

進

念

二

十

面

體



Zuni Icosahedron  
2019/20 年報 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戲劇協會 Music Theatre NOW 比賽中獲殊榮(2008)。

A pioneer of experimental performance, video, and installation art in the Sinophone region, and 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 - Arts and Culture Prize (2014), the Cross of the Order of Merit of the Federal Republic of Germany (2009), and of the UNESCO International Theatre Institute 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年策畫了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, current political affairs, architecture, religion, 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.



《驚夢：凡爾賽宮的舊事》*The Interrupted Dream: Chinois Dream at Château de Versailles*



## 主席的話 CHAIRMAN'S MESSAGE

# 劇場 THEATRE • 科技 TECHNOLOGY • 藝術 ART

董事會主席 劉千石先生, JP

Mr Lau Chin Shek, JP  
Chairperson of Board of Directors

## 科技與藝術改變世界

科技與藝術，兩者都可以改變世界。劇場就是科技的藝術，要了解劇場藝術，先從技術開始。進念的藝術實驗，近年進軍舞台高科技，全港獨創的「Z Innovation Lab 進念舞台創新實驗室」<sup>①</sup>，結合創造力與科技的力量，挑戰大眾的感官認知極限、超越常識和邏輯，成績備受國際讚譽，旋即奪得2020年德國紅點設計大獎 (Red Dot Award) 品牌與傳播組別獎。



①



②



③

## Change the world with art and technology

Art and technology can both change the world. Theatre is the art of technology. The understanding of theatrical arts begins with the understanding of technology. In recent years, Zuni has taken its art experimentation into the cutting edge of stage technology in its **Z Innovation Lab** <sup>①</sup>, a Hong Kong original, which integrates the power of creativity and technology to challenge the limitation of sensory cognition, transcending our sensibility and common knowledge. The programme has received wide international acclaim including the winning of the German design award Red Dot Award 2020 in the brands and communication category.



## 劇場就是科技的藝術

2019年「進念舞台創新實驗室」展示舞台科技與劇場和建築空間的關係，探索劇場的未來：《爛大鼓》<sup>②</sup>結合最先進的舞台空間和音效，重構遺世板眼的震撼；《警師杜煥》<sup>③</sup>以音響影像劇場科技，重新體驗地水南音聲影空間；為慶祝香港文化中心成立三十周年，進念在大堂使用擴增實境、聲音景觀，描繪原址九龍車站當年的聲與景，並以傳統手工加上現代設計扎作巨型花牌誌慶。

除了為公眾設立的「舞台與技術工作坊」，還有為舞台技術從業員及專科生而設的「專業應用系列」，與社會各界分享知識和技術，進念舞台創新實驗室成為了公眾藝術教育、培育專業人材的最新平台。

**建築是藝術節 2019**<sup>④</sup>以「美空間」為主題，探索空間的美感，製作主題、形式多元化的優秀劇場作品。重頭劇目《美麗的陰暗》<sup>⑤</sup>是胡恩威把東方美學一個重要的文本轉化為多媒體的視覺經驗，呈現劇場「美空間」。《STEAM之四大發明》<sup>⑥</sup>兒童創意音樂劇場，以形體、木偶、呼拉圈舞蹈、唱遊和互動方式，啟發小朋友對科學、藝術和中國文化的認識。

## Theatre is the art of technology

The 2019 Z Innovation Lab showcased the relationship between stage technology, theatre and built spaces, setting the tone to explore the future of theatre as a whole: **Rotten Big Ass**<sup>②</sup> combining the most advanced stage space and sound effects with the almost forgotten legacy of Banyan tempo system to create the shock-and-awe that can only be felt by the audience on the spot; **Blind Musician Dou Wan**<sup>③</sup> using audio and imaging technologies of the theatre to relive the audio-visual space of the song-art Deishui Naamyam; Zuni celebrating the 30th anniversary of Hong Kong Cultural Centre by adopting state-of-the-art technologies of Augmented Reality (AR) in conjunction with the Soundscape system to recreate the sound and scene of the site's former Kowloon Railway Station. The anniversary was also celebrated with the installation of a giant bamboo flower plaque (fa paai) hand-crafted traditionally in a modern design.

In addition to the Stage and Technology Workshop opened to the public, the Professional Series was specially designed for stage technology practitioners and students of related disciplines, for the sharing of knowledge and technology with all sectors of society. Z Innovation Lab has become the latest platform to conduct public art education and foster professional talents.

**Architecture is Art Festival 2019**<sup>④</sup> was themed around the concept of **Beautiful Space** to explore the aesthetics of space. Among quality theatre works with diversified themes and forms produced was the signature performance **In Praise of Shadows**<sup>⑤</sup> which featured Mathias Woo's attempt to transform an important text on Oriental aesthetics into a multimedia visual experience, giving shape to the Beautiful Space in theatre. The Children Creative Musical **STEAM - The Four Great Inventions**<sup>⑥</sup> featured physical trainings, puppetry, hula hoop dance, singing and interactive games to inspire children in their pursuit of understanding science, art and Chinese culture.



「美空間」  
主視覺設計  
李根在  
"Beautiful Space"  
key visual designed  
by Ken-tsai Lee



建築是藝術節也是讓香港藝術家展示實力、深化藝術修為的台階：沈聖德、區雪兒、鮑藹倫、黃志偉受邀以榮念曾過往作品為題創作劇場放映作品《尋找新中國》<sup>⑦</sup>；KJ黃家正《神唔神》<sup>⑧</sup>以音樂、哲學與多媒體影像，讓觀眾感受藝術和宇宙、禪意的共同性；《十八樓燒肉·體檢密室》<sup>⑨</sup>是漫畫家黎達達榮將自己三本漫畫混合改編，藉劇場空間營造看漫畫無法體驗的立體觀感；黃大衛《六種震動》<sup>⑩</sup>是群體與個體的意象衝撞。

## 文化交流延續香港精神

相對其他華人地區，香港的優勢非常獨特，諸如民間創意、國際視野與敏感度、以及多元發展的文化精神，在大中華文化的發展進程中，香港最能發揮對多元文化評議和創新文化的積極效用。進念自1982年創團以來，除了製作優質實驗劇目，同時積極推動香港發展國際文化交流策略。催化了跨城市、跨領域、跨文化的三跨平台。過去三十多年，進念交流地區橫跨歐、亞、美洲八十多個城市。

進念主辦的**香港帶路城市文化交流會議**<sup>⑪</sup>，開展未來一帶一路東西多元文化互動的新模式，至今近五千位來自香港及三十九個帶路沿線城市的藝術家、

The Architecture is Art Festival also provided a platform for Hong Kong artists to demonstrate their strengths and deepen their artistic attainments: Jim Shum, Susie Au, Ellen Pau, John Wong were invited to create video artworks for theatre screening, *In Search of New China*<sup>⑦</sup>, under the theme of Danny Yung's past works; Hong Kong pianist KJ Wong bringing music, philosophy and multimedia images to *God or No God*<sup>⑧</sup> so that the audience can experience the commonality of art, the Universe and a taste of Zen in theatre; comic artist Lai Tat Tai Wing adapting three of his own comic publications in *The Pork Chop Inferno - Chamber of Experience*<sup>⑨</sup> to the unique space of theatre to create a three dimensional watching experience that cannot be achieved through reading comics; Dick Wong exploring the collision of the group and individuals in *We Are Now Six*<sup>⑩</sup>.

## Hong Kong spirit goes on through cultural exchange

Compared with other Chinese regions, Hong Kong has some very unique advantages in its own legacy such as folk creativity, international vision and sensitivity, and the spirit of multicultural development. In the development of Greater China, Hong Kong can play a highly effective role in the evaluation and critique of multiculturalism, and cultural innovation. Since its establishment in 1982, Zuni has not only produced high-quality experimental theatre works, but has also become the primary force to advocate and develop Hong Kong's international cultural exchange strategies, triggering the birth of a tri-cross platform that is cross-city, cross-field and cross-culture. Over the past 30 years, Zuni has been invited to more than 80 cities in Europe, Asia, and America for cultural exchange and performances.

Zuni has organised the **Hong Kong Belt-Road City-to-City Cultural Exchange Conference**<sup>⑪</sup> to provide impetus for the new paradigm of multicultural interactions between the East and the West. So far, nearly 5,000 artists, cultural practitioners and public

⑦



⑧



⑨



⑩







11



12



13



14

文化工作者和公眾參與。會議2019的主題為「國際文化交流—策略與未來」，探討香港在中國「一帶一路」倡議下的文化交流機遇，並以文化管理進修課程的模式進行，邀請歐洲、美國、日本等的專家傳授關於環球文化發展趨勢及應用策略。榮念曾與跨文化藝術家們創作一帶一路實驗劇場《驚夢：凡爾賽宮的舊事》<sup>12</sup>，進行亞洲文化帶路交流、傳統與當代劇場的交會，實驗足跡遍及新加坡、印尼日惹、峇里、雅加達。屢獲國際獎項的《建築城市》<sup>13</sup>應邀於第二十一屆上海國際藝術節演出。《魔笛遊樂場》<sup>14</sup>移師珠海，融匯運動與藝術，包浩斯與莫扎特，為大灣區觀眾引介耳目一新的兒童實驗藝術。

前任董事會主席利龐卓貽女士帶領進念創造了如此亮麗的成績，令人鼓舞。本人從Vanessa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。在未來的日子，進念將繼續進行的優質劇場實驗、製作多元化的創新劇目，回饋香港社會，並持續推動香港發展國際文化交流策略，延續和發揮香港的文化精神！

from Hong Kong and 39 different Belt and Road cities have participated in the Conference. Themed around International Cultural Exchange - Strategies and the Future, the Conference 2019 discussed the potentialities of cultural exchange for Hong Kong and China under Belt and Road Initiative. The Conference was structured in the format of an executive education programme taught by experts from Europe, the United States, Japan, and elsewhere., who passed on their knowledge of global cultural trends and insights into international cultural practices and strategies. Danny Yung together with cross-cultural artists created the Belt-Road Experimental Theatre: **The Interrupted Dream: Chinois Dream at Château de Versailles**<sup>12</sup>. The show epitomizes a cultural exchange among Asian cultures, and a meeting between traditional and contemporary theatre. The footsteps of their experiments have covered Singapore, Yogyakarta, Bali, and Jakarta. The award-winning performance **The Architecture of the City**<sup>13</sup> has been invited to the 21st China Shanghai International Arts Festival. The **Bauhaus Magic Flute Playground**<sup>14</sup> was performed in Zhuhai, once again integrating sports and art; Bauhaus and Mozart, bringing to audiences in the Greater Bay Area a new wave of children's experimental art.

It is encouraging to see that Zuni under the leadership of its former Chairperson Mrs Vanessa Pong Lee produced some brilliant results. I took over from Vanessa as Chairperson of the Board of Directors. I look forward to working closely with the two Co-Artistic Directors and the great Zuni team. In days to come, Zuni will continue to conduct high-quality theatre experiments and produce a diversified and innovative repertoire as our way of making creative contributions to Hong Kong society. Zuni will also keep on promoting Hong Kong in the development of international cultural exchange strategies so that the cultural spirit of Hong Kong can be sustained and further developed.





"Within Hong Kong, Zuni Icosahedron is activating theatre as a multi-spatial medium, the city as a historical entrepôt, and their position as perhaps **the most influential performing arts group in Greater China.**"

**Dr. Joanna Gwen Mansbridge**

International Journal of Performance Arts and Digital Media

「進念·二十面體正在香港把劇場轉化成一個空間的媒介、把這座城市變成一個歷史轉口港，使其成為可能是大中華區最有影響力的表演藝術團體。」

**Dr. Joanna Gwen Mansbridge**

國際表演藝術及數碼媒體期刊



## 建立具國際地位的 香港實驗戲劇

## Create HK experimental theatre with international standing

### 科技 + 創新

### Technology + Innovation

## 進念舞台創新實驗室 Z Innovation Lab

總策劃、藝術總監、導演及設計 胡恩威  
Curator, Artistic Director, Director & Design  
Mathias Woo

德國紅點設計大獎 2020：  
品牌與傳播組別獎項  
The Red Dot Award 2020:  
Brands & Communication Design



reddot winner 2020

### 巨型花牌

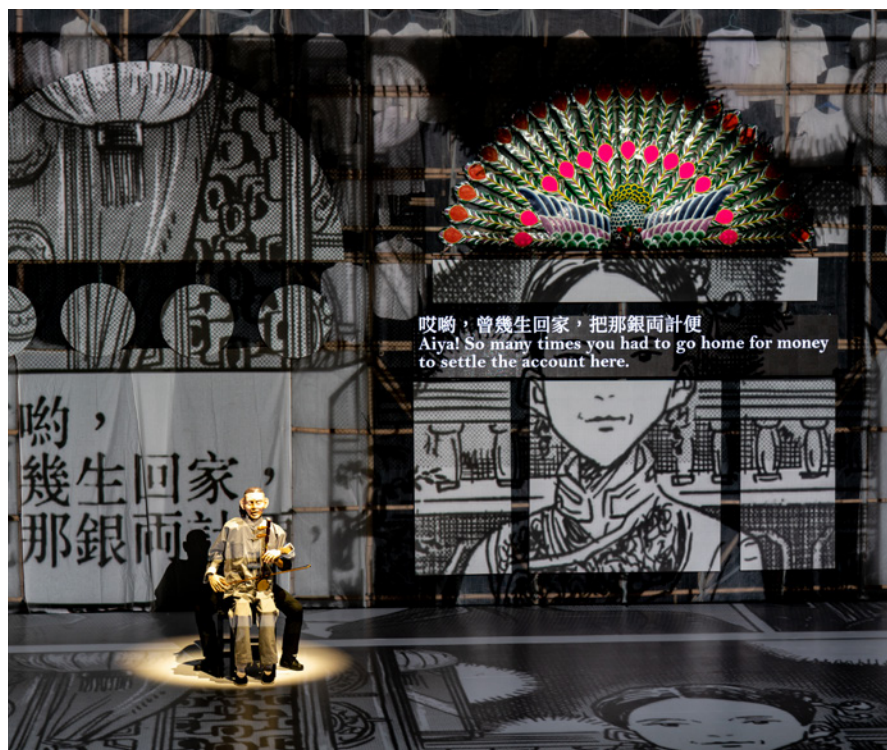
Giant bamboo flower plaque (Fa Paa)

香港文化中心30周年誌慶

Commemorating the 30th Anniversary of  
the Hong Kong Cultural Centre

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.



