



進念・二十面體  
ZUNI ICOSAHEDRON  
2020-2021  
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。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. Yung is the recipient of the Hong Kong Arts Development Awards 2015 Artist of the Year (Drama)(2016), the Fukuoka Prize – Arts and Culture (2014), the Cross of the Order of Merit of the Federal Republic of Germany (2009), and the UNESCO Music Theatre NOW Award (2008).



胡恩威 Mathias Woo

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。劇場作品逾七十齣，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。2017起策畫「Z Innovation Lab進念舞台創新實驗室」，發掘表演藝術與舞台嶄新科技的各種可能。

A pioneer in cross-boundary and multi-media theatre. He is recognised for his portfolio of more than 70 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. Since 2017, Woo curated and designed the Z Innovation Lab that focused on integrating the latest stage technology and innovative ideas.

進念願景 Zuni Mission

建立具國際地位的香港實驗戲劇  
Create HK experimental theatre  
with international standing

推動香港成為國際文化交流中心  
Promote HK as an international  
cultural exchange centre

培育藝術人才支援香港創意產業  
Cultivate Arts Talents to support  
HK's creative industry

建構知性公民社會及  
文化藝術的多元性  
Cultivate a knowledgeable  
society and promote Arts and  
Culture with diversity

促進中華文化多元發展  
Enhance the diversified  
Development of Chinese Culture

藝術 • 科技  
ART • TECHNOLOGY  
•  
社會 • SOCIETY  
社會

進念 · 二十面體

ZUNI ICOSAHDRON  
2020-2021



# 藝術科技 推動社會創新

## ART TECH TO GIVE IMPETUS TO SOCIAL INNOVATION

董事會主席 劉千石先生, JP

Mr Lau Chin Shek, JP Chairperson of Board of Directors

進念創團近四十年以來，藝術創作上跨界跨媒體，一直實驗科技跟舞台的關係，藝術科技（Art Tech）的研發領先於兩岸四地。去年，研發成果應用於疫情期間，迸發出無比的創意，繼續製作卓越的實驗劇場創作，積極推動藝術教育、國際文化交流，發揮藝術的正面影響力。《行政長官2020年施政報告》肯定了我們的成績，宣布積極推動藝術科技，此舉將為整個業界、香港未來發展帶來深遠影響。

Over the past 40 years, Zuni has been a pioneer in the research and development (R&D) of Art Tech in the cross-strait four regions, creating cross-boundary and cross-media artistic works, and exploring the relationship between theatre and technology. Last year during the most-confining time of the pandemic, Zuni utilised the group's R&D results accumulated over the years to continue to create outstanding experimental theatrical works, and to proactively promote art education and international cultural exchange, bursting out with an incomparable force of creativity to unleash the positive impact of art on society. In the “Chief Executive's 2020 Policy Address”, our achievements received recognition, and we welcome the Government's announcement of new initiatives in promoting Art Tech. The move will have a profound impact on the entire creative industry and the future development of Hong Kong.

### 藝術・社區・科技

胡恩威前瞻藝術科技的趨勢，自2017年起策畫及設計進念舞台創新實驗室 Z Innovation Lab，結合創造力與科技的力量，培訓人才、提升香港表演藝術科技，成績備受國際讚譽，奪得2020年德國紅點設計大獎(Red Dot Award) 品牌與傳播組別獎。2020年全球備受新冠肺炎疫情影響，本地演藝場地關閉近半年，社會經濟不穩定，劇季首當其衝。進念靈活變通，應用先進的舞台科技，創造全新作品，完成劇季「**藝術・社會・科技**」，把藝術滲透到社會各階層，聯繫社區。

### Art・Society・Technology

Since 2017, Mathias Woo, who had the foresight to ride on the growing trend of Art Tech, started to plan and set up the Z Innovation Lab to integrate the power of creativity with technology, training talents and upgrading Hong Kong's performing arts technology. The project has received wide international acclaim and garnered the German design award Red Dot Award 2020 in the brands and communication category. In 2020 when the world was affected by the COVID-19 pandemic, local performing arts venues in Hong Kong were closed for nearly half a year, and the theatre season in Hong Kong was hit especially hard by the social and economic instability. Zuni managed to adapt in the times of adversity with flexibility and resourcefulness by applying advanced stage technology to the creation of a series of brand-new works, and completed the 2020 theatre season “**Art・Society・Technology**”, bringing art to all levels of society and fostering interconnectedness in communities.

### 香港實驗 疫中突破

《**說唱張愛玲**》以當代說唱融入戲劇，在劇場閉館期間進行了首個以多機拍攝的現場即時串流劇場節目；年底劇院重開後，在劇院舞台上應用舞台伺服器系統同步處理不同舞台技術源，讓兩岸三地的音樂人和演員以張愛玲的作品及文章作各種聲、演、技實驗創作，紀念其誕辰百週年。

香港帶路實驗劇場的帶路藝術大師因疫情未能來港，榮念曾順應與帶路藝術大師多年來合作發展傳承的《驚夢》跨文化劇場交流創作結構，結合其實驗劇場創作元素，帶領進念創意操場青年學員，及香港青年粵劇藝術家，創作排演《**庚子驚夢**》。因場地關閉，演出於網上全球播放。在疫情中展演進念實驗劇場青年培訓、教育推廣、媒體科技探索的創意。作品獲國際評論家協會香港分會選為「2020年度關注作品」，亦獲邀參與「波蘭格羅托夫斯基中心藝術節」。

### Hong Kong experiments breaking through the confines of the pandemic

The performance ***Read Sing Eileen Chang*** brought the elements of contemporary storytelling and singing into drama. During the temporary closure of the Hong Kong Cultural Centre, the performance became the first theatre programme that was live-streamed with shooting from multiple cameras. When the Grand Theatre reopened at the end of the year, a stage server system was installed to synchronize different sources of stage technology, allowing musicians and performers from Hong Kong, Beijing and Taiwan to engage simultaneously in a creative experiment on sound, acting and technology at their respective locations using Eileen Chang's writings to commemorate the 100th anniversary of her birth.

Due to the epidemic, the Belt-Road performing arts masters were unable to travel to Hong Kong for the exchange programme Hong Kong Belt-Road Experimental Theatre. Danny Yung responded to the restrictions by riding on the legacy of the creative exchange structure in the cross-cultural theatre *The Interrupted Dream* which has been developed through cooperation with Belt-Road performing arts masters over the years. Combining the creative elements of experimental theatre, Danny Yung led a team of Zuni's Creative Playground young members together with young Hong Kong Cantonese opera artist to jointly create ***The Interrupted Geng Zi Dream***. The performance was broadcast online worldwide due to the closure of the venue. The epidemic has given Zuni a chance to show its creative competence in providing experimental theatre training for young people, broadening educational promotion, and exploring media technology. *The Interrupted Geng Zi Dream* received the honour of being listed among the “Featured Works of IATC(HK) Critics Awards 2020” by the International Association of Theatre Critics (Hong Kong). The work has also been invited to be presented at InlanDimensions International Art Festival 2021 in Poland.





在全球實施旅遊限制下，鋼琴獨奏暖魅說書《魅》應用2018年「Z/Z雙子實驗室」世界首次雙城同步演出的實驗成果，讓身在台灣的嚴俊傑作實時串流即場演奏，張艾嘉在香港文化中心同步演出，港、台兩地歷史性首度聲影層疊，以鋼琴獨奏、說書、詩篇與光影，貫通文學與音樂，為未來跨地域藝術創作提供更多可能。

《心經即是巴哈》是結合傳統藝術與科技創造的沉浸式體驗，觀眾在劇場空間裡先抄經，再進入經過聲影設計的鏡幕裝置，經歷用科技效果創造的冥想空間，沉浸於佛經的智慧和巴哈純淨的音樂以靜觀自我。項目獲得2021「DFA亞洲最具影響力設計獎」。

「香港歌書」系列《假音人回到浪漫音樂會》在獨立音樂、流行音樂和劇場製作間，帶香港觀眾認識一段香港浪漫史；亦應用最新虛擬實景技術打造香港文化中心劇場電腦模型，網上直播音樂實驗《陳的聲音 唱陳百強》系列演唱會。



Under the global travel restrictions, the show “*Spirits - Piano Solo Storytelling*” utilised the experimental achievements of the Art Tech project “Z/Z Twin Lab” in 2018 when the world’s first telematic performance of two cities was live-streamed simultaneously. The technology enabled live-streaming of pianist Yen Chun-Chieh’s performance in Taiwan simultaneously with storyteller Sylvia Chang performing at the Hong Kong Cultural Centre, making it the first ever wondrous feast of layers of sound and image between Hong Kong and Taiwan. The show combined elements of piano solo, monologues, poems, light and shadow, linking literature and music to unfold even more potential for future cross-regional artistic creation.

*Bach is Heart Sutra* offered an immersive experience for the audience by integrating traditional art forms with technology. The audience began this unique experiential journey by hand-copying the scriptures in the theatre space, and then entered the specially designed installation space with mirrors, sounds and images. In a technologically-created meditation space, the audience experienced moments of mindfulness as they immersed themselves in the wisdom of Buddhist scriptures and the purity of Bach’s music. The project is the winner of DFA Design for Asia Awards 2021.

The Hong Kong Song Book series *Gayamyan Romantic HK the 80s Concert* led the audience to revisit Hong Kong’s romantic past through the components of indie music, pop music and theatre production. Online experimental concert series *The Chan Voice and Danny Chan* was live-streamed using the latest VR technology with which the virtual Studio Theatre of Hong Kong Cultural Centre was constructed.



## 應對疫情 創意無限

2020年中，進念創作及技術團隊進駐PMQ元創方，設置pop-up studio，進行XR延展實境實驗，探索於劇場和藝術創作的應用可能，邀請業界及教育機構及人士參觀，進行示範；並迅速開發「ZLive活」，實驗藝術融合生活的數碼劇場頻道，透過網上平台與社會互動。期間，胡恩威帶領團隊製作了香港文化中心劇場和大劇院的虛擬模型，即使在劇場關閉期間，也能模擬置身於劇場當中進行演出；黑箱作業2020 開箱就業劇場《少年科學爆發偵探社之香港 Science 寺》因劇院關閉，原定社區演出改為錄影節目：結合科學、音樂、影像和戲劇，將元朗、大埔的社區特色融入演出。這些項目同時提供實習生崗位，讓IVE及THEi學生參與。

進念在疫情下發揮無限創意，繼續推動實驗劇場創作、教育與國際交流，正面積極，令人鼓舞。

香港資深藝評人周凡夫的離世，進念全人哀痛惋惜。周氏的評論視野遠大、深刻獨到，為促進業界的進步貢獻良多，進念多年來深受其教，本人在此謹代表進念承諾，進念在未來的日子將會繼續緊守崗位，製作優秀劇作以推動文化的多元創新。

## Responding to the epidemic with infinite creativity

In mid-2020, Zuni’s creative and technical teams were stationed in PMQ and set up a pop-up studio to experiment on Extended Reality (XR) and explore the possibilities of XR application in theatre and artistic creation. Demonstrations were held and attended by related professionals, industry players and representatives from educational institutions. Zuni made a decisive quick move to develop “*ZLive*”, a digital theatre channel that experiments the integration of art into life, and interacts with society through online platforms. During the period, the Mathias Woo-led team produced virtual models of the Grand Theatre and Studio Theatre of Hong Kong Cultural Centre, making it possible that performances can be simulated even during the closure of theatres. In response to venue closure, the community performance of Black Box Exercise 2020 Out-of-the-box Career Theatre *The Young Science Detectives: HKScienceTemple* was changed to video recordings with the elements of science, music, image and drama combined to show the uniqueness of Yuen Long and Tai Po communities. These projects also provided intern positions for IVE and THEi students.

Zuni has revealed its infinite power of creativity facing the epidemic situations. The group’s strong commitment to promoting experimental theatre, education and international exchange has been proven to be most positive and encouraging to society.

Hong Kong veteran arts critic Mr Chow Fan-fu passed away in mid-2021. All of us at Zuni were deeply saddened by the news. Mr Chow was a visionary critic whose commentaries were often profound with unique points of view. Throughout his life, he contributed enormously to the progress of creative industries in Hong Kong. Zuni has greatly valued his commentaries over the years. On behalf of Zuni Icosahedron, I’d like to take the opportunity to refresh our promise that we will continue to stick to our commitments as an arts organisation and create more excellent theatre works to promote cultural diversification and innovation.



# 進念藝術社會科技打造新劇場 五齣不同製作音樂成為強骨架

Zuni Icosahedron reinvents theatre  
with Art · Society · Technology

Music as the pillar for  
five different productions

文：周凡夫  
By Chow Fan-fu

節錄自《訊報》  
Excerpted from Jornal Son Pou  
01.01.2021 & 08.01.2021

進念・二十面體近年將科技引入打造科技劇場，疫情下除推出網絡節目製作，在香港演藝場館十月重開後的兩個月來，更接連推出五個性質內容形式截然不同，但都結合了科技元素的舞台製作。[...] 回顧2020年的香港演藝舞台，這五個製作，除了科技元素，音樂更扮演了重要的角色，更重要的是帶出了在疫情下(甚至是疫後)新的劇場文化美學觀。

In recent years, Zuni Icosahedron reinvented theatre with the use of technology. During the pandemic, we produced online programmes. Since the reopening of performance venues in October, we have produced five distinctive shows with unique content and format in two months, all with technical elements. [...] Looking back at the Hong Kong performance scene in 2020, these five shows not only incorporated new technology [...] but also highlighted the new theatre aesthetics during (and after) the pandemic.

