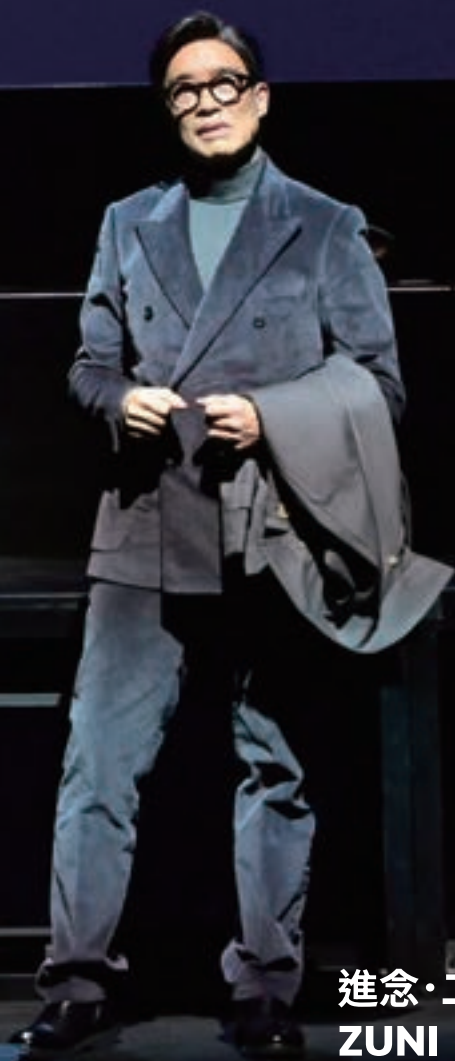




進念·二十面體
ZUNI
ICOSAHEDRON
2024-25
年度報告
ANNUAL REPORT

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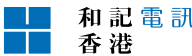
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建構知性公民社會及
文化藝術的多元性

05

Cultivate a knowledge-based civil society and promote arts and culture with diversity

Enhance the
diversified
development of
Chinese culture

02

促進中華文化多元發展

進
念
願
景

Zuni
Visions

建立具國際地位的
香港實驗戲劇

01

Establish Hong Kong
experimental theatre
with international
standing

Promote
Hong Kong as
an international
cultural exchange
centre

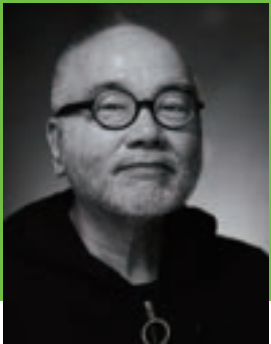
03

推動香港成為國際
文化交流中心

04

Cultivate artistic
talents to support
Hong Kong's
creative industry

培育藝術人才支援香港創意產業



聯合藝術總監
Co-Artistic Director
榮念曾 Danny Yung

華語地區實驗戲劇、錄像及裝置藝術先鋒人物。兩度獲得「香港藝術發展獎」，包括「2022傑出藝術貢獻獎」及「2015藝術家年獎(戲劇)」，榮獲「福岡亞洲文化獎——藝術文化獎」(2014)及「德國聯邦十字絲帶勳章」(2009)，並於聯合國教科文組織國際戲劇協會Music Theatre NOW 比賽中獲殊榮(2008)。

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五十年。以舞台上下為交流平台，廣邀來自不同地區、不同文化傳統的知名與新晉藝術家跨界創作。策劃、製作及導演的作品逾百部，曾赴亞洲及歐美四十多個城市演出及交流。創作以外，致力推動文化政策創新、文化機構發展、文化交流及創意教育。

A pioneer of experimental performance, video, and installation art in the Sinophone region. Yung is the recipient of the Hong Kong Arts Development Awards 2022 Outstanding Contribution in Arts and 2015 Artist of the Year (Drama), the Fukuoka Prize – Arts and Culture (2014), the Cross of the Order of Merit of the Federal Republic of Germany (2009), and the UNESCO Music Theatre NOW Award (2008).

For the past 50 years, he has been actively engaged in theatre, comics, film and video, as well as visual and installation art. Yung has contributed significantly to the provision of a platform for both acclaimed and emerging artists to explore and carry out cross-disciplinary and cross-cultural collaboration. As director, scriptwriter, producer and stage designer, Yung has created over 100 theatrical productions, which have widely toured to over 40 cities in North America, Europe, and Asia. On- and off-stage, Yung is an enthusiastic protagonist for innovation in cultural policy, cultural exchange, institutional development and creative education.



聯合藝術總監
Co-Artistic Director
胡恩威 Mathias Woo

跨界劇場及多媒體劇場先鋒，以強烈視覺影像建構劇場美學，作品主題涵蓋文學、歷史、時政、建築、宗教、哲學等。劇場作品逾七十齣，作品曾應邀於上海、北京、台北、新加坡、米蘭、柏林、波蘭等地上演。

2009年，胡氏策劃了香港首個以建築為題的「建築是藝術節」。2017起策劃「Z Innovation Lab 舞台創新實驗室」，發掘表演藝術與舞台嶄新科技的各種可能。

2025年憑《唔講得》獲「第九屆華語戲劇盛典最佳改編劇本」，此外，先後獲國際視覺藝術理事會「ICVA獎」、「第八屆全球未來教育設計大賽」、「KTK設計獎綜合設計類」(2024)、「台灣金點設計獎」(2023)、「德國紅點 - 品牌與傳達設計大獎」(2020)、「A'設計獎」(2019)、及「DFA亞洲最具影響力設計獎」等多個國際獎項。

A pioneer in cross-boundary and multimedia theatre. He is recognised for his portfolio of more than 70 original theatre works, which have been invited to cities around the globe and major Chinese cities. Woo's theatre works explore a wide range of subjects including literature, history, current political affairs, architecture, religion, and philosophy.

In 2009, Woo initiated and curated Architecture is Art Festival, the first of its kind themed on architecture in Hong Kong. Since 2017, Woo curated and designed the Z Innovation Lab that focused on integrating the latest stage technology and innovative ideas.

In 2025, Woo was honoured with the Chinese Theatre Award for Best Adapted Play for Left Unsaid. Over the years, Woo has received numerous international awards, including the ICVA Award from the International Council of Visual Arts, followed by the 8th Global Competition on Design for Future Education and the KTK Design Award (2024); the Taiwan Golden Pin Design Award (2023); A' Design Award; the Red Dot Award (2020); the DFA Design for Asia Awards.

前言 Foreword

董事會主席 劉千石, JP
By Lau Chin-shek, JP,
Chairperson of Board of Directors



進念·二十面體 2024 年劇季「**戲藝科曲 XATQ**」是中華傳統戲劇、戲曲和當代藝術科技的實驗融合，以中華文化之實戲曲 (Xiqu) 結合新紀元的藝術科技 (Arts Tech)，展現戲劇文化的美，實驗和實踐不同模式的說故事方法，在香港的劇場裡尋找中國戲曲的未來美學。

光影聲景中細味中華文化

劇季頭炮 ZdX 劇場「唱唸做打中國戲曲 ABC」的兩大製作，巧用藝術科技中的裝置、聲音、影像和燈光舞台效果的技術，介紹中國戲曲「唱、唸、做、打」的四大基本功，讓觀眾在劇場空間的沉浸式體驗裡，享受戲曲，學習中華文化。

《**戲曲金庸·笑傲江湖**》誌慶一代武俠小說大師金庸的百歲誕辰，胡恩威邀來多位本地及內地大師級與青年藝術家，當中更有國家級演員包辦編劇和戲曲導演，以京、崑、南音全新創作折子戲，揉合藝術科技，展示傳統表演藝術之美。期間特設精華導賞專場「唱、唸、做、打 — 戲傲江湖」，讓觀眾細味戲曲，細嚼金庸文字，學習中華文化，體驗光影聲景劇場。

Zuni Icosahedron's 2024 theatre season, "**XATQ**," is an experimental coalescence of traditional Chinese theatre, *Xiqu* (Chinese traditional opera), and Arts Tech. It combines the gems of Chinese culture, *xiqu*, with Arts Tech of the new era. It was to showcase the beauty of theatre, and to practise and experiment with different approaches to storytelling, and to explore the future of *xiqu* aesthetics in Hong Kong theatres.

Savouring Chinese Culture Through Visuals and Soundscapes

The season opened with two productions of ZdX Theatre - Chinese Opera ABC, which skilfully employed arts tech installations, sound, visuals, and lighting effects, to introduce the four basic skills of Chinese opera - *chang* (singing), *nian* (recitation and dialogue), *zuo* (acting with body movements), *da* (martial arts). Audiences can immerse themselves in theatre space, enjoying *xiqu* while learning about Chinese culture.

Jin Yong Xiqu Theatre – ***The Smiling, Proud Wanderer*** was a tribute to Jin Yong, the legendary martial arts novelist to celebrate his birth centenary. Mathias Woo had engaged renowned local and Chinese Mainland artists, including national-class performers and playwrights in the making, to put together original repertoire fusing *Jingju* (Peking opera), *Kunqu* (Kun opera), and *Naamyam* (Cantonese narrative singing), blending it with arts tech to present the beauty of traditional performing arts. Guided Performance - *The Smiling, Proud Wanderer Meets Xiqu* allows the audience to relish *xiqu*, delve into the literary world of Jin Yong, and experience Chinese culture and Arts Tech in the theatre.

榮念曾實驗戲曲《**武生開打**》解構武生表演中的武術身段，呈現憤怒、焦慮、困惑情緒，在兩部武生折子戲〈沉江〉、〈挑滑車〉中進行實驗，旨在將代代相傳的中國戲曲創新，與當代藝術、國際觀眾呼應共鳴，探索傳統不斷進化的樣貌。

跨世代跨文化的對話平台

榮念曾實驗劇場《**悲劇的誕生**》審視尼采與華格納的關係，猶如哲學和藝術戀愛；探索在信仰崩解以後，換來的又是什麼的誕生？榮氏繼承其極簡劇場設計「一桌二椅」的運用，借此建構跨意識、跨世代、跨文化的對話平台。

榮念曾並獲邀出席第34屆「國際表演藝術圖書館、博物館與資料館協會」國際研討會，於香港書展 2024「從香港閱讀世界：漫遊光影文字間」展覽展示《看不見的城市》，又往赴成渝國際戲劇雙城記應邀擔任國際藝術顧問。

Danny Yung Experimental *Xiqu* – ***Startup of Wusheng*** explores how *wusheng* moves express anger, anxiety and doubt by experimenting with two *wusheng* repertoire excerpts, *Drowning* and *The Outcast General*. Striving to innovate *xiqu* passed down for generations and resonate with a contemporary and international audience, it explores ever-evolving traditions from various viewpoints and social structures.

A Platform for Cross-Generational and Cross-Cultural Dialogues

Danny Yung Experimental Theatre ***The Birth of Tragedy*** probes into the relationship between Nietzsche and Wagner, which was like a love affair between philosophy and art. What was born out of the death of faith? Yung continues with his ultra-minimalist theatre design of One Table Two Chairs, creating a platform for dialogues across consciousness, generations, cultures.

Danny Yung was also invited to speak at the 34th Conference of the International Association of Libraries, Museums, Archives, and Documentation Centres of the Performing Arts (SIBMAS); his work *Invisible Cities* was showcased at the exhibition 'Reading the World: from Pages to Screens' of the Hong Kong Book Fair 2024. Yung also attended The Chengdu-Chongqing International Theatre Festival and was appointed to the role of International Cooperation Consultant.



與孫悟空勇闖書法元宇宙

書法是中華文化的靈魂。認識書法，就是認識中華文化的不二法門。進念「**賽馬會中華文化藝術科技劇場計劃 2024 — 書法**」結合兒童創意音樂劇場、藝術科技裝置現場沉浸體驗，和生動活潑的創意學習教材，讓大小朋友一起體驗書法的人文知識和美學。

兒童創意 Arts Tech Camp《**孫悟空大鬧書法元宇宙**》，帶領大小朋友跳出觀眾席，跟隨四位孫悟空，遊走勇闖四個書法體驗空間，以眼觀賞、耳聆聽、心分析和手互動，認識漢字、探索書法字體和了解文房四寶，親身體驗學習書寫書法。

多個社區工作坊以玩學同步的方式教授書法藝術，提升公眾和學界對於藝術的了解和興趣，榮幸邀得國際平面設計大師靳埭強、中國書法名家徐沛之參與主持。

「**中華文化玩+學**」學習教材，以漫畫形式，從工具、文字結構等四大範疇講解書法知識；學習網由徐沛之聲影示範，講解書法實踐竅門；網站的書法正念練習，鼓勵老師、家長，與孩子一同體驗。

實習生計劃為有志從事藝術科技和舞台製作的學生提供專業培訓，深入學習活動策劃、藝術推廣、多媒體製作等，並於專業劇場中實踐所學，培養創意及領導才能。

Journeying through Calligraphy Metaverse with the Monkey Kings

Calligraphy embodies the soul of Chinese culture. Learning about calligraphy is the only entrance to Chinese culture. Zuni ran **Jockey Club Learning Chinese Culture through Arts Tech Theatre Programme 2024 — Calligraphy** that combined creative musical theatre for children and live immersive installation using arts tech with the Chinese Culture: Learn & Play educational kit, for both adults and kids to experience the knowledge and aesthetics of Chinese calligraphy.

LEARN & PLAY Arts Tech Theatre ***The Monkey King: Havoc in Calligraphy Metaverse***. Four Chinese calligraphy-themed sound and image experiential Art-Tech spaces were set up in the Yuen Long Theatre. Audiences broke the confines of their seats and followed the four Monkey Kings as their disciples to explore the nook and cranny of the four calligraphy experiential spaces. They learned to observe with their eyes, listen with their ears, analyse with their heart, and interact with their hands, while learning the Chinese characters, experiencing different scripts, and understanding the four treasures of the study. The audience could savour the journey of calligraphy themselves.

Calligraphy was taught in several community workshops through, LEARN & PLAY, the interactive approach to enhance the public's and the educators' understanding of the art. We are glad to have Dr. Kan Tai-keung SBS, BBS, AGI, the world-renowned artist and designer as well as Dr Chui Pui-chee, the calligraphy master to take part and co-host.

