

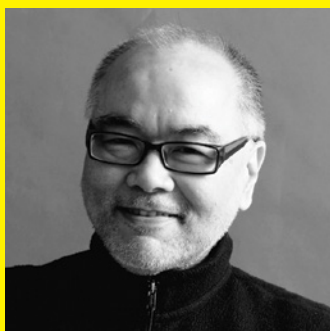
42017



ANNUAL REPORT



聯合藝術總監 Co-Artistic Directors



榮念曾
Danny YUNG

華語地區實驗戲劇、錄像及裝置藝術先鋒人物，進念·二十面體聯合藝術總監。獲頒「2015香港藝術發展獎藝術家年獎(戲劇)」(2016)、「福岡亞洲文化獎藝術文化獎」(2014)及「德國聯邦十字絲帶勳章」(2009)，並於聯合國教科文組織國際劇協Music Theatre NOW 比賽中獲殊榮(2008)。

A pioneer of experimental performance, video, and installation art in the Sinophone region, and the Co-Artistic Director of Zuni Icosahedron - Hong Kong's leading experimental arts company, Yung is the recipient of the Hong Kong Arts Development Awards 2015 Artist of the Year (Drama) (2016), the Fukuoka Prize Laureate - Arts and Culture (2014), the Cross of the Order of Merit of the Federal Republic of Germany (2009), and of the UNESCO Music Theatre NOW Award (2008).



胡恩威
Mathias WOO

進念·二十面體聯合藝術總監暨行政總裁。跨界劇場及多媒體劇場先鋒，以強烈視覺影像建構劇場美學，作品主題涵蓋文學、歷史、時政、建築、宗教、哲學等。劇場作品逾六十齣，作品曾應邀於上海、北京、台北、新加坡、米蘭、柏林、波蘭等地上演。2009年香港首個以建築為題的「建築是藝術節」，探索建築及劇場的各種藝術可能。

The Co-Artistic Director cum Executive Director of Zuni Icosahedron. As a scriptwriter, director, producer and curator, Woo is a pioneer in cross-boundary and multi-media theatre. He is recognised for his portfolio of more than 60 original theatre works, which have been invited to cities around the globe and major Chinese cities. Woo's theatre works explore a wide range of subjects including literature, history, architecture, religion, current political affairs, and philosophy. In 2009, Woo initiated and curated Architecture is Art Festival, the first art festival with architecture as the central topic in Hong Kong.

進念 · 二十面體
Zuni Icosahedron

2017/18
年報 Annual Report

進念·二十面體 董事會主席報告

利龐卓貽

2017年是進念歷史性創新的一年。進念發揮在舞台科技和文化交流兩大領域的導航角色，誕生了兩個重要項目，並將持續發展，為提升香港文化軟實力和業界技能作出貢獻。

「舞台與技術實驗室」向香港和內地舞台業界介紹劇場建築設計、進行舞台科技探新，開創舞台科技與表演藝術創作的未來。聯合藝術總監胡恩威把文化中心劇場改造成四面鏡幕的舞台，同時引進先進的聲、光、影、裝置的科技實驗室，呈獻劇場新作《維根斯坦》、《追憶似水年華》、《形體實驗》，實驗聲音及機動裝置、空間與現場體驗及投影與燈光同步等劇場新技術。另外，我們派員前往東京、倫敦、斯圖加特、奧胡斯、柏林考察先進劇場設施，成果公開與各界分享。

「香港_帶_路城市文化交流會議2017」結合半官方組織和民間團體，由政府資助，推動一帶一路沿線各城市合作及伙伴關係，長遠更發展成智庫形式的網絡組織。2017年會議聚焦各類型文化藝術機構在文化交流及城市品質的角色、挑戰、評估及展望，獲三十個一帶一路和歐亞城市熱烈響應。聯合藝術總監榮念曾聯同十二位一帶一路表演藝術大師，創作一連串跨文化實驗《一桌二椅》演出及培訓工作坊。「香港|臺北|上海|深圳 城市文化交流會議」二十周年年會同期舉行。逾百名與會嘉賓、藝

術家、學者及藝文人士參加以上兩項會議，不僅提升香港和進念的國際形象，也為大灣區至整個中國帶來新視野。

榮念曾應邀擔任訪問藝術家，分別前往瑞士蘇黎世藝術大學(Zurich University of the Arts)和國立臺灣戲曲學院，與當地藝術家和學生發展一桌二椅新作品。年間，進念前往多個帶路城市推動網絡組織工作，團隊也參與內地的文化交流及考察團。全年與三十個城市聯結，大大增加了進念在國際文化交流上的寬、廣、深度，提升藝團的發展實力。

2017/18年度舉行第五屆的「建築是藝術節」以「城市」為主題，當中每一個節目都猶如一所建築物，將建築與空間的探索延伸至城市的層面。整個劇季在香港文化中心、香港演藝學院及本地中學上演了十一個劇場製作，包括多媒體唱遊音樂演出《BAUHAUS 魔笛》、建築音樂劇場《建築城市》、社會劇場《東宮西宮 14 警察不見了》、原創實驗崑劇《紫禁城遊記：崇禎仙遊紫禁城》、新數碼經變圖《華嚴經 清淨之行》……等，演出三十九場，觀眾逾一萬三千人。超過二百二十位本地及海外藝術家和跨界專業人員參與演出及製作。

進念於本年度與香港文化中心合作完成三輪共九年的場地伙伴計劃，策劃超過七十個富實驗性、被受讚譽的節目項

目，逾三百四十場演出，九年總觀眾人次逾十三萬人次；逾三百間學校、五萬四千學生參加進念的藝術教育項目，培育舞台專業實習生三百六十餘人。

2017正是進念創團三十五周年誌慶，原創劇目超過二百齣！進念扎根香港，不忘初心，明白香港人需要實驗藝術，堅信實驗精神和創意對維持一個城市生命力的極大重要性，我們將持續貢獻香港，回饋各方的支持，肩負香港最具代表性實驗劇團之譽。

Chairman's Statement

Zuni Icosahedron

Vanessa Pong Lee

2017 was a historic year for innovation for Zuni. It played a steering role in the areas of stage technology and cultural exchange, leading to the birth of two vital projects. These two areas continued to develop, contributing to the enhancement of the cultural soft power of Hong Kong and the skills of the trade.

The Freespace Tech Lab introduced architectural design of theatres to the theatre industry of Hong Kong and the Mainland, exploring new stage technologies for the future of performing arts creation. Mathias Woo, the Co-Artistic Director, transformed the Studio Theatre of the Hong Kong Cultural Centre into a stage laboratory of technology with four mirrored walls where new theatre technologies were used in *Wittgenstein, In Search of Lost time, Movement Lab*. In the Freespace Tech Lab, sound and kinetic installation, space and immersive experience were experimented, as well as projection and lighting synchronization. We also visited Tokyo, London, Stuttgart, Aarhus, and Berlin to study advanced theatre facilities, and the findings were shared with the public.

Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017 was organized in collaboration with semi-official organizations and NGOs, with the financial support by the government. The objective was to promote collaborations and partnerships among the Belt and Road cities which will be developed into network organizations in the form of think tanks in the long run. The 2017 Conference was well-attended by the representatives from thirty Belt and Road cities and Eurasian cities. The discussions were focused on the role and challenge of various types of cultural and art institutions in terms

of cultural exchange and city branding, as well as how they evaluated the past and the future. Danny Yung, the Co-Artistic Director, worked together with twelve Belt and Road performing arts masters and created a series of cross-cultural experimental performances and workshops under One Table and Two Chairs. The 20th anniversary of the Hong Kong-Taipei-Shanghai-Shenzhen City-to-City Cultural Exchange Conference was held concurrently. More than one hundred guests, artists, scholars and artists participated in the two conferences which not only enhanced Hong Kong and Zuni's international image, but also brought forth new vision to the Greater Bay Area as well as the whole of China.

Danny Yung was invited as the Visiting Artist of Zurich University of the Arts and the National Taiwan College of Performing Arts to develop new renditions of One Table Two Chairs performances with artists and students from the host cities. During the year, Zuni visited various Belt and Road Cities to promote its work in networking organizations. The Zuni team also participated in cultural exchanges and study tours in the Mainland. A total of thirty cities were connected which greatly increased the depth and breadth of cultural exchange and enhanced Zuni's potential for further development.

In 2017/18, we organised the 5th Architecture is Art Festival with 'City' as the theme. All the programmes were associated with architecture, attempting to extend the exploration of architecture and space to the level of the city. Eleven theatre productions were staged at the Hong Kong Cultural Centre, the Hong Kong Academy for Performing Arts and local secondary schools throughout the theatre

season. The programmes included *BAUHAUS Magic Flute*, a multimedia singing and playing performance, *The Architecture of the City*, an architectural music theatre, *When there is No Police*, a social theatre, *A Tale of the Forbidden City*, an experimental Kunqu theatre, and *Hua-yen Sūtra-Purification Practices*, a new media pictorial of ancient text. There were thirty-nine performances with an audience of over thirteen thousand and more than 220 local and overseas artists and cross-border professionals participated in the performances and productions.

The Venue Partnership Scheme between Zuni and the Hong Kong Cultural Centre was concluded this year with a total of three rounds of programmes organised in the past nine years. During the course of it, more than seventy experimental programmes with more than 340 performances were organised and attracted over 130,000 audience. More than three hundred schools and 54,000 students participated in Zuni's art education projects, and more than 360 stage interns were trained.

2017 was also the 35th anniversary of Zuni. Since the inception, there have been more than two hundred original repertoires produced. Zuni is rooted in Hong Kong and we are committed to the people of Hong Kong by creating opportunities to further understand and explore experimental art. The spirit of experimentation is of great importance to maintain the vitality of a city. In honour of the support given to Zuni throughout the years, we will continue to contribute to the society of Hong Kong, while enjoying the reputation of being the epitome of experimental theatre company in Hong Kong.

