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實驗劇團
EXPERIMENTAL THEATRE

進念手冊

1982 成立

以香港為基，面向世界的實驗藝術團體。

ZUNI ICOSAHDRON 2016-2017 年報 Annual Report

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進念·二十面體為香港文化中心場地伙伴
Zuni Icosahedron is a Venue Partner of the Hong Kong Cultural Centre

進念·二十面體由香港特別行政區政府資助
Zuni Icosahedron is financially supported by the Government of the Hong Kong Special Administrative Region

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進念·二十面體，1982年成立，本地註冊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。現為香港九個專業藝團之一，自2009年起成為香港文化中心場地伙伴團體，開展系列創作及外展教育計畫。

作為香港最具代表性的實驗藝團，原創作品逾200齣，曾獲邀前往世界各地逾80個城市演出和交流；並致力拓展香港文化藝術新領域、積極推動國際文化交流、主權藝術評論及文化政策研究等工作，並活躍於藝術教育和發展電子媒體及跨媒體等新類型的藝術模式，近年亦致力促進非物質文化遺產（表演藝術）的傳承和發展。

Zuni Icosahedron, founded in 1982, is a Hong Kong based international experimental theatre company and a non-profit charitable cultural organization. Zuni is one of the nine major professional arts companies in Hong Kong. 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.

As a premier experimental theatre, Zuni has produced more than 200 original productions of alternative theatre and multimedia performances, and been invited to more than 80 cities around the globe for cultural exchange and performances.

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



進念·二十面體 Zuni Icosahedron

建立具香港特色的實驗戲劇

跨越文化界別

multimedia, cross cultural, cross disciplinary

以透過發展多媒體、跨越文化界別的實驗戲劇創作，提升社會以至國際間對實驗戲劇藝術的認識



進念願景

Zuni Vision

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實驗戲劇

文化交流

藝術普及

人文社會



發展多元文化、提升人文素質，推動社會對文化藝術的多容性

人文素質
the quality of our people
pluralism in arts and culture



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

跨文化跨地域
international cultural exchange



培訓多方面的藝術專業人才

文化軟件
Talent and software



與不同地區的戲劇創作和教育團體建立長期性的合作關係；持續推動中國傳統表演藝術的承傳、合作和發展

為社會提供一個平台去發掘和培訓更多創作、藝術專業和管理人才，支援香港創意產業及西九文化區等重要發展項目；深化和推動藝術教育，培養下一代對文化藝術的認識

To establish experimental theatre with unique Hong Kong characteristics and create quality experimental arts

In promoting experimental theatre, Zuni is trying to enhance the interest and knowledge of the community and raise the international awareness on experimental arts through creation in multimedia, cross cultural, and cross disciplinary experimental theatre.

To nurture professional creative talents in various fields

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

To establish and consolidate Hong Kong as a hub for international cultural exchange

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

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

To establish a long-term relationship of collaboration with various cultural and education organizations in different areas; and continue to preserve the heritage of traditional Chinese performing arts, promote collaborations and development.

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

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

實驗藝術邁上新里程

Experimental Art Reaching a New Milestone

SUPREME



2016/17 年度是進念在藝術事業上祝捷豐收的一年。進念創辦人及聯合藝術總監榮念曾榮獲香港藝術發展局頒發「2015 香港藝術發展獎」之「藝術家年獎」（戲劇界別），其藝術成就再次獲得肯定。進念在香港文化中心達成三屆劇場伙伴計劃的前夕，實現了第八個劇季。

本劇季「情感的力量」包含九個主要劇場項目，結合中西文化、文學、哲學、音樂、歷史，在劇場內展現生命的哭、笑、悲、喜、愛、慾、情、美；《華嚴經 4.0 清淨之行》和《香光念佛》既傳承和弘揚漢傳的唱誦藝術；電子音樂劇場《維根斯坦》是哲學結合舞台科技與藝術的實驗；《我們的愛情喜劇是威士忌》由酒出發的愛情生活與視覺的舞台散文；《麻雀枱上的中國近代史之老中國之死》以批判入手，提出歷史人物非典型劇場；《關公在劇場》是傳統京劇與現代多媒體藝術的結合實驗；《佛洛伊德尋找中國情與事》是以牡丹亭崑劇為本的心理分析實驗劇場；《春之祭》是創作人回到基本的反思，一個身體與一個舞台的對決；兩度創作《紅玫瑰與白玫瑰》，以流行音樂與古典崑曲實驗張愛玲。還有香港兒童音樂劇團委約創作《大冬瓜唱遊香港》，由一群小小演員以歌舞帶領大小觀眾遊歷香港東西南北。

進念的舞台，提供本地業界創作實驗的機會，全年逾 150 名本地藝術、舞台技術專才和實習生參與進念的劇場製作和藝術活動。「創意操場——榮念曾實驗劇場秘笈」將榮念曾及進念過去 35 年的實驗與創作經驗分析及整理成一個有系統、跨媒體、跨文化及具香港特色的實驗劇場創意基本功課程，培訓青年，提拔新晉。

國際文化交流方面，進念成員交流足跡遍及歐、亞、美洲 16 個城市，包括柏林、倫敦、布拉格、新加坡、新北、東京、首爾、台北、澳門、長沙、杭州、南京、芝加哥、密歇根、三藩市和洛杉磯——推動歐亞交流、催生亞洲傳統與當代劇場的合作、跨越文化，展現香港創意：榮念曾應邀擔任德國柏林自由大學國際研究中心邀請藝術家；又聯同崑劇藝術家柯軍及多位崑劇演員到柏林藝術學院和美國密歇根大學孔子學院演出《夜奔》。合作項目則有台灣國光劇團邀請胡恩威導演實驗京劇《關公在劇場》，與東京座・高圓寺合辦「一桌二椅」藝術節、倫敦大學亞非學院中國研究中心合辦表演藝術跨文化研討會、與石小梅崑曲工作室和江蘇省演藝集團崑劇院合辦朱鸞藝術周 2016；參加城市文化交流會議 2016 台北年會等。榮念曾的跨界創作／裝置項目「監獄是舞台 舞台是監獄」於新加坡展出；「天天向上」以 Blank Boy Canvas 作號召，先後到美國中西岸與藝術家和學生建築跨地域創意橋樑。

前任董事會主席靳埭強博士帶領進念創造了如此亮麗的成績，令人鼓舞。本人從靳叔手上接棒，擔任董事會主席，欣喜期盼與兩位聯合藝術總監及進念同人緊密合作，一起邁上新台階。



榮念曾榮獲香港藝術發展局頒發「藝術家年獎」（戲劇界別）

Danny Yung is conferred with the 2015 Hong Kong Arts Development Awards: Artist of the Year (Drama) presented by the Hong Kong Arts Development Council

董事會主席 利龐卓貽

Vanessa Pong Lee Chairperson of Board of Directors

The year 2016/17 signified the celebration of great achievements in Zuni's artistic enterprise. Zuni's founder and Co-Artistic Director Danny Yung was commended as Artist of the Year (Drama) in the Hong Kong Arts Development Awards 2015 presented by the Hong Kong Arts Development Council. His artistic accomplishments once again received great acclaim. Zuni is on the eve of completing the third round of the Venue Partnership Scheme with the Hong Kong Cultural Centre, having already produced a total of eight theatre seasons.

