

進念 ■ 二十面體

ZUNI ICOSAHEDRON

2021-2022

年報

ANNUAL REPORT





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主席的話

CHAIRMAN'S MESSAGE

董事會主席 劉千石先生, JP

Mr LAU Chin-shek, JP Chairman of the Board



在進念邁向創團四十年之際，香港藝術發展局向聯合藝術總監榮念曾頒發「第十六屆香港藝術發展獎」之「傑出藝術貢獻獎」，肯定他在過往數十年的藝術貢獻，進念深受鼓舞，也十分感謝觀眾多年來的支持。進念在今年劇季「香港實驗」裡，既總結了多年來投入實驗藝術的一些重要成果，也同時前瞻地探索了藝術科技在未來的前沿發展，繼續發揮進念作為藝術先鋒的力量。

As Zuni approaches its 40th anniversary, the Hong Kong Arts Development Council has presented the 16th Hong Kong Arts Development Awards (HKADA) "Award for Outstanding Contribution in Arts" to Co-Artistic Director Danny Yung in recognition of his artistic contributions over the past decades. Zuni is humbled by the award and touched by the unwavering support from its audience over the years. This year's Zuni season - **Hong Kong in Experiment** has summarised some significant achievements of the many years' endeavour in experimental art and has proactively explored the frontiers of Arts Tech's future, reinforcing Zuni's strength as an artistic pioneer.

香港實驗
Hong Kong in
Experiment



啟迪華人藝術五十年

今年令各方矚目的，首先是《實驗實驗展 榮念曾創作五十年》在香港文化博物館舉行。1982年創立的進念，是以香港為基，面向世界的實驗藝術團體，創始人之一、今日的聯合藝術總監榮念曾是華人實驗藝術先驅、國際文化交流的倡導者，五十年來一直在啟迪華人社會的藝術、舞台和美學發展。是次展覽包含珍貴的圖片和視覺檔案，三位策展人劉小康、胡恩威、黃裕偉重塑與延伸榮氏的經典創作，包括曾在香港及柏林展出的《錄像圈》、在美國華盛頓國家廣場展出的《天天向上》大型竹棚花牌裝置、在歐美亞洲創作及展出的《天天向上》概念漫畫及塑像，梳理和回顧榮氏如何以藝術和科技開展業界、社會和城市之間的跨界對話、交流與想像。

Inspiring Chinese Art for Fifty Years

The first highlight of the year is **X-Xperimenting Exhibition Danny Yung 50 Year Creations** held at the Hong Kong Heritage Museum. Founded in 1982, Zuni is a Hong Kong-based experimental art collective with a global reach. Danny Yung, one of Zuni's founders and current Co-Artistic Director, is a pioneer of the experimental art and advocate of international exchange. He has been inspiring the development of art, theatre and aesthetics in the Chinese community for five decades. The exhibition includes rare images and visual archives; the three curators - Freeman Lau, Mathias Woo and Wong Yue-wai, recreated and extended Yung's iconic creations. These include *Video Circle*, which has been exhibited in Hong Kong and Berlin; *Tian Tian Xiang Shang*, a large-scale bamboo structure flower plaque installation exhibited at the National Mall in Washington, D.C.; and *Tian Tian Xiang Shang*, a conceptual comic and statue created and exhibited in Europe, America and Asia. These provide an overview of how Yung uses art and technology to initiate cross-border dialogue, exchange and imagination between the industry, society and the city.

實驗實驗展
榮念曾創作五十年
X-Xperimenting
Exhibition
Danny Yung
50 Year Creations





心經即是巴哈
Bach is
Heart Sutra

驚夢二三事
2 or 3 Things
About
Interrupted
Dream



香港生死書
HK: A Theatre
of Life and
Death



審判 2021
The Trial
2021



道可道 Fashion 道
The Tao of Fashion



2021 劇季主視覺設計師
Season 2021 Key Visual Design
李根在 LEE Ken-tsay

紐約字體藝術指導俱樂部
「卓越字體設計」及
「年度最佳字體之一」
The Type Directors Club
"Certificate of Excellence"
and one of the winners of
"The World's Best Typography"

第一位將實驗、多媒體劇場引入香港的榮念曾，在劇季裡製作了《驚夢二三事》，借明代劇作家湯顯祖代表作《牡丹亭》的「拾畫」、「叫畫」，混合當代劇場元素，來一場對實驗及創作思辨的演出，榮念曾嘗試讓觀眾認真審視藝術的本質，包括處理科技發展下，對虛實真假的評議。《審判 2021》是《榮念曾進念實驗劇場文獻庫——影像重構系列》的最新重構作品，許敖山、胡海瀚將榮氏 1994 年的經典作品《審判卡夫卡之拍案驚奇》解構重組。

藝術科技探索生死與超越的智慧

劇季「香港實驗」包含了多齣胡恩威的原創力作，進一步於舞台上發揮藝術科技的力量。《心經即是巴哈》獲 DFA 亞洲最具影響力設計（優異）獎，2021 年再發展成兩齣新作——在香港文化中心大劇院及劇場內外創造多重沉浸式聲影劇場體驗（immersive experience），抄經呼吸聲音正念漫步裝置，是 Arts Tech「禪修」體驗。《香港生死書》首創以動態追蹤技術探索生死的智慧，起用多位新晉演員，敘述香港人與動物的生死故事。《道可道 Fashion 道》取《道德經》第一章「道可道，非常道」的義與名，把時裝與「道」不斷變化發展的本質、人與科技的互動，在劇場中結合表演、音樂、書法、沉浸式音效、動態追蹤與數碼時裝和人偶等元素，以「非」一般的「道」來展示 Arts Tech Fashion Show，更創造了香港劇場第一個 NFT。

The first to introduce experimental and multimedia theatre to Hong Kong, Danny Yung has produced **2 or 3 Things About Interrupted Dream** which is developed from the excerpt *In Praise of the Portrait of the Kunqu* (opera) Peony Pavilion created in Ming dynasty. It is a contemporary theatre production for a performance of experimentation and creative discernment. Yung attempted to prompt the audience to investigate the nature of art, including developing a critical view of reality and virtuality in the age of technological advancement. **The Trial 2021** is the latest work in the Danny Yung's Archive of Zuni's Experimental Theatre Restructuring Images Series, in which Steve Hui (aka Nerve) and Benny Woo have deconstructed Yung's 1994 classic *The Trial*.

Arts Tech explores the wisdom of life, death and transcendence

The Hong Kong in Experiment season includes several original works by Mathias Woo and further explores the power of Arts Tech on stage. **Bach is Heart Sutra**, winner of the DFA Design for Asia (Merit) Award, is being developed into two new productions in 2021 - an immersive experience in and around the Studio Theatre and Grand Theatre of the Hong Kong Cultural Centre, and an Arts Tech 'meditation' experience with a breath-taking sound walking sutra copying installation. **HK: A Theatre of Life and Death** is a first-of-its-kind exploration of the wisdom of life and death using motion tracking technology, with some emerging actors telling the stories of life and death of people and animals in Hong Kong. **The Tao of Fashion** plays on the first line of Tao Te Ching: "The Way that is speakable is not the constant Way". It combines the changing nature of fashion and Tao (The Way), the interaction between human beings and technology. It also integrates elements from performance, music, calligraphy, immersive audio, motion tracking, digital fashion, and puppetry, revealing the Tao in fashion in an unconventional way. Furthermore, the show created the first NFT in Hong Kong theatre.

兒童音樂科技劇場《Bauhaus 魔笛》改編自莫扎特歌劇《魔笛》，讓觀眾透過莫扎特樂章兒歌認識世界級 Bauhaus 學院的創意設計基本功。演出結合動態追蹤技術，捕捉現場表演者多變的形體動作，幻化成各種影像想像交融。帶領大小朋友從偶戲唱遊、呼拉圈舞蹈、動畫影像，穿梭想像空間，讓小朋友感受 Arts Tech，學習設計創意。

從劇場教室到進念 Digital Theatre

進念在引進和探索藝術科技方面，在香港一直發揮著導航作用，進念舞台創新實驗室 Arts Tech ABC 為文化藝術業界從業員、專科學生，甚至任何對藝術科技有興趣的市民提供了解這個領域的入場券：由進念和相關領域的專家和業界人士進行示範及講解。今年，Arts Tech ABC 以「藝術科技應用及沉浸式音效」為題舉辦兩天速成班，透過不同案例提供關於藝術科技應用、社會和業界發展等廣泛而具體的介紹。



Bauhaus 魔笛
BAUHAUS Magic Flute

Based on Mozart's opera *The Magic Flute*, the Children Arts Tech Music theatre **BAUHAUS Magic Flute** introduces audiences to the creative design fundamentals of the world-class Bauhaus Academy through Mozart's musical children's songs. The show incorporates motion tracking technology to capture the changing physical movements of the live performers, transforming them into an imaginative blend of images. From puppet shows, hula hoop dances and animated images, the show takes children and parents through the space of imagination, allowing them to experience Arts Tech and learn about design creativity.

From theatre classroom to Zuni Digital Theatre

Zuni has always played a leading role in introducing and exploring Arts Tech in Hong Kong. **Z Innovation Lab - Arts Tech ABC** provides an entry ticket for arts and cultural practitioners, students and anyone interested in Arts Tech to learn about the field. It encompasses demonstrations and presentations by Zuni, experts and industry professionals in the field. This year, Arts Tech ABC organised a two-day crash course: *Arts Tech Application and Immersive Audio*, which provided a broad and specific introduction to Arts Tech applications, and social and industry developments through various case studies.



Arts Tech ABC

Several arts promotion and nurturing initiatives were carried out in both at the theatre and online, including academic/arts partnerships with the Hong Kong Institute of Vocational Education, Hong Kong Design Institute, Technological and Higher Education Institute of Hong Kong, Shanghai Vancouver Film School of Shanghai University and The Academy of Film of Hong Kong Baptist University, as well as social welfare organisations and schools, to promote academic / art partnership. There were youth programmes such as *Experimenting Theatre 6+1*, *Theatre Classroom for Stage Technology* and *Arts Tech Theatre Internship*. The project also continued with the ZLive digital theatre channel, which experiments with the integration of art and life, while the 2020 streaming video productions *Read Sing Eileen Chang*, *The Interrupted Geng Zi Dream*, and the documentary *Reading Dreams, Talking Narratives* - which explores the production process of the new Kunqu opera *Tang Xianzu's Dream on Dreams*, were invited to screen at the Huayi-Chinese Festival of Arts in Singapore and the InlanDimensions International Arts Festival in Poland, sparking creative discussions among Hong Kong and global audiences during the times of the pandemic.

Experimental theatre production promotes social innovation

As Zuni approaches its 40th anniversary, it continues to diversify its productions in terms of disciplines and media. Zuni has been the pioneer in experimenting with the relationship between technology and theatre, and researching and developing Arts Tech in Hong Kong, Macau, Taiwan, and the mainland China. In the future, Zuni will continue to produce outstanding experimental theatre productions, actively promote arts education and international cultural exchanges, and introduce the arts to all levels of society. We will continue to challenge and educate the public on humanistic connotations, aesthetic pursuits and existing concepts of cultural pluralism and play a pioneering role in society's creativity and creative energy. Doing so brings about a positive impact of the arts and drives creativity and creative power in society as a whole.

多項藝術推廣和培育工作在劇場和網上雙軌進行，包括與香港專業教育學院、香港知專設計學院、香港高等教育科技學院、上海大學溫哥華電影學院及香港浸會大學電影學院，以及社福機構和學校推動學術 / 藝術伙伴合作，舉辦青年計畫「實驗劇場 6+1」、「舞台技術劇場教室」和 Arts Tech 劇場實戰生等項目；並繼續「ZLive 活」實驗藝術融合生活的數碼劇場頻道，而 2020 年串流錄影作品《說唱張愛玲》和《庚子驚夢》，以及探究新編崑曲《臨川四夢湯顯祖》製作過程的紀錄片《解夢·說戲》獲邀在新加坡華藝節和波蘭跨維度國際藝術節 InlanDimensions International Arts Festival 放映，為香港以至全球觀眾在疫情期間提供創意火花。

實驗劇場創作推動社會創新

進念創團四十年在即，藝術創作上跨界跨媒體，一直在實驗科技跟舞台的關係，藝術科技的研發領先於兩岸四地。未來將繼續製作卓越的實驗劇場創作，積極推動藝術教育、國際文化交流，把藝術滲透到社會各階層，發揮藝術的正面影響力，也就是對社會大眾的人文內涵、美學追求和文化多元既存觀念的挑戰和教育，為整體社會的創意和創作能量發揮開路先鋒的作用。



榮念曾榮獲 「傑出藝術貢獻獎」

DANNY YUNG HAS RECEIVED
THE AWARD FOR OUTSTANDING
CONTRIBUTION IN ARTS

進念·二十面體聯合藝術總監榮念曾榮獲香港藝術發展局主辦的「第十六屆香港藝術發展獎」之「傑出藝術貢獻獎」。香港藝術發展局的「傑出藝術貢獻獎」的設立是為了表揚在過往數十年，於各個藝術範疇內，有傑出貢獻的藝術工作者。

榮念曾是華人實驗藝術先驅，在舞台藝術、概念藝術、錄像、裝置以至漫畫等多個領域皆有卓越成就。榮念曾曾任香港藝術發展局創局成員，又創立香港當代文化中心及參與成立藝術團體進念·二十面體，在榮氏及胡恩威（聯合藝術總監）的領導下，進念·二十面體成為帶動跨領域、跨媒介的實驗藝術及表演團體，在本地及海外成功推動不同類型文化藝術的發展。

榮念曾接受獎項亦不忘寄語香港藝術發展局：「我想起1993年藝術發展局剛開始的時候很有活力，但怎樣才能保持這種活力和能量？藝術發展是長期的發展，從1993年到現在，我肯定藝術發展局能有更多更好的發展。」

Danny Yung, the Co-Artistic Director of Zuni Icosahedron, has received the "Award for Outstanding Contribution in Arts" of "The 16th Hong Kong Arts Development Awards" presented by the Hong Kong Arts Development Council (HKADC). The Award for Outstanding Contribution in Arts pays tribute to arts practitioners who have made outstanding contributions to various art forms during the past few decades.