進念新解 毋忘初心 與時俱進

A New Understanding of ZUNI: Moving with the Times without Forgetting the Beginning [Excerpted]

周凡夫 資深劇評人

Chow Fan-fu, acclaimed arts critic

香港回歸二十年，亦是進念·二十面體成立三十五年，回顧這三十五年看過進念的製作不算多，但亦不算少，將寫過的演後評論的文字結集，亦應有一本小書的份量。但要為今日的進念寫點東西，當不能祇憑印象，也就花了點時間，翻閱了三十五年來積存有關進念的圖文資料，也就不能不承認這三十五年來，確是一直與進念同行；雖然不是攜手，但大多數時間仍是知道進念在走動著。為此，雖然一直都只是旁觀者，1990年8月進念處於生死存亡時刻，筆者亦是發起「拯救進念行動」的八十四位進念朋友其中的一人……整理進念過去這段時光，浮現腦際的是「毋忘初心，與時俱進」，這既是進念三十五年的概括寫照，但亦是今日與進念互勉的贈言。

進念·二十面體的初心

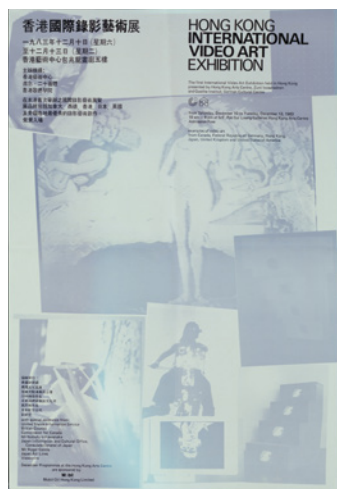
但進念的初心是甚麼？一百個熟悉或不熟悉進念的觀眾會有一百個不同的說法。不過，進念之取名有其意義，進念·二十面體的名字，「Zuni Icosahedron」本身已說明了進念的初心。當年進念的藝術指導林奕華便曾經這樣解釋說：「Zuni原義是介於藍綠之間的顏色，而它同時亦是墨西哥一個部族的名稱，這個部族的特色在於他們精緻的手工藝品。Icosahedron也有兩個意思，一是繁衍滋生很快的細菌，一是二十面體幾何圖形，我們以此為團名是希望這個團體能同時具有上述各項特色。我們不只嘗試舞台表演，對於其他藝術形式，我們也盡可能的去接觸。」

When I sorted out my own archive on Zuni, a line kept surfacing in my mind: Moving with the Times without Forgetting the Beginning. The line can be seen as a reflection on Zuni's thirty-five years of development. It is also my gift to Zuni that serves as our mutual encouragement today.



- ▶ 進念協辦
「第一屆香港國際錄影藝術展」
Hong Kong International Video Art
(1983)

ZUNI stands for a colour between blue and green. It is also the name of a North American Indian tribe in Western New Mexico who are famous for their creative handicrafts. The meaning of ICOSAHDRON is also twofold: a highly infectious virus, and a 20-facet geometric object. The two words were adopted as the name of the group in the hope that these characteristics would be reflected. The group engages in stage performances, and also explores various other art forms.





▲ 石頭記 *Romance of the Rock* (1987)

In the early days, Zuni's performances were often labelled as Avant-Garde and Alternative, with low attendance rates. It was rare for an audience to stay and watch an entire performance. The turning point was *Romance of the Rock* in 1987 when the group staged a total of 14 performances with a record-high attendance rate of 96%, and a total audience of over 10,000 people. The show has reached almost legendary status in avant-garde experimental theatre.

Zuni's productions have always been considered alternative in Hong Kong's performing arts scene, yet they are actually the mainstream beyond the mainstream.

Many people in Hong Kong may not have seen any Zuni performances, but the group's name is widely known and its works are widely discussed.

▼ 教我如何愛四個不愛我的男人
How to Love A Man Who Doesn't Love me (1989)



◀ 民主藝墟
Art Fair for Democracy
(1989)

此外，當年進念的簡章是這樣寫的：「進念·二十面體創立於1982年3月，是一個非牟利的演藝組織。它的主要目的為引進、嘗試及發展劇場、錄像、電影及裝置等藝術的另一類形式。表演及視覺藝術領域浩瀚無邊，進念以群眾創意及革新態度上下而尋索！」

除此之外，進念的初心還可以從早期發展的情況來審視。進念成立初期的演出，被視為「前衛」、「另類」，觀眾不多，能看畢全場的更少。他們的演出，自有一套語彙邏輯，音樂有時是其中一個元素，但卻很難將之歸類，是舞蹈呢？還是戲劇呢？但經過一段日子的努力，進念的演出已為更多人接受，儘管仍有不少人對進念的製作，評以「不知所謂」、「深奧難明」，但願意去接觸進念的觀眾已日多，1987年演出《石頭記》更是一個轉捩點，巡迴演出十四場，平均上座率達九成六，觀眾接近一萬人次，在「前衛實驗性」的演出來說，這幾乎是個神話。

主流以外的另類主流

到1990年救亡時，進念已公演過三十九齣舞蹈/劇場作品，演出超過一百五十場，這些演出，已明顯地建立了進念自己特有的風格和方向，可以說進念的製作是香港演藝的另類表演，但卻是主流以外的主流。

進念在觀景式舞台上的演出，選取的題材內容，都和我們生活的社會、我們的文化、政治背景有關，著眼點更經常觸及社會上或政治上的禁忌，且每能道人所不能道或不敢道，儘管表現手法和所用「語彙」較為奇特，並非人人能明白，但進念的演出，有關進念活動的報道與評論的剪報，堪用「巨大」二字來形容，香港很多人還未看過進念的演出，但很多人談論進念，很多人聽過進念的名字，原因便在進念已成為香港文化現象的一個象徵，以一種開放和「進取」的積極態度去面對生活。



這種開放、進取的精神，亦正是香港數十年來得以繁榮進行的一種無價動力，進念將之帶入文化演藝界，帶來了生氣和刺激。在劇場演出外，進念還從事錄像藝術的活動，通過製作、交換、儲藏，加強對海外文化演藝發展的了解，又發起組織了香港舞蹈論壇，就香港演藝發展問題展開長期性的探討研究，舉辦工作坊及觀賞課程以擴大影響，還策劃了有關演藝發展局工作的調查研究，直接衡量藝發局的架構運作。

另一方面，進念又廣泛地與來自美國、德國、中國、台灣、法國等世界各地的藝術工作者交流、合作，進念的成就更獲得了海外藝壇的肯定，多個國家都邀請前往演出，且獲得很高評價，這些都在香港回歸前的十五年已做到了。

兩方面的初心的結晶

其實，將進念前十五年跟隨著成立時所定的方向走出來的路，所結出的果加以審視，實是兩方面混雜的結晶。一方面是對劇場本身各種可能性的探索，向劇場提出各種各樣的問題；另一方面是在劇場中對社會進行探討，同樣提出各種各樣的問題；這兩方面都可說是進念的初心，林奕華當年對進念的「所作所為」進行過「解畫」，可作為此一初心的具體註腳。

▶ 樣板戲 *The Revolutionary Opera* (1991)

The reason is that Zuni has become a symbol of Hong Kong culture, reflecting a positive attitude for life that is open and enterprising. This attitude is also the invaluable spirit that has driven Hong Kong's prosperity over the past decades.

Zuni has brought the spirit to the cultural and performing arts field, creating a dynamic sense of vigour and stimulation.

Zuni's achievements have been widely recognised by arts circles overseas. On numerous occasions the group has been invited to perform in various parts of the world, earning the group great acclaim. In fact, Zuni achieved international recognition fifteen years before the handover of Hong Kong.



▶ 百年之孤寂第五年最後光景 / 日本利賀藝術節 '89

The 5th Year of One Hundred Years of Solitude - The Final Stage / Toga International Arts Festival '89

▼ 中國旅程七黃泉 / 美國黃泉當代藝術研究中心

Journey to the East 7 Yellow Spring / Yellow Spring Institute for Contemporary Studies and the Arts, United States (1990)



When Zuni's achievements of its first fifteen years are carefully examined against the group's direction set at its inception, they can be seen as a union of two aspects. On the one hand, Zuni explores the various possibilities of theatre itself, and raises all kinds of questions about theatre. And on the other hand, it examines society in theatre, and similarly raises all kinds of questions about society. Zuni's original direction is reflected in the union of these two aspects.

▶ 行行企企 / 香港藝穗節 '93
Idleness on Parade / Hong Kong Festival Fringe '93

▶ 列女傳(潔本)之劉索拉
Chronicle of Women - Sola Liu in Concert (1991)

Zuni's theatrical works are relatively open-ended with a unique ambiguity to create ample space for interpretation by the audience. We feel that this kind of theatrical work has a special function in promoting the spirit of participation and engagement in the whole society. The reason is that for every person, whether creator or audience, the starting point for anything always begins with oneself, and from there one strives constantly and consciously for transformation. Not only can this kind of participation take place in theatre, but it can also be extended to political and social issues.

▼ 中國旅程八哩度哩度過渡嚟渡 / 香港藝術節 '94
Journey to the East 8 - Here Here There There / Hong Kong Arts Festival '94



◀ 香港二三事 / 布魯塞爾國際藝術節 '94
Two of Three Things You Want to Know About Hong Kong / Brussels International Arts Festival '94



他說：「進念的戲劇比較開放，它有其曖昧性，有很多空間容許觀眾自己演繹。我們覺得這種戲劇對帶動整個社會的參與感有它的功能，因為，無論對於創作者或觀眾也好，基本上大家是從自己出發，不斷自覺要突破，這種參與不單可用於戲劇，也可將之對待政治和社會問題。我們不要求演出者受過一定訓練，只要他們有足夠信心踏上舞台，將問題組織好呈現於觀眾前，便是好演員。」

進念在香港前途問題白熱化的前夕成立，對於它所扮演的角色，林奕華當年亦有這樣的說法：「如果我們有一個角色，我希望我們是催化劑，因為我們的存在，透過不同演出去催化出不同的現象，從而讓人可以研究發掘出更多新東西。許多人說，我們只是在做一齣戲，追求民主，換了個劇目也是同一齣戲，這點無可厚非。不過，人是會長大的，說話會愈講愈清楚，而且會有愈來愈多人分享。」林奕華這番說話道出了進念在劇場形式、手法，和內容上的各種可能性的探索；而在進念的劇場中所呈現的，正是從劇場出發，對社會提出的種種問題。

► 鴉片戰爭
Opium War (1984)



回歸後「進念」改變了嗎

進念的對劇場不斷探索，和不斷提出的問題，在當年往往都被視為是「離經叛道」，為此，回歸前的十五年，進念的製作便不時會發生「新聞」，可說是「新聞多多」；其中引起社會頗大關注的便有1984年影視處要求「進念」提交《鴉片戰爭》的劇本作審查，1995年9月《斷章記》幻燈片被要求預先送檢，1997年11月剛回歸不久的《舞照跳》場刊圖片被匿名投訴不雅……相對地，回歸後的二十年，進念在藝術以外的新聞少了，這是香港社會的進步？還是進念變成「退念」了？

