

進念·二十面體
二零零九至二零一零年度報告



ZUNI ICOSAHEDRON
ANNUAL REPORT 2009-2010

進念·二十面體

二零零九至二零一零年度報告





戲劇的力量

The Power of Theatre

The Power of Theatre is a "real time real space" experience. In the same space and the same period of time, we laugh, cry, think, and experience all the vicissitudes of life together in the theatre. Zuni's Theatre starts from experiments, exploring all of the possibilities of 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 theatre - regaining lost feelings and memories, recounting the good and evil of the world, searching the different possibilities of living and life. This is Zuni Theatre, this is the Power of Theatre.

戲劇是一種現場的體驗。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，探索戲劇的各種領域 — 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。

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@2010 Published in Hong Kong, Zuni Icosahedron

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

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

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進念 · 二十面體 Zuni Icosahedron



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，原創劇場作品超過一百六十齣，曾獲邀前往演出及交流的城市遍及歐、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藝術團體之一，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 multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts criticism, cultural policy research and international cultural exchange. Over the years, Zuni has been invited to more than 30 cities in Europe, Asia, and America for cultural exchange and 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 Leisure and Cultural Services Department (LCSD). In the years 2009 to 2012, Zuni becomes a partner of Hong Kong Cultural Centre's, and produce a series of theatre works and outreach education programmes.

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，提升社會以至國際間對實驗戲劇藝術的認識

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、藝術專業和管理人才，以及文化軟件，支援香港創意產業及西九文化區等重要發展項目；深化和推動藝術教育，培養下一代對文化藝術的認識

建立國際文化交流平台

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

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

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

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

To nurture professional creative talents in various fields

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

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

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

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

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

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.

凡所有相 皆是虛妄

董事會主席 黃炳培



2009至2010年度是進念發展的重要一年，多方面都取得了突破性的成績。

進念與香港文化中心展開了首年的「場地伙伴計劃」，策劃了首個主題性大型項目「建築是藝術節」，從藝術角度重新檢視建築，以及建築與城市、文化和生活等議題，在七周期間，編排了無論質或量都非常豐富的大型藝術活動，充分利用了文化中心的地點優勢，大大拓寬與市民的接觸面，突出進念多元、創新、實驗和關注人文社會的形象。

配合藝術節的「國民藝術教育計劃・藝術與設計系列」通識及藝術教育計劃，以展覽、劇場演出及講座等多元化教育活動，展示中國文化的藝術特色和現代意義，參與的中學共有109間，參加人數逾八千，為歷年之冠。而「建築是藝術節」的各項主題展覽，更估計吸引了逾十七萬人次觀賞。可見在文化推廣和外展教育部分的量化成果有非常顯著的增長。

「建築是藝術節」亦成功爭取來自文化、學術界、媒體和商業機構的支持，在節目合作、宣傳推廣、創作和製作上提供支援和贊助，一方面既是結集社會資源，引進伙伴合作，同時也提升了社會各界的參與和承擔。

榮念曾的《夜奔》為其「實驗中國傳統三部曲」劃上圓滿的句號；《榮念曾：實驗中國 實現劇場》亦已出版，以誌榮氏在過去十多年來與傳統戲曲藝術工作者合作交流的成果。進念一向注重非物質文化遺產的傳承與創新，相關劇作如《荒山淚》和《臨川四夢湯顯祖》則於去年分別被邀往荷蘭鹿特丹、日本橫濱、中國蘇州、比利時布魯塞爾作交流演出。

進念全人的群策群力，去年工作的質和量都獲得了突破性的成績。進念董事會再接再厲，增添了三任新血，包括在表演藝術、社福和推動中華文化及政策研究工作方面的資深工作者——台北「新舞臺」表演廳館長辜懷群博士、聖雅各福群會總幹事賴錦璋先生和香港中國商會創會會長及董事會執行主席葉國華教授，共謀進念長遠發展及深化在相關方面的工作。

此外，為保持佳績，並繼續拓展創作的空間，董事會議決，委任胡恩威與榮念曾共同擔任本團的聯合藝術總監。胡氏自1988年已加入進念，與進念共同成長，集編劇、導演、監製和策劃於一身，劇場作品逾五十齣，尤其擅於運用多媒體科技從事舞台創作，開創香港劇場界的先河，而他策劃的「建築是藝術節」亦令本團的藝術成就和社會影響力再上台階。在進念邁向創團三十周年之際，董事會將與榮氏和胡氏並肩攜手，領導日益壯大的工作團隊，邁向新里程。

Foreword Stanley Wong
Chairman, Board of Directors

Vanity of Vanities; All is Vanity

Year 2009/2010 is an important year for the development of Zuni, and we have made breakthroughs in our achievements in many aspects.

In the first year of the “Venue Partnership Scheme” with the Hong Kong Cultural Centre, Zuni launched the first ever large-scale thematic project Architecture Is Art Festival. The project lasted for seven weeks, and it reviewed the relationships between architecture and related issues such as the city, culture and life from an artistic point of view. During the Festival, many large-scale arts events were presented, making good use of the location and spaces of the Cultural Centre; and these programmes were remarkable in both quality and quantity, expanding our audienceship to a larger extent into the public, and highlighting our image of diversity, innovation, experimentation and our concern for humanities and society.

In order to coincide with the plan of promoting liberal studies and arts education with the “Arts and Design Series of the National Arts Education Programme”, Zuni presented diverse educational activities in forms of exhibition, theatre and talks in Architecture Is Art Festival in order to show the artistic characteristics of Chinese culture and its significance in the modern world. 109 secondary schools participated in the project, and individuals involved amounted to more than 8000, creating a record high. The total number of visitors of the various thematic exhibitions of Architecture Is Art Festival was more than 170,000. With these figures, we could see that there was a significant growth in the result of our promotion and outreach programmes in culture and arts education.

Architecture Is Art Festival also gained support from cultural, academic, media and commercial sectors which provided assistance and sponsorship in publicity, creativity, production of the various events, and collaboration of programmes. We were able to gather diverse social resources, create new partnership, and at the same time enhance participation and commitment of different sectors of our community.

Danny Yung drew a splendid conclusion to his Experimental Traditional Opera Trilogy with *Flee by Night*; and the book “Danny Yung: Experimenting China, Realizing Theatre”, recording Danny's success in promoting traditional Chinese opera, as well as his collaborations and exchanges with performing artists of the field in the past decade, has been published. Zuni has always been concerned with the transmission and development of intangible cultural heritage, and has presented related works like *Tears of Barren Hill* and *Tang Xian Zu's Dream of Dreams*, which were invited to Rotterdam in the Netherlands, Yokohama in Japan, Suzhou in China and Brussels in Belgium for cultural exchange.

All staff members of Zuni work as a team, sharing their responsibilities, and they achieved breakthrough results last year in both quality and quantity. Three new members were added to our Board of Directors with the common goal of planning long-term development for Zuni and the arts sector, and they are Mrs. Vivien Ku, Managing Director of Novel Hall for Performing Arts, Taipei (aka Taiwan New Stage), Mr. Michael Lai, Chief Executive Officer of St. James' Settlement; and Prof. Paul Yip, Founding President and Executive Chairman of Board of Directors of Hong Kong China Chamber of Commerce.

In addition, in order to maintain our success and continue to expand our creative space, the Board has decided to appoint Danny Yung and Mathias Woo to be the Co-Artistic Directors of Zuni. Mathias has produced, designed and directed more than 50 theatre works, and he is particularly outstanding in his creation of the multi-media theatre series, breaking new grounds in his use of multi-media technologies. Architecture Is Art Festival, the project he curated, was a great success and created deep impact in the local arts scene. With Zuni celebrating its 30th anniversary soon, and with the Board walking hand in hand with Danny and Mathias, there would definitely be tremendous growth in our team, reaching new milestones in the coming years.

進念·二十面體董事會
Zuni Icosahedron
Board of Directors



歐陽應霽 作家
Au Yeung Ying Chai
Writer



司庫 Treasurer
楊偉新 花旗銀行環球企業及金融交易副總裁
Terence Yeung
Vice President, Global Transaction Services, Citibank, N.A.

成員
Members



副主席 Vice-chair
龐卓如 愛德華慈善基金創辦人及總監
Vanessa Pong
Founder and Director, LoveFaithHope Charitable Foundation



甘國亮 亮劍影畫總裁
Kam Kwok Leung
President, Citizen K Films Limited



辜懷群 新舞臺表演廳館長(臺北)
Vivien Ku
Managing Director, Novel Hall for Performing Arts (Taipei)



賴錦璋 聖雅各福群會總幹事
Michael Lai
Chief Executive Officer, St. James' Settlement



秘書 Secretary
王瑞華 進念成員 / 鐘錶設計師
Glenis Wong
Zuni Member / Watches Designer



劉千石 華欣文教基金主席
Lau Chin Shek
Chairman, Wah Yan Cultural Foundation



主席 Chairperson
黃炳培 八萬四千溝通事務所創作總監
Stanley Wong
Creative Director and Founder, 84000 Communications



楊志超 住好啲創辦人及行政總裁
Douglas Young
Founder and CEO, G.O.D. Limited



譚燕珊 East Wind Code Ltd 創辦人及行政總裁
Vivienne Tam
Founder and Executive Director, East Wind Code Ltd



葉國華 香港中國商會創會會長及董事會執行主席
Paul Yip
Founding President and Board of Directors, Executive Chairman of Board of Commerce Hong Kong China Chamber of Commerce



榮玉 珠寶設計師 / 講師
Grace Yung
Jewelry Designer / Lecturer

榮譽法律顧問
陳韻雲律師行

Honorary Legal Advisor Vivien Chan & Co.

總結

Summary 2009-10

年度項目總數
Total No. of Programmes
76

節目節次 / 場數
Total No. of Items
430

總受惠及參與人數超過
Total No. of Participants /
Outreach over
261, 019

本地推廣 Local Outreach

國民藝術教育計劃之《大紫禁城》專題展覽受惠人次估計達

The Forbidden City Exhibitions of "National Arts Education Programme"
No. of people approx. reached

170, 000

在「場地伙伴計劃」下，於香港文化中心進行之推廣及宣傳工作接觸人次估計達

A series of outreach and promotion works were held under "Venue Partnership Scheme" at Hong Kong Cultural Centre
No. of people approx. reached

300, 000

合作伙伴及贊助機構 Major Partners and Sponsors

策劃 / 節目合作 / 研究 Planning/ Program Partner/ Research

香港中文大學建築學院	School of Architecture of the Chinese University of Hong Kong
設計及文化研究工作室	Design & Cultural Studies Workshop
香港當代文化中心	Hong Kong Institute of Contemporary Culture
香港藝術節	Hong Kong Arts Festival
城市畫報	City Pictorial
domus China	domus China
人山人海	People Mountain People Sea
八萬四千溝通事務所	84000 Communications
長江設計研究中心	Cheung Kong Design and Research Centre
汕頭大學長江設計學院	Cheung Kong School of Art and Design of the Shantou University
清華大學美術學院	Academy of Arts and Design of the Tsinghua University
香港專業教育學院	Hong Kong Institute of Vocational Education
香港演藝學院	Hong Kong Academy of Performing Arts
香港兆基創意書院	HKICC Lee Shau Kee School of Creativity
香港大學新聞及傳媒研究中心	Journalism and Media Studies Centre of the University of Hong Kong
愛信望慈善基金會	LoveFaithHope Charitable Foundation

商業 / 產品贊助 Commercial/ Products Sponsor

Lalique	Lalique
九龍酒店	The Kowloon Hotel
AV 策劃推廣有限公司	AV Promotions Ltd.
偉利印刷有限公司	Willey Printing & Production Ltd.
創思制作有限公司	Be Production Ltd.
Agnes b	Agnes b
星巴克咖啡店	Starbucks Coffee
香港作曲及作詞家協會	Composer and Authors Society of Hong Kong Ltd.
陳米記	chen mi ji

服務 / 場地 / 推廣支援 Service/ Venue/ Outreach Support

香港文化中心	Hong Kong Cultural Centre
香港藝術館	Hong Kong Museum of Art
三聯書店(香港)有限公司	Joint Publishing (HK) Company Ltd.
香港電台	Radio Television Hong Kong
Whitespace	Whitespace
住好啲	Goods Of Desire
亞洲周刊	Yazhou Zhoukan
明報世紀版	Century Page of Mingpao
MOOV	MOOV
Milk	Milk
Time Out Hong Kong	Time Out Hong Kong
AM Post	AM Post
藝術地圖	ArtMap
香港設計中心	Hong Kong Design Centre
香港建築師學會	Hong Kong Institute of Architects
領匯	The Link



Theatre Productions 原創劇場作品

總觀眾人數

Total No. of People of Audience :

26,341

總演出場數

Totoal No. of Performances

64

本地
Local

建築是藝術節
及
場地伙伴計劃

AIAF
&
Venue
Partnership
Scheme

多媒體音樂劇場《大紫禁城》
Multimedia Music Theatre – The Forbidden City

崑劇《紫禁城遊記》
Kunqu Opera - A Tale of the Forbidden City

進念社會劇場《東宮西宮八之西九龍珠》
Social Theatre - East Wing West Wing 8 West Kowloon
Dragon Ball

音樂＋漫談《城市漫遊》
Music + Dialogues - City Odyssey

音樂＋演談《建築是…音樂對話》
Music + Lecture - Architecture is... Discourse with Music

多媒體音樂劇場Looking for Mies
Multimedia Music Performance - Looking for Mies

多媒體音樂劇場Corbu and Kahn
Multimedia Music Performance - Corbu and Kahn

進念通識劇場《香港電視終極檢討》
Social Theatre - The Ultimate Review on HK TV

進念社會劇場《東宮西宮8.2西九龍珠 (升呢版)》
Social Theatre – East Wing West Wing 8.2 West Kowloon
Dragon Ball (Re-run)

多媒體大提琴心靈獨奏《心經即是巴哈》
Multimedia Life Insight Theatre Series - The Heart of Bach

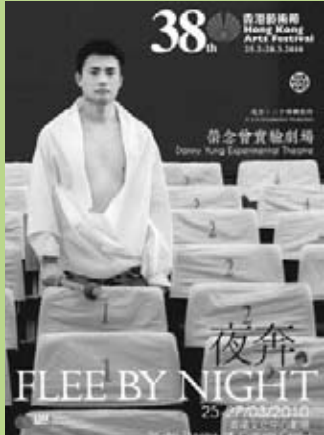
榮念曾實驗劇場《夜奔》
Danny Yung Experimental Theatre - Flee by Night

內地及
海外邀請
Mainland &
Overseas
Invitations

《荒山淚》，荷蘭鹿特丹、日本橫濱
Tears of Barren Hill,
Rotterdam, Netherlands; Yokohama, Japan

《臨川四夢湯顯祖》，中國蘇州、比利時布魯塞爾
Tang Xianzu’ s Dreams on Dreams,
Suzhou, China; Brussels, Belgium

本地
Local



內地及海外邀請

Mainland & Overseas Invitations



Arts & Cultural Education 藝術及文化教育

項目總數
Total No. of Programs
37

活動次數
No. of Activities / Sessions
236

參與學校
No. of Schools Participated
109

參與及受惠人數
No. of Participants
176,297

國民藝術教育計劃 National Arts Education Program



「大紫禁城多媒體教學套材」出版
Publication of The Forbidden City
Multi-media Educational Kit



「大紫禁城」多媒體創意工作坊
The Forbidden City, multimedia
creative workshop



中國建築美學系列講座
“Aesthetics of Chinese
Architecture” Lecture Series



青少年教育工作 Educational Programmes for students



學生暑期/ 舞台實習生計劃
Summer Internship Programme



學生導賞專場
Student Matinees



專題展覽「大紫禁城」
Exhibition - The Forbidden City



學生展覽導賞「大紫禁城」
The Forbidden City exhibition
guided tours for students



公開講座 Public Lectures

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A lecture on The Heart Sutra
Exhibition - Rethinking Cultural Waterfront



Cultural Exchange and Overseas Networking and 文化交流及海外網絡拓展



參與及受惠人數
No. of
Participants :
4,381

城市文化交流會議2009 (香港)
City-to-City Cultural Exchange Conference 2009
(Hong Kong)

先鋒獎啟動儀式暨先鋒講堂演講 (北京)
The Avant Guardians Awards Kickoff Ceremony cum the
Avant Guardians Lecture Hall Inaugural Speech (Beijing)

亞太表演藝術聯盟(APPAN) 國際會議 (橫濱)
籌備國際戲劇協會香港分會及2011年會
Asia Pacific Performing Arts Network (APPAN)
International Conference (Yokohama)



Cultural Publications

閱覽人次
Outreach /
Circulations
54,000
(估計 Approx.)

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《經濟危機文化機遇?》
Cultural Opportunities in
Economic Crisis?

建築是藝術節 與場地伙伴計劃

Architecture Is Art Festival and
Venue Partnership Scheme



“AIAF—conceived and directed by Mathias Woo of Zuni Icosahedron—is not simply a festival of art and architecture but also, and largely, a festival of theatre. It is a celebration of architecture and theatre or, rather, of architecture in theatre and architecture as theatre—the first of its kind in Asia and possibly worldwide.”

