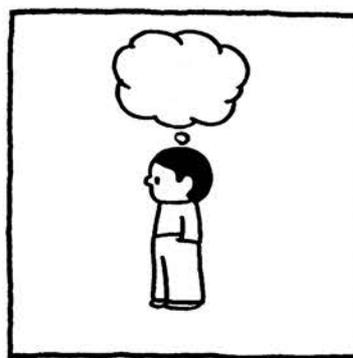
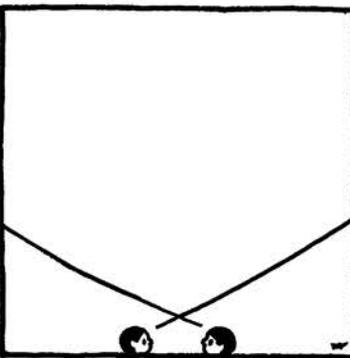
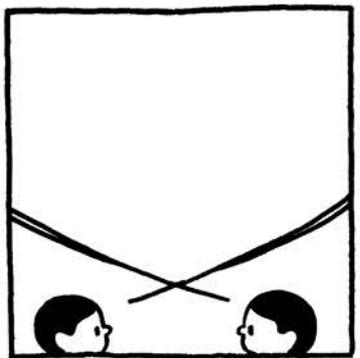
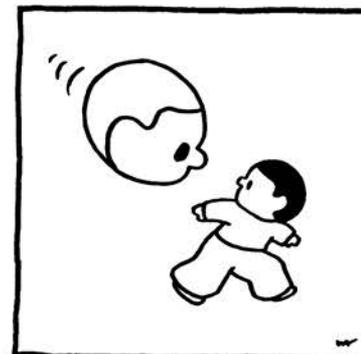
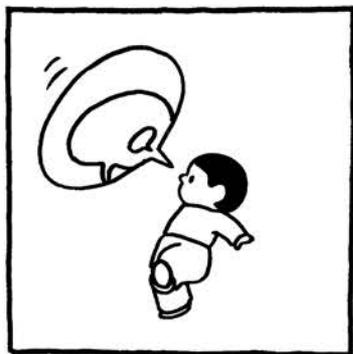
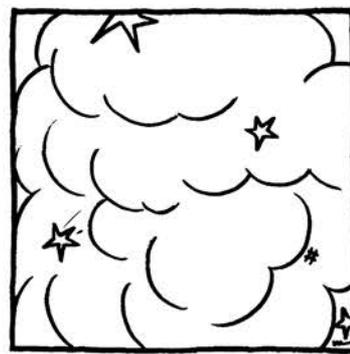
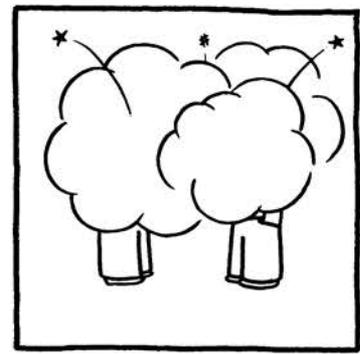
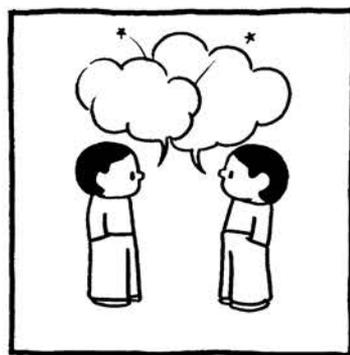
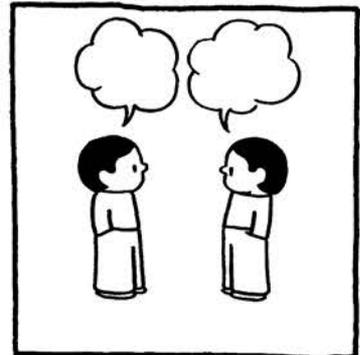
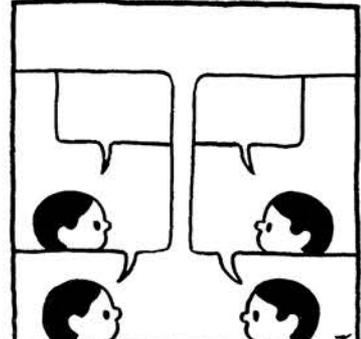
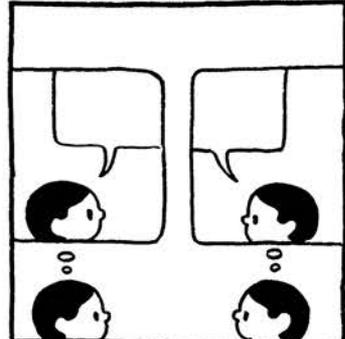
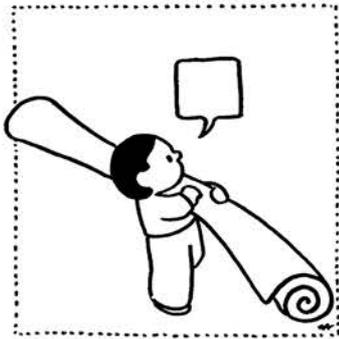
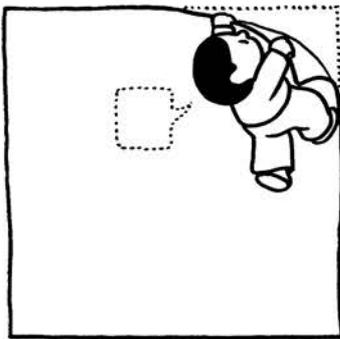


進念二十面體

Zuni Icosahedron 2007-2008





進念二十面體
Zuni Icosahedron
2007-2008

real time real space

戲劇是一種現場的經驗

在同一個空間，同一段時間，在劇場裡面
我們一起歡笑、一起哭泣、一起想像
一起沉思，一起體會人世間種種的悲歡離合

進念的戲劇，以實驗作起點

探索戲劇各種可能 ——
傳統與科技、政治與娛樂
語言與動作、歷史與哲學、理性與感性

戲劇不是人生

但人生可以因為戲劇而獲得一些啟示
重拾失去的感覺和記憶
細說論述現實世界的善與惡
尋找生活與生命的不同顏色
這就是進念的戲劇
這就是戲劇REAL TIME REAL SPACE的力量

The Power of Theatre 戲劇的力量

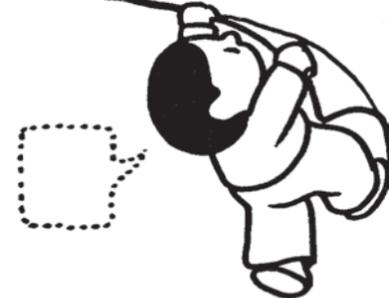
Theatre is a real time real space experience.

In the theatre, we laugh, cry, think, and experience all the vicissitudes of life together in the same space and the same period of time.

Zuni's Theatre starts with experience in exploring all of the possibilities in the theatre —— traditions and technologies, dialogues and movements, politics and entertainment, history and philosophy, sense and sensibility...

Theatre is not life, but life can be enlightened by the theatre —— regaining lost feelings and memories, recounting the good and the evil of the world, searching for various possibilities of living and life.

This is Zuni's theatre, this is the power of real time, real space of theatre.



Contents

主席報告 Chairman's Report
進念簡介 Introducing Zuni
主要活動 Programmes 2007 / 08
創作及演出人員 Artists and the Creative Team
訪問及評論 Interviews and Review

財政 Finance
進念組織 Zuni's Organisation
鳴謝 Acknowledgements

進念·二十面體 2007-08年度報告
Zuni Icosahedron Annual Report 2007-08

封面 / 內頁漫畫人物
榮念曾 概念漫畫系列
Comic character on cover and inside pages
from Danny Yung's comic series

平面設計
王瑞華 馮詩韻
Graphic Design
Glenis Wong Yvonne Fung

英文翻譯
梁惠琪
English Translation
Vicky Leong

照片攝影 Photos
City Magazine, Chenhsiang Liu, Keith Sin, Johnny Au,
Yu Yat Yiu@PMPS, Cheung Chi Wai, Ah Ying, Edmond, Jone,
Jesse Clockwork

進念·二十面體 Zuni Icosahedron
地址 香港跑馬地荷塘道15號地下
Address 15 Hawthorn Road, Happy Valley, Hong Kong
電話 Tel 852-2893-8704
傳真 Fax 852-2838-7527
電郵 Email info@zuni.org.hk
網址 Website www.zuni.org.hk
©2008 Published in Hong Kong, Zuni Icosahedron Ltd. 第二版 2nd Print

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

走向「專業」的實驗

靳埭強

二十五年前，進念是一個合作社形式的實驗藝術團體，在會員和各界的支持下，二十五年後，進念已發展成為本地九個主要專業表演藝團之一。多年來以實驗作起點，進念在戲劇的各種領域裡進行探索與實踐，至今，本地觀眾及參與的累積人數估計就超過150萬人次。過往的驕人成績，顯示進念的藝術是受廣泛認同的；而在推動國際文化交流、文化藝術教育、人才培育，以致文化市場的開拓等各方面，對社會以及香港整個文化發展的貢獻和影響更是有目共睹。隨著政府在表演藝術方面的撥款改革措施，今年，進念在民政事務局的綜合撥款機制下，正邁向其「實驗」發展的新階段。

回顧進念的「實驗」發展

從一九九七年，首獲香港藝術發展局的「行政資助」及至九九年，進念的藝術成就和專業發展的需要得到進一步肯定，獲「三年資助」撥款，開始建立其全職人員團隊，進念的第一屆董事會在同年成立。從一九九九至二零零八這九年間，配合藝術上探索「文學歷史」、「科技藝術」、「傳統創新」和「評論社會」的四大方向，進念董事會與全職人員團隊共同推動團內專業營運上的發展和改革，逐步建立一個專業團隊，致使其運作能配合進念的長遠發展需要。

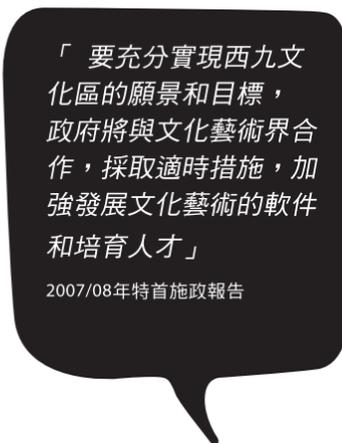
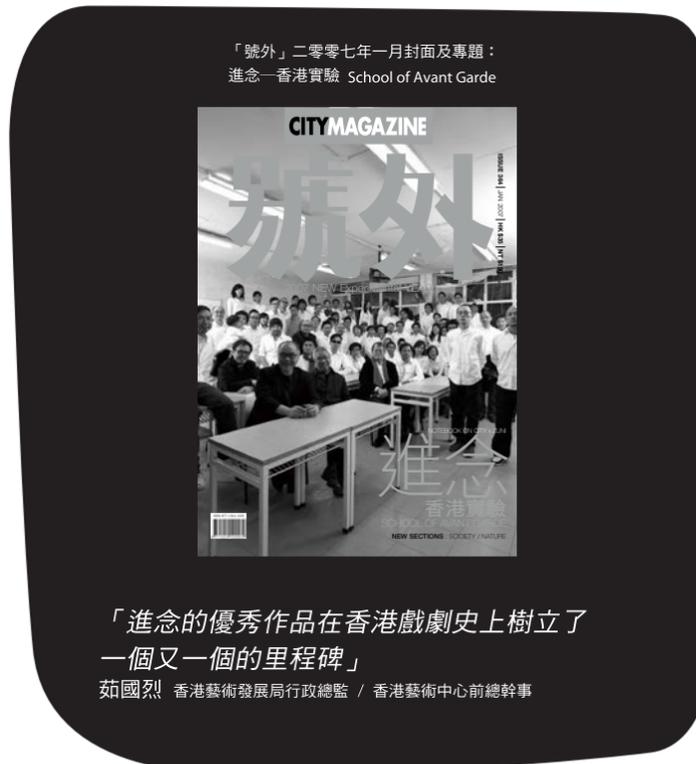
進念在此期間有突破性的發展 — 二千年策劃了首個歐、亞兩地跨文化跨地域的「香港柏林當代文化節」；在劇藝上創作了超過40個劇目，有經典劇目《半生緣》、《萬曆十五年》，社會劇場《東宮西宮》系列，探索傳統與當代劇場發展的《佛洛伊德尋找中國情與事》、《荒山淚》、《挑滑車》，以及多媒體建築音樂劇場系列作品等等；藝術教育項目有「黑箱作業」和連續進行了七年的年度性「多媒體表演藝術教育計劃」等。這些工作都在藝術上、國際文化交流及本地市場開拓和普及工作上，獲得了更廣泛的支持，足以證明進念的發展潛力。

走向「專業」的實驗

特首在二零零七 / 零八年度的施政報告中提及了多項重要文化發展項目，展望將來，進念的未來發展是必須走向全面專業，建立一個專業及可持續發展的團隊，深化其專業營運，致使在人才培育、藝術和製作的質量及國際文化網絡方面，能全面支援香港創意產業及西九文化區等重要發展項目。

實驗是創新的唯一方法

進念以「實驗精神」為創團基礎 —— 實驗的目的，在於改革和創新。作為本地九個主要專業表演藝團之一，進念既專注於高質量的藝術創作，同時積極關注整個文化生態的健全發展，實踐文化工作者維護公民社會和公共空間的義務，實踐進念一直以來在藝術創作上的實驗精神——「沒有實驗就沒有創新和進步」。



Chairman's Report Experiments Leading to Professionalism

Kan Tai-keung

Twenty five years ago, Zuni was an experimental arts group running like a co-op. Now, a quarter of a century later, with the supports from its members and various sectors, Zuni has become one of the nine major professional theatre groups in Hong Kong. Over the years, Zuni has been taking experimentation as a starting point for practice and explorations in the various aspects of theatre; and up till now, there have been more than 1,500,000 people engaging in the various events of Zuni, either as audience or participants. The success of the group in the past has indicated that Zuni is widely recognised by the public in its artistic contributions, including its accomplishments in promoting international cultural exchange, arts education, nurturing talents and market development for arts and culture, shedding positive influences and contributing to the cultural development of both the community and Hong Kong at large. With the government's funding reforms in performing arts, Zuni is benefiting from the Home Affairs Bureau's funding system this year, and is moving towards a new stage in its 'experimental' development.

In Retrospect of Zuni's 'Experimental' Development

In 1997, Zuni was first given financial support with the Administrative Grant by the Hong Kong Arts Development Council (HKADC); and two years later in 1999, the artistic achievements and professional development of Zuni was further recognised by the funding of the "3-Year Grant" by HKADC. From then on, Zuni started to build its team of full time staff, and the company's first board of directors was formed soon. In the nine years of 1999-2008, Zuni's staff and board of directors have been working hard in promoting reforms in the operation and professional development of the group in the artistic directions of 'literature and history', 'arts and technology', 'innovating the traditional' and 'social theatre'. Step by step, Zuni has turned into a professional company with its operation in line with the needs of its long-term development.

During this process, Zuni had a new breakthrough in its development in the year 2000, and co-produced the project *Festival of Vision: Hong Kong-Berlin* the first cross-region and cross-cultural event between Europe and Asia. In these past years, Zuni has created more than 40 theatre works, including classics like *18 Springs*, *1587 - A Year of No Significance*, the *East Wing West Wing Series*, the *Multi-media Architecture Music Theatre Series*, and the *Experimenting Traditions Series* including *Sigmund Freud in Search of Chinese Matter and Mind*, *Tears of Barren Hills*, and *The Outcast General*. Since 1995, Zuni has also been working on the educational visual art project *Black Box Exercise* and the *Multimedia Performing Arts Education Programme* for seven years in a row. All these undertakings of Zuni's have gained a lot of support from the community and been received well by the public, be they on the level of arts, international cultural exchange, popularising arts and market development. All these have shown the great potential of Zuni in its development.

Experiments Leading to Professionalism

In the Policy Address of 2007/2008, the Chief Executive mentioned a number of major cultural development projects. In view of the years to come, Zuni's future development would gear towards professionalism, establishing a fully professional team with sustainable development. The group will run its operation with expertise, so as to be in line with, and provide support to, major development projects like the West Kowloon Cultural District, in the areas of nurturing talents and manpower, maintaining good quality for arts and productions, as well as in international networking for culture exchange.

"To fully realise the vision and mission of WKCD, the Government will co-operate with the cultural and arts sector in taking timely measures to foster the development of software and talent."

200708 Policy address

Experimentation is the Only Way to Innovation

"The Spirit of Experimentation" is the foundation and one of the missions of Zuni – and the purpose of experimentation lies in reform and innovation. As one of the nine major local professional theatre groups, Zuni focuses its concern both on the quality of its artistic creative works and the sound development of the entire cultural ecology at large. And in so doing, fulfils its duties in maintaining public space and a civil society in its role as a cultural worker, while realising its dream in artistic creation based on the spirit of experimentation, always believing in its motto, "Without experiments, there will be no innovation and no progress."

"The performances of Zuni are versatile and rebellious, exploring and expanding the boundaries of the local theatre, culture and the arts. But compared to this, the achievements of Zuni in regional and international exchanges in arts and policy studies are much greater."

Kuo Pao Kun (郭寶崑)
HKADC international assessor,
Assessment Report 2006



進念·二十面體，一九八二年成立，為非牟利慈善文化團體，以香港為基，面向世界的實驗藝術團體。從事多元戲劇藝術創作至今，原創劇場作品超過一百五十齣，曾獲邀前往演出的城市遍及歐、亞、美等地三十多個城市。多年來一直致力拓展香港文化藝術新領域，積極推動國際文化交流，主催藝術評論及文化政策研究等工作，並活躍於藝術教育和發展電子媒體及跨媒體等新類型的藝術模式。

現為香港九個主要專業演藝團體之一，也是香港最具代表性的國際實驗劇團。二零零八年獲選為香港文化中心的場地伙伴團體，進念將在二零零九至二零一二年間進駐香港文化中心，開展系列創作及外展教育計劃。

Zuni Icosahedron, founded in 1982, is a Hong Kong based international experimental theatre company. Zuni has produced more than 150 original productions of alternative theatre and multi-media performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts criticism, arts policy research and international cultural exchange. Over the years, Zuni has been invited to more than 30 cities in Europe, Asia, and America for exchange performances.

Zuni is one of the nine major professional arts companies in Hong Kong, and has established itself as a premiere experimental theatre locally, regionally and internationally. In 2008, Zuni was chosen by the Hong Kong Cultural Centre as one of the groups participating in the Venue Partnership Scheme introduced by the LCSD. In the years 2009-2012, Zuni will become a partner of Hong Kong Cultural Centre's, and produce a series of theatre works and outreach education programmes.

進念·二十面體

Zuni Icosahedron

“Zuni is the cornerstone in the strategy to promote HKSAR's role as a centre of excellence for arts development”

—— Richard Engelhardt
UNESCO Regional Advisor for Culture in Asia and the Pacific

「進念是香港首屈一指的實驗劇團」

—— 林懷民 雲門舞集創辦人及藝術總監

“Hong Kong's most innovative theatre and experimental arts group”

—— Mary Lee Turner
Ex-director of Asia Society Hong Kong Centre

「進念的戲劇作品代表了香港中西文化交流的實驗和原創精神」

—— 趙有亮 中國國家話劇院院長

進念願景 Zuni Vision

培訓多方面的 藝術專業人才

為社會提供一個平台去發掘和培訓更多創作、策劃、技術和文化管理人才，支援香港創意產業及西九龍文化藝術區等重要發展項目

深化和推動藝術教育，培養下一代對文化藝術的認識

To nurture **professional creative talents** in various fields

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

持續發展香港在 促進中華文化 多元發展的角色

與內地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

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

To establish a long-term relationship of collaboration with various theatre companies and education organisations in China; and continue to preserve the heritage of traditional Chinese performing arts, and promote collaborations and development in the area

優質實驗藝術 創作建立具香港 特色的實驗戲劇

進念是以透過發展多媒體、跨越文化界別的實驗戲劇創作

普及戲劇和實驗藝術，提升社會以致國際間對實驗戲劇藝術的認識

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

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

建立國際文化 交流平台

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

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

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

建構知性公民 社會及文化藝術 的多元性

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

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

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

藝術文化教育

Arts and Cultural Education

「進念 Low Tech」多媒體戲劇教育計劃
Multimedia Theatre Education Scheme 'Zuni Low Tech'

活動次數

No. of Activities / Sessions

200

陽光計劃 - 創意營 Project Sunshine - Creative Day Camp

參與學校

No. of Schools Participated

85

「香港兆基創意書院」多媒體表演藝術課程策展
HKICC Lee Shau Kee School of Creativity (HKSC) -
Planning of Multimedia Performing Arts Programme

參與及受惠人數

No. of Participants

8613

進念創意教育網絡 - 學生導賞專場計劃
Zuni Creative Education Network -
Student Drama Appreciation Programme
(Student Matinee / Open Rehearsal)

紀念程硯秋逝世五十周年音樂聚會
Mini Concert
In Memory of Cheng Yanqiu on
the 50th Anniversary of
his Death

總結 Summary 07/08

項目 / 計劃總數

Total No. of Items / Programs 34

總受惠及參與人次超過

Total No. of Participants /

Outreach over 84,000*



原創劇場作品

Theatre Productions

製作項目

No. of Productions

5

演出場數

No. of Performances

32

總觀眾人數

Total No. of

People in Audience

20374*

全新作品

New Works

榮念曾實驗劇場《西遊荒山淚》

Danny Yung Experimental Theatre *Tears of Barren Hill*

進念生命劇場《華嚴經》

Zuni Life Insight Series *Hua-yen Sūtra*

進念社會劇場《香港電視風雲》

「無線你鬧左未？」「亞視你睇過未？」

Zuni Social Theatre

All You Want to Complain About Hong Kong TV

進念社會劇場《東宮西宮六——七彩包青天》

East Wing West Wing 6 - *Rainbow Judge Pao*

重演新編

Re-run with New Arrangement

多媒體建築音樂劇場《路易簡的時代和生活》

Multimedia Architecture Music Theatre

The Life and Times of Louis I. Kahn

內地合作及交流
Mainland-HK Exchange
and Collaboration

《臨川四夢湯顯祖》創意交流及合作計劃 (南京/香港)
A Creative Collaboration and Exchange Project
Tang Xianzu's Dream on Drams (Nanjing / Hong Kong)

活動節數

No. of Sessions

78

參與及受惠人數

No. of Participants

331

人員交流計劃
Artists-In-Residency (AIR)

創作發展、預演及傳媒簡介會 (南京)
Creative Development, Preview and Meet the Press (Nanjing)

非物質文化遺產(表演藝術)發展計劃
Development Project on Intangible Cultural Heritage
(Performing Arts)

「傳統戲曲實驗室」(南京/上海/香港)
Experimenting Tradition Creative Lab
(Nanjing / Shanghai / Hong Kong)

崑曲藝術家訪談紀錄
Documentary - Kunqu Artists

國際文化交流及合作

International Cultural
Exchange and Collaboration

活動項目

No. of Activities /

Events

28

參與及受惠人數

No. of Participants and

Outreach 21989

(估計 Approx.)