The year's theatre season, highlighted by the theme The Strength of Emotions, featured nine major productions which integrated a breadth of domains from Chinese and Western culture, literature, philosophy, music and history, and showed the vicissitudes of life in tears, laughter, sadness, joy, love, desire, sentiment and beauty. Performances included *Hua-yen Sutra 4.0 Purification Practices and Buddhist Chants in Scent and Light*, both works inheriting and carrying forward the legacy of the art of chanting in Chinese Buddhism. The multimedia music theatre *Wittgenstein* was an experiment combining philosophy with stage technology and art. *Love Comedy on the Rocks* took its journey from a glass of whiskey to explore the theme of love. As a piece of critique, *Mahjong History Theatre: Death of Old China* offered an atypical view on historical figures in theatre. *Lord Guan Yu on Stage* was an experiment combining jingju (Peking opera) and contemporary multimedia art. Based on the *kunqu* opera *The Peony Pavilion*, the experimental music theatre *Sigmund Freud in Search of Chinese Matter and Mind* explored love and passion through psychoanalysis. *The Rite of Spring* was a duel between the body and the stage culminating in the artist's contemplative attempt to return to basics. Brought to the stage for the second time, *Red Rose, White Rose* was an experiment on Eileen Chang's work with pop music and classical *kunqu* opera. Finally, in a commissioned work of Hong Kong Children's Musical Theatre, a group of very young performers sang and danced as they led the audience, young and old, on a theatrical tour around Hong Kong in the musical *A Big Melon's Tour of Hong Kong*.

The Zuni stage offers opportunities of creative experimentation for creative industries of Hong Kong. In the course of the year, Zuni engaged more than 150 practitioners and professionals from the fields of local arts and stage technology as well as student interns in the group's theatre productions and artistic activities. To train and promote young and budding talent, the experimental and creative experience of Danny Yung and Zuni Icosahedron over a period of 35 years was distilled, in the design of a systematic course on the basics of experimental, creative theatre, with an emphasis on cross-media and cross-cultural values and Hong Kong characteristics. This was offered in Creative Playground - Danny Yung Experimental Theatre Education Programme.

On the international cultural exchange front, Zuni members visited a total of 16 cities in North America, Asia and Europe - Berlin, London, Prague, Singapore, New Taipei City, Tokyo, Seoul, Taipei, Macau, Changsha, Hangzhou, Nanjing, Chicago, Michigan, San Francisco and Los Angeles. The visits promoted Europe-Asia cultural exchange, led to collaborations of traditional and contemporary theatre, and transcended cultures, revealing the vibrant creative energy of Hong Kong. During the year, Danny Yung was invited by Freie Universität Berlin (The Free University of Berlin) to be a visiting scholar. Teaming up with Ke Jun and other kunqu opera performers, Danny was also invited to stage *Free by Night* at The Academy of Arts, Berlin (Akademie der Künste Berlin) and The Confucius Institute at the University of Michigan. Mathias Woo was invited by Guoguang Opera Company of Taiwan to direct the experimental jingju *Lord Guan Yu on Stage*. Among other collaborations were One Table, Two Chairs Art Festival, jointly presented by Za-Koenji Public Theatre, Tokyo; seminar on Asian City-to-City Collaboration and Performing Arts Exchange, co-presented by The SOAS China Institute and Zuni; Toki Arts Week 2016, jointly presented by Shi Xiaomei Kunqu Atelier and Kun Opera Theatre of the Jiangsu Performing Arts Group; and City-to-City Cultural Exchange Conference 2016 in Taipei. The Cage is Stage Stage is Cage exhibition, a cross-field installation project curated by Danny Yung, was launched in Singapore. The Blank Boy Canvas collaboration brought Tian Tian Xiang Shang to North America and established a cross-regional creative connection between professional artists and young students.

Zuni's outstanding and encouraging achievements owe a great deal to the leadership of Dr Kan Tai-keung, former Chairperson of the Board of Directors. I feel honoured to succeed him as Chairperson of the Board, and it is with a sense of joy that I look forward to working closely with the two co-artistic directors and all Zuni members. Together let's move towards a new level.

曹克非訪問聯合藝術總監榮念曾

實驗傳統・實驗中國

曹克非

劇場導演，在柏林和北京生活，從事翻譯及編導工作。2013 年被聘為德國吉森大學應用劇場藝術學系的客座教授。

曹克非 榮老師，您作為柏林自由大學表演藝術交流中心邀請來的藝術家，能否談談對柏林以及此次交流活動的印象？

榮念曾 十六年前，我在柏林世界文化中心組織了一次為期五周歐洲亞洲文化交流活動。我對一切的「開始」都感興趣。尤其是每當有創新文化組織「開始」都興奮。自由大學的世界研究中心旨在將「學術和創作」同步互動，這跨越交流研發性平台在全世界是鳳毛麟角，所以我認為它的始創和存在難能可貴。中心「開始」於 2008，這是一個德國教育部支持的十二年計畫。現在已經過了八年，我想關心表演藝術發展的朋友都珍惜這個平台，因為它在培育表演藝術與學術研究的深層對話，也就是為世界表演藝術文化拓展新的辯證空間，拓展新的視野和鋪排未來工作議程。我也關心中心如何營運？中心如何邀請的學者和藝術家們？邀請之後如何溝通交流、如何延續合作？如何辯證思考？如何群策群力共同面對世界文化發展的挑戰？

十二年計畫可以被看作一次重要「文化組織」的實驗。我目前正和中心討論怎樣建立一個策劃研究小組，總結過去八年的經驗，訂定今後的四年及之後的議程。比如對營運形式的自我評估。如何設計更有創意的交流平台。如何延續深層對話。如何探索藝術定位，探索藝術和整個大環境的關係。通過跨文化策略，拓展新的公共空間，拓展新的文化交流平台。

曹克非 您偏愛用不同的中國傳統文本來創作劇場作品，比如《錄鬼簿》，《挑滑車》，《荒山淚》等，這是為什麼？

榮念曾 傳統劇本本來就是另類歷史，因為另類，也因此更自覺閱讀我們在怎樣閱讀。內地藝術家曾對我說，因為體制檢查的原因，所以他們少原創，只排經典，比如莎士比亞。但我對經典有不同看法。我認為閱讀傳統的文本，除了審議「閱讀」的政治，其實也是審議「歷史」和審議「記憶」。

曹克非 在當今動盪的局勢中，不同的價值觀劇烈碰撞。德國的劇場直面現實，作為干預政治和經濟的現有秩序以及給出另一種聲音和行動的「實驗場」。您認為中國文化在此可以提供什麼樣的價值觀？什麼樣的視角？

榮念曾 我在柏林文化中心策劃「一桌兩椅」，一桌兩椅是一個框架，框架也是內容。我們邀請大家對中國傳統戲曲的舞台美學理念一桌兩椅作一個兩名演員二十分鐘的回應演出，我希望能在不同文化的藝術家怎麼作不同的處理中啟發彼此的思路而進行跨文化的溝通。而德國策劃認為不能給藝術家設置框框，不能限制他們的創作自由。其實恰恰給他們設置一些條件是可以激發他們的創造力和互動的。包括這裡談的民主概念。其實這裡的藝術節挑選委約藝術家時的考量，怎可能「民主」呢？這些作法在西方和東方很不一樣。

德國是藝術總監制度，這裡的每個團隊都有一個藝術總監，我初步的觀察是他們之間好像沒有太多建設性的相互評論，這樣多元化的另一面是否意味著各佔一個山頭互不相往來。如果他們之間沒有對話平台，文化界永遠只是政治附屬。當然這只是我的片面觀察而已。

曹克非 香港在全球的語境中，在「一國兩制」的格局裡，對這樣的文化交流可以發揮什麼樣的優勢？

榮念曾 我認為，香港回歸中國後，全面實踐一國兩制，是發展文化多元發展的重要契機，香港可以發展成一個真正的全球性的文化實驗室。這個實驗室的成果不只是屬於地區性的，而是全球性的，它提供了前所未有的文化辯證空間和機緣，一國兩制本身就是一項實驗，我認為是對「國」這個文化概念的論述和挑戰。如果「兩制」的領導層是真正有視野和魄力的話，這次實驗可能為人類文明歷史裡對「國」的文化，進行重新定位，打開新的道路，同時也可能打鬆國界邊緣以及文化差異的張力和對抗。

無容置疑，榮念曾的作品應被大力推廣，成為未來的藝術家的重要參考，以至世界各地學術界的珍貴研究資源。芸芸香港藝術家當中，作品最值得保存者，必然是榮念曾。

倫敦大學亞非學院 費萊麗博士

柏林 • 2016 年九月

「開始」
辯證思考
如何群策群力

「一國兩制」
本身就是一項實驗

Experimenting Traditions • Experimenting China

Cao KeFei

Cao is a theater director and playwright living and working in both Berlin and Beijing. In 2013, Cao was the visiting professor at Giessen University.