### 實驗絕世遺音·瞽師杜煥《爛大鼓》

Experimenting the extinct sounds · Blind Musician Dou Wun  
*Rotten Big Ass*

「《瞽師杜煥》這個作品，更是借助音響和影像技術，帶觀眾『重新體驗地水南音的聲影空間』。如果觀眾有心，也會覺察到，杜煥一生演出生涯的起伏，以及『地水南音』這種藝術形式的流變，和社會環境有直接聯繫，更和技術革新必然相關。」

大雨 廣告人、評論人、製作人

"Blind Musician Dou Wun also leveraged sound and imagery technology to allow the audience to re-experience the light and soundscape of Naamyam. If the audience had paid attention, they would have noticed the ups and downs of Dou Wun's life, as well as how the changes in Naamyam were directly related to the social environment and the revolution of technology."

Da Yu advertisement creator, critic, producer

# 要了解藝術， 先要從技術開始

《有染》專訪·胡恩威

撰稿 大雨 廣告人 評論人 製作人

You Ran interview. Mathias Woo

## To understand art, start with technology

Text: Da Yu advertisement creator, critic, producer

Translated by Mona Chu

當代劇場的概念不斷被重新定義，當代劇場的可能性在不斷被豐富。

### 劇場何為

「劇場離不開空間和時間」，胡恩威對我說。

或許是專業背景的緣故，胡恩威和進念的同仁們，對於「劇場」概念的思考，是立體的、多維的、流動的，和戲文專業出身的劇場創作者，有很大的不同。在談及「劇場」的時候，胡恩威也習慣於將之放在「藝術」的範疇裡來討論。

「你知道嗎？在過去，藝術是處於中心地位的，娛樂是從屬；而現在反過來了。」他如此描述。在談話間，他沒有向我傳遞「悲觀」，而是陳述現狀。當然，他是帶著極強烈的批判的。他提醒要警惕「消費社會」，斬釘截鐵地說：「戲劇不是商品。」只有藝術回歸到生活的狀態，才會真正和我們發生作品。

The concept of contemporary theatre has been redefined constantly. Its possibilities have been repeatedly expanded.

### Why Theatre

"The theatre is inseparable from space and time," Woo told me.

Perhaps because of their professional background, Woo and his fellow practitioners at Zuni think of "the theatre" as stereoscopic, multidimensional and fluid. This perception is very different from the understanding of those who come from a theatre training background. When talking about "the theatre", Woo positioned it as an art.

"Did you know? In the past, art was central in its importance. Entertainment was secondary. Now, it is the opposite," Woo said. In his sharing, he did not strike me as being "sad". Rather, he was merely describing the status quo. Of course, he was also very critical. He urged us to be vigilant of "the consumerist society". "Theatre isn't a commodity," he insisted. Only if art returns to its roots in daily life can it generate works organically.



誠然，與「消費社會」相關的，就是我們整個華人文化百年來，不斷地受到西化的衝擊。「戲劇不(只)是演給西方人看的。」胡恩威介紹說，當自己在80年代於香港大學念書期間，雖然尚處「英殖民」時期，但是老師和學生的想法更為多元，在不失國際視野的同時，也關注本港的文化。但如今，從大學開始，就一切以西方為標準；藝術，乃至劇場，也是如此。

## 實驗何為

「西方的藝術在追求效果，但是東方更重視想像。」胡恩威總結說。在香港這片土地上，東西方碰撞的火花，往往來得更激烈一些。

從1982年香港「進念·二十面體」以非盈利文化慈善組織成立以來，榮念曾、胡恩威(1988年加入)等人，就不斷嘗試不同文化背景、不同表演類型、不同界別的創作者之間的合作；由此「進念·二十面體」常常以實驗劇團的名字，為大家熟悉。

以內地為例，他們曾經和北京蓬蒿劇場、上海話劇藝術中心、江蘇省演藝集團等團體有過交流，而與石小梅、孔愛萍、張軍、沈昉麗等藝術家都有不同層面的合作。

「進念·二十面體」對「實驗」有何期望？胡恩威跟我闡述說：「(我們)希望做一個開放的平台，可以讓大家來實驗」進而又解釋什麼是「開放」，在他的心裡「不是為了追求市場，我們的責任應該像大學一樣，做一些社會上的人沒有做的，讓不同層面的人可以參與進來。」自團體成立以來，「進念·二十面體」不僅通過劇場演出，還以論壇會議、教育合作等方式，達到「實驗」的使命。

而在演員的層面，「進念·二十面體」通常更願意與成熟的創作者一起共事。就這一點，作為聯合藝術總監的榮念曾表示：「實驗是有不確定性的，只有用好的材料，才能更趨向好的結果。」對此，胡恩威的觀點是一致的，進而補充：「導演不是教演員怎麼演戲的，而是把握劇場整體的東西。」

在和參與了《驚夢》演出的上海崑劇團演員沈昉麗的交流中，她也談到，不論是和榮念曾還是胡恩威的合作，對方只是給到結構，更多的是需要演員來發揮。「對，是信任」沈昉麗如此解釋，而在榮念曾、胡恩

Of course, speaking of “a consumerist society”, our Chinese culture has been challenged by Westernisation. “The theatre is not (only) for Westerners,” Woo explained. During his university years at the University of Hong Kong in the 80s, teachers and students were more open-minded. They embraced an international outlook while caring about local culture. Nowadays, however, (everything people are taught) since university models after the West. The same can be said about art and the theatre.

## Why Experiment

“The West is after effects. The East is after imagination,” Woo concluded. In Hong Kong, when East meets West, the collision is usually more volatile than usual.

Since Zuni Icosahedron's establishment as an NGO in 1982, Danny Yung and Mathias Woo (joined in 1988) have tried to initiate collaborations that drew on different cultural backgrounds and performance types. The collaborations also involved performers from different fields. As such, Zuni Icosahedron became known for being experimental.

For instance, in the mainland, they have exchanged with arts groups such as Penghao Theatre in Beijing, Shanghai Dramatic Arts Centre and Jiangsu Performing Arts Group. They have also collaborated with artists including Shi Xiaomei, Kong Aiping, Zhang Jun and Shen Yili on different levels.

What does Zuni Icosahedron look for in their experiments? Woo explained, “We hope to create an open platform for everyone to experiment.” He continued to explain what he meant by “openness”. “(To be open) is not to be after the market. In this sense, we share the responsibility with universities to do what is lacking in society, allowing people to join on different levels.” Since its establishment, Zuni Icosahedron have not only produced theatre performances, but also held conferences and education collaborations to fulfill its mission to experiment.

In terms of collaborating with actors, Zuni Icosahedron prefers working with mature performers. On this, Co-artistic director Danny Yung told us, “experiments are uncertain. We have to use the best ingredients to produce the best results.” Woo seconded this and added, “a director is not there to teach an actor how to act. He teaches how to handle the theatre as a whole.”

In my exchange with Shen Yili, Artist from Shanghai Kunqu Opera Troupe, she explained how Woo and Yung only provided structural directions during their collaboration. A lot relied on the actor's improvisation. “Yes, it was trust,” she explained. To Yung and Woo,

威看來，這「是對專業的認可」。誠然，這樣就會讓創作的過程，回歸到「實驗」的初衷。

## 科技何為

「我覺得中國的藝術，過去一直是很重視技術的。」胡恩威從傳統中國的視角，為「技術」找到了註腳：「你看戲曲畫臉譜，這難道不是技術嗎？」他的言下之意，是藝術借著技術，能夠達到更好的呈現狀態。

不得不說，這樣的視角，和我們觀念裡「技術」誕生於西方工業文明的想法，有很大不同。

在胡恩威看來，現今東方文化裡，對技術要求最好的，當屬日本，「而他們的技術，也是從中國傳過去的」他這麼說：「幸好，現在內地也在重新重視技術對藝術的作用。」

「所有藝術的突破，都是跟科技有關的」這個觀點，是胡恩威的立場，也代表了「進念·二十面體」的觀點。

深入地來說：

首先，「科技影響觀演關係」，最簡單的，比如什麼地方需要和觀眾產生互動，再比如，在胡恩威看來，藝術承載了“social media”（社交介質，而非我們常說的社交媒體）的功能。我們過去通過一幅畫來表達情緒，繪畫者和看畫人由畫產生聯繫，當藝術可以數碼化之後，不論是（時間）效率還是（空間）距離，創作者和觀看者之間的交流，都發生了很大變化。

其次，「技術影響藝術表達的方式」，聲效、光照、多媒體、舞台裝置等，都會直接影

響到創作者的表達。比如，最近和蘇黎世藝術大學合作的「雙子實驗室」現場同步演出項目，如果沒有先進的技術，觀眾是無法體驗到，和遠隔萬里之外的舞台，同步演出的可能性。

this is “their recognition of one’s profession.” As such, the creative process never deviates from the mission to experiment.

## Why Technology

“I think that art in China has always taken technology seriously,” Woo said. Through the lens of traditional Chinese culture, he defined “technology” as such, “Consider the mask of Xiqu. Is that technology?” What he meant was, the presentation of art can be enhanced by the right technology.

I have to say, this perspective differs a lot from the conventional belief that “technology” is a product of the industrial culture in the West.

To Woo, the Japanese have the highest aspiration of technology in the Eastern culture. “Their technology was adopted from China,” he said. “Fortunately, there has been renewed interest in the impact of technology on art in the mainland.”

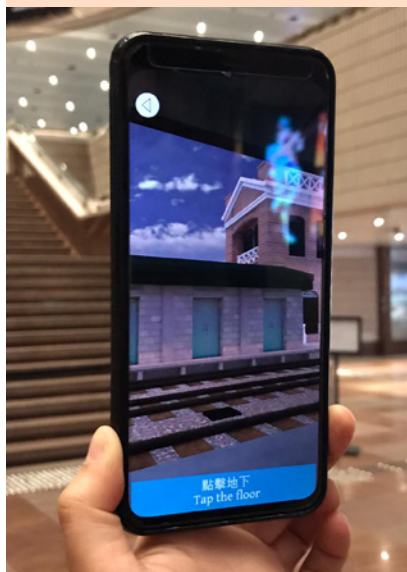
“All the breakthroughs of art were related to technology.” This is Woo’s view, as well as that of Zuni Icosahedron.

To be more specific:

First, “technology affects the relationship between the performers and the audience”. In its simplest form, technology decides when interaction with the audience occurs. Also, Woo thinks that art performs the function of social media (media of communication in general, instead of the social media we use as a cyber tool to connect with each other). In the past, we used to convey our emotions through a picture. The painter and the viewer connected through the painting. As art became digitalised, whether it is (time) efficiency and (spatial) distance, the exchange between the creator and the viewer has altered a lot.

Next, technology affects the way of performance. Sound, lighting, multimedia, stage installation will directly affect how the performer presents. For example, in the latest collaboration Z/Z Twin Lab with The Zurich University of the Arts, without technology, the audience would not be able to experience a simultaneous performance on a stage on another end of the world.

Blind Musician Dou Wun also leveraged sound and imagery technology to allow the audience to re-experience the light and soundscape of Naamyam. If the audience had paid attention, they would have noticed the ups and downs of Dou Wun’s life, as well as how the changes in Naamyam were directly related to the social environment and the revolution of technology.



HKCC-AR 文化中心時間旅程  
HKCC-AR Journey in Time



### 實驗絕世遺音 · 瞽師杜煥《爛大鼓》

Experimenting the extinct sounds · Blind Musician Dou Wun *Rotten Big Ass*

以及《瞽師杜煥》這個作品，更是借助音響和影像技術，帶觀眾「重新體驗地水南音的聲影空間」。如果觀眾有心，也會覺察到，杜煥一生演出生涯的起伏，以及「地水南音」這種藝術形式的流變，和社會環境有直接聯繫，更和技術革新必然相關。

再次，「技術影響到藝術如何與教育建立關係」。在談到這個話題之前，胡恩威承認內地的藝術教育系統，優於香港。技術的不斷革新，激發藝術教育者和學習者，不斷重新思考「什麼是藝術」「未來劇場會有哪些可能性」等問題。

胡恩威建議大家：「要了解藝術，先要從技術開始。」這一點，我是贊同的。而嘗試「實驗」，顯然是較為合理的實踐方式。

「劇場·實驗·科技」顯然不是三個獨立的概念，而是三個互補共通的元素。

這豈止是理論概念，而是需要實踐。


Next, technology affects how art interacts with education. Before this, Woo acknowledged that art education in the mainland is better than Hong Kong. Technological innovation has prompted art educators and learners to keep reflecting upon questions like "what is art" and "what are the possibilities of the theatre".

"To understand art, start with technology." Woo suggested. I agree with this. And obviously, to "experiment" is a more accessible way to encounter technology.

"Theatre, experiment and technology" are not three independent ideas, but three symbiotic elements.

This isn't only a theory. It needs practice.





「讓觀眾沉浸在日式建築美學中，  
彷彿穿越時空，漫步在夜京都的街道。」

**黃梓瑜** 香港電台普通話台節目主持人

"Let the audiences immerse in Japanese architecture aesthetics, traveling through time and space, walking at the streets in Kyoto at night."

