-8/6/2006  
香港文化中心劇場  
Studio Theatre,  
Hong Kong Cultural Centre

編導：榮念曾  
藝術顧問：石小梅（南京）  
聯合創作：周龍（北京）  
特邀演出：單曉明（南京）  
Playwright/Director: **Danny Yung**  
Artistic Consultant: **Shi Xiaomei** (Nanjing)  
Artistic Collaborator: **Zhou Long** (Beijing)  
Guest Performer: **Shan Xiaoming** (Nanjing)

*“Powerful critique on emotion,  
history and technology.”*

——Richard Engelhardt,  
UNESCO Regional Advisor for  
Culture in Asia and the Pacific



「《東宮西宮5——2097 Back to the 清朝》，笑之餘，有更多的淚。」

——吳靄儀

**東宮西宮5——**  
**2097 Back to the 清朝**  
**East Wing West Wing 5**  
**- 2097 Back to the Ching Dynasty**

20-27/1/2007  
香港文化中心大劇院  
Grand Theatre,  
Hong Kong Cultural Centre

編導：胡恩威  
Playwright/Director: Mathias Woo

**社會劇場**  
**SOCIAL**  
**THEATRE**

*“The Three Letter Opera is first and foremost of clever and intelligent theatre piece, which happens to be entertaining too.”*

——Kevin Kwong,  
South China Morning Post

**萬世師表孔巨基**  
**Three Letter Opera**

14-20/7/2006  
香港藝術中心壽臣劇院  
Shouson Theatre,  
Hong Kong Arts Centre

編導：胡恩威  
創作演出：陳浩峰  
音樂演出：孔奕佳  
Playwright/Director: Mathias Woo  
Performer: Cedric Chan  
Music Performance: Edgar Hung



# 多媒體劇場 THEATRE AND MEDIA TECHNOLOGY

「作品的美學甚為貫徹，  
細部處理十分豐富可觀。」

——彭家榮

## 香港風格 *Hong Kong Style*

18-20/8/2006  
香港大會堂劇院  
Theatre, Hong Kong City Hall

導演/設計：胡恩威  
錄像創作：黃志偉  
鋼琴演奏：孔奕佳  
Director/Design: Mathias Woo  
Video: John Wong  
Piano Performance: Edgar Hung







# 文化藝術教育

## ARTS & CULTURE EDUCATION

### 學校藝術教育計劃

#### ART-IN-EDUCATION PROGRAMME

- 多媒體戲劇教育計劃2006/07  
——「進念 Low Tech」  
Multi-media Theatre Education Scheme 2006/07 - Zuni Low Tech
- 多媒體音樂劇場教育計劃2005/06  
——「進念唱好流行曲」  
Multi-media Music Theatre Education Scheme 2005/06 - Zuni Tunes the Pop
- 「香港兆基創意書院」多媒體表演藝術課程策展  
Lee Shau Kee School of Creativity (HKSC) - Planning of Multi-media Performing Arts Curriculum
- 「創意教育網絡」學生導賞場計劃  
Creative Education Network - Student Drama Appreciation Programme
- 進念青年2006實驗演出計劃  
——《電爛青春》  
Zuni Youth 2006 Experimental Performance - Youth Sparks

總參與學校數目  
Total No. of  
Schools

**77**

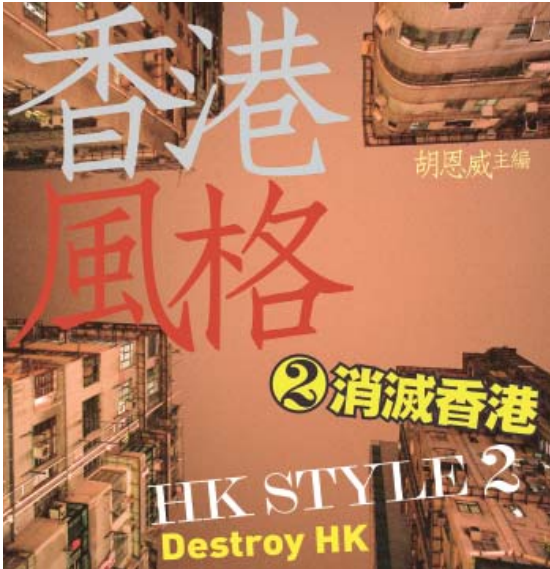
總參與人數  
Total No. of  
Participants

**6,953**

全年活動概覽  
Programme Highlights 2006/07

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# 香港文化出版系列 PUBLICATIONS

● 香港風格2——  
消滅香港 (第二版)  
Hong Kong Style 2 -  
Destroy Hong Kong (2nd Print)

● 香港風格3——  
城市應該是這樣建成的  
Hong Kong Style 3 -  
A City Should be Built This Way

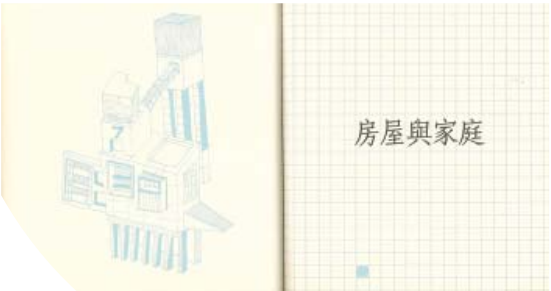
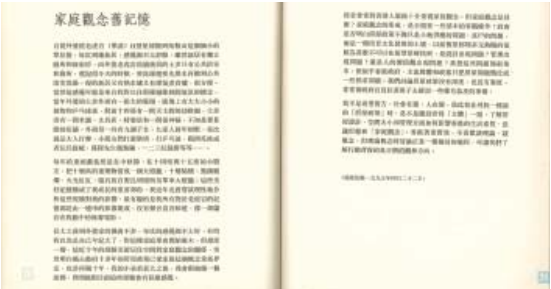
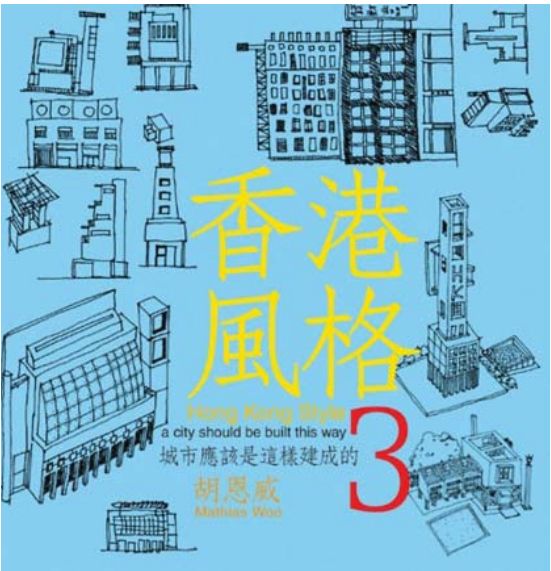
● 香港風格——散步香港城市  
與建築空間 (DVD)  
Hong Kong Style - Walking in  
the City and Architectural Spaces  
of Hong Kong (DVD)

● 補習之迷戀 (EP)  
Crazy for Tutorials (EP)



閱讀人次 (估計)  
Circulations (Est.)

25,000





# 國際文化交流 INTERNATIONAL CULTURAL EXCHANGE



## 網絡組織 / 會議 NETWORKING / CONFERENCES

- 東京 ● 亞洲舞蹈：與傳統的聯系，目前的答案  
Tokyo ORCNANA & APPAN International Conference - "Asian Traditional Dances"
- 北京 ● 中歐演藝交流研討會  
Beijing China Europe Performing Arts Symposium
- 首爾 ● Cultural Think Tank 及創意產業會議  
Seoul Cultural Think Tank and Creative Industry Meeting
- 曼谷 ● 亞洲基金會及民間組織議會年會  
Bangkok CAFO Executive Committee Meeting
- 橫濱 ● 創意教育高峰會籌備會議  
Yokohama Creative Education Summit - Preparation Meeting
- 台北 ● 展演場所經營與管理國際研習營  
Taipei International Conference of Performance Venue Management

總參與人數 (約)  
Total No. of  
Participants (Approx.)

**1,400**

# 「香港非物質文化遺產 (表演藝術)中心」發展計劃

ESTABLISHMENT PLAN FOR  
THE INSTITUTE OF  
INTANGIBLE CULTURAL HERITAGE  
(PERFORMING ARTS) IN HONG KONG



- 國際交流網絡  
INTERNATIONAL EXCHANGE NETWORK
- 推廣及教育  
PROMOTION AND EDUCATION
- 創作發展  
CREATIVE DEVELOPMENT

總參與及閱覽人數 (超過)  
Total No. of Participants  
and Outreach (Over)

**100,000**

# 主席報告

## 新壞強



今年是進念創團二十五周年，在劇場創作、藝術教育、文化交流等項目，進念不但延續一直以來的發展，亦在不同程度上取得突破，貫徹了進念著重實驗與創作的精神。同時，我們在普及藝術的工作上，得到社會人士的廣泛認同和肯定，本年度各項計劃的本地和海外參與者、觀眾和讀者人數估計超過六萬人次。我們將繼續以前瞻性的視野，創新的思維，關注團體本身以至整個文化生態的健全發展，實踐文化工作者維護及發展公民社會和公共空間的義務。

進念作為本地主要專業劇團之一，在戲劇創作上一直作多方面的嘗試，原創劇場作品朝著經典重現、社會劇場、多媒體劇場、傳統創新四個創作方向發展。本年度重點創作《萬曆十五年》，改編自黃仁宇同名著作，年內兩度公演，由胡恩威編導，聯同《走向共和》編劇張建偉共同創作，特邀國家一級崑曲演員及進念成員聯合演出；另由榮念曾編導，探討傳統與當代藝術結合的《挑滑車·潔本》，在「第二十屆國際演藝協會會議」期間演出，是繼去年新加坡演出之後第三度公演；社會劇場方面有反映本地可笑的教育制度為題的《萬世師表孔巨基》，及以香港政治為題，對特區成立十周年的一個反思的「東宮西宮」系列作品《2097 Back to the 清朝》；多媒體音樂劇場作品則有探討本地的城市空間與建築美學的《香港風格》。

自創團以來，進念積極策劃和參與多元化和多層次的國際文化交流活動，藉此促進香港與其他城市的文化交流，增加彼此的認識以開拓不同的合作計劃。本年度，榮念曾代表進念參與多個本地及海外文化交流活動，計有北京的「公共空間的創意展覽暨國際研討會」及「中歐演藝交流研討會」；曼谷的「亞洲基金會及民間組織議會年會」；台北的「展演場所經營與管理國際研習營」及首爾的「創意教育高峰會籌備會議」等。

推動藝術教育工作方面，進念一直致力透過不同類型的藝術教育計劃向公眾及青少年推廣各種藝術形式，為本地培養優質的觀眾、評論人和創作人。經過多年的發展，進念在本年度成立「創意教育網絡」，期望更有組織地與學校、同學及老師建立溝通及合作的平台，推動日後在藝術教育的工作；而與康文署合辦的多媒體音樂劇場教育計劃「進念唱好流行曲」及本年以「進念Low Tech」為題在十八間中學推行，活動包括巡迴導賞演出、媒體工作坊、聯校講座、媒體工作坊及由學生創作的聯校演出和裝置展覽；「進念青年」延續每年的夏季演出活動——《電爛青春》展示了六段多媒體實驗短劇。另外，進念亦繼續參與香港兆基創意書院多媒體表演藝術課程的策劃及發展工作。

延續過去數年在推動有關成立「香港非物質文化遺產（表演藝術）中心」的研究及發展工作，本年度獲「衛奕信勳爵文物信託」基金撥款支持，進念主催了一次專家會議，與十一位來自亞太區的專家進行交流和討論；並舉行了公開講座及媒體發佈，向公眾及教育界介紹非物質文化遺產在表演藝術範疇的傳承工作，探討將之發展為本地中學通識教育的課程；亦成立非物質文化遺產（表演藝術）網頁，期望逐步建立一個供公眾人士及本地老師參考，有關非物質文化遺產資料庫、通識課程及交流的平台；另藝術總監榮念曾出席了四項與非物質文化遺產有關的會議，進行有關計劃的網絡及交流工作；亦開始傳統戲曲「聲音實驗室」，以研究傳統戲曲的創作和發展。

過往二十五年的發展，除了是進念各核心成員的努力，更是政府、商界、專業人士、學術界和民間的支持和鼓勵的共同成果；而進念的董事局成員，都是以義務形式協助進念各方面的工作，同時，進念亦得到很多朋友以義務形式協助推行各項活動。我們謹此感謝過往曾經支持進念的贊助者、合辦者、會員、義務工作人員，以及各項活動的參與者和觀眾。

進念將繼續其實驗精神和獨立的原則，為香港戲劇藝術注入新的元素、推動藝術教育和藝術普及的工作、建設和開拓香港與內地及國際間文化藝術交流的橋樑、發揮藝術團體促進社會發展的力量，為香港的文化藝術，以至整體社會的長遠發展而努力。



## Chairman's Report

### Kan Tai-keung



The year 2007 marks the 25th Anniversary of Zuni Icosahedron. In this past year, Zuni continued to work on the development of theatre performance, arts education, cultural exchange and other various projects. We also tried our very best in breaking new ground in order to maintain our experimental and innovative spirit. Our work in popularising experimental art has been widely recognised by the public. Last year, the total number of participants and readers of Zuni's activities and publications, local and overseas, amounted to 60,000. We would continue to seek progress and promote long-term development with a wide and visionary perspective and an innovative mind, not only for ourselves, but also for the entire cultural environment, in order to fulfil our responsibilities as a cultural group in protecting and developing a civil society and public space.