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榮念曾實驗劇場  
《庚子驚夢》

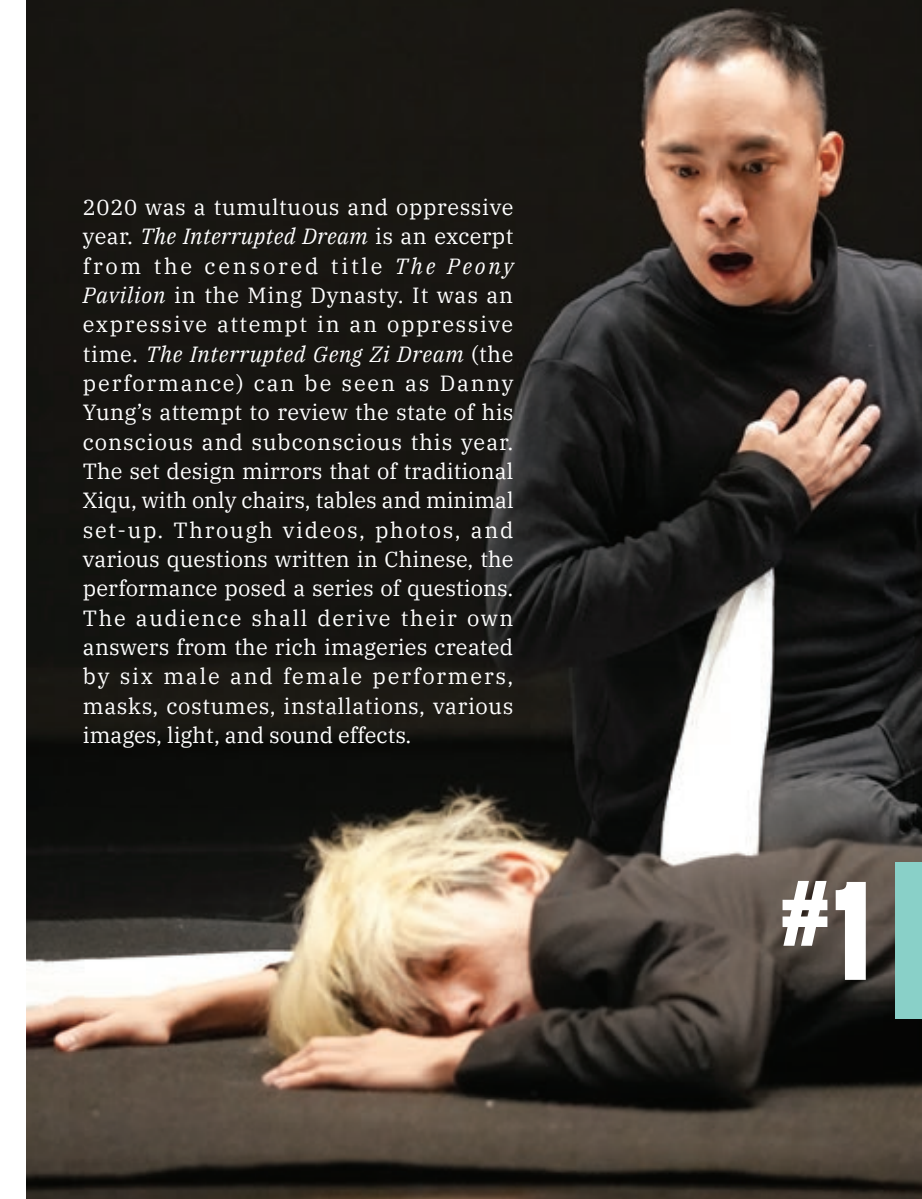
Danny Yung Experimental Theatre  
*The Interrupted Geng Zi Dream*

音樂結合影像推進

《庚子驚夢》是榮念曾實驗劇場的製作，榮念曾一人身兼策畫、藝術總監、導演及設計，當晚祇安排特定觀眾觀賞，進行錄影、剪輯後，10月30日安排在網絡上播放，整個演出長約70分鐘。當晚演出後，榮念曾更主持了半個小時與觀眾互動的演後談。

《庚子驚夢》的內容，榮念曾寫了六、七百字清楚地說明分為八折的內容。庚子年是個多事和壓抑的年份，《驚夢》是明代禁戲《牡丹亭》在極度壓抑下的表述，《庚子驚夢》可說是榮念曾以劇場來審視並自我評議他在庚子年的意識和潛意識。演出的劇場空間亦借用了傳統戲曲祇有椅、桌的簡約舞台設計，但整個製作卻極為複雜，既通過演區後的大屏幕投映錄像、照片，還有不少中文文字提出連串問題，問題的答案則要留待觀眾自己從六位男女演員，結合面具、服裝、裝置、大量影像、燈光、音效所呈現的變化豐富意象去尋找了。

2020 was a tumultuous and oppressive year. *The Interrupted Dream* is an excerpt from the censored title *The Peony Pavilion* in the Ming Dynasty. It was an expressive attempt in an oppressive time. *The Interrupted Geng Zi Dream* (the performance) can be seen as Danny Yung's attempt to review the state of his conscious and subconscious this year. The set design mirrors that of traditional Xiqu, with only chairs, tables and minimal set-up. Through videos, photos, and various questions written in Chinese, the performance posed a series of questions. The audience shall derive their own answers from the rich imageries created by six male and female performers, masks, costumes, installations, various images, light, and sound effects.





將這些豐富、多樣的影像結合起來推進的主要便是音樂。由於劇中人物，跨越了古今中外的不同時空，加上「夢」從來便不分文化地域和時空，製作中採用的音樂也就跨越了中外古今，既有法國巴洛克時期拉莫 (J.P.Rameau) 的古鍵琴組曲中的前奏曲音樂、浪漫時期貝多芬的第三《英雄》交響曲、美國六十年代 Sonny Bono 所寫，由 Nancy Sinatra 演唱的流行歌曲《砰砰，我的寶貝將我打中》(Bang Bang, My Baby Shot Me Down)，又有白光唱的流行老歌《魂縈舊夢》、中國傳統崑劇《牡丹亭》中的《驚夢·山坡羊》(上海沈昳麗的唱段)，和大陸文革音樂……由此拼貼混搭出來的舞台時空，是夢境還是真實呢？劇場中呈現的意識和潛意識是逃避假象還是追尋真相呢？

《驚夢》不斷詰問觀眾其實，分為八折(段)的整個製作，具有很紮實和很有呼應性的結構，從開始祇有靜靜躺臥在舞台地板(天安門廣場?)上的男子，到最後一折強大的投映畫面，結合澎湃的交響樂，一步一步地將整個製作推上高潮後，畫面很快便靜止緩慢下來，畫面中集結的人數增多，集結中人被加上紅色小框框亦增多，然後接上滾滾浪濤，再加上中英文字，描述「我見到無數人由上面墮下」、「處處都是屍體，處處都是血，然後有人後面用力推我」、「然後我醒了」。畫面不斷變化，在無數紅色小框框填塞著整個畫面後，從熒幕回到舞台，祇餘一片紅色的長方形，已空無一人，全劇亦在此終結。

庚子年從歷史的記錄去看，確是發生不少「驚變」事件的年度，這一年來全人類經歷的庚子年就更是發生讓全球「驚變」的新冠病毒疫情，在此時這個製作以跨越古今地域時空的形式來詰問觀眾、刺激觀眾，對眾多切身問題思考，這些問題不一定具有確切答案。祈願疫情快過，此一製作能按計劃出訪歐洲，為波蘭 The Grotowski Institute 的藝術節作閉幕演出。

Music and images advance the plot of the performance. Characters in the show straddle different eras and spaces. To start with, the idea of “dream” knows no boundaries. To echo these, a wide variety of music from different generations and places was employed in the production to string together the rich and diverse images.

*The Interrupted Geng Zi Dream* repeatedly challenged the audience. The production was divided into eight sections, each solid on its own and echoed with each other strongly. In the beginning, a man silently lied on the floor (Tiananmen Square?). In the last section, robust projections weave with passionate symphonies, pushing the performance to a climax. When our focus returned to the stage, it was empty except with a red rectangle. The show ended. The performance challenged and stimulated the audience with a narrative that travelled time and space. The audience were invited to question themselves without a definite answer from the show.

The performance was by invitation only. After the show, Danny Yung hosted a 30-minute-conversation with the audience. I hope the pandemic will be over soon so that the production can visit Europe as planned and be presented as the closing performance for the festival hosted by The Grotowsky Institute in Poland.

IATC (HK) 劇評人獎 年度關注作品  
Featured Works of IATC(HK) Critics Awards 2020

29-30.09.2020 香港兆基創意書院多媒體劇場  
Multimedia Theatre, HKICC Lee Shau Kee School of Creativity  
30.10-16.11.2020 進念 Zuni YouTube Channel「ZLive 活」

藝術總監、導演及設計 榮念曾 | 助理藝術總監及助理導演 陳浩峰 | 演出 蔡雨田\*、江清蓉、江駿傑、葉珮君、謝昊丹 | 聲音演出 劉曉義及孫雅嫻(新加坡)、武宗倫、楊永德 | 音樂 許敖山 | 影像 馬立賢 | 錄像拍攝及製作 Dino+Hayman @Singular | \* 承蒙香港演藝學院允准參與是次演出

Director, Scriptwriter & Designer Danny Yung | Asst Artistic Director & Deputy Director Cedric Chan | Performers Martin Choy\*, Ellen Kong, Jason Kong, Step Ip, Dan Tse | Voice-over Liu Xiaoyi and Sabrina Sng (Singapore), Wu Zonglun, David Yeung | Music Designer Steve Hui | Video Designer Rodney Ma | Filming & Video Production Dino+Hayman@Singular | \* With the support and kind permission of the Hong Kong Academy for Performing Arts



\* \* \*

## 鋼琴獨奏曖魅說書 《魅》

Piano Solo Storytelling  
*Spirits*

### 港台「四人幫」打造《魅》

繼而觀賞的《魅》，是進念和「光華」合辦，作為「超台灣」2020台灣月的節目，由港台兩地的胡恩威（導演及設計）、張艾嘉（說書人）、嚴俊傑（鋼琴）及焦元溥（詩作翻譯）組成的「四人幫」合力打造。這原是去年在台灣「鐵三角」版本，搬到香港來，加上舞台科技影像的新版本，但在疫情下，嚴俊傑祇能在台北演奏鋼琴，隔空與張艾嘉在兩個不同的舞台空間進行即時互動演出，不僅要解決影音科技傳送的延時、影像與音響平衡質素等問題，還有港台兩個團隊的配合問題，確是疫下新的突破經驗。

為此，當晚大劇院的龐大舞台空間，幕啟前觀眾看到的祇有舞台右前邊的一棵「小」樹的「盆栽裝置」，連同「開場白」及中休，整個長約兩小時的演出，便變成是張艾嘉個人的獨腳戲世界，確是很大的挑戰，由此亦展現出張艾嘉強大的壓場感與「魅力」，將五個奇特的帶有「精靈鬼魅」元素，卻未能「結果」的愛情故事，採用朗誦「說書方式」，主導推進整個演出。嚴俊傑於台北即時傳送過來的音樂與畫面，結合舞台影像，營造出「曖昧」說書的氣氛，更為觀眾呈現豐富且帶著奇巧詭譎變化的舞台景觀，穿越五個不同時空的新體驗。

*Spirits* is a collaboration between Zuni Icosahedron and Kwang Hwa Information and Culture Center as one of the programmes of the Taiwan Month. It was co-created by the “gang of four”: Mathias Woo (director and designer), Sylvia Chang (storyteller), Yen Chun-Chieh (pianist) and Chiao Yuan-Pu (poem translator). Under the pandemic, Yen could only perform from Taipei, interacting remotely with Chang on two different stages. The production team faced many challenges, including transmission lags of sound and visual signals, striking a balance between images and sound, and coordinating the teams in Hong Kong and Taiwan respectively. The attempt was a breakthrough under the pandemic.



多年前在台北觀賞台灣國家交響樂團 (NSO) 新年音樂會演出《仲夏夜之夢》，張艾嘉擔任旁白，印象頗為深刻，這次演出開場便是結合嚴俊傑演奏拉赫曼尼諾夫改編孟德爾遜《仲夏夜之夢》中的諧謔曲鋼琴版本來講述這部莎劇中的精靈搞出來的「愛情故事」，張艾嘉的「聲音表演」便明顯地從「旁白」的朗誦變成帶有明顯戲劇性的不同角色變化的聲音；接著完結上半場的拉威爾《夜之加斯巴》，亦是最長的一個故事（約25分鐘），曲中選用了法國詩人白特朗 (A. Bertrand) 同名詩集中的《水精靈》、《絞刑台》和《史加波》作為內容譜寫出三段速度色彩不同的音樂，這讓張艾嘉的聲音色彩亦增添了變化。

投映在紅色大幕上走向午夜時份的大鐘，午夜到了，半場休息終止，戲再開演了……聖桑《骷髏之舞》的荷洛維茲鋼琴版本，開始時的十二響鐘聲正是午夜已到，群魔亂舞之宴開始，十多分鐘的音樂與詩人卡札利斯 (H. Cazalis) 的詩作《死亡之舞》所呈現的輕佻情色諧趣，卻真的是很「鬼魅」了。但要說「曖昧」詭異，卻是最後兩首李斯特作品帶出的感情故事。以《巡禮之年》第二年《意大利》的音樂來講述這組鋼琴曲中三首源於藝術歌曲《佩脫拉克十四行詩》(Tre Sonetti del Petrarca) 中，深陷愛情的詩人的情感，和用作壓軸節目的李斯特鋼琴曲《蕾諾兒》(Lenore)，述說德國詩人柏格 (G. A. Burger) 所寫，帶有哀傷恐怖的民間鬼故事。

這五個故事的呈現，更突顯音樂在科技打造的影像，和很簡約的舞台表演（張艾嘉的個人獨白）所發揮的融合功效，並由此結合出新的舞台美學觀感，這與《庚子驚夢》中的音樂功能相同，不同的是《魅》祇以簡單的一台鋼琴演奏西方已成經典的樂曲，而《庚子驚夢》的音樂類別卻跨越多種文化。

In the approximately two-hour show, Chang demonstrated her strong presence and charm with her monologues. Five unrequited love stories with spiritual elements were narrated in the form of a recital. Simultaneously, music and images from Yen's performance streaming filled the stage, creating an eerie atmosphere and morphous landscape that transported the audience through the realms of the five stories.

After the intermission, a projection of a big clock at midnight appeared. Saint-Saëns' Danse Macabre started as the midnight clock stroke, signalling the dance party of the demons. Combined with the frivolous and erotic undertones in Dance of Death by the poet Henri Cazalis, the piece was even more "eerie" than usual.

The presentation of the five stories highlights the role of music in combining Images created by technology and the minimalistic stage performance (Chang's monologue), resulting in a new kind of theatre aesthetics.