與 Robert Wilson 對話
2016 年十月在柏林
In dialogue with Robert
Wilson Oct 2016, Berlin

reviewing the
politics of
reading, history
and memory

Without doubt, Mr Yung's work deserves to be disseminated as widely as possible as a key reference for future practitioners, and as an invaluable resource for students and scholars worldwide. If there is one artist in Hong Kong whose work is worth preserving, this is surely Danny Yung.

— Dr Rossella Ferrari, Reader in Chinese and Theatre Studies, SOAS, University of London

One Table Two
Chairs is a
framework which
could be the
content itself.

A dialogue between CAO Kefei and Danny Yung, the Co-Artistic Director

CAO— Danny, you are an invited visiting artist of the International Research Center of Free University in Berlin, could you share your views of Berlin and experience of this cultural exchange activity?

Danny— In 2000, together with Haus der Kulturen der Welt, I organized a 5-week cultural exchange festival between Europe and Asia. When I look back, it appeared no more than a large scale "event", however, friends in Berlin do not agree as they gathered the festival cast a vivid impression in people's mind. After all, the effort puts in cultural exchange is not like setting fireworks but incessant hard work. It was sixteen years ago, the agenda of the festival touched on world cultural issues was ahead of time and unprecedented; and the wide range of areas covered arts and technology, creative industry, mechanism that fosters exchanges, talks, exhibitions, installation arts, conference and workshops. At the same time, the festival showed to the world that Hong Kong was capable and had the potential to lead the coordination of global cultural agendas. Sixteen years passed, not much development was found in the global cultural agenda or the position of Hong Kong in it. Again, being disagreeable, friends in Berlin consider steady and new development are found in Berlin. What about Hong Kong? Still awaiting new chapter to come?

Supported by Germany Federal Education Ministry, the Center is operated under two six-year terms. Eight years passed, people who care about the development of performing arts treasure this platform which fosters in-depth dialogues between performing arts creations and academic researches. In additions, the Center provides rooms for dialectic debates that generates new cultural vision and prepares for way-forward plan of actions.

CAO— Any particular reasons for your preference in re-constructing the Chinese literatures or classical text, such as *Book of Ghosts* (1996, 2009), *Outcast General* (2005), *Tears of Barren Hill* (2008) and so on?

Danny— Classical scripts are a kind of alternative history, since it is alternative that made us more aware of looking at what we are reading. Some artists from mainland China once told me the reason for their preference of classical plays like Shakespeare's over original plays is due to censorship issue. Yet, we have different opinions towards the authority of classical works. Besides the awareness mentioned above, when reading classical scripts, we are also reviewing the politics of reading, history and memory.

CAO— In the present turbulent world, clashes of values are everywhere. German-speaking theater takes up the confrontational approach to intervene politics and economical orders; in additions, creating "experimental platforms" that allow alternative voices to be heard. What perspectives and values would you think the Chinese culture provides?

Danny— When I curated *One Table Two Chairs* project in Haus der Kulturen der Welt, I had encountered some conflicts with the German team. *One Table Two Chairs* is a framework which could be the content itself. My idea was to invite artists from different cultural backgrounds to create a 20-min works in respond to this commonly used Chinese theater aesthetics, one table and two chairs on stage, in the hope of inspiring cross-cultural dialogues among the participating artists. The artistic coordinator of the German team believed that no framework should be given to artistic creations, otherwise it is considered infringing artistic freedom. In fact, providing some frameworks or conditions to artists might be more inspiring than restricting, that brings forth more interactions. Speaking of the concept of democracy, festivals here running under the practice of curatorship or artistic-directorship would not be democratic per se. This practice of providing framework to artistic creations tells the cultural differences between the East and the West.

Danny— Seemingly the situation has been changed comparing to 16 years ago. At that time, quite a number of invited artists here were rather individualistic and absorbed into one's own world without any room left for dialogues and interactions with others. If this was the idea of freedom, then it was a conditional one since it was granted by the curator. Freedom or democracy in that sense might be a pseudo-concept.

CAO— In the present globalized world, ruling under One Country Two Systems, what advantages Hong Kong possesses in the area of cultural exchanges?

Danny— After Hong Kong returned to China and ruled under One Country Two Systems, I think, it is an important opportunity for cultural diversity development and to develop Hong Kong into a global cultural laboratory. This laboratory is not restricted regionally but a global one that provides unprecedented space and opportunities for cultural dialectics. One Country Two Systems is an experiment, in my opinion, that provides opportunities for discussion and challenges on the cultural concept of what a "Nation" is. When the leaders of these two systems are visionary and with determination, this One Country Two Systems experiment might be able to re-position "Nation" in the cultural context and opening up a whole new world. At the same time, it might relax the border issues among different countries, and loosening up tension of the opposing forces in cultural differences issues.

榮念曾年度文化交流活動概要

Summary of Danny Yung's Cultural Exchange Activities During the Year



擔任德國柏林自由大學國際研究中心邀請藝術家
| 柏林 | 5/6-23/9/2016

與 Robert Wilson，進行東西方藝術先鋒的對話
| 柏林 | 31/10/2016

與倫敦大學亞非學院中國研究中心主辦「城市文化交
流會議 - 香港 - 倫敦 - 南京 - 東京」
| 倫敦 | 24/9/2016

策劃「朱鸞藝術周 2016」青年交流團

| 南京 | 31/10-13/11-2016

帶領 20 位香港青年前往南京，與內地及亞洲的傳統
表演藝術大師近距離學習。

「天天向上」跨界創作、學生工作坊和展覽

| 芝加哥 | 11-25/4/2016

| 三藩市 | 19/5-4/6/2016

| 洛杉磯 | 9-16/8/2016

主題演講 Creative On/Off Stage — One Country Two
Systems On/Off Stage — Hong Kong China On/Off
Stage | 布拉格 | 16/9/2016

《夜奔》演出

| 柏林藝術學院 | 27/10-8/11-2016

| 美國密歇根大學孔子學院 | 27/3-1/4-2017

與座 • 高圓寺合辦「一桌二椅」藝術節

| 東京 | 17-24/10/2016

策劃城市文化交流會議 2016

主題：「城市文化政策的影響力：大數據與深價值」

| 台北 | 9-15/9/2016

「監獄是舞台 舞台是監獄」展覽

| 新加坡 | 10-26/2/2017



Invited artist by International Research Centre of The Freie Universität Berlin
| Berlin | 5/6-23/9/2016

In dialogue with Robert Wilson on Eastern and Western art pioneers
| Berlin | 31/10/2016

City-to-City Cultural Exchange Forum: Hong Kong—Nanjing—London—Tokyo—Cross-Cultural Collaboration in the Performing Arts, jointly presented by The SOAS China Institute
| London | 24/9/2016

Toki Arts Week 2016 - youth exchange group
| Nanjing | 31/10-13/11-2016
Led a group of 20 young people from Hong Kong to Nanjing to have face-to-face learning with great masters of traditional performing arts from the Mainland and other Asian cities.