As one of the major local professional theatre groups, Zuni has always been making new creative attempts in the various aspects of theatre in our original theatre productions, as developed in our four major theatre series of *Reinterpretation of the Classics*, *Social Theatre*, *Multi-media Theatre* and *Experimenting Traditional Theatre*. Our major production last year, *1587- A Year of No Significance* was an adaptation of Ray Huang's famous book of the same title. It was staged twice last year due to popular demand. The performance was directed by Mathias Woo, in collaboration with Zhang Jianwei, the scriptwriter of the renowned historical television drama, *For the Sake of the Republic*; as well as a National Class One Performer of Kun Opera; and the members of Zuni. Last year, we also presented *The Outcast General*, an exploration on the merging of traditional and

contemporary arts, directed by Danny Yung, and its third run was presented in the 20th International Congress of the International Society for the Performing Arts after two successful presentations in Singapore the year before. For the Social Theatre Series, we had *Three-Letter Opera*, a satire on the ridiculous side of our education system, and *2097 Back to the Ching Dynasty*, a presentation of the *East Wing West Wing* series in 2007, which was a political drama reflecting on the 10th Anniversary of the establishment of the HKSAR. And for the Multi-media Music Theatre, we had *Hong Kong Style*, a work examining the relationship of urban spaces and architecture aesthetics in Hong Kong.

Since our inception, Zuni has been very active in planning and participating in diverse and multi-level international cultural exchange activities so as to facilitate cultural exchange between Hong Kong and other cities in order for us to get to know each other better, and so open up more doors for various kinds of collaborations. Last year, Danny Yung participated in many local and overseas cultural exchange programmes on behalf of Zuni, and they include the International Exhibition and Symposium on Public Art and the IETM-China Conference in Beijing, CAFO Executive Committee Meeting in Bangkok, the International Conference of Performance Venue Management in Taipei, and the preparation meeting of Creative Education Summit in Seoul.

In the aspect of promoting arts education, Zuni has always aimed at promoting and popularising all kinds of art forms to the public and young people through various types of arts education programmes, hoping to nurture more quality audience, creative personnel and arts critics for Hong Kong. After many years of hard work and development, Zuni started the *Creative Education Network*, hoping to establish a platform for students, teachers and schools to improve their communication in a more organised and systematic manner; and in so doing help promote arts education. Last year, this unit also collaborated with the Leisure and Cultural Services Department in



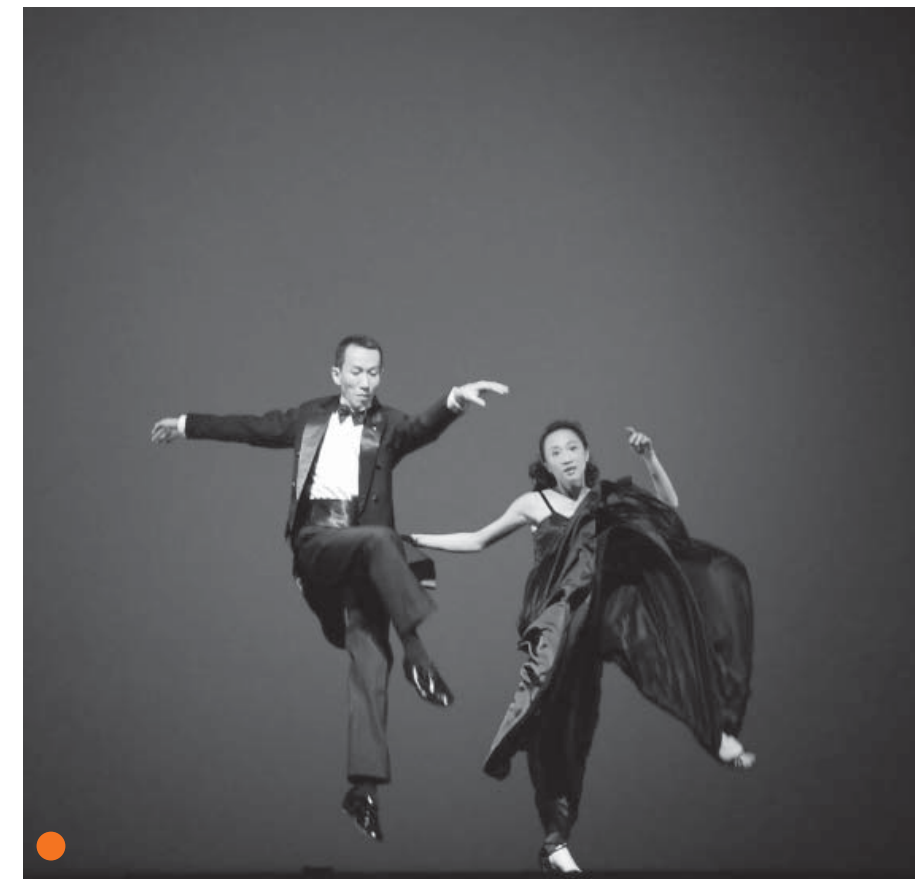
the *Multi-media Theatre Education Scheme* in eighteen secondary schools, where students participated in in-school demonstration performances, multi-media workshops, joint-school discussions, joint-school theatre performances by students, and installation exhibitions. And last year, *Zuni Low Tech* was the topic for *Multi-media Theatre Education Scheme*, the collaboration project. Also in our arts education programme was our *Zuni Youth Experimental Performance*, which is an annual event. Last year, they presented six short multi-media performances in *Youth Sparks*. On top of that, Zuni continued to take part in the planning and development of the multi-media performing arts programme of Lee Shau Kee School of Creativity.

In the past few years, Zuni has been working on the establishment of *The Institute of Intangible Cultural Heritage (Performing Arts) in Hong Kong*. Last year, we were granted funding from the Lord Wilson Heritage Trust for this project, and we organised a conference and invited eleven experts on the subject from Asia and the Pacific for exchange. We held a public lecture and a press meeting, introducing to the education institutes and the public how our intangible cultural heritage is transmitted and safeguarded in the performing arts. We also explored the possibility of developing the subject as part of the syllabus in the curriculum of general education in secondary school. We also proposed to set up our own website on intangible cultural heritage with the hope that it would gradually become a rich database for teachers and the public as reference on the topic, as well as a platform for exchange in general education. Our Artistic Director, Danny Yung, attended four conferences related to intangible cultural heritage last year in order to facilitate our plans and exchanges. He also started the project, *Sound Lab* to preserve and experiment with traditional Chinese opera.

What contribute to the development and success of our company for 25 years are the continuous support of our members as well as the encouragement and assistance from the various sectors including the

government, the commercial sector, the professionals and academia, and the various civil supports. Every board member is contributing voluntarily in different aspects of Zuni's work. Meanwhile, there are also great supports from the friends and partners of Zuni in promoting all our programmes on a voluntary basis. Thus, we would like to take this chance to thank all our sponsors, co-presenters, members, voluntary workers, as well as the participants and audience in our various activities.

Zuni plans to continue to strive with our spirit and principles of being both experimental and independent in infusing new elements into the local theatre arena, in promoting arts education and popularising arts, and in developing international cultural exchanges; and in so doing, fulfil our role as an arts organisation in helping the progress of our society, and working for the future development of arts and culture in Hong Kong.



《東宮西宮5——2097 Back to the 清朝》  
*East Wing West Wing 5 -*  
*2097 Back to the Ching Dynasty*



# 藝術總監筆記

## 榮念曾



這是一個女人的舞台。他一生的故事，就是由男人的身份去演繹女人；他通過男人的眼光，認識女人的存在。舞台上性別轉移經歷，令他明白到跨越的意義，令他感覺到跨越的力量。只有跨越才能拓展他的視野，只有跨越才能改變他的位置，只有跨越才能知道什麼是辯證；也只有跨越才能令他認識男人和女人的分別。他決定走出自己，他決定走出東方，他決定走出舞台，他決定走出男人。

這是一個女人的舞台。她的公公上山打獵，遇虎被害；他的丈夫趕去營救，同遭不幸。她那未成年的兒子，被如同狼虎的官府拉伏至下落不明。這接二連三的悲劇，刺激她那久病的婆婆一氣歸西。為了逃避陰魂不息似的官府不斷追索稅捐，她逃出支離破碎的家，她逃至荒山。當她在荒山中，發現自己實在已是走投無路，她作出決定，她要決定自己的命運。她自刎而死。

這是一個女人的舞台。她嫁了給一名有勇無謀的男人，在那個時代，等同註定她往後一生的悲劇。她的身體羸弱，卻意志堅強。那深愛她的男人，帶她南征北戰打天下。終於到了那一天，有勇無謀的男人兵敗如山，窮途末路，陷入無可挽回的困局。為了逃亡中不要成為男人失敗的負擔或藉口，她作出決定，她為他演出一場最後的表演。表演的最後一幕，她自刎而死。

這是一個女人的舞台。她嫁了給一名年輕英俊的王子，生了兩個兒子。老皇帝卻看中了她。在毫無選擇的情況下，她成為公公的妾，也成為宮中最被寵愛的妃子。因為年輕，因為委曲，因為自恃被愛，她任性地確認愛情應該相互佔有，愛情應該超越階級，跨越身份年齡，應該絕對。她犯上叛逆的行為令她被遣送出宮，遣送回娘家。回到娘家，她借酒消愁，她思前想後，不能自己。

這是一個女人的舞台。她的故事場景包括妓院，酒廊，收容所，戒毒所，醫院，監獄，當然還有劇場和數不盡各式各樣的大小舞台。她身型瘦弱，永遠選擇台的邊緣，熱烈地呼嘯，光光鮮鮮熱烈地愛，直接灑脫地唱，唱出那不甘心不肯妥協心聲。她嫁的男人們，一個比一個年輕，每嫁一次，都是她在迎接生命強烈和熱騰騰的挑戰。她活了四十八年。那已是四十四年前的往事。

這是一個女人的舞台。他一生的故事，就是用陰性的身份演繹弱勢群眾掙扎的故事。通過舞台上性別轉移的藝術，他認識到什麼叫跨越，也認識到什麼是跨越的力量。但是他也認識到，在既有體制框框裡去跨越是一項自我挑戰；他也明白，如果沒有跨越的體制就沒有跨越的創作。他要怎樣擺脫既定舞台內外框架及程式？他要怎樣擺脫既定社會框架及程式？就如他決定要改變社會對戲子身份的歧視。他決定拓展自己，他決定旅行。他決定不斷旅行。他決定永遠旅行。

香港是一個女人。香港是一個女人的舞台。香港舞台上的故事，就是記錄著一段跟著一段，用陰性位置演繹弱勢群眾的另類歷史。通過多少次身份轉移，去嘗試認識逆來順受中那跨越的力量。女人認識到自己站在邊緣，香港舞台認識到自己的邊緣，所以她必須繼續，繼續在跨越邊緣中強化自己，在既有政治框框裡去營造跨越。香港舞台也明白這是一項自我挑戰，如果沒有跨越的體制就沒有跨越的創作。舞台該怎樣才能擺脫既定劇場內外框架及程式，藝術該怎樣才能突破既定文化內外框架及程式，就如香港如何才能走出自己，跨越自己，跨越女人。她決定拓展場外風景，她決定旅行。她決定不斷旅行。她決定永遠旅行。



## Artistic Director's Note

### Danny Yung



This is a women's stage. The story of his life is interpreted through a woman in a man's body. He gets to know the existence of women through the eyes of a man. The changes of one sex to another on stage make him realise the power of transcendence. Only when he could transcend, could he broaden his horizon; only when he could transcend, could he change his position; only when he could transcend, could he understand the true meaning of dialectics; and only when he could transcend, could he understand the difference between men and humans. He decides to break out of himself, he decides to break out of the east, he decides to get off stage, he decides to get out of being a man.