上海—臺北—香港—深圳
「城市文化論壇2007上海年會」
City-to-City Cultural Exchange Conference
(CTC) 2007 (Shanghai)

非物質文化遺產(表演藝術)發展計劃 -
專家會議
Development Project on Intangible Cultural Heritage
(Performing Arts) - Expert Meeting

上海國際創意產業活動週
「天天向上」榮念曾概念漫畫展 暨
「香港創意」交流研討會
Shanghai International Creative Industry Week
'Tian Tian Xiang Shang' Danny Yung Comic Exhibition
'Hong Kong Creativeness' Seminar

演出合作《如影隨行》(台北)
Co-production *Like Shadows* (Taipei)

第五屆台新藝術獎評審
The 5th Taishin Arts Award - Final Selection Jury
for Performing Arts

文化出版及公民教育
Cultural Publication and
Civic Education

閱覽及受惠人次

Circulations /

Outreach

32720

(估計 Approx.)

E+E 出版 Publications
西九藍圖 West Kowloon Blueprint
變態兒童樂園 Bian Tai Er Tong Le Yuan
好風如水 Good Wind Like Water
「東宮西宮」漫畫 *East Wing West Wing Comic*

公開研討會 / 座談會
Public Discussion / Seminar
(總數節 Total No. of Session 25)

香港-深圳城市 / 建築雙城雙年展 -
「見·觸·思」(講座)
Hong Kong-Shenzhen Biennale of
Architecture and Urbanism - Talk Series:
Re-formulating Re-fabrication

4 四月
/ 2007

演出 Performance
劇戲的力量 07/08



多媒體建築音樂劇場 《路易簡的時代和生活》

Multimedia Architecture Music Theatre
The Life and Times of Louis I. Kahn

27-29 / 4 / 2007

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre

演出場數 No of Performances: 4 *

觀眾人數 No. of People in Audience: 1988 *

*公開演出 + 學生導賞計劃

*Public Performance +

Matinee for Student Drama Appreciation Program

導演及設計: 胡恩威

特邀演出: 甘國亮

音樂總監: 蔡德才

現場演奏: 蔡德才, 葉海順, 何山, CM, 黃偉勳

數碼影像: 黃志偉

燈光設計: 蕭慧敏

音響設計: 洪天佑

Director and Designer: Mathias Woo

Special Appearance: Kam Kwok Leung

Music Director: Jason Choi

Musicians: Jason Choi, Alan Ip, Ho Shan,

CM, Stephane S. Wong

Digital Image: John Wong

Lighting Designer: Tension Siu

Sound Designer: Frankie Hung

應邀於二零零八年第十屆台北藝術節演出
Invited to perform in the 10th Taipei Arts Festival in 2008

「路易簡的建築空間有著一種宗教的情懷，
空間是主角，光線是空間的材料」

「路易簡的建築寫作像詩歌...和其建築作品一樣，
啟發我們對於生命、生活和建築的思考和體驗」

— 胡恩威 「導演的話」

"In Kahn's architectural spaces, there exists a sense of religion, with
spaces playing the leading role while natural light is the material."

"Louis Kahn's writings on architecture are like hymns and poetry...
just like his architecture, inspiring us with a profound concern for life,
architecture and humanistic values."

-Mathias Woo, from the Director's Note

此劇場作品是由胡恩威開創的多媒體建築音樂劇場系列的首個劇目，二零零一年
香港首演，同年載譽重演後，零二年應邀到波蘭克拉科夫第二十七屆國際另類戲
劇節上演，零七年特別邀請香港電視劇教父甘國亮參與演出，飾演路易簡，並由
蔡德才擔任音樂總監。胡恩威以建築師路易簡的生平和理念發展此劇，在劇場實
驗光、空間和物料的相互關係。

This is one of Mathias Woo's creations in his multimedia music theatre series. The
performance was premiered and rerun in Hong Kong in 2001, and was invited to
participate in "The 27th International Alternative Theatre Festival" in Krakow,
Poland in 2002. It had its third run in Hong Kong in 2007.

In this performance, Mathias Woo is experimenting on the relationship of light,
space and materials through theatre, with the perspectives and ideology of Louis
Kahn. For this production, he has also invited 'The Godfather of Hong Kong
Television', Kam Kwok Leung, to play the role of Louis Kahn. Jason Choi, the
renowned composer from Hong Kong was the music director of this performance.



"The reason for living is to express...
to express hate...
to express love...
to express integrity and ability...
all intangible things.

The mind is the soul, and the brain is the instrument from which
we derive our singularity, and from which we gather altitude.
Nature does not choose...

it simply unravels its laws, and everything is designed by
the circumstantial interplay where man chooses.
Art involves choices, and everything that man does,
he does in art."

Louis I. Kahn

「用多媒體音樂劇場的形式，將『建築』融入其中，是與路易康的一次美麗邂逅。」
— 香港《文匯報》

「這齣戲的成功...不僅在胡恩威技術上的功力，而是他對路易康的深度咀嚼，
傳遞出那份自然而然的透徹。」
— coolmoon每週看戲俱樂部



"Infusing 'architecture' into the performance by means of multimedia music theatre...
A beautiful encounter with Louis Kahn, flowing along the rhythm and melody."

-- Wen Wei Po, Hong Kong

"The success of the play...lies not only on the technical dexterity of Mathias Woo,
but also his profound knowledge and thorough understanding of Louis Kahn.
All these are manifested through the crystal clear exposition, which comes very naturally."

-- Coolmoon, MJKC (Weekly Theatre Review, Taiwan)

4.5 四-五月
/ 2007

教育 Education
劇戲的力量 07/08

多媒體戲劇教育計劃

「進念Low Tech」

Multimedia Theatre Education Scheme
Zuni Low Tech

舞台技術工作坊

4 / 2007

上環文娛中心排練室

Rehearsal Hall, Sheung Wan Civic Centre

活動節數 No. of Activities: 2

參加人數 No. of Participants: 103

聯校演出

19, 20 / 5 / 2007

上環文娛中心劇院

Theatre, Sheung Wan Civic Centre

演出場數 No. of Performances: 2

觀眾人數 No. of People in Audience: 510

聲音裝置展覽

19-25 / 5 / 2007

上環文娛中心展覽廳

Exhibition Hall, Sheung Wan Civic Centre

參觀人數 No. of Visitors: 810

策劃人：黃裕偉

創作顧問：潘德恕

Curator: Wong Yuewai

Creative Advisor: Pun Tak Shu

「科技是人類的工具，越高的科技越可以做到更精緻準確。在創作的過程中，科技可以令製作更加準確，可以令作品更加精緻，以致許多時候使作品變得更加修飾、更加悅耳悅目，而修飾就變成作品的主要成份，內容變得空洞；這正是大眾傳媒每天展示給我們的訊息。」

— 潘德恕 計劃創作顧問

“Technologies are tools, and higher the technology, more accurate is the precision. In the process of creation, technology could enable our production to be more accurate and our work to be more refined. This, probably, will lead to increasing embellishment on the work in order to make the work sound and look more attractive; and eventually embellishment and adornment will become the dominant part of the work at the expense of its content. This is what the mass media are showing us every day.”

Pun Tak Shu, Creative Advisor of Zuni Low Tech

「進念 Low Tech」是以劇場作為一個有效的綜合訓練場，以既有規範化的舞台及既定守則，配合媒體/科技與創作的互動，讓同學從中發掘無限想像及創意的舞台空間；這個計劃由二零零六年九月開展，同學們經過了首兩個階段的校內巡迴演出和多媒體工作坊，在二零零七年五月的「聯校演出」及「聲音裝置展覽」中實踐他們的創意，以小組的形式創作多媒體演出及裝置展覽，展示自己或跟其他同學合作的創作成果。

The training ground of 'Zuni Low Tech' is in the theatre, and students are stimulated, with the aid of multimedia technologies in an interactive process, to imagine and create without bounds within the space of a stage, with existing defined confines and regulations. This program started in September 2006. After the first two phases of In-School Demonstration Performance and Multimedia Workshops, their works of collaboration were staged and displayed in theatres and exhibition halls as a kind of sharing in May 2007.



「...從今次活動能帶給同學們對藝術欣賞的深刻思考及引起的興趣，發覺進念確實做了不少功夫，值得鼓勵！」

— 盧恩成校長，裘錦秋中學（葵涌）

“...the activities of this programme have raised the interest of our students in arts, provoking their thoughts and helping them understand and appreciate arts more. Zuni has really put in a lot of praiseworthy efforts into the programme to make it a success.”

- Lo Yan Shing, Headmaster, Ju Ching Chu Secondary School (Kwai Chung)



「在參與進念的藝術教育活動過程中，讓本人及學生眼界大開。」

— 鄧蔓怡老師，裘錦秋中學（屯門）

“The Arts Education Programme by Zuni was an eye-opener both for me and my students.”

- Tang Man Yee, Teacher, Ju Ching Chu Secondary School (Tuen Mun)



6 六月
/ 2007

演出 Performance
劇戲的力量 07/08

藝術與宗教的交會 進念生命劇場《華嚴經》

An Interaction between Art and Religion
Hua-yen Sūtra

二零零八年載譽重演並應邀於第十屆台北藝術節演出
Rerun upon popular demand, and was invited to perform in the 10th
Taipei Arts Festival in 2008

「我決定創作《華嚴經》，本身來自一種對美學的尋求，也是在創作一個藝術儀式...二千多年來佛教發展了很多不同的儀式，這些都是一種藝術的創作，為的是一種創作者自我超越的追求」

— 胡恩威 導演的話「在這個城市創作華嚴經」

“I decided to work on the *Hua-yen Sūtra* because of my pursuit of aesthetics; and I was also creating an artistic ritual...in the past 2000 years, a lot of different rituals have been developed in Buddhism, and all these are artistic creations as well. They are all attempts of the artists / creators to transcend themselves.”

— Mathias Woo, from the Director's Note *Creating Hua-yen Sūtra in This City*

「光和鏡是雙身的，沒有光鏡不能看見自己看見世界，鏡透過光紀錄了世界，我們透過鏡看見了世界看見了自己」

— 胡恩威 導演的話「華嚴筆記」

“Light and mirror are mutually dependent. Without light, a mirror cannot reflect the world. Through light, a mirror is able to record the world, and through the mirror, we can see the world as well as ourselves.”

— Mathias Woo, from the Director's Note *Hua-yen Sūtra*

《華嚴經》乃講述關於心和世界二者之間的關係的一本佛教經典，是中國華嚴宗的根本典籍。生命劇場《華嚴經》，展示藝術與宗教本為一體，在舞台探索心靈空間。導演胡恩威結合哲理、多媒體、現代舞台藝術，進行了一次藝術與宗教互動的實驗，藉著演繹佛在說法中使用的色光，誦悉梵文字母及發起廣大的心靈願力，從而開展出宗教藝術的撼動力及無盡的啟發性。

The *Hua-yen Sūtra* is an important Buddhist scripture that discourses the relationship between the mind and the world. Integrating Buddhist doctrines with multimedia and contemporary stage elements, the multimedia performance *Hua-yen Sūtra* provides an arena in which an interactive experimentation on art and religion is carried out. It attempts to explain that originally art and religion are one and inseparable. This multimedia performance is a theatrical interpretation of the imagery employed by the Buddha in his Dharma talks including the use of dazzling colours and lights, the chanting of Sanskrit letters in the Siddham alphabets, and the broad and vast vows of the Bodhisattvas with boundless determination, thus unfolding the infinite inspiration and vibration of the interplay between art and religion.

「抓住『光』為重要媒介與像徵，深沉又奪目地展現心與世界相容自在的境界。」

— 台灣《表演藝術》

「巧妙地玩出『法言』、『梵唱』和『佛光』。」

— 石琪，香港《明報》

“Using light as a vital medium and symbolism, the show reveals a state of compatible ease between the mind and world.”

— Performing Arts Review, Taiwan

“Ingeniously bringing forth the world of ‘Dharma’, ‘Sanskrit chanting’ and ‘Buddha light’.”

— Shek Kei, Ming Po Daily News, Hong Kong



9-17 / 6 / 2007

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre

演出場數 No of Performances: 8 *

觀眾人數 No. of Audiences: 10806 *

* 公開演出 + 學生導賞計劃 + 慈善演出

* Public Performance + Matinee for Student Drama

Appreciation Programme + Charity Performance

文本：一行禪師

創作顧問及文本創作：釋衍空

創作顧問 (唱誦)：釋僧徹

學術顧問：李葛夫

編導及設計：胡恩威

音樂總監：于逸堯

形象設計：張叔平

動作設計：伍宇烈

書法創作(多媒體影像)：董陽孜

文字創作：林夕

特邀演出 (唱誦)：釋廣榮，釋智仁，釋永堅，釋楚賢，

釋寶泉，釋法祥，釋偉航，釋智德，釋性觀

創作演員：伍宇烈，陳浩峰，楊永德，黃大衛，潘德恕

技術總監及燈光設計：陳焯華

音響設計：鍾澤明

數碼影像製作：黃志偉，林子邦

Original Text: Thich Nhat Hanh

Creative Advisor (Script): Sik Hin Hung

Creative Advisor (Chanting): Sik Tsang Chit

Academic Consultant: Li Kwok-fu

Director and Designer: Mathias Woo

Music Director and Composer: Yu Yat Yiu

Costume Designer: William Chang

Movement Designer: Yuri Ng

Calligraphy Artist (Digital Images): Tong Yang-tze

Creative Writing: Lin Xi

Special Appearance (Chanting): Sik Kwong Wing, Sik Chi Yan,

Sik Wing Kin, Sik Chor Yin, Sik Po Chuen, Sik Fat Cheung,

Sik Wai Hong, Sik Chi Tak, Sik Sing Kwun

Performers: Yuri Ng, Chan Ho Fung, David Yeung,

Dick Wong, Pun Tak Shu

Technical Director and Lighting Designer: Billy Chan

Sound Designer: Chung Chak Ming

Digital Images: John Wong, Pong Lam

心如工畫師，能畫諸世間。
五蘊悉從生，無法而不造。

—《華嚴經—覺林菩薩偈》

Mind is like a painter, able to create the worlds.
The five aggregates all are born thence; there is nothing it doesn't make.

--Gatha by Bodhisatva Forest of Awareness - Verse in Praise of the Buddha
(An Edited Explication of the Verse from the *Hua-yen Sūtra*)

7 七月
/ 2007
出版 Publication
劇戲的力量 07/08



初版 二零零七年七月
Published in July 2007
閱覽人次 Circulation: 5000 (估計 Est.)

主編：胡恩威
Chief Editor: Mathias Woo

西九藍圖 West Kowloon Blueprint

「(西九藍圖) 是幫助大家思考香港文化發展的一本好書」

- MILK 雜誌

"The West Kowloon Blueprint is a good book / tool to help us understand the development of cultural policy in Hong Kong."

- Milk Magazine



進念E+E文化出版系列書籍以建立一個知識平台為目標，從文化、藝術、政治、教育、社會現象等課題出發，以提升公眾對各種各樣的議題的關注和討論。《西九藍圖》由胡恩威主編，加上不同界別人士對「西九龍文化區」計劃作出評論註釋。由研究西九計劃的發展背景及基本資料到建議願景方案藍圖，《西九藍圖》嘗試從不同層面切入，讓讀者了解「西九」計劃不單是地產發展項目，而是關乎未來香港文化政策以致人文價值的課題。

Zuni's "E+E" series of cultural publications is a project aiming at providing an intellectual platform to raise the concern of the public for issues on arts and culture, politics, education and various social phenomena. *The West Kowloon Blueprint* is a collection of critical essays by writers from different sectors on the West Kowloon Cultural District, with Mathias Woo as the chief editor. The book gives basic and background information for the development of the whole project, as well as provides some proposals for the project, in order to provide a cross-section of the whole plan, showing the various strata, so as to help the readers to understand that West Kowloon is not only a real estate development project, and we should be concerned with its cultural policy and its values from a humanistic point of view.



10 / 2007 十月

演出 Performance
劇戲的力量 07/08



24-28/10 / 2007

香港藝術中心壽臣劇院

Shouson Theatre, Hong Kong Arts Centre

演出場數 No of Performances: 10 *

觀眾人數 No. of People in Audience: 3493 *

* 公開演出 + 學生導賞計劃

* Performance +

Matinee for Student Drama Appreciation Program

編導：胡恩威

創作演出：楊永德，黃大衛，陳浩峰，鍾家誠

創作顧問：黎達榮

音樂創作：孔奕佳

錄像創作：胡海瀚

燈光設計：蕭慧敏

Playwright and Director: Mathias Woo

Performers: David Yeung, Dick Wong, Cedric Chan,

Carson Chung

Creative Advisor: Lai Tat Wing

Music Designer: Edgar Hung

Video: Benny Wu

Lighting Designer: Tennison Siu



進念社會劇場《香港電視風雲》

「無線你鬧左未？」「亞視你睇過未？」

Zuni Social Theatre
All You Want to Complain
About Hong Kong TV

「香港人天天看的免費電視台，節目大都以膚淺和低級為路向，只能滿足低層次觀眾的需要；低層次的觀眾不是等同低層觀眾，低層人士也有著看高層次節目權利 提供高優質的電視節目，推陳出新；推動多元文化；培養人才，這是握有大氣電波專利的商業廣播公司應負的社會責任。」

— 胡恩威 導演的話「香港的電視文化很奇怪」

“The free television programmes people in Hong Kong are enjoying everyday tend to be very superficial and cheap, catering for bad taste. That would only gratify the needs of audience with bad and lower tastes. Audience with lower tastes does not mean people from the lower strata of society. People from the lower strata should also have the right to enjoy quality television programmes. It is the social responsibility of the commercial broadcasting companies with patent rights using the public airwaves to produce innovative programmes with quality and diversity, and it is their duty to nurture new talents.”

- Mathias Woo, from the Director's Note,
How Strange Is the Television Culture in Hong Kong

社會劇場是進念近年主要的演出系列之一，除了《東宮西宮》系列論時政，過去亦曾推出黑色喜劇《樓市怪談》，嘗試剖析香港樓市的怪現象；二零零七零八年度則把香港兩間免費電視台作為公營企業的社會角色及利弊搬到台上，製作成小型舞台大喜劇《香港電視風雲》。《香港電視風雲》是香港電視五十年的發展史，也是香港電視政策、香港價值、香港前途、香港命運的又一解讀。

The Social Theatre Series is one of the focus of Zuni's performances in these past few years. Besides the political comedy series, *East Wing West Wing*, there was also the dark comedy of *The Agent*, examining the bizarre phenomenon of real estate business in Hong Kong. In the year 07/08, we shifted our attention to the social role of the two free television broadcasters in Hong Kong, and the merits and demerits of these two public television stations. As a result, the social comedy of *All You Want to Complain about Hong Kong TV* was produced.

All You Want to Complain about Hong Kong TV was about the 50 years of history in the development of television in Hong Kong; and it was also a reading and an interpretation of the television policy, the values, the future and the fate of Hong Kong.

「紮紮實實地替觀眾上了一堂既逗趣也尖銳的電視政策課。」

— 馬家輝

“The performance is a witty and poignant lesson for the audience on television policy.”

- Ma Ka Fai

“An honest and courageous confrontation with the issue”

- Adam Chan, Muse



11 十一月
/2007

文化交流 Cultural Exchange
劇戲的力量 07/08



漫畫展 Exhibition 15-21 / 11 / 2007
研討會 Seminar 16 / 11 / 2007
上海1933創意產業聚集區
Shanghai 1933
參加人數 No. of Participants: 3780(估計 Est.)

藝術家 榮念曾

展覽開幕式主禮嘉賓

王榮華 中國人民政治協商會議上海市委員會副主席
吳貽弓 中國文學藝術界聯合會副主席
陳燮君 上海市文化廣播影視管理局黨委書記，上海博物館館長
鄭家堯 上海市對外文化交流協會副會長，秘書長
方增先 上海市美術家協會主席
霍震霆 香港立法會議員
陳子敬 政制及內地事務局香港駐上海經濟貿易辦事處主任
黃英琦 香港當代文化中心主席
研討會開幕主禮嘉賓
馬時亨 香港特別行政區前商務及經濟發展局局長

主辦機構：香港當代文化中心
協辦單位：上海社會科學院，上海文學藝術界聯合會，
上海市對外文化交流協會，上海市美術家協會，上海大學美術學院，
香港兆基創意書院，進念二十面體
主要贊助：香港特別行政區商務及經濟發展局
贊助：梁潔華藝術基金會，藝術與設計出版聯盟

Artist Danny Yung

Officiating Guests for Exhibition Opening

Wang Ronghua, Vice chairman of Shanghai Commission Chinese
People's Political Consultative Conference
Wu Yigong, Vice chairman of China Federation of Literary and Art Circles
Chen Xiejun, Secretary of Shanghai Municipal Administration of Culture,
Radio, Film & TV; Director of Shanghai Museum
Zheng Jiayao, Vice Chairman of Shanghai
International Cultural Exchange Association
Fang Zengxian, Chairman of Shanghai Artists Association
Timothy Fok, Member of the Hong Kong Legislative Council
Patrick Chan, Director, Hong Kong Economic & Trade Affairs in Shanghai,
Constitutional and Mainland Affairs Bureau, HKSARG
Ada Wong, Chair of Hong Kong Institute of Contemporary Culture

Officiating Guest for Seminars

Frederick Ma, JP, Fomer Secretary for Commerce and
Economic Development Bureau, HKSARG

Organizer: Hong Kong Institute of Contemporary Culture

Co-organizer: Shanghai Academy of Social Sciences,
Shanghai Federation of Arts and Literature Circles,
Shanghai International Cultural Exchange Association,
Shanghai Artists Association, The College of Fine Arts,
Shanghai University, HKICC Lee Shau Kee School of Creativity,
Zuni Icosahedron

Major Sponsor: Commerce and Economic
Development Bureau of HKSARG

Sponsors: Annie Wong Art Foundation,
Art and Design Publishing United

上海國際創意產業活動週 「天天向上」榮念曾概念漫畫展 暨「香港創意」交流研討會

Shanghai International Creative Industry Week 'Tian Tian Xiang Shang' Danny Yung Comic Exhibition + 'Hong Kong Creativeness' Seminar

「創作本來就該由『自說自話』開始，只要『天天向上』不要太唯心，創作本身自然會成為創意互動的平台：這些平台的拓展，順理成章地成為多元文化發展的集體力量。」

— 榮念曾

'Dialoging with one-self can be criticized as a form of self indulgence, but I do believe creativity starts with self dialogue, and dialogue with others is the platform to initiate creativity and to generate cross-cultural collaboration.'