The Chinese Culture Learn & Play Learning Kit uses comics to examine calligraphy across four aspects, including tools, Chinese character structure, etc. The Learning website features audio-visual demonstrations by Dr. Chui who offers tips on calligraphy practices. The website's calligraphy mindfulness exercises encourage teachers and parents to experience it together with children.

The internship programme provides professional training for students interested in arts tech and stage production, offering in-depth learning in programming, arts promotion, multimedia production, and many more. Interns practise their skills in professional theatre settings, fostering creativity and leadership.

實驗創作多元化優秀戲劇

劇季的壓軸是廣東話黑色話劇《**唔講得**》，改編自上海話劇藝術中心藝術總監喻榮軍原著舞台劇《不可說》，由香港電影金像獎影后葉童、資深演員黃德斌首次攜手合作領銜主演。胡恩威把5.5G網絡首次引入劇場演出，為觀眾提供嶄新的無縫連接藝術科技劇場體驗，營造羅生門式的迷局，從現實中找尋荒誕，從荒誕中探尋生活的本質，思索生活的本質、命運的無常，以及世人的孤獨。

今年應邀外訪巡演的劇作，計有往南京的《**宮祭**》和深圳的《**笑傲江湖**》和河內的《**武生開打**》（再名：《**諸神會：將軍之死**》），並到新加坡與南洋藝術學院進行交流。

進念將繼續實驗創作多元化優秀戲劇，保持與國際交流，以戲劇的力量推動中華文化、促進年輕人健康身心發展，邁向共同建構知性公民社會及文化藝術的多元性。

Diversified Experimentation of Theatre Works

A Cantonese dark drama ***Left Unsaid*** made the season's highlight, adapted from the original play Beyond Words by Nick Yu Rong-Jun, director of Shanghai Dramatic Arts Centre. It stars Hong Kong Film Awards Best Actress Cecilia Yip and veteran actor Kenny Wong, marking their first collaboration. Mathias Woo brought 5.5G networking technology into theatre for the first time, providing audiences with a seamless arts tech theatre experience. Mystery told in the style of Rashomon, it seeks the absurd in reality and looks for life amidst absurdity while pondering on the nature of life, the evanescence of fate, and human loneliness.

In the same year, the team also brought works to tour abroad, including ***A Tale of the Forbidden City*** in Nanjing, ***The Smiling, Proud Wanderer*** in Shenzhen, and ***Startup of Wusheng*** in Hanoi (also known as ***Meeting of Gods – Death of Generals***), along with an exchange programme with the Nanyang Academy of Fine Arts in Singapore.

Zuni will continue to experiment with theatre works and diversify experimentation, carry on international exchanges, and promote Chinese culture by the power of theatre, empower youth in their mental and physical development, and work towards building an intellectual civil society and the diversity of arts and culture.



Season 2024-25 劇季

XATQ | 戲藝科曲



上海香港藝科戲劇實驗室
廣東話黑色話劇
Shanghai x Hong Kong
Experimental Arts Tech Theatre -
A Cantonese dark drama

唔講得 (不可說) Left Unsaid

- 榮獲第九屆華語戲劇盛典最佳改編劇本
- 提名 2025 壹戲劇大賞年度最佳女星 (葉童)、年度最佳創新劇目獎的
- Garnered The Chinese Theatre Award for Best Adapted Play
- Nominated for Best Actress (Cecilia Yip) and Best Innovative Play at the 2025 One Drama Awards

戲處理得很有節奏，洗練又豐富。
演員很有創造力，配樂、多媒體恰
到好處。好看。

——榮廣潤教授
前上海戲劇學院院長

A great sense of rhythm throughout
the play, which is laconic yet rich. The
performers are very creative, and the
music and multimedia elements are
perfect. What a pleasure to watch.

—— Professor Rong Guang-run
Former President, Shanghai Theatre Academy

體驗實時手機畫面與舞台
「神同步」演出，清楚欣賞
演員們精湛演技，享受沉
浸式劇場體驗，開啟舞台劇
的未來式。

——《華僑報》

To experience real-time
synchronisation between
your mobile screen and
the live stage performance
while enjoying a clear view
of the actors' superb acting
and immersing yourself in a
theatrical experience like never
before — that has ushered in
the future of stage plays.

—— **Vakio Daily**

2024.11.14-17

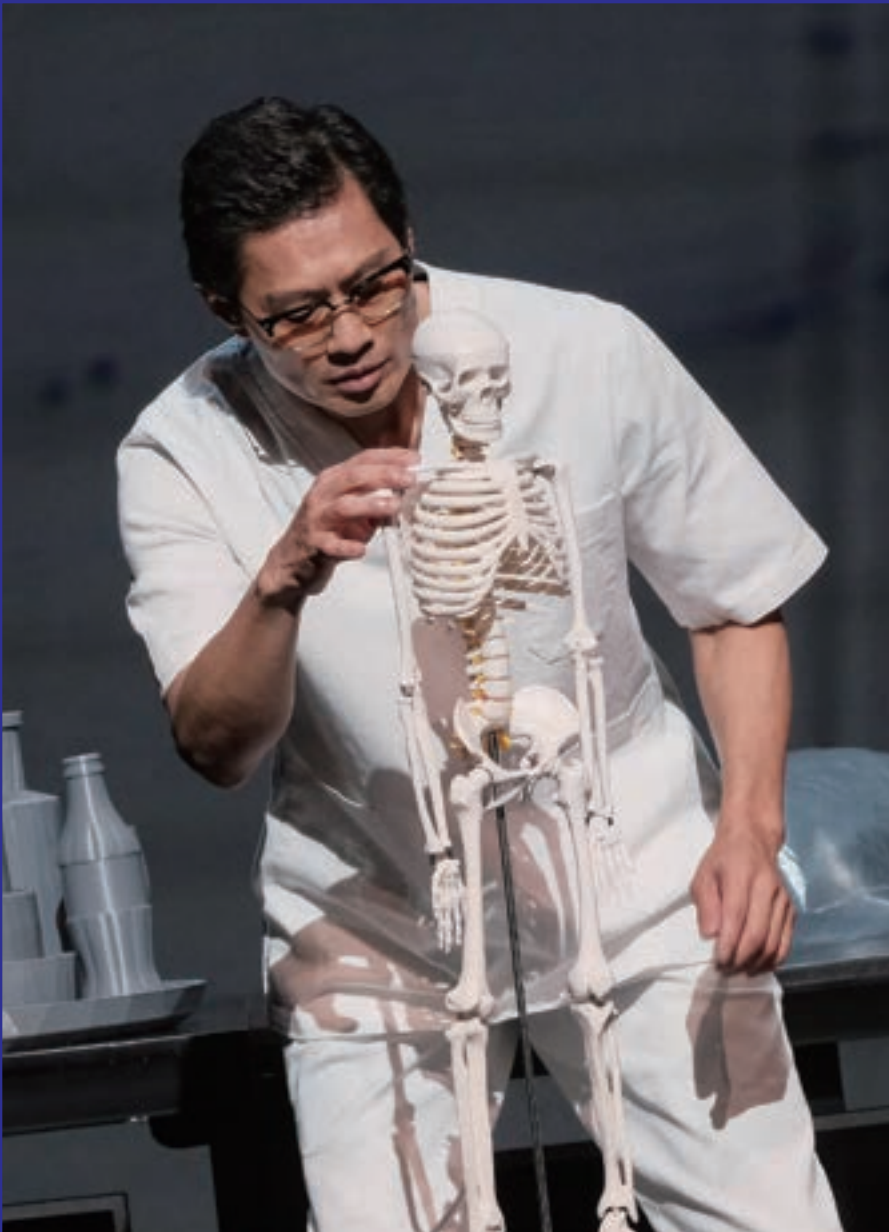
香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre

原著編劇：喻榮軍
美術顧問及造型設計：奚仲文
監製：陳善之
導演及改編：胡恩威
領銜主演：葉童、黃德斌、楊永德
音樂演出、演員：李俊樂
音樂總監：陳浩峰、于逸堯
舞台及多媒體設計：胡恩威

Original Playwright: Nick Yu Rong-jun
Art Direction & Styling: Yee Chung-man
Producer: Joseph Chan
Director, Adaptation: Mathias Woo
Lead Performers: Cecilia Yip,
Kenny Wong, David Yeung
Music Performance, Performer:
Gordon Lee
Music Directors:
Cedric Chan, Yu Yat-yiu
Stage & Multimedia design:
Mathias Woo

改編自上海話劇藝術中心藝術總監
喻榮軍原著舞台劇《不可說》
Adapted from the original play
Beyond Words by Nick Yu Rong-jun,
Artistic Director of Shanghai Dramatic
Arts Centre

上海香港藝科戲劇實驗室項目
Shanghai x Hong Kong Experimental
Arts Tech Theatre



演員一流！故事寫得迷離，高潮起伏，一路想追看下去，導演應記一功，太好看了！

——馮寶寶
知名女演員

First-class performers! The mystifying story with peaks and twists keeps you hooked. Applause should go to the director! Fascinating!

——Fung Bo-bo
Veteran Actress

好細緻地欣賞到演員的表現，加倍戲劇的效果。好看！

——陳敢權
香港話劇團前任藝術總監，現任桂冠導演、戲劇藝術家

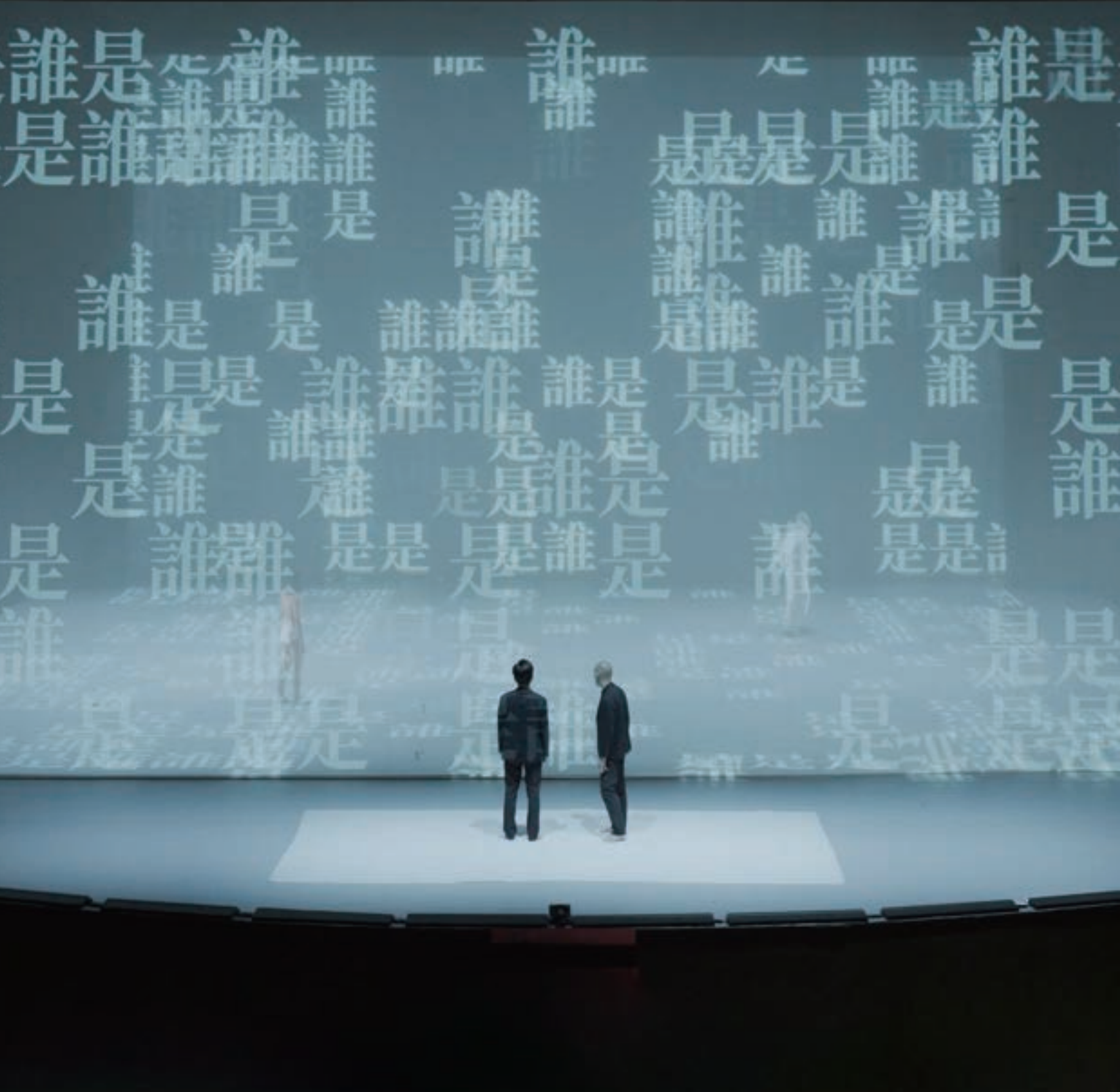
I can watch the actors' performances up close, doubling the dramatic effect. Fabulous!

——Anthony Chan
Former Artistic Director and current Director Laureate of the Hong Kong Repertory Theatre, Theatre Artist



榮念曾實驗劇場
Danny Yung Experimental Theatre

悲劇的誕生 The Birth of Tragedy



對現代社會的一個哲學命題的探討。而觀眾走出劇場之後，常常會陷入長時間的沉思。這是當下消費娛樂的劇場文化所缺乏的，也恰恰正是榮氏所追求的。

——《南方都市報》

It explores a philosophical question about modern society. The moment the audience steps out of the theatre, they often find themselves preoccupied with contemplation. This kind of depth is often missing in today's entertainment-focused theatre. And that is exactly what Yung's been seeking.

—— *Southern Metropolis Daily*

——林漢堅
資深策展人
環境藝術館 MOST 主理人

Questioning the institutions of art; questioning facets of life. The essence and spirit of Chinese and Western philosophy are seeping in through the process of questioning.