**Jamie Huang**

Host of RTHK Putonghua Channel Programme

# 建築音樂劇場《美麗的陰暗》

## Architecture Music Theatre *In Praise of Shadows*

編劇、導演及設計 胡恩威

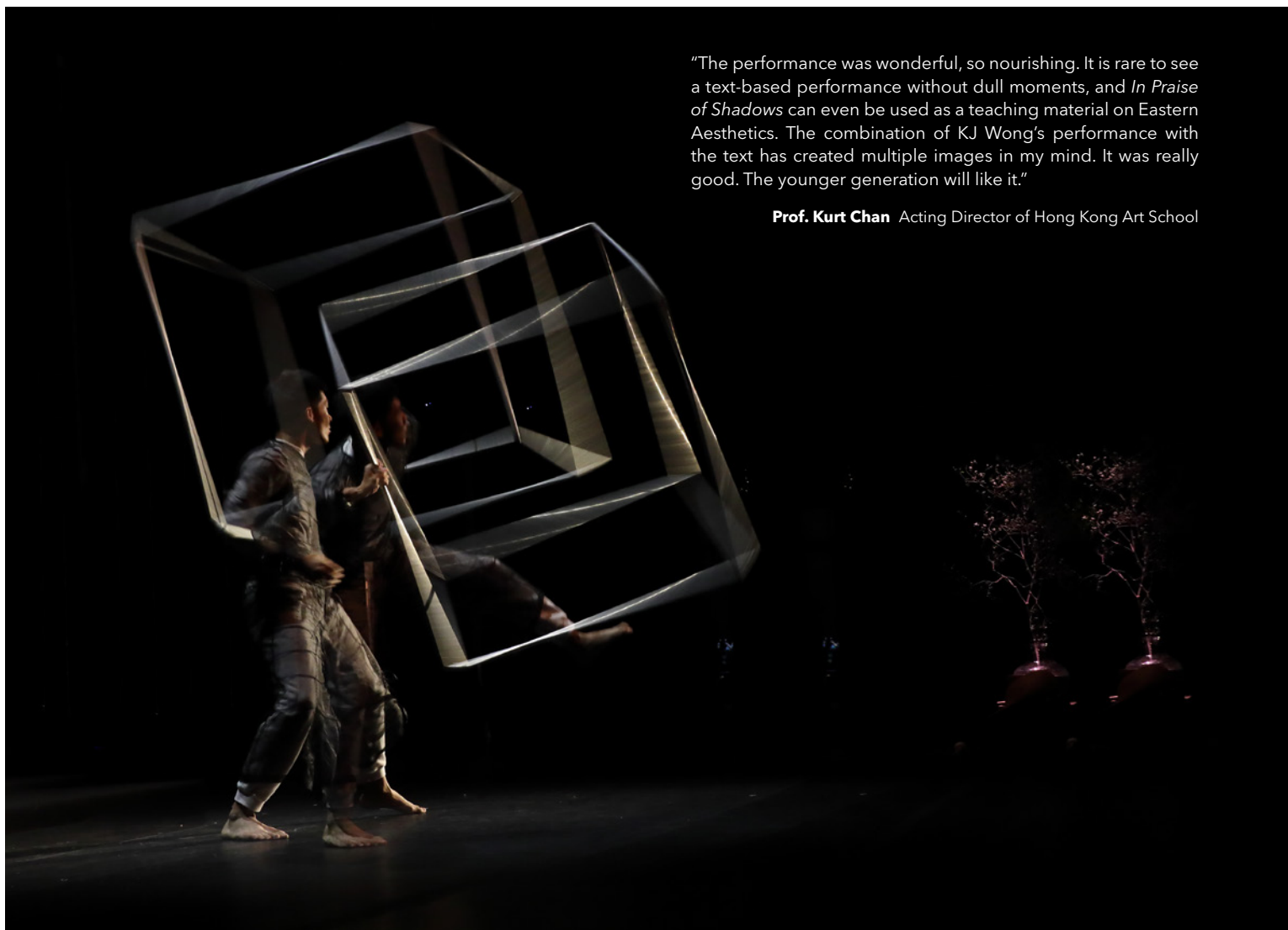
Scriptwriter, Director & Design Mathias Woo

「演出很精彩，很有營養。很少看到以文本為主的演出，而毫無冷場，甚至可為東方美學教材。黃家正的演奏與text的結合令我腦內產生很多影像，真的很好。年青人可以很接受。」

陳育強教授 香港藝術學院署理院長

"The performance was wonderful, so nourishing. It is rare to see a text-based performance without dull moments, and *In Praise of Shadows* can even be used as a teaching material on Eastern Aesthetics. The combination of KJ Wong's performance with the text has created multiple images in my mind. It was really good. The younger generation will like it."

Prof. Kurt Chan Acting Director of Hong Kong Art School



傳統 + 創新  
Traditional + Innovation

## 一帶一路實驗劇場《驚夢：凡爾賽宮的舊事》

One Belt One Road Experimental Theatre

*The Interrupted Dream: Chinois Dream at Château de Versailles*

藝術總監/導演 榮念曾

Artistic Director/ Director

Danny Yung

"(*The Interrupted Dream*) retains the evocative aura...where the creative spark of each moment still contains limitless possibility."

Ken Smith *Financial Times*

「《驚夢》保留的魅力，讓每一道創意的火花仍然蘊含著無限的可能性。」

Ken Smith 《金融時報》







"A total freedom of constantly shifting perspective, historical, aesthetic, stylistic, social, all contain in this infinitely powerful evocation of space and time."

**So Kwok Wan**

Associate Programme Director of the Hong Kong Arts Festival

「不停轉換看事情的角度的自由，歷史、美學、體制、社會都於這個展現無限力量的時間和空間得到討論。」

**蘇國雲** 香港藝術節副節目總監



交流是





# 什麼？

一帶一路傳統與當代藝術家演出示範及導賞(香港)

One Belt One Road Traditional/Contemporary Arts Demonstration  
and Guided Arts Appreciation (Hong Kong)

「不同界別、範疇和國家的文化碰撞出了很多不同的可能性，十分新奇有趣。」

周卓文 香港兆基創意書院學生

"Cultures of different sectors, categories, and countries collide to create many possibilities. It was very interesting."

**Chow Cheuk-man**

Student from HKICC Lee Shau Kee School of Creativity





## #2

推動香港成為  
國際文化交流中心Promote HK 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.

《驚夢》新加坡、印尼巡演  
*Interrupted Dream Touring to  
Singapore and Indonesia*

實驗劇場《一路驚夢》(新加坡)  
Experimental Theatre  
*Journey to a Dream* (Singapore)

實驗劇場《尋夢》  
(印尼日惹、峇里、雅加達)  
Experimental Theatre *In Search of a Dream*  
(Indonesia: Yogyakarta, Bali, Jakarta)



◀ The 16th Atelier for Young Festival  
Managers NEXT | Eurometropolis Region of  
Lille-Kortrijk-Tournai and Valenciennes  
(比利時 Belgium/ 法國 France)

◀ 天天向上展覽(泰國曼谷藝術文化中心)  
Tian Tian Xiang Shang: Art is Learning;  
Learning is Art Exhibition  
(Bangkok Art and Culture Centre, Thailand)

香港帶路城市文化  
交流會議 2019：  
國際文化交流——策略與未來  
Hong Kong Belt Road  
City to City Cultural Exchange  
Conference 2019:  
International Cultural Exchange -  
Strategies and the Future

召集人 榮念曾、胡恩威

Convenors Danny Yung, Mathias Woo

考察、交流訪問及參與工作坊  
Study Trip, Exchange, and Workshops



「文化交流的世界視野」管理進修課程  
Executive Education Programme  
“A Global Perspective on Cultural Exchange”

“There are many challenges faced on cultural exchange. It is important to build up and maintain a network globally and locally in the long term to sustain cultural exchange.”

Yvonne Lam

Belt Road City Cultural Exchange Study Trip Cohort

「文化交流面對很多挑戰，要發展長遠的、可持續的文化交流，建構和維繫全球的和本地的網絡十分重要。」

林思穎 帶路城市文化考察團成員



帶路城市文化考察（泰國曼谷、華欣）

Belt-Road City Cultural Exchange Study Trip  
(Thailand - Bangkok, Huahin)



帶路藝術大師班（香港）

Belt-Road Master Classes (Hong Kong)

# 榮念曾： 期待香港 成為世界級文化實驗室

撰稿 金敏華 《今日中國》（繁體版）執行主編

## Danny Yung: Looking forward to Hong Kong Becoming a World-Class Cultural Laboratory

Excerpted from *China Today*

Text by Minhua Jin,

Deputy Editor, *China Today* (Traditional Chinese)

Translated by Moyung Yuk-lin

2000年榮念曾策動了分別於柏林及香港舉行、為期十一周的香港柏林當代文化節，邀請了近千位來自三十五個不同亞歐城市的藝術家及文化工作者參與。2009年德國聯邦總統將「聯邦十字絲帶勳章」頒予他，以表彰其推動香港——德國兩地交流，尤其是在文化藝術方面的成就。

「我們在尋找一個更開放的平台，不斷地探討文化的定義和框架是什麼，文化交流的定義和框架又在哪裡，這個平台應該怎麼做？」榮念曾這樣概括這些年來他所做的工作：「一個是探索定義，跟著是評估現有的體制。」

他說，通常談創作談的都是舞台上的創作，或者畫廊、博物館中的作品，比較少去說我們要創作一個未來的文化組織文化機構。「要創造新的文化機構首先要瞭解現有機構的局限在哪裡，什麼是文化中心、什麼是博物館，什麼是劇場？幹嘛劇場一定是現在這個樣子？劇場跟科技的關係在哪裡？劇場跟我們的思辨有什麼關係？——如果沒有關係的話，（是因為）發生了什麼？我們向來認為藝術在發展過程中要有一個獨立思考、一個辯證的空間，如果這個特色慢慢消失了，問題在哪裡？這些都是我們常常在問的問題。」

In 2000, Danny Yung initiated the eleven-week programme Festival of Vision - Hong Kong/Berlin held in Berlin and Hong Kong with the participation of nearly 1,000 artists and cultural workers from thirty-five different Asian and European cities. In 2009, the Merit Cross of the Order of Merit on Ribbon was bestowed on Danny Yung by the Federal President of the Federal Republic of Germany in recognition of his achievements in promoting exchange between Hong Kong and Germany, especially in the realm of art and culture.

“We are searching for a more open platform to constantly explore the definition and framework of culture; the definition of cultural exchange and its framework; and how this platform should be operated”, Danny Yung explained. He summed up his work over the years: “One of the tasks is to explore definitions, then to evaluate the existing system.”

He said that discussions on creativity often refer to stage works, or artworks in galleries or museums, less frequently to the creation of a cultural organization of the future. “To create a new cultural institution, the first thing is to understand the limitations of the existing ones. What is a cultural centre; what is a museum; and what is a theatre? Why must theatre be designed and constructed with the current look? What is the relationship between theatre and technology? What is the relationship between theatre and the faculty of our critical thinking? - If there is no relationship between them, then we need to find out why. We have always believed that in the process of artistic creation, there should be a space dedicated for independent thinking and dialectics. If this characteristic slowly disappears, where do the problems come from? These are the questions we often raise.”



在榮念曾看來，香港最重要的特質就是四通八達，「怎麼去保持這個四通八達，怎麼讓香港在國際文化交流上更暢通，從我們的角度看文化和文化交流，創意最重要的是思辨，批判思維，還有就是怎麼保持好奇心，香港有這方面的優勢，當然它的挑戰是如何在商業夾縫中尋找文化空間，尋找文化交流的模式、平台，尋找文化交流上的研究發展，最後當然，我們也在尋找自我評議，在做事情的過程中，一定要保留一個空間去討論自己做得不好的地方在哪裡。」

## 從四城到廿四城

1997年，榮念曾在香港主催了「香港 | 臺北 | 上海 | 深圳城市文化交流會議」（簡稱「四城會議」），由四個城市輪流作莊，探討四城之間共同關注的文化議題。「城市跟城市可以很好地互動，而不是只有競爭。四城會議是非常有趣的實驗性文化交流平台，我們在談怎麼建立跨文化、跨地域、跨領域的平台，對整體文化發展可以有怎麼樣的作用。那時覺得應該找四個藝術文化體制不同的城市，搭建平台，每個地方十個人，這十個人要不同類型的，有些是教育工作者、有些是做研究的、有些是前線創作者、還有評論人，甚至慈善機構的，我把在慕尼黑做論壇的概念帶到了四城會議。」

同年他與歌德學院聯合策畫了於慕尼黑舉行的香港藝術節，舉辦了為期一個月的藝術活動。「那時歌德學院請我去，香港要回歸了你覺得未來會怎麼樣？我說不如搞一個討論，香港十個人慕尼黑十個人，都是不同類型的十個人，然後我把它擴大成四個城市各十個人……轉眼二十二年過去了，大家在這個平台上互相啟發彼此，早期深圳、上海都跟我們拿料，政府怎麼做文化基金會這樣的組織，後來深圳上海開始有了文化藝術基金會；在城市公共文化空間如博物館、劇場的管理體制上，四城間亦有相互參考……這個平台讓我更瞭解臺灣和內地和研究方面的方法，更重要的是當你建立了一個互相信任之後，很多事情大家都會分享。」

In Danny Yung's view, Hong Kong's most significant feature lies in its accessibility and connectivity. "How to keep up this special connectivity? How to make Hong Kong more unimpeded in international cultural exchange? From our perspectives on culture and cultural exchange, the most important aspect of creativity comes from analytical and critical thinking, as well as the way to nurture our sense of curiosity. Hong Kong has its advantage in this respect. No doubt within the confines of this highly commercial city, Hong Kong faces the challenge of how to create cultural spaces; how to explore the modes and platforms for cultural exchange; and the research and development for cultural exchange. Finally we are of course also searching for self-evaluation. In the process of endeavouring to do something, we must allow room to discuss and reflect on what we have not been able to do well."

