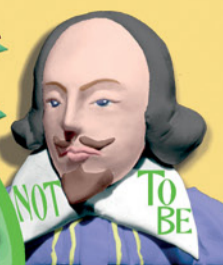


電子數碼實驗崑劇
An Electronic Kun Digital Opera

導演、設計及文本 Director, Designer & Scriptwriter

DANNY YUNG 榮念曾、胡恩威 MATHIAS WOO

電子數碼實驗崑劇
An Electronic Kun Digital Opera



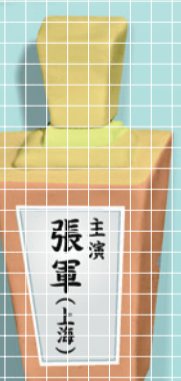
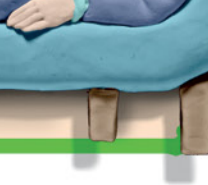
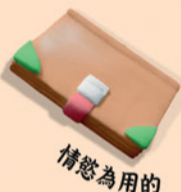
佛洛伊德尋找中國情與夢

SIGMUND FREUD IN SEARCH OF Chinese Matter and Mind



2003
東京表演
藝術市場
Tokyo Performing
Arts Market

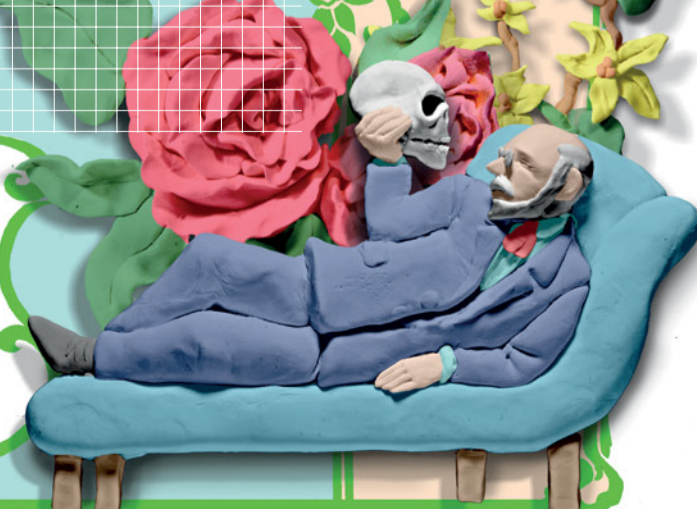
2004
新加坡華藝節
Huayl - Chinese
Festival of Arts



9-10/12/2016

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre



分場

① 夢短夢長 #1

② 序

③ 現場

④ 叫畫 #1

⑤ 空場

⑥ 叫畫 #2

⑦ 尾聲

⑧ 夢短夢長 #2

Scenes

- ① *Making Dreams #1*
- ② *Prologue*
- ③ *The Scene*
- ④ *In Praise of the Portrait #1*
- ⑤ *The Stage*
- ⑥ *In Praise of the Portrait #2*
- ⑦ *Epilogue*
- ⑧ *Making Dreams #2*

論柳夢梅的夢

石小梅

湯顯祖的四種傳奇，被稱為「臨川四夢」。《南柯記》、《邯鄲記》和《紫釵記》，甚至以一個完整的夢作為情節載體，而《牡丹亭》讓男女主人公柳夢梅和杜麗娘進入了同一個夢境，並由這個夢作為原發點，引出了一個感人肺腑的故事。《牡丹亭》又名《還魂記》，是《臨川四夢》中一個最精彩的夢。此夢綿綿不絕，無論古代還是今天，一直是崑劇舞臺上的代表傑作。

佛洛伊德說過這樣的話：「白天的願望往往入夢而變為現實，思想則往往變為視覺的意象。」（引自《夢的解析·夢的工作》），也就是日有所思，夜有所夢，柳夢梅的最大願望，也許不是「狀元及第」，而是要娶一個像杜麗娘這樣的終身伴侶，而杜麗娘心中的理想夫君正是柳夢梅式的書生。雙方這種自主的婚姻願望，在強大的封建道德的壓制下，被認為是一種道德罪惡，絕不敢在人前絲毫流露，因而從懂事的一刻起，就化成為一種難見天日的潛意識，而作者湯顯祖恰恰把他們的潛意識化成了一個美麗而浪漫的夢。顯而易見，湯顯祖不僅是在把男女主人公的「思想」變成一種「視覺的意象」，更賴此為傳奇《牡丹亭》設定了深刻的主題基石。從這個意義上說，男女主人公「同夢」的思想——個性解放的共同願望，也就是傳奇的思想，如果「釋夢」的意義就在於恢復「化妝的夢」的「原來隱念」，那麼，

佛洛依德尋找
中國情與事
胡恩威

人性影成藝術
藝術分析人性
人性化為心理
心理變成科學
科學創造科技
科技決定心理
心理就是情感

情感分析藝術
科技代替藝術
消費代替行為
行為消費藝術
科技藝術消費
消費一切一切
一切消費一切

讀解《牡丹亭》正是需要這樣一個「釋夢」的過程。

《叫畫》這齣戲在《牡丹亭》初期故事中有著舉足輕重的地位。柳夢梅趕考途中路過南安府，正巧借宿在業已荒廢的杜家花園裡，於是無意中拾到

了小姐杜麗娘生前的自畫像。柳生初以為是觀音，繼以為是嫦娥，細細看時，卻又似曾相識，這時驀地想起曾經夢見過的那個「大大的花園」，終於清晰地意識到他面前的畫相是他自己熱烈追求的「夢中情人」。當夢中人，夢中景再現在柳夢梅身邊時，那個記憶猶新的舊夢也必會在眼前流動了。事實也正是如此，每次演唱到這裡，我常常被一種莫名的「意識流」所左右，隱隱地

