

實驗

EXPERIMENT

規矩

RULES

思考

THINKING

認識

2015-16 年度報告

吡喊

UNDERSTANDING

表演

PERFORMANCE

評論

COMMENTARY

定義

Annual Report 2015-16

交流

DEFINITION

問題

EXCHANGE

創意

QUESTIONS

創意

CREATIVITY

三十多年來，進念秉承發揚實驗藝術的使命，製作優秀的劇場作品在國內外上演，同時也注重實驗精神的傳承，本年度尤其進行了多個跨世代的實驗創作項目。

## 「九十後」接力

本年度內，進念一共在海內外上演了十六個劇場項目。暑假期間，榮念曾開展藝術教育計畫「創意操場」，系統性地把數十年來的創作心得編纂成「實驗課程」，為本地「九十後」新血提供一系列「跨越」學習、創作和演出的項目，包括一起創作《看不見的城市》，共同思考香港與香港人的過去、現在與未來。又上演了兩齣兒童音樂劇——陳浩峰和黎達榮創作的《魔笛遊樂場》、邀請作品東京座·高円寺的《乒乓》；《木積積廿廿年漫畫空間展》則為黎達達榮筆下的木積積慶祝20歲生日；實驗傳統劇場《夜奔》年內出訪德國漢諾威藝術節後返港上演；並委約黃大徽舞蹈劇場《舞士列傳》，都是跨世代的作品。

## 古代

## 經典啟示今天

胡恩威在劇季中全新創作的作品有《東宮西宮12一國兩制 Let It Be》和《元亨利貞》；在易經計畫裡面，本人亦參與了當中的「乾·易經海報展」的策展工作，邀請了八位本地藝術家及設計師參與。整個計畫以《周易》中「乾卦」作為概念，向公眾介紹這部中國智慧寶典。同時，發掘以當代藝術演繹它的各種可能。此外，兩齣歷史劇場系列作品《萬曆十五年》和《中國建築100年》重新編排「大劇院」版本，在劇季一首一尾，從明朝到當代中國，照見今天社會，處處有所啟示；其中《中國建築100年》獲邀作為2015米蘭世界博覽會文化節目在當地上演。

## 交流足跡

## 遍天下

海外演出還包括榮念曾策劃的第四屆「朱鸛藝術周」在南京進行、「一桌二椅」實驗崑曲作品參加2015上海崑曲藝術周、胡恩威與何秀萍改編的《紅玫瑰與白玫瑰》在上海文化廣場上演；兩位藝術總監更先後與臺北市立國樂團及國光劇團合作《樂璇上海》和《十八羅漢圖》，並到柏林、蘇黎世、伯恩、洛桑、三藩市、上海等二十個城市進行交流。

進念的藝術推廣工作不限於劇場，同時進行了專業實習、導賞、示範演出、展覽、工作坊等的活動；而由榮念曾於70年代創造的漫畫人物「天天」的足跡除了走遍港、九，也遠至韓國和加拿大。

# 跨世代的實驗

董事會主席 靳埭強



## Time for the Post-90s to pick up the baton

For more than 30 years Zuni has been committed to upholding the mission of developing experimental art, producing outstanding theatrical works at home and abroad whilst emphasizing the heritage of the spirit of experimentation. During the current year, in particular, the company organised a number of creative and experimental projects that are cross-generational by nature.

The year was accomplished with a total of 16 local and overseas theatre productions. In summer, Danny Yung launched the arts education project *Creative Playground*, an Experimental Theatre Education Programme catered for Hong Kong's Post-90s youngsters, nurturing them in a series of cross-over programmes related to learning, creation and stage performance. The project culminated in the performance *Invisible Cities* and together they reconsidered the past, present and future of Hong Kong and its people. During the year two musicals for children were also staged: *The Magic Flute Playground*, a work jointly created by Cedric Chan and Lai Tat Tat Wing; and *Ping-Pong*, a guest performance by Za-Koenji Public Theatre, Tokyo. Other programmes included *Comicspace - Woody Woody Wood 20/20th Anniversary Exhibition*, a project celebrating the 20th birthday of Woody Woody Wood, the comic-book character created by Lai Tat Tat Wing; experimental theatre *Flee by Night*, after being invited as the opening performance of Festival of Kunstfestspiele Herrenhausen 2015, Hanover, Germany; and *The World According to Dance*, a commissioned work of Dick Wong. They are all cross-generational works.

## Ancient classics shedding light on today

The season also presented new works by Mathias Woo including *East Wing West Wing 12 - Let It Be One Country Two Systems* and *The Book of Changes*. I myself was also involved in *The Book of Changes* project as curator for Poster Exhibition on *The Book of Changes: Qian*, in which eight local artists and designers were invited to participate. The entire project is based on the concept of the trigrams of *Qian* as depicted in *Zhou Yi* (Book of Changes), introducing this ancient text of Chinese wisdom to the public and at the same time exploring the potential of interpretation through contemporary art. In addition, the season featured two works under the historical theatre series: *1587, A Year of No Significance* and *One Hundred Years of Chinese Architecture*. They were rearranged and adapted for

staging in the Grand Theatre. The two performances, one kicking off the season and the other concluding the season, from the Ming Dynasty to contemporary China, shed light on society today with revelations throughout. In addition, *One Hundred Years of Chinese Architecture* was staged in Milan's prestigious theater Piccolo Teatro Grassi as a contributing cultural programme of Milan EXPO 2015.

Other overseas performances included the 4th Toki International Arts Festival held in Nanjing curated by Danny Yung; the experimental kunqu *One Table Two Chairs* was invited to be presented at Contemporary Kunqu Art Week 2015 in Shanghai; and *Red Rose, White Rose*, jointly rearranged by Mathias Woo and Pia Ho, was staged at Shanghai Culture Square in Shanghai. The two artistic directors also collaborated with Taipei Chinese Orchestra and Guoguang Opera Company on two works *The Enchanted Muse* and *The Picture of 18 Lohans* respectively in Taiwan. During the year, we carried out various cultural exchange activities in 20 cities including Berlin, Zurich, Bern, Lausanne, San Francisco and Shanghai.

## Exchange touring all over the world

The arts promotion work of Zuni is not confined to theatre only but also expanded to professional internship, guided tour and appreciation, demonstration, presentation, exhibition, workshop and so on.

The footsteps of Tian Tian, a comic figure created by Danny Yung in 70s, have been all over Hong Kong, Kowloon, as well as travelling afar to South Korea and Canada.

Chairperson of Board of Directors  
Kan Tai-keung

# Cross-generational Experimentation



董事會  
Board  
成員  
of

Directors

截至2016年10月 as at 2016.10

主席	靳埭強	靳劉高創意策略創辦人及榮譽顧問
副主席	劉千石	華欣文教基金主席
	賴錦璋	聖雅各福群會顧問 (2015年12月屆滿離任)
秘書	張世耀	資訊科技管理
司庫	譚卓玲	Yorkshire Capital Limited 高級副總裁
成員	區子強	廣告導演
	蔡德才	人山人海創辦成員及董事
	林永君	Anyplex 數碼點播有限公司創辦人及行政總裁
	利龐卓貽	樂慈基金會有限公司香港分部會長
	黃炳培	八萬四千溝通事務所有限公司創辦人及創作總監
	胡紅玉	律師
	嚴志明	科譽(香港)有限公司創辦人兼首席設計師
	葉國華	保華生活教育集團有限公司主席 (2015年12月屆滿離任)
	姚永安	時事評論人
榮譽法律顧問	陳韻雲律師行	

Honorary Legal Advisor

Chairperson	Kan Tai Keung	Founder and Honorary Advisor, KL&K Creative Strategics
Vice-chair	Lau Chin Shek	Chairman, Wah Yan Cultural Foundation
	Michael Lai	Advisor, St. James' Settlement (Cessation on Dec 2015)
Secretary	Leo Cheung	Information Technology Management
Treasurer	Jackie Tam	Senior Vice President, Yorkshire Capital Limited
Members	Johnny Au	Advertising Film Director
	Jason Choi	Founder and Director, People Mountain People Sea Productions
	Ringo Lam	President, Live to Love Hong Kong
	Vanessa Pong Lee	Founder and Creative Director, 84000 Communications Limited
	Stanley Wong	President, B & P Holdings Limited (Cessation on Dec 2016)
	Anna Wu	Lawyer
	Eric Yim	Chairman and Chief Designer, POSH Office Systems (HK) Limited
	Paul Yip	Current Affairs Pundit
	Gabriel Yiu	Chairman, B & P Holdings Limited (Cessation on Dec 2016)
	Vivien Chan & Co.	

進念 • 二十面體 Zuni Icosahedron

藝術顧問委員會  
Artistic Advisory Committee

羅娜褒曼 巴塞爾 巴塞爾劇院 歌劇總監 Laura Berman Basel Opera Director, Theater Basel

托比亞斯·比昂科尼 巴黎/上海 國際戲劇協會總幹事 Tobias Biancone Paris / Shanghai Director General, International Theatre Institute

張平 紐約 Ping Chong + Company藝術總監 Ping Chong New York Artistic Director, Ping Chong + Company

顧麗采 紐約 亞洲協會環球演藝和特色文化倡議總監

Rachel Cooper New York Director of Global Performing Arts and Special Cultural Initiatives, Asia Society

高行健 巴黎 文化工作者 Gao Xing-jian Paris Cultural Worker

夏錫九 台北 國立臺灣大學建築與城鄉研究所名譽教授

Hsia Chu-joe Taipei Honorary Professor, Graduate Institute of Building and Planning, National Taiwan University

漢斯－喬治·克諾普 柏林/上海 柏林國際文化政策學院高級研究員及上海戲劇學院高級戰略顧問

Hans-Georg Knopp Berlin/ Shanghai Senior Fellow, Hertie School of Governance, Berlin and Strategic International Advisor, Shanghai Theater Academy

李歐梵 香港 香港中文大學洗為堅中國文化講座教授

Lee Ou-fan Leo Hong Kong Sin Wai Kin Professor of Chinese Culture, The Chinese University of Hong Kong

林兆華 北京 劇場導演 Lin Zhao-hua Beijing Theater Director

雷柏迪馬 慕尼黑 莫法特館藝術中心總監 Dietmar Lupfer Munich Director, Muffathalle Arts Centre

約翰內斯·奧登塔 柏林 柏林藝術學院節目/藝術項目總監

Johannes Odenthal Berlin Director of Programming / Artistic Programs, Akademie der Kuenste

佐藤信 東京 座・高円寺藝術會館藝術監督 Makoto Sato Tokyo Artistic Director, Za-Koenji Public Theatre

蔡明亮 台北 電影導演 Tsai Ming-liang Taipei Film Director

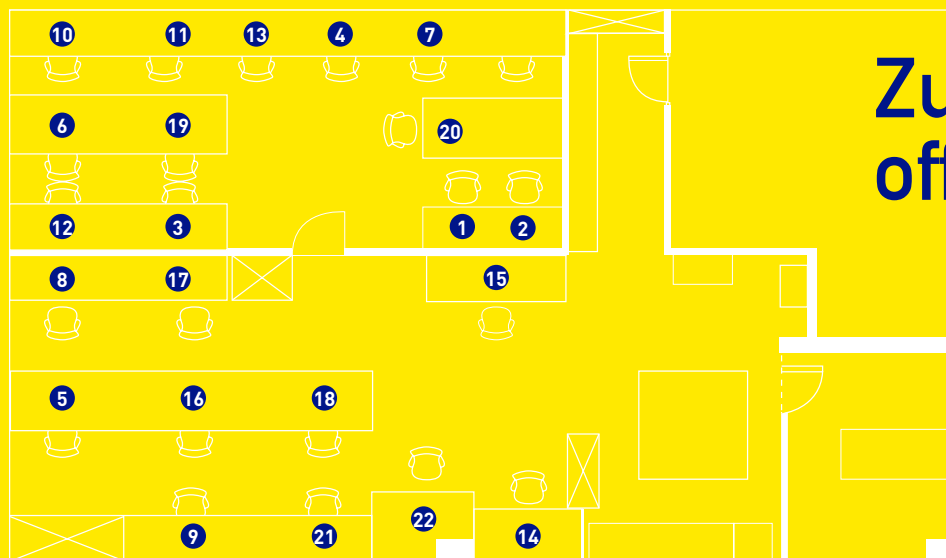
內野儀 東京 東京大學研究院綜合文化研究科教授

Tadashi Uchino Tokyo Professor, Department of Interdisciplinary Cultural Studies, The University of Tokyo

中馬方子 紐約 The School of Hard Knocks藝術總監 Yoshiko Chuma New York Artistic Director, The School of Hard Knocks