Dr. Rossella Ferrari, lecturer, SOAS, University of London

楊：楊凡（撰稿人）
胡：胡恩威（進念聯合藝術總監、「建築是藝術節」藝術總監）

PART I 關於建築是藝術節

楊：「建築是藝術節」的構思是從甚麼時候開始的？

胡：我在進念做「建築系列」的時候已經在想這個事情了。現在世界上很多藝術節都有點程式化的，譬如愛丁堡藝術節、香港藝術節，有古典音樂、歌劇……什麼都有一點，變成所謂上流社會，或者有錢階級的高尚娛樂活動。我想起小時候的電影節，從前香港電影節有一個很大的特色，就是以呈現一種多元化的電影文化為核心價值，所以我們會看到很多不同形式、不同類型的電影，或者很實驗性，或者很探索性。藝術節其中一個主要功能，就是刺激大家思考和探索一些新的美學，或是新的社會議題、社會現象，但這種八十年代的精神隨著所謂資本主義全球化擴展，慢慢變成一種消費活動而多於文化活動。於是我就想，有沒有比較純粹的藝術節呢？它探索一些比較嚴肅的話題，同時它又是一個新的類型。

楊：這次的「建築是藝術節」由四個問題組成。第一個問題就是「甚麼是建築？」

胡：現在大部分人都是受現代主義建築影響，但我們對現代主義建築的源頭有多瞭解呢？所以我們選了三個建築師：Ludwig Mies van der Rohe、Louis I. Kahn和Le Corbusier。Le Corbusier相信現代主義建築應該令更多人得益，他認為工業革命帶來的所謂生產能力，應該是要造福更多的人，而不僅是資產階級可以享用的。在西方建築裏，直至現代主義出現之前，大部分建築都是為權貴而建的。現代建築最大的特色就是提倡為社會而建的，所以大量生產的房屋，也應該考慮優質設計。

楊：你提到建築描繪了人、神、大地的關係，這是不是你對建築的終極理解？

胡：宗教總是通過建築讓我們跟神有一個接觸，所以建築一直有一個很獨特的功能，就是讓人 and 神溝通。所有宗教都要建一個廟、一個教堂，甚至現在的娛樂產業也是，假設它有宗教成份，便需要一個空間去承載它，譬如紅館。所以那個建築空間有很特別的東西在其中。

楊：第二個問題是「甚麼是中國建築？」

胡：我選了趙廣超的著作《大紫禁城》作為基礎去發展。我覺得這是近年來很重要的一本書。近年因為中國經濟開始強大，很多人講中國文化復興、文藝復興，趙廣超提供了一個新的角度讓我們認識中國文化，不是以前那種一面倒的、感性地，或是很技術性地看中國傳統文化，可以說是用現代的方式，去認識我們的傳統文化。

紫禁城是唯一留下來比較完整的中國建築群，它彙集了那麼多朝代的宮廷建築，或是建築語言在其中，代表了中國建築美學上的一個頂峰，我們通過認識它去瞭解自己的文化——甚麼是中國建築空

「由進念·二十面體的胡恩威構思主理的『建築是藝術節』不僅是一個關於藝術、建築的節目，更大程度上，它是戲劇節目；它讚美建築和戲劇，或者說，戲劇裡的建築或建築作為戲劇，堪稱亞洲以至全球的一項創舉。」

露西娜·費拿利博士（倫敦大學東方及非洲研究學院講師）

問？它是怎麼來的？我們從趙廣超這本書發展一套新的演繹方法，純粹地用美學的角度看設計，看它如何受政治和社會變化的影響？作為設計的語言，它本身有甚麼特色？跟西方建築有甚麼分別？

楊：第三個問題是「甚麼是城市漫遊？」

胡：建築構成了城市，於是就出現了很多場景。我們可以用怎樣的方式通過這些場景去理解這個城市？有人坐巴士，有人坐地鐵，有人走路，有人坐船，有人照相而已——現在流行用相機去看東西，而不是用眼睛去看東西。而當你坐在旅遊車上照相時，你有沒有留意到這座城市的聲音呢？

楊：這個角度很有趣，這個想法是怎麼來的？

胡：我很小的時候本來是住在尖沙咀的，六年級前後，我爸無緣無故在新界西貢買了一套房子，全家人就搬進去住。到了那裏，我聽到和城市裏完全不同的聲音——蟋蟀、青蛙、小鳥的聲音。其實每個城市都有自己特別的聲音和味道，有敏感的觸覺，你就會分得出來。

現在很多時候我們已經不懂得去享受在一個城市的居住，只會通過物質生活去處理我們在城市生活：購物、唱K……其實城市裏還有很多生態

我們究竟能否 用不同的角度 看建築？

我們是可以去享受、去理解，卻不用花一分錢的。譬如紐約的中央公園，任何人都可以去跑步，去打球，去聽小鳥的聲音……而在裏面，都有很多不同的聲音出現，通過理解一個地方的聲音，你會知道多一點城市的另外一面。

楊：你一直在做「香港漫遊」系列，你是從甚麼時候開始留意「漫遊」這個詞的？

胡：我很喜歡《2001太空漫遊》（2001: A Space Odyssey）那部電影。2000年我做過《2001香港漫遊》，找來八對電子組合，每對做一個跟香港有關的聲音，再配合影像。我還出版一本同名書。那個時候剛剛有數碼相機出現，數碼相機和膠片機、寶麗來都不同，它不需要思考，不需要構圖，能看到即時的效果。從那個時候開始，我一直在做漫遊系列。電車、巴士、的士、坐船、走路……甚麼交通工具我都嘗試過，我還租過一架直升機在半空拍香港。

楊：你的第四個問題是「甚麼是西九龍？」這是不是一個比較社會化的議題？

胡：這其實是接觸到一個核心，討論文化建築能承擔怎樣的社會角色。城市規劃和建築是息息相關的，兩者互為影響。我們選西九龍，是因為這個會是香港未來一百年裏最大的建築群，它會影響整個香港的城市景觀。我們找來許多建築大師，也請來中國的年輕建築師，這裏面有很多社會議題、美學議題，通過西九龍可以看到社會文化藝術跟公共空間的關係是怎麼樣的。

楊：這四個問題包含了廣義的對建築的探討，有中國的內容，也有香港本土的內容。你怎麼看這四部分在結構上的關係？

胡：我們生活在西方建築的空間裏面，我們要理解西方建築基本理念，然後對比中國傳統建築，思考它可以跟現代生活有甚麼關係；再看回我們用些甚麼方式去閱讀這個城市，怎樣跟城市產生關係；最後展望未來的建築空間，在新的城市區域，作為一個公民、一個建築師、一個藝術家，我們可以用甚麼角度去參與？

楊：說說參與是次「建築藝術節」的嘉賓？

胡：這次參與的朋友類別是很廣闊的。譬如黃耀明會參加「甚麼是中國建築」那部分的《大紫禁城》演出；我們也會邀請香港和內地一些建築學術界的專家參與論壇；來自香港、上海、深圳和臺北四個城市一些做電子音樂的朋友會為藝術節演出一場主題為「城市漫遊」的電子音樂會；另外邀請了歐洲的朋友來和我們做一些交流活動，這部分是跟數碼影像有關；石小梅老師、張弘老師圍繞紫禁城的主題，創作了新的崑劇；香港本地的藝術家黃炳培、利智達和黎達達榮也會加盟我們的藝術節；演員林嘉欣在藝術節裏會有一個展覽和出版項目。

楊：林嘉欣具體是做什麼？

胡：一個展覽。她用了幾年時間，拍了很多Le Corbusier的建築作品照片。

楊：這是她自己的興趣，還是因為你給她佈置的功課？

胡：她自己一直對建築都感興趣。

PART II 關於建築是不是藝術？

楊：你當初是讀建築的，除此之外，還有沒有其他因素令你選擇建築這個話題？

胡：在中國社會，建築很多時候是經濟投資行為多於文化行為，建築總是和房地產連繫在一起。買樓，就是為了結婚或是保值升值。建築的文化價值常常被忽略了。我是從這個出發點去做藝術節的。

很多人花一生的積蓄買一套樓，但作為居住者的消費者，有沒有一些基本知識去認識建築呢？是不是只有有錢人才可以住得好一點，低下階層有沒有提倡居住素質的權利呢？如果每個人都瞭解基本的建築知識，理解可以如何通過建築去改善人的生活，我們的生活素質就會有實質的改善。現在社會焦慮和矛盾很多時候是跟建築空間相關的，而對建築空間的思考可以降低社會成本。譬如香港早期的公共房屋，有個很重要的特色就是重視社區環境的營造，那個時候鄰舍關係很好，雖然生活條件及不上現在，但大家的互助精神和社區感製造了很多正能量。現在因為設計上不鼓勵社區互助精神的營造，造成隔膜和焦慮。這個例子恰好說明了社會跟建築的關係。

我們天天在各個建築物出入，但我們對建築的歷史、理論、模式知道的太少。我希望可以藉著這樣一個藝術節，讓大家去認識建築和生活的關係。我們到底能不能用不同的角度去看建築？

楊：香港的經濟架構常常被稱作由地產經濟主導，在這個背景下，在香港舉辦「建築是藝術節」會不會能使香港人對建築有多一些的關注？

胡：這真的不知道。香港人雖然花很多錢買房地產，但他們的建築知識很貧乏，對建築的認識也不是很深刻，學校沒有教，媒體也不主動。反觀內地，因為奧運、地震和近幾年經濟發展的關係，衍生了很多新建築，並且在建築文化上，很

多人都用不同方式去探討建築與社會的關係。香港因為社會穩定，對建築文化的創新和認識反倒越來越狹窄。我覺得這跟香港回歸以來沒理順的文化定位是有關係的。香港仍然沉浸於八十年代的成功，所以還在建八十年代的建築，沒有幫城市思考新陳代謝的問題。

這又回到另外一個問題了，在資本主義社會，如果消費者的基礎教育做得不好，市場就會出現一些惡性循環的情況，而不能夠產生優質的市場。香港在房地產業和娛樂產業都出現這個問題。

香港的公民基礎教育有問題，作為一個公民，你懂不懂得賺回來的錢應該怎麼使用？水準高的消費者，能促進發展商更積極主動地去尋找更多創新。而這些創新未必跟錢有關。人們常常有一個誤解：好的設計就是貴的。這是不一定的，好設計跟時間、心思有關的，很多經典建築都是用經濟實惠的方式做出來的，好像Le Corbusier在法國做的很多公共房屋，用很簡潔、很簡單，不花俏的方式，營造很多美好的生活空間。

楊：對你而言，「建築是藝術節」最有挑戰性的地方在哪裡？

胡：一個是公眾會怎麼樣看，傳媒會怎麼處理？香港對文化有這麼多的恐懼，它會怎麼樣處理這個問題？我們能夠怎樣刺激大家思考？讓大眾持續地去認識建築，理解建築，重新檢視香港建築的狀況。我們能夠做到的啟蒙作用在哪裡？

楊：啟蒙的工作總是很艱巨的。

胡：建築本來是一點都不艱深，不過是一些邏輯。這麼多人覺得艱澀是教育體制有問題，建築師沒有面向社會，只是在為資本消費主義服務，利用建築來做show。

楊：這不是建築界的問題，整個創意產業很大程度都有這種傾向。

胡：所以歐洲現在開始重視那些實在做事，而不是靠媒體炒作的人。只不過亞洲傳媒，還處於初級階段，對老外有特別的、過份的興奮。就像很多人熱衷於買名牌，究竟LV袋是不是真的適合自己呢？不知道。建築現在最大的問題，就像師奶追捧LV袋。去年《南方都市報》做的公民建築比賽，我覺得特別重要，因為他們是在表揚那些為基層、為社會做的設計。

中國未來的建築方向到底應該在哪裡？現在我們被西方理論帶著走，怎麼樣可以走出一條自己的路？我認識很多第三世界的建築師，他們開始對本土文化有所認知，並且對於通過建築解決實質的社會問題，很有積極性。而在香港，房地產趨勢仍然是照顧中上階層的需要，中下階層的問題怎麼處理？從整個社會的健康發展來看，建築是有決定性的，因為建築空間影響很多人的行為和社會結構。

Y: Yang Fan (Correspondent)
W: Mathias Woo (Zuni Co-artistic Director, AIAF Artistic Director)

PART I About Architecture is Art Festival

Y: When did the concept of “Architecture is Art Festival” start to take shape?
W: I already had this idea when I was working on the architectural theatre series with Zuni Icosahedron. Art festivals around the world have become stylized these days. Look at the Edinburgh Festival and the Hong Kong Arts Festival. They have a bit of everything, from classical music to operas, becoming more like high-class entertainment for the wealthy people in society. I remember the Hong Kong International Film Festival when I was young. The Film Festival used to have special features, aiming at presenting a diversified film culture as the Festival’s core value. So we were presented with a diversity of forms and genres of movies, some were experimental, some were exploratory. The main function of an art festival is to trigger our mind to be in quest of some new aesthetics, or investigate on some latest social issues and phenomena. However, this cultural spirit of the 1980s has been gradually eroded by the globalization of capitalism, making cultural events more akin to consumer activities. Therefore I thought about whether there could be the possibility of a relatively pure art festival. Such a festival will investigate some more serious topics, and at the same time also be a new genre in itself.

Y: The “Architecture is Art Festival” is structured upon 4 questions. The first question is “What is Architecture?”
W: Many people nowadays are influenced by Modernist architecture. However, how much do we know about the origin of Modernist architecture? We have selected three architects, Ludwig Mies van der Rohe, Louis I. Kahn and Le Corbusier. Take Le Cobusier for example, he believed that Modernist architecture would bring benefits to more people, and that the so-called productivity brought about by the Industrial Revolution should benefit more people, and it should not be exclusively enjoyed by the bourgeois. Prior to the Modernist movement of architecture, most architectures in the West were built for the wealthy and influential. The most prominent feature of Modernist architecture is its advocacy in building for the public, for society. To the Modernist architects, the concern for quality in design should also be taken into account in the making of mass-produced apartments.

Y: You once mentioned that architecture manifests the relationship between man, God and the earth. Is it your ultimate understanding of architecture?
W: Through architecture, religions enable us to find some connection with our god/s. Throughout history, architecture has always provided a unique function allowing humans to communicate with their god/s. There are temples and churches in every religion. Even for the entertainment industry nowadays, if there is a religious angle in the event, there must be a space to accommodate this side of the event, like the Hong Kong Coliseum. Hence, there are some very particular things contained in that architectural space.

Y: The second question is “What is Chinese Architecture?”
W: I have chosen the book The Grand Forbidden City by Chiu Kwong Chiu as a basis to develop from. I consider it one of the very important books of recent times. Owing to the latest economic growth of China, we could see a revival of Chinese art and culture - a kind of Chinese Renaissance. Chiu has offered a new angle for us to look at our culture, no longer the one-sided, sensational, or purely technical way of looking at Chinese traditional culture as in the past. It can be said that we are using a modern approach to understand our traditional culture.

The Forbidden City is the best preserved palace and the largest imperial structure of our legacy. A culmination of diverse architecture essences and

various architectural languages contained therein from different dynasties, signifying the apex of aestheticism in Chinese architecture. Through it, we come to understand our own culture – what exactly is Chinese architectural space? From Chiu's book, we are able to develop a new way of interpretation, using purely aesthetic perspectives to look at design, and to examine how it is affected by political and social changes What is its intrinsic feature as a language of design? How is it different from Western architecture?

Y: The third question is “What is City Odyssey?”
W: Cities are formed by architecture. So there are many scenes in a city. What are the ways to understand a city through these scenes. Some of us through riding on buses, some of us through taking the subway, some of us through going about on foot, through taking the ferry, taking photos – the popular way to look at things now is through a camera, not through our eyes. When you are travelling on coaches and taking pictures with your camera, are you also aware of the sounds of the city?

Y: This is a very interesting angle. How did the idea come about?
W: Our family used to live in Tsimshatsui when I was a kid. When I was a something like a Primary Six student, my father, for no reason at all, bought a house in Sai Kung and moved the entire family there. When we moved there, the sounds I heard were completely different from those in the city including the sounds of crickets, frogs, and birds. In fact every city has its own unique sounds and tastes. When you have the sensitivity, you can tell the difference.

Nowadays we no longer know how to enjoy living in a city. We only manage our lives in the city through all kinds of materialistic pursuits such as shopping and singing karaoke. Actually there is still ecological diversity in the city which we can enjoy and understand without spending a penny. For example, Central Park in New York City is free for anyone who wants to go jogging, play ball games or listen to the birds singing... there is a multitude of sounds in a place. Through understanding the sounds of a city, you could know more about, or the other side of, the place.

Y: You have been producing the series of “Hong Kong Odyssey” . When did you start to be aware of the term “Odyssey” ?

W: I like the film 2001: A Space Odyssey a lot. I have produced a multimedia performance entitled 2001: A Hong Kong Odyssey in 2000 where 8 pairs of electronic musicians were invited, and each pair is to produce some sound effects related to Hong Kong, and then these sounds were blended with digital images. And then I have also published a book of the same title. At that time, digital cameras were a new gadget. Unlike film cameras and Polaroid, digital cameras do not require users to have much thinking or composition beforehand, and the results are presented instantaneously. Since then, I have been working on a series of odysseys, involving trams, buses, taxis, ferries and walking. I have tried almost every kind of transportation means. I have even hired a helicopter to take shots of Hong Kong from above.

Y: Your fourth question is “What is West Kowloon?” Is this a more social topic?
W: It actually touches upon an axis, that is to discuss what role cultural architecture can play in a society. City planning and architecture are closely linked and mutually influence each other. We have chosen “West Kowloon” because it is going to be the largest architectural complex for Hong Kong in the coming 100 years. It will inevitably affect the overall cityscape of Hong Kong. We have invited many masters of architecture, and also young architects from the Mainland to explore the complexity of the social and aesthetic issues involved. Through “West Kowloon” we can see how public space is associated with the social, arts and cultural life of a city.

Y: These four questions involve investigations into architecture in the general sense, including in the Chinese and Hong Kong contexts. What do you think is the relationship of these 4 issues structurally?
W: We must first understand the basic concepts of Western architecture because we now all live in spaces created by Western architecture. Then we



try to contrast it with Chinese traditional architecture and reflect on how it can be related to modern city life. And then we examine what ways we can employ to look at this city, and how we can develop a relationship with it. And finally, we will look ahead to future architectural spaces. From what perspective should we get ourselves involved in the new spaces of the city?

Y: Can you talk about the guests of this “Architecture is Art Festival” ?
W: The friends who participate in this project come from very diverse backgrounds. For example, Anthony Wong will be involved in the performance part of “What is Chinese Architecture?” . We have also invited architectural scholars and professionals from Hong Kong and the Mainland to take part in discussion forums. And then, electronic music composers from the four cities of Hong Kong, Shanghai, Shenzhen and Taipei to collaborate in an electronic concert with “City Odyssey” as its theme. Besides, we have invited friends from Europe for some exchange programmes on digital images. Kunqu master Shi Xiaomei and Zhang Hong have created a new work on the Forbidden City. Hong Kong local artists Stanley Wong, Li Chi Tat and Lai Tat-Tat-Wing will also participate creatively in the Festival. Actress Karena Lam will be engaged in the exhibition and publishing parts of the Festival.

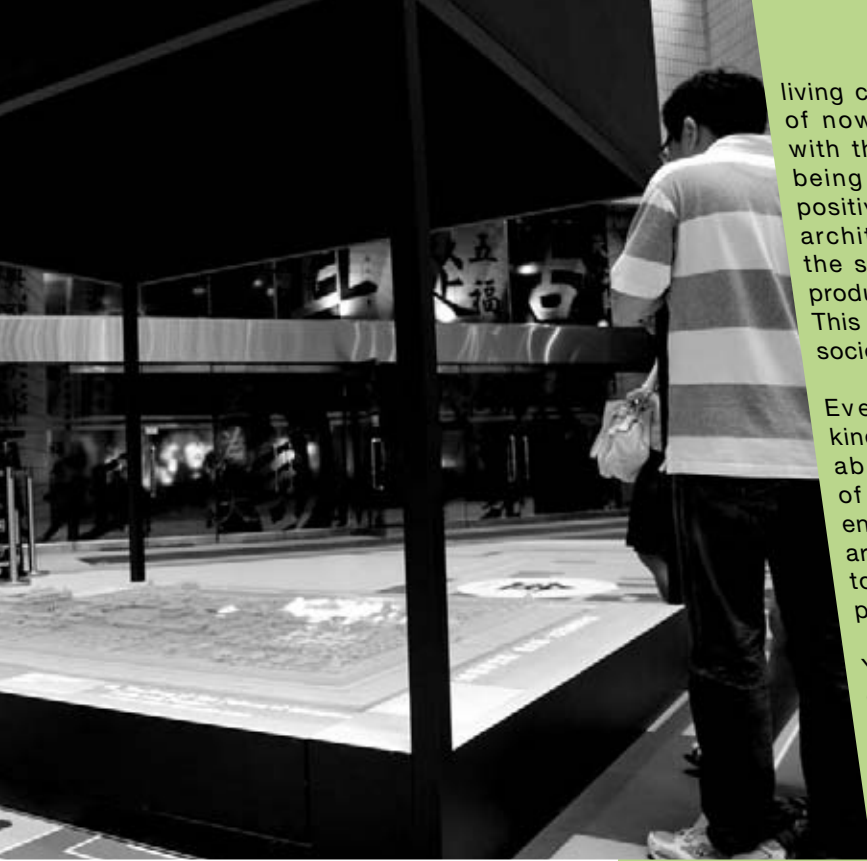
Y: What specifically is Karena Lam's role in the Festival?
W: She is a participating artist of an exhibition. For the past few years, she has taken a lot of photos of the architectural works of Le Corbusier.