Danny Yung is a trailblazer in experimental art with outstanding achievements in the fields of performing arts, conceptual art, visual arts, installation and comics. He is a founding member of the HKADC and also founded the Hong Kong Institute of Contemporary Culture and participated in the founding of Zuni Icosahedron. Under the direction of Yung's and Mathias Woo's (Co-Artistic Directors), Zuni has established itself a major driving force in cross-sector, cross-media experimental art & performing art, promoting a diverse development in arts and culture, locally and internationally.

Yung talked about the HKADC while receiving the award, "I remember when the HKADC was in its seedling stage in 1993, we were very energetic. However the question is how to keep this vibrant energy going? Art development is a long-term work. From 1993 to now, I have always remained hopeful that there would be better developments for the HKADC."

華人實驗藝術先驅：榮念曾

Chinese Experimental Art Trailblazer, Danny Yung

榮念曾共策劃、製作或執導超過一百齣舞台作品。在擔任導演、編劇和舞台設計的同時，他致力推動藝術界的國際交流、文化政策和藝術教育。通過他創建的不同平台及多元化項目，對亞洲藝術和文化的發展作出了重要貢獻。這些跨界別、跨類型的項目建立了跨越時空的人與人之間的聯繫、亞洲與世界其他地方的聯繫，以及傳統文化與當代藝術之間的聯繫。

1943年生於上海，榮念曾五歲時隨家人移居香港。1961年負笈美國升學，於加州大學柏克萊分校修讀建築，獲建築學士。隨後在哥倫比亞大學就讀，獲城市設計碩士。1970年代後期回流香港。1982年共同創立藝術團體「進念·二十面體」，並自1985年起出任藝術總監至今。他的戲劇作品不斷借鑒中國傳統表演藝術，同時利用多媒體技術創造視覺效果，探索在現代環境中振興傳統藝術的方法。2008年，榮念曾憑著紀念中國京劇大師程硯秋的創作《荒山淚》，獲聯合國教科文組織國際戲劇協會 Music Theatre NOW 大獎。2010年，於上海世界博覽會日本館，聯合執導融合中國傳統崑曲藝術家的現場表演和多媒體影像的舞台作品《朱鷄的故事》，以朱鷄及環境生態的互動為主題，演出超過六千場次，吸引接近四百萬名觀眾。

榮念曾以《天天向上》漫畫創作了沒有嘴巴的小孩「天天」小雕像和雕塑。榮氏經常在他的工作坊中使用「天天」這個角色，發揮大家的建構解構理念。這些工作坊不僅在香港，還在歐洲、美國和亞洲舉辦，以此激勵大家去了解學習自由思想的培養是創造新事物的動力。

自1995年出任香港藝術發展局創局成員以來，榮念曾一直致力於國際交流、文化政策和藝術教育。他是香港當代文化中心創辦人 and 主席，對香港和東亞其他地區的藝術和文化發展有重大影響。榮氏是香港兆基創意書院的校董會成員，是其創校的重要推手。2008年被委任為西九文化區管理局董事局兼發展、表演藝術及薪酬委員會成員。榮氏亦是中華創意產業論壇召集人、香港—台北—深圳—上海城市文化交流會議主席。他所參與的國際文化節目、聯合項目和國際會議，以及他建立的國際網絡，均有助於連接藝術家與世界各地的人。

榮念曾曾獲多個榮譽，包括於2009年獲頒授德國聯邦十字絲帶勳章、於2014年獲頒授福岡亞洲文化獎藝術文化獎，及獲香港藝術發展局頒授2015年香港藝術發展獎「藝術家年獎（戲劇）」、2022年「傑出藝術貢獻獎」。

Danny Yung has created more than a hundred experimental theatrical works and many original stage productions as a director, scriptwriter, producer and stage designer, and also devoted himself to international exchange, cultural policies and education in the world of art. His contributions have been crucial to the development of Asian arts and culture, where his diverse projects have created connections between people across time and space, between Asia and the rest of the world, and between traditional culture and contemporary art.

Danny Yung was born in Shanghai in 1943, and moved to Hong Kong with his family when he was five years old. In 1961, he went to the US, where he studied architecture at the University of California, Berkeley, and then received an MA in Urban Design from the Columbia University in the City of New York. In the late 1970s, he returned to Hong Kong and, in 1982, he was a founding member of the art company Zuni Icosahedron. Since 1985, he has been its Artistic Director. His theatrical works constantly draw upon traditional Chinese performing arts, while using multimedia technology to create visual effects and explore ways to revitalise traditional art in a modern setting. Yung won International Theatre Institute of UNESCO's Music Theatre NOW Award with *Tears of Barren Hill* (2008), which was created on the basis of interviews with one of the most famous 20th century Peking Opera performers, Cheng Yanqiu. A short stage performance entitled *The Tale of the Crested Ibis* (2010), shown in the Japan Pavilion during the Expo 2010 Shanghai China, presented harmony between nature and humans beautifully through a combination of live performances by traditional Chinese Kunqu artists and the projection of digital images. Over six thousands performances were attended by about four million people.

As well as his video and installation works, Yung is famous for his comic series *Tian Tian Xiang Shang*, which means "everyday progress". The mouth-less kid *Tian Tian* has been made into figurines and sculptures, and Yung uses him regularly in workshops in Hong Kong, Asia, Europe, and the US, as a means to show that free thinking is the driving force behind the creation of new worlds.

Yung has also worked on international exchanges, cultural policies and art education while serving as a founding member of the Hong Kong Arts Development Council (1995). He is the Founder and Chair of the Hong Kong Institute of Contemporary Culture (HKICC), and exercises an immense influence on art and culture in Hong Kong and East Asia. He is a member of the school management committee of the HKICC Lee Shau Kee School of Creativity, and played a significant part in its foundation, and, in 2008, he was appointed a board member and member of the Development, Performing Arts, and Remuneration Committees of the West Kowloon Cultural District Authority. Yung is also the Convener of the Chinese Creative Industries Forum, and Chair of the Hong Kong-Taipei-Shenzhen-Shanghai City-to-City Cultural Exchange Conference. His participation in international festivals, joint projects and international conferences, and encouragement of international networks have helped to connect people, not necessarily artists, all over the world.

In 2009, Yung received the Cross of the Order of Merit of the Federal Republic of Germany. He was given the Arts and Culture Prize of the Fukuoka Prize in 2014, and the Hong Kong Arts Development Awards made him "Artist of the Year (Drama)" (2015) and gave him "Award for Outstanding Contribution in Arts" (2022).



實驗實驗展—— 榮念曾創作五十年

X-perimenting Exhibition—
DANNY YUNG 50 YEAR CREATIONS

客席策展人：劉小康、胡恩威、黃裕偉

Guest Curators: Freeman LAU, Mathias WOO, WONG Yue-wai

2021.11.17 - 2022.8.1

香港文化博物館 The Hong Kong Heritage Museum

康樂及文化事務署及進念·二十面體聯合主辦
香港文化博物館及進念·二十面體聯合籌劃

Jointly presented by the Leisure and Cultural Services
Department and Zuni Icosahedron

Jointly organised by the Hong Kong Heritage Museum
and Zuni Icosahedron



reddot winner 2022

展覽由榮念曾的長期合作夥伴劉小康、胡恩威及黃裕偉共同策劃，以《入門需知—花牌秘密花園》為序幕，再加上「天天向上」藝術及國際文化交流、《錄像圈》及《錄像方之中國文化深層結構》三個部分。

The tribute exhibition which consists of creative works from the past and new commissioned works held at the Hong Kong Heritage Museum is curated by Yung's longstanding colleagues, Freeman Lau, Mathias Woo and Wong Yue-wai. It is presented in three major sections: the installation titled GATEWAY – Flower Plaque Secret Garden in the courtyard, the timeline supported by visual archives and wonderful photos following Yung's 50-year creative journey and "Tian Tian Xiang Shang": Creation, Collaboration and Exchange, and Video Circle and Video Square: The Deep Structure of Chinese Structure.



入門需知——花牌秘密花園

GATEWAY - FLOWER PLAQUE SECRET GARDEN



設計：榮念曾

項目小組：劉天浩、劉思、黃裕偉

Designer: Danny YUNG

Project Team: LAU Tin Ho, LIU Si, WONG Yue-wai

位於戶外庭院的《入門需知—花牌秘密花園》，是個以「現在進行式」的方式切入這個回顧及前瞻的《實驗實驗展》，live art(ists)是live in the moment, not in the past. (具生命力藝術〔家〕活在當下，非活在過去)。如果沒有額外的資源，還是應該把現有的資源投放在藝術創作上，讓藝術家可以繼續不斷的創作，和生存下去，這是最重要的。

——黃裕偉

黃裕偉認為榮念曾是不能被歸類及定性的。他不只是實驗藝術的先鋒人物，也是文化政策改革的倡導者。榮念曾這次在香港文化博物館的庭院，設計了高二十米重重疊疊的花牌裝置，當中融合了葫蘆裝置、漫畫及文字創作。站在庭院裡，我們彷彿置身傳統和歷史之中，正好讓我們思考如何透視過去與未來。

GATEWAY — Flower Plaque Secret Garden Installation is a way of entering this X-Xperimenting Exhibition in the present-continuous sense — the aging process of the bamboo and flower-plaque decoration — like live art(ists) living in the moment, and not in the past. Given there isn't any extra resource allocated, we should be investing our current resource in art creation. It is important that artists can survive while they create.

—— WONG Yue-wai

This exhibition shows Yung as a groundbreaking visionary and prophet, a trailblazer in experimental art, and a maestro in conceptual art and the avant-garde as well as a game-changing policy reform activist. Yung designed a bamboo-structure, GATEWAY — Flower Plaque Secret Garden with multiple layers, which symbolises the overlapping of our traditions and cultures in the courtyard. Standing in the courtyard looking up at or overlooking the flower plaque, gourd installation, comics and word-play, we meet our past and imagine the future.



