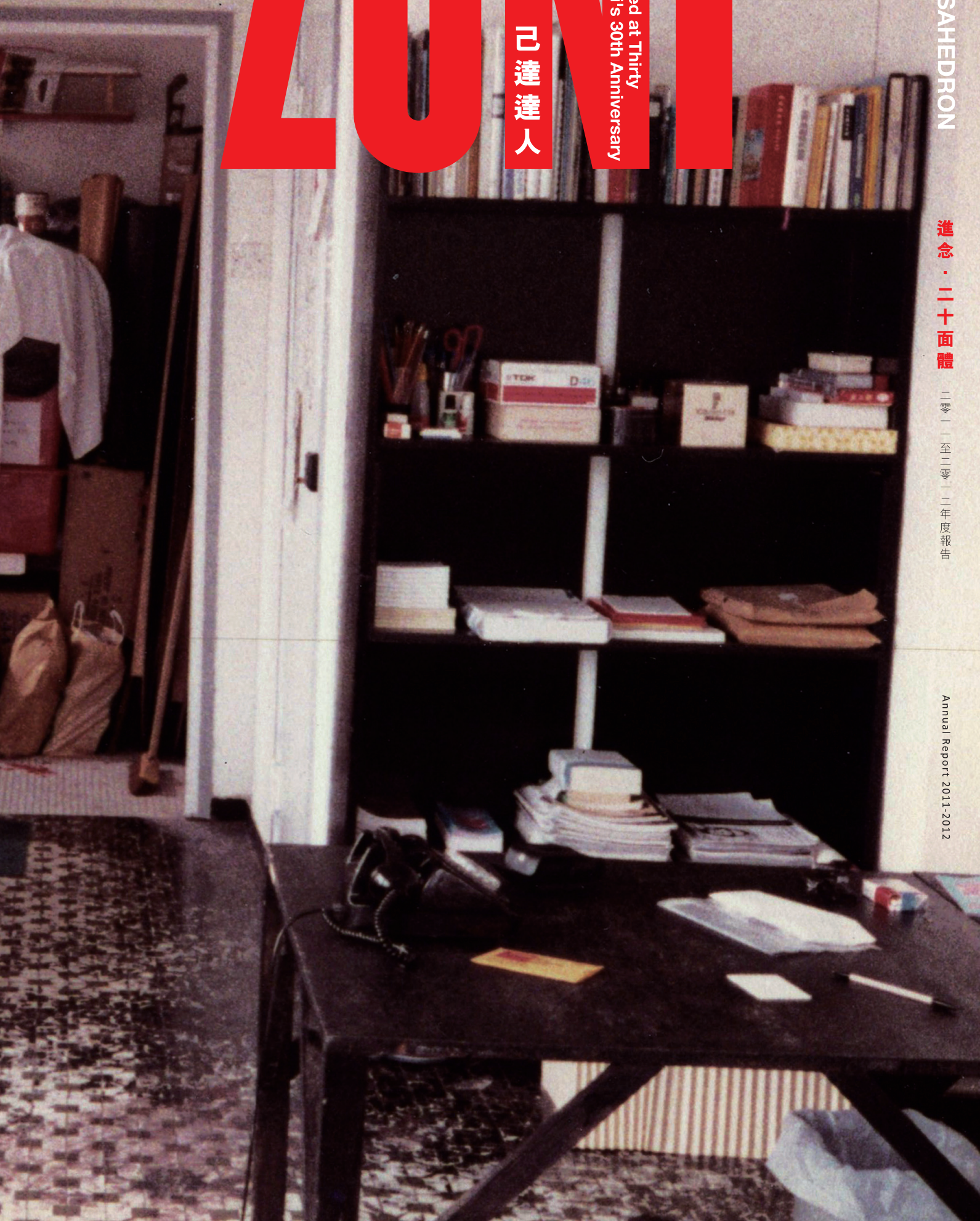


Getting Established at Thirty  
- Celebrating Zuni's 30th Anniversary

三十而立 已達達人

# ZUNI



進念 · 二十面體

Zuni Icosahedron

|| 總 || 研 || 驗 || 二 年 最 後 日 || Annual Report 2011-2012

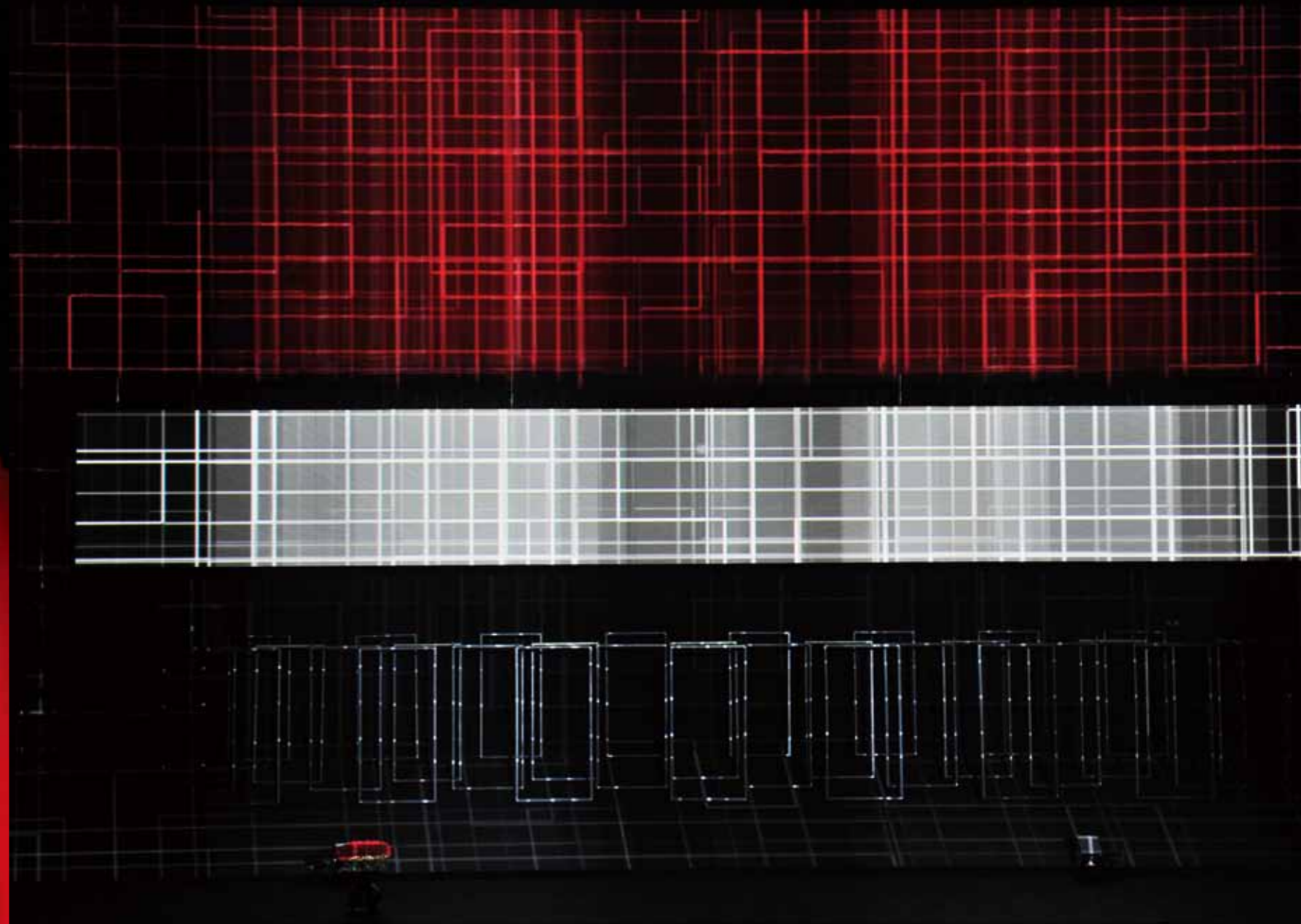
# 戲劇的力量

## 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，在劇場裏面，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。



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

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

Theatre is not life, but life can be enlightened by theatre – regaining lost feelings and memories, recounting the good and bad of the world, searching for various possibilities of living and life. This is Zuni Theatre; this is the power of real time, real space of theatre.

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進念·二十面體 二零一一至二零一二年度報告  
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 Zuni Icosahedron is the Venue Partner of the Hong Kong Cultural Centre



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

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 惠施·慈善機構

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# 進念·二十面體

進念·二十面體，1982 年成立，本地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。現為香港九個主要專業表演藝團之一，2009 年始成為香港文化中心的場地伙伴團體。

多年來，在會員的支持及在聯合藝術總監榮念曾、胡恩威的帶領下，已發展成為香港最具代表性的實驗藝團，原創劇場作品逾 190 齣，曾獲邀前往世界各地逾 30 個城市演出和交流；並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，近年亦致力促進非物質文化遺產（表演藝術）的傳承和發展。

以「經典重現」、「傳統創新」、「多媒體劇場」、「社會劇場」為四大藝術方向，進念的實驗性和顛覆性，不斷啟發着華人社會的藝術和舞台美學發展。

## ZUNI ICOSAHEDRON

Zuni Icosahedron, founded in 1982, is a Hong Kong based international experimental theatre company and a non-profit making charitable cultural organization. Zuni is one of the nine major professional performing arts companies in Hong Kong, and has become venue partner of the Hong Kong Cultural Centre since 2009.

As a premier experimental theatre, Zuni has produced more than 190 original productions of alternative theatre and multimedia performances, and been invited to more than 30 cities around the globe for cultural exchange and performances.

With the support of its members, and under the leadership of the Co-Artistic Directors, Danny Yung and Mathias Woo, Zuni has been active in video, sound experimentation and installation art, as well as in the area of arts education, arts criticism, cultural policy research and international cultural exchange. Recently, Zuni has been undertaking the mission of preserving and developing Intangible Cultural Heritage (Performing Arts).

With “Reinterpret Classics”, “Reinvent Tradition”, “Recreate Theatre and Media Technology” and “Reconnect Theatre with Social Movement” as our major artistic directions, Zuni has been most inspiring in developing the aesthetics of theatre in Chinese society, with its experimental and subversive nature.

# 進念願景

## ZUNI VISION

### 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龍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 China; 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.

Enhancing the overall humanistic quality of our society through a wide range of arts and cultural education activities.

Professor Hang Jian  
Vice Dean, Academy of Arts and Design  
Tsinghua University

An indispensable cultural asset of Hong Kong.

Lin Hwai-min  
Founder & Artistic Director of Cloud Gate Dance Theatre

Remarkable efforts made in terms of promoting and inspiring the development of arts and culture.

Stan Lai Sing-chuen  
Artistic Director, Performance Workshop

Nourishing generation after generation of cutting-edge talent.

Professor Zhang Longxi  
Chair Professor of Comparative Literature and Translation  
City University of Hong Kong  
Foreign Member of the Royal Swedish Academy of Letters  
History and Antiquities

An exchange platform built on humanistic spirits.

Professor Leo Lee Ou-fan  
Sin Wai Kin Professor of Chinese Culture  
The Chinese University of Hong Kong

透過多元化的藝術文化教育工作，提升社會整體人文素質。

清華大學美術學院副院長  
杭間教授

是香港不可或缺的文化資產。

雲門舞集創辦人及藝術總監  
林懷民

對文化藝術發展的推動和啟發令人銘記。

表演工作坊藝術總監  
賴聲川

滋養了一代又一代的新銳人材。

比較文學及翻譯講座教授  
香港城市大學  
瑞典皇家文、歷史及考古學院外籍院士  
張隆溪教授

人文精神為本的交流平台。

李歐梵教授  
香港中文大學  
洗為堅中國文化講座教授

...their success was based on meticulous preparation and creative talent.

Professor Jonathan D. Spence  
Sterling Professor of History Emeritus  
Department of History, Yale University

Their accomplishments in promoting the arts as a vital force in Hong Kong's development as an all around World City beyond economics have been crucial.

Professor Tunney Lee  
Professor Emeritus of Architecture and City Planning  
Department of Urban Studies and Planning  
Massachusetts Institute of Technology

Zuni has helped Hong Kong establish itself as a centre for experimental theatre and cross-disciplinary creative exchange.

Hans-Georg Knopp  
Former Secretary-General, Goethe-Institut

The experimental theatre of Zuni has become an exchange platform for exploring spirits of humanism.

Dr. Rossella Ferrari  
Lecturer, SOAS, University of London

Zuni produces a great diversity of high-quality theatrical works characterized by experimental forms of artistic expression...

Yusaku Imamura  
Director, Tokyo Wonder Site  
Counselor on Special Issue to the Governor  
Tokyo Metropolitan Government

...：他們的成功在於一絲不苟的準備功夫與創意天賦。

史景遷教授  
美國耶魯大學歷史系  
史特林講座榮休教授

他們在推動藝術方面的成就，是香港發展為一個超越經濟的全面的世界城市中不可或缺的力量，也至關重要。

李燦輝教授  
美國麻省理工學院  
都市研究與計劃系榮休教授

進念協助將香港建設成一個實驗劇場與跨媒體創意交流的中心。

漢斯－格奧爾格·克諾普  
前歌德學院總秘書長

進念的實驗劇場成了探討人文精神的交流平台。

費萊麗博士  
倫敦大學亞非學院講師

進念製作了許多不同而優秀的劇場作品，其特色為以實驗的形式作藝術的表達……

今村有策  
Tokyo Wonder Site 館長  
東京都顧問

# 三十而立，已達達人

進念創團三十周年



## 進念董事會主席 靳埭強 博士

進念年屆「而立」之年，喜獲來自歐、亞、美及兩岸三地文藝和學術界等人士致函民政事務局局长，高度肯定進念多年來對藝術和社會的影響。「三十而立」語出孔子，《論語》亦云：「夫仁者，己欲立而立人，己欲達而達人。能近取譬，可謂仁之方也已。」自己求得通達，也期望讓別人求得通達。一直以來，進念除了致力於創作優質實驗藝術，也努力於培訓藝術人才、促進香港成為國內外的文化藝術交流平台，從而發展多元文化、提升人文素質。

2011/12 年度完成首屆於香港文化中心的「場地伙伴計劃」，在藝術上延續推動實驗藝術的探索和創新精神，並開拓國內外合作：與新加坡「戲劇盒」聯合製作《百年之孤寂 10.0 — 文化大革命》先後在香港及新加坡兩地上演、與「上海話劇藝術中心」合作《唱 K 回憶錄》年度內亦於香港及上海公演，並首次邀請台灣「雲門 2」原創作品《5 Part 舞》來港演出；兩年一度的「建築是藝術節 2011」環繞「歷史」、「先鋒」、「房屋」三個主題，包括劇場節目有委約新劇本《中國建築 100 年》、多媒體百年藝術歌曲演唱會《鐵路像記憶一樣長》、多媒體建築音樂劇場《包豪斯的建築設計宣言》，以及先鋒舞蹈劇場《B.O.B.\* 之終極版》；還有，在「非物質文化遺產」頒布中國崑曲及日本能劇獲列入代表作名錄十周年之際，策劃中日交流合作劇目《靈戲》及《致意》。

在藝術教育、外展及推廣方面，進念主、合辦計劃以本地中學、大專學生和公眾為目標。以學生為對象的活動有：與多間本地學院合作的「進念實習生計劃」、「學生導賞專場」計劃、「國民藝術教育計劃」展覽導賞、崑劇到校示範演出、《百年之孤寂 10.0》工作坊、詩歌創作講座等。針對公眾的藝術推廣活動更為多元化，策劃「宗教音樂賞析系列」導賞及示範演出、演後座談、形體及舞蹈工作坊、崑能（傳統、當代）大師工作坊、「中國建築百年辛路 (1911-2011)」系列講座及研討會、主題展覽「國民藝術教育計劃—中國火車建築一百年」、「火車詩歌計劃」展覽 / 讀詩會及討論會、展覽「城市的居住與生活—牛棚藝術村及鄰近社區居住可持續發展研究」等等。

兩位聯合藝術總監及團員分別到訪多個城市，進行演出、考察、演講、會議等交流活動。內地城市有：深圳、北京、天津、南京、蘇州、杭州、成都、重慶、上海；其他城市有：美國劍橋、東京、橫濱、新加坡。由進念及東京「座・高圓寺」共同主催的「非物質文化遺產—崑能文化交流計劃」，在年度內不單進行演出創作交流，由進念主辦的相關論壇更為全年焦點活動，來自多個亞洲地區及美國的藝術家、專家和學者來港參加會議。

可見進念的「實驗」不再是單純的舞台美學實驗，實驗舞台已延展為與社會各項議題互動的交流和教育平台。榮念曾等人於 1982 年創立進念，經過 30 年來與時代的互動演變、專業化發展，驕人成績有目共睹，我們期望「三十而立」的進念，為香港文化的未來發展盡一分力的同時，繼續擔任中華文化藝術的前瞻力量，在亞洲和世界舞台上扮演橋梁和推動探索的角色。



■ 靳埭強 博士 SBS

國際著名設計師及藝術家，擅長水墨畫，作品受高度評價，為首位華人名列世界平面設計師名人錄，現為國際平面設計聯盟 AGI 中國分會主席，2005 年獲香港理工大學頒授榮譽設計學博士，並於 2010 年香港特區頒予銀紫荊星章勳銜。

## Getting Established at Thirty - Celebrating Zuni's 30th Anniversary



### Dr. Kan Tai-keung Chairperson, Zuni Icosahedron

Zuni has arrived at the age of what is traditionally described as "being established". Congratulatory notes have poured in to the Secretary for Home Affairs from circles of the arts and culture as well as academia from Europe, Asia, America, Mainland China, Taiwan and Hong Kong, all of which giving high recognition to Zuni's impacts to the arts and society over the years. The origin of the phrase "At thirty one gets established" can be traced back to Confucius. In the *Analects* or *Lunyu* is this statement: "A benevolent person, wishing to be established himself, seeks also to establish others; wishing to be accomplished himself, he seeks also to help others become accomplished. Treat others as you would treat yourself; this may be called the art of benevolence." Having accomplished our own aims, we also wish to help others accomplish theirs. All along, Zuni has been striving to produce quality experimental art, nurture artistic talents and promote Hong Kong as a platform for cultural and artistic exchange locally and internationally, developing a multicultural environment and enhancing the humanistic quality.

Zuni completed the first term of the Venue Partnership Scheme at the Hong Kong Cultural Centre in 2011/12. During this period, Zuni carried on its spirit of exploration and innovation in fostering experimental art, and also managed to open up collaborations domestically and internationally. These collaborations include *One Hundred Years of Solitude 10.0 - Cultural Revolution*, co-produced with Drama Box

of Singapore and staged in Hong Kong and Singapore. Another collaboration was the re-run of *Remembrance of Karaoke Past* with the Shanghai Dramatic Arts Centre, staged in Hong Kong and Shanghai. Also, for the first time we invited the Cloud Gate 2 from Taiwan to perform their original work *5 Part Dance* in Hong Kong. The biennial "Architecture is Art Festival 2011", which focused upon the themes of "Housing", "History", "Avant-Garde", showcased the commissioned drama performance *One Hundred Years of Chinese Architecture*; multimedia concert of 100 years of art songs *Railway is Like a Long, Winding Recollection*, multimedia architectural music theatre *Bauhaus Manifesto* and the avant-garde dance performance *B.O.B.\* The Final Cut*. Zuni also curated a Sino-Japanese exchange project that led to collaborations in the repertoire of *The Spirits Play* and *Tribute*, a way of celebrating the 10th anniversary of the Chinese Kunqu and Japanese Noh being included on the Representative List as "Intangible Cultural Heritage".

In the areas of arts education, outreach and promotion, Zuni concentrates on reaching out to local secondary schools and tertiary students as well as the general public. Among activities that targeted students were the "Zuni Professional Internship Scheme" in cooperation with local colleges and universities, the "Guided Tours for Students" scheme, the guided exhibition tours for "National Arts Education Programme", school touring of Kunqu demonstration performances, and workshops and poetry lectures related

to the performance *One Hundred Years of Solitude 10.0*. More diversified art promotion activities which were organised for the public included guided demonstration performances of "The Appreciation of Religious Music Series", post-performance discussions, movement and dance workshops, Kunqu and Noh master class (traditional and contemporary), lectures and seminars on "Adaptation and invention: A century of Chinese Architecture 1911-2011", the thematic exhibition "National Arts Education Programme - One Hundred Years of Chinese Railway & Architecture", exhibition, poetry reading and discussion on "The Railway Poetry Project", and the exhibition of "Habitat City - Sustainable Development of the Community & Housing of Cattle Depot Artist Village".

The two Co-Artistic Directors and group members participated in exchange activities such as performances, studies, lectures and conferences in many mainland cities including Shenzhen, Beijing, Tianjin, Nanjing, Suzhou, Hangzhou, Chengdu, Chongqing and Shanghai and also in overseas cities of Cambridge (USA), Tokyo, Yokohama and Singapore. Jointly initiated by Zuni and Za-Koenji Public Theatre of Tokyo, the "Intangible Cultural Heritage - Cultural Exchange Project on Kunqu and Noh" was completed during the year with performing and creative exchange activities. The related forum organised by Zuni became the finale event of the year with a great number of artists, experts and scholars from the Asian regions and the United States gathered in Hong Kong for the meeting.

It is evident that Zuni's "experimentation" is no longer restricted to experiments on stage aesthetics. The stage for experimentation has been extended to become a platform for exchange and education on various issues in society. Since being founded by Danny Yung and others in 1982, Zuni has reached an age when it is "established" and the group's impressive achievements are for all to see. After 30 years interacting with changing times and developing professionally, we look forward to Zuni continuing to work towards the cultural development of Hong Kong, serving as a forward-looking drive in Chinese arts and culture, and playing a major role in connecting and promoting arts exploration in Asia and the rest of the world.

#### ■ Dr. Kan Tai-keung SBS

As a world-renowned designer and artist, Dr. Kan is highly accomplished in ink painting. The awards he received had brought him to immediate prominence and who was the first Chinese to be included in "Who's Who in Graphic Design" of Switzerland. He is now the Chairman of Chinese Division of the Alliance Graphique Internationale. In 2005, Kan was awarded an Honorary Doctor of Design in the Hong Kong Polytechnic University and is commended officially by receiving the Honor of Silver Bauhinia Star in 2010 from the Hong Kong SAR Government.



30 周年前奏：駐團劇目《百年之孤寂 10.0 - 文化大革命》  
Zuni Repertorie since 1982  
*One Hundred Years of Solitude 10.0 – Cultural Revolution*

- 進念委約與新加坡「戲劇盒」聯合製作 — 香港首演及新加坡華藝節 2012 演出  
Commissioned by Zuni Icosahedron & Co-produced by Drama Box, Singapore  
– Premiered in Hong Kong & Participated in Huayi – Chinese Festival of Arts 2012, Singapore
- 形體聲音工作坊、學生講座、與藝術家對話  
Movement Workshop, Student Lecture, Dialogue with Artists

社會劇場《唱 K 回憶錄》  
*Social Theatre - Remembrance of Karaoke Past (Re-run)*

- 進念與「上海話劇藝術中心」合作 — 香港重演及上海國際藝術節  
Zuni Icosahedron & Shanghai Dramatic Arts Centre Collaboration  
– Re-run in Hong Kong & Participated in Shanghai International Arts Festival

人類非物質文化遺產推廣及發展項目  
*Intangible Cultural Heritage of Humanity Promotion and Development Project*

- 進念與東京「座・高圓寺」共同主催 — 國際崑能研究論壇  
Presented by Zuni Icosahedron, Co-presented by Za-Koenji Public Theatre  
– International Kun and Noh Research Forum
- 崑 / 能大師創作工作坊  
Kun and Noh Master Class
- 崑 / 能劇考察及交流會議 (南京 / 蘇州 / 東京)  
Conference for the Study of Kun and Noh (Nanjing/Jiangsu/Tokyo)
- 崑能創作交流《致意》、《靈戲》  
Kun and Noh Creative Exchanges: *Tribute* and *The Spirits Play* (Performances)
- 亞洲 ICH 表演藝術論壇 — 尋找非物質文化遺產 (表演藝術) 的未來  
Asia ICH Performing Arts Forum – In Search of the Future of Intangible Cultural Heritage (Performing Arts)
- 當代 / 傳統大師工作坊  
Master Class – Contemporary & Traditional Performing Arts
- 崑曲到校示範演出  
School Tour – Kunqu demonstration lecture

全年活動參與人數  
No. of Audiences / Participants

演出、藝術教育及文化交流活動  
Performances, Arts Education and Cultural Exchange Activities:

32,075

藝術及文化推廣：展覽及出版  
(參觀及閱覽估計人次)  
Arts and Cultural Promotions: Exhibitions and Publications (Estimated No. of Attendance and Circulation):

198,000

總結 2011-12 Summary 2011-12



劇場作品  
Theatre Productions

本地及外訪演出項目  
No. of Local Productions and Tours

14

演出場數  
No. of Performances

48

建築是藝術節 2011  
*Architecture Is Art Festival 2011*

歷史  
History

- 全新委約歷史劇場《中國建築 100 年》  
Zuni History Theatre – *One Hundred Years of Chinese Architecture*
- 多媒體音樂劇場《鐵路像記憶一樣長》  
Multimedia Music Theatre – *Railway is Like a Long, Winding Recollection*
- 展覽及學生導賞：國民藝術教育計劃「中國火車建築 100 年」  
Exhibition and Student Guided Tour: National Arts Education Programme – One Hundred Years of Chinese Railway Architecture
- 講座及主題研討會  
「中國建築百年辛路 (1911-2011) 社會營造之演替」論壇  
Lecture and Seminar: Adaptation and Invention – A Century of Chinese Architecture 1911-2011
- 展覽、詩集出版、學生講座及讀詩會  
「火車詩歌計劃 — 開往辛亥年的火車」  
An Exhibition of Poems and Images, Publication, Poetry Reading, Student Lecture – The Railway Poetry Project – The Train to the 1911 Revolution
- 討論會「革命與詩歌」  
Forum on Revolution & Poetry

先鋒  
Avant-garde

- 三度重演《密斯·凡德羅的簡約建築 — 神在細節裡面》  
*Looking for Mies – God is in the Details* (The 3rd Run)
- 多媒體建築音樂劇場《包豪斯的建築設計宣言》  
Multimedia Architecture Music Theatre – *Bauhaus Manifesto*
- 舞蹈劇場《B.O.B.\* 之終極版》  
Dance Theatre – *B.O.B.\* The Final Cut*

房屋  
Housing

- 展覽「城市的居住與生活 — 牛棚藝術村及鄰近社區居住可持續發展研究」  
Habitat City – Sustainable Development of the Community & Housing of Cattle Depot Artist Village
- 香港房屋政策講座「香港人怎樣可以住好啲？」  
Talk – How can Hong Kong people have better living environments?