— Danny Yung



這是一項香港創意產業的文化交流計劃，由香港特區政府商務及經濟發展局贊助。展覽部份除展出了榮念曾逾200幅概念漫畫作品外，更邀請了香港各創意產業領域的傑出人士參與，實踐於漫畫框內進行對話與論述的可能性；回應者包括時裝設計師 Vivienne Tam、電影導演徐克、區雪兒、香港商業電台副主席俞琤、漫畫工作者麥家碧、設計師靳埭強、香港設計中心主席羅仲榮、電影監製施南生及香港兆基創意書院學生等等。

展覽開幕期間更以「如何建構創意之都」及「香港本土文化之產業實踐」為題，舉行了兩場交流研討會。由香港特區政府前商務及經濟發展局局長馬時亨擔任主禮嘉賓，講者包括建築師嚴迅奇、G.O.D.創辦人楊志超、自由插畫師小克、香港中央政策組顧問劉細良、香港設計中心副主席劉小康、文化評論員梁文道、跨媒體創作人歐陽應雲等，此外更邀請了上海市文學藝術界聯合會主席遲志剛及復旦大學新聞學院副院長孟建擔任回應嘉賓。

Supported by the Commerce and Economic Development Bureau of the HKSAR government, "Tian Tian Xiang Shang - Hong Kong Creativeness" is the highlight of the Hong Kong Pavilion in 2007 Shanghai International Creative Industry Week. "Tian Tian Xiang Shang" is a cultural exchange project to provoke dialogues among the promising entrepreneurs from Hong Kong creative industries. The exhibition featured more than 200 pieces of Danny Yung's conceptual comic works, with also the creative interventions from leading figures of Hong Kong creative industries. These guests included Vivienne Tam the renowned fashion designer, Tsui Hark the film director, video artist Susie Au, Winnie Yu the Deputy Chairman of Hong Kong Commercial Radio, comic artist Alice Mak, designer Kan Tai Keung, Victor Lo the Chairman of Hong Kong Design Centre, and film producer Nansun Shi, as well as many students of HKICC Lee Shau Kee School of Creativity.

During the week of the Exhibition, two cultural exchange seminars were held, on "How to Build a Creative City" and "Hong Kong Cultural Asset in Practice". Mr. Frederick Ma, the former Secretary for Commerce and Economic Development Bureau, was the officiating guest of the event, and speakers included architect Rocco Yim, Douglas Young founder of G.O.D., designer and comic artist Siuhak, Mr. Lau Sai Leung member of the Central Policy Unit, Vice-Chairman of Hong Kong Design Centre Freeman Lau, cultural critic Leung Man Tao, and cross-media artist Craig Au Yeung. Two other guest respondents from Shanghai were invited, and they were Meng Jian, Vice Dean of Journalism School of Fudan University, and Chi Zhigang, Vice Chairman of Shanghai Federation of Arts and Literature Circles.

11 十一月 / 2007

文化交流 Cultural Exchange
劇戲的力量 07/08



創意交流及合作計劃 (南京/香港) 《臨川四夢湯顯祖》

Creative Collaboration and Exchange Programme (Nanjing / Hong Kong) Tang Xianzu's Dream on Dreams

「活的藝術是不斷求變的，崑劇要活下去也是需要一種變的動力...我沒有學習崑劇的經驗，我只可以努力去促成更多認真的創作，構思關於崑曲發展的體制，讓我們和崑曲一起活下去。」

— 胡恩威 導演的話「崑劇的未來」

“Living arts needs constant changes, thus, Kunqu has to evolve in order to keep pace with society so as to survive in the long run...”

I do not have much experience in Kunqu, what I can do is to try my best to contribute in facilitating more serious creative productions and to help formulate policies for the development of, and let us live on hand in hand with Kunqu.”

- Mathias Woo, from the Director's Note, *The Future of Kunqu*



《臨川四夢湯顯祖》南京預演
Tang Xianzu's Dream on Dreams Preview, Nanjing
8-9/11/2007
南京傳媒簡介會
Tang Xianzu's Dream on Dreams Meet the Press, Nanjing
6/11/2007
江蘇省崑劇院蘭苑劇場
Langyuan Theatre, Jiangsu Kunqu Opera House
演出場數 No. of Performances: 2
觀眾人數 No. of People in Audience: 240

進念陳浩峰南京培訓
AIR in Nanjing - Cedric Chan, Zuni Resident Performer
5-17/9/2007
訪港崑劇藝術家李鴻亮
AIR in HK - Li Hongliang, Kunqu Artist
28/12/2007-3/1/2008

導演及策劃：胡恩威
編劇 (南京)：張弘
藝術顧問 (南京)：石小梅
演員 (南京)：柯軍，石小梅，胡錦芳，趙堅，龔隱雷，李鴻良，陳浩峰 (香港)

音樂設計 (南京)：戴培德
唱腔整理 (南京)：王建農
樂隊 (南京)：戴培德 (指揮及敲擊)，王建農 (司笛、新笛、瑣吶)，許建敏 (中阮、小鐘)，張亮 (笙)
英文字幕翻譯：廖端麗
技術總監及燈光設計：鄭麗雅

聯合制作：江蘇省崑劇院

Director and Producer: Mathias Woo
Playwright (Nanjing): Zhang Hong
Creative Advisor (Nanjing): Shi Xiaomei
Performers (Nanjing): Ke Jun, Shi Xiaomei, Hu Jinfang, Zhao Jian, Gong Yinlei, Li Hongliang, Cedric Chan (Hong Kong)
Music Design (Nanjing): Dai Peide
Score Master (Nanjing): Wang Jiannong
Orchestra: Dai Peide (Conductor, Percussion), Wang Jiannong (Dizi, Xin Dizi, Suona), Xu Jianmin (Zhongruan, Small Gong), Zhang Liang (Sheng)
English Subtitles Translation: Diana Liao
Technical Director and Lighting Designer: Alice Kwong

Co-production: Jiangsu Kunqu Opera House

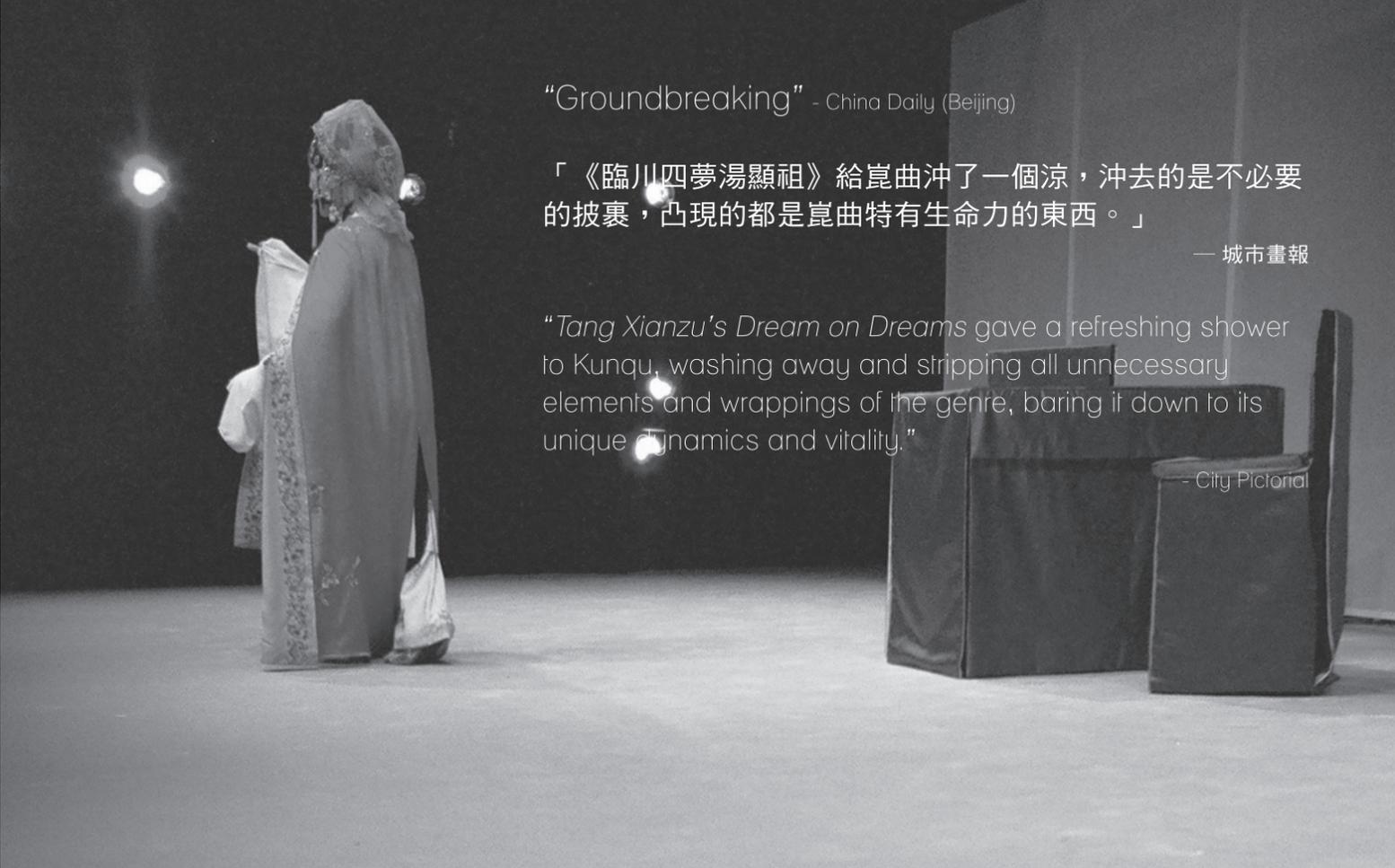
“Groundbreaking” - China Daily (Beijing)

「《臨川四夢湯顯祖》給崑曲沖了一個涼，沖去的是不必要的披裹，凸現的都是崑曲特有生命力的東西。」

— 城市畫報

“Tang Xianzu's Dream on Dreams gave a refreshing shower to Kunqu, washing away and stripping all unnecessary elements and wrappings of the genre, baring it down to its unique dynamics and vitality.”

- City Pictorial



進念與江蘇省崑劇院在二零零七年共同擬定創作合作及交流計劃，當中包括新劇創作合作《臨川四夢湯顯祖》、人員交流及崑曲推廣計劃 (非物質文化遺產推廣工作)。二零零七年十一月就在南京進行了《臨》的一次預演，進念演員陳浩峰更在江蘇省崑劇院接受培訓，在劇中作了首次的崑劇演出。

《臨川四夢湯顯祖》是一次集合中國優秀崑劇藝術家及香港多媒體創作人的全新崑劇演出，以復古情懷創新精神演繹明朝戲曲作家湯顯祖的《臨川四夢》，展示作者的俠、情、佛、道四種思想。此劇於二零零八年四月在香港文化中心首演。

In 2007, Zuni and Jiangsu Kunqu Opera Troupe started a creative exchange programme that included staff exchange, the collaboration of a performance of *Tang Xianzu's Dream on Dreams*, and the preservation and development of intangible cultural heritage in the promotion of Kunqu. In November 2007 Zuni's member Cedric Chan was sent to Jiangsu Kunqu Opera Troupe for training, and gave his first ever Kunqu performance in the preview of *Tang Xianzu's Dream on Dreams* in Nanjing.

Tang Xianzu's Dream on Dreams was a collaboration of some of the most outstanding Kunqu artists from China and the best local multimedia practitioners. The performance aimed at manifesting to the utmost the concept of love and chivalry and the beliefs of Buddhism and Taoism in an innovative interpretation of the Four Dreams of Tang Xianzu, the greatest Chinese playwright, with a touch of nostalgia. The performance was premiered in the Hong Kong Cultural Centre in April 2008.

10-12 / 2007
十月 - 十二月

教育 Education
劇戲的力量 07/08

進念創意教育網絡「香港風格」 學校巡迴講座

Zuni Creative Education Network
Hong Kong Style School Tour

10 - 12 / 2007

八間本地中學

8 Local Secondary Schools

活動次數 No. of Activities: 8

參加人數 No. of Participants: 2790

策劃：黃裕偉

主講：胡恩威

Curator: Wong Yuewai

Speaker: Mathias Woo

在二零零七年十月至十二月間，進念在香港八間中學進行了「香港風格」學校巡迴講座。「香港風格」系列是胡恩威在二零零五至零七年間以城市建築為經、香港都市文化為緯的一系列文化叢書，並於零六年以同名系列創作多媒體劇場和錄像作品。今次將系列延伸到講學，讓年青人重新發現香港的城市空間，解讀香港的獨有都市和建築美學；同時探索香港的歷史、文化與身份。巡迴講座以多媒體形式進行，講座後並與師生進行交流。

In the months of October to December in 2007, Zuni organised a number of creative education activities, presenting touring performances of *Hong Kong Style* in 8 secondary schools. *Hong Kong Style* is a series of publications by Mathias Woo from 2005 to 2007, on urban architecture and culture in Hong Kong. The theme was developed into a video work and multimedia theatre in the year 2006. With a purpose of educating young people, *Hong Kong Style* was further developed into lectures for secondary schools, enabling young people to rediscover the public spaces of our city with an interpretation of the unique architectural structure and aesthetics of Hong Kong. At the same time, the programme also increased the interest of students to explore the history, culture and identity of the city. The school tour was conducted in the form of multimedia lecture with discussions among artists, teachers and students.

12 / 2007
十二月

文化交流 Cultural Exchange

演出合作《如影隨行》(台北)

Co-production (Taipei)

Like Shadows

21-31 / 12 / 2007

台北國家戲劇院首演

Premiere - National Theatre, Taipei

演出場數 No. of Performances: 22*

觀眾人數 No. of People in Audience: 17600*

* 包括直至2008年三月，

在台中，高雄，新加坡，上海巡迴演出數目

* Figures include touring to

Taichung, Kaohsiung, Singapore and Shanghai till March 2008

編導：賴聲川

舞台及多媒體設計：胡恩威

主辦：表演工作坊(台北)

協力製作：進念二十面體

Director and Playwright: Stan Lai

Stage and Multimedia Design: Mathias Woo

Producer: Performance Workshop (Taipei)

Co-production: Zuni Icosahedron

繼二零零三年在《亂民全講》的合作後，台北表演工作坊藝術總監賴聲川再次邀請進念及胡恩威為新劇《如影隨行》擔任舞台及多媒體設及製作。《如影隨行》是台北國家戲劇院二十周年紀念系列節目之一，是一齣探討生死命題的懸疑劇作。

Following the success of the collaboration of *All Talk*, Stan Lai, Artistic Director of Taipei Performance Workshop once more invited Zuni and Mathias Woo in the new multimedia theatre production of *Like Shadows*. This performance was one of the programmes in celebration of the 20th anniversary of the National Theatre of Taipei, and it was a work of suspense exploring the issue of life and death.



This performance was one of the programmes in celebration of the 20th anniversary of the National Theatre of Taipei, and it was a work of suspense exploring the issue of life and death and death. Following the success of the collaboration of "All Talk", Stan Lai, Artistic Director of Taipei Performance Workshop once more invited Zuni to work with Mathias Woo in the new multimedia theatre production of "Like Shadows".

1 一月
/ 2008

出版 Publication

劇戲的力量 07/08



政治漫畫《東宮西宮》 *East Wing West Wing Comic*

初版 二零零八年一月
Published in Jan 2008
閱覽人次 Circulation: 5000 (估計Est.)

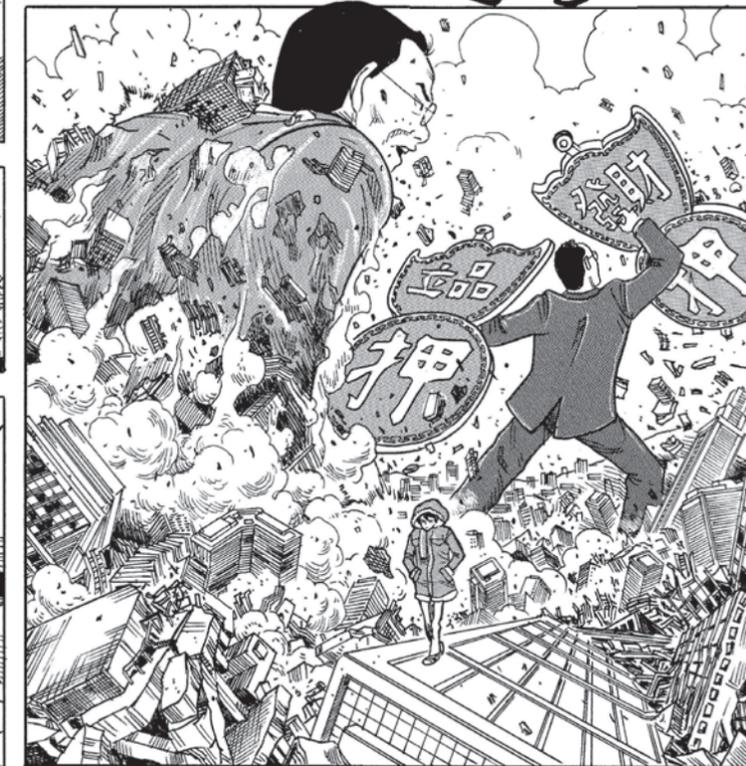
漫畫：黎達達榮
監製：胡恩威

Comic Artist: Lai Tat-tat Wing
Producer: Mathias Woo



香港的政治界精英忙於「搏鬥」的同時，是否應多聆聽市民的訴求，務實改善社會的基本問題？正是因為香港不健全的政治生態，進念零三年起推出《東宮西宮》劇場系列，希望透過喜劇手法與觀眾探討時事，激發思考討論。今次推出的《東宮西宮》漫畫是系列的伸展，對時弊進行另一種形式的投射。

While Hong Kong's political elites are busy 'fighting', should they be listening to the voice and demands of the people at the same time in order to solve the various social problems? It is exactly because Hong Kong does not have a sound political system that Zuni keeps on creating its *East Wing West Wing* political theatre series, hoping to stimulate thoughts and discussions through comedy. In the launch of the *East Wing West Wing Comic*, Zuni is extending its examination of the political environment with another means and genre.



1 一月
/ 2008

演出 Performance
劇戲的力量 07/08

進念社會劇場 《東宮西宮六 — 七彩包青天》

Zuni Social Theatre
East Wing West Wing 6 -
Rainbow Judge Pao

11-20 / 1 / 2008

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre

演出場數 No of Performances: 14*

觀眾人數 No. of People in Audience: 7245*

* 公開演出 + 學生導賞計劃

*Public Performance + Matinee for Student Drama

Appreciation Programme

編導：胡恩威

顧問：戴耀廷教授，陳弘毅教授

創作顧問：黎達榮，于逸堯

創作演出：陳浩峰、黃大徽、

楊永德、鍾家誠、伍嘉雯、

陳淑莊、葉燕芳、孔奕佳

劇本創作：胡恩威，李子釗，全體創作演員

音樂創作：孔奕佳

錄像：胡海瀚，馬立賢

燈光設計：鄺雅麗

音響設計：鍾芳婷

Playwright and Director: Mathias Woo

Academic Consultants: Prof. Benny Tai, Prof. Albert Chen

Creative Advisors: Lai Tat Wing, Yu Yat Yiu

Performers: Cedric Chan, Dick Wong,

David Yeung, Carson Chung, Carmen Wu,

Tanya Chan, Shirley Yip, Edgar Hung

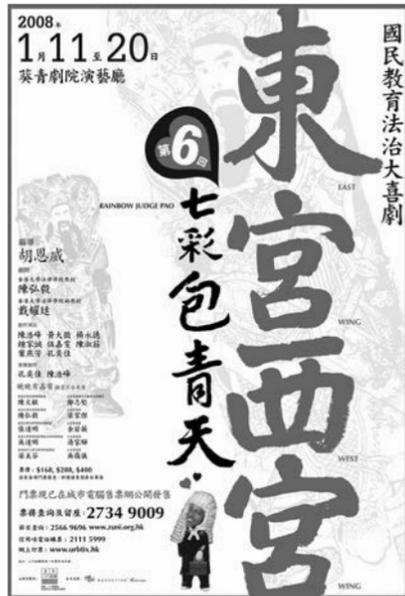
Script: Mathias Woo, Angus Li and all performers

Music Designer / Composer: Edgar Hung

Video: Benny Wu, Ma Lap Yin

Lighting Designer: Alice Kwong

Sound Designer: Chung Fong Teng



「香港的教育是一個悲劇，完全是一種大躍進式的數目字遊戲。教育不好，法治如何維持？民主如何實行？教育不好，香港會有怎樣的未來？」

— 胡恩威 導演的話「雙眼在痛」

“Education in Hong Kong is a tragedy. It is absolutely a game of figures like what happened in the Great Leap Forward in China. How could the law be upheld and justice be served when there is something wrong with our education system? How could we obtain democracy? What kind of future we’re going to have, if our education system is a joke?”

- Mathias Woo, from the Director's Note *My Eyes Hurt*

《東宮西宮》系列自二零零三年由沙士講到西九，本年度推出第六炮，以包青天這個中國法治ICON出發，講歷史，講中國憲法，講一國兩制，講基本法，由淺入淺，刺激少年中年老年，反思現今社會的種種問題，探討中港兩地的法治發展和改革。演後座談會更請來多位政界、法律界名人，即場分享，議事論政。

Rainbow Judge Pao is the Sixth Episode of the *East Wing West Wing* series since the debut of this comedy series in 2003, with topics in between ranging from the SARS incident to West Kowloon. The latest episode probed into the Chinese government legal system, with one of our icons Judge Pao as the protagonist. He dwelt into issues like history and constitutional development in China, one country two systems, and the Basic Law with very comprehensive illustrations, stimulating all age groups of the community, making them reflect on the problems facing our society, and exploring the legal development and reform of Hong Kong and China. A number of professionals and celebrities from the legal and political sectors were invited to the discussions after the performance, sharing their views with the audience.

「《東宮西宮》這一類劇場製作，為港人保留著珍貴的公共空間，讓我們在繁忙的生活中，可以停一停、笑一笑、想一想。」

— 戴耀庭 香港大學法律學院副教授

“Theatre productions like *East Wing West Wing* helps retain a precious public space for the people of Hong Kong, allowing us to stop for a while, laugh and think in our hectic life.”

- Benny Tai, Associate Professor, Faculty of Law, HKU

「一直很佩服胡恩威導演製作《東宮西宮》的手法，他用簡單、輕鬆的方式剖析政治生態，讓觀眾從幽默的角度了解政治事件。」

— 梁家傑 立法會議員

“I have always enjoyed and admired the way Mathias Woo creates *East Wing West Wing*, analysing the political environment in a simple and delightful manner, so as to help the audience understand the political events and issues involved from a humorous perspective.”