This is a women's stage. Her father-in-law was killed by a tiger on a hunting trip in the mountains; and her husband died on a rescue operation. Her son, who had not come of age, was taken away by some government officials as fierce as tigers, and was still missing. This endless account of misfortunes aggravated the illness of her mother-in-law and sped up her death. In order to get away from the tax collectors who haunted her like ghosts, she fled the already broken home and escaped to the barren hills. She found she had nowhere to turn to while she was in the wilderness; and she decided to take her destiny into her own hand and committed suicide by slitting her throat.

This is a women's stage. She married a foolhardy man, and in that era, it was like sealing her own doom of a lifelong tragedy. Though she was weak and fragile physically, she had very strong willpower. Her man loved her deeply, and he took her with him to the battlefields while he fought in all corners of the world. One day, this foolhardy man finally came to the end of his rope. He was utterly defeated and there was no way out. In order not to become her husband's burden, and not to drag him down, she decided to put on a last act for him. In her last scene, she committed suicide by slitting her own throat.

This is a women's stage. She married a handsome young prince, and had two sons with him. But the old emperor had his eyes on her. There was nothing she could do but to become a concubine of her father in law; and soon she became the most favourite imperial concubine in the court. Because she was young, because she was being wronged, and because she was loved and spoiled, she thought wilfully that love should be mutually possessive, love should transcend classes, backgrounds and ages, and that love should be absolute. She committed acts of treason and she was deported from the court back to her own home. Back home, she drowned her sorrows in drink. She pondered on her past and future, and she completely lost it.

This is a women's stage. The backgrounds of her story include brothels, bars, shelters, rehab centres, hospitals, prisons, and of course theatres and a wide range of stages. She was slim and fragile, and she always preferred to be on the edge of the stage, shouting ardently, loving freshly and passionately, singing directly and freely, singing her heart out, which was full of unfulfilled yearnings and reluctance to compromise. The men she married became younger and younger; and every time she got married, she welcomed enthusiastically that strong challenge of life her marriage brought. She lived to the age of 48, and that was 44 years ago.

This is a women's stage. The story of his life is the story of the struggle of the weak through his interpretation of a female role. Through the art of changing sex on stage, he gets to know the true meaning of transcendence. But he understands that to transcend the existing boundaries of system is a kind of challenge; and he also understands that if he could not transcend the system, there could not be any transcending creativity. How could he break out from the existing framework and systems of the stage? How could he be free from the existing boundaries and systems of society? It is like his decision to take away the bias of society on performers and players. He is determined to expand himself. He decides to take a trip. He decides to go on an endless trip. He decides to travel forever.



Hong Kong is a woman. Hong Kong is a stage for women. The stories on this stage are the alternative chronicles of the weak through the interpretation of a female role. It is getting to know the power of transcendence by accepting adversity, accepting trials and tribulations through role changing. The woman comes to realise she is standing on the verge, and the stage of Hong Kong comes to realise its own limitations. Thus, she has to continue to strengthen herself in the process of transcending boundaries, to create transcendence within the existing political confines. The stage of Hong Kong understands that this is a form of self-challenge, but if we do not transcend beyond the system, there could not be any transcending creativity. How could the stage break out from the existing framework and systems of theatre? How could art break through the existing framework and systems of culture? And how could Hong Kong get out of itself, transcend itself, transcend the identity of a woman? She decides to expand the scenery outside the theatre, and she makes up her mind to take a trip. She decides to go on an endless trip. She decides to travel forever.



《挑滑車・潔本》  
*The Outcast General*

藝術總監筆記  
Artistic Director's Note

*p39*





編導/設計：胡恩威  
改編：張建偉 (北京)  
音樂：于逸堯@人山人海  
形象設計：張叔平  
平面設計：劉小康  
演出：楊永德、鍾家誠、  
陳浩峰、黃大徽、伍嘉雯  
特邀崑曲表演藝術家 (南京)：  
首演：石小梅、孔愛萍、單曉明  
重演：石小梅、胡錦芳、  
單曉明、蔡晨成、孫伊君  
Playwright, Director & Designer:  
Mathias Woo  
Playwright:  
Zhang Jiangwei (Beijing)  
Music: Yu Yat-yiu @ People Mountain People Sea  
Costume Design: William Chang  
Graphic Design: Freeman Lau  
Performers: David Yeung,  
Carson Chung, Cedric Chan,  
Dick Wong, Carmen Wu  
Guest Artists (Nanjing):  
Premiere: Shi Xiaomei,  
Kong Aiping, Shan Xiaoming  
Re-run: Shi Xiaomei, Hu Jinfang,  
Shan Xiaoming, Cai Chencheng,  
Sun Yijun

大歷史話劇  
History Theatre



# 萬曆十五年

中國失敗總紀錄

## 1587, a Year of No Significance

A Complete Record of the Failure of China

大歷史話劇《萬曆十五年》是進念零六至零七年度全年重頭戲，獲得黃仁宇先生的兒子Jefferson Huang授權改編，導演胡恩威聯同《走向共和》編劇張建偉及多位創作人將《萬曆十五年》發展成貼近原著的舞臺劇，全劇以明朝萬曆年間六個人物：張居正、戚繼光、申時行、海瑞、萬曆皇帝和李贄的六段獨腳戲構成，當中穿插崑劇《牡丹亭》折子戲和融合多媒體舞臺元素。於五月在香港文化中心劇場首演，反應熱烈，徇眾要求，九月於藝術中心重演。

Zuni's History Theatre *1587, A Year of No Significance* was the year's highlight. It was adapted from the book of the same title by Ray Huang with the agreement and permission from his son, Jefferson Huang. Director Mathias Woo joined various artists, including Zhang Jianwei, the scriptwriter of the controversial television historical drama *For The Sake Of The Republic*, to recreate *1587, A Year of No Significance* based on the original book. The work evolved around six monologues performed by six characters, and the minimal aesthetics of the Ming Dynasty was interpreted with the aid of Kun opera performances and various multi-media elements. It was premiered at the Studio Theatre of Hong Kong Cultural Centre in May. In response to the overwhelming demand from the public, the performance had a re-run in the Hong Kong Arts Centre in September.



「演員把冗長的台詞變成呼吸一樣流暢。佩服這種壓場的功夫。」

——李碧華



「各種元素使用恰到好處，(《萬曆十五年》)是胡恩威至今最成熟的作品。」

——楊慧儀

5-14/5/06  
首演：香港文化中心劇場  
Premiere: Studio Theatre,  
Hong Kong Cultural Centre

15/9 - 8/10/06  
重演：香港藝術中心壽臣劇院  
Re-run: Shouson Theatre,  
Hong Kong Arts Centre

首演由康樂及文化事務署贊助  
The Premiere was sponsored by  
the Leisure and Cultural Services Department





「對白緊湊，用字準確，比原著更好懂，是上佳的歷史教材。」

—— 崔少明《信報》

「新鮮元素注入歷史劇，值得回味。」

—— 《鳳凰週刊》

# 萬曆感想一二

徐克 2006年9月20日

## 舞台

萬曆的舞台設計十分簡潔，由於它極其簡單，所以很富畫意。每次轉變，都想用照相機拍一下，這是我的感覺。

## 造型

人物造型亦很精緻，質感、細節和色調的處理都十分舒服。

## 劇場氣氛

我比較不懂崑曲，所以崑曲開場，對我是一種障礙，加上張居正一幕，全用楊永德一人坐在一張椅上獨白。我感覺到內容未清楚動向的時候，這段落的劇力有下滑的走勢，張居正越說下去我的聚焦力就越漸走弱。

第二幕，戚繼光一段，是很大的對比，雖然楊永德當張居正的時候，已經盡力發揮，但鍾家誠的「說書人」空間感佔有優勢。所以鍾家誠出來，造型上有親切感外，說話的內容亦立即生動，而且視覺上在舞台有轉變，不似第一幕，觀眾的視線只放在楊永德的面上。這一段對戚繼光其人，用武生形象處理，是富諷刺且帶傷感。戲劇上我覺得很有效，只是演戚繼光的藝人在台上舞得很好，大家不知道該不該拍掌讚許，拍掌讚許的話，是否又對劇場氣氛有所破壞。所以當武生越演越精彩的時候，覺得說書人和他脫節。

來到戚繼光一幕後，開始知道萬曆的舞台風格，所以反而壓力減輕，接著是等待舞台上會展示的可能性。第三幕的申時行和許國，是熟悉的現代社會的權爭的故事。作為觀眾，我對這一段完全明白及投入兩個角色的演譯，而且認為這一幕是得到前一場戚繼光的鋪墊，所以更增添娛樂色彩。這一幕，我總結一個字，ENJOY。

休息回來，海瑞上場，黃大衛舞台魅力十足，而且海瑞的獨白很富懸疑性，是一段很成功的獨腳戲。猶以一輩子仕途「賣直」的海瑞，私人生活竟落得如此悲涼。略聽過海瑞其人，在這裡確有生命滄茫之感。至於「女人跌落水，小叔怎樣做」的題目上，海瑞給了一個稍令我失望的答案。難道海瑞明鏡高懸的清官，也僅僅是個教條拘緊之人而已？

第五幕牡丹亭崑劇，是我閃神最多的位置，很難集中。心理上是想快點推進下面的演出。不知道是否因為是崑劇的原因，還是也跟戲的連貫情緒有關，總覺得很不調協。到皇帝出來心情才告放鬆。

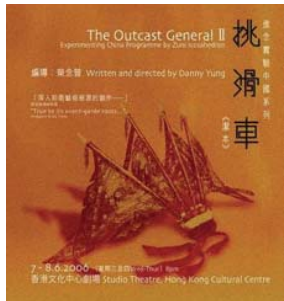
第六幕 李贄一幕對我來說，是最醒神的一段，也說明了末落時代的英雄人物，盡其所能，但大勢依然無救。價值觀混淆無聊，理想現實變成一場荒旦謾罵。

萬曆，是一齣極少看到，有內蘊，富警世意識的實驗劇場，我喜歡（雖然有以上舉出種種的個人看法）。出示拙見，不夠細想，供胡兄消遣，多聊為禱。

徐上







編導：榮念曾  
藝術顧問／《石榴花》演唱：  
石小梅（南京）  
聯合創作：周龍（北京）  
演員：覃曉明（南京）、  
鍾家誠、楊永德  
數碼影像：黃志偉、王獻志  
音樂設計：潘德恕  
舞台設計：胡恩威  
Playwright/Director: **Danny Yung**  
Artistic Consultant/ Vocalist of  
Shiliu Hua: **Shi Xiaomei** (Nanjing)  
Artistic Collaborator:  
**Zhou Long** (Beijing)  
Performers:  
**Shan Xiaoming** (Nanjing),  
**Carson Chung, David Yeung**  
Digital Image:  
**John Wong, Phantom Wong**  
Music Design: **Pun Tak-shu**  
Stage Design: **Mathias Woo**

實驗傳統  
Experimenting Traditions

25-27/11/2005  
首演：2005實驗傳統藝術節（香港）  
香港文化中心劇場  
Premiere: Premiere in the Festival of  
Experimenting Traditions 2005 (Hong Kong) in  
Studio Theatre, Hong Kong Cultural Centre

## 挑滑車·潔本 The Outcast General

第三度公演的《挑滑車》由榮念曾編導，是一部取材自同名傳統京劇劇目的實驗舞台劇場，亦是一次結合香港、北京及南京藝術家共同評議前衛及傳統的跨媒介／文化實驗作品。作品中用現代主義角度重新建構南宋將軍高寵的心態，在鋪上紅地氈的舞台上，奔馳於多種文化的音樂——西非鼓樂、唐代古曲、日本能劇敲擊，及西方古典音樂；通過這些跨時空的背景，重新解構傳統戲曲高寵的一舉一動。

The third-run of *The Outcast General* was directed and written by Danny Yung. Adapted from a classic Beijing opera of the same title, *The Outcast General* was a cutting edge stage work with commentaries on avant-garde, as well as, on traditional theatres. The cross-discipline, cross-cultural experimentation is a collaborative effort of artists from Hong Kong, Nanjing and Beijing. The portrait of Gao Chun, a general from the Southern Song Dynasty, was re-constructed, and de-constructed on the red carpet with various sounds, from African drums to Noh play percussion, from Beethoven to Tang Dynastic ritual wind instruments.