回復到《驚夢》的情景中去，並與此同時，萌起了一種創作的衝動，非常想通過演唱去進一步深入地闡述作者所以要編織男女主人公「同夢」的思想意蘊，把《驚夢》中柳夢梅在夢中所唱的兩支曲牌《山桃紅》插進了《叫畫》。佛洛伊德認為「夢的倒退作用」之一，是將思想「譯成一種原始的表現形式」（《精神分析引論夢的原始的與幼稚的特點》），《山桃紅》曲牌的移置解是我希望用「原始的表現形式」來還原思想而作的一點嘗試：

《山桃紅》一：

……轉過這芍藥欄前，緊靠著湖山石邊。和你把領扣鬆，衣帶寬，袖梢兒揜著牙兒苦也，則待你忍耐溫存一晌眠。

《山桃紅》二：

這一霎天留人便，草借花眠。則把雲鬟點，紅松翠偏。見了你緊相偎，慢廝連，恨不得肉兒般和你團成片也。逗的個日下胭脂雨上鮮……



Sigmund Freud in Search of Chinese Matter and Mind

Mathias Woo

humanity transcending into arts

arts analysing humanity

humanity metamorphosing into psychology

psychology progressing into science

science revolutionising technology

technology determining psychology

psychology is sentiments



entiments evaluating arts

echnology replacing arts

onsumption replacing behaviour

behaviour consuming arts

echnology turning consumption into art

onsuming everything and all things

everything consuming everything

「夢起源於惡念，或過度的性欲」（同上）。在封建道德範疇中，特別思想領域被「理學」所統治，並竭力提倡「禁欲主義」的年代，「性」幾乎與「邪惡」相等。因而，這種性的「惡念」，在演繹成柳夢梅有所追求的夢境的時候，就潛藏

了一種深刻的民主思想，它甚至不必「化妝」，不必破譯，而顯得如此坦率、直露，這也是身在封建社會的湯顯祖最大膽、最具思想鋒芒的地方了。有人曾批判柳夢梅的《山桃紅》詞涉「黃色」，然而，這恰恰是嚴酷的黑暗中的一道曙光。《山桃紅》的聲腔代表了封建枷鎖下青年男女反對封建禮教的呼喚與喊。在《牡丹亭》中，《山桃紅》又是男主角柳夢梅全部行為的動動力，閃爍著人

物形象的不朽的藝術光輝。

我演唱《牡丹亭·叫畫》，在把《驚夢》中柳夢梅唱的這兩支《山桃紅》，移置在《叫畫》之中時，從知覺上感到非常切時、切地、切景，即「夢的主要性質在於將思想變形而成為幻覺的經驗」（《精神分析引論·欲望的滿足》），再現這種「幻覺的經驗」顯然可以進一步強化夢的原來的隱念。柳夢梅在《牡丹亭·叫畫》中，面對杜麗娘小姐遺相，他一聲聲呼喚：「美人，美人！姐姐，姐姐！」唱著「向真真啼血你知麼？我叫，叫得你噴嚏一似天花唾」，要完成那略帶誇張的聲調與演唱，其難度不在於程式搬用，而在於分寸的把握。一旦「失度」，就容易流於膚淺。《山桃紅》的移置，即通過「夢的隱念」的喚回，為柳夢梅「玩之、拜之、贊之」的出神入化的唱詞注入了內涵與張力，為演唱的「度」提供了參照係數，從而進一步為欣賞者解讀折子戲，解讀《叫畫》中柳夢梅這個人物性格提供了一把鑰匙。

Tang Xianju, the author, very cleverly turns this subconscious desire of the couple into a very beautiful and romantic dream. Obviously, Tang Xianju not only transforms the “thoughts” of the hero and heroine into a “visual image”, but has also laid solid foundation for the legend of *The Peony Pavilion*. With this premise, the idea of the “common dream” of the hero and heroine is a common desire for sexual

liberation. And this exactly is also the idea of the legend. If the purpose of “interpreting dreams” is to reveal the latent content of the “distorted dream”, then we are really in need of an interpretation of dreams for interpreting *The Peony Pavilion*.

The excerpt, *In Praise of the Portrait*, is of vital importance in the legend of The Peony Pavilion. Liu Mengmei is on his way to the official examination and spends a night in the garden of the deserted house of the Du Family. By accident, he comes across the

“Evil thoughts, or excessive carnal desires are the origin of dreams”. Under a very strict moral regime, our realm of irregular or unusual thoughts is buried by the intellects, and in an age of advocacy of “abstinence”, “sex” is almost equated to “evil”. Thus, this kind of “evil thoughts”, while being transformed into the pursuit of Liu Mengmei of his dream, reflect a craving for democracy, without “distortion” and requiring no decoding. This frankness and daring exposure

self-portrait of Lady Du Linlang. At first, he thinks it is a portrait of a goddess or a nymph, but as he looks at it carefully, he remembers that he has met this lady before. He suddenly realizes that he has been to this big garden in his dream, and it becomes crystal clear to him that the woman in the portrait is “the lady of his dream” whom he has been pursuing fervently. When the “dream girl” and the dream scenario reappear in front of Liu Mengmei, the dream would naturally come back to him, flashing before his eyes. This is exactly the same with me, every time when I come to this

part of the performance, there is always a kind of "stream of consciousness" working around me, bringing me back to the situation of *The Interrupted Dream*. At the same time, an urge of creativity would emerge and I would very much want to further express the meaning and concept of the author for weaving this "common dream" for the hero and the heroine through singing. That is why I have selected the two versions of *Shantaohong*, the songs sung by Liu in his dream and put them into *In Praise of the Portrait*. Freud believed that one of the functions of the regression of the dream work is to translate our thoughts into a kind of primitive form of expression (the primitiveness and naivety of dreams in psychoanalysis). The reason why I have put the two versions of *Shantaohong* into this performance is my attempt to transform the primitive form of expression into thoughts:

Shantaohong 1:

There, just beyond this peony-lined railing against the mound of Taihu rocks, let me unhook the collar at your bosom, loose the girdle at your waist, while you screening your eyes with sleeve, white teeth clenched on the fabric as if in pain. Bear with me patiently a while then drift into gentle slumber.

two *Shantaohong* is the reviving of the latent meaning of dreams, infuses richness and impact into the amazing lyrics of Liu Mengmei in “admiring, adoring and praising” Lady Du Linian. This is an exemplary form of “precision”, and is a key for the audience of the excerpt, *In Praise of the Portrait*, in interpreting the character of Liu Mengmei.