# 職員 Staff

截至2016年10月 as at 2016.10



Zuni's  
office

## 總監 Directors

- |   |                 |
|---|-----------------|
| 1 聯合藝術總監 Co-Artistic Director                             | 榮念曾 Danny Yung  |
| 2 聯合藝術總監暨行政總裁 Co-Artistic Director cum Executive Director | 胡恩威 Mathias Woo |

## 創作及藝術部 Creative and Artistic

- |   |                   |
|---|-------------------|
| 3 助理藝術總監 Assistant Artistic Director    | 陳浩峰 Cedric Chan   |
| 4 駐團演員 Performer-in-Residence           | 楊永德 David Yeung   |
| 5 駐團演員 Performer-in-Residence           | 鍾家誠 Carson Chung  |
| 6 駐團藝術家 Artist-in-Residence             | 黎達榮 Lai Tat-wing  |
| 7 研究主管 Senior Researcher                | 梁冠麗 Theresa Leung |
| 8 創作統籌 Creative Coordinator             | 李嘉隆 Peter Lee     |
| 9 助理創作統籌 Assistant Creative Coordinator | 賴旭輝 Clement Lai   |

## 行政及節目部 Administration and Programme

- |  |                   |
|--|-------------------|
| 10 藝團經理 (行政及財務) Company Manager (Administration and Finance) | 陳世明 Jacky Chan    |
| 11 藝團經理 (節目) Company Manager (Programme)                     | 簡溢雅 Doris Kan     |
| 12 經理 (節目及場地) Manager (Programme and Venue)                  | 周寶儀 Bowie Chow    |
| 13 經理 (公關及伙伴發展) Manager (PR and Partnership Development)     | 黃偉國 Luka Wong     |
| 14 舞台監督 Stage Manager  | 周俊彥 Gavin Chow    |
| 15 助理節目經理 Assistant Programme Manager                        | 何彥羲 Ho Yin-hei    |
| 16 節目及藝術行政見習 Programme and Art Administration Trainee        | 翟桐 Rachel Chak    |
| 17 節目及藝術行政見習 Programme and Art Administration Trainee        | 池家丞 Kason Chi     |
| 18 節目及藝術行政見習 Programme and Art Administration Trainee        | 盧雪雯 Stephanie Loo |

## 文化交流及教育項目 Cultural Exchange and Education Projects

- |                                  |                 |
|----------------------------------|-----------------|
| 19 監製 Producer                   | 黃裕偉 Wong Yuewai |
| 20 項目經理 Project Manager          | 陳碧如 Chan Pik-yu |
| 21 項目助理 Project Assistant        | 鄭國政 Ricky Cheng |
| 22 行政助理 Administrative Assistant | 陳苡霖 Elaine Chan |

# 財務摘要

# Financial Highlights

2015 - 16

截至2016年3月31日止年度  
For the year ended 31 March 2016

## 整體收入分佈 DISTRIBUTION OF INCOME

收入 Income	總額(港幣) Total (HK\$)	佔總收入比例 % Over Total Income
政府年度撥款 Government Subvention for the Year	11,495,614	61.4%
政府其他撥款 Government Other Grant	1,572,830	8.4%
門票收入 Box Office Income	2,104,995	11.2%
其他應約項目收入 Revenues from Other Hired Engagements	1,271,727	6.8%
捐款及贊助 Donations and Sponsorship	1,351,126	7.2%
其他收入 Other Income	929,390	5.0%
總收入 Total Income	18,725,682	100.0%

## 整體支出分佈 DISTRIBUTION OF EXPENDITURE

支出 Expenditure	總額(港幣) Total(HK\$)	佔總支出比例 % Over Total Expenditure
製作開支 Production Costs	9,716,818	50.6%
工作人員酬金 Personal Emoluments	7,468,062	38.9%
經常性及其他開支 General Overheads and Others	1,851,437	9.6%
特別開支 Special Expenditure	177,515	0.9%
總支出 Total Expenditure	19,213,832	100.0%

## 製作開支分佈 DISTRIBUTION OF PRODUCTION COSTS

製作開支項目 Production Costs	總額(港幣) Total(HK\$)	佔總製作開支比例 % Over Total Production Costs
場地費用 Venue Rental	2,229,323	22.9%
委約創作、演出及節目人員酬金 Commission New Works, Artists and Direct Labour	3,209,012	33.0%
佈景、道具及製作雜項 Set, Props and Production Miscellaneous	2,639,730	27.2%
宣傳及公關 Marketing and Public Relations	1,638,753	16.9%
總製作開支 Total Production Costs	9,716,818	100.0%

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

## 2015/16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 2015-16

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



聯合藝術總監  
榮念曾、胡恩威

Co-Artistic Directors

Danny Yung,  
Mathias Woo

# 進念 願景 Zuni Visions

## 進念 · 二十面體

1982年成立，非牟利慈善文化團體，是以香港為基，面向世界的實驗藝術團體。

專注於多元戲劇藝術創作，原創劇場作品超過200齣。一直致力拓展香港文化藝術新領域，主催藝術評論及文化政策研究等工作，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，並積極推動國際文化交流。

多年來獲邀前往演出及交流的城市遍及歐、亞、美等地六十多個城市。

致力促進非物質文化遺產（表演藝術）的傳承和發展。

現為香港九個主要專業表演藝術團體之一，是香港最具代表性的國際實驗劇團。

2009年始成為香港文化中心的場地伙伴團體，開展系列創作及外展教育計畫。

## ZUNI ICOSAHDRON

Founded in 1982, a Hong Kong based international experimental theatre company and non-profit making cultural organization.

Zuni has produced more than 200 original productions of alternative theatre and multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts criticism, cultural policy research and international cultural exchange.

Over the years, Zuni has been invited to more than 60 cities in Europe, Asia, and America for cultural exchange and performances.

Zuni has been undertaking the mission of preserving and developing Intangible Cultural Heritage (Performing Arts).

Zuni is one of the nine major professional performing arts companies in Hong Kong, and has established itself as a premier experimental theatre locally, regionally and internationally.

Since 2009, Zuni has become a venue partner of the Hong Kong Cultural Centre and produces a series of theatre works and outreach education programmes.

社聯機構會員 Member of the Hong Kong Council of Social Service



根據《稅務條例》第88條獲豁免繳稅  
的慈善機構  
A charitable institution is exempt from  
tax under section 88 of the Inland  
Revenue Ordinance

Charity listed on  
**WiseGiving**  
惠施 · 慈善機構

## 建立具香港特色的 實驗戲劇和藝術創作

To establish experimental theatre and artistic creation with unique Hong Kong characteristics

## 深化和推動藝術教育 · 培養下一代對文化藝術的 認識

To promote and enhance arts education;  
to train a wide range of arts professionals

## 持續發展香港在促進中華 文化多元發展的角色

To sustain an active role of Hong Kong in promoting the development and diversity of Chinese culture

## 推動跨文化跨地域的 合作和交流

To promote cross-cultural and cross-regional collaborations and exchange

## 建構知性公民社會及文化 藝術的多元性

To cultivate a knowledgeable civil society and promote the diversity in arts and culture

進念 · 二十面體為香港文化中心場地伙伴  
進念 · 二十面體由香港特別行政區政府資助

Zuni Icosahedron is a Venue Partner of the Hong Kong Cultural Centre  
Zuni Icosahedron is financially supported by the Government of the Hong Kong Special Administrative Region



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交流  
問題  
創意

# The Playground 榮念曾 Vocabulary of 與 Danny Yung 90後青年的 and 「操場詞彙」 the Post-90s youngsters

實驗 Experiment 規矩 Rules 思考 Thinking 認識 Understanding 表演 Performance 評論 Commentary 定義 Definition 問題 Questions 交流 Exchange 創意 Creativity

在這創意操場中，我們用最基本的訓練來互相交流，同時也重新認識自己的身體，並且在有設定的限制下，去思考如何用最基本的元素來表達我們的創意。

In this creative playground, we use the most basic training to communicate with each other. We also have a new understanding of our own body. Within some preset limits, we are encouraged to think about how to use the most basic elements to express our creativity.

蔡梓麟 Pluto Choi  
學員 Participant

我相信自己會一直在探索中成長，成長中我也重新定義了「舞台」及「自己」。

I believe that I will always find growth in exploration. During the growing process, I also keep redefining the concept of "Stage" and "Myself".

陳諾晴 Chan Nok-ching  
學員 Participant

在操場上大家認識定義；思考問題；以表演去實驗；各自從體驗中有不同的感受，再互相以評論作交流。

In the playground, we have an understanding of definition; thinking about questions / problems; performing for experimentation, with each of us having respective feelings towards the experience. Then we exchanged by providing critiques to each other.

許文壕 Ben Hui  
學員 Participant

我們要回答很多關於自己和這社會的問題，還給我們十個詞語，要我們去想。我覺得奇怪，表演和這些問題有什麼關係？然而通過多次工作坊，疑問慢慢消失，發現其實藝術包含生活中的所有，而十個詞語互相連繫成一個循環。

We have to answer a lot of questions related to ourselves and society. We are also given ten words to ponder over. I initially found it strange that if performance had anything to do with these questions? However, after a number of workshops, the doubt gradually disappeared and I came to realise that art in fact covers everything in life. And the ten words are linked to one another to form a cycle.

關楚婷 Simony Kwan  
學員 Participant

It is in fact a transcultural, trans-media and trans-generation creation tailored to the Hong Kong people, demanding to be heard.

這是跨文化、跨媒體、跨世代的創意，是屬於香港人的作品，不容忽視。

- HKELD 香港英語戲劇 (Hong Kong English Language Drama)



榮念曾實驗劇場 Danny Yung Experimental Theatre

## 看不見的城市 Invisible Cities

6-7/11/2016

香港文化中心大劇院  
Grand Theatre  
Hong Kong Cultural Centre

藝術總監 / 導演 / 文本 / 舞台設計

榮念曾

音樂總監 / 創作指導 (聲音)

許敖山

創作指導 (形體)

黃靜婷

工作坊導師

李俊樂、謝殊、黃大衛、于逸堯

Artistic Director / Director / Text / Stage Designer

Danny Yung

Music Director / Creative Instructor (Sound)

Steve Hui (aka Nerve)

Creative Instructor (Movement)

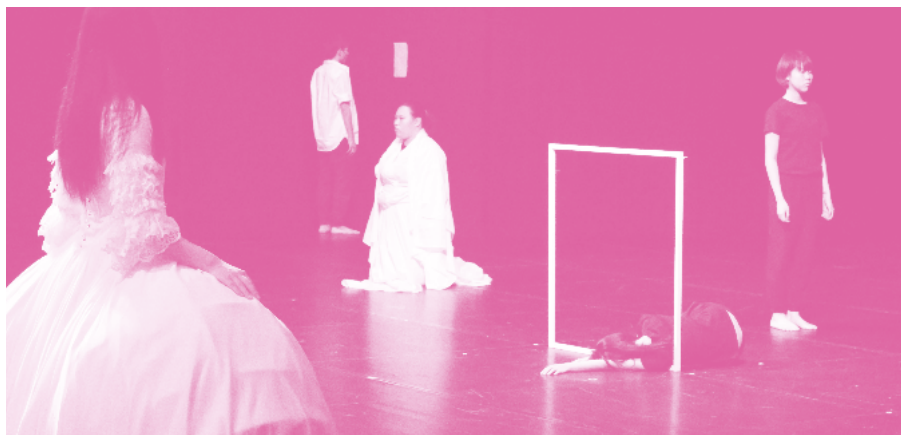
Chloe Wong

Workshop Tutors

Gordon Lee, Dick Wong, Xie Shu, Yu Yat-yiu

參加者/ 演員 余在司、吳思琪、何嘉翹、許文壠、莫東裕、陳諾晴、黃美淇、葉淑菁、隨夢緣、蔡雨田、鄧佩珊、劉柏妍、蔡梓麟、劉皓琳、謝昊丹、關楚婷、羅凱盈、蘇權威

Participants/ Performers Joyce Eu, Suki Ng, Hazel Ho, Ben Hui, Kitty Mok, Chan Nok-ching, Maggie Wong, Yip Shuk-ching, Tsui Mung-yuen, Choy Yu-tin, Jessica Tang, Stephanie Lau, Pluto Choi, Phoenix Lau, Daniel Tse, Simony Kwan, Vicgina Law, Handsome So