23-24.10.2020 香港文化中心大劇院  
Grand Theatre, Hong Kong Cultural Centre

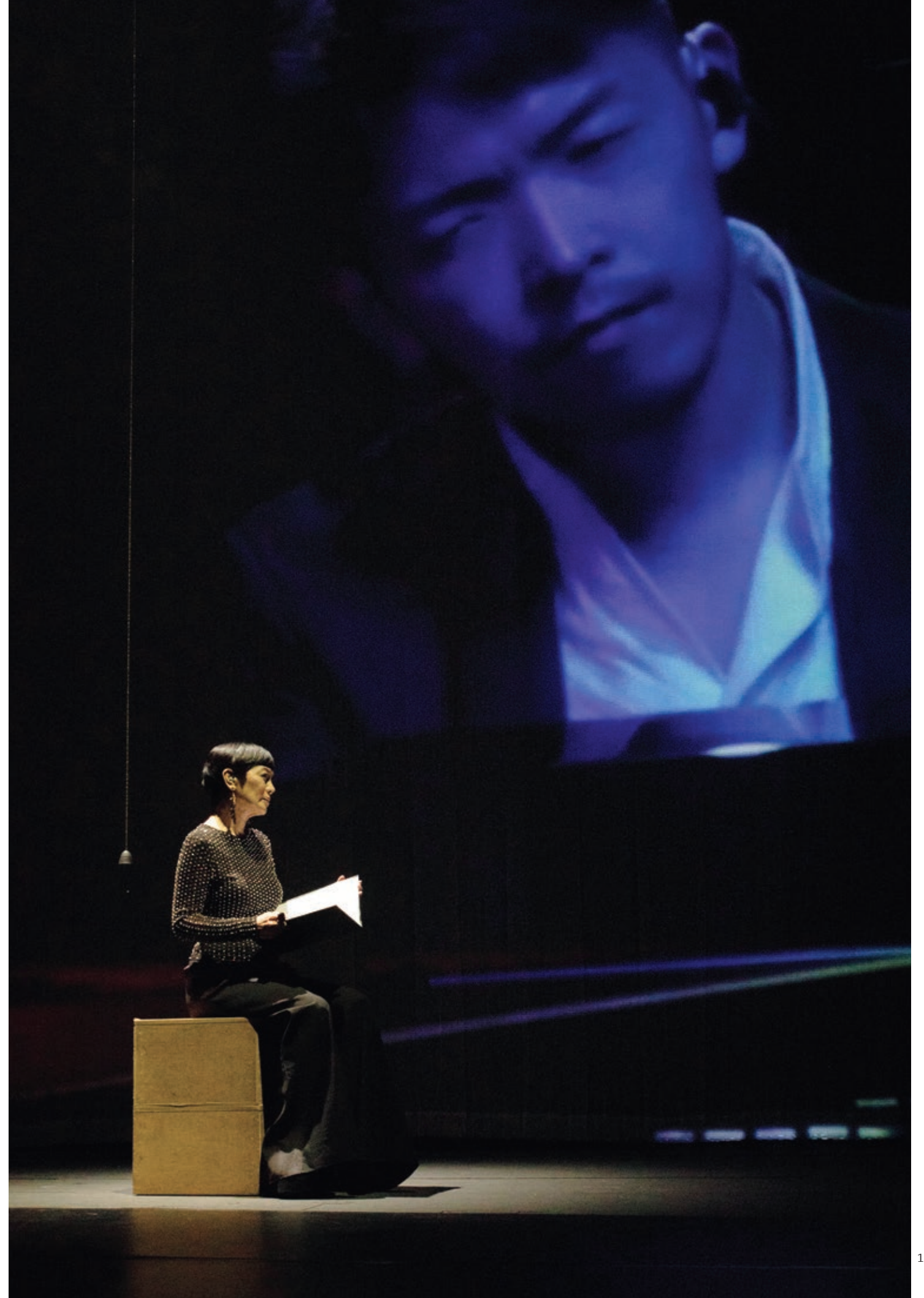
說書人 張艾嘉 | 鋼琴 嚴俊傑 |  
導演及設計 胡恩威 | 詩作翻譯 焦元溥 |  
實時串流顧問 高文傑

台北 | 串流及拍攝指導 沈聖德 |  
製片/舞台監督 林冠群 | 技術指導 李昶佑

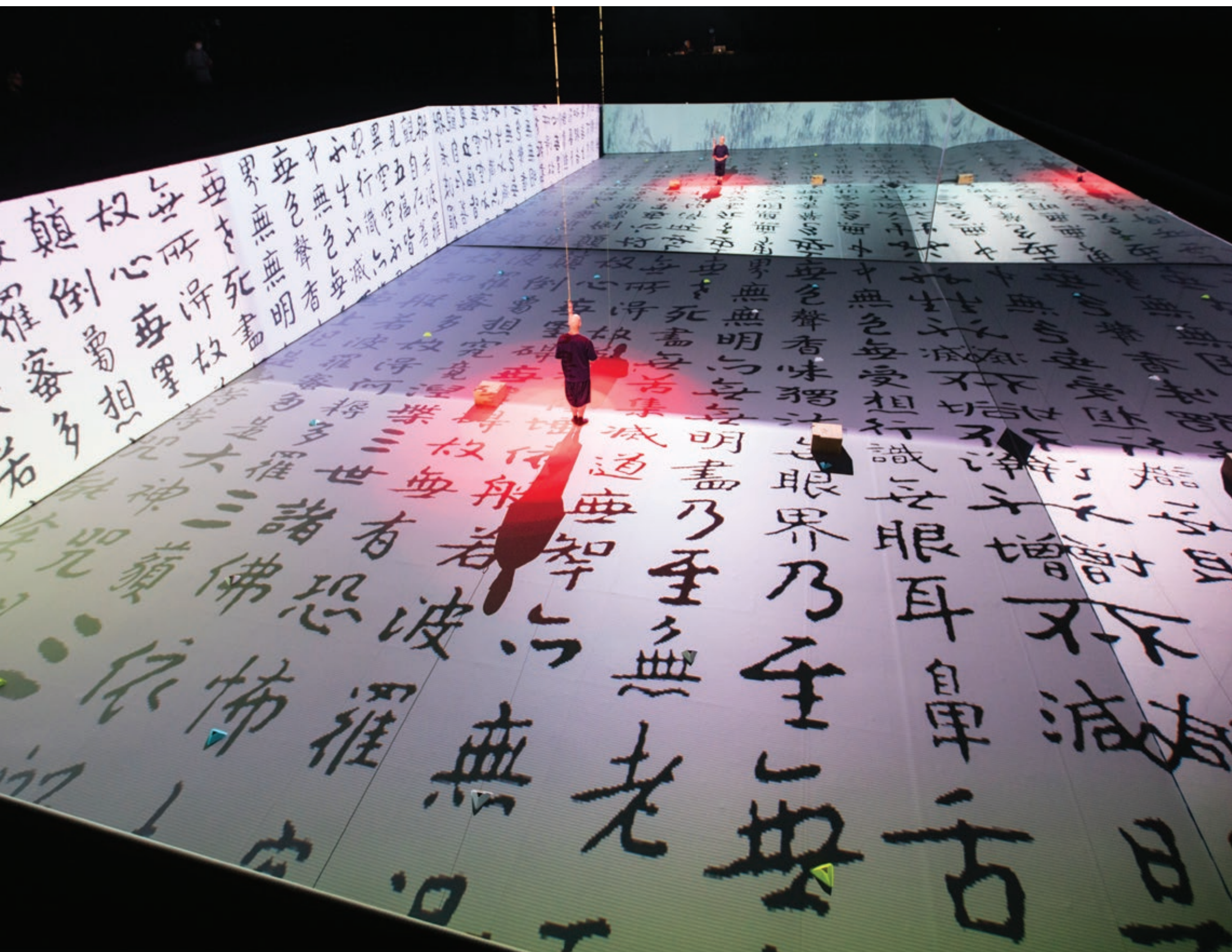
Storyteller Sylvia Chang | Pianist Yen Chun-Chieh |  
Director & Design Mathias Woo | Poem Translation  
Chiao Yuan-Pu |

Live Streaming Consultant Ko Man-Kit

Taipei | Live Streaming & Shooting Director Jim Shum |  
Production & Stage Manager Lin Kuan-Chun |  
Technical Director Alexander Lee







\* \* \*

## 進念舞台創新實驗室 2020 《心經即是巴哈》

Z Innovation Lab 2020  
*Bach is Heart Sutra*

Participating in *Bach is Heart Sutra* was a unique theatre experience. The Art Tech project initiated by Mathias Woo immersed the audience through Bach's music and theatrical images. By doing so, Woo shared his insight of "Bach is Heart Sutra, Heart Sutra is Bach" with the viewers.

### 心經巴哈東西融合

至於在文化中心劇場「參與」的《心經即是巴哈》，卻是一次很獨特的劇場體驗。這是由胡恩威掌舵製作的「科技劇場裝置」節目，運用了巴哈的音樂，結合劇場影像來讓觀眾進入「沉浸式劇場」的製作，將創作者自己曾經歷過的「心經即是巴哈，巴哈即是心經」的感受分享給觀眾。主角是巴哈和心經，但亦是觀眾自己。

此製作「成本」可不輕，每場演出祇能安排四位觀眾！觀眾座位設計於劇場入口即面對的走道空間，原是舞台的上方，觀眾直觀前方下面原是觀眾席座位的空間，則以「鏡牆」分隔為左右兩邊，但看來又貫穿成一體的演出空間，並將大乘佛教表達空性和般若波羅蜜多觀點的經典《般若波羅蜜多心經》的經文投映其間，以一枝射燈如傘般光罩著。

#3





As the lights dimmed, Bach's cello music entered. The audience composed themselves in front of a desk with pencils and a copybook with a light print of the Heart Sutra. These were the tools for the first session -- Sutra copying. In a unique theatre space created by music, light, and text, copying created psychological and sensory responses from the audience, augmented by the music. Before entering the space for the second part of the performance, the audience removed their shoes and picked an interaction card to wear around their necks. They could sit with crossed legs or roam around the mirror-lined space to feel the technological installation and "performance". As the audience was seated, Bach's cello music entered. Special sound effects, bird chirps and light effects changed dramatically. As the audience moved around the space, their shadows flickered accordingly, forming part of the visual landscape.

Bach's music is auditory. The Heart Sutra can be seen. With stage tech, form is emptiness, and emptiness is form. Bach's music became the background music, uniting emptiness and form. Only the prelude of Bach's Cello Suite in G, in 8 different editions, were used.

People say Bach's music is from God. This "performance" is, in some ways, a rendezvous between Western and Eastern religions.

觀眾入座後，會聽到入場前於入口告示屏幕上以中英文所寫的節目提示；暗燈後，巴哈的大提琴音樂響起，觀眾靜心下來，面對座位前的小桌子上已安排鉛筆和鋪於白紙上，有如「九方格」般寫上淡色字體的《般若波羅蜜多心經》，這便是第一部份20分鐘的抄經環節的抄經工具。經文合共260字，以每行15字，共18行印列於抄經紙上，鉛筆與抄經紙均可讓觀眾帶走，這是「預熱部份」；在音樂和燈光、文字結合所營造的獨特劇場空間下，通過實際抄經過程所產生的心理上、感覺上的「化學變化」，音樂更明顯地發揮融合的作用。

觀眾進入第二部份劇場演出空間前，脫下雙鞋，抽出一張「互動卡」以掛繩佩戴著，進入兩邊鏡幕牆及兩邊投映幕牆組成的空間內，隨心走動或盤膝靜坐，感受場中的科技裝置與「演出」。這其實是第一部份觀眾居高臨下所見的右半部劇場空間，地板上分置有約十個左右的細小立體三角形裝置，中間一個鮮紅色，其上以小麻繩懸吊著一疊長條形白紙，外邊的一張寫有黑色毛筆字「觀自在菩薩」，成為演出空間的中心，其左右兩側還置有兩個小木盒。

觀眾進入空間後，巴哈大提琴音樂響起，還有獨特的音響、鳥聲，燈光亦迅速變化，於投映牆上和地板上則有大小形態不同的心經文字，結合著變幻的燈光出現，其後在音樂中還有男聲朗誦的心經聲音（廣東話），觀眾在場內走動時，燈光的投影，亦會隨著互動變化……可以說，第二部份才進入真正的沉浸式劇場體驗，同樣長約20分鐘。



巴哈的大提琴音樂聽得到，《心經》文字看得到，劇場科技的光影則如幻如真。其實，巴哈的音樂亦變成背景音樂一樣，同樣是如幻如真。整個「演出」選播的祇是巴哈G大調第一號無伴奏大提琴組曲(Cello Suite)的第一樂章，共選播了八個不同的錄音版本，主要播放的是法國前輩大師，到過香港登台的彼埃·福尼爾(Pierre Fournier,1906-1986)的錄音，此外亦有馬友友、法國大提琴新星Emmanuelle Bertrand的錄音，但已不易分辨了。

有人說，巴哈的音樂是來自上帝的音樂，那麼，這次「演出」便是一次東西方宗教的相互融合了。經過四十分鐘佛教哲理融合基督教音樂的體驗後，對《心經》中闡述的五蘊、三科、四諦、十二因緣等概念又是否有更多的領悟呢？抄寫《心經》到第六行時，很容易便可以看到有六個「不」字的詞出現，繼後便帶出下文合共廿一個「無」字，看完「演出」，「不」與「無」的理解又是否會有了變化呢？相信這都是胡恩威很想知道的答案。



DFA 亞洲最具影響力設計獎優異獎  
2021 DFA Design for Asia Awards  
– Merit

09-14.11.2020 香港文化中心劇場  
Studio Theatre, Hong Kong Cultural Centre

策畫 / 藝術總監 / 空間設計 胡恩威 |  
演出(聲音及錄像) 楊永德 | 音樂剪接 于逸堯、許民杰 |  
影像製作 陳穎

Chief Curator / Artistic Director/ Spatial Design Mathias Woo |  
Performer (recording) David Yeung | Music Editing Yu Yat Yiu,  
Matt Hui | Video Production Wing Chan





\* \* \*

## 進念「香港歌書」系列 《假音人回到浪漫音樂會》

“Hong Kong Song Book” Series  
*Gayamyan Romantic HK the 80s Concert*

### 傳承跨越現代浪漫

成立於2000年的獨立樂隊「假音人」三位成員，歌手陳浩峰、敲擊手鍾澤明和結他手馬立賢，再加上鍵琴手孔奕佳、低音結他手李耀基和女歌手徐希臨，以六人組合的陣容，再加上節目還未開始已背著觀眾坐在舞台上的演員鍾家誠，擔任音樂會導航，帶領觀眾遊走於六人組採用陳百強的歌曲組成長約八十分鐘的音樂旅程。雖然以「回到浪漫」為音樂會主題，一氣呵成的演出過程並無刻意突出懷舊氣息。

就音樂而論，當晚選唱的十多首陳百強生前唱紅的歌曲，包括他自己作曲的《戀愛預告》、《漣漪》、《First Love》、《凝望》、《夢境》、《夢囈》、《我的故事》；鄭國江作詞的《幾分鐘的約會》、《有了你》、《粉紅色的一生》、《今宵多珍重》；還有《一生何求》（作詞：潘偉源、作曲：王文清）、《摘星》（作詞：林振強、作曲：顧嘉輝）、《永恆的愛》（作詞：文井一、作曲：林敏怡）…可以說都已成為港澳人的集體回憶了，但這次演出幾全是全新演繹，陳浩峰，甚至加上徐希臨的歌聲，都有自己的個性，配樂更多的是現代感。

Vocalist Cedric Chan, percussionist Chung Chak Ming and guitarist Rodney Ma from indie band Gayamyan (formed in 2000) joined keyboardist Edgar Hung, bass guitarist Lee Yiu Ki and female vocalist Heilam Tsui to perform in the *Gayamyan Romantic HK the 80s Concert*. Together with performer Carson Chung who sat with his back to the audience from the start, the six musicians created an 80-minute musical journey by stringing together songs by Danny Chan. Themed “back to romance”, the show developed organically without a particular emphasis on nostalgia.