Tian Tian Xiang Shang cross-disciplinary creation, student workshops and exhibitions
| Chicago | 11-25/4/2016
| San Francisco | 19/5-4/6/2016
| Los Angeles | 9-16/8/2016

Keynote Speech: Creative On/Off Stage — One Country Two Systems On/Off Stage — Hong Kong China On/Off Stage
| Prague | 16/9/2016

Flee by Night
| Akademie der Künste Berlin | 27/10-8/11-2016
| The Confucius Institute at the University of Michigan | 27/3-1/4-2017

One Table, Two Chairs Art Festival, jointly presented by Za-Koenji Public Theatre | Tokyo | 17-24/10/2016

City-to-City Cultural Exchange Conference 2016
Theme: "The Impact of City Cultural Policy: Big Data and Deep Values"
| Taipei | 9-15/9/2016

The Cage is Stage Stage is Cage exhibition
| Singapore | 10-26/2/2017



想像二〇四七後香港文化

二〇四七需要更有想像的想像—超越過去只可以有的想像。政治沒有想像就只有故步自封，失去了自我更新的可能。原則變成了教條主義，失去了進步的動力。文化就是想像力的土壤，社會缺乏想像力是因為文化上的貧乏，是文化上的失調。文化才是社會進步的動力。

政治和文化都需要想像力：一國兩制就是政治想像力。鄧小平大膽創新的政治想像即改革開放的想像，把中國引進一個新的格局。想像力才是帶動社會進步的力量。一國兩制二十年過去了；未來可以有什麼想像？世事無常千變萬化，二十年前我們會否可以想像今天中國高鐵和基礎設施的格局？二十年前我們會否可以想像深圳會成為高科技城市？二十年前我們會否想像香港會失去一些對未來的想像？

文化的交流之城

想像是天馬行空開始的。香港在文化上一直以來都是有很強的想像力，想像力產生好奇心，好奇心變成交流的動力，也形成交流的能力。香港人一直以來都會走出去，只是目前有一些自圓其說、主見、成見、主觀的地方，形容香港變得封閉；但是香港今天仍然不封閉。一個每年五千多萬旅客量的城市不可以封閉。封閉的是心態，香港沒有本錢封閉，也沒有可能封閉。文化不停在變，但香港交流開放的本質不會改變。交流的能力來自語言能力和開放態度，多語言中英文化就是香港交流能力的核心。香港未來會更瑞士化嗎？中英雙語和多語言是正道，香港人從來不怕不同的文化，也會和不同文化進行交流。香港會不會成為好像德國的歌德學院國際交流平台的功能，成為中國文化交流的一個體制，帶動中國文化與世界交流？交流本身需要文化才有能力和本錢交流，香港人的組合來自五湖四海，文化上十分多元，經濟實力也十分強大。香港人一直吸收日本、韓國、德國、法國和東南亞等地的文化，把香港變成一個更多文化的交流之城。

特首的角色和功能也是促進交流的：促進社會各界各階層的交流，促進中港交流，促進香港和世界交流。特首其實就是香港的市長，未來特首是不是應該可以在文化和生活上有更多想像？香港需要一位知道多文化能力的特首：一個知道城市規劃的特首，一個知道文化藝術的特首，一個尊重不同生活的特首。一個傳說中的文藝復興人。

文化基建是未來的目標

有文化的民主才是可持續發展的民主。有文化才可以促進交流和對話，達至合作創新。文化是由教育開始的，教育教什麼？學生學什麼？中國文藝復興應是學習傳統中國文化開始的。香港的特色就是能夠以中國文化的底氣吸收不同文化再創造一個文化。西方是強勢是「體」，法治就是西方發明的「體」；中國也有中國「體」，好像中醫的五行、《易經》之陰陽。香港之所以是香港，也是能夠混合中西的「體」化成香港的「用」。香港故宮文化博物館背後也是這個中西混合的文化實驗，以西方文化博物館體制展示中國傳統文化藝術和生活。

文化基建是下一個二十年香港的目標。西九文化區是開始，香港仍然有更大的空間開發文化基建：博物館、藝術館、圖書館、社區藝術中心，以及各式各樣文化藝術創造空間如金庸博物館、《易經》文化館、張國榮香港流行文化館、創新科技互動博物館、植物生態公園、李小龍功夫文化館、香港城市規劃設計文化館。這些都是對香港社會大眾和旅客極大吸引力的文化基建。設定「博物館法」，促進公私博物館的發展。所有大城市必需有偉大的博物館、很多的博物館。紐約、倫敦、巴黎、上海、北京、東京的博物館和藝術館，量和質都是偉大和強大的；香港仍然有很大的發展空間。

＊本文乃節錄版，全文原載於《明報月刊》2017年4月號。

文化才是社會進步的動力

文化基建是下一個二十年香港的目標

聯合藝術總監 胡恩威



Imagine the Culture of Hong Kong Post 2047

by Mathias Woo, Co-Artistic Director

For 2047, we need some innovative imagination, something beyond the imagination we have so far. If we don't have imagination in politics, then we would just rest complacently without making any progress, and we would lose the possibility of reinventing ourselves. Principles would become dogmatism, and lose the ability to move forward. Culture is the nursery bed for imagination. If a society is in lack of imagination, it is because of its poverty in culture. It is a kind of cultural imbalance. Culture is the driving force of social progress.

We need imagination in both politics and culture: one country, two systems is political imagination. Deng Xiaoping's bold and innovative imagination in politics is the imagination of reform and opening up, and it led China into great changes. Imagination is the force that brings about social progress. It has been twenty years since the introduction of one country two systems, and what kind of imagination we would envisage for the future? Life is everchanging and full of surprises, and who would have imagined the rapid development of China's high-speed rail and infrastructure we see today? Could we have imagined twenty years ago that Shenzhen would become a hi-tech city as it is now? Who would have imagined twenty years ago that Hong Kong would lose our sense of imagination for the future?

A City of Cultural Exchange

Imagination is formed by fantasy and creative notions. In Hong Kong, we have always been highly imaginative in our culture. Imagination leads to curiosity, and curiosity turns into the driving force of communication and exchange, as well as the ability to do that. Hong Kong people have always been active in reaching out and going forward, but now there are some cases of self justification, subjectivity, prejudice, opinionatedness that have described Hong Kong to be a stagnant pool of dead water, but actually Hong Kong is still open and not as bad as it is pictured. How could a city with 50 million visitors be stagnant and closed. Closed is only a state of mind, and Hong Kong cannot afford to be closed and it is impossible for Hong Kong to be like that. Culture is constantly changing, and the nature of Hong Kong's openness in exchange would not change. The ability for communication and exchange comes from language skills and an open attitude. The core of exchange in Hong Kong lies in the multi-lingual culture of both Chinese and English. Will Hong Kong be more like Switzerland in future? Bilingual in Chinese and English and multi-lingual ability is the right direction. Hong Kong is never afraid of facing different cultures, and is always willing to do exchanges with different cultures. Will Hong Kong become something like the Goethe Institute for Germany, functioning as a platform for international cultural exchanges? Will it become a system of exchange for Chinese culture, paving the way for exchange for Chinese culture and the world? For exchange, we first have to have culture, in order to have the ability and means for exchange. Hong Kong people is a conglomeration of diversity, and its culture is multifarious, with a very sturdy economic strength. Hong Kong is like a sponge, absorbing cultures from Japan, Korea, Germany, France and various South East Asian countries, and it has turned Hong Kong into a multi-faceted city for cultural exchange.