## *From four cities to twenty-four cities*

In 1997, Danny Yung initiated the Hong Kong-Taipei-Shanghai-Shenzhen City-to-City Cultural Exchange Conference (referred to as the Four-City Conference) in Hong Kong. Since then the four cities take turns to host the conference to discuss cultural issues of common concern among the four cities. "Cities can interact with each other very well on a city-to-city level, not merely on a competition level. The Four-City Conference is a very interesting platform for experimental cultural exchange. We discussed how to establish a cross-cultural, cross-regional, and cross-disciplinary platform, and what impact it will bring to the overall cultural development. At that time, I felt that we should identify four cities with different art and cultural systems and build a platform, with ten people from each city, and of different categories. Some are educators, researchers, and some are frontline creative workers, critics, as well as charity organisations. I brought to the Four-City Conference the concept of the forums I organised in Munich."

In the same year, Danny Yung and the Goethe-Institut jointly planned and organised the month-long Hong Kong Arts Festival in Munich. "The Goethe-Institut invited me. They wanted to know what I think of the future of Hong Kong at the dawn of its Handover. I said it would be better to have an open discussion. Let's have ten people from Hong Kong and ten people from Munich. They are ten different types of participants. Then I expanded it to four cities with ten people from each city... Twenty-two years have since then swiftly gone by. On this platform we have inspired each other. In the early days, Shenzhen and Shanghai consulted us on how our government set up organisations such as cultural foundations. Later on, Shenzhen and Shanghai began to set up their own arts and cultural foundations. Regarding urban public cultural spaces such as museums and theatres, the four cities also share their own experience for reference... The platform allows me to better understand the research methodology of Taiwan and the Mainland, and more importantly, when mutual trust is established, so much more would be shared generously by everyone."

2017年，當香港再次成為四城會議的東道主，榮念曾將其擴展至「一帶一路」沿線城市。「香港——帶一路城市文化交流會議2017」，可說是四城會議的進階版，以「文化交流及城市品質」為題，分成四個討論會，每個討論會有四個城市代表參與，形式上與四城會議相近。這四個城市討論現有文化交流的政策、組織、制度所面對的挑戰，繼而討論文化交流與城市品質的關係，最後請藝術家給予回應。榮念曾解釋：「這是一個試驗，請來十六個城市的藝術文化工作者來，每個城市給出一個關於文化交流及城市品質有關的報告，並邀請這些城市的實戰藝術工作者，評論這些報告。我們希望這能發展成一個藝術文化交流平台，促使藝術家(Artist)、管理人(Administrator)、政策制定者(Policy Maker)的對話。我們嘗試建立一個文化交流平台，並希望最終能透過這實驗為香港建立一帶一路的文化智庫。」

到了「香港帶路城市文化交流會議2018」，榮念曾乾脆將主題聚焦在「文化智庫」建設，探討「一帶一路」沿線城市合作發展「文化帶路智庫網路」的可行性。在兩天總計八個多小時的論壇中，來自香港、上海、臺北、雅加達、東京、馬德里、蘇黎世等三十多個城市的五十多位元嘉賓從教育系統、研究方式，到與政府的關係、如何落地等多個方面對「文化智庫」進行了深入的探討，並前瞻「文化帶路智庫網路」的籌備工作，提出了諸如大學、基金會和非政府組織共同著手建立資料庫等建設性提議。

今年的9月10、11日，第三度舉行的「香港帶路城市文化交流會議2019」主題定為「國際文化交流——策略與未來」，探討香港在中國「一帶一路」倡議下的文化交流機遇。四個正在進行的文化交流網絡研究的中期報告，將向參加者總覽4 x 6個城市的文化景觀，及其文化交流概況。榮念曾相信，以堅實知識為基礎的規劃，將有助文化界思辯與前瞻在新時代的角色。

In 2017 Hong Kong once again became the host of the Four-City Conference. This time Danny Yung extended the scope of the conference to include the Belt and Road cities. The Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017 can be regarded as an upgraded version of the Four-City Conference. Themed around "Cultural Exchange and City Branding", the Conference is divided into four forums, each participated by representatives from four cities. The format is similar to the Four-City Conference. In the forums, representatives from four cities discussed the challenges faced by existing cultural exchange policies, organizations, and systems. Then the relationship between cultural exchange and urban branding was explored. At the end of each forum session, young artists were invited to give their creative response. Danny Yung explained: "This is an experiment. We've invited art and cultural workers from sixteen cities. Each city gives a report on cultural exchange and city branding. We've also invited front-line arts practitioners from these cities to comment on the reports. We hope that this can develop into an art and cultural exchange platform, promoting the dialogue among artists, administrators, and policy makers. We hope that this cultural exchange platform and the experiment taking place on this platform will eventually help build a Belt and Road cultural think tank for Hong Kong."

At the Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2018, Danny Yung simply focused the theme on the building of a Cultural Think Tank, exploring the feasibility of collaborations in developing the framework for a Belt-Road Cultural Think Tank Network in the Belt-Road cities. During the two-day forum of over eight hours' discussion, more than fifty guest speakers from over thirty cities, including Hong Kong, Shanghai, Taipei, Jakarta, Tokyo, Madrid and Zurich,, participated in in-depth discussions on the Cultural Think Tank with specific reference to the domains of education systems, research methodology, government relations, and practical implementation. The speakers also previewed the preparatory work for the building of a Belt-Road Cultural Think Tank Network and proposed constructively on the joint collaboration of bodies such as universities, foundations and NGOs in the setting up of databases as a way forward.

On September 10 and 11 2019, the Conference was held for the third time as Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2019 with the theme of International Cultural Exchange - Strategies and the Future, exploring Hong Kong's potential in tapping the opportunity of cultural exchange under China's One Belt One Road Initiative. The mid-term report of four on-going research projects about cultural exchange networks provided participants with an overview of the cultural landscape and exchange activities of 4 x 6 cities under the Belt and Road Initiative. Danny Yung believed that solid knowledge-based planning would facilitate and empower the cultural sector to re-examine its role in the new world order.



## 香港的優勢和責任

為什麼要聚集一帶一路？「因為一帶一路太重要了」，榮念曾解釋，「其實這也是我們一直在做的，就是跟全球不同城市關心文化、有同樣意念的朋友銜接，探討彼此關心的問題。所以當一帶一路的概念出來，我是非常關心的，怎麼去建立一個雙贏的平台。討論文化外交，一定要討論什麼是文化交流，我們總在談論怎麼去為文化交流搭建一個更好的平台，那什麼是更好？怎麼可以做到雙向、互利的平台，雙向就是你來我往。」

榮念曾強調，「我辦了三年的文化帶路論壇，請很多一帶一路沿線城市的重要文化推手——你希望有諍友來給你提一點好的評議，不是大家嘻嘻哈哈做一些很表面的公關。他自信「關於文化交流，其實我們做的每一件事情都是沒人做的，都是對現有所謂的文化交流體制、理念、活動的批評，現在很多（文化交流）都只是活動，而活動是沒有策略的，這些都是我們希望可以鋪排的論述。現在最缺乏的，就是沒有論述的環節，尤其是評議論述。我們要辯證，就要有方法和程式跳出跳入，要有機制去討論我們的局限、強項和弱項；這樣，就有互動，評議及發展的工作就會不斷進步。相對其他華人地區，香港有最佳的評議文化的客觀條件，在大中華文化的發展進程中，香港最能發揮積極對多元文化評議和創新文化的效用，這正是『一國兩制』的精神。不如此，香港真正的優勢——諸如民間創意、國際視野與敏感度、以及多元發展的文化精神就無法好好發揮。」

## Hong Kong's advantages and obligations

Why convene the gatherings of the Belt and Road cities? "It's simply because the Belt and Road is so important," Danny Yung explained. "In fact, this is what we have been working on over the years, connecting with friends from around the world who care about culture and share similar ideas to discuss issues of common concern. That's why when the concept of Belt and Road Initiative was first announced, I felt very concerned about how to build a platform that is mutually beneficial. When it comes to the discussions on cultural diplomacy, we must discuss what is cultural exchange. We have always been discussing how to build a better platform for cultural exchange, and what could be done to make it better. How can we set up a platform that is bilateral and mutually beneficial. To be bilateral is in actuality about exchange, interaction, i.e. a two-way communication."

Danny Yung emphasized, "I have organised the Belt-Road Cultural Forum over the past three years inviting many important figures representing the cultural driving force from cities along the Belt and Road routes. We hope that these honest and sincere friends would give us some good critique, not just showy public relations stuff." He said confidently, "In fact, nothing we do concerning cultural exchange has been done by anyone before. All the things we do are criticisms of the existing so-called cultural exchange system, concepts, and activities. Nowadays many (cultural exchanges) are purely activities, and activities are themselves void of strategies, whereas we hope to lay the groundwork for discourses. What is most lacking now in cultural exchange is the part on discourse, especially the commentary on discourse. To conduct dialectical discourses, we must be equipped with methods and procedures that enable us to jump in and out to examine issues, and the mechanism to discuss our limitations, strengths and weaknesses. In this way, there will be interaction, and the work of evaluation and development will continue to make progress. Compared with other Chinese regions, Hong Kong has the best objective conditions for the culture of evaluation to thrive. In the development of Greater Chinese culture, Hong Kong can best play its positive role in multicultural reviews and innovative culture. This is exactly the spirit of One Country, Two Systems. Otherwise, Hong Kong's real advantages in the domains such as folk creativity, international vision and sensitivity, and the cultural spirit of pluralistic development cannot be fully brought into play."



進念·二十面體的創辦人，同時也是這個計畫的主持人榮念曾特別提醒我們：「要經常去思考，我們遇到的，想要解決的問題在哪裏，局限是什麼。你可以退三步來看你正在做的事情，也可以退五步。或者，退十步來看看，可以怎麼突破。」



Danny Yung, founder of Zuni Icosahedron and the host of the project, reminds us, "we have to keep reflecting on the problem we encounter and wish to solve, as well as the limitations we face. You can step back to look at what you are doing. Step further back, or even further back to see how to breakthrough."



東京藝術大學美術研究院與環球藝術教授今村有策，有藝術節、藝術平台、文創周、設計周的策展跟顧問戰功，同時也因為在學校教書，他可以隨時引經據典，讓人瞭解文化跟理論的關係在哪裡。

他在他的《何不嘗試另類和實驗性的國際文化交流？》報告裡提到，從開始交流到交流要產生成果，需要經過三道工序：交流（資料閱讀，田野調查）、合作（工作坊，互相學習）、聯合製作（為共同的目標而努力）。

他說，文化交流就像是日本人賞櫻的時候，會在樹下披上的藍色野餐墊。我有我的領地，你有你的領地。但是，我們都因為「美」而聚在一起。我們有共同在乎的東西，我們為此準備好東西要來分享（吃的喝的，以及最重要的，愉快的心情）。所以，文化交流，就是得鋪上自己的藍色野餐墊，跟別人一起。

Professor Yusaku Imamura of Global Art Practice and Graduate School of Fine Arts of Tokyo University of the Arts mentioned in his report "Why not Alternative and Experimental International Cultural Exchange?" that any exchange programme has to go through three stages from beginning to end: exchange (reading materials, field research), collaboration (workshops and mutual learning) and collaborative production (working for a common goal). He likened cultural exchange to the Japanese tradition of Hanami where people often place blue picnic mats under trees. I have my territory and you have yours. But we all assemble for the sake of "beauty". We have a common goal, and hence we are prepared to share (food and drinks, and most importantly, a good spirit). Cultural exchange entails setting up your own blue picnic mat, together with others.

越南國立文化藝術研究院藝術學院總監說：要做的事情很多，重點是，要持續的做。

The Director of VICAS Art Studio of Vietnam National Institute of Culture and Arts Studies: There are a lot to do. Most importantly, we need to do them consistently.



轉載自遠見華人精英論壇

撰稿

李立亨

藝術節和節目獨立策展人

## 沒有思考，你就只是個工具



## Without thinking, you are only a tool

Excerpted from  
Global Views Leaders Forum

Text by Lee Liheng  
Independent Curator for  
Arts Festival and Programme

Translated by Moyung Yuk-lin

今年五月，我接受香港「進念·二十面體」這個表演文化機構之邀，擔任「香港帶路——國際文化交流網絡」的研究員。預計在一年之內，拜訪河內、柏林、伊斯坦堡、耶路撒冷、新德里和雅典等，六座城市。

我和另外兩位分別著重在大中華地區、東盟地區的研究員，在九月中的「香港帶路城市文化交流會議」當中進行初步報告。伊斯坦堡文化藝術基金會總監，還有越南國立文化藝術研究院總監，對我的《國際城市文化交流》報告做講評。

### 必須開放，必須認真

除了報告之外，我還受邀對前德國歌德學院祕書長漢斯博士的《後國家文化交流》報告做評論。事實上，他講的好得不得了，我只能仰望、鼓掌跟致敬。

我問說，你的四十年文化交流經驗中，有沒有不能解決的問題。如果有的話，原因是什麼？

博士說，他們遇到的問題千奇百怪，但也萬變不離其宗。那就是：你覺得很重要的，為什麼很重要。你得說服我。而這個說服的過程，永遠在發生當中。

他舉例說，歌德學院顧名思義，應該做的是跟德國有關的文化活動。但是，過去沒有人會想到，現在有些項目，不但沒有德國人參與，跟德國沒有直接關連，也不發生在德國。

只要這個項目對世界文化的保存、發展、交流，而且跟此刻的世界現狀有關連，就有可能得到補助跟宣傳。

也就是說，文化交流已經上升到「我中有你，你中有我」的理解當中。不需要，一定得凸顯我，我才能參與這個項目。

## 保持好奇，打破孤立

中文名字叫做顧麗采的亞洲協會環球演藝和特色文化倡議總監Rachel，做的報告叫做《環球表演藝術交流：一個相互依存世界中的交匯》。她提到交流絕對不是靜態的觀看，而應該是動態的體驗。

她提到文化交流，必須把握兩個原則：保持好奇，打破孤立。這個好奇心，建立在你有基本的認識，自己的看法。同時，還要繼續對於一樣跟不一樣的東西，感到想要知道「何以至此」，並進而去找出可以對話的地方。至於「打破孤立」，更是文化交流工作者必須時刻提醒自己的原則。我們要找到同類，讓他知道他不孤單。同時，也要跟他一起發現可以攜手之處在哪裏？或者，無法交流的原因何在。

她還提醒，文化交流難免會讓人形塑自己的思考模式。但是，不要忘了，思考模式的確需要，打破再重組思考模式，那是經常會發生的。不要太過我執。

## 必須挑戰，必須批判

東京藝術大學美術研究院與環球藝術教授今村有策的說法實在非常形象化，又言之成理。最後，他提到井筒俊彥先生提出的經典說法：水平的溝通，垂直的溝通。兩者不能偏廢。

文化交流的確應該用批判，用挑戰的角度來思考。換個角度來說，生活跟工作當中，如果不懂得思考，你就只是個工具。工具的被汰舊歡新速度，可是很快的呢。



新加坡「避難階段」創始人劉曉義提到：資源整合、領導力培養、網絡發展、以及策略分享的問題。

Liu Xiaoyi, founder of "Emergency Stairs", Singapore: Consolidate resources, nurture leadership, develop network, share about strategies.