## 看不見的城市

大汗直視馬哥李羅：「你滔滔不絕『講述』的那些城市，本來就是講述同一個城市吧？」他頓一頓繼續說：「大概在你的眼中，文化嘛就是『講述』的文化，城市嘛就是『當下』的城市。這些城市雖然名字不一樣，其實都想搶灘，都想比劃彼此的智慧，都有意圖『探討』天下城市的本質。都在探討心中理想的城市吧？有了這樣的論述，那下一步該怎樣呢？」

馬哥李羅低首回道：「陛下明見。我們目前的對話不也正在『講述當下』？正在『探討』？」他繼續說：「我相信領導們只要堅持誠實地『講述當下』，才會有實在的交流互動，才會有真實的下一步。發揮這交流互動之潛力，需要平等論述評論開放的對話。有對話，才有確實的比較，才有批評和自我批評，才有人文的進步。」

大汗望著問：「你真正想說的是我們的城市在退步。我們的城市缺乏批評和自我批評。我們的城市沒有用心做真正彼此的比較工作。因此我們的城市與城市之間並沒有實質人文對話。」

馬哥李羅道：「陛下明見。」大汗說：「什麼明見不明見？你明明在批評我在這個地位，好像什麼都見不到。我們安排的見面就是談談什麼是見不到的城市？談談什麼是見得到的城市？同時我們談談為什麼我見不到，為什麼你見得到？或許相反。」馬哥李羅說：「這個涉及領導和群眾見解差異，以及執政和議政見解差異。」大汗聽了說：「我沒有太多時間和你談。通常我見屬下，半小時封頂。」

馬哥李羅道：「其實說好話的半小時嫌少，說批評的話半小時嫌多。我們的聚會，也是在批評所有的聚會。我們會談形式內容，也是在批評所有會談的形式內容？」大汗笑道：「我們一年才見一次，你講我聽或我講你聽，言不及義；慢慢成為徒具形式的活動。」馬哥李羅說：「這是你主觀看法，正好點出領導和

群眾，執政和議政的問題。表面上，以往的對話，其中一部份是希望能夠創意延伸我們的對話，強化對話的平台，開放對話的形式，發展對話內容。另外一部份涉及如何令內容成為具體城市發展的議政執政。」大汗大笑：「對話有用嗎？對管治制度辯証的問題有用嗎？」

他繼續說：「城市發展能不能夠做到辯証，本來是政治的問題，也是經濟學的問題，更是長期累積社會文化的問題。當然也包括我們在體制內的持份者，有沒有辯証魄力的問題。」大汗跟著說：「你只不過寫了本遊記，銷售量好就成為文化交流的專家。」

馬哥李羅並不在意大汗的熱諷：「那麼讓我們換個位置身份去處理問題怎樣？換個觀點角度去處理問題又會怎樣？另外，也讓那些城市的公民們有機地旅行交流？甚至交換移民？」

大汗：「倒也是，文化交流的建設不是一朝一夕，也不一定只是旅遊消費，更不是經濟教化宣傳效益。你是希望人人都成為馬哥李羅？你是希望人人都能和我對話。那麼我不是窮忙？你一個人扮代表不就夠了？」

馬哥李羅答道：「一個人講十個城市故事，和十個人講同一個城市的故事，分別在不同層次的比較。有了比較就有評議，有了評議就有改善的可能性。況且現在有互聯網，更方便大家胡說八道。」

大汗望著窗外的風塵，感嘆道：「難道你認為我們清談對話，在讀者角度也只是文化消費嗎？我戎馬天下的號令經歷，反不及得你遨遊四海的消費學問嗎？」馬哥李羅輕輕回應：「陛下言重了。我的遊記銷售量倒是不錯的，帶動旅遊業之外，多了很多藝術節文化論壇活動；聽說一帶一路就如此這般發展出來。」

思考  
THINKING

## Invisible Cities

Great Khan looked into the eyes of Marco Polo and said, “The cities you kept “presenting” actually is the same city, right?” Great Khan halted and continued, “In your eyes, culture is the one “presented”, city is the one “for the moment”. All cities are the same except their names, and all wants to be ahead of the others competing on each other’s ideas and attempting to explore the common and fundamental qualities as well as the ultimate model of all cities. Having all these said, what’s next step?”

Marco Polo headed down and replied, “Absolutely, My Great Khan. Isn’t our conversation presenting the situation of the moment? Isn’t it searching for the ideal?” He continued, “I believe all the leaders insist in honestly ‘presenting the moment’, the exchanges and interactions will be realized and next step will be followed. To bring the potential of exchanges and interactions to the full requires fair reviews and open dialogues. Having dialogues promotes comparisons in real term, then critique and self-critique followed; after that, comes the improvements in humanity.”

**Great Khan asked, “What you really wanted to say is our city is running behind, lacking of critiques from the others and ourselves. We were not doing the comparisons in real terms for our city and there was not real dialogue on humanity among cities.”**

Macro Polo said: “Absolutely, My Great Khan.” Great Khan said, “Absolutely about what?” Obvious enough, you are criticizing my not seeing the issues in my position. What we did in the meeting was a mere talk on what is Invisible Cities and what is Visible Cities? And why can’t I see it but you can? Or vice versa?” Macro Polo said, “It is about the differences between the leader and the general public on the idea of execution and

discussion of the governance.” Great Khan responded, “I don’t have time for you. I shall usually spend no more than half an hour with my subordinates, tops.”

Macro Polo said: “Half an hour would be more than enough for critiquing, but not for pleasing remarks. The meeting between you and me was also a critique on the idea of having meetings. The form and content of our meetings were a form of critique on the same idea for all meetings, weren’t they? Great Khan laughed and said, “We meet once a year, more empty talking than communicating, it gradually turned into something without content. Macro Polo said, “It is purely your subjective view that illustrated right on the problems happened between the leaders and the general public, and the idea of execution and discussion of the governance. Superficially speaking, all the dialogues in the past, part of them were meant to extend our dialogues; strengthening the platform for dialogues, opening up the form and developing the content of dialogues. On the other hand, it related to the way turning the content into valuable action for the overall development of our city in the areas of the execution and discussion of governance.” Great Khan laughed, “Is dialoguing of any use in dealing with the problems raised in governance, system reform and dialectics?”

He continued, “Actually, if the dialectic process being successfully introduced in the issues of city development is about politics, economics, social and cultural aspects? Seemingly, it related to all the stakeholders in the system and the continuous effort in carrying out dialectic discourse.” Great Khan continued, “You had just published a travelogue, and the success in its sales turned you into an expert in cultural exchange.”

Macro Polo could not care less about Great Khan’s cynicism and said, “Let’s see what will happen to our views on the same issues after swapping our positions? Let’s see

what will happen to our views on the same issues after swapping our viewpoints? In addition, what about letting our people carry out exchanges and travels organically in an interactive way? Or even immigrate?”

Great Khan said, “That’s right. Solid cultural exchange platform is not built in a day. It is neither the travel-for-consumption kind nor the economic returns-driven propaganda. Would you hope for everyone becoming Macro Polo? Would you hope for everyone could carry out dialogues with me? Then, I will be dead busy. Having you pretended to act on my behalf is not good enough?”

**Macro Polo responded, “The differences between 10 city stories be told by one person and one story by 10 people are on the levels of comparison. Having comparison brings critiques that breed the possibilities of improvement.**

Not to mention the presence of internet that further allows bullshitting.”

## Director’s Note Danny Yung

Great Khan looked to the outside through the window and sighed, “Do you think our straight talking would become a kind of cultural consumption in the eyes of the readers? Do you think my experience in reigning my lands is not even comparable to your knowledge gained in travel-for-consumption? Marco Polo replied lightly, “Not at all, My Great Khan. The sales of my travelogue were okay, that helped promote tourism with more festivals and cultural forums launched. In fact, The Belt and Road was probably developed in such a way.

## 創意操場 榮念曾實驗劇場秘笈

### Creative Playground Danny Yung Experimental Theatre Education Programme

5/2015 - 1/2016

香港兆基創意書院  
HKICC Lee Shau Kee  
School of Creativity

操場是一個學習，評論，創作及實驗「規矩」的地方。我們都在探索「規矩」的源頭，就如我們都在了解「社會」的源頭，明白「組織」的源頭，分析「歷史」的源頭。在操場上，我們踢足球，我們做運動，我們打排球，我們練田徑。這些遊戲都有源頭，都有規矩。在表演藝術的操場裡，我們由源頭開始，創造新的實驗空間及身體的遊戲，我們尋找新的規矩，探索新的組織，回應著評議著未來社會的發展。這樣，操場就成為沒有邊緣的，充滿精力面對未來的劇場。

— 榮念曾 操場筆記 (節錄)

The playground is a place for learning, commenting, creating and experimenting with “rules”. We are all exploring the source of “rules”, just like we all try to understand the origin of “society” and “organisation”, and to analyse the source of “history”.

In the playground, we play sports like football and volleyball, and training like track and field. All these games have their origins and rules. In the playground for performing arts, we start from the origin by creating new experimental spaces and bodily games, and we search for new rules by exploring new organisational modules, making responses to and commenting on the future development of society. In this way, the playground has become a theatre without boundary and is fully charged with vitality for the future.

- Danny Yung, Playground Notes (Excerpt)



實驗  
EXPERIMENT





# RULES

## In search of the future

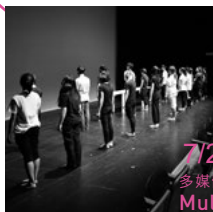


# Creative Playground Danny Yung Experimental Theatre Education Programme 創意操場 榮念曾 實驗劇場 秘笈

# 藝術 Arts 教育 Education 2015-16



5/2015  
資訊日  
Briefing



7/2015  
多媒體互動講座/  
Multimedia  
Interactive  
Talks



9/2015  
創意對話論壇  
Creative  
Dialogues  
Forum



10/2015  
總結演出《操場》  
Performance  
Playground



1/2016  
總結  
Evaluation

34

間本地學校  
Local  
Schools

超過  
Over

5,100

名學生參加及受惠  
Students  
participated &  
benefited

75

實習生  
Interns

學員  
No. of  
Participants

18 12  
48  
場公開講座/  
對話  
Sessions of  
Public Seminar/  
Dialogues Forum

節工作坊  
Sessions of  
Workshop

2 節介紹/ 檢討  
Sessions of Introduction  
& Evaluation

3 節技術工作坊  
Tech Workshops

4

場演出  
Performances

5-8/2015

多媒體專題工作坊  
Creative  
Workshops

9-10/2015

創作 / 評論練習  
Create &  
Reflect

真真真真  
規則矩  
思考考  
認識識  
UNDERSTANDING  
表演演  
PERFORMANCE  
評論論  
COMMENTARY  
定義義  
DEFINITION  
交流流  
問題題  
合創音

## X建Y築

**問：**「X建Y築」這個想法是怎樣產生？

**答：**我想比較開放一點，不是很具體地說歷史與建築，而是提出其實很多不同的元素，都可以放進建築。就像X可以代表很多東西，例如我們可以用歷史去談建築，可以用哲學去談建築，也可以用生活的角度去談建築。

我們節目編排的目的，也是希望提供多元化的角度，讓大家看建築的不同面貌。譬如說榮念曾老師的《看不見的城市》，是他跟一些年輕人如何觀看自己和這個城市關係的實驗創作。不一定是說具體的規畫，而是一些很個人的感覺與狀態。因為一個城市的不同社會文化型態、居住生活模式、政治生態，均影響著每一個對身處城市的體會。近來的社會事件本身就是一次香港年輕人對香港這個城市的一種公共空間的轉化與要求。當中反映了不同香港人對香港這個城市的期望與失望。與期去否定或者肯定，我們應該共同尋找每個對香港城市未來的可能。

城市空間有很多地方都會影響到人的心理。例如你在北京、上海或深圳生活，都會有不同的心理狀態。如果你住在胡同區，跟你住在五環，感覺便很不一樣。在香港，你住在深水埗和將軍澳，也會有很不同的狀態。當香港做規畫的時候，現在都只是重視金錢和管理效益，講經濟效益，卻很少考慮規畫對人的心理影響。在這方面，美國、歐洲的派別比較多。好像說Kevin Lynch等人做的城市規畫，便會重視一個城市如何影響到人的心理狀態，所以他們會從這個層次出發，做很多研究。 *Invisible Cities*這本書；就是提供一個更多元的閱讀城市文本。