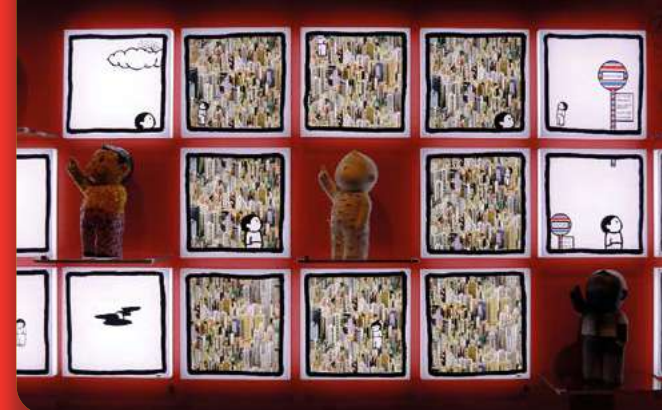
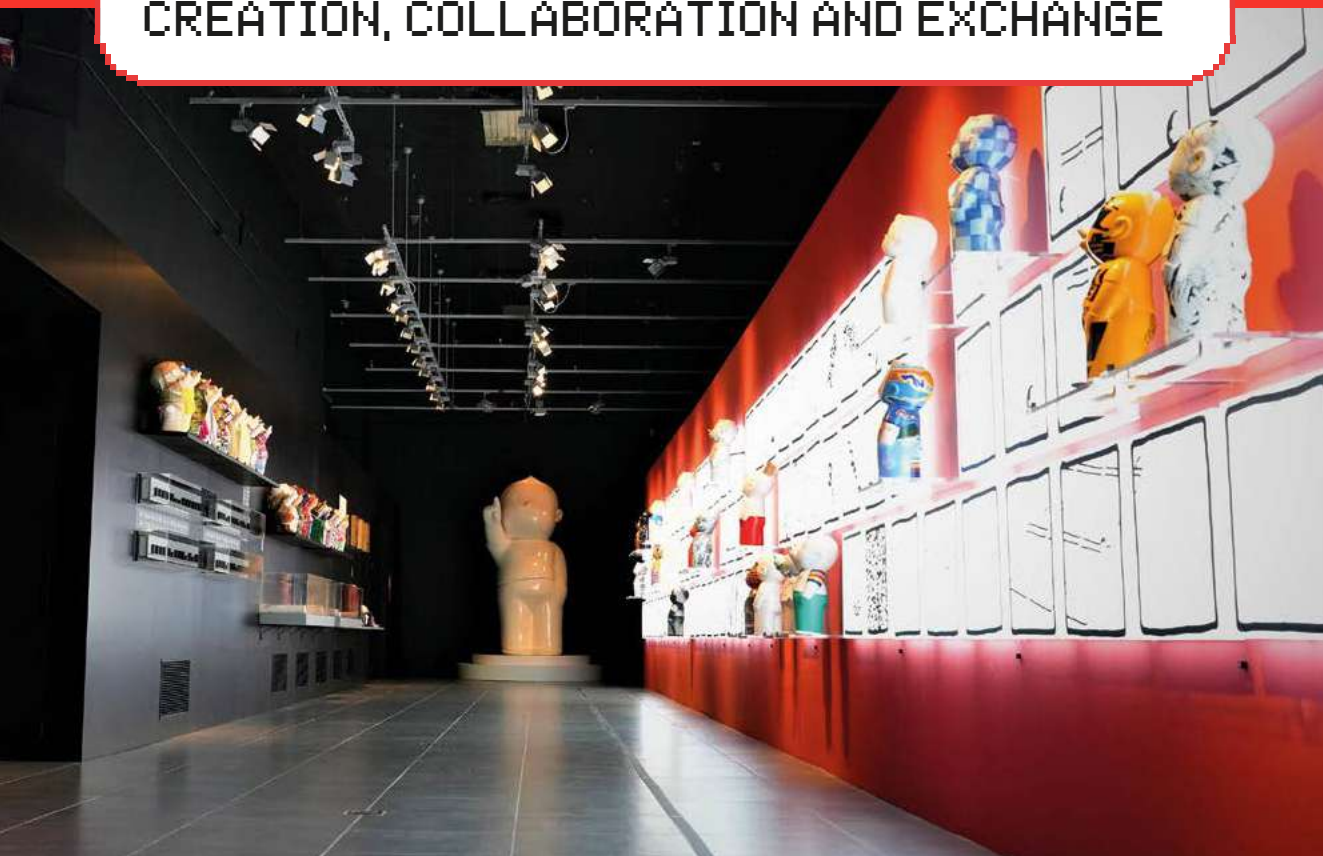
客席策展人 Guest Curator

黃裕偉 WONG Yue-wai

黃裕偉自九十年代起，從事藝術教育、行政及監製。其監製的國際專案包括香港柏林文化視野藝術節、史密森尼民俗節的竹棚花牌裝置、上海世界博覽會日本館劇場演出、和跨歐美亞系列項目「黑箱作業」、「天天向上」等。

Wong Yue-wai has been a producer, administrator, art educator since the 1990s. He has co-produced the Festival of Vision – Berlin / HK, the flower plaque bamboo installation in the Smithsonian Folklife Festival 2014, the theatre performance at Japan Pavilion in Expo 2010 Shanghai China, and Eurasia-US programme series, "Black Box Exercise" and "Tian Tian Xiang Shang", etc.

「天天向上」——藝術及國際文化交流
TIAN TIAN XIANG SHANG:
CREATION, COLLABORATION AND EXCHANGE



At the national level, Hong Kong is designated to play a new role as an East-meets-West centre for international cultural exchange. I believe policy makers and friends in the cultural sector can revisit Hong Kong's cultural bases, international relations, and intercultural experiences through Danny's five decades of experiments. In this dynamic, creative era, we can be energised by our core values once again and keep going.

— Freeman LAU

國家現在給予香港中外文化交流中心的新定位，相信政府官員和文化界的朋友都可以從 Danny 的五十年實驗中，檢視出香港本身已經建立了各方面的文化基礎、國際關係和交流經驗，在這多變多元的創意年代，找回核心價值，重新出發。

——劉小康

Freeman Lau is deeply impressed by Yung's intense involvement in the experimental arts and is positive that Yung is the main advocator of international conferences, forums and exchange activities for the 21st century art, cultural industries and urban development. This achievement in cultural development has fostered deeper and broader dialogue, and creative expression, strengthening critical thinking and cross-cultural cooperation. The success of transforming the *Tian Tian Xiang Shang* conceptual comics into a creative collaboration and exchange programmes, and eventually creating many cross-sector collaborative platforms, and interdisciplinary partnerships and dialogues where ideas and experiences are discussed, is remarkable, and truly reflects the Hong Kong spirit.

策展人之一劉小康肯定榮念曾是二十一世紀初藝術、文化產業和城市發展領域中許多國際會議、論壇和交流活動的重要推動者。他更指出其概念漫畫創作《天天向上》促導開放互動及有機的精神，正好反映了香港的創意精神。

客席策展人 Guest Curator

劉小康 Freeman LAU

本地設計師和藝術家，在行內佔有重要席位。他更不遺餘力推廣跨界及跨媒體藝術創作，並透過國際合作和文化交流，弘揚本地文化。



Designer and artist Freeman Lau has been a key figure on the Hong Kong design and cultural scenes for decades. Lau's dedication to design can be seen in his creative and collaborative works as well as his cross-media projects. He has always promoted Hong Kong culture through international collaboration and exchange projects.



錄像圈 錄像方之中國文化深層結構

VIDEO CIRCLE
VIDEO SQUARE: THE DEEP STRUCTURE
OF CHINESE CULTURE



感謝康文署各級官員一直對香港藝術發展和實驗的支持。《實驗實驗展》在不同的壓力下仍堅持籌辦，尤其是香港現在面對未來大變。期望透過這個展覽，讓大家認識到香港要建設一個中外文化交流中心，是應該有怎樣的風範和應該有一個怎樣的格局。

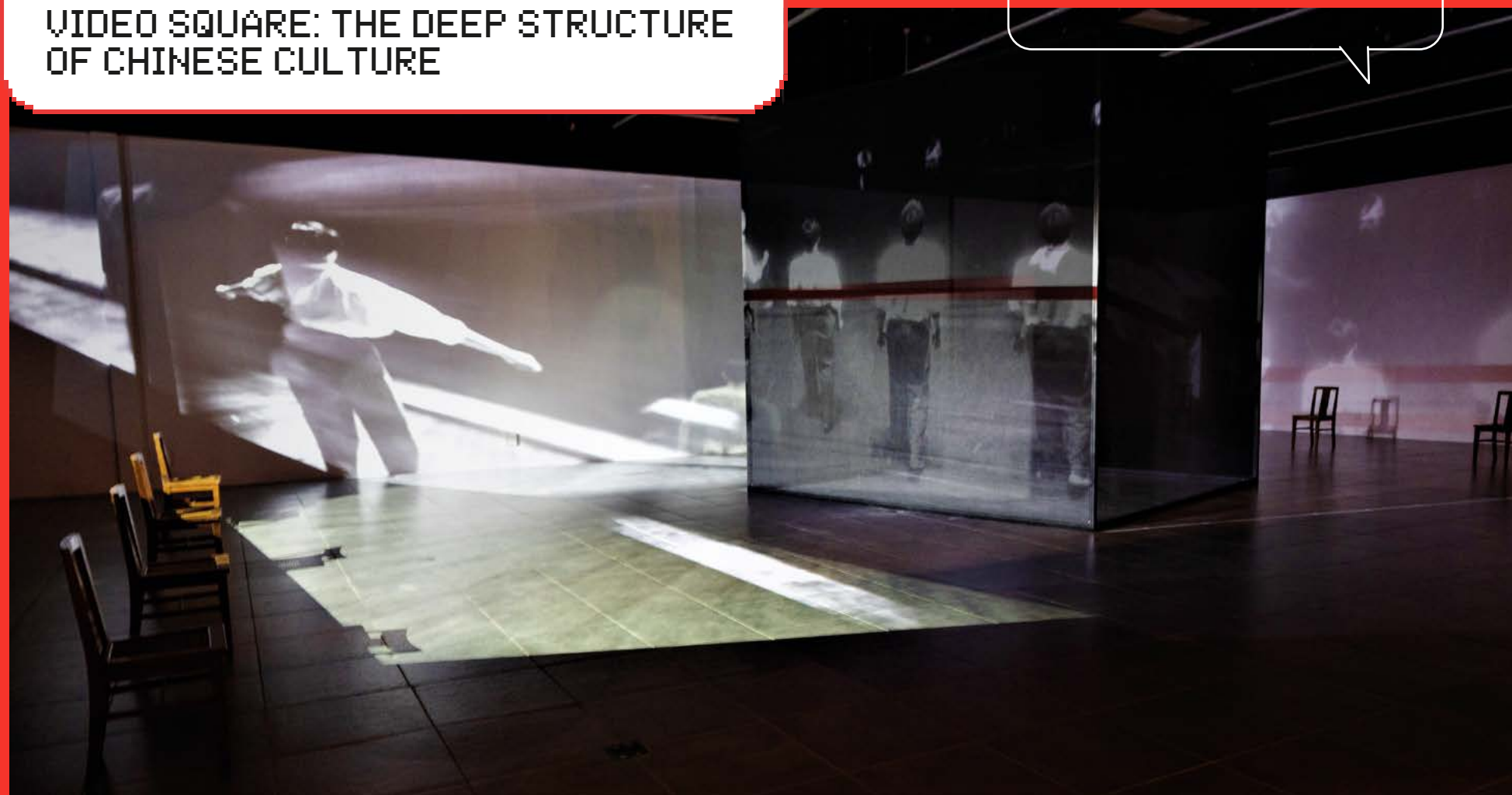
實驗是香港最強。
堅持實驗香港。

——胡恩威

I thank the staff of the Leisure and Cultural Services Department (LCSD) and the Hong Kong Heritage Museum for their professionalism and support. In particular, I thank LCSD's administrators and executives at every level for their unfailing support for experimentation and development in arts in Hong Kong. This X-Xperimenting Exhibition is held despite numerous challenges, and this is also a time when Hong Kong is undergoing tremendous changes. I hope we can see what it takes to establish an East-meets-West hub for international cultural exchange through this exhibition, and the configuration and a paragon to which we can draw useful references.

Experimentation is Hong Kong's strength.
Keep experimenting.

——Mathias WOO



胡恩威以媒體科技發展為基石，詮釋榮念曾在實驗藝術、新藝術形式和實驗劇場中的互動關係，實驗與探索「舞台空間」的形式和可能性。

Mathias Woo focuses on the interaction among media, technology and space — the key elements in Yung's experimental arts and new art forms — and theatrical productions.

客席策展人 Guest Curator

胡恩威 Mathias WOO

1988年加入進念·二十面體，現為進念的聯合藝術總監暨行政總裁。



Joined Zuni Icosahedron since 1988, Mathias Woo is the Co-Artistic Director cum Executive Director of the group.

從回顧發現未來

榮念曾

《實驗實驗展》把以前這些作品擺出來，是講未來，而不是講過去的。

希望這個展覽能夠啟發香港的文化機構一起去看未來，而不是僅僅是做一個活動。



巴塞爾和香港有什麼關係？

大家都很關心香港未來文化發展，尤其現在我們面對一個很重要變數，更加要堅持釐清我們在想什麼、做什麼，未來的文化發展會怎樣？就是由過去和現在的反省開始，而不是讓它順其自然地發展。可能有人會覺得香港有了巴塞爾藝術展就夠了，但巴塞爾香港展會跟文化發展沒有什麼直接關係，或者跟文化創意產業發展有些關係？希望在處理文化跟商業、政治環境的關係時，能夠保持到一個辯證，讓大家醒一醒、想一想，然後再繼續創作。

文化沒有跨越就難以發展

如果文化沒有跨越，很難發展。跨越的態度跟包容有很大的關係。我不斷給北京意見：一帶一路一定要有包容心，跟人家合作一定要明白別人的文化，而不是只想自己做的事，這就是幾年前我一直在推動的文化一帶一路，一共做了三年的「文化帶路」項目。當北京說要將香港建設成為中外文化交流中心，我並不吃驚，因為我們一直在做這件事，一直在說香港有一個很特定的位置，可以去處理文化交流。

當我們在說文化交流，不是派一隊藝術家去跳舞或做一場音樂會，而是更加深層次的，大家一起去面對世界文化發展的挑戰。希望香港真正有一個文化交流的政策、策略，當然這件事不是自上而下定出來的，而是由下而上發展出來的。

香港的歷史研究工作貧乏

香港的年輕人不知道過去這麼多年我們做過些什麼，因為我們的歷史研究比較貧乏，所以整理過去的這些資料很重要。展覽的時間軸讓大家看到整件事，希望年輕朋友明白那個年代我們嘗試的一些事情。我們很需要反思香港過去幾十年整個文化是如何形成的，做過以及未做的事，我們實在是需要思考下一步如何走。

展覽舉行期間，我們可以討論。知道自己的問題在哪裏是第一步，自卑的反面就是自大。包容很重要，以及允許有互相評論，因為香港不是一言堂。

香港應制定國際文化交流藍圖

如果政府有領導力，又有文化視野的話，香港仍然有空間可以做到一些事情。上一任政府裏面真的看不到，但或許新的文化體育及旅遊局會帶來一點可能性，因為任何事情的開始總是充滿衝勁。香港要做得跟北京很不一樣才會得益。

香港應制定國際文化交流藍圖，跟全世界不同文化的地區建立一個很強的網絡，形成互動關係，這是北京用外交途徑去做，也做不到的事情。

本文編輯自《亞洲週刊》2021/12/13-12/19
〈榮念曾創作五十年展啟示錄〉

DISCOVERING THE FUTURE THROUGH RETROSPECTION

Danny YUNG

The X-perimenting Exhibition presents these works from the past to tell the future, not the past.