(Translated by Vicky Leong)

與榮念曾的一段訪問

問 — Joyce Siu (*BC Magazine* – Hong Kong)

答 — 榮念曾

問：以西方心理學理論去詮釋明朝著作《牡丹亭》，這個意念從何而來？

答：我一直對跨文化對話的實驗很感興趣，只有通過這些實驗，才能豐富我們對現有事物的詮釋，才有創作和認知的空間，至於誰來自東方，誰來自西方，這個並不重要。對我來說，毛澤東如何看瑪麗蓮夢露，跟佛洛伊德如何看《牡丹亭》同樣有啟發性。

問：為什麼「男人遇上夢中情人」和「女演員反串演出」這兩個分別為現實生活與劇場表演的現象，能夠引起你的興趣？

答：女人相對男人；夢境相對現實；舞臺相對社會；反射相對行動；性相對政治；一國相對兩制……把它們放在一起，再互相組合……可能得到全方位對話……這怎不叫我感興趣？

問：演出將探索「性」這個題材嗎？展現的方式如何？

答：佛洛伊德對「性」感興趣，我不是；舞臺上最有趣的是如何遊戲於角色的扮演，我卻對如何遊戲於「性」這題材感興趣。

給中國戲曲演員的讚禮

文：榮鴻曾

女演員如流雲般穿越舞臺，烏黑的瀏海下閃爍的雙眼像寶石一樣，媲美高高髮髻上奪目的翡翠別針和生輝的紅寶石垂飾；她的纖腰如此輕盈地挪動著，水袖隨著動作傾流著，露出修長而細巧的手指有如蘭花瓣般誘人；當她輕移玉步時，及地的緞袍似乎不為所動，只讓折邊上嬌紅的刺繡梅花苞蕾給微風輕輕顫動了。

接著一幕，同一個演員披上修飾得比前更精緻的長袍和頭飾，背上四張囂張的扇狀三角旗幟，正好陪襯著從頂冠延伸出的兩根六尺長的雉尾。她忽而翻身滾動，忽而踢腿躍身，再而擲劍倒戈，在與成軍的惡魔交手搏鬥之中，只見彩旗雉羽不時在空中狂放的拍打飛揚著。

第三幕中她與情人合唱了一支極為雅致的二重唱，顫音和回音的起落有如聲樂的雜耍，卻不失其中泉湧般的情感。她邊唱邊擺出猶如毫不費勁的各種優美姿勢，有如日本插花藝術對空間的精銳，又像一首史特拉文斯基作品的節奏。

演出最令人嘆為觀止的原因，是如此美妙的歌聲背後並沒有預先琢過的曲譜，即席開腔經由歲月累積的表演經驗和天賦的音樂感，而成了表演者的呼吸和說話，透露著華美和藝術化的巧致。音樂在演員的藝術中是活的，而文字內容，戲劇情節、演員當下的感受，以及同觀眾的交流等元素，都被她接收而轉化為對音色更細微的掌握。雖然演唱的曲目都是愛好戲曲人士耳熟能詳的經典作品，但由於沒有一成不變的記譜原則，也沒有作曲家的名字作顧慮，所以唱的便可以自由地透過旋律變化來發揮各種表達的可能性。簡而言之，只要在一一定的旋律的框架之內，她便可以擔演作曲家的角色，根據自己的藝術素養即時把細節給譜上。

問：請你形容演出的舞臺裝置與音樂。

答：我們對光及光如何帶出舞臺上的生命力很感興趣，沒有光，舞臺上的裝置也如虛設，我們正在實驗各種各樣的光，由錄影的光到電腦的光，由投映機的光源到物件反射的光等，有了光，便有顏色、形狀……音樂方面，佛洛伊德的許多研究個案也和華格納和莫札特的歌劇音樂有關，把它們與崑劇一起並列作實驗將會很有趣，我正在嘗試以歌劇的唱詠配合崑劇。雀鳥是世上最佳的歌唱家，我嘗試把四種雀鳥編成一首樂曲，另外，笛子是崑曲中重要的樂器，它的聲音跟雀鳥的很相像呢！

問：這個演出將要吸引哪些觀眾？你認為以佛洛伊德和《牡丹亭》為題會嚇怕年輕或沒有這些知識背景的觀眾嗎？

答：我的作品的第一個觀眾首先是我自己，然後是身邊與我合作、有好奇心及喜歡實驗、探索的人，然後是能夠與我分享共同興趣的人。如果年輕的觀眾沒有好奇心，又不願意探索未知的事情，那是我們的制度出現了問題，最大的關鍵可能是僵化的教育、傳媒及社會體制阻礙了多元創作的空間。我對年輕一代也不是透過劇場說教，能夠和大家開放地分享彼此的好奇心與實驗、探索的概念才是最重要。我停在這裡好了，免得我跌入了「說教」的陷阱。

（中文翻譯：陳浩峰）

在西方歌劇世界中，幕後的作曲家地位至尊，演唱者很難像中國戲曲演員般兼當兩種身份；而且作品都習慣以作曲家名字來辨識，如威爾第和華格納的歌劇等，演唱者只能充當以歌聲呈現作曲家作品的媒介。相反的，中國戲曲大多以佚名的民謠作品改編而成，經過時代不同的演唱／作曲家的演繹，這些曲子逐漸增添了個別的音樂特性和戲劇意義；其中某些作品更發展出各種變奏，繼而形成新的個性與戲劇意義。同一首曲子有時在不同的劇目上派上用場，以其特定的意涵製造個性化效果或戲劇情境；曲子個性與效果的發揮，得靠戲曲演員的造詣，因為他不單要將曲於調至同故事情節相關，還得同時藉以創造出個性和美感。所以，中國戲劇的劇目經常與某一位演員掛鉤，和作曲家無關。