「深入前衛藝術根源的創作。」  
——新加坡海峽時報

3-4/2/2006  
第二度公演（新加坡）：2006華藝節  
新加坡濱海藝術中心小劇場  
Re-run (Singapore) in Huayi - Chinese  
Festival of Arts 2006  
Theatre Studio, Esplanade, Singapore

7-8/6/2006  
第三度公演（香港）：香港文化中心劇場  
Third-run (Hong Kong) : Studio Theatre,  
Hong Kong Cultural Centre

康樂及文化事務署主辦  
Presented by the Leisure and Cultural  
Services Department

## 香港風格 Hong Kong Style

《香港風格》是一齣改編自胡恩威2005年出版的同名原著的多媒體劇場作品，原著是一部關於香港都市文化和形象建築風格的書，大戲院、老社區、天橋、霓虹招牌、竹棚建築、街市等等，解讀香港正在消失的獨有都市和建築美學，演出由原著出發，透過新媒體技術創作，與觀眾重新發現香港的城市空間。

*Hong Kong Style* was a multimedia music performance on the idea of travelling through urban spaces. It was designed and directed by Mathias Woo, based on his own book of the same title published in 2005. The book examines the urban culture and architectures of Hong Kong, with articles on structures like cinemas, flyovers, bamboo scaffolding and wet markets in order to comment on the disappearing aesthetics of the city and its architectures. The performance evolved from the concept of the book and was manifested through creative expressions of multi-media technologies. It took the audience to a tour around Hong Kong to rediscover the architectural spaces of the city.



多媒體音樂劇場  
Multimedia Music Performance

18-20/8/2006  
香港大會堂劇院  
Hong Kong City Hall Theatre

由康樂及文化事務署贊助  
Sponsored by  
the Leisure and Cultural Services Department



導演/設計/文本：胡恩威  
錄像創作：黃志偉  
鋼琴演奏：孔奕佳  
Playwright/Director/Design:  
**Mathias Woo**  
Video: **John Wong**  
Piano Performance: **Edgar Hung**

「作品的美學甚為貫徹，細部  
處理十分豐富可觀。」  
——彭家榮



主要活動  
Programme 2006-07

p45





編導：胡恩威  
創作演出：  
陳浩峰、黃大衛、楊永德、  
鍾家誠、伍嘉雯、陳淑莊、  
葉蕪芳、孔奕佳、曾兆賢、  
麥俊元、葉麗嘉  
音樂創作：  
于逸堯@人山人海、孔奕佳  
舞蹈編排：  
葉麗嘉、劉慧敏、黃大衛  
創作顧問：黎達達榮  
Playwright/Director:  
Mathias Woo  
Performers:  
Cedric Chan, Dick Wong,  
David Yeung, Carson Chung,  
Carmen Wu, Tanya Chan,  
Shirley Yip, Edgar Hung,  
Albert Tsang, William Mak,  
Rebecca Yip  
Music:  
Yu Yat Yiu @ PMPS  
Dance arrangement:  
Rebecca Yip, Miko Lau,  
Dick Wong  
Creative Consultant:  
Lai Tat-tat-wing

社會劇場  
Social Theatre



20-27/1/2007  
香港文化中心大劇院  
Hong Kong Cultural Centre Grand Theatre

## 東宮西宮5 ——2097 Back to the 清朝 East Wing West Wing 5 - 2097 Back to the Ching Dynasty

《東宮西宮5——2097 Back to the 清朝》是《東宮西宮》演出系列的第五回。《東宮西宮》是進念於2003年首創的政治喜劇系列，每次演出均環繞香港的政治及時事作為創作主題，在笑聲中探討社會議題。2007年為香港回歸十周年，《2097 Back to the 清朝》以過去十年為題材，探討香港社會政治、文化生態。

*East Wing West Wing* is a political comedy series first created in 2003, and *2097 Back to the Ching Dynasty* is the 5th episode of the *East Wing West Wing* series. In every episode, the political situation and current affairs of Hong Kong would be discussed and explored amidst laughter and applause from the audience. *Back to the Ching Dynasty* was a glance back over the 10 years since the handover of Hong Kong to China.

「構思有意思，夠搞笑！」  
——崔少明《信報》

「為觀眾又一次進行了活潑生動的劇場教育。」  
——佛琳《信報》



## 萬世師表孔巨基 Three-letter Opera

《萬世師表孔巨基》是一齣關於孔子、論語、香港教育和娛樂的社會劇場演出，由編導胡恩威連同假音人的陳浩峰共同創作，諷刺現今香港教育制度與及娛樂傳媒文化，演出分五幕，透過陳浩峰分飾的孔子後人，包括補習天王孔Sir、網站主持孔非禮、孔氏家庭各人，及流行歌手孔巨基，論盡香港教育與娛樂的奇聞怪事。

*Three-letter Opera* was a Social Theatre about Confucius, his teachings, the education system in Hong Kong and entertainment. Directed, written and designed by Mathias Woo, with creative input from singer-actor Cedric Chan, the five-act performance satirized the distorted modern education methods and mindless pop culture in Hong Kong, through the Kung family, the descendants of Confucius, who professed as a trendy commercial tuition master, a website founder and a pop singer, played by Cedric Chan.



編導/設計：胡恩威  
創作演出：陳浩峰  
音樂演出：孔奕佳  
形象設計：陳輝雄  
Playwright/Director/Design:  
Mathias Woo  
Performer: Cedric Chan  
Music Performance: Edgar Hung  
Styling: Ivan Chan



社會劇場  
Social Theatre



14-20/7/2006  
香港藝術中心壽臣劇院  
Shouson Theatre, Hong Kong Arts Centre

主要活動  
Programme 2006-07

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# 文化藝術教育

## ARTS & CULTURE EDUCATION

### 學校藝術教育計劃

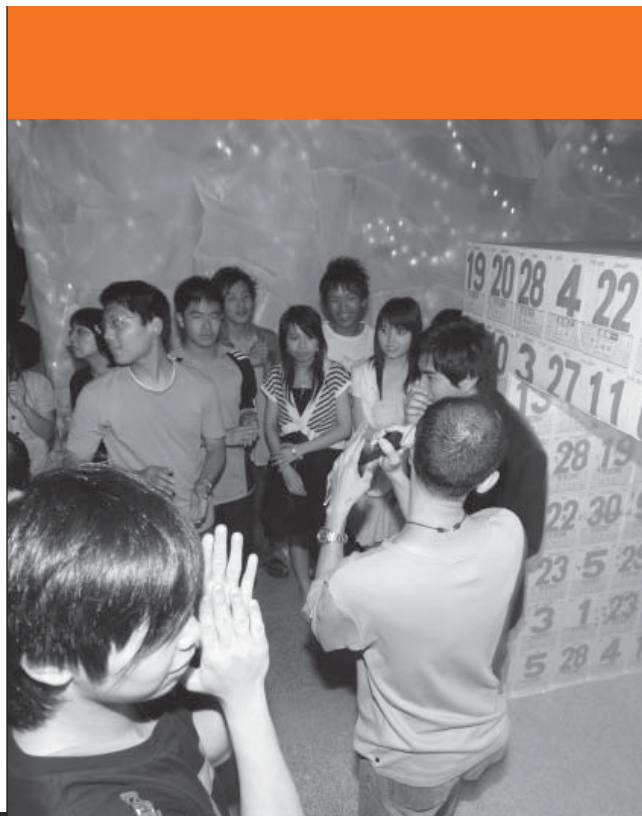
#### ART-IN-EDUCATION PROGRAMME

## 多媒體戲劇教育計劃

### Multi-media Theatre Education Scheme

進念自2000年開展「多媒體戲劇教育計劃」，2001年起與康樂及文化事務署合辦。這個計劃把進念多年來一直在實驗的多媒體劇場帶到學校去。精密細緻的多媒體綜合演出被拆解成不同的獨立範疇，讓同學能有系統地思考舞台、演出、創作、自身、社會等各種理念和技術性的範疇。計劃的對象為中學生，每年均以不同主題在八至十間中學進行。計劃分為三個階段，為期約九個月，先在學校進行巡迴演出，再由不同界別的藝術工作者帶領學生參與多媒體藝術工作坊（劇場、戲劇／表演、文本、聲音／音樂、錄像、視覺／裝置及舞台技術），最後是聯校演出及裝置展覽，讓學生得到實踐及創作的機會。

Zuni started the “Multi-media Theatre Education Scheme” in 2000, and went on to co-present this programme with the Leisure and Cultural Services Department from 2001. Through this programme, Zuni brings the multi-media theatre that we have been experimenting all these years to various schools. A sophisticated multi-media performance is broken down into different individual units for students to work with. By using a systematic approach, the programme helps students think about the various ideas and technical aspects of the stage, performance, creation, their own selves, and the society. The target of this programme is secondary school students. Every year, the programme would be carried out in 10 secondary schools in three stages with a different topic for about 9 months. First, it would be the in-school multi-media performance; then, artists from various fields would then lead students to participate in multi-media workshops, followed by the last stage of joint-school performance, giving students an opportunity to realise their creativity in drama.



## 進念 Low Tech

### 多媒體戲劇計劃2006/07

## Zuni Low Tech

### Multi-media Theatre Education Scheme 2006/07

「進念Low Tech」的主題是希望讓參與的同學認識到，創作的「新意」不一定依賴新科技或新的科技產品；而在於重新認識「Low Tech」的同時，發掘創意的根據點，追本溯源，弄出新的創意來；繼而引領同學作多方面的試煉，讓他們了解、選取及發展個人獨有的潛能，增強創造力及創作意識。

此計劃是以劇場作為一個有效的綜合訓練場，以既有規範化的舞台及既定守則，配合媒體/科技與創作的互動，讓同學從中發掘無限想像及創意的舞台空間；最後在劇場內及展覽廳內展示自己或跟其他同學合作的創作成果。

What “Zuni Low Tech” wants to achieve is to let students realise that the essence of “new concepts” and “creativity” does not lie on new technologies or new inventions, and lead them to rediscover the meanings and values of “low tech”; and at the same time to trace the source of creativity, and then produce new ideas. The project also encourages students to experiment and engage in various trials, so they could understand, select and develop their potentials, and thus enhance their creativity.

The training ground of “Zuni Low Tech” is in the theatre, and students are stimulated, with the aid of multi-media technologies in an interactive process, to imagine and create without bounds within the space of a stage, with existing defined confines and regulations. Then, their works of collaboration will be staged or displayed in a theatre or exhibition hall as a kind of sharing.

「科技是人類的工具，越高的科技越可以做到更精緻準確。在創作的過程中，科技可以令製作更加準確，可以令作品更加精緻，以致許多時候使作品變得更加修飾、更加悅耳悅目，而修飾就變成作品的主要成份，內容變得空洞；這正是大眾傳媒每天展示給我們的訊息。」

——潘德恕 計劃創作顧問

“Technologies are tools, and higher the technology, more accurate is the precision. In the process of creation, technology could enable our production to be more accurate and our work to be more refined. This, probably, will lead to increasing embellishment on the work in order to make the work sound and look more attractive; and eventually embellishment and adornment will become the major part of the work at the expense of its content. This is what the mass media are showing us every day.”