邀請「雲門 2」  
**Invitation: Cloud Gate 2**

- 演出《5 Part 舞》  
 Performance – 5 Part Dance
- 舞蹈工作坊  
 Dance Workshop

創作工作坊及演出《旅程》  
**Project "Journey" – Workshop & Performance**

- 橫濱大野 — 雄藝術節  
 Yauzo Ohno Festival 2011 (Yokohama)

國際學術研討會  
**International Symposium**

- Staging the Modern –  
 Theatre, Intermediality, and Chinese Drama  
 美國劍橋哈佛大學  
 Harvard University, Cambridge, U.S.  
 榮念曾應邀參加  
 Attended by Danny Yung
- 中國藝術研究院建院 60 周年：國際文化藝術研討會  
 Chinese National Academy of Arts 60th Anniversary –  
 International Conference on Arts & Culture  
 北京中國藝術研究院  
 Chinese National Academy of Arts  
 榮念曾應邀參加  
 Attended by Danny Yung

文化交流會議  
**Cultural Exchange Forum**

- 中華創意產業論壇 2011 ( 香港 )  
 Chinese Creative Industries Forum 2011 (Hong Kong)
- 亞洲文化論壇 10+3 主題會議 ( 重慶 )  
 Asia Cultural Forum – Thematic Conference '10+3' (Chongqing)
- 城市文化交流會議 2011 ( 深圳 )  
 Urban Culture Exchange Conference 2011 (Shenzhen)
- 青年文化論壇 ( 新加坡 )  
 Youth Culture Forum (Singapore)



戲劇導賞及演後座談  
**Post-performance Discussion**

青少年培訓  
**Youth Training**

- 藝術行政 / 舞台創作 / 技術實習生計劃  
 Arts Administration / Stage Design /  
 Internship Programme for Technical Training

佛教唱誦導賞及示範  
**Appreciation and Demonstration of Buddhist Chanting**

- 梵音妙法、同悲日劫 — 大悲咒唱誦導賞祈福  
 Buddhist Prayers for the Tsunami Victims of Japan –  
 the Great Compassion Mantra
- 焰口梵音 — 佛教的孝道  
 Heavenly Music of Yann Kou: Buddhist Practice of Filial Piety

電子媒體及出版  
**Digital Media and Publications**

- 電視轉播《陳浩峰東宮西宮演唱會》  
 Television Relay : Chan Ho Fung East Wing West Wing Concert
- 製作支援《東宮西宮 TV》( 胡恩威監製、編導 )  
 Production Support: East Wing West Wing TV  
 (Producer, Scriptwriter and Director: Mathias Woo)
- 《文化視野》( 胡恩威主編 )  
 Cultural Vision (Chief Editor: Mathias Woo)
- 《香港文化深層結構》( 胡恩威著 )  
 The Deep Structure of Hong Kong Culture (Author: Mathias Woo)

中國與國際文化交流  
 China and International  
 Cultural Exchange

外訪活動總數  
 No. of Outbound Activities

會議、講學、考察、  
 展覽、研討會  
 Conference, Talk,  
 Research and Visit,  
 Exhibition and Seminar

21

外訪城市總數  
 No. of Cities Visited

深圳、北京、南京、蘇州、杭州、成都、  
 重慶、上海、美國劍橋、東京及橫濱、  
 高雄、新加坡  
 Shenzhen, Beijing, Nanjing, Suzhou,  
 Hangzhou, Chengdu, Chongqing,  
 Shanghai, Cambridge U.S.,  
 Tokyo and Yokohama, Kaohsiung,  
 Singapore

13



藝術文化教育及推廣  
 Arts and Cultural Education

活動節數  
 No. of Activities / Sessions

514

參與學校數目  
 No. of Schools Participated

82



## 專訪 聯合藝術總監 榮念曾 從《百年》出發的實驗旅程\*

我本來是個建築師。後來對應付客戶感到頗厭倦，於是立下決心，如果儲蓄到足夠的錢，就什麼也不做，四處去探索一番。七十年代末，我在香港，基本上沒做什麼事。其實也不是真的什麼也沒做，我在觀察其他人，透過漫畫將觀察所得紀錄下來。畫漫畫是件十分經濟的事，因為只需一枝筆和幾張紙。不久之後，有人問我可否將漫畫展出。第一間來找我的機構是香港藝術中心，我於 1979 年在那裏舉行了首次漫畫作品展。當時藝術中心剛成立，他們不斷問我，除了漫畫之外是否還想做些別的東西。我說當然想，我會在開幕當晚做些實驗性的事。於是我邀請了所有的朋友前來，並要他們遵守某些特定的規矩，將之變成一次即興的演出。有些人一面到處走來走去一面說他們的對白，並且傾聽別人的對白。他們會用某種方式來走路。這些就是我跟他們一起訂立的規矩。這個作品名叫 *The Broken Record*，也是我首個表演作品。作品名為 *The Broken Record* 是因為我用了一張不斷重複播放的「破唱片」。

### 起點：一個年青人的網絡

那次演出之後，有班年青人來找我，說我們應該做更多的演出。我同意了，並於 1980 年和 1981 年做了一系列名為「中國旅程」的演出，將馬可孛羅與安東尼奧尼作為兩個角色來討論西方如何看待東方，與我們身為東方人，怎樣看待西方對東方的看法。那系列的作品引來更多年青人，抱着朝這方向繼續下去的意念來找我。那就是進念·二十面體的起點，當時是 1982 年。那是個自己不斷發展成形的團體——一個年青藝術家的網絡，其實應說是年青人的網絡才是。我不想用「藝術家」一詞來標籤它，因為當我們使用「藝術家」一詞時，它的意思可以是指一種職業。我們則視藝術的實踐為一項承諾而非一種職業。

當時那一群年青人（他們現在都已經到了四五十歲的年紀！）非常投入。他們拿出父母給他們的錢或打散工得來的薪水，租下一個地方並成立了一個藝團。他們最主要的目的只是去探索和實驗，去做些他們以前沒有做過的事。那個時期我們討論的其中一個主要的想法就是「集體創意」，到底集體的創作是否可行。

### 找出了社會的底線

我們首個集體創作的作品叫做《百年之孤寂第一年》。這個作品我們並不是真的追隨馬奎斯的原作，反而是討論他的故事裏的精神。進念後來一再重演這個作品。演出大致上是一個演出者會從舞台左方出現，然後從舞台右方離去，在幕後跑至另一邊再次現。你見到的是不斷流動的演出者，他們會不斷改變步伐的速度和更換裝扮。但是最重要的一點是，當你身在舞台時，有人在你的前面也有許多人在你後面，因此有關領袖與追隨者的意識變得十分重要。在你前面的人定下了步調並影響着你前行的方式，那些在你後面的人正跟隨你的步伐。前面的人有時會阻擋你的視線，令你深深覺察自己可能也阻擋了後面的人的視線。在這條前行的

路徑上——亦步亦趨，周而復始，繞着整個舞台大約一百次——我們融入了各式各樣與儀式相關的動作，如婚禮、喪禮、生育等。我們也受各種涉及社會運動的儀式啓發，例如革命、示威與其他公眾或社區的活動。《百年之孤寂》過去三十年來一直是進念的保留及發展劇目。

真正導致進念發展成為一個組織的是 1983 年發生的一件事。我們上演了一個實驗作品並遭到審查。當時是英國管治下的香港，我們接到通知，指該作品讓政府決定在演出之前審查（任何一位及所有演員的）全部劇本。政府的代表來找我並要我交出劇本，我告訴他們我們是透過一個組織來集體創作的，歡迎你們來檢視這個組織，但是你們如何去審查一個組織呢？這件事在進念各成員之間引發大量討論。這是一個政治化的過程，使成員深深覺察到實驗並非只意味着你正沉迷於某種自我發現，而是找出底線在哪裏。他們找出了那些底線：他們找出了法律的底線，稍後找出了社會的底線及其他各種的底線。

### 為何要做實驗？

這件事使他們仔細思考為何要做實驗。探索的重要性是什麼？個別藝術家的實驗，跟他或她周遭的各種制度，包括法律制度、社會制度、政治制度之間有什麼關係？進念的成員組織了香港約二十多個戲劇團體，與政府代表一同坐下來討論這個審查的議題。我們商談了整整兩年，政府終於放棄了。他們說算數吧，他們不再繼續堅持下去，因為每個劇團表明每年會送 500 份劇本給他們審查。他們需要增加比現時更多的人手去審閱所有的劇本，因此與其訂立審查的法例，他們決定以行政方式來解決問題。他們將權力下放給場地經理來負起審查的責任，調整為基於臂距原則的監察，也是一種較健康的處理方式。這只是一個事件。此後還發生了多次類似的事件。

1992 年彭定康來香港就任，成為最後一位來自

英國的港督。自從發生了審查事件之後，我一直不斷批評文化政策，他就來問我是否願意幫忙成立香港藝術發展局。我花了兩年時間去做這件事。我認為如果這是一項基礎建設，我們是應該做的。同時，我有一個十分清晰的理念，就是表達的自由很重要，而成立這樣的一個法定團體，可以創造一個磋商的平台。香港藝術發展局最後於 1994 年成立。

### 促使成立香港藝術發展局

在那兩年裏經過多番磋商後，我們制定了藝術發展局中約有一半的委員將由藝術界自行提名。這一點很重要，因為在其他各個「局」裏，全部或大部分的委員都是由政府委任的。可是，政府仍然對批准任命有最終的決定權。但是，由於有整個提名和選舉的過程，最終政府是很難去否決一項任命的。

由於藝術家並非真正的政客，一場完全不同的遊戲就此展開。藝術家基本上就是藝術家。我曾經想像藝術家可以隨心所欲地做他們想做的事，學習他們想學的東西，嘗試他們想嘗試的事物。而現在藝術家在政治上的敏銳比以往來得更重要。

眾人開始懂得有責任去互相連繫，彼此聯絡，互相學習，然後為藝術一起共同面對更大的環境。香港藝術發展局仍在繼續努力，因為選舉與提名的程序仍有待完善。至少現在我們可以透過一個機制去發表意見和批評，否則根本無法向政府表達。

### 規則不妥當，為何不改變它？

在那兩年內我很少做劇場作品，但是我覺得專注於香港藝術發展局就像在寫一個劇本，有如在創作一個劇場作品。透過觀察所有政府人員與其他被提名的人的行為，我學到了很多。我看到規則與條例是如何訂立的，而身為藝術家我們對每一條規則與條例都提出質疑。我們經

常問為什麼，為什麼這條規則或條例會是這樣訂立的？如果訂立得不妥當，為何我們不能改變它？

我也曾就審查的議題問過類似的問題。審查是永遠不會從這世界上消失的。但是審查會改變，當社會變得更開明時，審查就會改變，我們必需留意這一點

我想對於我來說這是個重要的學習過程。我就像八十年代的年輕人一樣，熱衷於實驗，因為不管做什麼，我們都從中得到極多的樂趣。我們只有一條守則：不能互相殺害。除此之外，我們可以在舞台上為所欲為。這個空間充滿了可能性，也充塞着張力及反映着舞台下的人生百態。

## ■ 劇場作為政治競技場

進念是一個自資的會員制藝團，所以起初我們沒有為錢而擔憂。可是，當我們開始做大型的製作時，就很需要經濟上的支持了。大約在那個時期我們開始跟政府磋商。當我們有了一批觀眾之後，政府就較容易接受。其實是政府主動來找我，跟我說現在我們會資助你的藝團了，所以別再批評我們了，因為我們將會給你錢。我的回應是給我們錢的不是你，是納稅人將錢給你，好讓你能夠給我們錢，因此我們當然會繼續評論各種我們想評論的東西。某些作品對政府制度的批評是相當直接的。可是，當你太直接的時候，就像是在寫社評，或者發表社論演說，不太有創意。政客的演說都很直接，而且他們喜歡站在舞台的正中央，不願離去。所以當我們在演出中以演講作為表演的一部分時，我們會坐在台邊，有時在觀眾席內，評論正在舞台上發生的事。我們以富有創意的方式來提出批評。

過去十年我們拿政客來取笑的其中一個作品，是由胡恩威創作的。他深受美國電視連續劇《白宮群英》的啟發，透過《東宮西宮》來談論香港政府的運作。我們於 2010 年九月上演了《東宮西宮》第九集，其中好些情節是針對我們的特首的。有趣的是，特首竟親自來觀看我們演出。如果他不出現就表示他對藝術並不太關心，尤其是當下正要發展名為西九文化區的



超級大型藝術文化區。這表示特首正在觀眾席上看着舞台上對他的嘲弄，而每個觀眾都在看他觀看舞台上對他的嘲諷。我們將劇場當作論壇，作為政治競技場。

最近我們十分關心如何將劇場作為青少年教育的重要平台。《東宮西宮》系列中，每次我們的演出觸及有關政府的議題時，就會在背景展示政府組織架構圖，讓每個觀眾都知道政府是如何組成的。大部份觀眾都不知道政府的架構是怎樣的，這是意料之中的。當觀眾更了解他們與周遭各種制度之間的關係時，劇場就可以成為公眾倡議的平台。

## ■ 不同文化之間的互相交流

說回 1997 年，由於香港的主權在那一年交還中國，我開始關心不同文化之間的互相交流。對我們來說建立網絡是很重要的，要向外拓展。我真心的相信，沒有交流就沒有發展。如果沒有對話，也沒有發展。我們必須成立一些團體以鼓勵對話。因此我在 1997 年在亞洲建立了多個連絡團體，結果導致更多的團體成立。那些團體有些至今仍然存在，有些則已經不再運作了。

其中一個存在多年的團體是「城市文化交流會議」，我每年都邀請多位來自大中華地區四個城市的人相聚，討論各種文化議題。我們邀請來自上海、香港、台北和深圳的藝術文化工作

者、藝評人、學者、贊助人及文化藝術行政人員前來。每個城市會有一至兩位來自不同文化界別的人參加，每個地方共有十個參加者。起初我們並沒有議程，後來逐漸擬出議程，然後交換意見。這是一個極具戰略意義的聚會，因為這四個城市都是各自由不同的政治模式來管治。深圳就在香港的隔壁，但它是由中央政府管治的特別行政區，主要集中於經濟增長。反之，香港則是高度自治。上海是內地增長最迅速的城市之一，而台北，當然就在台灣，由一個完全不同的政府來管治。因此將這些人聚在一起是很不簡單的。現在我們的對話已經進入第十四年了，其實下星期就會在上海舉行了。這種形式的團體使其他城市也受到啟發，開始重新檢視他們自己的文化團體。由於有這麼一個平台，深圳和上海現已各自成立了藝術基金會，真是意想不到。

台北更成熟而且與香港更相似。我們在評審與遴選上都有清晰的制度，而且我們面對政府時都有一套明確的遊說方式，以確保在藝術方面有足夠的撥款。

## ■ 演出也許不及論壇來得重要

我們邀請這些人共聚一堂，好讓文化界學習如何彼此交流。評論人應該跟藝術家交流，藝術家應跟從事不同類型創作的藝術家交流。評論與創意就是這樣培養出來的，新的能量就是這樣形成的。我希望這種情況不只局限於城市。

除了這種交流之外，我認為探討文化交流、跨文化交流也很重要。我們都知道，如果要到不同的國家演出，費用是一回事，取得簽證又是另一回事。但我們也應該考慮可以做哪一種交流。內容與水平是額外要考慮的，這些全都是藝術家共同關心的。

八十年代時我們較熱衷於在鄰近地區演出，但是後來我們想，也許工作坊比演出更重要。稍後我們感到也許工作坊也不及論壇來得重要，因為我們想了解各國的藝術界正在發生什麼事。我成立了一個名為 Asia Arts Net 的網絡，成員來自亞洲十四個城市。我邀請一些當代藝術機構的藝術總監，前來談談他們各自的五年計劃。這些藝術機構最少已有五年的歷史。藉

着談論各自的未來大計，我們可以看看其中是否有重疊的地方，或者可以帶來合作的可能。我們也再次探討作為個別機構或作為一個網絡，我們可以如何發展文化交流政策。

## ■ 賦予藝術界權力

在 2002 年或 2003 年時，福特基金會來聯絡我。他們告訴我，打算成立世界文化論壇，並邀請我參加他們的「智囊團」會議。我們在紐約進行了一次集思會，我並沒有特別深刻的感受，因為談論「世界這」、「世界那」，似乎遙不可及，有如政客的遊戲。這跟我們有什麼關係？會有六十個來自世界各地的人，而我是唯一的亞洲人。我認為我應該告訴他們，我們在亞洲如何互相連絡，如何彼此分享。我跟他們談論可持續發展的重要性，賦權的重要性。結果，世界文化論壇的焦點，似乎漸漸轉移到我的建議上。我寫下了八個有關如何使賦予藝術家權力的議程項目。藝術家需要知道得更多。我們是被孤立的，必須知道如何跟傳媒、教育制度等建立關係。我們必須批評經濟發展與政治制度，但是我們缺乏文化與創意界提供的模式來評論這些制度。

後來，第一屆世界文化論壇在巴西舉行。那是個很大型的活動，大約有 5,000 人參加。我最討厭大型活動，什麼事都做不成，結果那次論壇變成了一個反美集會，整個活動中充斥着忿怒與呼喊之聲。因此當我們提出我們如何自我賦權的議程時，沒有人聽到我們的聲音。

第二屆世界文化論壇在約旦舉行，沒有引起太多的注意，因為當時約旦飽受炸彈恐嚇，沒有多少人來參加。我仍會推動我認為重要的議程：賦予藝術界權力。我們必須對周遭發生的事更了解，好讓我們明白自己的作品與本地社會與文化發展有何關係。

\* 本文節錄自 “If the System isn’t Right, Why Can’t We Change It?” (如果制度是不合適，為何我們不能改變它？)，美國 The Pew Center for Arts & Heritage 的 Dance Advance 出版。  
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## An Experimental Journey that Begins with *One Hundred Years of Solitude*

Excerpt from an interview with Danny Yung  
Conducted by Suzanne Carbonneau at The  
Pew Center for Arts & Heritage\*

I started out as an architect. I got pretty fed up dealing with clients so I decided that if I saved enough money, I didn't want to do anything, just explore. I was in Hong Kong in the late 1970s. I was doing pretty much nothing. Actually, not quite nothing; I was observing people and documenting what I observed through comics. Doing comics is economically feasible because all you need is a pen and some paper. After a while, people asked me whether I could show the comics. The first institution that approached me was the Hong Kong Arts Centre. I had my first exhibition of comics there in 1979. That was a time when the Arts Centre was just starting up. They kept asking me if I wanted to do something more than just comics. I said sure, for opening night I would do something experimental. So I invited all my friends and gave them rules and regulations to follow. It became a happening. There were many people walking around speaking their own lines, and listening to other people's lines. They would walk in certain ways. These were the rules and regulations I had set up with them. That particular piece was called *The Broken Record*, and was my first performing arts work. It's called *The Broken Record* because I played a "broken record" recording that kept repeating.

### ■ A network of young artists

Following that presentation, a group of young people came to me and said we should do more than just an event. I agreed and then I did a series of works in 1980 and 1981 called *Journey to the East* using Marco Polo and Antonioni as two characters to talk about how the West looks at the East and how we, from the East, look at how the West looks at the East. That series of work triggered more young people to approach me with the idea of continuing along these

same lines. That was the beginning of the group Zuni Icosahedron. That was in 1982. It was sort of a self-evolved group—a network of young artists, young people actually. I didn't want to label it with the word "artist" because when we use the word "artist," it can be taken to mean a profession. We saw the practice of art as a commitment rather than a profession.

That particular group of young people (who are now of course in their 40s and 50s!) was so devoted. They chipped in money that their parents gave them or money they got from part time work to rent a space and build an ensemble. Their main objective was just to explore and experiment, to do things they had not done before. One of the key notions we discussed during that period of time was "collective creativity," whether it is possible or not to create collectively.

### ■ Found the boundaries

Our first work as a collective was called *One Hundred Years of Solitude*. In that particular work we didn't really follow Marquez's text. Rather, we discussed the spirit in his story. That piece became a staple in the repertoire of Zuni. Basically what happens is that a performer will appear on stage from audience's left. And then depart from the other side of the stage and run behind and show up again. You see a constant flow of performers. They will be changing their pace and changing their costumes. But the most important thing is that when you are on stage, someone is in front of you and many people are behind you, so a consciousness about leaders and followers becomes very important. The people in front of you set the pace and influence how you move; those behind you are following your pace. The people in front sometimes block your view and you become very aware that you may be blocking the view of people behind you. Within this route of movement—back and forth, back and forth, about a hundred times around this whole stage—we included all kinds of movement related to rituals like marriage, funerals, and birth. We also included references to various kinds of rituals related to social movements such as revolutions, demonstrations, and other public or communal activities. *One Hundred Years of Solitude* has been part of Zuni's core repertoire for the last 30 years.

What really triggered Zuni's development as an organization was an event in 1983. We did an experimental work and encountered censorship. This was in British-ruled Hong Kong. We were informed that the work led to a government decision

to review all scripts (of any and all artists) prior to their performance. Government representatives came to me and asked me for the script and I told them that we create collectively, through a structure. You are welcome to look at the structure, but how are you going to censor a structure? That particular incident triggered a lot of discussion among the members of Zuni. It was a politicizing process that made the members become very much aware that experimentation does not mean that you are indulging in certain kinds of self-discovery, but rather, finding out where the boundaries are. They found the boundaries: they found the legal boundaries, and later on, the social and many other boundaries as well.

### ■ What is the importance of exploration?

This led them to ponder the idea of why they wanted to do experimentation. What is the importance of exploration? And what is the relationship between each individual artist's experimentation, and the institutions around him or her, including the legal institutions, the social institutions, the political institutions? The members of Zuni organized about 20 other theater groups in Hong Kong to sit together with government representatives to discuss this censorship initiative. We sat and negotiated for two whole years and finally the government gave up. They just said forget it. They weren't going to continue this effort because each group pledged that it would send in 500 scripts a year for them to review. They would need many more staff members than they had to look at all the scripts. So, instead of setting up censorship laws, they decided to do this administratively. They gave the power to the venue managers, who would be responsible. Which means it moved to an at-arm's-length style of oversight, which is a healthier way of handling things. This is just one incident. From that point onward, there were many such incidents.

In 1992, Chris Patten came to Hong Kong as the last governor from the U.K. Because I'd been criticizing cultural policy ever since the censorship issue occurred, he came to me and asked if I would help establish the Hong Kong Arts Development Council. I devoted two years of my time to that. I felt that if this is infrastructure-building, we should do it. Also, I had a very clear idea that freedom of expression is important, and that establishing such a legal entity would create a platform for negotiation. It was finally formed in 1994.

### ■ The Hong Kong Arts Development Council

After much negotiation during those two years we established that around 50 percent of the Council members would be nominated from the arts community. This was significant because the government appointed all or the majority of members to every other "council." Yet, the government still held the final right to approve appointments. But, with the whole process of nomination and election, it would ultimately be very difficult for the government to block an appointment.

That started a completely different game because artists are not really politicians. Artists are basically artists. I used to imagine that artists can do anything they want; learn anything they want; try anything they want. It became important for artists to be more politically astute than they had been.

People were learning about the responsibility of linking with each other, networking with each other, learning from each other and then collectively dealing with the larger environment for the arts. The Hong Kong Arts Development Council continues to struggle because the election and nomination processes still have to be refined. At least there's a mechanism through which we can comment and criticize. Otherwise, there'd be no way to talk to the government.

### ■ Why can't we change it?

During those two years I did little theater work, but I felt that focusing on the Hong Kong Arts Development Council was like writing a script. It's like creating a theater work. Through watching the behavior of all the government people and other nominated people, I learned so much. I watched how the rules and regulations were set up. And as artists we questioned every single rule and regulation. We always asked why, why is this rule or regulation set up this way? And if it's not set up right, why can't we change it?

I asked similar questions about the issue of censorship. Censorship will never disappear from this world. But censorship will change; as societies become more liberal, the censorship changes. We need to pay attention to this.

I think that was an important learning process for me. I was like all the young people back in the 1980s who were eager to experiment because we had so much fun doing whatever we could. We had one rule:

Do not kill each other. Other than that, we could do anything on stage. The space was full of possibilities. And it was filled with tension and all kinds of things that can reflect life offstage.

### ■ Theater as a political arena

Zuni was a self-financed membership organization, so initially we never worried about money. But, when we began to do large-scale productions, we really needed financial support. Around that time we also started to negotiate with the government. Once we had a following, the government was more receptive. The government in fact came to me and said, now we will finance your organization. So don't criticize us anymore because we'll give you money. I responded that it is not you who gives us the money; it is the taxpayers who give you the money to be able to give us the money, and so we will of course continue to comment on whatever it is that we want to comment on. Some of the work was quite direct in criticizing the government system. Of course, when you are too direct it is like writing an editorial or giving an editorial speech. It's not very creative. Politicians make their speeches in direct ways and they love to stay in the middle of the stage. They refuse to get off. So when we made a speech as part of a performance we'd be sitting on the side or sometimes in the audience, commenting on what's happening on the stage. We offered our critiques creatively.

One of the things that we did in the last ten years that pokes fun at politicians was a series developed by Mathias [Woo]. He was very much inspired by *The West Wing*, the American television series. Through *East Wing West Wing* theatre series, he wanted to talk about the Hong Kong government's operations. We just made the ninth installment of *East Wing West Wing* in September 2010. Several of these storylines were aimed directly at our chief executive. And the interesting thing is that our chief executive had to come to see the performances; if he didn't show up it would mean that he wasn't very in tune with the arts, especially considering the fact that the mega-scale arts and cultural hub project called the West Kowloon Cultural District has been under development. This meant he was in the audience watching the mockery of himself on stage. And everyone in the audience was watching him watching the mockery of himself on stage. We're talking about theater as a forum, theater as a political arena.

Recently, we've been very concerned that theater be an important educational platform for the youngsters. With *East Wing West Wing*, every time we have a performance that touches on government issues, we display a government organizational chart in the background so every single audience member will know how the government is organized. It's been no surprise that most of them don't know how the government is organized. Theater can become an advocacy platform for the public as they learn more about how they are



related to the systems around them.

### ■ Intercultural exchange

Back in 1997, because Hong Kong was being returned to China that year, I became concerned with the idea of intercultural exchange. It's so important for us to build networks, to reach out. And I truly believe that without exchange there is no development. If there's no dialogue, there's no development. We have to create institutions to encourage dialogue. So in 1997 I built a number of network institutions in Asia that triggered the creation of even more institutions. Some of them are still in existence. Some of them have become defunct.

One of the institutions that has survived many years is the City-to-City Cultural Exchange Conference in which I invite people from four cities in greater China to sit together every year to discuss cultural issues. We invite practitioners, critics, scholars, patrons, and administrators from the arts and cultural sectors from Shanghai, Hong Kong, Taipei and Shenzhen. One or two people from each cultural sector of each city attend, for a total of 10 people from each place. In the beginning we had no agenda. Eventually, we developed an agenda. And we compared notes. It was a very strategic gathering because each of the four cities is governed in a different political mode. Shenzhen is right next to Hong Kong, but it is overseen by the central government as a special administrative region, with a focus on economic growth. Hong Kong, conversely, has a high degree of autonomy from the central authorities. Shanghai is one of the fastest-growing cities. And Taipei, of course, is in Taiwan, overseen by a completely different government. So to have them all sitting together is quite remarkable. We are entering the 14th year of this dialogue right now. In fact, it is going on

in Shanghai next week. That particular institution has inspired other cities to start re-examining their own cultural institutions. And because of that particular platform, Shenzhen and Shanghai have formed their own arts foundations, which is quite amazing.

Taipei is much more mature and much more parallel to Hong Kong. We both have a clear system of review and selection. And we all have very clear lobbying efforts to deal with the government to make sure there is a sufficient budget for the arts.

### ■ Performances aren't as important as forums

We bring this selection of people together so that the cultural sectors can learn how to talk to each other. Critics should talk to the artists. Artists should talk to artists in different disciplines. This is how critiques and creativity develop. This is how new energy evolves. I wish this would happen beyond urban centers as well.

In addition to this kind of exchange, I think cultural exchange, cross-cultural exchange, is important to explore. We all know that if we want to go to different countries to perform, funding is one thing, getting a visa is another. But we should also consider what kind of exchange we could do. The contents and the caliber are additional things to consider. All are of mutual concern to artists.

Back in the 1980s we were more eager to perform in our neighboring region. But then we thought that perhaps workshops were more important than performances. Later, we felt that maybe even workshops aren't as important as forums because we wanted to find out what is going on with arts communities in different countries. I founded a network called Asia Arts Net composed of members from 14 different Asian cities. I invited the artistic directors of contemporary arts institutions that had been in existence for at least five years to come together and talk about their respective five-year plans. By talking about each other's future plans we could see if there was any overlap that might lead to possibilities for collaboration. We also reviewed how we could develop cultural exchange policies as individual organizations or as a network.

### ■ Empowerment of the arts community

In the year 2002 or 2003 the Ford Foundation approached me. They told me they had an idea to create the World Cultural Forum. They invited me to their "think tank" meeting. We had a brainstorming session in New York. I wasn't really impressed because it seemed so remote to talk about "world this" and "world that," like a politicians' game. What did it have to do with us? There were 60 people present, from all over the world, yet I was the only Asian. I thought I should share with them the way we did networking, how we share with each other,

in Asia. I talked with them about the importance of sustainability, of empowerment. Finally, the World Cultural Forum focus sort of evolved from my suggestions. I put down eight different agenda items about how to empower artists. Artists need to know more. We're isolated. We have to know how we relate to the media, how we relate to the educational system. We have to comment on economic development and the political system. But we don't have models from the cultural and creative sector about how to comment on those systems.

Finally, the first World Cultural Forum was held in Brazil. It was huge, with about 5,000 people taking part. I hate big events. It's hard to get things done. It actually turned into a rally against the United States. All this anger and shouting throughout the event. So, when we brought up the agenda about ways in which can we empower ourselves, nobody heard our voice.

The second World Cultural Forum was held in Jordan. It didn't get much attention because, at that time, Jordan had a lot of bomb scares, so not many people attended. I'm still pushing the agenda that I feel is so important: empowerment of the arts community. We must know more about what's going on around us so that we understand how our work is related to local social and cultural development.

\* This is an excerpt from "If the System isn't Right, Why Can't We Change It?", which is published by The Pew Center for Arts & Heritage through Dance Advance. The full article is available for download at [www.pcah.us/m/dance/if-the-system-isnt-right-why-cant-we-change-it.pdf](http://www.pcah.us/m/dance/if-the-system-isnt-right-why-cant-we-change-it.pdf)

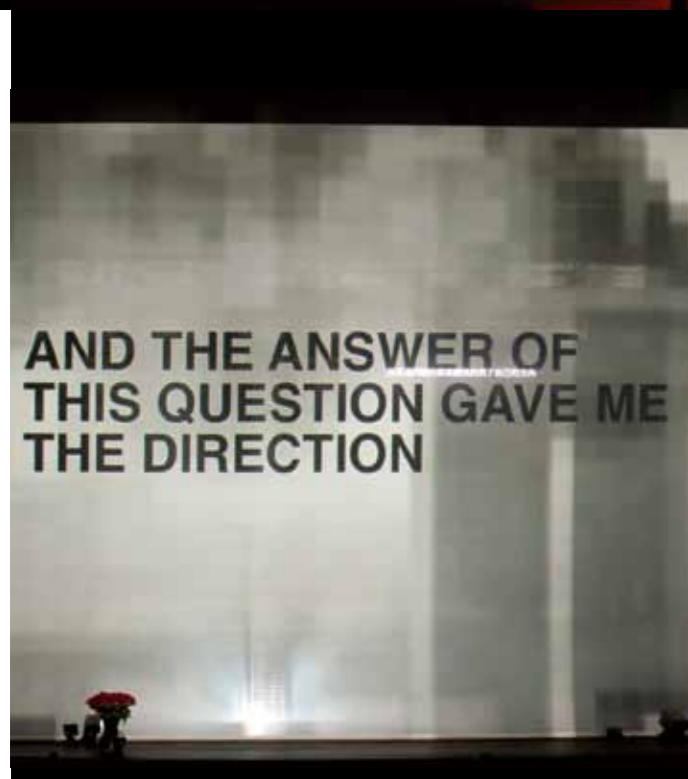


■ 榮念曾

華人實驗藝術先驅，進念創辦人之一及聯合藝術總監，香港當代文化中心主席。投入劇場、漫畫、錄像及電影、視覺藝術及裝置藝術等創作超過四十年，作品於超過三十個城市演出。2008年憑《荒山淚》於聯合國教科文組織國際劇協 Music Theatre NOW 比賽中奪得殊榮。2009年獲德國聯邦總統頒贈聯邦十字絲帶勳章，以表揚其推動港德兩地交流、尤其在文化藝術方面的成就。

### ■ Danny Yung

Danny Yung is an experimental art pioneer, the founder cum Co-Artistic Director of Zuni Icosahedron and Chairperson of the Hong Kong Institute of Contemporary Culture. In the past 40 years he has been deeply involved in multifarious fields of the arts, mainly, theatre, cartoon, film and video, visual art and installation. In 2008 with *Tears of Barren Hill* he garnered the Music Theatre NOW Award given by UNESCO's International Theatre Institute. He was bestowed the Merit Cross of the Order of Merit by the Federal Republic of Germany in 2009 in recognition of his contributions towards the arts and cultural exchange between Germany and Hong Kong.