儘管早在回歸前已有人認為進念已死亡，甚至認為回歸後進念已非回歸前的進念。確實，進念的人事在過去三十五年來，舊人退出，新人加入（唯榮念曾仍在），作為進念基地的香港社會，就更是從殖民地變成為一國兩制下的中國城市，進念要探討的，要發問的，都已變了，進念當然不可能不變，但變的只是手段，目的仍然是對劇場問題進行探討，同時又在劇場探討政治、文化、社會問題，這可以說都是進念的初心所繫。

同樣地，進念自2009年開始，成為香港文化中心的場地伙伴計劃的駐場藝團，這確是進念三十五年來發展過程中一項重大變化。表面看來，那是從「另類非建制」走入「主流建制」，但關鍵卻是，這可有改變了進念的初心？改變了進念的方向？確實，場地伙伴計劃為進念的發展帶來改變，改變在於場地資源穩定下來後，得以更有計畫作出更長遠的節目規畫、得以更好地，將成果累積下來。如就已完成的八個主題劇季的節目來審視，儘管增加了普通話的節目，品牌形象亦有點轉變，但顯得更有系統和更為聚焦。

In the fifteen years run-up to the handover, Zuni's productions hit the headlines frequently, and were often seen as controversial in nature. Some of them aroused considerable concern in society, for example in 1984 when the Television and Entertainment Licensing Authority (TELA) demanded that Zuni submit the script of the performance *Opium War* for scrutiny before staging. In September 1995, the slides shown in *The Legend* were subject to pre-show inspection. In November 1997, someone filed an anonymous complaint for indecency to TELA regarding the photos in the house programme booklet of *Let's Dance 97*.

Over the past thirty-five years, Zuni have seen changes with members coming and going (except for Danny Yung who still remains). The most drastic change happened when Zuni's base - Hong Kong society - changed from being a British colony to a Chinese city under One Country, Two Systems. The contexts that Zuni used to explore and raise questions about were therefore changed, and inevitably the group too. However, only the means have changed. The group's aim is still to explore theatrical issues, whilst at the same time examining political, cultural and social issues in theatre. It can be seen that the group's aim remains unchanged since its inception.

The Venue Partnership Scheme has also brought about some changes in the development of Zuni. When venue resources are more secure and stable, the group is able to have a more long-term programme planning, with better results. A review of Zuni's past eight theatre seasons shows this change. Despite the addition of more Putonghua programmes, and the group's slightly different brand image, there is an overall impression that it is more systematic and more focused.

In 2009, Zuni started the first Venue Partnership Scheme and launched the Architecture is Art Festival in which issues of Chinese history, politics, society, culture, and even religion are explored through the many different aspects of architecture, and from multiple perspectives at different levels. The Festival is a successful example showing how Mathias Woo integrated his professional knowledge of architecture with Zuni's theatre stage, gaining the attention of the mass media and academic circles

「建築是藝術節」
Architecture is Art Festival

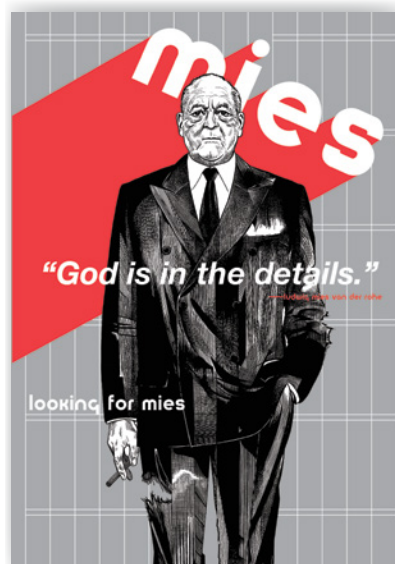
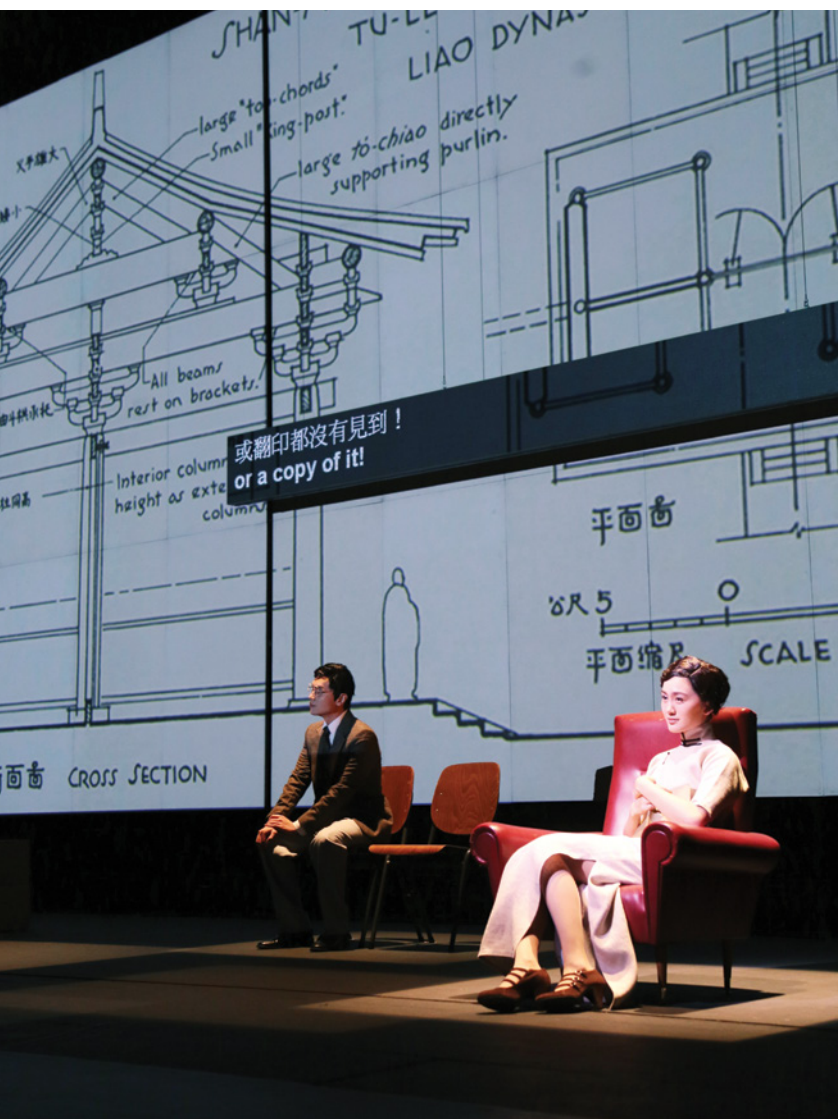
both locally and overseas, and earning high recognition in terms of artistic achievements and social impacts.

Zuni still focuses on the exploration of theatrical issues and the questioning of society through its biennial Architecture is Art Festival, as well as the thematic programmes of the group's annual theatre season. At times there are new discoveries, but what has remained unchanged is the fact that Zuni's works still focus on Hong Kong and China.



▲ 「大紫禁城」主題展覽
The Forbidden City Exhibition
(2009)

▼ 歷史劇場《中國建築100年》
History Theatre One Hundred Years of Chinese Architecture (2011, 2015)



▲ 多媒體建築音樂劇場
Multimedia Architecture Music Theatre
Looking For Mies
(2002, 2009, 2011)

最明顯的是在2009年伙伴計劃開展首年首創的「建築是藝術節」(Architecture is Art Festival, 簡稱AIAF), 這個由胡恩威擔任藝術總監的主題活動, 是香港首個把建築結合人文精神為主題的藝術節, 其後每兩年一度舉行, 從多元的角度和不同的層面, 透過建築的不同面貌, 去結合中國的歷史、政治、社會、文化, 甚至宗教, 這是胡恩威將他在建築上的專業融合到進念的舞台上, 既能取得海內、外傳媒、學術界關注, 又能在藝術成就及社會影響方面獲得高度肯定的成功例子。而胡恩威亦於2010年4月起和榮念曾共同擔任進念聯合藝術總監。

每兩年一度舉行「建築是藝術節」, 和每年的劇季主題節目, 對劇場問題的探討和從劇場向社會現實發問, 仍時有新的突破, 但沒有改變的是, 仍聚焦在香港與中國, 不同的是回歸後, 有些問題中港的界線已變得模糊, 甚至文化、政治的界線亦變得模糊, 這顯然是香港, 甚至是世界的大氣候改變所致。

Looking back, there are countless impressions left in my mind from Zuni's productions over the past thirty-five years. The piece that created the deepest impression, which is still unforgettable, is *The Deep Structure of Chinese Culture - The Square* staged in Sha Tin Town Hall in 1991. The staging of the piece took place on the second anniversary of the June Fourth Incident. Twenty-six years have now gone by, yet the questions raised at the performance and its remarkable ending scene are still fresh in my mind.

難忘《希望與榮耀的大地》

在進念三十五年來的製作中留有印象的很多很多。1996的《錄鬼簿》演出後，與榮念曾、劉索拉和鍾阿城等人，一齊參與了由國際演藝評論家協會（香港分會）主辦的「周年評論論壇1996」；回歸後2008年的《上帝來到中國》，則為「同行在劇評路上-大專學生劇評寫作導領計劃」擔任導賞。這兩個製作，在觀賞感受之外，便更多了一重記憶。然而印象至深，至今仍然難忘的卻是1991年在沙田大會堂觀賞的《中國文化深層結構—廣場》。

《中國文化深層結構—廣場》是進念於六、四事件兩周年之際，在沙田大會堂推出，很鮮明地表達了對六、四的態度，是對六、四提出的問題。最後一節將沙田大會堂演奏廳的舞台後台空間亦赤裸裸地打開，最後九位演出者陸續離場，直至只餘一人時，對照出無比闊廣的廣場空間效果，實在很有氣派。及至最後五分鐘，舞台上響起英國近代作曲家艾爾加的音樂《希望與榮耀的大地》（*Land of Hope and Glory*）時，就更令人有點不克自恃了。

艾爾加這首帶有宗教色彩的作品，以女高音領唱，帶出管弦樂與大合唱，以強大無比的音響，令人充滿希望與興奮，《廣場》的演出就在此一將人的情緒推上高潮後結束。

很顯然地，此一場面，充滿了刻意經營的味道，且顯然是一種很主觀的感情上的投射，艾爾加的音樂變成為凱歌，作品的名稱，亦正好是有血性的中華兒女，對八九民運，和六、四事件的歷史評價！無數有為的青年人的熱血，使我們的土地充滿了榮耀和希望。儘管這種希望，還只是一種抽象的感情，但當時已經過兩年的沉澱，這種信念已非祇是一種抽象的感情。為此，當晚不少觀眾可能還是第一次聽到這首音樂，也不一定知道樂曲的名字，但音樂的氣氛和情緒，很自然地感染著觀眾，引發觀眾內心的共鳴，全劇告終，人人情不自禁地鼓起掌來。



The *East Wing West Wing* series continues to explore the various possibilities of theatre performances, raising questions about theatre; and examining the real world through theatre and raising questions about society. Still we can see that Zuni's aim is unchanged. However, Hong Kong has changed; the world has changed; and the borders of the real world have become blended. In order for Zuni to achieve its original aim, it must move with the times!