——PukTak Shu, Creative Advisor of *Zuni Low Tech*

此計劃於2006至07年度進行了第一及第二階段，參與師生約160人，八間參與學校包括天主教慈幼會伍少梅中學、余振強紀念第二中學、保良局何蔭棠中學、保祿六世書院、香港真光中學、香港神託會培敦中學、聖貞德中學及聖瑪加利男女英文中小學。

The first and the second phases of the programme were completed in the year 2006-2007. The total number of participating teachers and students was 160; and the 8 schools involved in the programme were Salesians of Don Bosco Ng Siu Mui Secondary School, Yu Chun Keung Memorial College No 2, Po Leung Kuk Celine Ho Yam Tong College, Pope Paul VI College, The True Light Middle School of Hong Kong, Steward Pooi Tun Secondary School, St Joan of Arc Secondary School and St. Margaret's Co-educational English Secondary & Primary School



# 進念唱好流行曲

## 多媒體音樂劇場教育計劃2005/06

## Zuni Tunes the Pop

### Multi-media Music Theatre Education Scheme 2005/06

這個計劃由2005年9月開展至2006年5月，於本年度進行的計劃是第三階段。同學們經過了首兩個階段的校內巡迴演出和多媒體工作坊，得以在第三階段的「聯校演出」及「聲音裝置展覽」中實踐他們的創意，以小組的形式創作多媒體演出及裝置展覽，於2006年5月分別在上環文娛中心劇院文展覽廳演出兩場及展出。

This programme started in September 2005 and ended in May 2006. After the first two phases of In-School Demonstration Performance and Multi-media Workshops, the third phase of Joint-School Multi-media Theatre Performance and Installation Exhibition started earlier last year, with small groups working on multi-media creative works. Their collaborative creations were presented on stage twice and displayed in the Theatre and Exhibition Hall of Sheung Wan Civic Centre in May 2006.



「沒有什麼比流行音樂更適合作為訓練創作思維的引線。它是最大多數年輕人們的共通語言、最大多數成年教學者們的集體回憶、最適合用來融和視像、形體等其他當代藝術原素的接合劑，因此，它可以是尚佳的教學橋樑。『點唱傳情，憑歌寄意』不就是利用藝術媒體表達自己的最佳案例嗎？」

——于逸堯 計劃音樂顧問

“Nothing is better than pop music as an introduction to, and a starting point for, the training of creative thinking. It is the common language for most young people, and the collective memory of most adult educators. It is the best means to blend contemporary arts elements, like video and body/form. Thus, it can be a good teaching tool. Isn't “dedicating songs with messages” the best example of expressing yourself through the media of arts?”

——Yu Yat Yiu, Music Advisor of *Zuni Tunes the Pop*

整個計劃的參與師生共6,800人，本年度進行的第三階段參與人數為1,300。十間參與學校包括中華基督教會基協中學、中華傳道會劉永生中學、仁濟醫院羅陳楚思中學、余振強紀念第二中學、東涌天主教學校、東華三院李潤田紀念中學、保良局何蔭棠中學、保祿六世書院、張沛松紀念中學及博愛醫院八十週年鄧英喜中學。

The total number of participating teachers and students was 6,800, in which 1,300 participants were involved in phase 3 this year, and the 10 schools involved in the scheme were CCC Kei Heep Secondary School, CNEC Lau Wing Sang Secondary School, Yan Chai Hospoital Law Chan Chor Si College, Yu Chun Keung Memorial College No 2, Tung Chung Catholic School, TWG Hs Lee Ching Dea Memorial College, Po Leung Kuk Celine Ho Yam Tong College, Pope Paul VI College, Chang Pui Chung Memorial School and POH 80th Anniversary Tang Ying Hei College.

# 「香港兆基創意書院」

## 多媒體表演藝術課程策展

## Lee Shau Kee School of Creativity (HKSC) - Planning of Multi-media Performing Arts Programme

文化藝術教育  
ARTS & CULTURE  
EDUCATION

秉承著多年來在藝術教育方面的經驗及成績，進念於2005年開始，應邀為香港首間提供全面創意及藝術教育的政府直資中學，策劃及發展多媒體表演藝術課程，並安排藝術界及創意工業界內不同類型的創作人，為全校的學生提供相關的知識及訓練。創作人導師包括：于逸堯、王大徽、黎達榮、潘達培、彭家榮、許敖山、岑朗天、馬志恆等。

HKSC is the first senior secondary school in Hong Kong devoted to creative education under the Direct Subsidy Scheme. The curriculum of the school consists of Liberal Arts Studies and a Creative Profession-oriented Programme. Artists, scholars and professionals from various arts and cultural fields and creative industries would be invited to be instructors, and students are provided with an all-rounded creative education



策劃人：黃裕偉  
學生人數：210  
開課日期：2006年9月  
課程為期十周，  
內容包含表演、聲音/音樂、  
錄像、文本及舞台技術等。  
Co-ordinator: **Wong Yue Wai**  
Number of Students: **210**  
School Term Started in: **9/2006**  
Curriculum Structure:  
**Duration – 10 weeks**  
**4 Areas:** Multi-media  
Performing Arts, Film and  
Digital Arts, Design and Visual  
Communication, Environmental  
and Spatial Studies

主要活動  
Programme 2006-07

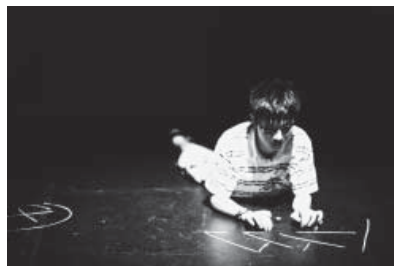
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## 進念「學生導賞場計劃」 Zuni “Student Drama Appreciation Programme”

為加強推廣藝術教育和啓發青少年的創意發展，進念於二零零六年推行專為全日制中學同學而設的創意教育活動——「學生導賞場計劃」，在進念主辦的劇場演出節目期間設「學生導賞場」，讓同學們從參與劇場的第一身經驗去認識不同類型的表演藝術，並透過觀賞演出開拓生活視野，促進對不同生活議題及藝術題目的討論和交流。

In order to put creativity in the heart of the education process, and to help young people develop a broad-based vision and realise their creative potential, Zuni designed the *Student Drama Appreciation Programme* for secondary school students. In this programme, Zuni would dedicate one performance of each of its productions to the students under the scheme, who would be exposed to various types of performing arts. Through these opportunities in drama appreciation, students could broaden their horizon and they could be nurtured with experiences that enrich their minds and fine-tune their creative expression.



## 電爛青春 進念青年2006實驗演出計劃

### Youth Sparks Zuni Youth 2006 Experimental Performance

進念青年成立於2003年，是由一群熱愛表演藝術的年輕人組合而成，他們過往都曾參與進念的戲劇教育計劃。進念希望透過此計劃，讓他們得到延續實踐和創作的機會。2006年，進念青年進行了《電爛青春》，一共展示了六段題材不同的多媒體短劇。這個演出的各個崗位均開放予青年人參與，進念及邀約創作人從旁指導，與他們討論並給予意見。

*Zuni Youth* was formed in 2003 by a group of young people who were enthusiastic about performing arts. All of them had participated in the theatre education programme of Zuni before. Through this programme, Zuni hopes to inspire passion and open possibilities for these young people to realise their creative potentials. In 2006, the programme chose the topic *Youth Sparks* for the group to work with; and 6 short multi-media performances came out as a result. Every aspect of these performances was created and designed by these young people, with guidance and advice from instructors, who were members of Zuni or artists of related fields.



25-26/8/2006  
藝穗會O<sub>2</sub>劇院  
Fringe Club O<sub>2</sub> Theatre

## 香港文化出版系列 PUBLICATIONS



主編：胡恩威  
Editor in Chief: Mathias Woo

## 香港風格2——消滅香港 Hong Kong Style 2 – Destroy Hong Kong

《香港風格2》延續於2005年出版的《香港風格》的發展，主編胡恩威連同多位作者將自己對本地公共空間與建築的獨特觀察與見解，化為文字與圖片，跟讀者一起繼續尋找「香港風格」。本書以「消滅香港」為題，環繞城市組成的重要部份——舊區、街市、公共房屋、公共藝術、商場等，探討目前香港城市規劃政策的流弊與影響。

Following up the success of the publication of *Hong Kong Style* in 2005, Mathias Woo, the Editor In Chief and a number of writers continue to express their views and opinions on some of the local public spaces and architectures in *Hong Kong Style 2*, illustrating their texts with pictures, trailing and in pursuit of some *Hong Kong Style* with the readers. The theme of *Hong Kong Style 2* is *Destroy Hong Kong*, and the book explores the problems of the policies in the city planning of Hong Kong, covering areas like markets, housing estates, public art spaces and shopping malls.



作者：胡恩威  
Author: Mathias Woo

## 香港風格3—— 城市應該是這樣建成的 Hong Kong Style 3 – A City Should be Built This Way

胡恩威著作／主編的《香港風格》叢書，繼《香港風格》及《香港風格2 消滅香港》後，最新一輯的題目是：《城市應該是這樣建成的》。結集胡恩威在九十年代所寫的四十多篇對香港城市建設現象的評論短文，由記錄香港逐漸消失的文化和建築，分析政府城市規劃政策，到對於未來城市發展的看法及建議，深入淺出為閱讀我們的城市導賞。

Following the success of *Hong Kong Style* and *Hong Kong Style 2 – Destroy Hong Kong*, Mathias Woo, the author and editor-in-chief of this book series released his latest publication *Hong Kong Style 3 – A City Should be Built This Way* last year. The book is a collection of more than 40 critical essays Mathias Woo wrote in the 90's on the topic of city planning in Hong Kong. These articles include the author's views on disappearing cultures and architectures, analyses on the government's policy on urban planning, and proposals for the city's future development. It is a very comprehensive guidebook that gives the readers a pleasant tour around town.





導演/文本：胡恩威  
錄像：黃志偉、蔡智楊、蒙青、  
葉曉丹、胡恩威  
香港老照片：陳迹  
音樂總監：于逸堯@人山人海  
Written & Directed by Mathias Woo  
Video: John Wong & Lawrence Choi @ don't delieve in style, Meng Qing, Dan Ip & Mathias Woo  
Old Hong Kong Photo: Chan Chik  
Music Director: Yu Yat Yiu @ People Mountain People Sea



主唱/詞：陳浩峰  
曲：孔奕佳  
Artist/ Lyrics: Cedric Chan  
Music: Edgar Hung

## 香港風格—— 散步香港城市與建築空間

### Hong Kong Style – Walking in the City and Architectural Spaces of Hong Kong

《香港風格——散步香港城市與建築空間》是胡恩威在創作實驗舞台演出《香港風格》時，同步創作的實驗錄像作品，透過影像/音樂/文字，散步香港空間和情感，探索香港的歷史、文化與身份。

*Hong Kong Style – Walking In the City and Architectural Spaces of Hong Kong* is an experimental video created by Mathias Woo while he was working on his performance of *Hong Kong Style*. In this video, the author walks us through Hong Kong while exploring and examining the history, culture and identity of the city through images, text and music. It is a sentimental trip through the architectural spaces of our city.

## 補習之迷戀 Crazy for Tutorials

這張音樂專輯收錄本年度社會劇場演出《萬世師表孔巨基》中的原創歌曲。歌曲由進念駐團演員陳浩峰填詞主唱，孔奕佳作曲。歌曲內容緊貼香港時代脈搏，反映香港教育及社會荒誕現象。

This album is a collection of all the original tracks from this year's Social Theatre Performance, *Three-letter Opera*. All the songs are composed by Edgar Hung and sung by Zuni's performer, Cedric Chan, who is also the lyricist of the album. These songs are pulsating with the rhythm of Hong Kong, and reflecting the absurd and distorted phenomena of our education system and society.