## 文化局的六大任務

聯合藝術總監 胡恩威

我支持成立文化局。香港的文化發展過去十年爭議多，發展少。原因是沒有一個具備文化藝術專業知識和深入社群的政策局。故此，成立文化局的首要任務，是把文化納入香港發展的議程，推動香港本土文化藝術，加強香港文化藝術的國際地位，並且具體地與香港文化界和社區建立合作關係，保持和發展香港多元自由的文化生態。文化局需要一個認識香港文化生態、具備長期的文化藝術管理和策略發展經驗的創局局長，才能解決香港目前文化和創意產業發展的困局，化困局為機會。

新任文化局局長需要處理以下任務：

### 1. 理順和推動西九文化區的軟硬體興建工作

西九目前仍然沒有具體的發展方向：經營計劃 (business plan) 和運作架構 (operation model)，M+ 仍然沒有具體的收藏政策和營運規劃，15 個表演場地的運作模式也是未知數。西九管理局目前大部分的員工也是文化藝術的門外漢。具體建設西九的軟硬體工作進度慢，只在舉辦一些「活動」。沒有與前線文藝工作者和組織，有系統地發展西九的各項工作（例如香港文學館）。西九是香港回歸後的最大的文化投資，理應成為展示和推動香港文化藝術和創意產業平台；故此文化局長應主力促進和帶領西九文化區的發展，協調民間、商界和政府各部門共同努力，加強軟體人才的培育，創造更多讓香港人發展的機會，建立一個具備香港特色的文化藝術和創意產業的社區。提升香港文化水平，確立香港國際文化大都會的地位。

### 2. 爭取資源，建立以推動本土文化發展為本的文化藝術政策

香港目前文化藝術發展，欠缺土地空間和財政資源，文化和教育醫療一樣，是香港人基本的發展權利，文化藝術是維持社會多元文明發展的基礎。目前社會有一些誤解，以為文化藝術可以透過市場「發展」。這是不正確的。所有國際大都會，都是以提升社會文化水平為發展目標。市場是文化發展的其中一個部分，而不是全部。故此，政府在文化方面的開支，應該和教育房屋醫療一樣，獲得合理的增長；況且目前香港的低俗文化獨大之下，政府更應透過文化，促進多元和具深度的文化發展。過去十年文化藝術開支沒有合理增長，資源也只集中在辦「活動」，而不是支持發展香港本土文化藝術。提供創作空

間和增加財政資源，是重要工作。目前 28 億的年度文化藝術開支只佔政府開支不足 4%，增加開支可以創造更多工作和發展機會，土地資源方面，可進一步優化目前的場地伙伴計劃，透過市建局和房委會，開發文化藝術創作空間。

### 3. 建立全方位的文化藝術 / 創意產業教育政策

教育是文化藝術發展最重要的部分，也是香港最忽視的。文化局應主動與教育局合作，發展中小學的文化藝術基礎教育課程，培育觀眾；在專業和學術層面上，更應和大型撥款委員會合作，推動文化藝術專業創作、管理和研究人才的各種課程。韓國目前文化和創意產業的優勢，也許是多年重視文化藝術教育和研究的成果。目前香港文化藝術教育，仍然處於興趣培育的層次，而電影和各類創意產業人才出青黃不接，後繼無人，也是因為香港不重視文化藝術教育所致。

### 4. 協調政府各部門與創意產業相關的政策

十年前中央政策組發表創意香港報告以來，以及立項推動六大產業以來，香港創意產開始獲得一些重視，並且設立了「創意香港」辦公室。若要進一步推動香港創意產業，文化局應加強其政策研究與協調政府部門的工作。政府的採購政策正正是發展香港創意產業最佳的平台。由政府公共建築及公共房屋的設計、香港電台的節目製作、政府網頁設計和各項政府的品牌 (branding)、推廣，均可透過更重視專業創意的政府採購政策，提供更多機會讓香港創意產業參與。在開拓國際市場方面，目前是由貿易發展局負責，文化局更應和貿發局建立更長遠的發展目標，例如每年香港書展、在海外推廣香港電影、

推廣設計等工作，均存在改進和改革的空間，「創意香港」辦公室更應加強為政策研究和智庫的角色。

### 5. 規劃未來十年香港社區文化設施的發展

自從兩個市政局解散之後，香港的社區文化設施，如圖書館和社區文娛中心興建，並未獲得合理的重視，眾多文化場地均出現老化的情況。西九文化區的興建，正好提供機會，全面檢視香港整體文化場地和文化藝術發展的需要，發展以社區藝術為本的平台，讓各類中小型文化藝術團體走進社區，發展文化藝術。在博物館和圖書館發展方面，香港存在很大的發展空間，一方面可提供市民更多元的文化空間，另一方面也可以成為新的旅遊資源。這也是促進文化進入社區，讓區議會參與的平台。

### 6. 提升保育政策為本土文化的軟體保育

香港目前的保育政策，在過去數年有喜帖街、天星與皇后碼頭事件，獲得更大的關注和政策的調整，下一階段應以保存香港社區文化傳統為目標，如香港非物質文化項目的保育，香港社區文化的發展和手工藝的保存，應與作為硬體的保育政策結合。如老區的活化應以保留香港街道文化出發。另一方面有關香港文化藝術的史料蒐集和研究，是需要具體的進行，香港文學館便是一個非常重要的項目，香港的博物館更應加強其史料搜集和研究的發展和推動角色。讓香港市民和下一代，可以更深入地理解香港文化藝術的歷史。

以上六個任務，均是文化局啟動香港文化藝術發展必須處理的。故此首任文化局長的人選，不可以單單從政治立場考慮，以特首梁振英先生強調的有為和落區，文化局不可以由外行領導內行。文化藝術和醫療一樣，是一門學問，香港過去十年在文化上的磋跎，也是因為政府不把文化藝術視作一門學問，一門專業。故此文化局長不可以是外行人，不可以沒有資深的文化工作和政策經驗。

文化局的首任局長必須具備以下條件：

1. 文化藝術、創意產業的知識或學歷
2. 深度認識香港文化藝術生態
3. 具備豐富的文化藝術創意產業管理和政策研究經驗
4. 了解政府和立法會運作
5. 具備社區管理經驗和社區保育知識
6. 具備國際和中港台文化交流經驗

許曉暉女士 \* 完全不符合以上條件，若她出任首任文化局長，必然成為特區政府的負擔，不能積極帶動香港文化發展。所以我不贊同許女士出任文化局長，反對理由如下：

1. 許女士完全沒有和文化藝術、創意產業有關的高等學歷
2. 許女士完全沒有任何文化藝術專業創作、管理和研究經驗
3. 許女士的資歷是不能夠擔任文化局長的工作，也不符合梁振英先生用人唯才的原則
4. 許女士在民政局主要負責民政工作，她完全沒有深入參與文化政策研究和討論的經驗
5. 許女士對西九文化區沒有深度的理解和參與
6. 許女士的市民認知度不高

我期待新的文化局長，能夠團結文化界，而不是分化文化界，能夠以知識為本，能以發展本土文化為本，文化藝術進入社區進入學校，能為香港未來創造更多機會，進一步提升香港國際文化大都會地位。這才是香港之福。

\* 民政事務副局長許曉暉被廣泛報道為文化局首任局長的熱門人選



## The Six Major Tasks for the Cultural Bureau

Mathias Woo  
Co-Artistic Director

I support the establishment of a cultural bureau in Hong Kong. Over the past 10 years, there have been more disputes than developments for arts and culture in Hong Kong. The reason is that we do not have a bureau at policy-making level with professional knowledge of arts and culture and deep understanding of community groups. Therefore, the foremost tasks for a cultural bureau is to integrate culture into the agenda of the overall development of Hong Kong; promote local arts and culture and strengthen its international status; build cooperative relationships with cultural sectors and various communities; and maintain and develop a free and diverse cultural ecology. In order to transform the current predicaments faced by cultural and creative industries, the new Cultural Bureau needs a founding leader with a thorough understanding of Hong Kong's cultural ecology and long-time experience in arts and cultural management and strategic development.

The new Secretary for Culture must handle the following tasks:

1. Sorting out and bringing forward the software and hardware construction work of the West Kowloon Cultural District (WKCD)

There is still no specific direction in terms of business plan and operation model for WKCD. Nor are there any specific collection policies and operational plans for M+. The mode of operation for the 15 performance venues is still not available. The staff at WKCD Authority are mostly outsiders with regard to arts and culture. Apart from organising “events”, there is hardly any progress on the specific hardware and software construction of WKCD. No attempts have ever made to work with front-line artists and organizations in the systematic development of WKCD (e.g. Hong Kong Literary Museum). As the largest cultural investment in Hong Kong since the handover, WKCD should play the role of a platform showcasing and promoting Hong Kong's arts and culture and creative industries. Therefore, the Secretary for Culture should focus on promoting and leading the development of WKCD, liaising among different groups in society, business and government departments and summoning their efforts collectively to strengthen software development in nurturing human talents and to create more opportunities for development for the people of Hong Kong, thus establishing Hong Kong as a community of arts, culture and creative industries based on the unique traits of Hong Kong. With this leadership, Hong Kong's cultural level will be upgraded and its status as an international cultural metropolis will be enhanced.

2. Striving for resources to formulate arts and cultural policies that promote the development of local culture.

Despite its importance in the foundation of a diversified and civilized society, arts and culture has received little in the way of land and financial resources in Hong Kong. There is a mistaken understanding in Hong Kong that arts and culture can be “developed” merely through markets, when marketing is in fact just one element in the development of culture, not its entirety. Over-reliance on marketing often leads to the dominance of vulgar culture over pluralism and in-depth culture. Other cosmopolitan cities around the world

recognize this and count the upgrading of cultural levels in their society among their development goals. Therefore in Hong Kong there should be reasonable growth in government expenditure on arts and culture, as there is on education, housing and medical care. Over the past 10 years, however, hardly any justifiable growth has been achieved in the expenditure of arts and culture. Resources have only been concentrated on organising “activities”, rather than supporting the development of local arts and culture. It is of paramount importance to provide land and space for creativity and increase financial resources. Currently, the government’s expenditure on arts and culture accounts for only less than 4 percent of its total annual budget of 2.8 billion. Increased expenditure creates more jobs and opportunities for development. With more provision of land resources, the present Venue Partnership Scheme will be further optimized. Through support from Urban Renewal Authority and Housing Authority, more land space for creativity can be opened up.

### ■ 3. Setting up all-inclusive education policies that cater for arts and culture and creative industries

Education is essential in the development of arts and culture, but it has been neglected in Hong Kong. The Cultural Bureau should take the initiative to collaborate with the Education Bureau in bringing arts and culture into the elementary education curriculum for primary and secondary schools, hence building an audience in the long run. On the professional and academic level, the Cultural Bureau should cooperate with committees of large funding organizations to promote the creativity of professional work in arts and culture, related management and research expertise. The advantages currently enjoyed by cultural and creative industries in Korea perhaps are results of their long-time emphasis on arts and cultural education and research. At present, Hong Kong’s arts and cultural education still remains at the beginner’s level of arousing interest, whereas the film industry, as well as various kinds of creative industries, has come to a standstill with no prospects of successors. This is the result of Hong Kong not attaching importance to arts and cultural education.

### ■ 4. Coordinating among government departments for implementation of policies related to creative industries

The Central Policy Unit released its report “Baseline Study on Hong Kong’s Creative Industries” nearly 10 years ago. Later the government officially announced its commitment to promoting the six major industries. Creative industries in Hong Kong thus started to draw some attention and the CreateHK was set up. To further promote Hong Kong’s creative industries, the Cultural Bureau should strengthen its policy

research and coordination work with government departments. The government’s procurement policy provides the best platform for the development of creative industries in Hong Kong. Services ranging from the design of government buildings and public housing, productions for Radio Television Hong Kong, government website design, branding and promotion of various government brands, can be procured through government procurement policies that appreciate professional creativity, offering more chances for participation from creative industries. The new Cultural Bureau should work with the Trade Development Council (TDC), which currently handles international marketing, to establish more long-term development goals. There is scope for improvement and reform in, for example, the annual Hong Kong Book Fair and overseas promotions for Hong Kong films and design works. The CreateHK should also strengthen its role in policy research and as a think tank.

### ■ 5. Making plans for the development of community-based cultural facilities in Hong Kong for the next ten years

Since the dissolution of the two municipal councils, community cultural facilities such as libraries and civic centres have not been receiving proper attention and many of these cultural venues are showing signs of aging. The construction of WKCD provides opportunity for a comprehensive review of the development of Hong Kong’s overall cultural venues, as well as arts and culture, creating a platform for community-based art with participation from all kinds of small and medium-sized arts and cultural groups. Regarding museums and libraries, we still have ample room for development as they give the public diversified cultural spaces and they can also become new resources for tourism. This would promote arts and culture to get into communities, creating a platform for participation from District Councils.

### ■ 6. Enhancing conservation policies for the conservation of the software of local culture

The demolition of the Wedding Card Street (Lee Tung Street), Star Ferry Pier and Queen’s Pier over the past few years have focused the community’s attention on the shortcomings of Hong Kong’s conservation policy and the need for policy adjustments. In the next phase of development, this should include preserving the traditions of Hong Kong community culture, such as the conservation of Hong Kong’s intangible cultural heritage, and the development of Hong Kong community culture and the conservation of handicrafts, all of which can be integrated with the hardware function of the conservation policy, for example by revitalising old districts in such a way that the street culture of Hong Kong is retained. Another important issue which needs

to be addressed with concrete actions is the collection of historical data and research related to art and culture in Hong Kong, for example by the proposed Hong Kong Literary Museum. Museums in Hong Kong should strengthen their role in the development and promotion of historical data collection and research so that Hong Kong people and the next generation can have deeper understanding of the history of arts and culture in Hong Kong.

To kick off the development of arts and culture in Hong Kong, the Cultural Bureau must undertake the above six tasks. Therefore, the appointment of the first Secretary for Culture should not be purely political. As the Chief Executive Mr Leung Chun-ying underlines the importance of delivering promises and making regular district visits, the Cultural Bureau should not be run by a layperson. Arts and culture, like medical care, is a professional body of knowledge. Nothing has been done constructively for arts and culture in Hong Kong for the last 10 years due to the government’s inability and unwillingness to recognize this. Hence, the Secretary for Culture should not be a layperson without long-term extensive experience related to cultural work and policy matters.

The first Secretary for Culture must meet the following requirements:

1. Professional knowledge or academic qualifications related to arts and culture, and creative industries
2. Deep understanding of the ecology of Hong Kong arts and culture
3. Extensive experience in the management of arts and culture, creative industries and cultural policy research
4. Good understanding of the operation of the Government and Legislative Council
5. Experience of community management and knowledge of cultural conservation issues
6. Experience of international cultural exchange, including the Mainland and Taiwan

Ms Florence Hui\* fits none of the above requirements. If she were to be the first Secretary for Culture, she would definitely be a burden to the SAR Government given her inability to proactively lead Hong Kong’s cultural development. Therefore, I object to the proposed appointment of Ms Hui as the Secretary for Culture based on the following reasons:

1. None of her higher education is related to arts and culture, or to creative industries.
2. She is entirely lacking in professional experience in any creative work, management, and research of arts and culture.
3. She is not qualified to be the Secretary for Culture. Such an appointment is not in line with CY Leung’s much-announced principle of deploying human resources according to their appropriate talents.

4. She is currently in charge of civil affairs at the Home Affairs Bureau. She has absolutely no experience of participating in cultural policy research and related discussions.
5. She does not have deep understanding and extensive participation in the development of West Kowloon Cultural District.
6. Her public profile is not high.

I look forward to the appointment of a new Secretary for Culture who is able to unite all cultural sectors instead of creating separation among them; who adopts a knowledge-based approach; who has the vision for developments based on local culture with the commitment of bringing arts and culture into communities and schools; and who is competent enough to create more opportunities for the future development of Hong Kong, and to further enhance Hong Kong’s status as an international cultural metropolis. Only such an appointment will bring true blessings to Hong Kong.

\*It was rumoured that Florence Hui, currently Under Secretary for Home Affairs, would be made Secretary for Culture.



■ 胡恩威

進念聯合藝術總監暨行政總裁，從事編劇、導演、監製和策劃等多方面的工作，劇場作品逾六十齣，作品曾應邀於世界各地演出，主題涵蓋文學、歷史、時政、建築、宗教，尤擅於運用多媒體科技從事舞台創作；2009年策劃了香港首個以建築為題的「建築是藝術節」；2011年於亞洲電視監製並主持節目，包括《我要做特首》、《東宮西宮TV》。

### ■ Mathias Woo

Co-Artistic Director cum Executive Director of Zuni Icosahedron, Woo leads a career as a scriptwriter, director, producer as well as curator, and is recognized for a portfolio of more than 60 theatre works, which have been invited to stages in cities around the globe. His theatre works explore subjects as wide-range as literature, history, architecture, religion, current political affairs. He is renowned for incorporating multimedia into theatre creation. In 2009, he initiated and curated “Architecture is Art Festival”, the first of its kind themed on architecture in Hong Kong. In 2011, he made himself producer of TV talk shows *I Want to Be Chief Executive* and *East Wing West Wing* (TV version), and anchored the former.

# 學術研究

2011 年 5 月於哈佛大學舉行的 Staging the Modern: Theatre, Intermediality and Chinese Drama 國際研討會，由著名比較文學及文學評論學者、美國哈佛大學東亞語言與文明系講座教授王德威主持，榮念曾應邀參加。是次研討會有 60 多位來自美國、國內、台灣、英國、加拿大等地的評論學者及劇場藝術家出席。當中康乃爾大學的林華源先生和倫敦大學的費萊麗博士分別發表了論文，就榮念曾的實驗中國戲曲系列及胡恩威的多媒體建築音樂劇場《密斯·凡德羅的簡約建築——神在細節裡面》作出評論，是對進念兩位藝術總監的藝術成就的肯定，進一步提昇了世界各地華文戲劇工作者及學者對進念的藝術工作的認識。

## 林華源 美國康奈爾大學博士候選人 榮念曾與實驗中國劇場（節錄）#

我對榮念曾及他的演出與視藝團體進念·二十面體的認識，源於一個更龐大的研究計劃。那個計劃探討四位散居各地的華人導演兼劇作家，除了榮念曾外，還包括台灣的賴聲川，新加坡的郭寶崑及異見作家與諾貝爾文學獎得獎者高行健。這幾位導演 / 劇作家都是本地與海外文藝界的推手，深具代表性，但他們的作品同時反映了人類的共同處境，因此能在不同文化背景的觀眾之中，引起共鳴。這幾位當代的劇作家，追隨五四運動的前輩，作品中思考東方與西方、新與舊、本土與外地等種種對立之間所帶來的緊張不安。同樣，他們因離鄉別井而感到孤獨，有如無根的孤兒的感受，在他們的劇作中一再出現，使人聯想起「尋根文學」運動。

榮念曾不但精於在作品中打破文化界限，在藝術實踐上亦同樣敢於破舊立新。在進念眾多的劇目中，「實驗傳統」系列使我特別感興趣。我有幸親眼見證這個系列的早期作品《佛洛伊德尋找中國的情與事》的誕生，正如我前面提及過的，這只是其中的一個例子。2004 年，我大學還未畢業，前往台灣做交流生，我記得那個學期有兩個盛大的劇場活動。其中一個是白先勇的青春版《牡丹亭》，另一個是《獨腳戲：實驗傳統中國戲曲》。《獨腳戲》是我前所未見的，由七種傳統中國劇種組成，包括京劇、崑曲、川劇、秦腔、粵劇、上海越劇及台灣歌仔戲，由七位來自七個劇種的殿堂級的大師，各自演出一齣拿手傳統劇目，並且創作一齣當代的實驗作品，而作品全都是獨腳戲。例如台灣最著名的京劇演員吳興國，就演出了傳統劇目《擊鼓罵曹》，而他演出的實驗京劇劇目是《李爾王》。

我認為這種做法最少延伸了兩個方向。首先，演員必須思考如何超越傳統與當代的界限：



這些已有好幾百年歷史的傳統藝術，整個承傳的重任都落在個別殿堂級演員的肩膀上，如何能在革新的同時使當代的觀眾亦有共鳴呢？應該如何改變？七位演員中，有一位演出《浮士德》，有一位唱了一首聖詩，其餘的都將莎士比亞的作品改編成他們的現代實驗。向西方取經，就是朝向當代嗎？

第二個方向，就是跨越類型的界限。一個類型可否採納另一個類型的動作、音樂、風格、做手、化妝？我見到這些問題，在「實驗傳統」系列其後的製作裏一一提出。在《錄鬼簿》(2009) 裏，榮念曾與傳統泰國舞的舞者、爪哇舞者、一位來自南京的崑劇演員及一位來自台北的京劇演員合作。他又邀請海外學者共同創作研究，與演出者一起舉辦工作坊，讓演員可以參與並互相觀摩學習。透過這些工作坊，演員了解到他們本身的藝術形式的限制，並且發現在其他文化的表演類型上找到新的可能性。

推動這個系列背後的問題，我想，就是榮念曾在《佛洛伊德尋找中國的情與事》的問答時間裏提出的：想出各種方法，以避免讓古典藝術形式最終步入博物館。這種想法背後的動力，是讓傳統藝術保持活力的欲望，要使之成為一種鮮活的藝術形式。傳統戲曲迷對改變與新事物的抗拒，最少有部分原因在於傳統的觀念認為，目前所見的已是最好的。因此，為什麼需要改變呢？榮念曾開始探索的問題是：某個手勢、關目、唱腔是如何逐漸程式化的？為何是如此而非如彼？是否有別的表演方式？並非要破壞傳統，而是想去探索傳統形成的過程。我

們可否再次創造那個過程？如何達致那結果？如果我們要再次創造那個過程，可否用別的方式？我認為這有點布萊希特的疏離感在裏面——以新的方式去檢視熟悉的事物，將熟悉的變成陌生，將陌生的變成熟悉。這些問題推動了榮念曾構思《西遊荒山淚》(2008)，這個劇目靈感來自二十世紀初京劇四大名旦之一程硯秋(1904—1958)。當程硯秋努力使自己的演出力臻完美時，他學習書法、劍術、繪畫與電影藝術，並應用他在德國的經驗，他的創意與實驗的結果是二百多種舞水袖的新方式。而我們，身為當代人，卻失落了這種創新的精神？

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作者按：在此感謝我的導師，康奈爾大學榮休教授耿德華、以及普林斯頓大學講座教授 Jill Dolan 對文章的批評、指教。

# 本論文發表於 2011 年 5 月 6 至 7 日美國哈佛大學費正清中國研究中心舉辦之「演出現代：劇場、跨藝術與中國戲劇」國際論壇

# Academic Research

Danny Yung was invited to participate in the International Symposium "Staging the Modern: Theatre Intermediality and Chinese Drama" held at Harvard University in May 2011. The Symposium was chaired by Professor David Wang, the renowned scholar of comparative literature and literary review, and Chair Professor of the Department of East Asian Languages and Civilizations at Harvard University. More than 60 scholars and theatre artists from the United States, China, Taiwan, the United Kingdom and Canada attended the Symposium. Among the Symposium participants, Mr Wah Guan Lim of Cornell

University and Dr Rosella Ferrari of the University of London published papers respectively on Danny Yung's series of experimenting Chinese opera and Mathias Woo's multimedia architectural music theatre *Looking for Mies*. The papers give affirmation to the artistic achievements of Zuni's two artistic directors, and help further enhance the understanding of Chinese theatre workers and scholars around the world on Zuni's artistic work.



## Danny Yung and Experimental Chinese Theatre (Excerpt) #

Wah Guan Lim, PhD Candidate,  
Cornell University

My introduction to Danny Yung and his performing and visual arts collective, Zuni Icosahedron, stems from my larger dissertation project which looks at four director playwrights in the Chinese diaspora: along with Yung, they are Stan Lai Sheng-chuan in Taiwan, Kuo Pao Kun in Singapore, and the dissident-writer and Nobel laureate Gao Xingjian. These director-playwrights are all iconic figures and primemovers of their own cultural scenes and beyond, and at the same time, their works also reflect on the human condition and thereby create resonances in audiences across different cultures. Following in the vein of the May Fourth vanguards, these contemporary dramatists, too, are dealing with the tensions created by the East/West, old/new, and local/foreign dichotomies. Similarly, the sentimentality of being divorced from their motherlands and sense of loneliness as rootless orphans is constantly recapped in their plays, striking a chord with the "Search for Roots" literary movement (xungen wenxue).

Yung is not just adept at breaking down boundaries in cultural production, his equally iconoclastic stance is also evident in his artistic practice. Of the myriad Zuni projects, the "Experimenting Traditions" series particularly interest me. I had the good fortune of witnessing the early inceptions of this series - *Sigmund Freud in Search of Chinese Matter and Mind* which I had mentioned earlier, for instance, is one such example. In 2004 when I was an undergraduate on exchange to Taiwan, I remember there were two huge theatre events that semester. One was Bai Xianyong's *Youth Edition of the Peony Pavilion*, the other was *Solos: Experimenting with Traditional Chinese Opera*. *Solos* was nothing like I have witnessed before: comprising of seven genres of traditional opera — Beijing, Kun, Sichuan, Qinqiang, Cantonese Yue, Shanghainese Yue, and Taiwanese Gezai Xi — seven master-performers, one comprising each opera genre, were tasked to perform one traditional piece from the genre s/he was steeped in, and to create one contemporary experimental piece in the same operatic genre, and all of them as solo performances. For instance, Wu Hsing-kuo, the foremost Beijing opera performer in Taiwan, performed *Hitting the Drum* and *Berating Cao Cao* as his traditional solo performance, and as his experimental piece in Beijing opera, *King Lear*.

This, I think, began at least a two-pronged process. First, the performers had to think of transcending the boundaries between tradition and contemporary: how could these centuries-old art forms, whose weight are rested on the shoulders of each individual master performer, remake itself to be relevant to a contemporary audience? In what ways can it change? Out of the seven performers, one did *Dr. Faustus*, one sang a Biblical hymn, and the rest all adapted

Shakespeare in their contemporary experimentations. Was looking to the west, therefore, a way into the contemporary?

The second of the two-pronged process, was crossing the barriers of genres. Are there movements, music, styles, gestures, makeup, one genre could learn and adapt from another? These were questions I saw that were thrust into later productions in the "Experimenting Traditions" series. In his *Book of Ghosts* (2009), Yung collaborated with performers in Thai classical dance, Javanese dance, a Kun opera performer from Nanjing and a Peking opera performer from Taipei. He invited overseas scholars to join the process of collaboration, and together with the performers, they ran workshops for the performers to attend and learn from one another. It was through such workshops with one another and Yung that the performers ran into the limitations of their own art forms, and found it illuminating to see possibilities in and learn from performative genres in other cultures.

The questions which propelled this project series, I think, were the ones Yung addressed at the Q&A session at *Sigmund Freud in Search of Chinese Matter and Mind*: to think of ways to prevent the classical art forms of eventually ending up in the museums. This is driven by a desire to keep the traditional arts alive, to keep it as a life art form. The resistance by traditional opera fans to change or see anything new, was at least in part, due to the conventional belief that what they are seeing is already the best. And therefore, why is there a need to change? The questions Yung began probing was: how did the particular hand gestures, eye movements, technique of singing solidify? Why this particular way and not that? Are there other ways of doing it? Not trying to

destroy a tradition, but wants to probe the process to which it got crystallized. Can we re-create that process? How did we get there? If we were to re-create the process, can we do it another way? I think there is some Brechtian distancing over here — to see the familiar anew, to make the familiar strange and the strange familiar. These were some of the questions which propelled Yung when he was conceptualizing *Tears of Barren Hill* (2008) — a play inspired by Cheng Yanqiu (1904 – 1958) one of the four major dan performers in the early 20th century. When Cheng Yanqiu was perfecting his craft, learning from calligraphy, sword-play, painting and the cinematic arts, and partly from his experience at Germany, the result of his innovations and experimentations was over 200 new styles of water-sleeve. Why have we, the contemporary people, instead, lost this spirit of innovation?

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I would like to acknowledge my advisors Professor Edward Gunn, Professor Emeritus of Modern Chinese Literature at Cornell, and Professor Jill Dolan, Annan Professor of English and Professor of Theater in the Lewis Center for the Arts at Princeton University, for their invaluable advice on the different drafts of this paper.

#The paper is presented at "Staging the Modern: Theatre, Intermediality and Chinese Drama, An International Symposium", organized by Fairbank Centre for Chinese Studies, Harvard University, U.S. on 6-7 May, 2011.