I hope that this exhibition is more than a mere event, and that it inspires cultural institutions in Hong Kong to look at the future together.

What is the relationship between Art Basel and Hong Kong?

We are all very concerned about the future of Hong Kong's cultural development, especially now that we are facing a significant variable. We must persistently clarify what we think and do and what the future of cultural development holds. We should start by reflecting on the past and the present rather than letting them take the natural course. Some people may think that it is enough for Hong Kong to have Art Basel, but the fair has no direct relationship with our cultural development. Or perhaps it has some relevance to the cultural and creative industries? When dealing with the relationship between culture, commerce, and political environment, I hope we can maintain a dialectic process to allow us to reflect and clarify before proceeding to create.

It is challenging to develop a culture without crossing borders

If culture does not cross disciplines, it is challenging to develop. A transgressive attitude has a lot to do with tolerance. I have been advising Beijing to be tolerant while putting forward the Belt and Road initiative. To work with others, we must understand our collaborative partners culturally instead of solely pursue our wishes. I've been promoting this for three years now through the Belt Road cultural exchange project. I was not surprised when Beijing said it wanted to make Hong Kong a centre for cultural exchange between China and the outside world. We have always been doing this and have always believed that Hong Kong has a special position in handling cultural exchange.

When we talk about cultural exchange, it is not about sending a team of artists to dance or to do a concert. It is about going deeper and facing the challenges of global cultural development together. I hope Hong Kong will have a policy and strategy for cultural exchange. Of course, this has to be done from the bottom up rather than the opposite.



The lack of historical research in Hong Kong

Young people in Hong Kong have no idea what we have done over the years because our historical research is relatively lacking. We need to collate the information from the past. The exhibition's timeline gives you a glimpse of the whole thing and gives the young people an understanding of what we tried to do in those days. We must reflect on how Hong Kong's culture has been shaped over the past few decades, what we have done and have not done. We have to think about where we are going next.

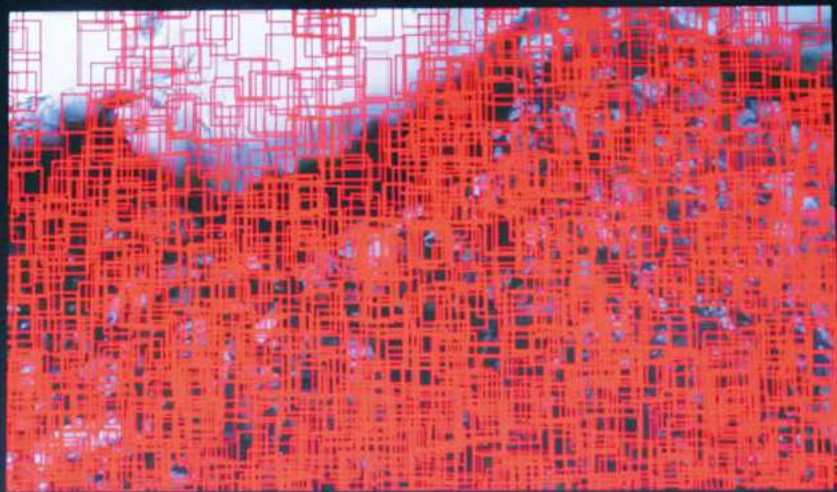
We can discuss these during the exhibition. First, it's important to know our problems. The opposite of an inferiority complex is arrogance. It is essential to be tolerant and to allow for mutual criticism because Hong Kong is not a didactic place.

Hong Kong should draw up a blueprint for international cultural exchange

If the government has the leadership and the cultural vision, there is still room for Hong Kong to do something. The last government didn't see it, but perhaps the new Cultural, Sports and Tourism Bureau will bring possibilities because everything starts with momentum. Hong Kong will only benefit if it does something very different from Beijing.

Hong Kong should draw up a blueprint for international cultural exchange, build a strong network of interaction with different cultures worldwide and foster an interactive relationship – something that Beijing cannot do even through diplomatic channels.

This article is edited from Yazhou Zhoukan 2021/12/13-12/19
Revelation of Danny Yung 50 Year Creations



榮念曾實驗劇場 《驚夢二三事》
DANNY YUNG EXPERIMENTAL THEATRE
2 OR 3 THINGS ABOUT INTERRUPTED DREAM

2021.7.7-10
香港文化中心劇場
Studio Theatre, Hong Kong Cultural Centre



透過紅線、人海和人面識別等元素、探究觀眾和社會運動的關係。欣賞榮念曾拋出的符碼，閱讀當下和如何自處，很享受和有意義。

—— 曲飛 / 香港電台第四台 / 《藝壇快訊》

《驚夢二三事》是用極致的抽象與凝練實驗科技與劇場間的對話。

—— 《文匯報》



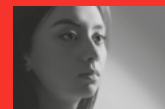
Explored the relationship between audience and social movement through elements like the red thread, the "people sea" and face recognition. It is enjoyable and meaningful to appreciate the symbols that Danny Yung provided, to understand the present and contemplate how to live with it.

—— KUH Fei / RTHK Radio 4 / Art News

2 or 3 Things About Interrupted Dream is a dialogue between experimental technology and theatre in their ultimate abstraction and condensation.

—— Wen Wei Po

演出 Performers
覺士昭儀 Sylvie COX



蔡雨田 Martin CHOY



江清蓉 Ellen KONG



JH



音樂 Music
許敦山 Steve HUI
(aka Nerve)



演出 Performer
謝昊丹 Dan TSE



影像 Video
胡海瀚 Benny WOO



藝術總監、導演及設計
Artistic Director,
Director & Designer
榮念曾 Danny YUNG





榮念曾進念實驗劇場文獻庫影像重構系列
《審判 2021》

DANNY YUNG'S ARCHIVE OF ZUNI'S EXPERIMENTAL
THEATRE RESTRUCTURING IMAGES SERIES
THE TRIAL 2021

2021.11.20
香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre

An extraction from Yung's
theatrical practice to
illustrate his performative
form and content.

— Jass LEUNG
Theatre Critic

在漫長時間軸中理順榮氏劇場
脈絡，抽繹出其舞台展演形式
和內容。

——劇評人梁偉詩



導演及現場演出
Director / Live Performer
許敖山 Steve HUI
(aka Nerve)



現場演出
Live Performer
劉曉義 LIU Xiaoyi



導演 Director
胡海瀚 Benny WOO



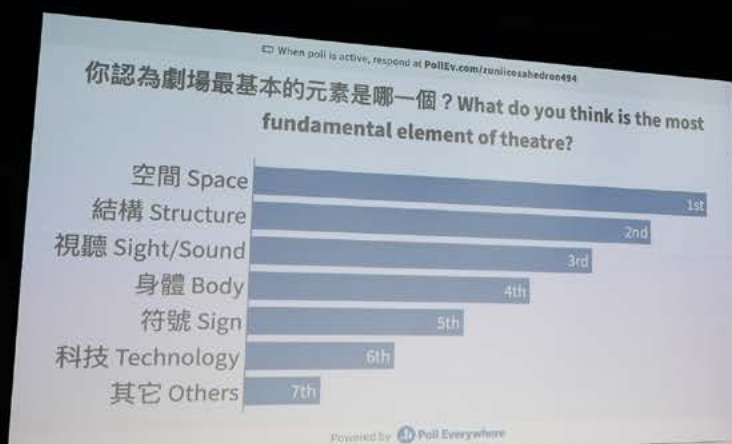
藝術總監及策劃
Artistic Director & Curator
榮念曾 Danny YUNG



創意與評論討論會《實驗劇場6+1》

DISCUSSION ON CREATIVITY AND CRITICISM
EXPERIMENTING THEATRE 6+1

2021.11.20
香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre



講者 / 2021駐團藝術家
Speaker / Artist-in-Residence
劉曉義 LIU Xiaoyi

新加坡藝術團體「避難階段」的藝術總監，一名不斷地探索藝術邊界的藝術家，被譽為亞洲實驗性劇場最年輕有為的代表人物之一。2016年獲頒新加坡國家藝術理事會「青年藝術獎」。



6+1 創意教育工作坊

6+1 CREATIVE EDUCATION WORKSHOP

2021.5.26-27
香港兆基創意書院小劇場
Studio Theatre, HKICC Lee Shau Kee School of Creativity

Artistic Director of the Singapore arts group Emergency Stairs. A committed practitioner with a desire to push artistic boundaries who is regarded as a promising figure at the forefront of the experimental theatre scene in Asia. Recipient of the Young Artist Award awarded by the National Arts Council of Singapore in 2016.

藝術總監
Artistic Director
榮念曾 Danny YUNG



正念科技藝術

胡恩威

科技進步帶來生活模式變化，通訊科技令溝通速度越來越快，反應快變得非常重要。如何在科技進步高速社會裏面尋找一個正念的生活模式，正正是今天我們生活的挑戰。

活在當下 VS 當下活着

以前我們用文字溝通，寫信寫明信片，後來發展到電報電台電視電腦手機電郵，到了今天 WhatsApp、Facebook、IG、MeWe、WeChat、LINE……，影像聲音取代了文字。聲影下的世界影響了我們對事情的反應，文字讓我們思考思想，而這個影像主導溝通的世界，令短暫情緒反應成為主導，活在當下變成了當下活着。現代流行的各種娛樂電影電視電腦遊戲，都是官能刺激為主導的，所以我常常想能否應用科技去創造一個正念 Mindfulness 的經驗。

東方傳統科技 VS 西方科技

東方的傳統科技是開發人的潛能，認識身體、意識和世界，身體可以怎樣去感受世界，感受空間，感受身邊的空氣。東方是身體的科技，內在的自我認識；西方科技則建立一個外在的系統。「色即是空空即是色色不異空空不異色」這十六個字正正提供了一個面對科技進步的狀

態。色就是科技？空也是科技？科技的本質是什麼？空性的科技可以可能嗎？Bitcoin 是空的科技？今天的科技由西方開始，目的是發展物質經濟，創造身體外在的物質生活。西方科技着重速度，透過速度製造更大的量，透過科技去解決一個問題，用藥去醫一個病，但是醫不了肉身整體，也醫不了心病。

標就是本，本就是標。

東方藝術追求自在

東方藝術追求的是自在，不是排名不是短暫的金錢價值。書法是修煉，古琴是定靜，不是外在。用 iPad 寫書法當然不是書法，書法不是一個方便的過程，我們可以用西方科技展示書法，但不能用 iPad 寫書法。墨是書法的本源。書法也是視覺影像，也是文字訊息。用西方科技互動書法是藝術上也是文化思想的一種互動。

我過去一直在實驗書法 / 藝術和西方科技可以有什麼可能。色空之間隨著影像空間的明暗，對比黑白，墨活化為一個當下的感覺，科技帶

來的不是刺激而是體驗，活在書法空間的一個實驗。如何以西方科技表現東方藝術不是中學為體西學為用，科技藝術不是體用問題，是本質問題。我的科技藝術是對西方科技的解構和對照。

科技與弘法修行

正念 Mindfulness 是一個方向，科技藝術的正念。科技藝術營造對呼吸的自覺，科技藝術令我放下科技的癡，靜下來呼吸。生·活·靜·無·空·不是外在的消費消耗，而是由觀開始。觀感觀音觀察觀自在。科技藝術修行正念。技術不停在變，藝術是不是不變？藝術是當下？科技是無常？放下科技的執著？放下藝術的執著？藝術度一切科技的苦厄？五蘊皆空的空是官能？照和觀都是光，有光才可以見才可以空。光速是科技還是觀念？書法中的草書是速度的直觀，下筆行雲流水。科技令訊息像光一樣散播，一即是多，多即是一，沒有唯一。

新的科技創造了更多弘法和修行的可能，科技也可以令正念豐富，無處不在。科技正念就是不逃避，而是面對科技，了解科技，運用科技創造正念。

本文編輯自《溫暖人間》2021.2.18



胡恩威

進念·二十面體聯合藝術總監暨行政總裁，從事劇場及多媒體創作、文化政策評論、藝術教育、建築設計、電影劇本、策劃等多方面工作。其導演、編劇及設計的劇場作品逾六十齣，以強烈視覺影像建構劇場美學見稱。創作涵蓋文學、歷史、時政、建築、宗教等主題，代表作品包括：《萬曆十五年》、《半生緣》、建築音樂劇場《密斯·凡德羅的簡約建築》、新編崑劇《臨川四夢湯顯祖》及《紫禁城遊記》等。先後策劃「建築是藝術節」、「進念舞台創新實驗室」、「國民藝術教育計畫」，探索建築、科技和中華文化與劇場的各種藝術可能。

MINDFULNESS, TECHNOLOGY, ART

Mathias WOO

Technological advances have brought about changes in the way of life and have constantly accelerated communication. Responsiveness has become very important. How to find a Mindful lifestyle in a technologically advanced society is precisely the challenge today.