**問：**《易經》元亨利貞又有什麼關係？

**答：**我們用《易經》的角度去談建築。認識中國人的時間空間觀念。我們常常給西方的觀念影響，以為經書是用來看世界的時間空間。《易經》裡的想法不是用來找答案，《論語》也是，它們沒有給你一個絕對的解釋，很多時候

是在乎你看它們的時候的心理狀態。不同於西方的邏輯觀念就是要去尋找答案，在中國文化裡，那個「答案」是會變的，時間、空間不一樣，答案就會變。

《易經》是跨學科的，可以用來看世界，看人生，看人際關係，是很有趣的思考方法。西方的想法是一定要知道結果、要找到答案。得了癌症，就要找方法把它消滅，但可能在解決的途中產生副作用。但中國的概念是如何去平衡：癌細胞存在的同時，如果你抵抗力夠強就不會發病。其實任何病都是這樣。

**問：**觀眾能理解這些概念嗎？

**答：**解釋得明白不是最重要，更重要的，是要主動去「學」的。在這個消費社會，觀眾一定要得到答案，要明白這個戲表達甚麼，但如果是一個學習的心態的話，不明白可能更好。不明白的時候，就會自己去了解。在不同的空間、時間、年齡，對同一件事的體會也會不一樣。我們做這一類型創作，希望來的觀眾不是帶著一個消費的心態，而是來學習、來交流。你可能對這個戲有感覺，可能沒感覺，可能喜歡，可能不喜歡。

**問：**所以這個藝術節在香港舉行很有獨特性。

**答：**我們在香港做這個藝術節的目的，第一是因為我們的城市提供太少資源讓大家去認識建築，而透過表演藝術，我們有比較多的空間去呈現建築的概念。在現實中，你要蓋一棟房子需要很多資源。另一方面，你可以看到，我們的城市只蓋一種房子，但是你去其他城市。例如東京，你可以看到很多可能性。所以我想在西方國家就不需要做這個藝術節，因為他們的建築已發展出一種規律，會有自己的建築類型和形態，跟香港的文化是很不同的。

建築是藝術節2015 藝術總監

胡恩威答問

## X Archi Y Tecture

### How did you generate this idea of X Archi Y Tecture?

I prefer to be a bit more open by suggesting that we can incorporate many different elements into architecture, rather than illustrating specifically on architecture and history. Just as the letter X can stand for many different things, so we can talk about architecture from the viewpoints of history, philosophy and even life.

Our programmes have been designed to provide a pluralistic way of looking at the diverse aspects of architecture. To take an example, Danny Yung's *Invisible Cities* is an experimental piece which came out of his working together with some young people to examine their relationships with Hong Kong, not necessarily about specific plans but something about their very personal feelings and psychological states. It reflects ways in which the diverse socio-cultural forms of a city such as the way of living, political ecology, etc, affect the experience of each individual in relation to the city. The social movements lately are attempts by young people to transform the public space of Hong Kong as a city, reflecting the expectation and disappointment of various Hong Kong citizens towards the city they call home. Instead of negating or affirming the events, we should work together to explore every potential for the future of Hong Kong.

To a great extent a city's space in all its diverse aspects has a significant impact on the human psyche. No matter whether you live in Beijing, Shanghai or Shenzhen, you would have a different psychological state depending on the district you live in. In Beijing, living in the old alleys of the hutong areas would definitely feel very different from the experience of living in the downtown regions enclosed by the five ring roads. In Hong Kong, you would also feel differently if you lived in Sham Shui Po or Tseung Kwan O. However, the Hong Kong government rarely considers the psychological impacts of city planning upon its citizens. The

entire focus of current city planning is purely on costs and economic and management efficiency. In this regard, the United States and Europe have broader focuses. Urban planners like Kevin Lynch provide good examples of how research-based city planning can reflect concerns for a city's impact on the human psyche. The book *Invisible Cities* offers a more diversified textual reading on cities.

### How is it related to the concept of Yuan Heng Li Zhen as revealed in *The Book of Changes*?

We try to examine architecture based on *The Book of Changes*. By doing so, we hope to understand the Chinese concepts of time and space. Influenced by the western mode of thinking, we often treat scriptures as a means to view the world in terms of time and space. The ideas brought up in *The Book of Changes* are not

Artistic Director,  
Architecture is Art Festival 2015

## Mathias Woo Q & A

supposed to be read as answers, and the same goes with *The Analects of Confucius*, for these books offer no absolute explanation but instead reflect the readers' psychological state when reading the texts. Unlike the western way of knowledge-seeking that emphasizes the need to search for answers, in Chinese culture the Answer is ever changing. When time and space are no long the same, the Answer will change too.

*The Book of Changes* is so unique to Chinese culture and it is very different from the West. *The Book of Changes* can be regarded as interdisciplinary for it can be used to view many things such as the world, our life and interpersonal relationships. It is a very interesting way of thinking. The western way of thinking is a kind of answer-driven one that highlights the need to know the result, the need to find the answer. Let's take an

example. If a person is diagnosed with cancer, the Western approach is to find a way to exterminate it even though it may create side-effects during the process, whereas the Chinese way of thinking is to find a balance: co-existence with the cancer cells, i.e. if your immunity is strong enough, it will not become a health-threatening illness. In fact all kinds of illness can be viewed in this way.

### Would the audience be able to understand these concepts?

Whether the explanation is understood is not the most important issue. The most important issue is to be able to "learn" proactively. In a consumer society, audiences tend to demand an answer, and to be told what was expressed in the performance. Yet, if we look at it from a learner's mind, it may be better if we do not understand. When we do not understand, we would proactively find our ways to try to understand. In a different space, at a different time and age, our experience of the same thing will turn out differently. By creating works like this, we hope the audience who come to our performances without bringing the behaviour of consumers but bringing with them the attitude of coming to learn, and coming for an exchange of ideas. You may feel strongly about this performance or you may not feel anything at all; you may like it or dislike it.

It is therefore a very unique occasion for Hong Kong to have such an art festival.

Our aim in organising this Festival is that, firstly, our city offers far too little resources to develop public understanding of architecture. In reality it requires lots of resources for a house to be built. Through performing art, we have relatively more space to present concepts of architecture. You may notice there is only one kind of building that flourishes in our city, whereas in other cities, e.g. Tokyo, a greater diversity of buildings exists. There is probably no need for this type of art festival in the West since architecture has already formed a pattern locally, with unique building types and forms, which is very different from the culture of Hong Kong.

演出以最直接的身體語彙，介入劇場空間，將《易經》的內在意涵開展，發展出另一重節奏與空間，同時為中國遠古的卜卦哲學添上新形式、新生命。

The performance employed the most direct vocabulary of the body in theatrical space, unfolding the inner significance of *The Book of Changes*, exploring a further dimension of rhythm and space and at the same time giving new form and life to the ancient Chinese's philosophy of divination.

- 明周 Ming Pao Weekly

國民藝術教育劇場 National Arts Education Theatre

## 元亨利貞 易經計畫

The Book of Changes

11-12/12/2015

香港文化中心大劇院  
Grand Theatre  
Hong Kong Cultural Centre

導演、設計、文本 胡恩威

文本 梁冠麗

音樂總監及作曲 于逸堯@人山人海

聲樂演出監督 畢永琴

服裝設計 又一山人

書法 董陽孜

攝影 區子強

演出 何彥淇\*、高若珊、伍宇烈、黃大衛、  
黃偉國、楊永德

聲樂演出 歌之能者：陳仲嘉、陳浩峰、  
陳德美、曾偉奇、謝勇存、黃婉薇

Director, Designer & Text **Mathias Woo**

Text **Theresa Leung**

Music Director & Composer **Yu Yat-yiu @PMPS**

Vocal Performance Producer **Rosaline Pi**

Costume Designer **anothermountainman**

Calligrapher **Tong Yang-tze**

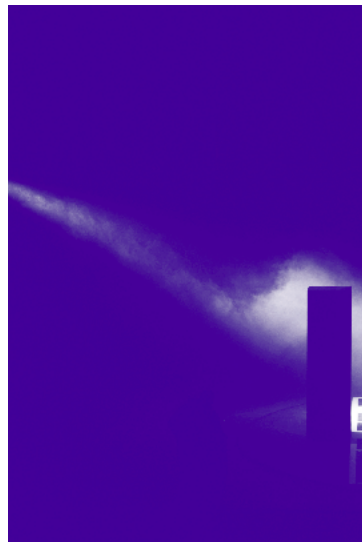
Photographer **Johnny Au**

Performers **He Yanqi\***, **Kao Jo-shan**, **Yuri Ng**,

**Dick Wong**, **Luka Wong**, **David Yeung**

Vocal Performance **Soloists In Action: Canny Chan**,  
**Cedric Chan**, **May Chan**, **Ricky Tsang**, **Jorden Tse**,  
**Mythie Wong**

\* 上海話劇藝術中心演員 Performer from Shanghai Dramatic Arts Centre

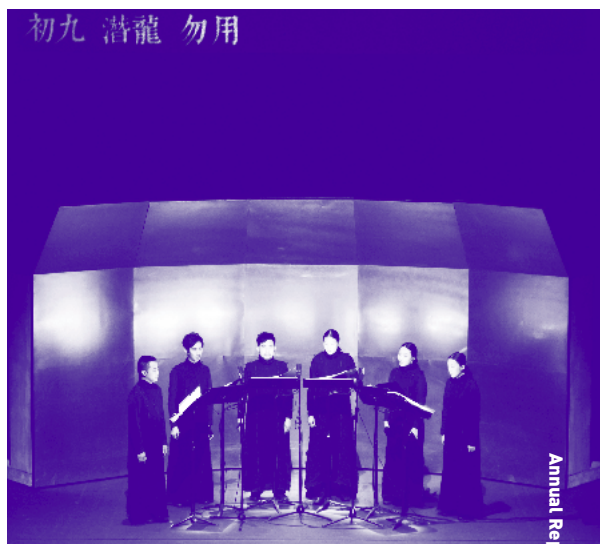




坐在劇場裡，閉上眼，打開心，五官都活了，音樂進來、芳香進來，生命靈動萬分。

Sitting in the theatre with my eyes closed and heart opened, I felt my five senses coming alive. With music streaming in, fragrance drifting past, life is full of so much vibration.

- 評論/ 傳媒人朱永瀟 Zhu Yongxiao, commentator/media worker



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

## 易經海報展：乾

Poster Exhibition on The Book of Changes: Qian

13/11-3/12/2015

香港文化中心大堂

Foyer

Hong Kong Cultural Centre

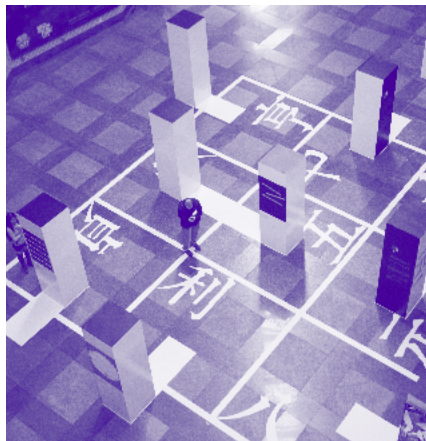
策展 靳埭強

藝術家及設計師 又一山人、區德誠、張瀚謙、  
蔡劍虹、蔡楚堅、洪強、靳埭強、劉小康、李永銓  
展覽設計 胡恩威、朱偉昇

Curator **Kan Tai Keung**

Artists and Designers **anothermountainman,**  
**Benny Au, Chris Cheung, Choi Kim-hung,**  
**Sandy Choi, Hung Keung, Kan Tai-keung,**  
**Freeman Lau, Tommy Li**

Exhibition Designers **Mathias Woo, Jim Chu**



# 表演 PERFORMANCE

## 訪問節錄

楊凡 (特約撰稿) × 黃大衛

楊凡：在進念的表演和你的個人舞蹈創作，一定有某些共通的地方。

黃大衛：我想都是在用身體去傳達一些資訊。

楊凡：舞蹈會不會更加接近純藝術的範疇？

黃大衛：我不覺得。舞蹈意識由最早的記錄勞動，求神拜佛，到後來追求美、典雅，再到表達自己情緒或者苦難，終究是一種抒泄。有的當代舞蹈作品純粹是形式上的追求，從身體、時間、空間出發，再回歸到身體。舞蹈就是身體，身體就是舞蹈。歐洲如今也有純粹的思考性的舞蹈，將舞蹈變成一個論述的過程，表述知性的討論。舞蹈的範疇很寬泛，大家不斷互相借鑒彼此的元素。

楊凡：跳舞會不會令一個人對身體感覺與其他人不同？

黃大衛：我是這麼覺得的。我跳舞的方式就是找一個中和的身體作為參考點，無論我做什麼，我都可以回到那裡。永遠知道自己的腳可以踢多高，並且知道收回的時候，要回到哪裡去。一個中和的身體令我更加明白自己身體的可能性和局限性，然後再去建立自己的一套身體語言。

楊凡：對身體的感悟，會不會改變你對世界的認識？

黃大衛：某程度上會的。因為你是透過你的身體，把它作為一個工具去創作，去表達。這和普通的身體感受是不一樣的。

Which means I always know how high I can kick my feet, and when I retract them, I know exactly where they are returning to. A neutral body makes me more aware of the potential and limitation of my body, and upon which I build up my own set of body language.