Y: Is it her own interest, or is it some homework you assigned her to do?
W: She has always been interested in architecture.

Part II About whether architecture is art?

Y: You studied architecture. Apart from this, is there any other reason for you to choose architecture as a topic to explore?
W: In Chinese societies, architecture is more of an economic and investment activity than a cultural behaviour. Architecture is always associated with real estate. Buying a property is either for the sake of getting married or for preserving or increasing one's assets. The cultural value of architecture is often being neglected. This is why I started my journey of creating this Festival.

Many of us spend our life's savings to buy an apartment. As a flat-dweller and consumer, do we possess some basic knowledge to enable us to understand architecture? Is it true that only wealthy people can live in nice places, whereas the people from the lower class have no right to ask for some better quality living spaces? If everyone has some fundamental understanding of architecture and knows how to improve our quality of life with architecture, the standard of our living will have some substantial improvement. The anxieties and conflicts in society nowadays are often related to architectural spaces. The reflection on architectural spaces will ultimately reduce the costs to society. For example, look at the public housing of Hong Kong in the earlier days, which used to value the promotion of community spirit. Although



living conditions were not as good as that of nowadays, the community was filled with the spirit of mutual helpfulness and being good neighbours, creating lots of positive energy in the community. Modern architectural designs do not encourage the strengthening of community ties, but produce estrangement and anxiety instead. This illustrates well the relationship between society and architecture.

Every day we get in and get out of all kinds of architecture. Yet we know so little about the history, theories and modes of architecture. I hope this Festival will enable us to understand what it is between architecture and living. Is it possible for us to look at architecture from some different perspectives?

Y: Hong Kong's economic structure is often described as a real estate economy. Against this backdrop, will the promotion of the "Architecture is Art Festival" in Hong Kong arouse more concern on architecture from Hong Kong people?

W: I honestly don't know. Although Hong Kong people spend a lot on property, their knowledge of architecture is so thin and poor. No courses on architecture are offered in schools, and the mass media is not proactive in talking about architecture. However when we look at the Mainland, due to events like the Olympics, earthquakes

and the recent economic development, there is a growing interest in architecture and many new architectures have been created. On architectural culture, there are also many attempts to investigate on the relationship between architecture and society. But in Hong Kong, as a result of relative social stability, we see less and less innovativeness and understanding of architectural culture. I believe this is related to the unsorted cultural positioning of Hong Kong after the handover. Hong Kong still deeply indulges itself in the booming success of the 1980s, and hence we are still building architectures of the 1980s, and not giving thoughts to the issues of metabolistic changes in the city.

Here we come to another issue. In capitalist societies, whenever basic education for consumers is poorly provided, vicious cycles appear in the market. Hence, without quality consumers, it is not possible to have quality markets. This problem manifests itself well in both the real estate and entertainment businesses in Hong Kong.

There are problems in the basic education for the citizens of Hong Kong. As a citizen, do you know how to spend your money wisely? When the standard of expectation from consumers is high, it will encourage developers to be more innovative in their planning and designs. Innovative and creative designs do not necessarily mean higher costs. People often have a misunderstanding that good designs are expensive. It is not necessarily the case. Good designs have more to do with time and ideas than with money. Many classics of architecture were created in a very cost-effective way. For example, Le Corbusier's public housing estates in France are well-known for their no-frills simplicity, and created many pleasant living spaces.

Y: For you, what is the most challenging thing about the "Architecture is Art Festival" ?

W: One is how the public will look at the Festival, and how the mass media will respond to the Festival. In Hong Kong, people have a lot of phobia for culture. How will the issues be handled? How can we stimulate people to think more? We hope to encourage the public to have a continued interest in the pursuit and understanding of architecture, and to review the situation of architecture in Hong Kong. How could we be more inspiring and enlightening as artists and curators?

Y: It's not an easy job to be inspiring and enlightening.

W: Architecture is not that difficult. It is just logic. The difficulty and obscurity felt by many is caused by our problematic education system which leads to architects serving consumerism rather than society, using architecture for putting up a show.

Y: This is not just a problem within the architectural industry, but the entire creative industry has shown such a tendency to a great extent.

W: In Europe, there is a growing respect for those who really work, unlike those who only rely on hyping by the mass media. However, in Asia, mass media development is still at its initial stage. There is a strong sense of over reacting and over excitement for anything foreign. For example, a lot of people are crazy about brand names. Yet how many would give thoughts to whether an LV bag really becomes them? The biggest problem of architecture is parallel to the phenomenon of the manic pursuit of LV bags by housewives. That's why it is so important to have messages like the civic architectural award competition held by Nanfang City News last year as it commended those whose designs are made for the grass-roots and society at large.

What is the direction of future Chinese architecture? Right now we are being led by Western theories and concepts. How can we find and develop a path that is intrinsically ours? I know a number of architects from developing countries who have become more aware of their own local cultures, and attempt to solve social problems using architecture as a means. They are indeed very proactive. Yet here in Hong Kong, property development still caters very much for the needs of the upper middle class and the upper class. How to cater for the needs of the lower middle class and the lower class? Architecture plays a crucial role in social well-being because architectural spaces affect social structure and the behaviour of many people.

(Translated by Moyung Yuklin and Vicky Leong)

"(AIAF) It is a unique undertaking – possibly the first of its kind in the world."
The Wall Street Journal Asia

「『建築是藝術節』是一次獨特的嘗試，可能是全世界前所未有的創舉。」
《華爾街日報亞洲版》

Architecture is Art Festival

建築是藝術節 第一部分：甚麼是建築？

Part One: What is Architecture?

- 建築是藝術之母，一切的藝術都在「建築空間」中展現
- 以光、影、聲、空間的多媒體實驗，尋找現代主義建築的源頭和意義
- Architecture is the mother of art; all arts can be brought on display within the “architectural space”.
- To trace the origin and significance of modernistic architecture through multi-media experiments with light, shadow, sound, and space.

多媒體音樂演出

Looking for Mies

Multi-media Music Performance

「看了Looking For Mies，感覺有點High。不是迷亂搖曳的那種High，是清澈澄明的那種。」
建築師 劉家琨 (成都)

“I felt high after watching *Looking For Mies* – not a drug high, but a kind of euphoria that is all pure, crystal clear.”
Liu Jiakun (Architect from Chengdu)

我認為Mies的理論是很唯心的，但方法就很唯物，Mies的universal space是經過非常精細的過程營造出來。他說God is in the details，由基本的單元(unit)開始，單元的組合變成結構，結構產生了內容。所以有怎樣的單元，就有怎樣的結構，就有怎樣的訊息和內容。Universal space這個概念對我來說不單止是一種建築空間，而是一個內在的空間。在這個空間裡面容許思考和發展一些想法。

各位觀眾大家好 胡恩威

Mies's theories are that of an idealist but his methods are materialistic. The universal space of Mies is created after a very meticulous process. He says, "God is in the details". We begin with the basic element of units; and with combinations of units, structures are created; and with structures, come contents. Therefore, with such units, come such structures; and such messages and contents. To me, the concept of universal space is not a space for architecture only but a personal space within. And a lot of thoughts and ideas could be developed within this space.

“Good Evening, Ladies and Gentlemen”
by Mathias Woo

30 / 9 - 02 / 10 / 2009 香港文化中心大劇院
導演及設計：胡恩威
音樂、聲響創作、演奏：VSOP
影像設計：Tobias Gremmler (慕尼黑)
圖像創作：利志達
演出：黃大衛

30 / 9 - 02 / 10 / 2009 Grand Theatre, HKCC
Director and Designer: Mathias Woo
Music, Sound Design and Live Performance: VSOP
Digital Image Design: Tobias Gremmler (Munich)
Illustration Artist: Li Chi Tak
Performer: Dick Wong

Corbu and Kahn

目前的經濟制度和政治制度只把建築簡化為一些利潤和行政方面有關的數字，你會看見香港這十年興建的建築物，越來越平面化，越來越沒有空間的感覺。…現在重溫Louis Kahn的理論是很好的一個時機，讓我們重新思考建築、建築師與社會的關係。

自問自答 胡恩威

「創作者跨越了舞台的『自我敘事』的界限，直接向觀眾祈求“聆聽”…看了進念的這場演出，我覺得香港雖小，卻是真的百花齊放。」

上海戲劇2010年05期/中戲ChineseOpus.com
轉載 任明

The present economic and political systems have reduced architecture to some figures relating to administration and profits. One can easily see that the architecture of the last decade has become more and more two-dimensional, lacking a sense of space. …Now is the best time we examine the theories of Louis Kahn in order to re-examine the relationship of architecture, architects and the society.

“Q&A DIY” by Mathias Woo

“The creator crossed the stage boundary of ‘self-narrative’ and appealed directly to the audience to lend their ears… Small as Hong Kong may seem, it's really a varied, thriving city – that's the impression I got after watching this Zuni production.”

Ren Ming, originally in *Shanghai Theatre*, No. 5, 2010; published on ChineseOpus.com

創作筆記 胡恩威

Advancements in technology, economy and culture have brought forth a monotonous landscape for humanity. …The ideal world advocated in the early 20th Century has become a capitalistic machine controlling our lives. Le Corbusier's ideal high-rise buildings, sky gardens and elevated space are all gone; plants and sky and air are all gone. Human qualities such as emotions, happiness, sadness, grief... have been allowed to drift away, erode and fade as time goes by.

Director's Note by Mathias Woo

16 - 18 / 2009 香港文化中心劇場 16 - 18 / 2009 Studio Theatre, HKCC
導演及設計：胡恩威 Director and Designer: Mathias Woo
上半場：小房子 Part One: Une Petite Maison
演出：陳浩峰 Performer: Cedric Chan
音樂創作：黃巨牛 Music: Yellow Cow
相片：林嘉欣 Photo: Karena Lam

下半場：路易簡的時代和生活
特邀演出：甘國亮
音樂總監、創作及演奏：蔡德才

Part Two: The Life and Times of Louis I. Kahn
Guest Performer: Kam Kwok Leung
Music Director and Live Performance: Jason Choi

Architecture is Art Festival

建築是藝術節 第一部分：甚麼是建築？

Part One: What is Architecture?

音樂 + 演談

建築是... 音樂對話

Architecture is... Discourse with Music
music + lecture

每個藝術家都各自擁有十分個人的城市經驗，當這些經驗轉化成藝術可以成為別人的城市經驗，聲音影像也可以建構成我們共同的城市空間。

音樂策劃人的話 許敖山

Each of the participating artists has their own very personal city experiences. When these experiences are transformed into art, it will become others' city experiences too.

Music Curator's Note by
Steve Hui

關於建築是什麼，每個人都有自己的理解，因為建築涵蓋了太多的方面，也承載著太多的意義。我們邀請的四位建築師分別來自中國的東西南北，有著完全不同的實踐經歷和建築觀點，他們的建築或以當代語彙表述對傳統文化的理解，或以建築手法回應對社會現實問題的反思，抑或用詩意、藝術的方式表達對建築的理解；他們的作品或充滿智慧，或粗獷樸直，或輕盈靈動。而兩組音樂家的創作則從完全不同的維度展開了音樂與建築的時空對話。

演談策劃的話 domus China

As to what is architecture, each person has his own understanding because architecture encompasses too many aspects and carries too many meanings. The four architects, whom we have invited from various parts of the mainland, have different practice experiences and architectural view points among themselves. Their architectural works employ contemporary vocabulary to express understanding of traditional culture; or architectural techniques to respond to reflections on social problems; or poetic and artistic ways to express understanding of architecture. Their works can be full of wisdom, roughness, straightforwardness, gracefulness or vividness. And from different dimensions, the works created by the two groups of musicians unfolds a dialogue between music and architecture in time and space.

Lecture Curator's Note by domus
China

展覽

我的現代建築師

My Modern Architects
Exhibition



30 / 9 - 03 / 10 / 2009

香港文化中心劇場

音樂創作/演出：

Aenon Loo、Alok、KWC、João Vasco Paiva、Sin:Ned、潘德恕

演談講者：劉家琨 (成都)、朱小地 (北京)、王澍 (杭州)、張雷 (南京)

合辦：domus China、人山人海

音樂策劃：許敖山

音樂顧問：黃耀明

30 / 9 - 03 / 10 / 2009

Studio Theatre, HKCC

Music Creation & Performance

Aenon Loo, Alok, KWC, João Vasco Paiva, Sin:Ned, Pun Tak Shu

Guest Speakers: Liu Jiakun (Chengdu), Zhu Xiaodi (Beijing), Wang Shu (Hangzhou), Zhang Lei (Nanjing)

Co-organisers: domus China, People Mountain People Sea

Music Curator: Steve Hui (Nerve)

Music Advisor: Anthony Wong

14 / 9 - 11 / 10 / 2009 香港文化中心大堂

參與創作人：

林嘉欣 (演員)

黎達達榮 (漫畫家)

李志達 (插畫 / 漫畫家)

14 / 9 - 11 / 10 / 2009 Foyer, HKCC

Participating Artists:

Karena Lam (Actress)

Lai Tat Tat Wing (Comic Artist)

Li Chi Tak (Illustration / Comic Artist)

Architecture is Art Festival

建築是藝術節 第二部分：甚麼是中國建築？

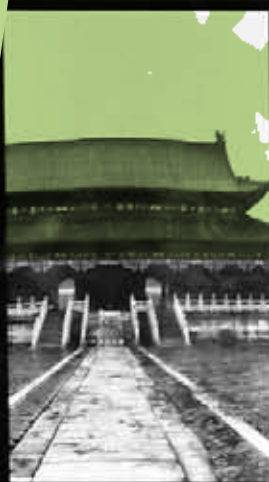
Part Two: What is Chinese Architecture?

- 最大的宮殿，最長的記憶—紫禁城—承載著多少中國人的生活藝術與智慧
- 從中國建築基本步出發，學習中國建築藝術
- The largest palace and the longest memory, the Forbidden City has carried through generations an abundance of wisdom and art in the everyday life of the Chinese people.
- To learn the art of Chinese architecture from the very basics



創作顧問：《大紫禁城—王者的、軸綫》原著作者趙廣超
顧問：靳埭強博士、何培斌教授、杭間教授、許焯權教授
協辦：香港中文大學建築學院 設計及文化研究工作室
贊助：康樂及文化事務署（展覽及教育計劃）
合作及支持：清華大學美術學院、長江設計研究中心、汕頭大學長江設計學院、香港專業教育學院、香港兆基創意書院

Creative Advisor: Chiu Kwong Chiu, Author of The Grand Forbidden City
Advisors: Dr. Kan Tai Keung, Prof. Ho Puay Peng, Prof. Han Jian, Prof. Desmond Hui
Co-organisers: School of Architecture, CUHK
Design and Cultural Studies Workshop
Sponsor: Leisure and Cultural Services Department (Exhibition & Education programme)
With the Support of:
Academy of Arts & Design, Tsinghua University
Cheung Kong Design and Research Centre
Cheung Kong School of Art and Design of Shantou University
Hong Kong Institute of Vocational Education (IVE)
HKICC Lee Shau Kee School of Creativity



Architecture is Art Festival

建築是藝術節 第二部分：甚麼是中國建築？

Part Two: What is Chinese Architecture?

演出

大紫禁城

The Forbidden City

Performance

「實驗性、探索性的《大紫禁城》…在多元音樂的烘托下，中國的文字、傳統的建築以影像的方式出現在觀眾的眼前…」上海東方早報

“Accompanied by music of varying styles, The Forbidden City is an experimental, exploratory exercise which presents to the viewers China's characters and traditional architecture with mesmerizing imagery…”
Shanghai Oriental Morning Post

一隻燕子 開始 大紫禁城 飛過天圓和地方 飛過地老天荒 那些庭園 一隻燕子 穿過時空穿過時代 一百年一百年 一個天子又一個天子… 有始有終 萬萬歲萬萬歲 一片星空 一切天空 是與非非	A swallow From the Grand Forbidden City Flies over the round sky and square earth over time-forsaken land over courts and yards A swallow cutting through time and space for 100 years, and 100 years from one emperor, to another emperor… from the beginning to the end long live, long long live A sky any sky true or false
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大紫禁城 胡恩威 The Forbidden City by Mathias Woo

25 - 27 / 9 / 2009 香港文化中心大劇院
導演/設計/文本：胡恩威
特邀演出：黃耀明
特邀崑曲演出：石小梅 (南京)
音樂：于逸堯@人山人海
歌詞/文字創作：何秀萍、陳浩峰、張弘 (南京)
影像設計：Tobias Gremmler (慕尼黑)
現場音樂演奏：周展彤 (敲擊)、鄭旭 (笛子)、孔奕佳 (鋼琴)、林瀟桐 (琵琶)

25 - 27 / 9 / 2009 Grand Theatre, HKCC
Director / Designer / Text: Mathias Woo
Guest Performer: Anthony Wong
Guest Performer (Kunqu Opera): Shi Xiaomei (Nanjing)
Music: Yu Yat Yiu @ PMPS
Lyrics and Creative Writing: Pia Ho, Cedric Chan, Zhang Hong (Nanjing)
Digital Image Design: Tobias Gremmler (Munich)
Live Music Performance: Chau Chin Tung (Percussion), Dennis Cheng (Dizi), Edgar Hung (Piano), Mavis Lam (Pipa)

崑劇演出

紫禁城遊記

A Tale of the Forbidden City

Kunqu Opera

「繼《臨川四夢湯顯祖》後，打造又一個不一樣的傳統崑曲演出。」文滙報

“Another not-quite-the-same traditional kunqu performance following Tang Xianzu's Dream on Dreams” Wen Wei Po

崑曲是細水長流的藝術，沒有京劇那些場面，有的是文人畫裡面的留白和詩意，崑曲裡有很多學問，造手、身段、唱唸都是把人的藝術表達帶到一種細節上，今天的官能社會正正需要崑曲來調和。
崑曲使命感 胡恩威

There are no elaborate scenes in Kunqu, as in Peking opera. What we have is only the poetics as found in the intentional blank spaces in Chinese literati paintings. There is a lot of knowledge in Kunqu, such as the skills of gestures, movements, singing and recitation. All these are fine details of expressive arts; and Kunqu is exactly the thing we need in our present society to generate balance and harmony.
“Kunqu, with A Sense of Mission” by Mathias Woo

以故宮建築文化理念為題材，寫成一個舞台藝術劇本，我要做的就是塑造出對紫禁城的一樑一柱有特殊情感的人，去喚醒那些無知無覺的殿宇，變靜為動，用人物形象和情感，去替代建築文化的理論闡述。
神遊紫禁城 張弘

The plan was for me to create a play based on the theme of architectural culture and ideas of the Forbidden City and I was to create the characters that are emotionally attached to every pillar and beam in the Forbidden City, and to wake up the senseless and feeling-less palatial structures, transforming stillness into movements. The characterisation, images and emotions of characters on stage were employed as theoretical exposition on architectural culture.
“A Mind-Visit to the Forbidden City” by Zhang Hong

08 - 10 / 10 / 2009 香港文化中心劇場
策劃及導演：胡恩威
特邀崑劇劇本創作：張弘 (南京)
崑劇演出：石小梅、李鴻良 (南京)
音樂設計：戴培德 (南京)
譜曲：遲濤雲 (南京)
英文翻譯：廖端麗
08-10/10/2009
Studio Theatre, HKCC
Producer and Director: Mathias Woo
Scriptwriter: Zhang Hong (Nanjing)
Performers: Shi Xiaomei, Li Hongliang (Nanjing)
Music: Dai Peide (Nanjing)
Composer: Chi Ling Yun (Nanjing)
Translation: Diana Liao

Architecture is Art Festival

建築是藝術節 第二部分：甚麼是中國建築？

Part Two: What is Chinese Architecture?