- ▶ 東宮西宮
2046 特首不見了
East Wing West Wing
2046 CE Bye Bye
(2003)



▼ 中國文化深層結構
- 廣場

*The Deep Structure
of Chinese Culture -
The Square (1991)*



For Zuni, the meaning is already embedded in its Chinese name. The Chinese characters for ZUNI comprise two words which can be transliterated as JIN and NIAN. JIN means moving with the times; and NIAN conveys the meaning that one always remembers one's aim set from the beginning. I'd like to offer this new understanding of Zuni's name as a gift to the group so that it continues to move with the times toward the milestone of the next thirty-five years!



現仍記得，當晚所坐的座位，是和舞台有一段距離，甚至舞台口也未能全部看得到的樓座座位；那可是讓人能以更疏離、更冷靜的態度去看當晚的演出。今日，演出至今已二十六年，腦海中仍然對終場的場面深刻難忘。

「進念」二字原來有新解

毫無疑問，「六四」是緊扣著中港兩地的主題，是進念不會忘記要經常發問的主題，但進念今日必然會以不同的方式來處理表達，這是因為時間變了，不同了；無論是從進念的生存角度、溝通角度，還是藝術手段角度，與時俱進是大道理；檢視回歸後二十年的進念節目，無論如何與時俱進，如何改變，仍不難找到初心的影子。

此中可作為「典型」的莫過於是2003年推出，以《2046特首不見了》來打頭陣的《東宮西宮》系列。此一宣稱是「一個娛樂與政治智慧並重的劇場品牌」的系列性製作，亦號稱是「公民教育劇」，實質呈現是採用了棟篤笑、相聲、歌唱劇、處境喜劇、荒誕劇等形式，來探討香港的政治文化生態，及香港的發展前路。在內容上不僅中港界線，文化政治界線模糊，手法上繼續跨越混雜外，娛樂與教育亦被混雜了，只是仍是會有觀眾感到此系列中存在著「說教」成份而不滿。然而，《東宮西宮》系列仍是繼續探索劇場表演的各種可能性，向劇場提出問題；仍然在劇場中對現實進行探討，提出問題，仍可見出進念的初心未變。然而香港變了，世界變了，現實混雜了，要達到初心的目的，也就必然要與時俱進！

對進念而言，名字中便蘊含了此意，「進」便是與時俱進，「念」便是念念不忘初心之意。且將此作為進念的新解送贈予進念，好能繼續朝向下一個三十五年前進！

◀ 東宮西宮14警察不見了

East Wing West Wing 14: When there is no Police (2018)

記憶是甚麼？
What are memories?





建立具國際地位的香港實驗戲劇 Create Hong Kong Experimental Theatre with International Standing

透過發展多媒體、跨越文化界別的實驗戲劇創作，普及戲劇和實驗藝術，提升社會以至國際間對實驗戲劇藝術的認識，製作具代表性的劇作維持香港實驗戲劇在亞太區的領導地位。

Enhancing the understanding of experimental theatres in local and international communities through creation in multimedia, cross cultural, and cross disciplinary experimental theatres, as well as maintaining its leading position of Hong Kong experimental theatre in Asia Pacific regions through creating representative works.

場地伙伴@香港文化中心 Venue Partnership with Hong Kong Cultural Centre

- ▼ 第五屆**建築是藝術節**以「城市」為主題
The 5th **Architecture is Art Festival** themed around 'City'



「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。」

“A highly successful performance that combines storytelling and chanting into one organic whole. It is both educational and artistic.”

Professor Chen Chien Huang

Director, Centre for the Study of Humanistic Buddhism,
The Chinese University of Hong Kong

- 新數碼經變圖《華嚴經 清淨之行》
New Media Pictorial of Ancient Text
Hua-yen Sutra - Purification Practices



陳劍鏗教授

香港中文大學 人間佛教研究中心主任



- ▲ 東蓮覺苑合作《香光念佛》
Collaboration with Tung Lin Kok Yuen
Buddhist Chants in Scent and Light



實驗創新作品 Experimental New Works

◀ 文化帶路《一桌二椅》 Cultural Belt Road *One Table Two Chairs*

雲集 12 位一帶一路表演藝術家
12 artists from the Belt and Road cities gathered

“I must say these performances really inspired me, they were thought provoking...”

「這些演出刺激思維，我大受啟發……」

Dr Hans Knopp

上海戲劇學院國際戰略發展高級顧問
Strategic International Advisor, Shanghai Theater Academy

▶ 多媒體兒童音樂演出 《BAUHAUS 魔笛》 Multimedia Singing & Playing Performance *Bauhaus Magic Flute*

2017 國際綜藝合家歡
International Arts Carnival 2017

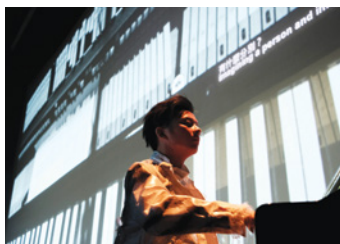


▶ 建築音樂劇場《建築城市》 Architecture Music Theatre *The Architecture of the City*

* DFA 亞洲最具影響力
設計獎 2018



DFA Design
for Asia
Awards 2018



「回顧許多香港發生事情… 令我反思很多。」 觀眾

“Looking back at what Hong Kong has gone through... I'm led to many deep reflections.”

audience member



▲ 科技在劇場「舞台與技術實驗室」 Freespace Tech Lab

創意與技術展示
《維根斯坦》《追憶似水年華》《形體實驗》
Creative and Technical Showcases
Wittgenstein, In Search of Lost Time, Movement Lab



◀ 社會劇場 《東宮西宮 14 警察不見了》 Social Theatre *East Wing West Wing 14 - When there is no Police*

用劇場寫給香港的情書 A Theatre-Love Letter to Hong Kong

李立亨 資深藝術節策展人

Lee Li-heng veteran arts festival curator

【節錄《明報》2018-1-28】

(Excerpted from *Ming Pao*)

抱著嚴肅以對的心情，在三十三年之後，第一次看進念的大劇場作品。

彷彿在博物館看到展品仍在，在網上型錄看到現貨仍有的放心感，油然而生。始終以香港前衛劇團自居的進念，果然實驗的態度仍然在路上。

三十五年前推起的「後浪」，現在還波濤洶湧呢。

劇場可以投入可以疏離

阿道·羅西說：「沒有對城市生存狀態的研究，成就不了建築。」共同回憶，就是城市生存狀態的重要基礎。這部作品，是否在問我們，已經被時代巨輪所碾壓過的香港，其實還有「共同記憶」仍舊頑固的存在著？

胡恩威曾在香港回歸十周年時所接受的一次專訪當中提到：「所有偉大的城市的建築都是很偉大的，我的偉大的意思是它追求的不只是錢，不是你的地價有多貴，而是你裏面有一種空間是超越錢的概念。」

十年過去了，《建築城市》顯然是他用劇場來寫給香港的情書：香港是一種可以超越錢而變得偉大的存在的。

▼ 建築城市

The Architecture of the City



With much solemnity, I watched a Grand Theatre work by Zuni once again after a lapse of thirty-three years.

Naturally, a sense of reassurance came to me as if knowing my favorite artwork is still being exhibited in the museum or my wish-list item is still available online. Zuni, a theatre group which has always posed itself as pioneering, is still in the forefront of experimentation.

This “new wave” of theatre formed thirty-five years ago is still reaching new heights.

“One cannot make architecture without studying the condition of life in the city”, said Aldo Rossi. Collective memories form the foundation of life conditions in a city. Is this theatre work asking us whether the “collective memories” still unyieldingly exist in Hong Kong, a place that has been eroded by the passage of time?

In a feature interview in the 10th anniversary of Hong Kong’s handover, Mathias Woo asserted, “There must be great architecture in every great city. By great, I mean that the city does not only pursue money, or that the price of land is high, but rather that there is a part of you which is beyond the concept of money.”

Another ten years have passed since the interview. *The Architecture of the City* is obviously his love letter to Hong Kong written through the theatre - Hong Kong can be a great being beyond money.



香港：有回憶的建築城市

意大利小說家卡爾維諾說：「城市就像一塊海綿，吸汲著不斷涌流的記憶的潮水，並且隨之膨脹著。」他認為描述一座城市，還應該包含「她的整個過去」。

他在小說《看不見的城市》中，寫下了他對城市的愛：「然而，城市不會泄露自己的過去，只會把它像手紋一樣藏起來，它被寫在街巷的角落、窗格的護欄、樓梯的扶手、避雷的天線和旗杆上，每一道印記都是抓撓、鋸銼、刻鑿、猛擊留下的痕迹。」

胡恩威版的進念《建築城市》製作，如果用中國建築進門之前會看到的對聯來書寫的話，上聯或可寫為「建築與城市」，下聯是「理性與感性」，橫披是：「我愛香港」。他希望大家不要忘了香港也有過去，也有她的整個過去。

編撰世界第一本百科全書的法國哲學家狄德羅說，教堂如果太像劇場，會讓人們不相信宗教的力量。因為，人們會發現，這一切都太不真實了。《建築城市》劇場，恰恰與這個道理相左，我們知道劇場裡，有關香港的種種都太真實了。

香港美好的過去已然逝矣，此為真。香港的過去是這座城市的共同記憶，此為真。

香港大小建築裡與外的人，應為真。關於香港大小建築帶給人們的回憶，應為真。

因為，時間與空間的距離已經遙遠。此刻的劇場，反而變得很有力量。

那麼，在進念的《建築城市》劇場裡，我們到底看到了什麼？

我們看到，這封寫給香港的情書，筆法是有距離的熱情，內容是一段又一段的詩。詩的最後一句寫的是：「回不去了」。署名的旁邊有幾個字，下面還畫了兩條線。

保重，勿念。

If we describe Woo's rendition and Zuni's production of *The Architecture of the City* in the language of couplets traditionally hung on two sides of a door in Chinese architecture, the first line of the couplet would read Architecture and City; the second Sense and Sensibility and the horizontal verse above, I Love Hong Kong. He hopes that we will not forget the past of Hong Kong - the city holds an entirety of its past.