- Alan Leong, Legislative Council member



2-3 二-三月
/2008

演出 Performance
劇戲的力量 07/08

榮念曾實驗劇場 《西遊荒山淚》

Danny Yung Experimental Theatre Tears of Barren Hill

於二零零八年獲頒Music Theatre NOW獎項及應邀於二零零九年新加坡華藝節演出
Awarded by Music Theatre NOW and invited to perform in Huayi Chinese Festival of Arts in Singapore in 2009

「程硯秋在他的時代，是一名真正跨越，拓展辯證空間的藝術工作者；我將程硯秋的文化交流經驗為引子的創作，放在藝術節中，是我對香港藝術節及文化交流體制的評議；也是期待。」

「通過參與，或許能共同探討在保存傳統的基礎上，發展傳統再創造的實驗方法。同時，在舞台上下能引起大家對強勢政治經濟發展下文化體制健全化的討論，對文化交流及創意教育體制健全化的討論。」

— 榮念曾 導演的話「借《荒山淚》為名的實驗」

“By using Cheng’s experiences in cultural exchange as the prologue to my own Festival contribution, I am not only giving my assessment of the current situation, but expressing my hopes for the Hong Kong Arts Festival and for Hong Kong’s system of cultural exchange.”

“Maybe, through participation, we can join hands to explore ways to preserve and develop tradition, and then build on its foundations to create experimental forms.”

- Danny Yung, from the Director’s Note, *In the name of Tears of Barren Hill*

導演榮念曾借中國京劇大師程硯秋（1904-1958）同名作品《荒山淚》為起點，融入大師西遊歐洲追求藝術的經驗，讓角色在不同的空間轉換中進行實驗創作與思想碰撞，對傳統藝術作跨文化跨時代的探索。演出邀得著名崑曲藝術家石小梅，青年京劇演員藍天與董洪松參與演出。

Danny Yung used *Tears of Barren Hill*, the acclaimed work of Peking opera master Cheng Yanqiu, as a starting point for his performance of the same title. In this production, the experience of Cheng travelling in Europe in pursuit of art was merged into the experience of the characters, so experiments in thoughts and creativity in work collided in different times and spaces, resulting in explorations of cross-cultural and time transporting nature. In this performance, renowned Kunqu artist Shi Xiaomei was invited to perform with young Peking opera artists Lan Tian and Dong Hongsong.

《荒山淚》（選段）

詞：陳克華

一剎時心神恍惚，戲戲外誰在乎？
陰陽交界荒山地，焦土連天神鬼哭。
趁星辰把前程赴，奈何亂世把青春負。
迷離世間一灑淚，繁華落盡再無尋覓處。

Tears of Barren Hill (Excerpts)

by Chen Ko-hua translated by Bell Yung

Suddenly my heart and spirit are confused – Am I on or off the stage?
Does it matter?

In this wilderness, at the crossroads of life and death,
On endless barren earth, gods and ghosts all weep.

Using starlight, I march forward.

Alas! At this time of chaos, my youth wasted.

Lost and bewildered, I shed tears.

Splendour and glory vanished and never to be found again.

“With *Tears of Barren Hill*, Zuni Icosahedron has achieved a significant milestone on their extensive Traditional Operas – Experimental Theatre – Cultural Concerns exploration.”

- 21st Century Business Review (China)

“Visually sleek and dramatically thought-provoking”

- The Nation (Thailand)



29/2 – 1/3 / 2008
香港文化中心劇場
Studio Theatre, Hong Kong Cultural Centre
演出場數 No of Performances: 3
觀眾人數 No. of People in Audience: 779

編導/舞台設計：榮念曾
特邀演出：石小梅
藝術顧問：徐幸捷，辜懷群
創作顧問：田蔓莎
演出：藍天，董洪松
歌詞：陳克華
音樂：Nerve，潘德恕
錄像：黃志偉
燈光設計：陳焯華

Director/Script Writer/ Set Designer: Danny Yung
Guest Performer: Shi Xiaomei
Artistic Consultants: Xu Xingjie, Vivien Ku
Creative Advisor: Tian Mansha
Performers: Lan Tian, Dong Hongsong
Lyrics: Chen Ko- hua
Music: Nerve and Pun Tak- shu
Video: John Wong
Lighting Designer: Billy Chan

香港藝術節及進念·二十面體二零零八年聯合委約作品
Co-commissioned by the Hong Kong Arts Festival and Zuni Icosahedron



3 三月
/ 2008
教育 Education
劇戲的力量 07/08



陽光計劃 - 創意營 Project Sunshine Creative Day Camp

21-24 / 3 / 08
兆基創意書院

HKICC Lee Shau Kee School of Creativity (HKSC)

策劃：龐卓貽，胡恩威，黃裕偉
導師：黃大衛，于逸堯，黎達榮，葉紹麒

Curators: Vanessa Pong, Mathias Woo, Wong Yuewai
Moderators: Dick Wong, Yu Yat Yiu, Lai Tat Wing, SK Yip

進念二十面體與愛信望基金會合辦

Co-organised by Zuni Icosahedron and LoveFaithHope Foundation



「『創意』不一定就是要舉世震驚的全新發明，其實，做甚麼事情都需要有創意，而創意就是要讓我們的腦子不斷的活動，讓腦細胞不斷的轉出一些想法來，這樣就會有更多的機會轉出一些新的意念來。」

— 范徐麗泰 港區全國人大代表
《陽光計劃》頒獎禮主禮嘉賓講詞

“ ‘Creativity’ does not necessarily mean a brand new idea or invention that shocks the world. In fact, we need creativity in everything we do. Creativity requires our mind to be at work constantly, with our brain spinning out ideas all the time. In that way, there would be more opportunities for new concepts...”

— Rita Fan, NPC Deputy, and Officiating Guest of Project Sunshine from the Opening Speech of the Award Ceremony of Project Sunshine

「陽光計劃」是一個關於觀察、紀錄、創意、分享的創意行動。在四天的「創意營」中，中一至中三的同學跟不同的創作人導師學習不同類型媒體的創作方式，其中包括聲音、攝影、錄像、漫畫及表演，同學們通過觀摩、練習和實踐來了解每一種媒體的創作特式，從而體會「創意」的種種。

同學們利用在「創意營」中所學到的不同類型媒體的創作方式作為工具，在三個組別（低收入家庭兒童、少數族裔兒童、殘疾、智障或特殊學習障礙兒童）中認識一位新朋友，及進行創意紀錄。藉此關注及了解本地不同階層及背景的孩子們的生活；同時，進行學習和創作。

“Project Sunshine” is a creative activity involving observation, documentation and sharing. During the four days of the ‘Creative Day Camp’, students from form 1 to form 3 would be assigned to different creative instructors for various multimedia workshops, including workshops on sound recording, photography, video, comics and performances. Through observations and practices, these students would learn the specific characteristics of that medium, and thus understand the various aspects of ‘creativity’.

Students of the ‘Creative Day Camp’ would make use of the skills they acquired from the workshops to make a creative documentation on a friend introduced to them through the project. These new friends came from three different groups (children from low-income families, children of ethnic minorities, and disabled or mentally challenged children with specific learning disabilities). Through the project, the students could pick up skills and learn something about creativity, and at the same time develop a greater concern for other children with different backgrounds who might be less fortunate than themselves.

年度性活動

Year Round Programme 2007/08

研究及發展 Research and Development

非物質文化遺產(表演藝術)發展計劃 Development Project on Intangible Cultural Heritage (Performing Arts)

「傳統戲曲實驗室」及專家會議 Experimenting Tradition Creative Lab and Expert Meeting

進念在過去十年間積極推動中國傳統戲曲的發展工作，「傳統戲曲實驗室」是一個有關傳統戲曲藝術保存和發展的長期實驗計劃，由榮念曾主理並擔任創作指導，聯同多位傳統戲曲表演藝術家，及跨媒體創作人，透過研究、創意交流及紀錄等工作，尋找傳統戲曲藝術的可能性，本年度就分別在南京、上海和香港進行了多項創作發展實驗及創作紀錄工作；此外，在二零零八年三月更邀請了多位來自內地及亞太地區的傳統表演藝術家、專家及學者來港參加個別的專家會議，續步將計劃延伸至其他亞太地區的傳統藝術範疇。進念並與嶺南大學延續進行「香港世界非物質文化遺產(表演藝術)中心」的研究及發展工作。計劃獲聯合國教科文組織支持。

In the past decade, Zuni has been very active in promoting the development of Chinese traditional opera. “Creative Lab” is a long-term experimental project on the preservation and development of the art of traditional opera. The project is a collaboration of many talents, with Danny Yung as the creative director, working with many performing and multimedia artists on projects with researches, creative exchange and documentations, exploring the various possibilities of traditional operas.

This year, a number of creative labs on experimental and creative documentations were carried out in Nanjing, Shanghai and Hong Kong. In March 2008, performing artists, experts and scholars from mainland China and Asia-Pacific regions were invited to individual expert meetings in Hong Kong, aiming at extending the project to other Asia-Pacific countries step by step. At the same time, Zuni is working with Lingnan University drawing out plans for the Development Project on Intangible Cultural Heritage (Performing Arts), with the endorsement of UNESCO.

9 / 2007 – 3 / 2008

南京江蘇省昆劇院 / 上海戲劇學院戲曲學院 /
進念二十面體
Jiangsu Kunqu Opera House, Nanjing /
School of Chinese Opera of
the Shanghai Theatre Academy /
Zuni Icosahedron

活動節數 No. of Sessions / Activities: 69
參加人數 No. of Participants: 35

傳統戲曲實驗室
Experimenting Tradition - Creative Lab
藝術總監：榮念曾
參與藝術家：(南京) 柯軍，石小梅
(上海) 田蔓莎，藍天，董洪松
(香港) 區雪兒，Nerve，潘德恕

Artistic Director: Danny Yung
Participating Artists:
(Nanjing) Ke Jun, Shi Xiaomei
(Shanghai) Tian Mansha, Lan Tian,
Dong Hongsong
(Hong Kong) Susie Au, Nerve and Pun Tak-shu

崑曲藝術家訪談紀錄
Documentaries on Kunqu Artists
策劃：胡恩威
參與藝術家(南京)：張弘，柯軍，
石小梅，胡錦芳，趙堅，龔隱雷，
李鴻良，戴培德，王建農，
許建敏，張亮
攝影：葉紹麒

Producer: Mathias Woo
Participating Artists (Nanjing):
Zhang Hong, Ke Jun, Shi Xiaomei,
Hu Jinfang, Zhao Jian, Gong Yinlei,
Li Hongliang, Dai Peide,
Wang Jiannong, Xu Jianmin,
Zhang Liang
Photographer: SK Yip

個別專家會議
Expert Meeting
參加者：
傅謹 中國戲曲學院教授(北京)
徐幸捷 上海戲劇學院戲曲學院院長
田蔓莎 上海戲劇學院戲曲學院副院長
李寶春 新舞台藝術顧問(台北)
辜懷群 新舞台行政總裁(台北)
Patravadi Mejudhon
Patravadi Theatre 藝術總監(曼谷)
Astad Deboo 表演藝術家(Mumbai)

Participants:
Fu Jing Professor, the National Academy of
Chinese Theatre Arts (Beijing)
Xu Xingjie President,
School of Chinese Opera of the
Shanghai Theatre Academy
Tian Mansha Assistant Dean,
School of Chinese Opera of the
Shanghai Theatre Academy
Li Baochun Consultant,
Novel Hall (Taipei)
Vivien Ku CEO, Novel Hall (Taipei)
Patravadi Mejudhon Artistic Director,
Patravadi Theatre (Bangkok)
Astad Deboo Performing Artist (Mumbai)

年度性活動

Year Round Programme 2007/08

教育 Education

「香港兆基創意書院」 多媒體表演藝術課程策展

HKICC Lee Shau Kee School of Creativity (HKSC) - Planning of Multimedia Performing Arts Programme

進念於二零零五年開始，應邀為香港首間提供全面創意及藝術教育的政府直資中學，策劃及發展多媒體表演藝術課程，並安排藝術及創意業界內不同類型的創作人，為全校的學生提供相關的知識和訓練。

HKSC is the first senior secondary school in Hong Kong devoted to creative education under the Direct Subsidy Scheme. The curriculum of the school consists of Liberal Arts Studies and a Creative Profession-oriented Programme. Artists, scholars and professionals from various arts and cultural fields and creative industries would be invited to be instructors, and students are provided with an all-rounded creative education.

4 / 2007 - 3 / 2008
兆基創意書院
HKICC Lee Shau Kee School of Creativity (HKSC)

活動節數 No. of Sessions: 160
參加人數 No. of Participants: 220

策劃：黃裕偉
Curator: Wong Yuewai

進念二十面體與兆基創意書院合作計劃
Co-organised by Zuni Icosahedron and HKSC

其他活動

Other Activities

香港-深圳城市 / 建築雙城雙年展 -
講座「見·觸·思」
Hong Kong-Shenzhen Biennale of
Architecture and Urbanism -
Talk Series: Re-formulating Re-fabrication

2 / 3 / 2008
中區警署建築群
The Central Police Station Compound
參加人數 No. of Participants: 120(估計Est)

代表 (回應者)：胡恩威
Representative (Respondent) : Mathias Woo

主辦：香港建築中心
Organiser: Hong Kong Architecture Centre

紀念程硯秋逝世五十周年音樂聚會
Mini Concert In Memory of Cheng Yanqiu on the 50th
Anniversary of his Death

21 / 2 / 2008 伯大尼教堂-演藝學院古跡校園
The Academy's Landmark Heritage Campus,
Bethanie Chapel
演出場數 No of Performances: 2
觀眾人數 No. of People in Audience: 180

演出：石小梅，藍天，董洪松
音樂：Nerve, 潘德恕
Performers: Shi Xiaomei, Lan Tian, Dong Hongsong
Music: Nerve and Pun Tak- shu

進念二十面體、演藝學院及香港藝術節合辦
Co-presented by Zuni, Hong Kong Arts Festival and
Hong Kong Academy for Performing Arts

第五屆台新藝術獎評審
The 5th Taishin Arts Award -
Final Selection Jury for Performing Arts

10-16 / 4 / 2007 台北 Taipei
參加人數 No. of Participants: 500(估計Est)

代表：榮念曾
Representative: Danny Yung
主辦：台新銀行文化藝術基金會
Organised by Taishin Bank Foundation for Arts and Culture

《華嚴經》演後座談會
Post Performance Discussion -
Hua-yen Sūtra

9-17 / 6 / 2007
香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre

活動次數 No. of Activities: 6
參加人數 No. of Participants: 5200
(估計Est)

主持：釋衍空，胡恩威
Hosts: Sik Hin Hung, Mathias Woo

《香港電視風雲》演後座談會
Post Performance Discussion -
All You Want to Complain
About Hong Kong TV

24-28 / 10 / 2007
香港藝術中心壽臣劇院 Shouson Theatre,
Hong Kong Arts Centre
活動次數 No. of Activities: 7
參加人數 No. of Participants: 1400(估計Est)

主持：胡恩威
Host: Mathias Woo

文化出版《變態兒童樂園》
《好風如水》
Publications -
Bian Tai Er Tong Le Yuan
Good Wind Like Water

初版 二零零七年九月
Published in September 2007
閱覽人次 Circulation: 12500 (估計Est)

作者：胡恩威
Writer: Mathias Woo

創意教育網絡 - 創意工作坊
Creative Education Network - Workshop

15-16 / 1 / 2008
葵青劇院排練室
Rehearsal Room, Kwai Tsing Theatre
活動次數 No. of Activities: 6
參加人數 No. of Participants: 20

策劃：黃裕偉
Curator: Wong Yuewai
主辦：進念二十面體
Organised by Zuni Icosahedron

《東宮西宮 七彩包青天》演後研討會
Post Performance Discussion/ Seminar
East Wing West Wing 6 - Rainbow Judge Pao

11-20 / 1 / 2008 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
活動次數 No. of Activities: 12
參加人數 No. of Participants: 3500(估計Est)

主持：戴耀廷，胡恩威
Hosts: Benny Tai, Mathias Woo

講者：
陳弘毅 香港大學法律學院教授
戴耀廷 香港大學法律學院副教授
湯家驊 立法會議員
陳文敏 香港大學法律學院院長及教授
吳靄儀 立法會議員
鄺志堅 立法會議員及工聯會法律顧問
張達明 香港大學法律學院助理教授

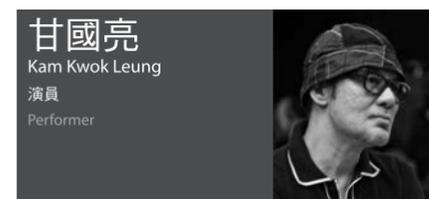
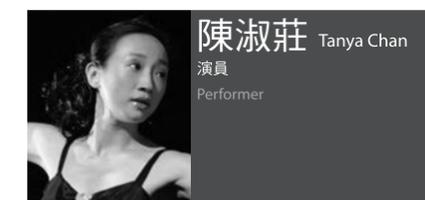
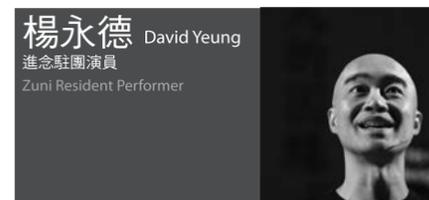
梁家傑 立法會議員
余若薇 立法會議員
梁美芬 立法會議員
吳達明 香港大學專業進修學院法律助理教授

Guest Speakers:

Albert Chen Professor, Dept. of Law, the University of HK
Benny Tai Associate Professor, Dept. of Law, the University of HK
Ronny Tong Member of LegCo
Johannes Chan Dean, Dept. of Law, the University of HK
Margaret Ng Member of LegCo
Kwong Chi-kin Member of LegCo
Eric Cheung Assistant Professor, Dept. of Professional Legal Education,
the University of HK
Alan Leong Member of LegCo
Audrey Eu Member of LegCo
Priscilla Leung Member of LegCo
Simon Ng Assistant Professor, College of Humanities and Law, HKU SPACE

進念創作 團隊 Zuni Creative Team

& 客席藝術家 Guest Artists 2007 / 08



客席藝術家

Guest Artists 2007 / 08

柯軍 Ke Jun
(南京) 崑曲演員
(國家一級演員)
(Nanjing) Kunqu Opera Artist
(National Class One Performer of the PRC)



胡錦芳 Hu Jinfang
(南京) 崑曲演員
(國家一級演員)
(Nanjing) Kunqu Opera Artist
(National Class One Performer of the PRC)



趙堅 Zhao Jian
(南京) 崑曲演員
(國家一級演員)
(Nanjing) Kunqu Opera Artist
(National Class One Performer of the PRC)



龔隱雷 Gong Yinlei
(南京) 崑曲演員
(國家一級演員)
(Nanjing) Kunqu Opera Artist
(National Class One Performer of the PRC)



李鴻良 Li Hongliang
(南京) 崑曲演員
(國家一級演員)
(Nanjing) Kunqu Opera Artist
(National Class One Performer of the PRC)



王建農 Wang Jiannong
(南京) 樂手
(國家一級演奏員)
(Nanjing) Musician
(National Class One Musician of the PRC)



許建敏 Xu Jianmin
(南京) 樂手
(國家二級演奏員)
(Nanjing) Musician
(National Class Two Accompaniment Performer of the PRC)



石小梅 Shi Xiaomei
(南京) 崑曲演員
(國家一級演員)
(Nanjing) Kunqu Opera Artist
(National Class One Performer of the PRC)



張弘 Zhang Hong
(南京) 崑曲編劇
(國家一級編劇)
(Nanjing) Kunqu Opera Playwright
(National Class One Playwright of the PRC)



戴培德 Dai Peide
(南京) 作曲 / 樂手
(國家一級演奏員)
(Nanjing) Musician
(National Class One Musician of the PRC)



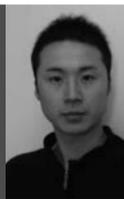
張亮 Zhang Liang
(南京) 樂手
Musician



田蔓莎 Tian Mansha
(上海) 戲曲表演藝術家 / 導演 (國家一級演員)
(Shanghai) Chinese Opera Artist / Director (National Class One Performer of the PRC)



藍天 Lan Tian
(上海) 戲曲演員
(Shanghai) Chinese Opera Performer



林子邦 Pong Lam
數碼影像
Digital Images



區雪兒 Susie Au
電影導演 / 創作記錄
Film Director / Creative Documentary



董洪松 Dong Hongsong
(上海) 戲曲演員
(Shanghai) Chinese Opera Performer



張叔平 William Chang
美術指導 / 服裝設計
Costume Designer



董陽孜 Tong Yang-tze
(台北) 書法藝術家
(Taipei) Calligraphy Artist



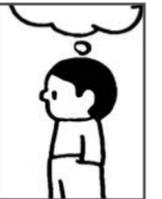
釋衍空法師 Sik Hin Hung
香港大學佛學研究中心講師
(進念生命劇場《華嚴經》創作顧問 / 文本創作)
Lecturer, the Centre of Buddhist Studies of The University of Hong Kong
(Creative Advisor and Script Writer of Zuni Huayen Sutra)



鮑靄倫 Ellen Pao
錄像工作者 / 創作記錄
Video Artist / Creative Documentary



林夕 Lin Xi
填詞人 / 文字創作
Lyricist / Creative Writing



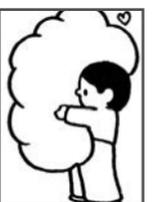
陳克華 Chen Ko-hua
(台北) 作家
(Taipei) Writer



釋僧徹法師 Sik Tsang Chit
東蓮覺苑苑長
(進念生命劇場《華嚴經》創作顧問)
Abbot, Tung Lin Kok Yuen
(Creative Advisor of Zuni Huayen Sutra)



黃志偉@DBIS John Wong@DBIS
錄像工作者
Video Productions





藝術是走在社會前端的評議

（節錄自「先鋒中國評論」）

實驗劇漸漸從邊緣的探索者成為了當下藝術的“主流”，戲劇的意義對於個人而言，是幫助你發現自我的過程；對文化產業而言，它提供了商業文化的最初的動力；對於社會而言，它是走在媒體與政策層面之前的評議，它推動著社會制度的完善與發展。

時間： 2007年1月

地點： 北京

傅謹 當代最具影響的戲劇理論家之一

中國戲曲學院特聘教授

榮念曾 進念二十面體藝術總監

啥叫“主流”

傅謹：你在做實驗劇場，實驗劇場在很多人看起來是背離主流藝術的，它跟傳統的藝術、主流的藝術的價值觀有非常尖銳的衝突，而且這種尖銳的衝突，在某些場合甚至是藝術家們刻意表現出來的。

榮念曾：所謂主流和反主流的問題可能是，你覺得你做的實驗和主流既定的價值觀念有矛盾。很多實驗劇場沒把矛盾背後來龍去脈理清清楚，已經大膽地當眾將過程和大家共同探索,這就是實驗的劇場。實驗劇場探索的成功如否跟評論有關係。一旦有評論協助梳理清楚，非主流就接近立場清晰的主流劇場；你會發現所謂主流和反主流都應該是向一個大的方向走，追求一個更進步的，發展符合未來文化的價值觀。