#4



其實，音樂會以約翰·威廉斯 (John Williams) 的電影《第三類接觸》配樂來開場，已直接宣示這是一次以陳百強的音樂來跨越時空的製作，亦可說是一個帶有傳承意味和色彩的舞台製作。那亦是結合現代舞台科技影音打造出來的一個整體效果，一個將音樂、歌曲及影像串連而成的效果。音樂在這個製作中非僅是發揮融合作用的介體，而是節目中的主角、演出的骨架，此一骨架卻是很好的舞台科技附著體。如果說，這個製作能為大家帶來「回到浪漫」的感覺，那可是以現代科技將能讓觀眾帶回集體回憶的陳百強歌曲的旋律與歌詞，添上現代感的現代浪漫了。

那麼，很顯然地「主」仍是音樂，科技還是「副」的角色，雖然科技仍是很關鍵的角色，主角還是陳百強。為此，音樂會最後部份，選唱的一組歌曲：《一生何求》、《我的故事》、《摘星》、《永恆的愛》，和《今宵多珍重》，而最後以電影《夢斷城西》(West Side story) 中的插曲 (L.Bernstein 作曲)，由唐書琛填寫中文歌詞的《散·聚+ Somewhere》作為終場歌曲，便仿如是回望了陳百強的一生。當然，未知是否要讓大家仍保留在「回到浪漫」的情緒下離開劇場，整個演出中並未有對這位香港上一世紀八、九十年代與鍾保羅、張國榮被並稱「三劍俠、中環三太子」的天才歌星坎坷的人生最後一程有任何著墨。不過，筆者當晚仍難免帶著點唏噓的感慨離場。

More than ten Danny Chan songs were performed that night. Collective memory of Hong Kong and Macau people, the classical songs were performed with novelty. Cedric Chan and Heilam Tsui sang with character and a modern vibe. The show opened with music from *Close Encounters of the Third Kind* by John Williams, signposting a cross-generational attempt that simultaneously tried to preserve the heritage. The use of modern stage tech strung together music, songs and images. Music was no longer just a medium of mediation in the show, but the protagonist and a framework to which stage tech can attach.

How did the production bring us “back to romance”? By adding contemporary vibes and modern romance to Danny Chan’s songs and lyrics with modern technology.

20-21.11.2020 香港文化中心大劇院  
Grand Theatre, Hong Kong Cultural Centre  
21.11 演前藝人談 Artist Sharing

監製 胡恩威 | 創作/音樂演出 假音人成員  
陳浩峰 (主音)、鍾澤明 (敲擊)、馬立賢 (結他)  
特邀樂手 孔奕佳 (鍵琴)、李耀基 (低音結他)、  
徐希臨 (聲樂/和音) | 影像製作 馬立賢、施棟梁 |  
創作演員 鍾家誠 | 劇本及資料搜集 鍾家誠、李航

Producer Mathias Woo |  
Music Arrangement and Performance  
Gayamyan Band Members Cedric Chan (Vocal),  
Chung Chak Ming (Percussion), Rodney Ma (Guitar)  
Guest Musicians Edgar Hung (Keyboard), Lee Yiu Ki  
(Bass), Heilam Tsui (Vocal/ Chorus) | Video Rodney Ma,  
Johnny Sze | Performer Carson Chung |  
Script & Research Carson Chung, Seamus Li





\* \* \*

## 進念舞台創新實驗室 + 張愛玲 100 《說唱張愛玲》

Z Innovation Lab + Eileen Chang 100  
*Read Sing Eileen Chang*

### 多重跨越的《張愛玲》

進念·二十面體的《說唱張愛玲》，相信會是2020年眾多紀念張愛玲一百周年冥誕最為獨特的製作。就演出形式而論，採用中、西方的傳統與現代不同「說」與「唱」方式，且大多以張愛玲自己著作的文字，將之放大化成視覺畫面，再結合舞台科技來呈現張愛玲的一生，已極為獨特，而面世過程一波三折，原計劃於2020年6月初搬上舞台，因疫情劇場仍未開放，便改以網上直播形式進行，5月30日首先說唱MV版，相隔一周後再播串流直播劇場版，也就是說，11月27日及28日，作為進念2020劇季壓軸製作，祇能開放香港文化中心大劇院一半座位的兩場公演，已是《說唱張愛玲》的第三個版本了。

首播的MV版，是網絡屏幕的「平面」演出，劇場演出串流直播版的平台則是沒有現場觀眾的香港文化中心劇場，以兩位男女演員的現場演出作「主體」，直播時還結合不同拍攝角度及舞台科技，在畫面營造豐富變化的景觀。這次大劇院現場版的舞台空間，遠大於劇場版錄製的劇場；不僅如此，大劇院版演出時還刻意將舞台上的兩側投影「延伸」到舞台兩旁的側牆，加強現場觀眾的「被空間包圍」感覺。在這情況下，作為主角的葉麗嘉，幾乎演足全場，較她在線上劇場版展現出更強的壓場感，字正腔圓的普通話，徐疾有致的表演節奏，加上自然流露的氣質，讓人相信舞台上活現的便是張愛玲，和她小說中的人物，這種說服力較線上劇場版更為強烈。

*Read Sing Eileen Chang* was perhaps the most special production among many of its kind that celebrated the 100th anniversary of Eileen Chang's birth. It combined Chinese and Western traditional customs, as well as contemporary narrative and singing techniques. Most of the script was adapted from Chang's texts. In an enlarged written form, the texts also formed the visual projection on stage. These elements, combined with different technology, presented the life of Eileen Chang in a unique way. Initially scheduled for June 2020, the show was moved online due to the closure of theatres under COVID. The first MV version came out on 30 May, while the streaming version followed a week later. On 27 and 28 November, the live performance made it to the Hong Kong Cultural Centre Grand Theatre, becoming the third version of the show. Only half of the seats were made available under the COVID restrictions.







和前兩個版本相較，表現形式空間有別外，內容大框架沒變，這仍是一次多重跨越的製作，既是多種藝術形式結合的跨媒體，台前幕後的人員則跨越了中、港、台的地域，運用的手法材料，則跨越了不同文化，在舞台上呈現的卻是讓觀眾經歷了一次跨時空的難忘體驗。

三個版本的《說唱張愛玲》的陣容可不少，包括來自台灣、香港、北京的音樂人和演員。計有台灣歌影視藝四棲的創作演員張耀仁，和北京青年說唱歌手楊默函的原創音樂，擔綱演出的則是香港的三位演員。

大劇院版新添元素大劇院版本的舞台佈景和劇場版同樣簡約，左邊是書桌和靠背椅，右邊亦祇有一椅一桌。張愛玲在世的七十四年，基本上由三位演員在幾位不同的「說唱人」，不同的「說唱方式」的九首說唱歌曲，和中、西方不同的音樂伴隨下，再結合劇場舞台的種種效果，以線性敘事的「流水式」，帶有戲劇性地，以十多個不同段落，講述了張愛玲豐富傳奇的一生。

總觀三個版本的《說唱張愛玲》，雖然講述她的一生，但主要仍是以他人生故事的「情」作主線，包括她的親情、友情和愛情，並將她個人的感情生活與她的小说中的愛情故事作了很好的融合。以來自張愛玲文字「說」和「唱」，結合老照片、圖像、黎達達人的插畫，還有錄像、電影畫面，為此，無論是最早的MV版，還是最後的大劇院版，濃厚的「張愛玲味道」並沒有變。

大劇院版和前兩個版本最大的不同是加入了張愛玲在1939年香港大學時認識的女同學，覺士昭儀扮演的炎櫻，於開演後二十分鐘，白衣藍裙，拿著小相機出場，由此也就帶出前兩個版本未出現過的一些情節。

The debut MV version can be considered a unilateral presentation via the internet while the streamed version was performed at the Hong Kong Cultural Centre without any audience. The camera showed two performers from different angles, combined with stage technology to create a rich performing landscape. In the live show, the stage was much more spacious than the recorded version. Also, the projection extended to the sidewalls, enveloping the audience. The live show does not differ much from the previous versions in content. Instead, it made multiple breakthroughs of boundaries: it was a multimedia performance across different art forms; the production team straddles China, Hong Kong and Taiwan; different cultures inspired the techniques used. For the audience, it was an experience that transcended time and space.

In the past three decades, Zuni has created many productions around Eileen Chang's works. It may well be the performance group with the most numbers of "Eileen Chang productions". *Read Sing Eileen Chang* that celebrates the writer's 100th anniversary of her birth was created on this solid foundation.





開場半小時後，葉麗嘉對著咪高峰Testing（試咪），隨後與最後一位演員，扮演胡蘭成的楊永德出場。楊永德的演出戲份明顯地較線上劇場版增多了，從他與張愛玲起舞，到1944年奏響孟德爾遜《仲夏夜之夢》中銅管高奏的《婚禮進行曲》，到1947年兩人離婚，長約半小時的戲份中，便幾由他以廣東話的獨白加上形體來推進，將胡張這段婚姻，從胡蘭成的角度，頗為深入和細膩地作出闡釋。

大劇院版的演出長度約為90分鐘，較一小時的MV版長，但卻短於超過一百分鐘的劇場版，看起來亦更為緊湊，但前兩個版本中的一些場景、情節便自然要割愛了。在劇場版中胡蘭成以七個畫架先後置上張愛玲的頭像畫的場景，便由胡蘭成的大段獨白取代了。劇場版交代張愛玲1960年入了美籍時，由洪鴻君現場奏起阿炳的名曲《二泉映月》的場景亦沒有了，祇餘很簡短的錄音片段作為「過門音樂」。

人生三恨跨越百年不過，將文字、線條、色塊及音樂（穆索斯基的《展覽會的圖畫》）作了很好結合的「說畫」那場戲仍然保留下來。同時，很能反映張愛玲晚年個性心境的一場戲，從她晚年（70年代）在美國研究《紅樓夢》，發表《初詳紅樓夢》（1973年），出版《紅樓夢魘》（1977年）時，紅色的畫面中出現張愛玲，結合著投映的相同文字，重覆說了三次：「人生三恨，一恨鯽魚多刺，二恨海棠無香、三恨紅樓未完」，便明顯有更深的感染力。

繼後交代張愛玲1995年在洛杉磯逝世、火化，9月30日生辰之日，骨灰撒在太平洋，用作畫面配合的很可能是她人生中傳世的最後一張照片了……。同時，最後仍保留了以張愛玲的《愛》的故事來結束，先由葉麗嘉獨自「說」出來，再由楊默函在「畫面」後以爵士樂的Rap Beat再「唱」一次，再強調了「說」與「唱」的元素。落幕前的一句說話「你都在這裏嗎？」現場觀看，便有跨越時空的效果，讓大家回到當下劇場，再目睹這次演出宣傳單張上的張愛玲佩戴著口罩的照片，看的豈僅是張愛玲74年的一生，大家跨越的是過去100年的空間呀。

05-06.06.2020 香港文化中心劇場  
Studio Theatre, Hong Kong Cultural Centre  
網上直播 Live-stream

27-28.11.2020 香港文化中心大劇院  
Grand Theatre, Hong Kong Cultural Centre

導演 / 編劇 / 音樂監製 / 視覺設計 胡恩威 |  
演出 葉麗嘉、楊永德、覺士昭儀 | 音樂 / 演唱 張耀仁、  
楊默函 | 聲音演出(錄音) 林嘉欣 | 音樂 / 結他 / 演唱(錄音)  
陳綺貞 | 音樂編排 孔奕佳 | 文本協力 何秀萍 | 錄像製作  
陳穎、李銘 | 張愛玲畫像 黎達達榮 |  
文字 / 照片 / 插圖選材自張愛玲作品 ©宋以朗·宋元琳 經台灣皇冠文  
化集團授權

Director, Script, Music Producer, Visual Design Mathias Woo |  
Performance Rebecca Yip, David Yeung, Sylvie Cox |  
Music/ Read Sing Yao Chang, Yang Mo-han | Voice-acting  
(Recording) Karena Lam | Music/ Guitar/ Vocal (Recording)  
Cheer Chen | Music Arrangement Edgar Hung |  
Text Arrangement Pia Ho | Video Production Wing Chan,  
Li Ming | Illustration of Eileen Chang Lai Tat Tat Wing |  
Based on Eileen Chang's works © Roland Soong and Elaine Soong  
through Crown Culture Corporation





# 大膽實驗 建立創意城市

## To Build a Creative City with Vigor Experiment

編輯自團結香港基金於2020年4月之榮念曾訪談

Extracted and edited from an interview with Danny Yung  
by Our Hong Kong Foundation, April 2020.



### 科技跨越界限

問：進念如何看科技和藝術的結合？你覺得前景怎樣？

答：科技可以很有創意，藝術當然可以有創意的。不如先問：什麼是創意？創意是夠膽去探索，然後夠膽去實驗。進念很早已對劇場的科技感興趣，不斷在實驗。所以有很多機會給我們去探索界限在哪裏？如何超越界限？探索和實驗是很重要的步驟。

問：如何透過科技去跨越界限？可否舉一些在劇場裏的例子？

答：如果我們從政策層面說起，政府是一個關鍵的倡議者，政府就要知道不可以各界別分門別類。全面性的政策很重要，不只是科技界別和藝術界別，還要包括教育界別和國際關係界別，眾多界別都與建設未來創意性環境有關。

做實驗不在計算功能，只是大膽實驗，最終希望香港是一個創意城市。一個創意城市，需要有創意的市民，創意的市民需要創意的領導人。如何大膽地跨越官僚式的分門別類？就需要一個大膽的領導班子。

### Technology pushes beyond boundaries

Q: How does Zuni view the integration of art and technology? What do you think is the future?