—— **Andrew Lam**
Veteran curator
Director of Museum of Site (MOST)

一個如此當下、貼近社會及具啟發性的演出。舞台的美學與演員表演圓融一致。

——鍾小梅
香港中文大學藝術行政主任及邵逸夫堂經理

Such an awe-inspiring performance, apropos of society, was so full of life. The performers' actions fuse perfectly with the aesthetics of the stage.

—— **Ribble Chung**
Arts Administrator / Manager,
Sir Run Run Shaw Hall,
The Chinese University of Hong Kong



2024.7.19-20
香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre

藝術總監、導演及設計：榮念曾
特邀演員：康博能（臺中）、劉曉義（新加坡）、呂廷安（南京）、松島誠（東京）
演員：蔡雨田、竺謬民、江清蓉
音樂：許敖山
Artistic Director, Director & Designer: Danny Yung
Guest Performers: Kang Bo-neng (Taichung), Liu Xiao-yi (Singapore), Lyu Ting-an (Nanjing), Makoto Matsushima (Tokyo)
Performers: Martin Choy, Chuk Yin-man, Ellen Kong
Music: Steve Hui (aka Nerve)

劇場允許假想也刺穿假想

《悲劇的誕生》創作筆記

聯合藝術總監 榮念曾

在積極中發現自己

我們絕對不是悲劇，我們也不相信悲劇，因為我們仍在劇場中翻滾，劇場保護我們繼續保持獨立思考冷靜觀察。雖然偶爾對舞台外的世界感到悲觀，但我們仍然保持積極，因為只有在積極中，我們才能發現自己，並評論人世間的各種現象，包括悲劇，也包括一切「源頭」，包括「悲劇的誕生」。

探索自己和非我的關係

尼采是個率性飄忽的人。如果把他放在西方神話的奧林匹克山上，他肯定會選擇當那位搗蛋的酒神。他是個努力進行辯證思考的哲學家，因此他可以跳躍地愛恨交織地直批音樂家華格納。《悲劇的誕生》啟發我們思考哲學與音樂，以及分析二者之間的關係及差異。它也讓我們認識到西方文明文藝復興之後的情意結。

我們這個創作團隊來自香港，我們透過探索劇場的故事和歷史去發現自己和非我的關係。中國的劇場裝置「一桌兩椅」，以及中國文字結構的特點，為我們對西方神話的想像提供了啟發。我們想像兩位坐在一桌二椅兩邊的是尼采和華格納，不太可能吧，因為華格納應該是一個坐不定的人。我們也想像坐在一桌二椅兩側的可能是太陽神和酒神，也不太可能吧，因為酒神也是一位不按理出牌的神。也因為這樣，有了缺席，我們就有了故事。

劇場的力量是真實的

我們與香港文化中心大劇院有多次的創作互動。它的歷史、空間、前台後台轉台、觀眾席和出入口、以及橫樑等等，都曾經是我們創作內容的一部分。我們可以把它想像成希臘的奧林匹克山，或是明朝的書房都可以。

劇场的魅力在於它允許假想，然後刺穿假想，回歸現實，回到根本。這樣的轉變本來就是創作內容的一部分。我們沒有沉溺其中，也沒有迷戀。因為魔術本來就是假的，舞台過眼雲煙本來就是虛的。但我們相信劇場的力量是真實的，就如我們相信自己一樣。





2024.12.13 - 2025.6.30

亞洲設計脈沖展，由香港設計中心舉辦，展出榮念曾實驗劇場《悲劇的誕生》的海報系列。

The design exhibition Design Pulse Asia, organised by the Hong Kong Design Centre, features the poster series for Danny Yung Experimental Theatre *The Birth of Tragedy*.

海報設計：李根在 Poster Design: Lee Ken-tsai



Theatre's power to inspire, to empower the imaginary

Creative Notes for *The Birth of Tragedy*

By Danny Yung, Co-Artistic Director

Discovering Ourselves Through Positivity

'Tragedy' doesn't in the least describe us. We do not believe in tragedy. Simply for the fact that we are still roiling the theatres where give us shelters that allow us to continue to observe and think independently. Despite the pessimism we experienced from time to time when we left theatres, we always remain positive because only in positivity we seek ourselves – the self that critiques the multitudinous phenomena of the world, including the notion of tragedy, the root of everything, and the "birth of tragedy".

Exploring the Relationship Between Self and the "Non-Self"

Nietzsche, being a man of his own, is cheeky and capricious. If he were put on Mount Olympus, the abode of the gods in Greek mythology, he would definitely choose to be the mischievous Dionysus. Playful as he may be, Nietzsche was a philosopher who spared no effort in dialectical thinking. That is the reason why he could criticise Wagner, the musician, with a passion of love and hatred interwoven into the fabric of his ideas. *The Birth of Tragedy* inspires us to think about philosophy and music, and to analyse the relationship and differences between the two. It also enlightens us on the complex and dilemma in which Western civilisations had found themselves caught after the Renaissance.

Our creative team is from Hong Kong. Through stories and the history of theatre, we explore our relationship with the non-self. One table and two chairs, the basic stage setting of traditional Chinese theatre, and the nature and structure of Chinese characters give us inspiration for us to imagine Western mythology. Let us imagine – at the two ends of the table sit Nietzsche and Wagner, each on one chair, though that is very unlikely, as Wagner certainly cannot sit still. Or let us imagine by the table finding Apollo and Dionysus sitting against each other. That, likewise, seems quite impossible, as Dionysus doesn't play by the rules. And that is why, with non-appearance, we have stories.

The Power of theatre Is Real

We used the Grand Theatre of the Hong Kong Cultural Centre time and time again. Its history, its space, its foyer, its backstage, its revolving stage, the auditorium, exits and entrances, and the flying bars were all part of our creative works. Think of it as Mount Olympus in Greece or a study in the Ming Dynasty.

The allure of the theatre comes from its power to inspire, to empower the imaginary. Once that veil of imagination got lifted, we return to reality, back to the beginning. Such transformation inherently makes part of the creation. We don't wallow in it, neither are we obsessed. It is because magic is unreal, and theatre, given its evanescent form, is always a world of make-believe. Nevertheless, we believe that the power of theatre is real as truly as we believe in ourselves.





ZdX Theatre

「唱唸做打」中國戲曲 ABC

Chinese Opera ABC



此項目由香港特別行政區政府「藝術科技資助先導計劃」資助
This project is funded under the Arts Technology Funding Pilot Scheme
by the Government of the Hong Kong Special Administrative Region

- 第八屆全球未來教育設計競賽（企業賽道）二等獎
- ICVA 國際視覺藝術理事會獎頒發優異獎
- KTK 設計獎（綜合設計類）優異獎
- Second Prize in the 8th Global Competition on Design for Future Education (Enterprise Track)
- Merit Award from the International Council of Visual Arts
- Nominating Award (Integrated Design) at the KTK Design Award Worldwide Chinese Design Competition

戲曲指導 / 顧問：

柯 軍
國家一級演員、崑曲省級代表性傳承人（崑曲項目）

孔愛萍
國家一級演員、
國家級非物質文化遺產代表性傳承人（崑曲項目）

周 龍
國家一級演員、
北京市非物質文化遺產代表性傳承人（戲曲項目）

藝術總監、策劃、Arts Tech 裝置：**胡恩威**
Arts Tech 藝科顧問：**鐵鐘教授**
演出及藝術顧問：**江蘇省演藝集團崑劇院**
Arts Tech 藝術科技伙伴：
上海市虛擬環境下的文藝創作重點實驗室
學術伙伴：**上海戲劇學院創意學院、新加坡藝術大學**
技術伙伴：**盛邦興業有限公司、Cordex Intelligence Limited、d&b audiotechnik、Votion Studios**

Xiqu Advisors

Ke Jun (Kunqu)
National Class One Performer
Representative inheritor of Kunqu

Kong Ai-ping (Kunqu)
National Class One Performer
Representative inheritor of Kunqu

Zhou Long (Xiqu)
National Class One Performer
Representative inheritor of Xiqu

Artistic Director, Curator: **Mathias Woo**
Arts Tech Advisor: **Prof. Tie Zhong**
Performance & Artistic Consultant :
Jiangsu Performing Arts Group Kunqu Opera House
Arts Tech Partners: **Shanghai Key Laboratory, The University of the Arts Singapore**
Academic Partners:
Shanghai Theatre Academy, College of Creative Studies
Technical Partners: **C'est Bon Projects Corporation Limited, Cordex Intelligence Limited, d&b audiotechnik, Votion Studios**





孔愛萍是國家一級演員，工閨門旦，技藝上無懈可擊，成功將演出推至高潮。

——《明報》

Kong Ai-ping, as a National Class One Performer specialising in *guimendan* (high-born female role) with her impeccable skills, successfully brought the performance to its climax.

—— **Ming Pao**

以嫺熟而節制的藝術科技手段，把金庸小說「唱唸做打」成京崑折子戲，加頂流戲曲表演家行雲流水、聲情並茂的演繹，配以素淨雅緻且富有質感的舞台，最大化金庸作品風起雲湧的江湖靈魂。

—— **南島**
《南方都市報》深圳文化負責人

With masterful yet restrained use of art tech, Jin Yong's novel has been sung, recited, acted and martial-acted into a *Jing* and *Kun* opera. Combined with top-class opera performers' effortless and expressive delivery, the souls of Jin Yong's heroes, filled with turbulence and drama, are intensified on the simple, elegant, and textured stage."

—— **Nandao**
Lead of Shenzhen Culture, Southern Metropolis Daily

2024.5.17-6.9
香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre

2024.12.6-8
深圳坪山大劇院「黑盒子」小劇場
Pingshan Theatre
"Black Box" Theatre

贊助：香港特別行政區政府
駐粵經濟貿易辦事處
Sponsored by the Hong Kong
Economic and Trade Office in
Guangdong of the HKSAR

本劇改編自金庸小說《笑傲江湖》
Adapted from Jin Yong's novel
The Smiling, Proud Wanderer

明河社授權演出
With authorisation from
Ming Ho Publications

戲曲金庸・笑傲江湖

Jin Yong Xiqu Theatre

—— The Smiling, Proud Wanderer

〈東方不敗〉

(崑劇・生變旦)

Dongfang Bubai

(Kunqu · Sheng Dan)

導演、Arts Tech 裝置：胡恩威
戲曲導演、演出：孔愛萍 | 編劇：張婧婧
畫外音：趙于濤
Director, Arts Tech Installation: Mathias Woo
Xiqu Director, Performer: Kong Ai-ping
Scriptwriter: Zhang Jing-jing
Voice Acting: Zhao Yu-tao

東方不敗造型、唱藝、造手及感情之傳達佳，引人入勝。

—— **錢秀蓮**
編舞家、錢秀蓮舞蹈團總監

Dongfang Bubai's styling, vocal artistry, gestures, and emotional expression were splendid and enchanting.

—— **Miranda Chin**
Choreographer and Director of
Miranda Chin Dance Company

全新的金庸武俠表現形式
將給觀眾帶去一場又一場
視聽盛宴。

——《亞洲周刊》

Audiovisual feasts were
brought to the audience via a
brand-new representation of
Jin Yong's martial arts world
time and time again.

—— **Yazhou Zhoukan**

表演者嫻熟的技藝在嶄新的聲影設計加持下更顯精湛。藝術科技元素令人嘆為觀止，賦予故事生命力。

—— **Joanna Mansbridge 教授**
香港中文大學副教授

The skilled technique of the performers is enhanced by a state-of-the-art sound and image design. The arts tech elements are awe-inspiring and really bring the story to life.

—— **Professor Joanna Mansbridge**
Associate Professor,
The Chinese University of Hong Kong



〈獨孤九劍〉
(戲曲・武生)

**Nine Swords
of Dugu**
(Xiqu · Wusheng)

導演、Arts Tech 裝置：胡恩威
戲曲導演：周龍 | 編劇：周龍、張莘嘉
演出：任家樂

Director, Arts Tech Installation: Mathias Woo
Xiqu Director, Percussion (recording),
Voice Acting: Zhou Long
Scriptwriters: Zhou Long, Zhang Xin-jia
Performer: Ren Jia-le

〈令狐冲夜奔〉
(崑劇・武生 老生)

**Linghu Chong:
Flee by Night**
(Kunqu · Wusheng Laosheng)

導演、Arts Tech 裝置：胡恩威
戲曲導演：柯軍 | 編劇：于莎雯
演出：柯軍 (聲影)、楊陽

Director, Arts Tech Installation: Mathias Woo
Xiqu Director: Ke Jun
Scriptwriter: Yu Sha-wen
Performers: Ke Jun (audio-visual), Yang Yang

進念一直很擅長用傳統的東西以新的方式去表現出來，但又不失傳統的味道。再加上金庸 — 我們熟悉的主題，是個很好的體驗，是個很好的嘗試。而且很難得，大師們可以接受新事物、新的 arts tech，讓香港觀眾有新的體驗。因為在香港很少見到有這形式的表演，有傳統又有新的藝術科技。

—— **楊立門**
前香港特區政府發展局及民政事務局常任秘書

Zuni is always adept at innovating within tradition while preserving the quintessence of tradition. Featuring a theme we know like Jin Yong made for a wonderful experience and a successful attempt. What made it more special was the rare openness of the masters to embrace unconventionality and arts tech. The audience got a fresh experience. It's uncommon to see a performance like this, with traditions so seamlessly blended with arts tech.

—— **Raymond Young**
Former Permanent Secretary for Development and Permanent Secretary for Home Affairs





這次跨界合作碰撞而來的火花，在理解「傳承」與「創新」的關係把握上，給予有益的啟示。

——《文匯報》

The dynamism born out of this cross-disciplinary collaboration has offered valuable insights into balancing 'inheritance' and 'innovation'.