亞洲協會環球演藝和特色文化倡議總監顧麗采提到：文化交流，必須把握兩個原則：保持好奇，打破孤立。要讓合作對象知道，他們需要我們。所以，我們暨要創造可以合作交流強項，更要保持彈性，讓美好可以發生。

Ms. Rachel Cooper, Director of Global Performing Arts and Special Cultural Initiatives of Asia Society: Cultural exchange should uphold two principles: stay curious, break isolation. You have to let your collaborative partners know that they need you. We hope to create strong collaborative projects while maintaining our flexibility to allow further wonders to happen.



伊斯坦堡文化藝術基金會文化政策研究總監說：需要一組穩定的團隊為主，搭配不同城市的顧問跟人際網絡為輔。

Ms. Özlem Ece, Director of Cultural Policy Studies of the Istanbul Foundation for Culture and Arts said: We need a stable core team, supported by advisors and networks in different cities".

耶魯——新加坡國立大學學院李集慶教授提到：文化交流要如何避免行禮如儀，自說自話。

Professor Lee Chee Keng of Yale-NUS College: How does cultural exchange avoid being a mere formality or echo chamber?



前德國歌德學院祕書長漢斯博士說：他們遇到的問題萬變不離其宗：你覺得很重要的，什麼很重要。你得說服我。而這個說服的過程，永遠在發生當中。只要這個項目對世界文化的保存、發展、交流，而且跟此刻的世界現狀有關連，就有可能得到補助跟宣傳。

Professor Hans-Georg Knopp, former General Secretary of the Goethe-Institut: The problems they face are very similar - why do you treasure what you treasure? You have to convince me. This convincing process is forever happening. As long as the programme facilitates the preservation, development and exchange of the world's cultures, as well as demonstrates relevance to our time, it may receive subsidies and promotion.

## #3

## 培育藝術人才 支援香港創意產業

## Promote HK as an international cultural exchange centre

經典 + 創新

Classic + Innovation

### 榮念曾進念實驗劇場文獻庫 影像重構系列《尋找新中國》

Zuni experimental theatre arts  
archive: Danny Yung  
Restructuring Images Series  
*In Search of New China*

藝術總監/策劃 榮念曾

Artistic Director/ Curator  
Danny Yung

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.



區雪兒《百年之孤寂》

Susie Au: *One Hundred Years of Solitude*



沈聖德《媒介事件之六》

Jim Shum: *Media Event 6*

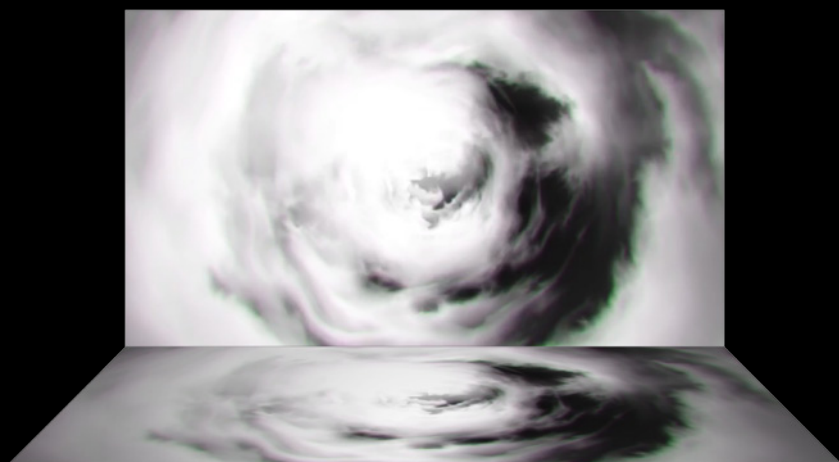


「展現劇場縱向(時間)的綜合能力和香港劇場最香港的特質[……]《尋找新中國》重構約四十年前把影像創作引入劇場的青春和青澀氣息，把進念的劇場文化從《中國旅程》到《尋》的時間軌跡，通過藝術上的合作夥伴聚首，追溯過去的藝術根源[……]《尋》乃進念開展表演藝術平台對劇場未來想像的大集燴」

梁偉詩 《文匯報》

“Showing the integration power of time in theatre and the most ‘Hong Kong’ character of Hong Kong theatres [...] *In Search of New China* rebuilds the youth of adding image design into theatre about forty years ago. It tracked Zuni’s theatre culture from the time of *Journey to the East* to that of *In Search of New China*, by gathering artistic partners of those periods, tracing the root of art from the past. [...] *In Search of New China* is a mix of Zuni’s imagination towards the future theatre.”

Jass Leung Wai Sze *Wenweipo*



鮑藹倫《中國是個大花園》  
Ellen Pau: *China is a Big Garden*



黃志偉《尋找新中國》  
John Wong: *In Search of New China*

黎達達榮

跨越漫畫劇場創作

《十八樓燒肉・體檢密室》

Lai Tat Tat Wing

Comic Theatre

*The Pork Chop Inferno -*

*Chamber of Experience*

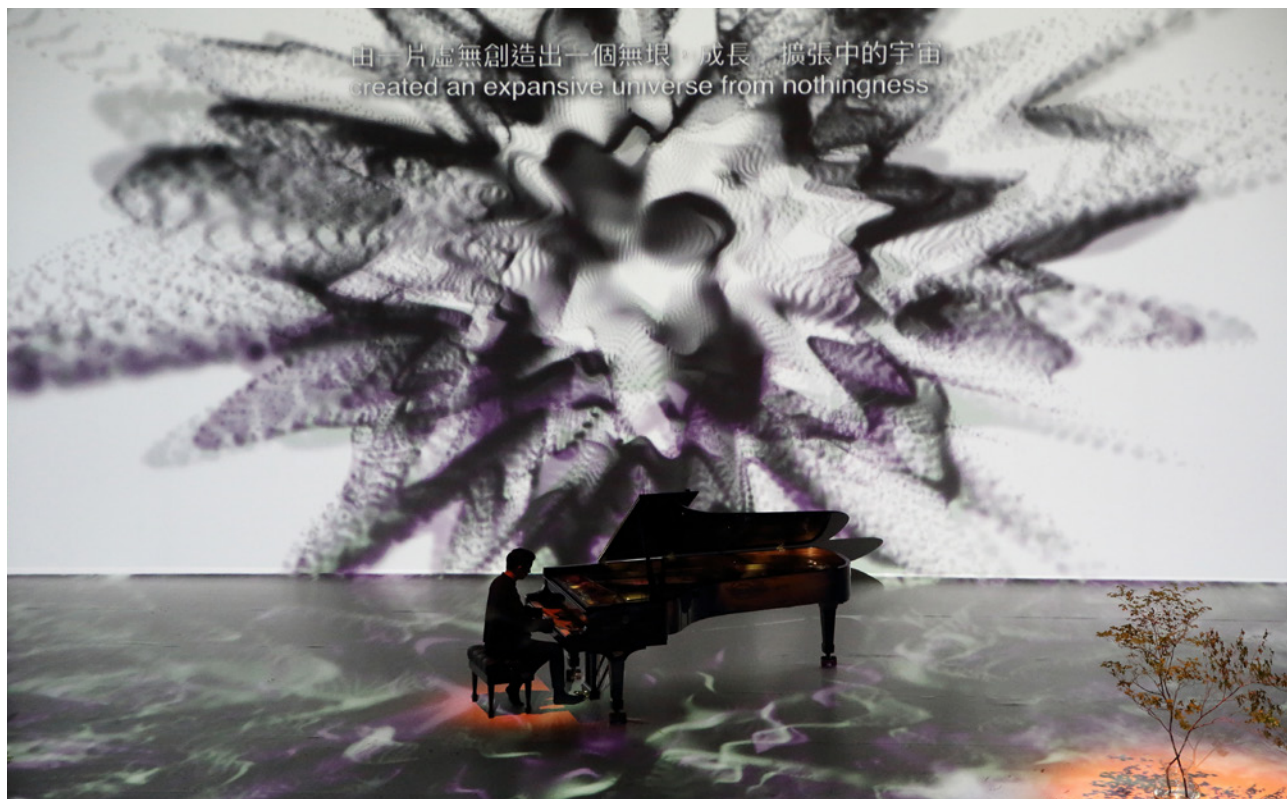
創作筆記 黎達達榮

漫畫的製作過程  
首先決定的是頁數  
頁數決定故事長度  
長度影響故事的複雜程度  
故事類型決定了風格  
同時產生一連串圖像  
把圖像當成文字來閱讀  
就是劇本的雛形  
把文字分類進行資料蒐集  
腦裡會出現不同的圖像  
我的工作就是要編排、  
刪減圖像的內容  
然後排列出閱讀次序  
有合理的，有不合理的  
有時好玩，有時安靜

Creative Note Lai Tat Tat Wing

The process of comic novel creation  
The first decision to make is the number of pages  
Number of pages defines the story's length  
Story's length affects its complexity  
Story's theme defines its style  
And generates a series of images  
Then turns images into texts  
That becomes the blueprint of the script  
Researches start with identified keywords  
Keywords brought in images in my mind  
My job is to edit those images into story's content  
Then arrange a reading sequence  
Some are rational, some irrational  
Sometimes it is playful, sometimes serious





## KJ 黃家正 鋼琴獨奏「神樂三部曲」之《神唔神》

### KJ Wong's God Trilogy - *God or No God*

#### 創作筆記（節錄） KJ 黃家正

在準備今年的獨奏演出時，我發現我對這節目的思義比兩年前深入很多。這也是藝術家們為何需要用時間去浸淫的原因：it grows on you.

這節目是我彈奏過所有音樂會中最哲學性的，也是最挑戰性的（也所以我這一刻最喜愛的）。第一 Part「無中生有」，不用解釋。第二 Part「生生不息」，也就是生命之本體。從魔鬼的階梯旋轉宇宙到巴哈無限輪迴，「鏡中鏡」自我尋覓，當中有着調性之細微關係。

貝多芬這一首巨著述盡人生之所有。主觀切入，四個樂章可代入「社會」、「生活」、「人性」、「靈魂」之歷。

#### Creative Note Excerpt KJ Wong

At times I thought a better title would possibly be : "To be Human"

Part 1 - Creatio Ex Nihilo: on B, Arvo Part's "Fur Alina" creates an atmosphere that is already there, permanently existing, unconsciously visible and audible, but ignored. Followed by Ligeti's "Devil's staircase", a geometrical music-mathematical experiment. Its universe expands and contracts; harmony and cacophony co-exist coherently. Part 2 - Cycle of Life: Bach's Passacaglia entails where life starts on C. The materials on the same bass line were transformed and distilled into every possible forms. Form over matter, but matter over form. Part 3 - God or No God: The Hammerklavier Sonata by Beethoven in B-flat. The 17-minute third movement is the great lament of the human soul written in music. A human being confessing to the unknown, all before the two-pages realisation leading into the Fugue, which carries all the human spirits and strengths conquering all obstacles to surge as a better human.

To find God, is to be a better human. B-flat is the note before B-natural. Thus the programme suggests that "perhaps God is before or behind all the quests." I leave it upon the audiences to decide which answers they want.





## 黃大徽 舞蹈 + 劇場《六種震動》

Dick Wong Dance + Theatre *We Are Now Six*

### 創作筆記(節錄) 黃大徽、洪俊樂、莫嫻、徐奕婕、黃譜誠

1.

我會記起那一張張的臉。身體會否記起昨日的事？昨日跑過的步最終會如何轉化成一個結果？每一步都是乘著上一個步伐而來。步伐是身體的看護，讓我記得我從何來。

2.

每天的問題或許都不能帶來答案。答案好像一個不可知的黑洞。可知的並非未來，黑洞無處不在。黑暗不能殺死黑洞，黑洞的入口有微風。迎著微風，我們說再見。

3.

有些時候，我不知道可以做，應該做什麼，令我思考存在。我思故我在，我們可以做的是看見、聽、感受、分析，然後在幻燈箱裏投射。幻燈箱不知道分析花如何出現，但投射出來的背影搖動。我站在最後，層層疊疊無止無盡的背影遮擋著前方。要看得見被遮擋背後的風景，就必須先正視眼前的事。

4.