The role of the Chief Executive is to facilitate exchanges: to promote exchanges between all sectors of society, to promote exchanges between China and Hong Kong, and to promote exchanges between Hong Kong and the world. Our Chief Executive is like the Mayor



《維根斯坦》
插畫：利志達
"Wittgenstein"
illustration by
Li Chi-tat

Culture is the driving force of social progress

of Hong Kong, and so should our future Chief Executive be more imaginative in enhancing our cultures and lives? We need a Chief Executive who is well versed in multicultural ability: a Chief Executive who is well informed in city planning, arts and culture, and who respects diversity in life, a legendary Renaissance Man.

Cultural Infrastructure is the Goal of the Future

A democracy with culture is a sustainable democracy. Only with culture can we promote dialogues and exchanges, and achieve innovative collaborations. Culture starts with education – What to teach? What should students learn? Chinese Renaissance should start with learning traditional Chinese culture. Hong Kong is characterised by its ability to absorb different cultures with a strong basis of Chinese culture, and then evolves itself into a new culture. The "system" is strong in the West, the rule of law is a "stem" developed by the West. Chinese also has its "system", just like the five elements in

Chinese medicine, the yin and yang in *The Book of Changes*. The reason why Hong Kong is Hong Kong is that it can merge the "systems" of both the East and the West, and put it into good use for Hong Kong. The backbone of The Hong Kong Palace Museum is the cultural experiment of east meets west, displaying traditional culture, arts and life in a museum of western cultural system.

Cultural infrastructure is the goal of Hong Kong in the next twenty years. West Kowloon Cultural District is the starting point, and there is still immense space for Hong Kong to develop its cultural infrastructure: museums, arts galleries, libraries, community art centres, and various cultural and art spaces, such as, Jin Yung Museum, The Book of Changes Cultural Centre, Leslie Cheung Centre of Hong Kong Popular Culture, Innovation and Technology Interactive Museum, Ecology Parks, Bruce Lee Kung Fu Cultural Centre, Hong Kong Museum of Urban Planning and Design. All these are big attractions and cultural infrastructure for both the Hong Kong public and tourists that should be included in the "Museum Act", and this would help boost the development of both public and private museums. All big cities must have their great museums, and plenty of them. The quantity and quality of museums in New York, London, Paris, Shanghai, Beijing, Tokyo are great and strong; and Hong Kong still has a lot of room for development.

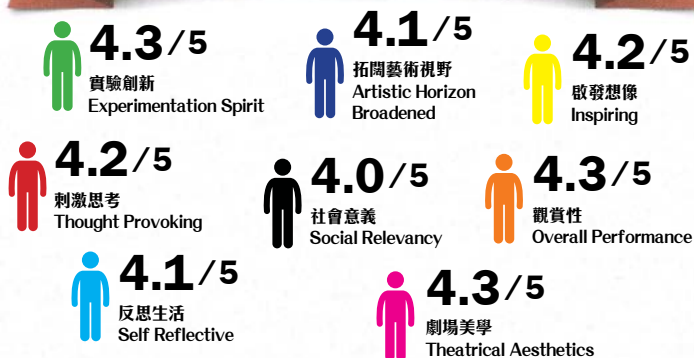
This article is an excerpt from the full text in *Ming Pao Monthly* issued in April 2017.

(Translated by Vicky Leong)

Audiences see zuni

ZUNI Reflect intellectuality, humanity and diversity

觀眾對進念演出的評價



與香港大學民意研究計劃合作的觀眾調查分析結果
Audience Survey 2016/17 By Public Opinion Programme, The University of Hong Kong

5 = 非常好 Very Good
1 = 非常差 Very Bad

一提起進念·二十面體，觀眾立即聯想到

Audiences associated Zuni Icosaehdron with

實驗藝術
劇團
Experimental
Theatre
Company

具香港特
色的劇場
創作
With unique
Hong Kong
characteristic

創意教育
Creative
Education

情感的
力量
The Strength
of Emotions

多媒體
劇場
Multimedia
Theatre

現代經變圖 華嚴經 4.0 - 清淨之行

Contemporary Pictorial of Ancient Text
Hua-Yen Sūtra 4.0 - Purification Practices



劇季「情感的力量」 Theatre Season: The Strength of Emotions

文本：一行禪師
創作顧問及文本創作：釋衍空法師
創作顧問（華嚴字母唱誦）：釋僧徹法師
學術顧問：李葛夫博士 志蓮淨苑文化部研究主任
導演、編劇及設計：胡恩威
音樂總監及創作：于逸堯@人山人海
文字創作：林夕
書法創作（數碼影像）：董陽孜
服裝設計：張叔平
動作設計：伍宇烈
《禪歌》曲詞創作、演唱、敲擊、旁白：林二汶
創作演員：伍宇烈、楊永德、黃大衛、陳浩峰

Original Text: Venerable Thich Nhat Hanh
Advisor (Script & Text): Venerable Sik Hin Hung
Advisor (Hua-Yen Siddham Alphabet Chanting): Venerable Sik Tsang Chit
Academic Advisor: Dr Li Kwok-fu (Research Fellow of the Cultural Department, Chi Lin Nunnery)
Director, Scriptwriter & Designer: Mathias Woo
Music Director & Composer: Yu Yat-yiu@PMPS
Creative Writing: Lin Xi
Chinese Calligraphy (Digital Images): Tong Yang-tze
Costume Designer: William Chang
Movement Design: Yuri Ng
Music and Lyrics (Song of Meditation), Vocal and Percussion Performance, Voice Over: Eman Lam
Performers: Yuri Ng, David Yeung, Dick Wong, Cedric Chan

★ 23-24/9/2016
★ 香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre



帶大家進入經文，與電子視頻組成豐富視覺效果。

張錦滿《信報》

Leading everyone to focus on the scriptural texts, which then merged with video projections to create a sumptuous feast of visual effects.
Cheung Kam Moon,
Hong Kong Economic Journal

維根斯坦 Wittgenstein

導演及設計：胡恩威
音樂創作/現場演奏：許敬山 (Nerve)
圖像創作：李志達
數碼影像：Tobias Gremmler
影像製作：陳雷
燈光設計：張素宜
音響設計：夏恩蓓
平面設計：劉思

Direction and Design: Mathias Woo
Music Creation/ Live Performance: Nerve
Visual Creation: Li Chi-tak
Digital Images: Tobias Gremmler
Video Production: Chen Lei
Lighting Designer: Zoe Cheung
Sound Designer: Candog Ha
Graphic Design: Liu Si



將現代影音科技帶進劇場，帶進表演藝術的一個示範，亦是一個在視覺觀上為觀眾帶來全新視野的製作。

周凡夫 資深劇評人

A showcase that brings modern audiovisual technology into theatre; into the realm of performing arts. The production also opens up a new horizon to the audience in terms of audio-visual sensations.