當你有各種欲望

術節」的製作中說過，他的建築劇場試圖探究從多角度審視劇場和建築的可能性，並參考國外的經驗，去「尋找、發展一條屬於我們自己的路徑。」<sup>(8)</sup>《密斯·凡德羅的簡約建築——神在細節裡面》裏，多次重複播放密斯的一段錄音演講，引證了這位德國建築師的主張：「建築是時代的產物，所指的不是一時三刻，而是一個久遠的年代。」<sup>(9)</sup>這樣看來，胡恩威的舞台作品，致力嘗試創造嶄新的劇場經驗，並與密斯的見解一致，屬於並回應我們的時代。

※ 本文原載劍橋大學出版社《新劇場季刊》2012年，卷二十八，第一期，頁3-19；獲《新劇場季刊》和劍橋大學出版社批准翻譯並轉載。

註釋

1. 節錄自胡恩威與作者一篇未經發表的訪談。一個相似的花瓶（盛着白花）曾在2009年的製作Corbu and Kahn中出現。
2. 密斯在1944年成為美國公民。
3. Puente：《對話》，頁36。
4. Braham & Hale：〈密斯·凡德羅（1950年）：科技與建築〉，頁106。
5. 同上。
6. 楊凡、胡恩威：〈胡恩威：我們究竟能不能用不同的角度去看建築？〉，《建築是藝術節09》場刊，頁13。
7. Puente：《對話》，頁35、55。
8. 楊凡、胡恩威：〈胡恩威：我們究竟能不能用不同的角度去看建築？〉，註90，頁13。
9. Puente：《對話》，頁55。

代生活最重要的表述工具，以及現代建築作為「表述現代文明的媒介」；另一邊廂，他又推敲怎樣把科技與文明，尤其是科技與建築，有建設性地連繫起來。<sup>(3)</sup>他主張建築與科技應該「一同發展成長」，互為表徵：「只有這樣，我們的建築才真正稱得上建築，能作為每個時代真正的標誌。」<sup>(4)</sup>

以上的討論亦可延伸至劇場，胡恩威也在他的「多媒體建築音樂劇場系列」和「建築是藝術節」作品中再三強調。無論在建築抑或劇場，科技昇華為美學形式，這美學形式並論述當下大眾所關注的，積極回應當代社會。如密斯所言，科技成為一種「方法」，以及一種認知工具。<sup>(5)</sup>

胡恩威及進念的同仁經常透過舞台發聲，表達對公共事務的關注，導引公眾就國家政治和本土政策指出質詢，當中包括科技發展對社會的影響，以及藝術、文化、科技、經濟與社會發展的關係。身為建築師及文化評論人，胡氏不時批評本地的地產發展商和城市規劃者，只着眼經濟回報和實效，罔顧社會大眾的利益和美學的考量（他把自己策劃的藝術節命名為「建築是藝術節」，可見一斑），以致建築師「無法服務社會，只能向消費主義賣力，以建築來做秀。」<sup>(6)</sup>同樣，身為藝術家和劇場工作者，胡氏質疑舞台創作徹頭徹尾商業化、噱頭化的主流價值。這與密斯批評其時的建築逐漸變得迂腐陳舊，只顧迎合時尚，「需要尋找更深層次的原則」的論點同出一轍。<sup>(7)</sup>

總括而言，正如胡恩威在其中一個「建築是藝

## ■ 科技作為方法和認知工具

在《密斯·凡德羅的簡約建築——神在細節裡面》的最後幾分鐘，音樂停了下來，建築師的話語在屏幕上悄然掠過。屏幕背後，可以看見芝加哥湖畔大道雙塔的網格模型，就這樣，密斯·凡德羅的格言與他的建築重疊在一起。然後，兩副模型的影子越變越大，感覺像是一重偌大的鋼鐵迷宮。這一刻，關於「911事件」的喻意越發明顯。最後，演出以飛機撞擊世貿雙塔的錄像黯然落幕。片段先出現在台上的屏幕，接着，當屏幕升起，場館的燈光亮起時，片段映現在紅地毯上，花瓶盛着的紅玫瑰在台的左方清楚可見。胡恩威把花朵解作美學上的佈置（「它們好看」），以及對密斯亡魂的悼念（「給亡者……密斯也愛玫瑰」），也許，它們同樣意味着向「911事件」死難者致敬。<sup>(1)</sup>

對「911事件」的直接指涉，在空間上，把我們從香港這一邊，帶往密斯自1937年至1969年離世時居住的美國<sup>(2)</sup>；在時間上，由二十世紀的現代主義，到達二十一世紀的後現代主義；在概念上，從理論層面的抽象思辨，引領到對當代文化、政治社會現況的關注。《密斯·凡德羅的簡約建築——神在細節裡面》以這樣教人意外的戲劇手段作結，顯示胡恩威銳意把這個作品——廣泛而言，他所有關於建築的舞台創作——定性為富有社會和文化意涵的劇場，而非純粹技巧上的實驗或美學上的嘗試。

同時，這提出了一個課題：科技自身的限制和它對文明的影響。密斯提倡科學與科技作為現

# 建築（與／在）劇場——從包豪斯到香港 論胡恩威的《密斯·凡德羅的簡約建築》 ——神在細節裡面——〔節錄〕\*

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## 學術研究

# Academic Research

## Architecture and/in Theatre from the Bauhaus to Hong Kong: Mathias Woo's *Looking for Mies* (Excerpt)\*

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### Technology as Method and Cognitive Tool

In the final minutes of *Looking for Mies*, the music stops and the architect's words scroll silently across the screen. The grid of the Lake Shore Drive towers is seen behind the screen so that Mies's aphorisms superimpose his architecture. The shadow of the two frames grows increasingly larger to produce an impression of a huge maze of steel. It is here that the 9/11 suggestion is made explicit. A video of the plane attacks on the Twin Towers is shown as a poignant seal to the performance, first on the onstage screen and next, once the screen is lifted and the lights in the auditorium go on, on the red curtain, with the vase of red roses clearly visible on the left-hand side of the stage. Woo has justified these flowers as both an aesthetic device ("they look good") and an offering to Mies's spirit ("for the dead . . . and Mies liked roses"), but they might equally suggest a gesture of respect for the 9/11 victims.<sup>1</sup>

The direct reference to the 9/11 events brings us back, spatially, from Hong Kong to the US,<sup>2</sup> where Mies lived from 1937 to his death in 1969; temporally, from twentieth century modernism to twenty-first-century postmodernity; and, conceptually, from theoretical abstraction to concern for contemporary culture and current sociopolitical realities. This quite unforeseen dramatic expedient at the closing of the performance reveals Woo's intention to frame *Looking for Mies* – and, more generally, his architectural stage productions – as socially and culturally relevant theatre rather than purely technical experiments or aesthetic exercises.

At the same time, this raises the question of the limits

of technology and its effects on civilization. Mies championed science and technology as quintessential expressions of the modern, and modern architecture as "the expression of its civilization", yet he also speculated on how to engage the relationship between technology and civilization and, specifically, between technology and architecture, constructively.<sup>3</sup> Architecture and technology should "grow together" and become the expression of each other: "Only then will we have an architecture worthy of its name: architecture as a true symbol of our time."<sup>4</sup>

The same may be argued for the theatre, as emphasized by Woo's MAMT series and the various productions of the *Architecture Is Art Festival*. In architecture as in theatre, technology transcends into aesthetic form, yet one that speaks of current concerns and is relevant to the contemporary age. Technology serves as "a method", as Mies noted, but also as a cognitive tool.<sup>5</sup>

Woo and his Zuni Icosahedron associates have frequently used the stage to voice civil concerns and elicit public questioning about national politics and local policies, including the social implications of technological advancement, and relations between art, culture, technology, economics, and social development. As an architect and cultural commentator, Woo has repeatedly criticized local developers and urban planners for disregarding community interests and aesthetic factors (thus architecture as art, as the name he has chosen for his festival suggests) for the sake of financial rewards and economic pragmatism, which bring architects to "serve consumerism rather than society, using architecture for putting up a show".<sup>6</sup> As an artist and theatre maker,

likewise, Woo is wary of mainstream uses of the stage for purely commercial goals or novelty effect. This is consistent with Mies's critique of accelerated obsolescence and fashions in architecture, and the ensuing search "for more profound principles".<sup>7</sup>

Ultimately, as he states in one of the AIAF programmes, Woo's architectural theatre attempts to probe whether it is possible to look at theatre and architecture from different perspectives and, while drawing on foreign experiences, to "find and develop a path that is intrinsically ours".<sup>8</sup> As testified by a recorded speech by Mies that is relayed several times through the performance, the German architect used to argue that "architecture belongs to the epoch and not even to the time, to a real epoch".<sup>9</sup> Accordingly, Woo's stage work can be seen as an attempt to engender new forms of theatrical experience that, consistent with Mies's idea of architecture, belong and speak to our times.

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#### Footnotes

<sup>1</sup> Woo, unpublished interview with the author. A similar vase (of white flowers) was used in the 2009 production of *Corbu and Kahn*.

<sup>2</sup> In 1944 Mies became an American citizen.

<sup>3</sup> Puente, *Conversations*, p.36.

<sup>4</sup> Braham and Hale, '1950 Ludwig Mies van der Rohe: Technology and Architecture', p.106.

<sup>5</sup> Ibid.

<sup>6</sup> Yang Fan and Mathias Woo, 'Mathias Woo: Is it Possible to Look at Architecture from Different Perspectives?', in *Architecture Is Art Festival 09* (festival programme), p.13 <[www.aiaf.hk/media/AIAF\\_booklet\\_rev.pdf](http://www.aiaf.hk/media/AIAF_booklet_rev.pdf)>, accessed 5 September 2011.

<sup>7</sup> Puente, *Conversations*, p.35, 55.

<sup>8</sup> Yang and Woo, 'Mathias Woo: Is it Possible to Look at Architecture from Different Perspectives?', p.13.

<sup>9</sup> Puente, *Conversations*, p.55.



30 周年前奏——駐團劇目...  
Prelude of Zuni's 30th Anniversary - Repertoire since 1982

# 百年之孤寂 10.0 —— 文化大革命 (香港、新加坡) *One Hundred Years of Solitude 10.0 – Cultural Revolution (Hong Kong, Singapore)*

《百年孤寂》是哥倫比亞作家加西亞·馬奎斯的作品，「魔幻現實主義」代表作，於1982年獲諾貝爾文學獎。小說以遺忘和孤寂為主題，描繪拉丁美洲百年的滄桑，以奇詭的手法反映了拉美殖民、獨裁、鬥爭和流血的歷史。

《百年之孤寂》是進念最具代表性的創作系列，從1982年創團至今從未完結。作品意念承繼小說，透過集體創作，傳遞人生獨立於世，卻又與前人與後來者牽連一線的寓意。舞台上的參與者川流不息，由左至右，在途中，在上路。在路途裏，「方向」和「行動」是命題；「指」和「望」是字彙，由此發展而成的舞台片段：墾荒、婚禮、遊藝、祭典、示威、喪禮、革命等相互穿插，編織成一段段眾生旅程。

*One Hundred Years of Solitude* the Nobel Prize-winning novel of 1982 by Gabriel García Márquez, is a masterpiece of Magical Realism. The book recounts the vicissitudes of life of a century in Latin America, depicting a history of colonialism, dictatorship and bloodshed in a most interesting and intriguing manner, with forgetfulness and solitude as themes.

*One Hundred Years of Solitude* has been in Zuni Icosahedron's repertoire since the group's inception in 1982, and is Zuni's most representative series of works, with each of which depicting a distinctive aspect of Zuni's artistic vision. On the stage, performers travel from left to right and point towards certain directions on their way. With "pointing" and "watching" as the vocabulary and "direction" and "action" as the motifs, episodes of a journey are developed: caravans, explorers, wedding ceremonies, carnivals, strikes, funerals, revolution – when put together, they weave a tapestry of a journey of all mankind.

其實每個人一出生都注定必然孤寂，只要自覺，孤寂就出現。只要有獨立思考，孤寂就降臨。榮念曾

整體運行似一幅中國畫的長軸手卷 《聯合早報》

畫面震撼得帶點悲愴 《星島日報》

先鋒變成經典 《信報》

... a presentation style that was simultaneously grandiose and minimalist.

*The Straits Times*

*Danny Yung's latest works examine key anniversaries in China's history.*

*Sunday Morning Post*

## 活動概覽

### Programme Highlights

場地伙伴計劃：戲劇的力量  
Venue Partnership Scheme - The Power of Theatre

- 《百年之孤寂 10.0 — 文化大革命》  
*One Hundred Years of Solitude 10.0 – Cultural Revolution*
- 人類非物質文化遺產：崑、能  
Intangible Cultural Heritage: Kun & Noh
- 建築是藝術節 2011  
Architecture Is Art Festival 2011
- 「雲門 2」《5 Part 舞》  
Cloud Gate 2 – 5 Part Dance
- 中國與國際文化交流  
China & International Cultural Exchange
- 外展、教育及推廣  
Outreach, Education & Promotion

16 – 17 / 9 / 2011  
香港文化中心大劇院  
Grand Theatre, Hong Kong Cultural Centre

1 / 2 / 2012  
新加坡濱海藝術中心劇院  
(應邀演出 — 華藝節 2012)  
Esplanade Theatre, Singapore  
(Presented by Huayi – Chinese Festival of Arts )

導演 / 編劇 // 榮念曾  
戲劇指導 // 郭慶亮 (新加坡戲劇盒)  
錄像設計 // 陳子謙 (新加坡)  
音樂 // 潘德恕、許敖山  
特邀演出 // 肖向平 (蘇州)  
新加坡演出 // Anjali Hazra、林婉兒、  
Samir Shyam Sidhwani、孫思佳、  
陳結明、恬英、黃詩慧、楊慧怡、  
Zahra Khanum d/o Mohammad Ishaq Baba  
香港、新加坡演出 // 潘德恕、馮美華、劉天明、  
歐敏諾、鄭鎮彤、鄭曉澄、張曉晴、張家瑋、  
何敏翠、羅咏思、麥曉蔚、林耀勤、彭漪婷、  
潘樂怡、溫淑君、鄧惠儀、游樂林、潘行、簡希純、  
鄭光輝、蘇佳亮、李邪、吳美箏、王健松、許婉婧、  
鍾達成、劉曉儀、顏孜、陳鳴蘭、卓桂枝、卓依齡

聯合製作 // 戲劇盒

協辦 // 香港兆基創意書院

全力支持 // 新加坡國家藝術理事會、  
新加坡國際基金會

Director & Scriptwriter // Danny Yung  
Dramaturge // Kok Heng Leun (Singapore, Drama Box)  
Video Artist // Royston Tan (Singapore)  
Music // Pun Tak Shu, Steve Hui (Nerve)  
Guest Performer // Xiao Xiang Ping (Suzhou)  
Performers in Singapore // Anjali Hazra, Lim Yun Yee Nicole, Samir Shyam Sidhwani, Soon Ser Jia Clarissa, Tara Tan Jie Ming, Tyen Ying Fong, Wee Shi Hui Pearl, Yeo Hui Yi Natasha, Zahra Khanum d/o Mohammad Ishaq Baba  
Performers in Hong Kong & Singapore // Pun Tak-Shu, May Fung, Lau Tin Ming, Au Chi Nok, Cheng Chun Tung, Cheng Hiu Ching, Cheung Hiu Ching, Cheung Ka Wai, Ho Man Chui, Lor Wing Sze, Mak Hiu Wai, Lam Yiu Kan, Pang I Ting, Poon Lok Yi, Wan Shuk Kwan, Tang Wai Yee, Yau Lok Lam, Pun Hang, Kan Kisumi, Singapore: Tay Kong Hui, Peter Sau, Li Xie, Judy Ngo, Ong Kian Sin, Koh Wan Ching, Oliver Chong, Liu Xiaoyi, Zelda Tatiana Ng, Tan Beng Tian, Doreen Toh, Patricia Toh

Co-production // Drama Box (Singapore)

In Association with // HKICC Lee Shau Kee School of Creativity

Supported by // National Arts Council (Singapore), Singapore International Foundation



■ 戲劇盒 (新加坡)

是專業劇團，也是非盈利的慈善團體。一貫秉持的宗旨是從生活創造劇場，同時從劇場探索生活。成立於 1990 年，憑着關懷社會的人文精神，對公民教育的積極態度，獲得了廣大觀眾的肯定。

■ Drama Box (Singapore)

Drama Box is a non-profit contemporary Mandarin theatre company with charity status. Formed in 1990, it has since gained a respectable reputation for its acute sensitivity and perception in heightening social awareness and civic responsibility. Its productions remain fun and entertaining, yet thought provoking and reflective.



■ 郭慶亮 (新加坡)

戲劇盒的藝術總監，執導過近六十部華語及英語作品，包括郭寶崑的原著《靈戲》、論壇劇場演出《是惡作劇還是犯罪》以及新加坡藝術節 2008 委約《漂移》。

■ Kok Heng Leun (Singapore)

The Artistic Director of Drama Box. He has directed close to 60 plays. He has been named by theatre critics to be the promising director "to power Singapore Theatre in the years to come" and the one to "convince ordinary folks that theatre is not intimidating".



■ 陳子謙 (新加坡)

在電影圈中大膽、獨樹一幟和卓越的表現讓他於 2004 年贏得了《時代週刊》「亞洲 20 大英雄偶像」的美譽。

■ Royston Tan (Singapore)

In 2004, Royston Tan was named as one of the "Top 20 Asian Heroes" by *Time Magazine*, for being bold, brave and remarkable in his field. Tan's willingness to push the creative envelope has made him a hero to the city's independent artists.



■ 許敖山

生於香港，實驗電子音樂組合 VSOP 成員，又以 Nerve 這個名字發表音樂，其作品曾於多個本港及海外的藝術節演出。

■ Steve Hui Ngo-Shan (Nerve)

Nerve is the alias of Hui Ngo-shan Steve for presenting his music. Born in Hong Kong, he is a member of experimental electronic music group VSOP, as well as a regular collaborator of Zuni.



■ 肖向平 (蘇州)

蘇州中國崑曲博物館駐場藝術家，工小生，京崑兼修。

■ Xiao Xiangping (Suzhou)

The Resident Performer of the Kunqu Opera Museum of China in Suzhou. His repertoire includes *Peony Pavilion*, *The Jade Hairpin*, *The White Snake*, and other noted classics.



■ 潘德恕

進念成員之一。自 1982 年開始從事聲音的實驗創作，聲音、劇場及音樂會創作包括：《百年之孤寂第二年—長征》(1985)、《極樂世界》(1997)、《魔笛》(1998)。

■ Pun Tak Shu

A member of Zuni Icosahedron, he has committed to experimental sound creative work since 1982 and his first piece of work appeared in Zuni's video programme *XXX Video Show* and later on his first sound work for Zuni's theatre, *The Second Year of One Hundred Years Of Solitude - The Long March*.

論壇、演出、研究、工作坊  
Forums, Performances, Research, Workshops

人類非物質文化遺產：崑、能  
Intangible Cultural Heritage:  
Kun & Noh



2011 年，為中國崑劇及日本能劇列入聯合國教科文組織 (UNESCO)「人類非物質文化遺產代表作名錄」的十周年紀念。為促進崑劇及能劇的保存與發展，進念·二十面體聯合藝術總監榮念曾及座·高圓寺藝術監督佐藤信，聯手主催一連串以「非物質文化遺產 (表演藝術)」為主題的活動，以崑劇及能劇的並置研究為整個計劃的起點。

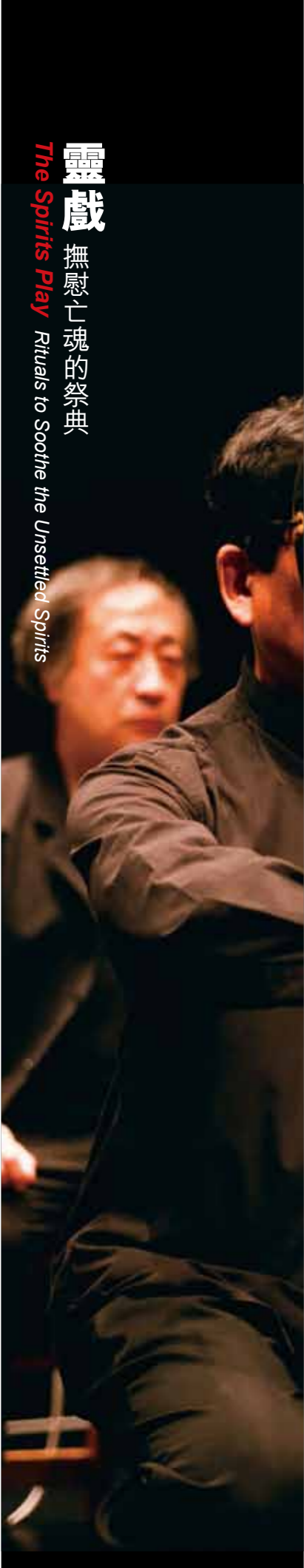
2011 is the 10th Anniversary of the UNESCO's proclamation of Kunqu and Noh theatre as masterpieces of the Oral and Intangible Heritage of Humanity. As celebration and also to continue with their Kun-Noh creative exchange attempt at the Japan Pavilion at Shanghai Expo 2010, Makoto Sato and Danny Yung co-initiated this research project comprising forums, performance, research, and workshops on Noh and Kun. By bringing together top performers, directors, scholars, critics, arts administrators and emerging artists from Tokyo, Nanjing and Hong Kong, we hope to search for the way forward for these two ancient Asian art forms and to build a platform for a long term Hong Kong-Nanjing-Tokyo cultural dialogue.

來自中、日的崑劇及能劇專家、藝術工作者及策劃人員，討論：

- 崑、能十年回顧前瞻
- 中、日兩國文化組織比較研究
- 中日非物質文化遺產 (表演藝術) 的視野及策略

Experts, artists and curators of Kunqu and Noh from China and Japan gathered to discuss the following:

- A 10-year review of Kunqu and Noh with the way forward
- A comparative study of cultural organisations in China and Japan
- The vision and strategy of Intangible Cultural Heritage (Performing Arts) in China and Japan



靈戲  
The Spirits Play  
撫慰亡魂的祭典  
Rituals to Soothe the Unsettled Spirits

演員的身體張力，再加上文本的內涵，演出的整體劇力澎湃……形成齣現代劇場合成體。

丁羽

靈感來自已故新加坡導演郭寶崑同名作，原為新加坡楊厝港日本人公墓裡一幫太平洋戰爭亡魂的自白。是次演出由香港、南京及東京三地劇場創作人合作，透過崑劇和能劇的跨文化演繹，處理有關戰爭和記憶的議題。

The performance was inspired by a work of the same name by the late Singaporean director Kuo Pao Kun. The original work was about confessions made by a gang of spirits who died in the Pacific War and now lie buried in the Japanese cemetery of Yio Chu Kang of Singapore. Through a cross-cultural interpretation of Kunqu and Noh, theatre masters from Hong Kong, Nanjing and Tokyo collaborated to work on issues related to war and memory.

28 / 11 / 2011  
香港文化中心劇場  
Studio Theatre, Hong Kong Cultural Centre

導演 // 佐藤信 (東京)、榮念曾  
表演藝術家 //  
笛田宇一郎 (當代劇場)  
清水寬二 (能劇)  
張春祥 (京劇)  
楊陽、孫晶、徐思佳、唐沁 (崑劇)  
特邀演出 // Margi Madhu (苦替雅坦梵劇)

合作機構 // 座・高圓寺  
鏤仙會 (能劇團)  
江蘇省演藝集團崑劇院

Directors // Makoto Sato, Danny Yung  
Performers //  
Uichiro Fueda (Contemporary Theatre)  
Kanji Shimizu (Noh Theatre)  
Zhang Chunxiang (Peking Opera)  
Ke Jun, Yang Yang, Sun Jing, Xu Sijia,  
Tang Qin (Kun Opera)  
Guest Performers // Margi Madhu  
(Koodiyattam, Sanskrit Theatre)

In Collaboration With // Za-Koenji  
Tessen-kai (Noh Theatre Group)  
Jiangsu Performing Arts Group Kun  
Opera Theatre

國際崑能研究論壇

International Kun and Noh Research Forum

崑、能大師創作工作坊及考察

介紹崑劇及能劇的表演技巧和藝術特色，並以當代劇場技巧作實驗。

Creative Workshop and Exchange

Experimentation of Kunqu & Noh with contemporary theatrical techniques.

交流演出：《致意》

佐藤信的《聲》和榮念曾的《尋找夜奔》，探索當代傳統表演藝術的框框。

Exchange Performances: Tribute

Makoto Sato and Danny Yung explored the confines of contemporary traditional performing arts.

2-3/6/2011 香港 Hong Kong

4-7/6/2011 南京、蘇州 Nanjing, Suzhou

17-19/6/2011 東京 Tokyo

主辦 // 進念・二十面體

合辦 // 座・高圓寺 | 國際交流基金 | 江蘇省演藝集團崑劇院 | 早稻田大學演劇博物館 | 嶺南大學群芳文化研究及發展部 | 香港城市大學中文、翻譯及語言學系  
協辦 // 中國戲曲學院 | 中國崑曲博物館 | 香港當代文化中心 | 香港兆基創意書院 | Tokyo Wonder Site | 鏤仙會

Presenter // Zuni Icosahedron

Co-organizer // Za-koenji Public Theatre | Japan Foundation | Jiangsu Performing Arts Group Kun Opera Theatre | Waseda University, Theatre Museum | Lingnan University, Kwan Fong Cultural Research and Development Program | Hong Kong City University Chinese, Translation and Linguistics Department  
In Association with // National Academy of Chinese Theatre Arts | The Kun Opera Museum of China | Hong Kong Institute of Contemporary Culture | HKICC Lee Shau Kee School of Creativity | Tokyo Wonder Site | Tessen-kai |



2 - 3 / 6 / 2011

香港兆基創意書院多媒體劇場  
Multimedia Theatre, HKICC Lee Shau Kee School of Creativity

總策劃 // 榮念曾、佐藤信 (座・高圓寺藝術監督)

策劃及顧問團隊 //

柯軍 - 江蘇省演藝集團崑劇院院長  
周龍 - 中國戲曲學院副院長  
張隆溪 - 香港城市大學比較文學與翻譯講座教授  
陳清僑 - 嶺南大學文學院學術事務長  
內野儀 - 東京大學研究院綜合文化研究科教授  
竹本幹夫 - 早稻田大學坪內博士紀念演劇博物館館長  
今村有策 - Tokyo Wonder Site 館長

Chief Curator //

Danny Yung, Makoto Sato (Artistic Director of Za-Koenji Public Theatre)

Organizing and Advising Committee //

Ke Jun, Director of Jiangsu Performing Arts Group Kun Opera Theatre)  
Zhou Long, Deputy Director of The National Academy of Chinese Theatre Arts)  
Zhang Longxi (Chair Professor of Comparative Literature and Translation, City University of Hong Kong)  
Stephen Chan (Academic Dean of Arts and Professor of Cultural Studies, Lingnan University)  
Tadashi Uchino (Professor of Performance Studies, Department of Interdisciplinary Cultural Studies, Graduate School of Arts and Sciences, the University of Tokyo)  
Mikio Takemoto (Director, Tsubouchi Memorial Theatre Museum Waseda University)  
Yusaku Imamura (Director of Tokyo Wonder Site)

25 - 26 / 11 / 2011  
香港文化中心劇場  
Studio Theatre,  
Hong Kong Cultural Centre

以八個亞洲城市的「非物質文化遺產」表演藝術政策的檢討作序，分享彼此「非遺」現階段保育和發展的挑戰。跟着，以歷史悠久中日兩國崑劇和能劇的藝術家和藝術組織並置分析，作為研究試點，嘗試把「非遺」表演藝術的發展從歷史的框架跳出來，在不同層面裡去理解和分析「非遺」表演藝術保育與發展工作的現況與趨勢、危機和契機。

總策劃 // 榮念曾、佐藤信

主要支持機構 // 西九文化區管理局  
協辦 // 「記憶、場所、對話 2011-2013」  
能與崑劇文化交流計劃  
共催及參與組織 //  
座・高圓寺、日本國際交流基金會、中國戲曲學院、江蘇省演藝集團崑劇院、中國崑曲博物館、鍊仙會、早稻田大學演劇博物館、東南大學藝術學院、嶺南大學群芳文化研究及發展部、香港城市大學中文、翻譯及語言學系、東京大學綜合文化研究科、大阪大學文學研究科、美國密歇根大學孔子學院、美國匹茲堡大學音樂系、香港當代文化中心、香港兆基創意書院

Chief Curator //  
Danny Yung, Makoto Sato

Principal Supporter //  
West Kowloon Cultural District Authority  
Co-organiser // "Memory, Place, Dialogue 2011-2012" Noh and Kun Cultural Exchange Program  
Co-organizers and Partners //  
Za-Koenji Public Theatre | Japan Foundation | National Academy of Chinese Theatre Arts | Jiangsu Performing Arts Group Kun Opera Theatre | Kun Opera Museum of China | Tessen-kai | Waseda University Theatre Museum | Southeast University School of Arts | Lingnan University Kwan Fong Cultural Research and Development Program | City University Hong Kong, Chinese, Translation and Linguistics Department | Tokyo University, Interdisciplinary Cultural Studies Department | Osaka University, Graduate School of Letters | University of Michigan, Confucius Institute | University of Pittsburgh, Music Department | Hong Kong Institute of Contemporary Culture | HKICC Lee Shau Kee School of Creativity



Eight Asian cities are invited to reflect on the existing Intangible Cultural Heritage (ICH) policy of their own residing cities. To follow, the eight China-Japan comparative studies are set out to probe into different strata of these two oldest performing art forms, Kunqu opera and Noh theatre; from the present to the future, from crisis to chances.

23-24/11/2011

大師工作坊  
Master Classes

亞洲傳統表演藝術及當代劇場大師主持，與學員共同探索傳統表演藝術教與學的互動，同時邀請學者參與觀察和研究，如何優化傳統表演藝術傳承和教育的內容和方法。

柯軍 (南京) 佐藤信 (東京)  
Margi Madhu (德里) 鄧樹榮 (香港)

Maestri of Indian traditional theatre (Koodiyattam), Kunqu and contemporary theatre from Tokyo and Hong Kong hosting master classes for sharing their artistry, through interactive exchanges with workshop participants and observing scholars, looking for a new horizon in education.

Ke Jun (Nanjing) Makoto Sato (Tokyo)  
Margi Madhu (Delhi) Tang Shu Wing (Hong Kong)

21-24/11/2011

學校巡迴示範

School Tours

來自南京的崑劇表演大師造訪香港的中學，示範崑劇表演。  
Kunqu artists from Nanjing giving demonstration lecture in secondary schools



總策劃  
Chief Curators

■ 榮念曾

進念・二十面體聯合藝術總監

■ Danny Yung

Co-artistic Director of Zuni Icosahedron

■ 佐藤信 (日本)

日本現代舞台藝術最具代表性的人物，日本演藝界的先驅，座・高圓寺藝術總監。1966 年創立地下自由劇場，1971 年設立戲劇中心 68/71（現名黑帳蓬劇團）。

■ Makoto Sato (Japan)

Artistic Director of Za-Koenji. His most important work was centred around the activities of the theatre company known as the "Black Tent."

顧問小組  
Advisory Committee

■ 周龍 (北京)

中國戲曲學院副院長，亞洲戲劇藝術教育中心成員。榮獲國家級教學成果獎。先後演出了八十餘齣京劇傳統劇碼。

■ Zhou Long (Beijing)

A National Class One Performer, he has a repertoire of more than 80 traditional Peking operas, and created many works of his own.

■ 張隆溪

美國哈佛大學比較文學博士，現任香港城市大學比較文學與翻譯講座教授。主要從事中西文學和文化的比較研究，其研究成果得到國際學術界高度評價。

■ Zhang Longxi

He had taught at Harvard and the University of California, Riverside, and is currently Chair Professor of Comparative Literature and Translation at City University of Hong Kong.

■ 楊慧儀

藝術評論人，戲劇及翻譯學者，表演藝術博士。任教香港浸會大學，教授戲劇翻譯、跨文化戲劇、創意產業雙語寫作等。

■ Jessica Yeung

She is now Associate Professor at the Translation Programme of Hong Kong Baptist University teaching Drama Translation and Intercultural Communication among other subjects. She is also a stage performer and voice actor.

■ 王廷信 (南京)

東南大學藝術學院院長、教授，主要研究藝術歷史、藝術理論、影視劇比較、藝術傳播等。

■ Wang Tingxin (Nanjing)

He focuses on art history, art theory, dissemination of arts and comparative studies on TV series. He was awarded as an outstanding theoretical researcher by the Ministry of Culture, PRC.

■ 內野儀 (日本)

東京大學研究院綜合文化研究科教授，其有關日本與美國、歐洲及亞洲的跨領域舞台藝術研究於學界及藝術界均廣獲好評。

■ Tadashi Uchino (Japan)

He is a Professor of Performance Studies at the Department of Interdisciplinary Cultural Studies, Graduate School of Arts and Sciences, the University of Tokyo.



■ 竹本幹夫 (日本)

早稻田大學坪內博士紀念演劇博物館館長，早稻田大學文學學術院文化構想學部教授，專門能樂、古典演劇身體研究。

■ Mikio Takemoto (Japan)

He is the curator of the Tsubouchi Memorial Theatre Museum. His publications including Noh, Noh Music theory and Raving, Noh music and arts theory.