在這大時代中，你有流淚嗎？有憤怒嗎？作為一枚棋子你有何感想？被流淚的棋子沒有選擇，是鐘擺和腳步的憤怒和踐踏。而流淚不過是情感的渣滓。情感會否通過空氣而感染一同存在的陌生人。陌生人可能是令你最有力走下去的那個人。

5.

腿是移動的開始，看見和看不見是重心，可能和未知的練習。開始之後就回不去了，永永遠遠。回不去的原因是為向未知的路前進。前進有時需要後退，方向其實可以有很多可能。一席空間，無限可能。



**Creative Note** Excerpt Dick Wong, Jonathan Hung, Jennifer Mok, Ivy Tsui, Chester Wong

1.  
I'd remember all the faces. Will the body remember what happened yesterday? How would the distance that I ran yesterday finally turn into a result? Every step comes into being from the former step. The steps I take are the caretaker of my body, letting me remember where I came from.
2.  
We might not have answers for all the questions arise every day. The answers are like an unfathomable black hole. What is conceivable is not the future, and black holes are everywhere. Darkness cannot eliminate black holes, and there is a breeze at the mouth of the black hole. Let's say farewell embracing the breeze.
3.  
Sometimes, I don't know what to do, and what I should do, and this makes me ponder on existence itself. I think, therefore I am. What we can do is to see, to listen, to feel and analyse, and then project that with the magic lantern. The magic lantern does not know how to analyse the existence of flowers, and the shadows in the projection keep wavering. I'm standing at the furthest back, and endless layers of people's backs are blocking my view. In order to see what's happening in front that was blocked from me, I must first face up to what is in front of me.
4.  
In these times, have you shed tears? Are you enraged? As a pawn, how do you feel? As a pawn made to weep, I have no choice. It's the pendulum and footsteps of anger and being trampled. Tears are but the residue of emotions. Can emotions affect strangers existing in the same space through the air? A stranger might be the most likely person who could make you carry on.
5.  
The leg is the beginning of movement, and seeing and not seeing is the centre of balance, an exercise of possibilities and the unknown. Once you get started, there is no return, forever and ever. The reason for not being able to return is the going forward for the unknown future. Sometimes, we need to go backwards in order to move forth. There can be many possibilities for the direction. One space, endless possibilities.





## 香港專業教育學院 舞台與技術工作坊

Hong Kong Institute of Vocational Education  
Stage and Technology Workshop

### 專業實習

共有 18 名本地學生及交流生參加

### Professional Internship

18 local and exchange students participated

創意操場

Creative Playground





"Zuni is unanimously understood by the community as Hong Kong's longest-standing player and incubator on arts tech."

**Our Hong Kong Foundation**

「進念獲一致公認為香港藝術與科技領域上最歷久的參與者及培育基地。」

**團結香港基金**

## #4

# 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.

**教育 + 創新**

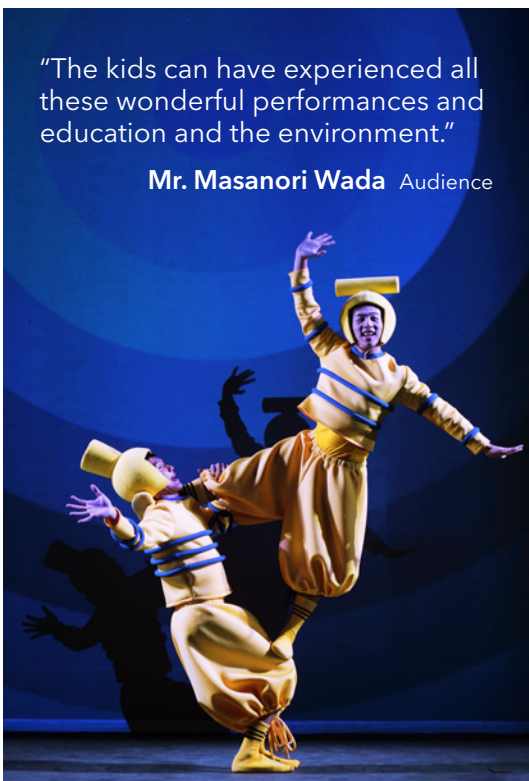
**Education + Innovation**

導演/設計 胡恩威

Director / Design Mathias Woo

"The kids can have experienced all these wonderful performances and education and the environment."

Mr. Masanori Wada Audience



## 兒童 Children



「讓小朋友體驗了精彩的表演、教育、劇場環境。」

和田正典先生 觀眾



**兒童創意音樂劇場《STEAM之四大發明》**

國際綜藝合家歡 2019 節目

Children Music Theatre

*STEAM - The Four Great Inventions*

International Arts Carnival 2019 Programme



# How to understand Zuni?

Excerpt

By Dr Rossella Ferrari

Professor of Chinese Studies (Sinologie), University of Vienna, Austria

## Education

Arts education and outreach activities for the benefit of local communities are an important aspect of Zuni's social mission. Zuni's creative education programme has been far-reaching, with international community art projects such as *Black Box Exercise* and *Tian Tian Xiang Shang* (TTXS). The Danny Yung Creative Playground provides basic theatre training to local youths, covering elements of body practice, space, technology, sound, voice, and other topics. Theatre programmes for young audiences such as *Bauhaus Magic Flute Playground* and the anime musical *STEAM - The Four Great Inventions* encourage children to learn the value of collaboration and creativity through movement, singing, and interactive games based on principles of science, technology, engineering, arts, and maths (STEAM). The young participants are exposed to aspects of European and Chinese cultures, such as Mozart's music and the Bauhaus design in the former, and the invention of paper, gunpowder, printing, and the compass in the latter.

Another aspect of Zuni's goal of reconnecting theatre with social movements is the company's long history of engagement with socio-political developments in Hong Kong, frequently addressing political themes and civic matters in their performances. The social theatre series, *East Wing West Wing*, has had several iterations over the years, satirizing local politics and stimulating discussions about urban planning, public security, and cultural development. The 2018 participatory policy forum theatre production, *Plan HK Better!* used surveys, live polling, performance, and debates to respond to a Task Force on Land Supply public consultation on Hong Kong's housing shortage and the planning of living space and facilities in the city. This and other recent works show Zuni's continued commitment to Hong Kong - her culture, her people, her traditions - and the future of the city.

## 如何理解進念

節錄

文 費萊麗博士

維也納大學

中國研究系(漢學)教授

中文翻譯 武宗倫

## 教育

藝術教育和有利於當地社區的延伸活動是進念社會使命的一個重要方面。進念的創意教育項目影響深遠，比如《黑箱作業》和《天天向上》(TTXS)等國際社區藝術項目。榮念曾創意操場為當地青年提供了基本戲劇培訓，其中包括身體練習、空間、技術、聲音、噪音和其他主題。《魔笛遊樂場》和動畫音樂劇《STEAM——四大發明》等針對兒童觀眾的劇目鼓勵兒童通過動作、歌唱和以科學、科技、工程、藝術和數學(STEAM)為基礎的互動遊戲來學習合作和創意的價值。兒童觀眾瞭解到歐洲和中國文化的方方面面，比如歐洲文化中的莫扎特音樂和Bauhaus設計以及中國文化中的紙、火藥、印刷術和指南針這四大發明。

進念重新聯繫戲劇和社會運動目標的另一個方面是該劇團在香港參與社會政治發展的長久歷史，通常在演出中表達政治主題和公民事務。社會戲劇系列《東宮西宮》多年來反復上演，諷刺地方政治並推動有關城市規劃、公共安全和文化發展的討論。2018年參與式政策劇場戲劇作品《做好香港地》採用調查、現場投票、績效和辯論來響應土地供應工作隊的香港住房短缺和城市居住空間社會規劃的公眾諮詢。這部作品和其他近期作品都展示了進念為香港——包括香港文化、人民和傳統——以及城市未來做出的不懈努力。



瞬間遊樂場

(香港文化中心、元朗劇院、荃灣愉景新城)

Pop-up Playground (Hong Kong Cultural Centre, Yuen Long Theatre, D-PARK (Tsuen Wan))



四大發明小兒 Four 工作坊

(元朗劇院)

Pre-show Workshop  
Four Inventions for Junior  
(Yuen Long Theatre)



兒童創意音樂劇場《魔笛遊樂場》

Children Singing & Playing Music  
Hoop Dance

BAUHAUS Magic Flute Playground



# 通識 Liberal Studies



進念通識公民教育劇場「做好香港地」學生專場  
Zuni Liberal Studies and Civic Education Theatre  
“Plan HK Better!” Student Matinee

「這次演出我們可以吸收到一些新的資訊，不單是發洩，而是很實在地了解政策；我們的學校歡迎不同形式的公民教育劇場進入學校，同學需要這樣的經歷。」

浸信會永隆中學老師

“Through this programme we can gain new information, not only sentimental, but practically learn about the policy. Our school welcome various forms of civic education theatre into the school. Students need this kind of experience.”

Teacher from Baptist Wing Lung Secondary School



《譬師杜煥》杜煥憶往：實驗地水南音 + 舞台創新技術講座  
康文署「高中生藝術新體驗」計畫學生專場

*Blind Musician Dou Wun Dou Wun Reminiscence:*  
Experiment Deishui Naamyam + Stage Technology Talks  
LCSD “Arts Experience Scheme for Senior Secondary Students”  
Student Matinee

「令我加深對南音以及對各種舞台技術元素的認識。」

鄭昀靖 聖保祿中學同學

“It increases my knowledge of Namyaam and various stage technology elements.”

Cheng Dik Ching, Student from St. Paul's Secondary School

學校巡演《萬曆十五年》演出 + 放映  
1587, a Year of No Significance Performance +  
Screening School Tour

「很欣賞導演所說的距離感，電影版放映令同學不論座位遠近均能感受到演出的張力，看到演員的表情、服飾等，打破舞台劇的局限。」

梁詠梅 九龍三育中學 中國歷史科老師

“I appreciate the sense of distance the director mentioned. Screening version allows students from different seats experience the power of the performance, by seeing the facial expressions and costumes of the performers, breaking the limitations of stage.”

Ms. Leung, Chinese History Teacher from Kowloon Sam Yuk Secondary School

2019/20 年度

3,300<sup>+</sup>

學生觀眾人次  
participations

13

間中學  
secondary  
schools

迦密中學 | 聖羅撒書院 | 中華傳道會李賢堯紀念中學 | 佛教善德英文中學 | 聖保祿中學 |  
仁濟醫院第二中學 | 佛教沈香林紀念中學 | 基督教四方福音會深培中學 | 浸信會永隆中學 |  
順利天主教中學 | 明愛胡振中中學 | 香港教育工作者聯會黃楚標中學 | 天水圍官立中學

Carmel Secondary School | Saint Rose of Lima's College | CNEC Lee I Yao Memorial Secondary School |  
Buddhist Sin Tak College | St. Paul's Secondary School | Yan Chai Hospital No.2 Secondary School |  
Buddhist Sum Heung Lam Memorial College |  
Semple Memorial Secondary School of Church of Foursquare Gospel | Baptist Wing Lung Secondary School |  
Shun Lee Catholic Secondary School | Caritas Wu Cheng-chung Secondary School |  
HKFEW Wong Cho Bau Secondary School | Tin Shui Wai Government Secondary School

# 社區 Community

## 杜煥辭世四十周年紀念 黎達達榮創作《爛大鼓》前傳漫畫展覽

The 40th Anniversary of the Death of Dou Hun  
Lai Tat Tat Wing Rotten Big Ass Prequel  
Comic Exhibition

"It is very engaging. Also, the use of comics is really beautiful. I can't speak clearly enough, but it is really great. I really enjoy it."

**Prof. Emily Verla Bovino**

Professor of Art History from  
Savannah College of Art and Design, Hong Kong  
香港薩凡納藝術設計學院藝術史教授



舞台演出《瞽師杜煥》(大埔文娛中心演奏廳)  
Theatre Performance *Blind Musician Dou Hun*  
(Auditorium, Tai Po Civic Centre)

策畫及設計 胡恩威  
Curator & Designer Mathias Woo



「十方一念 迴向香港」大堂活動  
"The Ten Directions Are But One  
Thought" Foyer Event

唱 菩精合唱團 | 鋼琴 賴旭輝  
Singer Lay Can Sing | Pianist Clement Lai



「天天向上」藝術展(尖沙咀中港城)  
"Tian Tian Xiang Shang" Art Exhibition  
(China Hong Kong City, Tsim Sha Tsui)

原創人 榮念曾  
Creator Danny Yung

## 「進念公益門票計畫」2019 年 "Zuni Welfare Ticket Scheme" in 2019

「計畫讓機構用優惠價格購買門票，讓服務使用者或同工可以欣賞到舞台表演，培養藝術興趣。」

**阮靜儀** 香港免唇裂顎協會行政主任

"The Scheme allows our clients and members of staff to watch stage performances, nurturing their interest in art."

**Ms. Yuen**, Hong Kong Association for Cleft Lip and Palate

「計畫讓機構服務使用者有機會欣賞不同的藝術表演，擴闊視野。」

**吳潔盈** 基督教中國佈道會沙田迦南堂白普理學生發展中心項目統籌

"The Scheme allows our beneficiaries to watch various art performances and broaden their horizons."