Chow Fan Fu, Veteran theatre critic

歷史劇場 History Theatre

麻雀枱上的中國近代史 老中國之死

Mahjong History Theatre: Death of Old China

編劇、導演及舞台設計：胡恩威
聯合編劇：張建偉
麻雀修辭顧問：魏紹恩
音樂：孔奕佳
演出：伍嘉雯、凌梓維、黃大衛、楊永德、鍾家誠

Scriptwriter, Director & Designer: Mathias Woo
Co-scriptwriter: Zhang Jianwei
Advisor of Mahjong Terminology: Jimmy Ngai
Music: Edgar Hung
Performers: Carmen Wu, Benson Ling, Dick Wong, David Yeung, Carson Chung

特別適合學校、團體機構等使用

念佛傳音 The Vocal Legacy of Buddhist Chanting

香光念佛

Buddhist Chants in Scent and Light

★ 22,25/9/2016
★ 香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre

顧問及主講：釋衍空法師
創作指導及顧問：釋僧徹法師
學術顧問：李葛夫博士

藝術總監及導演
場景及多媒體設計：胡恩威
唱誦：釋僧徹法師率眾法師

Advisor and Speaker: Venerable Sik Hin Hung
Creative Advisor: Venerable Sik Tsang Chit
Academic Advisor: Dr Li Kwok-fu

Artistic Director & Director
Set and Multimedia Design: Mathias Woo
Chanting: Venerable Sik Tsang Chit and monks



附：胡恩威、楊永德主持「香光念佛」製作分享會 | 23/7/2016
Production Sharing Session by Mathias Woo and David Yeung

這是一場極為成功的演出，講述、唱誦結合成一個有機的整體。既達教化功能，亦具藝術成效。

陳劍 香港中文大學 人間佛教研究中心主任

What an exceptionally successful performance. As an organic entirety combining narration and chanting, the performance is educational and artistic at the same time.

Chen Chien-Huang
Director, Centre for the Study of Humanistic Buddhism,
Chinese University of Hong Kong

我們的愛情喜劇是威士忌

Love Comedy on the Rocks

胡恩威
舞台作品
Mathias Woo
Theatre

導演、編劇及設計：胡恩威
美術指導及攝影：區子強
文本協力：何秀萍
音樂總監及創作：于逸堯、孔奕佳
演員：吳昆達、崔台鎬、孫陽、曾光賢、張耀仁、陸宸翰
電鋼琴演奏：孔奕佳
友情客串：丁大偉

Scriptwriter, Director & Designer: Mathias Woo
Image Director: Johnny Au
Text: Pia Ho
Music Director: Yu Yat Yiu, Edgar Hung
Performers: Wu Kun-Da, Tsuei Tai-Ho, Sunny Sun, Albert Tsang, Chang Yao-Jen, Chris Lung
Fender Rhodes Pianist: Edgar Hung
Cameo Appearance: David Ting

★ 28-29/10/2016
★ 香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre



讓威士忌酒香味道闖進劇院，完成香港舞臺劇史上的新創舉。
《城市畫報》(廣州)

Infusing theatre with the aroma of whiskey, and turning a new chapter in the history of Hong Kong theatre.

City Pictorial (Guangzhou)

★ 7-15/10/2016
★ 香港文化中心劇場
Studio Theatre, Hong Kong Cultural Centre

到最後，你會明白導演，歷史並不是單單相信，應該是大家可以有空間，可以有不同的角度圓潤。

關錦鵬 電影導演

In the end, you will understand the director, and understand that history is not about beliefs alone. History should allow room and different angles for interpretation and adjustment of views.

Stanley Kwan, Film Director

關公京劇

關公在劇場

Lord Guan Yu on Stage

編劇：王安祈
導演、舞台及數碼影像設計：胡恩威
京劇導演：王冠強
音樂總監：于逸堯@人山人海
音樂創作：許敦山
傳統京劇音樂設計：李超
動作捕捉設計及製作：Tobias Gremmler

Scriptwriter: Wang An-chi
Director, Stage & Digital Content Designer: Mathias Woo
Peking Opera Director: Wang Kou-chiang
Music Director: Yu Yat-yiu@PMPS
Composer: Steve Hui
Aria Arrangement (Peking Opera): Lee Chao
Motion Capture and Visualisation: Tobias Gremmler

演出及製作：國光劇團(台灣)
Produced and Performed by:
GuoGuang Opera Company
(Taiwan)



附：王冠強、唐文華主講「關公為什麼在劇場？」，並作示範(13-14/1/2016)
"Why Is Lord Guan Yu in theatre?" - talk and demonstration by Wang Kou-chiang and Tang Wen-hua (13-14/1/2016)

京劇是綜合性藝術，唱做唸打，加上視覺美術等，能改動處更狹窄，尋找恰好處的新就更不容易。因此《關公在劇場》的實驗更是難能可貴。
榮鴻曾 美國匹茲堡大學音樂系榮休教授

Jingju is an art of synthesis, integrating the elements of singing, reciting, acting and acrobatic movements, which are all core techniques too well-established for any adjustments, let alone finding something new and perfectly fitting. Therefore, the experimentation of Lord Guan Yu on Stage is highly commendable.

Bell Yung, Professor Emeritus of Department of Music,
University of Pittsburgh

佛洛伊德尋找中國情與事

Sigmund Freud in Search of Chinese Matter & Mind

導演 / 文本：榮念曾
導演 / 多媒體舞台設計：胡恩威
音樂總監：于逸堯@人山人海
演員：石小梅(南京)、張軍(上海)、楊永德、鍾家誠
《夢短夢長 #1》音樂：許敦山(Nerve)
《夢短夢長 #2》音樂訂譜：洪敦遠
錄像製作：胡劍鳴、黎達榮

Director & Text: Danny Yung
Director & Multimedia Stage Design: Mathias Woo
Music Director: Yu Yat-yiu@PMPS
Performers: Shi Xiaomei (Nanjing), Zhang Jun (Shanghai), David Yeung, Carson Chung
Music (Making Dreams#1): Steve Hui (Nerve)
Score Arrangement (Making Dreams#2): Hong Dunyuan
Video Production: Terry Wu, Lai Tat Wing



湯顯祖與佛洛伊德，《精神分析和析夢》與《牡丹亭》被榮念曾恰恰到好處地盡顯了後現代與古典戲曲的藝術功用。

北京文藝網

Tang Xianzu versus Sigmund Freud; The Interpretation of Dreams versus The Peony Pavilion, both perfectly rendered by Danny Yung to show the artistic effects of post-modern and classical opera.

Arts@j.com

設計 Graphic Design: LOL Design Ltd.
英文翻譯：梁惠琪、慕容玉蓮
English Translation: Vicky Leong, Moyung Yuk-lin
攝影：區子強、張志偉、沈家弘、黎浩賢、劉祖江、成瀾志、胡恩威、香港兒童音樂劇團
Photography: Johnny Au, Cheung Chi-wai, Keith Sin, Franz Lai, Joe Lau, Vic Shing, Mathias Woo, Hong Kong Children Musical Theatre

★ 台面高度 30", 32", 34", 36", 38" 任擇, 售價相同!
★ 所有組合式舞台裝置型號, 已包括中樑及厚度 15mm 層板!