—— Wen Wei Po

〈笑傲江湖曲〉 (崑劇・生旦)

The Song of The Smiling, Proud Wanderer (Kunqu · Sheng Dan)

導演、Arts Tech 裝置：胡恩威
戲曲導演：孔愛萍 | 編劇：張婧婧

演出：宋博凡、賀欣悅
古琴(錄音)：陳石明 | 笛、簫(錄音)：鄭丞泰

Director, Arts Tech Installation: Mathias Woo
Xiqu Director: Kong Aiping
Scriptwriter: Zhang Jing-jing

Performer: Song Bo-fan, He Xin-yue
Guqin (recording): Chan Shek-ming
Dizi/Dongxiao (recording): Cheng Shing-tai

〈說唱笑傲江湖〉 (南音)

Read Sing The Smiling, Proud Wanderer (Naamyam)

導演、Arts Tech 裝置：胡恩威
南音創作／演出：楊健平 @ 伍人粵 band

Director, Arts Tech Installation: Mathias Woo
Naamyam Writing / Performer:
Yeung Kin-ping@TroVessional

很欣賞它的戲曲是重新編寫的，和畫面製造一種很大的反差，一個很新、很前衛的視覺，加入一個傳統的戲曲。對我來說有很大啟發性。

—— 陳少琪

音樂人及創作人

I appreciate how its xiqu elements were entirely rewritten, creating a striking contrast with the visuals and offering such a new and avant-garde perspective fused with Chinese traditional opera. To me it was inspirational.

—— Keith Chan

Musician and Songwriter



南音名家楊健平，聲線雄渾，眼神凌厲，將故事說得引人入勝。

—— 張諾

專欄作家

Yeung Kin-ping, the naamyam artist with his deep voice and piercing gaze, told such a gripping story.

—— Zhang Nuo

Columnist

舞台上的視聽和肢體動作
是榮氏的傳達訊息工具，
思索當代環境的生存狀態，
乃此劇的最終實驗目的。

—— 《大公報》

Visuals, sound/music and
physical movements on stage
constitute Yung's messaging
tools. To ponder over survival
in modern times is the ultimate
purpose of experimenting
(xiqu).

—— Ta Kung Pao

榮念曾實驗戲曲
Danny Yung Experimental Xiqu

武生開打
Startup of
Wusheng

2024.6.14-15
香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre

藝術總監、導演及設計：榮念曾
戲曲指導／顧問：柯軍、周龍
當代表演藝術家：
松島誠（東京）、劉曉義（新加坡）
新生代武生、演員：
楊陽、任家樂、蔡雨田
傳統／創新民族技藝（雜技）：
康博能（臺中）
音樂：許敖山

Artistic Director, Director & Designer:
Danny Yung
Xiqu Advisors / Consultants:
Ke Jun, Zhou Long
Contemporary Performing Artists:
Makoto Matsushima (Tokyo),
Liu Xiao-yi (Singapore)
Young Wusheng / Performers:
Yang Yang, Ren Jia-le, Martin Choy
Traditional / Innovative Folk Arts
(Acrobatics): Kang Bo-neng (Taichung)
Music: Steve Hui (aka Nerve)

從藝術家角度思考歷史人物如何評估
自己一生的成就……透過藝術家去戲
曲化的身體，呈現藝術家對當代劇場
藝術的思考。

—— 陳國慧

國際演藝評論家協會（香港分會）總經理

To look at how men in history evaluate
one's lifetime achievements from an
artist's point of view...(Yung's work) speaks
through artists' de-conventionalised body
movements and offers glimpses of their
reflections on contemporary theatrical arts.

—— Bernice Chan

General Manager of IATC (Hong Kong)



榮念曾實驗劇場
Danny Yung Experimental Theatre

諸神會：將軍之死（越南）
Meeting of Gods –
Death of Generals (Vietnam)

2024.12.18
越南河內歌劇院大劇院
Grand Theatre,
Hanoi Opera House

贊助：
香港駐新加坡經濟貿易辦事處
Sponsored by Hong Kong Economic
and Trade Office in Singapore

藝術總監、導演及設計：
榮念曾
戲曲指導／顧問：周龍
音樂／聲音設計：許敖山
當代表演藝術家：松島誠（東京）、
劉曉義（新加坡）
新生代武生：任家樂
演員：Rady Nget（金邊）、
康博能（臺中）、蔡雨田
現場敲擊：李立特

Artistic Director, Director & Designer:
Danny Yung
Xiqu Advisor / Consultant:
Zhou Long
Music / Sound Design:
Steve Hui (aka Nerve)
Contemporary Performing Artists:
Makoto Matsushima (Tokyo),
Liu Xiao-yi (Singapore)
Young Wusheng: Ren Jia-le
Performers: Rady Nget (Phnom Penh),
Kang Bo-neng (Taichung), Martin Choy
Percussionist Performer: Li Lite



手機時代傳統藝術的傳承演化

訪問摘錄

聯合藝術總監 胡恩威

表演藝術基本功

戲曲裡面的每個演員都有「真功夫」，就好像武林高手一樣。基本功要好，才可以當一個高手吧。戲曲是最好的表演藝術訓練。學了戲曲，可以當舞台劇演員、可以演電影電視，因為戲曲就是一門整體的表演藝術——唱、唸、做、打，不像西方把表演藝術分拆開歌劇、芭蕾舞、話劇等等。

在高科技高消費的社會，很多時候基本功變得不重要，買回來就行了。年輕人願不願意花時間去練基本功，藝術發展、戲曲正面臨這樣的一個狀態和傳承問題。

藝術科技帶來東方美學創新

進念今年的劇季主題是「戲藝科曲」，就是戲曲與科技的關係、藝術與科技的結合，劇場本來就是跟科技有關的。戲曲的發展一直都跟科技有關。戲曲的服裝，是那個年代的一種技術、特效，水袖和武生穿的服裝都把演員在舞台上變大。所以我們也從服裝開始，配合戲曲的演出、布料和影像來做一些創新。

崑曲，最好聽的就是原音。我們用聲景技術 (Soundscape) 呈現戲曲的一種新的音樂美感，不僅把聲音變大，也把感染力變大，同時調到原音的感覺，讓你感覺音樂。

藝術科技是創作者的基本功。了解西方的技術，為東方美學帶來創新，這是互動。進念做很多藝術科技實驗的一個目的，就是培養好的技術人員，跟藝術有一個新的交流。

戲曲美學與藝術教育

手機改變了我們跟藝術的關係，就是不停要互動。大家都待不住，很難安靜下來看一個戲。所以，傳統藝文類劇場的觀眾會流失得很快。

培養觀眾較理想的角度，就是給三到六歲的兒童引進美學教育。除了西方的那一套，中國傳統戲曲其實有很多好玩的東西。戲曲不是短視頻，它包含很多視覺、聽覺的符號，還有文學的美感。道具簡單如「一桌兩椅」，但看的時候一定要思考。

作為一個藝術家，我實驗如何把科技帶進劇場，建立兒童跟劇場的關係、跟空間的感覺，一個二維化手機不能代替的體驗。其實，劇場空間，可以發展成一個體驗性類型的教學形式。





ZdX Theatre 「唱、唸、做、打」中國戲曲 ABC 展覽
5月至6月上旬期間於香港文化中心4樓展出。藝術裝置以傳統竹棚和鋁架為基礎，結構設計結合LED燈光裝置，傳統元素以創新形式展現。觀眾彷彿穿梭於解碼戲曲的隧道。

ZdX Theatre Chinese Opera ABC Exhibition
On display at the Studio Theatre Foyer, Hong Kong Cultural Centre from May to early June. The art installation combines traditional bamboo scaffolding and modern aluminum frames with LED lighting. It reimagines traditional elements in a contemporary form that invites audiences to immerse themselves in a tunnel-like space to explore the essence of xiqu.

Traditional Arts In The Mobile Era – Its Inheritance and Evolution

Interview Excerpts

Mathias Woo, Co-Artistic Director

The Basics of Performing Arts

Every performer in *Xiqu* (Chinese traditional opera) shows “real skills,” much like martial arts masters. One must have a solid foundation in the basics to become a master. *Xiqu* provides the best training for performing arts. Mastering the basics of performing arts can lead to a career in performing on stage, film, or television. As *xiqu* is a comprehensive art form that integrates singing, recitation, acting/body movements, and martial arts, unlike the Western approach, which separates performing arts into opera, ballet, and drama, among others.

In a high-tech society of high consumption, the significance of the basic skills often weakens, since everything could be bought. Whether younger generations are willing to invest time in honing these basic skills poses a challenge to the development of arts and *xiqu*.

Arts Tech brings innovations to Eastern Aesthetics

The theme for this year’s Zuni theatre season is “XATQ,” which tries to explore the relationship between *xiqu* and technology, as well as the integration of art and tech. The development of theatre is inseparable from technology. The costumes in *xiqu*, for instance, embodies the technique and effect of the old time. The water sleeves and the *wusheng* (martial male) outfit amplify the performers’ presence on stage. We, therefore, also start with costumes, combining them with *xiqu* performances, and innovate the interactive use of fabric and images.

Kunqu (Kun Opera) gives its best presentation through sound. We use Soundscape as the technology to capture the quality of sound for *xiqu* — not only to amplify sounds but also to enhance its emotional impact while preserving the authenticity of the original tone and tune, allowing the audience to feel the music.

Arts tech underlies creators’ works. Understanding Western technology brings innovation to Eastern aesthetics. And that is a form of interaction. One of Zuni’s missions in experimenting arts tech is to cultivate talents/technicians to foster new exchanges between art and technology.

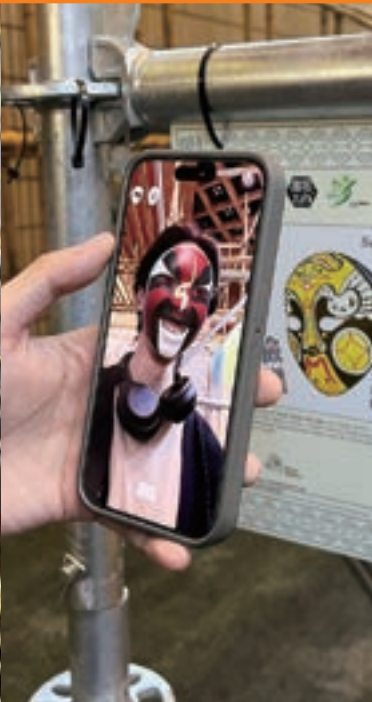
The Aesthetics of Xiqu and Arts Education

Mobile phones, which create a constant demand for interaction, have changed our relationship with the arts. It becomes hard for most people to stay still and watch a performance in silence. As a result, audiences for traditional theatre will soon dwindle.

To introduce aesthetic education to children aged three to six might be a better way to grow audiences. Besides Western methods, *xiqu*, traditional Chinese opera, in fact contains so much fun. *Xiqu*, unlike short reels, includes many audio and visual symbols, as well as literary aesthetics. Even props as simple as “one table and two chairs” require the audience to keep their minds engaged and they must think.

As an artist, I experiment with ways to bring technology into theatre. That is to help children build their relationship with theatre and space. It is an experience that two-dimensional screens cannot substitute. Theatre space can evolve into various kinds of experimental forms of education.





精華導賞專場
Guided Performance

唱、唸、做、打 ——戲傲江湖 The Smiling, Proud Wanderer Meets Xiqu

演出：任家樂、翁煒桐 | 聲演：楊健平
Performers: Ren Jia-le, Zachary Pink Yung
Vocal (Recording): Yeung Kin-ping



100%
認同活動
Agreed that
the activity

98%
認同活動
Agreed that
the activity

95%
認同活動
Agreed that
the activity

90%
認同活動
Agreed that
the activity

98%
認同活動
Agreed that
the activity

95%
認同活動
Agreed that
the activity

提高學生
對中國戲曲的認識
Enhanced students'
understanding of xiqu.

激發學生對
中華傳統文化的興趣
Piqued students'
interest in traditional
Chinese culture.

針對小學人文科
為學生提供體驗式
學習經驗
Provided experiential
learning opportunities
aligned with the primary
humanities curriculum.

增進學生對科技
在藝術中應用的認識
Helped students
understand the
application of
technology in arts.

增加學生對
參與類似活動的興趣
Sparked students'
interest in participating
in similar events.

可以與學生作
延伸討論
Facilitated extended
discussions with
students.

數據來源：
精華導賞專場
- 50.8% 回應率
(1,174 回應)
Source:
Guided Performance
- 50.8% response rate
(1,174 responses)

我能看到傳統和現代如何結合，把傳統中好的
元素，透過今日生活上的形式(展現)，達到一
個好好的承傳。

—— 郭豪昌

戲曲劇評人
香港聖公會何明華會督中學助理校長

I could see how tradition and modernity were
integrated, presenting valuable aspects of tradition
through contemporary forms of expression, achieving
cultural inheritance.

—— Kwok Ho-cheong

Xiqu Critic and
Assistant Principal of HKSJK Bishop Hall Secondary School



Calligraphy



特邀策劃人、藝術顧問
Special Guest Curator, Artistic Consultant
靳埭強博士, SBS, BBS
Dr. Kan Tai-keung, SBS, BBS

- 汕頭大學長江藝術與設計學院榮譽院長
- 北京中央美術學院、清華大學客座教授
- 鄭州美術學院名譽教授
- Honorary Dean of the Cheung Kong School of Art and Design, Shantou University
- Guest Professor of Central Institute of Fine Arts in Beijing and Guest Professor at Tsinghua University in Beijing
- Emeritus Professor at Zhengzhou Academy of Fine Arts



書法顧問
Calligraphy Consultant
徐沛之博士 Dr. Chui Pui-chee

- 中國美術學院書法系博士
- 甲子書學會執行委員(學術)
- 中國美術學院現代書法研究中心研究員
- Obtained Doctoral Degree at the Department of Chinese Calligraphy of China Academy of Art
- Executive member of The Jiazi Society of Calligraphy
- Research fellow of Modern Calligraphy Research Center of China Academy of Art



藝術總監、策劃及藝術科技設計
Artistic Director, Curator & Arts Tech Installation
胡恩威 Mathias Woo

- 進念·二十面體聯合藝術總監暨行政總裁
- 跨界劇場及多媒體劇場先鋒，策劃「建築是藝術節」、「Z Innovation Lab」、「國民藝術教育計劃——藝術及設計系列」
- Co-artistic Director cum Executive Director of Zuni Icosahedron
- A pioneer of interdisciplinary and multimedia theatre, initiated and curated Architecture is Art Festival, the Z Innovation Lab, National Arts Education Programme – Arts and Design Series

策劃的話 Curator's note

胡恩威 Mathias Woo

今年以「書法」為題，書法是中國人獨一無二的美學。一方面體現在水墨中，另一方面則承載於漢字之中，這兩者是全世界獨一無二的，也只有中國文化能將它們結合得如此完美。

希望藉此機會，為小朋友、家長，以及所有對中華文化感興趣的人，提供一個認識書法的入門。這次更運用藝術科技，呈現傳統書法的基本理念。

在策劃過程中，特別邀請了兩位書法專家參與。

第一位是靳埭強博士，香港極具代表性的設計師，利用傳統中國的平面概念，將傳統美學融入現代設計當中。第二位是徐沛之博士，功力深厚的香港書法家，受傳統訓練。他曾於中國美術學院隨王冬齡老師學習，勇於創新，也從事書法教育。

這次項目雖然用傳統書法的形式，但我們結合了許多新的表達方式與技術，讓參與者能夠沉浸其中。參與後，我們提供網上的教材資訊，讓大家回家後也能持續學習。

希望透過這種新的模式，讓劇場成為一個學習與啟蒙的空間，引領大家以新的角度，認識並親近中國傳統文化。

This year, the theme of the programme is Calligraphy — a unique and beautiful expression of Chinese culture. It blends the art of ink wash painting with the elegant structure of Chinese characters, forming a cultural heritage unmatched anywhere in the world.