以上所述種種，總結了中國戲曲演員的藝術成就，包括天賦的歌舞才華，經年累月的艱苦訓練、運氣和身段得宜，再路過無數台板才有機會成為真正集演員、歌唱家、舞者、功夫師傅和作曲家於一身的戲曲演員。這樣的表演領域確實是西方歌劇世界難以理解的。

為進念・二十面體重新演繹《牡丹亭》的戲曲家石小梅，是當今戲曲界中最受人注目的易裝演員之一，其造詣可以說是戲曲藝術的另一個高峰。因著著名的梅蘭芳和其他二十世紀前半葉的戲曲家，一般人大都知道男扮女裝的花旦，但事實上。在中國戲曲歷史中佔著更重要位置的，是女扮男裝的傳統。例如在七百年前中國戲曲的黃金時期元朝，女演員作生角演出的鋒芒就不是男旦演出可以同日而語的，隨著社會品位的改變和官方的壓抑，性別交替在今天的中國戲曲藝術中已越來越罕見，故而顯得石小梅的獨特造詣更是不可多得。

（中文翻譯：彭家榮）

An Interview with Danny Yung

Q — Joyce Siu (*BC Magazine* – Hong Kong)

A — Danny Yung

Q：How's the idea of applying psychological theory derived from the West to interpret masterpiece, *The Peony Pavilion* in Ming dynasty coming from? Is the idea coming from you and in what situation did the idea derive?

A: I have always been interested in experimenting cross-cultural dialogue and discourse. Only through such experimentation, we could possibly hope to gain added space and dimension on interpretation. Creativity and dialectics are then possible. I have no hang-ups of whether who is from the West or who is from the East. To me, how Mao would look at Monroe, and Freud looking at *The Peony Pavilion* are both stimulating.

Q: Why are “a man meets a woman of his dream” and “an actress playing a male role” – two phenomena which seem so common in reality and theatre respectively appeal to you?

A: Woman versus Man, Dreams versus Reality, Stage versus Society, Reflections versus Actions, Sex versus Politics, One Country versus Two Systems...put them together, shuffle them around...I hope to get a full house...and how can this not be appealing to me?

Q: Does the topic “sexuality” explore in the performance and how's it presented?

A: Freud is interested in sex, I am not. The stage is interested in role-playing. I am however interested in playing with sex.

Q: Please describe the setting and music of the performance.

In Praise of the Actor-Singer in Chinese Opera

Bell Yung

With jewel-like eyes sparkling beneath jet-black hair piled high and topped with glittering emerald pins and twinkling ruby pendants, with slender waist gently swaying and long and delicate fingers emerging like orchid petals from flowing “water sleeves”, the actress glides across the stage, barely stirring the floor-length satin gown, the embroidered red plum blossoms along its hem appearing to tremble in a light breeze.

In the next scene, the same actress dons an even more elaborate gown and head-gear, with four enormous triangular pennants protruding fan-like on her back and two six-foot long pheasant tail feathers arching out from her crown. She tumbles and rolls, kicks and jumps, flinging swords and knocking down sticks, in a fierce battle with an army of demons, all the while with pennants and pheasant feathers flapping wildly around her.

In the third scene, she sings an exquisite duet with her paramour, with trills and turns in vocal acrobatic display and emotional outpouring, all the time striking delicate poses that seems effortless but are nevertheless as precisely calculated as a Japanese flower arrangement in space and a Stravinsky score in rhythm.

What's more astounding is that she sings without the benefit of a meticulously written score; her innate musicianship and decades of performing experience allow her to sing as naturally as one walks and talks, with grace and artistic finesse. The music is alive within her, and she manipulates the finer details of the tune according to the words, the dramatic moment, her rapport with the audience, and her spontaneous feeling at the moment. The tunes are all well-known within the operatic tradition and to the aficionado. But because it is not written down in immutable musical notation, and because it is not attached to the name of a composer, the singer has the freedom to explore the possibilities of expressive means through melodic variability. In short, within the framework of a skeletal tune, she plays the role of a composer to fill out the details according to her artistic sensibility.

A: Without light, the set does not exist. I am very interested in light and how light brings about the life on stage. I am exploring all sorts of light, from video light to computer light, the sources of light to the projection of light to the objects being lighted. Light is everything, then comes the colour, form... Music...Freud's many case studies explored the operatic music of Wagner and Mozart. I am interested to see how this can be a parallel exercise to Kun opera. So, as far as music is concerned, I am using Western operatic singing along with Kunqu opera. The birds are the best singer in our world, so I am orchestrating four types of birds to take part in my work. As we all know flute plays an important part of Kunqu opera music accompaniment; and the creation of flute is very much linked to the birds.

Q: Who are your target audience? Do you think Sigmund Freud and *The Peony Pavilion* will frighten young audience or those who have no background knowledge about Freud's theory and Kunqu opera?

A: The first target audience of my work is always myself, then people around me with similar spirit and inclination to explore, then those who are interested in what I am interested in. If our young audience has lost the sense of exploration and curiosity, there is indeed something wrong with our system. We should examine the cause, which may be the rigidity of our education, media and social systems, which are major factors suffocating creativity and pluralism. I am much more optimistic than you with our younger generation. But then, my work is by no means a rock concert or rave party. I am not interested in “marketing” per se. I am not out there to preach or lecture, but to share with the concept of exploration, to explore curiosity, to advocate openness and creativity. I better stop, before I fall into the trap of preaching or lecturing.