新戲載重量
最高可達
1600人

舞蹈 / 劇場

春之祭

The Rite Of Spring

概念、創作及演出：黃大衛
客席舞者：程偉彬、蘇樂鍵、洪俊樂
文本：徐沛瑋
Concept, Creation & Performance: Dick Wong
Guest Dancers: Cheng Wai Pan, So Lok Kin, Hung Chun Lok Jonathan
Text: Pamela Tsui

★ 11-13/11/2016
★ 香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre

《春之祭》發展自 2015 年由東邊舞蹈團邀約創作的《縱裂》。
The Rite of Spring is developed from Fissure, a creation invited by E-Side Dance Company in 2015



The Rite of Spring offering a powerful, visually striking interpretation of Stravinsky's music."
South China Morning Post
《春之祭》是史塔汶斯基的音樂的一次強勁、澎湃的視覺演繹。
《南華早報》

紅玫瑰與白玫瑰

Red Rose, White Rose

導演、編劇及設計：胡恩威
聯合編劇、歌詞、聲音演出：何秀萍
音樂總監、作曲：于逸堯@人山人海
演員：孔愛萍(南京)、高若珊(台北)、陳立華(台北)
主題曲主唱：林二汶

★ 2-3/12/2016
★ 香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre

Director, Scriptwriter & Designer: Mathias Woo
Scriptwriter, Lyricist & Voice Performance: Pia Ho
Music Director, Composer: Yu Yat-yiu@PMPS
Performers: Kong Aiping (Nanjing), Kao Jo-shan (Taipei), Chen Li-hua (Taipei)
Theme Song Vocal: Eman Lam



像是一個跨越時間的隧道，要把這個本身就極具普遍性的故事改寫成一則現代愛情寓言。
豆瓣同城 (香港)
Like a tunnel that gives time travel, the story, which is highly universal, has been rewritten into a modern allegory of love.
douban.com (Hong Kong)

大冬瓜唱遊香港

A Big Melon's Tour of Hong Kong

跨媒體 兒童音樂劇

Multimedia
Children Musical

藝術總監 / 概念：胡恩威
導演 / 故事 / 視覺及佈景設計：黎達榮
聯合導演：郭紫韻
作曲 / 音樂總監：孔奕佳
劇本 / 歌詞創作：何秀萍、陳浩峰
現場音樂：新世紀青年管弦樂團
演員：香港兒童音樂劇團團員

黎達榮主持視覺工作坊
Visual workshops by
Lai Tat Wing
1, 6, 7/6/2016

★ 19 - 21 / 8 / 2016
★ 葵青劇院 演藝廳
Auditorium,
Kwai Tsing Theatre

Artistic Director/Concept: Mathias Woo
Director/Story/Visual and Set Design: Lai Tat Wing
Co-director: Kwok Tsz Wan
Composer/Music Director: Edgar Hung
Scriptwriter/Lyricist: Pia Ho, Cedric Chan
Live Music Performance: Millennium Youth Orchestra
Performers: Members of Hong Kong Children's Musical Theatre



香港兒童音樂劇團委約創作
Commissioned by Hong Kong
Children's Musical Theatre

創意操場

Creative Playground

創意操場—榮念曾實驗劇場秘笈

香港 16/2016-1/2017

將榮念曾及進念過去 35 年的實驗與創作經驗分析及整理成一個有系統、跨媒體、跨文化及具香港特色的實驗劇場創意基本功課程，培訓青年，提拔新晉。36 名青年學員參加分階段項目包括：

- 專題工作坊、創作 / 評論練習
- 創意講座
- 舞台技術 / 設計實習
- 《六震六盪》— 桌二椅獨腳演出
- 創意教育論壇 Creative Education Forums

Creative Playground — Danny Yung Experimental Theatre
(6/2016-1/2017)

To train and promote young and budding talent, the experimental and creative experience of Danny Yung and Zuni Icosahedron over a period of 35 years was distilled, in the design of a systematic course on the basics of experimental, creative theatre, with an emphasis on cross-media and cross-cultural values and Hong Kong characteristics. A total of 36 young trainees joined the programme in phases as follows:

- Workshops, creative / commentary exercises
- Creative lectures
- Stage technology / design internship
- Six Waves Six Shocks, a one-table, two-chair one-person performance
- Creative Education Forum

主題展覽

Thematic Exhibitions

「天天花炮 • 落區藝術」，由 30 呎高的花炮以及各種形式的花牌組成，融入「天天」塑像

Tian Tian Fa Pau Public Arts - a 30-foot Fa Pau, a ritual tower adorned with paper craft offerings, infused with the Tian Tian sculptures | 14/11-12/12/2016

《香光念佛》展覽

"Buddhist Chants in Scent and Light" Exhibition | 27/8-25/9/2016

進念劇季 2016「情感的力量」

The Strength of Emotions - Zuni Theatre Season 2016

12/3/8-5/9/2016

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



公眾免費演出 Free Public Performances

音樂藝術賞析系列 14「善用其心 隨文入觀」

Appreciation of Religious Music Series 14 - Skilful Use of the Mind for Recitation Meditation | 28/5/2016

音樂藝術賞析系列 15「香光念佛共賞」

Appreciation of Religious Music Series 15 - Buddhist Chants in Scent and Light | 25/6/2016

「歌之能者」歌者匯

True Ensemble Singing by Soloists in Action | 20/8/2016

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

看不見的城市 IV 中心文化

Invisible Cities IV — Center of Culture | 19/3/2017

其他 Others

榮念曾主持香港電台電視部年青導演舉辦工作坊

Theatrical Performance and TV Production Training Workshop by Danny Yung for young film directors of Radio Television
12/1, 24/11/2016

榮念曾應邀於 i-Dance Festival (香港) 2016 論壇演講

Danny Yung was invited to speak at the Forum of i-Dance Festival (Hong Kong) 2016 | 28/11/2016

榮念曾應聘於藝術集匯邀請，導演《看不見的城市拾日譚》

Danny Yung was invited to direct *Invisible Cities / Decameron*, presented by The Absolutely Fabulous Theatre Connection
11/3-15/1/2017

社區及教育項目

Community and Education Programmes

天天落區

待用門票

E+E 出版

本地學生

「天天向上」廟街落區藝術行動

(油麻地社區中心休憩花園, 1/4 - 28/8/2016)

Tian Tian Xiang Shang Temple Street Public Arts Action

(Yau Ma Tei Community Centre Rest Garden, 1/4 - 28/8/2016)

「進念公益門票計劃」為社福機構團體、綜援人士、高齡及殘疾人士提供優惠票，共 2,105 人次及十個社福機構受惠。

"Zuni Welfare Ticket Scheme Suspended Tickets" offers discounted tickets to social service organisations, recipients of Comprehensive Social Security Assistance (CSSA), senior citizens and people with disabilities. A total of 2,105 persons and 10 social service organisations have participated in the scheme.

出版《胡恩威亂講文化政策》，輯錄胡恩威有關文化政策的分析及觀點。

Mathias Woo on Cultural Policy Talk, published by Zuni E+E

走入大學舉行講座、示範和擺設宣傳攤位、主辦學生導賞專場 2016 年學生觀眾逾 4,600 人次，參與進念主辦節目的學校共 32 間。

Talks, demonstrations and promotion booths are held on university campuses. Zuni also offers guided performances to full-time student. In 2016, Zuni recorded more than 4,600 student audience and a total of 32 schools participated in its programmes.



舞台專業實習生

Internship for Stage Professionals

在劇場內外，從行政、宣傳、前后台認識劇場和藝團基本。41 名參與的本地青年來自：香港專業教育學院（李惠利）、香港知專設計學院、香港中文大學、香港浸會大學、高雷中學、香港公開大學、香港理工大學、Deerfield Academy。

From administration and publicity, to the front of house and backstage, interns are given hands-on training of all the basics in the running of an arts organisation. Joining the programme were 41 local young interns from: Hong Kong Institute of Vocational Education (Lee Wai Lee), Hong Kong Design Institute, The Chinese University of Hong Kong, Hong Kong Baptist University, Ko Lui Secondary School, The Open University of Hong Kong, The Hong Kong Polytechnic University, and Deerfield Academy.

鳴謝 Acknowledgements

香港佛教聯合會
The Hong Kong Buddhist Association

Ms. Amy Au

萊麗亞洲有限公司
LALIQUE Asia Limited

梅村香港基金會
Plum Village Foundation Hong Kong Ltd.

SmallIslam Ltd.