傅謹：二十世紀的後半葉開始，相當多的人做實驗，做各種各樣的探索，而這些實驗和探索好像漸漸成為主流，那些秉承著傳統理念的藝術家反倒像被邊緣化了。二十世紀是藝術發展最快的世紀，越來越多的實驗出現，使二十世紀整個藝術像萬花筒一樣，不斷迅速的在變化，現在我們覺得這個世界除了實驗本身成為一個主流以外，好像都沒有主流了。

榮念曾：什麼叫“主流”？100年前的前衛50年前就成了主流，前衛和主流一直在互動。我覺得“主流”定義的問題要弄清楚。和經濟掛鉤的是一種“主流”；和政治、跟當權意識形態掛鉤的是另外的一種“主流”。不跟經濟、不跟政治掛鉤的，獨立思考的，推動社會發展的，發展公共空間的是文化界應該發展的“主流”。實驗對各種主流發展很重要，不做實驗的話，就沒有評論的可能性。沒有評議，藝術就只是經濟政治掛鉤下的娛樂文宣式文化活動。

把石小梅從傅謹裡出來

傅謹：戲劇首先是一群人在做一件事情，同時他面對另外一群人，這兩群人的反應都構成了決定這個作品底線的一些因素。比如，你不斷和演員們去探討各種各樣表現的可能性，幫助演員們去認識自己的身體，認識自己的價值觀念，或者說是通過這樣的思考，自覺、有意識地去解放自己的身和心，而且把這種身和心的解放呈現在觀眾面前，呈現在劇場裡邊。

榮念曾：如果他們想的話可以呈現，如果他們不想的話也不需要，所以我覺得他們還是有自己的自由的。

傅謹：可是想和不想還不一樣，他在劇場裡面的表現是完全不同的。

榮念曾：對，所以有時候也覺得在工作坊裡有些工作可以是一個過程，也可以是過程的一個成果。

傅謹：這樣我們把戲劇變成了兩部分，一個是它的整個排練過程，另外一個就是展現在公眾面前的作品。千百年以來我們認為戲劇的意義就在劇場裡、舞臺上，在演出的時候，在此之前都是為這個做準備的。而你的意思就是說你在努力把整個排練的過程，也當成是一個有意義的過程。

傅謹：絕對是有意義的。我舉一個例子，40年前美國一批藝術家，在紐約做一個戲劇叫《酒神》，作品裡面出現了裸體，員警覺得他們是色情，法律上在公眾場所赤身露體是犯法;當時藝術家們說我們在搞藝術不是色情，創作自由的權利要保障。所以員警就只能守在門口，一旦他的作品離開了劇場，離開了藝術空間就犯法。劇場裡面在藝術表達自由的大前提下就沒有犯法不犯法的問題。實驗藝術存在的很大價值就在於大膽去處理社會法律政治教育制度裡外禁忌問題。我常常會覺得工作坊的力量可將演員能量發揮得更高，因為舞臺沒有政治經濟市場教條，演員能根據自己決定的一些準則去發揮了，當然跟其他的演員之間的互動創作的關係也需要定下一些共同的規則。我覺得好的工作坊所呈現的不是一個導演主導的作品，應該是一個群體主導的作品，裡面可以透露當下社會的行為和現象。

傅謹：從你的一些作品可以看到，在戲劇排練過程中，一個戲劇作品對演員本身的意義和對公眾本身的意義是不一樣的。那麼會不會產生一個問題：在一個傳統的劇場裡面，人們不太去關注這個演出和演員個人的意義，可是一定把演出對於觀眾的意義放在一個重要位置上。

榮念曾：我想實驗戲劇的觀眾需要有介入才能明白實驗是一個現在進行式，是一個動詞。傳統的劇場裡，你只是單純的欣賞。實驗劇在往更民主和個人理想主義的方向在走。你看戲的時候，你覺得臺上人的參與就代表你亦有可能參與。每一個觀眾覺得台上面都是他們，每一個演員都覺得台下面都是他們。我個人覺得這個戲好不好其實不重要，但是每個人都能參與和實驗的這個民主互動概念很重要。你不是扮演其他人，你基本是講自己裡面其他人的成分，比如說每個傅謹裡面都可能有一個石小梅在裡面，我們就將他心裡面的石小梅扯出來。

傅謹：為什麼要把它扯出來？

榮念曾：如果扯出來可以協助你更清楚的理解你跟石小梅的關係，你跟一個舞臺演員的關係。

傅謹：說到著名崑曲演員石小梅，我知道你這些年來用了很多戲曲演員做實驗戲劇。大部分戲曲演員受過傳統的訓練，他們接受了很好的訓練，完全形成了自己的表演習慣和表達方式，在你這兒跟你一起做實驗的時候，他們遇到一個特別大的挑戰。你覺得他們通過跟你的合作會成為一個更好的演員，能夠演到更好的戲嗎？

榮念曾：我舉一個例子，我與柯軍合作了好多年，有一次我請他到印度喜馬拉雅山的另外一邊，參加一個戲劇會議，我們一直在討論戲劇跟人生、跟社會、跟環境、跟體制的關係。當時，每個參與的演員、藝術家都需要做一個短劇，柯軍在山坡森林裡走出來唱做《夜奔》。而後柯軍一直和我探討《夜奔》，他由《夜奔》而想到自己是否應該離開這個體制，因為體制裡能提供創作的空間是很有限的。所以我們合作排有關脫離體制的《夜奔》，《夜奔》一半是講他自己的，一半是講林沖的。這個演出裡，探索脫離體制是不是正確。再問什麼叫“政治正確”。當然在林沖那個年代，由當權角度看,反皇帝的行動政治上是不正確的，但是將”離開”和“前往”比較，”離開”是不是正確的行動；現在這個情況下你離開，是不是對這個體制的一個批評，是不是一個建設性的批評，對這個體制是不是有好的影響，這個都是可以討論的。

這就回答了你的問題。他已經是很好的演員，但是他演的是一個框框裡面的戲，當他去演一個真正屬於自己的戲的時候，他已經不是一個演員了，是一名藝術家，是一個盡責的有承擔的公民，他不是在表演一個林沖，而是在論述有關重新尋找自己的位置的經驗，在論述個人在整個藝術界、文化界裡面的定位，在社會裡面的定位，以及應該麼樣往前走。傅謹：你選擇這些優秀演員，一方面當然你在幫他們打開自己，另一方面他們也在幫你，讓你找到好的手段。因為你不僅僅是在幫助他們釋放自我，同時我想你自己想做的事情由他們來做比起由一個沒有受過什麼訓練的人來做可能更加適宜。

在傳統戲曲中學習歷史

榮念曾：我對傳統戲曲所積累的表達技術非常感興趣，因為我常常覺得我們通過傳統戲曲是在用另類的方式學習我們的文化我們的歷史。

傅謹：我們還在學習一種表達方式，所有藝術歸根到底它是內心世界的一種外化的一個表現，我們大家之所以需要藝術就是我們需要分享這些東西，需要調動一些身體語言以及其他各種各樣的表達方式。我覺得傳統戲曲包括了許多和日常生活很不一樣的表現手段，它是一個通過上千年的技術積累和五千年的文化的積累才形成的一套手段。在其中，有我們可能很難完全讀透了、讀通了的內涵，這些東西可以給我們今天人的生活所提供的借鑒和參照也正是我們現在所需要認真去發掘的，這是巨大的一個寶藏。我想你在通過你的方式，從這些寶藏尋找很多東西。當我們把這些傳統戲曲的方法細細去琢磨分析的時候，就有助於我們形成一種美學的自覺，他有了這種文化的自覺，有了這種美學的自覺，對於他的表達可能是有幫助的。

榮念曾：你在馬路上面看到每個人都有一個故事在那，每個人走的速度，每個人站的方法後面都會有他身體的歷史，他的生活經驗。傳統戲曲是典型化的形態，通常是你將所有事情全典型在一個框面了，這就需要搞理論的將它典型化的一面分析出來，而後再去確定他跟現代人的關係在哪里，然後我們就有一個平臺去建立現在當下跟傳統的關係。

傅謹：傳統性的手法可以通過一套特別行之有效的訓練方法，讓一個演員不需要去想任何東西，就獲得很充分的一種表達。可這樣的方法是離我們理想很遠，我們要讓他們自己去琢磨，去分析自己行為的內涵。

榮念曾：傳統戲曲裡面很多地方啟發了我很多很多的想法。比如說“亮相”這個詞，比如說你第一次見到人家，打一個照面是怎麼樣的，在西方的戲劇裡面是比較少的，通常只是角色介紹;但是對於東方戲劇，亮相有它的一套程式，亮相時，你看到一個人背著你站，然後慢慢轉過來看你，然後眼睛又接觸你，然後你們之間的感覺就發生一個小的變化。那就是一個亮相，是互動開放的化學作用，這裡呈現出一種慢的，容許互動的美感。現在所有事情都發生太快了，慢一點，想一想，感覺一下，思考互動一下，我覺得舞臺和商業電視不一樣，可以提醒大家說，我們慢一點，慢一點。慢一點才有互動的空間。慢一點才不會太霸道。

實驗劇是創意文化的原動力

傅謹：我覺得像這樣一類作品離觀眾其實是非常非常遠的，因為絕大部分觀眾很難在劇場感受到你想說的內容，如果有，也可能只是很小很小的一部分。

榮念曾：“觀眾”是一個很抽象的名稱，我們覺得我們不是為了大市場去吸引全部的觀眾，這是沒有可能的。我們是希望找到



真正很關心藝術文化的這批觀眾，然後跟他們重新給劇場下新的定義，為文化發展創一個新的路子出來。

傅謹：我們可能在尋找一些對藝術特別敏感的人。
榮念曾：最早期的時候，最感興趣的參與實驗劇場的人都是知識份子，很多大學教授在旁邊在看，在說、在研究。研究中美學上的一些概念慢慢出來了，這些概念與過去的價值觀念發生博弈，這就吸引到第二批觀眾，這批觀眾是什麼觀眾？是搞媒體、搞廣告、搞藝術指導的那批人，他們覺得終於得到一些啟發，他們有很多機會來抄這些概念，抄一些視覺上的形象，或者聽到幾句話，然後很快——可能一年之後——在廣告上就看到了，然後這些廣告開始影響商業電影，因為在現代城市，商業電影、流行的電影、流行歌曲又是被廣告影響的，最好的廣告影響了這些商業性的流行歌曲、流行音樂、流行的電影。

傅謹：它成為時尚最主要的製造者。
榮念曾：是時尚主要的源頭。不是製造者。文化發展的策略可以借力時尚。最有趣的地方是這些概念在商業電影中運用得多，而後藝術電影才開始使用，這個迴圈是非常有趣的。我有時候也在問，那些藝術電影也只是商業電影的一個鏡子，只是將有一些商業的成分拿走之後重新再做一個論述。商業電影財大氣粗反而到處吸收養料。

傅謹：你覺得你在做的這個工作，是為整個創意文化的鏈條提供最初的動力和提供最初的靈感，和提供最初的素材和形象。
榮念曾：同意。創意文化鏈條最初的動力來自我們對文化的辯證，來自我們對表演的辯證。比如，畢業典禮是“儀式”也是場演出，上禮拜堂是“儀式”也是場演出，人大開會也是“儀式”也是一個演出。可是這些演出都有它不足的地方，就是它們的墨守成規，忘掉了辯證和創意，忘掉了形式和內容的關係；它們忘掉了有互動及參與的演出可以令我們的社會更有辯證和創意，令我們眼界可以更寬一點，我們的想法可以更遠更進步一點。這就是有辯證和沒有辯證的“儀式”表演之分別。

傅謹：這樣的戲劇慢慢變成一個泛戲劇，劇場變成一個泛劇場，試圖通過這樣一些實驗性的東西，使人們生活變得更加有趣，不僅僅在市場裡面有趣，要把這個趣味逐漸地、慢慢地過渡到人們生活的各個方面。

藝術是走在社會最前面的一個評議

榮念曾：前面講到與柯軍合作的《夜奔》。那個戲對我也有影響。這個戲是中國挪威建交50周年文化交流活動的壓軸戲，我是挪威政府請我去的，中國政府請去的都是一些技術上非常好

的藝術家，但是他們的表演沒有涉及探討中國現在面對文化上最大的挑戰。
演出結束後，挪威所有的觀眾站起來鼓掌了10分鐘，好厲害，他們都在說這好像不可能是從中國來的作品，因為中國只會唱《我的祖國》或者十二樂坊或者孫悟空或少林寺武術表演，可是那些表演更接近娛樂。這就回到我們剛才說的一個問題，每一個領導及文化決策者都需要瞭解世界文化目前面對的問題、再去瞭解多元文化的問題，然後再瞭解文化和經濟及社會發展的關係，才去探索文化創意及精神文明的關係；這絕對應該是中央黨校的工作，協助領導瞭解文化對社會發展的深層意義，更瞭解創意產業和文化互動的關係。文化不能混為娛樂，文化不能只是政治裝飾。
傅謹：這個國家需要理解自己的文化價值，而後去認知自己這個文化在世界文化之中的地位。

榮念曾：對一個國家來說，自卑的是尋找自信的源頭，你自知了自卑，就要處理自己的自卑，而後好好地去重建自信心，之後你就可以很平和，無需自大或自卑地去和全世界其他地方的文化互動。所謂的文化交流，是去跟全世界的不同的文化一起去探討大家關注的問題，而不只是在宣揚國威。現在人們常說“中國站起來了”，那是什麼意思？說“中國站起來了”就是表示是不是你覺得以前並沒有站起來，以前沒有站起來是經濟上站不起來，還是整個體制上站不起來，還是文化上站不起來？如果這變成一個泛泛的口號，我覺得有一點可怕。

插入：榮老師是想由藝術這個方式來干預社會，甚至是干預到政策層面上的東西。

榮念曾：我想“干預”兩個字可能太嚴重了，我覺得每個人在社會中都有有一些基本的義務跟權利。我是覺得有參與及互動的意圖很重要，因為這個是跟民主理想有關係的，因為這個也是跟我們現在社會面所有既定的規矩有關係的。這個規矩是誰定的？比如說法律的規矩，我們知道是誰定的，也可以改的；但文化的規矩、人際關係的規矩是誰定的？這些規矩，是不是我們在搞文化的人真的要去想一想，我們也可以協助社會往前走。因為現在經濟高速發展到了某個地步，所有的文化都受經濟運作的影響。文化產業一方面需要經濟上的回報，文化產業另外一種回報應該是文化回報，可是我們往往只看到前者。我們都需要想像，我們跟整個社會文化發展的關係在哪裡，這樣你就會很自覺的去關注人跟人的關係，以及社會行為、價值觀念等文化層面的東西，這就是文化質素的提升。藝術創作其實是走在社會最前面的一個評議，在評議我們社會面很多現象，這樣對社會就會形成一種良性的推動，甚至是有某一種文化的運動。



Art is in the Forefront of Social Critique

Experimental theatre, which used to be an explorer in the margin, has gradually become the “mainstream”. The meaning of theatre is in its ability to help one in the process of self-discovery. For the cultural industry, it has provided the initial forces for commercial culture. As for the society at large, art is running ahead of policies and the media in social critique, promoting a sound development for our social system.

Time: January 2007
Location: Beijing

Fu Jin: FJ
One of the most influential contemporary theorists on theatre, Distinguished Professor of the Academy of Chinese Traditional Theatre

Danny Yung: DY
Artistic Director of Zuni Icosahedron

(Excerpts from ‘Xianfeng Pinglun’; translated by Vicky Leong)

What is “the Mainstream”?

FJ: You are working with experimental theatre. To many people, experimental theatre seems to deviate from mainstream art, and it is in extreme conflicts with the values of traditional art and the mainstream. And sometimes, these extreme conflicts are the deliberate expressions of the artists.

DY: The values of experimental theatre and those of the mainstream are in conflict. Very often, a lot of experimental theatres would expose the process of exploration to the public before they really know the reasons for the conflict. This is exactly the spirit of experimental theatre. Whether the exploration of experimental theatre would succeed depends largely on its critique. If the critique could help sort out and clarify the process, then, the standpoint of experimental theatre would seem close to that of the mainstream. Actually, they are heading for the same direction – in pursuit of more progressive values, which would be more in line with the future development of culture.

FJ: In the 20th Century, art developed in a very fast pace, the fastest ever in history, and a lot of experimental art emerged; and that made the art world of that time become something like a kaleidoscope – changing rapidly and constantly. And now, it seems there is no mainstream art except experimental art.

DY: What is the “mainstream”? What was avant-garde one hundred years ago had become the mainstream fifty years since. I think it is essential to clarify the definition of “the mainstream”. Linking to the economy is a kind of mainstream, and linking to politics and the power is another kind of mainstream; but the kind of mainstream the cultural sector should become should be the type that thinks independently, and the type that promotes social development and public space. Experimenting is very important for the development of all mainstreams; without experimentation, there would be no critique; and without critique, art would simply become cultural activities and entertainment.

Drawing Shi Xiaomei Out from Fu Jin

FJ: Theatre is a group of people doing one thing together, and facing another group of people at the same time. The interactions of these

two groups of people would constitute to the elements of the work. For example, you explore the different possibilities of performance with the actors constantly in order to help the performers understand themselves, their bodies and their values. And through this process, you hope they could learn to liberate themselves consciously, and eventually present this liberation of their body and mind in the theatre.

DY: If they want to, they can do that, but if they are not willing, there’s no need doing it. So, they are free to do what they want.

FJ: But the performance would vary, depending on their willingness and reluctance.

DY: True. That’s why the outcome in our workshop could be a process or the result of that process.

FJ: Thus, we could divide the drama into two parts, one being the process of rehearsal, and the other being the performance before the audience. For hundreds of years, we have thought the significance of drama lies in the theatre, the stage and the performance. But what you want to tell us is that the rehearsal process itself has its own meaning and significance.

DY: Absolutely. Let me give you an example. Forty years ago, a group of artists in the States gave a theatre performance of “Dionysus” in New York, and in that performance, nudity was involved. The police considered that pornography, and it was illegal to bare oneself entirely in public. But the artists insisted that they were doing art and not pornography, and their right of creativity should be protected. So, the police made sure that the performance was well contained inside the theatre, because once the performance left the art space, it would be an offence. Inside a theatre, the freedom of art expression is well protected. The greatest value of experimental art is in its audacity to touch on taboos.

I always think that through workshops, the potential of actors could be enhanced to a higher level, because on the stage there are no political restrictions, and the performers could express themselves according to their own criteria. I think what a good workshop draws out is not a work created by the director only, but a work created collectively.

FJ: We could see that in some of your performances, the work might mean different things and have different significance to the actors and the public. In that case, would it create a problem, because in a tradi-

tional theatre, the public tends to put all the attention and meaning on the performance, and not on the actors as individuals?

DY: I think the audience of experimental theatre should understand that ‘experiment’ is a verb in present continuous tense. In a traditional theatre, one simply enjoys the performance; but in experimental theatre, we are more geared towards democracy and idealism of the individuals. While watching experimental theatre, one could identify with the actors, so he could find himself both onstage and be part of the audience. What is most important is that everyone involved could experience this concept of interactive democracy. You are not playing other people, but playing yourself with elements of other people. For example, if there is a Shi Xiaomei inside every Fu Jin, we would like to FJ: Talking about Shi Xiaomei and Kunqu, I notice that you have been using a lot of Kunqu actors in your experimental theatre these past years. Most of these Kunqu actors received very professional and traditional training before they worked with you; and now with your experiments, they have to face great challenges. Do you think they would become better actors working with you?

DY: Let me give you an example. I have been working with Ke Jun for many years. One time, I invited him to India for a conference, and we had the chance to talk about the relationship between theatre and life and many other things. For that conference, every artist involved had to give a short performance, and Ke Jun was to give a rendition of *Fleeing by Night* about the fictional character Lin Cong from the classic Chinese novel, *The Water Margin*. The song was about departing from the system, and so Ke Jun started thinking if he should get away from the system. And *Fleeing by Night* was both about the character Lin Cong as well as about Ke Jun. In the ancient time around that of *The Water Margin*, it was not correct to go against the system since that meant acting against the emperor / authority. But it might be correct to leave the system now since it means stepping back and looking at the situation from a more objective distance. That might be a constructive critique on the system.

I hope that answers your question. Ke Jun is a great actor, but he was performing inside a box. But when he performs in a theatre that really belongs to him, he is more than an actor, he would be an artist. He is no longer only acting the character Lin Cong, he is in search of himself and his position – his position in the art sector, cultural sector and in society – he is finding his direction.

FJ: In choosing these fine actors, you are helping yourself as well as helping them find themselves. You are helping them to release their inner selves, but at the same time it also helps you because well-trained people could deliver your ideas better.

Learning History from Traditional Chinese Opera

DY: I am very interested in the technique of expressions in traditional Chinese opera. I always think that traditional opera is an alternative means to learn Chinese culture and history.

FJ: All forms of art are basically an externalisation of our inner world. We all need art because it is a means to share our thoughts. I think traditional Chinese opera embraces a lot of expressions that are a departure from our daily life. It might not be easy for us to understand all of them, but they are the very things that give reference to our daily life, and they are exactly the things we have to explore. It is a great treasure accumulated with 5000 years of culture. I think you can discover a lot from this treasure through your method.

When we analyse meticulously the details of traditional opera, it helps

us establish a kind of conscious aesthetics. And with this consciousness in culture and aesthetics, it helps one to express oneself.

DY: There is a story behind every person you see on the street. Every person walks in his own pace, and behind the way he stands is the history of his body. Traditional Chinese opera usually manifests itself in some very stereotypical manners, and everything is inside the box. Theorists could be of some use here. They should analyse and draw out the stereotypical aspects of the genre, and then define the relationship between traditional opera and modern man. Only then shall we have a platform to establish a relationship between the traditional and the present.

FJ: An actor could learn how to express himself fully through training, without thinking too much, under the traditional approach. But this approach meanders far from our ideal. We want the actor to analyse his own mode, and then to polish and improve himself.

DY: Traditional Chinese opera has inspired me a lot. For instance, in the aspect of “making entrances”, this element is not very significant in western drama, and an “entrance” is usually some introduction of the character; but in Chinese drama, there is a whole lot of knowledge in making an entrance. Let’s say you see a character standing with his back facing you, and then he turns around slowly to look at you, then he makes eye contact with you, and there would be some chemistry between the two of you. That is an entrance, a kind of slow, gradual beauty with interactions. In the world we live in now, everything is happening too fast. Let’s slow down and think, try to feel and interact with each other. Theatre is different from television, we can remind everybody to slow down. Only then, could we have some space for interaction; only then, we would not become too overbearing.

Experimental Theatre is the Driving Force behind Creative Culture

FJ: I think works of this nature are very far away from the audience because the majority of the audience could not feel what you really want to get across. Maybe, only very few of them could get it.