Our goal is to introduce calligraphy to children, parents, and anyone curious about Chinese traditional culture. We are utilising arts tech to present the concepts of calligraphy in engaging new ways.

Two special guests were engaged in the curatorial process.

Dr. Kan Tai-keung – a renowned Hong Kong designer celebrated for merging traditional Chinese aesthetics with modern design. Dr. Chui Pui-chee – a respected Hong Kong calligrapher trained under Professor Wang Dong-ling at the China Academy of Art. He is known for blending innovation with respect for tradition and is passionate about calligraphy education.

Rooted in tradition, this project introduces new technologies and creative methods to offer an immersive learning experience for all participants. After their participation in the theatre, we provide an online educational kit so that they can carry on their learning journey at home.

Through this initiative, we aim to transform theatres into a space for learning, creativity, and inspiration, connecting people with the heart of Chinese culture.



DFA 亞洲最具影響力
設計獎 2025
銅獎

Bronze Award in
DFA Design for
Asia Award 2025



KTK 設計獎
全球華人設計比賽
專業組(綜合設計) 銅獎

Bronze Award in
Worldwide Chinese
Design Competition
Kan Tai-keung Design Award
(Integrated Design)



2025 ICVA
國際視覺藝術理事會獎
銅獎(專業組)

2025 International
Council of Visual Arts
(ICVA) Award
(Bronze Award)

藝術科技兒童劇場 多感官學習體驗

Arts Tech Children Theatre – Multisensory Learning

01



「玩+學」劇場及學習資源
全方位學習鏈

“Play to Learn”
Theatre and Educational Kit –
Chain Learning

02
03

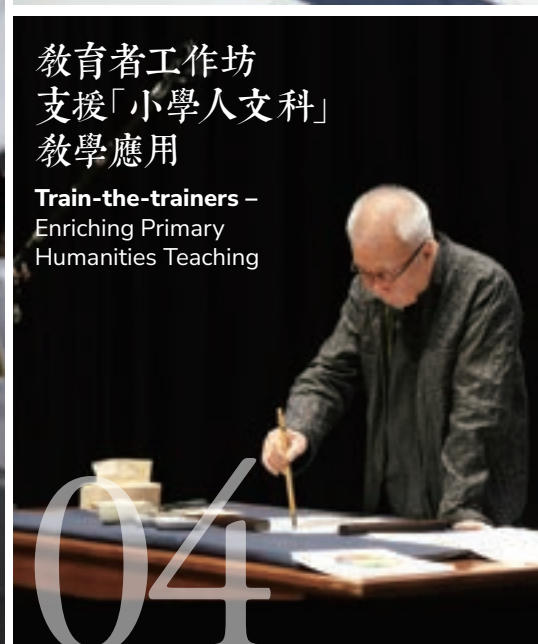
社區工作坊
回應低收入地區需要

Community Workshops –
Addressing the Needs of
Low-income Districts



教育者工作坊
支援「小學人文科」
教學應用

Train-the-trainers –
Enriching Primary
Humanities Teaching



劇場實戰生
培育行業人材

Theatre Internships –
Cultivating Industry
Talents



04

05



兒童創意 Arts Tech Camp
Children Creative Arts Tech Camp

孫悟空大鬧書法元宇宙

The Monkey King: Havoc in Calligraphy Metaverse

2024.8.14-18
元朗劇院演藝廳
Auditorium,
Yuen Long Theatre

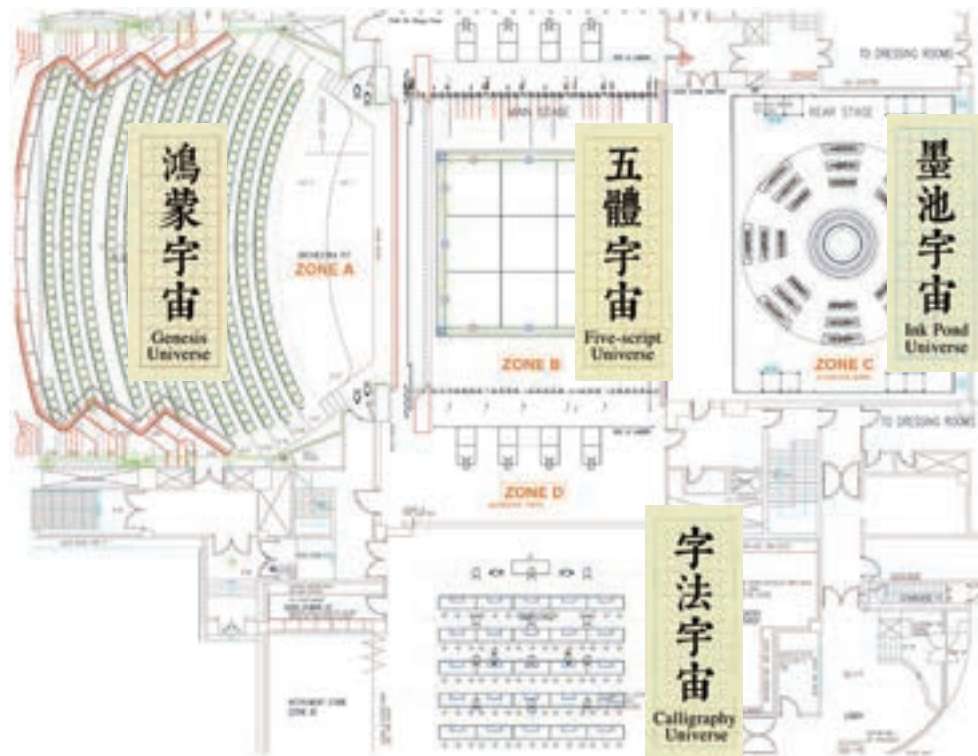
編導、Arts Tech 裝置設計：胡恩威 | 音樂總監：于逸堯 |
書法導師：徐沛之博士 | 助理藝術總監、歌詞：陳浩峰 |
插畫：黎達榮 | 故事、創作資料搜集：楊永德 |
文本協作：翁煒桐（阿拼） | 創作協力、藝能導賞員：李俊樂（口琴）、
康博能（雜技）、鄧立桁、翁煒桐（阿拼） | 演出協力：余子軒（口琴） |
領航員：竺諺民、鍾家誠、楊永德 | 創作助理、領航員：李嘉怡

Director & Arts Tech Installation Designer: Mathias Woo |
Music Director: Yu Yat-yiu | Assistant Artistic Director, Lyrics: Cedric Chan |
Calligraphy Instructor: Dr. Chui Pui-chee | Illustration: Lai Tat-wing |
Stories and Creative Research: David Yeung | Script and Text: Zachary Pink Yung |
Creation, Arts Guides: Gordon Lee (Harmonica), Kang Bo-neng (Acrobatics),
Ray Tang, Zachary Pink Yung | Arts Guides Support: Tristan Shea (Harmonica) |
Guides: Chuk Yin-man, Carson Chung, David Yeung |
Creative Assistant, Guide: Chloe Li



喜歡藝術科技劇場
學習體驗

Enjoyed the learning
experience in the Arts
Tech Theatre



結合兒童創意音樂劇場、
現場沉浸體驗

Integrating creative children theatre
with immersive experiences

令中國傳統文化不再只停留在一些古蹟、古書的層面，進而與當代科技碰撞出一種全新的關係

——《亞洲週刊》

It brings traditional Chinese culture beyond heritage and ancient texts. There hence begets a new relationship with modern technology.

——Yazhou Zhoukan



用歌詞來演繹「文字的骨格」，
教我們每個格子怎去運用，這
做法很聰明……兒歌瑯瑯上
口，小朋友又可以在網上找到
歌詞跟著唱。

——李淑婷

香港聾人福利促進會家長資源中心主任

Using lyrics to interpret the grid
structures of Chinese characters and
teach us how to utilise each grid is
a clever approach... The tunes are
catchy, and the kids can find the
lyrics online and learn to sing along.

—— Li Suk-ting

Officer, Parents Support Service
The Hong Kong Society for the Deaf

讓大小朋友一起體驗書法的人文知識和美學

Experiencing the cultural knowledge and aesthetics of calligraphy



增加中華文化「書法」體驗和興趣

Gained experience and interest in Chinese calligraphy



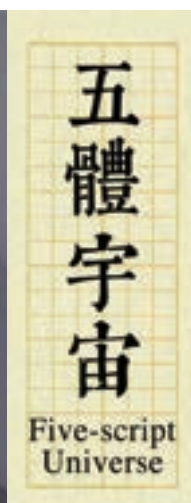
希望再參與同類型活動

Hoped to participate in similar type of activities again



會將經驗分享給他人並邀請他人參加

Stated that they would share the experience with others and invite them to participate



天幕會升和降，很有趣，亦會吸引小朋友的專注力，加上白悟空吹口琴，快慢的節奏可以形象化體現五種書體的書寫速度。

——曾先生（家長）

The rising and falling of the ceiling projection is interesting and helps capture the children's attention. Also, the White Monkey King plays the harmonica with varying rhythm, which can visually represent the writing speed of the five script styles.

—— Mr. Tsang (Parent)

最喜歡的是五體宇宙，很特別。因為自己多年來教授和接觸書法，都很少把書法和節奏融合在一起。今次透過口琴，很特別的樂器，去把書法、節奏、音感連在一起。

——譚妙玲

香港普通話研習社科技創意小學課外活動主任

Five-script Universe is my favourite part, as it's truly unique. Despite years of teaching and working with calligraphy, I've rarely seen it matched with rhythm. This time, using the harmonica, a special instrument, to connect calligraphy, rhythm, and musical sense is exceptional.

—— Tam Miu-ling

ECA Director, Xianggang Putonghua Yanxishe Primary School of Science



以眼觀賞、耳聆聽、心分析和手互動

Looking with the eyes, listening with the ears,
reading with the mind, and getting hands-on
experience



最大特色是善用了劇院空間，並且活用劇場科技作為教育手段。不論是變化多端的錄像投影，以及令人身歷其境的環迴音效，還有可讓每個觀眾都直接參與的電腦屏幕，都能讓參加者在短時間內有效認識中華文化。

——《大公報》

The most striking feature is the effective use of the theatre spaces and the innovative application of stage technology as educational tools. Whether it is the versatile video projections, the immersive sound effects, or the interactive screens that allow every audience to take part directly, all these elements enable attendees to gain an effective understanding of Chinese culture in a short period of time.

——Ta Kung Pao



墨池宇宙

Ink Pond
Universe

在墨池裡，兩位黑悟空向孩子們傳授「磨墨咒語」、展示讓人聯想到磨墨和書寫動作的現代舞姿，以身體演繹東晉書法家衛鑠（衛夫人）《筆陣圖》中寫道，那氣勢萬鈞的筆風和筆勁。

——《晴報》

By the Ink Pond, the two Black Monkey Kings performed the 'ink-grinding spell' and modern dance movements reminiscent of ink grinding and writing. Their actions interpret the powerful brush style and momentum described by the Eastern Jin calligrapher Lady Wei in her Diagram of the Battle Formation of the Brush.

—— Sky Post



運用了靜觀上的五感，例如要聆聽墨水的聲音、觀察墨水的流動，去聞墨的味道，很靜觀地用心去感受。

——香港循理會香港全人發展
專業培訓中心職員

The experience engages the five senses in a mindful way, for example, by listening to the flow of the ink, observing its flow, and smelling its fragrance. These all encourage a calm, mindful appreciation.

—— Staff,

FMC Social Service, Hong Kong Whole
Person Development Training Centre

認識漢字、探索書法字體和了解 文房四寶，親身體驗學習書寫書法

**Learning Chinese characters,
exploring script styles, and understanding
the Four Treasures of the Study through
experience and practices**

影像投放到每人跟前的大屏幕上……大家都非常投入地學習書寫，不亦樂乎。

The visuals were projected onto the large screen in front of everyone... Everyone was deeply engaged in learning to write, thoroughly enjoying themselves.

——藝術當下
Artistic Moments



02 「玩+學」學習資源 “Play to Learn” Educational Kit

以漫畫講解書法知識 Illustrating calligraphy knowledge through comics

這知識不但只停留在這兩個小時內，而且還可以帶回家學習……

The knowledge didn't just rest here within those two hours - you can take it home and keep on learning...