Living in the moment vs living the moment

In the past, we used to communicate with each other with letters and postcards. Later, we developed the telegraph, radio, television, computer, mobile phone and email. Today, we rely on WhatsApp, Facebook, IG, MeWe, WeChat, LINE and beyond. The world of sounds and images has influenced our reactions to things. While words make us think, image-driven communication has encouraged instant emotional reactions, and living in the moment has become living the moment. I often wonder if we can use technology to create a Mindful experience.

Eastern Traditional Technology vs Western Technology

Traditional technology in the East is about unlocking human's potentials - understanding the body, consciousness, and the world; how the body can feel the world, space and the air around it. Eastern technology is the technology of the body, the inner self-knowledge, while Western technology creates an external system. The traditional teaching "Form is Emptiness and Emptiness is Form. Emptiness is no other than Form." provides an appropriate reaction to technological progress. Is Form technology? Is Emptiness also technology? What is the nature of

technology? Is the technology of Emptiness possible, and is Bitcoin the technology of Emptiness? Today's technology began in the West to develop a material economy and create a material life external to the body. Western technology focuses on creating more significant quantities through speed, solving a problem through technology, and curing a disease with medicine. But it cannot cure the body as a whole, nor can it cure the heart.

The goal is the foundation. The foundation is the goal.

Eastern art seeks internal freedom

Eastern art is the pursuit of internal freedom rather than ranking or short-term monetary gain. The essence of calligraphy is the process, while the epitome of playing the guqin is silence. Both of these are internal processes. Of course, calligraphy on an iPad is not calligraphy because calligraphy is not a convenient process. We can display calligraphy with Western technology, but we cannot practice on an iPad. Ink is the source of calligraphy, which carries visual and intellectual messages. Interacting calligraphy with Western technology is also an interaction of cultures and minds.

In the past, I have been experimenting with possibilities between calligraphy, art, and Western

technology. Forms and Emptiness alter within the light and shadow of a space – black and white contrasts. The ink becomes a feeling in the moment. Technology brings experience instead of excitement – an experience of living in a calligraphy space. It is impossible to express Eastern art through Western technology by simply treating Western form and method as a tool to illustrate Eastern philosophy. The question of Arts Tech is not one of form and method but instead of nature. My Arts Tech is a deconstruction and mirror of Western technology.

Technology and the Practice of Dharma

Mindfulness is a direction, Arts Tech's Mindfulness. Arts Tech creates an awareness of the breath and allows me to let go of the obsession with technology and to be still and breathe. Life, living, silence, nothingness, and emptiness are not about external consumption but start from observation. Watching, Avalokiteshvara, observing, freedom. Arts Tech practices Mindfulness. Technology is constantly changing, but is art constant? Is art in the moment? Is technology a constant variant? Can we be less obsessive about technology and art? Can art be the answer to the sufferings technology creates? Does Emptiness refer to the senses? Lighting and observing require light. Light is essential for observance for Emptiness. Is light-speed technology or a concept? The speed commonly required in cursive script is an intuitive reaction in calligraphy. In this case, writing is intuitive. Technology spreads messages like light. One is many and many is one. There only one does not exist.

New technology has created more possibilities for Dharma teaching and practice. Technology can also enrich Mindfulness, which is omnipresent. To be technologically mindful is not to run away from technology but to face it, understand it, and use it to create Mindfulness.

Edited from an article in *Buddhist Compassion* 2021.2.18



網上遊戲

「心game」流動應用程式

Online Game

“Heart Sutra Game” Mobile App

製作：進念 與 香港專業教育學院
香港專業教育學院資訊科技學科遊戲及動畫高級文憑
主題公園及劇場創意科技高級文憑

Producer: Zuni & Higher Diploma in Games and Animation
& Higher Diploma in Theme Park and Theatre Creative
Technology, Department of Information Technology, Hong
Kong Institute of Vocational Education

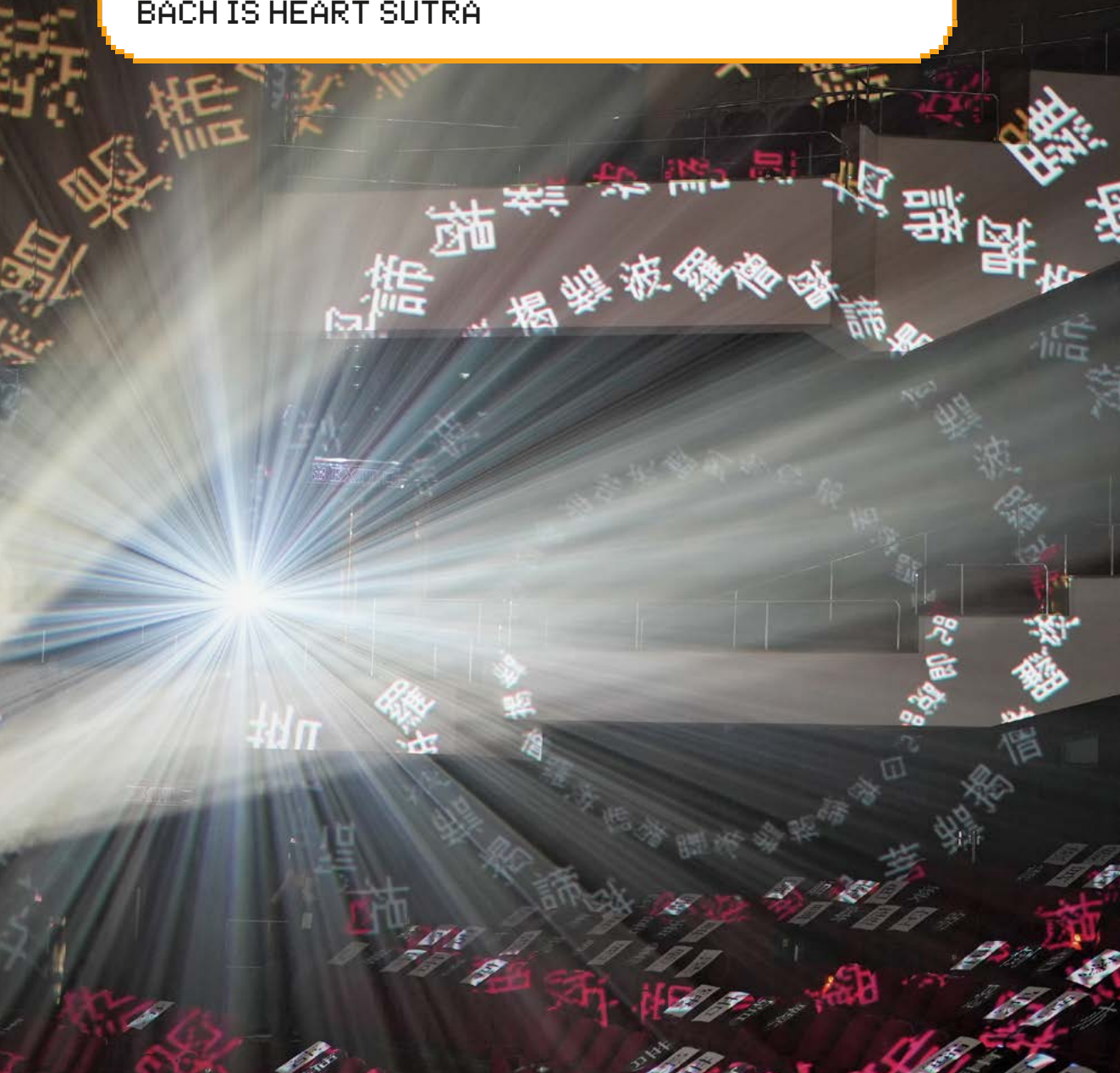
Mathias WOO

As the Co-Artistic Director cum Executive Director of Zuni Icosahedron, Mathias Woo leads a multi-faceted career in theatrical and multi-media creations, cultural policy criticism, arts education, architecture design, screenplay writing, curation, etc. Having directed, written, and designed over sixty original theatre works, Woo is recognized for his theatre aesthetic which is strong in visual images. Woo's theatre explores a wide range of subjects including literature, history, architecture, religion, current political affairs, and philosophy. His iconic works include *1587, a Year of No Significance*, *Eighteen Springs*, architectural music theatre *Looking for Mies*, and newly arranged Kunqu operas *Tang Xianzu's Dream on Dreams* and *A Tale of the Forbidden City*.

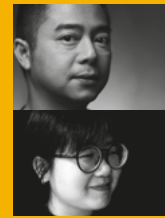
The arts festivals and projects that he curated such as *Architecture is Art Festival*, *Z Innovation Lab*, and the *National Arts Education Programme*, explore the many artistic possibilities of theatre in relation to architecture, technology and the Chinese culture.

胡恩威科技藝術劇場裝置《心經即是巴哈》

MATHIAS WOO ARTS TECH THEATRE INSTALLATION
BACH IS HEART SUTRA



演出 Performers
陳浩峰 Cedric CHAN
江清蓉 Ellen KONG



用藝術科技推動傳統中國文化，是胡恩威熱切探索和實踐的事。書法、佛學經典都是他的嘗試。

——《佛門網》

胡恩威實踐「沉浸式體驗」的理論，普渡香港低頭族，安慰藏起心結的眾生，帶領巴哈音樂進入佛境。

——《香港01》



Mathias Woo's "immersive experience" is a rescue to Hong Kong's phubbers and a comfort to those who conceal their sufferings, transcending Bach's music to the Buddhist cosmology.

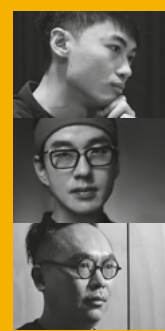
——HK01

To promote Chinese culture via Arts Tech is Mathias's passion and artistic practice. Calligraphy and Buddhist classics are some of the elements he uses.

——Buddhist Door

演出 Performers
謝昊丹 Dan TSE
黃偉國 Luka WONG

編劇及導演
Scriptwriter & Director
胡恩威 Mathias WOO



演出 Performers
楊永德 David YEUNG
葉麗嘉 Rebecca YIP



【聲影劇場 IMMERSIVE THEATRE】

2021.4.23-24
香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre



【禪行裝置 WALKING MEDITATION】

2021.5.8-15

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre

佛教經文能夠淨空心靈，聆聽西方的古典音樂能使身心放鬆，巧妙地結合兩者，創作出匯聚中西文化的作品。

——《文化者 The Culturist》

聲響光影效果十分震撼！觸動心弦！觀自在九歌聲影，正念步行，專注呼吸，整個人沉醉於四方八面而來的聲響光影。

——Facebook 專頁
Mindyoursoulpeace



「心聲」裝置
Heart Sutra Sound Installation

Buddhist scriptures heals the spirit while Western classical music relaxes the mind and body. Skilfully combining the two creates art works that embody the essence from the East and the West.

—— The Culturist

Stunning audio-visual effects! Very touching as well. Walking mindfully and keeping their focus on their breathing, the audience immerses themselves in the audio-visual landscape.

—— Facebook Page Mindyoursoulpeace

空間及多媒體設計
Space and Digital Media Design
胡恩威 Mathias WOO



老當益壯

26個香港人和動物的生死智慧劇
《香港生死書》
 26 PLAYS ABOUT HONG KONG PEOPLE, ANIMALS
 AND THE WISDOM OF LIVING AND DYING
 HK: A THEATRE OF LIFE AND DEATH

2021.9.4-11
 香港文化中心大劇院
 Grand Theatre,
 Hong Kong Cultural Centre



《香港生死書》關照的，不僅僅是「當下的香港」或者「當下的『生死觀』」，而是更宏觀層面上——這是一個怎樣的時代。

——《點新聞》

演的很出色，非常感動。在佛意、佛學方面進行了許多深入探討，對於世情與人生的看法，把佛家看法、香港和生命扣連得很自然。

——張秉權博士 國際演藝評論家協會（香港分會）主席



HK: A Theatre of Life and Death is not only about the "present Hong Kong", or the "current view on life and death". It refers to a macro question - what kind of time are we in?

—— Dot Dot News

Remarkable performance. Very touching. Thorough discussion about Buddhist interpretations and studies. Seamlessly connects Buddhist views, Hong Kong and life.