The singer as composer is difficult to comprehend within the better-known world of Western opera, where the non-performing composer reigns supreme. One identifies a Western opera with a Verdi or a Wagner; the singers are but vehicles through whose voices the composers' music is heard. In Xiqu, the majority of tunes have their origins in folk songs of anonymous source. Through the performances of many generations of singer/composers, these tunes gradually assume identities with particular musical nuances and dramatic meanings, and some of them metamorphose into variants that eventually assume new identities and new dramatic meanings. The same tune is sung in many different operas, lending their meanings to characterizations and dramatic situations. Their effective use depends to a large extent upon the artistry of the singer, who has the responsibility to make the tunes relevant to the story, but at the same time project individuality and beauty. Thus, an opera is not identified with a composer, but with the actor-singer.

Herein lies one of the most distinguished features of Xiqu: the supreme all-round artistry of the stage performer who, with years of hard training and performing experience, inborn talent as a dancer and singer, and, with luck, the appropriate physique, must be at once actor, singer, dancer, kung-fu master, and composer. Here is territory that the Jesse Normans and the Luciano Pavarottis of Western opera would dare not tread, or even comprehend.

Zuni's rendition of *The Peony Pavilion* features an actor-singer with a further twist: the prominent Ms. Shi Xiaomei is one of the best known male impersonators in Xiqu today. While most people know of female impersonators because of the celebrity of Mei Lanfang and others during the first half of the 20th century, the male impersonator in fact played a more prominent role in the long history of Xiqu. In the Yuan dynasty of some 700 years ago, considered the golden age of Xiqu, the male impersonator was more important and had a higher profile than the female counterpart. However, with changing social tastes on the one hand and official discouragement on the other hand, gender switching in Xiqu has become an increasing rarity today, and Shi Xiaomei's artistry is to be all the more treasured.

創作人員簡介

導演／文本：榮念曾

葉念曾是享譽國際的實驗藝術先驅，香港專業實驗藝團進念，二十面體創團成員及聯合藝術總監，並擔任香港當代文化中心主席、中華創意產業論壇召集人、香港設計委員會成員、嶺南大學文化研究諮詢委員會成員、香港演藝學院戲劇學院顧問，及香港城市大學文化與文化產業管理榮譽文學士課程顧問。投入劇場、漫畫、錄影及電影、視覺藝術及裝置藝術等創作超過四十年，劇場作品受邀於三十多個亞洲及歐美城市演出，為「天天向上」概念漫畫及塑像始創人。

2008年憑《荒山淚》於聯合國教科文組織國際劇協的 Music Theatre NOW 比賽中奪得殊榮。2009年獲德國聯邦總統頒授聯邦十字絲帶勳章，以誌其於推動港德兩地文化交流的貢獻和成就。2014年更成為福岡亞洲文化獎 — 藝術文化獎獲獎者。2016年獲香港藝術發展局頒予「2015 香港藝術發展獎藝術家年獎（戲劇）」。

演員：石小梅（南京）

著名崑劇表演藝術家，國家一級演員。現為中國戲劇家協會理事、中國表演藝術學會理事。工小生，拜俞振飛、周傳瑛、沈傳芷為師。「梅花獎」、「文華獎」得獎者，名字見於美國傳記協會編輯委員會出版的《五千世界名人錄》及《世界名人錄》，2002年獲聯合國教科文組織和文化部聯合授予「長期潛心崑曲藝術事業成績顯著的藝術家」稱號。2009年獲「國家級非物質文化遺產傳承人」稱號。2010年再獲「江蘇省非物質文化遺產傳承人」稱號。2012年被評為省傑出傳承人。

演員：張軍（上海）

聯合國教科文組織和平藝術家，國家一級演員，「梅花獎」得主，上海張軍昆曲藝術中心藝術總監。工昆劇小生，師承著名表演藝術家蔡正仁、嶽美緹、周志剛，是俞振飛大師的再傳弟子。並曾獲「上海白玉蘭戲劇表演主角獎」、「聯合國促進昆劇發展大獎」、「上海市十大傑出青」等獎項和稱號。從藝三十年來，主演過《牡丹亭》、《長生殿》、《玉簪記》等多部大戲，塑造了昆劇舞臺上多個風格迥異的角色。2010年，由張軍主演的譚盾歌劇《馬可·波羅》獲當年美國格萊美獎提名；2011年5月，繼中國影星鞏俐和中國殘疾人藝術團之後，第三位獲得聯合國教科文組織授予的「和平藝術家」殊榮的華人藝術家。

演員：楊永德

進念創團成員之一。曾參與創作及演出之作品包括《百年孤寂》、《華嚴緣》等數十齣劇目。近年演出作品包括《華嚴經》、《萬曆十五年》、卡通兒童音樂劇《魔龍》、《東宮西宮》系列、榮念曾實驗劇場系列－《荒山淚》及《夜奔》等。

演員：鍾家誠

九十年代加入進念，近年的舞台演出包括《東宮西宮》系列、《樓市怪談》及《萬曆十五年》等。參與電影作品包括《天水圍的日與夜》及《無花果》。

Creative Team's Biographies

Director & Text: Danny Yung

An experimental art pioneer, Yung is a founding member and Co-Artistic Director of Zuni Icosahedron, an epitome of the professional experimental arts company in Hong Kong. He is also Chairperson of the Hong Kong Institute of Contemporary Culture, Convener of the Chinese Creative Industries Forum, Member of Design Council of Hong Kong, Member of Advisory Board on Cultural Studies of Lingnan University, Member of Advisory Committee for The Hong Kong Academy for Performing Arts School of Drama, and External Member of Advisory Board for City University of Hong Kong's Bachelor of Arts (Honours) in Culture and Heritage Management. In the past 40 years, he involved extensively in multifarious fields of the arts, including theatre, cartoon, film and video, visual and installation art; and his works have been presented in over 30 cities across Europe, the US and Asia. Yung is also the artist of *Tian Tian Xiang Shang* conceptual comics, figurine and sculpture.