舞台與技術實驗室 Freespace Tech Lab

「聲音、燈光跟空間，尤其是在這種空間，可以有很多實驗，我們做這個 Tech Lab，技術就是主角。」

胡恩威

策畫／藝術總監／空間設計

“Sound, Light and Space – in this Lab, technology is the lead.”

Mathias Woo

Creator / Artistic Director / Spatial Designer



▲ 《形體實驗》 Movement Lab



“This show takes place inside a black box, but it’s about thinking outside the box, in every sense of the term.”

China Daily

「演出雖然是在一個黑盒裡進行，卻是突破了所有框框。」

《中國日報網》

◀ 《維根斯坦》 Wittgenstein



恒生管理學院
HANG SENG
MANAGEMENT COLLEGE

January 10, 2018

To Whom It May Concern

Zuni Tech Lab 2018

I would like to write this support letter regarding Zuni Icosahedron's Tech Lab Project and their continuation of the experimentation on technology and theatre architecture. This project has been very useful not only to Zuni themselves but to students in the creative and performing arts sectors with their collaboration in the workshops.

Students from our BA in Cultural and Creative Industries at Hang Seng Management College have benefitted from this collaborative workshop last November and we look forward to its continuation this year.

Yours sincerely

Desmond Hui
Professor & Director
BA (Hons) in Cultural and Creative Industries
Hang Seng Management College



THE HONG KONG
POLYTECHNIC UNIVERSITY
香港理工大學
SCHOOL OF DESIGN
設計學院

Prof. Cees de Bont
PhD
Dean of School & Swire Chair Professor of Design
Alex Wong Siu Wah Gigi Wong Fook Chi Professor
in Product Design Engineering

方啟恩 教授
學院院長及大古設計學講座教授
黃少華與郭芝露品設計工程教授

09 January 2018

Mr Mathias Woo
Co-Artistic Director
Zuni Icosahedron

Dear Mathias,

Happy New Year and wish you a wonderful 2018!

I would like to take this opportunity to thank you for bringing us Freespace Tech Lab last year and welcoming School of Design students to visit, it was instructive and very useful for them.

Unique in its set-up and format, your project has highlighted the desperate need of programmes of this kind in Hong Kong, especially ones that explore creative ideas in stage technology and theatre architecture. Of particular interest was the stage technology brought by Zuni Icosahedron and the knowledge shared by experts, designers and my counterparts in the technology industry.

As an architect and educator, I value this kind of exposure to the innovative spatial design at the theatre / laboratory Studio Theatre of the Hong Kong Cultural Centre, as it helps to broaden the horizon of our students from the School of Design at Poly U.

I appreciate West Kowloon Cultural District Authority / Zuni Icosahedron's and your effort last year and look forward to this year's Freespace Tech Lab and welcome PolyU Design's participation in any possible way.

Best wishes

Peter Hasdell
Architect, RIBA, AA Dip
Acting Associate Dean
Associate Professor,
Discipline Leader Environment and Interior Design
PolyU Design

THE UNIVERSITY OF HONG KONG 香港大學
faculty of architecture 建築學院
Department of Architecture 建築學系

12 January 2018

Mr. Mathias Woo
Co-Artistic Director
Zuni Icosahedron
Room 203-4,
2/F, Cheong Tai Commercial Building,
60-66 Wing Lok Street,
Sheung Wan, HK

Dear Mathias,

Re: Appreciation of Freespace Tech Lab Arrangement in 2017

Thank you for the team of Zuni Icosahedron's effort, together with West Kowloon Cultural District Authority, to organise the Freespace Tech Lab in 2017. It was my pleasure to have participated in it. In my opinion, Hong Kong should have taken this innovative programme to spearhead fresh creative ideas to the academia earlier.

From an architectural educator's perspective, the spatial experience brought by this programme is highly beneficial to enrich the learning of the students, Department of Architecture, HKU, particularly within my studio's context where we tried to educate students on Hong Kong Memory through theatrical design. With the programme's thematic talks and showcases during the period between October to November, 2017, students had gained proper understanding and appreciation of "theatre architecture", one of the West Kowloon Cultural District's key concerns.

In the new year of 2018 to come, I look forward to collaborating further between Zuni Icosahedron and our faculty for more fruitful results.

Yours sincerely,

Prof. Wallace Chang Ping Hung,
Associate Professor,
Faculty of Architecture,
University of Hong Kong

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

3 King Ling Road, Tseung Kwan O, New Territories, Hong Kong 香港新界將軍澳康樂路3號
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Telephone No 電話

Facsimile No 傳真

Our Reference 本院編號

Your Reference 來函編號

Ms. Doris Kan
Company Manager (Programme)
Zuni Icosahedron
Rm 203-4, 2/F., Chong Tai Commercial Building,
60-66 Wing Lok Street, Sheung Wan,
Hong Kong

18 January 2018

Dear Ms. Kan,

RE: Support to "2018 Theatre Tech Lab"

On behalf of Department of IT, I would like to thank your organisation's great work in the 2017 Theatre Tech Lab and express our full support to the continuation of this pioneering project in 2018.

Through various creative and technical showcases, the implementation of the latest stage technology, design and theatre architecture have been demonstrated. Designers' thematic talks have given in-depth sharing of design process and technical details of their designs. These activities allow the public to understand theatre art is a combination of creativity and technology.

Being one of the academic partners in 2017 Theatre Tech Lab, students studying Higher Diploma in Stage and Live Entertainment Technology have taken part in stage management and video archive team. Under guidance of your team, our students have acquired solid experience in theatre environment and broadened their horizon in theatre technology.

We are looking forward to the 2018 Theatre Tech Lab and we do hope to continue our partnership with this invaluable project.

Yours sincerely,

Steve Leung
Programme Leader of Higher Diploma in Stage and Live Entertainment Technology
Department of Information Technology
Hong Kong Institute of Vocational Education (Lee Wai Lee)

IVE
Member of VTC Group
VTC 成員機構

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► 舞台與技術實驗室《追憶似水年華》
Freespace Tech Lab *In Search of Lost Time* (2017)



香港大學民意研究計畫 2017 劇季觀眾問卷調查
2017 Theatre Season Audience Survey
by Public Opinion Programme, The University of Hong Kong

差 Bad 好 Good



實驗創新 *Spirit of Experimentation*
觀賞性 *Overall Performance*
劇場美學 *Theatrical Aesthetics*

4.3

啟發想像 *Inspiration*
刺激思考 *Thought Provoking*
拓闊藝術視野 *Broadened Experience of the Arts*

4.2

社會意義 *Social Relevancy*
反思生活 *Self Reflective*

4.0

促進中華文化多元發展

Enhance the Diversified Development of Chinese Culture

與中華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，強化香港在促進中華文化多元發展的角色。

Establishing long-term collaborative relationships with various cultural and education organizations in Greater China, continuing to promote the preservation, collaboration and development of traditional Chinese performing arts, while strengthening the role of Hong Kong in promoting diversified development of Chinese culture.

傳統新編 / 合作項目

Reinventing Traditions / Collaboration Projects

- ▼ 國光劇團合作 關公京劇《關公在劇場》
Experimenting Jingju with GuoGuang Opera Company
Lord Guan Yu on Stage



- ▲ 復古創新《臨川四夢湯顯祖》
A Retro Yet Innovative Journey
Tang Xianzu's Dream on Dreams



「既有新意，不落俗套，值得大力鼓掌，具有中國色彩與國際視軌的節目。」

周凡夫《戲劇與音樂結合》

“Novel and unconventional with Chinese elements and international locus, the programme truly deserves big applause.”

Chow Fan-fu

Merging Drama and Music

- ◀ 原創崑劇《紫禁城遊記：崇禎仙遊紫禁城》
Experimental Kunqu
A Tale of the Forbidden City



► 《關公在劇場》
Lord Guan Yu on Stage
[2016-2017]

推動香港成為國際文化交流中心 Promote Hong Kong as an International Cultural Exchange Centre

透過創意交流和相互觀摩，開拓本地藝術家、行政人員和觀眾的視野，促進一帶一路城市、粵港澳大灣區的文化藝術交流與合作，在舞台科技和文化交流領域，發揮重要的導航角色，維持香港作為中國和亞太地區的實驗戲劇的超級聯繫平台。

Through creative exchanges and mutual learning, opening up new horizons of local artists, executives and audience, promoting cultural and artistic exchanges and cooperation between the Belt and Road cities, Greater Bay Area in Guangdong, Hong Kong and Macao in the areas of stage technology and cultural exchanges. Taking a vital steering role to maintain Hong Kong as a super-networking platform for experimental theatres in China and Asia-Pacific regions.

策畫：榮念曾、胡恩威 Curators: Danny Yung, Mathias Woo

香港 | 臺北 | 上海 | 深圳 城市文化交流會議20周年

Hong Kong-Taipei-Shanghai- Shenzhen City-to-City Cultural Exchange Conference 20th Anniversary

「這些人（點）、報告（線）、交流（面）的操練，讓進念·二十面體已經具備了堅實的策劃力與執行力。寄望未來在香港誕生的文化智庫，逐步完善自己並為讓香港成為亞洲文化中心做出專業的貢獻。」

亞洲週刊

“The practices of people (points), reports (lines), and exchanges (planes) have equipped Zuni Icosahedron with solid curating and executive abilities. Let’s hope that the prospective Hong Kong cultural think tank will perfect itself step by step and make professional contributions to transform Hong Kong into an Asian cultural hub.”

Yazhou Zhoukan



香港_帶_路—— 城市文化交流會議2017 Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017



「素有“東方之珠”美譽的香港，在謀畫新時代新氣象新作為中精準對接、全面參與“一帶一路”建設倡議，提出“香港文化帶路”新追求，著力打造並轉變成為亞洲文化之都。這是我近日在維多利亞港灣參加香港、深圳、上海、台北“四城文化論壇”與“香港一帶一路城市文化論壇”獲得的深刻印象。

…將“文化”與“一帶一路”相結合，在“五通”人與人連接促進民心相通中發揮香港獨特優勢，無疑是開拓了發展新視野新空間。」

何建華教授

上海社科院原副院長

“With a historical reputation as the Pearl of the Orient, Hong Kong is now re-positioning itself in the new era and new practices, fully participating in the One Belt One Road initiative, putting forward the new pursuit of the Hong Kong Cultural Belt-Road, and endeavouring to transform herself into the Asian cultural hub. This is the deep impression that I got from the Hong Kong-Shenzhen-Shanghai-Taipei City-to-City Cultural Exchange Conference and Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017 which took place beside Victoria Harbour.