DY: “Audience” is a very abstract word. I don’t think we want to attract the big market audience. That is something quite impossible. We want to reach out to those in the audience who really care about arts and culture. Then, we would like to redefine theatre for them, and find a new path for cultural development.

FJ: Perhaps, we are looking for some particular people who are especially sensitive about art.

DY: In the very beginning, all those who were interested in experimental theatre were mostly intellectuals. A lot of university professors were watching, talking and doing researches on experimental theatre. Gradually, some concepts of aesthetics evolved out of those studies, and these concepts sparked off some new elements at odds with the old values; and that attracted another group of audience. Members of this new audience included people from the media and art directors. They were inspired, and they used some of the ideas they obtained for creative purposes, like using them in advertisements, and these advertisements in turn shed influences on film and music.

FJ: So, it became a trendsetter.

DY: It was the inspiration, the root of many trends rather than a trendsetter. Cultural development could use some help from trendy things. The

most interesting aspect is that when these ideas were used extensively in commercial films, art films followed suit and started using these ideas. That is a very interesting cycle. Sometimes I think art films are just a mirror of commercial films but they have more means and so they could absorb nutrients more easily.

FJ: And you think what you are doing helps provide impetus and inspiration, materials and images to these creative chain reactions.

DY: Right. The initial driving force behind the chain of creative culture came from our cultural dialectic. For example, a graduation ceremony could be a “ritual” as well as a performance. The holy mass and the National People’s Congress could be performances too. But these performances have their shortcomings. They are too conforming, resisting changes, neglecting dialectic and creativity. They have forgotten that performances with interactions and mutual participations could lead to a more dialectic and creative society and broaden our perspective. That’s the difference between ritualistic performances with dialectic and those without.

FJ: This kind of drama would become the common drama, and this kind of theatre would become the common theatre. Through this type of experiments, our life would become more interesting, and we hope to bring this kind of fun into all aspects of life.

Art is in a Leading Position in Social Critique

DY: Just now, I mentioned the performance of *Fleeing by Night* with Ke Jun. Actually, that performance had a big impact on me as well. That performance was the closing programme of the celebrating activities for the 50th anniversary of the establishment of diplomatic relations between China and Norway. The government of Norway invited me, and the Chinese government invited a group of artists with great technical skills. But their performances did not touch on the issue of cultural challenges China was facing.

After the performance of *Fleeing by Night*, the audience applauded for 10 minutes saying that the performance was not like something from China at all because usually performances from China would only be entertainment programmes like martial arts demonstrations. This goes back to the issue I was discussing earlier. Every leader or policy maker of a country must understand the problems the cultural world is facing in order to understand the importance of diversity in culture, and then to understand the relationship between cultural and the economic and social developments. Only then, could one explore the relationship between cultural creativity and the idea of civilisation. This should be the direction of the central government. Culture and entertainment are entirely two different things, and culture should not be decorative.

FJ: This country needs to understand its cultural values in order to understand the position of its culture in the world map.

DY: For a country, a sense of inferiority is always the reason for seeking self-confidence. If you know you have low self-esteem, then, you would try to do something about it. Then, you could build up your self-confidence, and then you could be at peace with things and interact with other cultures without feeling arrogant or inferior. The meaning of cultural exchange is in the exploration of issues concerning various cultures in the world, and not in the showing off of national glory. Now, a lot of people are saying, “China has stood up”.

What does that mean? Does that mean China was not standing up before, and does it refer to standing up economically or culturally or does it point to the entire system in general? It would be terrible if it were just a slogan.

FJ: Danny, do you want to intervene with the community using arts, and even to intervene with the policy-making?

DY: I think the word “to intervene” might be too serious. Everyone in society has certain basic rights and obligations. And I think having the intention to participate and interact is very important because this is related to the ideal of democracy, as well as all the established rules of our society. But who set these rules? If we are talking about rules in terms of law, then, we know who set them and they could be changed. But what about cultural rules and rules regarding human relationship? Should we, who are practising arts, think about it, and help the community move forward?

Since our economy is developing very rapidly, all cultures are affected by it. The cultural industry needs returns financially, but it also needs return culturally. But we are always focusing on the former. We have to ponder on the relationship between ourselves and cultural development, then you would be consciously concerned about cultural issues like human relationship, social behaviours and values. Then, the quality of our culture could be enhanced.

Artistic creation is actually a critique guiding our society. If we could critique on the various phenomena of our society, then, it would be a kind of benevolent promotion, and it could even be a kind of cultural movement.



胡恩威： 做劇場的人都應該 很自覺自己的定位

轉載自「PAR表演藝術」雜誌，二零零八年七月

一個好的建築師，除了懂得蓋好房子之外，還得要會思考房子和人和環境的關係；學建築出身的胡恩威，雖然後來轉當劇場導演，但他也從來不只是一個懂得導戲的劇場人，在香港這座充斥商業文化的城市中，他幾乎是少數用作品反映社會、政治、教育與歷史等冷硬主題，為公共議題發聲的知識分子。今年台北藝術節，將要同時上演胡恩威的兩部劇場作品《華嚴經》、《這一夜，路易·康說建築》，本刊特別邀請同樣自建築出身，身兼評論家與文學家的阮慶岳訪問胡恩威，兩人從建築談起，延伸出社會現象與政治議題，並深入剖析香港、台灣兩地的文化生態。

Q：為何挑路易·康這個人物為題材？

A：在建築上，我最喜歡的是康（Kahn）和密斯（Mies），一開始先做他，是因為他對我的影響最大，而且他很戲劇性，他的文字就像宣言（manifesto）一樣，所以從這個角度開始想，就知道怎麼做。

Q：自從電影My Architect問世之後，更多人知道路易·康，他在二十世紀的位置是特別的，他的建築表面上使用的是現代主義的語言，但基本上卻是不同的方向，你覺得他有批判現代主義建築嗎？

A：他沒有這麼直接去批評。美國有這麼多建築師，但唯一一個具有世界性的影響力的，大概只有他，而他的影響力不只在作品上，還包括他的文字和思想。從AA回香港那幾年，每個星期都拿康的東西來看一看，就會保持我對建築的一點感覺、熱情，覺得：「對，要堅持下去」。我覺得My Architect有一點personal（個人），不夠critical（批判），形式上沒有點出康的一些矛盾，也有一點要歌頌他的味道。歌頌是可以，但要找一個點切入；比如說，我們從建築學的角度看他，他真的

阮慶岳專訪胡恩威

台北藝術節
華嚴經之心如工畫師/
這一夜，路易·康說建築*

記錄整理：朱安如、廖俊逞

很重要，但若從一個「人」的角度看他，他是有些問題的。

Q：你剛剛說My Architect不夠critical，那你自己做戲的時候，會想要對康有批判嗎？

A：沒有。我挑了康的十幾段講話，其中有幾個主題；一個是他怎麼看建築，其次是他認為建築是甚麼？建築師的角色是怎樣？和社會的關係又是如何？基本上我找了一些最重要的他講過的話，不是集中在講一個點，而是廣泛去呈現他作為一個建築師的思想、理念的重點。

批判的話是另一個做法；也不是致意，基本上只是把康的想法講出來。我很喜歡他的文字，很喜歡他的作品，從我直接的感覺，希望和觀眾分享一些他的東西。

至於批評的部分，首先要看是從哪個角度切入。比如你可以說他跟業主的關係——做他的業主會很痛苦，因為他會蓋了又拆，拆了又蓋；但如果從他的作品或他的理論來說，就需要去了解他才能批評——把他整個理論講清楚，是我背後的一個手法。再來，要批評一個作品、一個人，必須找到一個理由。現在有一個不好的文化，是把批評作品和批評人混在一起，有時候評論會說：「這個作品做得這麼爛，所以你沒有資格再做下去了」很喜歡有個結論，而非分析作品的狀況、優缺所在。

現在什麼人都可以做評論，但不是甚麼人都可以做劇場——他批評你的時候，他有沒有資格去批評你，也是一個問題。這也關係整個媒體界、學術界，對評論這件事情愈來愈不重視。批評背後的動機，一是消費指南；二是要表現出我批評你的人比你高，而不是對等的。這幾十年最好的批評家，和創作者之間的關係是互動的，他跳出來，好像一個鏡子，跟你說你是怎樣的——批評者和創作者的關係是建構的——但現在像判你死刑，各種評論，包括藝術的、建築的、政治

的...都像這樣，就變得不好玩了。如果你批評，看到一個我自己看不到的點，我就覺得很興奮，創作能量才會增加。

Q：我第一次看你的作品是在台灣上演的《半生緣》，舞台雖然不複雜，但整體視覺一直在轉變，非常流動。在《這一夜，路易·康說建築》和《華嚴經之心如工畫師》中，實體與虛體的交錯運用，豐富而靈活，你怎麼處理舞台上的視覺？

A：《華》劇的視覺主題是光，《路》劇則是空間，但光和空間是相關的，沒有光就沒有空間，兩個好像一樣，又不樣；光不一定是空間，但要看見空間就一定要光。在《華》劇中，我嘗試不同類型的光在舞台上，《路》劇則透過光去呈現空間的感覺。這次《路》劇將在中山堂光復廳演出，不是典型的鏡框舞台，所以得要重新思考、處理觀眾和空間的關係。

Q：你的戲劇對文字的部分還蠻用心，像《半生緣》的演出很尊重原著；另外就是你的文字比較像視覺，一個一個斷開，而不是我們講話這樣口語的。對你來講，文字在日常生活中扮演怎麼樣的意義？

A：我覺得文字是看的，舞台劇如果只把文字變成聲音，觀眾聽的時候是被動的；但我覺得文字在舞台上應該是一個被看的，它是一個閱讀的過程；你怎麼用文字，怎麼呈現文字，以聲音或以影像，它的效果會很不同。你在舞台空間裡面看文字，跟你讀書看文字的時候，也很不一樣。

《半生緣》是一個比較完整的改編，因為原著文字已經寫得那麼好了，你怎麼寫呢？張愛玲很多小說就是文字好看，沒甚麼劇情，它的戲，就是一些肥皂劇嘛。她的美就在於文字，所以你去改編，不應該改寫更動，把它的文字重整，是我覺得最有效的改編。《華嚴經》也是類似的概念，讓一行禪師寫的文字變成在舞台看，跟觀眾的關係產生不同的作用。你聽、你看，當看與聽一起時，你的吸收和你只是看、只是聽很不一樣。還有，在舞台上你使用甚麼方法去唸「語言」，也會影響觀眾接受的狀況。

Q：你在座談時提到「市場性」，你說你的戲給一百萬人看或給一百個人看，對你來講已經不是那麼重要，有沒有對觀眾的思考、想法產生影響力才重要。這是你做劇場最大的目的嗎？

A：每個人做劇場都應該很自覺自己的定位是什麼，還有

我們講「市場」的時候，要很了解「市場」是什麼。現在大家都講「市場」，其實有時候不是在講「市場」，只是在講「錢」。「市場」是由很多不同元素組合而成，不只是藝術家的，還有經營藝術、投資藝術、藝術消費者、和藝術愛好者。「市場」也是相對性的；你在小巨蛋做，滿座幾萬人，那是市場；你在小劇場做，滿座兩百人，那也是市場。紐約、倫敦對「市場」的概念比較清楚，他們會說，有很多不同的「市場」。當他們講多元化的時候，他們的市場也反映出他們的多元化；而華人社會有些時候提到市場意思其實只是「越多越好」、「越低級越好」——你只有低級才能擴大市場。這跟投資環境、經營、觀眾都有關，但很多時候，市場就變成藝術家的壓力。

Q：從早期的作品到現在，你自己認為風格上有無變化？

A：一九九三年開始試很多概念，需要很多時間，像做木工、做工藝品一樣，慢慢摸出來、刻出來。觀念上像中國人學東西，要跟師傅學，有時候不能教，看久了才知道。現在我在「做」中可以看到很多可能性，但有時候看到可以怎樣做，資源卻無法配合，必須學著控制時間、空間，讓作品達到一定水平。在亞洲做藝術工作，很多時候是survival（倖存），像林懷民老師做到這麼高的層面，他還是一個survival的狀態。這種情況下有很多矛盾，需要配套相應支持。藝術最有趣的，就好像佛經裡面講，是無常的，但必須活在當下；藝術沒有一個絕對的方程式，而需要跟整個社會互動。

對我來說，最大的分別是，以前純粹做藝術上的實驗，對小劇場一兩百觀眾很容易；現在做到一個階段，會開始思考怎麼做一個「團隊」，演員、管理、技術都要配合，戲才會好。年輕時到最後一個小時才知道要幹嘛也可以，但如果你要成長，變成要面對、處理這些問題，從整個團隊思考，我們香港花很多時間去找怎麼嘗試。

Q：進念在創作的嘗試上，一次一次都有相當累積，如何找到這個空間，允許自己嘗試，完成一個作品的空間？

A：進念在八〇年代開始，和台灣的雲門、表坊差不多同時，那個時代，是文化的時代，當時對做文化藝術的人比現在寬容、尊重很多。很多藝術創作者，像

林懷民、賴聲川、榮念曾，因此都比較容易提升，達到某一個位置後繼續下去。但他們也只能自保，因為整個大體制太爛了。教育體制從找工作的角度教學生，很難培養出不一樣的人，觀眾水平是一個問題。另外，專業系統的培養也很落後。林老師到當時的國立藝術學院當舞蹈系主任，才能培養雲門風格的舞者出來。現在有些人在上面，但你要下一代繼續下去的話，新人怎麼進去，這會出現問題。

舉例來說，我看台北的舞台表演空間，二十年前和現在變化不大，只是多一個巨蛋，但你要拿那個巨蛋來幹嘛呢？台北未來如果蓋十個二百到五百人的劇場出來，做十年一定會活。台灣現在有表演能力的人很強，如果有一個平台，創作的人就會進來，投資人也會多一點，贊助也能找到多一點。

香港和台灣的情況不一樣。台灣比較辛苦，我們的空間有時候來自我們社會定位的模糊，變成我們跟社會、跟政府有時候會產生不同的互動。但我覺得進念的狀況很特殊，不可能有第二個，因為它是在香港特殊的時空下出現。體制要正常化，藝術才能正常發展，在不正常的情况下，真的很難搞。

Q：你如何選擇題材？還是人家指定，你就來做？

A：都有。比如說《萬曆十五年》，是我一直都想改編這一本書；十年前也做過一次，用比較抽象的方法來做。我覺得這本書很戲劇性，它有很明顯的message（訊息）要講，每個人物都是明顯的悲劇角色，從戲劇層面來說，它的戲劇性在這裡。對我而言，這本書反映了我們這幾十年來中國變化的狀態，原著對七、八〇年代很多文化知識分子影響很大，原因在於他提出中國現代化的一些方法，一個理由；也可以說是我對嚴肅的題材比較有興趣。其實我過去二十年在進念當製作人比較多；也有做戲，都做比較小的戲。

Q：進念的發展路線似乎是台灣劇場裡面比較欠缺的一塊，因為像你說《萬曆十五年》跟整個社會對話的部分，台灣在八〇年代之後，已經很少出現這種政治劇場的性質，缺乏跟社會的連結。

A：因為電視更厲害嘛，台灣的電視已經把整個發言權拿走了。香港的電視不敢做，不碰政治，是很乾淨的電視；不像台灣，你看陳文茜、「新聞挖哇哇」，什麼評論都很精采，劇場怎麼鬥得過？已經很辣了嘛。台灣這麼多年下來，政治是有很多地方可以反思；劇場

應該反思，而不只是娛樂。現在藝術一談到「市場」，慢慢就變成某一種層次的「娛樂」。娛樂不是不好，你看HBO的電視劇，有戲劇性也有教育性、思考性，但為什麼我們華人社會拍來拍去，有思考的東西不多。我的戲會把社會的東西用進來，但也不可能在地化，而它的成功也會帶來很多新的矛盾跟壓力。如果可以慢慢在地化去培養它，我覺得它很適合台灣，台灣也適合它。香港的人很cynical（刻薄），你很認真講一件事情，他們用什麼方法把它變成八卦，那就什麼都不用談了。香港沒有喜劇傳統，好不好笑不重要，重點在於觀眾是來笑的。詹瑞文的成功是一個潮流，一個event;event一過去，恐怕甚麼都不會留下。香港觀眾很恐怖的，一下就通通不見了，不像賴聲川這樣培養出一個觀眾群會一直看。你要戲劇穩定發展，一定要培養一些觀眾是愛戲劇的，長期消費的，現在很多觀眾進來一百分跟五分都分辨不出來，所以你做五分就好了嘛。觀眾只吃辣，不能吃淡，他不會說，淡有淡的好吃，辣有辣的好吃。當觀眾只會吃一種東西，創作就很難做了。比如說香港話劇團，一年有三千五百萬預算，相當於一億多台幣，算是很多資源了，也到達國家級劇團的等級。但他們通常都找一些很普通的藝術總監，他的經驗、資歷、和市場藝術的平衡，都還需要平台發展。

倫敦的國家劇院最近幾年也找了一個像林奕華那樣類型的導演當藝術總監，都做比較邊緣、社會議題互動的作品，策劃出來的戲也很好。現在每一個創作者顧自己都來不及，忙著保住自己的地盤，沒有時間去思考整個事情。台灣社會還好一點，對藝術有一點尊重；在香港最奇妙的就是，一方面花很多錢去養團，一方面教育都沒有配合，香港很多學生從來沒有接觸過藝術，流行文化變成他們的high art，講到戲劇就是看電視劇，接觸音樂也只听廣東流行音樂.....這個狀況在台灣、在大陸也有，不去處理的話，以後問題很大。像香港人每天大量吸收同一類型的東西，看四本雜誌四本都是八卦雜誌，做藝術的人如果不去處理，就會出狀況。

Q：對整個華人藝術界、劇場界的發展悲觀嗎？

A：我是客觀但不悲觀。未來如果會改變的話，一是場地，一是教育；這兩方面可以有調整的話，尤其是大陸，空間大，也比較大氣，有些事情就可以承擔來做。

Q：你看華人藝術界，華人電影，繪畫有進到國際領域，其他你覺得呢？

A：我覺得不用走入國際，走入國際到最後很容易變成「唐人街」概念的產品——變成在國際看到的，都是對老外口味的作品——外國人很容易掉入預設的刻板印象中，拿捏比較平衡的是楊德昌，但他過世了。我們還沒到那個層次，這是我們未來應該需要的。舉個例子來說，戲劇要好，文學一定要好，有好的作家才有好的劇本，有好的劇本才有好的戲劇。大陸也不多，電視劇本還比較好，有一些比較精采；但連文學也是越通俗的越好賣。國外分工比較細，能夠很專業地去寫；我們現在很亂，什麼東西都寫「感受」，電影連要找小說改編也不容易，因為小說也滿爛的，出版界也有大問題。這樣分析是滿悲觀的，因為環境實在很不好，但無論如何，做創作的只有繼續做下去。我未來的想法是，要再做得hardcore（硬冷）一點。問題要怎麼做得好。

Q：你覺得《路易康》和《華嚴經》還不夠hardcore？

A：不夠。像以前戒嚴的時候，有一種tension（緊繃），觀眾感覺很不一樣。林奕華最早做gay的戲，還是地下時期，變成好像是一個運動；現在可以說的東西很多，就沒人要看了。現在整個社會好像什麼都不需要，尤其是年輕人，甚麼都覺得「ok，不用complain（抱怨），現在已經很好了」，問題變成：你的觀眾群在哪裡？現在這整個行業都是女生比較多，香港也是，日本好像也是。

我甚至擔心十年以後會不會不需要藝術了，或許可以說是我對現在的藝術態度悲觀，但未來會不會出現一種新的型態，不知道。但是我們去研究為什麼藝術不可以繼續存在，也是重要的。

我們都在找一種在學習和娛樂之間的平衡，比如說一家人來看《東宮西宮》，看了之後可能比他在家教小孩什麼叫選舉更有效；但問題是你不可能把它變成一個功能、一個服務，那樣你辦學校算了。問題在於如何去找到一個平衡點，一個不同的方式也好，戲劇只變成娛樂一定不行，那我看《慾望城市》就好，幹嘛進劇場看戲？這也是我們搞表演藝術的人應該要談的，我跟孟京輝也在談這個。

Q：你創作的inspiration（靈感）主要來源？

A：我自己最近五年有一個變化；以前一天三分二的時間讀書，三分之一的時間看影碟；現在變成一半

一半。因為時間有限，也因為現在有很多不同類型的DVD，我最近在看很多關於數學的書，也很好看。去年有一齣戲在倫敦演得很成功，由英國國家劇院改編一位英國重要數學家的傳奇故事，《哥本哈根》也是類似的題材，老外劇本的題材很多，甚麼都可以寫，反觀我們寫來寫去都是愛情。當然他們整個生態環境不一樣，但我懷疑我們是過去幾十年的革命把什麼都革掉了，中國老愛說有一個民族精神，說五千年的文化，文革有什麼留下來呢？所謂的民族藝術連十年二十年都沒了，哪來的五千年？我們的傳統都是想像出來的，「吃」方面好一點，其他都來自西方學校教的方式。傳統中國以家庭為一個institution（制度單位），所以我一個朋友設計故宮，也是以一個「家」來設計，裡面的需求從家來發想，像讀書區，什麼區的——它是全中國最好的家——西方的話，宗教是他們institution的根，而我們是家庭，但文革把家都革掉了，讓我們失去我們的institution，整個傳統無法保留。看近一百年的歷史會覺得真是充滿遺憾。我做戲會想這些問題，但也不能太說教。

*編按：《這一夜，路易康說建築》是台北版本的演出名稱，即同本年度《路易簡的時代和生活》

多媒體構景 打造胡氏大樓批判之窗

胡恩威的劇場風格

轉載自「PAR表演藝術」雜誌，二零零八年七月

胡恩威批判目光之「快、狠、準」令他即使是批是鬥，也幹的跳脫漂亮，他安然自若地站在當下，聞風不動、有條有理地繼續放出一把又一把利刃，從建築到劇場、從娛樂到政治、從天主到佛教，幾乎處處都見其身影、聲音和評說。香港不少舞台導演喜用多媒體元素，但能夠掌握多媒體的冷冽而能夠將之轉化為具氣息的溫熱的卻不多，胡恩威可說是其中一人。

對於風格，遊走在編導、多媒體設計、文化評論人多重身分之間的胡恩威，從來沒有將之輕易定性，可能也不屑為之；他在其著作《香港風格》中把風格取為一種「意識形態的潛意識，是精神世界物質化的一種現象，顏色的選擇、物料的質感、外形的構造、功能的運用、空間的流動、陽光、空氣、風和水……」字字有物卻又句句無質；拿捏不清的可是在濁流中等候被打救的局外人，局中人嫉俗依舊掩影一身沉黑繼續好風如水。