**Ms. Ng**, ECFSCCL Bradbury Student Development Centre

## 521

受惠人次  
benefited  
participations

成長希望基金會 | 明愛蘇沙伉儷綜合家庭服務中心 | 基督教中國佈道會沙田迦南堂白普理學生發展中心 |  
伸手助人協會 | 香港免唇裂顎協會 | 香港基督教服務處匯愛家長資源中心(觀塘) | 香港職業發展服務處 |  
間築社 | 香港家庭計畫指導會上水婦女會 | 香港聾人福利促進會

## 10

個受惠社福機構  
benefited  
social groups

Changing Young Live Foundation | Caritas Dr. & Mrs. Olinto De Sousa Integrated Service Centre |  
Evangelize China Fellowship Shatin Cannan Church Limited (Bradbury Student Development Centre) |  
Helping Hand | Hong Kong Association for Cleft Lip and Palate | To-gather Parents Resource Centre (Kwun Tong) |  
Hong Kong Employment Development Service Limited | Project Space |  
The Family Planning Association of Hong Kong - SheungShui Women's Club | The Hong Kong Society for the Deaf

「調度跟舞美相當富有創造力，充分展現了語言的功能以及城市文化多元的魅力，整部劇都給人一種向上的力量！」

**胡冬** 騰訊上海創業基地創始負責人

"The stage managing and aesthetics are really creative. Presented the function of language and the charisma of diversified city culture thoroughly. The whole performance gave people upward powers!"

**Hu Dong**

Founder of Tencent Startup Base (Shanghai)

# 演出



## #5

## 促進中華文化多元發展

## Enhance the diversified Development of Chinese Culture

## Performance

編劇、導演及設計 胡恩威

Scriptwriter, Director &amp; Design Mathias Woo

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.

## 兒童創意音樂劇場《魔笛遊樂場》珠海巡演

Children Singing & Playing Music Hoop Dance  
BAUHAUS Magic Flute Playground @ Zhuhai

「是一次難以用言語描述的驚喜，它結合了音樂、視覺設計、形體戲劇等多種元素，用一種巧妙的『遊樂場』的方式進行呈現。從而既避免了機械堆砌，又能將到場不同年齡層觀眾的童心喚醒。最重要的是，它可能已經在不同的孩子心中種下了音樂、設計、戲劇的『種子』，讓我們共同期待他們生根發芽吧！」

路宇稱 珠海華發中演大劇院演出部 總監

## 第二十一屆中國上海國際藝術節

「香港節 2019——藝匯上海」《建築城市》

21st China Shanghai International Arts Festival

"Festival Hong Kong 2019 -

A Cultural Extravaganza @ Shanghai"

The Architecture of the City

"It's a surprise indescribable verbally. The performance merged elements such as music, visual design, physical theatre, and presented with an interesting form - 'Playground'. It avoided rigidity at the same time awakened the childishness of the audiences of a diverged age range. Most importantly, it may have planted the seeds of music, design, drama in the children. Let's look forward to them growing!"

Lu Yu-cheng

Director of the Performance Department, Zhuhai Huafa & CPAA Grand Theatre





### 城市文化交流會議 2019 (上海年會)

City-to-City Cultural Exchange Conference 2019  
(Shanghai)

### 2019 世界城市文化論壇 (上海)

2019 Global Cities Culture Forum (Shanghai)

### 2019 滬港文化創意合作會議 (上海社會科學院)

The Hong Kong and Shanghai Cultural and Creative  
Co-operation Conference 2019  
(Shanghai Academy of Social Sciences)

### 清華大學國情班 (北京)

Tsinghua University Lesson on National Condition (Beijing)

### 崑曲傳承與發展研討會 (蘇州大學文學院 蘇州崑劇傳習所)

Conference on Kunqu Inheritance and Development  
(Suzhou Institute of Kunqu Opera, College of Arts, Soochow University)

### 303 劇場交流會 (重慶303劇場)

303 Theatre Exchange Meeting  
(303 Theatre, Chongqing)



### 東莞松山湖高新技術產業開發區、 廣州美術學院考察

Visit to Songshan Lake Hi-Tech Industry  
Development Zone in Dongguan,  
and Guangzhou Academy of Fine Arts



### 二元橋 (深圳前海) 深港設計創意產業園考察

Visit to ZETTA Bridge (Shenzhen Qianhai)  
Shenzhen-Hong Kong Design and Creative Industry  
Innovation Hub

### 重慶303劇場考察

Visit to 303 Theatre, Chongqing

### 上海考察 (上海社會科學院、上海戲劇學院、 虹橋奧所未來城、上海大學上海美術學院)

Shanghai visits (Shanghai Academy of Social Sciences,  
Shanghai Theatre Academy, Hongqiao OXO City,  
Shanghai Academy of Fine Arts of Shanghai University)

# 會議 Conferences and Meetings

# 考察 Visits

參訪長沙、創意文化交流學術講座(湖南)  
Visiting Changsha, Creative Cultural Exchange  
Academic Talk (Hunan)

重慶川劇院講座：傳統與當代(重慶川劇院)

Chongqing Chuan Theatre Talk: Traditional and  
Contemporary (Chongqing Chuan Theatre)

303 劇場講座：藝術與科技(重慶303劇場)

303 Theatre Talk: Art and Technology  
(303 Theatre, Chongqing)

2019 萬象白領戲劇節——榮念曾實驗戲劇40年講座分享會  
(深圳萬象城前簷書店)

C-Theatre Officeasy Drama Festival 2019 – Danny Yung Experimental  
Theatre 40 Years Talk and Sharing (Shenzhen Book City)



## 講座 Talks

南京大學藝術學院講座  
(南京大學)

Talk for the School of Arts  
of Nanjing University  
(Nanjing University)



## 獎項 Awards

2019 珠海國際設計周

「珠海設計獎-大灣區設計力」獎

Zhuhai International Design Week 2019  
"The Most Creative Designer Award of  
the Greater Bay Area"





## STEAM 之四大發明

### STEAM - The Four Great Inventions

元朗劇院演藝廳 20-21/7/2019 | 香港文化中心大劇院 21-22/9/2019 | 藝術總監/導演/設計 胡恩威 | 音樂 許敖山、伍卓賢、于逸堯 | 填詞 陳浩峰 | 視覺及動畫設計 黎達達榮 | 呼拉圈編舞及演出 許傲群 | 編曲 夏逸緯 | 聲音演出 吾聲 | 服裝設計 盧聲前 | 演出 康博能\*、江清蓉、林家誠、林祐淵\*、黃偉國 | (元朗劇院) 何芷遊 | (香港文化中心) 鍾家誠、謝吳丹、楊永德 (\*台北) | 錄像 陳穎

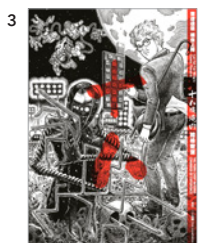
Auditorium, Yuen Long Theatre 20-21/7/2019 | Grand Theatre, Hong Kong Cultural Centre 21-22/9/2019 | Artistic Director / Design Mathias Woo | Music Steve Hui, Ng Cheuk-yin, Yu Yat-yiu | Lyricist Cedric Chan | Visual & Animation Designer Lai Tat Tat Wing | Choreographer (Hoop) & Performance Grace Hoop | Music Arrangement Dipsy Ha | Vocal Performance VSing | Costumes Designer Lo Sing-chin | Performers Kang Bo-neng\*, Ellen Kong, Cleave Lam Ka-shing, Lin Yu-yuan\*, Luka Wong | (Yuen Long Theatre) Flora Ho | (Hong Kong Cultural Centre) Carson Chung, Dan Tse, David Yeung (\*Taipei) | Video Wing Chan



## 尋找新中國 In Search of New China

香港文化中心劇場 23-24/8/2019 | 藝術總監及策畫 榮念曾 | 客席藝術創作 沈聖德、區雪兒、鮑藹倫、黃志偉 | 《媒介事件之六》現場音樂 李清揚 | 《百年之孤寂》錄像演出 鄭寶芝、何秀萍、何寶沂、唐美鳳、黃碧雯 | 《尋找新中國》影像設計 林鎮爵 | 聲音設計 (序及關於客席藝術家) 許敖山 | 錄像設計 (序及關於客席藝術家) 及控制 胡海瀚

Studio Theatre, Hong Kong Cultural Centre 23-24/8/2019 | Artistic Director & Curator Danny Yung | Guest Artists Jim Shum, Susie Au, Ellen Pau, John Wong | Media Event 6 Live Music Lee Ching-Yang | One Hundred Years of Solitude Video Performance Cheng Po Chi, Pia Ho, Winnie Ho, Janet Tong, Wong Pik Man | In Search of New China Video Designer Lam Chun Chau | Sound (Prologue and About Guest Artists) Steve Hui | Video Design (Prologue and About Guest Artists) & Operator Benny Woo



## 十八樓燒肉 體檢密室

### The Pork Chop Inferno - Chamber of Experience

香港文化中心劇場 30-31/8/2019 | 策畫 胡恩威 | 漫畫及劇場創作 黎達達榮 | 演出 葉珮君、楊永德 | 錄像 陳展豪、陳穎

Studio Theatre, Hong Kong Cultural Centre 30-31/8/2019 | Curator Mathias Woo | Comic Strip and Theatre Creation Lai Tat Tat Wing | Performance Step Ip, David Yeung | Video Chan Chin-ho, Wing Chan

## 六種震動 We Are Now Six

香港文化中心劇場 5-6/9/2019 | 導演、創作及演出 黃大衛 | 演出 洪俊樂、莫媽、徐奕婕、黃譜誠 | 跑者 楊靜瑤

Studio Theatre, Hong Kong Cultural Centre 5-6/9/2019 | Director, Creator & Performer Dick Wong | Performers Jonathan Hung, Jennifer Mok, Ivy Tsui, Chester Wong | Runner Stephy Yeung



## 神唔神 God or No God

香港文化中心劇場 7-8/9/2019 | 鋼琴獨奏 KJ 黃家正 | 視覺及創作指導 胡恩威

Studio Theatre, Hong Kong Cultural Centre 7-8/9/2019 | Pianist KJ Wong | Visual and Creative Director Mathias Woo

## 驚夢：凡爾賽宮的舊事 The Interrupted Dream: Chinois Dream at Château de Versailles

香港文化中心大劇院 12-14/9/2019 |

驚夢巡演 8-22/11/2019 | 新加坡 C42 黑盒劇場 | 印尼日惹、峇里、雅加達 ISI Yogyakarta 音樂廳、ISI Denpasar - Gedung Natya Mandala Theatre、Salihara 黑盒劇場 | 策畫、藝術總監、導演及設計 榮念曾 | 副導演 劉曉義 | 音樂設計 許敖山 | 錄像 馬立賢 | 演出 Didik Nini Thowok (日惹)、沈映麗 (上海)、松島誠 (東京)、Nget Rady (金邊)、Amin Farid (新加坡)、江駿傑、孫雅嫻 (新加坡)、Nattapon Wannaun aka Guide (合艾)

新加坡與雅加達巡演由香港經濟貿易文化辦事處贊助

Grand Theatre, Hong Kong Cultural Centre 12-14/9/2019 | The Interrupted Dream Touring 8-22/11/2019 | Singapore C42 - Black Box | Yogyakarta, Bali, Jarkarta Indonesia ISI Yogyakarta Concert Hall, ISI Denpasar - Gedung Natya Mandala Theatre, Salihara - Black Box | Artistic Director, Director & Designer Danny Yung | Associate Director Liu Xiaoyi (Singapore) | Music Designer Steve Hui | Video Rodney Ma | Performers Didik Nini Thowok (Yogyakarta), Shen Yili (Shanghai), Makoto Matsushima (Tokyo), Nget Rady (Phnom Penh), Amin Farid (Singapore), Jason Kong, Sabrina Sng (Singapore), Nattapon Wannaun aka Guide (Hatyai)

The Singapore and Jarkarta touring is supported by the Hong Kong Economics and Trade Office



## 美麗的陰暗 In Praise of Shadows

香港文化中心大劇院 27-28/9/2019 | 導演、改編及設計 胡恩威 | 音樂總監 于逸堯 | 造型 文念中 | 文字協力 何秀萍 | 演出 張耀仁\*、康博能\*、孫陽、崔台鎬\* (\*台北) | 鋼琴 KJ 黃家正 | 錄像 Dino+Hayman@Singular

Based on the same title by Junichiro Tanizaki

Grand Theatre, Hong Kong Cultural Centre 27-28/9/2019 | Director, Script & Design Mathias Woo | Music Director Yu Yat-yiu | Styling Man Lim-Chung | Text Arrangement Pia Ho | Performers Chang Yao-Jen\*, Kang Bo-neng\*, Sunny Sun, Tsuei Tai-hao\* (\*Taipei) | Pianist KJ Wong | Video Dino+Hayman@Singular

## 進念舞台創新實驗室 Z Innovation Lab

香港文化中心劇場 9-23/11/2019 | 總策畫、藝術總監及空間設計 胡恩威

文化中心時間旅程 概念及視覺設計總監 胡恩威 | 〈爛大鼓〉漫畫創作 黎達達榮 | 聲音創作 許敖山 (錄音取自杜煥演唱〈兩老契 啗交〉, 又名〈爛大鼓〉) | 擴增實境 彭文達 | 音響顧問 夏恩蓓 | 製作監督 周俊彥、鄭慧瑩

Studio Theatre, Hong Kong Cultural Centre 9-23/11/2019 | Creator, Artistic Director & Spatial Design Mathias Woo

HKCC-AR Journey in Time Direction and Visual Design Director Mathias Woo | "Rotten Big Ass" Illustration Lai Tat Tat Wing | Sound Design Steve Hui | Augmented Reality Frankie Pang | Sound Advisor Can. Ha | Production Manager Chow Chun Yin, Carmen Cheng



## 瞽師杜煥 Blind Musician Dou Wun

大埔文娛中心演奏廳 17-19/10/2019 | 藝術顧問 榮鴻曾 | 策畫及設計 胡恩威 | 音樂總監 于逸堯 | 演出 楊永德 | 數碼影像 方曉丹

Auditorium, Tai Po Civic Centre 17-19/10/2019 | Artistic Consultant Bell Yung | Curator & Designer Mathias Woo | Music Director Yu Yat-yiu | Performer David Yeung | Digital Images Dan Fong