By combining Culture with the Belt and Road Initiative, especially capitalising Hong Kong’s unique advantages in building people-to-people bonds, one of the Initiative’s Five Areas of Connectivity, it is beyond doubt that new visions and new spaces will open up.”

Professor He Jianhua

Former Vice President, Shanghai Academy of Social Sciences

Speech by CE at Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017 opening ceremony

(Hong Kong's Information Services Department 9-12-2017)

Following is the speech by the Chief Executive, Mrs Carrie Lam, at the Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017 opening ceremony this morning (December 9):

Danny (Curator of the Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017 and Co-Artistic Director of Zuni Icosahedron, Mr Danny Yung), Mathias (Curator of the Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017 and Co-Artistic Director cum Executive Director of Zuni Icosahedron, Mr Mathias Woo), ladies and gentlemen,

Good morning. I'm delighted to join you today for the opening ceremony of the "Hong Kong Belt-Road City-to-City Cultural Exchange Conference."

For a few years now, much has been talked about the Belt and Road Initiative and many conferences have been held in Hong Kong harping on this important theme. But placing "culture" as the theme of a Belt and Road conference is quite pioneering and commendable. It is definitely something to be welcome by my Government for a few reasons. First, as I have mentioned in my speech at the Asia Cultural Co-operation Forum 2017 Gala Dinner held last week, culture has been given increasing prominence by government leaders, including our Chinese leaders. I quoted from General Secretary Xi Jinping's 19th Congress Report delivered on October 18 this year that culture is a country and a nation's soul and the country of China will thrive only if the Chinese culture thrives, and our Nation will be strong only if our culture is strong. It is therefore acknowledged in his report that we must provide our people with rich intellectual nourishment to meet the people's new aspirations. Secondly, the Belt and Road Initiative is not only about trade and business. One of the five main areas of connectivity which this Initiative sets to boost is people-to-people bond. In this area, as mentioned by the Chairman of the National People's Congress Standing Committee Mr Zhang Dejiang at the inaugural Belt and Road Summit held in Hong Kong in May last year, Hong Kong has been an important window for cultural exchanges between the East and the West given our open and inclusive cultural atmosphere. Thirdly, culture occupies an important place in my vision for Hong Kong as portrayed in my maiden Policy Address delivered on October 11 this year. My Government will continue to provide the policy and resources for transforming Hong Kong into Asia's cultural hub and taking advantages of our cultural foundation to promote people-to-people interactions along the Belt and Road.



▲ Mrs Carrie Lam,
Chief Executive of the HKSAR
香港特別行政區行政長官
林鄭月娥女士

"This welcome occasion presents an excellent opportunity for cities along the Belt and Road to build connections, and for their cultural leaders to create opportunities."



「今年，鑑於對一帶一路倡議的廣泛討論，進念擴張其文化交流版圖，由昨天結束的「四城會議」，延續到今明兩天召開的首屆香港_帶_路——一帶一路城市文化交流會議。

此次會議受到了各方支持，超過七十位來自全世界的藝術與文化界人士、政策制定者、學者等，齊聚香港，分享各自對「文化交流與城市品質」這一主題的經驗與願景。這盛會為一帶一路沿綫城市建立聯結創造了極好的機會，有助於城市文化領袖尋找新的契機，亦為東西方文化與創意產業的進一步合作作出承諾。這也確是一帶一路倡議中十分重要的部分：建立聯繫，不僅指基礎設施及商業，更是在文化與藝術方面，創建並豐富民心互通的內容。」

香港特別行政區行政長官

林鄭月娥女士

香港_帶_路——城市文化交流會議2017

開幕禮致辭



Indeed, as the senior civil servant responsible for cultural policy a decade ago for four and half years, I can promise you that culture will be very close to my heart as the Chief Executive of the Hong Kong Special Administrative Region (HKSAR).

I must therefore express my most sincere gratitude to Zuni and her Artistic Directors, Danny Yung and Mathias Woo for bringing to us this international cultural gathering.

Indeed, this is not the first time that Zuni brought us such important global or regional connections. Zuni initiated a Greater China cultural conference in 1998, a year after the establishment of the Hong Kong Special Administrative Region. That conference's focus, then as now, is on the artists and cultural professionals of four Greater China cities: Shanghai, Shenzhen, Taipei and Hong Kong. That is the reason why it is commonly referred to as the 4-City Conference.

As Danny has said of Hong Kong's return to our motherland China, it "would be a cultural opportunity to initiate an important discourse on Chinese culture, Chinese and foreign cultures, as well as Eastern and Western cultures." The City-to-City Conference has brought that "opportunity" to creative life. And we are all the better for it. Each year, critical developments in arts and culture are discussed, together with broader issues such as creativity, arts education and cultural challenges. The mission is laudable: to champion and promote the sustainable development of arts and culture in the participating Chinese cities. And, no less important from my Government's perspective, to showcase the role of Hong Kong as a regional cultural capital.

This year, given the widespread interest in the Belt and Road initiative, Zuni has expanded its ambitions by running back-to-back cultural events, beginning with the 4-City Conference, which ended yesterday, and continuing these two days with the first "Hong Kong Belt-Road City-to-City Cultural Exchange Conference."

That decision has been well received, with more than 70 arts and cultural practitioners, cultural policymakers and scholars from all over the world here in Hong Kong to share their vision and their experience under the theme of "Cultural Exchange and City Branding". This welcome occasion presents an excellent opportunity for cities along the Belt and Road to build connections, and for their cultural leaders to create opportunities. It offers as well the promise of greater co-operation between the cultures and creative industries of East and West. This is indeed that an essential aspect of the Belt and Road Initiative: the building of connectivity, not only in infrastructure and commerce, but in culture and the arts, thereby creating ties and enriching people-to-people bonds.

Mathias has just mentioned his aspiration for this city conference to become a sustainable platform. I want to assure you, Danny and Mathias, that the HKSAR Government will certainly give you that support in many years to come.

On that note, I wish you all a rewarding conference and a New Year overflowing with creative and cultural promises. Thank you very much.



► 文化帶路《一桌二椅》
Cultural Belt Road
One Table Two Chairs (2017)





"Zuni is a very special experience for my activities in the fields of artistic and educational exchange. The visions of the artistic directors are relevant, mind-opening and future-orientated. Through the wide network of artists, educators and researchers Zuni mobilizes important drivers of new ideas in collaborative practices... The belt and road conference and initiatives paved new ways to and placed a solid framework for cultural exchanges and collaborations between Europe and Asia."

「(會議)為歐亞文化交流和合作創新道路，並打下堅實的基礎。」

Professor Hartmut Wickert

蘇黎世藝術大學表演藝術及電影系總監

Department Head and Professor, Department of Performing Arts and Film, Zurich University of the Arts

► 舞台與技實驗室
2017劇場考察
Theatre tech
research trips

► 與法國駐港領事合作
《追憶似水年華》
Consulate General of
France in Hong Kong in
cooperation with Zuni in
producing
In Search of Lost Time
creative showcase



◀ 與倫敦大學亞非學院合辦「轉變中的香港：1997- 2017 亞洲城市表演藝術領域的交流與合作」研討會

Hong Kong in Transition:
Asian City-to-City Collaboration and
Performing Arts Exchange 1997-
2017, co-organised with SOAS China
Institute, University of London

► 榮念曾實驗劇場《夜奔》
多倫多大學戲劇中心

Danny Yung Experimenting
Traditions *Flee by Night* was
presented by Centre for Drama,
Theatre and Performance Studies
of the University of Toronto

◀ 「天天向上」展覽在溫哥華
Nelson Square 舉行

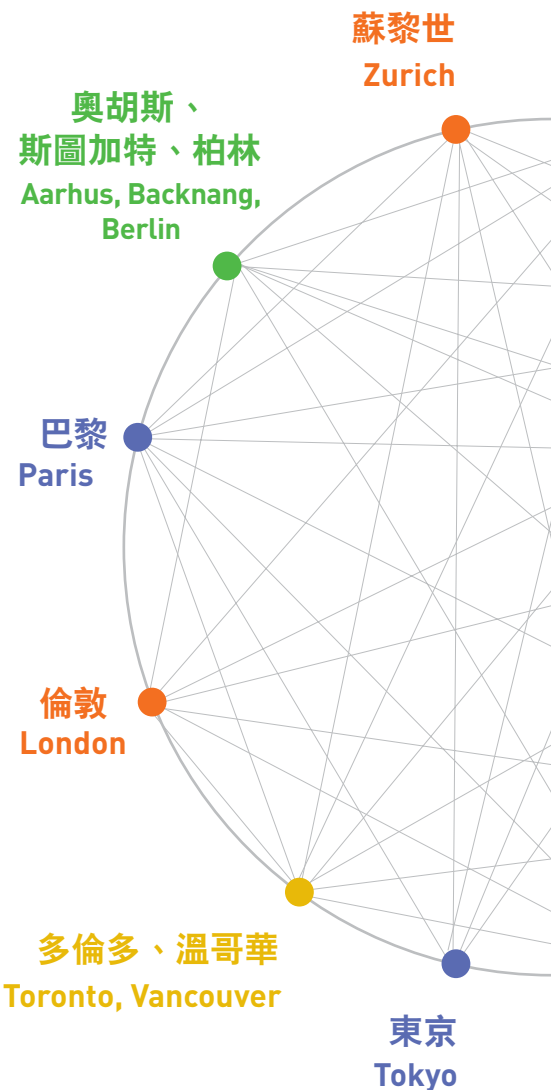
Tian Tian Xiang Shang exhibited at
Nelson Square, Vancouver



◀ 一桌二椅——歐亞青年表演藝術家
跨文化文流及教學計畫

One Table Two Chairs - Euroasia Young Performing
Artists Cross-Cultural Exchange and Education
Program

▼ 榮念曾擔任蘇黎世藝術大學訪問藝術家
Danny Yung was invited to the Zurich
University of the Arts as visiting artist