# 國際文化交流 INTERNATIONAL CULTURAL EXCHANGE

## 網絡組織 / 會議 NETWORKING / CONFERENCES

5-6.8.2007  
日本東京  
Tokyo, Japan

### 亞洲舞蹈：與傳統的聯繫, 目前的答案 ORCNANA & APPAN International Conference - 'Asian Traditional Dances'

日本大學藝術學部藝術研究所主辦  
Organiser: ORCNANA Art Research Institute,  
Nihon University College of Art

29.8-4.9.2007  
中國北京  
Beijing, China

### 有關中央黨校創意產業課程會議 Central Party School - Creative Industries Programme Meeting

中央黨校領導主持  
清華大學附屬中學及聯合國教科文組織駐京辦主催  
Organiser: Central Party School  
Initiated by: Tsinghua University subsidiary secondary school and  
UNESCO, Beijing Office

6.9.2007  
日本橫濱  
Yokohama, Japan

### 創意教育專家研討會 Creative Education Expert Symposium

橫濱市政府及Bankart主辦  
Organiser: Yokohama City Government & Bankart

9.9.2007  
韓國首爾  
Seoul, Korea

### Cultural Think Tank 及創意產業會議 Cultural Think Tank and Creative Industry Meeting

Hope Institute 主辦  
Organiser: Hope Institute



10.9.2007  
韓國首爾  
Seoul, Korea

創意教育高峰會籌備會議  
**Creative Education Summit - Preparation Meeting**  
Haja Center 主辦  
Organiser: Haja Center

23-24.9.2006  
中國北京  
Beijing, China

公共空間的創意展覽 暨 國際研討會  
**An International Exhibition and Symposium on Public Art**  
北京市朝陽區人民政府 主辦  
Organiser: Chaoyang District People's Government, Beijing



1-2.10.2006  
泰國曼谷  
Bangkok, Thailand

亞洲基金會及民間組織議會年會  
**CAFO Executive Committee Meeting**  
亞洲基金會及民間組織議會主辦  
Organized by CAFO

15-16.10.2006  
中國北京 21世紀飯店  
China 21st Century Hotel,  
Beijing, China

中歐演藝交流研討會  
**China Europe Performing Arts Symposium**  
IETM 及中國表演藝術社會 (CAPA) 主辦  
Organiser: IETM, The China Association of Performing Arts (CAPA)

18.10.2006  
中國上海  
Shanghai, China

城市文化交流會議——籌備會議  
**Planning of City to City Forum with  
Academy of Social Science**  
上海社科院 主辦  
Organiser: Shanghai Academy of Social Science



30.10-2.11.2006  
台灣台北  
台泥大樓士敏廳  
Taiwan Cement Hall  
Taipei, Taiwan

展演場所經營與管理國際研習營  
**International Conference of Performance Venue Management**  
新舞臺主辦  
Organized by Novel Hall

8-12.11.2006  
香港  
Hong Kong

亞洲文化合作論壇  
**Asia Cultural Co-operation Forum (ACCF)**  
香港特別行政區政府民政事務局主辦  
Organizer: Home Affair Bureau, the Government of the HKSAR

1.2007  
韓國首爾  
Seoul, Korea

亞洲澳洲媒體藝術網絡籌備會議  
**Media Arts Think Tank Meeting**  
NABI藝術中心主辦  
Organiser: NABI Arts Centre

2.2007  
日本東京  
Tokyo, Japan

Cultural Exchange Think Tank  
Tokyo Wonder 主辦  
Organizer: Tokyo Wonder

國際文化交流  
INTERNATIONAL  
CULTURAL EXCHANGE



# 「香港非物質文化遺產 (表演藝術)中心」發展計劃

## ESTABLISHMENT PLAN FOR THE INSTITUTE OF INTANGIBLE CULTURAL HERITAGE (PERFORMING ARTS) IN HONG KONG



承接過去十多年在實驗及發展中國傳統戲曲上的工作，進念·二十面體努力將此計劃作更有系統的發展和延伸，建議組織成立「香港非物質文化遺產(表演藝術)中心」，並把「實驗傳統」的研究及發展工作擴大至其他亞太地區的傳統藝術範疇。建議中的「香港非物質文化遺產(表演藝術)中心」的目標包括：為策劃各項亞洲非物質文化遺產有關的學術研究及表演交流活動提供行政及技術支援，建立多媒體跨文化對話的平台，建立和發展亞太地區非物質文化遺產的網絡及資料庫，並為以上活動和計劃提供演出，會議場地及研究支援；以此配合聯合國教科文組織非物質文化遺產的發展。

With more than a decade of dedication and experience in experimenting and developing the culture of Chinese traditional opera, Zuni suggested to further develop the plan in a more systematic manner, and thus proposed the establishment of *The Institute of Intangible Cultural Heritage (Performing Arts) in Hong Kong*. We plan to extend our studies on *Experimenting Traditions* and further develop them in more areas of traditional arts in other regions in Asia and the Pacific. The objectives of the institute include providing administrative and technological back up for academic studies and exchange programmes related to intangible cultural heritage in Asia; providing a platform for multi-media and cross-cultural dialogues; establishing and developing a website and database for intangible cultural heritage in Asia and providing support in planning, performances, conference venues and researches to promote, sustain and develop cultural diversity and human creativity as put down in the agenda of UNESCO.

支持：聯合國教育科學及文化組織  
資助：衛奕信勳爵文物信託  
場地贊助：香港文物探知館

Supported by UNESCO  
Sponsored by The Lord Wilson Heritage Trust  
Venue Sponsored by Hong Kong Heritage Discovery Centre

## 成立「香港非物質文化遺產(表演藝術)中心」 專家會議

### Expert Meeting on the Establishment Plan for the Institute of Intangible Cultural Heritage (Performing Arts) in Hong Kong

與會者來自不同地區的學者、學術界人士、文化工作者、政策決策人及聯合國教科文組織代表，商討成立「香港非物質文化遺產(表演藝術)中心」的事宜及為相關事項提供建議及方案。

這次會議由進念創作及節目總監胡恩威主持，其他與會人士包括：

張秉權博士	香港演藝學院人文學科系主任
李察·恩格爾哈特先生	聯合國教科文組織(亞太區文化)地區文化顧問
辜懷群女士	「新舞臺」表演廳館長
李新風先生	中國藝術研究院首席研究員
劉智龍先生	「新舞臺」表演廳助理館長
Panisa Puvapiromquan女士	泰國Patravadi Theatre節目總監
Shanta Serbjeet Singh女士	亞洲表演藝術網絡(APPAN)主席
田蔓莎女士	上海戲劇學院戲曲學院副院長
Mikumi Yanaihara女士	BankART 1929表演藝術策劃
榮念曾先生	進念·二十面體藝術總監
周龍先生	中國戲曲學院教授

Participants of this meeting included scholars and academicians, practitioners in arts and culture, policy makers and representatives from UNESCO. They all contributed their ideas in the establishment of the Institute of Intangible Cultural Heritage.

The internal planning session was moderated by Mathias Woo, the creative and programme director of Zuni. Other participants included:

Dr CHEUNG Ping Kuen	Head of Liberal Arts Studies The Hong Kong Academy for Performing Arts
Mr Richard ENGELHARDT	UNESCO Regional Advisor for Culture in Asia and the Pacific
Ms Vivien H. C. KU	Managing Director, Novel Hall for Performing Arts
Mr LI Xin Feng	Chief Researcher, Research Institute of Chinese Arts
Mr Thomas LIU	Assistant Director, Novel Hall for Performing Arts
Ms Panisa Puvapiromquan	Program Director, Patravadi Theatre
Ms Shanta Serbjeet SINGH	Chairperson, the Asia-Pacific Performing Arts Network (APPAN) International
Ms TIAN Mansha	Deputy Director, Shanghai Theatre Academy
Ms Mikumi YANIAHARA	Curator (Performing Arts), BankART 1929
Mr Danny YUNG	Artistic Director, Zuni Icosahedron
Mr ZHOU Long	Professor, The National Academy of Chinese Theatre Art

17-18/11/2006  
香港文物探知館演講廳  
Hong Kong Heritage Discovery Centre

主要活動  
Programme 2006-07

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## 公開講座及媒體發佈 Public Lecture and Press Briefing

為學界、公眾人士及傳媒介紹非物質文化遺產的種種及其重要性，同時宣佈「香港非物質文化遺產（表演藝術）中心」網頁正式啟用（[www.zuni.org.hk/ich/](http://www.zuni.org.hk/ich/)）。

In the lecture and press briefing, the public and various education institutes were given an introduction on the various manifestations of our intangible cultural heritage, and the importance of preserving these aspects of culture. In the conference, the launching of the new website of the Institute of Intangible Cultural Heritage (Performing Arts) in Hong Kong at [www.zuni.org.hk/ich/](http://www.zuni.org.hk/ich/) was announced.

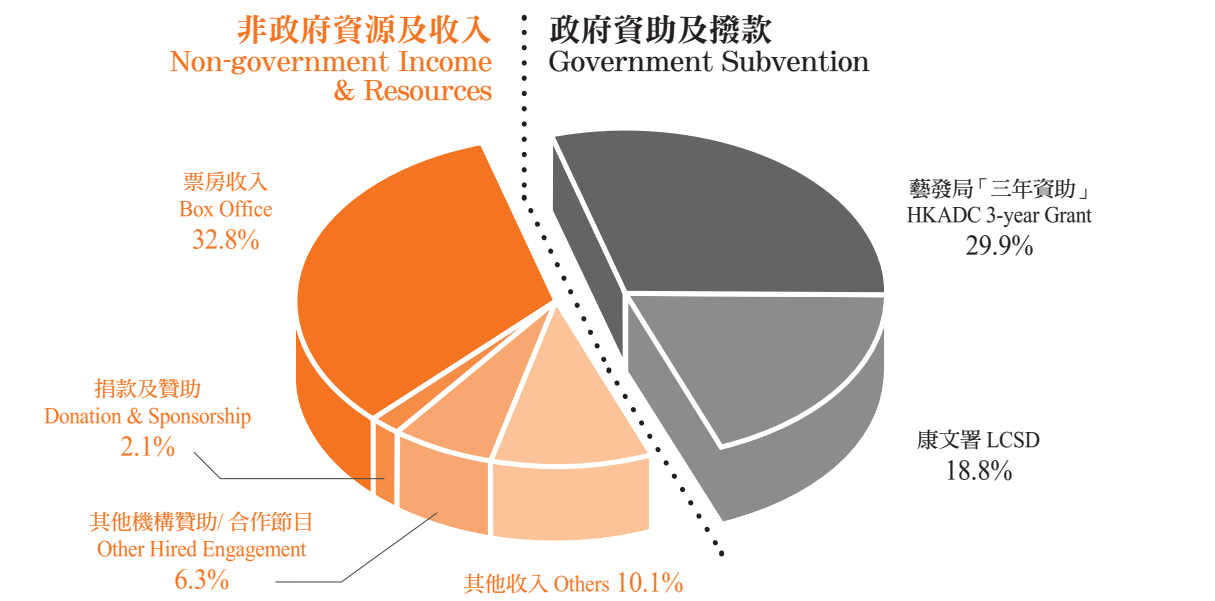




# 財務分析

## Financial Highlights

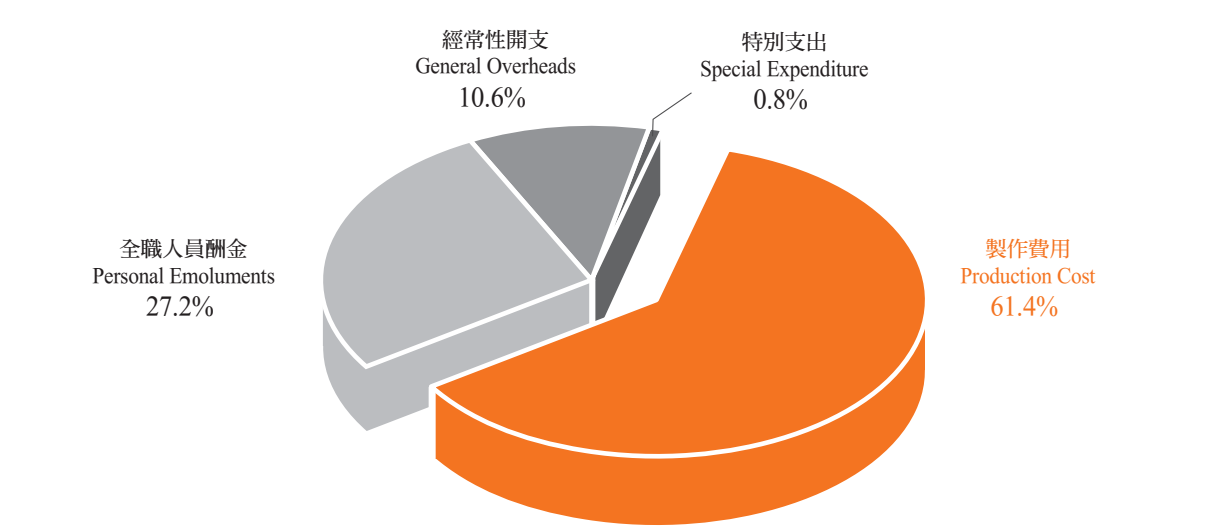
### 收入 Income 2006/07



整體收入分佈 Distribution of Income :