A: Technology can be creative, art can be creative too, of course. But we should ask first: what is creativity? Creativity is to explore with boldness, and then to experiment with boldness. Zuni has always been interested in theatre technology and we have always been experimenting with it. So there are many opportunities for us to explore the boundaries and how to go beyond them. Exploration and experimentation are very important steps.

Q: How to push beyond boundaries with technology? Can you give some examples in theatre?

A: Let's start with policy-making. As the government is a key advocate, it has to understand that dividing into different departments and sectors will not be possible. A comprehensive and integrated policy is important. Not only does it concern the technology sector and the art sector, but also education and international relations. Many sectors are related to building a creative environment in the future.

Experimentation is not about functionalities, but for the sake of trying, in hopes of making Hong Kong a creative city. A creative city needs creative people; creative people need a creative leader. How to work across bureaucratic departments? It takes a daring leading body.

所以關於創意的政策是最重要的層面。關於創意的政策不單指科學和科技，也談及社會科學、藝術、人文科學、教育。教育是由基礎到高等，也涉及政策研究。如果沒有好的政策研究，如何發展呢？除了好的政策研究外，最重要是關鍵的倡議者有一個宏大願景。香港的願景在哪裏呢？香港需要一個很有創意的願景，能大膽地處理既有框框。

今天的劇場和五百年前的劇場很不同：建築不同、光的技術不同、聲音技術也不同。一個五百年前的劇場，通常在日間做戲。現在我們入劇場，會問劇場的燈光以前是怎樣的？聲音是怎樣的？空間是怎樣的？觀眾和演出者之間的關係是怎樣的？這些是我們常常會問的問題，都是主題的一部份，若果它們變了主題的一部份，我們便會研究它，再展望未來的劇場是怎樣？

### 藝術挑戰科技

問：科技對你的創作是否很大幫助？

答：我剛才說的很多都是和科技有關係：聲音、光、建築材料、空間……全部都是和科技有關係的。我覺得科技發展和藝術發展有互動的地方。當初我們和科技互動的時候，開始是一個批判性的對話，問科技人為什麼你這樣做？為什麼不這樣做？我們在挑戰科技人。他們便會開始想：為什麼你會問這樣的問題？我們不只是為達到科技上或藝術上的發展，我們純粹提出很多問題，是藝術可提供的一個方向和力量，問問題、不斷問問題。我們未去到純粹利用科技來達到我們想表達的，但我們和科技之間的對話很重要。

問：有些藝術家比較抗拒科技，有些覺得把科技放進藝術作品只是潮流，仍然想保留傳統，你怎樣看這個現象？

答：我覺得藝術界別可以很多元化，如果有些藝術家繼續偏向較封閉的角度去創作，是可以的。但若果我們越多討論的話，他們可能有機會越來越開放。這也關係到我們的大學和研究機構能否啟發到藝術界別去檢視自己在做什麼、沒有做什麼？可惜這是香港缺乏的。香港的高等教育機構，都不朝這方向發

So the policies concerning creativity are of utmost importance. Policies on creativity are not only about science and technology but also social sciences, arts, humanities and education. Education, in particular, involves both elementary and higher levels, as well as policy research. If there is no policy research, how do we move forward? Besides effective policy research, the most important thing is that the key advocate has to come up with a vision. What is the vision of Hong Kong? It takes a creative one that can handle restrictions with boldness.

Theatre today is hugely different from that of 500 years ago: the architecture, the lighting, the sound technology. A theatre 500 years ago usually run plays in the daytime. When we enter a theatre now, we will ask: what was the lighting like in the past? how did the acoustic work? how did the space work? What was the relationship between the audience and performers? These are all the questions that we always ask, and these are all part of the themes of the play. If these are part of the themes, we will research them and envision the future of theatre.

### Art challenges technology

Q: Is technology greatly helpful to your creativity?

A: What I just mentioned is largely related to technology: sound, light, architectural material, space...all are related to technology. I think there are areas where technological development and artistic development interact. In the beginning, it was a critical dialogue when we first interact with technology. We would ask tech people: why are you doing this? Why are you not doing this? We were challenging. But then they started to think: why are you asking so many questions? The advance of technological and artistic development is not the only goal, but more questions need to be asked. Art can provide a direction and the drive. At this stage, we are not able to express everything with technology yet. The dialogue between us and technology is important.

Q: Some artists tend to be more resistant to technology; some think that putting technological elements in a piece of art is only a fashion where they prefer keeping the tradition. What do you think?

A: I think the art sector can be diverse. If some artists continue to create in a closed manner, they can. However, if there is more and more discussion about it, maybe they can open up eventually. This is also a matter of whether our universities and research institutes can inspire the art sector to reflect on what we are doing and what we are not. Unfortunately, it is missing in Hong Kong. Our higher education institutes are not willing to take the step. Sometimes I think Hong Kong's universities, especially those related to



展。有時，我覺得，香港的大學，尤其和表演藝術有關係的，不如交給電視台去做，如果他們的目標是這樣的話。一個真正從事純藝術的機構，永遠在挑戰建制，挑戰局限和框架。

問：科技、人工智能會否取代藝術的傳承呢？

答：我不認為會取代，我不認為科技可以凌駕藝術活動。因為我覺得科技的發展，也是藝術的發展。和科技人交談時，發現他們很熱切要探索自己邊緣在哪裏？如何去跨越？藝術家扮演的角色，就是刺激他們思考如何能跨越去遠一些。我覺得科技專才和科學家是很有創意的人，如何建立平台將這些創意的人匯聚一起，是我們現有環境一個最大的挑戰。

### 實驗是長遠的投資

問：進念/蘇黎世藝術大學「Z/Z 雙子實驗室」的創作背景是怎樣，想帶出藝術與科技匯聚的什麼重點？

答：2018 年我和蘇黎世藝術大學合作 Z/Z Lab 項目。當時，在香港做這些跨越，找不到任何機構可以伙伴合作，於是在全世界尋找，碰巧蘇黎世藝術大學非常感興趣。我們不僅僅是進行藝術與科技交匯，文化和地區也是一部份。歐洲文化和亞洲文化很不同。那個階段是為探索如何建立一個理想的 Tech Lab，所以演出不是那麼重要，合作過程很重要。在合作過程中，尋找他們的邊緣在哪裏，我們的邊緣在哪裏？

他們的 Tech Lab 有些研究範疇較香港先進，因為不只是技術層面，也和腦袋有關係。有時候，技術凌駕創作。香港的強項是頭腦靈活，懂得跳出跳入去處理科技，然後找出科技的邊緣？

日本、波士頓，曼徹斯特、墨爾本……也在做 Art tech 研究。研究的 backup 很重要，在香港做研究沒有什麼 backup。很多時候只是讓你製作一個節目，但不會支持你做一個 Art tech 的五年計畫。制訂長遠的計畫很重要，Tech 不是說要有便有，要有耐性。

進念實在已經很不簡單，很多年以前，我們做的已經走在十分前端。開始的時候只是處理科技的

performing arts, may as well hand themselves over to TV stations to manage, if it seems to be what they aim at. A genuine organization that practices the purest form of art should always be challenging the establishment, the limitations and the boundaries.

Q: Will technology and Artificial Intelligence take over artistic heritage?

A: I don't think it is a replacement. I don't think technology can override artistic activities. This is because technological development is also an artistic one. When we are talking with tech people, we realize they are enthusiastic about exploring their boundaries and how to come across them. The role of artists is to stimulate their way of thinking so as to push them further. In my opinion, technological experts and scientists are very creative people. Establishing a platform to gather all the creative minds is the biggest challenge in our current situation.

### Experiment is long term investment

Q: What is the background of Z/Z Twin Lab, the collaboration between Zuni and Zurich University of the Arts? What is the significance of the project, in terms of the integration of art and technology?

A: I collaborated with Zurich University of the Arts on Z/Z Twin Lab in 2018. For such kinds of cross-over projects, I couldn't find any partnering organizations in Hong Kong. So I started looking worldwide and it happened that Zurich University of the Arts was interested. We didn't merely work on the integration of art and technology, cultures and regions were also our focus. European culture and Asia culture are widely different. At that stage, we were primarily exploring how to build an ideal Tech Lab. So the performance was not the most important, but rather the cooperation process. During such a process, we asked: where are their boundaries? where are ours?

Their Tech Lab in some ways is more advanced than Hong Kong, due to technological aspects and also intelligence. Sometimes, technicality overrides creativity. Hong Kong's strength is our flexibility, that we can work inside out or outside in when handling technology. Perhaps it helps to recognize the boundaries of technology too?

Japan, Boston, Manchester, Melbourne and many cities are all participating in Art Tech research. Long term support on research is crucial. In Hong Kong, there isn't any. In many cases, you were only to produce a show, but never a 5-year plan on Art Tech development. A long-term plan is important. Tech doesn't come in a click. It takes patience.

To be honest, Zuni has achieved quite something. We were already way ahead many years ago. At first, we were just working at the boundaries of technology.

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做實驗不在計算功能，只是大膽實驗，最終希望香港是一個創意城市。

Experimentation is not about functionalities, but for the sake of trying, in hopes of making Hong Kong a creative city.

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邊緣在哪裏？科技不只是用它，我不認為科技是裝飾品，我們思考科技有什麼做不到？然後和科技人交談的時候，他們會因為我們問的問題，獲得啟發，考慮比較長遠的合作。在香港做 Tech Lab，例如說科學園可否建立平台進行比較前瞻性的實驗呢？做實驗是長遠的，不是試一次便離開。

Technology is more than using it. And I don't think technology is decorative neither. Let's think about what can't technology do? Then when we talk with tech people, they will be inspired by the question and be willing to develop a long-term collaboration. Can a Tech Lab in Hong Kong, the Science Park for example, establish a platform for some visionary experiments? Experimentation takes a long time. We cannot leave after one test.

### 科技促進跨文化交流

問：你覺得科技如何做跨文化的交流？

答：任何合作都有文化的成份。當我和蘇黎世藝術大學討論事項時，當然用英文。他們的母語不是法語就是德語，我們如何真正明白彼此呢？這種跨越便很重要，大家都有動機去尋找，但用什麼去尋找，大家有多覺察界限在哪裏？然後打破界限再去遠一點？Tech Lab 不只是挑戰科技的邊緣，也看技術科技管理的邊緣在哪裏？

這一次的實驗讓我們想遠一點，若果香港設立這類 Tech Lab 應該如何做？但是我也很有保留，關於現時文化機構的局限，通常文化機構是由政府資助，而政府又不明白 Tech 和 art 的關係，只是純粹資助演出項目，不會大膽地說：「OK！我支持你一個長達十年的發展藍圖！」他們不會這樣做。

問：這個 Tech Lab 是否應該和高等教育掛鉤？

答：很正確。但為什麼我和蘇黎世藝術大學合作，而不是香港的高等教育機構合作？因為香港的這類教育機構，有官僚性的理由，他們欠缺動力去研究：香港在二十年之後，可以佔有怎樣的地位去處理創意產業、處理創意科技、營運一個創意的城市、創意的市民和一個創意的政府？ ■

### Technology facilitates cross-cultural exchange

Q: How does technology perform cultural exchange?

A: Any kind of collaboration involves elements of culture. We used English when I had discussions with the Zurich University of Arts. However, their mother tongue is either French or German. How do we genuinely understand each other? This is an important step forward. Everyone was motivated to look for a way. How much did we notice the boundaries? So that can we break through it to go further? Tech Lab does not only challenge the boundaries of technology, but also that of technological management?

This experiment let us think: how shall we proceed if ever there is a Tech Lab to be established in Hong Kong? I am reserved, because of the limitations of the current cultural institutes. Most of them are sponsored by the government, and the government don't understand the relationship between Tech and Art. So they would only sponsor productions and never making a strong statement like “OK! We will support a 10-year development blueprint”. They will never say that.

Q: Should this Tech Lab be linked to higher education?

A: This is very true. But why was I collaborating with the Zurich University of the Arts instead of Hong Kong's higher education institutions? This is because such institutions in Hong Kong are bureaucratic, thus lacking motivation to research. 20 years later, how does Hong Kong manage creative industries and creative technologies? How to run a creative city, its creative people and a creative government? ■



# 進念・實驗與藝術科技

Zuni Experiment with Art Tech

## 1980s

就在創團當年，「媒介事件」系列利用電影放映機、幻燈機及電視機作媒介在劇場內作多畫面，不同視點和四聲道音響等藝術科技實驗。

In the year when Zuni was founded, “Media Events” Series employed movie projectors, slide projectors and television monitors as the media to conduct Art Tech experiments of multi-image projection, different points of view, quadraphonic audio... in the theatre.