## 爛大鼓 Rotten Big Ass

香港文化中心劇場 14-17, 22-23/11/2019 |  
藝術顧問 榮鴻曾 | 導演及設計 胡恩威 | 現場演出/  
創作 許啟山 | 漫畫創作 黎達達榮 | 錄像 方曉丹  
演出 楊永德

Studio Theatre, Hong Kong Cultural Centre  
14-17, 22-23/11/2019 | Artistic Advisor Bell Yung |  
Director & Designer Mathias Woo | Live-performance /  
Creation Steve Hui | Illustration Lai Tat Tat Wing | Video  
Dan Fong | Performer David Yeung



## 香港帶路城市文化交流會議 2019

香港文化中心大劇院 10-11/9/2019

國際專家 Hans-Georg Knopp (柏林) |  
顧麗采 (紐約) | 今村有策 (東京) |  
韓敏麗 (新加坡)

## 一帶一路沿線城市與會嘉賓

鄭炳鴻 (香港) 香港大學建築學系副教授  
陳奕純 (杭州 / 蘇黎世) 博聞藝術基金會董事  
Pornat Damrhung (曼谷)  
朱拉隆功大學劇場藝術系教授

Özlem Ece (伊斯坦堡) 伊斯坦堡文化藝術基金會文化政策研究總監

許焯權 (香港) 香港恒生大學社會科學系教授

李集慶 (新加坡) 耶魯-新加坡國立大學學院人文助理教授 (劇場)

李立亨 (上海) 藝術節和節目獨立策展人

劉曉義 (新加坡) 實驗室創辦人及總監

Pawit Mahasarinani (曼谷) 曼谷藝術文化中心總監

Patravadi Mejudhon (曼谷) 華欣 Patravadi 學校創辦人、總監及導師

Nguyen Thi Thu Ha (河內) 越南文化藝術研究院藝術學院總監

鄭新文 (香港) 香港中文大學及香港大學專業進修學院兼任教授

## Hong Kong Belt Road City to City Cultural Exchange Conference 2019

Grand Theatre, Hong Kong Cultural Centre 10-11/9/2019

### International Experts

Hans-Georg Knopp (Berlin), Rachel Cooper (New York),

Yusaku Imamura (Tokyo), Minli Han (Singapore)

### Guest Speakers from Belt-Road cities

Wallace Chang (Hong Kong)

Associate Professor, Department of Architecture, The University of Hong Kong

Pure Yichun Chen (Hangzhou/ Zurich) Board Member, Bowen Art Foundation

Pornat Damrhung (Bangkok)

Professor at Department of Dramatic Arts, Chulalongkorn University

Özlem Ece (Istanbul)

Director of Cultural Policy Studies, Istanbul Foundation for Culture and Arts (IKSV)

Desmond Hui (Hong Kong)

Professor, Department of Social Science, The Hang Seng University of Hong Kong

Lee Chee Keng (Singapore) Assistant Professor of Practice, Yale-NUS College

Lee Li-heng (Taipei/ Shanghai) Independent Curator for Arts Festivals and Programmes

Liu Xiaoyi (Singapore) Founder and Artistic Director, Emergency Stairs

Pawit Mahasarinand (Bangkok) Director, Bangkok Art and Culture Centre

Patravadi Mejudhon (Bangkok)

Founder, Director and Teacher, Patravadi School Huahin

Nguyen Thi Thu Ha (Hanoi)

Director of VICAS Art Studio, Vietnam National Institute of Culture and Arts Studies (VICAS)

Tseng Sun-man (Hong Kong)

Adjunct Professor, Chinese University of Hong Kong & SPACE, University of Hong Kong

## 第二十一屆中國上海國際藝術節

「香港節 2019 — 藝匯上海」

21st China Shanghai International Arts Festival  
"Festival Hong Kong 2019 - A Cultural Extravaganza @ Shanghai"

## 《建築城市》The Architecture of the City

上海大劇院 1-2/11/2019 | 導演、編劇、舞台及  
多媒體設計 胡恩威 | 音樂總監及編排 于逸堯 |  
鋼琴演奏 KJ 黃家正 | 演出 楊永德、吳昆達、  
張耀仁、曾兆賢 | 音樂演出 何超與海膽仔 |  
服裝設計 盧聲前

Shanghai Grand Theatre 1-2/11/2019 | Director, Script, Stage & Multimedia Design  
Mathias Woo | Music Director and Arrangement Yu Yat-yiu | Piano Performance  
KJ Wong | Performers David Yeung, Wu Kun Da, Chang Yao-jen, Albert Tsang |  
Music Performance Josie and the Uni Boys | Costume Design Sing Lo



## 兒童創意音樂劇場《魔笛遊樂場》 Children Singing & Playing Music Hoop Dance BAUHAUS Magic Flute Playground

珠海華發中演大劇院 橫琴歌劇廳 21-22/12/2019 |  
概念、導演及設計總監 胡恩威 | 視覺及動畫設計  
黎達達榮 | 呼拉圈編舞 許傲群 | 音樂總監、編曲、  
和聲編排 孔奕佳 | 填詞 陳浩峰 | 聲音演出 林二汶、  
一舖清唱 | 演出 楊永德、鍾家誠、林潔民 (台北)、  
黃偉國、謝昊丹、江清蓉 | 錄像 陳穎

\*由香港駐粵經濟貿易辦事處資助

Zhuhai Huafa & CPAA Grand Theatre 21-22/12/2019 | Concept, Director &  
Design Director Mathias Woo | Visual & Animation Designer Lai Tat Tat Wing |  
Music Director, Arrangement & Vocal Arrangement Edgar Hung | Lyricist  
Cedric Chan | Vocal Performance Eman Lam, Yat Po Singers | Choreographer (Hoop)  
Grace Hoop | Performers David Yeung, Carson Chung, Lin Chieh-min (Taipei),  
Luka Wong, Dan Tse, Ellen Kong | Video Wing Chan

\*Supported by the Hong Kong Economic and Trade Office in Guangdong

## 海報設計 Poster Design

又一山人 another mountain man (6) | 翟桐 Rachel Chak (1, 3, 5, 7, 8 - 12) |  
劉天浩 Tin Lau (2) | 黃新滿 Wong San-mun (4) |

## 舞台技術團隊 Technical Team

燈光設計 張素宜、鄺雅麗、麥國輝、蕭健邦、黃子健

音響設計 陳咏杰、鍾芳婷、夏恩蓓、許文杰、洪天佑

錄像剪接/控制 林方芽、施棟梁

製作及舞台管理 陳斯榮、鄭慧瑩、周俊彥、李綻容、李浩賢、沈詠淇

化妝 蕭惠欣

髮型 何文麗

Lighting Designer Zoe Cheung, Alice Kwong, Mak Kwok-fai, Leo Siu, Billy Wong

Sound Designer Chan Wing Kit, Soloan Chung, Can. Ha, Matt Hui, Frankie Hung

Video Editing and Operation Wild Lin, Sze Tung Leung

Production and Stage Management Zeta Chan, Carmen Cheng, Chow Chun-yin,  
Agnes Lee, Lawrence Lee, Satina Shum

Make up Billie Siu

Hair Styling Chris Ho

## 攝影 Photographers

鄭國政 Ricky Cheng | 馮舜旭 Feng Shun-xu | 厲蘋慧 Apple Lai |  
黎浩賢 Franz Lai | 劉祖江 Joe Lau | 劉振祥 Liu Chen Hsiang |  
麥肇峰 Mai Zhao Feng | 成灝志 Vic Shing | 沈嘉豪 Bobby Shum |  
胡兆軒 Issac Woo | 華發中演大劇院 HuaFa&CCPA Grand Theatre

## 財務摘要 (截至2020年3月31日止年度) (港幣)

## Financial Highlights (For the year ended 31 March 2020) (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 Grants - Subvention for the Year	13,962,054	54.4%
政府其他撥款	Government Grants - Others	902,700	3.5%
門票收入	Box Office Income	623,331	2.4%
其他應約項目收入	Revenues from Other Hired Engagements	4,115,121	16.0%
捐款及贊助	Donations and Sponsorship	5,594,388	21.8%
其他收入	Other Income	477,940	1.9%
總收入	Total Income	25,675,534	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	13,736,565	54.3%
工作人員酬金	Personal Emoluments	8,990,558	35.5%
經常性、財務及其他開支	General Overheads, Finance Costs and Others	2,355,027	9.3%
特別開支	Special Expenditure	222,438	0.9%
總支出	Total Expenditure	25,304,588	100.0%

製作開支分佈 Distribution of Production Cost			
製作開支項目	Production Cost	總額 Total	佔總製作開支比例 % Over Total Production Costs
場地費用	Venue Rental	1,683,911	12.3%
委約創作、演出及節目人員酬金	Commission New Works, Artists and Direct Labour	4,323,972	31.5%
佈景、道具及製作雜項	Set, Props and Production Miscellaneous	6,106,896	44.4%
宣傳及公關	Marketing and Public Relations	1,621,786	11.8%
總製作開支	Total Production Cost	13,736,565	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

## 藝術發展配對資助計畫

### Art Development Matching Grants Scheme

於本年度，我們成功獲取藝術發展配對資助計畫撥款\$902,700，當中\$550,010用於委約創作、舞台科技應用及員工培訓等工作；餘款\$352,690，計劃於下年度用作支援藝術發展和營運。

In this fiscal year, we have successfully secured \$902,700 from the funding exercise of the Art Development Matching Grants Scheme, of which \$550,010 was used to cover commission on works, application of stage technology and staff training; the remaining \$352,690 of the fund will be used to support artistic development and operation in the next fiscal year.

## 2019-20 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 2019-20

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	1
\$700,001 - \$1,000,000	0
\$400,001 - \$700,000	3
\$400,000 or below 或以下	4



進念 · 二十面體 Zuni Icosahedron

截 2020 年 10 月 as at Oct 2020

董事會成員名單

主席	
劉千石先生, JP	華欣文教基金主席
副主席	
劉小康先生, BBS	香港設計總會秘書長
秘書	
譚卓玲女士	Yorkshire Capital Limited 高級副總裁
司庫	
郭文傑先生	香港城市大學發展處處長
成員	
傅彥君女士	紅十字國際委員會 近東、中東及北非區域運動協作顧問
Hans-Georg Knopp 博士	柏林國際文化政策學院資深院士
辜懷群女士	台灣辜公亮文教基金執行長
利龐卓貽女士	樂慈基金會有限公司香港分部會長
吳守基先生, GBS, MH, JP	大型體育活動事務委員會副主席

榮譽法律顧問 陳韻雲律師行

Board of Directors

Chairperson	
Mr Lau Chin Shek, JP	Chairman, Wah Yan Cultural Foundation
Vice-chair	
Mr Freeman Lau, BBS	Secretary General, Hong Kong Federation of Design Associations
Secretary	
Ms Jackie Tam	Senior Vice President, Yorkshire Capital Limited
Treasurer	
Mr Gavin Kwok	Director of Development, City University of Hong Kong
Members	
Ms Bonny Foo	Regional Movement Cooperation Advisor, Near and Middle East and North Africa, International Committee of the Red Cross
Dr Hans-Georg Knopp	Senior Fellow, Hertie School of Governance
Ms Vivien Ku	Managing Director and CEO, C. F. Koo Foundation
Mrs Vanessa Pong Lee	President, Live to Love Hong Kong
Mr Wilfred Ng, GBS, MH, JP	Vice-Chairman, Major Sports Events Committee

Honorary Legal Advisor Vivien Chan & Co.

藝術顧問委員會

羅娜褒曼	巴塞爾	Theater Basel 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	柏林國際文化政策學院高級研究員
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教授
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	Senior Fellow, Hertie School of Governance, Berlin
Lee Ou-fan Leo	Hong Kong	Sin Wai Kin Professor of Chinese Culture, The Chinese University of Hong Kong
Lin Zhao-hua	Beijing	Theatre 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

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	
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
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	鄭國政
節目及藝術行政見習	洪婉禎、楊靜瑤
文化交流項目	
監製 / 國際交流總監	黃裕偉

Staff

Directors	
Co-Artistic Director	Danny Yung
Co-Artistic Director cum Executive Director	Mathias Woo
Creative & Artistic	
Assistant Artistic Director	Cedric Chan
Performers-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
Administration & 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	Ricky Cheng
Programme and Art Administration Trainee	Megan Hung Stephy Yeung
Cultural Exchange	
Producer / International Exchange Director	Wong Yuewai







## 合作機構 Partners



泰國 Patravadi  
表演藝術學校  
Patravadi School  
Huahin



香港兆基創意書院  
李兆基基金會贊助・香港現代文化中心主辦  
HKICC Lee Shau Kee School of Creativity



NTCPA  
國立臺灣戲曲學院  
National Taiwan College of Performing Arts

## 技術伙伴 Technical Partners

BLACKTRAX

華匯  
RACPRO.NET

disguise



CHRISTIE

Wincomm 贏康



d&b  
audiotechnik

HIGH END SYSTEMS  
an ETC Company



POWER  
PRODUCTION 博雅制作



## 學術合作機構 Academic Partners



The Hong Kong Academy  
for  
Performing Arts  
香港演藝學院 AFA

Thei



香港中文大學中國音樂研究中心  
Centre for Chinese Music Studies

## 贊助 Sponsors

功德林  
上海素食  
Kung Tai Lam Mongkai Vegetarian Cuisine

LALIQUE

TOM LEE  
通利琴行

Be Production Ltd.

PRINTINGDOTS

## 鳴謝 Acknowledgements

韓敏麗小姐  
Ms. Minli Han

Foundation for  
Chinese Cultural  
Heritage

楊凡映室有限公司  
Yonfan Studio  
Company Limited

信和集團  
Sino Group

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

©+© 2020 Zuni Icosahedron  
Graphic Design: Pollux Kwok