收入項目 Income Items	06/07年總額 TOTAL (港幣HK\$)	佔總收入比例 % Over Total Income
政府資助及撥款 Government Subvention		
香港藝術發展局「三年資助」 HK Arts Development Council “3-Year Grant”	2,750,000	29.9%
康樂及文化事務署節目贊助及場地補助 Leisure and Cultural Service Department “Programme Sponsorship and Venue Subsidy”	1,727,457	18.8%
非政府資源及收入 Non-government Income & Resources		
票房收入 Box Office	3,018,174	32.8%
其他機構贊助/合作節目 Other Hired Engagement	583,696	6.3%
捐款及贊助 Donation and Sponsorship	195,794	2.1%
其他收入 Others	933,267	10.1%
收入總額 Total Income	9,208,388	100%

### 支出 Expenses 2006/07



整體支出分佈 Distribution of Expenditure

支出項目 Expenditure Items	06/07年總額 TOTAL (港幣HK\$)	佔總開支比例 % Over Total Expenditure
製作費用 Production Cost	5,695,400	61.4%
全職人員酬金 Personal Emoluments	2,525,912	27.2%
經常性開支 General Overheads	979,694	10.6%
特別支出 Special Expenditure	82,233	0.8%
支出總額 Total Expenditure	9,283,239	100%

製作開支分佈 Distribution of Production Cost

製作開支項目 Production Cost Items	06/07年總額 TOTAL (港幣HK\$)	製作開支比例 % Over Total Production Cost
場地費用 Venue Rental	1,095,750	23.1%
委約創作、演出及節目制人員 Commission New Works & Direct Labour	1,388,242	33.2%
佈景、道具及製作雜項 Set, Props and Production Miscenlleonus	1,807,372	24.4%
宣傳及公關 Marketing & Promotion	1,404,036	19.3%
支出總額 Total Expenditure	5,695,400	100%



# 組織成員

## Zuni's Organization

( 2007年11月 As at November 2007 )

董事會成員		
主席	靳埭強	靳與劉設計顧問有限公司創作總監
秘書	陳偉群	香港總商會工商政策副總裁
成員	楊敏德	溢達集團主席
	劉千石	立法會議員
	譚燕玉	East Wind Code Ltd. 行政總裁及首席設計師
	葉國華	香港政策研究所主席
	陳偉明	陳米記文化事業有限公司主席
	胡紅玉	律師
	龐卓貽	「愛信望慈善基金」創辦人及總監
	榮玉	珠寶設計師 / 講師
	歐陽應霽	作家
	楊偉新	美國紐約銀行環球企業信貸部副總裁

榮譽法律顧問	陳韻雲律師行
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藝術顧問委員會成員		
慕尼黑	雷柏迪馬	德國慕尼黑Muffathalle藝術中心總監
台北	高信疆	傳媒工作者
巴黎	高行健	文化藝術工作者
台北	夏鑄九	台灣大學建築及城鄉研究所教授
香港	李歐梵	香港中文大學人文學教授
北京	林兆華	劇院導演
東京	佐藤信	東京黑帳幕劇團藝術總監／ 東京世田谷民會館藝術總監
紐約	張平	劇場導演
台北	蔡明亮	電影導演
紐約	中馬方子	紐約舞蹈工作者

總監	
藝術總監	榮念曾
創作及節目總監	胡恩威

職員	
創作統籌經理	黃裕偉
駐團演員/創作統籌	陳浩峰
創作統籌	姚凱琳
創作助理	胡海翰
行政經理	簡溢雅
助理經理	盧術賓
	徐蠻
市場推廣主任	黃偉國
製作統籌	周俊彥
節目助理	鄭凱欣
總監助理	李嘉慧

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	Vivienne Tam	Founder and Executive Director of East Wind Code Ltd
	Paul Yip	Chairperson, Hong Kong Policy Research Institute
	Mike Chen	Director, Chen Mi Ji Cultural Production Co Ltd
	Anna Wu	Solicitor
	Vanessa Pong	Founder and Director of LoveFaithHope Charitable Foundation
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	Au Yeung Ying Chai	Writer
	Terence Yeung	Vise President (Corporate Trust), The Bank of New York

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Munich	Dietmar Lupfer	Artistic Director, Muffahalle Arts Centre, Munich
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Paris	Gao Xing-jian	Cultural Worker
Taipei	Hsia Chu-joe	Professor, Architecture and City Research Institute, University of Taiwan
Hong Kong	Lee Ou-fan, Leo	Professor of Humanities, The Chinese University of Hong Kong
Beijing	Lin Zhaohua	Theatre Director
Tokyo	Makoto Sato	Artistic Director, Black Tent Performance Company/ Setagaya Public Theatre
New York	Ping Chong	Theatre Director
Taipei	Tsai Ming-liang	Film Director
New York	Yoshiko Chuma	Performance Art Director

### Directors

Artistic Director	Danny Yung
Creative and Programme Director	Mathias Woo

### Staff List

Creative Manager	Wong Yue-wai
Resident Actor / Creative Coordinator	Cedric Chan
Creative Coordinator	Melody yiu
Creative Assistant	Benny Wu
General Manager	Doris Kan
Assistant Managers	Kaya Lo Amanda Chui
Marketing Officer	Luka Wong
Production Coordinator	Gavin Chow
Project Assistant	Karry Cheng
Assistant to Director	Waillis Lee

# 鳴謝

## Acknowledgement

進念・二十面體謹向以下機構及朋友在過去一年在財政、服務及精神上的支持，致以衷心感謝：  
We would like to express our gratitude to the following organizations and patrons for their continuous financial, service and spiritual support:

### 特別鳴謝

#### Special Thanks



民政事務局  
Home Affairs Bureau



聯合國教育科學  
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活動年表 (2006年4月1日至2007年3月31日)

年份	月份	活動類別	計劃名稱	主/合辦單位	地點 觀眾/出席人次/讀者人數 (場次/節數/印量)	參與計劃主要成員
2006	5月	P	萬曆十五年	進念主辦 康文署贊助	香港文化中心劇場 2,463 (9)	編導：胡恩威 改編：張建偉 特邀崑曲藝術家： 石小梅、孔愛萍、單曉明
		E/P	多媒體音樂劇場教育計劃 2005/06 「進念唱好流行曲」——總結演出	進念與康文署合辦	上環文娛中心劇院 572 (2)	策劃：黃裕偉、白惠芬
		E/X	多媒體戲劇教育計劃 2005/06 「進念唱好流行曲」——裝置展覽	進念與康文署合辦	上環文娛中心展覽廳 995 (1)	策劃：黃裕偉、白惠芬
	6月	P	挑滑車（重演）	康文署主辦 進念製作	香港文化中心劇場 265 (2)	編導：榮念曾 特邀演出：單曉明
	7月	P	萬世師表孔巨基	進念主辦	香港藝術中心壽臣劇院 4,887 (15)	編導：胡恩威 演出：陳浩峰
		B	補習之迷戀 EP	進念出版	香港 約1,000 (1,000)	創作主唱：陳浩峰 音樂：孔奕佳
		B	香港風格2——消滅香港 (第二版)	進念出版	香港 約10,000 (4,000)	主編：胡恩威
	8月	P	香港風格	進念主辦 康文署贊助	香港大會堂劇院 848 (4)	導演及設計：胡恩威
		E/P	進念青年創作計劃 電爛青春	進念主辦	藝穗會O <sub>2</sub> 劇院 119 (2)	策劃：黃裕偉、白惠芬
		E	多媒體戲劇教育計劃 2006/07 「進念Low Tech」——精要工作坊	進念與康文署合辦	牛池灣文娛中心文娛廳 7	策劃：黃裕偉、白惠芬
		C/M	亞洲舞蹈：與傳統的聯系，目前的答案	日本大學藝術學部藝術研究所	日本東京	榮念曾應邀出席
		C/M	有關中央黨校創意產業課程會議	中央黨校領導主持 清華大學附屬中學主催 聯合國教科文組織駐京辦主催	中國北京	榮念曾應邀出席
		B	香港風格 (DVD)	進念出版	香港 約4,000 (1,000)	導演/文本：胡恩威
	9月	C/M	創意教育專家研討會	橫濱市政府及 Bankart主辦	日本橫濱	榮念曾應邀出席
		C/M	Cultural Think Tank及創意產業會議	Hope Institute 主辦	韓國首爾	榮念曾應邀出席
		C/M	創意教育高峰會籌備會議	Haja Center主辦	韓國首爾	榮念曾應邀出席
		C/M	公共空間的創意展覽暨國際研討會	北京市朝陽區人民政府 主辦	中國北京	榮念曾應邀出席
	9-10月	P/E	萬曆十五年（重演） 演出及學生導賞場	進念主辦	香港藝術中心壽臣劇院 4,554 (19)	導演：胡恩威 改編：張建偉 特邀崑曲藝術家： 石小梅、胡錦芳、 單曉明、蔡晨成、孫伊君
		E/P	多媒體戲劇教育計劃 2006/07 「進念Low Tech」（第一階段） 多媒體劇場導賞演出	進念與康文署合辦	8間參與學校 4,890 (8)	策劃：黃裕偉、白惠芬

年份	月份	活動類別	計劃名稱	主/合辦單位	地點 觀眾/出席人次/讀者人數 (場次/節數/印量)	參與計劃主要成員
2006	9-10月	C/M	亞洲基金會及民間組織議會年會	亞洲基金會及民間組織議會主辦	泰國曼谷	榮念曾應邀出席
	10月	E	多媒體戲劇教育計劃 2006/07 「進念Low Tech」(第二階段) 校內工作坊、聯校講座及工作坊	進念與康文署合辦	8間參與學校、上環文娛中心 1,481 (85)	策劃：黃裕偉
		C/M	中歐演藝交流研討會 主持講座—— 政策與藝術家：如何共存及合作 結幕總結——前瞻與未來	ETM及中國表演藝術社會 (CAPA) 主辦	中國北京21世紀飯店	主持及講者：榮念曾
		C/M	城市文化交流會議——籌備會議	上海社科院 主辦	中國上海	榮念曾應邀出席
	10-11月	C/M	展演場所經營與管理國際研習營	新舞台 主辦	台北台泥大樓士敏廳	講者：榮念曾
	11月	C/M	「香港非物質文化遺產（表演藝術）中心」發展計劃——專家會議	進念主辦、「衛奕信勳爵文物信託」基金資助	香港文物探知館演講廳 16人 (4)	主持：胡恩威 與會者：張秉權、李察·恩格爾哈特、辜懷群、李新風、劉智龍、Panisa Puvapiromquan、Shanta Serbjeet Singh、田蔓莎、Mikumi Yanahara、周龍、榮念曾
		C/M	亞洲文化合作論壇—— 創意教育高峰對話：「創意學院巡禮」	民政事務局主辦	香港	主持及講者：榮念曾
2007	1月	P/E	東宮西宮5——2097 Back to the清朝 演出及學生導賞場	進念主辦	香港文化中心大劇院 8,038 (6)	編導：胡恩威
		C/M	亞洲澳洲媒體藝術網絡籌備會議	NABI藝術中心 主辦	韓國首爾	榮念曾應邀出席
	2月	C/M	Cultural Exchange Think Tank	Tokyo Wonder 主辦	日本東京	榮念曾應邀出席
	3月	E	「香港非物質文化遺產（表演藝術）中心」發展計劃——講座及媒體發佈	進念主辦、「衛奕信勳爵文物信託」基金資助	香港文物探知館演講廳 約100人 (1)	策劃：胡恩威、黃裕偉
		E/R	「香港非物質文化遺產（表演藝術）中心」發展計劃——網頁	進念製作、「衛奕信勳爵文物信託」基金資助	約10,000 (1)	策劃：胡恩威、黃裕偉
		B	非物質文化遺產（表演藝術）特刊	進念製作、「衛奕信勳爵文物信託」基金資助	約100,000 (50,000)	策劃：胡恩威、黃裕偉、陳浩峰
		B	香港風格3—— 城市應該是這樣建成的	進念出版	香港 約5,000 (2,000)	作者：胡恩威
全年進行		E	多媒體表演藝術課程策展	進念與香港兆基創意書院合作	香港 210人 (55)	策劃：黃裕偉
		R	傳統戲曲聲音實驗室	進念主辦	香港	策劃及創作：榮念曾

Activity Chart (1 April 2006 – 31 March 2007)