In 2008, with *Tears of Barren Hill* he garnered the Music Theatre NOW Award given by the UNESCO's International Theatre Institute. Yung was bestowed the *Merit Cross of the Order of Merit* by the Federal Republic of Germany in 2009 in recognition of his contributions towards arts and cultural exchange between Germany and Hong Kong. He is also the laureate of the 2014 Fukuoka Prize – Arts and Cultural Prize. In 2016, Yung was awarded the *Hong Kong Arts Development Awards 2015 Artist of the Year (Drama)* presented by Hong Kong Arts Development Council.

Performer: Shi Xiaomei (Nanjing)

Famed Kunqu opera artist Shi Xiaomei is a National Class One performer. Currently, Shi is the board member of Chinese Dramatists Association and Chinese Performing Arts Association. She has been included twice in *Who's Who In The World*. Specialises in *xiaosheng* (young male) roles and has studied under Yu Zhenfei, Zhou Chuanying and Shen Chuanzhi, her acclaimed repertoire includes *The Peach Blossom Fan* and *The Peony Pavilion*. Shi is the winner of the Plum Blossom Award and Wen Hua Award. In 2002, Shi was jointly recognised by the UNESCO and the Ministry of Culture as the devoted outstanding Kunqu artist. In 2009, Shi was named National Maestro of Intangible Cultural Heritage, then, named Maestro of Intangible Cultural Heritage and Outstanding Maestro in Jiangsu province in 2010 and 2012 respectively.

Performer: Zhang Jun (Shanghai)

Awarded UNESCO Artist for Peace in 2011 in recognition of his long term commitment to promote the art of kunqu, Zhang is National Class One performer who won the Meihua (Plum Flower) Award, the most distinguished honour in performing arts in China. A student of different maestros included Cai Zhengren, Yue Meiti, Zhou Zhigang and Yu Zhenfei, Zhang regarded as the “Prince of Kunqu” specializes in the young-man role type. He has performed leading roles in such well-known xiqu plays such as *Peony Pavilion*, *Palace of Eternal Youth* and *The Jade Hairpin*. Among his numerous acting awards is the Meihua (Plum Flower) Award, China’s most distinguished honor in the performing arts.

Apart from his achievements as a performing artist, Zhang has devoted himself to introducing the kunqu tradition to audiences, in particular to young people, throughout China and abroad. In his effort to promote the art of kunqu, he has worked with a number of performing artists in different fields, including musician Tan Dun, the conductor of Muhai Tang, Japanese Kabuki actor Ichikawa Emiya, British Violinist Charlie Siem, Chinese-American pop singer Leehom Wong and American Jazz master Bobby McFerrin. Zhang has also played the leading role in Tan Dun's opera *Marco Polo* which was nominated for a 2010 Grammy Award.

Performer: David Yeung

Yeung is a founding member of Zuni. He has participated in the creation and performance of many of the group's works, including *One Hundred Years of Solitude* and *Vanity Fair*. His recent performances are *Hua-Yen Sutra, 1587 – A Year of No Significance*, *God Came to China*, Children's Cartoon Music Theatre - *The Magic Flute*, *East Wing West Wing*, and Danny Yung's Experimental Theatre productions of *Tears of Barren Hill* and *Flee by Night*.

Performer: Carson Chung

Chung participated Zuni since the 90s. Recent performances include *East Wing West Wing* series, *The Agent*, and *1587, The Year of No significance*. Also performed in films *The way We are*, *Fig*, and etc.

導演／多媒體舞臺裝置：胡恩威

進念聯合藝術總監暨行政總裁，從事編劇、導演、監製和策劃等多方面的工作，劇場作品逾六十齣，作品曾應邀於北京、南京、上海、蘇州、東京、新加坡、台北、柏林、布魯塞爾、波蘭等世界各地演出，主題涵蓋文學、歷史、時政、建築、宗教。胡氏尤擅於運用多媒體科技從事舞台創作，其創作的多媒體建築音樂劇場系列包括《路易簡的時代和生活》及《Looking for Mies》等，開創香港劇場界的先河。近年舞台作品包括《半生緣》、《萬曆十五年》、《華嚴經》、《東宮西宮》系列，崑劇《臨川四夢湯顯祖》及《禁紫城遊記》等。2009年，胡氏策劃了香港首個以建築題的「建築是藝術節」，透過劇場演出、展覽、研討會等藝術形式，向大眾市民展示不同層面的知識、美學方法和思辨討論，探索建築的各種藝術可能。2011年於亞洲電視監製並主持《我要做特首》，及監製、編導《東宮西宮TV》；並於2012至13年編監製及主持《亞洲政策組》。

音樂總監：于逸堯@人山人海

香港人，香港中文大學社會科學學士，主修地理，卻以音樂為終身職志。1996年創作〈再見二丁目〉得以入行。1999年與黃耀明等人創立「人山人海」獨立音樂廠牌，曾合作歌手包括彭羚、梅艷芳、黃耀明、楊千嬅、麥俊龍等；亦分別憑〈愈快樂愈墮落〉及〈王子〉兩獲香港電影金像獎最佳配樂提名，及憑〈Wanna be〉一曲，與林二汶及荒井壯一郎同獲2012 CASH金帆音樂CASH最佳歌曲大。2006年開始寫作有關飲食文化的文章，已出書五冊——〈文以載食〉、〈食以載道〉、〈食咗當去咗〉、〈半島〉及〈暢遊異國放心吃喝〉，並著有香港音樂人訪談錄〈香港好聲音〉。現定期為〈MilkX〉、〈明周〉、〈MOUTAI〉等雜誌，和「南華早報中文網香港指南」撰寫專欄文章及專題報導。