——Sara Chan (觀眾 Audience)



認為學習材料配合
小學人文科及中文科
Agreed that the learning
kit aligns with primary
school humanities
and Chinese language
curricula



認為學習材料
非常實用
Found the learning kit
greatly practical



認為培訓工作坊
非常有用
Considered the training
workshop greatly useful

中華文化「玩+學」學習冊及網站 Chinese Culture PLAY to LEARN Learning Kit & Website

設計指導：胡恩威 | 資料搜集、審閱：梁冠麗 | 執行編輯：梁嘉榆
漫畫及平面設計：黎達榮 | 題字、書法示範：徐沛之博士、何煒霖
網頁設計及平面助理：麥皓清 | 網頁編程：李詠軒 | 動畫製作：郭天陽、林曉欣
短片剪接：陳雪瑜 | 英文翻譯：朱馥沛

Design Advisor: Mathias Woo | Research & Editor-in-chief: Theresa Leung
Executive Editor: Katrina Leung | Illustration & Graphic Design: Lai Tat-wing
Calligraphy, Demonstration: Dr. Chui Pui-chee, William Ho
Website Design & Graphic Design Assistant: Carol Mak
Website Programming: Jesse Lee | Animation: Vanilla Guo, Phoebe Lam
Video Editing: Ally Chan | Translation: Mona Chu

** 獲教育局刊列於「小學人文科 - 學與教資源」網頁 **
Listed on the 'Primary Humanities - Learning and Teaching Resources'
website by the Education Bureau



學習網由徐沛之博士聲影示範，講解書法實踐竅門
The website features Dr Chui Pui-chee's demonstration
and his hacks towards practising calligraphy

以玩學同步的方式教授書法藝術

Teaching calligraphy through playful learning

「書法」社區工作坊及成品展示、表演
Calligraphy Community Outreach Workshops
and Creative Works Showcase

2024.6.6 - 2025.1.27

特邀策劃人、講者：靳埭強博士，SBS，BBS | 書法導師、講者：徐沛之博士 |
策劃人、主持：胡恩威 | 書法導師：何煒霖、楊朗怡、李苑穎 | 演出：翁煒桐

Special Guest Curator, Speaker: Dr. Kan Tai-keung, SBS, BBS |

Calligraphy Instructor, Speaker: Dr. Chui Pui-chee |

Curator, Moderator: Mathias Woo |

Calligraphy Instructors: William Ho, Yeung Long-yi, Li Yuen-wing |

Performer: Zachary Pink Yung



享受社區工作坊
Enjoyed the community
workshops

徐沛之老師很有創意……我最欣賞的是徐老師強調只需享受過程；我覺得對小朋友而言，這樣學習書法有趣得多。

——簡太（家長）

Dr Chui is very creative... What I appreciate the most is Dr Chui's emphasis on enjoying the process; I believe this approach makes learning calligraphy much more fun for children.

—— Mrs. Kan (Parent)



小學人文科及中華文化教學應用

Enhancing Humanities and Chinese Culture Teaching in Primary Schools

中華文化教育社區工作坊
Community Workshop on
Chinese Culture Education

2024.7.11-12

大館賽馬會立方演講廳
JC Cube, Tai Kwun

嘉賓講者：靳埭強博士，SBS、BBS、徐沛之博士 |

主持：胡恩威

Guest Speakers: Dr. Kan Tai-keung, SBS, BBS,
Dr. Chui Pui-chee | Moderator: Mathias Woo

教師與社工工作坊
Promotions of Calligraphy
Workshop for Teachers and
Social Workers

2024.10.25

牛池灣文娛中心劇院
Theatre, Ngau Chi Wan Civic Centre



對於校長、老師而言，絕對是難能可貴的機會，大家從分享中掌握以創新手法傳承中華文化的要訣。

——《星島日報》

This chance proved invaluable for both principals and teachers, enhancing our understanding of how to carry forward Chinese culture through innovative approaches.

—— Sing Tao Daily

靳博士的分享深入淺出，他的教材都是信手拈來，給教育或老師一個很大的啟發。

——陳民有主任
聖嘉勒女書院

Dr. Kan delivered a succinct presentation, and his materials proved to be very handy. That not only inspires teachers, but also offers insight into education.

—— Mr Chan Man-yau
St. Clare's Girls' School



暑期實習計劃及進念藝術科技劇場基礎課程 Summer Internship and Arts Tech Theatre Introductory Course

2024.8.8-11 2024.10.24
元朗劇院演藝廳 牛池灣文娛中心劇院
Auditorium, Theatre,
Yuen Long Theatre Ngau Chi Wan Civic Centre

劇場 / 藝術科技導師：陳浩峰、陳詠杰、鄭慧瑩、
曹智仁、周俊彥、高文傑、梁劭岐、麥國輝、施棟梁、
胡恩威、楊永德、于逸堯

Instructors: Cedric Chan, Chan Wing-kit, Carmen Cheng,
Cho Chi-yan, Chow Chun-yin, Ko Man-kit, Kinphen Leung,
Mak Kwok-fai, Johnny Sze, Mathias Woo, David Yeung, Yu Yat-yiu

給了我第一次實幹的機會。有了正式參與製作的
經驗，我才可以確立自己的興趣，參與更多
媒體、文化、藝術製作相關的工作。

—— 鄧昕蕎 (實習生)

香港大學文學士 (全球創意產業、媒體與文化研究) 四年級生

This was my very first hands-on opportunity.
Experiencing an actual production helped me find
my interests and allowed me to take part in works
related to media, culture, and the arts.

—— Tang Yan-kiu (intern)

Final year student, Bachelor of Arts (Global Creative Industries,
Media and Cultural Studies), The University of Hong Kong



表示對未來發展非常有幫助
Stated that the experience was extremely
helpful for their future development



表示藝術科技工作坊有用
Found the Arts Tech Workshop useful



聯絡我們 Contact us

電話 Tel : 2566 9696 Whatsapp: 9177 9647

電郵 Email : info@zuni.org.hk / momoko@zuni.org.hk

(吳小姐 Ms Momoko Ng)

數據來源 Source

p.4, 7

「書法」兒童創意 Arts Tech Camp -
75.18% 回應率
(1393 回應 / 1853 參加者)

Calligraphy
Children Creative Arts Tech Camp -
75.18% response rate
(1393 responses out of 1853 participants)

p.11

「書法」教師與社工工作坊 -
93% 回應率
(42 回應 / 45 參加者)

Calligraphy Train-the-trainer Workshop -
93% response rate
(42 responses out of 45 participants)

P.12

「書法」社區工作坊 -
16.3% 回應率
(186 回應 / 1141 參加者)

Calligraphy Community Workshops -
16.3% response rate
(186 responses out of 1141 participants)

p.16

- 2023-2025「舞台專業實習生」評估 -
74.6% 回應率 (50 回應 / 67 實習生)
- 2025 實習生報名人數為 209，名額為 20 人
- 2023-2025 Evaluation of the Theatre
Professional Internships - 74.6% response rate
(50 responses out of 67 interns)
- In 2025, 209 candidates competed for
20 internship positions.

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進念公益門票計劃及
藝術伙伴
Zuni Welfare Ticket Scheme
and Art Partner



學校 Schools (以筆劃排序)

中華基督教會基法小學
中華基督教會譚李麗芬紀念中學
王肇枝中學
世佛會觀自在幼兒學校
光明英來學校
育賢學校
金巴崙長老會耀道中學
香港中文大學藝術行政主任辦公室
香港城市大學創意媒體學院
香港神託會敦敏中學
香港基督教服務處天恆幼兒學校
香港基督教服務處培愛學校

C.C.C. Kei Faat Primary School
C.C.C. Tam Lee Lai Fun Memorial Secondary School
Wong Shiu Chi Secondary School
WFB Avalokitesvara Nursery School
Kwong Ming Ying Loi School
Yuk Yin School
Cumberland Presbyterian Church Yao Dao Secondary School
The Office of the Arts Administrator, CUHK
School of Creative Media, City University of Hong Kong
Stewards Pooi Tun Secondary School
HKCS Tin Heng Nursery School
Hong Kong Christian Service Pui Oi School
Hong Kong Institute of Vocational Education
Xianggang Putonghua Yanxishe Primary School of Science and Creativity
Hong Kong Taoist Association Wun Tsuen School

香港專業教育學院
香港普通話研習社科技創意小學
香港道教聯合會雲泉學校
香港演藝學院
香港演藝學院
舞台及製作藝術短期精研課程
祖堯天主教小學
基督教培恩小學
循理會白普理循理幼兒學校
塘尾道官立小學
新界喇沙中學

The Hong Kong Academy for Performing Arts
HKAPA Fast Track Intensive Training Programme
Cho Yiu Catholic Primary School
Christian Pui Yan Primary School
Free Methodist Church
Bradbury Chun Lei Nursery School
Tong Mei Road Government Primary School
De La Salle Secondary School, N.T.
San Wui Commercial Society YMCA of Hong Kong Christian School
S.K.H. Lui Ming Choi Secondary School
S.K.H. Li Fook Hing Secondary School
S.K.H. Yuen Chen Maun Chen Jubilee Primary School
St. Paul's Convent School
Leung Kui Kau Lutheran Primary School
Pui Tak Canossian Primary School
Ning Po No.2 College
Fukien Secondary School (Siu Sai Wan)
Jockey Club Ti-I College

計劃當然好，讓多一點人認識。
特殊人士可以接觸這些文化的機會不多，但計劃提供了初階的介紹，對於我們有特殊需要的朋友絕對有幫助。

—— 高太
勵智協進會副主席
《戲曲金肅·笑傲江湖》精華導賞場觀眾

The Scheme is absolutely great as it serves as an introduction. Individuals with special needs often have limited opportunities to engage with this form of culture, but the Scheme provides basic exposure, which definitely helps our friends with special needs.

—— Mrs. Ko
Vice Chairman of The Intellectually Disabled Education and Advocacy League
Attended Guided Performance -
The Smiling, Proud Wanderer Meets Qixu

社福機構 Social Groups (以筆劃排序)

竹園區神召會慈鳳長者鄰舍中心
明愛深水埗家庭支援網絡隊
明愛樂越家長資源中心
明愛臻藝坊
東華三院伍蔣惠芳護理安老院
東華三院賽馬會
天水圍綜合服務中心
社會福利署天水圍家庭服務中心
社會福利署
藍田綜合家庭服務中心
肺積塵互助會
保良局天恩護老院暨
耆昌長者日間護理中心
香港小童群益會
香港心理衛生會艾齡樓
香港失明人互聯會
香港青少年服務處
大元課餘託管服務中心
香港家庭福利會偉業服務中心
香港家庭福利會順利服務中心
香港基督教服務處天慈兒童之家
香港基督教服務處
匯愛家長資源中心(深水埗)
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
葵興早期教育及訓練中心
香港基督教服務處
摩理臣山兒童發展中心
香港循理會 -
香港全人發展專業培訓中心
香港視網膜病變協會

香港聾人福利促進會(九龍塘)
香港聾人福利促進會(新界綜合服務中心)
基督教香港信義會
馬鞍山長者地區中心
基督教家庭服務中心養真苑
基督教家庭服務中心
橫頭磡長者日間護理中心
基督教家庭服務中心
賽馬會跳躍青年坊
救世軍大埔長者社區服務中心
救世軍油麻地長者社區服務中心
救世軍恒安宿舍
博愛醫院
吳鴻茂紀念家庭多元智能中心
博愛醫院
鄭慶三紀念兒童及家庭發展中心
善牧會聖母宿舍
循理會屯門青少年綜合服務中心
循道衛理亞斯理社會服務處
舊色園主辦可健耆英地區中心
新家園協會九龍東服務處
新家園協會新界西服務處
新家園協會賽馬會天水圍服務中心
義務工作發展局
路德會賽馬會雍盛綜合服務中心
友里共「明」- 社區鄰里支援計劃
路德會賽馬會雍盛綜合服務中心
鄰舍輔導會深水埗康齡社區服務中心
勵智協進會
藍田綜合家庭服務中心
藝術扶苗慈善基金會

Pentecostal Church of Hong Kong Tsz Fung Neighbourhood Elderly Centre
Caritas Family Support and Networking Team - Sham Shui Po
Caritas Blissful Life Parents Resource Centre
Caritas Creative ART Centre
T.W.G.Hs. Wu Chiang Wai Fong Care and Attention Home
T.W.G.Hs. Jockey Club
Tin Shui Wai Integrated Services Centre
Tin Shui Wai Integrated Family Service Centre
Social Welfare Department
Lam Tin Integrated Family Service Centre
Pneumoconiosis Mutual Aid Association
Po Leung Kuk Tin Yan Home for the Elderly cum Green Joy Day Care Centre for the Elderly
The Boys' and Girls' Clubs Association of Hong Kong
The Mental Health Association of Hong Kong Irene House
Hong Kong Federation of the Blind
Hong Kong Children & Youth Services Tai Yuen After-School Care Service Centre
Hong Kong Family Welfare Society Kai Yip Service Centre
Hong Kong Family Welfare Society Shun Lee Service Centre
Hong Kong Christian Service Tin Tsz Small Group Home
Hong Kong Christian Service
To-gather Parents Resource Centre (Shamshuipo)
Hong Kong Christian Service
To-gather Parents Resource Centre (Kwun Tong)
Hong Kong Christian Service
Kwai Hing Early Education & Training Centre
Hong Kong Christian Service
Morrison Hill Child Development Centre
Hong Kong Whole Person Development Training Centre by FMCHK
Retina Hong Kong
The Hong Kong Society for the Deaf (Kowloon Tong)
The Hong Kong Society for the Deaf (New Territories Multi-Services Centre)

Evangelical Lutheran Church Social Service - Hong Kong - Ma On Shan District Elderly Community Centre
Christian Family Service Centre Yang Chen House
Christian Family Service Centre
Wang Tau Hom Day Care Centre for the Elderly
Christian Family Service Centre Jockey Club Youth Leap
The Salvation Army
Tai Po Multi-service Centre for Senior Citizens
The Salvation Army Yaumatei Multi-Service Centre for Senior Citizens
The Salvation Army Heng On Hostel
Pok Oi Hospital Mr Ng Hung Mow Memorial Family Multiple Intelligences Centre
Pok Oi Hospital Mrs Cheng Liu Sam Memorial Children and Families Development Centre
Sisters of the Good Shepherd Our Lady's Hostel
Free Methodist Church
Tuen Mun Children & Youth Integrated Services Centre
Asbury Methodist Social Service
Sik Sik Yuen Ho Kin
District Community Centre for Senior Citizens
New Home Association Kowloon East Service Centre
New Home Association
New Territories West Service Centre
New Home Association
Jockey Club Tin Shui Wai Service Centre
Agency for Volunteer Service
Jockey Club
Yung Shing Lutheran Integrated Service Centre (Love Around Fanling South Neighbourhood Supporting Programme)
Lutheran Community Centre for Social Service - Jockey Club Yung Shing Integrated Service Centre
The Neighbourhood Advice-Action Council
Shamshuipo District Elderly Community
The Intellectually Disabled Education and Advocacy League
Lam Tin Integrated Family Service Centre
Seeds of Art Charity Foundation Co. Ltd