▲ 座・高円寺在東京
主辦一桌二椅藝術節

One Table Two Chairs
Meeting 2017 at
ZA-KOENJI Public
Theatre in Tokyo

布拉格、大馬士革、特拉維夫、
伊斯蘭堡、海德拉巴、孟買、
曼谷、吉隆坡、大坂、伊斯坦堡、
河內、金邊、日惹、梭羅、雅加達

Prague, Damascus, Tel Aviv,
Islamabad, Hyderabad, Mumbai,
Bangkok, Kuala Lumpur, Osaka,
Istanbul, Hanoi, Phnom Penh,
Yogyakarta, Solo (Surakarta),
Jakarta



四川、南京、
蘇州、揚州

Sichuan, Nanjing,
Suzhou, Yangzhou

- ◀ 一帶一路網絡 / 考察
Belt and Road exchange network
and cultural visits

- ▶ 最南階段：一桌二椅計畫 2017
Southernmost:
One Table Two Chairs Project 2017

- ◀ 「天天向上」展覽在新加坡
Raffles City 及華族文化中心舉行
Tian Tian Xiang Shang exhibited at
Raffles City and Singapore Chinese
Cultural Centre

- ◀ 胡恩威與國光《關公在劇場》
臺灣戲曲中心開幕系列
Taiwan Traditional Theatre Centre
Opening Series - Mathias Woo with
GuoGuang Opera Company
Lord Guan Yu on Stage

- ▶ 一桌二椅跨文化表演工作坊
國立臺灣戲曲學院
One Table Two Chairs Cross Cultural
Performing Arts Workshop at National
Taiwan College of Performing Arts

- ◀ 世界城市文化上海論壇
Shanghai Global Cities Culture Forum

- ◀ 與上海戲劇學院合作
劇場設施研究計畫
In collaboration with Shanghai Theatre
Academy on Theatre Facilities Research
Project

- ◀ 深圳劇場考察
Theatres in Shenzhen - visit and study trip

- ◀ 應邀出席深港生活大獎頒獎禮
Invited to SZ/HK Lifestyle Awards Ceremony



- ▲ 內地與港澳文化青年
四川文藝采風行
藝海流金交流團
2 cultural study trips to
Chinese cities

世界各地藝術學府的
交流合作
International
Academic Partnership



hdk

Zürcher Hochschule der Künste
Zurich University of the Arts

印尼藝術學院日惹分校
Indonesian Institute of
the Arts, Yogyakarta



培育藝術人才支援香港創意產業

Cultivate Arts Talents to Support Hong Kong's Creative Industries

提供一個多層次的平台去發掘和培訓創作、策畫、市場推廣、技術和管理人才，並開發創新舞台科技，支援香港創意產業及西九龍文化區等重要發展項目，維持香港的競爭力。

Providing a platform to explore and foster more talents in artistic creation, curation, marketing, technological and talent management, as well as developing innovative stage technology to support the creative industries and other important development projects in Hong Kong and the West Kowloon Cultural District in order to maintain the competitiveness of Hong Kong.

進念通識及藝術教育計畫

Zuni Liberal Studies & Art-in-educations Programme

全年 Year Round

4,000+ 學生觀眾
students audience

22 間中學參與
secondary schools participated

參與中學：

佛教黃鳳翎中學
中華基督教會基新中學
中華基督教會蒙民偉書院
長沙灣天主教英文中學
香港九龍塘基督教
中華宣道會陳瑞芝紀念中學
孔教學院大成何郭佩珍中學
地利亞修女紀念學校(協和)
顯理中學
香港兆基創意書院
聖家學校
景嶺書院
觀塘瑪利諾書院
嶺南中學
寶覺中學
香港培道中學
沙田培英中學
基督教崇真中學
屯門天主教中學
王肇枝中學
仁濟醫院王華湘中學
仁愛堂田家炳中學

Participated Schools List

Buddhist Wong Fung Ling College
CCC Kei San Secondary School
CCC Mong Man Wai College
Cheung Sha Wan Catholic Secondary School
Christian Alliance S C Chan Memorial College
Confucian Tai Shing Ho Kwok Pui Chun College
Delia Memorial School (Hip Wo)
Henrietta Secondary School
HKICC Lee Shau Kee School Of Creativity
Holy Family School
King Ling College
Kwun Tong Maryknoll College
Lingnan Secondary School
Po Kok Secondary School
Pooi To Middle School
Shatin Pui Ying College
Tsung Tsin Christian Academy
Tuen Mun Catholic Secondary School
Wong Shiu Chi Secondary School
Yan Chai Hospital
Wong Wah San Secondary School
Yan Oi Tong Tin Ka Ping Secondary School

▼「東宮西宮 13 我的志願」校園巡演

School Tour

East Wing West Wing 13 - My Aspiration



暑期及青年舞台專業實習

Summer Interns and Youth Participation

▼ 「一帶一路」表演藝術大師班 Belt Road Performing Arts Master Class



▼ 中學生舞台技術工作坊

Stage tech workshops for secondary schools



▼ 舞台與技術實驗室專業實習

Freespace Tech Lab
professional internship



69 名學生及青年實習
students and interns

學術伙伴 Academic Partners

 The Hong Kong Academy
for
Performing Arts
香港演藝學院  舞台及製作藝術學院
School of Theatre and
Entertainment Arts



香港專業教育學院 (李惠利)
資訊科技系 舞台及娛樂科藝
Stage and Live Entertainment Technology
Department of Information Technology,
IVE (Lee Wai Lee)



THE UNIVERSITY OF HONG KONG 香港大學
faculty of architecture 建築學院
Department of Architecture 建築學系



文化及創意產業(榮譽)文學士
BA (HONS) IN CULTURAL AND CREATIVE INDUSTRIES
恒生管理學院
HANG SENG MANAGEMENT COLLEGE



PolyU Design

建構知性公民社會及文化藝術的多元性

Cultivate a Knowledgeable Civil Society and Promote Arts and Culture with Diversity

深入社會不同界別，研發既有創意又有公民教育意識的項目，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。

Understanding in-depth people from all walks of life for the development of creative and civic awareness projects to enhance the quality of our people and to promote arts and cultural pluralism in society.

55,500+ 公眾
Public

150 場/節 公眾免費演出、工作坊、講座、大師班、演後座談、會議
sessions of free programmes to public - demonstration performances, workshops, talks, master classes, post-performance talks and conferences

- **進念音樂賞析系列節慶唱詠**
@香港文化中心大堂
Zuni Music Appreciation Series
- Festive Songs Singing at Foyer Stage, Hong Kong Cultural Centre



- ▼ **進念實驗35年海報展覽** @香港文化中心大堂
Zuni Experiment 35 Poster Exhibition at Foyer, Hong Kong Cultural Centre



- ▲ **故宮崑劇×關公京劇劇照展** @香港文化中心大堂
Experimenting Traditions Photo Exhibition: *A Tale of the Forbidden City / Lord Guan Yu* at Foyer, Hong Kong Cultural Centre

進念公益門票計畫

Zuni Welfare Ticket Scheme

16 社福受惠機構 Social service organisations

香港聖公會九龍城青少年綜合服務中心
香港聖公會樂民郭鳳軒綜合服務中心
香港免唇裂顎協會
香港家庭福利會
香港失明人互聯會
香港聖公會福利協會
青年成就香港部
生命工場
街坊工友服務處教育中心有限公司
聲輝粵劇推廣協會
聖公會聖匠堂社區中心
香港學生輔助會有限公司
婦女基金會有限公司
東井圓佛會
東華三院賽馬會
展誠日間活動中心暨宿舍
義遊有限公司

HKSKH Kowloon City C&Y Integrated Service Centre
HKSKH Lok Man Alice Kwok Integrated Service Centre
Hong Kong Association for Cleftlip & Palate
Hong Kong Family Welfare Society
Hong Kong Federation of the Blind
Hong Kong Sheng Kung Hui Welfare Council
Junior Achievement Hong Kong
Life Workshop
Neighborhood and Worker's Education Centre Limited
Sing Fai Cantonese Opera Promotion Association Limited
SKH Holy Carpenter Church Community Centre
The Hong Kong Student Aid Society Limited
The Women's Foundation Limited
Tung Cheng Yuen Buddhist Association
Tung Wah Group of Hospitals Jockey Club
Tsin Sing Day Activities Centre Cum Hostel
Voltra Limited

► BAUHAUS 魔笛 親子呼拉圈工作坊

@牛棚藝術村

Bauhaus Magic Flute: Family Hoop Workshop
at Cattle Depot Art Village

► 【魔笛遊樂場】流動宣傳站

@「香港掂檔」街頭嘉年華

Bauhaus Playground Promotion Booth
at Made in Hong Kong Festival

► 進念 X 三聯書店

【破！傳統思維，留！傳統精神】

Zuni x Joint Publishing Talk on Traditions
and Reinvention



▲ 進念 X 香港01「現代關公是怎樣煉成的？傳統與現代如何交流？」

Zuni x HK01 Talk and Demonstration

How was modern Lord Guan Yu created?

How do the traditional and the contemporary interacted?