Yang: Has your perception and understanding of the body ever changed your world views?

Wong: Yes, to some extent. Because you are creating through your body, using it as a tool for expression. It is quite different from ordinary bodily sensations and feelings.

Yang: Zuni's performances and your personal dance works must have shared something in common.

Wong: I think they are all about using the body to convey some messages.

Yang: Does dance belong more to the realm of pure art?

Wong: I don't think so. The awareness of dance sprang forth from the ancient days as recordings of physical labour work; as prayers to heavens and buddhas; and later in the pursuit of beauty and elegance; and then as self-expression of emotions or suffering, provide a kind of relief after all. Some contemporary dance pieces are purely a pursuit of form, starting from the body, time, space, and then returning to the body. Dance is the body; the body is dance. Now in Europe there is a kind of dance for mind, that is turning dance into a process of discourses, discussing the expression of intellect and understanding. The scope of dance is very broad. We need to continue to study and learn from each other.

Yang: Does dancing make a dancer feel differently about the body than non-dancers do?

Wong: I think so. The way I dance is to find a neutral body as a reference point. So no matter what I do, I can always go back there.

## Interview Excerpt

Yang Fan (guest writer)  
x Dick Wong





Wong's characteristically intelligent concept offers a sharp snapshot of four generations of Hong Kong dancers and by extension, the evolution of the local dance scene.

黃大衛發揮其一貫的睿智，聚焦呈現香港四代舞者，把本地舞蹈界的演變娓娓道來。



- 南華早報 South China Morning Post



Annual Report 2015-16

舞蹈劇場 Dance Theatre

## 舞士列傳 The World According to Dance

16-18/10/2015

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

概念、導演 **黃大衛**

創作、演出 **馬才和\***、**李思聰**、**徐奕嬋**、**丘善行**

文本 **徐沛筠**

Concept & Director **Dick Wong**

Creation & Performance **Victor Choi-wo Ma\***,  
**Justyne Li**, **Ivy Tsui**, **Simpson Yau**

Text **Pamela Tsui**

\* 承蒙多空間舞團批准參與演出 With kind permission of Y-Space



*One Hundred Years of Chinese Architecture* premiered in 2011 to mark the centenary of the 1911 Xinhai Revolution, which not only signalled the advent of the Republic of China, but also the beginning of Chinese modernization and Westernization. While outlining the historical transformations of the twentieth-century, including the transition to state socialism in 1949 and to a socialist market economy since the late 1970s, the production reflects on the relationship between industrial and technological modernization and sociocultural modernity. It documents the unrelenting and, often, deliberate defacement of traditional architecture in the name of politics and economics, chastising the contemporary distortion of the essence of architecture and its shift in function from a matter of mind to one of money, and from “poetry” to “profit”, as indicated in the programme notes – namely, from the romantic and scholarly approach of Liang and Lin, who turned architecture into a life mission, to the rational and pragmatic approach of Pan and Zhang, for whom “architecture, like everything else, is only a vehicle”, as the latter states at one point during the performance. **A sustained critique of profit-driven speculation and of the capitalist desertion of the aesthetic and humanistic principles of architecture** runs alongside an elegiac contemplation of times past and things lost – not only in the spirit of architecture, but also in the soul of Chinese civilization.

**Rossella Ferrari**  
Senior Lecturer, SOAS, University of London

## 兩個世紀的對照： 《中國建築100年》對 中國現代化的反思 (節錄)

費萊麗 倫敦大學亞非學院高級講師

《中國建築100年》於2011年首演，正值辛亥革命百周年紀念。辛亥革命不僅標誌了中華民國的誕生，也是中國現代化和西方化的開始。演出勾勒了中國在二十世紀的歷史變遷，當中包括1949年實行國家社會主義，以及自七十年代末轉向社會主義市場經濟的過渡，並由此反映出工業和技術現代化與社會文化現代性之間的關係。它記錄了以政經名義被無情和刻意地污蔑的傳統建築，鞭撻了當代建築精神從為心靈服務轉變成為金錢服務，從「詩意」轉變為「利潤」掛帥的扭曲。就如場刊裡所說，這是從梁思成與林徽因浪漫與學術地以建築為人生使命的態度，變成潘石屹與張欣理性與務實的傾向。正如演出裡的張欣這樣說：「我覺得建築和所有東西一樣，只是一個載體。」對於為逐利投機而摒棄建築美學與人文精神的資本主義，這演出提出了有力的批判，也同時為過去的時光與失落的建築精神以至中國文明的靈魂，流露出哀悼的沉思。



**A Tale of Two Centuries:  
One Hundred Years of Chinese Architecture  
as a Reflection on Chinese Modernization  
(Excerpt)**



評論 COMMENTARY

We truly appreciate the creativity and the original way you tell the story of your country and its complexity through its architecture.  
該劇透過建築講述中國及其種種複雜的狀況，深具創意，手法獨特，我們由衷欣賞。

- 安吉拉·卡利奇奧 OUTIS 國家當代戲劇中心總監 (義大利·米蘭)  
Angela Calicchio, Director of Outis – National Centre for Contemporary Playwriting



歷史劇場 History Theatre

## 中國建築100年 One Hundred Years of Chinese Architecture

16-18/10/2015

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

導演、聯合編劇、設計、故事 **胡恩威**  
聯合編劇 **魏紹恩**  
顧問 **何培斌**  
演員 **高若珊、張耀仁(米蘭巡演)、**  
**崔台鎬(香港重演)**  
音樂 **孔奕佳**

更多 More...

講座 Talk Series

折衷主義：現代中國傳統建築 Eclecticism: Modern Chinese Traditional Architecture  
現代主義在中國 Modernism In China  
主講 **何培斌** Speaker **Ho Puay-peng**



Annual Report 2015-16

11-12/9/2015

意大利米蘭  
Piccolo Teatro Grassi  
Milan, Italy

Scriptwriter, Director, Design & Story **Mathias Woo**  
Co-scriptwriter **Jimmy Ngai**  
Advisor **Ho Puay Peng**  
Performers **Kao Jo-shan, Chang Yao-jen (Milan Tour),**  
**Tsuei Tai-hao (Hong Kong Rerun)**  
Music **Edgar Hung**

《東宮西宮12》以「曼陀羅」的隱喻作結，似乎指向多元化、尚未知的答案，也指向因政改問題及雨傘運動而湧現的撕裂，香港人需要醫治百病叢生的社會的藝術涵養，需要真實的藝術帶來真正的醫治。

*East Wing West Wing 12 ended with "Mandala" as a metaphor seemingly pointing to pluralistic and unknown answers. It also revealed the fact of Hong Kong being torn up and polarised due to the political reform problems and the Umbrella Movement. Hong Kong people need artistic nourishments in order to heal a society riddled with problems, that is the need for genuine art to bring about true healing to society.*

- 嘗言道【博客評論】 Wording the Word (Blog comments)



社會劇場 Social Theatre

## 東宮西宮12 Let It Be 一國兩制

East Wing West Wing 12  
Let it be One Country  
Two Systems

13-29/11/2015

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

導演、編劇、設計 **胡恩威**

音樂總監及現場演奏 **孔奕佳**

演出 **陳浩峰、鍾家誠、伍嘉雯、楊永德**



Director, Scriptwriter & Designer **Mathias Woo**

Music Director & Live Music Performance **Edgar Hung**

Performers **Cedric Chan, Carson Chung, Carmen Wu, David Yeung**

# 評論 COMMENTARY

……果然是進念力作，反思中國歷史與文化，用的卻是最極致中國藝術之美，看明之妖孽，思今之不變，駭笑可也。

...truly a Zuni masterpiece, reflecting on Chinese culture and history with the use of Chinese art in its extreme beauty. As one watched the sinister dark days of the Ming dynasty unfolding on stage whilst contemplating the unchanged reality nowadays, one simply ended in a shocking sneer.

- 作家／藝評人 廖偉棠 Liu Wai-tong, author/ arts critic



大歷史話劇 History Theatre

## 萬曆十五年

1587, a Year of No Significance

17-20/9/2015

香港文化中心大劇院  
Grand Theatre  
Hong Kong Cultural Centre

導演、編劇、設計、故事 **胡恩威**

編劇 **張建偉**

形象設計 **張叔平**

音樂總監 **于逸堯@人山人海**

崑劇折子 (萬曆皇帝) **張弘**

特邀崑劇演出 **孔愛萍、單曉明、石小梅、趙堅**

演員 **陳浩峰、鍾家誠、黃大衛、楊永德**

Scriptwriter, Director, Designer & Story **Mathias Woo**

Co-scriptwriter **Zhang Jianwei**

Costume Designer **William Chang**

Music Director **Yu Yat Yiu @ PMPS**

Kunqu opera excerpt (Emperor Wanli) **Zhang Hong**

Guest Performers (Kunqu) **Kong Aiping,**

**Shan Xiaoming, Shi Xiaomei, Zhao Jian**

Performers **Cedric Chan, Carson Chung,**

**Dick Wong, David Yeung**

改編自黃仁宇同名著作，承蒙Jefferson Huang授權

Adapted from the book *1587, A Year of No Significance* by Ray Huang with the agreement and permission of Jefferson Huang

定義

DEFINITION



# Architecture is Art Festival at Hong Kong Cultural Centre

## 建築是 藝術節 在 香港文化中心

藝術總監：胡恩威  
Artistic Director: Mathias Woo

### 劇場演出 Theatre Performances

萬曆十五年 1587, A Year of No Significance  
舞士列傳 The World According to Dance  
東宮西宮12 Let It Be 一國兩制  
East Wing West Wing 12 Let It Be One Country Two Systems  
看不見的城市 Invisible Cities  
夜奔 Flee by Night  
中國建築100年  
One Hundred Years of Chinese Architecture  
元亨利貞 易經計畫  
The Book of Changes

### 導賞座談 Pre & Post Performance Talks

萬曆十五年 (學生專場)  
Student matinee: 1587, A Year of No Significance  
東宮西宮12 (學生專場及公開場)  
Public performance and student matinee: East Wing West Wing 12  
舞士列傳 (公開場)  
Public performance: The World According to Dance  
中國建築100年 (學生專場)  
Student matinee: One Hundred Years of Chinese Architecture  
元亨利貞 易經計畫 (公開場)  
Public performance: The Book of Changes

### 培訓 Training

暑期及舞台專業實習生計劃  
Summer and Stage Internship Programme  
香港專業教育學院劇場技術工作坊  
IVE Stage Tech Workshop  
場地伙伴計畫－演藝行政人員見習計畫  
Venue Partnership Scheme -  
Arts Administrator Trainee Programme

### 出版 Publication

國民藝術教育劇場《元亨利貞 易經計畫》  
特刊  
Publication: The Book of Changes,  
National Arts Education Theatre

### 大堂演出 Foyer Performances

宗教音樂賞析系列 The Appreciation of Religious Music Series  
靈山說空 — 銷釋金剛科儀寶卷二  
Narrative Singing - Explanation of the Diamond Sutra on Emptiness II  
五會念佛  
The Pentatonic Buddhist Chanting  
五會念佛II 暨三時繫念  
The Pentatonic Buddhist Chanting II &  
Recitation Amitabha Sutra in Three Sessions

### 展覽 Exhibition

易經海報展：乾  
Poster Exhibition on  
The Book of Changes: Qian  
香港風格漫遊胡恩威  
Hong Kong Style Odyssey -  
Mathias Woo @ MUJI Atelier

## 建築是藝術節 2015 觀眾問卷調查 Architecture is Art Festival Survey Result 2015

觀眾對進念演出的評價 Audience rating on the following areas

社會意義 Social Relevance	刺激思考 Critical Thinking	反思生活 Self Reflection	啟發想像 Imagination	數據由港大民意研究計畫提供 Data provided by Public Opinion Programme, The University of Hong Kong
4.3	4.2	4.2	4.2	
實驗創新 Experimentation Spirit	觀賞性 Overall Performance	劇場美學 Theatrical Aesthetics	拓闊藝術視野 Artistic Horizon Broadened	最高分數 Highest Mark
4.1	4.1	4.0	4.0	

5

實驗  
規則  
思考  
認識  
表演  
評論  
定義  
交流  
問題  
創意

交流  
EXCHANGE  
問題  
QUESTIONS



## 如何重新去看、聽、讀、說 — 關於榮念曾導演的當代劇場作品《夜奔》(節錄)

曹克非 劇場編導，生活於柏林和北京

所有的觀眾置身於黑暗中，一起閱讀、觀看、傾聽。我們在體會戲是如何說下去的，如何說出故事以外的，如何說出不可言說的：林冲的命運會不會是我們的命運？檢場人的位置是不是就是我們的位置？文人的困境是不是就是我們的困境？藝術家的責任是不是我們的責任？導演的發問是不是我們的發問？我們在黑暗的場域裡，漸漸把讀到、看到、聽到的轉變成朝向自我的閱讀、觀看和傾聽，讀到了什麼、看到了什麼、聽到了什麼，導演把這一切交給了我們每個人。當我們走出劇場，我們，會如何往下說？我在想，如果影像上到了最後不是出現月亮這樣的視覺符號，而是投影現實中的某些場景，是否會更耐人尋思？

在今日的劇場，如何與當下對話？如何解讀經典？如何面對傳統藝術？在全球化的語境中，何為劇場？劇場何為？榮念曾導演用這部作品作了有說服力的回答。

All audiences were sitting in the dark, reading, watching, and listening. We were experiencing how the play would go on, how the unspeakable, and the story outside the story were told - Is Lin Chong's destiny also ours? Are the stagehands us? Is the dilemma of the scholar our dilemma? Is the responsibility of the artist our responsibility? Are the director's questions also ours? In the dark, we gradually turned what we've read, watched, and heard into the reading, watching, and listening of ourselves. What we found was what the director handed to every one of us. When we walked out of the theatre, how will we continue the story? I was thinking, at the end of the play, if an image found in real life appeared on the screen instead of a moon, would it be more thought-provoking?