圓通寺
Yuen Tung Tsz

區二連女士
Ms. Au Yee-lin

羅恆輝先生
Mr. Paul Law

Mr. Yon Fan

曾文通 @allpamama
Man-tung Tseng @ allpamama

360 Coffee Shop

匯泉國際有限公司
TELFORD International Company Limited

「如果我們的語言是威士忌」Facebook 專頁

麥士啤酒 Mak's Beer

香港萬麗海景酒店

Renaissance® Harbour View Hotel Hong Kong

實在製作

歐陽應齋

Miso Tech Co. Ltd.

吳敏倫 Ng Man Lun

瞿小松 Qu Xiao-Song

榮鴻曾 Bell Yung

綠藝 (海外) 制作
Green Production (Overseas) Group

點子印刷
Printing Dots Company

創思制作有限公司
Be Production Ltd.

溢達企業有限公司
Esquel Enterprises Limited

東蓮覺苑
Tung Lin Kok Yuen

AV 策劃推廣有限公司
AV Promotions Ltd.

香港基督教青年會 (港青)
The Salisbury - YMCA of Hong Kong

香港專業教育學院 (李惠利)
Hong Kong Institute of Vocational Education (Lee Wai Lee)



進念 · 二十面體

Zuni Icosahedron

董事會成員名單 (截至 2017 年 10 月)

Zuni Icosahedron Board of Directors (as at Oct 2017)

主席 Chairperson	
利龐卓怡 Vanessa Pong Lee	樂慈基金會有限公司香港分部會長 President, Live to Love Hong Kong
副主席 Vice-chair	
劉千石 Lau Chin Shek	華文文教基金會主席 Chairman, Wah Yan Cultural Foundation
秘書 Secretary	
區子強 Johnny Au	廣告導演 Advertising Film Director
司庫 Treasurer	
郭文傑 Gavin Kwok	香港科技大學大學發展及校友事務處高級經理 (大學發展) Senior Manager (Development) Hong Kong University of Science and Technology
成員 Members	
張世耀 Leo Cheung	資訊科技管理 (2017 年 10 月屆滿離任) Information Technology Management (Cessation on Oct 2017)
蔡德才 Jason Choi	人山人海創辦成員及董事 Founder and Director, People Mountain People Sea Productions
新埤強 Kan Tai Keung	新創高創意策略創辦人及榮譽顧問 (2017 年 4 月屆滿離任) Founder and Honorary Advisor, KL&K Creative Strategies (Cessation on Apr 2017)
林永君 Ringo Lam	Anyplex 數碼點播有限公司創辦人及行政總裁 Founder and CEO, Anyplex Hong Kong Limited
譚卓玲 Jackie Tam	Yorkshire Capital Limited 高級副總裁 Senior Vice President, Yorkshire Capital Limited (Cessation on Oct 2017)
黃炳培 Stanley Wong	八萬四千溝通事務有限公司創辦人及創作總監 Founder and Creative Director, 84000 Communications Limited
胡紅玉 Anna Wu	律師 (2017 年 4 月屆滿離任) Lawyer (Cessation on Apr 2017)
嚴志明 Eric Yim	香港設計中心主席 Chairman, Hong Kong Design Centre
姚永安 Gabriel Yiu	時事評論人 Current Affairs Pundit
榮譽法律顧問 Honorary Legal Advisor	
陳韻雲律師行 Vivien Chan & Co.	

2016/17 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 2016-17

年度總薪酬 (港幣 \$) Annual total salaries (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 或 below 或以下	3

職員

Staff (截至 2017 年 10 月 as at October 2017)

聯合藝術總監: 梁念曾	Co-Artistic Director: Danny Yung
聯合藝術總監暨行政總裁: 胡思威	Co-Artistic Director cum Executive Director: Mathias Woo
國際交流總監: 黃裕偉	International Exchange Director: Wong Yuewai
助理藝術總監: 陳浩峰	Asst Artistic Director: Cedric Chan
駐團演員: 楊永德、鍾家誠	Performers-in-Residence: David Yeung, Carson Chung
駐團藝術家: 黎達榮	Artist-in-Residence: Lai Tat-wing
研究主管: 梁冠羈	Senior Researcher: Theresa Leung
創作助理 (影像及多媒體): 陳穎	Creative Assistant (Video and Multimedia): Wing Chan
項目研究總監 (文獻庫): 陳碧如	Research Director (Archive): Chan Pik-yu
項目助理經理 (文獻庫及影像): 王思儀	Project Asst Manager (Archive and Video): Wong Sze-mei
藝團經理 (行政及財務): 陳世明	Company Manager (Admin and Finance): Jacky Chan
藝團經理 (節目): 簡溢雅	Company Manager (Programme): Doris Kan
高級節目經理: 周寶儀	Senior Programme Manager: Bowie Chow
經理 (公關及伙伴發展): 黃偉國	Manager (PR and Partnership Development): Luka Wong
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節目及藝術行政見習: 池家丞、盧雪雯	Programme and Art Administration Trainees: Kason Chi, Stephanie Loo
節目助理 (文化交流): 呼夢雅	Project Assistant (Cultural Exchange): Orchid Hu
行政見習: 謝吳丹	Administrative Trainee: Dan Tse

藝術顧問委員會

Artistic Advisory Committee

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張平 Ping Chong	紐約 New York	Ping Chong + Company 藝術總監 Artist Director, Ping Chong + Company
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佐藤信 Makoto Sato	東京 Tokyo	座・高圓寺藝術會館藝術監督 Artistic Director, Za-Koenji Public Theatre
蔡明亮 Tsai Ming-liang	台北 Taipei	電影導演 Film Director
內野儀 Tadashi Uchino	東京 Tokyo	東京大學研究院綜合文化研究科教授 Professor, Department of Interdisciplinary Cultural Studies, The University of Tokyo
中馬方子 Yoshiko Chuma	紐約 New York	The School of Hard Knocks 藝術總監 Artistic Director, The School of Hard Knocks

財務摘要

Financial Highlights

截至 2017 年 3 月 31 日止年度 For the year ended 31 March 2017 (港幣) (in HK\$)		
整體收入分佈 Distribution of Income		
收入 Income	總額 Total \$	佔總收入比例 % Over Total Income
政府年度撥款 Government Subvention for the Year	11,495,614	57.3%
政府其他撥款 Government Other Grant	1,651,302	8.2%
門票收入 Box Office Income	2,223,726	11.1%
其他應約項目收入 Revenues from Other Hired Engagements	1,701,491	8.5%
捐款及贊助 Donations and Sponsorship	2,165,026	10.8%
其他收入 Other Income	812,649	4.1%
總收入 Total Income	20,049,808	100.0%

整體支出分佈 Distribution of Expenditure		
支出 Expenditure	總額 Total \$	佔總支出比例 % Over Total Expenditure
製作開支 Production Costs	10,816,020	54.0%
工作人員酬金 Personal Emoluments	7,488,465	37.4%
經常性及其他開支 General Overheads and Others	1,643,068	8.2%
特別開支 Special Expenditure	84,488	0.4%
總支出 Total Expenditure	20,032,041	100.0%

製作開支分佈 Distribution of Production Cost		
製作開支項目 Production Cost	總額 Total \$	佔總製作支出比例 % Over Total Production Cost
場地費用 Venue Rental	2,018,222	18.7%
委約創作、演出及節目人員酬金 Commission New Works, Artists and Direct Labour	4,112,410	38.0%
佈景、道具及製作雜項 Set, Props and Production Miscellaneous	3,077,208	28.4%
宣傳及公關 Marketing and Public Relations	1,608,180	14.9%
總製作開支 Total Production Cost	10,816,020	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