《悲劇的誕生》進念表演基礎課程
The Birth of Tragedy
Zuni Performance Introductory Course

2024.7.19-20

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

主持：黃裕偉
Moderator: Wong Yuewai

2024.9.4, 9.6

香港文化中心排演室 GR2
Rehearsal Room GR2,
Hong Kong Cultural Centre

導師：陳浩峰、楊永德、梁冠麗
示範：竺謨民
Instructor: Cedric Chan, David Yeung, Theresa Leung
Demonstration: Chuk Yin-man



「藝術科技資助先導計劃」冬季課程
Z Arts Tech Winter Course of
the Arts Technology Funding Pilot Scheme

「開箱 XR 虛擬製作」
XR 科技分享及導賞
XR Explained -
Workshop on the basics
and applications of
extended reality (XR)

2024.12.13

Votion 工作室
Votion Studios

冬季課程 劇場入門

單元 A「劇場、空間、藝術科技」
單元 B「聲音/音樂、沉浸式音響」
單元 C「燈光和追蹤技術」
單元 D「沉浸式和互動性」

Z Arts Tech Winter Course:
Unpacking Theatres
Unit A. Theatre, Space, Arts Tech
Unit B. Sound/Music, Immersive Audio
Unit C. Lighting and Tracking
Unit D. 'Immersive' and Interactivity

2024.12.20-21

葵青劇院黑盒劇場
Black Box Theatre, Kwai Tsing Theatre

此項目由香港特別行政區政府「藝術科技資助先導計劃」資助
This project is funded under the Arts Technology Funding Pilot Scheme by the Government of the Hong Kong Special Administrative Region



進念藝科實驗室
Zuni Arts Tech Lab

自 2024 年年底起，獲恒基地產全力支持，正式開發並進駐「進念藝科實驗室」，推動藝科青年培訓，開展一系列藝術科技實驗及展示工作坊，繼續實驗劇場、實驗藝術科技。

Since late 2024, with support from Henderson Land Development Co. Ltd., Zuni has officially developed and moved into the "Zuni Arts Tech Lab". In the hope of promoting youth training in arts tech, a series of arts tech experimental and showcase workshops have also been launched. Zuni continues to experiment theatre and experiment arts and technology.



新加坡南洋藝術學院
藝術科技駐留計劃 2025
Nanyang Academy of
Fine Arts
(NAFA, Singapore)
Arts Tech Residency
2025

2025.3.3-7

南洋藝術學院 Lee Foundation Theatre
Lee Foundation Theatre,
Nanyang Academy of Fine Arts (NAFA)

與新加坡南洋藝術學院聯合主辦
Co-organised with Nanyang Academy of Fine
Arts (NAFA)

講者 / 導師：胡恩威、陳浩峰、楊健平、
任家樂

Speaker / Instructor: Mathias Woo, Cedric Chan,
Yeung Kin-ping, Ren Jia-le



香港 - 東盟文化合作與戰略論壇：
論高等教育界的角色

VICAS-Zuni Hong Kong-ASEAN
Cultural Synergy and Strategy Forum
“The Role of Higher Education”

2024.12.19-20

河內越南國家文化藝術研究院大樓會議廳
Meeting Hall, Vietnam National Institute of
Culture and Arts Studies, Hanoi

與越南國家文化藝術研究院聯合主辦
Co-organised with Vietnam National Institute of Culture
and Arts Studies

會議召集人及團隊：
榮念曾、黃裕舜、黃裕偉、Nguyen Thi Thu Ha 博士
Convening Core:
Danny Yung, Dr. Brian Wong, Wong Yuewai,
Dr. Nguyen Thi Thu Ha

「成渝國際戲劇雙城記」
閉幕頒獎典禮

The Chengdu-Chongqing
International Theatre Festival
Closing and Award Ceremony

2024.9.29

成都彭州市文化館劇場
Theatre, Pengzhou Cultural Center,
Chengdu

榮念曾獲頒發「國際合作顧問」聘書
Danny Yung was awarded the appointment
letter of International Cooperation Consultant

江蘇省演藝集團與
進念中華傳統文化創新中心
共建備忘錄簽署儀式

MOU Signing Ceremony between
Jiangsu Performing Arts Group &
Zuni for the establishment of
Chinese Traditional Culture
Innovation Centre

2025.1.21

江蘇省演藝集團
Jiangsu Performing Arts Group

代表：胡恩威
Representative: Mathias Woo

三代攜手小劇場崑劇
《宮祭》

Inheritance through Three
Generations in Kunqu
A Tale of Forbidden City

2024.11.30

南京演藝星空劇場
Nanjing Performing Arts Star Theatre

由進念·二十面體出品
演出單位：江蘇省演藝集團崑劇院
Presented by Zuni Icosahedron
Performed by Jiangsu Performing Arts Group
Kun Opera Theatre

策劃、導演及設計：胡恩威
編劇：張弘
主演：施夏明、李鴻良
訂譜：遲凌雲
音樂設計：戴培德
傳承老師、幕後吟唱：石小梅
幕後吟唱：錢振榮
Curator, Director, and Design: Mathias Woo
Scriptwriter: Zhang Hong
Performers: Shi Xia-ming, Li Hong-liang
Score: Chi Ling-yun
Music: Dai Pei-de
Master of Inheritance & Off-Stage Singing:
Shi Xiao-mei
Off-Stage Singing: Qian Zhen-rong

上海戲劇學院訪港團交流
Shanghai Theatre Academy's
Visit and Exchanges

2024.4.8-9

d&b audiotechnik 工作室、太平洋會
d&b audiotechnik Greater China,
Pacific Club

講者：胡恩威
參與：陳家強、厲震林、謝巍、徐晶、張雲蕾
Speaker: Mathias Woo
Participants: Daniel Chan, Li Zhenlin, Xie Wei,
Xu Jing, Zhang Yun-lei

第二屆一品藝術節「城市鏡像」：
《驚夢·佛洛伊德當代藝術展》開幕禮及長沙交流項目

2nd Sanxiang Art Festival - Urban Reflection: Awakening-Freud &
Contemporary Arts Exhibition and Cultural Exchange programme in ChangSha

2024.12.29

三湘一品
Sanxiang Yipin

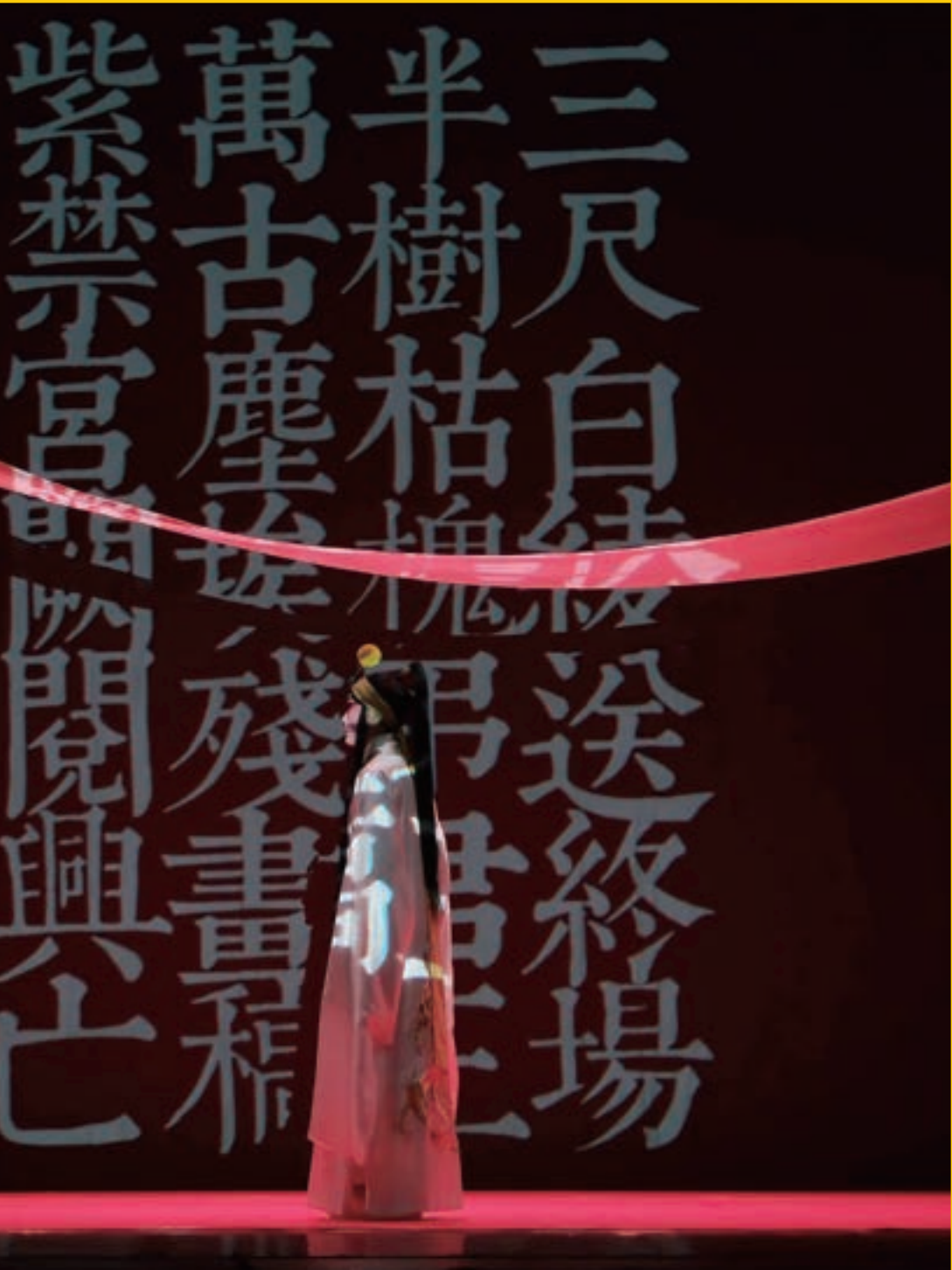
特邀嘉賓：榮念曾
策展人：周健博士
主辦方：三湘一品、一品匯
承辦單位：湖南三銀商業管理有限公司、週一文化
協辦單位：湖南大學設計藝術學院、倫敦藝術大學、
皇家藝術學院
Guest: Danny Yung
Curator: Dr. Zhou Jian
Sponsors: Sanxiang Yipin, Yipinhui
Organisers: Hunan Sanxiang Bank Management,
Carpe Diem Arts & Studio
Co-organisers: School of Design of Hunan University,
University of the Arts London, Royal College of Art

「對話：數智時代的文化與設計」系列講座：
「無邊界的舞台－榮念曾實驗劇場」
'Dialogues: Culture and Design in the Era of Digital
Intelligence' Lecture Series: 'The Boundless Stage –
Danny Yung Experimental Theatre'

2024.12.31

湖南大學設計藝術學院－麓山實驗室
Lushan Design Innovation Lab, School of Design,
Hunan University

主講嘉賓：榮念曾
主辦：湖南大學設計藝術學院
Keynote Speaker: Danny Yung
Organiser: School of Design, Hunan University





胡恩威講文化 Mathias Woo on Culture



圓角建築
Architecture with Rounded Corner



藝術與投資
Art as An Investment



當代藝術的質與量
The Quality and Quantity of Art



用好「香港電車」這個優質IP
Make good use of the 'Hong Kong Tramways' brand

榮氏實驗 Yung's Experiments



拆拆裝裝行行企企
Danny Yung Creative Laboratory



審視與批判：
榮念曾談文化行動中的角色定位
To Examine and Critique:
Danny Yung Talks about Role Differentiation
in Cultural Initiatives

金庸武俠世界入門 Crash Course on Jin Yong's Martial Arts World



金庸百年誕辰 闖蕩江湖文化遊
100 Years Since the Birth of the
legendary Jin Yong: A Cultural Tour



武林大會 問答金庸
Martial Arts (Novel) Club: Q&A on
Jin Yong

創作二三事 On Creative Matters



「我們現在活著！」松島誠《悲劇的誕生》
演出筆記
"We Are Alive!" Creative Notes by Makoto
Matsushima for *The Birth of Tragedy*



《唔講得》記者會
Left Unsaid Press Conference



以評論作為尋找創意脈絡的方法
Critique as a Method in Search of
Creative Journey

進念藝科劇場開箱 Z Arts Tech Course: Unpacking Theatres



Z Arts Tech 冬季課程 2024 回顧
Z Arts Tech Winter Course 2024 Recap



【賽馬會中華文化藝術科技劇場計劃】
中國書法劇場破格演繹
Reimagine Chinese Calligraphy –
A Groundbreaking Journey Through
Theatre

工作人員 Crew List

視覺設計

攝影《唔講得》海報：夏永康
特邀紀錄攝影：黃炳培（又一山人）
攝影 / 拍攝：陳立怡、馮舜旭（廣州）、May James、厲蘋慧、李佳怡、李焯傑、李俊彥、練家明、譚鉅俊、成灝志、姚偉之
服裝設計：鄭運蓮、北京晶亞藝苑舞台服裝經營部（北京）
髮型、化妝：陳若蘭、李永雄、蕭惠欣、黃潔芳、姚派
平面設計：翟桐、張焯珩、郭健超、李根在（臺北）、黃新滿
設計執行：周堯風、林巧兒、麥皓清

舞台技術及製作團隊

技術顧問、燈光設計：麥國輝
製作監督 / 項目管理：鄭慧瑩、周寶儀、李浩賢
音樂製作（錄音）/ 協力：陳天姿（古箏）、鄭丞泰（笛簫）、李駿鈞（鼓）、余子軒（口琴）
音響設計 / 聲景音響操控：陳天祐、鍾芳婷、羅國豪、楊我華
燈光設計 / 操控：張素宜、趙崇伶、何惠賢、黃珈琪
影像：陳穎
結構工程 / 舞台製作：蔡巧盈、林鈺浠、劉思
舞台監督：陳諾恆、洪婉禎、李佳琳
執行舞台監督：陳斯棻、霍希彤、李玟蓉
總機電師：關超傑
影像操控：余沛豪
影像助理 / TouchDesigner 編程：湯舒婷
髮型 / 化妝助理：陳嘉欣、張浩呈、許見妮、鄭鈞言、羅鈺琳、勞柱琛、莫曉堯、蕭詠恩、黃敏熙、嚴志文
服裝助理：陳偉兒
舞台 / 技術助理：陳展豪、陳健恒、詹文龍、劉子聰、梁智恆、施鎮宇、鄧以辰、黃世榛