多重身分，都是文化批判的層層脈絡

然而，風格從來是由資至虛，從有到無的；You are what you —，任何一個動詞皆從具象的你或行為反映了不具象的格調。與共喝「進念」奶水、並曾經一度在舞台上合作無間的香港品牌林奕華一樣，胡恩威也有很多話要對香港社會和大眾說；批判目光之「快、狠、準」令他即使是批是鬥，也幹得跳脫漂亮；「進念」作為一個門派，本身就是風格。常狠批香港「單一化平庸為本」、把香港政府罵個半死、痛斥蘋果媒體、香港學生不懂思考、建築千篇一律等論述不只一次出自其口；一旦搞不好踏過了界線的另一邊，胡恩威便成了禮拜天在維多利亞公園論壇拿著擴音器不放的「維園阿叔」。

文字：陳國慧 香港劇評人

然而，所謂格調，就是安然自若地站在當下，聞風不動、有條有理地繼續放出一把又一把利刃，從建築到劇場、從娛樂到政治、從天主到佛教，幾乎處處都見其身影、聲音和評說，要避也無從，總會有一個地方會讓你見得到他。多年來，胡恩威並不把自己的創作空間和香港想像，只投放在一種類型的文化呈現下，而每一類型又各自漫生出不同的嘗試。既視觀點單一、目光狹隘為香港頭號敵人，胡恩威真人作了多元示範；然而細心觀察，便見其中層層疊疊的脈絡，是由上而下再從下再上的密密交織，之間並且互相補足和支援；不少有關他的訪問和報導，都介紹他是唸建築系出身的，他雖沒有成為建築師，卻實在築建起自己一套胡氏文化事業和理念的風格。

讓冷冽多媒體散出溫熱 善理性呈現但成性不足

這棟胡氏大樓最為人熟悉的外牆，自然是其不同系列的劇場作品。《2001香港漫遊》拉上庫伯力克的幌子，把影像以斷裂生出層次的方式在舞台空間呈現出一個想像的香港；舞台吊杆和燈光是他的演員、吊杆上下的節奏和音樂則是他的對白話語。香港不少舞台導演喜用多媒體元素，但能夠掌握多媒體的冷冽而能夠將之轉化為具氣息的溫熱的卻不多，胡恩威可說是其中一人。而同時，他對舞台空間之深度的閱讀和調節，往往都相當敏感和精準；這必然與其對建築美學的視點有關；作品的宏景構圖和綜觀意象，全都是一幕幕動感的話語。這些構圖很多時都是傾血理性的計算，而相對感性的作品細節，便往往會出賣了胡恩威某些調度處理上的不足之處；這在一些文本較強的作品如《萬曆十五年》中尤見問題。這劇據說投射了胡恩威的政治理想，所以可能更是在意要言說的所有論點；以致過於急進直接地呈現一些要批判、評論的狀況，而失諸劇場其實並非只是一個論壇的空間。正如茹國烈（現任香港藝術發展局行政總裁）所言，「所有作品都是他對社會的評論，劇場只是工具之一」，作品便容易成為一篇理性的演說。

作為文化評論人，胡恩威這個身分其實是他那棟大樓的各個窗戶，「透過分析論述與批評公共事情，帶動社會討論」。這些窗子所介紹的不同層次，便成為了不同作品中要探討的議題，從「東宮西宮」系列要指出香港政府在架構、文化和意識形態上的問題；《大娛樂家》是以智慧去剖開娛樂的面紗；《萬曆十五年》是從中國歷史探索香港未來；《香港電視風雲》則是針對評論媒體的扭曲現象。窗戶的不同可能性，或可同時啟開的靈活性，為這片外人所熟悉的外牆，提供了很多深入窺探胡恩威的文化理念的管理。

《華嚴經》開拓了 「進念」的新觀眾群

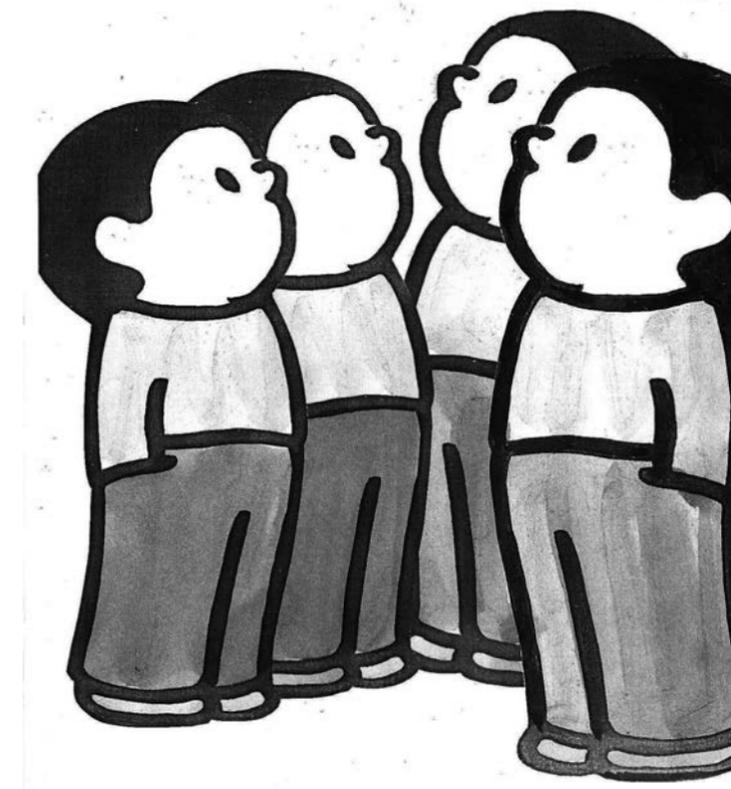
目前尤見窗戶有越開越多之勢，恐難以兼顧其深度；很多時候不免只見窗戶半開而不知裡就。《華嚴經》這扇窗開拓了「進念」的新觀眾群，以佛家經典入戲在香港並不常見，加上在釋衍空法師等擔任創作顧問的支持下，不少佛教徒亦專誠造訪劇場。至於非教徒則可能受題材、以及作詞人林夕參與文字創作的這點所吸引。作品重視文本的原來面貌，因此演員也以法師的裝扮介入一眾真正的法師之間，唱誦、吟唸經典的章節；這些章節到底有多深入到佛典的中心，還是只是借佛典之名去讓觀眾消費宗教，是作品最受爭議之處。所謂不知就裡，其實也讓人看到胡恩威在處理這個作品時之小心翼翼，畢竟對於佛家的境界的領受，言傳只是理性而感性在於意會，而往往胡恩威又見弱於後者。因此他要借助幾位「進念」御用演員的個別領受，來展現那種狀態；演員個別的獨特表演風格，被調和融合於一眾法師並整體氛圍中，既見「進念」又不見「進念」的弔詭，是《華嚴經》最耐人尋味之處。至於以多媒體介入呈現「華藏世界」一段，燈光處理並舞台設計原是胡恩威最到家的伎倆，然而那個世界畢竟是具象不具形的境界，自在心中時便各人自有不同的詮釋。而《臨川四夢湯顯祖》則是向中國傳統戲曲借鏡自照的另一扇窗。胡恩威除了特別關心公共文化藝術政策議題外，也關注探索中國文化；作為一個處在前線的藝術工作者，他深明無形空洞的文化架構、政策，並對自身文化之不了解。會影響著種種有形的具體建設。因此他常參與評論文化政策的討論和研探，透過改變建制的根本去前瞻文化的發展；同時亦拓闊對於傳統文化的演繹和詮釋。

《這一夜，路易·康說 建築》示範建築之美態和 溫柔

這些種種固然成為盤纏在胡氏大樓的底下的根，然而別忘

了建築作為胡恩威的老本行，對建築的心事更是他支撐起這棟大樓卻不外露的鋼筋。作家歐陽應霽曾寫道：「哀莫大於心死——很明顯，對於香港，阿威還是未死心」。見諸於胡恩威對香港的在意，他打著建築系列旗幟的作品如*Looking for Mies*和《這一夜，路易·康說建築》*The Life and Times of Louis I. Kahn*固然是循著這條多媒體的路線發展，其實更是他透過這些引介西方知名建築大師及其美學的作品，示範建築之美態和溫柔；對照其對在《香港風格》一書中對香港建築的仔細評價，並對政府城市規劃的策略以「消滅香港」言之（《香港風格2》一書），他直把自己視為某種「啟蒙者」的角色，為保留並想像香港建築，開啟不同的可能性。

路易·康（Louis I. Kahn）是胡恩威推崇的建築大師之一，二〇〇一年的該劇首演可能並未很見到他掌握這類型劇場的成熟呈現；但其誠意卻盡然流露得甚至帶點純樸氣息。再度搬演作品時加入甘國亮雖不免摻雜了市場考量，但其對劇場形式之掌握卻明顯洗練得多。這棟大樓的結構，只會愈見其緊切和建築者的堅持。心之未死，是每位藝術家戰鬥至最後一刻的執念；只是夜來卸下一身疲憊，也願心事有人知。把部落格命名為「好風如水」的胡恩威，寫的卻不只是戰鬥式的評論文字，也及輕裝上路的散文短詩；理性以外的感性，看來他是愈見穿透了。



Multi-Media Scenic Design Opening Up A Critical Window for Woo's Building

The Theatrical Style of Mathias Woo

Re-printed from Performing Arts Review (issue on July 2008) (Taiwan)

Text: Chan Kwok Wai, Theatre Critic, Hong Kong

Translation: Vicky Leong

Mathias Woo's criticisms are 'fast, sharp and precise', and that makes him a brilliant critic. Being very self-composed in his stance, he releases his sharp attacks like daggers one after another, logically and methodically with ease, on subjects ranging from architecture to the theatre, from entertainment to politics, and from Christianity to Buddhism. You see and feel his presence, hear his voice and criticisms everywhere. Many local theatre directors like to use multimedia elements in their works. Mathias Woo is one of the very few who could master multimedia so well that he could tune his sharp and biting observations into spirited works with temperance.

Mathias Woo, who bears multiple roles and identities as director, multimedia designer and cultural critic, has never attempted to restrict his style; and he never bothers to do so either. In his book *Hong Kong Style*, he describes style as "the sub-conscious of ideology, something materialised from our spiritual world, like the choice of colours, textures of materials, shapes of structures, applications of functions, the mobility of spaces, sunlight, air, wind and water..." Here, every word carries some weight and is saying something, but it is also very abstract at the same time. Those who are clueless of his style are left helpless in the dark, yet others who understand and appreciate his style would admire or even envy him in secret.

Multiple Identities – The Path to and the Grid of Cultural Critique

However, style could be substantial or abstract, could be something or nothing. "You are what you _____"; the missing verb in the blank reflects the abstract style of your true self or your behaviour. Similar to

his once close partner on stage, the famous local brand name, Edward Lam, who grew up drinking the same milk in Zuni, Mathias Woo has a lot to say to the community of Hong Kong. His criticisms are 'fast, sharp and precise', and that makes him a brilliant critic. Zuni, as a school of its own, is a style in itself. Mathias has criticised Hong Kong for its lack of diversity and being mediocre, condemning the Hong Kong government severely, censoring the Next Media group, chastising the lack of judgement of Hong Kong students, disapproving the uniformity of architecture, and so on. If Mathias is not careful and steps out of line, he would become a typical "old fart" yelling with a speakerphone in Victoria Park every Sunday.

Mathias Woo's criticisms are 'fast, sharp and precise', and that makes him a brilliant critic. Being very self-composed in his stance, he releases his sharp attacks like daggers one after another, logically and methodically with ease, on subjects ranging from architecture to the theatre, from entertainment to politics, and from Christianity to Buddhism. You see and feel his presence, hear his voice and criticisms everywhere. For many years, Mathias has tried not to limit himself to only a certain type of cultural expression. He has tried to diversify his creativity and expand his imagination in all the cultural genres he has attempted. Through his multi-facet and diverse works, Mathias has shown us that the tendency to simplify things and having a very limited perspective are the worst crimes the people in Hong Kong are committing. With scrutiny, we can see there are layers of fine patterns in his grid of works, a close-knit pattern that goes from top to bottom and then vice versa, with each thread complementing and supporting each other. We get to know from the many interviews and write-ups on him that he studied architecture. And though he finally did not profess as an architect, he has actually created and built a style for this Woo's cultural empire of his.

Temperance and Maturity in His Biting Cold Multimedia Fine Craftsmanship in Rational Presentation with a Tinge of Inadequacy in Sentimentality

The best known feature of the Woo's Building is the facade of his various series of theatre works. In *2001: Hong Kong Odyssey*, an imagined picture of Hong Kong was shown on the stage created by different layers of truncated images, with references to Stanley Kubrick. The lighting bars and trusses on stage were his actors, and the rhythm of those bars going up and down was the dialogue. Many local theatre directors like to use multimedia elements in their works. Mathias Woo is one of the very few who could master multimedia so well that he could tune his sharp and biting observations into spirited works with temperance. He is very sensitive, accurate and precise in his reading and mastery over spacing in regards to the depth of the stage at the same time. This certainly has a lot to do with his sense of aesthetics in architecture. All the grand designs and compositions of images are vibrant scenes of discourse.

These pictures and designs are very often results of painstaking rational calculations. On the other hand, there is always something lacking in the way he handles details regarding emotions, and one can tell this inadequacy in his manoeuvres over certain materials, especially in some works with particularly powerful texts, such as *1587 – A Year of No Significance*. It is said that this performance is supposed to be a work on which Mathias intends to project many of his political views and ideals, and hence he seems to have put in extra efforts in order to carry his message across. He might have worked a bit too hard there, and some of the comments and criticisms in the performance might seem quite rash and too direct. He might have overlooked the fact that the theatre should not only be a space for forums and discussions. Just as Louis Yu (Chief Executive of the Hong Kong Arts Development Council) has pointed out, "For him (Mathias Woo), the theatre is just a tool, and all his works are his social comments." With this, his performances would turn into pieces of rational speeches.

As Mathias is a cultural critic, his multiple identities would become windows in that building of his. It is said that "his analyses and comments on public affairs would lead to discussions in the community". Through these windows, Mathias is opening different levels of discussions for various topics. In the *East Wing West*

Wing series he has shown us the structure of the HKSAR Government, and discussed with us many cultural and ideological issues. In *The Great Entertainer* he unveils with wisdom the many problems with showbiz in Hong Kong, while *All You Want to Complain About Hong Kong TV* is a satire ridiculing the bizarre phenomenon of the local media. As for *1587 – A Year of No Significance*, it is an exploration into the future of Hong Kong through Chinese history. The versatility as well as the flexibility of these windows to be open at any times or all at once, provide for the facade of this building, that is familiar to the public, probes into Mathias' philosophy on culture.

Hua-yen Sūtra Expands Audience Base for Zuni

These days, Mathias is opening a lot of windows in his building, and this probably makes him too occupied to work on the depth of his works. And very often, these windows are left half-open, making what is going on inside a mystery. *Hua-yen Sūtra* opens a window to expanding Zuni's audience base. It is not very often that we see Buddhist scriptures being the topic for dramatic works; and with the participation of Master Sik Hin Hung as Creative Advisor, many Buddhists were attracted to the occasion. As for the non-believers attending the performance, they might turn up for their interest in the topic or the text by Lin Xi, the renowned lyricist. The focus of the performance is in the scripture and the text, and it is the reason why Zuni's performers were all dressed as Buddhist monks in chanting the verses from the scripture together with the Buddhist masters on stage. How much these verses could convey the essence of the holy scripture is difficult to tell, or maybe Zuni is using *Hua-yen Sūtra* to promote consumerism in religion to the audience. This is the most controversial issue about the performance.

Though Mathias is not laying all his cards on the table in full plain view, we could tell from what is shown of his hand that he is being very cautious in handling this performance. After all, the ideas of Buddhism could be comprehended and appreciated more through intuition and feelings, and could not be fully expressed by words. And the latter is exactly the area where Mathias is relatively weak in. Thus, he has to rely on some of the appointed actors and long time partners of the company to deliver his ideas and manifest that certain state. Every one of the actors here has his own unique style, and together with the atmosphere generated by their merging with the masters, a mystery is created where you find the enigma of seeing Zuni and not seeing Zuni in the performance. Here lies the fascination of the *Hua-yen Sūtra*. As to the part with the intervention of multi-media into *Lotus Treasure World*, Mathias is in his element and at his best, with his mastery over lighting and stage design. Yet, that is an abstract and not a concrete world, and every person has his own interpretation.

Tang Xianzu's Dream on Dreams is another window of Mathias' through which he is using traditional Chinese opera as a mirror for self-reflection. Besides his enthusiasm in arts and cultural policy, he is particularly interested in the exploration of Chinese culture. As an art practitioner working in the frontline, Mathias is fully aware of the fact that the insubstantiality in cultural structure and policy, as well as the lack of knowledge and understanding of our own culture, could be a hindrance to our cultural development. Therefore, he always participates in discussions and researches regarding cultural policies, hoping to pave a good way for future cultural development through making changes in the existing system, while broadening the perspectives in understanding and interpretation of traditional culture at the same time.

'The Life and Times of Louis I. Kahn' A Showcase of Architectural Beauty and Exquisiteness

All of the above mentioned are the roots growing underneath Woo's Building, providing a strong foundation for it. We should not forget that architecture is Mathias' line of work, and his passion for architecture is the unexposed steelwork giving support to the entire building. The writer Craig Au Yeung once said this in an article of his, "There is no greater sorrow than the loss of hope in a human heart -- and obviously, Mathias still has faith in Hong Kong." We know that Mathias cares about Hong Kong. We can sense that in performances like *Looking for Mies* and *The Life and Times of Louis I. Kahn*, works from his architecture series. They are exercise for his practice in the line of multimedia development, but they are at the same time works demonstrating the beauty and exquisiteness of architecture through the eyes of these renowned architects of the west. We can also draw references from his publications. In the book *Hong Kong Style* he gives meticulous comments on the architecture of Hong Kong, and points out that what the government is doing in urban planning is to *Destroy Hong Kong* as bluntly stated in this title of his second book of the *Hong Kong Style* series. He sees himself as an enlightening force, opening up possibilities for the preservation and innovation of architecture in Hong Kong.

Louis I. Kahn is one of Mathias' most revered architects. In the performance of *The Times and Life of Louis I. Kahn* in 2001, a tribute to the master of architecture, we see that Mathias is not yet mature in his handling of this kind of architecture music theatre, but we could surely feel his sincerity, which comes with a touch of rawness. The invitation of Kam Kwok Leung, a celebrity, to participate in the rerun is a kind of marketing consideration, but it is very obvious that Mathias knows his crafts quite well in this second time around.

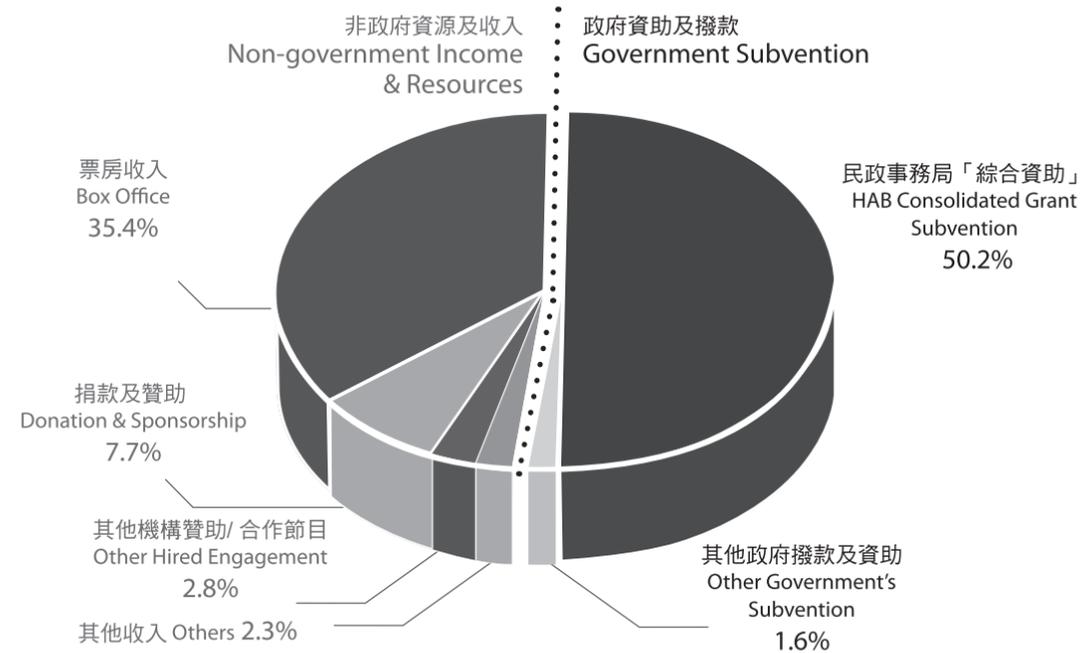
The structure of Woo's building is getting tighter and stronger everyday, and so is the persistence of the builder. Not to lose hope and fight till the very end is the conviction of every artist. But this is really a lonesome and weary battle, and at night when he retires, he just wants to be appreciated somehow. Mathias' blog is named Good Wind Like Water, and what he posts up there are not only antagonistic criticisms, but also essays and short poems. These writings of prose and poetry are works of sentimentality, outside his usual realm of atonality. It seems he is fathoming more and more the heart of the matter each day.