■ 柯軍 (南京)

全國人大代表，國家一級演員，江蘇省演藝集團崑劇院院長。近年來潛心探索實驗崑劇，創作《餘韻》、《浮士德》、《藏》等，在國內外劇壇引起反響。

■ Ke Jun (Nanjing)

Deputy to the National People's Congress, PRC and Director of the Jiangsu Kunqu Opera Troupe, he is a National Class One performer specializing in Wusheng (combating hero) and Wenwu Laosheng (civil and military bearded old male) role types.

■ 今村有策 (日本)

Tokyo Wonder Site 館長，致力在美術、音樂、設計等領域培育新進，以及促進全球文化的對話。同時任東京都參與，負責向東京都知事進建文化政策。

■ Yusaku Imamura (Japan)

The Curator of Tokyo Wonder Site. He is in charge of the Tokyo consultant, giving advice to government, especially on creative industry, city construction.

■ 顧聆森 (蘇州)

原蘇州中國崑曲博物館研究員，退休後即獲江蘇省演藝集團崑劇院聘為藝術顧問。著述頗豐，曾在多所大學、藝術學校講授崑曲曲學。

■ Gu Lingsen (Suzhou)

A former researcher of the National Kunqu Opera Museum of China. He is the Vice-chairman of Suzhou Theatre association, Deputy Director of Suzhou Opera Research Institute.

■ 陳清儀

嶺南大學文學院學術事務長、文化研究系教授。學術著作範圍包括香港文化、電影、文學、教育、文化研究。

■ Stephen Chan

The Academic Dean of Arts and Professor of Cultural Studies at Lingnan University, Hong Kong. His current interest is in applied cultural research and education, urban creativity and cultural policy.

開幕禮主題講者  
Opening Ceremony Keynote Speaker

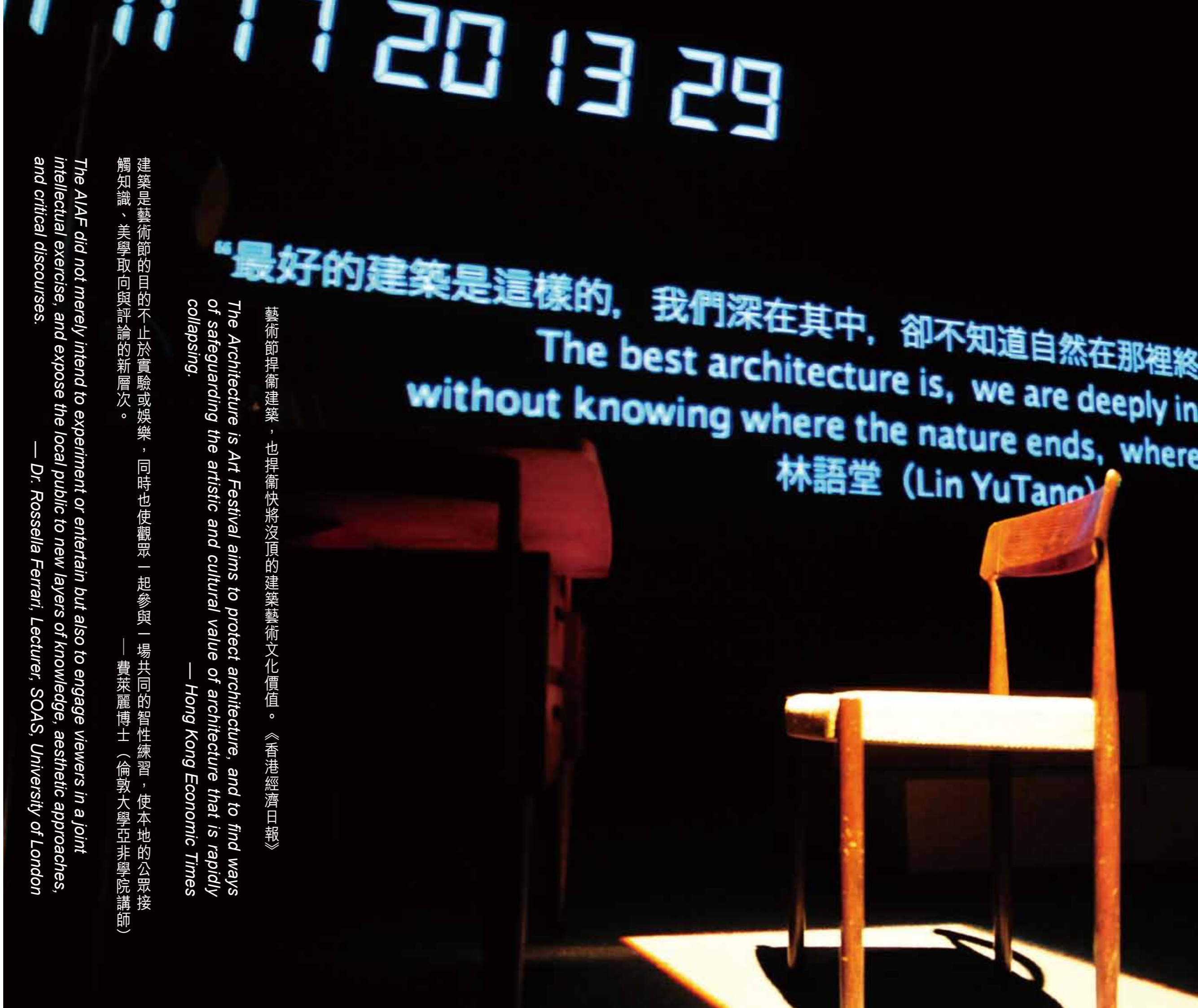
■ 榮鴻曾 (美國)

榮鴻曾曾任教香港中文大學、香港大學、加州大學、康乃爾大學。現為匹茲堡大學音樂系教授。專研中國音樂，曾發表十部著作，六十多篇論文。

■ Bell Yung (USA)

A professor of music at the University of Pittsburgh, he has also taught at the universities in Hong Kong, the University of California at Davis, and Cornell University. He has published ten books and over sixty scholarly articles on Chinese music.





“最好的建築是這樣的，我們深在其中，卻不知道自然在那裡終  
The best architecture is, we are deeply in  
without knowing where the nature ends, where  
林語堂 (Lin YuTang)

藝術節捍衛建築，也捍衛快將沒頂的建築藝術文化價值。《香港經濟日報》

*The Architecture is Art Festival aims to protect architecture, and to find ways  
of safeguarding the artistic and cultural value of architecture that is rapidly  
collapsing.*  
— Hong Kong Economic Times

建築是藝術節的目的不止於實驗或娛樂，同時也使觀眾一起參與一場共同的智性練習，使本地的公眾接觸知識、美學取向與評論的新層次。  
— 費萊麗博士（倫敦大學亞非學院講師）

*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

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# 建築是藝術節 2011

*Architecture Is Art Festival 2011*

## 「建築是藝術節 2011」藝術總監胡恩威訪談

### 建築體現人類生活價值和文化水平

為何今年以「歷史、先鋒、房屋」為主題？  
與辛亥革命、中國的火車和建築如何關連？

2011 年是中國辛亥革命一百周年紀念年。政治和建築的關係在這一百年間也產生了很大的變化，尤其是中國經歷了這麼巨大的政治變化。這一百年的中國建築和西方建築走了不同的道路，一百年前西方工業革命帶來了建築工程和模式的變化，現代主義建築出現了，以大量生產為本的房屋出現了，建築成為了一種可以複製的商品。西方現代建築在這一百年不斷進化改良，中國這一百年的頭七十個年頭在政治局限之下，只有否定中國傳統建築而沒有發展自身的建築模式，直至改革開放，中國把西方一百年的建築在三十年內吸收進來。有趣的是西方建築一百年前是由工業主導，一百年後的中國是由地產主導的。在這個地產模式下產生了怎樣的建築？香港近年的地產霸權論本身也是一個建築問題，地產模式的建築有什麼特色呢？產生了屏風樓、發水樓等等負面形容詞。可嘆的是一百年以前的中國傳統建築，是非常重視形而上的美學和空間概念，一百年後中國建築走到了一個反美學反概念的過度商品主義。

建築本身是美學和功能的合體，也體現人類生活的價值和文化的水平，透過建築認識歷史有時候可以是更具體和實在。所以今年「建築是藝術節」以「歷史、先鋒、房屋」為題，透過回顧過去一百年的歷史，由火車與建築開始，由現代主義包豪斯 Bauhaus 先鋒設計開始，認識這一百年建築觀念的變、社會的變。家庭由建築開始，建築空間形成了居住空間、生活空間和工作空間，建築空間組成了社區。對我們的居住環境和生活產生什麼樣的變化？比較一下天水圍新區和中上環舊區便很不一樣。由抽象的歷史到現實的房屋，好像風馬牛，但建築就是這樣，空間是抽象的，也是現實的。



### 鐵路與建築的詩意和歷史深度

原創劇《鐵路像記憶一樣長》和《中國建築 100 年》富有詩意又具歷史深度，可否稍作介紹？

我一開始便想做個火車和建築的主題，尤其是中國革命一百年，以火車認識中國也許是最合適和富詩意的，中國是詩詞大國，中國建築也是十分富詩意的。只是在這一百年裏詩和詞都革命了，建築也就沒有什麼詩意了。所以我想從抽象的詩出發去說火車建築和情感。《鐵路像記憶一樣長》是詩意地去說火車建築的情感是感性出發的。《中國建築 100 年》以兩代建築人的案例，說明今天中國建築的處境，以及所經歷過的種種，是理性一些的。理性與感性，現實與抽象，功能與美學，都是建築。

《鐵路像記憶一樣長》的靈感來自余光中老師的同名散文〈記憶像路軌一樣長〉，我很喜歡這題目，也喜歡這篇文章，我一直也在想起這個題目，有一天在想着火車演出的題目時，這個名字自然地出現了。由詩歌和藝術歌曲作為情感材料，演唱說詩道出這一百年火車的情懷。

《中國建築 100 年》有四個主線，核心主線是以兩對建築夫妻達人為中心，分別是研究中國傳統與更新，以及以建築開發營利的。其他三條主線是：一、中國大事；二、重要中國建築事件；三、重要世界建築事件。這是一個多層次的通識劇場。

### 「先鋒」作品思考沒有答案的問題

獨立編舞家、進念資深成員黃大徽的原創舞蹈作品《B.O.B.\*》經國際巡迴演出後，被安排為節目之一，可有特別意義？

《B.O.B.\*》是屬於「先鋒」部分，是一個探討身體（body）的「舞蹈」作品。舞蹈其實是一種空間與身體互動的藝術，是抽象的，身體本身就是和空間在互動，只是我們並不自覺。舞蹈在香港似乎太著重其裝飾性部分。《B.O.B.\*》是一個思考舞蹈的舞蹈作品，本質上是先鋒的，也是我們期望香港觀眾，尤其是學生可以 expose to（接觸到）這種作品。先鋒性的作品都是在問問題在刺激觀者思考，思考的前提是一系列的問題，沒有答案的問題。《B.O.B.\*》就是那種沒有答案的問題作品，是一個永遠變動的互動實驗。

### 兩個通識型的主題展覽

請介紹今年兩個主題展覽的特色。

主題展覽《中國火車建築一百年》和過去兩年的《書法生活設計》、《大柴禁城》，同樣是通識型的展覽，我想以火車和建築角度去看中國過去一百年的歷史。尤其在今天高鐵網絡的建立，中國的現代化進入了一個新時期。但是過去一百年的中國火車和火車建築走過了怎樣的路？各自每個中國人可能都有自己的火車故事。春運也好，下鄉也好。我自己第一次到中國內地也是在今天的香港文化中心前身九龍車站出發，那時候火車裏面的光和影、氣味和聲音，到今天我還有印象。透過火車認識中國地理、中國社會、中國人情……。鐵路是一百年來中國人的集體回憶，這個展覽把這些記憶收集重組，影像、聲音、文字，讓一列又一列的記憶穿透我們的中國記憶地圖。



《牛棚藝術村及鄰近社區居住可持續發展研究》展覽屬於「房屋」的部分，以啟德河和牛棚藝術村作為一個發展研究項目，探討房屋、社區、生活、創意和環保的關係，並具體地提出一些可行的公共房屋、社區規劃的總體性設計方案。項目內容包括研究方案展覽，有關房屋與社區的講座和工作坊。

## 包豪斯的經典宣言化為音樂劇

多媒體建築音樂劇場新製作《包豪斯的建築設計宣言》與《神在細節裡面》是否對先鋒藝術不同角度的演繹和回應？

答：這兩個演出都是屬於「先鋒」部分，《神在細節裡面》（Looking for Mies）是三度重演，《包豪斯的建築設計宣言》是全新創作，Mies是完全單純的的舞台空間影像聲音實驗，這是先鋒藝術的一種本質，即沒有所謂故事、沒有所謂明白，是單純的官能實驗，讓觀眾進入一種狀態，一種不是以所謂文字邏輯思維的想像空間。

《包豪斯的建築設計宣言》是我找陳浩峰和何山創作的音樂劇，以包豪斯的經典宣言為文本，變化為曲和詞，所以也不是一個典型的故事。黎達達榮負責視覺設計，重新建構那個先鋒年代的視覺美學。包豪斯對近代資本建築和設計影響很大，但我們卻未必知道包豪斯原來是有著社會主義的理想。

## 建築是藝術 藝術是知識

今屆建築是藝術節與 2009 年的第一屆，在內容和意義上是否有傳承或改變？下一屆會怎樣辦？

形式和節目組合上沒有很大的分別，著重建築的社會性和美學層面，這次加強了公眾教育和通識教育的元素。香港是地產產業最發達的城市，但香港的建築文化水平之低，市民對建築知識的不足，可以說是世界一級城市之冠。這個現象不單止於建築，在文學、視藝、表演藝術也有類似的情況。香港現在越來越與世界一級城市脫節，這在建築和文化藝術裏完全體現出來。這個現象和香港政府的管治文化水平和哲學有著密切的關係。因此，辦「建築是藝術節」是具有啟蒙群眾的目的。建築的而且確是藝術，而藝術本身是知識，不是香港官員口中的可有可無、見仁見智。「民智未開」的「智」就是把文化視為知識的態度。下一屆的形式可能會調整，也許會更著重研究和實驗部分。

## History, Avant-garde, Housing: Understanding One Hundred Years of Chinese and Western Architectural Changes

### Interview with Mathias Woo, Artistic Director of “Architecture Is Art Festival 2011”

#### Architecture: A Reflection of Our Culture and Values of Life

Why are you setting “History, Avant-garde, Housing” as the theme of this year’s *Architecture Is Art Festival*? What is the relationship between architecture, the railway and the 1911 Revolution of China?

This year marks the centenary of the 1911 Revolution of China. There have been great changes in the relationship between politics and architecture in this last century, and China has experienced huge political changes. Chinese and Western architectures went different ways in the past one hundred years. A century ago, industrial revolutions in the West brought development and transformations into the pattern of construction, and modern architecture emerged, and along with it came mass production-oriented housing, and buildings became a product which could be reproduced. Western architecture has been evolving and improving in the past one hundred years. Meanwhile, in China, for the first seven decades of the last century, there was only denial or rejection of traditional Chinese architecture under various political restraints, and there was no development whatsoever of their own architecture model, until the country’s reform and opening up to the West, and China absorbed the last one hundred years of western architecture and compressed it into a crash course of architecture in thirty years. What is interesting is that architecture was led by industries a century ago in the west; while in China, architecture is dominated by property business a century later. What kind of architecture would take shape under this kind of real estate supremacy? The recent problem of developer hegemony on property in Hong Kong is also an architectural problem. What kind of architectural style would come out under such a real estate model? Negative things like constructions of screen buildings creating wall effects, property units with “inflated” saleable floor area would appear. Traditional Chinese architecture a century ago put plenty of stress on the metaphysical aesthetics and concept of space, and it is such a great pity that one hundred years later, Chinese architecture has become a maxed out consumer product which is anti-aesthetic and anti-concept.

Architecture is the union of aesthetics and function, and it is also a reflection of our culture and values of life. Sometimes, it is more precise and practical to understand history through architecture. We would like to know more about the changes taking place in

the past one hundred years in architecture and our society, and thus we chose “History, Avant-garde, Housing” as the topic of this year’s Architecture Is Art Festival, and hope that through a retrospective of the history of the past century, starting from the railway and architecture to the avant-garde designs of Bauhaus and Modernism, we would come to understand that period better. A home evolves out of architecture, an architectural space becomes a living space, a space for living and work; and architectural spaces form a community. What kind of changes took place in the process that affected our living environment and our way of life? Let us take a look at the new estates in Tin Shui Wai, and compare them to the old town of Sheung Wan District, and we can see the difference. It seems far-fetched to go from history, something abstract, to housing, something concrete; but that’s what architecture is all about – spaces could be both abstract and concrete.

#### Railway and the Poetry & Historical Profundity of Architecture

The original theatre works of *Railway is Like a Long, Winding Recollection* and *One Hundred Years of Chinese Architecture* sound very poetic and historically profound. Can you share with us the concept of these two works?

The idea was to have railway and architecture as the topic of the Festival from the very beginning. And it is particularly appropriate and poetic to get to know China through railway as this is the centenary of the 1911 Revolution of China. China is a country of poetry, and Chinese architecture is very poetic. However, poetry and verse (Chinese “ci” are lyrics, equivalence to English verse) have undergone a revolution in the past one hundred years as well, and architecture has lost most of its poetry. That’s why I want to talk about railway, architecture and emotions with poetry, something abstract, as the starting point. *Railway is Like a Long, Winding Recollection* is a lyrical way to say that the construction of railway and sentiments involved has their roots in sensibility. In *One Hundred Years of Chinese Architecture*, we use the case of two generations of architects to illustrate the situation of Chinese architecture today, and the various changes it has undergone. It is rather a rational piece. Sense and sensibility, real and abstract, function and aesthetics – these are all architecture.

The concept of *Railway is Like a Long, Winding Recollection* comes from an essay by the famous

Chinese poet, Yu Kuang Chung, “Memoires As Long As the Railway Tracks”. I love the essay and the idea very much, and have always wanted to use it as a title for one of my works. One day, when I was thinking of doing a performance on railroad, this name came up naturally. I'll use poetry, lyrics and art songs as materials for expressing emotions, and recount the sentiments for one hundred years of railway with singing and recitation.

There are four storylines in *One Hundred Years of Chinese Architecture*. The main line is about two couples who are architecture veterans working on traditional Chinese architecture and its transformation, and the development and business of architecture. The other three lines are ‘great incidents in China’, ‘major events in Chinese architecture’, and ‘major world events in architecture’. This is going to be a multi-layer theatre work of liberal studies.

#### Avant-garde Works: Pondering Upon Questions Without Answers

**B.O.B.\***, the original dance piece by Zuni's veteran member Dick Wong, is selected as part of the programme of the Festival after its international tour. Is there any special reason behind this arrangement ?

*B.O.B.\** is part of the avant-garde programme, and it is a dance piece exploring the body. Actually, dance is an art of the interaction between the body and space. It is something abstract. The body is constantly interacting with the space around it, but we are not always conscious of it. In Hong Kong, it seems that too much has been focused on the decorative part of dance. *B.O.B.\** is a dance piece contemplating on dance itself, and this is very avant-garde by nature; and it is the kind of work which we hope the audiences in Hong Kong would be exposed to. Avant-garde works are always asking questions and stimulating the minds of the spectators. The prerequisite of contemplation is a set of questions, questions without answers. *B.O.B.\** is an ever-changing interactive experiment, the kind of “problem work” without answers.

#### Thematic Exhibitions: Liberal Studies Programme

Can you tell us something about the two thematic exhibitions of this year?

The thematic exhibition, *One Hundred Years of Chinese Railway Architecture* is an exhibition which is liberal studies oriented by nature, just like “Ink Design Living” and “The Forbidden City”. I want to take a look at the history of China in the last century from the perspectives of railway and its construction. With the high-speed rail network setting up in a rapid pace in the mainland today, the modernisation of China has entered a new era. What kind of road have we treaded in this past century of Chinese railway and its construction? I believe, there is a unique railway story with each of us, like the peak season for train travel during Spring Festival (Chinese New Year) or going to the countryside by train. In fact, I had my first trip to China by train a long time ago when our former Central Train Station was in where the Hong Kong Cultural Centre is situated now. Our train took off there, and the light and shadow, the sound and smell, were all branded in my mind, and I could still feel them now. In this exhibition, we shall get to know Chinese geography, the Chinese society and Chinese sentiments through our railway. The tracks are the collective memory of our people in this past century, and in this exhibition, bits and pieces of our collective memory are gathered, rearranged into images, sounds and texts, to be displayed on the Chinese memory chart.

The exhibition on “Sustainable Development of the Community & Housing of Cattle Depot Artist Village” is a programme under the “Housing” topic. It is a project exploring the relations of housing, community, living, creativity and environmental protection on sustainable development and reconstruction plan of Cattle Depot Artist Village and its neighbouring community along Kai Tak River. This project will provide some recommendations for public housing, community planning and the overall design of the area. The project includes case study research exhibition, seminars and workshops on the relation of housing and the community.

#### Electronic Musicals: *The Bauhaus Manifesto* Incarnated

Are the two multi-media music theatre works, *The Bauhaus Manifesto* and *God is in the Details* a response to and different interpretations of the arts of the avant-garde ?

These two works are under the programme of “Avant-garde”. *God is in the Details* is our 3rd presentation of *Looking for Mies* while *The Bauhaus Manifesto* is a brand new creation. *Looking for Mies* is a completely pure experiment of stage and space, sound and image. There is no story and nothing to understand. It is a total experiment of the senses in the purest sense, enabling the audience to get into a state, an imaginative space beyond language and logic.

*The Bauhaus Manifesto* is a musical created by me, Cedric Chan and Ho Shan, using the Bauhaus Manifesto as our text, transforming it into music and lyrics. It is not a typical story with a beginning and an end. Comic artist Lai Tat Tat Wing is doing all the visual design of the production, rebuilding and reconstructing the visual aesthetics of that pioneering period. The Bauhaus school sheds great influences on modern capitalist architecture and design, but we might not know that Bauhaus sprang from the seeds of socialism and embraces the socialist ideal.

#### Architecture is Art, Art is a Knowledge

Are there big changes in this year's Architecture Is Art Festival from the first festival in 2009, in contexts of content and meaning, or is it just a continuation? And what about next year?

There won't be too many changes in the format and programming, and we would focus on the aesthetic and social aspects of architecture, but we have added in elements of public education and liberal studies. Hong Kong is the most advanced city in developing property, but it is also the worst or at the top of the world when it comes to the lack of knowledge of the general public in architecture. Actually, this strange phenomenon doesn't stop there, and it is more or less the same situation with literature, visual arts, and performing arts. Hong Kong is in fact increasingly out of touch with world class cities, and this sorry fact is fully reflected in our architecture and our arts and culture, or the lack of them. This has much to do with the philosophy and standards of cultural management of our government. Thus, there is a sense of mission for us to present the Architecture Is Art Festival, and that is to enlighten the public. Architecture is art indeed, and art itself is a knowledge, a science, and not something dispensable or just a matter of opinion. When people are not knowledgeable or cultivated, it is our duty to educate, cultivate and enlighten them with knowledge. We might make some adjustments in our format next year, and maybe more emphasis would be put on the parts of research and experiments.

# 鐵路像記憶一樣長

紀念辛亥革命一百年  
中國一百年藝術歌曲演唱會

***Railway is Like a Long, Winding Recollection***  
Concert Celebrating One Hundred Years of Art Songs for  
The Commemoration of the Centenary of  
China's 1911 Revolution

25 – 27 / 11 / 2011  
香港文化中心大劇院  
Grand Theatre  
Hong Kong Cultural Centre

靈感來自余光中同名散文〈記憶像路軌一樣長〉，  
詩歌和藝術歌曲說詩演唱，導出中國百年火車情懷。

編導及設計 // 胡恩威  
音樂總監及編曲 // 于逸堯 @ 人山人海  
演唱 // 黃耀明、許茹芸 (台北)、盧凱彤、陳浩峰  
現場音樂演奏 // 孔奕佳、于逸堯、盧凱彤  
合唱 // 凌梓維、盧志新、于逸堯、孔奕佳

The concept comes from a piece of writing by  
the famous Chinese poet, Yu Kuang Chung,  
of the same title *Memories As Long As the  
Railway Tracks*.

Director & Designer // Mathias Woo  
Music Director & Music Arrangement // Yu Yat Yiu@PMPS  
Singing // Anthony Wong, Valen Hsu (Taipei),  
Ellen Joyce Loo, Cedric Chan  
Live Music Performance // Edgar Hung,  
Yu Yat Yiu, Ellen Joyce Loo  
Choir // Benson Ling, Johnson Lo, Yu Yat Yiu,  
Edgar Hung

觀眾一致叫好

《南方都市報》

Applause from the entire audience

Nantong City News



黃耀明

著名創作歌手，音樂除了有強烈的個人風格，也得到商業上的成功，2011 年舉行了巡迴兩岸三地的演唱會。

Anthony Wong

A renowned singer-songwriter-producer who has released more than 10 Cantonese and Mandarin solo albums, compilations and live concert recording to date.



于逸堯 @ 人山人海

除了為流行歌手創作並監製歌曲，亦涉足電影電視及不同舞台演出的配樂工作。1999 年與黃耀明等人聯手成立人山人海音樂製作公司，為主流歌手和非主流樂手、組合出碟。

Yu Yat Yiu@PMPS

Yu has been active in performing arts, working with Edward Lam Dance Theatre as dramaturge and Zuni as composer and sound designer. Yu also composes music for many Hong Kong pop singers, such as Anthony Wong and Miriam Yeung.



許茹芸

音樂人、演員、作家的多重身分，獨樹一格的芸式唱腔奠定她音樂的特色。

Valen Hsu

A singer, an actor and a writer, Valen's artistic repertoire spans across different fields. She is widely known for her unique vocal style.



盧凱彤

唱作人 Ellen 是香港頂尖二人組合 at17 成員，2010 年開始個人發展，反應極佳，並獲多個音樂獎項。

Ellen Joyce Loo

Member of the Hong Kong top girl band at17, singer-songwriter Ellen Loo started her career as a solo singer in 2010, and released her solo debut album *The Ripples* in Greater China region.



陳浩峰

1998 年加入進念·二十面體，參與創作、演出及籌劃多項不同類型的演出計劃，現為進念駐團創作演員。

Cedric Chan

Cedric is currently a resident performer of Zuni. In 2010, Cedric co-directed with comic artist Lai Tat Tat Wing, *The Magic Flute* – a children's cartoon music theatre.



孔奕佳

活躍於劇場演出，2004 年起於進念·二十面體負責音樂創作、演奏及舞台演出；亦從事演唱會演奏工作，合作歌手包括黃耀明、鄭秀文等。

Edgar Hung

Since 2004 Hung has been involved in more than 30 performances by Zuni Icosahedron, scoring and performing in works including the *East Wing West Wing* series and *Remembrance of Karaoke Past*.



盧志新

自 1990 年代加入進念以來，參與演出包括《沙田雷雨》、《香港九五二三事》、《斷章記》、《百年之孤寂第八年之萬歲萬歲萬歲萬歲》。

Johnson Lo

Johnson Lo joined Zuni in the 1990's, and participated in many performances like *Thunderstorm (Shatin)*, *Two or Three Events of No Significance*, *The 8th Year of One Hundred Years of Solitude – Viva*.



凌梓維

先後畢業於澳洲新南威爾斯大學及香港浸會大學，主修傳播媒體。2010 年參與進念舞台演出《魔笛》。

Benson Ling

Benson performed in Zuni's *East Wing West Wing* series, *The Magic Flute* and *The Agent*.

## 中國建築100年 一個關於「現代中國」的通識劇場

*Absolutely creative with a vivid sense of irony.*  
— Prof. Leo Lee Ou-fan (CUHK)



■ 魏紹恩

編劇、書/影評人、專欄作者，也翻譯字幕等。撰寫電影劇本包括《越快樂越墮落》、《有時跳舞》、《藍宇》、《用心跳》。



■ 楊永德

進念創團成員之一。曾參與創作及演出之作品包括《百年孤寂》、《華麗緣》等十數齣劇目。



■ 高若珊

畢業於台灣藝術大學戲劇系。表演領域橫跨電視及劇場，作品包括進念《唱K回憶錄》。

■ Jimmy Ngai

Scriptwriter, book/film reviewer, columnist, and occasional subtitles translator. Film scripts include *Hold You Tight*, *Island Tales*, *Lan Yu* and *Showtime*.

■ David Yeung

A founding member of Zuni. He has participated in the creation and performance of many of the group's works, including *One Hundred Years of Solitude* and *Vanity Fair*.

■ Kao Jo-Shan

Kao graduated from the Department of Drama and Theatre in National Taiwan University of Arts. Her performances cover both television and theatre works, including Zuni's *Remembrance of Karaoke Past*.

18 – 22 / 11 / 2011  
香港文化中心劇場  
Studio Theatre  
Hong Kong Cultural Centre

百年間，兩對夫婦，一首一尾，見證了歷史、文化洪流的不可測，見證了百年建築事務在中國。

導演及設計 // 胡恩威  
聯合編劇 // 魏紹恩、胡恩威  
顧問 // 何培斌教授  
演出 // 高若珊 (台北)、楊永德

Two couples stand out, bookending this particular hundred years of time, and of architecture in China.

Director & Designer // Mathias Woo  
Co-Scriptwriters // Jimmy Ngai, Mathias Woo  
Advisor // Prof. Ho Puay Peng  
Performers // Kao Jo Shan (Taipei), David Yeung

創意十足，反諷的意味更是呼之欲出。《南方都市報》  
娓娓道出中國建築100年來的滄桑變遷。《文匯報》



## 社會營造之演替論壇 中國建築百年辛路 (1911-2011)

### A Century of Chinese Architecture 1911-2011 – Adaptation and Invention



■ 何培斌

香港中文大學建築學院院長，著作包括中國民居建築、古蹟保存研究報告及大量有關中國藝術與建築的論文等，並致力於推廣古蹟教育。

■ Ho Puay Peng

Ho is currently Director of the School of Architecture, The Chinese University of Hong Kong. His research interests and major publications are in Chinese architectural history, vernacular architecture, Buddhist art and architecture, architectural theory and Chinese art history.

05 – 20 / 11 / 2011  
香港歷史博物館演講廳  
Lecture Hall, Hong Kong Museum of History

學者通過一系列的公開講座與研討的形式，以批判性的思考，向香港公眾展現不同視角下的百年建築歷程。

合辦 // 香港中文大學建築學院  
策劃 // 何培斌 教授

A series of public lectures and symposium are organized intended for the general Hong Kong public audience, envisioned to focus on critical perspectives offered by academics in the field.