展覽

大紫禁城

The Forbidden City

Exhibition

17 / 9 – 03 / 10 / 2009 香港文化中心大堂
創作顧問：趙廣超
策劃：胡恩威
設計總監：黃炳培

17 / 9 – 03 / 10 / 2009 Foyer, HKCC
Creative Advisor: Chiu Kwong-chiu
Curator: Mathias Woo
Design Director: Stanley Wong

公開演講座談

故宮的保護、展現及現代意義

The Conservation, Presentation and Significance of the Forbidden City

Public Seminars



28 / 09 / 2009 香港藝術館演講廳
策劃：何培斌教授
協辦：香港中文大學建築學院

28 / 09 / 2009 Lecture Hall, Hong Kong Museum of Art
Curator: Prof. Ho Puay Peng
Co-organiser: School of Architecture, CUHK

講座

中國建築美學

Aesthetics of Chinese Architecture

Lecture Series

建築是表現社會價值觀，美學和文化上的最明顯媒介。建築亦能展現文化的多樣性和多價值的意義。它感動人類，同時創建敬畏、美麗和崇高的感覺。中國傳統和現代建築，都是最好的文化詮釋。

何培斌教授

Architecture is the most visible expression of the values, aesthetics and aspiration of a culture. Architecture also celebrates the culture in its diversity and multivalent meaning. It touches the heart and creates the sensation of awe, beauty and the sublime. Chinese buildings, both tradition and modern representations, are similarly the best interpretation of the culture.

Professor Ho Puay Peng

5-26 / 09 / 2009 香港藝術館演講廳

策劃：何培斌教授

協辦：香港中文大學建築學院

5-26 / 09 / 2009 Lecture Hall, Hong Kong Museum of Art
Curator: Prof. Ho Puay Peng
Co-organiser: School of Architecture, CUHK

出版

Publication



國民藝術教育計劃·藝術與設計

大紫禁城多媒體教學套材

免費分發全港中學，以豐富新高中學制的「其他學習經歷」，套材內含：

- 《建築是藝術節》主要活動的內容
- 「中國建築美學」和「故宮的歷史展現及現代意義」的公開演講及講座紀錄
- 教學參考光碟，收錄了《大紫禁城》等演出的精華片段、紫禁城歷史文化的教學簡報

National Arts Education Programme: Art and Design

The Forbidden City Multimedia Educational Kit

This is delivered gratis to secondary schools across the territory for the "Other Learning Experiences" section in the New Senior Secondary Curriculum. It consists of:

- introduction of AIAF major programmes
- video clips and transcripts of two public talks: "Aesthetics of Chinese Architecture" and "The Historical Value of the Forbidden City and Its Significance to the Modern World"
- a CD-ROM which showcases footage from The Forbidden City, and a PowerPoint presentation on the history and culture of the Forbidden City

工作坊

大紫禁城創意工作坊

The Forbidden City Creative Workshop

Workshop

25 / 10, 1 / 11 / 2009 香港兆基創意書院
HKICC Lee Shau Kee School of Creativity

展覽導賞

大紫禁城展覽導賞

The Forbidden City Exhibition Guided Tour

Exhibition Guided Tour

19/9 – 3/10/2009 香港文化中心大堂
Foyer, HKCC



Architecture is Art Festival

建築是藝術節 第三部分：甚麼是城市漫遊？

Part Three: What is City Odessey?

音樂 + 漫談
城市漫遊
City Odyssey
Music + Dialogues

城市視覺經驗反映著不同的城市文化。在城市化進程日趨劇烈的中國，因「城市」而衍生的話題層出不窮。

演談策劃的話 城市畫報

The culture of a city is reflected in a visual journey through the city itself. In China where urbanisation is rapidly taking place, there is also a countless number of issues derived from “cities” .
Dialogues Curator's Note by City Pictorial

17 - 18 / 10/2009 香港兆基創意書院 多媒體劇場
協辦：人山人海、城市畫報、香港當代文化中心、香港兆基創意書院
音樂策劃：許敖山
音樂顧問：黃耀明
創作/演出：基爵(香港)、徐程(上海)、姚大鈞(臺北)、陸正(深圳)
嘉賓講者：姜瑒(北京)、黎文(廣州)、陳旭軍(廣州)、張曉舟(北京)

17 - 18 / 10/2009 Multimedia Theatre, HKICC Lee Shau Kee School of Creativity
Co-organisers: People Mountain People Sea, City Pictorial, Hong Kong Institute for Contemporary Culture, HKICC Lee Shau Kee School of Creativity
Music Curator: Steve Hui (Nerve)
Music Advisor: Anthony Wong
Music Creation/ Performance: Gaybird (Hong Kong), Xu Cheng (Shanghai), Yao Dajuin (Taipei), Zen Lu (Shenzhen)
Guest Speakers: Jiang Jun (Beijing), Li Wen (Guangzhou), Chen Xujun (Guangzhou), Zhang Xiaozhou (Beijing)

- 行住坐臥，耳聞目見，如何閱讀生活中的城市？
- 城市規劃如何影響著我們？
- How to read the city around us through every moment we experience and everything we see and hear?
- How are we being affected by Urban Planning?

會議

城市文化交流會議 - 文化空間與文化發展

City-to-City Cultural Exchange Conference - Cultural Space and Cultural Development Conference

「『建築是藝術節』固守進念一向以來的精神——靈活多元、跨越界別、探究詰問——正是這個藝團的同義詞。」

露西娜·費拿利博士（倫敦大學東方及非洲研究學院講師）

“AIAF firmly keeps up with the versatility, cross-disciplinarity, and attitude for probing and questioning that have become synonymous with the group.”

Dr. Rossella Ferrari, lecturer, SOAS, University of London

17 - 18 / 10 /2009 香港兆基創意書院 多媒體劇場
合辦：香港當代文化中心
節目合作：香港兆基創意書院
由香港特別行政區政府贊助
17 - 18 / 10 /2009 HKICC Lee Shau Kee School of Creativity
Co-organiser: Hong Kong Institute for Contemporary Culture
Program Collaboration: HKICC Lee Shau Kee School of Creativity
Sponsored by the Government of the Hong Kong Special Administrative Region

Architecture is Art Festival

建築是藝術節 第四部分：甚麼是西九？

Part Four: What is West Kowloon

探討文化建築的影響力，包括：

- 文化發展
- 城市規劃
- 推動知識型經濟發展文化旅游及文化產業

To explore the impact of cultural architecture, including

- cultural development
- urban planning
- its contribution to knowledge-based economy, cultural tourism and creative industries

演出

東宮西宮八之西九龍珠

East Wing West Wing 8 - West Kowloon Dragon Balls
Performance

城市是個有機體，一種生態環境，經濟發展是重要，但不是最重要。香港作為一個城市本身是有很多優點的：治安良好、交通方便、有山有水，水電基建管理有效，這些都是非常寶貴。香港目前的城市規劃最欠缺的是一種真正以人為本的規劃模式。

城市是個有機體 胡恩威

A city is an organic entity, an ecosystem in a certain sense. Economic advancement is of course important, but not necessarily the most important. Hong Kong as a city has a lot of strengths: a good social order, a well-developed transportation network, no lack of mountains and waters, well-managed water and electricity infrastructure; these are all valuable. What's needed most in Hong Kong's urban planning is a genuinely people-oriented mindset.

"City, an Organic Entity" by Mathias Woo

「《東宮西宮》笑出了城規悲歌。」明報世紀版 黃世澤

"Behind the laughter of East Wing West Wing is a poignant tale of urban planning in our city." Martin Oei, "Century" page, Mingpao Daily

18 -20 /09/2009 香港文化中心大劇院

編劇及導演：胡恩威

演出：陳浩峰、陳淑莊、楊永德、黃大衛、鍾家誠、曾兆賢、伍嘉雲、葉燕芳

音樂總監：于逸堯@人山人海

音樂：于逸堯、孔奕佳

主題曲創作：假音人

18 -20 /09/2009 Grand Theatre, HKCC

Playwright and Director: Mathias Woo

Performers: Cedric Chan, Tanya Chan, David Yeung, Dick Wong, Carson Chung, Albert Tsang, Carmen Wu, Shirley Yip

Music Director: Yu Yat Yiu @ PMPS

Music: Yu Yat Yiu, Edgar Hung

Theme Song: Gayamyan



展覽

再思再創，我們的文化海旁

Rethinking Cultural Waterfront
Exhibition

「『建築是藝術節』不僅是實驗或娛樂；它試圖引領觀眾參與一項集體的知性活動，並向大眾市民展示不同層面的新知識、美學方法和思辯討論。」

露西娜·費拿利博士（倫敦大學東方及非洲研究學院講師）

"The AIAF did not merely intend to experiment or entertain but also to engage viewers in a joint intellectual exercise, and expose the local public to new layers of knowledge, aesthetic approaches, and critical discourses."

Dr. Rossella Ferrari, lecturer, SOAS, University of London

1 - 13/09/2009 香港文化中心大堂

策劃：鄭炳鴻教授

協辦：香港中文大學建築學院

1 - 13/09/2009 Foyer, HKCC

Curator: Prof. Chang Ping-hung

Co-organiser: School of Architecture, CUHK



多媒體大提琴心靈獨奏

心經即是巴哈

The Heart of Bach

A Multi-media Spiritual Solo for Cello

為是次演出展開序幕的第三號組曲充滿希望、生命、力量、抱負和活力，對我來說，是表現了我們的「物質」世界。相反，第二號組曲則盡是嘆息、絕望、疑惑和痛苦，是人類生存在世的另一面，是「內心」的世界。最後，第一號組曲則處處表現著簡單、勻稱和平衡之美，這既是我在《心經》讀到的特點，也同樣是巴哈音樂的特點。

創作筆記 李有洪

我選了巴哈的大提琴作品為《心經》的一種體會。那是非常個人的選擇，好像每個人讀經都會有著不同的體會，隨著時間和經驗的變化，體會到的也會不一樣。那個下午我在家一面讀心經一面聽巴哈，那些文字和音符好像是在一起的。就是因為那個下午，心經即是巴哈，巴哈即是心經了。

導演的話 胡恩威

Suite No. 3, which opens the programme, is full of hope, life, energy, ambition, liveliness - elements which in my mind represent the "physical" world we live in. By contrast, Suite No. 2, is full of sigh, despair, doubts and anguish - expressions of another important aspect of human existence, the "inner" world. Finally, Suite No. 1 in many ways symbolises perfection in simplicity, symmetry, and balance - qualities that I saw in Heart Sutra and immediately recognised as "Bach".

Creative note by Yoohong Lee

I have chosen a cello work by Bach as an interpretation of The Heart Sutra. It is a very personal choice similar to a personal understanding of any reading of scriptures that changes over time and according to one's journey of life experiences. One afternoon I was reading The Heart Sutra whilst listening to the music of Bach. The texts and musical notes seem to be in chorus with each other. It was that particular afternoon that gave me the experience that The Heart Sutra itself is Bach; Bach itself is The Heart Sutra.

Director's note by Mathias Woo

20 - 22/11/2009 香港文化中心劇場

編導及設計：胡恩威

大提琴獨奏：李有洪 (韓國)

音樂總監：于逸堯@人山人海

嘉賓講者：釋衍空法師 釋法光法師

20 - 22/11 - 2009 Studio Theatre, HKCC

Director and Designer : Mathias Woo

Cellist : Yoohong Lee (Korea)

Music Director : Yu Yat Yiu@PMPS

Guest Speakers : Venerable Sik Hin Hung , Professor KL Dhammajoti



黃家正談《心經即是巴哈》

巴哈的大提琴組曲無疑是最受人喜愛的曲目之一。它結合了完美無瑕的聲部連接和動人的舞蹈韻律，就形式、素材而言同樣歷久彌新。這次進念推出的《心經即是巴哈》，讓我們以嶄新的角度詮釋這部經典作品。

我們大可從不同視點，例如分析結構、風格或技巧等等，去嘗試「理解」巴哈。然而，他的音樂已超越知性論述，延展至形而上學的範疇，以至虛空；《心經即是巴哈》試圖在這個層面上把巴哈的音樂融入《心經》當中。在劇場裏，《心經》的文辭經過數據化，投射在偌大的背景上，在文字以外展現一種空間感；資深大提琴家李有洪演奏最初三首大提琴組曲，莊嚴肅穆。

巴哈的音樂與《心經》的融合可謂恰到好處，所有元素極盡簡約，全無半點冗贅，迅即把觀眾置身於一種形而上的靜謐和認識論所述的真實。在這次製作中，兩者盡展所長——音樂質樸純淨，超越了音聲的客體；《心經》則是一種示現，超脫了文字。觀眾得以純粹的欣賞、感受它們，免受音樂的「認知」或文字的「詮釋」等概念的干擾。料不到，二者互相烘托，相得益彰。

巴哈的音樂和《心經》同樣展示真理。假設在這些條件之下更能彰顯真理，我不禁想，人類若能丟棄一切的條件，不是更能了解真理嗎？

The Heart of Bach by Wong Ka-jeng

The Cello Suites by Bach is unquestionably one of the most cherished sets in all repertoires. Integrating impeccable voice-leading and engaging dance rhythms, the Suites are timeless in its form and matter – in Zuni's production, "The Heart of Bach", we may well interpret everything in a new scope of dimension.

“Understanding” Bach may be derived from perspectives, in analysis of structure, style, and technical aspects. But the music speaks beyond its intellectuality, onto the scope of metaphysical form and emptiness. It is in this scope where Bach's music is being integrated with the Heart Sutra in this production. In the theatre, the Heart Sutra is spatially digitalized on the background projection, providing a sense of spacing beyond its text; where Yoohung Lee, an experienced cellist, performed the first three Cello Suites in utmost solemnity.

The integration is beautifully presented with just the simplest elements in right portion, nothing redundant. The audience experiences a sense of instantaneous metaphysical serenity and epistemological reality. In the presentation, Bach's music and the Heart Sutra worked at its best – music as pure music beyond its sound and Heart Sutra as reality beyond its text. No longer did the intellectual “understanding” of the music nor the “interpretation” of the text distracts us from true appreciation and experience. The two compliments each other unexpectedly.

Both Bach's music and the Heart Sutra speak of the truth. If this setting offers the correct conditions for a better experience of the truth; I wonder, is it when human beings are freed from all conditions we come to realization of the truth?

Experimenting Traditions and International Exchange



進念作為面向世界的實驗藝術團體，在不同程度上一直探索當代與傳統如何結合劇場的實驗。沒有交流就沒有發展和創新，因此進念一直都在尋求拓展跨文化交流創作的基礎和方法。真正的傳承，是在知識基礎上承先啟後，與下一代接軌，溝通和互動。

去年，榮念曾的《夜奔》為其「實驗中國傳統三部曲」劃上圓滿的句號；《榮念曾：實驗中國 實現劇場》亦已出版，以誌榮氏在過去十多年來與傳統戲曲藝術工作者合作交流的成果。《荒山淚》和《臨川四夢湯顯祖》則分別被邀往荷蘭鹿特丹、日本橫濱、中國蘇州、比利時布魯塞爾作交流演出；與此同時，進念也邀請了海內外的人士來香港進行跨界跨文化的合作和交流，參與會議。

As an international experimental arts group, Zuni has always been exploring the possibilities of merging traditional arts and contemporary experimental theatre in different manners. Without communication and exchange, there would be no innovation and progress. Thus, Zuni is constantly seeking for opportunities and ways to create platforms for cross-cultural exchange. The essence of heritage lies on the continuity of knowledge, the passing on of wisdom to the next generation through communication and interaction.

Last year, Danny Yung concluded his Experimental Traditional Opera Trilogy with an ingenious interpretation of *Flee by Night*; and the book *Danny Yung: Experimenting China, Realizing Theatre* was published. This is a chronicle recording his achievement in promoting traditional opera in a unique style of contemporary theatre, and his collaborations with performing artists of the field in the past decade. Two of his works, *Tears of Barren Hill* and *Tang Xianzu's Dream of Dreams*, were invited to Rotterdam in the Netherlands, Yokohama in Japan, Suzhou in China and Brussels in Belgium for cultural exchange. At the same time, Zuni also invited guests from overseas for conferences and cross-cultural collaborations.