編程：Cortex Intelligence Limited
（梁珮欣、彭文德、余梓堃、曾衍彰）
網頁編程：李詠軒
動畫製作：郭天陽、林曉欣
數碼影像研究員：芮家明
短片剪接：陳雪瑜
公關及宣傳：林爽兒、黃偉國
英文翻譯：朱馥沛、李正欣
編撰：李航
活動助理：劉柏妍、曾柏鎬、黃敏詩

實習生：陳雪瑜、陳晞玟、陳思羽、程鈺滢、張穎賢、張恩彤、徐嘉蔚、方晉軒、郭天陽、何柏霖、胡文瑜、黎欣瑜、林嘉豪、林曉欣、劉宇熒、柳穎茵、廖韋傑、羅卓希、吳卓衡、吳洛銘、龐諾晴、潘美瑜、湯舒婷、鄧嘉文、鄧昕蕎、湯或生、曾雅琳、胡佳鵬、肖茹婷、葉翠怡、葉晴、余琳靜、余思行、容珀熙、周芷琪

義工：Catherine Chan、陳嘉瑤、陳琦楓、陳敏澄、鄭善彤、張夢婷、張彥雯、張恩彤、張穎賢、蔡銘慈、Karen Chu、方詠欣、何柏霖、葉依林、Ju Ree、黎欣瑜、林原鈺、劉宇熒、梁卓琳、Theresa Li、廖曉怡、Emma Lung、莫迪朗、吳昕瑤、Harry Poon、Sophie Tam、鄧希樂、溫芷晴、黃小鳳、王裕珊、楊學希、楊子濤、楊嘉欣、姚玉琦、Yammie Yu

Visual Design

Photography (Left Unsaid Poster): Wing Shya
Guest Documentation Photographer: Stanley Wong (anothermountainman)
Photography: Yvonne Chan, Feng Shun-xu (Guangzhou), May James, Apple Lai, Crystal Li, William Li, Ebohom Liga, Lin Ka-ming, Tam Kui Chun, Vic Shing, Brian Yiu
Costume: Twinny Cheng, Beijing Jing Ya Art Studio Stage Costume Company (Beijing)
Hair & Makeup: Annie G.Chan, Lee Wing-hung, Billie Siu, Janet Wong, Pius Yiu@Orient 4
Graphic Design: Rachel Chak, Coco Cheung, Pollux Kwok, Lee Ken-tsai (Taipei), Wong San-mun
Design Executive: Chow Yao-feng, Alva Lam, Carol Mak

Technical and Production Team

Technical Advisor, Lighting Designer: Mak Kwok-fai
Production / Project Manager: Carmen Cheng, Bowie Chow, Lawrence Lee
Music Production (recording) / Support: Chan Tin Chi (Guzheng), Cheng Shing-tai (Dixiao), Dean Li (Drum), Tristan Shea (Harmonica)
Sound Design / Soundscape Operation: Chan Tin-yau, Chung Fong-ting, Law Kwok-ho, Anthony Yeung
Lighting Design / Operation: Zoe Cheung, Christy Chiu, Albee Ho, Wong Ka-ki
Video Design: Wing Chan
Structural Engineering / Set Production: Vienna Choi, Jessie Lam, Liu Si
Stage Manager: Chan Nok-hang, Megan Hung, Nickole Li
Deputy Stage Manager: Zeta Chan, Isac Fok, Oliva Li
Production Electrician: Kwan Chiu-kit
Video Operation: Yu Pui-ho
Video Assistant / TouchDesigner Programmer: Tang Shu-ting
Hair/Makeup Assistant: Jennifer Chan, Cheong Ho-ching Mega, Sariena Hui, Kwong Naat-yin, Nicole Law, Lo Chu-sum, YoYo Mok, Suki Siu, Wong Victoria Man-hei, Yim Chi-man Evan @Orient 4
Wardrobe: Bonnie Chan
Stage Crew / Technical Assistant: Chan Chin Ho, Kenneth Chan, Chim Man-lung, Lau Tsz-chung, Leung Chi-hang, Sze Chun-yue, Sen Tang, Wong Sai-tsun Christopher

Coding: Cortex Intelligence Limited
（Tiffany Leung, Frankie Pang, Ronald Shea, Derek Tsang）
Website Programming: Lee Wing-hin Jesse
Animation: Vanilla Guo, Phoebe Lam
Digital Image Researcher: Juai Ka-ming Edison
Video Editing: Ally Chan
PR & Publicity: Hedy Lam, Luka Wong
English Translation: Mona Chu, Joanna Lee
Copywriting: Seamus Li
Event Assistants: Lau Pak-yin, Tsang Pak-ki, Wong Man-sze

Interns: Ally Chan, Chan Hei-moon, Chen Si-yu, Cheng Yu-ying, Victor Cheung, Cherry Cheung, Tori Chui, Fong Chun-hin, Guo Tian-yang, Regina Ho, Heidi Hu, Lai Yan-yu, Lam Ka-ho, Phoebe Lam, Lau Yu-ying, Liu Ying-yin, Liu Wai-kit, Low Cheuk-hei, Ng Cheuk-hang, Ng Ming-ming, Pong Nok-ching, Poon Mei-yu, Tang Shu-ting, Carmen Tang, Tang Yan-kiu, Ton Wak-sang, Ivy Tsang, Wu Kai-pang, Xiao Ruting, Yip Chui-yi, Yip Ching, Yu Lin-jing, Lavina Yui, Aden Yung, Kathi Zhou

Volunteers: Catherine Chan, Chan Ka-yiu, Chan Kei-fung, Melody Chan, Vivian Cheng, Amber Cheung, Cherry Cheung, Mandy Cheung, Victor Cheung, Phoebe Choi, Karen Chu, Melody Fong, Regina Ho, Ip Yee-lam, Ju Ree, Jessica Lai Yan-yu, Eurico Lam, Esther Lau, Song Leung, Theresa Li, Phoebe Liu, Emma Lung, Mok Dick-long, Joy Ng, Harry Poon, Sophie Tam, Lesley Tang, Kelly Wan, Simone Wong, Wong Yu-shan, Alison Yeung, Yeung Tsz-ho, Anjelica Yeung, Yiu Yuk-kei, Yammie Yu

董事會成員名單

(截至 2025 年 9 月 30 日)

主席	
劉千石先生, JP	華欣文教基金主席
副主席 / 司庫	
慕容玉蓮女士	資深藝術行政人
副主席	
胡紅玉女士, GBS, JP	香港大學名譽講師
秘書	
吳嘉宏先生	資深會員
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
韓敏麗博士	Jack Investment Pte Limited 執行董事
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
林詩鍵先生	海瀚資本控股有限公司創始人及首席執行官
田蔓莎女士	戲曲表導演藝術家
王經緯先生	美滿集團控股有限公司董事

榮譽法律顧問 陳韻雲律師行

Board of Directors

(As at 30 Sep 2025)

Chairperson	
Mr Lau Chin Shek, JP	Chairman, Wah Yan Cultural Foundation
Vice-chair / Treasurer	
Ms Mo-Yung Yuk Lin	Veteran Arts Executive
Vice-chair	
Ms Anna Wu, GBS, JP	Honorary Professor, the University of Hong Kong
Secretary	
Mr Kelvin Ng	Long-standing Member
Members	
Ms Bonny Foo	Regional Movement Cooperation Advisor, Near and Middle East and North Africa, International Committee of the Red Cross
Dr Minli Han	Executive Director, Jack Investment Pte Limited
Dr T. John Koo	Director, Cyber-Physical Systems Hong Kong Applied Science and Technology Research Institute
Ms Vivien Ku	Managing Director / CEO, C. F. Koo Foundation
Mr Kenneth Lam	Founder and Chief Executive Officer, SeaKapital Limited
Ms Tian Mansha	Xiqu Performing and Directing Artist
Mr Kirk Wong	Director, Marvel Group Holdings Limited

Honorary Legal Advisor Vivien Chan & Co.

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

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

職員

(截至 2025 年 9 月 30 日)

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 / 藝術科技及教育項目	
國際交流總監及監製	黃裕偉
高級研究員	梁冠麗
項目經理	梁嘉榆
項目主任	鄭國政
節目及藝術推廣經理	吳夢珊
項目助理	許甄庭
創作及藝術部	
駐團演員暨助理藝術總監	陳浩峰
駐團演員	楊永德、鍾家誠
駐團藝術家	黎達榮
專業研習 (表演專業)	竺諺民、翁煒桐
創作助理	李嘉怡
行政及節目部	
總經理 (行政及財務)	陳世明
總經理 (節目)	簡溢雅
高級經理 (節目)	周寶儀
高級經理 (製作及技術)	周俊彥
行政經理	鄭慧明
技術統籌	施棟梁
助理經理 (製作及技術)	陳安琪
助理經理 (節目)	陸思伶

Staff

(As at 30 Sep 2025)

Co-Artistic Director	Danny Yung
Co-Artistic Director cum Executive Director	Mathias Woo
Cultural Exchange / Arts Tech & Education Projects	
International Exchange Director and Producer	Wong Yuewai
Senior Researcher	Theresa Leung
Project Manager	Katrina Leung
Project Officer	Ricky Cheng
Programme and Promotion Manager	Momoko Ng
Project Assistant	Yumi Hui
Creative & Artistic	
Assistant Artistic Director cum Artist-in-Residence	Cedric Chan
Performers-in-Residence	David Yeung, Carson Chung
Artist-in-Residence	Lai Tat-wing
Young Fellow (Performance)	Chuk Yin-man, Zachary Pink Yung
Creative Assistant	Chloe Li
Administration & Programme	
General Manager (Administration and Finance)	Jacky Chan
General Manager (Programme)	Doris Kan
Senior Manager (Programme)	Bowie Chow
Senior Manager (Production and Technical)	Gavin Chow
Administration Manager	Colin Cheng
Technical Coordinator	Johnny Sze
Assistant Manager (Production and Technical)	Onki Chan
Assistant Manager (Programme)	Niki Luk

財務摘要 Financial Highlights

截至 2025 年 3 月 31 日止年度 For the year ended 31 March 2025 (港幣 HK\$)

整體收入分佈 Distribution of Income

收入	Income	總額 Total	佔總收入比例 % Over Total Income
政府年度撥款	Government Grants - Subvention for the Year	14,095,837	48.2%
政府其他撥款	Government Grants - Others	5,930,201	20.3%
門票收入	Box Office Income	2,590,372	8.9%
其他應約項目收入	Revenues from Other Hired Engagements	60,181	0.2%
捐款及贊助	Donations and Sponsorship	6,275,119	21.5%
其他收入	Other Income	262,540	0.9%
總收入	Total Income	29,214,250	100.0%

整體支出分佈 Distribution of Expenditure

支出	Expenditure	總額 Total	佔總支出比例 % Over Total Expenditure
製作開支	Production Costs	15,476,792	54.5%
工作人員酬金	Personal Emoluments	8,874,054	31.3%
經常性、財務及其他開支	General Overheads, Finance Costs and Others	3,864,424	13.6%
特別開支	Special Expenditure	163,496	0.6%
總支出	Total Expenditure	28,378,766	100.0%

製作開支分佈 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	1,817,830	11.8%
委約創作、演出及節目人員酬金	New Works Commission , Artists and Direct Labour	6,669,329	43.1%
佈景、道具及製作雜項	Set, Props and Production Miscellaneous	4,950,195	32.0%
宣傳及公關	Marketing and Public Relations	2,039,438	13.2%
總製作開支	Total Production Cost	15,476,792	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 statements audited by Patrick Wong C.P.A. Limited

最高三層行政人員年度總薪酬 (連福利)
Annual total remuneration (including fringe benefits) of the top three tiers 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	2
\$400,001 – \$700,000	3
\$400,000 or below 或以下	0

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

本年度，我們成功獲得「藝術發展配對資助計劃」撥款 \$2,130,201，用於設立「藝術科技實驗室」，推動藝科應用研發及人才培育，並支援培訓實習與駐團創作，聘用專業支援提升財務管理。

In this fiscal year, we secured \$2,130,201 from the Art Development Matching Grants Scheme to establish the Arts Tech Lab for research on the application of Arts Tech and talent training, and to support internship, Artist-in-Residence and professional services to enhance financial management.

媒體伙伴 Media Partners



鳴謝 Acknowledgements

水馬人會館 Aphros Studio CASH 音樂基金 CASH Music Fund 皇冠文化集團 Crown Publishing Co., Ltd. 明河社 Ming Ho Publications Red Carpet Holdings Limited 榮基花牌 (香港) 有限公司 Wing Kei Flower Store (HK) Ltd

Ms Leung Raena Hou Ling 盧永強先生 Mr David Lo Mr Elliott Hancock Suen 孫陽先生 Mr Sunny Sun 葉潔馨女士 Ms Kitty Yip Kit Hing

百老匯電影中心 Broadway Cinematheque 留下書舍 Have A Nice Stay Kubrick 香港董氏慈善基金會 – 青少年聽眾計劃 The Tung Foundation – Young Audience Scheme (YAS)

神話書店 Dionysus Books 香港亞洲電影節 Hong Kong Asian Film Festival 靈活聯繫 Link-Work Communications (HK) Ltd Time Auction

誠品書店 Eslite Bookstore 獵人書店 Hunter Bookstore 天星小輪有限公司 Star Ferry Total Ticketing



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

zuniseason.org.hk

香港上環樂古道 38 號 啟時大廈 10C 室
Unit 10C, Casey Building, 38 Lok Ku Road,
Sheung Wan, Hong Kong



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Unit 10C, Casey Building, 38 Lok Ku Road,
Sheung Wan, Hong Kong