Year	Month	Type	Project Name	Presenter / Co-presenter	Venue No. of Audience/ Participant/ Reader (No. of Performance/ Activity/ Publication)	Core Team Member
2006	May	P	1587, a Year of No Significance	Presented by Zuni Sponsored by LCSD	Studio theatre, Hong Kong Cultural Centre 2,463 (9)	Director/ Playwright: Mathias Woo Playwright: Jiang Jiangwei Guest Artists (Kun Opera): Shi Xiaomei, Kong Aiping, Shan Xiaoming
		E/P	Zuni Tunes the Pop Multi-media Music Theatre Educa- tion Scheme 2005/06 (Phrase IV) Joint School Performance	Co-presented by Zuni and LCSD	Theatre, Sheung Wan Civic Centre 572 (2)	Curators: Yuewai Wong, Jessie Pak
		E/X	Zuni Tunes the Pop Multi-media Music Theatre Educa- tion Scheme 2005/06 Installation Art Exhibition	Co-presented by Zuni and LCSD	Exhibition Hall, Sheung Wan Civic Centre 995 (1)	Curators: Yuewai Wong, Jessie Pak
	June	P	The Outcast General (Re-run)	Presented by LCSD Produced by Zuni	Studio Theatre, Hong Kong Cultural Centre 265 (2)	Director/ Playwright: Danny Yung Guest Performer: Shan Xiaoming
	July	P	Three-letter Opera	Presented by Zuni	Shouson Theatre, Hong Kong Arts Centre 4,887 (15)	Director and playwright: Mathias Woo Performer: Cedric Chan
		B	Crazy for Tutorials (EP)	Published by Zuni	Hong Kong Est. 1,000 (1,000)	Lyrics/ Artist: Cedric Chan Music: Edgar Hung
		B	Hong Kong Style 2 – Destroy Hong Kong (2nd Print)	Published by Zuni	Hong Kong Est. 10,000 (4,000)	Chief Editor: Mathias Woo
	Aug	P	Hong Kong Style	Presented by Zuni Sponsored by LCSD	Theatre, Hong Kong City Hall 848 (4)	Director and Designer: Mathias Woo
		E/P	Zuni Youth 2006 Experimental Performance – Youth Sparks	Presented by Zuni	O2 Theatre, Fringe Club 119 (2)	Curators: Yuewai Wong, Jessie Pak
		E	Zuni Low Tech Multi-media Theatre Education Scheme 2006/07 Briefing Workshop	Co-presented by Zuni and LCSD	Cultural Activities Hall, Ngau Chee Wan Civic Centre 7	Curators: Yuewai Wong, Jessie Pak
		C/M	ORCNANA & APPAN International Conference	Organised by ORCNANA Art Research Institute	Tokyo, Japan	Representative: Danny Yung
		C/M	Central Party School - Creative Industries Programme Meeting	Organised by Central Party School	Beijing, China	Representative: Danny Yung
		B	Hong Kong Style (DVD)	Published by Zuni	Hong Kong Est. 4,000 (1,000)	Written & Directed by: Mathias Woo
	Sept	C/M	Creative Education Expert Symposium	Organiser: Yokohama City Government & Bankart	Yokohama, Japan	Representative: Danny Yung
		C/M	Cultural Think Tank and Creative Industry Meeting	Organiser: Hope Institute	Seoul, Korea	Representative: Danny Yung
		C/M	Creative Education Summit - Preparation Meeting	Organiser: Haja Center	Seoul, Korea	Representative: Danny Yung
		C/M	An International Exhibition and Symposium on Public Art	Organiser: Chaoyang District People's Government, Beijing	Beijing, China	Representative: Danny Yung
	Sept- Oct	P/E	1587, a Year of No Significance (Re-run) Performance and Student Performance	Presented by Zuni	Shouson Theatre, Hong Kong Arts Centre 4,554 (19)	Director: Mathias Woo Playwright: Jiang Jiangwei Guest Artists (Kun Opera): Shi Xiaomei, Hu Jinfang, Shan Xiaoming, Cai Chencheng, Sun Yijun

Year	Month	Type	Project Name	Presenter / Co-presenter	Venue No. of Audience/ Participant/ Reader (No. of Performance/ Activity/ Publication)	Core Team Member
2006	Sept-Oct	E/P	<b>Zuni Low Tech Multi-media Theatre Education Scheme 2006/07</b> (Phrase I) In-school Multi-media Performance	Co-presented by Zuni and LCSD	8 participating schools 4,890 (8)	Curators: Yuewai Wong, Jessie Pak
		C/M	<b>CAFO Executive Committee Meeting</b>	Organizer: CAFO	Bangkok, Thailand	Representative: Danny Yung
	Oct	E	<b>Zuni Low Tech Multi-media Theatre Education Scheme 2006/07</b> (Phrase II) In-school and Joint-schools multi-media workshops and seminars	Co-presented by Zuni and LCSD	Shueng Wan Civic Centre 8 participating schools 1,481 (85)	Curator: Yuewai Wong
		C/M	<b>China Europe Performing Arts Symposium</b>	Organizer: IETM, The China Association of Performing Arts (CAPA)	Beijing, China 21 Century Hotel	Moderator and speaker: Danny Yung
		C/M	<b>Planning of City to City Forum with Academy of Social Science</b>	Organizer: Academy of Social Science	Shanghai, China	Representative: Danny Yung
	Oct-Nov	C/M	<b>International Conference of Performance Venue Management</b>	Organizer: Novel Hall	Taiwan Cement Hall, Taipei	Speaker: Danny Yung
	Nov	C/M	<b>Establishment Plan for the Institute of Intangible Cultural Heritage (Performing Arts) in Hong Kong</b> - Expert Meeting	Presented by Zuni Sponsored by the Lord Wilson Trust Foundation	Lecture Hall, Hong Kong Heritage Discovery Centre 16 (4)	Moderator: Mathias Woo Participants: Cheung Ping Kuen, Richard Engelhardt, Vivien H. C. Ku, Li Xin Feng, Thomas Liu, Panisa Puvapiromquan, Shanta Serbjeet Singh, Tian Mansha, Mikumi Yanaihara, Zhou Long, Danny Yung
		C/M	<b>Asia Cultural Co-operation Forum (ACCF)</b>	Presented by HAB	Hong Kong	Speaker: Danny Yung
2007	Jan	P/E	<b>East Wing West Wing 5-2097 Back to the Ching Dynasty</b> Performance and Student Performance	Presented by Zuni	Grand Theatre, Hong Kong Cultural Centre 8,038 (6)	Director and playwright: Mathias Woo
		C/M	<b>Media Arts Think Tank Meeting</b>	Organizer: NABI Arts Centre	Seoul, Korea	Representative: Danny Yung
	Feb	C/M	<b>Cultural Exchange Think Tank</b>	Presented by Tokyo Wonder	Tokyo, Japan	Representative: Danny Yung
	Mar	E	<b>Establishment Plan for the Institute of Intangible Cultural Heritage (Performing Arts) in Hong Kong</b> - Public Lecture & Press Meeting	Presented by Zuni Sponsored by the Lord Wilson Trust Foundation	Lecture Hall, Hong Kong Heritage Discovery Centre About 100 (1)	Curator: Mathias Woo, Yuewai Wong
		E/R	<b>Establishment Plan for the Institute of Intangible Cultural Heritage (Performing Arts) in Hong Kong</b> - Website	Published by Zuni Sponsored by the Lord Wilson Trust Foundation	About 10,000 (1)	Curator: Mathias Woo, Yuewai Wong
		E/R	<b>Intangible Cultural Heritage (Performing Arts) Featured Booklet</b>	Published by Zuni Sponsored by the Lord Wilson Trust Foundation	About 100,000 (50,000)	Curator: Mathias Woo, Yuewai Wong, Cedric Chan
		B	<b>Hong Kong Style 3 – A City should be Built This Way</b>	Published by Zuni	Hong Kong About 5,000 (2,000)	Writer: Mathias Woo
All year	E	<b>Planning of Multi-media performing Arts Course</b>	Collaborated by HKSC and Zuni	Hong Kong 210 (55)	Curator: Yuewai Wong	
	R	<b>Sound Lab: Experimenting Traditional Chinese Opera</b>	Organized by Zuni	Hong Kong	Curator and created by: Danny Yung	

Categories    P Performance    C Cultural Exchange    M Conference/ Forum    R Research and Development  
B Publication    X Exhibition    E Arts Education / Workshop / Talk



## 進念·二十面體 2006-07年度報告 Zuni Icosahedron Annual Report 2006-07

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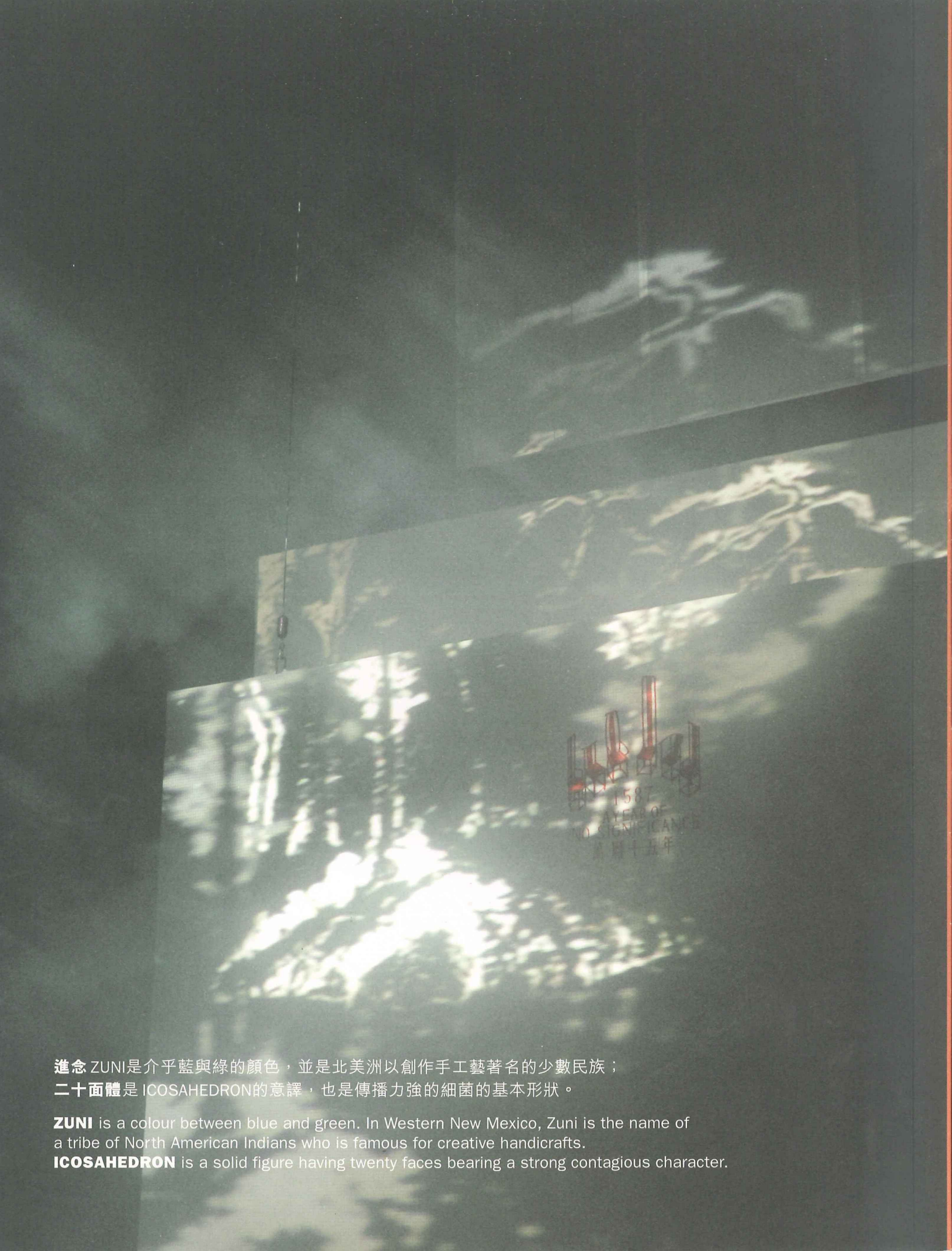
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**進念** ZUNI是介乎藍與綠的顏色，並是北美洲以創作手工藝著名的少數民族；  
**二十面體**是 ICOSAHEDRON的意譯，也是傳播力強的細菌的基本形狀。

**ZUNI** is a colour between blue and green. In Western New Mexico, Zuni is the name of a tribe of North American Indians who is famous for creative handicrafts.

**ICOSAHEDRON** is a solid figure having twenty faces bearing a strong contagious character.