動作捕捉設計：Tobias Gremmler

德國媒體藝術家，任「Digital Media」藝術總監及設計師，德國藝術總監協會會員。一直為文化藝術及商界創作電腦界面設計、動畫及跨媒體創作。作品於不同的藝術節及展覽中發表，包括ARS Electronica、Transmediale及Red Dot Design Museum。曾參與進念，二十面體劇場影像創作，包括《大紫禁城》(2009)、《Looking for Mies》(2009)、《利瑪竇的記憶宮殿》(2010)等。經常於歐美及中港大學講學及主持工作坊，包括藝術中心設計學院（美國洛杉磯）、德國安哈爾特應用技術大學（德國德紹）、中國美術學院（杭州），及香港演藝學院等。2004年聯合設計汕頭大學長江藝術與設計學院多媒體專業課程；曾任香港城市大學創意媒體學院客席副教授，上海戲劇學院客席教授。著作包括《Grids for the Dynamic Image》（聯合著作），《CyberBionic - Design und Evolution digitaler Welten》及《Creative Education and Dynamic Media》，並參與世界各地的藝術研究項目。

《夢短夢長#1》音樂：許敖山 (Nerve)

生於香港，香港演藝學院音樂碩士（作曲及電子音樂），經常以多重身份遊走於現代音樂、聲音藝術、多媒體劇場及地下文化之間。其作品曾於香港藝術節、深圳香港城市建築雙城雙年展、新視野藝術節、及微波國際媒體藝術節等演出，並獲香港小交響樂團、香港城市大學、香港創樂團、現在音樂、城市當代舞蹈團等委約創作。近年主要作品包括《1984》電影歌劇、與龔志成合作《家·春·秋》現場電影配樂、邵逸夫創意媒體中心開幕節目《四象萬相》、多媒體歌劇《利瑪竇的記憶宮殿》及《維根斯坦》。

Director & Multi-media Stage Design: Mathias Woo

Co-Artistic Director cum Executive Director of Zuni Icosahedron, Mathias Woo leads a career as a scriptwriter, director, producer as well as curator, and is recognised for a portfolio of more than 60 original theatre works, which have been invited to cities around the globe including Beijing, Nanjing, Shanghai, Suzhou, Tokyo, Singapore, Taipei, Berlin, Brussels and Krakow of Poland. Mathias's theatre works explore subjects as wide-range as literature, history, architecture, religion, current political affairs. Woo is renowned for incorporating multimedia into theatre creation. The multimedia architectural musical series *The Life & Times of Louis I. Kahn* and *Looking for Mies* became the hallmark in the scene of Hong Kong theatre. His recent productions include *Eighteen Springs, 1587*, *A Year of No Significance* (an adaptation from historian Ray Huang's book of the same title), *Hua-Yen Sutra*, *East Wing West Wing* Series, and Kunqu opera *Tang Xianzhu's Dream on Dreams*, and *A Tale of The Forbidden City*. In 2009, Woo initiated and curated "Architecture is Art Festival", the first of its kind themed on architecture in Hong Kong, which re-examines architecture from an artistic point of view, manifesting various artistic possibilities of architecture with different forms. In 2011, Mathias made himself the producer of TV talk shows *I Want to Be Chief Executive* and *East Wing West Wing* (TV version), and anchored for the former. He is currently the producer and host of the TV programme Asia Policy Unit.

Music Director: Yu Yat-yiu@PMPS

Ever since his graduation from the Chinese University of Hong Kong with a Bachelor degree of Social Science, major in Geography and minor in Music in 1992, Yu Yat-yiu has been active in performing arts, working with The Nonsensemakers as director, Edward Lam Dance Theatre as dramaturg and Zuni Icosahedron as composer and sound designer. Yu also composes music for many Hong Kong pop singers, such as Anthony Wong and Miriam Yeung. Apart from that, he also participates in film scorings, and has recently become a columnist of *Next Magazine*, *Milk X Magazine* and *South China Morning Post* Greater China. His recent publications include *The Art of Eating* and *Hong Kong Talks Music*.

Motion Capture and Visualization: Tobias Gremmler

Gremmler is a media artist and designer for computer interface design, animation and cross-media works in the realm of commerce, culture and art. He is the artistic director-cum-designer of Digital Media and a member of Art Directors Club Deutschland. His works had been shown at numerous art festivals and exhibitions, including ARS Electronica, Transmediale and Red Dot Design Museum. Gremmler was the digital image designer for Zuni Icosahedron's different productions included *The Forbidden City* (2009), *Looking for Mies* (2009, 2011), and *Memory Palace of Matteo Ricci* (2010) and more. On the academic front, Gremmler traveled around the world to give lectures and workshops at universities in Europe, America and Asia included Art Center College of Design Pasadena (Los Angeles, US), Anhalt University of Applied Sciences (Dessau, Germany), China Academy of Arts (Hangzhou, China), and Hong Kong Academy for performing Arts. Gremmler is a former Visiting Associate Professor at School of Creative Media, City University of Hong Kong and a former Visiting Professor of Shanghai Theater Academy, besides he participated in various international research projects. His publications included *Grids for the Dynamic Image* (co-authoring), *cyberBionic - Design and Evolution digitaler Welten*, and *Creative Education and Dynamic Media*.

Music (*Making Dreams*#1): Steve Hui (Nerve)

Nerve (Steve Hui) is a multidisciplinary artist based in Hong Kong, whose practice mines the boundaries between contemporary music, sound art, multimedia theatre and underground subcultures. He studied composition and electronic music at the Hong Kong Academy for Performing Arts. His work has been presented at the Hong Kong Arts Festival, Microwave International Media Art Festival and New Vision Arts Festival. He has received numerous commissions including the City University of Hong Kong, Contemporary Musiking Hong Kong, Hong Kong New Music Ensemble, Hong Kong Sinfonietta, City Contemporary Dance Company, among others. Hui's recent works including: *1984 Cinematic Opera*, live soundtrack of 1950s film *Family, Spring, Autumn* with Kung Chi-shing, The Four Infinities for the opening of the Run Run Shaw Creative Media Centre, digital opera *The Memory Palace of Matteo Ricci* and *Wittgenstein*.