▲  
**媒介事件**  
**Media Events** (1982)

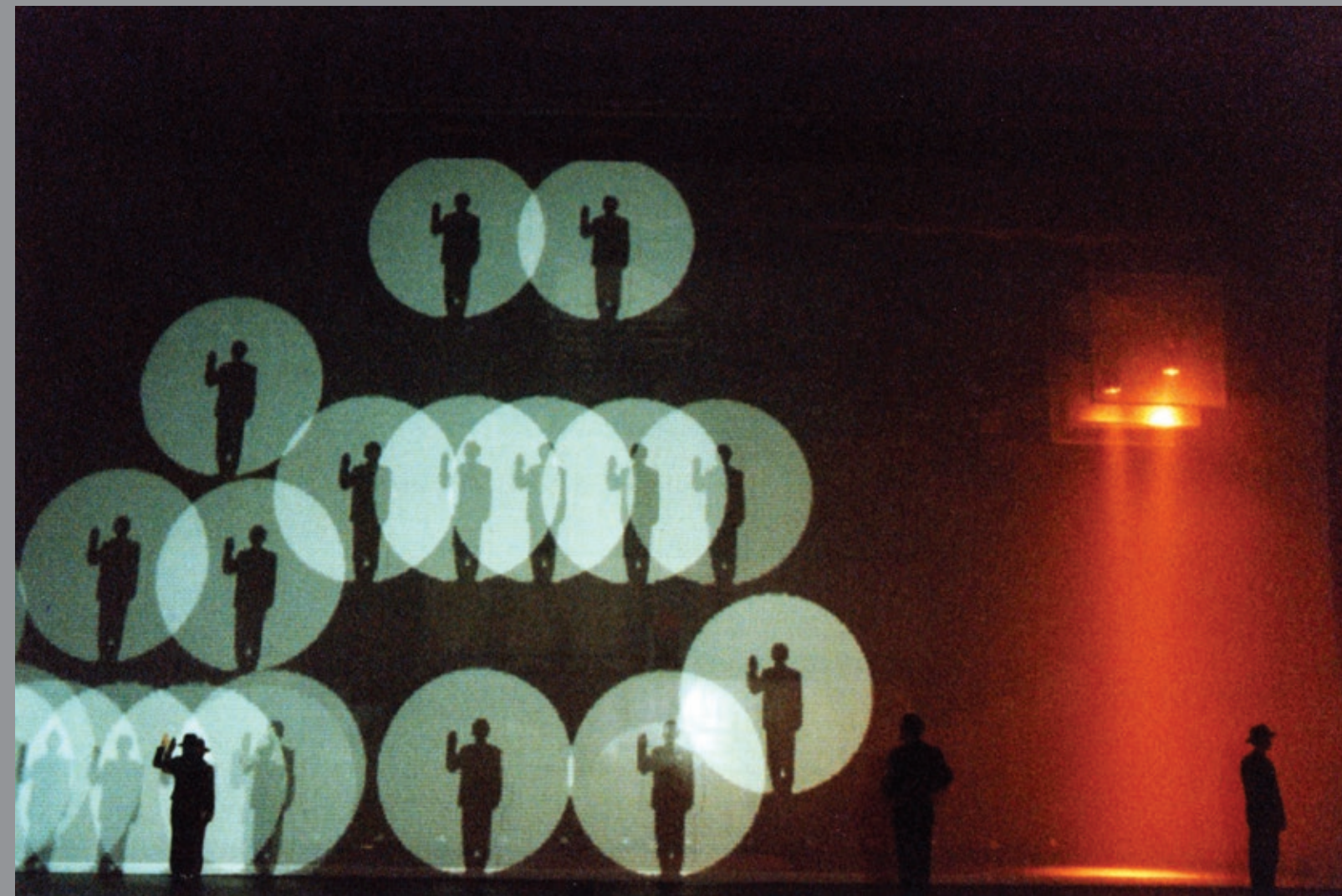
創作 沈聖德 榮念曾  
Director Jim Shum, Danny Yung

## 1990s

現在劇場和演唱會常常看到的大型投影，進念上世紀九十年代已經開始在舞台上應用和實驗，進行舞台空間與光影實驗，《石頭再現記》、《艷電》、《魔笛》、《石頭記備忘錄》、《四大發明》等。

Zuni started utilising the large scale projections commonly seen today, at theatres and concerts, early in the 1990s on stage on the experiment of space with light and shadow, in *Romance of the Rock 97*, *The Blue And Brown Book*, *Dance On*, *The Magic Flute*, *Memorandum of the Rock*, *Four Grand Inventions* and other shows.

▶  
**艷電**  
**The Blue And Brown Book** (1996)  
導演 胡恩威  
Director Mathias Woo



▲  
**石頭再現記 97**  
**Romance of the Rock 97** (1997)  
創作 榮念曾 胡恩威 于逸堯  
Created by Danny Yung,  
Mathias Woo, Yu Yat Yiu

▶  
**四大發明**  
**Four Grand Inventions** (1999)  
導演 榮念曾 胡恩威  
影像設計 鮑藹倫 黎達達榮 王瑞華 黃志偉  
Directors Danny Yung, Mathias Woo  
Visual Design Ellen Pau, Lai Tat Tat Wing,  
Glenis Wong, John Wong

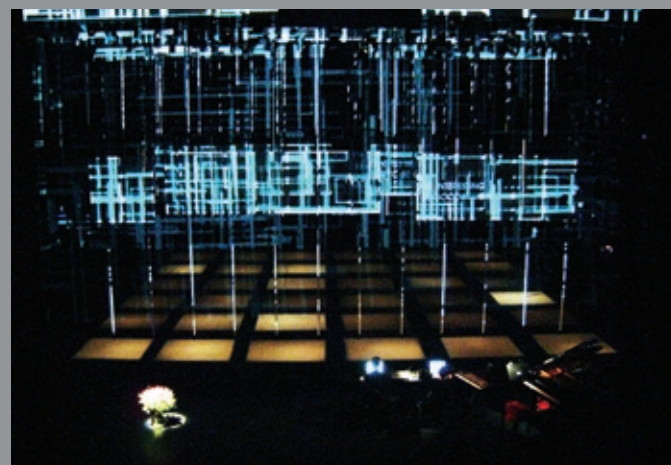






### Looking for Mies (2002)

導演及舞台裝置 胡恩威  
影像 pReview (柏林) 林子邦 黃志偉  
Director & Stage Installation  
Mathias Woo  
Images pReview (Berlin),  
Pong Lam, John Wong



## 2000s

2000年早期，胡恩威更開始創作一系列以多媒體投影和舞台技術來展現劇場空間的裝置劇場作品，包括《2001 香港漫遊》、《萬曆十五年》、《華嚴經》等，建築音樂劇場系列《Looking for Mies》更突顯劇場建築。

In early 2000s, Mathias Woo started creating a series of installation theatre works focusing on showing the theatre space with the use of multimedia projection and stage technologies, including *2001: HK Odyssey*, *1587, A Year of No Significance*, *Hua-yen Sūtra* the Multimedia Architectural Music Series *Looking for Mies* even highlighted the theatre architecture.



### 華嚴經

Hua-yen Sūtra (2007)

導演、編劇及設計 胡恩威  
Director, Scriptwriter and  
Designer Mathias Woo



### 萬曆十五年

1587, A Year of No Significance  
(2006)

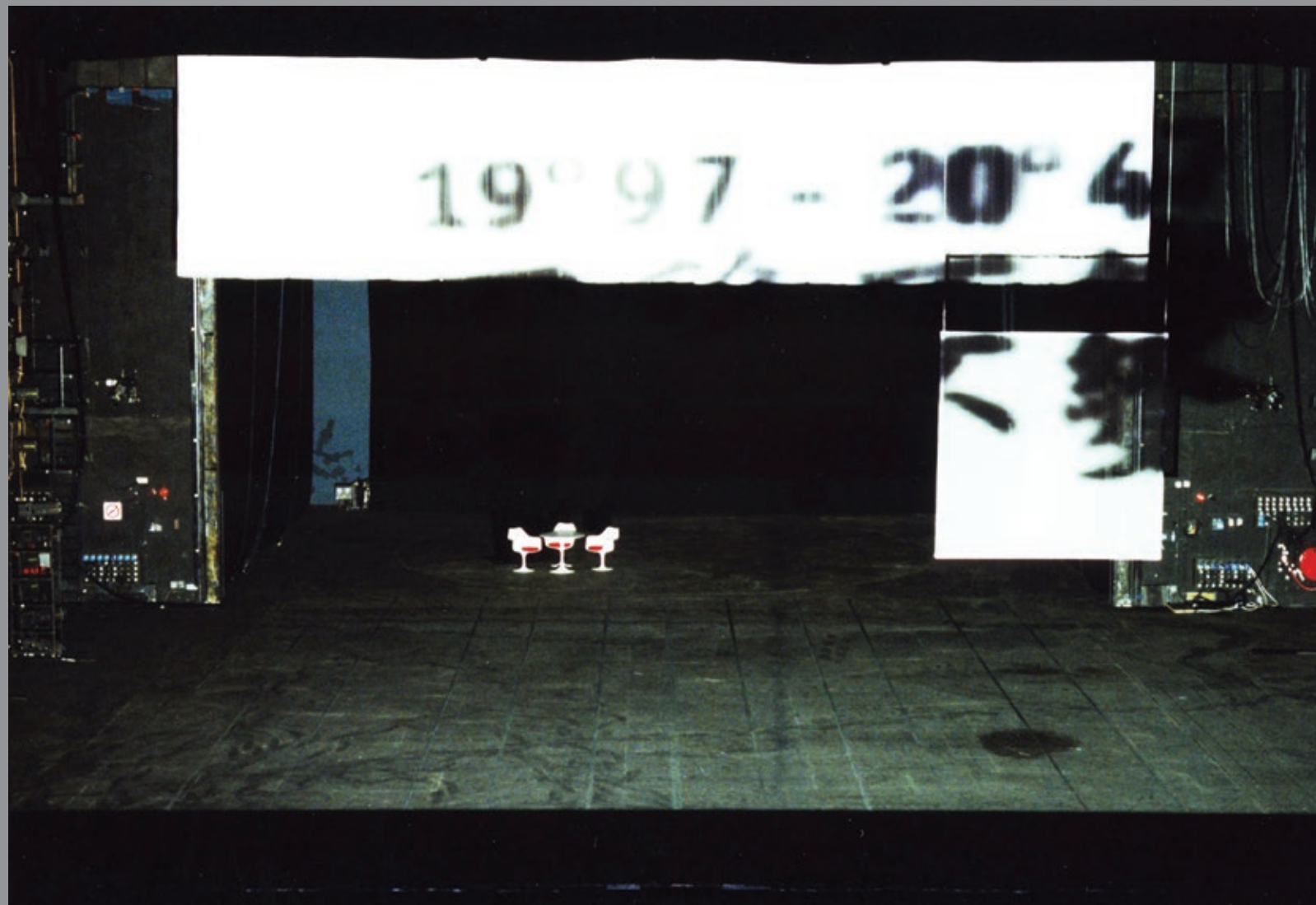
導演、編劇及設計 胡恩威  
Director, Scriptwriter and Designer  
Mathias Woo



### 2001 香港漫遊

2001: A HK Odyssey (2000)

導演及設計 胡恩威  
影像 pReview (柏林) 又一山人 黃志偉  
Director/ Set Design Mathias Woo  
Images pReview (Berlin), John Wong, Stanley Wong





## 2010s

進入二十一世紀，進念持續發掘各種聲音影像互動技術，進一步把科技融入表演藝術之中，開創傳統與現代藝術的融合、傳統創新實驗，例如將聲控影像用於歌劇演出的《利瑪竇的記憶宮殿》、動態捕捉等技術與中國傳統戲曲的表演實驗《佛洛伊德尋找中國情與事》等。至2017年起，胡恩威策畫「進念舞台創新實驗室」，為香港首個融合舞台嶄新科技與創意的表演藝術計畫，向跨界專業分享知識，培訓新力軍，推動香港創意產業可持續發展。

Entering the 21st century, Zuni has constantly discovered sound and image interactive technologies, pushing forward the combination of technology and performing arts, promoting integration of tradition and modern arts and innovative experiments. Examples include the use of Audio Detection Images in opera performance in *The Memory Palace of Matteo Ricci*, experimenting traditional Chinese Opera with new technologies such as Motion Capture in *Sigmund Freud in Search of Chinese Matter & Mind*.

Created by Mathias Woo in 2017, “Z Innovation Lab” is the first performing arts programme that focuses on integrating the latest stage technology and innovative ideas, that shares knowledge with cross-disciplinary professions, nurtures new blood and promotes sustainable development of Hong Kong’s creative industry.



### 利瑪竇的記憶宮殿 The Memory Palace of Matteo Ricci (2010)

監製、導演及設計 胡恩威  
數碼影像 Tobias Gremmler  
Producer / Director / Designer Mathias Woo  
Digital Images Tobias Gremmler



### 佛洛伊德尋找中國情與事 Sigmund Freud in Search of Chinese Matter & Mind (2016)

導演、設計及文本 榮念曾 胡恩威  
錄像 胡釗鳴 黎達榮 動態捕捉 Tobias Gremmler  
Director, Designer & Scriptwriter Danny Yung, Mathias Woo  
Video Terry Wu, Lai Tat Wing Motion Capture Tobias Gremmler

①

### 舞台與技術實驗室 Freespace Tech Lab (2017)

總策劃、藝術總監及空間設計 胡恩威  
Creator, Artistic Director & Spatial Designer Mathias Woo

②

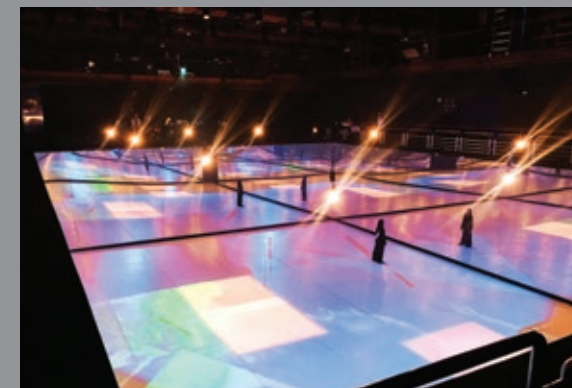
### 蘇黎世藝術大學 × 進念 「Z/Z 雙子實驗室」 ZHdK x Zuni Z/Z Twin Lab (2018)

藝術總監、導演及設計 榮念曾 胡恩威  
香港蘇黎世 雙城實時串流同步現場演出  
Artistic Directors, Directors and Designers  
Danny Yung, Mathias Woo  
Live Streaming Telematic performance in  
Zurich and Hong Kong

③

### 「進念舞台創新實驗室」爛大鼓 Z Innovation Lab - Rotten Big Ass (2019)

導演、藝術及設計總監 胡恩威  
漫畫創作、人偶設計及製作 黎達達榮  
Director, Artistic & Design Director  
Mathias Woo  
Comic strip creation, Puppet Design & Making  
Lai Tat Tat Wing



②



③



# Art Tech 有得做？ 發展之前先談變革

## Does Art Tech have a future in Hong Kong? Let's talk about changes required first before developments

摘錄自《香港文匯報》胡恩威專訪

Excerpt from an interview with Mathias Woo in Hong Kong  
newspaper *Wen Wei Po*, 22.09.2021



Art Tech的定義很簡單，藝術結合科技的例子多不勝數。追溯Art Tech的歷史，說短猶長，當收音機和音響器材將音樂帶入千家萬戶，當電視和電影加速劇場及茶館中節目的普及，當燈光和揚聲器影響舞台的設計布置，每一個時代的技術躍進都在藝術上留下獨特印記。在如今的互聯網時代，Art Tech結合最新科技，為表演藝術帶來嶄新面貌之餘，亦變革人們的觀體驗。

The definition of Art Tech is quite simple, and nowadays we see countless examples of combining art with technology. The history of Art Tech may seem to be a short one, but a closer look reveals that it is actually not that short. Remember those years when radio and Hi-Fi sound systems brought music to tens of thousands of households; and when TV and movies accelerated the popularity of those programmes normally performed in theatres and teahouses; and when lighting and loudspeakers affected stage design and layout. In fact, technological leaps have left unique marks on the development of art in every era. In the present internet era, Art Tech with the latest technology is bringing a brand-new look to the performing arts as well as transforming people's sensory experience.