Co-organizer // School of Architecture,  
The Chinese University of Hong Kong  
Curator // Professor Ho Puay Peng



# 中國火車建築一百年

國民藝術教育計劃 — 藝術與設計系列 2011 主題展覽

百年火車情懷映照著中國百年國情 《中國新聞網》



National Arts Education Programme – Arts & Design Series 2011  
Thematic Exhibition

## One Hundred Years of Chinese Railway Architecture



18 / 11 - 7 / 12 / 2011  
香港文化中心大堂  
Foyer, Hong Kong Cultural Centre

總策劃 // 胡恩威  
設計總監 // 黃炳培  
展覽視覺設計 // 八萬四千溝通事務所  
展覽設計 // 劉思  
內容編撰 // 徐沛筠

以藝術角度，探索國家鐵路和城市建設、建築發展的關係，透過為學生而設的展覽導賞，讓同學從鐵路建築，看中國歷史、設計美學、科技、社會及經濟發展。

贊助 //

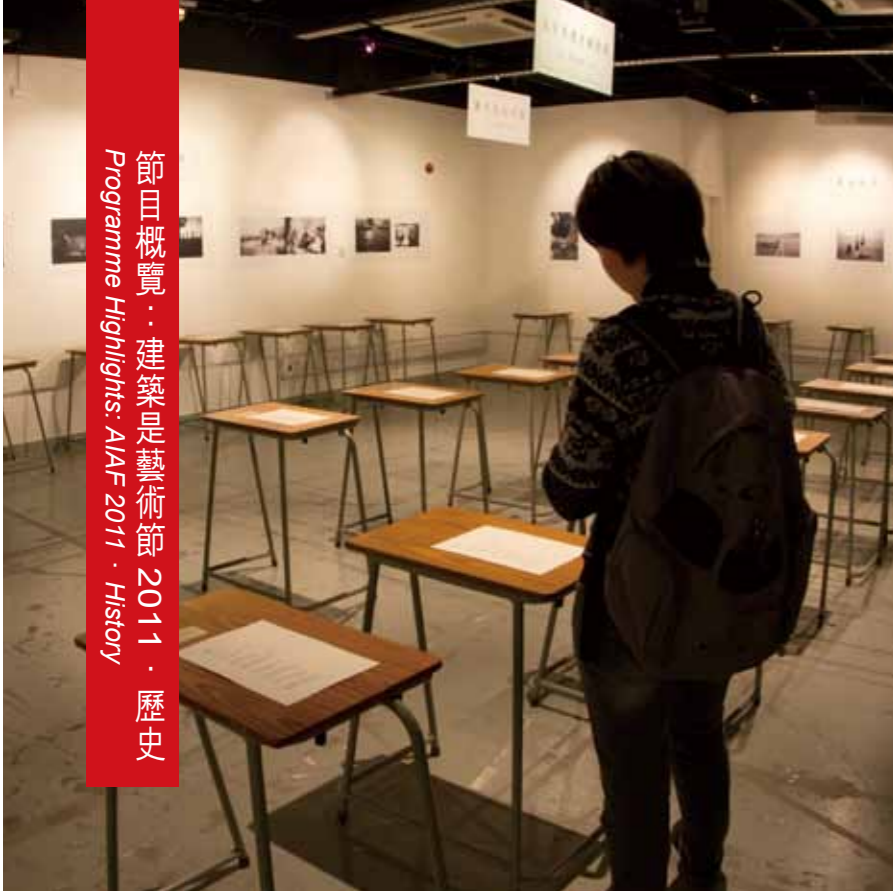
康樂及文化事務署  
香港友好協進會

Chief Curator // Mathias Woo  
Design Director // Stanley Wong  
Exhibition Visual Design //  
84000 Communications  
Exhibition Design // Liu Si  
Content Development // Pamela Tsui

This exhibition explores the relationship between the national railway, urban construction and architecture development. There are students guided tours for a better understanding on Chinese history, design aesthetics, technology, social and economic development with a closer look at our country's railway and architecture.

Sponsored by //

Leisure and Cultural Services Department  
Friends of Hong Kong Association



節目概覽：建築是藝術節 2011 · 歷史  
Programme Highlights: AIAF 2011 · History

## 詩歌及影像展覽 火車詩歌計劃： 開往辛亥年的火車

進念 · 二十面體委約創作

An Exhibition of Poems and Videos  
Commissioned by Zuni Icosahedron  
**The Railway Poetry Project**  
**The Train to the 1911 Revolution**



■ 廖偉棠

香港作家、攝影師、自由撰稿人。1991 年開始詩歌寫作，其後涉獵散文、小說、戲劇、評論等範疇。曾獲香港中文文學獎、聯合報文學獎等。

■ Liu Wai Tong

As a poet and novelist, he was the winner of several literary awards in Hong Kong and Taiwan. He is also a photographer, with several works, including Bohemian China, Lonely China, and Paris: Photos de scène sans titre.



10 – 23 / 12 / 2011  
香港兆基創意書院展覽廳  
Gallery, HKICC Lee Shau Kee School  
of Creativity

詩歌策劃人 // 廖偉棠  
錄像創作 // 盧燕珊  
參與詩人 // 廖偉棠、陳麗娟、凌越（廣州）、  
馮永鋒（北京）、韓博（上海）、高曉濤（北京）、  
楊佳嫻（台北）

展覽計劃結合「辛亥百年」與火車意象兩個主題，由兩岸三地青年詩人沿著辛亥革命百年鐵路沿線，通過富含歷史和現實批判的系列詩歌、以及鐵路沿線的影像和照片記錄，反思辛亥以來百年的革命迷思。

Curator of Poetry // Liu Wai Tong  
Video Artist // Lo Yin Shan  
Contributing Poets // Liu Wai Tong, Chan Lai Kuen, Ling Yue (Guangzhou), Feng Yongfeng (Beijing), Han Bo (Shanghai), Gao Xiaotao (Beijing), Yang Chia-hsien (Taipei)

The exhibition combines the two themes of “Centenary of China's 1911 Revolution” and the imagery of trains. Through a series of poems that are highly critical of history and reality alongside video and photo records of railway, the exhibition creates a space for reflections on the myths of revolutions spanning a hundred years since the 1911 Revolution.

## 多媒體建築音樂劇場系列 三度重演 密斯·凡德羅的簡約建築 ——神在細節裡面

節目概覽：建築是藝術節 2011 · 先鋒  
Programme Highlights: AIAF 2011 · Avant-garde



一個物質法度以外的精神空間 《音樂殖民地》  
跟簡約主義那回歸本質的基調不謀而合  
《演藝評論雙月刊》

2 – 3 / 12 / 2011  
香港文化中心大劇院  
Grand Theatre  
Hong Kong Cultural Centre

導演及設計 // 胡恩威  
音樂、聲響創作 // VSOP  
圖像創作 // 利志達  
開場白 // 川口隆夫（東京）  
數碼影像、錄像 // Tobias Gremmler  
（慕尼黑）、方曉丹

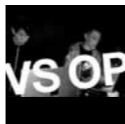
無人舞台影像光影音樂電子的最簡約官能經驗，電子音樂是結構，多媒體是形式，聲音、影像、舞台裝置就是表演者。一切都是 Less is more（少即是多）。

Director & Designer // Mathias Woo  
Music & Sound Design // VSOP  
Illustration // Li Chi Tak  
Prologue // Kawaguchi Takao (Tokyo)  
Digital Image, Video // Tobias Gremmler (Munich), Dan Fong

This is a theatre with electronic music as the structure, and multimedia as the form, and also sounds, images and stage installations leading the performing roles. Less is more is everything.

Multimedia Architecture Music Theatre Series  
The Third Run

## Looking for Mies – God is in the Details



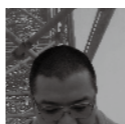
■ VSOP

由 Kim Lam 及許敦山於 2002 年組成，透過電腦軟件、程式設計、鋼琴、節拍、數學及現代音樂理論的實驗，以當下的角度建構聲響並探索音樂創作的可能性。



■ Tobias Gremmler（慕尼黑）

德國媒體藝術家，多年來為各大品牌，如 Apple、Adidas、BMW 及 Sony 開發數碼設計專案。



■ 利志達

1982 年中學畢業後即開始發表漫畫，其作品於日本備受注目；商業插畫及設計客戶包括喜力、Nike、屈臣氏、海洋公園等等。

■ VSOP

Found by Kim Lam and Steve Hui in 2002. They aim at constructing sounds from a new angle and exploring the possibilities of compositional process through the application of computer software, programming language, pianoforte, beatz, mathematics and contemporary music theory.

■ Tobias Gremmler (Munich)

Over the past two decades, he has developed digital design solution for brands such as Apple, Adidas, BMW and Sony.

■ Lai Chi Tak

Since the 1990s, Li's works have been widely acclaimed in Japan. Lately, Li's creations have become more diverse. His illustrations and designs attract clients like Heineken, Nike, Watson's Water and the Ocean Park.

假如說《B.O.B.》最初想表達的，是有關為何而舞的迷思，那麼到了終極版，視點已聚焦到語言與身體以至演出之間，千絲萬縷的關係去。

黃大徽

*If B.O.B.\* was first conceived for exploring and unraveling the enigma of why we dance, then the focus of this final version has shifted to the intricate relationship between the body and language, or even further to performance.*

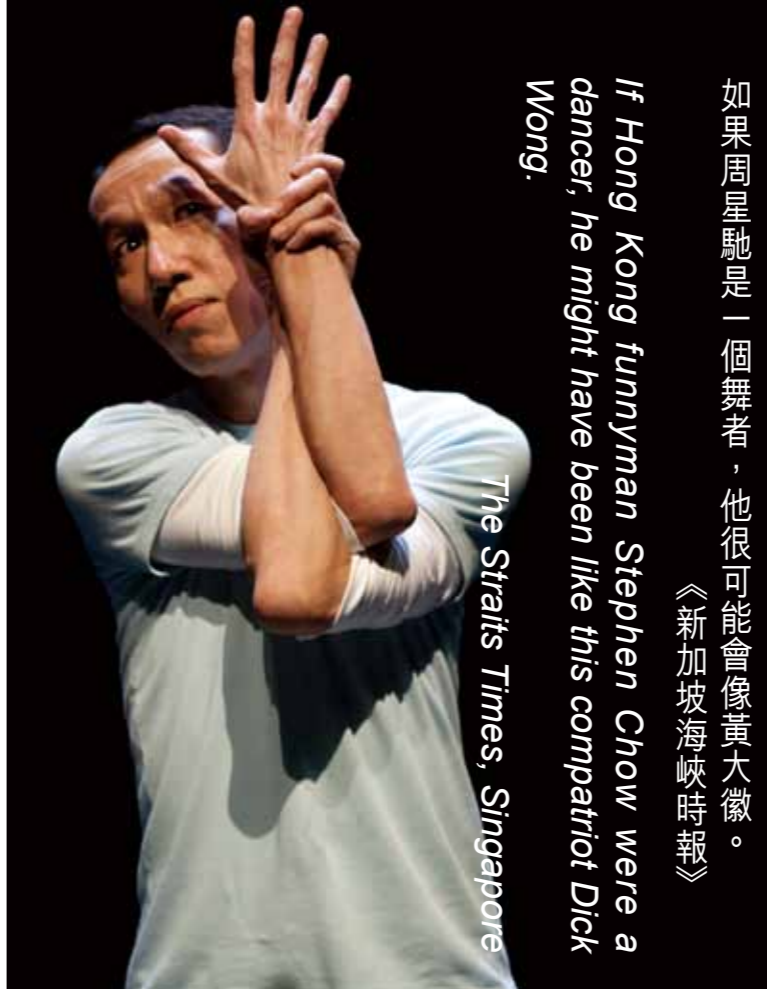
Dick Wong

如果周星馳是一個舞者，他很可能會像黃大徽。

《新加坡海峽時報》

*If Hong Kong funnyman Stephen Chow were a dancer, he might have been like this compatriot Dick Wong.*

*The Straits Times, Singapore*



## B.O.B.\* 之終極版

### B.O.B.\* The Final Cut



■ 黃大徽

於樹仁學院修讀新聞系期間加入進念，1996年轉投表演藝術，既舞且演亦編。2004年的香港藝術節委約作品《B.O.B.\*》，首演後被廣邀到歐亞各地上演。

■ Dick Wong

A graduate of journalism, Dick Wong gave up publishing to pursue a career in performing arts in the mid 90s. In 2004, commissioned by the Hong Kong Arts Festival, he created *B.O.B.\** and later on developed the piece into two different versions touring Europe and Asia.



■ 黃磊

畢業於北京舞蹈學院，2001年加入香港舞蹈團，主要演出作品有《如夢令》、《笑傲江湖》等；曾三度獲得「香港舞蹈年獎」。

■ Huang Lei

Graduated from the Beijing Dance Academy. He joined the Hong Kong Dance Company in 2001. He was awarded the Hong Kong Dance Awards for three times.



■ 周怡

卸下全職舞者工作後，於國立台灣藝術大學等教授現代舞，2006年獲香港演藝學院聘任現代舞系全職講師至今。

■ Cho Yi

She taught and created works for several dance colleges and companies in Taiwan. She has taught at Hong Kong Academy for Performing Arts since 2006.

■ Matthew Bailey

Matt 於 Channel [V] 及霍士國際頻道擔任主持。具多年聲音演出經驗。

■ Matthew Bailey

Matt works as a TV presenter for the Channel [V] and the Fox International Channels.

2 – 3 / 12 / 2011

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre

B.O.B. 即是 Body O Body ( 身體啊身體 )，身體是一面鏡子，當中看見我和你，還有我們之間對彼此的想像、誤解和一廂情願。

編舞 // 黃大徽

特邀演出 // 黃磊、周怡

聲音演出 // Matthew Bailey

B.O.B. stands for Body Oh Body. The body is a mirror in which you see me and yourself, as well as our misunderstandings, projections and wishful thinking for each other.

Choreography // Dick Wong

Guest Performers // Huang Lei, Cho Yi

Voice Performer // Matthew Bailey

提供一個新角度刺激觀眾的設計思維 《明報》



9 – 11 / 12 / 2011

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre

## Bauhaus Manifesto

*A 20th Century Utopia for the Young  
—A Puppet Electronic Musical*

■ 黎達達榮

香港重要的獨立漫畫創作人之一，1990年代起一直參與進念的演出及創作，2010年成為駐團藝術家，並與陳浩峰聯合編導《魔笛》。

■ Lai Tat Tat Wing

One of Hong Kong's most important independent comic artists. With a history of close participation in Zuni's production and performance since 1990s, he made himself an artist-in-residence with the theatre company in 2010.

■ 徐沛筠

畢業於香港中文大學，主修文化研究。2007年加入進念，二十面體，參與創作研究、統籌及演出等工作，演出包括《唱K回憶錄》、《魔笛》及《上帝來到中國》。

■ Pamela Tsui

She has joined Zuni Icosahedron since 2007, and working in areas including creative research, coordination and performance. Her stage performances include *Remembrance of Karaoke Past*, *The Magic Flute* and *God Came to China*.

■ 何山

本地電子音樂團隊人山人海旗下樂隊 PixelToy 成員之一；曾參與香港歌手黃耀明、鄭秀文等的歌曲創作。

■ Ho Shan

He formed Pixel Toy, an experimental electronic music duo, which is signed to indie label "People Mountain People Sea".

透過電子歌曲溫習包豪斯創校理念、校規、校訓、課程大綱、收生標準、學費……並以二十年代該校師生們的實驗人偶演出「包豪斯劇場」為靈感，偶戲唱遊，重新認識二十世紀初包豪斯烏托邦式設計理想。

聯合導演 // 陳浩峰、黎達達榮

音樂 // 何山

監製 // 胡恩威

影像設計 // 黎達達榮

歌詞創作 // 陳浩峰

演出 // 何山、川口隆夫 (東京)、  
凌梓維、徐沛筠

Inspired by the experimental puppetry performances of the Bauhaus Theater of Human Dolls in the 1920s, the musical starts off from the Bauhaus Manifesto and uses electronic music as its form of expression, revisiting the School's founding philosophy, regulations, motto, course outlines, admission.

Co-Directors // Cedric Chan, Lai Tat Tat Wing

Music // Ho Shan

Producer // Mathias Woo

Visual Design // Lai Tat Tat Wing

Lyrics // Cedric Chan

Performers // Ho Shan, Kawaguchi Takao  
(Tokyo), Benson Ling, Pamela Tsui

## 包豪斯的建築設計宣言

二十世紀少年烏托邦 人偶+電子音樂劇

# 城市的居住與生活 牛棚藝術村及鄰近社區 居住可持續發展研究

Habitat City  
**Sustainable Development  
of the Community  
& Housing of Cattle  
A Depot Artist Village**

## 香港人怎樣可以住好啲？ 香港房屋政策

9 – 21 / 11 / 2011  
香港文化中心大堂  
Foyer, Hong Kong Cultural Centre

**展覽一：牛棚十三街的藝術社區研究**  
研究隊伍以「文化的可持續性」為主題，  
探索牛棚藝術村與土瓜灣十三街的社區規劃，  
與比鄰啟德再發展的可持續性。

合作 //  
麻省理工學院建築與城市規劃學院  
香港中文大學建築學院  
香港兆基創意書院

**展覽二：歷史建築的活化規劃**  
探討在城市化背景下規劃歷史建築的相關議題。

合作 //  
香港中文大學建築學院

**Exhibition One: Sustainable Development of  
the Community of Cattle Depot Artist Village**

Collaborators //  
School of Architecture and City Planning, MIT  
School of Architecture, The Chinese  
University of Hong Kong  
HKICC Lee Shau Kee School of Creativity

**Exhibition Two: Designing With Historic  
Buildings**  
It explores issues relating to design with  
historic buildings in an urban setting.

Collaborator //  
School of Architecture,  
The Chinese University of Hong Kong

**How can Hong Kong  
people have better living  
environments?**  
A Talk on Hong Kong Housing Policy

3 / 12 / 2011  
香港文化中心大劇院  
Grand Theatre, Hong Kong Cultural Centre

主講 // 胡恩威  
講座內容：公共房屋與城市規劃的歷史、相  
關政策的是與非，及如何改革香港房屋政策。

Speaker // Mathias Woo  
The talk covers the history of public  
housing and urban planning in Hong  
Kong, comments on Hong Kong's current  
housing and planning policies, and the  
reform of Hong Kong's housing policy.

生氣勃勃的舞團。《歐洲舞蹈雜誌》

節日概覽：邀請演出  
Programme Highlights: Invitation



**5 Part Dance**  
Greatest Hits by  
New Choreographers of Cloud Gate 2



■ 林懷民

享譽國際的編舞家、雲門舞集創辦人及藝術總監。所獲獎項，包括有紐約文化局的終身成就獎、國際表演藝術協會卓越藝術家獎。2005年，《時代》雜誌選他為「亞洲英雄」。

7 – 9 / 10 / 2011  
香港文化中心劇場  
Studio Theatre, Hong Kong Cultural Centre

雲門 2 創辦人 / 藝術總監 // 林懷民

享譽國際編舞家林懷民創立的雲門 2，培養了  
生猛新鮮的編舞家及舞者；十二年來，以獨創  
性的異色舞作贏得台灣城鄉觀眾的狂烈熱愛。

贊助 // 財團法人國家文化藝術基金會

Cloud Gate 2 Founder / Artistic Director //  
Lin Hwai-min

Cloud Gate 2 has cultivated extraordinary  
young choreographers and dancers, whose  
offbeat, exuberant contemporary works  
have won over audiences from metropolitan  
Taipei to rural communities in Taiwan.

Supported by // National Culture and Arts  
Foundation

■ Lin Hwai-min

Founder and Artistic Director of Cloud Gate Dance Theatre of  
Taiwan. An internationally renowned choreographer, Lin often draws  
from traditional Asian culture for inspiration to create works with  
innovative forms and contemporary relevance, which have received  
rave acclaims around the world.





## 社會劇場系列 唱K回憶錄 載譽重演（香港、上海）

The topic chosen was very appropriate and to the point, and the response from the audience was overwhelming.  
Nick Yu, Shanghai Dramatic Arts Centre

## Social Theatre Series Remembrance of Karaoke Past Re-run (Hong Kong & Shanghai)



### ■ 伍嘉雯

畢業於香港浸會大學傳理系。曾參與進念及非常林奕華的舞台演出，包括《東宮西宮》系列、《萬曆十五年》等。



### ■ Carmen Wu

Wu has actively participated in the performances of Zuni Icosahedron and Edward Lam Dance Theatre including the *East Wing West Wing* series and *1587, A Year of No Significance*.



### ■ 鍾家誠

首部參與演出之進念作品為《20/30》，近年舞台演出包括《東宮西宮》系列、《萬曆十五年》等。

### ■ Carson Chung

Chong's first appearance in Zuni's work was in 20/30. His recent stage performances include the *East Wing West Wing* series and *1587, A Year of No Significance*.

### ■ 鍾翰（台北）

台灣大學社會學系輔戲劇學系畢業，現就讀於台灣大學建築與城鄉研究所，從事劇場演出及廣告配音工作。

### ■ Chung Han (Taipei)

A graduate of National Taiwan University majoring in Sociology and minoring in Drama and Theatre. He is active in both theatre performing and voice-over work in the advertising industry.

23 - 25 / 9 / 2011  
香港文化中心大劇院  
Grand Theatre, Hong Kong Cultural Centre

21- 23 / 10 / 2011  
中國上海國際藝術節  
Shanghai International Arts Festival

導演及編劇 // 胡恩威  
演出 // 楊永德、陳浩峰、黃大衛、鍾家誠、伍嘉雯、徐沛筠、何彥淇（上海）、蔣可（上海）、鍾翰（台北）、高若珊（台北）  
音樂創作及編排 // 孔奕佳

由中港台 Karaoke 歷史的記憶開始，從音樂、聲音、語言、文字、建築空間、生活工作、失戀相戀的回憶片段，審視整個民族的情感和理想。

合作 //  
上海話劇藝術中心

Director & Scriptwriter // Mathias Woo  
Performers // David Yeung, Cedric Chan, Dick Wong, Carson Chung, Carmen Wu, Pamela Tsui, He Yanqi (Shanghai), Jiang Ke (Shanghai), Han Chung (Taipei), Kao Jo-Shan (Taipei)  
Music Compose & Arrangement // Edgar Hung

Remembrances is structured on the history of karaoke in Hong Kong, China and Taiwan, and made up of bits and pieces from our memories on music, sound, language, writings, architectural spaces, life and work, romance and heartaches. From these fragments, we shall trace the sense and sensibility of our people.

Collaborator //  
Shanghai Dramatic Arts Centre



### 外訪交流

兩位聯合藝術總監及團員分別到訪 14 個國內外城市，進行演出、考察、演講、會議等交流活動。

### Outbound Exchange

The two Co-Artistic Directors and group members visited 14 cities in the Mainland and abroad for exchange activities including performances, studies, lectures and conferences.

## 旅程 Journey



28 – 30/10/2011  
日本橫濱  
Yokohama, Japan

大野一雄藝術節 2011 Kazuo Ohno Festival 2011  
導演 // 榮念曾  
演出 // 楊陽、徐思佳、清水寬二、松島誠

Director // Danny Yung  
Performers // Yang Yang, Xu Sijia, Kanji Shimizu, Makoto Matsushima

從「一桌兩椅」的概念出發，探索當代傳統藝術的局限與發展。  
A creative performance developed from the concept of "One Table, Two Chairs", examines the confines and future development of traditional arts in the contemporary world.



選題切中要害，觀眾回應激烈，舞美現代、層次、給力、簡捷而具有空間。喻榮軍（上海話劇藝術中心）

中華創意產業論壇—投資創意  
Chinese Creative Industries Forum 2011 -  
Investing in Creativity

召集人  
榮念曾  
Convenor // Danny Yung

香港當代文化中心  
Hong Kong Institute of  
Contemporary Culture

香港  
Hong Kong

《劇場 ing》周末劇場專題講座  
「尋找·文化·中心」  
Theatre-ing Weekend Theatre  
Presents: Thematic Talk -  
'In Search of a Cultural Hub'

榮念曾主講  
Speaker // Danny Yung

台灣技術劇場協會  
Taiwan Association of  
Theatre Technology

高雄  
Kaohsiung

城市文化交流會議 2011  
「公共治理與文化參與」  
City-to-City Cultural Exchange Conference 2011  
"Public Governance & Cultural Participation"

榮念曾應邀參加  
Representative // Danny Yung

深圳市特區文化研究中心  
Shenzhen Cultural  
Research Centre

深圳  
Shenzhen

# 2011/12 年度中國與國際文化交流活動 (應邀參與非演出活動)

第二屆北京南鑼鼓巷戲劇節沙龍  
「榮念曾對話劉索拉」  
The 2nd Beijing Nanluoguxiang Theatre  
Festival Salon : Dialogue between Danny  
Yung and Liu Sola

榮念曾主講  
Speaker // Danny Yung

北京蓬蒿劇場  
Beijing Penghao Theatre

中國藝術研究院建院 60 周年：  
國際文化藝術研討會  
Chinese National Academy of Arts 60th  
Anniversary - International Conference on  
Arts & Culture

榮念曾出席  
Representative // Danny Yung

中國藝術研究院  
Chinese National Academy of Arts

演講：尋找新中國舞台  
Talk: In Search of New Chinese Theatre

榮念曾主講  
Speaker // Danny Yung

中國戲曲學院  
National Academy of  
Chinese Theatre Arts

北京  
Beijing

亞洲文化論壇 10+3 主題會議  
Asia Cultural Forum,  
Thematic Conference '10+3'

榮念曾應邀參加  
Representative //  
Danny Yung

中國藝術研究院  
Chinese National  
Academy of Arts

重慶  
Chongqing

東京  
Tokyo

演講：尋找創意產業  
International  
Advisory Talk:  
In Search of  
Creative Industries

主講：榮念曾  
Speaker // Danny Yung

Tokyo Wonder Site

Dialogue on tradition with  
avant-garde, talk session,  
"Reinterpreting Tradition"

Tokyo Wonder Site

國際會議  
An International Symposium:  
"Staging the Modern:  
Theatre, Intermediality,  
and Chinese Drama"

榮念曾應邀參加  
Representative //  
Danny Yung

哈佛大學  
Harvard University

劍橋  
Cambridge

青年文化論壇  
Youth Culture Forum

榮念曾參與策劃  
Curator //  
Danny Yung

新加坡 School of the Arts  
School of the Arts Singapore

新加坡  
Singapore

講座  
Lecture

榮念曾主講  
Speaker // Danny Yung

浙江大學  
Zhejiang University

演講：尋找新中國舞台  
In Search of  
New Chinese Theatre

榮念曾主講  
Speaker // Danny Yung

杭州師範大學音樂學院  
Academy of Music,  
Hangzhou Normal University

杭州師範大學音樂學院專家對談  
Dialogues between experts of  
the Academy of Music,  
Hangzhou Normal University

榮念曾出席  
Representative // Danny Yung

杭州師範大學音樂學院  
Academy of Music,  
Hangzhou Normal  
University

杭州  
Hangzhou

成都  
Chengdu

演講：尋找新中國舞台  
Lecture:  
In Search of  
New Chinese Theatre

榮念曾主講  
Speaker // Danny Yung

成都紅星路 35 號  
Hongxing Road No.35

演講：尋找和諧  
Lecture:  
In Search of Harmony

榮念曾主講  
Speaker // Danny Yung

四川省社會科學院  
Sichuan Academy of Social  
Sciences, China

Y-GSA 香港都市與房屋  
研究工作坊

Y-GSA Hong Kong  
Urban & Housing  
Research Workshop

胡恩威應邀主持、出訪  
Representative //  
Mathias Woo

橫濱  
Yokohama

**China & International Cultural  
Exchange Programmes 2011/2012**  
(Non-performance events by invitation)



## 外展、教育及推廣 Outreach, Education, Promotion



進念主、合辦計劃，以本地中學、大專學生和公眾為兩大目標對象進行藝術教育、外展及推廣。

Zuni organises and jointly organises activities related to art education, outreach and promotion for two main groups: local students of secondary and tertiary education, and the general public.

\* 與多間本地學院合作的「進念實習生計劃」，全年安排 34 名青年參與進念的藝術行政、創作和技術方面的專業實習。

\* 超過 1 萬學生人次及 82 間學校參加：

- 「學生導賞專場」計劃
- 「國民藝術教育計劃」展覽導賞
- 崑劇到校示範演出
- 《百年之孤寂 10.0》工作坊
- 詩歌創作講座

\* 估計超過 20 萬人次參加「場地伙伴計劃」下之公眾藝術推廣活動：

- 演後座談
- 形體及舞蹈工作坊
- 崑能（傳統／當代）大師工作坊
- 「香港人怎樣可以住好啲」講座
- 「宗教音樂賞析系列」示範演出及講座
- 《火車詩歌計劃》展覽、讀詩會及討論會
- 主題展覽《國民藝術教育計劃—中國火車建築一百年》
- 《城市的居住與生活—牛棚藝術村及鄰近社區居住可持續發展研究》展覽
- 「中國建築百年辛路 (1911-2011)」系列講座及研討會

\* offering Zuni Professional Internship Scheme to various colleges in Hong Kong. Throughout the year, Zuni took on a total of 34 young people as professional trainees for arts administration, creative and technical aspects of the group.

\* More than 10,000 visits by students and participated by 82 schools:

- Student matinees
- Student guided tours of the National Arts Education Programme
- Kunqu demonstrations in schools
- One Hundred Years of Solitude 10.0 workshops
- Talks on writing poetry

\* More than 200,000 visits estimated to have been made in the following public art promotion activities of the Venue Partnership Scheme:

- Post-performance discussions
- Movement and dance workshops
- Creative workshops for Kun and Noh masters
- How can Hong Kong people have better living environments? (talk)
- The Appreciation of Religious Music Series Guided Appreciation & Demonstration
- The Railway Poetry Project (exhibition, recitation & seminars)
- National Arts Education Programme: One Hundred Years of Chinese Railway Architecture (thematic exhibition)
- Habitat City: Sustainable Development of the Community & Housing of Cattle Depot Artist Village (exhibition)
- A Century of Chinese Architecture 1911-2011 (lecture series & seminar)

佛教唱誦導賞及示範

(1) 梵音妙法同悲日劫

(2) 焰口梵音——佛教的孝道



## The Appreciation of Religious Music Series

### (I) *Buddhist Prayers for the Tsunami Victims of Japan – the Great Compassion Mantra*

### (II) *Heavenly music of Yann Kou: Buddhist Practice of Filial Piety*



■ 釋衍空法師

1990 年在香港大嶼山寶林禪寺聖一大和尚座下披剃出家，其後前赴英國倫敦大學亞非學院宗教系研修，取得碩士學位，返港後活躍於弘法事業作。

■ Venerable Sik Hin Hung

He is a Buddhist monk ordained under the Mahayana tradition. He is one of the Founding Fellows of the Centre of Buddhist Studies of The University of Hong Kong where he is also teaching.