—— Dr. CHEUNG Ping-ken
 Chairman of the International Association of Theatre Critics (Hong Kong)



「香港我見」照片攝影
 "Hong Kong I see" Photographics
 又一山人 anothermountainman

音樂總監及演出
 Music Director & Performer
 陳浩峰 Cedric CHAN

演出 Performers
 姜卓文 John Jr CHIANG

鍾家誠 Carson CHUNG

江清蓉 Ellen KONG

劉國匡 Laurie LAU

林宣妤 Serene LIM

劉俊堅 CK LIU

造型／美術指導
 Image Director
 文念中 MAN Lim-chung

演出 Performers
 蘇子情 Gabriella SO

蘇雋祁 Jensen SO

蘇楚欣 Sobi SO

謝昊丹 Dan TSE

影像 Video
 胡海瀚 Benny WOO

導演及設計
 Director, Scriptwriter &
 Designer
 胡恩威 Mathias WOO

演出 Performer
 楊永德 David YEUNG

音樂總監
 Music Director
 于逸堯 YU Yat-yiu

演出 Performer
 翁焯桐（阿拼）
 Zachary Pink YUNG



胡恩威藝術科技時裝劇場
《道可道 Fashion 道》

MATHIAS WOO ARTS TECH FASHION THEATRE
THE TAO OF FASHION

2021.11.26-27

香港文化中心劇場

Studio Theatre,
Hong Kong
Cultural Centre



結合變化浮動的書法文字、行雲流水的舞蹈動作、令人目不暇給的演員裝束……共同結合成一場豐富又具輕盈感的視聽盛宴。

——《有染微信》

演出很有趣味和意想不到。用另外一個角度去看時裝，是個很有趣的組合。

——Vivienne TAM

Incorporating floating calligraphy, fluid dance movements and dazzling actor costumes, creating a rich but mobile audio-visual celebration.

— Youran Weixin

It was a very interesting and unexpected show, observing fashion from another perspective. It's a really interesting mix.

—— Vivienne TAM



書法作品展覽 CALLIGRAPHY EXHIBITION

香港文化中心四樓大堂 Foyer, 4/F., Hong Kong Cultural Centre

音樂總監
Music Director
陳浩峰 Cedric CHAN



演出 Performers
姜卓文 John Jr CHIANG



許傲群 Grace HOOP



劉國匡 Laurie LAU



利曼莎 Jessica LEE



林宣妤 Serene LIM



劉俊堅 CK LIU



時裝設計
Fashion Designer
盧聲前 Sing LO



演出 Performers
蘇楚欣 Sobi SO



謝昊丹 Dan TSE



影像 Video
胡海瀚 Benny WOO



藝術總監、導演、
書法及視覺設計
Artistic Direction, Director,
Calligraphy & Visual Design
胡恩威 Mathias WOO



演出 Performer
楊永德 David YEUNG



音樂總監
Music Director
于逸堯 YU Yat-yiu





香港第一劇場 NFT
FIRST THEATRE NFT IN HONG KONG
導演胡恩威親筆創作的八十一幅書法作品由《道德經》
八十一章當中每章揀出一個單字而成
Director Mathias WOO has created eighty-one calligraphy
works by selecting one character from each of the eighty-
one chapters of the Tao Te Ching

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JADE

病
DISEASE

居
HOME

水
WATER



2021.8.6-8
元朗劇院演藝廳
Auditorium,
Yuen Long Theatre

兒童音樂科技劇場
《Bauhaus 魔笛》
CHILDREN ARTS TECH THEATRE
BAUHAUS MAGIC FLUTE



每一段有個主題，很清晰，講不同的形狀、數字、顏色。小朋友都很投入，笑得都很開心。

——觀眾 Cynthia

以回收紙皮製作的人偶、呼拉圈舞表演，以孩子熟悉的東西增加趣味。

——《星島日報》



Using puppets from recycled cardboard and hula hoop performances, the show highlights things that are familiar to kids.

——Singtao Daily

Every section has a clear theme about shapes, numbers, and colours respectively. The kids thoroughly enjoyed it and laughed throughout.

——Cynthia, an audience

原創音樂：莫扎特
Original Music:
Wolfgang Amadeus Mozart

填詞 Lyricist
陳浩峰 Cedric CHAN

演出 Performers
鍾家誠 Carson CHUNG

覺士昭儀 Sylvie COX

江清蓉 Ellen KONG

音樂總監、編曲
Music Director & Arrangement
孔奕佳 Edgar HUNG

呼拉圈編舞
Choreographer (Hoop)
許傲群 Grace HOOP

動畫設計
Animation Designer
黎達達榮 LAI Tat Tat Wing

聲音演出
Vocal Performance
林二汶 Eman LAM

一舖清唱 Yat Po Singers

恆常合作藝術家：
陳智謙、劉兆康
曾浩鋒、黃峻傑

Associate Artists:
Raoul CHAN, Sam LAU
Ronald TSANG, Keith WONG

演出 Performers
謝昊丹 Dan TSE

黃偉國 Luka WONG

導演及設計總監
Director & Design Director
胡恩威 Mathias WOO

演出 Performer
楊永德 David YEUNG



《香港生死書》學生場及演後座談
 HK: A Theatre of Life and Death
 Student Matinee &
 Post-Performance Sharing

2021.9.10
 香港文化中心大劇院
 Grand Theatre,
 Hong Kong Cultural Centre

藝術教育活動
 ARTS-IN-EDUCATION

2021-22 參與學校
 Participating Schools

張祝珊英文中學
 Cheung Chuk Shan College

金巴崙長老會耀道中學
 Cumberland Presbyterian Church
 Yao Dao Secondary School

香港知專設計學院
 時裝及形象設計學系
 Department of Fashion and Image Design,
 Hong Kong Design Institute

香港知專設計學院
 舞台及佈景設計高級文憑
 Higher Diploma in Stage and Set Design,
 Hong Kong Design Institute

香港兆基創意書院
 HKICC Lee Shau Kee School of Creativity

順利天主教中學
 Shun Lee Catholic Secondary School

香港高等教育科技學院
 Technological and Higher Education Institute
 of Hong Kong

東華三院李嘉誠中學
 TWGHs Li Ka Shing College

王肇枝中學
 Wong Shiu Chi Secondary School

仁愛堂田家炳中學
 Yan Oi Tong Tin Ka Ping Secondary School

舞台技術劇場教室

Arts Tech Theatre Classroom
2021.9.10 香港文化中心大劇院
 Grand Theatre, Hong Kong Cultural Centre

導師 Tutor: **羅國豪 LAW Kwok Ho**
 進念、香港專業教育學院資訊科技學科
 主題公園及劇場創意科技高級文憑合辦
 Higher Diploma in Theme Park and Theatre Creative Technology,
 Department of Information Technology, Hong Kong Institute of
 Vocational Education



《道可道 Fashion 道》學生場及演後座談
 The Tao of Fashion
 Student Matinee & Post-Performance Sharing

2021.11.26 香港文化中心劇場
 Studio Theatre, Hong Kong Cultural Centre

**康文署表演場地
 兒童劇場設計顧問研究**

CONSULTANCY STUDY ON
 DESIGN OF CHILDREN'S THEATRE
 IN LCSD PERFORMANCE VENUES

顧問 Consultant
鄭炳鴻教授
 Prof. Wallace CHANG



公眾參與：工作坊及焦點小組

Public Engagement: Workshop and Focus Group
2021.6.12 & 19 香港文化中心平台排練室
 Podium Workshop, Hong Kong Cultural Centre



公眾諮詢顧問
 Public Engagement Advisor
鄭新文教授
 Prof. TSENG Sun-man



進念獲建築署委約，伙拍日本「Theatre Workshop」及香港「雅砌建築設計」進行
 Zuni is commissioned by the Architectural Services Department (ArchSD) of the HKSAR Government
 and is collaborating with Japan's Theatre Workshop and Hong Kong's Arch Design Architects

公眾諮詢顧問
 Public Engagement Advisor
黃英琦
 Ada WONG



進念舞台創新實驗室 Z INNOVATION LAB



藝術科技ABC 舞台工作坊
Arts Tech ABC Theatre Workshop
2021.7.26-30
元朗劇院演藝廳後舞台
Rear Stage, Auditorium, Yuen Long Theatre



藝術行政 / Arts Tech 劇場實戰生
(暑期 / 項目形式)
Arts Admin / Arts Tech Theatre Internship
(Summer / Project-based)



ARTS TECH ABC 兩天速成班
「藝術科技應用及沉浸式音效」
ARTS TECH ABC Two-day crash course "Arts Tech Application and Immersive Audio"

2021.11.23-24
香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre

進念 · 二十面體 · d&b audiotechnik · 香港專業教育學院資訊科技學系及香港知專設計學院聯合主辦
Co-presented by Zuni Icosahedron, d&b audiotechnik, Department of Information Technology, Hong Kong Institute of Vocational Education and Hong Kong Design Institute.



講者 Speakers

陳志偉 CHAN Chi Wai
d&b audiotechnik 大中華 教育及應用支援部總監
Director, Education & Application Support (EAS),
d&b audiotechnik Greater China

陳家強 Daniel CHAN
d&b audiotechnik 大中華 首席執行官
CEO, d&b audiotechnik Greater China

方俊威 Andy FONG
Shure 亞洲 高級產品市場經理
Senior Product Marketing Manager, Shure Asia Limited

馮聯超 LC FUNG
d&b audiotechnik 大中華 教育及應用支援部高級工程師
Senior Engineer, Education & Application Support (EAS),
d&b audiotechnik Greater China

馮雁教授 Prof. Pascale FUNG
香港科技大學電子計算機工程學院和計算機科學學院 教授、
香港科技大學人工智能研究中心 主任
Professor, Department of Electronic & Computer Engineering, HKUST & Director, the Centre for Artificial Intelligence Research (CAIRE), HKUST

黃庭堅 George HUANG
IOIO 創意公司 聯合創始人、董事總經理
Managing Director, IOIO Creative

Steve JONES
d&b audiotechnik EMEA 教育和應用支援主管
Head of Education & Application Support (EAS),
d&b audiotechnik, EMEA

郭嘉明 Andre KWOK
好城市基金會 創辦人及主席
Founder and Chairman of the Board, Good City Foundation

Simon KENNING
d&b audiotechnik 表演藝術 (全球) 部門經理
Global Segment Manager Performing Arts, d&b audiotechnik

羅國豪 LAW Kwok Ho
香港專業教育學院 (屯門) 資訊科技系副系主任
Deputy Head, Department of Information Technology, HKIVE

蘇曉明 Helen SO
團結香港基金 藝術及文化研究主任
Lead, Arts & Culture, Our Hong Kong Foundation

中島健夫 Tateo NAKAJIMA
奧雅納院士 表演藝術場地
Arup Fellow, Arts, Culture & Entertainment

胡恩威 Mathias WOO
進念聯合藝術總監暨行政總裁
Co-Artistic Director cum Executive Director of Zuni

于逸堯 YU Yat-yiu
《道可道 Fashion 道》音樂總監
Music Director of The Tao of Fashion

阮家富 Kelvin YUEN
d&b audiotechnik 大中華 教育及應用支援部高級工程師及服務經理
Senior Engineer & Service Manager (EAS),
d&b audiotechnik Greater China





劇場錄像放映
ZUNI DIGITAL THEATRE

胡恩威藝術科技劇場
說唱張愛玲 (劇場電影版)
Mathias Woo Arts Tech Theatre
Read Sing Eileen Chang (Stage on Screen)

2021.9.18 & 26
MOVIE MOVIE: Life is Art 盛夏藝術祭 2021/
MOVIE MOVIE Cityplaza (太古)、百老匯電影中心
MOVIE MOVIE Cityplaza (Taikoo),
Broadway Cinematheque

2022.2.20
新加坡華藝節 2022/ 濱海藝術中心劇院
Huayi – Chinese Festival of Arts 2022/
Singapore Esplanade Theatre

實驗崑劇紀錄片
解夢·說戲
Documentary On A Kunqu Experiment
Reading Dreams, Talking Narratives

2021.9.25
MOVIE MOVIE: Life is Art 盛夏藝術祭 2021/
Premiere Elements

2022.2.20
新加坡華藝節/ 濱海藝術中心劇院
Huayi – Chinese Festival of Arts 2022/
Singapore Esplanade Theatre



國際交流
INTERNATIONAL EXCHANGE

直播講座 Livestream Talk
UCI Illuminations,
The Chancellor's Arts &
Culture Initiative: Global
Conversations

2021.5.6
主辦 Organiser:
UCI Illuminations, The Chancellor's
Arts & Culture Initiative (美國加州)
講者 Speaker: 榮念曾 Danny YUNG



直播講座
一桌二椅藝術節會議
Livestream Talk Series
One Table Two Chairs Meeting

2021.9.14, 12.13
主辦 Organiser:
Asian Art Center Link
(日本橫濱 Yokohama, Japan)
講者 Speaker: 榮念曾 Danny YUNG