藝術不朽的力量：藝術工作者作為知識分子

《夜奔》導演筆記（一） 榮念曾

我經常對藝術作品能如何經得起時代的考驗感到好奇。崑劇至今 600 年，我認為《夜奔》是其中最重要的作品。這是關於宋朝八十萬禁軍教頭林冲，遭奸佞所害迫上梁山為寇，趁着月黑星稀隻身趕路的心路歷程。作品至今依然魅力不減。我覺得原作充滿壓抑的憤怒，是對建制的憤怒。這是從政者相當敏感的題目，但是作品經歷了幾個朝代還是受到歡迎，在某個意義上說明了藝術的力量是大於政治的。從政者來去匆匆上台下台，但藝術家卻透過自己的作品而永垂不朽地留在台上。

通過崑劇，我認識到明朝的文化，再從中了解這「另類歷史」是怎樣一回事；它又如何能傳承到今天。我邀請了一位出色的崑劇大師和他的學生分別去演繹同一個角色——林冲，一個中年版和一個青年版。我也邀請了一位崑劇敲擊手上台亮相參加演出，敲擊手通常可以是一名銳利的觀察者，因此也可以成為一名重要的批判者。創作過程中，我和幾位合作者進行沒有邊緣禁忌的對話，這些對話都成為劇本內容的一部份。創作這套作品最愉快的是，所有的合作者都坦蕩地，大膽地在探索和實驗。

《夜奔》主要的主角是一位傳統中國劇院的檢場，也就是負責在台前幕後搬道具的工作人員；我假想這位檢場活了 600 年，因此他在台側觀察舞台 600 年來的變化。在過去的 600 年，他眼看到《夜奔》這齣戲，從明朝到清朝、從中華民國到新中國、從文化大革命到經濟改革以來如何更新，如何接受上台台下的挑戰。我常常在想，這次的實驗主題是在探討藝術工作者和知識分子身份的問題，知識分子和藝術工作者如何挑戰政治正確這問題；也在探索主動和被動者之間的關係、觀眾和表演者之間的關係、當然還有個人和既定制度之間的關係，這些關係是否政治正確。

《夜奔》是香港藝術節和進念·二十面體共同委約的創作，也是我與南京的江蘇省崑劇院成員們合作的創作。我認為跨界別跨地區的合作是香港藝術節的發展方向；尤其是西九文化區落成在即，香港必須加強對外具體聯繫和交流，發展長遠的合作互動的關係，香港才有希望成為一個真正的文化大都會。

《夜奔》導演筆記（二） 榮念曾

檢場也是觀眾也是演員

當我們翻閱這份場刊，翻到這頁，讀到這篇文章，我們是否為了方便閱讀劇場，因此尋覓註腳？還是在閱讀「閱讀」的本質（如果場刊值得閱讀的話）？還是在閱讀場刊的結構？如果我們研究一下場刊的結構，來來去去總是工作人員表、贊助單位表及組織者的開場白。我們或許會問，這些千篇一律的開場白用了多少篇幅、開場白怎樣用字、特首文章置於前頁的背後意義。為什麼場刊千篇一律？為何藝術場刊內容沒有辯證？為何場刊如此功能化？為何場刊不是藝術？

當我們閱讀或觀看面前的劇場，我們閱讀及觀看的方法會否更感性，會否天馬行空？會否有若閱讀場刊時的心態？在不斷尋覓舞台上註腳？在閱讀「閱讀」？

按龍泉血淚灑征袍，
恨天涯一身流落。

革命之前之後

我常常想在「革命尚未開始」，是否相同於「革命尚未完結」。革命之前和革命之後的差異在哪裡？或許革命尚未完結，意味著我們已認同革命的存在，亦認同革命的意義。革命尚未開始這詞所帶有的是哀矜和悲情，彷彿我們只能用局外人的身份，在看戲，在閱讀，在旁觀，在分析，當然仍有人觀看革命像觀看電視劇，在評頭品足，或在偷窺。革命，千卿底事。

當我們觀察著檢場安置桌椅，清理舞台，忽然問，檢場和演員的身份模糊起來時會怎樣？革命成功前和革命成功後，搞革命的人的身份有沒有變？看戲之前和看戲之後，我們的態度有沒有變？檢場在場外觀察和我們作為觀眾的身份觀察，有哪裡不一樣？戲，是不是同時在演給場外人看？演給台上人看？演給自己看？

誰是林冲

在問誰是林冲之前，一定先問誰創造林冲？是施耐庵？是李開先？是上帝？是觀眾？是導演？是演員？是林冲的父母？林冲是社會集體構思的投射？林冲怎樣看自己？林冲怎樣看大家怎樣看他？先有《夜奔》的概念才有林冲的身份？先有林冲的故事才有《夜奔》的概念？李開先自己是一名失勢的官員，他怎會去寫一名反動人物的故事？寫這樣的故事，政治是否不正確？寫這樣的角色，政治是否不正確？寫這樣的戲，政治是否不正確？藝術節如果不支持這樣的活動，政治是否不正確？什麼是政治？什麼是正確？

內容和形式是學習的開始

工作坊是我學習的最佳的場合。《夜奔》的工作坊是我學習傳統戲曲最佳的平台。我在《夜奔》工作坊中向合作的年輕崑曲演員楊陽請教了無數有關崑劇、劇場、身段、唱腔的問題。這些問題帶出更多問題，這些問題發展成《夜奔》的軸線，也同時成為探討表演藝術各種引子。之後我問資深崑曲演員柯軍，傳統《夜奔》的唱詞中哪一句最能帶出他個人的認同和感受。他說了。然後我請他即興清唱，一面反覆唱，一面與這一句唱詞建立關係，他唱了七分半鐘，是我一生所聽過崑曲中最入味的一次。

我請柯軍的學生楊陽用心聆聽他老師的那七分半鐘，然後請他說說他聽到什麼。楊陽說，他聽到先是柯軍在為別人唱，慢慢地地在為自己唱，最後已經忘記自己，為唱而唱。我聽了他這些話樂了半天。

問答

三十年前，我開始學習劇場的創作。我非常好奇劇場的結構，觀劇的結構，當然亦包括上台台下台前台後觀眾演員的結構。我常常認為，觀劇前和觀劇後的行為和活動與觀劇同樣重要。有些朋友喜歡吃飽後去看戲，有些朋友喜歡看完戲找個地方聊和吃東西。在劇場裡，演後座談是順理成章，演前座談彷彿有導讀之嫌。有些朋友喜歡觀劇前讀場刊，有些喜歡觀劇後讀場刊。有些乾脆不讀，認為場刊的藝術與舞台的藝術不相干。

三十年前，我設計各種和觀眾溝通的工具，包括多樣性的問答表格，推動另類溝通；曾幾何時，劇場裡所見的問答表已成為市場研究的工具，失去了包含平等互動，創意對話平台的活力。可見，經濟的力量三十年中滲入文化活動有多厲害，怪不得大家認為劇場稍不辯證，就淪為文化消費的平台；稍有妥協，就成為政治的工具。

The immortal power of art: Artists as Intellectuals

Director's note (1) Danny Yung

I am always intrigued by how a work of art withstands the test of time. Kun opera had a history of 600 years, and in my opinion *Flee by Night* is the most important piece among all. It tells the story of Lin Chong, once the chief trainer of the 800,000 strong Imperial Guards, was persecuted by malicious court officials and forced to join the outlaws of Liangshan. Up to nowadays, the piece's charm has not lessened a bit. It is full of rage against the systems and establishment, and ought to be rather irritative to those in power. But it survived dynasties and is still popular. To a certain extent, this proves that art is more powerful than politics. Politicians just come and go. But artists through their arts live an immortal life on stage.

From Kunqu I learn about the Ming dynasty's culture, and from it further understand what is meant by “alternative history” , and how it is passed on to now. I have invited a magnificent Kunqu master and his disciple to act the same character in youth and mid-life respectively. I have also asked a Kunqu percussionist to be onstage. Percussionists are often acute observers. They so can be important critics. In the process of creating this work, my collaborators and I had conversations that met no limits. These conversations have been incorporated into the script. What I feel most happy about this work is that all the collaborators are able to be free-hearted, boldly trying out experiments without reserve.

The protagonist of *Flee by Night* is a stagehand in traditional Chinese theatre who is responsible for moving props. I imagine the stagehand had lived for 600 years, and so had witnessed all the ups and downs on the stage. In the past 600 years he saw at the corner of stage *Flee by Night* played in myriad of times, from the Ming Dynasty to the Qing dynasty, from the Republic of China to the People's Republic of China, from the Cultural Revolution to the Economic Reform. He had seen how the play renewed itself so as to respond to challenges coming from on and off stage. I often think of the theme of this new try-out as the identity of art practitioners and intellectuals, and how they challenge the question of political correctness. It is also about the relationship between the active and the passive, between the audience and the performer, and of course between the individual and the system. I'd like to see whether all these relationships are politically correct or not.

Flee by Night is co-commissioned by the Hong Kong Arts Festival and Zuni Icosahedron. It is also co-created by me and members of the Jiangsu Kunqu Troupe. I believe that cross-boundary cross-regional collaboration should be the direction of the Hong Kong Arts Festival, especially since the West Kowloon Cultural District is up and coming. Hong Kong must strengthen its tie with the world and build constant interactive relationships. Only then will it become a true cultural metropolis.

Director's Note (2) Danny Yung

Stagehands can be Spectators and Performers

Are we looking for a footnote for the performance as we turn the pages of the house programme? Or, are we reading the nature of “reading” (that is, if programme notes are worth reading)? Or, are we reading the structure of the programme notes? Programme notes usually contains lists of artists, crew, staff, sponsors and speeches from the organisers. We may ask questions like, how much space these speeches, which are more or less the same, take up; what is the appropriate diction; and what is the significance of placing the article of our Chief Executive in the front? Why are programme notes all the same? Why is there no dialectic in programme notes for the art? Why are programme notes becoming so functional? Why programme notes are not art?

Will our sensibility be enhanced when we watch and read the theatre work in front of us? Will we be extremely imaginative? Will we have the same state of mind as when we read the programme notes? Are we constantly in search of footnotes on the stage? Are we reading “reading” ?

Before and After the Revolution

I always wonder if “the revolution is yet to start” the same as “the revolution is not yet over” . What is the difference between before the revolution and after the revolution? Or, are we acknowledging the existence of a/the revolution and its meaning when we say the revolution is not yet over? There is a sense of sorrow and pity in the expression “the revolution is yet to start” , as if we are only outsiders, watching, reading, observing, analyzing. Of course, there are people who watch a revolution in the same way they watch a television drama, critical or voyeuristic. Revolution – what has that to do with you?

As we watch the stagehands setting up and cleaning the stage, we suddenly ask, What would happen if the identities of the stagehands and the performers become blurred? Will our attitude change before and after watching the performance? What is the difference between the observation by the stagehands offstage and ours as spectators? For whom is the drama staged ?

Who is Lin Chong

Before we ask who is Lin Chong, we have to ask who created Lin Chong. Is it the novelist, Shi Naian? Is it the Ming playwright Li Kaixian? God? The audience? The Director? The actor? Lin Chong's parents? Is Lin Chong a collective idea and projection of our society? What does Lin Chong think of himself? What does Lin Chong think of the way we look at him? Which came first, the story of Lin Chong or the concept of *Flee by Night*? Li Kaixian himself was a court official who lost both favour and power, so why did he write a story of a rebel? Was it politically incorrect to write such a story? Was it politically correct to create such a character? Is it politically incorrect if the Arts Festival does not support such activities? What is politics? What is correct?

Content and Form are the Starting Point of Learning

The workshop for *Flee by Night* was the best platform for me to learn traditional opera. During that workshop, I asked Yang Yang, the young kun opera actor, numerous questions about kun opera, theatre, body movements, postures and singing. These questions brought out more questions, and they developed into the axis of *Flee by Night*, as well as the prelude to explore performing arts. Then, I asked the veteran kun opera actor Ke Jun which line he identified with most in the lyrics of the original *Flee by Night*. I then asked him to sing the line repeatedly, impromptu and a cappella, to establish a relationship it. He sang for seven and a half minutes, and that was the most sublime experience of listening to kun opera in my life.

I asked Ke Jun's student Yang Yang to listen to the seven and a half minute singing of his master, and tell me what he heard. Yang Yang said at first he heard Ke Jun singing for somebody else; then he gradually started to sing for himself; and finally, he lost himself in the act and sang for the sake of singing. I felt very happy for a long time after hearing his words.

Q & A

I started to engage in creating theatre works thirty years ago. I was very curious about the structure of theatre and theatre-going, and that of course, included the structure of the audience and performers onstage and offstage. I feel the behaviour and activities before and after going to the theatre are just as important as going to the theatre itself. Some of my friends like to eat before going to the theatre, and some other friends of mine like to find a place to eat and chat after the theatre. The meet-the-audience or the Q & A session after the performance has become a matter of course. If the session is arranged before the performance, it can be suspected that that was a hint to read the programme notes before. Some people like to read programme notes before watching the drama, while some enjoy reading the notes afterwards. Some simply do not read the house programme at all, believing that the art of programme notes and the art of the stage are irrelevant.

Thirty years ago, I started designing all sorts of tools to communicate with the audience, including diverse questionnaires advocating alternative communication. Then, some time ago, theatre questionnaires turned into tools for market analysis, losing its dynamic of being a platform for equal, creative and interactive dialogue. From this, we can see how deeply business and economic power has infiltrated into cultural activities in the past thirty years. No wonder people think the theatre will become a platform for cultural consumption if it is not dialectical enough, and would become a political tool even if it compromises just a little.

「實驗中國傳統三部曲」最終篇

《夜奔》

Flee by Night (2010)

The Concluding Chapter of the Experimental Traditional Opera Trilogy

進念·二十面及香港藝術節體聯合委約

Co-commissioned by Zuni Icosahedron and the Hong Kong Arts Festival

從評議，到迴響，到行動，連環過程彼此呼應，正是榮念曾對李開先《夜奔》最大的提煉。

—《PAR表演藝術》(臺灣)

非常豐富的感受，無論是概念抑或表達方法，人人都能有所共鳴。

—紐約藝術史學家、作家Marie Jost

《夜奔》證明了它於劇場上的獨一無二，既愉悅，又帶出提問，既啟發思考，又充滿挑釁。

—泰國戲劇導演、評論家Pawit Mahasarinand

中共六十年，崑劇六百年，裡面點出了很多政治與藝術的問題。

—《獨立媒體》編輯林靄雲

“From comment to repercussion and action, each part of the show is closely related and echoing with each other and that exactly is the essence of Li Kaixian's *Flee by Night* that Danny Yung has brought out.”

Performing Arts Review (Taiwan)

“*Flee by Night* proved to be that unique kind of theatre that entertains, inquires, inspires and provokes all at the same time.”

Pawit Mahasarinand (Bangkok), theatre director and critic

“A very fruitful experience. The concepts and presentation struck a universal chord.”

Marie Jost (New York), writer, art historian

“Sixty years of the PRC juxtaposed with the six hundred years of Kunqu. The show points out the problems of the arts with politics.”

Lam Oiwan, editor, Inmedia (Hong Kong)

25-27/03/2010 香港文化中心劇場

導演/文本/舞台設計：榮念曾

演出：柯軍（江蘇崑劇院院長）、楊永德、楊陽（江蘇崑劇院）

現場敲擊：李立特（江蘇崑劇院）

音樂：潘德恕

服裝設計：鄭兆良

25-27/3/2010 Studio Theatre, HKCC

Director / Text / Set Designer: Danny Yung

Performers: Ke Jun, David Yung, Yang Yang

Live Percussion: Li Lite

Music: Pun Tak-shu

Producers: Wong Yue-wai, Mathias Woo

怎會有如此決絕的晚上

怎會有如此決絕的下場

榮念曾繼《挑滑車》及《荒山淚》後，再回到傳統戲曲實驗室，開出崑劇武生高難度動作《夜奔》，以此為「實驗中國傳統三部曲」劃上句號。《夜奔》是明中葉戲劇大家李開先名作《寶劍記》僅存兩折戲之一，講述宋朝八十萬禁軍教頭林冲，遭奸佞所害迫上梁山為寇，趁着月黑星稀隻身趕路的心路歷程。榮念曾借題發揮，論述表演藝術如何在政治動盪中，不斷發揮它的生命韌力；同時探討古今文人雅士，如何借藝術評議世間百態，如何由小舞台影響到大社會，如何和群眾同步面對各種時移世易，如何質詢制度背後每個價值觀。同一個林冲，同一句「丈夫有淚不輕彈、只因未到傷心處」，如何在不同時代閱讀再閱讀，演譯再演譯，由明朝中葉崑曲開始的源頭始點，到南明苟延偷歡殘喘；由清朝文字獄到清末民初外憂內患，走到二十世紀文化大革命到當今河蟹社會，會仍是「那是千軍萬馬化作一滴男兒淚」，還是別有一番面貌？

How could the night be filled with such despair

How could the finale be filled with such despair

Following *The Outcast General* and the award-winning *Tears of Barren Hill*, Danny Yung's closing sequel in his Experimental Traditional Opera Trilogy is a revamp of the kunqu solo act *Flee by Night*. The classic act is one of two surviving acts from the play, *The Legend of the Precious Sword* written by Mid-Ming playwright Li Kaixian, as an allegorical rebuke of the corrupt leadership. The hero Lin Chong, a character from the Chinese classic novel, *Water Margin*, was an honourable and loyal instructor of the imperial guard, who was tricked by malicious officials into violating the law. He had no alternative but to join the band of Liangshan outlaws. In a perilous flight, he found himself alone in the dark of night. Overwhelmed with anger and frustration, the hero wept over his fate.

In this venture, Danny Yung brings us back to the past and the origins of Chinese opera. He asks: How has Chinese opera evolved into a way for artists and audiences to show resilience in tumultuous times in the face of their social and political discontent? How do the intelligentsia express dissent through the performing arts? How do artists question the ideologies behind the establishment? How does the small theatre stage influence society at large? By interpreting and re-interpreting Lin Chong against the backdrop of different historical periods – from the mid-Ming dynasty when kunqu became popular to the lingering death of the Southern Ming empire; from the Literary Inquisition of the Manchurian regime to the fast descending semi-colonial state of China in the late 19th century; and from the Maoist revolutionary frenzy to the state-censored “hexie” (harmonious) society – Lin Chong's flight will make us painfully aware, not only of the present, but also of ourselves.

城市文化交流會議

City-to-City Cultural Exchange Conference



一年一度的「城市文化交流會議」在2009年10月由進念與香港當代文化中心合辦，為「建築是藝術節」的閉幕活動。會議以「文化空間與文化發展」為題，四城代表分別簡介各城市在文化建設方面的最新發展，分享文化場地管理、規劃和運作的經驗，也針對文化空間與城市文化發展作討論和交流。閉幕論壇更邀到民政事務局曾德成局長，以及台北和深圳的官方代表參與討論，藉此促進官民的交流。

會議自1997年開始，每年以不同主題，輪流在香港、深圳、上海、台北四個城市進行，這些城市的文化前線工作者，交流各地文化發展資訊，讓彼此了解共同或個別面臨的挑戰。

The annual forum City-to-City Cultural Exchange Conference co-presented by Zuni and Hong Kong Institute for Contemporary Culture was held in October last year as the closing event of Architecture Is Art Festival. Representatives from the four cities of Hong Kong, Shenzhen, Shanghai and Taipei gave a briefing on the latest development of cultural construction in their cities, and shared their views and experience on the issue of “Cultural Space and Cultural Development” with reference to the planning, operation, and management of cultural venues. In order to facilitate exchange between the public and the government, the Secretary for Home Affairs Tsang Tak Sing and official representatives from Taipei and Shenzhen were invited to the closing forum.

Since the first CTC Conference in 1997, this forum is held annually and hosted on a rotational basis by the four cities, with artists and cultural frontline workers sharing information on cultural development, enhancing understanding of their common or individual challenges.