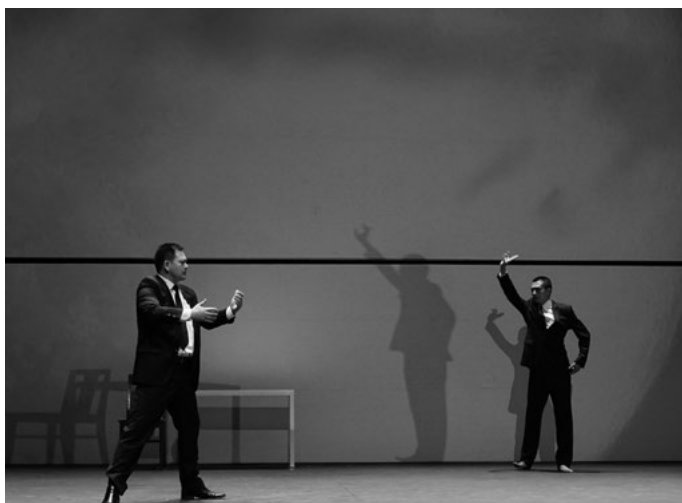
In today's theater, how to make a dialogue with the present? How to interpret the classics? How to face traditional art? In the context of globalization, what is theatre? What is theatre for? Director Yung offered a convincing answer through this play.

**Cao Kefei**, a theater director and playwright living and working in both Berlin and Beijing.



**How to re-learn  
ways of seeing, listening,  
reading and (story) telling –  
Through *Flee by Night*, a  
contemporary theatre work  
directed and scripted by  
Danny Yung (Excerpt)**

# 問題 QUESTIONS



榮念曾實驗劇場 Danny Yung Experimental Theatre

## 夜奔

### Flee by Night

德國漢諾威藝術節2015開幕節目

香港藝術節及進念·二十面體聯合委約 (2010)

Opening Performance of the Festival of KunstFestSpiele Herrenhausen 2015

Co-commissioned by the Hong Kong Arts Festival 2010 and Zuni Icosahedron

## 30/5/2015

德國漢諾威

Hanover, Germany

Orangerie of the Herrenhäuser Garden

## 9-11/10/2015

香港文化中心劇場

Studio Theatre

Hong Kong Cultural Centre

導演 / 文本 / 舞台設計 **榮念曾**

演員 **柯軍、楊陽、楊永德**

現場敲擊 / 演員 **李立特**

音樂 **許鞍山 (腦科)**

Director/ Text / Stage Designer **Danny Yung**

Performers **Ke Jun, Yang Yang, David Yeung**

Live Percussion / Performer **Li Lite**

Music **Steve Hui (aka Nerve)**

# 交流 EXCHANGE

跨文化合作 Cross-cultural Collaboration

## 一桌二椅

### One Table Two Chairs

藝術總監及策畫 榮念曾

Artistic Director and Curator **Danny Yung**

Toki  
朱鸚  
Arts  
藝術周  
Week

30-31/10/2015

南京博物院小劇場  
Nanjing Museum Theatre

Contemporary  
2015當代  
Kunqu  
崑曲  
Art Week 2015  
藝術周

10/12/2015

上海大劇院別克中劇場  
Buick Theatre, Shanghai Grand Theatre



2015-16  
年度演出

## 散花 Scattering Flowers

導演 榮念曾

合作/演出 (崑劇) 楊陽、曹志威

音樂總監 許敖山

Director **Danny Yung**

Collaboration/Performers (Kunqu) **Yang Yang, Cao Zhiwei**

Music Director **Steve Hui**



2015-16  
年度演出

## 夢短夢長 Making Dreams

導演 榮念曾

合作/演出 (崑劇) 張軍、徐思佳

Director **Danny Yung**

Collaboration/Performers (Kunqu) **Zhang Jun, Xu Sijia**

### 更多 More...

#### 2015朱鸚藝術周 Toki Arts Week

實驗崑曲《坐井觀天》

Experimental Kunqu *Contempt 2015*

亞洲大師演出《非遺古典》

Intangible Cultural Heritage (ICH) Classic

講座「亞洲非遺大師示範講座系列」

Asian ICH Master Lecture Series

研討會

Conference

#### 出版 Publication

《一桌二椅 夜奔》

One Table Two Chairs – Flee by Night

《一桌二椅 朱鸚記》

One Table Two Chairs – Story of the Toki Project

#### 2015 朱鸚藝術周 Toki Arts Week

合辦

江蘇省演藝集團崑劇院、南京博物院、  
日本國際交流基金會、進念·二十面體

Co-presented by

Jiangsu Performing Arts Group Kun Opera Theatre,  
Nanjing Museum, Japan Foundation and Zuni Icosahedron

#### 2015 上海崑曲藝術周 Contemporary Kunqu Art Week 2015

合辦

上海大劇院、張軍崑曲藝術中心、江蘇省演藝集團崑劇院、  
進念·二十面體

合作

新加坡 實踐劇場

Co-Presented

Shanghai Grand Theatre,  
Shanghai Zhang Jun Kunqu Art Center,

& Produced by

Jiangsu Performing Arts Group Kun Opera House and  
Zuni Icosahedron

Collaborated with

The Theatre Practice, Singapore



多媒體音樂話劇 Multimedia Music Theatre

## 紅玫瑰與白玫瑰 Red Rose, White Rose

9-10/10/2015

上海文化廣場  
Shanghai Culture Square

張愛玲原著小說改編 張愛玲遺產執行人宋以朗先生授權

Adapted from the original story by Eileen Chang

Authorized by Mr Roland Soong, the executor of Ms Eileen Chang's estate

導演、編劇、設計 **胡恩威**

聯合編劇、作詞、聲音演出 **何秀萍**

音樂總監、作曲 **于逸堯@人山人海**

演員 **尤美\***、**高若珊**、**楊永德**

主題曲主唱 **林二汶**

Director, Scriptwriter, Designer **Mathias Woo**

Scriptwriter, Lyricist, Voice Performance **Pia Ho**

Music Director, Composer **Yu Yat-yiu@PMPS**

Performers **You Mei\***, **Kao Jo-shan**, **David Yeung**

Theme Song Vocal **Eman Lam**

\* 上海話劇藝術中心演員 Performer from Shanghai Dramatic Arts Centre

歷史劇場 History Theatre

## 中國建築100年 One Hundred Years of Chinese Architecture

11-12/9/2015

意大利米蘭 Milan, Italy  
Piccolo Teatro Grassi

導演、聯合編劇、設計、故事 **胡恩威**

聯合編劇 **魏紹恩**

顧問 **何培斌**

演員 **高若珊**、**張耀仁**(米蘭巡演)、  
**崔台鎬**(香港重演)

音樂 **孔奕佳**



Tramedautore 2015 – 當代戲劇國際藝術節開幕節目  
The International Festival of Contemporary Drama  
Opening Performance

米蘭世界博覽會文化節目  
World EXPO Milan 2015 Contributing Cultural  
Program

Scriptwriter, Director, Design & Story **Mathias Woo**

Co-scriptwriter **Jimmy Ngai**

Advisor **Ho Puay Peng**

Performers **Kao Jo-shan**, **Chang Yao-jen** (Milan  
Tour), **Tsuei Tai-hao** (Hong Kong Rerun)

Music **Edgar Hung**

# Zuni 進念 國際文化 交流 Exchange

## 1 德國漢諾威 Hannover, Germany

榮念曾實驗劇場《夜奔》  
Danny Yung Experimental Theatre: *Flee by Night*

講座 Seminar  
Political Avant-Garde in Chinese Theatre Arts

漢諾威藝術節 KunstFestSpiele Herrenhausen  
導演/設計：榮念曾 Director/Designer: Danny Yung  
30/5/2015 Orangerie of the Herrenhäuser Garden

## 2 意大利米蘭 Milan, Italy

歷史劇場《中國建築100年》  
History Theatre: *One Hundred Years of Chinese Architecture*

Tramedautore 2015 – 當代戲劇國際藝術節  
The International Festival of Contemporary Drama  
米蘭世界博覽會文化節目  
World EXPO Milan 2015 Contributing Cultural Program  
導演、聯合編劇、設計、故事：胡恩威  
Director, Co-scriptwriter, Designer & Story:  
Mathias Woo  
11-12/9/2015 Piccolo Teatro Grassi

## 6 深圳 Shenzhen, China

當代戲劇雙年展「戲劇是這樣煉成的－中國當代戲劇影像聯展」

Contemporary Theatre Biennale, "How was the Theatre Tempered" – The exhibition of the video documents of the Chinese Contemporary Theatre

榮念曾 應邀參展 Danny Yung invited  
19-20/3/2016

## 7 台北 Taipei, Taiwan

演出《樂璇上海》  
Performance: *The Enchanted Muse*

臺北市立國樂團 Taipei Chinese Orchestra  
榮念曾 協同製作 Co-producer: Danny Yung  
1-2/4/2015 台北國家音樂廳 Taipei National Concert Hall

演出《十八羅漢圖》  
Performance: *The Picture of 18 Lohans*

國光劇團 GuoGuang Opera Company  
舞台設計：胡恩威 Stage Design: Mathias Woo  
9-11/10/2015 台北國家戲劇院 Taipei National Theater



## 3 韓國大邱 Daegu, Korea

天天向上  
Tian Tian Xiang Shang

動漫美學雙年展 2015-2016 Animamix Biennale  
2015-2016  
27/10/2015 – 14/2/2016 大邱美術館 Daegu Art Museum

## 4 加拿大多倫多 Toronto, Canada

天天向上 Tian Tian Xiang Shang,  
Blank Boy Canvas

curiousandcreative.com  
10-22/12/2015 The Gladstone Hotel, Toronto

## 5 墨西哥墨西哥城 Mexico City, Mexico

天天向上 Tian Tian Xiang Shang,  
Blank Boy Canvas

curiousandcreative.com  
11-24/1/2016 MUJAM

## 8 天津 Tianjin, China

考察及文化探訪 Cultural Visit

榮念曾 Danny Yung  
13/4/2015

## 9 美國三藩市 San Francisco, USA

考察及文化探訪 Cultural Visit

胡恩威、榮念曾 Mathias Woo, Danny Yung  
3-8/5/2015 & 21-28/3/2016

## 10 德國柏林 Berlin, Germany

講座 Talk  
Interweaving Performance Cultures

德國柏林自由大學  
International Research Center, Freie Universität Berlin  
主講：榮念曾 Speaker: Danny Yung  
2/6/2015

## 11 - 13 瑞士蘇黎世・伯恩・洛桑 Zurich, Bern, Lausanne, Switzerland

考察及文化探訪 Cultural Visit

蘇黎世藝術大學 Zurich University of the Arts (ZHdK),  
Pro Helvetia, Schauspielhaus Zürich  
榮念曾 Danny Yung  
3-7/6/2015