◀ 講座《經變圖·演變史》@ 香港大學

Talk *Pictorial of Ancient Text - from Past to Present*
at the University of Hong Kong



006 多媒體音樂劇場 香港風格 Multi-media Music Theatre HONG KONG STYLE

2007 路易·卡林的生活和時代 The Life and Times of Louis L. Kain

2008 2009 2010

「實驗35週年海報展」攝影及平面設計：艾米(俏花旦攝影工作室) / 又一山人 / 區子強 / 歐陽應霽 / 陳浩峰 / 陳輝雄 / 陳樂儀 / 陳天成 / 陳立怡 / 張照堂 / 張叔平 / 卓康悅 / 鄭靈予 / 卓翔 / 張志偉 / 劉小康 / 劉曉暉 / 劉祖江 / 羅維明 / 黃楚喬 / 李家昇 / 李日進 / 李上珩 / 梁家泰 / 利志達 / 凌飛 / 劉振祥 / 呂泓康 / 盧燕珊 / 呂時鵬 / 馬千山 / 慕容玉蓮 / 恐龍 / 吳樹輝 / 潘小俠 / 布澤銘 / 潘德恕 / 沈嘉豪

1993 香港二三事 TWO OR THREE SCENES... HONG KONG

1994 審判卡夫卡之拍案驚奇 THE TRIAL

1995 香港九五二三事 TWO OR THREE SCENES... HONG KONG

1996 山雨一老書之版

1997 石頭再現記 ROMANCE OF THE ROCKS II

1998

ZUNI 1982-2017 進念三十五

Chan Ho Fung / Ivan Chan / Chan Lok Yee / Philip Lai / Andy Lam / Lau Ching Ping / Dio Lau / Leumas To / Tse Ming Chong / Priscilla Wai / Johnny Au / Au Yeung Ying Chai / Kwok Ying Kay / KWC / Franz Lai / Carson Tam / Kary Kwok / Phillip Kwok / Pollux Kwok / Vic Shing / Jim Shum / Sim Space / Keith Sin

Zuni Experiment 35 Poster Exhibition - Photographers and Graphics Designers: Ai Mi (Qiao Hua Dan Workshop) / another mountainman / Furudate Katsuki / Kwan Pun Leng / Kary Kwok / Phillip Kwok / Pollux Kwok / Vic Shing / Jim Shum / Sim Space / Keith Sin / Bobby Sham / Pun Tak Shu / Anthony Po / Lawrence Ng / Pan Hsia Hsia / Dino Ng / Jesse Clockwork / Kan Tai Keung / Mo Yung Yuk Lin / Dino Ng / Lawrence Ng / Pan Hsia Hsia / Dino Ng / Jesse Clockwork / Kan Tai Keung / Mo Yung Yuk Lin

1982 百年之孤寂第一年 神奇旅程 The First Year of One Hundred Years of Solitude MAGIC CARAVAN 兩女性 ONE WOMAN, TWO STORIES

1983

1984 往事與遠逝 (台北) FROM THE PAST TO THE FUTURE

ZUNI 1982-2017 進念三十五

WWW.ZUNISEASON.ORG.HK

鳴謝

進念走過豐盛三十五年的前衛實驗。除了得到社會資源的支持、時代需求的造就，更有賴香港創意人才的貢獻。當中不少是進念的會員、長期合作伙伴。他們無私奉獻，在舞台效果、平面美藝等各個範疇創新突破。進念深深感謝，冀盼能繼續攜手，貢獻香港。

進念 · 二十面體 Zuni Icosahedron

董事會成員名單

(截至2018年10月)

主席	
利龐卓貽	樂慈基金會有限公司香港分部會長
副主席	
劉千石	華欣文教基金主席
秘書	
區子強	廣告導演
司庫	
郭文傑	香港城市大學發展處處長
成員	
蔡德才	人山人海創辦成員及董事
林永君	ParticleX 始創合伙人
林煥光	香港中文大學香港亞太研究所名譽高級研究員
黃炳培	八萬四千溝通事務有限公司創辦人及創作總監
嚴志明	香港設計中心主席
姚永安	時事評論人

Board of Directors

(as at Oct 2018)

Chairperson	
Vanessa Pong Lee	President, Live to Love Hong Kong
Vice-chair	
Lau Chin Shek	Chairman, Wah Yan Cultural Foundation
Secretary	
Johnny Au	Advertising Film Director
Treasurer	
Gavin Kwok	Director of Development, City University of Hong Kong
Members	
Jason Choi	Founder and Director, People Mountain People Sea Productions
Ringo Lam	Founding Partner, ParticleX
Lam Woon Kwong	Honorary Senior Research Fellow, Hong Kong Institute of Asia-Pacific Studies The Chinese University of Hong Kong
Stanley Wong	Founder and Creative Director, 84000 Communications Limited
Eric Yim	Chairman, Hong Kong Design Centre
Gabriel Yiu	Current Affairs Pundit

榮譽法律顧問

Honorary Legal Advisor

陳韻雲律師行 Vivien Chan & Co.

藝術顧問委員會

羅娜婁曼	巴塞爾 巴塞爾劇院歌劇總監
托比亞斯·比昂科尼	巴黎 / 上海 國際戲劇協會總幹事
張平	紐約 Ping Chong + Company 藝術總監
顧麗采	紐約 亞洲協會環球演藝和特色文化倡議總監
高行健	巴黎 文化工作者
夏鑄九	台北 國立臺灣大學建築與城鄉研究所名譽教授
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
李歐梵	香港 香港中文大學洗為堅中國文化講座教授
林兆華	北京 劇場導演
雷柏迪馬	慕尼黑 莫法特館藝術中心總監
約翰內斯·奧登塔	柏林 柏林藝術學院節目 / 藝術項目總監
佐藤信	東京 座 · 高圓寺藝術會館藝術監督
蔡明亮	台北 電影導演
內野儀	東京 學習院女子大學跨文化研究學院
中馬方子	紐約 The School of Hard Knocks 藝術總監

Artistic Advisory Committee

Laura Berman	Basel Opera Director, Theater Basel
Tobias Biancone	Paris / Shanghai Director General, International Theatre Institute
Ping Chong	New York Artistic Director, Ping Chong + Company
Rachel Cooper	New York Director of Global Performing Arts and Special Cultural Initiatives, Asia Society
Gao Xing-jian	Paris Cultural Worker
Hsia Chu-joe	Taipei Honorary Professor, Graduate Institute of Building and Planning, National Taiwan University
Hans-Georg Knopp	Berlin / Shanghai Senior Fellow, Hertie School of Governance, Berlin and Strategic International Advisor, Shanghai Theater Academy
Lee Ou-fan Leo	Hong Kong Sin Wai Kin Professor of Chinese Culture, The Chinese University of Hong Kong
Lin Zhao-hua	Beijing Theater Director
Dietmar Lupfer	Munich Director, Muffathalle Arts Centre
Johannes Odenthal	Berlin Director of Programming / Artistic Programs, Akademie der Kuenste
Makoto Sato	Tokyo Artistic Director, Za-Koenji Public Theatre
Tsai Ming-liang	Taipei Film Director
Tadashi Uchino	Tokyo Professor, Faculty of Intercultural Studies, Gakushuin Women's College, Gakushuin University
Yoshiko Chuma	New York Artistic Director, The School of Hard Knocks

職員

(截至2018年10月)

總監	
聯合藝術總監	榮念曾
聯合藝術總監暨行政總裁	胡恩威
創作及藝術部	
駐團演員暨助理藝術總監	陳浩峰
駐團演員	楊永德、鍾家誠、黃偉國
駐團藝術家	黎達榮
研究主管	梁冠麗
創作統籌	鄭敏君
創作助理(影像及多媒體)	陳穎
演員及創作助理	簡美德
行政及節目部	
藝團經理(行政及財務)	陳世明
藝團經理(節目)	簡溢雅
高級節目經理	周寶儀
製作經理	周俊彥
節目經理	何彥羲
助理節目經理	翟桐、鄭國政、池家丞
節目及藝術行政見習	洪婉禎
文化交流項目	
國際交流總監	黃裕偉

Staff

(as at Oct 2018)

Directors	
Co-Artistic Director	Danny Yung
Co-Artistic Director cum Executive Director	Mathias Woo
Creative and Artistic	
Assistant Artistic Director	Cedric Chan
Performer-in-Residence	David Yeung, Carson Chung, Luka Wong
Artist-in-Residence	Lai Tat-wing
Senior Researcher	Theresa Leung
Creative Coordinator	Charmaine Cheng
Creative Assistant (Video and Multimedia)	Wing Chan
Performer cum Creative Assistant	Melinda Gaskin
Administration and Programme	
Company Manager (Administration and Finance)	Jacky Chan
Company Manager (Programme)	Doris Kan
Senior Programme Manager	Bowie Chow
Production Manager	Gavin Chow
Programme Manager	Ho Yin-hei
Assistant Programme Managers	Rachel Chak, Ricky Cheng, Kason Chi
Programme and Art Administration Trainees	Megan Hung
Cultural Exchange	
International Exchange Director	Wong Yuewai

財務摘要 Financial Highlights

截至2018年3月31日止年度 For the year ended 31 March 2018

(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	49.9%
政府其他撥款	Government Other Grant	1,105,496	4.8%
門票收入	Box Office Income	1,705,097	7.4%
其他應約項目收入	Revenues from Other Hired Engagements	2,256,952	9.8%
捐款及贊助	Donations and Sponsorship	5,546,822	24.1%
其他收入	Other Income	950,236	4.1%
總收入	Total Income	23,060,217	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	13,500,670	58.6%
工作人員酬金	Personal Emoluments	7,937,664	34.4%
經常性及其他開支	General Overheads and Others	1,548,102	6.7%
特別開支	Special Expenditure	68,268	0.3%
總支出	Total Expenditure	23,054,704	100.0%

製作開支分佈 Distribution of Production Cost

製作開支項	Production Cost	總額 Total \$	佔總製作開支比例 % Over Total Production Costs
場地費用	Venue Rental	2,285,965	16.9%
委約創作、演出及節目人員酬金	Commission New Works, Artists and Direct Labour	4,449,704	33.0%
佈景、道具及製作雜項	Set, Props and Production Miscellaneous	5,319,586	39.4%
宣傳及公關	Marketing and Public Relations	1,445,415	10.7%
總製作開支	Total Production Cost	13,500,670	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

2017/18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 2017-18

年度總薪酬 (港幣 \$) Annual total remuneration (HK\$)	職位數目 (連空缺) Number of positions (including vacancies)
\$1,000,000 - \$2,500,000	0
\$700,001 - \$1,000,000	1
\$400,001 - \$700,000	3
\$400,000 or below 或以下	3

香港上環永樂街60-66號 昌泰商業大廈2字樓203-4室
Room 203-4, 2/F., Cheong Tai Commercial Building,
60-66 Wing Lok Street, Sheung Wan, Hong Kong

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

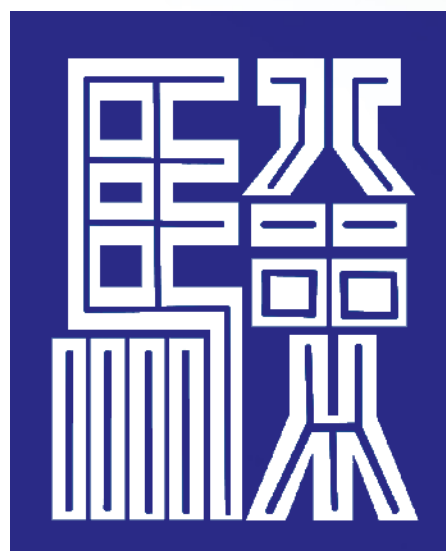
Zuni Icosahedron is financially supported by the Government of
the Hong Kong Special Administrative Region
Zuni Icosahedron is a Venue Partner of the Hong Kong Cultural Centre



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



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實驗
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EXPERIMENT