海外邀演及交流

Overseas Invitations for Performance and Exchange

《荒山淚》赴鹿特丹、橫濱外演

榮念曾導演的實驗劇場作品《荒山淚》在2008年德國Music Theatre NOW 比賽中獲頒榮譽獎項。此劇應邀在2009年5月及9月分別前往荷蘭鹿特丹 (International Opera Festival in Rotterdam) 和日本橫濱 (大野一雄藝術節) 演出。9月，榮念曾更出席了在橫濱舉行的亞太表演藝術聯盟(APPAN)會議。

《臨川四夢湯顯祖》參加兩藝術節

多媒體崑劇《臨川四夢湯顯祖》由胡恩威導演及策劃，是進念與江蘇省崑劇院2008年的創作合作項目。在2009年6月及12月分別獲「第四屆中國崑劇藝術節」和「歐羅巴利亞·中國」(Europalia · China) 邀請，前往蘇州和比利時布魯塞爾演出。

推廣文化 建立網絡

兩位藝術總監更分別在北京、上海、南京、台北和澳門等地，出席會議、論壇、演講和研討會等文化推廣和網絡工作。榮念曾並到訪蘇州和徐州等城市，進行「傳統戲曲實驗室」創作發展的工作。”

Tears of Barren Hill Overseas in Rotterdam and Yokohama

The experimental theatre piece Tears of Barren Hill by Danny Yung was awarded by Music Theatre NOW, Germany in 2008, and was invited to the International Opera Festival in Rotterdam, the Netherlands in May, and in Kazuo Ohno Festival in Yokohama, Japan in September 2009. Right after the performance in Yokohama, Yung also attended the conference of Asia-Pacific Performing Arts Network held in the city.

Tang Xianzu's Dream of Dreams in Two Festivals

The multi-media Kunqu opera Tang Xianzu's Dream of Dreams is a work directed and produced by Mathias Woo in 2008 as a creative collaboration by Zuni and Jiangsu Kunqu Opera House of the Jiangsu Performing Arts Group. In 2009, the piece was invited by the 4th China Kunqu Arts Festival in Suzhou, and Europe's largest cultural festival “Europalia · China” in Brussels to be performed in June and December respectively.

Cultural Promotion and Networking

Danny Yung and Mathias Woo, the two Artistic Directors of Zuni, are constantly travelling, especially in the Greater China region, to promote arts and culture, and they attend forums, lectures and seminars in cities like Beijing, Shanghai, Nanjing, Taipei and Macau in order to build a stronger network for their work. Danny Yung also visits many other cities in China, such as Suzhou and Xuzhou, for the development of his project “Experimental Traditional Opera.



藝術教育與人才培訓

Arts Education and Nurturing Talent

自1987年起，進念的教育計劃為大、中、小學的同學組織了不同類型的視覺及表演藝術教育活動，希望藉此培育出有創見、有人文素質的下一代。

Since 1987, Zuni has been organising different types of visual arts and performing arts education programmes for various primary, secondary and tertiary schools for the purpose of nurturing the next generation and enhancing their creativity and humanistic quality.

進念通識劇場

2009年推出的全新「進念通識劇場」，是近年主要演出系列「社會劇場」之延伸，以本地社會時事及現象為主題，透過劇場演出回應及探討社會文化議題，提升市民大眾對社會時事及現象的關注及認識。「進念通識劇場」更進一步切合通識教育的需要，為青少年多角度剖析時事話題，製作成小型舞台大喜劇。

香港電視終極檢討

30 / 4 - 9 / 5 / 2009 香港兆基創意書院 多媒體劇場

編導及設計：胡恩威

創作演出：楊永德、黃大衛、陳浩峰、鍾家誠

音樂創作：孔奕佳、于逸堯@人山人海

以探討媒體為主題的進念通識劇場作品《香港電視終極檢討》（重演節目）為試點，進念與香港兆基創意書院合作，跟該校師生進行「通識教育工作坊」和專題分析，討論媒體與生活和社會的關係和相關的影響。同學們進行了包括問卷調查報告分析和採訪，並在學生導賞場的討論環節當中，與其他學校師生分享報告和採訪的錄影片段，導演胡恩威亦即場與師生進行交流，引領討論。

本劇內容簡介：為迎接「即將舉行」但又只聞樓梯響的無綫亞視兩台牌照中期檢討公聽會，進念特別搜羅全城獨家猛料，率先加料炮製最全面、最貼身、最熱爆的《香港電視終極檢討》，為大家披露香港電視生態最真實、最赤裸、也最荒謬的一面。

Zuni Liberal Studies Theatre

The new Zuni Liberal Studies Theatre Series launched in 2009 is a spin-off of the company's major repertoire, the Social Theatre Series. It focuses on studying local social affairs and phenomena, and tries to respond to and raise the awareness and knowledge of the public on various social and cultural issues through theatre. This Liberal Studies Theatre series goes one step further to meet the community's need to promote liberal studies as national education, analysing current affairs for the younger generation from multiple perspectives in the form of social comedy on the stage.

The Ultimate Review on Hong Kong TV

30 / 4 - 9 / 5 / 2009, Multimedia Theatre, HKICC Lee Shau Kee School of Creativity

Director & Designer: Mathias Woo

Creative Performance: David Yeung, Dick Wong, Cedric Chan, Carson Chung

Music: Edgar Hung, Yu Yat Yiu @ People Mountain People Sea

Zuni and HKICC Lee Shau Kee School of Creativity worked together in presenting the project “Liberal Studies Workshop” for the teachers and students of HKSC, and they started a series of activities with the performance of *The Ultimate Review on Hong Kong TV* (a re-run) as the pilot and trial programme. Workshops were held with thematic analyses and discussions on the relationship of the mass media and our life and society, as well as on the impact the media created in our community. Participating students conducted a survey with questionnaires and interviews on the topic, and shared the findings and video interviews with teachers and students from other schools in discussion sessions after the student matinees. In these sessions, the Director Mathias Woo shed more light on the performance by providing more information on the issue and by leading the discussion.

On the performance:

In order to prepare for the then “forthcoming” public hearings on the mid-term review of free television programme service license for TVB and ATV, Zuni had gathered some inside scoops on the topic and cooked up an explosive theatre work — *The Ultimate Review on Hong Kong TV*. The performance disclosed most nakedly the “ecology” of the television broadcasting system in Hong Kong and revealed to us the most ridiculous side of the story.

學生導賞專場

為迎接新高中學制及通識課程，和推廣藝術教育及培養學生多元化的劇場經驗，除了設有全日制學生半價優惠，並專為中學團體設學生導賞場，在觀賞演出以外，即場與老師同學進行導賞、專題分析和討論。

全年參與進念藝術教育計劃（包括學生導賞專場、展覽導賞和工作坊）的中學，共有109間，參加人數逾八千。

Student Matinees

To meet new needs generated under the implementation of New Academic Structure for senior secondary education and liberal studies, as well as to promote arts education for students and enhance their knowledge and interest in theatre, Zuni offered half-price tickets for full-time students and special matinees and guided tours and discussions for secondary schools. This enabled the teachers and students participating to have a better understanding of the theatre and the arts with thematic analysis and discussions.

Last year, 109 schools took part in Zuni Arts-in-Education Programme, with more than 8,000 people attending the various activities, which included student matinees, guided exhibition tours and workshops.



暑期實習計劃 07-09/2009

在2009年暑假及「建築是藝術節」期間，進念提供了共38個暑期 / 交流及舞台實習生名額，讓主要來自香港的學生有機會參與創作及舞台製作的工作，包括共同參與「大紫禁城」計劃內各個節目的研究、創作及製作過程，以培訓同學於不同範疇的藝術專長及興趣。參與是次計劃的實習生分別來自本地及海外的中學及專上院校，包括清華大學、香港專業教育學院、香港兆基創意書院……等。

實習範疇包括：平面設計、插圖、錄像、多媒體設計、空間及環境設計、創作研究

Summer Internship Programme 07-09/2009

In the summer of 2009, Zuni offered 38 places for students in the summer internship and exchange programme of Architecture Is Art Festival. This allowed students to take part in the creative and production areas of theatre and exhibition. They worked and contributed to the various activities in the project of The Grand Forbidden City. The aim of the programme was to raise the interest of the students in the different areas of the arts during the creative and production process, and to give them some basic training on the related subjects.

Students participated in this internship programme came from both secondary and tertiary schools, from Hong Kong and overseas, including Tsinghua University, Hong Kong Institute of Vocational Education, and HKSC.

Training areas included graphic design, illustration, video production, multimedia design, space and environmental design, as well as innovation and creativity.





進念創作團隊及客席藝術家



Creative Team & Guest Artists

1. 梁念曾
Danny Yung
進念·二十面體聯合藝術總監
Co-artistic Director of Zuni Icosahedron
2. 胡恩威
Mathias Woo
進念·二十面體聯合藝術總監暨行政總裁
Co-artistic Director cum Executive Director of Zuni Icosahedron
3. 楊永德
David Yeung
進念創作團成員及駐團演員
Founding Member & Resident Artist of Zuni Icosahedron
4. 于逸堯@人山人海
Yu Yat-yiu @ PMPS
音樂創作人、「人山人海」創辦成員
Composer; founding member of People Mountain People Sea
5. 陳浩峰
Cedric Chan
進念駐團演員、樂隊假音人成員
Resident Artist of Zuni Icosahedron; member, the local band of Gayamyan
6. 潘德恕
Pun Tak Shu
聲音/ 音樂、錄像與劇場創作人
Multimedia artist in sound/music, video, graphic and theatre
7. 黃大衛
Dick Wong
編舞及創作演員
Choreographer; creative performer
8. 黎達達榮
Lai Tat-tat Wing
漫畫創作人
Comic Artist
9. 李有洪 (韓國)
Yoohong Lee
大提琴手
Cellist
10. 許敦山
Steve Hui (Nerve)
音樂創作人、實驗電子音樂組合VSOP 成員
Composer; member, experimental electronic music group
11. 鍾家誠
Carson Chung
創作演員
Creative performer
12. 伍嘉雯
Carmen Wu
創作演員
Creative performer
13. 葉燕芳
Shirley Yip
創作演員
Creative performer
14. 曾兆賢
Albert Tsang
創作演員
Creative performer
15. 黃裕偉
Wong Yue-wai
文化交流項目策劃人/ 監製
Curator of Cultural Exchange Programmes/ Producer
16. 靳埭強
Kan Tai Keung
設計師、汕頭大學長江藝術與設計學院院長
Designer & Dean of Cheung Kong School of Art & Design, Shantou University



17. 黃炳培
Stanley Wong

18. 杭間(北京)
Han Jian (Beijing)

19. 許焯權
Desmond Hui

20. 何培斌
Ho Puay Peng

21. 趙廣超
Chiu Kwong-chiu

22. 鄭炳鴻
Chang Ping-hung

23. 黃耀明
Anthony Wong

24. 甘國亮
Kam Kwok Leung

25. 張弘 (南京)
Zhang Hong (Nanjing)

26. Tobias Gremmler (慕尼黑)
Tobias Gremmler (Munich)

又名又一山人，八萬四千溝通事務所創作總監
Alias AnotherMountainMan,
Creative Director & Founder of 84000 Communications
清華大學美術學院教授及副院長
Professor & Vice Dean of the Academy of Arts & Design,
Tsinghua University
香港中文大學文化及宗教研究系教授暨文化及
發展研究中心總監
Director of Centre for Culture and Development; and
Professor of Cultural and Religious Studies Department,
Chinese University of Hong Kong
香港中文大學建築學院教授及院長、中國建築研究室主任
Director & Professor, School of Architecture; Director,
Centre for Chinese Architecture and Heritage,
Chinese University of Hong Kong
《大紫禁城》作者、設計及文化研究 (香港) 工作室負責人
Author of The Grand Forbidden City-The Imperial Axis;
Person in charge of Design and Cultural Studies
(Hong Kong) Workshop
香港中文大學建築系副教授
Associate Professor, School of Architecture,
Chinese University of Hong Kong
歌手、填詞人及音樂監製、人山人海董事長
Singer, Composer and Producer.
Director of People Mountain People Sea
殿堂級傳媒工作者、編劇、演員
Media veteran; scriptwriter; artist
崑劇表演藝術家、國家一級編劇
Kunqu artist;
National Class One playwright of the PRC
德國'Digital Media'藝術總監及設計師
Art Director and Designer of 'Digital Media' in Germany

27. 陳瑞豐(台北)
Ray Chen (Taipei)
28. 劉家珉(成都)
Liu Jiakun (Chengdu)
29. 石小梅(南京)
Shi Xiaomei (Nanjing)

30. 李鴻良 (南京)
Li Hongliang (Nanjing)
31. 柯軍 (南京)
Ke Jun (Nanjing)
32. 何秀萍
Pia HO

33. 利志達
Li Chi Tak
34. 蔡德才@人山人海
Jason Choi @ PMPS
35. 林嘉欣
Kerena Lam
36. 蔡志揚
Lawrence Choi
37. 方曉丹
Dan Fong
38. 程建軍(廣州)
Cheng Jianjun(Guangzhou)

39. 王維仁(台北)
Wang Weiren (Taipei)

40. 朱小地(北京)
Zhu Xiaodi (Beijing)

十月設計公司建築設計總監
Founder & Design Director of Ray Chen International
家琨建築事務所主持人
Person in charge of Jiakun Architects.
崑劇表演藝術家、國家一級演員
Kunqu artist;
National Class One Performer of the PRC
崑劇表演藝術家、國家一級演員
Kunqu artist; National Class One Performer of the PRC
崑劇表演藝術家、國家一級演員
Kunqu artist; National Class One Performer of the PRC
進念創作團成員，現為商業一合創作總監
Founding member of Zuni Icosahedron;
Creative Director of Hong Kong Commercial Radio
設計師及漫畫家
Designer & Comic Artist
音樂創作人，「人山人海」創辦成員
Composer founding member of People Mountain People Sea
藝人、演員
Actress, Artist
數碼影像
Digital Image
數碼影像
Digital Image
華南理工大學建築學系教授
Professor of the Department of Architecture,
South China University of Technology
香港大學建築系副教授
Associate Professor of the Faculty of Architecture,
The University of Hong Kong
北京市建築設計研究院院長
Dean & Chief Architect of Beijing Institute of Architectural Design



41. 張雷(南京)
Zhang Lei (Nanjing) 張雷建築事務所主持人、南京大學建築學院教授
Person in charge of Atelier Zhanglei Architecture DesignInstitute;
Professor of the School of Architecture, Nanjing University
中國美術學院建築學院院長
Dean of the Department of Architecture, China Academy of Art
42. 王澐(杭州)
Wang Shu (Hangzhou) 《城市中國》主編、城市問題專家、獨立藝術家與策展人
Chief Editor of Urban China; expert of urban problems and
individual artist and curator
43. 黎文(廣州)
Li Wen (Guangzhou) 《城市畫報》副主編、長期致力於發現及推動中國城市創意新文化
Deputy Editor-in-Chief of City Pictorial;
passion in promoting creative culture in China.
44. 陳旭軍(廣州)
Chen Xujun(Guangzhou) 生態旅遊專家、撰稿人、綠色環球21組織中國諮詢專家
Expert of Ecotourism; writer;
chief representative of Green Globe 21 in China
- 張曉舟(北京)
Zhang Xiaozhou(Beijing) 樂評人、演出策劃人、體育評論員
Music critic; performance curator; sport critic
- 吳志華
Louis Ng 康樂及文化事務署助理署長(文博)
Assistant Director(Heritage & Museums) of Leisure and
Cultural Services Department
- 王貴祥(北京)
Wang Gui Xiang (Beijing) 清華大學建築學院的教授
Professor of the Faculty of Architecture of Architecture,
Tsinghua University
- 惠良(台北)
Josephine Chu (Taipei) 台北國立故宮博物院教育推廣處研究員兼處長
Researcher,concurrent Director-General of the Education and
Promotion Department, National Palace Museum
- 芭芭拉·華頓(Watson) (US)
Barbara Watson (US) 哈佛大學皮博迪博物館考古學及民俗學前館長
Former Director of the Peabody Museum of Archaeology and
Ethnology at Harvard University
- 芳(南京)
Fang (Nanjing) 劇團表演藝術家、國家一級演員
Kunqu artist; National Class One Performer of the PRC

遲凌雲 (南京)

崑劇表演藝術家、
國家一級演奏員

Chi Ling Yun (Nanjing)
Kunqu artist; National Class
One Musician of the PRC



- | | | |
|------------------------|--|-------|
| 52. 趙堅 (南京) | 崑劇表演藝術家、國家一級演員 | |
| Zhao Jian (Nanjing) | Kunqu artist; National Class One Performer of the PRC | |
| 53. 龔隱雷 (南京) | 崑劇表演藝術家、國家一級演員 | |
| Gong Tinglei (Nanjing) | Kunqu artist; National Class One Performer of the PRC | |
| 54. 戴培德 (南京) | 崑劇表演藝術家、國家一級演奏員 | |
| Dai Peide (Nanjing) | Kunqu percussionist; National Class One Musician of the PRC | |
| 55. 遲凌雲 (南京) | 國家一級演奏員 | |
| Chi Ling Yun (Nanjing) | National Class One Musician of the PRC | |
| 56. 許建敏 (南京) | 崑劇表演藝術家、國家二級演奏員 | |
| Xu Jianmin (Nanjing) | Kunqu artist; National Class Two Musician of the PRC | |
| 57. 李立特 (南京) | 崑劇表演藝術家、國家三級演奏員 | |
| Li Lite (Nanjing) | Kunqu artist; National Class Three Musician of the PRC | |
| 58. 楊陽 (南京) | 崑劇表演藝術家 | |
| Yang Yang (Nanjing) | Kunqu artist | 7 |
| 59. 陳淑莊 | 立法會議員、創作演員 | |
| Tanya Chan | Legislative counselor; creative performer | 7 |
| 60. VSOP | 由 Kim Lam 及 許敖山組成 | |
| VSOP | Formed by Kim Lam and Steve Hui (Nerve) | |
| 61. 孔奕佳 | 音樂創作人、der Fluss 創辦成員 | 74 |
| Edgar Hung | Composer; founder of the multimedia group der Fluss | |
| 62. 林濱桐 | 香港無極樂團音樂團長 | 75 |
| Lam Tsan Tong | Music Manager of Wuji Ensemble | |
| 63. 鄭旭 | 香港演藝學院初級音樂課程笛子導師 | |
| Cheng Yuk | Lecturer of the Junior Music Programme,
the Hong Kong Academy for Performing Arts | 76. 楊 |
| 64. 周展彤 | 香港小交響樂團敲擊樂首席 | |
| Chau Chin Tung | Principal Percussion of the Hong Kong Sinfonietta | 77. 胡 |
| 65. 基爵 @ 人山人海 | 獨立組合 Multiplex 的主腦人物 | Bo |
| Gaybird@ PMPS | The kingpin of individual group Multiplex | |
| 66. 徐程 (上海) | 獨立聲音創作人 | |
| Xu Cheng(Shanghai) | Independent sound artist | |