## 14 新加坡 Singapore

### M1華文小劇場節 (「一桌二椅」實驗系列節目) M1 Chinese Theatre Festival (1 Table 2 Chairs Experimental Series)

實踐劇場 The Theatre Practice  
榮念曾應邀出席 Danny Yung invited  
30/7-2/8/2015

## ★ 香港 Hong Kong, China

### 邀請演出《乒乓》 Invited Performance: *Ping-Pong*

聯合製作：座·高円寺 NPO法人劇場創造網  
支持：平成27年度文化廳國際藝術交流支援事業  
Co-Production: Za-Koenji Public Theatre NPO  
Creative Theatre Network  
Support: the Agency for Cultural Affairs Government  
of Japan in the fiscal 2015  
7-9/8/2015 香港兆基創意書院多媒體劇場 Multi-media  
Theatre, HKICC Lee Shau Kee School of Creativity

## 15 南京 Nanjing, China

### 2015朱鷲藝術周 Toki Arts Weeks

藝術總監及策畫：榮念曾 Artistic Director and  
Curator: Danny Yung  
25-31/10/2015 南京博物院 Nanjing Museum

### 講座「香港文化教父對談當代昆曲王子」 A Dialogue between Hong Kong Contemporary Theatre and Kunqu

講者：榮念曾、張軍、徐思佳 Speaker: Danny Yung,  
Zhang Jun, Xu Sijia  
13/11/2015 上海當代藝術館 Museum of Contemporary  
Art Shanghai

### 實驗昆曲專場「一桌二椅」 Experimental Kunqu "One Table Two Chairs"

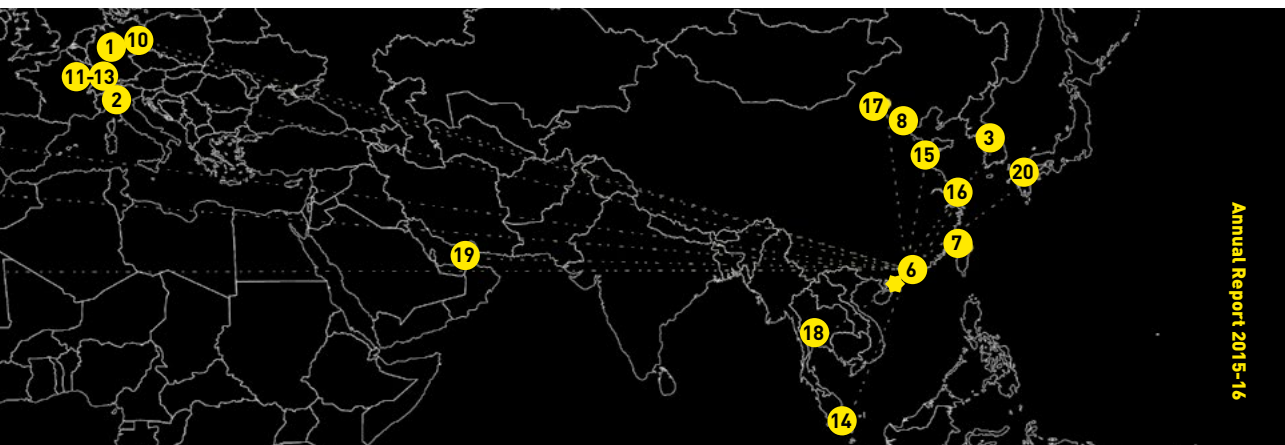
2015當代昆曲藝術周 Contemporary Kunqu Art Week  
2015

藝術總監及策畫：榮念曾  
Artistic Director and Curator: Danny Yung  
10/12/2015 上海大劇院別克中劇場 Buick Theatre,  
Shanghai Grand Theatre

## 17 北京 Beijing, China

### 考察藝術場地及設施 Visit to art venues and facilities

靳埭強、榮念曾、陳浩峰、陳世明  
Kan Tai-keung, Danny Yung, Cedric Chan, Jacky Chan  
28-30/1/2016



## 16 上海 Shanghai, China

### 展覽「中國實驗劇場30年文獻展」 Exhibition: 30 Years of Experimental Theatre

### 講座「跨越的實驗，實驗的跨越」 Lecture: Transcendent Experiment and Experimental Transcendence

榮念曾應邀參展、主講 Invited Curator and Speaker: Danny  
Yung  
5/9-5/10/2015 上海明園當代美術館 Mingyuan  
Contemporary Art Museum, Shanghai

### 多媒體音樂話劇《紅玫瑰與白玫瑰》 Multimedia Music Theatre: *Red Rose, White Rose*

導演、編劇、設計：胡恩威  
Director, Scriptwriter, Designer: Mathias Woo  
9-10/10/2015 上海文化廣場 Shanghai Culture Square

### 城市文化交流會議—2015 上海年會 暨 世界城市(上海) 文化論壇2015 City-to-City Cultural Exchange Conference & World Cities Culture Forum Shanghai Symposium 2015

榮念曾、胡恩威、陳世明 Danny Yung, Mathias Woo, Jacky  
Chan  
16-20/10/2015 上海社會科學院、上海宏安瑞士大酒店  
Shanghai Academy of Social Sciences, Swissotel Grand  
Shanghai

## 18 泰國曼谷 Bangkok, Thailand

### 講座 Talk Crossing Cultures and Arts Disciplines: An evening with Danny Yung

曼谷藝術文化中心 Bangkok Art and Culture Centre  
主講：榮念曾 Speaker: Danny Yung  
17/2/2016

## 19 阿拉伯聯合酋長國 富查伊拉 Fujairah, United Arab Emirates

### 會議 Panel // 工作坊 Workshop// 演後座談 Post- performance Discussion

Fujairah International Monodrama Festival  
嘉賓講者：榮念曾 Guest Speaker: Danny Yung  
24-25/2/2016 Rotana Al Aqah Hotel // Monodrama  
House Dibba, 富查伊拉

## 20 日本福岡 Fukuoka, Japan

### Asian Parallax – a project to backup creation of international performing arts

福岡市文化藝術振興財團 Fukuoka City Foundation of  
Arts and Cultural Promotion  
代表：黃裕偉 Representative: Wong Yuewai  
26-29/2/2016 Skala Espacio



Zuni  
進念  
國際文化  
交流  
2015 -16

到訪城市數目  
Cities visited

20

赴外演出  
Tour  
Performances

3

應約合作項目  
Collaborated  
Projects

2

合辦藝術節  
Co-organized  
Festivals

2

展覽  
Exhibitions

5

邀請節目  
Invited  
Production

1

考察/ 探訪  
Cultural Visits

4

會議及論壇  
Conferences &  
Forums

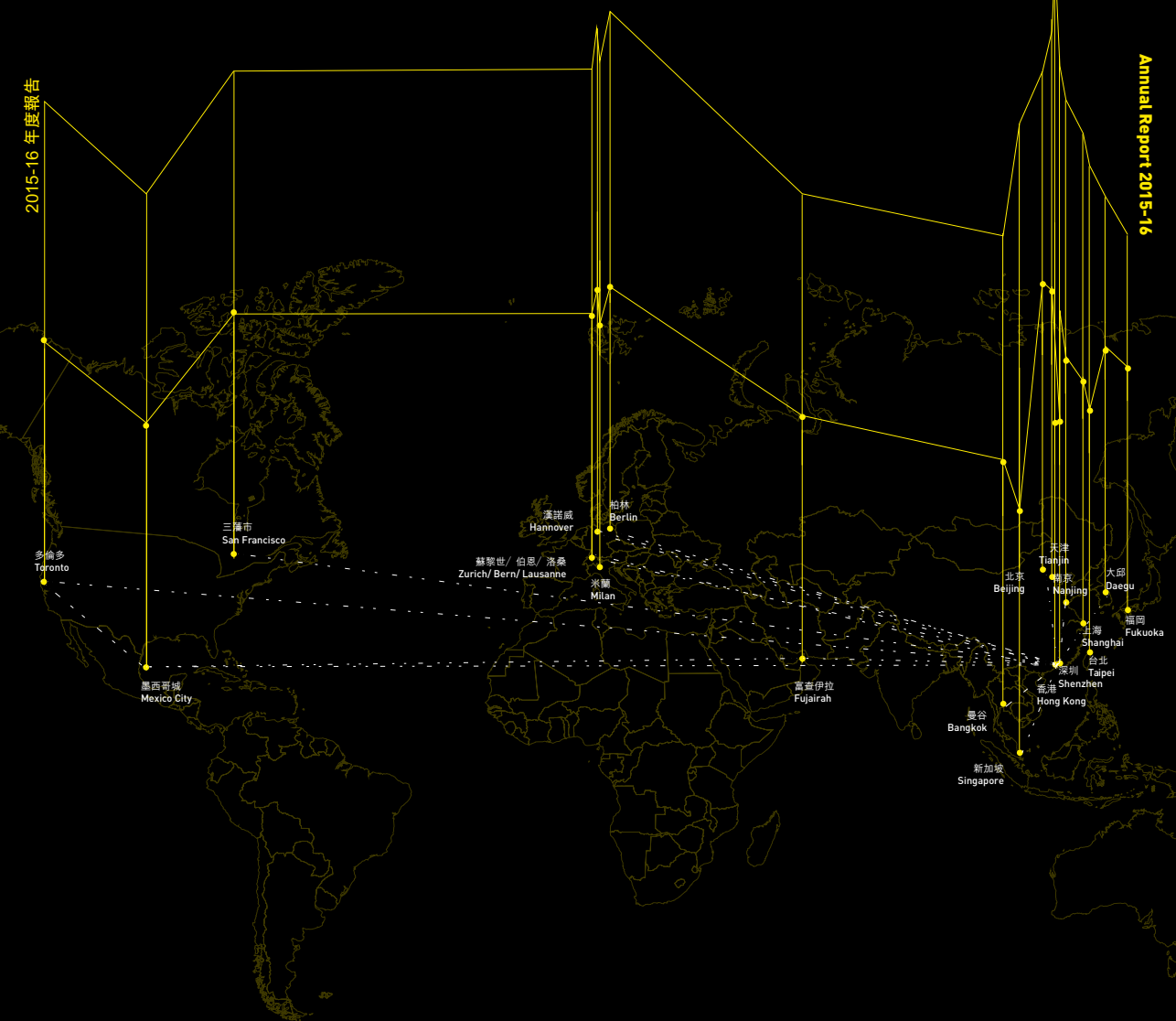
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講座對談及研討會  
Talks & Seminars