財務分析

Financial Highlights



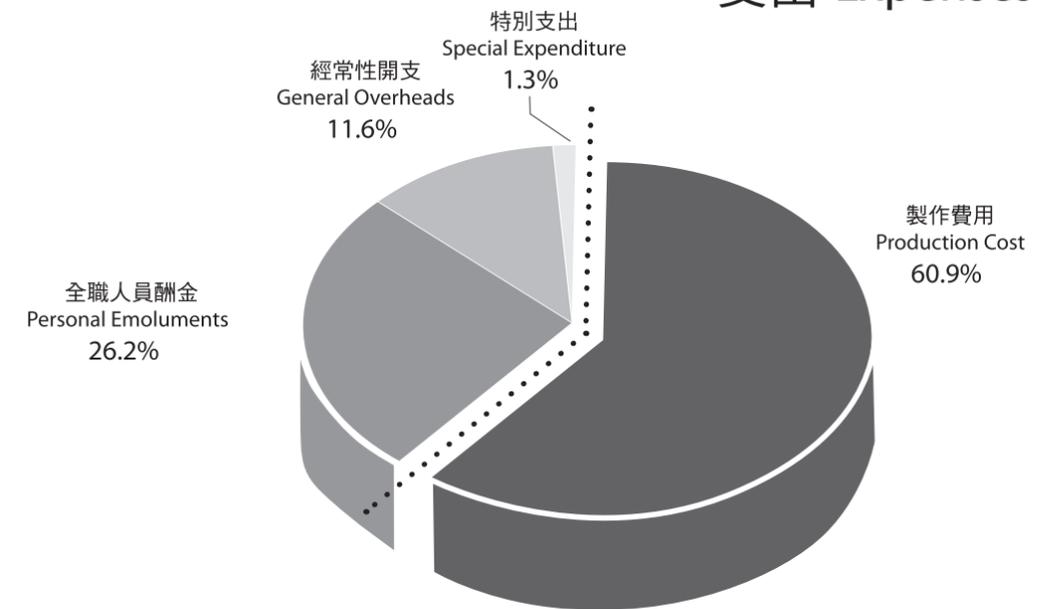
收入 Income 2007/08



整體收入分佈 Distribution of Income:

收入項目 Income Items	07/08年總額 TOTAL(港幣HK\$)	佔總收入比例 % Over Total Income
政府資助及撥款 Government Subvention		
民政事務局「綜合資助」 Home Affairs Bureau 'Consolidated Grant' Subvention	4,844,000	50.2%
其他政府撥款及資助 Other Government's Subvention	150,684	1.6%
非政府資源及收入 Non-government Income & Resources		
票房收入 Box Office	3,417,101	35.4%
其他機構贊助/合作節目 Other Hired Engagement	267,153	2.8%
捐款及贊助 Donation and Sponsorship	743,521	7.7%
其他收入 Others	225,544	2.3%
收入總額 Total Income	9,648,003	100%

支出 Expenses 2007/08



整體支出分佈 Distribution of Expenditure

支出項目 Expenditure Items	07/08年總額 TOTAL(港幣HK\$)	佔總開支比例 % Over Total Expenditure
製作費用 Production Cost	6,041,280	60.9%
全職人員酬金 Personal Emoluments	2,594,136	26.2%
經常性開支 General Overheads	1,152,130	11.6%
特別支出 Special Expenditure	127,227	1.3%
支出總額 Total Expenditure	9,914,773	100%

製作開支分佈 Distribution of Production Cost

製作開支項目 Production Cost Items	07/08年總額 TOTAL(港幣HK\$)	製作開支比例 % Over Total Production Cost
場地費用 Venue Rental	1,602,415	26.5%
委約創作、演出及節目制人員 Commission New Works & Direct Labour	1,691,643	28%
佈景、道具及製作雜項 Set, Props and Production Miscellaneous	1,380,055	22.9%
宣傳及公關 Marketing & Promotion	1,367,167	22.6%
支出總額 Total Expenditure	6,041,280	100%

政府予主要演藝團體的資助撥款

Government Funding for Major Performing Arts Groups

民政事務局 (民政局) 從二零零七年四月起，實施「綜合資助」(Consolidated Grant) 撥款機制以資助本地十個主要專業藝團。

「綜合資助」是表演藝術委員會 (Committee on Performing Arts, CPA) * 於二零零六年六月公佈的建議報告中，有關予香港主要演藝團體的撥款資助政策之主要建議，這項措施是以綜合資助形式，即綜合以往康樂及文化事務署 (康文署) 及香港藝術發展局 (藝展局) 予主要演藝團體的資源，由民政局提供資助；措施應用於在二零零七年四月之前，由康文署資助的四個藝團 (香港管絃樂團、香港舞蹈團、香港中樂團及香港話劇團) 和由藝展局資助的六個「三年資助」藝團 (香港小交響樂團、香港芭蕾舞團、中英劇團、城市當代舞蹈團、劇場組合及進念二十面體)。

In April 2007, the Home Affairs Bureau (HAB) started the implementation of the Consolidated Grant, and from then onwards, 10 major local professional arts group would be financed by this funding mechanism.

The Consolidated Grant was recommended by the Committee on Performing Arts* in June 2006 in their Recommendation Report, with proposals for the funding policy for Hong Kong's major performing arts groups. The Consolidated Grant is an integration of the previous funding resources to the major performing arts groups of the Leisure and Cultural Services Department (LCSD) and Hong Kong Arts Development Council (HKADC); and once the grant was implemented, funding would be handled by the HAB. This new funding system applies to the four arts group subsidised by LCSD before April 2007 (Hong Kong Philharmonic Orchestra, Hong Kong Dance Company, Hong Kong Chinese Orchestra, and Hong Kong Repertory Theatre), and the six arts organisations receiving the 3-Year Grant from HKADC (Hong Kong Sinfonietta Hong Kong Ballet, the Chung Ying Theatre Company, City Contemporary Dance Company, Theatre Ensemble and Zuni Icosahedron).

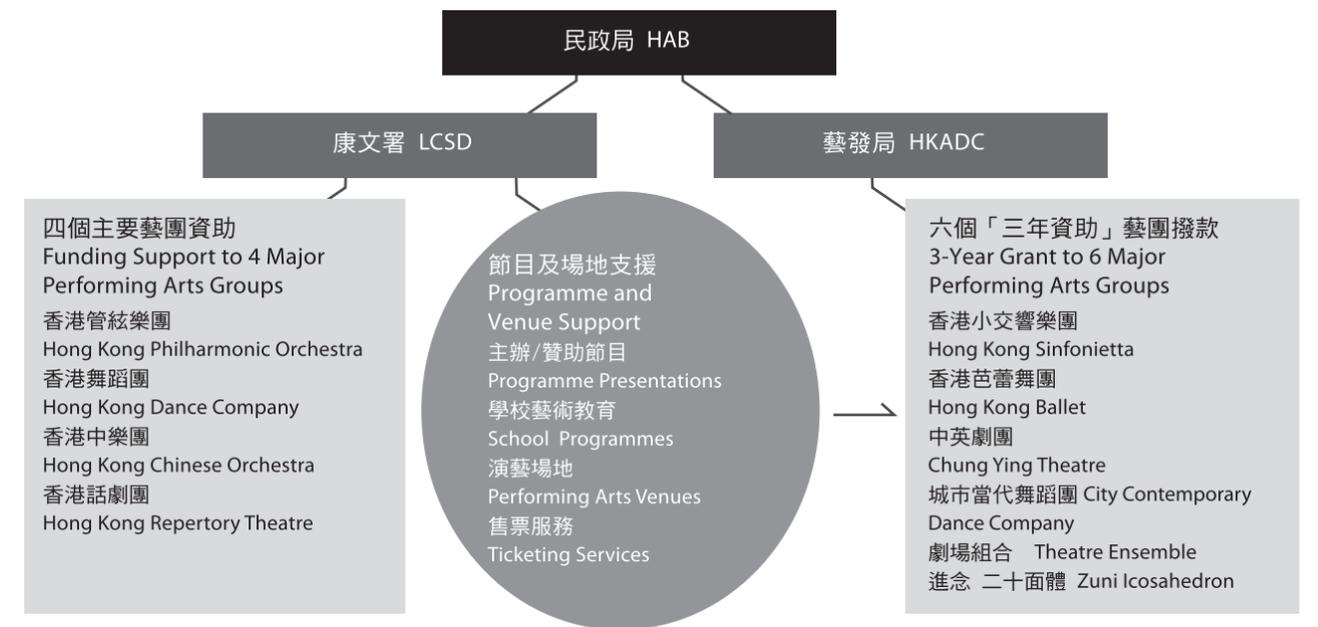
二零零七 / 零八年度「綜合資助」予十個主要藝團的撥款額分佈
Distribution of funding for the ten major arts groups under "Consolidated Grant" in 2007/08

藝團 Arts Group	撥款額 Funding Amount (港幣HK\$)	百分比 Percentage (%)
香港管絃樂團香港管絃樂團 Hong Kong Philharmonic Orchestra	56,538,000	25.2%
香港中樂團 Hong Kong Chinese Orchestra	48,178,000	21.5%
香港舞蹈團 Hong Kong Dance Company	27,270,000	12.2%
香港話劇團 Hong Kong Repertory Theatre	26,640,000	11.9%
香港芭蕾舞團 Hong Kong Ballet	24,918,000	11.1%
香港小交響樂團 Hong Kong Sinfonietta	13,507,000	6.0%
城市當代舞蹈團 City Contemporary Dance Company	12,110,000	5.4%
中英劇團 Chung Ying Theatre	5,059,000	2.3%
進念二十面體 Zuni Icosahedron	4,844,000	2.2%
劇場組合 Theatre Ensemble	4,600,000	2.1%
撥款總額 Total Funding Amount :	223,664,000	100%

* 表演藝術委員會 (Committee on Performing Arts, CPA) 於二零零四年十一月成立，就表演藝術服務向民政事務局局長提供意見。轄下分三個小組委員會，分別研究資助政策、節目政策和場地政策。首份諮詢文件於二零零五年十一月發出，及後於二零零六年六月公佈建議報告(I)。

* The Committee on Performing Arts was established in November 2004 to advise the Secretary for Home Affairs on the provision of performing arts services. Three Subcommittees were set up under the Committee to look into funding policy, programme policy and venue policy. The first consultation paper was issued in November 2005, and the Recommendation Report (I) was published in June 2006.

圖一：二零零七年四月以前 — 政府予主要藝團的資助模式
Chart 1: Before April 2007 – The Government's funding model for the major performing arts groups



圖二：二零零七年四月起 — 「綜合資助」撥款機制
Chart 2: April 2007 onwards – Consolidated Grant



組織成員 Zuni's Organisation

董事會 Board of Directors	
* 二零零八年卸任成員 ** 二零零八年新增成員 2008	
主席	靳埭強 靳與劉設計顧問有限公司創作總監
秘書	陳偉群* 香港總商會(工商政策)副總裁
財政	楊偉新 花旗銀行環球企業及金融交易副總裁
成員	楊敏德* 溢達集團主席
	劉千石 華欣文教基金主席
	譚燕玉 East Wind Code Ltd創辦及行政總裁
	葉國華 香港政策研究所主席
	楊志超** 「住好D」創辦及行政總裁
	龐卓貽 愛信望慈善基金創辦及總監
	胡紅玉 律師
	甘國亮** 亮劍影畫總裁
	潘楚穎** 溢達楊元龍教育基金董事會成員
	歐陽應霽 作家
	黃炳培** 八萬四千溝通事務所創作總監
	陳偉明 陳米記文化事業有限公司主席
	榮玉 珠寶設計師 / 講師

榮譽法律顧問 Honorary Legal Advisor

陳韻雲律師行 Vivien Chan & Co.

藝術顧問委員會成員 Artistic Advisory Committee

慕尼黑	雷柏迪馬 德國慕尼黑Muffathalle藝術中心總監	Munich	Dietmar Lupfer	Artistic Director, Muffahalle Arts Centre, Munich
台北	高信彊 傳媒工作者	Taipei	Gao Xin-jiang	Media Worker
巴黎	高行健 文化藝術工作者	Paris	Gao Xing-jian	Cultural Worker
台北	夏鑄九 台灣大學建築及城鄉研究所教授	Taipei	Hsia Chu-joe	Professor, Architecture and City Research Institute, University of Taiwan
香港	李歐梵 香港中文大學人文學教授			
北京	林兆華 劇院導演	Hong Kong	Lee Ou-fan, Leo	Professor of Humanities, The Chinese University of Hong Kong
東京	佐藤信 東京黑帳幕劇團藝術總監 / 東京世田谷民會館藝術總監	Beijing	Lin Zhaohua	Theatre Director
紐約	張平 劇場導演	Tokyo	Makoto Sato	Artistic Director, Black Tent Performance Company/ Setagaya Public Theatre
台北	蔡明亮 電影導演	New York	Ping Chong	Theatre Director
紐約	中馬方子 舞蹈工作者	Taipei	Tsai Ming-liang	Film Director
		New York	Yoshiko Chuma	Performance Art Director

全職工作人員 Staff

(二零零八年十一月 As at November 2008)

總監 Directors

藝術總監	榮念曾	Danny Yung
行政總裁	胡恩威	Mathias Woo

藝術部職員 Artistic Staff

經理 (藝術教育及創作發展)	黃裕偉	Manager (Arts-in-Education & Creative Development)	Wong Yue-wai
駐團演員 / 創作統籌	陳浩峰	Resident Performer/ Creative Coordinator	Cedric Chan
駐團演員	楊永德	Resident Performer	David Yeung
藝術總監助理	盧術賓	Assistant to Artistic Director	Kaya Lo
創作研究員	李嘉慧	Creative Researcher	Waillis Lee
創作助理 (劇本及研究)	徐沛筠	Creative Assistant (Script & Research)	Pamela Tsui
創作助理 (多媒體)	宋崢	Creative Assistant (Multimedia)	Yoyo Song

節目及行政部職員 Program and Administrative Staff

藝團經理 (節目及行政)	簡溢雅	Company Manager (Program & Administration)	Doris Kan
藝團經理 (財務及資源拓展)	陳世明	Company Manager (Finance & Resources Development)	Jacky Chan
助理經理 (節目及票務)	周寶儀	Assistant Manager (Program & Ticketing)	Bowie Chow
公關及市場推廣主任	黃偉國	PR & Promotions Officer	Luka Wong
辦公室助理	鄭國政	Office Assistant	Ricky Cheng

技術及製作部職員 Technical & Production Staff

技術及製作統籌	周俊彥	Technical & Production Coordinator	Gavin Chow
---------	-----	------------------------------------	------------

鳴謝 Acknowledgement

進念二十面體謹向以下機構及朋友在過去一年在財政及服務上的支持，致以衷心感謝：

We would like to express our gratitude to the following organizations and patrons for their continuous financial and service support:



民政事務局 Home Affairs Bureau



康樂及文化事務署 Leisure and Cultural Services Department

合作及贊助 Cooperation and Sponsors

香港佛教聯合會 The Hong Kong Buddhist Association
SAMSUNG
香港藝術節 Hong Kong Arts Festival
CASH 音樂基金 CASH Music Fund
上海戲劇學院戲曲學院 Shanghai Theatre Academy, School of Chinese Opera
中國江蘇省演藝集團江蘇省崑劇院 ChinaJiangsu Performing Arts Co., Ltd., Jiangsu Kunqu Opera House

李嘉誠基金會 Li Ka Shing Foundation
愛信望基金會 LoveFaithHope Foundation
香港兆基創意書院 HKICC Lee Shau Kee School of Creativity
Dot & Dot Limited

支持及協助 Supported by

香港當代文化中心 Hong Kong Institute of Contemporary Culture
人山人海 People Mountain People Sea
表演工作坊 Performance Workshop
香港大學佛學研究中心 Centre of Buddhist Studies, The University of Hong Kong
覺醒心靈成長中心 Awareness Spiritual Growth Centre
阿麥書房 Mackie Study
志蓮淨苑文化部 Chi Lin Nunnery (Cultural Department)
星巴克咖啡 Starbucks
Agnes b
號外 City Magazine
溫暖人間 Buddhist Compassion
明報世紀版 Ming Pao Century Page
AM Post
藝術地圖 ART MAP
PAR 表演藝術 Performing Arts Review
星島日報 Sing Tao Daily
U Magazine
903 Manhattan id Card
Lam Alex Workshop
O4
模擬城市 MoNiChengShi
香港演藝學院 Hong Kong Academy for Performing Arts
東蓮覺苑 Tung Lin Kok Yuen
法雨精舍 Fat Yu Buddhist Monastery
圓通寺 Yu Tong Temple
don't believe in style
靈活聯繫 Link-work
黃英琦 Ada Wong
林煥光 Lam Woon Kwong
鄭李錦芳 Mrs Cheng Li Kam Fun
于丹教授 Prof. Yu Dan
釋慧峰法師 Venerable Shi Huifeng
李葛夫博士 Dr. Lee Kwok Fu
馬少雄博士 Dr. Ma Siu Hung
傅華伶博士 Dr. Fu Hualing
張秉權博士 Dr. Cheung Ping-kuen
榮鴻曾博士 Dr. Bell Yung

鄭炳鴻教授 Prof. Wallace Chang
郭漢城 Guo Handong
倪國棟 Ni Guodong
廖端麗 Diana Liao
魏紹恩 Jimmy Ngai
區二連 Au Yee Lin
梁惠琪 Vicky Leong
王瑞華 Glenis Wong
何秀萍 Pia Ho
梁冠麗 Leung Kwong Lai
龍文浩 Lung Man Ho
盧志新 Johnson Lo
陳慧華 Amy Chan
何啟豪 Jason Ho
慕容玉蓮 Moyung Yuk Lin
羅恆輝 Paul Law
陳泰然 Terence Chan
羅嘉欣 Ellen Law
李志釗 Angus Li
姚凱琳 Melody Yiu
徐巒 Amanda Tsui
鄭凱欣 Karry Cheng
何鳳茵 Garfield Ho
香芍如 Iris Heung
岑倩衡 Iris Sham
葉妙幸 Michelle Yip
李銘新 Joe Lee
李翹全 Leo Li
羅平 Law Ping
鄭慧瑩 Carmen Cheng
黎鳳姿 Charlie Lai
張展恆 Cheung Chin Hang
孫國華
陳楚儀
鄭敏君
楊曉棠

戴美玲 Jessie Dai
葉曉丹 Dan Ip
徐卓然
鄭敏君
麥樹榮 Mak Shu Wing
陳偉兒 Chan Wai Yee
梁榮光
黎逸生 Lai Yat Sung
陳文釗 Chan Man Chiu
陳偉明 Chan Wai Ming
李植熹 Lee Chik Hei, Harry
翟星宇 Chak Sing Yu
蒙青 Meng Qing
遲凌雲
朱穎
Mrs. Greene Pansy P. Tu
John Fung
VO

二零零七 / 零八年度 參加進念藝術教育活動學校名單 2007 / 08 School List of Participation in Zuni Arts-in-Education Programme

仁濟醫院王華湘中學 Yan Chai Hospital Wong Wha San Secondary School
地利亞修女紀念學校(協和) Delia Memorial School (Hip Wo)
香港管理專業協會羅桂祥中學 The Hong Kong Management Association K S Lo College
旅港開平商會中學 Hoi Ping Chamber of Commerce Secondary School
循道衛理聯合教會李惠利中學 The Methodist Lee Wai Lee College
港澳信義會慕德中學 HKMLC Queen Maud Secondary School
順德聯誼總會翁祐中學 Shun Tak Fraternal Association Yung Yau College
順德聯誼總會譚伯羽中學 Shun Tak Fraternal Association Tam Pak Yu College
新界喇沙中學 De La Salle Secondary School
鳳溪廖萬石堂中學 Fung Kai Liu Man Shek Tong Secondary School
鄧鏡波學校 Tang King Po School
聖瑪加利男女英文中小學 St. Margaret's Co-educational English Secondary and Primary School
天主教慈幼會伍少梅中學 Salesians of Don Bosco Ng Siu Mui Secondary School
保祿六世書院 Pope Paul VI College
余振強紀念第二中學 Yu Chun Keung Memorial College No. 2
香港神託會培敦中學 Stewards Pooi Tun Secondary School
保良局何蔭棠中學 P.L.K. Celine Ho Yam Tong College
香港真光中學 True Light Middle School of Hong Kong
聖貞德中學 St. Joan of Arc Secondary School
中華基督教會基協中學 CCC Kei Heep Secondary School
佛教大雄中學 Buddhist Tai Hung College
佛教慧遠中學 Buddhist Hui Yuan College
明愛聖若瑟中學 Caritas St. Joseph Secondary School
東華三院呂潤財紀念中學 TWGHs Lui Yun Choy Memorial College
英華中學 Ying Wa College
香港兆基創意書院 HKICC Lee Shau Kee School of Creativity
香港能仁書院(中學部) Hong Kong Buddhist College
香港傳藝中心 Hong Kong Communication Art Centre
聖伯多祿中學 St. Peter's Secondary School
寶覺中學 Po Kok Secondary School
大埔官立中學 Tai Po Government Secondary School
中華傳道會安柱中學 CNEC Christian College
五旬節聖潔會永光書院 PHC Wing Kwong College
仁愛堂田家炳中學 Yan Oi Tong Tin Ka Ping Secondary School
天水圍官立中學 Tin Shui Wai Government Secondary School
佛教志蓮中學 Chi Lin Buddhist Secondary School
何文田官立中學 Homantin Government Secondary School
東華三院黃笏南中學 TWGHs Wong Fut Nam College
香島中學 Heung To Middle School
香港道教聯合會圓玄學院第三中學 HK Taoist Association The Yuen Yuen Institute No. 3 Secondary School
馬錦明慈善基金馬陳端喜紀念中學 MKMCF Ma Chan Duen Hey Memorial College
基督教聖約教會堅樂中學 The Mission Covenant Church Holm Glad College
梁式芝書院 Leung Shek Chee College

聖公會梁季彝中學 SKH Leung Kwai Yee Secondary School
聖公會陳融中學 SKH Chan Young Secondary School
聖芳濟書院 St. Francis Xavier's College
東華三院張明添中學 TWGHs Chang Ming Thien College
香港道教聯合會鄧顯紀念中學 HK Taoist Association Tang Hin Memorial Secondary School
明愛元朗陳振夏中學 Caritas Yuen Long Chan Chun Ha Secondary School
龍翔官立工業中學 Lung Cheung Government Secondary School
九龍工業學校 Kowloon Technical School
中華基督教青年會中學 Chinese YMCA Secondary School
中華基督教會協和書院 CCC Heep Woh College
中華基督教會基智中學 CCC Kei Chi Secondary School
中華傳道會安柱中學 CNEC Christian College
五育中學 Ng Yuk Secondary School
仁濟醫院王華湘中學 Yan Chai Hospital Wong Wha Sha Secondary School
元朗信義書院 Yuen Long Lutheran College (ELCHK)
天水圍香島中學 Heung To Middle School (Tin Shui Wai)
西貢崇真天主教中學 Sai Kung Sung Tsun Catholic School (Secondary Section)
保良局莊啟程預科書院 P.L.K. Vicwood K.T. Chong Sixth Form College
香港四邑商工總會黃棧珊紀念中學 HKSZYC & IA Wong Tai Shan Memorial College
香港青年協會李兆基書院 HKFYG Lee Shau Kee College
香港浸會大學附屬學校王錦輝中小學 HKBU Affiliated School Wong Kam Fai Secondary School
荃灣聖芳濟中學 St. Francis Xavier's College (Tsuen Wan)
高雷中學 Ko Lui Secondary School
培僑中學 Pui Kiu Middle School
陳樹渠紀念中學 Chan Shu Kui Memorial School
循道中學 Methodist College
港島民生書院 Munsang College (Hong Kong Island)
聖公會蔡功譜中學 SKH Tsoi Kung Po Secondary School
聖保祿中學 St. Paul's Secondary School
聖保羅男女中學 St. Paul's Co-Educational College
聖馬可中學 St. Mark's School
德貞女子中學 Tack Ching Girls' Secondary School
德雅中學 Tak Nga Secondary School
鄭植之中學 Cheng Chek Chee Secondary School
樹仁大學 Hong Kong Shue Yan University
鐘聲慈善社胡陳金枝中學 Chung Sing Benevolent Society Mrs Aw Boon Haw Secondary School
靈糧堂怡文中學 Ling Liang Church E Wun Secondary School
中華聖潔會靈風中學 China Holiness Church Living Spirit College
地利亞修女紀念學校(吉利徑) Delia Memorial School (Glee Path)
匯知中學 QualiEd College
賽馬會毅智書院 The Jockey Club Eduyoung College
Island School