67. 姚大鈞 (台北) 聲音藝術家、唱片製作人、策展人、電台主持人、藝術史研究員
Dajuin Yao(Taipei) Sound artist; music producer; curator; radio host; art historian
68. 陸正 (深圳) 實驗電子樂手、聲音藝術家、We Play!
Zen Lu(Shenzhen) Records及Neo Sound(離騷)新藝術團體創辦
Experimental musician; Sound Artist; founder of We Play!
Records and Neo Sound group
69. Sin:Ned 樂評人、實驗電子音樂、聲音藝術創作人
Music critic; electronic music and sound artist
70. A lok 實驗音樂廠牌Lona Records創辦人
Founder of the alternative experimental music
brand Lona Records
1. Joao Vasco Paiva 聲音/ 音樂創作人
Sound/ Music artist
2. Aenon Jia-en Loo 聲音藝術家，從事電聲樂即興創作
Sound Artist in electronic music live performance
- KWC 即興電聲學二人組合No One Pulse及筆記本組合iii之成員
Member of the electronic music live band No One Pulse
and the Laptop trio iii
- 假音人 由馬立賢、鍾澤明和陳浩峰組成
Formed by Ma Lap-yin, Chung Chak-ming and Chan Ho-fung
- Gayaman 香港大學佛學研究中心旭日佛明德教授
香港大學佛學研究中心主任旭日佛明德教授
- L Dhammajoti Professor of Glorious Sun Professorship,
the Centre of Buddhist Studies, University of Hong Kong
- 衍空法師 香港大學佛學研究中心講師
Lecturer, Centre of Buddhist Studies, University of Hong Kong
- k Hin Hung 數碼影像
Digital Image
- 海潮 數碼影像
Digital Image
- Woo 數碼影像
Digital Image

全職工作人員

Staff

(截至二零一零年十月 As at October 2010)

總監		Directors	
聯合藝術總監	榮念曾、胡恩威	Co-Artistic Directors	Danny Yung, Mathias Woo
行政總裁	胡恩威	Executive Director	Mathias Woo
藝術部職員		Artistic Staff	
研究及出版總監	梁冠麗	Research and Publication Director	Theresa Leung
駐團演員 / 創作統籌	陳浩峰、楊永德	Performer-in-Residence / Creative Coordinator	Cedric Chan, David Yeung
駐團藝術家	黎達榮	Artist-in-Residence	Lai Tat Wing
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	Wailis Lee
創作統籌 (錄像及研究)	卓翔	Creative Coordinator (Video and Research)	Danny Cheuk
創作統籌 (劇本及研究)	徐沛筠	Creative Coordinator (Script and Research)	Pamela Tsui
創作統籌 (多媒體)	宋崢	Creative Coordinator (Multimedia)	Cleo Song
創作助理	鄭敏君、杜翰場	Creative Assistant	Charmaine Cheng, Leumas To
節目及行政部職員		Programme and Administrative Staff	
藝團經理 (行政及財務)	陳世明	Company Manager (Administration and Finance)	Jacky Chan
藝團經理 (節目)	簡溢雅	Company Manager (Programme)	Doris Kan
經理 (節目及場地伙伴)	周寶儀	Manager (Programme and Venue Partner)	Bowie Chow
經理 (公關及宣傳)	黃偉國	Manager (PR and Communications)	Luka Wong
經理 (行政)	曾尹婷	Manager (Administration)	Wendy Tsang
藝術行政	鄭綺珊	Arts Administration	Anita Cheng
節目主任 (宣傳)	劉秀群	Programme Officer (Promotions)	Cathy Lau
節目主任 (教育)	鄭國政	Programme Officer (Education)	Ricky Cheng
技術及製作部職員		Technical & Production Staff	
舞台監督	周俊彥	Stage Manager	Gavin Chow

2009/10年度高級行政人員薪酬		
Remuneration of administration staff of the top three tiers in 2009/10		
總薪酬	Annual total salaries (HK\$)	職位Number of positions
Below 300,000		2
300,001 — 500,000		2
Above 500,000		1
註 Note：本團的薪酬顯示方式將因應表演藝術資助委員會及政府日後的指引而在本團網頁版更新。 The current reporting on the staff remuneration of the Zuni Icosahedron is subject to further changes after consultation with the Funding Committee for the Performing Arts and Government and updates will be provided in the version on the Zuni Icosahedron's website.		

財務分析

Financial Highlights

整體收入分佈 Distribution of Income		
收入項目	09/10年度總額	佔總收入比例
Income Items	Total (港幣 HK\$)	% Over Total Income
政府撥款 Government Subvention		
綜合撥款 Consolidated Subvention	10,450,558	61.3%
其他撥款 Other Government Subvention	500,000	2.9%
非政府收入 Non-Government Income		
門票收入 Box Office Income	2,445,395	14.3%
應約主辦 / 合辦節目收入 Revenues from Other Hired Engagements	2,459,113	14.4%
捐款及贊助 Donations and Sponsorship	835,299	4.9%
其他收入 Other Income	364,711	2.2%
總收入 Total Income	17,055,076	100.0%

整體支出分佈 Distribution of Expenditure		
支出項目	09/10年度總額	佔總支出比例
Expenditure Items	Total (港幣 HK\$)	% Over Total Expenditure
製作費用 Production Cost	11,173,574	65.8%
全職工作人員酬金 Personal Emoluments	4,760,410	28.0%
經常性及其他開支 General Overheads and Others	940,169	5.5%
特別開支 Special Expenditure	122,601	0.7%
總支出 Total Expenditure	16,996,754	100.0%

製作費用分佈 Distribution of Production Cost		
製作費用項目	09/10年度總額	佔總製作費用比例
Production Cost Items	Total (港幣 HK\$)	% Over Total Production Cost
場地費用 Venue Rental	2,273,821	20.3%
委約創作、演出及節目人員酬金 Commission New Works, Artists and Direct Labour	3,332,740	29.8%
佈景、道具及製作雜項 Set, Props and Production Miscellaneous	3,726,348	33.4%
宣傳及公關 Marketing and Public Relations	1,840,665	16.5%
總製作費用 Total Production Cost	11,173,574	100.0%

摘錄自經李綺華會計師事務所審核之財務報告
Extracted from Financial Statement audited by Luara Lee Yee Wah & Co.

鳴謝

Acknowledgement



香港特別行政區政府民政事務局
The Government of the Hong Kong Special
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香港中文大學聯合書院 United College, The Chinese University of Hong Kong
嶺南大學文化研究系 Department of Cultural Studies, Lingnan University
香港藝術節 The Hong Kong Arts Festival
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參加進念藝術教育活動學校名單

2009 / 10 School List of Participation in Zuni Arts-in-Education Programme

閩光書院 Amoy College
浸信會永隆中學 Baptist Wing Lung Secondary School
佛教善德英文中學 Buddhist Sin Tak College
佛教大雄中學 Buddhist Tai Hung College
佛教葉紀南紀念中學 Buddhist Yip Kei Nam Memorial College
明愛莊月明中學 Caritas Chong Yuet Ming Secondary School
明愛胡振中中學 Caritas Wu Cheng-Chung Secondary School
迦密愛禮信中學 Carmel Alison Lam Foundation Secondary School
迦密中學 Carmel Secondary School
中華基督教會方潤華中學 CCC Fong Yun Wah Secondary School
中華基督教會馮梁結紀念中學 CCC Fung Leung Kit Memorial Sec Sch
中華基督教會協和書院 CCC Heep Woh College
中華基督教會何福堂書院 CCC Hoh Fuk Tong College
中華基督教會基協中學 CCC Kei Heep Secondary School
中華基督教會桂華山中學 CCC Kwei Wah Shan College
中華基督教會銘賢書院 CCC Ming Yin College
中華基督教會蒙民偉書院 CCC Mong Man Wai College
中華基督教會燕京書院 CCC Yenching College
新界西貢坑口區鄭植之中學 Cheng Chek Chee Secondary School Of SK & HH Dist. N.T.
中華基督教會青年會中學 Chinese YMCA Secondary School
潮州會館中學 Chiu Chow Association Secondary School
基督書院 Christ College
基督教正生書院 Christian Zheng Sheng College
金文泰中學 Clementi Secondary School
中華傳道會安柱中學 CNEC Christian College
北角協同中學 Concordia Lutheran School - North Point
孔聖堂中學 Confucius Hall Middle School
金巴崙長老會耀道中學 Cumberland Presbytn Ch Yao Dao Sec School
天主教佑會蕭明中學 DMHC Siu Ming Catholic Sec School
基督教中國佈道會聖道迦南書院 ECF Saint Too Canaan College
風采中學 Elegantia College (Sponsored By Education Convergence)
五邑司徒浩中學 FDBWA Szeto Ho Secondary School
優才（楊殷有娣）書院 G. T. (Ellen Yeung) College
香島中學 Heung To Middle School
天水圍香島中學 Heung To Middle School (Tin Shui Wai)
香海正覺蓮社佛教正覺中學 HHCKLA Buddhist Ching Kok Secondary School
香海正覺蓮社佛教梁植偉中學 HHCKLA Buddhist Leung Chik Wai College
香海正覺蓮社佛教馬錦燦紀念英文中學 HHCKLA Buddhist Ma Kam Chan Memorial English Secondary School
正形設計學校 HK Chingying Institute Of Visual Arts
香港兆基創意書院 HKICC Lee Shau Kee School Of Creativity
香港管理專業協會李國寶中學 HKMA David Li Kwok Po College
港澳信義會慕德中學 HKMLC Queen Maud Secondary School
香港道教聯合會圓玄學院第三中學 HKTA The Yuen Yuen Institute No.3 Secondary School
港大同學會書院 HKUGA College
Holy Family Canossian College
香港知專設計學院 Hong Kong Design Institute (HKDI)
香港專業教育學院 (青衣分校) 多媒體及互聯網科技系 Department of Multimedia and Internet Technology
何東中學 Hotung Secondary School
伊斯蘭脫維善紀念中學 Islamic Kasim Tuet Memorial College
沙田蘇浙公學 Kiangsu-Chekiang College (Shatin)
葵涌循道中學 Kwai Chung Methodist College
天主教郭得勝中學 Kwok Tak Seng Catholic Secondary School
麗澤中學 Lai Chack Middle School

荔景天主教中學 Lai King Catholic Secondary School
梁式芝書院 Leung Shek Chee College
嶺南衛怡紀念中學 Lingnan Hang Yee Memorial Secondary School
嶺南中學 Lingnan Secondary School
樂善堂顧超文中學 Lok Sin Tong Ku Chiu Man Secondary School
龍翔官立中學 Lung Cheung Government Secondary School
妙法寺劉金龍中學 Madam Lau Kam Lung Secondary School Of MFBM
瑪利曼中學 Marymount Secondary School
李惠利中學 Methodist Lee Wai Lee College
馬錦明慈善基金馬陳端喜紀念中學 MKMCF Ma Chan Duen Hey Memorial College
天主教南華中學 Nam Wah Catholic Secondary School
新亞中學 New Asia Middle School
聖母院書院 Notre Dame College
聖母玫瑰書院 Our Lady Of The Rosary College
寶賢中學 Po Kok Secondary School
保良局羅氏基金中學 Po Leung Kuk Laws Foundation College
保良局胡忠中學 Po Leung Kuk Wu Chung College
寶血女子中學 Precious Blood Secondary School
培英中學 Pui Ying Secondary School
伊利沙伯中學舊生會中學 QES Old Students' Association Sec School
上水官立中學 Sheung Shui Government Secondary School
聖公會白約翰會督中學 SKH Bishop Baker Secondary School
聖公會聖三一堂中學 SKH Holy Trinity Church Secondary School
聖公會梁季彝中學 SKH Leung Kwai Yee Secondary School
聖公會李福慶中學 SKH Li Fook Hing Secondary School
聖公會呂明才中學 SKH Lui Ming Choi Secondary School
聖公會聖馬利亞堂莫慶堯中學 SKH St Mary's Church Mok Hing Yiu College
南島中學 South Island School
荃灣聖方濟中學 St. Francis Xavier's School, Tsuen Wan
聖保羅書院 St. Paul's College
德蘭中學 St. Teresa Secondary School
香港神託會培敦中學 Stewards Pooi Tun Secondary School
順德聯誼總會鄺裕彤中學 STFA Cheng Yu Tung Secondary School
東華三院馬振玉紀念中學 T.W.G.Hs. C. Y. Ma Memorial College
東華三院甲寅年總理中學 T.W.G.Hs. Kap Yan Directors' College
東華三院呂潤財紀念中學 T.W.G.Hs. Lui Yun Choy Memorial College
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東華三院馮黃鳳亭中學 T.W.G.Hs. Mrs Fung Wong Fung Ting College
東華三院辛亥年總理中學 T.W.G.Hs. Sun Hoi Directors' College
東華三院邱子田紀念中學 T.W.G.Hs. Yau Tze Tin Mem College
大埔官立中學 Tai Po Government Secondary School
德雅中學 Tak Nga Secondary School
香港中文大學 - 東華三院社區書院 The Chinese University of Hong Kong
- Tung Wah Group of Hospitals Community College
紡織學會美國商會胡漢輝中學 TIACC Woo Hon Fai Secondary School
天水圍官立中學 Tin Shui Wai Government Secondary School
曾璧山中學 Tsang Pik Shan Secondary School
基督教崇真中學 Tsung Tsin Christian Academy
仁愛堂田家炳中學 Yan Oi Tong Tin Ka Ping Secondary School
職業訓練局邱子文高中華學校 Yeo Chei Man Senior Secondary School
耀中國際學校 (中學) Yew Chung International School - Secondary
英華女學校 Ying Wa Girls' School
港青基信書院 YMCA Of Hong Kong Christian College
青年學院 Youth College
余振強紀念中學 Yu Chun Keung Memorial College
基督教香港信義會元朗信義夜校 Yuen Long Lutheran Evening School of the Evangelical Lutheran Church of Hong Kong

全年活動年表

活動類別	日/月	節目名稱	主 / 合辦機構	場地 觀眾 / 出席 / 參與人數 (場次 / 節數)	參與計劃主要成員
2009年					
L	26/3 - 29/5	通識教育工作坊 (媒體)	進念及香港兆基創意書院合辦	香港兆基創意書院 16 (10)	主持：莫健偉、胡恩威、于逸堯、黎達達榮、楊永德
L	8/4	文化研究就業講座	香港中文大學文化及宗教研究系	香港中文大學 30 (1)	主講：胡恩威
P	30/4, 1-3 & 5-9/5	通識劇場《香港電視終極檢討》公開演出及學生導賞專場	進念主辦，香港兆基創意書院合辦	兆基創意書院多媒體劇場 3,119 (12)	編導：胡恩威 報告分析：香港兆基創意書院師生
L	17-18/4	先鋒獎啟動儀式暨先鋒講堂演講	《SURFACE》中國	北京 121 (4)	主講：榮念曾
P	23/5	鹿特丹國際歌劇節 榮念曾實驗劇場《荒山淚》	鹿特丹歌劇聯盟	荷蘭鹿特丹 Rotterdamse Schouwburg Theatre 704 (2)	編導：榮念曾
P	25/6	第四屆中國崑曲藝術節 多媒體崑曲《臨川四夢湯顯祖》	中華人民共和國文化部和江蘇省人民政府	江蘇省蘇州崑劇院劇場 210 (1)	策劃及編導：胡恩威 編劇：張弘
L	4/7	公共政策圓桌系列－發展教育樞紐：香港的機遇與挑戰	香港城市大學亞洲管治研究中心、新力量網絡合辦	香港城市大學 50 (1)	主講：胡恩威
L	18/7	嶺南大講壇・公眾論壇：香港城市規劃	中共廣東省委宣傳部、廣東省社會科學界聯合會	廣東省科技圖書館 200 (1)	主講：榮念曾
L	24/7	領袖訓練夏令營	香港大學通識教育 香港青年協會	香港大學 110 (1)	主講：胡恩威
R	7-9	學生暑期實習生計劃	香港專業教育學院、汕頭大學長江設計學院、清華大學美術學院、香港兆基創意書院協辦及參與	香港兆基創意書院及香港文化中心 38 (1項 / 10周)	
L	1/8	澳門文化創意產業發展研討會：香港創意產業	中國社會科學院研究生院澳門校友會	澳門世界貿易中心 50 (1)	主講：榮念曾
L	5,12,19,26/9	國民藝術教育計劃「中國建築美學」講座系列	建築是藝術節 進念及中文大學建築學院合辦	香港藝術館演講廳 505 (4)	策劃：何培斌
O	18/9	國民藝術教育計劃 暨 「建築是藝術節」開幕禮及演出	建築是藝術節 進念主辦	香港文化中心大堂舞台 296 (1)	主禮：曾德成
P	18-20/9	社會劇場《東宮西宮8西九龍珠》公開演出及學生導賞專場		香港文化中心大劇院 5,560 (5)	編導：胡恩威
P	25-27/9	多媒體音樂劇場《大紫禁城》公開演出及學生導賞專場		香港文化中心大劇院 5,224 (5)	編導/設計：胡恩威 音樂：于逸堯
P	25-27/9	大野—雄藝術節2009《荒山淚》劇場演出及開幕典禮特別演出	BankART 1929、大野—雄舞蹈研究所	日本橫濱BankART Studio NYK 3C 320 (3)	編導：榮念曾
L	28/9	國民藝術教育計劃「故宮的歷史展現及現代意義」演講座談	建築是藝術節 進念及中文大學建築學院合辦	香港藝術館演講廳 124 (2)	策劃：何培斌
P	28-30/9	亞太表演藝術聯盟國際會議 交流演出	亞太表演藝術聯盟	日本橫濱 岡本房雄宅 (劇場) 610 (3)	藝術指導：榮念曾 創作演出：柯軍
L	28-30/9	亞太表演藝術聯盟國際會議	亞太表演藝術聯盟	橫濱 20 (1)	主講：榮念曾
P	30/9- 2/10	多媒體建築音樂劇場 <i>Looking For Mies</i> (重演)	建築是藝術節 進念主辦	香港文化中心大劇院 1,024 (3)	編導/設計：胡恩威 音樂：VSOP
P / L	30/9- 3/10	音樂+演談《建築是…音樂對話》		香港文化中心劇場 429 (4)	音樂策劃：許敖山 演談策劃：domus China
E	1-13/9 18/9-2/10	「再思再創・我們的文化海旁」展覽		香港文化中心大堂 170,000 (3)	策劃：鄭炳鴻
E	14/9-11/10	「我的現代建築師」展覽			創作人：林嘉欣、黎達達榮、利志達
E	17/9-4/10	國民藝術教育計劃「大紫禁城」展覽			顧問：趙廣超 策劃：胡恩威 設計總監：黃炳培
L	9-10	國民藝術教育計劃「大紫禁城」展覽學生導賞		香港文化中心大堂 735(27)	
L	2/10	講座示範《電樂樂・奏樂樂》		香港文化中心劇場 88 (1)	主持：潘德恕、Sin:Ned
L	6/10	每周名人講座：「我對西九文化區的願景」	香港樹仁大學新聞與傳播學系	香港樹仁大學 120 (1)	主講：榮念曾
P	8-11/10	委約崑劇《紫禁城遊記》公開演出及學生導賞專場	建築是藝術節 進念主辦	香港文化中心劇場 871 (5)	編導：胡恩威 編劇：張弘
P	16-18/10	多媒體音樂劇場 <i>Corbu and Kahn</i> 公開演出及學生導賞專場		香港文化中心劇場 1,224 (5)	編導/設計：胡恩威 音樂：蔡德才
L	16-19 /10	城市文化交流會議2009	進念、香港當代文化中心合辦	香港兆基創意書院 640 (5)	主講：榮念曾