團隊		
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導演／多媒體舞台設計：胡恩威		
音樂總監：于逸堯@人山人海		
演員：石小梅(南京)、張軍(上海)、楊永德、鍾家誠		
音樂演奏(錄音)		
笛子：黃金城(廣州)、戴培德(南京)		
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《夢短夢長#1》音樂：許敖山(Nerve)		
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燈光設計：鄭雅麗		
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動作捕捉設計：Tobias Gremmler		
錄像製作：胡釗鳴、黎達榮		
創作統籌：陳浩峰		
監製：簡溢雅、黃裕偉		
製作監督：李浩賢		
舞台監督：周俊彥		
執行舞台監督：陳嘉儀		
錄像控制：施棟梁		
助理舞台設計：王梓駿		
化妝／髮型(石小梅)：蔣曙紅		
化妝：Lam Alex Workshop		
髮型：何文麗		
服裝助理：陳偉兒		
舞台助理：陳俊賢、詹文龍、孫國華、嚴志聰		
舞台及錄像紀錄實習生#：陳家明、陳梓俊、張灝賢、郭曉瑩、梁浩文、梁淑雯、李宗典、盧欣沂、麥凱俊、冼文傑、黃嘉誠、黃子航、黃松年、任鑑霖		
# 香港專業教育學院(李惠利)資訊科技系視聽娛樂科藝高級文憑		

The Team		
Director & Text: Danny Yung		
Director & Multi-media Stage Design: Mathias Woo		
Music Director: Yu Yat-yiu@PMPS		
Performers: Shi Xiaomei (Nanjing), Zhang Jun (Shanghai), David Yeung, Carson Chung		
Music Performance (Recording):		
Dizi : Huang Jincheng (Guangzhou), Dai Peide (Nanjing)		
Percussion: Wang Jiannong (Nanjing), Chou Chin Tung, Ho Yi On		
Lute: Szeto Chi-chiu		
Music (Making Dreams#1): Steve Hui (Nerve)		
Score Arrangement (Making Dreams#2): Hong Dunyuan		
Lighting Designer: Alice Kwong		
Sound Designer: Tsang Siu Hong		
Motion Capture and visualization: Tobias Gremmler		
Video Production: Terry Wu, Lai Tat Wing		
Creative Coordinator: Cedric Chan		
Producers: Doris Kan, Wong Yue Wai		
Production Manager: Lawrence Lee		
Stage Manager: Chow Chun Yin		
Deputy Stage Manager: Katrina Chan		
Video Operator: Johnny Sze		
Assistant Set Designer: Isaac Wong		
Makeup & Hair (Shi Xiaomei): Jiang Shuhong		
Make-up Artist: Lam Alex Workshop		
Hair Styling: Chris Ho		
Wardrobe: Bonnie Chan		
# Higher Diploma in Audio-Visual Entertainment Technology (AVET) Department of Information Technology, IVE (Lee Wai Lee)		
Stage Crew: Ray Chan, Chim Man Lung, Suen Kwok Wah, Yim Chi Chung		
Stage & Video Archive Interns#:		
Chan Ka Ming, Chan Tsz Chun, Cheung Ho Yin, Kwok Hiu Ying, Leung Ho Man, Leung Shuk Man, Li Chung Tin, Lo Yan Yi, Mak Hoi Chun, Sin Man Kit, Wong Ka Shing, Wong Tsz Hong, Wong Chung Nin, Yam Hoi Lam		

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瞿小松		Qu Xiao-Song	
榮鴻曾		Bell Yung	
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學術合作機構			
Academic Support & Partner		 香港專業教育學院(李惠利) Higher Diploma in Audio-Visual Entertainment Technology (AVET), Department of Information Technology, IVE (Lee Wai Lee)	
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進念·二十面體

聯合藝術總監：榮念曾、胡恩威

進念·二十面體，1982年成立，為非牟利慈善文化團體，以香港為基，面向世界的實驗藝團。專注於多元戲劇藝術創作，原創劇場作品超過二百齣，曾獲邀前往演出及交流的城市遍及歐、亞、美等地六十多個城市。多年來一直致力拓展香港文化藝術新領域，積極推動國際文化交流，主催藝術評論及文化政策研究等工作，並活躍於藝術教育和發展電子媒體及跨媒體等新類型的藝術模式，近年亦致力促進非物質文化遺產（表演藝術）的傳承和發展。現為香港九個主要專業表演藝術團體之一，香港最具代表性的國際實驗劇團。2009年始，成為香港文化中心的場地伙伴，開展系列創作及外展教育計劃。

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進念·二十面體為香港文化中心場地伙伴
進念·二十面體由香港特別行政區政府資助

Zuni Icosahedron is a Venue Partner of the Hong Kong Cultural Centre
Zuni Icosahedron is financially supported by the Government of the Hong Kong Special Administrative Region

Zuni Icosahedron

Co-Artistic Directors: Danny Yung, Mathias Woo

Zuni Icosahedron, founded in 1982, a Hong Kong based international experimental theatre company. Zuni has produced over 200 original productions of alternative theatre and multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts criticism, cultural policy research and international cultural exchange. In the past decade, Zuni has been undertaking the mission of preserving and developing Intangible Cultural Heritage (Performing Arts). Over the years, Zuni has been invited to more than 60 cities in Europe, Asia, and America for cultural exchange and performances. Zuni is one of the nine major professional performing arts companies in Hong Kong, and has established itself as a premiere experimental theatre locally, regionally and internationally. Since 2009, Zuni has become a venue partner of the Hong Kong Cultural Centre and produces a series of theatre works and outreach education programmes.

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www.zuniseason.org.hk

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		演出長約100分鐘， 不設中場休息	
普通話及粵曲演出， 附中英文文本		Running time: approximately 100 minutes without intermission.	
遲到觀眾須待節目適當時候方可進場		Performed in Putonghua & Kunqu with Chinese & English Text	
進念·二十面體保留更改節目內容、表演者及座位編排的一切最終決定權。		No latecomers will be admitted, until a suitable break in the performance.	
場刊回收		Recycling of House Programme	
若您不欲保留此場刊，請把場刊留在座位或交回入口處，以便循環再用。		If you do not wish to keep the house programme, please leave it on your seat or return it to the admission point.	
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