■ 釋僧徹法師

生於香港，1994 年受戒於台中萬佛寺，畢業於能仁書院哲學系，就讀於台灣圓光佛學院。現任東蓮覺苑苑長及法雨精舍住持。

■ Venerable Sik Tsang-chit

Born in Hong Kong, he was ordained at Fat Yu Ching Seh Buddhist Monastery in 1993. He is currently the Abbot of Tung Lin Kok Yuen and Fat Yu Ching Seh Buddhist Monastery in Hong Kong.

主持及導賞：釋衍空法師、釋僧徹法師  
Introduction and guided appreciation:  
Venerable Sik Hin Hung,  
Venerable Sik Tsang Chit

1 / 5 / 2011  
香港文化中心大堂  
Foyer  
Hong Kong Cultural Centre

一、梵音妙法、同悲日劫 —— 大悲咒唱誦  
導賞祈福

唱誦示範：法雨精舍眾法師

(I) Buddhist Prayers for the Tsunami  
Victims of Japan – the Great  
Compassion Mantra

Chanting demonstration: Venerable  
masters from Fa Yu Ching She

6 / 8 / 2011  
香港文化中心大堂  
Foyer  
Hong Kong Cultural Centre

二、焰口梵音 —— 佛教的孝道

唱誦示範：東蓮覺苑眾法師

(II) Heavenly Music of Yann Kou:  
Buddhist Practice of Filial Piety

Chanting demonstration: Venerable  
masters from Tung Lin Kok Yuen



## 電子媒體及出版



透過協力製作亞洲電視節目《東宮西宮 TV》及電視轉播《陳浩峰東宮西宮演唱會》，運用大眾媒體進一步提升進念在本地的接觸面。此外，創辦「文化視野」期刊，為公眾提供更深入的角度了解本地文化議題。

The joint production of *East Wing West Wing* (TV version) on ATV and the broadcast of *Chan Ho Fung East Wing West Wing Concert* on television increased Zuni's local exposure in the mass media. The launch of the journal *Cultural Vision* also provided the public with in-depth discussion of local cultural issues.

## Electronic Media & Publication

東宮西宮 TV

### *East Wing West Wing TV*

由胡恩威監製、導演、編劇，於亞洲電視播映的政治喜劇，於 2011 年 6 月在本港台及亞洲台首播，原著是進念同名舞台劇《東宮西宮》系列。

Produced, directed and written by Mathias Woo, *East Wing West Wing* (TV version) was premiered on both ATV Home and ATV Asia channels in June 2011. The programme was based on the original Zuni's theatre production of the same name.

文化視野

### *Cultural Vision*

胡恩威主編，論述文化體制和文化政策的期刊。試刊號以「香港文學館」為專題，探討世界不同文化看文學館以至文學的意義和可能性。

With Mathias Woo as the Chief Editor, is published by Zuni as a journal that critiques on cultural institutions and cultural policies. In the trial version, special feature is devoted to "Hong Kong museum of literature", which explores the significance of a museum of literature in various cultures around the world.

香港文化深層結構

### *The Deep Structure of Hong Kong Culture*

胡恩威著，是一本關於香港主流文化的書，以批判角度分析香港主流文化的各種現象和案例。

Written by Mathias Woo, the book offers critical analysis on various phenomena and cases related to the mainstream culture of Hong Kong.



23 - 24 / 06 / 2011  
陳浩峰東宮西宮演唱會  
——電視轉播

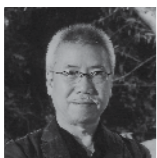
*TV Broadcast of Chan Ho Fung East Wing West Wing Concert*

青年廣場 Y 綜藝館  
Y-Theatre, Youth Square  
演唱 // 陳浩峰  
鋼琴演奏 // 孔奕佳  
Performer // Cedric Chan  
Pianist // Edgar Hung

承接《東宮西宮 TV》亞洲電視開播，重新編排演繹經典金曲。

Includes all songs from the *East Wing West Wing* series and oldies.





**主席 Chairperson**  
**靳埭強 Kan Tai Keung**  
靳與劉設計顧問創辦人  
Founder, Kan and Lau Design Consultants



**秘書 Secretary**  
**王瑞華 Glenis Wong**  
進念成員 / 手錶設計師  
Zuni Member / Watch Designer



**成員 Members**  
**歐陽應霽 Au Yeung Ying Chai**  
作家  
Writer  
(至二零一二年七月 Until 07/2012)



**張世耀 Leo Cheung**  
香港賽馬會資訊科技組合經理  
Senior Manager (IT Portfolio Management),  
The Hong Kong Jockey Club



**潘楚穎 Dee Poon**  
溢達楊元龍教育基金董事會成員  
Board Member,  
Esquel - Y.L. Yang Education Foundation



**胡紅玉 Anna Wu**  
律師 Solicitor



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



**副主席 Vice-chair**  
**賴錦璋 Michael Lai**  
聖雅各福群會行政顧問  
Executive Advisor, St. James' Settlement



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Vice President,  
Global Transaction Services, Citibank, N.A.



**陳善之 Joseph Chan**  
百仕活娛樂事業有限公司總經理  
General Manager,  
Paciwood Music Entertainment Limited



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



**譚卓玲 Jackie Tam**  
Yorkshire Capital Limited 高級副總裁  
Senior Vice President,  
Yorkshire Capital Limited



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

**榮譽法律顧問  
Honorary Legal Advisor**

陳韻雲律師行 Vivien Chan & Co.

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Artistic Advisory Committee

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林兆華  
Lin Zhao-hua

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Ping Chong

蔡明亮  
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Tokyo

紐約  
New York

台北  
Taipei

紐約  
New York

德國慕尼黑 Muffathalle 藝術中心總監  
Artistic Director, Muffathalle Arts Centre

文化藝術工作者  
Cultural Worker

台灣大學建築及城鄉研究所教授  
Professor, Architecture and City Research Institute,  
University of Taiwan

香港中文大學洗為堅中國文化講座教授  
Sin Wai Kin Professor of Chinese Culture,  
The Chinese University of Hong Kong

劇場導演  
Theatre Director

東京座・高圓寺藝術會館藝術監督  
Artistic Director, Za-Koenji Public Theatre

劇場導演  
Theatre Director

電影導演  
Film Director

舞蹈 / 表演藝術工作者  
Performance Art Director

職員 (截至2012年10月)  
Staff (As at 10/2012)

**總監 Directors**

聯合藝術總監  
Co-Artistic Directors  
行政總裁  
Executive Director

**創作及藝術部 Creative and Artistic**

創作組主管  
Head of Creative Team

駐團演員  
Performer-in-Residence

駐團藝術家  
Artist-in-Residence

《文化視野》編輯  
Cultural Vision Editor

創作統籌 (文本)  
Creative Coordinator (Script)

創作統籌 (場景設計)  
Creative Coordinator (Stage Design)

創作統籌 (非物質文化遺產)  
Creative Coordinator (Intangible Cultural Heritage)

創作統籌 (多媒體)  
Creative Coordinator (Multi-media)

助理研究員  
Assistant Researcher

**節目部 Programme**

藝團經理 (節目)  
Company Manager (Programme)

項目經理  
Project Manager

經理 (節目及場地)  
Manager (Programme and Venue)

經理 (公關及伙伴發展)  
Manager (PR and Partnership Development)

經理 (宣傳及節目發展)  
Manager (Marketing and Programme Development)

舞台監督  
Stage Manager

節目主任  
Programme Officer

節目及行政助理  
Programme and Administration Assistant

**行政及財務部 Administration and Finance**

藝團經理 (行政及財務)  
Company Manager (Administration and Finance)

經理 (行政)  
Manager (Administration)

會計主任  
Accounts Officer

榮念曾、胡恩威  
Danny Yung, Mathias Woo  
胡恩威  
Mathias Woo

陳浩峰  
Cedric Chan  
楊永德、鍾家誠  
David Yeung, Carson Chung

黎達榮  
Lai Tat Wing

梁冠麗  
Theresa Leung

徐沛筠  
Pamela Tsui

劉思  
Liu Si

卓翔  
Danny Cheuk

李上珩  
Vanessa Lee

盧曉宇  
Nadia Lu

簡溢雅  
Doris Kan

黃裕偉  
Wong Yue Wai

周寶儀  
Bowie Chow

黃偉國  
Luka Wong

李嘉祺  
Kaki Li

周俊彥  
Gavin Chow

蘇瑋琳  
So Wai Lam

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Ho Yin Hei, Flora Yeung

陳世明  
Jacky Chan

曾尹婷  
Wendy Tsang

劉銘峰  
Frankie Lau

**2011/12 年度最高三級行政人員年度總薪酬  
Annual total remuneration of the administrative staff of the top three tiers for 2011-12**

年度總薪酬 (港幣 \$) Annual total salaries (HK\$)		職位數目 Number of positions
\$1,000,000 以上	Above \$1,000,000	0
\$700,001 至 \$1,000,000	\$700,001 - \$1,000,000	1
\$400,001 至 \$700,000	\$400,001 - \$700,000	2
\$400,000 或以下	\$400,000 or below	4

整體收入分佈 Distribution of Income			
收入項目 Income Items		2011/12 年度總額 Total ( 港幣 HK\$)	佔總收入比例 % Over Total Income
政府年度撥款	Subvention from Government	10,450,558	57.5%
門票收入	Box Office Income	2,166,295	11.9%
應約主辦 / 合辦節目收入	Revenues from Other Hired Engagements	3,314,989	18.2%
捐款及贊助	Donations and Sponsorship	1,619,238	8.9%
其他收入	Other Income	629,679	3.5%
總收入 Total Income		18,180,759	100.0%

整體支出分佈 Distribution of Expenditure			
支出項目 Expenditure Items		2011/12 年度總額 Total ( 港幣 HK\$)	佔總支出比例 % Over Total Expenditure
製作費用	Production Costs	10,532,040	55.7%
工作人員酬金	Personal Emoluments	6,792,950	35.9%
經常性及其他開支	General Overheads and Others	1,371,291	7.2%
特別開支	Special Expenditure	221,350	1.2%
總支出 Total Expenditure		\$18,917,631	100.0%

製作費用分佈 Distribution of Production Costs			
製作費用項目 Production Cost Items		2011/12 年度總額 Total ( 港幣 HK\$)	佔總製作費用比例 % Over Total Production Costs
場地費用	Venue Rental	2,060,807	19.6%
委約創作、演出及節目人員酬金	Commission New Works, Artists and Direct Labour	3,043,673	28.9%
佈景、道具及製作雜項	Set, Props and Production Miscellaneous	3,675,363	34.9%
宣傳及公關	Marketing and Public Relations	1,752,197	16.6%
總製作費用 Total Production Costs		10,532,040	100.0%

摘錄自經黃龍德會計師事務所有限公司所審核之財務報告  
Extracted from Financial Statement audited by Patrick Wong C.P.A. Limited

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LOL Design Ltd. 麻省理工學院建築與城市規劃學院 ( 波士頓 ) Monique & Co. National Arts Council ( 新加坡 )	LOL Design Ltd. MIT School of Architecture + Planning (Boston) Monique & Co. National Arts Council (Singapore)

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<b>STAGE TECH Ltd.</b> 台北市文化基金會（台北） 饒仙會 / 梅若紀彰（東京） 香港演藝學院 香港社會服務聯合會 山頂凌霄閣 早稻田大學演劇博物館（東京） <b>Waseda University (Tokyo)</b> <b>Time Out HK</b> <b>Tokyo Wonder Site (Tokyo)</b> 通利琴行 東薺覺苑 香港佛教聯合會 茹聲工作室 <b>Vivienne Tam</b> 西九文化區管理局 偉利印刷有限公司 座・高圓寺劇場（東京）	STAGE TECH Ltd. Taipei Culture Foundation (Taipei) Tessen-kai (Tokyo) The Hong Kong Academy for Performing Arts The Hong Kong Council of Social Service The Peak Tower The Tsubouchi Memorial Theatre Museum, Waseda University (Tokyo) Time Out HK Tokyo Wonder Site (Tokyo) Tom Lee Music Tung Lin Kok Yuen The Hong Kong Buddhist Association Valen Voice Production House Vivienne Tam West Kowloon Cultural District Authority Willey Printing & Production Ltd. Za-Koenji Public Theatre (Tokyo)

參加進念藝術教育活動名單	2011/12 School List of Participation in Zuni Arts-in-Education Programme
佛教覺光法師中學	Buddhist Kok Kwong Secondary School
佛教沈香林紀念中學	Buddhist Sum Heung Lam Memorial College
明愛聖若瑟中學	Caritas St. Joseph Secondary School
迦密主恩中學	Carmel Divine Grace Foundation Secondary School
迦密梁省德學校	Carmel Leung Sing Tak School
新界西貢坑口區鄭植之中學	Cheng Chek Chee Secondary School
張祝珊英文中學	Cheung Chuk Shan College
慈航學校	Chi Hong Primary School
中華基督教會蒙民偉書院	Church of Christ in China Mong Man Wai College
金文泰中學	Clementi Secondary School
中華傳道會安柱中學	CNEC Christian College
孔聖堂中學	Confucius Hall Secondary School
地利亞修女紀念學校（協和）	Delia Memorial School (Hip Wo)
拔萃女書院	Diocesan Girls' School
基督教香港信義會信義中學	ELCHK Lutheran Secondary School
風采中學	Elegantia College
優才（楊殷有娣）書院	G.T. (Ellen Yeung) College
港九街坊婦女會孫方中書院	H.K. & Kln. Kaifong Women's Association Sun Fong Chung College
靈實恩光學校	Haven of Hope Sunnyside School
天水圍香島中學	Heung To Middle School (Tin Shui Wai)
香港光基創意書院	HKICC Lee Shau Kee School of Creativity
香港四邑商工總會陳南昌紀念中學	HKSYC & IA Chan Nam Chong Memorial College
香港四邑商工總會黃棟珊紀念中學	HKSYC & IA Wong Tai Shan Memorial College
香港知專設計學院	Hong Kong Design Institute
香港四邑商工總會新會商會學校	Hong Kong Sze Yap Commercial and Industrial Association San Wui Commercial Society School
香港道教聯合會圓玄學院第三中學	Hong Kong Taoist Association The Yuen Yuen Institute No. 3 Secondary School
聖母無玷聖心書院	Immaculate Heart of Mary College
伊斯蘭脫維善紀念中學	Islamic Kasim Tuet Memorial College
救恩書院	Kau Yan College
蘇浙公學	Kiangsu-Chekiang College
高雷中學	Ko Lui Secondary School
九龍三育中學	Kowloon Sam Yuk Secondary School
葵涌循道中學	Kwai Chung Methodist College
天主教郭得勝中學	Kwok Tak Seng Catholic Secondary School
梁式芝書院	Leung Shek Chee College
瑪利諾神父教會學校（中學部）	Maryknoll Fathers' School (Secondary Section)
循道中學	Methodist College
循道學校	Methodist School
現代書院	Modern College
新界婦孺福利會梁省德學校	N.T. Women & Juve Welfare Assn. Ltd Leung Sing Tak Primary School
新生命教育協會平安福音中學	NLSI Peace Evangelical Secondary School

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香港中文大學 - 東華三院社區書院	The Chinese University of Hong Kong - Tung Wah of Hospitals Community College

中華基督教會基協中學	
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陳偉兒	Bonnie Chan
陳漢榮	Chan Hon Wing
陳明鑽	Joey Chan
陳焯華	Billy Chan
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楊偉新先生	Mr. Terence Yeung

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活動類別	日期	項目名稱	主辦／合辦機構	場地 觀眾／出席／參與人數（場次／節數）	項目主要人員
2011					
L	3 / 4	《劇場 ing》週末劇場專題講座 「尋找・文化・中心」	台灣技術劇場協會	高雄衛武營藝術中心 66 (1)	主講：榮念曾
L	1 / 5	宗教音樂賞析（一） 梵音妙法・同悲日劫——大悲咒唱誦導賞祈福	進念	香港文化中心大堂舞臺 800 (1)	主持：釋衍空、釋僧徹
O	6 - 7 / 5	Staging the Modern: Theatre, Intermediality, and Chinese Drama	哈佛大學東亞語言及文明系	哈佛大學・CGIS South Building 100 (2)	榮念曾應邀參加及主講
O	16 / 5	2011/12 高中生藝術新體驗計劃簡介會	康樂及文化事務署	香港文化中心劇場 96 (1)	黃大徽、楊永德代表出席
O	21 / 5	中華創意產業論壇 2011 第一次會議 — 投資創意	香港當代文化中心主辦 進念協辦	香港兆基創意書院多媒體劇場 80 (1)	召集人：榮念曾
O	2 - 3 / 6	國際崑能研究論壇	進念主辦 座・高圓寺合辦	香港兆基創意書院多媒體劇場 121 (2)	策劃：榮念曾、佐藤信
L	2 - 3 / 6	「崑」「能」大師創作 工作坊	進念主辦 座・高圓寺合辦	香港兆基創意書院多媒體劇場 110 (2)	主持：柯軍、清水寬二、西村高夫
P	2 - 3 / 6	中日交流發展 第一階段創作展示《致意》	進念主辦 座・高圓寺合辦	香港兆基創意書院多媒體劇場 162 (2)	藝術總監／導演：榮念曾、佐藤信
R / O	4 - 7 / 6	崑劇考察及交流會議（南京／蘇州）	江蘇省演藝集團崑劇院	江蘇省演藝集團崑劇院／中國崑曲博物館 140 (7)	策劃：榮念曾、佐藤信
L	11 / 6	第二屆北京南鑼鼓巷戲劇節沙龍 — 榮念曾對話劉索拉	北京蓬蒿劇場	北京蓬蒿劇場 100 (1)	主講：榮念曾、劉索拉
P	17 / 6	演出《致意》	座・高圓寺（東京）	座・高圓寺／早稻田大學演劇博物館／ 狹仙會 127 (1)	藝術總監／導演／策劃：榮念曾、佐藤信
R / O	17 - 19 / 6	能劇考察及交流會議（東京）	座・高圓寺（東京）	座・高圓寺／早稻田大學演劇博物館／ 狹仙會 173 (6)	藝術總監／導演／策劃：榮念曾、佐藤信
P	23 - 24 / 6	《陳浩峰東京西宮演唱會》	進念	香港柴灣青年廣場 Y 綜藝館 697 (2)	主唱：陳浩峰 鋼琴演奏：孔奕佳
O	27 / 6	欣藝坊媒體發佈會	傑克投資	新加坡 Iluma 欣藝坊 50 (1)	榮念曾應邀參加
PU	July	文化視野	進念 E+E 出版	香港發行 2,000 (1)	主編：胡恩威
L	7 / 7	民建聯對 2012 年行政長官的期望工作坊 第五節：教育、文化及青年發展	民建聯研究部	民建聯 30 (1)	胡恩威應邀出席
O	9 / 7	南鑼鼓巷戲劇節總結會	北京蓬蒿劇場	北京蓬蒿劇場 20 (1)	榮念曾應邀參加
L	13 / 7	聖雅各福群會專業人員會議專題環節 專題：我要做特首 — 從宏觀角度看社會新趨勢	聖雅各福群會	聖雅各福群會總會明華堂 115 (1)	主講：胡恩威應邀
L / R	26 - 29 / 7	Y-GSA 香港都市與房屋研究工作坊 (I)	Yokohama Graduate School of Architecture	橫濱 Yokohama Graduate School of Architecture	胡恩威應邀主持、出訪
O	1 / 8	雲門 2《5Part 舞》傳媒發佈會	進念	香港文化中心 4 樓大堂 60 (1)	嘉賓：林懷民
L	6 / 8	宗教音樂賞析（二） 焰口梵音 — 佛教的孝道	進念	香港文化中心大堂舞臺 800 (1)	主持：釋衍空、釋僧徹
L / R	12 / 8	《百年之孤寂 10.0・文化大革命》形體工作坊	進念	香港柴灣青年廣場 27 (1)	主持：黃大徽
L / R	16 - 31 / 8	《百年之孤寂 10.0・文化大革命》形體聲音工作坊 I	進念及 香港兆基創意書院合辦	香港兆基創意書院舞蹈室 25 (13)	主持：潘德恕、楊永德、黃大徽、卓翔
L	7 / 9	《百年之孤寂 10.0・文化大革命》講座・影像與舞台	進念及 香港兆基創意書院合辦	香港兆基創意書院多媒體劇場 470 (1)	主講：陳子謙
L	10 / 9	《百年之孤寂 10.0・文化大革命》與藝術家對話	進念及 香港兆基創意書院合辦	香港兆基創意書院多用途活動室 70 (1)	主講：新加坡藝術家與創意書院師生
P	16 - 17 / 9	駐園劇目《百年之孤寂 10.0 — 文化大革命》 公開演出及學生導賞專場	進念委約 新加坡戲劇盒合作	香港文化中心大劇院 1,678 (3)	藝術總監及導演：榮念曾 戲劇指導：郭慶亮
L	16 / 9	《百年之孤寂 10.0・文化大革命》演後座談	進念	香港文化中心大劇院 345 (1)	主講：榮念曾、郭慶亮
L	19 / 9	《百年之孤寂 10.0・文化大革命》與藝術家對話	進念	新加坡國際學校（香港） 20 (1)	主講：郭慶亮
E	20 / 9 - 10 / 11	尋找新中國：榮念曾個人作品展	1a 空間主辦 進念協辦	1a 空間 2,000 (1)	創作：榮念曾
P	23 - 25 / 9	社會劇場《唱 K 回憶錄》（重演） 公開演出及學生導賞專場	進念	香港文化中心大劇院 3,228 (4)	編劇、導演及設計：胡恩威
L	23 / 9	《唱 K 回憶錄》演後座談	進念	香港文化中心大劇院 1,072 (1)	主講：胡恩威
O	27 / 9	《鐵路像記憶一樣長》媒體發佈會	建築是藝術節 2011 進念主辦	8 度海逸酒店 花園茶座 50 (1)	嘉賓：胡恩威、黃耀明、許茹芸、 盧凱彤、于逸堯及陳浩峰
L / R	28 / 9 - 18 / 10	《百年之孤寂・文化大革命 10.0》形體聲音工作坊 II	進念及 香港兆基創意書院合辦	香港兆基創意書院舞蹈室 20 (17)	主持：潘德恕、卓翔
P	6 - 9 / 10	邀請演出 雲門 2《5 Part 舞》	進念	香港文化中心劇場 1,204 (4)	編舞：黃翊、伍國柱、鄭宗龍、 布拉瑞揚・帕格勒法
L	6 / 10	《5 Part 舞》 演後座談	進念	香港文化中心劇場 286 (1)	主講：鄭宗龍、布拉瑞揚・帕格勒法
O / E	6 / 10	尋找新中國：榮念曾個人作品展開幕酒會	1a 空間主辦 進念協辦	1a 空間 70 (1)	創作：榮念曾
L	8 / 10	舞蹈工作坊	進念	香港文化中心排練室 33 (1)	主持：雲門舞集 2
O	9 - 12 / 10	亞洲文化論壇 10+3 主題會議	中國藝術研究院	重慶君豪大飯店國際會議廳 60 (4)	榮念曾應邀參加
O	13 - 17 / 10	城市文化交流會議 2011 “公共治理與文化參與”	深圳市特區文化研究中心主辦	深圳市福田區雅楓國際酒店及 深圳市關山月美術館 44 (3)	榮念曾應邀參加
P	21 - 23 / 10	上海國際藝術節 《唱 K 回憶錄》	第十三屆中國上海國際藝術節	上海話劇藝術中心藝術劇院 1,812 (4)	編劇、導演及設計：胡恩威
L	22 / 10	國際顧問講座 "In Search of Creative Industries"	Tokyo Wonder Site	東京 Tokyo Wonder Site 61 (1)	主講：榮念曾
L	25 - 27 / 10	大野一雄藝術節《旅程》創作工作坊	BankART 1929	橫濱 Shin Minatomura Hall 4 (6)	主持：榮念曾
P	28 - 30 / 10	大野一雄藝術節《旅程》	BankART 1929	橫濱 Shin Minatomura Hall 252 (1)	藝術總監／導演：榮念曾

活動類別	日期	項目名稱	主辦／合辦機構	場地 觀眾／出席／參與人數（場次／節數）	項目主要人員
2011					
L	30 / 10	Dialogue on tradition with avant-garde TALK SESSION "Reinterpreting Tradition"	Tokyo Wonder Site	Tokyo Wonder Site Aoyama: Creator-in-Residence 308 31 (1)	主講：榮念曾
L / O	5, 13, 19, 20 / 11	中國建築百年辛路 (1911-2011) 社會營造之演替論壇	建築是藝術節 2011 進念主辦	香港歷史博物館演講廳 329 (5)	策劃：何培斌
L	7 / 11	High Table Talk	香港大學聖約翰學院	香港大學聖約翰學院 50 (1)	主講：胡恩威
E	9 - 21 / 11	城市的居住與生活 《牛棚藝術村及鄰近社區居住可持續發展研究》展覽	建築是藝術節 2011 進念主辦 進念、麻省理工學院建築與城市規劃學院、 香港中文大學建築學院及香港兆基創意書院合作	香港文化中心大堂 26,000 (1)	策劃：何培斌、李燦輝
E	14 / 11 - 8 / 12	國民藝術教育計劃《中國火車建築一百年》主題展覽	建築是藝術節 2011 進念主辦	香港文化中心大堂及戶外 160,000 (1)	策劃：胡恩威
O	15 / 11	《中國火車建築一百年》展覽暨《建築是藝術節 2011》開幕禮	建築是藝術節 2011 進念主辦	香港文化中心大堂舞台 150 (1)	主禮：民政事務局局长曾德成
O	16 - 18 / 11	中華創意產業論壇 2011 — 創意產業行政工作坊	香港當代文化中心主辦 進念協辦	香港兆基創意書院 45 (3)	召集人：榮念曾
P	18 - 23 / 11	歷史劇場《中國建築 100 年》 公開演出及學生導賞專場	建築是藝術節 2011 進念主辦	香港文化中心劇場 2,064 (10)	導演、編劇及設計：胡恩威 聯合編劇：魏紹恩
L	18, 21 - 23 / 11	《中國建築 100 年》 演前導賞	建築是藝術節 2011 進念主辦	香港文化中心劇場 1,021 (4)	主講：胡恩威
O	19 - 20 / 11	中華創意產業論壇 2011 第二次會議 - 投資創意	香港當代文化中心主辦 進念協辦	香港兆基創意書院多媒體劇場 220 (2)	召集人：榮念曾
L	21 / 11 - 2 / 12	國民藝術教育計劃《中國火車建築一百年》展覽 學生導賞	建築是藝術節 2011 進念主辦	香港文化中心大堂及戶外 837 (33)	導賞員：祝家健、陳耀君、 陳雅屏、湯映彤
L	21 - 24 / 11	崑曲到校示範演出	進念與江蘇省演藝集團 崑劇院合辦	新生命教育協會平安福音中學、 基督教香港信義會信義中學、 香港兆基創意書院 1,520 (5)	主講：錢振榮、遲凌雲 助教：徐思佳、楊陽
L	23 / 11	亞洲 ICH 表演藝術論壇 大師工作坊 1（當代）	進念	香港文化中心排練室 13 (1)	主持：鄧樹榮
L	23 / 11	亞洲 ICH 表演藝術論壇 大師工作坊 2（傳統）	進念	香港文化中心排練室 13 (1)	主持：Margi Madhu
L	24 / 11	亞洲 ICH 表演藝術論壇 大師工作坊 3（傳統）	進念	香港文化中心排練室 13 (1)	主持：柯軍
L	24 / 11	亞洲 ICH 表演藝術論壇 大師工作坊 4（當代）	進念	香港文化中心排練室 13 (1)	主持：佐藤信
O	25 - 26 / 11	亞洲 ICH 表演藝術論壇	進念	香港文化中心劇場 335 (8)	總策劃：榮念曾
O	25 / 11	亞洲 ICH 表演藝術論壇開幕禮	進念	香港文化中心劇場 177 (1)	主禮：政務司司長林瑞麟
P	25 - 27 / 11	多媒音樂體劇場《鐵路像記憶一樣長》	建築是藝術節 2011 進念主辦	香港文化中心大劇院 3,775 (4)	導演及設計：胡恩威 音樂總監：于逸堯
O	26 / 11	亞洲 ICH 表演藝術論壇 — 粵劇閉門會議	進念	香港文化中心劇場化妝間 18 (1)	總策劃：榮念曾
O	27 / 11	亞洲 ICH 表演藝術論壇 — 閉門會議	進念	香港文化中心大劇院四樓休息室 24 (1)	總策劃：榮念曾
P	28 / 11	中日交流發展 第二階段創作展示《靈戲》	進念主辦 座・高圓寺合辦	香港文化中心劇場 139 (1)	藝術總監／導演：榮念曾、佐藤信
L	28 / 11	《靈戲》演後座談	進念主辦 座・高圓寺合辦	香港文化中心劇場 113 (1)	主講：榮念曾、佐藤信
PU	12 月	火車詩歌計劃 開往辛亥年的火車・詩集	建築是藝術節 2011 進念主辦	香港中、小學（免費贈閱） 2,000 (1)	主編：廖偉棠
P	1 - 3 / 12	舞蹈劇場 《B.O.B.* 之終極版》	建築是藝術節 2011 進念主辦	香港文化中心劇場 886 (5)	編舞及創作：黃大徽
L	1 - 2 / 12	《B.O.B.* 之終極版》 演後座談	建築是藝術節 2011 進念主辦	香港文化中心劇場 520 (2)	主講：黃大徽
P	2 - 3 / 12	多媒體建築音樂劇場《密斯・凡德羅的簡約建築 — 神在細節裡面》	建築是藝術節 2011 進念主辦	香港文化中心大劇院 739 (2)	導演及設計：胡恩威 音樂：VSOP
L	2 - 3 / 12	《密斯・凡德羅的簡約建築 — 神在細節裡面》 演後座談	建築是藝術節 2011 進念主辦	香港文化中心大劇院 707 (2)	主講：胡恩威
L	3 / 12	講座「香港人怎樣可以住好啲？」	建築是藝術節 2011 進念主辦	香港文化中心大劇院 383 (1)	主講：胡恩威
L	7 / 12	詩歌創作講座	香港兆基創意書院主辦 進念協辦	香港兆基創意書院展覽館 300 (1)	主講：廖偉棠
P	9 - 11 / 12	多媒體建築音樂劇場《包豪斯的建築設計宣言》	建築是藝術節 2011 進念主辦	香港文化中心劇場 724 (4)	聯合導演：陳浩峰、黎達達榮 音樂：何山
E	10 - 23 / 12	火車詩歌計劃「開往辛亥年的火車」展覽	建築是藝術節 2011 進念主辦	香港兆基創意書院展覽館 2,000 (1)	策劃：廖偉棠
E	10 / 12	火車詩歌計劃 — 讀詩會	建築是藝術節 2011 進念主辦	香港兆基創意書院展覽館 40 (1)	主講：廖偉棠及參與詩人
O	11 / 12	火車詩歌計劃 「革命與詩歌」討論會	建築是藝術節 2011 進念主辦	香港兆基創意書院展覽館 18 (1)	主講：廖偉棠及參與詩人
L	11 / 12	講座「尋找新中國舞台」	紅星路 35 号	成都紅星路 35 號文化創意產業園 3 號樓 51 (1)	主講：榮念曾
L	13 / 12	四川省社會科學院講座 — In Search of Harmony	四川省社會科學院	四川省社會科學院辦公樓一樓講座廳 50 (1)	主講：榮念曾
O	15 - 17 / 12	中國藝術研究院建院 60 周年 國際文化藝術研討會	中國藝術研究院	北京中國藝術研究院 50 (1)	榮念曾應邀出席
L	21 / 12	講座「尋找新中國舞台」	中國戲曲學院	北京中國戲曲學院 30 (1)	主講：榮念曾
L	28 / 12	杭州師範大學音樂學院 專家對談	杭州師範大學音樂學院	杭州師範大學音樂學院 6 (1)	榮念曾應邀出席
L	30 / 12	浙江大學講座	浙江大學	浙江大學玉泉校區經濟學院大樓 19 (1)	主講：榮念曾
R	全年進行	藝術行政／舞臺創作／技術實習生計劃	進念與香港專業教育學院 多媒體及互聯網科技系 創意媒體及娛樂科技高級 文憑、香港兆基創意書 院、香港演藝學院等合作	進念辦公室、香港專業教育學院、香港兆基 創意書院及香港文化中心（或活動場地） 34	