對此，「進念·二十面體」聯合藝術總監胡恩威深有體會，他認為Art Tech的發展從側面反映，人類科技文明的進展正影響着我們每個人的文化生活和消費模式，「正如未有書本之前，人們要學習背誦，印刷術的發明解放了人類大腦，當科技替代了枯燥的工作，這也給了藝術家機會。」他鄭重地說：「我們現在正處於一個臨界點，未來藝術設施和節目的組成必須要重新界定。」

### 基建未成，談何發展？

Art Tech將影響整個社會生態，其基建工程理應如城市鋪設電網及水管般自然，基建未成，談何發展？去年的施政報告中提到：「正在興建的東九龍文化中心，將採用最新的技術和設備，為舞台製作提供全方位的電腦裝置，配合『延展實境』技術和『沉浸式』視聽系統，把中心發展成為先進的藝術文化場地。」新文化中心將於兩年後落成，現有演出場地的新設備已在陸續購置中，未來可期。但胡恩威所擔憂的卻是，香港對Art Tech的推廣依然停留在搞展覽和活動的表層階段，而不是從整體布局出發，從藝術政策的改革開始，深入而全面地發展。

如何才可稱之為對Art Tech的全面發展？他表達了自己的理解：「第一是大數據要做好，藝術大數據很重要，它包括城市電腦售票網絡、市民文化藝術消費模式等，大數據可幫助相關機構了解香港目前的市場情況，進而研究如何做大大市場，如何可以具體為藝術家創造發展空間，而不是單純靠政府補貼；第二是香港的劇場、博物館等文化設施硬件要全面升級，包括設置無線網絡等，同時劇場的管理模式需變革，因為人口老化問題，請人越來越難；第三也是最重要的部分，是教育，這是香港目前面臨的最大問題，因為不是由專家主導，也非常缺乏對藝術有理解的專業技術人員，在教育方面有根本性的缺憾。」

Mathias Woo, the Co-Artistic Director of Zuni Icosahedron, has a deep understanding on this matter. He believes that the Art Tech development reflects how the progress of technological civilisation is affecting human beings in each individual's cultural life and consumption mode. "The situation is similar to the times before books came into existence when people had to learn by heart. Then the invention of printing helped to free the human brain from the task of learning by heart. Then when monotonous jobs started to be replaced by technology, it also gave artists an opportunity to engage in artistic creation," Mathias Woo stated solemnly. "We have come to a tipping point now. The composition of art facilities and programmes for the future must be redefined now."

### If the infrastructure is yet to be built, how can we talk about development?

Art Tech is going to affect the entire social ecology. Therefore, naturally its infrastructural construction should be similar to the laying of power grids and water pipes in cities. If the infrastructure has not been built, how can we talk about development? In last year's Policy Address it was mentioned: "The East Kowloon Cultural Centre under construction will use the latest technology and equipment to provide all-round computer installations for stage productions, equipping with Extended Reality technology and Immersive audio-visual systems, to develop the centre into an advanced arts and cultural venue." The new cultural centre will be completed in two years. It is now in the active phase of procurement of new equipment for the performance venues. Sure the public is hopeful to welcome the new cultural centre in the future. However, what Mathias Woo worries about is that the promotion of Art Tech in Hong Kong still remains at the superficial stage of focusing purely on organising exhibitions and events, rather than promoting in-depth and holistic developments which are based on a reform of arts policies with a comprehensive view and design.

What exactly is a comprehensive development of Art Tech? Mathias Woo stated his understanding on the matter: "Firstly, the big data of a city needs to be well organised and managed. The artistic big data is very important as it includes the city's computer ticketing network as well as the cultural and artistic consumption patterns of its citizens. Well-managed networks of big data can help relevant organisations to have better understanding of the current market situations in Hong Kong. Based on such understanding, further studies on how to expand the market can be conducted, and how to create specifically more room for artists' development, rather than depending solely on government subsidies. Secondly, the hardware of cultural facilities such as theatres and museums in Hong Kong must have an overall upgrade, including the installation of wireless networks. At the same time the management mode of the theatre needs transformation too for an ageing population means it is becoming more and more difficult to recruit staff. Thirdly, it is about education, which happens to be the most important part and is currently the biggest problem facing Hong Kong. The fundamental shortcoming in education is that it is not led by experts in the field, and there is a great lack of professional technicians who have a genuine understanding of art."



## 藝術教育缺乏專業主導

本地藝術教育中存在的缺憾難以一概而論，胡恩威以「藝術教育缺乏專業主導」來概括，「將藝術與科技結合並不難，只是需要掌握編碼和硬件方面的基本功，然後不斷地練習和實踐。即使科技的部分最後是由專業人員去完成，我們也需要理解他們是如何去做。這些都可以通過課程去學習，但香港現在的課程並不是為訓練學生同時掌握藝術和科技。」

他肯定內地沿用至今的師徒制學習的重要作用，再以「進念·二十面體」的人才培養模式為例：「我們都是一邊學一邊做，而不是寫論文。做得好還是不好，都會先做出來再討論分析。而整個香港的藝術教育生態，鮮少會請教專家的意見，甚至購買設備時也是一樣。教育模式需要改革，想要將Art Tech產業化，必然需要更多的概念清晰、具集體意識的專業團隊，這樣才能做得大。」

學生的成長需要練習和實踐，練習和實踐則需要藝團資源的支持，藝團排練和演出則需要政府場地提供。「公園、體育館、科學園，甚至海洋公園，香港其實並不缺乏實踐Art Tech的場地，但需要康文署具體去落實這些事情。」萬丈高樓平地起，Art Tech的發展亦是如此，基建是根本，教育則是磚瓦，也是吸引年輕人走進藝術世界的方式之一。但在這個的積累過程中，很多環節需長期投入卻未必能有即時成效，難以吸引投資。胡恩威笑稱，當年打造「進念舞台創新實驗室Z Innovation Lab」，將香港文化中心劇場改裝成舞台技術實驗室，打破劇場使用模式，在實戰中探索、結合各種表演形式和科技的可能，這場實驗卻至今仍常被人詬病在浪費場地和資源做一些「看不懂的東西」。但他們始終目標清晰，堅持做下去。

## Art education is lacking professionally-led leadership

It is hard to generalise the shortcomings in local art education. Mathias Woo summed it up in one line: “Art education is lacking professionally-led leadership.” He further explained: “It is not difficult to combine art with technology. It just requires mastering the basic skills of coding and hardware, and then constantly putting the skills into training and practice. Even though the part of technology is finally completed by professional technicians, we still need to have an understanding of how their work is carried out. These areas can all be learned through courses, but the current courses in Hong Kong are not designed to train students to master both art and technology.”

Mathias Woo acknowledged the important role of the master-apprentice system that has been adopted on the Mainland to this day. Then taking the talent training model of Zuni Icosahedron as an example, Mathias explained: “At Zuni we are all learning and practicing at the same time, instead of writing papers. Whether we’ve done well or poorly, everything will be put into practice first, and then analysed and reviewed. The entire art education ecology in Hong Kong is characterised by a lack of practice of seeking advice/opinion from experts. Even when buying equipment rarely do we see experts’ opinions being sought and followed. Therefore, the education model needs to be reformed. If Art Tech is to be developed into an industry, more professional teams with clear concepts and a collective spirit are desperately needed for such development. Only then can Art Tech have a big future.”

The growth of students depends on both training and practice; and training and practice depend on the support of arts groups through their resources; and arts groups depend on government venues for rehearsals and performances. “Hong Kong actually does not lack venues to put Art Tech into practice. Simply look at the availability of parks, stadiums, such as the Hong Kong Science Park and even Ocean Park Hong Kong. However, the effective usage of these venues requires concrete implementation by the Leisure and Cultural Services Department,” Mathias Woo explained. Even the loftiest towers are built up from the ground, and the same is true for Art Tech development. Infrastructure is like building foundations; education is like bricks and tiles. Education also plays the role of attracting young people into the art world. However, in this process, there are many segments that require long-term investment without generating immediate results, and hence do not easily attract investment. Mathias Woo recounted with a smile that in the year when Zuni created its stage and technology workshop Z Innovation Lab, the Studio Theatre of Hong Kong Cultural Centre was converted into a stage technology laboratory, breaking the norm of theatre usage by exploring and combining the possibilities of various performance forms and technologies in real situations. That experiment is still often criticised for wasting space and resources to do something “unintelligible.” However, Zuni always keeps their goal clear and manages to stick to it.

“

想要將Art Tech產業化，必然需要更多的概念清晰、具集體意識的專業團隊，這樣才能做得大。

If Art Tech is to be developed into an industry, more professional teams with clear concepts and a collective spirit are desperately needed for such development.

”

## 與大灣區合作共建大數據

香港發展Art Tech的視野其實可以更廣闊，胡恩威建議，香港藝術發展局(ADC)可與大灣區眾多科技公司合作，共建涵蓋藝術推廣、教育與科研的大數據平台與App，再用不同招數吸引更多市民和學生成為App會員，「ADC要做的事從來都不僅僅是撥款，而是思考如何給予藝術家更大的發展空間，例如邀請多些藝術家進入學校，或者提供工作室給他們創作，在這些方面制訂長期計劃，尋找更多新的機會推廣香港藝術。」

他提及，ADC其實被賦予很大權力，可向政府提議藝術政策，在推動藝術發展的進程中處於重要位置，「ADC不應該只有那麼少的資金，這些錢是要投資在藝術中，令社會更加有藝術氛圍，令藝術家在社會的地位有所提升。香港有很多默默耕耘的高手，有些已達至世界水平，但他們的生活環境依然惡劣，甚至沒有工作室。」他慨嘆，「香港的藝術家有表達的自由權，卻沒有發展權。」

把握官方至民間的發展契機，他冀望Art Tech成為促進港人思維「改革開放」的催化劑，治癒由「做藝術搵唔到食」觀念引發的「藝術恐懼症」；這也需要政府制定發展Art Tech的清晰策略，令香港藝術家擁有更多發展的機會，走得更遠；在這種良性循環下，激盪社會各行各業的創意動能，增強香港在世界舞台的競爭力。■

## Cooperate with the Greater Bay Area to build big data

Art Tech in Hong Kong can actually be developed with a much broader view. Mathias Woo suggested that the Hong Kong Arts Development Council (ADC) can cooperate with technology companies in the Greater Bay Area to construct big data platforms and apps that cover the areas of art promotion, education and scientific research. Tactics should then be devised to attract more citizens and students to join and become App members. “ADC’s work is never about purely giving out funds, instead it should think about how to give artists more room for development, such as inviting more artists into schools, or providing studios for them. ADC should formulate long-term plans in these areas, and look for more new opportunities to promote the arts of Hong Kong.”

He said that ADC is actually given a lot of power and can propose art policies to the government. It plays a key role in the process of promoting the development of art. “ADC shouldn’t be so under-funded. The money is an investment in the arts which would help increase the artistic atmosphere of a place and raise the status of artists in society. Hong Kong already has many understated masters who work incessantly in their own quiet corners. Some of them have reached world standards, but their living environment is still very poor, and some are even without their own work studios,” he lamented. “Hong Kong artists have the right to freedom of expression, but not the right to development.”

Riding on the development opportunities from the government to private sectors, Mathias Woo hopes that Art Tech will become a catalyst to promote the “reform and opening-up” of Hong Kong people’s norms of thought, healing the “art phobia” created by the belief that “art doesn’t make a living”. It also requires the government to develop a clear strategy for Art Tech development so that Hong Kong artists have more opportunities to develop and move further ahead. In this virtuous cycle, the creative energy of all walks of life in society will be set into vibration, and Hong Kong’s competitiveness on the world stage will be enhanced. ■



進念舞台創新實驗室 教育活動  
Z Innovation Lab Educational Activities

藝術教育  
Arts-in-Education

因應社會情況，與社福機構合作推行「藝術伙伴」，透過「進念公益門票計畫」全票資助社聯機構會員的服務使用者，回饋社會。

In light of the social situation, Zuni joined hands with social groups to introduce “Artistic Partners”, providing full ticket subsidy to service users of the HKCSS agency members through the “Zuni Welfare Ticket Scheme”, to contribute to the society.

> 1,600 受惠人次  
benefited person-time

- 學生 students
- 長者 elderlies
- 社聯機構會員、殘疾及綜援人士 HKCSS agency members, disabled or CSSA participants



“《說唱張愛玲》表演形式非常有趣，有朗讀、戲劇元素、Rap 等。圖片活靈活現展示張愛玲，對張愛玲生平有深入理解。

*Read Sing Eileen Chang* has an interesting form of performance with reading aloud, dramatic elements, and rap, etc. The image of Eileen Chang was vividly shown in the displaying pictures, deepening my understanding of her life.

李老師 佛教大雄中學  
Miss Lee Buddhist Tai Hung College

“參加了計畫，讓會員有更多機會接觸他人，推動他們融入社會，克服心中難過的心理，亦有機會讓舞台劇、音樂會等藝術融入他們生活，也是另一層次體驗。

The scheme gave members more opportunities to come into contact with others, enhancing their integration into society, as well as overcoming some psychological issues. The scheme also created a chance for members to welcome arts and cultural activities such as theatre performances and concerts into their lives, giving them a taste of a new kind of experience in life.

Alice Lee 香港沙士互助會  
Hong Kong SARS Mutual Help Association



“《庚子驚夢》給予我很多想像，需要我主動地去閱讀，將文字和影像做連結，過程中很多空間給我想像。

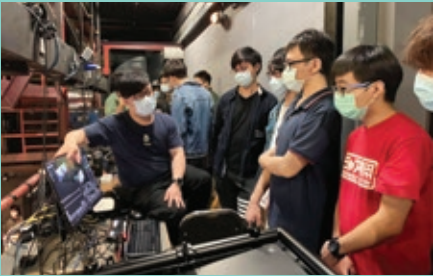
*The Interrupted Geng Zi Dream* left me plenty of room for imagination that requires my proactive interpretation, linking text and images. In the process, I discovered the immense space in which I can let my imagination run free.