活動類別	日期	節目名稱	主 / 合辦機構	場地 觀眾 / 出席 參與人數 (場次 / 節數)	參與計劃主要成員
P / L	17,18/10	音樂+漫談《城市漫遊》	建築是藝術節 進念主辦	香港兆基創意書院多媒體劇場 273 (2)	音樂策劃：許敖山 對談策劃：城市畫報
L	21/10	建築系課程: 創意工業	香港大學	香港大學 70 (1)	主講：胡恩威
L	25/10	文化創意發展國際研討會：兩岸當代藝術與設計前瞻	臺北縣政府文化局	臺北縣政府大樓 250 (1)	主講：榮念曾
E	16/10-7/11	「建築是藝術節」主題展覽(巡迴展)	進念及香港當代文化中心合辦	香港兆基創意書院展廳 1400 (1)	策劃：胡恩威
L	7 / 11	西九論壇之西九規劃	進念及香港當代文化中心合辦	香港兆基創意書院多媒體劇場 140 (1)	主持：黃英琦
O	11 / 11	陽光計劃《存為愛・孩子的力量》	愛信望慈善基金會主辦；進念協辦	銅鑼灣聖保祿學校大禮堂 900 (1)	講者：嘉旺竹巴法王、范徐麗蓉
L	6,13/ 11	國民藝術教育計劃 - 「大紫禁城」多媒體創意工作坊	建築是藝術節 進念主辦	香港兆基創意書院 19 (2)	主持：于逸堯、黎達達榮、陳浩峰
L	13 / 11	《心經》講座	進念	香港兆基創意書院多媒體劇場 215 (1)	主講：釋衍空
L	16/11	創意及視覺藝術	香港科技大學生活學習社群	香港科技大學 25 (1)	主講：榮念曾
L	19-21/11	榮念曾講座系列	上海戲劇學院創意學院	上海戲劇學院 150 (3)	主講：榮念曾
P/L	20-22/11	多媒體生命劇場《心經即是巴哈》公開演出、學生導賞專場 演後講座	進念	香港文化中心劇場 1,083 (5)	編導/設計：胡恩威 大提琴：李有洪 主講：釋法光、 釋衍空
P	27-29/11	社會劇場《東宮西宮8.2西九龍珠》(升呢版)公開演出及學生導賞專場	進念	香港文化中心大劇院 3,999 (4)	編導：胡恩威
L	28/11	創意產業的解構及建構—政府，企業界及仲介組織的角色	南京大學創意策劃研修班	南京大學 30 (1)	主講：榮念曾
P	5,6/12	第22屆歐羅巴利亞國際文化藝術節 崑曲《臨川四夢湯顯祖》	歐羅巴利亞	比利時布魯塞爾 Bozar Theatre Hall M 919 (2)	編導：胡恩威 編劇：張弘
L	21/12	世界華人戲劇教育會議開幕講座：「廿一世紀的創意教育」	香港演藝學院、 香港教育劇場論壇	香港演藝學院 80 (1)	主講：榮念曾
2010年					
L	17/1	把握西九機遇，制定文化政策 落實全方位藝術教育研討會	九龍社團聯會及西九新動力合辦	香港理工大學香港專上學院 60 (1)	主講：胡恩威
L	27/1	認識2010上海世博講座系列： 從文化藝術角度看上海世博	香港中華文化發展聯合會	香港教育局東座 120 (1)	主講：胡恩威
L	24/2	書院聚會：香港文化發展	香港中文大學聯合書院	香港中文大學邵逸夫堂 1,300 (1)	主講：胡恩威
L	12/3	芳艷芬傑出中國文化研究講座 2010：尋找文化樞紐	嶺南大學文化研究系	嶺南大學 70 (1)	主講：榮念曾
L	16/3	《夜奔》—崑劇示範	進念及香港兆基創意書院合辦	香港兆基創意書院 80 (1)	主持：榮念曾、楊陽
P	25-27/3	榮念曾實驗劇場《夜奔》	進念及香港藝術節聯合委約	香港文化中心劇場 772 (3)	編導：榮念曾
R	全年進行	多媒體表演藝術 / 通識教育課程	進念及香港兆基創意書院合辦	香港兆基創意書院 400 (40周 x 4節)	進念創作及教育小組成員

活動類別 - **P** 演出 **L** 講座/工作坊/導賞/示範/會議 **E** 展覽 **R** 研究發展 **O** 其他公開活動

E+E香港文化出版系列 (進念出版)
4/2009《經濟危機文化機遇？》
7/2009《香港的敵人是香港人自己》
3/2010《大紫禁城多媒體教學素材》

Activity Chart

Type	Date	Project Title	Presenter / Co-presenter	Venue No. of Audience / Participant (No. of Performance/ Activity)	Core Team Member
2009					
L	26/3 – 29/5	Liberal Studies Workshop on Media	Co-presented by Zuni & HKICC Lee Shau Kee School of Creativity	HKICC Lee Shau Kee School of Creativity 16 (10)	Hosts: Patrick Mok, Mathias Woo, Yu Yat-yiu, Lai Tat-tat-wing, David Yeung
L	8/4	Career Talk on Cultural Studies	Department of Cultural and Religion Studies, The Chinese University of Hong Kong	The Chinese University of Hong Kong 30 (1)	Speaker: Mathias Woo
P	30/4, 1-3 & 5-9/5	Social Theatre - <i>The Ultimate Review on HK TV</i> Public Performance + Student Matinee	Presented by Zuni, Co-presented by HKICC Lee Shau Kee School of Creativity	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 3,119 (12)	Director and Scriptwriter: Mathias Woo
L	17-18/4	The Avant Guardian Awards Kickoff Ceremony cum the Avant Guardians Lecture Hall Inaugural Speech	<i>Surface</i> China	Beijing 121 (4)	Speaker: Danny Yung
P	23/5	International Opera Festival, Operadagen Rotterdam Danny Yung Experimental Theatre - <i>Tears of Barren Hill</i>	Opera Rotterdam	Grote Zaal, Rotterdamse Schouwburg Theatre, Rotterdamse, The Netherlands 704 (2)	Director and Scriptwriter: Danny Yung
P	25/6	The 4th Kunqu Festival of China Kunqu – <i>Tang Xianzu's Dream on Dreams</i>	Jiangsu People's Government, The Ministry of Culture of the People's Republic of China	Jiangsu Province Suzhou Kun Opera Theatre 210 (1)	Producer, Director and Scriptwriter: Mathias Woo Scriptwriter: Zhang Hong
L	4/7	Public Policy Roundtable Series: Hong Kong as Education Hub	Co-presented by Governance in Asia Research Centre, City University of HK & Synergy Net	The City University of Hong Kong 50 (1)	Speaker: Mathias Woo
L	18/7	Lingnan Forum, Public Forum: Hong Kong City Planning	The Communist Propaganda Department of the Guangdong Province, The Guangdong Province Social & Science Alliance	Guangdong Province Science & Technologies Library 200 (1)	Speaker: Danny Yung
L	24/7	Summer School for Effective Leadership	General Education Unit of the University of Hong Kong, The Hong Kong Federation of Youth Groups	The University of Hong Kong 110 (1)	Speaker: Mathias Woo
L	1/8	Macau Creative Industries Development Conference: Hong Kong Creative Industries	Association of the Chinese Academy of Social Sciences Graduate Alumni of Macau	World Trdae Center Macau 50 (1)	Speaker: Danny Yung
R	7-9	Summer Student Internship Programme	Co-presented and participated by Hong Kong Institute of Vocational Education, Cheung Kong School of Art and Design of Shantou University, Academy of Art and Design, Tsinghua University & HKICC Lee Shau Kee School of Creativity	HKICC Lee Shau Kee School of Creativity & Hong Kong Cultural Centre 38 (1 / 10 weeks)	
L	5,12,19, 26/9	National Arts Education Programme – Lecture Series on <i>"Aesthetics of Chinese Architecture"</i>	Co-presented by Zuni & School of Architecture, the Chinese University of Hong Kong-Architecture is Art Festival	Lecture Hall, Hong Kong Museum of Art 505 (4)	Curator: Ho Puay Peng
O	18/9	Opening Ceremony and Performance of National Arts Education Programme cum Architecture is Art Festival	Zuni - Architecture is Art Festival	Foyer Stage, Hong Kong Cultural Centre 296(1)	Guest of Honour: Tsang Tak-sing
P	18-20/9	Social Theatre – <i>East Wing West Wing 8 West Kowloon Dragon Ball</i> Public Performance + Student Matinee		Grand Theatre, Hong Kong Cultural Centre 5,560 (5)	Director and Designer: Mathias Woo
P	25-27/9	Multimedia Music Theatre – <i>The Forbidden City</i> Public Performance + Student Matinee		Grand Theatre, Hong Kong Cultural Centre 5,224 (5)	Director and Designer: Mathias Woo Music: Yu Yat Yiu
P	25-27/9	Kazuo Ohno Festival 2009 <i>Tears of Barren Hill</i> Theatre Performance and Opening Ceremony Special Performance	BankART 1929, Kazuo Ohno Dance Studio	BankART Studio NYK C, Yokohama, Japan 320 (3)	Director and Scriptwriter: Danny Yung
L	28/9	National Arts Education Programme - Public Seminar on "The Conservation, presentation and Significance of the Forbidden City"	Co-presented by Zuni & School of Architecture, the Chinese University of Hong Kong-Architecture is Art Festival	Lecture Hall, Hong Kong Museum of Art 124 (2)	Curator: Ho Puay Peng
P	28-30/9	Performance at the APPAN International Conference	Asia-Pacific Performing Arts Network (APPAN)	Yokohama Kannal Hall (Theatre), Yokohama, Japan 610 (3)	Artistic Director: Danny Yung Creative Performer: Ke Jun
L	28-30/9	Asia Pacific Performing Arts Network (APPAN) Conference	Asia Pacific Performing Arts Network (APPAN)	Yokohama 20 (1)	Speaker: Danny Yung
P	30/9– 2/10	Multimedia Architecture Music Performance - <i>Looking for Mies (Re-run)</i>	Zuni - Architecture is Art Festival	Grand Theatre, Hong Kong Cultural Centre 1,024 (3)	Director and Designer: Mathias Woo Music: VSOP
P / L	30/9– 3/10	Music + Lecture - <i>Architecture is... Discourse with Music</i>		Studio Theatre, Hong Kong Cultural Centre 429 (4)	Music Curator: Steve Hui (Nerve) Lecture Curator: domus China
E	1-13/9 18/9-2/10	Exhibition - <i>Rethinking the Cultural Waterfront</i>		Foyer, Hong Kong Cultural Centre	Curator: Chang Ping-hung
E	14/9-11/10	Exhibition - <i>My Modern Architects</i>			Artists: Karena Lam, Lai Tat-tat Wing, Li Chai Tak
E	17/9-4/10	National Arts Education Programme Exhibition – <i>The Forbidden City</i>			Advisor: Chiu Kwong-chiu Curator: Mathias Woo Design Director: Stanley Wong
L	9-10	National Arts Education Programme Exhibition Guided Tour – <i>The Forbidden City</i>		Foyer, Hong Kong Cultural Centre	

Type	Date	Project Title	Presenter / Co-presenter	Venue No. of Audience / Participant (No. of Performance/ Activity)	Core Team Member
2009					
L	2/10	Demonstration & Lecture for Student - <i>Enjoy Electronic Music. Enjoy It Live!</i>	Zuni - Architecture is Art Festival	Studio Theatre, Hong Kong Cultural Centre	Host: Pun Tak Shu, Sin:Ned
L	6/10	Weekly Assembly: My Vision on WKCD	Department of Journalism and Communication, Hong Kong Shue Yan University	Hong Kong Shue Yan University	Speaker: Danny Yung
P	8-11/10	Kunqu - <i>A Tale of the Forbidden City</i> Public Performance + Student Matinee	Zuni - Architecture is Art Festival	Studio Theatre, Hong Kong Cultural Centre 871 (5)	Director and Scriptwriter: Mathias Woo Scriptwriter: Zhang Hong
P	16-18/10	Multimedia Music Performance - <i>Corbu and Kahn</i> Public Performance + Student Matinee		Studio Theatre, Hong Kong Cultural Centre 1,224 (5)	Director and Designer: Mathias Woo Music: Jason Choi
P / L	17,18/10	Music + Dialogues - <i>City Odyssey</i>		Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 273 (2)	Music Curator: Steve Hui (Nerve) Dialogues Curator: City Pictorial
L	16-19 /10	City-to-City Cultural Exchange Conference 2009	Co-present by Zuni & HKICC	HKICC Lee Shau Kee School of Creativity	Speaker: Danny Yung
L	21/10	Lecture of Department of Architecture: Creative Industries	The University of Hong Kong	The University of Hong Kong 70 (1)	Speaker: Mathias Woo
L	25/10	International Symposium on the Development of Cultural and Creative Industries: Outlook for Contemporary Art and Design in China and Taiwan	Cultural Affairs Bureau of Taipei County Government	Administration Building of Taipei County 250 (1)	Speaker: Danny Yung
E	16/10-7/11	"Architecture is Art Festival" Exhibition Tour	Co-presented by Zuni & HKICC Lee Shau Kee School of Creativity	Gallery, HKICC Lee Shau Kee School of Creativity 1,400 (1)	Coordinator: Bowie Chow
L	7/11	Forum on West Kowloon Cultural District – Planning of WKCD	Co-presented by Zuni & Hong Kong Institute for Contemporary Culture	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 140 (1)	Moderator: Ada Wong
E	11/11	Project Sunshine – <i>Live To Love - Power of Children</i>	Presented by LoveFaithHope Charitable Foundation, Co-hosted by Zuni	School Hall, St. Paul's Convent School 900 (1)	Speakers: Gyalwang Drukpa, Rita Fan
L	6,13/11	National Arts Education Programme - <i>The Forbidden City Multimedia Creative Workshop</i>	Zuni - Architecture is Art Festival	HKICC Lee Shau Kee School of Creativity	Host: Yu Yat Yiu, Lai Tat-tat Wing, Cedric Chan
L	13/11	<i>The Heart Sutra</i> Talk	Zuni	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity	Speaker: Sik Hin Hung
L	16/11	<i>On Creativity and Visual Arts</i>	Living Learning Communities, The Hong Kong University of Science and Technology	The Hong Kong University of Science and Technology 25 (1)	Speaker: Danny Yung
L	19-21/11	Lecture Series by Danny Yung	Creative School of Shanghai Theater Academy	Shanghai Theater Academy 150 (3)	Speaker: Danny Yung
P / L	20-22/11	Multimedia Life Insight Theatre Series – <i>The Heart of Bach</i> Public Performance + Student Matinee+ Post Performance Lecture	Zuni	Studio Theatre, Hong Kong Cultural Centre 1,083 (5)	Director and Designer: Mathias Woo Cellist: Yoohong Lee Speakers: KL Dhammajoti, Sik Hinhung
P	27-29/11	Social Theatre – <i>East Wing West Wing 8.2 West Kowloon Dragon Ball (Re-run)</i> Public Performance + Student Matinee	Zuni	Grand Theatre, Hong Kong Cultural Centre 3,999 (4)	Producer, Director and Scriptwriter: Mathias Woo
L	28/11	"The Deconstruction and Construction of Creative Industries: The Respective Roles of Government, Entrepreneurs and Intermediary Organizations" Seminar	School of Creative Strategies, Nanjing University	Nanjing University 30 (1)	Speaker: Danny Yung
P	5,6/12	The 22nd Europalia International Arts Festival Kunqu - <i>Tang Xianzu's Dream on Dreams</i>	Europalia International	Bozar Theatre Hall M, Brussels, Belgium 919 (2)	Director and Scriptwriter: Mathias Woo Scriptwriter: Zhang Hong
L	21/12	Closing speech for the World Conference 2009 on Drama and Education in Chinese Communities (DECC): "Creative Education of the 21st Century"	Hong Kong Academy for Performing Arts, Hong Kong Drama/ Theatre and Education Forum	Hong Kong Academy for Performing Arts 80 (1)	Speaker: Danny Yung
2010					
L	17/1	"Grab the Possibilities of West Kowloon, Enact Cultural Policy and Implement All-Round Arts Education" Symposium	Co-presented by Kowloon Federation of Associations & Kowloon West New Dynamic	The Hong Kong Community College of the Hong Kong Polytechnic University 60 (1)	Speaker: Mathias Woo
L	27/1	Talk Series: Understanding of the Shanghai World Expo 2010 - From the Perspective of Culture and Art of SH Expo	The Hong Kong Chinese Culture Development Association	East Wing, Hong Kong Education Bureau 120 (1)	Speaker: Mathias Woo
L	24/2	College Assembly: Hong Kong Cultural Development	United College, The Chinese University of Hong Kong	Sir Run Run Shaw Hall, the Chinese University of Hong Kong 1,300 (1)	Speaker: Mathias Woo
L	12/3	Fong Yim Fun Distinguished Lecture in Chinese Cultural Studies 2010: "In Search of a Cultural Hub"	Department of Cultural Studies , Lingnan University	The Lingnan University 70 (1)	Speaker: Danny Yung
L	16/3	Kunqu Demonstration – <i>Flee by Night</i>	Co-presented by Zuni & HKICC Lee Shau Kee School of Creativity	HKICC Lee Shau Kee School of Creativity 80 (1)	
P	25-27/3	Danny Yung Experimental Theatre – <i>Flee by Night</i>	Co-commissioned by The Hong Kong Arts Festival and Zuni	Studio Theatre, Hong Kong Cultural Centre 772 (3)	Director and Scriptwriter: Danny Yung
R	Whole Year	Multimedia Performing Arts / Liberal Studies Course	Co-presented by Zuni & HKICC Lee Shau Kee School of Creativity	HKICC Lee Shau Kee School of Creativity 400 (40 weeks x 4 sections)	Zuni Creative and Art Education Unit

Event Category **P** = Performance **L** = Lecture / Workshop/ Guided Tour/ Demonstration **E** = Exhibition **R** = Research and Development **O** = Other Public Event

E+E Cultural Publications
4/2009 *Cultural Opportunities in Economic Crisis?*
7/2009 *Hong Kong is Its Own Enemy*
3/2010 *The Forbidden City Multimedia Educational Kit*

中正仁德

皇建有極

太和殿

義閣

永祥門

隆福門

太和門

泰新門

進念
二十面體
ZUNI ICOSAHEDRON