跨維度國際藝術節網上影片點播
InlanDimensions International
Arts Festival 2021
榮念曾實驗劇場《驚夢二三事》
(剪輯版)、(廣角版)
Danny Yung Experimental
Theatre: 2 or 3 Things about
the Interrupted Dream
(Wide-shot Version/ Edited Version)



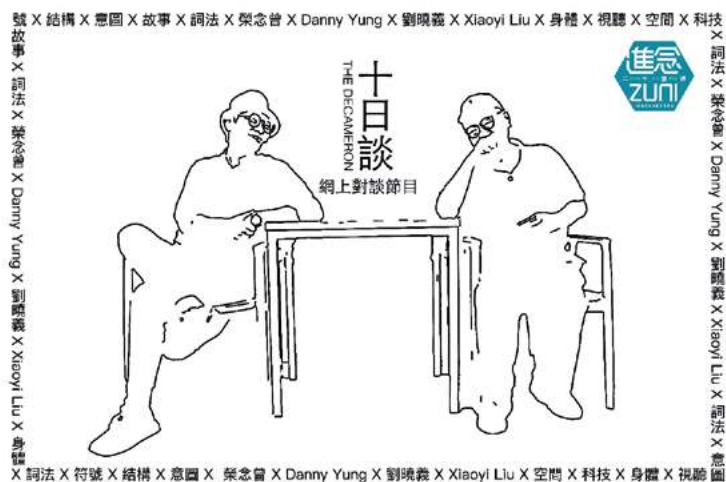
2021.9.24-10.29
主辦 Organisers:
Faculty of Humanities of the
Nicolaus Copernicus University, Toruń
The Grotowski Institute, Wrocław
合作機構 In collaboration with:
Bridges Foundation (波蘭 Poland)

直播講座
Arts Tech ABC
入門講座系列
Livestream Talk Series
Arts Tech ABC



2022.3.3
進念與上海大學溫哥華電影學院 及 香港浸會大學電影學院合作
Zuni Icosahedron in collaboration with Shanghai Vancouver Film
School of Shanghai University & The Academy of Film of Hong Kong
Baptist University
策劃及講者 Curator & Speaker: 胡恩威 Mathias WOO
客席講者 Guest Speakers: 沈聖德 Jim SHUM, 于逸堯 YU Yat-yiu

ZLive 活
ZLIVE



直播對談節目
十日談

Livestream Talk Series
The Decameron

主持：榮念曾、劉曉義
Hosts: Danny YUNG, LIU Xiaoyi



《心經即是巴哈》
創作團隊專訪

Bach is Heart Sutra
Creative Team Interview



《道可道 Fashion 道》
創作團隊專訪

The Tao of Fashion
Creative Team Interview



《香港生死書》
觀眾專訪

Audience Interview:
HK: A Theatre of Life and Death



《香港生死書》
主題曲音樂影片

Performance Theme Songs MV
HK: A Theatre of Life and Death



網上講座
建築設計怪談

Online Talk
Strange Architecture Design

講者：胡恩威
Speaker: Mathias WOO

第一集：【劏房租務建議】
第二集：【西九迷信之四大吉場】

《BAUHAUS 魔笛》觀眾專訪
Audience Interview:
Bauhaus Magic Flute

《BAUHAUS 魔笛》兒歌影片
Performance Theme Songs
Bauhaus Magic Flute

榮念曾歷年訪問片段
實驗實驗展
榮念曾創作五十年
A Collection of Danny Yung's
Past Interviews
X-Xperimenting Exhibition
Danny Yung 50 Year Creations

胡恩威科技藝術劇場裝置
《心經即是巴哈》

Mathias Woo Arts Tech
Theatre Installation
Bach is Heart Sutra

【雲上體驗】(限時觀賞)
A. 劇場影像版
B. 【進念身心實驗室—認識身體】

BONUS ZLive (Limited time)
A. Director's Cut
B. Somatics Lab - Know Your Body
(5 Episodes)

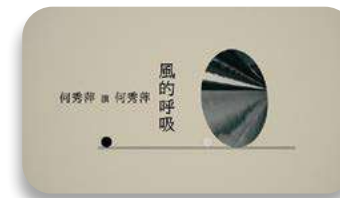
網上講座
Talk on Arts Tech
藝術科技講座

Online Talk
Talk on Arts Tech

講者：胡恩威
Speaker: Mathias WOO

第一集【香港 Art Tech 應用策略】
第二集【人力資訊策略及國際案例】
第三集【創新學習與教育】
第四集【藝術科技人材開箱】

Talk1: HK Arts Tech Application Strategy
Talk2: HR Strategy Arts Tech & Case Study
Talk3: Arts Tech/ Education
Talk4: Arts Tech Out of the Box Career



錄像短片
何秀萍讀何秀萍
Video
Pia Ho Reads Pia Ho



網上串流直播
榮念曾進念實驗劇場文獻庫影像重構系列
《審判 2021》

Livestreaming
Danny Yung's Archive of Zuni's
Experimental Theatre Restructuring
Images Series
The Trial 2021
2021.11.20



網上遊戲
「心 game」流動應用程式
Online Game
"Heart Sutra Game"
Mobile App

製作：進念 與 香港專業教育學院
香港專業教育學院資訊科技學科
遊戲及動畫高級文憑
主題公園及劇場創意科技高級文憑

Producer: Zuni &
Higher Diploma in Games and Animation
& Higher Diploma in Theme Park and
Theatre Creative Technology, Department
of Information Technology, Hong Kong
Institute of Vocational Education



董事會成員

主席	劉千石先生, JP	華欣文教基金主席
副主席	慕容玉蓮女士	資深藝術行政人
秘書	譚卓玲女士	Yorkshire Capital Limited 高級副總裁
司庫	郭文傑先生	香港科技園公司 Director, Fundraising
成員	傅彥君女士	紅十字國際委員會 近東、中東及北非區域運動協作顧問
	漢斯-喬治·克諾普博士	柏林赫爾蒂學院高級研究學者
	谷德權博士	香港應用科技研究院信息物理系統總監
	辜懷群女士	台灣辜公亮文教基金執行長
	利龐卓貽女士	樂慈基金會有限公司香港分部會長
	吳嘉宏先生	資深會員
	吳守基先生, GBS, MH, JP	大型體育活動事務委員會副主席

榮譽法律顧問 陳韻雲律師行

藝術顧問委員會

羅娜褒曼	漢諾威	漢諾威國家歌劇院藝術總監
托比亞斯·比昂科尼	巴黎/上海	國際戲劇協會總幹事
張平	紐約	Ping Chong + Company 藝術總監
顧麗采	紐約	亞洲協會全球文化外交總監
高行健	巴黎	文化工作者
夏鑄九	台北	國立臺灣大學建築與城鄉研究所名譽教授
漢斯-喬治·克諾普	柏林/上海	柏林赫爾蒂學院高級研究學者 上海戲劇學院名譽教授
李歐梵	香港	香港中文大學中國文化研究所名譽高級研究員
林兆華	北京	劇場導演
雷柏迪馬	慕尼黑	莫法特館藝術中心藝術總監
約翰內斯·奧登塔	柏林	柏林藝術學院節目總監
佐藤信	東京	座·高圓寺劇場藝術總監
蔡明亮	台北	電影導演
內野儀	東京	學習院女子大學國際文化交流學部教授
中馬方子	紐約	The School of Hard Knocks 藝術總監

職員

總監	聯合藝術總監	榮念曾
	聯合藝術總監暨行政總裁	胡恩威
文化交流項目	國際交流總監及製作人	黃裕偉
	助理藝術總監	陳浩峰
駐團演員		楊永德
		鍾家誠
		黃偉國
駐團藝術家		黎達榮
	研究主管	梁冠麗
創作及藝術部	創作統籌	鄭敏君
		竺諺民
專業研習生 (表演專業)		江清蓉
		翁煒桐
	專業研習生 (藝術科技)	胡海瀚
總經理 (行政及財務)		張美平
	總經理 (節目)	陳世明
	高級經理 (製作及技術)	簡溢雅
	節目經理	周俊彥
	節目經理	何彥羲
	技術統籌	施棟梁
助理節目經理		楊靜瑤
		陳安琪
節目及藝術行政見習		李嘉怡
		彭千霞

Board of Directors

Chairperson	Mr LAU Chin Shek, JP	Chairman, Wah Yan Cultural Foundation
Vice-chair	Ms MO-YUNG Yuk Lin	Veteran Arts Executive
Secretary	Ms Jackie TAM	Senior Vice President, Yorkshire Capital Limited
Treasurer	Mr Gavin KWOK	Director, Fundraising, Hong Kong Science and Technology Parks Corporation
Members	Ms Bonny FOO	Regional Movement Cooperation Advisor, Near and Middle East and North Africa, International Committee of the Red Cross
	Dr Hans-Georg KNOPP	Senior Research Fellow, Hertie School, Berlin
	Dr T. John KOO	Director, Cyber-Physical Systems, Hong Kong Applied Science and Technology Research Institute
	Ms Vivien KU	Managing Director and CEO, C. F. Koo Foundation
	Mrs Vanessa PONG LEE	President, Live to Love Hong Kong
	Mr Kelvin NG	Long-standing Member
	Mr Wilfred NG, GBS, MH, JP	Vice-Chairman, Major Sports Events Committee

Honorary Legal Advisor Vivien Chan & Co.

Artistic Advisory Committee

Laura BERMAN	Hannover	Artistic Director, Hannover State Opera
Tobias BIANCONE	Paris/ Shanghai	Director General, International Theatre Institute
Ping CHONG	New York	Artistic Director, Ping Chong + Company
Rachel COOPER	New York	Director Global Cultural Diplomacy, Asia Society
GAO Xing-jian	Paris	Cultural Worker
HSIA Chu-joe	Taipei	Honorary Professor, Graduate Institute of Building and Planning, National Taiwan University
Hans-Georg KNOPP	Berlin/ Shanghai	Senior Research Fellow, Hertie School, Berlin Honorary Professor, Shanghai Theater Academy
LEE Ou-fan Leo	Hong Kong	Honorary Senior Research Fellow, Institute of Chinese Studies, The Chinese University of Hong Kong
LIN Zhao-hua	Beijing	Theatre Director
Dietmar LUPFER	Munich	Artistic Director, Muffathalle Arts Centre
Johannes ODENTHAL	Berlin	Programme Director, Akademie der Kuenste
Makoto SATO	Tokyo	Artistic Director, Za-Koenji Public Theatre
TSAI Ming-liang	Taipei	Film Director
Tadashi UCHINO	Tokyo	Professor, Faculty of Intercultural Studies, Gakushuin Women's College, Gakushuin University
Yoshiko CHUMA	New York	Artistic Director, The School of Hard Knocks

Staff

Directors	Co-Artistic Director	Danny YUNG
	Co-Artistic Director cum Executive Director	Mathias WOO
Cultural Exchange	International Exchange Director and Producer	WONG Yuewai
	Assistant Artistic Director	Cedric CHAN
Creative & Artistic		David YEUNG
	Performers-in-Residence	Carson CHUNG
		Luka WONG
	Artist-in-Residence	LAI Tat-wing
	Senior Researcher	Theresa LEUNG
	Creative Coordinator	Charmaine CHENG
Young Fellow (Performance)		CHUK Yin Man
		Ellen KONG
		Zachary Pink YUNG
Young Fellow (Arts Tech)		Benny WOO
		ZHANG Mei Ping
	General Manager (Administration and Finance)	Jacky CHAN
Administration & Programme	General Manager (Programme)	Doris KAN
	Senior Manager (Production and Technical)	CHOW Chun Yin
	Programme Manager	HO Yin-hei
	Technical Coordinator	Johnny SZE
	Assistant Programme Manager	Stephy YEUNG
Programme and Art Administration Trainees		CHAN On Ki
		Chloe LI
		Maggy PANG

舞台技術及製作團隊

音響設計	鍾芳婷、陳詠杰、夏恩蓓
音樂剪接及混音	葉珮君
燈光設計	張素宜、鄺雅麗、羅兆鏘、麥國輝
燈光程式編寫及操控	邱雅玉
節目/製作經理	周寶儀、鄭慧瑩
舞台監督	沈詠淇
執行舞台監督	陳斯榮、孔稜斯
製作統籌	洪婉禎
助理製作經理	鄧藹琳
設計助理	蔡巧盈
製作助理	周煥欣
舞台助理	陳健恒、詹文龍、梁智恆、謝民權、黃世榛
總機電師	張凱泓
化妝及髮型	鄭翠萍、許慧敏、蕭惠欣、蕭興輝、蘇諾雯、楊頌恩
髮型	黃文珊
造型助理	Winni HUNG、阮慧瑩
服裝製作	鄭運蓮
服裝助理	陳偉兒
翻譯	朱馥沛、慕容玉蓮
「香港實驗」遊戲程式開發	林琮珉 (台灣)