小吉同學 香港演藝學院  
Siu Kut Student from HKAPA

設於元創方的期間限定實驗室 XR 延展實境實驗  
首個香港文化中心劇場3D 虛擬模型  
Pop-up studio @ PMQ XR (Extended Reality) Experiment  
The first 3D Virtual Model of Studio Theatre of Hong Kong Cultural Centre  
5至11月 May to November



《說唱張愛玲》技術示範  
Read Sing Eileen Chang Technical Demonstration  
講者 胡恩威 Speaker Mathias Woo  
1-2.06.2020



舞台技術劇場教室  
Theatre Classroom on Stage Technology  
指導 羅國豪 Tutor Law Kwok Ho  
29.9; 9-10, 20.11.2020



「共塑藝術科技」專題講座  
“Create Together” - Arts and Technology Theme Talk  
合辦 團結香港基金  
Co-organizer Our Hong Kong Foundation  
講者 胡恩威、蘇曉明  
Speakers Mathias Woo, Helen So  
11-14.11.2020



線上節目  
Online Programmes



進念抗疫系列  
大小朋友齊齊抗疫 ABC  
Fighting against Coronavirus ABC  
創作 黎達榮 Creator Lai Tat Wing  
03.04.2020

棋樂無窮 / 進念聲音香港漫遊  
Zuni Noise: A Hong Kong Odyssey  
10.07-12.11.2020

DJ Luka 香港歌書  
HK Songbook  
主持 黃偉國 Host Luka Wong  
14.07-05.11.2020



Talk on Arts Tech 藝術科技  
主講 胡恩威 Speaker Mathias Woo  
08-12.2020

陳的聲音 線上音樂會 / 假音人專訪  
The Chan Voice Online Concert /  
Interviewing Gayamyan

主持 陳浩峰 Host Cedric Chan  
15.07-18.11-2020

「榮念曾實驗劇場秘笈」六講  
"Danny Yung Experimental Theatre  
Education Program" Six Talks

主持 榮念曾 Host Danny Yung  
08-09.2020

進念身心實驗室  
Zuni Somatics Lab

主持 梁冠麗 Host Theresa Leung  
08-10.2020



鋼琴獨奏暖魅說書《魅》藝人專訪  
Spirits - Piano Solo Storytelling  
Artists Interview

嘉賓 張艾嘉、嚴俊傑、胡恩威  
Guests Sylvia Chang, Yen Chun-chieh,  
Mathias Woo  
28.09, 08.14.10.2020

榮念曾實驗劇場文本  
「中國旅程系列」這是一張椅子  
Danny Yung Experimental Theatre Text  
Journey to the East Series  
This is a Chair

文本 榮念曾 創作指導 胡恩威  
Text Danny Yung  
Creative Director Mathias Woo  
17.08.2020

進念詩影像劇場 我們成為了符號  
Poetry Images Theatre  
We, Symbols All

詩／影像導演 胡恩威  
聲音演出 葉麗嘉、川口隆夫 (東京)  
Poem/ Visual Director Mathias Woo  
Vocal Rebecca Yip, Takao Kawaguchi (Tokyo)  
11.09, 28.12.2020



黑箱作業2020 開箱就業劇場  
少年科學爆發偵探社之香港 Science 寺  
Black Box Exercise 2020  
Out-of-the-box Career Theatre  
The Young Science Detectives:  
HKScienceTemple

藝術總監 胡恩威 策畫 黃偉國、鄭國政  
聯合導演 楊永德、黃偉國  
聯合編劇及演出 鍾家誠、香港 Science 寺、江清蓉  
香港 Science 寺團隊成員 陳愷霖、周嘉曦、莊嘉樺、  
Louis Tang、黃琛堅 音樂演奏 郭智鋒 (小提琴)、  
劉梓杰 (色土風)、羅健邦 (鋼琴)、黃浚宇 (口琴)  
開箱就業嘉賓  
第一回 麥波、姚派  
第二回 周啟豪、蔡榮基、林子龍  
第三回 林超英、香港 Science 寺

Artistic Director Mathias Woo  
Curators Luka Wong, Ricky Cheng  
Co-Directors David Yeung, Luka Wong  
Co-playwrights & Performers Carson Chung,  
HKScienceTemple, Ellen Kong  
HKScienceTemple Members Chan Hoi Lam,  
Chow Ka Hei Kathryn, Chong Ka Wa, Louis Tang,  
Wong Sum Kok  
Music Samuel Kwok (Violin), Kit Lau (Saxophone),  
Pong Law (Piano), Isaac Wong (Harmonica)  
Out-of-the-box Career Theatre Guests  
Ep. 1 Mak Po, Pius Yiu  
Ep. 2 Chow Kai Ho, Choi Wing Kei, Alex Lam  
Ep. 3 Lam Chiu Ying, HKScienceTemple

15, 29.08, 12.09.2020

進念聖誕特別節目「貝多芬二十面睇」  
Woody Woody Wood x Beethoven

策畫 胡恩威 動畫 黎達達榮  
Curator Mathias Woo  
Animation Lai Tat Tat Wing  
17.12.2020

劇場錄像首播  
Theatre Documentation  
Premiere



華嚴經 (2.0 版本) 之心如工畫師  
Hua-Yen Sutra - Minds as Skillful Painter  
30.04-01.05.2020

華嚴字母唱誦  
Hua-Yen Siddham Alphabet Chanting  
28.08.2020

利瑪竇的記憶宮殿  
七幕多媒體歌劇  
The Memory Palace of Matteo Ricci  
Digital Opera in 7 Acts

04.09.2020

做好香港地  
Plan HK Better

01.10.2020

文化交流活動 (網上)  
Cultural Exchange  
Activities (Online)

講座：重新習慣「現」日常 (曼谷)  
Talk: Re Entering the Now Normal  
(Bangkok)

舉辦 Curator art4d X true digital\_park  
講者 榮念曾 Speaker Danny Yung  
06.06.2020

劇場及建築網路研討會 (羅馬尼亞)  
Therme Theatre and  
Architecture Forum (Romania)

主辦 Presented by  
Sibiu International Theater Festival 2020  
講者 胡恩威 Speaker Mathias Woo  
17-19.06.2020

線上讀劇本《半生緣》(2013)(波士頓)  
Online Script Reading  
Eighteen Springs (2013)(Boston)

主辦 麻省理工學院無名劇社  
聯合編劇 魏紹恩、胡恩威  
Presenter MIT Wuming Theater Club  
Co-scriptwriter Jimmy Ngai, Mathias Woo  
10.10.2020

《實踐55》故事：  
和榮老師聊天 (新加坡)  
Practice 55 - STORIES:  
With Danny Yung (Singapore)

舉辦 實踐劇場  
講者 榮念曾  
Presenter The Theatre Practice  
Speaker Danny Yung  
28.11.2020



進念 · 二十面體 Zuni Icosahedron

截至2021年10月    As at Oct 2021

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	香港設計及創意產業總會主席
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
漢斯-喬治·克諾普博士	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會執行長
利龐卓貽女士	樂慈基金會有限公司香港分部會長
慕容玉蓮女士	資深藝術行政人
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

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Vice-chair	
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Ms Mo-Yung Yuk Lin	Veteran Arts Executive
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

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托比亞斯·比昂科尼	巴黎/上海	國際戲劇協會總幹事
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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資深院士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/ 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	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
發展及文化交流項目	
監製 / 國際交流總監	黃裕偉
創作及藝術部	
助理藝術總監暨駐團演員	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
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	何彥義
助理節目經理	鄭國政
技術統籌	施棟梁
製作統籌	洪婉禎
宣傳助理	李航
節目及藝術行政見習	楊靜瑤、余安琳

Staff

Directors	
Co-Artistic Director	Danny Yung
Co-Artistic Director cum Executive Director	Mathias Woo
Development and Cultural Exchange	
Producer / International Exchange Director	Wong Yuewai
Creative & Artistic	
Assistant Artistic Director cum Artist-in-Residence	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
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 Manager	Ricky Cheng
Technical Coordinator	Johnny Sze
Production Coordinator	Megan Hung
Publicity Assistant	Seamus Li
Programme and Art Administration Trainees	Stephy Yeung, Krystel Yu

截至2021年3月31日止年度 (港幣)  
For the year ended 31 March 2021 (in HK\$)

財務摘要 Financial Highlights

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	13,932,069	79.1%
政府其他撥款	Government Grants - Others	1,789,147	10.2%
門票收入	Box Office Income	414,215	2.4%
其他應約項目收入	Income from Other Hired Engagements	200,000	1.1%
捐款及贊助	Donations and Sponsorship	447,090	2.5%
其他收入	Other Income	830,059	4.7%
總收入	Total Income	17,612,580	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	6,231,852	36.1%
工作人員酬金	Personal Emoluments	9,075,187	52.6%
經常性、財務及其他開支	General Overheads, Finance Costs and Others	1,798,477	10.4%
特別開支	Special Expenditure	154,444	0.9%
總支出	Total Expenditure	17,259,960	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	377,940	6.1%
委約創作、演出及節目人員酬金	Commission New Works, Artists and Direct Labour	2,561,322	41.1%
佈景、道具及製作雜項	Set, Props and Production Miscellaneous	2,249,798	36.1%
宣傳及公關	Marketing and Public Relations	1,042,792	16.7%
總製作開支	Total Production Cost	6,231,852	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

2020 – 21 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 2020 – 21

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

藝術發展配對資助計劃  
Art Development Matching Grants Scheme

於本年度，我們成功獲得「藝術發展配對資助計劃」撥款\$706,536，連同上年度餘款及其他相關收入\$352,694，共\$1,059,230，用於藝術科技應用、開發數碼實驗劇場頻道「ZLive活」及為青年提供實習培訓等工作。

In this fiscal year, we have successfully secured \$706,536 from the funding exercise of the Art Development Matching Grants Scheme. With last year remaining of the fund and other related income \$352,694, total \$1,059,230 was used to cover application of Art Tech, development of digital experimental theatre channel “ZLive” and providing internship training for young adults.

防疫抗疫基金——藝術文化界資助計劃  
Arts and Culture Sector Subsidy Scheme under Anti-epidemic Fund

於本年度，本團獲得「防疫抗疫基金—藝術文化界資助計劃」撥款\$1,082,611，用於支付因防疫措施而取消及/或調整的演出或活動所涉及的藝術家、工作人員和服務供應者。

In this fiscal year, we have received a subsidy of \$1,082,611 under the Arts and Culture Sector Subsidy Scheme under Anti-epidemic Fund to pay for artists, workers and service providers involved in the performances or activities which were cancelled and/or adjusted under the epidemic prevention measures.



舞台技術團隊  
Technical Team

燈光設計 羅兆鏘、麥國輝、蕭健邦  
音響設計 夏恩蓓、許文杰、包明茜(台北)、曾少康  
監聽混音師 楊子靖  
音響助理 呂美潔(台北)  
攝影師(台北) 白軒源、劉宗寬、馬家睿  
製作及舞台管理 陳斯桀、鄭慧瑩、孔稜斯、沈詠淇  
化妝 Annie G. Chan、蕭惠欣  
髮型 林世才、李振華  
服裝助理 陳偉兒、江清蓉、郭庭貽(台北)

Lighting Designer Adonic Lo, Mak Kwok-fai, Leo Siu  
Sound Designer Can. Ha, Matt Hui, Pao Min-Chie (Taipei),  
Tsang Siu Hong  
Monitor-Mixing Engineering Yeung Tsz Ching  
Audio Assistant Lu Mei-Chieh (Taipei)  
Cameramen (Taipei) Bo Xuan-Yuan, Liu Zong-Kuan, Ma Jia-Rui  
Production and Stage Management Zeta Chan, Carmen Cheng,  
Carmen Hung, Satina Shum  
Make-up Annie G. Chan, Billie Siu  
Hair Lam Sai Choy Ricky, Ben Lee  
Wardrobe Bonnie Chan, Ellen Kong, Guo Ting-Yi (Taipei)

視覺／平面設計  
Visual/ Graphic

主視覺設計 David Lo of LOMATTERS  
CREATIVE STUDIO  
平面設計 翟桐  
劇照攝影 鄭國政、張志偉、張智超、黎浩賢  
劉天浩、成瀨志、黃廷匡

Key Visual Design David Lo of LOMATERS CREATIVE STUDIO  
Graphic Designer Rachel Chak  
Photographers Ricky Cheng, Cheung Chi Wai, Kirk Cheung,  
Franz Lai, Tin Lau, Vic Shing, Sunny Wong

實習生  
Interns

陳志健、陳志通、陳天祐、陳穎雪、陳婉儀、  
張宇豐、趙柏亨、周美言、何兆康、江少傑、  
關頌恩、林永熹、李凱欣、李瀚林、梁峻煒、  
李子能、李航、黃朗彥、黃文靜、黃永瑜、  
王麗雯、吳伊雯、殷梓焜

Chan Chi Kin, Chan Chi Tung, Chan Tin Yau, Chan Wing Suet,  
Chan Yuen Yee, John Cheung, Chiu Pak Hang, Chow Mei Yin,  
Ho Siu Hong, Kong Siu Kit, Joanna Kwan, Wyatt Lam,  
Lee Hoi Yan, Felix Lee, Leung Chun Wai, Li Tsz Nang,  
Seamus Li, Wong Long Yin, Wong Lai Man, Wong Man Ching,  
Wong Wing Yu, Wu Yi Wen, Yan Tsz Kwan

參與機構及  
學校名單  
Participating  
Organisations and  
Schools

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香港聾人福利促進會、佛教大雄中學、拔萃女書院、  
香港兆基創意書院、香港專業教育學院、  
聖公會白約翰會督中學、香港高等教育科技學院、  
王肇枝中學、仁濟醫院董之英紀念中學

Assembly of God Yuen Long Gospel Centre,  
Caritas Dr. & Mrs. Olinto de Sousa IFSC,  
Caritas Jockey Club Integrated Service for Young People - Tak Tin,  
Caritas Pelletier Hall, Concord Mutual Aid Club Alliance,  
Dance With Depression Association,  
ECFSCCL Bradbury Student Development Centre,  
Helping Hand, Hok Yau Club,  
Hong Kong Chinese Women's Club Dr. Ellen Li Learning Centre,  
Hong Kong SARS Mutual Help Association,  
Hong Kong Women Christian Council,  
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Project Space Limited, The Family Planning Association of Hong Kong -  
Sheung Shui Women's Club, The Hong Kong Society for the Deaf,  
Buddhist Tai Hung College, Diocesan Girls' School,  
HKICC Lee Shau Kee School of Creativity,  
Hong Kong Institute of Vocational Education,  
S.k.h. Bishop Baker Secondary School,  
Technological and Higher Education Institute of Hong Kong  
(Chai Wan Campus) , Wong Shiu Chi Secondary School,  
Yan Chai Hospital Tung Chi Ying Memorial Secondary School

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Technical Partners



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學術合作機構  
Academic Partners



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鳴謝  
Acknowledgement

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Mr Jing Wong

黃國恩小姐  
Ms Liza Wong

楊凡先生  
Mr Yonfan

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Emergency Stairs (Singapore)

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Theatre

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PMQ 元創方

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Team Ear Music

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The Artist Channel Studio

Workshop Studio

楊凡映室有限公司  
Yanfan Studio Co Ltd



[www.zuniseason.org.hk](http://www.zuniseason.org.hk)

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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

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

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