活動類別	日期	項目名稱	主辦／合辦機構	場地 觀眾／出席／參與人數（場次／節數）	項目主要人員
2012					
R	1月-4月	師友會 2012	香港大學通識教育部	（不適用）	導師：胡恩威
L	2 / 1	講座「尋找新中國舞台」	杭州師範大學音樂學院	杭州師範大學音樂學院 25 (1)	主講：榮念曾
L	21 / 1	Case Studies in Performing Arts Administration	香港中文大學	香港中文大學 15 (1)	主講：胡恩威
PU	2月	香港文化深層結構	進念 E+E 出版	香港發行 4,000(1)	主編／作者：胡恩威
P	1 / 2	華藝節《百年之孤寂 10.0・文化大革命》	濱海藝術中心	新加坡濱海藝術中心劇院 1,084 (1)	藝術總監及導演：榮念曾 戲劇指導：郭慶亮
O	2 / 2	青年文化論壇	School of the Arts, Singapore (SOTA) 主辦； 進念及戲劇盒協辦	School of the Arts, Singapore (SOTA) 232 (1)	策劃：榮念曾、郭慶亮、 Sean Tobin
L	21 / 2	專題講座「藝術、文化及創產的潮流及發展方向」	香港集思會	香港六國酒店 富萊廳 100 (1)	主講：榮念曾
O	25 / 2	研討會「歷史如何走進戲劇」	致群劇社主辦 IATC 協辦	協青社 115 (1)	榮念曾、胡恩威應邀參加
L	28 / 3	<< 知識無限 >> 講座 系列（十九）－ 談特首選舉・看香港的現在與未來	香港科技大學理學院 教育發展組	香港科技大學林護演講廳 28 (1)	主講：胡恩威

大眾媒體					
	日期	項目名稱	主辦／合辦機構	場地 觀眾／出席／參與人數（場次／節數）	項目主要人員
	26 / 6 - 18 / 9	《東宮西宮 TV》電視節目	進念提供製作支援	亞洲電視 本港及高清台播放 1,082,000* (13)	監製、編導：胡恩威
	2 / 7	《陳浩峰東宮西宮演唱會》 電視轉播	進念製作及授權轉播	亞洲電視 本港及高清台播放 644,000* (1)	主唱及創作：陳浩峰

\* 此為亞洲電視估計的觀眾數字

#### 活動類別

- P

演出

E

展覽

O

其他公開活動／國際文化交流會議及研討會

L

講座／工作坊／示範／導賞

R

研究發展／培訓

PU

出版

Type	Date	Project Title	Presenter / Co-presenter	Venue No. of Audience / Participant (No. of Performance / Activity)	Project Core Member(s)
2011					
L	3 / 4	Theatre-ing Weekend Theatre Presents: Thematic Talk - 'In Search of a Cultural Hub'	Taiwan Association of Theatre Technology	Wei Wu Ying Centre of the Arts 66 (1)	Speaker: Danny Yung
L	1 / 5	The Appreciation of Religious Music (I) <i>Buddhist Prayers for the Tsunami Victims of Japan - the Great Compassion Mantra with Guided Appreciation</i>	Zuni	Foyer Stage, Hong Kong Cultural Centre 800 (1)	Host: Venerable Sik Hin Hung, Venerable Sik Tsang Chit
O	6 - 7 / 5	Staging the Modern: Theatre, Intermediality, and Chinese Drama	Department of East Asian Languages and Civilizations, Harvard University	Harvard University - CGIS South Building 100 (2)	Representative: Danny Yung
O	16 / 5	Briefing session of 2011/12 Arts Experience Scheme for Senior Secondary Students	Leisure and Cultural Services Department	Studio Theatre, Hong Kong Cultural Centre 96 (1)	
O	21 / 5	The First Conference of Chinese Creative Industries Forum 2011 - Investing in Creativity	Organised by: Hong Kong Institute of Contemporary Culture Co-organised by Zuni	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 80 (1)	Convenor: Danny Yung
O	2 - 3 / 6	International <i>Kun</i> and <i>Noh</i> Research Forum	Presented by Zuni, Co- presented by Za-Koenji Public Theatre	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 121 (2)	Curators : Danny Yung, Makoto Sato
L	2 - 3 / 6	<i>Kun</i> and <i>Noh</i> Master Class	Presented by Zuni, Co- presented by Za-Koenji Public Theatre	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 110 (2)	Hosts: Ke Jun, Kanji Shimizu, Takao Nishimura
P	2 - 3 / 6	China-Japan Exchange Phase One Creative Demonstration - <i>TRIBUTE</i>	Presented by Zuni, Co- presented by Za-Koenji Public Theatre	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 162 (2)	Artistic Director & Director : Danny Yung, Makoto Sato
R / O	4 - 7 / 6	Conference for the Study of <i>Kun</i> Opera (Nanjing/Jiangsu)	Jiangsu Performing Arts Group Kun Opera Theatre	Jiangsu Performing Arts Group Kun Opera Theatre / The Kun Opera Museum of China 140 (7)	Curators: Danny Yung, Makoto Sato
L	11 / 6	The 2nd Beijing Nanluoguxiang Theatre Festival Salon : Dialogue between Danny Yung and Liu Sola	Beijing Penghao Theatre	Beijing Penghao Theatre 100 (1)	Speaker: Danny Yung, Liu Sola
P	17 / 6	<i>TRIBUTE</i>	Za-Koenji Public Theatre (Tokyo)	Za-Koenji Public Theatre/ Waseda University Theatre Museum/ Tessen-kai 127(1)	Artistic Directors, Directors & Curators : Danny Yung, Makoto Sato
R / O	17 - 19 / 6	Conference for the Study of <i>Noh</i> (Tokyo)	Za-Koenji Public Theatre (Tokyo)	Za-Koenji Public Theatre/ Waseda University Theatre Museum/ Tessen-kai 173(6)	Artistic Directors, Directors & Curators : Danny Yung, Makoto Sato
P	23 - 24 / 6	<i>CHAN HO FUNG EAST WING WEST WING CONCERT</i>	Zuni	Y-Theatre, Youth Square 697 (2)	Performers: Cedric Chan, Edgar Hung
O	27 / 6	The Joyden Hall of Iluma (Singapore) Press Conference	Jack Investment	The Joyden Hall at Iluma, Singapore 50 (1)	Representative: Danny Yung
PU	July	Cultural Vision	Zuni E+E	Published in Hong Kong 2,000 (1)	Chief Editor: Mathias Woo
L	7 / 7	DAB Presents: "An Aspiration for the Chief Executive" Workshop 2012 5th Session: Education, Culture & Youth Development	Office of DAB Legislative Councillors	Democratic Alliance for the Betterment and Progress of Hong Kong (DAB) 30 (1)	Representative: Danny Yung
O	9 / 7	Sum-up Meeting of the Nanluoguxiang Theatre Festival	Beijing Penghao Theatre	Beijing Penghao Theatre 20 (1)	Representative: Danny Yung
L	13 / 7	St. James' Settlement Professionals Conference - thematic session Theme: 'I want to be CE' - Identifying Current Social Trends from Macro- perspectives	St. James' Settlement	Ming Hua Hall, St. James' Settlement 115 (1)	Speaker: Mathias Woo
L / R	26 - 29 / 7	Y-GSA Hong Kong Urban & Housing Research Workshop (I)	Yokohama Graduate School of Architecture	Yokohama Graduate School of Architecture	Representative: Mathias Woo
O	1 / 8	Cloud Gate 2 <i>5 Part Dance</i> Press Conference	Zuni	4/F Foyer, Hong Konf Cultural Centre 60 (1)	Guest: Lin Hwai Min
L	6 / 8	The Appreciation of Religious Music (II) <i>Heavenly music of Yann Kou: Buddhist practice of filial piety</i>	Zuni	Foter Stage, Hong Kong Cultural Centre 800 (1)	Host: Venerable Sik Hin Hung, Venerable Sik Tsang Chit
L / R	12 / 8	<i>ONE HUNDRED YEARS OF SOLITUDE 10.0 – CULTURAL REVOLUTION</i> Movement Workshop	Zuni	Youth Square 27 (1)	Host: Dick Wong
L / R	16 - 31 / 8	<i>ONE HUNDRED YEARS OF SOLITUDE 10.0 – CULTURAL REVOLUTION</i> Movement Workshop I	Zuni & HKICC Lee Shau Kee School of Creativity	Dance Studio, HKICC Lee Shau Kee School of Creativity 25 (13)	Hosts: Pun Tak Shu, David Yeung, Dick Wong, Cheuk Cheung
L	7 / 9	<i>ONE HUNDRED YEARS OF SOLITUDE 10.0 – CULTURAL REVOLUTION</i> Talk on Images & the Stage	Zuni & HKICC Lee Shau Kee School of Creativity	Multimedia Theatre, HKICC Lee Shau Kee School of Creativity 470 (1)	Speaker: Royston Tan
L	10 / 9	<i>ONE HUNDRED YEARS OF SOLITUDE 10.0 – CULTURAL REVOLUTION</i> Dialogue with Artists	Zuni & HKICC Lee Shau Kee School of Creativity	Multi-purpose Room, HKICC Lee Shau Kee School of Creativity 70 (1)	Participants: Singapore artists and HKICC Lee Shau Kee School of Creativity teachers and students
P	16 - 17 / 9	Repertorie since 1982 <i>ONE HUNDRED YEARS OF SOLITUDE 10.0 – CULTURAL REVOLUTION</i> Public Performance + Student Matinee	Commissioned by Zui & Co-presented by Drama Box (Singapore)	Grand Theatre, Hong Kong Cultural Centre 1678 (3)	Artistic Director & Director : Danny Yung Dramaturge: Kok Heng Leun
L	16 / 9	<i>ONE HUNDRED YEARS OF SOLITUDE 10.0 – CULTURAL REVOLUTION</i> Post-performance Discussion	Zuni	Grand Theatre, Hong Kong Cultural Centre 345 (1)	Speakers: Danny Yung, Kok Heng Leun
L	19 / 9	ONE HUNDRED YEARS OF SOLITUDE – CULTURAL REVOLUTION Dialogue with Artists	Zuni	Singapore International School (Hong Kong) 20 (1)	Speaker: Kok Heng Leun
E	20 / 9 - 10 / 11	<i>IN SEARCH OF NEW CHINA - Solo Exhibition by Danny Yung</i>	Presented by 1a Space, Co-presented by Zuni	1a Space 2,000 (1)	Artist: Danny Yung
P	23 - 25 / 9	Social Theatre <i>REMEMBRANCE OF KARAOKE PAST (Re-run)</i> Public Performance + Student Matinee	Zuni	Grand Theatre, Hong Kong Cultural Centre 3,228 (4)	Director, Scriptwriter and Designer: Mathias Woo
L	23 / 9	<i>REMEMBRANCE OF KARAOKE PAST (Re-run)</i> Post-performance Discussion	Zuni	Grand Theatre, Hong Kong Cultural Centre 1,072 (1)	Speaker: Mathias Woo
O	27 / 9	Multimedia Music Theatre <i>RAILWAY IS LIKE A LONG, WINDING RECOLLECTION</i> Press Conference	Zuni - Architecture is Art Festival 2011	Garden Terrace, Harbour Plaza 8 Degrees 50 (1)	Guests: Mathias Woo, Anthony Wong, Valen Hsu, Ellen Joyce Loo, Yu Yat Yiu and Cedric Chan
L / R	28 / 9 - 18 / 10	<i>ONE HUNDRED YEARS OF SOLITUDE 10.0 – CULTURAL REVOLUTION</i> Movement & Sound Workshop II	Zuni & HKICC Lee Shau Kee School of Creativity	Dance Studio, HKICC Lee Shau Kee School of Creativity 20 (17)	Hosts: Pun Tak Shu, Cheuk Cheung
P	6 - 9 / 10	Cloud Gate 2 <i>5 Part Dance</i>	Zuni	Studio Theatre, Hong Kong Cultural Centre 1,204 (4)	Choreographers: Wu Kuo Chu, Huang Yi, Bulareyaung Pagarlava, Cheng Tsung Lung
L	6 / 10	<i>5 Part Dance</i> Post-performance Discussion	Zuni	Studio Theatre, Hong Kong Cultural Centre 286 (1)	Speakers:Cheng Tsung Lung, Bulareyaung Pagarlava
O / E	6 / 10	<i>IN SEARCH OF NEW CHINA</i> - Solo Exhibition by Danny Yung Opening Ceremony	Presented by 1a Space, Co-presented by Zuni	1a Space 70 (1)	Artist: Danny Yung
L	8 / 10	Dance Workshop	Zuni	CR2 Hong Kong Cultural Centre 33 (1)	Host: Cloud Gate 2
O	9 - 12 / 10	Asia Cultural Forum Thematic Conference '10+3'	Chinese National Academy of Arts	International Conference Area, Kingworld Hotel, Chongqing 60 (4)	Representative: Danny Yung

Type	Date	Project Title	Presenter / Co-presenter	Venue No. of Audience / Participant (No. of Performance / Activity)	Project Core Member(s)
2011					
O	13 - 17 / 10	City-to-City Cultural Exchange Conference 2011 "Public Governance & Cultural Participation"	Shenzhen Cultural Research Centre	Shenzhen Lafonte International Hotel & Guan Shanyue Art Museum 44 (3)	Representative: Danny Yung
P	21 - 23 / 10	Shanghai International Arts Festival <i>REMEMBRANCE OF KARAOKE PAST</i>	13th China Shanghai International Arts Festival (CSIAF)	Arts Theatre, Shanghai Drama Art Centre 1,812 (4)	Director, Scriptwriter and Designer: Mathias Woo
L	22 / 10	International Advisory Talk "In Search of Creative Industries"	Tokyo Wonder Site	Tokyo Wonder Site Aoyama: 61 (1)	Speaker: Danny Yung
L	25 - 27 / 10	Yauzo Ohno Festival 2011 - New Piece Project "Journey" workshop	BankART 1929	Shin Minatomura Hall (Yokohama) 4 (6)	Host: Danny Yung
P	28 - 30 / 10	Yauzo Ohno Festival 2011 - New Piece Project "Journey"	BankART 1929	Shin Minatomura Hall (Yokohama) 252 (1)	Artistic Director & Director : Danny Yung
L	30 / 10	Dialogue on tradition with avant-garde TALK SESSION "Reinterpreting Tradition"	Tokyo Wonder Site	Tokyo Wonder Site Aoyama: Creator-in-Residence 308 31 (1)	Speaker: Danny Yung
L / O	5, 13, 19, 20 / 11	Adaptation and Invention: A century of Chinese Architecture 1911-2011	Zuni - Architecture is Art Festival 2011	Lecture Hall, Hong Kong Museum of History 329 (5)	Curator:Ho Puay Peng
L	7 / 11	High Table Talk	St. John's College, The University of Hong Kong	St. John's College, The University of Hong Kong 50 (1)	Speaker: Mathias Woo
E	9 - 21 / 11	Habitat City "Sustainable Development of the Community & Housing of Cattle Depot Artist Village" Exhibition	Zuni - Architecture is Art Festival 2011 Zuni; School of Architecture and City Planning, MIT; School of Architecture,The Chinese University of Hong Kong and HKICC Lee Shau Kee School of Creativity	Foyer, Hong Kong Cultural Centre 26,000 (1)	Curators: Ho Puay Peng, Tunney Lee
E	14 / 11 – 8 / 12	Thematic Exhibition National Arts Education Programme - <i>One Hundred Years of Chinese Railway Architecture</i>	Zuni - Architecture is Art Festival 2011	Foyer and Outdoor, Hong Kong Cultural Centre 160,000 (1)	Chief Curator: Mathias Woo
O	15 / 11	Opening Ceremony of the Thematic Exhibition – <i>One Hundred Years of Chinese Railway Architecture and Architecture is Art Festival 2011</i>	Zuni - Architecture is Art Festival 2011	Foyer Stage, Hong Kong Cultural Centre 150 (1)	Guest of Honour: Secetary for Home Affairs Tsang Tak Shing
O	16 - 18 / 11	Chinese Creative Industries Forum - Executive Workshop	Organised by Hong Kong Institute of Contemporary Culture Co-organised by Zuni	HKICC Lee Shau Kee School of Creativity 45 (3)	Convenor: Danny Yung
P	18 - 23 / 11	Zuni History Theatre <i>ONE HUNDRED YEARS OF CHINESE ARCHITECTURE</i> Public Performance + Student Matinee	Zuni - Architecture is Art Festival 2011	Studio Theatre, Hong Kong Cultural Centre 2,064 (10)	Director & Designer: Mathias Woo Co-scriptwriters: Mathias Woo, Jimmy Ngai
L	18, 21 - 23 / 11	<i>ONE HUNDRED YEARS OF CHINESE ARCHITECTURE</i> - Pre-Performance Talk	Zuni - Architecture is Art Festival 2011	Studio Theatre, Hong Kong Cultural Centre 1,021 (4)	Speaker: Mathias Woo
O	19 - 20 / 11	The Second Conference of Chinese Creative Industries Forum 2011 - Investing in Creativity	Organised by Hong Kong Institute of Contemporary Culture Co-organised by Zuni	HKICC Lee Shau Kee School of Creativity 220 (2)	Convenor: Danny Yung
L	21 / 11 - 2 / 12	<i>National Arts Education Programme - One Hundred Years of Chinese Railway Architecture Student Guided Tour</i>	Zuni - Architecture is Art Festival 2011	Foyer and Outdoor, Hong Kong Cultural Centre 837 (33)	Docents: Chuk Ka Kin, Priscilla Chan, Sharon Chan, Yenl Tong
L	21 - 24 / 11	School Tour - Kunqu Demonstration Lecture	Zuni & Jiangsu Performing Arts Group Kun Opera Theatre	NLSI Peace Evangelical Secondary School, Pak Kau College, ELCHK Lutheran Secondary School, HKICC Lee Shau Kee School of Creativity 1,520 (5)	Lecturers: Qian Zhenrong, Chi Linyun Assistant Lecturers: Xu Sijia, Yang Yang
L	23 / 11	Asia ICH Performing Arts Forum Master Class 1 (Contemporary)	Zuni	Rehearsal Studio, Hong Kong Cultural Centre 13 (1)	Host: Tang Shu Wing
L	23 / 11	Asia ICH Performing Arts Forum Master Class 2 (Traditional)	Zuni	Rehearsal Studio, Hong Kong Cultural Centre 13 (1)	Host: Margi Madhu
L	24 / 11	Asia ICH Performing Arts Forum Master Class 3 (Traditional)	Zuni	Rehearsal Studio, Hong Kong Cultural Centre 13 (1)	Host: Ke Jun
L	24 / 11	Asia ICH Performing Arts Forum Master Class 4 (Contemporary)	Zuni	Rehearsal Studio, Hong Kong Cultural Centre 13 (1)	Host: Makoto Sato
O	25 - 26 / 11	Asia ICH Performing Arts Forum	Zuni	Studio Theatre, Hong Kong Cultural Centre 335 (8)	Chief Curator: Danny Yung
O	25 / 11	Asia ICH Performing Arts Forum Opening Ceremony	Zuni	Studio Theatre, Hong Kong Cultural Centre 177 (1)	Guest of Honour: Chief Secretary Lam Sui Lung
P	25 - 27 / 11	Multimedia Music Theatre RAILWAY IS LIKE A LONG, WINDING RECOLLECTION	Zuni - Architecture is Art Festival 2011	Grand Theatre, Hong Kong Cultural Centre 3,775 (4)	Director & Designer: Mathias Woo Music Director: Yu Yat Yiu
O	26 / 11	Asia ICH Performing Arts Forum Cantonese Opera Closed Door Meeting	Zuni	Dressing Room, Hong Kong Cultural Centre 18 (1)	Chief Curator: Danny Yung
O	27 / 11	Asia ICH Performing Arts Forum Closed Door Meeting	Zuni	Green Room, 4/F, Grand Theatre, Hong Kong Cultural Centre 24 (1)	Chief Curator: Danny Yung
P	28 / 11	China-Japan Exchange Phase Two Creative Demonstration – <i>THE SPIRITS PLAY</i>	Presented by Zuni Co-presented by Za-Koenji Public Theatre	Studio Theatre, Hong Kong Cultural Centre 139 (1)	Artistic Director & Director : Danny Yung, Makoto Sato
P	28 / 11	<i>THE SPIRITS PLAY</i> Post-performance Discussion	Presented by Zuni Co-presented by Za-Koenji Public Theatre	Studio Theatre, Hong Kong Cultural Centre 113 (1)	Speakers: Danny Yung, Makoto Sato
PU	December	The Railway Poetry Project - Poems and Images Publication	Zuni - Architecture is Art Festival 2011	Distribution to local Primary & Secondary Schools 2,000 (1)	Chief Editor: Liu Wai Tong
P	1 - 3 / 12	Dance Theatre <i>B.O.B.* THE FINAL CUT</i>	Zuni - Architecture is Art Festival 2011	Studio Theatre, Hong Kong Cultural Centre 886 (5)	Choreography : Dick Wong
L	1 - 2 / 12	<i>B.O.B.* THE FINAL CUT</i> Post-performance Discussion	Zuni - Architecture is Art Festival 2011	Studio Theatre, Hong Kong Cultural Centre 520 (2)	Speaker: Dick Wong
P	2 - 3 / 12	Multimedia Architecture Music Theatre <i>LOOKING FOR MIES (Re-run)</i>	Zuni - Architecture is Art Festival 2011	Grand Theatre, Hong Kong Cultural Centre 739 (2)	Director & Designer: Mathias Woo Music & Sound Design: VSOP
L	2 - 3 / 12	<i>LOOKING FOR MIES (Re-run)</i> Post-performance Discussion	Zuni - Architecture is Art Festival 2011	Grand Theatre, Hong Kong Cultural Centre 707 (2)	Speaker: Mathias Woo
L	3 / 12	Talk - <i>How can Hong Kong people have better living environments?</i>	Zuni - Architecture is Art Festival 2011	Grand Theatre, Hong Kong Cultural Centre 383 (1)	Speaker: Mathias Woo
L	7 / 12	Talk of Creative Poetry	Presented by HKICC Lee Shau Kee School of Creativity Co-organised by Zuni	Gallery, HKICC Lee Shau Kee School of Creativity 300 (1)	Speaker: Liu Wai Tong

Type	Date	Project Title	Presenter / Co-presenter	Venue No. of Audience / Participant (No. of Performance / Activity)	Project Core Member(s)
2011					
P	9 - 11 / 12	Multimedia Architecture Music Theatre <i>BAUHAUS MANIFESTO</i>	Zuni - Architecture is Art Festival 2011	Studio Theatre, Hong Kong Cultural Centre 724 (4)	Co-Directors: Cedric Chan, Lai Tat Tat Wing Music: Ho Shan
E	10 - 23 / 12	The Railway Poetry Project - Poems and Images Exhibition	Zuni - Architecture is Art Festival 2011	Gallery, HKICC Lee Shau Kee School of Creativity 2,000 (1)	Curator of Poetry: Liu Wai Tong
E	10 / 12	The Railway Poetry Project Poetry Reading	Zuni - Architecture is Art Festival 2011	Gallery, HKICC Lee Shau Kee School of Creativity 40 (1)	Speakers: Liu Wai Tong & Contributing Poets
O	11 / 12	The Railway Poetry Project Discussion Meeting on 'Revolution & Poetry'	Zuni - Architecture is Art Festival 2011	Gallery, HKICC Lee Shau Kee School of Creativity 18 (1)	Speakers: Liu Wai Tong & Contributing Poets
L	11 / 12	Talk : In Search of New Chinese Theatre	Hongxing Road No.35	Hongxing Road No.35, Chengdu 51 (1)	Speaker: Danny Yung
L	13 / 12	Talk - Sichuan Academy of Social Sciences: In Search of Harmony	Sichuan Academy of Social Sciences	Lecture Hall, Sichuan Academy of Social Sciences, Sichuan 50 (1)	Speaker: Danny Yung
O	15 - 17 / 12	Chinese National Academy of Arts 60th Anniversary - International Conference on Arts & Culture	Chinese National Academy of Arts	Chinese National Academy of Arts, Beijing 50 (1)	Representative: Danny Yung
L	21 / 12	Talk - In Search of New Chinese Theatre	National Academy of Chinese Theatre Arts	National Academy of Chinese Theatre Arts, Beijing 30 (1)	Speaker: Danny Yung
L	28 / 12	Academy of Music, Hangzhou Normal University Dialogues between experts	Academy of Music, Hangzhou Normal University	Academy of Music, Hangzhou Normal University, Hangzhou 6 (1)	Representative: Danny Yung
L	30 / 12	Zhejiang University Talk	Zhejiang University	Yuquan Campus School of Economic Building, Zhejiang University 19 (1)	Speaker: Danny Yung
R	Whole Year	Zuni Internship Scheme (Art Administration / Theatre Production / Multimedia Design & Technology)	Zuni/ Department of Multimedia and Internet Technology Hong Kong Institute of Vocational Education (Lee Wai Laa) Higher Diploma in Creative Media and Entertainment Technology/ HKICC Lee Shau Kee School of Creativity/ Hong Kong Academy for Performing Arts collaborate	Zuni's Office, Hong Kong Institute of Vocational Education, HKICC Lee Shau Kee School of Creativity and Hong Kong Cultural Centre 34	
2012					
R	January - April	Cultural Mentorship Programme 2012	General Education Unit, The University of Hong Kong	(N/A)	Mentor: Mathias Woo
L	2 / 1	Talk : In Search of New Chinese Theatre	Academy of Music, Hangzhou Normal University	Academy of Music, Hangzhou Normal University 25 (1)	Speaker: Danny Yung
L	21 / 1	Case Studies in Performing Arts Administration	The Chinese University of Hong Kong	The Chinese University of Hong Kong 15 (1)	Speaker: Mathias Woo
PU	February	The Deep Structure of Hong Kong Culture	Zuni E+E	Published in Hong Kong 4,000 (1)	Chief Editor & Writer: Mathias Woo
P	1 / 2	Huayi Festival 2012 <i>ONE HUNDRED YEARS OF SOLITUDE 10.0 – CULTURAL REVOLUTION</i>	Esplanade Singapore	Esplanade Theatre, Singapore 1,084 (1)	Artistic Director & Director: Danny Yung Dramaturge: Kok Heng Leun
L	2 / 2	Youth Culture Forum	Presented by School of the Arts, Singapore (SOTA) Co-organised by Zuni & Drama Box	School of the Arts, Singapore (SOTA) 232(1)	Curators: Danny Yung, Kok Heng Leun, Sean Tobin
L	21 / 2	Seminar: Development Trends of Art, Culture & Creative Industries	Hong Kong Ideas Centre	Falcon Room, Gloucester Luk Kwok Hong Kong 100 (1)	Speaker: Danny Yung
O	25 / 2	Seminar: How History Goes with the Theatre	Presented by Amity Drama Club Co-presented by IATC	Youth Outreach 115 (1)	Representatives: Danny Yung, Mathias Woo
L	28 / 3	"The Power of Knowledge" Seminar Series (19th Session) - Viewing Present & Future Hong Kong through the Hong Kong Chief Executive Election	The Hong Kong University of Science and Technology Education Development Program	Lam Woo Lecture Theater, The Hong Kong University of Science and Technology 28 (1)	Speaker: Mathias Woo
Mass Media					
	Date	Project Title	Presenter / Co-presenter	Venue No. of Audience / Participant (No. of Performance / Activity)	Project Core Member(s)
	26 / 6 - 18 / 9	<i>East Wing West Wing</i> TV	Production Support by Zuni	Asia Television Limited Broadcast in ATV Home & HD 1,082,000* (13)	Producer, Director and Designer: Mathias Woo
	2 / 7	Television relay : <i>Chan Ho Fung East Wing West Wing Concert</i>	Produced & authorized television relay by Zuni	Asia Television Limited Broadcast in ATV Home & HD 644,000* (1)	Singer and Creator: Cedric Chan

\* Estimated by Asia Television Limited

#### Event Category

**P** Performance

**E** Exhibition

**O** Other Public Event/ International Exchange Forum & Seminar

**L** Lecture & Talk/ Workshop/ Demonstration/ Guided Tour

**R** Research & Development/ Training

**PU** Publication

進念·二十面體於1982年設立的首個會址，位於香港中環士丹頓街。  
In 1982, Zuni Icosahedron established its first office on Staunton Street,  
Central, Hong Kong.