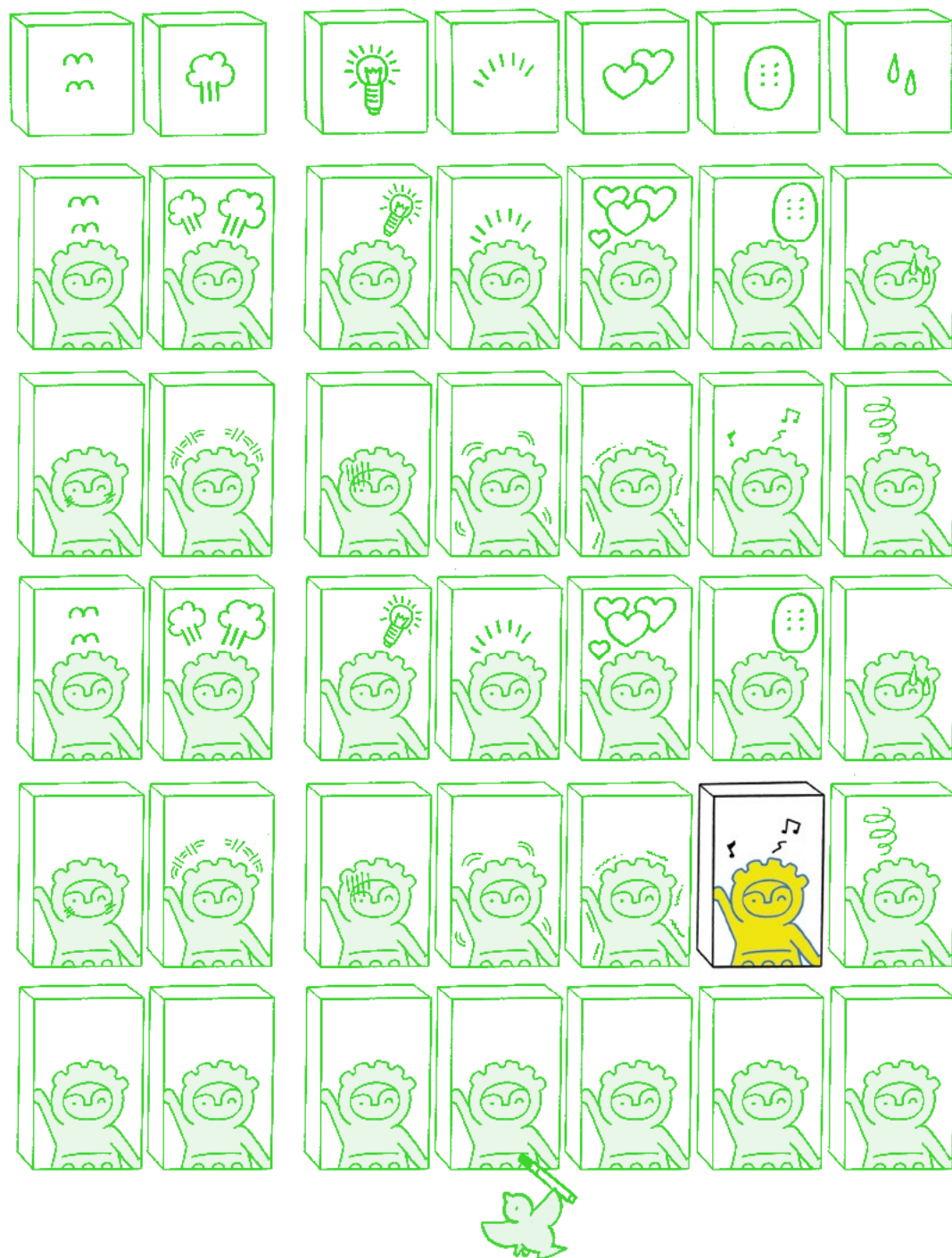
10

2015-16 年度報告

Annual Report 2015-16







## 木積積二十周年活動 Woody Woody Wood 20th Anniversary

監製及策畫：胡恩威  
Producer and Curator: Mathias Woo

木積積廿廿年漫畫空間展  
Comicspace – Woody Woody Wood 20/20th Anniversary Exhibition

黎達達榮漫畫工作坊  
Lai Tat Tat Wing's Comics Workshop

《扭鬼鬼色》木積積20周年大長篇

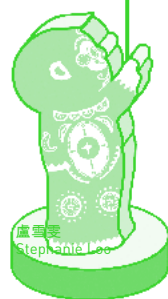
Woody's Horror Cube

「木積積」兒童活動書—漫畫入門

Woody Woody Wood: Children's activity book

## 木積積 Woody Woody Wood

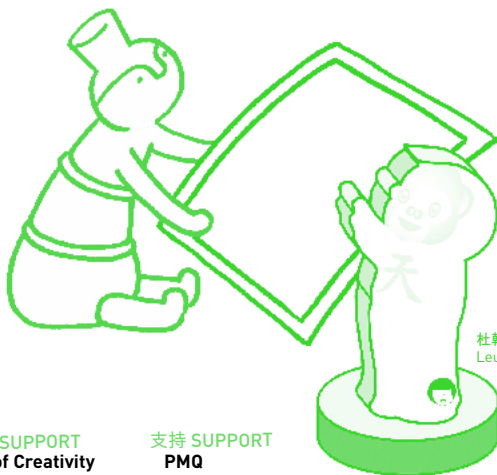
原創人：黎達達榮 Creator: Lai Tat Tat Wing



盧雪琴  
Stephanie Lee



于逸堯  
Yu Yat-yiu



杜翰場  
Leumas To



劉滋雲  
Dio Lau



麥雋亭  
Anais Mak



國際綜藝家歡  
International Arts Carnival

魔笛遊樂場  
The Magic  
Flute Playground

聯合編導 / 動漫設計 黎達達榮

聯合編導 / 改編歌詞 陳浩峰

音樂總監及編排 孔奕佳

聲音演出 林嘉欣、林二汶、藍奕邦、C AllStar

Co-director & Animation Design Lai Tat Tat Wing

Co-director & Cantonese Lyrics Cedric Chan

Music Director and Arrangement Edgar Ho

Vocal Performance Karena Lam, Eman Lam

C AllStar

\* 改編自莫扎特原著歌劇《魔笛》  
Adapted from the Opera The Magic Flute by Wolfgang Amadeus Mozart



天天向上  
跨界活動  
Tian Tian Xiang Shang  
Cross Over

Blank Boy Canvas @ 墨西哥墨西哥城 Mexico City, Mexico  
Blank Boy Canvas @ 加拿大多倫多 Toronto, Canada

動漫美學雙年展2015-2016 @ 大邱美術館 Animamix Biennale 2015-2016 @ Daegu Art Museum  
天天向上賀新禧 進念 X iSquare 國際廣場 Zuni X iSquare TTXS New Year's Celebration  
天天向上創意盆景工作坊 Tian Tian Xiang Shang Creative Potted Plant Workshop  
天天向上禪繞工作坊 Tian Tian Xiang Shang Zentangle Workshop

天天向上  
Tian Tian Xiang Shang  
原創人：榮念曾 Creator: Danny Yung



姚凱琳  
Melody Yiu



朱偉昇  
Jim Chu



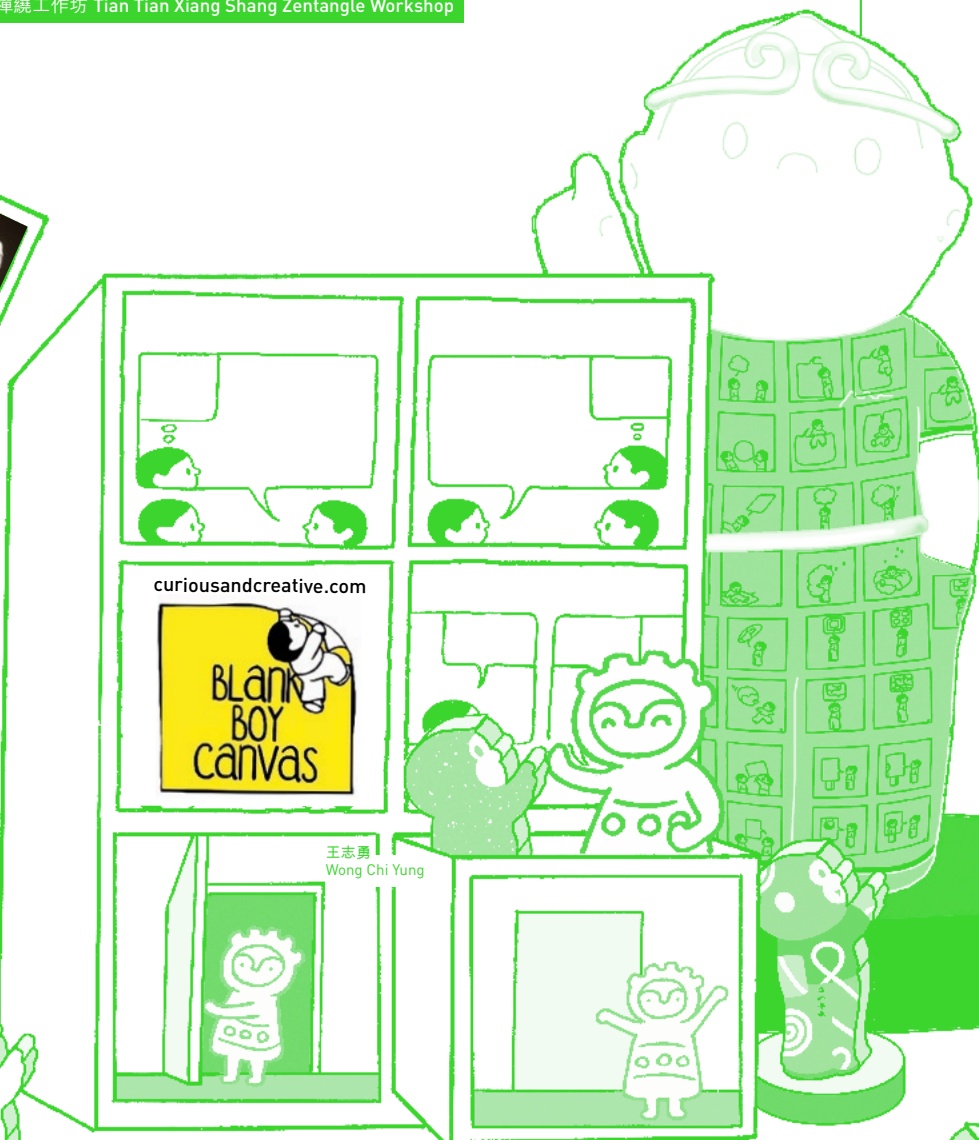
王志勇  
Wong Chi Yung



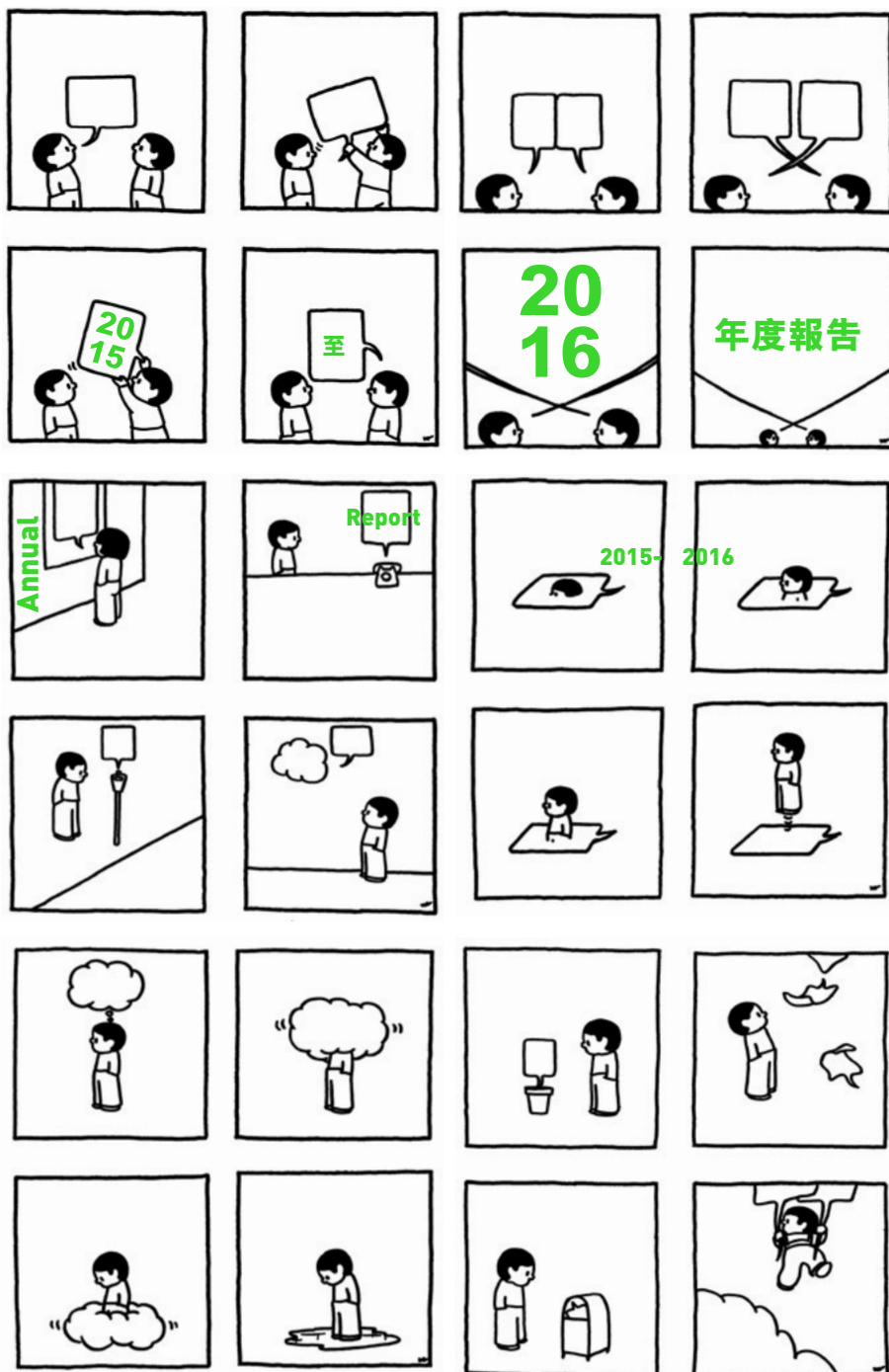
盧聲前  
Lo Sing-chin



胡恩威  
Mathias Woo



Annual Report 2015-16



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Yin Xue-feng

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