視覺及設計團隊

2021 劇季主視覺設計	李根在 (台灣)
播畫	批薩先生 (台灣)
海報設計	郭亦鳴 (北京)
「香港我見」照片攝影	又一山人
錄像拍攝	叁沾百各
錄像拍攝	Dino+Hayman@Singular
攝影記錄及影像協製	鄭國政
影像	陳嘉敏、江逸天、陳穎
剪片	周偉雋
劇照攝影	張志偉、厲蘋慧、黎浩賢、成灝志
宣傳照攝影	東十八
平面設計助理	張焯珩

Technical & Production Team

Sound Designer	Soloan CHUNG, CHAN Wing Kit, Can. HA
Music Editing & Mixing	Step IP
Lighting Designer	Zoe CHEUNG, Alice KWONG, Adonic LO, MAK Kwok Fai
Lighting Programmer & Operation	YAU Ngar Yuk
Programme / Production Manager	Bowie CHOW, Carmen CHENG
Stage Manager	Satina SHUM
Deputy Stage Manager	Zeta CHAN, Carmen HUNG
Production Coordinator	Megan HUNG
Assistant Production Manager	Michelle TANG
Design Assistant	Vienna CHOI
Production Assistant	Candice CHOW
Stage Crew	Kenneth CHAN, CHIM Man Lung, LEUNG Chi Hang, Man TSE, Christopher WONG
Production Electrician	Ivan CHEUNG
Make-up & Hair Styling	CHENG Tsui Ping, HUI Wai Man, Billie SIU, SIU Hing Fai, SO Nok Man, YEUNG Chung Yan
Hair Styling	Trista WONG
Styling Assistant	Winni HUNG, QKay YUEN
Costume Production	TwinnY CHENG
Wardrobe	Bonnie CHAN
Translation	Mona CHU, MOYUNG Yuk Lin
"Hong Kong in Experiment" Game Developer	LIN Cong Min (Taiwan)

Visual and Design Team

Season 2021 Key Visual Design	LEE Ken-tsai (Taiwan)
Illustration	Mr. Pizza (Taiwan)
Poster Design	GUO Yiming (Beijing)
"Hong Kong I see" Photographics	anothermountainman
Video Documentation	3JBK production
Video Documentation	Dino+Hayman@Singular
Photo Documentation and Video Co-production	Ricky CHENG
Video Production	Carmen CHAN, Olivier CONG, Wing CHAN
Video Editing	Thomas CHOW
Photography (Performance)	CHEUNG Chi Wai, Apple LAI, Franz LAI, Vic SHING
Photography (Poster)	East Eighteen
Graphic Design Assistant	Coco CHEUNG

《實驗實驗展 榮念曾創作五十年》工作小組

Diseno Idea Limited、香港青年藝術協會渣打銀行創意學徒、香港文化博物館展覽工作小組、許敖山、江清蓉、李航、劉思、劉天浩、劉曉義、吳思龍、顏倫意、ShowTex Hong Kong Ltd.、天域製作及設計有限公司、Surge Production、謝吳丹、點點見見工作室、榮基花牌(香港)有限公司、黃偉業、余安琳

實習生

黃嘉浚、容羨妍、麥皓清、彭曉煊、陳卓麟、何穎潼、馬天朗、吳文珊、邱苑泓、張啟妍、王子聰、黃可童、謝梓嵐、鍾梓峰、李旻諺、鄧浩賢、易重軒、袁皓維、鄺嘉榮、楊明慧、林浚朗、容曉彤、呂巧晴、蕭文軒、黃耀權、黃恬、明妍欣、陳文芊、周依希、周昀謙、高明竣、古智仁、郭凱琳、郭凱欣、馬倩怡、譚思進

進念公益門票計劃「藝術伙伴」

明愛蘇沙伉儷綜合家庭服務中心、明愛賽馬會德田青少年綜合服務、康和互助社聯會、學友社、香港基督教服務處葵興早期教育及訓練中心、香港基督教服務處蘇屋兒童之家、香港基督教服務處天恒幼兒學校、香港基督教服務處匯愛家長資源中心(觀塘)、香港基督教服務處匯愛家長資源中心(深水埗)、香港沙士互助會、香港西區浸信會長者鄰里中心、國際四方福音會香港教區有限公司建生堂耆年中心、香港國際社會服務社天水圍(北)綜合家庭服務中心、間築社有限公司、育智中心、香港失明人互聯會、香港弱智人士家長聯會

X-Xperimenting Exhibition Danny Yung 50 Year Creations Production Team

Diseno Idea Limited / HKYAF SCB Creative Apprentice / Hong Kong Heritage Museum Exhibition Production Team / Steve HUI (aka Nerve) / Ellen KONG / Seamus LI / LIU Si / LAU Tin-ho / LIU Xiaoyi / Dino NG / NGAN Lun-yi, Moby / ShowTex Hong Kong Ltd. / Sky Region Production Limited / Surge Production / Dan TSE / The Tapestry Studio / Wing Kei Flower Store (HK) Limited / Wayne WONG / Krystel YU

Interns

WONG Ka Tsun / YUNG Sin Yin, Suki / MAK Ho Ching, Carol / PANG Hiu Suen, Crystal / CHAN Cheuk Lun, Issac / HO Wing Tung, Cherry / MA Tin Long, Lucas / NG Man Shan, Michelle / QIU Wanhong / Veronica Megan CHEUNG / WONG Tsz Chung, Paul / WONG Ho Tung, Yellow / TSE Tsz Lan, Candace / CHUNG Tsz Fung / LI Man Yin, Mathew / TANG Ho Yin / YICK Chung Hin / YUEN Ho Wai, Dexter / KWONG Ka Wing, Sonny / YEUNG Ming Wai / LAM Tsun-long, Eric / YUNG Hiu Tung, Winter / LUI Hau Ching, Angela / SIU Man Hin / WONG Yiu Kuen / VONG Tim / MING In Yan / CHAN Man Chin / CHAU Yi Hei / CHOW Wan Him / KO Ming CHun / KOO Chi Yan / KWOK Hoi Lam / KWOK Hoi Yan / MA Sin Yi / TAM Sze Chun

Zuni Welfare Tickets Scheme "Art Partners"

Caritas Dr. & Mrs. Olinto de Sousa Integrated Family Service Centre / Caritas Jockey Club Integrated Service for Young People - Tak Tin / Concord Mutual-Aid Club Alliance / Hok Yau Club / Hong Kong Christian Service Kwai Hing Early Education and Training Centre / Hong Kong Christian Service So Uk Small Group Home / Hong Kong Christian Service Tin Heng Nursery School / Hong Kong Christian Service Together Parents Resource Centre (Kwun Tong) / Hong Kong Christian Service Together Parents Resource Centre (Shamshuipo) / Hong Kong SARS Mutual Help Association / Hong Kong West Point Baptist Church Neighbourhood Elderly Centre / International Church of the Foursquare Gospel Kin Sang Elderly Centre / International Social Service Hong Kong Branch Tin Shui Wai (North) Integrated Family Service Centre / Project Space Limited / Yuk Chi Resource Centre / Hong Kong Federation of the Blind / The Hong Kong Joint Council of Parents of the Mentally Handicapped /

財務摘要 Financial Highlights

截至2022年3月31日止年度(港幣)
For the year ended 31 March 2022 (in HK\$)

整體收入分布 Distribution of Income

收入	Income	總額 Total	佔總收入比例 % Over Total Income
政府年度撥款	Government Grants - Subvention for the Year	14,373,167	71.9%
政府其他撥款	Government Grants - Others	1,046,341	5.2%
門票收入	Box Office Income	1,063,191	5.3%
其他應約項目收入	Revenues from Other Hired Engagements	1,721,530	8.6%
捐款及贊助	Donations and Sponsorship	1,129,096	5.7%
其他收入	Other Income	662,943	3.3%
總收入	Total Income	19,996,268	100.0%

整體支出分布 Distribution of Expenditure

支出	Expenditure	總額 Total	佔總支出比例 % Over Total Expenditure
製作開支	Production Costs	9,115,928	46.5%
工作人員酬金	Personal Emoluments	8,633,708	44.1%
經常性、財務及其他開支	General Overheads, Finance Costs and Others	1,709,490	8.7%
特別開支	Special Expenditure	132,748	0.7%
總支出	Total Expenditure	19,591,874	100.0%

製作開支分布 Distribution of Production Costs

製作開支項目	Production Costs	總額 Total	佔總製作開支比例 % Over Total Production Costs
場地費用	Venue Rental	567,836	6.2%
委約創作、演出及節目人員酬金	Commission New Works, Artists and Direct Labour	5,013,334	55.0%
佈景、道具及製作雜項	Set, Props and Production Miscellaneous	2,274,950	25.0%
宣傳及公關	Marketing and Public Relations	1,259,808	13.8%
總製作開支	Total Production Cost	9,115,928	100.0%

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

行政人員年度總薪酬(連福利)

Annual total remuneration (including fringe benefits) of administrative staff

總薪酬(港幣\$) Total remuneration (HK\$)	職位數目(連空缺) Number of positions (including vacancies)
\$1,000,001 – \$2,500,000	1
\$700,001 – \$1,000,000	0
\$400,001 – \$700,000	3
\$400,000 or below 或以下	6

藝術發展配對資助計劃

Art Development Matching Grants Scheme

於本年度，我們成功獲得「藝術發展配對資助計劃」撥款\$430,591，用於藝術科技應用、駐團藝術家及為青年提供實習培訓等工作。

In this fiscal year, we have successfully secured \$430,591 from the funding exercise of the Art Development Matching Grants Scheme. The funding was used to cover application of Arts Tech, Artist-in-Residence and providing internship training for young adults.

學術合作機構 Academic Partners



技術伙伴 Technical Partners



項目合作 In Collaboration with



媒體伙伴 Media Partner



贊助/捐款 Sponsors / Donors

Be Production 東蓮覺苑 Tung Lin Kok Yuen
Mr TC Chow Mr Peter Ho Ms Angela Leung Mr Jack Leung Ms Diana Liao

鳴謝 Acknowledgement

辜公亮文教基金會 C. F. Koo Foundation	Musework Books	董瑞芸女士 Ms Suwan Tung
Jimmy Choo	Noble Castle Asia (Talent) Limited	胡紅玉女士 Ms Wu Hung-yuk, Anna
鄭嫦青女士 Ms Maria Cheng Dan	Mr Didik Nini Thowok	Mr Norman Wang
台灣皇冠文化集團 Crown Culture Corporation	曾德成先生 Mr Tsang Tak-sing	趙偉先生 Mr Zhao Wei

香港實驗



進：劇：二：十：演：2：0：2：1：港：實：驗：場：個：術：統：驗
 作：E：驗：P：為：R：統：M：演：N：S：A：為：作：H：劇：港
 為：體：X：踐：E：作：I：為：E：驗：T：作：L：踐：X：與：K
 香：實：香
 港：驗：港
 演：香：驗
 科：驗：R：作：港：S：O：C：I：E：T：Y：面：驗：為：技：香
 實：E：香：驗：R：社：I：總：統：會：E：演：T：文：場：實：港
 作：個：S：T：E：C：H：O：N：O：L：O：G：Y：O：社：會
 香：傳：作：學：E：文：驗：會：實
 港：為：科：教：育：教：一：E：為
 T：驗：A：D：I：T：I：O：N
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 作：演：E：R：學：A：T：踐：驗
 學：2：U：A：藝：R：N：I：L
 香：教：實：術：T：場：場：文：技
 作：O：S：傳：D：C：個：港：場：藝：育：驗：T：作：實
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 個：E：踐：實：港：作
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 R：I：O：體：港：香：港：作：為：一：個：劇：場：面：術：十：學
 作：O：S：傳：D：C：個：港：場：藝：育：驗：T：作：實



2021 劇季主視覺設計
Season 2021
Key Visual Design
李根在 LEE Ken-tsai

進念「香港實驗」劇季的主視覺是以原始電玩為主題。「電腦遊戲是『藝術』與『科技』的實驗產品，一種融合視覺、聽覺和想像的互動體驗，是藝術科技的開端。」聯合藝術總監胡恩威如是說。視覺設計總監李根在把電玩遊戲視覺進行大實驗。李根在認為「『實驗』應該大破大立——原始的電腦射擊遊戲，以進念標誌為炮台把上方的劇目一一射擊。」

「香港實驗」突破了靜態的平面設計，變成了一個可以玩破關的視覺遊戲。

The key visual of the theatre season "Hong Kong in Experiment" is based on classic video games. "Computer Game is the product of Arts Tech Experiment. It is the beginning of Arts Tech, an interactive experience of mind, sight and sound." said Co-Artistic Director Mathias Woo. Visual Design Director Lee Kentsai conducted a major experiment on video game vision, thinking that the "experiment" should be about breaking through and creating immensely. He suggested referencing classic shooting game and using Zuni's logo to shoot down the performance title.

"Hong Kong in Experiment" has jumped out of a 2D static graphic and transformed into a desktop game that everyone can play.

www.zuniseason.org.hk

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根據《稅務條例》第88條獲豁免繳稅的慈善機構

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Graphic Design: Pollux Kwok
Translation: Mona Chu

